

# LANDSKRONA FOTO FESTIVAL 2026



THE HIGHLIGHT OF  
PHOTOGRAPHY IN  
SCANDINAVIA  
4-20 SEPTEMBER

[landskronafoto.org](http://landskronafoto.org)

# DISPLACEMENT

The 10th edition of Landskrona Foto Festival, 4–20 September 2026, unfolds around the theme Displacement—a condition that defines the present moment. Across Landskrona, exhibitions take place in public space, institutions, and historically significant sites such as Landskrona Citadel, a former fortress marked by histories of both refuge and confinement.

Displacement today is both visible and harder to grasp. It unfolds through war, migration, and environmental crisis, but also through shifting ideas of identity, belonging, and perception. It is not only about movement across borders, but about the changing conditions that shape how we live and how we see.

The festival brings together artists from different parts of the world who approach these questions from multiple perspectives. The artists mentioned here are part of a broader programme.

Questions of power and constructed realities run through Debi Cornwall's *Model Citizens*, where staging and roleplay reveal how ideas of citizenship and national identity are shaped and performed. Moving between military training sites, political rallies, and museum displays, her work shows how power operates through stories that are repeated and accepted as truth—where the line between reality and representation begins to shift.

A similar tension appears in how nature is seen and experienced. In *The Anthropocene Illusion*, Zed Nelson photographs zoos, theme parks, and nature reserves, where nature is staged and consumed as experience, revealing a growing distance between the real and its simulation. In the work of Inka & Niclas, attention turns to how our understanding of nature is shaped by visual culture, where the familiar is filtered through expectation rather than direct experience. In *STILL (FFS)*, Mandy Barker traces how plastic, mistaken for food, is ingested by seabirds and accumulates within their bodies, revealing how what we discard returns in fragile and often fatal ways.

These questions extend to movement and the systems that surround it. Felipe Romero Beltrán's *Dialect* follows young migrants living in temporary conditions in southern Europe, capturing a sense of waiting and uncertainty. Shown in Landskrona Citadel—a place that once housed displaced people after the Second World War—the work connects to the history of the site. This continues in *They Stray, They Persist, They Thunder* by Agnès Geoffroy and Vanessa Desclaux, where archival fragments and gestures of re-enactment bring forward stories of young women who were confined, forgotten, or pushed aside.

The realities of war are approached in *Repeat After Me* by OPEN GROUP, developed in response to the war in Ukraine. Based on testimonies of those forced to flee, the work invites viewers to repeat the sounds of weapons, translating memory into a shared, embodied experience. In this act, the limits of representation become visible, pointing to experiences that persist within the body and resist full articulation.

Across the festival, these works form a network of connections between environment, power, and lived experience. Placed throughout the city—in streets, institutions, and historical spaces—they invite us to reflect on how these shifts shape the ways we see, inhabit, and understand the world today.

The artistic directors of this year's festival are Jenny Nordquist och Jenny Lindhe.

# DEBI CORNWALL

## MODEL CITIZENS



Over the last decade, Debi Cornwall has been investigating the fictions fueling America's idea of itself. Her vivid, formally composed color documentary photographs serve more to provoke than to inform, inviting a closer examination of how state power is performed, consumed, and normalized.

This exhibition features two bodies of work representing two sides of the same coin. What are the stories power tells, the games it plays, to manage unsettling realities? *Necessary Fictions* frames this question through the lens of immersive, realistic wargames.

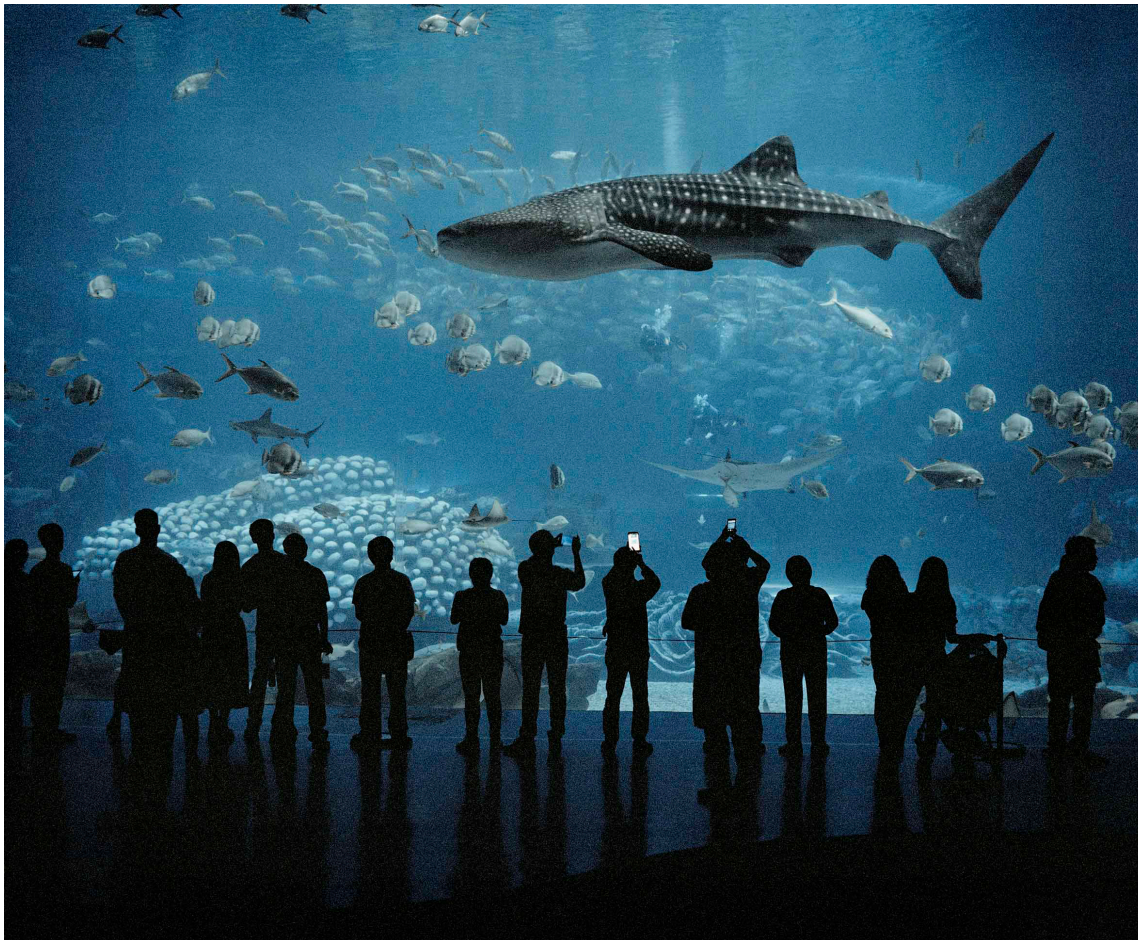
On ten military bases across the United States, Debi Cornwall documents mock-village landscapes in the fictional country of "Atropia" and its population, roleplayers who enact versions of their past or future selves in realistic training scenarios. Costumed Afghan and Iraqi civilians, many who fled war, now recreate it in the service of the U.S. military. Real soldiers preparing to deploy practice their possible futures as fighters or casualties of war.

