

ANDERS MOSEHOLM

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SOPHIENHOLM

VEJLE MUSEUM OF ART

GALLERI FRANZ PEDERSEN

right here

in front

of you

in
between

Let's start by looking at the painting 'Storage' from 2006. What do we see first, the motif, or the painting? Do we see the stripes of the almost monochromatic surface, or the pure red colour? What does the red remind us of: blood, Coca-Cola, a letter box, love? Or do we see the close, level stripes as Venetian blinds through which we look onto an everyday tableau; a living room with a low coffee table set with a bowl and a candle stick, a crammed book shelf, some chairs, the light of the windows in the background? The central point to Anders Moseholm's painting is that it is not possible to say what comes first. That is the overarching sweep of his *oeuvre*, this year-long exploration of the point at which painting and image melt together into a sort of third kind of imagery. A 'point' may not be the right expression, as Anders Moseholm is manifestly interested in the entire broad spectrum, the entire expanded domain: the interstitium within which the motif and the wealth of emotions, opinions, connotations, and associations that originate from that meeting are filtered, transformed by the purely painterly, by abstraction.

In a sense, Anders Moseholm's painting may be viewed as both an extension and a revival of a great, classical tradition. The 1950's bore witness to the culmination of modernist abstract painting. Representational compositions had – apparently forever – been wiped out with a vengeance, eliminated in what seemed a contemporary desire for the death of classical painting. As is well known, painting continued to flourish. In the wake of this apocalyptic age of abstraction followed Pop Art, Conceptual Art and its more verbal way of relating to the visual arts; and Post-Modernism's ironic play with codes, appropriation of existing images, conscious use of kitschy motifs, affectations and effects. Anders Moseholm's painting finds itself elsewhere, beyond this dichotomy between realism-dismissing, abstract surface painting – high art – and conceptual-verbal or pop collecting low art. This contrast is entirely negated by his consistent exploration of how photographic visualization and sensibility may be used to revitalize realistic, romantic, as well as abstract painting.

To my mind, Anders Moseholm continues to develop a visual theme focused on formally debating painting's possibilities of expression, while at the same time, by means of halted traces of reality, filling his images with fragments of a narrative. This indirect realism builds on visualization and experience frequently drawn from or initially inspired by pictures, photographs – sensory impressions already made into images. Through his brilliant technique, linking the textural effect of the painting with the indexicality – the inherent character – of photography, Moseholm achieves something visually arresting and positively seductive. The modern experience of a world fragmented in time and space has been intrinsically entwined with the photographic image since its invention; in this, an enormous drama is hidden, throbbing in the substance matter of Anders Moseholm's paintings. Simultaneously, his work seems to articulate a compromise between a sensory empathy for the reality that photography relates to, and a cooler, more conceptual distance also enhanced by the extensive use of text, both in the form of titles of images and in the form of text painted directly onto the image.



STORAGE (2006). OIL ON CANVAS. 75 X 75 CM. PRIVATE COLLECTION

In his painting, Anders Moseholm navigates the issue of how a motif may be represented via painting. It is a conceptually reflected artistic expression, which is about exploring and probing the boundaries of the medium. It is about examining whether painting is up for anything today, in a postmodern world deluged by images; where everything seems to have been already said and done in so many ways it is impossible to renew itself, let alone articulate issues as subjective as experience and feeling. In that sense Moseholm's painterly project is in tune with his own time, with the 1990s when his project was developed. However, his solution to the problem is very different from that of his contemporaries.

B E G I N N I N G S

Anders Moseholm was born in 1959 and grew up in Seest near Kolding. His father was a school teacher and amateur painter, his uncle is the jazz musician Erik Moseholm and the interests of both men were decisive for his choice of both painting and music. He left Kolding at 16 for *Andebølle Ungdomsskole* (continuing school), and via a later sojourn at *Holbæk Kunsthøjskole* (school of arts and crafts). In 1989 he landed at the Royal Danish Academy of Art, from which he graduated in 1996.

This was a time when painting was ill regarded and seen as a means of expression that had exhausted itself. Particularly, this was the case with gestural, expressive, textural, or simply abstract painting. In terms of generation, Moseholm falls between the generation that – following the legendary group show “The Knife in the Head” at Tranegården, in Gentofte, Denmark, in 1982 – has been called “the Young Wild” (among them Claus Carstensen, Peter Bonde, Berit Jensen and Dorte Dahlin. The moniker was derived from their simultaneously punk-related and linguistic oriented inspiration from new German painting) and younger painters like Tal R, Kasper Bonné and John Kørner, who have energized the medium over the past decade through their use of pure colours reminiscent of their childhood in the 1970s, in conjunction with a coarse, childish, figurative technique.

Several of Moseholm's contemporaries renounced painting, like the artists of the *Baghuset* (formed in 1987) who had an eye on American Pop Art and employed post modern, ironic samplings of existing images and text, or the very theoretic-conceptual artists of the group “Koncern” (formed in 1989 by Jakob Jakobsen, Jørgen Michaelsen, Jan Bäcklund and Søren Andreasen).

The generation of professors teaching at the Royal Danish Academy during the first half of the 1990s, among them Hein Heinsen, Mogens Møller, and Stig Brøgger, represented partly a showdown with painting, and partly a strong theorizing trend where all French Post-Structuralist philosophers were introduced. If they did paint, like Fredie Lerche, they employed a minimalist, mechanical, and entirely non-representational way of painting. Anders Moseholm was already thirty when he was admitted to the Academy. He had experience as a painter, and simultaneously had a career as a guitarist, playing with musicians like Nis Pedersen, Master Fatman, and Benjamin Koppel.

For many years, music and painting took up equal parts of his life, as in music he found an outlet for a spontaneity as well as a direct confrontation with the audience, which he did not find in the more restrained and solitary sphere of painting. However, in the end painting won out. For that reason, it was jarring that painting had such low priority, as it was almost taboo at the Academy in the early 1990s.

Early on, Moseholm was a student of Lerche's and worked with a similarly minimalist and pure form of painting. That was a highly formalistic approach to art which in Moseholm's style 'peaked' with a group show at the exhibition space *Overgården* in Copenhagen with three of his fellow students: Peter Land, Søren Martinsen, and Olafur Eliasson. Conceptual art and minimalism were, among other things, propelled by rebellion against the idea of the artist as genius (and thus also against the value placed on art and the elitist understanding of art) – ideas promulgated by the Abstract Expressionists of the 1950s. However, Anders Moseholm felt that the mode of expression advocated by the abovementioned professors had ended up being a track no less exclusive and elitist, and that their art had thus ended up just as aestheticizing, decorative, and seductive as the tradition from which they had originally distanced themselves.

How could one use the reflexivity and criticism that, to Moseholm, was a part of Post-Modern formation of theory, while simultaneously maintaining a hold on the far more expressive work with the substance matter implied in age-old painting? The Russian painter Malevich's concept of 'intuitive reason' was stimulating.¹ Malevich articulated how work with art might imply a conceptual point of departure coupled with an intuitive and visual feeling that always chooses 'what looks right'. Moseholm himself expresses this in the following way: 'How can you transform your good idea into a work of art? This happens by means of a language that you master and often the ideas that you come up with are closely linked to the formal technical command that you have vis-à-vis a means of expression. And the question is, if exclusively through ingenious and strategic planning you will arrive at the most interesting art? It is surely not the only way. I believe that our conscious mind does not take in as many impressions as our subconscious. And based on this conviction, I'm inclined to believe that our intuition should be used when you want to transform your idea into a work of art. I always have an idea before I start a painting, but I'll happily abandon it if I get wiser along the way'.²

Moreover, his meeting with the Swedish painter Ola Billgren, who was a guest teacher at the Academy, became decisive for Moseholm. Ola Billgren was a seminal figure of the 1960s Swedish Neo-Realism which came into being in opposition to the dominant Abstract Modernism of the 1950s. Everyday or mass culture images were employed and Billgren frequently painted in highly Photo-Realist fashion. Through the eighties and nineties, his painting became more painterly, textural and abstract, but his images always contained a reference to the photographic original, and to reality's concrete world of motifs. This exact intersection between textual abstraction and photographic visual sensibility in, for example, snapshot-like snippets of reality was what Moseholm recognized in his own efforts. 'Before Billgren nobody had, like him, started

teaching by actually painting. He smeared red and green paint together and claimed: 'You can create a painting like this'. When I showed up with all my best paintings, Billgren's comment to my display of pictures was 'remember, this also has to be fun'. I was scared – what did he mean by that? Did he want us to return to being unreflective artists – happy, sensuous artists? No, what he had in mind was that nothing interesting results from being a well behaved schoolboy. It dawned on me that you cannot create art for art's sake, for the professor's sake or generally in order to be loved. You have to naturally try your best, but it is also about throwing yourself into the fray and taking chances'.³

In 1994, Moseholm went to New York to study for a year at The School of Visual Arts, encouraged by the fact that the sculptor Kathrine Schröder, whom he had met at the Academy and subsequently married, had lived there as a guest student at The Pratt Institute. In New York, he developed in earnest the expression that characterizes his painting today.

THE TRANSITION POINT

The constant and consistent search for the 'transition point', simultaneously a meditation and 'fun' or possibly 'sensed' – which had become the artistic journey that Moseholm initiated during his Academy years, is mirrored even by the title of the painting 'In Between' (2003). If one looks at the image from afar, it may appear as two abstract surfaces, a left red part, and a right blue-grey part – this possibly in homage to Albert Mertz who was an Academy professor just before Anders Moseholm was admitted. Mertz worked simultaneously with the completely mechanical, un-gestic and cool abstraction in his famous paintings, typically consisting of a combination of surfaces of the complementary colours red and blue and then different forms of collages of existing images – Mertz's own everyday-like snapshots or the prints of ladies magazines and the like. However, if one sees Mertz's *oeuvre* 'from above', it includes an examination in keeping with the times of how something highly formal and abstract might be united with everyday motifs and contemporary reflections on one's own efforts, including reflections on what 'realism' might be in a postmodern age where Realism is long dead and gone.

Even if Moseholm's own expression departs radically from Mertz's, they share a common endeavour, a similarity in their exploration of this transition point. For instance, Mertz attached snapshots to large painted cardboard surfaces, in order for the subject of the photograph to suddenly appear as an abstract form. Moseholm thus uses a 'Mertz-ian' gamut of colours in 'In Between'. However, as opposed to Mertz's red-blue, tangible, and absolutely monochromatic planes of colour, here the motif in the background clearly forces itself through: Some boys, dressed in something akin to school uniforms with white collars and dark sweaters and jackets, can be made out, sitting in a row like in an old school photograph. Possibly the background is a large, folded up curtain, like the ones hanging in gymnasiums and used as photographic background during annual school photography sessions. However, the vertical folds might also be trees,



IN BETWEEN (2003). OIL ON CANVAS. 135 X 240 CM. SKIVE KUNSTMUSEUM

thereby invoking the painting's third layer, a dense forest. These vertical stripes or trees in the posterior room of the image are repeated at the very front of the surface of the painting, as a red colour running down the canvas. The employment of nearly monochromatic swaths of colour seems like a skin of the image, covering the subject and at the same time attracting attention to the fact that this is not about a Naturalist representation of the world, but possibly rather a mental multiple exposure. Thus in this painting, motif and colour become two equal entities in a way that conceptually may remind one of Mertz's. Motif and colour challenge each other. At the same time, the running colour implies a physical, almost brutal movement across time; somebody daubed this on in a hurry and let it run, which also implies a margin of coincidence related to the photographic original's irrevocable freezing of the moment.

THE PHOTOGRAPH AS INFLUENCE

Photography and its characteristics clearly play a decisive role in the reading and understanding of Anders Moseholm's painting. Looking at the coarse brush strokes, the bleeding colours, the textural surface, the layers of oil paint, parts of which are penetrated in order to expose the underlying layers, the handling of colour, there is no doubt that this unquestionably is painting. Yet the images may bring the spectator into a state of memory-related affect which is strongly evocative of photography. Not photography as an objective, mechanical, smooth reflection of the world, but a different and more emotive, affect-laden side of photography, photography as 'memento mori'. As Roland Barthes famously states in his phenomenological analysis of the medium in his 1980 book *Camera Lucida*, photography singles out 'what was'. This is not because this is necessarily true, but because this feeling brings us in touch with the passage of time. In the final analysis, we exist with the existential fact that we live as time passes, forever on our way towards death.

As early as around year 400, the Church Father Augustine philosophized about time as an existential quantity which depends on the experiencing subject's placement in and attention to the world, and the recognition of the present. Time is fundamentally incomprehensible to man. What is time? asks Augustine.⁴ If nobody asks me about this, I will know. If I am to explain it to somebody who asks, I do not know. Time cannot be objectively measured, but is something you feel in your soul, as a memory of the past or an expectation of the future – both of which relate to the present in which we live. Augustine talks of a triple present, which incarnates both past, present, and future in itself, and this present is a place in which we organize time in order to understand it, just as a narrative orders time.

During early modernity, at the end of the nineteenth century and the beginning of the twentieth, the so-called Phenomenological philosophers like Husserl, Bergson, and Heidegger carried on an examination of the relationship between time and existence. Heidegger in particular tied existence to time, and vice versa. We exist in time – with a recognition of the fact that we live through a progression of events which, in the final analysis, ends with death. Time is simply the central human medium of experience and self-knowledge. The mass distribution of photography coincided with the attempt by these philosophers to define the relationship between time and existence. Photography can thus be seen as an attempt to make concrete this 'uncertainty', focusing on what time really is. That is possibly the reason why we have a fundamental need for photography, and why the medium rapidly achieved enormous popularity – for example, in the increasing prevalence of family portraiture that, if anything, functions as a subjective but tangible statement of time and history for modern man. Confidence in the ability of photography to anchor man's fragile identity and memory was a driving force behind its mass distribution at the time. We experience the world with the image in front of us, and experience our existence as a world in time.

PROGENITORS

Another painter whose entire *oeuvre* is saturated by a constant exploration of the dynamic relationship between the photographic representational and painterly abstract is the German artist Gerhard Richter, a source of inspiration to Moseholm. Richter's *oeuvre* has at least two main tracks: the highly 'photographic' paintings in which he paints using a specific photographic original, frequently in black-and-white. This may be mass- iconic images like a portrait of Jackie Kennedy, or simultaneously strongly personal and historically affect-laden photographs like a portrait of Richter's own 'Uncle Rudi' wearing a Nazi uniform. On the other side are the entirely abstract images in which Richter by means of a doctor blade – a cross between a rake and a painter's spatula – daubs layer upon layer of paint onto the canvas, where the bottom layers push through by means of the rake-like tracks.

