



KunstCentret Silkeborg Bad



Bjørn Kromann-Andersen

Alting har en bagside

Retrospektiv udstilling 2021









FORORD

Bjørn Kromann-Andersen har altid haft de store formater som særligt område.

Han kan tumle dem og har en teknisk og håndværksmæssig indsigt som forudsætning for de løsninger der kræves, når store ting skal realiseres. Og så er han ikke bange for at samarbejde med sine kunstnerkolleger og kalde på faggrupper, der mestrer discipliner, der kan supplere hans egne.

Ofte er hans skulpturer eller installationer placeret udenfor kunstinstitutionen; i byrummet eller i landskabet, så enhver har muligheden for at se og forholde sig til dem.

Lokaliteten har stor betydning for idéen bag det enkelte værk: Bjørn Kromann-Andersen tænker naturen på stedet, stedets funktion eller de mennesker der færdes, ind i sit arbejde. Og frem for at føje sig ind bliver hans værk en markør af anderledeshed, noget der "støder" øjet, vækker undren eller nysgerrighed.

Værkerne er ofte temporære, så de når aldrig at blive velkendte eller usynlige, som det ellers ofte sker med skulptur i det offentlige rum. Tværtimod skaber deres tilstedeværelse opmærksomhed om stedet, og kommenterer det miljø, de befinder sig i.

En del af udstillingen her på KunstCentret Silkeborg Bad er dedikeret til, gennem billedmateriale, at fortælle om nogle af de store installationer. De udgør en væsentlig side af Bjørn Kromann-Andersens virke og skal derfor være synlige i en retrospektiv præsentation.





Arbejder på papir - store tegninger, små raderinger - udgør en anden del. Her udfolder Bjørn Kromann-Andersen klassiske discipliner: tusch- og kridttegning, koldnål og ætsning. Motiverne er også klassiske: landskabet, træerne, kragerne og små spor af menneskets aktiviteter. Flere har referencer til kunstnerens forgængere i det sort/hvide. Fotografier er et særligt kapitel, som stadig udforskes.

De mindre skulpturer i bronze og stentøj er også repræsenteret: Harerne, der lever deres liv i urtepøtter, synkende skibe, skov-landskaberne med det lille hus. Alle har de et twist af humor og skæbne, som foruroliger. Måske er det dansk ironi, der er på spil og et område, hvor kunstneren viser tænder gennem dobbelttydighed.

Bjørn Kromann-Andersen har bedt kolleger og venner i kunsten om at vælge et af hans værker og skrive kort om deres forhold til det. Deres indlæg har været bestemmende for denne bogs indhold - helt i tråd med kunstnerens idé om at lade tilfældighederne få indflydelse.

På KunstCentret Silkeborg Bad glæder vi os over at kunne vise en retrospektiv udstilling af en kunstner, der har markeret sin helt egen placering i dansk samtidskunst.

*Dorte Kirkeby Andersen
Udstillingsinspektør
KunstCentret Silkeborg Bad*





BJØRN KROMANN-ANDERSEN

Født 1954.

Bor og arbejder i Aarhus, Danmark.

Jeg er uddannet tømrer, snedker og billedkunstner (fra Det Jyske Kunstakademi 1980-83) med specialisering indenfor grafik, skulptur, installation og landart.

Min dobbelte uddannelse har givet mig en fortrolighed med det klassiske formsprog, som ofte afprøves og nyfortolkes ind i en moderne kontekst. Min forankring i det klassiske er ikke ærbødig og underdanig, men fortrolig, lidt fræk og noget fordomsfri, hvilket ofte betyder et humoristisk islæt i mine skulpturer og installationer.

www.artvark.dk
www.kontekstart.dk
www.bkf.dk

BJØRN KROMANN-ANDERSEN

Born 1954.

Lives and works in Aarhus, Denmark.

I am a trained carpenter, joiner and visual artist (from Det Jyske Kunstakademi 1980-83) with specialization in graphics, sculpture, installation and land art.

My dual education has given me a familiarity with the classical design language, which is often tested and reinterpreted into a modern context. My anchoring in the classic is not reverent and submissive, but confidential, a little naughty and somewhat open-minded, which often means a humorous touch in my sculptures and installations.





Everything has a downside – Retrospective exhibition 2021

PREFACE

Bjørn Kromann-Andersen has always had the large formats as a special field.

He can manage them and has a technical and skilled craftsmanship's insight as a prerequisite for the solutions required when big things must be realized. And he is not afraid to collaborate with his artist colleagues and call on professional groups that master disciplines that can complement his own.

Often, his sculptures or installations are located outside the art institution; in urban space or in the countryside, so that everyone has the opportunity to see and relate to them.

The locality is of great importance for the idea behind the individual work: Bjørn Kromann-Andersen considers the nature of the place, the function of the place or the people who move in the space, in his work. And rather than adding in, his work becomes a marker of difference, something that "offends" the eye, arouses wonder or curiosity.

The works are often temporary, so they never get to be familiar or invisible, as is often the case with sculpture in public spaces. On the contrary, their presence creates awareness about the place, and comments on the environment they are in.

Part of the exhibition here at Art Centre Silkeborg Bad is dedicated, through photos, to telling about some of the larger installations. They constitute an essential aspect of Bjørn Kromann-Andersen's work and must therefore be visible in a retrospective presentation.

