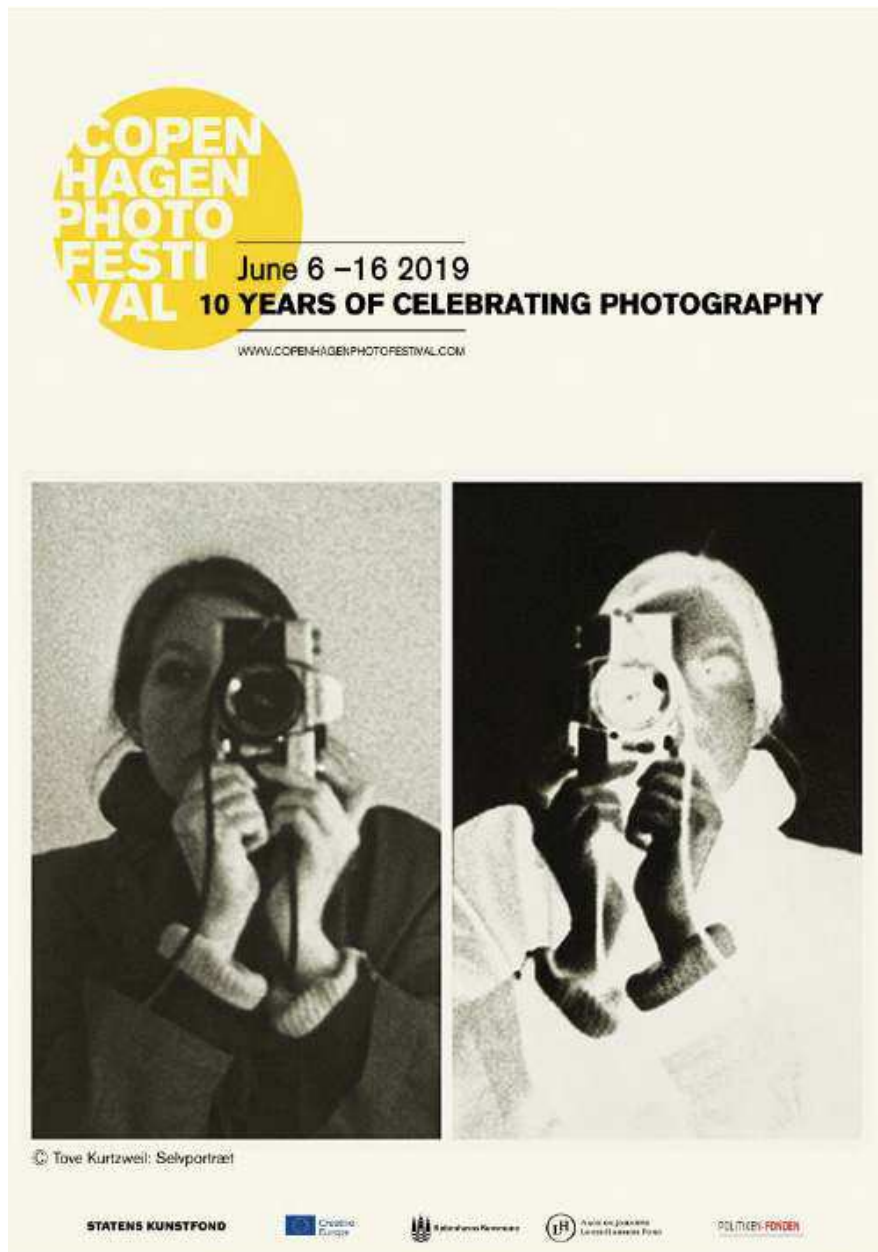


# Pressedokumentation Copenhagen Photo Festival del 2



Udarbejdet af Copenhagen Photo Festival

---







Uddrag  
Pressedokumentation, COPENHAGEN PHOTO FESTIVAL  
2 del

---

## Artikler

Dansk Presse

---










Copenhagen Photo Festival	 dac.dk	30.08.2019	1
Copenhagen Photo Festival	 visitcopenhagen.com	07.05.2019	3
Copenhagen Photo Festival	 magasinetkunst.dk	05.09.2019	5
URBAN PHOTO WALK (NØRREBRO) // COPENHAGEN PHOTO FESTIVAL	 mitnorrebro.dk	15.06.2019	10
Copenhagen Photo Festival – June 6th-16th 2019	 magazine.artland.com	06.06.2019	11
Collectors of the Copenhagen Photo Festival	 magazine.artland.com	14.06.2019	31

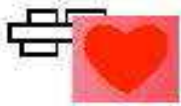
---

## Artikler

### Udenlandsk Presse

---

Exploring photography beyond the hashtag	 scanmagazine.co.uk	06.06.2019	39
Copenhagen Photo Festival 2019 what you can't miss	 metalmagazine.eu	14.10.2019	41
Six Things to See at Copenhagen Photo Festival 2019	 scandinaviastandard.com	06.06.2019	59
Copenhagen Photo Festival 2019: The Know-How	 nordicstylemag.com	06.06.2019	65
Copenhagen Photo Festival	 sichtbar.art	09.06.2019	68
Copenhagen Photo Festival 2019	 photography-now.com	28.05.2019	74
10 MUST-VISIT PHOTOGRAPHY FESTIVALS IN EUROPE IN 2019	 contemporarylynx.co.uk	15.05.2019	83
Domestic Rituals and Real Life Dramas	 lensculture.com	28.05.2019	91
KOMA RETREAT: Interview with Sebastian Kloborg and Mathias Løvgreen	 museemagazine.com	17.06.2019	101



Open today 10-21

[Explore](#) [Engage](#)



Danish Architecture Center

# Capture Your City

Exhibition period

June 7 - August 30, 2019

How does it look when our cities change? See what the Danes think in the photo exhibition Capture Your



---

## **City. Explore how our cities are full of quirky details, new urban spaces and beautiful architecture. Also in places where we don't always pay attention.**

This year's theme is change in the city. Our cities change every day. And it happens fast. We adapt to climate changes, design buildings which reach towards the sky and transform old into new. But how does it all look? And are changes in the city always for the better?

Throughout Spring, thousands of architectural photographers, photo geeks and students from all over Denmark have given us their suggestions. And now a professional jury has chosen the 110 best photos to be exhibited.

The exhibition itself becomes part of Copenhagen's city life as parts of it will travel from city square to city square over the Summer.

## **Collaborators**

The exhibition has been developed by Danish Architecture Center in collaboration with Copenhagen Photo Festival, The Wall market and BrandFactory with support from Realdania.



## Copenhagen Photo Festival

 Events  Events



### Address

Festivalcentrum  
1432 København K

### Contact

**Email:**  
[info@copenhagenphotofestival.com](mailto:info@copenhagenphotofestival.com)  
**Phone:** +45 4244 2010

### Website

[www.copenhagen...](http://www.copenhagen...)



### Copenhagen Photo Festival

 Add to my trip

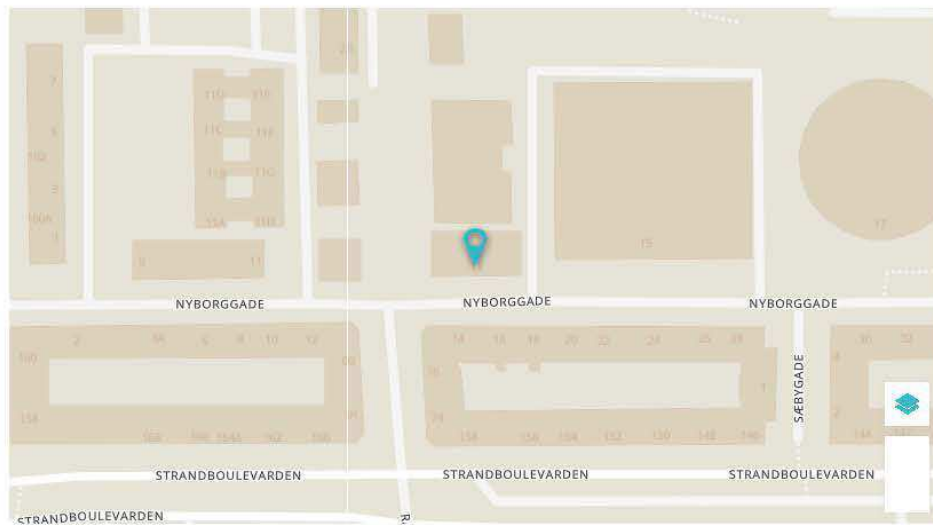
### Immerse yourself in a world of great photography.

6-16 June, Copenhagen will be filled with photos and photo exhibitions. Copenhagen Photo Festival is one of the leading of its kind and every year, 250-300 photographers from all over the world take part in the festival programme.

In 2019, the festival takes place for the 10<sup>th</sup> time and you can expect lots of cool anniversary events throughout the city. The festival's center is located in Copenhagen's old industrial neighbourhood turned cultural hotspot,

Refshaleøen. Here, you can experience talk and exhibitions during the festival – and of course, combine your visit with some delicious street food from Reffen.

[Read more](#)



**Address**

Festivalcentrum  
1432 København K

[See all in this area](#)

OMTALE

AF MAJ MØLSTRØM CHRISTENSEN

# COPENHAGEN PHOTO FESTIVAL

Den 6.-16. juni løb dette års Copenhagen Photo Festival for tiende gang af stablen. Elleve dage med inspirerende udstillinger, events og artist talks, der stillede skarpt på fotografiet som kunstform og dets omskiftelige rolle i samfundet.





Udsnit af performance ved Kongelige Ballet i Isere  
i Mathias Løvgreen's udstilling KO MA RE TREAT.  
Foto: Patricia Nielsen, Hans Vedsted, Michelle  
Kathrine Nenonen, Paulina Toffi Vendet og Lisa  
Vinther for Copenhagen Photo Festival 2019.

## OMTALE



Denne side: Installation view fra norske Espen Rasmussens *White Rage* i festivalens mobile udstillingshal på Refshaleøen. Modsatte side: Installation view, danske Mathias Løvgrøns udstilling *KOMA RE TREAT* i Maskinværksteder, Refsen, CphStreet Food.

“Det er festivalens erklærede mål at bygge bro mellem de klassiske fotografiske genrer; dokumentar- og kunsthøfografi.”

**F**estivalen har sit centrum på Refshaleøen. Der udstilles desuden på gallerier, kunsthaller og i udstillingsrum i hele Storkøbenhavn og Malmø. Med 250 deltagende fotografer årligt, et stort internationalt netværk og ca. 60 udstillinger på programmet markerer Copenhagen Photo Festival sig som Nordens største af sin art.

### Identitet, samfund og æstetik

Det er festivalens erklærede mål at bygge bro mellem de klassiske fotografiske

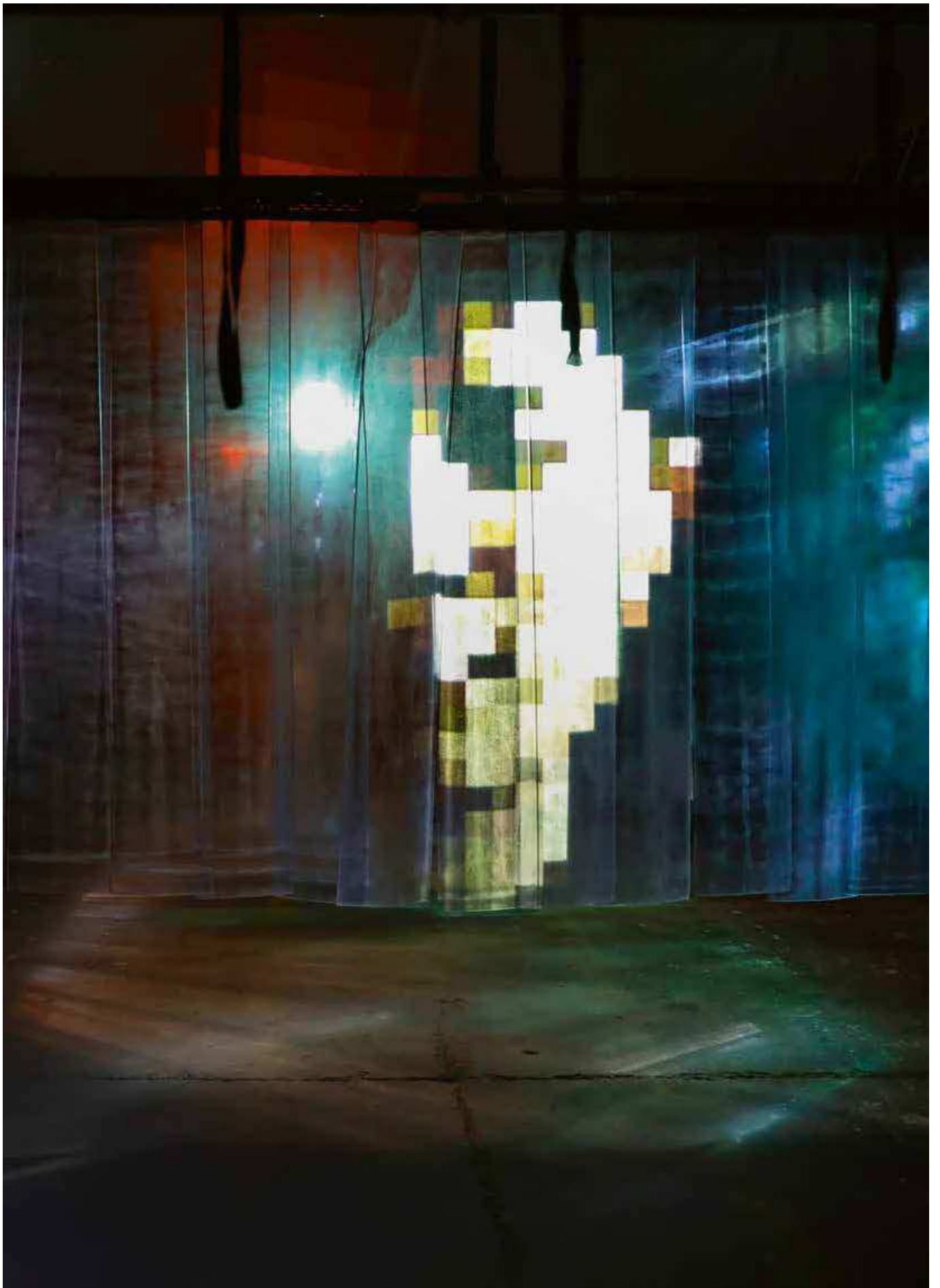
genrer; dokumentar- og kunsthøfografi. Derfor indgår begge genrer i samme udstillinger, der er kategoriseret i tre overordnede tematikker.

