

JOACHIM SCHMID



P420

Joachim Schmid (1955, Balingen, DE) is a Berlin-based artist who has worked with found photography since the early 1980s. Schmid studied Visual Communication at Fachhochschule für Gestaltung Schwäbisch Gmünd and Berlin University of the Arts from 1976 to 1981. He began his career as a freelance critic and the publisher of *Fotokritik*, an iconoclastic and original contribution to West German photography. In the pages of *Fotokritik* and in his regular articles and lectures for other venues, Schmid argued articulately and at times vehemently against prevailing, predominantly conservative notions of 'art photography' and in favour of a broad, encompassing critique of photography as a form of cultural practice. After ceasing publication of *Fotokritik* in 1987, Schmid focused on his own art production, based primarily on found photography and public image sources. Living near one of the largest flea markets in Berlin, he had already amassed a rich, deep, and varied collection of vernacular photography which formed the raw material for many of his works. Schmid's use of extended series reflects his concern with photography as an encompassing, culturally dispersed and ubiquitous social and aesthetic discourse that runs throughout the public and private spheres of modern life. Yet the fundamental richness of Schmid's photographic raw material – along with the sardonic wit he so often displays – derails any attempt to read his work as pure anthropology or social science. His artistic preoccupations reflect a close observation of photographic history and a fascination with photographic images themselves in all their alternately bizarre and conventionalized aspects.

Schmid's work has been exhibited internationally and is held in the collections of many major international institutions. In 2007 Photoworks and Steidl published a comprehensive monograph *Joachim Schmid Photoworks 1982–2007* on the occasion of his first retrospective exhibition at The Frances Young Tang Teaching Museum and Art Gallery in Saratoga Springs, NY. He has published more than one hundred artist's books, and at the end of 2009, Schmid founded the ABC Artists' Books Cooperative, a group of artists dedicated to self-publishing using print-on-demand technology. At *Rencontres d'Arles* in 2011, Schmid was one of five curators (along with Joan Fontcuberta, Martin Parr, Erik Kessels, and Clément Chéroux) to sign his name to the *From Here On* manifesto, announcing a new age of photography as represented by 36 artists from around the world.



Upcoming exhibitions
Immagini impossibili, Arte in nuvola, Roma, IT (2025).

Ongoing exhibitions
Citissimum, Altissimum, Fortissimum, Centre d'arts Santa Mònica, Barcelona, ES (2025); *Extrême Collection – D'Allemagne*, Frac Grand Large, Dunkerque, FR (2024).

Recent solo exhibitions
The Watch, GU.PHO., Photo Festival Vernacolare, Castello di Guiglia, Guiglia (MO), IT (2023); *Die Bibliothek*, Goethe-Institut, Sofia, BG (2023); *Photoworks*, P420, Bologna, IT (2021); *Galeria Jaqueline Martins*, São Paulo, BZ (2019); *Bilderbuch*, Prospekto Gallery, Vilnius, PL (2019); *Bilderbuch 2.0*, Galerie Block C, Groningen, DE (2017); *Hollybush Gardens*, London, UK (2016); *Lumpenografie*, Station Kasseler Fotoforum, Kassel, DE (2016); *Other People's Photographs*, Espace F, Matane, CA (2016); *Other People's Photographs*, Museo d'Arte Contemporanea, Roma, IT (2015); *Other People's Photographs*, Occurrence, Montreal, CA (2015); *Souvenirs*, P420, Bologna, IT (2015).

Recent group exhibitions
15 Years, P420, Bologna, IT (2025); *Desiderio – Atto Secondo*, società interludio, Cambiano (TO), IT (2024); *Library of Artistic Print on Demand*, Museum Villa Stuck, Munich, DE (2024); *Studio/Archive*, Wachenheim Gallery, Tang Teaching Museum, Saratoga Springs, US (2024); *Postkartenkilometer. Künstlerkarten in Europa*

von 1960 bis heute, Staatliche Kunstsammlungen, Kupferstich-Kabinett, Dresden, DE (2023); *The ugly duckling of publishing? Books on Demand*, German Museum of Books and Writing, Leipzig, DE (2023); *Grafik und Neuzugänge im Künstler: innen-archiv*, Stiftung Kunstfonds, Pulheim, DE (2023); *All these fleeting perfections*, EXPOSED, Torino Foto Festival, Biblioteca Geisser, Torino, IT (2023); *Horizon(s)*, Frac Grand Large, Dunkirk, Hauts-de-France, FR (2022); *Deux scénarios pour une collection*, Frac Normandie Rouen, Sotteville-lès-Rouen, FR (2021); *Image looks back*, RMIT Gallery, Melbourne, AU (2021); *Wunderkammer*, Latvian Museum of Photography, Riga, LV (2020); *E subito riprende il viaggio*, P420, Bologna, IT (2020).

Public collections
Berlinische Galerie, Berlin, DE; Bibliothèque Nationale, Paris, FR; Daelim Contemporary Art Museum, Seoul, KR; Fonds National d'Art Contemporain, Paris, FR; Fonds Régional d'Art Contemporain Nord-Pas de Calais, Dunkerque, FR; Fotomuseum im Münchner Stadtmuseum, Munich, DE; Fries Museum, Leeuwarden, NL; Künstler:innenarchiv der Stiftung Kunstfonds, Pulheim, DE; Kunstmuseum Dieselkraftwerk Cottbus, DE; Maison Européenne de la Photographie, Paris, FR; Museo de arte contemporáneo de Vigo, Vigo, ES; Museum Folkwang, Essen, DE; Nederlands Fotomuseum, Rotterdam, NL; Neuer Berliner Kunstverein, Berlin, DE; Pitt Rivers Museum, Oxford, UK; San Francisco Museum of Modern Art, San Francisco, CA, US; Stedelijk Museum, Amsterdam, NL; The Frances Young Tang Teaching Museum, Saratoga Springs, NY, US.



Joachim Schmid, *Chapter 1 – The Hierarchy of images*, installation view, 2014, Galleria Foto-Forum, Bolzano, IT

BILDER VON DER STRAÙE

(from 1982)

This long-time project comprises all photographs found in public space between August 1982 and March 2012. Over a period of nearly thirty years, one thousand photographs were found in 25 countries and 123 towns and cities.

Some of these photographs were probably lost but the majority were ripped to pieces and intentionally discarded. Each of them indicates that something went wrong in a human life, however, we'll never know for sure what went wrong and why these photos were discarded. All I know about these pictures is the location and date of the finding; the rest is imagination.

As a group, these throwaways build a museum of photographic garbage that asks questions about the role of photography in modern everyday life and redefines the established genre of street photography. In addition, they also tell the story of my own travels of three decades.

Joachim Schmid



Bilder von der Straße

1982-2012

found photograph mounted on cardboard

29,5 × 21,5 cm each (set of 10 framed photographs)

unique work



detail (*Bilder von der Straße*, n.361, Brighton, February 1996)



detail (*Bilder von der Straße*, n.461, Rio de Janeiro, December 1996)





detail (*Bilder von der Straße, n.861, Paris, March 2005*)

ZUR THEORIE DER FOTOGRAFIE

(1986)

36 b/w photographs of the reverse sides of snapshots with inscriptions highlighting various aspects of popular assumptions about photography and the use of photography.

“For the series *On the Theory of Photography* I re-photographed the reverse sides of selected fleamarket snapshots with inscriptions by their former owners. In these short phrases we can catch a glimpse of popular understanding of photography and its forms of use in society. We can consider these naive descriptions and observations as the raw material for a theory of popular photography that has yet to be written.”

Joachim Schmid





Zur Theorie der Fotografie

1986

36 framed b-w photographs

18 x 13 cm each (90 x 90 x 180 cm overall installation)

unique work

Exhibitions

Unboxing Photographs. Work in the Photo Archive,
Kunstbibliothek/Kulturforum, Berlin, 2018

Photoworks, P420, Bologna, 2021

Leider ist das Bild nicht
 ganz so schön. Dafür aber
 wunderschön. 259

*"Unfortunately the image is not quite in focus.
 But otherwise it's beautiful."*

Später mit seinem
 Onkel und Cousin.

22 April 1957

—
 für unser Haus.

*"Heiner with his uncle and cousin. April 22nd,
 1957 for our Hans."*

Weihnachten 1959 im
Wohnzimmer.
Erich mit Tochter Ingrid

"Christmas 1959, in the living room,
Erich with daughter Ingrid."

1. Mai 1936
Nordhausen.

2/11

"May 1st, 1936. Nordhausen."

FIXFOTO

(1986)

This work is a black and white print made from a color negative strip that I found at the spot where the photographs were made and processed, in front of FixFoto, Berlin's first one-hour lab. A closed circuit of making, processing, discarding, and finding a photograph.