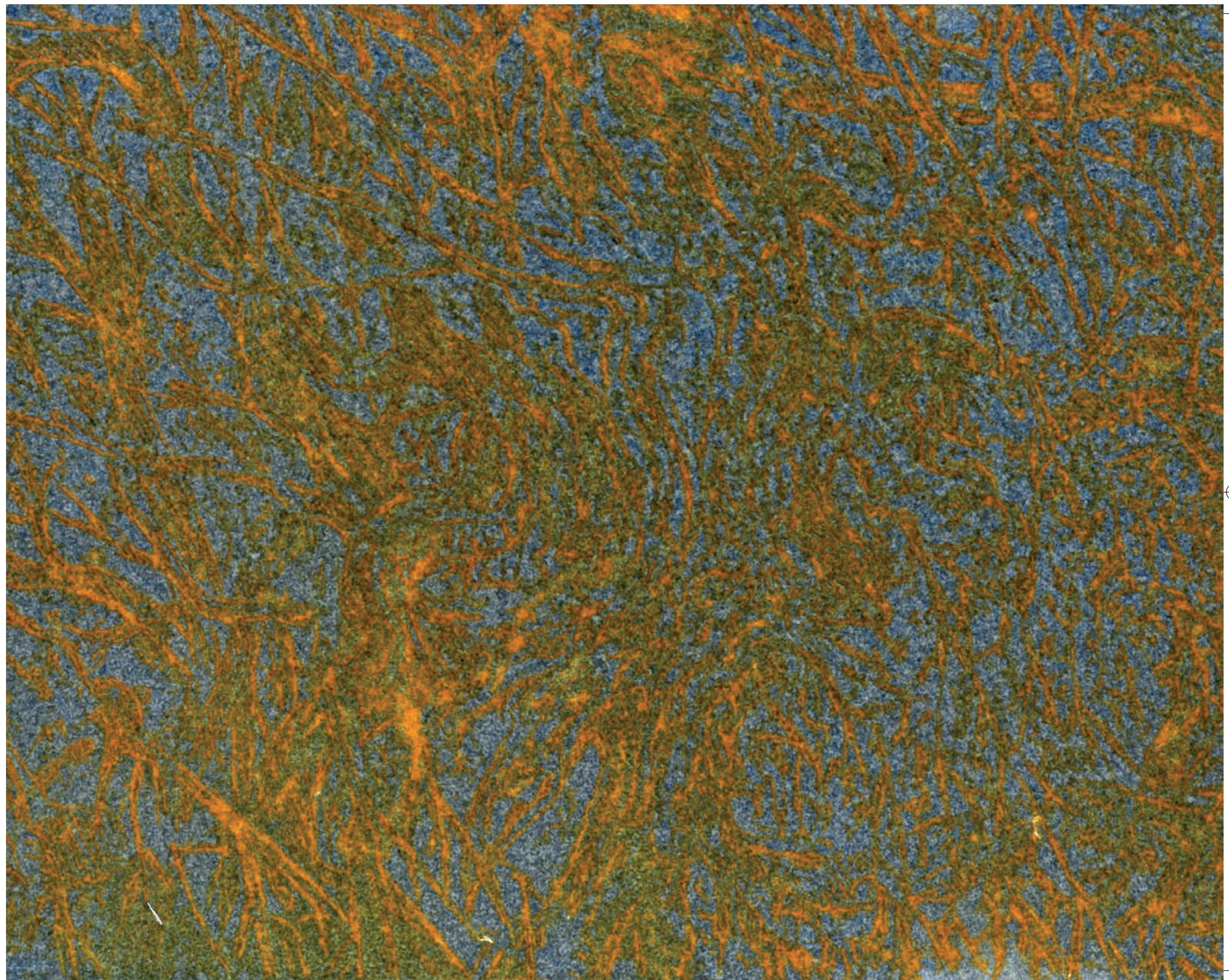
Works on paper – large drawings, small etchings – is another part. Here Bjørn Kromann-Andersen unfolds classic disciplines: ink and chalk drawing, drypoint and etching. The motifs are also classic: the landscape, the trees, the crows and small traces of human activities. Several have references to the artist's predecessors in black and white. Photographs are a special chapter that is still being explored.