How do staging, performance and roleplay inform ideas about citizenship in a violent land whose people no longer agree on what is true? *Model Citizens* considers the United States as a case study in this global phenomenon, with images made in three kinds of sites: immersive, realistic training scenarios at the U.S. Border Patrol Academy, Donald Trump's right-wing "Save America" rallies, and historical museums staging Americans as heroic victors or innocent victims. Jarringly juxtaposed images from these apparently unrelated sites illuminate systems that reconcile, justify, or distract from the violence pervading a militarized culture.

Debi Cornwall is an American conceptual documentary artist who has focused on her career as an artist since 2014 after practicing for twelve years as a civil rights attorney. Employing absurdity and dark humor, she excavates invisible systems by layering still and moving images with testimony and archival material. Her books *Welcome to Camp America : Inside Guantánamo Bay* and *Necessary Fictions* (Radius Book, 2017 and 2020) have received numerous awards. She has received, among other honors, the NYSCA/NYFA Fellowship in Photography, the Leica Women Foto Project Award, and the Harpo Foundation Visual Artist Grant, and has also been nominated for the W. Eugene Smith Fund Grant.

# ZED NELSON

## THE ANTHROPOCENE ILLUSION



© Zed Nelson, *The Anthropocene Illusion*

While we destroy the natural world, we have become masters of a stage-managed, artificial experience of nature – a reassuring spectacle, an illusion. In just a few decades, humans have altered the planet beyond anything it has seen in tens of millions of years. Scientists are calling it a new epoch, The Anthropocene – the age of humans.

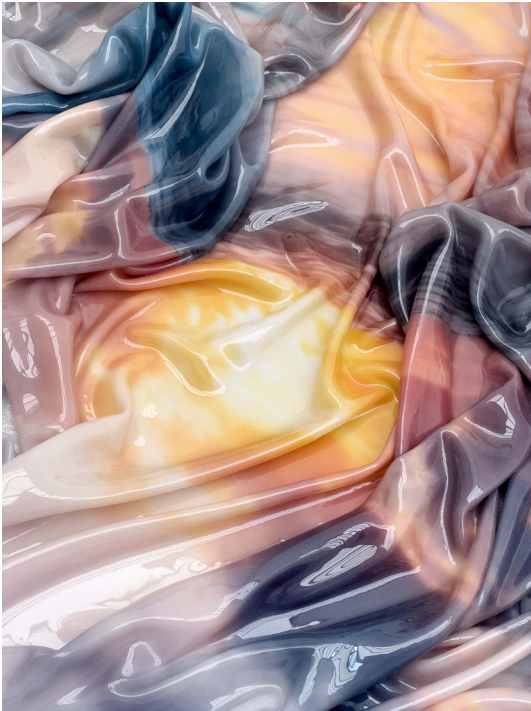
The rock layers being formed today will testify to our unprecedented impact: huge concentrations of plastics, the fallout from burning fossil fuels, and vast deposits of cement from our cities. Wildlife populations have halved in the past forty years, and countless species are disappearing as we erase their habitats.

We have broken our ancient bonds with nature, divorcing ourselves from the land and from other animals – yet the desire for contact remains. Unable or unwilling to confront the true scale of our loss, we retreat into a hyper-cured, manufactured version of the world we are destroying. Over six years and four continents, Zed Nelson examined how humans immerse themselves in increasingly choreographed and simulated environments to mask our devastating impact on nature. From zoos and theme parks, to African safaris, alpine resorts, and national parks, his work reveals both a global phenomenon of denial and a desperate craving for contact with a natural world we have turned our back on.

