

A photograph of a man in a dark, confined space, possibly a tunnel or mine. He is wearing a dark, textured head covering and has a green tube in his mouth. He is looking directly at the camera with a serious expression. The scene is dimly lit, with some light reflecting off the water and the man's face. The background is dark and indistinct.

The Breath

A photo exhibition about the air we breathe

THE CLEAN AIR COMPANY

We shape the future for clean air.
We protect people, planet and production.

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Nederman

Breath in

Creativity and successful enterprise are inextricably linked. Creativity provides the ability to meet and solve unforeseen challenges and needs created by the market. It's the key that unlocks the ability to adapt to short-term and long-term changes, to continually evolve and stay one step ahead.

Nederman was founded in 1944 and looking back we can see how we and our predecessors have been successfully taking on new challenges and adapting to the world around us for more than 75 years. A lot has happened, and early on we realised the need to protect people, planet and production from the harmful effects of industrial processes. With the assurance of clean air as our guiding principle, we've developed into a world-leading environmental technology company in the field of industrial air purification.

Creative and innovative solutions are inextricably linked to successful enterprise, and we're convinced that culture, creative expression and business have a lot to learn from each other. That's why we took a leap into the unknown. That's why we decided to invest in something as offbeat for us as a photo exhibition. We've always wanted to be challenged and inspired. This desire has helped us to become the company we are today.

Our ambition and hope is that "The Breath", with its photographs showing the importance of air to us and life on our planet, will do the same for you, sparking conversations, reflection and involvement. We'd also like those of you who read this book and/or visit the exhibition to broaden your senses and hopefully gain new perspectives.

We'd like to thank Dunkers Kulturhus in Helsingborg for its courage in collaborating with us on this exhibition and which, through Martin Schibli, has been a great help as we navigate what are uncharted waters for us. Thank you to Veronica Wiman, who has used her extensive experience to curate the exhibition and select the works that "The Breath" contains. Thank you to Per Olsson at UpOnWalls, who has used his skills in graphics to create the exhibition and this book.

While reading these words, you'll have taken about 50 breaths. During a normal lifespan, you'll breathe about 600 million times. Clean air is nothing we should take for granted. Clean air requires insight, commitment and action. We hope that you'll enjoy and be challenged by these Swedish and international photographers whose photographic works reflect the importance of breath and the air we breathe.

Sven Kristensson
President & CEO
Nederman Group

Thomas Niklasson
SVP, Head of Marketing & Communication
Nederman Group

Some reflections from Dunkers Kulturhus

Our partnership with the Nederman Group is a fun way to explore collaborations between a mainly taxpayer-funded cultural centre and a global company. This type of collaboration is more the exception than the rule here in Sweden. And in our region – North-west Scania – it's very nearly unique of its kind.

In many other parts of the world, collaborations between cultural institutions and businesses are much more common. In Germany, many companies have their own large collections of artworks and employ art curators – this is seen as a legitimate part of the business. And in many countries, such as France, it's almost a given to have an initiated cultural conversation during a business dinner. Many institutions have deep-rooted partnerships with companies, which are likely to include joint exhibition projects, and special events for staff and clientele. Is it Sweden's time now?

We can see two parallel global trends. On the one hand, management research reveals that more and more companies want to see themselves as part of the greater good for society. Global complexity means that success can no longer be measured strictly in the short-term by financial figures. A company is not a single entity but consists of members of society – whether senior executives, staff or owners – and these individuals want to contribute to society by making their day-to-day work more rewarding. On the other hand, we've seen increased scrutiny of and demands on cultural institutions in terms of how and with whom they collaborate. Outside Sweden, many institutions have chosen to discontinue collaborations with companies and financiers deemed to be unethical or

partnerships with blatantly undemocratic states. They quite simply have to be more choosy about their partners. Funding derived from weapons, gambling, debt traps and psychopharmaceuticals is no longer as welcome. So, paradoxically, at the same time as collaboration between culture and businesses has become more acceptable, the requirements for how this happens and with whom are becoming increasingly relevant.

For Dunkers Kulturhus, the Nederman Group – a global company with its HQ here in Helsingborg – is a suitable match for testing deeper collaboration. It's a good fit for Kulturhuset's concept of "Helsingborg in the world". But, most importantly, we appreciated the genuine bravery of the Nederman Group's willingness to try something new. We felt this could very well trigger reflections in our own organisation about new ways of thinking in the future. It's just as important for Kulturhuset to be part of modern life in a progressive world. A world with new patterns and possibilities for each and every one of us.

From my purely personal perspective, I see our collaboration as one of the more relevant projects within the H22 City Expo. One of the central ideas behind H22 is to try out new lines of thought, potential collaborations and ways of organising activities for the benefit of the city. As a cultural centre, we also need to evolve in response to the changes occurring in the wider world. A cultural centre that belongs to the city, the region and the world. To be relevant to the place we call home. Our collaboration with the Nederman Group has been an enjoyable and rewarding part of this work.

Martin Schibli
Exhibition curator/producer
Dunkers kulturhus

The Breath

We humans take about 1,000 breaths per hour and breathing is essential for life. Many of us take this for granted. The billions of molecules we inhale in a single breath regulate our lives, the beating of our hearts, our digestion, our moods, our emotions, even our nausea. Breathing affects our autonomic nervous system, our immune system and is fundamental to our well-being.

At the various stages of our lives, we breathe differently and breathing has different functions. Respiratory techniques have been developed to manage life's most difficult moments, such as stress and trauma, where breathing becomes a healing ritual and a survival strategy. In wars and on battlefields, respiratory techniques have been identified not only as survival strategies but also as a component in healing processes.

"I can't breathe, I can't breathe". The final words of George Floyd were heard around the world and ignited fierce protests against the abuse of power and violence in today's society. Nearly 2 million slaves died at sea during passage on the transatlantic slave trade ships. Artist Cecilia Germain's work "Aqualung" depicts the story of the sea as a lung and the black slaves who sank down dead to the seabed. Their breath was suffocated and their lungs filled with water. There are echoes of this in human violence against nature, a catastrophe that's choking our supply of oxygen and preventing air purification, while life expires in one painfully slow, shaky breath.

