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The photographic surface: between substances and spaces

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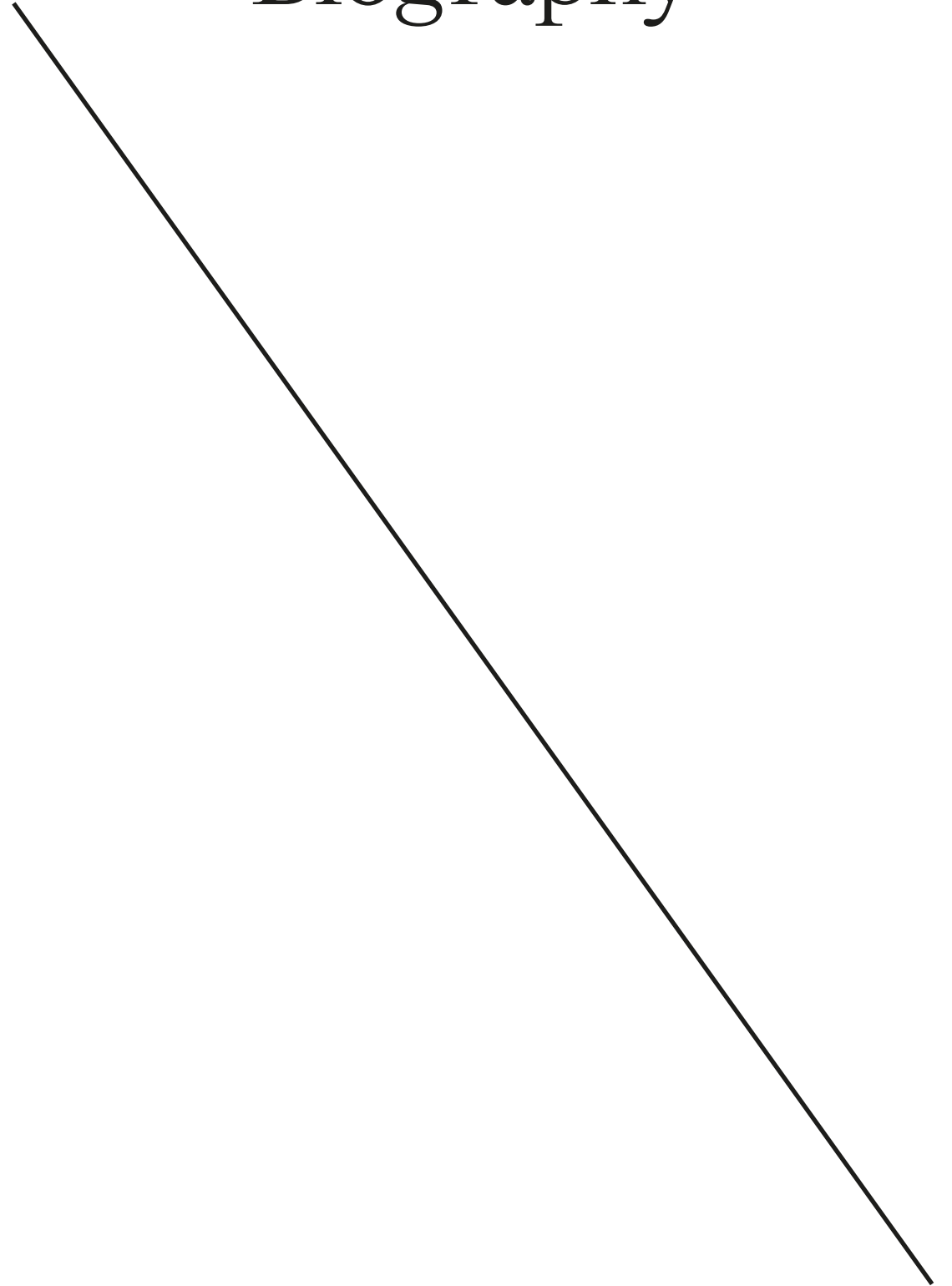
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Biography



CAROLINE VON COURTEN (b.1983, DE) is an essayist at heart and a curator/editor by profession. In 2006 she completed her undergraduate studies in Language and Culture Studies, majoring in Visual Culture, at Utrecht University (with an exchange semester at Monash University, Melbourne, Australia). In 2008 she completed the Photographic Studies master's programme at Leiden University (the Netherlands), graduating with a thesis on blurriness in contemporary photography.

After that she inhabited (assistant) curatorial positions at the Stedelijk Museum Amsterdam and the Nederlands Fotomuseum Rotterdam. While working at the Fotomuseum, she was commissioned to co-curate and organize *QUICKSCAN NL – new photography from the Netherlands*, an exhibition at the Dutch Culture Center in Shanghai, during the 2010 Worldexpo. In the same year she produced and shaped the first edition of the Dutch Doc Award: the Netherlands's first award for documentary photography by order of FOTODOK – Space for Documentary Photography in Utrecht and the Fund BKVB. Between 2010 and 2012 she was Managing Editor of Foam International Photography Magazine, and also responsible for the conceptual content of Foam's *What's Next?* project on the future of photography. This involved ground-breaking special publications, an exhibition, and an international symposium of experts at Foam photography museum in Amsterdam in spring 2011.

