KATRIN KORFMANN

KATRIN KORFMANN

2000 2010

WITH TEXTS BY
Tina Rahimy
Rogério Taveira
Nicole F. Löser

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KATRIN KORFMANN

Human beings have vanished from the center of thought, from the center of reality. All that remains is the pure image in permanent self-reference. We are not the protagonists of images anymore, nor the essence of anything referring to something beyond those images. Images are not interested in our species as their Gods or Creators. Rather, they are the exploitation of another picture, another frame, and one basically has become the play toy of the image, shaping his thought and his image with a nose job.

This is the main theme of Guy Debord's **The Society of the Spectacle** (1967), describing the era of the image and its endless reference to itself. In **Means without End** (1996) Giorgio Agamben speaks of a becoming-image, an image of the spectacle. Neither the event of life nor its horror are shown or felt by the viewer of the imag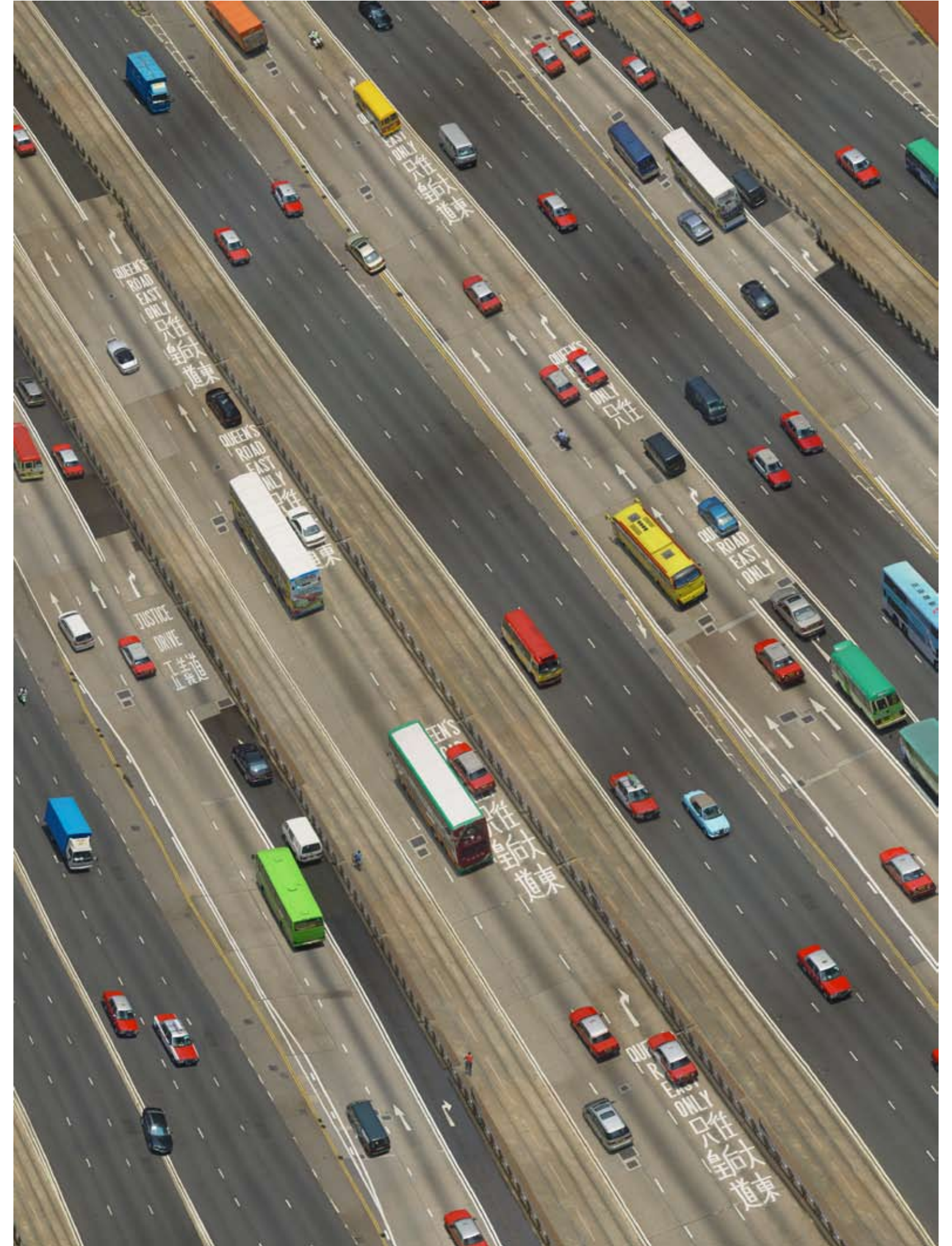es. What touches us is the spectacle, recoded images beyond realities of war, death or dearth, or as Jean Baudrillard's title so adequately puts it **The Gulf War Did Not Take Place** (1991). The banality of the war, its gruesome color, is not fitted for the smooth operations of the spectacle, only images constructed as mainstream films and games remain. This trigger society is neither a defender of justice nor a representative of the politics of truth. What feeds it is the spectacle itself, the spectacle for the sake of spectacle. The truth of the spectacle is defined and argued within itself, in the function of its existence.

The language of the spectacle society is the communication of clarity, pureness, transparency, and binary lucidities like you are either with us or against us. Words do not carry the hesitations or uncertainties of life or the speech of men, but rather seem to be codified as a function of transportation, of information. A lie can become a consistent truth if it is provided with convincing and transparent images. But then: what is a lie? It is a matter of marketing and the calculation of the value of the object or the subject, for the sake of the circulation of the image. A transparency that can blind us like the sun and, as Agamben argues, prevents us from speaking, deprives us of our potentiality and communicability. The truth is enslaved for the sake of a lie.

But let us not despair. Guy Debord dedicated his life to breaking through the homogenizing and all-over power of the spectacle, by creating situations wherein the event, the mobility of life, could become possible. Agamben hopes that this extreme lack of communicability in our time can provide us with the ability to demand it for the first time: a discovery of language through its fatal negligence. Language is the binding element and the separating ingredient of humans urge to relate to the other. We speak and our speech or communication is always embedded in the conflict between understanding and its opposite. Because somehow while we are speaking we do not comprehend the speaking act itself, we do not know what it means to speak. Being-into-language is an event that Agamben and Debord are searching for; it is the art of a gesture that visualizes the spectacle, a happening wherein the transparency unmasks itself.

Katrin Korfmann's work seems to react to this domination of the image by unhiding the assumed oppositions within the spectacle. By the exploitation of the contradictories that we uncritically take for certainties, her work derides the pretensions of an uncritical mind. Her artworks could be likened to how Agamben describes a gesture; they seek to visualize the world, not transform it. In this visualization the world remains the same, but at the same time the act of art radically breaks through its realities, or better, through its dishonesty.

One of the themes of her work appears to be emptiness, which is shown in walls of different colors. They stand in the middle of the road or the square, saying nothing, without words or direction. There is no guidance in treatment, no prescription how to walk and how to relate to the wall. It shapes and frames the public space, leaving the viewer in despair, but at the same time it demands reflection, it demands to be noticed, to be related to. As **Pink Wall** somehow in its coloring reminds us of the symbols of homosexuality or the breast cancer foundations, **White Wall** refers even more to a natural essence or pureness without any political or social demand. It claims the virginity of emptiness, it is not a signifying architecture, it does not belong to any specific place. Somehow it defines itself as universal or rather placeless. But at the same moment, however, its cleanness reminds us of the million ways in which every space has been specified and denoted with everlasting meanings. Pureness never refers to a reality or to a transcendent essence, but to a discourse which has defined whiteness, pinkness or any color. In this sense this work shows us, by just exposing the shape and the color of the walls, how any shape and blush have become political, even without statements.

The fullness of the semantic is even more explicit in the empty holes in **White Wall** emphasizing the domination of the frames. The virginity is hollowed, penetrated by another indefinable definition. Katrin Korfmann insists in not defining these frames and instead leaves them open, a pure openness through the frame. The artist says frame and means frame alone and so the artwork states your eyes are bordered by any line. The viewer's perspective is in this manner always an unexpected or expected judgment of the other side of the frame.

