

# Per Bak Jensen



**Per Bak Jensen**  
**Vidnesbyrd / Testimony**

## **Det insisterende blik**

Vi lever i en verden, hvor forandringen synes det eneste konstante. Nok er hastigheden accelereret her i det 21. århundrede – især med de digitale og sociale mediers fremkomst. Men fænomenet som sådan er bestemt ikke nyt.

Allerede for knap to århundreder siden analyserede Karl Marx og Friedrich Engels deres samtid i en fængslende tekst, hvis litterære kvaliteter i al for høj grad er blevet overskygget af de ideologiske og politiske kampe, som værket siden er indgået i. I *Det Kommunistiske Manifest* fra 1848 fascineres de to tyskere af de revolutionerende kræfter, som udfolder sig for deres øjne: "Bourgeoisiet kan ikke eksistere uden uafladeligt at revolutionere produktionsmidlerne og altså også produktionsforholdene, det vil igen sige samtlige sociale forhold... De stadige omvæltninger i produktionen, de uafbrudte rystelser af alle sociale tilstande, den evige usikkerhed og bevægelse udmærker bourgeoisets tidsalder frem for alle andre." Og så kulminerer det: "Alle faste, indgroede forhold med tilhørende ærværdige forestillinger og meninger bliver opløst, og de nye, der dannes, bliver forældede, inden de kan nå at stivne. Alt fast og solidt fordufter, alt helligt bliver klædt af, og menneskene bliver endelig tvunget til at se nøgternt på deres egen stilling i tilværelsen, på deres indbyrdes forhold."

Heller ikke Marx og Engels var de første til at påpege det moderne menneskes forsøg på at skabe en verden efter egen forestilling – og de altomfattende, absolutte, ja totalitære sider, som fulgte med. I sidste del af Johann Wolfgang von Goethes mammutværk *Faust* står hovedpersonen ikke tilbage for at ville underlægge sig havets kræfter. Han bliver frustreret over, at vandet bare spilder sin energi ved at bølge frem og tilbage, dog uden at skabe noget. I den engelske oversættelse hedder det: "This drives me near to desperate distress! Such elemental power unhar vested, purposeless! There dares my spirit soar past all it knew; Here I would fight, this I would subdue!"

Indebærer det allerede en god portion storhedsvanvid at ville tøje havet, så tager historien for alvor en drejning mod det skræmmende i Fausts møde med det ældre ægtepar Philemon og Baucis. Navnene kender vi fra Ovids *Metamorfoser*, hvor de to seniorer giver husly til de forklædte guder Jupiter og Merkur, og som grundet deres godhed og gæstfrihed er de eneste som sidenover lever de højere magters hævn på menneskeheden. Hos Goethe bor det beskedne og afholdte ægtepar i et lille hus tæt ved havet, som altid er åbent for forbipasserende samt søfolk, der lider skibbrud. Ægteparret gør med andre ord ikke væsen af sig, men Faust har bestemt, at der netop her ved deres hus skal rejses et udsigtstårn, hvorfra man skal kunne overskue den nye, moderne verden, som han selv har skabt. Ægteparret tilbydes

en handel, men de er lykkelige for deres mangeårige hjem, og de kan ikke forestille sig at skulle ende deres dage et andet sted end lige her. Faust bliver rasende, fordi de to gamle står i vejen for hans storlæde planer og beder derfor sin djævelske makker Mefisto om at tage sig af problemet. I ly af natten bliver Philemon og Baucis dræbt, huset jævnet med jorden, og herfra kan den nye verden fuldendes. En verden, der altså har sin pris, ikke går på kompromis og (ud)rydder alt, som står i vejen.

