

thirtyseven°
Contemporary Fine Art Gallery

BERIT MYREBØE FACING NORTH /
FACING SOUTH 2007 / 2008



BERIT MYREBØE

When the Berlin-based Norwegian artist Berit Myrebøe first came to Sydney in 2007, she never expected to find a coastline “completely similar” to that of her Scandinavian homeland.

She set herself up at Woolloomooloo for three months, courtesy of an Artspace studio residency, and set about comparing and contrasting the coastal edges of Australia



and Norway – the twists and turns of the rock formations, the place where water meets land and people like to play. Myrebøe was intrigued by the two countries' parallels. “Both countries are as far as possible away from each other and equidistant from the Poles”, she says. “In proportion to their respective surface areas, they are both sparsely populated and similarly determined by open spaces, by huge distances and the threat of becoming lost.”

Over her first summer in Australia, Myrebøe (born 1968) not only showed her Norwegian work in the exhibition Facing North – she also started work on this companion exhibition, Facing South. She took her camera to the coast, finding herself drawn to Tamarama beach – locals like to call it “Glamarama” – in Sydney's east.

The artist wasn't concerned with the gorgeous beach-goers lying on their towels. Instead, she trained her camera on the strangely familiar rock formations and how they looked in our hard, white light, which was so different to the soft light that infuses Norwegian landscapes.

Over at Bondi Beach, Myrebøe captured a woman who became part of Facing South. “It's not really a portrait because it's not important who it is,” says Myrebøe. “It's much more about the nose, the lips, the eyes – about working with skin and how the body has different skin on different parts. But to me, this woman really shows Bondi Beach ... it is an image of Bondi Beach.”

This intense image-gathering was just the start of Myrebøe creating her coolly alluring work on polished aluminium panels. Myrebøe returned to Sydney for another residency early this year to manipulate her images. She blows up her photographs on a photocopier and transfers these grainy enlargements onto aluminium using a self-developed process.

She builds up layer upon layer of images on her panels – a single panel could contain elements from 10 or 20 different photographs. To illustrate her point about Australian and Norwegian similarities, for instance, one of her Tamarama Beach multi-layered works contains small parts from Norway as well.

Yet Myrebøe also deconstructs images as she builds them up, erasing one bit here, blurring another bit there and repeating motifs and images. As much as her images might “look like beauty, I'm also destroying beauty in my work,” she says. “In the transfer and painting process, I'm changing and taking away a lot of things.”

Finally Myrebøe, who calls herself a painter above all else, works an intense palette of blues and greens – the colour of the sea – onto the panels with brushes but also sometimes with her hands. “I like the feeling of working with my hands on the metal,” she says. “You can sometimes even see my hand prints.”

She became drawn to metal panels, she says, while studying printing techniques together with the American pop artist Jim Dine. “I was always much more impressed by the metal sheets before printing,” she says.

Perhaps that explains why she likes to leave part of each panel untouched. While Myrebøe's finished work is ethereal, mysterious and otherworldly, with her rock formations, ocean edges and human faces and bodies transformed into something almost dream-like, an even stranger thing happens when viewers stand before her work.

Despite its metallic sheen and cool colour palette, the hung work somehow emanates warmth. That's because the viewer's reflection from the untouched parts of the panel – which must arrive from the factory without the slightest scratch – along with the reflection of the room and the light itself all become part of experiencing Myrebøe's art.

Katrina Lobley.
May, 2008.



U.T., 2008, aluminium, transfer, painting, each 60 x 40 cm



U.T. (Triptych / Tamarama), 2008, aluminium, transfer, painting, 60 x 120 cm (each 60 x 40 cm)



U.T. (Tamarama Swimmer / Bitter Sea), 2008, aluminium, transfer, painting, 60 x 160 cm (each 60 x 40 cm)



U.T. (Bitter Sea), 2007, aluminium, transfer, painting, 125 x 250 cm



U.T. (Long Reef), 2008, aluminium, transfer, painting, 100 x 180 cm



U.T. (Island Vulcan, 6 panels), 2008, aluminium, transfer, painting, 80x180 cm (each 40 x 60 cm)



