



Season XXVII
8.9-19.11.2023

Nord

Ann Beate Tempelhaug, Solo Show

This first solo show by Norwegian artist Ann Beate Tempelhaug at Spazio Nobile Gallery opens a new chapter in the artist's career that has spanned over forty years. The gallery is presenting a series of some fifteen new works painted in / on life-sized ceramic objects, strong and vivid immersions that call for subtle feelings and visually tactile sensations.

Vernissage 7.9.2023
18.00-21.00, in the presence of the artist

SPAZIO
NOBILE

Ann Beate Tempelhaug

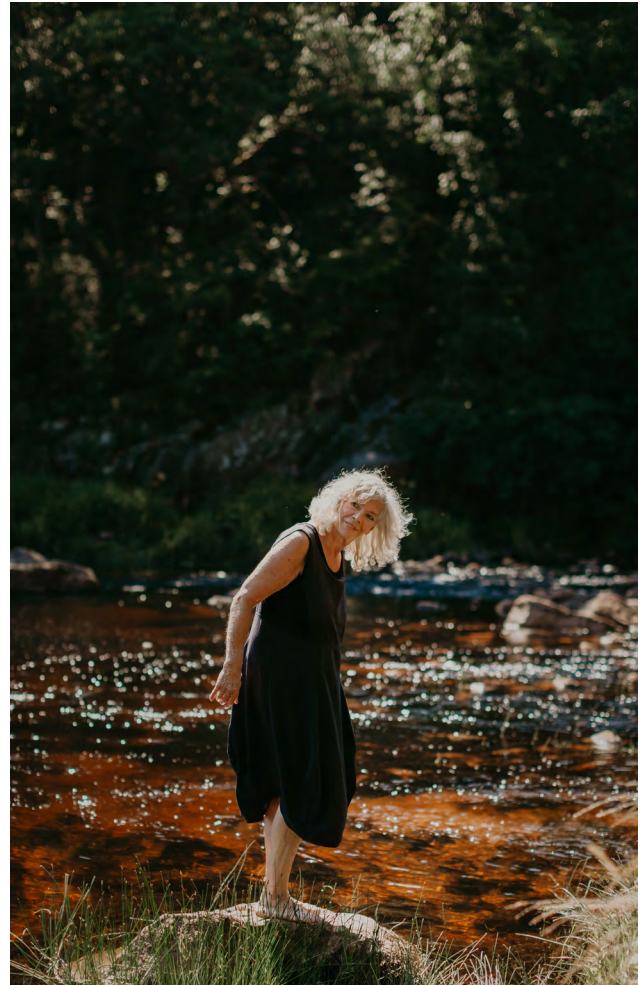
Nord

WE, we waves,
That are rocking the winds
To rest—
Green cradles, we waves!

Wet are we, and salty;
Leap like flames of fire—
Wet flames are we:
Burning, extinguishing;
Cleansing, replenishing;
Bearing, engendering.

We, we waves,
That are rocking the winds
To rest!

— *We waves*, August Strindberg





This first solo show by Norwegian artist Ann Beate Tempelhaug at Spazio Nobile Gallery opens a new chapter in the artist's career that has spanned over forty years. The gallery is presenting a series of some fifteen new works painted in / on life-sized ceramic objects, strong and vivid immersions that call for subtle feelings and visually tactile sensations.



© Lisbeth Finsdahl

Her freely shaped and sculpted ceramic pieces are entirely hand-painted, both on their surface and on their edges, reflecting her curiosity and desire to investigate the duality of beauty and the meaning of life through colours and shapes.

She pushes the limits inherent to ceramics as a medium of creation, and challenges format and weight to reach the feasible in what could be perceived as impossible. All is connected in her art process, the sculptural qualities and the painterly quality melt together as an entirety. Slightly concave surfaces and waves depict the upheavals of time and life. This exploration in the materiality allows her to merge artistic intentions into stories about existence.

Immersed in her own singular universe, Ann Beate Tempelhaug dedicates this exhibition *Nord* to the great Nordic landscapes and the energy flow they provide her. The abstraction of her porcelain glazed works captures the attention and fascinates the eye. Since she was a child, her desire has been to create “these large formats that are bigger” than herself, no doubt as a way of reaching a threshold of spirituality that

belongs to her only, and which she wants to share with us. And for connecting herself stronger to life and to art. “As a child, I remember this huge mountain (Øyfjellet) outside our kitchen window. I had to see the entire mountain, and to be able to, I had to move very close to the window, which I did every day.”

Tempelhaug paints without knowing the final result of her glazes before firing. Working for days on end in her studio at the porcelain factory (NTP) in Norway, she releases her emotions against a backdrop of inner landscapes whose intensity follows the infinite line of jazz (Nils Petter Moldvær, Arve Henriksen, Jan Bang, among others), classic or Piazzolla’s liberated tango, a music she is particularly fond of when she sets to work and which transports to another places, as if in a creative trance. She plunges into her deepest feelings, treating them with successive brushstrokes of varying thickness. Her expressionist paintings are impregnated with colours that reveal themselves after the long five days of firing at 1300° C. They are surging waves of “chiaroscuro”, of dazzling light, sometimes polar and wintry, sometimes solar and summery, that invade the

porcelain-enamelled stoneware mural. Fragile, often weakened by the heat of the kiln. Not all of her large sculptures reach us – that’s the mystery and risk of the ceramic firing process. Her husband and her lover, Eirik Gjedrem, also a ceramist, accompanies her on this artistic and existential adventure like a guardian angel. He is her main assistant during the heavy and complexed creation processes of her works.



© Lisbeth Finsdal

Nord will feature a selection of new large-scale works created during the first part of 2023 including: *Beyond (Bortenfor)*, *Milonga*, *Mirage (Luftspeiling)*, *Mostly North (Det meste er Nord)*, *Into Love (Inn i kjærlighet)*, *Oblivion (Glemsel)*, *Prelude (Forspill)*, *Polar Light (Nordlys)*, *Twilight (Skumring)*, *Umbra...* – along



© Lisbeth Finsädd

with smaller, more intimate works with rounded, organic contours like *In-Out*, which transport us into another space-time, both lyrical and metaphysical. The impression is of emerging from nothingness and feeling at one with a lake, a forest, a sky drowning in deep water, in an immensity as far as the eye can see. Each of these extraordinarily powerful paintings expresses, in its own way, the artist's strong and profound emotions, reflecting her life's journeys and her quest for transcendence. "I am moved by nature, but I don't feel directly linked to a movement of painters who work with nature as a subject or a medium". In a free, abstract expressionism, Tempelhaug uses her pictorial art as catharsis.

Words by Lise Coirier, August 2023.



© Lisbeth Finsädd

Ann Beate Tempelhaug

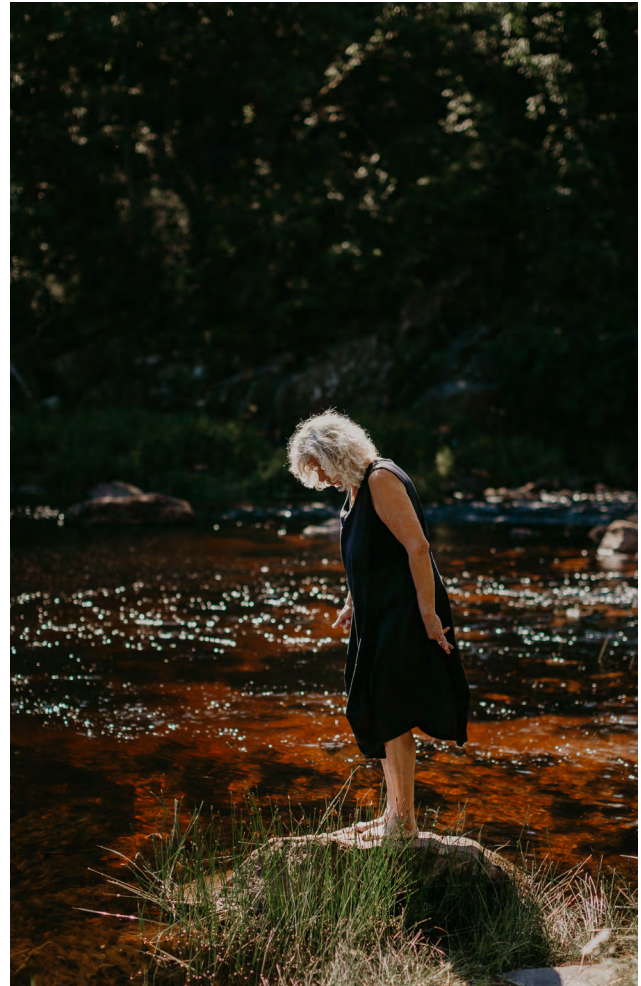
Nord

WE, we waves,
That are rocking the winds
To rest—
Green cradles, we waves!

Wet are we, and salty;
Leap like flames of fire—
Wet flames are we:
Burning, extinguishing;
Cleansing, replenishing;
Bearing, engendering.

We, we waves,
That are rocking the winds
To rest!

— *We waves*, August Strindberg





Ce premier solo show de l'artiste norvégienne Ann Beate Tempelhaug à la galerie Spazio Nobile ouvre un nouveau chapitre dans le parcours de cette créatrice hors du commun. Elle crée des pièces en céramique de grande taille depuis plus de quarante ans. La galerie présente en avant-première une quinzaine de nouvelles œuvres peintes en / sur céramique à l'échelle humaine, des immersions fortes et vivantes, celles-ci appelant à un ressenti subtil et à des sensations visuellement tactiles.



