

**LUISE SCHRÖDER** is a visual artist working with photography, video, installation, performance and printed matter. She deals with the notions of history and memory, and with their respective significance for the present. Her works are always based on an extensive theoretical and practical research, which opens up poetic spaces for reflection, alternative contexts of knowledge and new perspectives on history within the present.

Luise Schröder's works were presented internationally in various solo and group exhibitions and screenings, including Rencontres Internationales Paris/Berlin; Centre Pompidou, Paris; BIENALSUR — International Biennial of Contemporary Art of the South, Córdoba & Montevideo; 7th Berlin Biennale for Contemporary Art, Berlin; and Galerie EIGEN+ART, Leipzig/Berlin. Schröder was an artist-in-residence at Villa Aurora in Los Angeles and at the Cité internationale des arts in Paris. She is a member of the women artists' collective The Crown Letter and currently a fellow at the Berlin Artistic Research Program 2024/25.



Visual Research La Barricade – Existing as a Promise, 2021

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**Schroeder\_VIDEOWORKS**

# STRÖMUNGEN IN BEWEGUNG - PUBLICATION, 2025

31 × 22,5 cm, 304 pages und 28 pages reprint, Production: Fabricbased Flexcover,  
Papers: Munken Print 115 g/m<sup>2</sup>, Magno Gloss 100 g/m<sup>2</sup>, Reflex Ibo 60 g/m<sup>2</sup>, Soporset 80 g/m<sup>2</sup>,  
Graphic Design: Anika Rosen, Publishing House: FOTOHOF>EDITION

<https://vimeo.com/showcase/11696388>

Passwort: Schroeder\_PUBLICATION:Stroemungen



Luise Schröder's artist publication **STRÖMUNGEN IN BEWEGUNG** explores, both in terms of content and aesthetics, the experiences and activities of non-governmental women's and lesbian groups in the GDR during the 1980s and 1990s. The images and texts used are drawn from the GrauZone collection of the Archive of the GDR Opposition and the Spinnboden Lesbian Archive and have been artistically reworked and altered by Luise Schröder. In doing so, the artist not only addresses blind spots in history, but also highlights the significance of archives as powerful institutions, as well as the relationship between empowerment and resistance in the context of East German women's\* history.

# REVOLUTION IST KEIN EINMALIGES EREIGNIS & SHIMMERING ARCHIVE, 2025

Book-Barricade, 260 x 220 cm consisting of feminist GDR literature and queer-feminist literature from the present

Shimmering archive, Collage, 245 x 210 cm, various materials and fragments from GDR literature books and queer feminist literature, Graphic Design: Anna Breit



**REVOLUTION IST KEIN EINMALIGES EREIGNIS** (Revolution is not a one-time event) is a site-specific book barricade constructed from feminist GDR literature and contemporary queer-feminist literature. The book barricade stands for resistance, protest, and defiance—to which literature consistently contributes. The **SHIMMERING ARCHIVE** is located on the back of the book barricade and is a multi-layered, subjectively arranged collage of quotes, images, and found objects from the very same books used to build the barricade. They symbolize bodies, people, faces, literature, and memories behind the barricade—the forces that sustain it.

Exhibition views, Collage & Book-Barricade, alpha nova & galerie futura, Berlin 2025

## IMMER LAUT ZU SAGEN, WAS IST UND ICH WILL - EXHIBITION, 2025

Wallpaper, variable dimension, Chair circle, Publication: Strömungen in Bewegung, 4 silk prints 68 x 47 cm  
Exhibition, Book presentation and Sound piece within the framework of the European Month of Photography 2025  
Public Space: Typography on window,s quote from the publication, variable dimensions



Exhibition views Berlin Artistic Research Programme, 2025

For her exhibition **IMMER LAUT ZU SAGEN, WAS IST UND ICH WILL** (Always to Say Aloud What Is and What I Want), Luise Schröder takes her 2025 publication *Strömungen in Bewegung* (Currents in Motion) as a starting point, visually translating specific methods of her artistic research—alongside with selected elements of the book—into the exhibition space. The exhibition was accompanied by a book launch and a thematic sound piece presentation by Judith Geffert, creating a space for reflection and engagement with historical gaps regarding the independent women's\* and lesbian movement in the GDR.



## WIR SIND HIER, 2025

Wir sind hier, was jetzt geschieht, geschieht uns / We are here; what happens now happens to us, after Anna Seghers  
Screen Print on Satin Textile, 260 x 100 cm, dimensions variable



Exhibition view alpha nova & galerie futura, Berlin 2025

**WIR SIND HIER** is a site-specific textile work that marks the entry and exit points of the exhibition *Die Antwort lautet: NEIN (2025)* by Luise Schröder at alpha nova & galerie futura. The inscription: *Wir sind hier, was jetzt geschieht, geschieht uns / We are here, what happens now happens to us* draws upon a sentence from Anna Seghers' novel: *Das siebte Kreuz* (1942). The book describes the process of fascistization among the German rural population and illuminates the scope and opportunities available to individuals to offer resistance. Within the context of Schröder's exhibition, Anna Seghers plays a central role—as a writer, a role model, and a trailblazer for authors of the 1950s and 1960s from the GDR. The adaptation of this quote serves as a call to action for the audience: it serves as a reminder that we are always part of history, and that active social engagement in the present is—especially right now—urgently required.

## STRÖMUNGEN IN BEWEGUNG, 2021/22

Currents in Motion –Graphic collaboration with the typeface designer Reymund Schröder,  
Photographic installation, 20 photographs on glass 42 × 29.7 cm, UV print, laser engraving on glass



Exhibition view of the Photographic Collection, Berlinische Galerie, Berlin 2022

**We were alone and bore full responsibility for everything that did not happen.** (Quote: Archive of the GDR Opposition, frau anders GZ-S-01-191)  
Based on her East German biography, Luise Schröder has devoted herself artistically since 2020 to the often forgotten activities of non-governmental women\*’s and lesbian groups in the GDR in the 1980s/1990s. In close cooperation with the Archive of the GDR Opposition, this resulted in the photographic work **STRÖMUNGEN IN BEWEGUNG**. It consists of twenty glass plates printed with photographic details and partially engraved. In its openness and multidimensionality, the installation reflects

feminist and lesbian perspectives within the history of the GDR and thus opens up spaces for reflection for the present. The Kis Antiqua font used for the laser engraving on the glass plates was designed by the typeface designer Hildegard Karger and published by VEB Typoart in 1984. The work is part of the Photographic Collection of the Berlinische Galerie.



## LA BARRICADE – EXISTING AS A PROMISE, 2022

Installation, Diasec 180 × 270 cm, framed, HD-Video, 6:52'

[www.vimeo.com/album/4127337](https://www.vimeo.com/album/4127337)  
Password: Schroeder\_VIDEOWORKS



Exhibition views Centre Pompidou, Paris 2023 & Magasins généraux, Pantin 2022, France



Installation view and video stills

The installation **LA BARRICADE – EXISTING AS A PROMISE** deals with the visual myth of barricades in Paris and France. Luise Schröder deals with the past and the present and takes a closer look at possible futures of revolts and resistance movements. The large-format Diasec shows a barricade consisting of 2000 books. The accompanying video illustrates the collective dynamics of its construction. The project was supported by Ateliers Médicis, Centre national des arts plastiques,

the Kulturstiftung des Freistaates Sachsen, the Cité internationale des arts, Paris and the Academy of Fine Arts Leipzig. It is also part of the photographic collection of the Centre national des arts plastiques, Paris, France.

