

Luise Schröder

VITA / PORTFOLIO

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Luise Schröder is a visual artist working in France and Germany. She studied Photography and Media Arts at the Academy of Visual Arts in Leipzig, Germany. Within her artistic practice she is dealing with aspects of “history in the making” from a today’s perspective. She is interested in how cultures of remembrance and commemoration are influenced and formed by political agendas, media and image production and how this affects identities and communities. In recent years, Luise Schröder has taken part in numerous single and group exhibitions, among others at the Rencontres International Paris/Berlin (FRANCE), at the Kunsthalle Baden Baden (GER), at the Gallery EIGEN+ART (Berlin/Leipzig, GER), and at the 7th Berlin Biennale for Contemporary Art in Berlin. Alongside numerous other distinctions, the artist got the C/O Talents Preis [C/O Talents Award] in 2012, the SpallArt Price Salzburg in 2020 and the Young Talent Award of the Federal State of Brandenburg in 2021. Furthermore she was holding a residency at the Villa Aurora in Los Angeles in 2016 and was awarded a residency at Cité Internationale des Arts in 2018/19 in Paris by the German Federal Government Commissioner for Culture and the Media. In 2019/2020, she received the photographic grant Regards du Grand Paris #4 supported by the French Ministry of Culture Cnap and Ateliers Médicis. This enabled her to realise her work: LA BARRICADE - Existing as a Promise. Recently she is working on her publication: Strömungen in Bewegung, which is supported by Stiftung Kunstfonds Bonn. Luise Schröder was born 1982 in Potsdam, former GDR.



Research Image La Barricade - Existing as a Promise, 2021

Luise Schröder

LA BARRICADE - Existing as a promise

2022

Installation, Diasac
180cm x 270cm, framed,
Video, HD 16:9, 6:52 min.



Exhibition view
La Barricade - Existing as a promise
Diasac, framed 180cm x 270 cm



Videostills
 La Barricade - Existing as a promise
 2022

La Barricade - Existing as a promise is a documentary and conceptual artistic project that explores the pictorial and photographic myth of barricades in Paris and France over the centuries. The installation consists of a large-format diasec and a video. The project deals with the past, present and future of the barricades, in present-day Paris but also in its suburbs as well as with its role as a revolutionary and architectural object. Upon that the installation reflects the role of the collective and its social interactions in times of building a barricade.

La Barricade - Existing as a promise was a commissioned work for Regards du Grand Paris #4 and has been supported by Cnap, Ateliers Médicis, Cité internationale des arts Paris, Kulturstiftung des Freistaates Sachsen and the Academy of Visual Arts Leipzig, Germany.



Exhibition views in the group exhibition
Regards du Grand Paris
Magasins généraux, Pantin, France
2022
Photo 1: © kap.photography

Luise Schröder

STRÖMUNGEN IN BEWEGUNG

Currents in motion

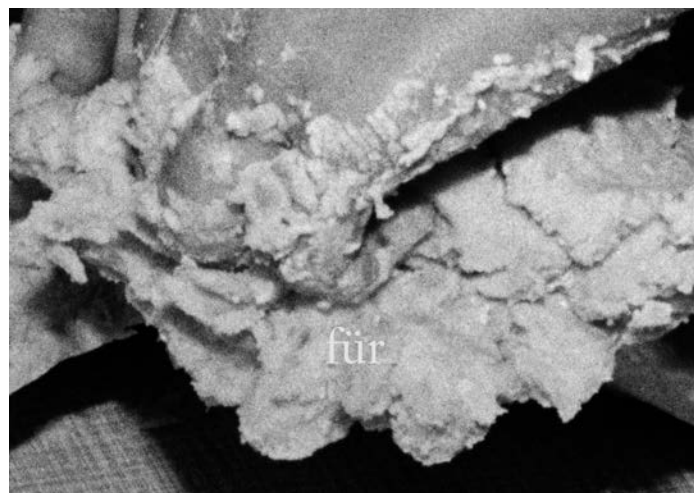
2021/22

20 glasplattes 42x29,7 cm, UV-Print
typo laser-engravings on glas
Index





20 glasplattes
Strömungen in Bewegung / Currents in motion
 42x29,7 cm, UV-Print
 typo laser-engravings on glas



Wir waren allein und trugen die volle Verantwortung für alles was nicht passierte.

We were alone and took full responsibility for everything that did not happen. (GrauZone - Archive of the GDR - Opposition, frau anders GZ_S_01_191)

20 glasplattes
Strömungen in Bewegung / Currents in motion
42x29,7 cm, UV-Print
typo laser-engravings on glas

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| 01 | 02 | 03 | 04 | 05 |
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Bildnummer

Signatur (Datierung Findbuch)

Fotografin | Provinienz

▸ Titel des Fotos [Deskriptoren]

Personen (v.l.n.r.)

—

Die »Kis Antiqua« wurde 1984 von der Schriftgestalterin Hildegard Korger entwickelt und von »VEB Typoart« herausgegeben. Bei dieser Schrift handelt es sich um eine formale Aneignung auf der Basis von historischen Matrizen die nachweislich auf die Arbeit des Ungarn Miklós Misztótfalusi Kis im 16. Jh. zurückzuführen sind. Hildegard Korger (1935 in Reichenberg, dem heutigen Liberec geboren) studierte von 1956 bis 1959 zunächst in Heiligendamm und im Anschluss bis 1963 an der Hochschule für Grafik und Buchkunst in Leipzig. Dort lehrte sie auch ab 1979 und wurde 1992 zur Professorin für Schriftgestaltung ernannt. Von 1976 bis 1984 war sie außerdem Schriftberaterin im Büro des Chefarchitekten der Stadt Leipzig und Mitglied in Gremien zu Fragen der Denkmalpflege und Kunst am Bau.

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„Wir waren allein und trugen die volle Verantwortung für alles was nicht passierte.“ — Auszug aus dem Gedicht: Sie saß wie eine Statue von Corinna Focke (frau anders GZ_S_01_191)

Verwendete Schriften: „Kis Antiqua“ und „Fakt“

01

RHG_FO_GZ_0008 (1989)

Kerstin Baarmann | Kerstin Baarmann

▸ Frauenfest im Haus der jungen Talente,
Die Auktion, Blick in die Menge [Walpurgisnacht DDR; ORT: Berlin]
Samirah Kenawi

06

RHG_FO_GZ_1979 (1985)

Bettina Dziggel | Bettina Dziggel

▸ Gruppenabend in der Gethsemanegemeinde, Gethsemanestr. 9,
Berlin Prenzlauer Berg, Die Vortragenden, Sylvia die Hände vor
den Kopf haltend, im Hintergrund: links Henrike Hesse, rechts
Ramona Dreßler [DDR; ORT: Berlin; KÖRPERSCHAFT: Lesben in
der Kirche Berlin]

Sylvia Käppner, Marina Krug, Henrike Hesse, Ramona Dreßler

11

RHG_FO_GZ_0139 (1990)

L.R. Tesch | L.R. Tesch

▸ Gründungskongress UFV Kongreßteilnehmer bei der Abstimmung
[UFV/Kongreß 17.02.1990 DDR; ORT: Berlin]

Keine Angabe

16

RHG_FO_GZ_0655 (1986)

Christine Starke | Karin Dauenheimer

▸ 2. Dresdner Frauenfest: Die berufstätige Frau zwischen Job
und Selbstverwirklichung, Zwei Frauen vor der Fotowandzeitung
[Lesbe DDR; ORT: Dresden, Keller der Lukasgemeinde]

Susanne Falk, Heike Hampel

02

RHG_FO_GZ_1862 (1989)

Kerstin Baarmann | Kerstin Baarmann

▸ 1. Frauenforum der Gruppe lila offensive in der Winterkirche
der Gethsemanegemeinde im Prenzlauer, Berg Sylke
Stübner mit Meta auf dem Arm [Wende; DDR; ORT: Berlin;
KÖRPERSCHAFT: lila offensive, Berlin]

Sylke Stübner

07

RHG_FO_GZ_1990 (1983)

Bettina Dziggel | Bettina Dziggel

▸ Abgehauen Versiegelte Tür (von Monika, die Silvester 1983 in
den Westen abgehauen ist) [DDR; ORT: Berlin; KÖRPERSCHAFT:
Lesben in der Kirche Berlin]

Keine Angabe

12

RHG_FO_GZ_0373 (1990)

L.R. Tesch | L.R. Tesch

▸ Demonstration gegen §218, Frau mit Spruch Tuch bei verregneter
Demo im Lustgarten [Demonstartion; §218 DDR; ORT: Berlin]

Keine Angabe

17

RHG_FO_GZ_0109 (1989)

L.R. Tesch | L.R. Tesch

▸ Frauenkreativurlaub [Urlaub DDR; ORT: Burglemnitz]

Keine Angabe

Index of the work
Strömungen in Bewegung /
Currents in motion
2021/2022

Based on my East German biography and due to an invitation of the Berlinische Galerie and the cultural journalist Claudia Henne, in 2021/22, I dealt with the forgotten activities of non-governmental women's and lesbian groups in the GDR, in terms of content and aesthetics. This resulted in the 20-part photographic work: Currents in Motion, which in its openness and multidimensionality reflects feminist and lesbian perspectives of the 1980s/90s in the GDR and offers alternative ways of looking at history. The type Kis Antiqua used for the laser-engravings on the glasplates, was created by the East German type-designer Hildegard Korger in 1984. It corresponds with the concept to highlight the activities and achievements of women in the GDR, that have hardly found their way into the historical narratives of the Cold War, but also into women's history in the context of Germany as a whole.

The work Strömungen in Bewegung / Currents in motion is part of the photographic collection of the Berlinische Galerie.



Exhibition view Photographic Collection
Strömungen in Bewegung / Currents in motion
 Berlinische Galerie, Berlin, Germany
 2023/2024

Luise Schröder & Chedly Atallah

PIERRES SANS RÉPIT

Unrelenting stones

2022

Intervention in public space

35m palisade, a flag & an object

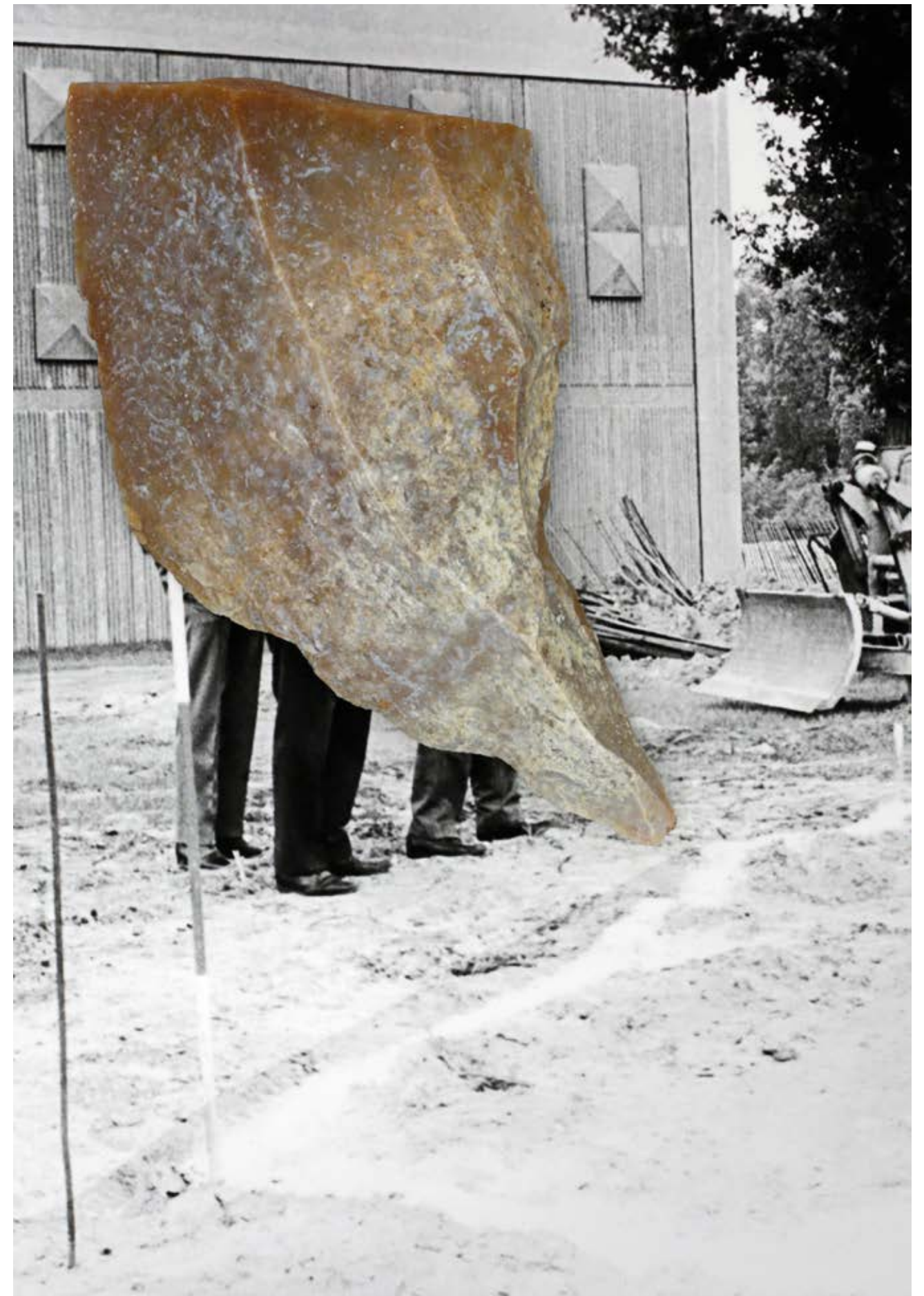
Site: Palisade of the Grand Paris Express construction site, Allée Anatole France, Montfermeil
& at the site of Ateliers Médicis, 4 allée Françoise Nguyen, Clichy-sous-Bois
& Musée Carnavalet / Paris History Museum

<https://www.ateliersmedicis.fr/le-reseau/projet/pierres-sans-repit-25250>

In a recent collaboration, the artists Luise Schröder and Chedly Atallah cross their practice around personal and collective memory through the prism of the material: stone. If stone is a symbol of time, of hardness, of solidity, it is here the crumbling of stories, a witness to the past and the raw material of a multitude of futures to come. During a residency at the Ateliers Médicis in 2022, the artists draw up a metaphor for the superimposition of layers of history in Clichy sous bois-Montfermeil. Memories are intertwined: destruction, renovation, resistance, gentrification, extensions of fictitious and real territories ... Pierres sans répit (engl. Unrelenting stones) is presented as an outdoor exhibition in public space as a collection of objects, face to face with photographic archives, traces of forgotten histories, invisible and buried moments.