Thereby Richter, as Billgren, became an early and very significant influence to Moseholm. In Richter, Moseholm found an example of an artist who did not exclude the representational from the abstract and the very physically present 'painterly' style. However, as opposed to Richter, Moseholm attempts to unite these two explorations in one canvas, as does another great German painter, Anselm Kiefer, from whom he too has found inspiration for his own work. Kiefer frequently uses photographic sources, often images of places heavily and traumatically tied to German history, which he then over-paints with heavy layers. Various organic objects, like straw or sunflowers, are added directly onto the canvas, which he then again paints over.

Moseholm occasionally – like with 'In Between' – lets the paint run down the canvas, almost like a salute to the spontaneity of American Abstract Expressionism. This layer of painting, however, is usually far more restrained than one might see with Richter and, to some degree, Kiefer. Richter's scraping through the wet layers of superficial paint with the doctor blade is admittedly 'restrained', but there is a great degree of coincidence to the layers of colour which end up dominating the surface. On the other hand, the Venetian blind-like stripes in 'Storage,' or the red line that cuts through the otherwise unfailingly romantic landscape with the fairy tale-like title 'Once Upon A Time' (2001), or the traversing stripes covering the entire canvas and the otherwise photographically depicted cityscape with houses and cars of 'Right-in-Front' (2007), all appear as a cool, distanced, and controlled layer 'outside' the painting. The meticulously painted, yet peculiarly loose stripes of 'Right-in-Front' give the surface an unsettled, flickering appearance, like a television with a bad signal or a pixelated computer screen run amok. It is thus rarely a gesticular blockade which obstructs the eye's search for subject matter, but rather a formally controlled blockade, reminiscent of something technical-mechanical, like a computer or a television. In that sense, Moseholm's painting is actually closer to Richter's and Kiefer's contemporary German colleague, Sigmar Polke, whose point of departure is also mass-culture distributed photographs, and who in his re-paintings strengthens the pixels and dots of repro-work, so that the paintings appear oddly abstract or disintegrated. Moseholm's large red painting 'There She Goes



RIGHT IN FRONT (2006). OIL ON CANVAS. 150 X 200 CM. PRIVATE COLLECTION

'Again' (2006), is layered over by similar white dots, which are possibly specks left behind by the painter's rake, possibly reflections of raindrops on the imaginary camera lens through which the viewer 'looks at' the motif.

In 'Rear Windows' (2006), one encounters a dark, sinister-romantic forest clearing. The image is painted over with the characteristic Venetian blind-like stripes, and here they verifiably become Venetian blinds as per the title's reference to the Hitchcock movie of the same name in which a wheelchair-bound James Stewart witnesses or fantasizes about assault and murder in the apartment across. The movie thus plays with the difference between fantasy and reality. Moseholm borrows this theme in his painting, the cinematic character of which redoubles or potentiates Hitchcock's complex of themes.

Early in his career, Moseholm also derived inspiration from artists such as Eric Fischl, Ross Bleckner, and Mark Tansey. In his own generation, painters such as Luc



THERE SHE GOES AGAIN (2006). OIL ON CANVAS. 120 X 170 CM. PRIVATE COLLECTION

Tuymans and Johannes Kahrs paint in a spirit similar to Moseholm's, using mass-culture distributed photographs as a point of departure; Kahrs almost exclusively uses sensational, violent or ominous 'yellow press' photographs as a point of departure; Tuymans appropriates from both everyday subjects and those with historic references, such as the Holocaust. Like Moseholm, these are then rendered in a monochrome, 'blurred' depiction. There is also an affinity with Carla Klein, who chiefly paints landscapes shaped by civilization – roads, pylons, modernist buildings – in a consistent gamut of grays occasionally sprinkled with a shocking red. In Denmark, it is particularly Annette Harboe Flensburg who can be pointed to as a kindred painter, even if their chosen worlds of investigation are very different. To this generation, the photograph works as an entirely natural empirical catalyst for feeling and impression, which is employed in a consistent exploration of the transitional area between the abstraction of the image and motif.

As early as the late 1990s, both Annette Harboe Flensburg and Anders Moseholm were represented by the Swedish *Galerie Leger*, which already represented Ola Billgren. At the time, it was their experience that the figurative painting they celebrated had a far greater resonance with the Swedish art scene and with a Swedish audience. In Denmark, a more ironic, distanced, conceptual means of expression along with the everyday realism of an anti-aesthetic trend dominated during the latter half of the 1990s.

MENTAL REALISM

Moseholm works consciously to use some of the qualities of photography – and then he adds something to it as well. In the first instance, one might say that in his images he interprets a series of photographic originals and then turn them into painting. However, this is not an adequate description. It would be more accurate to say that he borrows and then exploits certain characteristics of photography, characteristics which qualify photography as a way of seeing, of taking possession of the world; a concept which Barthes also touches upon. One might call this the mental realism of photography, which is something entirely different from its traditional realism – photography as a truthful reflection of the world. It is this mental realism that Moseholm effortlessly transposes to and plays with in his painting.

Ever since the invention of photography, its instant, mechanically based, extremely realistic representation has been the subject of debate and criticism. The eye does not at all see like a photograph. The photographer has made many choices before pushing the button. Like any visual language, photography draws on codes and conventions. Today we know all that. However, we are struck by a particular presence when encountering a photograph. A photo can be a connection with the world which affects us in a different way than, for example, a painting is normally able to convey. This is why we keep photos of our loved ones in wallets, in albums, or hang them on the wall. They put us in emotional contact with the image independently of what the subject looked exactly like when the button was pressed.

The type of photography that particularly excited a wide audience at the beginning of the history of the medium was portraiture. And as late 19th century technology made it possible for average people to take photographs themselves, the spread of amateur photography exploded. Since then, we have used family photography to experience our existence in time, to get a sense of living in a course of time embracing past, present, and future, to look at ourselves from afar, to see ourselves as a part of something greater, to strengthen a sense of identity. Throughout the 20th century, we have become accustomed to the omnipresence of photography. It is everywhere; in newspapers, advertisement, the public sphere. We see and take possession of the world as frequently through a photograph as we do with our own eyes. This is not just a lamentable fact. Our awareness of the world to a large degree is defined through images. We cannot separate the reality of the images from the real reality – Polke emphasizes this fact with his dot-paintings and Richter with his portrait of Jackie Kennedy. The mental realism that photog-

raphy conveys to us humans has to do with the creation of a connection between image and viewer. Faced with a photograph, we get a strong sensation that it has been constructed of something tangible, of real substance matter. It is at the same time both an image and reality, and this is why photographs soak up attention. They point back to reality because we think they contain traces of it.

The American linguistic philosopher Charles S. Peirce has described the trace character certain images may have. This is what he calls the indexical relationship between image and motif: "It is the sensation that something has hit me, or that I hit something; you might call it the feeling of a collision or as clash [...] Immediate awareness of hitting or being hit enters in all its cognition and serves to get that to mean something real".⁵ In *Camera Lucida*, Roland Barthes talks about the fact that certain photographs hit him like an arrow, which he calls the 'punctum effect' of photography. The photographic effect which Peirce and Barthes attempt to capture, I call the mental realism of photography.⁶ It is also linked to a feeling of loss and melancholy, because you simultaneously recognize that the moment just photographed will never come back, will never appear this exact way again.

It is thus not about seeking a particularly authentic experience. Rather, Anders Moseholm employs photographic rhetoric and uses mental, affective realism. The magic of presence, the index, the full stop: the emotional space of identification between image and viewer. Among other things, he uses family photographs as sources for his paintings, like 'Annex' (2001) and 'Establish-Reestablish' (2000), in which the somewhat gender unspecific portrait original is the artist himself as a child. These affective features of mental realism are very explicit in the amateur and family portraiture that Moseholm repeatedly in his career has returned to for inspiration.

Photography is an ambiguous medium. On the one hand, there is something contented, rational, realistic-tautological to it; it is simply there. On the other hand, a kind of melancholic experience of loss attaches itself to the experience of photography as a fragment of the present indicating absence, as something linked to memory, which we will never be able to grasp.

Throughout his career, in the main part of Moseholm's paintings the figurative texture of the paintings is linked to the striking and affect-laden trace character of photography; here lies a main reason behind the seductiveness of the paintings. His technique of painting enhances the blurred, remote, foggy, outdistanced, which is also an important side to photography – in the midst of the present. We instantly recognize something of ourselves in these interpreted photographs. We are familiar with posing in front of the camera, as in 'Annex', 'Establish-Reestablish', and the 'Album' series – we know from our own portraits of ourselves and others simultaneously challenging, vulnerable, and questioning facial expressions. We all recognize these facial features, gazes, and poses from those mass media images which Moseholm also uses as sources. Combined with those private pictures, they constitute a visual vocabulary which we all possess and continuously draw on.

INADEQUACY

Simultaneously, the images display inadequacy. On a formal level, Anders Moseholm explores the very edges of the boundaries of both photography and painting, and he shows how both media also possess inadequacies in their attempts to create contact and communicate 'what was'. But his paintings are also about the inadequacies or failures that one might experience as a human being – feelings of insufficiency, and the confusion created by the mirror images pervading one's everyday existence. The texts, which like abstract nets very often drape themselves across the images, also express this schism. He uses long strips of words which verbalize inadequacy, maladjustment: 'Too Unknown', 'Too Far', 'Too Corporeal', 'Too Unreliable', and similar phrases. This double inadequacy – both as concerns the inability of the image to depict reality, and as concerns the feeling of identity – is symbolized by the painting 'I-Eye' (1998). The artist himself strikes a pose from a famous photo of Andy Warhol in which Warhol covers his face with his hands in recognition of the fact that it will never be possible to get behind the façade, to actually establish who Warhol really was. In Moseholm's case, he has painted two versions of this image, which look like two badly developed photographs on their way to being consumed by the passage of time.

This double inadequacy is also the theme of the 'Album'-series, created by Moseholm for a show at *Galleri Specta*, Copenhagen, in 1998, the source of which is a 1968 photo album. Childish ineptitude is put on display through the handwriting repainted by the adult artist from the captions of his childhood photo album, which contains mostly ordinary holiday footage, in spite of the fact that events take place in the epoch-making year of 1968. This way, he points out that history is always filtered through the personal, humdrum experience. The repainted square family photos have particularly been recorded on holidays, where you come across commonplace motifs like the cars and planes the family traveled on. At the same time, this is a family which, as tourists, visits a church in order to experience history and tradition. The dullness of the photographs entices us inside, because they are immediately recognizable; however, it is to a lesser degree the motifs than the photographic view of the world per se that these album images communicate. To the child, who initially assembled the photos, the album represents the existential appropriation and anchoring of experience, of the passage of time. This is emphasized by Moseholm's repainting of written – both handwritten and typed – comments, seemingly produced with great effort, below and above the photos of the album. These are sentences which underline the fundamental ability of photography to identify. Today, they appear almost as indistinct hieroglyphs to the reader, who knows neither the family nor the child, but nonetheless can immediately recognize himself and find himself reflected in this typical family album.

Thus even with the paintings closest to the artist's own biography, he continues to develop the project concerned with formally reconsidering the possibilities of expression of painting, while simultaneously importing the images with the traces of a narrative, by means of the photographic source material. These blitz-like fragments of narrative

touch the viewer, and encourage the expansion of the story. The German cultural philosopher Siegfried Kracauer was one of the first to analyze photography's relationship with time, history, and memory. In a 1927 article, he censures photography for splintering history into images devoid of connection and for losing meaning as the distance increases between the viewer and the subject.⁷ It is the body and gesture of the film diva that appeal to us from her photograph, Kracauer says. It is no longer your grandmother that we, in the bright light of personal recollection, recognize in old family photos, but just her crinoline and all other external signs of the era. Moseholm pulls into his paintings precisely those external associations. He makes them his own, using all of the sensual gestures of painting. He uses the mental realism of painting, which as such is empty, but at lightening speed may be filled with meaning when it clashes with the viewer's own mental stock of images and expectations of what photography really is. He plays on both the ability of photography to draw the surrounding reality into the image, quite concretely. And then he uses the magical side of photography which he enhances through the blurring of coarse and imperfect brush strokes. Or he hides the seductive motifs behind a layer of text or an almost monochrome palette of colours. Contact with reality occurs in the space between the painting, the photographic subject, and the viewer.

Anders Moseholm takes many photos, not least when he travels: street scenes, particular formations of space, a car, the reflecting shop front with a strange word on it, such as 'mutton', a parking lot, some trees along a road, impressions from a run at Gentofte, and the like, which then may become the source of later paintings where the particularly photographic element may be recognized: a photographic cut, the photographic blurriness, a sense of multiple exposures. Photography always has a kind of 'coolness' to it, or an emptiness, an absence which Moseholm then fills with painting's far more 'hot', gestural, stratified character which always carries direct traces of the artist's movement.

MOTIFS: THE CITY

The combination of something very realist, photo-realist, and something painterly, gestural, abstract and textural characterizes Moseholm's general painterly vision, his quest for what is "in between". However, if one delves further into the individual images it is interesting to note what they actually depict. Moseholm does not use random photographic sources for his paintings. A good place to begin, if one wants to explore Anders Moseholm's favored subjects in more detail, is the exhibition 'Nothing Over, Nothing Under, Nothing Beside', which he created for the New York Gallery *Last City Art* in 2004. The paintings were created in order to articulate a relationship with an exhibition of furniture and lamps from the 1950s and 60s, by for instance Verner Panton, from the collector Jim Elkind's collection. As a kind of cinematic set the paintings, among them 'Almost-Everything', created a backdrop for the streamlined high modernist furniture. The horizontal stripes of 'Almost-Everything' thus resonated with the slats of George Nelson's wooden bench and Paul McCobb's slatted chair, which were placed in the space in front of the painting, while the neo-classicist chairs by Poul Kjørholm

and Hans J. Wegner respectively, in their utopian purity and universalism, created visual tension vis-à-vis some of Moseholm's large interior paintings of high-ceilinged, chandelier-hung spaces. A sinister cityscape, where Mies van der Rohe's iconic modernist Seagram building can be made out, was reminiscent of a film still from some New York movie and added a film noir-like element to the designs of Verner Panton and Georg Jensen. The paintings were thereby inspired by the architectural and psychological atmosphere elicited by the Modernist furniture. Simultaneously, their stripes, their liquid and brutal brushstrokes, and their cinematically alarming overtones puncture the optimism, rationalism, and belief in progress that this furniture represented in its day.

