

becomes a thing of cultural significance. Nature has become more than anything an idea and therefore culture.

This realization is deeply rooted, especially in the Anthropocene. Not only has nature itself become culture, natural nature, in the sense of nature unspoilt and untouched, no longer exists. Even those areas that seem the wildest, in the most remote places on earth, have been affected and even shaped by humankind. Everything has become landscape, little bits of tolerated, conserved and controlled naturalness. This completely determines the way we imagine the natural world, from the almost anachronistic-seeming natural beauty of the National Geographic to the image held out before us by activist organizations such as Greenpeace. Much more forceful, in the sense of more accurate and perhaps more relevant, is the way in which many artists treat images of our planet. Here a major role is played by the realization that in the Anthropocene (whether or not the artist is familiar with the term) the shaping hand of humankind is present in everything. So when Adam Jeppesen points his camera at the impressive natural beauty of Patagonia in the far south of Latin America, which is to many the ultimate example of wild nature, he places all the emphasis on the physical qualities of the photographic print, for instance by carefully folding and then refolding it, after which the marks of the folds remain a clear and intrinsic part of the work. Or by cutting a print into many pieces and then restoring the whole picture by pinning each piece to a surface with a small pin. The total image is a construct and therefore the work of human beings. Adam Jeppesen thereby plays a subtle game with our perception, since we are forced to move back and forth between the whole and the parts, between the impressive concept and the fragility of its physical execution. Between distant and close, there and here, him and us.

At the start of a new Millennium, more than two hundred years after the Anthropocene began, the need to enter into a new relationship with the planet, with natural resources and essentially with ourselves is more urgent than ever. There is a similarity here with our ambiguous attitude to nature of two centuries ago. The limits to large-scale exploitation of the earth have been reached and there is a rapidly growing realization that there will have to be

a fundamental change in the way in which the riches of the earth are drawn upon and deployed, in order to secure the future of human life on *The Blue Marble*. A reconciliation between rational Enlightenment thought and the perceived need of Romanticism for a new spirituality is more vital than ever. The recognition that Nature is not something that lies outside us but is inextricably bound up with us, the recognition that human beings are themselves part of nature, is essential if we are to achieve a new relationship with our environment. The deployment of the latest technology to make this existential relationship a sustainable one is precisely what can reconcile the natural with the artificial, the rational with the spiritual and distance with unity. Art has a part to play here because it is art that has the power to propagate these opposing values and reconcile them. Art evokes a simultaneous experience of distance and proximity, and stresses the ambiguous role of the human being as observing subject and participating object. If this ambiguity manifests itself as a sense of harmony rather than existential unease, the Anthropocene epoch can enter into a new and fruitful phase. A phase in which the earth can continue to exist as that magical, unfathomable and extremely fragile little globe that was seen through the window of Apollo 17. A phase in which the earth is assured of a future as The Living Planet.

SILENT MUTATION (POST-ANTHROPOCENE) Lionel Bayol-Thémines	
Combining photography and installation, Lionel Bayol-Thémines is exploring through the combination of photography, 3D creation and volumes a ‘post-photographic’ path ventered on the themes of landscape and construction, of connections between man and nature.	ing, the arising changes – though significantly rapid on the scale of the universe – take place slowly on the human time scale. Through the modifications of quite ordinary landscape photographs he intends to make visible what is not apparent yet, i.e. that this nature in which we live has no longer anything natural, it is contaminated by invisible pollutions that modify it without us knowing. These deviations, which are almost in the range of biological mutations, are highlighted by the manipulations of the image through 3D designing tools: hence, his interventions of the digital coding of the photographs echo the changes induced by the human activities that interfere with the natural evolution of ecosystems as if they were uncontrolled manipulations on the environment themselves. These manipulations characterize the anthropocene.

ADAM

FOLDED

JEPPESEN

TRACES OF A JOURNEY  
BY ANN-CHRISTIN BERTRAND

“*Nothing that exists is without flaw.*”

Encompassing multiple series, Adam Jeppesen’s project *Flatland Camps Project* evolved during a 487-day journey by the Danish artist from the Arctic to the Antarctic. The works he photographed along this route are witnesses to a quiet dialogue between the artist and the landscape surrounding him. At the same time, they also tell of the physical voyage of his photographs. When the films were changed, speckles of dust and rays of light settled on the negatives, leaving behind scratches, streaks and flecks of light – ‘mistakes’ that alter the surface of the negative but whose signs of wear also chronicle a completely different facet of the photographed landscape. Thus they become an indicator of the natural process and an important part of the recounted story. That is why Adam Jeppesen takes up precisely these ‘mistakes’ and elevates them as both a creative element and a physical testimony to his journey, and has since been consciously developing them further by constantly experimenting with his photographic material.