Joachim Schmid





FixFoto

1986
vintage b/w photo on cardboard
132 × 29,7 cm
unique work



SECURITY CHECK

(1985 — 1987)

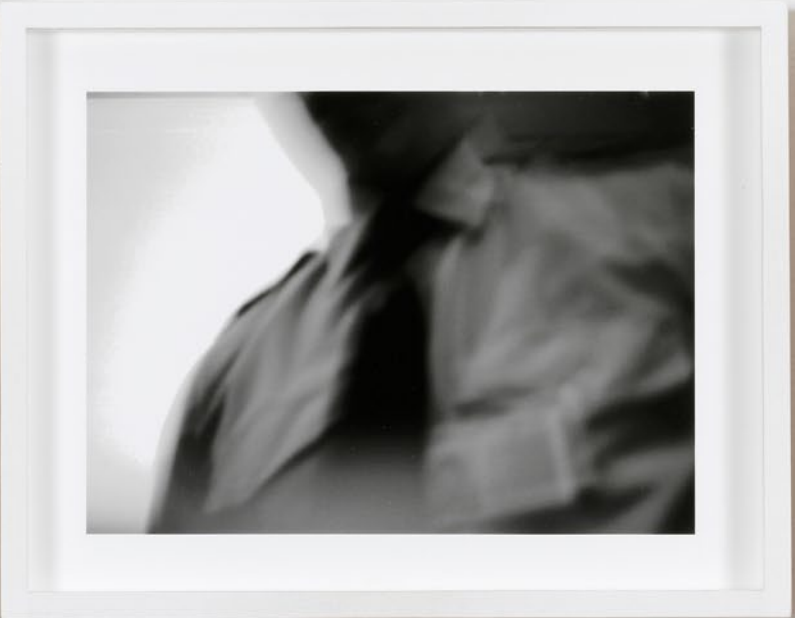
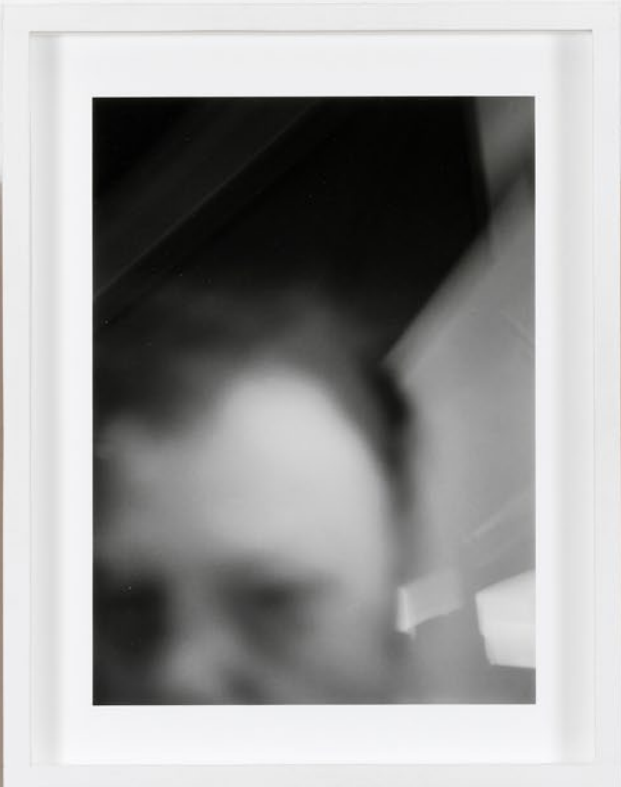
Photographs of airport security staff taken during baggage checks.





Security Check

1985–1987
8 b/w photos
13 × 18 cm each
ed. 3+AP (1/3)



PHOTOGENETIC DRAFT

(1991 — 2001)

This series of 32 photographs is based on the archive of a commercial photographer who donated the negatives he didn't need any more to The Institute for the Reprocessing of Used Photographs. The photographer cut his negatives to prevent their future use. This attempt to preclude new prints triggered the creation of photographs that would not exist without the attempted destruction. Consistent point of view, consistent light, and consistent poses allowed the combination of two negatives into one single image. The resulting photographs are portraits of non-existing persons. They are based on the genetic pool of the population of a small town in Bavaria. Like in genetic engineering, existing information was dismantled and spliced to create formerly unknown mutations, playing with genetic inheritance, age, gender, and personality.





Photogenetic Draft #32

1991-2001
b/w photographs
48 × 34 cm
ed. 3+AP (2/3)



15 Years, installation view, 2025, P420, Bologna, IT

STATICS

(1995 — 2003)

The works from the series *Statics* are made from photographs and printed matter (advertisements, postcards, magazine pages, etc.) that have passed through an office document shredder and then been reassembled by the artist.

“The resulting paper strips have been gathered to create visual fields with specific tones and colors that reflect something of the original content. The residual is made perceptible, the background noise of the countless images that pass before our eyes on a daily basis.” (Mauro Zanchi)





Statics (lingerie catalogue 2)

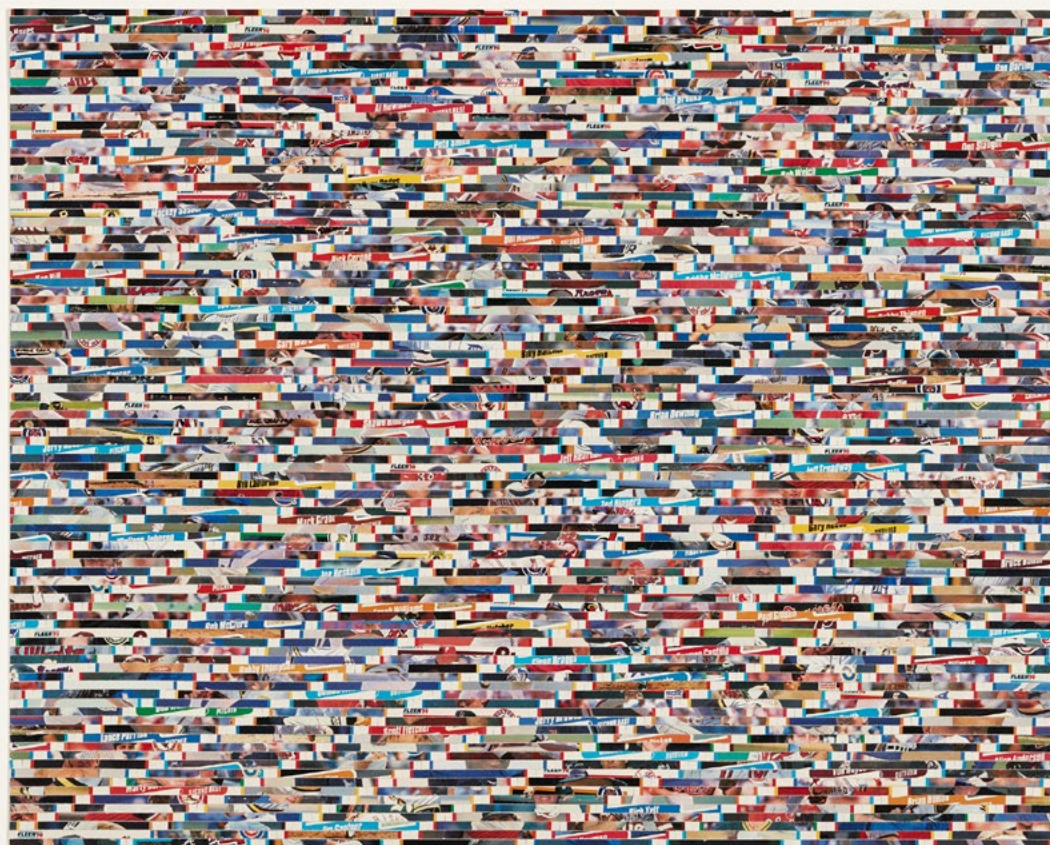
2000

shredded photographs and printed matter

mounted on archival board

40 × 50 cm, paper 45 × 55 cm

unique work



Statics (baseball cards)

1996

shredded photographs and printed matter

mounted on archival board

40 × 50 cm, paper 45 × 55 cm

unique work



Statics (postcards of sunsets 2)

2003

shredded photographs and printed matter
mounted on archival board

50 x 60 cm, paper 55 x 65 cm

unique work

Publications

John S Weber, Val Williams, Jan-Erik Lundström, Frits Gierstberg,
Joan Fontcuberta, Stephen Bull, *Photoworks 1982-2007*,
Photoworks, Brighton and Steidl, Göttingen, DE, 2007





Statics (fine art photographs 2)

1998
shredded photographs and printed matter
mounted on archival board
50 × 60 cm, paper 55 × 65 cm
unique work

Publications

John S Weber, Val Williams, Jan-Erik Lundström, Frits Gierstberg,
Joan Fontcuberta, Stephen Bull, *Photoworks 1982-2007*,
Photoworks, Brighton and Steidl, Göttingen, DE, 2007

