

Franziska Ostermann

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Selfobservations

the photographic self-portrait in context with the cultural phenomenon selfie

Never before has the photographic self-portrait been as present as today. With the increasing technical availability of possibilities, it is no longer reserved for a trained elitist group to produce and publish photographs.

With the help of the smartphone's camera, almost everyone in Europe is able to take a selfie and publish it immediately. But where does the need to do so come from? How can the cultural phenomenon be classified?

The human is the only living being conscious of its own existence. This awareness is accompanied by the knowledge of the uncertainty of the future and thus the certainty of a loss of control that triggers fear. In order to regain control, the desire for self-assurance manifests itself in reverse.

With the increasing mechanization and globalization not only the omnipresence and the variability of the already uncertain future increase. The need for reassurance of the own self manifests itself in the selfie culture. The image suggests „I recognize myself“ and the publication „I recognize myself in the eyes of others“.

The often frivolously dismissed narcissistic phenomenon that shapes the generation of the millennials is therefore much more complex than it seems.

Selfies are highly media-reflective. The photographers know that they make themselves become an image, and they use it as a communication strategy.

By targeting multiple self-containing devices of past-self-duplications on smartphones on to myself, I communicate with versions of myself and allow the otherwise disconnected views to meet in the pictorial space of photography.

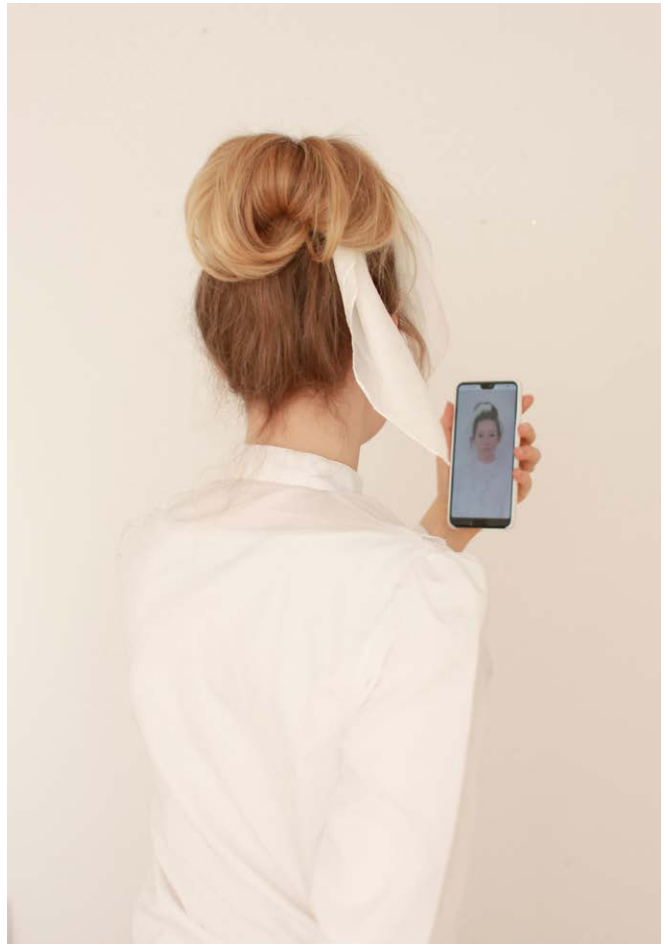
digital photographic prints behind acrylic glass
dimensions 120cm x 90cm (among others)

The material of presentation is inspired by the aesthetics of displays, placing the image content in a context between digitality and reality.

Selfobservations







Short biography

Franziska Ostermann was born in 1992 in Kiel, Northern Germany.

She got her master's degree at the Muthesius University of Fine Arts and Design. As a multimedia artist her main interests are photography and writing as well as their interaction. She has been granted the award for uprising artist by the Bundesverband Bildender Künstler Schleswig-Holstein as well as the The New Talent Award by Canon twice. Her poetry debut OSZIT was published by the Muthesius University of Fine Arts. Franziska Ostermann has taken part in numerous international exhibitions, such as Les Rencontres d'Arles or the Photokina at Cologne.