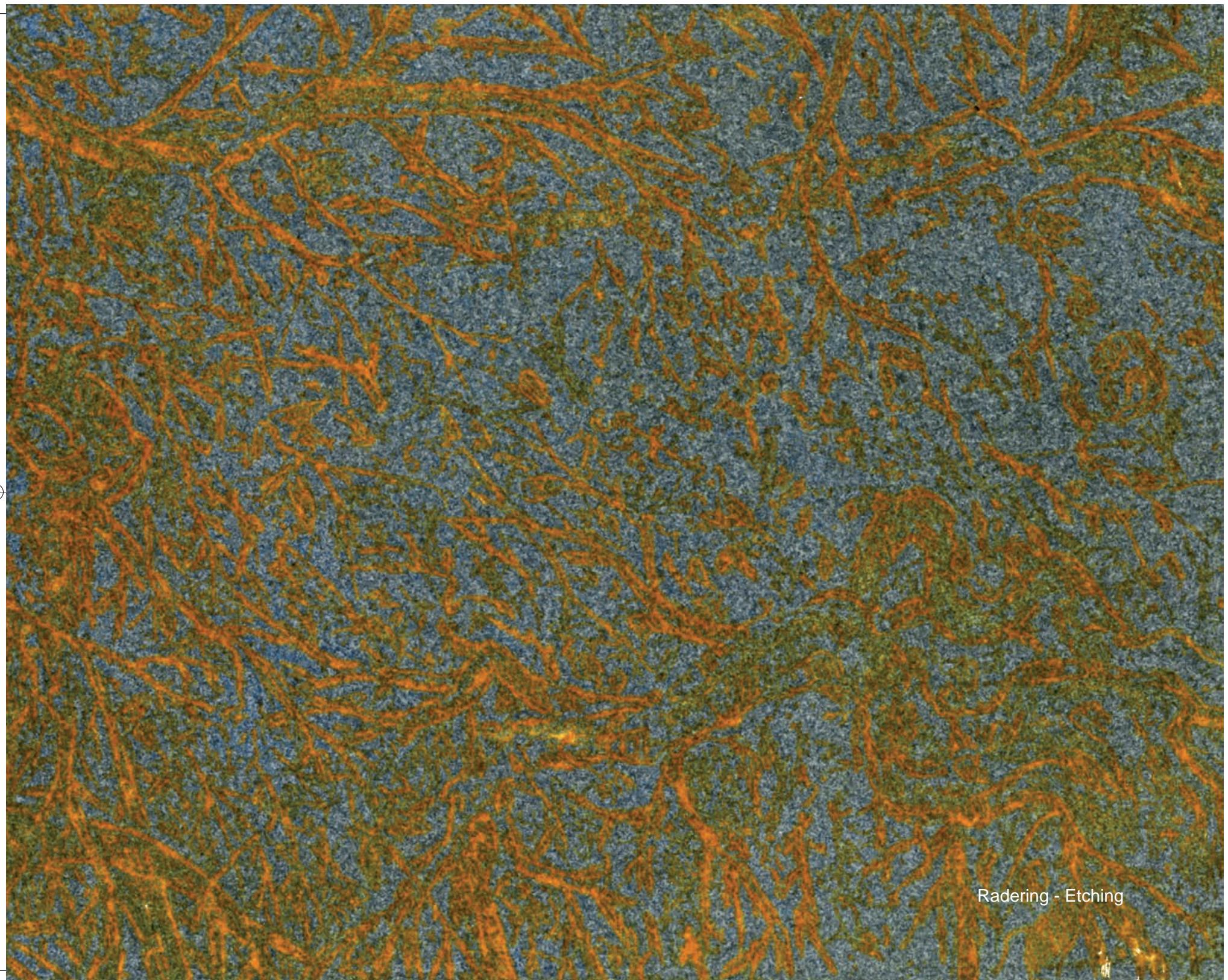
The smaller sculptures in bronze and stoneware are also represented: the hares living their lives in flowerpots, sinking ships, the forest landscapes with the small house. They all have a twist of humor and fate that worries. Perhaps it is Danish irony that is at stake and an area where the artist shows teeth through ambiguity.

Bjørn Kromann-Andersen has asked colleagues and friends in the arts to choose one of his works and to write briefly about their relationship to it. Their contributions have been decisive for the content of this book – in keeping with the artist's idea of letting chance influence.

At Art Centre Silkeborg Bad, we are pleased to show a retrospective exhibition of an artist who has marked his very own place in Danish contemporary art.

*Dorte Kirkeby Andersen
Curator
Art Centre Silkeborg Bad*





Radering - Etching



De var rodfæstede.
 De svajede i vinden, og stod og vuggede
 fra side til side.
 De berørte hinanden uden lyd.
 Øverst helt midlertidige, sarte, porøse.
 Nederst var de selvsikre, stædige og
 lodrette.
 Sådan lænede de sig ind i firkanten for
 at få andel i blikket.
 Næsten som bøjede de sig ind over et
 vigtigt og sjældent dokument.

Billedkunstner Birgit Bjerre

They were rooted.
 They swayed in the wind, and stood rocking
 from side to side.
 They touched each other without sound.
 Top completely temporary, delicate, porous.
 At the bottom, they were confident, stubborn
 and vertical.
 That's how they leaned into the square
 to get a share in the gaze.
 Almost as if they bent over an important
 and rare document.

Visual artist Birgit Bjerre

I mødet med Bjørns værker oplever
 man poesien gennem streg og form.
 Bjørns iagttagelser og indlevelse gør
 at fortællingen af naturen bliver
 nærværende og håndgribelig.
 Det er ligesom, man er der, og forsvinder
 i lyset båret af vinden mellem træerne.
 Tilbage til billedet, en reference, et øjeblik
 der er blevet indlejret i min hukommelse.

Billedkunstner Frank Franzen

In the encounter with Bjørn's works, one
 experiences poetry through line and form. Bjørn's
 observations and empathy make the narrative of
 nature present and tangible. It is like being there
 and disappearing into the light carried by the wind
 between the trees.
 Back to the picture, a reference, a moment that
 has been embedded in my memory.

Visual artist Frank Franzen



Fyrretræer, 2019
Koldnål på acryl

Pine trees, 2019
Drypoint on acrylic

30 cm x 20 cm





LIVSTEGN

Et træ og et menneske.
Et stort træ og en lille mand med en hund (en hyrde? en jæger?)
Træets vækst udvikler sig eksplosivt, bevægelsen kommer indefra:
Træet splinteres i tusind stykker.
Måske er træet ikke et træ, men et billede på naturens kraft.
Måske er manden ikke et menneske, men et Rembrandt-citat,
en henvisning til grafikkens rodnet.
Grafikkens sorte mørke forvandlet til et gyldent lys.
Måske er det Naturens røst, vi ser?

Billedkunstner Bodil Sohn

SIGNS OF LIFE

A tree and a human being.
A large tree and a small man with a dog (a shepherd? a hunter?)
The growth of the tree develops explosively, the movement comes from within:
The tree splinters into a thousand pieces.
Perhaps the tree is not a tree, but a picture of the power of nature.
Perhaps the man is not a human being, but a Rembrandt quote,
a reference to the roots of graphic arts.
The black darkness of the graphics turned into a golden light.
Maybe it's the voice of Nature we see?

