



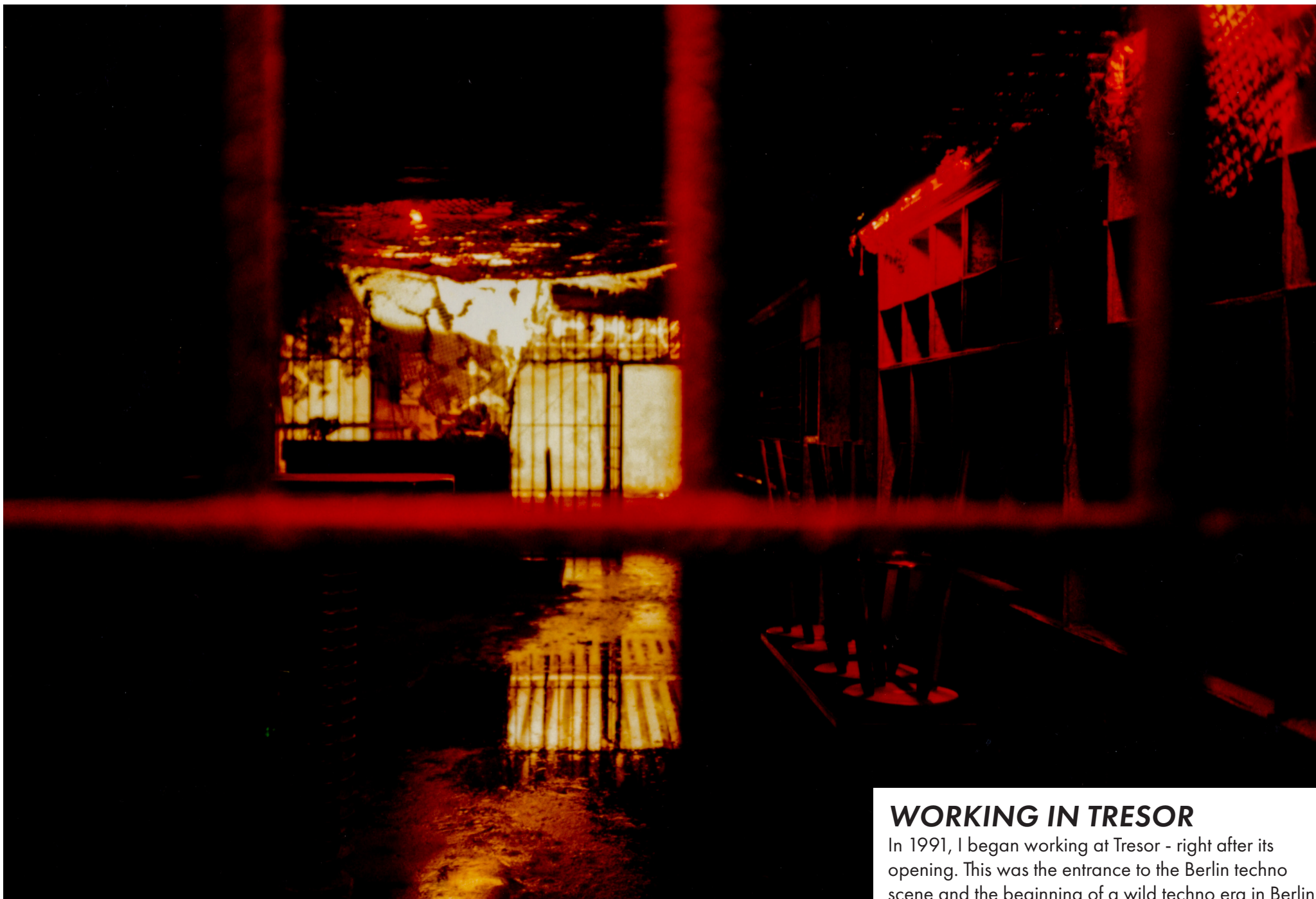
TILMAN BREMBS ZEITMASCHINE ARCHIVES



## **THE WALL COMES DOWN**

On the 9th of Nov. 1998 I started to document the recent history of Berlin. It was a very eventful time where many pictures were taken, a kind of pre-Zeitmaschine.





## **WORKING IN TRESOR**

In 1991, I began working at Tresor - right after its opening. This was the entrance to the Berlin techno scene and the beginning of a wild techno era in Berlin.