25 fotografer fra 12 forskellige lande udvalgt blandt 360 ansøgere deltog i dette års gruppeudstilling, Den Censurerede Udstilling, i festivalcentrummet, som kuratorerne Mary Frey (US) og Espen Rasmussen (NO) stod bag. Mary Frey er amerikansk fotograf og hovednavn i kategorien Framing Society. Espen Rasmussen er norsk fotograf og hovednavn i kategorien Framing Identity. Kuratorer-

ne bag årets Censurerede Udstilling var derimod: Balder Olrik, kunstner, Claire Gould, kurator på Helsinki Art Museum, og Elisa Medde, chefredaktør på Foam Magazine.

Det tredelte udstillingsprogram satte fokus på festivalens hovedtemaer: Framing Identity, Framing Society og Framing Vision. Her rejste de udstillende vigtige spørgsmål til fotografiet som identitetsskaber, nyhedsformidler og tredje øje i en tid med smartphones og fake news, hvor fotografiets sandhedsværdi ikke længere er givet. ➤





## OMTALE



Denne side øverst: Installation view, Jana Sophia Nolles, Living Room på området Beddingen på Refshøleøen. Denne side nederst: Performance i danske Mathias Løvgreens udstilling KOMA RETREAT i Maskinværkstedet hos Reffen, Cph Street Food. Foto af alle billeder: Patricia Nielsen, Hans Vedsted, Michelle Kathrine Nenonen, Pauline Koffi Vandet og Lisa Vinther for Copenhagen Photo Festival 2019.

### » Internationale hovednavne og unge talenter

Under festivalen kunne man opleve etablerede danske og internationale hovednavne såvel som unge, spirende talenter.

I år modtog programudvalget 217 ansøgninger fra unge, håbefulde fotografer fra 40 lande på baggrund af et open call. De udvalgte talenter var Franziska Gilli (IT), Marco Marzocchi (IT), Garrett O. Han-

sen (US), Mathias Løvgreen (DK) og Jana Sophia Nolle (DE).

I serien Living Room satte et af de nye talenter, Jana Sophia Nolle (f. 1986), spot på forbrugskultur og hjemløshed med sine kontrastfyldte fotografier af en række midlertidige hjemløse-shelters. Serien blev skudt i San Francisco, hvor Nolle rekonstruerede hjemløse-shelters, hvorved de kulturelle og sociale forskelle konkretiseres. Rekonstruk-

tionerne viser et konglomerat af genstande og materialer i nye sammenhænge, så der i stedet fremstår en række arkitektoniske interiører. Ligesom de privilegerede husejeres stuer afspejler dem, der bor der, så afspejler de rekonstruerede tilflugtssteder også deres ophavsperson: nogle er simple, nogle er komplicerede eller skrøbelige, nogle er sammenfoldede, og andre har mere karakter af nomadiske køretøjer, der giver indtryk af konstant at være på farten.

Også danske Mathias Løvgreen (f. 1991) markerede sig med lyd- og videoinstallation *KOMA RETREAT*, der er en undersøgelse af menneskets konstante søgen efter identitet i en digitaliseret verden. Løvgreen går nysgerrigt til værks for at forstå, hvordan vi som mennesker påvirkes af digitale teknologier i hverdagen. Løvgreens performance er udviklet i samarbejde med koreografen Sebastian Kloborg.

### 10-års jubilæum

Det er tiende år i træk, festivalen afholdes. I anledning af jubilæet kunne man opleve projektet *Kystland* ved Broens Gadekøkken og i Kulturtårnet på Knippelsbro. Her omviste fotografierne Mathias Svold og Ulrik Hasemann i udstillingen og fortalte om arbejdet bag bogen af samme navn, der er en fotografisk rejse langs Danmarks kyster. I bogen skildres kysten som arbejdsplads, pusterum, turistattraktion og politisk kampplads.

CPH Photo Festival formåede endnu en gang at skabe en vigtig samtale om fotografiets forhold til verden – på etablerede udstillingssteder og ude i byrummet, hvor man havde mulighed for at opleve den imponerede talentmasse, der i disse år præger den danske såvel som internationale scene for fotokunst.

“For mig at se, er der mere end nogensinde før brug for et rum, hvor kunstnere, entusiaster, eksperter og tænkere kan mødes. Hvor nogle dage om året er reserveret til at forholde sig til fotografiet, og hvad det kan – som debattør, iscenesætter, sandhedsvidne eller blot som drømmefanger. Vores tid er visuel som aldrig før, og derfor må vi være er i stand til at bruge og forstå mediet, så vi kan lade os forføre af det uden at blive snydt.”  
- Maja Dyrehauge Gregersen, festivaldirektør. ●





Øverst: MØNS KLINT. I første halvdel af 1900-tallet begyndte de danske malere at rejse væk fra deres atelier og ud i landet. Det var blevet en udbredt opfattelse, at den nationale identitet var formet af landets natur, og især kysterne tiltrak guldaldermalernes opmærksomhed. De over hundrede meter høje og dramatiske kalkklinter på det yderste af Møn var et af de steder, guldaldermalerne vendte tilbage til igen og igen. Datidens skildringer har påvirket vores natursyn og skabt en romantisk forestilling om, hvordan vores kyster bør se ud. Nederst: HVIDE SANDE. Klokkeren er 5:45 om morgenen, og slusen ved Ringkøbing Fjord er omringet af tyske lystfiskere på jagt efter sild. Der er langt mellem, at nogen får bid. Sildesæsonen er dårlig, og mange aftenristerne slutter morgenens fisketur af med at stå i kø ved den lokale fjordfiskers båd for at købe en spand sild med hjem.



SKAL VI HANDLE HOS DIG  
I JULEMÅNEDEN?

ANNONCER:  
tlf. 22 12 40 26  
mt@mitnorrebro.dk

JUNI, 2019

15

URBAN PHOTO WALK (NØRREBRO) // COPENHAGEN PHOTO FESTIVAL

-JUN

### ☰ DETALJER

Arrangørinfo:

Would you like to discover the most photogenic spots of Copenhagen with an urban planner? With this tour, you will also have admittance to the festival center on Refshaleøen, the heart of Copenhagen Photo Festival!

During this 2019 edition, Copenhagen Photo Festival and Urban Explorer organize three different photo-walks in order to make you discover the contrasts and the diversity of the beautiful Copenhagen. Instagramers and others will bring back some eerie shots that will stand out from the Little Mermaid pictures. These 1,5 hour walks will make you feel the essence of another Copenhagen.

The tour will be held in English. Registration required. The meeting point will be the Bolsjefabrikken area (corner of Ragnildgade and Haraldsgade) at 14. For more information, please call Francois 87 75 51 or send him an email (contact@urbexplorer.dk).

Copenhagen Photo Festival is one of Europe's leading festivals of international contemporary photography, presenting more than 250 photographers.

### 🕒 TID

(Lørdag) 14:00 - 15:30

### 📍 STED

Nørrebro  
Nørrebro

📅 KALENDER [GOOGLE CAL](#)

Features

# Copenhagen Photo Festival

June 6th-16th 2019



Eric Tabuchi, Châlons-en-Champagne, Champagne crayeuse 2018.



---

For all photography, fine art and spectacular public cultural event aficionados, the time has come once more for the annual Copenhagen Photo Festival to furnish us with a 10 day, all-encompassing, fully immersive photography experience. Opening tomorrow, the festival is a celebratory fiesta of both documentary and fine art photography, consisting of work by over 250 photographers from all over the World. Celebrating its tenth anniversary, it has become one of Europe's leading festivals of national and international contemporary photography. It anticipates attendances of over 55,000, if last year's numbers are anything to go by.

There are 2 main components to the Festival, the curated Festival centre located on Refshaleøen, which consists of several exhibitions on site there (including the centrepiece Censored Exhibition), and 45 off-site exhibitions, consisting of exhibitions with partner organisations, including industry-leading modern and contemporary art galleries, museums, as well as independent and impromptu exhibition spaces in cafes, libraries and even private apartments – dotted all across the city and capital region and into Southern Sweden.

The Censored Exhibition has been part of the program since 2012. The exhibition, which anchors the festival centre, is a group show that presents works chosen by a jury based on an open call. The jury consists of a curator, a critic, an artist, and a representative of the Festival. This year the jury consists of Claire Gould, curator at HAM – Helsinki Art Museum, Elisa Medde, managing editor at Foam Magazine, and Balder Olrik, visual artist and art critic. The works chosen for The Censored Exhibition all fall in the genre of fine art photography, with works needing to have been created within the last 3 years to be considered for inclusion. On the last

---

day of the festival, selected works from the exhibition will be up for auction in collaboration with the renowned auction house Bruun Rasmussen Auctioneers. The idea behind the auction is to give both established and emerging collectors the opportunity to acquire international photography hand-picked by an expert jury at reasonable prices.

Premised upon the themes of 'Framing Identity, Framing Society and Framing Vision', the Festival's stated missions are manifold, but chiefly among them to promote photography as an important mode of expression, to break down hitherto perceived divides between documentary and fine art modes of the medium, and to highlight the inclusive environment of Copenhagen and its adeptness at hosting world-class events of this nature.

During the whole festival period, visitors can also participate in guided tours, workshops and screenings. Full information can be found on the Festival's excellent and informative website, the link for which can be found at the end of this article.

As this year's festival preparations were underway, Artland met with three key participants to learn more about the complexities of the Festival, and more specifically, The Censored Exhibition, from key insider perspectives.

## Copenhagen Photo Festival:

Festival Director: Maja Dyrehauge Gregersen



Festival Director, Maja Dyrehauge Gregersen. Photo: Mads Skarsteen Andersen.

We sat down with Maja Dyrehauge Gregersen, Copenhagen Photo Festival's Managing Director, and one of its co-founders, to ask her about the mission and future vision for the festival.

### **How would you describe the mission behind the festival? How has it changed, grown and developed?**

Copenhagen Photo Festival's vision is to strengthen our ability to consider photography as a form of expression. This is realised through our mission, which is to create a year-round platform, which curates, debates, engages and informs. Copenhagen Photo Festival is not strictly an art festival but seeks to build bridges between fine art photography and documentary photography. In 2018 we introduced the programme pillars Framing Identity, Framing Society and Framing Vision. These pillars work with universal themes, such as individuality, society and media, instead of photographic genres – and we hope that these might inspire our visitors to explore our programme and see the unexpected.



---

Building bridges also comes down to our strong collaboration with institutions – from newspapers to museums and galleries. They make it possible for us to present a diverse programme.

The festival celebrates its 10-year anniversary this year. We are very proud of the festival's development this past decade and humbled by the continuous and growing interest from both photographers, institutions as well as the people of Copenhagen. The interest in especially our open calls has gone up, and we are pleased to be able to work as a platform for younger talents, who exhibit in our festival centre. Every year more than 250 photographers are part of the festival programme, and we present more than 50 exhibitions all over Copenhagen – which means that we are the largest photo festival in Scandinavia today.

It is our ambition to be among the five most important photo festivals in Europe in 2020. This will be achieved through bringing the international photography and art scene to Copenhagen – benefitting all aspects of the Danish network in the photography and cultural fields. We also believe, that this ambition should be achieved in collaboration with exhibition partners, who also all believe in the international potential of Copenhagen.

---

---

"We are pleased to be able to work as a platform for younger talents, who exhibit in our festival center. Every year more than 250 photographers are part of the festival programme, and we present more than 50 exhibitions all over Copenhagen - which means that we are the largest photo festival in Scandinavia today."

---

**Tell us about the idea behind The Censored Exhibition, and what does the title mean and seek to convey?**

Censored exhibitions are a genre of exhibitions known all the way back from the Salon de Paris (and later Salon d'Automne). These exhibitions are characterised by a jury selecting the works exhibited. And like the Salon's initial focus, the aim of the festival's censored exhibition is to show the newest within the genre of fine art photography. This year's jury consisted of Claire Gould, curator at HAM – Helsinki Art Museum, Elisa Medde, managing editor at Foam Magazine, and Balder Olrik, visual artist and art critic.

This year, all of the works exhibited are from within the past three years, giving a unique insight into the tendencies of today. But what is also important for us is to show the width of the genre, from the highly conceptual to the highly technical.



---

**How is the selection made for the auction component,**

**and describe how the festival embraces both a kind of institutional display and a commercial auction?**

The selection is made together with Bruun Rasmussen Auctioneers, and it comes down to being able to offer the visual artists a fair valuation that is also in compliance with the current market. During the exhibition, visitors can bid on the works online, and on the last day of the festival, the exhibition culminates in an exciting live auction event in the festival centre.

