

| VISUAL CV | Anne Louise Blicher |

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Lives and works in Copenhagen, Denmark

Member of: BKF (Danish Visual Artists), Danish Printmakers, KKS (Women's Artist Association), KRO (The Swedish Artists' National Organization), The Swedish Printmakers' Association.

EDUCATION

- **Master in Design**, The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, KADK, Copenhagen, DK (2017 - 2018)
- **Project Studies in Fine Art with specialization in printmaking**, postgraduate level, The Royal Institute of Art (RIA), Stockholm, SE (2014 - 2015)
- **Certificate in Classical Realistic Drawing and Painting**, bachelor level, The Florence Academy of Art, Gothenburg, SE (2008 - 2011) Accredited by the National Association of Schools of Art and Design, US and The Swedish National Agency for Higher Education. Exchange to the academy's department in Florence, IT, 2010.

RELEVANT EXPERIENCE

Curatorial

- Initiator/facilitator/curator of the project *Proces and Performance with a Printed Starting Point* including a seminar, a workshop, and two exhibitions for members of the Danish and the Swedish printmaking organizations in collaboration with former head of Danish Printmakers Åse Eg taking (2018-2019). Supported by the Danish Art Council.

Teaching & Workshops

- Didactic art consultant developing teaching material for exhibitions, recently *Down to Earth. Danish Painting 1780 - 1920 and Landscapes of the Anthropocene* (2018-2019) for Hirschsprung Collection, Faaborg Museum, Fulgsang Museum, and Ribe Museum as well as a workshop for Hirschsprung in relation to the exhibition *Keeping up Appearances - Portraits and emotions in the Golden Age*, 2018.
- Art teacher at Nikolaj Kunsthal, Copenhagen, DK//www.nikolajkunsthal.dk (2018-)
- Art teacher ARKEN, Museum of Contemporary Art, Ishøj, DK//www.arken.dk (2014-)
- Art teacher Thorvaldsen's Museum, Copenhagen, DK//www.thorvaldsensmuseum.dk (2013-)

Artist assistant

- Assistent/studio manager for the Danish artist Kirstine Roepstor //www.kirstineroepstor.net (2011 - 2013, 2015 - 2017), who in 2017 represented Denmark at the Danish Pavillon at the 57th Venice Biennial.
- Assistent to the Danish sculptor Bjørn Nørgaard//www.bjoernnoergaard.dk (2011)

RECIDENCIES

· Künstlerhaus Lukas, Ahrenshoop, DE (2019), · The Danish Institute Rome, Rom, IT (2019), · Green Olive Arts, Tetouan, MA (2018), · Atelier Circulaire, Montreal, Quebec, CA (2017), · Atelier Bo Halbirk, Paris, FR (2017), · The Fanø House by BKF, Fanø, DK (2016), · Danish Art Workshops (Statens Værksteder for Kunst), Copenhagen, DK (2016), · Women's Studio Workshop, Rosendale, New York, US (2016), · Rothko Art Center, Daugavpils, LV (2015), · Camac Art Center, Marnay sur Seine, FR (2015), · The Danish Institute, Athens, GR (2012), · School of Visual Art (SOVA), Dawson, CDN (2011), · WEBFUNA & Indian Council for Cultural Relations ICCR, Kolkata, IND (2011), · Lithuanian Artists' Association (LAA) Studio Space, Palanga, LT (2011)

GRANTS

· KKV Grafik Malmö Travelling Grant (2019) · The Danish Institute Rome (2019), · Statens Kunstfond/The Danish Arts Foundation with the project *Proces og Performance* (2018), · Beckett Fonden (2016, 2017), · Den Hielmstjerne-Rosencroneske Stiftelse (2016), · Aage og Johanne Louis-Hansen Fond (2016), · Fondet for Dansk Svensk Samarbejde (2014) · Unesco-Aschberg Bursary, The National Museum of Contemporary Art, Seoul, ROK (2012), · Georg Harms Fond (2011, 2014), · William & Hugo Evers Fond (2010, 2012), · Den Ingwersenske Fond (2009, 2011, 2014), · Glashandler Johan Franz Ronges Fond (2009, 2016), · Richard Wilstrup og Franciska, født Jensens Legat (2009), · Knud Højgaard's Fond (2008, 2016), · De Bielkeske Legater (2008), · Nordea Fonden (2008)

EXHIBITION RECORD

- 2019
- *Wolfmother, se! Exhibition and Project Space, Århus, DK (duo with Celie Eklund)*
 - *Grafik i Väst, Gothenburg, SE*
 - *Group Show/The Funen Printmaking Workshop, Mark Rothko Art Center, Daugavpils, LV*
 - *The Haugesund International Festival of Artistic Relief Printing, Haugesund Museum of Fine Art, Haugesund, NO*
 - *Performance and Proces with a graphical starting point II, Grafiska Sällskapet, SE*
- 2018
- *New Landscapes, Kulturloftet, Stevns, DK (solo)*
 - *Neon Camouflage, Impact Encuentro, Printmaking Conference, Santander, ES (solo)*
 - *Natural Connections, Nybro Gallery, Copenhagen, DK (solo)*
 - *Frozen Hawaii, Toldboden, Kerteminde, DK (solo)*
 - *Performance and Proces with a graphical starting point I, Danske Grafikeres Hus, DK*
 - *17 INTERBIFEP, International Biennial Festival of Portrait, Tuzla Culture Center, Tuzla, BA*
 - *Svart Färg, Den Grfiska Gerillan, Galleri Ateljé Ur, Malmö, SE*
 - *Velvet Ropes, Galleri Golsa, Oslo, NO*
 - *Fresh Legs, Gallery Arndt, Berlin, DE*
 - *Luftlinie: Wojtek Beszterda / Anne Louise Blicher / Rita Börlin / Peter Brandt / Magdalena Drescik/ Henri Hytt / Kaisu Koski / Miina Laine / Anne Marte Overaa / Eeva-Liisa Puhakka/ Toma Šlimait / Anu Suhonen / Charlotte Troidahl / Elsa Trzaska/ Andrzej Zdanowicz Ahrenshoop Art Museum, Mecklenburg-Western Pomerania, DE*
 - *9th International Printmaking Biennial of Duoro 2018, Duoro, PT*
- 2017
- *The Animal Glow, Atelier Circulaire, Centre d'arts imprimés, Montréal, Québec, CA (solo)*
 - *Glow Romance, The Cobra Room, Sophienholm, Lyngby, DK (solo)*
 - *3rd Global Print Biennial, PT*
 - *The Black School, Funen Printmaking Workshop, Kastrupgård Samlingen and Brandts, DK*
- 2016
- *Uncover, Fanø Artmuseum, Fanø, DK (solo)*
 - *Elevator Music 3, Gallery Aferro, Newark, New Jersey, US*
 - *The Animals with Helmtrud Nyström, Katinka Andersson and Mattias Bäcklin, Konstfrämjandet Bergslagen, Örebro, SE*
 - *H.C. Andersen, Kunstbygningen Filosofen, Odense, DK*
 - *New, Fyns Grafiske Værksted, Odense, DK*
- 2015
- *4th International Latgale Graphic Symposium, Mark Rothko Art Center, Daugavpils, LV*
 - *Addition, Grafiska Sällskapet, Stockholm, SE*
 - *The 7th International Lithographic Symposium, Litografiska Akademin, Tidaholm, SE*
 - *Portrait Now! Museum of National History, Frederiksborg Castle, DK and Ljungberg Museum, Ljungberg, SE*
- 2011 - 2014 *Berlin-Klondyke (Touring exhibition):*
- *WIENSOWSKI & HARBORD, Berlin, DE*
 - *Hipphalle, Gmunden, A*
 - *Werkshau, Leipziger Baumwollspinnerei, Leipzig, DE*
 - *Neuer Pfaffenhofener Kunstverein, Pfaffenhofen, DE*
 - *Art Center Los Angeles (ACLA), Los Angeles, US*
 - *Odd Gallery, Dawson, CDN*
- 2013
- *π - Pop Up Gallery, Bredgade 49, Copenhagen, DK*
 - *Portrait Now! Museum of National History, Frederiksborg Castle, DK and Ljungberg Museum, Ljungberg, SE*
- 2012
- *Alumni Exhibition, FAA, the Corsini Palace & Gallery, Florence, IT*
 - *Au Nature!, International Juried Exhibition, Clatsop Community Art Center Gallery, Astoria, Oregon, US*
 - *Landscape in Painting - from Antanas Žmuidzinavičius to artists of the 21st Century, Galerija ARKA, Vilnius, LT*
- 2011
- *Nandalal Bose Gallery, The Rabindranath Tagore Centre, The Indian Council for Cultural Relations (ICCR), Kolkata, IND*
 - *Dhiraj Choudhury: 75 years in brush strokes, Academy of Fine Art, Kolkata, IND*
 - *Landscape in Painting - from Antanas Žmuidzinavičius to artists of the 21st Century, Antanas Moncys House Museum, Palanga and A. Žmuidzinavičius Creations and Collections museum, Kaunas, LT*
 - *Brewer J.C. Jacobsen's Portrait Award, Museum of National History, Frederiksborg Castle, DK*

ARTIST STATEMENT

My practice is centered around the question “What is natural?” and ‘the nature of things’ as in the Old English sense of things meaning an assembly like Bruno Latour’s Parliament of Things (humans and non-humans) and speculative realist Tristan Garcia description of how a table is not in the table, but outside itself in its environment. I am inspired by the way microorganisms interact with their surroundings, which they affect and in return are affected by in their development. Theoretically I am influenced by Non-representational theory, where existence is created through social gatherings based on metamorphic performances and intra-action characterized by a being-of-the-world (instead of in) in line with Karen Barad’s Agential Realism and Yrjö Engeströms use of the term ‘mycorrhizae’; the symbiotic union between a fungus and the roots of a plant describing a mental landscape as well as a material infrastructure consisting of improvised collective performances.

