

Hamburg, June 4, 2026

PRESS KIT

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Press invitation
Hamburg, May 19, 2026

Invitation to Press Conference

9th Triennial of Photography Hamburg 2026

Thursday, June 4, 2026 at 11.00 am
Deichtorhallen Hamburg | Hall for Contemporary Art

Registrations by May 22 under:
presse@pr-netzwerk.net

Dear Madam / Sir,
Dear colleagues,

The 9th Triennial of Photography Hamburg 2026 opens on June 4, presenting over 250 artistic positions in eleven exhibitions on the theme of ***Alliance, Infinity, Love – in the Face of the Other***. The exhibitions will be accompanied by numerous events during the Opening Days from June 4 to 14, 2026. The Triennial Expanded starts at the same time, showing 15 projects from artists from Hamburg at art galleries and other art venues.

Carsten Brosda, Minister of Culture and Media of the Free and Hanseatic City of Hamburg will greet you at the Triennial of Photography press conference and is looking forward to diverse and exciting input. He states, “Once again, the 9th Triennial of Photography will span a network of photography across Hamburg throughout the summer. Under the artistic direction of Mark Sealy it will explore the power of diversity, the potential of our solidarity and the effectiveness of love as a political act. Furthermore, it extends an invitation to

explore the possibilities of photography, to change perspectives and, in the process, to assume responsibility for one another. The Triennial's varied programme provides an impressive demonstration, through the medium of art, that our humanity is the best basis for an open, diverse, free and democratic community. I would like to thank all the participants for their passionate commitment and wish them and the visitors many-voiced encounters and hopeful alliances!"

We warmly invite you to the

Press Conference of the 9th Triennial of Photography Hamburg 2026

On Thursday, June 4, 2026 at 11.00 am

at the Deichtorhallen Hamburg | Hall for Contemporary Art

Deichtorstraße 1-2, 20095 Hamburg

The speakers are:

Carsten Brosda | Minister of Culture and Media of the Free and Hanseatic City of Hamburg

Dirk Luckow | General Director of the Deichtorhallen Hamburg

Mark Sealy | Artistic Director of the 9th Triennial of Photography Hamburg 2026

Bettina Freimann | Project Director of the 9th Triennial of Photography Hamburg 2026

Cale Garrido | Festival Curator of the 9th Triennial of Photography Hamburg 2026

In conclusion, you will have the opportunity to preview all eleven exhibitions. The curators of the participating museums and exhibition houses will be present at the press conference and available for tours and discussions at the various exhibitions.

For **attendance** at the press conference please submit your binding registration **by May 22, 2026** to presse@pr-netzwerk.net or under +49 30 61 65 11 55.

Please submit an informal application for your **press accreditation** together with your reply. Accreditations can be collected from 10:00 at the press stand in the entrance area of the Deichtorhallen. **It is valid up to and including June 14, 2026 for all events at the 9th Triennial of Photography Hamburg 2026.**

You will receive a **press kit** at the press conference. On presentation of your press card the **publication** "Alliance, Infinity, Love – in the Face of the Other" containing 12 individual publications in a slipcase can be

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purchased at a reduced price of 35 Euros from the Deichtorhallen's bookshop.

Further press information as well as this invitation are available for download here: 2026.phototriennale.de/presse/

We are looking forward to your attendance.

Friendly greetings from

Annette Schäfer and Christine Gückel-Daxer

PR-Netzwerk | presse@pr-netzwerk.net

----- Please return to: presse@pr-netzwerk.net -----

9TH TRIENNIAL OF PHOTOGRAPHY HAMBURG 2026 ACCREDITATION

Please issue me with accreditation for all the exhibitions and events of the 9th Triennial of Photography Hamburg 2026 (valid until June 14, 2026):

FORENAME	NAME	MEDIUM
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----- Please return to: presse@pr-netzwerk.net -----

The main sponsor of the 9th Triennial of Photography Hamburg 2026 is the Free and Hanseatic City of Hamburg, Ministry of Culture and Media.



Hamburg | Behörde für
Kultur und Medien

SONY is the main partner in the field of camera technology for the 9th Triennial of Photography Hamburg 2026.

SONY

Breuninger is official partner of the 9th Triennial of Photography Hamburg 2026.



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From June 5 until September 22, 2026, the 9th Triennial of Photography Hamburg 2026 presents, under the title "Alliance, Infinity, Love – in the Face of the Other", eleven exhibitions in eight renowned museums and exhibition houses in the city of Hamburg. Curated by the Artistic Director Mark Sealy, the festival focuses on a photographic praxis which welcomes diverse and different ways of being, with the aim of generating a sense of community that works against photography's historical violent regimes.

The Triennial of Photography Hamburg has been held every three years since 1999 in cooperation with the city's major museums, exhibition houses and cultural institutions and is an important German-wide photo event with an international reach. With a large number of photo exhibitions under a common theme, it illuminates contemporary photographic trends. The Triennial is accompanied by international symposiums. Since 2014 the Triennial of Photography has been organised by the Deichtorhallen Hamburg GmbH.

The participants in the 9th Triennial of Photography Hamburg 2026 are the Deichtorhallen Hamburg with the Hall for Contemporary Art, the PHOXXI – Temporary House of Photography, the F.C Gundlach Collection and the Falckenberg Collection; the Bucerius Kunst Forum; the Hamburger Kunsthalle; the Kunsthaus Hamburg; the Kunstverein in Hamburg; the MARKK – Museum am Rothenbaum. World Cultures and Arts; the Museum of Work as well as the Museum für Kunst und Gewerbe Hamburg.

Further programme partners in Hamburg are the European Center for Constitutional and Human Rights (ECCHR), the Kurzfilm Festival Hamburg, the City Curator Hamburg and the TanzTriennale.

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CURATORIAL CONCEPT

by Mark Sealy

The 9th Triennial of Photography Hamburg 2026, titled *Alliance, Infinity, Love – in the Face of the Other*, celebrates the creative potential of Alliance, Infinity, and Love, while calling for responsibility towards the Other. *Alliance* calls us into solidarity. *Infinity* stretches our temporal horizon. *Love* demands that one embrace the Other, or the unfamiliar.

The festival seeks to amplify a broad spectrum of photographic voices—established and emerging, visible and overlooked—that challenge dominant narratives, reclaim forgotten perspectives, and foster dialogue across social and cultural divides. Photography is not regarded as a neutral recording device but an intimate companion; a medium for sharing the sacred, the vulnerable, and the deeply human.

Photography has long been entangled with systems of control and oppression and has shaped how people, histories, and cultures are seen and categorised. Whilst acknowledging this, the festival honours the potential of photography to articulate and evoke emotions, unsettle norms, and reveal what often remains unseen. In this spirit, the photographic image becomes a space of communion and critical reflection.

The conceptual point of departure of the 9th Triennial is the song *Nature Boy* from 1948, born of the artistic alliance between the African-American jazz musician Nat King Cole and eden ahbez, a proto-hippie and outsider poet. The song's gentle yet radical message about love and humanity serves as both poetic and political reference for the 9th Triennial. Together with the critical writings of the philosopher Emmanuel Levinas, whose central thesis lies in the recognition of the Other, it forms the creative and theoretical foundation of this edition of the festival.