The intervention was produced due to a residency at Ateliers Médicis and the support of the Société du Grand Paris. It was carried out with the help of the Archives of the city of Clichy-sous-Bois, the Archives of the city of Montfermeil, L'établissement public foncier d'Île-de-France, Grands travaux de Marseille, Rihab Abdessalem Kanouni & Moslem Mishmastnehi.

Curator: Clément Postec, Graphic design: Anika Rosen



Pierres sans répit / Unrelenting stones

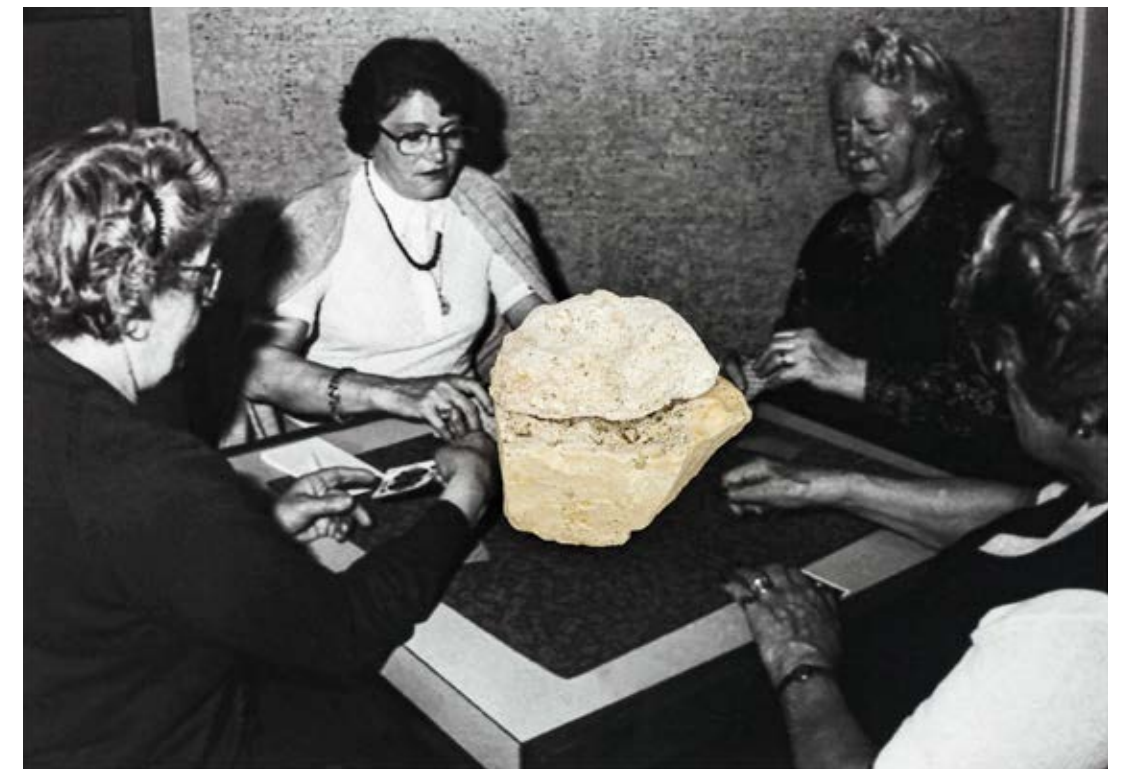
Intervention in public space

35m palisade, a flag & an object



Objects
Pierres sans répit / Unrelenting stones
 Intervention in public space
 35m palisade, a flag & an object





Objects
Pierres sans répit / Unrelenting stones
 Intervention in public space
 35m palisade, a flag & an object

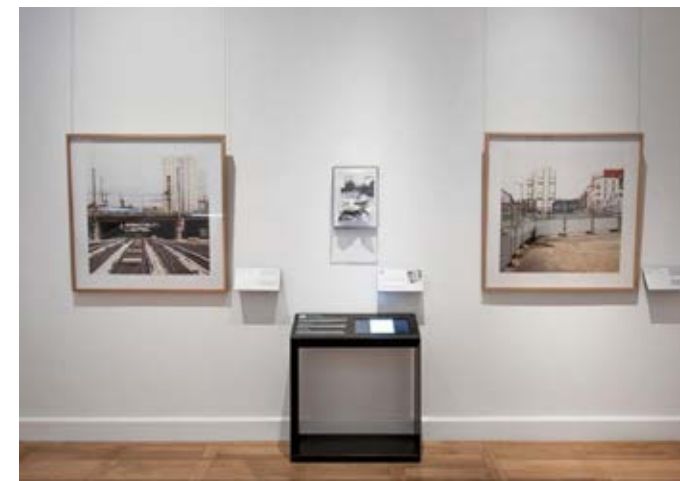
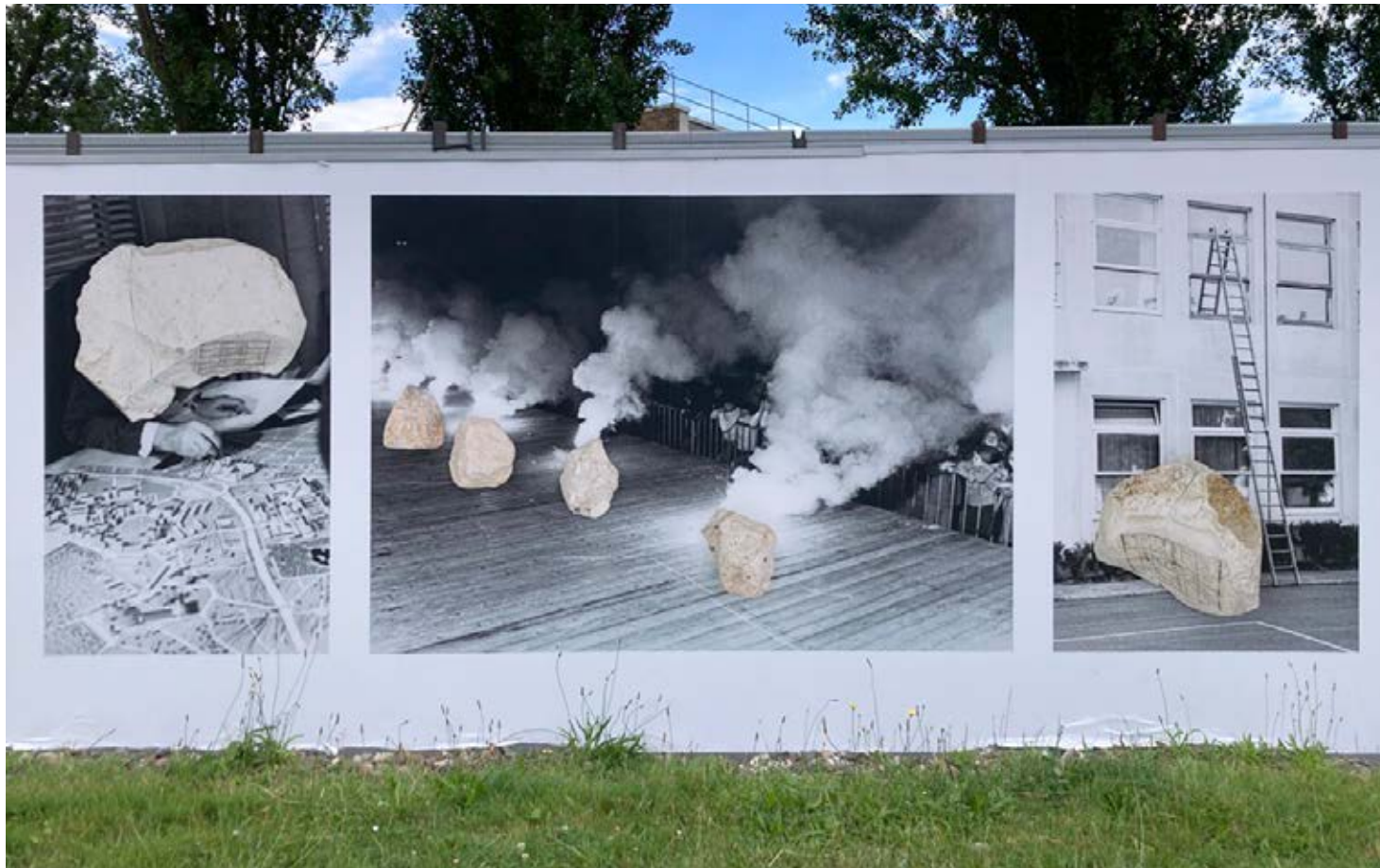


Objects
Pierres sans répit / Unrelenting stones
 Intervention in public space
 35m palisade, a flag & an object



Exhibition view
Pierres sans répit / Unrelenting stones
 Mémoires - Clichy sous Bois - Chêne Pointu, 2023,
 Shopping Center Chêne Pointu, Clichy-sous-Bois, France
 2023





Exhibition view
Pierres sans répit / Unrelenting stones
 Regards du Grand Paris
 Musée Carnavalet, Paris, France
 Photos: © kap.photography
 2022



Exhibition view
Pierres sans répit / Unrelenting stones
 Palisade of the Grand Paris Express construction site,
 Allée Anatole France, Montfermeil & at the site of Ateliers Médicis,
 4 allée Françoise Nguyen, Clichy-sous-Bois, France
 Photos: © kap.photography
 2022



Luise Schröder

THE TORN HORIZON

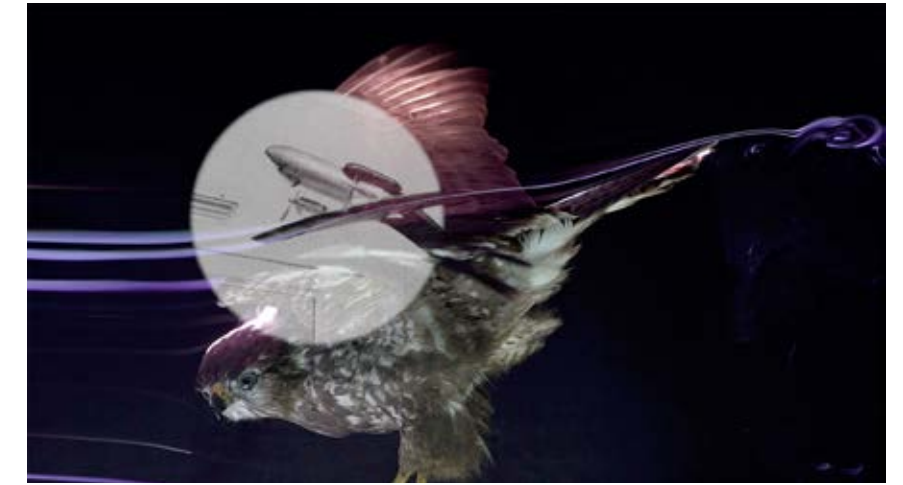
Der gerissene Horizont

2020

Installation
Projection, HD-Video, 17:32 min.



Videostill
The Torn Horizon
HD-Video, 17:32 min.



Videostills
The Torn Horizon
1-Channel Video Projection, HD, 17:32 min.

Wind tunnels are laboratories in which realities are created. They not only provide an environment in which to study the aerodynamic and aeroacoustic characteristics of objects but also serve as mirrors of political, economic, and military power relations and as spaces of knowledge production. Measuring the velocity, movement, and resistance of the wind and air is interpreted and transmitted as a male success story of scientific progress. Luise Schröder's essay film *The Torn Horizon* looks at this myth from the perspective of six women whose counter-narratives interrupt the linear course of historical development. The wind tunnel thus becomes a poetic-aesthetic space that makes the forgotten and invisible stories tangible and examines them for their utopian potential. The power of coherence is a matter of perspective... Research Focus Transdisciplinarity, "Allmende of the Research Films" a project by Florian Dombois & Christoph Oeschger, Zurich Academy of Visual Arts, Switzerland zhdk.ch/forschung/fspt



Exhibition view (Photo: Uwe Walter)
Flying in milk, Kerstin Flake & Luise Schröder
Galerie Kleindienst
2021

