



UDSTIL LINGER I ØKSNE HALLEN

EXHIBITIONS IN ØKSNEHALLEN

2009-2018

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Øksnehallen er en elegant, historisk bygning placeret lige i hjertet af det livlige, gamle Kødbykvarter i København. Stadsarkitekt Ludvig Fenger stod for bygningen af Den Brune Kødby, hvor Øksnehallen som centralt midtpunkt åbnede i 1901 som kommunal kvaæghal med plads til 1600 dyr. Allerede 20 år senere var halen og det tilhørende Kvægtorv forældet og i 1934 flyttede aktiviteterne til den nybyggede Hvide Kødby. Hallen blev dog brugt til opstaldning af dyr frem til 60'erne. I 1984 blev Den Brune Kødby fredet og i 1993 startede en gennemgribende renovering af Øksnehallen, der blev taget i brug til kulturelle arrangementer og udstillinger under Kulturby '96.

Siden 2005 har Øksnehallen været en del af DGI-byen. Den lægger i dag hus til mange forskellige typer events som kongresser, middage og messer, ligesom den også er kendt som kunsthal for fotoudstillinger. Øksnehallens 5000 m² store, åbne arkitektur kan rumme meget store udstillinger i meget forskellige designs. Det spektakulære, fleksible lokale tiltrækker nogle af verdens mest betydningsfulde fotografer, og populariteten skyldes ikke kun rummet, men også personalets

kompetencer og mangeårige erfaring med at udvikle, designe, bygge, markedsføre og afvikle hver udstilling på netop dens præmisser.

DGI-byen præsenterer kunst og kultur med kant, kvalitet og internationalt udsyn. I samarbejde med vores partner Fotografisk Center skaber vi udstillinger med fotografisk og anden teknologiinspireret kunst. Udstillinger, hvor vi udfordrer beskueren til ny stillingtagen og indsigt gennem unikt indhold og design, der inviterer beskueren til at være aktiv og medproducerende. Udstillinger, der balancerer mellem det klassiske og det ukendte, det sikre og det vedvede.

Fotografisk Center præsenterer det nye og smalle kunstfoto i Bygning 55, DGI-byens foyer huser almenmenneskelige fotofortællinger, og hver sommer slår Øksnehallen dørerne op for årets store udstilling, der gennem teknologiske kunstarter præsenterer og diskuterer populærkulturelle fænomener.

Denne bog præsenterer de store udstillinger i Øksnehallen 2009-2018.

"Øksnehallen is a stunningly beautiful place to have exhibited my works. The lightings featured the photographs in an elegant way and gave the audience optimal opportunities to enjoy and immerse themselves. The simple and minimalist design with the sober decor featured my works with great respect. All in all the exhibition in Øksnehallen was one of my most successful exhibitions, among other things due to a sublime collaboration across the Atlantic with the competent team of Øksnehallen."

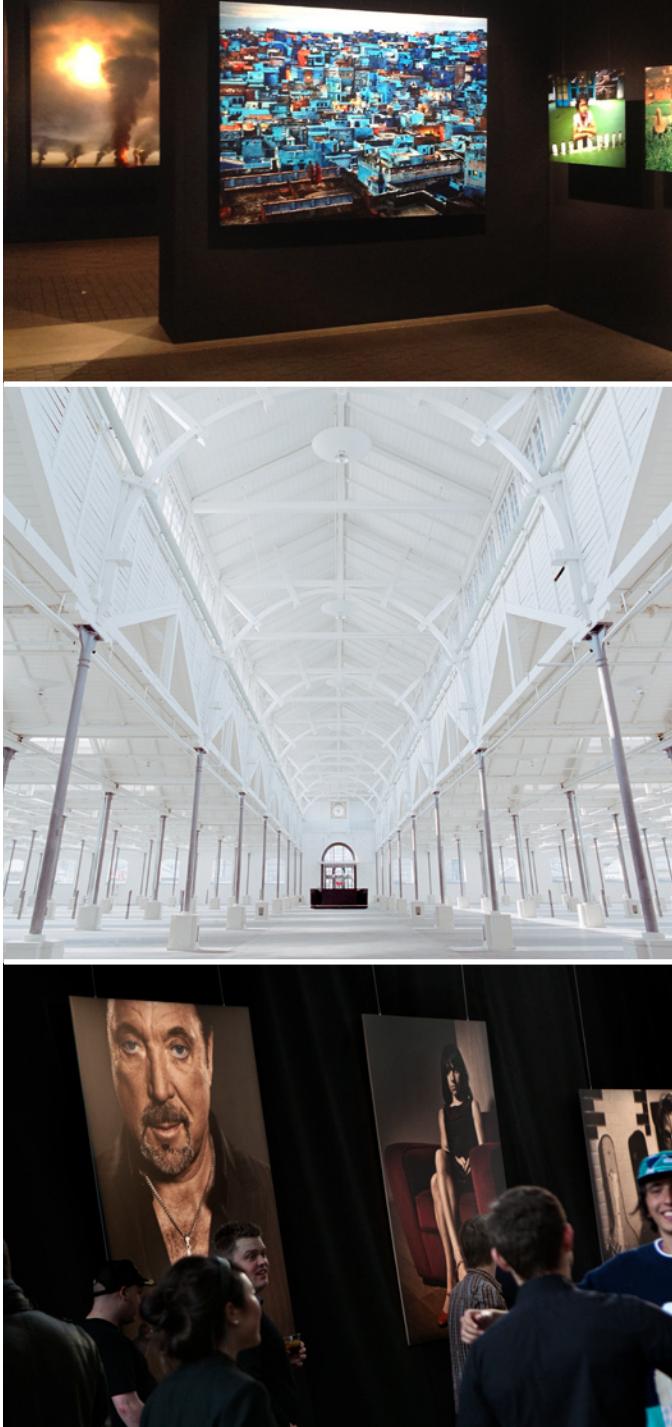
Steve McCurry, 2012

"Der findes udstillingssteder, som er så pompøse og dominerende, at de ødelægger de billeder, der udstilles. Og der findes steder, der er så undseelige og anonyme, at de udstillede værker glider i et med omgivelserne og bliver usynlige. Og så findes der Øksnehallen, hvor stedets enkle og harmoniske skønhed omslutter fotografierne med en opmærksom varme og bydende intensitet. Billederne elsker at være i Øksnehallen, fordi de ved, at os, der ser på dem, yder dem fuld opmærksomhed og koncentration. Vi elsker nemlig også at være i det store lette rum."

Per Folkver, Tidligere billedchef, Politiken

"Øksnehallens unikke rammer og tekniske muligheder muliggjorde et udstillingsdesign, man kun ville have mulighed for at lave få steder i verden. DGI-byens teknikere lyslagde udstillingen, så den fremstod i verdensklasse. Hertil kom Øksnehallens centrale placering, som gjorde udstillingen til en stor succes med mere end 10.000 besøgende på tre uger. Ydermere var der kapacitet til at bygge en live musikscene og en biograf, der spillede sammen med udstillingen. Jeg har udstillet på gallerier og museer i hele verden og min udstilling i Øksnehallen er ubetinget karrierehøjdepunktet."

Søren Søkær, 2009 + 2015



Øksnehallen (the Oxen Hall) is an elegant historic building located right in the heart of the lively old meat packing district in Copenhagen. The city architect Ludvig Fenger was responsible for the construction of the 'Brown area' of the Meat packing district, in which Øksnehallen opened as the centre of attention in 1901 as a municipal cattle hall with room for 1600 animals. Just 20 years later the hall and the adjoining Cattle Market had become outdated and in 1934 the activities were moved to the newly-built 'White area' of the meat packing district. However the hall was used for stalling animals up until the 1960s. In 1984 the 'Brown Area' was listed as protected and in 1993 a radical renovation of Øksnehallen began, and it was recommissioned for cultural events and exhibitions during Copenhagen Cultural Capital 1996.

Since 2005 Øksnehallen has been part of DGI-byen ('DGI-city'). Today it houses many different types of event such as congresses, banquets and trade fairs, and is also known as an art hall for photo exhibitions. Øksnehallen's 5000 m² of open architecture can house very large exhibitions in a great variety of designs. The spectacular, flexible locality attracts some of the world's most significant photographers,

and its popularity is due not only to the spaces but also to the skills and long experience of the staff in designing, building, marketing and implementing each exhibition on its own premises.

