IKEA ART EVENT 2016

ART PHOTOGRAPHY

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ART FOR ALL

This April IKEA proudly presents Art Photography – a limited edition collection of 11 posters by 11 contemporary artists from around the world. For a few spring weeks IKEA turns into the world’s largest public gallery making it possible for everyone to invest in great art – at an equally great price.
What we put on our walls says a lot about who we are. That’s why many of us don’t settle for art that matches our sofa. We also want it to be inspiring or thought-provoking or even mind-boggling – a talking piece as much as eye candy. Great art is what resonates with us and that is in turn deeply personal.

"IKEA Art Event is about making great art accessible to everyone. We want to make it possible to create a home with art as a natural part – and we want the art pieces to be unique as well as affordable”, says Henrik Most, Creative leader at IKEA of Sweden.

Established or up and coming, the eleven artists that are part of IKEA Art Photography, the second IKEA Art Event following last year’s success Street Art, make for an exciting mix. Spanning from the highly abstract to the figurative, the collection reflects the rich and inspiring diversity in contemporary art photography worldwide.

“That means it has the power to attract a wider audience. By telling stories that we can identify with, by being personal, art photography shows that art is for all.”

Now you will be able to bring home your own favourite piece of great photo art, to a great price.

**But hurry up – it’s for a limited time only.**
Andy Barker is a photographer on a mission. With her equally beautiful and disturbing images she tells the story of a marine environment that’s literally drowning in plastic debris. “I don’t want to raise guilt but I hope to create an awareness”, she says.

Growing up near the east coast of England, Mandy used to go beachcombing and collecting driftwood and shells. As time went on she began to notice more and more man-made debris on the beaches.

“That coincided with a photography course I was on. I couldn’t think of a better way to raise awareness than by representing what the recovered plastic would look like under the ocean’s surface.”

Accurate facts are a necessary part of Mandy’s artwork. She spends many hours doing research and collaborating with scientists and environmentalists around the world.

“I don’t do anything that isn’t true to the cause. I do a lot of research into where things are found, how they’re found and how they effect the environment.”

Born in Hull, UK, in 1964
Lives in Leeds, UK
Mandy Barker’s outdoor shed as well as her greenhouse is jam-packed with marine plastic debris, catalogued as to when and where it was found and sorted according to object, colour and shape – waiting for its moment in the limelight. For the IKEA piece Mandy used debris from six oceans and six different continents around the world, displayed in different layers on a black background. “It gives the impression of a universe, an almost hidden world under the sea, using the accumulation of plastic debris you find there.”

“The intention of my work is to get across what exists under the sea – a kind of vast suspension. Whilst it’s my aim to create visually pleasing images, at the same time they hopefully make people think about what’s out there. It really relates to the fact that there are no boundaries for plastic debris. It’s everywhere now.”
Meet the artist

Mathieu César

Mathieu César went from being a hairdresser to a firefighter to a fashion photographer in only a few years. Just as swiftly he became known as the man who’s redefining the alluring celebrity portrait. Since he started out, countless actors, musicians and models have been immortalized in his typical stark black and white style.

“The black and white photo has a timeless quality that I love. I’ve always been very inspired by legends such as August Sanders and Irving Penn and their iconic images.”

He loves photography as an art form for its ability to freeze a moment in time – and he leaves nothing to chance when creating each of those moments. Every detail in every image is thoroughly thought out beforehand in an attempt to avoid unpleasant surprises.

Primarily doing portraits, Mathieu describes himself as a curious people’s person:

“I love having the chance to meet so many interesting people. Just imagine that my job has allowed me to meet the first man on the moon – and to get him into his original space suit!”

Born in Suresnes, France, in 1987
Lives in Paris, France
The piece Mathieu César brings to IKEA Art Photography is all about contrast. The model is dressed in 17th century armour as well as in contemporary street wear – and he’s leaning a bleached head of hair in his hard metal hands. “This is one of the first pictures I ever made. That might be why it’s a bit out of focus”, says Mathieu and laughs.

The truth is that he really loves this particular piece, although he’s portrayed countless illustrious actors, musicians and models since. “It still represents my whole universe and the person I am really well.”
Taking a really good photo is kind of like cooking a good meal or biting into a perfect apple – the smell, the taste, the crunchy sound, it all comes together. A good photo feels like that. It’s deeply satisfying.”

It’s no coincidence that Brooklyn-based photographer Bobby Doherty uses edibles when he describes his work at its best. As staff photographer at New York Magazine he shoots food for a living. That means that he spends hours browsing markets for everyday objects that he can transform into the main attractions in his powerfully stylized, kind of surreal, images.

When creating his own images, Bobby tries to stay open rather than to decide on a preconceived plan.

