

PRESS RELEASE

PICTO LAB / EXPERIMENTING WITH IMAGES

ANNA KATHARINA SCHEIDEGGER LAUREATE 2025



Test with Pyrocystis lunula on Kodak portra 160 film plane © Anna Katharina Scheidegger



Video interview - Picto & Guests: Meet the artist Anna Katharina Scheidegger

[Watch video](#)

The jury for the 5th PICTO LAB / EXPERIMENTING WITH IMAGES residency met in March and chose the rich and luminous project by Swiss artist Anna Katharina Scheidegger, *FRAGILE WARNING LIGHTS*, about marine plankton.

The jury was made up of :

Delphine Dumont, **Director - Hangar**

Jehan de Bujadoux, **Director - Clémentine de la Féronnière Gallery**

Patrice Baron, **Printer - PICTO**

Ariane Tronel, **Project manager - a ppr oc he salon**

Eric Levy, **Director - rentingART**

Sylvie Thieriot, **Director - Nielsen Design France**

Sandrine Marc, **Laureate 2024**

Vincent Marilhac, **Director - Picto Foundation**

In her work, [Anna Katharina Scheidegger](#) frequently addresses issues relating to the fragility of nature, using her technical know-how to provoke reflection while exploring the limits of the image. As well as mastering the printing process to get as close as possible to the desired feeling, her use of erasure, disappearance and degradation testifies to her conviction that photography is as much, if not more, a tool for reflection than for representation.



Statuts - Statues, 2021
© Anna Katharina Scheidegger
Förderakzent Continuer MIGROS Suisse

Trained at ENSAD Paris and then at Le Fresnoy - studio national des arts contemporains in Tourcoing, where she is a member of the technical team of the photographic laboratory until 2022, she has a perfect command of technique, which she combines with a constant desire to experiment.

Anna Katharina Scheidegger's application is sponsored by [Beatrice Brunner Gallery](#) in Bern, Switzerland.

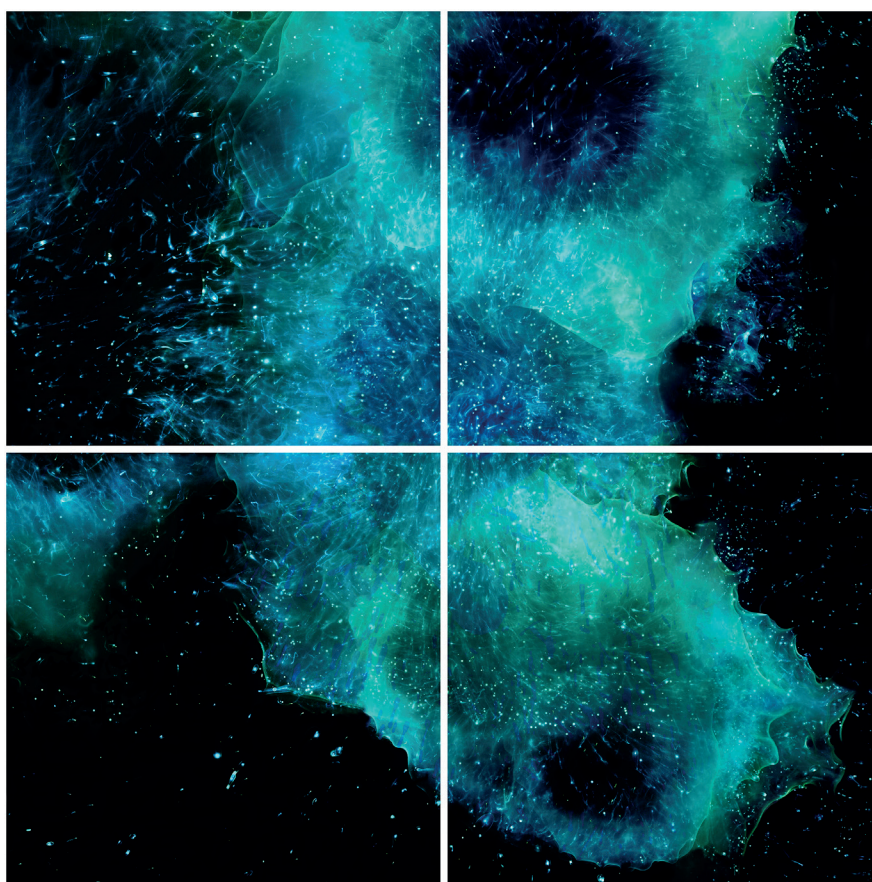
«My photographic practice began in a documentary way, in analogue, with a large-format view camera. It was a time when the precision of film photography was at the heart of my approach. Technical mastery - from the choice of photographic paper and film to the handling of the camera - and exploring the possibilities offered by the large-format view camera were an essential part of my work. It was important for me to produce my images completely autonomously, from shooting to printing, so that I could make all the decisions about their production myself. The appropriation, understanding and mastery of techniques gradually led me towards an experimental approach, in parallel with the rapid development of digital possibilities. A book entitled *Das Fotofehlerbuch*, by Kurt Fritsche, published in 1971 and intended to help camera club enthusiasts achieve the 'perfect photograph', became a major source of inspiration for me. I began to divert technical tools from their traditional use, seeking to produce images that fade and dissolve and question the limits of the silver-based photographic medium.»



