The background of the image is a light gray surface covered with a dense, abstract pattern of hand-drawn lines. These lines are primarily black, with some yellow ones interspersed. They form a complex web of loops and curves, resembling a tangled ball of thread or a minimalist version of a Rorschach inkblot test. The lines vary in thickness and density, creating a sense of depth and texture.

Thread Drawings

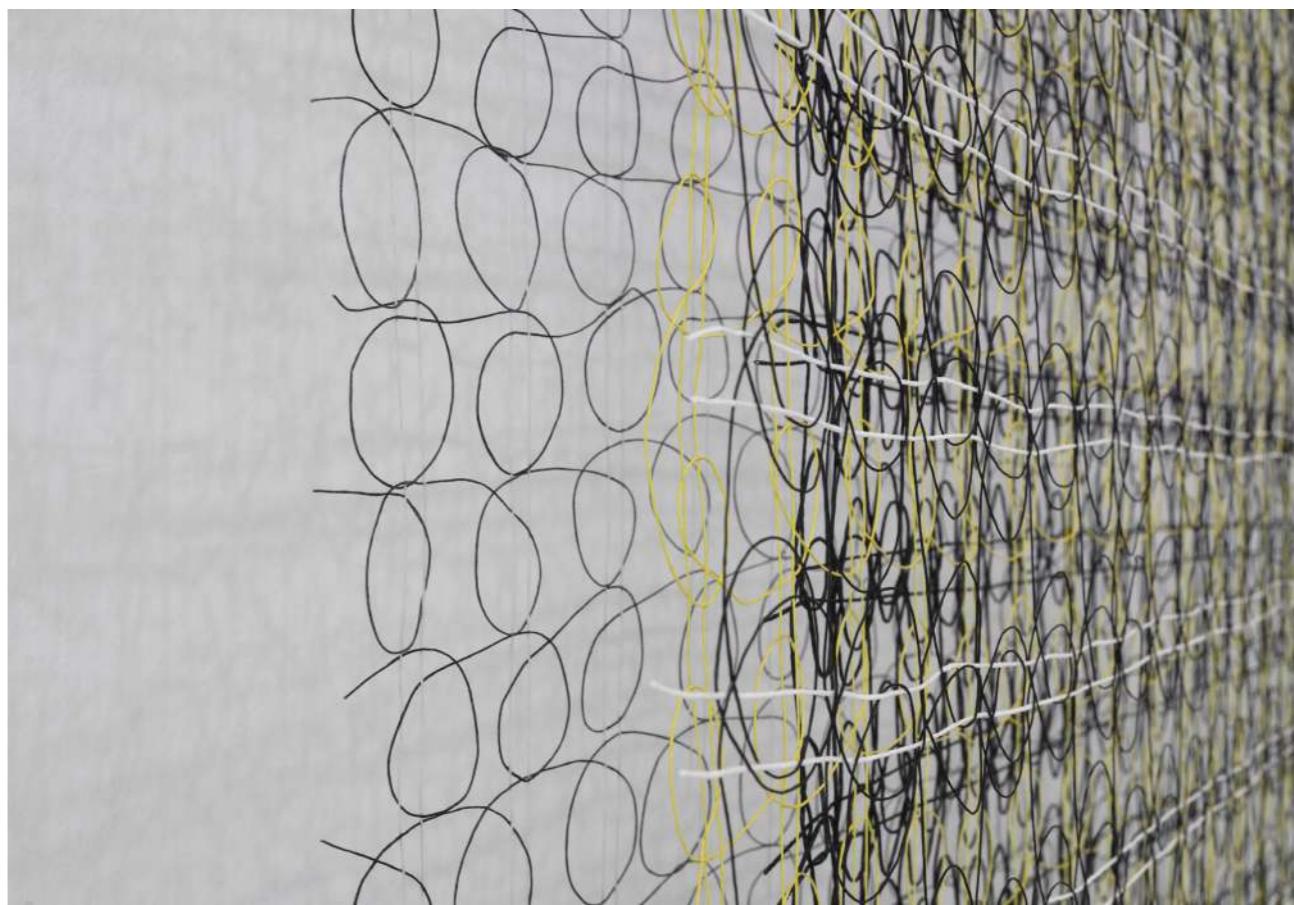
Thread Drawings

Anne Bjørn

Officinet



4

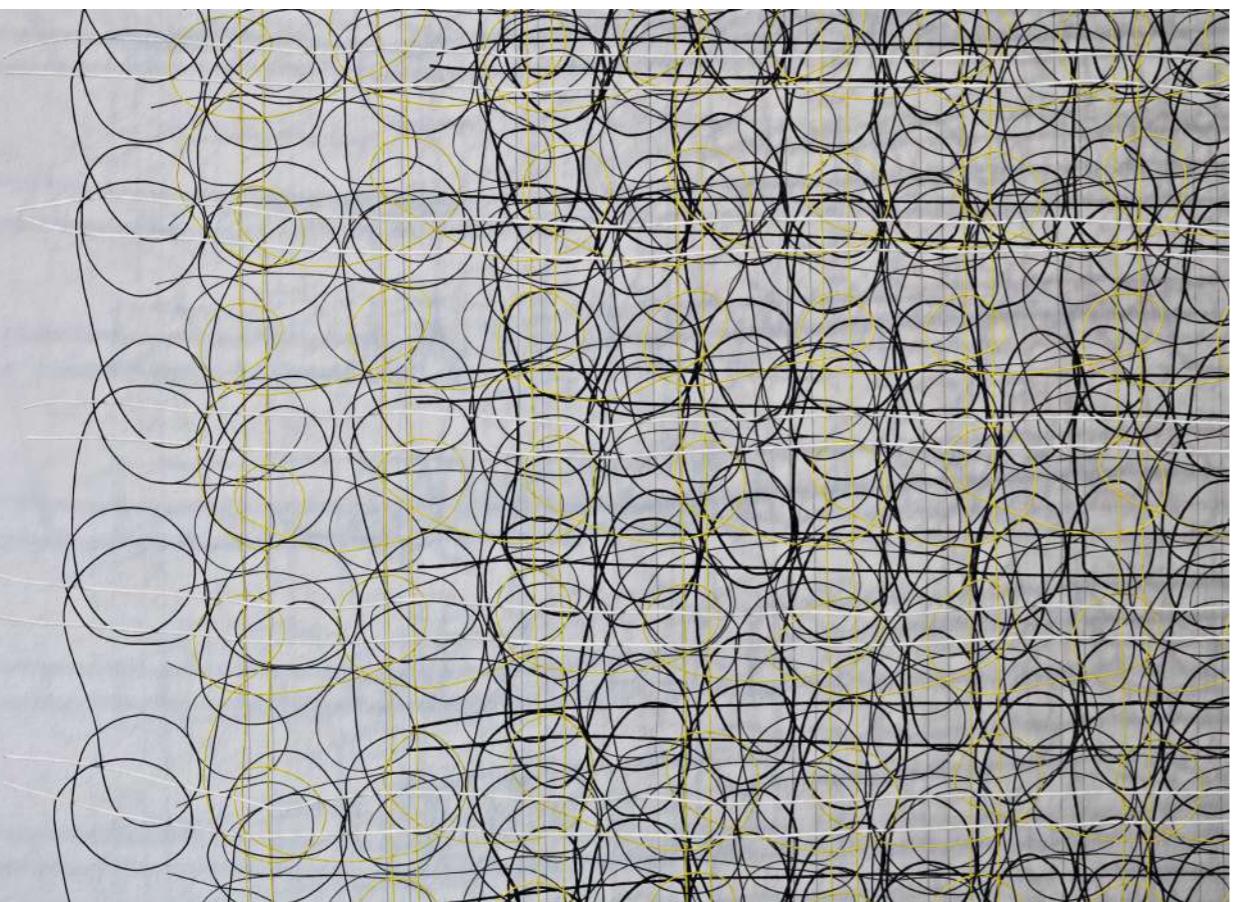