© Lisbeth Finstadal

Ses pièces en céramique, librement façonnées et sculptées, sont entièrement peintes à la main, à la fois sur leur surface et sur leurs bords, ce qui témoigne de sa curiosité et de sa volonté d'investiguer tant la dualité de la beauté et le sens de la vie à travers les couleurs et un univers des formes.

Elle repousse les limites inhérentes à la céramique comme médium de création et défie le format et le poids pour atteindre le réalisable dans ce qui pourrait être perçu comme impossible. Tout est lié dans son processus artistique, les qualités sculpturales et picturales ne font qu'un. Les surfaces légèrement concaves et les vagues dépeignent les bouleversements du temps et de la vie. Cette exploration de la matérialité lui permet de fusionner ses intentions artistiques avec des histoires en lien avec son existence.

Plongée dans son univers singulier, Ann Beate Tempelhaug dédie cette exposition *Nord* aux grands paysages nordiques et au flux d'énergies qu'elle lui procure. L'abstraction de ses toiles en céramique émaillée et porcelainée capture l'attention et fascine le regard. Son seul souhait depuis son enfance a été de créer « ces grands formats qui soient plus grands » qu'elle, sans doute une manière d'atteindre un seuil de spiritualité qui seul lui appartient et qu'elle nous offre en partage. Et pour se sentir encore plus fortement connectée à la vie et à l'art. « Enfant, je me souviens de cette énorme montagne (Øyfjellet) devant la fenêtre de notre cuisine. Je

devais la voir en entier et, pour ce faire, je
devais m'approcher de la fenêtre, ce que
je faisais tous les jours. »



© Lisbeth Finskdal

Ann Beate Tempelhaug peint ses grands
formats, sans connaître le rendu final de
ses émaillages avant cuisson. Œuvrant
des journées entières dans son atelier au
cœur de l'usine de porcelaine (NTP) en



© Lisbeth Finskdal

Norvège, Ann Beate libère ses émotions
sur fond de paysages intérieurs dont
l'intensité suit la ligne infinie du jazz (e.a.
Nils Petter Moldvær, Arve Henriksen,
Jan Bang), du classique ou du tango
libéré de Piazzolla, une musique qu'elle
affectionne particulièrement lorsqu'elle
se met à travailler et qui la transporte
ailleurs telle une transe créatrice. Ann
Beate plonge dans ses sentiments les
plus profonds, en les traitant par touches
successives et à coups de pinceau plus ou
moins épais. Ses tableaux d'expression
libre s'imprègnent de couleurs qui se
révèlent au bout de cinq longs jours après
cuisson à 1300°C. Ce sont des vagues
déferlantes de clairs obscurs, de lumière
éblouissante, tantôt polaire et hivernale,
tantôt solaire et estivale qui envahit
la toile de grès émaillé de porcelaine.
Fragiles, fragilisées très souvent par la

chaleur du four, les grandes sculptures d'Ann Beate ne nous parviennent pas toutes, c'est là le mystère et les écueils du processus des arts du feu. À ses côtés, son mari et son amour, Eirik Gjedrem, lui aussi céramiste, l'accompagne dans cette aventure tant artistique qu'existentielle tel un ange-gardien. Il est son principal assistant lors des processus de création lourds et complexes de ses œuvres.

Pour cette exposition, de nouveaux grands formats créés en 2023 pour son solo show *Nord* sont portés aux cimaises de la galerie – *Beyond (Bortenfor)*, *Milonga*, *Mirage (Luftspeiling)*, *Mostly North (Det meste er Nord)*, *Into Love (Inn i kjærlighet)*, *Oblivion (Glemsel)*, *Prelude (Forspill)*, *Polar Light (Nordlys)*, *Twilight (Skumring)*, *Umbra...* –, ainsi que des œuvres plus intimistes de plus petite taille aux contours arrondis et organiques comme *In-Out*, qui nous emportent dans un autre espace-temps, à la fois lyrique et métaphysique. L'impression est d'émerger du néant et de se sentir en symbiose avec un lac, une forêt, un ciel qui se noie dans les eaux profondes, dans une immensité à perte de vue. D'une force extraordinaire, ces tableaux

expriment chacun à leur manière des émotions fortes et profondes de l'artiste et traduisent les périples de sa vie et sa quête de transcendance. « Je suis émue par la nature, mais je ne me sens pas directement liée à un mouvement de peintres qui œuvrent avec la nature comme sujet ou médium. » Dans un expressionnisme libre et abstrait, Ann Beate Tempelhaug pratique son art pictural comme catharsis.

Textes de Lise Coirier, août 2023.





Ann Beate Tempelhaug (NO)

Artist, Ceramicist

Ann Beate Tempelhaug was born in Mosjøen in northern Norway. She graduated from the Bergen School of Art and Crafts, and since the 1980s has pursued a career as an artist recognised both in Norway and abroad. Her work can be found in public collections such as the National Museum in Oslo, KODE Bergen, Kunstsilo Kristiansand and the Nordenfjeldske Art Museum in Trondheim, as well as in private collections (Rothschild, Hermès, etc.) and institutional collections including those of the municipalities of Bergen, Kristiansand, Mosjøen, Stavanger, the royal residency Stiftsgården in Trondheim, and the temporary collection at the Norwegian Prime Ministers' residence. Recent exhibitions include the group shows with FORMAT gallery, which also showed her at Collective New York and Collect at the Saatchi Gallery in London, and the solo shows at KRAFT gallery in Bergen, Bomuldsfabriken Arendal, Kunstpunkt Lista, T I D Gallery, Mandal, Agder Art Center and the Arteriet gallery in Kristiansand. She has received numerous public and private commissions from

the municipalities of Risør and Vestnes, the universities of Kristiansand and Bergen, and care centres in Nøtterøy, Tangvall and Kristiansand, and has to date benefited from several art grants: National Art Scholarship - The Art and Craft Foundation and Project Funds - Norwegian Fine Art Association.

Spazio Nobile has represented Ann Beate Tempelhaug since 2020 and has exhibited her work in group shows such as *The New Age of Humanism* (2020), *Spazio Nobile At Home* (2021-22-23) and numerous international fairs including PAD Paris, PAD London, Art Week Luxembourg and Collectible Brussels. Recent and emblematic works *Ultra*, *Reflection* and *North* will soon be on show at PAD London, Berkeley Square, from 10 to 15 October, and at Salon Art+Design, The Armory Show, New York from 9 to 13 November 2023. This first Solo Show *Nord* takes place from 8 September to 19 November 2023, with the kind support of Norwegian Crafts and the Norwegian Ministry of Foreign Affairs.



Ann Beate Tempelhaug (NO)

Artiste, Céramiste

Ann Beate Tempelhaug est née à Mosjøen, dans le nord de la Norvège. Elle a été formée à la Bergen School of Art and Crafts et poursuit depuis les années 1980 une carrière d'artiste reconnue en Norvège et à l'étranger. Ses œuvres sont présentes dans les collections publiques tels le Musée national d'Oslo, KODE Bergen, Kunstsilo Kristiansand et le Nordenfjeldske Art Museum de Trondheim, ainsi que dans des collections privées (Rothschild, Hermès,...) et institutionnelles dont celles des municipalités de Bergen, Kristiansand, Mosjøen, Stavanger, la résidence royale Stiftsgården à Trondheim, et la collection temporaire de la résidence des Premiers ministres norvégiens. Parmi ses récentes expositions collectives, citons la galerie FORMAT qui l'a aussi exposée à Collective New York et Collect à la Saatchi Gallery de Londres, ainsi que les expositions personnelles à la galerie KRAFT de Bergen, Bomuldsfabriken Arendal, Kunstpunkt Lista, T I D Gallery, Mandal, Agder Art Center et la galerie Arteriet de Kristiansand. Elle a reçu de nombreuses commandes publiques et privées

des communes de Risør, Vestnes, des universités de Kristiansand et de Bergen ainsi que des centres de soin à Nøtterøy, Tangvall et Kristiansand et a bénéficié jusqu'à ce jour de plusieurs bourses d'art : National Art Scholarship - The Art and Craft Foundation et Project Funds - Norwegian Fine Art Association.

Spazio Nobile représente Ann Beate Tempelhaug depuis 2020 et a exposé ses œuvres dans le cadre d'expositions collectives telles *The New Age of Humanism* (2020), *Spazio Nobile At Home* (2021-22-23) et de nombreux salons internationaux dont PAD Paris, PAD London, Art Week Luxembourg et Collectible Brussels. Des œuvres récentes et emblématiques *Ultra*, *Reflection* et *North* seront prochainement aux cimaises du PAD London, Berkeley Square, du 10 au 15 octobre et du Salon Art+Design à New York, The Armory Show, du 9 au 13 novembre 2023. Ce premier Solo Show *Nord* a lieu du 8 septembre au 19 novembre 2023, avec l'aimable soutien des Norwegian Crafts et du Ministère des Affaires étrangères norvégien.