DGI-byen presents art and culture with an edge, quality and an international outlook. In collaboration with our partner Fotografisk Center we create exhibitions of photographic and other technology-inspired art. Exhibitions in which we challenge the viewer to develop new attitudes and insights through unique content and design that invite the public to play an active and co-creative role. Exhibitions that balance between the classic and the unfamiliar, the safe and the adventurous.

Fotografisk Center presents new, niche-oriented art photography in Building 55, DGI-byen's foyer is the arena for universally human photographic narratives, and every summer Øksnehallen opens its doors for the major exhibition of the year, which lets the technology-based arts present and discuss popular-culture phenomena.

This book presents the major exhibitions at Øksnehallen from 2009 to 2018.



"There are exhibition venues which are so formal and domineering that they spoil the pictures they exhibit. And there are places that are so unassuming and anonymous that the exhibited works merge with the surroundings and become invisible. And then there is Øksnehallen, where a simple, harmonious beauty envelops the photographs in an attentive warmth and compelling intensity. The pictures love being in Øksnehallen, because they know that we who look at them give them our full attention and concentration. For we too love being in this large, light space."

Per Folkver, Former photo editor, Politiken

"Øksnehallen is a stunningly beautiful place to have exhibited my works. The lightings featured the photographs in an elegant way and gave the audience optimal opportunities to enjoy and immerse themselves. The simple and minimalistic design with the sober decor featured my works with great respect. All in all the exhibition in Øksnehallen was one of my most successful exhibitions, among other things due to a sublime collaboration across the Atlantic with the competent team of Øksnehallen."

Steve McCurry, 2012

"Øksnehallen's unique setting and technical capacity made possible an exhibition design that would only have been possible in a few places in the world. DGI-byen's technicians lit the exhibition so it came out as world-class. Add to this Øksnehallen's central location, which made the exhibition a great success with more than 10,000 visitors in three weeks, plus the capacity to build a live music scene and a cinema that interacted with the exhibition. I have exhibited at galleries and museums all over the world and my exhibition at Øksnehallen has been the unconditional high point of my career."

Søren Solkær, 2009 + 2015

09

3/4-26/4

CLO SER

I 2009 præsenterede Øksnehallen fotograf Søren Solkærers retrospektive soloudstilling *CLOSER*, der i et heterogent udstillingsdesign dokumenterede Solkærers mangeårige virke som portrætfotograf af rockmusikere. Solkær (f. 1969) er uddannet fotograf fra det estimerede, tjekkiske Photo & Film Academy FAMU. Han har arbejdet med såvel reklame- som kunstfotografi. Værkerne på *CLOSER* befinner sig i et grænsefelt, da mange af dem har været brugt som PR-billeder og pladecovers. Samtidig er de alle et værk i sig selv, idet Solkær afsætter et stærkt personligt fingeraftryk med udgangspunkt i traditionen fra det iscenesatte foto. Titlen *CLOSER* reflekterer således både Solkærers drivkraft – at skabe portrætter, der er et intimt møde med mennesket bag stjernen – og refererer samtidig til postpunkbandet *Joy Division*, hvis mørke univers også er at finde i Solkærers uendelige variationer over stemningsskabende lyssætning.

I forbindelse med udstillingen *CLOSER* afholdt Øksnehallen 4 rockkoncerter med hhv. *Psyched Up Janis*, *The Raveonettes* med opvarmning af *The Figurines*, *Pete Doherty* med opvarmning af *Marie Fisker* og endelig en lille endagsfestival med *Giana Factory*, *Viva Vertigo*, *Diefenbach* og *I Got You On Tape*. I hele udstillingsperioden var det desuden muligt at se rock-film og dokumentarer i den integrerede biograf, hvor der en aften om ugen også blev holdt intimkoncerter med skiftende musikere der spillede til visningen af en række stumfilm.

CLOSER blev støttet af Epson, Politiken, Canon, Manden med kameraet og CPH PIX.





In 2009 Øksnehallen presented the photographer Søren Solkær's retrospective solo exhibition CLOSER, whose heterogeneous exhibition design documented Solkær's many years of work as a photographer portraying rock musicians. Solkær (b. 1969) trained as a photographer at the highly esteemed Czech Photo & Film Academy FAMU. He has worked with both commercial and art photography. The works in CLOSER were in a borderline area, as many of them have been used as PR photos and on album covers, but at the same time they are all works in their own right, inasmuch as Solkær leaves his own highly personal fingerprint on them with a starting point in the tradition of the staged photo. The title CLOSER, for example, both reflects Solkær's motivation – the urge to create portraits that are an intimate encounter with the human being behind the star – and refers at the same time to the album by the post-punk band Joy Division, whose dark universe can also be found among Solkær's endless variations on atmospheric lighting.

In connection with the exhibition CLOSER Øksnehallen held four rock concerts, respectively with Psyched Up Janis, The Raveonettes with warm-up by The Figurines, Pete Doherty with warm-up from Marie Fisker, and finally a small one-day festival with Giana Factory, Viva Vertigo, Diefenbach and I Got You on Tape. Throughout the exhibition period it was also possible to watch rock films and documentaries in the integrated cinema in which, one evening a week, intimate concerts were held where a succession of different musicians played during the showing of a number of silent movies.

CLOSER was supported by Epson, Politiken, Canon, Manden med kameraet and CPH PIX.





2/1-2/2

10

LOVE ME

I 2010 præsenterede Øksnehallen den prisvindende, engelske Zed Nelsons fotografiske refleksion af samtidens skønhedsideal i udstillingen *LOVE ME*. I udstillingen mødte vi de kulturelle og kommercielle kræfter, der driver den globale besættelse af ungdom og skønhed. I et visuelt provokerende mix af skønhedsdronninger, fedtsugninger, strandløver og poserende idrætsstjerner satte *LOVE ME* tankerne i gang i forhold til skønheds- og reklameindustrien. Udstillingen konfronterede os med vores egne forestillinger og handlinger, når vi forsøger at leve op til det ungdommelige skønhedsideal og vurderer os selv og andre ud fra denne målestok. Er kroppen blevet endnu en forbrugsvare? Gør større bryster os mere attraktive? Og forveksler vi selvværd med udseende? *LOVE ME* satte spørgsmålene på spidsen med sine hyper-æstetiserede, men samtidig konkret dokumentariske fotografier. Øksnehallen skabte et klinisk rent design til udstillingen, der fremhævede de enkelte billeder og samlede udstillingen i et transparent rum med mulighed for refleksion.



LOVE ME

EN NY RELIGION.
DEN GLOBALE BESÆTTELSE AF UNGDOM OG SKØNHED.

FOTOGRAFIER AF ZED NELSON

2.1 - 2.2 2010
ØKSNEHALLEN, HALMTORVET 11,
1700 KBH. V
VOKSNE: 30 KR. / BØRN 10 KR.
DAGLIGT KL. 11-18
DGI-BYEN.DK/LOVEME

ØKSNEHALLEN
DGI BYEN



In 2010 Øksnehallen presented award-winning English Zed Nelson's photographic reflections on the beauty ideals of the period in the exhibition LOVE ME. In the exhibition we encountered a number of the cultural and commercial forces behind the global obsession with youth and beauty. In a visually provocative mix of beauty queens, liposuction, beach boys and posing sports stars, LOVE ME set off thoughts about the beauty and advertising industries. The exhibition confronted us with our own notions and actions when we try to live up to youthful beauty ideals and judge ourselves and others by these criteria. Has the body become yet another consumer item? Do bigger breasts make us more attractive? And do we confuse self-esteem with appearance? LOVE ME turned the questions on their heads with its hyper-aestheticized but at the same time concrete documentary photographs. Øksnehallen created a clinically pristine design for the exhibition, which brought out the distinctiveness of the individual pictures and gathered the exhibition together in a transparent space with the possibility of reflection.



