

# ANNE-MARIE PEDERSEN

Workfield: painting, collage, drawing, video

The motif in my works could be described as being on the edge of what one is aware of. Sometimes it is just a feeling and not very exact. Like when you had a significant dream and then try to remember details from it. The easiest way to perceive is turn your back on it and then let it come drifting by it self.

Continuously I switch from a considered cool overview of a work as a whole to the intuitive dreamily part of the working process. I can never tell which one is dominating, but one thing is for sure: these two opposite forces depend on each other.

Retrospectively I always more clearly comprehend a matter or a subject around which the work has been circling. It has been there, deep in memory. One day I saw, carried out on a large scale canvas of mine, like in a flash-back, the motif from a North Sea shore, which I as an 11-year old school girl struggled to describe in watercolours - and never succeeded. The roaring North Sea. This enormous dizzy space that opens on the edge of the characteristic landscape: 40 years later it popped up again.

In some paintings there are stairs and stairways. Painting them, the word *stairs* was on my mind, - as an association coming from an actual fascination of different kinds of flying experiments and gravitation.

Other subjects that could be mentioned: considerations related to our civilisation, to conformity. The courage to stand out from the crowd - and lack of courage. The observing of one self as a human being. Thoughts and matters who have influence...

The strongest incentive in my work is the perception of colour. To observe how colours when treated sensitively, can create spatial experience. Colour is an absolute field of power. Colour can be like music, rhythm, virtuos, elevating...

Anne-Marie Pedersen  
Tordenskjoldsgade 30  
DK-8200 Århus N.  
Tlf.: +45 22377355  
mailmarie@gmail.com  
www.annemariapedersen.dk



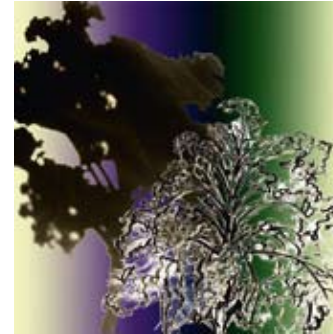
værksted:  
Materielgården  
Axel Gruhns vej 2  
8270 Holme

DER ER LANGT FRA SIENA TIL ORANGE

Kunsthøi Aarhus + 'Under 64' 2013

painting, skin and video

A mixed-media collage. a focus on colour



EN NAT, EN MORGEN.

Århus Kunstbygning 2011, Baunhøj Mølle 2013

& Randers Bibliotek 2014

Poetry, video and light. With Inge Pedersen, author

'YDERST TIL INDERST'

KUNSTEN Aalborg & Esbjerg Kunstmuseum +

TRANSFORM, Aarhus Filmby 2011

video, collage. With Maria Bruun

'TRAKTORMALERI'

KUfB, Nordjyllands Kunstmuseum 2006, Kul-

turværftet, Helsingør 2011, Thisted Gymnasium 2012



'MONSTER'

Spanien 19 c, Århus 2010. Mixed-media installation, including video, foto and acrylics on paper.

ALEFFEN

Århus Kunstbygning 2008.

Mixed-media installation; painted areas of colour directly on the wall and a video of streaming water. A work inspired by Borges' "Aleff".

'HYLDER'

Galleri PI 2006 og GUIRLANDEN 2005 and 2007. Mixed-media-installation

FLOWERPAINTINGSØANEMAONE

Galleri Bach-Møller 2007

Painted canvas-prints and paintings fill out the walls, hung up in a collage-like form.

'KYOTO'

charcoal and painting on canvas 2005

PILLOWTALK

Hotel Radisson 2008 + DK-hotels 2014

video, light and poetic installation in hotelrooms with Lone Teglskov



Vignetter udført  
til teksten  
'Glæden ved  
grønlangkål'  
2006

tekst: Inge Pedersen



*Traktormaleri*  
m. KUfB  
320 x 800 cm  
støttet af Statens Kunstråd

KUNSTEN, Aalborg 2006  
Kulturværftet, Helsingør 2011  
Thisted Gymnasium 2012



### *Tractor painting*

'Halvanden meter Max' Nordjyllands Kunstmuseum 2006, 'Max5fod', Kulturværftet, Helsingør 2011 & Thisted Gymnasium 2012.