I address and creatively negotiates environmental concerns and explore how to represent nature today, where climate changes can be seen as the ultimate product of human design. The distinction between humans and nature no longer make sense. We can no longer continue to build extractive monument but have to build with the ruins; rebuild, reuse, adapt. How can we take the romantic values, we associate with vast horizons and the untouched wilderness, and bring them closer to home? In that regard I search for a new empathic aesthetics of the soil. In a contemporary landscape painting I question the picturesque western landscape tradition starting with the Renaissance, which reinforced by the sublime view on nature in Romanticism, can be said to have turned the landscape into something to be appreciated at distance.

The relation between vision and the organization of space is supported by neuro anthropological research, which explain how a culture’s visual environment and socialization practices affects how we see; how human vision can be both analytic/linear, which dominates Western cultures, and holistic/relational characteristic for Asian cultures. This means that changes in the way we makes images, design and structure our surroundings influence how we see and relate to the environment. As such an image, to me, is not only a form of expression representing something existing but also a form of agent presenting a generative reality. In the same way the 17th century’s French landscape paintings were used as compositorial sketches for the kinesthetic Anglo-Chinese gardening design in England in the early 18th century I believe that painting as an agent can provide a lesson in the transmutation of the landscape into a lived environment beyond the linear perspective’s organizing of the gaze through the use of a kinesthetic perspective, where space is understood successively following the movement of the body. Like Mitsou Inoue’s ‘movement space’ characterized by an organizing of space in rhythms thereby giving substance to the in-between of things as described by the Japanese concept ‘ma’.

Opposite this manicured landscapes I am interested in the landscape as a lived environment of spheres and thereby in a social spatiality which the linear perspective cannot capture, where the creation of space happens in exchange with things through gatherings. I am interested in the in-betweens of the surroundings like the fragmented nature of ruins, unoccupied slots and negative spaces, which have an engaging potential for metamorphic and imaginative growth. I use a suprematic approach by interrelating with the earth and sky, the vertical and horizontal through geometric geological crystallisations of things combined with entropic cuts, that break the repetitive patterns with patterns of causality. By letting a motive grow and unfold through filters of decontextualisation, reflections, condensations, micro/macro scaling, light transformations and displacements integrating the movement into the visual expression as scenic experiences gradually unfolding creating a synthesis of dwelling, multi-perspectives of images both figurative and abstract, definite and diffuse.

In the folds and cracks I search for an alternative empathic aesthetics of the soil characterized by being in things while they emerge by entering into the variation of the material paying attention to minute reaching beyond anthropocentrism in order to understand things via intersubjective empathic relations using the imagination and intuition as cognitive tools sensed at the limit of the lived body and material sensory perception in its ‘brute being’ through the phenomenal ‘body without organs’ cf. Maurice Merleau-Ponty and Gilles Deleuze respectively. Like the way Kathryn Hayles talks about a ‘speculative aesthetics’, and in the same sense Johann Wolfgang von Goethe uses ‘die exakte sinnliche Phantasie’ to explore the inner potential of things; the ‘Ur-phenomena’, and Robert Vischer in his research in the psychology of aesthetic responses in the beginning of the 19 century using the power of phantasy to describe the empathic mirror play; the ability to of being ‘empathic’ (in-pathos); that is putting yourself in something’s place through affective insight and imagination, of being ‘response-ability’ as Barad describes it, as fundamental for the aesthetic experience. Today’s research in mirror neurons support this; how we relate not only to humans but to everything (people, animals, plants, objects) through empathic simulations.

Methodologically I am inspired by Critical Design’s imaginative discourses and Graphic Anthropology’s imaginary documentation reaching beyond the voyeur-concept based on field observation and transcriptions of existing data like maps, photos, film scenes and diagrams. As a technique it has the ability to heighten our awareness of the surroundings, as you get to know a thing differently by drawing it. In being toward something and by putting yourself in its place, in ‘thinging’, you are called by the thing; ‘bedingt’, as Heidegger explains. As such a drawn line is important based on what it leads you to see, not what it shows. This is the kind of emphatic aesthetic approach I talk about.

| Portfolio | Anne Louise Blicher |

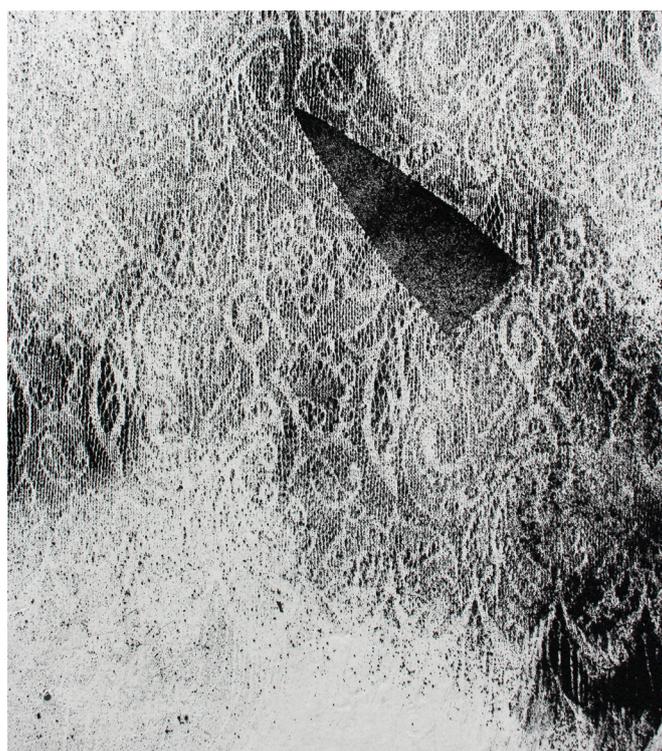


Wood Grains Geometry I, woodcut, 60 x 80 cm. 2018

VERTICAL HORIZONS (2018)

The performance *Vertical Horizon* translates the idea about an empathic landscape aesthetic to a physical earthbound action by being in things, while they emerge. The romantic view on nature as something sublime to be viewed on a distance characterized by the horizon line is challenged by a suprematic approach uniting the horizontal and vertical through cuts in a folded black lace fabric, which then is unfolded as a geometrical crystallizations on the floor. By entering the open texture of the material very slowly powdered black pigment into the pattern making an invisible trace, the action creates an ephemeral imprint, which emerge on the floor as a physical statement, when the fabric is moved away. By letting the motive grow and unfold through geometrical crystallizations in the perforated blond fabric, the performance tries to capture and visualize temporal and textural qualities beyond the classical frame and the linear perspective.

The performance took place at Danske Grafikeres Hus, Copenhagen, DK. 30.10.2018 as part of the social exchange project *Proces and Performance* with a printed starting point between Danish and Swedish printmakers.





Vertical Horizons, Danske Grafikeres Hus, Copenhagen, DK. 30.10.2018
Showing the imprint of the pattern and cloth on the floor.

BEWINGED MARTIAL EXPLORER (2018)

This work is a part of a triptych of self portraits related to the work *Explorer Number 1* from the series *Natural Fashion/Frozen Hawaii*, a self portrait staged at the last protected natural landscapes in Copenhagen - Amager Fælled, as part of the Natural Fashion project inspired by indigenous rituals and their relation to nature in particular those of the Suri tribe from South-western Ethiopia known for their elaborate natural headwear and body decorations using natural pigments as red ochre, green copper ore, white kaolin and powdered limestone.

The work reflects upon the concept of exploration in today's society, where the untouched wilderness is long gone. Through a bodily winged armoring, a supramatic armor, and a piece of chopped wood the project plays with our relation to our surroundings; our attempt to be present in a disassociated nature. What is exploration? How to be with nature? What is natural? As an explorer you traditionally claim, conquer and possess. As a tourist you 'sight-see'. Is there another way to relate to our surroundings without such distance? To inhabit and dwell?



Bewinged Martial Explorer 1, lino cut combined with collography, 80 x 100 cm, 2018

SUPREMATIC LANDSCAPES/ TERRESTRIAL GEOMETRY (ongoing)

The project is inspired by the scarred aerial landscapes only visible in their totality from a bird perspective as geometric images. The project tries to relate to these unnatural surroundings through a suprematic approach as a way to interrelate with the earth and sky, the vertical and horizontal through geometric geological crystallizations in search for an earthbound aesthetics of the soil.

The work *Oil Sands Geology/Terrestrial Geometry* focuses on our relation to the world's natural resources. How the extractive industry affects the landscape in unsustainable ways. The extraction of crude oil in the oilsands mining and refining industry has led to disastrous destructions destroying vast areas of forest, peeling off the topsoil, poisoning the drinking water, emitting a great amount of CO2. But we can no longer build extractive monument - as Bruno Latour and Isabelle Stengers points out: "...we will have to go on living in ruins, because there is no other possibility. Gaia is here to stay. We will not be able to continue to build extractive monuments to ourselves and ignore Gaia." We have to build with the ruins; rebuild, reuse, adapt.

