

K20

Press kit
April 7, 2022
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Press kit: Shifting Dialogues

Shifting Dialogues. Photography from The Walther Collection
Apr 9 – Sep 25, 2022
K21

Press conference and preview
April 7, 2022, 12.30 pm, K21

Speakers

- Susanne Gaensheimer, Director, Kunstsammlung Nordrhein-Westfalen
- Artur Walther, Collector
- Vivien Trommer, Curator, Kunstsammlung Nordrhein-Westfalen
- Simone Klein, German Photography Society

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#K21WaltherCollection
#TheWaltherCollection
#K21

Shifting Dialogues

Kunstsammlung Nordrhein-Westfalen presents photography from The Walther Collection

Artists: Martina Bacigalupo, Sammy Baloji, Oladélé Ajiboyé Bamgboyé, Yto Barrada, Bernd und Hilla Becher, Jodi Bieber, Edson Chagas, Mimi Cheronon Ng'ok, Kudzanai Chiurai, Alfred Martin Duggan-Cronin, Theo Eshetu, Em'kal Eyongakpa, Rotimi Fani-Kayode, Samuel Fosso, François-Xavier Gbré, David Goldblatt, Kay Hassan, Délio Jasse, Seydou Keïta, Lebohang Kganye, Sabelo Mlangeni, Santu Mofokeng, S.J. Moodley, Zanele Muholi, MwangiHutter, Mame-Diarra Niang, Grace Ndiritu, J.D. 'Okhai Ojeikere, Dawit L. Petros, Jo Ractliffe, August Sander, Berni Searle, Malick Sidibé, Penny Siopis, Mikhael Subotzky, Guy Tillim, Hentie van der Merwe, Nontsikelelo Veleko, Sue Williamson and historical pictures by among others Samuel Baylis Barnard, Kimberley Studio, W. Rausch and many other known or unidentified photographers.

How are cultural and historical processes of transformation reflected in the medium of photography? With more than 500 photographic works from Africa, its diaspora, and Europe, the exhibition "Shifting Dialogues. Photography from The Walther Collection" traces the development of photography as a history of transnational parallels and contradictions: showcasing the beginnings of ethnographic images during the colonial era, self-determined studio photography—and politics of self-fashioning—from the 1940s onwards, and the potent visual activism practiced by a constituency of contemporary artists in the present. The photographic and lens-based media artworks assembled here systematically reveal the ambivalent—and shifting—relationship between image and self-image, portraiture and social identity, representation, and performance. Moreover, the selected works for the exhibition engage with and critically reflect common Western notions of the African continent.

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An important point of reference is the 2010 group exhibition "Events of the Self: Portraiture and Social Identity," curated by Okwui Enwezor (1963–2019) for The Walther Collection. Enwezor, one of the most influential curators of recent decades, utilized the example of portrait photography to illustrate how photographic image production did not always develop in geographically or historically uniform, homogenous ways, but are characterized by multiple ruptures, contrasts as well as intimate dialogues. With his presentation, he emphasized "the conceptual and comparative relationship between different traditions of image-making" as well as the unfolding "changes in African identities and subjectivities from colonial to postcolonial modernity."

For many years, Okwui Enwezor served as an advisor to The Walther Collection. A decade later, the Kunstsammlung Nordrhein-Westfalen pays tribute to Okwui Enwezor's pioneering curatorial vision and the extraordinary commitment of the collector Artur Walther. Thanks to their profound contributions toward expanding the cultural history of photography, we are now able to present groundbreaking projects which have hardly been considered within this museum's discourse until now.

As in "Events of the Self," and in the exhibition "Distance and Desire" (2013) curated by Tamar Garb, the pathway through "Shifting Dialogues. Photography from The Walther Collection" at K21 is marked by several dialogical juxtapositions—Seydou Keïta and August

Sander; Malick Sidibé, J.D. 'Okhai Ojeikere and Bernd & Hilla Becher; Santu Mofokeng and Alfred Martin Duggan-Cronin—that offer focused time capsules for contemplation. They sketch out the complex interrelationships between unfolding societal transformations, social change, politics of identity, and artistic production. Here, the myriad possibilities of documentary portraiture, the importance of typological, taxonomic, and serial structures for the medium of photography as well as the power – and ambivalent nature – of the photographic gaze are made evident.