Zed Nelson is a London-based documentary photographer and filmmaker. He has published *Gun Nation* (2000), *Love Me* (2009), and *A Portrait of Hackney* (2014), and has received major international awards including the Visa d'Or and World Press Photo. His work has been exhibited worldwide and is held in the permanent collection of the Victoria & Albert Museum, London. Nelson's latest project, *The Anthropocene Illusion* (2024), was awarded Photographer of the Year at the Sony World Photography Awards 2025.

# INKA & NICLAS

## END OF MAIN SEQUENCE



© Inka & Niclas

For nearly two decades, Inka and Niclas Lindergård have explored nature through the camera, not to document it, but to probe how we come to see it. Rooted in photography, their practice examines how our gaze is shaped by popular culture, technology, and the aesthetic ideals of the present. The result is a body of work that moves fluidly between photography, sculpture, and installation, where the boundaries between medium and subject are in constant flux.

Inka Lindergård was born in 1985 in Åland, and Niclas Lindergård in 1984 in Sandviken. They have lived and worked together in Stockholm since 2007. Within their visual universe, the monumental meets the overlooked, and the documentary intertwines with the staged. A wave, a sunset, or a buttercup becomes a surface onto which questions of perception, interpretation, and projection are cast. Time and again, they return to the images that shape our ideas of nature, from the sunlit vistas of travel brochures to the filtered landscapes of social media, testing what happens when these familiar motifs are manipulated, heightened, or abstracted.

At the heart of their work lies the notion of nature as a cultural construct. In a secular age, where landscapes are often charged with existential meaning, their intensified, at times almost absurd, renderings of the natural world can feel provocative. Yet they also reveal our own role in this process: our impulse to beautify, filter, and frame the world around us.

Moving between the intimate and the distant, from the dense life at the roadside to the artificial glow of the horizon, they use the camera as both a magnifying lens and a mirror. Through experiments with light, color, material, and spatial experience, they dissolve the static surface of photography, transforming it into something dynamic and alive. Their work reminds us that every image is more than a fragment of reality; it is shaped by our desires, our ideas, and our ongoing effort to understand ourselves in relation to the natural world.

In encountering their work, we are left with a simple yet essential question: do we truly see what lies before us, or are we merely confronting our own expectations of what nature should be? /Amanda Österberg

Inka and Nicklas have had exhibitions at Haus am Kleistpark, Germany, Lidköping Konsthall, Sweden, Gothenburg Museum of Art, Sweden, Cantor Arts Center, Stanford University, California, USA, Nasher Museum of Art, North Carolina, USA, Pearl Art Museum, Shanghai, China, Sternenspassage, MuseumsQuartier, Vienna, Austria and Museo Fortuny, Venice, Italy, to name a few.

Their works are represented in the permanent collections of Moderna Museet (Sweden), Gothenburg Museum of Art (Sweden), Fries Museum (the Netherlands), Arendt & Art (Luxembourg), The Wienerberger Collection (Austria) and Edit Maryon Foundation (Switzerland). They were awarded the EMOP Arendt Award 2021 and The Swedish Photo Book Price 2012. They are represented by Dorothée Nilsson Gallery in Berlin and Bildhalle Zurich and Amsterdam.

# MANDY BARKER

## STILL (FFS) SERIES



© Mandy Barker

Lord Howe Island, a remote location between Australia and New Zealand, is home to one of the largest colonies of Flesh-footed Shearwater seabirds. Plastic mistaken for food is foraged at sea by the parent Shearwaters and fed to their fledgling chicks, causing starvation and ultimately death.

Barker joined scientists on Lord Howe Island in April 2019 to record when the chicks leave their burrows and migrate to the Sea of Japan to begin their new life. Instead the birds were found dying on the shoreline, unable to fly because of the weight of plastic in their stomachs.

The photographs contrast the dying birds with the stunningly beautiful environment of Lord Howe Island. The series of images forms a narrative of their lifespan, with the final image showing the actual plastic within the bird, a subtle timeline that represents the increasing toxicity of plastic pollution harboured within.

The abbreviation for the Flesh-footed Shearwater, FFSH, has been changed to FFS (For F\*\*\*s Sake), a conscious decision to try to reach new audiences. It reflects Barker's ongoing motivation to represent the issue of marine plastic pollution and call to action.

Still – not moving or making a sound, undisturbed by wind, sound or current.

Mandy Barker is an international award-winning photographer whose work involving marine plastic debris has received global recognition. Barker has taken part in key scientific expeditions to some of the most remote places on the planet. Her work has been published in over 50 different countries and has been exhibited world wide, including at MoMA – The Museum of Modern Art, the United Nations Headquarters in New York, the Victoria and Albert Museum in London, and Fotografiska in Stockholm. Barker participated in the Landskrona Foto Festival in 2017 and she now returns to present new work. Barker was shortlisted for the Prix Pictet, the world's leading photography award for sustainability, and last year was recognised with the International Understanding Through Photography Award by The Photographic Society of America.

# FELIPE ROMERO BELTRÁN

## DIALECT



© Felipe Romero Beltrán

European states have categorized the bureaucracies for crossing their borders. Anyone who avoids or transgresses those controls is subject to an irregular legal condition. During the last decades, each EU state has enforced its own immigration laws to regulate and control the movements of immigrants who enter their territory.