Hvad har alt dette med Per Bak Jensens billeder at gøre? Naturligvis kunne man finde et par parallelle mellem de to idyller hos hhv. Philemon og Baucis og ægteparret Per Bak og Susanne Jensen, hvis man ville. Sidstnævnte bor for enden af en markvej tæt ved skoven og ikke langt fra havet, og når man kommer på besøg her ved Vemmetofte Kloster, er der ikke alene dækket op med mad og drikke og gode historier, men også med et nærvær, der minder om en anden tid. Men lad os ikke gå ned ad denne sti. Lad os forblive ved billederne. "Er det muligt at se længere end øjet rækker?" spørger Per Bak Jensen selv i forordet til sin bog *Tavshedens Figur*. Spørgsmålet er naturligvis berettiget, men alligevel vil jeg påstå, at det er stilret forkert. For hos denne fotograf handler det ikke om at se langt. Det handler om at se. Punktum.

Vi behøver ikke at bevæge os ud i en større afhandling om, hvad billeder gør og kan. Eller kunsten i det hele taget. Få mennesker formår at sætte ord på det, jeg er ikke én af dem. Allerede i en ung alder tog min far mig med til udstillinger og forsøgte at forklare mig, hvorfor den eller den kunstner var værd at beskæftige sig med. Lige meget hjalp det. Jeg kunne ikke fordrage den – ha – kunstige atmosfære, hvor man skulle bevæge sig i ophøjet stilhed, holde afstand og se nogenlunde begavet ud, hvilket så også resulterede i flere tilfælde, hvor jeg ufrivilligt udløste det pågældende museums alarmanlæg, fordi jeg var lige dårlig til det hele. Detændrede sig den dag, hvor Hamburger Bahnhof i min hjemby, Berlin, åbnede sine porte, og to værker i samme rum slog mig omkuld. Manden bag dem begge var Anselm Kiefer – det ene et stort maleri af et landskab i sorte, brune og grålige toner, det andet et massivt bibliotek af rust og jern. Uden at kunne forklare hvordan og hvorfor, så var det netop tomheden i de to værker, der begyndte at fylde mig – og som åbnede sprækker ind til en verden, der var fortapt eller forsvundet. Der var ingen mennesker, hverken i landskabet eller blandt bøgerne, og alligevel viste begge værker med en uafrystelig intensitet, hvad mennesker var i stand til – på godt og ondt. Eller sagt på en anden måde: I al deres rædsel udstrålede de en dyb humanitet.

Hos Per Bak Jensen – og uden sammenligning med Anselm Kiefer i øvrigt, selvom der findes ligheder, bare se på billedet *Stilhed* i *Tavshedens Figur* eller *Røg i Øjets Stemme* – sker der noget lignende. Billederne er mennesketomme. Det er landskaber og efterladenskaber, rifter og linjer, silhuetter og strukturer, nuancer og kontraster, som vækker hans opmærksomhed. Spurgte man manden selv, så ville han sige, at motiverne taler til ham, fordi der er noget mere i dem, en slags sjæl eller åndelighed. Han ville påpege, at det er dette metafysiske, som han udforsker i sine billeder, det, som rækker ud over det umiddelbart tilgæ-

gelige eller tilstede værende. Samtidig ville han afvise med det samme og på det kraftigste, at han er religios, i hvert fald ikke i klassisk forstand.

Det sidste vil jeg give ham ret i. For husk på, at billede – eller skal vi sige umiddelbare indtryk – ofte bedrager. Tit handler de netop om andet, end det de viser. Og af og til om det, der ikke er til stede i dem. En himmel eller en horisont, som der findes mange af i Per Bak Jensens billede, kan således ikke bruges som belæg for en fascination af det hinsides. På samme måde som fraværet af mennesker i motiverne ikke betyder, at de ikke har en dyb menneskelig dimension. Tværtimod!

