

**Anna
Bjergger**

Anna Bjerger
A Face in the Clouds

Se det, som er!

Om Anna Bjergers skyggearbejde
(konturerne af en hverdag)

”The intimacy between the object of reflection, the everyday quality of life, and the act of reflection, is affirmed when writers and painters look for the origins of artistic creativity within the quotidian experience.”¹

Se på den kop! Prøv virkelig at se på den kop: en væltet, hvid, lille porcelænskop med udtværet blå maling. Koppens finhed skurrer mod det lidt tunge, grove træbord, som den er væltet på. Dens skrøbelighed som porcelænskop fremhæves ved, at den er væltet, men også af træbordets genuine tyngde. Selvom man kun kan se et udsnit af det bord, kan man næsten forestille sig, hvor tungt og massivt det er. Helt omvendt med den lille kop. Den er måske bare væltet omkuld fra et vindpust, da et vindue blev åbnet? Eller måske en albue stødte til den, da den krop, der har drukket kaffe af den, skulle videre i dagens program.

Hvad vi ser på Anna Bjergers nye malerier fra efteråret 2023 stammer ikke fra hendes fotokatalog eller fra verdens store begivenheder. Det stammer fra hendes hverdagsliv i skoven i Sverige, landskaberne omkring hendes hjem, stunder i maleratelieret, ankret i den intime hverdag, der, når vi kigger godt efter, er ladet med det ”vat”, der udfylder alle hullerne mellem livets store begivenheder. Det er vattet, som forfatteren Virginia Woolf beskriver det i sin dagbog *Et rids af fortiden*, der egentlig fylder mest i vores liv – den ubevidste gøren og laden, alle hverdagens sysler, hvor vi ikke helt registrerer og ”ser” verden:

”...selv om det var en god dag, var det gode indlejret i en slags ubestemmeligt vat. Sådan er det altid. En stor del af hver dag leves ikke bevidst. Man går, spiser, ser ting, ordner det der skal ordnes; støvsugeren der er i stykker; bestille middag; skrive beskeder til Mabel; vaske sig; lave middag; indbinde bøger. En dårlig dag er andelen af ikkeværen langt større.”²

Den hvide kop får mig til at kigge på mit eget skrivebord, hvor jeg sidder og skriver. Mit skrivebord er i mørk palisander, og den robuste kaffekop fra Ikea er hvid som den på maleriet, og den har endda, utroligt nok, også sådan en udtværet blå maling som dekoration. På maleriet forekommer det at være en malerisk abstraktion, hvor skriften på min kop oprindeligt er maling, min søn har udsmykket koppen med, og som efterhånden er slidt af i opvask. Min kop kommer til at handle om en tid, der er gået, om hverdagens sysler og om det slid, der efterhånden afslører sig.

Det samme sker, når jeg kigger på Anna Bjergers nye malerier. De forestiller en udstrakt tid, en tidslinje, der ikke er lineær, men mere er som en pause mellem de store ting. De forestiller ”vattet”: en væltet kop på bordet, en landevej i mørket, skyggerne fra bladene, der danser på bordet, et stearinlys, der er ved at brænde ud, skyggerne på væggen, der former en kontur af et selvportræt, en nattehimmel fæstnet i tid på maleriets flade. Man mærker og sanser både det nære og hjemlige i Anna Bjergers malerier, men de er samtidig ladet med en vidde og en storhed, der har med landskaberne at gøre. De landskaber, der altid er over

vores hoveder i form af himlen, skyerne, nattens stjerner, men som vi sjældent fæstner os ved. For det er de allestedsnærværende "motiver" i vores fællesverden, som Bjerger her giver sin tid og sin opmærksomhed og gør dét synligt for vores blikke, som vi oftest bare overser: skyerne på himlen, koppen på bordet, stjernerne på himlen, skyggedansen på bordet.

De skygger falder som en form for stille melankoli i Bjergers malerier: Hun maler ikke sig selv, men sin skygge. Hun maler ikke bladene, men deres skyggeaftegninger. Koppen er væltet. De former, der har tyngde i verden, bliver til konturer på maleriet. Poetiske skygger, der tegner en verden, der er mere fragil end stabil. De kommer til at pege på og handle om skrøbelighed, livets skygger, forgængelighed. Der er verden derude, og så er der dens afspejlinger. Den trænger sig på og vil ind. Men vi aner kun dens tyngde.

Se blomsten, den er det det hele

"Da jeg sagde om blomsten: 'Den er det hele', følte jeg, at jeg havde gjort en opdagelse."³

Se solsikken! Den er det hele. Anna Bjerger har malet solsikker (som på svensk, lærer jeg, hedder "solroser"). De er malet som ensomme majestæter, der har set bedre dage. De hænger lidt med hovedet og går mod efteråret med trætte miner. De ved, hvad der venter dem.