The exhibition seeks to embrace both institutional display and a commercial auction by presenting great variety within the genre of contemporary fine art photography in both contexts. Our hope is to both inspire and to draw in younger collectors by working with and showing an image repertoire that is characteristic of our time.

## Copenhagen Photo Festival:

Juror, Artist and Critic, Balder Olrik



Balder Olrik

Purchasing a piece of fine art used to be something for the select few. But at Copenhagen Photo Festival, the majority of The Censored Exhibition — a presentation of fine art photography from all over the world — will go on auction on the last day of the festival. This year's works have been selected by a jury consisting of visual artist Balder Olrik, Claire Gould (curator at HAM – Helsinki Art Museum) and Elisa Medde (Managing editor at Foam Magazine). We spoke with Balder Olrik, who was also a judge last year and a board member of the Copenhagen Photo Festival to talk about this year's Censored Exhibition in advance of the event.

---

**Could you start by telling us about your experience being a judge at The Censored Exhibition last year?**

We saw a lot of really interesting photographers last year. It was key for me to get a lot of international applicants so the festival could become truly global in scope. I wanted a more diverse pool of photographers and thus wider perspectives presented. My perception is based on my experiences, so being conscious about maintaining a curiosity about a different viewpoint – despite age, nationality, gender and ethnicity – was key for me and the jury as a whole.

**How has being an artist yourself influenced the way you judge a photograph?**

Given I started out in painting and only moved to photography late in my career, I'm mindful that talent doesn't have a set age range. You don't have to be young to be an emerging artist — you can be emerging at a lot of different times in your life. These days, people have many phases throughout their lives. The idea of a person doing the same thing from 17 until they are 70 is not accurate anymore. Perhaps due to my mixed media background, if you will, I'm very open to the idea that talent can look very different and that it can come from surprising places. It's a bit like dating. If you put people into categories of height, weight, hair colour and things like that, you end up with something that's not very interesting. You have to be open to the idea that something special can come from everywhere.

**How did you first get involved in the Copenhagen Photo Festival?**

---

**How did you first get involved in the Copenhagen Photo Festival?**

Up until last year, the Copenhagen Photo Festival was a very Denmark-dominated event, both in terms of the judges and the entrants. But it had a solid reputation as a place for high-level photography. And given Denmark's long aesthetic history, its story is nestled within something bigger than just the medium of photography. My vision is a festival that paves the way for amazing talent, and a place that dares to showcase their bets on who's the next shooting star. Projecting talent isn't always pretty, and we are bound to make some mistakes, but I think Copenhagen Photo Festival can be the place for global talent scouting in the coming years, as fine art photography truly takes off. And again, given the Danish sensibility for visual qualities, not to mention that the city of Copenhagen has become a destination for culturally-engaged travellers, I think the Copenhagen Photo Festival will only continue to grow.

---

"Projecting talent isn't always pretty, and we are bound to make some mistakes, but I think Copenhagen Photo Festival can be the place for global talent scouting in the coming years".

---

**What opportunities are you hoping the Copenhagen Photo Festival will open up for the photographers who exhibit?**

For the artists, I want it to be a community — a professional "home" for the artists that they want to visit every year, and this is



---

something I think Artland may be able to help with. For example, we made an Instagram for participating photographers last year and it worked really well. When people come from everywhere, especially somewhere far away, like South Korea, for example, it can be easy to feel lonely — my works are hanging here but I'm walking alone in Copenhagen. So it's been a part of my goal this year to build up the community and possibly invite the photographers from last year as executive guests so that the festival becomes a community where you keep up with the relationships that you've made over the years.

We also had a really fantastic dinner during the festival last year. The festival takes place in June when the sun goes down quite late in Copenhagen and rises fairly early. The dinner took place on a fantastic summer evening in a private garden in the eastern part of town. When these photographers saw the light coming, they disappeared into the early light of Copenhagen. Some even forgot their plane the next day. It was a great experience because we had a really nice and informal dinner together, where many relationships were formed before people explored the light and the city together in an almost euphoric haze. It is a part of my ambition to create more events like that, with a view to making the festival a networking opportunity for people. Another ambition is a commercial one. I'd like to drive more collectors to the auction that we have at the end of the festival. Getting more collectors into the quality and the collectability of fine arts photography is slowly happening, and I think we'll soon see an exponential increase in pricing as more and more people see the value of the art form. This might be one of the last auctions at the Copenhagen Photography Festival where it's possible to get an amazing piece of art for as little as 2,000 DKK.

**Could you tell us a little more about the auction?**

The auction has been a bit of a "hidden gem." After the festival last

year, a lot of people came to me and said that they would have liked to be there, but they just didn't know it was happening. One of the things we'd like to do better this year is to involve all the potential collectors, because photography is much more fair-priced than other forms of art, by which I mean being able to buy great photography on a regular budget. There's a real opportunity to be involved in the art market, even on a regular salary. At the festival last year, there were great works that went for less than 1000 DKK. I actually bought 9 pictures myself.

**That's something we definitely try to highlight at Artland. Not everyone gets a chance to see a picture of the community and the many hats people wear. I mean you yourself are a photographer, a collector, as well as a community maker.**

We are still pioneers, even though the festival started 10 years ago, and I guess it's the same as in a young company like Artland. You have to have many hats on to make things happen. But I can only recommend that you get involved, if you have the passion for contemporary photography.

**How has photography changed since you started then?**

The media has evolved. Photography has shifted from documentation and capturing "reality," to being a means of expression. Instagram and social media have raised people's awareness and understanding of photos. If you paint, you also become more aware of how difficult it is to paint. When you take photographs, at some point you also realize it's not that easy to make a really compelling photograph. You may learn to do clichéd photos, but you also learn to decode that cliché. I also think that

---

the viewer has become better at reading a photo. So in that sense, I think the whole field is very interesting.

**Photography has indeed changed so much. Are there things that younger photographers have access to now that you didn't have when you started out?**

It has become easier to be an independent artist these days, to have a showroom for your work and connect with your audience. In earlier days, it was essential to have your gallery; you simply could not live without a gallery. Today I see more and more examples of self-represented artists who do very well because of their own online channels. Of course, the world may now favour artists that work well with social media and people who are good at communicating, but looking back, it seems like even the important galleries depended a lot on their artists to do just that even before Instagram. People like Olafur Eliasson and Picasso are/were great communicators. These things also mattered twenty years ago, but the gatekeepers to the art world were fewer at that time. So all in all I would say that the artists, the medium, and the audience have evolved positively.





Festival visitors, 2018. Photo: Hans Vedsted.



Festival visitors, 2017. Photo: Simon Skipper.



Bruun Rasmussen Auctioneer Kasper Nielsen. Photo: Mads Skarsteen Andersen.

**Could you tell us more about the pieces you bought during the auction?**

I bought *Nine Sad Houses* from an Italian artist, Vincenzo Pagliuca, which was a series of photographs he had made of houses from a



---

rural area. This is a significant issue for Southern Europe right now. Many places are now ruins, more or less ghost towns because of urban migration. Some of the houses are probably still in use, but they still seemed lonely to me. It was poetic.

**What were other pieces you would have liked to have from the Copenhagen Photo Festival last year?**

There were so many works that I could have bought at the auction, and it simply came down to a matter of space, since I have a modern house with few walls. There were some from a woman called Michaela Maier (DE). Her photographs were taken during a storm in Israel, but she managed to photograph the storm in a way so that it was not a story about a storm, but a story about the emotional state of your life during turbulent change. They almost made me cry. I later found out that she had broken up with her boyfriend around the same time, after having gone to Israel for him. It really makes sense when you see the pictures. They have this emotional quality to them. It's not just that things were destroyed by the storm, but in the way the leaves were rushing you could see the powerful energy of the storm. These photographs of the storm were combined with some pictures of just her legs in a hotel bath. They made sense together on an emotional level.

There was also this Korean photographer, Hyejeong Yoo (DE/KR), who was 19 and the youngest one there. She showed some very touching pictures of Korean girls waking up in the morning. You see them sitting there in the morning, exhausted before the day has even begun, and then there would be a picture of an empty bed. We chose two sets of photographs out of all her works. For me, these photographs tell a story about Korean efficiency. I know that Korea is known for being a service-minded, efficient society. To see this very first glimpse of the day, to see these people who just look like they need to sleep a little bit more to get out of the door. It's so

---

up and out. Of course it's only in my imagination that I can see them working in the shops, laughing, smiling, working late hours.

Then there was a young guy called Dan Frisk Peterson (DK), who has become fairly successful. The Copenhagen Photo Festival last year was his first small breakthrough I think. He made some really masculine photographs about machinery and security equipment, but they were all filled with both fascination and fear. I've met him and he looks like a soft and sweet guy, but I think he was fascinated by what it is that we go through as we grow up and just a really good sense of composition. There was also something that I really empathised with in the work, which is the sense of a good picture. You can have the sense of a good picture as a painter or as a photographer, but there is this indefinable thing of whether you understand pictures. I think someone like Dan Peterson and Michaela Maier, if either of them had done paintings, they would have done great paintings. It's a visual understanding that makes me happy when I see it in a field of hundreds and hundreds of artists. These photographs just have this indefinable thing about them, that something which makes it worth everything.

## Copenhagen Photo Festival:

Auction House Expert, Christine Almlund



Christine Almlund with 'Mexican dwarf in his hotel room', 1970 by Diane Arbus.

Christine Almlund is an expert in photography and one of the specialists in that department at Bruun Rasmussen Auctioneers. She has been responsible for developing, cataloguing, and selling many auctions in the medium, and for the past four years has taken the lead in adding a selection of photographs from The Censored Exhibition at the Copenhagen Photo Festival to the illustrious roster of auctions at the venerable auction house. We asked her about her role and about the synergy between the festival and the auction house, how it developed and how she sees it shaping up in years to come.



---

Hi Christine, tell us about the auction and how the relationship between a public cultural event like the Copenhagen Photo Festival and a privately held institution like Bruun Rasmussen Auctioneers works.

This year will be the fourth time we arrange an auction event in connection with Copenhagen Photo Festival. And our experience from the past years is that the interest in investing in photographic art by young, upcoming talents has increased from year to year – which is also a parallel to what we see at our auctions in general. More people fancy photography and especially people under 45.

You see photography collecting as a medium that is gaining in interest, and also especially in a younger demographic of collector?

For Bruun Rasmussen photography is a relatively new area. We have only focused on it as an independent category since 2014. It is a “young” art form that holds a lot of potential, not least internationally and that is also the reason we now invest resources in this area. In this respect it was natural for us to initiate a collaboration with the Copenhagen Photo Festival about a Festival Auction.

I can see that a festival like this, with 55,000 visitors is ideal to make a collaboration with, especially if you’re developing your auction portfolio to include more photography sales in the future. It has a lot of potential. What would you like to achieve developmentally with this kind of strategic partnership?

---

The goal of the auction – and our collaboration with the festival – is to support new and forward-looking photo art and provide new collectors with the opportunity to start an art collection of high quality at favourable prices. The festival auction differs from our regular Live Auctions and Online Auctions in the sense that we focus entirely on emerging talents and present them for both the young audience at the festival and for our established collectors and customers. At our regular auctions we mostly present works by established artists with a long record of exhibitions and sales.

**Yes, it's a good idea. Bruun Rasmussen of course has a well established reputation and gravitas amongst collectors. It is good for the festival to have its participating emerging artists 'endorsed' in this way, and good for the artists themselves to have a chance to develop a public auction record which can help to set a market for their work. It's a good relationship I'm sure.**

Yes, with this type of auction, we hope that a lot of people will support the event, so we can help spread awareness of photo art in general and the emerging international talents in particular. Many of the photographers who have previously been part of the Censored Exhibition are today well-known, and both the exhibition and auction help promote the photographs to an international, dedicated audience, critics and curators.

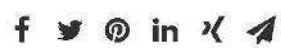


The Censored Exhibition Auction Preview, Photo: Mads Skarsteen Andersen.

## Relevant sources to learn more:

[Copenhagen Photo Festival website](#)

[Bruun Rasmussen Auction](#)



Articles & Features

# Collectors of the Copenhagen Photo Festival



Portrait of Thomas Suchy with work by Michaela Maier

**This weekend a selection of works from The Censored Exhibition at Copenhagen Photo Festival will go under the auction hammer at Bruun Rasmussen Auctioneers.**

**We sat down with several collectors who have used past editions of the Copenhagen Photo Festival as a resource, and as a place of discovery and inspiration to fuel their own collecting interests.**

**Here are their stories.**





Artwork by Sara Timar



Artworks by Irina Kholodna

## Thomas Suchy

I have been attending the Festival since the early years when it still was located in the old Carlsberg brewery. Since I have always been interested in photography, it was exciting to see Copenhagen get its own Photo Festival.

The censored exhibition is a must for me, even a bit more than the main show, I think.

The satellite exhibitions usually run a bit longer than the Festival itself, some of those I try to see before or after the Festival.

What is great about the Festival is the diversity of the exhibited artwork. You get to be exposed to works you usually would miss and might discover exciting new artists that just might end up in your collection one day.

---

I never saw myself as much of a collector, but somehow it started with a Vee Speers exhibition poster from Fotografiska in Stockholm a few years ago. Then came some art books and at some point, the first unique artwork. At last year's Festival auction I bought four artworks in total. It was well above my original budget, but I do enjoy them literally every day. Photography has been part of my life for the last twenty years, and I love to share that passion. Art is a great conversation starter and photography as a relatively new art form is easily approachable, even if you're not into art as such.

Personally, I enjoy both fine art and documentary photography, but it is when the lines get blurry between them is where it becomes fascinating for me. That's why I am collecting both and also show them in the same room or even the same wall.