Lad os komme tilbage til den verden, vi lever i. Det at være menneske i dag, at være os i vores samtid, er at være konfronteret med enorme kræfter. Det gælder både dem, vi har til rådighed, og dem, vi har imod os. Skabelse og destruktion er to sider af samme mønt eller, hvis man ville formulere sig akademisk, udgør samme dialektik. "To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world – and, at the same time, that threatens to destroy everything we have, everything we know, everything we are." Ordene er Marshall Bermanns, der for mange år siden skrev den enestående bog *All That Is Solid Melts Into Air. The Experience of Modernity*. Hvor med vi altså er tilbage ved Marx – og Faust, for den sags skyld – og den enorme acceleration af vores tilværelse, som vi er konfronteret med, og som netop ikke tager hensyn til det, der var og er, men kun har sans for sig selv og det, den er i gang med at skabe. Det gamle (Philemon og Baucis) må vige for det nye (Faust). Detaljen – det konkrete, specifikke, individuelle, ja den enkelte – må vige for det generelle, overordnede, universelle, som aldrig når at blive sig selv, inden det igen overhaler af den evige udvikling. Husk på, at Faust har indgået en pagt med Mefisto. I det øjeblik, hvor han fuldfører sit værk og opgiver sin stræben efter permanent omvæltning og forandring, er det slut. Det smukke "Verweile doch, du bist so schön" (O, dvæl endnu, du skønne stund) er i realiteten en dødsdom.

Vi som mennesker kan ikke undrage os denne dialektik. Hvilket trods alt har noget forbindende. De fleste af os forsøger at leve på trods, vi klynger os til håbet, at der er en vej igennem tumulten, "we keep on keeping on", som Bermann skriver i forordet til sin bog. Og så spiller alderen nok også en vis rolle her. Mens vi er unge, stoler de fleste af os på vores egne kræfter, at de kan matche eller endda tøjle dem, vi står over for, og at vi kan bruge dem til at forme verden og gøre den til et bedre sted. Lidt senere i livet bliver vi mere skeptiske og ser tilbage på os selv med et smil – lidt ungdommeligt naiv og overmodig har man lov at være. Styrkeforholdet forandres, og vi er nødt til at indse, at der er en sluttdato på det hele. I forbifarten kan det måske nærvnes, nu hvor det handler om Per Bak Jensens billede, og han selv vil ikke gøre så meget mere ud af det, at forordet til bogen *Gensyn* i 2014 faktisk er skrevet på Næstved Sygehus. Nærmere bestemt kræftafdelingen. "Der findes mange slags

hegn. Livet er fuldt af dem", hedder det her. Og alligevel stoppede det ikke der. Der leves, ses, fortælles og tages billede endnu. Måske på trods. Sandsynligvis fordi han bare ikke kan lade være.

Jeg vil ikke bevæge mig ud i en større gennemgang af Per Bak Jensens motiver eller metode – det er der andre, der er mere kvalificerede til. Men jeg vil gerne pege på hans særlige insisteren, som strækker sig igennem årene, produktionen, oeuvret og også denne udstilling. Tag et billede som *Mærke*. Det røde punkt på træstammen. Vi aner, hvad der kommer til at ske. Lige om lidt er det væk. Det skal vige for noget andet. Men det er ikke det, som Per Bak Jensen vil vise os, vil jeg påstå. Han peger på træet, ja, insisterer: Se! Det er der. Det findes. Holder stand. Her og nu og indtil videre. Der er ikke noget romantisk over denne gestus. Ej heller noget tilbageskuende, men netop heller ikke det modsatte. Det er øjeblikket, nuet, den skønne stund for den sags skyld, Per Bak Jensen fanger, fastholder og forsvarer. Velvidende at det ikke varer ved. At både han og vi, hver især og tilsammen, er konfronteret med faustiske kræfter. Hvorfor netop alle disse mennesketomme billede er så menneskelige. Nærværende. Uudgrundelige. Og, med forlov, ikke spor metafysiske.

**Marc-Christoph Wagner**

Louisiana Museum of Modern Art/Louisiana Channel

Marts 2022



Kåbe / Cape, 2022  
[PBJ-22-006]



Mærke / Mark, 2022  
[PBJ-22-008]



Bjergtaget / To the Mountain Taken, 2022  
[EGM-22-017]



Flamingo, 2022  
[PBJ-22-019]



Skygger / Shadows, 2022  
[PBJ-22-022]



Solflooder / Rivers of Sun, 2022  
[PBJ-22-011]



Vogter / Guardian, 2022  
[PBJ-22-015]



Vinterdragt / Winter Cover, 2022  
[PBJ-22-014]

## The Insistent Gaze



We live in a world where change seems to be the only constant. The pace may have picked up in the 21st century, especially after the emergence of digital and social media, but the phenomenon itself is nothing new.