If a person enters irregularly into Spanish territory, and he or she has not reached the age of majority (according to a sworn declaration and medical controls), the custody and control of the immigrant remains in the hands of the state. Such custody and control are exerted through a dedicated Center, an internment building that houses immigrants in the same condition. Once the immigrant is legally declared an adult, he or she must wait one to three years to normalize his or her legal status in the country.

Dialect begins within a group of young immigrants who have recently crossed the strait (the maritime border between Morocco and Spain) avoiding border controls. In Seville, they settled while their legal situation is solved or diluted. The work is positioned close to the documentary practice, that is, the images are elaborated in collaboration on the group experiences. It results in a photographic series of the daily life and the expectations of this group in Seville. The photographs explore different events, where the body enters into dialogue with memories and the long time spent on the waiting period in Spain.

In the images

Monir El Komairi, Hamza Gharnili, Zakaria Mourachid, Mohamed Reda, Simo Rifi, Younes Braiki, Hamza Chabouni, Youssef Elhafidi, Bilal Siasse, Aziz Chinni.

Felipe Romero Beltrán, born in 1992 in Bogotá, is a Colombian artist based in Paris. His work explores social issues, particularly the tensions arising from new narratives in documentary photography. His practice is grounded in long-term projects supported by rigorous research. He holds a Ph.D. in Photography from the Complutense University of Madrid, an academic background that informs the conceptual approach of his practice.



# AGNÈS GEOFFRAY & VANESSA DESCLAUX

## THEY STRAY, THEY PRESIST, THEY THUNDER



© Agnès Geoffray

Agnès Geoffray's work combines staged photography and text to explore gestures of resistance—defiance, escape, and endurance—in the face of confinement.

Her images depict fictional female figures confronting or fleeing oppressive structures, while texts presented through projection or sound restore voices largely absent from official archives, particularly those of incarcerated young women. Together, image and text position writing as a form of emancipation.

Developed in collaboration with curator Vanessa Desclaux, the exhibition creates a dialogue between photographic, poetic, and archival materials. Historical documents from France and Sweden are shown alongside Geoffray's works, highlighting the gap between institutional records and lived experience, and reflecting on how histories are constructed and whose perspectives are excluded.

Presented within the Landskrona Citadel, the exhibition takes on a site-specific dimension. The citadel once housed a forced labour institution for women imprisoned under the Vagrancy Act. Archival records reveal acts of resistance—escapes, protests, and conflicts with staff—often met with harsh punishment. Installed within the former prison cells, Geoffray's photographs resonate with this history, allowing her fictional figures to inhabit and reactivate the space.

The exhibition also builds on research into French “preservation schools,” where girls deemed “deviant” were confined for behaviour that challenged social norms. Existing during the same period as the forced labour system for women in Landskrona, these institutions reveal parallel structures of control in France and Sweden. By placing these histories side by side, the exhibition reflects on mechanisms of confinement and moral regulation from both a poetic and political contemporary perspective.

Agnès Geoffray is a French artist whose work has been presented in numerous solo and group exhibitions at institutions including Rencontres d'Arles, Bozar in Brussels, Kunsthal Wien, Kunsthaus Zürich, Witte de With in Rotterdam, Musée de l'Elysée in Lausanne, Centre Pompidou, Jeu de Paume, and MAC VAL.

Her works are included in several major public and private collections, including Centre Pompidou, CNAP, and MAC VAL. Several publications on her work have been released, most recently they stray they persist they thunder (Éditions Textuel, 2025), produced in conjunction with Rencontres d'Arles.

Vanessa Desclaux is an independent curator and researcher. Until 2023, she was responsible for outreach and cultural programme at the Frac Nouvelle-Aquitaine MECA in Bordeaux. She was a teacher in art history at the academy of Dijon from 2011 to 2019 and acquired a PhD in Curating at Goldsmiths College, University of London. Previously she has worked at Tate Modern and at Bloomberg Space in London and she collaborated with many institutions including De Appel (Amsterdam), Le Frac Bourgogne (Dijon), La Galerie (Centre d'art contemporain de Noisy-le-Sec) or Le Grand Palais in Paris.



# OPEN GROUP

(YURIY BILEY, PAVLO KOVACH, AND ANTON VARGA)

REPEAT AFTER ME, 2022



© *Open Group (Yuriy Biley, Pavlo Kovach, Anton Varga), Repeat after me 2022, still from video*

Repeat After Me, 2022 is an one-channel video installation that invites audience participation through the encouragement, “Repeat after me.” The work encourages shared reflection on the experience of war by recreating the sounds of weapons embedded in memory and prompting the audience to mimic them. Through this embodied engagement, the viewer is made to physically encounter the sensory traces of war.

In the work Repeat After Me, 2022 we see refugees from the East of Ukraine who, fleeing the threat of war, found shelter in a temporary camp in Lviv. They share their experience of the sounds of war. Reproducing various types of weapons, they conduct a kind of karaoke instruction, which, while transmitting simple sound sequences, is still unable to convey the experience that exists nearby, the experience that has become the price for this knowledge.