I try not to pick a favorite artwork because each artwork has a unique story that I connect to the artist. Michaela Maiers' work that I bought last year, for example, was the beginning of a friendship. She even invited me to be part of a group exhibition in Berlin last November. In fact, she will be back in Copenhagen at the end of June when we will have a small off-beat show in a small atelier in Vesterbro. (kunstnow)

I also bought two pieces by Irina Khoholdna, another Berlin-based photographer. I really love her dreamy works, and some of them are shot close to where I lived during my time in Berlin.

Generally, I stay in touch with the artists and follow their development, and it is great to see how the Copenhagen Photo Festival can be a great start to a photographer's career.



Fassi, 33 ("the dough warrior"), 2008, Søren Dahlgaard

## Daniel Fassi

My first experience with the festival was in 2016 when I was notified by Bruun Rasmussen about an upcoming auction of selected works from the curated exhibition. I went to the preview at the Museumsbygningen (then the space of the gallerist Banja Rathnov) and I found that many of the works in the exhibition were



---

to my liking (and to the chagrin of my wife I ended up acquiring quite a few)

I often tend to promise myself to go to a lot of the exhibitions, talks and performances but most often I am too busy to go. I tried to get a ticket for a workshop on cameraless photography for this year's festival for My 8 year old daughter, but unfortunately I was too late.

For me it's a general thing with museums and exhibitions – I often buy annual passes to these institutions just to remind me to go back to them – but often end up returning some days after they have expired!

My collecting focus is quite broad and not only photography, but on works that intrigue me. Lately I have been acquiring more photographs than previously because they are relatively easily archivable – a great advantage given my limited wallspace.

I have become more aware of modern photography as an art form – and this has led me to start exploring the historical and technical aspects of photography. Richard Winthers experiments with homebuilt cameras, and recent Nicolai Howalts works from his 'Light Break' series are examples of artists going back to basic optics.

It is vital for me to live with art in my home – and at work – the media is not so important – and I tend to mix things. I have no problems with different genres being exhibited together the larger number of works on exhibit the more likely it is that I will stumble upon a work that gives me a special sensation or experience.

For instance my work from the "How to Hunt" series is grouped with works by Svend-Allan Soerensen relating to hunting – and works by the other Danish artists Flemming Rosenfalck, Thomas Bang and Jørgen Haugen Sørensen. Probably my favourite photograph that I own is a largeformat 'Nordskansen' from the How to Hunt Series by Trine Søndergaard and Nicolai Howalt – it is one

of the few works in my collection that never leaves its spot – it is also too heavy to move around!



Highway #1, Los Angeles, California, USA, 2003, Edward Burtynsky



Michael Perch and Burtynsky work

## Michael Perch

I originally heard about the photo festival from the internet. I was not actually able to attend last year but did attend the previous year, and had pinpointed several exhibitions of interest. I think the festival is a good chance to get inspired by new as well as established names within photography and if you are lucky you might even find a good bargain.

Since I was a teenager I have been interested in photography. This interest has since developed into collecting photography.

---

Especially fine art photography. Actually, I enjoy both fine art as well as documentary photography. What is important is the story the photo tells.

A favorite photograph that I own? That is a difficult question. I am happy for all the photographs I own, each in their own way. That said I think my favorite is by Edward Burtynsky, picturing the intersection of Highway #1 Los Angeles, California from the 'Oil' series. Even though it is man made the form is almost organic.

I enjoy living with art, not only photography. I especially enjoy combining old with new, figurative with abstract to enhance the contrasts.

---

## Relevant sources to learn more:

[Thomas Suchy profile on Artland](#)

[Michael Perch profile on Artland](#)

## Relevant related articles:

[Copenhagen Photo Festival](#)

[Feature on Artland on Copenhagen Photo Festival](#)





# Copenhagen Photo Festival



## Exploring photography beyond the hashtag

*TEXT: SIGNE HANSEN*

**Copenhagen Photo Festival, Scandinavia's largest photo event, is celebrating its ten-year anniversary with a new festival centre at Refshaleøen and exhibitions all over Copenhagen. The festival takes place from 6 to 16 June 2019.**

Ten years ago, Copenhagen Photo festival was founded with the ambition of creating one of the five most important photo festivals in Europe. This summer, as the festival presents nearly 60 exhibitions

---

throughout Copenhagen and southern Sweden, it looks well on its way to achieving that aim. Festival director Maja Dyrehauge Gregersen explains: "There are a lot of very talented Danish photographers, but the ambition of the founders of the festival was not just to create more awareness about them, but also to bring more international photography to Denmark."

Thanks to smartphones and social media, the interest for photography, both as fine art and as documentary photography, has grown rapidly since the festival's foundation. With the three pillars of Framing Society, Framing Vision and Framing Identity, the festival aims to bridge the many new perceptions of the media. "We all have some kind of relationship to photography," says Gregersen. "That's why it's important to us that we present it in a way that's relatable to everyone. But we also want to challenge the audience's way of looking at the world. It's a medium we all use, but it's also a medium that is used politically and has a massive impact on social media."

At the festival centre at Refshaleøen, Copenhagen's new vibrant urban space, visitors will find eight exhibitions with world-class photographers and emerging talents. There will also be a number of free and outdoor exhibitions all over Copenhagen, including exhibitions at Broens Gadekøkken, Højbro Plads, and outside BLOX.

## **Copenhagen Photo Festival**

*6-16 June, 2019*

For a full programme, see the website.

Web: [copenhagenphotofestival.com](http://copenhagenphotofestival.com)

***Mary Frey: from the series Domestic Rituals. One of this year's main***

***exhibitions at the festival centre.***



# METAL

Fashion & Beauty Literature & Mags Travel &  
Art & Photography Design Film &



COPENHAGEN PHOTO FESTIVAL

2019

WHAT YOU CAN'T MISS



---

Scandinavia's largest photography event, **Copenhagen Photo Festival**, will be taking place across the city from June 6 to 16. In celebration of the festival's ten year anniversary, a special program has been put together. Within the program's main categories – Framing Identity, Framing Society and Framing Vision –, participants will be able to assess photography on current social themes and become part of a thrilling visual journey.

In order to examine these and other important issues like photography as an art form, xenophobia, or self-staging even further, the festival will be holding various events, workshops, seminars, photo walks, portfolio reviews, an auction, and a contest. According to the festival's Director Maja Dyrehauge Gregersen, the anniversary will highlight Danish photographers from the old masters to young award-winning talents. Apart from observing the past and present state of Danish photography, the attendants will be able to see and enjoy first-hand works by highly acclaimed foreign photographers.

This year, the festival centre will be spread over Copenhagen's

---

raw and vibrant district Refshaleøen, where containers will be transformed into galleries, and the festival's participants can look forward to various exciting activities in collaboration with Reffen – street food, Copenhagen Contemporary art centre, and others. Moreover, museums, cultural institutions, and diverse art spaces will be hosting exhibitions all over Copenhagen. Since there are many exhibitions going on, we've chosen our top ten so you don't have to.

### ***Self-Staged***

How many selfies do you take per day? And per week? Our fascination for our own image is as old as humankind; take the myth of Narcissus as one paradigmatic example. Well, artists are no different, and they've been working on the self-portrait genre for ages. And since photography was invented, even more. For this year's edition, the Danish photo festival organizes one of the most important exhibitions, titled *Self-Staged*, showcasing works of some of Denmark's greatest photographers, including Jacob Holdt, Jacob Aue Sobol, Joakim Ladefoged, Krass Clement, Asger Carlsen, Astrid Kruse Jensen, Ditte Haarløv Johnsen, Jan Juul and others. Within the festival's Framing Identity theme, photographers will be letting tradition meet trend by focusing on the photographic, staged self-portrait.



Joakim Eskildsen

### ***Roots Around Gerry Johansson***

Set in an unusual place, the exhibition *Roots Around Gerry Johansson* presents some of the photographer's most famous work depicting places and objects. The Harbo Bar, a well-known place for locals who love brunch, will showcase the work of "one of photography's master of composition and framing", whose black and white pictures give us some hints about the environment and contemporary lifestyle – both urban and rural. Characterised by his use of humour and wittiness, the Swedish artist gets a special recognition in the festival's tenth-anniversary edition.





---

### *After Ego* by Izumi Miyazaki

In collaboration with Copenhagen Photo Festival, Malmö-located photo gallery Vasli Souza will be presenting 25-year-old Japanese photographer Izumi Miyazaki's first solo exhibition in Scandinavia. Having graduated from Musashino Art University in 2016, four years earlier Izumi started sharing her creative endeavours on Tumblr, instantly gaining multiple followers. Surreal self-portraits, niche bob haircut, colourful sets, Japanese snacks, juxtaposed landscapes and lots of humour is what everyone likes about the young creative. Her fun way of manipulating images and being one's own muse makes Izumi's works special and easy to fall in love with.



---

## ***White Rage* by Espen Rasmussen**

Award-winning Norwegian photographer Espen Rasmussen will be presenting his controversial project *White Rage*, which deals with hate and xenophobia. With the series, the photographer goes deeper into the motives and reasons for growing hatred among the people and nations. How does xenophobia look like and why do we need to see those who spread the hate?

“It is important to hear the voices that we don’t normally get to hear – of course through critical questioning. It is important to let them come up to the surface, instead of letting it grow in the dark”, notes Rasmussen. Xenophobia is gaining more power across the world, from the United States to Hungary, to Norway and Brazil. Rasmussen’s work is a visual representation and a great example of photojournalism showing what’s behind the scenes, how nationalism and ethnic hostilities can grow into hatred and radicalism.





### ***Domestic Rituals/Real Life Dramas* by Mary Frey**

The American photographer Mary Frey's work addresses the nature of the documentary image to contemporary culture. Frey will be presented with two of her series, *Domestic Rituals*, which was shot between 1979 and 1983 in her own neighbourhood in Massachusetts, and *Real Life Dramas*, shot between 1984 and 1987.

The first project started with the photographer's fascination with the snapshot, described by Frey "as a shaper of memory and a seemingly truthful and precise record of an event." The black and white film images, captured by a large format



---

camera, depict banal situations of everyday life like gatherings, cooking, drinking, eating, doing make-up, etc. with an exception that those situations are sought out in advance, appearing as if the subjects are truly engaged in their activities. The quasi-documentary images question the nature of truth in photography and depicted middle-class customs are a commentary on societal values and systems.

Frey's second project, *Real Life Dramas*, is a series of images featuring texts that are photographically generated and printed on the white space of the photographs. Those photographs appear to be documentary but in reality, they are entirely predetermined and fully set up. Frey notes that "Their appearance is meant to hover somewhere between reality and soap opera in order to question the 'truth' of the camera's vision." Mary Frey received a Guggenheim Fellowship in 1984 for her series *Domestic Rituals*.



### ***Revisited* by Jan Grarup**

One of the most important war photographers and photojournalists right now, Jan Grarup, is exhibiting a well-curated selection of his striking pictures. The award-winning artist, who's witnessed some of the worst atrocities in recent decades, is presenting his work in the showroom of Grafik & Foto, a photo lab, thus offering the public the possibility to see some of the production processes of the images. His profession came more or less accidentally, but since he got involved in the Northern Ireland conflict – “I was very fascinated by cities that were divided either by politics, by religion or by international

---

affairs”, he confesses –, he hasn’t stopped: from Rwanda to Irak, to Sudan and the Balkans. A unique opportunity to check his painfully sensitive images.



***Trans-formation – Real Is How You Feel* by Chris Calmer**

As part of Carlsberg Byens gallery exhibitions – there six in total –, artist Chris Calmer will be investigating the glamorization of cosmetic operations in his show *Trans-Formation – Real is How You Feel*. By questioning certain beauty standards and ideals, Chris will be exploring whether or not one becomes happier by changing appearance permanently. In order to find one’s true selves, some