**MATERIALITY**  
In his series *Folded*, begun in 2014, thin wrinkles snake across the images of imposing mountaintops and snow-covered glaciers. Printed on rice paper, the landscapes are folded in regular intervals by the artist so that a fine network of A4-sized sequences covers the underlying landscapes. The rice paper is so delicate that the surface of the paper and the color pigments do not break when folded, but are preserved. Because of this, the print does not appear de-

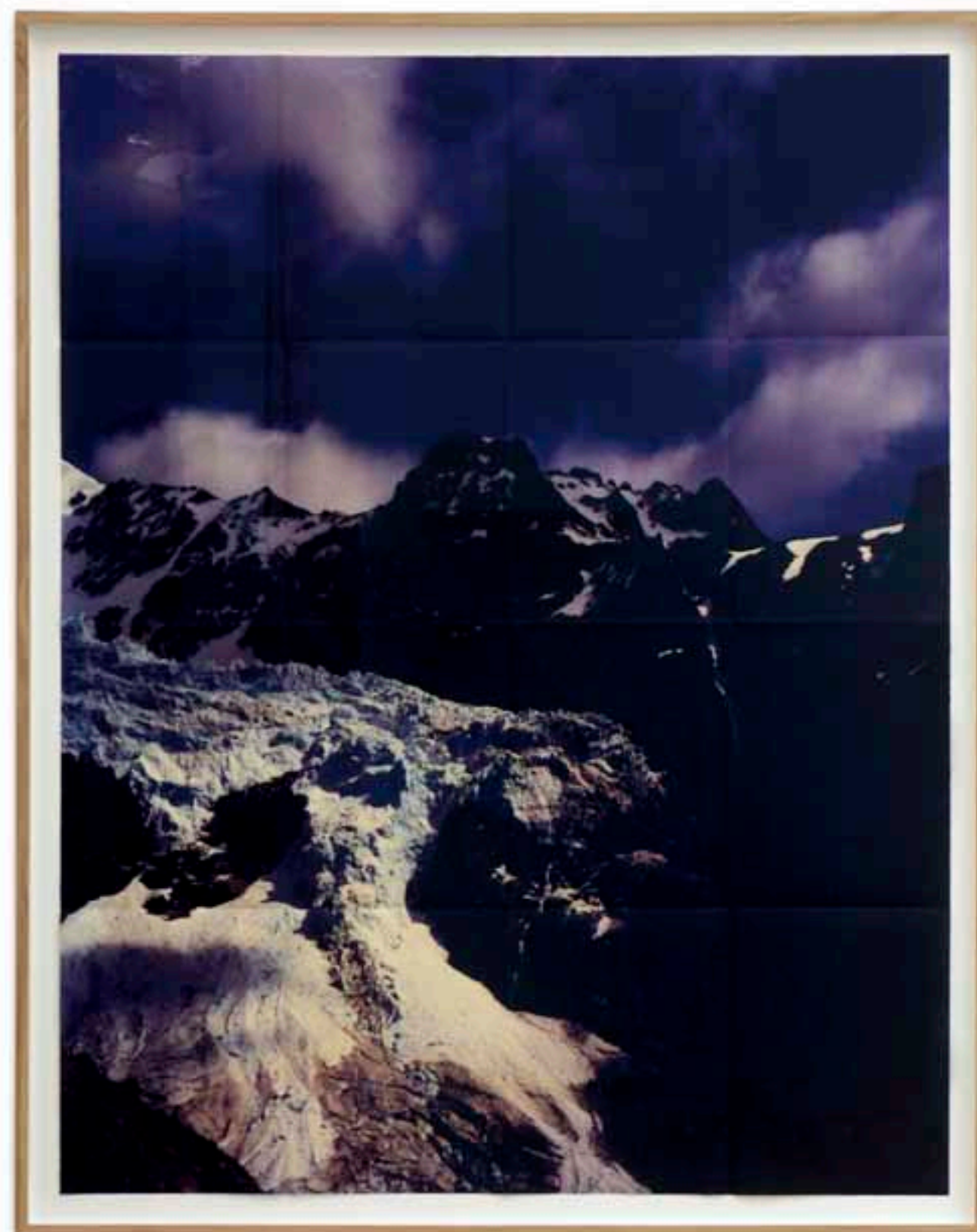
stroyed but instead is reminiscent of a folded poster or map. At the same time, the thin, fragile rice paper stands in intriguing contrast to the monumentality of the glaciers and mountain peaks. The mighty folds of our earth’s surface, shaped over millions of years, collide with a type of paper that is more generally associated with a breezy lightness, fragility and transience.