Alliance, in this sense, speaks about the power of coexistence through the recognition of difference. The festival brings together diverse and divergent photographic voices, creating a space to explore the familiar and the unfamiliar within cultural production—particularly in relation to rights and representation.

Infinity reflects the boundless possibilities of being human and the infinite capacity for acts of kindness. The term gestures towards the infinite realities we inhabit. It evokes the longing for a new visual paradigm—one that enables silenced voices to become an integral part of our interconnected reality, where restrictive borders dissolve and liberating futures can be imagined.

Love as theorised by the author bell hooks, is not understood as a romantic feeling but as a deliberate and politically effective act—an active force that moves against fear and alienation. Within this curatorial vision, love becomes a motor for change in photography; a departure from visual practices rooted in systems of oppression, towards photography as an act of community and cultural reparation.

ALLIANCE, INFINITY, LOVE – IN THE FACE OF THE OTHER

JUNE 5 – SEPTEMBER 22, 2026

HALL FOR CONTEMPORARY ART/DEICHTORHALLEN HAMBURG

The main exhibition of the 9th Triennial of Photography Hamburg, curated by Mark Sealy, celebrates the cultural and artistic diversity of photography and its healing and transformative power. It creates an open, polyphonic space of encounter that questions societal polarizations and seeks to overcome the division between “us” and the “other”. At the same time, the exhibition renders tangible the ethical principles underpinning the festival “Alliance, Infinity, Love – In the Face of the Other” as a lived experience.

The exhibition presents around 30 artistic positions spanning photography, video, and film, recounting stories rooted in a wide range of places and cultural experiences—from Australia and Japan to Lebanon and Palestine, from Brazil and Jamaica to South Africa, Brussels or London, and Greenland. The artists form a transglobal community, exploring new forms of experience and sharing. Their works reflect personal stories, emotional states, and socio-political entanglements. Thematically, they revolve around questions of identity, liberation, and community; visibility and invisibility; spirituality and pain; desire and intimacy and, throughout, the transformative power of love and artistic creativity.

The exhibition narrative weaves the guiding concepts of Alliance, Infinity, and Love into a dynamic, spatial sequence in which they flow seamlessly into one another. The chapter “Alliance” foregrounds the power of coexistence and the recognition of difference. The artists gathered here see themselves as part of a community to which they give a voice. “Infinity” addresses the boundless possibilities of human becoming, envisioning a world without restrictive borders, where silenced or marginalised voices can enter into the shared fabric of visual culture and daily life. The chapter “Love” reminds us of what it means to love across difference, and of how, in circumstances of isolation, dislocation, and rejection, love and desire as dynamic forces bind people together. Photography becomes a practice of community, empathy, and reparation.

»Alliance, Infinity, Love – in the Face of the Other« presents about 500 works by Laura Aguilar, Hélène Amouzou, Richard Avedon und James Baldwin, Didier Ben Loulou, Dawoud Bey, Sandra Brewster, Jasmina Cibic, Mario Cravo Neto, Brenda Croft, Mónica de Miranda, Omar Victor Diop und Lee Shulman, Rotimi Fani-Kayode, Arlene Gottfried, Eikoh Hosoe, Mao Ishikawa, Lee Jaffe, Babak Kazemi, Sakir Khader, Derik Lynch und Matthew Thorne, Teresa Margolles, José Medeiros, Randa Mirza, Tyler Mitchell, Naeem Mohaiemen, Ebony G. Patterson, Raphaela Rosella, Lindokuhle Sobekwa, Stephanie Syjuco, Lee Shulman und Omar Victor Diop, Chuck Stewart, Inuuteq Storch and Nil Yalter.

COCKTAIL PROLONGÉ: F.C. GUNDLACH SPECIAL

5 JUNE – 22 SEPTEMBER 2026

HALL FOR CONTEMPORARY ART

As one of the most influential German fashion photographers from the 1950s to the 1980s, F.C. Gundlach decisively shaped the aesthetic stylization of the female body. As a private collector, however, his passion was devoted to more provocative, ambiguous, and profound forms of corporeality. Extravagance and queerness are expressed in these works just as much as vulnerability and nonconformity. Drawing on around 300 works from the F.C. Gundlach Collection, the exhibition »Cocktail Prolongé« explores the diverse ways in which corporeality can be staged — always with an eye to how the body becomes a medium for the portrayal of roles, fantasies, and desires, as well as for articulating critical demands.

Among the roughly seventy photographers represented in the exhibition are Diane Arbus, Richard Avedon, Hans Bellmer, Erwin Blumenfeld, Katharina Bosse, Bill Brandt, Larry Clark, Jiří Georg Dokoupil, Greg Gorman, Jenny Holzer, Richard Kern, Jürgen Klauke, Les Krims, Robert Mapplethorpe, Irving Penn, Jimmy DeSana, Cindy Sherman and Joel-Peter Witkin. On display are more than 300 works dating from around 1900 to the present day. Technically, the range extends from albumen and silver gelatine prints, through Cibachrome and dye-transfer prints and the platinum-palladium process, to digital photography.

The works presented — which F.C. Gundlach began collecting in the mid-1970s — are highly topical, not only in light of the growing visibility of the queer community, but also because they reveal a fascinating and deeply intimate, indeed personal, aspect of his private collection: the vulnerable and the defiant body, the tamed and the untamed, the patient and the restless body — as captured from the most diverse perspectives and driven by a wide range of motivations. The selection and presentation are so profoundly moving not least because they reveal a different side to F.C. Gundlach: not the celebrated fashion photographer, but an artist-collector of radical openness towards counter-images, ruptures and genuine dreams – towards everything that defines human beings and their bodies beyond societal constructs.

Presented as part of the 9th Triennial of Photography Hamburg, the exhibition is conceived as a tribute to F.C. Gundlach himself — who would have celebrated his 100th birthday on July 16, 2026 — and who was also the initiator of the Triennial. The exhibition title draws on Gundlach's idea of inviting friends and acquaintances to a Cocktail Prolongé — an extended gathering for viewing, discussing, and celebrating the collection's manifold richness together.

Curated by Dr. Sabine Schnakenberg, Curator of the F.C. Gundlach Collection.

ABDULHAMID KIRCHER – ROTTING FROM WITHIN

AKOSUA VIKTORIA ADU-SANYAH – RESIDUAL SKY UNDER CONTAMINATION

5 JUNE – 1 NOVEMBER 2026

PHOXXI – TEMPORARY HOUSE OF PHOTOGRAPHY

Featuring works of Abdulhamid Kircher and Akosua Viktoria Adu-Sanyah, the PHOXXI presents a new generation of photographic artists who work with analogue photography in an experimental and expansive manner, exploring its sensitive surfaces and activating its emotional frequencies. In engaging with their own family histories, the darkroom represents more than a site of photographic production; as these works reveal, it becomes a space of reflection, where experiences, relationships, and memories are processed while they are still latently visible.