In photographer Olof Jarlbro's documentary photos "The dirty business of gold" and "In the sulfur cloud", we encounter the everyday life of workers in toxic air limiting their lives.

Our breathing can find rest in music, a piano piece or heavy metal. It can be just as restful – or terrifying – to listen to your baby's short breaths and to watch a tiny chest rising and falling. The breath affects our lives and 99% of the world's population breathes air that is harmful to breathe, according to the World Health Organisation.

The exhibition "The Breath" presents artists, photographers, researchers and activists from around the world. The open air location at Dunkers Kulturhus invites the public to the exhibition but also to the program that will take place in Dunkers Kulturhus during the summer. We aspire for that the encounter with the exhibition will open up for further interpretation and meaning but also hope in a continues turbulent and worrisome moment of time.

Veronica Wiman
Curator

In Qawiya

As a photographer and educator, de Souza reflects on freedom and encourages others to search for their path through photography. In 'Qawiya' (قوي وق), which means strong, she explores the presence and importance of women in various sports in Qatar. This is a project about passion, fighting, dreams, inspirations, and strength. De Souza says: "I admire people who follow their dreams, and this is a tribute to them, to these women who represent something powerful, and also, this is a tribute to my upbringing, to my past, and my father."

De Souza stems from a family that has had few privileges, and grew up in a neighbourhood that did not provide and nourish for its own and where every dream seemed impossible. De Souza says: "In Brazil football is very democratic, that is why it is so popular, and that is how my father was able to experience a completely different reality from everybody else, from generations of struggle. Sports gave him a new life, a life of possibilities, sports gave him the will to work hard because for the first time a family member was able to dream."

Adriane de Souza

Brazil

Adriane de Souza is a Brazilian photographer currently based in Doha. She received her bachelors degree in Social Sciences from the Federal University of Rio de Janeiro (UFRJ). Years later, she shifted to photography as a way of self-liberation.

Adriane has two ongoing projects: 'I am not my father', in which she explores concepts of masculinity and 'Qawiya' (قوي وق) which means strong, where she explores the presence and importance of women in various sports in Qatar.



Unsterile Clinic

In *Unsterile Clinic* the artist Aida Silvestri is inspired by personal experience where she started an in-depth investigation into Female Genital Mutilation by interviewing East African women in London affected by this cruel procedure. After comparing the stories of women from Eritrea, Ethiopia, Sudan, Somalia, Kenya and Djibouti, reflecting on her own personal experience and conducting further research, she discovered that the majority of FGM cases in the United Kingdom are diagnosed during pregnancy or labour although a few are not diagnosed until the second or third child after undergoing unexplained caesarean sections during the earlier pregnancies. The aim of this project is to raise awareness of this procedure of the severity or what type of FGM women and girls have are encouraged to go through an early screening process before it becomes an emergency. Silvestri's aesthetic approach is chosen with purpose to reduce the intensity of the subject matter. Beads and flowers are stitched onto soft leather to resemble the subjects' skin colours in order to create the different types of FGM. These are then attached onto the mouth areas of subjects' silhouette portraits. The leather pieces show the various stages of tissue removal where cutting took place; the portraits are accompanied by short poems from interviews highlighting their FGM experiences.

Aida Silvestri
US/Eritrea

Aida Silvestri is an interdisciplinary artist and educator of Eritrean descent. She creates mixed media artworks that challenge the status quo of stigma, prejudice and social injustice concerning race, class, identity and health, often combining text, image and experimental techniques to manipulate the photographic surface. Using innovative modes of mixed media portraiture, Silvestri's celebrated projects *Even This Will Pass* (2013 - 2014) and *Unsterile Clinic* (2015) respectively address people trafficking by highlighting the dangerous journeys undertaken by economic and political refugees and advocate for survivors of gender-based violence by drawing attention to the widespread practice of female genital mutilation.

