



**TRANSPARENT**

ANNE BJØRN  
TRANSPARENT

## FREMKALDELSE

I en række nye, åbne vævninger arbejder den danske billedkunstner Anne Bjørn (f. 1954) bevidst med en lysvirkning, som omdanner tekstilet fra sikkert håndværk til flertydigt rum. Ved at lade tæpperne kaste skygge, ved at fordoble, spejle, forvrænge og gentage i arbejdet med ophængningen og monteringen, er der mere tale om en egentlig fremkaldelse af tekstilet og de mange synsmåder, et billede indeholder, end en traditionel, kunstnerisk praksis.

Denne pointe kommer blandt andet til udtryk, hvis man sammenholder det store lagdelte tæppe *Transparent Landscape* fra 2015 med Anne Bjørns egen serie af bearbejdede sort-hvid fotografier fra Sardinien fra 2012. For at markere den forskydning, som hukommelsen kan afstedkomme, er dele af motiverne farvet gule – pudsede mure og facader, bygningsdetaljer og gamle mænd i samtalé bliver set gennem flere lag og i et nyt lys, der forandrer, omdanner og digter. Kløften mellem dengang og nu, et tidsligt spænd, skaber her en virkningsfuld fotografisk dybde, som Bjørn ubesværet overfører til sine textile arbejder.

Netop fordi skyggen spiller en vigtig rolle i Anne Bjørns fremkaldelse af tæppet, kan man også med god grund tale om en immateriel vævning i hendes senere arbejder. Ligesom fotografiets bagvedliggende sort-hvide registrering kommer også den textile skygge til syne på væggen som et ekko, et fundament – vævningen, noget af det måske mest håndgribelig eller stoflige og sanselige, udmønter sig her i ren oplosning, i ingenting. Spørgsmålet er ikke længere, hvad ”jeg” tænker, eller hvad ”jeg” oplever foran vævningen.

Der er hos Bjørn snarere tale om at opdage og give plads til selve det tekstile (eller det fotografiske billede) grundlag<sup>1</sup>. Derved frigør hun den åbne vævning, som med sin skygge overgår fra refleksionen og de filosofisk-teoretisk-sproglige oplevelser til ufiltreret at give sit eget væsen til kende.

Anne Bjørns arbejde med de lette, bemalede papirtråde, også i det store *Transparent Landscape*, bliver på denne måde til fremkaldelsen af en vævning fra før den kom til nogens kendskab, fra før nogen blev sig vævningen bevidst. Bjørns beherskelse af de textile teknikker og bindinger og hendes sans for materialernes egenskaber fremviser, også med erindringen som medspiller, i praksis og helt konkret tæppet i sin reneste, klareste form.

Johan Zimsen Kristiansen,  
kunsthistoriker mag.art.

<sup>1</sup>Descombes, Vincent: *Réponse à Jean-Luc Petit*, p. 157-158 (afsnittet *L'expérience vécue est-elle une fiction* inkl. citat af Wittgenstein).  
In: *Études Ricoeurianes / Ricoeur Studies*. Vol. 5, No. 1 (2014).

## EVOCATIONS

In a series of new and open-weave works, the Danish artist Anne Bjørn (born 1954) calculates with a luminous effect, which transforms the textile from definite handmade craft to ambiguous space. By letting the tapestries cast a shadow, by doubling, reflecting, distorting and repeating in connection with mounting and hanging the works, it becomes more a question of an actual evocation of the textile and the many different views contained in an image than a traditional artistic practise.

This point manifests itself by relating Anne Bjørn's large layered tapestry *Transparent Landscape*, 2015, with her series of edited black and white photographs from Sardinia, 2012. In order to accentuate the displacements that the memory may bring about, parts of the motives have been coloured yellow – plastered walls and facades, details of buildings and old men in conversation are seen through several layers and in a new light which change, transform and invent. The gap between then and now, a span in time, creates an effective photographic depth of field, which Bjørn transfers with such ease to her textile works.

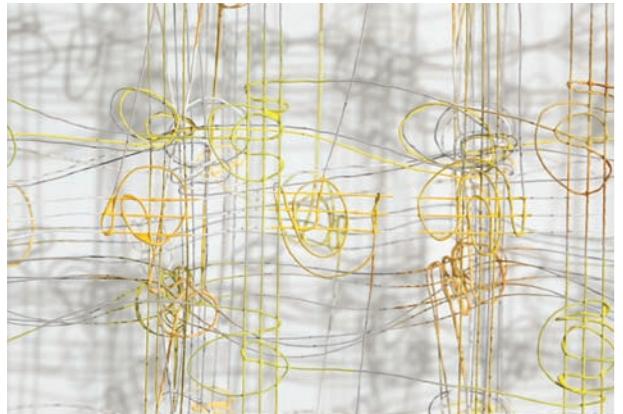
Precisely because the shadow plays an important part in Anne Bjørn's evocation of the tapestry, it is fair to talk of an immaterial form of weaving in her later works. As with the underlying black and white recording of the photography, the textile shadow appears on

the wall like an echo, a basis. Here the weave – perhaps some of the most tangible or textual and sensuous – transposes into pure dissolution, passes into nothing. The question is no longer what “I” think, or what “I” experience in front of the tapestry. With Bjørn it is more a question of discovering and making room for the basis of the textile itself<sup>1</sup> (or the photographic image). Thereby, she sets free the open weave, which with its shadow changes from reflexion and the philosophical, theoretical and linguistic experiences into a state in which the weave reveals its own unguarded essence.