THREAD DRAWINGS I 2019

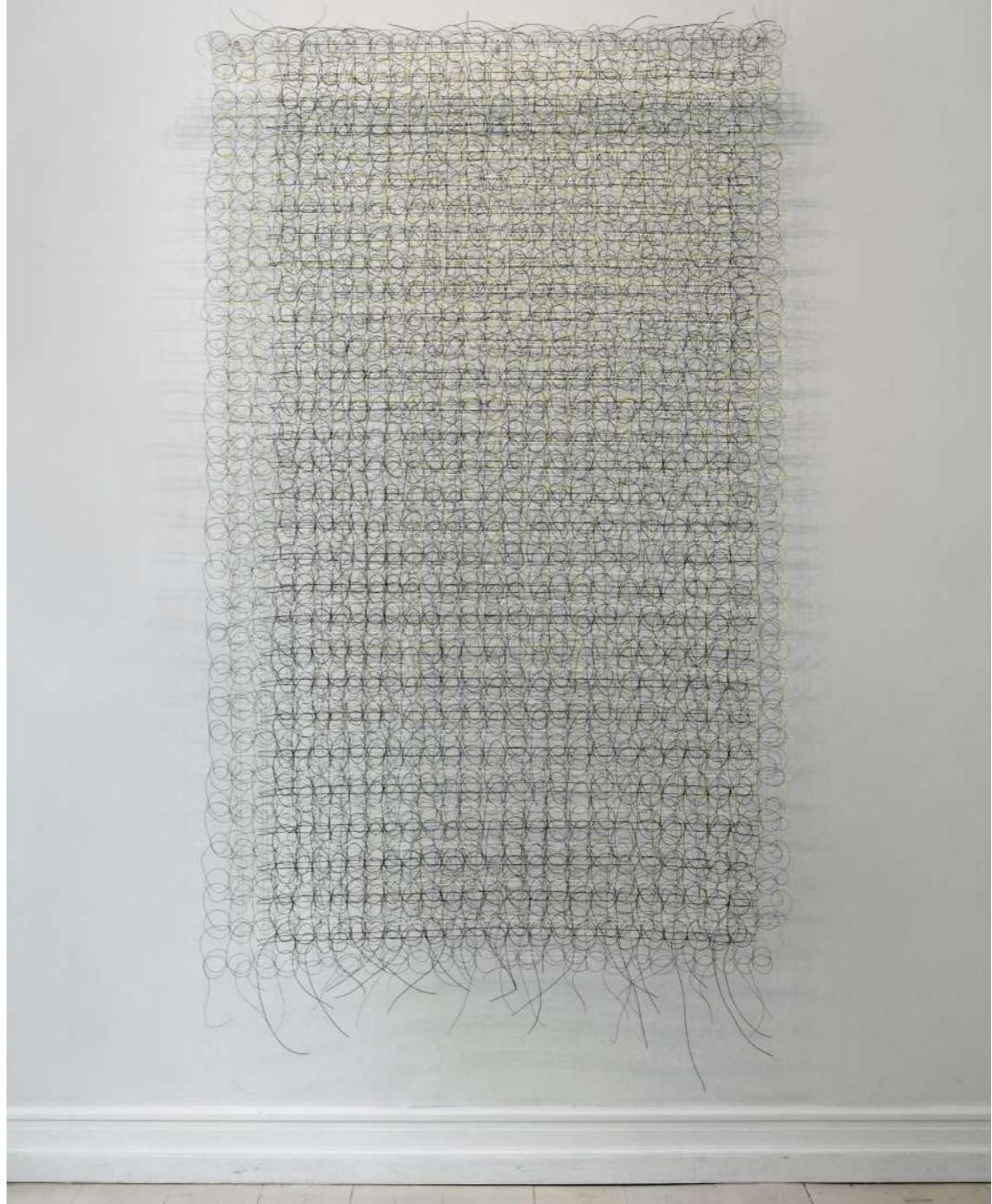
170 x 110 x 5 cm

Papir, fluid acrylics / paper, fluid acrylics

5



6



7



Introduktion

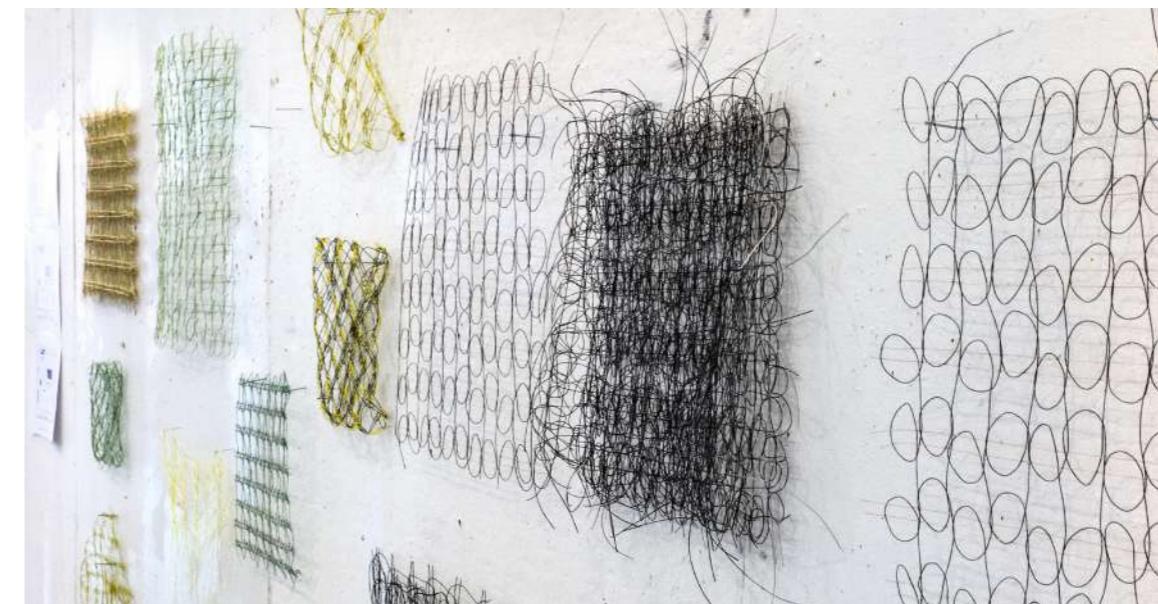
cand.mag i kunsthistorie og kurator Ida Schyum

