

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*

Katrin Kamrau (*1981, GDR) lives and works in Germany and Belgium. She holds a MA of Visual Arts of the University College Ghent. Up to 2010, Katrin Kamrau studied Photography and Media at the University of Applied Sciences in Bielefeld, Germany. In 2012–2013 she completed the post-academic program at the Higher Institute for Fine Arts in Ghent, Belgium. The artist engages in the processes of image-making and perception in particular with regard to their political and historical role in Western society. Her artistic practice is fed by theories of visual culture, feminism and social sciences, with a special focus on social interactions, power structures, role models and networks of relations that form around printed images.

Katrin Kamrau exhibited in various institutions including the Bielefelder Kunstverein, Bozar, ikob, M HKA, W139 and Deichtorhallen Hamburg. In 2010 she was awarded the Gute Aussichten - new german photography grand, in 2014 she was awarded the GWK Art Prize and in 2015 she received the Fernand Baudin Prize for her publication DAS OBJEKT. The federal state of Brandenburg honoured her work in 2013, 2017 and 2020. In 2016 she did a residency at the Van Eyck Academy in Maastricht, the Netherlands. Publications play a major role in her work.

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In 24 x 18 cm „the artist addresses history-shaping processes on the basis of an archival find, discovered in the Lieven-Gevaertarchie, Mortsel. Her starting point is a set of copies of worksheets with reference images and size specifications for image reproductions. Katrin Kamrau reproduces them in a screen-printing process on nettle cloth and in an accompanying workbook. These [material] had been compiled from the mid-1980s onwards by a project group around the Belgian historian and gender studies pioneer Denise de Weerd, for the traveling exhibition *Vastberaden Vrouwen*. In order to visualize the women’s movement history from a Belgian perspective, newspaper clippings, illustrations and photographs related to the emancipatory endeavor were collected from various sources and eventually arranged in five categories: “Women’s Council and Feminism”, “The Right to Work”, “The Fight for Women’s Suffrage”, “Women in War and Peace”, and “In the Third World”. [...] The artist’s reissue of these by-products of a still emerging canon formation shifts the focus from image content to its conditions of appearance. It refers to the possibilities and preconditions of alternative historiography (herstory), and at the same time shows up its constructedness, fragility and blind spots..“ — *Elisabeth Pichler*

18 x 24 cm

installation and silkscreend publication
mono-color silkscreen prints on cloth, 600 x 800 mm, 800 x 1200 mm and
silkscreened publication 240 x 300 mm, 40 pages, wire-o-bound, 2019



24 x 18 cm at Tique I art space, Antwerp, Belgium, September 2019.

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18 x 24 cm, 2019



24 x 18 cm at Tique I art space, Antwerp, Belgium, September 2019.

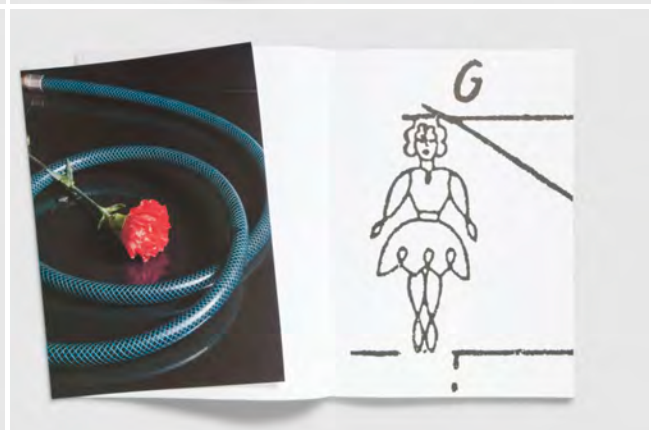
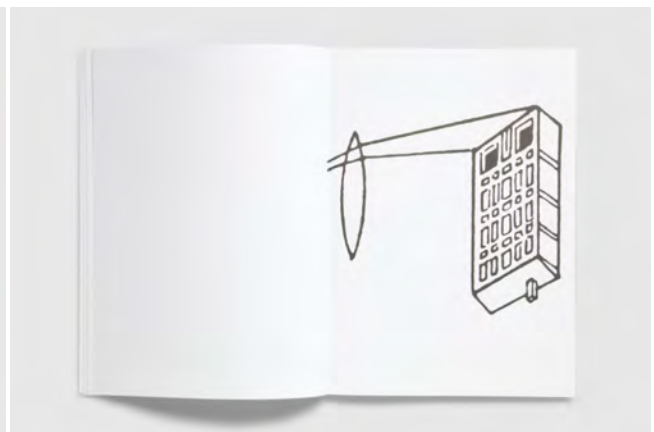
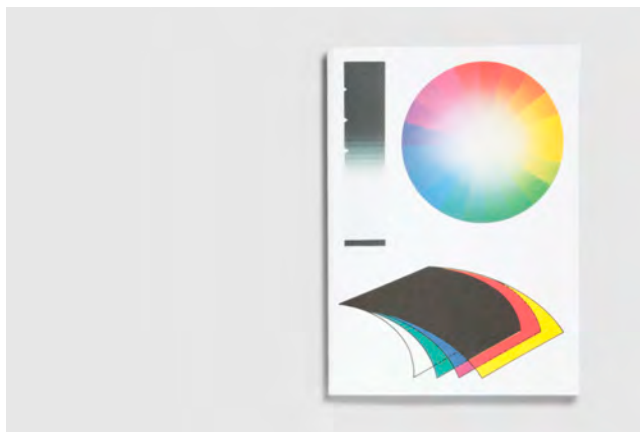
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DAS OBJEKT

artist book with two inlays, 230 x 320 mm, offset printed, softcover, stitched, edition of 300, 2019,
 in collaboration with DEAR READER, (Antwerp/Brussels)
 based on the exhibition DAS OBJEKT, 2016



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Gevaert As Image is a project by Katrin Kamrau and Marge Monko based on a research that the artists started in March 2015 in *Lieven-Gevaertarchief* in Mortsel. The focus of the research lies in the condition and representation of female workers, as well in the representation of women at large in the publicity materials of the company. The aim of the presentation is to create a dialogue between works of both artists as well as with the audience and invited professionals of other fields. Doing so, the artists will explore the wide field in which the photographic images are used and articulate subjects that have not been emphasized in the body of the *Lieven-Gevaertarchief*. Rein Deslé, Fotomuseum Antwerpt



Interview with Georgette de Wit - personal manager (Agfa-) Gevaert 1954 -1996 and active member at NVR and IWC.

Gevaert as Image

exhibition and lecture programme realized
in collaboration with Marge Monko, 2017



Gevaert as Image at Fotomuseum Antwerp, Belgium, February 2017.

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Gevaert as Image, 2017



Lecture by Hannelore Vandebroek — *Women's work in the era of the housewife. Attitudes to gender and work in post-Second World War Belgium.* photo © 2017 Marge Monko



Film screening and conversation between An Van Dienderen and Katrin Kamrau. photo © 2017 Oliver Leu

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Normal - Robert Olson

color swirl with 12 elements, 401 x 173 mm, full-color silkscreenprint on archival carton
and foil, 84 x 84 cm, 2017, edition of 15, produced at Frans Masereel Centrum

source: Eastman Kodak Company, *The Joy of Photography*, 1991.

based on SPEKTRUM**objekt18*(portrait), 2014.



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fallen - schneiden - kleben

leprello, 200 x 150 mm, 2017, based on Testreihe IV, 2015
 in collaboration with Eun Lee, text by Katja Böhlau,
 published by Freunde des Museums Dieselkraftwerk Cottbus



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reference was realized on invitation by Edwin Carels: commissioned by Huis van Alijn, a museum in Ghent, Belgium focussing on everyday-culture of the 20th century. The museum runs an archive of films made by citizens throughout the 20th century. My short film thematises the key wording of their film archive using the Art & Architecture Thesaurus (AAT). By focussing on textual and audio information while working with the time-based medium film, the possibilities, gaps and restrictions of this key wording are made tangible. Visual ideas of imaginations of the viewer are given space to ,appear on screen'. Deviations and extensions of the AAT being used by the archivists are indicated. Only keywords of very local places like Oostakker (a place of pilgrimage) and of recurring local festivities are depicted through film excerpts. The Dutch-language AAT is a translation and extension of the Getty Research Institute's American AAT. AAT-Ned is managed by the Dutch Institute for Art History.

reference

short film, 4:25 min, 4:5, 2016
realised togeher with Ellen Ryckx, Laurent De Maertelaer, Sarah Eloy
(employees of the film archive)

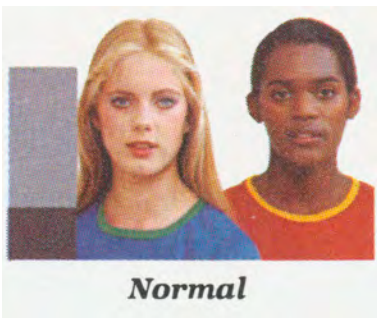


stills of *reference*, 2016

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In her wall installation, *SPEKTRUM*objekt18(portrait)*, Katrin Kamrau presents colour schemes from the technical manual *Fotograferen voor iedereen* (1992) and its English original edition *The Joy of Photography* (1980). „Such a set can be used as a comparator in producing colour prints, in order to achieve as neutral an outcome as possible in the image’s colouration. The authors of the publication characterise the ideal reference image in the original English-language edition as »Normal.«“ The Dutch and German-language versions contain the misleading terms »Normaal« and »NORMAL«.

„In the conjunction of physiognomically identical representations, the artist shifts the search for the impeccable colour print onto our social perception of ourselves and of others, which is fundamentally influenced by standardised advertising images. *SPEKTRUM*objekt18(portrait)* demonstrates that the putative faith in photography as documenting reality authentically is a deception. It is precisely by means of technical post-production that shots are falsified and modified with an eye to the background of the viewers being addressed. An image defined as normal is a created construct and hence does not exist as a state of being. — *Juliane Schickedanz*, Bielefelder Kunstverein



SPEKTRUM*objekt18(portrait) II

installation, 43 lambda prints, variable dimensions, 2015

*SPEKTRUM*objekt18(portrait)II* is based on the schematic representation of a color chart used in the *The Joy of Photography* publication by Eastman Kodak Company in 1980. Here, the models as well as the photographer remain unknown.



*SPEKTRUM*objekt18(portrait)II* at Bozar, Brussels, Belgium, June 2015.

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SPEKTRUM*objekt18(portrait) II, 2015



SPEKTRUM*objekt18(portrait) II at Bauschweig University of Art, Germany, May 2019.



SPEKTRUM*objekt18(portrait) II at the Museum of Contemporary Art (M HKA), Antwerp, Belgium, June 2019.

Looking at the gaze of reception

Juliane Schickedanz

Katrin Kamrau's pictures, objects and installations address, in a variety of ways, the mechanisms of reception and the (didactic) influence of the photographic image upon our western society. The artist regularly finds the starting material for her artistic investigations in the images that serve to illustrate photographic techniques in North European specialist and amateur photography manuals. She interrogates the primary task of these photo spreads – namely, their explanations for how to produce flawless and professional photographs – with regard to this tasks normative effects on how the recipients look at pictures and how they perceive themselves. The crucial point for Katrin Kamrau is that the photographic image is not what defines a social canon. According to her, photography is always the instrument of actors who are behind the camera, who correspondingly shape the contents of the image. For the artist, the sometimes archival photographs and publications she cites are documentary records of perception within their temporal, spatial and political context. Katrin Kamrau investigates with her artistic means whether the norms they communicate remain valid today.