ABDULHAMID KIRCHER – ROTTING FROM WITHIN

In his analogue photographic and installative practice, the German-Turkish artist Abdulhamid Kircher (b. 1996) reflects on the consequences of patriarchy and violence, as well as on the search for reconciliation and closeness. He understands his work as a fragmentary, living family album. In doing so, he circles around the absence of the father, a void that becomes a canvas for longing and projection. In his installation on display in Hamburg, Abdulhamid Kircher combines intimate, documentary photographs with archival images, objects and personal texts. All photographic elements are printed on site, presented in various formats and re-contextualised in relation to one another. The exhibition welcomes visitors with a sprawling panorama of photographs, texts, and archival material. The newly developed installation, 9 meters wide and more than 2 meters high, interweaves scenes, encounters, and farewells between Berlin and Turkey, through which the dynamics of a father-son relationship gradually emerge, like pieces of a puzzle coming together.

AKOSUA VIKTORIA ADU-SANYAH – RESIDUAL SKY UNDER CONTAMINATION

Large-format, hand-developed color prints are characteristic of the artistic work of Akosua Viktoria Adu-Sanyah (b. 1990). Through manual and chemical processes, the German-Ghanaian artist shifts and expands the boundaries of photography. By transferring the fleeting states of analogue development – otherwise only experienced in the darkroom – into the exhibition space, she makes the unseen, latent, and processual nature of the medium perceptible. In Hamburg, Adu-Sanyah presents around 20 large-format works from her new series RESIDUAL SKY UNDER CONTAMINATION. The starting point are historical photographs from the British Empire & Commonwealth Collection in Bristol, taken at her father's birthplace in present-day Ghana. In search of alternative narratives, she detaches skies, treetops, and landscapes from their colonial context and transfers these extracted fragments of nature onto color negatives. The weight of historical legacy is being counterposed by the intense colourfulness of the analogue process.

As a contribution to the 9th Triennale and its curatorial concept »Alliance, Infinity, Love – in the Face of the Other«, ROTTING FROM WITHIN and RESIDUAL SKY UNDER CONTAMINATION explore 'the Other' as an encounter within the own family. Here, the 'unknown' is not a foreigner, but one's own father, grandfather or great-grandfather.

Curated by Nadine Isabelle Henrich, Curator of the House of Photography. Curatorial Assistant: Viktoria Rochambeau, Curatorial Fellow at the House of Photography.

INNER MORNINGS, OR FORMS OF COUNTERCULTURE

6 JUNE – 13 SEPTEMBER

FALCKENBERG COLLECTION

Inspired by the extraordinarily courageous life and work of the surrealist photographer and writer Claude Cahun (1894–1954), the exhibition *INNER MORNINGS, OR FORMS OF COUNTERCULTURE* explores how the development of contemporary art can also be understood as a history of counter-culture. Through the interplay of three major collections—those of the FRAC des Pays de la Loire, the Musée d'arts de Nantes, and the Falckenberg Collection—a multifaceted picture emerges of art as a practice of resistance, as a means of questioning social realities, and of opening up new perspectives.

The exhibition takes its title from the poem “The Inward Morning” by the American writer and philosopher Henry David Thoreau (1817–1862), a pioneer of civil disobedience whose ideas strongly influenced the American counterculture movement of the 1960s and 1970s. This is expanded through a critical French intellectual tradition, represented by thinkers such as Michel Foucault and Félix Guattari, which questions societal power structures. Building on these ideas, the concept of counterculture in the context of the exhibition is understood as active, discursive, and transformative.

Across four thematic sections—“Claiming the multiplication of points of view and voices”, “See, show, divert and denounce”, “Rereading history, another story”, and “Shock, shake, upset, move the lines”—the exhibition presents photographic practices that rewrite historical narratives, set the boundary between the center and the margins of society in motion, question relations of power, and render visible aesthetic strategies of irritation and resistance, thereby opening up alternative artistic, political, and imaginative spaces.

On view are around 170 works by more than 80 artists: Soufiane Ababri, Vito Acconci, Halil Altındere, Roy Arden, Maja Bajević, John Baldessari, Lewis Baltz, Jerry Berndt, John Bock, Christian Boltanski, Olaf Breuning, Thorsten Brinkmann, Chris Burden, Victor Burgin, Camille Orso Caël, Claude Cahun, Mircea Cantor, Claire Chevrier, Larry Clark, Allana Clarke, Michael Clegg & Martin Guttman, Robin Collyer, Jordi Colomer, Sue de Beer, Jeremy Deller, Philip-Lorca diCorcia, Willie Doherty, William Eggleston, Erró, Gilbert & George, Walker Evans, Valie Export, Christelle Familiari, Hans-Peter Feldmann, Fischli & Weiss, Lee Friedlander, David Goldblatt, Nan Goldin, Hans Haacke, Joana Hadjithomas & Khalil Joreige, Clarisse Hahn, Raymond Hains, Dennis Hopper, Peter Hujar, Philippe Jacq, Mike Kelley, Jürgen Klauke, Astrid Klein, Karen Knorr, Arthur Koepcke, Jiří Kovanda, Ange Leccia, Sharon Lockhart, Urs Lüthi, Carlos Martiel, Paul McCarthy, Jean-Luc Moulène, Kristin Oppenheimer, Daniela Ortiz, Adrian Paci, Gina Pane, Pierre et Gilles, Peter Piller, Bernard Plossu, Sigmar Polke, Richard Prince, Walid Raad, Gerhard Richter, Sophie Ristelhueber, Martha Rosler, Anri Sala, Santiago Sierra, Andrea Stappert, Tomoko Takahashi, Wolfgang Tillmans, Patrick Tosani, Endre Tót, Anne-Mie Van Kerckhoven, Heidi Wood, Artur Żmijewski.

The exhibition was initiated and curated by Émilie Houssa, Director of the Centre Claude Cahun in Nantes, in collaboration with Dirk Luckow, Artistic Director of the Deichtorhallen Hamburg, and Goesta Diercks, Exhibition Manager of the Falckenberg Collection.

In cooperation with the Centre Claude Cahun, the photographic collections of the City of Nantes, and the Regional Fund for Contemporary Art of the Pays de la Loire. Following the presentation of the 9th Triennial, the exhibition will open in Nantes at the end of 2026: on 29 November at the Frac Pays de la Loire and on 3 December at the Atelier de la Ville de Nantes.

F.C. GUNDLACH

YOU'LL NEVER WATCH ALONE

8 MAY UNTIL 16 AUGUST 2026

F.C. Gundlach. You'll Never Watch Alone focuses on the impact of F.C. Gundlach (1926-2021) as a photographer, gallery owner, collector, entrepreneur and networker. The exhibition showcases his iconic photographs as well as unpublished black-and-white and colour shots, and works by his role models, contemporaries and successors. The exhibition is staged to mark the 100th anniversary of F.C. Gundlach's birth as part of the 9th Triennial of Photography Hamburg 2026.

F.C. Gundlach became renowned for fashion photography taken around the globe. An influential photographer and leading figure in a fashion, art and culture network, he was closely involved in the production and reception of German fashion magazines. His many cover images not only shaped how fashion was staged and presented, but also the related social concepts of gender and identity.