I udstillingen 'Thread Drawings' har Anne Bjørn skåret vævningen ind til benet, så tråden står tilbage i forstørrede skriblerier. De løst sammenvævede tråde hænger på Officinets vægge i irregulære flader som dekonstruerede malerier og trækker bogstaveligt talt dét, som et lærred består af, fra hinanden. Ikke at værkerne er en kritik af maleriet eller af vævning, men de fremviser en intention om at få noget dybere og andet frem. Nedkogningen af tekstilet til trådens bevægelse peger på sig selv som en performativ handling. Trådenes løb gennem og over hinanden illustrerer som en fikseret metamorfose, hvordan man konstruerer tekstil. En dynamisk bevægelse der beviser, at stoffet er tilblivende og aldrig evigt i sin form. Ved at værkerne får os til at erkende stoffet som mere end en statisk væren, indser vi dets magtfulde karakter. Mellem at være stof og nærmest være opløst afsløres en uforløst, muterbar fornemmelse, der befrier konstruktionerne fra blot at være repræsentation og bliver i stedet et sanseligt møde med materialet.

I Officinet er de konstruerede flader hængt op i lag, hvilket belyst resulterer i et kompliceret skyggemønster. Som portaler styrer værkerne hvilke lysstråler, der kan trænge igennem på væggen bagved. Skyggerne skaber således både lethed og dybde i værkerne som et væsentligt medie, og må, på trods af skyggers mindre håndgribelige karakter, stadig ses som et reelt materiale at arbejde med. Lyset, som skyggen danner af, er følgelig en integreret del af værket og altafgørende for Bjørns praksis. Arbejdet med lys er en modig magtafgivelse, da lysindfaldet i de skiftende udstillingsrum påvirker værkernes endelige udtryk og gør dem mangfoldigt foranderlige. I kontrast til det foranderlige lys fastholder Bjørn permanente skygger i de næsten transparente laserskårne stoffer, som hænger sammen med vævningerne. De laserskårne mønstre gengiver omruds af vævede tråde, og dermed gentager Bjørn skyggens immaterielle form i et mere massivt medie.



Midt i Officinet hænger en større installation, der binder udstillingen sammen. Trådflader svæver i lag, hvorimellem et nyt uhåndgribeligt rum bliver skabt. Det usynlige rum imellem trådene slår os som en kraft og en fremtrædelse, vi ikke er i stand til at sætte i en billedelig kasse. Vi ser i stedet blot luften, som med værkernes indramning fremstår ophøjet. Mellemrummene bliver således et åndeligt mysterie udenfor vores forståelsesramme, og vi må sætte alt vi ved på hold og blot lade os hengive dertil. Netop i kraft af at have bevæget sig væk fra den klassiske billedvævning og dens bestræbelse på billeddannelse, har Bjørn opnået denne åndelighed mellem trådenes gang.





