

Armand Tamboly SE

Endzeit

In the ongoing project *Endzeit*, Tamboly explores how humans interfere with nature, how people solve environmental problems in front of their house doors, and motivation behind it. *Endzeit* is the story of a rapidly shrinking glacier in the heart of the Alps in Switzerland. For 150 years, this glacier has been a tourist attraction and therefore supported the regional economy. People living in the region have been heavily dependent on tourism and agricultural income. The locals realized that their future was dependent on the survival of the glacier, as the disappearance of the glacier would cause serious economic consequences. A private company is managing the site of the glacier. The main attraction is an ice cave which has almost completely melted down. People come to visit this ice cave from everywhere in Europe. When the managing company noticed that the cave was melting, they covered it and the surrounding area with heavy white blankets. The blankets are supposed to slow down the melting, but they can not stop it completely. At the moment they are pouring a new cave under the one that is almost totally melted down. By the means of aerial and abstract documentary imagery, Tamboly invites the viewer to have a vivid experience of the place. The images were taken in 2020 and again in 2021, only 16 months apart. In one particularly grim photograph of the situation, one can see the lake, which did not exist in 2014 when the area was still covered by a glacier.

Armand Tamboly is a visual artist and photographer with a diverse background in photography and design. In 2021, he earned his Master of Fine Arts in Photography from HDK-Valand, Gothenburg University in Sweden. He is interested in psychology and history, and his framework includes environmental, social, and political contemporary subjects. He uses his memory, experience, and shared history as a trigger point for his projects. Tamboly communicates vital problems and current issues to viewers and triggers them with his unique visual language. Tamboly works on long-term projects and is concerned with new ways of seeing things. Besides being a member of the Association of Photographers in London, he was a jury member for the Graphis Design Awards in New York and the Oneeyeland Annual Award in India. Tamboly is ranked as one of the best photographers in Germany by Blickfang, and. He is a victor in the 2019 Media Innovator Awards and received Best Architectural & Fine Art Photographer in 2019 in Germany. His recent work was exhibited at HDK-Valand, Röde Sten Konsthall in Göteborg, No Picnic Gallery

Stockholm, Berlin Photoweeek 2021, Stockholm Artweek 2021, and SLP Galerie in Bikini House Berlin. In January 2022, he received the opportunity to exhibit in the public space in The Ellipse under Sergelstorg, the busiest area of Stockholm.

Hrafn Jónsson (Krummi) IS **SkRöLt**

In reality, we are always limited by something. It is within these limitations that we go about our everyday lives. Each day we attempt to reach an agreement on how we meander within these limitations. Krummi's limitations are various but by and large stem from his disability. The project *SkRöLt* is a path he stumbled upon. It is both physical and hypothetical, and on this path, he works within and beyond his limitations. He propels himself forward by negotiating an ever-changing agreement on how and what he is able to photograph. The title of this project translates into "I rattle along", which derived from Krummi's unconventional walking pattern, and it is how he refers to his journey.

Hrafn Jónsson (Krummi) (b. 1990, Reykjavik) is an Icelandic photographer who lives and works in Reykjavik. In January 2021 he graduated from Ljósmyndaskólinn. By adhering to the seemingly simple and straightforward medium most of us engage with every day, Krummi is able to push himself forward and engage with his environment. He rattles on, maneuvering through the obstacle course of his everyday life with his unconventional walking pattern - a clumsy flaneur. Krummi was a teenager when he became disabled. Through his relationship with the photographic medium, he has come to see that whether he is able, less able, more able or disabled, he is always, in some way, able. Krummi has exhibited in solo and group exhibitions, most recently at the Icelandic Photo Festival in January 2022 and the Futures Nordic exhibition at the Copenhagen Photo Festival in 2021. In 2021, Krummi was selected as one of five Futures Nordic Talents by the Copenhagen Photo Festival.