2010-2014

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PERSONAL PROJECTS

Fra 2010 præsenterede Øksnehallen gennem 5 år kollektivudstillingen *PERSONAL PROJECTS* som en del af Copenhagen Photo Festival. Udstillingen blev skabt af en kerne af yngre, danske fotojournalister, der her fik mulighed for at vise deres personlige projekter, der tematisk og formmæssigt spændte vidt. I 2011 viste Maria Fonfara projektet 'Krop, kærlighed og seksualitet i den tredje alder' om kærlighed mellem mennesker på trods af fysisk forfald og forandring. Christian Holst udstillede 'Burma - et halvt århundrede uden frihed', som skildrede livet under det brutale og undertrykkende burmesiske militærstyre. Jonathan Bjerg Møller viste 'Niger – den glemte katastrofe', historien om en næsten usynlig fødevarekrise i Vestafrika. Mads Nissen deltog med 'De Faldne' – montager med privatbilleder, der viser personerne bag de unge danske soldater, som er dræbt i Afghanistan-krigen. Thomas Lekfeldt viste 'Overset', der handlede om tre familier, som lever under fattigdomsgrænsen i Danmark.

I *PERSONAL PROJECTS* kom tidens dokumentarfotografiske stemmer til orde med en række personlige projekter, der samtidig udgjorde en udstillingsmæssig enhed som et bud på tidens væsentlige temaer og fotografiske fortællemåder. Ud over de nævnte deltog gennem årene bl.a. også Miriam Dalsgaard, David Høgholt, Sofie Amalie Klougart og Christian Als. De viste fotografier stammer fra flere af projektets udstillinger.



8 X
**PERSONAL
PROJECTS**

christian als
christian vium
david høgholt
jeppe boje nielsen
mads nissen
miriam dalsgaard
peter helles eriksen
sofie amalie klougart

JUNE 14TH - JULY 30TH



From 2010, over five years, Øksnehallen presented the group exhibition PERSONAL PROJECTS as part of the Copenhagen Photo Festival. The exhibition was created by a core of young Danish photojournalists who were given the possibility of showing their personal projects, which ranged wide thematically and formally. In 2011 Maria Fonfara showed the project 'Body, love and sexuality in the third age', about love between people despite physical decline and change. Christian Holst exhibited 'Burma – a half century without freedom', which depicted life under the brutal, oppressive Burmese military regime. Jonathan Bjerg Møller showed 'Niger – the forgotten catastrophe', the story of an almost invisible food crisis in West Africa. Mads Nissen participated with 'The Fallen' – montages of private pictures that show the human aspect of the Danish soldiers killed in the Afghanistan war. Thomas Lekfeldt showed 'Overlooked', which is about three families who live below the poverty level in Denmark.

In PERSONAL PROJECTS the documentary photography of the time found a voice with a number of personal projects which at the same time formed a unity as an exhibition, a proposal about the important themes and photographic narrative modes of the time. Besides those mentioned, Miriam Dalsgaard, David Høgsholt, Sofie Amalie Klougart, Christian Als and others also participated over the years. The photographs shown in this book, are from different years of the project.



22/6-29/7

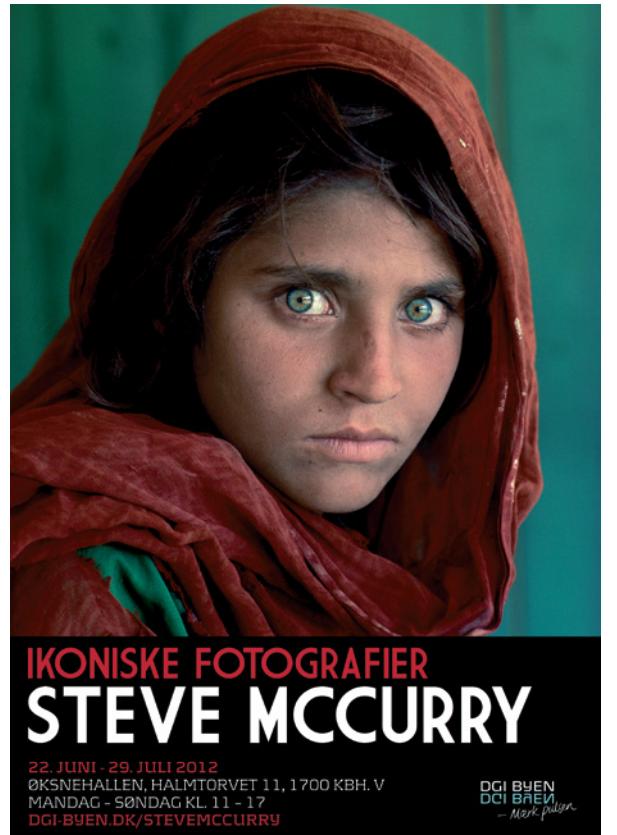
IKON ISKE FOTO GRAFIER

STEVE
MCCURRY

12

I 2012 præsenterede Øksnehallen en retrospektiv udstilling af den prisbelønnede MAGNUM-fotograf Steve McCurry, hvis foto *Afghan Girl* inspirerede udstillingens titel *IKONISKE FOTOGRAFIER*. McCurry er en af vor tids største billedskabere. Han har gennem et langt liv rejst verden og dens brændpunkter rundt med sit kamera og fotograferet brændende slagmarker, lokkende landskaber og især menneskeliv af alle slags. McCurry fortæller historier med sine billeder og formår på en inspirerende og unik måde at lave billeder med både kunstens æstetiske udtryk og journalistikkens dokumentariske kvaliteter. Han udtrykker det selv således: "Most of my photos are grounded in people. I look for the unguarded moment, the essential soul peeking out, experience etched on a person's face. I try to convey what it is like to be that person." Øksnehallen producerede selv udstillingen og skabte et magisk, mørkt udstillingsdesign, hvor McCurrys farverige billeder strålede ud fra de sorte vægge, der samtidig dannede en labyrinth af gemte huler, hvor de besøgende kunne gå på opdagelse. Udstillingen havde også et biografrepertoire med dokumentarfilm, der gik bag om McCurrys arbejde, bl.a. hans rejse for at genfinde *Afghan Girl* mange år efter han først tog hendes billede. Nogle år efter udstillingen blev McCurry kritiseret for ikke at have været åben om sin brug af billedmanipulatoriske greb.

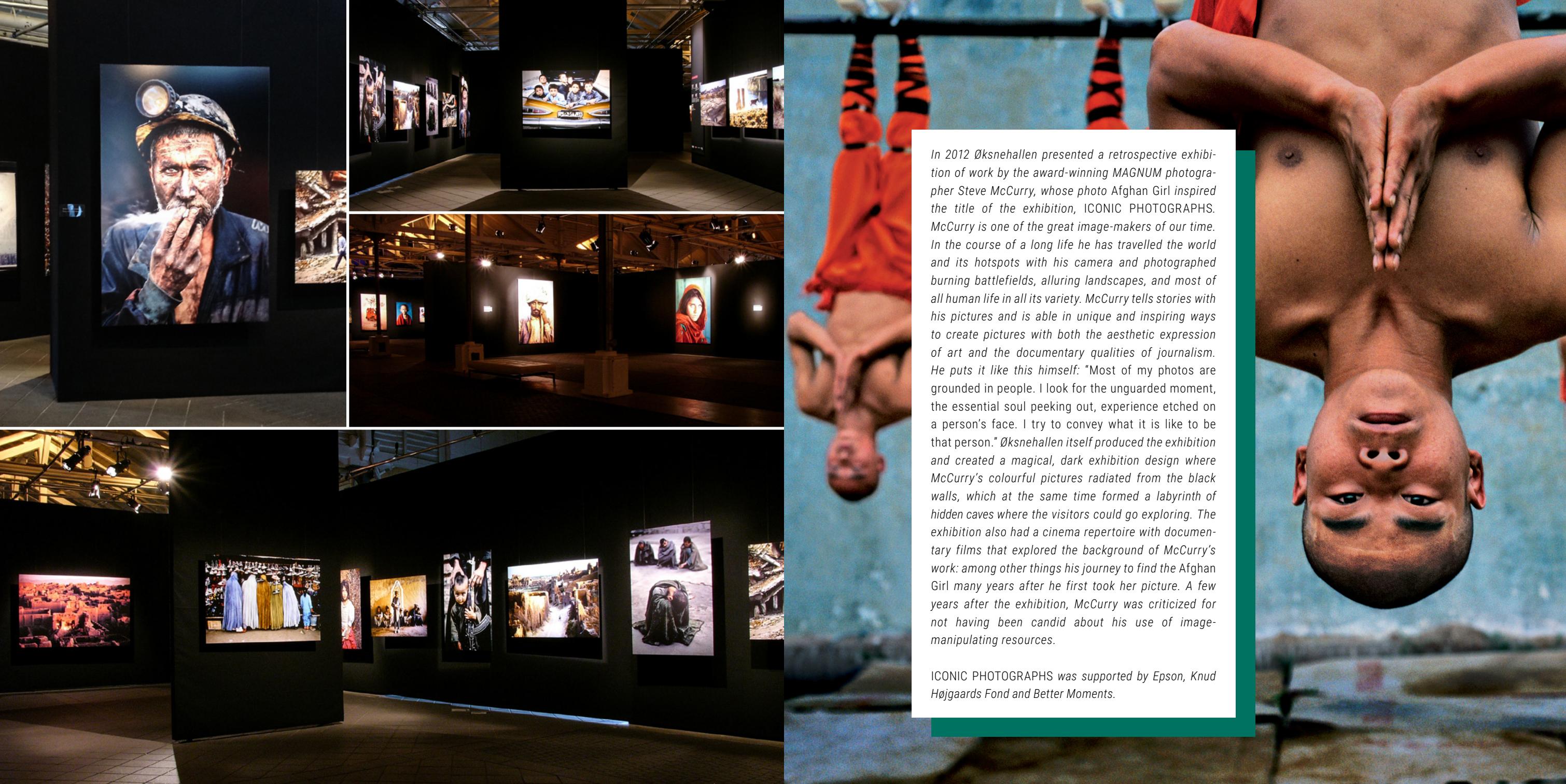
IKONISKE FOTOGRAFIER var støttet af Epson, Knud Højgaards Fond og Better Moments.