Two centuries ago, Karl Marx and Friedrich Engels analyzed their times in a captivating text, whose literary qualities have been much overshadowed by the ideological and political wars in which it was later enlisted. In *The Communist Manifesto* from 1848, the two Germans express their fascination at the revolutionary forces at work around them: "The bourgeoisie cannot exist without constantly revolutionising the instruments of production, and thereby the relations of production, and with them the whole relations of society. ... Constant revolutionising of production, uninterrupted disturbance of all social conditions, everlasting uncertainty and agitation distinguish the bourgeois epoch from all earlier ones." They conclude, "All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind."

Nor were Marx and Engels the first to point out modern man's attempt to create a world in his own image, with all the pervasive, absolutist, even totalitarian aspects that entailed. In the final part of Johann Wolfgang von Goethe's mammoth *Faust*, the protagonist does not refrain from wanting to subdue the powers of the sea. He is frustrated that the water simply wastes its energy by flowing back and forth without creating anything. The English translation reads, "This drives me near to desperate distress! Such elemental power unharnessed, purposeless! There dares my spirit soar past all it knew; Here I would fight, this I would subdue!"

As if desiring to harness the sea does not already entail a good measure of megalomania, the story takes a turn for the truly terrifying in Faust's encounter with an elderly couple, Philemon and Baucis. The names are familiar from Ovid's *Metamorphoses*, where the seniors give shelter to two gods in disguise, Jupiter and Mercury. Because of their kindness and hospitality, Philemon and Baucis are the only ones who survive the gods' subsequent vengeance on humanity. In Goethe, the humble, well-regarded couple live in a house by the sea that is always open to shipwrecked seafarers. They live a meek life, but Faust has decided that a watchtower should be erected next to their house, from which to take in the new modern world he has created. The couple are offered a deal, but they are happy with their home of many years and cannot imagine living the rest of their lives anywhere else. Furious that the two old people are standing in the way of his grand schemes, Faust asks his devilish partner, Mephisto, to make the problem go away. Under cover of darkness, Philemon and Baucis are killed, and their house is razed to make way for the new world. A

world where everything has its price, that accepts no compromises and destroys everything in its path.

What does any of this have to do with Per Bak Jensen's photographs? Obviously, parallels could be drawn between the idyll of Philemon and Baucis and that of Bak Jensen and his wife, Susanne, who live at the end of a field road by the woods, not far from the sea. A visitor to their home, at Vemmetofte Convent, is treated not only to food, drink and great stories but also to a presence and personality that are almost of another age. But let's not go down that path. Let's stay with the photos. "Is it possible to see farther than the eye can reach?" Bak Jensen asks in the foreword to his book *The Character of Silence*. That's a legitimate question, of course. Yet I would claim that it's posed incorrectly. For this photographer, it's not a matter of seeing far. It's about seeing. Period.

There is no need to get into a lengthy disquisition of what images are and can do. Or art, in general. Few people are able to put that into words, and I'm not one of them. When I was young, my father would take me to art shows and try to explain to me why one artist or another was worth engaging with. It was no use. I couldn't stand the (ha!) artificial atmosphere where you had to walk around in reverent silence, keep your distance and look reasonably intelligent, which resulted in my inadvertently triggering the alarm in several museums because I was no good at any of it. That all changed the day the Hamburger Bahnhof in my home city of Berlin opened, and two works in one of the galleries bowled me over. The artist was Anselm Kiefer. One was a big painting of a landscape in black, brown and grey tones, the other a massive library of rust and iron. Without being able to explain how or why, the very emptiness of those two works began to fill me, opening cracks into a doomed or lost world. There were no people in the landscape or among the books, yet both works, with undeniable intensity, showed what people are capable of, for good or ill. To put it another way, in all their horror they radiated profound humanity.

