

# *It's the 21st Century that Expects Everything from You*

Viktoria Binschtok, Elina Brotherus, Peggy Buth, Yvon Chabrowski, Marsha Cottrell, Louisa Clement, Rebekka Deubner, Jan Paul Evers, Falk Haberkorn, Esther Hovers, Paul Hutchinson, Sven Johné, Julia Kissina, Simon Lehner, Marge Monko, Simon Norfolk, Barbara Probst, Anys Reimann, Adrian Sauer, Sarah Schönfeld, Fiete Stolte, Clare Strand, Rosemarie Trockel, David Wojnarowicz & Marion Scemama

curated by Christin Müller

An exhibition by  
**Art'Us Collectors Collective**  
hosted by **frontviews**  
at **HAUNT**

as part of **EMOP**  
**European Month of Photography 2025**

What effects does the reorganization of societies have? How are urban and rural realities changing? How do we position ourselves as individuals in the present? What insights does the medium of photography provide?

The exhibition *It's the 21st Century that Expects Everything from You* deals with the current state and challenges of society in a present that is characterized by multiple upheavals and crises. Digitalization, climate change, and conflicts between social groups and states create complex political and social upheavals that are just as evident in the environment as they are in our bodies. The artists selected from the collections of the Art'Us Collectors' Collective deal with experienced and impending transformation processes. With their works, they counter the rapid image politics of the media with carefully crafted images and thus offer new perspectives on the beginning of the 21st century. Their use of the medium of photography is as precise as it is meaningful: while analog processes such as cyanotypes, photograms, or Polaroids reflect ephemeral phenomena and the ephemeral (Hovers, Stolte, Deubner), digital photorealistic drawings dare to take a look at the changed bodies and the environment of the future (Chabrowski, Clement, Sauer). Stagings for the camera are signs of resistance and fragile identities (Brotherus, Reimann), and the examination of found images testifies to a reflective observation of socio-political developments (Binschtok, Buth). The exhibition title is borrowed from a work by the artist Paul Hutchinson, who himself refers to a speech by Gabriel Garcia Marquez. In a speech in 1999, Marquez referred to the task of "young dreamers under forty to overcome extreme inequalities." According to Marquez, the 21st century is not a finished one but is just waiting to be shaped by us in a migrant society. Some 25 years later, this call is still highly relevant.

“The exhibition is intended to create thinking spaces for the pressing issues of the present. The works on the first floor of HAUNT address the changes in urban and rural spaces. The artists whose works are on display on the second floor are concerned with our positioning as individuals in 21st-century society. As we move through the building, our perspective shifts from our surroundings to our bodies and back again. When visitors leave the exhibition space, their view of their own reality will have changed,” hopes curator Christin Müller.

The exhibition has been initiated as part of the European Month of Photography Berlin 2025 by the Art’Us Collectors’ Collective, a non-profit association of private collectors committed to a vibrant exhibition and mediation culture:

“Collecting art is often a private matter. What is not uncommon among artists—working together, working collectively—is rather rare among collectors. As the Art’Us Collectors’ Collective, the collective idea is already in our name: a merging of four art collections to form a platform on which we act together. At a time when private commitment to art is particularly necessary and important.”

*It’s the 21st Century that Expects Everything from You* will be shown at HAUNT, a new center for contemporary art and culture in Berlin-Tiergarten. The exhibition venue is run by a collective of artists and theorists with a special interest in a lively exchange on contemporary art.

## GROUND FLOOR / ROOM 1

Paul Hutchinson  
Jan Paul Evers  
Viktoria Binschtok  
Simon Norfolk

## FIRST FLOOR / CORRIDOR

David Wojnarowicz &  
Marion Scemama  
Clare Strand  
Marge Monko  
Barbara Probst

