

Berlin in English since 2002

EXBERLINER

Issue 127 • €2.90 • May 2014

DENIS VILLENEUVE: "I was very lucky. Jake Gyllenhaal could have been an asshole." (p.32)

FRIEDRICH LIECHTENSTERN: "I'm like an ornamental hermit." (p.40)

SASCHA WEIDNER: "You were not in that bed. Maybe I was, you don't even know." (p.44)

THE
TEMPELHOF
VOTE:
To build or
not to build?

"It's kind of like the puzzle of a psycho"

By FRIDEY MICKEL

Berlin-based, world-travelling, award-winning photographer **SASCHA WEIDNER** reveals his illogical side at his new show *Aokihagara*.

This month he receives the first-ever Entrepreneur 4.0 prize, worth €15,000, for his groundbreaking photography. Yet what makes us fall in love with his work is his illogical, poetic side, which Berlin art lovers can witness for themselves at his show at Pavlov's Dog, opening May 1.

Your series about the suicide forest in Japan is quite striking. I was there, like eight times, in that forest where people kill them-

to take one photograph with them as a present. Every photograph was signed, there was a stamp, there was a number. So here you can also see how the exhibition space changed. Of course, it was intellectual manipulation. If you say, "You get one for free", the person looks at the exhibition differently. There were people coming and spending 40 minutes in this room...

"You don't have to photograph it to own it."
What do you think about that? Sure. Maybe I am the one who took the picture, but that's me. I was

"It's kind of like the puzzle of a psycho"

by FRÉDÉRIC BOUILLON

Berlin-based, world-traveling, award-winning photographer **SASCHA WEIDNER** reveals his illogical side at his new show *Aokignaga*.

This month he revisits the former Emperor's garden, worth €15,000, for his ground-breaking photography. He also makes an all-in-one with his work in his digital, poetic side, which Berlin art lovers can witness for themselves at his show at *Pavlov's Dog*, opening May 1.

Your series about the outside forest in Japan is quite striking. It was there, the right time, in that forest where people kill their selves. It's the second biggest location for suicide. In the one I was the prize too, the cherry blossoms at night, there's also some weird thing inside, for the audience to add up.

Where do your photos come from? That's a great question! I like what the jury said, they gave me the prize because I know myself and that my works are like different aspects of approach to photography, questioning photography, and also questioning myself in the field of photography. There's a big biographical aspect in my work, but also a huge fragility. There are some German moments made of a romantic, classical, modernism, like since my first city as a lady. Always in a hurry, trying to find images.

But how is what you do different? In one of the exhibitions I did in the museum of photography there was one room with 1000 photographs. They were arranged by colour, which is totally strange, and totally stupid for photography as a way. In actually, I invited every person who visited the exhibition.

SASCHA WEIDNER
- Interview
from May 1 |
Pavlov's Dog, Berlin
18, Potsdamer Platz,
10467 Neukölln
to Sat 19-20

to take one photograph with them in a prison. Every photograph was signed, there was a stamp, there was a number. So here you can also see how the exhibition space changed. Of course, it was intentional manipulation. If you say "You get one for free", the person looks at the exhibition differently. There were people coming and spending 40 minutes in this room.

"You don't have to photograph it to own it." **What do you think about that?** Yes. Maybe I am the one who took the picture, but that doesn't mean the image belongs to me. I was just the one able to see it. I don't need to pick the flowers, because also maybe the photograph leaves them there. That's almost too sentimental and starts to get kitschy, but for example, a lot of images that I photograph are like codes.

Do you have an example in mind? I have that one photograph of a bad lion. "You were not in that bed. Maybe I was, you don't even know or maybe, it looks almost like an aerial view of mountains. If I put this in this installation where I did it already, where you can see the death portrait of my mother or my dad, you have sheets entering lenses and are moving over to the last sheet, which you pull over a dead body. So, it's about the codes. If I photograph flowers, the image might remind them of another location in their lives, and every night about smell, feeling a stage of their lives. This is also a very interesting thing, it's full of interpretation. It's

ART
editor's
pick

always in a flow, it's kind of like the puzzle of a psycho.

Your exhibitions are never quite just about the photos... It's not about putting photos on the wall. I see the need to tell my story to create a theme, a narrative, underlined by a context, metaphorically it's totally authentic, like I am. A lot of times, it's also too much, like I am. Telling too much and speaking too much. ■



KUNSTLER MUSEEN & SAMMLUNGEN AUSSTELLUNGEN & KUNSTWISSEN GALERIE MARKT & MARKEN WEEKEND ABOUT



ARTIST FOR YOUR WATCH LIST

SASCHA WEIDNER. I NEED TO GET LOST WHEN I SHOOT

Sascha Weidner is about to become one of THE photography artists. His shows cover museum walls. He also is incredible honest! A visit in his Berlin home.

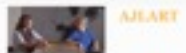
Like 100 5 1 Plus 2 Twitter 2



VIDEOS



GALLERY GUIDE BERLIN



artdaily.org

The First Art Newspaper on the Net

Established in 1996

Saturday, June 21, 2014

Sascha Weidner opens exhibition at Pavlov's Dog in Berlin