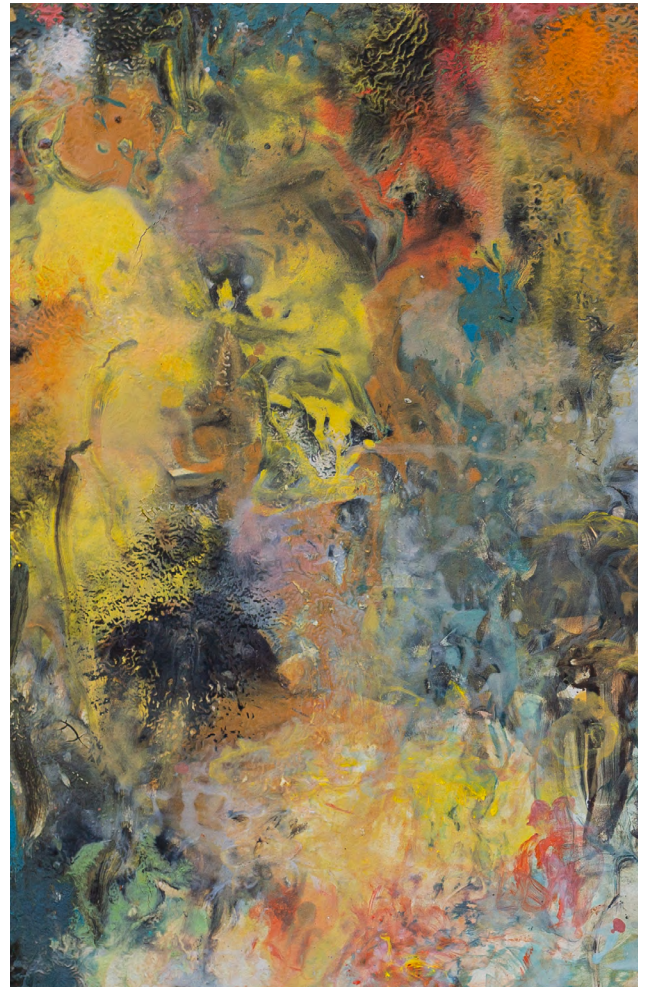


Milonga

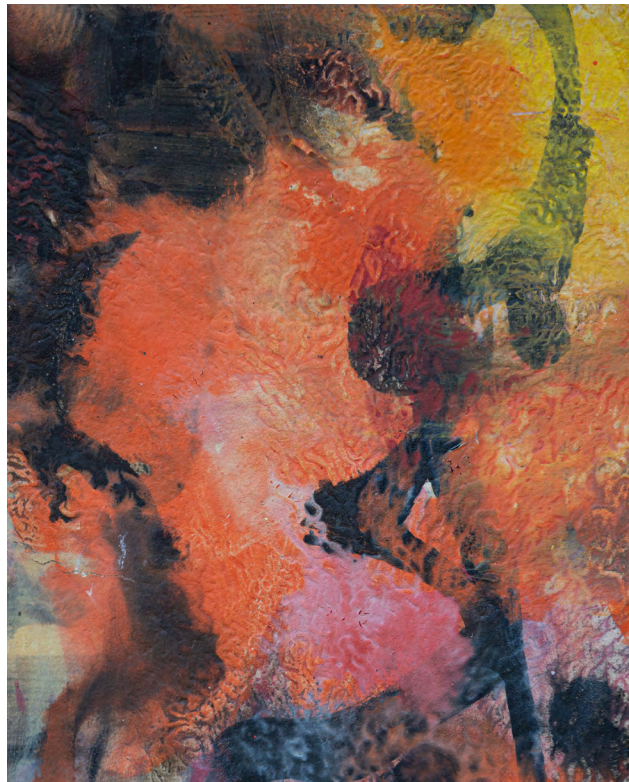
Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé
182 x 111 x 15 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre



Milonga evokes the composition by Ástor Piazzolla that forms part of the second movement of the Angel Suite (*Milonga del Angel*). Tempelhaug, who has a particular affection for the music of this composer, uses a palette of warm colours such as yellow and orange to depict the metaphor of a duo of dancers twirling on this two-beat tango originating from Argentina and Uruguay. Feeling like a call from the South, this work in crescendo underlines the duality between two bodies, the artist and her brush, the search for new and unexplored colours with fire, a tango that can also be experienced as a psychic state of mind. As the artist puts it: “Tango is a dance that can be danced by two people, but it can also be danced from within, in the very act of painting, with oneself facing the work in motion. Milonga evokes for me the golden lights of northern Norway, the yellow flowers in the fields, the dream of seeing poppies bloom”.





Milonga évoque la composition d'Astor Piazzolla qui fait partie du deuxième mouvement de la suite de l'Ange (*Milonga del Angel*). Affectionnant particulièrement la musique de ce compositeur, Ann Beate Tempelhaug dépeint dans une palette de couleurs chaudes tels le jaune et l'orange la métaphore d'un duo de danseurs qui virevoltent sur ce tango à deux temps, qui nous vient d'Argentine et d'Uruguay. Ressentie comme un appel du Sud, cette œuvre en crescendo souligne la dualité entre deux corps, l'artiste et son pinceau, la recherche de nouvelles couleurs encore inexploitées avec le feu, un tango qui peut être aussi vécu comme un état psychique. Comme elle l'exprime avec ses mots : « Le tango est une danse que l'on peut danser à deux mais aussi de l'intérieur dans l'acte même de peindre, soi-même face à l'œuvre en mouvement. Milonga m'évoque les lumières dorées du nord de la Norvège, les fleurs jaunes dans les champs, le rêve de voir éclore des coquelicots. »





Umbra

Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé
182 x 111 x 15 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre



Umbra is a painting in which colours appear and disappear with intensity in a range of blues and blacks, emerging from a veil of shadow like a *sfumato* or a large cloud in a changing sky. Presence and absence alternate to give way to a new vital energy. In the artist's view, "*Umbra* is the shadiest side of the poem. There is no luminous sparkle, but to bring out the dark side through colour, you have to bring the light back to the heart of the work".

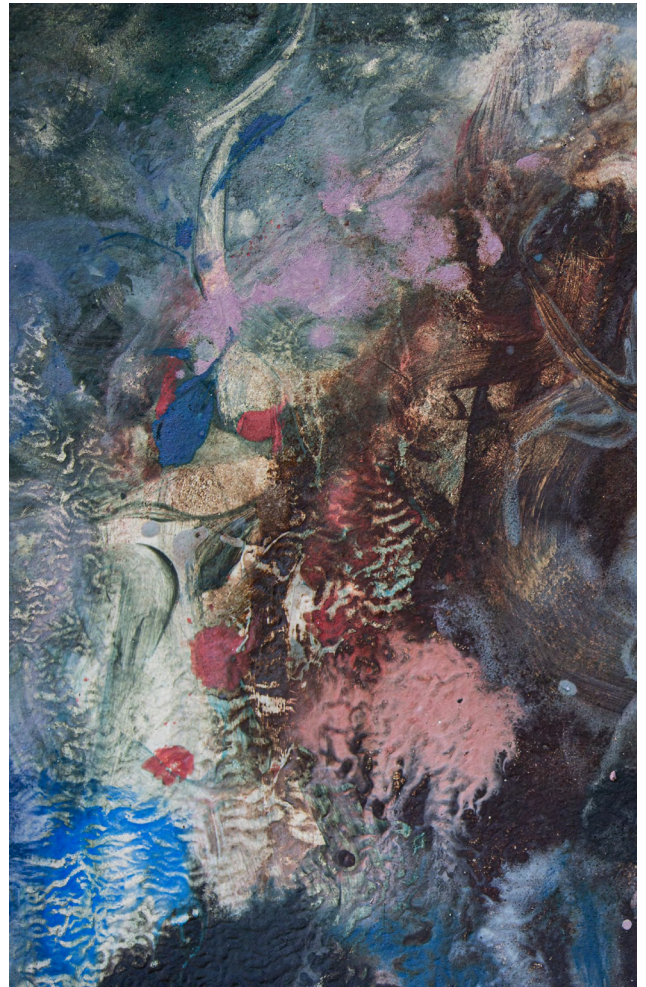




Umbra est un tableau dans lequel les couleurs apparaissent et disparaissent avec intensité dans un nuancier de bleus, de noirs, émergeant d'un voile d'ombre tel un *sfumato* ou un grand nuage dans un ciel changeant. La présence et l'absence s'alternent pour laisser place à une nouvelle énergie vitale. Dans le regard de l'artiste, « *Umbra* est la face la plus ombragée du poème. Il n'y a pas d'éclat lumineux mais pour faire sortir la partie sombre par la couleur, il faut ramener la lumière au cœur de l'œuvre. »







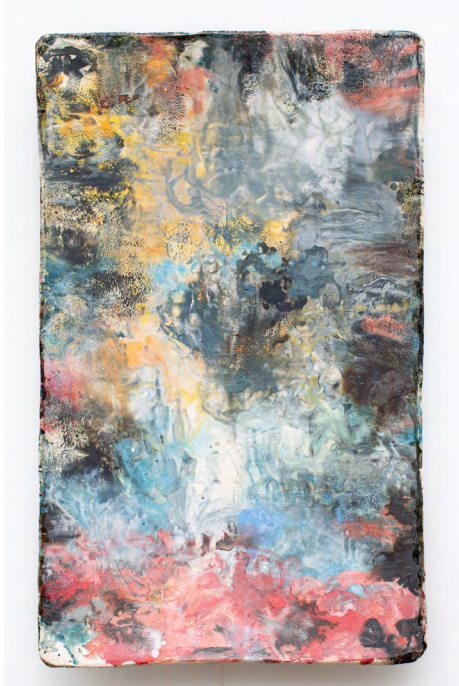
Twilight (Skumring)