Something similar happens in Bak Jensen's work – no comparison to Kiefer otherwise, although there are similarities: just look at *Silence*, in *The Character of Silence*, or *Smoke*, in *The Voice of the Eye*. The images are devoid of people. Landscapes and residues, rifts and lines, silhouettes and structures, nuances and contrasts draw his eye. If you asked him, he would say that the subjects speak to him because there is more there, soul or spirit. He would indicate that the metaphysics he explores in his pictures goes beyond the instantly accessible or present. Moreover, he would immediately and vehemently deny that he is religious, at least not in the classical sense.

I would agree with him on the latter point. Bear in mind that images – immediate impressions – are often treacherous. Frequently, they are about something else

than what they show. Sometimes, they are about what is not in them. Skies or horizons, of which there are many in Bak Jensen's images, do not prove a fascination with the beyond, in the same way that the absence of people in his subject matter does not imply the lack of a profoundly human dimension. On the contrary!

Let's return to the world we live in. Being human today, existing in this day and age, means confronting enormous forces, both those we have at our disposal and those that are pitted against us. Creation and destruction are two sides of the same coin, or to put it academically, they constitute the same dialectic. "To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world – and, at the same time, that threatens to destroy everything we have, everything we know, everything we are," Marshall Berman wrote years ago in his outstanding book *All That Is Solid Melts Into Air: The Experience of Modernity*. Which takes us back to Marx – and Faust, too, for that matter – and the enormous acceleration of our lives that ignores what was and is and only has eyes for itself and what it is creating. The old (Philemon and Baucis) must yield to the new (Faust). The details – the concrete, the specific, the individual, including the individual human being – must yield to the general, the overarching, the universal, which never has time to come into its own before it, in turn, is overtaken by everlasting change. Remember that Faust has made a pact with Mephisto. The moment he completes his work and abandons his ambition for permanent revolution and change, it's over. The beautiful line "Verweile doch, du bist so schön" ("Stay, thou art so lovely, stay!") is actually a death sentence.

As humans, we cannot escape this dialectic, which nonetheless connects us. Most of us try to live in spite of it. Clinging to the hope that there is a way through the tumult, "we keep on keeping on", as Berman writes in the foreword to his book. Of course, age factors in as well. While we are young, most of us trust in our own powers – that they are capable of matching or even subduing those we confront, that we can use them to shape the world and make it a better place. Later in life, we become more sceptical and look back at ourselves with a smile – a bit of youthful naivety and hubris is to be expected. The power balance changes, and we come to realize that it all has an expiration date. I might add, since Bak Jensen is not going to make more of a deal of it himself, that he actually wrote the foreword to his 2014 book *Appearance* in Næstved Hospital. More specifically, in the cancer ward. "There are many kinds of fences. Life is full of them," he writes. Yet it did not end there. He is still alive and observing, telling stories and taking pictures. Perhaps out of sheer defiance. And likely because he simply cannot help himself.

I will forgo an extended review of Bak Jensen's subjects and method – others are more qualified to do that. But I would like to highlight the singular insistence he has shown throughout his life and work, including this exhibition. Take a picture like *Mark*. The red dot on the tree trunk. We suspect what is going to come next. In a little while it will be gone. It must yield to something else. But that's not what Bak Jensen wants to show us, I

would claim. He points out the tree. Indeed, he insists, Look! There it is. It exists. It perseveres. Here and now, for the time being. There is nothing romantic about that gesture. Nor anything retrospect, nor the opposite. Bak Jensen captures and defends the moment, the lovely moment, for its own sake. Knowing that it won't last. That he and we, individually and collectively, confront Faustian forces. Which is why all these depopulated images are so human, present and inscrutable. And, if I may, not at all metaphysical.