Katrin Kamrau, in her work *SPEKTRUM*shelf*, points to the gaze in pictorial production. This piece consists of six shallow wooden bookcases, whose shelves carry various laser copies or photo prints that illustrate aspects relating to content as well as practical techniques in the medium of photography. The removal of the images from their textbook context reopens the discussion of the decision-making processes surrounding them. The bookcases *Der dominante Blick* („The Dominant Gaze“) and *Das Observieren* („Observing“) both indicate, through their very titles, that, in the act of photographing, the motif under scrutiny is dominated in an unequal and thus one-sided manner – by the man behind the camera, in the case of the prints on these shelves. The same ambivalence is highlighted in *Das Subjekt* („The Subject“), with the focus on the motif. Katrin Kamrau here shows a series of black-and-white studies with different exposures by the photographer and writer of photography manuals Andreas Feininger. We see the portrait of a woman holding a step wedge parallel to her face in front of her right shoulder, with the miniature of an antique female sculpture draped in a patterned cloth placed before her left shoulder. It is evident from this arrangement that the individual has become an object displayed in the service of the photographer. In *SPEKTRUM*shelf* Katrin Kamrau also makes deliberate reference to the many recurring representations of a conservative image of gender roles in photography manuals intended to be scholarly: the woman as model and muse, the man as maker and creator of society. The gaze thus applies not just to the motif but also, and at the same time, to the viewer of the final photograph, whose way of looking at the world, as addressee of the visual content to be communicated, is enduringly moulded.

The reciprocal triangular relationship between photographer, model and viewer is also relevant for the installation *Projektionen* („Projections“). In this work, images from two carousel slide projectors intersect each other and meet in the corner of a room, from where a glass pane (of the same dimensions as the projections) extends outwards at a 45° angle. The transparencies, each showing a person using a development tank, reflect and refract in the surface of the glass. The pictures are taken from a 1970s book on how to make enlargements from colour slides at home. The choice of models announces the publication's target audience and its aim: to teach a photographic technique that is simple and fun even for children and women. On the right we see a boy absorbed in what is taking place, looking down at the roll in front of him. On the left, a young woman is expertly moving the development tank back and forth with her right hand. Her chin is

propped casually in her left hand. Her eyes are deliberately seeking the attention of someone opposite her, such that it is unclear to whom her inviting smile is addressed. In the context of her artistic work, Katrin Kamrau looks behind these images and shows that it is the characteristic feature of photography to face two types of viewer: the photographer and the public. Since the photographer stands at the start of the image-making process, he or she makes the decisions as to the form it will assume, whereby – in the example of *Projektionen* – the appearance of the woman equals a reflection of the photographer's personal values and ideals. Hence the photographic image is a projection of these values and ideals onto the viewer or reader to whom the image is finally addressed.

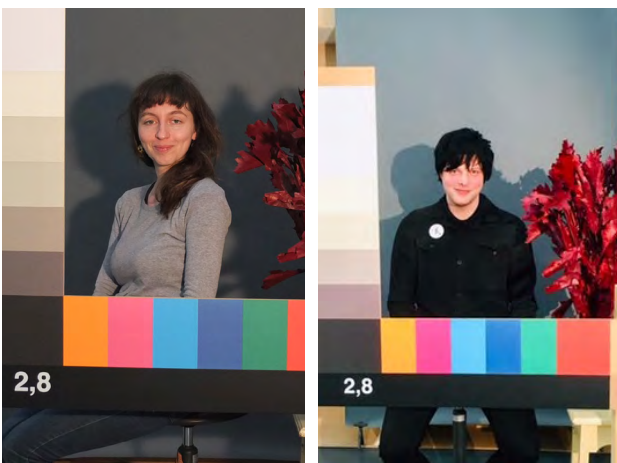
In one of her most recent works of 2015, Katrin Kamrau re-stages a series of exposures from the book *Sensitometrie in der Schwarzweiss- und Farbenphotographie* by J.F.A. Schmonsees (Amsterdam: Elsevier, 1974.) as an interactive setting in the exhibition space. The installation *Testreihe* ("Test Series") shows the original set of pictures as framed copies on the wall and combines these with a studio composition of their various elements. In the pictures in the manual, a woman in half-length portrait is seen next to an arrangement of leafy beech greenery. The picture is bordered underneath by a colour scale and on the left by a grey scale. Below the colour strip is a black bar containing a number on the left that changes with each photograph, numerically visualizing the different aperture settings. Each picture differs slightly from the rest, yet it is only in the photograph illustrating the ideal exposure that the woman smiles her approval at the result. Katrin Kamrau has reconstructed, as a wooden stage set, all the elements of the original picture apart from the woman. Visitors are invited to take the place of the female model in the artist's tableau vivant. The initial recipients of the photographic image now become the subjects exposed to view. Through this change of perspective, it becomes apparent how easily roles can be exchanged within the medium of photography, a medium that is employed every day. Model, photographer and viewer constantly rotate as actors, so that their roles as the victim or the perpetrator of the gaze cannot be clearly defined. Viewers nevertheless thus also potentially possess power and responsibility with regard to the reception of the image. Even if the photographer determines the appearance of a photographic image, the decision regarding the reflection and reproduction of the perceived pictures remains up to the viewer.

Translated from German by Karen Williams

First published in *Young Belgian Art Prize*, (ed.) Bozar, Centre for Fine Arts, Brussels, Lannoo Publishers, Tielt, Belgium, 2015.

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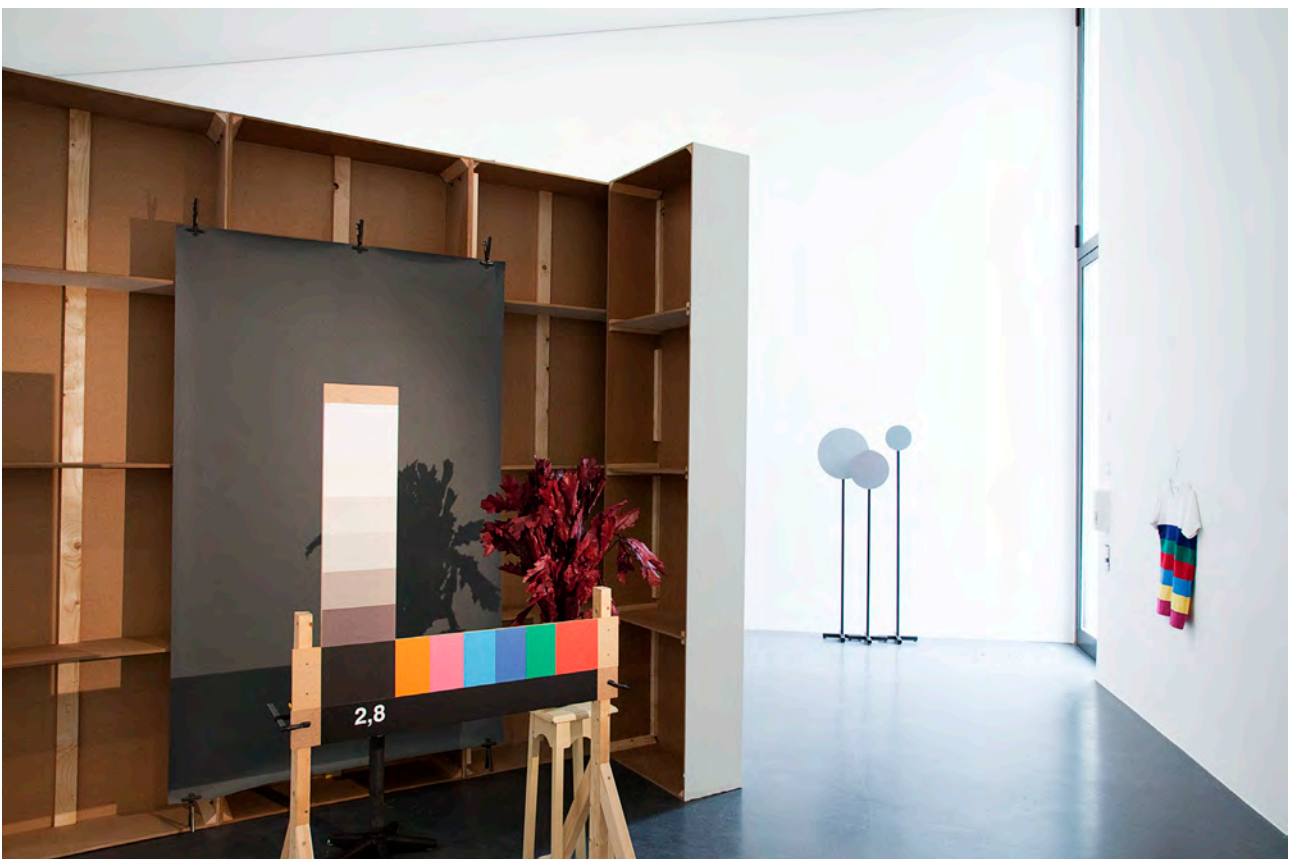
Testreihe is a series of interactive installations. This work refers to so-called *test pictures* of different provenance (for example from textbooks on photography and from the Internet). Every work is a work of art and a photo set at the same time. Visitors of the exhibition can take photos of themselves in the single installations. The act of photographing is thus consciously experienced in the context of an exhibition or museum. Implicit and explicit rules of the exhibiting house regarding an exhibition exhibit and a visit to the museum are being questioned. Expectations and ideas of visitors regarding the work itself, its contents and the exhibition space itself, are discussed as well.



Testreihe I-VI

interactive mixed-media-installations, 2015

The term test image refers here to photographic images that are used explicitly to measure the image quality of lenses and cameras and to support the user in image adjustment and troubleshooting.



Testreihe I, II, III, at *Filters + Frames*, Braunschweig.

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Testreihe I - VI, 2015



Testreihe I, 2015 - studio setting, stool, plant, background, light, framed images, variable dimensions.
Installation view at *Lens na Spinoza*, croxhapox, Ghent, Belgium, March 2015.

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Testreihe I - VI, 2015



Testreihe II, 2015 - sculpture on pedestal, greyscale, backdrop, clips, vinyl, variable dimensions.
Installation view at *Young Belgian Art Prize*, Bozar, Brussels, Belgium, June 2015.

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Testreihe I - VI, 2015



Testreihe III, 2015 - 3 metal stands, 3 metal circles, paper, variable dimensions.
Installation view at *Young Belgian Art Prize*, Bozar, Brussels, Belgium, June 2015.

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Testreihe I - VI, 2015



Testreihe IV, 2015



Testreihe IV, 2015 (detail) - mixed media installation, 200 x 120 x 160 cm; cross mark on floor in vinyl.
Installation view at *Young Belgian Art Prize*, Bozar, Brussels, Belgium, June 2015.

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Testreihe I - VI, 2015



Testreihe V, 2015 - T-shirt, hanger, wall, cross mark on floor in vinyl, variable dimensions.
Installation view at *Young Belgian Art Prize*, Bozar, Brussels, Belgium, June 2015.

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Testreihe I - VI, 2015

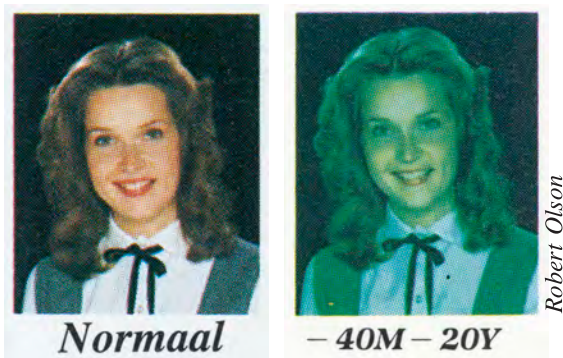


Testreihe VI, 2015 - stool, chart, cross mark on floor in vinyl, variable dimensions.
Installation view at *Young Belgian Art Prize*, Bozar, Brussels, Belgium, June 2015.