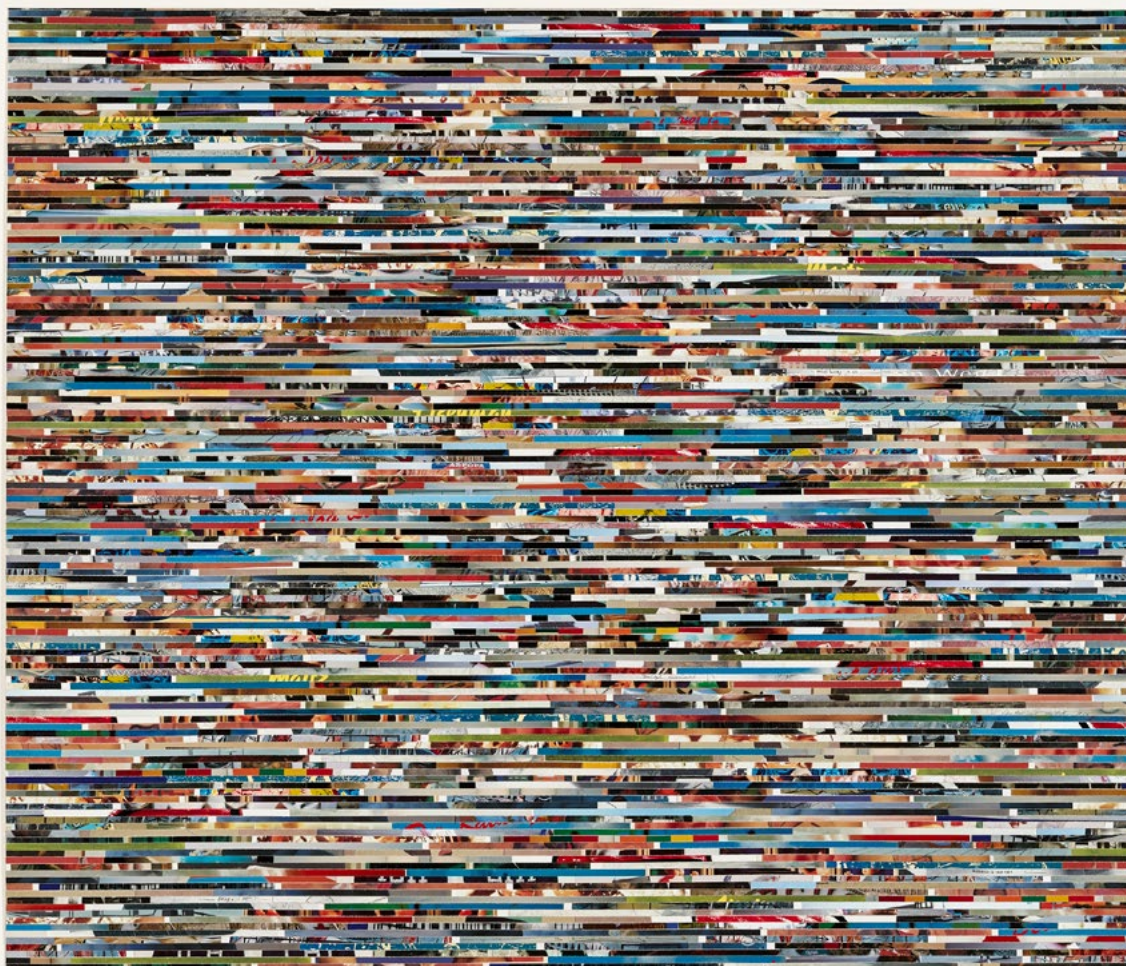






Statics (film stills 4)

1995
shredded photographs and printed matter
mounted on archival board
60 × 70 cm, paper 65 × 75 cm
unique work



Statics (invitation cards for art exhibitions)

1996

shredded photographs and printed matter

mounted on archival board

60 × 70 cm, paper 65 × 75 cm

unique work





BELO HORIZONTE, PRAÇA RUI BARBOSA

(2002)

When I made my first trip to Brazil in 1992 I arrived in Belo Horizonte, a city as big as Berlin that most people have never heard of outside Brazil. In a public square in the center of this city I found a series of black-and-white portrait negatives. The photographers who made these portraits worked in the square using extremely simple equipment: a wooden box that served both as a camera and a darkroom. In front of a simple backdrop, photographs were taken with that box and developed inside it. The clients got their portraits after few minutes. The negatives were discarded. I collected these negatives and printed them. The title of that work is *Belo Horizonte, Praça Rio Branco*. In 1993 I made a similar work, *Belo Horizonte, Parque Municipal*.

Originally these portraits were taken for various administrative purposes, ID cards, driving licenses, and so on. People who are well off get their portraits taken in studios, and people who cannot afford studio portraits go to the square. The photographers do not give directions to the people depicted. They take plain, frontal, straightforward portraits.

When I returned to Belo Horizonte this year the photographers had moved to another square. And they had abandoned their primitive technique. They work in colour now using 35 mm cameras. After the photographs are taken they run to the nearest lab to get the strip of film developed and printed. The clients pick up their portraits about half an hour after they were taken. Negatives are still discarded. During my stay in Belo Horizonte I got up very early every morning before the street cleaners start to work, walked to the square and collected all the negatives I found. The result is *Belo Horizonte, Praça Rui Barbosa*.

Joachim Schmid



Joachim Schmid, *Condo São Paulo 2019*, installation view, Galerie Jaqueline Martins, FR



Belo Horizonte, Praça Rui Barbosa

2002
ten c-prints 30 × 20 cm each,
on paper 42 × 30 cm each, 85 × 154 cm overall
ed. 3+1AP (2/3)









OTHER PEOPLE'S PHOTOGRAPHS

(2008 — 2011)

Assembled between 2008 and 2011, this series of ninety-six print-on-demand books explores the themes presented by modern everyday, amateur photographers. Images found on photo sharing sites such as Flickr have been gathered and ordered in a way to form a library of contemporary vernacular photography in the age of digital technology and online photo hosting. Each book is comprised of images that focus on a specific photo-graphic event or idea, the grouping of photographs revealing recurring patterns in modern popular photography. The approach is encyclopedic, and the number of volumes is virtually endless but arbitrarily limited. The selection of themes is neither systematic nor does it follow any established criteria — the project's structure mirrors the multifaceted, contradictory and chaotic practice of modern photography itself, based exclusively on the motto "You can observe a lot by watching."

The series *Other People's Photographs* includes these titles: *Airline Meals* · *Airports* · *Another Self* · *Apparel* · *At Work* · *Bags* · *Big Fish* · *Bird's Eyes* · *Black Bulls* · *Blue* · *Bread* · *Buddies* · *Cash* · *Cheques* · *Cleavage* · *Coffee* · *Collections* · *Colour* · *Commodities* · *Contents* · *Currywurst* · *Damage* · *Digits* · *Documents* · *Dogs* · *Drinks* · *Encounters* · *Evidence* · *Eyes* · *Faces in Holes* · *Fauna* · *Feet* · *First Shots* · *Fish* · *Flashing* · *Food* · *Fridge Doors* · *Gathered Together* · *Gender* · *Geology* · *Hands* · *Happy Birthday* · *Hotel Rooms* · *Images* · *Impact* · *In Motion* · *Indexes* · *Information* · *Interaction* · *Kisses for Me* · *Lego* · *Looking* · *Maps* · *Mickey* · *Models* · *More Things* · *Mugshots* · *News* · *Nothing Wrong* · *November 5th, 2008* · *Objects in Mirror* · *On the Road* · *Parking Lots* · *Pictures* · *Pizza* · *Plush* · *Portraits* · *Postcards* · *Purple* · *Pyramids* · *Real Estate* · *Red* · *Room with a View* · *Self* · *Sex* · *Shadow* · *Shirts* · *Shoes* · *Silvercup* · *Sites* · *Size Matters* · *Space-Time* · *Statues* · *Sunset* · *Surface* · *Targets* · *Television* · *The Other Picture* · *The Picture* · *Things* · *Trophies* · *Tropic of Capricorn* · *Various Accidents* · *Wanted* · *Writings* · *You Are Here*.

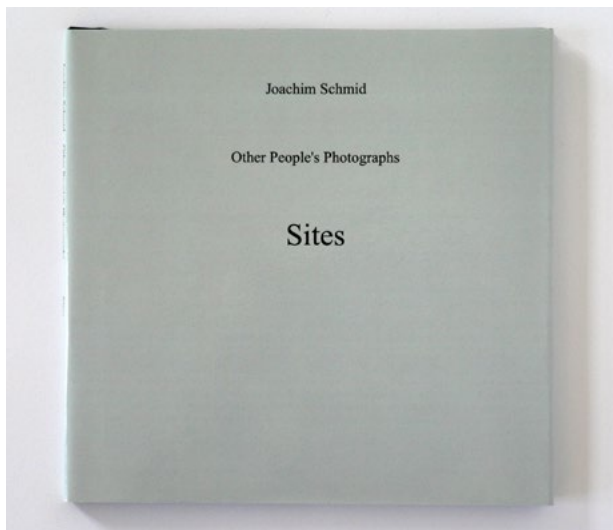
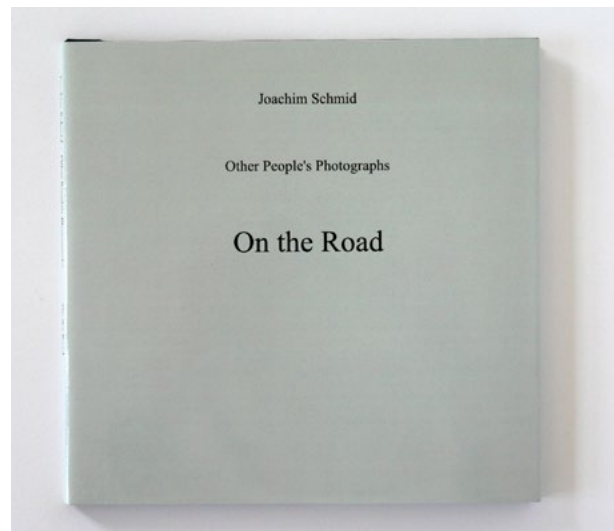
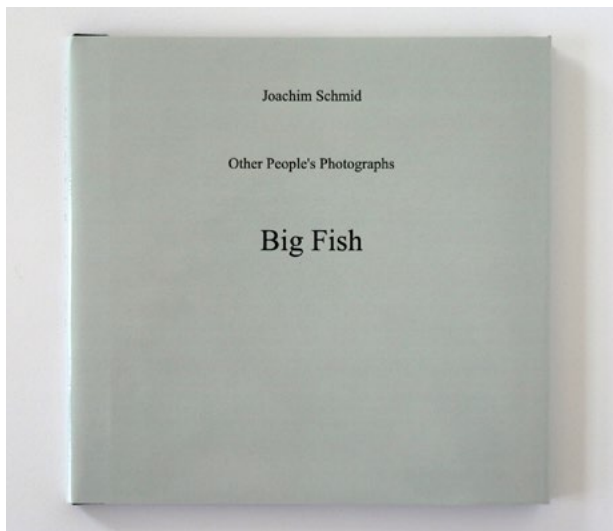