Ceramic wall installation / Installation murale en céramique
2023

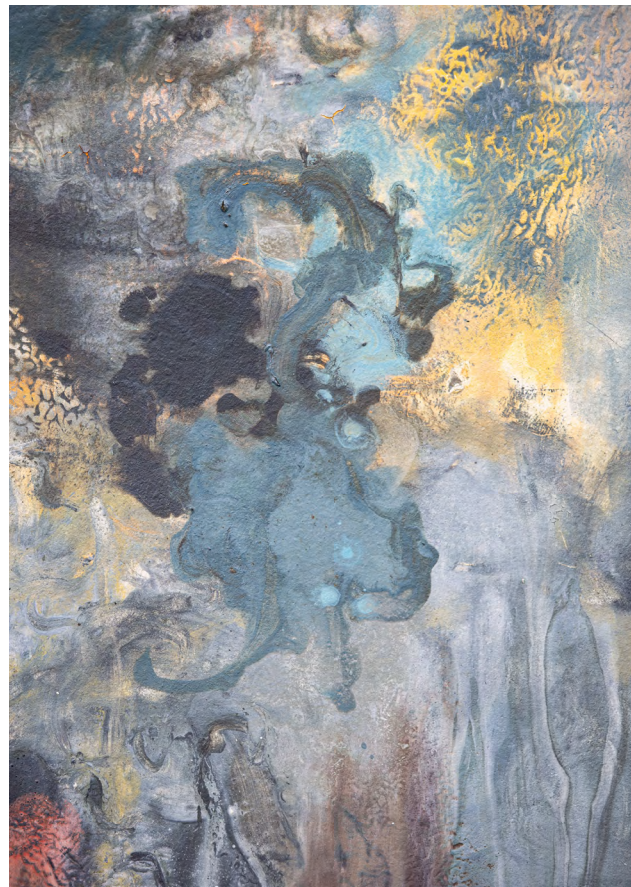
Stoneware porcelain, glaze / Grès porcelainé, émaillé

182 x 111 x 15 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre



Twilight (Skumring) describes the blue hour, an in-between light, an aurora or a crepuscule that can translate the painter's feelings about herself and the landscape that surrounds her, whether present or imaginary. The shadows are pinkish and bluish, projected like furtive states of mind, sudden incarnations of a passing presence or angel.





Twilight (Skumring) décrit l'heure bleue, une lumière entre-deux, une aurore ou un crépuscule qui peut traduire le sentiment du peintre face à elle-même et au paysage qui l'entoure, qu'il soit présent ou imaginaire. Les ombres sont rosées et bleutées et projetées tels des états d'âme furtifs, des incarnations soudaines d'une présence ou d'un ange qui passe.





Mirage (Luftspeiling)

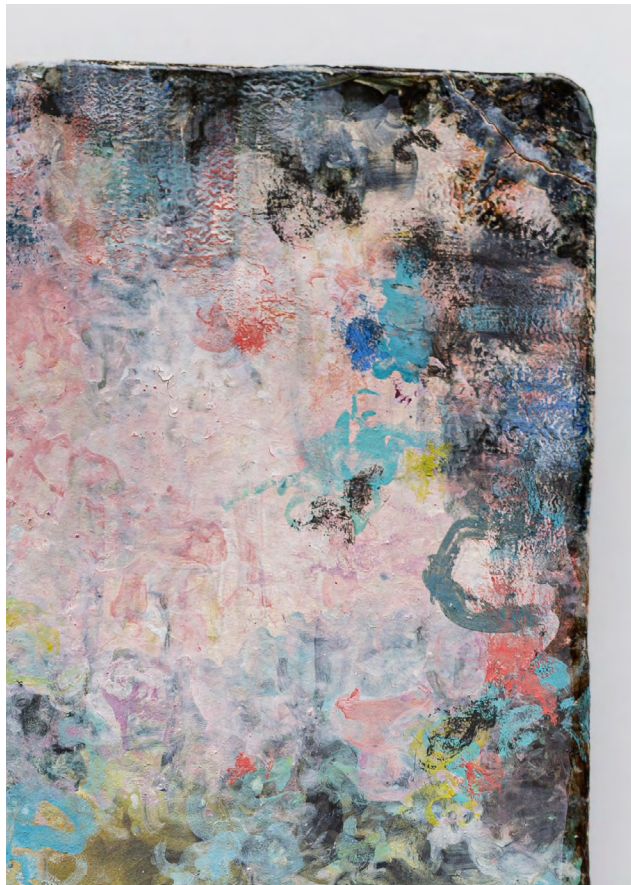
Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé
182 x 111 x 15 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre



Mirage (Luftspeiling) evokes the celestial light that passes through the clouds, an atmospheric phenomenon in which warm air is less dense than cold air, letting through beams of light that create a fairy-tale effect in the sky and in the eyes. Like *trompe-l'œil* or an optical illusion, the mirage lets an image appear as if in a mirror. Tempelhaug's palette is soft and rich in pastel tones, akin to the refraction of light in a rainbow.





Mirage (Luftspeiling) évoque la lumière céleste qui passe à travers les nuages, tel ce phénomène atmosphérique où l'air chaud est moins dense que l'air froid et laisse passer des faisceaux lumineux qui créent une féérie dans le ciel et dans nos yeux. Tel un trompe-l'œil ou une illusion d'optique, le mirage laisse apparaître une image comme dans un miroir. La palette d'Ann Beate Tempelhaug est douce et riche en tonalités pastel, proche de la réfraction de la lumière d'un arc-en-ciel.







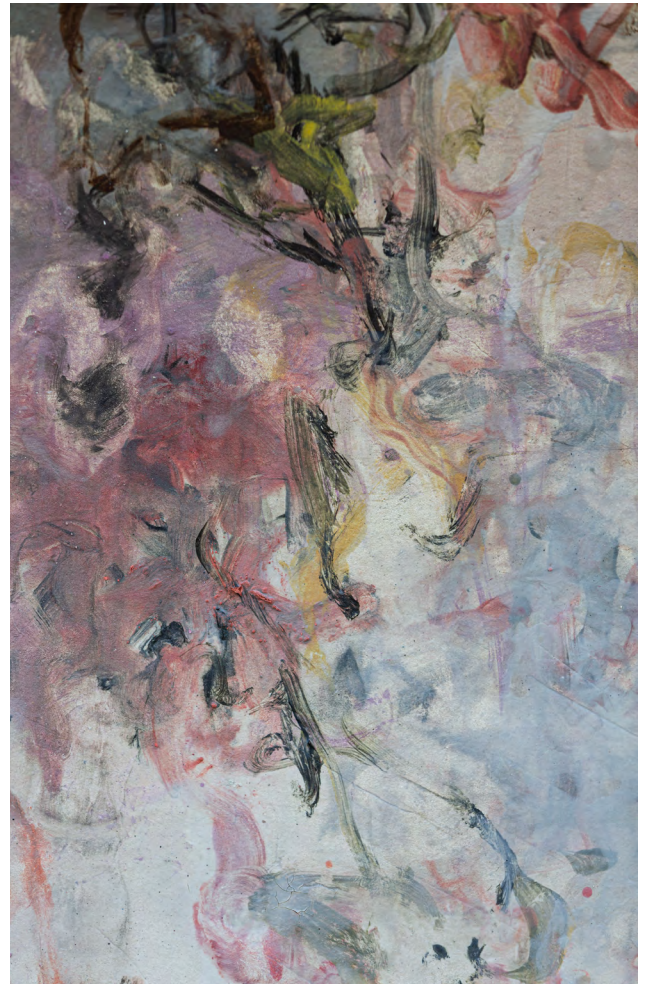
Oblivion (Glemsel)

Ceramic wall installation / Installation murale en céramique
2023

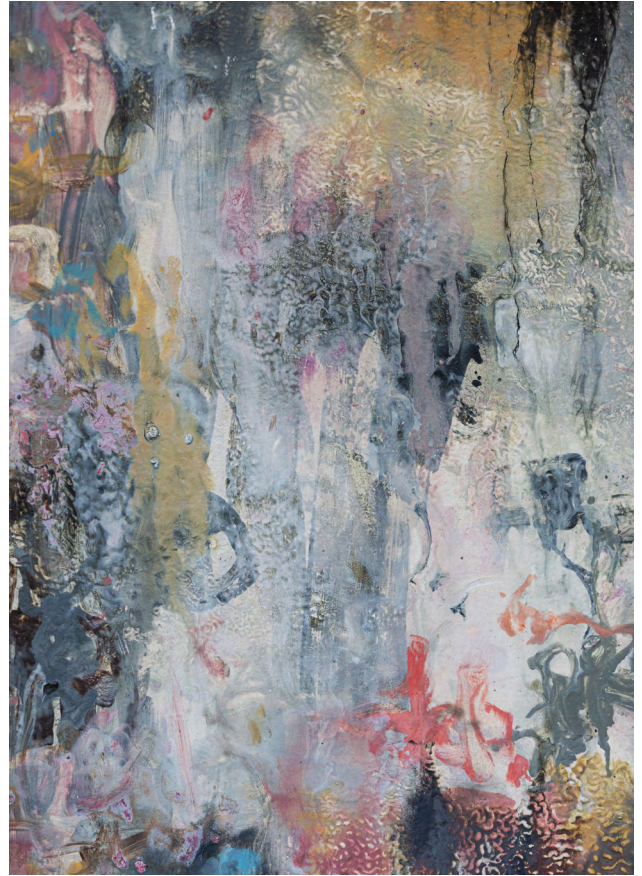
Stoneware porcelain, glaze / Grès porcelainé, émaillé

