

Galleri Bo Bjerggaard
//Erik Steffensen
//Online Presentation

In the following presentation of Erik Steffensen, we have chosen to focus on a selection of works that bears special testimony to a painter who uses photography as his medium.

In her text for a 2013 exhibition catalogue, anthropologist Kirsten Marie Raahauge wrote the following about Steffensen's method:

“The darkroom prevents Steffensen from becoming entirely nomadic; neither has he become entirely virtual. The works are old-time photographs, taken on rolls of film, developed by use of developing fluid; it is not digital information, but light and shadow that Steffensen works with. Nevertheless, the photographs do undergo (here's that perfidy again!) a virtual treatment. They are scanned and edited in Photoshop, where he also – especially in the *Persona* series (*A – Det unge menneske*, 2013 and *Haufniensis*, 2013, ed.) – lays several pictures over one another, so that they take on a double-exposure look. Finally, with Lambda print the pictures are printed directly onto Plexiglas. The photographs become objects, as the motifs are frozen behind Plexiglas and frames. Taken on cameras from around 1935–1955, the photographs point to past places and antiquated methods, yet they are updated with a blank, defamiliarising, sci-fi Lambda finish. Most of the *Persona* series are in human scale, a bit smaller than the average person, thus becoming large, nearly furniture-like reflective surfaces.

Steffensen makes use of a kind of double concept in his pictures. As photographs, they can remind one of monochromatic or dichromatic paintings, and understanding them as simulated paintings makes them even more photographic. In the *Persona* series, Steffensen exploits displacements between painting aesthetics and photographic techniques, but also between the different layers found in the individual photographs' spaces. When Steffensen puts layer upon layer it means, for example, that the old Elephant House in the Copenhagen Zoo and The Art Association GI Strand's premises find themselves within the same frame in the work *Quidam*, creating an “almost place”, something that is almost recognisable, but not really, just as the person in the room is also incognito and even disguised in a top hat that is even older than the old cameras.

This time shift brought about by the use of old and new techniques and staging of scenes with elements from various eras strengthens the sense of dislocation conjured by the multiple layers of space. Through these shifting movements Steffensen's photographs also accentuate the sense of defamiliarization that is part of photography's being by virtue of its temporal and spatial displacements. In the midst of this, photography's representation of a person in a space manifests the absence by its implicit indication that the photographed subject will never be repeatable. The photos' distancing effect is established through the eerie distance between the photographed *then* and the evoked, framed *now*.”

Erik Steffensen himself writes: “As a kind of slowness poetry, I use my antique Zeiss pods camera when I find my motifs and make photographs in the darkroom like in the infancy of photograpy. But I am mobile, I travel all over the world and [...] will try to render an imagery of modern life's aptitude for immersion in an artistic media and as such in the world. ”



Erik Steffensen
Jacqueline , 2011
Metallic paper / Diasec
160 cm x 120 cm
1/5
EST-11-003
7.500 EUR + 5 pct. artist VAT



Erik Steffensen
Blue Marble, 2011
Metallic paper / Diasc
125,0 cm x 145,2 cm
1/5
EST-11-013
7.200 EUR + 5 pct. artist VAT



Erik Steffensen
Degas 1, 2011
Metallic paper / Diasec
100 cm x 90 cm
1/5
EST-11-016
5.000 EUR + 5 pct. artist VAT



