

Andreas FUX

Andreas Fux grew up as a citizen of the GDR in East Berlin. From 1980 to 1982 he did an apprenticeship as an electrician and since 1983 he approached photographic work self-taught. In 1988 he published his first photographic works in *Das Magazin*, a monthly issue in East Berlin with a focus on culture and lifestyle. A year later, he worked as a freelancer for the magazine. For *Das Magazin*, Fux provided photographic contributions from the East German punk and youth scene, which was initially defined by clothing and a fashionable improvisation. [1] In 1989 he worked on photo productions for DEFA documentaries. Since 1990, Andreas Fux has been working independently as a freelance photographer for various newspapers and magazines and is dedicated to his own artistic projects. Fux belongs to the Prenzlauerberg photo artist scene that documented the last decade of the GDR, the turning point and the transition to the FRG with her works, and alongside Sven Marquart, with whom he has been friends since 1984, is her most prominent representative.

In 1992 a first own publication appeared with the title *The Russians come to* accompany the exhibition of the same name in the photo gallery Janssen in Berlin as well as in Hamburg and Munich. Andreas Fux has become known to a wider audience through the photo series *The Sweet Skin* (1995–2005), a series of portraits with a focus on tattoos and carvings, in which he has accompanied his models for years over and over and over again to mostly night-time shoots in the neutrally illuminated white room of his studio. He also took up the subject of nudes, physical culture and sexuality in more recent works, for example in the series *At the End of the Night*, in which a black background is used and the play with the now selective light seems to sculpturally model and fragment the models.

Andreas Fux lives and works in Berlin.