

## 9TH OF TRIENNIAL DER PHOTOGRAPHIE HAMBURG 2026

### INNER MORNINGS, OR FORMS OF COUNTERCULTURE

6. JUNI – 13. SEPTEMBER 2026



Claude Cahun, *Untitled*, 1927  
© Musée d'arts de Nantes, Photo: Cécile Clos

Inspired by the extraordinarily courageous life and work of the surrealist photographer and writer Claude Cahun (1894–1954), the exhibition **INNER MORNINGS, OR FORMS OF COUNTERCULTURE** explores how the development of contemporary art can also be understood as a history of counter-culture. Through the interplay of three major collections—those of the FRAC des Pays de la Loire, the Musée d'arts de Nantes, and the Falckenberg Collection—a multifaceted picture emerges of art as a practice of resistance, as a means of questioning social realities, and of opening up new perspectives.

The exhibition takes its title from the poem “The Inward Morning” by the American writer and philosopher Henry David Thoreau (1817–1862), a pioneer of civil disobedience whose ideas strongly influenced the American counterculture movement of the 1960s and 1970s. This is expanded through a critical French intellectual tradition, represented by thinkers such as Michel Foucault and Félix Guattari, which questions societal power structures. Building on these ideas, the concept of counterculture in the context of the exhibition is understood as active, discursive, and transformative.

On view are around 170 works—predominantly photographic, but also including video and installation pieces—by more than 80 artists, ranging from Halil Altindere, Maja Bajevic, and John Baldessari to Sophie Ristelhueber, Martha Rosler, and Wolfgang Tillmans. The works are presented in four thematic chapters that outline artistic strategies of counterculture.

#### **The Multiplication of Perspectives and Voices as a Necessity**

This section presents works that challenge one-sided historical narratives—whether through a pluralistic approach that allows for multiple interpretations, as in the photomontages of Martha Rosler,

or through the presentation of counter-perspectives, as in the videos of Anri Sala and the photographic interventions of Sophie Ristelhueber.

## **Seeing, Showing, Reinterpreting, Denouncing**

Another approach is to depict an object, a person, or a situation in such a way that the critique is articulated through the representation itself. Numerous artists work in this way, including Lewis Baltz, who critiques contemporary architectural environments and archival materials through their matter-of-fact depiction. Hans-Peter Feldmann uses accumulation as a method to reveal the mechanization and objectification of human beings, while Robin Collyer, in his altered photographic works from which he has removed all textual elements from public spaces, portrays a rigid and standardized condition.

## **Rewriting History**

Many artists also construct alternative forms of history—narratives that exist alongside dominant versions, resist political categorization, and focus on hidden or suppressed memories. Artists such as Walid Raad and Jeremy Deller, for example, use fiction to fill the gaps of a fragmented collective memory. Others, such as Dennis Hopper and Andrea Stappert, have succeeded in preserving otherwise overlooked memories through their portraits of artists, creating images of iconic quality in the process.

## **Shocking, Jolting, Disturbing, and Pushing Boundaries: The Absurd as a Weapon**

Another artistic strategy consists of creating works that disrupt perception in order to expose the unbearable, incoherent, or meaningless aspects of social realities. Some artists choose provocation, such as Valie Export or Paul McCarthy, while for others the absurd becomes a form in itself, as in the work of Olaf Breuning. All of these works are conceived as actions intended to set a revolution in motion.

A central point of reference for this exhibition is the life and work of Claude Cahun. From the very beginning, her art was at once poetic and political, playful and subversive, and from 1940 onward she used it directly in anti-fascist resistance activities. Together with her life partner and artistic collaborator Suzanne Malherbe, she fled to Jersey in 1937 to escape the Nazis. When the Channel Island was also occupied by the German Wehrmacht, the two began developing acts of resistance under the name “The Soldier with No Name.” In 1944, they were arrested and sentenced to death. The sentence was never carried out. Claude Cahun, however, died in 1954 as a result of the hardships endured during imprisonment.