At male en blomst har typisk været en kvindelig "syssel", noget hun kunne gå derhjemme og hygge sig lidt med, mens hendes mand skabte stor kunst i stort format af hele landskaber eller af byens puls og liv. Hjemmet, hvortil den private have også hører, var kvindens domæne, verden derude var mandens.

Se Alhed Larsens skæve blomsteropsatser i sine vindueskarme, som giver et blik ud på den verden, der ikke er Bjergers.⁴ Se Anna Sybergs voluminøse planter, der sprænger hele billedets snævre rammer, så frodige de er.⁵ Og se særligt Anna Anchers underskønne lys, der som i Bjergers malerier sendes ind igennem en rude og sætter skygger fra blade på væg, møbler og ansigter. I hendes malerier trænger verden derude sig også hele tiden på med lys, skygger og konturer, der danser på det nære liv.⁶

Når Anna Bjerger maler en solsikke, eller en lille blomst i en kande på bordet, sender hun kunsthistoriske hilsner tilbage til sine søstre, hvor hjemmet, blomsten, de umiddelbare nære omgivelser, udgjorde motiverne i deres malerier. At male motiver fra det enkle hverdagsliv, det intime og nære, blev derfor også knyttet til det kvindelige. Fordommen var, at motiver af det mest enkle og banale, hjemmets rammer, også blev til simpel kunst. Eller værre "dekoration". Men i dag fejrer vi blomsten. Og vi ser på de ældre generationers værker igen, med et nyt blik. Vi fejrer blomsten, fordi den er alt.⁷

At male en solsikke i dag, som etableret kvindelig kunstner, bliver derfor en feministisk gestus, der sender hilsner tilbage til de kunstnere, der ikke havde andet at male.

For Bjerger bliver det et valg, at rette blikket mod de hverdagslige omgivelser. Og de valg betyder noget, også malerisk. Det knytter tætte forbindelser til generationer af kvindelige kunstnere før hende. Men det peger også på et nu. Et nu, der er så voldsomt inficeret af billeder, af informationer, af TikTok reels, af katastrofer og krige, at det er i det nære, vi kan søge tilflugt og fred. Den væltede kop symboliserer også, at det nære er i krise. En vind blæser, der kan få os til at dratte omkulde.

I andre værker udvider Anna Bjerger scenen, gør den ekspansiv og indtager de rum, der historisk har været knyttet til den mandlig maler: de store formaters rum, landskabets rum. Hun maler himlen med dens hvide skyformationer. Hun maler skoven. Og sender kunsthistoriske hilsner til engelske John Constable og David Hockney. Bjerger maler også natten og dens stjernehimmel, som den toner frem hver aften, hvis vi kan ane den for lysforureningen. Men det er, som om den intimitet, hun maler inde fra atelieret, bibeholdes i hendes landskaber. Det er ikke ”den store verden” hun maler, men den prosaiske hverdag. At zoomer ind på de små tings forskydninger, den væltede kop, skyggen, skyen, er også en måde at aflære sig den indgroede himmelfaldne fascination af det monumentale og at lære at se det storslåede i det enkle. Det er også en måde at fæstne sig ved noget, der er foranderligt. Det er landskabet som et øjebliksbillede i en større tidslinje, der hele tiden forskyder sig. Det er en måde at knytte blikket, bevidstheden, nærværet til det, der er omkring en, og som ofte går ubemærket hen. At kigge på skyernes formationer og forandringer er som at mærke vejrtrækningen i kroppen. Livet findes.

Se! Natten er fuld af stjerner. Der er skønhed alle vegne. Den er fuld af melankoli. For om lidt er det forbi.

Maria Kjær Thomsen
Kunstkritiker og forfatter

¹ Jennifer Anna Gosetti-Ferencei, *The Ecstatic Quotidian: Phenomenological Sightings in Modern Art and Literature*, The Pennsylvania State University Press, 2007, pp. 3-4.

² Virginia Woolf: *Et rids af fortiden*, Bestarium, 2016, pp. 14-16.

³ Virginia Woolf: *Et rids af fortiden*, Bestarium, 2016, pp. 15-16.

⁴ Se Alhed Larsen: *Blomster i et vindue med solskin*, 1903.

⁵ Se Anna Syberg: *Kaktus fra Botanisk Haves drivhus*, 1908.

⁶ se Anna Ancher: *Studie af sypigens hoved*, Ane, 1890.

⁷ Arkens udstillingen *Blomsten i kunsten* (2021) viste, hvordan blomstermotivet altid også afspejler noget om den tid, det males i. Det er ikke et motiv, der altid betyder det samme.