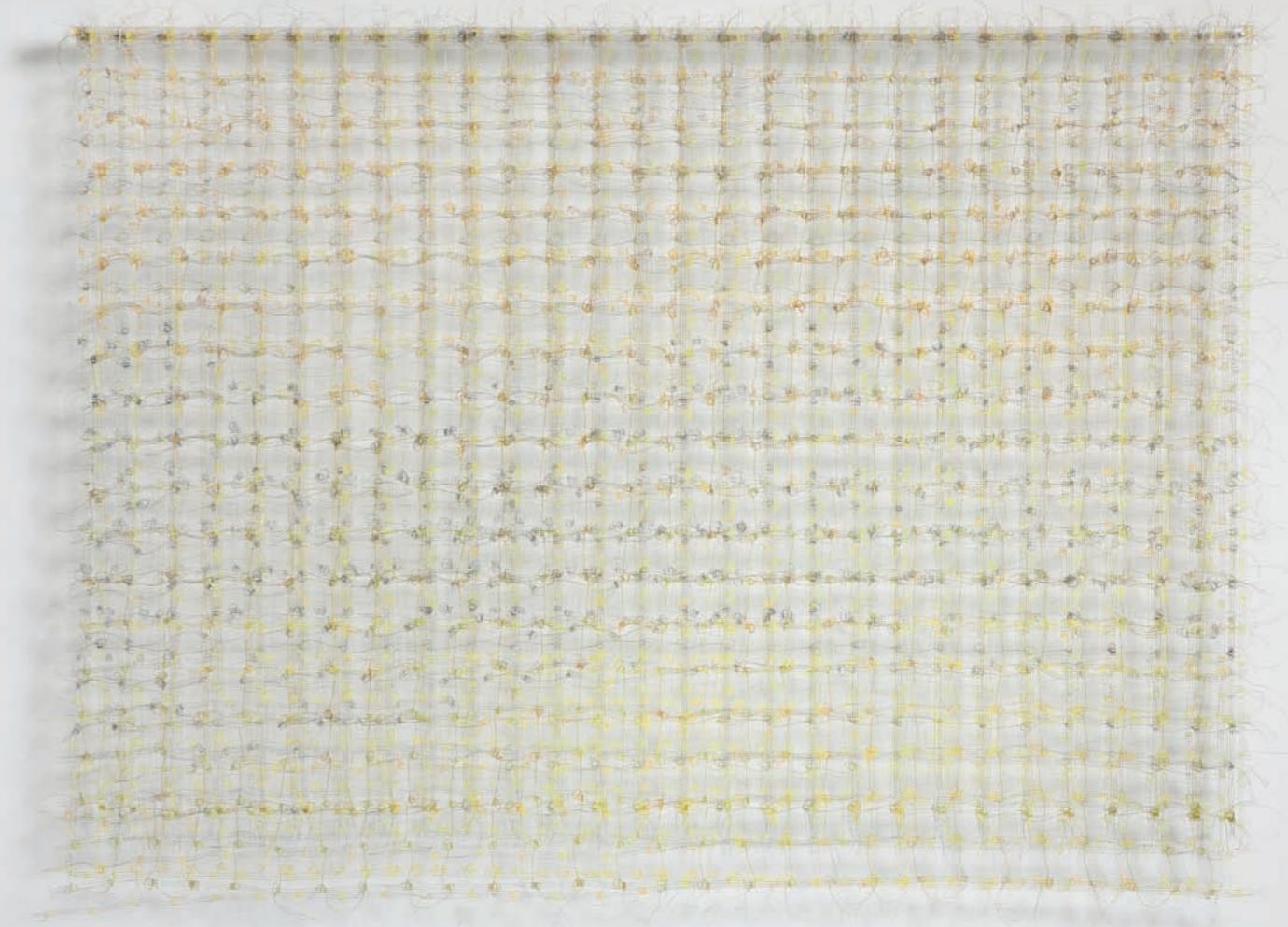
This way Anne Bjørn's work with the light, painted paper yarn also in the large *Transparent Landscape* becomes the evocation of a weave from before it was known to anyone, from before anyone was aware of the weave. Bjørn's command of textile techniques and patterns and her sense of the properties of the materials shows, also with the memory as a fellow player, in quite a concrete manner the tapestry in its purest and clearest form.

