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**Editions Destin Sensible**  
15 chemin de la tourterelle  
59650 Villeneuve d'Ascq - France

1<sup>ère</sup> édition : septembre 2012  
ISBN : 978 -2 -9526298-4-3  
84 pages - Format 15x21 cm  
couverture souple – Suédois, Anglais, Français  
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20 € / 200 sek



## Svenska Folket / Stockholm d'Horric Lingenheld

*This series of portraits was taken over a period of a year in Stockholm, between 2011 and 2012.*

*To me moving to Sweden meant discovering the city as much as meeting the people living there. There is always something peculiar about taking pictures abroad, as if we wanted to prove ourselves that we already knew the place. Yet, through my work, I gradually changed the way I saw things because I was not there as a simple tourist. I lived there. Indeed this project only came to life a few months after I had settled down, and already moved twice, while experiencing summer and winter, night and snow, and above all March sun and June summer light. I quickly showed more affection for certain districts and squares, and one may say certain islands here in Stockholm, or even certain sunny hillsides. From the way people dressed I was soon able to know if they came from Söderman, Kungsholmen, or even Östermalm islands. Not wishing to go through an ethnological study of the city, I nonetheless decided to follow a certain protocol so as to gather what fascinated me about that city. In reference to the work of August Sander and Eugène Atget, my purpose was to build a real frontal relationship with standing people, as you can find in architectural photography where large format rhymes with slow precision. I didn't mean to make these portraits look like monuments but I took my time to get an accurate portrait of the city, carefully choosing the shooting scenes, and the best time of the day depending on the season, and paying special attention to change streets for each new shot. This production is therefore directly in line with the documentary approach of contemporary photography, where subjectivity leads to true meaning, leaving aside the anecdotal esthetics of ordered portraits.*

*As I was working with this 4x5 camera on a tripod, under a black veil and shooting single frames without any artificial lighting, I was lucky enough to get support by Guillaume Delcourt who from the start played as many roles as interpret, model hunter or model himself to set the framing while asking people for permission to use their image. Indeed, once the street had been chosen, the camera installed and the framing done, we still had to wait for "the right model" - male, female, young, old, or better yet the one person whose clothes, shoes or looks best matched this particular neighbourhood, this particular street. If making portraits is about meeting the right people, to do so on a large scale in the street requires patience. Sometimes we had to wait for two hours at the same place to get one single shot, with the sun that might go down any minute or the night fall by midday in the winter. But it was such a reward when the right person showed up at the corner of a street, as if by magic. Two unique shots each time. The people were very rarely reluctant. They showed a lot of kindness and in the end we were very proud they selected us with probably as much care as they had picked their clothes on that very day. If there is such a thing as a school of Scandinavian design, you will find it in the streets, and meet its people there. Here, in this small catalog, I offer you a sample of the hundreds of portraits I did in one year.*

*A small medium format portfolio of the city done over the same period of time completes this series, as some buildings are real characters.*

Svenska Folket / Stockholm.....nb d'ex \_\_\_\_ x 20 euro / 200 sek

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### Frais d'expédition

France Métropolitaine..... + 3 €  
Europe ( UE )..... + 5 € ( suède 40 sek )  
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