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PHOTO-BASED ARTWORKS BY THOMAS RUHL



BLUE RUSH OR THE WINDOW • PHOTOGRAPHED: 2015 • ECUADOR, AMAZON REGION • COMPOSING: 2022

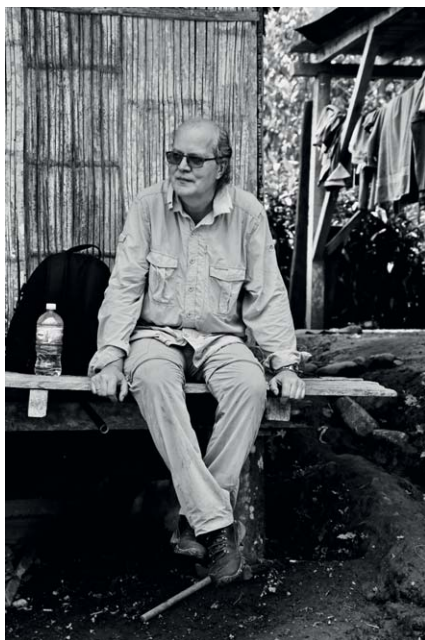
THE FAMILY HAS ONLY RECENTLY BEEN CONNECTED TO THE ELECTRICITY GRID. THE FIRST ELECTRICAL APPLIANCE THEY ACQUIRED WAS THE TELEVISION. A WINDOW TO THE DISTANT WORLD. BUT THE GIRLS' FAVOURITE SHOWS ARE DANCE PERFORMANCES BY THEIR KICHWA NATION.

PIGMENTPRINT ON 140 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED

PHOTO-BASED ARTWORKS

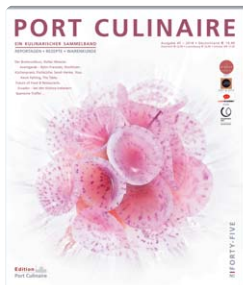
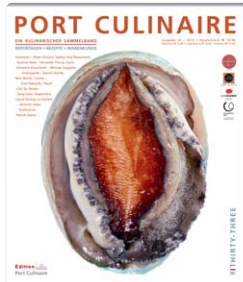
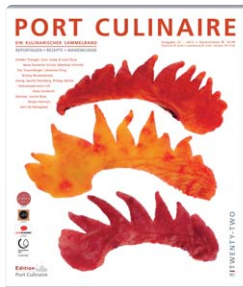
BY THOMAS RUHL, PHOTOGRAPHER, VISUAL ARTIST, GRAPHIC DESIGNER AND AUTHOR

This catalogue presents a cross-section of the work of the internationally acclaimed artist. In many cases, these are motifs from a series. All based on his own photographs. By combining his disciplines, some of the works lie at the interface between photography and painting. Some incorporate the written word. The focus is mostly on people he has met on his many travels around the world. The works tell stories about their lives, cultures, sorrows and joys. With all that Thomas Ruhl experienced on his travels, the present work cannot remain uncritical.





ONE SECOND AT MIDNIGHT IN ASTANA • PHOTOGRAPHED: 2011 • KAZAKHSTAN • COMPOSING: 2022
PIGMENTPRINT ON 140 X 100 CM ART PAPER • WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



COVERS OF THE
INTERNATIONAL
AWARD-WINNING
MAGAZINE

About: Born in Germany's Ruhr region, Ruhl knew as a child that he wanted to become an artist. Even as a teenager, he showed paintings and drawings in exhibitions. He went on to study art, photography and graphic design at the Folkwang School in Essen Werden. At the same time, he took part in exhibitions, e.g. at the Bochum Museum, and lectured on etching and screen printing. A lack of money drove him into advertising. This was followed by a rapid career as an art director and creative director and finally the founding of his own agency. During this time, he created free artistic works and “Werkkunst” projects.

In 2000, he turned his back on the industry to set up the publishing house www.port-culinaire.de together with his wife Carola. The aim was to return to more creative and artistic activities. The publisher's culinary publications established themselves at the top end of the market in terms of quality. In total, more than 40 books and 62 magazines were published, which received more than 60 national and international awards. Thomas Ruhl was named the world's best food photographer in the FAZ and additionally in film reports about him broadcasted by Deutsche Welle TV. His artistic works were often used to design restaurants and hotels during these years. Since 2020 Ruhl has devoted himself exclusively to his artistic work.

Awards (selection):

- Good Design Award – Chicago Athenaeum
- Gold medals from the German Gastronomic Academy
- Best of the World Food Magazine, World Cookbook Award
- Best of the Best Fish and Seafood Book
- Best of the World Cookbook Photography

Works by Thomas Ruhl have been shown at the following exhibitions, among others:

- Travelling exhibition “The Commercial Art of Food Photography”, USA and Canada, 2003
- Atalante Gallery, Madrid, 2004
- Chicago Athenaeum (Award for Good Design)

Other activities:

- Lectures at seminars and universities
- Chair of the World's 50 Best Restaurants Awards
- Development of the congress formats CHEF-SACHE and CHEFS(R)EVOLUTION



The stamp on the artworks was created during the study of Chinese calligraphy. In the centre it bears the character for fish. Which also stands for luck. As Ruhl has a great affinity with the theme of Fish and was born under this star sign, it was chosen.

Thank you: “I would like to take this opportunity to thank my partner Carola, who built up the Port Culinaire brand together with me, and our art director Petra Gril, who worked alongside me for more than 20 years and supported me in editing some of my images.”

Contact: tr@thomas-ruhl-photos.de • www.thomas-ruhl-photos.de



PERSON OF COLOUR • PHOTOGRAPHED: 2008 • MOROCCO, ATLAS MOUNTAIN RANGE • COMPOSING: 2022
PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



PROF. DR. CLAUS-CHRISTIAN CARBON
PSYCHOLOGE,
PHILOSOPH, FORSCHENDER IM BEREICH KUNSTWAHRNEHMUNG

“CCC” ist seit 2008 Inhaber des Lehrstuhls für Allgemeine Psychologie und Methodenlehre an der Universität zu Bamberg. Seine Schwerpunkte in der Grundlagenforschung erkunden den Bereich Wahrnehmung mit besonderem Fokus auf Ästhetik oder Gestaltwahrnehmung. Zu seinen vielschichtigen und umfangreichen Aktivitäten gehören unter anderem die ordentliche Mitgliedschaft in der Europäischen Akademie der Wissenschaften und Künste, die Tätigkeit als Editor-In-Chief bei der wissenschaftlichen Fachzeitschrift “Art & Perception” oder die Ausrichtung von internationalen Seminaren wie “Art, Visual Illusions and Data Visualization” gemeinsam mit namhaften Kollegen aus anderen Nationen.

EINTAUCHEN IN FREMDE – NICHT FREMDE – WELTEN

Thomas Ruhl ist ein beeindruckend vielfältiger Mensch. Seine Projekte sind spielerisch und doch stets professionell, neuartig, spannend und inspirierend. Er regt an, weiterzukommen und er innoviert ständig, auch sich selbst. Als Agenturleiter und Fotograf faszinierte er, als Erfinder und Organisator der CHEF-SACHE begeisterte er, als Chefherausgeber informierte er, als Food-Fotograf überzeugte er – ein äußerst vielfältiger, komplexer Mensch. Nun erschafft er sich wiederum neu, indem er das aufgreift, was er bereits als Kind begann, was er in einer ersten Kunstausstellung mit 16 öffentlich machte und was er durch inspirierende Kontakte zu Fujio Akai und Joseph Beuys geistig erweiterte: Er macht Kunst und er baut hier auf seiner Expertise als exzellenter Fotograf auf.

Die Amalgamierung von eindrucklichen, schonungslos klaren, hyperrealistischen Fotografien mit grafischen Elementen, selektiven Nachbearbeitungen und harmonisch hinzugefügten Textinformationen erzeugt ästhetisch wertvolle und gleichzeitig nachdenklich machende Kunstwerke, die soziale, gesellschaftliche und ökologische Probleme aufdecken und elaborieren. Dies war ihm in seinen bisherigen Lebensabschnitten bereits wichtig, jetzt bringt er dies durch sein Kunstschaffen auf den Punkt. Die Kunstwerke sind Ausdruck einer Persönlichkeit, der es nie egal war, wie die Menschen Sachen produzieren, konsumieren und handeln, was deren Schicksal ist und welche Sorgen, Aufgaben und Träume sie haben.

Dieser Künstler ist im wahrsten Sinne des Wortes Mensch, da er Menschlichkeit in allen seinen Aussagen und Bildern ausdrückt. Ich bin sehr froh, dass Thomas Ruhl nun den konsequenten Weg beschritten hat, seine künstlerischen Aufnahmen, seine anfänglichen künstlerischen Erfolge und seine Liebe zur Kunst als Katalog zusammenzustellen. Wir können so eintauchen in fremde Welten, die uns nicht fremd erscheinen sollten, denn sie hängen direkt mit unserem Alltag zusammen. Sein Oeuvre behandelt vor allem Menschen, die schaffen, machen – sind. Diese Charakterköpfe sind stark vor unserem inneren Auge, weil sie ihre Gedanken preisgeben, hermeneutisch extrahiert durch einzigartige Momentaufnahmen eines Künstlers, der Menschen kennt, sie versteht und dies genauso auch darstellen will und dies auch so vermag. Die künstlerischen Verfeinerungen verstärken diese Wirkung, sind daher nicht einfach Beiwerk. Faszinierenderweise greift er dabei auf einige perzeptuelle Effekte zurück, die in der Wahrnehmungsforschung heiß beforscht werden. Angefangen von der “Ambiguous-race face illusion”, bei der morphologische Stereotype von bspw. schwarzen vs. weißen Gesichtern mental erzeugt werden, ohne eine physikalische Basis zu besitzen, über szintillierende Muster, die eine starke Dynamik im Bild erzeugen, bis hin zu “Disfluency-Effekten”, die den Betrachtenden eine “Slow Perception” auferlegen, um Automatismen bei der Wahrnehmung und damit der Bewertung des vordergründigen Sujets zu inhibieren. Der vorliegende Katalog lädt ein zu einer faszinierenden Reise rund um die Welt, um Menschen kennenzulernen, zu schätzen und mit ihnen zu sein. Psychologisch und künstlerisch äußerst nahrhaft und anregend, um in der Zukunft noch mehr zu sehen!