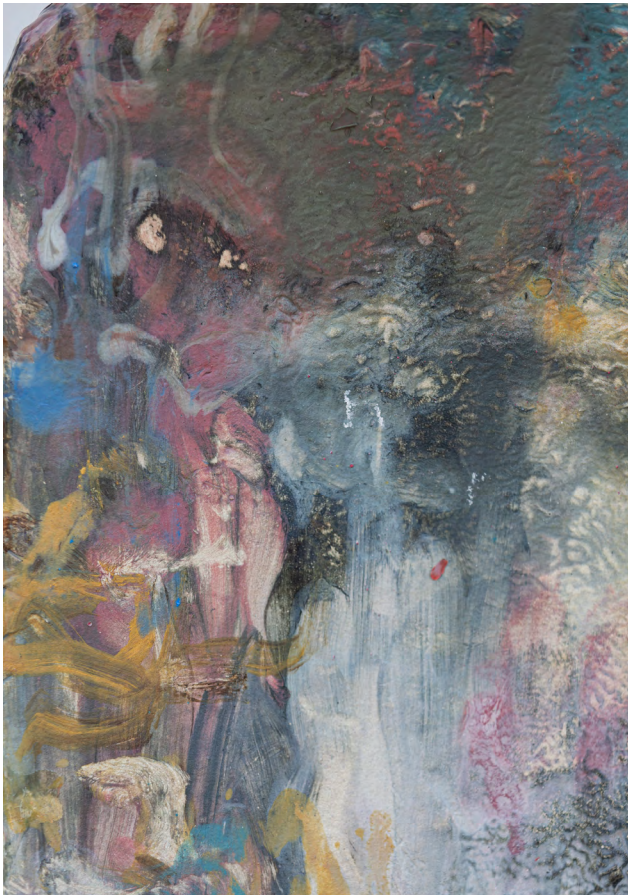
144 x 88 x 17 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre



Oblivion (Glemsel) is another evocation of one of Ástor Piazzolla's masterpieces for bandoneon, piano and bass. This famous tango inhabits the walls of the studio and accompanies Tempelhaug's painting sessions. Self-forgetfulness and expectation are intertwined in this very free and rhythmic painting in which two figures can be discerned dancing under coloured spotlights.





Oblivion (Glemsel) est encore une évocation d'un des chefs-d'œuvre du compositeur argentin Ástor Piazzolla pour bandonéon, piano et basse. Ce célèbre tango habite les murs de l'atelier et accompagne les séances de création d'Ann Beate Tempelhaug. L'oubli de soi et l'attente s'entremêlent dans cette peinture très libre et cadencée où l'on pourrait discerner deux personnages qui dansent sous des spots de lumière colorée.





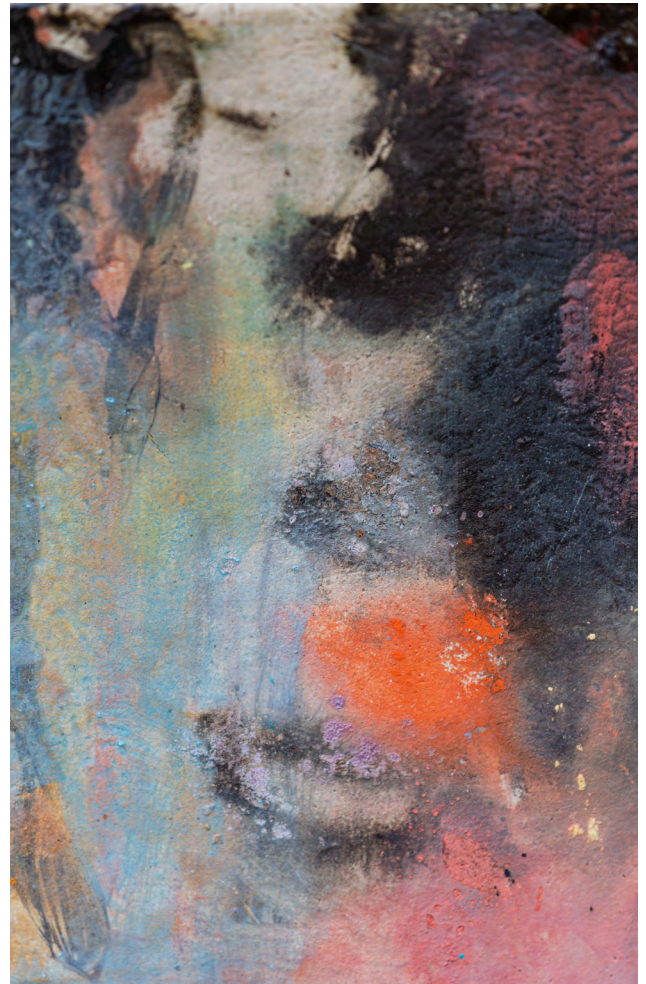
Into Love (Inn i kjærlighet)

Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé

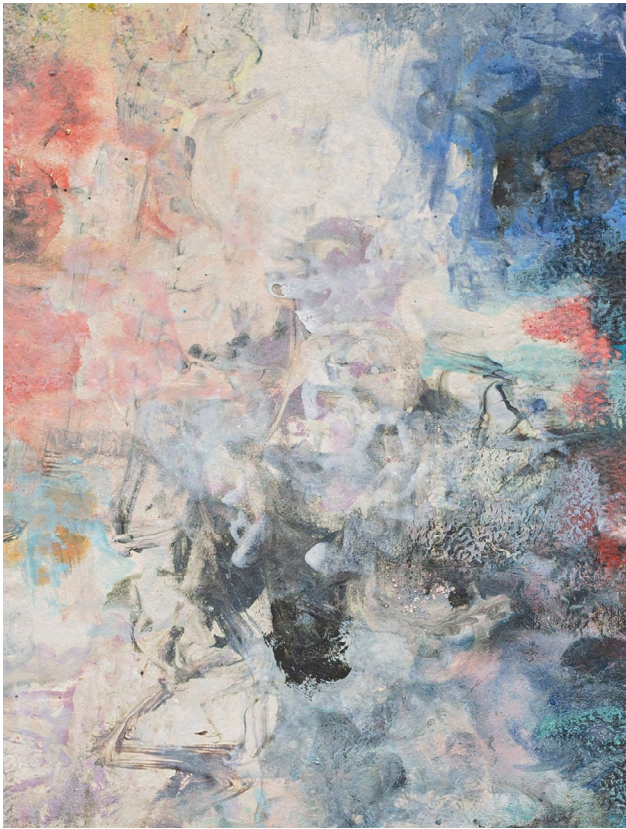
143 x 90 x 13 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre

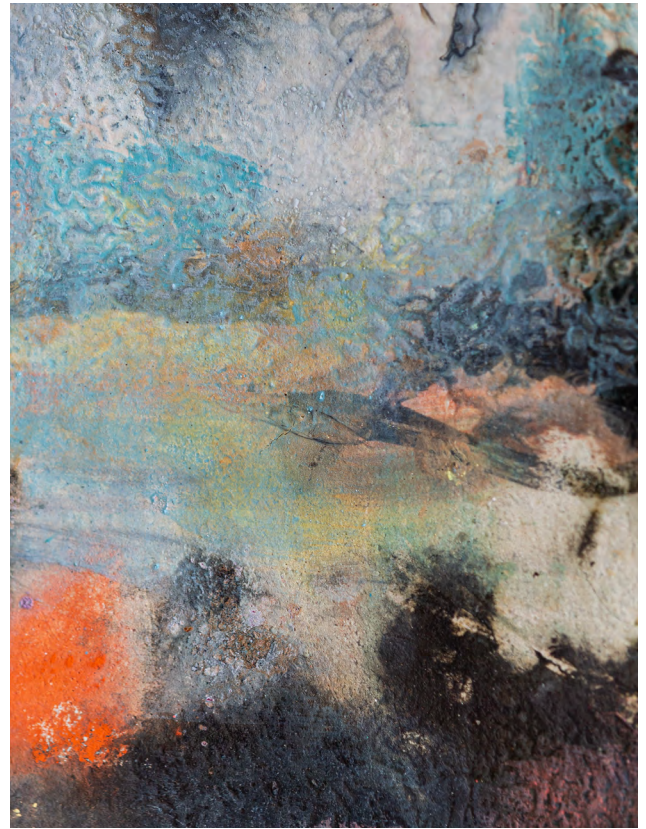


Into Love (Inn i kjærlighet): “Who are you? Where am I? I’m not lost, but I’m somewhere else. Not where I thought I’d be”. Ann Beate recalls the northern part of Norway where she was born, although she now lives in Sogne, in the south of the country. “I remember the landscape, the light and its reflections. In this painting, it’s as if I’d seen these lights somewhere, I would have liked to paint it in another colour with violet, but the blue appeared when I’d decided to abandon it for a while. I had confused blue and violet because porcelain glazes are quite similar before firing. What a surprise, but I couldn’t escape it: the blue came back, but with new tones that blended together.”





Into Love (Inn i kjerlighet): « Qui es-tu ? Où suis-je ? Je ne me suis pas perdue mais je me trouve ailleurs. Pas à l'endroit où j'aurais pensé être. » Ann Beate se remémore le nord de la Norvège où elle est née, alors qu'elle vit aujourd'hui à Søgne, au sud du pays. « Je me souviens du paysage, de la lumière et de ses reflets. Dans ce tableau, c'est comme si j'avais vu ces lumières quelque part, j'aurais voulu le peindre d'une autre couleur avec du violet mais le bleu est apparu alors que j'avais décidé de l'abandonner pour un temps. J'avais confondu le bleu et le violet car les émaux porcelaine sont assez semblables avant cuisson. Quelle ne fut ma surprise mais je n'ai pas pu y échapper, le bleu est revenu mais avec de nouvelles tonalités qui se mélangent entre elles. »





Prelude (Forspill)

Ceramic wall installation / Installation murale en céramique
2023
Stoneware porcelain, glaze / Grès porcelainé, émaillé
143 x 90 x 13 cm
Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre



Prelude (Forspill) is like a musical composition open to visual tactility and contemplation. This ode to light in its varying intensities is interspersed with subtle touches of colour that make this work very painterly yet delicately abstract. It is undoubtedly one of the most rhythmic free forms in the exhibition.