Visual artist Bodil Sohn





Hilsen til Rembrandt, 2020
Koldnål på zink

Greetings to Rembrandt, 2020
Drypoint on zinc

20 cm x 30 cm



KRADSERIER

Bjørn og jeg delte engang værksted.
Bjørn arbejdede med grafik og trykkene afspejlede den kamp,
der opstod med syrens ætsning i metallet; det spruttede og kradsede.
Tryksværten på papiret viste hans bestræbelser for at finde sit eget
jeg, og gradvist trådte det frem.
For Bjørn, som for alle kunstnere, er kunstnerisk skaben et uforudsigeligt
vovestykke, hvis forløsning ingen kender og heller ikke hvem, det ved
vejs ende vil gøre uendelig godt.

Billedkunstner Inger Lise Rasmussen

SCRIBLES

Bjørn and I once shared a workshop.
Bjørn worked with graphics and the prints reflected the struggle that arose with the acid
etching in the metal; it splashed and scratched.
The ink on the paper showed his efforts to find his own self, and gradually it emerged.
For Bjørn, as for all artists, artistic creation is an unpredictable daring piece, the delivery
of which no one knows, nor who, at the end of the road, it will do infinitely good.

Visual artist Inger Lise Rasmussen





Landskab, ca. 2014
Radering - slidt plade

Landscape, ca. 2014
Etching - worn plate

20 cm x 30 cm





The Crow, 2019
Tusch, kridt og blyant på pap

The Crow, 2019
Ink, chalk and pencil on cardboard

100 cm x 200 cm



Bjørn går på eventyr i det grafiske udtryk. Om det er sort/hvid grafik eller i helt andre materialer, som keramik, bronze eller store arbejder i træ, så er der altid en grafisk overflade, præget af nysgerrighed, flid og omhu håndværksmæssigt som stimulerer fatasien.

Erik Martin Larsen

Bjørn goes on adventures in the graphic expression. Whether it is black and white graphics, or in completely different materials, such as ceramics, bronze or large works in wood, there is always a graphic surface, characterized by curiosity, hard work and diligence in craftsmanship which stimulates the imagination.

Erik Martin Larsen





Rembrandt har ganske vist en egenartet næseform, men bokser var han så vidt jeg ved ikke.

Når han bærer talrige guldkæder og store prangende medaljoner på de mange selvportrætter, fx Louvre 1633 eller Buckland Abbey 1635, er de derfor ikke præmier fra nævekampe, men de er heller ikke royale udmærkelser, som mange af de øvrige anerkendte billedkunstnere i samtidens modtog fra konger og adel. Disse hædersgaver fik Rembrandt af ukendte grunde aldrig, men prydede sig alligevel med glitter og glamour i maleriernes fiktioner.

Jeg oplever fænomenet som en del af den ironiske grundtone, der hvirvler rundt i mesterens komplekse ikonografi. Snarere er Rembrandts skinnede æselhalter i nærheden af en anden mesters ikoniske greb, Muhammad Ali's berygtede afledningsmanøvre i ringen, Ali Shuffle, der bestod i pludselige hektiske dansetrin lokaliseret til den nederste del af kroppen, og hvis syn fik modstanderen til et skæbnesvangert øjeblik at miste fokus i den altafgørende øjenhøjde. Første gang i 1964 i Astrodome Houston, hvor Big Cat Williams får dødsstødet efter få sekunders dans.

Hypotesen kunne lyde: Et centrum forsøger altid at undvige sig selv.

Forfatter og billedkunstner Klaus Marthinus

Rembrandt admittedly has a peculiar nose shape, but boxer he was as far as I know not.

When he wears numerous gold chains and large flashy medallions on the many self-portraits, such as the Louvre 1633 or Buckland Abbey 1635, they are therefore not prizes from fist fights, but they are also not royal awards, as many of the other recognized visual artists of the time received from kings and nobility. Rembrandt never received these gifts of honor for unknown reasons, but still adorned himself with glitter and glamor in the fictions of the paintings.

I experience the phenomenon as part of the ironic basic tone that swirls around in the master's complex iconography. Rather, Rembrandt's shiny donkey tails are near another master's iconic grip, Muhammad Ali's infamous diversionary maneuver in the ring, Ali Shuffle, which consisted of sudden hectic dance steps localized to the lower part of the body and whose sight caused the opponent to lose focus for a fateful moment at the all-important eye level. First time in 1964 in the Astrodome Houston, where Big Cat Williams gets the death blow after a few seconds of dancing.

The hypothesis could sound: A center is always trying to dodge itself.

Author and visual artist Klaus Marthinus





Malstrøm, 2019
Ætsning på zink

Maelstrom, 2019
Etching on zinc

20 cm x 30 cm





Splinter fra hengemt længsel
Samlet
i sorte vingebærende drømme
hvilende tungt i virvar
og om lidt
nej, senere, i nat
som flokke af sølvfugle
sivende
bort

Forfatter Peter Hugge

Splinters from faded longing
Gathered
in black winged dreams
resting heavily in confusion
and in a little while
no, later, tonight
as flocks of silverbirds
sleeping
away

Author Peter Hugge



Kragemøde, 2017
Koldnål på acryl

Crow meeting, 2017
Drypoint on acrylic

20 cm x 30 cm









Det er første gang jeg ser det... og alligevel kender jeg det.
Skabelsens skælvende og urolige væren...
Man kan ikke stole på et hus...
Er det fornyelse eller undergang?

“Lyset skinner klarest på afgrundens bund...
Og netop derfor er frelsen så svær at skelne fra fortabelsen”
*sagt af ukendt jødisk gnostiker

Billedkunstner Bente Lyhne

This is the first time I see it... and yet I know it.
The trembling and restless being of creation...
You can not trust a house...
Is it renewal or doom?