Studio, 2023
[ABM-23-034]



Dinner Party,, 2023
[ABM-23-031]



Cup, 2023
[ABM-23-015]





Head, 2023
[ABM-23-016]





Clouds, 2023
[ABM-23-022]



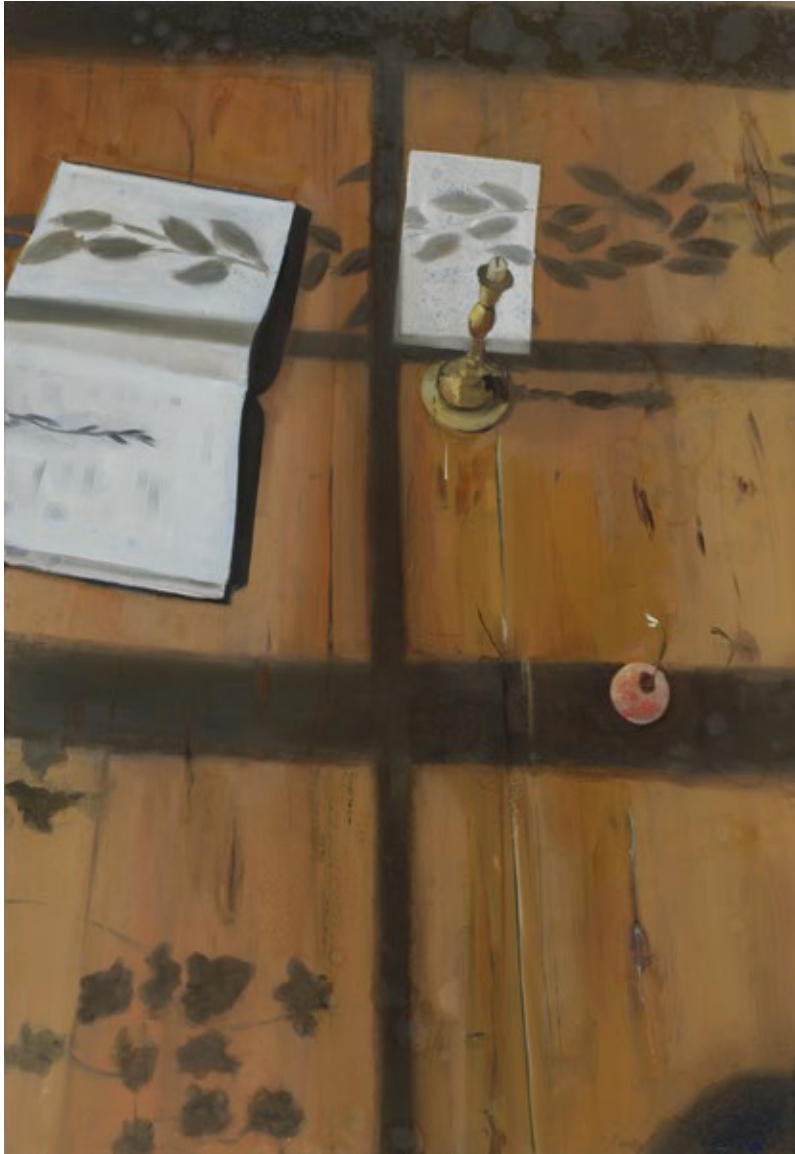
Figurine, 2023
[ABM-23-024]



Cat, 2023
[ABM-23-026]



Wall/Shadow, 2023
[ABM-23-011]



Table, 2023
[ABM-23-009]



Gold, 2023
[ABM-23-008]



Screen, 2023
[ABM-23-032]



Thighs, 2023
[ABM-23-027]



Weed, 2023
[ABM-23-025]

See It as It is

Anna Bjerger's Shadow Work

(Contours of Daily Life)

“The intimacy between the object of reflection, the everyday quality of life, and the act of reflection, is affirmed when writers and painters look for the origins of artistic creativity within the quotidian experience.”¹

Look at that cup! Try to really see it: a small, overturned, white porcelain cup with a smudge of blue paint. The delicacy of the cup clashes with the heavy, rough wooden table it is on. The fragility of the porcelain is amplified by the cup being overturned but also by the real heft of the wooden table. Although we only see a small section of the tabletop, we can picture how heavy and solid it is. The little cup is another story. Was it knocked over by a gust of wind when a window was opened? Or was it elbowed by the person drinking the coffee when they got up and on with their day?

