

**MEDIA RELEASE****24.02. 16.06.2024****Barbara Probst**  
**Subjective Evidence**

“My work is more about how we see and not so much what we see,” says Barbara Probst (\*1964). And her works do in fact ask about our position and our angle of vision: What do we see? What do we not see? What is the precondition for what we see? And how does what we see alter our interpretation of what is happening?

Even if Barbara Probst is more interested in how something is depicted than in what is depicted, we immediately follow the trail she lays and read the multi-part works as a story. For example, the six-part work *Exposure#146, Unterschwillach, 48°13'12.3"N 11°54'21.6"E, 08.07.19, 10:53 a.m.* shows a woman in the middle of nowhere, at the side of the road, between corn fields. Her clothes seem urban, a small suitcase is standing beside her. A Citroën DS heads into an underpass. Was the woman dropped off here? What can she expect at this rural fork in the road? Was there a quarrel? The atmosphere is reminiscent of old crime films, given the clothes and model of car on the one hand, and the tension created on the other. By joining the images to make up an event, we think we know more, although ultimately the contents remain puzzling.

Barbara Probst always works with precise settings. For this purpose, all the photographs in a work are taken simultaneously with different cameras. In this way the artist creates a multi-perspectival narrative. She only decides which images will be in colour and which in black-and-white when she assembles them. Tripods and cameras or a release cable are visible in many of the photographs. Barbara Probst thus reveals how she makes her works. This is particularly noticeable in *Exposure #114: N.Y.C., 368 Broadway, 02.05.15, 12:13 p.m.*, where cameras and tripods are major elements in the concentrated setting. But we also discover a camera next to that woman at the side of the road. Apparently abandoned, it lends the scene an absurd aspect, while at the same time exposing it as a construct.

Barbara Probst has been using the term *Exposure* and a consecutive number in the titles of her works since the year 2000. “Exposure” is not only a technical term in photography, in English it also means revelation. On the other hand, the English word “revelation” also means disclosing, compromising, unmasking. This in turn can be referred to two topoi in photography: the photograph as proof, and the camera as a voyeuristic eye. At the same time, Barbara Probst exposes her technical procedure. The exhibition title, *Subjective Evidence*, however, also brings out the fact that lines of evidence are always a question of viewpoint.

The exhibition presents in thematic chapters such as “Performance”, “Landscape”, “Still Life” or “Fashion” groups of work from over the past 20 years. In early summer 2023, Barbara Probst created a new work in the empty rooms of the Kunstmuseum Luzern: *Exposure #186, Kunstmuseum Luzern, Lucerne, 06.23.23, 12:57 p.m.* The identical suites of rooms and the neutral rooms in the Kunstmuseum Luzern are a perfect fit for Probst’s deliberate use of different angles of vision to create confusion.

Curated by Fanni Fetze

## **DATES**

### **Media Preview**

Friday, 23.02., 10.15 am

### **Opening**

Friday, 23.02., 6 pm

Greeting and introduction

Andi Scheitlin, President Kunstgesellschaft Luzern

Fanni Fetzler, Director Kunstmuseum Luzern

### **Events**

All events take place in German. For more press information in English, please contact us:

[eveline.suter@kunstmuseumluzern.ch](mailto:eveline.suter@kunstmuseumluzern.ch) or [caroline.glock@kunstmuseumluzern.ch](mailto:caroline.glock@kunstmuseumluzern.ch).

### **Talk in the Exhibition**

Saturday, 24.02., 1 pm

With the artist Barbara Probst and the curators Fanni Fetzler, Kunstmuseum Luzern, Stefan Gronert, Sprengel Museum Hannover, and Kevin Moore, FotoFocus Cincinnati

### **Introduction for Teachers**

Wednesday, 28.02., 5 pm

### **Family Tour with Workshop**

Sunday, 17.03., 11 am–12.30 pm

### **Photography as art**

Wednesday, 27.03., 6 pm

Talk with Ann-Christin Bertrand, Head of BA Camera Arts HSLU Design & Kunst, and Alessandra Nappo, Collection Curator Fotomuseum Winterthur

### **The Curator as Guide**

Wednesday, 22.05., 6 pm

Guided tour with Fanni Fetzler

### **Guided Tour for Generation 60plus**

Thursday, 13.06., 3.30–4.30 pm

### **Public Tours**

Wednesdays 6 pm and Sundays 11 am

### **Schools**

Various offers for all levels

### **Publication**

*Barbara Probst. Subjective Evidence*, with essays by Fanni Fetzler, Stefan Gronert, Kevin Moore, d/e, ed. by Kunstmuseum Luzern, FotoFocus Cincinnati, Sprengel Museum Hannover, Hartmann Books, ISBN 978-3-96070-108-8, CHF 45.–, for members KGL CHF 40.–

**In cooperation with FotoFocus / Contemporary Arts Center, Cincinnati, and Sprengel Museum Hannover**