“When I find an object interesting I start thinking about where it might work for me and what sort of tension I can create.”

Born in Brewster, New York, USA, in 1989
Lives in NYC, USA
BOBBY DOHERTY

AND SURREAL EDIBLES

"I found this bread and was kind of taken aback. I just thought it looked really uncanny and I wanted to play at that. I like trying to make things look just short of unrealistic", says Bobby Doherty about the image he made especially for IKEA Art Photography, showing a repetitive pattern of bread wrapped in blue ribbon.

Repetition that works well in this instance isn’t always the best solution for an image.

"To use it too often would be like relying on the same joke over and over again".

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"To use it too often would be like relying on the same joke over and over again".
Art is all there is for Nathalia Edenmont, but she hasn’t always been comfortable with calling herself an artist.

“Initially I just saw what I did as a way of realising the images I had in my head, on a completely intuitive level. Now, on the other hand, being an artist is my whole identity.”

Life and death, and the hope of making art that will outlive her with hundreds of years, are themes that run through everything Nathalia does. Apart from her butterfly collages, she is known for portraying women and girls in a style reminiscent of classical paintings.

“I just keep having images constantly popping up in my head. Sometimes I have the title to a piece ready years before I realize the artwork itself.”

She’s the happiest when she’s dressing up a model in 90 boxes of grapes or gluing thousands of butterfly wings to a piece of cardboard.

“That’s when I feel truly alive. I like things to be difficult. If it’s too easy I lose my drive.”

Born in 1970 in Yalta, Ukraine
Lives in Stockholm, Sweden
It took Nathalia Edenmont almost eight months to finish her piece Force of Nature. Eight months of placing butterfly wings in the exact right spot on white cardboard before photographing the result with her large format camera.

"First I seek the composition. I place out the large wings and make an outline, of sorts. Than I start gluing. It’s extremely important where every wing is placed. I can sit for hours with just the one, twisting and turning it until it looks perfect."

To use photography as a medium makes it possible to enhance all the tiny butterfly wings and so show their richness in detail.

"Many of the butterflies have been hidden away in boxes for half a century. This way they get to live again, forever."
Jill Greenberg, best known for her anthropomorphic and affectionate portraits of bears and monkeys, has a long history of adding painterly effects to her work. Although she chose the path of photography a long time ago, she has never stopped painting in her spare time. Lately Jill has brought the two mediums closer together: “I’ve long wanted to find a way of incorporating painting into my photography and having it make sense”, she says.

In her recent collection Paintings Jill goes even further – combining painting with photography in an all-new way.

“I still love photography and I love the handmade mark, so this was a perfect visual solution where I could do it all.”

To say yes to the collaboration with IKEA was an easy decision to make.

“The art world has gone a little crazy when it comes to money and that’s not what it’s about, really. I think all artists want to create art that’s accessible and this seems to be a good way to achieve that.”

Born in Montreal, Canada, in 1967
Lives in New York City, USA
JILL GREENBERG

AND THE HANDMADE MARK

Jill Greenberg works under the skylights of her studio, or in her adjacent apartment, painting on a small glass painter’s palette. The sky above and the architectural structure of the windows are reflected in the wet paint – and when she takes pictures, which she does after nearly every brushstroke or added drop of water, the magic happens.

“I’m painting with light, really. In that sense each piece from the Paintings collection is time-based. It wouldn’t look like this at any other moment, only then was the sky that kind of blue and those particular clouds passing by my skylights.”
Ever since she found her parent’s books about Nordic crime cases, Annika von Hausswolff has been fascinated by photography and by the way you can tell a story by not revealing everything. Through staged photography – a platform she always returns to no matter how many detours she makes – she invites the onlooker to a world somewhere between documentary and fiction.

“What’s depicted, at least in the analogue photography, has actually existed in front of the camera. You can stage and pretend, but there is always a trace of reality in the image. I find that really intriguing.”

Lately she has also started investigating the photographic eye – how our consciousness has changed due to photography.

“Today it’s impossible to imagine a world without it.”

In Annika’s case that is true in more ways than one:

“Photography is the love of my life. It entails so much – it’s about the contraption, the technique and the eye.”

Born in Gothenburg, Sweden, in 1967

Lives in Gothenburg, Sweden
ANNIKA VON HAUSSWOLFF

AND THE STAGED PHOTOGRAPH

With its two spaces, made up by the girl in the centre and the merely suggested surrounding room, Annika von Hausswolff’s piece for IKEA Art Photography is in many ways characteristic of her imagery. The motif is connected to her thoughts on how communication has changed over the last decades.

“The phone receiver as an object used to be very important for our communication. Old receivers were tactile, it was a physical experience to talk. In that sense we used to be more active when we communicated. The question is what impact the new conditions have.”