The subjects of Anna Bjerger's new paintings, from fall 2023, are not derived from her photo catalogue or world events. They come from her daily life in the Swedish woods, the landscapes around her house, moments in the studio. They are anchored in intimate, everyday life, which, on close inspection, is seen to be loaded with the “cotton wool” that fills the gaps between life's big events. Indeed, as Virginia Woolf writes in her autobiographical essay “A Sketch of the Past”, this cotton wool fills most of our lives – our unconscious doings, all the everyday activities when we don't really notice or “see” the world:

“Although it was a good day the goodness was embedded in a kind of nondescript cotton wool. This is always so. A great part of every day is not lived consciously. One walks, eats, sees things, deals with what has to be done; the broken vacuum cleaner; ordering dinner; writing orders to Mabel; washing; cooking dinner; bookbinding. When it is a bad day the proportion of non-being is much larger.”²

Bjerger's white cup makes me look at the desk at which I'm writing. My desk is dark Brazilian rosewood, and my sturdy IKEA coffee cup is white like the one in the painting. Curiously, it, too, is decorated with smudgy blue paint. The painting's smudge looks like a painterly abstraction, while the writing on my cup was originally painted by my son and has all but worn off. My cup, then, is about a time that is past, quotidian activities, the gradual wear of time.

A similar thing happens when I look at Bjerger's new paintings. They represent an extended time, a timeline that is not linear but more like a pause between big things. They show the “cotton wool” – an overturned cup on a table, a country road in the dark, shadows of leaves dancing on a table, a candle burning out, shadows on the wall forming the outlines of a self-portrait, a night sky fixed in time on the canvas. Bjerger's paintings have a palpable sense of the intimate and domestic, but at the same time they are imbued with the breadth and majesty of landscapes. The sky, clouds, night stars – these landscapes are always above

us but rarely have a chance to settle in. Devoting her time and attention to such ubiquitous “subject matter” in our common world, Bjerger makes visible to us what we tend to overlook: clouds in the sky, a cup on a table, stars, shadows dancing on a tabletop.

Such shadows fall like a strain of quiet melancholy in Bjerger’s paintings. She doesn’t paint herself but her shadow. She doesn’t paint leaves but the outlines of their shadows. The cup is overturned. Shapes that have heft in the world become contours on canvas. Poetic shadows render a world more fragile than stable, denoting and describing fragility, life’s shadows, impermanence. There is the world outside, and there are its reflections. The world intrudes, but its weight is only suggested.

Look at the flower. That is the whole.

“When I said about the flower ‘That is the whole,’ I felt that I had made a discovery.”³

Look at the sunflower! That is the whole. Bjerger paints sunflowers (“sun roses”, in Swedish) like lonely majesties that have seen better days. Drooping their heads, they face autumn with a tired mien. They know what awaits them.

Flower painting has typically been a female “pastime”, something a woman did at home for fun, while her husband was out making great art on a grand scale, painting landscapes or urban life. The home, including the garden, was woman’s domain; the outside world was man’s.

Look at Alhed Larsen’s whimsical flower arrangements in windows on a world that isn’t hers.⁴ Look at Anna Syberg’s voluminous plants bursting their narrow confines with their opulence.⁵ And in particular, look at Anna Ancher’s lavish light that, as in Bjerger’s paintings, streams in from the window, casting shadows from leaves on walls, furniture and faces. In Bjerger’s paintings, the outside world is always intruding with light, shadows and contours dancing on familiar things.⁶

Painting a sunflower or a small flower in a vase, Bjerger tips her hat to her sisters from art history, whose subject matter was circumscribed by the home, flowers, their immediate surroundings. Indeed, painting subjects of modest daily life, the intimate and domestic, was bound up with femininity. The prejudice was that pictures of simple, commonplace things, the framework of the home, also made for simple art. Or worse, “decoration”. Today, we celebrate flowers. We look at the works of past generations with new eyes. We celebrate the flower, because it is the whole.⁷

Painting a sunflower today, as an established woman artist, is a feminist gesture and a nod to artists who had nothing else to paint. For Bjerger, training her gaze on her everyday surroundings is a choice. Such choices are significant, also in terms of painting, linking her

closely to generations of women artists before her, while also pointing to a now – a now that is so heavily infected by images, information, TikTok reels, disaster and war that we seek refuge and peace in nearby things. The overturned cup also symbolizes a private sphere in crisis. A wind is blowing that may knock us all over.

In other works, Bjerger broadens the scope, occupying spaces that have historically been associated with male painters: large-scale spaces, landscapes. She paints the sky and white cloud formations. She paints the woods. And she tips her hat art-historically to the English artists John Constable and David Hockney. Bjerger also paints the night and its stars that appear every evening, if light pollution permits. In her landscapes, she maintains the intimacy of her studio. She doesn't paint "the big world" but mundane daily life. Zooming in on changes in little things – an overturned cup, shadows, the sky – is another way of unlearning the ingrained, dumbfounded fascination with the monumental, and learning to see the majesty of simple things. It is also a way of lingering on the mutable over time. Landscape as a snapshot in a larger timeline that is always changing. A way of linking your gaze and awareness to your often overlooked surroundings. Looking at the shapes of changing clouds is like feeling the breath in your body. Life exists.