The painting is challenged and seen from new angles.

With the artgroup KUfB

*Tractor painting* plays with the dilemma, which the tractor is put into, as a 3-dimensional object tied up in a 2-dimensional painting on the wall. The technique of the painting dissolves the form. The tractor melts into the background and is at the same time an autonome object. It 'drives' out of the painting.

*Tractor painting* was part of a big exhibition for children in Nordjyllands Kunstmuseum: 'Halvanden Meter Max' of the artgroup KUfB.

About KUfB: The art works of KUfB is art on the premises of art, added a dogma of interaction.

We want to illustrate the susceptibility to influence that characterize the artwork, and its openness to interpretation.

The artwork should communicate physically and sensuously.





*Aleffen*

400x1200x25 cm

støttet af Århus Filmværksted

præmieret af

Kunstrådet i Århus

Århus Kunstbygning 2008

## *Aleffen*

### Mixed media installation

*Aleffen* (2008)

The title of the work refers to Borges' short story, of same title, and to the mysterious point in the story, that is situated under the staircase, and in which everything in the world is found - the past, the present and the future.

Aleph also is the first letter of the hebraic alphabet, and in this way in various levels the starting point of different things.

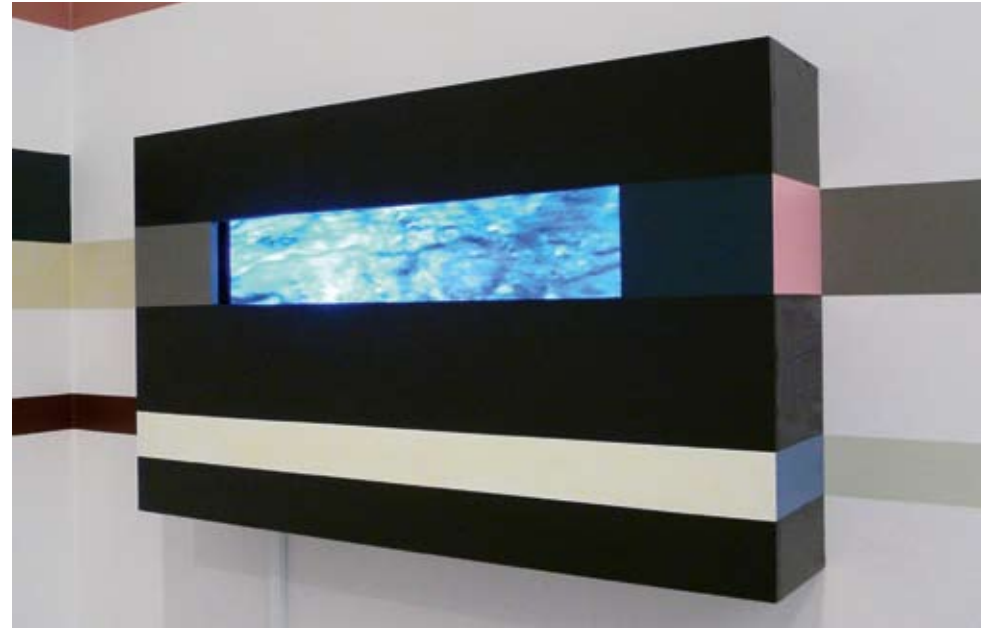
The work spread out in a corner of the exhibition from the floor to the ceiling.

A box on the wall reveal running water, in this manner the 'ø' (island) notion is turned upside down, the water being the center, inside, while the texture, colours, are the surroundings.

In this context the water can also be seen as the source of creation and as metaphor for feelings and mobility of the soul, for suppleness and flexibility

In this this way the work formally and metaphorically has a hard edged outside and a soft waterlike inside.

Anne-Marie Pedersen basically is a painter, but gradually she has driven the painting outside the frame and into the space. Her installations always are characterized by her starting point in the painting and the colour.