Torgrim Halvari NO **Same**

Same is a project about Sami identity. What is it to be a Sami today? *100 Sami Portraits* is a major documentary and photo project made for Tråante 2017. In 2016, Halvari traveled around Norway, Finland

and Russia to photograph and interview 100 Sami about their identity. The reason for the project was that Halvari, after many years abroad working with ethnic conflicts, became quite frustrated to come home to Norway and find that the stereotypes about minorities and indigenous people were alive there as well as in the world. As a photographer, Halvari has had several exhibitions where his strength is portraits. He is excellent at telling a bigger story in his work where the photograph communicates with the viewer on several levels. In 2016, Halvari signed a letter of intent with Tana and Varanger Museums Siida, of which the Savio Museum is a part, about touring the exhibition which he was about to produce. The exhibition was first shown in a simplified form in connection with Tråante 2017. Later it was shown during the Varanger Festival in Vadsø in August 2017. A collaboration between Halvari and the Savio Museum started with the idea to tour the exhibition. It took some time before everything was in place, but the exhibition is still just as relevant. In the meantime, Halvari has published a book related to the project. The book *Same* was launched just before Christmas in 2019.

Torggrim Hermansen Halvari (b. 1965) is a Norwegian photographer and journalist with a master's degree in documentary photography. He has also studied journalism, social anthropology, sociology, culture, the culture of the north and more. He currently works as an information officer in the Norwegian Officers and Specialists Association but spends his spare time as a photographer and artist. He is affiliated with the Norwegian Photographer's Association and is a member and board member of the Sami Artists' Association, and a board member of the Sami Center for Contemporary Art. As a photographer, Halvari has had several exhibitions where his portraits tell a bigger story, and the photograph communicates with the viewer on several levels. Halvari has worked for years in the Balkans, Middle East, Pakistan and more. He uses several different cameras and techniques.

Jonas Tislevoll NO
K93-1091

K93-1091 is a personal journey back in time. The series is a photographic exploration of family relationships and connections between Tislevoll as an adopted child and the search for his biological mother. Korean adoption began in 1953 as a consequence of the Korean War, and as of today, there are over 200,000 people who have been adopted from South Korea. Korean adoption reached

its heights in the late 70s and into the 80s. Unlike the period immediately following the Korean War, when most adopted children were orphans who were abandoned, the majority of the children sent for adoption in this period were born to single mothers from poor and working-class backgrounds. In 1985, 8,760 babies from South Korea were adopted, an average of 24 babies left the country every day. Single mothers and children out of wedlock still struggle to this day with being stigmatized and frozen out of Korean society. Tislevoll came to Norway in 1994 and has often felt that he is different. This has reinforced the feeling of being adopted, which has created an urge to understand his Korean history. Tislevoll has spent much time throughout his life being angry at and blaming his biological mother, but lately he has tried to turn things around. While searching for her, Tislevoll has recently been traveling around South Korea to get an understanding of how things were from her perspective. He has always dreamed of meeting his biological mother one day, and he does not know if he will ever get that opportunity. Tislevoll hopes and believes that their paths will cross each other at some point.

Jonas Yang Tislevoll (b. 1994) was born as Jin Sub Yang in the city of Daegu in South Korea and was given the name of Jonas Yang Tislevoll when he was adopted to Fitjar, a small town in Western Norway. He has always had a slight feeling of being an outsider to Norwegian society because of his Korean background. Ironically, he had the same feelings while traveling around South Korea due to the lack of cultural understanding and language barriers. This has enhanced Tislevoll's passion for society, identity, belonging and political challenges. It has often drawn him to tell stories that he observes from an outside perspective where his subjective opinions can be expressed. Other times, he has a need to be on the inside where people need someone to tell their exact story. Therefore, he uses photography to convey stories and personal projects that he believes should see the light of day. Tislevoll does not see himself as a photographer, but as a storyteller.

