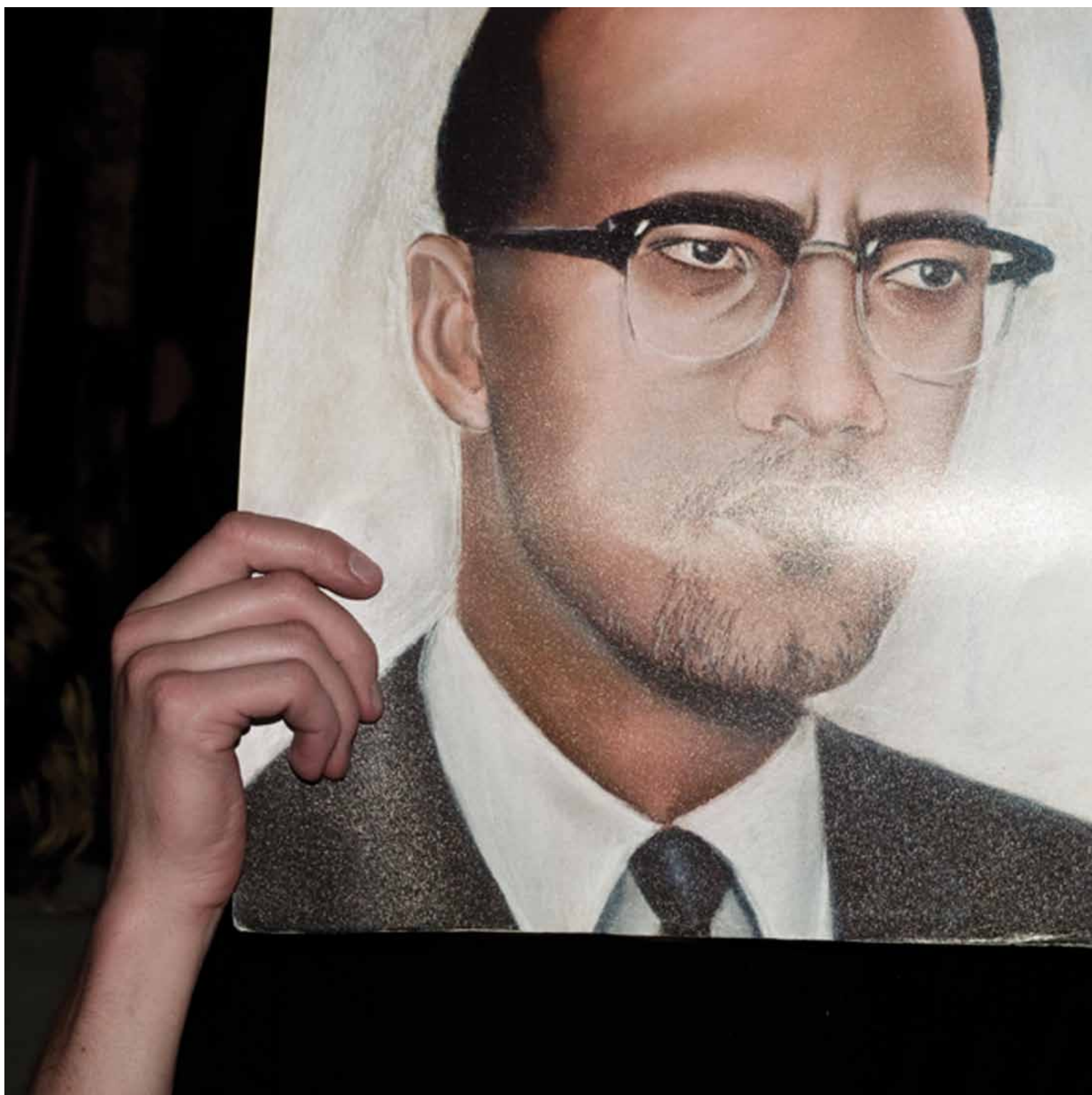


FATA magazine

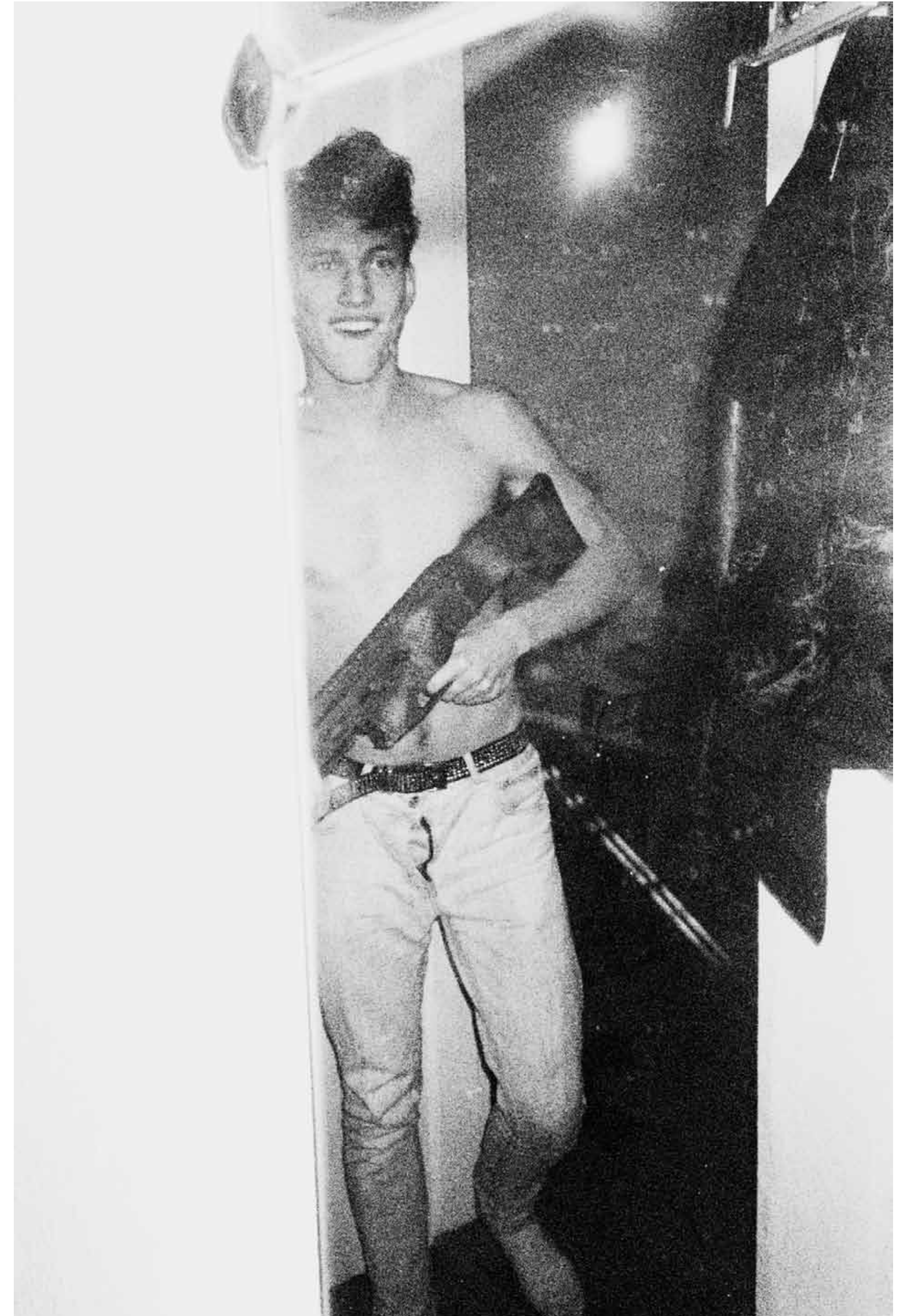
02 The camera is your weapon **06** Documentary Photography / Cirkus / Madrid **12** Atelier de Visu scholarship **16** Snapshot **18** Tribute **22** Mood / Today's Picture / People Meet **29** Staged Photography **34** Portrait **35** Decoration **36** Poster **38** Worked Photography / Experiment **42** Collage **44** Conceptual Photography **46** Event 2012 **47** Application for Admission



The Camera

is your weapon. You aim, shoot and freezes the moment in a photo. Your prey is an image, the image of the moment you've shot. The truth about just that section from that angle of the very moment and not the next. Do you want to portray reality, you must freeze the moment that describes reality. Just before and just after is no good, then you miss the target and come home with boring pictures of inconsequential moments

Lasse Dearman decided after eighteen months at the Danish Journalism School as a photojournalist student to take a year's leave to go on Fatamorgana, because he thought he was missing something fundamental in his education. On Fatamorgana he learned to see: aim, shoot and choose the right moment. He was taught by teachers and guest teachers with different backgrounds, news photographers and visual artists every week a new task and every Friday criticism from students and teachers. As his final project Lasse decided to make a portrait of one of his friends. He followed him closely, slept with him and photographed him every day all the time, analog images for at last among the many shots to decide which moments put together in a series gave the most truthful picture. Lasse's personal account of not just him, he had photographed, but also the generation he is part of. A good reportage is both snapshots, images of reality and personal pictures of who you are.





"My problem with digital photography is that you sometimes shoot so much that you can choose just the "perfect shot ", with analog I experience often, you shoot a little less and maybe more impulsively which often result in imperfect images that contains a form of honesty. "
Lasse Dearman



Lasse Dearman (b.1989) went on Fatamorgana autumn 2012 after eighteen month as a photojournalist student at the Danish School of Journalism. He seeks admission to the Glasgow School of Art in 2013.

