

Franziska Ostermann

Portfolio // Extracts

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SELFOBSERVATIONS

What do the photographic self-portraits that wake in the networks as avatars do while we surf or sleep? Photographic splinters of views of our selves represent our identity in a place that we ourselves cannot enter. The physicality itself becomes a barrier to its own representation. Photography can act as a mediator between the real and the virtual. In the form of a photograph, the body can cross the threshold from the physical, real world into the virtuality of the digital.

But this transformation is not the exact opposite to its original form. The I transported is a different one.

In photographs, views of faces become outsourced fragments of an ego that find their own identity in the virtuality of the digital and the Internet and develop a second reality, independent of their creator.

They floatingly form a new shape. I examine these splinter identities, revolve around them and make them visible on the intermediate level between virtuality and reality. By directing multiple selfies on duplicated smartphones of past selves onto myself, I communicate with versions of myself and allow the views that are otherwise separated by time to meet in the pictorial space of photography. I assemble and interweave photographic elements in the virtual image space, condense temporal processes in the same way as I make the visual condensation of the virtual world visible. The photographic image montages are printed IRL behind acrylic glass, in URL they appear behind illuminated screens.

The material in which they appear in exhibitions is based on the aesthetics of displays and thus places the image content in a context between digitality and reality.

digital photographic prints behind acrylic glass

dimensions 120cm x 90cm, 120cm x90cm, 80cm x80cm, 30cm x40cm





















*Installationview of the series SELFOBSERVATIONS, 2021
The images are accompanied by the sound installation „on skin and screens“.*

SPACIAL POEMS

In a digitally constructed space, poems in English and German language, written by the artist and writer Franziska Ostermann between 2015 and 2023, float. The landscape the poems are situated in is made of digital abstractions of the carrier materials through which writing was historically handed down: Stone formations, wax pools and paper constructs meet the viewer in the aesthetics of the digital and thus include the most contemporary carrier medium, the screen.

From the spoken word, the poems descend into a visual form as text and appear as a corporeal form in a three-dimensional space. Under the roof of the visual, the spacial poems encounter the viewer as images. In the space of the poem, the words float like particles and, in their constellation, suggest a reading direction that the viewer can recompose. The pictorial texts offer a reading direction through their interstices, which lead from word to word. The legibility of different passages of the poems varies and appears differently dominant - catches the eye at different speeds and levels of clarity. In this way, the reader is guided to move in and around a text, to move it, to understand it with different levels of meaning and its words in changing weights. Unlike texts, which the brain primarily perceives in a linear manner, images are perceived and deciphered in their parts rather simultaneously. Different ways of approaching a poem are presented through the shape transformation from spoken to written to pictorially-spacially formed word.

