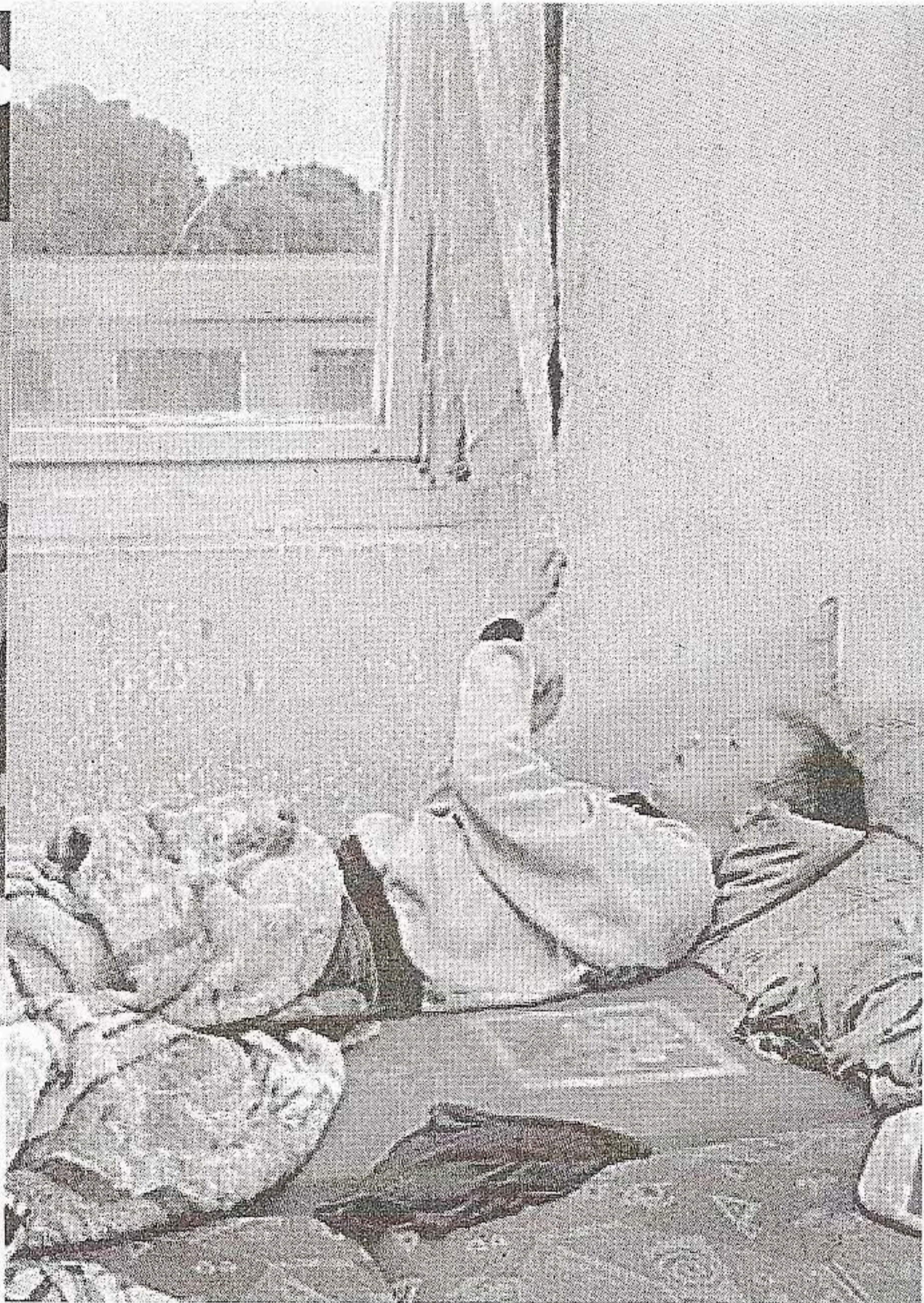
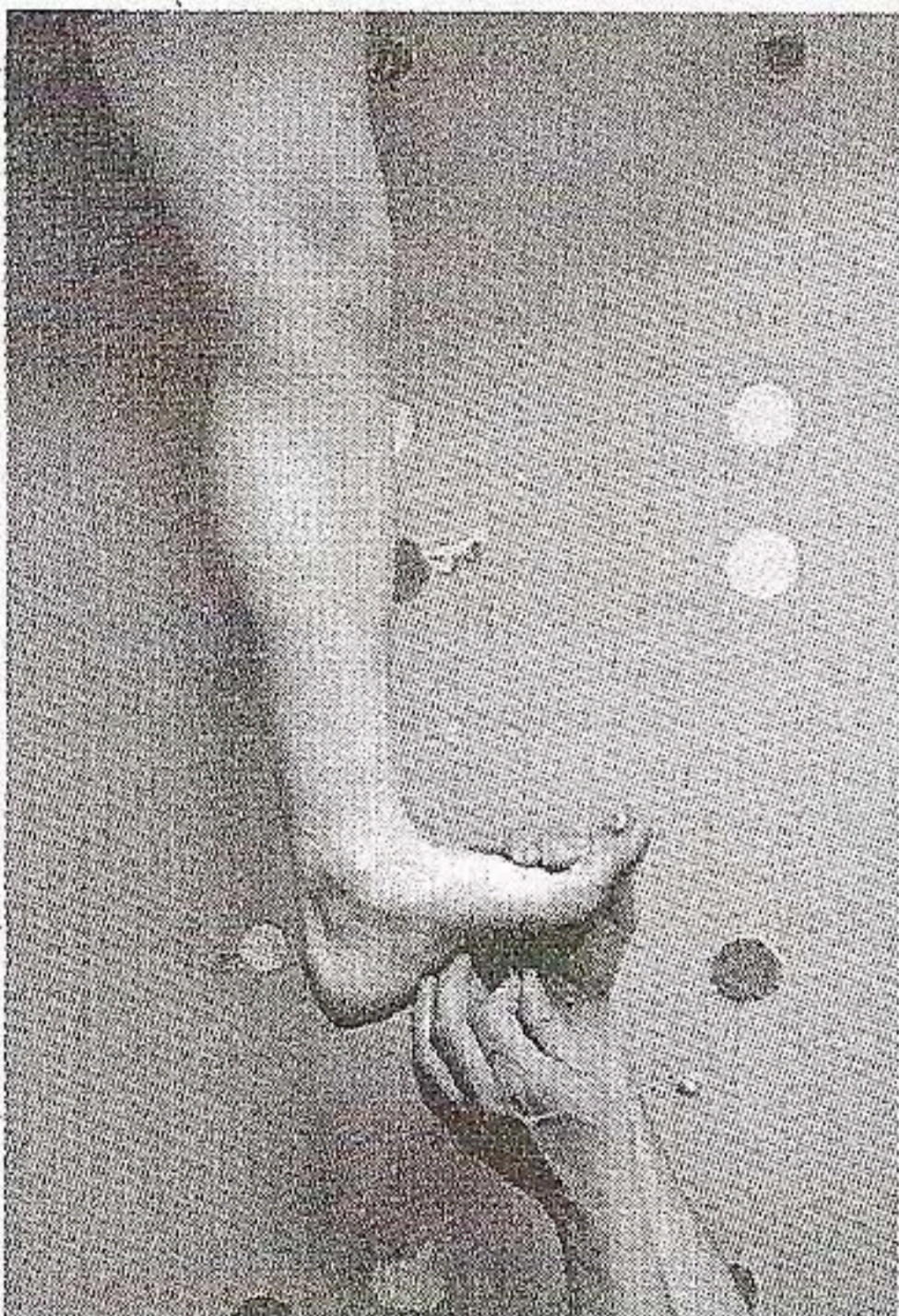