Introduction

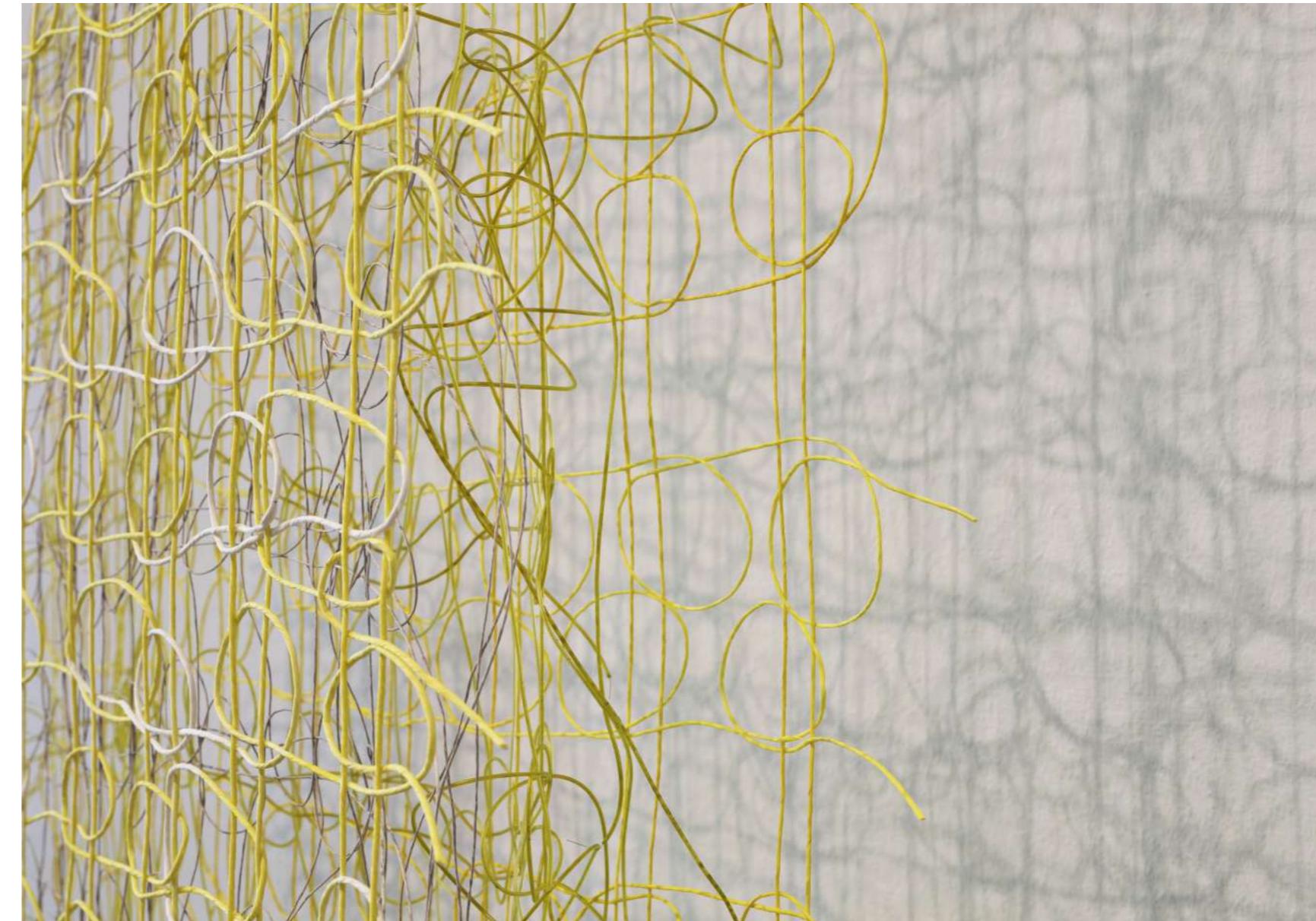
Ida Schyum, art historian / curator

In her exhibition 'Thread Drawings', Anne Bjørn has pared weaving to its core, revealing the individual threads in magnified squiggles. These loosely-woven threads hang on Officinet's walls in irregular expanses, like deconstructed paintings, quite literally pulling apart the components of a canvas. Not that the pieces are a critique of painting or of weaving, but they project an intention to bring out something deeper, something singular. By refining the textile into a concentration of the thread in motion, the work is highlighting itself as performative action. The sequence of the threads through and over one another fixes a moment of metamorphosis, illustrating how textile is constructed – a dynamic movement demonstrating that the material is in a state of becoming, and is never permanently fixed in its form. In causing us to perceive the material as more than a static existence, the works allow us to appreciate its compelling nature. Between the state of being material and that of being almost decomposed, an unresolved and mutable sensation emerges and releases the constructions from being pure representation to being an encounter with the materiality of the thread.

In Officinet, the constructed expanses are hung in layers that, when lit, generate a complex pattern of shadow. The works are like portals controlling which rays of light pass through onto the wall behind. The shadows thus create both buoyancy and depth as essential substance of the pieces – despite their less tangible nature, the shadows must nonetheless be seen as an actual material component of the palette. The light, from which the shadow is shaped, is consequently an integrated part of the work and is crucial to Anne Bjørn's method. Working with light is a courageous surrender of control, given that the inflow of light in dissimilar exhibition spaces will affect the final manifestation of the pieces and render them diversely variable. In contrast to the variable light, Anne Bjørn installs permanent shadows in

the almost transparent laser-cut materials that hang with the weavings. The laser-cut patterns reiterate the outlines of woven threads, and thus Bjørn replicates the immaterial form of shadow in a more solid medium.

A large installation hanging in the centre of Officinet gathers the exhibited pieces into a totality. Thread-surfaces float in layers, between which a new intangible space forms. The invisible space between the threads strikes us as an energy and a manifestation that we are unable to put in a pictorial box. Instead, we see air, which appears elevated within the framework of the pieces. The gaps thus become a spiritual mystery beyond our rational parameters, and we have to put everything we know on hold and simply abandon ourselves to the experience. And it is precisely by virtue of moving away from classic tapestry and its endeavours to form images that Anne Bjørn has achieved this spirituality amid the life of the threads.



GULT SLØR 2021 / YELLOW VEIL

315 x 50 x 16 cm

Papir, rubco rustfritstål, fluid acrylics / paper, rubco stainless steel, fluid acrylics

Anne Bjørn 'tegner' med tråden og arbejder poetisk i rummet med flere lag ganske åbne vævninger, laserskårne tekstiler og skyggerne af dem.

Anne Bjørn har udviklet en teknik og et udtryk som fremhæver den bearbejdede papirtråds sanselighed, styrke og sårbarhed.