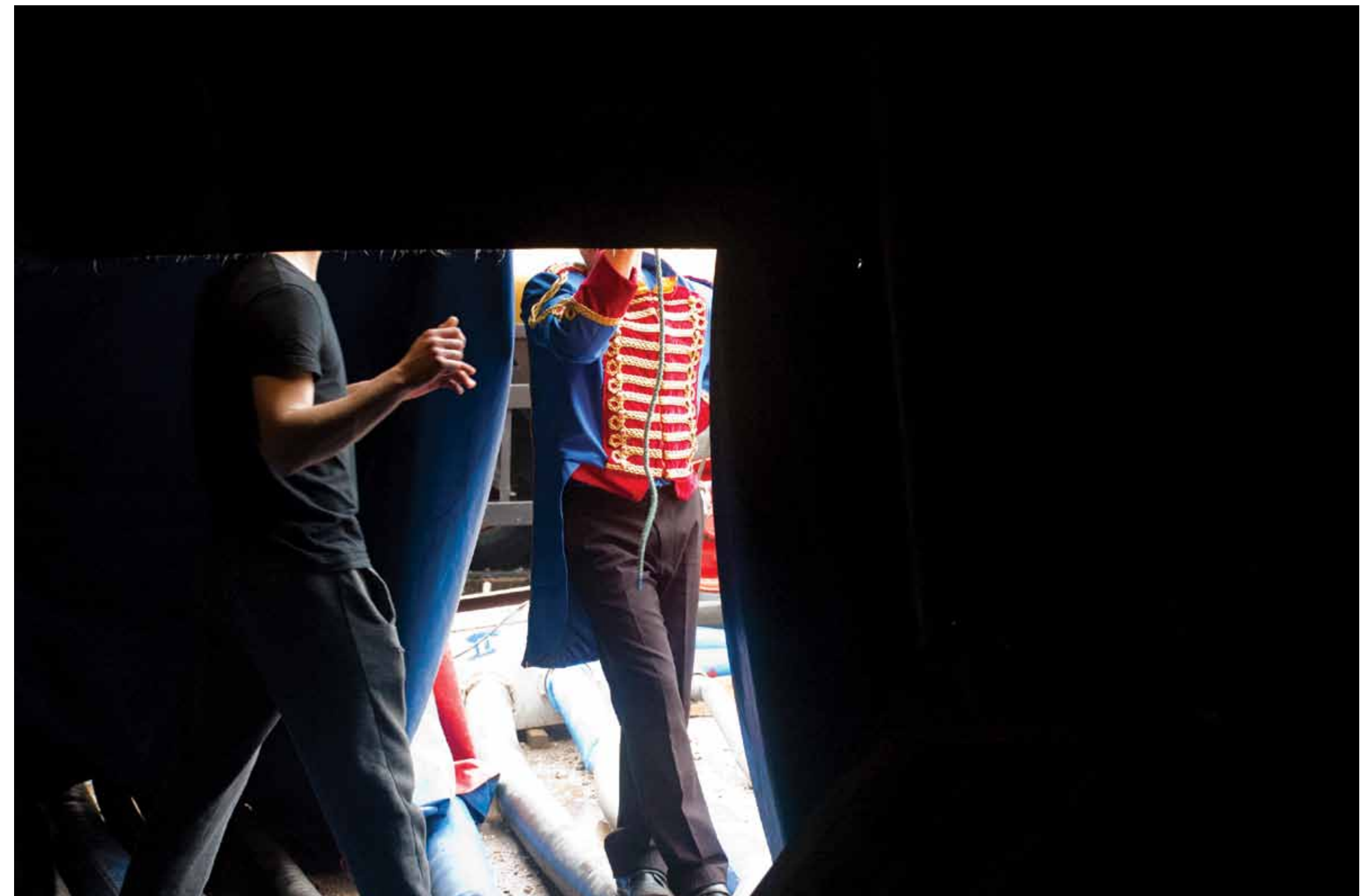


Documentary

photography is evidence of what the camera shot,
but also documentation of your experience.



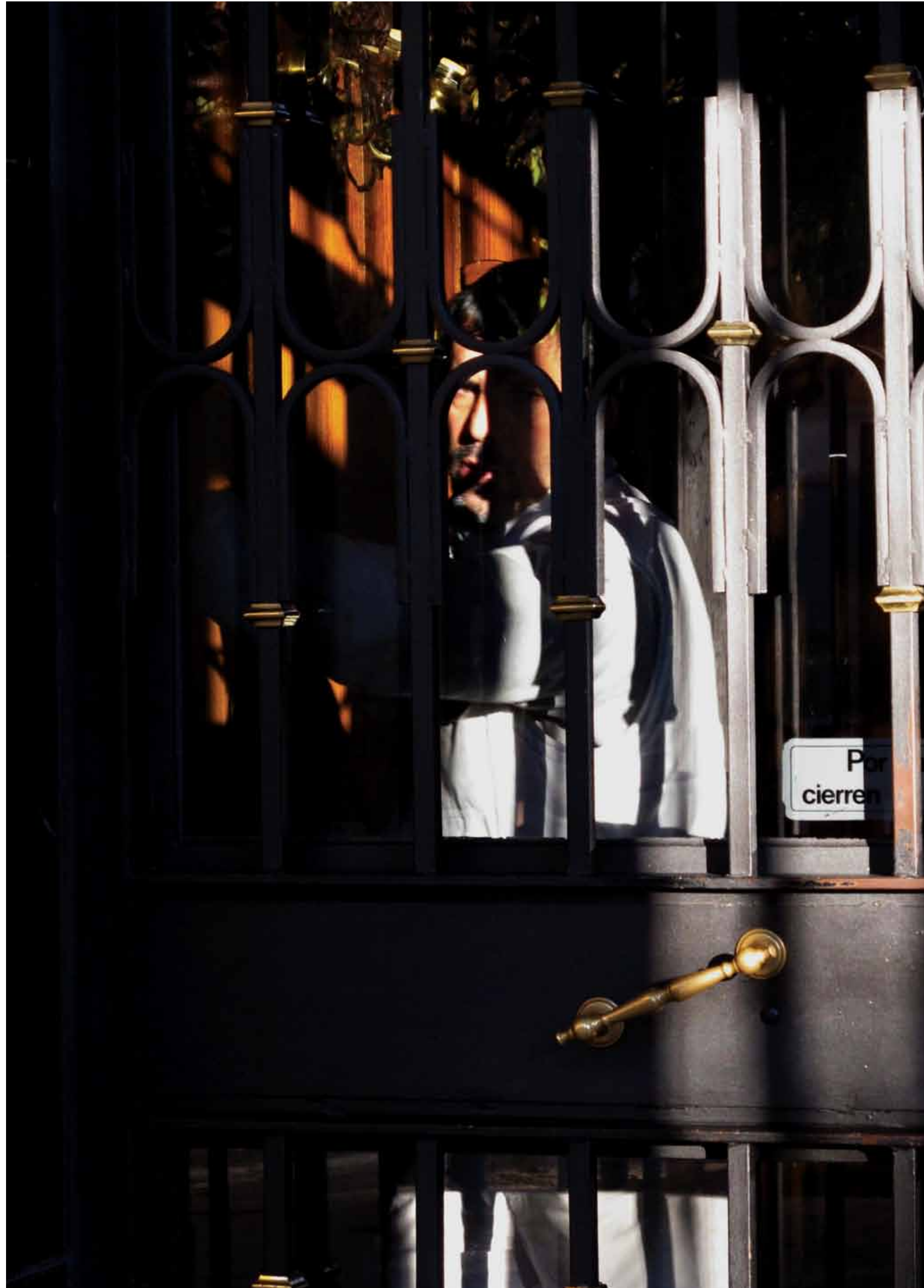
Sybilla Wester Tuxen (b.1990) went on Fatamorgana 2011 and then moved to Russia to study art. She lives and studies today in Saint Petersburg.



Each new student at Fatamorgana get an individual task, and Sybilla Wester Tuxen was commissioned to photograph the Circus Arena. Not very notion, but life around circus, a documentary report on what, you do not see.

Go behind the wagons, peek under the tent, duk unannounced into your wardrobe and take us to explore places we would not come.

Not pictures or information about what is going on, only the story about being Sybilla in the circus. Invisible and curious.

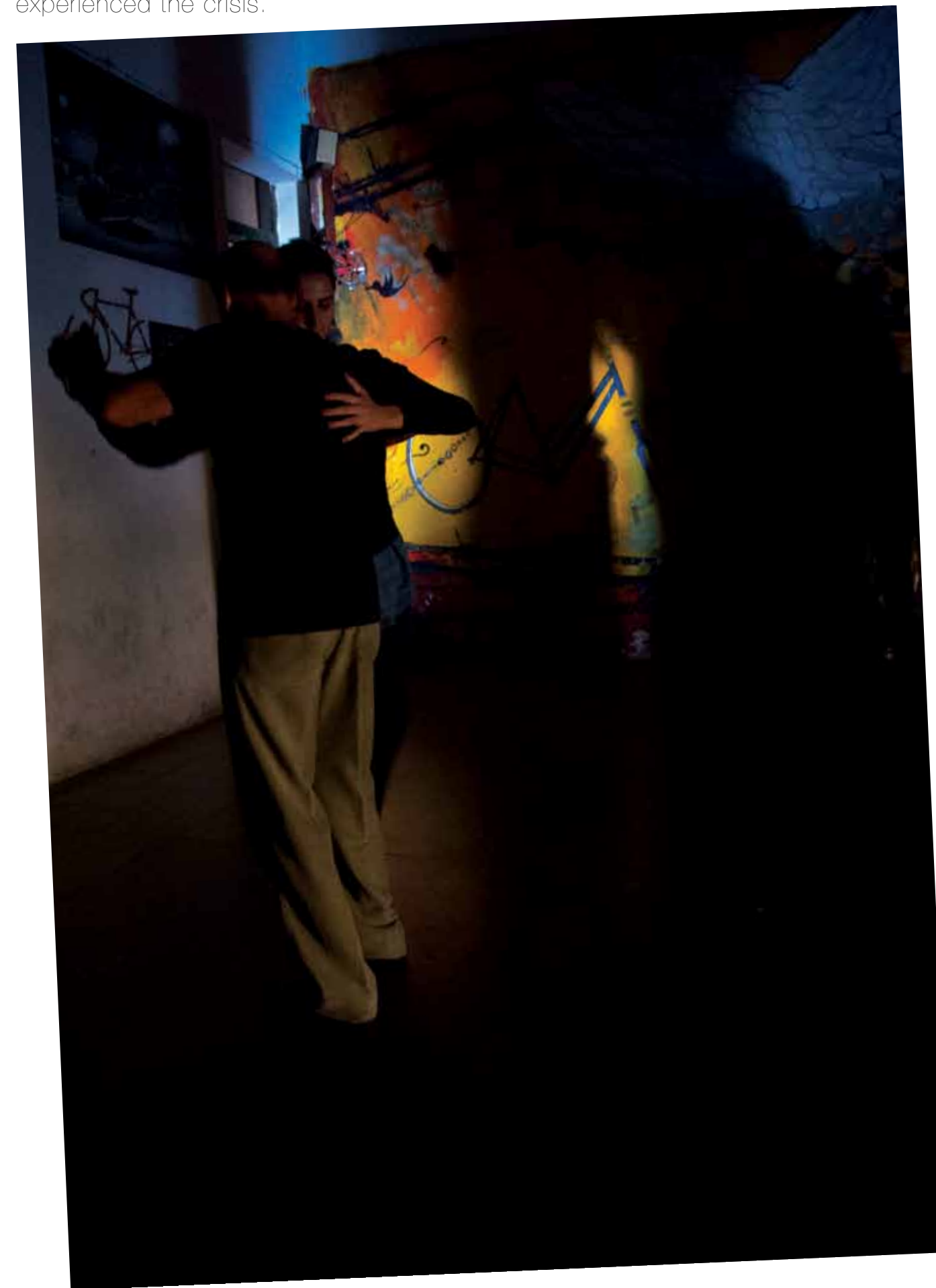


*You shall in photography express the mood of Madrid right now in light of the miserable economy.
A personal portrait of a population in crisis.*

When you in documentary photography has to portray a depressed mood, a discouragement and skepticism, you must be creative. Then you must shape your image, compose it so it looks like what you feel.