The line is the politics of perspective, the politics of framing. In its classifying power, this reflection on the phenomenon of framing, declassifies it. By centering the frame the viewer becomes aware of his own act of viewing, and this minor change becomes deconstructive to the reflectionless structure of the frame, destructive for its obviousness. A fixating defixation. The struggle of these conflicting processes is in this sense not a happening after the work of art has been finished. Katrin Korfmann's work is never defined purely by the object of art but grabs the process as well. The observation of this banality of judgment is the last brush of her artwork, or rather just another brush stroke in the process of her artistic expression.

These artistic expressions have neither a beginning nor an end. They are rather a pure road. The minimalist titles such as **The…** puts thought into motion. The dots remind us of a story that has to come, a story that might never be told, leaving the viewing crowd with everlasting questions while nature demands its undefined space again. Katrin Korfmann does not comfort us with a direction or predictions and as her title so adequately points **I Did not Propose an Answer Yet**, this 'yet' will never come to an end. The green walls leave you behind with new frames, new colors to define and other structures to liberate oneself from. Each wall pushes the passenger to search, a search without purpose, without goals or illusions.

Somehow the artwork is not the one which is exposed. Instead, it is the exhibition of the viewer itself. The viewer is viewed, his faciality is exposed. Agamben describes us as a face, as pure opening and pure communicability. It is not our visage that defines this face, but rather our passion to be exposed, the politics of the face. This urge of

appearance is unveiling, unmasking, but not in the sense that it unhides the essence behind this appearance, rather it is the fact of appearance that is always hidden from us. So the face undresses the visage, leaves it behind without its characteristics. Agamben tempts us by saying "Be only your face. Go to the threshold. Do not remain the subject of your properties or faculties, do not stay beneath them: rather, go with them, in them, beyond them." ('The Face', in: **Means without End**, 1996.)

This process of undermining the opposition between the viewer and the viewed is a crucial element in Katrin Korfmann's work. It requires the watcher to be watched; asking for awareness and the experience of one's own visibility. So in the **White Wall** the viewed and the viewer are one and the same, there is no hierarchical difference between inside and outside. The **Public Cube Schiphol** explicitates the relation between the framing and the viewing through the frame, with the process of being framed and being viewed. The **Night Watch** on the other hand seems to be the pure exposure of visibility, a pure face of communicability. Its center is not the famous object that has been watched with its historical value, it is rather careless, decentered by a multiplicity of other interests, through its widening legs, bended heads, pointing fingers and eyes in every direction. No one is identifiable in comparison with the other, it is being a face, being an exposure, wherein the homogeneity of the Rembrandt is lost. While Rembrandt's darkness somehow implicitly refers to a hidden passion, Katrin Korfmann's **Night Watch** is light, unhidden, unmasked and a pure exposure.

The **Flatten Images** however is about an opposite form of exposure, accentuating an unnoticed visible graffiti by hiding it. In this work Katrin Korfmann once more deconstructs the naturalness of common contradictions. By hiding the object it unhides the unhidden object, the visibility of the object that remarkably is reached by its untransparency. In this sense this work is an adequate example of the spectacle's transparency hiding the object from sight. Katrin Korfmann plays with the illusion wherein transparency is thought to be followed by acknowledgement. A simple objection to the politics of so called visibility, the clarity of us and them, the politics of friends and foes. The rebellious designifying graffiti does not place itself on the margins – in which they remain unnoticed, despite their clear appearance - but rather it comes to the center of reflection by non-appearance.

Katrin Korfmann's art is the art of the process, reflecting on the motion, or the way the motion is processed in the perceiving act. Her creativity is played out on the playground of time and space, on the field of cinematic movement and the photographic pretension to fixate. The technique of slow shutter speed, or the framing of a film in frozen pictures, is not an attempt to capture the movement, it is not meant to disbar the motion, instead it argues for the transition and change that are present in any attempt of fixation. The implicit presence of motion in the fixated is a political act. This act explicates the illusion of an ideology, an ideology that believes itself capable of capturing the moving object, or rather moving life. It dismantles the opposition between movement and fixation.
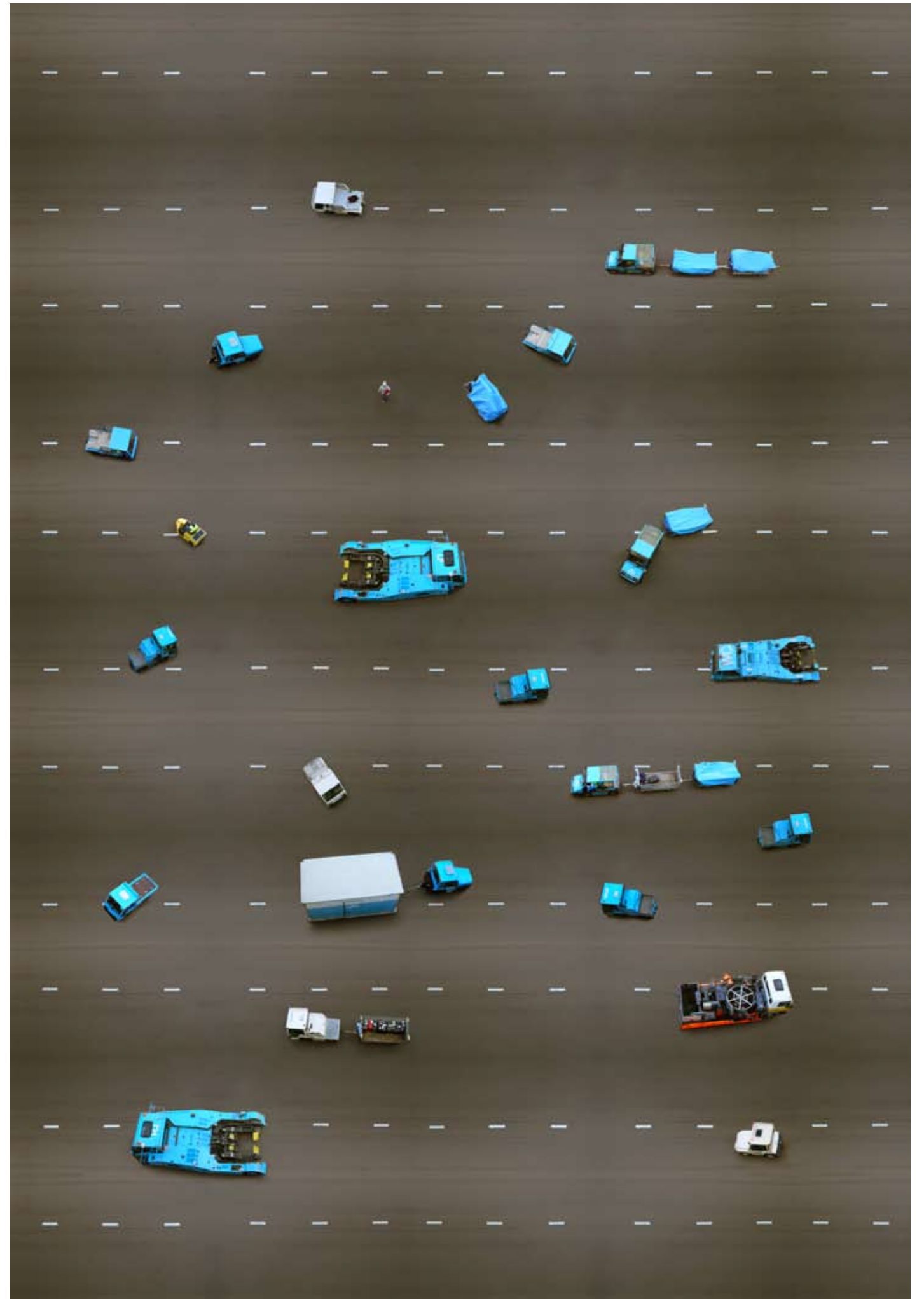
There are no oppositions, there is only process and in this process every picture is a line to another image. The vehicles, the passengers and the beautiful people of the series **Count for Nothing** refer to thousand other similar images of moving cars and fancy people. Different pictures, different times, empty colored spaces, fixation and movement. Somehow by being pure it refers to the non-existence of any reality. The walkers on the red carpet in **Waiting for Julia** are masked not only behind their make-up and beautiful dresses, but also behind the images they present. Their poses, but also the thinness and the exaggerated muscles, are in motion in their reference to the images of the ideological politics of the body. It is not the reality of the body but the pure exposure of the image. This work of art is in a

