FENNA JENSMA

Born from a background where dialogue on equality, journalism and democracy was woven into our daily dinner-table conversations, my artistic practice is rooted in the belief that storytelling is a fundamental pillar of a healthy society. Storytelling that enables the art of imagination, that allows audiences to understand diverse perspectives, that trigger empathy. Growing up in an era where core principles such as truth, equality and democratic dialogue are increasingly under pressure, I feel an urgent responsibility to create work that reinforces them as our necessary default. Navigating the intersection of photojournalism and editorial practice, I treat “accurate” representation not as a pursuit of neutrality, but as a deliberate ethical and political stance. I am deeply conscious of the power inherent in the camera and the distribution of images: for me, creative agency is inseparable from my social responsibility. My work explores how images do not merely reflect our world but actively shape our social reality. By combining photography, sound, and text, I deconstruct and reclaim the image. In practice, I collect and analyse visuals, strip them of their original framework, and place them into new, critical contexts. Text and photography allow me to dissect these structures, video allows a more visceral, poetic layer. Together these elements form multi-layered installations that interrogate the visual systems deployed to undermine democratic values, challenging how they manipulate our perception. This manipulation is particularly evident in how bodies and representation are used as tools to serve political agendas. A central focus is therefore the reclamation of agency within women’s rights, a domain frequently targeted by mechanisms of control. By questioning the roles imposed on bodies, such as the visual weaponization of women within extremist narratives, I invite viewers to look closer at the frameworks that define us, triggering the critical, nuanced conversations I grew up with at the dinner table, those that seek common ground amidst a sea of diverging perspectives.

WEBSITES

Personal website

www.fennajensma.com

SOCIAL MEDIA

www.instagram.com/fentasy.jpeg/

EDUCATION

2024 - 2026	MA Photography & Society Den Haag, Koninklijke Academie van Beeldende Kunsten diploma
2014 - 2018	BA Applied photography and image communication Fotovakschool Rotterdam diploma

EXHIBITIONS

2026	Zilveren Camera 2025 Photomuseum

PROJECTS

2025	Fabricated Fears Koninklijke Academie van

Hilversum Hilversum , Netherlands Nominated portrait of Emirhan X in the category Portrait.
fotomuseumhilversum.nl/tentoonstellingen/zilveren-camera-2025
Group

2026 It takes [2] to see [1] Royal academy of fine arts The Hague, Netherlands It takes [2] to see [1], KABK, graduation show exhibition, exhibited Fabricated Fears, alongside with my peers of the MA Photography & Society
graduation.kabk.nl/2026/fenna-jensma
Group

2026 GOGBOT X Concordia productielab Concordia kunstruimte Enschede, Netherlands In de aanloop naar het GOGBOT-festival wordt in Concordias kunstruimte een werk- en residentieprogramma van twee weken gerealiseerd. Vier jonge pas afgestudeerde internationale kunstenaars worden uitgenodigd om een site-specific werk te realiseren, onder begeleiding van vier gevestigde Enschedese kunstenaars.
www.concordia.nl/nl/agenda/gogbot-x-concordia-productielab
Group

2025 To Touch The Sun Paradise The Hague, Netherlands exhibited Zone of Toleration, alongside with my peers of the MA Photography & Society
www.kabk.nl/en/events/to-touch-the-sun-by-1st-year-students-master-photography-and-society
Group

2025 Push, Pull, Shift. Zivi Atelje DK Zagreb, Croatia Pop-up exhibition MAPS, Zagreb, Croatia. Curated by Mirko Pirisi.
Group

2024 The Pill - A Dialogue Between you and me Fotogalerie De Gang Haarlem, Netherlands The Pill - A Dialogue Between you and me, Solo exhibition Fotogalerie De Gang Haarlem. Curated by Marc Prüst.
doopsgezindhaarlem.nl/fotogalerie/detail-terugblik/FennaJensma
Solo