Mikkel Hørlyck DK **Jørgen, a Mystery**

As a photographer, Hørlyck does not doubt for a moment that he has had the honor of photographing a legend. Jørgen? He cheated death. Many times. But he didn't do it alone. Doctors, nurses and guardians were a great help through the years. They saved him again and again. Jørgen Pedersen should have been dead long ago, considering his age, countless diseases and 40 years of drug abuse. He was a scientist

of drugs. Freud of the drug environment. Satan's favorite. A sophisticated mindset and extroverted being. A rich character. Hørlyck loved photographing Jørgen from their very first meeting in 2016 to their last in 2021.

Mikkel Hørlyck (b. 1991) is a freelance photojournalist and visual artist based in Aarhus, Denmark. His projects focus on global issues, social injustice, spirituality and the depth of one's character. Hørlyck uses photojournalism to investigate the mechanisms of human survival. He approaches his projects with open-minded curiosity and commits himself to be totally engaged in the situations and experiences of those he photographs. His aim is to give a genuine and personal insight into the core of a human crisis. In life, Hørlyck has experienced great love and great loss. In 2016 he was injured in a traffic accident and had to recover from a concussion, back injuries and existential doubt. By 2020, he was again one hundred percent fighting fit. This period was the most insightful time for him, and he applies these experiences in his stories. Hørlyck searches for the universal, hidden and authentic emotions which are at stake for the people whom he photographs. Photographs can reveal fundamental truths which Hørlyck feels a call to communicate - to create healing, understanding and memorable photographs. He uses my will, discipline and courage to advocate for values of community, freedom and progress. He feels a call to tell the stories of people who are facing challenging circumstances. Today, Hørlyck is working on projects, editing the book *Jørgen, a Mystery*, doing freelance assignments, teaching photography, giving lectures and collaborating with storytellers. Hørlyck has been awarded several prizes for his projects and exhibited extensively in Denmark and Europe.

Heidi Kirjavainen FI

An Attempt to Tame the Wild

Our environment is more and more contaminated by the human touch. Trapped inside four walls, we are haunted by sleepless nights that result from the turbulence of technology around us: light pollution, TV and mobile devices showing us crises happening 24/7 around the world, forest fires, drought, wars... And not to forget the human itself, the mind and body try to thrive in an environment filled with the rush, abundance, and noise. In the places that we consider nature, the wild, we cannot actually find it. Forests are just grounds for tree farming. Seas, lakes and rivers are so polluted that they are chemically closer to something other than water. Humans are like

hamsters running helplessly on their wheels. From womb to grave, we perform our lives. We are embarrassed by our shortcomings, no matter how sincere they would be. We are afraid of deer. Walking barefoot outside is either impossible or disgusting for us. We are estranged from nature. *An Attempt to Tame the Wild* is Kirjavainen's attempt to find the wild in our environment and promotes the importance of saving the little pieces of it that still exist. Kirjavainen's photographs express our greediness, ignorance, and disrespect for the essence of life, for freedom. We aim to control, but eventually fail anyway. The wild, the free, seems to take over anyhow. We lack the understanding of belonging and harmony. We are not detached - we are attached, linked together. We have adopted a false idea of freedom. We think freedom is to do whatever we like as individuals. Without constraints, we feel entitled to take advantage of nature and other people around us. But selfishness is not equivalent to freedom. It is only freedom for one - but a prison for others. True freedom - is seeing the forest for the trees. It is not being ignorant and giving up immediately when encountering something difficult. It is - seeing the bigger picture for the details.

Heidi Kirjavainen (b. 1991, Kuopio) is a visual artist and a photographer who works between Belgium and Finland. No format or space is a limitation for Heidi's expression as she pushes the boundaries of photographic practices by combining techniques of staged photography and environmental and installation art. She holds a master's degree in photography from the Royal Academy of Fine Arts Antwerp in Belgium and has studied visual arts at Saimaa University of Applied Sciences in Finland.

Pär Johansson SE

Att få vara med, att få vara någon

Trust and fear are the hallmarks of human existence. The bullied child who goes to school every day to meet his haters... The unaccompanied refugee child... The one who did wrong, and wants another chance... The one who longs for home and wants to return... The one left behind, the one left over, the one no one wanted ... The one who waits for someone who will never return... The one on the third floor who prepares dinner and sets the table for one ... To be there, to be someone.