sense universal, as it refers to the homogenic image of the body, but at the same time focused on small details. The reality of each detail is so boldly accentuated and as the result it elaborates on the illusion of these realities.
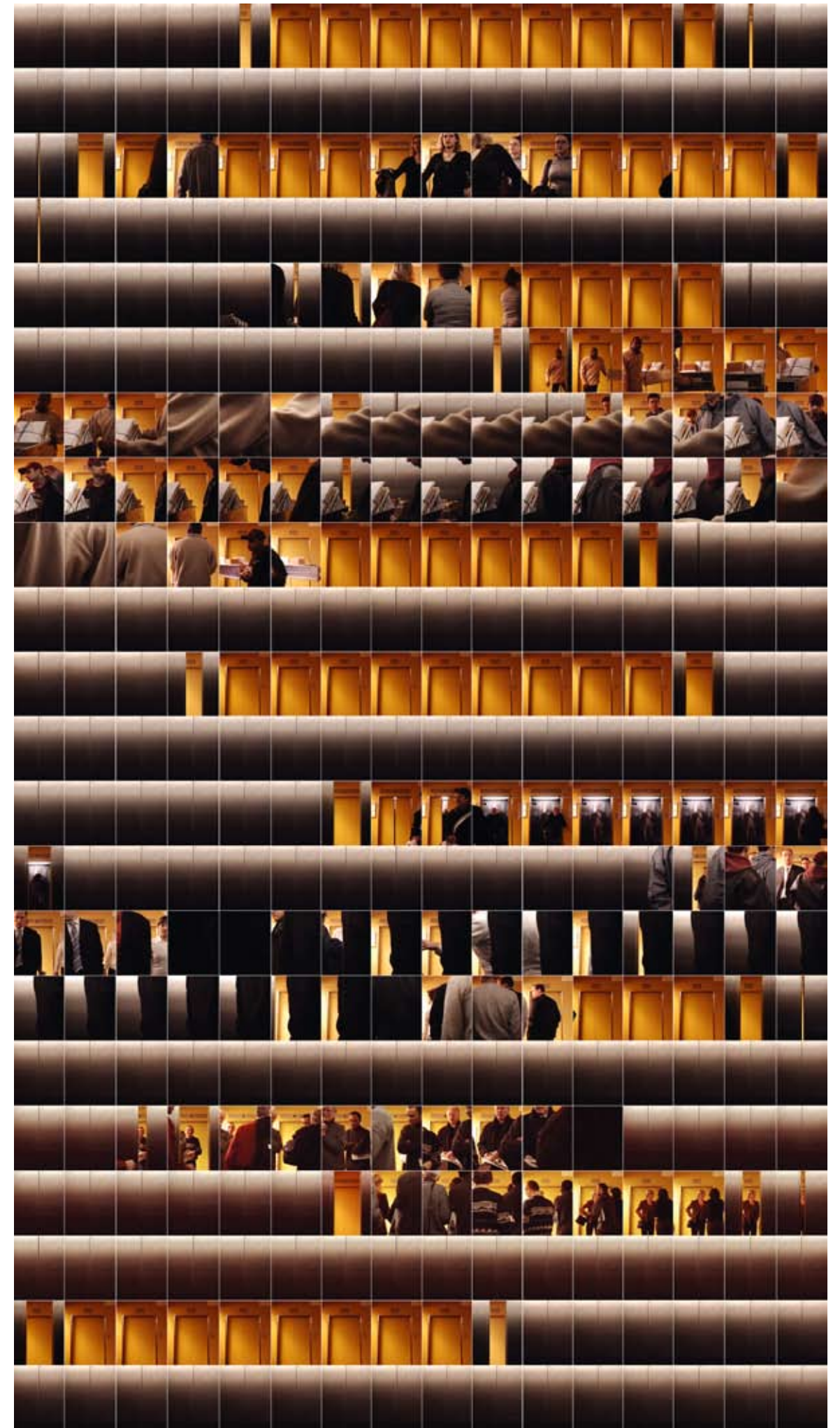
The reality of the society of the spectacle is a zone wherein man becomes unable to differentiate, especially between reality and appearance, a zone of indistinction, as Agamben puts it. Katrin Korfmann's work however is more than critical, it is more than the hope for a better life, or worse, a better world. It is rather the exposure of that which is, and at the same time that which, despite its presence, is not seen or observed. It is the frustration and the creation in the in-between, the interspaces, the zone of inter.

Works of art made in the interzones point at our ignorance, or our lack of desire to experience it. The transitzone is the empty colored space of red, pink and white. While common cameras are focused on the images of men, artists or tourists, Katrin Korfmann's lenses are in search of the unnoticed spaces and obscure plains that bind and distinguish elements. The plains of life without the clarity of destinations, paralyzing the subject. A numbness betrayed in the bored faces in elevators, or the sleeping airplane passengers. The thin air, dreaming of the places to come. So when the time comes for men to simply be, just to be alive, the eyes are shut. In these moments of snoring the lifeless camera is the only witness of transitions. Without explicit judgment it is urged to capture the event of passage, the shift. The ever present uncaptured moments, that despite the effort, will remain forever lost in the mouths of Stephen King's *Langoliers*, the unpresent past of the sleeping hollow.

TIMED.

KATRIN KÜPFMANN

1.5 H TOYS (SCHIPHOL)
EnduraTrans / diasec / light box / 97 x 67 x 11 cm / 2008

FEBO (4 DAYS, 2 LOC)
EnduraTrans / diasec / light box / 75 x 170 x 11 cm / 2008

60   61

GREEN (TWO MINUTES)
EnduraTrans / diasec / light box / 80 x 120 x 11 cm / 2001

TIME.