Mai Sønderborg Keldsen was in her individual task sent to Madrid to photograph the financial crisis, a documentary essay on the impact of the economic crisis.

With grid and shadows, she created the feeling that something is wrong, but life goes on, for such she experienced the crisis.



Mai Sønderborg Keldsen (b.1991) went on Fatamorgana 2012-13. Before that she had been a student at Testrup Højskole..





"I've broken my limits this week
and given me known as a
photographer, and it was great
- liked it!
Although it is difficult to get just
beyond the edge.
But a personal victory!
Trine Christensen 2009

Atelier de Visu scholarship

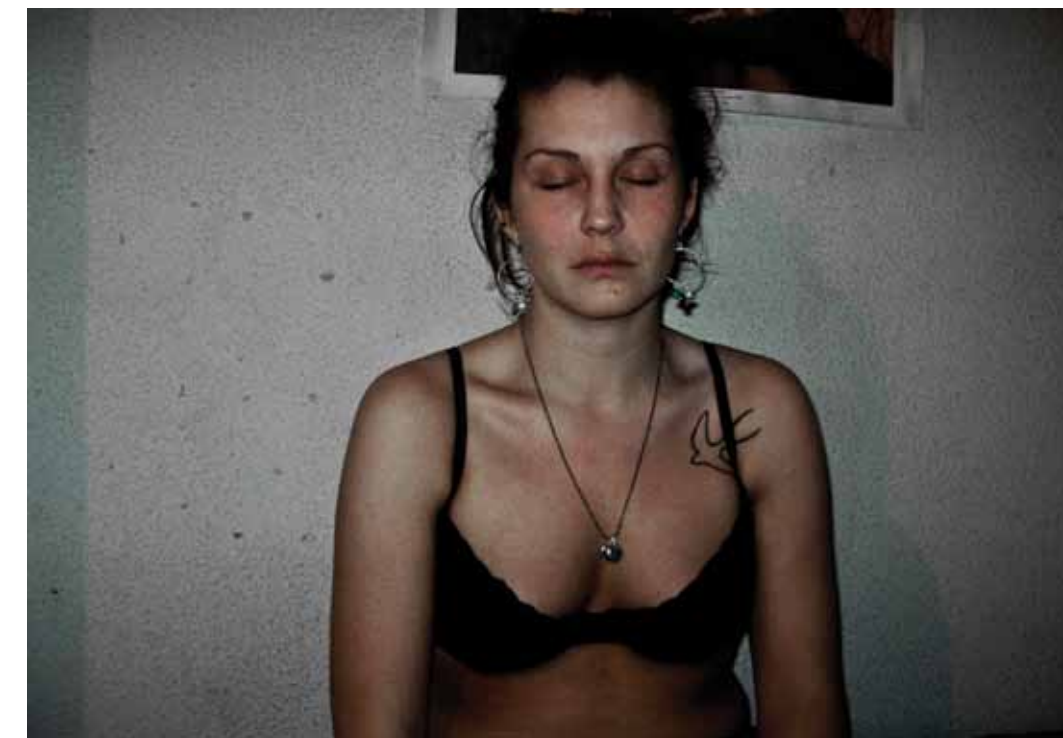
Every spring the past five years there have been awarded a scholarship to a student who receives three weeks' residence in Atelier de Visu, Marseille together with selected photography students from all over the world.

For ten days they will be taught by Antoine d'Agata, which causes them to do the extreme and deeply personal.

Trine Christensen as 2010 by Atelier de Visu was chosen to represent Fatamorgana, created at the workshop a personal documentary essay.



Trine Christensen (b.1982) went on Fatamorgana 2009-10. Received the 2010 Atelier de Visu scholarship. Was 2011 the founder and director of Project 2200 Everyday Rituals, an exhibition of everyday life in Nørrebro in Copenhagen Photo Festival.





Subculture or high culture, find a culture that interest you and tell of a personal imagery of values and norms. Give us something to think about or expand on.

All new students at Fatamorgana shall one month work on a major task, which concludes with an internal school exhibition and a common gallery review, where all students give their written criticism of the hanging pictures
Frederikke Jul Vedelsby has previously worked in The Opera, so it was not hard for her to be allowed to stand in the wings during the show and photograph backstage high culture.
With silhouette and light, composition and color she gets recreated the tense expectation, the experience of being present.



Frederikke Jul Vedelsby (b.1990) went on Fatamorgana 2012-13 and is primarily working with video.

You shall create an essay in photography tell what it's like to be derailed. Tell about the time you went into the turn or let yourself be tempted astray.

And this is what the bodega culture is on the toilet when Alexander Pietersen describes it. He freezes a beam and decorate with paper, it's creative gusto, stumbling snapshot, so it is, when you fumble on the toilet after a wet evening.



Alexander Arnild Peitersen (b.1987) went on Fatamorgana 2008-09 and then at the School for Photography, Gothenburg



Each semester ends with a big joint exhibition where students show their self-chosen final projects.

As his project Lene Christensen decided to make a photographic tribute to The Bridge of Storstrøm.