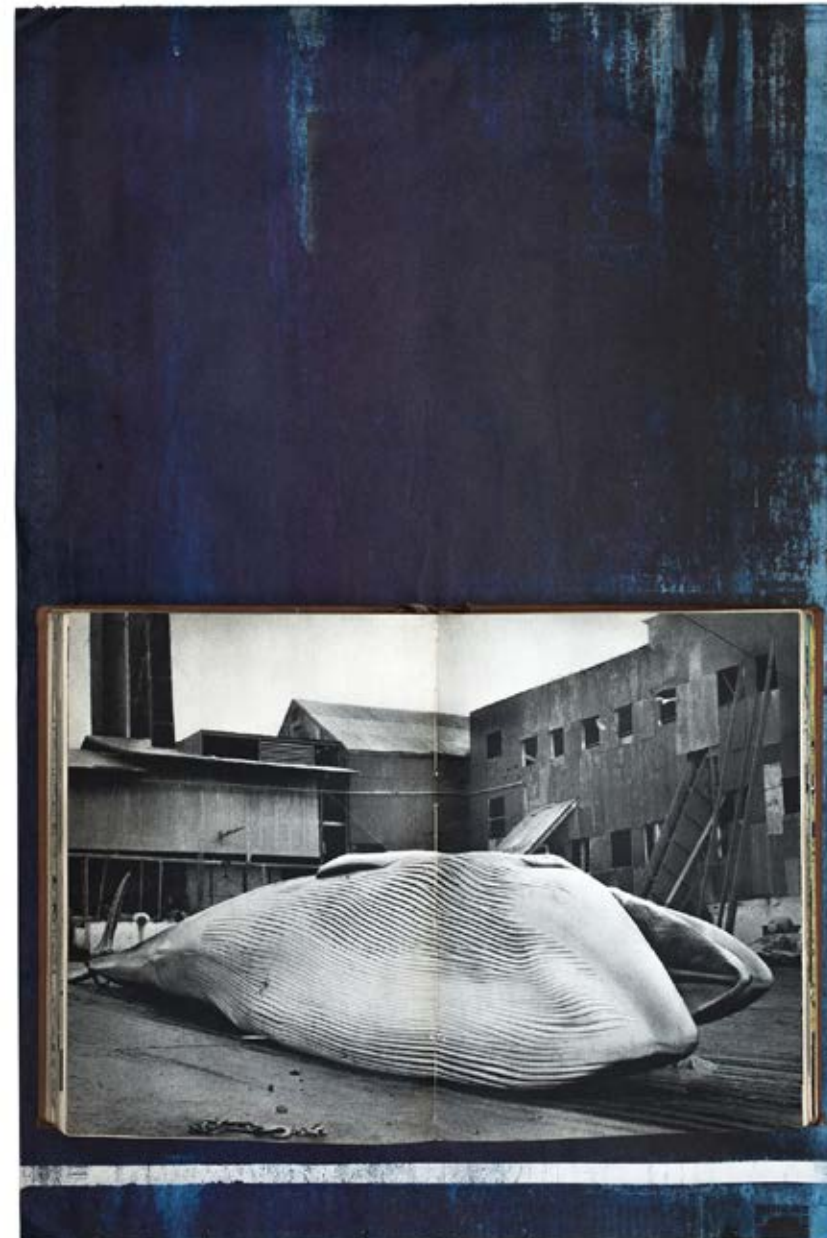
Luise Schröder

THE CROWN PROJECT

ongoing since April 2020



fear etched into our bodies



timescapes



anti-bodies

The global Covid 19 crisis questions the situation of women artists and their visibility. What spaces / places are available for art to be experienced? The french artist Natacha Nisic launched a collaborative art project and invited more than forty women artists from around the world to make their voices and visions visible in a weekly publication, called THE CROWN LETTER. The project started as a collective diary of the isolation experienced during the Covid19 pandemic. It brings together over forty women visual artists, writers, composers and filmmakers to share their experiences and perceptions with each other and the world in photographs, videos, sound works, drawings, poems and other textual forms. The Crown Letter draws a map of the intimate spaces of confinement and gathers a community of women artists confronted with the challenges of making art in the here and now. In the meantime, an online archive of over 500 artistic works has emerged, which has been translated and visualised back into real space in very different ways over the past weeks and months. www.crownproject.art



sudden holes in history



public parcours



we are your tomorrow

For THE CROWN LETTER the artist Luise Schröder created about 35 works on paper commenting on time, space and the situation of women during the Covid19 pandemic. As libraries and archive were suddenly closed the artist had no material to work with. In an open door cultural center she found an accessible take away library, where books could be taken for free, random books. Every week the artist selected one book and used one page of these books for her works. The titles of the works are fragments of newspaper articles, things the artist listened to in the radio, words and sentences that left traces in her head. Since August 2021 the THE CROWN LETTER was also displayed in real space organised by all women artists of the collective.

<https://crownproject.art/luise-schroeder/>



Exhibition views in the exhibition and in public space
The Crown Project
 Fondation Fiminco, Paris, France
 Jardin Villemin & Square de la Tour Saint-Jacques,
 Paris, France
 2021



Luise Schröder

TENEZ BON, NOUS ARRIVONS

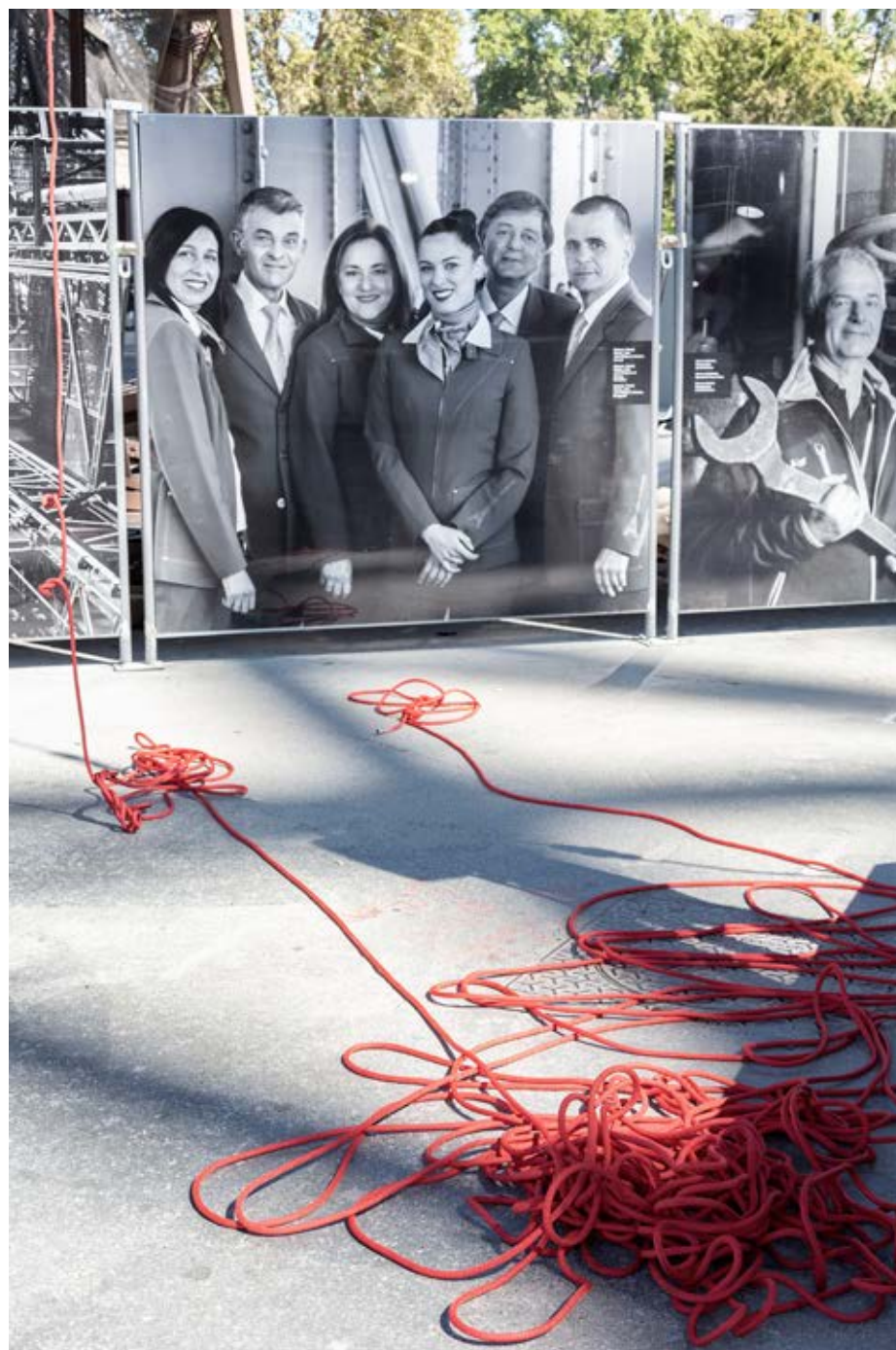
Haltet durch, wir kommen

2020

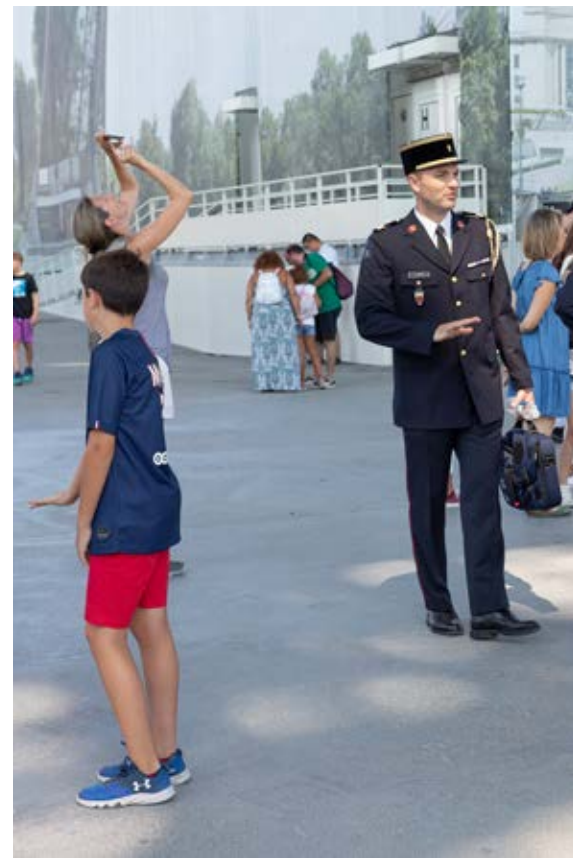
Photographic series, 14 photos, various sizes, unframed
Wall text

The photographic work *Tenez bon, nous arrivons* / Hold on tight, here we come deals with the commemorations of the 75th anniversary of the liberation of the city of Paris on August 25, 1944, from a today's perspective. Today the myth of the self-liberation of Paris in 1944 still exists and continues to be an important point of reference within France's state-staged politics of the past. The myth, back then was formed by General Charles de Gaulle in 1944 pointing out, that France always remained sovereign, liberating itself by its own efforts. What de Gaulle knowingly ignored at that moment was the role of the Allies in the liberation of the city and also the collaboration of the Vichy government with the German occupiers. These inconvenient realities were excluded from the presentation of the liberation to present a nationalistic French success story. As an identity-forming moment in the context of public remembrance, it still legitimizes contemporary political action, even though the role of France, which has remained sovereign, is now even increasingly questioned in historical research. Luise Schröder's images deal with the examination of this myth and its historical staging in the present.





Photography series
Tenez bon, nous arrivons / Haltet durch wir kommen
2020



Photography series
Tenez bon, nous arrivons / Haltet durch wir kommen
2020



Exhibition views in the solo exhibition
Memory is a ghost
Kunstverein Salzburg, Austria
2020

Luise Schröder

MEMORY IS A GHOST

2020

Installation in public space
10 sandwich boards with posters
Variable dimensions





Exhibition views in public space
Memory is a ghost
 Künstlerhaus Salzburg Austria
 2020

The intervention **Memory is a ghost** consists of ten sandwich boards with the sentence **Erinnerung ist ein Gespenst**. These boards also resemble an ambivalent announcement or even an advertisement. In reference to Siegfried Kracauer's statement that photography is akin to a ghost or apparition and that it presents moments lost in time, that no longer exist, Luise Schröder wishes to connect this idea to our curious times. She thus reformulates Kracauer's thesis and claims: **Memory Is a Ghost**. The presentation of this sentence on the signage seems like a literary quotation, and yet there is ambivalence, a deliberate unknown that interrupts the usual flow of reading. The sentence invites the viewer to reflect on the current relationship of the present to the past. The Covid-19 crisis is associated with numerous social and economic consequences, such as the temporary closure of cultural and educational institutions, the financial plight of low-income earners and the self-employed, increasing domestic violence, and limited social contacts. Our present is already described as a historical moment from which nothing will ever be the same again. The typeface "off" used especially for the work was created by Reymund Schröder, whose design and content refers to a typeface by Walter Tiemann called "Offizin," which was published posthumously in 1953.



Exhibition views in public space
Memory is a ghost
Künstlerhaus Salzburg Austria
2020

Luise Schröder

“ZUM WOHL DES GANZEN LANDES”

To the common good of the entire country

2018

Proposal for a possible monument dedicated to Eduard Rosenthal
Competition Botho-Graef-Kunstpreis 2018
Das verschwundene Bildnis - Ehre für Eduard Rosenthal
Jena 2018

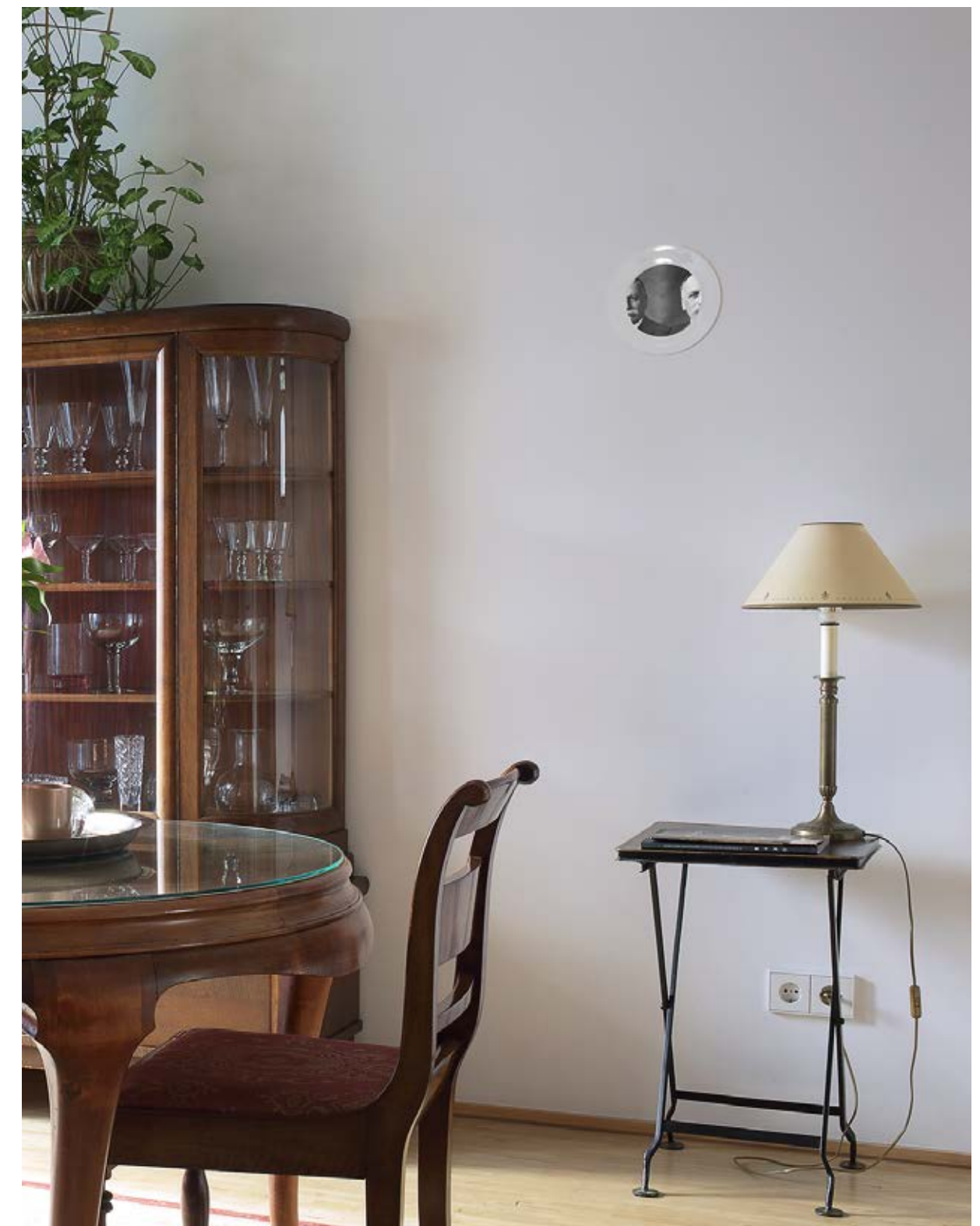
The design for this decentralized memorial dedicated to Eduard Rosenthal consists of a commemorative plate designed by the artist, which pays tribute to the Jewish lawyer and addresses the empty space in the culture of memory associated with him. This plate should be produced in an edition of 1.08 million copies and send as a gift to all private households in the Federal State of Thuringia, Germany. An integral part of the design is a communication campaign that accompanies and evaluates the memorial process and documents the emerging public and media discussion. The scope of the memorial results from the sum of all plates, their distribution and the mediation campaign, which together form the work and are distributed throughout Thuringia. The draft renegotiates the relationship between public and private commemoration and thus enables a direct and partial participation. Every Thuringian will relate to the memorial gift. The monument in its form is local and sustainable. Local in the sense of the materials and forms used. Sustainable in terms of its production and effect, because this is implemented with companies from Thuringia. In its entirety and scope, the memorial design is a sign and a plea for a democratic culture of remembrance.