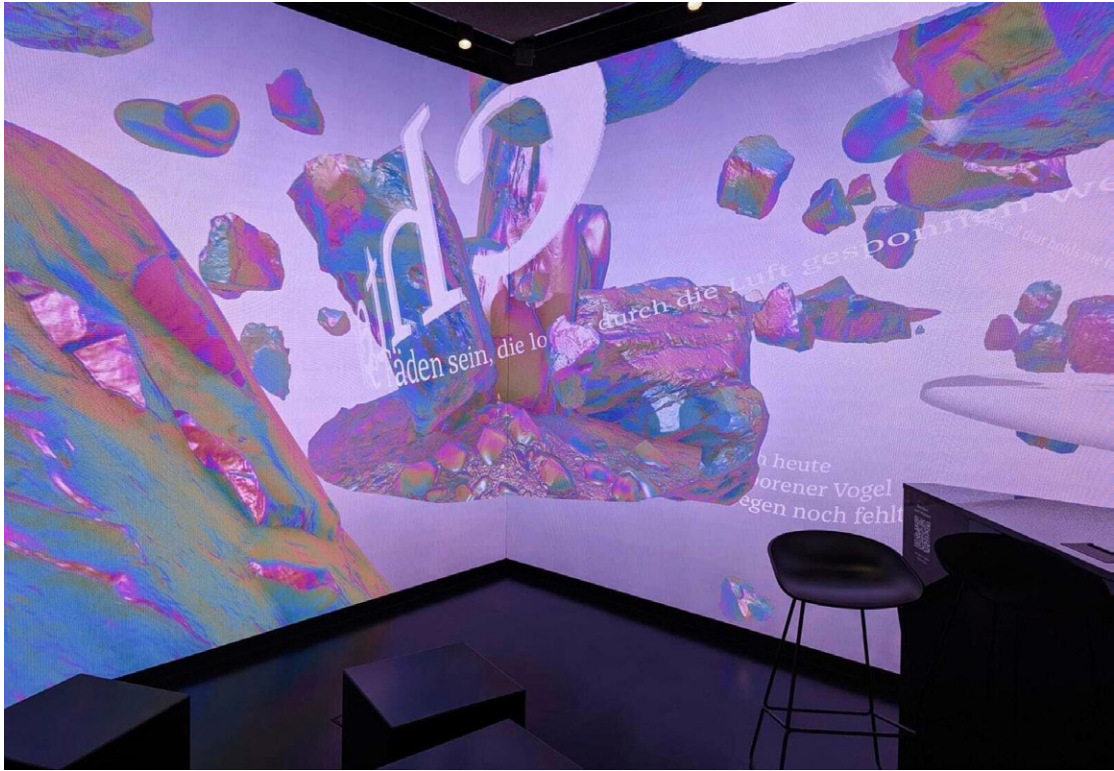
Generative computerbased VR application

Can be installed room-specifically, e.g. as a 270 degree rendering, a 360 degree installation, via VR glasses or as a video/film on a screen



Rendering of the computerbased application SPACIAL POEMS

To watch a video please visit
https://www.youtube.com/watch?v=nS5y2_-sIW8



installationview SPACIAL POEMS at the O2 Studio @ ALEXA Berlin

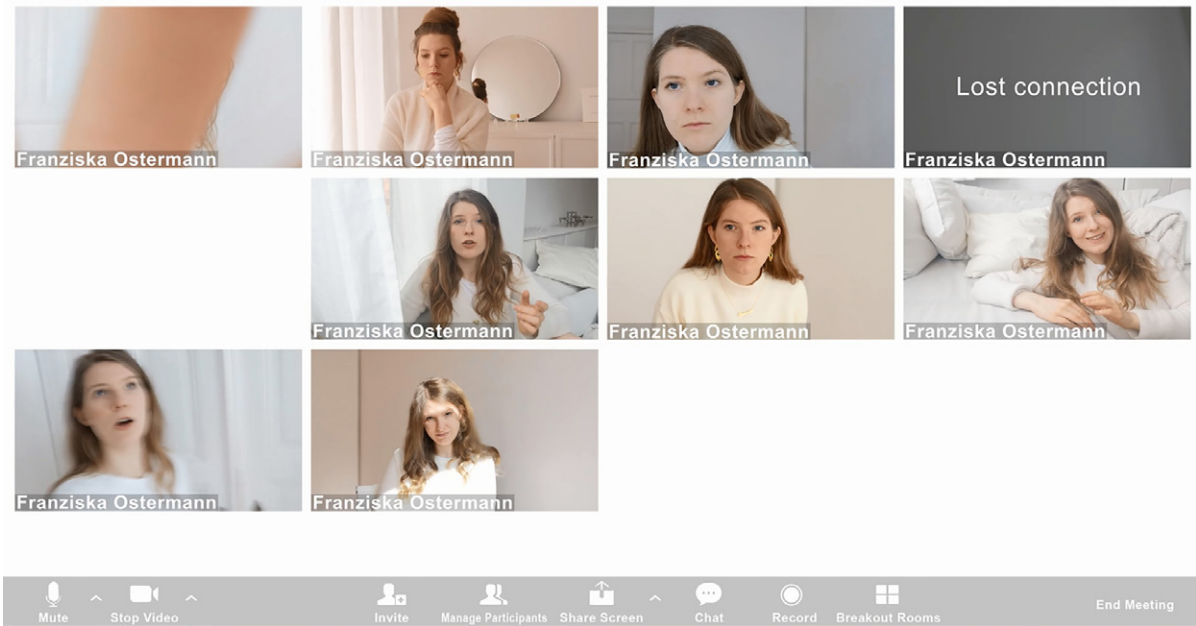
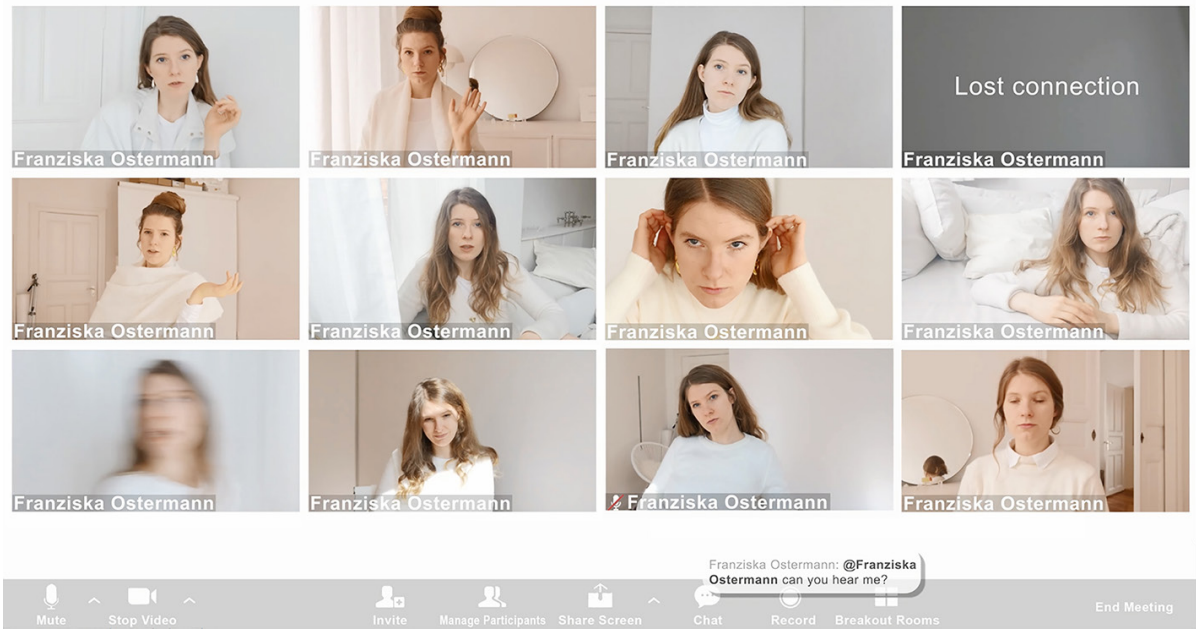
Can you hear me?

