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Jakob Hunosøe has a special eye for paradoxes and oddities. Whether it is a humble everyday object or a human figure placed in natural surroundings, his works are often characterized by their discreet shifts in the condition of reality. The motifs often break the laws of physics or are put together in unusual ways that give his pictures a strikingly humoristic and poetic angle.

In works such as *Yellow Balloon with Blue Shadow* and *Off* from 2005, and *Collapsing Stool* and *Snowball Entourage* from 2006, the artist focuses on everyday details. Hunosøe's artistic interest lies in small, insignificant situations. He finds it especially in the banal, in the ordinary – a blue shadow or snowball that hangs in mid-air – and breaks away from the predictable by staging the story in a distorted and unforeseeable way.

Hunosøe generally uses daylight as the only source of light and the pictures thus attaining a sensuality on the surface and a texture in the reproduction of form, combined with extremely sharp contour and detail. He does not manipulate with the aid of a computer, but rather rearranges the real world. The construction of funny situations is not even hidden, because it is the point that the illusion of the construction of the picture should be shattered. In the split second before the realization of the fiction of the picture occurs, there is room for the viewer's own telling. And that is what it is all about.

Hunosøe functions as a director of narratives – as seen in the work *The Runner*, 2005, in which a woman dressed in running clothes is resting at selected places in nature. Here, the artist combines naturalism with fiction, humans with nature, romanticism with clichés. It is in the seemingly everyday situations and droll incidents that Hunosøe creates a special scenario for the unwritten story, which in the end is left to the observer. Completely ordinary situations in completely extraordinary pictures.

Hunosøe has a special talent for rooting his photography in the documentary tradition where reality is taken at face value, but at the same time makes use of strategies from staged photography. Fiction and reality are combined, and out of this confrontation, the narrative of the work is established.