



*I was so depressed in my flat in Copenhagen. I started looking through my photographs as a way of being with Greenland. At first I struggled, but then I realised the pictures that really hit me in the stomach were all about Sabine, and that the book had to be about her. I was in love. 'Sabine' is a love story.*

*I didn't photograph for two years after 'Sabine'. Then I went to Guatemala to make a film with my brother about a girl who sees the sea for the first time. I went back to stay with this family - I wanted to get to know the people I was photographing. Photography is a kind of mirror that can show you things that aren't visible to the eye. It can be very concrete and immediate but I tell fragments of things, and people have to look inside themselves to put those fragments together.*

*Now I am in Tokyo. When I started the project here I didn't know what I was doing but now I do. In Japan you have this photographic tradition of telling personal things in diary form, and this project is part of that tradition.*

*In Japan there's a clash between generations and collective and individual cultures. I photograph the collective culture from a distance and the individuals from closer. I don't have much relationship to the people I meet. Instead I use animals to make a connection, especially the wild cats you see everywhere - they can give you a closeness you can't get with people in that environment.*

In Japan you have this photographic tradition of telling personal things in diary form, and this project is part of that tradition.

