

With ***Find Me Paradise***, published in 2026 by the German publishing house Kehrer Verlag, Benita Suchodrev creates less an album than **a journey through the human condition, somewhere between desire, vertigo, and the need for redemption.**

The book brings together nearly twenty years of photography, bringing portraits, documentary scenes, urban fragments, and almost dreamlike visions into dialogue. **There is no linear narrative here**, nor any clearly defined geography: images sometimes separated by several years and hundreds of kilometres are recomposed to create new correspondences. A face responds to an animal, a body to an object, a nocturnal scene to a shaft of light; together, they produce **a strange visual grammar in which reality slips towards allegory.**

Unsettling birds, ripe fruit, solitary forests, vulnerable bodies, and nocturnal figures compose a world that is at once familiar and disturbing. **Suchodrev photographs what escapes reassuring categories: intimacy borders on the grotesque, eroticism on melancholy, beauty on a muted violence, while each image seems to preserve something unresolved.** Her dense black-and-white imagery, punctuated by duotone prints, intensifies this sense of existential chiaroscuro.

The book progresses through shocks and echoes rather than argument, leaving the reader to connect the fragments. This construction gives it an almost cinematic quality: one does not simply look at photographs, but enters a succession of scenes whose meaning shifts in contact with those that follow.

Among the book's recurring motifs are the nights of Berlin, rooted in Suchodrev's work on the margins of urban life, but also quieter and more tender images that introduce an unexpected sense of breathing space.

One of the book's strengths lies in this constant oscillation: darkness never entirely excludes light, and tenderness can always be tinged with unease.

The “paradise” of the title is therefore not a place discovered by the photographer, but an aspiration—something glimpsed fleetingly, without ever being possessed.

Find Me Paradise speaks less about happiness than about our desire to search for it, even when the world offers us mostly its contradictions.

The photographs refuse definitive answers, favouring doubt, disquiet, and zones of shadow. **At a time when images are consumed at speed, Suchodrev offers a book that asks us to slow down, to observe the connections, to turn back, and to allow one photograph to contaminate the next. Her documentary practice becomes poetic material without losing its grounding in reality.**

Ultimately, *Find Me Paradise* emerges as **a sensitive cartography of our contradictions: our desire, our solitude, our fascination with the night, our vulnerability in the face of time, and our stubborn determination to keep searching, despite everything, for a clearing.**

A dark, sensual, and magnetic book that transforms twenty years of archives into a constellation, **making photography not a mirror of the world, but one of its most troubled dreams.**

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