IKONISKE FOTOGRAFIER
STEVE MCCURRY

22. JUNI - 29. JULI 2012
ØKSNEHALLEN, HALMTORVET 11, 1700 KBH. V
MANDAG - SØNDAG KL. 11 - 17
DGI-BYEN.DK/STEVE-MCCURRY

DGI BYEN
DCI BYEN
— MARK pulsen



In 2012 Øksnehallen presented a retrospective exhibition of work by the award-winning MAGNUM photographer Steve McCurry, whose photo Afghan Girl inspired the title of the exhibition, **ICONIC PHOTOGRAPHS**. McCurry is one of the great image-makers of our time. In the course of a long life he has travelled the world and its hotspots with his camera and photographed burning battlefields, alluring landscapes, and most of all human life in all its variety. McCurry tells stories with his pictures and is able in unique and inspiring ways to create pictures with both the aesthetic expression of art and the documentary qualities of journalism. He puts it like this himself: "Most of my photos are grounded in people. I look for the unguarded moment, the essential soul peeking out, experience etched on a person's face. I try to convey what it is like to be that person." Øksnehallen itself produced the exhibition and created a magical, dark exhibition design where McCurry's colourful pictures radiated from the black walls, which at the same time formed a labyrinth of hidden caves where the visitors could go exploring. The exhibition also had a cinema repertoire with documentary films that explored the background of McCurry's work: among other things his journey to find the Afghan Girl many years after he first took her picture. A few years after the exhibition, McCurry was criticized for not having been candid about his use of image-manipulating resources.

ICONIC PHOTOGRAPHS was supported by Epson, Knud Højgaards Fond and Better Moments.

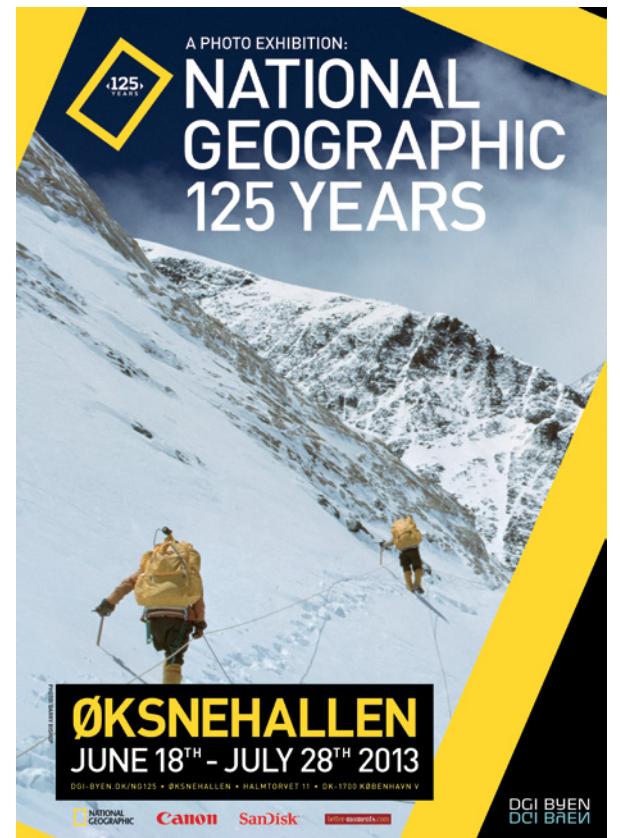
18/6-28/7

NATIONAL GEOGRAPHIC 125 YEARS

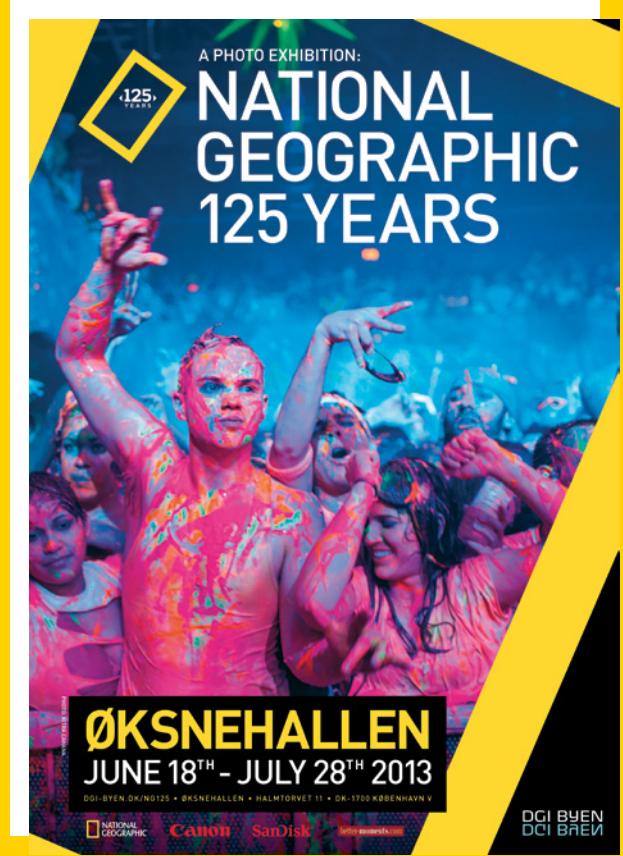
13

I 2013 præsenterede Øksnehallen i samarbejde med National Geographic en unik 125 Years Anniversary Exhibition. National Geographics betydning for dokumentarfotografiet kan ikke undervurderes og efter Øksnehallens Steve McCurry-udstilling i 2012 fandt begge parter det oplagt at skabe jubilæumsudstillingen sammen. 125 Years Anniversary Exhibition blev en kavalkade af foto helt fra fotografiets spæde, kornede start til nutidens digitale løsninger. Øksnehallen designede med inspiration i National Geographic-magasinets forsidegrafik et udstillingsrum i sort og gult med den gule ramme som blikfang. I midten af hallen kunne de besøgende foretage en kronologisk rejse på tidslinjen med billeder og tekst af highlights i National Geographics historie. Ud fra midten åbnede hallen sig i rum med hvert sit tema fra opdagelsesrejsende over dyr fra hele kloden til mennesker i intime og offentlige situationer. I ét hjørne luredе ulve i sne, i et andet klatrede bjergbestigere mod Mount Everest top, i et tredje blev kraftige, vestlige turister båret i land fra spinkle fartøjer på turistdestinationen. Udstillingen fangede sjælen i National Geographic: at bringe hele verdens skønhed og gru til os – beskueren. Som Københavns kulturborgmester Pia Allerslev sagde i sin åbningstale: "Jeg har aldrig set udsichten fra toppen af Mount Everest, eller dykket ned til de dybeste steder i havet. Men jo, det har jeg jo. Jeg har faktisk været alle de steder – igennem National Geographics billeder". Udstillingen bød desuden på en biograf med et tætpakket program fra National Geographics egen tv- og filmproduktion.

