

Verket presents

Klara Källström & Thobias Fäldt
Photographic Essays 2011–2014
11 June–6 September

Verket is pleased to present the first collaborate exhibition by photographers Klara Källström and Thobias Fäldt in Stockholm. The photographic duo works in a documentary style with their own very distinct aesthetics. By turning the photographic lens towards less obvious objects, they look at how the world is presented in a critical and reflective way. The results are these photographic essays with contemporary and historical contemplations, that explore the photographic boundaries.

In the exhibition at Verket five photographic series from 2011-2014 are shown. Klara Källström and Thobias Fäldt continuously work together with Johannes Wahlström and the designers 1:2:3 in their projects.

The Russian Bang (2012) is a series of photographs based on the bombing by the Russian Airforce in 1944 over Erikssdal, in Stockholm, where Verket, Trädgården is situated. There are disagreements about the reason behind the Russians bombing, but nobody was severely injured, although buildings and trees in the neighbourhood were damaged. In this photographic series, the trees are portrayed as they stand as eyewitnesses of an event that has been erased from our collective consciousness.

Wikiland (2011–) is a series that deals with the image the media reported in the Wikileaks and Julian Assange case and the expectations and restrictions that the documentary photography had when depicting the media events. The photographs were taken at Norfolk, England where Assange was put in house arrest, and outside the Belmarsh Court in London, on the 24-25th of February 2011. With these images, Källström and Fäldt turn the gaze towards what we desire from the documentary photography.

After 2011, the work on Wikiland has continued and the time span has changed to 2007-07-12–00:59:46. The project now revolves around the medium of film and leakage of a so-called gun-camera-video from 12 July 2007, when Reuters Photographers and civilians were gunned down from an Apache helicopter in Baghdad. The publication of the material in 2010 shocked the world, but the focus from the event soon changed thereafter. In 2013 the topic was raised again, but then as a narrative element in the Disney production "Fifth Estate" (Touchstone Pictures / Disney, 2013). 00:59:46 is a moment in this movie where the boundary between a real and a fictional person (Julian Assange / Benedict Cumberbatch) seem dissolved. The time span displays the fictional capability to change tragedies of this kind as the one in Baghdad, into harmless occasions.

In the exhibition a double exposed photograph from the series **Europe, Greece, Athens, Acropolis** (2011) is shown. It's a micro-macro perspective merged into two different parts taken on the same day. The image is of the strike at the Syntagma Square in Athens, where the people are exercising their democratic rights in a country that just have had their bank manager made head of state, along with intimate studies of the cracks in the marble pillars of the Parthenon - the Western symbol of democracy.

The series **A Beach** (2013) consists of photographs from the Arab city of Jaffa, south of Tel Aviv along with a photograph of the same place taken by the French photographer Félix Bonfils in 1880, and a childhood memory. The buildings that are visible in Bonfils photograph is now demolished to the ground to make way for a modern boardwalk as a result of the occupation and as part of gentrification in Tel Aviv. The only sign of the missing houses are pieces of mosaic from its tiles found on the beach in Jaffa. In the exhibition one of seven mosaics found on the beach are shown.

The series **Village** (2014) is inspired by the traditional documentary photography, and the idea of the photographer who embarks on a journey to depict time and society. With the tourist's curious eyes, Källström and Fäldt made their own travel album from places in the provinces of Quebec and Ontario in Canada. The most underlying cultural differences are often visible from a stranger's perspective. The photographers have turned their gaze toward the colonization of Canada and highlight how the language has changed. The French-speaking population does not want to give up their French in favor of English, while the indigenous people have been marginalized and today their language is completely invisible. Källström and Fäldt have chosen to name the photographs after the site's original name translated into colonial languages to illuminate the blind spot of the culture.

Klara Källström (born 1984) and Thobias Fäldt (born 1978) have been working together since 2005 and run the publishing company BBB-Books together with the designers 1:2:3 since 2011. Källström and Fäldt participated in several solo exhibitions abroad, including Trafó House of Contemporary Art in Budapest, The Popular Workshop in San Francisco and Gallery VU in Quebec City. They have been shown in numerous group exhibitions; at the Swedish Institute in Paris, the Hasselblad Center in Gothenburg, LACMA in Los Angeles and recently at the exhibition Baltic and Nordic Contemporary Photography in Riga.

They have received numerous scholarships and awards, including Scanpix Large Photo Price in 2012 and 2006, an artist scholarship at VU Photography in Quebec and working grant from the Swedish Arts Grants Committee and the Writers Committee.

June 11, marks the release of the publication Wikiland, 2007-07-12-00:59:46 published by BBB Books.
www.b-b-b-books.com

Thanks to TT that supports the exhibitions at Verket during the summer of 2014.

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