Prelude (*Forspill*) est telle une composition musicale ouverte à la tactilité visuelle et à la contemplation. Cette ode à la lumière dans ses intensités variables est parsemée de touches subtiles de couleurs qui rendent cette œuvre très picturale tout en étant délicatement abstraite. Il s'agit sans doute d'une des formes libres les plus rythmées dans l'exposition.





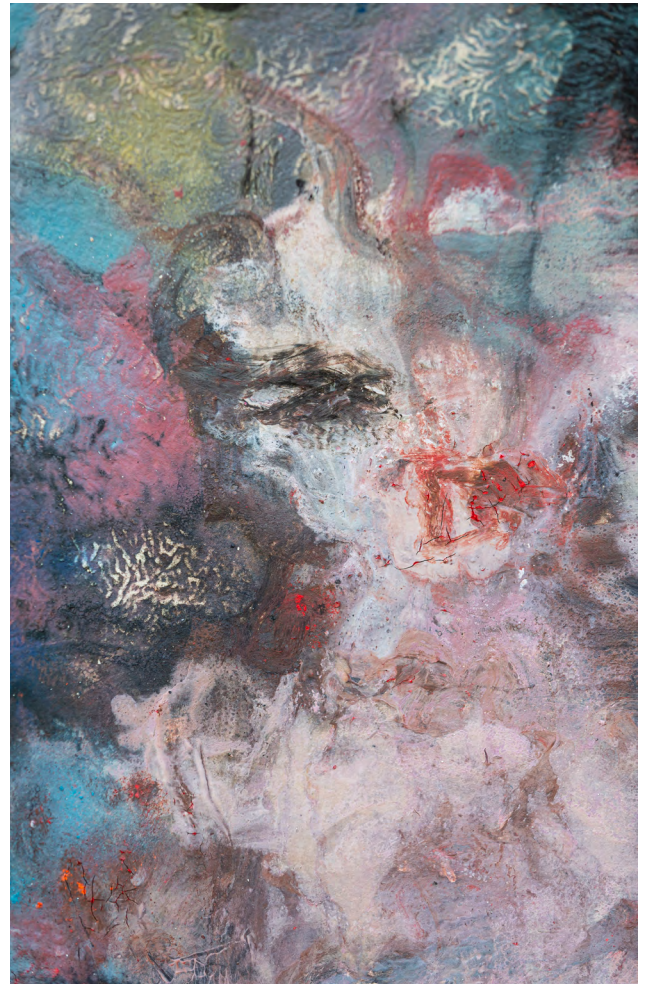
Beyond (Bortenfor)

Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé

144 x 88 x 17 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre



Beyond (Bortenfor) is a darker, more hushed work than *Oblivion*. The artist inscribes her colours as if in a diary. They are writings and traces of memories that cannot be forgotten. Density is very present, with veils of whiteness covering large hidden areas of interior landscapes that reappear as the composition progresses and time passes. An otherworldly energy emanates from them, piercing through the layer of cloudy vapour.

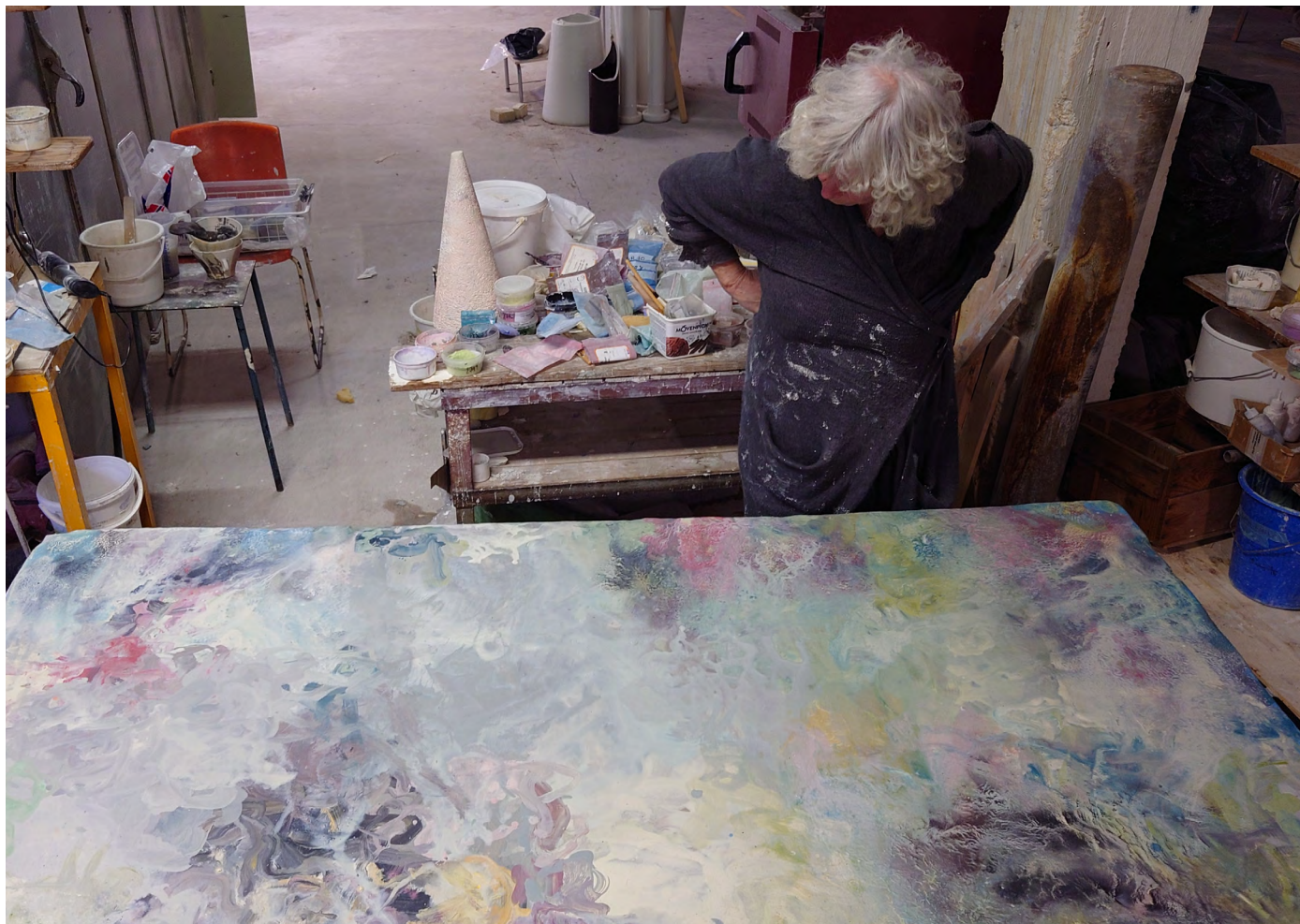




Beyond (Bortenfor) est une œuvre plus sombre qu'*Oblivion* et plus secrète. Ann Beate y inscrit ses couleurs comme dans un journal intime. Ce sont des écritures et des traces de souvenirs qui ne peuvent pas être oubliés. La densité y est très présente avec des voiles de blancheur qui recouvrent de grands pans cachés de paysages intérieurs qui réapparaissent au fil de la composition et du temps qui passe. Une énergie de l'au-delà s'en dégage et perce la nappe de vapeurs nuageuses.







North

Ceramic wall installation / Installation murale en céramique
2020

Stoneware porcelain, glaze / Grès porcelainé, émaillé
184 x 112 x 16 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre



North, Oucert, Mostly North (Det meste er Nord) and *Polar Light (Nordlys)* are lyrical works that let the light dance at the heart of the ceramic compositions. Blues in all their hues, from grey to almost translucence, predominate, illuminating skies flooded with Nordic light at different seasons of the year.



North, Oucert, Mostly North (Det meste er Nord) et *Polar Light (Nordlys)* sont des œuvres lyriques qui laissent danser la lumière au cœur de la toile en céramique. Les bleus dans toutes leurs tonalités jusqu'au gris et au presque incolore sont prédominants et illuminent les ciels inondés de lumière nordique à différentes saisons de l'année.

Ouvert

Ceramic wall installation / Installation murale en céramique
2020

Stoneware porcelain, glaze / Grès porcelainé, émaillé
184 x 112 x 16 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre





Mostly North (Det meste er Nord)

Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé

144 x 88 x 17 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre









Polar Light (Nordlys)

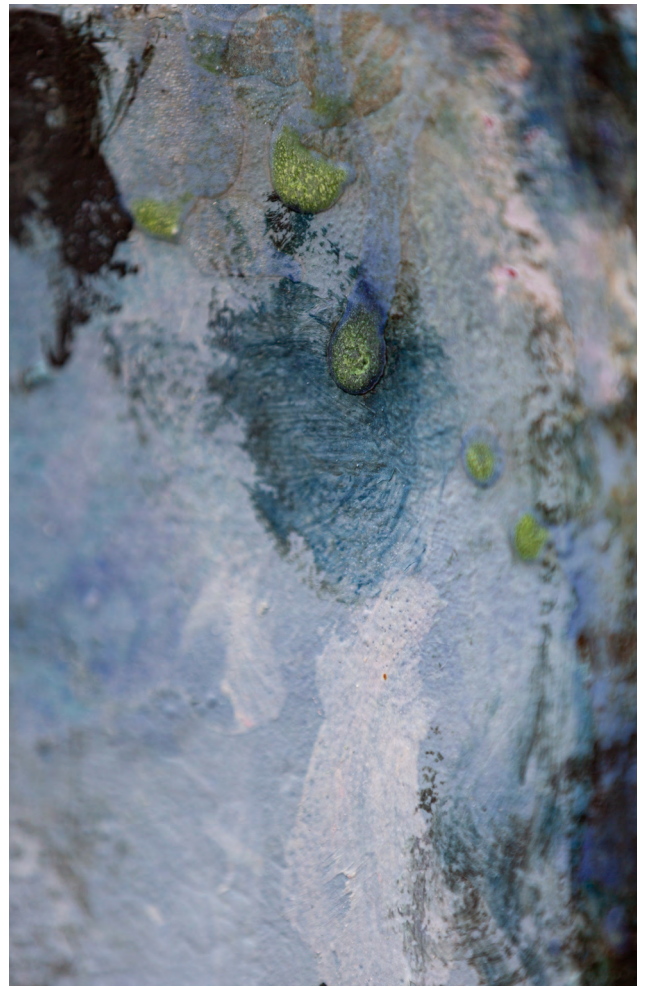
Ceramic wall installation / Installation murale en céramique
2023