I often shoot with a large format camera on 8x10" flat film. I usually make observations of the present moment, of emotions and involvement, sometimes capturing the experienced, sometimes the

invented, sometimes the desired. Often events run in my head 1,2,3...
Before something, something and after something.

Pär Johansson b.1968 studied photography at Kulturama and has participated in exhibitions such as LILJEVALCHS Spring Salon 2020, EDSVIKS KONSTHALL Autumn Salon 2017, LILJEVALCHS Spring Salon 2017, CFF/CENTRUM FÖR FOTOGRAFI.

Sami Mannerheimo FI Kaloleni Empowerment

It is very important for every human being to believe that they have a potential to do anything and that everything is possible. The realization that one can have a better future regardless of their socio-economic background is critical as well. The Kaloleni Youth Empowerment project for school kids from 9 to 20 years old, spearheaded by youth mentors from the Caris Foundation International in Kenya, inspired renowned photographer Mannerheimo to follow them with his camera. One of the initiatives within the project was to empower a group of mothers of the kids, well known as the Youth's Parents Representatives, who play a vital role in developing and nurturing the character of the youths. They equip the youths with important academic formation skills to help them improve their performance. Besides the training, the project sessions are always grounded with singing, prayers and bible study that energized the women to a greater extent. In some of the countryside in Kenya, especially the Kaloleni region, parents don't prioritize education and as a result, they don't believe that education is a tool that has the possibilities to change their standards of living. Most parents are not well educated, and hence, they currently struggle to meet their day-to-day basic needs. Therefore, it is important to raise the awareness and capacity of the parents to instill a positive attitude to support the education of their children for future positive change.

Sami Mannerheimo (b. 1966) is a photographer based in Helsinki. Sami specializes in portraits and documentary photography. He travelled extensively in Latin America and Africa among many other countries. Apart from his commissioned works, he participated in various art projects. In 2000, he started a photography company and worked on many assignments for magazines, newspapers, advertising agencies, record companies and PR offices. He is a recipient of eight prizes at the Finnish Advertising Photography Awards. Sami's work has been extensively exhibited all over Finland.

Lisa Lindqvist Liljedahl SE
Food in stores / From my garden

In this project, Lisa uses photography to raise questions regarding the way we know food production today. It started with her growing vegetables. She was fascinated by them, and she realized that they do not look like the vegetables we buy in stores. She started taking pictures of her harvest and learned about shifting baseline syndrome - that is when our perception of things changes and becomes the new normal. "Shifting baseline syndrome (SBS) describes a gradual change in the accepted norms for the condition of the natural environment due to a lack of human experience, memory and/or knowledge of its past condition" (Masashi Soga, Kevin J Gaston, Shifting baseline syndrome: causes, consequences, and implication. 2017). When it comes to the vegetables we eat today, our knowledge and perception of how vegetables look have changed. When we stopped producing our own food to buy it in stores, we lost the knowledge about how a vegetable really looks, growing in the ground and being harvested. Our new perception of vegetables is the image of a vegetable that is available in the store. In her photos, we can see vegetables that come straight from the ground, with all their imperfections. Some of them would probably not be sold in a store. Lisa reflects on the development that in a short time our connection to nature and food production and so much basic knowledge seems to be lost. She thinks about what this will become in the future. It raises questions like, what happens when only a very small percentage of people have the knowledge to produce food? By taking pictures of the plants, Lisa is exploring how they actually look. She picks the plant, goes to her studio, and takes the pictures. She uses daylight from a window close to the garden when taking the pictures. She uses the same light that actually occurs where the plant has grown. Lisa needs to believe that food production will change to be more sustainable in the near future.