**SPATIALIZATION**  
Folds: they organize the surfaces in space and offer our eyes a delicate structure along whose barely visible lines we can direct our gaze. Instead of losing themselves in the expanse of photographic surface, the folds give us an anchor and enable a deeper perception of every little detail of what is depicted. They also illustrate the transition from two-dimensional surface to three-dimensional shape. Through this folding technique, Adam Jeppesen adds a performative and sculptural aspect to his prints – here, photography is understood much more as an object than as a flat print. The resulting relief-like elements act like a filter between us and the depicted images and thus allow for multiple levels of perception. Visual and spatial representation overlap and allow us to become aware not only of the content but also of the material and surface of the photographic print.

**THE PURE, THE PERFECT AND THE BROKEN PART OF IT**  
This is an approach that not only informs the *Folded* series, but also earlier works from the *Flatland Camps Project*. Throughout these works, the artist explores the aesthetic value

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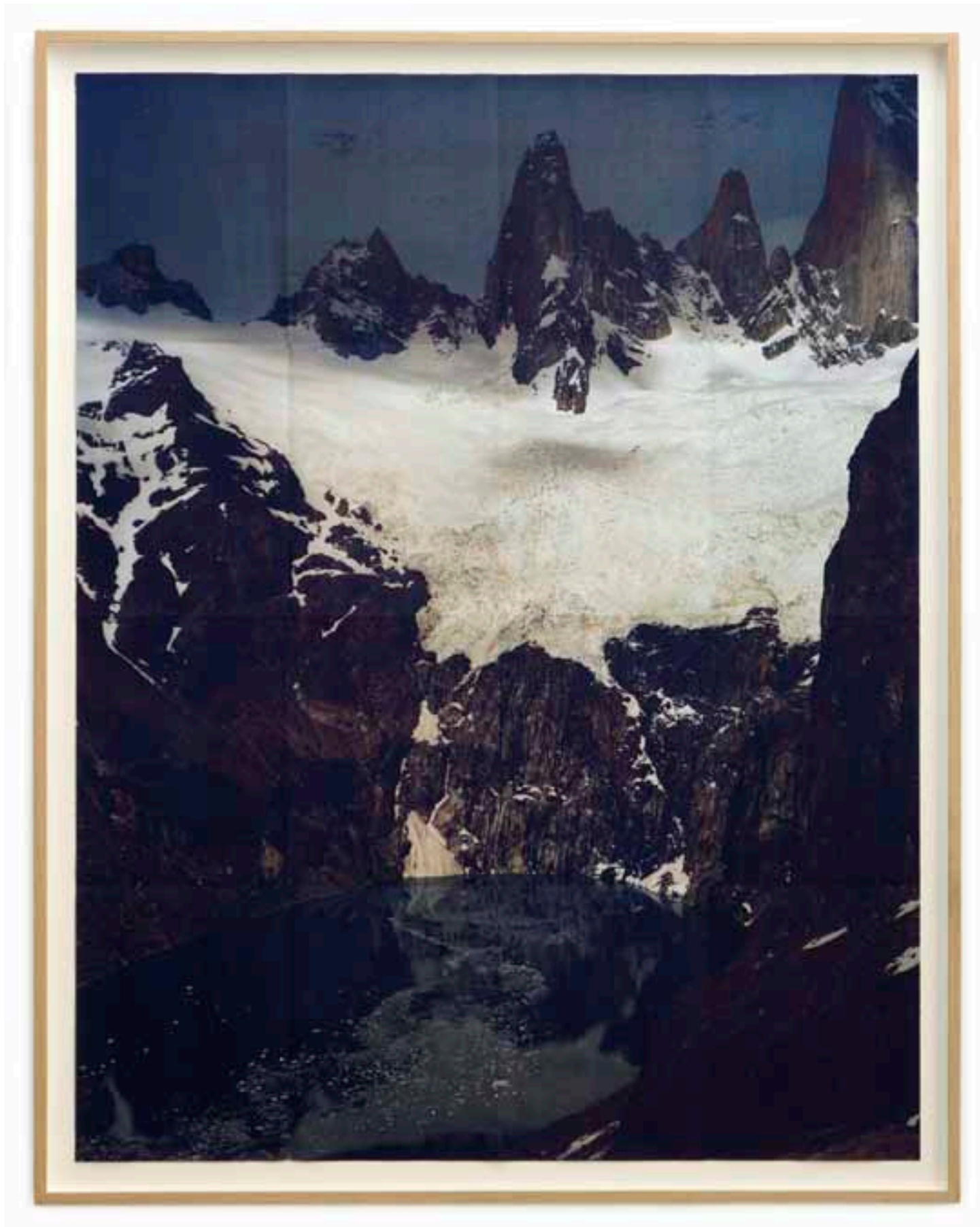