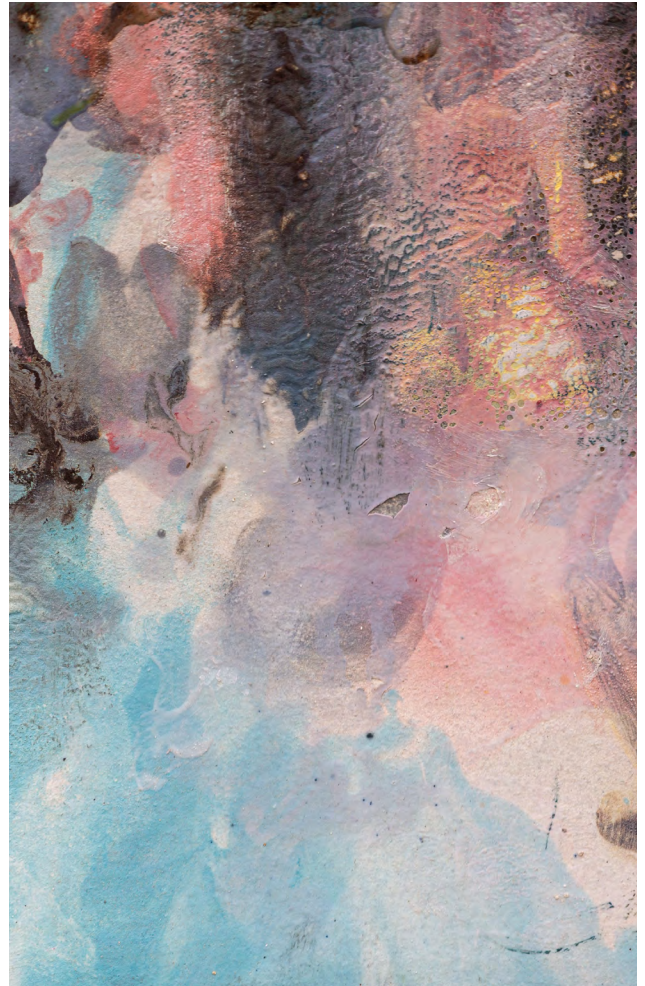
Stoneware porcelain, glaze / Grès porcelainé, émaillé

147 x 93 x 13 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre











Ultra

Ceramic wall installation / Installation murale en céramique
2022

Stoneware porcelain, glaze / Grès porcelainé, émaillé

142 x 91 x 13 cm

Unique piece signed by the artist on the back of the ceramic/
Pièce unique signée par l'artiste au dos de l'œuvre





Reflection

Ceramic wall installation / Installation murale en céramique
2020

Stoneware porcelain, glaze / Grès porcelainé, émaillé
184 x 112 x 16 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre





In Out

Ceramic wall installation / Installation murale en céramique
2020

Stoneware porcelain, glaze / Grès porcelainé, émaillé
60 x 90 x 6 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre





Through Veil

Ceramic wall installation / Installation murale en céramique

2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé

62 x 45 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre





Before the Wedding

Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé

57 x 42 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre





River Green

Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé

56 x 40 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre





Blue

Ceramic wall installation / Installation murale en céramique
2023

Stoneware porcelain, glaze / Grès porcelainé, émaillé

61 x 47 cm

Unique piece signed by the artist on the back of the ceramic /
Pièce unique signée par l'artiste au dos de l'œuvre





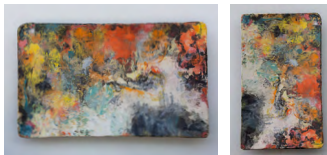
All Works / Toutes les œuvres

Milonga

Ceramic wall installation /
Installation murale en céramique
2023

Stoneware porcelain, glaze /
Grès porcelainé, émaillé
182 x 111 x 15 cm

Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre

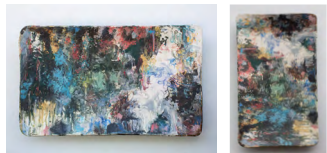


Umbra

Ceramic wall installation /
Installation murale en céramique
2023

Stoneware porcelain, glaze /
Grès porcelainé, émaillé
182 x 111 x 15 cm

Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre

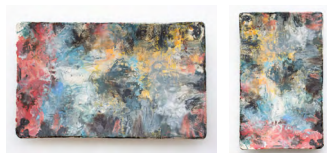


Twilight (Skumring)

Ceramic wall installation /
Installation murale en céramique
2023

Stoneware porcelain, glaze /
Grès porcelainé, émaillé
182 x 111 x 15 cm

Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre

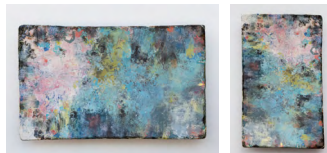


Mirage (Luftspeling)

Ceramic wall installation /
Installation murale en céramique
2023

Stoneware porcelain, glaze /
Grès porcelainé, émaillé
182 x 111 x 15 cm

Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre

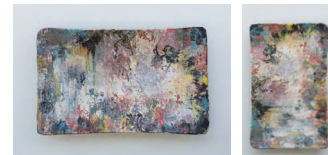


Oblivion (Glemsel)

Ceramic wall installation /
Installation murale en céramique
2023

Stoneware porcelain, glaze /
Grès porcelainé, émaillé
144 x 88 x 17 cm

Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



Into Love (Inn i kjerlighet)

Ceramic wall installation /
Installation murale en céramique
2023

Stoneware porcelain, glaze /
Grès porcelainé, émaillé
143 x 90 x 13 cm

Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



Prelude (Forspill)

Ceramic wall installation /
Installation murale en céramique
2023

Stoneware porcelain, glaze /
Grès porcelainé, émaillé
143 x 90 x 13 cm

Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



Beyond (Bortenfor)

Ceramic wall installation /
Installation murale en céramique
2023

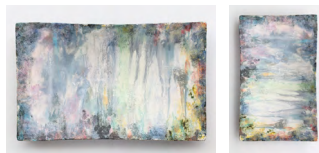
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
144 x 88 x 17 cm

Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



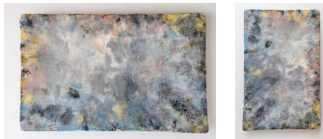
North

Ceramic wall installation /
Installation murale en céramique
2020
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
184 x 112 x 16 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



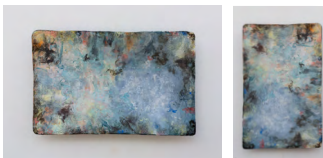
Ouvert

Ceramic wall installation /
Installation murale en céramique
2020
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
184 x 112 x 16 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



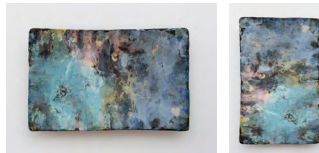
Mostly North (Det meste er Nord)

Ceramic wall installation /
Installation murale en céramique
2023
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
144 x 88 x 17 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



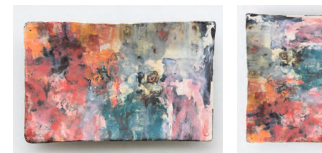
Polar Light (Nordlys)

Ceramic wall installation /
Installation murale en céramique
2023
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
147 x 93 x 13 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



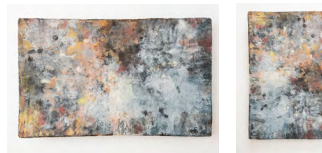
Ultra

Ceramic wall installation /
Installation murale en céramique
2022
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
142 x 91 x 13 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



Reflection

Ceramic wall installation /
Installation murale en céramique
2020
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
184 x 112 x 16 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



In Out

Ceramic wall installation /
Installation murale en céramique
2020
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
60 x 90 x 6 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



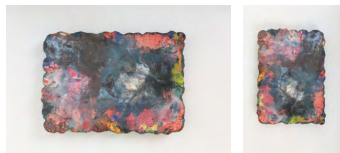
Through Veil

Ceramic wall installation /
Installation murale en céramique
2023
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
62 x 45 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



Before the Wedding

Ceramic wall installation /
Installation murale en céramique
2023
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
57 x 42 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



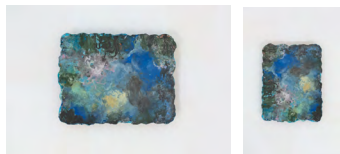
River Green

Ceramic wall installation /
Installation murale en céramique
2023
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
56 x 40 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



Blue

Ceramic wall installation /
Installation murale en céramique
2023
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
61 x 47 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



Embrace

Ceramic wall installation /
Installation murale en céramique
2023
Stoneware porcelain, glaze /
Grès porcelainé, émaillé
61 x 47 cm
Unique piece signed by the artist
on the back of the ceramic /
Pièce unique signée par l'artiste
au dos de l'œuvre



