



NEW RELEASE KEHRER VERLAG

Franziska Stünkel *COEXIST*

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Franziska Stünkel's reflections in metropolises on all continents are exciting commentaries on coexistence in a globalized world.

Since ten years, the internationally acclaimed film director and photo artist Franziska Stünkel has been travelling through Asia, Africa, Europe, and America in search of natural reflections in shop windows, which, in their concentration, tell of the coexistence of human life. Charged with the utmost complexity, her photographs are the visualization of the similarities and contrasts that exist in our multifaceted, networked world. The artist completely dispenses with the digital post-processing of her photographs.

The result is a multi-layered view of the highly topical question of coexistence in our present time, supplemented with texts by well-known authors and scientists from various fields, for instance artificial intelligence, biology, psychology, happiness studies, linguistics, culture, and anxiety research.

Franziska Stünkel is a German artistic photographer and movie director. Following her studies in the film class and artistic photography class at the Kunsthochschule Kassel and the Hochschule für Bildende Kunst Hannover, she became a masterclass student under Prof. Uwe Schrader. Franziska Stünkel's photographic works are exhibited in renowned galleries and exhibition venues and are represented in private and public collections. The Audi Art Award and the Berlin Hyp Kunstpreis have been among the distinctions for her works of photography. Her films have been shown in 19 countries and at more than 100 international film festivals and have received multiple prizes, including the Best New Director Award of Williamsburg Brooklyn Film Festival in New York and the Otto Sprenger Regiepreis.

Franziska Stünkel examines sociopolitical issues in her movies. The photographic series *Coexist* depicts her globe-encompassing search for peaceful coexistence.

Both as director and screenwriter, Franziska Stünkel is currently realising the movie *Nahschuss*, starring Lars Eidinger, Devid Striesow and Luise Heyer. The movie is inspired by the life of Dr. Werner Teske, who was the last person to be executed in the former GDR (German Democratic Republic). The shooting took place in November and December 2019, the movie will be released in cinemas in 2020.

www.franziskastuenkel.com

Exhibitions

Leica Galerie Salzburg, Austria

18 October 2019 – 15 February 2020

Galerie Robert Drees, Hanover, Germany

24 January – 14 March 2020

Jenny Falckenberg, Hamburg, Germany

28 January – 3 February 2020

Leica Galerie Wetzlar, Germany, from 5 February 2020

Galerie Jarmuschek + Partner, Berlin, Germany, Spring 2020

Petra Becker / International Art Bridge,

Frankfurt a. M., Germany, Spring 2020

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- Prof. Dr. Jannis Androutsopoulos, Linguist, University of Hamburg, Germany (COEXIST I LINGUISTIC LANDSCAPE)
- Prof. Dr. Borwin Bandelow, Psychiatrist and Phobia Researcher, University of Göttingen, Germany (COEXIST I FEAR)
- Prof. Dr. Türker Baş, Organizational Psychologist, Galatasaray University Istanbul, Turkey (COEXIST I OXYTOCIN)
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From the introduction by Karin Rehn-Kaufmann:

Coexist denotes the exuberant diversity of visual impressions from the journeys, the commonalities and similarities, as well as visible contrasts that clash in urban spaces. In Stünkel's motifs, regional specificities or cultural traditions, along with globalized convergences of urban street scenes, are united with the individual phenomena and self-dramatizations of protagonists who appear in the images entirely by chance. "Mirrorings enable simultaneous life to get noticed. We all live in coexistence, sometimes even without consciously realizing it. I look for the visualization," the photographer explains in an interview.

(...)

Cities are the only suitable places for her series. The streets and squares of metropolises offer the necessary stages for the scenes and ingenious mirror motifs of Coexist. However, unlike the authors of traditional street photography, Stünkel has almost no interest in passers-by themselves or in documenting street life, but elaborates a constant consolidation of different but simultaneous moments. Her street-photography strategy is definitely more complex than merely detecting the crucial moment. Complex image structure is used as a synonym of the multilayered urban space. These are no snapshots, but acutely perceived visual tableaux. In Stünkel's motifs, reality is shaped into a sensitive form of abstraction. The composition that she saw is irretrievably lost in the next half-second. Her works' most important creative features are the factors of light, transparency, and colors. Over and over again, it is astonishing how the photographed objects appear to lose their materiality and specific boundedness to the respective location, and take on new forms in an artistically fragile state.

(...)

Despite their initial apparent casualness, the artist has created works that make an impact and report very impressively on our present-day globalized world. While her motifs seem to be timeless and not very typical of any locality, their consistency ensures that they are an excellent mirror of our times after all. They depict a cross-section of modernity's metropolises, an interplay of the many coexisting destinies of people living today and of the architecture and urban landscape that surround them. Employing the universal language of emotions, Franziska Stünkel creates her own, artistically extravagant visual worlds out of the locations' initial strangeness. The series is therefore right up to date and emblemizes — perhaps more vividly than anything else — the attitude toward life of a globalized, dynamic generation of contemporary creative artists. Stünkel's studio is the world. It is no surprise that the camera is both her most important and her favorite tool.

Press images



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