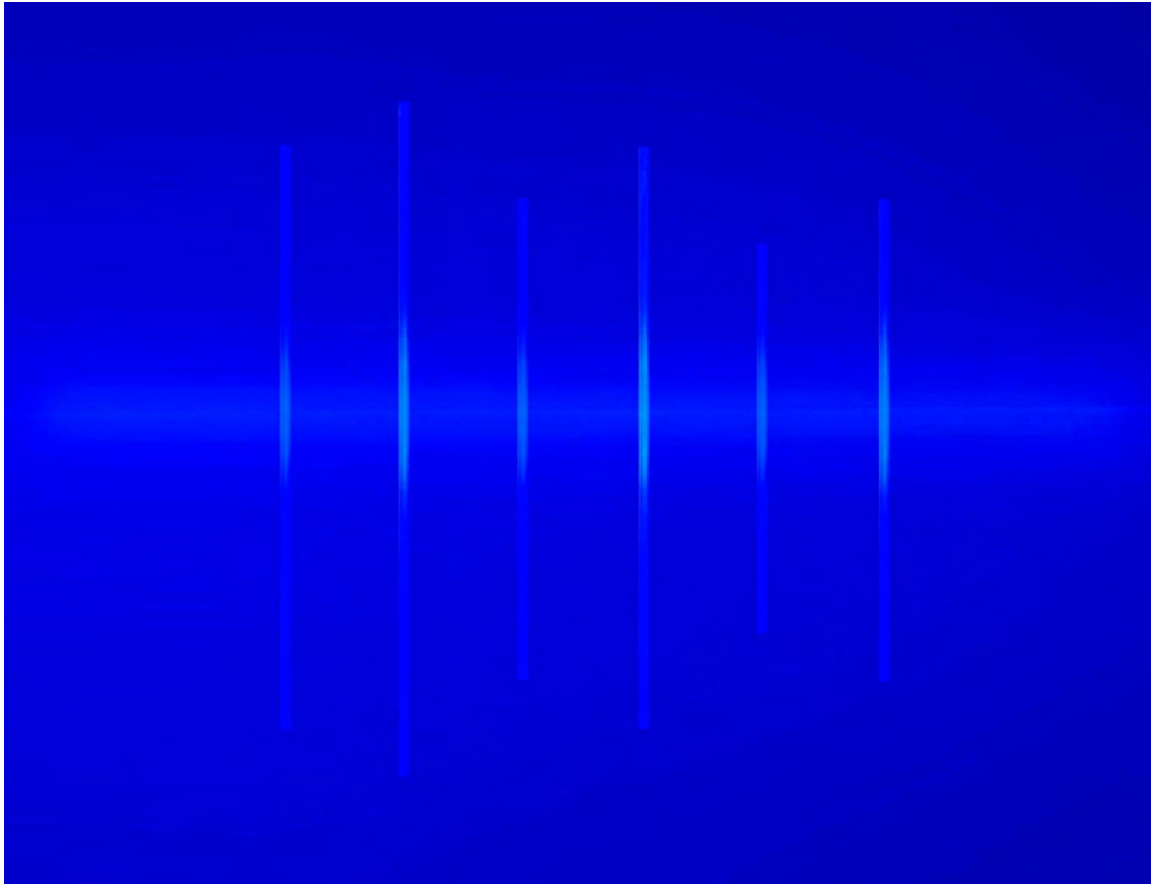


Beckoned to Blue – Anne Katrine Senstad



The World is Large but in us it is deep as the Sea.

R. M. Rilke, ca 1903

I have broken the blue boundary of color limits, come out into the white; beside me comrade-pilots swim in this infinity. I have established the semaphore of Suprematism. I have beaten the lining of the colored sky, torn it away and in the sack that formed itself, I have put color and knotted it. Swim! The free white sea, infinity, lies before you.