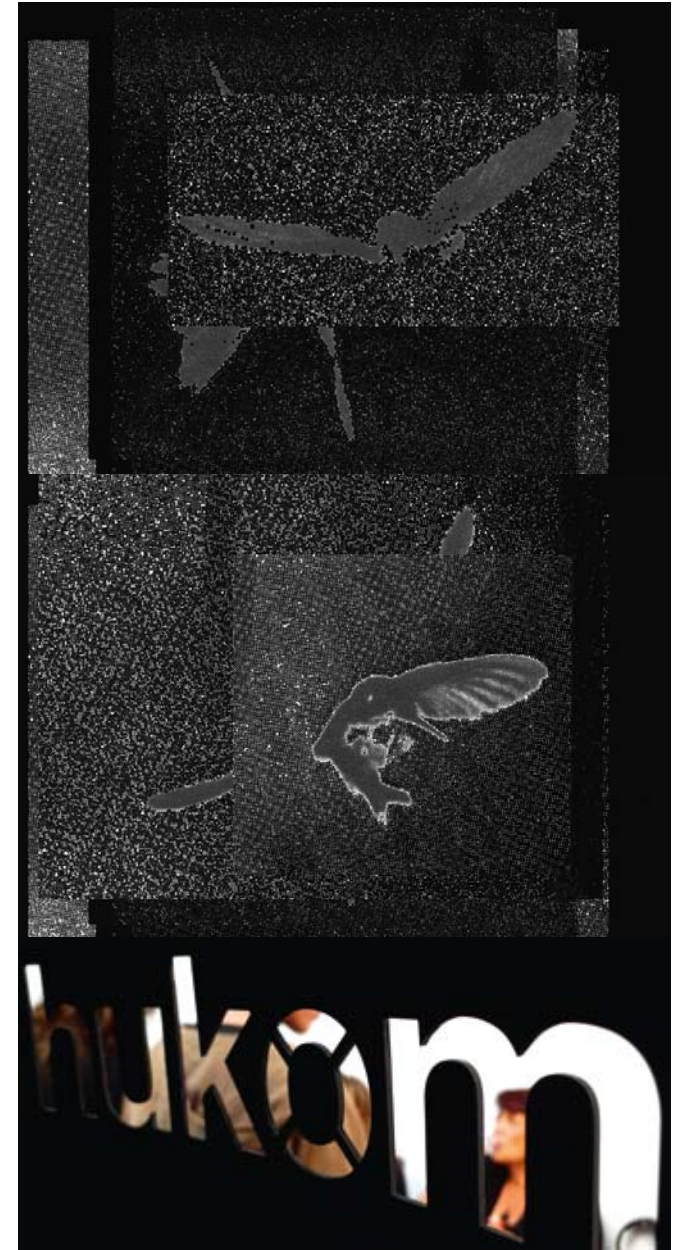


Danish text: Trine Rytter Andersen





*En nat, en morgen*  
Installation, idéa, arr. of readings, video, cylinder:  
Anne-Marie Pedersen  
Digt: Inge Pedersen Lyd: Jens Holm  
Århus Kunstbygning 2011



## *En nat, en morgen*

The poem is inspired of a stop-motion-video, made by AMP. In which the movements of a bird are combined with the colours of a painting. The letters of the poem are punctured as holes in a big black cylinder.

The audience experience the work from inside this cylinder.

From here the poem can be heard in head phones, read by 18 individuals, - a group of people with large variety, when it comes to age, education, ethnicity, looks, etc.

This has turned out to be 18 very very individual readings.

From inside the cylinder, the letters of the poem shine strongly through the holes, that form them.