Lisa Lindqvist Liljedahl is a freelance photographer based in Skåne, Sweden. She has studied photography for 4,5 years total at the Viebäcks Photo School and the Fotoskolan Stockholm, and has worked with photography on and off since 2010. Today, Lisa is studying to become a gardener and has been combining her interest in plants with her interest in photography. Liljedahl is author of two books, *Too much too young*, Dokument Press (2014) and *Också Österlen*, A&O (2011). Her exhibits include the Autumn Salon at

Fotografiska Museum (2014), *De fattiga och de rika* at the Virserums Konsthall (2014), *Stockholm - Drömmarnas stad* at Galleri KG52 (2012) and *People, Places, Faces* at the Arbetets Museum (2010). She has received grants from the Swedish Authors' Fund and the Långmanska Cultural Foundation.

Angelika Kollin EE **the Song of Psalms**

In mid-December, Kollin began her first documentary project, *the Song of Psalms*. Psalms is a three-year-old boy who, with his two sisters, is being raised by their maternal grandmother, Dawn. His story is all too familiar for regions struck by the opioid crisis, unemployment, and a lack of opportunities. Psalms' mother, Devin, is battling bipolar disease and a gripping addiction and keeps disappearing out of Psalm's life, sometimes for months at a time. His father, Sean, just got out of jail after serving two years and from now on wants to give his best for his only son. Many would call it a not-ideal family, and yet they represent reality for thousands of people. Their voices are often judged, labeled and ignored. As a community, they are not acknowledged in any positive way. Kids born into these complex families and surroundings battle with a difficult childhood and learn to feel shame about being different from an early age. In our collective unwillingness to look at the existing root cause of the problems, we become accomplices to the crimes of ignorance and indifference, feeding into a perpetual cycle of poverty with its life-long traumas and detriments. Psalms is too young to understand these complexities of life, but he is old enough to desire the feeling of belonging to his family and society. Kollin believes that while we don't choose the circumstances we are born into, in a healthy and well-functioning community every child gets an equal chance to reach their full potential and become a big "tree". To believe is to do things differently, sometimes beginning in our mindset and later taking steps to change things for the better in our immediate surroundings.

Angelika Kollin (b. 1976) is an Estonian photographer currently based in Riverview, Florida. She is self-taught and engages with her passion for photography and art as a tool of exploration of interhuman connections, intimacy, and/or the absence of such. Angelika has spent the last eight years living in Ghana, Namibia and South Africa where she explored the same topic in a variety of different cultures and economic conditions. It strengthened her belief that despite

many circumstances in life, the one thing that shapes us the most is our relationship with our parents. Through intense artistic evolution, she has arrived at her current projects *You Are My Mother / Father* and *The Song of Psalms*.

Angelika's awards and exhibitions include: Lensculture portrait finalist (2022); BIFA 1st place portfolio, Budapest, HU (2021); All About Photo magazine 2nd place B&W category (2021); LensCulture Journey 1st place single image (2020); TIFA Tokyo International Foto Award Silver, fine art nudes series category (2020); TIFA Tokyo International Foto Award Bronze, fine art nudes single image (2020); IPA International Photo Award 1st place, fine art category (2020); IPA International Photo Award 3rd place, portrait category (2020); BIFA Silver, fine art nudes series category, Budapest, HU (2020); ND Awards honorable mention in fine art nudes category (2020); Lucie Foundation open call finalist (2020); PHmuseum Mobile Prize finalist (2020); The Independent Photographer 1st place portrait (2020); The Independent Photographer 1st place portrait (2019); and Tokyo International Foto Award Gold, fine art nudes (2019).

Oscar Scott Carl DK Nanna

In early June 2021, Oscar sat on a plane 10,000 meters above sea level. He was on his way to visit his grandma in Santa Fe, New Mexico, his Nanna, as he has always called her. A few days earlier, Oscar got the message that Nanna was rushed to hospital and was undergoing surgery. The doctors said it was cancer. *Nanna* is a documentary of the three following weeks. It was a time full of uncertainty, disbelief and tears, but also of laughter and meaningfulness. It was a constant change of belief. One day Nanna was getting better and the doctor's messages were positive. The next day it was the complete opposite. The time following was also an exploration of how Oscar's relationship with his father changed at the same time his father's relationship with his mother was changing. Oscar was no longer only his father's son, but a trusted adult. And Oscar's father was no longer only his mother's son, but her caretaker and confidant. Both had to believe that the change that was happening was a natural part of life. Even though *Nanna* was created as a way of letting go and

remembering his grandma, as it unfolded it turned out to be much more about life than death. *Nanna* is about the life lived.