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Nadja Bournonville, A Conversion Act (2012)

only 12 out of 40 apartments still have tenants. Stephanie Steinkopf's photographs tell the stories of unfulfilled hopes, agony, desolation and welfare. They show the other side of the coin that is the economic power Germany - and this side is not so shiny.

**Daniel Stubenvoll:
Neat Work - Part I and II (Saubere Arbeit) (2013)**

Daniel Stubenvoll is not afraid to ask the most fundamental questions: where does novelty come from, and how does it come about? A possible

answer to him is that everything begins with a cornerstone - that is the foundation of every work, an idea which he sets into photography. And Daniel Stubenvoll is certain of this much: the work must be "clean", like a building. In "Clean Works" Stubenvoll curates not only work about this cornerstone from his fellow students from different artistic disciplines, but also his own-cornerstone-photography, which takes its inspiration from the diverse work of his fellows.

**Christina Werner:
PIPAL (2012/2013)**

An herbarium case with leaves of the Pipal tree (native in India, et al.), six so-called "Betonbilder" ("concrete images"), 12 snapshots, and an MDF panel are the components of Christina Werner's installation. They form an ensemble of different spaces on both sides of the river in Ahmedabab, an emerging metropolis in the state of Gujarat in western India, and become a promenade through the city. With a clear mooring in the conceptual, Werner's work is exemplary for how it manages to circumnavigate the cliffs of expected images, offering an entirely new way of seeing.

gute aussichten: new German photography 2013/2014 is on until April 30, open Monday to Friday from noon to 7pm. Entrance is free.

The Goethe-Institute is situated at 21, Markos Drakos Ave., near the Ledra Palace checkpoint, in Nicosia.

Visit <http://www.goethe.de>, e-mail info@nikosia.goethe.org or call 22674608 for more information.

A.K.



Lioba Keuck, Couve e Coragem (2012)

Diverse but united

"An espresso machine drowning in its own coffee, people tanned, branded, and scarred by their existence on the margins of society or staged in such absurd poses that the viewer is left startled and puzzled.

Now in its 10th year, gute aussichten 2013/2014 presents a range of surprisingly diverse ideas, reflections and photographic strategies, forms and media that not only depicts the current status quo but also inspires," the organisers note in their statement on the exhibition.

However, the announcement also underlines there is an element that unites all these works. "It is the way in which they do not fulfil expectations or promises, the way in which they refuse to abide by conventions, and the way that they subvert all predictions and intuitions. This refusal is the common theme throughout these nine works. Hopes are deceived, physical laws suspended, the limitations of media overcome and viewing habits turned upside down."

The statement continues: "Nothing is what it seems. But still it is just the way it is. This generation of young photographers brings up painful



Alwin Lay, Mod. CLASSIC (2010/2013)

subjects, by making them visible and perceptible. They bring ideas like freedom, dignity and truth back into the picture, forcing us to look at them, to ask questions and to think about these values. And - the way we see it - these ideas are essential for us and for the present age."