Johan Zimsen Kristiansen,  
History of Art, MA

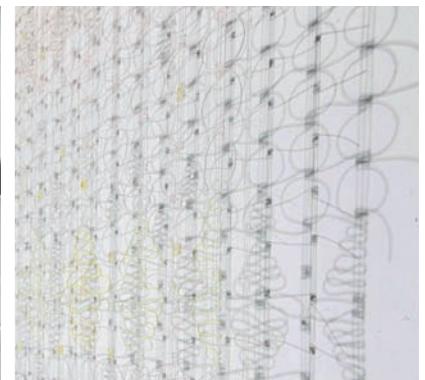
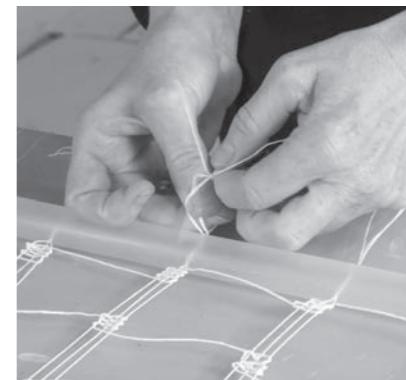
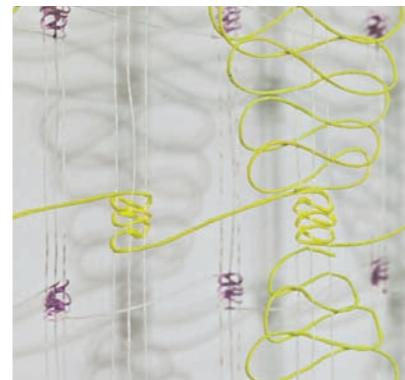
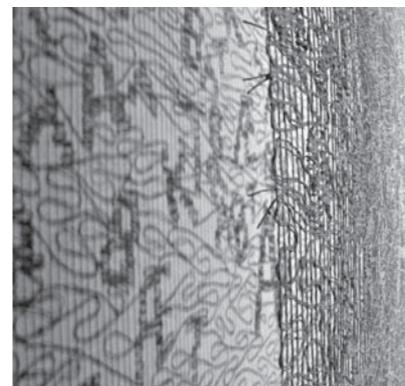
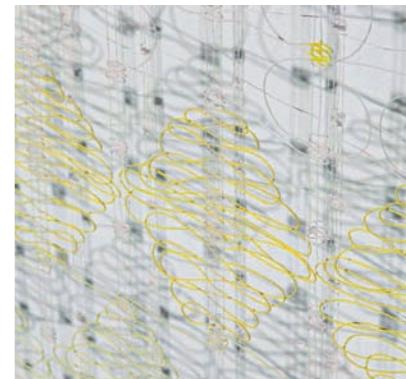
<sup>1</sup>Descombes, Vincent: *Réponse à Jean-Luc Petit*, p. 157-158 (from *L'expérience vécue est-elle une fiction* including quotation by Wittgenstein).  
In: *Études Ricoeurianes / Ricoeur Studies*. Vol. 5, No. 1 (2014).



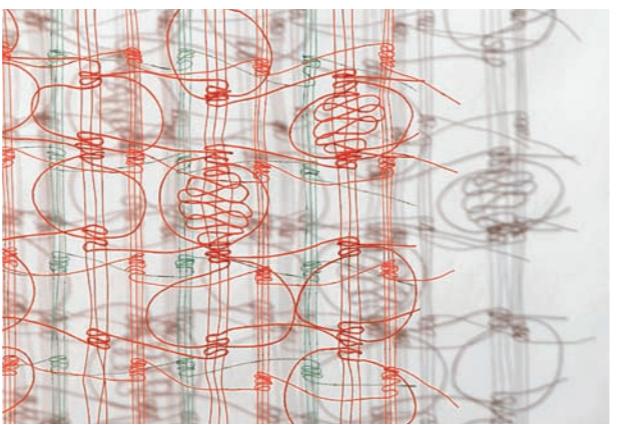
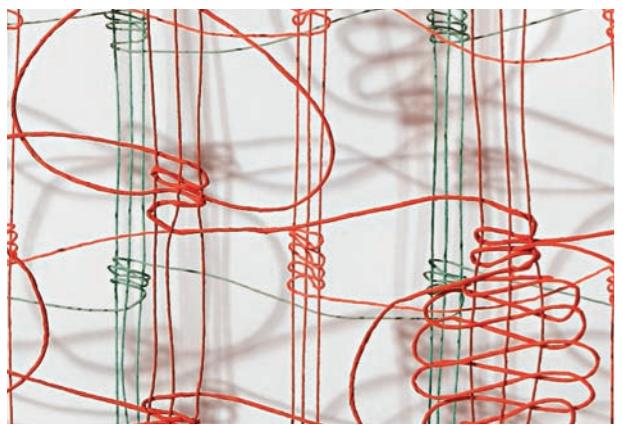
Transparent landskab 2015 / Transparent landschape  
180 x 250 x 10 cm.  
Papir, akryl, gipsgrund / paper, fluid acrylics, plaster cast



Detaljer af værker 2009 - 2014 / Details of works  
fra 7.2 - 1.4 m<sup>2</sup> / 7.2 to 1.4 m<sup>2</sup>  
Papir, akryl, gipsgrund / paper, fluid acrylics, plaster cast



THERE IS  
A CRACK  
IN EVERYTHING  
THAT'S HOW THE  
LIGHTS GETS IN  
THAT'S HOW THE  
LIGHTS GETS IN  
START AGAIN IN THE