Taking Gundlach's work as a starting point, the exhibition investigates photography's emergence as a visual culture, its associated milieu since the 1950s, and its impact on social trends and movements. As the show's title implies, photography does not exist in a vacuum. Gundlach's cooperations with others stretched from Paris to New York and Tokyo, connecting publishing, the photography industry, the gallery scene, and the museum world. They crucially shaped his ideas as a photographer, collector and supporter of this medium. His personal contacts constantly inspired him to experiment with new stylistic forms and, in this way, set new standards for others. His activities as a collector were similarly marked by the same curiosity and openness.

In showcasing Gundlach's multifaceted oeuvre, the exhibition explores biographical continuities and fractures as well as photography's social development as a visual medium. For instance, as a gallery and laboratory owner and a teacher in Hamburg and Berlin, Gundlach's promotion of this medium lent a new visibility to new talents just as much as the discourse of photography itself. Through his diverse activities, trips and dialogues with other actors in the field of photography, Gundlach decisively influenced the visual culture of his day. In turn, he was also shaped by social movements, political decisions and trends.

Actively committed to Hamburg, the place he chose to live, he played a significant role in establishing a culture of photography in the city.

An exhibition by the Bucerius Kunst Forum and the F.C. Gundlach Foundation.

The exhibition is sponsored by the Hapag-Lloyd Foundation.

Weitere Presseinformationen und Bildmaterial:

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Press release | May/June 2026

BUT I WORLD I SEE YOU*

In the frame of the 9th 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

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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



Melike Kara

Whispers

5.6.–23.8.2026

For her solo exhibition at the Kunsthau s Hamburg, Melike Kara has burnt parts of her photographic archive and incorporates the remains into a large-scale installation. Conceived as a garden landscape, *Whispers* – created as part of the 9th Triennial of Photography Hamburg – focuses on the act of letting go and the sensory experience of eternal transformation.

Melike Kara's artistic practice has for years been situated at the intersection of personal archival work, collective historiography and painterly translation. In her new installation created specifically for the Kunsthau s Hamburg, she radicalizes this approach by, for the first time, burning photographs from her own archive and rendering them to ashes. What remains are traces: fragments, condensations, material relics of images eluding fixation. In doing so, she follows an expanded understanding of photography: not as a static image or repository of the past, but as a process – as a circulating and evolving medium of memory, identity and transformation.

Starting point for *Whispers* is Melike Kara's intensive engagement with her Kurdish heritage, which she has been researching, archiving and artistically processing for many years. In this inquiry, she deliberately focused her gaze on the beauty of Kurdish traditions – beyond pain, persecution and political attribution. The exhibition marks an unprecedented shift in this examination: rather than representing a sense of identity, the artist asks how it can be embedded or even dissolved.

Melike Kara translates this exploration into a garden, laid out in the exhibition hall of the Kunsthau s. Ashes from the photographs are incorporated into the installation. A frieze made from coffee grounds permeates the space like a sedimented trace of the past. In some places, plants are growing. Water oozes out of the walls and collects in basins. As a result, a vibrant yet fragile environment emerges, oscillating between evolution and disintegration. Drawing on the ritual of reading coffee grounds as practised by her grandmother, Melike Kara lets the material's socially and culturally embedded meanings dissolve. Coffee no longer serves as a means of divination. Rather, it is part of a process that invites questions about presence, perception and identification. Through the interplay of water and fire, continuity and change, *Whispers* opens up a sensory space of experience which places individual memory in a broader context. The installation asks less about identity than about shared conditions – and the possibility of coexistence beyond cultural attributions. Particularly in light of current political and social turmoil, consciously breaking free from fixed images becomes a liberating act of self-reflection and self-empowerment.

Considered in the context of this year's Triennial of Photography, Melike Kara's exhibition underscores the central themes of the festival concept *Alliance, Infinity, Love – In the Face of the Other: Alliance* as a fluid, ever-evolving relationship between images, bodies and stories; *Infinity* as an unresolved, ongoing process of memory and change; and *Love* as a delicate form of closeness and belonging that requires care and openness.

The exhibition is curated by Anna Nowak and kindly supported by the Ministry of Culture and Media Hamburg as well as Claussen-Simon-Stiftung.

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Kunstverein in Hamburg

Nina Porter

Sample Question

05.06. — 22.09.2026

Sample Question marks the first institutional solo presentation of Nina Porter and comprises new works commissioned by the Kunstverein in Hamburg on the occasion of the 9th Triennial of Photography Hamburg 2026, to be held in the downstairs gallery of the Kunstverein. Porter's recent work reconstitutes the dynamic between camera, subject, and image, diffusing emphasis throughout their network. Alongside a series of photographic prints, the work has distinctly sculptural features, although it is orientated neither toward outcome nor process, but instead toward observations of evanescent phenomena. The material components of Porter's practice behave like elements of an exchange that channel toward an intangible space, at once indexing time and accentuating the volume of a moment and all it has the potential to contain.

Curated by Sarah Messerschmidt

Through the run of the exhibition, evening film screenings of sample questions 1 to 5 will take place, as well as guided tours in German and Turkish Language. Thanks to the generous support of the Hapag-Lloyd Stiftung the Kunstverein is open until 9 pm every Thursday. All dates and further information can be found on our website.

Press Material

Installation views and images are available on request after the opening.

Press Contact

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Presseinformation

Museum am Rothenbaum

Rothenbaumchaussee 64 | 20148 Hamburg Germany | markk-hamburg.de

Resonating Images from Peru

Duration: June 5, 2026 to June 27, 2027

Opening: June 6, 2026 | 4 p.m.

Who owns historical images – and who decides what they convey? The exhibition *Resonating Images from Peru* at the Museum am Rothenbaum (MARKK) explores these questions through the historical photographs of the German amateur researcher Hans Heinrich Brüning (1848–1928). As part of the 9th Triennial of Photography Hamburg 2026, the MARKK presents a collaboratively curated exhibition showing how artists and communities in northern Peru are transforming colonially influenced documents into vibrant sources of cultural self-determination.

Brüning's Legacy – An Archive Between Worlds

During his 50-year stay in the Lambayeque region, Brüning, an engineer and amateur researcher from northern Germany, was among the first to document the cultural history and daily life of the area. His extensive collections of photographs, musical recordings, archaeological and ethnographic objects and field notes serve as the basis of the exhibition. Most of the photographs and parts of the other collections are held at the MARKK, while the majority of the archaeological objects form the core collection of the Museo Arqueológico Nacional Brüning in Lambayeque, Peru.

Revival of Muchik Culture

Since the 1980s, cultural practitioners, scholars and communities in northern Peru have been rediscovering Brüning's archive. After the photographs were rediscovered at the MARKK (then the Museum für Völkerkunde Hamburg) and made accessible in Peru, they sparked a revival of local Muchik culture. Today, Brüning's images continue to resonate across generations and borders and circulate widely on social media. Colorized, annotated and reinterpreted, they create new forms of cultural participation that extend far beyond the museum.