Look! The night is full of stars. There is beauty everywhere. It is full of melancholy. For soon it will be over.

Maria Kjær Themsén
Art critic and Author

¹ Jennifer Anna Gosetti-Ferencei, *The Ecstatic Quotidian: Phenomenological Sightings in Modern Art and Literature*, The Pennsylvania State University Press, 2007, p. 3-4.

² Virginia Woolf, *Moments of Being*, Random House, 2017, p. 83-84.

³ Ibid., p. 84.

⁴ See Alhed Larsen, *Flowers in a Sunny Window*, 1903.

⁵ See Anna Syberg, *Cactus from the Botanical Garden Hothouse*, 1908.

⁶ See Anna Ancher, *Study of the Seamstress's Head, Ane*, 1890.

⁷ As *Flowers in Art*, a 2021 exhibition at the Arken Museum of Modern Art, showed, the subject of flowers always reflects the time in which they are painted. The meaning of the subject does not remain unchanged.



Stairs, 2023
[ABM-23-013]



Beam, 2023
[ABM-23-028]



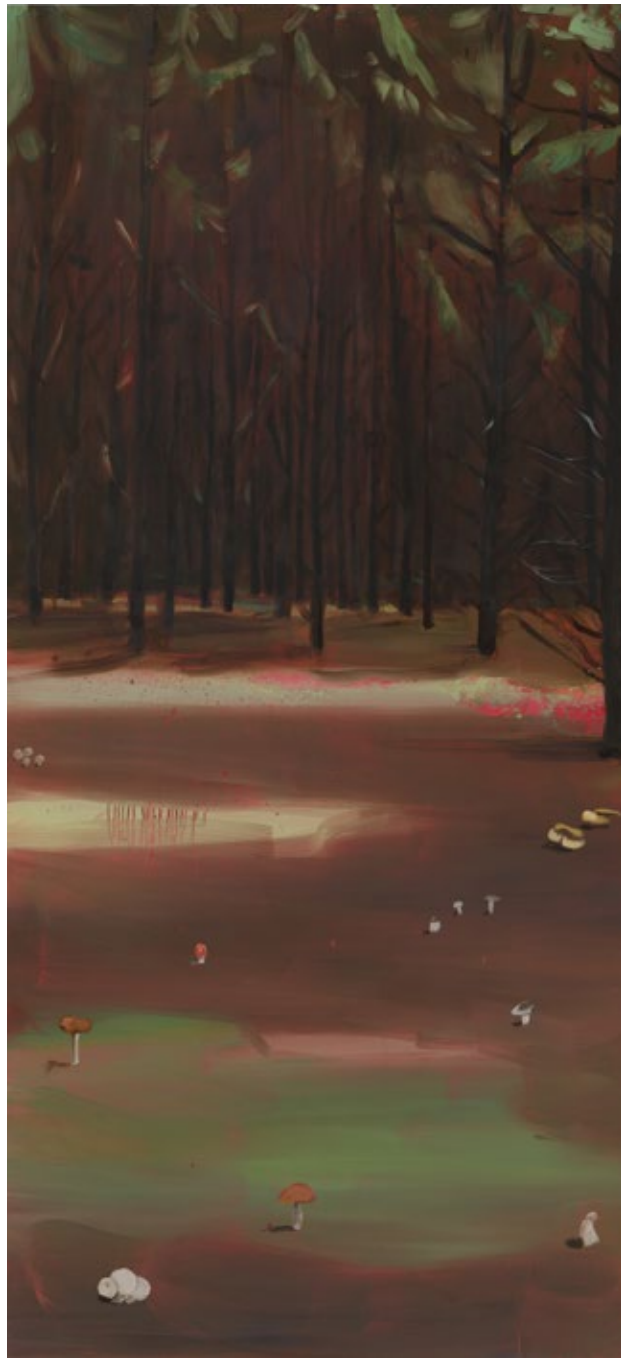
Dawn, 2023
[ABM-23-018]



Ceramic, 2023
[ABM-23-014]



Dog Walk, 2023
[ABM-23-023]