Moseholm's motifs may be sorted under the headings of the City, Landscapes, Interior, and the Individual. Those are classic themes, and have been so certainly since Romanticism and Impressionism. Moseholm wrestles with each in a different way. The City has been a prominent recurrent motif throughout his career. During his early years, his cityscapes had some very explicit cinematic references, perhaps taken directly from a Hitchcock movie, for example. In time, they have become more abstract cities which signal 'urbanity' more than they point to a particular place in New York or Shanghai. These are generic places that you seem to recognize from your own travels or from movies. Frequently he depicts the city at night, where disturbingly dark, large surfaces are shot through with dancing, screaming, glimmering specks of colour and the stripes of neon signs, windows and traffic, such as in 'Deep Surface' (2007) and 'Fiddle' (2004). 'Deep Surface' plays on the title of Moseholm's general exploration of the relationship between the depth of the image and its painterly surface. The painting also exhibits a feature of his more recent cityscapes, as he has included a very pronounced archeological grid of rectangular black and bluish shapes, which imply that a very different image has developed on the surface of the painting. The title 'Fiddle' which has been delicately painted onto the canvas, refers to both violins and fiddling, and is in every respect a 'jazzy' picture, in which shining red, yellow and blue hues of colour shimmer across a cityscape which might be New York, Tokyo, or any modern, international metropolis. Other letters get into the mix of the surface of the image: 'select mode', drawn perhaps from some technical apparatus, possibly for the playing of music, and some words in some foreign, Asian language, 'in-ten-chan'. Some of those elements indicating 'city', like the multiple window lights of a sky scraper, have been breezily applied at the extreme end of the composition. In no way do they fuse with the building 'inside' the canvas. Other shapes create a deeper, three dimensional space within the painting; these two contrasting tactics help to emphasize the anxious, shimmering atmosphere. In 2007, Moseholm traveled to China where he visited Beijing, Shanghai, Hong Kong and exhibited works at the *Shenzhen Guan Shan-Yue Art Museum*. Inspired by the China trip, he subsequently created the exhibition 'There's a Tree in Shanghai', shown at his Swedish gallery, *Galerie Leger*, which included the painting 'Right-in-Front.' Even if the cities depicted do not refer to actual cities, his meeting with the new Asian megalopolises gave rise to new inspiration for Moseholm's cityscapes.



MUTTON (2007). OIL ON CANVAS. 120 X 150 CM. PRIVATE COLLECTION



DEEP SURFACE (2007). OIL ON CANVAS. 150 X 200 CM. PRIVATE COLLECTION



FIDDLE (2004). OIL ON CANVAS. 150 X 200 CM. SKIVE KUNSTMUSEUM

Several of these city paintings are constructed by loose, seemingly casual and almost impressionist brushes of colour which in their materiality seem far from photography's smoothness and fidelity to its subject matter. These two paintings draw upon a somewhat cinematic sensuousness, and a built-in implication of rhythm and mobility. The cinematic, particularly the detective genre, is also a marked feature of 'Mutton' (2007), a cityscape named after the letters that in the fictitious world of the painting have been printed on the windowpane behind which the painter, and by extension the viewer, find themselves. However, the first thing you focus on is the suit-clad man who, like some latter-day Alain Delon or Harrison Ford, runs oddly and desperately towards the window and the viewer at the bottom of the picture. (Actually, this is a quote from a Godard movie). The man is surrounded by soaring skyscrapers, architecturally monstrous, almost threatening colonnades, and frenzied traffic. If you look closely, you realize that the character is imperceptibly repeated as a blurred figure next to the man, which gives the scene a simultaneously dreamy and demonical light. This is reinforced by the laughing clown who seems to drift in his own space, directly to the left of the running main character. The imaginary glass surface which cuts the viewer off from the scenery is, in addition to the laterally reversed word 'mutton', adorned by other reversed letters and numbers. A superficial grid structure deposited on the surface of the painting is comprised of squares in hues of white, light blue, and light brown. The grid echoes – like the 'Fiddle' painting – the colours of the city space and indicates that what we see is possibly really a disintegrating pixelated image. Who is really in which space? Who is reflected by what?

Similarly, in the painting 'There She Goes Again' the glance of the viewer is catapulted about. We see a street scene with a parked car in front. In an even closer 'foreground' you have the sense of being behind a large windowpane which mirrors the room, possibly a café, behind the viewer. Some anachronistically dressed women, décolleté, petticoated can-can dancers, emerge from the flickering lights emitted by the dancing dots in the right side of the picture. Are these women figments of the imagination, a poster mirrored, or actresses in a show? The monochromatic reds enhance the impression of having landed in some cinematic dream.

Early in his career, Moseholm frequently painted more or less directly from movie stills, however, in his later works, he is rather trying to evoke a 'cinematic atmosphere', frequently seconded by the title of the work. Here too Moseholm's close affinity to music plays a part, as he has let himself be inspired by the possibility of digital music to sample bits of other works in fleshing out new compositions.

DREAM, PAST AND SPEED

By using recurrent mirror effects – the blurred or layered parts of the space of the image, as well as the labyrinthine impression which many of Moseholm's cityscapes leave with the viewer – he creates an ambiguous, dreamy awareness of space. This is connected to the more formal painterly explorations described above, which are con-

cerned with exploring and evoking the transitional intersections between the photographically referential, the melancholy inspired by the disappearance of the motif, and the painterly presence of the surface of the canvas. It is also a highly existential vision. There is beauty and poetry in many of Moseholm's paintings, but simultaneously they lead the way to an existential loneliness, a sense of emptiness and a lack of moorings which in many ways characterize modern life.

Several of these city paintings may be reminiscent of the cityscapes of Impressionism at the end of the 19th century where particularly a painter like Claude Monet consciously worked with fogginess and slapdash brushstrokes in order to capture the dynamism, speed and sensory stimulation which the new city represented. However, in contrast to the sensual optimism which emanates from the paintings of the Impressionists, Moseholm's tone, now a hundred years later, is far darker and more despairing. Moseholm derives inspiration from the analyses of the French urban and cultural theorist Paul Virilio, who postulates that for modern man speed is an existential condition of life. Virilio has described the modern world as controlled by the 'logic of speed,' which is decisive for our encounter with space, distance, and our entire perception of time. In the modern world, time is structured by how long it takes to get from one place to another.

Several paintings exhibit an Olympian perspective of the metropolis, in which the city is observed, fuzzy, flickering, from above; this evokes a psychological confusion and an acknowledgement of the impossibility of grasping life in its entirety. While this existential fact is cocooned in a sense of loss and melancholy and perhaps inspires passive contemplation or unfocused restlessness, the paintings also reflect a more active effort to widen the boundaries of the spaces in which one finds oneself. There is a desire to master restlessness by simply painting its existential genial soil, capturing the impalpable beat of reality and putting several spaces into play at the same time, celebrating both the stiffened photographic moment and the restless, perceptive movement itself.

Moseholm's titles, like 'Somnabulistic' (2001), 'Remoteness Feels Very Close' (2005), 'Rosebud' (1996) (the name of Citizen Kane's childhood sled, which in Orson Welles' movie represents forever lost innocence and childhood) and the stutteringly pronounced 'WWW.WISH' (2003), also delineates the loss and longing of the somnambulism of life. Many paintings also contain an indication of life's fragility. In 'Hall with F.O.' (2006), painted in the black-grey-white range of colours of the printed reproduction, we encounter an abandoned and seemingly decrepit old hangar, the complex iron construction of which once seemed to represent the art of engineering and modernity. Only through a closer investigation one discovers a 'blurry' painted butterfly – the Flying Object of the title – which represents a sudden fragility in the magnificence of the iron construction. The same thing can be observed in the cityscape '487 Movements and One Bird' (2007), an impressionistic depiction of car lights speeding on a wide boulevard. Provoked by the title, the eye is sent off on a detective hunt for the invisible, fragile organic element of the image, the bird possibly hiding the dark, black-blue layers of colour.



RED NATURE (2002). OIL ON CANVAS. 150 X 200 CM. STATENS KUNSTFOND



LIKE A RABBIT IN THE HEADLIGHTS (2002). OIL ON CANVAS. 130 X 190 CM. SKIVE KUNSTMUSEUM

LANDSCAPE

Moseholm's many landscapes form a seemingly romantic counterpoint to the flickering cityscapes. Here too the mostly monochrome landscapes are divided by rational grid structures – like in 'Red Nature' – or the red horizontal stripe of 'Once Upon a Time'. One is drawn to the thicket of the romantic yet sinister nature of 'Like A Rabbit In The Headlights' (2002). However, with Anders Moseholm nature is always influenced by culture. Either it appears as we know it from movies, or culture interferes concretely, as in this case where the viewer gradually realizes that a rabbit has been caught in the headlights of the car. You do not see an actual rabbit, but notice some almost cartoon-like white flourishes, a hieroglyph-like wind across the side of the canvas where the car is also to be found. The scene is like a search, where the torches of the search party send lights in all directions, between the trees. With Anders Moseholm, we in no way come across lovely, soulful landscapes, but rather landscapes pregnant with a troubled, frightening restlessness, not unlike the effect that the cityscapes leave with the viewer.

'Red Nature' (2002) is as indicated by the title exclusively painted in reds, spotted with bits of white and black. The red shimmers – in this as in a number of his other red paintings – from light, to white to purple. In spite of the range of nuanced variation of the red, the colour calls attention to the fact that by nature it is paint and thus the painting of the forest is a cultural product. The painting depicts a forest clearing from which a path leads us towards the vanishing point of the image, to yet another clearing. Alongside the path, the contours of a street lamp are suggested, so civilization is close. A great deal of the paint at the middle of the painting runs, as if nature were on its way to decomposition. In the embracing obscurity of the forest on the left side of the painting, a geometrical grid structure appears and deposits itself across the surface, shattering the romantic melancholic sensibility communicated by the image. The red colour evokes a wealth of affect-laden directions: towards a motherly embrace, towards love, towards eroticism, but also towards blood and suffering.

Both Gerhard Richter and Ola Billgren, who as previously mentioned have both inspired Moseholm, worked in the 1990s with similar series of red works. Billgren painted red landscapes or took, as does Moseholm, his point of departure from an architectural structure, like the 1996 series 'Pompeian Interior I-V'. In a text about Billgren's painting, Anne Ring Petersen uses the description 'thresholds of visibility'⁸ to describe this painted point, this threshold at which one asks oneself what it really is one is seeing, or even causes one to doubt one's own vision. By painting practically monochromatic thresholds of visibility between figuration and abstraction, Billgren articulated the fact that seeing and exploring the world is also a timely process which demands reflection and sensuous receptiveness.

INTERIORS

This brings us to the interiors which form an immediate thematic counterweight to the exteriors. They fall into two groups, the grand 'historical' rooms and the more anonymous everyday rooms. Particularly in later years Anders Moseholm has taken an interest in a particular type of room, of an empire-like style which in its high-ceilinged darkness tunes the viewer in a kind of devout minor key. These are not known rooms, as Moseholm avoids specific and overly charged references. These are rooms which are evocative of libraries, gentlemen's clubs, and mansion-like places in which knowledge is accumulated or in which important decisions may have been made, where a certain part of culture has now been put to rest forever, or certainly has been turned into a museum. These are rooms stamped by stately and gothic tones: bust encircled ballrooms with chandeliers and checkered floors, atmospheric and luxurious *orangeries*, rooms which in a curious Disney-like, kitschy fashion signal nobility and historic gravitas. What precisely has happened or is happening now, we do not know, as the rooms are deserted.

In several of them a kind of disquieting fragility creeps in, much like the butterfly in the hangar. In 'Still Waiting for the News' (2006), one encounters a grand old library in which one senses that the knowledge of all the world is collected, including a classic large-scale mounted globe on the floor. The vaulted, ornamented ceiling, which can just be made out, is redolent of grand exploits or the foundations of culture, emphasizing the room's character as a distinguished bastion of knowledge. Suddenly, in the white structure of the vaulted ceiling an inviting red figure can be made out – a monkey, which in its absurd, oddly painted presence is a spanner in the works. In earlier paintings such as 'The Giraffe Mimi' (1996) and 'Natural Giraffes' (1997), the peculiarly dreamy presence of giraffes in a New York-like city punctures the monumentally frightening panoramic scene. In the similarly vaulted, history-laden library room of 'Natural Inform' (2007), dreamy surreal flowers threaten to invade the room from below. In 'The Conversation' (2007), two black chimpanzees sit towards the back of a room like surreal, incongruous elements in a sumptuous Versailles-like ballroom, chandeliers sparkling



STILL WAITING FOR THE NEWS (2006). OIL ON CANVAS. 200 X 295 CM. PRIVATE COLLECTION



ROOM WITH RED LIGHTS 2 (2006). OIL ON CANVAS. 120 X 170 CM. PRIVATE COLLECTION



ROOM WITH RED LIGHTS (2006). OIL ON CANVAS. 120 X 170 CM. PRIVATE COLLECTION

In 'Still Waiting...', the monkey is suggested by a splash of red colour. Several of the historic interiors have been painted in black-and-white, as if a photographic reproduction. In 'Room with Red Lights I-II' (2006), the neutral, mass-media distanced matrix of red dots is broken up. The lamp shades suddenly stand out and create a sinister effect – not unlike the young girl's coloured coat in Nicolas Roeg's 1973 movie 'Don't Look Now', part of the movie universe of Moseholm's childhood. The rooms are all devoid of people (but not necessarily devoid of animals), and the fuzzily painted contours of furniture, lamps and columns all strengthen the pervasive, unreal, ghostly atmosphere. In 'Horizons' (2007), a shiny and inherently noisy motorbike suddenly appears in the middle of the hushed library scenario.