## GROUND FLOOR / ROOM 2

Adrian Sauer  
Peggy Buth  
Simon Lehner

## FIRST FLOOR / ROOM 4

Yvon Chabrowski  
Louisa Clement  
Sarah Schönfeld

## GROUND FLOOR / ROOM 3

Marsha Cottrell  
Sven Johne  
Fiete Stolte

## FIRST FLOOR / ROOM 5

Elina Brotherus  
Anys Reimann  
Esther Hovers  
Julia Kissina  
Rebecca Deubner

## GROUND FLOOR / CORRIDOR

Rosemarie Trockel

## STAIRCASE

Falk Haberkorn

## GROUND FLOOR / ROOM 1

### Paul Hutchinson

***don't expect anything from the  
21st century for it's the 21st century  
that expects everything from you, 2016***

***Kleistpark, 2016***

***Ivry-sur-Seine, 2017***

***Gold, 2019***

***Schmetterlinge, Nongfu Spring, 2016***

Paul Hutchinson (\*1987 in Berlin) captures the nature of our everyday reality in images with seemingly insignificant everyday observations. Away from the city centers, he photographs carelessly discarded things, architectural fragments, wastelands and remnants of nature in the city, usually in striking light. As a result of advancing globalization, socio-political and technological change, the regional characteristics of transit areas and residential districts are disappearing, and yet they still tell of the moods and energies of urban agglomerations. The microcosms observed by Hutchinson cannot be localized. However, they condense the fragile emotional state of our everyday lives.

## GROUND FLOOR / ROOM 1

### Jan Paul Evers

#### ***Raffinerie, 2016***

Jan Paul Evers (\*1982 in Cologne) assembles his own and found image material in the darkroom to create new pictorial spaces. He experiments with light and shadow as well as stencils and the use of chemistry to explore the creative possibilities of analog photography and to fundamentally question our perception: When does a form or a pictorial space emerge from gradations of gray? Which pictorial compositions can we believe? For the work *Raffinerie* (Refinery), the artist has depicted tank farms in which far too many containers are placed far too close together. Perhaps this concentration contains a quiet criticism of oil processing, the extent of which the artist presents to us here in an exaggerated form.

## GROUND FLOOR / ROOM 1

### Viktoria Binschtok

**Body 149**

**Body 174**

**From: *Suspicious Minds*, 2009**

The protagonists of Viktoria Binschtok's (\*1972 in Moscow, RU) pictures usually only attract attention when something unforeseen happens. In this series, the artist focuses on the bodyguards who protect politicians and celebrities at public events. Highly concentrated and ready to react in a matter of seconds, they observe the surroundings of the people they are protecting. Binschtok shifts the focus by cutting out the faces of the main characters from press photos and placing their mostly male protectors at the center of the image. Enlarged to life-size, their watchful, suspicious gazes captures us, as does the question of whether there is anything suspicious in our surroundings.

## GROUND FLOOR / ROOM 1

### Simon Norfolk

#### ***Afghanistan – Unrepairable Military Equipment at Qal-y-Shanan, 2001***

Since the late 1970s, the Soviet intervention, the civil war and the US-led attack on the Taliban have changed not only the population of Afghanistan, but also the country itself. Simon Norfolk (\*1963 in Lagos, NG) describes the war-related deposits of destroyed buildings, abandoned property, landmines, airplanes, tanks and troop vehicles as an “archaeology of war”, whose layers lie exposed like sediments. Instead of being cleared away, new evidence of combat operations is added. His photographs, taken near Kabul, allow us to study the long-lasting consequences in their material form. In the meantime, these have themselves become a bizarre landscape in which the rust-red rubble blends picturesquely yet depressingly into the mountains of the Hindu Kush.

## GROUND FLOOR / ROOM 2

### Adrian Sauer

#### ***Strangpressziegel, Keller, 2021***

#### ***Strangpressziegel, Studio, 2021***

In his series Ziegel (Bricks), Adrian Sauer (\*1976 in Berlin) has portrayed different variants of the building material, which is both flexible and follows clear rational guidelines. The extruded bricks on display are considered to be particularly hard and robust and are often used in modern architecture. When walls or buildings are demolished, countless bricks remain as the smallest unit. During protests, they are also used as projectiles symbolizing resistance. Sauer has digitally painted over his motifs, replacing each photographic color field with its digitally generated equivalent. Here, the artist intervenes in the smallest units of photographic imagery to question the fundamental nature of the medium through artificially created images.

## GROUND FLOOR / ROOM 2

### Peggy Buth

#### ***Demolition Flats, 2014***

**10:06 min**

The video work by Peggy Buth (\*1971 in Berlin) looks like a grotesque spectacle. Huge apartment blocks are blown up with rhythmic detonations and collapse like houses of cards accompanied by impressive clouds of smoke. However, the video collage shows the radical implementation of exclusionary urban policy, in which social and economic interests overlap. The film material comes from public and private archives as well as from the artist herself and was created between the mid-1990s and early 2000s. It shows how social housing areas in the suburbs of major cities in France, the USA and Great Britain that had fallen into disrepute were demolished in favor of profitable condominiums.