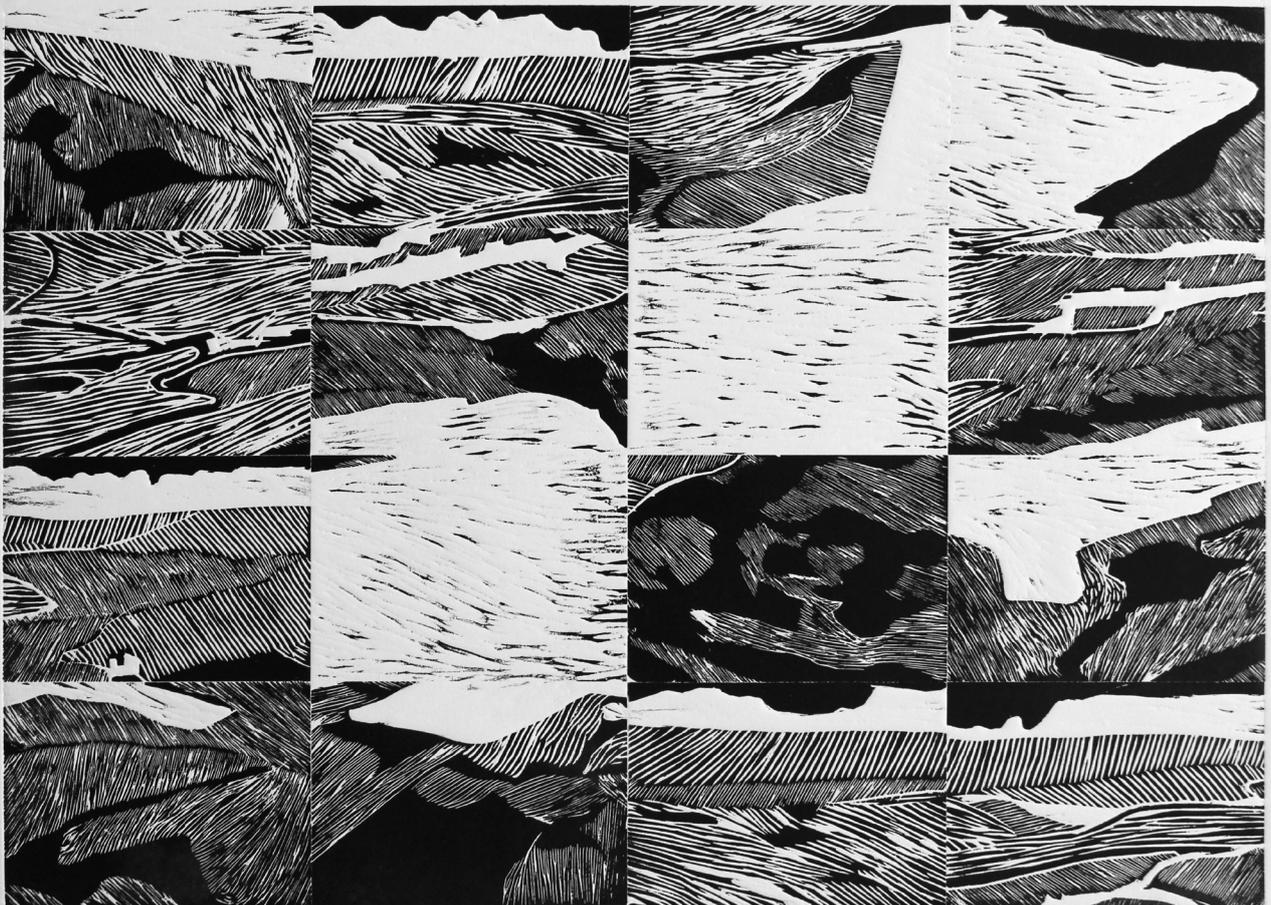
The works *Atomic Landscape/Terrestrial Geometry I & II* portray uranium disposal cells: radioactive tombs of America's various nuclear programs. Each disposal cell covers many acres and as much as half a square mile. They resemble terrestrial umbrellas, ancient pyramids or relics from a geometrical mound-building culture. They represent the legacy of the most advanced technology of a global culture: the creation of the atomic bomb. Most are repositories for the remains of uranium mills bulldozed into engineered isolation mounds designed to limit contact with their surroundings for hundreds of years. In arid environments, the outer layer is a coating of coarse riprap rock, a dead space where nothing grows, where no soil forms, and no roots take hold. These are the most negative of spaces, non places, meant to stay inert and isolated for as much of forever as possible. Such containers possess due to their functionality, enormous scale and distinctive form like the ancient pyramids a supernatural character, which the project tries to make more earthbound and relatable. The second version of *Atomic Landscape// Terrestrial Geometry I* is made in wood cut consisting of 16 smaller plates, which make the structure of the work flexible and possible to modulate and unfold in new ways forming new imprints of the landscape.



Oil Sands Geology//Terrestrial Geometry, oil on paper, 42 x 30 cm, 2018



Atomic Landscape// Terrestrial Geometry I & II, oil on paper, each 42 x 30 cm, 2018



Atomic Landscape// Terrestrial Geometry I version 2 & Version 2 Crystallized, woodcut, 54 x 76 cm, 2018

FORTUNETELLER CRYSTALS (2018)

The *Fortuneteller Crystal* project is inspired by fortune tellers: the classical geometrically folded paper word play in Danish called Flip Flap.

The foldings and unfoldings create new suprematic perspectives transgressing the traditional function of the play format. In some of the works, created as part of the social exchange project *Proces and Performance with a printed starting point* between Danish and Swedish printmakers, the spectator is invited to participate in an associative and intuitive word play creating string of words collaborative based on the Swedish word FIKA (a kind of coffee/cakes break often more about socialising than drinking coffee) and the Danish word HYGGE (a quality of cosiness; feeling warm, comfortable, and safe). Both words are very important in understanding the culture of the countries.

Other works expand the format into pure sculptural paperworks playing with the geometrical structure through foldings and unfoldings creating new suprematic perspectives beyond the traditional format integrating the surrounding space.



FIKA/HYGGE Pair I, collography on Nepalese paper. each 54 x 54 cm unfolded,



SFSA, collography on Nepalese paper, 27 x 27 cm unfolded, 2018



Flip Flap Parallel I & II, collography on Nepalese paper, 54 x 54 cm unfolded, 2018
- different foldings



Flip Flap Parallel I, collography on Nepalese paper, 54 x 54 cm unfolded, 2018
- different foldings



Flip Flap Parallel I & II, collography on Nepalese paper, 54 x 54 cm unfolded, 2018
- different foldings



Flip Flap Parallel I & II, collograph on Nepalese paper, 54 x 54 cm unfolded, 2018
- unfolded



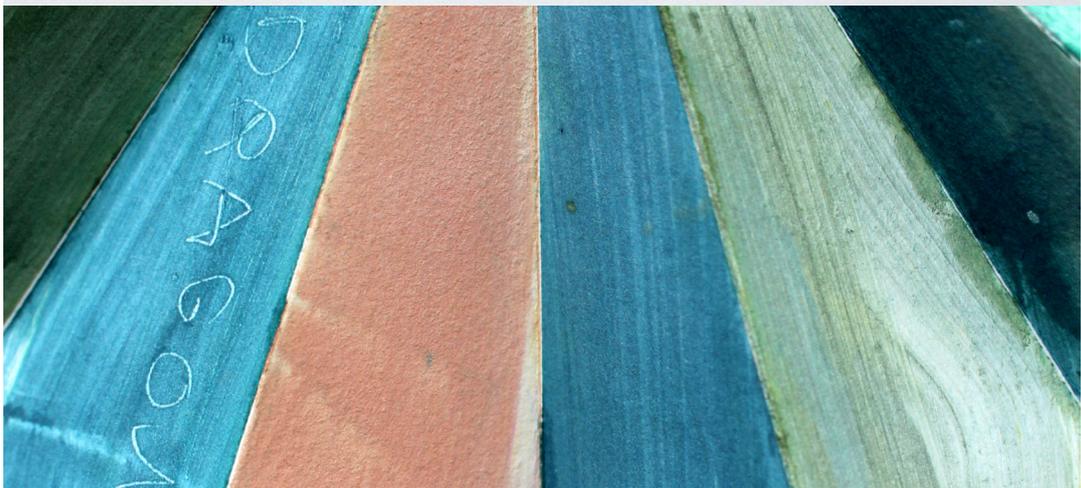
Fortuneteller Crystallized, collography on Nepalese paper, 60 x 80 cm, 2018

UNFOLDED DRAGONS (2018)

The Dragon series is inspired by paper kites named “dragons” in Danish. Literally paper kites have been folded and unfolded, decomposed and recreated into geometrical forms moving into space in new ways. Working with folded, geometrical crystallizations these works try to integrate the surroundings beyond the classical perspective through a suprematic approach.