“The light shines brightest on the bottom of the abyss...
And that is precisely why salvation is so difficult to distinguish from perdition”
*said by unknown Jewish Gnostic

Visual artist Bente Lyhne





Landskab med hus, 2019
Stentøj

Landscape with house, 2019
Stoneware

22 cm x 45 cm



Skyder haren er jeg død, 2013
Patineret bronze

If the hare shoots, I'm dead, 2013
Patinated bronze

47 cm x 17 cm





Når jeg møder de små skulpturer af harer, som Bjørn Kromann-Andersen har skabt, så er det svært ikke at tænke på børnesangen:

*I en skov en hytte lå,
nissen gennem ruden så,
haren kom på lette tå,
bankede derpå.
Nisse, hjælp mig i min nød,
skyder jæg'ren er jeg død.
Lille hare kom herind,
ræk mig poten din.*

Med sin HARE har Bjørn skabt sin egen visuelle syntaks, der både indeholder sangen og så den gamle tro på harepoteamuletten til at afværge trolddom, sikre held i spil og beskytte ens formue. Haren er fra antikken også symbol for lyst (Eros) og hurtighed (Hermes). Alt det rummes i den underfundige figur, hvor haren sidder bevæbnet i sin urtepotte, læser avis og vogter på verden parat til at skride til handling. Hvor ville det være fedt at se den i en kæmpe udgave midt på en plads midt i byen.

Kunstkritiker Erik Meistrup

When I meet the small sculptures of hares that Bjørn Kromann-Andersen has created, it's hard not to think of the Danish children's song:

*In a forest there was a cabin,
The elf through the window saw,
the hare came on tippy toes,
then knocked.
Elf, help me in my distress,
If the hunter shoots I'm dead.
Little hare come in,
shake my hand.*

With his HARE, Bjørn has created his own visual syntax, which contains both the song and the old belief in the hare/rabbit foot amulet to ward off sorcery, ensure luck in games and protect one's fortune. From ancient times, the hare is also a symbol of lust (Eros) and speed (Hermes). All this is contained in the subtle figure, where the hare sits armed in its flowerpot, reads the newspaper and guards the world ready to take action. How cool would it be to see it in a giant version in the middle of a square in the middle of the city.

Art critic Erik Meistrup





Ud af potten, 2014-15
Patineret bronze

Out of the flowerpot, 2014-15
Patinated bronze

17 cm x 40 cm



Bjørns foretagsomme harer i urtepottes ligner ofte små jokes eller anekdoter, men er det ikke altid. Der er en slags sky alvor i dem, der kan fortælle om det svære eller det groteske eller det komiske ved mennesker eller ved at være menneske. Faktisk en slags fabler...

Billedkunstner Ole Lindqvist



Bjørn's enterprising hares in flower pots often look like little jokes or anecdotes, but are not always. There is a kind of shy seriousness in them that can tell about the difficult or the grotesque or the comic about humans or about being human. In fact, some kind of fables...

Visual artist Ole Lindqvist





Bjørn gave me what I would call a piece of 3D graphics.

Quite rightly, it must be understood as an hommage to my part in the group Kontekst, when I rode with the cart over stick and stone and in high gear. In hindsight, it may bother me that I did not use the small sculpture that looks like a logo, because it could have made a good mark on our exhibition "Landet ud af Skabet" at Nordkraft and Art Centre Silkeborg Bad. Anyhow, for me, it contains the whole essence of Bjørn's work: the graphics that spring from something intuitive but often fall into three-dimensional, almost scenographic and not infrequently belonging to a landscape!

However, Bjørn's DNA contains not only the graphic artist, but to a large extent also the carpenter, where the expression is often determined by the scaling!

And here I think less about the influence of John Olsen that Bjørn likes a lot, than about the recently deceased Ingvar Cronhammar's art. Behind Bjørn's subtle humor, there is always something deeply disturbing, which will be a bomb during most people's night sleep - if you dare...!

Billedkunstner Ralf Mabillon

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Visual artist Ralf Mabillon





Logo, 2004-5
Skulptur i træ

Logo, 2004-5
Wooden sculpture

25 cm



De maritime bronzeskibe blandt andet udstillet på Lisstasavn, Færøerne og på Handels- og Søfartsmuseet, Kronborg står stadig stærkt i min erindring.

Bronzeskibet rejser sig lodret med den spidse stævns skarpe profil skærerende sig igennem luften. Det er et skib på vej ned, men med den polerede stævn insisterende pegende opad. Bjørn kunne man høre citere Tom Kristensen: "Jeg længes mod skibskatastrofer og tidlig død". Altid med et smil på læben og et glimt i øjet. Tyngde og alvor, humoren er, som en god ven, altid med.

Billedkunstner Marianne Thingholm



The maritime bronze ships exhibited at Lisstasavn, the Faroe Islands and at the Maritime Museum of Denmark at Kronborg, are still strong in my memory.

The bronze ship rises vertically with the sharp profile of the pointed bow cutting itself through the air. It is a ship on its way down, but with the polished bow insistently pointing upwards. Bjørn could be heard quoting Tom Kristensen: "I long for ship disasters and early death". Always with a smile on his face and a twinkle in his eye. Heaviness and seriousness, humor is, like a good friend, always there.

Visual artist Marianne Thingholm





Going Down Under, 2010-11
Stål, patineret og poleret bronze

Going Down Under, 2010-11
Steel, patinated and polished bronze

37 cm x 22 cm



TAGRENDEN

Jeg har kendt Bjørn længe... I 1985 udstillede vi sammen for første gang.

Det er længe siden...

Det er også længe siden, at denne tagrende sidst har været renset... måske lige så længe?

Derved er der noget, der er gået tabt... noget centralt, nemlig tagrendens primære funktion: at kunne lede vand væk. Til gengæld er der opstået noget nyt: Et mageløst landskab, hvor drømme kan vandre. Det er også et værk, der viser, hvordan det tilsvyneladende stillestående er en dynamisk størrelse i bevægelse – når man tilsætter tid.