## EN NAT, EN MORGEN

Lad der være hukommelse  
Skår af is  
En søvnløs krig

Om bare et lysende blå skær af længsel  
Et himmelsk fix  
Bliver ved

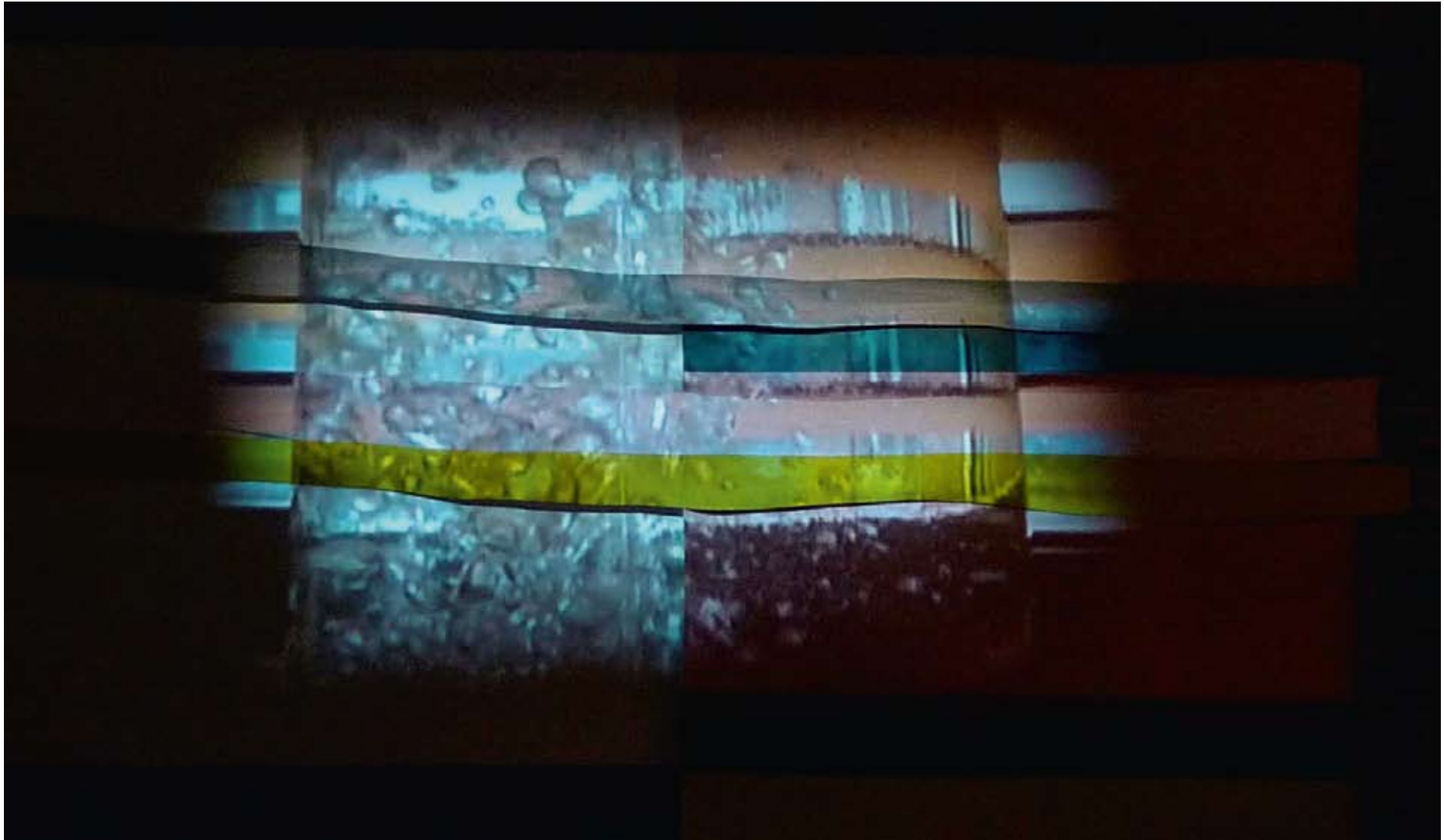
Ved

At flyve op

*Inge Pedersen*







*Monster*  
projektrummet Spanien 19 C  
Århus 2010  
støttet af  
Kulturudviklingspuljen i Århus

