ADAM JEPPESEN

X

May 10 – June 27, 2014

Galerie van der Mieden is pleased to announce the second solo exhibition of Adam Jeppesen (b. 1978), one of the greatest talents in contemporary Danish photography.

Jeppesen's works are based on his journeys around the world, taking the traditions of travel photography to new grounds. Because of the way the artist conceives his work, the way he produces it and the way he chooses to show it and install it, his art reaches out from the boundaries of photography.

His long journey through the Americas in 2009 has resulted in a large series of works entitled The Flatlands Camp Project. In this first solo at the gallery, Jeppesen wanted to integrate "imperfect" qualities in the works, such as the wear and tear of the photographs as a testimony of the journey. The artist deconstructed the image into different photocopies, then assembled them back together with pins which added another layer to the works and created an entirely new graphic aesthetic, while commenting on photography as a medium.

But in his new series Jeppesen has worked with photogravure, wanting to explore the possibilities of further evolving this graphic side of his work. The motives in this series of photogravures also stem from Jeppesen's journeys, but they stay completely anonymous. Deserted landscapes that are neutral and empty, cold mountains and desserts, seem almost out of time and space – located somewhere between documentary and dream – which makes it possible for the viewer to create a personal imagination about the place. Jeppesen's very private journeys become potentially universal. Jeppesen quickly realized that this technique resulted in images that were almost too perfect, and he wanted to let go of the precision and control, which is normally needed in photogravure to replicate images. This led him to experiment with the technique: instead of replicating the same image several times, he only applies ink to the printing plate once, and then prints as many works as possible, until the ink is all gone, and the image has faded away. He emphasizes the technical aspect of the process behind the image, integrating the process as a part of the work, while leaving it up to the viewer to decide, when the image is at its most interesting – or perfect? – stage.

The title 'X' refers to an ancient symbol for change or transformation, to the marking of the final image and the symbol of the unknown- the disappearing.