National Geographic 125 Years blev støttet af Canon, SanDisk og Better Moments.

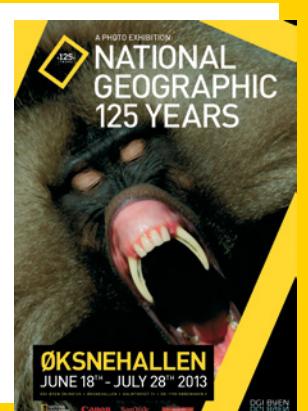


In 2013, in collaboration with National Geographic, Øksnehallen presented a unique 125th Anniversary Exhibition. National Geographic's importance for documentary photography cannot be overstated, and after Øksnehallen's Steve McCurry exhibition in 2012 both parties thought it was an obvious choice to create the anniversary exhibition together. 125th Anniversary Exhibition was a cavalcade of photos all the way from the tender, grainy beginnings until the digital solutions of the present day. With inspiration from National Geographic magazine's front-cover



graphics, Øksnehallen designed an exhibition space in black and yellow with the famous yellow frame as an eye-catcher. In the middle of the hall the visitors could go on a chronological journey along a timeline with texts and pictures of highlights in the history of National Geographic. Radiating from the middle, the hall opened out into spaces, each with its own theme – from explorers through animals from the whole planet, to people in both intimate and public situations. In one corner, wolves lurked in the snow, in another mountaineers climbed to the summit of Mount Everest, in a third, overweight western tourists were carried ashore from fragile vessels at their tourist destination. The exhibition caught the soul of National Geographic, bringing us – the viewers – the beauty and horror of the whole world. As the Copenhagen Cultural Mayor Pia Allerslev said in her opening speech: "I have never seen the view from the summit of Mount Everest, or dived down to the deepest places in the sea. But then, after all, I have – I have in fact been to all those places – through the pictures in National Geographic". The exhibition also offered a cinema programme jam-packed with National Geographic's own TV and film productions.

National Geographic 125 years was supported by Canon, SanDisk and Better Moments.



14/3-11/4

COLL ECTION /ASSEM BLAGE

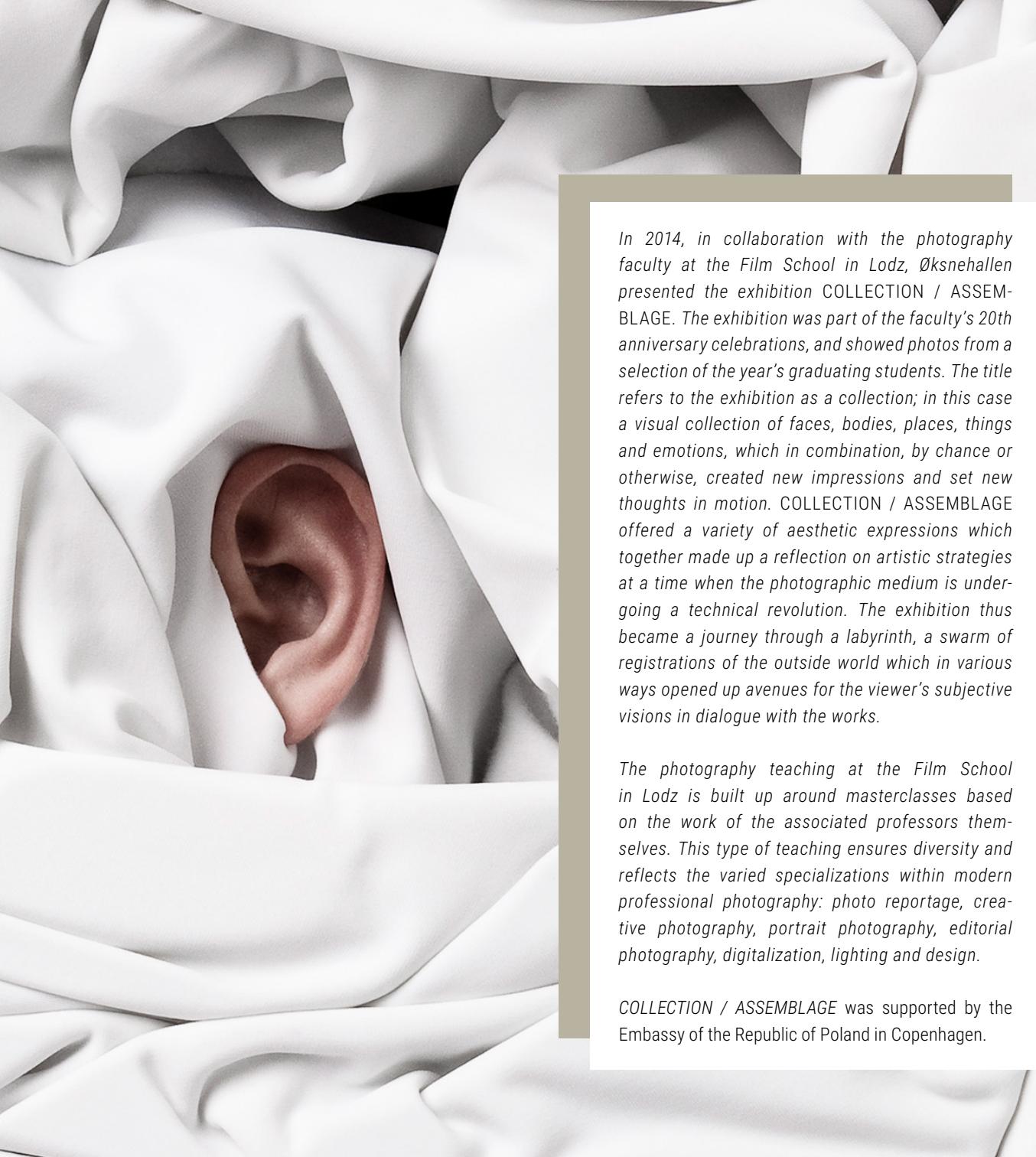
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I 2014 præsenterede Øksnehallen i samarbejde med foto-fakultetet på Filmskolen i Lodz udstillingen *COLLECTION / ASSEMBLAGE*. Udstillingen var en del af fakultetets 20-års jubilæum og viste fotos fra et udpluk af årets afgangsstuderter. Titlen refererer til udstillingen som samling. I dette tilfælde en visuel samling af ansigter, kroppe, steder, ting og følelser, der kombineret tilfældigt/ikke-tilfældigt skabte nye indtryk og satte nye tanker i gang. *COLLECTION / ASSEMBLAGE* bød på en variation af æstetiske udtryk, der samlet fremstod som en refleksion over kunstneriske strategier i en tid, hvor fotomediet undergår en teknologisk revolution. Udstillingen blev dermed en rejse gennem en labyrinth, et myldre-billede af registreringer af den ydre verden, som på forskellig vis åbnede for beskue-rens subjektive visioner i dialog med værkerne.

Fotoundervisningen på Filmskolen i Lodz er bygget op omkring master-classes baseret på de tilknyttede professorers eget arbejde. Denne undervisningsform sikrer mangfoldighed og afspejler de varierede specialer inden for moderne professionel fotografering: fotoreportage, kreativt foto, portrætfoto, redaktionel fotografering, digitalisering, belysning og design.

COLLECTION / ASSEMBLAGE blev støttet af den polske ambassade i København.





In 2014, in collaboration with the photography faculty at the Film School in Lodz, Øksnehallen presented the exhibition **COLLECTION / ASSEMBLAGE**. The exhibition was part of the faculty's 20th anniversary celebrations, and showed photos from a selection of the year's graduating students. The title refers to the exhibition as a collection; in this case a visual collection of faces, bodies, places, things and emotions, which in combination, by chance or otherwise, created new impressions and set new thoughts in motion. **COLLECTION / ASSEMBLAGE** offered a variety of aesthetic expressions which together made up a reflection on artistic strategies at a time when the photographic medium is undergoing a technical revolution. The exhibition thus became a journey through a labyrinth, a swarm of registrations of the outside world which in various ways opened up avenues for the viewer's subjective visions in dialogue with the works.

The photography teaching at the Film School in Lodz is built up around masterclasses based on the work of the associated professors themselves. This type of teaching ensures diversity and reflects the varied specializations within modern professional photography: photo reportage, creative photography, portrait photography, editorial photography, digitalization, lighting and design.