Unfolded Dragons, collography on paper. 4 parts, 30 x 20 cm each part unfolded, 2018



Unfolded Dragons, collography on paper. 4 parts, 30 x 20 cm each part unfolded, 2018

AGAVE PLANT PLIÉ (2018)

Questioning the center perspective's representation mode the *Plant Plié* project tries to move beyond the the traditional frame and classical organization of the spectator as a subeject in front of an object. The aim is a more direct and dwelling engagement with the surroundings adding a temporal and bodily dimension to the works through it's repetitive and reflective visual progression. Through the foldings the motive is actualized successively from new angles under different perspectives and/or light/shadow conditions creating small displacements integrating time as proces into the visual expression and foldings.

The plant *Agave Americana* is chosen as motive based on its character as 'cultivated nature'. It is a large succulent plant of the *Asparagaceae* family. It grows in tropical and subtropical regions worldwide. It has a powerful leaf rosette with gray-green leaves. It can in tropical areas grow up to 1.75 meters long and 20 cm wide and flowers after 10 to 15 years. In colder climates it can take up to 50 years to bloom. The flowers are pale yellow and pollinated by butterflies and bats. It has antiseptic, wound-healing and anti-inflammatory properties. The juice can be used internally to control the growth of decay bacteria in the stomach and intestines. The Aztecs and Mayans used agave juice and egg whites to make a poultice that was then laid on wounds to speed healing. A poultice made from the root and the leaves are often used



Agave Plant Plié/Folded reflections II, oil on folded canvas, 80 x 60 cm, 2018
- detail



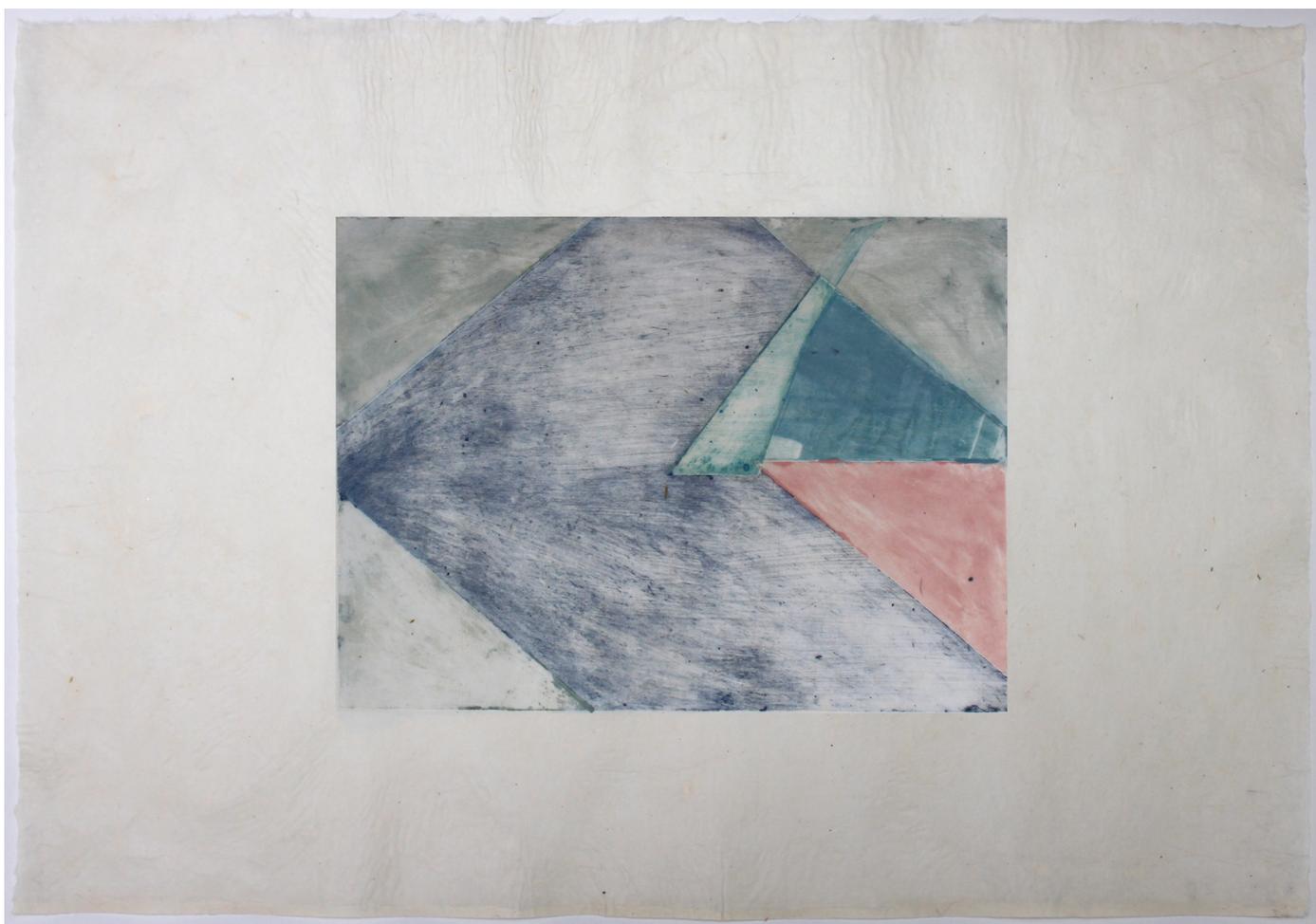
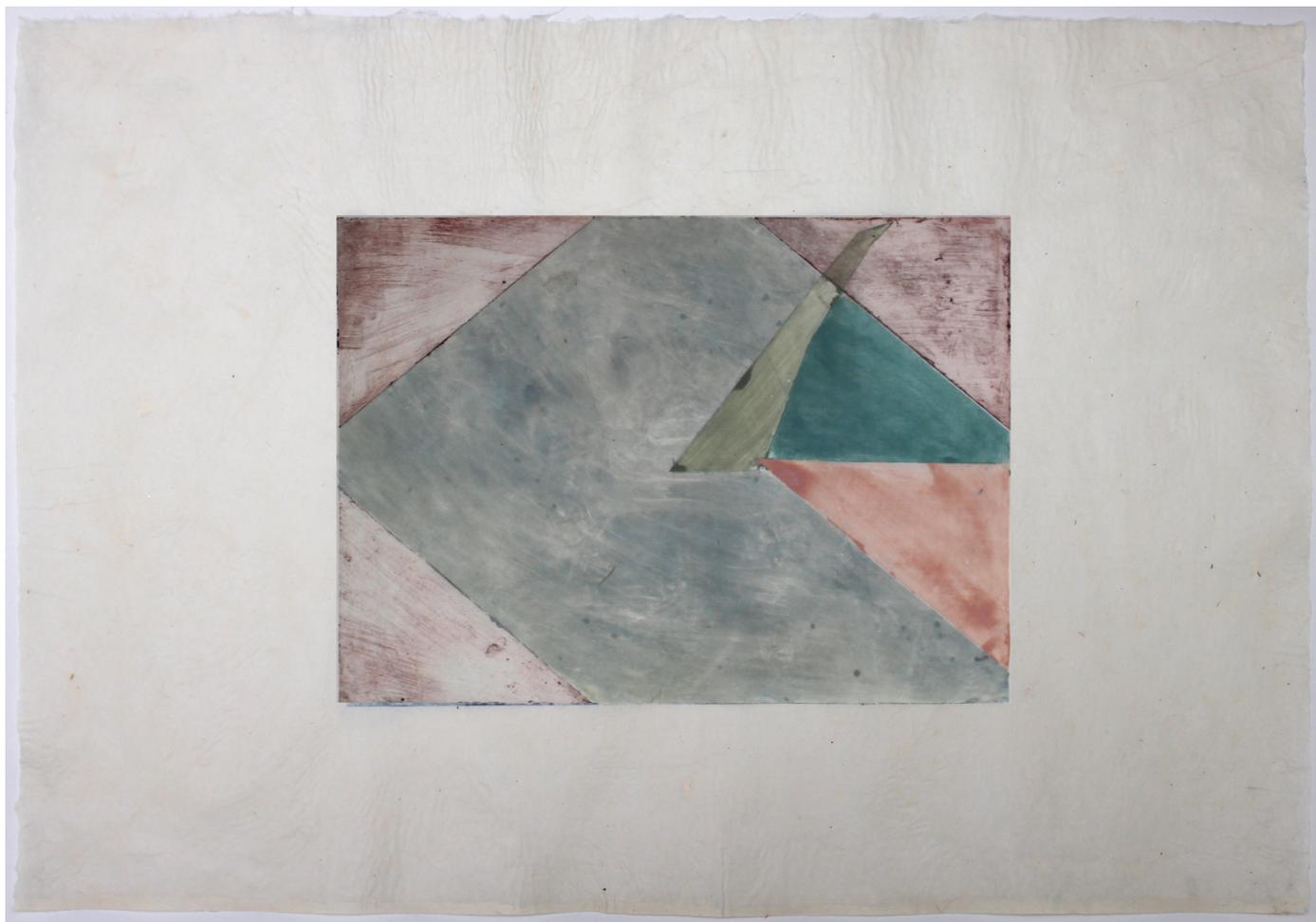
Agave Plant Plié/Folded reflections II, oil on folded canvas, 80 x 60 cm, 2018



Agave Plant Plié//Folded Reflections, oil on folded canvas, each 53 x 72 cm, 2018