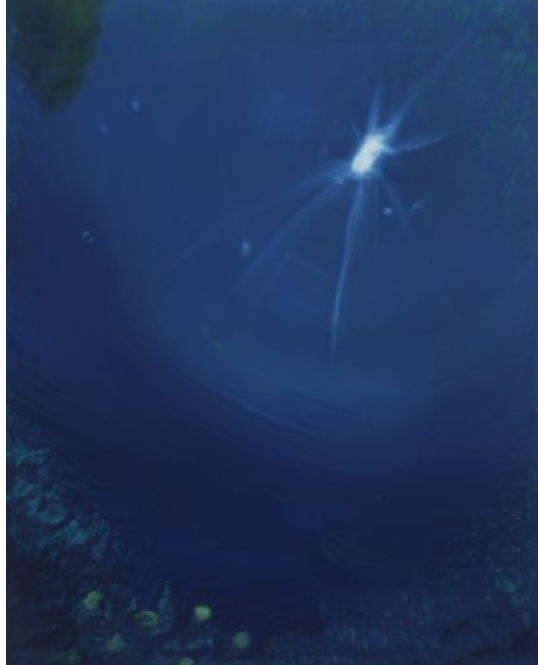




Fungi, 2023
[ABM-23-037]



The Sea, 2023
[ABM-23-036]



Swimming Place I, 2023
[ABM-23-029]



Swimming Place II, 2023
[ABM-23-030]



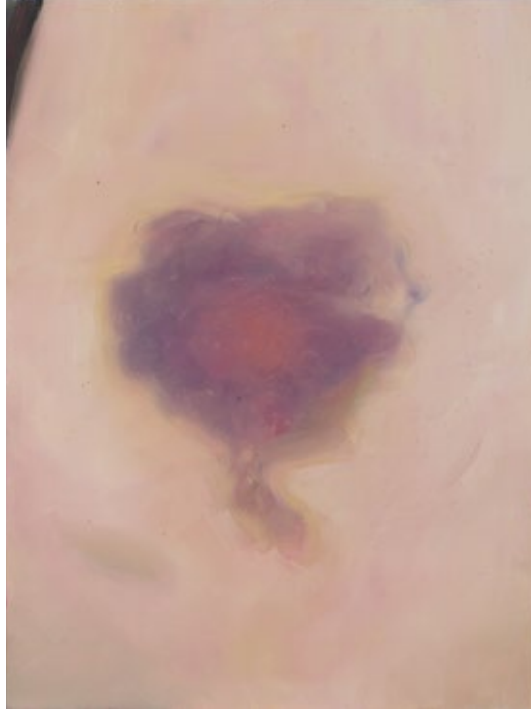
Mist, 2023
[ABM-23-010]



Marigold, 2023
[ABM-23-012]



Lanky, 2023
[ABM-23-020]



Bruise, 2023
[ABM-23-019]





Giant, 2023
[ABM-23-021]





Night, 2023
[ABM-23-035]

ANNA BJERGER

1973 Born in Skallsjö, SE
1994-1997 BA, Fine Art, Central St. Martins School of Art and Design, London, UK
1999-2001 MA, Painting, Royal College of Art, London, UK

Lives and works in Sweden

Works in Collections:

Hall Art Foundation, US
Kunst Museum Brandts, DK
Louisiana Museum of Modern Art, DK
Moderna Museet, Stockholm, SE
Ny Carlsberg Foundation, DK
Stedelijk Museum, Amsterdam, NL
The AkzoNobel Art Foundation, NE
The National Gallery of Denmark, DK
SMK The National Gallery of Denmark, DK
Collectie G+W Sittard, NE
Zabludowicz Collection, UK
Vinunic, SE
Sveriges Radio, SE

Selected solo exhibitions

2023 A Face in the Clouds, Galleri Bo Bjerggaard, Copenhagen, DK
2022 Jag skulle vilja vara där du är, Smålands Konstarkiv, Vandalorum, SE
2021 Drifters, Galleri Bo Bjerggaard, Copenhagen, DK
Blanket for a Sail, Galleri Magnus Karlsson, Stockholm, SE
2020 Dark Light, Gl. Holtegaard, Holte, DK
2019 Silence, Galleri Bo Bjerggaard, Copenhagen, DK
2018 Lit, Galleri Magnus Karlsson, Stockholm, SE
Paintings, Le Manoir, Banyuls-sur-Mer, FR
Slivers, 0-0 LA, Los Angeles, USA
2017 Familiar Shadows, Kristianstads Konsthall, Kristianstad, SE
2016 Elsewhere, David Risley Gallery, Copenhagen, DK
Slips and Glimpses (with Robert Armstrong), Kevin Kavanagh, Dublin, IE
2015 Divining, Galleri Magnus Karlsson, Stockholm, SE