COLLECTION / ASSEMBLAGE was supported by the Embassy of the Republic of Poland in Copenhagen.



13/6-29/7

SUR FACE

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I 2015 præsenterede Øksnehallen fotograf Søren Solkær soloudstilling *SURFACE*: en fotografisk manifestation af genren street art og dens udøvere. Solkær fotograferede genrens pionerer og samtidens førende navne, men ønskede samtidig at skabe et selvstændigt kunstnerisk værk med hvert enkelt portræt. Projektet *SURFACE* blev derfor ikke bare en skattejagt efter de ofte anonyme kunstnere, men også en kunstnerisk udviklingsrejse mod et fotografisk udtryk, hvor hvert enkelt portræt via brug af lyssætning, byrum og rekvisitter dialogisk iscenesatte kunstneren med et af sine egne værker. Projektet blev dermed til et fælles, metarefleksivt, kunstnerisk portræt af den heterogene, internationale street art-scene. *SURFACE* blev i Øksnehallen designet i en storformatudstilling, hvor vi med værkernes størrelse mimede street artens dynamik mellem svimlende høje bygningsværker og intimiteten i det personligt bårne udtryk.

SURFACE i Øksnehallen blev udvidet ud i Vesterbros byrum med art walken *OUTDOOR SURFACE*, hvor 6 af de portrættede kunstnere i *SURFACE*: Maya Hayuk, ROA, Borondo, Conor Harrington, DalEast og danske HuskMitNavn skabte hver sit nye gavlmaleri. Vi skabte *OUTDOOR SURFACE* i samarbejde med borgere på Vesterbro, der stillede gavle til rådighed, og med Københavns Kommune, der støttede projektet økonomisk. *OUTDOOR SURFACE* blev en temporær street art-udstilling med høj kunstnerisk kvalitet og international styrke, der levendegjorde intentionen i *SURFACE* som en kunstnerisk refleksion, der skaber dialog mellem inde/ude, mellem Øksnehallen/byrummet, mellem de konkrete street art-værker på gaden og de metarefleksive portrætter af kunststarten i fotoudstillingen.

SURFACE/OUTDOOR SURFACE blev støttet af Københavns Kommune, Canon, Akzo Nobel og HC Services.





In 2015 Øksnehallen presented the photographer Søren Solkær's solo exhibition SURFACE: a photographic manifestation of the genre street art and its practitioners. Solkær photographed the pioneers of the genre and the leading names of the day, but at the same time he himself wanted to create an artistic work with every single portrait. The project SURFACE thus became not just a treasure hunt for the often anonymous artists, but also a journey of artistic development towards a photographic idiom where every single portrait, via the use of lighting, urban space and props, dialogically staged the artist with one of his own works. The project became a collective, metareflective artistic portrait of the heterogeneous international street art scene. SURFACE was designed at Øksnehallen as a large-format exhibition where we used the sizes of the works to mime the dynamics of street art between dizzyingly high buildings and the intimacy of the individually-borne impression.

SURFACE in Øksnehallen was expanded into the urban space of Vesterbro in Copenhagen with the art walk OUTDOOR SURFACE, where six of the artists portrayed in SURFACE – Maya Hayuk, ROA, Borondo, Conor Harrington, DalEast and Danish HuskMitNavn – each created a new mural. We mounted OUTDOOR SURFACE in cooperation with residents of Vesterbro, who made gables available, and with the Copenhagen City Council, who supported the project financially. OUTDOOR SURFACE became a temporary street art exhibition of high artistic quality and international strength, which brought the intention of SURFACE to life as an artistic reflection that created dialogue between inside and outside, between Øksnehallen and urban space, between the specific street art works and the metareflective portraits of the art form in the photo exhibition.

SURFACE/OUTDOOR SURFACE was supported by Copenhagen City Council, Canon, Akzo Nobel and HC Services.







18/6-2/8

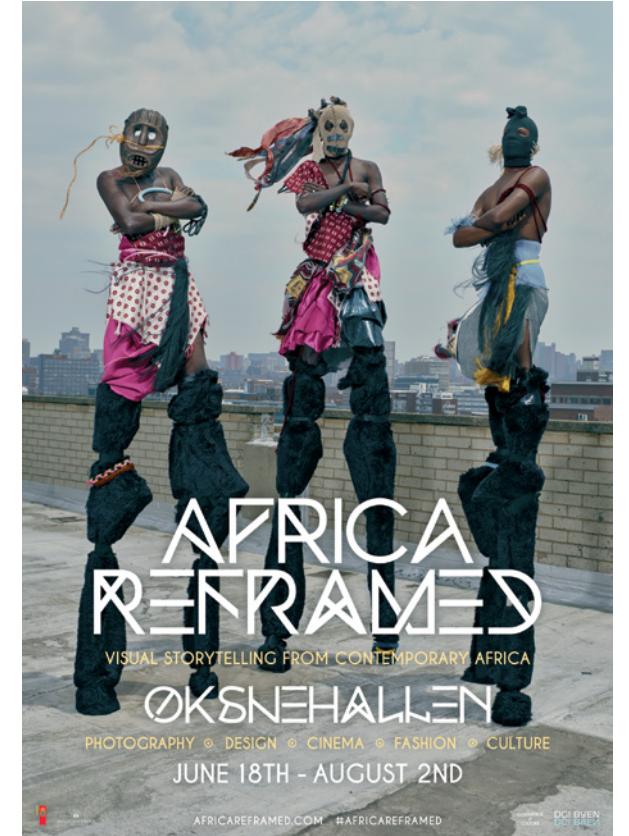
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AFRICA REFRAMED

I 2016 præsenterede Øksnehallen i samarbejde med kulturproducenterne Commerce & Culture et kalejdoskop af kulturelle udtryk, hvor vi med afsæt i stilskabende, afrikansk samtidsfotografi udviklede et udstillingskoncept, der endte med at få titlen *AFRICA REFRAMED*. Reframed, fordi fotograferne konkret forsøger at ændre fokus, udsyn og perspektiv på Afrika gennem deres kameraers linse. Reframed, fordi vi med udstillingen ønskede at præsentere den kreative vækst og kulturelle dynamik, der præger Afrika lige nu, på nye og anderledes måder gennem mange forskellige medier. *AFRICA REFRAMED* bød derfor på fotokunst, mode, møbeldesign, dokumentarbiograf, tekstilworkshop, madworkshop, soap opera, podcasts, boghandel og spillefilm. Fascinationen af det afrikanske kontinent, der ses inden for en bred vifte af udtryk, udspringer bl.a. af det komplekse samspil mellem global, national, etnisk og personlig arv og identitet, som karakteriserer mange af de afrikanske kunstneres værker og som bringer dem i dialog med resten af verden.

De deltagende fotografer var Victor Omar Diop (Senegal), Namsa Leuba (Schweiz/Guinea), Dillon Marsh (Sydafrika), Fabrice Monteiro (Senegal) samt Lien Botha (Sydafrika), Tahir Karmali (Kenya) og elever fra fotoskolen i Mali. De deltagende designere var Christine Mhando (Tanzania/UK) og Yinka Ilori (Nigeria/UK).

AFRICA REFRAMED blev støttet af Augustinusfonden, DANIDA, Det Danske Filminstitut, Afripedia.com og Al Jazeera.





In 2016, in collaboration with the culture producers Commerce & Culture, Øksnehallen presented a kaleidoscope of cultural expressions where, with a starting point in stylistically innovative contemporary African photography, we developed an exhibition concept that ended up with the title AFRICA REFRAMED. Reframed, because the photographers specifically tried to change the focus, view and perspective on Africa, through the lenses of their cameras. Reframed, because with the exhibition we wanted to present the creative growth and cultural dynamism that typify Africa right now, in new and different ways through many different media. AFRICA REFRAMED therefore offered photographic art, fashion, furniture design, documentary cinema, a textile workshop, a food workshop, a soap opera, podcasts, a bookshop and feature films. The fascination with the African continent that can be seen in a wide range of modes of expression comes from among other sources the complex interaction of global, national, ethnic and personal heritage and identity which characterizes many of the African artists' works and engages them in dialogue with the rest of the world.

The participating photographers were Victor Omar Diop (Senegal), Namsa Leuba (Switzerland/Guinea), Dillon Marsh (South Africa), Fabrice Monteiro (Senegal) as well as Lien Botha (South Africa), Tahir Karmali (Kenya) and students from the Photo School in Mali. The participating designers were Christine Mhando (Tanzania/UK) and Yinka Ilori (Nigeria/UK).