Seydou Keïta and August Sander

In the dialogue between Seydou Keïta (1923–2001) and August Sander (1876–1964), socio-cultural differences and similarities of two contrasting mid-twentieth century moments become visible: portraying societies in transition, the postures and gestures adopted by the sitters present them as witnesses and active participants in the writing of collective histories and cross-cultural narratives of transformation. Seydou Keïta portraits, created in his commercial photography studio in Bamako, depict Malian society during a time of change in the years preceding the country's independence. His formal portraiture style and skillful compositions shaped the new image of (post)colonial Africa and evidence photography's growing importance as a modern medium of self-expression. To be photographed by Keïta was to be made "Bamakois": to be seen as beautiful and cosmopolitan. The photographic image became a tool for self-representation, similar to August Sander's comprehensive cultural study "Face of Our Time." Photographed during the Weimar Republic, Sander's visual portrayals depict a variety of occupational groups, genders, and generations—farmers, workers, students, families, tradespeople, artists, and members of the bourgeoisie—highlighting both the individuality of his sitters, as well as typical traits and markers of class and social status.

Malick Sidibé, J.D. 'Okhai Ojeikere, Bernd and Hilla Becher

This dialogical presentation of three distinct artistic positions opens up a discursive reflection on conceptual taxonomies, typologies, and seriality—similar to the cross-cultural juxtaposition of works by August Sander and Seydou Keïta. Working in Bamako from the 1960s onward, Malick Sidibé (1935/36–2016) became a chronicler of his time and its people, celebrating a newly emerging identity in postcolonial Mali in the years following its independence: inside nightclubs and on the shores of the Niger, he documented self-confident young people dancing and partying; in his portrait studio, he photographed cosmopolitan citizens from all walks of life. The sitters in his intimate series "Vues de Dos" either turn away from the camera or glance back, returning the viewers' gaze without compromising their agency or autonomy. J.D. 'Okhai Ojeikere's (1930–2014) archive of more than 1000 photographs of Nigerian women's sculptural hairstyles converge cultural traditions and everyday practices: his typological studies, created during the 1970s, meticulously document the intricate craft of hair braiding as a symbol of collective memory, pride, and national identity. Contemporaneously in Germany, Bernd (1931–2007) and Hilla Becher (1934–2015) began to methodologically document disused architectural structures and abandoned industrial buildings: water tanks, gas cylinders, and winding towers were ordered according to type, and arranged into grids to emphasize their function, structural form, and original purpose.

Santu Mofokeng, Alfred Martin Duggan-Cronin, and ethnographic photography

The juxtaposition of Santu Mofokeng's (1956–2020) and Alfred Martin Duggan-Cronin's (1874–1954) differing perspectives offers a confrontational, profound reflection on the early

history of portrait photography in South Africa, through a dialogue between ethnographic and contemporary visual enquiry. Mofokeng's slide projection "The Black Photo Album / Look at Me: 1890–1950" features a collection of private photographs commissioned by Black working- and middle-class families during colonial rule in the late 19th and early 20th century. Mofokeng annotates these vernacular images with biographical details, names, and provocative questions about the nature of representation and the photographic gaze, thus contemplating the conditions, sensibilities, and aspirations of South Africa's Black population in their desire for recognition. When juxtaposed with Duggan-Cronin's eleven illustrated volumes "The Bantu-Tribes of South Africa" (1928–54), the latter's ethnographic and anthropological photographic stance becomes evident; here indigenous South African tribes are documented as systematic groupings and presented as nameless 'types.' This ambivalence between Duggan-Cronin's photographs as products of a racist colonial ideology and the subjectivity and agency of Mofokeng's collection invites new readings of the past: in contrast to the obsessive classification in Duggan-Cronin's work, Mofokeng's taxonomic gesture offers a visual counter archive beyond colonial administration, governance, and categorization.

Moreover, studio portraits from South and East Africa created between 1850 and the early 20th century are exhibited. Widely circulated in the form of cartes-de-visite, postcards, and albums, they were popular in Europe during the colonial era: as cheap, mass-produced photographs, they demonstrate the power of the visual image and the various pictorial strategies deployed to create 'native' stereotypes about Africa, which soon entered Western collective imagination. The selection comprises a range of different motifs and genres of portrait photography: from figurative representations of both anonymous and named individuals, to ethnographic 'types'—mothers, warriors, hunters—to comparative studies, and ambiguous projections of fantasy and myth.