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*SPEKTRUM*objekt18(portrait)* is based on the schematic representation of a color chart used in a publication of the Eastman Kodak Company named *The Joy of Photography*. In 1991 this photo technique book was released under the title *Fotograferen voor iedereen* in Dutch language. The scheme on page 263 visualizes how the density of the filters yellow (Y) and magenta (M) in a color print enlarger influences the printed photograph. Back in analogue times, such a set of images was used by laboratory technician to produce neutral photographic prints as fast as possible.

In the installation *SPEKTRUM*objekt18(portrait)* this scheme is turned into a physical experience for the visitors. I question to what extent the scheme's construction as a whole, the used photographic motif, as well as the combination of text and image can be read as an expression of a Western normative way of thinking by the people involved in the production process of this publication.



SPEKTRUM*objekt18(portrait)

Installation aus 59 Lambda c-prints, Maße variabel, 2014



*SPEKTRUM*objekt18(portrait)* at project space bautzner69, Dresden, Germany, April 2014.

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SPEKTRUM*objekt18(portrait), 2014



SPEKTRUM*objekt18(portrait) at Bielefelder Kunstverein, Germany, November 2014.



SPEKTRUM*objekt18(portrait) at Panache, Antwerp, Belgium, April 2015.

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DAS OBJEKT is a critical and subjectiv reflection on images and icons used in photo technique books to explain optical laws in relation to the lens to amateur photographers throughout the 20ies century. The exhibition is installed side-related and evolves through the participation of its visitors. The exhibition will come into being throughout the exhibition periode. After the exhibition has ended, the exhibited set of images, enriched in meaning through the interaction with the visitors, will stay with the institution, which has shown the work.

DAS OBJEKT

40 illustrations, offset, 23 x 32 cm, 2015
based on the publication DAS OBJEKT, 2014

All selected images are part of books published in the Netherlands and Belgium between 1921 and 2002. Due to their appearance in chronological order, the reader can trace technical developments in printing made throughout the 20ies century in mainstream media. This set of images will mainly be displayed within the Flemish language area.

DAS OBJEKT

40 illustrations, laserprint, 23 x 32 cm, 2016

All selected images are part of books published in Germany (Weimar Republic, BRD, GDR,...) between 1928 and 2003. This set of images will mainly be displays whithin the German language area.



DAS OBJEKT, 2015, vol.1 at CIAP, Hasselt, Belgium, March 2015.

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DAS OBJEKT, 2015



DAS OBJEKT, 2015, vol.1 at CIAP, Hasselt, Belgium, March 2015.

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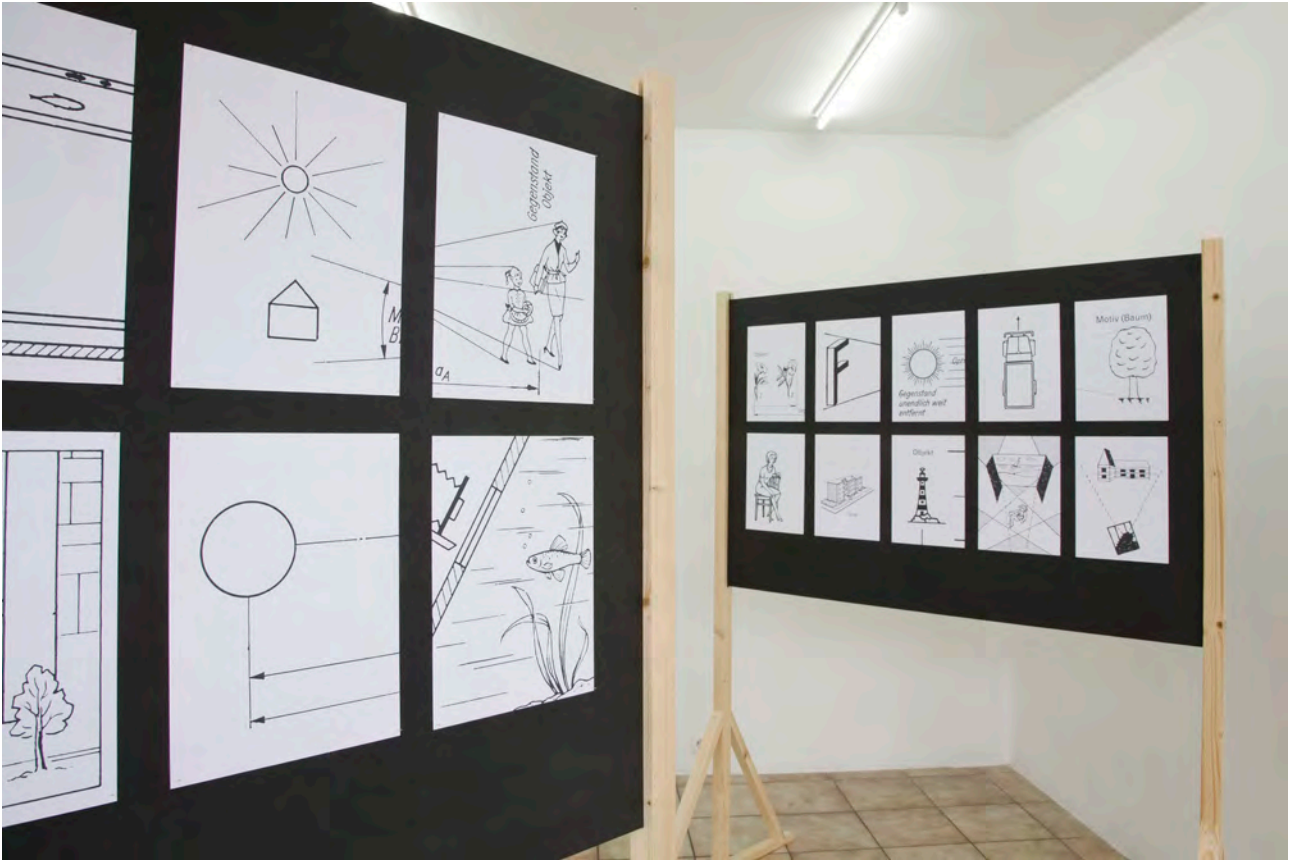
DAS OBJEKT, 2015



DAS OBJEKT, 2015, vol.2 at stilll gallery, Antwerp, Belgium, September 2015.

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DAS OBJEKT, 2016



DAS OBJEKT, 2016 at Warte für Kunst, Kassel, Germany, Oktober 2016.

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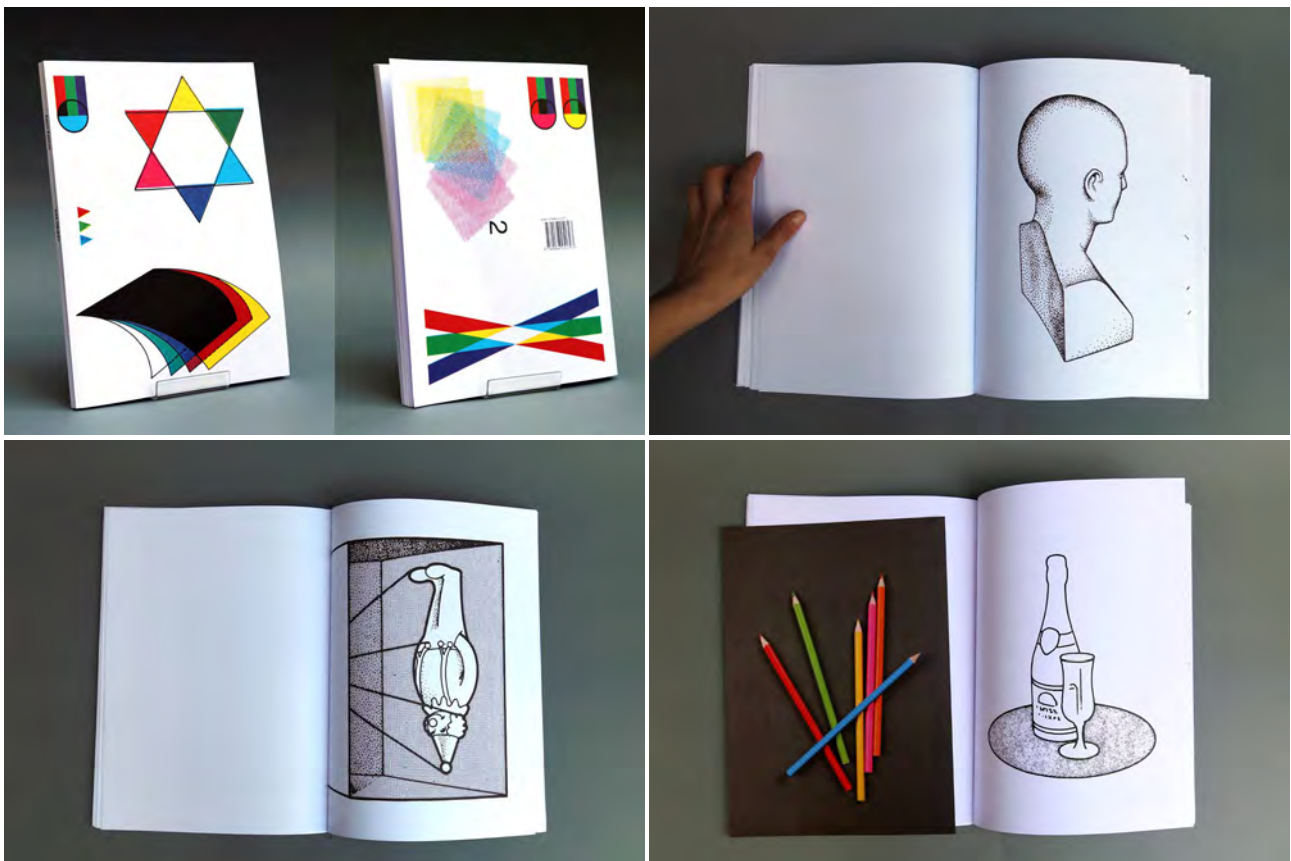
DAS OBJEKT, 2015 is based on my artist book DAS OBJEKT.

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- G. Lindner, Elseviers fotoboek voor iedereen, 8e druk. Amsterdam: Elsevier Nederland, 1972.
- E. Mansvelders, Digitale fotografie. Schoonhoven: Academic Service, 2002.
- F. Meeuwis, Deltas Fotoencyclopedie. Aartselaar: Zuidnederlandse Uitgeverij, 1980.
- F. Meisnitzer, Hoe fotografeer ik wat? In kleur en zwartwit, 3e druk. Helmond: Uitgeverij Helmond, 1969.
- M. Murray, J. Spence, Fotograferen. Utrecht/ Antwerpen: het Spektrum, 1977.
- F. Naeff, Fotografie, 3e druk. Utrecht: Uitgeverij Het Spektrum, 1990.
- L. van Oppen, Schaduwworming in de fotografie. Amsterdam: Elsevier Nederland, 1976.
- J.J.M. van Santen, Beginselen van de fotografische techniek: Deel 1, 4e druk. Haarlem: Focus, 1958.
- R. Spillman, Donkere kamertechniek. Amsterdam/ Brussel: Elsevier Nederland, 1975.

DAS OBJEKT

artist book with two inlays, 23 x 32 cm, 40 pages, offset-printed, softcover, stitched, 2014, edition of 300, in collaboration with DEAR READER, (Antwerp/Brussels). Published by the Province of Antwerp in the framework of the *Prijs Beeldende Kunsten* Provincie Antwerpen in 2014. In 2015 this publication was awarded with the Fernand Baudin Prize.



* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

I developed this work during my residency at the Frans Masereel Centrum in Kasterlee, Belgium. My point of departure are images which were part of a frame I bought. As a selection these place-holder images can be read as a representation of the ideal family life in the Western World (which you get for free buying this frame). By reprinting this work I tried to produce a silk screen print that embodies the idea of a perfect world. On the second silk screen print grey surfaces form an adequate passe-partout for the place-holder images. The form of this work refers to confining aspects of framed images like cadrage, framing and also various preprogrammed automatics of today's photo cameras. The chosen color refers to the so-called 'Kodak Grey', a tone Kodak employees determined by analyzing the brightness of thousand and thousand of amateur photographs. Nowadays all photographic cameras are calibrated on this specific tone as the point of reference for exposure.

SPEKTRUM*objekt17(cheese!), SPEKTRUM* objekt17(cheese!)reject

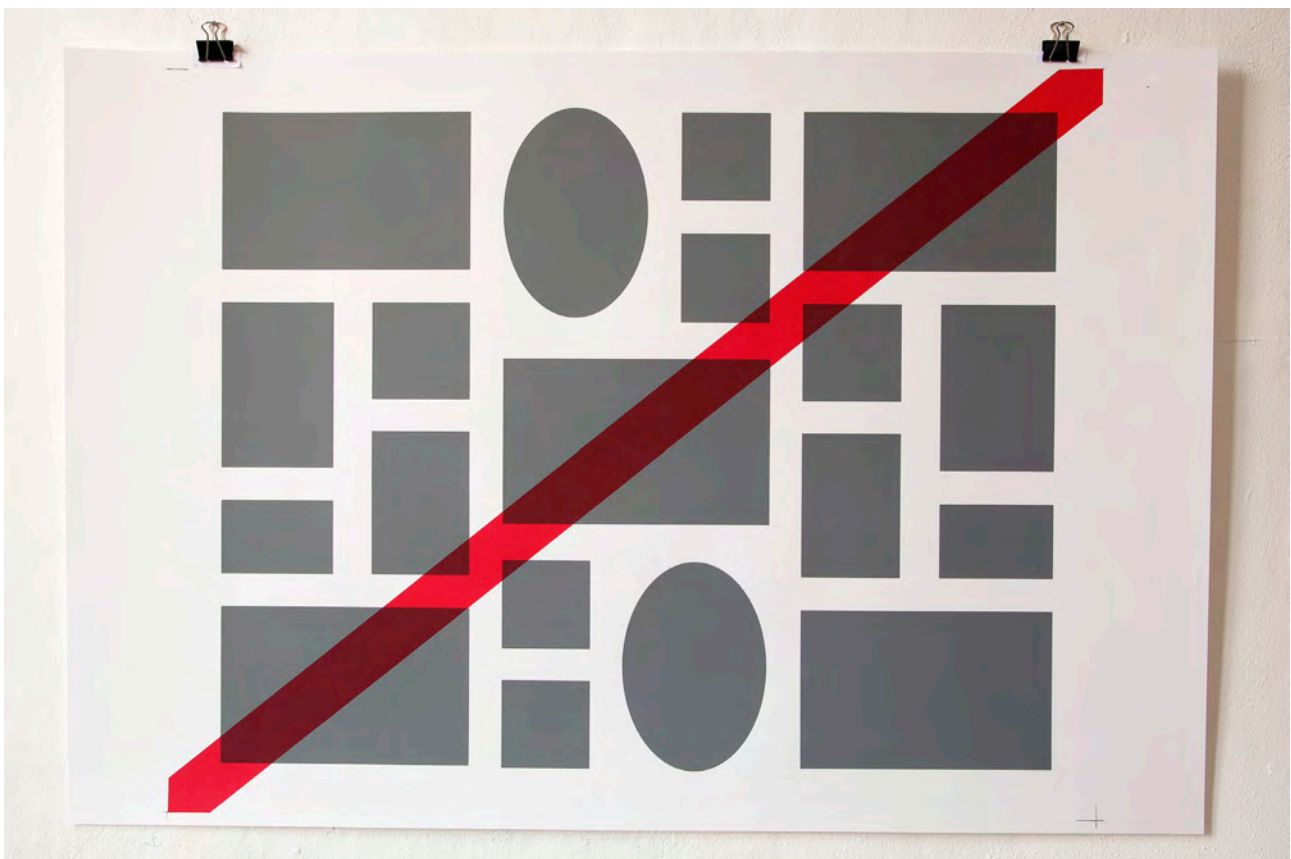
2 silkscreen prints, framed, 78 x 113 cm,
a pile of 80 silkscreen prints, 75 x 110 cm on a pallet, 2014



SPEKTRUM*objekt17(cheese!) & SPEKTRUM*objekt17(cheese!)reject at de Warande, Turnhout, 2014.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*objekt17(cheese!), 2014



SPEKTRUM*objekt17(cheese!) & SPEKTRUM*objekt17(cheese!)reject.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

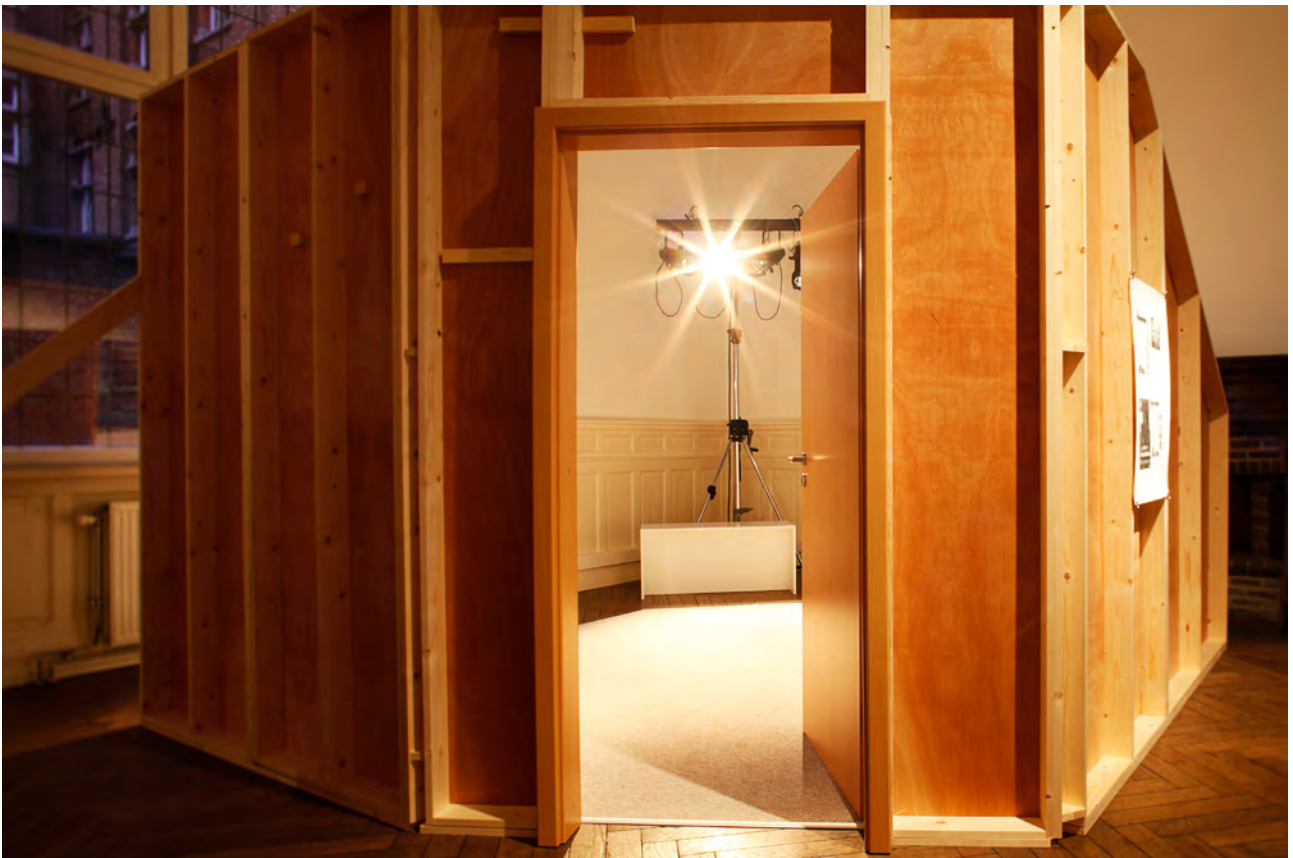
(c) copyright reserved

installation, 15 square metres, wood, paint,
carpet, images, light, bench, 2013

(c) copyright reserved addresses the collective visual memory of the 1990s in Germany, my origins in the former GDR, and issues of dichotomy - both personal and political - against the backdrop of East-West German history. During the 1990s small family homes were built in many locations in Germany on small plots of land in green fields, placed closely next to each other. The brand of the houses and the way they looked, as well as age of the owners, purchasing power and family structure were nearly identical, making these houses generic. These structures with 'no history' became the new homes for families where the parents grew up in another political system to that of their children. A large surface area of blank, white, ingrained, wallpaper-covered walls had to be filled with shared visual memories and souvenirs of family life. In kids' rooms posters of new idols from the international music and film industry found a place as did decorative visual material which was affordable or given away for free by different (political or commercial) groups/firms. All this visual material, produced in very large quantities and widely spread over the country, served to make future generations conscious of their needs as consumers.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

(c) copyright reserved, 2013



(c) copyright reserved at Hoger Instituut voor Schone Kunsten, Ghent, Belgium, November 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

(c) copyright reserved, 2013

list of works

BMW Roadster Z3 - 9 11 03 22 10 1 1999 MM Poster, printed in Germany, 1999
From Riller & Schnauck Berlin Teltow / Wartherstr. 3, 14513 Teltow

1916 River Girl Photo: Herbert W. Hesselmann
Printed in Spain by Pantherex Publishing AB (Uppsala, Sweden)

MAESTRI DELLA PITTURA N. X131 (C. Monet) Antibes
EGIMsel - Milano Tel. 02-58315755 FAX 02-58321080 COPYRIGHT RESERVED ©

MAESTRI DELLA PITTURA N. X129 (C. Monet) Impressione sole nacente
EGIMsel - Milano Tel. 02-58315755 FAX 02-58321080 COPYRIGHT RESERVED ©

MAESTRI DELLA PITTURA N. X27 (Van Gogh) Payment Cafe at Night
EGIMsel - Milano Tel. 02-58315755 FAX 02-58321080 COPYRIGHT RESERVED ©

MAESTRI DELLA PITTURA N. X188 (Van Gogh) Girasoli
EGIMsel - Milano Tel. 02-58315755 FAX 02-58321080 COPYRIGHT RESERVED ©

With many thanks to my brother.