CCC – 20.02.2024



PERSON OF COLOUR VOL. II • PHOTOGRAPHED: 2008 • MOROCCO, ATLAS MOUNTAIN RANGE • COMPOSING: 2022

THE SOCIAL HETEROSIS EFFECT • THROUGH THE INFLUX OF MIGRANTS AND THE MIXING WITH RESIDENT PEOPLES, MOST OF THE CULTURES OF OUR PLANET HAVE BEEN SHAPED BY THE EXCHANGE OF IDEAS, ART, CRAFTS, EXPERIENCE, KNOW-HOW, FOOD AND COOKING STYLES. FOR THE MOST PART, IT WAS THE GOOD THINGS THAT COMBINED TO MAKE IT BETTER. IN GENETICS, ONE SPEAKS OF A HETEROSIS EFFECT. THIS REFERS TO THE INCREASED AND PARTICULARLY PRONOUNCED PERFORMANCE OF PEOPLE WITH A MULTICULTURAL BACKGROUND.

PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED

PROF. DR. CLAUS-CHRISTIAN CARBON
PSYCHOLOGIST,
PHILOSOPHER,
EXPERT IN ART
PERCEPTION

“CCC” has held the Chair of General Psychology and Methodology at the University of Bamberg since 2008. His basic research focuses on the field of perception with a particular focus on aesthetics or gestalt perception.

His multifaceted and extensive activities include full membership of the European Academy of Sciences and Arts, serving as Editor-in-Chief of the scientific journal “Art & Perception” and organizing international seminars such as “Art, Visual Illusions and Data Visualization” together with renowned colleagues from other nations.

IMMERSE YOURSELF IN FOREIGN – NOT FOREIGN – WORLDS

Thomas Ruhl is an impressively diverse person. He does things in a playful yet always professional way that are novel, exciting and stimulating. He encourages people to move forward and is constantly innovating, including himself. As an agency manager and photographer he fascinated, as the inventor and organizer of CHEF-SACHE he inspired, as a publisher he informed, as a food photographer he convinced – an extremely diverse, complex person. Now he is recreating himself again by taking up what he began as a child, what he made public in his first art exhibition at 16 and what he expanded mentally through inspiring contacts with Fujio Akai and Joseph Beuys: he makes art and builds on his expertise as an excellent photographer.

The amalgamation of impressive, relentlessly clear, hyper-realistic photographs with graphic elements, selective post-processing and harmoniously added textual information creates aesthetically valuable and, at the same time, thought-provoking works of art that reveal and elaborate on social, societal and ecological problems. This was already important to him in his previous phases of life, and now he brings it to the point through his art. The artworks are the expression of a personality who has never been indifferent to how people produce, consume and act, what their fate is and what worries, duties and dreams they have. This artist is human in the truest sense of the word, as he expresses humanity in all his statements and pictures.

I am very pleased that Thomas Ruhl has now taken the consistent path of compiling his artistic photographs, his initial artistic successes and his love of art as a catalog. In this way, we can immerse ourselves in strange worlds that should not seem strange to us, because they are directly related to our everyday lives. His oeuvre deals, above all, with people who create, who make. These character heads are strong before our inner eye because they reveal their thoughts, hermeneutically extracted through unique snapshots by an artist who knows people, understands them and also wants to portray them and is able to do so. The artistic refinements reinforce this effect and are, therefore, not simply an accessory. Fascinatingly, he draws on several perceptual effects that are the subject of much research in perception studies. Starting with the “ambiguous-race face illusion”, in which morphological stereotypes of, for example, black vs. white faces are mentally generated without a physical basis, to scintillating patterns that create a strong dynamic in the image, to “disfluency effects” that induce “slow perception” on the viewer inhibiting automatisms in the perception and thus the evaluation of the ostensible subject. This catalog invites you on a fascinating journey around the world to get to know, appreciate and be with people. Psychologically and artistically incredibly nourishing and inspiring to see even more in the future!

CCC – 20.02.2024



PHOTO-BASED ARTWORKS

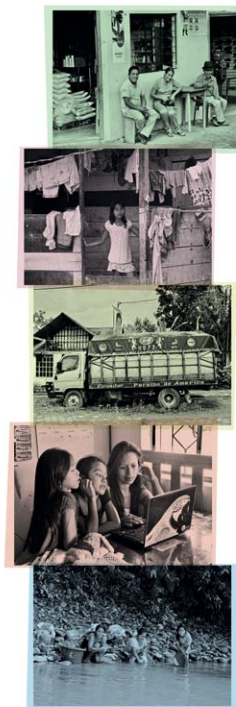
VON THOMAS RUHL, FOTOGRAF, BILDENDER KÜNSTLER, GRAFIK DESIGNER UND AUTOR

Über: Geboren in Deutschlands Ruhrgebiet stand für Ruhl schon als Kind fest, dass er Künstler werden wollte. Schon als Jugendlicher zeigte er Malereien und Zeichnungen in Ausstellungen. Es folgte das Kunst-, Foto- und Grafik-Design-Studium auf der Folkwang-Schule in Essen Werden. Parallel dazu beteiligte er sich an Ausstellungen z.B. im Museum Bochum und dozierte über die Techniken Radierung und Siebdruck. Geldmangel trieb ihn in die Werbung. Dort folgte rasch eine Karriere als Art Director und Creative Director und schließlich die Gründung einer eigenen Agentur. Während dieser Zeit entstanden freie künstlerische Arbeiten und "Werkskunst" Projekte.

Ab dem Jahr 2000 kehrte er der Branche den Rücken um gemeinsam mit seiner Frau Carola den Verlag www.port-culinaire.de aufzubauen. Ziel war dabei sich wieder mehr der gestalterisch-künstlerischen Tätigkeit zu widmen. Die kulinarischen Publikationen des Verlags etablierten sich am qualitativen Top-End des Marktes. Insgesamt erschienen mehr als 40 Bücher und 62 Magazine die auf nationalem und internationalem Parkett mehr als 60 Auszeichnungen erhielten. Thomas Ruhl wurde in der FAZ und in Filmbeiträgen über ihn, gesendet von Deutsche Welle TV, als Weltbesten Food-Fotograf betitelt. Künstlerische Arbeiten wurden in diesen Jahren vielfach zur Gestaltung gastronomischer Betriebe und Hotels genutzt. Seit 2020 widmet sich Ruhl nun ausschließlich der künstlerischen Tätigkeit.

Auszeichnungen (Auswahl):

- Good Design Award – Chicago Athenaeum
- Goldmedaillen der Gastronomischen Akademie Deutschland
- Best of the World Food-Magazine, World Cookbook Award
- Best of the Best Fish and Seafood Book
- Best of the World Cookbook Photography



THE BUSINESS WOMAN • PHOTOGRAPHED: 2015 • ECUADOR, AMAZÓNICA • COMPOSING: 2024

3 PIGMENTPRINTS "TRI-TRIPTYCH" ON ART PAPER • TOTAL WIDTH APPROX 300 CM, HEIGHT APPROX 95 CM • HANDSIGNED, STAMPED AND LIMITED

Arbeiten von Thomas Ruhl wurden unter anderem auf folgenden Ausstellungen gezeigt:

- Wanderausstellung "The Commercial Art of Food Photography", USA und Kanada, 2003
- Atalante Gallery, Madrid, 2004
- Chicago Athenaeum (Award for Good Design)

Weitere Tätigkeiten:

- Vorträge und Mitgliedschaften in Jurys
- Chair der World's 50 Best Restaurants Awards
- Entwicklung der Kongressformate CHEF-SACHE und CHEFS(R)EVOLUTION



Der Stempel wurde während Studien der chinesischen Kalligraphie entwickelt. Im Zentrum steht das Schriftzeichen für Fisch, das auch Glück bedeutet. Aus Affinität zum Thema Fisch und Meer wurde das Zeichen gewählt. Zudem wurde Ruhl unter diesem Sternzeichen geboren.

Dankeschön:

"Ich möchte mich an dieser Stelle bei meiner Frau und Partnerin Carola bedanken, die mit mir zusammen die Marke Port Culinaire aufgebaut hat. Ebenso bei der Art Direktorin Petra Gril, die über 20 Jahre lang an meiner Seite gearbeitet und mich bei der Bearbeitung einiger Bilder unterstützt hat."

Kontakt: tr@thomas-ruhl-photos.de • www.thomas-ruhl-photos.de



THE IMPRISONED DREAMS OF THE RUSSIAN DANCER • PHOTOGRAPHED: IN THE EARLY 1990S AND 2023 • GERMANY • COMPOSING: 2023/24

“HELLO, MY NAME IS IRINA. I AM A RUSSIAN DANCER. ONCE I WAS A MEMBER OF THE BALLET ENSEMBLE OF THE BOLSHOI THEATRE. I DREAMED OF THE WEST. I WANTED TO BECOME FAMOUS AND RICH THERE. LOOK WHERE I LIVE TODAY. AND YOU KNOW THAT MY DREAMS HAVE BEEN SHATTERED.”

PIGMENTPRINT ON ART PAPER • TRIPTYCH • FORMAT: 225 X 100 CM • HANDSIGNED, STAMPED AND LIMITED





PLASTIC WAVES • PHOTOGRAPHED: 2012 • SOUTH AFRICA • COMPOSING: 2022

PIGMENTPRINT ON 140 X 100 CM ART PAPER • HANDSIGNED, STAMPED AND LIMITED



HOW MUCH IS THE FISH?

THE EVOLUTION OF TRACHURUS JAPONICUS

2014-2022

at first glance, your brain shows you
what you expect.
the familiar image that you have seen before
in a similar way.
only on closer inspection do you discover
the world behind the mirror
of apparent reality

THE EVOLUTION • PHOTOGRAPHED: 2014 • HONG KONG • COMPOSING: 2022

PIGMENTPRINT ON 140 X 100 CM ART PAPER • HANDSIGNED, STAMPED AND LIMITED



THE FUTURE AND THE PAST

THE WOMAN OF THE
BERBER VILLAGE TISKEJJI
FOUNDED A COOPERATIVE
TO PRODUCE AND
MARKET
ARGAN OIL. FROM THE
MONEY THEY EARNED,
THEY BUILD A SCHOOL
AND HIRED A TEACHER.
FOR THEIR CHILDREN
AND FOR THEMSELVES.
BECAUSE THEY HAVE NEVER
BEEN TO SCHOOL
BEFORE.