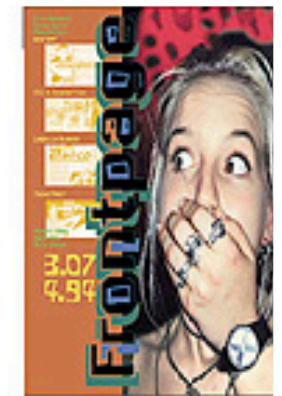




## WORKING FOR FRONTPAGE

From 1992 to 1997, I was working as an editor and photographer for Frontpage - the then leading techno magazine in Germany.





## FRONTPAGE COVER

Being the photographer most of the covers were designed using my images.



## LOVEPARADE

Ever since 1991, I was present at every Loveparade in Berlin taking pictures. From 2000 to 2003 I was working as the online editor for Loveparade.





## PAPER ARCHIVE

I have moved with my archives several times within Berlin, carrying the photo boxes up lots of stairs and down again, but I have never had the idea to part with any of these images.





# ANALOG PHOTOS

My analog archive includes about 10,000 analog photographs from the 90s, the times of Techno.





COLLECTIONS







## IMAGE COLLECTIONS

I have roughly arranged the photos thematically to get an idea of how diverse my photos from this period are. The following pages show only a small excerpt from the archives.



## FASHION





# SKIN





OUTDOOR





MIXED





# MUSIC





# GIRLS





# PARTY / FUN





**MIXED**





# MIXED







## FINE ART PRINTS

40x30 cm | 50x40 incl. Passpartout

20 Motives

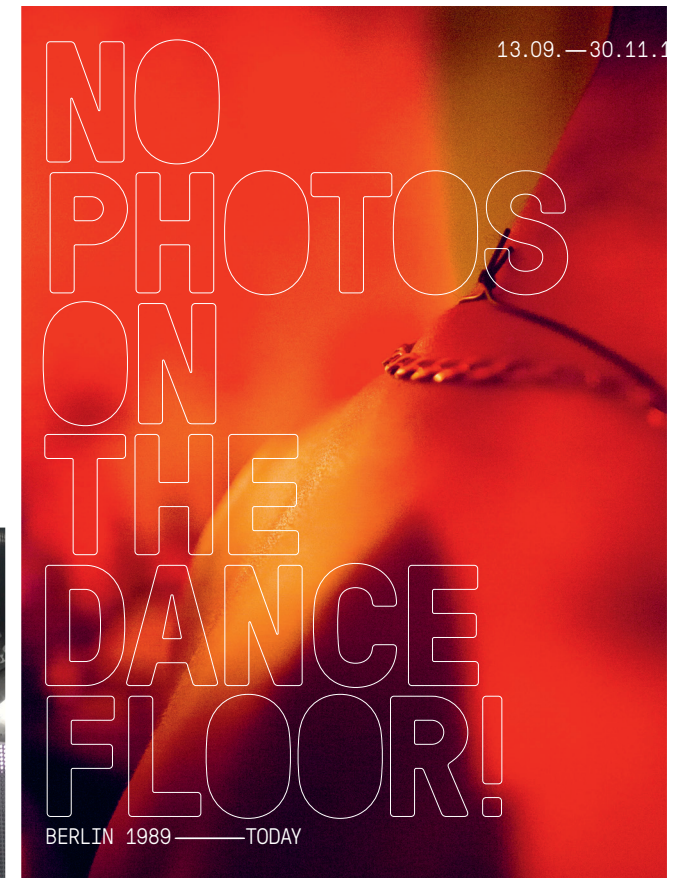
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# WORKSPACE