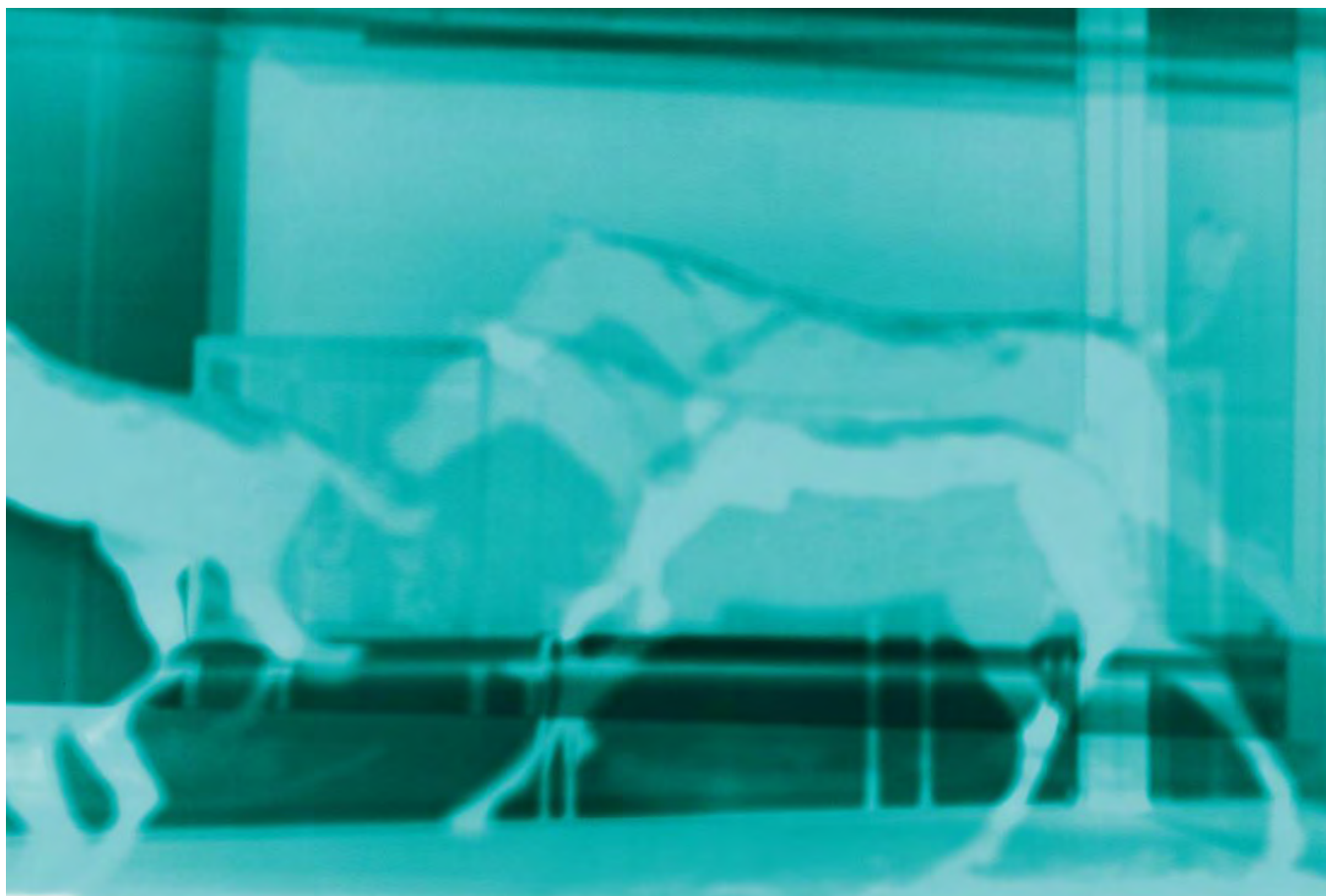
Erik Steffensen
Degas 2, 2011
Metallic paper / Diasec
100 cm x 90 cm
1/5
EST-11-017
5.000 EUR no VAT



Erik Steffensen
Degas 3, 2011
Metallic paper / Diasec
100 cm x 90 cm
1/5
EST-11-018
5.000 EUR no VAT



Erik Steffensen
Degas 4, 2011
Metallic paper / Diasec
100 cm x 90 cm
1/5
EST-11-019
5.000 EUR + 5 pct. artist VAT



Erik Steffensen
Turquoise horses, 2011
Metallic paper / Diasc
125 cm x 185 cm
5/5
EST-11-022
12.000 EUR + 5 pct. artist VAT



Erik Steffensen
A - Det unge menneske, 2013
Metallic paper / Diasc
120 cm x 90 cm
1/5
EST-13-003
5.700 EUR no VAT



Erik Steffensen
Hafniensis, 2013
Metallic paper / Diasec
120 cm x 120 cm
1/5
EST-13-006
6.500 EUR + 5 pct. artist VAT



Erik Steffensen
Dark Red Lady Liberty, 2015
Metallic paper / Diasec
180 cm x 120 cm
1/5
EST-15-004
8.200 EUR + 5 pct. artist VAT



Erik Steffensen
Pink City, 2015
Metallic paper / Diasc
60 cm x 90 cm
1/5
EST-15-007
4.000 EUR + 5 pct. artist VAT



Erik Steffensen
Aconcagua, 2016
Metallic paper / C-print
125 cm x 225 cm
2/5
EST-16-001
11.000 EUR no VAT



Erik Steffensen

Peru, 2017

C-print

120 cm x 250 cm

1/5

EST-17-003

12.000 EUR + 5 pct. artist VAT