Agave Plant Plié Reflected/Crystallized, oil on folded paper, each 42 x 30 cm, 2018



Plant Plié Geometry Modulated II Version 4 & 6, collography on Nepalese Paper, 60 x 80 cm, 2018



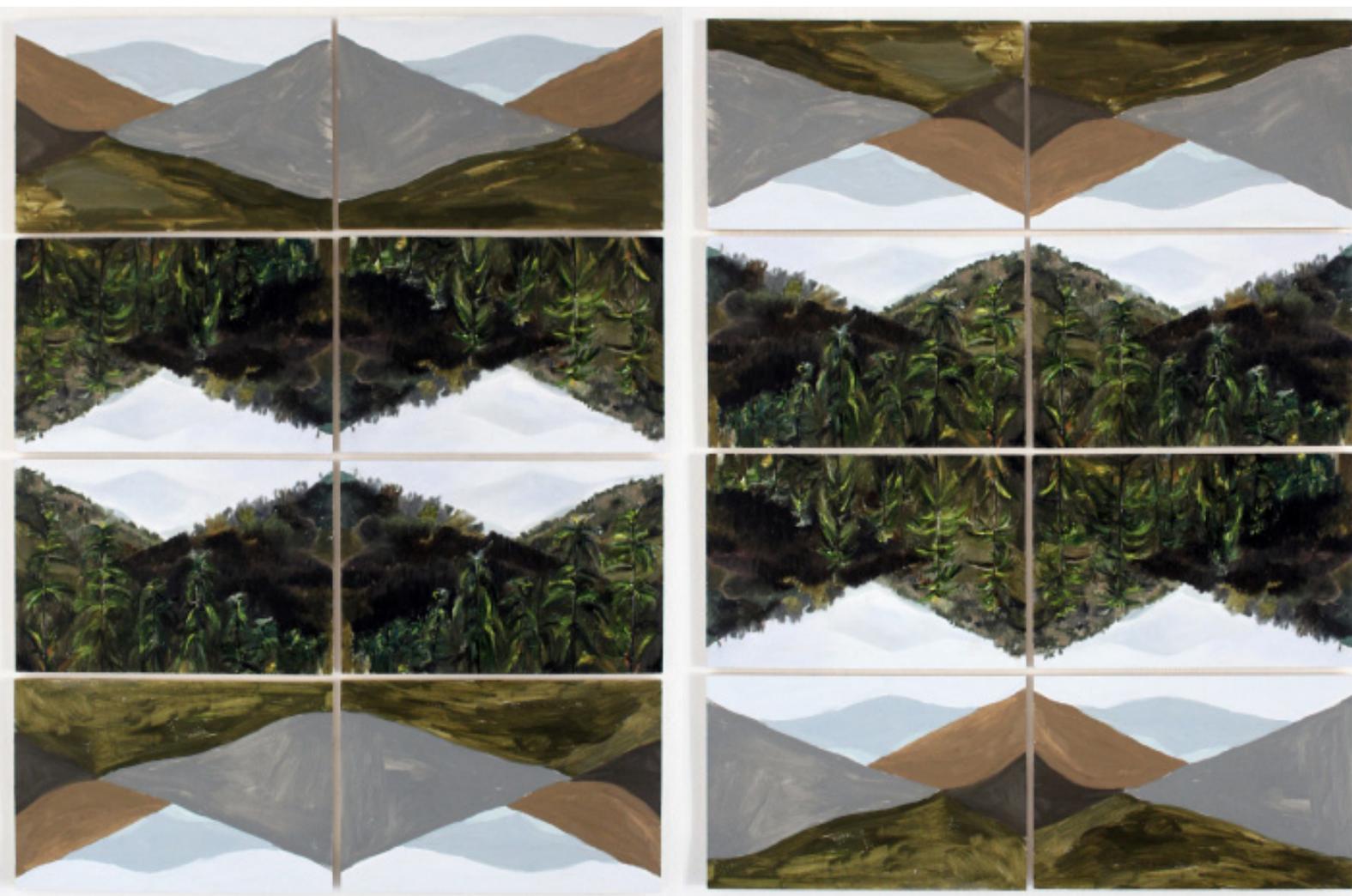
Agave Plant Plié//Modulations. Oil on panels, in total 60 x 40 cm, 2018
- 2 different set ups

ARABIC LANDSCAPES (2018)

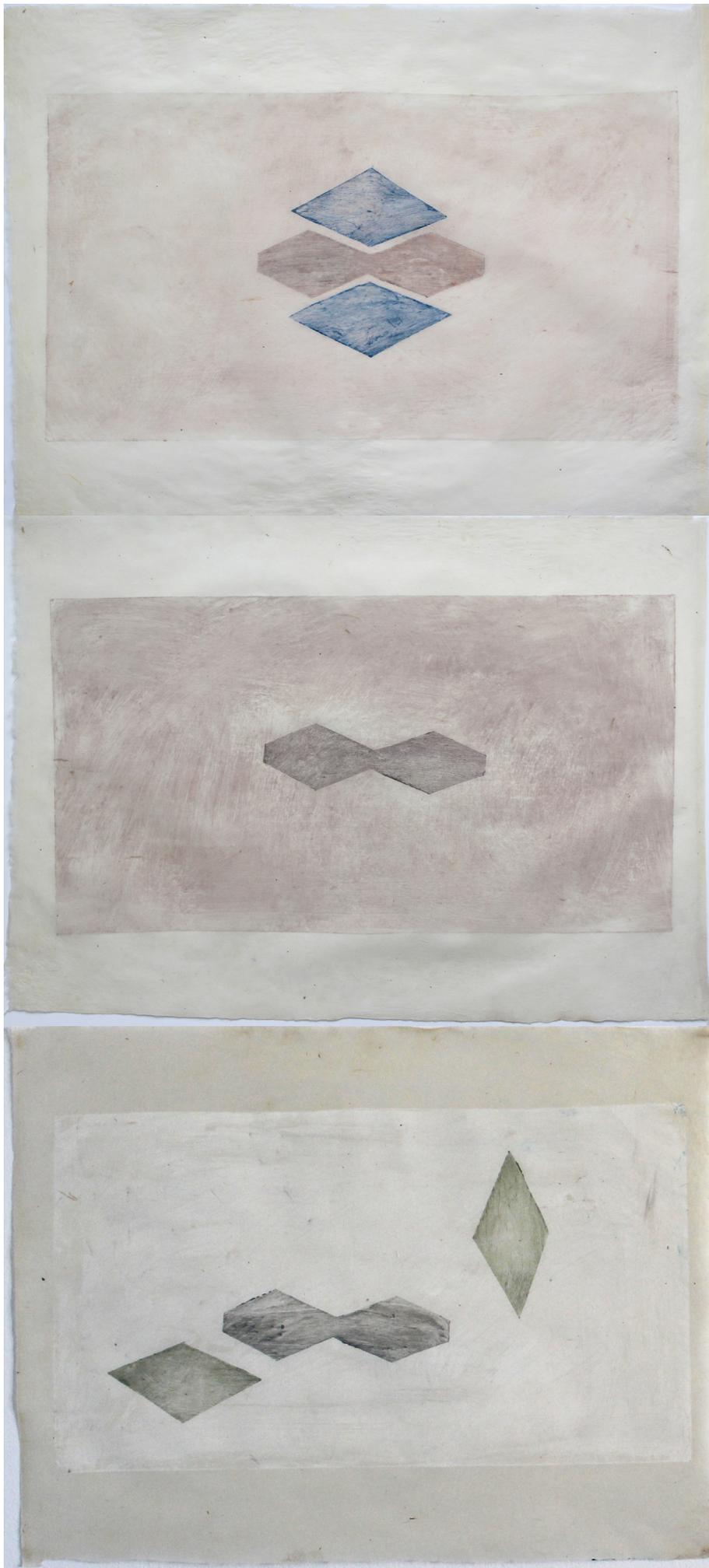
The set of for this project is site-specific observations of the Rif Mountains near Tétouan in northern Morocco made during an artist residency. From an Islamic perspective repeated geometric infinity patterns are thought to reflect the language of the universe and help the believer to reflect on the greatness of creation. This project tries the other way round to relate the geometry to everyday life. The Rif Mountains are beautifully covered with green fields, but at the same time this picturesque view camouflages social and environmental problems in the area. The fields are all illegal cannabis plantations, or Kif as the locals call it, which thousands of poor berber farmers are dependent on as crop.

The project transforms the site-specific observations into geometric pattern through generative processes, whose crystallizations link back to the fundamental structures of nature. The result is an anti-idealized view on nature of unperfect, handmade, and uneven shapes, which through their geographical starting point tries to embody nature as a lived environment including environmental problems, social and sustainable concerns.

The project consists of two paintings each painted on 4 panels and 7 collographies.



KIF RIF Reflections//Modulations, 8 oilpaintings on panels, in total 80 x 60 cm, 2018
- 2 different set ups



Arabic Landscapes//Imperfect Crystallizations 4, 6 & 1, collagraphy on Nepalese paper, 39 x 53 cm, 2018

SURI/NORDIC HEAT MAPPING (2018)

Overall the project is inspired by the French biologist Louis Pasteur (1822 - 1895) and his discovery of microorganisms and their complex interaction with their surroundings, which they affect and in return are affected by in their development. Humans are colonized by many microorganisms; many more non-human cells as human cells including bacteria, archaea, fungi, protists and viruses.