two channel video, 01:06 minutes, 16:9, 2021

Staging a Zoom-Call with myself, I let splinters of me interact with each other.

Versions of myself meet in the virtual room. Trying to form a connection, they can not seem to overcome the threshold separating them, their dialogues never meet. While one asks “Can you hear me?” another one negates, nods or informs the others of a lost signal.

In the concrete world, the separation between them would be the flow of time that places them in a linear, consecutive order. In my video work “Can you hear me”, that notion is the digital. While it gives them the room to encounter free of the orders of time, the technical itself becomes a symbol of their separation.



Stills of the videowork CAN YOU HEAR ME?



Installationview CAN YOU HEAR ME?, Arts & Culture Festival Leipzig, 2021

To watch the full video please visit
<https://www.youtube.com/watch?v=y5jPynIrt4s>

ON PHONES

Single channel video loop, 4:3, 2022

In an undefined, digitally composed room, a photographic figure is situated as if lying on phones. On closer inspection, movements emanating from the figure can be discerned: a flexing of the knuckles, a blink of the eyes, a slight turn of the feet, an arch of breathing. These movements refer to a living body. In the physical act of keeping still, they are the ones that inevitably lead the endeavor ad absurdum. Only death separates the living from these signifiers of life. The life-bound state of complete stillness is unattainable. Through photography, the body can pass that threshold. Becoming a photograph, the body gives its mobility and its three-dimensionality to the medium. The captured position of the body appears extended to infinity in the photograph. Like a sequence of a single, constantly duplicated image. The signifiers of life have left the body with the formation of the image. I synthesize these movements that photography retains and lead them back to the transformed body in the process of digital animation. Virtual and physical corporeality, living body and virtual physicality, merge. The breaks in keeping still, the small motions, become the focal point of the work and place it in a context between photography and moving images, nature and artificiality, physicality and virtuality.

