Photography has come to symbolize the extremes of contemporary society. It is deeply personal, and yet thoroughly public. Freeing at times, yet also limiting. Expressive, yet culturally dominant. Pleasurable, but worrying. There is affection for photography, but we are, or ought to be, suspicious of its power and manipulations. If we are dependent upon the photographic image, as so many have claimed over the last century, this dependence gives us mixed feelings.

Across three cities and six institutions The Lives and Loves of Images explores how these tensions shape our understanding and appreciation of photography. A series of exhibitions, each thematically distinct, considers the hold, good and bad, which photographs have over us, viewers and image makers alike.

Participating artists, exhibition titles and venues:
- **All Art is Photography**, Kunstverein Ludwigshafen: Dennis Adams, Claudia Angelmaier, Tim Davis, Pablo Genovés, Stef-fi Klenz, Mark Lewis, Josh Murfitt, Antonio Pérez Rio, Nick Waplington, Ewa Monika Zebrowski

Exhibitions
  https://biennalefotografie.de/en

For further details and review copies, please contact the publisher's press office:
Barbara Karpf, barbara.karpf@kehrerverlag.com or pr.assistance@kehrerverlag.com
Kehrer Verlag, Wieblinger Weg 21, 69123 Heidelberg, Germany
Fon ++49 (0)6221/64920-25, Fax ++49 (0)6221/64920-20
01/1 From the exhibition All Art is Photography
Antonio Pérez Río, Liberty Leading the People, from the series Masterpieces, 2017

01/2 From the exhibition All Art is Photography
Antonio Pérez Río, Oath of the Horatii, from the series Masterpieces, 2017

01/3 From the exhibition All Art is Photography
Antonio Pérez Río, Portrait of James Stuart, from the series Masterpieces, 2017

02/1 From the exhibition Between Art and Commerce
Daniel Stier, ways of knowing, 2015

02/2 From the exhibition Between Art and Commerce
Hein Gorny, Untitled (Diagonal array of different types of rubbers), 1931–1938
© Hein Gorny – Collection Regard, Berlin

02/3 From the exhibition Between Art and Commerce
Hein Gorny, Untitled (Cellophane), 1931
© Hein Gorny – Collection Regard, Berlin


03/3 From the exhibition Reconsidering Icons. Dries Depoorter & Max Pinckers, *Trophy Camera v0.9*, 2017. Courtesy the artists

04/1 From the exhibition Walker Evans Revisited. George Georgiou, *Charro Days Parade*, from the series *Americans Parade*, Brownsville, Texas, USA, 27/02/2016

04/2 From the exhibition Walker Evans Revisited. George Georgiou, *Martin Luther King Day Parade*, from the series *Americans Parade*, Los Angeles, California, 18/01/2016

04/3 From the exhibition Walker Evans Revisited. Julia Curtin, Allie Mae Burroughs, wife of cotton sharecropper, Hale County, Alabama, from the series *Reparation*, 2014
05/1 From the exhibition When Images Collide, Anastasia Samoylova, Six Real Matterhorns, from the series Landscape Sublime, 2019 © Anastasia Samoylova, Courtesy: Galerie Caroline O’Breen Amsterdam

05/2 From the exhibition When Images Collide, Anastasia Samoylova, Black and White Mountains, from the series Landscape Sublime, 2015 © Anastasia Samoylova, Courtesy: Galerie Caroline O’Breen Amsterdam

05/3 From the exhibition When Images Collide, Aaron Hegert, Shallow Learning #34, from the series Shallow Learning, 2018

06/1 From the exhibition Yesterday’s News Today, Clare Strand, from the series Snake, 2017 Courtesy Parrotta Contemporary Art, Cologne/Bonn

06/2 From the exhibition Yesterday’s News Today, Clare Strand, from the series Snake, 2017 Courtesy Parrotta Contemporary Art, Cologne/Bonn

06/3 From the exhibition Fotografie & Wissenschaft, Andrea Diefenbach, Natascha, 2006, from the series AIDS in Odessa
07/ From the exhibition Fotografie & Wissenschaft
Simon Starling, Black Drop, 2012, film still. VG Bild-Kunst, Bonn 2019
Courtesy of the artist and neugerriemsneider, Berlin

08/ David Campany, Portrait by Sam Contis