## PIERRES SANS RÉPIT (1/2), 2022

Unrelenting stones – Luise Schröder and Chedly Atallah in collaboration with the designer Anika Rosen, intervention in public space, 35 m façade, flag 200 × 100 cm, Clichy-sous-Bois / Montfermeil & Ateliers Médicis, France

[Project on ateliersmedicis.fr](http://Project.onateliersmedicis.fr)



**PIERRES SANS RÉPIT, PART 1** (Unrelenting Stones) is a public intervention in which Chedly Atallah and Luise Schröder jointly explore personal memories, historical moments and collective histories in Clichy-sous-Bois/Montfermeil, France. They move through wasteland, building sites and the local archives of the banlieu that emerged east of Paris in the 1960s. Again and again, they encounter stones – symbols of hardness, duration and permanence – which become fragile stories in the narratives of the residents. These stones tell of past moments and at the same time point to a multitude of possible futures. Themes such as demolition, new construction, gentrification, resistance, but also images of the 2005 revolts, social struggles and migration movements are interwoven with fictional and real territories. The project is dedicated to the invisible traces, buried and repressed histories in public space and was commissioned by the Ateliers Médicis as part of a residency in 2022.



## PIERRES SANS RÉPIT (2/2), 2023

Unrelenting stones – Installation, Luise Schröder and Chedly Atallah



Exhibition views Mémoires, Clichy sous Bois - Chêne Pointu, 2023

During their residency at Ateliers Médicis in 2022, Luise Schröder and Chedly Atallah began a joint artistic research into personal and collective histories in Clichy-sous-Bois / Montfermeil, France. As a continuation of their first project - an intervention in public space in 2022 - the artists present an archive of photographic and archaeological objects in **PIERRES SANS RÉPIT, PART 2** (Unrelenting Stones), which they relate to the history of the banlieus, partly fictitiously and partly historically. These objects and

materials were displayed on research tables specially designed for the exhibition. The work presents an archaeology of forgotten and invisible narratives – stories that interweave social struggles, migratory movements and the perspectives of the residents.



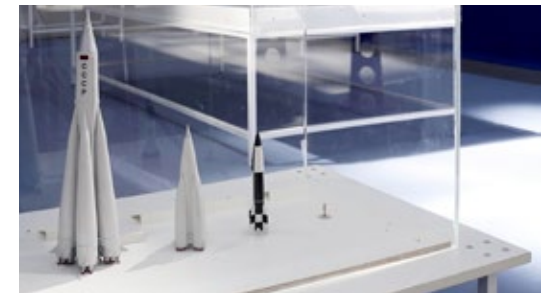
## THE TORN HORIZON, 2020

Der gerissene Horizont – Video Installation, HD-Video, 17:32'

[Movie on filmallmende.net](http://www.filmallmende.net)

[www.vimeo.com/album/4127337](https://www.vimeo.com/album/4127337)

Password: Schroeder\_VIDEOWORKS



Video stills and exhibition view, Galerie Kleindienst, Leipzig, 2021

The essay film **THE TORN HORIZON** (Der gerissene Horizont) deals with the wind tunnel as a research laboratory and examines the political, economic and military power relations and knowledge regimes inscribed in it. With their counter-narratives, six female voices interrupt the myth of scientific progress, which is constructed as historically linear and masculine. The wind tunnel thus becomes a poetic-aesthetic space that makes the forgotten and invisible stories tangible and examines their utopian potential, because the power of context is a question

of perspective... The video work was created in collaboration with the Research Focus Transdisciplinarity of the Zurich University of the Arts, Switzerland.



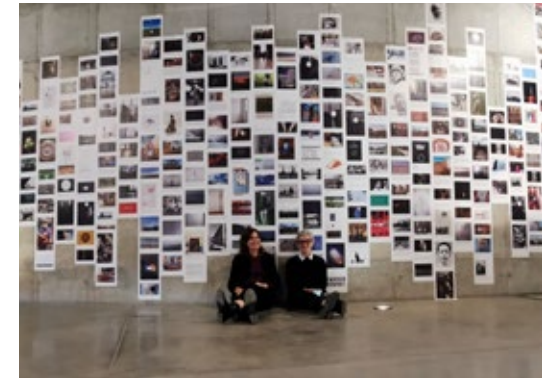
## THE CROWN LETTER

Artist collective consisting of forty female artists, ongoing since 2020, Luise Schröder, 40 collages, different dimensions; website with online archive; exhibitions, presentations and regular meetings

[www.crownproject.art](http://www.crownproject.art)  
<https://crownproject.art/luise-schroeder/>



Collages by Luise Schröder



Exhibition views in public space, Square de la Tour Saint-Jacques, Paris and BIENALSUR, Córdoba, Argentina, 2021

The global Covid-19 pandemic has fundamentally called into question the situation of artists, their visibility and the social significance of art. In response, French artist Natacha Nisic initiated a collaborative art project in 2020 and invited over forty female artists from around the world to share their voices, comments and visions on the social situation in a weekly online publication entitled **THE CROWN LETTER**. Female visual artists, writers, composers and filmmakers processed their experiences and perceptions in photographs, collages, videos, drawings

and poems to share them with the world. **THE CROWN LETTER** is an international collective of female artists who face the challenges of creating art in the present. This has resulted in an online archive with over 1000 artistic works that have been translated back into real space in a variety of ways in recent years.

## MEMORY IS A GHOST, 2020

Erinnerung ist ein Gespenst – Luise Schröder in collaboration with type designer Reymund Schröder, Intervention in public space, ten displays with posters, variable dimensions



Views in public space, Kunstverein Salzburg, Austria, 2020

The intervention **MEMORY IS A GHOST** (Erinnerung ist ein Gespenst) consists of ten displays and is based on Siegfried Kracauer's thesis that photography resembles a ghost and shows moments that are lost in time. Luise Schröder reinterprets this statement in relation to the present: Memory is a Ghost. The placement and design of the stands in the public space is reminiscent of a literary quote that invites reflection on the relationship between the present and the past through a visible blank space in the sentence. The work was created during the Covid-19 crisis, when cultural and educational institutions were closed and financial hardship, domestic violence and social

isolation increased. The present is thus described as a historical moment in which nothing is the same as before. The font used, "off", was designed by Reymund Schröder and refers to Walter Tiemann's 1953 posthumous font "Offizin".

## HOLD OUT, WE ARE COMING, 2020

Tenez bon / Nous arrivons – Photographic prints, variable size, wall text

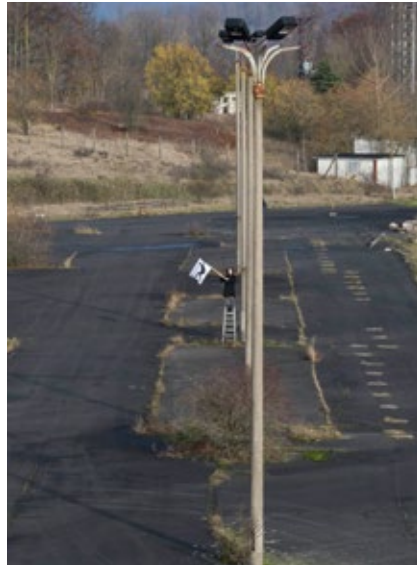


The photographic work **HOLD OUT, WE ARE COMING** (Tenez bon / Nous arrivons) deals with the commemorations of the 75th anniversary of the liberation of the city of Paris on August 25, 1944 from today's perspective. The myth of the city's self-liberation still exists today and continues to be an important point of reference in France's state-staged politics of the past. As an identity-forming moment in the context of public commemoration, it continues to legitimize political action to this day, even if the

role of France, which has remained sovereign, is now increasingly being questioned in historical research. Luise Schröder's photographs deal with this myth and its historical staging in the present.