*Monster*

A mixed-media installation  
Including video, foto and  
acrylics on paper

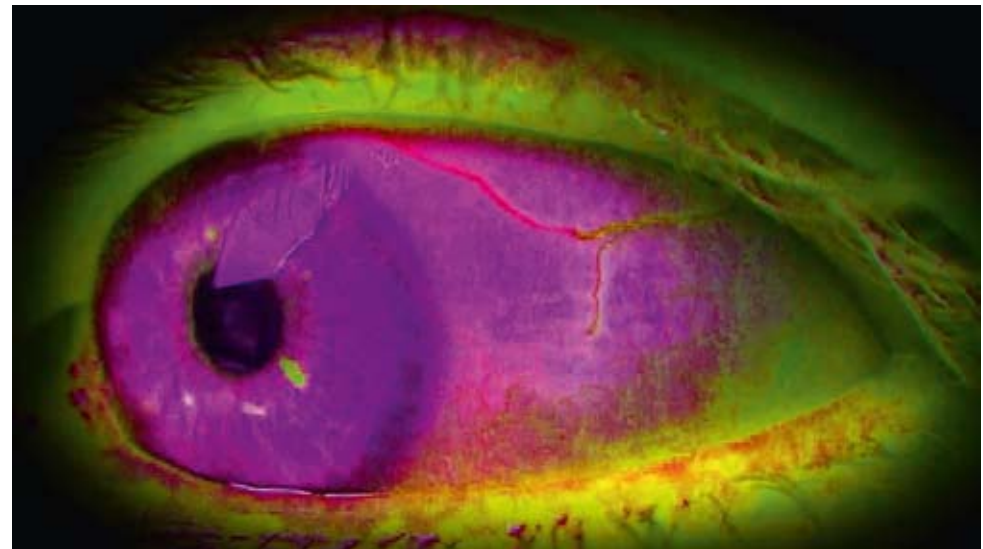
2 Videos - one projected on the floor and one  
projected upon a collage, hanging from the wall,  
spreading out on the floor: 'Watching eye' and  
'Filling up'.

Idea:

The difference between what is seen from  
'inside' the person, - the observing of one  
self - and what people sense of a person from  
'outside'.

The contrast and the dilemma between these  
two perspectives of observation.

The work can be seen as a 'self-portrait'  
(- viewed from inside...?)





*Yderst til Inderst*  
med Maria Bruun  
220x400x80 cm  
støttet af Århus Filmværksted  
og Statens Kunstråd

KUNSTEN Ålborg 2011  
Esbjerg Kunstmuseum 2011  
Transform, Århus Filmby 2011



*Yderst til inderst*

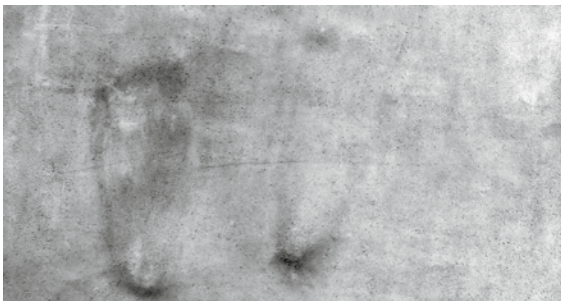
*Yderst til inderst* is a portrait of human existence. From the outer surface (architecture, bricks, etc.) going into the very inside (a video film of a (live) beating heart)

One after another the layers are peeled off: a door, interior parts, clothing, skin, heart... We move from the layers who belong to public space into the very intimate details of the person.

The work consists of moveable parts, arranged in 5 layers, in 4 stocks on top of each other. You can always move something aside, to find out, what is behind it.

The whole work is a big collage, consisting of parts, like ready-mades. They are the real bricks, real skin, with hair in it, etc. - the real surfaces. Not painted or photographic illusions. (except for the heart = video film)

In *YDERST TIL INDERST* we invite you to make a 'journey of discovery', where you can contemplate in known or unknown details, or step back and take a look at the work as a whole.





*Der er langt fra Siena til orange*  
mixed media 600x350 cm  
støttet af Århus Filmværksted  
og Kulturudviklingspuljen, Aarhus  
Kunsthall Aarhus 2013



*Der er langt fra siena til orange*

As the title indicates, colour is an important part of this work. - The words "siena" and "orange" can both be read as names for nuances of colour and as place names. The "distance" between the two has something to do with my working method. It is not what a given colour nuance could symbolize or its expression as a singularity, but the collision of the colour nuances that is in focus. The space that occurs in the collision of colour fields of different extends of light, intensity, strength, dampness, warmth, coldness.