Kasimir Malevich. 1919

In *The Poetics of Space*, Gaston Blanchard contemplates with the quote from Rilke the idea of immensity as a philosophical category of daydream, in which the dreamer is transported to a world that bears the mark of infinity and grandeur, far from the tangible geographic immensities

of sea and land. Malevich's essay on Suprematism on the other hand enters the notions of Blue through the pure form of phenomenology of perception, transcending the objects identity as experiential.

Taking refuge in the color Blue, Anne Katrine Senstad's exhibition *Beckoned to Blue* investigates the essence of Blue in three parts; an immersive light sculpture installation in the main gallery space; *Elements III - Blue*, a sensory chamber installation with a sound piece by C.C. Hennix, and accompanying photographic works.

In Senstad's Cosmology of light, time and space we are beckoned to an immersive light sculpture of horizontal and vertical blue light structure of spectral blue hues and an ontological sphere of fractal topologies. Distance is the present, the blue horizon exists as much as the central ascending blue columns of light. In the immersivity of *Elements*, the dialectics of center and horizon of the sculptural light composition envelopes us with a sense of infinity. The monism of the prismatic blue environment is simultaneously a study on the emotional, physiological, scientific phenomena of the chromatic elements of blue, a manifestation and ode to the ambiguously ephemeral, impossible beauty and sensorial properties of the color.

Elements III - Blue defines the environment as luminous blues envelope the fabric of our cognitive body. A monochrome square of light defined by an inner blue spectral vertical portal centered in the space, where we experience the interior and exterior seemingly touching the atoms of our being, resonating through prismatic frequencies. Color embodies the universal; ascending light represents the connection with the universe, while horizontal lines can remind us of the open landscape, the sea merging with the sun, perhaps internally experienced as a sensation of tranquility and eternity.

*It has been found again.
What? - Eternity
It is the Sea fled away
with the Sun*

Arthur Rimbaud, 1872

Goethe proclaimed that "color owes its existence to the eye" referencing Newton's distinctions of color through the prism, but Goethe also characterized Blue as a lesser color in his *Theory of Colors*, and championed yellow as an Apollonian color of the sun and therefore an uplifting charged energetic color, lending thoughts to his response and characterization of Blue as his own emotive personal experience and display of taste. In defense of Blue, scientifically blue is one of the primary additive colours for transmitted light and is one of the three primary colours of pigments in painting and traditional colour theory, as well as in the RGB colour model. It lies between violet and green on the spectrum of visible light. The eye perceives blue when observing light with a dominant wavelength between approximately 450 and 495 nanometres and is of the higher spectra in the range of wavelengths of all known electromagnetic radiations. In observing nature, connotations of blue bring to mind visual representations of the ocean, hues of the atmospheric sky passing time, certain flowers, minerals and gems, but also translucent, poetic

qualities such as the blue note and blue tonal combinations in sound, perpetual moods of blueness, or in the universe represented by invisible cosmically emitted energies, light echoes in superluminal velocity, magnetic fields of star dust and galactic constellations naked to the bare eye and beyond our time.

Elements III –Blue can be seen in light of mathematical and scientific space-time theories - we have elements as parts of a constancy and *events*. In sound, elements can be said to be parts of a composite wave form - it becomes a *time element*. Sound and light behave in a similar wave form language, Light is measured through temperature systems as in the Kelvin measurement system, existing as elements on a scale. Both sound and light operate as measurable and visible frequencies, scientifically disclosing the range within and without the audible and the visible, an echo of what can be observed in Aurora Borealis.