Model front: Memorial plate Eduard Rosenthal
“Zum Wohle des ganzen Landes”
Porcellan



Model back: Memorial plate Eduard Rosenthal
 “Zum Wohle des ganzen Landes”



Model living room with memorial plate Eduard Rosenthal
 “Zum Wohle des ganzen Landes”



Exhibition view Botho-Graef-Kunstpreis 2018
"Zum Wohle des ganzen Landes"
Kunstverein Jena
2018

Luise Schröder

NICHTSDESTOTROTZ ...lässt sich der Abstand zur Vergangenheit vermessen

TROTZALLEM ...ist es notwendig utopische Momente und Alternativen immer wieder mit den gesellschaftlichen Realitäten ins Verhältnis zu setzen

2017/2018

Installation on monitors

HD-Video, 33:35 min.

HD-Video, 11:28 min.



Videostill

TROTZALLEM...

HD-Video, 11:28 min.



In den Textilfabriken streiken die Arbeiter*innen und fordern andere auf sich ihnen anzuschließen.



Videostills
NICHTSDESTOTROTZ... *Nevertheless...*
 Video, HD-Video, 7:34 min.



Videostills
TROTZALLEM... *In spite of everything...*
 Video, HD-Video, 7:34 min.



Exhibition view in the group exhibition
Are you satisfied?
 Stadtgalerie Kiel
 2018



In her video **NICHTSDESTOTROTZ...** the distance to the past can be measured, the artist Luise Schröder interviews the author Bini Adamczak about aspects and questions of the Russian Revolution of 1917, about forms of hegemonic historiography, gender constructions, images of women*, solidarity and the unrealized potentials that are invested in the past. The video makes methodological perspectives and approaches of contemporary leftist or feminist research and work visible. A second video **TROTZALLEM...** tries to relate these approaches to the present and shows statements and short interview sequences with participants of the International Women's Day Demonstration on 8 March 2018 in Leipzig.

Luise Schröder

UNAMERICA Relocating memories

2018

Installation
Projection, HD-Video, 17:40 min.
Dolby Surround Sound 5.1



Videostill
UNAMERICA Relocating memories
1-Channel Video Projection, HD, 17:40 min.
2018



Videostills
UNAMERICA Relocating memories
 1-Channel Video Projection, HD, 17:40 min.

'UNAMERICA Relocating memories' deals with the commemoration of the internment of Japanese-Americans at the former War Relocation Center in Manzanar, USA during World War II. Once a year survivors, their relatives, as well as sympathizing groups come together to commemorate the forced displacement and detention of more than 10,000 people authorized by president Roosevelt through the Executive Order 9066. In 1985 Manzanar was declared a national memorial site. Since 9/11 the Japanese-American community intensively expresses its solidarity also with Muslim communities in the USA and invites them to participate in the events at Manzanar. The video focusses on different historical, political and visual narratives with the purpose to understand how and in which way the historical events are represented and reconstructed today. The historical photos used in the video are taken by Ansel Adams and Dorothea Lange.



Exhibition views in the solo exhibition
UNAMERICA Relocating memories
Galerie EIGEN+ART Leipzig
2018

Luise Schröder

THE FORGOTTEN MOBILIZATION

2017

Memorial plaque with inscription in public space,
Enamel/Oak, 49x72 cm
Poster, 96 x 66 cm, Circulation: 10 000 copies
Postcard with typeface design Friedlaender
Lettering in the exhibition:
How far are you prepared to go
Typeface design: Friedlaender
Video, HD, 16:9, 10:37 min.



The forgotten mobilization
Memorial plaque in public space, Luther Street. 42, Wittenberg

welche Geschichte schreiben. Die Lutherstadt Wittenberg in Sachsen-Anhalt ist bekannt für ihre Gedenktafeln. Die Emailleschilder erinnern an bedeutende Persönlichkeiten – Erfinder, Künstler, gesellschaftlich und ideengeschichtlich Wirkende, deren Schaffen mit der Stadt verbunden ist. Sie geben einen Eindruck davon, welch hohen Rang Wittenberg in der europäischen Bildungs- und Kulturlandschaft besitzt. Die meisten Tafeln sind im Bereich der Altstadt zu finden, oft an den früheren Wohnhäusern oder Wirkstätten der Geehrten. Eine der ersten Gedenktafeln wurde bereits um 1872 angebracht. Auch in der DDR führte der Rat des Kreises zusammen mit dem Kulturbund diese Tradition fort. Nach der Wende übernahm der 1994 gegründete Wittenberger Rotary Club die Schirmherrschaft. Er kartierte und restaurierte die vorhandenen Erinnerungstafeln und stiftet immer wieder neue. Für sie gilt, dass die Person vor mindestens 100 Jahren gestorben sein und über das heutige Sachsen-Anhalt hinaus Bedeutung erlangt haben muss. Die Anbringung der Tafeln erfolgt ausschließlich im Altstadtring.

ZWEI VON HUNDERT

Es fällt jedoch auf, dass unter den heute mehr als 100 Tafeln lediglich zwei an Frauen erinnern. Olga Gebauer, die sich um 1885 als Mitgründerin und Vorsitzende des ersten deutschen Hebammenverbandes für die Anerkennung ihres Berufsstandes einsetzte, ist eine von ihnen. Eine weitere Tafel erinnert an Friederike Caroline Neuber, die berühmte Dramatikerin und Schauspielerin weilte zwischen Juli und Oktober 1728 in Wittenberg. Weitere Schilder zu Ehren der Kirchenlieddichterin Elisabeth von Meseritz sowie für die Malerin Thea Schleusner sollen in naher Zukunft angebracht werden.

Es gibt noch eine Tafel (Abb. 43), die sich von allen anderen unterscheidet. Sie befindet sich außerhalb des Altstadtrings in der Lutherstraße 42 auf dem Gelände des im Jahr 2016 eröffneten Asisi Panoramas „Luther 2017“. Es ist ein erinnerungsträchtiger Ort. Bis zu seinem Abriss 2015 stand hier das Kultur- und Tagungs-Centrum KTC, ehemals Kreiskulturhaus „Maxim Gorki“. Im Zuge der gesellschaftlichen und politischen Neuordnung gründete sich hier im Juli 1990 der Frauenpoli-

tische Runde Tisch, um parteiübergreifend und gemeinsam mit Vertreterinnen aus dem kirchlichen Umfeld Interessen von Frauen gegenüber Stadt, Landkreis, Land und Bund zu vertreten. Zwischen 1992 und 2006 war im KTC das Frauenkommunikationszentrum „Frauencafé“ untergebracht – ein Treffpunkt für arbeitslose Frauen, Mütter und Alleinerziehende.

Im Gegensatz zu den anderen Tafeln, die weit über den Köpfen der Betrachterinnen und Betrachter schweben, ist diese Gedenktafel auf dem Gelände an der Lutherstraße auf Augenhöhe angebracht. Die verwendete Schriftart Friedländer unterscheidet sich von den sonst üblichen Schriften.¹ Und statt an eine bestimmte Persönlichkeit erinnert sie an ein historisches Ereignis, das in den Geschichtsbüchern der Stadt kaum Erwähnung findet: den Generalstreik der Wittenberger Frauen am 4. Mai 1987.

Erstmals angebracht wurde eine solche Tafel 1992, aber schon wenige Wochen nach ihrer Einweihung wurde sie entwendet. Der Frauenstreik geriet in Vergessenheit. Erst 2017 besann sich eine private Initiative auf das Ereignis, welches einen Großteil der weiblichen Bevölkerung Wittenbergs mobilisierte: Arbeiterinnen und Bäuerinnen, Angestellte und Lehrerinnen, Krankenschwestern und Ärztinnen, Professorinnen und Kranführerinnen. Ehefrauen und Mütter nahmen die Männer an diesem Tag für die häusliche Sorgearbeit in die Pflicht.

SIE LEGTEN DIE HÄNDE IN DEN SCHOSS

Der Generalstreik der Wittenbergerinnen begann am 4. Mai 1987 um 7.30 Uhr. In den ortsansässigen Betrieben standen die Fließbänder still, die Produktion kam zum Erliegen. Geschäfte wurden nicht geöffnet und Küchen blieben kalt. Vielerorts konnte der Schul- und Kindergartenbetrieb nicht gewährleistet werden. Männer waren gezwungen, ihre Kinder mit zur Arbeit zu bringen und ohne die

¹ Die für diese Tafel verwendete Schrift stammt von Leipziger Schriftgestalter Reymund Schröder. Es handelt sich um eine Grottesk-Schrift mit dem Namen „Friedländer“. Reymund Schröders Schriftentwurf basiert auf der Antiqua „Elisabeth“, die während der 1880er Jahre von Elisabeth Friedländer entwickelt wurde. Friedländer war Jüdin und wurde von den Nazis ins Exil gezwungen. Um ihre Schrift überhaupt bei der Bauernischen Schriftgießerei veröffentlichen zu können, benannte sie sie – statt nach ihrem Nachnamen – nach dem nicht-jüdisch klingenden Vornamen „Elisabeth“. Zum Gedenken an Elisabeth Friedländer, die im Exil ihren Namen zu Elisabeth Friedländer anglikanierte, entwickelte Reymund Schröder die Schrift eigene für diese Gedenktafel.

Im Gedenken an den Generalstreik der Frauen Wittenbergs am 4. Mai 1987

Abb. 43

Hilfe der Frauen zu versorgen. In den Krankenhäusern traten zeitweise Notfallpläne in Kraft. Der öffentliche Nahverkehr kam für einige Stunden zum Erliegen, da die Busfahrerinnen nicht zum Dienst erschienen. Der übliche Lauf der Dinge war unterbrochen.

In den Erinnerungen der damals 21-jährigen Gudrun Seifert heißt es: „Die Situation für Frauen war in vielen Lebensbereichen unerträglich. Wir wussten lange vorher, dass es zu einem Streik kommen würde. Aber wann genau, das wussten wir nicht.“² Heute scheint es fast unglaublich, dass die Mobilisierung für den Streiktag so unbemerkt stattfinden konnte. „Es gab ein geheimes Zeichen“, erinnert sich die 82-jährige Jutta Reichelt. „Einen Tag vorher sollten die abgezogenen Kopfkissen mit ihren roten Inlets zum Lüften aus den Fenstern gehängt werden.“

Die Vorbereitungen für den Streik fanden in Privatwohnungen und im Umfeld kirchlicher Einrichtungen statt. Über die eigentlichen Organisatorinnen ist bis heute wenig bekannt. „Am 3. Mai sah ich die roten Kissen in den Fenstern und wusste, morgen geht es los“, sagt die 61-jährige Angelika Hortiz. „Wir legten im wahrsten Sinne des Wortes die Hände in den Schoß.“ Viele der Frauen trafen sich im Laufe des Vormittags in der Wittenberger Innenstadt. Sie waren zusammengekommen, um Kaffee zu trinken, zu rauchen, zu diskutieren und nachzudenken.

² Diese und die folgenden Zitate stammen aus Interviews mit Zeitzeuginnen im Rahmen einer Forschungsarbeit von Melanie Schweitzer zu Kontexten im Sozialismus. Siehe Schweitzer, Melanie: *Postsozialismus und sozialistischen Ästhetik? Unvollständiges Mann: Skript*. Gießen 2005, S. 87ff.

³ Vgl. Hoffer-Schmoeckert, Konrad: *Gedächtnis Frauenrechtgruppen und ihr politisches Vermächtnis*. Leipzig 2012, S. 101.

⁴ Vgl. Schweitzer, a.a.O.

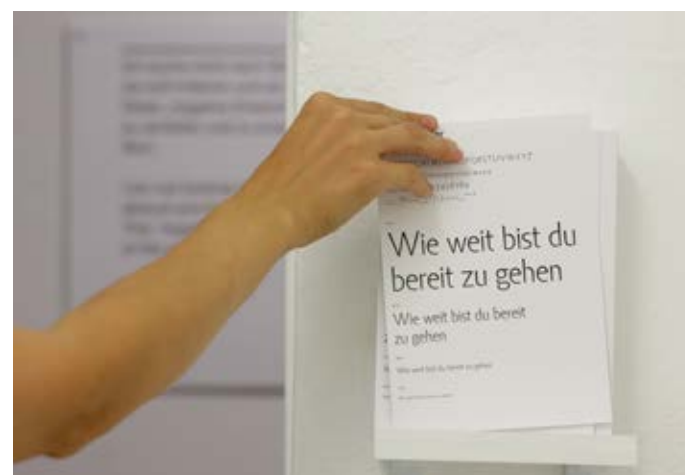
Etwas, wofür es im Alltag nie genug Zeit gab. „Wir hatten das dringende Bedürfnis, uns darüber auszutauschen, wer wir sind. Wie wir uns selber sehen und wie wir leben wollen“, meint die 67-jährige Evelyn Büttner. „Es ging auch um unsere Träume, um das, was wir uns wünschten.“ Die Teilnehmerinnen des Streiks waren sich darin einig, dass ihre immerwährende Verfügbarkeit als Frauen, Mütter und Arbeitskräfte nicht selbstverständlich wäre.