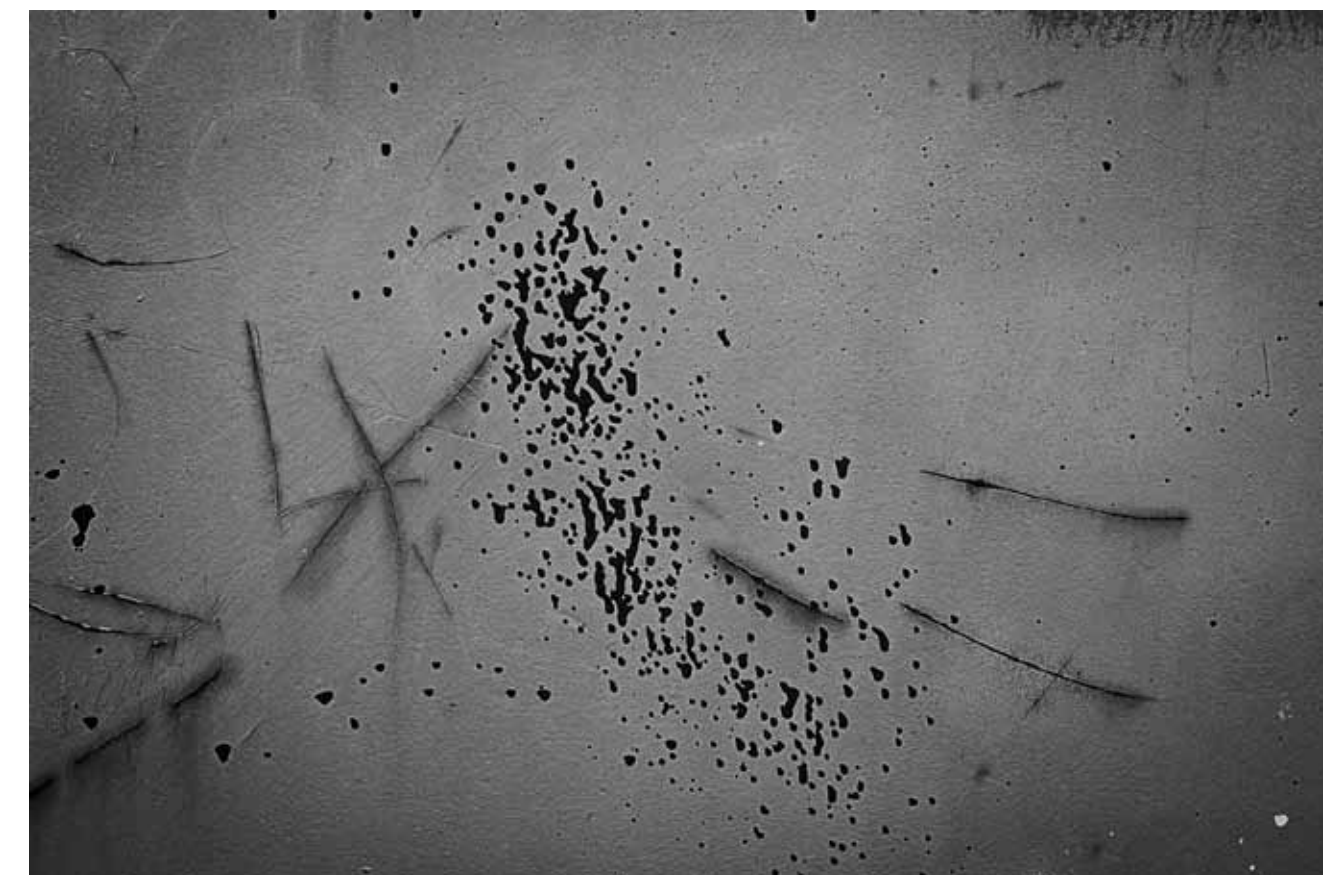
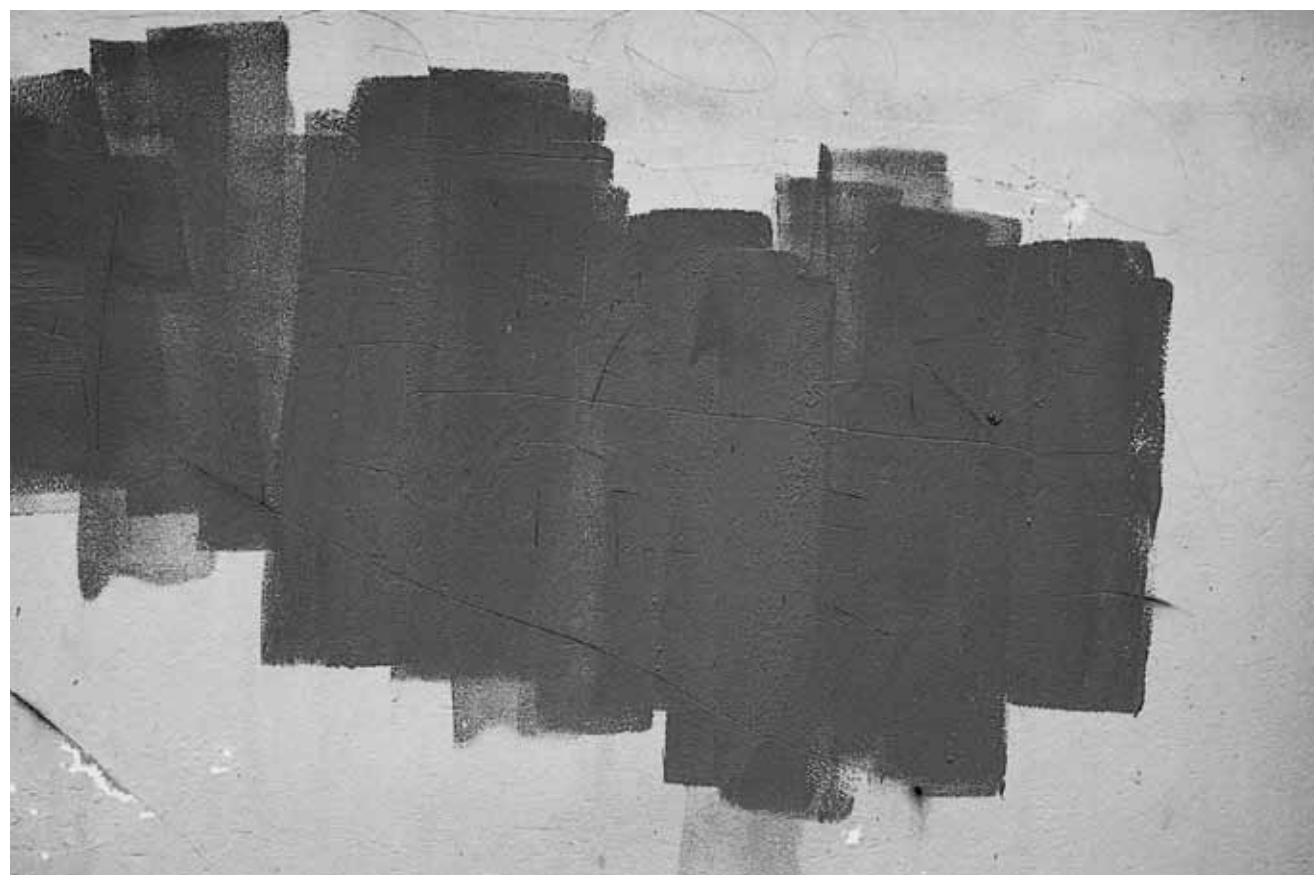
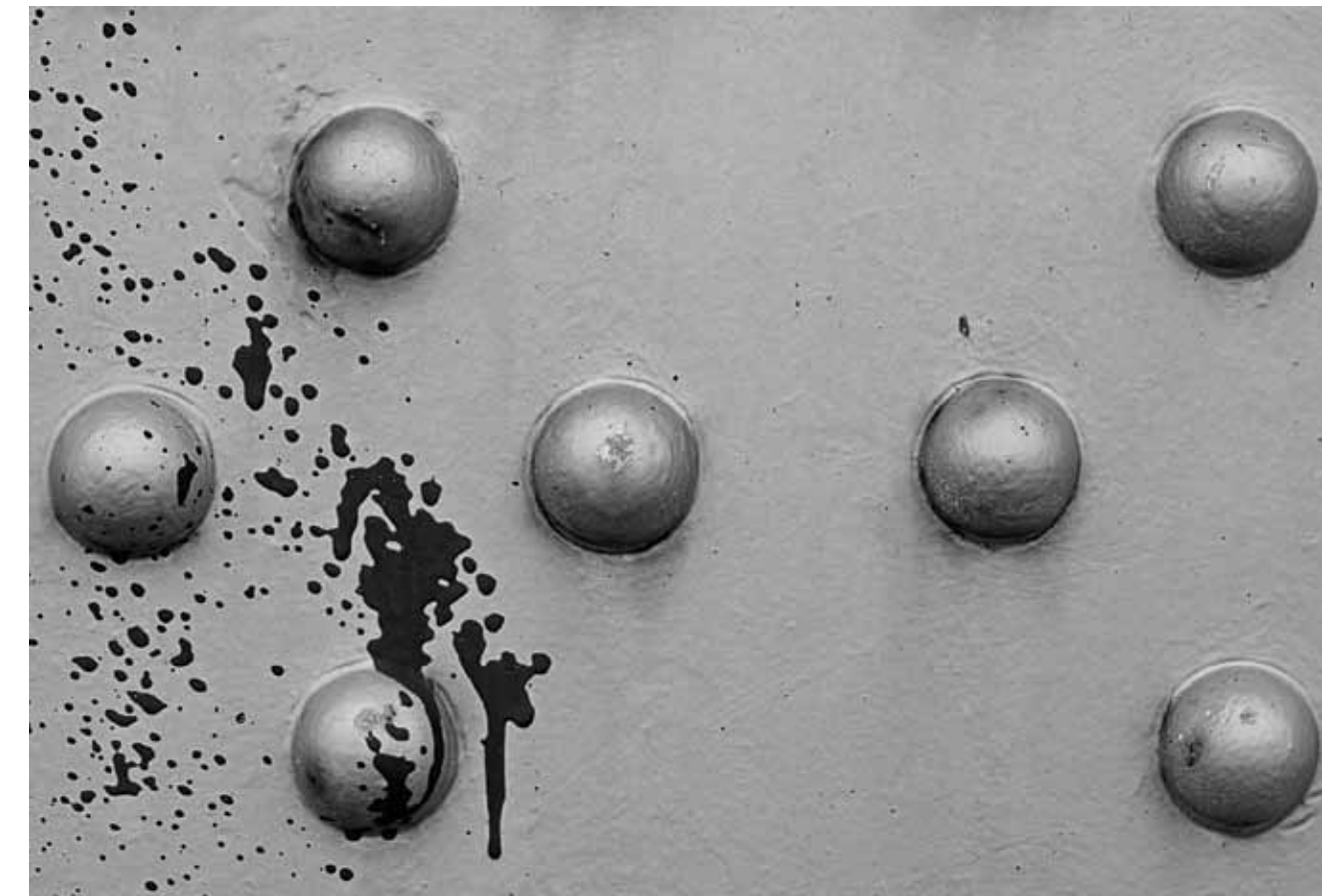
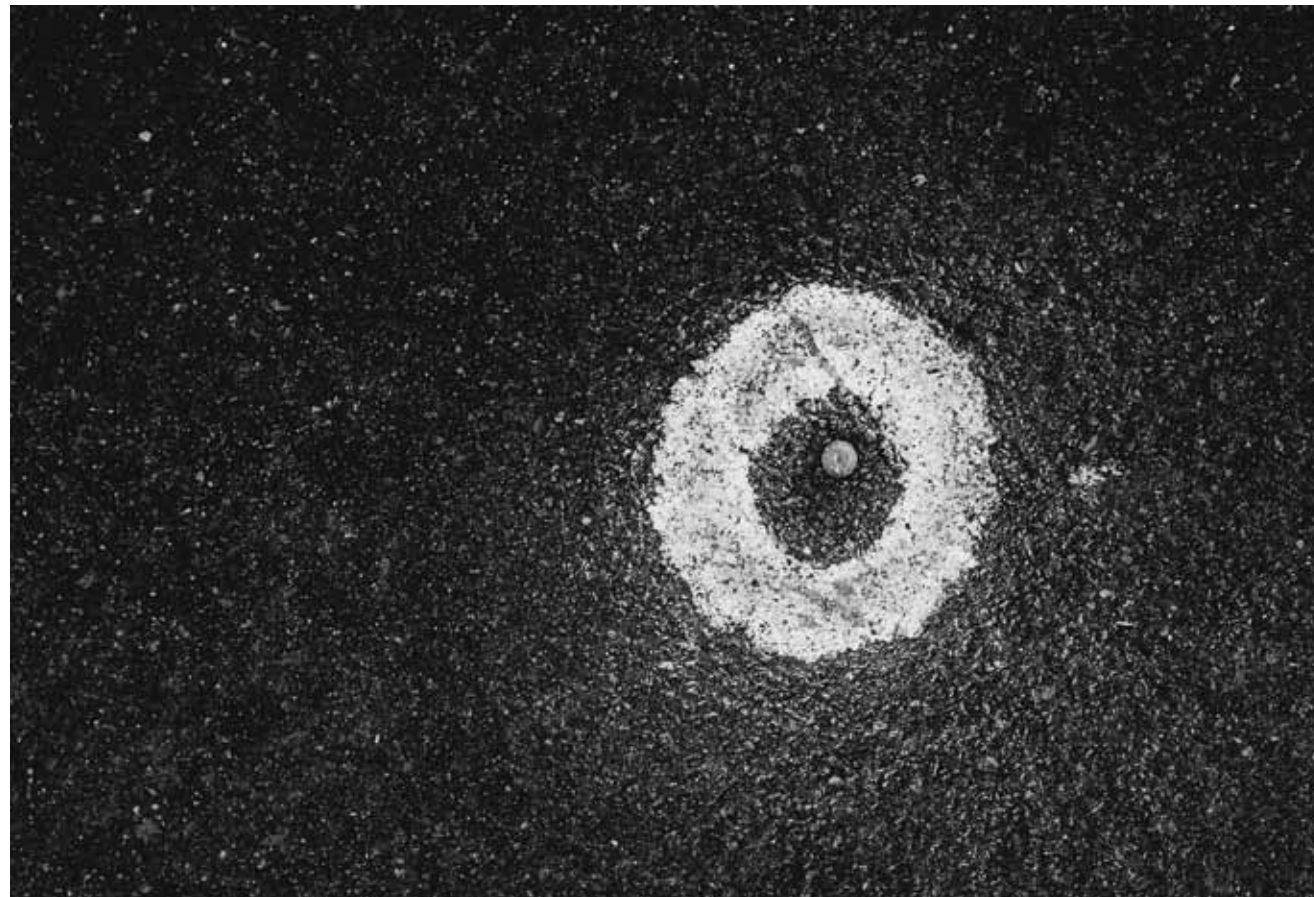
She knows the bridge better than anyone, for long she has followed its decay and lack of maintenance.

In a documentary, personal series she says goodbye to the old bridge, as a new will be completed in 2020.



I've always been shy, but it does not matter as long as there are motives to shoot everywhere and every day.

Lene Christensen



The atmosphere is so important in the documentary image, it tells me how I shall read it, shall I be curious and excited, irritated or become warm at heart?

The atmosphere gives your picture a voice. But a mood is rarely visual, it can not be seen but only felt, so if you want to show it, you have to create it.

Of lines, surfaces, light and dark, you shape the mood. Provide materials structure and decide the colors. Do not let the camera's automatic determine the suit, it must be you, because only you know when the picture speaks the truth.