The project consists of 8 generated heatmap-portraits reflecting cultural value differences in relation to nature represented as colors. It modulates the idea of the classical portraiture moving towards an understanding of the face as a sensed, mapped landscape; a wet zone full of microbes. A heat map is a graphical representation of data where the values contained in a matrix are represented as colors. The heat maps are based on photos taken by the German photographer Hans Silvester of tribe members from the Suri Tribe from the west side of the Omo River in the Omo Valley in south-western Ethiopia characterized by their use of natural headwear of flowers, fruits, leaves, grasses, shells and animal horns as part of their ritual relationship to nature, as well as the nordic collaborative photo project Eyes as big as plates between the Finnish-Norwegian artist duo Riitta Ikonen and Karoline Hjorth characterized by a search for modern human's belonging to nature presenting elderly people in landscapes dressed in natural elements from the surroundings.

The difference in the intensity of the colors (high versus low chroma intensity) illustrates, that even both groups use nature in a decorative manner, their color schemes are different. The vegetation of course influences the color scheme, but the way we see and use nature in different cultures also plays a role.



Suri//Nordic Heat Maps, 8 oilpaintings on panels, in total 50 x 140 cm, 2018





*Suri//Nordic Heat Maps, 8 oilpaintings on panels, in total 50 x 140 cm, 2018
Top Suri Heat Map, bottom Nordic Heat Map*

FROZEN HAWAII/ NATURAL FASHION (2017-2018)

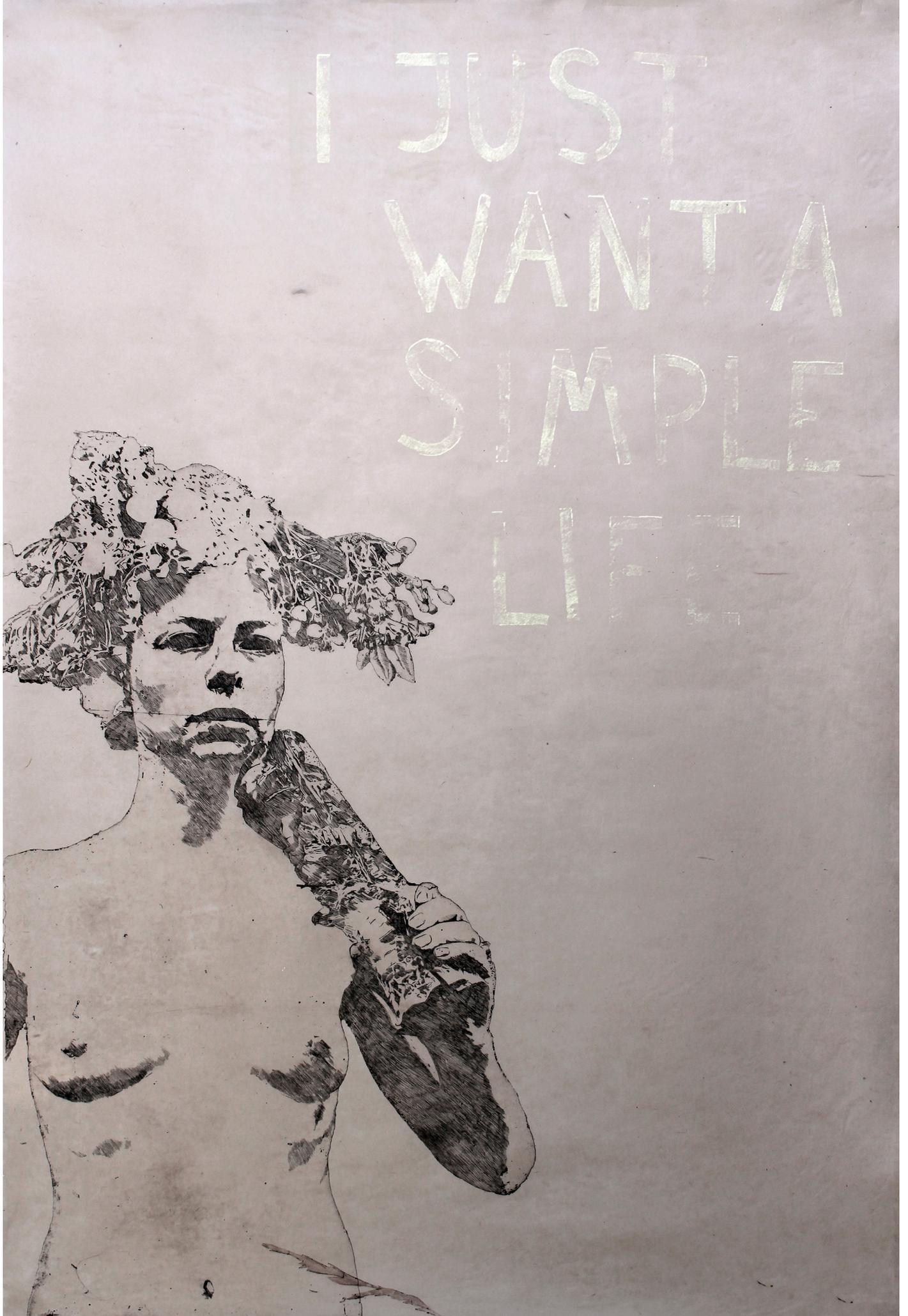
The title of the project *Frozen Hawaii/Natural Fashion* refers to the largest piece of no man's land left on Earth; Marie Byrd Land in West Antarctica, whose bedrock reminds of the geography of Hawaii. The area is changing fast caused by ice loss. What will happen to this unclaimed territory in the future when the ice has melted? Will Marie Byrd Land and The Pine Islands by it's coast become a new surfers' paradise like Hawaii and *The Cold Hawaii* in Northern Denmark? Today cruise ships are regularly visiting Antarctica promoted by slogans like '*Explore the Great White Continent Untouched by Man*', though you could say that Antarctica is indeed touched by Man due to climate changes. This paradox leads to questions like: How can we relate to nature today knowing that the longing after the untouched wilderness is long gone? What is a tourist in this regard? What is exploration and adventurousness?

The works try to capture the future scenario using a "back to nature" approach drawing inspiration from the Suri tribe from the west side of the Omo River in the Omo Valley in the plains of south-western Ethiopia and it's elaborately rituals. The tribe members use their skin as a surface to express themselves artistically painting their bodies with pigments made from powdered volcanic rock as well as making elaborate headwear of flowers, fruits, leaves, grasses, shells, feathers and animal horns.

Explorer Number 1 (I just want a simple life) is a self portrait staged at the last protected natural site in Copenhagen - Amager Fælled, which is under threat due to new urban planning strategies. I'm wearing a headbouquet of natural plants, some of which are seldom only living in areas like this like Quaking Grass, Cynosures, Fernleaf Dropwort, and Inula salicina, and carry a piece of cultivated nature in my hand: a piece of chopped wood as a symbolic weapon. *Explorer Number 2* is wearing a fox fur on the head instead of around the neck, which normally is the custom, twisting our conceptions of "natural" and "cultural" in relation to the surroundings. As an explorer you traditionally claim, conquer and posses. As a tourist you 'sight-see' at a distance. Is there another way to relate to our surroundings reaching beyond this dominance and distance? The parallel work *Explorer Number 2 Crystallized* is an attempt to let the motive dissolve into geometrical forms and through this crystallization to get closer to an understanding of nature as a wet zone of microbes.



Close up *Natural Fashion: Explorer Number 1 (I just want a simple life)*,
lineetching and collography with glow-in-the-dark paint on Nepalese paper, 87 x 128 cm, 2017



Natural Fashion: Explorer Number 1 (I just want a simple life),
Line etching and collography with glow-in-the-dark paint on Nepalese paper, 87 x 128 cm, 2017



Natural Fashion: Explorer Number 2//Crystallized Folded Reflections,
oil on canvas, respectively 110 x 140 cm/ 55 x 70 cm, 2018