HOME COMFORTS

The other group of interior motifs is of far more humdrum rooms, in which Moseholm searches for the idea of 'home comforts'. Some rooms are abstract and empty, like the series 'Room I-III' (2000), others depict rooms from the artist's own home, his studio or longer stays in ateliers and apartments in Paris and Mallorca, among other places. These paintings, frequently limited to dreamy shades of gray, address the value of intimacy, the commonplace, the seemingly insignificant. They are simultaneously marked by a more nostalgic longing for this intimacy, and elevate everyday existence to a utopian ideal.

In Lars Movin's and Steen Moeller Rasmussen's cinematic portrait of Danish writer Dan Turell, his wife Chili Turell talks of the avant-garde artist's longing for the everyday. She astutely points her finger to this element of utopia, which is evident in a number of artistic depictions of everyday life. She mentions that Dan Turell practically never experienced a regular day, 'because something new happened all the time', as she says. The interviewer Lars Movin asks 'How do you experience a text such as 'Ode to the Everyday' (*Hyldest til Hverdagen*)?', and she answers 'I'm completely aware that many people read this at face value. That is great. I read it differently, however. I saw that when Dan on rare occasions took active part in a regular day, it made him very happy. He never succeeded over longer stretches of time. So I find this text written to a large extent on the basis of longing. The writer's longing to be an everyday man to a greater degree. That lasted briefly, then restlessness took over, something new had to happen... However, objectively I find it a beautiful text which may remind us to pay attention to all of those fine things which continue to happen during the humdrum everyday'.⁹

In the series 'Studio I-III' (2003), one comes across the immediate surroundings of the studio: a strong light coming through the windows, falling atmospherically on the lamp, the sofa, the wooden floor. In its way it is an entirely classical motif: the artist's home, the studio, what surrounds the artist, the intimate environment. Some of these interior paintings have had words painted on them, like 'temporary' and 'permanent', which make explicit the restlessness and melancholy longing, which Chili Turell also saw in Dan Turell. 'Room I-III' (2000) and 'Ideal Home' (2000) seem more critical of this domestic utopia. Moseholm, using fully naked and featureless rooms, and using the text in 'Ideal Home' to comment on modern planned construction built for a 'casual life style', depicts a less than cosy and almost suffocating domestic dream world. In 'Ideal Home' a woman with a suitcase looks as if she is ready to leave.

The recognizable banality of everyday life, an aspect of the motifs of family and amateur photography, here gets a kind of alarming twist. In other paintings, like 'The Classmates' and 'Halfway' (both 1999), the photographic original is a teenager's staged group portraits. In both of these paintings, one senses the feelings of the direct gazes, reflecting off the painting, of the individual group members. These stares convey both social inclusion as well as exclusion, and simultaneously transmit a sense of vulnerability from the contemporary snapping the photograph, to the viewer of the painting.



HALFWAY (1999). OIL ON CANVAS. 120 X 160 CM. PRIVATE COLLECTION



THE CLASSMATES (1999). OIL ON CANVAS. 95 X 130 CM. PRIVATE COLLECTION

TEXT AS SPACE

The photographic aspects of Moseholm's paintings are punctured by the painted, gestural strokes, which are yet again punctured by the computer-like stripes and grids deposited to the extreme of the painting's surface, threatening to dissolve the motifs into pixels devoid of any meaning. The text is another 'punctuating' factor, or possibly the 'opponent' of the image. The titles are frequently important as elements which anchor the meaning of the paintings, or may even lead the reading astray. Text painted on the canvas is a frequent element which breaks with the photographic impression of depth. Sometimes the text creates its own architectural space outside of the photographic delineation of space, like in the cityscape 'Substance' (2005), in which an imaginary glass surface consisting of the repeated and mirrored word 'substance' mirrors the building's far heftier geometric volume. The two space-like geometries, the building and the word structure, meet in a vertical intersection at the middle of the composition, which adds an oddly imploding effect as if house and text are folded into one another. Other paintings are painted over with single words as 'surroundings' and finally an entire narrative may appear, like in 'Orange Nature' (2001). It is crossed out, partly indistinct, strangely cut off, and one must make an effort to read the story, which starts: 'Once upon a time...'. One is tempted to end the story with '...and they lived happily ever after'. A beautiful forest path may be like a very unchallenging story with a predictable point, but this story's tale of death and impossibility in a postmodern world is punctuated by vagueness and deletion.

Anders Moseholm frequently takes the text of his paintings from his digital archive of words and phrases collected over time – words he has heard or read which somehow, without knowing exactly why, have made an impression. He avoids the very directly readable, the trite, and the political. He often uses words with intrinsic ambiguity, where it is hard to say if they denote something negative or positive. They may be words that emptily point to something like 'below here' or 'out here', or they may be words that seem like long, almost meditative or chanted nursery rhymes. There are words which seem like Volapük, but which the viewer infers may possibly refer to something significant from a bygone era. Much as he visually borrows from the sampling of digital music, he has been inspired by the cut-out technique of William Burroughs and David Bowie, in which words are strung together in random order.

In other words, the texts of the images articulate an existential complex of problems similar to the labyrinthine, blurred, flickering city spaces. Using words, one may try to catch, structure and systematize our reality. This theme exploring the possibility of control is combined with the counterpoint that the effort will be forever a failure. Yet again the images expose this inadequacy.

THIS IS PAINTING

On a formal level, Anders Moseholm limns the extreme boundary of both photography and painting, and he demonstrates how both media are inadequate to facilitate attempts to create contact and to communicate something 'that was'.

In 'Establish-Reestablish' (2000) and 'Annex' (2001), using a childhood photo of Moseholm himself as source (in other paintings his two sons Sophus and Felix appear) there is a nervous tension between the direct, open and inquisitive gaze of the teenage boy, and the shimmering mirror room of words represented by the painted letters, which reflect a kind of existential vertigo associated with the teenage years. These images point to a fundamentally ambiguous theme of Anders Moseholm's: How can we simultaneously relate to and hold this eternal change as an existential human condition while still maintaining our special identity as human beings? This schism is identified with rare humor in the small paper gouache 'Titled' (1998). This is a black-and-white portrait of the painter and one of his sons, at the time a baby. Both wear identical black glasses. The painter smiles a little insecurely, while the baby stares drily and despotically towards the viewer.

Moseholm's pictures are full of photographic moments, formations of space, and evocative artistic effects linked to photography. However, they *are* paintings. This must be emphasized. Moseholm's highly 'painted' paintings articulate a particular kind of sensed realism. Like few artists in Denmark, he has throughout his career focused on isolating and exploring the transitional threshold between the photographic representative and the textural painterly – and the existential possibilities of cognition related to both media. Moseholm holds closely to the fact that his works are indeed paintings, and that they consciously exhibit the subjectivity and sensuousness contained in the handmade, in the fat layers of colour, in the muddy texture. For two decades, this constant exploration of the indefinable sphere between the sensory motif and the abstraction and materiality of texture – a 'third kind of representation' – has been a defining characteristic of Moseholm's artistic vision.

1: Quoted in his article "From Cubism and Futurism to Suprematism: The New Realism in Painting" 1915-16, reprinted in C. Harrison and P. Wood, (eds.): *Art in Theory, 1900-1990*, London, 1991. 2: Interview with Anders Moseholm by Mette Sandbye in the catalogue for the exhibition *Mind Traffic*, Skive Kunstmuseum and Kunstmuseet Brundlund Slot, 2006. 3: Ibidem. 4: Mette Sandbye: *Mindsmærker. Tid og erindring i fotografiet*, Politisk Revy, 2001, Chap. 3 and 4. 5: Charles S. Peirce: "The Icon, Index, and Symbol". In Hartshorne and Weill (eds.): *Collected Papers of Charles Sanders Peirce* vol. II, Harvard Univ. Press, 1932. 6: See Sandbye: *Mindsmærker*, 2001, for an elaboration. 7: Siegfried Kracauer: "Die Photographie", 1927. Kracauer: *Das Ornament der Masse*, Suhrkamp, 1963. 8: Anne Ring Petersen: "Från fotografisk realism till målerisk uppenbarelse". In *Ola Billgren. Måleri*, Bra Böcker, 2000, p. 23. 9: This conversation is rendered in Lars Movin and Steen Møller Rasmussen: *Onkel Danny fortalt – interviews*, Bebop, 2003.