Mads Sejr Helberg made every day during the first semester a day's image, and always was the mood critically important.

Fatamorgana website was regularly updated with Today's picture.



DAGENS BILLEDE

af Mads Helberg / FATAMORGANA

Efter inspiration af Tao Lytzen og opfordring fra Morten Bo vil jeg hver dag uploade et billede taget på selve dagen. Målet er at forbedre mit fotografi gennem daglig træning og forhåbentlig højne standarden i mine billeder betydeligt som projektet skrider frem.

"Is still touched just by thinking about your amazing speech. This semester has been more character building than anything I've ever experienced before, and the final day could not have been better."

Mads Helberg on Facebook 22.XII.2012



Thanks! Fine exhibition! Always nice to participate a Fata event and be reminded
of the good times at the school, as I often think of and miss!
Josefine Seifert 2012



Josefine Seifert (b.1989) went on Fatamorgana 2010-11 and then at the International Center of Photography, General Study, New York.

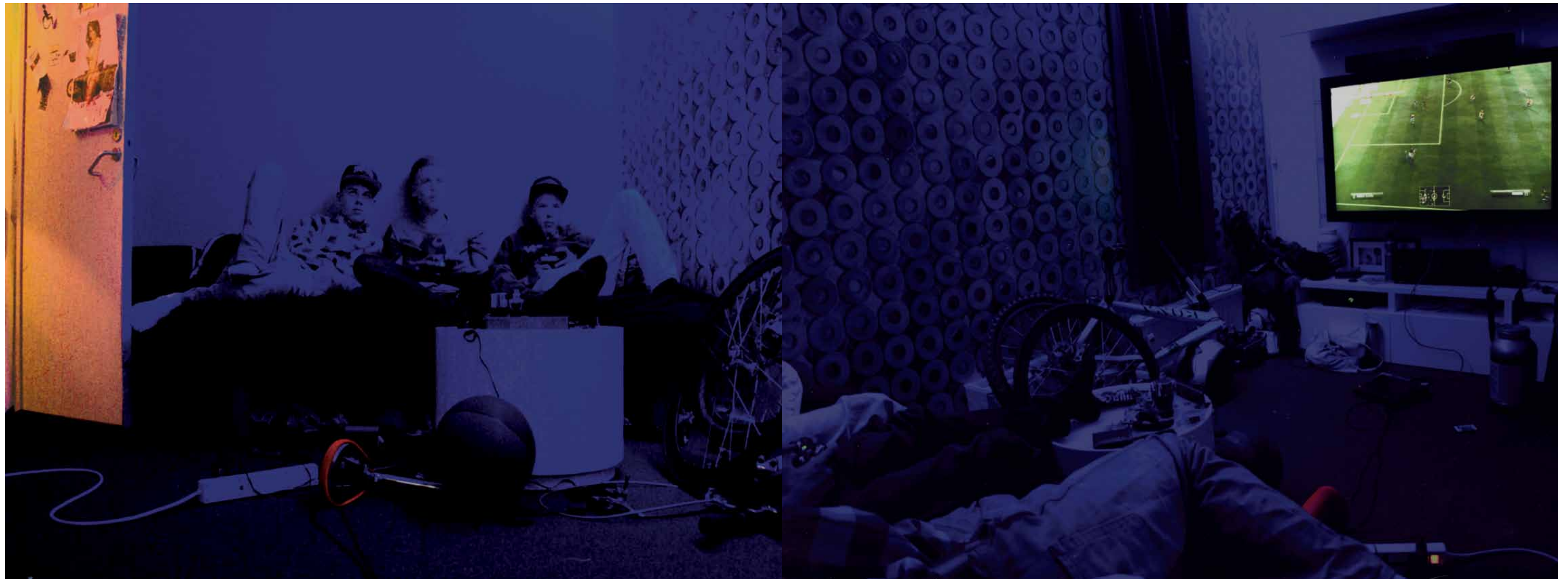
*Contact an environment where
people meet and tell in pictures
how everyone feels.
Feel the tone and atmosphere, do
this and create an intense report on
your experience of the site.
Avoid the predictable and bland
and show us what you find
important, a personal documentary
essay on human relations at this
particular place.
Your truth about being together.*

Alexandra Sofie Vernon (b.1991) went on Fatamorgana 2012-13 and has previously studied Arts in Design at Goldsmiths University, London.

New students must solve an intro assignment and in the autumn of 2012 students were asked to portray an environment where people meet. Alexandra Sophie Vernon chose as his place the boys room in the dark, only the open door and the screen is bright, the rest chaotic mess and blue dark. And three concentrated boys.

The pictures are not just pictures of this very room, this very day, but a description of a typical contemporary culture, it's just the way it is to be a boy today. The legs up, caps and chaos and crackling competition.

An illuminating aperture to the actual world at one end and to the digital in the other.





STAGED



photography is a fictional idea where you with your choice of location or scenery, lighting and props create the framework for a performance as we, the audience itself will play. In your scenery you give us the opportunity to be inspired, to use our imagination and take a position.

In Siri Lidbecks setting, her final project on 2nd semester 2011, she arranges as a local history museum selected objects and allows the visitors themselves to create their own story.

Siri Lidbeck (b.1991) went on Fatamorgana 2010-11 and received Atelier de Visu scholarship the 2011th. Went to the School of Photography in Gothenburg and has exhibited at Charlottenborg in Lund, Prague and China.



Staging can also be stills from a fairy tale as Simone Lilmoës' seductive mysterious images from her final project on 2nd semester. Ask not what bird cage is doing there in the woods, or where the woman with suitcase is going, but create your own story about being left behind. About the price of freedom, the foxfur and childlike innocence, it has Simone on heart, that you have to be a child again and see the world anew.

Simone König Lilmoës (b.1988) went on Fatamorgana 2011.
Studying TV and media production.



When Simone Lilmoës late in the second semester was contacted by Ørestadsselskabet to photograph the new district, she chose to stage the fairy tale image with simple shapes and objects. With a tight composition and an enthusiastic scenery she creates the framework for my own idea of a cultural disaster, so it appears in Ørestad and all other places where people live in bubbles of isolated security.



You shall create a picture essay on having left home, gone out where you never has been and do not feel at home. A trip to the incomprehensible that you do not understand, the offensive that you do not accept or unpleasant that you avoid and despise. Out there in the periphery where the horizon ends, release the reason and expectation and discovering for the first time that there is a world out there. Do not be deterred by obstacles or requirements of normality, cross the border under cover of darkness, is there something out there, over there, which is worth telling about someone who is worth meeting?

The face is the soul's mirror and to take a portrait is to convey another person's soul. But it is also a snapshot of a person being photographed.

So to get behind the facade you must instruct the person creating trust and confidence or provoke an expression that eliminates presentability.

It requires you to have an opinion about the subject you're photographing.

Bille Rasmussen made for the task Out there. . . a series of portraits of people he despite their rugged good looks had respect and love for.



Bille Rasmussen (b.1989) went on Fatamorgana 2012-13

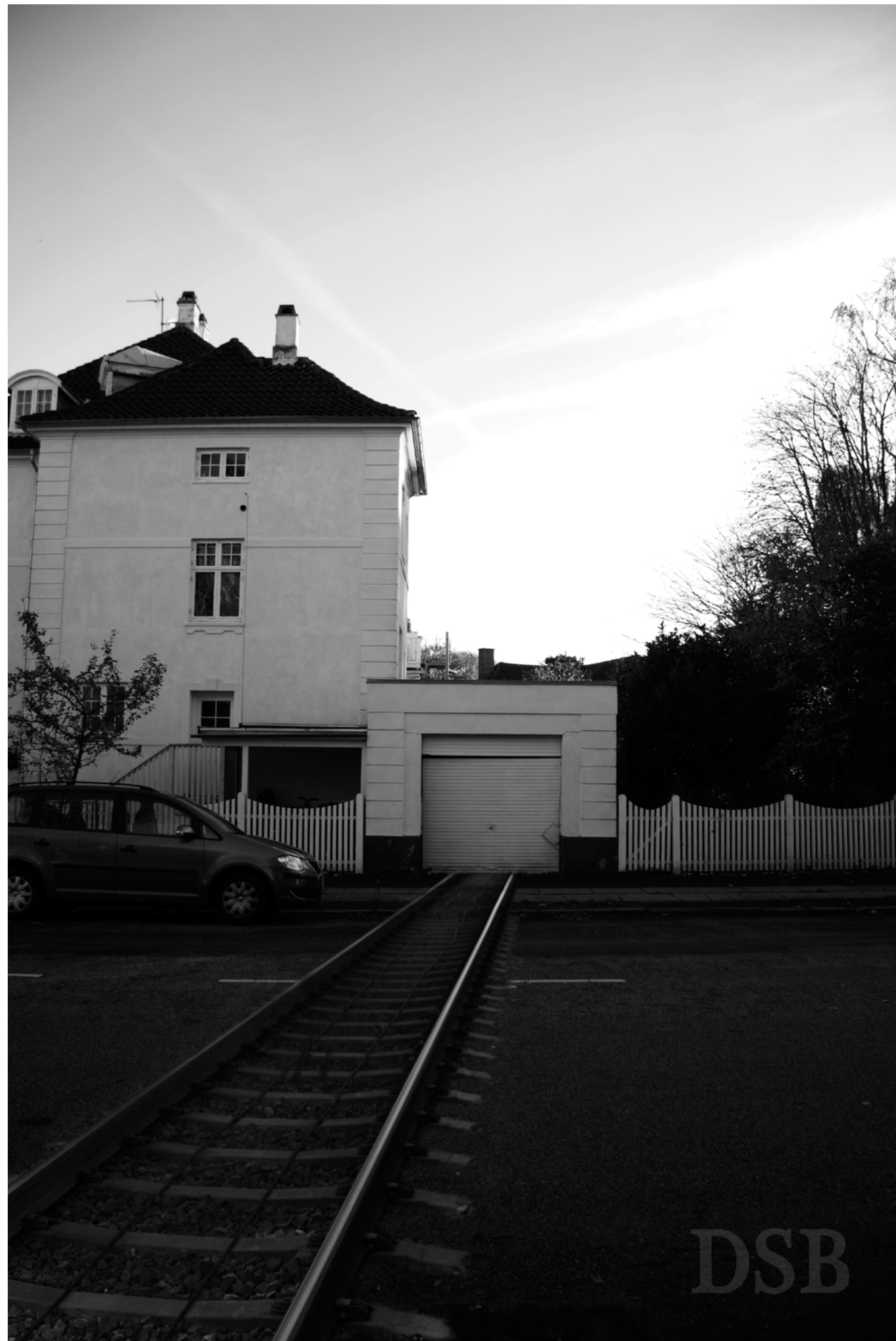


Two weeks each month there are workshops with guest teachers who come with different backgrounds, some are news photographers other artists, they put a assignment, and it is the students an opportunity to try something new.