U.T. (Diptych/Detail), 2008, aluminium, transfer, painting, 60 x 200 cm



U.T. (Tattoo Hayden#01), U.T. (Tattoo Hayden#02), U.T. (Tattoo Kelly#01), U.T. (Tattoo Kelly#02), 2008, aluminium, transfer, painting, each 60 x 40 cm



U.T. (BondiBeachGirl), 2007, aluminium, transfer, painting, 75 x 120 cm



U.T. (Selfportrait), 2008, aluminium, transfer, painting, 100 x 180 cm

BIOGRAPHY

- + 1968 Born, works and lives in Berlin
- + 1990 – 1996 Study at the Academy of Fine Arts, Berlin
- + 1993 Study visit Lofoten, Norway.
- + 1994 Foreign exchange scholarship, Academy of Fine Arts, Marseille
- + 1995 Experiments on print graphics in cooperation with Jim Dine. Development of experimental techniques to transfer on metal.
- + 1996 Master of Fine Art in Berlin
1st prize and commission, Art in public space, Trauerfeierhalle Pankow, Berlin
- + 1997–1999 Studio-Scholarship of Karl-Hofer-Gesellschaft, Berlin
- + 2000 Project “Énergiea”, Cooperation with Susanne Linke, Bremer Dance Theatre
- + 2001 Scholarship Rohkunstbau VIII
- + 2002 – 2003 First video works/Installation focussing on “reflexions” in cooperation with Dimitrij Katchanov, Moscow and Tilman Kuntzel, Berlin
- + 2004 Finish of project Énergiea 2000–2004
- + 2006 University teaching position for experimental print techniques, Summer Academy Kloster Irsee, University Augsburg
- + 2007 Artspace Residency- Programme, Sydney

Berit Myrebøe's work can be found in many international private and public collections.

EXHIBITIONS (SELECTION)

2008 “Berlin goes Sydney”, thirtyseven° – Contemporary Fine Art Gallery, Sydney [G](#) | “Hängung #2”, KUNSTWERK, Sammlung Alison und Peter W.Klein [G](#) | “Die Insel des zweiten Gesichts”, Espai Ramon Llull, Palma de Mallorca, Spain [G](#) | “Facing North / South”, thirtyseven° – Contemporary Fine Art Gallery, Melbourne [E](#) | “Facing South”, thirtyseven° – Contemporary Fine Art Gallery, Sydney [S](#) [C](#) | Melbourne Art Fair, thirtyseven° – Contemporary Fine Art Gallery, Sydney | “New works”, Galerie Jarmuschek und Partner, Berlin [S](#)

2007 “Jeg har en koffert i Berlin” – Nordmenn i Berlin rundt 1900 og 2000, Nasjonalbiblioteket, Oslo [C](#) | ART TORONTO, Galerie Lausberg, Düsseldorf, Toronto | Preview Berlin, Galerie Jarmuschek und Partner, Berlin. “r.e.f.l.e.c.t.” | Galerie Lausberg, Toronto [S](#) | SWAB – Barcelona, Galerie Jarmuschek und Partner, Berlin | “curtain call”, Galerie Lausberg, Düsseldorf, Toronto | PALM BEACH, Galerie Lausberg, Düsseldorf, Toronto | “Facing North”, thirtyseven° – Contemporary Fine Art Gallery, Sydney [S](#)

2006 YEAR_06 – Art Projects London, Preview Berlin, Artspace, Frankfurt, Galerie Jarmuschek und Partner, Berlin | “Fire and Ice”, Rosenbaum Contemporary, Boca Raton, Florida [G](#) | ART TORONTO, PALM BEACH, ART MIAMI, Art Moscow, Galerie Lausberg, Düsseldorf, Toronto | ART SYDNEY 06, thirtyseven° – Contemporary Fine Art Gallery, Sydney

2005 “Myrebøe-Arbeiten 2003–2005”, Abgeordneten Haus Berlin, Preußischer Landtag [S](#) [C](#) | “Mirror Image”, Galerie Jarmuschek und Partner, Berlin [E](#) | DEEP ACTION, Georg-Kolbe-Museum, Berlin [C](#) | ART COLOGNE, Galerie Jarmuschek und Partner, Berlin | ART TORONTO, Galerie Lausberg, Düsseldorf, Toronto

