

Photography – Architecture – Art

Iwan Baan – Momentum of Light

Daniela Keiser – London: Being in the Library

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Kunst
Museum
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Iwan Baan (born 1975 in Alkmaar) grew up near Amsterdam and studied photography at the Royal Academy of Art in The Hague. His world-famous architectural and documentary photographs are regularly published in magazines and newspapers including *Domus*, *a+u*, *New York Magazine*, and the *New York Times*. He has worked for renowned architecture firms such as SANAA, Rem Koolhaas/OMA, Herzog & de Meuron, Toyo Ito, Steven Holl, and Zaha Hadid. By representing people in architecture and always showing the surroundings of the buildings he portrays, Baan questions the traditional representation of buildings as isolated and static structures. In his photographs he focuses on the connection between architecture and its surroundings. Instead of isolating the built structure, he embeds it in history and context. He tries to “create more of a story or a feeling for a project” and “to communicate how people use the space.” Baan’s pictures are now among the most widely published photographs in the world, and his frank “polysemic shots” have been compared to the work of Diane Arbus.

In 2010, Baan won the first annual Julius Shulman Photography Award, named after the most famous architectural photographer of the twentieth century. At the Venice Architecture Biennale in 2012 he received the Golden Lion for the best installation. In 2012 he took a photograph of Manhattan after Hurricane Sandy which vividly illustrated the various effects of the storm and was featured on the cover of *New York Magazine*. It later became a limited-edition print that was sold to benefit the victims of Sandy. In April 2016, Baan received the Stephen A. Kliment Oculus Award from AIA New York. Since 2008, Baan has published nearly twenty books of photographs on building projects around the world. His photo essays are regularly featured in international newspapers and magazines.



Daniela Keiser (born 1963 in Neuhausen, Switzerland), who studied free spatial design at the Basel School of Design, explores the possibilities of different presentation formats in her works. Her focus lies on images, which she relates to language and text. In often large-scale video and image installations, her works are embedded in a spatial context.

Keiser’s works often engage in an interdisciplinary exchange in cooperation with cultural creators from her own and distant cultural spheres as well as other disciplines such as architecture, music, and literature.

Her interest in architectural and spatial aspects is also evident in her numerous works of public art. In addition to the experience of three-dimensional space, the examination of social, living, and conceptual spaces is also important in her works.

Keiser’s work is characterized by an experimental use of photography. She employs a variety of photographic techniques and wall projections. The mostly serial groups of works form immersive installations occupying walls and entire rooms, which she calls “photo architectures”, and are also published in book form. In her work with prints, she combines analog and digital processes with artistic and technical expertise. She has advanced the cyanotype process and brought it into the twenty-first century.

Interdisciplinary and intercultural meetings with translators, interpreters, and lecturers take place periodically in her studio. Transcriptions of these events flow into her books and art notebooks.

Keiser’s works are held in many public collections, including the Fotomuseum Winterthur, the Aargauer Kunsthaus, the Kunstmuseum Basel, and the Bundeskunstsammlung in Bern.

Keiser has been recognized for her work with numerous participations in exhibitions as well as studio grants and prizes. In 2017 she received the Meret Oppenheim Award, Switzerland’s most prestigious prize for visual art, for her outstanding position within the Swiss art scene.