(c) copyright reserved at Hoger Instituut voor Schone Kunsten, Ghent, Belgium, November 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

list of works

9 xerox copies in color, double spreads of H. Windisch, *Kleinbild-Jagd auf Dinge und Menschen*. Harzburg: Heering-Verlag, 1938, each 29.7 x 42 cm
2 xerox copies, life size, each 170 x 90 cm
12 book pages covered with passe-partout, glas, mounting paper, 13.7 x 19.7 cm
1 citate „Ein Stoff fällt vom Himmel“ in vinyl letters about 9 x 80 cm
1 spoken text of H. Windisch, *Kleinbild-Jagd auf Dinge und Menschen*. Harzburg: Heering-Verlag, 1938, speakers

Ein Stoff fällt vom Himmel

installation about Hans Windisch, *Kleinbild-Jagd auf Dinge und Menschen*, Heering-Verlag, Harzburg, 1938; 2013

The installation, *Ein Stoff fällt vom Himmel* takes an encounter with the 1938 best practice guide, *Kleinbild – Jagd auf Dinge und Menschen* by the author and photographer, Hans Windisch, as its point of departure to engage with the regime governing the photographic gaze. Windisch's book deals with framing and staging photographic motifs. It does so through a central series of full-length portraits of a woman posing in a swimsuite. In her work, Katrin Kamrau analyses the relationship between the author, Hans Windisch, and his model. The installation contains several components, which dissect the content of the manual in various ways and investigate it artistically. Accordingly, all the book's pages showing the woman on the beach are exhibited as laser copies in a scale of 1:1. Two illustrations are reproduced lifesize and placed on the ground and at the wall as extracted figures. At the same time, an audio recording of a passage from the book being read aloud can be heard: »*And that was when – through half-closed eyes – the subject matter fell from the sky. Alarm, all circuits live. There it was, the subject matter you'd been waiting for years. A subject matter 15 years old, deeply tanned and glistening, with magnificently playful and perfect movements, like young animals have. A bronze sculpture unbound, youthfully lissom. A tempestuous Amazon, her movements like explosions*«. (Translated in English from: *Hans Windisch, Kleinbild – Jagd auf Dinge und Menschen*, Heering-Verlag, Harzburg 1938, p. 30.) The images and the text of the publication are strongly influenced by the political and social attitudes of National Socialism. The shots of the athletic girl are reminiscent of the representations of vigorous athletes in Leni Riefenstahl's *Olympia* films at the beginning of the war. At the same time, the author's language makes it unmistakably clear that the women of his day were, alongside their role as housewives, understood as objects of men's lust. The author transfers this social canon onto the medium of photography. [...] Katrin Kamrau uses the visualisation of the classical representation from the history of images showing men as dominating the gaze and women as subject to it to indicate how whoever wields the camera defines what viewers see and internalise. (*Juliane Schickedanz*)

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

Ein Stoff fällt vom Himmel, 2013



mounted book pages, passe-partout, glas, carton, mounting tape, 13.7 x 19.7 cm.



Ein Stoff fällt vom Himmel at Künstlerhaus Schloss Wiepersdorf, Germany, August 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

Ein Stoff fällt vom Himmel, 2013

Wir denken uns die schöne Frau nicht als Ausstellungsstück, sondern
— gewissermaßen — als lebendigen Menschen.

Sie pflegt ihre Blumen.	Sie sitzt am Schreib-	Sie sitzt am Steuer ihres
Sie musiziert.	tisch ¹ .	Autos.
Sie liest.	Sie streicht sich die	Sie und ihr Hund.
Sie richtet den Schleier.	Löckchen weg.	Sie rückt die Halskette
Sie hat den Arm voll	Sie besieht sich im	zurecht ² .
Blumen.	Spiegel.	Sie ist beim make up.
Sie telefoniert.	Sie ist im Gespräch.	Sie raucht.

Eine lebendige Menschenfrau

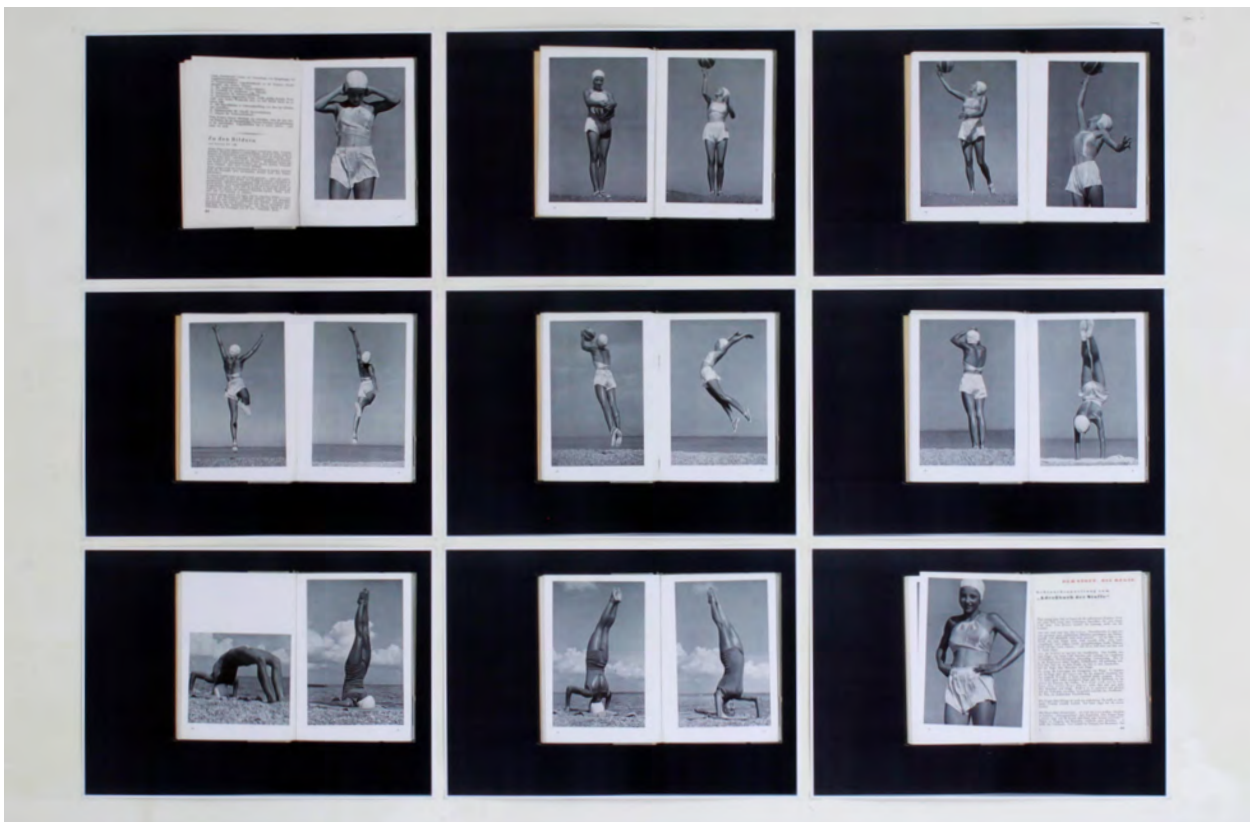
Da draußen ist sie dann sie selbst, ganz locker und gelöst, wenn sie
badet, Ball spielt, turnt, kleines Mädels ist und überhaupt auf Touren
kommt. Dann, meine Herren!

69

mounted book pages, passe-partout, glas, carton, mounting tape, 13.7 x 19.7 cm.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

Ein Stoff fällt vom Himmel, 2013



laser copies of H.Windisch, *Kleinbild-Jagd auf Dinge und Menschen*. Harzburg: Heering-Verlag, 1938.



life-size laser copies on wall and floor.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

Ein Stoff fällt vom Himmel, 2013

bekommen. Darüber kommt man entweder in die Gummizelle oder in die Fotoliteratur. — Dann kam ein großer Augenblick:

Ein Stoff fällt vom Himmel!

Das tut er im allgemeinen nicht. Und wenn — dann kann man das auch noch leicht verschlafen. Beinahe war es so. Ein Wochenende am Wasser, eins von vielen. Der Himmel zum Zerspringen blau, müde vom Schwimmen und Sonnen blinzelt man vor sich hin und döst. Und da fiel — durch halbgeschlossene Lider — der Stoff vom Himmel. Alarm, alle Leitungen unter Strom. Da stand er, der Stoff, auf den man jahrelang gewartet hatte. Ein Stoff von 15 Jahren, tief braungebrannt und glänzend, mit den herrlich verspielten und vollendeten Bewegungen wie junge Tiere sie haben. Eine entfesselte Bronzeplastik, jungenhaft schlank. Eine stürmische Amazone, die Bewegungen Explosionen. Literarisch würde man sagen: eine junge Göttin, wir hier sagen: a Lausdirndl, aber a buidsaubers schon.

An vielen Wochenenden bekam das Form und wurde zu einer Folge von 80 Blatt. Regie wäre verboten gewesen, die Bändigung besorgte ein Ball. „Regie“ — dazu gehörte aber trotzdem das: den besten Platz finden (Kamera tief!) und den besten Sonnenstand herausbekommen. Es muß schon viel klappen, wenn regelmäßig am Sonnabend nachmittag von 5—7 Uhr die Sonne und der Stoff selbst strahlen soll. Der erste Film, 36 Aufnahmen: vorbei. Viel zu schwer. „Richtig“ in den Tönen, — aber das war nun mal schwarzbraune Haut. Lichter fehlten, Plastik. Die Rettung kam nicht vom Fotografischen her, sondern vom — Hautöl. Das gab herrliche Lichter.

Die 16 Blatt ab Seite 33 sind nur Bruchstück (einer privatesten Angelegenheit) und das soll gewiß kein „pompöser“ Stoff sein, ich bringe absichtlich einen schlichten, Jedem erreichbaren Stoff — aber es ist einer von den Stoffen, die ich meine, wenn ich vom Gestalten spreche, vom „Thema mit Variationen“, von „fotografischer Kammermusik“. Es ist auch ganz gleichgültig, was man darüberschreibt, Fotografie ist nicht Literatur. Für mich ist es „Sommer“. Alles, was „mein“ Sommer ist — auf eine einfachste Linie gestellt.

Und man sieht wohl: die „Verdichtung“ sitzt schon im Stoff selbst und das soll sie. Er soll sprechen.

Je unkomplizierter er ist, desto eher hat er die Kraft eines Symbols. Und da meine ich: das kann nun wirklich Jeder!

Das heißt dann: etwas aus der Kamera machen. Mag es noch so privat bleiben. Denn das ganz private, das innere Muß — das ist ja viel wichtiger. Man sucht nach Gewißeiten, man sammelt Aktivposten in einer — vorsichtig gesagt — reichlich strittigen Partie. Schon angesichts dessen, daß es ja nicht in alle Ewigkeiten so weitergeht.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

In this work, images from two carousel slide projectors intersect each other and meet in the corner of a room, from where a glass pane (of the same dimensions as the projections) extends outwards at a 45° angle. The transparencies, each showing a person using a development tank, reflect and refract in the surface of the glass. The pictures are taken from a 1970s book on how to make enlargements from colour slides at home. The choice of models announces the publication's target audience and its aim: to teach a photographic technique that is simple and fun even for children and women. On the right we see a boy absorbed in what is taking place, looking down at the roll in front of him. On the left, a young woman is expertly moving the development tank back and forth with her right hand. Her chin is propped casually in her left hand. Her eyes are deliberately seeking the attention of someone opposite her, such that it is unclear to whom her inviting smile is addressed. In the context of her artistic work, Katrin Kamrau looks behind these images and shows that it is the characteristic feature of photography to face two types of viewer: the photographer and the public. Since the photographer stands at the start of the image-making process, he or she makes the decisions as to the form it will assume, whereby – in the example of *Projektion* – the appearance of the woman equals a reflection of the photographer's personal values and ideals. Hence the photographic image is a projection of these values and ideals onto the viewer or reader to whom the image is finally addressed. (*Juliane Schickedanz*)

Projektion

Installation with 2 slides, 2 slide projectors,
2 projector tables, books, glass, variable dimensions, 2013



Projektion, studio view May 2013. Source of images: G.Spitzing, *kleurvergroten vanaf dia's*. Amsterdam/Brüssel: Focus, 1980.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

Projektion, 2013



Projektion at ikob, Eupen, Belgium, January 2014.



Projektion at Bielefelder Kunstverein, Germany, November 2014.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf (2013) is focussing on the medium of photography as a thought construct in the West. My central questions are: What foundations were laid by whom? What columns bear it? And what does the indexical image tell us about it? This is examined by addressing common themes like: light, time, the subject-object relationship, narration, the observing and the dominant gaze. Only when the whole is considered the meaning becomes clear. SPEKTRUM*shelf attempts to counteract the power differential inherent in optical images. This differential is created simply because the person behind the camera has a greater range of action during the making of the image than the person in front of the camera. Finally, these questions and reflections become articulated in conversations with the viewer.