It wasn’t until the fifth shoot that she was completely happy, but she never rushes the work process:

“I’m never careless with an image. What I do is important to me and ideas don’t grow on trees. I’d rather create fewer images than throw away a whole bunch. I spend a lot of time on my work and I invest a lot of emotions – a lot of myself – in them.”
anya Long doesn’t call herself a photographer, rather an artist working with photography. Ever since photo school she has been interested in reducing photography to its essence: light and time.

“How much can you remove and still call it a photograph? I don’t use a camera or negatives. I work in a colour darkroom, without safety light. I can’t see anything, but I can feel what I’m doing.”

So, Tanya relies on her hands to do the job. She folds, rolls and exposes photo paper in complete darkness. While her art can be described as photography, it also has connections to sculpture and performance – another interest guiding her work:

“When folding or rolling the paper there’s a performative element and in the moment it’s exposed it’s in a three-dimensional, sculptural state.”

Her art triggers all kinds of reactions.

“Photo paper is very industrialised and standardised. So is the process of photographic printing. I’m addressing the standards, breaking all the rules.”

Born in New York, USA, in 1981
Lives in Eindhoven, NL
TANYA LONG

AND THE ESSENCE OF PHOTOGRAPHY

Tanya Long’s piece for IKEA Art Photography is from a work called And Blue and was made by rolling photo paper into cone shapes and exposing them multiple times to different coloured light. Like with all her work this piece, one of her own favourites, was made according to a preconceived plan – and like always she kept on trying until she got the result she wanted.

“There are piles and piles of rejects in my studio. I make a lot and then I make a selection.”

While guided by her investigation into what else photography can be, Tanya also wants her work to be beautiful.

“But it can’t only be that. You must be able to read it or look at it and know that something happened in the making – that there was some kind of action.”
As a young BMX-pro on tour, Chad Moore was handed a camera by one of the accompanying photographers. Ever since then he has taken pictures of the people that surrounds him rather than doing traditional photo sessions on set. He’s work is all about capturing life and youth in the city that inspires him the most – New York.

“I think there is a real difference between taking a staged picture and taking a picture where the people in it are genuine in their emotions and in what they are experiencing.”

The main objective is always to catch the precious moments of genuine tenderness in someone’s eyes – of people truly connecting. Today, although still carrying his camera with him all the time, Chad has learnt how to create those right moments instead of always having to wait for them.

“It’s about putting people in a situation and allowing them to go crazy within that set frame. But I’m still never directing anyone – it’s more of an organic process.”

Born in Tampa Bay, Florida, in 1987
Lives in New York, USA
CHAD MOORE

AND HIS FRIENDS

The day before Chad Moore was leaving Tampa Bay for New York he had a send off at the beach with a bunch of his friends. One of them was Anna, who was caught on camera partly turned away from the photographer and surrounded by light reflecting a caleidoscope of colours. “I consider this a portrait, although you don’t see Anna’s face.”

At the time Chad, who always shoots on 35 mm film and who isn’t into Photoshop or digital manipulation, was experimenting with an in-camera double exposure process for the first time. “This image was the first and the best on that roll and it has remained one of my favourites ever since.”
ára Prášilová always looks for the light. Regardless of the topic her images display an inherent playfulness that reflects her own view on life. She sums it up in just one sentence: "Sometimes a sense of humor is the only way to cope."

Bára’s pictures are the result of equal parts intuition and careful planning. The ideas are purely intuitive – deriving from past experiences. “I’ve realised that every one of my pictures are strongly connected to my past, but I don’t see it until afterwards. It’s like therapy for me. To work with what’s happened in your life is a key to your future, I think.”

The execution, on the other hand, is meticulously thought out. “I prefer playing it safe and almost never improvise. All my concepts are sketched out in advance. The shoots are often prepared for several hours. Perfect lighting, focus and technical perfection are extremely important.”

Born in Cheb, Czech Republic, in 1979
Lives in Prague, Czech Republic
Bara Prášilová prefers everything in her images to be real and as little as possible to be added in post-production. So, when she couldn’t find a skirt with the right kind of dots for the IKEA piece she made the dots herself – just as she made a wire construction and mounted it inside the skirt to achieve the flying effect (plus that she had the model jump and down all through the shoot). She loves making props and does it as often as she can find the time.

“I’ve always been into that kind of craftsmanship. It’s an important part of my work.”

It wasn’t until the second photo session that Bára was completely happy with the image. Not until then did it have the expression she was after:

“The aim with this picture is to show the wildness of women – in a joyful, sunny way.”
RANKIN

Rankin was one of the founders of iconic magazine Dazed & Confused in the 90’s and started Hunger just a few years ago – and he has portrayed more supermodels, movie stars and musicians than most. Behind everything he does is the genuine love of photography as a means of communication. “Photography is everything for me. I won’t get bored of it in a million years.”