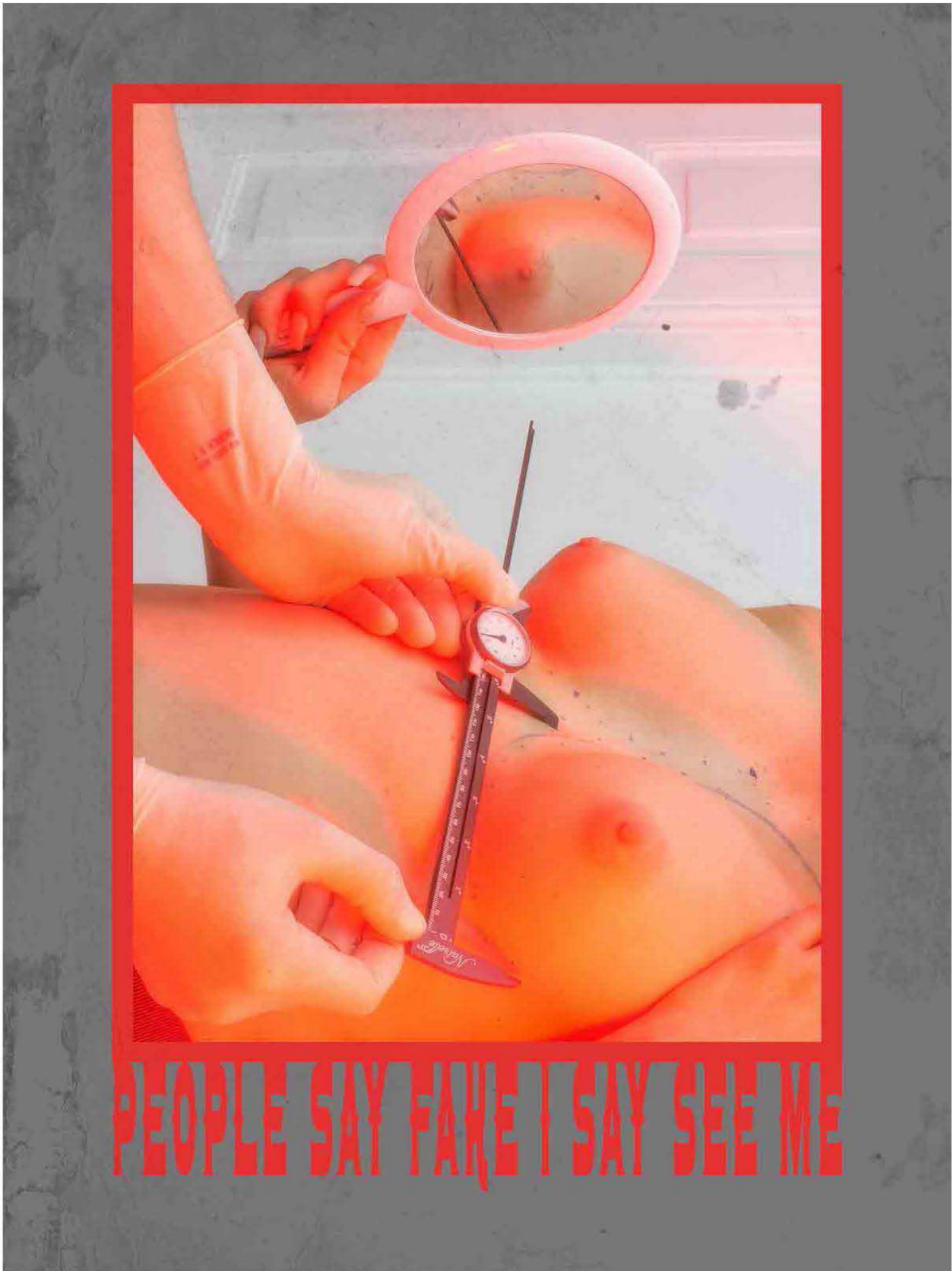
---

transgender women choose to go through various operations. Those who undergo the operations are not estranged to discrimination while the cosmetic procedures are surrounded by various stigmas.

Many on the internet link the procedures to narcissism, insecurity, and lack of self-worth whereas the exhibition envisions focusing on acceptance and individuality. By questioning whether individual beauty is a reconstruction of physical features or reconstruction in the brain, Chris Calmer will try to provoke our thoughts through his visual imagery.



BREASTS ARE TWO BRAINS IN ONE





---

### *Pik-Nik* by Arko Datto

Indian photographer Arko Datto is one of the biggest names of this edition. Being featured in Time Magazine or National Geographic, being a Greenpeace Photo Award nominee, and exhibiting worldwide, the physicist and mathematician-turned-photographer now presents *Pik-Nik*, a series taken in Eastern India. The pictures portray the very serious tradition of picnicking, which in the Asian country is taken very seriously: imagine extravagant loudspeakers, an arsenal of pots and gas cylinders, music, and cooking in the open air. A visual exploration of the cultural and social meanings of this phenomenon.



---

## ***The Censored Exhibition***

*The Censored Exhibition* is the main group exhibition under the category of Framing Vision and presents the latest international fine art photography. The unusual name refers to art history, to 'censored exhibitions' as a genre all the way back from the salons in Paris and to the academies today. This time, the jury selecting the works is composed of Elisa Medde, editor-in-chief of Foam Magazine; Claire Gould, curator at HAM (Helsinki Art Museum), and Balder Olrik, photographer, artist and an art critic, primarily based on the innovative thinking and adaptability of the photographers.

The exhibition will be filled with dynamic motives, exploring themes like finding new ways for using the church in a secular society, environmental pollution putting its mark on earth, the climate debate, etc. From over three hundred and fifty applications, only twenty-five artists have been selected for the festival, ranging from young photography students to established fine art photographers like Lars Daniel, Dieter Schamne, Annika Björndotter, Charles Xelot, Paola Ruvoli, Qian Jin and others. On the final day of the festival, selected works from *The Censored Exhibition* will be auctioned in collaboration with Bruun Rasmussen Art Auctions.



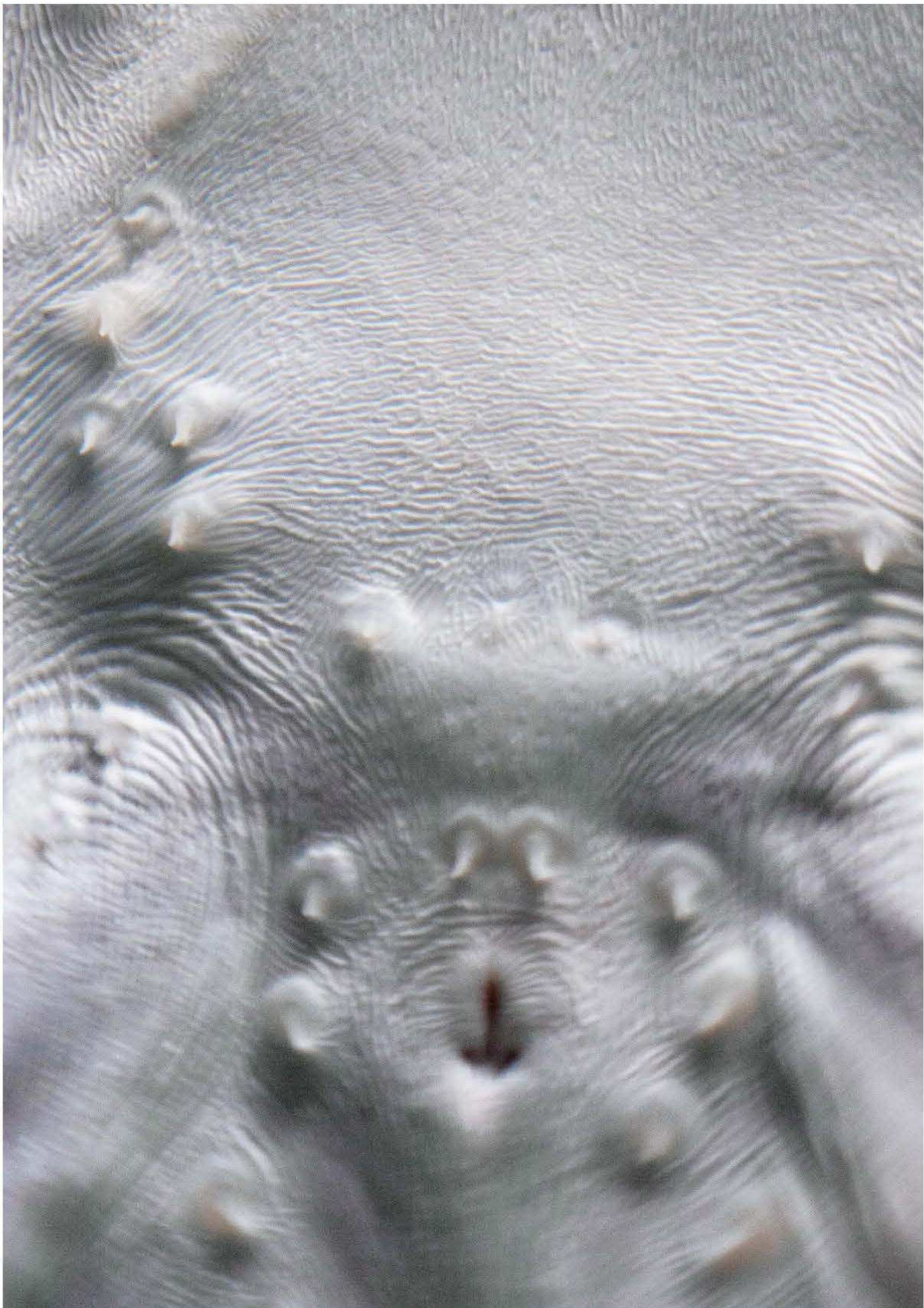


Eric Tabuchi

### **Fatamorgana Summer Exhibition 2019**

Twenty-five students from Fatamorgana photography school will be presenting the outcomes of their four-month or a year-long intensive photographic educational courses. The exhibition will be focusing on each student's personal interests, style, visual language, and worldview. The photographic genres of the works will be greatly diverse and cover everything from documentary to staged avant-garde highlighting differences and expression of the unique vision of every student. If you want to see what the up-and-coming talent is doing and how are they depicting the world through their fresh gaze, don't miss it.





---

ARTS & CULTURE

## Six Things to See at Copenhagen Photo Festival 2019



Copenhagen Photo Festival, Denmark's largest annual festival dedicated to photography, runs from 6 – 16th June this year. Now celebrating ten years, the festival showcases the most interesting, innovative, and socially conscious work to be found in Denmark and across Europe. This year's festival includes exhibitions, workshops, talks, and parties, all with an eye to what's happening in contemporary photography.

---

Here's what we recommend this year at Copenhagen Photo Festival:

① **EXHIBITIONS AT CARLSBERG BYENS GALLERI & KUNSTSALON**

---

There are a few venues that hold multiple exhibitions throughout the festival. Carlsberg Byen used to be the main exhibition hall for Copenhagen Photo Festival, but that's now moved out to Festivalcentrum at Refshaleøen. Still, the Carlsberg Byen venue is worth checking out for the gorgeous old architecture alone. The exhibitions you can find there include "There is No Release from the Brain Police," "The Eradicated Skyline," and group exhibition "Being Human Human Being," among others. There's a bit of something for everyone, from experimental work to more traditional imagery.



Thursday 6th – Sunday 16th June

Opening Hours:

Mon – Fri 10:00 am – 4:00 pm

Sat & Sun 10:00 am – 3:00 pm

**CARLSBERG BYENS GALLERI OG KUNSTSALON**

Pasteursvej 3



---

## ② ENCOUNTERS – NORDIC PHOTOGRAPHY BEYOND BORDERS

---

A collaboration between Nordic artists, curators, and organisations, this exhibition showcases the work of five exciting photographers from across the Nordic countries. The pieces tackle such issues as local effects of globalization, migration, and much more. The concept is to explore the visualization of social engagement; this is sure to be thought-provoking and beautiful.



Friday 7th June – Sunday 11th August

Gallery Opening Hours:

Mon Closed

Tues, Weds & Fri 12:00 – 6:00 pm

Thurs 12:00 – 8:00 pm

Sat & Sun 12:00 – 4:00 pm

Vernissage is Friday 7th June, 5:00 – 7:00 pm

FOTOGRAFISK CENTER

---

③ GUIDED TOUR OF MARY FREY – DOMESTIC RITUALS/REAL LIFE DRAMAS

When did we start staging our lives for photographs? It wasn't the advent of social media; the work of Mary Frey dives into the historical context of staged domestic photography, showcasing the ways in which we've been interested in creating images of our own lives since way before Instagram came along. Take a guided tour of this important and fascinating exhibition with Copenhagen Contemporary curator Maja Dyrehauge Gregersen.



Thursday, 13th June

7:30 pm

FLEX ROOM, COPENHAGEN CONTEMPORARY

Refshalevej 173A

1432 København K

---

④ CAMERA OBSCURA: PINHOLE CAMERA WORKSHOP

Spend a day learning about pinhole cameras: a camera with no lens that instead has only a small aperture and produces a so-called “camera obscura” effect. You’ll get to create your own camera and learn how to produce images alongside photographer Laila Svensgaard. The workshop includes all of the materials to make your camera, paper to print on, the chance to buy further materials after the workshop, and coffee and cake during the day.

Friday, 14th June

1:00 – 7:00 pm

THE PHOTOSCOPE

Rigensgade 28

1316 København K

Ticket cost: 1050 DKK

⑤ ART WALK, VESTERBRO

Enjoy a guided tour of photography exhibitions throughout Vesterbro, including a discussion of how these contemporary works interact with the industrial, historic buildings of the neighborhood. You’ll visit the Fotografisk Center, Galleri Bo Bjerggaard, and Carlsberg Byens Galleri og Kunstsalon.





Saturday, 15th June

2:00 – 4:30 pm

VESTERBRO, KØBENHAVN

Ticket cost: 50 DKK

Starting point given upon ticket purchase

## ⑥ AUCTION AT BRUUN RASMUSSEN

Want to own some real art, or just see how an art auction works? Come to the Bruun Rasmussen auction of “The Censored Exhibition,” the festival’s biggest group exhibition this year, taking place at Photo City from 6 – 16th June. At the auction, you’ll be able to purchase works from Alex Marchis, Anna Cherednikova, Dieter Schamne, Qian Jin, Sofie Pihl, and many more. This is your chance to snag incredible original work for (potentially) affordable prices!

Sunday, 16th June

5:00 – 6:00 pm

PHOTO CITY

Festivalcentrum

# NORDICSTYLE

M A G A Z I N E

- FASHION ▾
- DESIGN ▾
- CULTURE ▾
- BEAUTY ▾
- BY NORDIC COUNTRY ▾



## Copenhagen Photo Festival 2019: The Know-How

by Zofia Piotrowski | June 6, 2019 | in Art, Danish, Event, Photography | 0

Those, who enjoy seeing the world through the lens of a camera, will be happy to know the annual Copenhagen Photo Festival is back, starting today! For the next 11 days, the city will transform into an urban gallery, filled with exhibitions and cultural events for all photography enthusiasts.

The largest mass photography event in Scandinavia, Copenhagen Photo Festival is celebrating its 10th anniversary this year, bringing together hundreds of artists from around the globe to join the visual discussion. Combining the flair of fine art photography and striking documentary style exhibitions, the festival's programme is based on three thematic pillars: 'Framing Society', 'Framing Vision' and 'Framing Identity'.