nature



ONCE UPON A TIME (2001). OIL ON CANVAS. 140 X 140 CM. PRIVATE COLLECTION



FLUSH (1996). OIL ON CANVAS. 40 X 70 CM. PRIVATE COLLECTION



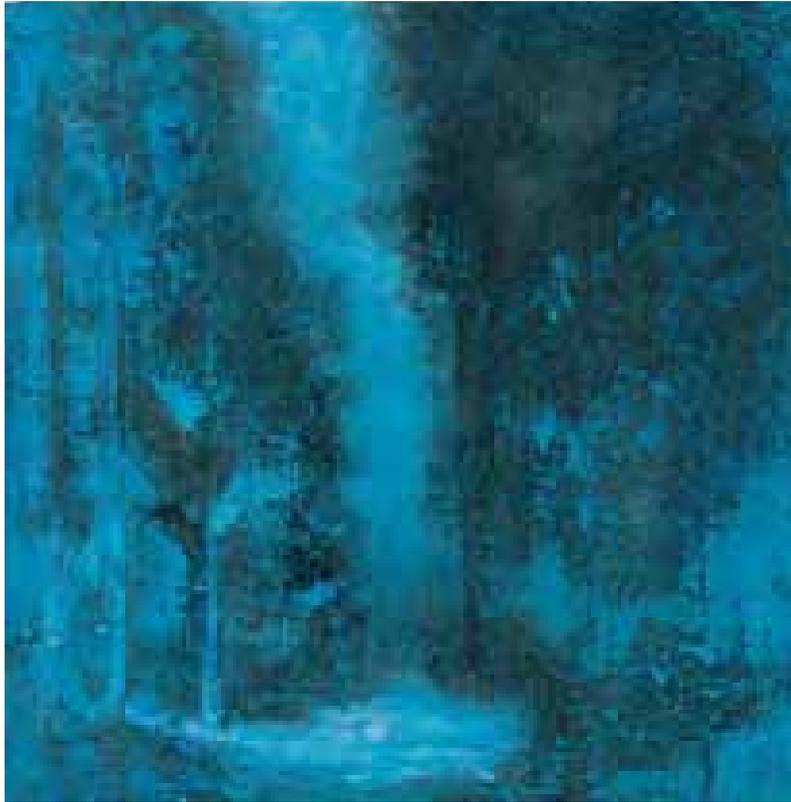
NATURE 513 (2003). OIL ON CANVAS. 75 X 75 CM. PRIVATE COLLECTION



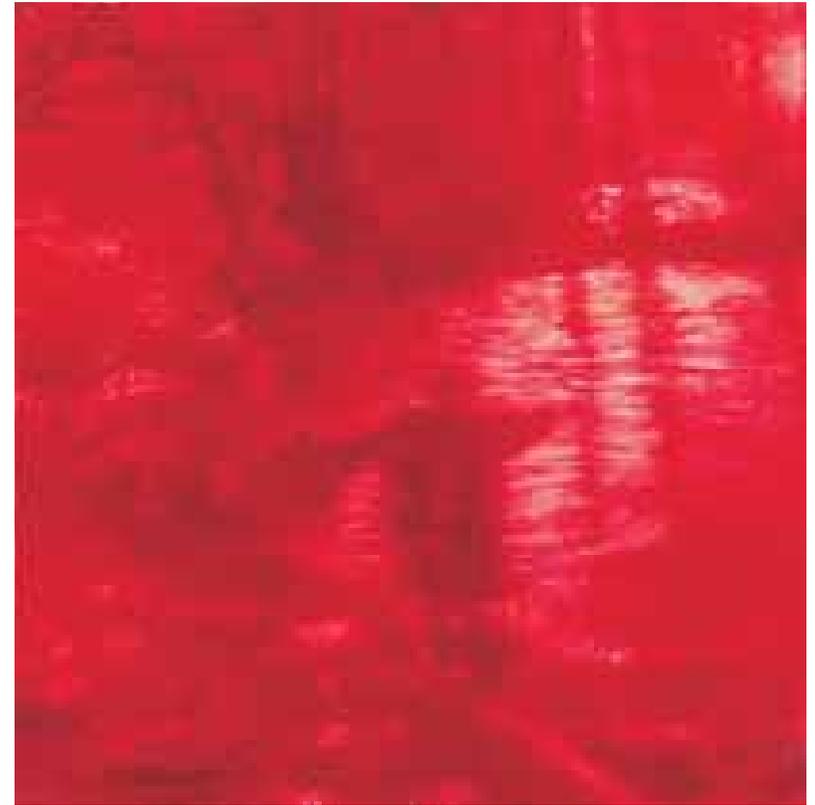
NATURE 351 (2003). OIL ON CANVAS. 75 X 75 CM. PRIVATE COLLECTION



NATURE 135 (2003). OIL ON CANVAS. 75 X 75 CM. PRIVATE COLLECTION



BLUE NATURE (2002). OIL ON CANVAS. 170 X 170 CM. PRIVATE COLLECTION



RED NATURE 2 (1997). OIL ON CANVAS. 100 X 100 CM. PRIVATE COLLECTION



ROOM WITH A RED LIGHT (2002). OIL ON CANVAS. 130 X 190 CM. PRIVATE COLLECTION



ATRIUM (2006). OIL ON CANVAS. 120 X 120 CM. PRIVATE COLLECTION



RERECREATE (2001). OIL ON CANVAS. 95 X 95 CM. PRIVATE COLLECTION

CREATION 877234 (2001). OIL ON CANVAS. 95 X 95 CM. PRIVATE COLLECTION



TENDERNESS II (2006). OIL ON PLYWOOD. 122 X 122 CM. PRIVATE COLLECTION

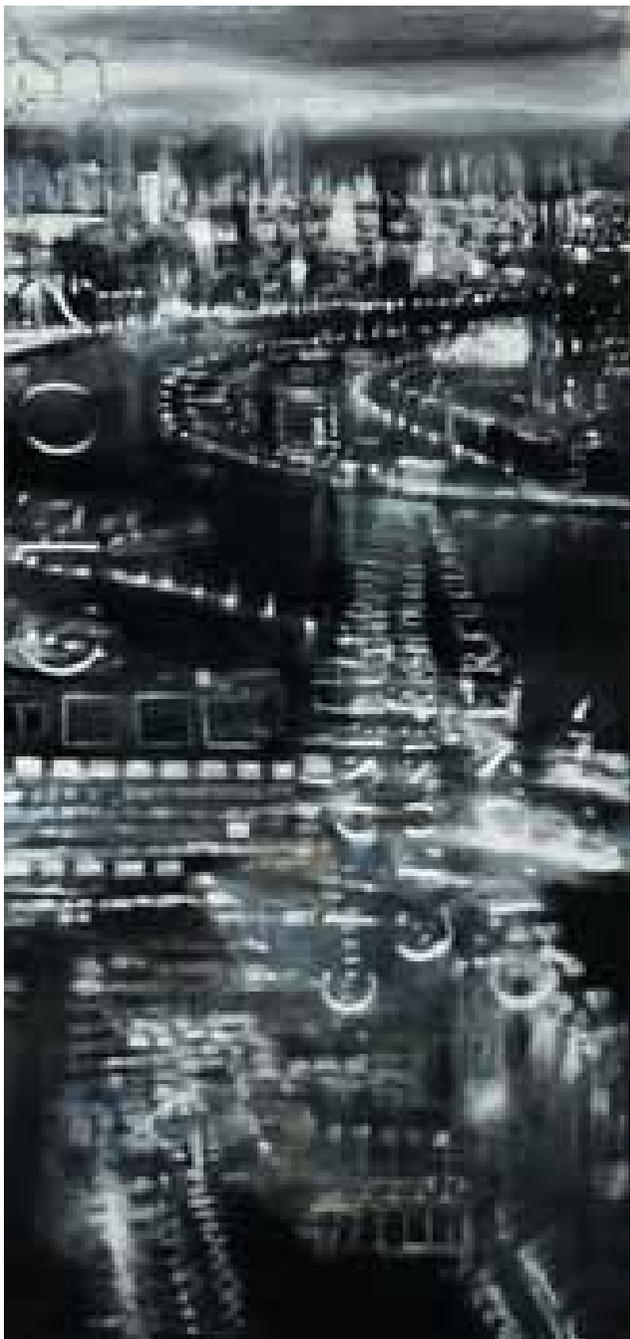


RED NATURE # (2002). OIL ON CANVAS. 135 X 295 CM. PRIVATE COLLECTION

city



2 SEC BEFORE (2008). OIL ON CANVAS. 50 X 50 CM. PRIVATE COLLECTION



INVERT-INSERT-INTUITION (2007). OIL ON CANVAS. 200 X 260 CM. GUAN SHANYUE ART MUSEUM

< CLOSERCLOSER (2007). OIL ON CANVAS. 200 X 95 CM. PRIVATE COLLECTION



CONFIGURATE-EMOTION (2007). OIL ON CANVAS. 200 X 260 CM. PRIVATE COLLECTION

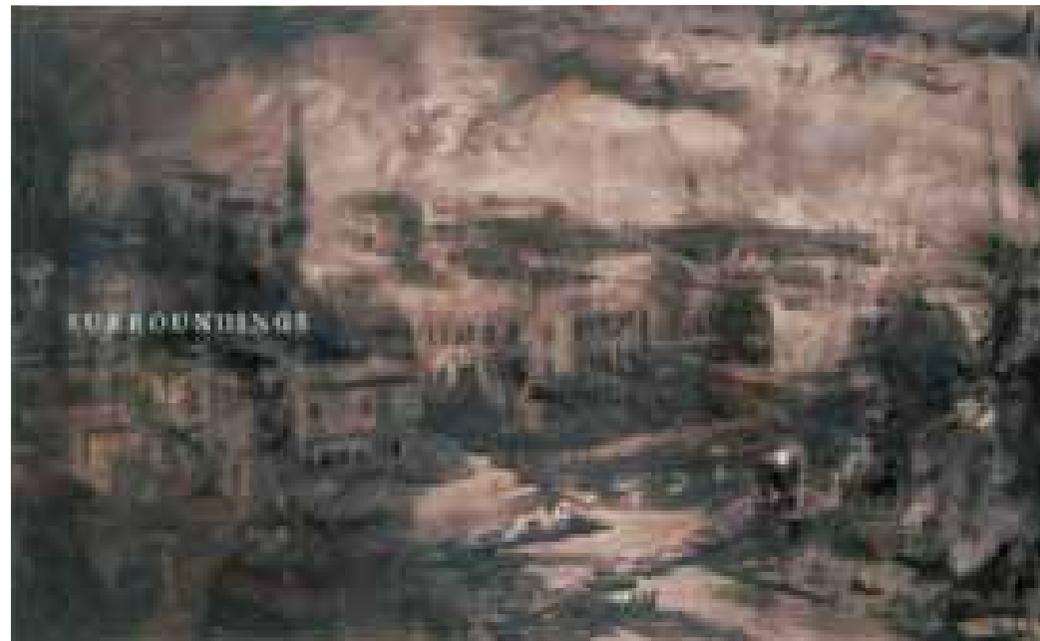


INTONATE (2004). OIL ON CANVAS. 120 X 170 CM. PRIVATE COLLECTION

DO YOU NOT SING (2001). OIL ON CANVAS. 150 X 200 CM. VEJLE MUSEUM OF ART



SURROUNDINGS (2000). OIL ON CANVAS. 160 X 260 CM. VEJLE MUSEUM OF ART

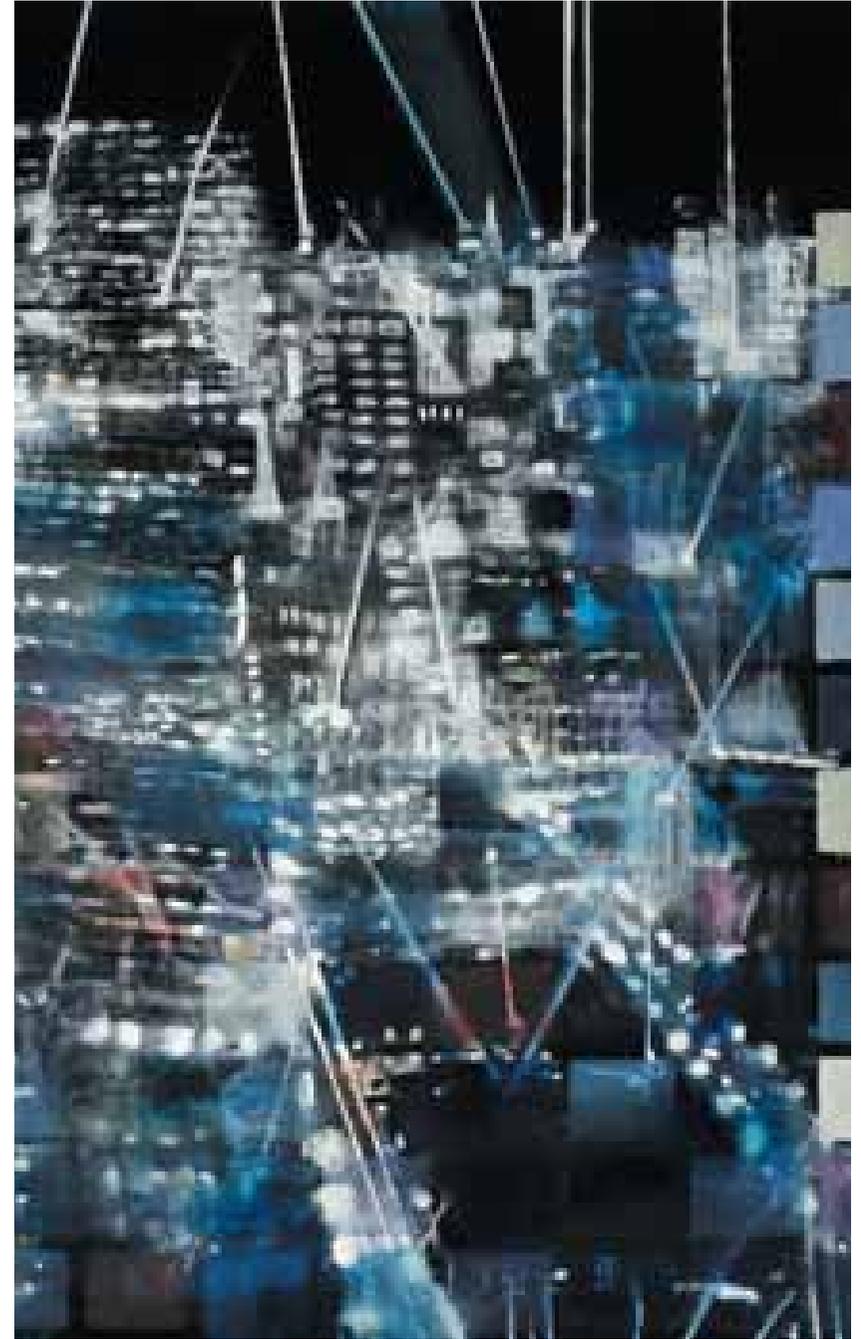


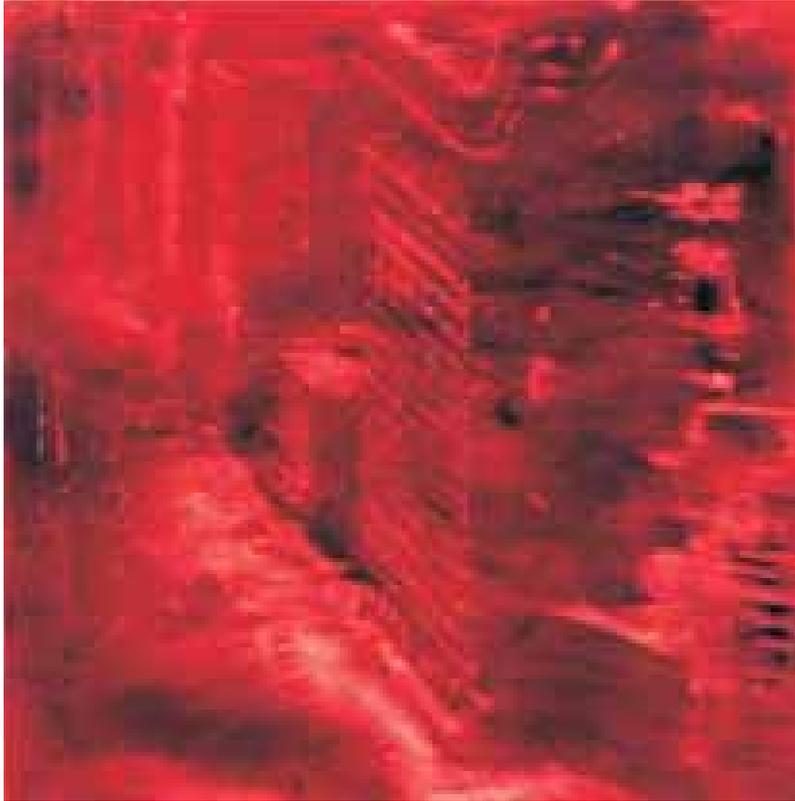
STILL MOVING (2008). OIL ON CANVAS. 95 X 150 CM. PRIVATE COLLECTION



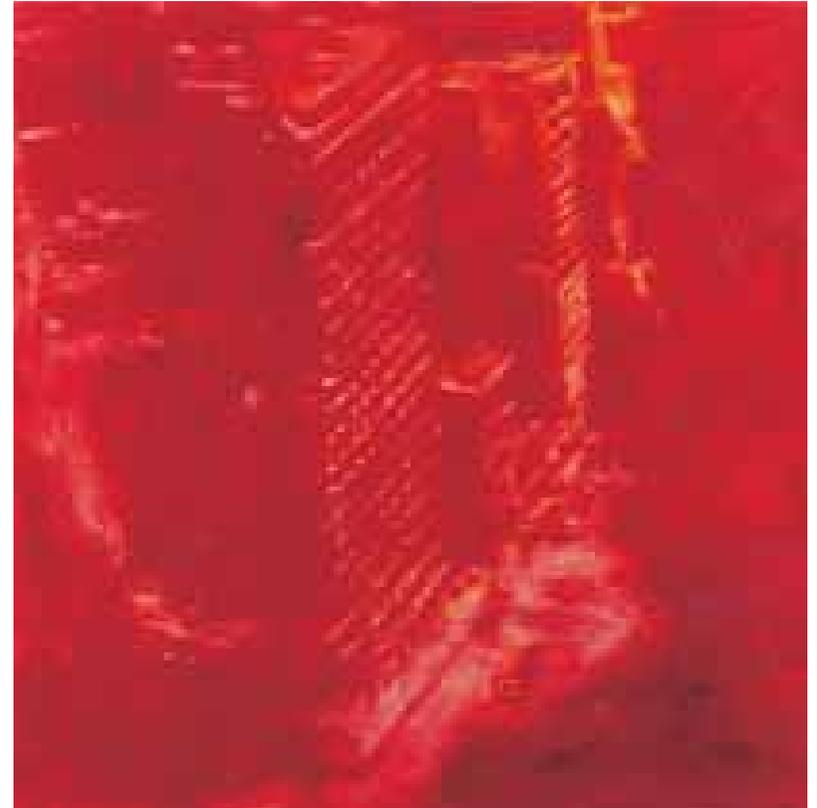
EAR TO THE GROUND (2003). OIL ON CANVAS. 150 X 200 CM. PRIVATE COLLECTION



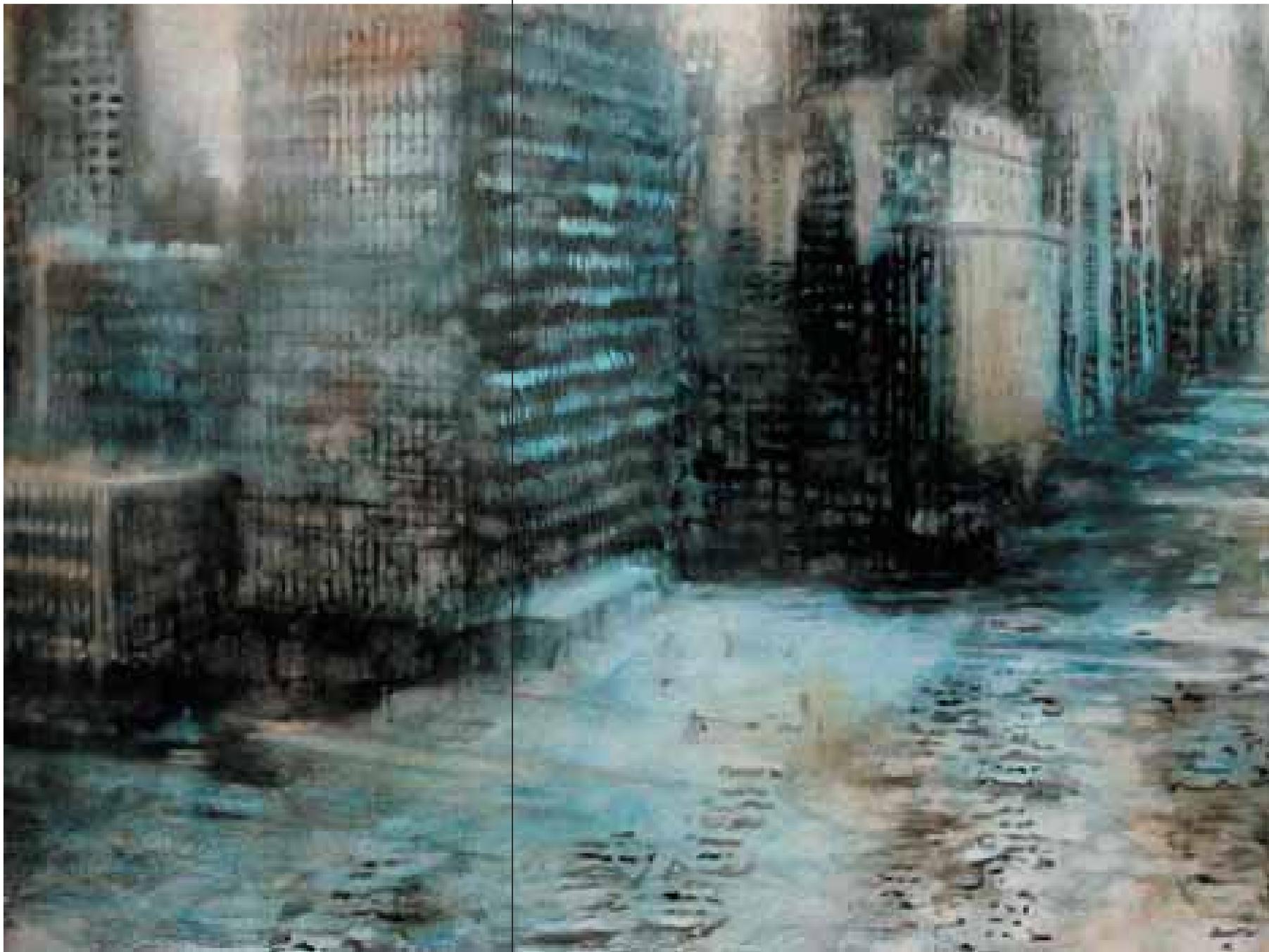




RED EXTENSION I (1997). OIL ON CANVAS. 100 X 100 CM. PRIVATE COLLECTION



RED EXTENSION II (1997). OIL ON CANVAS. 100 X 100 CM. PRIVATE COLLECTION



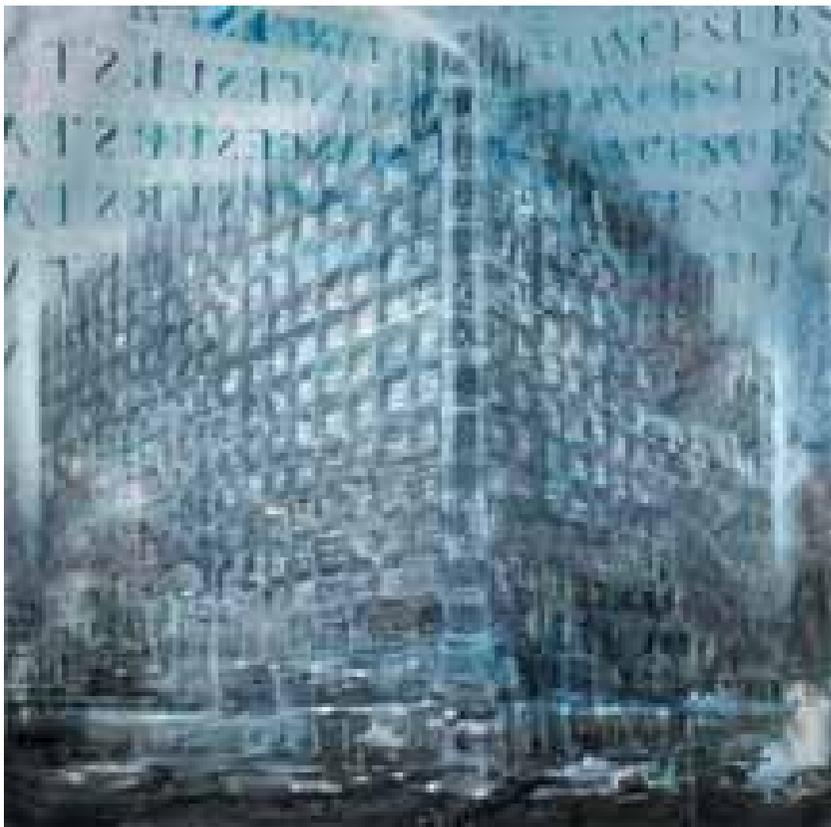


OUTSIDE (1999), OIL ON CANVAS, 95 X 120 CM. PRIVATE COLLECTION



FADE & PEAK (2007), OIL ON CANVAS, 120 X 170 CM. PRIVATE COLLECTION

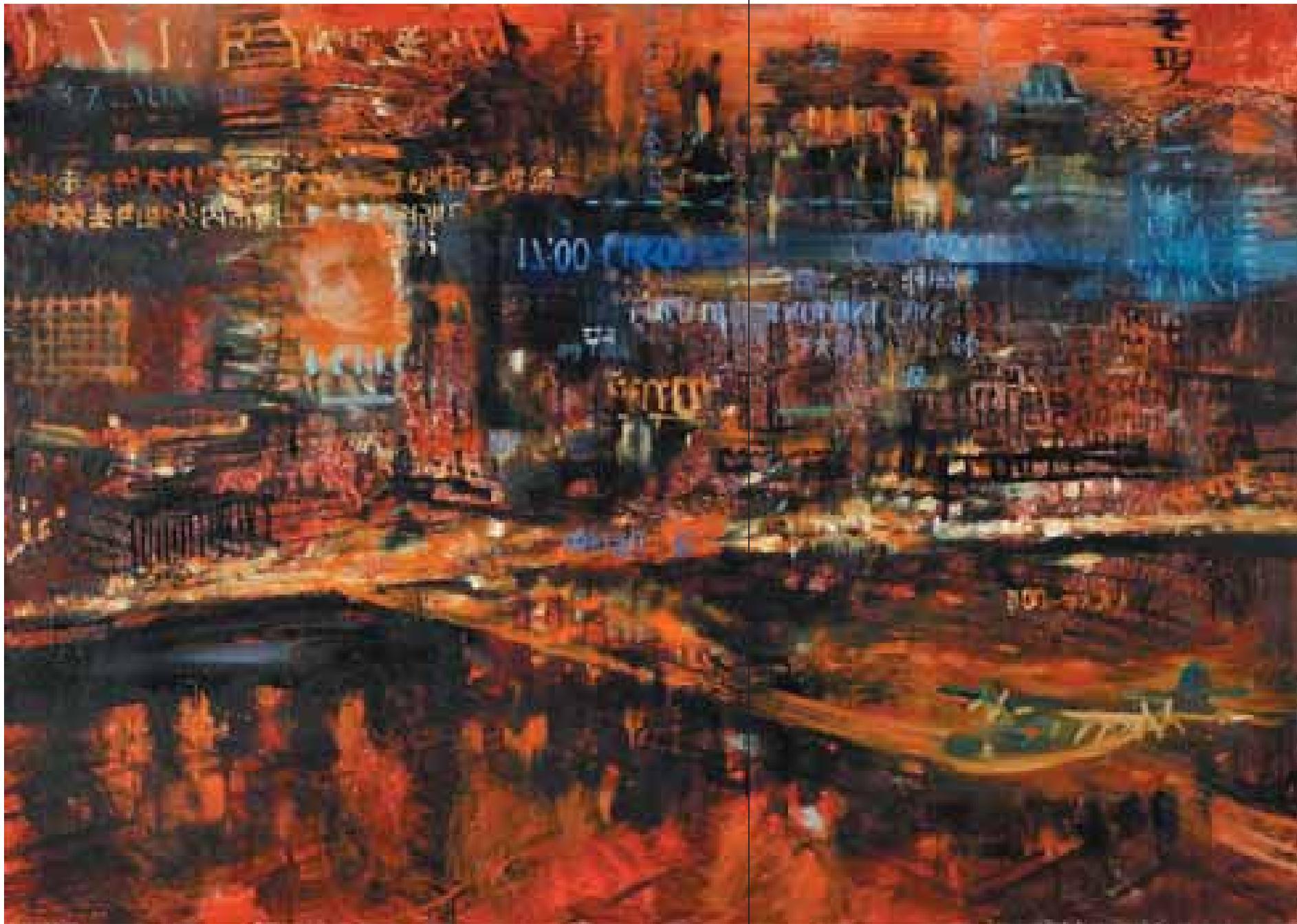




SUBSTANCE (2005). OIL ON CANVAS. 200 X 200 CM. PRIVATE COLLECTION



4 LAYERS FROM THE BACKGROUND TO THE FRONT (2008). OIL ON CANVAS. 95 X 120 CM. PRIVATE COLLECTION



EVERY 37 MINUTE (2007), OIL ON CANVAS, 120 X 170 CM, PRIVATE COLLECTION



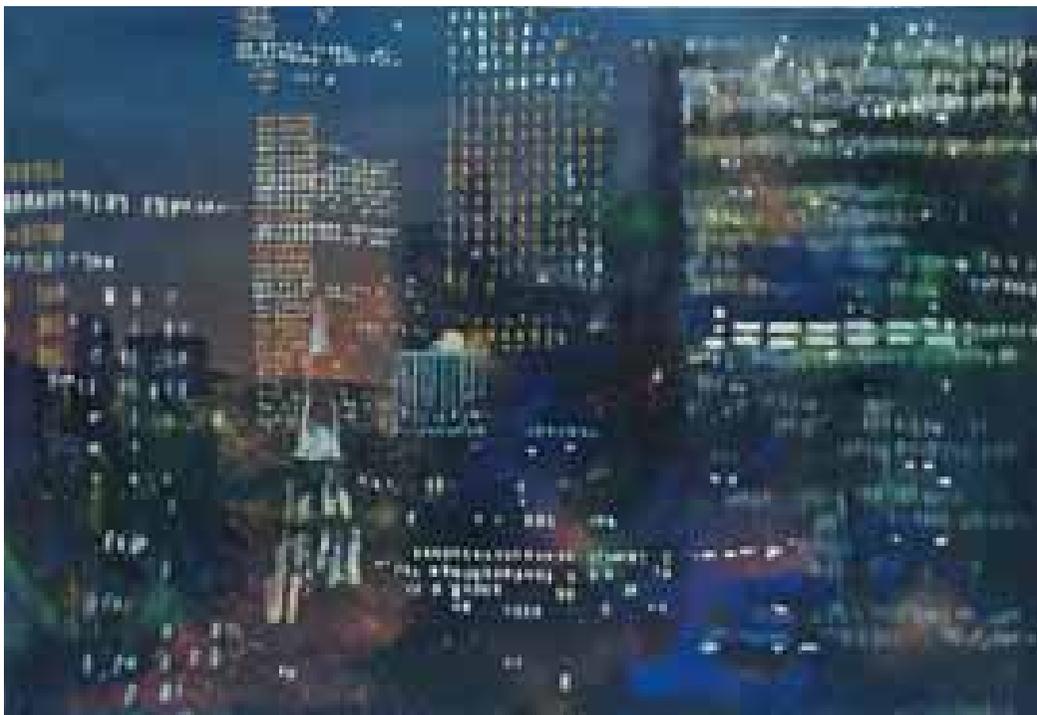