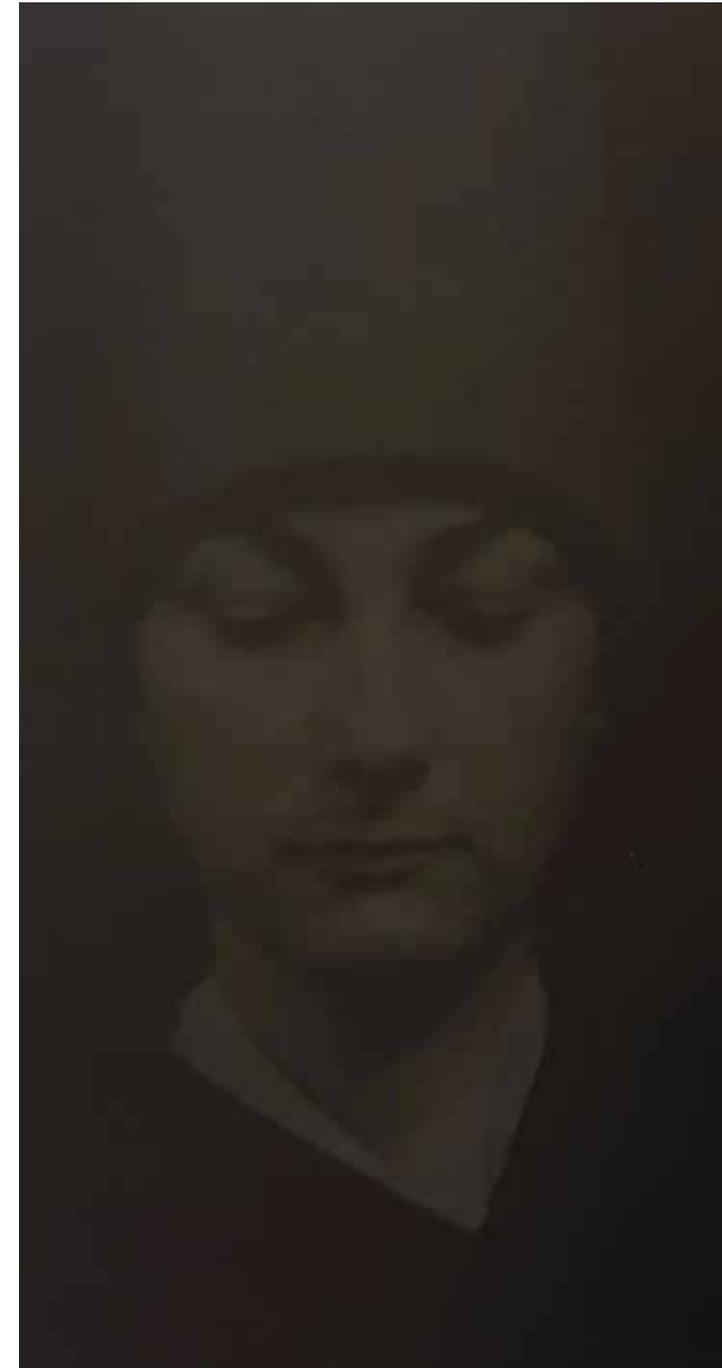


Breathing

Breathing is a filmed portrait by artist Anna Ådahl of whirling dervish/semazen, Didem. We follow her breathing slowly after she has performed the ritual Sema'. Didem is the first woman who officially performed the 800-year-old Sufi (Sufism being part of Islam) ritual with the men on equal terms. The Sema' ritual originated in the town Konya in the 13th century by the Mevlevi Order and relates directly to the philosophical ideas of the famous Sufi Muslim mystic and poet Jelaleddin Rumi (1207-1273). His followers, known as 'the gentle ones', practiced principles of love, tolerance and giving up one's existence and ego to unite with God. The whirling enables a spiritual ascent to "perfection" through mind and love. Today the Sema' ritual is classified as UNESCO heritage and have become an art of Turkish custom and is openly/publicly performed (also as a tourist attraction). However, today women in Turkey are prohibited to perform Sema'.

Anna Ådahl
Sweden

Anna Ådahl is a visual artist and researcher working in various media such as film, installations and performance. She uses the editing tools of assemblage and montage where found footage meets newly produced images, where ready-mades are used as props in spatial narratives and the body is used as an investigative tool in staged performances. Over more than a decade, the notion and politics of crowds has been central in her artistic practice. Her fine art practice-based research 'Inside the Postdigital Crowds' at the Royal College of Art in London addresses the aesthetics and politics of the digital conditions in which contemporary crowds are operated and governed.



Rest & recovery

Artist Cecilia Germain thinks of the sea as an archive, as something unstructured and always rocking, but at the same time permanent and eternal. The world's oceans store pain, real stories of power and violence, but also stories of resurrection, restoration and utopian fantasies that give hope and power. The artist captures the stories of the oceans and weaves together transatlantic experiences and memories with other places and people and her own personal story. Almost 2 million Africans were killed by slave traders at sea before they even arrived to America with the transatlantic slave ships from 1550 to 1850. The watercolour drawing *Aqualung* represents the many breaths that have sunk down in the aquatic sea but also the breath that this sea holds. In the modern mythology about the Drexciyans, babies carried in the wombs of drowned Black women was born under the surface of the sea. They could breathe in water and when they grew up, they created the underwater empire of Drexciya. Another theme in Germain's work focuses on sleep as health and healing. The photo series "Rest and recovery/Silent resistance" mirrors people of colour sleeping. Here, sleep and rest can be described both as a spiritual practice and a survival strategy to defeat trauma that is triggered by centuries of structural racism. *Dream of the Griot* is part of this photo series and captures a man sleeping. The artist makes use of an old large format camera and uses the large negatives to create different layers and assemblage in her work with analog techniques. This creates a psychomagical and autobiographical picture of the artist father.

Cecilia Germain Sweden

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Spaceport

Spaceport is located in the desert-like landscape of New Mexico, USA. Its design aims to articulate the thrill of space travel for the first space tourists while making a minimal impact on the environment. Viewed from space, the terminal evokes Virgin Galactic's brand logo of the eye, and is suggestive of an elongated pupil, with the apron completing the iris. Approached from the historic El Camino Real trail, the terminal's organic form appears as a subtle rise in the landscape. With minimal embodied carbon and few additional energy requirements, the scheme has been designed to achieve the prestigious LEED Gold accreditation. The low-lying form is dug into the landscape to exploit the thermal mass, which buffers the building from the extremes of the New Mexico climate as well as catching the westerly winds for ventilation; and maximum use is made of daylight via skylights. Built using local materials and regional construction techniques, it aims to be both sustainable and sensitive to its surroundings.

Foster + Partners USA

Foster + Partners is a global studio for sustainable architecture, urbanism, engineering and design, founded by Norman Foster in 1967. With offices across the world, the practice works as a single entity that is both ethnically and culturally diverse, with people central to all our endeavours. On this page you can find out more about our Practice Structure, approach to Diversity & Inclusion, CSER Commitment and Sustainability Manifesto, Integrated Design and Specialist teams.



Pre-Columbian stone figure

1. Photographer and musician Francois Dolmetsch saw this small figure when he first came to Colombia more than fifty years ago. The stone had been discovered and re-erected in the archaeological park of San Agustin. Young tree shoots had sprouted around it, and it had the appearance of a surly and rather defiant tree spirit. Tree spirits are found in many societies around the world. The Kodama of Japan, the Metsavana of Finnish mythology, the Dryads and Hamadryads of classical mythology are just a few examples. Half a century after making this image, the artist aspires to awaken the imagination and thought of life and nature.

Assembled Landscape

2. This picture forms part of a series in which photographer Dolmetsch combined apparently unrelated objects, but which refer to life and death, and the convoluted paths from one to the other. On the righthand side there is a shell with markings that are reminiscent of Chinese mountainous landscapes. This is contained in half of a seed pod, and then in turn on a dead coral with many paths. The background consists of a branch of coral resembling a dead tree and two ancient Chinese figures taken from an inscription on the clavicle bone of an ox. On the left side there is the flower of a cactus from a garden that opens at night but lasts for only just twenty-four hours. It has a strong perfume to attract the moth that pollinates it. The background is a dead branch of a coral that resembles a tree. Dolmetsch's interest lies in the intuition and imagination that the picture awakes.

The Language of Hands

3. This is a series of images photographer Dolmetsch made in Indonesia with two dancers. The original idea was to photograph the hand language of traditional Indonesian dance groups but during the process Dolmetsch found unexpected and improvised positions that have a more universal meaning as well. The picture can allude to love as much as violence and blur the border between the two. Who is holding who? Is someone in danger? and who am I to witness?