SO AKTUELL WIE DAMALS

Ihre Kernthemen seien heute so aktuell wie damals, resümiert der Soziologe Konrad Hoffer-Schmoeckert und benennt ihre Forderungen: „Weg mit der Dreifachbelastung von Erwerbsarbeit, Hausarbeit und Kinderbetreuung! Mehr Beteiligung der männlichen Bevölkerung an der Sorgearbeit! Mehr Frauen in politischen und wirtschaftlichen Führungspositionen! [...] Gleichzeitig sollten die gesellschaftlichen Rahmenbedingungen dafür geschaffen werden, dass Männer ihre berufliche Tätigkeit mit ihren Aufgaben als Familienväter besser vereinbaren können. Dazu gehört ebenfalls, dass Frauen für gleiche Arbeit gleichen Lohn erhalten. Auch die Anerkennung gleichgeschlechtlicher Lebensweisen war das Anliegen einiger Frauenrechtsgruppen.“³ Am späten Nachmittag zogen die Streikenden durch die Straßen der Stadt und forderten eine gesellschaftliche Diskussion über soziale Werte, Leistungskriterien, geschlechtliche Arbeitsteilung und bestehende Rollenverhältnisse. Anschließend versammelten sich die Frauen rund um den Wittenberger Rathausplatz. Die damals 58-jährige Christa Fuchs wendete sich während der Kundgebung an die Streikenden: „Sollten wir nicht angesichts der ‚Lage‘, in der wir uns befinden, ernsthaft beginnen – mehr als wir es bis jetzt tun – anfangen zu denken und für möglich zu halten, was eigentlich nicht geht? Ich bin nämlich der Meinung, uns kann nur noch helfen und retten, was eigentlich nicht geht.“⁴ Am Abend kehrten die Frauen nach Hause zurück. Mit Beginn der Nachtschicht gegen 22 Uhr war die Normalität wiederhergestellt. Die 77-jährige Sabine Borchert sagt rückblickend: „Der Erfolg von damals lässt sich nicht von den Gefühlen der Ohnmacht trennen, die danach kamen. Wir konnten die Widersprüche zwar benennen, gelöst sind sie aber bis heute nicht.“ Die gesellschaftlichen Verhältnisse



Exhibition views and inauguration of the memorial plaque
Luther and the Avantgarde
Old prison und Luther Street 42, Wittenberg
2017



Friedlaender

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ÄÖÜäöüß0123456789

.,:;...!/?--_(/|\)«»»,“”

72 Pt

Wie weit bist du
bereit zu gehen

36 Pt

Wie weit bist du bereit
zu gehen

18 Pt

Wie weit bist du bereit zu gehen

10 Pt

Wie weit bist du bereit zu gehen

Typeface design Friedlaender by Reymund Schröder
The forgotten mobilization
Postcard

The forgotten mobilization deals with the relation of historiography, gender and urban space using the example of Lutherstadt Wittenberg in Germany. Luise Schröder examines thereby the possibilities of alternative historical narratives and respective utopian potential. On the basis of a fictitious scenario: The general strike of women in Wittenberg on 4 May 1987 the artist asks “what could have happened, if...”. A memorial plaque designed for public space recalls this fictitious historical event while simultaneously discussing the conditions of historiography and historical narratives. The typeface design: Friedlaender especially designed for the plaque by Reymund Schröder, is a homage to the Jewish font designer Elisabeth Friedländer, who worked in Germany in the 1930s. The two-page poster provides information on the reasons and the course of the strike. The installation is supplemented by a video that presents suggestions by citizens of Wittenberg to the question: which women of Wittenberg should be publicly and officially remembered. This public survey was carried out by the artist. The work was a collaboration between the artist Luise Schröder, the political scientist Sabine Merkel, the graphic designer Anika Rosen and the font designer Reymund Schröder.

Luise Schröder

SHE TAKES A HAND HERSELF IN HISTORY

2015

Installation

Wall paper+Index, 425 x 299 cm

After Trudi and Moshe (Miko) Schwarz, Inbal Raz.

HD-Video, 1 min. loop

After Trudi and Moshe (Miko) Schwarz, Mor Gal.

HD-Video, 1 min. loop

After Trudi and Moshe (Miko) Schwarz, Noa Zahavi.

HD-Video, 1 min. loop

After Zipora David, Liran, Aviv and Shani Hadashi.

HD-Video, 1 min. loop

After Rachel Ron, Meital Sivan.

HD-Video, 1 min. loop

Interview excerpts, HD-Video, 11 min.



Videostills

She takes a hand herself in history

HD-Videos, each 1 min. loop



The installation "She takes a hand herself in history" examines a shattered socialist utopia of Israel - the kibbutz. The work is based on the re-enactments of historical images that contributed to the Zionist myth of the "kibbutz" and the image of the "New Jewish Woman". Through the selection of archive material and interviews with young women on kibbutzim, the artist questions and sorts her own attitudes towards topics such as life in a (failed) social utopia; questions of equality and the role of women today in comparison to a socialist idea; and last but not least, the role and function of photography in the construction of social image memories.

Collage with archive material on wallpaper
She takes a hand herself in history
 Wallpaper, 425 x 299 cm



Exhibition views in the solo exhibition
Traces - Luise Schröder and Daniel Tchetchik
 Art Space Tel Aviv, Israel
 2015

Luise Schröder

re-*ENVISIONING*

2014

Installation in public space
7 Picture panels
Postcard



Exhibition views in public space
re-*ENVISIONING*
Flössberg / Beucha near the district of Leipzig
2014



Exhibition views in public space
re-ENVISIONING
Flössberg / Beucha near the district of Leipzig
2014



Exhibition views in public space
re-ENVISIONING
Flössberg / Beucha near the district of Leipzig
2014



A concentration camp was located on the road between Flössberg and Beucha in the district of Leipzig, Germany between November 1944 and April 1945. By order of the Hugo-Schneider-AG (HASAG), warheads for bazookas of about 1900 mainly Jewish prisoners were to be produced. Many of the prisoners died because of the living and working conditions in the camp or as a result of brutal maltreatment by the supervisors. The seven life-size picture panels consist of partially painted photographs that function as artistic reference and commemorative monuments in public space. The people (inhabitants of Flößberg and Beucha) point to something not visible in the background of the pictures and thus refer beyond the pictures to the now almost invisible former location of the camp.

Luise Schröder

THE HISTORICAL FRONT

2013

Installation

Projection, HD-Video, 3:56 min./Loop

Monitor, SD-Video, 0:12 min. /Loop

Monitor, SD-Video, 7:47 min. /Loop

4 Photogravures, 66 x 89 cm, framed

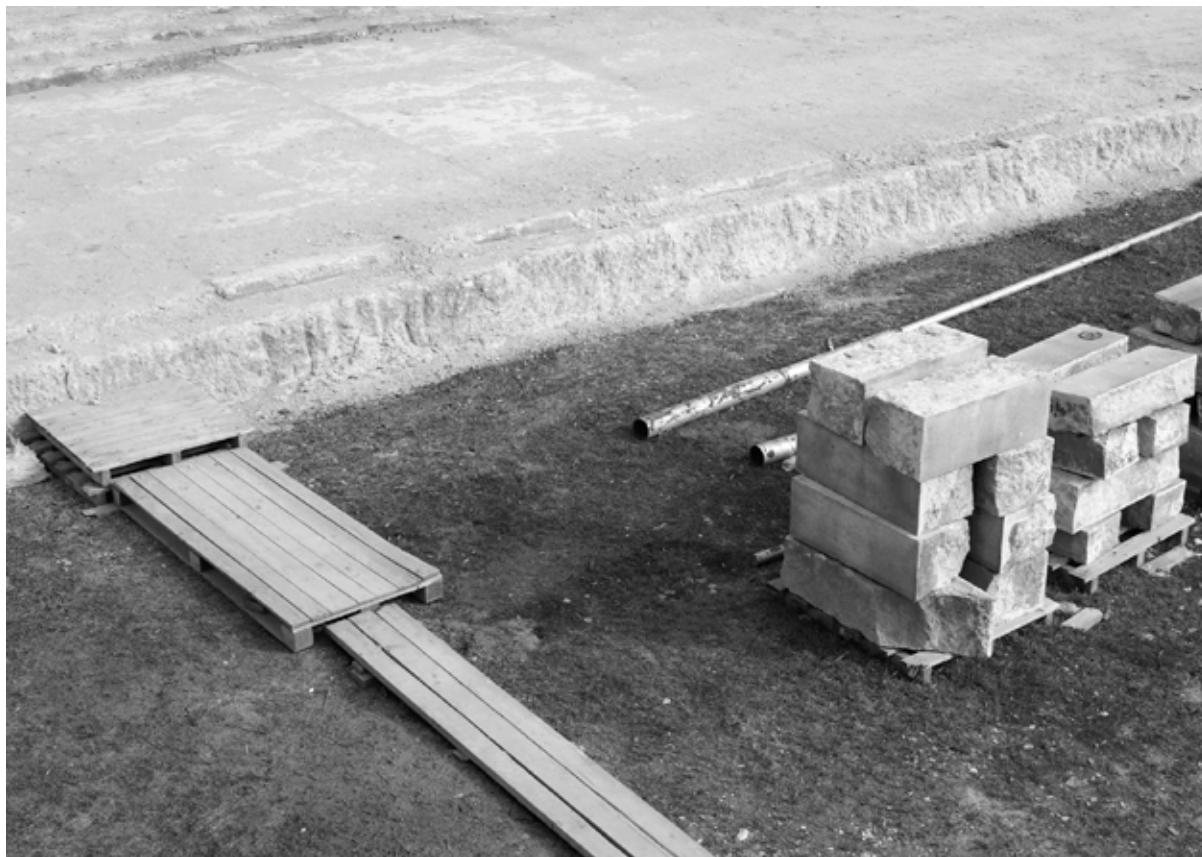
Catalogue

The installation *The Historical Front* deals with the monument created by Vincenc Makovský, “The Red Army’s Victory over Fascism”, which was inaugurated on April 26, 1955 on Moravian Square, in the centre of Brno, Czech Republic. The work deals with the temporary absence of the sculpture for the purpose of restoration, its relocation and the current transformation of its original location. The examination of the different states of transformation allows to question the current handling of socialist monuments and memorials and at the same time to reveal the constructional logic of historical narratives.





Videostill
The Historical Front
Projection, HD-Video, 3:56 min./Loop



4 Photogravueres
The Historical Front
66 x 89 cm, framed



Videostills
The Historical Front
 Monitor, SD-Video, 0:12 min. /Loop
 Monitor, SD-Video, 7:47 min. /Loop



Exhibition views in the solo exhibition
Figures of Remembrance
 Kunstverein Bielefeld
 2014

Luise Schröder

A NATIONAL MEMORIAL CONSISTING
OF A WATER POOL WITH A SUBMER-
SIBLE STONE ON WHICH EACH DAY A
FRESH FLOWER IS LAID

2013

Installation
Projection, HD-Video, 8:05 min.
Monitor, HD-Video, 5:06 min. /Loop
Projection on display
7 Chairs



Videostill

A national memorial consisting of a water pool with a submersible stone on which each day a fresh flower is laid
Projection, HD-Video, 8:05 min.



Videostills

A national memorial consisting of a water pool with a submersible stone on which each day a fresh flower is laid

Projection, HD-Video, 8:05 min., Monitor, HD-Video, 5:06 min. /Loop

Berlin, October 24, 2012

After an almost twenty-year political controversy, a memorial was inaugurated in remembrance of the Sinti and Roma of Europe, who were murdered during the Nazi regime. One of the main venues of the event is a fenced-in public viewing area that supplements the official event. The visitors could follow the inauguration publicly on a screen via live broadcasting. The video installation by Luise Schröder negotiates both presence and absence. The work tries to visualize today's forms and manifestations of history, their transmissions and representations. Furthermore the work deals with the ritualized features and criticizes the concept of one national German culture of remembrance.



Exhibition views in the group exhibition
Galerie Eigen+Art Leipzig
2013

Luise Schröder und Anna Baranowski

FACING THE SCENE

2011

Projection, 16:9, HD-Video, 16:30 min.





Videostills
Facing the Scene
 Projection, HD-Video, 16:30 min.



Exhibition views of the group exhibitions
 Galerie Eigen+Art Leipzig
 2013
 7. Berlin Biennale for Contemporary Art FORGET FEAR
 KW Institute for Contemporary Art
 2012

Since 2010 Swiebodzin, a small polish town, close to the highway between Berlin and Warsaw has gained global significance by consecrating the largest statue of Jesus in the world. The collaborative work of Luise Schröder and Anna Baranowski does not display even a single shot of the subject of the ceremony but rather documents the preparations, the construction of the setting and the infrastructure for the consecration as well as the final dismantling and closure of the event. The stage functions as the setting and as the axis for the film's dramatic structure and directs the shift in perspective. Facing the scene reveals the instrumentalization of individuals for the production of history by political, social and religious authorities. Simultaneously, it also reflects the potential of such spectacles in constructing a community spirit among people with different social realities.