- 2014 Anna Bjerger, Monica de Cardenas Galleria, Milano, IT
The Rorschach in practice, Patriksson Communications, Stockholm, SE
- 2013 Just So, Fullersta gård, Stockholm, SE
6 unrelated soloshows, David Risley Gallery, Copenhagen, DK
- 2012 Da Capo, Paradise Row, London, UK
Handling, Växjö Konsthall, SE
Sand in Your Eyes, David Risley Gallery, Copenhagen, DK
- 2011 Every Time I Close My Eyes, Galerie Gabriel Rolt, Amsterdam, NL
- 2010 A Perfect Throw, Paradise Row, London, UK
Strange Talents, Peter Bergman, Stockholm, SE
- 2009 Invisibles, Galerie Gabriel Rolt, Amsterdam, NL
- 2008 The Snails Trail, David Risley Gallery, London UK
Everything, ALP Gallery, Stockholm, SE
- 2007 Portrait of a Man, Bucket Rider Gallery, Chicago, IL
- 2004 The Unexplained, MWprojects, London, UK
Angels in Your Beer, Pumphouse Gallery, London/Oriel Mwldan, Cardigan, Wales, UK
- 2003 Angels in Your Beer, Chapter Gallery, Cardiff, Wales, UK
- 2002 White Paintings, MWprojects, London, UK
- 1998 Lithuanian Artist Association, Vilnius, LT

Selected group exhibitions

- 2023 Anna Bjerger & Chantal Joffe, Asparagus, Hands and Feet, Hellvi Kännungs, Gotland, SE
- 2022 Övergang, Group exhibition, Kevin Kavanagh Gallery, Dublin, IE
- 2021 Deep Blue, Curated by Katherine Bradford, Hall Art Foundation, Vermont, US
- 2019 NATURE – Home and Workplace, Ljungbergmuseet, Ljungby, SE
Works on Paper, Galleri Bo Bjerggaard, Copenhagen, DK
- 2018 NATURE – Home and Workplace, Johannes Larsen Museet, Kerteminde, DK
O Youth and Beauty, Man Museum, Nuoro, IT
Chair, Chair, Chair, Lamp, Table, Bed, Sofa, David Risley Gallery, Copenhagen, DK
Cries and Whispers, Trafo Kunsthall, NO
- 2017 Submerge, Nordic Contemporary, Paris, FR
Look Me in the Eye Sister, Galeria Leyendecker, Tenerife, ES
In the Pines –Slight Return, David Risley Gallery, Copenhagen, DK
A New Look, Moniquemeloche, Chicgao, USA
- 2016 Art Alive Art Festival, Louisiana Museum of Modern Art, Humlebæk, DK
ILLUMINATION, Louisiana Museum of Modern Art, Humlebæk, DK
- 2015 Adam, Andy, Alexander, Galleri Bo Bjerggaard, Copenhagen, DK

2015 c/o Hotel le Manoir, Galleri Magnus Karlsson, Hotel le Manoir, Banyuls surMer, FR
I Love Paint II, Angell Gallery, Toronto, CA

2012 Absence (Looking for Hammershøi), David Risley Gallery, Copenhagen, DK
Kevin Kavanagh Gallery, IE
Up the Walls, The Model, Sligo, IE
Pigment, Peter Bergman, Stockholm, SE

2011 Anna Bjerger & Søren Martinsen, Galerie Møller Witt, Aarhus, DK
Dublin Contemporary, IE
Vad vi Är, Museo de la Ciudad de Querétaro, MX
Sometimes I wish I could just disappear, David Risley Gallery, Copenhagen, DK

2009 Around the Corner, Fullersta Gård, curator Magnus Karlsson, SE
Jenny Källman & Anna Bjerger, David Risley Gallery, Copenhagen, DK
Women To Watch. The Figure Re-Refigured, Christies King St., London, UK
Instantanés, SI/ Centre Culturel Suédois, Paris, FR
Remain in Light, W139, Amsterdam, NL
In the Pines, David Risley Gallery, Copenhagen, DK

2008 Academia, La Chapelle de l'Ecole des Beaux-Arts, Paris, FR
A Loaf of Bread..., Hudson Franklin, New York, US
Livingroom Paintings, Bucket Rider Gallery, Chicago, US

2007 Inaugural Group Show, Bucket Rider Gallery, Chicago, US
Citadel 1, David Risley Gallery, London, UK

2006 Pictures of You, ALP Gallery, Stockholm, SE

2005 Acid drops and Sugar Candy, Transition Gallery, London, UK

2004 Twenty-four by Thirty, Keith Talent Gallery, London, UK

2003 Selected Paintings, MWprojects, London, UK
The Rocca Pistola Collection, The New Inn Yard, London, UK
Draw to be Alive, Hales Gallery, London, UK

2002 Immediate Gesture, Lombard-Freid Fine Arts, New York, US
Love (curated by David Risley) 14 Wharf Rd, London, UK
Inagural exhibition, Neon, London, UK
Giardino, Museo d'Arte Contempotaneo, Sassoulo, IT
Gallerie RM Art, Essen, DE