Oscar Scott Carl (b. 1995) is a full-time portrait and documentary photographer from Aarhus, Denmark. From 2019 to 2020 he interned at the Danish Daily Berlingske. In April 2021, he completed his Bachelor's degree studies in photojournalism from DMJX in Aarhus. Since then, he has worked in freelance photojournalism and on personal projects. Oscar's projects often center around transitions, both in terms of human relations and life in general. Oscar states: "Photography is for me an exploration of the question why? Through photography I try to understand and comprehend. I believe that my pictures are visual footsteps in my search for understanding of the constant transitions in life. I often find myself capturing silent intimate moments in both human relations and on my own. I do not necessarily feel the need to shout, but I do believe in photography as an important part of understanding the world around us."

Line Ørnes Søndergaard NO

The Split - A Brexit love story (UK) // BRUDET - Byen Som Ville Ha Brexit (NO)

The United Kingdom's decision to leave the European Union is one of the most dramatic political events of our time. This project leads the audience through a labyrinth of causes leading to Brexit, aiming to move beyond the headlines and present a more nuanced and complex narrative about polarization and political disruption. Aleksandra from Lithuania works at a factory in England, is a single mom and has just fallen in love. Albert is a retired fisherman, widower and ready for an uproar. They both reside in the same English town, but live totally separate lives. In no other town did more inhabitants vote to leave the EU than in Boston, Lincolnshire. Photographer Line Ørnes Søndergaard (b.1986) and writer Yohan Shanmugaratnam (b 1979) follow Aleksandra, Albert and Boston from the time leading up to the referendum and through the following years of turbulence, until Brexit was fulfilled on January 1st, 2021. "The Split" connects to Helsinki Photo Festival's theme "believe" on many levels. The Brexit question raised great aggression and deep divisions between neighbors and family members. They had completely opposing beliefs on what would be the solution to the same problem. The discussion rapidly turned to ridiculing each other for their beliefs. In the aftermath the question of where people's beliefs came from was posed. What shaped them? Was it

manipulation or control? Political discussions about not believing that “the people” were able to make this decision flourished. And residents who had simply stopped believing. They had lost faith in the EU project, their politicians, the economy and the idea that anything could ever change for the better. In this project we get to know both sides, looking beyond stereotypes, politicians and pundits, and get close to people who actually have something at stake. This is a story about opening borders and closing minds, about class and identity, solidarity and distrust. And about love, loss and the need to belong.

Line Ørnes Søndergaard (b.1986) is a project-based photographer with a background in film, television, and documentary. She holds a BA in photojournalism from Oslo Metropolitan University. Søndergaard’s work exists at the intersection of documentary and art, and deals with social and political issues, often using intimate encounters as the framework for her projects. With a consistent tone of condition and standstill she seeks to convey the emotional aspects of the situations people find themselves in, looking for similarities. Her intimate photographic approach has received attention in the photographic landscape and has been awarded at large. She has won the award for Norwegian Picture of the Year, Picture of the Year International, The Lucie Foundation and the NPPA Best of Photojournalism awards. Søndergaard has been selected for prestigious programs such as World Press Photo’s Joop Swartz Masterclass, Norwegian Journal of Photography and the VII Photo Mentor program. Her work has been widely published and exhibited and is a part of the permanent collection of Preus National Museum of Photography, Norway. Currently with the book *Bruddet* (Press, 2021) together with writer Yohan Shanmugaratnam, that has received flattering reviews and coverage upon its release. Apart from her personal long-term projects, she is an established editorial photographer and lectures in visual narrative storytelling at the BA program in Photojournalism, Oslo, Norway.