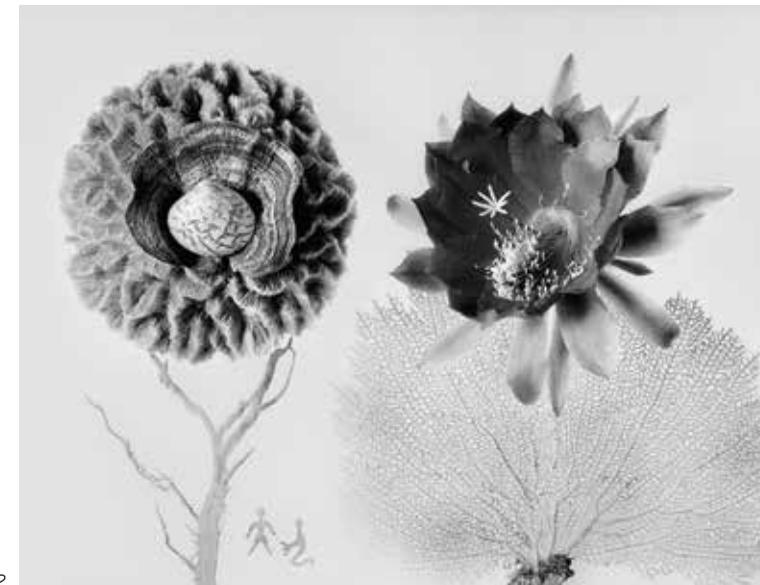
Francois Dolmetsch

Colombia

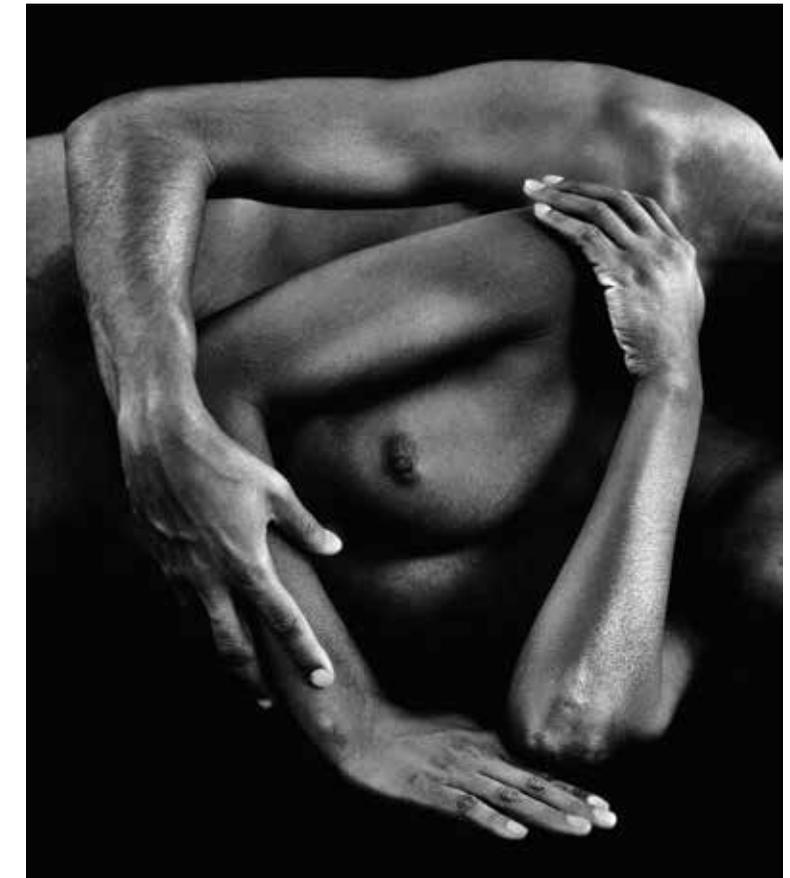
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Hans - the photojournalist

Throughout his entire professional career, photographer Hans Malmberg (1927-1977) was a reportage photographer and photojournalist. The photos were often taken in what Henri Cartier-Bresson called “the decisive moment”: a stylistic, substantive and visual key moment of an event. The photographs are often characterised by a sharp gaze, that with humour sees the absurd aspects of everyday life. Malmberg’s inspiration often came from France and the United States; photographers whose work became available after the end of the war in 1945. Swedish photographers could then travel the world with a small camera and high-sensitivity film, and Malmberg was one of the most widely travelled photographers from the 1950s onwards. In addition to the foreign reports, Malmberg also performed many reports in Sweden. Malmberg always had a camera with him and constantly took photographs, even in his spare time. An important area of motive was his own family and is characterised in content by a strong sense of human situation and emplacement.

Hans Malmberg Sweden

Hans Malmberg (1927-1977) was a reportage photographer and photojournalist for all his working years. His photographs are often characterised by a sharp eye that sees the absurd sides of everyday life with humour. In addition to reporting abroad, Malmberg also did a lot of reporting in Sweden, for example for the magazine *Vi*, and was also active as an advertising and product photographer for KF, SAS and Astra, among others. During the 1950s and 60s, more books of his photographs were published. In 1968, Hans Malmberg made a unique report from North Vietnam for *Vi* magazine.



Girl with chocolate cigarette in mouth
Aspudden, Stockholm, Sweden 1970. Nordic Museum collection.



Frank Sinatra on tour in Sweden
Finspångs Folkets park. Nordic Museum collection.



To the dance / Hans Malmberg
Midsummer in Dalarna, Leksand, Sweden 1955. Nordic Museum collection.

Vulva Spaceship

The first spacecraft in a V-shape is not only a symbol for more diversity in space, but also state-of-the-art and thus more sustainable. The 'Vulva Spaceship' designed by WBF Aeronautics represents inclusivity through varying traditional shape forms. Thus, the project adds another dimension to the representation of humanity in space and demonstrates that anyone has a place in the universe, regardless of physical characteristics. Dr. Lucia Hartmann, Head of WBF Aeronautics, and inventor of the 'Vulva Spaceship' reports from her research: "The spaceship's shape is surprisingly aerodynamic, creating way less drag when the vehicle punches through the Earth's atmosphere. Due to this optimized V-shape, it guarantees maximum fuel efficiency with an exterior made of reinforced carbon which enables it to withstand the most extreme temperatures." WBF Aeronautics wants to inspire space travel to be open to modern forms and to realize equal opportunities across the universe.

