

RESUMÉ

ÖRJAN HENRIKSSON

Björksättersvägen 4
565 32 Mullsjö

MFA, from University of Luleå, Sweden.
Studies for Arnold Newman, New York.
Studies in printmaking for George Tice, Iselin New Jersey.
Teaching photography at the Art Department at Mullsjö Folkhögskola.
Teaching Photography at The University of Jönköping.
Visiting Professor of Art, Visiting Artist at Missouri Southern State University.

Scholarship/Rewards

Scholarship from Catherine Hyde fond, \$ 20 000. 1996.
Mullsjö Art Reward, 1997.

Exhibitions/ solo.

Spiva Art Center, Joplin MO., 1994.
Fowler/Armstrong Gallery, Springfield, MO., 1994.
Vägsjöfors Herrgård, 1995.
Elmia Fotomässa. 1995, -96.
Missouri Southern State University, Joplin MO., 1996.
Carthage Art Central, Carthage, MO., 1996.
Galleri Härja Prästgård, 1996.
Mullsjö Konstförening, 1997.
Smålands Konstarkiv, 1997.
Art Festival, Salgótarján, Ungern, 1998.
Lynäs Bergvik, 1998.
Le Frigo, Quai de la Gare, Paris. 1998.
Elmia Fotomässa, 1999.
International Photography Hall of Fame, Oklahoma C, USA 2000.
Missouri Southern State University, Joplin MO, USA 2000.
Svenssons Möbler, Lammhult, 2000.
Scandinavian Photo, Bankeryd, 2001.
Konstens Dag och Natt. Jönköping, 2001.
Södra Vätterbygdens Folköskola, Jönköping, 2001.
Fotomässa Elmia, 2002.
International Photography Hall of Fame, 2002.
Fotomässa Elmia, 2003.
Voxon, 2003.
Konstens Dag och Natt, 2003.
Falköpings kulturhus, Bildkällaren, 2004.
Galleri ve'boa, 2004.
Konsthantverkarna, Jönköping, 2004.
Scandinavian Photo, Stockholm, 2005.
Bjurbäcks konsthall 2005
Stora Hotellet Jönköping 2006.
Dowds Fine Arts Gallery, New York 2008.
Bäckaskogs Slott, 2008.
Näs ladugård, 2010
Abecita Konstmuseum, 2010

Represented at.

Missouri Southern State University.
Borgstena Textile.
International Photography Hall of Fame.
Expanda Design Group.
Svenska Minolta.
Mullsjö Folkhögskola.
Södra Vätterbygdens Folkhögskola.
Jönköpings Kommun.

Recommendations/Reviews

"This spring I had the opportunity to see Örjan Henriksson's photographs for the first time. In these days, when critics and media excel in postmodernistic comments of the correct opinion, Henriksson's pictures seems surprisingly naked and liberating.

At first sight one might be tempted to call them registering or documentary, but what they describe is rather a photographic room placed in the borderland of the sacred. In their disciplined form and handling of the light they charge me with an astonishing energy and invite the observer to a journey, different and meditative, not unlike music, but an empathetic one.

Anders Petersen, Stockholm, den 30 juni, 1995.

"He is a true professional in his medium, his work is very sensitive and reflects a unique style towards his subjects. I have never worked with an individual that had such a natural ability towards balance, lighting, contrast and all the artistic elements that make for a great photographer. His work is strong but very sensitive.

He is obviously much more than a photographer. His images almost come to live. This is one characteristic that only a true professional can master and understand."

David Noblett, Joplin, June 13, 1996.

"There is a vulnerability, a refinement and a intuition in Henriksson that is conveyed clearly by the exhibition. The architectural series, the largest series in the exhibition, features striking shots of geometric shapes, shadows and light. The combination makes for visually stunning pieces.

Rebecca Casey, Oklahoma Gazette, June 2000

"Such is the photograph: it cannot say what it lets us see". Roland Barthes.

While teaching me nothing – lost in the depths of Ojan Henriksson's photographs – some un-tempered and intractable supplement, given as an act of grace, touched me

"like a delayed ray of a star". Susan Sontag.

His exorbitant photographs render an intense hallucinatory ecstasy and as a spectator I felt strangely under the influence of an intoxicant, while at the same time lacerated by the defeats of time

"Every photograph is a catastrophe". Roland Barthes.

"I entered crazily into the image, taking into my arms what is dead, what is going to die". Roland Barthes.

Orjan Henriksson's beautiful photographs bring together in a Barthes like bouquet: photography, hallucinatory madness and something like the pangs of love in the modality of loss.

Orjan Henriksson's photographs are not merely subject to the civilizing codes of perfect illusions but are awakenings on the way to the limit of the real.

Dr. Jean Matthee, London 7-11-2008

Current; Abecita Art Museum, November – January
Opening Nov 4, at 18.30