When the Icelandic photographer and visual artist Dagmar Atladottir was a visiting professor at Fatamorgana in 2012, Ulrike Häussler was inspired to make colorful stagings of familiar objects.

Ulrike Häussler (b.1972) gik på Fatamorgana 2012-13





Each semester is given a poster assignment bound theme. A three-day exercise in photographic to burn through with a message.

The image must be both eye-catching and provocative. Maja Nydal Eriksen used herself as ignorant, innocent beauty on a picnic in the evening sun with a basket full of empty calories, and Mark Kronby helped DSB with his kreative proposals for a new rail.

It has spread like wildfire, fast food, pizza, sandwiches, French fries, chips, snacks and falafel washed down with coke, fat spreads, while the body cries out for high fiber diet, vitamins and minerals. Obesity has become an epidemic.

The children are bombarded with offers of calorie bombs that lured by easy and fast food, fatty and unhealthy products.

Health's department of nutrition and diet have decided that a campaign should focus on fast food, so you should come up with proposals for a powerful photographic poster to get people to open their eyes up and take a position.

Maja Nydal Eriksen (b.1983) went on Fatamorgana 2011 and worked previously in Hotel proforma. Studying Culture and media production, Malmö University.



In DSB's graphics department you are fucking tired of the miserable visual design, there is where mediocrity is paramount, and photographic quality is forbidden.

At a hubbub meeting with management which was waved Aage Rasmussen's stylish trainposter, they were trumped through that among today's youth, leading photographers to print an ideas competition for a new, contemporary, visual bomb wich as the classic poster will be loved and remembered. A demonstration of what Danish Photography can do when the photographer gets a free hand.

Mark Kronby (b.1989) went on Fatamorgana 2010 Studying in film and television production training.



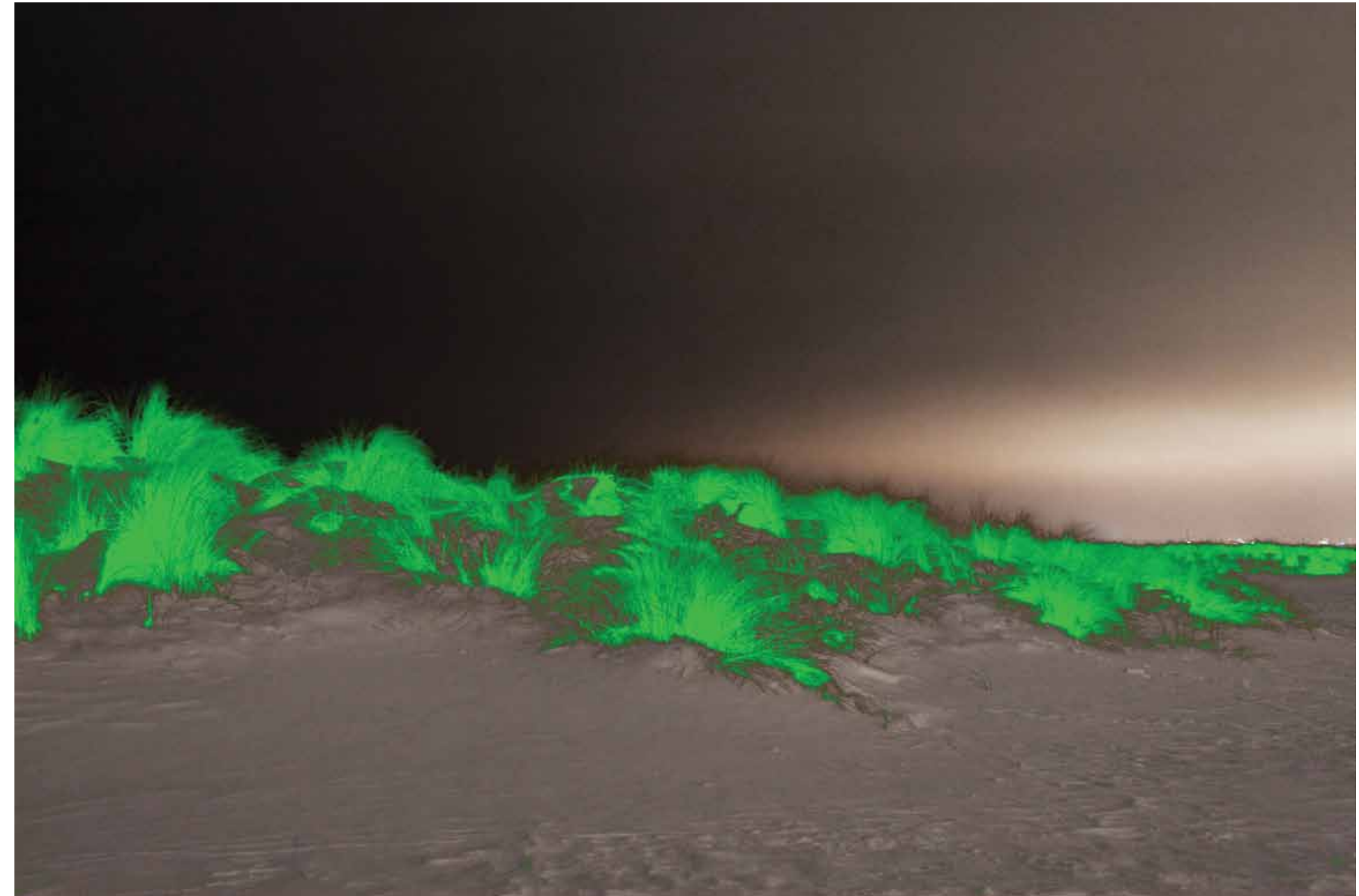
When the real motives are too concrete, and nothing succeeds with a camera processed photograph is an option. It requires vision, desire to experiment and technical skills. Camilla Stig Christensen ended her term with a series of picturesque, personal images that are just her. She experimented, had a vision and her technique ended up being a series of elaborately worked through maneuvers.



Camilla Stig Christensen (b.1986) went on Fatamorgana 2012 and had by then studied at the School of Architecture.

Worked photography

The groping experiment is driving at Fatamorgana. What happens if ...? When you have no targets with your image, you may end up somewhere you've never been and creates unprecedented images. Mette Hartung Kirkegaard experimented on 3rd semester with her image files in Photoshop and invented a aesthetics which had hitherto has been forbidden territory, the effectfull image. She broke down with her exaggerated technique limits of what one can do with the natural landscape.



Mette Hartung Kirkegaard (b.1987) went on Fatamorgana 2012-13 and was then admitted to both School of Photography, Gothenburg and Gerrit Rietveld Academie, Amsterdam. She chose Gothenburg and took in the spring of 2013 in exchange for Glasgow School of Art, Scotland

The Collage is an ancient genre in all the arts, to turn things upside down and create new connections are also photographers a relief. You do not need both perspective and proportions and is not bound by what you experience, but only of what you envision. In the collage the imagination has free rein.

*You shall poems
about the body,
make a picture
poem about skin
and hair, sensuality
or physical
existence.*

Adrian Delafontaine is an intellectual endowment, so when he was asked to respond to the body's physical existence, he had photographic to go into space. Away with identity, up in the sky and grab a galaxy. It is typical of Adrian, to be great in thoughts and concrete in expression. His collage should not be understood but create wonder. A wonder that might lead to insight and forethought.

Adrian Delafontaine (b.1992) went on Fatamorgana 2012. Has exhibited at the Artists' Autumn Exhibition.

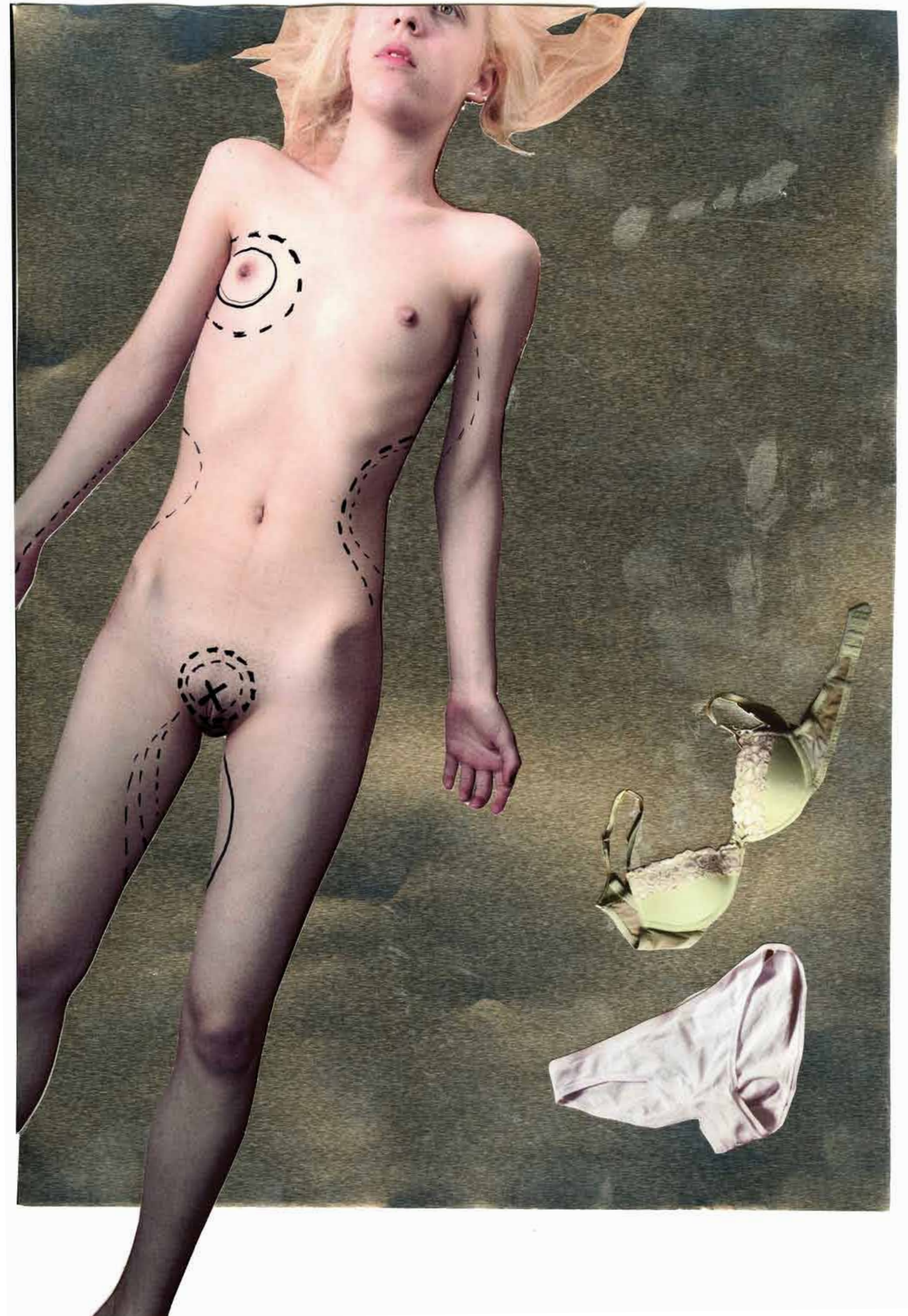


And Siri Victoria Lidbeck made collage, cut and paste, when she in the series "Ballerina" created a work of self-hatred and plastic surgery. A satirical depiction of how she herself through operations and amputations will become a great ballerina.