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The historical dialogues are accompanied by queer performative portraits by the late **Rotimi Fani-Kayode** (1955–89) as well as conceptual bodies of works by contemporary artists such as **Yto Barrada**, **Samuel Fosso**, **Sabelo Mlangeni**, **Zanele Muholi**, **Mwangi Hutter**, **Grace Ndiritu**, and **Berni Searle**. Characterized by visual activism, social critique and subversive politics, the works—produced largely in the early 2000s—question prevalent concepts of the (black) body and break with conventional gender binaries, while challenging cultural appropriation and structural racism. This presentation brings together a constituency of contemporary artists who use photography to investigate the emancipatory, liberating possibilities of portraiture and self-representation. Photography here becomes a mode to challenge dominant power structures, and a democratic tool to articulate new subjectivities. These thematically diverse, and often serial, bodies of works subversively question binary concepts of gender and cultural identity, oscillating between objective representation, performance, and staged photography. Contemporary artists included in the presentation have explored the body as a contested site for the staging—and mapping—of difference: as an expression of economic, cultural, and social inequalities; as a "weapon" against societal constraints and binaries; and as a testament to alternative sexual and gender identities. Photography becomes a performative practice of embodiment, for indigenous and Afro-diasporic visual meditations on integrity, transformation, and representation.

The photographic works of **Theo Eshetu**, **David Goldblatt**, **Santu Mofokeng**, **Jo Ractliffe**, **Mikhael Subotzky**, and **Guy Tillim** focus on the human habitat, the built environ-

ment, the dense structures of inner cities, or the vast, empty landscape. Architecture is pictured as a symbol of social order, of utopian failure, of shattered aspirations of freedom and self-realization. Collectively, the photographs on view represent psychological studies of liminal social spaces, hybrid identities, geopolitical shifts, and (post)colonial conflicts. Mofokeng's and Eshetu's respective works convey religious, spiritual, and secular sentiments. The photographs by Ractliffe and Goldblatt act as testaments to memories, reflections of individual and collective histories, and inscribed ideologies. They show the reverberations of violence—of war, oppression, colonial subjugation—on the contemporary landscapes of South Africa and Angola. The works are inscribed with traces of (post)colonial and (post)industrial conflicts as well as testimonies to collective memory and spirituality.

The voices of a younger generation of artists are represented in more recently acquired works by **Edson Chagas, Em'kal Eyongakpa, François-Xavier Gbré, Délio Jasse, Lebohang Kganye, Mimi Cheron Ng'ok, Mame-Diarra Niang, and Dawit L. Petros.** They contemplate the effects of socio-cultural, economic, and political changes in the present; and creatively explore the influence of capitalist systems on urban environments, collective memory, and politics of migration. Their practice reflects a contemporary paradigm shift in post- and decolonial discourses, offering insights into the present possibilities and complex thematics of contemporary photography from an Afro-diasporic perspective that is at once plurivocal, subjective, and critically engaged.

The exhibition is curated by Maria Müller-Schareck and Vivien Trommer, and conceived in close collaboration with The Walther Collection, supported by curatorial consultant Renée Mussai.

Advised by Contemporary And (C&).

The Walther Collection is an art foundation dedicated to the critical understanding of historical and contemporary photography and related media. Through a program of international exhibitions, in-depth collecting, original research, and scholarly publications, The Walther Collection aims to highlight the social uses of photography and to expand the history of the medium worldwide. At its three-building campus in Neu-Ulm, Germany, its Project Space in New York City, and with traveling installations worldwide, The Walther Collection presents thematic and monographic exhibitions drawn from its expansive range of photography and media art from the collection's African, Chinese, Japanese, and European holdings of modern and contemporary works, nineteenth-century photography from Europe and Africa, and vernacular lens-based imagery from across the globe.

Renée Mussai is a research-led curator, writer, and scholar with a special interest in African and diasporic lens-based black feminist visual arts practices. She is Senior Curator and Head of Curatorial & Collection at Autograph, London. In 2022, Mussai joined The Walther Collection as curatorial consultant. She has worked on the critically acclaimed exhibitions "Black Chronicles" (2014–18), the internationally touring exhibition "Zanele Muholi: Somnyama Ngonyama—Hail the Dark Lioness" (2017–21), and Phoebe Boswell's "The Space Between Things" (2019). Mussai is Research Associate at the Visual Identities in Art and Design Research Centre, University of Johannesburg; Associate Lecturer at University of the Arts London, and regular guest curator and former Fellow at the Hutchins Centre for

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African & African American Research at Harvard University, as well as doctoral researcher in Art History at University College London. She serves on various art juries and advisory committees, lectures and publishes frequently, and recently co-edited the anthology “Care, Contagion, Community—Self & Other” (Autograph, 2021).

