

Among artists, the listed Studio Houses (Atelierhusene in Danish) designed by architect Viggo Møller-Jensen are greatly coveted but almost impossible to get hold of. Here, situated just west of Copenhagen, Danish artist Malene Bach lives and works on her internationally acclaimed pieces, where colour and ancient pigments impel her artistic narrative.

MALENE BACH



Visual artist Malene Bach has a degree from the Royal Danish Academy of Fine Arts and has exhibited at major Danish and international exhibition spaces over the past 20 years, including the Architecture Biennale in Venice. Her current installation *Colour Transitions* at Kunstforeningen GI Strand in Copenhagen runs until August 2021. malenebach.dk



We visited Malene Bach in her atelier, as she was putting the finishing touches to her project *Colour Transitions* for the museum Kunstforeningen GI Strand in Copenhagen, which opened August 27th and runs for one year. The table displays pigment composition in process. A mock-up of textiles, wallpaper shapes and samples of grey wall colours sit in the corner. Every wall in Malene's studio is utilised to test new techniques, scales and materials and most surfaces are used for tests and mock-ups. On the back wall hang two pieces of art: *Big Brass Piece*, brass, and *Interference Site*, in perforated steel and brass.



Natural, industrial and historical pigments from India and Denmark that Malene uses in her works. The wood painting behind them is an icon from 2018 painted with Indian pigments and linseed oil wax on antique teakwood from Mumbai. Next to it is a wall mock-up of graphite lines.

Malene Bach's sitting room was temporarily turned into an extension of her studio. Textiles from Kvadrat are draped over the chairs going to the exhibition space Montanasalen as part of her installation *Colour Transitions* at Kunstforeningen Gl Strand. The textile artwork on the wall is one of Malene's favourites by Danish artist Charlotte Thrane.

“MY ARTISTIC WORK unfolds in continuation of abstract painting and in an expansive painterly field. The focus of my practice is investigations into the interaction of colours, light and a variety of materials in relation to a given context and situation, which often plays a crucial role. It explores perception and the conditional in art – through site-specific, colouristic and architectural interventions and works created in the studio.”

“COLOUR IS MY PRIMARY VEHICLE and I love to experiment across mediums, materials, techniques and scales, floating between art and architecture. Working with colours in architecture creates a connection between our spatial surroundings and the emotional within us.”

“A CONSTANT SOURCE OF ENERGY, power and motivation. This is how I would describe my relationship with colour. Colour is what guides all my artistic contributions and spatial interventions, regardless of scale. Colours are like the soap that always slips your grasp. Colours are never static.”

“THE UNTAMED AND UNCONTROLLABLE ASPECT of colour is interesting for me to explore and include in what surrounds us. Colour is always bound in a matter, which is not the colour. The medium

or material, volume, shape that carries the colour becomes part of the colour perception and sensory input. Sensory experiences add sensory memories to our present perception of colour. Some of them are common shared experiences, some are cultural, some are personal. They connect emotions with the colour we experience.”

“FROM MY PAINTERLY POINT OF VIEW, pigments are colour in its basic material form. When working with pigments as my colour material, I am free to mix it with any binder or material as I like. I often create my own painting techniques and develop special mixes and types of paint to meet the specific technical challenges and intentions in different projects in collaboration with craftsmen, architects or designers.”

“MIXING COLOURS is one of my absolute favourite occupations. It's very time-consuming work. Working out new colours and combinations in the mixing process and discovering nuances I have never seen before is like gaining new land, new space.”

Wallpaper volumes and pigment paint tests.