COOPERATIVE FÉMININE AGRICOLE TOURTATINE VOL. I AND II • PHOTOGRAPHED:
2008 • MOROCCO, ATLAS MOUNTAIN RANGE • COMPOSING: 2022

PIGMENTPRINTS ON 60 X 40 CM ART PAPER • NARROW WHITE EDGE •
HANDSIGNED, STAMPED AND LIMITED



COOPERATIVE FÉMININE AGRICOLE TOURTATINE VOL. III • PHOTOGRAPHED: 2008 • MOROCCO, ATLAS MOUNTAIN RANGE • COMPOSING: 2022

PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED



THE UNREACHABLE OR THE CRUISE • PHOTOGRAPHED: 2012 • MADAGASCAR • COMPOSING: 2023

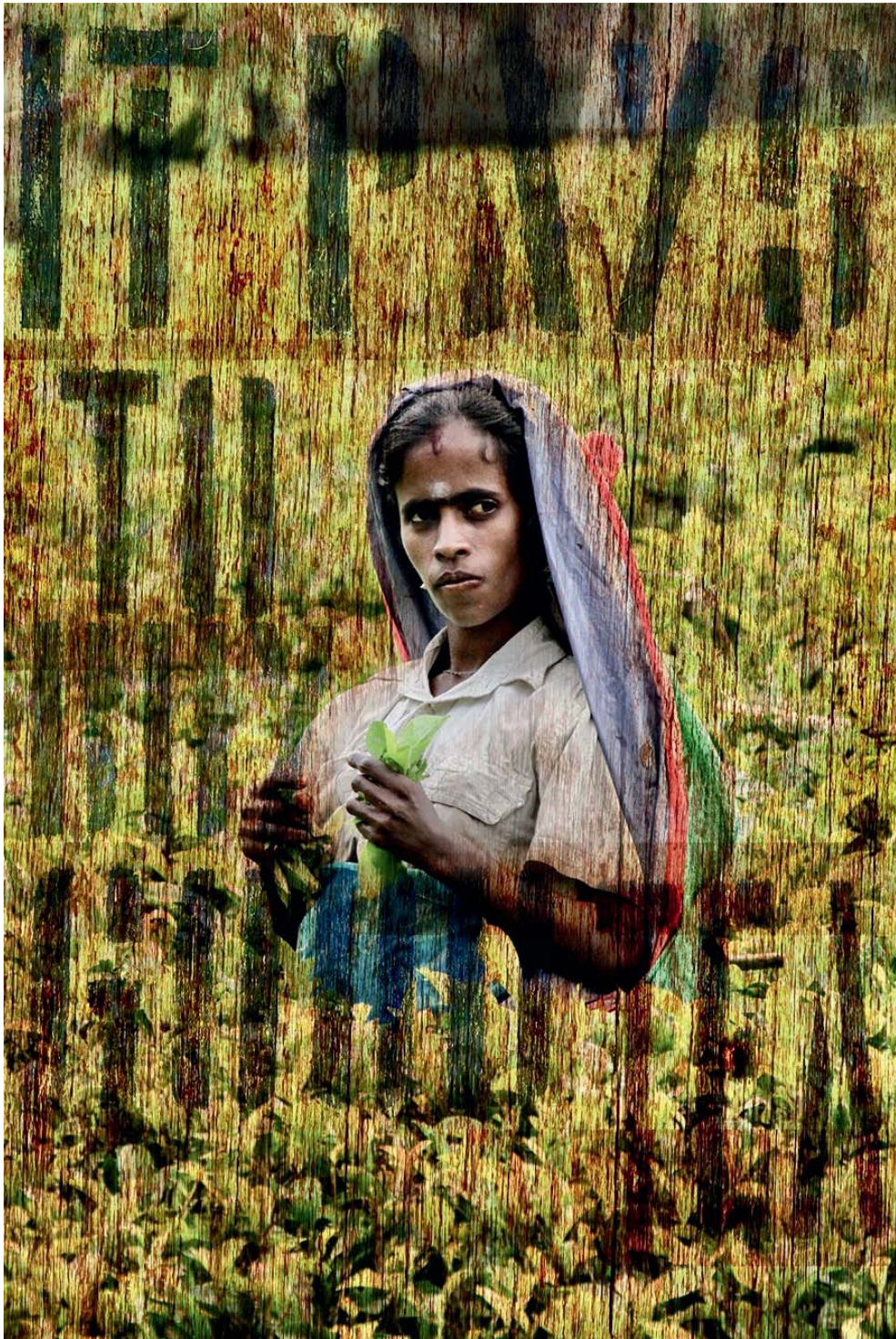
PIGMENTPRINT ON 60 X 40 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



ALL HIS GOLD • PHOTOGRAPHED: 2007 • CUBA • COMPOSING: 2023

BURNING SKIES • PHOTOGRAPHED: 2013 • ALASKA, KOTZEBUE SOUND •
COMPOSING: 2023

PIGMENTPRINTS ON 60 X 40 CM ART PAPER • NARROW WHITE EDGE •
HANDSIGNED, STAMPED AND LIMITED



IT PAYS TO BUY GOOD TEA • PHOTOGRAPHED: 2010 • SRI LANKA • COMPOSING: 2023

**PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED**



IT PAYS TO BUY GOOD TEA II • PHOTOGRAPHED: 2010 • SRI LANKA • COMPOSING: 2023

**PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED**





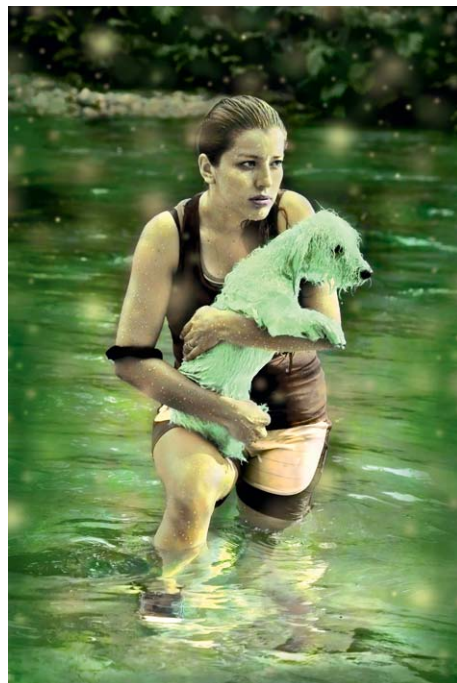
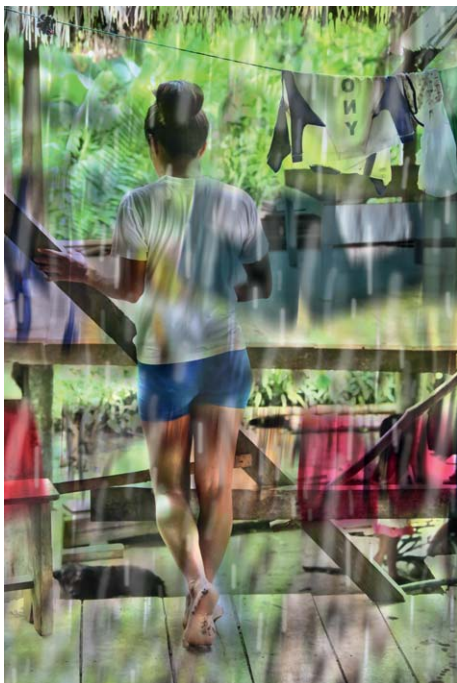
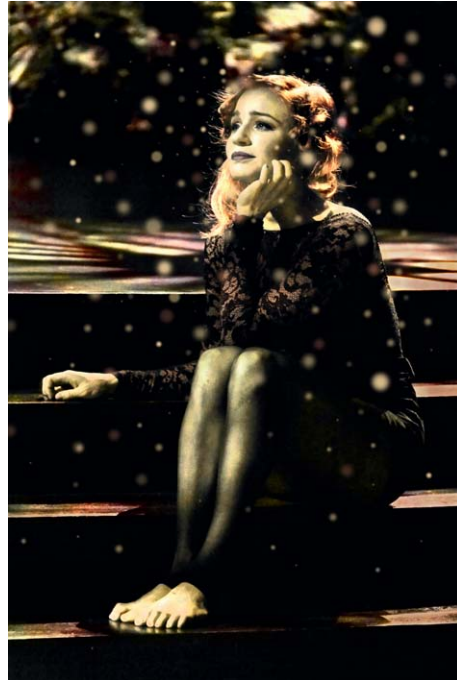
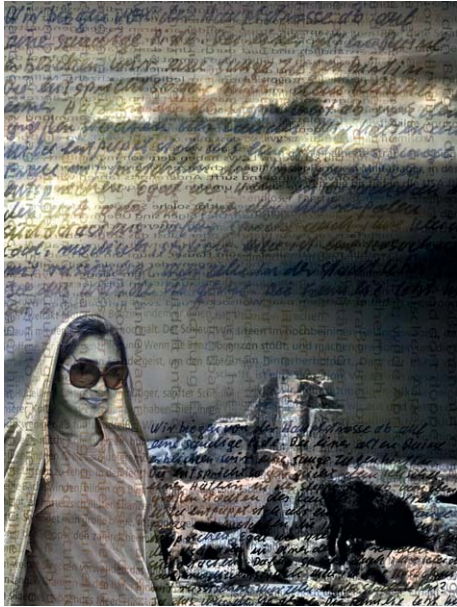
THE FORBIDDEN FRUIT • PHOTOGRAPHED: 2018 • JAPAN
VERSION 1 WITH HANDPAINTED GOLDEN DOTS • VERSION 2 WITH HANDPAINTED SILVER DOTS