Joachim Schmid, *Other People's Photographs*, installation view, 2015, Occurence, Montreal, AU

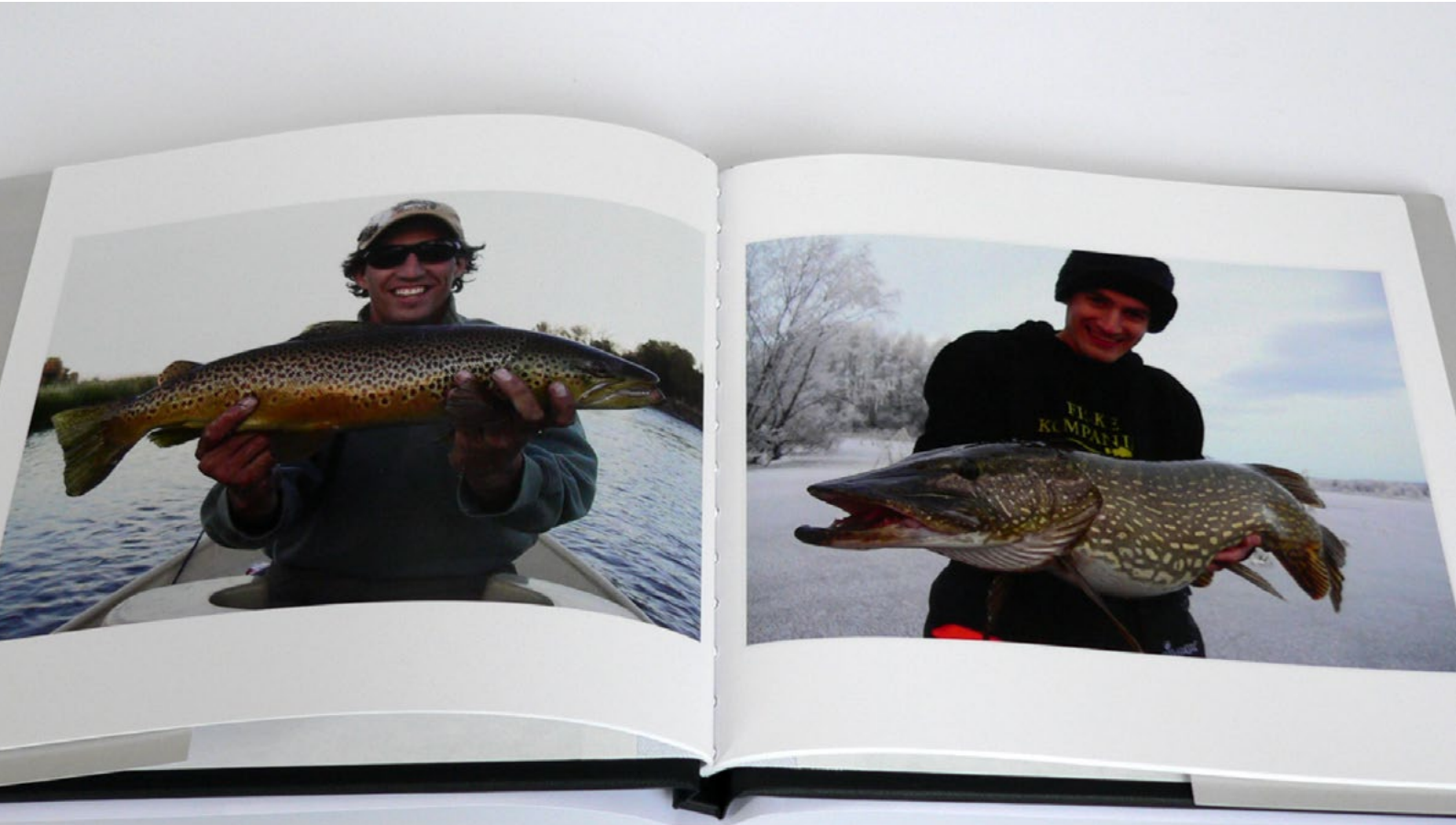


Other people's photographs

2008-2011
 set of 96 artist books collected in wood library
 unique work







SOUVENIRS

(2010)

Photographs of spoons collected over twenty-five years of traveling.



Souvenirs 1985-2008

2010

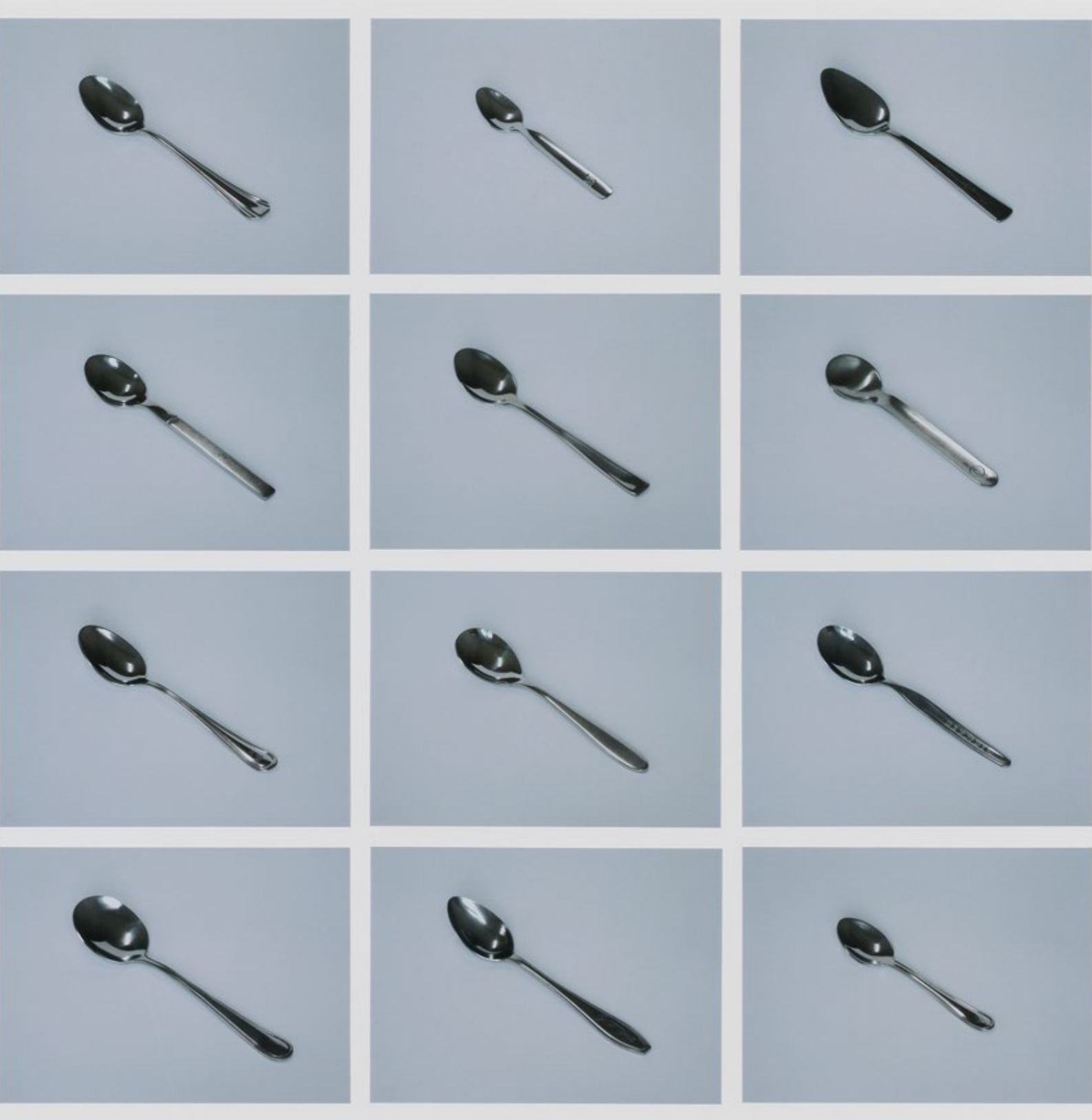
32 b/w photographs

13 × 18 each (61 × 157 cm overall)

ed. 3+AP (3/3)

Courtesy of

Air France · British Airways · British Midland Airways · Café de Flore, Paris · Café New York, Budapest · Continental Airlines · Delta Air Lines · Iberia · KLM · KLM UK · Lufthansa · Mitropa · Museum of Modern Art, New York · Nola's in Tiergarten, Berlin · Olympic Airlines · Orbis Grand Hotel, Łódź · Radisson Béke Hotel, Budapest · Savoy Hotel, Luxor · Schlosshotel im Grunewald, Berlin · Swissair · TAP Air Portugal · Tate Modern, London · Türk Hava Yollari · Varig (1983 – 2008).