Ambivalent Perspectives and Artistic Reinterpretations

Brüning's photographs often convey openness and intimacy, yet they are also shaped by power imbalances and colonial stereotypes. As a white, European man and engineer, Brüning occupied a privileged position within Peruvian society. At the same time, the people he photographed gaze back with skepticism, curiosity or self-assurance, raising questions about agency and representation.

Contemporary artists from northern Peru engage with these tensions in different ways. Enzo Miguel Matute's photo-ceramics, created specifically for the exhibition, enter into dialogue with pre-colonial portrait vessels, while his ceramic "archaeological fictions" comment with irony on the history of archaeological excavation and looting in Peru. Marystela Camacho's embroidered and watercolor interventions invite a poetic reinterpretation of the photographs.

Between 1910 and 1925, Brüning also recorded the last speakers of the Muchik language as well as musical performances on wax cylinders. These recordings continue to inspire local musicians today.

Weitere Medieninformationen und Bildmaterial:

Julia Daumann | Presse- und Öffentlichkeitsarbeit | Museum am Rothenbaum
fon +49 40 428 879 – 548 | mail presse@markk-hamburg.de

MARKK
MUSEUM AM ROTHENBAUM
Kulturen und Künste der Welt

Presseinformation

Museum am Rothenbaum

Rothenbaumchaussee 64 | 20148 Hamburg Germany | markk-hamburg.de

Marginalized Voices

The exhibition brings images to light that have received little attention until now. For the first time, it explicitly highlights photographs of Afro-Peruvian people in the context of the large sugarcane haciendas where Brüning worked. Peruvian sociologist and activist Roland Álvarez also explores potential queer spaces within Brüning's documents, opening up new perspectives on both past and present.

Beyond the Limits of the Archive

In collaboration with Prof. Gisela Cánepa-Koch (Pontificia Universidad Católica del Perú) and Dr. Walther Maradiegue (Rheinische Friedrich-Wilhelms-Universität Bonn), this exhibition explores how processes of cultural reappropriation can transcend the boundaries of the museum archive and prompt a collective reevaluation of historical collections. Especially in the digital age, new opportunities for appropriation and participation emerge when local communities use, reinterpret and share historical photos and music online. The exhibition highlights how engaging with Brüning's archive continues to create connections across generations, communities and geographical borders.

Mark Sealy, Artistic Director of the 9th Triennial of Photography Hamburg 2026:

"Rethinking Hans Heinrich Brüning's archives alongside North Peruvian voices challenges the old colonial authorship invested in the content. The exhibition's force lies in shifting power formations, realigning ethnographic systems of control, and building conversational, contemporary narratives that create platforms for new constructions of selfhood. The archive here serves as a vehicle for new knowledge and aids community cohesion. This curatorial praxis complements the overall themes of the Triennial, *Alliance, Infinity, Love - in the Face of the Other*, by making that which was fixed, open and fluid."

Barbara Plankensteiner, Director of the MARKK: "The theme of this year's Triennial of Photography — *Alliance, Infinity, Love - In the Face of the Other* — is of particular relevance to the work of our museum, as it directs our gaze toward what holds us together rather than what divides us. *Resonating Images from Peru* invites us to reflect on the power of images, the responsibility of archives, and the transformative force of collective remembrance work. The exhibition makes tangible how historical collections build bridges—between those who once stood before Brüning's camera and those who today reclaim their cultural heritage for the future."

Christine Chávez, Curator at the MARKK: "In this exhibition, Brüning's photographs do not speak for themselves alone, but enter into a dialogue with contemporary voices from northern Peru. In a collaborative process, together with our Peruvian co-curators Gisela Cánepa and Walther Maradiegue, we have linked Brüning's multimedia collections with a diversity of contemporary perspectives — with artistic positions and digital, queer, and Afro-Peruvian readings from northern Peru. They are testimony to the resonance and vitality of historical archives and form an important pillar for strengthening regional identity and self-determination."

For additional press information and images, visit: markk-hamburg.de/en/press/

9th Triennial of Photography Hamburg 2026

The exhibition is part of the 9th Triennial of Photography Hamburg 2026, titled "Alliance, Infinity, Love - in the Face of the Other" (June 5-September 22, 2026). Sponsored by the Free and Hanseatic City of Hamburg, Department of Culture and Media.

Press release

SARA SALLAM – CARE. RECONSIDERING PHOTOGRAPHY

Opening at MK&G: 5 June 2026, 4 p.m.
5 June 2026 to 10 January 2027

How can we look at the violent practices of the colonial era today? How can we make wounds visible – in order to initiate a process of healing? The Egyptian artist Sara Sallam addresses these questions in the exhibition “Sara Sallam – Care. Reconsidering Photography” at the Museum für Kunst und Gewerbe Hamburg (MK&G). With existing and new works created especially for the exhibition, she engages with the MK&G’s archaeological and photographic collection and its colonial legacy in three chapters. The MK&G is presenting the works of the young artist, who lives in the Netherlands, for the first time in Germany as part of the 9th Triennial of Photography Hamburg in 2026. Sallam’s research-based practice, distinguished by poetic reimagining, includes photography, moving images, writing, performative voice narration, archival interventions, and self-publishing artist books. Through her mixed-media installations and handmade publications, she proposes counter-narratives that challenge colonial histories and invite more compassionate encounters with the past.

For the work “Suturing Wounds” (an ongoing series launched in 2024), for example, the artist is making facsimiles of fragmented Coptic textiles from the MK&G’s collection of antiquities and hand-stitching them into a tunic, which she wears in photographic self-portraits. Here, the acts of excavating and tearing artefacts from burial grounds is countered by the practices of assembling and sewing – a gesture of resistance and at the same time a healing ritual with which Sallam commemorates her unknown ancestors.

SARA SALLAM

Sara Sallam (b. 1991) is a multidisciplinary artist who grew up in Egypt and today lives in the Netherlands. She holds a BA in Media Design from Cairo, and MAs in Documentary Photography in London and in film and photographic Studies in Leiden. Sallam’s work has been featured in numerous international exhibitions, including at the Medelhavsmuseet in Stockholm (2025), the Museo Egizio in Turin (2024 and 2022), the Art & History Museum in Brussels (2023), the Magnum Foundation in New York (2022), and the Sharjah Art Foundation (2021).

The exhibition is supported by the Exhibition Fund of the Free and Hanseatic City of Hamburg and the Mondriaan Fund.

Steintorplatz
D-20099 Hamburg
www.mkg-hamburg.de
#mkg-hamburg

OPENING HOURS
Tue – Sun 10am – 6pm
Thu 10am – 9pm

ADMISSION
14 € / reduced 8 €
first Thursday of the month free 6 – 9pm
under 18 free

TICKETS
tickets.mkg-hamburg.de

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PRESS IMAGES
Download at www.mkg-hamburg.de/en/press
or on request

USE OF PRESS IMAGES
The press photos may be used only for current reporting in connection with the exhibitions mentioned and the MK&G. The images must not be cropped or altered.