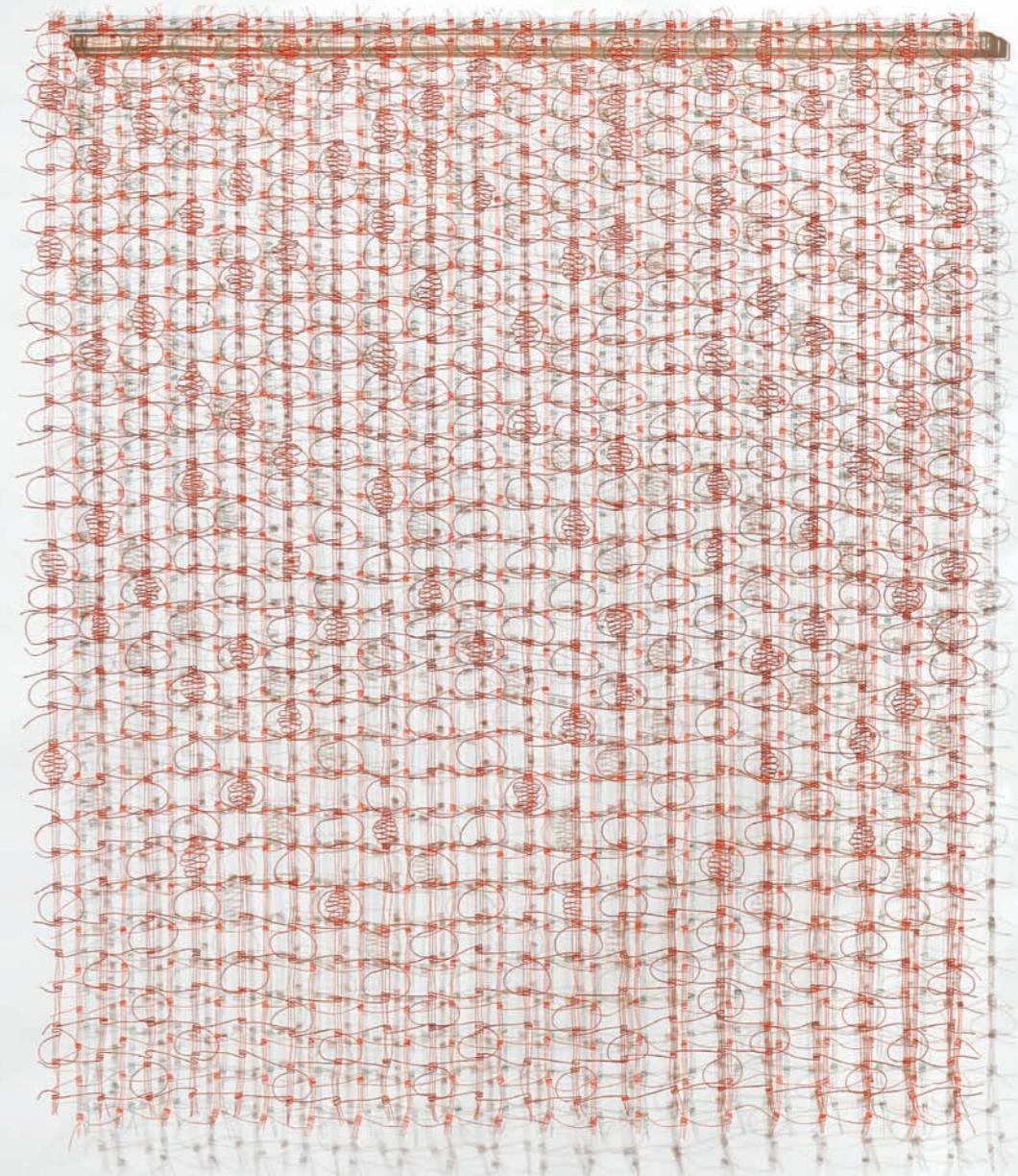


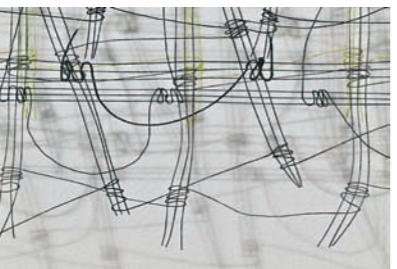
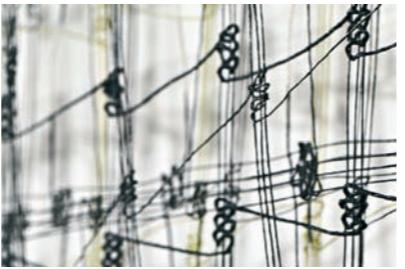
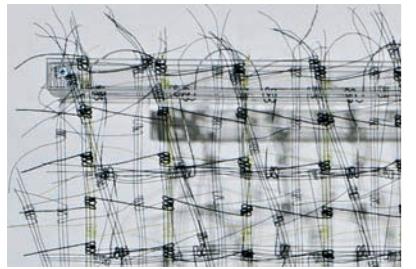
Rødt Spind 2013 / Red Spin

180 x 150 x 5 cm.

