

Press release | May/June 2026

## **BUT I WORLD I SEE YOU\***

In the frame of the 9<sup>th</sup> Triennial of Photography  
Hamburg, 2026

5 June to 4 October 2026

Thursday, 4 June 2026:

Press conference of Triennial at Deichtorhallen: 11 a.m.

Opening of the exhibition of Hamburger Kunsthalle: 5 p.m.

As part of the larger context of the Triennial of Photography, the exhibition *BUT I | WORLD | I SEE | YOU* will present works by more than 40 international transgenerational artists.

The opening chapter deciphers (sepulchral) landscapes and culture of obsolescence imbued with historical memories and informed by personal experience, myth, and ideology, or how significance affects the images' overall latent meanings. It will present photographs, sculpture, 16mm film and video such as Henry Fox Talbot's *The Haystack* (1844) with a leaning ladder; Henri Becquerel's scientific images *Phosphorescences invisibles* and *Beta Ray*; an image of a ladder and a sentry blown and imprinted on a wall by the flash of the atomic bomb dropped on Hiroshima; Hiromi Tsuchida's *ARBRE Pin*, *Camphrier*, and *Cerisier*; On Kawara's *Thanatophanies*; Paul Graham's *Corrupted Cherry Blossoms*; Pierre Huyghe's *Dance for Radium*; Alina Szapocznikow's *Photosculptures and Tumeurs series*; Santu Mofokeng's trauma or polluted landscapes where human and geographical bodies are forced to undergo a gradual metamorphosis; Jo Ractliffe's *Terreno Ocupado* and *As Terras do Fim do Mundo* of Angola's landscapes and leftovers; Tacita Dean's *Kodak* and *The Tail End of Film*; Willie Doherty's *Secretion*; and the phonetic poem of Raoul Hausmann's *The Man who is Afraid of Bombs*.

The haystack—a campaign recitative—reveals the very regime of appearance of objects whose vertigo Duchamp's ready-mades will accomplish, for there is a kinship between ready-mades and photography that is both obvious and obfuscated. The exhibition's second chapter explores how artists such as Marcel Duchamp, Alfred Stieglitz, Richard Hamilton, Marcel Broodthaers, Paul Thek, Dieter Roth, Sherrie Levine, Walid Raad, Jean-Luc Moulène, Emilio Prini, Fischli & Weiss, and Seher Shah use drop shadows, optical devices, artefacts and photographic appropriation to record the states of forms and to serve as a matrix, a constitutive vehicle for the organization of ideas, for an ecology of attention. They share processes that reintroduce object and photography to the play of narrative and emancipate



**Akram Zaatari** (b. 1966)  
From the series: *An Extraordinary Event*, 2018  
Inkjet print, in 8 parts, 44.6 x 35.7 x 3.5 cm  
Photos based on the Abdul Hamid Album #91533  
Courtesy of Rare Books Library, Istanbul University  
© Akram Zaatari

### **CORINNE DISERENS**

Head & Exhibition Curator of  
Contemporary Art

Hamburger Kunsthalle  
Stiftung öffentlichen Rechts

Glockengießerwall 5  
20095 Hamburg  
www.hamburger-kunsthalle.de

the images from their signifying original environment, extracting a kind of photographic unconscious.

The exhibition's third and closing chapter concentrates on protocols, image treatment, and the production of objects of historical and poetic evocation—or how artists investigate and translate constitutive gestures, photographic or archeological material, and artifacts within their own practice—that establish new relationships with memory, intimacy, and the archive. By tracing, activating, and entwining sources, the artists question the status of the image and “reinterpret what art does or what makes art” (Jacques Rancière). In proposing embodied and emotional experiences where aesthetics and politics are indissociable, their artworks render visible the interplay between colonial histories and the present day, labor and traditions, and documents and imagination. They all are identifying folds in the content of photographs: the details that reveal something about a picture, each time unfolding the historical sediments. With artists Tina Modotti, Bahman Jalali & Rana Javadi, Hannah Darabi, Akram Zaatari, Sigmar Polke, Rosemarie Trockel, Helen Chadwick, Deana Lawson, Karimah Ashadu, Mario García Torres, Yeh Shih-Chiang, Yeh Wei-Li, Saâdane Afif, Yto Barrada, Flaka Haliti, Taysir Batniji, Laura Henno, and Khadija Saye.

The Hamburger Kunsthalle will also collaborate with the Kampnagel International Summer Festival 2026 with the presentation of Nan Goldin's iconic slideshow *The Ballad of Sexual Dependency* from the museum's collection, the performance *Monsters of Circumstances* (German Premiere) by choreographer Xavier Le Roy, and a newly commissioned performance by Saâdane Afif and Augustin Maurs, *King Coal Laments / Musiques pour Tuyauterie*.

**Featured artists:** Saâdane Afif, Karimah Ashadu, Yto Barrada, Taysir Batniji, Henri Becquerel, Marcel Broodthaers, Helen Chadwick, Hannah Darabi, Tacita Dean, Willie Doherty, Marcel Duchamp, Peter Fischli David Weiss, Mario García Torres, Nan Goldin, Paul Graham, Flaka Haliti, Richard Hamilton, Raoul Hausmann, Laura Henno, Pierre Huyghe, Bahman Jalali & Rana Javadi, On Kawara, Deana Lawson, Xavier Le Roy, Sherrie Levine, Tina Modotti, Santu Mofokeng, Jean-Luc Moulène, Ailbhe Ní Bhriain, Sigmar Polke, Emilio Prini, Walid Raad, Jo Ractliffe, Man Ray, Dieter Roth, Khadija Saye, Seher Shah, Alfred Stieglitz, Alina Szapocznikow, William Henry Fox Talbot, Paul Thek, Rosemarie Trockel, Hiromi Tsuchida, Yeh Shih-Chiang, Yeh Wei-Li, Akram Zaatari.

Curator: Dr. Corinne Diserens (Head & Exhibition Curator of Contemporary Art)

Assistant Curator: Leona Marie Ahrens (till March 2026), Elisa Nessler

(\*Rémy Zaugg)

Sponsored by:



Funded by the Free and Hanseatic City of Hamburg, Ministry of Culture and Media