## BOTH SIDES OF THE BORDER, 2019

Performance in public space, Audio 30'



**BOTH SIDES OF THE BORDER** is a site-specific performance that was staged at the former German-German border at Eußenhausen/Henneberg on November 24, 2019. It was created as part of the exhibition: Please divide in groups of II or III in cooperation with the Kunstverein Leipzig. Conceived as an excursion to the German Unity Sculpture Park, which is located between Thuringia and Bavaria, Luise Schröder invited the public to take a critical look at German history and the national myth of German reunification.

Views Performance at the former death strip of the inner-German border Eußenhausen/Henneberg, 2019

## FOR THE WELFARE OF THE WHOLE COUNTRY, 2018

Zum Wohl des ganzen Landes – Decentralized memorial design in honour of Eduard Rosenthal, Botho-Graef Art Prize Jena 2018



Memorial plate design Eduard Rosenthal



Exhibition view Botho Graef Art Prize 2018, Kunstverein Jena, 2018

The sketch for this decentralized memorial in honour of Eduard Rosenthal consists of a commemorative plate that pays tribute to the Jewish jurist and addresses the cultural void associated with him. This plate, intended to be produced in an edition of 1.08 million copies, was to be sent as a gift to all private households in the federal state of Thuringia. An integral part of the work is a communication campaign that accompanies and evaluates the memorial process and documents the resulting public and media discussion. The reach of the monument results from

the sum of all the plates, their distribution and the communication campaign, which together form a whole and are distributed throughout Thuringia. The design **FOR THE WELFARE OF THE WHOLE COUNTRY** (Zum Wohle des ganzen Landes) negotiates the relationship between public and private commemoration and thus enables individual and direct participation of all Thuringians. In its entirety and scope, the memorial design is a sign and a plea for a democratic culture of remembrance.

## UNAMERICA – RELOCATING MEMORIES, 2018

Video installation, HD video, 17:40', Dolby Surround Sound 5.1

[www.vimeo.com/album/4127337](http://www.vimeo.com/album/4127337)

Password: Schroeder\_VIDEOWORKS



Exhibition view, Galerie Eigen+Art, Leipzig, 2018 and video stills

**UNAMERICA – RELOCATING MEMORIES** deals with current forms of remembrance and commemoration in Manzanar, a former internment camp for Japanese-Americans during World War II in California. Every year, survivors, their relatives and activists meet there to commemorate the forced relocation and internment of over 10,000 people authorized by President Roosevelt through Executive Order 9066. In 1985, Manzanar was officially recognized as a historic memorial site of national significance. The video focuses on the various historical, political

and visual narratives in order to capture how and in what form the historical events are currently remembered, represented and reconstructed. The historical photographs used in the video are by Ansel Adams and Dorothea Lange, who photographed Manzanar between 1942–1945 on behalf of the War Relocation Authority.



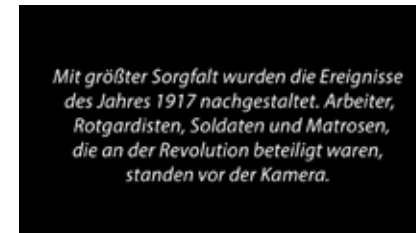
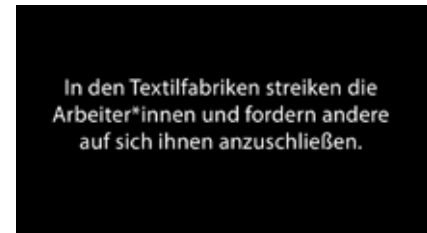
## NEVERTHELESS... the distance to the past can be measured DESPITE EVERYTHING... it is necessary to constantly compare utopian moments and alternatives with social realities, 2017/18

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 – Video installation, HD video, 33:35', HD video, 11:28'

[www.vimeo.com/album/4127337](http://www.vimeo.com/album/4127337)  
Password: Schroeder\_VIDEOWORKS



Exhibition view Are you satisfied?, Stadtgalerie Kiel, 2018 and video stills



In the video **NEVERTHELESS... THE DISTANCE TO THE PAST CAN BE MEASURED**, Luise Schröder interviews the author Bini Adamczak on aspects and questions of the Russian Revolution of 1917. The interview deals with forms of hegemonic historiography, gender constructions, images of women\*, solidarities and the unrealized potentials inherent in the past. The video makes methodological perspectives and approaches of contemporary left-wing and feminist research visible. A second video **DESPITE EVERYTHING... IT IS NECESSARY TO CONSTANTLY**

**COMPARE UTOPIAN MOMENTS AND ALTERNATIVES WITH SOCIAL REALITIES** attempts to relate these approaches to the present and shows statements and short interview sequences with participants of the International Women\*s Day demonstration on March 8, 2018 in Leipzig.

## THE FORGOTTEN MOBILIZATION, 2017

Die vergessene Mobilisierung – Luise Schröder in collaboration with type designer Reymund Schröder, Anika Rosen and Sabine Merkel, memorial plaque in public space, enamel/oak, 49 × 72 cm; poster 66 × 96 cm, edition: 10 000, font: Friedlaender; HD video, 10:37'



Exhibition view, Old Prison, Lutherstadt Wittenberg, 2017

**THE FORGOTTEN MOBILIZATION** (Die vergessene Mobilisierung) is dedicated to the relationship between historiography, gender and urban space using the example of Lutherstadt Wittenberg. Creating a fictitious scenario – the women\*s general strike in Wittenberg on May 4th, 1987 – Luise Schröder questions the patriarchal representations of the city's history. With a memorial plaque in public space, the artist commemorates the strike and at the same time encourages people to reflect on the relevance of women's history in public memory. The typeface Friedlaender

by Reymund Schröder is a homage to the Jewish typeface designer Elisabeth Friedländer and was developed especially for the memorial plaque. The two-sided poster provides information about the reasons for and the course of the fictitious strike. The installation and intervention is complemented by a video showing suggestions from Wittenberg residents as to which women\* in the town should be mentioned on memorial plaques. These suggestions are based on a public survey conducted by the artist as part of her research on site.

## SHE TAKES A HAND HERSELF IN HISTORY, 2015

Installation, wallpaper, 299 × 425 cm; six HD videos, 1' each; interview fragments, HD video, 11'

[www.vimeo.com/album/4127337](http://www.vimeo.com/album/4127337)  
Password: Schroeder\_VIDEOWORKS



Exhibition view Art Space, Tel Aviv, Israel 2015 and video stills



The installation **SHE TAKES A HAND HERSELF IN HISTORY** examines a disappearing socialist utopia in Israel – the kibbutz. The work is based on reenactments 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, as well as interviews with young women in the kibbutz today, the artist questions and sorts her own attitudes in relation to 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 societal visual memories.