A FUTURE

AT
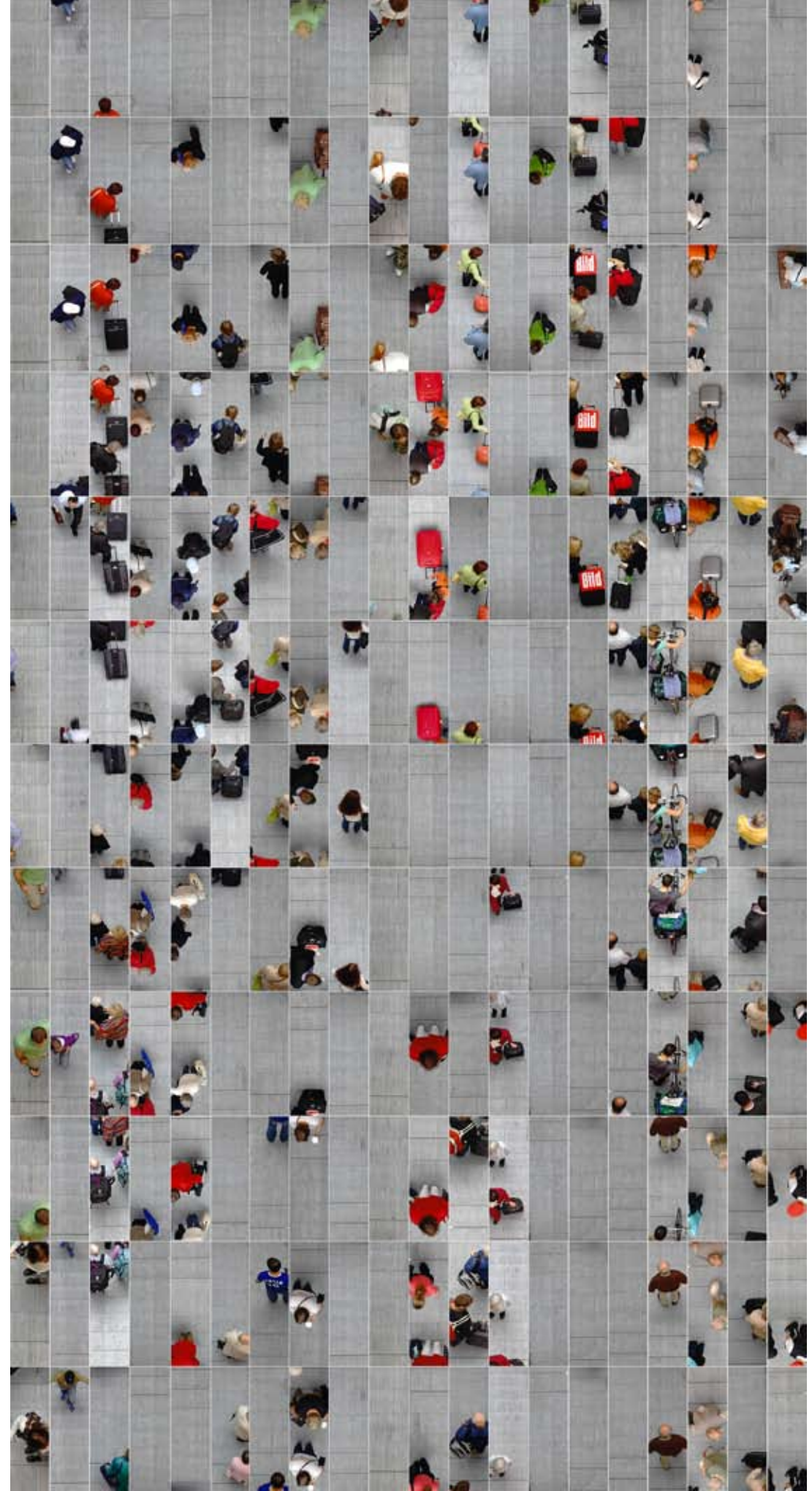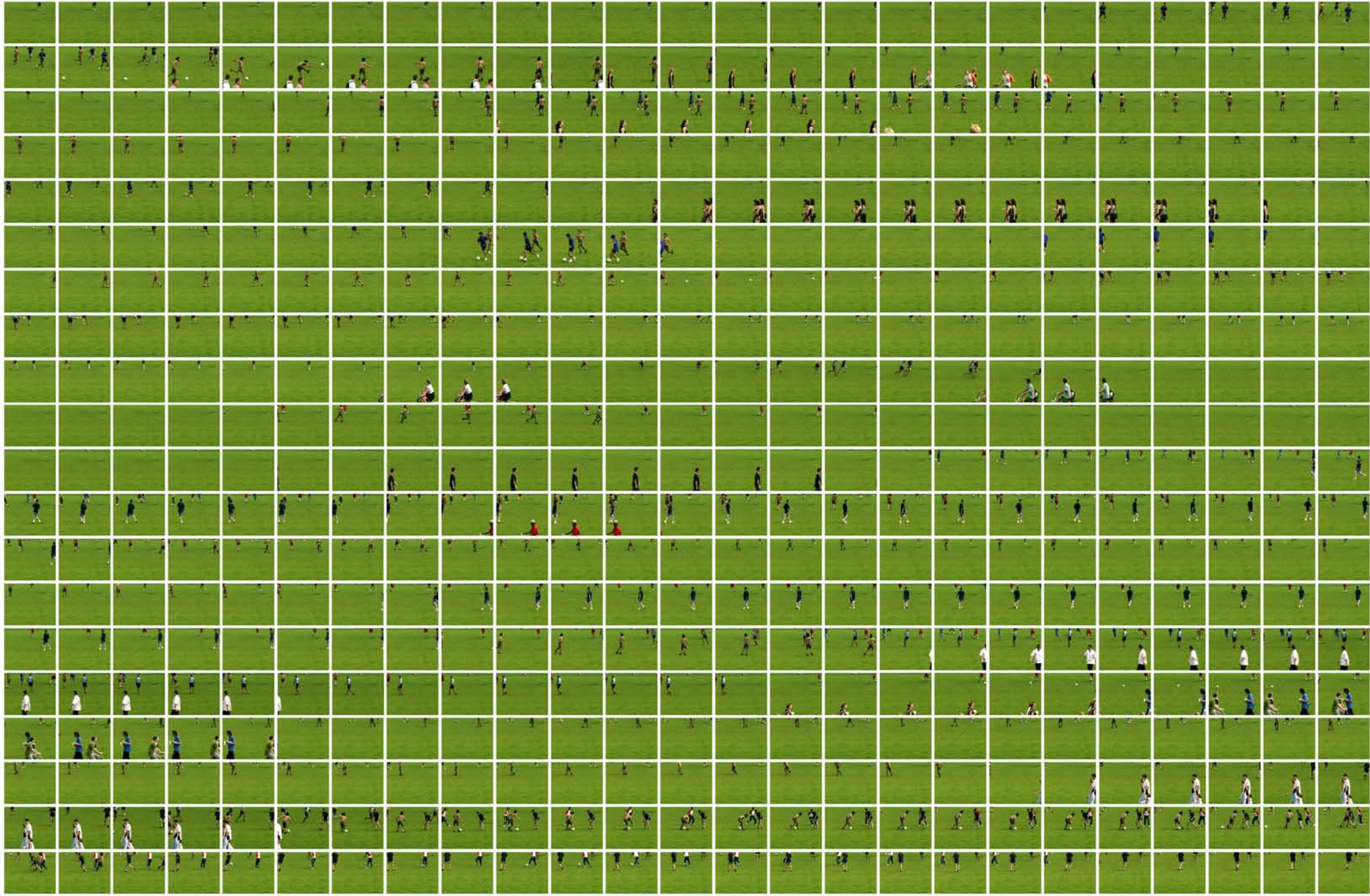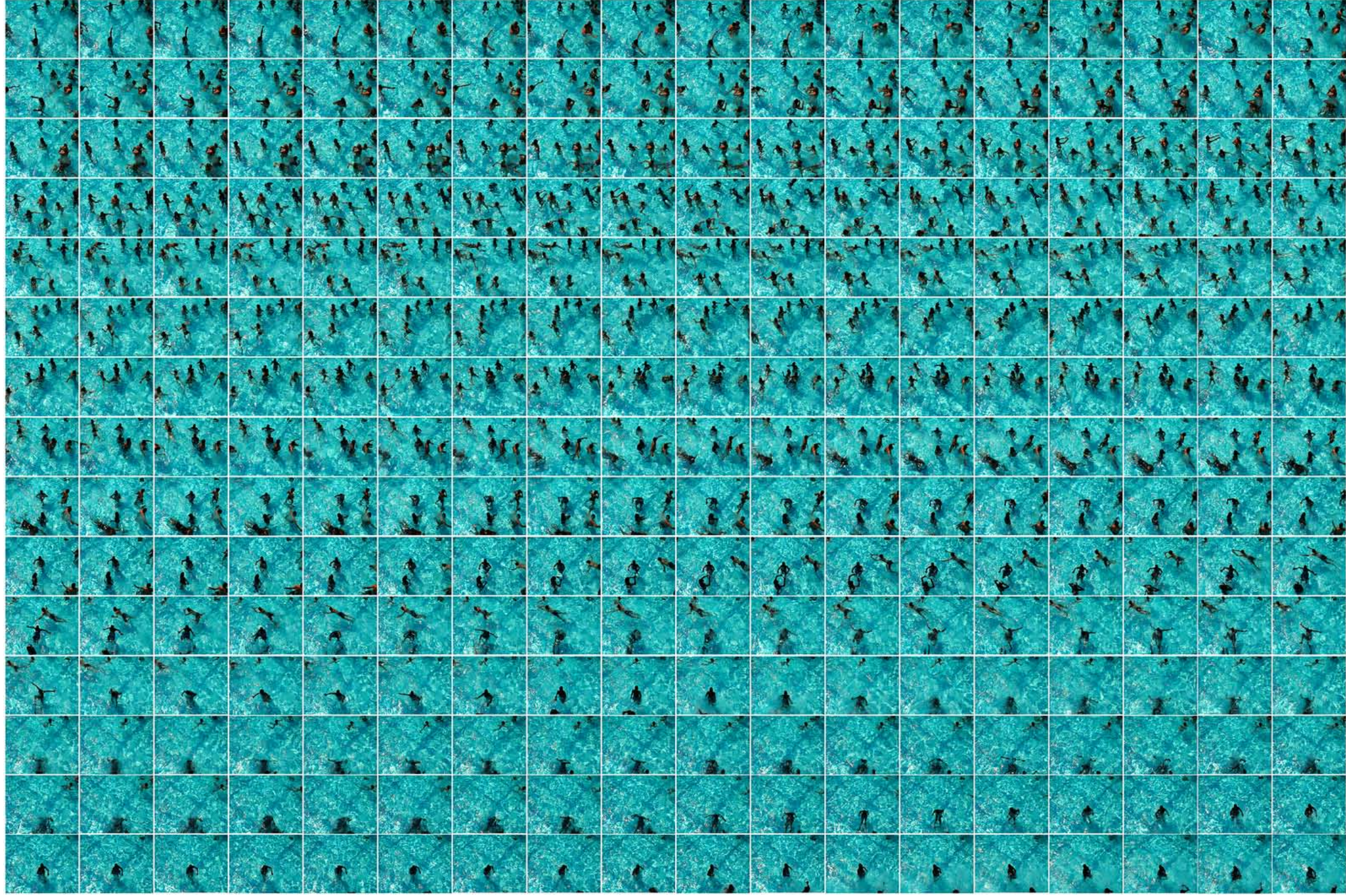