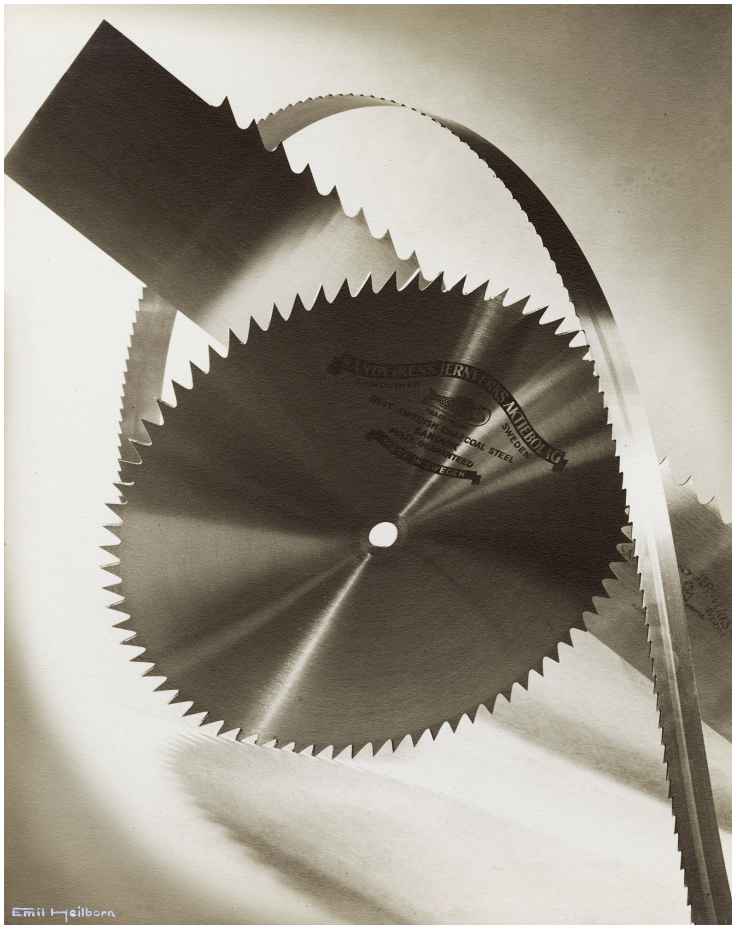
The project was inspired by “In Case of Emergency or War,” a survival guide issued by the Center for Strategic Communications and Information Security under the Ukrainian Ministry of Culture and Information Policy just weeks before the war broke out. The work notably incorporates the stage setting of karaoke—a representative format of Japanese popular culture—creating a context that enables viewers to immerse themselves in and empathize with the testimonies. This method allows the extreme reality of war to be confronted in a visceral and immediate way.

Open Group – Yuriy Biley, Pavlo Kovach, Anton Varga is a Ukrainian collective founded in 2012 in Lviv, and since 2015 it has been scattered across different countries, with members living in Ukraine, Poland, Germany and the United States.

Their work has been presented internationally at institutions and exhibitions including High Line, New York, USA (2025); Zachęta — National Gallery of Art, Warsaw, Poland (2025); 601artspace in New York (2025); Serlachius in Mänttä (2025), the 8th Yokohama Triennale (2024), Albertinum in Dresden (2023), the 4th Autostrada Biennale in Prizren (2023), Belvedere 21 in Vienna (2023), and Miguel Abreu Gallery in New York (2022). Repeat After Me II was presented in the Polish Pavilion at the 2024 Venice Biennale.

# EMIL HEILBORN

PHOTOGRAPHY FOR A NEW ERA, 1922–1956



© Emil Heilborn

After the end of the First World War, a new generation of artists emerged in Europe and Russia, with the ambition to depict the present with new eyes. The photographers took advantage of the camera's objective depiction with maximum sharpness of focus, clean lines and cool realism, and they wanted to make the viewer aware of everyday things. It was in this new modernist spirit that the photographer Emil Heilborn (1900–2003) worked. With his bold compositions, playing with sloping horizons and abstract shapes, he sought to go against the established norms of photography. Often it was not the motif itself that provided the drama. It was Heilborn's artistic eye and his execution that charged the images and made them unique. No other photographer in Sweden before him had deliberately allowed the angles in a picture to create such challenging tension. What impresses most is his artful photomontage. Heilborn speaks to us by blending graphic design, modern typography and photography. With the aid of the camera, he allows the viewer to be led into the innermost essence of the new industrial society. During the 1940s, Heilborn increasingly switched to working with film.

Landskrona Museum is now exhibiting 90 or so of Heilborn's photographs, together with sketches, documents and personal items from his long life as a photographer. The exhibition also includes some of his films that capture the post-war spirit of optimism and belief in the future.

Emil Heilborn was born in Saint Petersburg, Russia, in 1900. His father was consul general and owner of several factories in the paper industry. After the end of the First World War, his parents left Russia, when the family's large fortune was confiscated by the Russian state. Heilborn had already moved to Stockholm a couple of years earlier. After graduating from high school and doing his military service, he went to Detroit and trained as an engineer in the automotive industry. At the age of 27, he returned to Sweden and found employment at General Motors in Hammarbyhamnen. In the early 1930s, Heilborn switched career to become a photographer in advertising and industry. His skill and artistic ability would give him important assignments in major industrial corporations such as Stora Kopparberg, LKAB, Scania-Vabis, Electrolux and Sandviken Ironworks. Alongside photography, Emil Heilborn was a highly skilled sportsman who excelled in sailing, field shooting, parachuting and swimming. In 1936, he became world archery champion.