PIGMENTPRINT ON 140 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



THE STAG STILL ROARS • PHOTOGRAPHED: 2009 • GERMANY • COMPOSING: 2023

HANDPAINTED PIGMENTPRINT • UNIQUE ARTWORK IN SERIES • ON 70 X 50 CM ART PAPER • HANDSIGNED AND STAMPED



THE GOAT HERDSWOMAN • PHOTOGRAPHED: 2011 • KAZAKHSTAN

YOUR HEARTACHE IS ACTING • PHOTOGRAPHED: 2016 • ACTRESS • RED SEA

RAIN IN THE RAINFOREST • PHOTOGRAPHED: 2015 • ECUADOR, RIO NAPO

THE BATH IN THE EMERALD FOREST • PHOTOGRAPHED: 2015 • ECUADOR, CLOUD FOREST

PIGMENTPRINTS ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



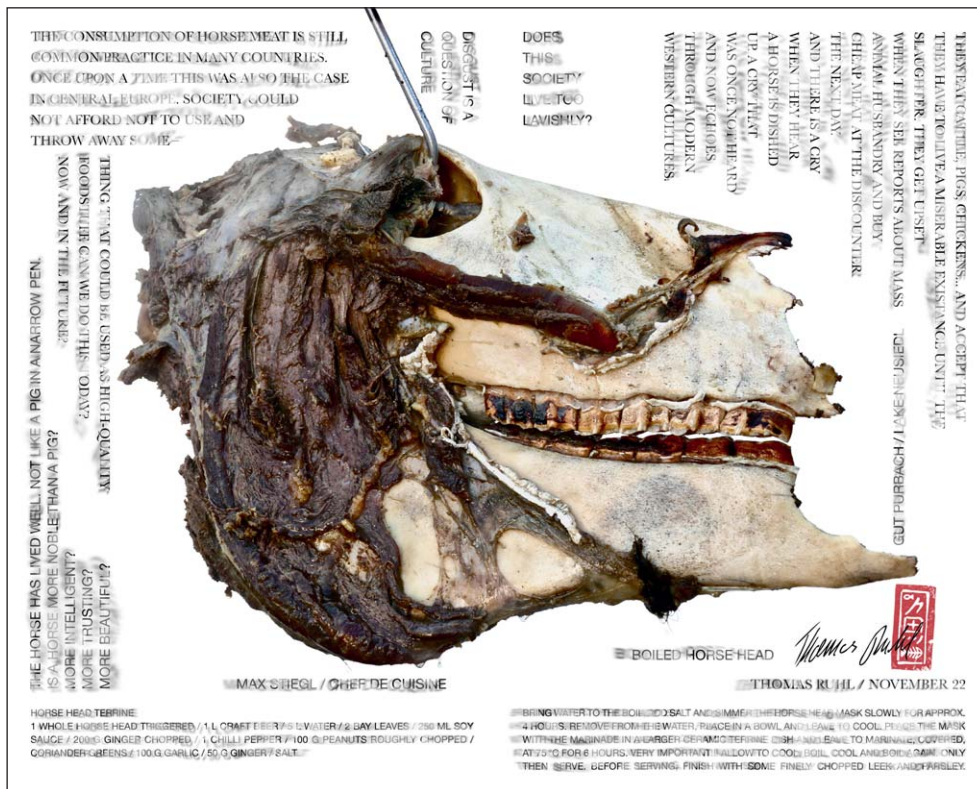
THE PRIDE • PHOTOGRAPHED: 2010 • EGYPT, KAIRO

PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED



THE LAST OF HIS KIND • PHOTOGRAPHED: 2007 • CHINA, BEIJING

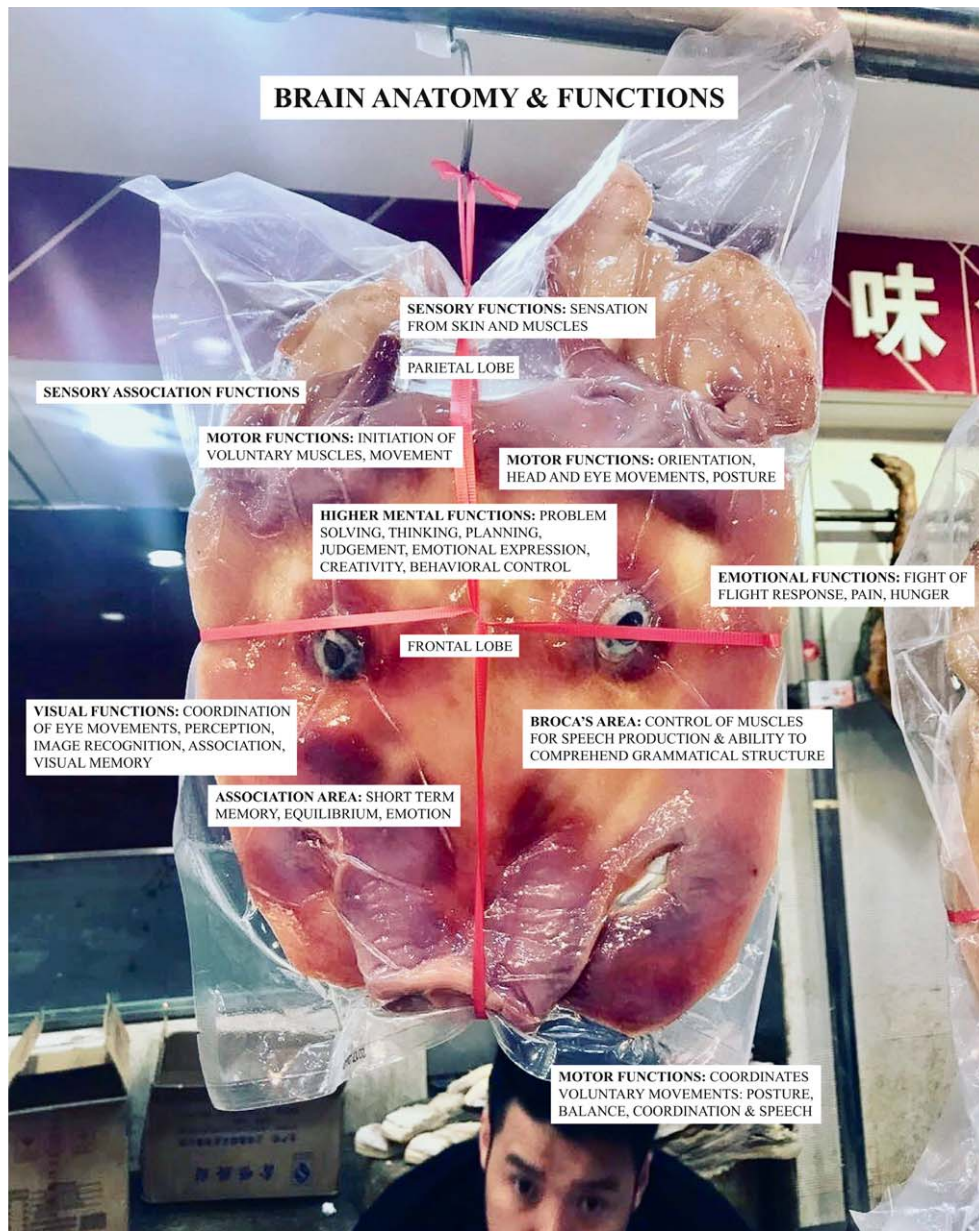
PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED



HORSE HEAD OR DISGUST IS A QUESTION OF CULTURE • PHOTOGRAPHED: 2019 • AUSTRIA, BURGENLAND • COMPOSING: 2023

AMERICAN BEEF • PHOTOGRAPHED: 2008 • NEBRASKA, USA • COMPOSING: 2023

PIGMENTPRINTS ON 70 X 50 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



THE BRAIN • PHOTOGRAPHED: 2017 • SINGAPORE • COMPOSING: 2023

PIGMENTPRINT ON 50 X 70 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



In the evening there will be a big party which we have initiated. We want to get to know the original cuisine of the Damara tribe living here. The whole thing will take place on the fairground between the farmhouse, where usually only whites live, and the shipyard. Here in Namibia, a wharf is understood to be the housing settlements of the blacks; far enough away from the manor house, but just within shouting distance.

The Damara are an enigmatic people about whose origins little is known. Their click sound language is very similar to the San and Nama languages. The tribe has always been subject to dominant peoples. The Hereros, Nama and Afrikaners kept them as slaves for a long time.

The Damara cooks Marianne and Christa want to acquire gaukes. These are leaves of a wild plant collected in the bush. Gaukes taste similar to spinach, perhaps a little more bitter, and just like spinach, they collapse when cooked.

On our shopping tour, we come to the hut of a young family that makes a modest extra income by gathering herbs. The lady of the house proudly shows me her tiny kitchen and her new baby. Marianne and Christa, meanwhile, are checking out the Gaukes offer. An eager discussion in tribal language with many clicking sounds begins, interrupted by longer pauses for thought. Finally, they come to the conclusion that the goods are too dusty and sandy. They don't want to take it like that. The family receives the order to provide fresh and washed goods, which will be picked up later. Outside, meanwhile, a crowd of children has gathered who are desperate to be photographed. I gladly comply with this request, and the little ones pose eagerly. If one of them poses in front of the camera, others immediately join in.

We stop at a house, which is surrounded by gloomy and agitated figures. Some of them clearly show through spastic movements that they are under the influence of drugs. The whole thing is, let's say - a brewery bar. The swill that is brewed here in blue plastic barrels is called Tombo and is a beer made from Mahango millet and sugar.

The brewery and the salesroom are located in a shed. This is tiny and only has room for the brewmaster, as we'll just call the lady now. Her field of activity covers two important basic positions of the company, namely production and sales. Marketing is probably not necessary here. Sales are also simple, but obviously not without risk, because the hawk-like sales window is protected by a heavy iron grille.

At the exit, a joint-smoking lady with a small child on her lap offers us dagga, as cannabis is called here. The weed grows in the bush and seems like hell.

Sheep heads are washed out and cleaned of incrustations. Then they are divided between the upper and lower jaws. The feet are treated in a similar way. They are cut at the joints with a knife to make it easier to break them open later. As they are, with fur left over, the heads and feet go into the potlles and are cooked endlessly on the open fire. Until, after an eager clicking sound discussion, the cooks decide they are done.

One of the most adventurous products we acquire at a small street stall: mopane worms. Not actually a worm, but the caterpillar of *Gonimbrasia belina*, a moth of the peacock moth family. The caterpillars feed on the leaves of the mopane tree, a legume.

They are an important source of protein and are of great economic importance. Selling and collecting them is good business. Hundreds of harvesters move across the country during the season between December and March/April, picking the spry animals from the trees. Stowed in bags, they are transported for further processing. One squeezes the live caterpillar to crush the innards. Then one presses the pulp out through the intestine. Now the caterpillar can be eaten raw or fried. Mopane is also available preserved in brine and tin cans. Our mopane is dried.

It is getting dark and the place is filling up with guests. Dancers with torches approach from the wharf. A troupe that does the dance for joy and fun. They do not want money for the performance. They are proud to be able to perform their dances and songs and are happy about the big feast, at which they tuck in and later take the leftovers home with them, sandwiched between paper plates.