CURATORS
Dr. Esther Ruelfs
Head of Photography and New Media Collection
esther.ruelfs@mkg-hamburg.de

Claire Müller
Justus Brinckmann Curatorial Trainee, Photography and New Media Collection
claire.mueller@mkg-hamburg.de

EXHIBITION

Sara Sallam – Care. Reconsidering Photography
5 June 2026 to 10 January 2027

Franki Raffles: Photography, Activism, Campaign Works

An exhibition by the Baltic Centre of Contemporary Arts in Gateshead (UK) as part of the 2026 Photography Triennial at the Museum of Work

5 June to 6 September 2026

The English photographer Franki Raffles (1955–1994) focused primarily on the diverse realities of women’s lives and work during the 1970s and 1980s. Her social documentary photographs, which were often accompanied by interviews with the subjects, provide a striking record of the contrasting working lives of women in Scotland and in countries across Eastern Europe and Asia. With over 40,000 photographs taken up to her untimely death in 1994, Raffles, as an activist with a camera, sought to combine her observations of social and gender-based inequalities with a call for global solidarity. Through her work, she was also committed to combating male violence against women and focused her attention on people with disabilities and on the issues of displacement and migration.

Raffles was born in 1955 in Salford, a suburb of Manchester, and spent her childhood in London. From 1973 to 1977, she studied philosophy at the University of St Andrews, where she first became involved in the women’s movement. Following her untimely death in 1994, her paintings were carefully stored in a cupboard at her family home. Since 2015, her estate has been housed at the University of St Andrews and is now on display for the first time in a major solo exhibition in Germany.

With over 300 photographs from 10 series and projects, the exhibition at the Museum of Work offers an in-depth insight into the work of Franki Raffles and demonstrates how, despite all the changes and developments, the themes and questions she explores remain as relevant as ever. In addition to the photographic works, the exhibition features a film comprising interviews, archive footage and press coverage of the “Zero Tolerance” campaign, which was launched in 1992 to raise awareness of male violence against women and children, and through which Franki Raffles and her fellow campaigners gained wider recognition.

Hamburg Historical Museums Foundation

Museum of Work

Wiesendamm 3, 22305 Hamburg

Tel. 040 428 133 0

www.shmh.de

Opening hours

Monday: 10 am to 9 pm

Closed on Tuesdays

Wednesday to Friday: 10 am to 5 pm

Saturday to Sunday: 10 am to 6 pm

Press contact

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9th Triennial of Photography Hamburg 2026
Alliance, Infinity, Love – in the Face of the Other

June 5 to September 22, 2026

Press Images

For high resolution images:

PR-Netzwerk | Christine Gückel-Daxer, Annette Schäfer
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Please note:

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Deichtorhallen Hamburg – Hall for Contemporary Art

Alliance, Infinity, Love – in the Face of the Other | June 5 – September 22, 2026



Lee Shulman and Omar Victor Diop, The Anonymous Project presents *Being There*, 2023.

© Courtesy the artists



Mario Cravo Neto, *Odé*, 1989

© Mario Cravo Neto



Inuteq Storch, *Keepers of the Ocean*, 2016-2022
© Courtesy of the artist and Wilson Saplana Gallery



Matthew Thorne and Derik Lynch, *Marungka tjalatjunu (Dipped in Black)*, 2019-2023

Deichtorhallen Hamburg – Hall for Contemporary Art

Cocktail Prolongé. F.C. Gundlach Special | June 5 – September 22, 2026



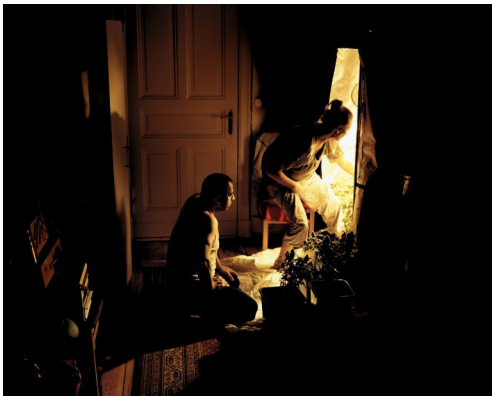
Fergus Greer, *ohne Titel (Leigh Bowery im Kostüm)*, o.J.
© Fergus Greer



Katharina Bosse, *Untitled*, 1999
© Katharina Bosse

Deichtorhallen Hamburg – PHOXXI. Temporary House of Photography

Akosua Viktoria Adu-Sanyah, Abdulhamid Kircher | June 5 – November 1, 2026



Abdulhamid Kircher, *Untitled*, 2016
Courtesy of the artist and carlier | gebauer,
Berlin/Madrid © Abdulhamid Kircher



Akosua Viktoria Adu-Sanyah, *gesture I – rinse*,
process, 34 min 22 seconds, 10th of June 2024, 19:31,
Swiss Art Awards, Basel. Photo: Florian Spring

Deichtorhallen Hamburg – Falckenberg Collection

Inner Mornings, Or Forms of Counterculture | June 5 – September 13, 2026



Halil Altindere, *Ballerinas and Police*, 2017 (Still)
Collection FRAC des Pays de la Loire
© Halil Altindere



Claude Cahun, *Untitled*, 1927
Black-and-white photography © Musée d'arts de Nantes. Photo: Cécile Clos

Bucerius Kunst Forum

F. C. Gundlach. You'll Never Watch Alone | May 8 – August 16, 2026



F.C. Gundlach, *Uschi Obermaier*, Hamburg 1970
© F.C. Gundlach, Courtesy Stiftung F.C. Gundlach



F.C. Gundlach, „*Jet Age*“, Hamburg 1963
© F.C. Gundlach, Courtesy Stiftung F.C. Gundlach

Hamburger Kunsthalle

*BUT I WORLD I SEE YOU** | June 5 – October 4, 2026 | (*Rémy Zaugg)



Akram Zaatari, From the series: *An Extraordinary Event*, 2018. Inkjet print, in 8 parts, 44,6 x 35,7 x 3,5 cm. Photographs based on the AbdulHamid album #91533. Courtesy of Rare Books Library, Istanbul University © Akram Zaatari



Jo Ractliffe, *Unmarked set of graves on the outskirts of Cuito Cuanavale* (From the series: *As Terras do Fim do Mundo*), 2009. Individual printed platinum print, 37 x 44,4 cm © Jo Ractliffe

Kunsthaus Hamburg

Melike Kara. *Whispers* | June 5 – August 23, 2026



Studio photo, 2025
© Melike Kara
Photo: Şirin Şimşek



Studio photo, 2025
© Melike Kara
Photo: Şirin Şimşek

Kunstverein in Hamburg

Nina Porter: *Sample Question* | June 5 – September 22, 2026



Nina Porter, *for early spring 2029*, 2025
Wood, rubber, metal, cotton, pencil, paint. Box: calico, paint, ribbon, foam, board. 21 x 17 x 19 cm



Nina Porter, *Sample Question*, 2026

MARKK – Museum am Rothenbaum. World Cultures and Arts

Resonating Images from Peru | June 5, 2026 – June 27, 2027



Domitila with her face painted at carnival.
Photographer: Hans Heinrich Brüning. Laredo, Northern Peru, 1896. MARKK obj. no. 17.421 © MARKK