Contemporary And (C&) served as an advisor to the process of making and developing the exhibition at K21. Founded in 2013, C& is a dynamic platform for reflecting and connecting ideas and discourses on contemporary visual arts and embodies different ways of reflecting and initiating discourses that go beyond the idea of centers, singular histories, and presences. The ifa (Institute for Foreign Cultural Relations) is a partner and co-publisher of C& Magazine and C& América Latina Magazine; published in English, French, Spanish, and Portuguese.

Media Partner of the Kunstsammlung Nordrhein-Westfalen:
Frankfurter Allgemeine Zeitung

Supported by the Ministry of Culture and Science of the
State of North Rhine-Westphalia

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Please note that the press conference of this year's Art Düsseldorf (April 8–10, 2022) will take place on April 7, 2022, at 9.30 am at Areal Böhler, Düsseldorf. A free shuttle service will be provided for media representatives to the press conference at K21 at 12:00 noon.

We would like to draw your attention to the awarding of the 2021 Cultural Award of the German Photography Society (DGPh) to Artur Walther, the founder of The Walther Collection.

Simone Klein (Member of the Executive Board of the DGPh) will speak at the press conference on April 7, 2022, about the Cultural Award of the DGPh and in particular about the presentation of the Cultural Award 2021 to Artur Walther.

The 2021 Cultural Award of the DGPh will be ceremoniously presented on April 8, 2022, at 11 am in the Kunstsammlung Nordrhein-Westfalen, K21.

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Supporting Program

Opening of the exhibition

April 8, 2022, 7 pm

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Speakers:

Susanne Gaensheimer, Director of the Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Isabel Pfeiffer-Poensgen, Minister of Culture and Science of the German State of North

Rhine-Westphalia

Maria Müller-Schareck, Curator

Artur Walther, Collector

Artist Talk

July, 6, 8-9.30 pm

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Photographer Jodi Bieber in conversation with co-curator Vivien Trommer about her work series "Real Beauties" and the power of female body ideals.

Free admission as part of the KPMG-Kunstabend. In English.

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Symposium: “Shifting Dialogues”
K21 Kunstsammlung Nordrhein-Westfalen
Düsseldorf, April 9, 2022
Limited capacity
Registration required

Welcome

10:30 am

Maria Müller-Schareck, Co-Curator, Kunstsammlung Nordrhein-Westfalen
Vivien Trommer, Co-Curator, Kunstsammlung Nordrhein-Westfalen

Opening Remarks

Renée Mussai, Senior Curator, Autograph

Panel 1: In/Sights: Critical Approaches to Global Photography

11 am – 12.30 pm

Followed by Q&A with audience

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Twenty years ago, our understanding of photography and its social impact was profoundly different than it is today. Rapid shifts in digitization and communication technologies coupled with a critical reevaluation of Eurocentric and heteronormative models of modernist photography have produced radical new propositions in photography and lens-based media arts. Curators, artists, and scholars have developed innovative methodologies and novel practices to consider the collective implications of the medium’s possibilities and its global scope. This panel will address some of the regional and ideological reassessments of visual culture as addressed in The Walther Collection, including performance-based photography and media works from China and Japan, documentary photography and video projects from Africa and its diaspora, and vernacular photographs and albums from Africa and North America.

Participants: **Martina Bacigalupo** (Artist, Paris), **Corinne Diserens** (Director, École nationale supérieure d’arts de Paris-Cergy), **Theo Eshetu** (Artist, Berlin), via live-stream **Elvira Dyangani Ose** (Director, MACBA Museu d’Art Contemporani de Barcelona), **Christopher Phillips** (Independent Scholar, New York), and moderated by **Oluremi C. Onabanjo** (Associate Curator, The Museum of Modern Art, New York)

Lunch Break

12.30 pm – 1.30 pm

Panel 2: **Snap Judgments: Encounters with African Photography**

1.30 pm – 3.00 pm

Followed by Q&A with audience

The long history of photography in Africa is marked by an ongoing struggle against—and refusal of—colonial ethnographic representations imposed by European practices. Since the latter decades of the twentieth century, contemporary artists, activists, and photographers in Africa and the African diaspora have directly engaged with this historical archive, reconsidering and refiguring outmoded depictions by confronting prevailing representational regimes and making powerful new art works in response. Through engaged social documentary projects and directed modes of performance-based portraiture, African artists have developed striking figurations of identity and self, often in deeply challenging and politically charged environments. With a special focus on the art, visual culture, and photography of post-apartheid South Africa, this panel examines historical and vernacular modes of representation and considers ongoing issues in contemporary photography from the continent.