Jasmin Mittag

Germany

Jasmin is an activist and artist who loves to combine activism and art. The goal of her work is to inspire people to deal with current socially relevant topics such as conscious consumption, minimalism, equal opportunities and feminism. To do this, she varies between a range of delivery formats such as campaigns, exhibitions, workshops and podcast shows.

She also works as a consultant and supports institutions and companies in the creation of concepts, communication measures and media.



The Great Grey Owl in The Old Forest

1. The photographer gets his inspiration to these pictures by studying the birds' behaviours and habitats. He can stay for months in an environment and in the company of one single animal. Classon's work is about becoming one with nature and predicting the bird's movement patterns. The individual is in focus, and he often works these long periods with the same motive to create a relationship with them. The photographer's purpose is to engage and strengthen the bonds between people and nature. The great grey owl (Lappugglan) from Närkeskogen shows a young bird only a few weeks old who just recently left her nest. She is now out on her own to use her wings and learn how to fly. Fallen trees and over-turned tree trunks is where they climb up and throw themselves out to practice their wings. This condition is given in old forests as well the possibility to build nests in rotten stumps and old trees. Old forests provide not only important lungs that clean air but necessary green pathways for owls. The mythical owl can be as large as 150 cm in wingspan and fly silently only in dusk. Photographer Classon describes that he portraits a person, a unique and indestructible gaze.

Indian Cormorant in Bharatpur

2. Photographer Classon has followed birds in India over time. In Bharatpur in northern India, swamps and wetlands alternating with plains, supply an optimal environment where nesting and migrating birds live under harsh circumstances. The birds are Indian cormorants, who practice early morning fishing and then drying off on dead branches. The air pollution manifested in the thick smog is the reality that these birds live in. The swamps and moist air bind the pollutants. Sunsets in this area are grey and the sun sets in heavy smog. The birds that live here are in greater danger than the birds travelling through. People often wear masks to protect themselves from the toxic air pollution. "As a photographer I become a witness of an environmental disaster, whilst I have the privilege to return to the old woods in the province of Närke." "These birds, and other animals who cannot protect themselves or escape, are vulnerable and lives are at risk. The contrast between these birds' air and natural conditions for life is breath-taking.

Jonas Classon Sweden

Jonas Classon, born in Örebro in 1997, is a Swedish photographer who works all over the world. His personal and unique depictions of birds have been exhibited in several countries, winning several international awards and receiving national and international critical acclaim.

He made his breakthrough with the image 'Night Hunter' which, after being published in The Times (London), has been exhibited at several the world's most prominent museums and hailed as one of the most iconic images of 2020, including recognition from the Siena International Photo Awards in Italy.

Jonas has published two books and is an ambassador for Canon. He has also been awarded an honorary prize from the Natural History Museum (UK) in the prestigious Wildlife Photographer of the Year.



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Clione antarctica

1. In 2008 Judit Hersko followed her scientific collaborator, biological oceanographer Dr. Victoria Fabry, to Antarctica. Fabry studies the effects of ocean acidification on calcifying organisms such as the *Limacina helicina* (Anthropogenic ocean acidification over the twenty-first century and its impact on calcifying organisms). Already, under present conditions, this pelagic snail cannot form its shell in some parts of the oceans due to chemical changes caused by increased carbon dioxide uptake. The *Limacina helicina* is the sole food source of the *Clione antarctica* and thus their existence is intricately linked. In Hersko's unknown explorer series these organisms connect the historical investigation of polar exploration with current issues of climate change, drawing a parallel between the unacknowledged labor of women and the invisible significance of microorganisms. During her stay in Antarctica with the National Science Foundation Antarctic Artists and Writers Grant (2008/2009) Hersko photographed the *Clione antarctica*. The microscopic *Limacina helicina* escaped her eyes and her lens.

400 Parts Per Million

2. Next page. 400 Parts Per Million is a multi-object installation about climate change and ocean acidification caused by the relentless rise in atmospheric Carbon dioxide (CO₂) that reached a dangerous global benchmark in 2016. This detail of the installation consists of an acrylic shelf that holds one million glass beads, some of which are loose and some of which are cast into sculptural forms. One of these forms is a pregnant female figure, based on Georges de la Tour's painting of Mary Magdalen (The Magdalen with the Smoking Flame 1635-37). The figure is gazing in contemplation at a glass orb, one of the actual beakers used by scientists to collect air samples at the Mauna Loa observatory in Hawaii, where CO₂ air measurements have taken place since 1958. The famous Keeling Curve is based on these measurements (Keeling Curve) and the beaker was donated to the artist by Dr. Ralph Keeling. There is a pile of 400 beads, which are slightly different from the rest, placed between the figure and the beaker to remind us that we have surpassed 400 parts CO₂ per million air particles in the atmosphere despite warnings from scientists about the dangers.

Unknown Explorer Series

3. Next page. The UV Graphs were created with transparencies on sensitized paper exposed to UV rays for three weeks in Antarctica (2008/2009). The images are from the series entitled "Pages from the Book of the Unknown Explorer" that centers on a fictitious "unknown explorer" from the 1930s called Anna Schwartz. Schwartz's character is loosely based on the biography of Hersko's mother and her portrait is a photograph of the artist's mother from the 1930s. The Letter Home is an account by the fictitious Anna Schwartz in which she tells the story of how she joined the Byrd Antarctic expedition (1939) disguised as a man. While most of the information presented in the letter is based on true facts and actual people, the insertion of the fictitious explorer speaks about the absence of women in Antarctic exploration and science until the late 1960s. In the letter Schwartz also describes her obsession with two plankton snails: the *Limacina helicina* (sea butterfly) and the *Clione antarctica* (sea angel). These pteropods studied by Hersko's scientific collaborator, Dr. Victoria Fabry, are the canaries in the coalmine when it comes to ocean acidification

Judit Hersko
US/Hungary

Judit Hersko is an installation artist who works in the intersection of art and science. She collaborates with scientists on visualizing climate change science through art and narrative. Her work is rooted in extensive research as well as in a playful exploration of materials and phenomena of light, shadow and transparency. Her current practice involves story telling through performances that incorporate the objects she makes.