**Marc-Christoph Wagner**

Louisiana Museum of Modern Art / Louisiana Channel  
March 2022



Sneblind / Snowblind, 2022  
[PBJ-22-023]



Korn / Grain, 2022  
[PBJ-22-020]



Vidne / Witness, 2022  
[PBJ-22-013]



Passage, 2019  
[PBJ-19-009]



Drømmespor / Dreamlines, 2022  
[PBJ-22-018]



Midwinter / Mid Winter, 2022  
[PBJ-22-021]

## **PER BAK JENSEN**

**1949** Born in Copenhagen, Denmark

**1980-1986** The Royal Danish Academy of Fine Arts, Copenhagen

**1986 2009** Associate professor at The Royal Danish Academy of Fine Arts, Copenhagen

Lives and works on Stevns, Denmark

Hospice Djursland; Rønde, Denmark

KPMG; Copenhagen, Denmark

Odense, Parish Community Centre; Thomas Kingo's Church, Denmark

Plesner Cobber Tower; Copenhagen, Denmark

University College Campus; Silkeborg, Denmark

University of Copenhagen, Denmark

Vartov Community Centre; Copenhagen, Denmark

### **WORKS IN PUBLIC COLLECTIONS:**

Arken Museum of Modern Art; Ishøj, Denmark

Aros Aarhus Art Museum; Aarhus, Denmark

Bibliothèque Nationale; Paris, France

Bornholm Art Museum; Gudhjem, Denmark

Brandts – Museum of Art and Visual Culture; Odense, Denmark

De Pont Museum of Contemporary Art; Tilburg, Holland

Esbjerg Art Museum; Esbjerg, Denmark

Hallands Konstmuseum; Halmstad, Sweden

HEART – Herning Museum of Contemporary Art; Herning, Denmark

International Center of Photography; New York City, USA

Louisiana – Museum of Modern Art; Humlebæk, Denmark

Metropolitan Museum of Art; New York City, USA

Moderna Museet; Stockholm, Sweden

Museum of Modern Art (MoMa), New York City, USA

Museum Salling; Skive, Denmark

Nasjonalmuseet; Oslo, Norway

National Museum of Photography/Royal Library; Copenhagen, Denmark

Ny Carlsberg Glyptotek; Copenhagen, Denmark

Sorø Art Museum; Sorø, Denmark

SKMU – Sørlandets Art Museum; Kristiansand, Norway

National Gallery of Denmark; Copenhagen, Denmark

### **SELECTED SOLO EXHIBITIONS:**

2022 *Vidnesbyrd / Testimony*, Galleri Bo Bjerggaard, Copenhagen, Denmark

2020 *Varteign II/ Sign II*, Ekely, Copenhagen, Denmark

2019 *Aftenland / Evening Land*, Galleri Bo Bjerggaard, Copenhagen, Denmark

2017 *Himmelgåde / Celestial Enigma*, Sørlandets Kunstmuseum, Kristiansand, Norway

2016 *Dagslys / Daylight*, Galleri Bo Bjerggaard, Copenhagen, Denmark

*Varteign / Sign*, Ekely, Copenhagen, Denmark

*Skjult / Hidden*, Sorø Kunstmuseum, Denmark

2013 *ECHO – Per Bak Jensen i dialog med Fyns Kunstmuseum*

2012 *Near and Far*, Europe House, London, UK

2011 *Fortabelse / Lost*, Galleri Bo Bjerggaard, Copenhagen, Denmark

*Bevægelse / Movement*, Kunsthallen Gl. Holtegaard, Holte, Denmark

*Bevægelse / Movement*, Maison du Danemark, Paris, France

2010 *Signe et Mouvement*, Galerie Suzanne Tarasiéve, Paris, France

*Tornbilleder*, Glasgangen, Løgumkloster Refugium, Løgumkloster, Denmark

2009 *Per Bak Jensen - Obra Reciente*, El Centro Fotográfico Manuel Álvarez Bravo, Mexico