Beeldende Kunsten The Hague , Netherlands Fabricated Fears is an artistic counter-offensive against the visual regimes of far-right politics, and a plea for developing critical visual literacy. I unpacked seemingly innocent-looking images that are shared and circulated within two far-right Dutch political parties. These images serve as visual sedatives, stripping away critical viewing and manipulating the viewer toward radical, exclusionary ideologies. Far-right politics is deeply intertwined with the regulation and control of femininity. The “protection” of (white) femininity is a familiar instrument of state violence. A strategy present throughout history, it continues to be used to this day. White women are rarely viewed as dangerous, a perception rooted in sexist, internalised prejudice, and so their perceived innocence becomes a tactical advantage in far-right agendas. This is used to legitimize anti-immigration politics and racism, positioning the white woman as a vulnerable symbol in need of protection. This exploitation of feminist themes increasingly appears in anti-migration and anti-Islam campaigns; a calculated attempt by Western European far-right parties to advance xenophobic and racist politics through the promotion of gender equality. I have conducted this research based on my experience as a photographer and former photo-editor working in journalism, using both perspectives from within the image-making process. Photographs shape our worldview, both consciously and unconsciously, and contribute to how we define and understand ourselves and others. This research takes shape through an artistic response: photographs, video, collage and four different publications. By dissecting and recontextualizing the materials I encountered, the work exposes a reactivation of the already problematic, standardized, and idealized image of women. My work is based on the understanding that when the image of the “innocent” white woman is propagated, that all women’s rights come under pressure and racist violence increases.

2025 Uncanny politics and its imaginations How AI visuals can breed racism and help the radical right FoMu Antwerpen Antwerp, Belgium fomu.be/trigger/articles/uncanny-

politics-and-its-imaginations Published part of my research of Fabricated Fears at the Networked Audience x FOMU edition.

2023 The Pill - a dialogue between you and me Netherlands, Netherlands www.fennajensma.com/thepill-adialoguebetweenyouandme In The Pill – A dialogue between you and me, I investigate how a personal experience can be the starting point for a broader social conversation about contraception. A long-term illness resulting in an organ transplantation became reality for my close friend, Lola Kurpershoek. The visual story depicts an inner struggle accompanying a disease process after taking the contraceptive pill. Our friendship initiated a collaboration in which we explore the female body and contraception together. What happens if you fall seriously ill from a medication that is supposed to protect you? What if that medication is a symbol of the empowerment of women? Are you still allowed to criticize it? Is it still appropriate to see this medication as a symbol of emancipation? With this project, I offer a critical and nuanced perspective on the choices that every woman and person with a uterus has to make, and how these choices can have consequences for the rest of their lives.



Fabricated Fears, 2026



NOISE, 2026



Balloons, 2026
Analogue photo, shot medium format, fine art print ,
110x132



Digital collage, 2026
Digital collage, printed fine art, 59,4x84

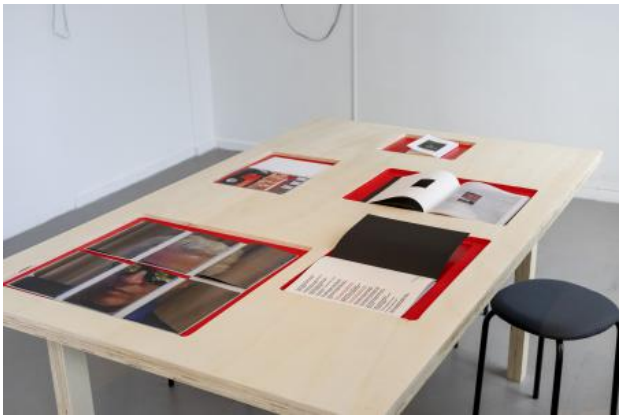


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Do you have a real smile, 2026



Get fit again, 2026



Goedemorgen Nederland, 2026



To Touch the Sun, 2025