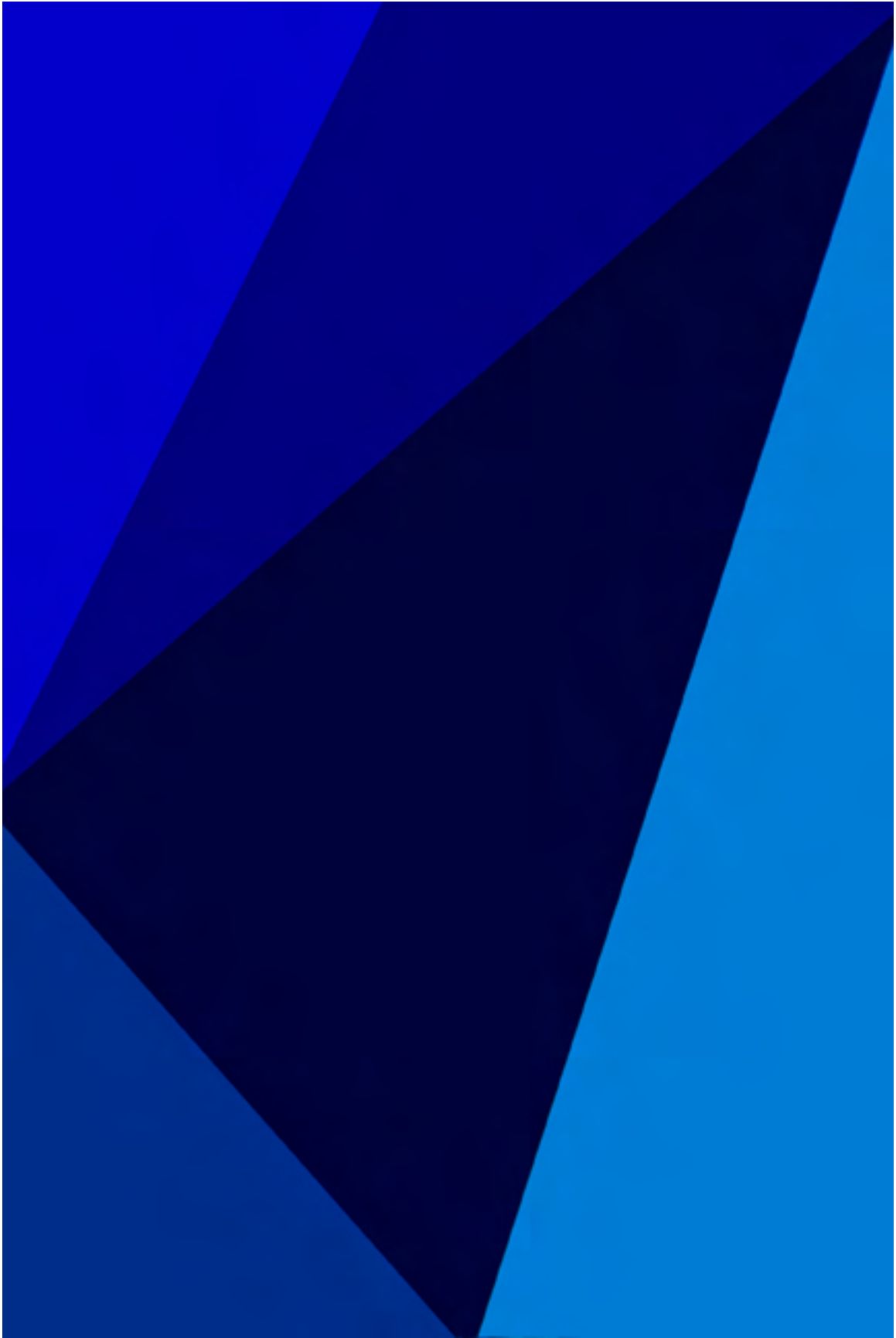
Neon colors expand over time, the nature of neon gas is organic and a transmitter of electrical currents, it is in continuous movement emitting abundance and perpetual absence of form, yet in fact exposing the opposite though creation of light and color as form, here as a Monochromatic environment. With its eternal presence, light represents the perceptual experience of the infinite and deepest elements of our shared humanity.

The Sound of MA, is identified by the Sound of an Indestructible Moment of Silence contained by a space equipped with vertical topology.