### INSTAGRAM



### FACEBOOK



### FEATURED POSTS



The CPF will be centered for the first time in the newest hip district of Copenhagen, Refshaleøen. What you can expect at today's grand opening and later in the week are various exhibitions, performances, panel discussions, workshops and even an art auction lead by Copenhagen's leading auctioneer Bruun Rasmussen. Throughout the festival, there will be plenty of opportunities to meet with the artists, experience their work in your own time, and fully immerse yourself in the wondrous, diverse world of photography.



The festival opens today at 5pm with a launch event at Festivalcentrum in Refshaleøen. It is free to attend provided you have the festival wristband, and certainly gives an advantage - you can take a peek at the marvellous main exhibitions before everyone else does!

Those will include a group project *The Censored Exhibition*, Marco Marzocchi's *Oyster*, a gender-themed *Bambola*, Jana Sophia Nolle's *Living Room*, which raises awareness of homelessness, as well as the painfully true xenophobia exploration *White Rage*, presented by a Norwegian artist Espen Rasmussen. Across the entire festival programme this year, current affairs and our society will be heavily discussed and explored - with an art form that most accurately reflects

### SWIMS: 'Tis the Season to Stay Waterproof

Initially reinventing the form of traditional galoshes, SWIMS have grown their range over the...



### Levi's Launches Copenhagen Pop-Up Studio + Star Wars Collection

Earlier this month, Levi's opened the doors to their Levi's Studio in downtown Copenhagen,...



### Editorial: Bedazzled

'Hibiscus' and 'Annie' Certifeye Eyeshadows on cheeks Scarf - ALICE FINE | Earring -...

BE IN THE LOOP



Subscribe



Photography by Franziska Gilli, Espen Rasmussen, Jana Sophia Nolle, Marco Marzocchi and Tove Kurtzweil

For more information regarding the Copenhagen Photo Festival programme, tickets and news, head to [their website](#).

In desperate need of some style inspo for today's opening event? [Take a look at what people wore to the Nordgreen X Nordic Style Mag launch party >>>](#)

**Tags:** Copenhagen events, Copenhagen Photo Festival, CPF

Share the post



Zofia Piotrowski

← ZURÜCK ZU ALLEN EVENTS

# Copenhag en Photo Festival

Donnerstag, 6. Juni  
2019, 18:00 –  
Sonntag, 16. Juni  
2019, 18:00

Google Kalender ·  
ICS

---

Copenhagen Photo Festival

6. - 16. Juni 2019

---

## Festival Center



Girls Applying  
Mascara, Domestic  
Rituals (1979-83) |  
Mary Frey

The festival center is open during the whole festival period and consists of both photographers and visual artists, who have been invited to exhibit and photographers and visual artists,

---

who have been selected from an open call. The festival center is curated by Copenhagen Photo Festival's programme committee, and the exhibitions show both fine art photography and documentary photography. During the whole festival period visitors can also participate in guided tours, workshops and screenings.

The festival center has been located in different areas of Copenhagen, Bremerholm, Carlsberg Byen and Østerbro among others. The festival center presents



---

both indoor and outdoor exhibitions, including the Copenhagen Photo Festival's mobile exhibition space, FRAME.

---

### The Censored Exhibition



Châlons-en-Champagne, Champagne Crayeuse, 2017 | Eric Tabuchi

The Censored Exhibition has been a part of Copenhagen Photo Festival's programme since 2012. The exhibition, which is presented in the festival center, is a group show that presents works chosen by a jury based on an open call. The jury consists of both a curator, a critic and an artist, one

---

representing the festival. In 2019 the jury consisted of Claire Gould, curator at HAM – Helsinki Art Museum, Elisa Medde, managing editor at Foam Magazine, and Balder Olrik, visual artist and art critic

The works chosen for The Censored Exhibition all fall in the genre of *fine art photography*, and it is Copenhagen Photo Festival's aim to present contemporary international photo art from the past three years. In 2019 the following artists were exhibited: Adam Jandrup (DK), Alex Marchis (RO),

---

Andreas Till (DE),  
Anna  
Cherednikova  
(RU/ES), Annika  
Björndotter (SE),  
Charles Xelot  
(FR), Christian  
Guldager (DK),  
Claudio Verbano  
(IT/DE), Dieter  
Schamne (DE),  
Eric Tabuchi (FR),  
Erlend Berge  
(NO), Gerlinde  
Miesenboeck  
(AT/DE), Kasper  
Christiansen (DK),  
Lars Daniel (DK),  
Ludovica  
Bastianini (IT),  
Martin Magntorn  
(SE), Martin  
Tscholl (DE),  
Paola Ruvoli (IT),  
Philip Gath (DK),  
Qian Jin (CN),  
Sofie Pihl (DK),  
Stepan Chubaev  
(RU), Tommaso  
Sacconi (IT/US),  
Torkil Gudnason  
(DK/US) and  
Vanja Bucan



---

(SI/DE).

On the last day of the festival, selected works from the exhibition will be up for auction in collaboration with the renowned auction house Bruun Rasmussen Auctioneers. The idea behind the auction is to focus on the many qualities of photo art as well as give established as well as new collectors the opportunity to acquire hand-picked photo art from all over the world.

Gepostet in Dänemark  
Getaggt 2019

♥ Teilen

♥ 0 Likes    ♥ Teilen



© Tove Kurtzweil, Selvportræt

## Copenhagen Photo Festival 2019

CPF celebrating 10 years

Miia Autio » Roger Ballen » Asger Carlsen » Anna Domnick » Mary Frey » Franziska Gilli » Jan Grarup » Garrett O. Hansen » Keld Helmer-Petersen » Per Bak Jensen » Gerry Johansson » Tove Kurtzweil » Mathias Løvgreen » Marco Marzocchi » Mathias Svold & Ulrik Hasemann » Jana Sophia Nolle » Espen Rasmussen » Sara Skorgan Teigen » Eric Tabuchi » Fiona Tan » & others

Festival: 6 Jun – 16 Jun 2019

Thu 6 Jun 17:00

---

## Copenhagen Photo Festival

Villa Kultur, Krausesvej 3  
2100 Copenhagen  
+45-25140243

press@copenhagenphotofestival.com  
(mailto:press@copenhagenphotofestival.com?)  
subject=Inquiry%20from%20photography-now.com)  
www.copenhagenphotofestival.com (<http://www.copenhagenphotofestival.com>)



Mathias Svold & Ulrik Hasemann: Kystland

---

Copenhagen Photo Festival celebrates its 10 year anniversary on June 6-16 with a new festival center in the city's new creative and culinary area, Refshaleøen, and exhibitions all over Copenhagen and Scania – a total of **64 exhibitions** with more than **300 photographers**.

The programme includes Mary Frey (<http://photography-now.com/artist/mary-frey>) (US), Espen Rasmussen (<http://photography-now.com/artist/espen-rasmussen>) (NO), Per Bak Jensen (<http://photography-now.com/artist/per-bak-jensen>) (DK), Fiona Tan (<http://photography-now.com/artist/fiona-tan>) (NL), Keld Helmer-Petersen (<http://photography-now.com/artist/keld-helmer-petersen>) (DK), Mathias Svold & Ulrik Hasemann (<http://photography-now.com/artist/mathias-svold-ulrik-hasemann>) (DK) as well as solo exhibitions with talents chosen among 217 applicants: Franziska Gilli (<http://photography-now.com/artist/franziska-gilli>) (IT), Marco Marzocchi (<http://photography-now.com/artist/marco-marzocchi>) (IT), Jana Sophia Nolle (<http://photography-now.com/artist/jana-sophia-nolle>) (DE), Mathias Løvgreen (<http://photography-now.com/artist/mathias-lovgreen>) (DK) and Garrett O. Hansen (<http://photography-now.com/artist/garrett-o-hansen>) (US).

Together with Reffen – Cph Street Food, a must-visit according to Lonely Planet, and Copenhagen Contemporary, we present a programme that not only celebrates Danish photography, but also takes relevant questions up for discussion. About xenophobia, staging reality through photography and photography as a form of art – in exciting new surroundings.

---

### Celebrating photography in Copenhagen

Using the urban space and involving the citizens of Copenhagen is at the core of CPF. The anniversary will therefore focus on Danish photography via exhibitions and activities taking place in the city itself – from public transportation and the harbor to the city's central squares, which builds upon the last 10 years of history celebrating photography in Copenhagen.

Copenhagen Photo Festival seeks to build bridges between documentary and fine art photography, which is done through our *Framing*-categories that focuses on universal themes instead of photographic genres. *Framing Identity*, *Framing Society* and *Framing Vision* each focuses on exhibitions and events dealing with respectively the individual, society and the medium.

---





Espen Rasmussen, White Rage, USA, 2017

### **Why do they hate?**

In spring 2016 award-winning Norwegian photographer and photo editor Espen Rasmussen started a two year long journey through the darkest places in Europe and the U.S. He met fascists, Nazis, and other extreme nationalists. Two questions constantly arose: What drives these people? Why do they hate? White Rage is part of Framing Identity.

### **Between snapshots and staged photography**

What is staged and what is not, when we e.g. see pictures on Instagram? Frey's pictures of the American middle class are located between snapshots and staged photography. They are very convincing yet distant. Is authenticity in photography a flexible thing and how must we deal with it? CPF will be showing selected works from Domestic Rituals and Real Life Dramas as part of Framing Society.

### **Photography as a form of art**

The Censored Exhibition is a presentation of the newest within fine art photography. The works are selected by a jury based on the basis of an open call, and they show both the width of photography - as well as its many strengths as a medium. The exhibition features 25 photographers and is part of Framing Vision.

You will find exhibitions at:

Alice Folker Gallery | Banja Rathnov Galleri og Clausens Kunsthandel | Basement Vesterbro | BORCHS Butik | Brøens Gadekøkken | CAMP – Center for Art on Migration Politics | Carlsberg Byens Galleri & Kunstsalon | Culture Tower at Knippelsbro | Danish Architecture Center | Department of Geosciences and Natural Resource Management | DGI-byen | EKS-RUMMET | Folkehuset Absalon | Fotogalleri Vasli Souza | Fotografisk Center | Galleri Krebsen | Gallery Boat - LIVA II | Galleri Bo Bjerggaard | Galleri Format | Galleri Image | Grafik & Foto | Hans Alf Gallery | Harbo Bar | Institut Français | In The Gallery | Kirkegaard's Bookshop / Gallery | Kvit Galleri | LANDSKRONA FOTO | Landskrona Museum | LOKALE | Maria's home | Malmö Konsthall | Nikolaj Kunsthal | Nordic Art Agency | NW Gallery | Pavillon No. 11 | Phototek Esbjerg | Projektrum VERA | STATUS:19 (Exhibition bus at Højbro Plads) | The Black Diamond - The Royal Library | The Library at Rentemestervej | The Greenlandic House | The PHOTOSCOPE | The Theatre Museum at The Court Theatre | Videomøllen

**Read more** [copenhagenphotofestival.com/](https://copenhagenphotofestival.com/) (<https://copenhagenphotofestival.com/>) and get your festival wristband [copenhagenphotofestival.com/en/product/festivalwristband/](https://copenhagenphotofestival.com/en/product/festivalwristband/) (<https://copenhagenphotofestival.com/en/product/festivalwristband/>)

The festival is sponsored by

The City of Copenhagen | Creative Europe | Danish Arts Foundation | Politiken-Fonden | Aage og Johanne Louis-Hansens Fond | Knud Højgaard's Fond | SONY