Billedkunstner Jan Skovgård

THE GUTTER

I have known Bjørn for a long time ... in 1985 we exhibited together for the first time. It was a long time ago ...

It's also a long time since this gutter has been last cleaned ... maybe just as long? Thereby, something has been lost ... something central, namely the primary function of the gutter: to be able to lead water away. In return, something new has emerged: an exceptional landscape where dreams can wander.

It is also a work that shows how the seemingly stagnant is a dynamic magnitude in movement - when adding time.

Visual artist Jan Skovgård





Landskab, 2018
Landscape, 2018

40 cm x 57 cm





Radering - Etching





Haveforeningen Danmark, Vigsø 2016
Allotment society Denmark, Vigsø 2016





HAVEFORENINGEN DANMARK

Selvom det lille kolonihavehus uundgåeligt taber under den første vesterhavsbølge har den solidt plantet en humoristisk "ydmygelse" på bunkerens ryg.
Denne groteske, underfundige og humoristiske kontrast i de to elementer i værket "Kolonihaven Danmark" vækker både smil og eftertænksomhed.

Billedkunstner Sanne Lund Jensen

ALLOTMENT SOCIETY DENMARK

Although the small allotment garden house inevitably loses under the first North Sea wave, it has firmly planted a humorous "humiliation" on the back of the bunker. This grotesque, subtle and humorous contrast in the two elements in the work "Haveforeningen Danmark" evokes both smiles and contemplation.

Visual artist Sanne Lund Jensen

Det er hygge og uhhygge sat på spidsen:
Ja, nærmest karikeret.

Billedkunstner Lisbeth Thingholm

It's coziness and uneasiness put at the forefront:
Yes, almost caricatured.

Lisbeth Thingholm





Værket Haveforeningen Danmark er et ophøjet værk. Et værk der, som et lille smukt Haus der Macht, af malet træ, knejser ovenpå en gammel tysk bunker fra 2. verdenskrig. Himmel og hav omfavner og kysser kærligt farverne på dette lille prydige hus, mens der i haven bydes på velvære, weekends med familien, legende børn bag planket værk og saftevand i glasset til mormors sandkage. Det danske flag er hejst og ranker ryggen i stolthed, nationalitet og Dansk idyl-historie.

Et stykke beton har lagt sig i sandet, det skal himmel og hav nok få has på med tiden. Kolonister mod tyskersoldater. Fælleskabet er stærkt i Haveforening Danmark – bag plankeværket ligger vi på lur med proppistoler og venter på fjenden.

Lektor, Cand.pæd. Peter Engelbrekt Knøss





The work "Haveforeningen Danmark" is a sublime work. A work that, like a small beautiful Haus der Macht, of painted wood, towers above an old German bunker from World War II. Sky and sea embrace and kiss lovingly the colors of this small ornate house, while the garden offers well-being, weekends with the family, playful children behind picket fence and juice in the glass for grandma's shortbread. The Danish flag is hoisted and ranks back in pride, nationality and Danish idyllic history.

A piece of concrete has settled in the sand, the sky and sea will probably get the better of with time. Colonists against German soldiers. The community is strong in Haveforening Danmark – behind the picket fence we are lurking, plug guns and waiting for the enemy.

Peter Engelbrekt Knøss

– At bryde de sædvanlige koder
og skabe nye emotionelle oplevelser.

Billedkunstner Per Kjærsgaard Jensen

– Breaking the usual codes
and creating new emotional experiences.