FACE I-IV (1997). OIL ON CANVAS. 4 PIECES. 80 X 80 CM. PRIVATE COLLECTION



CROSSING (1999). OIL ON CANVAS. 100 X 200 CM. PRIVATE COLLECTION

ROSEBUD II (1996). OIL ON CANVAS. 200 X 350 CM. PRIVATE COLLECTION





SPOT (2000). OIL ON CANVAS. 130 X 190 CM. PRIVATE COLLECTION



ONE WAY OR THE OTHER (2002). OIL ON CANVAS. 95 X 95 CM. PRIVATE COLLECTION



TORNANTE (2007). OIL ON CANVAS. 135 X 200 CM. PRIVATE COLLECTION



ON LOCATION (2000). OIL ON CANVAS. 120 X 170 CM. PRIVATE COLLECTION



space



STUDIO 5. 2. 1 (2003). OIL ON CANVAS. EACH 170 X 120 CM. PRIVATE COLLECTION



A HALL WITH A LIGHT (2004). OIL ON CANVAS. 150 X 200 CM. PRIVATE COLLECTION



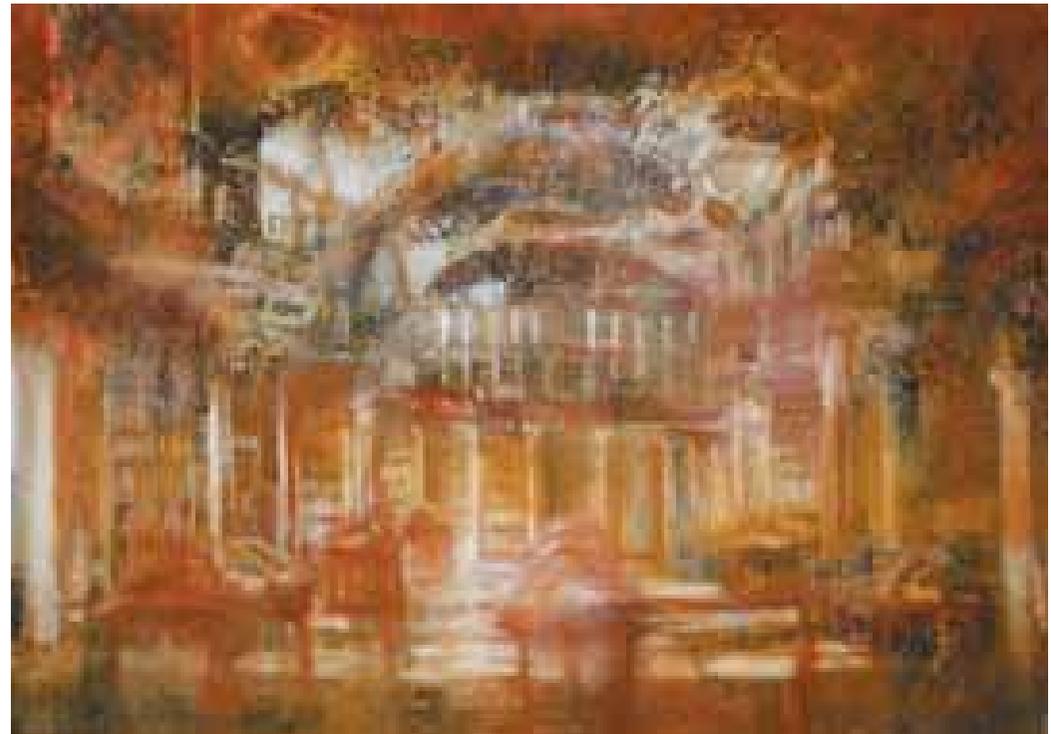


THE CONVERSATION (2007), OIL ON CANVAS, 180 X 220 CM, PRIVATE COLLECTION



HALL OF RED REFLECTION (2006). OIL ON CANVAS. 150 X 200 CM. PRIVATE COLLECTION

CASCADE (2008). OIL ON CANVAS. 150 X 200 CM. PRIVATE COLLECTION



ORANGE ARCHIVE (2008). OIL ON CANVAS. 120 X 170 CM. PRIVATE COLLECTION



A ROOM WITH A LIGHT 102 (2004). OIL ON CANVAS. 95 X 95 CM. PRIVATE COLLECTION

NATURAL ENVIROMENT (1997). OIL ON CANVAS. 80 X 100 CM. PRIVATE COLLECTION





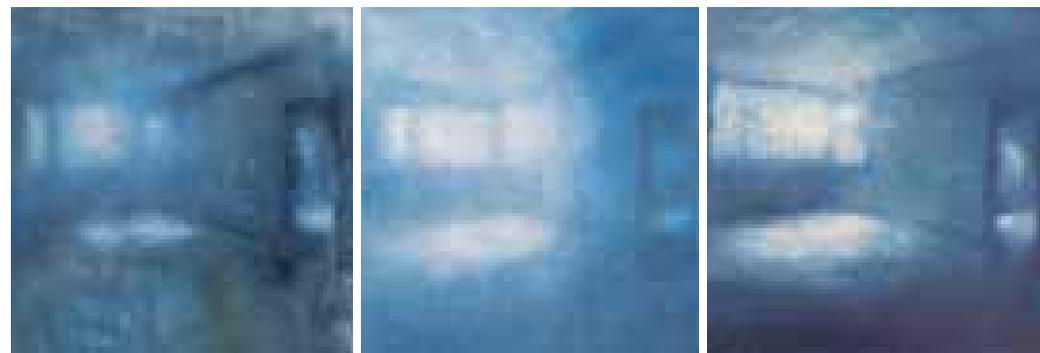
WAITING FOR THE NEWREADER IN THE HISTORY ROOM (2008). OIL ON CANVAS. 50 X 75 CM. PRIVATE COLLECTION



A ROOM WITH A LIGHT 201 (2004). OIL ON CANVAS. 95 X 95 CM. PRIVATE COLLECTION



CONTEMPORARY KNOWLEDGE IN AN OLD LIBRARY (2008). OIL ON CANVAS. 95 X 95 CM. PRIVATE COLLECTION



ROOM 3, 2, 1 (2000). OIL ON CANVAS. EACH 95 X 95 CM. PRIVATE COLLECTION



BEHIND THE BLUE SOFA (2005). OIL ON CANVAS. 50 X 50 CM. PRIVATE COLLECTION

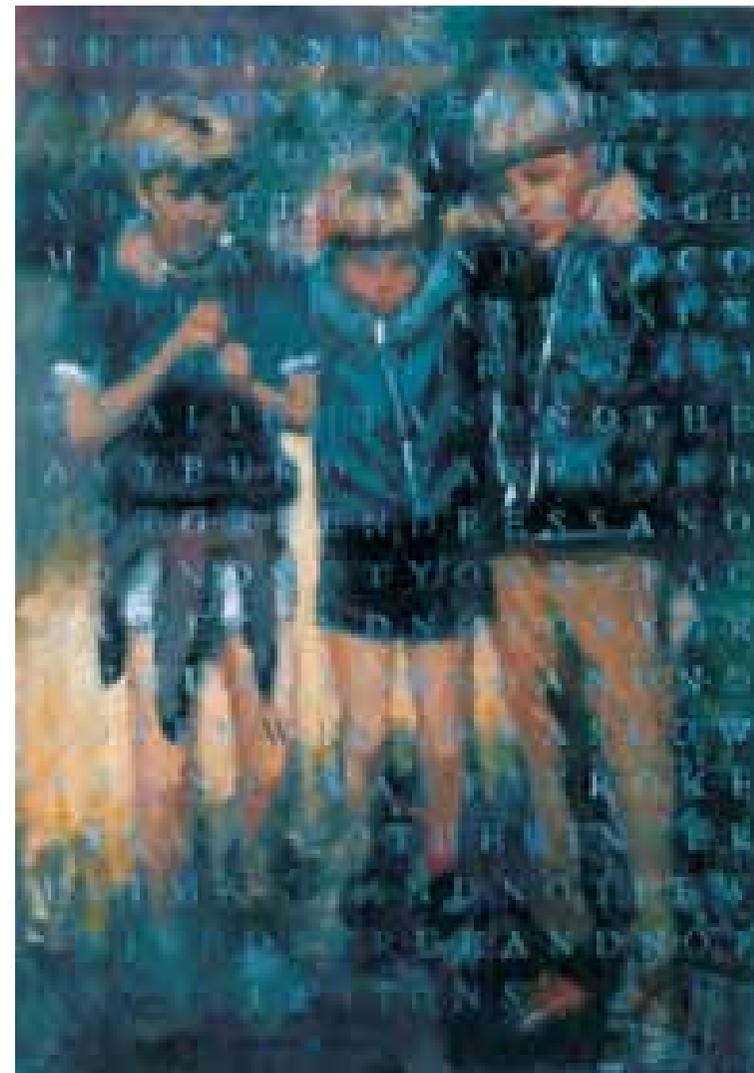
subjects
&
notes





FOLLOW (1998). OIL ON CANVAS. 200 X 100 CM. PRIVATE COLLECTION

What do I see right in front of me? Sometimes, I choose a motif which is literally close to me. Can I, for example, create a credible image of my son, our home, my keys...? However, it immediately becomes clear that the problem is the same as with my other images, as I very easily see the negative side of life – everything we suppress. For instance, how can you look at a picture of your children and not think of all the mistakes you make as a parent? Similarly, you can't look at fascinatingly beautiful cities without thinking of all the related environmental problems. My resistance is that I easily see the limitations. My challenge is to paint credible images of the possibilities... not some false idealization. It is a great challenge to also look beauty, hope and possibility in the eye.
2009 Notes – The exhibition Right Here in Front of You