## GROUND FLOOR / ROOM 2

### **Simon Lehner** ***Marker Study II, 2020***

Simon Lehner (\*1996 in Wels, AT) explores the formation of individual and collective memory in his artistic work. With *Marker Study II*, he indirectly circles these questions. In this image, he makes visible the techniques used in post-production to construct images, revealing how they can be subverted. Lehner has created an enigmatic space where the classic central perspective is absent. The color of the image space corresponds to a green screen, commonly used in film production for inserting backgrounds. Black crosses serve as orientation points, yet their arrangement and quantity create confusion. Together, these pictorial elements generate an information vacuum, allowing space for imagination and interpretation.

## GROUND FLOOR / ROOM 3

### Marsha Cottrell

#### ***Between Spherical Waves #2, 2011***

Marsha Cottrell (\*1964 in Philadelphia, US) uses a black-and-white laser copier and computer to create views of the universe. Creating views of celestial bodies was already a concern of 19th century photography pioneers. Using optics, chemistry and experimental recording methods, they captured astronomical phenomena or their imagined depictions. Cottrell begins directly with the errors in the recording and makes the resistance of the material his own. White copy spots become planets and shooting stars. Moiré effects appear like cosmic rays and our gaze sinks into the deep black of the laser toner as if into the infinite vastness of the universe. In fact, Cottrell's pictures have never been inscribed with the real outside world and yet they tell us something about how easily we believe in images.

## GROUND FLOOR / ROOM 3

**Sven Johne**

### ***Area of Outstanding Beauty 2, 2016***

The 1500 square kilometer Białowieża National Park, located in the border region between Poland and Belarus, is one of the few remaining primeval forests in Europe. When Sven Johne (\*1976 in Bergen auf Rügen) hikes through the thicket with a conservationist in 2016 and thinks about survival strategies, the forest is still a utopian space. A sign provides information about the NATO border. Otherwise, there was little sign of political interest among the trees and bushes. Johne juxtaposes his black and white images with texts containing practical advice on finding food and shelter and uses a red bar to remind us of the invisible border, thus changing our view of the timeless, romantic forest. In 2021, five years after this series was created, Johne traveled to this primeval forest again. In the meantime, refugees wander through the undergrowth and the area is crisscrossed with border fences.

## GROUND FLOOR / ROOM 3

### **Fiete Stolte**

#### ***One Wave, 2010***

Ocean waves are phenomena that only exist for a moment and are barely perceptible in detail to the human eye. To observe this natural phenomenon, Fiete Stolte (\*1979 in Berlin) chooses four different recording options: digital photography, a slide, a Polaroid and a video recording. The artist triggers all the cameras simultaneously, thus taking the refraction of a wave on a shore in Iceland out of the endless flow of time of the sea's movements. Along the way, it becomes clear how the chosen optics and the output form change our perception of this natural phenomenon.

## GROUND FLOOR / CORRIDOR

### Rosemarie Trockel

#### **Untitled, from: *What It Is Like to Be What You Are Not*, 1993**

Rosemarie Trockel (\*1952 in Schwerte) questions traditional role models, social structures and patterns of behavior in her work. Among other things, she deals with animal experiments and their relationship to human behavior. The nine-part series exhibited here is based on a scientific experiment conducted by pharmacologist Peter Witt at the end of the 1940s, who administered various mind-expanding substances to spiders. Under the influence of the drugs, the nature and structure of their webs changed. Under the influence of caffeine, they wove a confused, unusable web, marijuana produced the most impressive web and the most uniform was created after consuming LSD. Trockel cropped the documentary photos to emphasize their specific characteristics and pointed out the intersection of scientific experiment and artistic expression.

## STAIRCASE

### Falk Haberkorn

#### ***Elf Uhr Zwanzig (Sprungturm),*** **2002/2010**

The original photograph on which Falk Haberkorn's (\*1974 in Berlin) picture is based probably dates from the 1970s/80s. It shows a boy, arms crossed, standing on the five-meter board of a very high diving platform built around the 1930s. The artist chose the time indicated by the clock on the diving platform as the title in the knowledge that the clock could also be wrong. Like the other assumptions about this picture, the time is a dubious speculation based on a few clues. If one extends the doubts to photography, fundamental questions about the medium immediately arise. This is precisely what the artist is interested in: What is the relationship between the photographic image, memory and history? How differently is history transmitted with images instead of texts? What can a decontextualized photograph tell us about our attitude to time and history?