## **Artists**

Soufiane Ababri, Vito Acconci, Halil Altindere, Roy Arden, Maja Bajević, John Baldessari, Lewis Baltz, Jerry Berndt, John Bock, Christian Boltanski, Olaf Breuning, Thorsten Brinkmann, Chris Burden, Victor Burgin, Camille Orso Caël, Claude Cahun, Mircea Cantor, Claire Chevrier, Larry Clark, Allana Clarke, Michael Clegg & Martin Guttman, Robin Collyer, Jordi Colomer, Sue de Beer, Jeremy Deller, Philip-Lorca diCorcia, Willie Doherty, William Eggleston, Erró, Gilbert & George, Walker Evans, Valie Export, Christelle Familiari, Hans-Peter Feldmann, Fischli & Weiss, Lee Friedlander, David Goldblatt, Nan Goldin, Hans Haacke, Joana Hadjithomas & Khalil Joreige, Clarisse Hahn, Raymond Hains, Dennis Hopper, Peter Hujar, Philippe Jacq, Mike Kelley, Jürgen Klauke, Astrid Klein, Karen Knorr, Arthur Koepcke, Jiří Kovanda, Ange Leccia, Sharon Lockhart, Urs Lüthi, Carlos Martiel, Paul McCarthy, Jean-Luc Moulène, Kristin Oppenheimer, Daniela Ortiz, Adrian Paci, Gina Pane, Pierre et Gilles, Peter Piller, Bernard Plossu, Sigmar Polke, Richard Prince, Walid Raad, Gerhard Richter, Sophie Ristelhueber, Martha Rosler, Anri Sala, Santiago Sierra, Andrea Stappert, Tomoko Takahashi, Wolfgang Tillmans, Patrick Tosani, Endre Tót, Anne-Mie Van Kerckhoven, Heidi Wood, Artur Żmijewski

## **About Claude Cahun**

Claude Cahun (1894–1954) was a writer, artist, and resistance fighter associated with the Surrealist movement. Born Lucy Renée Mathilde Schwob in Nantes, she grew up in an intellectually shaped family environment and met her future life partner and artistic collaborator Suzanne Malherbe (1892–1972) at an early age. In 1920, the two moved to Paris, founded an artistic salon, and collaborated with the Surrealists around André Breton. In order to free themselves from restrictive gender norms, both adopted male or ambiguously gendered names: Marcel Moore for Suzanne Malherbe and Claude Cahun for Lucy Renée Mathilde Schwob. Their shared visual and literary work—including self-portraits, photomontages, photographic series of arranged everyday objects, illustrated literary and autobiographical texts, and essays—likewise revolved around masquerade and shifting roles, constantly exploring new perspectives and playing with different identities and realities.

The exhibition was initiated and curated by Émilie Houssa, Director of the Centre Claude Cahun in Nantes, in collaboration with Dirk Luckow, Artistic Director of the Deichtorhallen Hamburg, and Goesta Diercks, Exhibition Manager of the Falckenberg Collection.

Following the presentation of the 9th Triennial, the exhibition will open in Nantes at the end of 2026: on 29 November at the Frac Pays de la Loire and on 3 December at the Atelier de la Ville de Nantes.

The exhibition project is supported by the Office for International Cultural Exchange of the Authority for Culture and Media, the Department for International Cooperation at the State Office of the Senate Chancellery of the City of Hamburg, and the Institut français Hamburg.

In cooperation with the Centre Claude Cahun, the photographic collections of the City of Nantes, and the Regional Fund for Contemporary Art of the Pays de la Loire.

## **About the curator**

Émilie Houssa is an art historian and co-director of the Centre Claude Cahun in Nantes, an exhibition and education space dedicated to independent artistic practices. She previously taught art history and semiology in Montréal and Paris. Houssa writes critical essays on contemporary photography such as Juliette Agnel or Anthony Guerrée, and is also a novelist. She is currently working on her third novel, and has received support from the Centre National du Livre and the Villa Medici.

## PRESS PREVIEW

Thursday, June 4, 2026, 11 am, Hall for Contemporary Art, Deichtorhallen Hamburg

## EXHIBITION OPENING

Friday, June 5, 2026, 7 pm, Falckenberg Collection

## PRESS MATERIAL

Press images and texts are available for download at [www.deichtorhallen.de/presse](http://www.deichtorhallen.de/presse).

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## OPENING HOURS

Open every Sunday from 12 pm to 5 pm (no registration required)—admission €11 / discounted admission €7—and as part of 90-minute guided tours every Saturday at 12 pm and 3 pm—admission €16 / discounted admission €13. Booking: <https://tickets.deichtorhallen.de>

## PROGRAM

INNER MORNINGS, OR THE FORMS OF COUNTERCULTURE is accompanied by a diverse program of guided tours, events, and workshops specially tailored to the themes of the exhibition. You can find the highlights at [www.deichtorhallen.de/de/ausstellungen/inner-mornings/](http://www.deichtorhallen.de/de/ausstellungen/inner-mornings/) and the full program at [www.deichtorhallen.de/de/kalender/](http://www.deichtorhallen.de/de/kalender/)

## ADDRESS

Falckenberg Collection in the Phoenix-Hallen, Wilstorfer Str. 71, Gate 2, 21073 Hamburg-Harburg, [besuch@deichtorhallen.de](mailto:besuch@deichtorhallen.de)  
[www.deichtorhallen.de/de/deichtorhallen/sammlung-falckenberg](http://www.deichtorhallen.de/de/deichtorhallen/sammlung-falckenberg)

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