Marystela Camacho, *Embroidery on the photograph The Crucifixion at Motupe (1907) by H. H. Brüning*, 2026. Watercolor, beads, rhinestones, dried wildflowers, polyester thread, and decorative cords on Hahnemühle Photo Rag paper. MARKK Inv No 2026.14:1 © MARKK, Photo: Paul Schimweg

TRIENNIAL EXPANDED

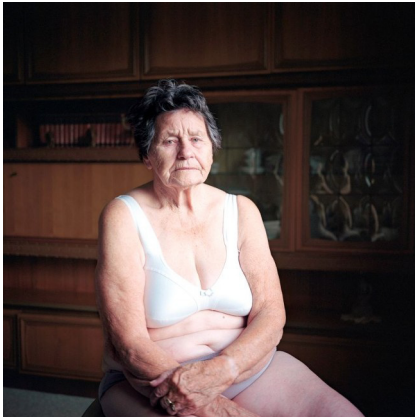
With Triennial Expanded, the Triennial of Photography once again advocates for the visibility of Hamburg's independent photo and art scene. The open call for funding received 110 applications from Hamburg-based photographers, artists, curators, collectives, project spaces and galleries. From these submissions, an expert jury selected 15 projects to join the official programme and be presented within the framework of the Opening Days from June 4 to 14.

Triennial Expanded presents a wide range of approaches to the theme of ***Alliance, Infinity, Love – in the Face of the Other***, spanning from the documentation of political events to family portraits. It links regional and international positions with one-another and creates new connections between artistic praxis, social debates and urban art spaces.

The selected projects address political tensions, social upheavals and forms of coexistence in the present. With ***Echo Chamber Germany – Photographic Perspectives on the Rise of the Far Right***, the photographers' collective SHIFT examines the visual strategies of right-wing movements and their counter-images (Gleishalle Oberhafen). In ***It's Never Love, It's Always Work***, Tobias Zielony's photography class at the University of Fine Arts Hamburg explores the entanglements of work, migration and intimacy in the port city of Hamburg, while ***Soft Contact and Slow Sabotage*** at the Galerie Gruppe Motto reflects on emotional intimacy and inter-human relationships in a present shaped by crises and permanent availability.

Migration, the diaspora and border regimes are at the centre of further projects from Triennial Expanded. In ***Familia***, the artist Oksana Yushko examines how people love one another when coming from countries that have become enemies. In a long-term project, she photographs Russian-Ukrainian couples from 2014 until today (Millerntorwache). The group exhibition ***The Art of Border Sabotage*** at THE SPACE // brings together

artistic positions on displacement, solidarity and administrative borders, while *Fabrics of Translocality* at the FRISE Künstler*innenhaus examines how identities and a sense of belonging are generated across different geographies. The exhibition *A Brownie Hawkeye* at M.Bassy shows, for the first time, the extensive photographic archive of Gwendolyn Phillips who relocated to Hamburg from the USA. She was one of the first Black female press photographers and her work also reflects the social upheavals and political tensions of her time. The group exhibition *Ecotones* at the Frappant Galerie explores the relationship between humans and nature.



Left: Antine Karla Yzer, *Akt ohne Uhr*. Exhibition *Soft Contact and Slow Sabotage*, Galerie Gruppe Motto, June 5 to 14, 2026. Right: Oksana Yushko, *Familia*. Exhibition *Familia*, Millerntorwache, June 4 to 14, 2026.

Issues around bodies, visibility and social norms constitute a thread running through numerous contributions. In *Not What You Saw*, Keerthana Kunnath engages with female body builders from South India who challenge traditional ideas of femininity and beauty (Q.E.D. | FKA Galerie Melike Bilir). In *Breathing Room – How Are We Here and Elsewhere?*, Vanessa Amoah Opoku develops new forms of the presentation of racialised bodies (Galerie Oel-Früh), while the discussion and exhibition format *Questioning Normalcy* at the Teehaus Pflanzen un Blumen examines body norms and mechanisms of exclusion. Felix Posner's longterm project *Knotenkuss* accompanies the inclusive theatre collective *Meine Damen und Herren*, focusing its gaze on processes of collective negotiation and common presence (Galerie Rondell).

Queer history(s), visibility and collective remembrance also form a focus of this year's Expanded projects. Maik Gräf's work *Fleeting Glance* at the Harburger Kunstverein's Vitrinen Gleis 3/4 is dedicated to fragmented queer histories and forms of coded visibility in the public space. Chris Lambertsen's exhibition *Yes – Us Too! Gay Men in Hamburg from the 1970s to the 1990s* documents gay life in Hamburg from the 1970s to the

1990s, spanning activism, intimacy and the effects of the AIDS crisis (Levantehaus Galerie).



Left: Gwendolyn Phillips, *Gay Liberation Ball I*, Los Angeles 1971. Exhibition *A Brownie Hawkeye*, M.Bassy, June 5 to July 3, 2026 © Gwendolyn Phillips. Right: Keerthana Kunnath, *Sandra*. Exhibition *Not What You Saw*, Q.E.D. (FKA Galerie Melike Bilir), June 5 to 14, 2026.

The cyanotype workshop ***Developing with Light and Care*** at the Festival Centre invites children and young people to become active and experiment with paper and fabric, exploring light, shadow, and composition.

The Triennial Expanded opens up perspectives on belonging, memory, resistance and new forms of living together. At the same time, the contributions reflect on the role of photographic images in contemporary social negotiation processes.

Artists of the Triennial Expanded:

Al Anders, Quinn Gapp, Mariam Ibrahim (*The Art of Border Sabotage – Echoes from the Edges*) | Keerthana Kunnath (*Not What You Saw*) | Vanessa Amoah Opoku (*Breathing Room – How Are We Here and Elsewhere?*) | Omid Arabbay, Carmine Auricchio, Khingwei Bai, Ruth Brauchle, Andy Chen, Florian Gatzweiler, Sergej Hufnagel, Pikhān Khu, Leonidas Kosmidis, Qing Lan, Emma Maiwald, Moses Omeogo, Vixtoria Salomonsen, Vladislav Sili, Aimilia A. Theofilopoulos & Lio Kappel, Sude Nur Tosun, Marcela Vetter & Yoav Perry, Oksana Yushko (*It's Never Love, It's Always Work*) | Chris Lambertsen (*Yes – Us Too! Gay Men in Hamburg from the 1970s to the 1990s*) | Gwendolyn Phillips (*A Brownie Hawkeye*) | Felix Adler, Rosa Burczyk, Jonathan Funk, Rafael Heygster, Paula Markert, Fabian Ritter, Julius Schien, Thomas Victor, Stella Weiß (*Echo Chamber Germany – Photographic Perspectives on the Rise of the Far Right*) | Sonja Mense, Philipp Meuser, Linn Schröder & Anne Schönharting (*Ecotones*) | Maik Gräf (*Fleeting Glance*) | Felix Posner

(Knotenkuss) | Linda Hansen, Sina Niemeyer, Jay Ritchie, Roxana Rios & Madeleine Lauw, Carsten Rabe (*Der lächelnde Hase: Questioning Normalcy*) | Ula Ahmed, Masixole Ncevu, Roxana Rios (*Fabrics of Translocality*) | Oksana Yushko (*Familia*) | Verdiana Albano, Telke Jungjohann, Antine Yzer (*Soft Contact and Slow Sabotage*) | Alex Bruk & Azmi Gtyet (*Developing with Light and Care*).

