

nen – so die Autorin – Verantwortung für diesen Zwiespalt übernehmen, indem wir uns stets »die eigenen idiosynkratischen, überempfindlichen und widerstimmigen Verwicklungen in ästhetische Regime« und vor allem »den Preis, den der/die andere dafür zahlt« (ebd.), bewusst machen.

Dem entspricht auch die ästhetische Gestaltung der Bände. So sind die fotografischen Abbildungen alle in Schwarzweiß gehalten, als kämen sie aus einer Tageszeitung. Zudem sind sie vergleichsweise klein und in einem eigenen Register aus dem Fließtext herausgerückt. Dadurch entwickeln sie untereinander Korrespondenzen, die parallel zur Textargumentation funktionieren, sodass beide nicht nahtlos ineinander aufgehen. Die Umschläge zeigen schwarze Tuschezeichnungen, die über Vorder- und Rückseite reichen. Eine dichte Kreisformation und ein breiter Pinselhub streichen die Titel teilweise aus, sodass wir sie imaginär ergänzen müssen. Bereits das Cover zeigt so Leerstellen und Gesten des Verbergens, denen Linda Hentschel in ihren Büchern nachgeht. Und je mehr wir ihrer Spurenlese folgen, desto empfindlicher werden wir für die Ohn/Macht, die in dieser Suche eingeschrieben ist.

Katharina Sykora ist Kunsthistorikerin, von 1994 bis 2018 war sie Professorin für Kunstgeschichte in Bochum (DE) und Braunschweig (DE). Ihre Forschungsschwerpunkte sind Intermedialität, Gender- und Autorschaftskonzepte. 2021 erhält sie den Wissenschaftspreis der Aby Warburg-Stiftung.

Face to Face: Seiichi Furuya & Christine Gössler

Chose Commune, Marseille 2020

by Emilie Lauriola

Years ago, when I was hunting for books, I met an incandescent woman for the first time. I had come across a publication entitled *Mémoires 1983*. The elegant figure on the cover was sitting straight on a horse and staring back at me. Later, I would come to know her as Christine, but at the time, upon opening the book, I was struck by her presence which inhabited every page across dozens of images, all taken by her husband, Seiichi Furuya.

The story of Christine Gössler and Seiichi Furuya has been written about in much detail, to the point where it has become almost mythologized and fully intertwined with the photographer's work. In 1973, he left Japan for Europe, and in 1978, in Austria, he met Christine,



Face to Face: Seiichi Furuya & Christine Gössler.

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an art history student who later turned to acting. Quickly married, they lived in Graz and in Vienna for a few years, before moving to Dresden and then East Berlin in 1984 with their young child Komyo. As the story goes, Christine had been diagnosed as schizophrenic, quitting her acting studies and going in and out of treatment, until she finally put an end to her life. She jumped to her death from the window of their apartment in East Berlin in October 1985. During the course of their seven years together, Furuya had shot thousands of photos of his wife, intimately documenting their domestic life, their travels, and their surroundings shaped by the politics of the German Democratic Republic. The traces of that story, from their blissful early days together to Christine's body laying on the ground on that ominous day, October 7, 1985, the 36th anniversary of the founding of the GDR, were all captured inside 35mm negative frames.

Over the course of five publications, all bearing variations on the title *Mémoires*, released between 1989 and 2010, Seiichi Furuya has been obsessively revisiting and composing new sequences from his archive. Christine, or more precisely her absence, is the thread linking these books together. Photographs are a place where we can go in order to resurrect our lost ones, projecting and renegotiating our common personal story. Over the years, skeptics have wondered about the purpose of endlessly working the same body of images into different published configurations. But they forget that mourning has its own agenda, one that eludes time or linear narratives to expand into shapeshifting loops of memories. In that sense, it might only be possible to mourn in fragments. Having been witness to the hand of death, Furuya has turned the amorphous grief into physical storytelling, with each book deconstructing his inner vision of the story and contributing a chapter to the fractured monument he has built for his wife and himself.

Published by Chose Commune, *Face to Face* is the final book in the *Mémoires* series. Having discovered a trove of images of himself taken by Christine, Furuya transforms for the first time this last chapter into a collaborative one, by placing their photographs side by side in a tender mirroring game. In the past, I have thought about Christine's place in a story as entirely constructed around her and seen by thousands, but in which she had no say. In these images, I couldn't

understand if I was truly looking at her or at my personal projections onto tragedy. Drama is romanticized, especially if it has unfolded as an ill-fated love story involving a beautiful woman photographed by a lover whose life has been forever altered. Projections are inescapable and, within photography, Furuya's intimately singular process surely stands out in how it sets up our own voyeurism through endless repetition.

Flipping through the pages of this luminous yet bittersweet book felt otherwise. As their respective portraits occur in turn, a playful and melancholic dance seems to emerge between the two, restoring a sense of balance. Furuya has reentered his own story and, for the first time, we're looking at him through Christine's eyes. At last, the incandescent woman has ceased to be a solitary projection. She is on the stage, showing us who she was.

Emilie Lauriola is a writer, rare book seller, and the director of the bookshop and publishing imprint of the photographic institution Le Bal in Paris (FR).

Eine Kritik zur Buchreihe der Digitalen Bildkulturen und ein kleines Plädoyer für eine Archäologie der Fotografie

Annekathrin Kohout und Wolfgang Ullrich (Hg.): Digitale Bildkulturen

Verlag Klaus Wagenbach, Berlin seit 2019

von Maren Lübbke-Tidow

Es macht Sinn, dass die Reihe *Digitale Bildkulturen* mit einem Text von Wolfgang Ullrich aufaktet. Nicht nur ist Ullrich zusammen mit Annkathrin Kohout Herausgeber dieser schon bald zehn Bände umfassenden Essaysammlung, sein Beitrag beschäftigt sich außerdem mit dem Bildphänomen des Selfies, das wie kein anderes die digitalen Bildräume beherrscht. In den unterschiedlichen Verhandlungszusammenhängen der nachfolgenden Bände wird es immer wieder wie selbstverständlich aufgerufen und diskursiv mitgeführt. Aber Ullrich stellt mit diesem Band noch mehr klar: Er sieht in einer im digitalen Raum innerhalb nur weniger Jahre global