A deeply serious, grotesque tale of being trapped in a body that is not one's own. Debate Photos on the eternal question:

- Is my body really me, or is something missing?

Siri Lidbeck (b.1991) went on Fatamorgana 2010-11 and received Atelier de Visu scholarship the 2011th. Going to the School of Photography in Gothenburg and has exhibited at Charlottenborg in Lund, Prague and Dali, China.



CONCEPT

Photography is often based on recorded images, where not the value of each photograph are important but the composition, here the value-laden picture is banned.

Julie Nymann was fascinated by the outlet diversity in her grandparents' home, so similar and yet so different. Her self-selected final project was a conceptual recording of the familiar wall objects, which had in common that all lived in the same house.

Julie Nymann (b. 1973) went on Fatamorgana 2011 and was then admitted to the International Center of Photography, General Study, New York



Trine Christensen is also interested in grandparents' culture, but her idea is to photograph album photos from the time her mother was a child.

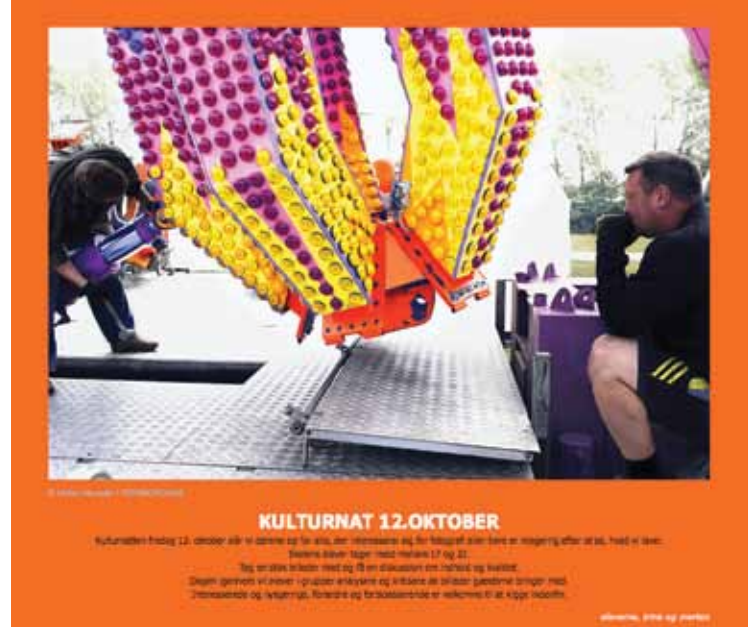
The farm where her mother had grown up was now after standing empty for years ripe for demolition, and Trine mixed in her conceptual project images from the album with new recordings, she took the week before, the farm was to be demolished. Pieces of a puzzle on roots, memories and new times.

Trine Christensen (b. 1982) went on Fatamorgana 2009-10 and received the 2010 Atelier de Visu scholarship. 2011, she was the founder and leader of the project 2200 Everyday Rituals, an exhibition of everyday life in Nørrebro in Copenhagen Photo Festival.





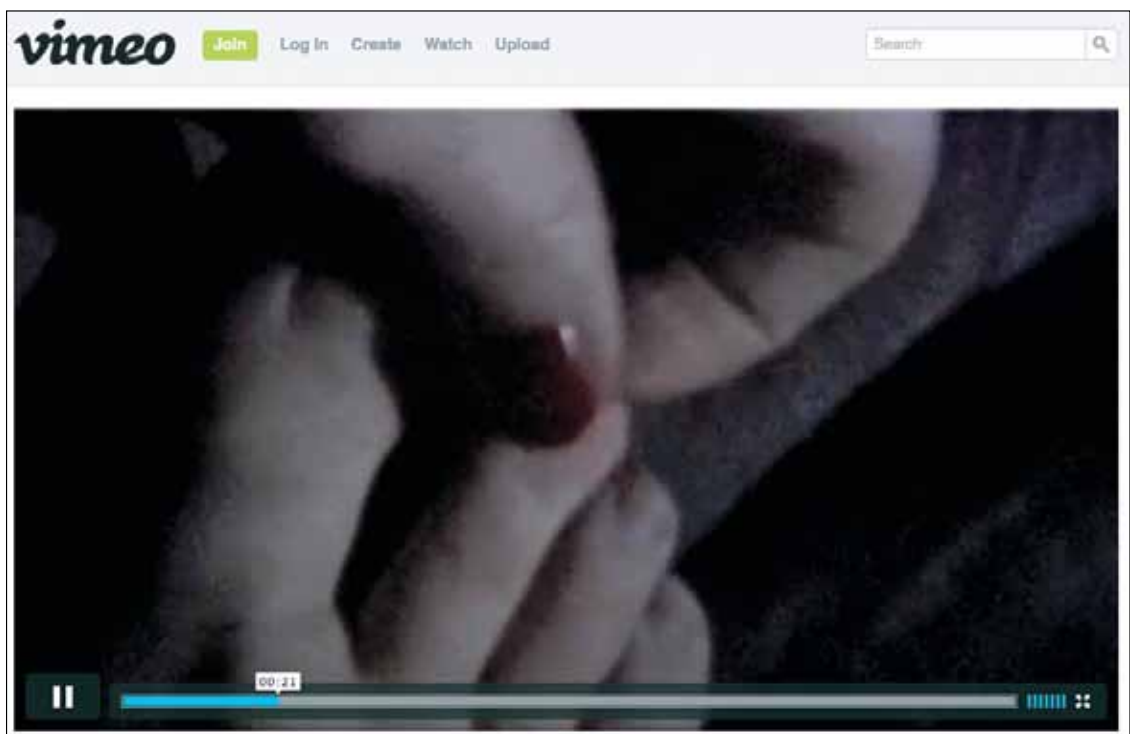
Gennemgang fredag 3. april 10:00-17:00
VINH HAR OPSØGT EN SPILLEDJÆVEL,
MADS FULGT I HÆLENE PÅ FACADERENSERE,
MIA MAJ VÆRET I FOLKETINGET HOS JOACHIM
B. OLSEN, OG **NICOLAI** BOET MED EN HJEMLØS.
LARKE UDSMYKKER ET METROHEGN OG
KAREN LAVER ILLUSTRATION TIL ODYSSEUS,
 DER BUNDET TIL MASTEN LYTTER TIL
 SIRENERNES FORBØRENDE SANG.
HEIDI DYRKER MODERNE POP-KUNST, **STEEN**
 SKABER ET SELVPORTRÆT OG **SEBASTIAN**
 ET GIGANTISK TEATER DER KAN PROMOVERE
 CASSANS DIAMANTER



Sommerskolen 2012
 For børn og unge 12-16 år



KOMMENTARER
 Morten Bo kommenterer billeder mailet til ham af fotointeresserede.



KULTURNAT PÅ FATAMORGANA
 12. oktober
 17:00 - 22:00

Fatamorgana slår dørene op for alle, der interesserer sig for fotografi eller bare er nysgerrig efter at se, hvad vi laver på skolen.
 Tag en stak billeder med dig få en diskussion om indhold og kvalitet.
 Afslutning igennem vildelev i grupper analyse og kritiske af billeder
 gasflerne bringer med.
 Interesserede og nysgerrige, forældre og forbiassende er velkomne til at
 kigge indenfor.
 Strømdødsvej 15 2300 København S
 Foto: Lasse Steen

ONSDAGSGÆST
 onsdag 7. november
 15:00-17:00

Absalon Kirkeby
 fotograf, studerende på Kunstakademiet

aktuel med udstilling i gallery Peter Amby
 kendt for bøgerne Pseudo og Palm

facebook

FATAMORGANA DANMARKS FOTOGRAFISKE BILLEDKUNSTSKOLE
 Fotoskolen Fatamorgana

FATAMORGANA DANMARKS FOTOGRAFISKE BILLEDKUNSTSKOLE

Glædeligt Jul



onsdagsgæst
 onsdag 11. april
 15:00-17:00

ÅRETS PRESSEFOTOGRAF
 2012

MADS NISSEN
 netop vendt hjem fra Congo viser billeder
 og bliver fejret med balloner og boblevand

FATAvisen

08. januar du Jussø? / 08. januar du 'Trot?' / 08. januar du Gæst? / 10. januar / 13. januar og
 Mørke / 14. januar og Ånd / 21. januar du Dødt / 28. januar du Klud? / 28. januar du Løst / 28. januar du
 08. januar du Jussø? / 08. januar du 'Trot?' / 08. januar du Gæst? / 10. januar / 13. januar og
 Mørke / 14. januar og Ånd / 21. januar du Dødt / 28. januar du Klud? / 28. januar du Løst / 28. januar du
 08. januar du Jussø? / 08. januar du 'Trot?' / 08. januar du Gæst? / 10. januar / 13. januar og
 Mørke / 14. januar og Ånd / 21. januar du Dødt / 28. januar du Klud? / 28. januar du Løst / 28. januar du



ASPIRANTKLASSEN
 For børn og unge 12-16 år
 FATAMORGANA DANMARKS FOTOGRAFISKE BILLEDKUNSTSKOLE

3.-14. september	MORTEN
17.-21. september	TOVE KURTZWEL
24.-28. september	JENS BLOFF LACHNER / VILA MARIA AUSE
1.-12. oktober	MORTEN
18.-19. oktober	SAGMAR ATLASDOTTIR / SAGMAR ATLASDOTTIR
22.-26. oktober	JACOB AUSE SOREL
29. oktober - 8. november	MORTEN
12.-16. november	THORA SOLVÉN BALKE
19.-23. november	TORSEN RISE / ERIK STEFFENSEN
26.-30. november	MORTEN
7. december	POSTOLO REVIU
10.-21. december	MORTEN

ADAM JEPPESEN
 THE FLATLANDS CAMP PROJECT

TORSdag 9. FEBRUAR
 ER VI ALLE INVITERET TIL FERNISSERING PÅ
 ADAM JEPPESENS USTILLING
 KLOKKEN 17 (åben adgang)

DET NATIONALE FOTOMUSEUM

SOMMER WORKSHOP 2012
 FATAMORGANA DANMARKS FOTOGRAFISKE BILLEDKUNSTSKOLE



UDSTILLINGSBESØG

torsdag 8. november
 15:00-17:00

STILL
 af
 Trine Søndergaard

Fotograf og billedkunstner
 Trine har lavet et kursus og fortæller om kurset og udstilling
 Martin Asbak Gallery, Nørsgade 23

FATAMORGANA
 DANMARKS FOTOGRAFISKE BILLEDKUNSTSKOLE

SOMMERUDSTILLING
 FERNISSERING ONSDAG 6 JUNI 2012 17:00



Fatamorgana

Fatamorgana is an art school,

everything you do at school will be criticized and commented as art. But art has a broad scope. Even when your photos are regular press photos, postcards or pack shots, they will be considered as art and you, as an artist. You're a photographer and you have not just the permission to photograph what you want and who you want, you also have a duty to do so.