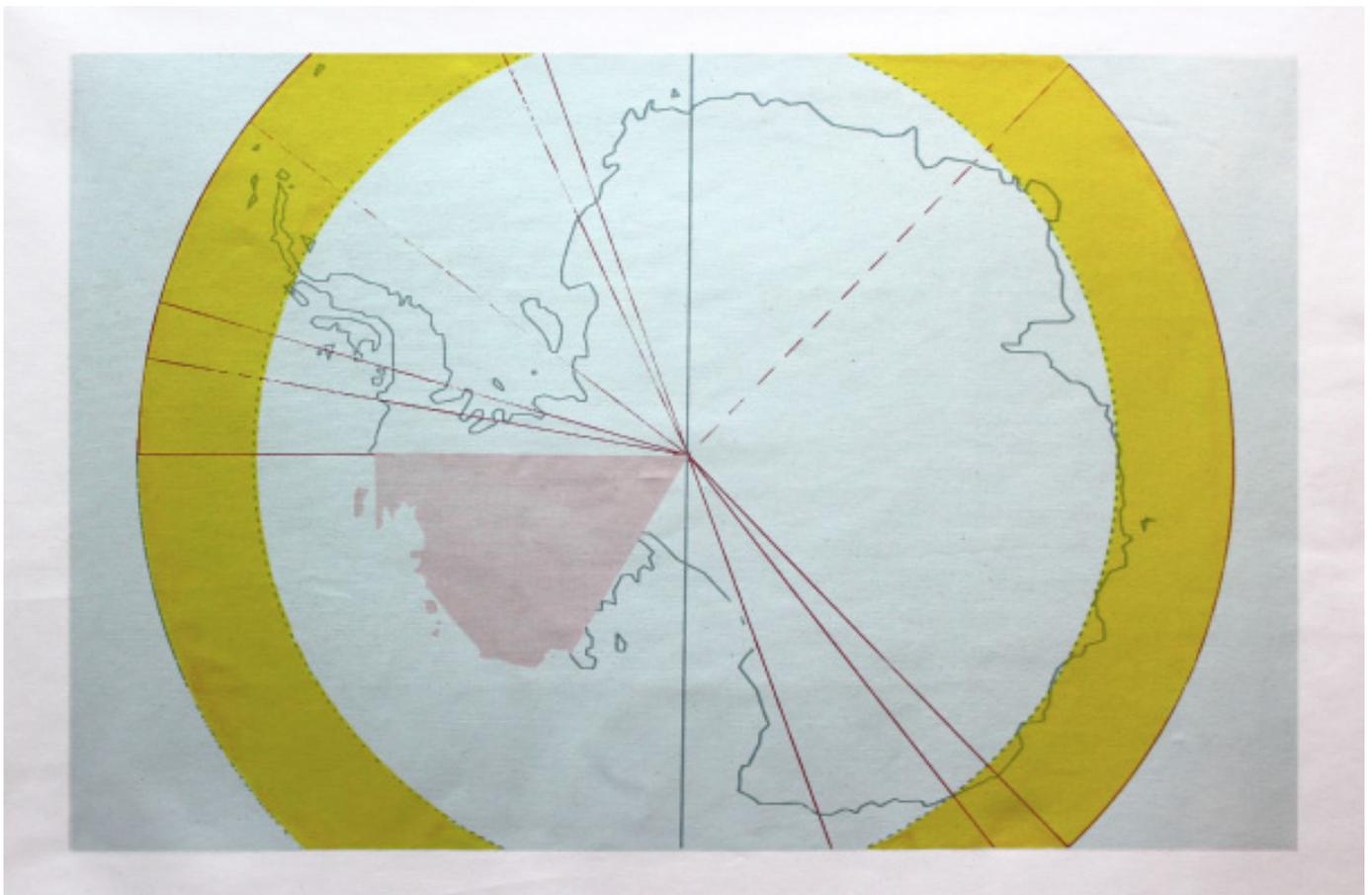


Detail *Natural Fashion: Explorer Number 2*. Oil on canvas, 110 x 140 cm, 2018

MARIE BYRD LAND/FROZEN HAWAII (2017)

This project is about the Earth's southernmost continent Antarctica more precisely West Antarctica, where the largest piece of no man's land left on Earth is left. It is named *Marie Byrd Land* after the wife of an explorer, who took the first flight over the area in 1929. It is around the size of Alaska or 37 times the size of Denmark. It is not a single continent but a series of islands covered by an ice sheet – you can think of it as a frozen Hawaii as its bedrock geography is similar to Hawaii. Pine Island Glacier by the coast of Marie Byrd Land is the fastest melting glacier in Antarctica, responsible for about 25% of Antarctica's ice loss. It is changing rapidly; thinning, accelerating and receding as a function of warmer ocean waters caused by global warming as the ice sheet is grounded below sea level, making it intrinsically unstable and susceptible to rapid melting. Thus it plays a significant role in a possible breakup of the West Antarctic Ice Sheet.

In 2002 the consultative members of the Antarctic Treaty System officially adopted a flag and emblem as symbol of the whole continent. Each nation of the Antarctic Treaty uses their own national flags at their respective Antarctic research bases. But as Marie Byrd Land and the Pine Island Area is unclaimed territory no official flag exists for this area of the continent. Pine Island' is namesake with several places in US and is also the name given collectively to The Pityusic Islands (Las Pitiusas – from the Latin word for pine trees – due to its landscape of pines and firs) consisting of Ibiza and Formentera off the Western coast of Spain. The area has as such common denominators with other parts of the world; being similar to Hawaii in geography and linked to Ibiza through its naming. Ibiza has its own flag as does Hawaii. This work below *Marie Byrd Land Flag* is an attempt to make the often airy picture of Marie Byrd Land and the Pine Island Area as an exotic place far away more earthbound and tangible; not to claim but to ground and give identity to the area.

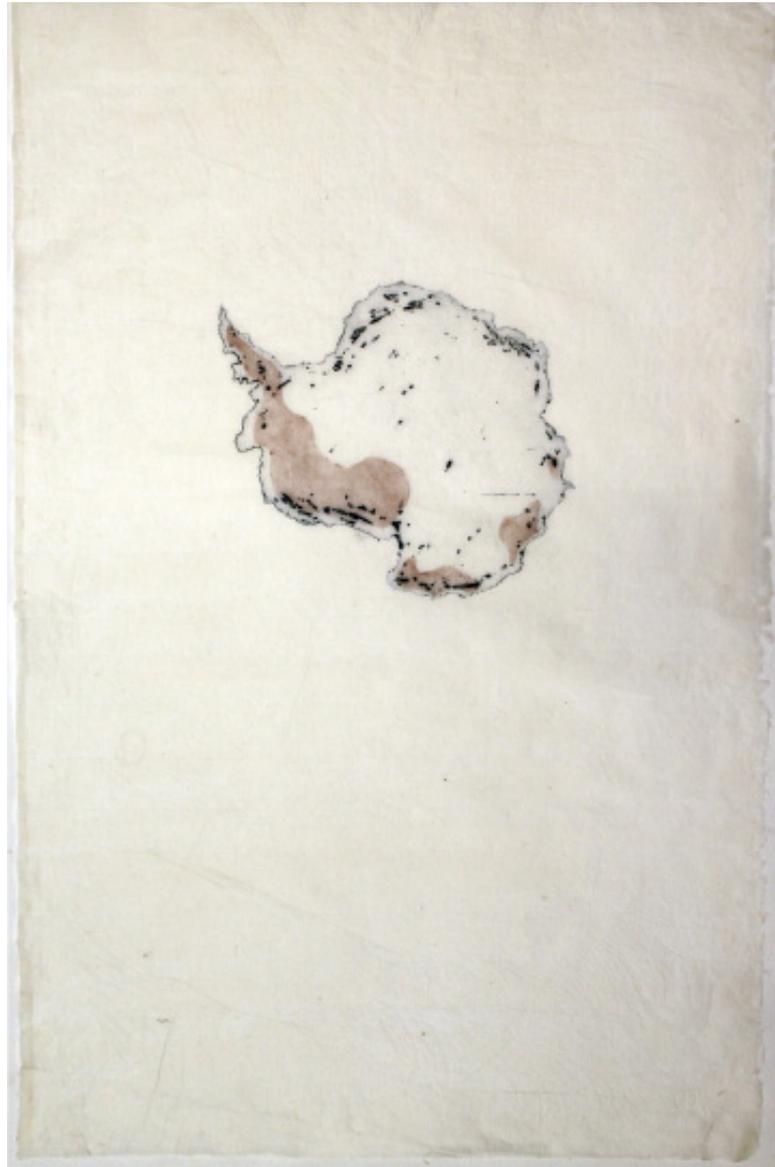


The topography of the bedrock under the Antarctic ice sheet is critical in understanding the dynamic motion of the ice sheet, its thickness and its influence on the surrounding ocean and global climate. Since 2009, NASA's mission Operation IceBridge (OIB) has flown aircraft over the Antarctic Ice Sheet carrying laser and ice-penetrating radar instruments to collect data about the surface height, bedrock topography and ice thickness; information which in the work *West Antarctica - Marie Byrd Land Icesheet//Bedrock* is transcribed into painted images of the actual and potential scenario.



West Antarctica - Marie Byrd Land Icesheet//Bedrock, oil on canvas, each 155 x 85 cm, 2018

This series of five prints with the overall title *Ice Loss 2002 - 2016* is a result of a diagrammatic mediation of observations from NASA's Gravity Recovery and Climate Experiment (GRACE) showing how the mass of the Antarctic ice sheet has changed over the last years (2002 - 2016) thinning and rifting due to warmer oceans as a consequence of the climate changes. Satellites indicate that between 2002 and 2016, Antarctica shed approximately 90 gigaton of ice per year, causing global sea level to rise by 0.25 millimeters per year. It's vulnerable because most of it sits on bedrock that's below sea level. The warming ocean is melting the floating ice sheet itself from below, causing it to collapse. If all ice is melting sea level will rise with up to 5 meters. Not only plays the sea ice a role in shaping a regional climate but it also has impact on the globe as it is reducing the ocean's absorption of atmospheric carbon dioxide and blocking ocean-atmosphere heat exchange.