2004 “Aus den Reihen Énergiea II–IV ” | Galerie Greulich, Frankfurt am Main [S](#) | “Zwischen Malerei und Fotografie”, Galerie Rothamel, Erfurt [S](#) | Art Frankfurt, Frankfurt / Main | Berliner-Liste, Berlin | ART COLOGNE | Galerie Jarmuschek und Partner, Berlin

2003 “Énergiea VII–XIV”, Galerie Jarmuschek und Partner, Berlin [E](#) | Galerie Lokaal 4, Amersfoort, Niederlande [S](#) | “Quintessenz IV ”, Galerie Jarmuschek und Partner, Berlin | “Art now!”, Aktuelle Kunst in Berlin, KPM, Berlin [G](#) | Art Frankfurt, Frankfurt / Main, Galerie Jarmuschek und Partner, Berlin

2002 “Myrebøe-Sonntag”, Galerie chromosome, Berlin | Projekt zusammen mit Jan-Peter E.R.Sonntag [S](#) | “5x5”, Neue Sächsische Galerie, Chemnitz [G](#) | “Kunst am Bau”, Galerie Rothamel, Erfurt [G](#) | “andere seiten”, Galerie Jarmuschek und Partner, Berlin. “Troika des Nordens”, Königlich Norwegische Botschaft Berlin, Kunsthalle Arnstadt | “Reprorealismus aus Berlin”, Galerie Naumann, Stuttgart | Art Frankfurt, Frankfurt / Main | Galerie Jarmuschek und Partner, Berlin

2001 “Énergiea II”, Galerie Jarmuschek und Partner, Berlin [S](#) | “Malerei aus Berlin”, Stadtmuseum Berkamen [G](#) | “Rohkunstbau VIII”, Wasserschloß Gross-Leuthen [C](#) | “Quintessenz II”, Galerie Jarmuschek und Partner, Berlin

2000 “Énergiea” – Bilder im Raum, Galerie Jarmuschek und Partner, Berlin [S](#) | “Art moderne et contemporain”, Galerie Aparté Forum de l'Hôtel de Ville, Lausanne, Swiss. “Porte fermée” – Estampes | Galerie Aparté, Lausanne, Swiss.

1999 / 2000 “Le corps évanoui, les images subites”, Musée de l'Élysée, Lausanne, Schweiz [C](#)

1999 “Oublie et mémoire” | Galerie Aparté, Lausanne, Swiss [S](#) | “Art meets Innovation” | Deutsche Telekom-Berkom GmbH, Berlin | “Stipendiaten der Karl-Hofer-Gesellschaft” | Bahnhof Westend, Berlin.

1997 / 1998 Stipendiaten der Karl-Hofer-Gesellschaft, Berlin, Oberschöneweide.

1996 “Plaques de Zinc-Peinture sur bois”, Galerie Aparté, Lausanne, Swiss [S](#)

For further information on Berit Myrebøe please visit www.thirtyseven-degrees.com.

SOLOEXHIBITION [G](#) GROUPEXHIBITION [C](#) CATALOGUE



Artwork shown on Title:
 U.T. (Diptych / Stones#05 / Tamarama) 2008,
 aluminium, transfer, painting, each 20 x 120 cm
 Artwork shown this page:
 U.T. (Triptych), 2008, aluminium, transfer, painting,
 120 x 225 cm

thirtyseven degrees - Contemporary Fine Art Gallery
 Dominik Mersch / Director
 11 / 2 Danks Street, Waterloo / Sydney, 2017 NSW Australia
 Telephone: +61 2 9698 4499
info@thirtyseven-degrees.com, www.thirtyseven-degrees.com
 Copyright: thirtyseven degrees - Contemporary Fine Art Gallery

Special thanks to: Donna Brett, Anne Marie Casey, Hayden Fowler,
 Ivo Goetz, François Ladouceur, Thomas Loveday, Rohan Wilson.



Berit Myrebøe was supported by an Artspace Studio Residency.