C.C. Hennix, 1978

As the installation *Elements III – Blue* explores the immensity of space, the sensory chamber installation represents the internal physical space. Here the installation brings the public into an architecturally reductive private chamber, emphasizing the internal psychological space. With a single channel the video work *Beckoned to Blue*, 2019 the 18.32 min loop travels through compositions in multiple hues of aquamarine blues, introducing glitch noise, dancing particles and dust speckles through a constant transformation between vertical ascension and the expansive - an empty seismic void of nothingness . The video work is a direct response and dialogue with the sound piece, composed and performed by experimental electronic sound pioneer, philosopher, scholar , visual artist and mathematician Catherine Christer Hennix who Senstad has collaborated with on several exhibitions. *The Well Tuned Marimba* , 1978 from *Selected Early Keyboard Works* (Blank Forms Editions/Empty Editions, 2018) , and creates floating spatial sensations between the gravity of Hennix's keyboard, sine-wave generator, and the Sheng, a traditional Chinese polyphonic reed instrument that merges Hennix's ocular sound with the aural color of Senstad's video work.

Beckoned to Blue is supported by The Royal Norwegian Consulate General New York.



Bio Senstad:

The practice of Norwegian artist Anne Katrine Senstad lies in the intersections of architectural installation art, photography, video art, neon sculpture and site specificity within the language of chromatic minimalism and light environments. Her practice has for over several decades been focused on the phenomenology of perception of light, sound and color, with an anchor in the knowledge of color theory, optics and the psychology of space. In her text works Senstad addresses human nature and philosophy through text installation statements and word play, utilizing commercial signage and neon. Senstad's practice on socially engaged field projects and land art works, includes cultural, social and political interactions, performative interventions and feminist collaborations to create wider educational and cultural platforms between diverse ideologies. Through this, Senstad seeks to develop the possibility for what she sees as a new folklore and an amalgamation between post-modern individualism and internationalism.

She has exhibited widely internationally in galleries, museums and institutions; 55th and 56th Venice Biennale (Italy), Bruges Art and Architecture Triennale (Belgium), He Xiangning Art Museum (China), Kunsthall 3,14 (Norway), Trafo Kunsthall (Norway), Octavia Art Gallery (New Orleans + Houston), Zendai Moma (China).

She is the recipient of artist residencies at Marblehouse Projects, Vermont and Abu Dhabi Arthub (UAE), and been awarded artist grants and support from Arts Council Norway, Office for Contemporary Art Norway, FFF (Norway), NBK (Norway), BKH (Norway), DOGA (Norway), FCA (New York) and the Royal Norwegian Consulate. Public Art Commissions include Ohio State Percent for Art Program with Snøhetta Architects for the Wolfe Center for the Arts at BGSU. She has participated in several light art festivals including ISEA Dubai 2014 (UAE), Rencontres Internationales Paris- Berlin (FR), and Dallas Aurora (USA)

Anne Katrine Senstad was raised in Singapore and Norway, today she lives and works between New York and Oslo, Norway. She received her art education at Parsons School of Design and The New School for Social Research in New York 1994 and 1999, and Berkeley University, CA in 1989.

Current and upcoming exhibitions include SL Gallery, Yi Gallery and Freight and Volume Gallery (New York), Noorderlicht House of Photography and CLASH Sound and Contemporary Art Festival (NL), and Kunsthall 3,14 (Norway).

Bio CC Hennix:

Swedish-American Polymath and composer Catherine Christer Hennix's work spans across sound art, poetry, philosophy, mathematics and visual art. Hennix was affiliated with MIT's AI lab in the late 1970s and was among the Swedish pioneers experimenting with mainframe computer generated composite sound waveforms in the late 1960s and in the 1970s. She was a key protagonist in the Downtown School in New York along with her collaborators LaMonte Young and Henry Flynt. She has in recent years exhibited and performed widely internationally, chiefly a retrospective of Hennix's visual work at the Stedelijk Museum Amsterdam, a commission for the Lucio Fontana show *Ambienti/Environments* at Pirelli HangarBicocca in Milan, the Museu de Arte Contemporânea de Serralves, Portugal and Empty Gallery in Hong Kong. In 2019 Blank Forms Editions / Empty Editions will publish *Poësy Matters* and *Other Matters*, a two-volume collection of her writing.