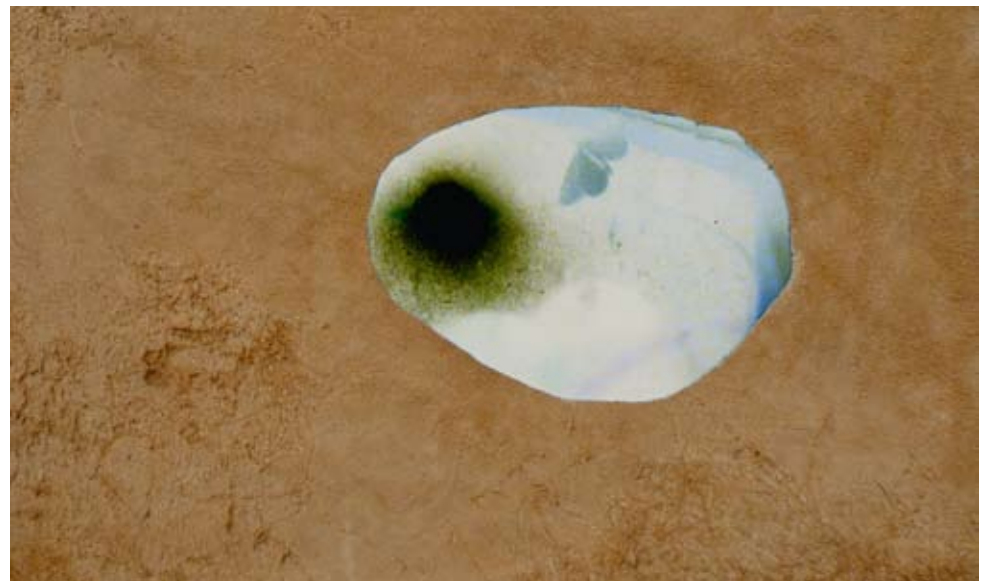
The inner *layer* in the work is painted directly on the wall. On top of this hang - rather monochromely painted - canvases and skin fitted as canvases. In the skin pieces imprints of hands and feet occur and long hairs bristle out.

The colour of the skin and the colour of the canvas confront each other. In some areas the nuances approach and in other areas they clash in disharmonies.

In between these two *layers* two videoworks are situated. One of a zo moth who, paralyzed by the sphere of light, do the same movements again and again. The other is a filming of shadows of the arms of a flamenco dancer (no sound) The arms form the rhythm themselves.

The presence of skin in this work is an allegory to the human body. I see the body as perfect and as imperfect. Our bodies are broken, dirty, shabby, miscoloured, - all in all useless, seen in the context of "a standardized perfectionistic view of human bodies". Consequently hairs are removed, colour of skin has changed, everything remarkably different from standard is removed, female breasts and other parts of the body are changed in size and form. Finally we end up as identical. In totalitarian states the perfect citizen is unrestrainedly framed. In our *free* world we act as if this is different. But what about our bodies, being unable to differ from a strongly dominating conception of normality?

To fight this corresponds to fighting gravity or to the flapping of the zo moth, paralyzed by the sphere of light.







*Eskapader i den vilde vind* 2013  
oil on canvas  
126x245 cm

*Imaginary Place* - an extension of the exhibition *Der er langt fra siena til orange*, may 2013, Kunsthall Aarhus.

Exposing videos, drawings and paintings that grew out of the project in Aarhus Kunsthall. In *Der er langt fra siena til orange* I focused on the confinement of humans in claustrofobic ideas of a "perfect" body and our urge for flying up and out, cross limits...

The subject *stairs* is a topic in the paintings. Colours and movements between colours is crucial in the work.