Luise Schröder

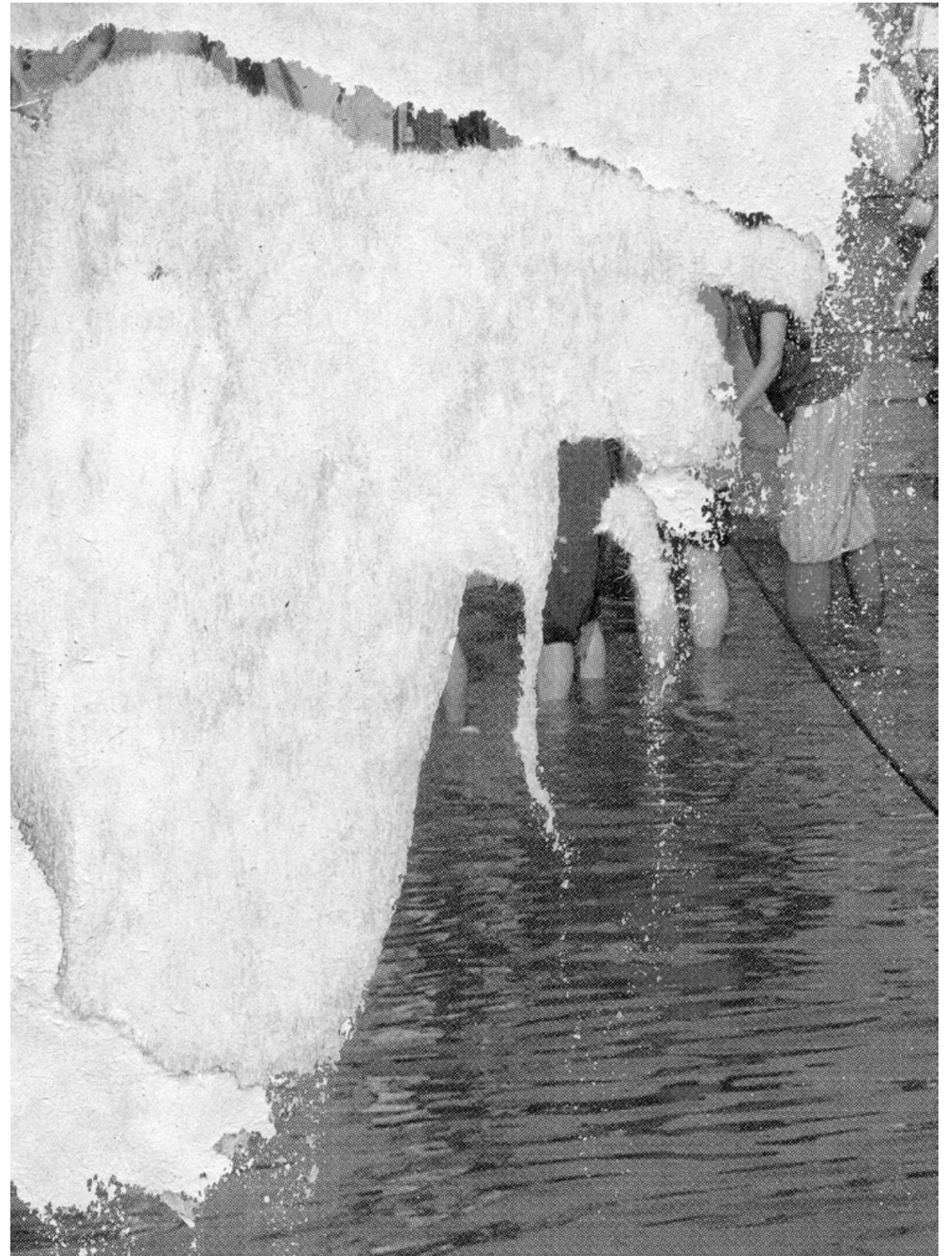
SHAPING THE MYTH

2011

Installation

7 Archival prints on Hahnemühle Photo Rag, 70 x 100 cm, framed
Projection, HD-Video, 7:34 min.

Arbeit am Mythos / Shaping the Myth deals with the myth of the German city Dresden, its visual reproduction and its recent perception. The projection is an abstract reenactment, which refers symbolically to two significant historical events (the bombardment in 1945 / the big flood of 2002). The seven images are the image-products of the reenactment and reflect how various times, histories and spaces merge into each other. They visualize and detect the process of history in the making. The work outlines the process by which history is produced and inscribed into the respective present.

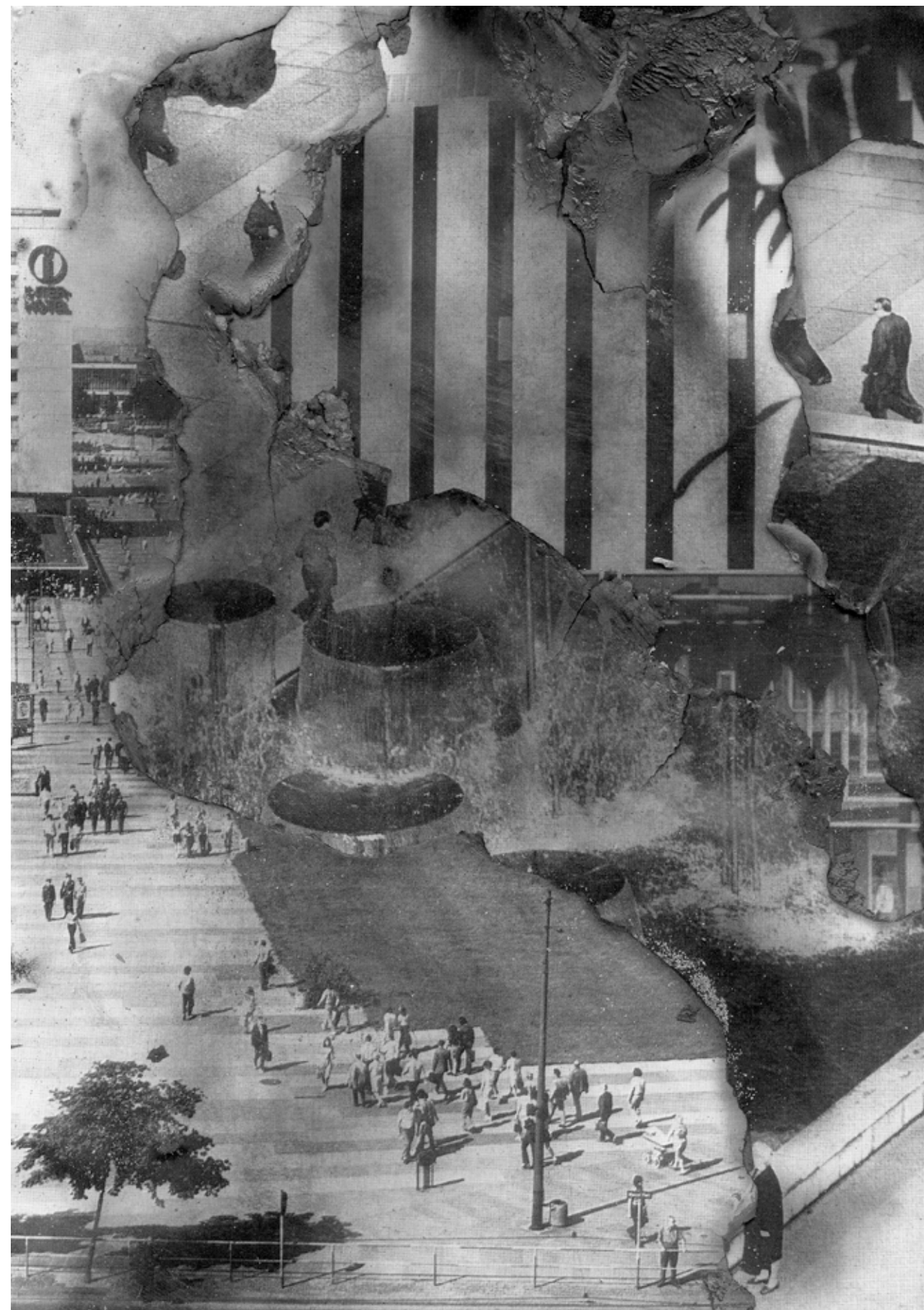




Videostills
Shaping the Myth
 Projection, HD-Video, 7:34 min.



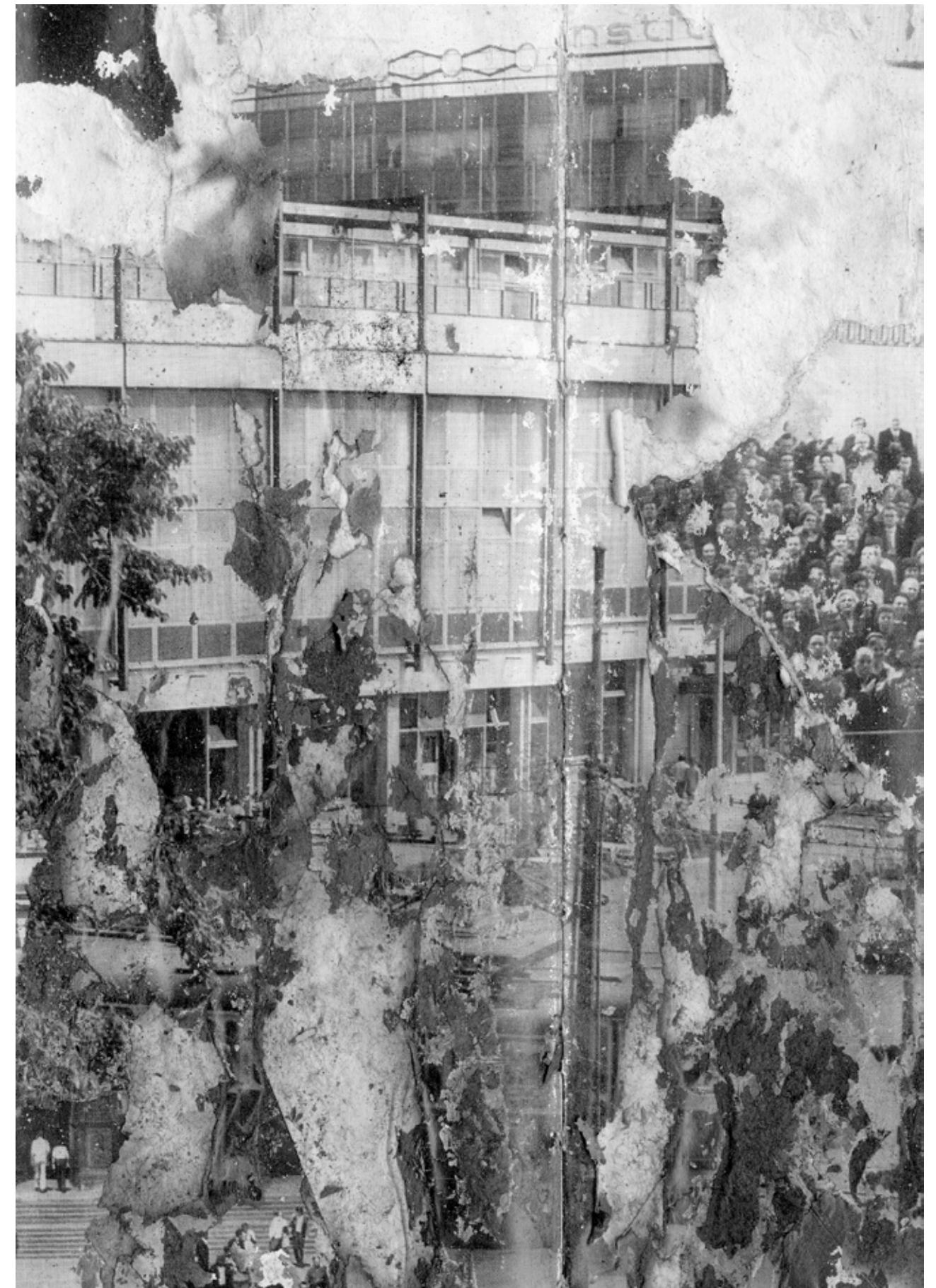
Archival print
Shaping the myth
70 x 100 cm, framed



Archival print
Shaping the myth
70 x 100 cm, framed



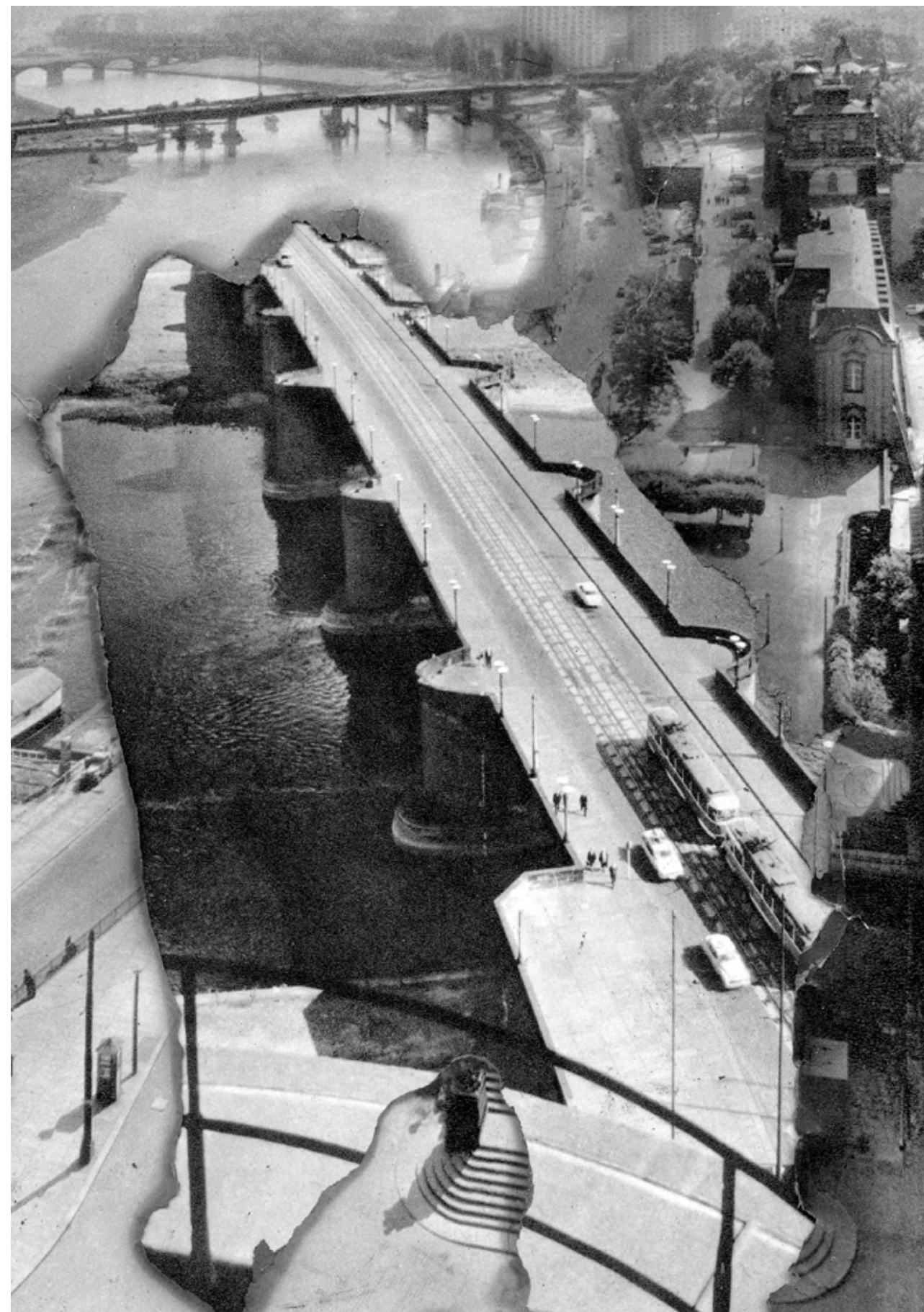
Archival print
Shaping the Myth
 70 x 100 cm, framed