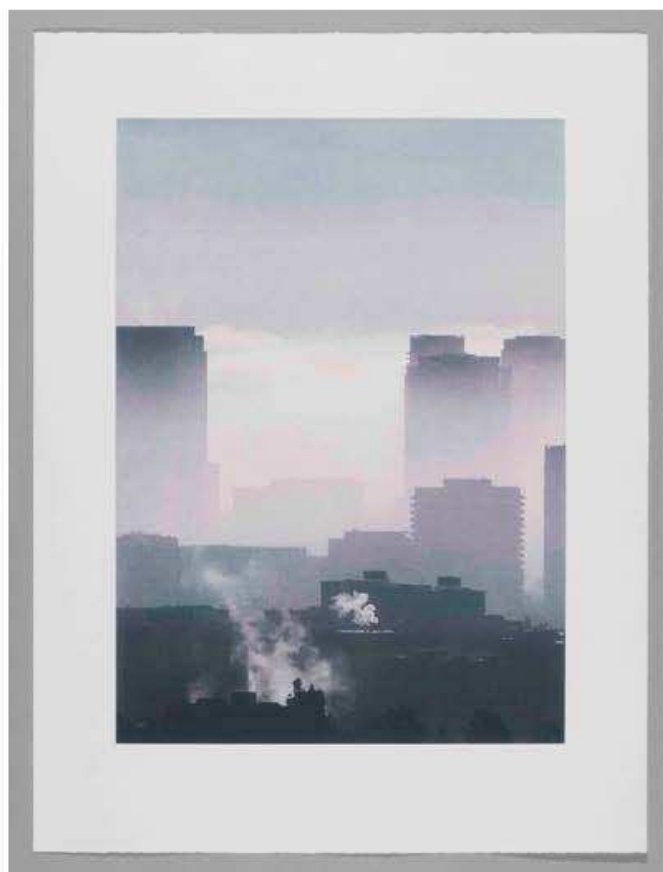
Maryl Teyssie, *Les Dînantes*



Eric Tasseron, *Châlons-en-Champagne, Champagne-Créteil, 2017*

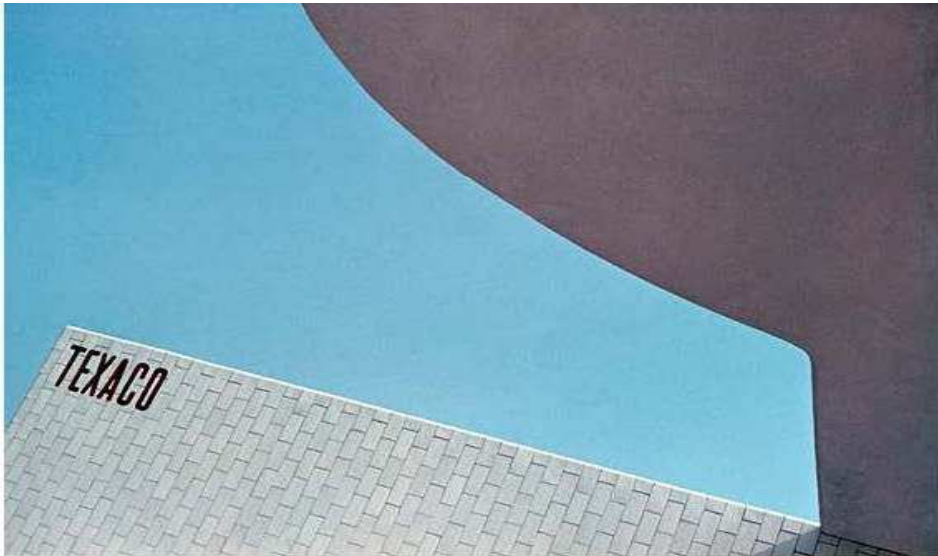


Tor del'Avanconco, 2018, Attenti and Per Balchieri



St. Charles Desvignes, (2018) © Fiona Tan





Texaco-lambert, 1940erne © Keld Helmer-Petersen



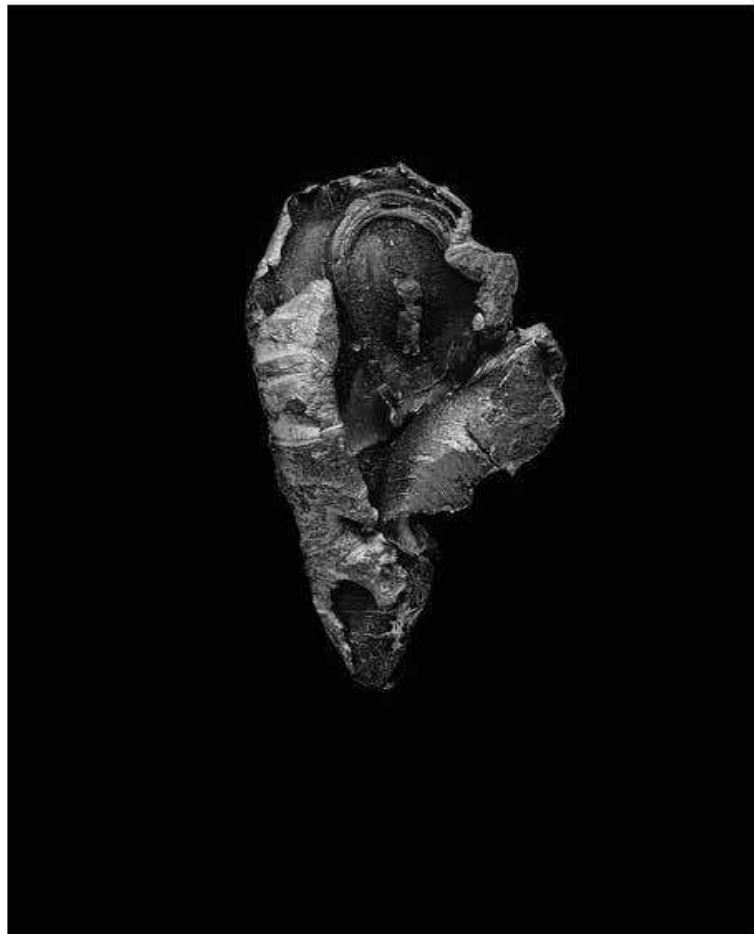
Mattias Svobc & J.P. Hasenauer, Kystland



KOMA TOTTÖAT 2018 © Mattias Svobc



[No Title] (2016) © Marco Marzocchi



[No Title] (2016) © Carinell O. Hansen



© 1987, Francisco 2017/2018/2018, Living Tootin' O'Jama Boun'la No'e

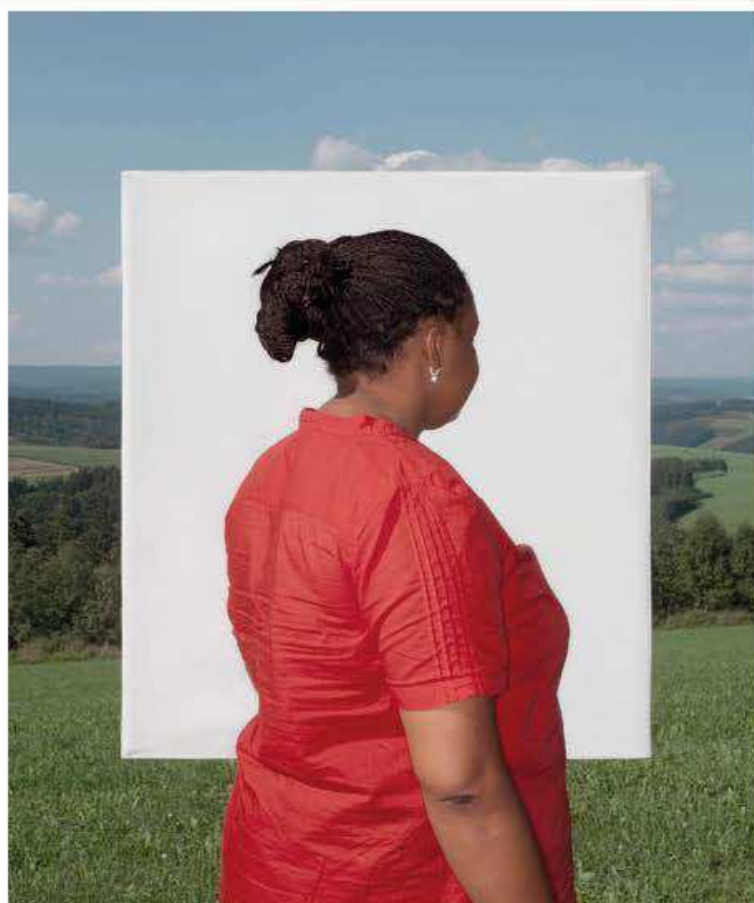


Se for the 1st Tower, 1 Level





TV Let 2018, Bambo and Tanzania C



Cared Out for the World, Heard Them Drumming 2014-2015 © Wifa A. Lo



## 10 MUST-VISIT PHOTOGRAPHY FESTIVALS IN EUROPE IN 2019

May 15, 2019

### 10 MUST-VISIT PHOTOGRAPHY FESTIVALS IN EUROPE IN 2019

The festival season is upon us. We present your ultimate guide to photography festivals not to miss in upcoming months. Why not to plan your cultural holidays with this subjective guide prepared by Contemporary Lynx editorial team.



**Riga Photomonth**

**When: 13-18 May**

Like 9.4K

Follow

Instagram

---

Riga Photomonth is an international photography festival that takes place in the capital of Latvia since 2014. Riga Photomonth explores and shows photography from Northern and Eastern Europe. The festival's public programme includes exhibitions, artist talks, workshops, lectures and film screenings. In addition Riga Photomonth hosts portfolio reviews and workshops for professionals.

[More](#)



## Photo London

**When: 16-19 May**

Photo London is the UK leading photography event of the year. Along with the selection of the world's leading **galleries** showing at the Fair, Photo London presents the **Discovery** section for the most exciting emerging galleries and artists; there is an original **Public Programme** bringing together special exhibitions, installations, a Talks Programme curated by William A. Ewing, renowned curator and writer, former Director of the Musée de l'Elysée, and former Director of Exhibitions at the International Center of Photography, New York. Each edition of the Fair also sees a number of **Awards** announced, headlined by the Photo London Master of Photography Award. Beyond the Fair, Photo London regularly hosts **Pre-Fair Talks** and related events engaging with the craft, market and knowledge of photography.



[More](#)



## Krakow Photomonth Festival

**24 May – 23 June**

The theme of this year's Krakow Photomonth Festival, the seventeenth in its history, is Like We Like It.

This year the organisers decided to emphasise a diversity of photographic endeavours. Developed as a collective effort, the programme will revolve around the experience of photography: pictures we like, pictures we're impressed and struck by, pictures that stick with us. That does not mean, however, that we they avoiding difficult subjects or shying away from interrogating the role of photography and how it tackles contemporary social issues. Like We Like It is an open-ended collection of stories, images, and questions which, in this place and at this time, feel of pressing relevance to us.

[More](#)



---

## Copenhagen Photofestival

**When: 6-16 June**

The festival build bridges between fine art photography and documentary photography through our three programme pillars Framing Identity, Framing Society and Framing Vision. Each year 250-300 photographers from all over the world participates in the festival's programme through the festival center at Refshaleøen, the home of 5-10 curated solo exhibitions and The Censored Exhibition, or in collaboration with one of our 45 staellites.

[More](#)



## Fotofestiwal in Łódź

**When: 13 - 30 June**

The upcoming 18th edition (13-30 June) of the festival encourages you to delve into the supernatural aspects of existence and reality, as well as into the speculative and hypothetical phenomena that defy explanation based on the purely empirical evidence. What does the supernatural stand for? How can we make sense of reality while departing from the scientifically validated knowledge and senses?

The festival programme comprises eight solo shows and one group show that oscillate around the three main themes.

[More](#)

# ARLES 2019

LES  
RENCONTRES  
DE LA  
PHOTOGRAPHIE



## The Rencontres d'Arles

**When: 1-7 July (opening week), exhibitions until 22 September**

Every summer since 1970, over the course of more than forty exhibitions at various of the city's exceptional heritage sites, the Rencontres d'Arles has been a major influence in disseminating the best of world photography and playing the role of a springboard for photographic and contemporary creative talents.

[More](#)



## International Festival of Photojournalism in Perpignan

**When: 31 August – 15 September 2019**

Each year, a selection of the best stories from around the world is shown in



---

Perpignan. The festival is well attended by international photo editors and agents. This is the main and most important festival of photojournalism in France. This festival not only offers exhibitions spread across the city, but also conferences, international meetings and discounts prestigious global photographers rewarding the best stories. The most famous photographers around the world will visit the festival.

[More](#)

---



### **Tbilisi Photo Festival**

**When: 13-20 September 2019**

The Tbilisi Photo Festival returns for its ninth annual celebration of world-class photography with a lively program of outstanding exhibitions, engaging events

---

and the Night of Photography – open air nights screenings to be held in Old Tbilisi. In nine years, TPF has firmly established itself as the global hub for international photography at the crossroads of the Great Silk Road.

[More](#)

### **Unseen in Amsterdam**

**When: 20-22 September 2019**

Unseen is the leading platform for contemporary photography. Exclusively focusing on what's new in the photography world, the platform provides a channel for up-and-coming talent to showcase their work. Unseen brings together the international photography community to discuss and debate the directions in which the photographic medium is evolving.

[More](#)



### **Paris Photo**

---

**When: 7-10 November**

Paris Photo brings together up to 200 exhibitors from across the world, offering collectors and enthusiasts the most diverse and qualitative presentation of photography-driven projects today. Leading galleries showcase historical and contemporary artworks from modern masters to young talents. Specialized publishers and art book dealers present unique and rare editions, as well as book launches and signature sessions with many of today's most renowned artists.

[More](#)

**Edited by Sylwia Krason**



---

FEATURE

# Domestic Rituals and Real Life Dramas

In a new exhibition at Copenhagen Photo Festival, photographer Mary Frey demonstrates the timeless deception of photography.

*Photographs by Mary Frey*  
*Essay by Cat Lachowskyj*



In the constellation of all things photographic, the tension between reality and fiction has been explored by countless artists from numerous generations across the globe. Traditionally, we are taught that as soon as the subject of a photograph is posed—from casual portraiture to full-blown studio setups—it loses the authority of reality. But what makes us trust photography outside of these obvious setups as an objective record? Can photography really capture the truth? Why do we trust some photographs and not others? And what role does fiction play in visualizing real issues?



From the series "Domestic Rituals" © Mary Frey



Photographer Mary Frey has grappled with these questions throughout her career, evidenced by her numerous projects that combine text with images, blurring the boundaries between true stories and fictional setups. Her series *Domestic Rituals* was shot in her own Massachusetts neighborhood between 1979 and 1984, culminating in a set of photographs of everyday middle-class suburban life. The photographs appear as candid snapshots—a familiar indicator of reality—of regular daily life. We believe in their ability to effectively capture and fossilize moments in time, and the less posed people seem, the more real Frey's events appear. But in truth, each of the photographer's images are intentionally styled and posed, even though the candid situations seem incredibly fleeting and mundane.

Our trust in photography is the driving force behind Frey's work, and she turns this trust in on itself, playing with her viewers' beliefs. "This project grew out of my fascination with the snapshot as a vessel for, and a shaper of memory," she explains. "I sought out particularly banal situations and posed my subjects to appear as if they were truly engaged in their activities. The pictures, which have a quasi-documentary look to them, resemble a kind of tableau-vivant." Our internalized trust is extended to all features of Frey's images, including the equipment she used to make each photograph. "The tools I chose to use—a large format camera, black and white film and diffuse flashbulb lighting—further enhance the stylized look of the images," she explains. "At once, this body of work attempts to question the nature of photographic truth while using the iconography of middle class customs to comment on societal values and systems."



