

*Helle Frøjk Knudsen, Curator, peter lav PHOTO GALLERY, 2007*

Danish artist, Jakob Hunosøe, photographs everyday objects in situations seeming both commonplace and unpredictable and, moreover, unnatural. His photographs are characterized by something oddly unreal despite their plainness and easily recognizable objects. Behind these different scenarios, there lies a strong intention from the artist to create approaches to narratives, in which it is up to the viewer to generate his own personal stories in relation to the pictures.

The motifs of the photographs usually come into existence through the interplay between what is found by chance and the *mise-en-scène* of the picture's elements. What is at work is not the theatrical scenes, which were present in art photography during the 1980s, but a subtle instruction of things in an alternative and unpredictable way within an everyday context. In the picture 'Yellow Bags' (2007) for example, a group of plastic bags is suddenly blown up into the air all at once, as if the wind had suddenly decided to play puppet master and prove its existence. In other words, reality is often open to inexplicable and coincidental occurrences in Hunosøe's universe.

No digital manipulation is employed. With daylight as the only light source and Hunosøe's own staging of the situations in front of the camera, the photographs merely document what takes place in front of the lens. Upon closer inspection the staging of the pictures will often be revealed, as one can see the treads or glue holding the objects in place. This way the fictional character of the photographs is stressed, but at the same time the pictures' analogous relationship to reality is implied. Thus, the photographs are rooted in the real and the fictitious alike.

Like the surrealists, Hunosøe is interested in creating new experiences of the well-known everyday with the photographic medium as the tool. But today, where we almost take it for granted that every photographic picture is more or less manipulated, Hunosøe maintains the photograph as a trace of something real. In his pictures reality and fiction fuse and undermine our expectations of what is possible, so that new narratives can come into existence.