Visual artist Per Kjærsgaard Jensen

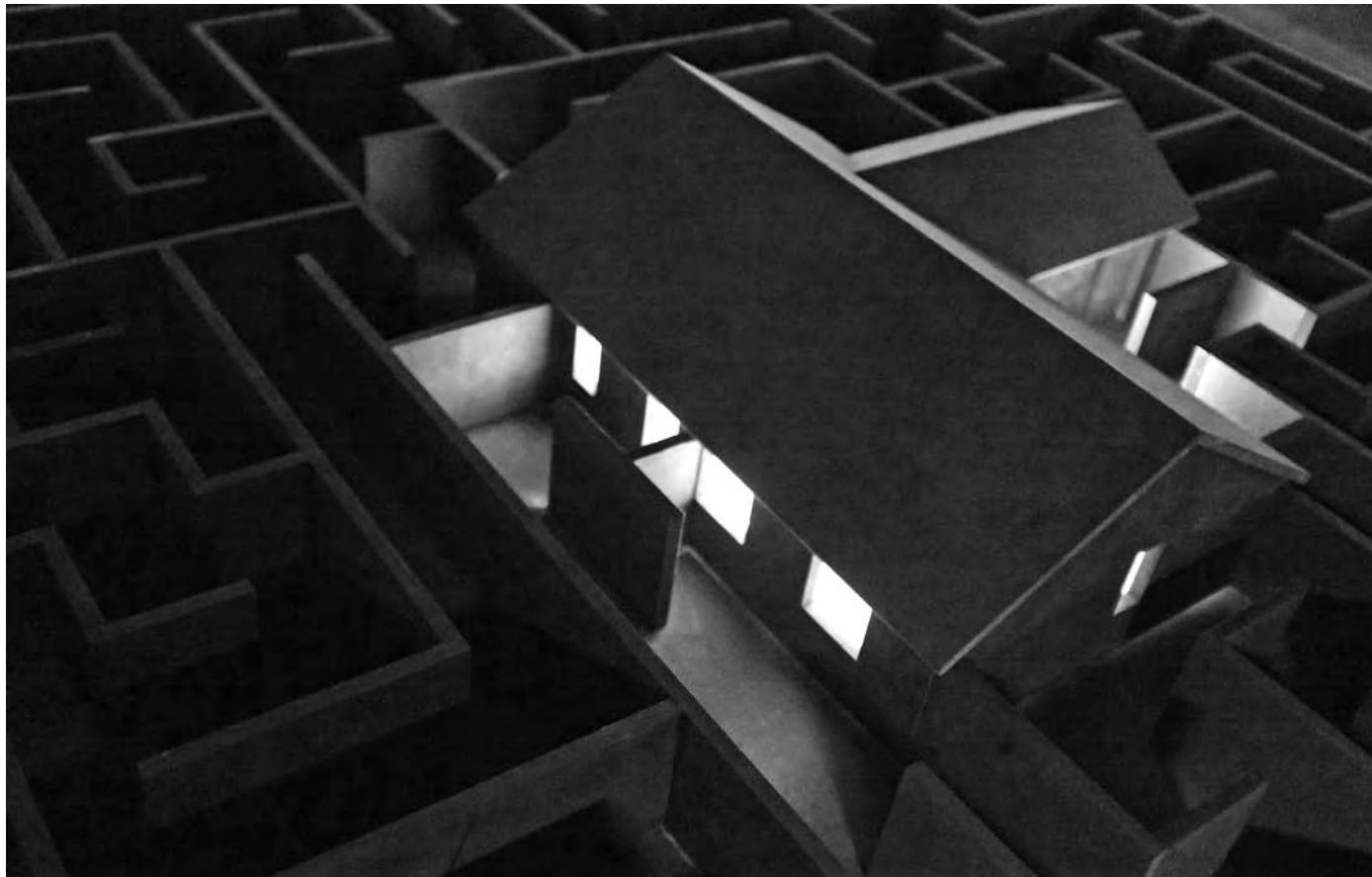


LABYRINT - Bomb dem ind i Helledøde!

Hjem!
 Er du hjemme?
 Hjem: hjertevarme, hjertelighed og hjerterum
 Ligusteridyl
 Borgerskabets diskrete charme
 Ingen kighuller i hækkene
LABYRINT
 Selv når hjemmet er umodent, afstumpet og dysfunktionelt,
 bliver vi ved med at kalde det "hjem"
LABYRINT
 Barndomshjemmet
 Barnet har ikke noget valg
LABYRINT
 Tilknytningen er ikke til forhandling
 Mit hjem....
 min rede.....mit slot....
 mit fængsel....min torturkælder....
 Mit barndomshjem
 det sted, jeg døde en usynlig død,
 hver gang far slog
SORT LABYRINT
 Båndet til forældrene
 Et usynligt og finmasket net
 Barnet forsvarsløst
 tilpasser sig omstændighederne
LABYRINT
 Tilpasning er overlevelse
 Overtilpasning
 Du ofre din autentisitet
SORT LABYRINT
 Hjem findes ikke

Dit selv findes ikke
 Du flygter
 Fra hjemmet
 Fra dem
 Fra dig
SORT LABYRINT
 Hjemmet, stråler som et gyldent bur i mørket
SORT LABYRINT
SORT LABYRINT
SORT LABYRINT
 En dag opdager du
 dine vinger
 Du letter
LABYRINT
 i fugleperspektiv
 ser du mønsteret
LABYRINT
EKSPLUTION
 Bomb dem ind i helvede
LABYRINT
 opløses
 forsvinder
 Du flyver
 mod lyset
 hjem til dig
 selv
 du er hjemme

*Skribent, kurator og billedkunstner
 Trine Rytter Andersen*



Labyrint - Bomb dem ind i helvede, 2011
Labyrinth - Bomb them into hell!, 2011

220 cm x 220 cm



LABYRINTH - Bomb them into Hell!

Home!
Are you at home?
Home: warm-heartedness, cordiality and heart space
Privet hedge idyll
The discreet charm of the bourgeoisie
No peepholes in the hedges
LABYRINTH
Even when the home is immature, blunt and dysfunctional,
do we keep calling it "home"
LABYRINTH
The childhood home
The child has no choice
LABYRINTH
The affiliation is not negotiable
My home ...
my nest ... my castle ...
my prison ... my torture cellar ...
My childhood home
the place where I died an invisible death,
every time dad hit
BLACK LABYRINTH
The bond to the parents
An invisible and fine-meshed net
The child defenseless
adapts to the circumstances
LABYRINTH
Adaptation is survival
Over-adaptation
You sacrifice your authenticity
BLACK LABYRINTH

Home does not exist
Your self does not exist
You're fleeing
From home
From them
From you
BLACK LABYRINTH
The home, shines like a golden cage in the dark
BLACK LABYRINTH
BLACK LABYRINTH
BLACK LABYRINTH
One day you discover
your wings
You take off
LABYRINTH
in bird's eye view
do you see the pattern
LABYRINT
EXPLUTION
Bomb them into hell
LABYRINTH
dissolves
disappears
You're flying
against the light
home to your self
you are home

*Writer, curator and visual artist
Trine Rytter Andersen*







Bjørn tvister opfattelsen af opfattelsen af nogle skulpturer.

Ud over, at Bjørn udfører sine værker med en dygtighed og kærlighed til håndværket, som afslører at han har en fortid som tømrer, kan han godt lide at udfordre beskueren.

I 2012 deltog Bjørn i en udstilling med gruppen Kontekst med en stor urtepotte med et træ. Således sætter han skulpturen i en ny kontekst, så man opfatter den som en lille potteplante, og beskueren derfor selv ændres til en minimal skabning i musestørrelse, der ikke har nogen som helst chance for at se hvad der gemmer sig i potten.

