

**Lukas Hoffmann - Double Exposures**

17 January - 15 February 2025

Opening: 16 January 2025, 5-8 pm

*SF: Your new group of works is called "Double Exposures" and refers to the special shooting technique. How did you come to this?*

LH: Normally, double exposures occur unintentionally due to a camera defect or due to unfocused work: with 35mm or medium format cameras, the film transport doesn't work, with a large format camera you expose the same sheet film twice, for example because you don't mark the film in the cassette as exposed. As a result, you're more likely to be annoyed about two lost images than happy about the new one. In 2022, I photographed a tree stump in Switzerland and accidentally superimposed a street scene in Berlin on it a year later. I then scanned the negative after all and realized that there was a certain potential ~~here~~.

*SF: How do you select motifs, spontaneously and intuitively or planned with a clear idea of the result? You are once again working in an urban environment - which of course immediately brings to mind your last large group of "Strassenbilder" (2018-2021).*

LH: The "double exposures" tie in with the group of "Strassenbilder". Both series fit into the genre of street photography, in both I photographed freehand with a large-format camera, so chance plays a major role. It is in the nature of things that I move around in urban spaces; I need a crowd of people to get lost in. The photographs thrive on spontaneity and the fact that people do not know that they are photographed, despite the unmissable camera and - in the case of the "Strassenbilder" - a shooting distance of just 80 cm. I chose the people spontaneously, you can't plan anything, especially not the finished picture. However, I also chose the people very specifically, based on their clothing, posture, hair or how the light fell on them. Of course, the background plays just as important a role as the figure itself, especially in the "double exposures", in which much more of it can be seen. As a result, I often chose a location/background and then let the people pass in front of it. In both series I have very little control over the image - there is no viewfinder to look through. I try to be discreet and keep the shooting distance as close as possible. The focus is fixed - neither sharpness nor framing can be checked while taking pictures. In the two series together, I exposed almost a thousand sheets of film, and I'm satisfied with one in twenty; there have been some moments of frustration and exhaustion.

*SF: You raise an interesting topic, namely the size of the series. Do you determine this in advance? And do you draw up a catalogue of criteria according to which you make your selection - with around a thousand flat films, it can be quite difficult. Or is it more intuitive?*

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LH: I don't determine the scope of the series in advance. As I said, the vast majority of shots is unsuccessful. I can see that immediately. Only a few need a second or even third look, but it's very important to me to avoid redundancies. If people are staring at their phones in fifteen out of thirty pictures, then this becomes a theme and I can't want that. It's the same with dark backgrounds; it works well if the figure stands out against a black background. But the series quickly becomes boring if this effect is played out. I therefore tried out a lot of things during the photography phase. I learned from every picture, especially the unsuccessful ones. It was a thousand small learning steps and at some point I came to the conclusion that I had everything together and could go public with my work.

*An interview with Lukas Hoffmann by Suzanne Friedli, January 2025*

Lukas Hoffmann  
\*1981 in Zug, lives and works in Berlin

Exhibitions (selection): *Sidewalks* - Haus am Kleistpark Berlin (2025); *Doppelbelichtungen* - Haus der Kunst St. Josef, Solothurn (2024); Fotofestival Lodz, Poland (2024); Kunsthalle Luzern (2024); *Corps à Corps - histoire(s) de la photographie*, Centre Pompidou Paris (2023); *Evergreen* - Les Rencontres d'Arles (2022); *Perceptions*, Le Point du Jour, Cherbourg (2020); Kunsthau Zug (2019); Photoforum Pasquart Biel (2019)

Collections: Centre National des Arts Plastiques (CNAP), Paris; Centre Pompidou - Musée national d'art moderne, Paris; Collection Neuflyze Vie, Paris; Collection Rencontres des la Photographie, Arles; FRAC Auvergne, Clermont-Ferrand; Fondation Hermès, Paris; Fotomuseum Winterthur; Los Angeles County Museum of Art (LACMA); Collection Marin Karmitz, Paris; Sammlung Roche, Basel; Sammlung Swiss Re, Zürich; Sammlung Art Vontobel, Zürich; Photo Elysée, Lausanne; Sammlung UBS (formerly Credit Suisse); Fotostiftung Schweiz, Winterthur; Kunsthau Zug; Kanton Zug; Stadt Zug