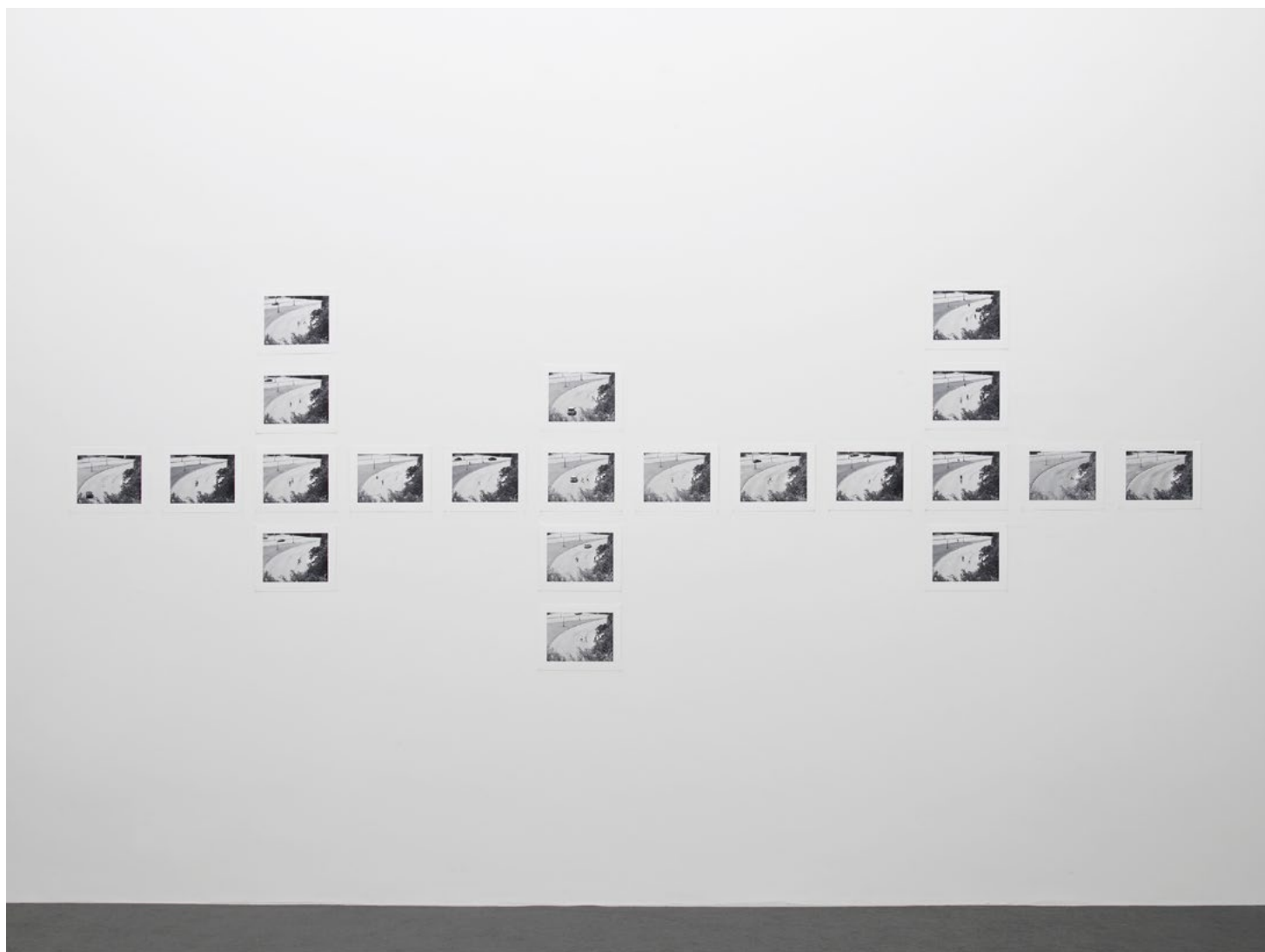


X MARKS THE SPOT

(2013)

Dallas, Texas, Dealey Plaza. The site where John F. Kennedy was assassinated is a major tourist magnet. White Xes on the pavement mark the spots where the president was fatally shot – in the middle of a freeway on-ramp. Visitors often wait for a gap in traffic, hurry to one of the Xes, get their photos taken and leave the road before the next cars arrive.

A webcam is positioned in a window on the sixth floor of the former Texas School Book Depository, the site where, on November 22, 1963, an assassin allegedly fired the shots that killed Kennedy as the presidential motorcade passed through Dealey Plaza. The camera's perspective exactly matches that of the assassin: it now shoots the tourists shooting their own memorial photos, and we can watch this in real time.



X Marks the Spot

2013

twenty-one pigment ink prints

24 × 30 cm each

unique work



Joachim Schmid, × *Marks the Spot*, 2013
Twenty-one pigment ink prints, 18 × 24
cm on 24 × 30 cm paper each (detail)



Joachim Schmid, × *Marks the Spot*, 2013
Twenty-one pigment ink prints, 18 × 24
cm on 24 × 30 cm paper each (detail)



Joachim Schmid, × *Marks the Spot*, 2013
Twenty-one pigment ink prints, 18 × 24
cm on 24 × 30 cm paper each (detail)



Joachim Schmid, *× Marks the Spot*, 2013
Twenty-one pigment ink prints, 18 × 24
cm on 24 × 30 cm paper each (detail)



Joachim Schmid, × *Marks the Spot*, 2013
Twenty-one pigment ink prints, 18 × 24
cm on 24 × 30 cm paper each (detail)



Joachim Schmid, × *Marks the Spot*, 2013
Twenty-one pigment ink prints, 18 × 24
cm on 24 × 30 cm paper each (detail)



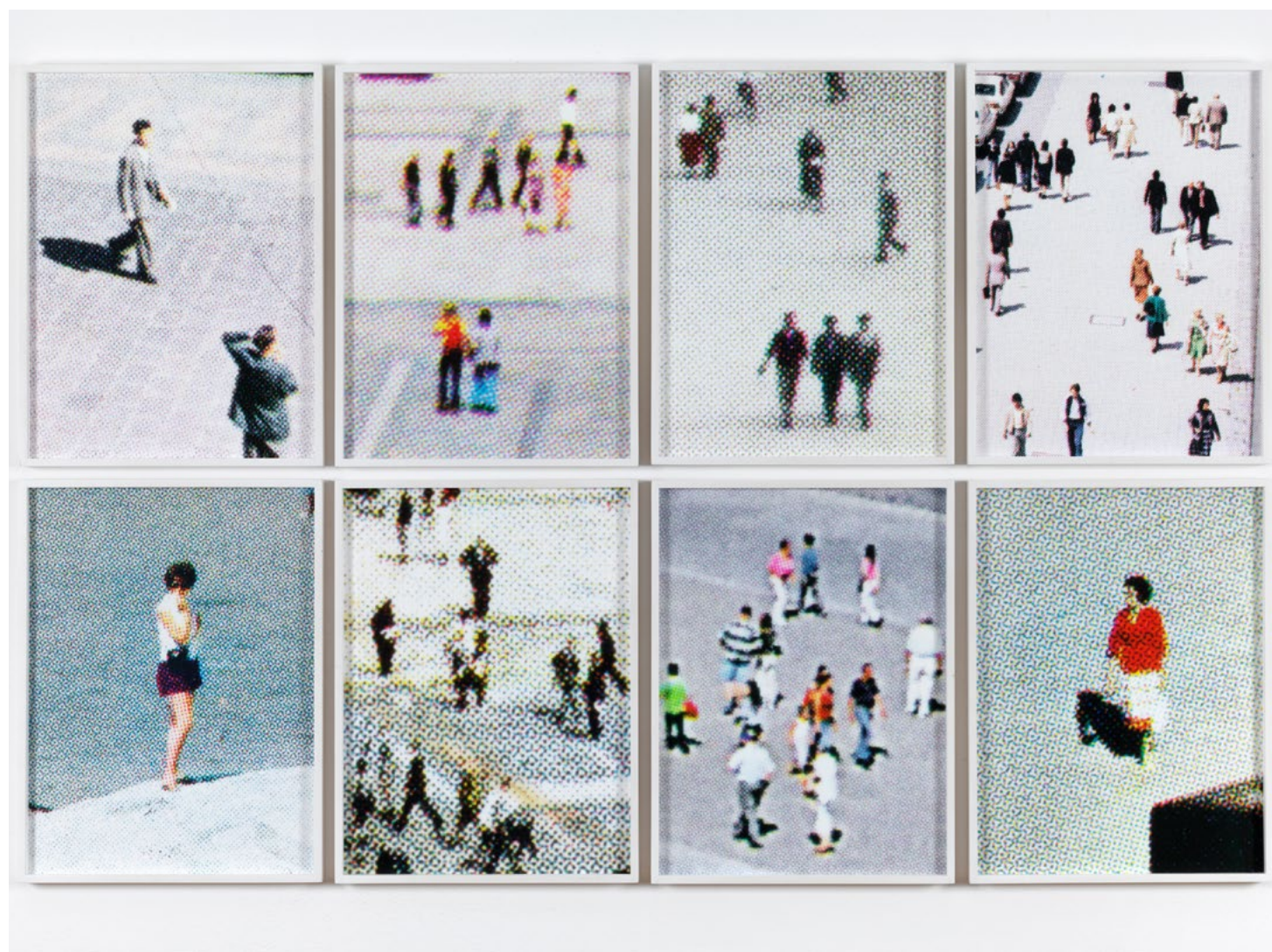
Joachim Schmid, × *Marks the Spot*, 2013
Twenty-one pigment ink prints, 18 × 24
cm on 24 × 30 cm paper each (detail)