TOO TALL TOO SMALL (1998). OIL ON CANVAS. 170 X 120 CM. PRIVATE COLLECTION

IF I AM HAVING THE BEST YEARS OF MY LIFE RIGHT NOW WHY AM I THEN EATING TOO MUCH, WATCHING TOO MUCH TV, BEING TOO AGGRESSIVE, TOO STAGGERING, TOO ANTI SOCIAL, TOO FAT, TOO BUSY, TOO SLOW, TOO SENSITIVE TOO ISOLATED, TOO SELF CONCERNED, TOO NOSTALGIC, TOO UNSURE, TOO STUBBORN, TOO CONTRADICTORY, TOO MUCH ...
 SHUT UP YOU PRIVILLIGED BOY WE DON'T CARE ABOUT YOUR SELF-PITY. YOU ARE JUST VERY COMMON, STRAIGHT AND BORING
1998 The text in a painting – The exhibition Don't Look Back Now



TOO OLD (1998). OIL ON PAPER. 50 X 50 CM.

UNTITLED (1998). OIL ON PAPER. 50X50 CM.

TRYING TO MAKE ART, WHILE LIFE HAPPENS IN THE SOFA (1998). OIL ON PAPER. 50 X 50 CM.

TURKISH MP (2002). OIL ON CANVAS. 50 X 75 CM.

HAVING THE FIRST COKE OF MY VERY OWN (1999). OIL ON CANVAS. 80 X 80 CM.

ALL PRIVATE COLLECTION

I was born in 1959; 15 years earlier Hitler was alive. In 1994, I was married and had a child; 15 years earlier, I voted for VS (the Socialist Left Party) and sang Røde Vilfred. In 1990, I entered the Danish Royal Academy; 15 years earlier I smoked dope for the first time. In 1995, my father died; 15 years earlier I developed asthma allergies. 2002 Notes

BOOK
BORE
BREATHE
BRUSH
BRING

DANCE
DARE
DATE
DEAL
DEDICATE
DECORATE
DELAY
DELETE
DELIVER
DEPEND
DESIGN
DESCRIBE
DEVELOP
DIFFER
DROP
DRESS
DRAW

SAY
SETTLE
SUPPLY
SURRENDER
SPOT
SPIN
SPEND
SURPRISE
SEPARATE
SCRATHCH
SATISFY
SAVE
SEE
SPEAK
SELECT
SING
SAIL
SUIT

LONG
DOUBT

GIVE
GABBLE
GAIN
GUIDE
GUESS
GROW
GO
GATHER
GET

ATTRACT

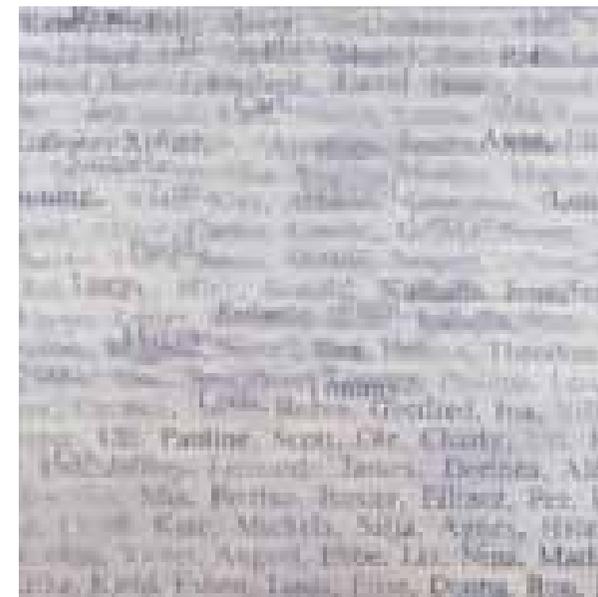
I eat the wrong food in a wrong way. I think the wrong things at the wrong time. I use a wrong after-shave with a wrong odour. I draw wrong conclusions from a wrong viewpoint. I get wrong offers from the wrong people. I say the wrong words to the wrong guys. I get the wrong telephone calls from the wrong persons. I am a wrong man with wrong feelings. My toes have wrong proportions and a wrong smell. I dress in the wrong clothes at wrong occasions. I see the wrong people in a wrong situation. I am born in a wrong country at a wrong time. I make wrong paintings at the wrong moment. I have the wrong age for a wrong imagination. I read the wrong books from the wrong period.

I make the wrong arrangements at the wrong date. I have the wrong sex and the wrong looks. I get wrong letters from a wrong sender. I choose the wrong presents for the wrong people. I have a wrong attitude at the wrong place. I pick the wrong movie for a wrong evening. I make love a wrong way with a wrong timing. I have the wrong connections for the wrong intentions.