## FIRST FLOOR / CORRIDOR

### **David Wojnarowicz & Marion Scemama**

#### ***After Word, 1989***

**1:34 min**

In *After Word*, David Wojnarowicz (\*1952 in Red Bank, US – 1992 in New York City, US) uses an impressive cascade of words to question the need for further portraits of AIDS patients who sit at home angry, depressed and afraid. He does not think it necessary to take any more pictures of him for the time after his death. Marion Scemama (\*1950 in Casablanca, MA), with whom Wojnarowicz worked for several years, filmed the artist as he kayaked through a body of water in the forest, searching for orientation with his eyes. In their interplay, image and sound enter a tense dialog; while he speaks of emptiness and senselessness on the sound level, the film images are unsteady. They run haltingly at a film speed that is too slow, repeatedly losing their grip on the artist's body, tilting onto the surface of the water, panning to the woods or the sky.

## FIRST FLOOR / CORRIDOR

### Clare Strand

#### *Exquisite Corpse, 2011*

Clare Strand (\*1973 in Brighton, UK) draws on her fascination with the freedom of fashion photography in her Exquisite Corpse series. The models in commercial fashion campaigns often adopt absurd poses, but do not have to provide answers as to the reason for their attitudes. Further inspiration comes from the visual worlds of the surrealists, who deconstructed established ways of seeing and thinking with their own pictorial inventions, and the infamous Black Dahlia murder of 1947, in which the body of an actress was meticulously dismembered at the waist and found in the pose of a model. In Strand's own pictures, the female protagonists adopt enigmatic postures and cuts through their clothes or bodies create narrative gaps.



## FIRST FLOOR / CORRIDOR

### Marge Monko

#### *I Don't Eat Flowers, 2009*

Marge Monko (\*1976 in Tallinn, ES) photographs herself in a determined, militant pose for *I Don't Eat Flowers*. With her sleeves rolled up, she gives the impression of wanting to stand up resolutely for her interests and, with her attitude, quotes the American icon of the emancipated working woman, whose image was disseminated en masse during the Second World War with the claim "We can do it!" Monko's photograph was taken shortly after the 2008 financial crisis, when the economic and socio-political changes also had an impact on the art world. With the title of the work, she refers to the precarious situation of many artists. In this picture, as in her entire oeuvre, she is also concerned with the role of women in society, their representation and the question: what visual language is used to create desire in advertising and art?

## FIRST FLOOR / CORRIDOR

### Barbara Probst

#### ***Exposure #71b, N.Y.C., Crosby & Broome Street, 2009***

The Exposures by Barbara Probst (\*1964 in Munich) show a kaleidoscope of views and competing perspectives on a situation staged by the artist, on which she points at least two, often a multitude of cameras. Each individual image shows only one possibility of perception. Probst interweaves private interiors with the urban exterior as well as close-ups with wider camera perspectives. The gazes of the protagonists, their interaction with each other and with the surrounding scenery are of particular importance. Probst's experimental arrangements make it clear how different our observations can be, depending on where our point of view happens to be.

FIRST FLOOR / ROOM 4

**Yvon Chabrowski**

***Touching the Images, 2016***

**13:00 min**

Our bodies are changing due to digitalization. The use of smartphones has led to the development of new hand gestures that have now become a natural part of our movement patterns and are easily performed by children. The idea of touchscreens with finger control was introduced as early as 1965, but it was not until 2007 with the first iPhone that this technology achieved a widespread breakthrough. Yvon Chabrowski (\*1978 in Berlin) isolates the interaction with the screen and thus focuses on the sensory relationship between the devices and the users. By touching, tapping, swiping and pinching, the digital information comes physically close to us and the boundary between the analog and digital worlds becomes blurred. Our relationship to images is undergoing a fundamental change when we can reach into the pixels with two fingers pulled apart or get rid of them immediately with a swipe.

FIRST FLOOR / ROOM 4

**Louisa Clement**

***Fractures, 2015 / 2016***

**13:00 min**

Globalization is now also reflected in the bodies of mannequins. With anatomically optimized proportions, the mannequins can be used universally, meaning that the diversity of the human face is completely lost in the different regions of the world. Louisa Clement (\*1987 in Bonn) has recorded fragments of these artificial bodies with an iPhone, a device that can itself be seen as an extension of the human body and mind. In her pictures, the bodies appear as de-individualized fractures against a monochrome background, thus opening a field of tension between the objectified individual and social norms.