THE FEAST UNDER THE YELLOWWOOD TREE

THE FEAST UNDER THE YELLOWWOOD TREE – THE STORY • PHOTOGRAPHED: 2010 • NAMIBIA •
COMPOSING: 2023

PIGMENTPRINT ON 100 X 70 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



**THE FEAST UNDER THE YELLOWWOOD TREE – THE DANCERS • PHOTOGRAPHED: 2010
• NAMIBIA**

PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED



**THE FEAST UNDER THE YELLOWWOOD TREE – THE FOOD • PHOTOGRAPHED: 2010 •
NAMIBIA • COMPOSING: 2023**

PIGMENTPRINT ON 100 X 70 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED



**THE FEAST UNDER THE YELLOWWOOD TREE – THE DANCING • PHOTOGRAPHED: 2010 • NAMIBIA •
COMPOSING: 2023**

PIGMENTPRINT ON 100 X 70 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



**THE FEAST UNDER THE YELLOWWOOD TREE – THE BREWERY • PHOTOGRAPHED: 2010 • NAMIBIA •
COMPOSING: 2023**

PIGMENTPRINT ON 100 X 70 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



**THE FEAST UNDER THE YELLOWWOOD TREE – THE SHOPPING TOUR • PHOTOGRAPHED: 2010 • NAMIBIA •
COMPOSING: 2023**

PIGMENTPRINT ON 100 X 70 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



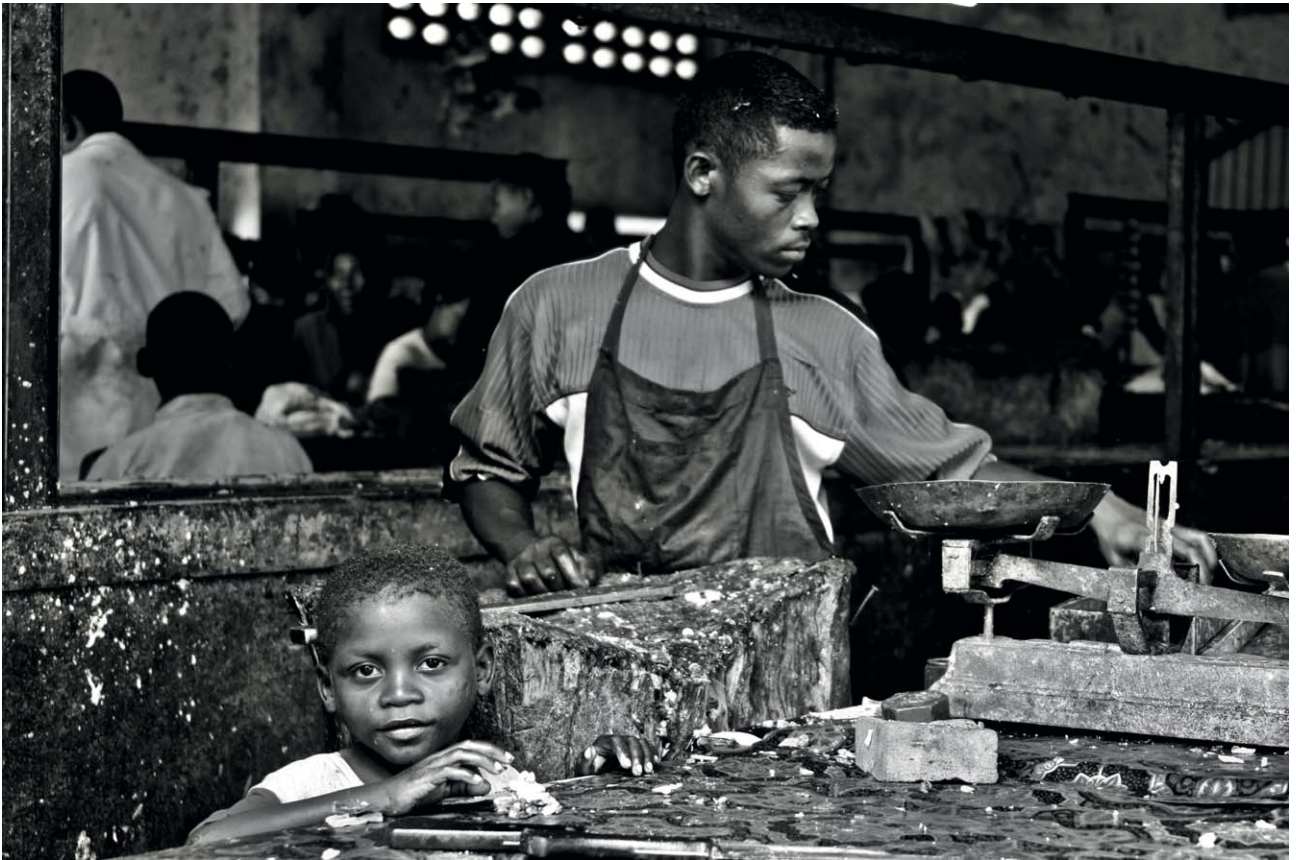
THE BURDEN OF DAILY LIFE • PHOTOGRAPHED: 2012 • MADAGASCAR

PIGMENTPRINT ON 30 X 42 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED



THE BURDEN OF CIVILISATION • PHOTOGRAPHED: 2012 • SOUTH AFRICA, DURBAN

PIGMENTPRINT ON 42 X 30 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



CHILDHOOD I • PHOTOGRAPHED: 2012 • MADAGASCAR

PIGMENTPRINT ON 42 X 30 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



CHILDHOOD II • PHOTOGRAPHED: 2010 • NAMIBIA, HUNTING FARM

PIGMENTPRINT ON 42 X 30 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED



THE WORKER'S SELF-CONFIDENCE • PHOTOGRAPHED: 2018 • ECUADOR

PIGMENTPRINT ON 30 X 42 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED

THE JUNGLE GARDENS OF THE KICHWA HAVE BEEN PROVIDING FOOD AND
MEDICINE FOR THOUSANDS OF YEARS
AND CANDY STORE FOR THE CHILDREN.
THROUGH SUSTAINABLE AGRICULTURE. THEY ARE ALSO A PLAYGROUND



DON CESARS CHACRA. APAI ISLAND. RIO NAPO, ECUADOR. 2018. AMONG THE KICHWA PEOPLE.

THE MENTALITY OF ENOUGH.

LIFE OFFERS SATISFACTION. EVEN IF ACHIEVEMENTS OF CON-
SUMER CULTURE ARE QUITE DESIRABLE. SOME OF THEM CAN
AFFORD THE KICHWA BY SELLING AGRICULTURAL PRODUCTS.
BUT ONE HAS ENOUGH. ONE DOES NOT NECESSARILY NEED
MORE. THE PUSH FOR MORE AND MORE OF THE "WESTERN"
CULTURES REMAINS MISUNDERSTOOD.

THE MENTALITY OF ENOUGH • PHOTOGRAPHED: 2018 • ECUADOR, RIO NAPO

PIGMENTPRINT OF THE PHOTO ON 30 X 42 CM ART PAPER • NARROW WHITE EDGE •
HANDSIGNED, STAMPED AND LIMITED



THE FISHERMAN'S WIFE

RIJPWETERING, SOUTH HOLLAND, 2018

JOYCE LIVES WITH HER HUSBAND, THE FISHERMAN KOOS VAN EGMONT, IN A WOODEN CONTAINER RIGHT NEXT TO A SMALL CANAL IN THE GREEN HEART OF THE NETHERLANDS. SHE HAS DECORATED THE SIMPLE HOUSE INTO HER IDEAL WORLD. HERE SHE REALIZES HER IDEAS OF MODEST LUXURY AND BEAUTY, ACCORDING TO HER POSSIBILITIES.

**PIGMENTPRINT OF THE PHOTO ON 42 X 30 CM ART PAPER • NARROW WHITE EDGE •
HANDSIGNED, STAMPED AND LIMITED**

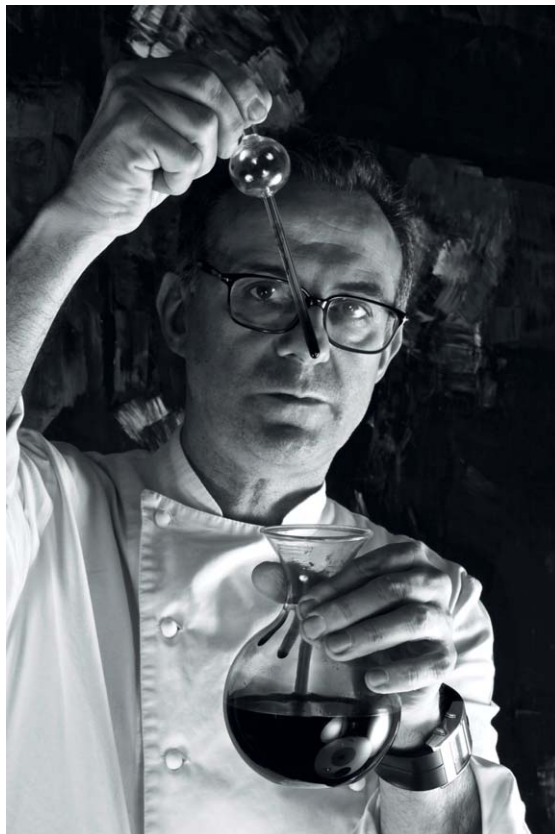
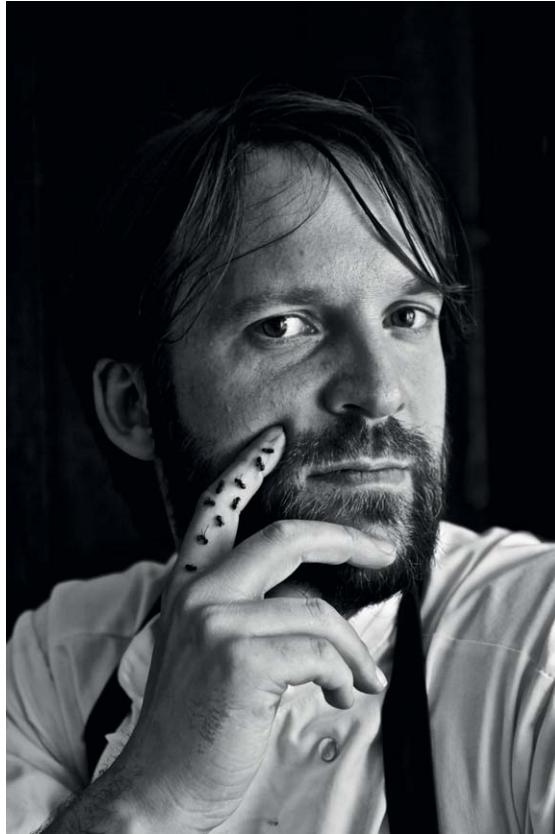