Anna Gvozdiar

1. Anna used to be Tourism Manager and in July 2014 quit her career and devoted herself completely to help wounded soldiers in Kiev Military Hospital. Each day she volunteered in the hospital helping to take care of the soldiers, providing them with necessities ranging from cigarettes to the wheel chairs. On the photo taken during our interview we stand in the hospital's back stairs. She cried after talking on the phone with her soldier friends trying to break away from rebel encirclement during the fight for Debalcevo in February 2015. The information she got was that out of 150 men half died there. Later the number turned to be smaller. Anna explains that people ask her where she gets all her strength. In 2016 Anna again started working with tourism but continues to help the soldiers.

Ukraine runs through it

2. Dmitri Rabczun on his horse Sultan doing his training on special style of horse riding, traditionally performed by Cossacks. Dmitri is from Lviv and study in Crimean Cossack Cadet School in Crimea. I understood that I have that inclination towards horses and I wanted to go study at the Cossack Cadet School. "Dzhigitis is a word of Turkic origin which is used in the Caucasus to describe a skillful and brave equestrian a brave person in general. The derived term dzhigitovka (or dzhigiting) means the special style of trick riding, which originated in the Caucasus and Central Asia, and is also popular with Russian Cossacks, who adopted it from the people of Caucasus. In photographer Justyna Mielnikiewicz's long-term documentation, Ukraine runs through it, she originally thought to document the country away from daily politics with the Dnipro River as the metaphorical line of reference. When Mielnikiewicz started photographing in the spring of 2014, she had to adjust that concept. Witnessing the immediate and profound impact the revolution and the war had on people's daily lives became an important element of her work, an inherent undercurrent in the river-themed project. The photographs thus cover a time that started at the end of the Revolution of Dignity, which the photographer describes as one of the most compelling periods in the history of modern Ukraine. Few events since the fall of Communism in the post-Soviet space have had such acute international ramifications involving both western Europe and the United States. What began as a protest against a corrupt government led to a new leadership but also war with Russia resulting in a massive transformation of society. The portraits of people and collected stories are the record of a few individual experiences set on the background of central issues driving the transformation of the country and society.

Justyna Mielnikiewicz

Poland

Justyna Mielnikiewicz is an award winning photographer from Poland, based in Tbilisi, Georgia since 2003. Her works have been published internationally by The New York Times, Newsweek, Le Monde, Stern, National Geographic among others. Most important part of her work is devoted to personal, long term projects published as books. She teaches photography workshops and lectures on photography as well as the topic she specializes at which deals with different aspects of transformations in countries of Central Europe and Post Soviet Space, in particular Caucasus and Ukraine.



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House where people live in

Kseniya Halubovich is a documentary photographer, based in Belarus. For several years she was a volunteer in a psychoneurological orphanage in Minsk. In this space closed from society, special relationships appear between people. A nurse in a psychoneurological orphanage is a person who knows everything about her wards: clothing size, favourite music, jokes, moods and health intricacies. The 20-year-old Masha has a tattoo written 'reading enriches the mind' on her arm. Masha describes that they often want to hug or tell her about their small and big miseries. These houses are the residents' enclosed universe and only contact with others are those who work there. Like Masha, who become the closest to the people who live there.

Kseniya Golubovich Belarus

Kseniya Halubovich born 1988 is a documentary photographer and film director, based in Minsk, Belarus. She works with photography and video projects on social topics. She was educated at the Belarusian State Academy of Arts, the Belarusian Union of designers and Vadim Kachan course of art photography, the Donald Weber's workshop in "Bird in flight" school (Kyiv) and the Wajda School (Programm "Film Bridge Belarus"). She has been awarded as shortlisted in the German Peace Prize for Photography, with the International Photography Grant, portrait nominee, shortlisted in The Global Peace Photo Award, the Franco-German Journalism Prize (Multimedia category). Among her publications are: Tut.by, Bird in Flight, 34mag.net, Imena, Citydog.by, Die Welt. Among her video work: Current time.tv, ARTE.tv, NHK, SRF.



Tripoli Cancelled

The film *Tripoli Cancelled* is staged in the Ellinikon airport terminal, designed by Eero Saarinen in 1969 and subsequently closed in 2001 when the new Eleftherios Venizelos airport opened for the 2004 Olympic Games. The airport was recently used as a shelter for refugees, and then became one of the Greek state properties contracted in 2016 for real estate redevelopment. In the film, a man follows a daily routine of walking, smoking, writing letters, staging scenes, and reading from a weathered copy of *Watership Down*. Gradually, we learn that his prison for the last decade is an abandoned airport, and witness his slow descent into madness. The story is inspired by the experience of Mohaiemen's father, trapped without a passport at Athens Ellinikon airport for nine days in 1977. In Mohaiemen's first fiction film, the line between prisoner and king is blurred in a merging of our epoch of desperate migration with the post-Holocaust concept of "spectral human" (Hannah Arendt) and *Der Muselmänner* (Giorgio Agamben).

Naeem Mohaiemen

Bangladesh/USA

Naeem Mohaiemen imagines rhizomatic families, malleable borders, and socialist utopias- beginning from postcolonial markers and then radiating outward to unlikely transnational alliances. In spite of underscoring a tendency toward mis-recognition of allies, the hope of a future global left, against current categories of race, religion and nation, drives the work.





The Dirty Business of Gold

Previous page. In the photographer Jarlbro's documentary 'The dirty business of gold', he shows the everyday life of gold workers in the Philippines. The unique approach of so-called compressor mining, looking for gold using a hose and an air compressor, originates from this region in the Philippines as far back as the mid-1990s. It started with fishermen who saw an opportunity to dive deeper and further to be able to catch fish. However, following a tragic accident in 2012, in which three gold workers died after their air compressor broke down, it has since been forbidden to look for gold using an air compressor. However, this appears to have had very little effect, as this technology can still be found across many of the gold workers' bamboo huts and rafts. Narrow tunnels often risk collapsing, and the diver can be buried alive. In addition to the risky tunnel collapse, the divers can also be fatally exposed if the air compressor stops working and the divers do not find out quickly enough. Compressor mining also entails direct health risks for the individual worker. The diesel generator is located next to the air compressor, meaning that diesel gases and carbon monoxide are mixed with other pollutants in the plastic hose that supplies air to the diver.