His working class background has led him to “hate elitism, to be polite and to have a great work ethic”.

“I know that I’m very privileged. I love what I do and I’m very lucky to get to do it.”

Rankin is a firm believer in that art, design and culture can make the world a better place – so the more democratic it can be the better.

“The idea of being part of an art project such as this, that is very much about democracy, really appeals to me. I think it’s great.”

Born in Paisley, UK, in 1966
Lives in London, UK
RANKIN

AND THE SOFA

The image for IKEA Art Photography is from a series called So far so sexy, shot in a mock-leather sofa in Rankin’s old Dazed & Confused office. “A lot of my work is about trying to analyse stuff and be humorous about it. So far so sexy is a pastiche of a genre that was successful at the time, around the turn of the millennium, on the height of this documentary style image making. People went to art schools for years just to take point-and-shoot pictures that were perceived or portrayed as great art but were really just that – point-and-shoot-photos.”

Although being something of a mickey-take, Rankin, who decided to take the road of commercial photo a long time ago, ended up really liking the image series. Not least this particular piece that shows a heart, years before the emojis set the standards for communication. “It’s a nice a body of work and it’s great that it will hang on lots of people’s walls.”
Originally an illustrator, Pascal Gindre, alias @obin, has around 70 children’s books and a large number of cartoons under his belt. Still it was no giant leap to incorporate photography into his work.

“I like to explore different kinds of pictures. I’m sketching and I’m mixing photography and drawing. Initially the pictures with the little people, Skuggis, were something that I did just for me and for fun. I’ve done them for years, imagining that there are these tiny figures that show up where you least expect and use a box as a house or a pan as a swimming pool.”

To use photography as the basic element of his work is a way to discover reality.

“It’s about showing the beauty of light, of nature. It’s nothing extraordinary, but I hope that my pictures can help people rediscover all that beauty.”

He is thrilled about being part of IKEA Art Photography.

“I’m very happy that my picture will be so widespread and accessible to people around the world.”

Born in Villiers-le-Bel, France, in 1969
Lives in Paris, France
©obin finds his inspiration in nature and takes long walks to look for the right places for his Skuggis to appear. When he comes back home he picks out his favourites among the many pictures he has taken along the way, like this one for IKEA Art Photography that shows a detail of moss he found in the south of France.

"When I like an image I can see where there can be a Skuggis – on a leaf, hiding, sleeping, taking a bath... I like to imagine that they come from Iceland – a wonderful place with room for mystery. In Icelandic Skuggi means shadow and all Skuggis are black, like shadows. I have so much fun drawing them. For me they are funny, tender and sometimes a bit erotic."
IKEA ART EVENT 2016 poster, HD Skuggi RM39
Motif created by Robin Gindre.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200 g/m2. W91×H61cm. 203.237.73

IKEA ART EVENT 2016 poster, lost at sea RM39
Motif created by Mandy Barker.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200 g/m2. W91×H61cm. 603.299.71

IKEA ART EVENT 2016 poster, the umbilical cord RM39
Motif created by Annika von Hausswolff.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200 g/m2. W91×H61cm. 503.110.90

IKEA ART EVENT 2016 poster, force of nature RM39
Motif created by Nathalie Edenmont.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200 g/m2. W91×H61cm. 603.110.80

IKEA ART EVENT 2016 poster, Anna Beach RM39
Motif created by Chad Moore.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200 g/m2. W91×H61cm. 603.110.90

IKEA ART EVENT 2016 poster, fixing the light RM39
Motif created by Tanya Long.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200 g/m2. W91×H61cm. 703.110.94

IKEA ART EVENT 2016 poster, fingers of steel RM39
Motif created by Mathéu César.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200g/m2. W61×H91cm. 403.110.95

IKEA ART EVENT 2016 poster, lost at sea RM39
Motif created by Mandy Barker.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200g/m2. W61×H91cm. 603.110.75

IKEA ART EVENT 2016 poster, painting 318 RM39
Motif created by Jill Greenberg.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200g/m2. W61×H91cm. 903.110.79

IKEA ART EVENT 2016 poster, sunskirt RM39
Motif created by Bára Prášilová.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200g/m2. W61×H91cm. 803.110.79

IKEA ART EVENT 2016 poster, bread RM39
Motif created by Bobby Doherty.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200g/m2. W61×H91cm. 603.111.03

IKEA ART EVENT 2016 poster, sofa love RM39
Motif created by Rankin.
Double-sided adhesive tape for mounting the picture to the wall is included.
Paper Quality Nova Teck Matte 200g/m2. W61×H91cm. 803.111.02