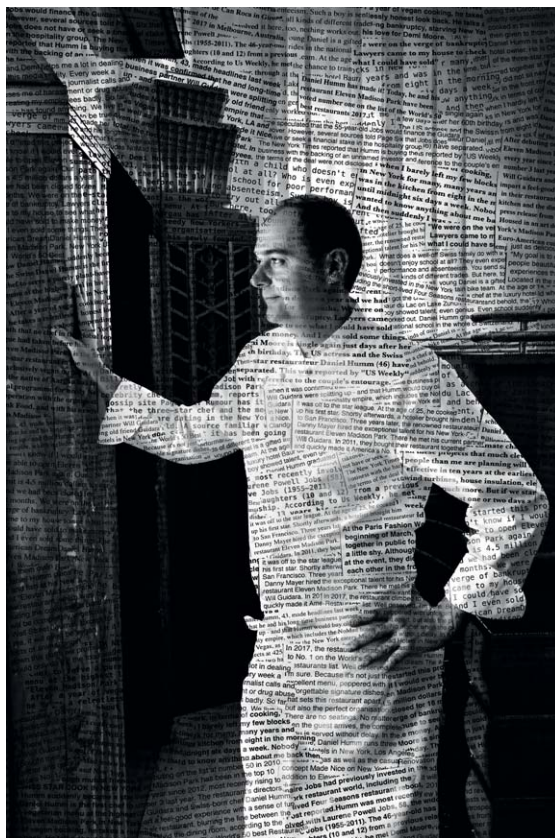
THE APOSTLES OF KNOWLEDGE

BARB'S CAFÉ. BURWELL. NEBRASKA. 2008

EVERY MORNING THE LOCAL "BOYS" MEET IN BARBARA DURMOTT'S CAFÉ TO DISCUSS MEAT PRICES AND WORLD POLITICS. STRANGERS HARDLY NEVER STRAY INTO THE "OUTDOOR RODEO CAPITAL OF NEBRASKA". WHEN THEY DO, THEIR STAY SPREADS LIKE WILDFIRE.

PIGMENTPRINT OF THE PHOTO ON 42 X 30 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED, STAMPED AND LIMITED





FROM A SERIES OF CHEF PORTRAITS
 RENÉ REDZEPI AND THE ANTS • 2013
 PERSON OF INTEREST, DANIEL HUMM • 2016
 THE SEARCH FOR THE ESSENCE OF CULTURE, MASSIMO BOTTURA • 2012
 WHERE ARE THE LIMITS OF GASTRONOMY, ANDONI LUIS ADURIZ • 2011



EL SANDINISTA • PHOTOGRAPHED: 2011 • NICARAGUA • PAINTED: 2023 • 29 X 42 CM •
UNIQUE WORK



THE LEGEND OF THE KALANORO • PHOTOGRAPHED: 2013 • MADAGASCAR • PAINTED: 2023 • 29 X 42 CM • UNIQUE WORK

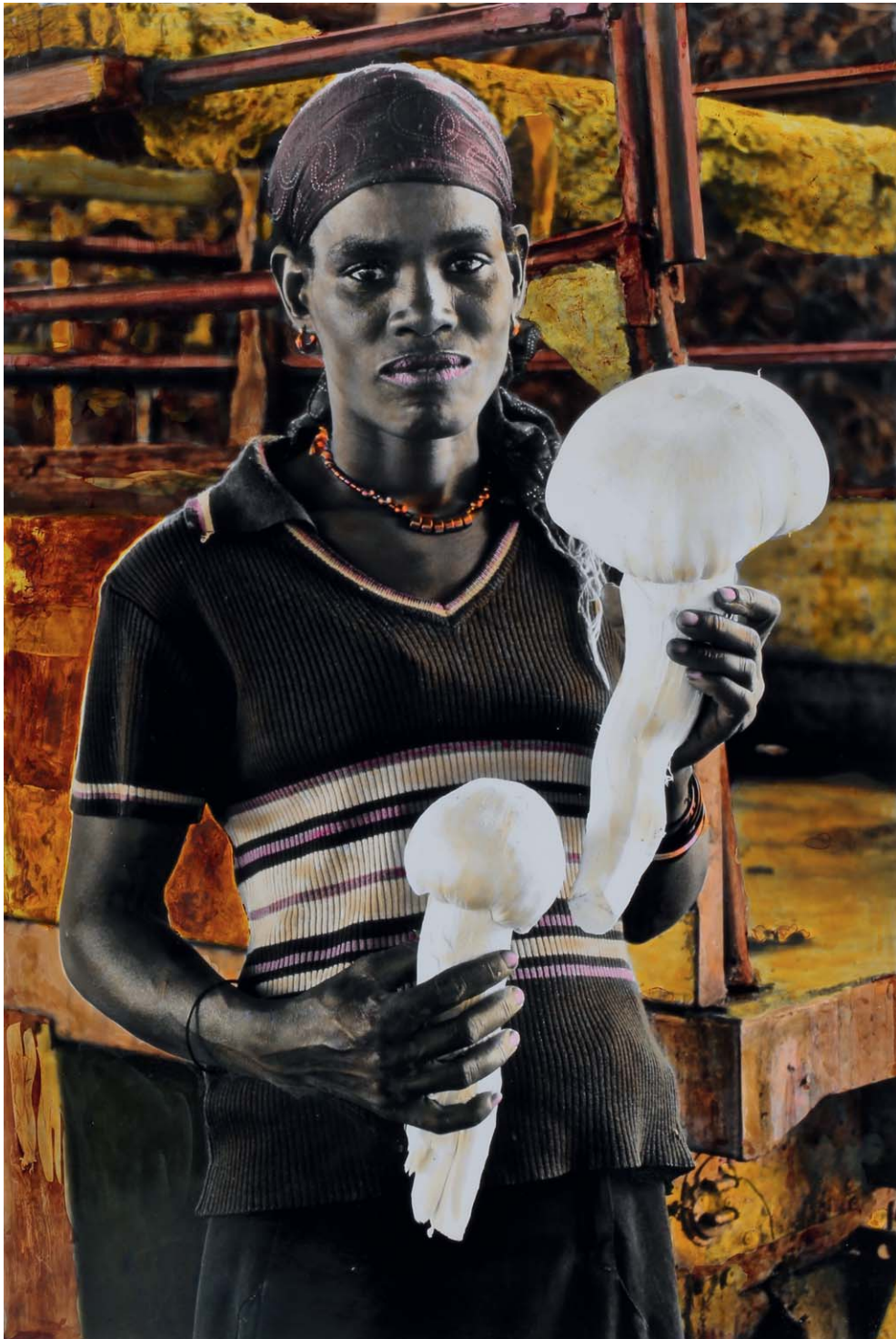


THE WALL • PHOTOGRAPHED: 2017 • JERUSALEM, ISRAEL • COMPOSING: 2023 • 45 X 50 CM •
UNIQUE WORK

PALESTINIAN MADONNA • PHOTOGRAPHED: 2019 • BETHLEHEM, WEST JORDAN COUNTRY • PAINTED: 2023 •
28 X 42 CM • UNIQUE WORK

"THE PHOTO OF THE PALESTINIAN MADONNA IS BASICALLY JUST A PHOTO OF A WOMAN WITH HER CHILD. HOWEVER, IF YOU KNOW THAT IT IS A PALESTINIAN WOMAN WHO WAS PHOTOGRAPHED IN BETHLEHEM DIRECTLY BELOW THE CHURCH OF CHRIST'S BIRTH... IT TAKES ON A DRAMATURGY AND A POLITICAL DIMENSION, ESPECIALLY IN VIEW OF THE CURRENT SITUATION. THE PAINTING BRINGS THE WORK CLOSER TO A CLASSIC PICTURE OF THE MARY. IT OCCUPIES THE INTERFACE BETWEEN PHOTOGRAPHY AND PAINTING AND THUS CLARIFIES THE MESSAGE. NOT WITHOUT THE RED DROPS OF BLOOD THAT WERE AND ARE SHED IN THE NAME OF RELIGIONS. THE DEPICTION OF A PALESTINIAN WOMAN AS A CHRISTIAN MARY IS THE SUPPORTING ELEMENT HERE... BASICALLY, WE HUMANS AND OUR FATES ARE THE SAME OR SIMILAR. ..."