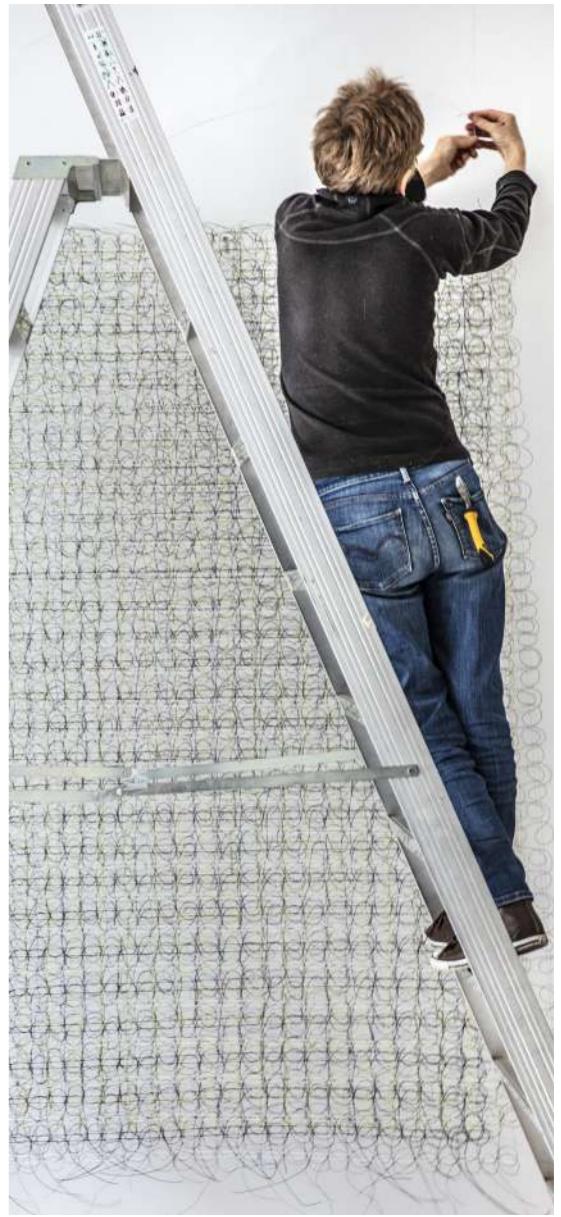
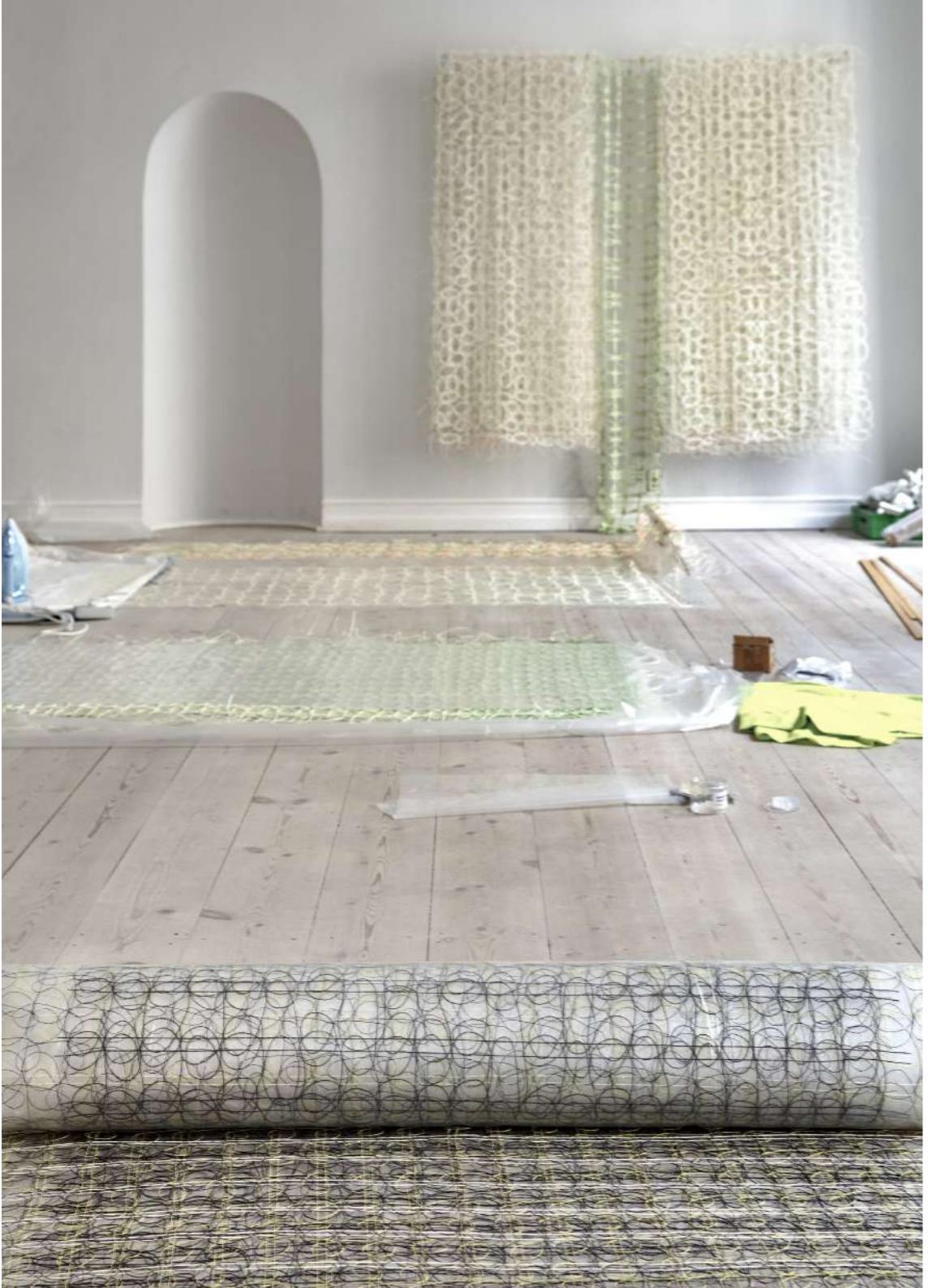
Alle lag er synlige og samlet i foranderlige tredimensionelle værker.