Page 48 ➤ of imperfection, the search for a balance between purity, perfection and the damage they contain – and hence the physical traces and imprints that we leave behind and can barely control. The studio is just as important to this process as the journey itself. This is where the subsequent artistic interventions into printing procedures, material and presentation style turn the photographs into artworks that cannot be seen in isolation from this unique production process. Photography as physical process – the reproducible medium becomes an artistic object and a unique piece.

In the series *XCOPY* (2011-2012), Adam Jeppesen dissects his images into manageable A4-size formats, then copies them and, using fine needles, finally reassembles them back into the original motif. In *Ghosts* (2013-2014), on the other hand, he modifies the traditional printing technique of photogravure so that the printing plate is not coated with ink before every printing, but only once to begin with. The resulting images fade ghostlike from sheet to sheet, until only a white surface remains in the end. The work deliberately questions the concept of a ‘perfect’ image, which is revealed to be a very subjective and individual choice depending on the observer. Adam Jeppesen’s objects are always framed, thus showing that the artistic experiment within the production process is to be understood as a substantial part of the final artwork. At the same time, the frame signals that the experiment has been concluded, that the artist has defined precisely this form of appearance and presentation as complete.

#### TEMPORALITY

Other than in conventional photography, the works in the *Flatland Camps Project* also illustrate different levels of temporality. In addition to the temporality of photography, which attempts to capture a specific moment in time, it is precisely the subsequent artistic process that in this case not only creates a sensitivity towards the photographic material, but also for the perception of time. After all, the artist’s subsequent interventions, his work on the material, visualizes not only the physical but also *temporal* traces – the passing of time is made physically palpable and manifest.

#### THINKING ABOUT PHOTOGRAPHY

In this sense, *Flatland Camps Project* is not only a journey that began in 2009 and has provided Adam Jeppesen with material for numerous artistic series until today, but above all it also represents a very deliberate reflection on the medium of photography. Whether it is the photographic surface, materiality, temporality, outward appearance or printing process – Jeppesen uses these aspects as a starting point for his artistic work, and analyzes their nature and questions their function and perception. With this approach, he typifies a tendency in contemporary art that has reacted deliberately to deeper changes within photography since the introduction of digitalization, a tendency that seeks – precisely through an exploration of the medium, its characteristics and materiality – to playfully analyze, expand and redefine its conception and boundaries.

# MARK

EMERGENCE

# DORF

ADAM JEPPESEN  
(B. 1978, DK)

He graduated in 2002 from Fatamorgana photography art school in Copenhagen. He has travelled extensively for documentary film work in regions such as Palestine, Liberia, and Sierra Leone, and continues to work on projects with a political and humanistic focus. He has previously exhibited in solo and group exhibitions worldwide. Jeppesen lives and works in Buenos Aires, Argentina.

ANN-CHRISTIN BERTRAND  
(XXXX)

Ann-Christin Bertrand (b.xxx) Is curator at C/O Berlin. She studied Art History at the University of Osnabrück and at the Sorbonne in Paris. Since 2010, after holding professional positions in Vienna and Paris, she has been in charge of the C/O Berlin Talents program. She created the C/O Berlin Book Days and the new exhibition format Thinking about Photography featuring new positions in photography in the digital age. She is also active in the international debate about the future of the medium.