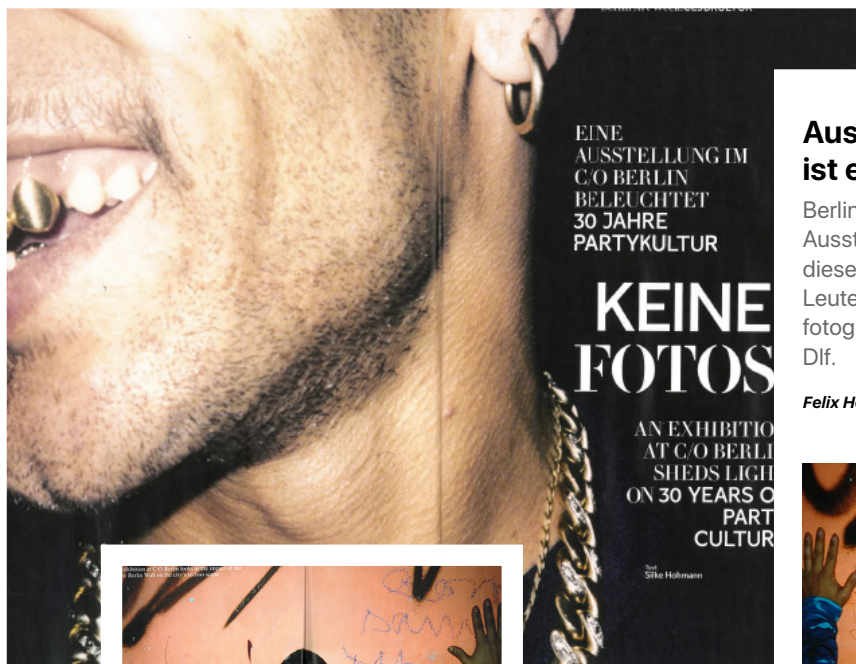


## EXHIBITIONS

2019 Berlin CO Gallery | No Photos on the Dancefloor  
 2019 Paris Philharmony | Electro  
 2018 Sao Paulo  
 2018 Montpellier | After the Wall  
 2016 Red Gallery, London  
 2015 Goethe Institut feat. Zeitmaschine, Hong Kong  
 2012 Zeitmaschine Horst Kreuzberg,  
 2009 Berlin Zeitmaschine Tresor, Berlin







EINE  
AUSSTELLUNG IM  
C/O BERLIN  
BELEUCHTET  
30 JAHRE  
PARTYKULTUR

# KEINE FOTOS

AN EXHIBITION  
AT C/O BERLIN  
SHEDS LIGHT  
ON 30 YEARS OF  
PARTY  
CULTURE

Text  
Silke Hoffmann



world of clubs who write about the music world are  
are writing about open. But that's the only "real" music,  
the first Berlin club scene was a secret, the only  
by doing nothing. But the only thing that Berlin has made

We always wanted to make a show about music,  
but obviously when you look at photography, it's  
a quiet medium. So we decided to combine part  
of the space at night into a club, so you can feel

## Ausstellung über Berliner Clubs „Es ist ein Ort der Geheimhaltung“

Berliner Clubs sind legendär für ihr Fotoverbot. Eine Ausstellung in der Galerie c/o Berlin widmet sich dieser 30-jährigen Clubkultur. Sie zeige „Blicke von Leuten, die in den Clubs ganz lange gelebt und fotografiert haben“, sagte Kurator Felix Hoffmann im Dlf.

Felix Hoffmann im Corsogespräch mit Ina Plodroch

Hören Sie unsere Beiträge in  
der Dlf Audiothek

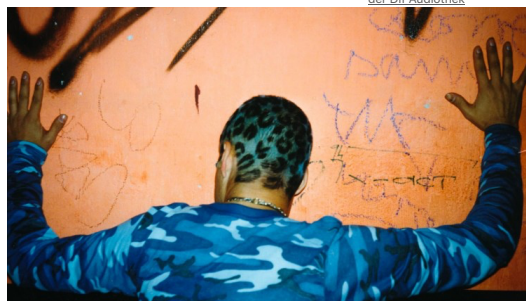


Foto von Tilman Brembs aus der Ausstellung „No Photos On The Dancefloor!“ bei C/O Berlin ([Tilman Brembs, C/O Berlin](#))



Left: Wolfgang Tillmans, Untitled, 2012, (detail) © Wolfgang Tillmans  
Right: Marco, Insel der Jugend, 1991 © Tilman Brembs

CLUBKULTUR | By Julie Kay | 12 September 2019, 7:36pm

## what's behind our fascination with the clubs of berlin?

A new exhibition 'No Photos on the Dance Floor! Berlin 1989–Today' is showing 30 years of club culture in the capital of rave.



No Photos on the Dance Floor!  
Berlin 1989–Today C/O Berlin

„Für mich ist ein Club eine große Abstraktionsmaschine, die ständig Bilder produziert. Die sind oft an der Grenze des Sichtbaren, wenn der Nebel kommt und man an die Decke schaut und die Lichter betrachtet. Da blitzen und schimmern ungreifbare Dinge auf.“ – Wolfgang Tillmans.