In the Sulfur Cloud

In the sulfur cloud, photographer Jarlbro has documented workers at the Kawah Ijen sulfur mine in Indonesia. The mine, which opened in 1968, is still the only manually operated sulfur mine in the world today. Locals refer to it as "the world's devilish job" owing to the early death of many workers, often before they have even reached the age of 40. The mined sulfur is used to bleach sugar, make matches, soap, and fertilizers, in addition to vulcanized rubber used for local as well as international factories. Sulfur vapor is channeled through ceramic pipes that condense almost immediately to liquid sulfur, this drips out and solidifies into lumps of sulfur, which the miners chop off. The toxic gases around the crater comprise concentrated sulfur dioxide and hydrogen sulfide gases that measure 40 times higher than the acceptable safety exposure limits for human life. Constant cough attacks, followed by runny noses and eyes are commonplace for those who work in the crater. Continuous exposure can also cause irreparable damage to both the lungs and the reproductive system, as well as a gradual dissolving of the teeth. Many of the workers lack vital protective equipment such as gas masks and instead rely on a piece of cloth in their mouths.

Olof Jarlbro

Sweden

Olof Jarlbro was born in 1978 in the town of Helsingborg, in the south of Sweden. At the age of 19, Olof served his compulsory military service as a Ranger in the most northern part of Sweden, Lapland. After finishing his military service, Olof directly took a plane to Nepal to walk and climb in the Himalayas. It was on this trip that he started to make pictures and when he returned to Sweden he had made up his mind to become a photographer. At the age of 22, he left Sweden and went to New York to study at the International Center of Photography, and a couple of years later he moved to Prague to study at FAMU - The Academy of Performing Arts. He spent years in Nepal covering the civil war and the political changes that followed, but also people's daily lives. Such stories motivate him to never photograph the conflict itself. He has published a number of books including 'The Falling Kingdom', 'Stonefactory', 'Nepal & Mao', 'Syria: The War Within', 'Refuge', and 'Tokhang- The Philippine Drug War'. He currently shares his time with his wife and two daughters between the mountains of Bulgaria, the open landscapes of Scania, Sweden, and vibrant Southeast Asia, working on longer photographic projects and global issues.

Olof Jarlbro Photography produces visual stories for magazines, dailies and online news portals around the globe. However, its core focus is the production of books together with exhibitions and lectures that evoke awareness of various global and social issues.



The last mermaids / Guardians of the ocean

The haenyeo are part of a tradition that has been passed down from mother to daughter for a thousand years. They are the Korean Sea Women, or 'haenyeo' of Jeju Island who venture into frigid depths of up to 20 meters without any breathing equipment. They brave the dangers of the ocean, as they scour the seabed for abalone, octopus, and other seafood. The haenyeo not only harvest the ocean, but also play the role of guardians, protecting the marine environment around Jeju. Sadly, they are a dying breed. The patterns they used to work are breaking. Most of the women are over fifty years old, with the oldest in their nineties. Their numbers have seen a steep decline, from more than 14,000 active haenyeo in the 1970s to fewer than 4,500 today. In this series, they are portrayed as they once were: young and free. Industrialisation has led to the younger generation choosing to try their luck in the cities, and in addition to this the quality of the ocean is deteriorating rapidly. Despite numerous protests, construction of a new naval base continues that will further damage the island's marine ecology. In an effort to preserve the rich tradition of the haenyeo, they are now listed by UNESCO as an Intangible Cultural Heritage of Humanity.

Next page: Korean Sea Women, or 'haenyeo' of Jeju Island

Zena Holloway
United Kingdom

Zena Holloway is a British photographer, specialised in creating still and moving images while working in water. Using the solitary and open space of the ocean environment, she takes the underwater aesthetic and makes her own magical setting. Her images capture the deep, and often complex subconscious connections, we have to oceans, lakes and waterways.

Born in Bahrain and raised between London and pretty much everywhere else in the world, she went on her first dive in England as a teenager. She lived in Egypt and then the Caribbean for a number of years before qualifying as a PADI instructor and Commercial Diver. Charmed by the magic of the underwater world, she began experimenting with a camera and decided to chart her own course in an ultra-niche profession. Nobody showed her the ropes; she taught herself.