AFRICA REFRAMED was supported by Augustinusfonden, DANIDA, The Danish Film Institute, Afripedia.com and Al Jazeera.





28/6-1/8

GADEFOTO GRAFI

- EN HYLDEST
TIL
HVERDAGEN

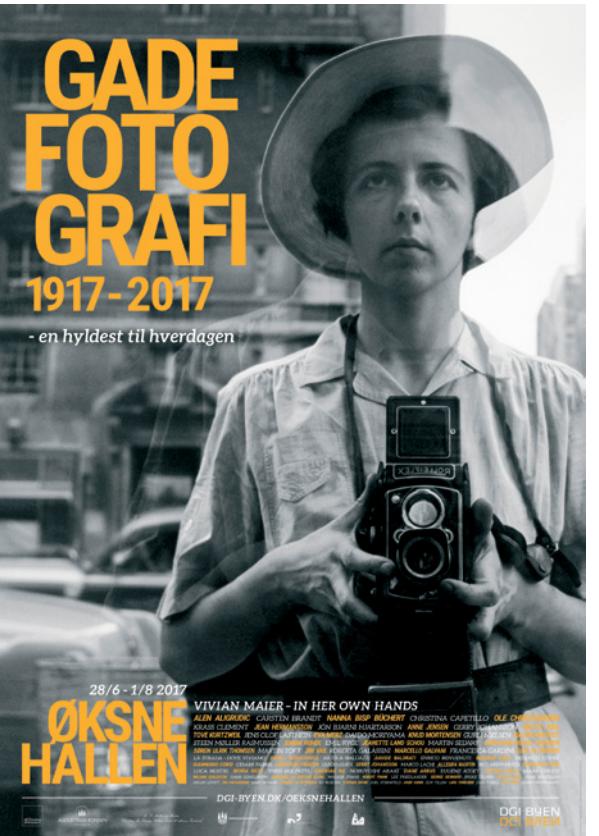
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I 2017 præsenterede Øksnehallen udstillingen *GADEFOTOGRAFI – en hyldest til hverdagen*. Udstillingen tog afsæt i den amerikanske gadefotograf Vivian Maier, der posthumt har vakt genlyd med sit helt overvældende livsværk, der lidt tilfældigt blev opdaget på en auktion i Chicago i 2007. Siden da er myten om den fotograferende barnepige vokset, især som historien om en ener, der opererede alene med sin egen fotografiske mission. *GADEFOTOGRAFI – en hyldest til hverdagen* udfordrer myten ved at perspektivere Vivian Maiers billeder og sætte dem ind i en bred gadefotografisk kontekst, der på kryds og tværs af tid og geografi viser sammenhænge og påvirkninger i gadefotograernes ideer, stilarter, virkemidler og tematikker gennem 100 års gadefotografi og med mere end 50 deltagende fotografer.

GADEFOTOGRAFI – en hyldest til hverdagen er som genren selv en hyldest til hverdagen, som den udfolder sig i offentlige rum over hele verden. Fra det usentimentalt dokumenterende over den visuelle analyse af kulturelle og sociale fremtrædelser til de poetiske, surrealistiske og aktivistiske meddigtninger af byens rum og de mennesker, der færdes i dem. Fra Tokyo til Paris og New York, fra Istanbul og Shanghai til Dublin og Esbjerg, fra Abkhasien til Venedig og rundt i København og Vesterbros gader. Analogt, digitalt, med mobilen. Sort/hvidt – og pludseligt i farver. I hånden, på væggen, i bogen, i filmen, på Instagram. For *GADEFOTOGRAFI – en hyldest til hverdagen* tog os også med gennem udviklingen af det moderne samfund fra starten af det 20. århundrede til vor tid som en fotografisk præsentation af procedurer, processer, strukturer og systemer i relation til mennesket. Byen som metafor, med arkitekturens linjer, former, tekstrurer og serielle gentagelser, i portrætter og situationer, som de indfanges og vinkles af de meget forskellige gadefotografer. Værker fra en række af genrens pionerer og i

alt mere end 70 fotografer blev vist på udstillingen, herunder mange danske bl.a. Ole Christiansen, Krass Clement, Christina Capetillo og Tove Kurzweil.

GADEFOTOGRAFI – en hyldest til hverdagen var kurateret af Finn Larsen og Morten Brohammer. Udstillingen blev støttet af Augustinusfonden, A. P. Møller Fonden, DJ Fotografernes Ophavsretsford, Vesterbro Lokaludvalg og Billedkunstudvalget under Københavns Kommune.





In 2017 Øksnehallen presented the exhibition STREET PHOTOGRAPHY – A tribute to everyday life. The exhibition took its point of departure in the American street photographer Vivian Maier, who posthumously evoked a response with her quite overwhelming life's work, which was rather coincidentally discovered at an auction in Chicago in 2007. Since then the myth of the 'nanny photographer' has grown, especially as the story of a loner who operated alone with her own photographic mission. STREET PHOTOGRAPHY – A tribute to everyday life challenged the myth by putting Vivian Maier's pictures into perspective and placing them in a broad street-photography context which, across time and geography, shows connections and influences in the ideas, styles, tools and themes of the photographers through a hundred years of street photography, with more than 50 photographers involved.



STREET PHOTOGRAPHY – A tribute to everyday life is, like the genre itself, a tribute to the everyday as it unfolds in public spaces all over the world. From the unsentimental documentary through the visual analysis of cultural and social manifestations, to the surrealistic and activist poeti-cizing of the city spaces and the people who frequent them. From Tokyo to Paris and New York, from Istanbul and Shanghai to Dublin and Esbjerg, from Abkhazkaya to Venice and around Copenhagen and the streets of Vesterbro. Analog, digital, with a cellphone. Black-and-white – and suddenly in colour. In the hand, on the wall, in the book, on film, on Instagram. For STREET PHOTOGRAPHY – A tribute to everyday life also took us through the development of modern society from the start of the twentieth century to our own time as a photographic presentation of procedures, processes, structures and systems in relation to human beings. The city as metaphor, with the lines, forms, textures and serial repetitions of architecture, in portraits and situations as they are captured and seen from new angles by the very different street photographers. Works from a number of pioneers in the genre and a total of more than 70 photographers were shown in the exhibition, including many Danes, for example Ole Christiansen, Krass Clement, Christina Capetillo and Tove Kurzweil.

STREET PHOTOGRAPHY – A tribute to everyday life was curated by Finn Larsen and Morten Brohammer. Supported by Augustinusfonden, A. P. Møller Fonden, DJ Fotograernes Ophavsretsford, Vesterbro Lokaludvalg and the Visual Arts Committee of the Copenhagen City Council.



23/6-31/7

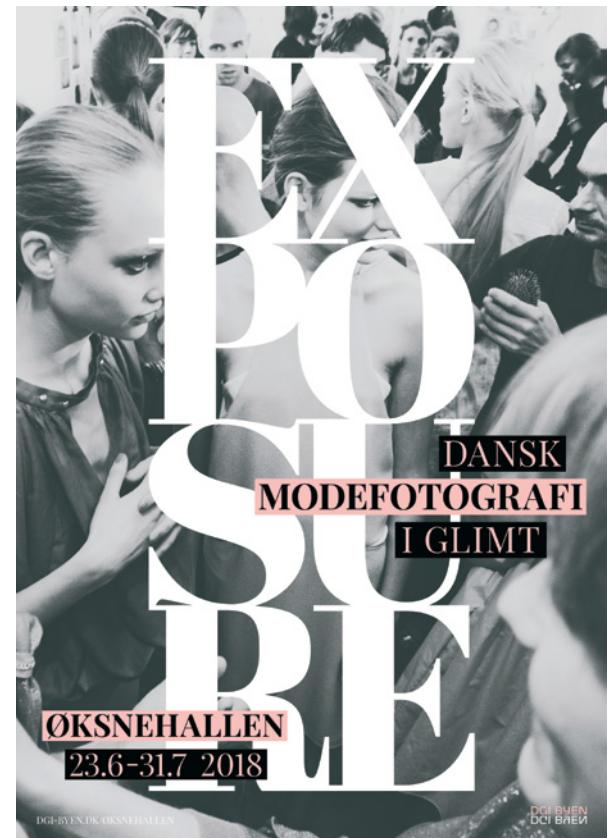
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EXPOSURE - DANSK MODE FOTOGRAFI I GLIMT