Participants: **Sandrine Colard** (Assistant Professor of African Art History, Rutgers University), **Tamar Garb** (Durning Lawrence Professor in the History of Art, University College London), **Simon Njami** (Independent Curator, Paris), via live-stream **Jo Ractliffe** (Artist, Cape Town), **Guy Tillim** (Artist, Berlin), and moderated by **Brendan Embser** (Managing Editor, Aperture Foundation, New York)

Break

3 pm – 3.30 pm

Panel 3: **The Order of Things: Shaping a Photography Museum for the 21st Century**

3.30 pm – 5 pm

Followed by Q&A with audience

The Walther Collection was founded in 2010 with the expressed purpose of providing a research base for the study of photography and an educational forum for public engagement through international exhibitions, symposia, and publishing. Building on the collection's inherent strengths in African and Asian photography, The Walther Collection staff has worked in collaboration with a constituency of leading curators and scholars to shape a groundbreaking artistic program and to enhance the growing collection. Taking the extraordinary development and implementation of The Walther Collection as a case study, this panel considers the special requirements and responsibilities of building an engaging—and mobile—museum of photography for the twenty-first century.

Participants: **Daniela Baumann** (Independent Curator), **Brendan Embser** (Managing Editor, Aperture Foundation, New York), **Oluremi C. Onabanjo** (Associate Curator, The Museum of Modern Art, New York), **Christopher Phillips** (Independent Scholar, New York), **Maria Schindelegger** (Director, DASMAXIMUM, Traunreut), and moderated by **Brian Wallis** (Curator, The Walther Collection, New York)

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Exhibition preview

Reinhard Mucha
Sep 3, 2022 – Jan 22, 2023
Press conference: September 1, 2022, 11 am

Reinhard Mucha's work, in terms of its redefinition of sculpture, photography and installation, is considered to be one of the most important positions in contemporary art. At its two locations K20 and K21, the Kunstsammlung Nordrhein-Westfalen combines installations by Mucha (b. Düsseldorf 1950) in this exhibition that have not been seen for many years, featuring works from each one of his creative phases and thus creating a panorama that spans over forty years of the artist's work. In addition to the installation "Das Deutschlandgerät" (The Germany Device) [2002] 1990, which was reconstructed in K21 from 2002 onwards and was originally made for the German Pavilion at the 1990 Biennale di Venezia, his early seminal work "Wartesaal" (Waiting Room) [1997], [1986] 1979 – 1982 – which has not been shown publicly since *documenta X*, 1997 – will be on view. "Das Figur-Grund Problem in der Architektur des Barock (für dich allein bleibt nur das Grab)" (The Figure-Ground Problem in Baroque Architecture (for You Alone There Remains Only the Grave)), one of the few remaining larger installations of museum furniture and everyday objects, will be realised anew for the first time since 1985 in K20's Grabbehalle,

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The exhibition is supported by the Art Mentor Foundation Lucerne and the Kunststiftung NRW.

The exhibitions in the Bel Etage are supported by the Sparda Bank West Foundation for Art, Culture and Society.

Piet Mondrian. Evolution
Oct 29, 2022 – Feb 12, 2023
Press conference: October 27, 2022, 11 am, K20

The world-renowned painter Piet Mondrian (1872–1944) is famous for his astringent, geometric compositions in black and white with selected primary colour fields in red, blue or yellow. Yet it is not commonly known that the Dutchman opted to paint landscapes and other figurative motifs in his early years as an artist and often staged them with a surprising palette of colours. The Kunstsammlung Nordrhein-Westfalen delineates Mondrian's artistic path from his early endeavours in painting to his wholly abstract works and traces the connections between the different groups of paintings.

From the beginning of his career as an artist, Mondrian was in search of the ideal composition. In his view, this comprised the perfect balance of all pictorial elements. Mondrian readily came across motifs – windmills, lighthouses, the dunes by the sea and the water, in which farms and rows of trees were reflected – in his homeland. This selection of paintings provides an insight into his work in the studio and his individual experimentation with colours and forms with the aid of Cubist stylistic elements, before turning to pure abstraction at the beginning of the 1920s.