Archival print
Shaping the Myth
 70 x 100 cm, framed



Archival print
Shaping the Myth
70 x 100 cm, framed



Archival print
Shaping the Myth
70 x 100 cm, framed



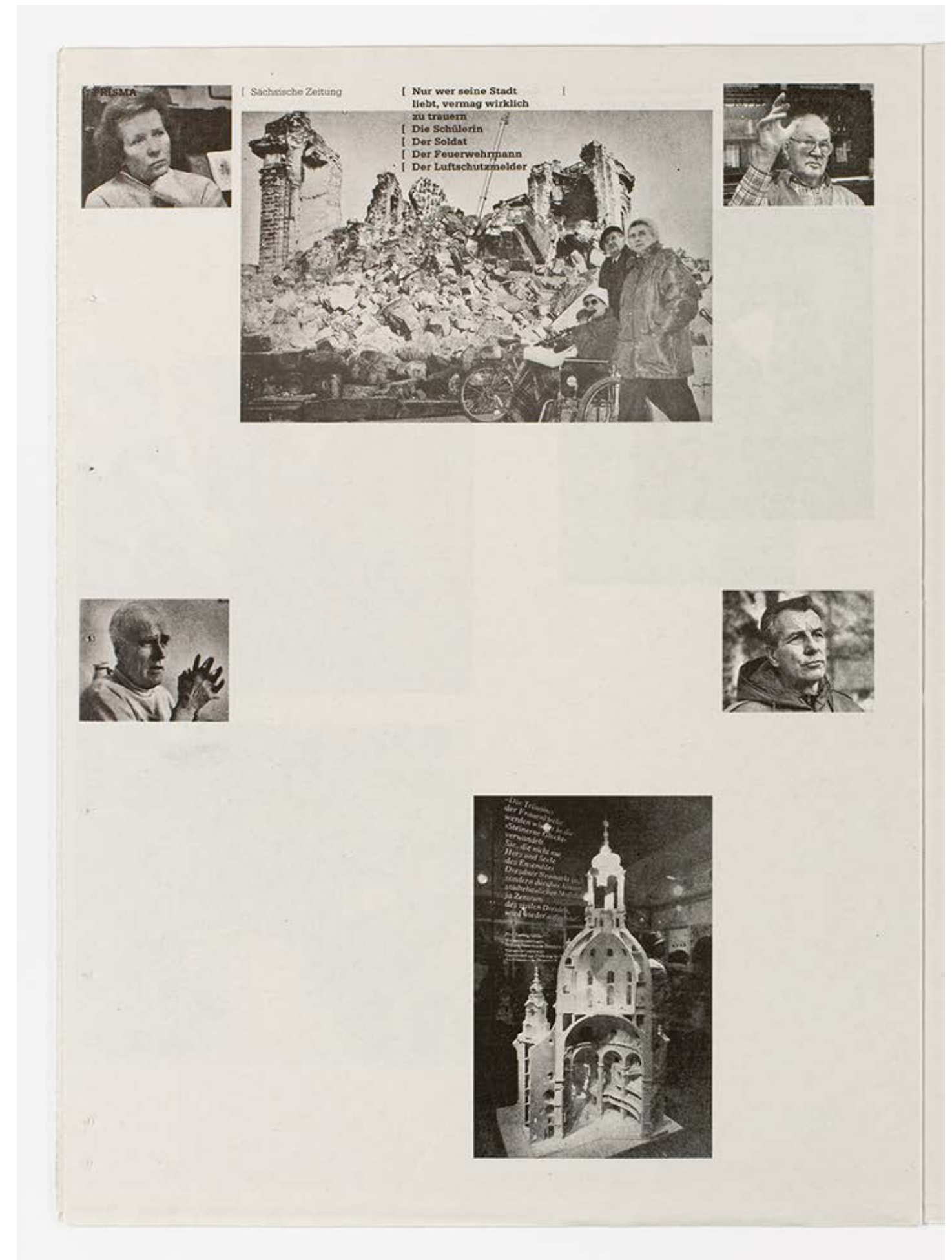
Exhibition views in the group exhibition
gute aussichten 2011/2012 neue deutsche Fotografie
Deichtorhallen Hamburg
2012

Luise Schröder

FEBRUARY 13/14, 1945

2009

Newspaper, 254 x 347 mm



AKTUELLE
INFORMATIONEN

[Es geht nicht nur um
unser Überleben - es geht
um das Überleben
der Menschheit überhaupt]

[»SZ«
Seite 3
14. Februar 1985]



[LOKALSEITE DRESDEN
[]

[Für uns, die Lebenden zur
ständigen Mahnung]

[»SZ«
Seite 8
14. Februar 1985]





Exhibition views in the group exhibition
NO-ISBN-Das Museum als Unternehmen Bernhard Cella/ Salon für Kunstbuch
Museum of Contemporary Art Leipzig
2010

The work February 13/14, 1945 deals with the collective visual memory and its medial change. The point of departure are newspaper pictures of the commemoration ceremonies on the occasion of the bombing of the city of Dresden in the night from 13 to 14 February 1945, which were published in the Sächsische Zeitung between 1950 and 2009. The work reflects on different levels the history of the mass medium newspaper on the one hand, and on the other hand it deals with photography as a testimony and document of historical events. In doing so, it analyses the visual language, which has changed over time, also with regard to the rupture between GDR and FRG.

Luise Schröder

PROJECTION OF A REVOLUTION

2010

Performative installation

Pane of glass, 120 x 220 cm

Character with the slogan: invent yourselves now

Performance

Monitor, HD-Video, 4:46 min.





Videostills
Projection of a Revolution
 Monitor, HD-Video, 4:46 min.



Documentation of the performance
Projection of a Revolution
 Center for Contemporary Art FUTURA Prag, Czech Republic, 2014



Exhibition views in the group exhibitions

Labor

Galerie Eigen+Art Berlin

2011

ODHALENÍ/ENTHÜLLUNG

Center for Contemporary Art FUTURA Prag, Czech Republic

2014

The point of departure for the work *Projection of a revolution* was the 20-year anniversary of the so-called Peaceful Revolution in Leipzig on October 9, 1989. This date is considered to be one of the turning points, which led to the collapse of the GDR. The video work shows the rehearsal of an ARD correspondent and her team for the live broadcast of the 6 pm news on 9 October 2009 from the perspective of the waiting audience. According to the organizers, both the re-staging of the events of 1989 and the accompanying political and media interpretation of the situation at the time should actively contribute to create awareness among the participants in order to establish a common identification with the German Unification Project. The slogan “invent yourselves now”, but also the action of handing out ribbons to visitors, is intended to simulate the imagined historical community in the exhibition space and at the same time, the focus should be on the possibility of real social action.

Luise Schröder

JANUARY 27, 2008

2008

2-Channel projection
HD-Video, 7:31 min.

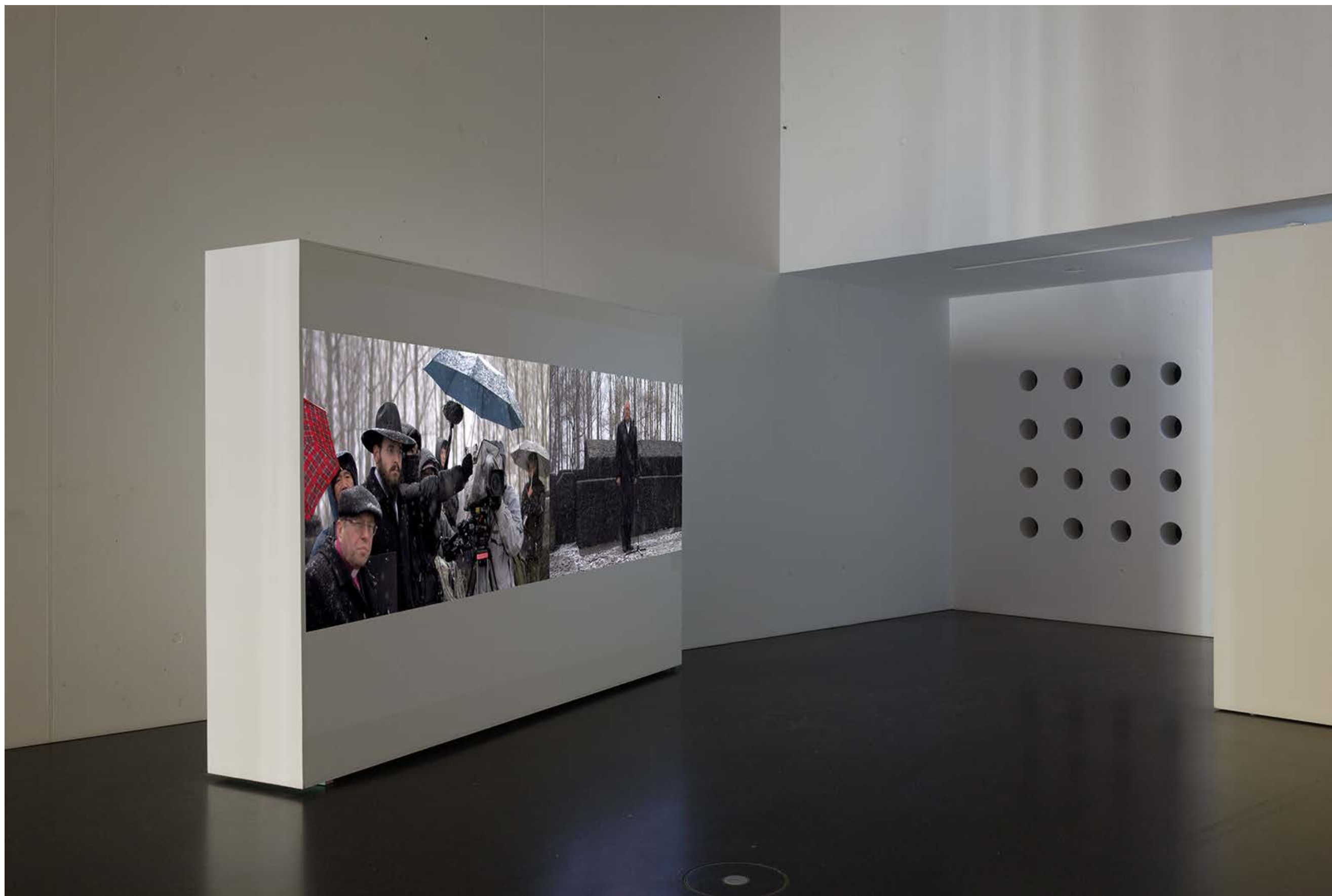


Videostill
January 27, 2008
HD-Video, 7:31 min.



Videostills
January 27, 2008
HD-Video, 7:31 min.

The video was shot on January 27, 2008 in Auschwitz-Birkenau during the annual commemoration ceremony on the occasion of the liberation of the former concentration camp. The video starts and stops shortly before the official commemoration speeches are delivered. Everybody is waiting. Then something unexpected happens. A feeling of uncertainty emerges and addresses the viewer.



Exhibition view in the solo exhibition
Remembering Flash Forward
Kunstverein Ludwigsburg
2014

VITA

LUISE SCHRÖDER

| | |
|-------------|--|
| 2013 | Post Graduate Degree Media Arts |
| | Class for Mass Media Research and Art in Public Media Space |
| 2011 | Diploma Fine Arts Photography/ Media Arts with distinction |
| 2004 - 2011 | Studies of Photography and Media Arts at the Academy of Visual Arts, Leipzig |
| | Prof. Heidi Specker , Prof. Eiko Grimberg , Prof. Günther Selichar, Prof. Claudia Tittel |
| since 2007 | Employment as an Art Mediator at the Museum of Contemporary Art Leipzig |
| 2001 - 2003 | Studies of German Literature, Art History and Arabic Studies, Free University Berlin |

SOLO EXHIBITIONS

| | |
|------|---|
| 2023 | Labor Neunzehn, Berlin Kamera Series No. 8 |
| 2022 | Ateliers Médicis & Installation in public space, Clichy-sous-bois / Montfermeil, France |
| | Pierres sans répit I Luise Schröder & Chedly Atallah |
| 2021 | Galerie Kleindienst, Leipzig, Germany, Flying in milk / Kerstin Flake & Luise Schröder |
| 2020 | Kunstverein Salzburg, Austria SpallART Prize Salzburg 2020 Erinnerung ist ein Gespenst |
| 2018 | Galerie EIGEN+ART Leipzig, Germany UNAMERICA Relocating memories |
| 2016 | Staatliche Kunsthalle Baden-Baden, Germany She takes a hand herself in history |
| 2015 | Art Space Tel Aviv, Israel Traces |
| 2014 | C/O Berlin im Amerikahaus, Germany Arbeit am Mythos |
| | Kunstverein Bielefeld, Germany Figures of Remembrance |
| | Kunstverein Ludwigsburg, Germany Remembering Flash Forward |
| 2012 | ACC-Galerie Weimar, Germany History - a Making of, Monday Night Lecture |
| 2011 | Projekt- und Hörgalerie a&v Leipzig, Germany Facing the Scene |
| | Tapetenwerk Leipzig, Germany Arbeit am Mythos |
| 2006 | Brotfabrik Berlin, Germany Hoffnung, Freiheit, Freundschaft Jugend |
| | Goethe-Institut Frankfurt am Main, Germany |
| | Hoffnung, Freiheit, Freundschaft Jugend |
| 2005 | European-Bulgarian Cultural Center at the Ministry of Culture, Sofia, Bulgaria |
| | Hoffnung, Freiheit, Freundschaft Jugend |
| | Filmkunsthause Babylon, Berlin Balkan Black Box |