I 2018 præsenterede Øksnehallen udstillingen *EXPOSURE - Dansk modefotografi i glimt*. Mode er kendt for sin flyvske og overfladiske natur. Den er hele tiden i bevægelse, vil hele tiden have mere og nyt. Men den er også som så mange andre kunst-arter et fantastisk spejlbillede af tiden, vi lever i, og en eminent referenceramme til tiden, der er gået. Det eneste øjeblik, moden er fastfrosset, er i modefotografiet. *EXPOSURE - Dansk modefotografi i glimt* satte således fokus på, hvordan modefotoets kombination af æstetik, identitet og forbrug altid er en trendsættende del af samtidens visuelle kultur. Modefotografiets fornemste opgave er at indfange tidens stemninger og tendenser og at udfordre de visuelle traditioner med sin aktualitet. Det gjorde en af udstillingens fremhævede fotografer, den markante og visionære Gunnar Larsen allerede i 1960-80erne med sine fotografier og avantgardistiske magasiner. De danske modemagasiner EUROWOMAN og DANSK Magazine har gennem hhv. 20 og 15 år givet deres meget forskellige visuelle billeder af moden i samtiden og var på udstillingen repræsenteret med enkeltbilleder og serier fra de sidste to årtier.

EXPOSURE - Dansk modefotografi i glimt kastede med Danmarks første modemagasin Dagmar blikket tilbage før fotografiets indtog, og udstillingen dykkede også backstage med fotograferne Lasse Bak Mejlvang og Louise Damgaard, der med deres to signifikante signaturer portrætterede moden bag scenen til de største modeshows i verden, hvor de fanger en autenticitet og skønhed, som ikke altid findes i de opstillede billeder. Ud over de nævnte kunne man på *EXPOSURE - Dansk modefotografi i glimt* blandt mange andre opleve fotograferne Rasmus Weng Karlsen, Henrik Bülow, Michael Schwartz, Morten Laursen, Polina Vinogradova og Olivia Frølich samt opleve en række kortfilm kurateret af Copenhagen Fashion Film.

EXPOSURE - Dansk modefotografi i glimt blev støttet af Statens Kunstmuseum og DJ Fotografernes Ophavsretsford.







In 2018 Øksnehallen presented the exhibition EXPOSURE – a Glimpse of Danish fashion photography. Fashion is well known for its ephemeral, superficial nature. It is constantly in motion, always wants something more, something new. But it is also, like so many other art forms, a fantastic mirror of the times we live in, and an excellent frame of reference for the time that has passed. The only moment when fashion is frozen is in fashion photography. EXPOSURE – a Glimpse of Danish fashion photography thus turned the focus on the way the fashion photo's combination of aesthetics, identity and consumption is always a trend-setting part of the visual culture of the time. The prime function of fashion photography is to capture the moods and tendencies of the day and to challenge visual traditions with its currency. This was done by one of the photographers singled out in the exhibition, the striking and visionary Gunnar Larsen, as early as the 1960s-80s with his photographs and avant-garde magazines. For 20 and 15 years respectively the Danish fashion magazines EUROWOMAN and Dansk Magazine have offered their very different visual images of the fashion of the times and were represented in the exhibition by individual pictures and series from the past two decades.

With Denmark's first fashion magazine Dagmar, EXPOSURE – a Glimpse of Danish fashion photography cast a glance back before the advent of photography, and the exhibition also dived backstage with the photographers Lasse Bak Mejlvang and Louise Damgaard, who with their two significant signatures portrayed fashion behind the scenes of the biggest fashion shows in the world, where they captured an authenticity and beauty that is not always evident in the posed pictures. Besides those mentioned, at EXPOSURE – a Glimpse of Danish fashion photography we could

experience the photographers Rasmus Weng Karlsen, Henrik Bülow, Michael Schwartz and Morten Laursen as well as a number of film shorts curated by Copenhagen Fashion Film.

EXPOSURE – a Glimpse of Danish fashion photography was supported by the Danish Arts Foundation and DJ Fotograferne.







ØKSNEHALLENS FOYER:

- Beton kan være smukt
Jazzens Ansigt
Breaking the Silence
09
KROP
Right Now
- Vrøvl
Ulvetimen
Reservedeles
Designers Investigations
10
What A Beautiful Waste Of Talent
KØD
- Re:Something
11
Vrang
Så Hvidt Muligt
- French Art Day
12
Be like a strong Tree
Steve McCurry limited edition
- French Art Day
13
8 towards 12
Fregatten Jylland
Access to life/MAGNUM
- Inuit Now
15
Søren Rønholt solo
- Ung I Randers
16
- Olympus Perspective Playground
17
SKÆG
- 100% Fremmed?
18

DGI-BYENS FOYER:

- Babybilleder
Bodystorm
Billedskolen
Amnesty
09
Bodyscapes
Bodymapping
- Sway with Me
Familiebilleder
10
KIDS
Girls Gotta Run
- Real Scandinavia
11
- Sportsbilleder
13
Madskolen i Bolivia
Fotomarathon 2013
- BYGNING 55:
- 11** KEA
12 KEA
13 Brødre
- Heli Rekula
14
Arkitektur og Fotografi
Usminket
- Mirror Therapy
Det kameraløse fotografi
Jette Bang i dialog
15
Rewriting History
Ung dansk fotografi '15
- SOS Børnebyerne
Somali Youth Pictures
14
Oialla
Børnehjertefonden
- Billeder fra børnehøjde
Fotomarathon 2015
15
Polioens mange ansigter
Børnecancerfonden
- Glimt af mit liv
Den er til dig, far
Fremtidsdrømmerne
Fotomarathon 2016
16
Neymarland
Året der gik
- Marthe Aas
For a gentle song would not
shake us if we had never heard a
loud one
The Log Lady
18
AVPD
Ung dansk fotografi '18
- 60
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UDSTIL LINGER I ØKSNE HALLEN

EXHIBITIONS IN ØKSNEHALLEN

2009-2018

REDAKTØR

Anne Liisberg
Sport & Kulturchef
DGI-byen & Øksnehallen

ART DIRECTION / LAYOUT
Søren Haakonson
Art Director
DGI-byen & Øksnehallen

TRYK
CJ Grafik
Oplag 100 © December 2018

DGI-BYEN ØKSNEHALLEN
Tietgensgade 65 Halmtorvet 11
1704 København V 1700 København V
dgi-byen.dk dgi-byen.dk/oeksnehallen

FOTOS

Christian Als s. 21
Barry Bishop s. 26, 27 (*poster*)
Büro Jantzen s. 5, 36, 37, 38, 39, 44, 45,
50, 52, 54, 55, 56, 60
Kitra Cahana s. 28
Maria Fonfara s. 20
Søren Haakonson s. 6, 7, 33, 48, 49, 54,
55, 56, 57, 58, 59
Henrik Haven s. 40, 41
Namsa Leuba s. 42, 43 (*poster*)
Vivian Maier s. 46, 47 (*poster*)
Steve McCurry s. 22, 23 (*poster*), 25
Lasse Bak Mejlvang s. 52, 53 (*poster*)
Paul Micallef s. 29
Nick Nichols s. 28
Christian Nørgaard s. 5, 24
Zed Nelson s. 14, 15 (*poster*), 16, 17
Mads Nissen s. 18, 19 (*poster*), 20, 21, 60
Søren Solkær s. 8, 9 (*poster*), 34, 35 (*poster*),
Martin Sylvest s. 5, 10, 11, 12, 13
Tomasz Wysocki s. 30, 31 (*poster*), 32
Cover: Büro Jantzen

2009 CLOSER
2010 LOVE ME

2011 PERSONAL PROJECTS

2012 IKONISKE FOTOGRAFIER

STEVE MCCURRY **2013**

NATIONAL GEOGRAPHIC 125

YEARS **2014** COLLECTION

ASSEMBLAGE

2015 SURFACE

2016 AFRICA REFRAMED **2017**

GADEFOTOGRAFI - EN HYLDEST

TIL HVERDAGEN

2018 EXPOSURE - DANSK
MODEFOTOGRAFI I GLIMT

DGI BYEN
DCI BÅEN