Bruno Ehrs, photographer Bruno Ehrs, fotograf

# GÁBOR ARION KUDÁSZ

WORKOUT – A FINE SENSE OF PATRIOTISM



© Gábor Arion Kudász

Every sixth year, Prague hosts the Sokol Slet – a vast gymnastics festival in which more than ten thousand participants perform choreographed mass exercises simultaneously. The tradition has its roots in the 19th-century Sokol movement, whose gymnastics clubs not only promoted physical training but also played an important role in the Pan-Slavic movement and the development of Czech and Slovak nationalism during the Austro-Hungarian monarchy. The organization was periodically banned, and its members were kept under surveillance.

After the Second World War, socialist Czechoslovakia embraced the movement's ideological potential and further developed it under the name Spartakiada. By the late 1960s, the event had evolved into a large-scale political and cultural spectacle serving the ideals of internationalism and communism.

As the centenary of the founding of Czechoslovakia approaches, the organizers seek to revive the memory of this lost grandeur. Patriotic symbols, slogans, and historical figures coexist with the mass choreographies – an aesthetic that at times comes close to nationalist and extremist expressions.

During the 16th Sokol Slet, Gábor Arion Kudász photographed nearly one hundred groups and asked them to recreate their favorite formations from the performances. The images reveal both the pride of being part of the grand collective spectacle and the unique atmosphere that emerges in the moment, despite the rigid dramaturgy and the occasionally almost amateurish mistakes.

It was precisely these contrasts that captured the artist's interest, particularly among the younger participants. Many gather here more for the sense of community and celebration than for ideology, identifying themselves less through national symbols and political messages than through music, sports, fashion, lifestyles, and the many youth subcultures of contemporary society.

Gábor Arion Kudász (b. 1978, Budapest, Hungary) is a photographer and associate professor at the Moholy-Nagy University of Art and Design in Budapest. His work has been widely exhibited internationally and recognized through numerous awards and scholarships, including the Balogh Rudolf Award of the Hungarian Republic (2013), the Robert Capa Grand Prize (2015), and a scholarship from the Hungarian Academy of the Arts (2018). Kudász frequently works within transcultural contexts and international collaborations. His projects include participation in European Eyes on Japan (2012), an invitation by the Hungarian Embassy in Hanoi (2019), a residency at Saari Residence (2021), and involvement in the Erasmus BIP programme (2025).

# FERNANDO MONTIEL KLINT

## THE GOLDEN AMPHIBIAN



© Fernando Montiel Klint

In *The Golden Amphibian*, Mexican photographer Fernando Montiel Klint combines documentary photography, studio still life, and digitally altered images to create an imagined space where observation and imagination intersect. The project grew from a sense of disconnection from nature, as animals and plants that once felt familiar had become distant and strange.

Seeking to reconnect, Montiel Klint began photographing plants, flowers, fruits, and animals with renewed curiosity and care. His subjects include primates, axolotls, frogs, birds, and scientific specimens, photographed both in the wild and in controlled environments such as zoos and laboratories. Across these settings, nature appears increasingly shaped by human presence. Animals in his images exist in a state of tension—partly natural, partly altered by science, domestication, or technology. A Sphynx cat, with its exposed skin, feels at once intimate and alien. Other works reveal unexpected scientific realities, such as a close-up of a Petri dish containing *Ideonella sakaiensis*, a bacterium capable of breaking down plastic and transforming human waste into nourishment.

Landscapes and portraits of people, including a traditional Mexican rain dancer, evoke spirituality and ancestral connections to the natural world, pointing to a time of closer human–nature coexistence. In contrast, still-life photographs of discarded plastics highlight the lasting traces of human consumption.

Together, the works explore transformation, adaptation, and coexistence, inviting viewers to slow down, look closely, and imagine new ways in which humans, animals, plants, and technologies might live together in a more attentive and caring balance.

Fernando Montiel Klint is a visual artist based in Mexico city. His work is held in inter-national collections including the Wittliff Collection and Guangdong Museum of Art and has been widely exhibited at institutions and festivals including Les Rencontres d'Arles, PhotoEspaña and Athens Photography Festival.

# ALASTAIR PHILIP WIPER

## COLD COMFORT



© Alastair Philip Wiper

We built a button that could end the world, then relied on luck, protocol, and a few sweaty phone calls to keep it from happening. Nuclear technology is at once our most ingenious achievement and our most catastrophic mistake—one that has displaced people, power, and meaning across the planet. It has moved people from their homes, split atoms and nations, and shifted the balance of power, trust, and fear. It displaces life itself—from the cities evacuated after accidents, to the landscapes sealed for millennia, to the quiet rooms where radiation both heals and harms.

British photographer Alastair Philip Wiper's project *Cold Comfort* explores the absurd theatre of the atomic age: secret weapons labs, hospitals using isotopes to save lives, fallout shelters for politicians, the architecture of survival, fusion machines that look like spaceships, and a culture that turned annihilation into comic books, candy bars, and cocktails. It is a story of both destruction and salvation—and of the physical, psychological, and temporal displacements that follow in the atom's wake. The atom is innocent. The fallout belongs to us.

Alastair Philip Wiper (b. 1980, Hamburg) is an internationally recognized photographer working with industrial, scientific, and architectural subjects. His images are known for their strong sense of line, symmetry, colour, and contrast, often combined with subtle dark humour. His work has appeared in publications such as *Wired* and *The Guardian*, and is held in collections including the Design Museum in London and the Royal Institute of British Architects (RIBA). He is the author of several books, including *Building Stories* (2023) and *Unintended Beauty* (2020).