GROUP EXHIBITIONS (SELECTION)

| | |
|------|---|
| 2023 | A.K.T Pforzheim, Germany Im Osten nichts Neues |
| | Centre Commercial Clichy-sous-Bois, France Mémoires - Clichy sous Bois - Chêne Pointu |
| | French Institute Prague Will we still want to dance tomorrow? The Crown Project |
| | Fotografische Sammlung der Berlinischen Galerie, Berlin, Germany |
| | Centre Pompidou, Moviment Festival, Paris, France Ce qui est déjà là |
| 2022 | Künstlerhaus Bethanien, Berlin, Germany |
| | Worin unsere Stärke besteht: 50 women artist from the GDR |
| | Magasins généraux, Pantin, France Regards du Grand Paris |
| | Musée Carnavalet / Paris History Museum |
| | Regards du Grand Paris / Pierres sans répit Luise Schröder & Chedly Atallah |
| | Zurich University of the Arts, Switzerland Wind Tunnel Festival |
| | French Institute, Kyoto, Japan The Crown Project / KG+ photography festival satellite |
| | BIENALSUR - International Biennial of Contemporary Art of the South, |
| | Montevideo, Uruguay The Crown Project |
| 2021 | Fondation Fiminco, Photodays Paris, France The Crown Project |

GROUP EXHIBITIONS (SELECTION)

| | |
|------|--|
| 2021 | Jardin Villemin, Paris, France, The Crown Project |
| | Square de la Tour Saint-Jacques, Paris, France, The Crown Project |
| | Schloss Neuhardenberg, Brandenburg, Germany, Brandenburg Art Award |
| | Cité Internationale des Arts Paris, France The Torn Horizon |
| 2020 | Hamburger Kunsthalle, Germany 40 years of UNO-Flüchtlingshilfe |
| | Kunstmuseum Bonn, Germany 40 years of UNO-Flüchtlingshilfe |
| | Berlinische Galerie, Germany 40 years of UNO-Flüchtlingshilfe |
| | Halle 14, Leipziger Baumwollspinnerei, Germany KUNST(re_public) |
| | Malkasten Düsseldorf, Germany Strange days |
| | Galerie Drei Ringe Leipzig, Germany GLASKLAR Erich Glas. Vom Bauhaus zum Kibbuz |
| 2019 | KV Leipzig, Germany Please divide in groups of II or III |
| | Motorenhalle Dresden, Germany Utopien - Besetzung, Belegung, |
| | Bespielung, Bemächtigung, Besetzung und Verwendung |
| | Deutscher Künstlerbund Berlin, Germany Die wir nie gewesen sind |
| | VAA Nida Art Colony Vilnius, Lithuania International Photography Symposium NIDA |
| | FLUCA Austrian Cultural Pavilion, Plovdiv, Bulgaria |
| | Plovdiv European Capital of Culture 2019 |
| | Rencontres International Paris/Berlin, Paris, France |
| | Galerie im Körnerpark Berlin, Germany Are you satisfied? |
| 2018 | Kunstverein Jena, Germany Botho Graef Art Award for Art in Public Space 2018 |
| | Academic Film Center, Belgrade, Serbia Alternative Film/Video Festival 2018 |
| | Hellerau European Center for the Arts, Dresden, Germany |
| | Polski Transfer Festival for Contemporary Polish Theatre |
| | PHOTO ISRAEL International Photography Festival #6, Tel Aviv, Israel |
| | 35. Kassel Dok, Documentary/Video/Art, Kassel Germany |
| | Stadtgalerie Kiel, Germany Are you satisfied? |
| | Haeselburg Gera, Germany Arbeit am Mythos Orient und Okzident |
| | The Cologne Art Book Fair 2018, Germany |
| | Kunsthau Graz/Kultum, Austria Glaube Liebe Hoffnung |
| | Deichtorhallen Hamburg, Germany gute aussichten deluxe |
| | Redtory Art Center - Guangzhu, China Kibbutz 1912-2017 |
| | Art Gallery - Shantou University, China |
| | Pushkinskaya 10, Sankt Petersburg, Russia A Romance with Revolution |
| 2017 | Kunstraum D21, Leipzig Constitution |
| | ACC-Galerie Weimar, Germany A Romance with Revolution |
| | Lutherstadt Wittenberg, Old Prison, Germany Luther and the Avantgarde |
| | Museo de la Cancillería, Mexico City, Mexico gute aussichten deluxe |
| | new german photography beyond the Düsseldorf School |
| | Motorenhalle Dresden, Germany OCCUPATION |
| | Video works from the collection of Kunstfonds/Staatliche Kunstsammlungen Dresden |
| | Landesvertretung Sachsen, Berlin, Germany Förderankäufe Neuzugänge 2016 |
| 2016 | Ausstellungsraum Klingental Basel, Switzerland semantic RIOTS |
| | Museum Beit Sturman, Ein Harod, Israel Zipora David / Pioneer Women Photographer |
| | Leipziger Baumwollspinnerei Halle 14, Germany |
| | WIN/WIN – Ankäufe der Kulturstiftung des Freistaates Sachsen 2016 |
| | Stadtgalerie Kiel, Germany in cooperation with Perspektive ³ |
| | DER DRITTE BLICK -fotografische Positionen einer Umbruchsgeneration |
| 2015 | Weserburg Museum of Modern Art Bremen, Germany |
| | Junge Sammlungen 03 „Der Raum zwischen den Personen kann die Decke tragen“ |
| | Collection Ivo Wessel |
| | Willy-Brandt-Haus Berlin, Germany in cooperation with Perspektive ³ |
| | DER DRITTE BLICK-fotografische Positionen einer Umbruchsgeneration |
| | Galerie EIGEN + ART Berlin, Germany |

GROUP EXHIBITIONS (SELECTION)

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| 2015 | KV-Verein für Zeitgenössische Kunst Leipzig, Germany Best Evidence Rule Grassi Museum for Applied Arts Leipzig, Germany 2.5.0. Object is Meditation and Poetry |
| 2014 | Center for Contemporary Art FUTURA Prag, Czech Republic ODHALENÍ/ENTHÜLLUNG |
| 2013 | Kunstsammlungen Zwickau, Germany Max-Pechstein-Förderpreis der Stadt Zwickau Leipziger Baumwollspinnerei Halle 14, Germany THE SUPERSHOW Kunstverein Gera, Germany Warten auf Gott Leipziger Baumwollspinnerei Halle 14, Germany WIN/WIN Aquisitions of the Kulturstiftung of the Federal state Sachsen 2012 House of Arts, Brno, Czech Republic Reading the Cities Bundeskunsthalle, Bonn, Germany Atlas 2013 Galerie EIGEN+ART Leipzig, Germany Labor |
| 2012 | Kunstverein Leipzig, Germany Leistung! Kraft, Spiel und Zerstreung Haus der Kulturen der Welt, Berlin, Germany Europe n, Screening 7. Berlin Biennale, KW Institute for Contemporary Art, Berlin, Germany curated by Artur Żmijewski, Voina und Joanna Warsza Deichtorhallen, Hamburg, Germany gute aussichten 2011/2012 new german photography Fotoforum Innsbruck, Austria gute aussichten 2011/2012 new german photography Les Rencontres du cinéma documentaire, Montreuil, France Goethe Institut Washington DC, USA gute aussichten 2011/2012 new german photography Fotomuseum Winthertur, Switzerland plat(t)form 12 |
| 2011 | DHM Deutsches Historisches Museum, Berlin, Germany Forever young, 50 years Deutscher Jugendfotopreis Museum für Fotografie, Berlin, Germany gute aussichten 2011/2012 new german photography Fondazione Fotografia, Modena, Italy Gate 11 Galerie EIGEN+ART, Berlin, Germany Labor Galeria VHS, Szczecin, Poland Basic Instincs Zeughaus Augsburg, Germany Tolerabilis, curated by Ilina Korolova Aichi Prefectural Museum of Art, Tokio, Japan City Scapes Fluxus Ministerija, Vilnius, Lithuania Editing spaces. Reconsidering the Public. Pasinger Fabrik, München, Germany DORA Okto TV PAL-Positions, Collaboration with the Austrian TV-Channel Okto-TV |
| 2010 | Museum of Contemporary Art Leipzig, Germany Bernhard Cella. Salon für Kunstbuch. Ein Kunstwerk als Unternehmen /NO-ISBN 3rd International Photobookfestival Kassel, Germany Museum of Contemporary Art Leipzig, Germany PUZZLE-Exhibition of the Collection 2010/2011 Kunstfilmtag, Düsseldorf, Germany Un...schärfen des Dokumentarischen Black Door Istanbul, Istanbul, Turkey The Black Door Files Boulevard Parabol, Berlin, Germany Der Blick von hier |
| 2009 | Galerie EIGEN + ART Berlin, Germany Labor Project Space a&v Leipzig, Germany Fuck the systsem Palace of Cultures Murmansk, Russia |
| 2008 | Royal Academy of Arts, Kopenhagen, Denmark Subliminal |

PRIZES, AWARDS AND SCHOLARSHIPS

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| 2024/2025 | Fellowship Artistic Research Senate of Berlin, Germany |
| 2023 | Scholarship NEUSTART +, Stiftung Kunstfonds Bonn |
| 2022 | Scholarship NEUSTART KULTUR, Stiftung Kunstfonds Bonn Residency at Ateliers Médicis, Clichy-sous-bois / Montfermeil, France Young Talent Award, Ministry of Culture, Federal State of Brandenburg |
| 2021 | Commission CNAP / Ateliers Médicis: Les Regards du Grand Paris |
| 2020/21 | Scholarship by the Arts Council of the Federal State of Saxony |
| 2020 | SpallArt Price Salzburg 2020 |
| 2019 | Scholarship of the Federal State of Brandenburg |
| 2018/2019 | Scholarship Cité Internationale des Arts Paris, France supported by the Federal Foreign Office Germany and the Federal Government Commissioner for Culture and the Media |
| 2018 | DAAD/German Academic Exchange Program Scholarship USA |
| 2016 | Scholarship for Villa Aurora, Los Angeles, USA supported by the Federal Foreign Office Germany and the Federal Government Commissioner for Culture and the Media |
| 2015 | Scholarship Stiftung Kunstfonds |
| 2014 | Scholarship by the Arts Council of the Federal State of Saxony |
| 2013 | Max-Pechstein-Förderpreis Zwickau |
| 2012 | C/O Talents Award 2012 |
| 2011 | gute aussichten 2011/2012 – new german photography 2011/2012 |

COLLECTIONS

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| 2022 | Photography Collection Centre national des arts plastiques (Cnap), France |
| 2021 | Photography Collection Berlinische Galerie, Germany Ministry of Science, Research and Culture, Federal State of Brandenburg, Germany |
| 2021 | CNAP Centre Nationale des Arts Plastique, Frankreich |
| 2016 | Kunstfonds, Staatliche Kunstsammlungen Dresden |
| 2013 | Kunstsammlungen Zwickau Kunstfonds, Staatliche Kunstsammlungen Dresden |
| 2009/2011 | Private Collections |

PUBLICATIONS / CATALOGUES (SELECTION)

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| 2023 | Kamera Cahier No. 8 Camera Austria 163/2023 Susanne Holschbach / Luise Schröder : Das Tor zu den Sternen haben wir geöffnet outside the Box #8 Kämpfe - Zeitschrift für feministische Gesellschaftskritik Worin unsere Stärke besteht - 50 Künstlerinnen aus der DDR, Distanz Verlag Catalogue |
| 2022 | Regards du Grand Paris, Commande photographique nationale 2016-2021, Editions Textuel Catalogue |
| 2020 | Im Moment Neue Forschungen zur Fotografie in Sachsen und der Lausitz Catalogue Erkundungsbohrungen. Ein dezentrales Denkmal für Eduard Rosenthal Catalogue |
| 2018 | Arbeit am Mythos. Orient und Okzident Catalogue Xenemoi, Berlin 2018 GUTE AUSSICHTEN DELUXE -new german photography Catalogue 2.5.0. Object is Meditation and Poetry Grassi Museum für Angewandte Kunst Leipzig Catalogue |

PUBLICATIONS / CATALOGUES (SELECTION)

| | |
|------|--|
| 2017 | Luther and the Avantgarde Catalogue |
| 2016 | Studioraum 45 cbm Staatliche Kunsthalle Baden-Baden Booklet 2016 Junge Sammlungen 03 „Der Raum zwischen den Personen kann die Decke tragen“ Collection Ivo Wessel, Weserburg Museum of Modern Art Catalogue |
| 2014 | Arbeit am Mythos, Luise Schröder und Hannah Petersohn Talents 30 Catalogue C/O Berlin Foundation und Deutscher Kunstverlag Berlin/München Ortsbegehung Erfahrungen und Ergebnisse zur lokalen Auseinandersetzung mit Shoah und Täterschaft Publication by Weiterdenken - Heinrich Böll Stiftung Sachsen |
| 2013 | Die historische Front Artist Publication- and Catalogue on the ocassion of the Max-Pechstein-Förderpreises der Stadt Zwickau Die Zukunft des Vergangenen Catalogue |
| 2012 | Editing spaces. Reconsidering the public. Catalogue Arte Fakt Verlagsanstalt Jena |
| 2011 | gute aussichten -junge deutsche fotografie 2011/ 2012 Catalogue Tolerabilis Catalogue DORA Eine künstlerische Auseinandersetzung mit Erinnerungskultur, Catalogue |
| 2010 | Un...schärfen des Dokumentarischen Kunstfilmtag 10, Catalogue |
| 2009 | On Plein Air Catalogue, Arte Fakt Verlagsanstalt, Jena 13./14. Februar 1945 Artist Publication |
| 2005 | Hoffnung, Freiheit, Freundschaft, Jugend German-Bulgarian Artist Publication |

TEACHING POSITIONS

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| 2020/21 | Lehrauftrag University of Greifswald |
| 2020/2021/2022 | Lehrauftrag Staatliche Akademie der Bildenden Künste Stuttgart |
| 2023/2024 | Lehrauftrag Academy of Visual Arts Leipzig |