Papir, akryl / paper, fluid acrylics

Tilhører Statens Kunstfond / Belong to Danish Arts Foundation

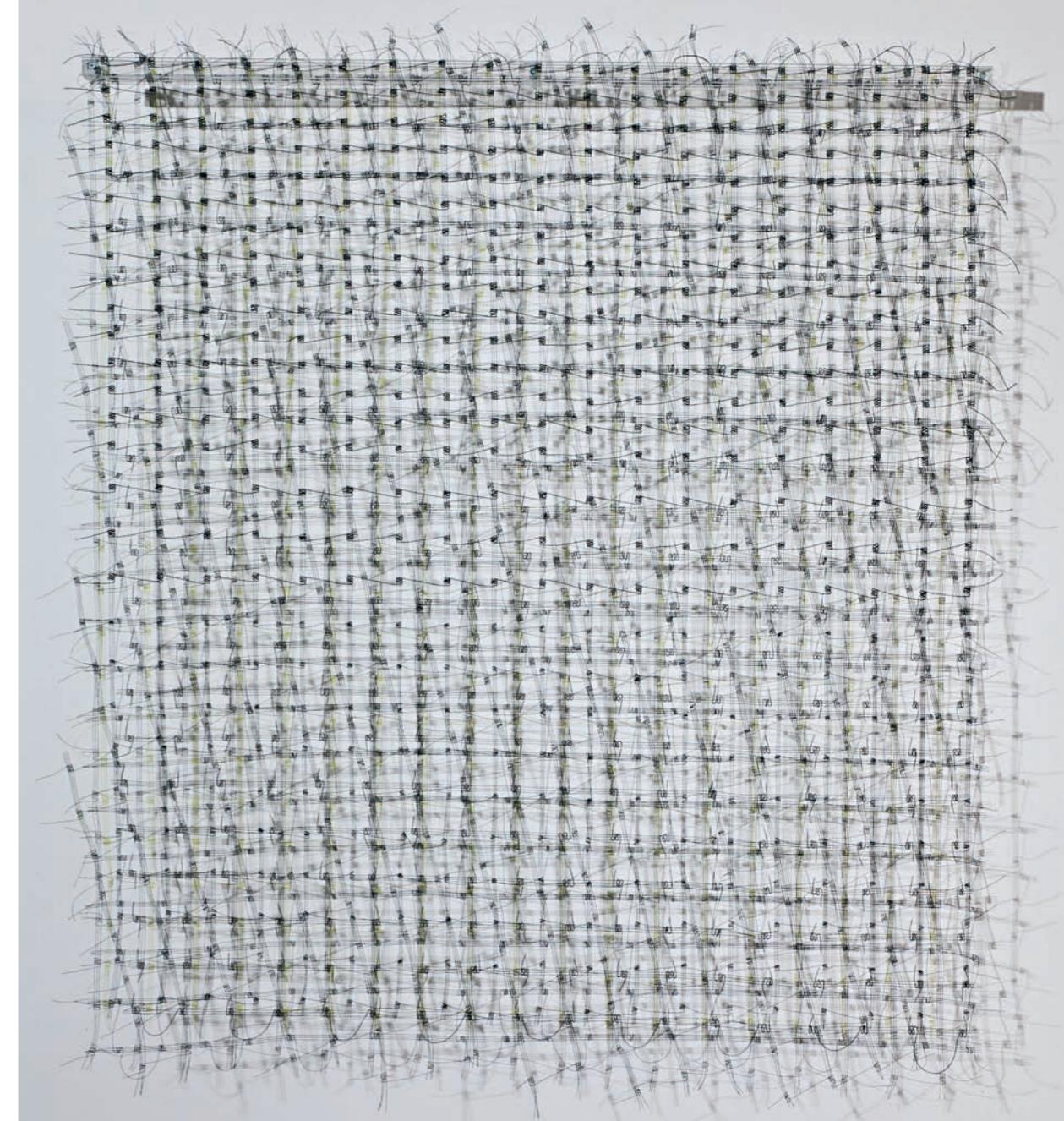


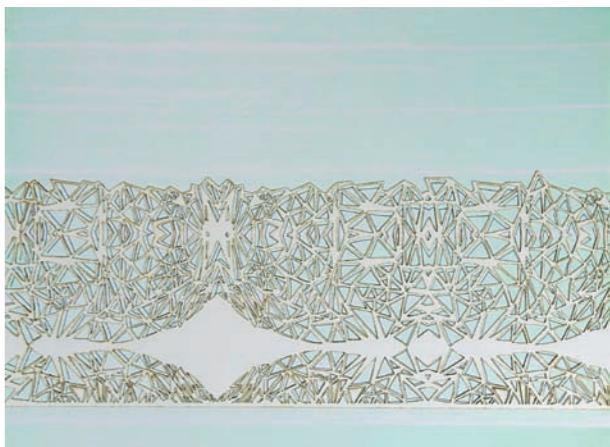
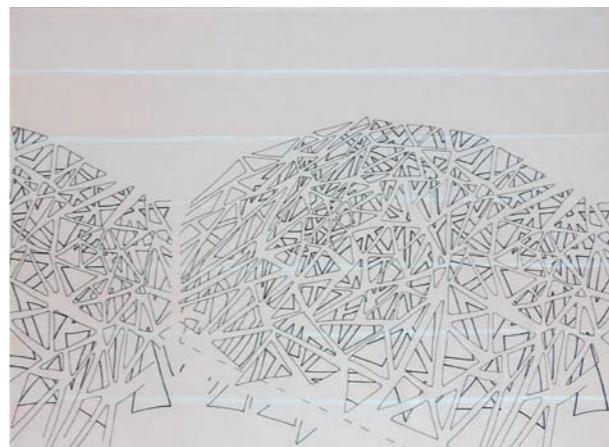
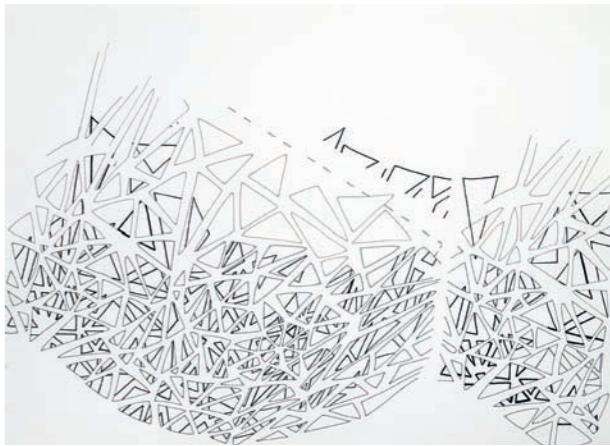
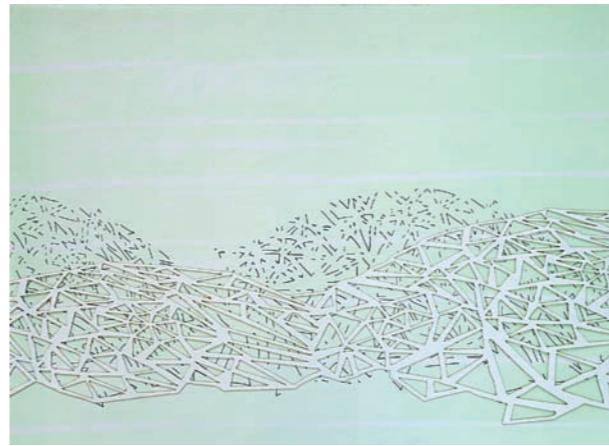
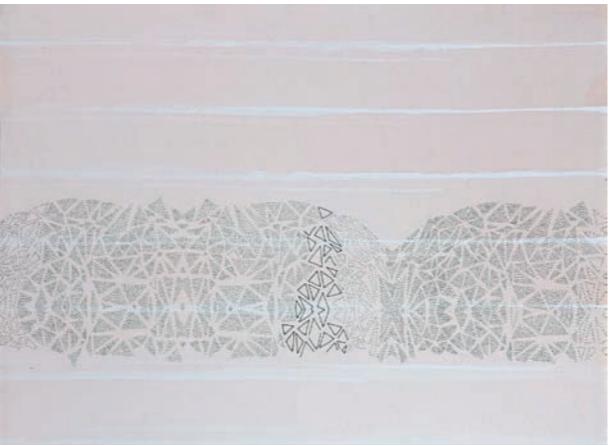