Mit dem Ausstellungsprojekt No Photos on the Dance Floor! Berlin 1989–Today wird die Berliner Clubszene seit dem Fall der Mauer einerseits historisch dokumentiert und andererseits „live“ erfahrbar gemacht. Die Ausstellung präsentiert tagsüber Fotografie, Video und Film sowie dokumentarisches Material und bietet so einen Einblick in die Entwicklung der Berliner Clubkultur der letzten 30 Jahre. Nachts wird ein Teil der Ausstellungsfläche zum Club: Besucher\*innen können auf einer Reihe von Partys mit bekannten DJs, Sound- und Visualkünstler\*innen der damaligen und aktuellen Clubszene bei C/O Berlin die Nacht durchtanzen und das Erlebnis erneut zur Kunst machen. Der Titel der Ausstellung bezieht sich auf eine Berliner Besonderheit: Während in anderen Städten das Fotografieren fester Bestandteil der Ausgeh- und Nachtkultur ist, herrscht in den meisten Berliner Clubs striktes Bilderverbot. Das Nichtfotografieren hat vor allem zwei Gründe: Die Tänzer\*innen sollen sich ungestört

## British Journal of Photography



Marco, Insel der Jugend, 1991. © Tilman Brembs

“We really tried to find pictures that do not show the events on the dancefloor, that space should exist as an empty field, a void; something you cannot see, something that should remain a secret”

## IEGEL ONLINE SPIEGEL

Vienü | Politik Meinung Wirtschaft Panorama Sport Kultur Netzwelt Wissenschaft mehr ▼

## TUR

Schlagzeilen | DAX 12.336,69 | Abo

› Kulturen › Gesellschaft › Fotografie › Ausstellung "No Photos on the Dance Floor" in Berlin

## er Klubszene

## se Fotos sollte es eigentlich nicht geben

‘liner Klubs sollen Menschen Dinge tun können, bei denen sie der Arbeitgeber nicht sehen soll - deshalb it Fotoverbot. Aber ist das nicht gleichzeitig auch Pose? Eine Ausstellung lotet den Mythos Berlin aus.

aura Ewert



## PRESS CLIPPING

MONOPOL Magazin

SPIEGEL Online

SLEEK Magazin

ID Magazin

Berlin ART WEEK





## BOOK

A5 landscape, 4/4 color

185 Pages, 200g

183 Images

Softcover (Softtouch) 300g



## ABOUT ME

I started working at Tresor in 1991 and was in and about the techno scene it's beginnings – always with my camera at hand. There were no digital cameras and only 36 images on film. But, the small „point and shoot“ cam was perfect to go unnoticed and to photograph directly. There were no social networks and therefore no fear of finding embarrassing pictures of oneself on the web. Oh, of course the internet wasn't invented yet either. Just like mobile phones and smartphones let alone HD cameras. Easygoing times for photographers.

1992 I started working at „Frontpage“ as an the in-house photographer the techno magazine of the time. Usually it was forbidden to photograph in the clubs, but I had a special kind of permission – where that exactly came from, I cannot say. There were never any problems with the photography itself, I was always careful not to publish compromising pictures in the „Frontpage“. Berlin, Frankfurt, Munich, Paris, Tokyo, Las Vegas, Hong Kong, I was in all the techno clubs around the globe, my camera always at hand, while being a welcome guest who knew how to party. I literally made my hobby into a career. As a photographer of techno magazine

Frontpage I was always up very close and being a photographer of the whole picture, but also directly being a part of the music scene and party culture. Right smack in the middle, instead on the periphery.

I had been waiting quite a while before I started to occupy myself with these images again, to view and scan them. Sometimes it takes a couple of years of time to be able to view things from a different angle. Today it is a treasure more valuable than I could have ever imagined. The pictures are like good wine, the longer it matures the better it gets.

Viewing some of the photos today I suddenly become aware of the situation again, I can literally smell, hear and feel them.

The „I was there“ effect sets in and the children or grandchildren can see what the „oldies“ were up to. Nostalgia doesn't come up, rather a kind of recognition it's the same with childhood pictures, where you know exactly what color the wallpaper had or which toy did what. We have definitely lived through an important and irretrievable time and I do not want to miss a minute.

