

GALERIE NORDENHAKE
berlin stockholm mexico city

Ann Edholm
Ängarnas avlägsna grönska



I have encountered the sacred, seen it, but where? In art or in my grandmother's death? I don't know. With constant retakes I try to get there again and again. What was it that gave the dark tone?

Or it was already when I, as a teenager, asked the question to my mother who was born in Berlin, who lived under Nazism and experienced the final battle in Berlin in 1945. How could it happen? Why did no one do anything? The years passed, the question of my darkness instead became Can you inherit a war?

The sacred, dark depth beneath the surface, a quick gust of wind dissolves the tension of the surface, a light strikes, out of the darkness like a moment of recognition. Just like that, I experienced something I called insights, which above all were strongest and recurring during my last year at the Royal Academy.

I didn't get any answers to my questions, but I got a starting point from which to paint.

What is the sacred, what kind of a place is it? It is dark, it is all-encompassing, I do not know.

But regardless, one thing led to another and I am left with four bodies of work:

The Oświęcim, The Green of the Distant Meadows, The Image as Act 1-4, and The Image Presses Against my Eye.

It begins with four photographs, (no, it began with the question I asked my mother many times during my teenage years "Why didn't anyone do anything? How could that happen?") four photographs from French philosopher and art theorist Georges Didi-Huberman's book *Images malgré tout* (Images after all, 2004). After all, four pictures from inside Auschwitz, photographed from inside the gas chamber, on the threshold and out towards the birches and the sky. The forms fall in all directions and without any clear definition.

The pictures must have been taken in a hurry. I make many attempts to see into the image and further out from the threshold. During the first year I return to the images again and again. I try to see deeper than the image - see what someone is trying to make me understand and not forget, really see, and yet it stops at just looking at four pictures.

So, one late afternoon something happens and I start to see by filling in with ink what I see and at the same time don't see, see through the picture, maybe rather see myself through the picture. The picture becomes a small 1:1 painting or a drawing, but more a small painting.

After a long time with the four small ink paintings on the wall, I decide that I have to make four large-scale paintings, which will be the *Oświęcim suite*, 2013-2014. Four paintings in red and black, 200 x 240 cm, all leaning to and fro towards the four corners. I want to bring about a collapse. The moment itself. The sharp pain of the knowledge of something absolute and irreversible.

In the early summer of 2017 I begin to ground a painting consisting of two canvases each 175 x 240 cm. But I get held up at those black ink brushstrokes. The paintings stop. Remain standing like letters. All the while reading the French philosopher Maurice Blanchot's *L'Écriture du désastre* (*The Writing of Catastrophe*, 1980).

After a month or so of staring, I insert a wedge going from the bottom up - a point almost up to the top edge. A very high narrow black wedge, slightly raised from the painted surface. I recognize this place. Something becomes totally present. The four photographs again. But this time the smoke, the ashes, the writing, the presence of all voices. *Auschwitz Sun*, the title taken from Tadeusz Borowski's poem of the same name.



Ann Edholm, *Trotz/Oświęcim*, 2014, ink on paper
Group of 4 drawings, , each 42.5 x 35.5 cm

I gave the title of my exhibition at Galerie Nordenhake 2019 in Stockholm to the second line of the same poem: The Green of the Distant Meadows.

This series developed into 14 paintings:

2017 in *Svärta Church*, Sörmland numbers 1-4 were presented, then with the title *Auschwitz Sun*.

2019 at Galerie Nordenhake numbers 3-6 were shown in the series *The Green of the Distant Meadows / Auschwitz Sun*. + number 8 *Auschwitz Sun* in the series. It was later released from the suite and is now a free-standing painting.

2020 numbers 1-2 were presented in the exhibition *Språkkamp och helighet* at Konsthallen Lokstallet, Strömstad

2021 numbers 7-10 were shown in the crypt at Lund's Cathedral. + (text, the book *Jerusalem /sound* by Tom Sandqvist)

2022 in Ronneby Konsthall numbers 1-14 were exhibited. + (text, the book *Jerusalem /sound* by Tom Sandqvist)

2022 at Sörmlands museum numbers 1-14 were exhibited. + (text, the book *Jerusalem /sound* by Tom Sandqvist)

The series *The Green of the Distant Meadows* became a process of changing the way I paint to what my body can handle today. Every day I go for a long forest walk, take photographs. One evening we sit and watch a film on Europe's many wars, a scene of a forest comes on and I exclaim those damn forests!

Through the series of the fourteen I had come more and more to see the image, like developing in a photographic process. Out of the blackness, out of the darkness, out of the smoke, I could see. I saw Goya's dark paintings, I saw bodies..... I was no longer afraid. I painted the paintings *The Image as Act 1-4*. It was the act of painting to paint.

In 2023 at Ravinen in Båstad I showed the exhibition *The Image Presses Against my Eye*, where one of the paintings gave name to the exhibition. Also the earlier *Oświęcim Suite*, 2013-2014, returned in the large-scale *Oświęcim III*.

In December 2023 the book *Ann Edholm 2011-2023 Ängarnas avlägsna grönska / The Green of the Distant Meadows* was released and the group of 14 paintings were presented at Galerie Nordenhake.

2024 *Trots allt / In Spite of All*.

Ann Edholm, 2023



GALERIE NORDENHAKE STOCKHOLM

Ängarnas avlägsna grönska

Installation view, 2023



Ängarnas avlägsna grönska
Installation view, 2023



Ängarnas avlägsna grönska
2017-2019
acrylic and vinyl on canvas
240 x 175 cm



Ängarnas avlägsna grönska / The Green of the Distant Meadows IV, (Auschwitz sol nr. 10), 2020
oil and acrylic on canvas
240 x 175 cm



Ängarnas avlägsna grönska
Installation view, 2023



Ängarnas avlägsna grönska,
2017-2019
acrylic and vinyl on canvas
240 x 175 cm



Ängarnas avlägsna grönska,
2017-2019
acrylic and vinyl on canvas
240 x 175 cm



Ängarnas avlägsna grönska / *The Green of the Distant Meadows III, (Auschwitz sol nr.9)*, 2020
oil and acrylic on canvas
240 x 175 cm



Ängarnas avlägsna grönska,
2017-2019
acrylic and vinyl on caanvas
240 x 175 cm



Ängarnas avlägsna grönska
Installation view, 2023



Ängarnas avlāgsna grōnska / *The Green of the Distant Meadows II*, (Auschwitz sol nr.8),
2020
oil and acrylic on canvas
240 x 175 cm



Ängarnas avlāgsna grōnska / *The Green of the Distant Meadows I*, (Auschwitz sol nr.7),
2020
oil and acrylic on canvas
240 x 175 cm



Ängarnas avlägsna grönska
Installation view, 2023



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acrylic and vinyl on canvas
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Installation view, 2023



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