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The exhibition is courtesy of the Fondation Beyeler, Riehen/Basel and the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, in conjunction with the Kunstmuseum Den Haag.

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Handover of the Culture Award 2021 of the German Photography Society to the founder of *The Walther Collection*, Artur Walther

Handover of the Culture Award 2021 of the DGPh on 8 April 2022, 11 a.m. at the Kunstsammlung Nordrhein-Westfalen, K21

In 2021, the most important award of the German Photography Society (DGPh), the Culture Award, went to the art collector Artur Walther. Artur Walther has been collecting the works of photographers from Africa and Asia since the Nineties. By this means, and also through his journalism, he renders a considerable contribution towards making their works known in the USA and Europe.

“By raising the visibility of photographic positions from Africa and Asia, Artur Walther significantly broadens the west’s perspective and equally helps to expand the global networking of photography and the people associated with it – at an international level,” the directors of the DGPh explain, expounding the grounds for their decision to award the Culture Award 2021 to Artur Walther.

The DGPh is delighted to have the privilege of handing over its Culture Award at the opening of the exhibition “Dialoge im Wandel. Fotografien aus The Walther Collection”. The award ceremony will take place on **8 April 2022, 11 a.m.** at the **Kunstsammlung NRW, K21**. The laudatory speech will be given by the Director of the Kunstsammlung Nordrhein-Westfalen, Prof. Dr. Susanne Gaensheimer.

Having grown up in Burlafingen, a district of Neu-Ulm, the German-American chose that location to open *The Walther Collection* campus in June 2010. Here, in two repurposed typical suburban architectures and a new development comprising a subterranean exhibition space, the collection presents its extensive holdings of modern and contemporary African photography and video art, recent Chinese and Japanese photography and media art, along with historical photography of the 19th century from Europe and Africa and quotidian photography worldwide. In addition, in dynamic interplay with the parent establishment, *Project Space* (which opened in New York in 2011) presented individual aspects and new areas of interest of the collection until 2020. A temporary exhibition in Arles in 2014 displayed topically associated photographs from all sections of the collection for the first time; since then, *The Walther Collection* has been able to present fifteen such international temporary exhibitions globally.

Geschäftsführender Vorstand:

Ditmar Schädel - Hanns-Peter Frentz
Michael Ebert - Anna Gripp - Simone Klein - Dr. Martina Mettner

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Focusing on portrait photography and on self-representations in particular, *The Walther Collection* attends to the examination of one of the central human issues, that of identity and its societal construction. A further focus lies on specific aspects of the Anthropocene, primarily those within landscape and the urban and public space, which serve as a foundation for collective action and individuality.

Jointly with Steidl Verlag, *The Walther Collection* runs a comprehensive publication programme, which presents in-depth research by important theoreticians, critics and art historians in exhibition catalogues and artist's monographs. 17 publications in total have come out so far.

The Culture Award has been handed over since 1959 and is the most important award of the German Photography Society. With it, the DGPh distinguishes living personalities for major achievements in the field of photography. Recipients of the DGPh Culture Award include Ute Eskildsen, Sarah Moon, Helga Paris, Gottfried Jäger, Klaus Honnef, Stephen Shore, Wolfgang Tillmans, Stephen Sasson, Wim Wenders, F.C. Gundlach, Daido Moriyama, Bernd and Hilla Becher, Henri Cartier-Bresson and Man Ray. It has been generously sponsored by WhiteWall since 2020.

You can obtain [press images along with a download of the Press Release](#) via the DGPh website (Aktuelles/Presse/Kulturpreis 2021)

Further information on the Culture Award of the DGPh and the previous award recipients: <https://www.dgph.de/preise/kulturpreis>

We would like to take the present opportunity to draw your attention to the press conference on the occasion of the exhibition "Dialoge im Wandel - Fotografien from The Walther Collection" on 7 April 2022, 12.30 p.m., at the Kunstsammlung Nordrhein-Westfalen, K21. At the press conference, Simone Klein (member of the Executive Board of the DGPh) will talk about the Culture Award of the DGPh and in particular about the handover of the Culture Award 2021 to Artur Walther. A separate message will follow.

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Geschäftsführender Vorstand:

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