*From the series "Domestic Rituals" © Mary Frey*

+



*From the series "Domestic Rituals" © Mary Frey*

+



In an upcoming exhibition at **Copenhagen Photo Festival** (<https://copenhagenphotofestival.com/>), *Domestic Rituals* appears alongside Frey's later pseudo-reality exploration, titled *Real Life Dramas*. While these images seem documentary at first, they are completely staged, just like the earlier work. This time, Frey employs the use of a chromogenic color scheme, and captions each image with a brief, leading text. She explains, "The texts, which are photographically generated and printed in the white space of the images, appropriate the language of popular dime store fiction and are oftentimes overblown or irrelevant. Their function is never quite clear and is chiefly meant to be fulcrum around which to operate a series of ideas."



*"But how can we be certain?" she asked. "You never can," was her reply. From the series "Real Life Dramas" © Mary Frey* +

While both of these series were created in the 1980s, they eerily resonate today in today's age of social media, which drives us to share daily visual documentation of our own "reality"; getting that perfect shot of an outfit or meal, disclosing the location through geotagging and visual cues. All of these moments are meant to seem candid, but in order to make these images, we briefly push aside our presence in the moment, generating a series of outtakes until we get to our perfect, preferred representation. Everything around us becomes muted until we finally hit "post."

It's eerie looking through Frey's images of family dinners, quiet moments and banal memories, because they highlight how easy it is to harness, mould and shape meaning in even the most basic scenes—all for a preconceived narrative or pointed intent. And if

---

it's easy to glance past these small moments, it's easy to consume all photographs in this internalized, trusting way. If anything, we have become less aware of the deceptive qualities of photography over time, submitting to even accepting posed situations as real. Over two decades later, Frey demonstrates that her photographs are pertinent as ever.

---

*Editor's Note: If you want to check out **Mary Frey's exhibition** (<https://copenhagenphotofestival.com/begivenhed/exhibition-mary-frey/>) at **Copenhagen Photo Festival** (<https://copenhagenphotofestival.com/>), it runs until June 16, 2019. Be sure to sift through the festival's other programming [here](#) (<https://copenhagenphotofestival.com/festivalens-udstillinger/>).*



*From the series "Domestic Rituals" © Mary Frey*

+





From the series "Domestic Rituals" © Mary Frey

+





From the series "Real Life Dramas" © Mary Frey

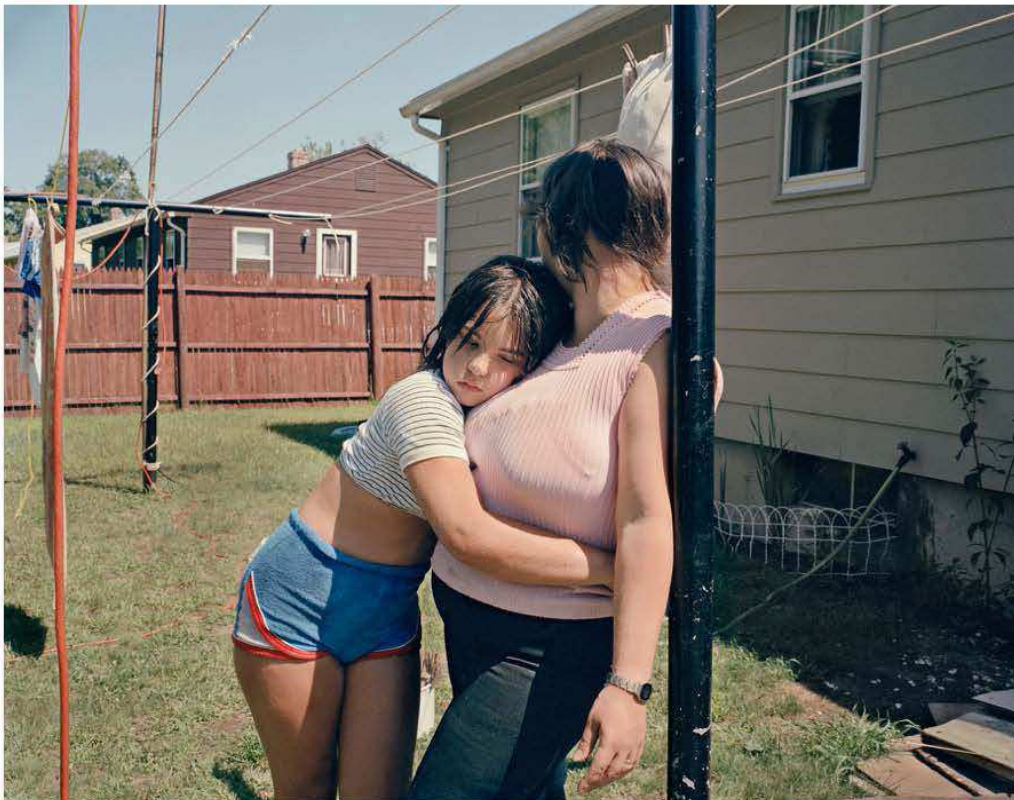


Her instincts had been right. From the series "Real Life Dramas" © Mary Frey





*"It's called a Double Treat," he said. "I don't think so," she replied. From the series +  
"Real Life Dramas" © Mary Frey*





From the series "Real Life Dramas" © Mary Frey



From the series "Real Life Dramas" © Mary Frey







*From the series "Real Life Dramas" © Mary Frey*



[\(/mary-frey\)](#)

**MARY FREY (/MARY-FREY)**

United States

[View Profile \(/mary-frey\)](#)

# MUSÉE

VANGUARD OF PHOTOGRAPHY CULTURE

JUN 17

## KOMA RETREAT: Interview with Sebastian Kloborg and Mathias Løvgreen

FEATURES (/FEATURES/CATEGORY/FEATURES), INTERVIEW (/FEATURES/CATEGORY/INTERVIEW), CULTURE (/FEATURES/CATEGORY/CULTURE), ART (/FEATURES/CATEGORY/ART)



Eukene Sagüés and Samuel Scott Fees, © Løvgreen & Kloborg

By Anita Sheih (<http://museemagazine.com/search?q=anita+sheih>)

### **Anita Sheih: What brought you to the arts?**

**Sebastian Kloborg:** Both of my parents are former ballet dancers, and I grew up in a theater environment. I didn't become interested in ballet until I was 13 years old, which is late in the ballet world, but I never regretted it.

I started choreographing in 2011 at a workshop at The Royal Danish Ballet. I don't know how it started exactly, but I went for it. From there, I choreographed smaller pieces in different settings until I was asked to make my first creation for the big stage of The Royal Danish Theatre in 2015.

I have always been curious to explore other art forms and mediums. Now I like to use all sorts of styles in my choreography and generally use a more contemporary approach to my works.

**Mathias Løvgreen:** I was also brought up with the arts as my daily entertainment. Both of my parents were very eager to bring me to museums, classical concerts, and the like. I actually wanted to be a pilot once.

But when I was a child, I spent a lot of time looking at news photography in Danish dailies. I was very drawn to the fact that you could tell both beautiful and horrible stories through a visual medium. My own photography has developed from photojournalism to abstract storytelling.



© Levgreen & Kloborg

**Anita:** How did you two meet and begin collaborating on your current exhibition at the Copenhagen Photo Festival, *KOMA RETREAT*?

**Sebastian:** We met four years ago when Mathias did a small film portrait of me for a Danish newspaper. That day was the start of a close friendship that has now developed into an artistic collaboration. We lived together in The Hague, Netherlands, where we both searched for a change in scenery away from Copenhagen.

*KOMA RETREAT* started when I was invited by the Beijing Dance Theater to create a dance piece for 20 dancers in the fall of 2017. I invited Mathias to come to Beijing to document the process, and that's how this project began.

**Anita:** What was your inspiration behind the project?

**Mathias:** When we were in Beijing, we noticed the way that many people there had sort of distanced themselves from the physical world. One evening, we were out for dinner, and a table of four Chinese men were eating with one hand and using their phones with the other. Not one word was shared amongst them throughout the dinner. Since the topic of digitalization has been depicted in many ways, we roamed through other artists' exhibitions and performances for inspiration for "our" way of telling the story. We were also very eager to see what would happen if we mixed our two art forms—videography and choreography—into an audience-focused installation.



© Levgreen & Kloborg



---

**Anita:** The exhibition seems to deconstruct photography and the world into individual pixels. What motivated you to choose this visual language for the project, and what do you imagine it communicates to the viewers?

**Mathias:** In China, where this project began, a lot of public thoughts are censored. One of the ways to censor visual things is to block it into squares, so you can't see the details. I found this to be a very interesting way to deal with contemporary videography, which often tries to be as high-definition as possible. In the exhibition, the fact that you have to get further away from the video to see its context is also quite an interesting dance for the audience to watch.

The theme for *KOMA RETREAT* is how we see ourselves in the shift from organic existence to digital identities. And since imagery these days often tries to be hyperrealistic, it is interesting to see how we perceive ourselves in a hyper-digitized arena. Because the brain can actually form figures out of just a few pixels, you don't need a lot of information to create an image and story in your head. We hope it raises some physical questions for the audience since there is actually not a lot to see.



© Løvgreen & Kløberg

**Anita:** Why did you want to incorporate the element of dance into the piece?

**Mathias:** Incorporating choreography is a way to make the installations change from a static to an organic form. When the dancers are not there, the audience members become the sole organic creatures in the installation, and at that moment, you could call them dancers. The audience moves around, exploring and searching within the installation and each other, just as the dancers do in their choreography.

Another important part of the physical installation is the butchers curtains, which the projections are on. With the element of the curtains, the audience must decide which side of the projections to stand on. It's interesting to see which people tend to stand on

---

the outside looking in and which put themselves in the box of projections. The experience of this installation facilitates and necessitates movement, allowing the brain to start seeing the room differently and the body to immerse itself in the experience.

**Anita: Where did you draw inspiration from for the choreography of this performance?**

**Sebastian:** It was important to us that the choreography would be as simple and discreet as possible. The dancers perform very simple tasks that are all based on human gestures like hugging and holding hands. The dancers maintain either physical contact or eye contact throughout the performance to emphasize the human connection in the highly pixelated environment.



© Løvgreen & Kloborg

**Anita: Dance is a temporal medium, and the live observation of performances is limited to the time and place in which they are performed. How do you think this informs your work or your sharing of your work?**

**Sebastian:** In today's society, people will soon want a retreat from the online accessibility of films, television, and music. I think interest in live performance, such as dance and motivated movement, will continue to grow in the future. I think Mathias and I will keep searching for the connection between the digital and the human. A video installation or live performance should always be experienced live. Of course, you can make a trailer (and we will), but it's all about sharing that moment that is gone seconds after.

**Anita: Copenhagen Photo Festival's vision is "to strengthen our ability to consider photography as a form of expression." How do you feel that your work does that?**

**Sebastian:** I feel photography today is an even stronger art form because everyone can take a decent photo with their phone. It's accessible and relatable to everyone.

**Mathias:** That accessibility forces photographers to be even more curious about the medium and to evolve the ways in which we use it in our work. We owe it to photography to develop it as a form.

**Sebastian:** I think our piece demonstrates that photography can be so many things. It can be more than a still photo. We have tried to create a small universe of pixels—the mother of all photographs.



© Løvgreen & Kloborg

**Anita: What do you feel you gained from this multimedia, collaborative experience?**

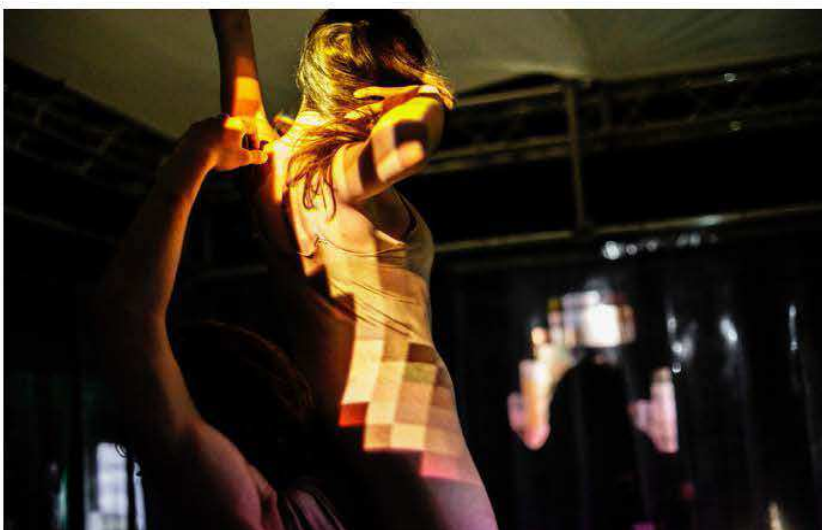
**Sebastian:** I think this experience has opened our eyes to how the audience reacts to and engages with our work. It's really exciting to see people staying in it for a long time.

**Mathias:** This has definitely shown us that we should stay curious in finding mediums that fit our stories and questions. *KOMA RETREAT* has developed a lot from the initial idea nearly two years ago to the final product today. Some of the physical elements were added or discarded just a couple of weeks before the opening, simply because it felt right. And the collaboration with Sebastian has been just pure joy, because I know he will always tell the truth.

**Anita: Where do you think you are going next with your artistic practice?**

**Mathias:** No idea, but we do have a couple of questions and thoughts concerning contemporary human interaction that we want to explore.

**Sebastian:** I think we will keep investigating the field of movement-motivated works because we've come to really value the audience experience and voluntary engagement.



© Løvgreen & Kloborg