*Fuglen, Imaginary Place*  
painting hanging on  
cellar wall  
Under64  
2013



*Flygtigt portræt  
og natsværmer*  
olie på lærred  
120x140 cm  
Under64  
2013



*Videostills, Imaginary Place*  
projection on the cellar wall  
plaster hand, elbow, knee, foot  
Under64  
2013







*Imaginary Place*  
132x268 cm 2010  
oil on canvas  
solgt til Aarhus Kommune





*Rapsodi*  
48x51 cm  
akryl på papir 2009



*Det at vi taler sammen*  
45x51 cm  
akryl på papir 2009



*Flowerpainting*  
olie på canvas  
108x123 cm 2011





*Flowerpainting*  
olie på canvas  
96x116 cm 2009





*Naturligvis kan jeg  
også i vågen tilstand  
drømme*  
120x154 cm  
oil on canvas 2013



*Rød Rapsodie*  
120x140 cm  
olie på canvas 2013





*Szczecin*  
2010  
maleri og print på lærred



*Kyoto*  
2008  
maleri og print på lærred



*Skygge*  
2013  
maleri og print på lærred



*Nissum*  
2008  
maleri og print på lærred



Galleri Pi, København (under):  
prints and painting arranged on shelves all the way round the gallery. Images like rows of association



Galleri Bach-Møller, Randers:  
*Flowerpainting-Søanemone*  
350x600 cm  
oil&print on canvas 2006  
A hanging like collage. Print and painting on canvas. The walls from floor to ceiling are included.



*Painted photography and collages*

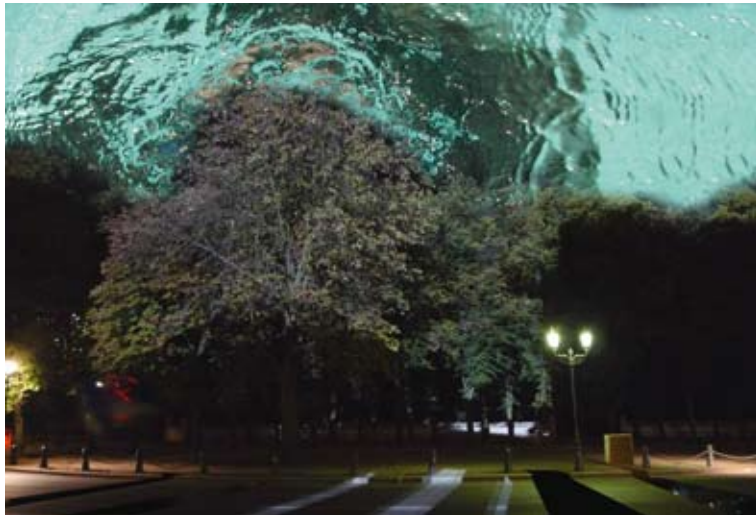
Painting and drawing on photos. In digital form as well as analogue.

A photography refers directly to the outer world of the viewer, as the photographed places, figures and objects to some extent will be recognizable. Contrary to the dissolved painted colour based expression, which is a perception of a more diffuse space.

In the collages I use the photographic elements as if they were strokes of the brush in a painting. Pure colour, diffused flourishes, pure lines are together with the photographic material included in the collages and the painted photos.



