



“Manhattan - Strasse der Jugend” by Stephanie Steinkopf

GUTE AUSSICHTEN AWARDS PRESENTED AT THE GOETHE INSTITUTE IN NICOSIA

A taste of German upcoming photography at our door

“EVERYBODY HAS TOPICS WHICH ARE ABOUT THEMSELVES WHERE THE VIEWER HAS SOMETHING TO LEARN FROM SEEING SOMETHING WHICH IS JUST NICE”

By Melissa Hekkers

Encountering the works of nine young photographers within the framework of the “Gute aussichten” awards, acclaimed as Germany’s most important photography award, is an eye opener.

Due to the confined space where only a slice of the works in question is on display at the Goethe Institute in Nicosia one is encouraged to

look deeper within the magnitude of the themes approached by winners.

As Rebecca Sampson recollects the work she presented a couple of years back as a winner of the Gute aussichten award, she embodies what the institution is striving to promote.

“At the end of the day, it’s far more than just photography,” she admits, conscious of the prestige that comes with being one of the Gute aussichten photographers.

Sampson is here to present a selection of work and their masters as part of the “Gute aussichten: New German photography” exhibition. Apart from Cyprus, the exhibition will travel to prominent museums, galleries and Goethe institutes around the world.

Gute aussichten has, for the past ten years, sought to present a selection of the most important, most original and most compelling young photography work in Germany which as Sampson clarifies doesn’t have to be simply photography. “It can be photography, conceptual photography, installations...It’s more or less young artists who work with the medium of photography.”

The selection process however is a refined one. Every year, German photography professors who work at a university in Germany are given the prospect of selecting the five best works of the final works of their students which

is photography related in some way or another, only to send them to Gute aussichten.

It’s therefore not your typical, open award. Without the appraisal of a professor, the once in a lifetime opportunity to be judged by a jury of art historians, museum directors, artists, Gute aussichten board members and a rotating, internationally renowned photographer, graduates cannot fathom the stature of attaining such a recognition.

Precisely, what photographers win is not money, nor is it something one can buy. “It’s an international possibility to show your work,” attests Sampson. “Some photographers don’t ever make it to these places, yet these winners start from these galleries, museums..” she re-

flects.

This year 33 universities and photography schools took part in the contest from which an initial 100 selected works were judged by Gute aussichten jury who concluded with nine winners. Recognised on an equal level, the goal of Gute aussichten is in a nutshell to present a large spectrum of works, in terms of aesthetics, content and or medium and form.

But it’s interesting to note that throughout the years, Gute aussichten has denied any opportunity for one to depict the institution with a particular identity. “Many people ask us to tell them what the new trend is in German photography? But that’s something we cannot answer because that’s not

what Gute aus Sampson.

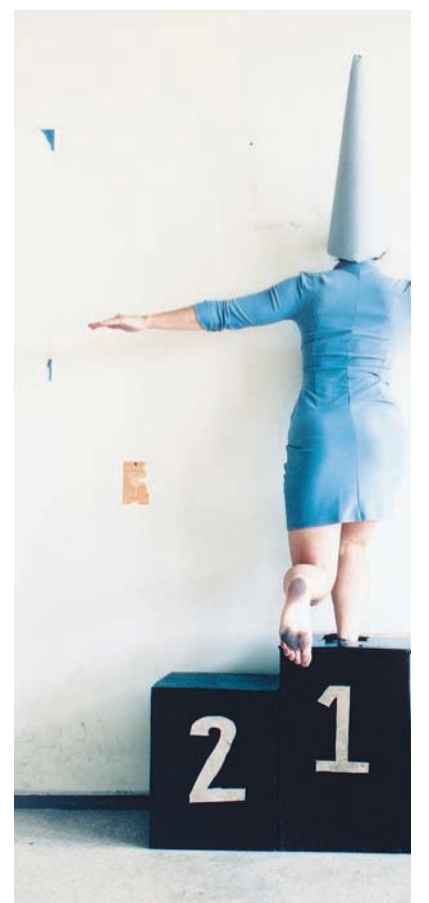
“They’re not trying to preserve ideas and to make current...So we have very conceptual particular work might like.”

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“THEY’RE TRYING TO PRESENT A CROSS SECTION THROUGH DIVERSE IDEAS AND SPECIAL APPROACHES WHILE TRYING TO MAKE CURRENTS IN GERMAN PHOTOGRAPHY VISIBLE”



“Couve e Coragem” by Lioba Keuck



“A Conversation Act” by Nadja Bournonville

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