

FOTOHOF

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Anna Breit / Rebecca Unz

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Rebecca Unz, Schultern in Elasthan mit Blume I, from the series: Projektionsflächen

The first presentation after our anniversary exhibition shows two young Austrian photographers, both of whom work in the portrait genre and deal with the youth culture of their time in different ways.

A.) Anna Breit – Teens (in their rooms)

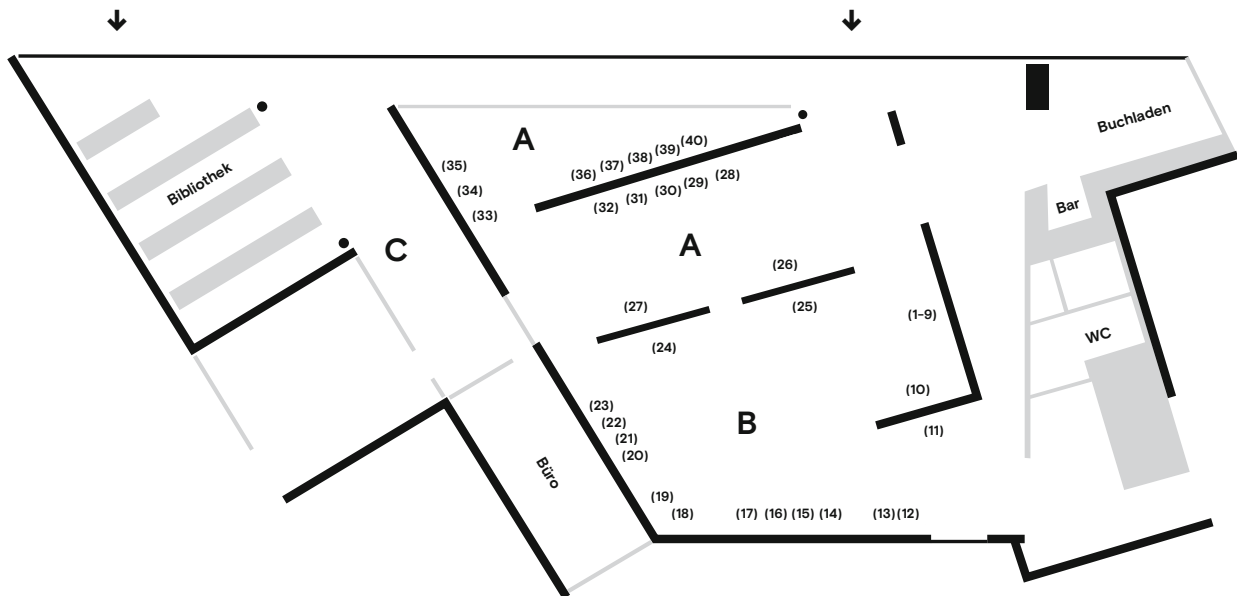
The series **Teens (in their rooms)** from Anna Breit, published last year in the *edition FOTOHOF* book of the same title, is a comprehensive collection of portraits of kids between the ages of 13 and 19, in their own rooms, surrounded by the space they have created for themselves. These teen-age rooms, for kids still living with their parents, are the first attempt at defining one's own interests and ideologies; a self-defined space, still within our childhood homes, yet truncated from the family environment. It is a space to work out the angst of becoming a young adult and a time of self-searching and questioning identity. In very casual, relaxed poses, Anna gives the sitter the most space in the photographs, staring directly at the camera, rarely emotional, reluctantly inviting us into their space. Though they feel like friends and peers, Anna meets the teens on the street or in social media platforms and asks for their trust to photograph them. Though a few remain in contact, most will only share this one vulnerable moment with Anna, a vulnerability that is just as much a subject of the images as the teens themselves.

B.) Rebecca Unz – Sensibelchen, Projektionsflächen

The protagonists in Rebecca Unz's series **Sensibelchen** are her circle of friends from the Hip-hop scene in Graz. With an intentional exclusion of all popular attributes, accessories and clothing that define this subculture of music, dance and lifestyle, Rebecca instead frames the portraits as tight as possible, showing us only the faces. Though free of any pop-culture details, they are by no means free of emotion. The tight, intimate frame, combined with an exceptionally short depth of field, a very direct and concentrated exchange with the sitter is created. The very nature of performance, a very singer-based genre such as rap, requires a certain type of ego-centric personality and self-confidence. Rebecca's portraits break through this facade and seem to show the vulnerable side to these artists, a side we are seldom allowed to see. The varying facets and nuances of each individual artist is emphasized even more through a conceptual decision to incorporate a shift in the color temperature and tone from image to image. These ever-so-slight variations, nearly unnoticeable between the single images, become apparent when one steps back and views these *individuals* as a whole.

The series **Projektionsflächen** is, in a sense, a deconstruction of the process of making a portrait. Not attempting to reveal something about the subject, Rebecca projects a vision or an idea onto the sitter, much like a canvas, to create a visual play with light, tone, pose and surface. What seem to be controlled studio situations are actually found moments, photographed in the night, with available light. The technical aspects of being able to drastically increase the sensitivity of the digital chip, make these almost impossible low-light moments, which would normally be un-photographable, possible.

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B.) Rebecca

Sensibelchen, 2018–2019

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- (5) Pascal
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- (7) Nils
- (8) Tommi
- (9) Benni

Projektionsflächen

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- (11) ohne Titel
- (12) Hinterkopf mit Schildkröte, 2021
- (13) Hinterkopf mit Chreole
- (14) Schatten im Raum, 2020
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A.) Anna Breit

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top: Cheng
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C.) Verlage zu Gast n°3 – HYDRA/INFRAMUNDO

Verlage zu Gast presents dedicated international publishing programs in the Library Studio Gallery. The third edition is dedicated to the Mexican publisher **HYDRA Editorial**.

HYDRA defines itself as a platform for the development of photographic projects based on reflection, dialogue and collaboration between artists, institutions and publishers. The House of Photography in Mexico City was founded in 2012 by Ana Casas Broda, Gabriela González Reyes and Gerardo Montiel Klint as an inclusive, flexible and open space. In 2014, the publishing project HYDRA Editorial was initiated with the publication of several photography books, some in collaboration with larger Mexican/Spanish publishers such as RM and La Fábrica.

In 2018, the collective project **INFRAMUNDO** started with the presentation of 22 photobooks by Latin American photographers that emerged from the HYDRA program INCUBADORA DE FOTOLIBROS. This workshop program offers authors the opportunity to develop their books with the support of international experts, designers and curators.

Biography

Anna Breit, born in Vienna in 1991, is an Austrian photographer whose work moves between fashion photography and free artistic projects. In her work, Anna Breit focuses on people and their relationships – often family members and friends. Her work has been published in international magazines such as *Artnet* and *Vogue Italia*, as well as in Austrian magazines such as *Die Presse*, *Schaufenster* and *Rondo*. She has participated in various exhibitions such as *OstLicht Vienna*, *Improper Walls* and the *Museum der Arbeit* in Hamburg. In 2021 she published her first photo book *Teens (in their rooms)* in the publishing house FOTOHOF and in spring 2022 she will show this work in the gallery FOTOHOF.

➤ annabreit.com

Rebecca Unz was born in Graz in 2000 and spent her childhood in Untergiem near Feldbach. From 2015–2020 she studied Fine Art Photography & Multimedia Art at the HTBLVA Ortweinschule Graz. In her graduation year she was awarded the *August Sander Prize for Portrait Photography 2020*. Currently Rebecca Unz lives in Untergiem near Feldbach and works in Graz.

➤ rebeccaunz.xyz