Udstillingen er bud på nye tekstile muligheder i rum.

Anne Bjørn 'draws' with thread, working lyrically and spatially with several layers of open weave, using paper yarn and laser-cut textiles - and their shadows. Anne Bjørn has developed a technique - and idiom - emphasising the expressivity, strength and vulnerability of the woven threads.

All the layers are visible and assembled in ever-shifting three-dimensional compositions.
The exhibition presents alternative spatial options for textile installations.









TRÅD MØDER TRÅD 2021 / THREAD MEETS THREAD

240 x 300 x 115 cm

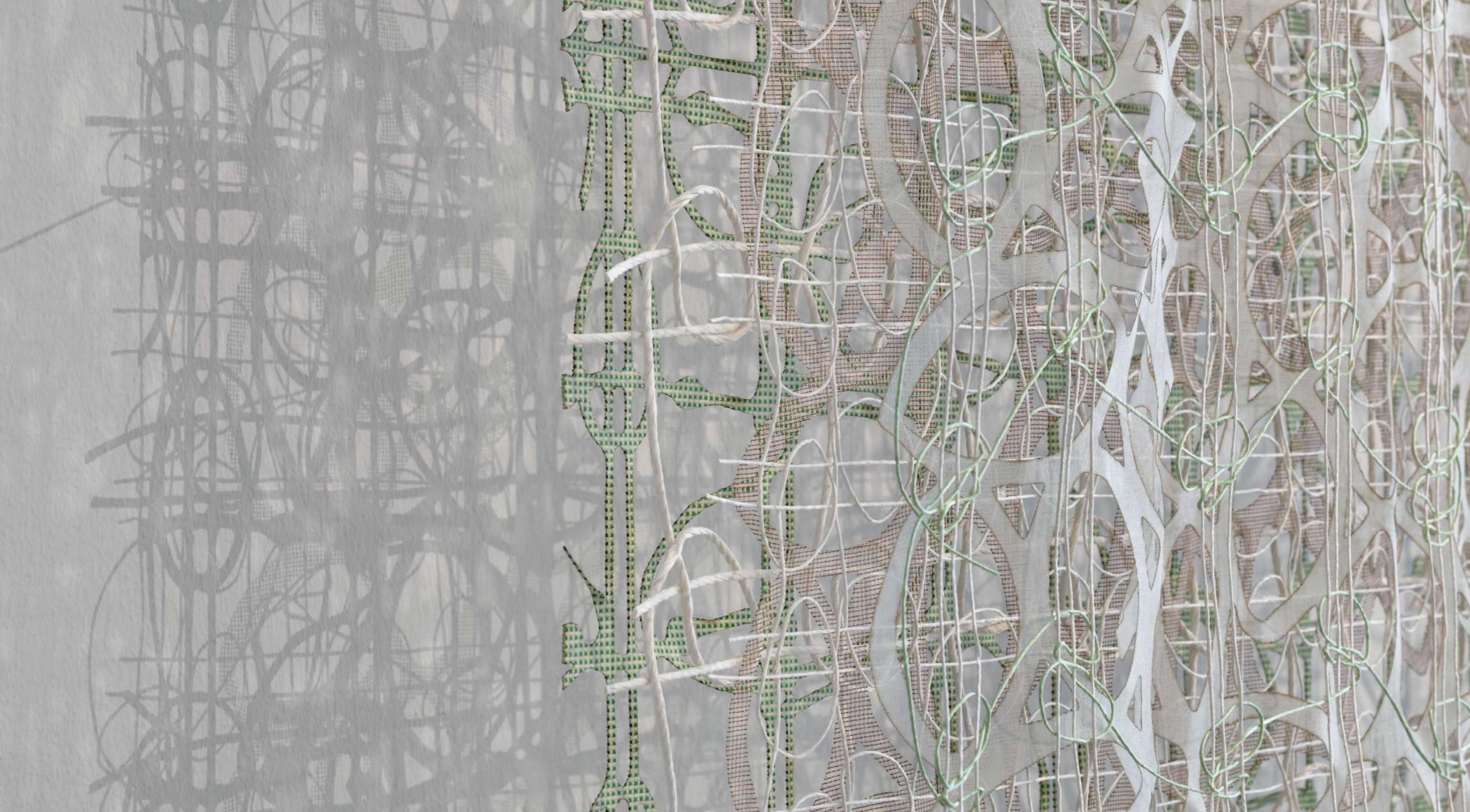
Papir, high flow acrylic, stoffer fra Kvadrat / paper, high flow acrylic, fabric from Kvadrat