*Bjørn i New Haven*  
18X26 cm  
Collage 2012



*Someone Else's Dream*  
16X26 cm  
Collage 2011



*Fugl og Fisk*  
19X26 cm  
Collage 2011



*Kyoto*  
maleri 2007  
2 x 160x200 cm  
solgt til Statens Kunstfond

## Udstillinger

- 2013 NewG, Århus Kunstbygning • Pillowtalk • Pakhus 64 • Baunhøj Mølle, Grenå
- 2012 Thisted Gymnasium, 'Traktormaleri' • 'Gudenåhuset' • Nykredit • Tinghuset, Brædstrup • CUG, Fortegården, Risskov
- 2011 'Vokseværk', KUNSTEN, Aalborg og Esbjerg Kunstmuseum, 'EKKO', Gurlanden, Århus Kunstbygning • TRANSFORM, Prokk, Århus Filmby
- 2010 'Intefrens', PROKK, Ceres, Århus • 'Monster', Spanien 19 C, Århus • Galleri Kyhn, Århus • 'Cromisterne', Nykøbing Sj. • 'Ausser Ordentliches im VossHansHaus', Bremerhaven, BRD
- 2009 Bovbjerg Fyr, 'Mørke over Bovbjerg' • Painting-workshop Veranka, Ungarn
- 2008 Himmerlands Kunstmuseum • Galleri Sønderø  
 Byggeriets Hus, (solo), Frederiksberg • Hammel Kulturhus (solo)  
 Cate Galleriet, Odder (solo) • 'Pillowtalk' Kulturatten (m. Lone Teglskov)  
 GUIRLANDEN: 'Ø', Århus Kunstbygning (gr.)  
 SAK, Svendborg: 'Vildspor' (gr.)
- 2007 Galleri Bach-Møller, Randers • Risskov Amtsgymnasium  
 Gurlanden, Aalborg Kunstpavillion (gr.)
- 2006 Galleri PI, Kbh. (solo)  
 KUFJ: "Halvanden meter Max", Nordjyllands Kunstmuseum(gr.)  
 Gurlanden, Århus Kunstbygning (gr.)
- 2005 KUFJ: "Eventyrlige Rum", Århus Kunstbygning (gr.) • "Sextant", (gr.)  
 Stenomuseet, Århus og Thygo Brahe-Planetariet, Kbh.  
 Hobro Gymnasium • Janus-bygningen, (gr.) Tistrup
- 2004 Galleri Bach Møller, Randers(solo) • Gallerihuset, Ry (solo)  
 Gurlanden, Århus Kunstbygning • Fanø Kunstmuseum, 'At gå på himlen'
- 2003 Nykredit, Århus (solo) • Galleri 5, Middelfart (solo)  
 "Vinden", Gimsinghoved, StruerGurlanden, Århus Kunstbygning  
 Baunhøj Mølle, Grenå (gr.)
- 2002 "Tre Nutidsmalere", (gr.) Århus Kunstbygning, "Toldboden", Kerteminde (solo)
- 2001 "Den røde balkon",(gr.) Århus Kunstbygning • Galleri Bousegård, Hammel Kulturhus
- 2000 Galleri Nissenen, Shizuoka, Japan • Det Færevske Kunstmuseum, Listaskålin
- 1999 Galleri ArteCasa, Kakegawa, Japan • Galleri Zeuthen • Helgenæs Kulturfestival
- 1997 Gurlanden, Århus Kunstbygning (gr.) • Aalborg Kunstpavillion • Galleri Sonne
- 1996 Kvindemuseet Århus • Spinderihallerne, Silkeborg  
 Kunstneres Påskeudstilling : 1991, 1992, 1994, 1995  
 Kunstneres Efterårsudstilling : 1995, 1996  
 Charlottenborgs Forårsudstilling : 1993

## Censurerede

## Udsmykninger

- 2012 'Skattekisten', Aarhus C.
- 2010 Skitse til udsmykning af unge-klubben 'Regnbuen'
- 2008 Illustration, Forlaget Darklights
- 2006 Skejby Sygehus • Vignetter til Vendsyssel Årbog 2006  
 Fritidshjemmet Høivang, Århus • Nr. Nissum Skole, Lennvig
- 2005 salg til Statens Kunsthånd  
 Murdekoration, VossHansHaus, Bremerhaven, BRD • Plakat, Teater Refleksion  
 Coverpainting, 'The Thirteenth Month, af Inge Pedersen • Painted Music DR (video)
- 2001 Tandlæge, Steen Sloth Madsen, Århus C. •1993: Århus Festugeåbning  
 Århus Amt, Den Danske Bank, Nykredit, Møbelhandler Yasuko Matzura,  
 Japan, kunstforeninger og private

## Legater, fonde & præmiering

- Statens Kunsthånd 1999+2000+01+02+03+08:  
 Statens Kunstråd 2009+10  
 Jyllandspostens Fonds lejlighed i Berlin 2003+2009  
 Århus Kommunes kunstnerlegat 2001+02+06+07  
 Vækstslagspuljen, Århus 2002 + 07  
 Kulturudviklingspuljen, Århus 2002 + 09  
 Præmiering (Århus Komm.) værk 'Alefber' 2008

## Representation

## Medlem af

- Underviserv. Århus Kunsthakademi og Viborg Kunstskole  
 Weibachs Kunstnerleksikon  
 BKF, C-SAM, KUFJ, PROKK+kunstnersammenslutningen Gurlanden