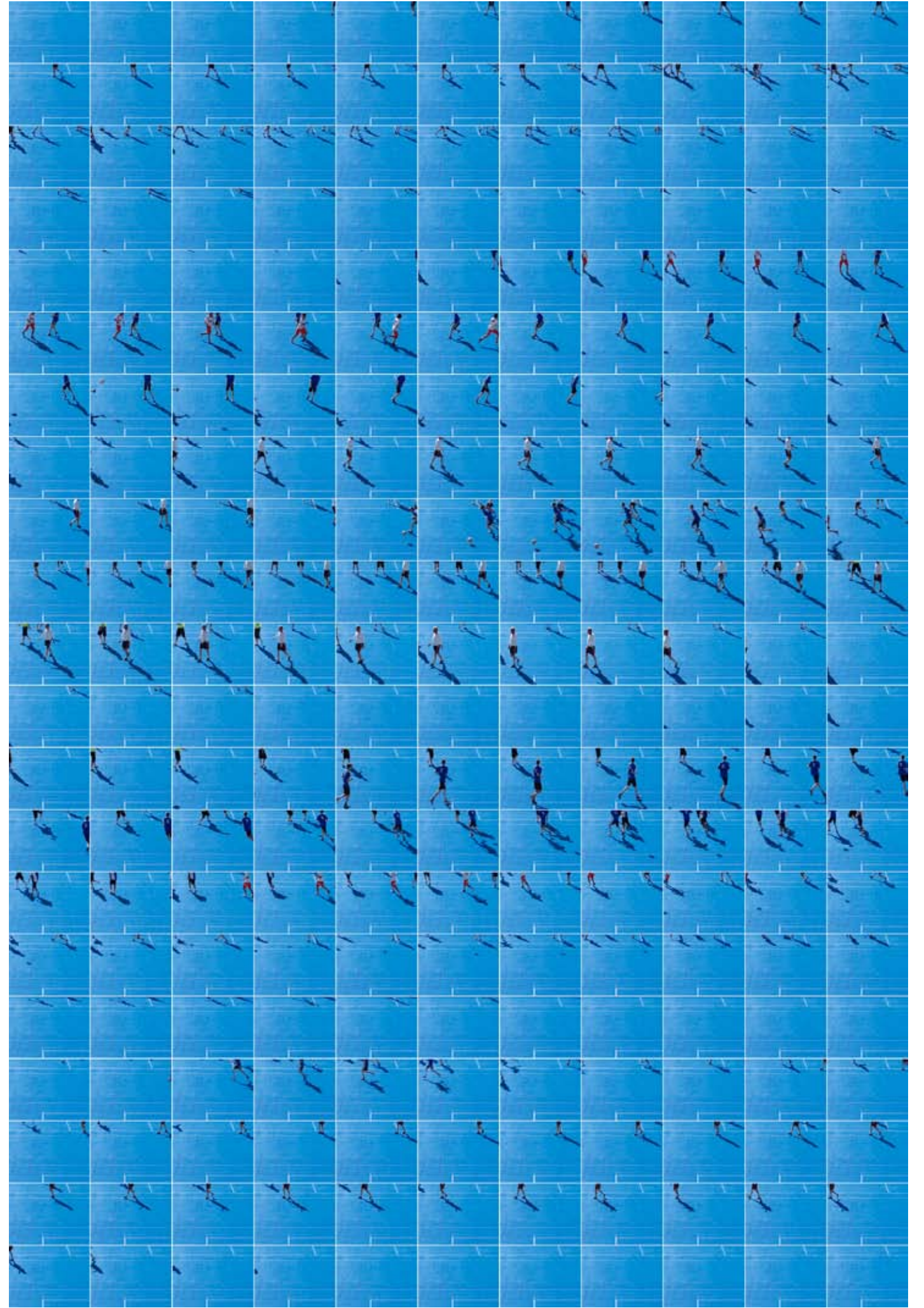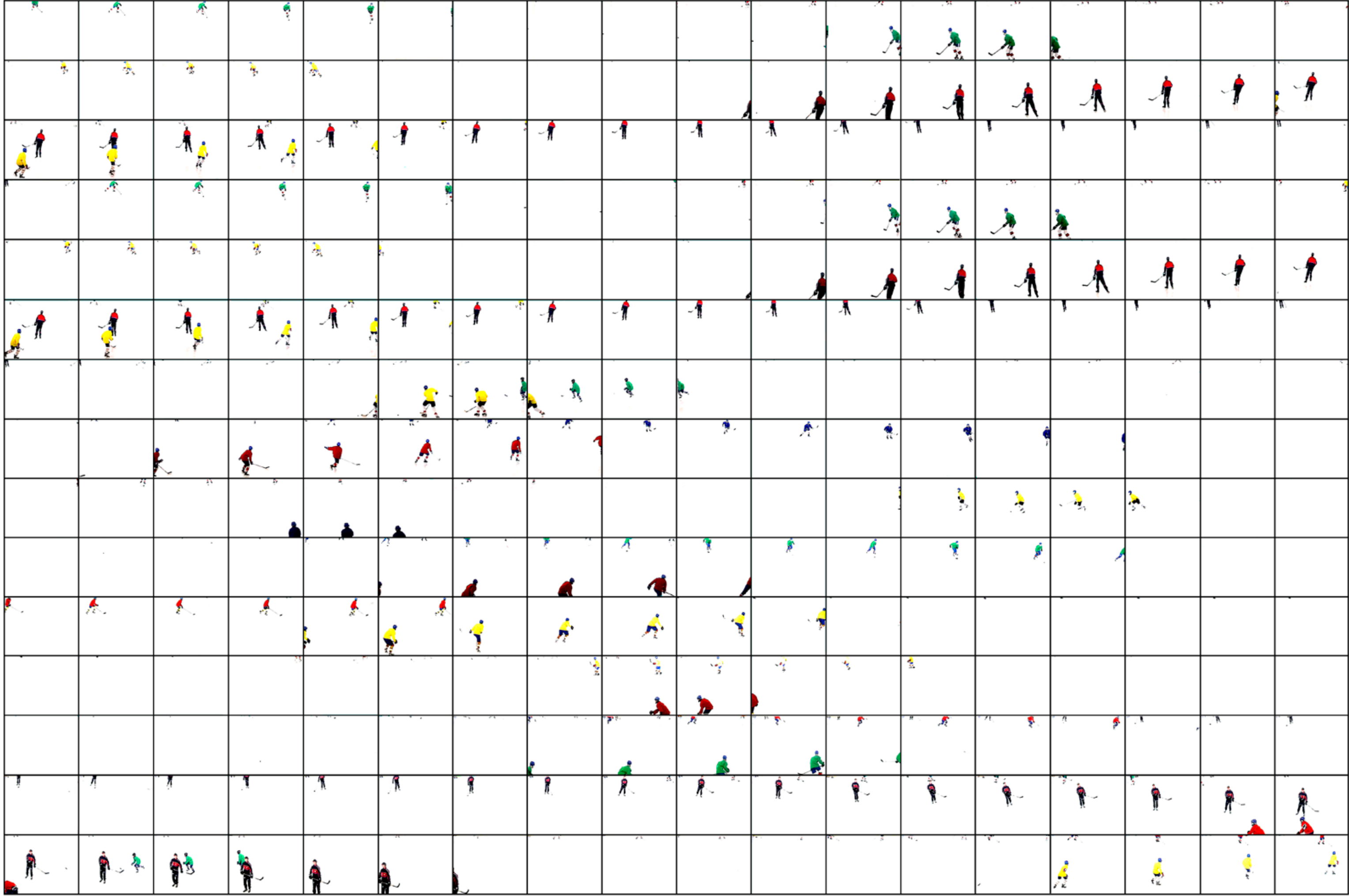
NICOLE
F. LÖSER