Short CV

*21.11.1992 in Kiel

studies

2012-2018

Muthesius University of Fine Arts and Design B.A. & M.A.

exhibitions and readings (extracts)

2019

X-Pon Art Gallery, Hamburg

Steam machine engine learning- digital change, granted by the Hoepfner Association

Fotoudstiling,danish library, Flensburg, Sydslesvigs danske Kunstforening (SdK)

2018

Journey to Kythera, Groupshow, Berlin

BILD WORT ZEIT RAUM, Soloshow, Plön

Photokina,Cologne, with ProfiFoto Magazine and Canon

Les Rencontres de la photographie, Arles, The Family Of No Man

Foto-Reflexionen 06, Northern Germany

Reading at the House of Literature, Kiel

2017

Kunsthau Hänsch, Kappeln

Watch us grow, Erfurt

2016

Freitagssalon Große Bleichen, Hamburg

First Page Gallery, München

commendations

2019

Steam machine learning and digital change, Hoepfner Association
New Talent Award, Profifoto Magazine and Canon

2018

Grant for emerging artistst, BBK
New Talent Award 1/18 by ProfiFoto Magazine and Canon

2015

Birgitt Bolsmann Grant

2011

Zoom Human Rights, The German Institute for Human Rights

publications

2018

OSZIT- Poetry Collection, published by MKH
ProfiFoto Magazine, Issue 5 2018, Portfolio of White Lettering
Neue Prosa 2017, New Prose in Schleswig-Holstein, House of Literature Kiel, published Sara
Dušanić and Dr. Wolfgang Sandfuchs

2017

Instant Images- photographic unica in the digital age, cataloge for the exhibition at Kunsthaus
Hänisch

2016

Fotoclub, Magazine for photography, published by Martin Fengel

2015

HANT- Magazine for photography and literature, episode 05

Artist statement

The examination of one's own being is the starting point of my work. It is divided into two elementary dimensions: time and space.

The photographic self-portrait offers me the opportunity to encounter with myself.

In the moment of triggering I am separated from myself by the camera, two at the same time.

I am the person who is being photographed and the photographer.

The splitting of space and time generates a duality of my ego. I record and thematize it in the composition of the images.

The simultaneously perceived views connect images, that would otherwise be separated by time.

The flow of time recedes into the background in the spatial condensation of the image.

The word becomes the antagonist, complements and counteracts the image, makes the flow of time tangible.

I place myself in the discourse of both media and call them to interact and try to find myself in between.

portfolio extracts

2019

FIRN

Firn is a form of snow that outlasts a defrosting period and increases its density over time.
7 photomontages, Hahnemühle fine art prints on wood á 95 cm x 100 cm / 120 cm, 2016

At the act of photographic self-portraiture I am the photographed and the photographer at the same time. I face myself. I am spatially separated from me by the camera. My ego is doubled in space as well as in time - or is it split? I recreate this duality of the trigger-pulling moment in the composition of the images.



Exhibition view of the series FIRN at Gut Wittmoldt, Germany, 2018

DOUBLEPORTRAIT ON SILK
140 cm x 140 cm, photographic print on silk



Exhibition view *DOUBLEPORTRAIT ON SILK* at Gut Wittmoldt, 2018

WHITE LETTERING

7 Portraits, acrylic paint on fine art print on wood , 130cm x 140 cm and 21cm x 29cm 2017-2018

I apply words onto a photographic print using acrylic paint. The poetic half-forms, in their superimposition, displace the photograph as well as themselves. A concealment takes place. Subareas remain readable and can be deciphered by the viewer and completed imaginarily. The content seems obscured, but is extended indefinitely by individual readings.



t.l. Exhibition view *WHITE LETTERING*, Kunsthaus Hänisch, Kappeln 2017

t.r. close up *WHITE LETTERING IX*

b.r. Page 5-6 of the portfolio dossier *WHITE LETTERING*, Profifoto Magazin, Mai 2018