VIAGGIO IN ITALIA

(2015)

A notional journey through Italy based on maps, memory, and postcards. The images are derived from postcards collected during various trips through Italy between 1989 and 2015.

An artist book of the same name was published by P420 Arte Contemporanea on the occasion of an exhibition in Bologna in 2015.



Viaggio in Italia

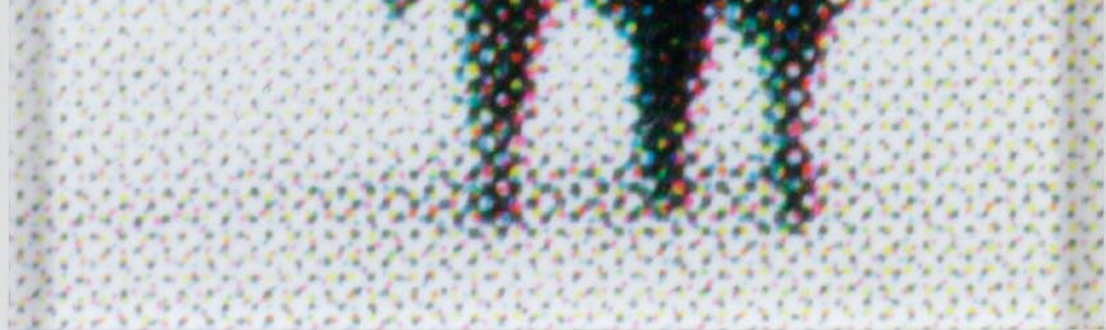
2015

8 pigment ink prints

40 × 30 cm each

ed. 3+AP (1/3)





THE ARTIST'S MODEL

(2016)

Finding a nude photograph was not so easy half a century ago. But for interested parties there were books and magazines with photographic studies of “artists’ models”. Art was one legitimate pretext for looking at nudes. The pertinent publications provided plenty of material to look at. *Line and Form* was one of them. In a second-hand book market I found a copy of this magazine from the early 1960s. One of its previous owners was apparently not inspired by the photographs. That person’s interventions are the resource of my work.

Joachim Schmid



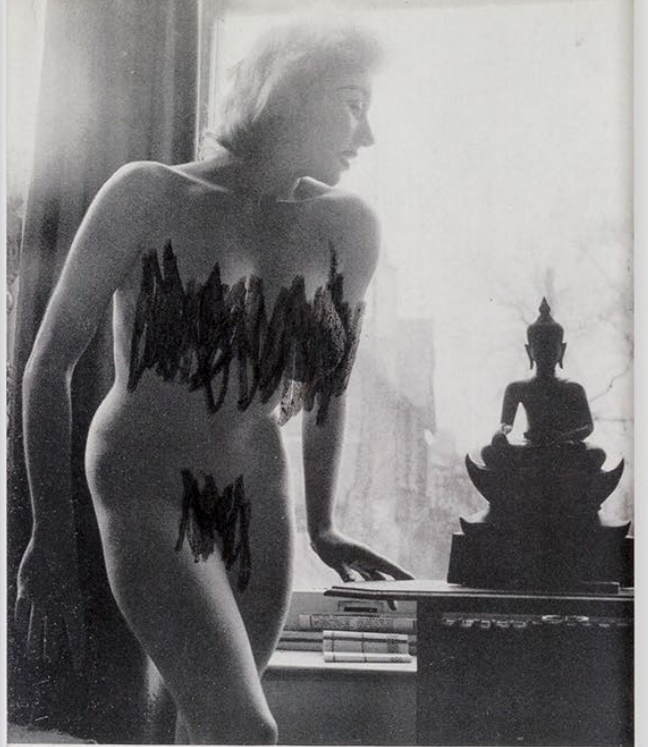


The Artist's Model

2016
8 pigment ink prints
40 × 26,5 cm each
ed. 3+AP (1/3)



PAGE TWENTY-THREE



PAGE TWENTY-FOUR

PAGE SIX



PAGE FOUR





R.FLICK COLLECTION

(2017)

The *R.flick Collection* is a sequel of the 1989 project *Meisterwerke der Fotokunst*. The series of twenty photographs draws on the ever-expanding pool of a popular photo hosting site and focuses on unknown works by award-winning photographers posted on that site.

Photographs by Robert Adams, Bernd und Hilla Becher, Richard Billingham, Sophie Calle, Rineke Dijkstra, William Eggleston, Joan Fontcuberta, Lee Friedlander, Anna Gaskell, Jim Goldberg, David Goldblatt, Nan Goldin, Paul Graham, Andreas Gursky, Cindy Sherman, Joel Sternfeld, John Stezaker, Hiroshi Sugimoto, Jürgen Teller, Jeff Wall.





R.Flick Collection

2017
matted pigment ink prints,
20 prints, 25 × 20 cm each
ed. 5+2AP (1/5)



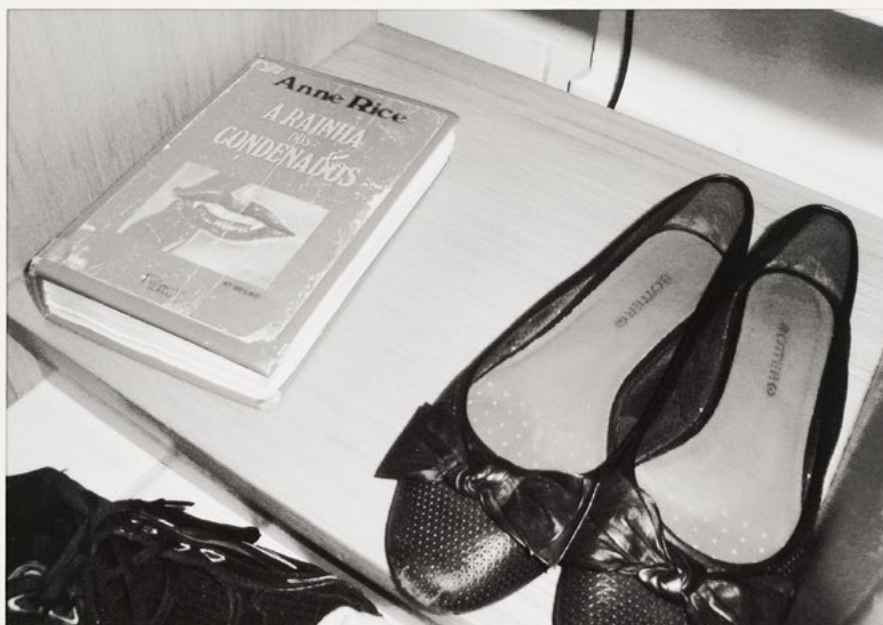
Joachim Schmid, *R.Flick Collection*
(Lee Friedlander, *Encinitas, California*, 1966), 2017, detail



Joachim Schmid, *R.Flick Collection*
(Bernd und Hilla Becher, *Aufbereitungsanlage*, 1974), 2017, detail



Joachim Schmid, *R.Flick Collection*
(*Nan Goldin, Brian in Bathtub, 1976*), 2017, detail



Joachim Schmid, *R.Flick Collection*
(*Sophie Calle, The Hotel, Room 26, 1981*), 2017, detail



Joachim Schmid, *R.Flick Collection*
(Hiroshi Sugimoto, *Pacific Sea, California, 1988*), 2017, detail



Joachim Schmid, *R.Flick Collection*
(Andreas Gursky, *Shanghai, 1994*), 2017, detail



Joachim Schmid, *R.Flick Collection*
Rineke Dijkstra, The Buzz Club, Liverpool, 1997), 2017, detail



