

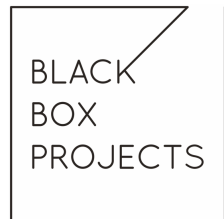


BLACK BOX PROJECTS PRESENTS
ADAM JEPPESEN
ERROR, OBJECT, STRUCTURE
A VIRTUAL EXHIBITION
5 - 25 May 2020

Black Box Projects is delighted to present a survey show by Adam Jeppesen (b. 1978, Denmark) for our inaugural virtual exhibition, *Error, Object, Structure*. The exhibition will comprise of works created over the last decade, mostly inspired by a staggering 487-day uninterrupted and unaccompanied journey Jeppesen took in 2009 from the North Pole to Antarctica. This journey, entitled *The Flatland Camp Project*, was to become the inspiration for multiple series of works going forward. *Error, Object, Structure* is accompanied by a recently released book of the same title, published by Plethora in 2019.

The resulting images from this journey that comprise *The Flatlands Camp Project* are of remote, rugged landscapes which are suffused with a sense of tranquillity, reflection and contemplation. Jeppesen's work is a search for spirituality, which is found in seclusion, but it also addresses the materiality and transience of the photograph as an object. The journey has left visible traces and blemishes on the photographs.

An important aspect of Jeppesen's work is his analogue and labour-intensive approach. His photographs are the product of physical challenge and experimental printing techniques. He abandoned his search for the perfect print in favour of accessible reproductive techniques and focusing on the technology of mass production. Coincidence, damage and imperfection are essential elements in his work. At a time when the image has become infinitely perfectible and reproducible, Jeppesen experiments with the photograph as a unique object that is subject to the forces of change, time and decay.



At first glance Jeppesen's practice appears to be that of travel documentary, yet it challenges the boundaries between documentary and fiction, as well as redefining the traditional applications of analogue photography where he experiments with unconventional techniques in the printing process. Black Box Projects will show a selection of work from the series *XCopy* (2011-2012), *Parts* (2011-2014), *Folded* (2014-present), *Scatter* (2014-2016), *The Pond* (2017-present) and *Tanks* (2017-present).

Jeppesen uses several techniques to create photographic pieces that are both sculptural and performative - edited and unique. In *XCopy* and *Parts* the final compositions are created from an assembly of photocopies pinned together. This use of an alternative printing technique challenges photography and the idea of the multiple. Each work is assembled by hand, creating results that are similar but not necessarily the same, playing with the idea of photography-based works being truly unique.

In the *Folded* series, images are printed on rice paper before being folded, like a map. They are then flattened out, leaving behind the history and memory of the folds in the printed paper. This mathematical grid now covers the image - transforming it from two dimensions to three - in stark contrast to the rich organic mountain scenes and landscapes giving the feeling of a thought or a reminiscence, rather than an accurate description of place.

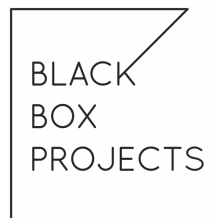
With the *Scatter* series of works, Jeppesen looks back over archival images from his journey, searching for imperfections that the negatives acquired during the expedition and celebrates these defects rather than disguising them. These images appear incompatible with the idea of documentary and travel photography or the factual recording of a place. The compositions are not of the topography, but rather the dust, scratches and flaws that the environment and journey physically took on the negatives and equipment. The images themselves no longer bear resemblance to the location, but become abstract, as if from another world.

Black Box Projects will also show work from Jeppesen's most recent photographic series *The Pond* (2017-present) and *Tanks* (2017-present). This is the first time Jeppesen has worked with a subject matter beyond landscape, now turning his gaze onto his own tool of creation - the artist's own hand - as well as being the first time he has worked with materials other than paper.

The Pond is a body of work depicting the artist's own hand, printed in cyanotype on linen. Ethereal in quality, the series is inspired by the decomposition process of the marshy ponds found in Denmark as well as being a comment on identity: self-identity as well as the collective identity of humankind. While Jeppesen worked more with his own personal experiences in *The Flatland Camp Project*, in *The Pond* he launches a new approach where a more universal concept of the beautiful and the imperfect in human existence takes centre stage. A floating hand, unattached to a body could be anyone's hand, anyone's identity and life, subject to a fate outside our control.

For the artist, the pond represents a process in nature that is completely unaffected by human beings: an unruly, wild environment that takes care of itself and will not be controlled.

In *Tanks* (2017 - present), Jeppesen transfers the idea of the pond and what lies beneath into the three-dimensional. Cyanotype-printed fabric is suspended in clear oil inside a glass tank. This delicate material is stretched and anchored by strings to create an abstracted form, a floating three-dimensional object. These works are alluring and melancholy in their solitude, harkening back to Jeppesen's earlier work with landscape photography. This series shows the beginning of Jeppesen's departure from photography, and his move into sculptural works.



Jeppesen was nominated for the prestigious Deutsche Börse Prize and the KLM Paul Huf Award in 2009, the Prix Pictet in 2016 and is considered one of the greatest talents in contemporary Danish photography. He has exhibited at several international institutions including Foam (Amsterdam), C/O Berlin (Germany), Denver Art Museum (USA) Brandts (Denmark) and The National Museum of Photography (Denmark) as well as having work in their permanent collections. Black Box Projects is the exclusive representative of Adam Jeppesen in the United Kingdom.

Error, Object, Structure – The publication exclusively available through Black Box Projects in the United Kingdom.

ERROR, OBJECT, STRUCTURE comprises more than a decade of Adam Jeppesen's work – from the epic photographic journey of the Flatlands Camp Project, 2009 to the new, monumental installation The Great Filter at BRANDTS - Museum of Art and Visual Culture, 2019.

The book contains 63 colour plates from various projects, along with text contributions from Catherine Troiano, (V&A), Sarah Allen (Tate Modern), Hinde Haest (Foam), Søren Gosvig Olesen (Univ. of Copenhagen), Mads Damsbo (Brandts), Leonard Koren (author of *Wabi-Sabi: for Artists, Designers, Poets and Philosophers*, 1994 and *Wabi-Sabi: Further Thoughts*, 2015)

Adam Jeppesen and I are kindred spirits. We are connected through words—words that I set down in my two slender volumes on the subtle concept of wabi-sabi. As I most succinctly defined it, “Wabi-sabi is a beauty of things imperfect, impermanent, and incomplete. It is a beauty of things modest and humble. It is a beauty of things unconventional [...] With a bit of imagination you can probably conjecture how Adam may have set about transforming these notions into the mysterious and elusive images and objects that appear in his art.

- Leonard Koren, 2019

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About Black Box Projects

Black Box Projects is a contemporary photography gallery that is committed to working with artists who push the limits of traditional photographic practice. The gallery does not keep a permanent space, instead it arranges project-based exhibitions in order to tailor the experience to the individual needs of the artist and the work to be shown. It aims to be a pioneer of the changing gallery model, as well as presenting a transparent working model with artists, clients and other gallerists that fosters community, creativity and collaboration. Kathlene Fox-Davies, Anna Kirrage and Jim Edwards are the Directors of Black Box Projects. Collectively, they have nearly 50 years of experience in the art world.

www.blackboxprojects.art