JAPAN LOVER 2019
160 x 170 x 12 cm

Papir, high flow acrylic, stoffer fra Kvadrat
/ paper, high flow acrylic, fabric from Kvadrat







THREAD DRAWINGS II 2020

118 x 110 x 5 cm

Papir / paper



Biography / biografi

MEMBER OF / MEDLEM AF

Artist society
Danish Visual Artists
Danish Crafts & Design Association, DKoD
The Danish Women's Artist association,KKS

EDUCATION / UDDANNELSE

Design School Kolding 1973-75
Assistant at studio's

SELECTED UPCOMING EXHIBITIONS / KOMMENDE UDVALGTE UDSTILLINGER

2022 Shanghai Arts and Crafts Museum, CN.
2021 The Cordis Prize, Inverleith House, the Royal Botanic Garden Edinburgh, UK

SELECTED EXHIBITIONS / UDVALGTE UDSTILLINGER

2021 OFFICINET, solo, Copenhagen. DK
2019 GalleryGallery, Kyoto, JP
Himmerlands Art Museum, DK
Vendsyssel Art Museum, DK
2016 15th International Triennial of Tapestry, PL
2015 Modern Danish Tapestry, The Hermitage Museum, Skt. Petersborg, RU
2014 Art Museum Trapholt, DK
Nagoya University of Arts, Nagoya, JP
2013 The Biennale for Crafts & Design, DK
Memory, solo, Nicolai, Art and Design, DK
Danish Tapestry, Sophienholm and Art Museum Trapholt, DK
2011 The Johannes Larsen Museum, DK
Kunstpavillon, München, DE

2009 Sogn og Fjordane Kunstmuseum, NO
Vevringudstillingen, NO
Katuaq, Nuuk, GL, solo
Art Centre Silkeborg Bad. DK
National Museum of Scotland, GB

REPRESENTATIONS / REPRÆSENTERET

Danish Arts Foundation, Danish Embassy, USA
Collection of Nagoya University of Fine Arts, JP
Amtssygehuset Førde, NO
Vingstedcentret, DK
Danish Union of Teachers, DK

GRANTS / LEGATER

Danish Arts Foundation, work grant 2021/18/17/16/15/14/12/97/87
Beckett-Foundation 2019/18/16/12
Danish Arts Foundation, project 2019/18/15
Danish Arts Foundation, Residency 2014
The Danish National Bank Foundation 2019/18/15/12/10/79
Ellen og Knud Dalhoff Larsen Foundation 2020/15/97
The Scandinavia-Japan Sasakawa Foundation 2014
Knud Højgaards Foundation 2019/18/14/79
L.F. Fogts Foundation 2019/18/15/10/08
Esther and Jep Finks Memorial fund 2020
Poul Johansen Foundation 2021
Toyota Foundation 2021

AWARDS / PRISER

Anne Marie Telmányi born Carl-Nielsen Foundation 2020, encouragement grant
Received the silver medal at 15th International Triennial of Tapestry, PL 2016
Danish Arts Foundation, award 2009

AIR

Nagoya University of Arts, Japan
Danish Arts workshop, Copenhagen 2021/20/19/17/16/15/13/11/10



PUDE 2020 / PILLOW
17 x 17 x 7 cm
Papir / paper



Anne Bjørn 2021 ©
ab@annebjorn.dk · annebjorn.dk · instagram.com/annebjorn.dk

Udgivet i anledning af udstillingen Thread Drawings i Officinet, København
17. september - 10. oktober 2021



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Esther og Jep Finks Mindefond samt



KNUD HØJGAARDS FOND
— GRUNDLAGT 1944 —



TOYOTA · FONDEN

TAK for hjælpen:

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