

Press Release January 30, 2019

**Photo Exhibition:** **SOME CHANGES MADE**  
**Amin El Dib**

**Press Preview:** **Thursday, February 21, 2019 from 11 am – 1 pm**

**Exhibition Opening:** **Thursday, February 21, 2019 from 6 – 9 pm**  
**Opening remarks by Franziska Schmidt at 7 pm**

**Exhibition Dates:** **February 22 – June 7, 2019**

Dear Ladies and Gentlemen,

We are pleased to announce our new exhibition. On February 22, Collection REGARD presents the photo exhibition **SOME CHANGES MADE – Amin El Dib**, curated by Marc Barbey.

Accompanying the exhibition is a catalogue published by Collection REGARD with a text by Franziska Schmidt.

After the very well attended exhibition *ARCHITE[X]TURES – Margret Hoppe & Julien Lescoeur*, which expanded Collection REGARD's longstanding program to include the presentation of contemporary photography, we are again very gratified to be able show a particularly exciting contemporary position that has not received the attention. It is a photographer whose work is also closely linked with Berlin.

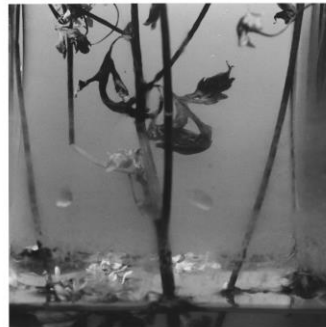
We cordially invite you to the press preview, which takes place on February 21, 2019 from 11 am to 1 pm. Amin El Dib will be present. To register, we kindly ask you to send us an email at [info@collectionregard.com](mailto:info@collectionregard.com).



Photographer Amin El Dib was born in Cairo in 1961 and grew up in Germany from 1966 onward. He began his studies at the Technical University of Berlin in 1983 and received his degree ("Diplom Ingenieur") in architecture. Since 2001 he has been a member of the Deutsche Fotografische Akademie. He has been living and working in Basel, Switzerland since 2003.

### Torn Lines

From the very beginning, Amin El Dib's work has been characterized by distinct thematic series. The selected series on view were produced in Berlin and later also in Switzerland. These works have been intentionally chosen to emphasize the part of his extensive practice in which he takes a decidedly abstract approach in terms of form and content – regardless whether the images reference people, plants, or materials.



Copyright Amin El Dib - CutFlowerImages

Most striking are his works that deal with images of already completed series. Working with their materiality - in this case traditional baryte paper as well as modern digital print paper - he uses this to create new images. In other words, he tears the original photographs and places them together in a new way, leaving the ripped edges clearly visible. This tearing implies violence and destruction - a violence and destruction that he enacts on both the paper and people and things depicted.



Copyright Amin El Dib - Weekenders

At the same time, one could say, with some exaggeration, that an act of healing and repair takes place. The brutal deconstruction of an image is followed by its conciliatory restructuring in the form of an internal dialogue that generates a heightened and concentrated aesthetic. In his traditional motifs El Dib tends to explore ways to make visible the fragmentary and incomplete aspects of life and its constant blossoming/unfolding, to a certain extent as a contradiction to all that is glossy, perfect, and unattainable. In his montages made out of torn paper, he takes this to a whole new formal and aesthetic level with metaphorical dimensions. The images – yes, these are images – produced in this way are almost painful, both to retina and our innermost sensibilities, an impact that is heightened by the many staples visibly puncturing the images.

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In addition to the works created using this technique, which makes up the largest part of the exhibition, Amin El Dib also shows other serial motifs in which the depicted subject matter, such as a woman's head of hair, is shown in cropped views that gradually dissolve into a bright, absolute white. This too serves to describe existence as fragile and fleeting. It is an artistic commentary on something larger: the transient and short-lived nature of being.



Copyright Amin El Dib - Images of My Beloved

The exhibition includes the following series: Images of My Beloved, Cain, GelatineSilverLightCardboard, WorksBroken, PartialViews, After the Storm, CutFlowerImages, and Weekenders.

From February 22 to June 7, 2019 the exhibition can be viewed every Friday from 2 to 6 pm (except on holidays) or by appointment. An artist talk will take place as part of a "Salon Photographique" and there will be two tours, one with the photographer and one with Marc Barbey.

**Salon Photographique with Amin El Dib and Franziska Schmidt** (artist's talk) on April 11, 2019.

Doors open at 7 pm. The talk begins at 7:30 pm. Tickets are 5€. Advance reservation is kindly requested: [info@collectionregard.com](mailto:info@collectionregard.com)

**Tours with Amin El Dib and Marc Barbey** on Friday May 10, 2019 at 5 pm and Friday May 24 at 5 pm.

Free admission. Advance reservation is kindly requested: [info@collectionregard.com](mailto:info@collectionregard.com)

We encourage you to also visit the exhibition *Body and Soul* curated by Enno Kaufhold at HAUS am KLEISTPARK, which runs from April 10 to June 7, 2019.

**Collection Regard** is a photographic collection focused on German photography, and specifically photography from Berlin. Since 2005 Marc Barbey has been expanding on his collection of German black-and-white photography, which extends from the beginning of photography into the 1990s. He currently also administers the estate of photographer Hein Gorny (1904–1967). With its work, Collection Regard deliberately assumes a position between museum and gallery.

Collection Regard endeavors to present largely unknown, significant works of photography which deserve the attention of the public. A number of these works or editions can be purchased at Collection Regard. Presented exhibitions are subsequently offered to addition institutions, in order to make these positions better known to the broader art market.

We would look forward to this information appearing in your media. Please contact us to arrange a time to visit the exhibition. We would be happy to welcome you to the press preview on February 2, 2019, at the opening, or a later date.