

Ane Mette Hol

8/11–14/12/2013

Ane Mette Hol (NO 1979) is engaged in drawing. In the history of art, drawing is regarded as the genre that directly transfers a pictorial concept to paper, even before a painting, sculpture or architecture is created. It is the transition, so to speak, from the artist's immaterial idea to the material world of things that can be perceived. However, upon first glance, Ane Mette Hol's drawings seem to reproduce on paper that which already exists and mirror the objects seen by the artist. Yet drawing in the case of Ane Mette Hol is not limited to two-dimensional images but extends from there into three-dimensionality in her objects and animations. The illusion of seemingly tangible objectiveness culminates in her motifs that are taken from the context of art. Her earlier works look like painting grounds, roles of packing paper or drawings with packaging labels splattered with paint and left carelessly behind. But the surfaces of all these objects are in fact illusionary, along with their flaws and irregularities, as the supposed photocopies of popular art-theoretical literature or entire book covers like of E.H. Gombrich's "Art and Illusion".



Untitled (A Incomplete Set of Copies), 2012
Charcoal, dry pastel and colored pencil on 40 sheets of white paper in addition to a blank sheet of white paper
29,7 × 21 cm

At first, one has the impression of seeing the simple reproduction of an object in Ane Mette's work, but it is instead the reflection of the artist's subjective gaze that becomes a physical reality in her "drawn" objects. Ane Mette Hol's exhibition in Düsseldorf deals with the "empty space" in between. This empty space is defined in several aspects, it could be the moment just before an exhibition or artwork is finally finished or it could be the leavings of a previous artistic working



Installation view Kunstnerforbundet, Oslo, Norway, 2012
After the Dust Settles #2, 2012

Site-specific installation, white dry pastel on 500 sheets of white paper. Wrapping paper made of white paper, colored pencil, pen and glue

process. These fine transgressions find form in her reproduction of a sketchbook with all its signs of usage or the two pieces "Untitled (An Incomplete Set of Copies)" and "Untitled (A Complete Set of Copies)". Empty pages appear to show traces ranging from light to dark grey of a mechanical-chemical copy process, which is, however, entirely "drawn" by Ane Mette Hol. The installation "After the Dust Settles #2" and the alleged packages of fluorescent tubes for the gallery standing in the corners expand this appropriation of immaterial, conceptual emptiness to the real space. "After the Dust Settles #2" appears to show an untouched package of 500 sheets. Traces of white dust hint to the prior process of drawing along the way the 500 sheets have been colored with white pastels on the floor and thus emphasize its presence as drawing.



Untitled (Artificial Light #2), no. 1–2, 2013
Colored pencil, pastels and glue on paper.
Size 30 x 2 x 2cm

Biographical Notice:

Solo Exhibition:

2013

Kadel Willborn, Düsseldorf, DE

2012

Art Statement | Art Basel, CH

2010

Künstlerhaus Bethanien, Berlin, DE

2009

Schürmann, Berlin, DE

Group Exhibitions:

2012

„Ab in die Ecke!“, Städtische Galerie Delmenhorst,
Delmenhorst, DE

„Prism“, Museum of Contemporary Art, Oslo, NO

2011

„Zeichnung?“; Kunstverein Nürnberg, DE

Institutional Collections:

Statoil Art Collection, NO

The National Museum of Art, Architecture and
Design, Oslo, NO

Sørlandet Art Museum, Kristiansand, NO

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