## rePRESENT2014

verGEGENWÄRTIGEN – Installation in public space, 7 panels, postcard

[www.vimeo.com/album/4127337](http://www.vimeo.com/album/4127337)  
Password: Schroeder\_VIDEOWORKS



Installation views in public space, Flössberg / Beucha, district of Leipzig 2014



A concentration camp was located on the country road between Flössberg and Beucha in the district of Leipzig between November 1944 and April 1945. On behalf of the Hugo-Schneider-AG (HASAG), warheads for bazookas were to be manufactured there by around 1900 mainly Jewish prisoners. Many of the prisoners died due to the living and working conditions in the camp or as a result of brutal mistreatment by the guards. **rePRESENT** consists of seven life-size panels made up of partially overpainted

photographs that function as artistic references and memorials in public spaces. The people (residents of Flössberg and Beucha) point to something invisible in the background and thus refer to the former location of the camp, which is almost invisible today.

## THE HISTORICAL FRONT, 2013

Die historische Front – Installation, three videos, 3:56', 0:12', 7:47'; four photogravures, 66 × 89 cm, framed; catalogue

[www.vimeo.com/album/4127337](http://www.vimeo.com/album/4127337)  
Password: Schroeder\_VIDEOWORKS



The installation **THE HISTORICAL FRONT** deals with the monument "The Victory of the Red Army over Fascism" designed by Vincenc Makovský, which was inaugurated on April 26th, 1955 on Moravian Square in Brno, Czech Republic. The artistic work addresses the temporary absence of the monument in the course of its restoration, its change of location and the redesign of the original site. The handling of the various transformation processes also reflects the way society deals with socialist monuments and memorials at the present day. At the same time, the underlying constructions of historical narratives are made visible, enabling reflection on their significance, impact and the transformation of social cultures of remembrance.



Exhibition views video projection and photogravures, Kunstverein Bielefeld, 2014

## A NATIONAL MONUMENT CONSISTING OF A FOUNTAIN WITH A SINKING STONE, ON WHICH A FRESH FLOWER IS PLACED EVERY DAY, 2013

Ein Nationales Denkmal, bestehend aus einem Brunnen mit einem versenkbaren Stein, auf dem täglich eine frische Blume liegt – Installation, projection, HD video, 8:05', monitor, HD video, 5:06', loop, projection display, 7 chairs

[www.vimeo.com/album/4127337](http://www.vimeo.com/album/4127337)

Password: Schroeder\_VIDEOWORKS



Installation views in the group exhibition, Galerie Eigen+Art Leipzig, 2013 and video stills



On October 24, 2012, the Memorial to the Sinti and Roma of Europe Murdered under National Socialism was officially inaugurated in Berlin after almost twenty years of political debate. A fenced-in public viewing area was set up to complement the official event. A screen provided visitors with a live broadcast of the state-staged act of remembrance. The event that was to be visualized was both present and absent in the historical and

contemporary sense. The work attempts to make visible forms and manifestations of the mediation, representation and instrumentalization of history.

## FACING THE SCENE, 2011

Video projection, HD video, 16:9, 17:30', Luise Schröder and Anna Baranowski



Exhibition views Galerie Eigen+Art Leipzig, 2013; 7th Berlin Biennale for Contemporary Art FORGET FEAR, KW Institute for Contemporary Art, 2012 and video stills

In Swiebodzin, on the transit route between Berlin and Warsaw, the world's largest Jesus statue to date was inaugurated in November 2010. The film **FACING THE SCENE** documents both the construction and preparation of the inauguration ceremony, as well as the dismantling that took place at the end of the event, without showing the statue itself. The film thematizes the interactions between modernity and tradition, urbanity and the periphery, consumerism and modern demonstrations of power. It also enables reflection on the societal, social, political and religious dimensions of such spectacular and mass-media staged major events.



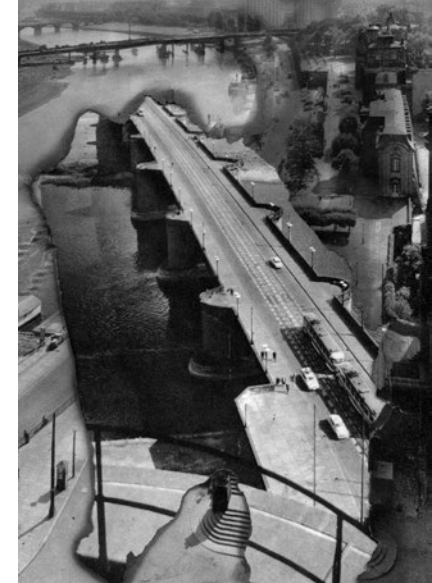
## SHAPING THE MYTH, 2011

Arbeit am Mythos – Installation, seven archive prints on Hahnemühle Photo Rag, 70 × 100 cm, framed;  
Projection, HD video, 7:34'

[www.vimeo.com/album/4127337](http://www.vimeo.com/album/4127337)  
Password: Schroeder\_VIDEOWORKS



Exhibition view gute aussichten 2011/2012 - New German Photography, Deichtorhallen Hamburg, 2012 and video stills



**SHAPING THE MYTH** (Arbeit am Mythos) deals with the myth of Dresden, its visual reproduction and its ongoing ideological and political reconfiguration within the present. The video, an abstract re-enactment, makes symbolic reference to the bombing of 1945 and the great flood of 2002. The resulting images resemble palimpsests, which are created by processing the historical books, the so-called historical source material, and which allow the traces of the intervention (fire, water, earth, air) to emerge

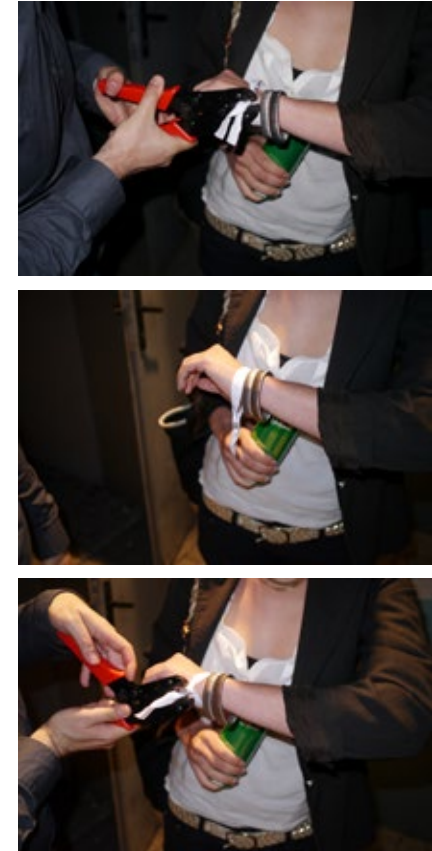
visibly. Both the video and the seven images stand in a tense relationship to one another and mark the ambivalence between beauty, nostalgia, a backward-looking approach and calculated historical narratives.