To watch the full video please visit

https://misa.art/collections/franziska-ostermann-1/products/franziska-ostermann_on-phones_2022



I DON'T REMEMBER IF I WAS A MIRROR OR A PHONE

Single channel video loop, 16:9, 2022

„I don't remember if I was a mirror or a phone“ is questioning the photographic gesture by leading it ad absurdum in a digital space. The title, refering to a missing piece in the animation, the expected phone in the phonecase, places the gesture of photographing above the actual act of taking a picture. The apparatus becomes interchangeable.

A figure seated on a reflective surface holds a selfie stick in her raised hands, which appear to hold a smartphone. The character's arms are articulated and rotate the apparatus at a shallow angle: the rest of the image is motionless. There is a white shadow on the face turned towards the smartphone display, it moves as the apparatus rotates. It appears as if the character is taking a photographic self-portrait using a flash. Or does she hold a mirror in the apparatus that reflects the incident light onto her face? The flash, which in its singularity coincides with the trigger moment, seems to have been detached from it and, contrary to its nature, expanded in mobility into infinity. Photography and video merge. A closer look reveals that the smartphone holder is just a case clamped. The cut-outs for the smartphone camera let the view through to the background. The flash was subsequently placed on the image and digitally animated with the hand movement. The photographic gesture is theoretical. The camera becomes interchangeable. The photographic act is brought into focus via the animation. In fact, it is already complete when the original image is created. Video and digitality reflect the mediality of photography. The surface on which the figure is placed seems to flow away. A tablet shown becomes liquid and slides down the edge of the picture with the neighboring parts. This glitch refers to the digital, changeable materiality of the meta-reality in which the work is situated.

To watch the full video please visit
<https://studio.youtube.com/video/5n32msMxQrQ/edit>



FIRN

Firn is a form of snow that outlasts a defrosting period and increases its density over time.

7 photomontages, Hahnemühle fine art prints on wood á 95 cm x 100 cm / 120 cm, 2016

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

Ausstellungsansicht FIRN



Ausstellungsansicht der Arbeit FIRN auf Gut Wittmoldt, 2018









Off Faces

Covered in white satin bodies form into figures. Their physicality reveals itself through the force of gravity to which the figures appear to be subject. Shadows, touches and directions of flow describe positions.

In the image montage, several views are interwoven into one. Clear, recognizable figures dissolve in their duplication. The figures do not show any faces. Identification thereby remains denied. Where does identity begin and where does it end? Which gestures reveal a movement or shape to be human?

The withheld look onto a face draws the focus onto something else. The hands become protagonists of the emerging figures. They operate the self-timer, they create the photograph. They ban the figures they entail.

Hands too are witnesses of identity: It can be attested and insured via the narrow lines of the fingertips be it in crime or on smartphones. The hands hold a threshold function between the physical and the digital world.

They translate the satin covered figures into a photograph triggering the shutter release.

The resulting image visualizes this process. In the form of a photograph, the figure crosses the threshold from the physical world into the digital. The hands become the symbol of this transformation. Not only over the shutter release, but also on screens and displays they let two worlds touch. On the surfaces of screens dimensions merge and collide at their tips.

10 photographic montages,

Fine Art Prints on high gloss photographic paper, mounted on alu diboond
measurements between 96,4cm x70 cm and 96,4cm x 90cm















White Lettering

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

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







t.l. Exhibition view *WHITE LETTERING*, Kunsthau Hänsch, Kappeln 2017

t.r. close up *WHITE LETTERING IX*

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

DOUBLEPORTRAIT ON SILK
140 cm x 140 cm, photography on silk



Installationview, Gut Wittmoldt, 2018

ARTIST STATEMENT | SHORT BIO

Franziska Ostermann (*1992, Northern Germany) was born into the physical world and grew up alongside the internet. Her own existence, online and offline, is the starting point of her work. As a multimedia artist, her main interests are contemporary photography, video and writing as well as their intersection. In her work she explores virtuality, matters of identity and the internet. For almost ten years now, she has worn only white. The none-color reflects deeply onto her photographs, texts and videos. She has been awarded by the British Journal of Photography and was selected as a FRESH EYES european talent 2021 by GUP Magazine. Her Selfportrait FIRN was published on the cover of ProfiFoto magazine. She has been granted the award for uprising artist by the Bundesverband Bildender Künstler Schleswig-Holstein as well as the The New Talent Award by Canon and ProfiFoto magazine twice. Her poetry debut OSZIT was published by the Muthesius University of Fine Arts and her poems were published in literature magazines such as Mosaik, Signaturen or Archipel. Franziska Ostermann has taken part in numerous exhibitions nationally and internationally, for example in Korea, Hungary, the US, Paraguay, the Netherlands, Italy, Russia, Switzerland, Austria, Sweden or France.