«By revisiting old processes such as the cyanotype or argyrotypes of British pioneer Henry Fox Talbot, I have created unique photographic images that escape the logic of reproduction. My work *One Last Hour*, for example, shows extinct plants whose image, once exposed to light, fades in an hour. Should we give in to the desire to contemplate the image of nature intact, at the risk of seeing it disappear, or preserve it from the light, at the cost of depriving ourselves of it? I also exploit these photographic phenomena in installations and performances, as in *A few drops of eternity*, where monochrome portraits immersed in liquid see their photosensitive cyan, magenta and yellow layers detach and decompose. In this newly explored freedom, I am fascinated by the fragility, transformation and disappearance of images, but also by the chromatic power of silver photography. I'm increasingly looking for processes where the object itself creates the image, as in the *Diamonds - Melting* series, where the melting of a glacier interrupts the exposure of a cyanotype by the flow of meltwater. This spirit of experimentation, where merit and error feed off each other, has led me towards a form of photography that can emerge without a camera. My technical autonomy allows me to voluntarily modify the various stages in the making of the image, or to break the rules, in order to refine and reinforce its meaning.»

Residency project

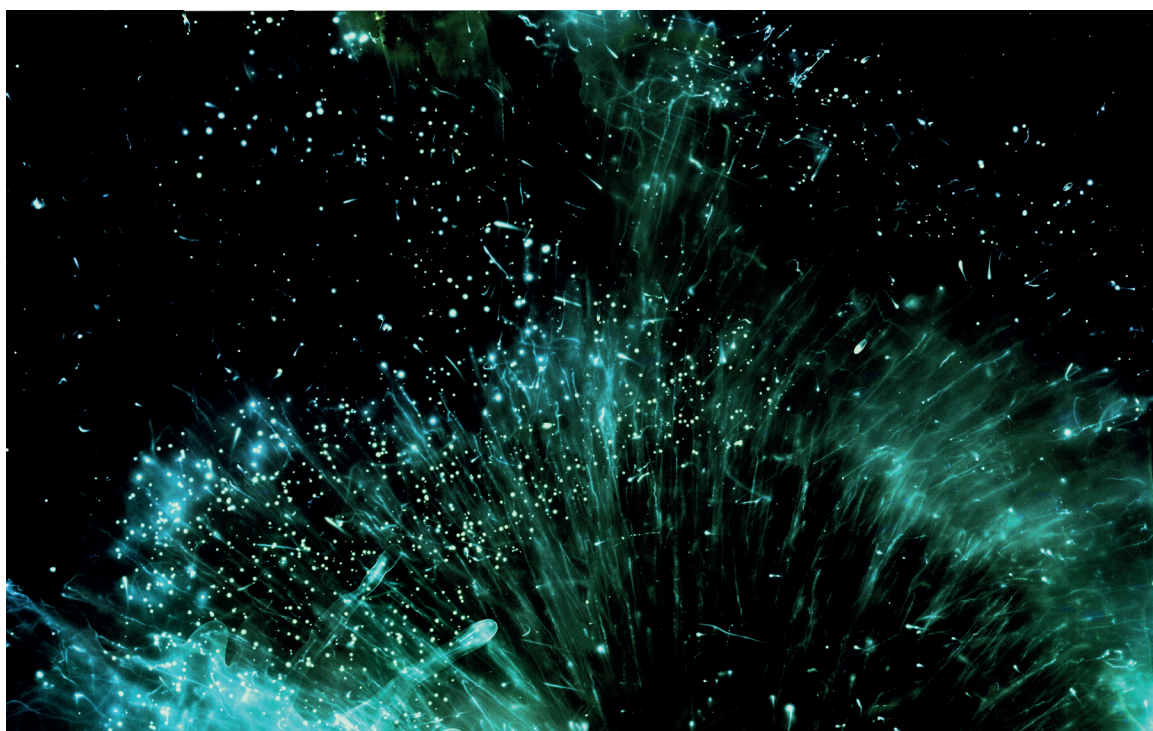
«Marine plankton is one of the main supports for the existence of our own species. Not only does it form the basis of the marine food chain, but it also captures a significant proportion of atmospheric carbon dioxide and emits oxygen through photosynthesis. These micro-organisms account for just 1% of the planet's total plant mass, but produce more than half the oxygen we breathe. This lung of the planet is under threat. Since the 1950s, phytoplankton populations have fallen by 40%.