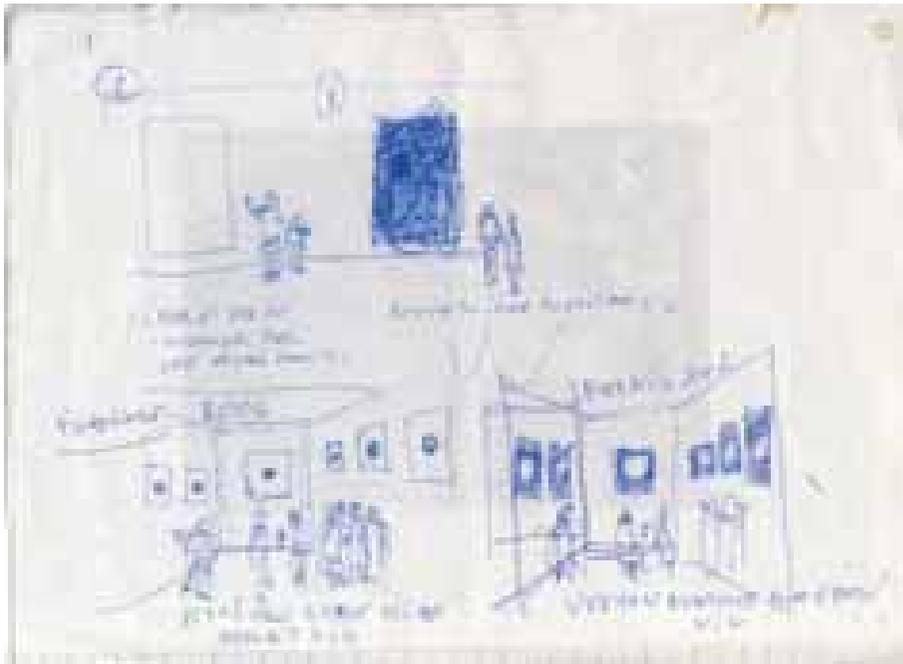
1998 The text in a painting - The exhibition DON'T LOOK BACK NOW

NOTHINGOVER
NOTHINGBESIDE
NOTHINGUNDER

PORTRAITS (1995). OIL ON CANVAS. 170 X 170 CM. PRIVATE COLLECTION







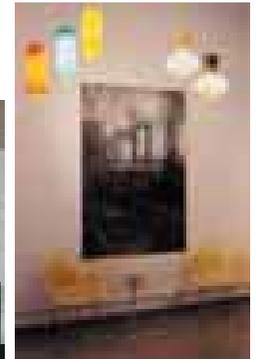
EXPLORE
 EXTINGUISH
 EXTRACT
 EXTEND
 EXPRESS
 EXPECT
 EXCHANGE
 ESTIMATE
 ESTABLISH

BUILD
 BREAK
 BE
 BECOME
 BEG
 BEGIN
 BELIEVE
 BELONG
 BEND
 BIND
 BITE
 BURN
 BLIND
 BURST
 BLAZE
 BLINK
 BLOCK
 BLOW

THINK
 TOUCH

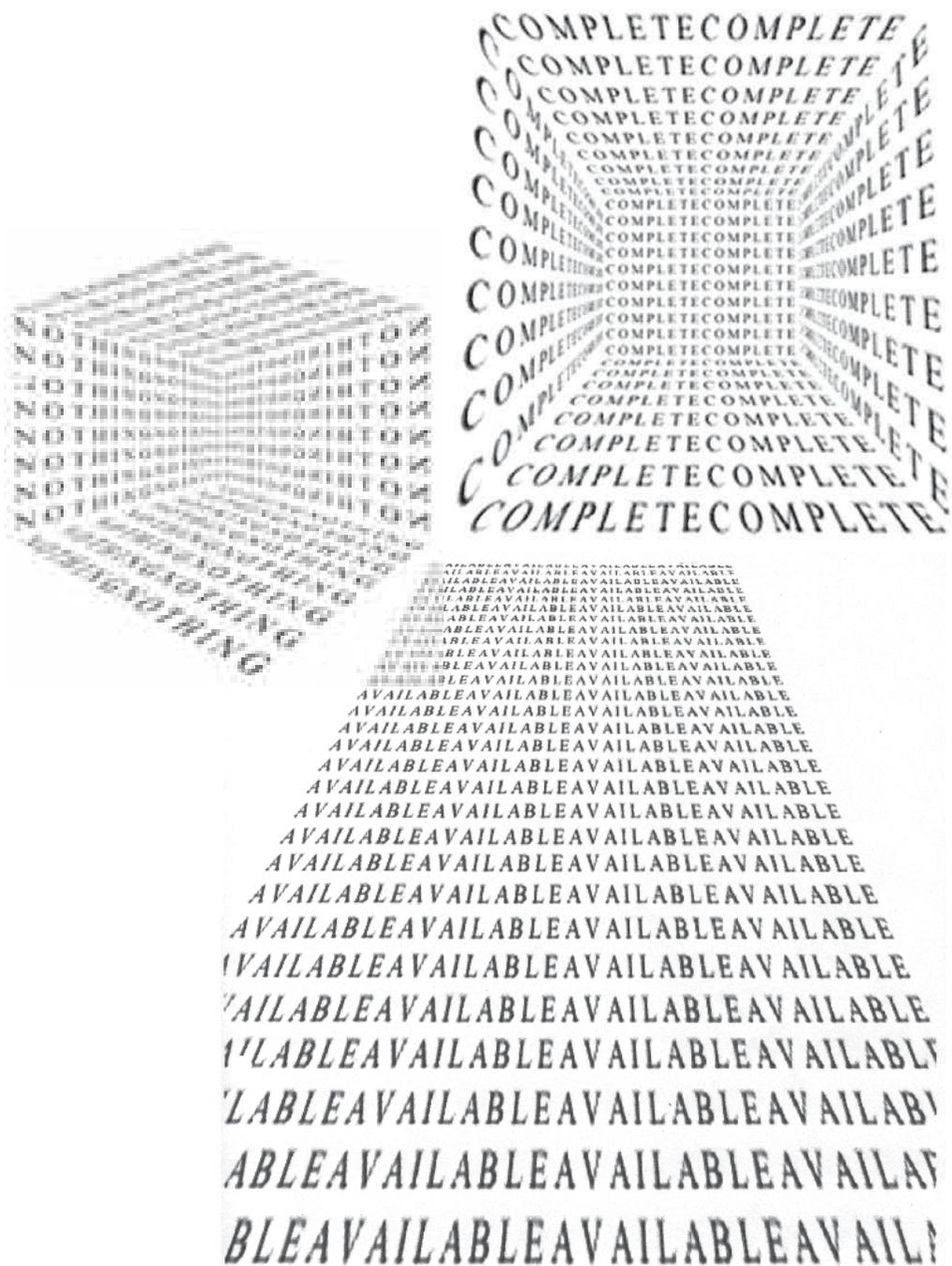
HURRY
 HOOK
 HIT
 HOP
 HOLD
 HAND
 HESITATE
 HAPPEN
 HIDE
 HAVE

WHISTLE
 WRITE
 WAIT
 WIN
 WAKE
 WORK
 WANT
 WEEP
 WASH
 WATCH
 WASTE
 WHISPER
 WALK
 WIPE



INSTALLATION VIEW - CAPACITY (2008). DAIMLER BENZ KREUZBERG

INSTALLATION VIEW - NOTHING OVER NOTHING UNDER NOTHING BESIDE. (2004). NEW YORK CITY



ITCH
INVOLVE
INVITE
IMPLICATE
IMPRESS
INTEREST
INCLUDE
IMITATE
IMPROVE
INTENT
INTRODUCE

RESTLESS
PLAY
PARK
PART
PICK
PRESENT
POLISH
PRETEND
PREVENT
PRINT

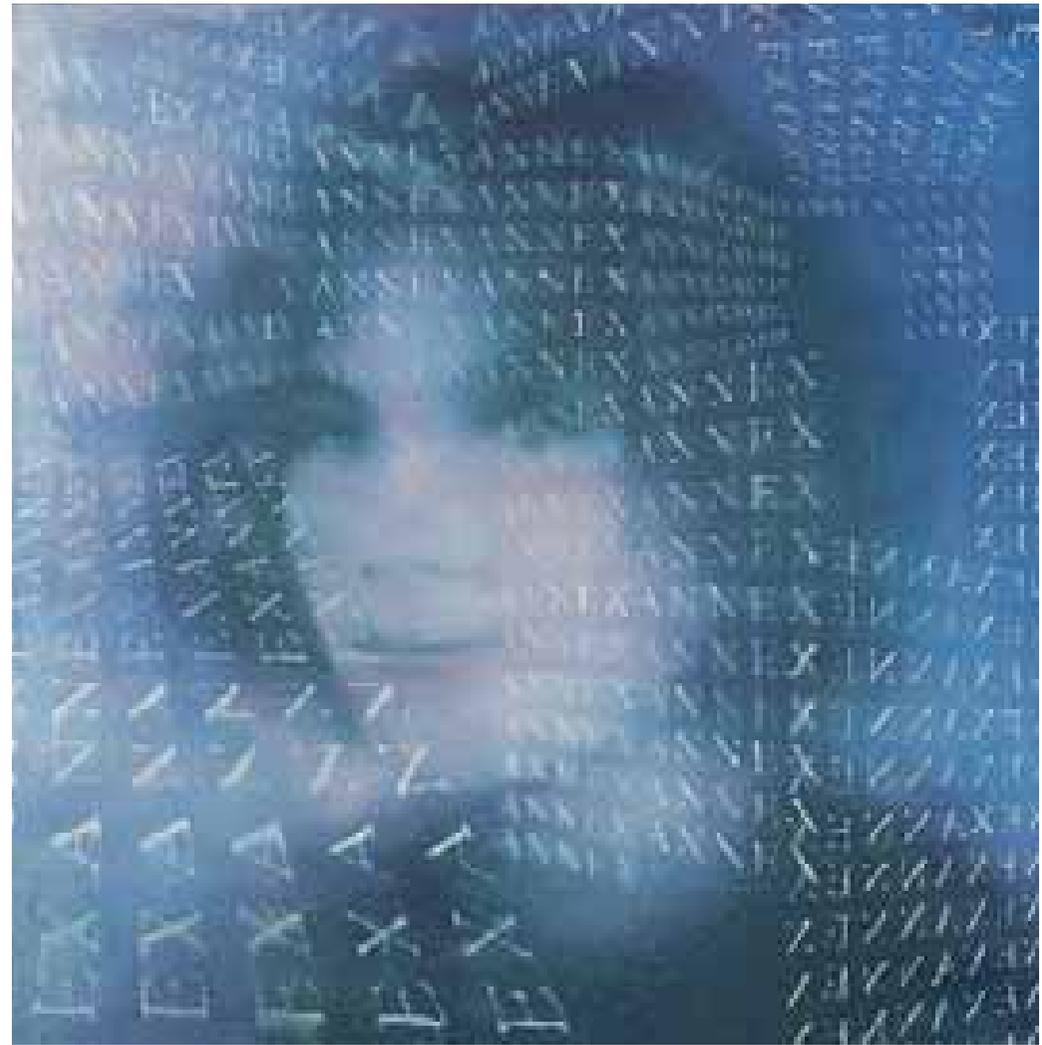
PULL
PUSH
PUT
PAY
PASS
PAY
PAINT

CHANGE
CLOSE
COME
COMMIT
COMFORT
CHERISH
CELEBRATE
CHALLENGE
CROSS
CRUSH
CHASE
COMPENSATE
CLARIFY
CONCERN
CALCULATE
CUT
CARE
CATCH



ESTABLISH - REESTABLISH (2000). OIL ON CANVAS. 95 X 95 CM. PRIVATE COLLECTION

I read dictionaries the way I look at images and motifs. In misunderstandings and mistakes, in the ring of a word – in this there is a creative energy. I read car manuals not because of the car, but because words may have a functional ring, words which may in turn be coupled with a tender word. SINCERE SUSTAIN Hitchcock-like baroque interiors – spam mails and other computer junk. 2009 Interview with Anette Brodersen – *The exhibition Right Here in Front of You*



ANNEX (2001). OIL ON CANVAS. 140 X 140 CM. PRIVATE COLLECTION

BIOGRAPHY

Anders Moseholm, born 1959

1989-96 Royal Danish Academy of Fine Arts, Copenhagen

1994-96 MFA graduate programme

1994 School of Visual Arts, New York

INDIVIDUAL EXHIBITIONS

1997 Art Projects International – New York, USA

1998 DON'T LOOK NOW with Lars Buchardt – Overgaden, Denmark

1998 OUT OF PROPORTION – Galleri Specta, Denmark

1998 THE DIFFERENCE – Gentofte Hovedbibliotek, Denmark

1999 CROSSING – Galerie Leger, Malmö, Sweden

1999 L – A with Lars Buchardt – Rampen/BG-Fonden, Denmark

2000 ON LOCATION – Galleri Specta, Denmark

2001 SOMETIME, SOMEWHERE, SOMEONE – Galleri Franz Pedersen, Denmark

2001 EXTERIOR – Galerie Leger, Malmö, Sweden

2002 RESONANCE – Galerie Birthe Laursen, Paris, France

2002 A Matter of Time – Galleri Specta, Denmark

2003 MIND TRAFFIC – Galleri Franz Pedersen, Denmark

2004 SINCE WE DO NOT KNOW – Galerie Leger, Malmö, Sweden

2004 Architecture & Articulation – Galerie Aveny, Göteborg, Sweden

2004 And when she looked into the room – Galerie Birthe Laursen, Paris, France

2004 Nothing Over Nothing Under Nothing Beside – Lost City Arts, New York, USA

2005 DELAYED PRESENCE – Tallinn Art Hall Gallery, Tallinn, Estonia

2006 SILENT ALARM – Galleri Specta, Denmark

2007 THERE IS A TREE IN SHANGHAI – Galerie Leger, Malmö, Sweden

2007 DEVIAZIONE – Galerie Susan Nielsen, Paris, France

2008 CASCADE – Galerie Aveny, Göteborg, Sweden

2008 CAPACITY – Daimler/Benz Kreuzberg, Berlin, Germany

2009 Fragments of Capacity – Galleri Franz Pedersen, Denmark

2009 RIGHT HERE IN FRONT OF YOU – Sophienholm and Vejle Kunstmuseum, Denmark



OTHER EXHIBITIONS

1994 PROMS 2 – Kunsthallen Brandts Klædefabrik, Denmark

1995-96 INTERCAMBIO – Barcelona, Spain

1997-98 Sylvia White Gallery – New York and Los Angeles, USA

1998 CUT IT OUT – Randers Kunstmuseum, Denmark

1998 The Roaring Silence – Vejle Kunstmuseum, Denmark

2000-04 Kammeraterne – Den Frie Udstillingsbygning, Denmark

2007 Shenzhen Guan Shan-Yue Art Museum – Shenzhen, China

GRANTS, SCOLARSHIPS, AWARDS

Support by the Danish Contemporary Art Foundation for exhibitions in New York, 1997, Paris 2002, Neumünster 2003.

Support by the Visual Arts Centre of the Danish Arts Agency for the exhibition A Matter of Time, 2002.

Scholarship awarded by the Danish Arts Foundation 2001 and a two year scholarship 1999 – 2000.

Award by the Danish Arts Foundation 1999 L – A med Lars Buchardt

Rampen/BG-Fonden, Residency awarded at BG-Fonden's residency Rue Lamarck, Paris, 2000.

Residency awarded at the residency of the Danish Ministry of Foreign Affairs, Rue de la Perle, Paris.

Grosserer L.F.Foghts Fond.

UNI-Banks Kunstnerpris 1995.

Scholarship awarded by the Danish Arts Foundation 2006.

Danish Arts Foundation 2007.

REPRESENTATION

Works acquired by the Danish Arts Foundation 1996, 2001

Vejle Kunstmuseum 2000 and 2001

Skive Kunstmuseum 2003 and 2004

Carlsberg Foundation 2006

DECORATIONS

Aarhus University Hospital

The National Film School of Denmark

TV-serien 'Hotellet'

Ericsson A/S

Tønder Bank

Højgaard & Schultz

Sydbank

Retreat at Ribe

Anders Moseholm
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www.andersmoseholm.dk