Det vil sige at han udfordrer beskuerens trang til at denne skal undersøge det nærmere – men denne må nøjes med at tænke sit, for der er ingen stige.

Billedkunstner Steffen Tast

Bjørn disputes the perception of the perception of some sculptures.

In addition to Bjørn executing his works with a skill and love for the craft, which reveals that he has a past as a carpenter, he likes to challenge the viewer.

In 2012, Bjørn participated in an exhibition with the group Kontekst with a large flowerpot with a tree. Thus, he puts the sculpture in a new context, so that it is perceived as a small potted plant, and the viewer therefore changes to a minimal creature the size of a mouse, that has no chance at all of seeing what is hiding in the pot. I.e. he challenges the viewer's urge to examine it further - but he must just imagine on his own, as there is no ladder.

Visual artist Steffen Tast





Uden titel, 2012
Patinereret krydsfiner og gips

Untitled, 2012
Patinated plywood and plaster

550 cm



Jernmanden udtrykker to ting i Bjørns væsen, den gådefulde, tillukkede mand og modsat, den brændende ildsjæl. I projektet Enigma står fire ludende skikkeler omkring en sø betragter dig. Figurerne er tavse og gådefulde, deraf titlen Enigma Hvem er de? Vil de dig ondt.

De samme figurer genfødes i "Ildmanden". Her brænder ilden nådesløst, den fortærer indvoldene i jernmanden til kun en sortsveden ramme er tilbage. Den samme ild driver Bjørn rent kunstnerisk og giver ham indimellem brandsår på krop og sjæl.

Bjørns kunstneriske udtryk er stringent og altid forfinet. Både i det tavse og i det flammende udtryk.

Billedkunstner og forfatter Søren Lyngbye



The Iron Man expresses two things in Bjørn's being, the enigmatic, closed man and vice versa, the burning fiery soul. In the project Enigma, four sloping figures stand around a lake watching you. The characters are silent and enigmatic, hence the title Enigma. Who are they? Will they hurt you?

The same figures are reborn in the burning man. Here the fire burns mercilessly, it consumes the entrails of the iron man until only a black burnt frame is left. The same fire drives Bjørn purely artistically and occasionally gives him burns on body and soul.

Bjørn's artistic expression is rigorous and always refined. Both in the silent and in the fiery expression.

Visual artist and author Søren Lyngbye





Inigma, 2004
MOMU - Moesgaard Museun





Et vagttårn mellem himlen og fjorden på toppen af det norske fjeld.
Stræbende mod himlen i harmoni med naturen og den norske tradition for træ og den gule farve fra deres huse.
Og så et lille glimt af humor og kunstnerisk æstetik.

Billedkunstner Jens Rømer

A watchtower between the sky and the fjord on top of the Norwegian mountains.
Striving towards the sky in harmony with nature and the Norwegian tradition of wood and the yellow color from their houses.
And then a little glimpse of humor and artistic aesthetics.

Visual artist Jens Rømer

Magisk teater på 3. balkon.
Del af Landart-projektet
Mellom himmel og fjord i
Hardanger, Vestlandet, Norge. 2016

Magic theater on the 3rd balcony.
Part of Landart-project
"Between sky and fjord,
Hardanger, Vestlandet, Norway. 2016







EN FLODSENG

Hvis man sidder længe nok ved flodens bred,
skyller liget af ens fjende forbi.
I livets flodsegn opsamles tankerne.
Alt fra resterne af det yderste skelet på en død
hveps til manifestationen af et fordums stolt
levn fra vikinger.
Jeg er i skovens dybe stille ro - her hjertets
længsler tie.

Cand.theol. Michael Kull

Flodseng i eroderet form i Skovsnogen
- Deep Forest Art Land
og i Kunsthall Aarhus, 2011

River Bed in eroded form in Skovsnogen
- Deep Forest Art Land
and in Kunsthall Aarhus, 2011

A RIVER BED

If you sit long enough by the river bank,
the body of your enemy will float by.
In the river bed of life, thoughts are collected.
Everything from the remains of the outer skeleton of a dead
wasp to the manifestation of an ancient proud
relic of Vikings.
I am in the deep quiet of the forest
– here the longings of the heart are silent.

Michael Kull



BIBLIOTEKET INDIET
 BORGMASTEREN KØRT.
 BJØRNS HVIDE KÆRNE LIGGER SPIRENDE I GRÆSSET
 BØRN KRIDSER OG KRADSER
 KLISTRER OG KLATRER.
 SLIDMÆRKER ER SPOR AF LEVET LIV
 FORANDRING OG FORVANDLING.
 EFTER TI ÅRS SPIRING
 BLIVER SPIREN GRØN SOM VÅRENS HÆK
 KÅBEN KASTET LANGT VÆK.
 PILEN HAR RAMT KÆRNEN OG KÆRLIGHEDEN
 ORDENES GRØNNE JAGTMARKER.

Forfatter Mikael Witte

LIBRARY DEDICATED
 MAYOR LEFT.
 BJØRN'S WHITE SEED GROWING IN THE GRASS
 CHILDREN SCRITCH AND SCRATCH
 STICKS AND CLIMBS.
 WEAR MARKS ARE TRACKS OF LIVED LIFE
 CHANGE AND TRANSFORMATION.
 AFTER TEN YEARS OF SEEDING
 THE SEEDS BECOMES GREEN LIKE THE PRIVET HEDGE
 COVER THROWN FAR AWAY.
 THE ARROW HAS HIT THE SEED AND LOVE
 WORDS GREEN HUNTING GROUNDS.

Author Mikael Witte

Spiren, 2011
 Patineret glasfiber - 350 cm

The Seed, 2011
 Patinated fiberglass - 350 cm





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