## PROJECTION OF A REVOLUTION, 2010

Projektion einer Revolution – Performative installation, glass pane, 120 × 220 cm, written plot: invent yourselves now, HD video, 4:46'



Exhibition view Kunstverein Leipzig, 2012, und Videostills

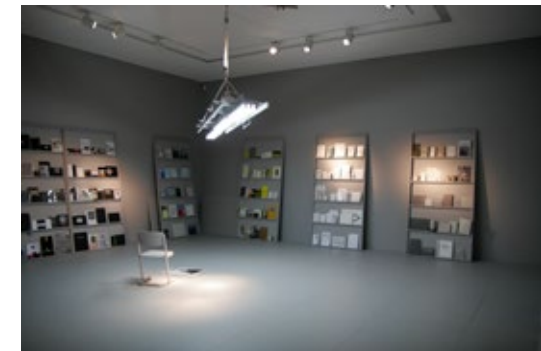
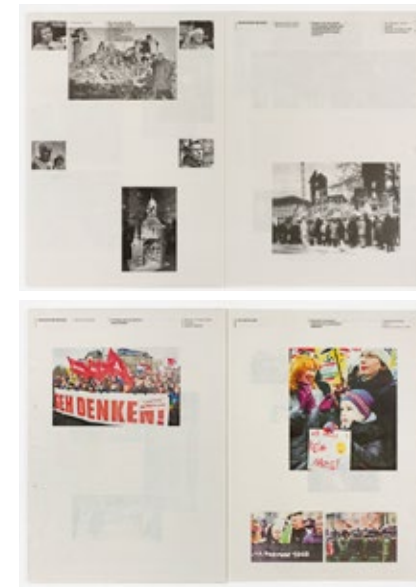
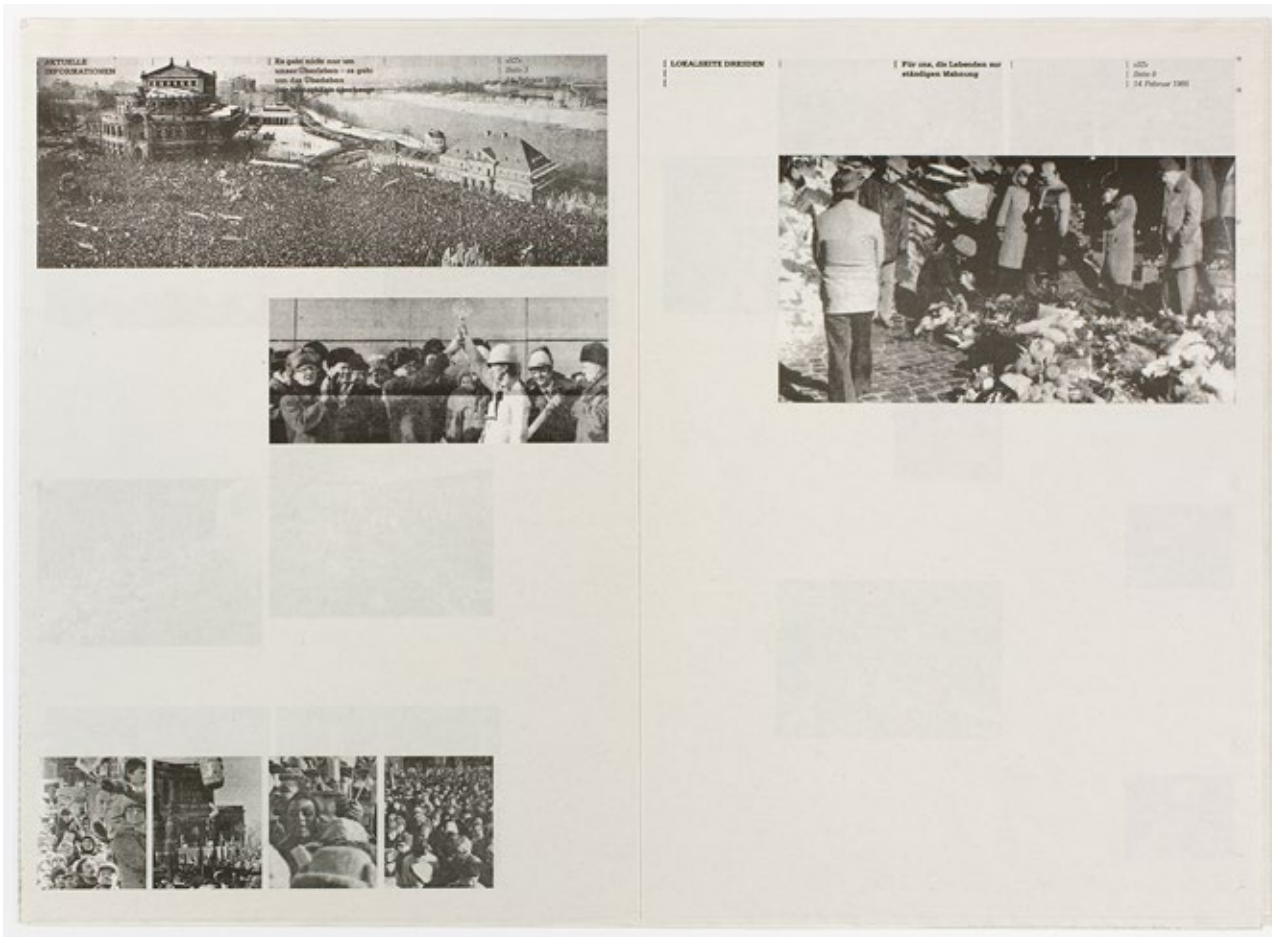


**PROJECTION OF A REVOLUTION** (Projektion einer Revolution) was created during the 20th anniversary of the so-called Peaceful Revolution in Leipzig. The video work shows the dress rehearsal of an ARD correspondent and her team for the live broadcast of the 6 p.m. news on October 9, 2009 from the perspective of the waiting audience. According to the organizers, both the re-enactment of the events of 1989 and the accompanying political and media interpretation of the situation

at the time were intended to actively contribute to creating a historical awareness among the participants in order to facilitate a shared identification with the German Unity project. The slogan "invent yourselves now" as well as the performative action of handing out ribbons to the visitors simulates the event-oriented community of interpretation in the exhibition space and at the same time focuses on the possibilities of real social action.