# ANA NÚÑEZ RODRÍGUEZ

## COOKING POTATO STORIES



© Ana Núñez Rodríguez

What can a potato tell us about ourselves? What does it say about the construction of national identity? What role can new narratives around it play in how a society imagines itself and other worlds? How can translocal stories and food cultures be connected as an inroad to address forgotten colonial legacies and the wider context of political, social, and emotional relationships? These are some of the questions that lead to the harvesting of stories around the potato that forms *Cooking Potato Stories*.

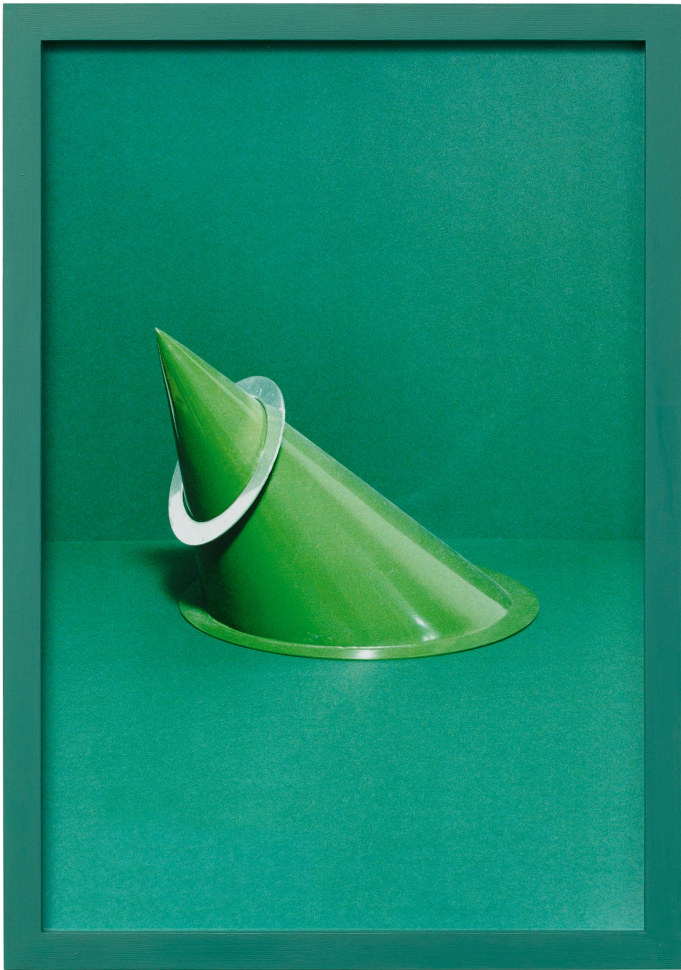
This work has its roots in the tension between personal and social identity and the historical and cultural influences on its formation. The colonial invasion profoundly reformulated relations between plants, people and places. It was, after all, a great plantation and displacement company that uprooted not only indigenous peoples but also plants. The potato, native to the Andes, became a migrant, crossing oceans to settle in distant soils. Through this lens of displacement of people, plants and meanings *Cooking Potato Stories* reflects on how these intertwined movements have shaped our collective identity.

Ana Núñez Rodríguez is a research-based photographer living and working between Spain and Colombia. In her work she delves into the politics of identity, connecting her own experience of navigating between both cultural realities with other voices. Her work also interrogates colonial legacies linked to the natural world, our national identities rooted in nature, and the relationships between human and non-human species. She examines the material and political complexities of colonial agency developing counter narratives of power and identity.

Ana Núñez Rodríguez has exhibited both individually and collectively at institutions such as FOAM Fotografiemuseum (Amsterdam), Photo Ireland (Dublin), Festival Circulation(s) (Paris), Athens Photo Festival (Athens), Getxo Photo (Spain), ARTBO (Colombia), and Anewal Gallery (Kyoto), among others. In 2023, she published the book *Hoja Bandera* that was finalist for the Best Photobook of the Year award at Les Rencontres d'Arles (France) and PhotoEspaña (Spain).

# LENA AMUAT & ZOË MEYER

MATHEMATICAL MODELS 2009–2026



© Lena Amuat and Zoë Meyer

In the Renaissance garden at the Tycho Brahe Museum, where the Danish astronomer and mathematician in the 16th century devoted himself to measuring celestial bodies in one of history's first purpose-built observatories, objects once tied to specific systems of knowledge are given new life in the photographic work of Lena Amuat and Zoë Meyer.

For their ongoing series *Mathematical Models*, Amuat & Meyer travel to scientific collections, university archives, and museums across Europe to unearth historical mathematical teaching models long retired from use. These objects – concrete visualisations of abstract formulae and systems of thought – are often found packed away and forgotten, replaced by digital representations and at risk of disappearing.

Working with a mobile analogue studio, the artists photograph each model using 35 mm negative film, staged against vivid or neutral backdrops that strip them of functional context and open new visual readings. Once instruments of knowledge, the objects become enigmatic forms: precise, tactile, and charged with layered histories.

Through this process, Amuat & Meyer question how scientific models shape our understanding of the world, revealing both the beauty and the ambiguity embedded in systems of representation.