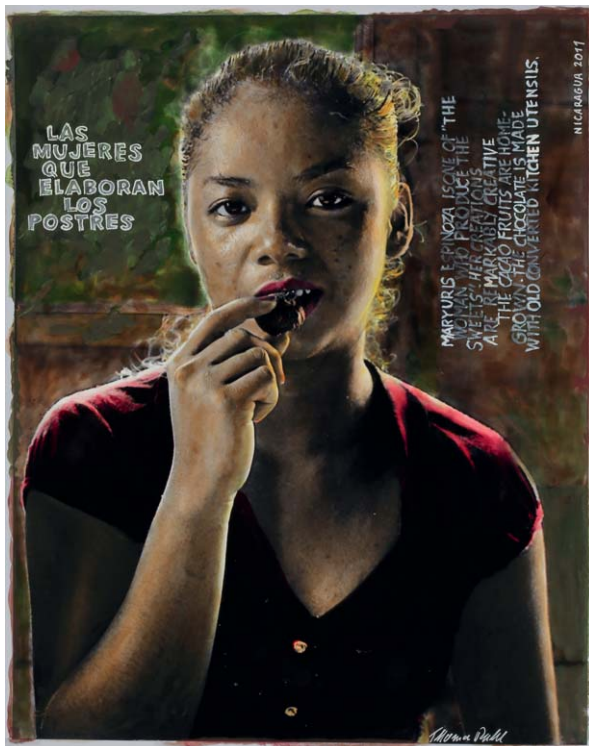




**OMAJOVA • PHOTOGRAPHED: 2010 • NAMIBIA • PAINTED: 2023 • 28 X 42 CM •
UNIQUE WORK**



**WOMAN WITH MINT SKULL • PHOTOGRAPHED: 2010 • NAMIBIA • PAINTED: 2023 •
28 X 42 CM • UNIQUE WORK**

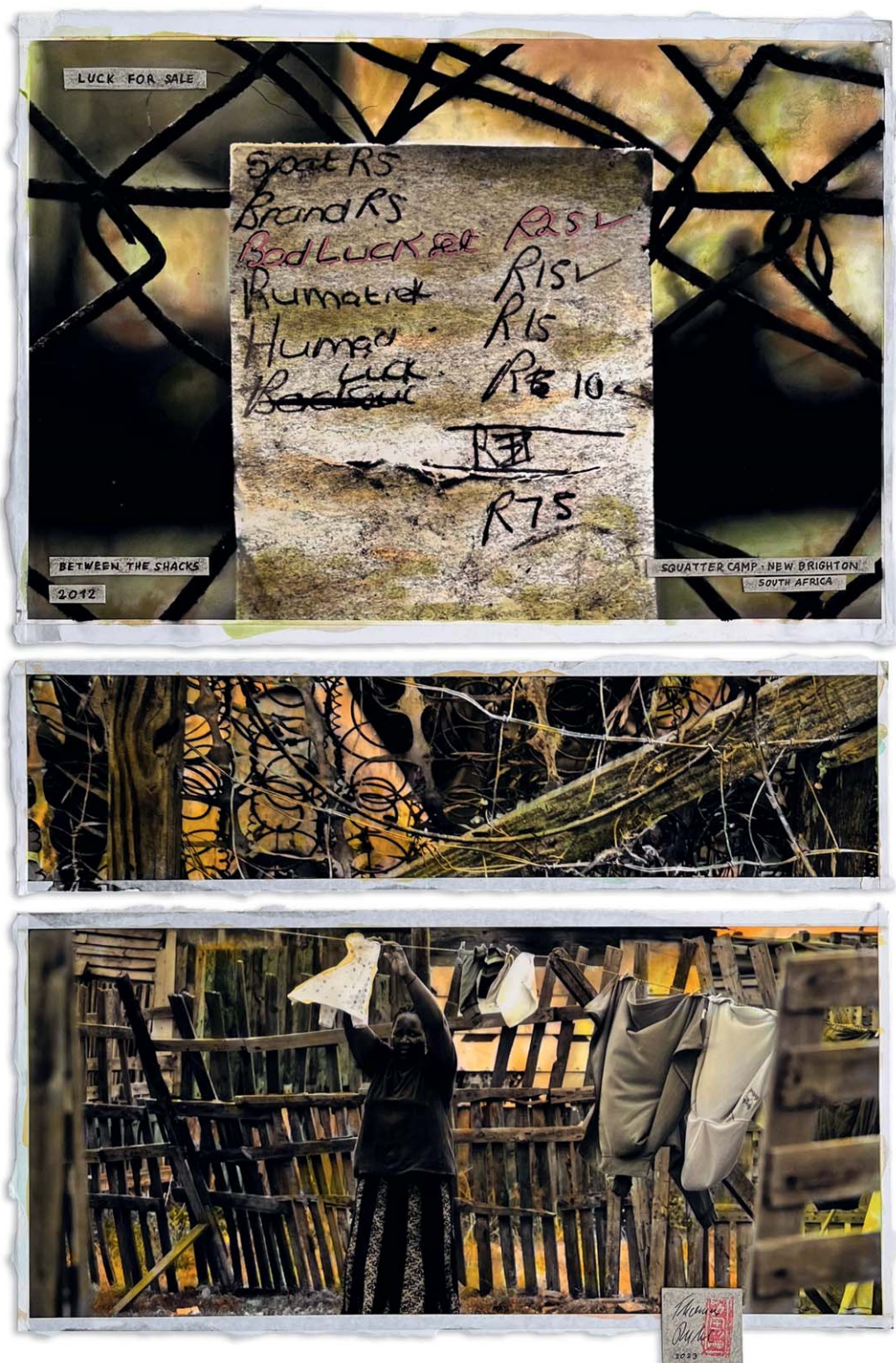


DER VERKAUF VON KAKAOBOHNEN IST DIE EINZIGE MÖGLICHKEIT DER FARMER AN GELD ZU KOMMEN. DIE FRAUEN DER KLEINEN SIEDLUNG INMITTEN DES REGENWALDKLIMATENS HES DIE IDEE DEN KAKAO SELBST ZU PRODUZIEREN UND AUCH FRÜCHTEN AUS IHRER WEITERE FRÜCHTE IHREN PLANTAGEN ZU NUTZEN UM SELBST SÜSSIGKEITEN HERZUSTELLEN. DIESE SOLLTEN VERKAUFT WERDEN UM ETWAS MEHR GELD IN DIE HAUSHALTSKASSEN ZU SPÜLEN. ALS PRODUKTIONSMITTEL DIENEN IHREN UMGEBAUTE HAUSHALTSGERÄTE WIE MAISMÜHLEN ODER EIN FLEISCHWURF ZUM AUFBRECHEN DER SCHALEN. DOCH DIE FEUCHTWARME LUFT SCHAFFT ARGE PROBLEME MIT DER HALTBARKEIT. LANGE TRANSPORT- WEGE ZU LOHNENDEN VERKAUFSORTEN ÜBERSTEHEN DIE KOSTLICHKEITEN NICHT. ABHILFE KÖNNTE INDUSTRIELLE PRODUKTIONSMETHODEN SCHAFFEN. DOCH DAFÜR FEHLT DAS GELD. SO BLEIBT DIE GROSSE WERTSCHÖPFUNG DER BÄUERICHEN PRODUKTE BEIMHANDEL Y INTERNATIONALEN MIT DEN ROHPRODUKTEN UND DEN PRODUZENTEN IN DEN INDUSTRIE- NATIONEN. DEREN PRODUKTE LIEGEN DANN AUCH IN DEN REGALEN DER ANBAU- LÄNDER

LES MUJERES QUE ELABORAN LOS POSTERS • THE TASTE • PHOTOGRAPHED: 2011 • NICARAGUA • PAINTED: 2023 • 42 X 29 CM / 29 X 37 CM • UNIQUE WORKS



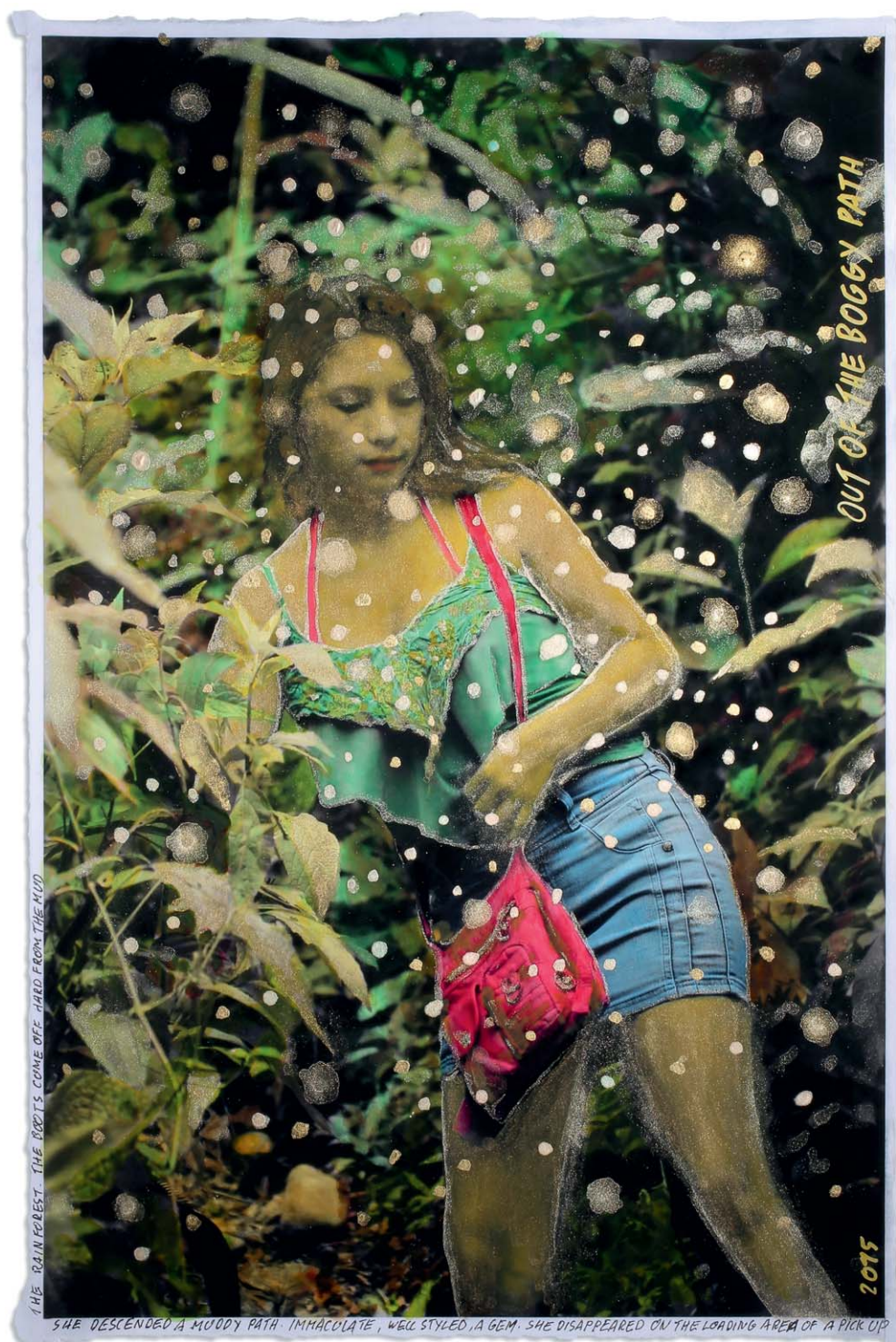
**MARYURIS IN HER KITCHEN • PHOTOGRAPHED: 2011 • NICARAGUA • PAINTED: 2023 •
29 X 42 CM • UNIQUE WORK**