Mid 2012, she was appointed to become one of the three researchers on the NWO-funded interdisciplinary Science4Arts research project *Photographs & Preservation – How to save photographic artworks for the future?* As a research assistant, she taught undergraduate students in contemporary photography at Leiden University while conducting her PhD-research on the photographic surface under supervision of Prof. Dr. Kitty Zijlmans and Dr. Helen Westgeest (2012 – 2023) at the Leiden University Centre for the Arts in Society (LUCAS). She attended summer schools at eikones – The National Centre of Competence in Research (NCCR), on Iconic Criticism (2013), and at the Philipps-University Marburg (2015). From 2016 until 2019 she was Associate PhD-student at The Photographic Dispositif graduate program at the Hochschule für Bildende Künste Braunschweig, funded by the German Research Foundation (DFG).

In 2018 she acted as interim managing editor for three issues of Foam Magazine and wrote the conceptual proposal for an exhibition that would reflect and share issues brought up by the Science4Arts research with the museum's public. This exhibition was realized by the photography department of the Stedelijk Museum Amsterdam under the title *FOREVER YOUNG? Impermanence in Photography*.

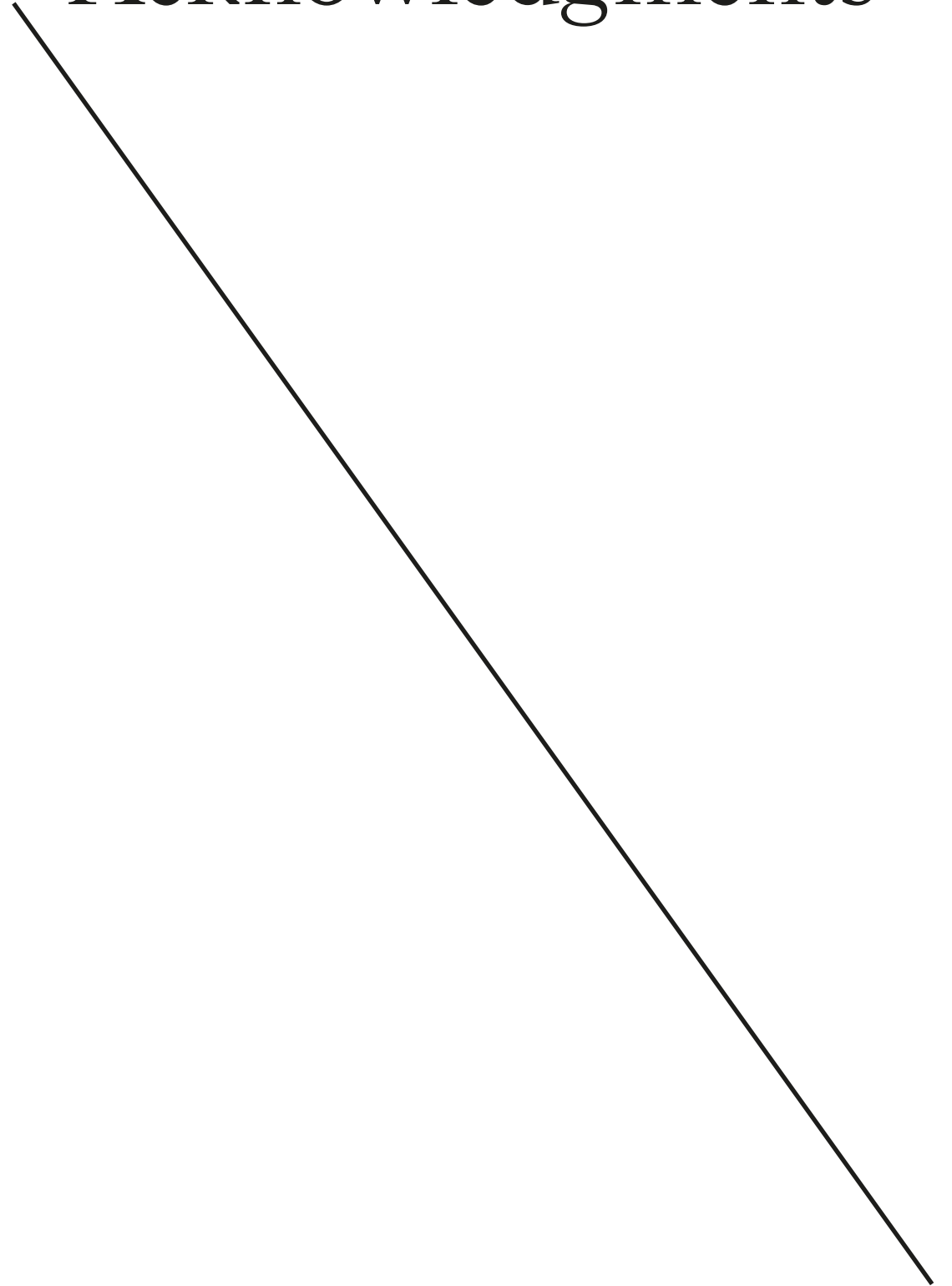
Currently, she is co-directing Der Greif – an award-winning global organization for contemporary photography based in Munich and is lecturer for photography theory and visual culture at Lucerne School of Art and Design.

As an expert, she has contributed in-depth articles on the materiality of photography to international photography magazines (UNSEEN magazine#2, Foam #49 Back to the Future, C/O Berlin newspaper), and written essays for artist publications (on Nobuyoshi

Araki, Jessica Backhaus, Michael Wolf, and Ola Lanko) and magazines (The Photobook Review by Aperture and Foam Magazine).

Throughout her career, she has moderated artist interviews and panel discussions for various European photo institutions. She has regularly acted as external adviser and judge in the field of contemporary photography (Foam Talent, C/O Berlin Talent, Unseen Outset Exhibition Fund, Plat(t)form Winterthur, Steenbergen Stipendium, and CNAC Portfolio award Luxemburg).

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