You must attend the training, no-show will be penalized and repeated failure have consequences.

You must solve the assignments required, and you must submit for review.

It is a requirement that you are creative, because only by working with photography, you will develop you as a photographer.

You will not learn how to do, but you will have every opportunity to find out.

The groping experiment should give you failures and successes, you do not forget. This is how you will find yourself.

And create yourself as a photographer for all your pictures will be the result of your personal choice and therefore also be pictures of you.

Whatever you point the camera towards, the image you choose will be a self-portrait, it is one of art's privileges that you must show personality in what you do.

You must, and you shall.

Not because you just are interesting to others, but because the world needs images of what it's like to be human.

Personal development and photographic education is at Fatamorgana the same thing. Do you want to make better images, you must develop personally, and will you develop as a person, you must work more with photography.

You are the person you create, and you create the person you are.

It is no wonder that you are confused by the variety of opinions and advice, there is no agree on your pictures. It is another of the arts privileges that only you can decide whether your image is good or bad.

You must listen and learn, but do not abide by what is being said.

Welcome to the world of art, resembling love more than of reason, a world of intuition and feeling rather than knowledge and facts.

The truth of Fatamorgana is not something to learn, not something you know, but something to believe.

You do not learn how to make art, but find the artist in you, like everyone else you have the ability to create, and if you give the photographer in you permission to photograph and the artist in you permission to create, you will find that you contain them both.

On Fatamorgana you do not learn to shoot, but are motivated to give yourself the permission.

Classes at Fatamorgana is open to all students.

Compulsory education, you are obligated to attend, but for all other classes, team meetings and individual consultations you are allowed to be present.

It happens that the teacher and student asks you to leave the room because they want to talk confidentially, but you'll never have to ask for permission to attend classes. You can not actively participate, but can listen.

Photography is a language, but unlike the spoken language and written language imagery universal, everyone can perceive and express themselves in pictures. But for the person who has picture-view, it is

more easily than for others.

Some have ears for sound, others are linguist, you with eyes for pictures are born to see and create images.

Although talent never have come to fruition, you will still have it in you, that you better and faster can perceive, remember and create photographs.

You must speak in images, but you must also talk about the pictures, practicing your saying your opinion about others' photography. What you feel and what you think.

You must practice the courage to speak up. Give praise and criticism, articulate attitude and opinion.

You must be able to explain, but not to defend, no criticism is an attack, and to accept criticism is just as important as giving criticism.

Praise and criticism are truisms at Fatamorgana.

Fatamorgana have student management, all practical tasks are performed by the students. They all have key to the school and responsibility for the school kept locked outside school hours.

School Chief Executive Trine Chrzan is responsible for all the practical, equipment and operation.

The school will receive grants from the government, the municipality pays a third of teachers' salaries and rent the rest to pay students themselves.

Organizationally, the Association 67750 Fatamorgana receiving the grant and runs the school, and according to the statutes, the association does not make a profit.

Fatamorgana The Danish School of Art Photography

Strandlodsvej 15

2300 Copenhagen S.

32 54 32 65

info@fata.dk

Facebook: Photo School Fatamorgana

www.fata.dk

sommer.fata.dk

Fatamorgana The Danish School of Art Photography.

www.schoolartphoto.com

Daily Leader Trine Chrzan Olsen

Principal Morten Bo

Teachers & Guests 2012

Absalon Kirkeby
Ada Bligaard Søby
Adam Jeppesen
Amalie Bønnelycke Lunøe
Donald Kirkegaard
Anja Tollan
Astrid Kruse Jensen
Carolyn Drake
Casper Dahlhoff
Charlotte Claudia Haslund-Christensen
Charlotte Hjorth-Rohde
Christina R. Jensen
Claus Høxbroe
Dagmar Atladottir
Eli Lajboschitz
Erik Steffensen
Eva Merz
Honey Biba Beckerlee
Jacob Aue Sobol
Jacob Jessen
Jens Olof Lasthein
Johnny Jensen
Jon Bang Carlsen
Kim William Catton
Chinese Ravn
Line Hjorth
Mads Holm
Mads Nissen
Mette Frandsen
Morten Nilsson
Nadim Carlsen
Natascha Thiara Rydvald
Nicolai Howalt
Nicoline Skotte
Peter Amby
Peter Helles
Pia Eikaas
Rasmus Rosenberg Hansen
Signe Vad
Sigrid Nygaard
Sisse Stroyer
Soren Solkær Starbird
Tao Lytzen
Thomas Nørdam Andersen
Thora Dolven Balke
Tina Enghoff
Tine Harden
Tobias Selnæs Markussen
Torben Ribe
Tove Kurtzweil
Trine Søndergaard
Ms. Maria Aude
Valdemar Cold Winge Leisner

Students 2012

Adrian Delafontaine
Agnete Hegelund
Alexandra Sofie Vernon
Andreas Bak
Anna Tabaka Holm Christensen
Bertil Trolle
Camilla Stig Christensen
Casper Alsøe
Cecilie-Emilie Pedersen
Christian Klintholm
Clara Busch Madsen
Elina Vik Skogen
Emmeline Victoria Gilton
Frederikke Jul Vedelsby
Gitte Hansen
Heidi P.H. Nikolaisen
Holger Sieling
Ida Marie Uldall Vengberg
Ida Munch
Ivan Riordan Boll
Jens Jacob B. Dinesen
Jonas Greve Handskemager
Julie Christensen
Julie Mørch Honoré
Karen Chan
Lærke Stine Sørensen
Lasse Bille Rasmussen
Lasse Dearman
Lasse Kofod
Lene Kristine Christensen
Lina Hashim

Mads Alenkær
Mads Juel Johansen
Mads Seier Halberg
Mai Sønderborg Keldsen
Maja Barkfors
Maja Engman
Maria Maarbjerg
Marie Louise Omme
Mia Mai Dengsø Graabæk
Monica Alvestad Amundsen
Nicolai Michael Lok Hansen
Nora Helene Fjeldstad Jerner
Peter-Emil Witt
Sarah Michelle Riisager
Sebastian M Jeppesen
Simon Romano Wind Zambiasi
Simone Julie Jacobsen
Steen Funck Petersen
Thue Holdt Petersen
Ulrike Häussler
Vinh Van Bui

Teachers Spring 2013

A-Kassen
Charlotte Hjorth-Rohde
Eli Lajboschitz
Jes Brinch
Kristian Djurhuus
Marie Lærke Wedel
Martin Lehmann
Morten Andersen
Natascha Thiara Rydvald
Nicolai Howalt
Nina Korhonen
Tina Enghoff
Tobias Marcussen

Students Spring 2013

Alexandra Sofie Vernon
Andreas Bak
Anne Hagelskjær Skovlund Jensen
Annika Richmond
Bille Rasmussen
Bjørn Rosenquist
Casper Alsøe
Emmeline Victoria Gilton
Erik Johannes Isager
Frederikke Jul Vedelsby
Gaia Rose Christoffersen
Ivan Riordan Boll
Jens Lyngdal Wulff
Jesper Nørbæk
Juliane Zibrandtsen
Julie Christensen
Julie Mørch Honoré
Katrine Marie Kragh
Kristin Lausund Kvenseth
Mai Sønderborg Keldsen
Mikkel Vitner Hansen
Nora Helene Fjeldstad Jerner
Pernille Sandberg
Peter-Emil Witt
Petter Berg
Sarah Michelle Riisager
Sarah Suomela Stenfeldt Hansen
Silje Leidland
Simon Romano Wind Zambiasi
Simone Julie Jacobsen
Steffen Wendt Andréa
Ulrike Häussler
Zenja Grindorf

Fire måneders kursus:	Efterår 2012	Forår 2013	Efterår 2013	Forår 2014	Efterår 2014	
Ansørgingstid	1/6 2012	1/6 2012	1/6 2013	1/6 2013	1/6 2014	Ansørgingstid
Betaling 1.rate	1/7 2012	1/12 2012	1/7 2013	1/12 2013	1/7 2014	Betaling 1.rate
Betaling 2.rate	1/6 2012	1/2 2013	1/6 2013	1/2 2014	1/6 2014	Betaling 2.rate
Skolestart	3/6 2012	4/2 2013	2/6 2013	3/2 2014	1/6 2014	Skolestart
Sidste skoledag	21/12 2012	31/5 2013	20/12 2013	30/5 2014	18/12 2014	Sidste skoledag
Et-årig fotografi uddannelse:						
	2012-13	2013	2013-14	2014	2014-15	
Ansørgingstid	1/6 2012	1/6 2012	1/6 2013	1/6 2013	1/6 2014	Ansørgingstid
Betaling 1.rate	1/7 2012	1/12 2012	1/7 2013	1/12 2013	1/7 2014	Betaling 1.rate
Betaling 2.rate	1/6 2012	1/2 2013	1/6 2013	1/2 2014	1/6 2014	Betaling 2.rate
Betaling 3.rate	1/12 2012	1/7 2013	1/12 2013	1/7 2014	1/12 2014	Betaling 3.rate
Betaling 4.rate	1/2 2013	1/6 2013	1/2 2014	1/6 2014	1/2 2015	Betaling 4.rate
Skolestart	3/6 2012	4/2 2013	2/6 2013	3/2 2014	1/6 2014	Skolestart
Sidste undervisningsdag	31/5 2013	20/12 2013	30/5 2014	19/12 2014	sist juni 2015	Sidste undervisningsdag
Sidste skoledag	28/5 2013	31/1 2014	30/6 2014	30/1 2015	sist juni 2015	Sidste skoledag