SPEKTRUM*shelf

6 wooden shelves, 210 x 108 x 6 cm, various images, 2013



Installation view of SPEKTRUM*shelf during the Open Studios 2013, HISK, Ghent, Belgium, May 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf, 2013



SPEKTRUM*shelf (Die Zeit), 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf, 2013



SPEKTRUM*shelf (Der dominante Blick), 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf, 2013



SPEKTRUM*shelf (Das Objekt), 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM* Window Views, 2013



SPEKTRUM* *Window Views*, Leopold military base, 2013, wooden camera obscura, tripod.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf, 2013



SPEKTRUM*shelf (Das Subjekt), 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf, 2013



SPEKTRUM*shelf (Das Observieren), 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf, 2013



SPEKTRUM*shelf (Das Licht), 2013.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf, 2013



SPEKTRUM*shelf at Museum voor Hedendaagse Kunst, M HKA, Antwerp, Belgium, February 2014.



SPEKTRUM*shelf at de Warande, Turnhout, Belgium, September 2014.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*shelf, 2013



SPEKTRUM*shelf at Bielefelder Kunstverein, Germany, November 2014.



SPEKTRUM*shelf at Bozar, Brussels, Belgium, June 2015.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*object



SPEKTRUM*objekt16(bildträger) wall 1, 2012, paint on installation wall, 3200 x 2400 cm, bookrest, portfolio, monitor.



back of SPEKTRUM*objekt16(bildträger) wall 1, 2012.

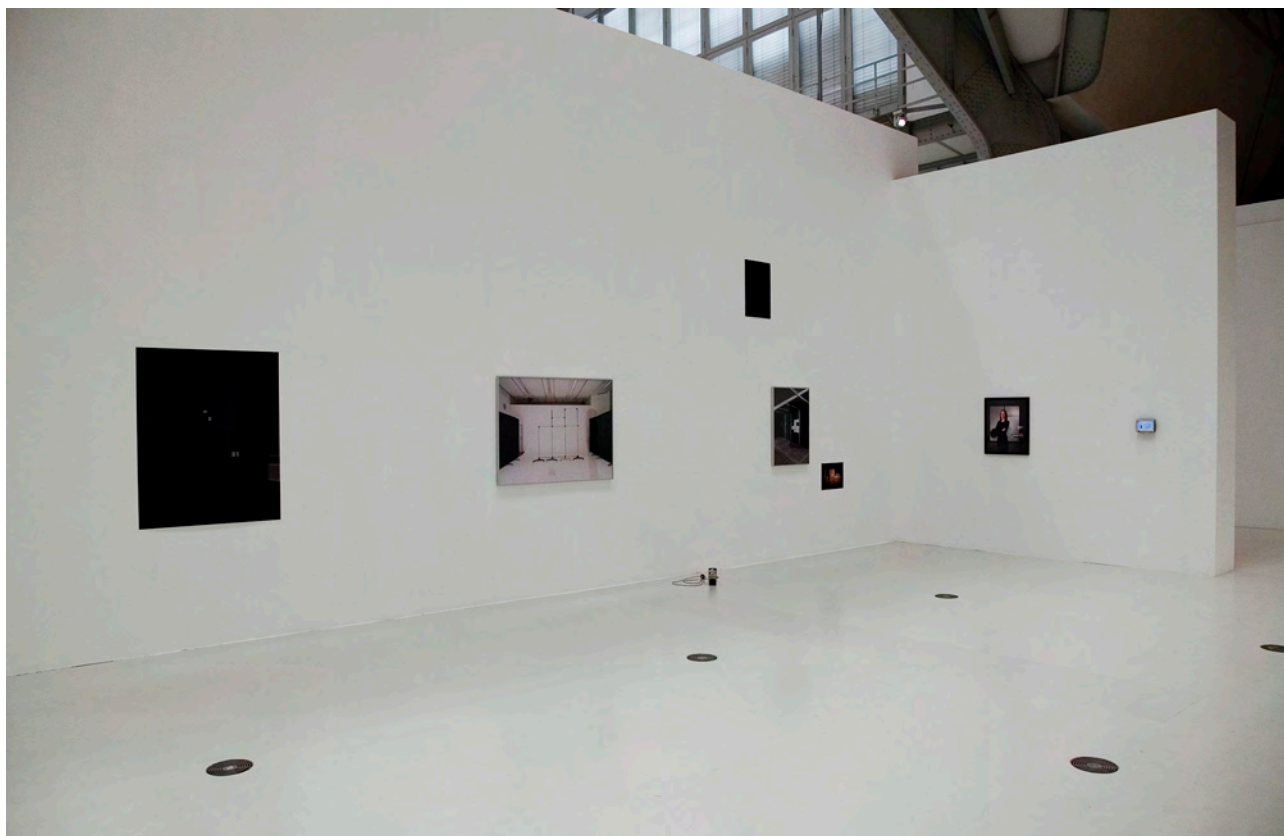
* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUMinstallation***

My site-related installation SPEKTRUM* (2010 -) deals with the reading processes of lens based images by examining traces, forms and inscriptions that the photographic process leaves in the mind, in both virtual and concrete spaces. A central part here is the movement of the viewer in a work of art and her/his awareness: I am moving in a space meant for presentation or representation.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM**installation*



Installation view of SPEKTRUM* at Deichtorhallen Hamburg, Germany 2011.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*object



SPEKTRUM*objekt02(fond), 2012, Lambda C-print, 90 x 120 cm.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*object



SPEKTRUM*objekt03(fotograf), 2010, silbergelatine barite print, 31 x 41 cm.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

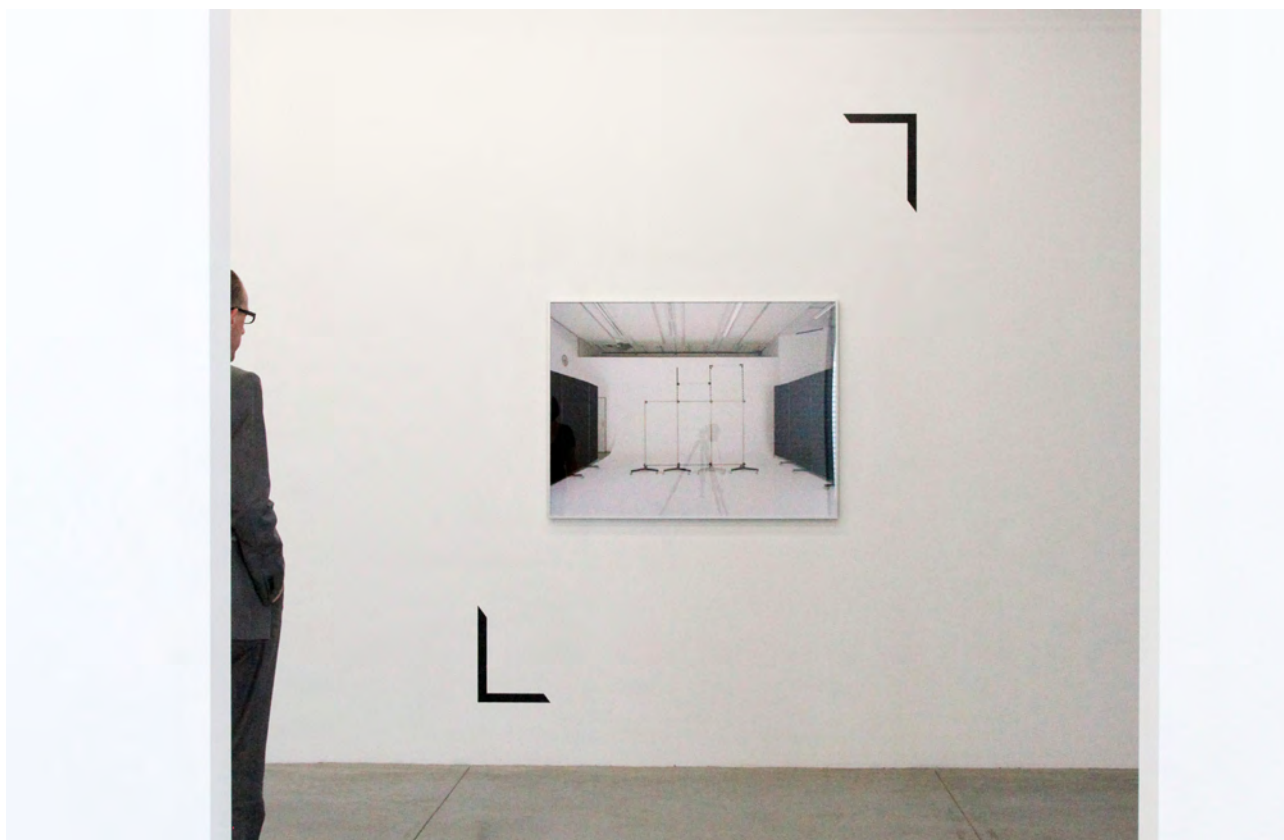
SPEKTRUM*object



SPEKTRUM*objekt04(rahmen), 2010, piezopigment print, 120 x 160 cm.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*installation



Installation view of SPEKTRUM* at Hopstreet Gallery together with work of Benjamin Verhoeven, 2012.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

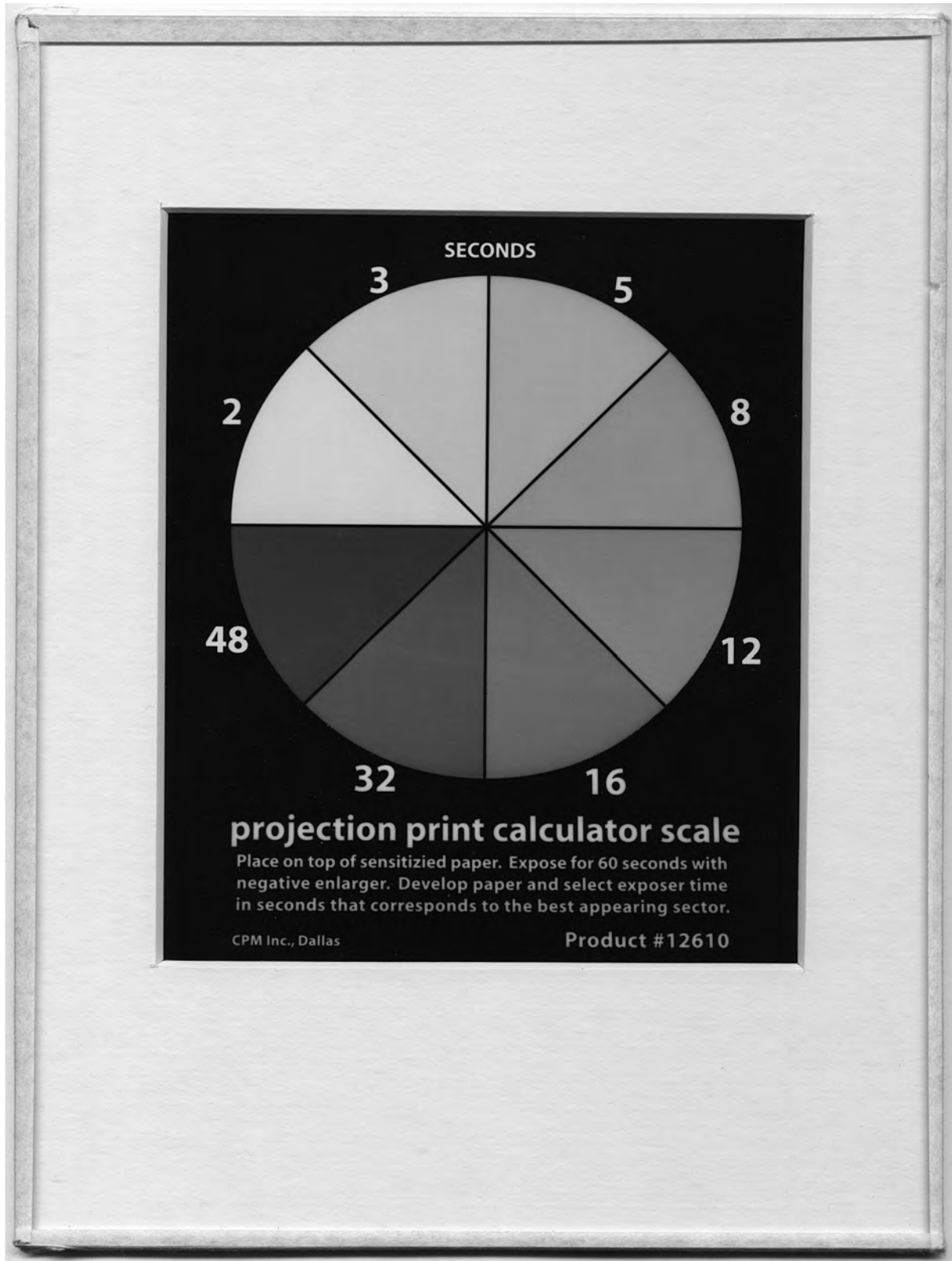
SPEKTRUM*installation



Installation view (detail) of SPEKTRUM* at Hopstreet Gallery, Brussels, Belgium, 2012.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