*Before the Darkness*, Dunkers Kulturhus, Helsingborg, Sweden

*In our Midst*, Galleri Bo Bjerggaard, Copenhagen, Denmark

2008 *Tilsagn / Promise*, Kunstforeningen Det Ny Kastet, Thisted, Denmark

*Days in Vienna*, Galleri Bo Bjerggaard, Copenhagen, Denmark

*Genkomst / Return*, Aros, Århus, Denmark

*The Secret Room*, Kristiansund Kunstforening, Kristiansund, Norway

2006 *Per Bak Jensen*, SMK, Copenhagen, Denmark

2004 *Figure and Landscape*, Galleri Bo Bjerggaard, Copenhagen, Denmark

2003 *Image no. 7*, Trapholt Art Museum, Kolding, Denmark

2002 *Visual Offences*, Heart Herning Museum of Contemporary Art, Denmark

2001 *Per Bak Jensen*, Galleri Niklas von Bartha, London, UK

2000 *Pure Nature*, Galleri von Bartha, Basel, Switzerland

*Surrounding*, Sønderborg Slot, Denmark

### **SELECTED PROJECTS:**

A.P. Møller-Mærsk; Rolighed, Skodsborg, Denmark

Danish Parliament; Copenhagen, Denmark

Denmark's National Bank; Copenhagen, Denmark

Herlev Hospital; Centre for Meditation and Faith, Denmark

Holte, Parish Community Centre; Holte, Denmark

	<i>Surrounding</i> , Sorø Kunstmuseum, Denmark
	<i>New Zealand</i> , Albertslund Town Hall, Denmark
1998	<i>Wandering</i> , Stalke Galleri, Copenhagen, Denmark
	<i>New Zealand</i> , Sarjeant Galleri, Whanganui, New Zealand
	<i>Bringing out</i> , Esbjerg Kunstmuseum, Denmark
1997	<i>Bringing out</i> , Arken Museum of Modern Art, Ishøj, Denmark
1996	<i>Pilgrim Pictures</i> , Ny Carlsberg Glyptotek Loggia, Copenhagen, Denmark
1995	<i>Politikens Tryk</i> , Politikens Galleri, Copenhagen, Denmark
1993	<i>The Being of Places</i> , Louisiana, Humlebæk, Denmark (on the occasion of publishing of the book <i>Stedernes Væsen/The Being of Places</i> )
1992	<i>New Photographs</i> , Ny Carlsberg Glyptotek, Copenhagen, Denmark
1991	<i>Amager Pictures</i> , Traneudstilling Gentofte Kunstmuseum, Denmark
1990	<i>Project the Elevated Railway</i> , Nørrebro railway station, Copenhagen, Denmark
1989	<i>Per Bak Jensen 1989</i> , Fotomuseet Brandts Klædefabrik, Odense, Denmark
1988	<i>The Mysterious City</i> , Galleri GARL, Copenhagen, Denmark
1985	<i>Per Bak Jensen 1985</i> , Galleri A Gruppen, Copenhagen, Denmark
1981	<i>Per Bak Jensen 1981</i> , Galleri Image, Århus, Denmark

#### DOCUMENTARIES:

2015	<i>The Presence of the Absent</i> . Louisiana Channel, Louisiana Museum of Modern Art
2015	<i>Skjult</i> . Kim Høgh Mikkelsen og Sidse Carstens
2006	<i>Fotografi</i> . Steen Møller Rasmussen, Plagiat Film
1996	<i>10 Kunstarter: Kunstdfotografiet</i> . Martin Lund, Copenhagen Broadcast
1991	<i>Per Bak Jensen - en fotograf</i> . Steen Møller Rasmussen, Plagiat Film

#### GRANTS AND AWARDS:

Thorvaldsen Medal
Eckersberg Medal
Danish Arts Foundation Honorary Grant

#### SELECTED BOOKS:

2022	Per Bak Jensen, <i>The Shadow's Wandering</i> , Strandberg Publishing
2018	Per Bak Jensen: <i>The Character of Silence</i> , Forlaget Gyldendal
2013	Per Bak Jensen: <i>Øjets Stemme / Voice of the Eye</i> , Forlaget Gyldendal
2010	Johannes Riis: <i>Per Bak Jensen – Guds Hus</i> , Statens Kunstmuseum
2006	Mikkel Bogh: <i>Per Bak Jensen – Det Usete billede/The Unseen Image</i> , Forlaget Bjerggaard
2002	Mikkel Bogh: <i>Per Bak Jensen – Forseelse/Visual Offences</i> , Forlaget Bjerggaard
2001	Per Bak Jensen: <i>Hengivne Øjeblikke/Devoted Moments</i> , Forlaget Gyldendal
2000	Erik Steffensen: <i>New Zealand</i> , Albertslund Rådhus
1993	Per Bak Jensen: <i>Stedernes Væsen / The Being of Places</i> , Forlaget Gyldendal