Phototype © Anna Katharina Scheidegger

FRAGILE WARNING LIGHTS is a photographic study of the characteristics of phytoplankton with bioluminescence (in particular Dinophytes, also known as Dinoflagellates). Bioluminescence is the emission of light by living organisms, resulting from a chemical reaction that converts chemical energy into visible light. To create the images for FRAGILE WARNING LIGHTS, I use photography in the etymological sense of the term: I write with light.

«The photogram technique (one of the most direct processes in photography, perfected in particular by Man Ray) involves placing an object on a photosensitive surface. After exposure, the object remains visible in the form of a luminous trace. By placing bioluminescent plankton on a film base, the film is exposed solely by the light emitted by the plankton. The instantaneous flashes of light and the agitation of the plankton are thus fixed in an image which, by recording the movement, captures the gradations and visually creates depth.



Phototype © Anna Katharina Scheidegger

I'd like to take my research into the creation of images with bioluminescent plankton a step further, by extending it to other micro-organisms beyond Pyrocystis lunula, which I used for the first images, and test the importance of temperature, linked to the intensity of the light emissions.

I'd also like to experiment with film shots, which allow me to enlarge the images. Through this enlargement, the excessively small size of the plankton offers another reading: the images relate to the infinitely large.

However, the aim of this work is not to document the catastrophe, but to show the beauty of these declining micro-organisms. The interpretation of the impact of global warming on plankton is made through the bioluminescence, emitted under the effect of stress, as a matter of course».

The PICTO LAB residency process

Anna Katharina Scheidegger will be hosted for a three-month residency (May - July 2025) by **rentingArt** at the Espace Co42 in Clichy, a studio that will enable the artist to devote herself to her work and create synergies with the photography ecosystem, through open studios and meetings.

The artist will have access to the **production facilities and support of the PICTO laboratory teams** for the development of the project. The results of Anna Katharina Scheidegger's residency will be presented at the salon a ppr oc he in November 2025, and at the Galerie Beatrice Brunner during 2026.

The PICTO LAB / EXPERIMENTING WITH IMAGES residency, offered by Picto Foundation and its partners, is aimed at photographers whose work **explores new forms of photography**, whatever the subject. The aim is to support them in carrying out projects involving specific, innovative, experimental or unusual skills.

Considering photography and its authors to be major witnesses to our times and to a world on the move, and aware of the major transformations in the photographic medium, Picto Foundation's aim with this residency is to work with photographers to explore new forms of image representation and reproduction.

In keeping with the position of the PICTO laboratory as a partner to photographers, Picto Foundation is putting in place a technical and human support system to enable the photographer to **develop the protocols, tests and aesthetic and technical questions** required for the project during the three months of the residency.

This programme is made possible by our partners:

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