CV

*21.11.1992 in Kiel

studies

2012-2018

Muthesius University of Fine Arts and Design B.A. at the department of photography &

M.A. at the department of photography and the department of "Sprache& Gestalt " / "Language & Figure"

exhibitions (selection)

2023

Agora Gallery, The Chelsea International Photography Competition, New York City

Beyond, soloshow, presented by Meet Frida, Galerie Kollaborativ, Berlin

Filmfest Schleswig-Holstein, Kiel

Monat der Fotografie OFF, Berlin

ImageNation Paris, Just Women, Paris

Fotoszene Köln, Beiste Kunstraum Satellite, Pulsar

2022

Just Women, ImageNation international photo exhibition, Galerie Joseph Le Palais, Paris, France

Paratissima, Cavallerizza Torino, Ground control, Turin, Italy

How We Feel, digital curation, Misa.art, Internet

Triennial of Photography, Meet Frida, Hamburg, Germany

Waterkant Festival, with misa.art, Kiel, Germany

Stuttgarter Filmwinter, Germany

Just Women, ImageNation international photo exhibition, Fondazione Luciana Matalon, Milan, Italy

Forum Stadtpark Graz, Austria

Cowgirl Gallery, Connection, Malmö, Sweden

Haus der Statistik, with Pilotenküche Leipzig, Berlin, Germany

Atelierhaus im Anscharpark, Request, Kiel, Germany

Phest/ Pensiercorrenti Festival, Ground Control, Locorotondo, Italy

2021

Deichtorhallen, PHOXXI, annual offers of the circle of friends of photography, Hamburg

British Journal of Photography, Edition 365, New Art City

Der Greif, Guest Room: Anika Meier

PhEST- International festival of photography and arts, Monopoli, Italy

Arts & Culture Festival 21, Leipzig, Germany

Steirischer Herbst, parallel program, video art is distant, Austria

Goethe Institute Paraguay, day of German Unity, Asunción, Paraguay

Belgium Shows, Magnolia Collective, Kortrijk, Belgium

Helmut Gallery Leipzig, Soloshow, on skin and screens, Leipzig, Germany

Treat Gallery New York, all the lights: virtual exhibition, New York City, United States of America

Kunsthaus Steffisburg, Communitas III, Steffisburg, Switzerland

Ruth Borchard Collection, curated digital display, United Kingdom

Volta Art Fair, Art Basel, AR-Gallery with MeetFrida, Basel, Switzerland

Lacuna Festivals, International Contemporary Art Festival: Distance, Lacuna Studios, Spain

Czong Institute for Contemporary Art (CICA), #social2021, Korea

Haute Photographie, Amsterdam, Netherlands - cancelled due to Covid-19

Videofensterprojekt, Cologne, Germany

SIILK Gallery, Berlin, Germany

Gallery PH21, Silence, Budapest, Hungary

A&O Kunsthalle, in escalation, Leipzig

Video art is distant, Graz, Austria

FRESH EYES Talents 2021, Keilestraat 9, Rotterdam, Netherlands

Kunstverein der Gegenwart, Liebe in Zeiten von Corona/ Love in times of Corona, Fliesengalerie, Leipzig, Germany

LoosenArt, Window into the Virtual, Rome, Italy

The Smallest Gallery, Soloshow, Graz, Austria

Inside Out Gallery, Project Cairn, Sacramento, United States of America

Florence Contemporary Gallery, far but close: virtual exhibition, Florence, Italy