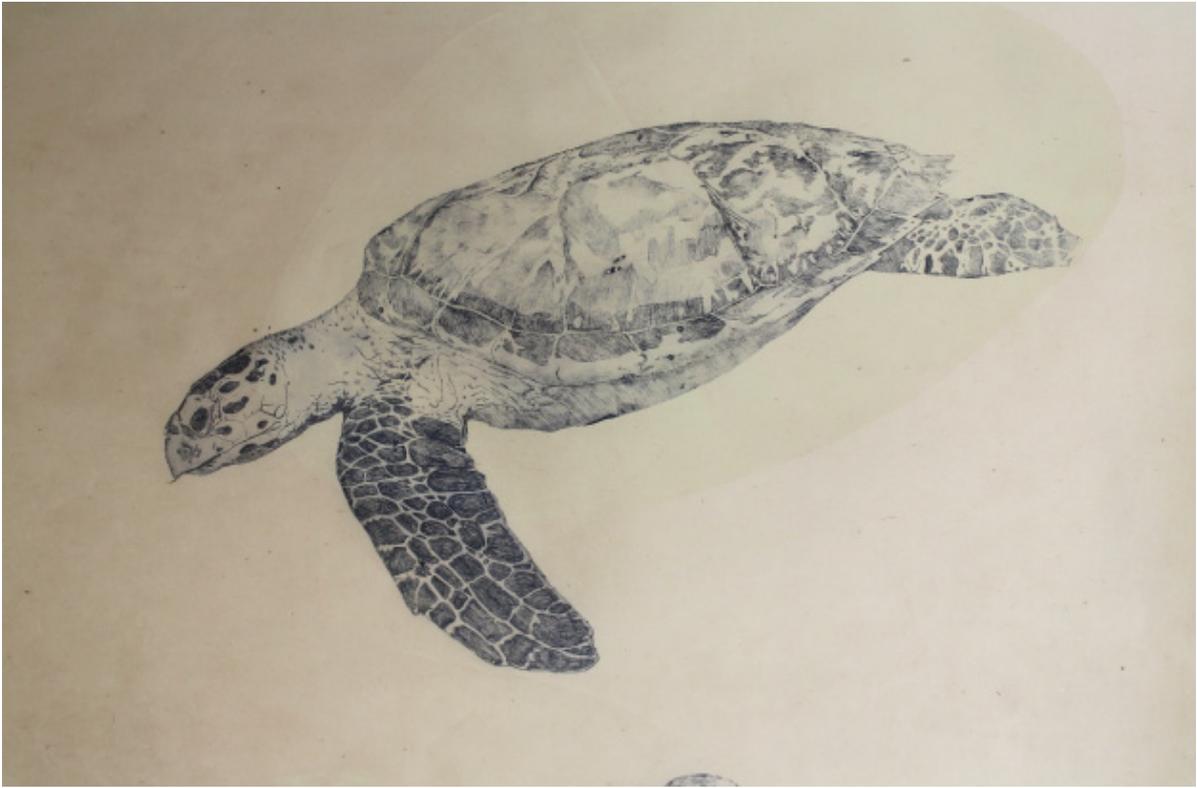


NEON CAMOUFLAGE (2017)

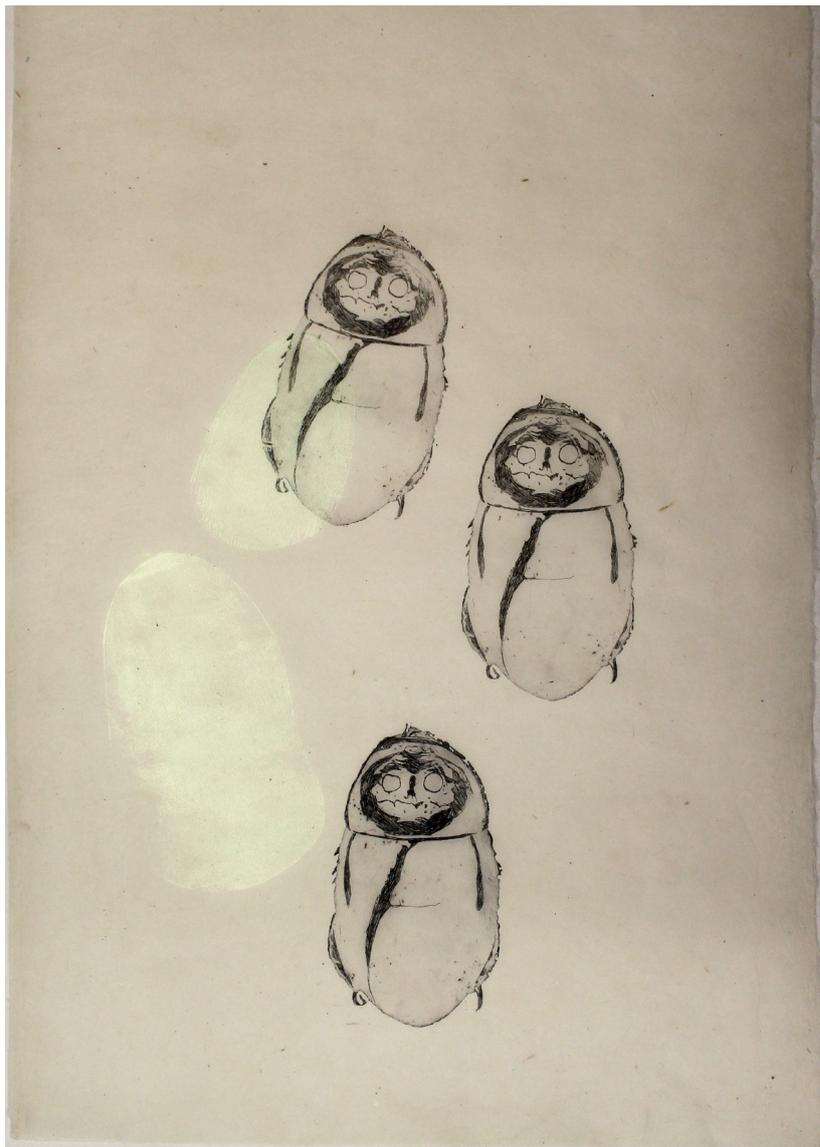
The works below are part of the series *Neon Camouflage//The Animals Glow* of animals with glowing characteristics centered around bioluminescence and biofluorescence effects in nature, which appear at first as something unnatural, like neon tubes, but has a natural explanation. Bioluminescence is inner chemical reaction that helps creatures, such as fire flies, krill and some fish, flash light to communicate. Biofluorescence occurs when an organism absorbs light from an outside source, such as the sun, transforms it and then reemits it. The Hawksbill Turtle uses biofluorescence to blend into the reefs. The giant cockroach *Lucihormetica Luckae* has spots inhabited by bacteria that glow as defense by mimicing the appearance of the toxic click beetle that emits light at the same wavelength. The luminescence color adds a duality to the work controlled by the level of light. With the use of UV light the glowing effect can be seen at any time, but in twilight/darkness the works will emit the light they have absorbed during the day.



Neon Camouflage - The Hawksbill Sea Turtle - in natural light and twilight, lineetching, collography, glow-in-the-dark paint on Nepalese paper, 83 x 120 cm, 2017



Neon Camouflage - The Hawksbill Sea Turtle - Close up



Lucihormetica Luckae 3, line etching and collagraphy on Nepalese paper, 50 x 70 cm, 2017

GLOW ROMANCE (2017)

The work series *Glow Romance* is inspired by romantic landscape icons like the swan, the white sparrow, and the iceberg. These motives are juxtaposed natural glowing marine specimens appearing weird and unfamiliar to most humans though the most natural parts of these constructed settings are these natural glowing specimens like *Rosa Cnidaria*, *Atolla Wyvillei*, *Pyrosoma* and other jellyfishes.



Rosa Cnidaria in twilight, watercolor and glow-in-the-dark paint on paper, 76 x 57 cm, 2017



Swan Skate in twilight, oil and glow-in-the-dark-paint on canvas, 117x 110 cm, 2017

UNCOVER//WADDEN SEA (2016)

The project *Uncover/Waddensea* is uncovering the wildlife in/around the Wadden at the Island Fanø like the seals and stoats as well as smaller animals hiding in the sand of the mudflats like jumping sandhoppers and traces revealing the existence of other animals like tops made by Lugworms, tracheas of the Cockles and the arms of Brittle Stars. The focus is on the interplay between ebb and flood, the visible and invisible, figure and form. Like the stoat changing name and look depending on the season, where it's summer coat is reddish brown with a cream tummy, in the winter it turns all white except for the tip of its tail, which always stays black. In its winter coat, the stoat is also known as ermine.



Dead hare, Ermine & Stoat - Summer & Winter, oil on canvas, 80 x 112cm, 2016



Seals and Shapes, oil on canvas, 150 x 115 cm, 2016



Sandhoppers in Negative & Positive Space, watercolor on photopolymer, 70 x 50 cm each, 2016

ANIMAL ALLIANCES



Left: *Animal Revival 1/2 (European Bison)*, watercolor and ink on paper, 56 x 76 cm, 2015
Right: *Gold Tales Tailings*, oil on canvas, 90 x 110 cm, 2015



Fox Symbiotic III, woodcut on felt, 55 x 99 cm, 2017



Top: *Moosehunter*, woodcut, 50 x 80 cm, 2015
Bottom: *Dear Swan*, woodcut, 42 x 55 cm, 2015



Top: *Bird Shades*, watercolor on photopolymer, 50 x 60 cm, 2015
Bottom: *Birds in Grey*, line etching and aquatint, 40 x 30 cm, 2015