Further information on all the projects and the exhibition and event locations can be found under:

2026.phototriennale.de/en/triennale-expanded/

PROGRAMME PARTNERS

EUROPEAN CENTER FOR CONSTITUTIONAL AND HUMAN RIGHTS (ECCHR)

Since 2007 the European Center for Constitutional and Human Rights (ECCHR) has been dedicated to enforcing political, social and economic human rights. It represents exemplary cases in courts worldwide. Based on the conviction that art can lend a voice to those effected by injustice and contribute to social engagement with conflicts, the ECCHR sees collaboration with artists as an important approach. The goal is to reach a broader public, to sharpen awareness for injustice and initiate new perspectives.

During the Opening Days, on June 7, the discussion event *What Does Justice Look Like?* invites artists and the public to think about how photographs don't just depict possible realities but also actively shape the perception of power, history and human values.

FREUNDESKREIS DES HAUSES DER PHOTOGRAPHIE

The Freundeskreis des Hauses der Photographie is active throughout the year with events and exhibitions at the Haus der Photographie, that—like the Triennial—was initiated by the association's founder, F.C. Gundlach.

This year the Freundeskreis expands the festival programme with talks, excursions and guided tours for all of Hamburg's photo enthusiasts. A further focus is on supporting young photographers. This includes, amongst other things, the Portfolio Day on June 6 when emerging talents will have the opportunity to present their work to international experts.

KURZFILM FESTIVAL HAMBURG

From June 2 to 7, 2026, the Kurzfilm Festival Hamburg presents a selection of short films for the 42nd time. This year's motto is *Listening*. Through film programmes, exhibitions and talks, the festival invites audiences to listen—at its own festival centre at Post Kaltenkircher Platz and six additional venues.

In cooperation with the Triennial of Photography, the festival shows the short film programme *On Waiting*, curated by Yazid Anani. The images and documents engage, in a variety of ways, with the regime of waiting as an organised state of uncertainty—transforming the cinema into a place where this uncertainty becomes visible, is questioned and is temporarily reset.

CITY CURATOR HAMBURG

The City Curator Hamburg is a curatorial format for art in the public space under the direction of Joanna Warsza and hosted by Kunsthau Hamburg. In cooperation with the 9th Triennial and as a response to the conceptual themes of *Alliance*, *Infinity* and *Love*, three event formats will be held at the St. Nikolai Memorial, the Planetarium Hamburg and at the Festival Centre at the Deichtorhallen focusing on image culture, remembrance and designs for a future society.

TANZTRIENNALE HAMBURG

In 2026 the Tanztriennale Hamburg presents its first edition under the title *Brave Moves. Courageous Joy*. From June 14 to 21, it celebrates dance in all its facets: on stage, in public space, in conversation, or in daily life. Dance professionals and the general public are invited to watch, participate, reflect, discuss, and dance.

The Tanztriennale Hamburg as a new initiative of the Kulturstiftung des Bundes for dance is an association of the Hamburg Ballett/Hamburgische Staatsoper GmbH, Kampnagel Internationale Kulturfabrik GmbH and K3 – Zentrum für Choreographie | Tanzplan Hamburg.

Further information on the programme partners and all aforementioned events is available under: 2026.phototriennale.de/en/programmpartner/

BASIC INFORMATION

ABOUT THE 9TH TRIENNIAL OF PHOTOGRAPHY HAMBURG 2026

From **June 5 until September 22, 2026** the **9th Triennial of Photography Hamburg 2026** presents, under the title ***Alliance, Infinity, Love – in the Face of the Other***, eleven exhibitions in eight renowned museums and exhibition houses in the city of Hamburg. Curated by the Artistic Director **Mark Sealy**, the festival focuses on a photographic praxis which welcomes diverse and different ways of being, with the aim of generating a sense of community that works against photography's historical violent regimes.

The Triennial of Photography Hamburg has been held every three years since 1999 in cooperation with the city's major museums, exhibition houses and cultural institutions and is an important German-wide photo event with an international reach. With a large number of photo exhibitions under a common theme, it illuminates contemporary photographic trends. The Triennial is accompanied by international symposiums.

PARTICIPATING MUSEUMS AND ART INSTITUTIONS

The participating institutions in the 9th Triennial of Photography Hamburg 2026 are the Deichtorhallen Hamburg with the Hall for Contemporary Art, the PHOXXI – Temporary House of Photography, the F.C Gundlach Collection and the Falckenberg Collection; the Bucerius Kunst Forum; the Hamburger Kunsthalle; the Kunsthaus Hamburg; the Kunstverein in Hamburg; the MARKK – Museum am Rothenbaum. World Cultures and Arts; the Museum of Work as well as the Museum für Kunst und Gewerbe Hamburg.

TRIENNIAL TICKET

During the Opening Days from June 5 to 14, 2026, the Triennial Ticket grants one-time admission to each of the eleven exhibitions. The ticket can be purchased at the cash desks of the participating institutions for 35 Euro/reduced rate 25 Euro (with Hamburg Card 28 Euro/reduced rate 18 Euro).

OPENING DAYS

Until June 14, the Opening Days offer numerous events in the Festival Centre at the Deichtorhallen Hamburg, presenting an extensive, interdisciplinary programme of talks, book presentations, guided tours and musical elements. In the spirit of the theme of this year's Triennial of Photography, the Festival Centre on the forecourt of the Deichtorhallen serves as a site for meeting and exchange between international guests, artists, experts and visitors. Complemented by gastronomic offerings and space for relaxation, it also serves as an information hub and event venue for the Opening Days programme. On selected evenings, the music programme *Sonic Bodies*—curated by representatives of Hamburg's music scene—extends an invitation to listen, dance and linger.

Dates and further information about the Openings Days programme:
2026.phototriennale.de/en/kalender/

TRIENNIAL EXPANDED

With Triennial Expanded, the Triennial of Photography once again advocates for the visibility of Hamburg's independent photo and art scene. The 15 projects present a wide range of approaches to the theme of *Alliance, Infinity, Love – in the Face of the Other*, spanning from the documentation of political events to family portraits. These will be presented within the framework of the Opening Days from June 4 to 14.

For a complete list of all Triennial Expanded exhibitions:
2026.phototriennale.de/en/triennale-expanded/

TRIENNIAL PUBLICATIONS

The publication of the 9th Triennial of Photography Hamburg 2026 is published by Deichtorhallen Hamburg and adocs Verlag. It comprises 12 individual volumes in a slipcase and is available for purchase at the Deichtorhallen bookstore (700 copies, 555 pages, 23×32 cm, German/English, ISBN: 978-3-69113, price: 45.00 EUR). The individual volumes of the publication are available at the respective museums and art institutions.

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