Lag på Lag 2013 / Layer on Layer  
180 x 150 x 6 cm.

Papir, akryl / paper, fluid acrylics

Tilhører Statens Kunstfond / Belong to Danish Arts Foundation

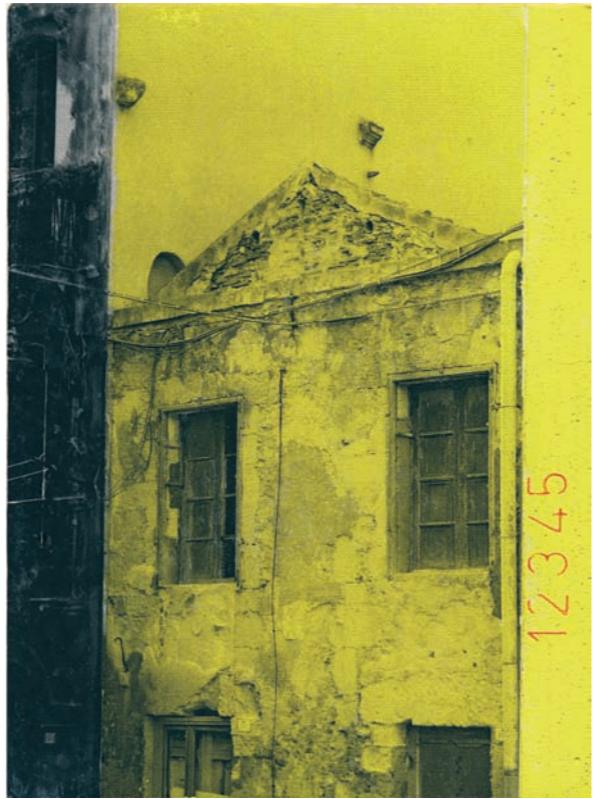
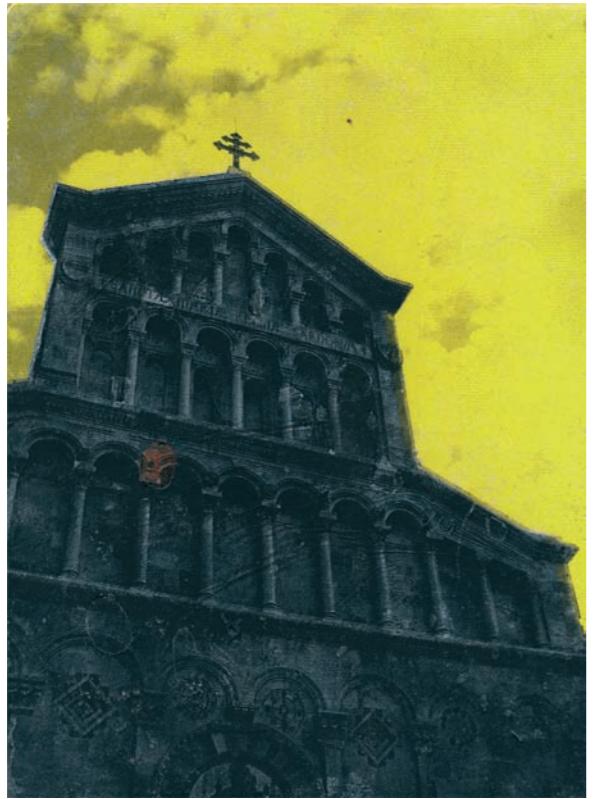




Safir 2015 / Sapphire

á 59 x 68 cm.