Fotofestival Schiedam, Post Homo Sapiens, Netherlands

Gallery KUB, Score, with Pilotenküche Leipzig, Germany

IncuArts, force: virtual exhibition, Honolulu, United States of America

Photo Pop Up Fair #7, Düsseldorf, Germany

The Holy Art, rebirth: virtual exhibition, London, England

Fotoclub Kollektiv, Antihero, Berlin, Germany

Spongheim Gallery, Them, virtual exhibition

Affordable Art Fair, presented by #MeetFrida, online/Hamburg, Germany

Photoszene Cologne, Portfoliowalk Sichtbar

Tebbs Contemporary Gallery, movement: virtual exhibition, London, England

Wendy.Network, hivemind: virtual exhibition, Vienna, Austria

Kulturfestival Schleswig-Holstein, reading of OSZIT, Germany

OT-Posterwall, othertypes, Hamburg, Germany

Art Week Rotterdam, book release of FRESH EYES 2021, Netherlands

2020

PEP, New Talents, Berlin

Art Kolkhoz, Vienna

Photo/Media Art Fair - Contemporary Art Ruhr (C.A.R.), Zeche Zollverein, Essen

2019

X-Pon Art Gallery, Hamburg

Steam Machine Engine Learning- Digital Change; granted by the Hoepfner Association

Start Up 2, Ministry of Education, Science and Culture, Kiel

New Members exhibition, BBK, Brunswiker Pavillion, Kiel

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

2018

Journey to Kythera, Groupshow, Berlin

BILD WORT ZEIT RAUM, Soloshow, Plön

Photokina,Cologne, with ProfiFoto Magazine and Canon

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

Foto-Reflexionen 06, Northern Germany

Reading at the House of Literature, Kiel

2017

Kunsthau Hänisch, Kappeln

Watch us grow, Erfurt

2016

Freitagssalon Große Bleichen, Hamburg

First Page Gallery, München

commendations

2023

Scholarship at Literarisches Colloquium Berlin

Filmfest Schleswig-Holstein, Can you hear me? nominated as best short-film

2022

Stuttgarter Filmwinter - 2-minutes-shortfilm competition

The Chelsea International Photography Competition, gallery selection, New York City

Passepartou Photo Prize, category: catalog, winner, Rome

Photo Festival Athens, Shortlisted, Athens

Stiftung Kunstfonds scholarship

2021

VG Bildkunst scholarship

British Journal of Photography, Edition365

FRESH EYES European Talent 2021, by GUP Magazine, Amsterdam

Pilotenküche Leipzig, international online residency, Leipzig
Kunstpreis Deutschland/ Art Prize Germany, Gallery Depelmann, nominee, Hanover
COCA Project 2021, Center of Contemporary Artists, Rome
Self-Portrait Prize of the Ruth Borchard Collection, Longlisted, London
D31 Art Prize 2021, Finalist, Doncaster
Fine Art Photography Awards: Nominee Kategorie Fine Art, London
Fine Art Photography Awards: Nominee Kategorie Conceptual, London

2020
Scholarship by the Alfred Toepfer Association *Gut Sigger*

2019
Steam machine learning and digital change *Hoepfner Association*
New Talent Award *Profifoto Magazine and Canon*

2018
Grant for emerging artistst *BBK*
New Talent Award 1/18 by *ProfiFoto Magazine and Canon*
Studio Scholarship, Atelierhaus im Anscharpark

2015
Birgitt Bolsmann Grant

2011
Zoom Human Rights, The German Institute for Human Rights

publications (selection)

Vostok, your selfie, Seoul, Korea, 2023
Internet on my skin: Interview on Misa.Art, 2022
Passepartou Photo Prize, Cataloge, Rome, 2022
British Journal of Photography, Edition365, exhibition catalog, 2021
FRESH EYES 2021, GUP Magazine, published during Art Week Rotterdam
Global Young Faculty, Grenzüberschreitungen, Photobook, 2021
Photonews, 4/2021
Meeting Splinters of (Our)Selves, Article by Monique du Plessis, Pilotenküche Leipzig 2021
Am Flutsaum. Gegen das weiße Rauschen der Zeit, Interpretation by Birger Niehaus, Anser Anser, 2021
Q&A with Franziska Ostermann, The Flux Review, 2021
Boomer Gallery, The New Artist, Catalogue, London, 2021
PEP New Talents, catalogue following the exhibition, Berlin 2020
ProfiFoto Magazine, Issue 12 2019, Cover and Portfolio of FIRN, 2019
OSZIT- Poetry Collection, published by MKH
ProfiFoto Magazine, Issue 5 2018, Portfolio of White Lettering
Neue Prosa 2017, New Prose in Schleswig-Holstein, House of Literature Kiel
Instant Images- photographic unica in the digital age, catalogue for the exhibition