## FEBRUARY, 13/14 1945, 2009

13./14. Februar 1945 – Newspaper, 25,4 × 34,7 cm, offset print



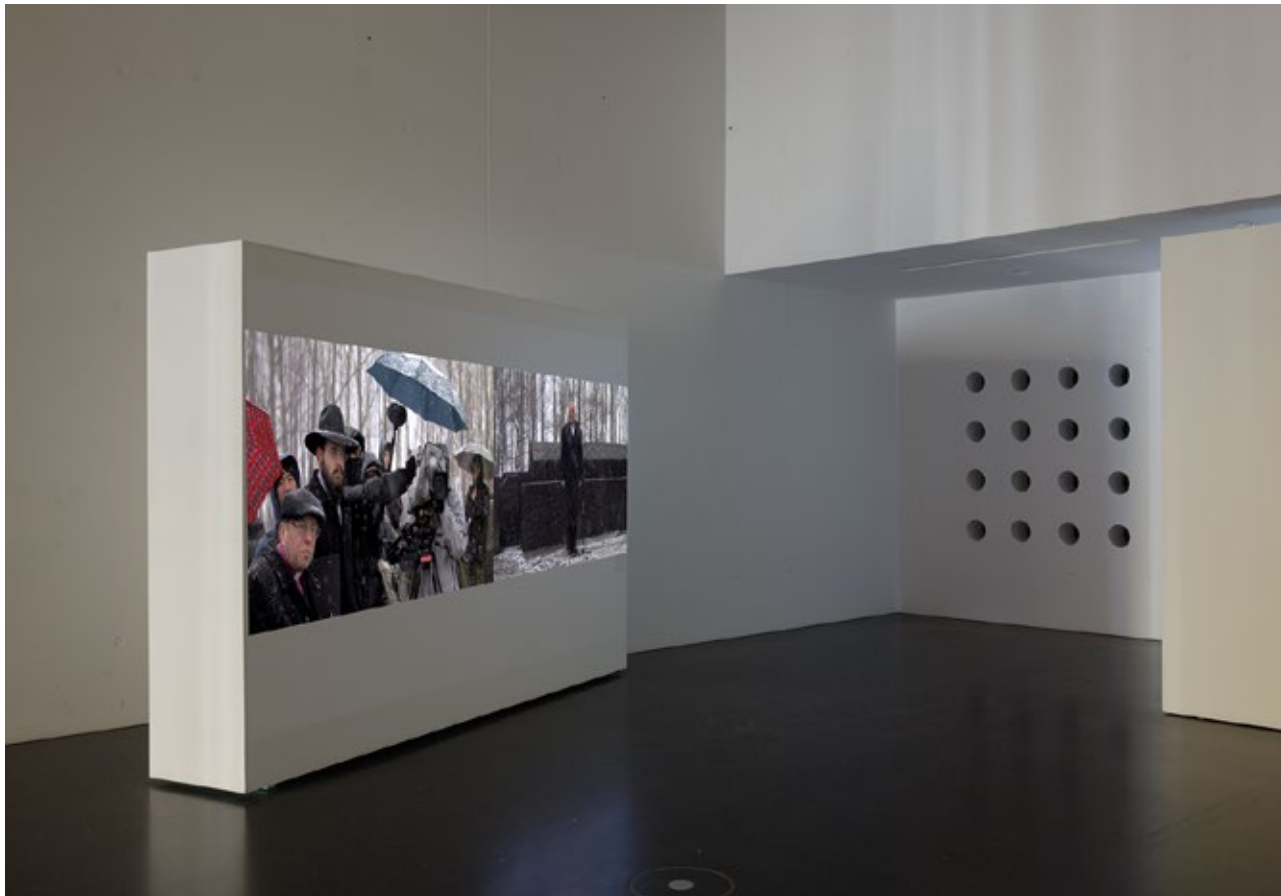
Newspaper pages and installation views NO-ISBN-The museum as a company Bernhard Cella/Salon für Kunstbuch, Galerie für Zeitgenössische Kunst Leipzig, 2010

The work **FEBRUARY 13/14, 1945** deals with collective visual memory and its transformation in the media. The starting point for this are press images of the commemorative ceremonies on the occasion of the bombing of the city of Dresden on the night of February 13–14, 1945, which were published in the *Sächsische Zeitung* between 1950 and 2009. On different levels, the work reflects on the history of the newspaper as a mass medium on the one hand, and on the other, it examines photography as a

testimony and document of historical events. In doing so, it analyzes the changing visual language over the years within two different political systems and at the same time enables reflection on the (medial) handling of history and its construction.

## JANUARY 27TH, 2008

27. Januar 2008 – Two-channel video projection, HD video, 7:31'



Exhibition view Remembering Flash Forward, Kunstverein Ludwigsburg, 2014 and video stills



**JANUARY 27TH, 2008** (27. Januar 2008) documents the commemoration ceremonies in Auschwitz-Birkenau, which remember the liberation of the concentration camp by the Red Army in 1945. The video recordings were made on this day on the former campgrounds. The participants in the commemoration ceremony can be seen waiting together for the official speeches and eulogies to begin.

## EDUCATION



Image: Américo Castilla  
2013

**Postgraduate degree** in Media Art Class for Mass Media Research and Art in Public Media Space, Academy of Visual Arts Leipzig

2011 **Diploma Fine Arts** (Photography/ Media Art) with distinction  
2004–2011 **Studies in Photography and Media Art**

Academy of Fine Arts Leipzig  
Prof. Heidi Specker, Prof. Günther Selichar

2001–2003 **Studies in General and Comparative Literature, Art History, Arabic Studies,**  
Free University Berlin

## SOLO EXHIBITIONS

- 2025 **alpha nova & galerie futura, Berlin** Die Antwort lautet: NEIN  
**Berlin Artistic Research Programme, Berlin**  
Immer laut zu sagen, was ist und ich will
- 2023 **Labor Neunzehn, Berlin** Kamera Series No. 8
- 2022 **Ateliers Médicis & Installation** in public space, Clichy-sous-bois /  
Montfermeil, France Pierres sans répit Luise Schröder & Chedly Atallah
- 2021 **Galerie Kleindienst, Leipzig** Flying in milk / Kerstin Flake & Luise Schröder
- 2020 **Kunstverein Salzburg, Austria** SpallART Prize Salzburg 2020  
Memory is a ghost
- 2018 **Galerie EIGEN+ART Leipzig** UNAMERICA - Relocating memories
- 2016 **Staatliche Kunsthalle Baden-Baden** She takes a hand herself in history
- 2015 **Art Space Tel Aviv, Israel** Traces
- 2014 **C/O Berlin im Amerikahaus** Arbeit am Mythos  
**Kunstverein Bielefeld** Figures of Remembrance  
**Kunstverein Ludwigsburg** Remembering Flash Forward
- 2012 **ACC-Galerie Weimar** History - a Making of -
- 2011 **Projekt- und Hörgalerie a&v Leipzig** Facing the Scene  
**Tapetenwerk Leipzig** Arbeit am Mythos
- 2006 **Brotfabrik Berlin** Hoffnung, Freiheit, Freundschaft Jugend
- 2005 **Goethe-Institut Frankfurt am Main** Hoffnung, Freiheit, Freundschaft Jugend  
**Europäisch-Bulgarisches Kulturzentrum, Sofia, Bulgaria**  
Hoffnung, Freiheit, Freundschaft, Jugend