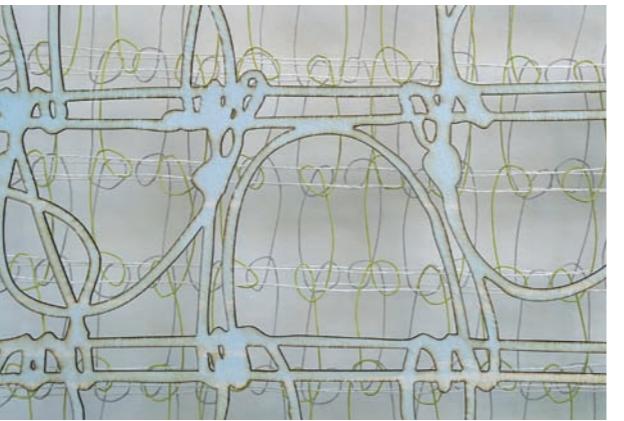
Papir, akryl, tusch / paper, fluid acrylics, indian ink



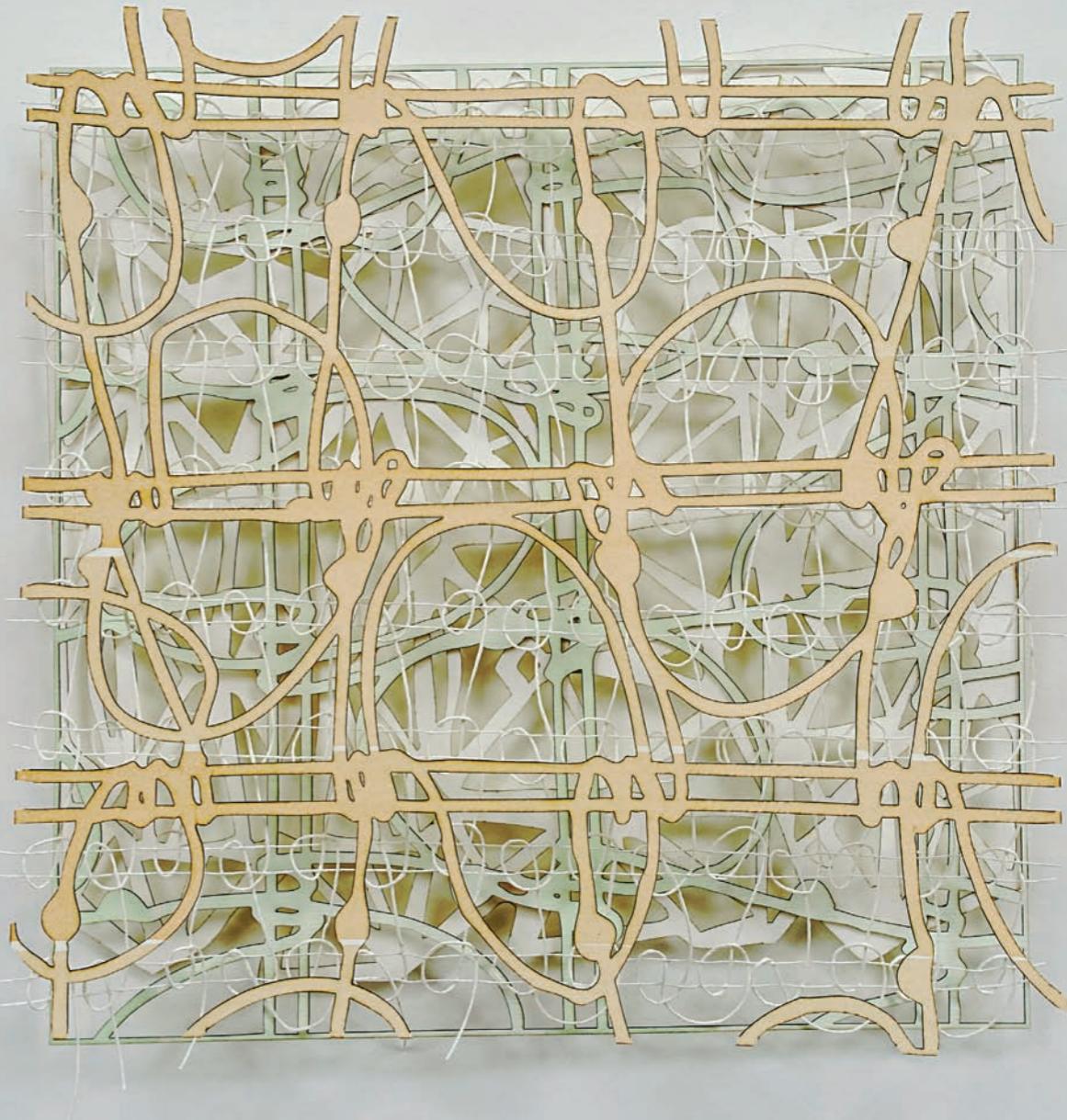
Sardinien 2012 /Sardinia

á 19 x 14 cm.

Papir, akryl, slagmetal, fototransfer / paper, fluid acrylics, leaf metal, photo transfer



Combines 2016  
á 30 x 30 cm.  
Papir, akryl / paper, fluid acrylics



MEDLEM AF / MEMBER OF:

Artist society  
Danish Visual Artists

UDDANNELSE / EDUCATION:

Design School Kolding

UDVALGTE UDSTILLINGER / SELECTED EXHIBITIONS:

- 2016 15th International Triennial of Tapestry, Lodz. PL  
RIIMFAXE, Gartow. DE  
Toldboden, Kerteminde. DK
- 2015 The Hermitage Museum, The Winter Palace, Skt. Petersborg. RU  
Reventlowmuseet, Lolland og Liselund, Møn. DK
- 2014 Gallery Be, Nagoya University of Arts, Nagoya. JP  
Dansk gobelinkunst, Art Museum Trapholt and Sophienholm. DK  
Artists Books, The Nordic House, IS and Nordatlantens Brygge. DK
- 2013 Biennalen for Kunsthåndværk og Design, Copenhagen. DK  
Nicolai, art and design, solo exhibition. DK  
Artists Books, Art Centre Silkeborg Bad. DK and Katuaq, Culturehouse, Nuuk. GL
- 2011 RIIMFAXE, Kunstpavillon and WhiteBox, München. DE  
Dansk Gobelinkunst, Johannes Larsen Museet. DK
- 2009 Katuaq, Culturehouse, Nuuk, solo exhibition. GL  
Johannes Larsen Museet. DK  
Sogn and Fjordane Art Museum. NO  
Vevringutstillinga. NO
- 2006 Vendsyssel Museum of Art. DK
- 2003 Smykkeskrin, Funen Museum of Art. DK
- 2002 Museum of Modern Art, Aalborg and Sophienholm, Kgs. Lyngby. DK
- 2000 Art Centre Silkeborg Bad. DK