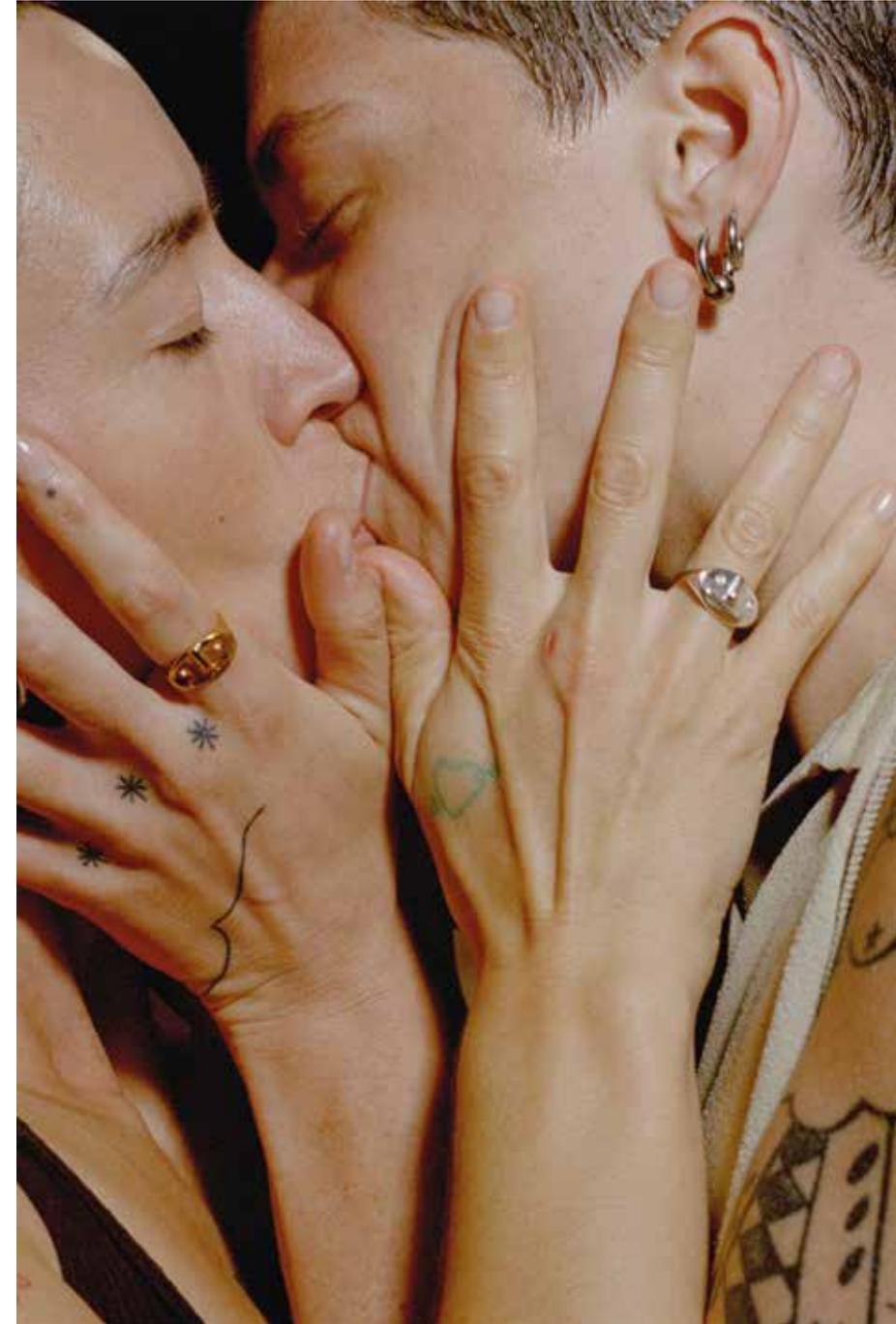


Lottie & Teagan

The front cover features portrait of couple Lottie & Teagan kissing. This image was originally shot as a campaign for a jewellery brand. The photographer explains: "The world around us can feel increasingly negative but I believe there is so much opportunity to share positive human stories in unexpected places." Greens work explore heritage, traditions and idiosyncrasies of marginalised parts of British society to try to reveal the beauty within them. Her hope is that her work encourages a positive connection and understanding between the viewer and the subjects. Her photos are instantaneous moments that capture physical displays of identity, the bond and spirit within a community, a positive side of living and expression of life and who we are.

Sophie Green
United Kingdom

Sophie is a social documentary and art photographer based in London. Her works largely explore aspects of British culture and rarely-documented communities and subcultures. Curious to push the boundaries of traditional social documentary practice - she like to play with a balance of spontaneous documentary realism combined with stylised constructions. Merging portraiture and still life images.



Frank-2

1. This is the second picture in the trilogy of Frank the tree from June 2013. 'Frank' (named by the artist) was a 300-year-old daqing tree (*Ficus hookeriana* Corner), originally living in a tiny village in a remote area of Lijiang, Yunnan Province, China. In March 2013, when the artist discovered the thriving tree, the village was about to be demolished to give way to a hydroelectric dam on the nearby Yangtze River. In June 2013, when the artist returned to the village, everything was flattened, and Frank had been sold to someone in another city. The artist then chased its route and found it standing on a desert-looking land, which was waiting to be built into a five-star hotel. By this time, Frank had lost all of its leaves and crown, so that it was possible to be transported. The artist returned to this site in 2017. By then Frank had died, only the mound of the red soil remained.

Puhejing Quarry Ecology Recovery

2. In Haidong, a small district of Dali city, urbanisation and ecology recovery are designed to occur simultaneously. With both processes, red soil and green netting play important roles. The dark red soil, as seen on the ground in this picture, is a semi-artificial mixture. Its base, a natural substance, is chosen because it is sticky, fine and unfertilised. Artificial agents are added to the soil, making it more sticky, porous, fertile, and able to hold more water. Grass seeds are then added into the mixture. Such soil-and-seeds mixture is sprayed onto the rock faces of closed quarries and constructions sites, with the hope to cover the area with vegetation in several months' time. To stabilise the new topsoil on the quarry surface, a whole support system is put into place, which includes concrete frames, sandbags, and metal mesh. Green netting, said to be biodegradable, is used to cover the new soil until it can be locked by the new plant roots. Such temporary and questionable ecology recovery process creates an astonishing landscape with a very unnatural colour palette and gigantic scales, as seen in this image.

Yan Wang Preston

United Kingdom/China

Dr Yan Wang Preston trained originally in Clinical Medicine in Fudan University, Shanghai, China and worked as an anaesthetist before moving to the UK in 2005. Since then, she has devoted herself to a career in photography. In 2009, she received her master's degree in Photography at Bradford College, Leeds Beckett University, UK. Following that, between 2010 and 2018, she completed a practice-based PhD in Photography at the University of Plymouth under the supervision of Professor Jem Southam and Professor Liz Wells.

Alongside her artistic career, Dr. Preston lectures in photography at the University of Huddersfield, UK, where she supervises PhD, MRes and BA students. She is also actively engaged in photography research, education and promotion by presenting at conferences, judging photography competitions and giving talks.



1. Frank -2, Binchuan, Yunnan Province, China, June 2013. From Forest series (2010-2017). ©Yan Wang Preston



2. D12-Puhejing Quarry Ecology Recovery Project, Dali, China, 2017.jpg Puhejing Quarry Ecology Recovery Project, Dali, Yunnan Province, China, 2017. From Forest series (2010-2017). ©Yan Wang Preston

A photo exhibition about the air we breathe

Initiative: Nederman

Curator: Veronica Wiman

Exhibition design: UpOnWalls

Nederman

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