Lena Amuat (b. 1977) and Zoë Meyer (b. 1975) are a Swiss artist duo working between Zurich and Berlin. Both studied photography at the Zürcher Hochschule der Künste, where they later completed a joint MA in Fine Arts in 2013. They have collaborated closely since 2008. Through research and analogue photography, Amuat & Meyer explore scientific models, archival systems, and the material culture of knowledge. Their work has been exhibited extensively across Europe and published in six artist books. They are represented by the Robert Morat Gallery.

swiss arts council

**prohelvetia**

# ALEXANDER CHEKMENEV

FACES OF WAR 2022-23



© Alexander Chekmenev

On Thursday, February 24, 2022, Ukraine was attacked by Russia. When the first year of the war came to an end, Time magazine unsurprisingly named President Volodymyr Zelensky its “Person of the Year.” Zelensky had already appeared on the magazine’s cover in May, gazing forward with a visionary look. Towards fate? Towards Europe?

The photographer behind that cover was Ukrainian Alexander Chekmenev. The fourteen photographs in this exhibition are also his. They do not portray Ukraine’s leaders – though interpretation is always open – nor do they depict mythical heroes. They show ordinary people: farmers, business owners, teachers, doctors... The aggressors try to isolate/separate?? them, to break them down, yet they endure.

War forces people to summon a profound, deeply rooted courage, an inner strength that rises from the farthest corners of their being. The lines and wrinkles on their faces tell not only of the passage of time but also of the price of war. They are visible in both young and old. Sometimes, a scar. Those who look closely can even discern the invisible ones.

Chekmenev’s photographs do more than document suffering – they capture resilience. Across cities and villages in Ukraine, people stand firm, refusing to be erased. Each image is accompanied by a brief, thought-provoking comment, by or about the person: “We kept a diary. We wrote on the walls how many days we survived and how many people died...”

Born in 1969 in Luhansk, eastern Ukraine, Alexander Chekmenev began his photographic career in 1988. After the collapse of the Soviet Union, he documented economic crises and unrest in the Donbas region. In 1997, he moved to Kyiv, where he continues to work as a photojournalist, capturing Ukraine’s struggles through peacetime, revolution, and war. His work has appeared in leading international publications, including The New York Times, The Guardian, and Time Magazine.

# TAYSIR BATNIJI

JUST IN CASE #2, 2024



*Just in Case #2, 2024, colour photographs, prints on paper, A4, texts written in pencil. View of the show « Crossing the water », 17th Biennale de Lyon, MAC Lyon, 2024-2025. Photo : Elyes Esserhane*

In Just in Case #2, 2024, Palestinian artist Taysir Batniji presents a series of images of keys belonging to residents of Gaza who have been forcibly displaced amid the ongoing Israeli bombardments of recent years.

In this work, the artist has collected images of keys from hundreds of individuals. Accompanying each image is a set of personal details: the owner's name, the location of their former home, its current condition, and their place of displacement.

Through this accumulation of fragments, the work forms a tangible and deeply human register of loss and forced displacement. The key—recurring throughout Batniji's practice—functions both as a material trace of what has been left behind and as a fragile emblem of return, memory, and enduring attachment to place.

Born in Gaza in 1966, Batniji divides his time between France and Palestine. His practice, often marked by impermanence and fragility, draws on personal experience as well as contemporary political realities and histories. Across his work, he consistently distances, reframes, and reconfigures his subject matter, offering a poetic yet incisive reflection on lived experience.

Batniji has participated in numerous international exhibitions, including the Venice, Istanbul, Berlin, and Lyon Biennials, as well as presentations at the Centre Pompidou and Jeu de Paume in Paris, the Rencontres d'Arles, Aperture Foundation in New York, Martin-Gropius-Bau in Berlin, Kunsthalle Wien, Witte de With in Rotterdam, and the Victoria and Albert Museum in London.

# ALAN GIGNOUX & CHLOE JUNO

THE POWERS THAT BE



© Alan Gignoux and Chloe Juno

The Powers That Be explores two parallel developments in Poland during the 2023 parliamentary elections: the decline of the coal industry and a closely contested political moment. Across towns and mining regions, campaign posters filled the streets—some intact, others torn or altered—reflecting a society navigating questions of authority, trust, and political change.

For many voters, the election was shaped less by idealism than by concerns about the country's future. Public discussions touched on issues such as judicial independence, press freedom, and shifting social policies. At the same time, the future of coal mining—long central to the region's identity and economy—was being debated as the European Union continued its transition to renewable energy. For many miners, the prospect of replacement industries such as tourism raised questions of livelihood, dignity, and continuity.

Using Fuji Instax film, Gignoux and Juno focus on details from campaign imagery—hands, smiles, ties, and gestures—highlighting the subtle ways political authority is constructed and presented. These portraits are paired with photographs of the coal mines themselves, placing political imagery and industrial landscape in direct conversation.

The Powers That Be examines the visual language of political advertising and the systems it seeks to influence. It asks a simple but enduring question: when the promises settle and the posters come down, do we receive what we thought we voted for?

Alan Gignoux is a London-based documentary photographer whose work explores environmental justice, migration, and the social impact of industry. Working internationally, he combines long-form visual storytelling with collaborative research, producing projects, films, and photobooks that foreground human experience and amplify under-represented voices across global communities.

Chloe Juno is a Brighton-based documentary photographer, curator, and artist whose work explores everyday objects, material culture, and overlooked social histories. Through publishing, visual storytelling, and collaborative research, she creates projects that foreground lived experience and elevate the narratives found in domestic, working, and community spaces.

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