The duration of an event conceals a duration of history from which the event has arisen.
Gunnar Schmidt, 2003

With a concentrated instantaneousness, her distant gaze upon a public place joins with the eye of the viewer, privately reflecting upon his or her own ideas and memories.

Katrin Korfmann's attention focuses on the seemingly ordinary. Her decidedly neutral point of view suggests a high degree of objectivity and at the same time leads toward a fictive world. Observing situations of everyday life through a video or still-camera, Korfmann adjoins complete frames as if they were fragments, assembling them to comprise one completed image, often presented in a light-box. And through this experimental process, she casts off her sources' original contexts and associations to build an illusion of movement and expanded setting. Based on a concept of photography, her works are comparable to a moment of déjà vu. In her creative discourse she deals with the issues of posing versus acting, observing versus being the object of another's attention. In so doing, she frequently captures seemingly incongruous situations within her images, where lack of control leads to surprise. Indeed, she chooses her concept – but not the actual protagonists of her works.

Since 2000, Korfmann has made installations for public spaces in the form of monochrome color planes (**White Wall**, 2000, Amsterdam, the Netherlands; **Pink Wall**, 2002, Turin, Italy; **Blue Octagon**, 2004, San Sebastian, Spain). While the unique physical makeup, subjective color and varied background surface of each location result in a unique ambience, the true environment of any given location remains invisible. Knowledge and context disappear, and only the experience of time in a fabricated space remains. For her work, it doesn't matter if the environment is explored consciously or unconsciously. The relationship between space and surface, and between event and representation, are creatively questioned.

The use of cameras encourages the notion that Korfmann's interventions in public places can be viewed in the context of a theater stage. By the time passengers have entered her installations they are already part of the performance. Korfmann additionally manipulates the observable experience through the terms of aperture and setting. In some works she offers full and complete access into her installations (**Public Cube Schiphol**, 2003), while in other cases, she limits viewers to a peephole vantage point (**White Wall**, 2000). But the observer nearly always serves in some capacity as her work's subject. Whether positioned outside or within the frame, the viewer becomes indispensable for the successful operation of the show. The interaction of elements from architecture and staging, in combination with the spontaneous participation of passers-by, represents the symbolic result that Korfmann seeks to document.

The artist's earlier works re-produced environments are already known for their dramatic nature. Locations with an air of social importance such as sport arenas or public monuments attracted the artist because of their intrinsic dynamism (**Timed**, different light boxes, 2001-2008). First by means of a traditional camera and then digital reassembly, the sequence of an event is structured in linear terms, (**Blue, 02 almost 1 minute**, 2007; **Grey, 10 min 50 sec**, 2007). Korfmann employs a grid as a stylistic element within her composition. The large works produced in such a fashion are presented in light boxes, making reference to film projections.

Korfmann is likewise compelled by spaces involving transit, including rail stations and airports, but also escalators and elevators. Such locales can be experienced in different ways, and in each case they reveal moments of intimacy that the artist seems to be looking for.

While Korfmann's initial photographs investigate events within the public sphere, her works that follow instead explore situations of time and space. Apart from architecture, the chronology of an event becomes an important issue. In her photographic work there is never a focus on the moment but instead on a certain plurality and the possible meeting of several people in one place. Other photos suggest an inversion of this principle, where the artist once more returns to the instantaneousness of an accidental situation.

Initially, Korfmann composed pictures with little photographic intervention to a great compositional effect. Now her images offer a similar visual impact, yet they are conversely developed from dozens of individual details spliced together. To aid in this process, the artist uses digital image processing and intervenes directly in the picture. In these works Korfmann systematically alters the perspective, shifting the view from frontal to aerial vantage points. The effect is both temporal and spatial, and through her images, viewers have the opportunity to witness contrasting notions of both brevity and duration. Works like **Waiting for Julia (3 x 10 min)**, 2008, or **Waiting for Atousa (1h)**, 2009, refer to a time-span that questions the idea of a singular moment. Time freezes, as it were, and so the "genuineness" of the moment will never be truly valid. This idea is nowhere more evident than when the artist photographs guests from above, as they move into her field of view—in twos and threes—on the red carpet below. Figures accrue within the frame of the lens with consecutive exposures and are ultimately spliced together, though side-by-side instead of atop one other. It is here that we also see Korfmann navigating a well-conceived choreography and imagining the dramatic effect.

The work titled **Fast Forward, Checkpoint Charlie (1,8 hours)**, 2009, likewise produces a sense of artifice as the artist manipulates composition still more playfully. Each local area of the image is clearly recognizable and so seems logical in and of itself. But here Korfmann varies exposure time in addition to vantage point, warping perceptions of movement and inactivity. Sequentially stitching together these numerous and inconsistent representations, Korfmann induces the magic moment, so to speak, merging the various lapses of time into one instant. The viewer observes a passing motorcycle in full focus next to pedestrians blurred, and thereby becomes the subject of Korfmann's deception. And the surer one is in recognizing the image, the more successful the artist's pictorial deception.

Katrin Korfmann's pictures are fascinating not only for their compelling aesthetics and composition, but also for an illusory simultaneity and spatial distortion that makes up these seemingly complex worlds.