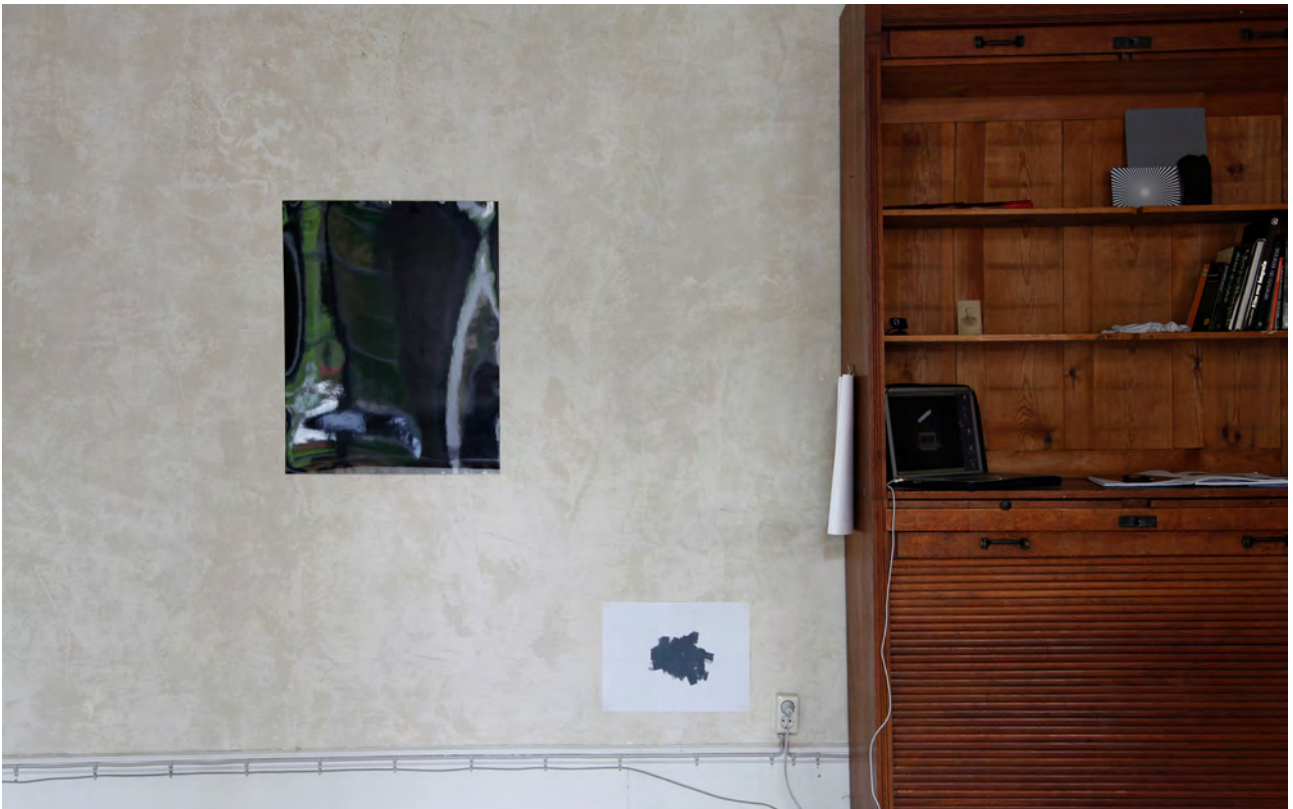
SPEKTRUM*object



SPEKTRUM*objekt15(calculator), 2012,
glass, matboard, silbergelatine print, cardboard, mending tape, 18 x 24 cm.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

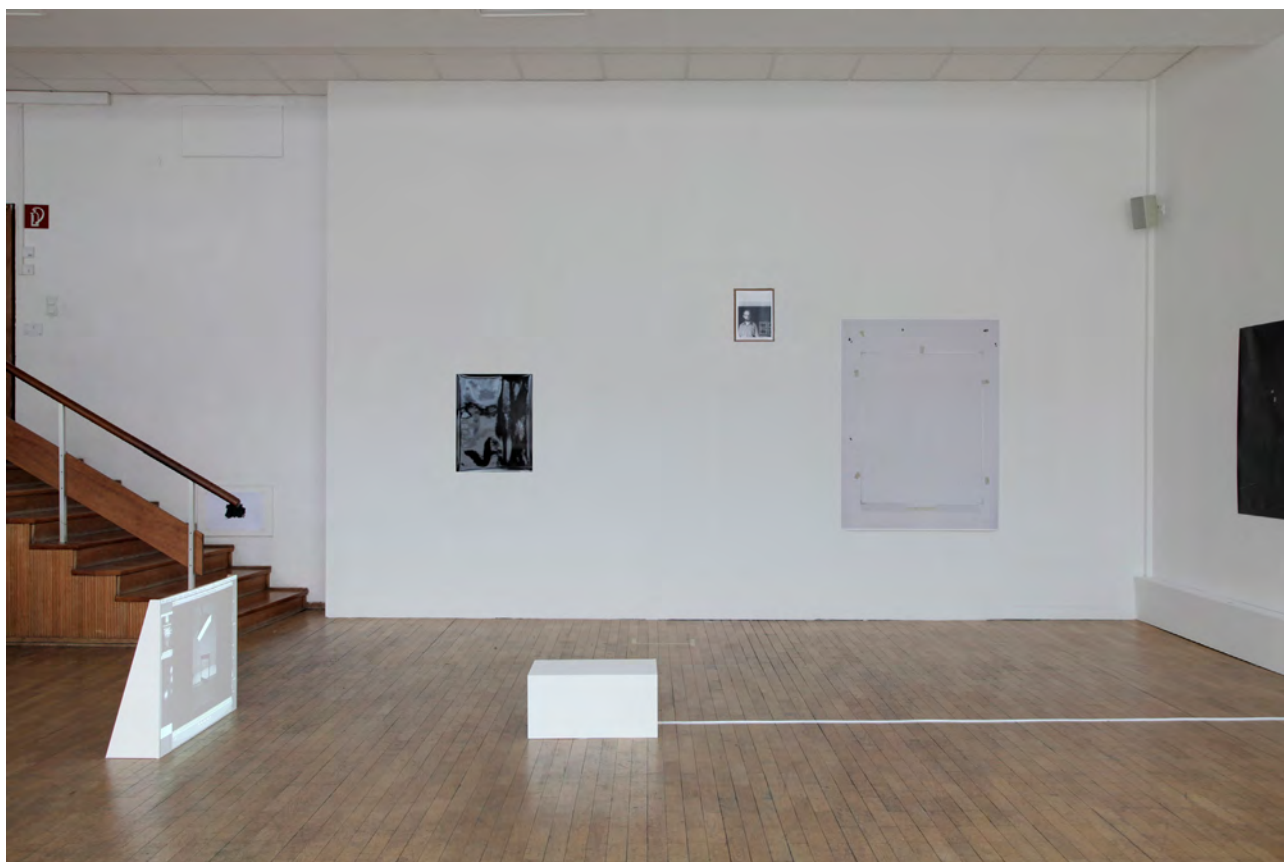
SPEKTRUM*installation



Installation view of SPEKTRUM* at Artists Unlimited, Bielefeld, Germany, 2010.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*installation



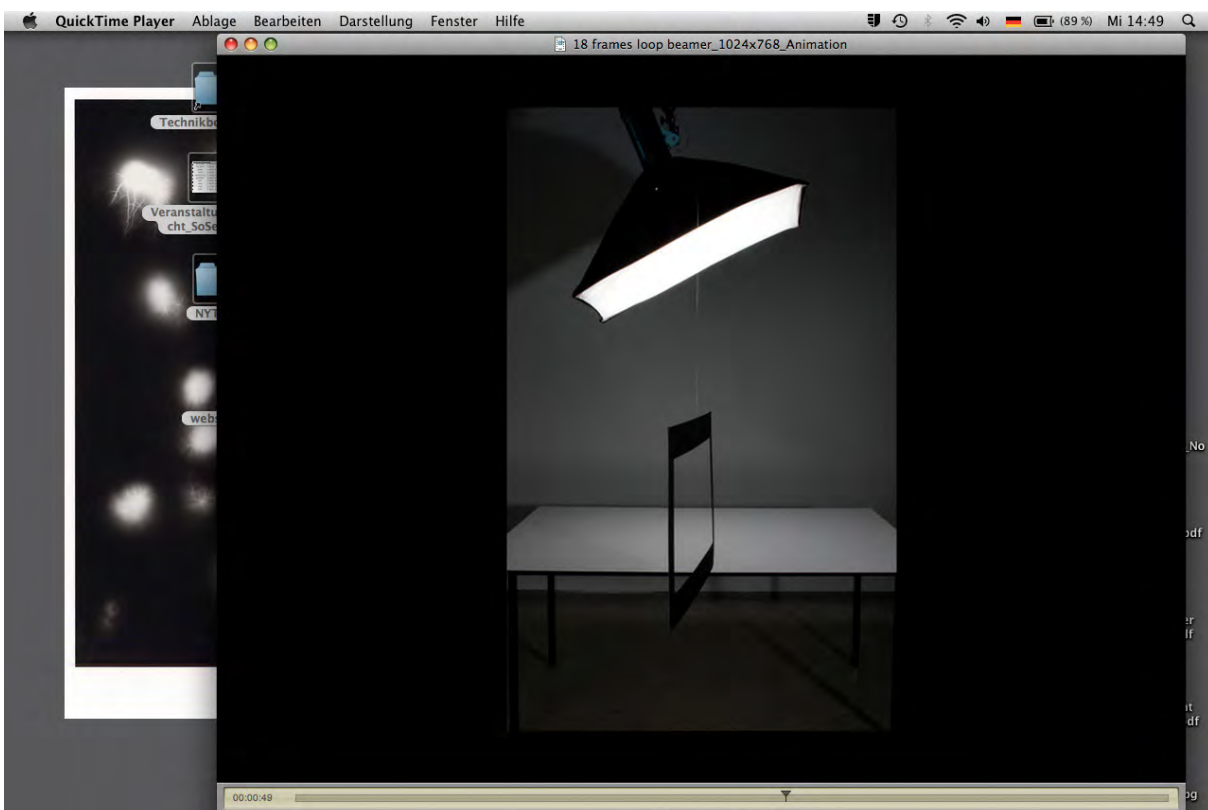
Installation view of SPEKTRUM* at University of Applied Sciences Bielefeld, Germany, 2010.