## GROUP EXHIBITIONS (SELECTION)

- 2026 **Kunstraum Bethanien, Berlin, Germany** Art is not an end in itself
- 2025 **D21 Kunstraum, Leipzig, Germany** Disruptive Structures  
**Schloss Biesdorf, Berlin, Germany** Worin unsere Stärke besteht – to be continued  
**Villa Heike, Berlin, Germany** Das Buch im Bild (The Book in the Picture)
- 2024 **A.K.T Pforzheim, Germany** Im Osten nichts Neues
- 2023 **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  
**Photographic Collection - Permanent Exhibition, Berlinische Galerie**  
**Centre Pompidou, Paris, France** Moviment Festival: Ici et ailleurs
- 2022 **Kunstraum Bethanien, Berlin, Germany** Worin unsere Stärke besteht  
**Le BAL, Paris, France** Rolling paper #4  
**Magasins généraux, Pantin, France** Regards du Grand Paris  
**Musée Carnavalet / Paris History Museum, France**  
Regards du Grand Paris / Pierres sans répit Luise Schröder & Chedly Atallah  
**Zürich Academy of the Arts, Switzerland** Wind Tunnel Festival  
**Institut Francais, Kyoto, Japan** The Crown Project /  
KG+ photography festival satelite
- BIENALSUR - International Biennial of Contemporary Art of the South,**  
**Montevideo, Uruguay** The Crown Project
- 2021 **Fondation Fiminco, Photodays Paris, France** The Crown Project  
**Jardin Villemin, Paris, France** The Crown Project  
**Square de la Tour Saint-Jacques, Paris, France** The Crown Project
- Schloss Neuhausen, Germany** Brandenburgischer Kunstpreis 2021
- Cité Internationale des Arts Paris, France** Der gerissene Horizont
- 2020 **Hamburger Kunsthalle, Hamburg** 40 Jahre UNO-Flüchtlingshilfe  
**Kunstmuseum Bonn, Bonn** 40 Jahre UNO-Flüchtlingshilfe  
**Berlinische Galerie, Berlin** 40 Jahre 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 Kibbutz
- 2019 **KV Leipzig, Germany** Please divide in groups of II or III  
**Motorenhalle Dresden, Germany** Utopien - Besetzung, Belegung,  
Bespielung, Bemächtigung, Besetzung und Verwendung  
**Künstlerbund Berlin, Germany** Die wir nie gewesen sind
- VAA Nida Art Colony Vilnius, Litauen** International Photography Symposium
- FLUCA Austrian Cultural Pavilion, Plovdiv, Bulgarien** Projektion  
Plovdiv European Capital of Culture 2019
- Rencontres International Paris/Berlin, Paris, Frankreich** Projektion
- Galerie im Körnerpark, Berlin** Are you satisfied?
- 2018 **Kunstverein Jena Botho-Graef-Kunstpreis** für Kunst im öffentlichen Raum 2018  
**Academic Film Center, Belgrade, Serbien** Alternative Film/Video Festival  
**Hellerau European Center for the Arts, Dresden**  
**Polski Transfer Festival for Contemporary Polish Theatre**  
**PHOTO ISRAEL** Internationales Fotografie Festival #6, Tel Aviv, Israel
- 35. Kassel Dok, Germany** Documentary/Video/Art, Kassel Projection
- Stadtgalerie Kiel, Germany** Are you satisfied?
- Haeselburg Gera** Arbeit am Mythos Orient und Okzident
- The Cologne Art Book Fair** 2018
- Kunsthaus Graz/Kultur, Austria** Glaube Liebe Hoffnung
- Deichtorhallen Hamburg, Germany** gute aussichten deluxe
- Redtory Art Center - Guangzhu, China** Kibbutz 1912-2017

2017	<p><b>Art Gallery - Shantou University, China</b>  <b>Pushkinskaya 10, Sankt Petersburg, Russia</b> A Romance with Revolution  <b>Kunstraum D21, Leipzig, Germany</b> Constitution  <b>ACC-Galerie Weimar, Germany</b> A Romance with Revolution  <b>Lutherstadt Wittenberg</b> Old Prison Luther und die Avantgarde  <b>Museo de la Cancillería, Mexico City</b> gute aussichten deluxe  <b>Motorenhalle Dresden, Germany</b> OCCUPATION  <b>Landesvertretung Sachsen, Berlin</b> New Acquisitions 2016  <b>Ausstellungsraum Klingental, Basel, Switzerland</b> semantic RIOTS  <b>Museum Beit Sturman, Ein Harod, Israel</b>                  Zipora David / Pioneer Women Photographer  <b>Leipziger Baumwollspinnerei Halle 14, Germany</b>                  WIN/WIN – New Acquisitions 2016  <b>Stadtgalerie Kiel, Germany</b> in collaboration with Perspektive³                  DER DRITTE BLICK - Photographic Perspectives of a Generation in Transition  <b>Weserburg Museum für Moderne Kunst Bremen, Germany</b>                  Young Collections 03 - Collection Ivo Wessel  <b>Willy-Brandt-Haus, Berlin</b> in collaboration with Perspektive³                  DER DRITTE BLICK - Photographic Perspectives of a Generation in Transition  <b>Gallery EIGEN + ART Berlin</b>  <b>KV-Verein für Zeitgenössische Kunst Leipzig, Germany</b> Best Evidence Rule  <b>Grassi Museum of applied Arts Leipzig, Germany</b>                  2.5.0. Object is Meditation and Poetry  <b>Center for Contemporary Art FUTURA Prague, Czech Republic</b>                  ODHALENÍ/ENTHÜLLUNG  <b>Kunstsammlungen Zwickau, Germany</b>                  Max-Pechstein-Förderpreis der Stadt Zwickau  <b>Leipziger Baumwollspinnerei Halle 14, Germany</b> THE SUPERSHOW  <b>Kunstverein Gera, Germany</b> Warten auf Gott  <b>Leipziger Baumwollspinnerei Halle 14, Germany</b>                  WIN/WIN– New Acquisitions 2012  <b>House of the Arts, Brno, Czech Republic</b> Reading the Cities  <b>Bundeskunsthalle, Bonn, Germany</b> Atlas 2013  <b>Gallery EIGEN+ART, Leipzig, Germany</b>  <b>Kunstverein Leipzig</b> Leistung! Kraft, Spiel und Zerstreung  <b>Haus der Kulturen der Welt, Berlin, Germany</b> Europe n  <b>7. Berlin Biennale, KW Institute for Contemporary Art, Berlin</b>  <b>Deichtorhallen, Hamburg</b> gute aussichten 2011/2012 new german photography  <b>Fotoforum Innsbruck, Austria</b> gute aussichten 2011/2012  <b>Goethe Institut Washington DC, USA</b> gute aussichten 2011/2012  <b>Fotomuseum Winthertur, Switzerland</b> plat(t)form 12  <b>Les Rencontres du cinéma documentaire Montreuil, Frankreich</b>  <b>DHM Deutsches Historisches Museum, Berlin, Germany</b>                  Forever Young - 50 Years German Youth Photo Award  <b>Museum für Fotografie, Berlin, Germany</b>                  gute aussichten 2011/2012 new german photography  <b>Fondazione Fotografia, Modena, Italy</b> Gate 11  <b>Gallery EIGEN+ART, Berlin, Germany</b> Labor  <b>Galeria VHS, Szczecin, Poland</b> Basic Instincts  <b>Zeughaus Augsburg, Germany</b> Tolerabilis  <b>Aichi Prefectural Museum of Art, Tokio, Japan</b> City Scapes  <b>Fluxus Ministerija, Vilnius, Lithuania</b> Editing spaces.                  Reconsidering the Public.  <b>Pasinger Fabrik, Munich, Germany</b> DORA</p>
2016	
2015	
2014	
2013	
2012	
2011	

2010	<p><b>Galerie für zeitgenössische Kunst Leipzig, Germany</b> Bernhard Cella.                  Salon für Kunstbuch. Ein Kunstwerk als Unternehmen /NO-ISBN  <b>3. International Photobookfestival Kassel, Germany</b>  <b>Galerie für Zeitgenössische Kunst, Leipzig, Germany</b>                  PUZZLE-Permanent Exhibition, Collection 2010/2011  <b>Kunstfilmtag, Düsseldorf</b> Un...schärfen des Dokumentarischen  <b>Black Door Istanbul, Istanbul, Turkey</b> The Black Door Files  <b>Boulevard Parabol, Berlin, Germany</b> Der Blick von hier  <b>Gallery EIGEN + ART Berlin</b> Labor  <b>Cultural Palace Murmansk, Russia</b>  <b>Projekt- und Hörgalerie a&amp;v Leipzig, Germany</b> Fuck the systsem  <b>Royal Academy of Arts, Copenhagen, Denmark</b> Subliminal</p>
2009	
2008	