VIEWS.
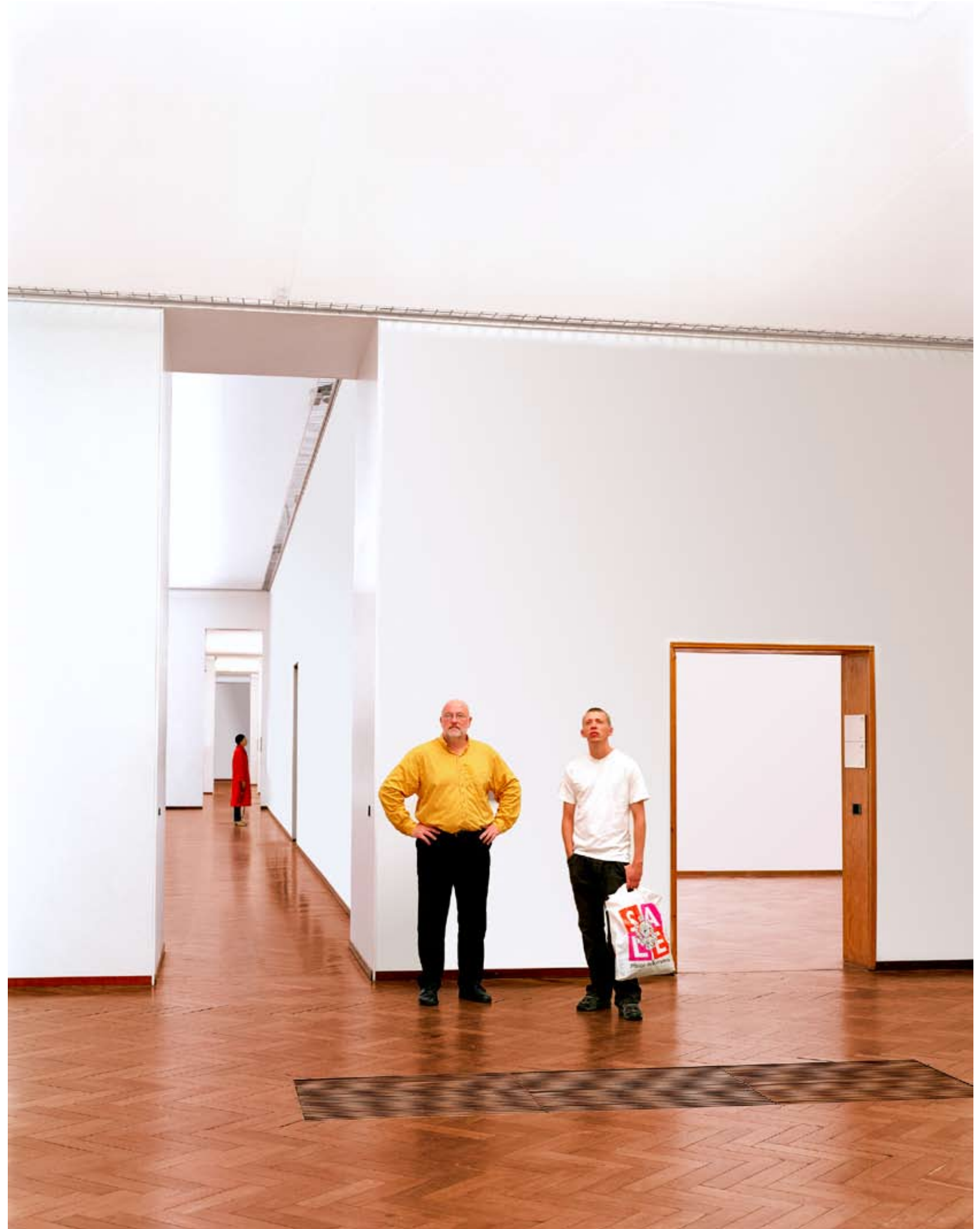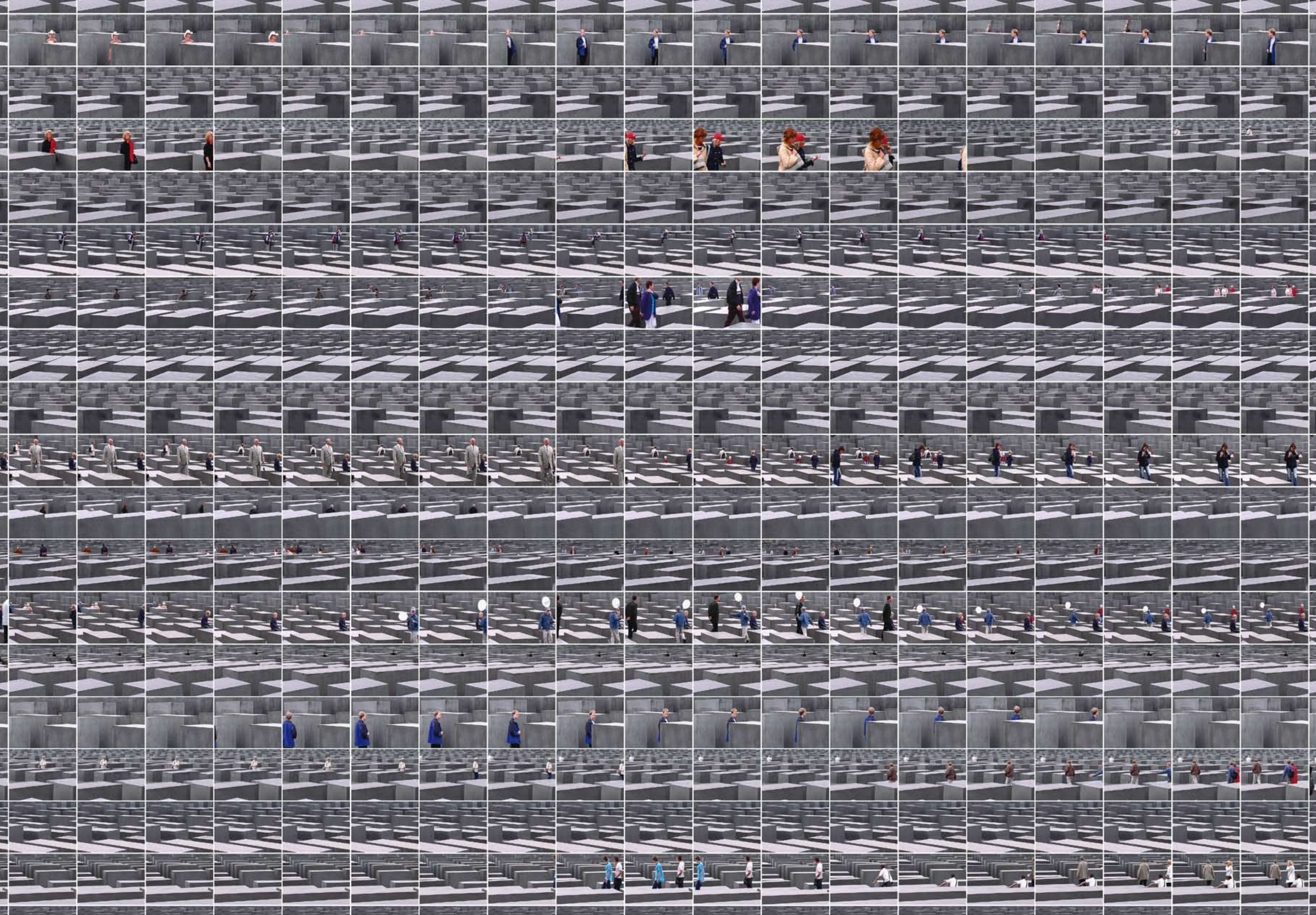
OF TIME.

ROGÉRIO
TAVEIRA

NATURE

THE

Duration is a period of time made up of countless instants. And while the instant is commonly and unduly associated with the act of photography, this fact derives above all from ideas about the instantaneous.

As an artistic process, photography cannot be constructed in an instant. We might accept that while the imaginary subject may appear instantaneously, the act of photography as an artistic experience and experiment does not. This artistic action, as with any other, results from an actor aware and engaging with that needed from time and incorporating time as a material.

This is an act established out of a duration. And where this duration is directly related with the act of reflection and criticism, then the act of execution also bears its own duration. This results from the former and simultaneously incorporates it as only the critical and progressive reformulation of concepts and approaches may ensure that any creative action reaches its due destination. Should such action be merely instantaneous, then the images produced are stripped of any meaning they might otherwise attain beyond that stemming from pure representation. Representation and meaning are two interlocking axes. Representation is a horizontal axis, stable in its connection to reality, with meaning becoming a vertical axis rising out of the depths of emptiness to reach as high as the multiplicity of possible interpretations. The multiplicity of consciousness enables us to progress up this vertical axis when instigated by the produced or constructed image. This progress is, in itself, also a duration. This duration is relative to the multiple that we distinguish from the exhausted representation based approach. The object – the photographic image – in contemporary art is not built out of that represented but rather out of the sought after end meaning.