Joachim Schmid, *R.Flick Collection*
(William Eggleston, *untitled*, 2000), 2017, detail



Joachim Schmid, *R.Flick Collection*
(Cindy Sherman, *Untitled #4622, 2007*), 2017, detail



Joachim Schmid, *R.Flick Collection*
(*John Stezaker, Marriage LXXXII, 2007*), 2017, detail

IL MARE

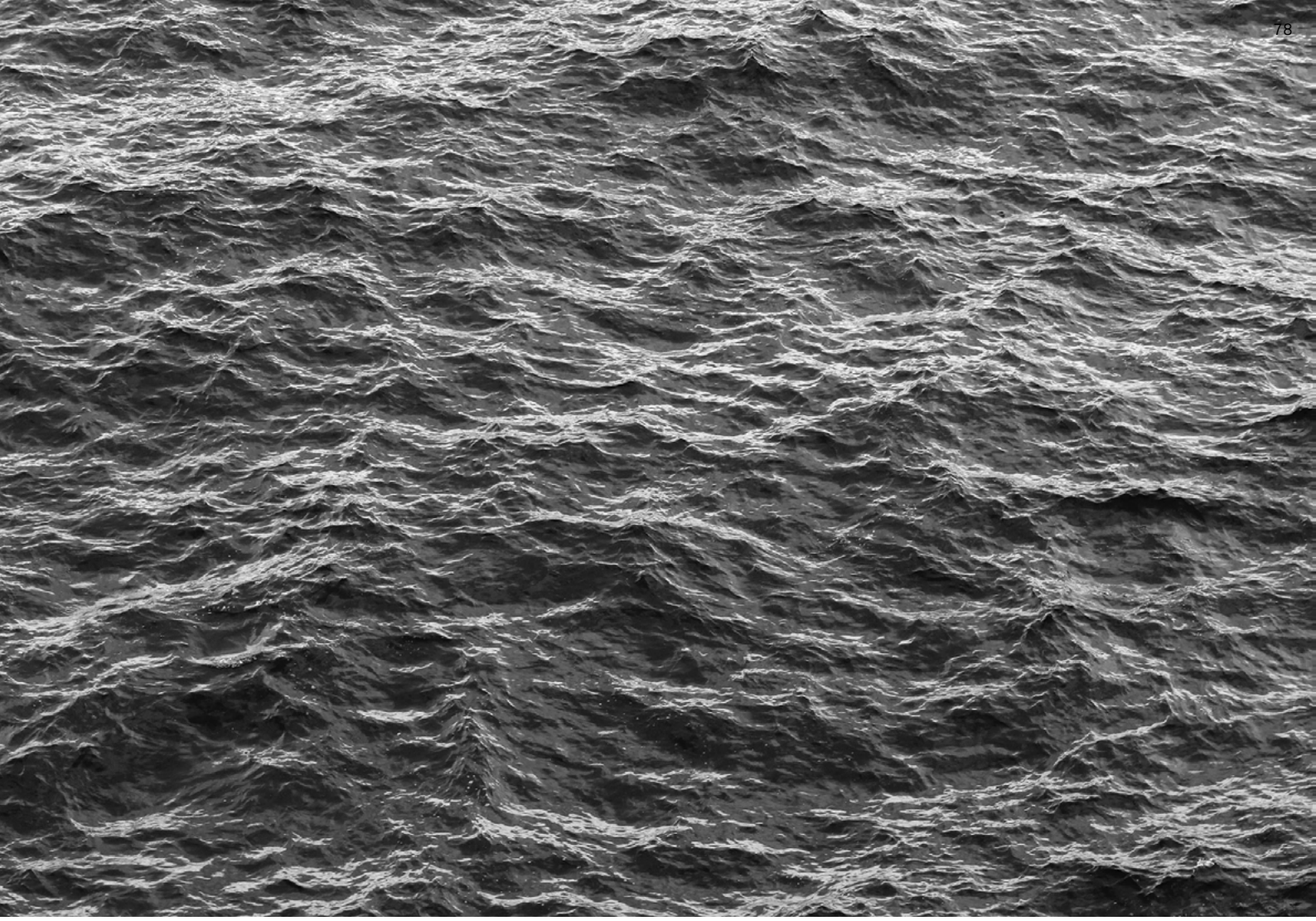
(2018)

Il Mare is a contemplation of the sea, juxtaposing fragments from a book of the same title found at a second-hand shop in Rome with photos of the actual sea. The wild, chaotic nature with its everlasting recurrences meets the human desire to subject it to the system of linear logic.



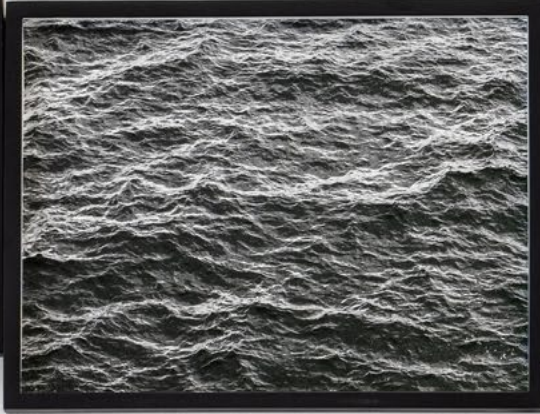
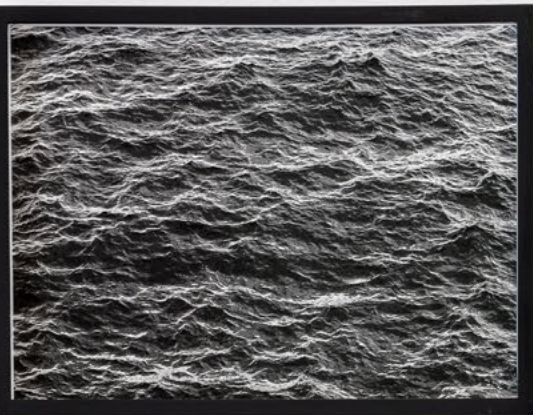
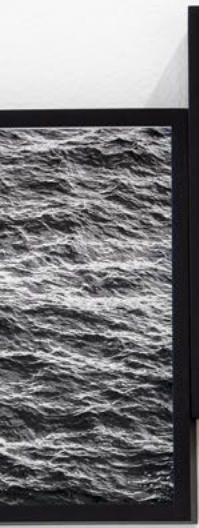


Joachim Schmid, *Il mare*, 2018
30 pigment ink prints, 18 × 24 cm each
(80 × 240 cm overall), unique piece



Nel 1513 lo spagnolo Vasco Nuñez de Balboa, dove voleva fondare una colonia, spinto
 indigeni circa la prossimità di un altro im
 oli e 600 portatori indigeni si avventurò a
 Panamá, coperto da inestricabili foreste; giu
 vevì che formano l'ossatura dell'istmo ste
 poté spaziare con lo sguardo sull'immensa
 ch'egli chiamò *Mare del Sud* e del qual
 ossesso in nome del suo re immerger
 a.
 scoperta del Balboa fece intensificare
 giungere al nuovo oceano dall'Atlanti
 si spinge appunto con tale scopo fi
 these Ferdinando Magellano (Fernão

detail

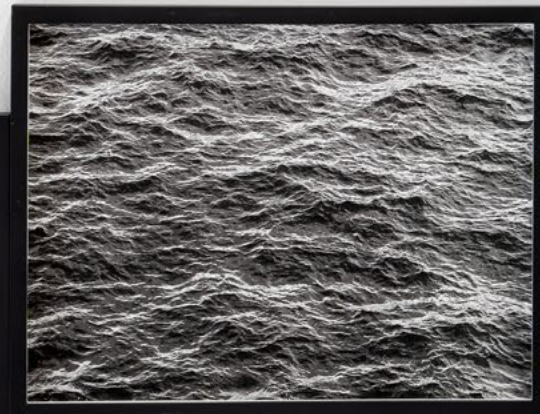
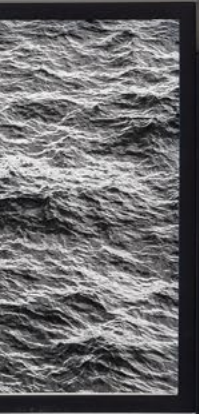


...cordato che Ma
...in canali e br
...isole grandi e
...e coste del Cat
...giappone).
...nori dello Stret
...cora prima del
...dello Stretto,
...m ad partes I
...e loro galere,
...con viste per l'
...le Canarie; l'
...ogni probab
...essa tra le Ce

... il 2 agosto del 1492 dalla barra di San
... per il viaggio più memorando che sia stati
... omni, il primo in cui l'uomo abbia attraversa
... tra due continenti» (A. Magnaghi). Tocca
... bre ebbe inizio il grande viaggio verso l'
... l. Alla metà di settembre si constatò che
... va verso NO, mentre a quei tempi si rit
... e uno spostamento dell'ago di circa 16°
... della Polare. Colombo osservò attentame
... *declinazione magnetica*, cioè l'angolo form
... to a est, quanto a ovest, sotto l'influs
... E alla metà di settembre fu scoperto il
... aga dell'Atlantico, tra l'arcipelago del
... le, ingombra di grovigli e ammassi
... e del mattino del 12 ottobre un mar