UDVALGTE UDSMYKNINGER / SELECTED COMMISSIONS:

Danish Broadcasting Corporation, Radio Fyn. DK  
Danish Union of Teachers, Gl. Avernæs, Fyn. DK  
Hotel Christiansminde, Svendborg. DK  
Social and Health Care College, Odense. DK  
Vingstedcentret, Bredsten. DK

UDVALGTE REPRÆSENTATIONER / SELECTED REPRESENTATIONS:

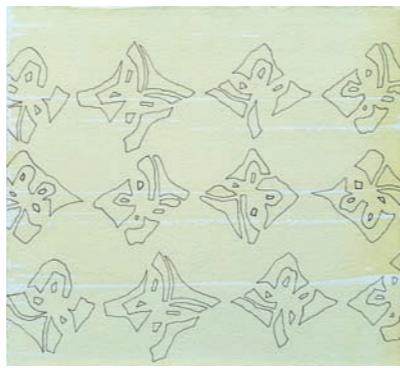
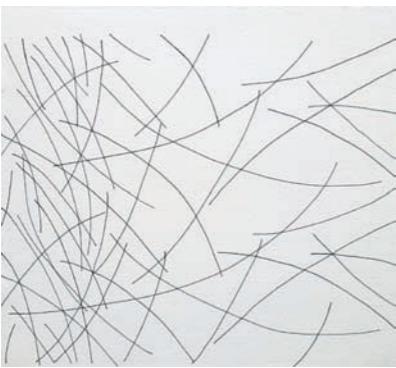
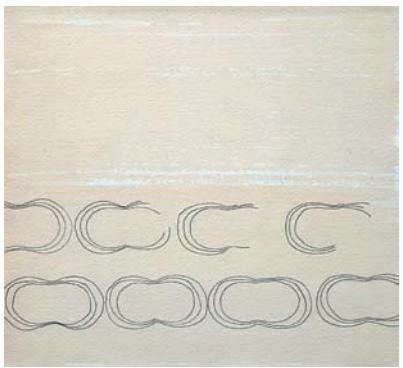
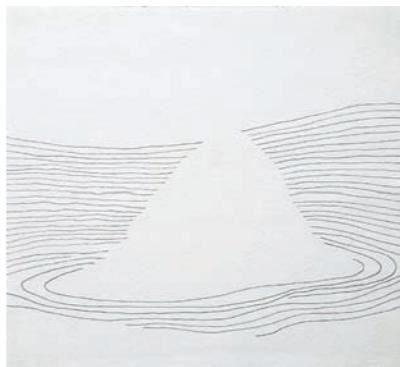
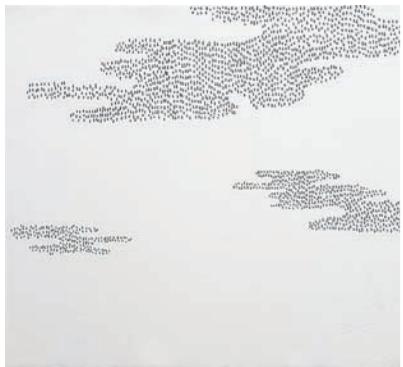
Danish Arts Foundation. DK  
Collection of Nagoya University of Fine Arts. JP  
Billund Kommune. DK  
Funen County Environmental Award. DK  
Amtssygehuset Førde. NO  
Vestfyns Gymnasium. DK  
Danmarks Lærerforening. DK  
Kreditforeningen Danmark, London. GB  
Tuborg Breweries. DK  
Albertslund Kommune. DK  
Den Fynske Bladfond. DK  
Pharmakon. DK

UDVALGTE LEGATER / SELECTED GRANTS:

Danish Arts Foundation, Danish crafts and design abroad 2015  
Danish Arts Foundation, work grant 2015/14/12/97/87  
The Danish National Bank Foundation 2015/12/10/79  
Ellen og Knud Dalhoff Larsen Foundation 2015/97  
Grosserer L.F. Fogts Foundation 2015/10/08

Danish Art workshop, Copenhagen 2015/13/11/10  
The Scandinavia-Japan Sasakawa Foundation 2014  
Embassy of Denmark, JP 2014  
Danish Arts Foundation, Residency 2014  
Knud Højgaards Foundation 2014/79

The work Nature – Culture. Danish Arts Foundation, award 2009  
Anna E. Munch's Stipend 2005/99  
Danish Arts Foundation, travelling grant 2000  
Augusta Dohlmanns honorary award 1978



Japanske Mønstre 2015 / Japanese Patterns  
á 22 x 24 cm.  
Papir, akryl, tusch / paper, fluid acrylics, indian ink

Anne Bjørn 2016 ©  
[mail@annebjorn.dk](mailto:mail@annebjorn.dk)  
[www.annebjorn.dk](http://www.annebjorn.dk)

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