FIRST FLOOR / ROOM 4

**Sarah Schönfeld**

**Mifegyne, ABORTION, 2024**  
**from: *Labor Lab***

Sarah Ancelle Schönfeld (\*1979 in Berlin) is interested in chemical substances that are used to regulate the human body and have an influence on personality or mood. In her new group of works, *Labor Lab*, she investigates how the reproductive function of the female body is regulated in modern medicine. To this end, she drips hormones, endogenous substances such as breast milk and pharmacological substances such as contraceptives onto negatives, allows them to take effect and then enlarges their chemical reaction with the analog photographic material. In this way, processes that normally take place invisibly inside the body are given a visual equivalent. This results in abstract images that sharpen visitors' awareness of gender-sensitive areas of medicine and trigger the associated social debates.

FIRST FLOOR / ROOM 5

## Elina Brotherus

***Disobedience, 2018***  
**(after VALIE EXPORT,**  
***Stand up. Sit down., 1989,***  
**in collaboration with VALIE EXPORT)**

Her own biography and visual themes from art history form the starting point for Elina Brotherus' (\*1972 in Helsinki, FI) photographs and films. She visualizes her experiences as a woman and artist by staging herself in front of the camera, revealing her own vulnerability. In some series, she enters a direct or indirect connection with artists who were active before her and whose artistic concerns she would like to connect to. In her work *Disobedience*, Brotherus had two sentences by VALIE EXPORT printed on T-shirts and posed together with her. For the resulting image, the artists defy the instructions by doing the exact opposite to depict the feminist resistance that unites them.

FIRST FLOOR / ROOM 5

## **Anys Reimann**

***Le Noire De ... XCIX, 2024***

***Le Noire De ... LXXXVIII, 2024***

In her collages, Anys Reimann (\*1964 in Melsungen) takes a sensitive and radical look at the themes of corporeality, identity and external attributions. She deconstructs bodies and reassembles them in such a way that they correspond to her own ideas and experiences. For the daughter of a North German mother and a father from West Africa who grew up in Germany, the fractures, interfaces and edges in the people she creates represent the complexity of her own origins. She assembles very different bodies, including her own body as well as foreign bodies and those from historical photographs. In this way, she combines individual experiences with the collective history of post-colonial ideas and emphasizes that ideas of origin can no longer be pigeonholed.

FIRST FLOOR / ROOM 5

## Esther Hovers

### ***The Right to Be Forgotten,*** **2021–2024**

Every day, we feed countless images into digital channels and quickly forget how easy it is to upload data and how difficult it is to delete it. Images and information are liked, transformed and shared at lightning speed; they migrate through the web in unexpected ways. In 2014, a man from Spain asserted his right to be forgotten at the European Court of Justice for the first time. Esther Hovers (\*1991 in Amsterdam, NL) discovered that this man's portrait was still haunting the internet, only his data had been deleted from image platforms. The artist translates this endless echo of photographs in digital space by using various photographic techniques to depict the likeness of this man.



## FIRST FLOOR / ROOM 5

### Julia Kissina

#### ***Große Sphynx, 1998*** **from: *Toys***

The children in Julia Kissina's (\*1966 in Kiev, UK) series *Toys* transform themselves with tights, balls, colorful clothes and additional limbs or other body extensions into mystical creatures that could have just walked out of a fairy tale. In childlike play, the girls and boys present us with whimsical, cheerful figures with which they creatively translate emotional states into figures. One girl embodies a Great Sphinx as an introverted creature with closed eyes and folded arms. A thin semi-transparent membrane surrounds her upper body like a protective cocoon. Beneath it, white spheres cling to her head, like outgrowths of her mind made real. Although we can look closely at the girl, she seems to have withdrawn completely from the present.

FIRST FLOOR / ROOM 5

**Rebecca Deubner**

**#102**

**#104**

**#21**

**from: *Strip*, 2023**

Photography is considered a medium of memory that preserves the past. However, the precision of camera optics and their high resolution are not always suitable for recording elusive emotional states. Rebekka Deubner (\*1989 in Munich) chose the camera less process of the photogram to capture the emotional state after the death of her mother in pictures. When photograms are created, the objects depicted are placed directly on the light-sensitive layer of the photographic paper. The photographic trace is therefore based on a touch that is inscribed into the paper with the help of light. With the photogram, the artist gives her mother's clothing, as a legacy connected to her body, a new, vivid form. The very intense colors of the analog color paper also create an emotional space for the diffuse feeling after the loss of a loved one.