#### BOOKS PUBLISHED IN CONNECTION WITH MAJOR EXHIBITIONS:

2016	Synne Rifbjerg, Susanne Jensen: <i>Gensyn</i> , Tønder Art Museum
2015	Mette Sandbye: <i>Hidden</i> , Sorø Art Museum
2011	Joakim Garff: <i>Movement</i> , GI. Holtegaard
2009	Magnus Jenser, Morten Søndergaard: <i>Before the Darkness</i> , Dunkers Kulturhus
2008	<i>Promise</i> , Det Ny Kastet
2006	<i>Return</i> , Aros Art Museum
2002	<i>Visual Offences</i> , Herning Museum of Contemporary Art

## **Per Bak Jensen**

Vidnesbyrd / Testimony,  
18.03.2022 – 07.05.2022

## **Værker / Works**

Per Bak Jensen

Passage, 2019

Færøerne

C-print / Mat Diasec

124 cm x 172 cm x 4 cm

Edition 6 + 2 AP

PBJ-19-009

Per Bak Jensen

Kåbe / Cape, 2022

C-print / Mat Diasec

125 cm x 173 cm

Edition 6 + 2 AP

PBJ-22-006

Per Bak Jensen

Mærke / Mark, 2022

C-print / Mat Diasec

125 cm x 173 cm

Edition 6 + 2 AP

PBJ-22-008

Per Bak Jensen

Solfodder / Rivers of Sun, 2022

C-print / Mat Diasec

125 cm x 173 cm

Edition 6 + 2 AP

PBJ-22-011

Per Bak Jensen

Tavle / Slab, 2022

C-print / Mat Diasec

125 cm x 173 cm

Edition 6 + 2 AP

PBJ-22-012

Per Bak Jensen

Vidne / Witness , 2022

C-print / Mat Diasec

125 cm x 173 cm

Edition 6 + 2 AP

PBJ-22-013

Per Bak Jensen

Vinterdragt / Winter Cover, 2022

C-print / Mat Diasec

125 cm x 173 cm

Edition 6 + 2 AP

PBJ-22-014

Per Bak Jensen

Vogter / Guardian, 2022

C-print / Mat Diasec

125 cm x 173 cm

Edition 6 + 2 AP

PBJ-22-015

Per Bak Jensen

Allehelgen / All Saints, 2022

C-print / Mat Diasec

131 cm x 89 cm

Edition 6 + 2 AP

PBJ-22-016

Per Bak Jensen

Bjergtaget / To the Mountain Taken, 2022

C-print / Mat Diasec

89,0 cm x 122,5 cm

Edition 6 + 2 AP

PBJ-22-017

Per Bak Jensen

Drømmespor / Dreamlines, 2022

C-print / Mat Diasec

89,0 cm x 122,5 cm

Edition 6 + 2 AP

PBJ-22-018

Per Bak Jensen

Flamingo, 2022

C-print / Mat Diasec

89,0 cm x 122,5 cm

Edition 6 + 2 AP

PBJ-22-019

Per Bak Jensen

Korn / Grain, 2022

C-print / Mat Diasec

89,0 cm x 122,5 cm

Edition 6 + 2 AP

PBJ-22-020

Per Bak Jensen

Midvinter / Mid Winter, 2022

C-print / Mat Diasec

89,0 cm x 122,5 cm

Edition 6 + 2 AP

PBJ-22-021

Per Bak Jensen

Skygger / Shadows, 2022

C-print / Mat Diasec

89,0 cm x 122,5 cm

Edition 6 + 2 AP

PBJ-22-022

Per Bak Jensen

Sneblind / Snowblind, 2022

C-print / Mat Diasec

89 cm x 131 cm

Edition 6 + 2 AP

PBJ-22-023



Allehelgen / All Saints, 2022

[PBJ-22-016]

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SATURDAY 11 AM-4 PM

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