... Nel 1513 lo spagnolo Vasco Núñez de Balb
... do, dove voleva fondare una colonia, spinto
... rigenti circa la prossimità di un altro imm
... toll e 600 portatori indigeni si avventurò a
... namá, coperto da inestricabili foreste; giu
... lievi che formano l'ossatura dell'istmo ste
... poté spaziare con lo sguardo sull'immens
... ch'egli chiamò *Mare del Sud* e del qua
... possesso in nome del suo re immerger
... ia.
... scoperta del Balboa fece intensificare
... giungere al nuovo oceano dall'Atlant
... si spinge appunto con tale scopo fi
... ghesse Ferdinando Magellano (Fernão
... la Spagna, nel suo epico viaggio

... di cui abbiamo no
... superficie del mari e que
... del secolo XVI da A
... conclusione che le acque su
... rafo italiano del Cinquec
... ra che propendesse per
... Altri geografi e cartogra
... da acque, e metà da t
... flammigo Bernardo V
... od una *Geographia* ger
... saeco-Newton. Quest'o
... e nuove che si erano s
... geografiche e nel pe
... trattano la *affectiones*



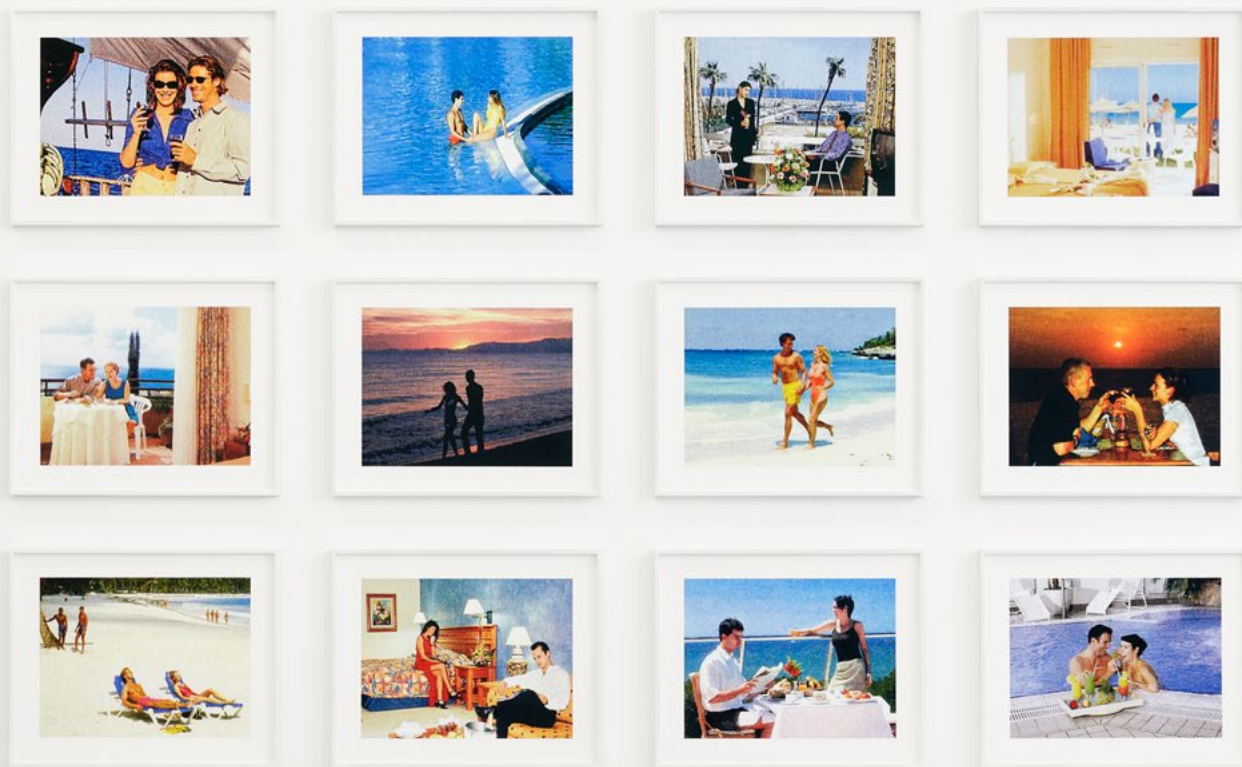
MEETINGS

(2003–2007)

“The series *Meetings* was originally made for the book *A meeting on holiday*. Based on imagery provided by international holiday resort operators, the images take you to Postcardland where happy couples gather under a perfectly blue sky and enjoy the beach, the pool, a cocktail, a dinner, a sunset, and a hotel room.”

Joachim Schmid, *Photoworks*, installation view, 2021, P420, Bologna, IT





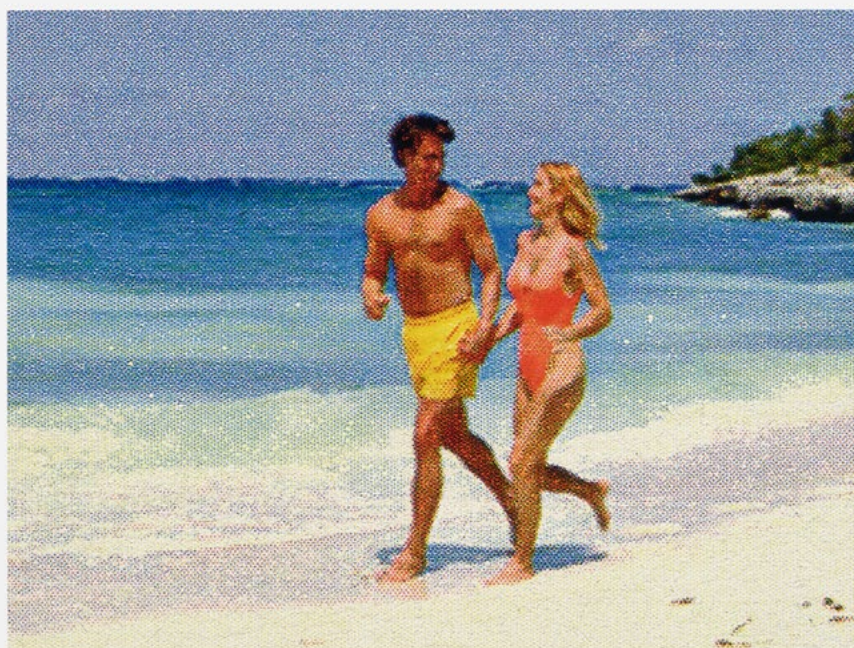
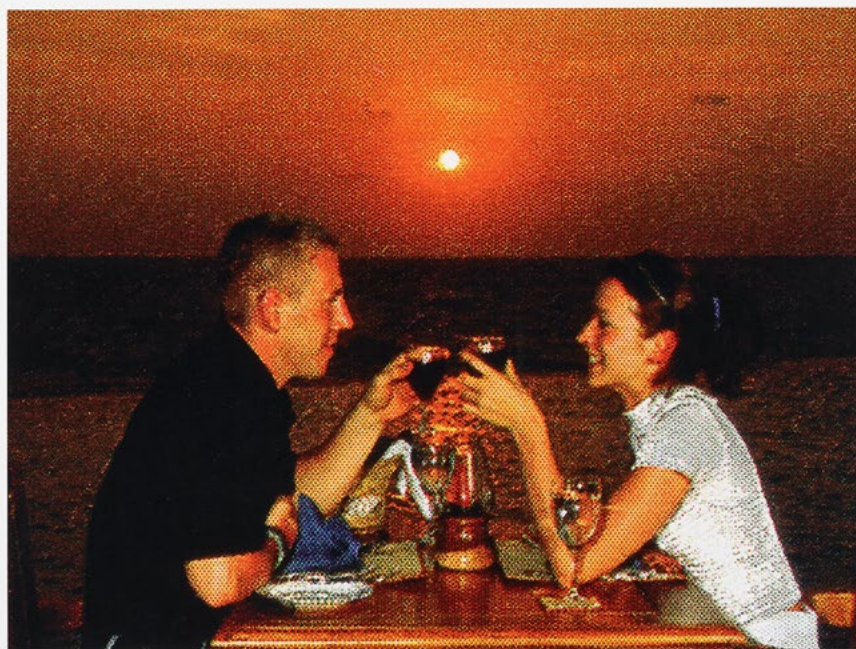
Meetings

2003-2007

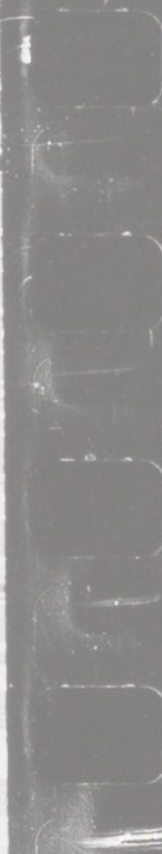
12 pigment ink prints

30 × 40 cm each, on sheet 40 × 50 cm (143 × 235 cm overall)

ed. 3+1AP (3/3)







P420

Via Azzo Gardino 9, 40122 Bologna (IT)
info@p420.it / www.p420.it