* ... noch immer sitze ich vor
einem Blatt lichtempfindlichen Papiers und denke ...
(nach Man Ray)

SPEKTRUM*object



SPEKTRUM*objekt13(animation), 2010, storyboard.



SPEKTRUM*objekt13(animation), 2010, animation, dimensions variable (screenshot).

exhibitions (selection)

(cat. = catalogue; s = solo exhibition; d = duo exhibition)

- 2020 Slow Motion, Cinematek, Brussels
- 2020 Lemmas, Out Of Sight, Antwerp
- 2020 Achtung Aufnahme, Roter Faden - Übers Leben, Gedok, Rangsdorf
- 2019 18—x—24—cm, Tique I art space, Antwerp (s)
- 2019 amberes, M HKA, Antwerp (cat.)
- 2019 filters and frames, Galerie der HBK Braunschweig (cat.)
- 2018 Stipendiaten des Bundeslandes Brandenburg, Packhof, Frankfurt / Oder
- 2018 BREACH!, Extra City Kunsthall, Antwerp
- 2018 *gute aussichten deluxe*, Haus der Photographie, Deichtorhallen Hamburg, Germany (cat.)
- 2017 *gute aussichten deluxe*, Goethe-Institut Mexico-City, Mexico
- 2017 Homeless Movies, Film Festival Rotterdam, The Netherlands
- 2017 *Gevaert as Image*, Braakland, Fotomuseum Antwerp, Belgium (d)
- 2016 *Atlas*, Cookie Butcher, Antwerp, Belgium (cat., d)
- 2016 *DAS OBJEKT*, Warte für Kunst, Kassel, Germany (solo)
- 2016 *Homeless Movies*, Huis van Alijn, Ghent, Belgium
- 2016 *Lumen Amen, Transformationen des Lichts*, Prenzlauer Allee 1, Berlin, Germany
- 2015 *Katrin Kamrau*, brgd project, Antwerp, Belgium (s)
- 2015 *Katrin Kamrau - solo*, stilll gallery, Antwerp, Belgium (s)
- 2015 *Young Belgian Art Prize*, Bozar, Brussels, Belgium, catalogue (cat.)
- 2015 *Lens na Spinoza*, croxhapox, Ghent, Belgium
- 2015 *Katrin Kamrau*, Het Kabinet, CIAP, Hasselt, Belgium (s)
- 2015 *a specter from the land of If #3*, stilll gallery, Antwerp, Belgium
- 2014 *metro/-skopie*, Katrin Kamrau & Jeronimo Voss,
GWK Förderpreis Kunst 2014, Kunstverein Bielefeld, Germany, (cat., d)
- 2014 Prijs Beeldende Kunsten Provincie Antwerpen, de Warande, Turnhout, Belgium
- 2014 SPEKTRUM*, bautzner 69, Dresden, Germany (s)
- 2014 *El Hotel Eléctrico*, curator: Edwin Carels, M HKA, Antwerp, Belgium
- 2014 *Fata Morgana*, curator: Maïté Vissault, ikob, Eupen, Belgium, (cat.)
- 2014 *the image I was looking for*, collectiv: exemplar, Ghent, Belgium
- 2013 *Portrait of the Artist. works and references.*, curator: Katarina Gregos, HISK, Ghent, Belgium (cat.)
- 2012 *The Research and Destroy Department of Black Mountain College*,
curator: Jean Bernard Koenman, W139, Amsterdam, The Netherlands
- 2012 *zwanzig12*, Künstlerhaus Bremen, Germany (s)
- 2012 Katrin Kamrau & Benjamin Verhoeven, Hopstreet Gallery, Brussels, Belgium (d)
- 2011 *gute aussichten - junge deutsche fotografie 2010/2011*, (cat.)
Goethe-Institut Washington DC, USA, vhs photogalerie Stuttgart, Germany,
Haus der Photographie, Deichtorhallen Hamburg, Germany
- 2010 *not yet titled*, Galerie Westwerk, Hamburg, Germany (cat.)
- 2009 *anders als auch*, Galerie Artists Unlimited, Bielefeld, Germany
- 2009 *whatever*, leica prize 2008. shortlist, Royal College of Art, London, GB
- 2007 *Du bist was du siehst*, Galerie Artists Unlimited, Bielefeld, Germany
- 2007 Heimatbild *Utopie und Wirklichkeit*, Künstlerhaus Dortmund, Germany, (cat.)
- 2006 Heimatbild *Utopie und Wirklichkeit*, Zeche Zollverein Essen, Germany
- 2005 *Migration - Begegnung und Austausch*, Minden, Germany
- 2005 *Mit den Augen von Heute*, Rathaus Bielefeld, Germany

artist books

- 2020 Enkel, Katrin Kamrau, La Houle, France
- 2019 18—x—24—em, Katrin Kamrau, Germany
- 2019 Das Objekt, Katrin Kamrau, Germany
- 2017 *Schneiden - Falten - Kleben*, Katrin Kamrau & Eun Lee, dkw (ed), Cottbus, Germany
- 2017 *Normal - Robert Olson*, Katrin Kamrau, Frans Masereel Centrum, Kasterlee, Belgium
- 2016 *SPEKTRUM**, Katrin Kamrau, GWK (ed.), Verlag Kettler, Dortmund, Germany
- 2014 *Das Objekt*, Katrin Kamrau, Provincie Antwerpen (ed.), Belgium

artistic research

- 2020 Visual prediction and depiction - working life in digital age, Royal Academy of Art Antwerp
- 2016 Gevaert As Image, in collaboration with Marge Monko, Jan Van Eyck Academy, Maastricht

studies

- 2019 MA Fine Arts, Koninklijke Academie voor Schone Kunsten, Ghent, Belgium (EVC)
- 2012 – 2013 Higher Institut for Fine Arts, Ghent, Belgium (post-graduate program)
- 2007 – 2008 Koninklijke Academie voor Schone Kunsten, Antwerp, Belgium (Erasmus)
- 2004 – 2005 fas berlin. one year workshop led by Arno Fischer, Berlin, Germany
- 2003 – 2010 studies of *Photography and Media* at University of Applied Sciences Bielefeld, Germany

awards / stipends / distinctions

- 2020 Künstlerstipendium, Stiftung Kunstfonds (Neustart Kultur)
- 2020 Microstipend, Federal State Brandenburg, Germany
- 2018 Plat(t)form, Fotomuseum Winterthur, Zwitterland
- 2017 art award, Federal State Brandenburg, Germany
- 2016 Jan van Eyck Academie, Maastricht, The Netherlands
- 2015 shortlisted for the Young Belgian Art Prize, Belgium
- 2015 Fernand Baudin Prize for the publication *Das Objekt*, Brussels, Belgium
- 2014 GWK Förderpreis Kunst, Germany
- 2014 Prijs Beeldende Kunsten Provincie Antwerpen, Belgium
- 2013 artist in residence grand, Federal State Brandenburg, Germany
- 2011 Leonardo da Vinci stipend, Germany
- 2010 *gute aussichten - junge deutsche fotografie* 2010/2011, Germany

residencies / internships

- 2019 4-week residency at Kühlhaus, Görlitz, Germany
- 2017 6-week residency at Frans Masereel Centrum, Kasterlee, Belgium
- 2016 5-month-stay at Jan van Eyck Akademie, Maastricht, The Netherlands
- 2014 6-week residency at Frans Masereel Centrum, Kasterlee, Belgium
- 2013 3-month stay at Künstlerhaus Schloss Wiepersdorf, Germany
- 2012 – 2013 Higher Institut for Fine Arts, Ghent, Belgium
- 2007 internship at Museum Folkwang, Department of Photography, Essen, Germany
- 2002 – 2003 internship with Yaël Niemeyer, Bielefeld, Germany

lectures / talks / presentations

- 2020 malenki.net – artist publication, Department Fotografie, Sint-Lukas, Brussels
- 2020 Koninklijke Academie voor Schone Kunsten, Antwerp
- 2019 Frans Masereel Centrum, Kasterlee
- 2019 filter and frames, HGB Braunschweig
- 2018 studio visit, Masters in Research and Design, Sint Lucas Antwerp

curriculum vitae

- 2018 workshop on publikations & zine, Merz Akademie, Stuttgart
- 2018 studio visit, Estonian Academy of Arts, Tallin
- 2018 workshop *From Idea to Publication*, Tique I art space, Antwerp
- 2017 malenki.net – artist publication, Department Fotografie, Sint-Lukas, Brussels
- 2017 Archive fever, KASK, Fotomuseum Antwerpen, Antwerp
- 2016 Jan van Eyck Academie, Maastricht
- 2016 Koninklijke Academie voor Schone Kunsten, Antwerp
- 2015 Museum of Contemporary Art (M HKA), Antwerp
- 2015 Archive fever, KASK, Ghent
- 2014 Frans Masereel Centrum, Kasterlee
- 2012 Driewerf, Punctum, Ghent
- 2012 Künstlerhaus Bremen
- 2012 Hogeschool Sint-Lukas, Brussels

screenings *reference, reference #1*

- 2018 Het Bos, Antwerp
- 2017 Gevaert As Image, FOMU, Antwerp
- 2017 Film Festival, Rotterdam
- 2016 Stadtraum Gent, Huis van Allijn, Gent

catalogues / editions / contributions

- 2019 Nav Haq, Ambers: Roberto Bolano's Antwerpen, M HKA, Antwerp, Belgium
- 2019 filter and frames, Hrsg. Katja Böhlau & Elisabeth Pichler, HGB Braunschweig , Germany
- 2018 Stefan Becht & Josefine Raab (ed.), Gute Aussichten Deluxe, Neustadt/Weinstraße, Germany
- 2017 Museum M, Open M, Leuven, Belgium
- 2016 Jacques Verhaegen, Atlas, cookie butcher, Antwerp, Belgium
- 2016 Magical Riso 2016, Van Eyck Academy, Maastricht, The Netherlands
- 2016 Oogst, vol. 6, Een tentoonstelling op papier, Antwerp, Belgium
- 2016 Extra: Fotografie in context, #20, Fotomuseum Antwerp, Belgium
- 2016 entwürfe, Zeitschrift für Literatur, no.81, Zwitserland
- 2015 BOZAR (ed.), *Young Belgian Art Prize*, Lannoo Publishers, Tielt, Belgium
- 2015 Oscar van den Boogaard, *The Institute.*, Lannoo Publishers, Tielt, Belgium
- 2015 Frans Masereel Centrum, *Technical without taboo*, MOREpublishers, Brussels, Belgium
- 2015 Marie Lécrivain, Jef Caro, *objects minces*, part 5, La Houle, Brussels, Belgium
- 2014 Thomas Thiel, metro/skopien, Bielefelder Kunstverein, Germany
- 2014 Maité Vissault (ed.), *Fata Morgana*, ikob, Eupen, Belgium
- 2013 Katarina Gregos, *Portrait of the Artist. Works and References*, HISK (ed.), Ghent, Belgium
- 2013 artist page, hART magazin # 113, Belgium
- 2012 Roel Arkesteyn (ed.), *On Making Manifest*, HISK, Ghent, Belgium
- 2011 Anna Zika, *Bildkulturen II*, vdg, Weimar, Germany
- 2011 Reinhard Braun (ed.), Camera Austria International no. 115, Graz, Austria
- 2011 Josefine Raab (ed.), *gute aussichten - junge deutsche fotografie 10/11*, BoD, Norderstedt, Germany
- 2006 Marc Röbbecke (ed.), *Heimatbild - Utopie und Wirklichkeit*, Dortmund, Germany

collections / Jahregaben

- DZ-Bank Art Collection, Frankfurt
- Frans Masereel Centrum, Kasterlee
- Bielefelder Kunstverein, private collections