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## PRIZES, SCHOLARSHIPS & RESIDENCIES

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2026	<b>Working Stipend of the Senat of Berlin</b>
2025	<b>German Photo Book Award</b> , Bronze Medal „Strömungen in Bewegung“
2024/2025	<b>Fellowship Berlin Artistic Research Programme</b>
2023	<b>Neustart +</b> , Stiftung Kunstfonds Bonn, Germany
2022	<b>Neustart Kultur</b> , Stiftung Kunstfonds Bonn, Germany
2021	<b>Residence Ateliers Médicis</b> , Clichy-sous-bois / Montfermeil, France
2020	<b>Young Talent Award in Fine Arts</b> , Federal State of Brandenburg
2019/20	<b>Working Stipend</b> Cultural Foundation of the Free State of Saxony
2019	<b>SpallArt Price Salzburg, Austria 2020</b>
2018/2019	<b>Commission CNAF / Ateliers Médicis: Les Regards du Grand Paris</b>
2018	<b>Working Stipend Photography</b> , France
2016	<b>Working Stipend</b> , Federal State of Brandenburg 2018/2019
2015	<b>Residency Cité Internationale des Arts</b> Paris, France
2014	<b>German Academic Exchange Programm Stipend USA</b>
2013	<b>Residency Villa Aurora</b> , Los Angeles, USA
2012	<b>Working Stipend</b> Stiftung Kunstfonds Bonn, Germany
2011	<b>Working Stipend</b> Cultural Foundation of the Free State of Saxony
	<b>Max-Pechstein-Award</b> of the city of Zwickau
	<b>C/O Talents Award 2012</b>
	<b>gute aussichten 2011/2012</b> – new german photography 2011/2012

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## COLLECTIONS

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2022	<b>Photographic Collection Centre national des arts plastiques</b> (Cnap), France
2021	<b>Photographic Collection, Berlinische Galerie</b> <b>Ministry of Science, Research and Culture of the State of Brandenburg</b>
2016	<b>Kunstfonds</b> , Dresden State Art Collections
2013	<b>Kunstsammlungen Zwickau</b> <b>Kunstfonds</b> , Dresden State Art Collections
2009/2011	<b>Private Collections</b>

**TEACHING/WORKSHOPS (SELECTION)**

2024/2025	<b>Society for Artistic Research</b> , Working Group Artistic Research in Art Education Teaching and Research
2023/2024	<b>Academy of Visual Arts Leipzig</b> , Right-Wing Continuities, The Academy of Visual Arts Leipzig in National Socialism, Teaching Assignment, 2 Semesters
2020 / 2021 / 2022	<b>Mathilde Planck Teaching Assignment Program</b> , State Academy of Fine Arts Stuttgart, Digital and Time-Based Media, Prof. Heba Amin, Teaching Assignment, 1 Semester Intermedia Arts & Design / Installation and Performance, Prof. Antonia Low in cooperation with the Linden Museum Stuttgart and the LindenLAB, Teaching Assignment, 3 Semesters
2022	<b>Haute école des arts du Rhin Mulhouse — Strasbourg, France</b> L'histoire en train de se faire / History in the making, Conferenz and Workshop
2022	<b>Kultur &amp; Kunstraum Lothringer 13 / Academy of Fine Arts, Munich</b> Memory, History and the Power of Images, Workshop
2021	<b>Federal Academy for Cultural Education Wolfenbüttel</b> Doing Archive – Collecting as an Artistic Practice, Workshop
WS 2020/21	<b>University of Greifswald, Caspar David Friedrich Institute</b> Afterimages – Photography, Memory, and History, Teaching Assignment
2019	<b>Federal Academy for Cultural Education Wolfenbüttel</b> Remember – An Artistic Exploration of Monuments and the Culture of Remembrance in Public Space, Workshop
2007–2014	<b>Galerie für Zeitgenössische Kunst, Leipzig</b> Freelance work as an art mediator, various projects and formats

**PUBLICATIONS & CATALOGUES (SELECTION)**

2025	<b>Strömungen in Bewegung</b> , FOTOHOF>EDITION, designed by Anika Rosen, Berlin Artistic Research Programme, Berlin, Artist publication
2023	<b>Outside the box</b> - Zeitschrift für feministische Gesellschaftskritik Magazine <b>Kamera Cahier No. 8</b> , Avarie Publishing Publication <b>Worin unsere Stärke besteht</b> , Distanz Verlag Catalogue
2022	<b>Regards du Grand Paris 2016 - 2021</b> Editions Textuel Catalogue <b>ALMANACH</b> Collective Artist Publication: Chedly Atallah, Léandre Bernard-Brunel, Sébastien Gschwind, Sophie Pugnet, Marion Markowitz, Emmanuel Saulnier (dir.) Catalogue
2020	<b>Im Moment Neue Forschungen zur Fotografie in Sachsen und der Lausitz</b> Catalogue <b>Erkundungsbohrungen. Ein dezentrales Denkmal für Eduard Rosenthal</b> Catalogue
2018	<b>Arbeit am Mythos</b> . Orient und Okzident Xenemioi, Berlin Catalogue <b>GUTE AUSSICHTEN DELUXE – new german photography</b> Catalogue <b>2.5.0. Object is Meditation and Poetry</b> Grassi Museum for Applied Arts Leipzig Catalogue
2017	<b>Luther und die Avantgarde</b> Catalogue
2016	<b>Junge Sammlungen 03 „Der Raum zwischen den Personen kann die Decke tragen“</b> - Collection Ivo Wessel, Weserburg Museum of Modern Art Catalogue <b>Arbeit am Mythos</b> , Luise Schröder und Hannah Petersohn
2014	<b>Talents 30</b> , C/O Berlin Foundation & Deutscher Kunstverlag Catalogue <b>Ortsbegehung</b> Erfahrungen und Ergebnisse zur lokalen Auseinandersetzung mit Shoah und Täterschaft by Weiterdenken - Heinrich Böll Stiftung Sachsen
2013	<b>Die historische Front</b> Artist Publication- and Catalogue on the occasion of the Max-Pechstein-Förderpreis of the city of Zwickau <b>Atlas 2013</b> Kunsthalle Bonn Catalogue <b>Die Zukunft des Vergangenen</b> Catalogue
2012	<b>Editing spaces. Reconsidering the public</b> Arte Fakt Verlagsanstalt Jena Catalogue
2011	<b>gute aussichten -junge deutsche fotografie 2011/ 2012</b> Katalog <b>Tolerabilis</b> Catalogue <b>DORA</b> Eine künstlerische Auseinandersetzung mit Erinnerungskultur Catalogue
2010	<b>Un...schärfen des Dokumentarischen</b> Kunstfilmtag 10 Catalogue
2009	<b>On Plein Air</b> Arte Fakt Verlagsanstalt, Jena Catalogue <b>13./14. Februar 1945</b> Artist Publication
2005	<b>Hoffnung, Freiheit, Freundschaft, Jugend</b> German-Bulgarian Artist Publication