LUCK FOR SALE • PHOTOGRAPHED: 2012 • SOUTH AFRICA, SQUATTER CAMP •
PAINTED AND COMPOSED: 2023 • 44 X 65 CM • UNIQUE WORK



THE SHAMAN • PHOTOGRAPHED: 2012 • SOUTH AFRICA, DURBAN • PAINTED: 2023 •
29 X 42 CM • UNIQUE WORK



OUT OF THE BOGGY PATH • PHOTOGRAPHED: 2015 • ECUADOR • PAINTED: 2023 •
28 X 42 CM • UNIQUE WORK



**PINK REALITY • PHOTOGRAPHED: 2013 • EGYPT • PAINTED: 2023 • 28 X 42 CM •
UNIQUE WORK**



FADING MEMORIES • PHOTOGRAPHED: 2007 • BEIJING • PAINTED: 2023 • 33 X 22 CM • UNIQUE WORK



WILD CACAO • PHOTOGRAPHED: 2011 • NICARAGUA, RAINFOREST • PAINTED: 2023 •
15,5 X 22 CM • UNIQUE WORK



HOPE OR THE TEACHER • PHOTOGRAPHED: 2012 • SOUTH AFRICA • PAINTED: 2023 •
35 X 47 CM • UNIQUE WORK



**THE VEILING • PHOTOGRAPHED: 2013 • PERSIAN GOLF • PAINTED: 2023 • 28 X 42 CM •
UNIQUE WORK**



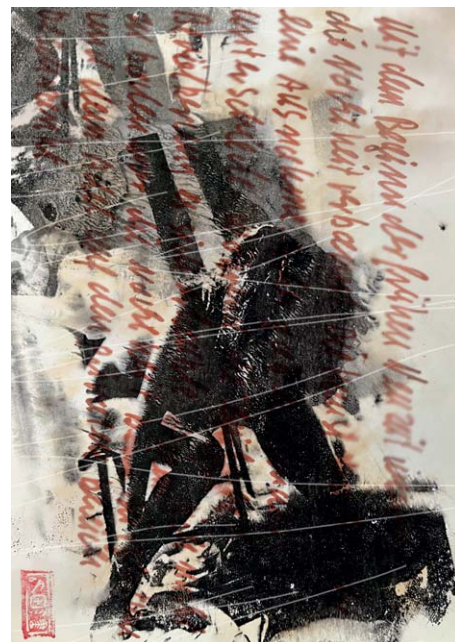
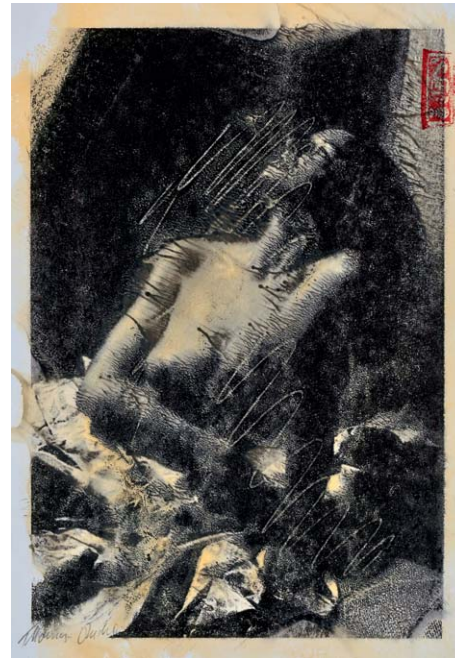
MOTIF FROM THE "SPITZENROCK" SERIES (FOR MUSIC MAJOR-LABEL) • PHOTOGRAPHED IN THE EARLY 1990S

PIGMENTPRINT ON 30 X 42 CM ART PAPER • UNIQUE WORK • HANDSIGNED, STAMPED AND LIMITED



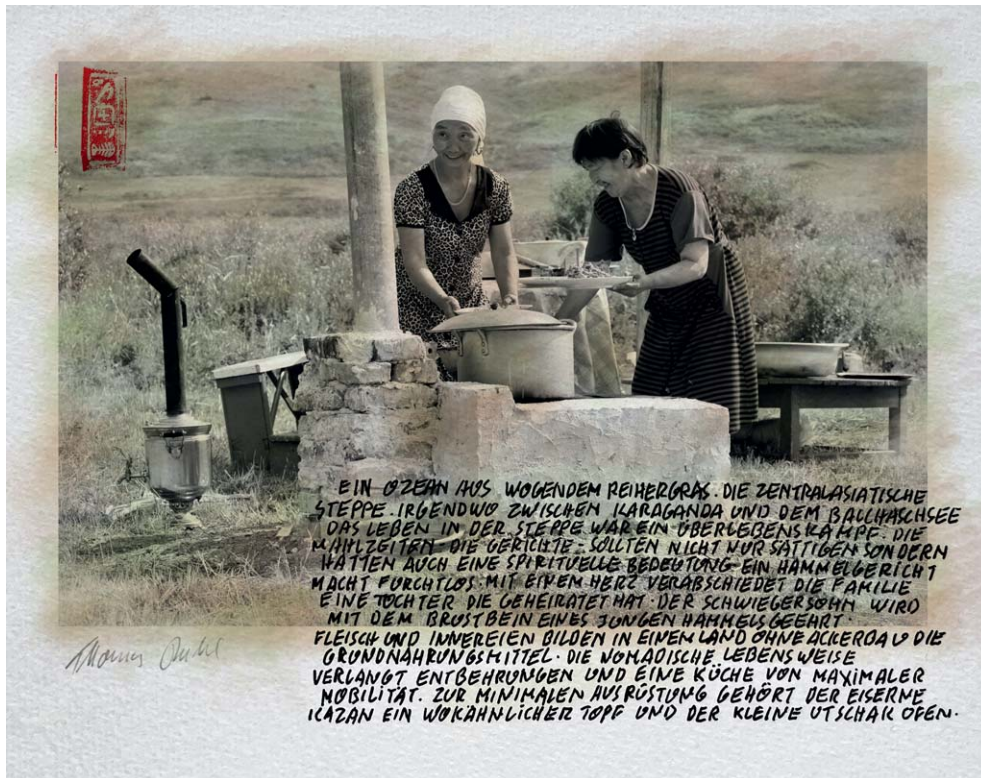
THE INNOCENCE OF THE VIDEOART / THE GOLD OF CAXAMALCA • EARLY 1990S

MIXED MEDIA • UNIQUE ARTWORKS IN SERIES • 30 X 42 CM • HANDSIGNED AND STAMPED



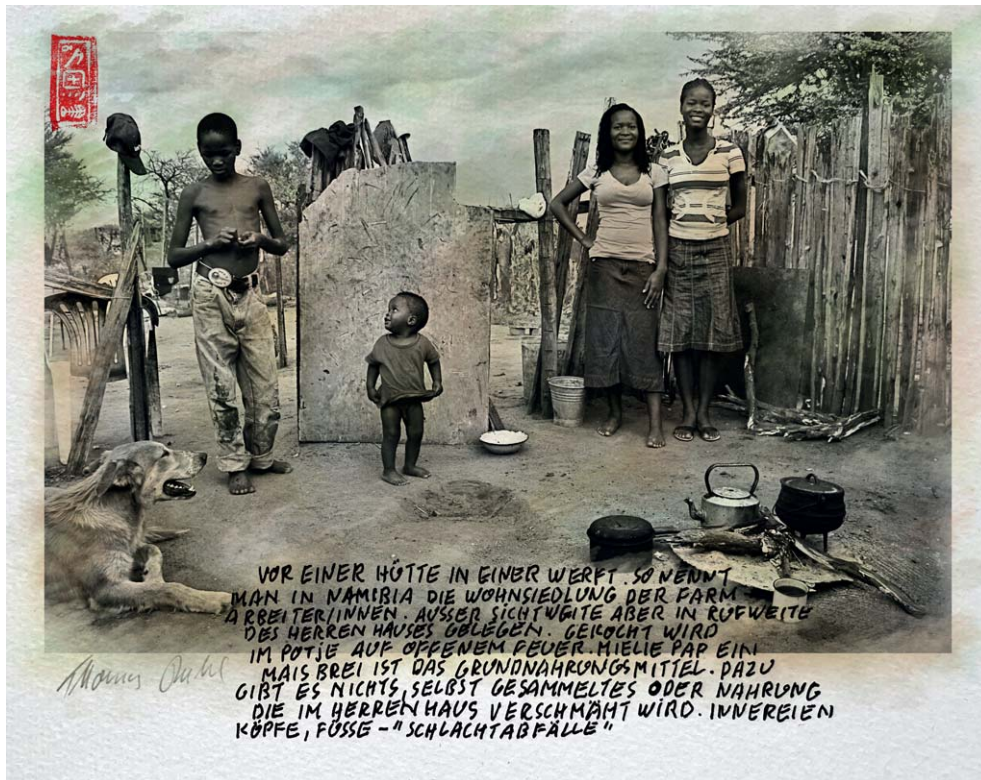
MOTIFS FROM THE "FROTTAGEN" SERIES • EARLY 1990S

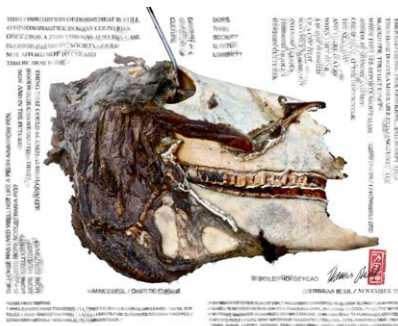
MIXED MEDIA • UNIQUE ARTWORKS IN SERIES • 21 X 30 CM • HANDSIGNED AND STAMPED



KÜCHEN DER WELT
 ESSKULTUR, KOCHKULTUR. FÄLLT DAS WORT KULTUR SO DENKT
 ICAVM JEMAND DIREKT AN KÜCHE. MUSIK, THEATER, BILDENDE KUNST
 ODER LITERATUR STEHEN IM FOCUS DIESES ASSOZIATIONSFELDS
 KULTUR IST DER ANSPRUCHSVOLLE ZEITGEIST EINER GESELLSCHAFT
 SIE ENTSPRINGT AUS EINEM CREATIVEN SCHAFFENSPROZESS IST
 ABER AUCH EIN KIND DER TRADITION. TEILS IHR HÜTER.
 KULTUR DOKUMENTIERT SICH IN DER MUSIK, IM THEATER,
 DER KUNST, DEM GESPROCHENEN UND GESCHRIEBENEN WORT UND
 DER TISCH-UND ESSKULTUR. IN DER KÜCHE ENTSTEHT KOCHKULTUR.
 EIN SPIEGEL DER GESELLSCHAFT UND DER SOZIALEN STELLUNG
 UND MÖGLICHKEITEN DER BESITZER UND DEREN ZUGRIFF
 AUF ÜPPIGE ODER DÜRFTHIGE RESSOURCEN. EINRICHTUNG,
 AUSSTATTUNG UND DAS ZUR VERFÜGUNG STEHENDG LEBENSMITTEL
 VERDEUTLICHEN DAS PLAKATIV. GLEICHZEITIG IST DIE KÜCHE
 EIN ORT DER ZUSAMMENKUNFT, DER GEMEINSCHAFTLICHEN
 ARBEIT UND FÜR GESPRÄCHE-SIE IST EIN STÜCK SOZIALKULTUR.

MOTIFS FROM THE "KITCHENS" SERIES • MIXED MEDIA • UNIQUE ARTWORKS IN SERIES
 • ON 30 X 21 CM ARTPAPER • HANDSIGNED AND STAMPED





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THE NEED TO BE STRONG • PHOTOGRAPHED: 2012 • SOUTH AFRICA, SQUATTER CAMP
• COMPOSING: 2023

PIGMENTPRINT ON 70 X 100 CM ART PAPER • NARROW WHITE EDGE • HANDSIGNED,
STAMPED AND LIMITED • BACKGROUND COLLAGE FROM TEXTS ON APARTHEID