2001 Zwemmer Gallery, Trinity College, London, UK

2000 Lost in Space, Farg Fabriken, Stockholm, SE
Ouvre d'etre, Temple Gallery, Rome, IT
Palace, Lock Up Gallery, London, UK
Homage to the Budokan, Foyles Gallery, London, UK

1999 Guest Artist at the British School, Rome, IT
ALDRIDGE BJERGER JOFFE, Equilibri Pecari, Rome, IT

Publications

Knausgård, Karl Ove & Karin Faxén Sporrang: Anna Bjerger, Kristianstad:

Galleri Magnus Karlsson, David Risley Gallery & Kristianstads konsthall, 2017

Karin Faxén and Christian Viveros-Fauné: Anna Bjerger – Paintings, Stockholm:

Peter Bergman Gallery, David Risley Gallery & Galerie Gabriel Rolt, 2011

Selected bibliography

- | | |
|------|---|
| 2017 | “Artist in Focus - Anna Bjerger”, ARTLAND, March 21 |
| 2015 | Hudson, Suzanne: “Painting Now”, Thames & Hudson |
| 2014 | “Anna Bjerger”, Transform Magazine, Aug |
| 2011 | “Anna Bjerger: A Long Glimpse”, Elephant Magazine issue 9 |

Anna Bjerger

A Face in the Clouds

27 November – 16 December 2023

Værker / Works

Anna Bjerger
Gold, 2023
Oil on aluminium
180 cm x 150 cm
ABM-23-008

Anna Bjerger
Table, 2023
Oil on aluminium
150 cm x 103 cm
ABM-23-009

Anna Bjerger
Mist, 2023
Oil on aluminium
50 cm x 60 cm
ABM-23-010

Anna Bjerger
Wall / Shadow, 2023
Oil on aluminium
60 cm x 50 cm
ABM-23-011

Anna Bjerger
Marigold, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-012

Anna Bjerger
Stairs, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-013

Anna Bjerger
Ceramic, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-014

Anna Bjerger
Cup, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-015

Anna Bjerger
Head, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-016

Anna Bjerger
Seeds, 2023
Oil on aluminium
30 cm x 40 cm
ABM-23-017

Anna Bjerger
Dawn, 2023
Oil on aluminium
30 cm x 40 cm
ABM-23-018

Anna Bjerger
Bruise, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-019

Anna Bjerger
Lanky, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-020

Anna Bjerger
Giant, 2023
Oil on aluminium
150 cm x 120 cm
ABM-23-021

Anna Bjerger
Clouds, 2023
Oil on canvas
200 cm x 300 cm
ABM-23-022

Anna Bjerger
Dog Walk, 2023
Oil on aluminium
20 cm x 30 cm
ABM-23-023

Anna Bjerger
Figurine, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-024

Anna Bjerger
Weed, 2023
Oil on aluminium
25 cm x 30 cm
ABM-23-025

Anna Bjerger
Cat, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-026

Anna Bjerger
Thighs, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-027

Anna Bjerger
Beam, 2023
Oil on aluminium
40 cm x 30 cm
ABM-23-028

Anna Bjerger
Swimming Place I, 2023
Oil on aluminium
50 cm x 40 cm
ABM-23-029

Anna Bjerger
Swimming Place II, 2023
Oil on aluminium
50 cm x 40 cm
ABM-23-030

Anna Bjerger
Dinner Party, 2023
Oil on aluminium
60 cm x 50 cm
ABM-23-031

Anna Bjerger
Screen, 2023
Oil on aluminium
124,8 cm x 150,0 cm
ABM-23-032

Anna Bjerger
Pool, 2023
Oil on aluminium
124,5 cm x 150,0 cm
ABM-23-033

Anna Bjerger
Studio, 2023
Oil on aluminium
180 cm x 150 cm
ABM-23-034

Anna Bjerger
Night, 2023
Oil on aluminium
150 cm x 200 cm
ABM-23-035

Anna Bjerger
The Sea, 2023
Oil on aluminium
124,5 cm x 150,0 cm
ABM-23-036

Anna Bjerger
Fungi, 2023
Oil on aluminium
150 cm x 180 cm
ABM-23-037

© The Artist & Galleri Bo Bjerggaard
Translation Danish to English: Glen Garner
Photo Anders Sune Berg
ISBN 978-87-93134-57-7
Thanks to: Maria Kjær Thomsen & Printdivision

GALLERI BO BJERGGAARD

FLÆSKETORVET 85A
DK-1711 KØBENHAVN K
TEL +45 33 93 42 21
BJERGGAARD@BJERGGAARD.COM

TUESDAY-FRIDAY 1 PM-6PM
SATURDAY 11 AM-4 PM

WWW.BJERGGAARD.COM