The subject worked by photography is thus time: assumed as a transformative and creative power. This power is encountered throughout all the phases to the creative process: from conceptual design through to implementation. Furthermore, should we focus solely on the task of taking photographs, which is the special placing of the object before the camera, the composition and finally the time allocated for the chemical to absorb the effects of the light reflected by the objects under study, we find the entire process is mediated by duration. Should space only be understandable in time, if the compositional process incorporates its own story and finally the exposure of the chemicals contain a measurable time, it is hence easy to grasp how the material inherent to an act of photography takes on narrative form, as art itself: in its time of duration, in its creative qualities. Bergson wrote: "The more we study the nature of time, the more we shall comprehend that duration means invention, the creation of forms, the continual elaboration of the absolutely new."[1]

Duration is the subject matter Katrin Korfmann works on both in photography and in urban installations. We may state that, irrespective of the piece

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1

BERGSON, Henri. *Creative Evolution.*

Translated by Arthur Mitchell. New York:

Henry Holt and Company, 1913. p.11

KATRIN KORFMANN

in question, the work of Katrin Korfmann results from reflecting on the workings of photography in their most profound sense. This involves working time and shaping it in different fashions while still maintaining the same questioning. Only thus can we understand the recurring extinction of recognisable space that Korfmann deliberately targets. Space is worked particularly through its temporal components: suspension and rhythm.

In her urban installations, where such extinction is more to the fore, Korfmann deploys large, temporary and strongly coloured walls that seek to establish a new relationship between the viewer and the surrounding spaces. This would be the obvious reading, however, there does also seem to be an infra-reading that places these installations within the field of questioning time and not of space. More specifically, they remind us that space only exists in time. As conscious beings, we also exist in time, in various times. There are at least two: that of the body and of the soul, or material and spirit according to Bergson. Each also bears both differing durations and lives. Absolutely blue walls (**Blue Octagon**) or those in pink (**Pink Wall**) bring about a merger, even if only momentarily, of the two constituent aspects of being in a time verging on that experienced when dreaming: a suspended time, non-referential. At this point, we are confronted by the self prior to searching for references in relation to this new space generated by the object. We may complementarily refer to Susan Sontag[2] and her account of the importance of the photographic camera as a means of appropriating an unknown space. As an object of security in an insecure environment, we may perhaps understand that that insecurity in new surroundings relates more to the confrontation of the self than to some search for physical points of reference. This is hence why we shall find in some of the images documenting these installations individuals 'armed' with cameras. Armed against themselves. Against the possibility of the body seeing its role reduced to the detriment of the soul.

What other question might prove as overwhelming as confrontation with finitude? That is the question of photography. The issue of the inalterability of the image produced out of a reality always undergoing mutation.
Once again, Korfmann seeks to balance this temporal question through constructing photographic images based on fragmentary moments within the same space before then reconstructing them in a new and unrecognizable space. In accordance with this same principle, Korfmann takes two approaches: one in which registration is submitted to a measured duration, firstly to a period of decomposition and secondly to a re-composition, and another in which distinct temporal fragments are incorporated into the same space, thus immediately into the same time.
The first of these means of appropriating duration recalls the first experiments by Muybridge into the decomposition of physical movement through a system incorporating various photographic cameras and which was to result in the emergence of cinema. While this is first referenced, it is then withdrawn given that Katrin Korfmann does not seek to break down movement. Such movement exists but not as an active participant rather only as a temporal, rhythmic function. The decomposition of registered time into a new equation based on the cinematographic principle of 24 photograms per second, leads us once again to a new spatial abstraction endowed with only the duration and a predominant color (**Green, two Minutes; White, one Minute; Blue 02, almost 1 Minute; Silver, 4 Min 10 Sec**). Here, we have to excavate time to access the various diverse levels of these (re) constructions: the duration of the act of taking the shot, given at the beginning, the duration of appropriating the action, that is the time in which we may perceive the fragment of the real used, the duration of the perception of each photograph as an isolated form – which in turn opens up onto another photographic question, the depth

2
SONTAG, Susan. *On Photography*.
London: Penguin Books. 2002

of the background almost always greater than human vision and which hence ensures that we read photographic images in a totally different way to the way we establish contact with daily reality and far slower given the time taken to actually grasp all of the details contained within the respective shot. Katrin Korfmann thereby constructed 'blocks' of perception. Blocks built out of the rhythmic durations of real bodily movement.
In the second aforementioned approach, Korfmann makes recourse to another form of construction that may be described as less direct given that in the first approach, the photograms are deployed in their purest formats, hence without any digital manipulation beyond that resulting from their associations whereas in the second, digital manipulation is incorporated as part of the material under construction.
Once again, Katrin inserts the duration of the photographic process into the titles of pieces: **Waiting for Julia (3x10 Min)**; **Fast Forward, Checkpoint Charlie (1,8 Hours)**; **Waiting for Atousa (1 Hour)**. Once again, we find further emphasis on the idea of duration. Taking into consideration the titles, we find that the majority are classifications of their temporal states – waiting, fast forward. The contractions of various durations into a single time, through the digital creation of a non-reality, leads us again back to how the essence of photography contains a favourable means of questioning the real and resulting in Korfmann suspending this generated time.

The work of Katrin Korfmann steps forward as a materialization of the photographic not only through photography itself but also through urban installations. Photography not as form or technique but rather as a concept: as the formalization of time as matter. The photographic as a way of seeking out the nature of time.

PUBLIC

SPACE.

PINK WALL
Temporary installation / Piazza Castello / Turin / Italy
Wood / scaffolding construction / paint / 600 x 2000 cm / 2002

FLATTEN IMAGE
Temporary installation / Hansaplatz / Berlin
Forex / velcro / 250 x 1000 cm / 2005

BIOGRAPHIES.

KATRIN KORFMANN

Katrin Korfmann (*1971, Berlin) is a visual artist based in Amsterdam. She studied at the Academy of Fine Arts in Berlin and the Rietveld Akademie in Amsterdam (photography). She has participated in residencies at the Rijksakademie Amsterdam, the Cittadellarte Biella, and the Akademie der Künste Berlin. Among her awards are the 2003 Prix de Rome, Netherlands (category: Art in a Public Space, Second Prize); the 2000 Mama Cash Award (NL); and 1999 Esther Kroon Award (NL). Additionally, Korfmann has received grants from both German-based Würth and Robert Bosch Foundations, from the Netherlands Foundation for Visual Arts, Design & Architecture, and from the Mondriaan Foundation. Since 1999 her work has been shown internationally in galleries, museum and alternative art spaces as well as in the public sphere. Numerous exhibitions have taken her throughout Europe, Asia and the USA, with many of her works represented in private and public collections.

Korfmann works with a variety of media, predominately photography and art in public spaces as shaped by photographic concepts. In her creative discourse she deals with the issues of posing versus acting and observing versus serving as object of attention, as these qualities are found in urban life. From such a reference point, her images capture seemingly incongruous situations, where the lack of control leads to surprise. Indeed, she chooses her concept — but not the actual protagonists of her works.

NICOLE F. LÖSER

(*1974, Germany) is an independent art curator in Berlin with more than ten years' experience collaborating with galleries and institutions throughout Europe. Her work with artists and curators is global in reach, and is grounded in her interests for artistic and scientific research, in addition to exhibition theory and practice. As an art critic, Nicole also publishes writings for catalogues, journals and like publications. She studied musicology, economics and fine arts in Berlin. In 2004 she founded the association Schnittpunkt Berlin to offer a platform for interdisciplinary exchange among experts and patrons of the arts. From 2007-2009 she served as Director of artMbassy Gallery in Berlin, and has since founded the independent curating and consulting firm, WHITECONCEPTS.

TINA RAHIMY

(*1975, Iran) lives in Rotterdam, the Netherlands. She was awarded a Mosaic grant by The Netherlands Organisation for Scientific Research in 2006 and is currently a PhD student at the Faculty of Philosophy of the Erasmus University Rotterdam. Entitled Voices of Diaspora her research investigates the political-philosophical relevance of artistic expressions of refugee subjectivity.

ROGÉRIO TAVEIRA

(*1966, Portugal) is a visual artist with a degree from the Faculty of Architecture of the Technical University of Lisbon in 1989. He has since concentrated on artmaking in digital and graphic media, with an emphasis on concept and theory. He teaches photography and multimedia art in the Faculty of Fine Arts at the University of Lisbon. He is a researcher in the Art and Multimedia Research Centre, focusing on photography, the moving image and digital media in contemporary art.

COLOPHON.

WWW.KATRINKORFMANN.COM