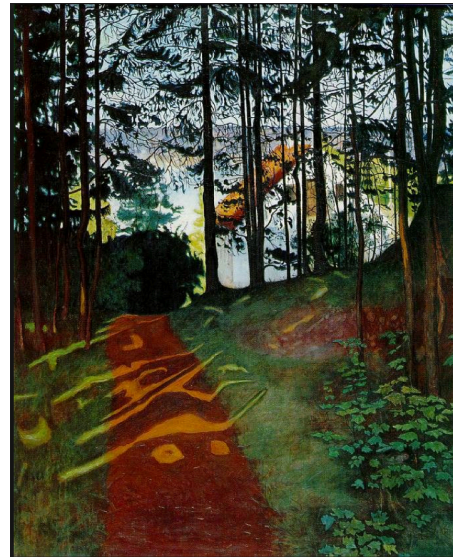


And Then The World Changed Colour: Breathing Yellow



Harald Sohlberg "Fisherman's Cottage" [1907]



Harald Sohlberg "Sun Gleam" [1894]

All landscapes are charged with personal and universal histories, with politics and ideas that cut deep into our conscious- and subconsciousness.

Sohlberg's paintings allow us to see very intuitive renderings of his selection of places that he visited and re-visited, painted and re-painted in Røros, Rondane National Park, in Norway. He imbued his scenes with subjectivity and colour - more often primary colour. Are we looking at a world full of light and trees through his eyes, or through some intense, almost psychedelic saturation foil? - for us to interpret as neo-romantic connection to him?

This is where the very particular, somewhat unsettling Mausoleum in the Dulwich Picture Gallery offers a perfect setting for a sculptural companion and response. It is a space that is permeated by yellow. Oranges and yellows set in the window-glass filter the light which owns the space, no matter what the weather is like outside. - Or does the space own the light?

Once you are embedded in the 'yellow' you learn to acknowledge the artifice you are in: the pillars are hollow, the walls are hollow – in fact the sarcophagi in the rear of the space only have very few bones inside them, sitting in the dark.

The piece I am making as response to Sohlberg's paintings, as well as to this very particular space, is a new work in my series of tanks. The tank-works are three-dimensional sections of landscapes that sit submerged in atmospheric water-solutions, allowing an immersive experience, as well as a detached one. You are both inside the tank, and clearly outside it; you inhabit the space in your mind and are physically distanced by artifice, glass and refraction.

You are simultaneously drawn in close and distanced by glass and reflection. This one is a forest, with a density that compares to some of the Norwegian woods Sohlberg painted. The scene itself is impenetrable and dark and lit from an external source, intermixing with the light conditions of the Mausoleum itself.

The visitor will encounter a multi-layered sense of looking and breathing in the saturated air in the space, as well as in the tank, where the real and imaginary collide.

There is no isolated cottage or seascape in the background here: just more trees – and more of the enchanting, dappled yellow on both sides of the glass.

Mariele Neudecker