All works signed by the artist on the back with the portrait of her husband and love Eirik Gjedrem/
 Toutes les œuvres signées au dos avec le portrait d'Eirik Gjedrem, son compagnon



Back of *Milonga* work signed by the artist



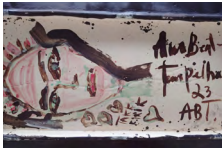
Back of *Beyond* work signed by the artist



Back of *Mirage* work signed by the artist



Back of *Mostly North* work signed by the artist



Back of *Twilight* work signed by the artist



Back of *Oblivion* work signed by the artist



Back of *Umbra* work signed by the artist



Back of *Polar Light* work signed by the artist



Back of *Into Love* work signed by the artist



Back of *Prelude* work signed by the artist

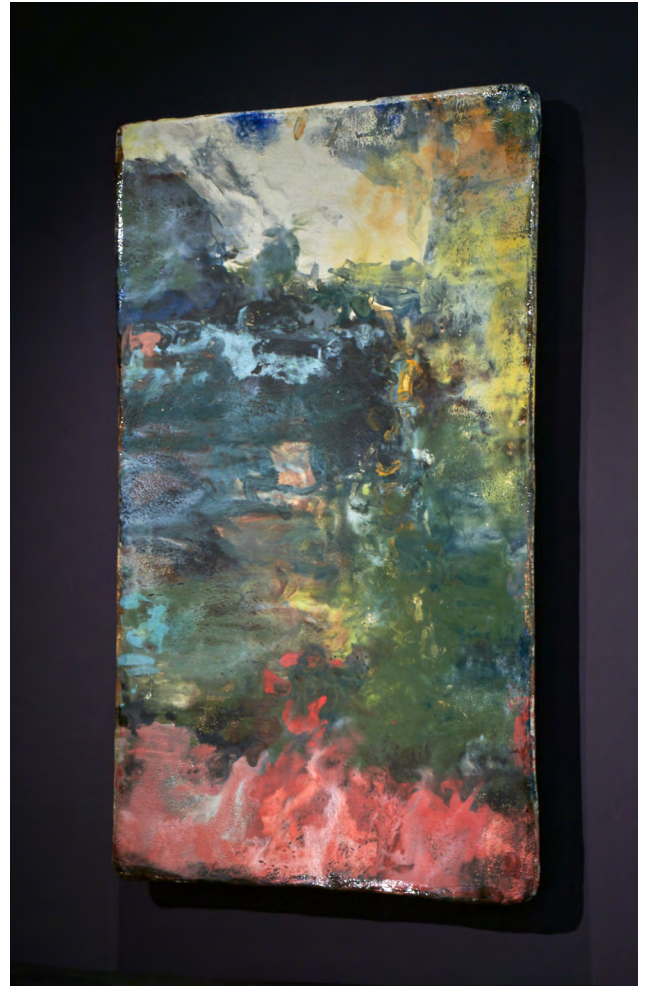












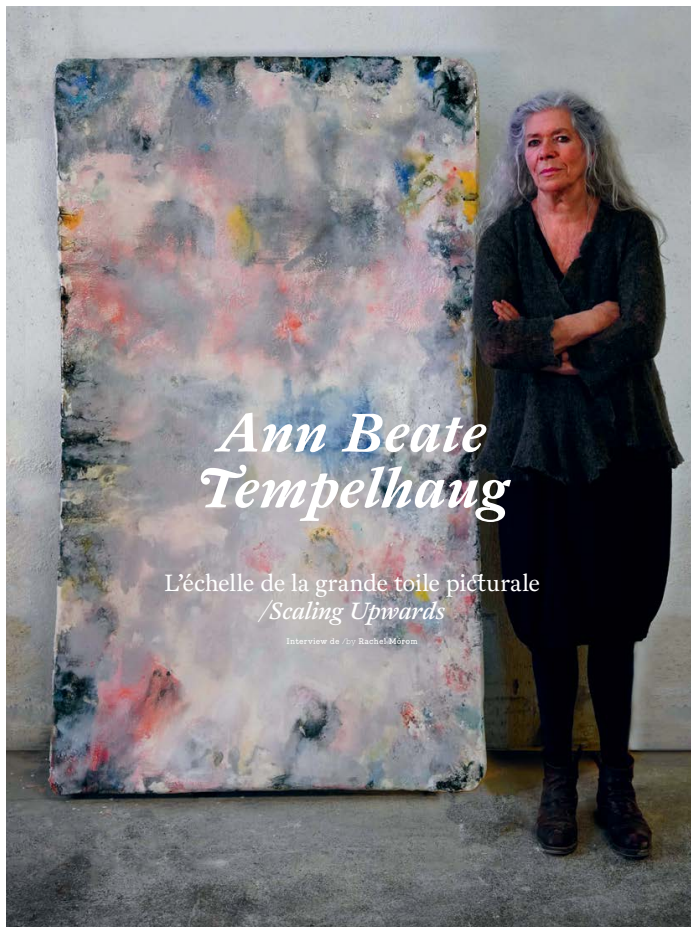












Ann Beate Tempelhaug

L'échelle de la grande toile picturale
/Scaling Upwards

Interview de /by Rachel Moram

Excellence & Creation

Ann Beate Tempelhaug

175

© Photo: Oyvind Eide



1 – Ann Beate Tempelhaug
2 – No Return, grès porcelaine, pièce unique
/stoneware porcelain, 115 x 180 x 20 cm, unique
piece, 2019, Spazio Nobile Gallery

**"LES PAYSAGES
RENOVIENT TOUJOURS
À LA BEAUTÉ ET À LA MORT"
PER KIRKEBY**

Depuis plus de trente ans, l'artiste norvégienne Ann Beate Tempelhaug avance au jour le jour sur la création d'imposantes céramiques dont certaines ont intégré de prestigieuses collections, comme celle du Musée national d'Oslo. Ses pièces aux formes libres entièrement peintes à la main, faces et tranches comprises, témoignent de sa curiosité et de son inlassable poursuite de la beauté dans les couleurs et les formes du quotidien. Sa démarche créative explore de nouveaux procédés révélant la capacité des moments les plus fugaces à influencer le monde dans lequel nous vivons.

TLmag: Vous avez passé toute votre vie en Norvège, de Mosjøen – une petite ville du nord – à Sogne dans le

sud, en passant par Bergen où vous avez étudié. Quelle influence ces lieux singuliers ont-ils exercée sur votre démarche artistique?

Ann Beate Tempelhaug: C'est difficile à déterminer avec précision: tous occupent une place particulière et ont joué un rôle subconscient dans ma vie et mon travail d'artiste. Cela dit, les paysages qui m'entourent, dans le sud, et les régions montagneuses de l'Ouest me fascinent pour leur immensité et leurs saisissants contrastes, mais aussi pour leur résonance symbolique: « Les paysages renvoient toujours à la beauté et à la mort », déclara un jour l'artiste danois Per Kirkeby. En s'inspirant des paysages, mon travail tisse des liens avec ma vie et mes souvenirs. Mon traitement de la céramique et des couleurs a pour vocation d'inciter à vivre l'instant

et le présent, des concepts fondamentaux dans toutes mes créations.

TLmag: Comment votre processus vous permet-il de donner corps à ces concepts et d'en saisir la nature diaphane?

A.B.T.: Dans la vie comme au travail, depuis de nombreuses années, j'ai le sentiment de me livrer à une observation permanente, mue par une profonde curiosité et par un interminable besoin d'apporter des réponses ou de formuler de nouvelles questions. L'emploi de l'argile m'affranchit des contraintes d'une toile classique, et me permet de m'émanciper dans des compositions ouvertes. Ma façon de procéder, au jour le jour, m'absorbe tout entière. En façonnant les contours de mes imposantes structures / sculptures en

© BEATE



© R&A W. Stenroos - Courtesy of The National Museum of Norway



© R&A W. Stenroos



- 3 — Ouvert, grés porcelaine /stoneware porcelain, 2019, 112 x 178 x 18 cm
 4 — The Light In A Pace Who Loves, grés porcelaine /stoneware porcelain, 2017, 140 x 93 x 14 cm
 5 — North, grés porcelaine /stoneware porcelain, 2016, 95 x 58 x 8 cm

céramique, j'ai le sentiment de pouvoir matérialiser la liberté qu'elles me confèrent: je peux l'apercevoir, l'observer et la saisir.

Les couleurs, que j'emploie comme des substances en constante transformation, jouent un rôle essentiel à cet effet. En combinant ma palette de peintre à la céramique, je révèle en effet les qualités que je recherche: à mesure que l'argile s'oxyde, se teinte et se cristallise en œuvre, les émaux ou les engobes semblent acquérir une brillance, une transparence, une texture et une profondeur aux nuances infinies. En perpétuelle mutation, la surface de mes œuvres constitue donc une autre source d'inspiration directe, dans laquelle je puise abondamment. La peinture implique un effort continué de «traduction» des couleurs qui, une fois humidifiées, et surtout séchées, ne sont plus que l'ombre d'elles-mêmes. C'est notamment pour cette raison que je ne me contente pas d'une seule cuisson: mes pièces en céramique passent à plusieurs reprises dans un four montant jusqu'à 1270°C. Elles y restent parfois jusqu'à cinq jours; il en résulte une force et une empreinte picturale renouvelée.

TLmag: L'esthétique de vos pièces murales, qui se distinguent par leur échelle, leur poids et leurs couleurs presque délavées, leur donne un air vaguement antique ou éternel. Qu'est-ce qui vous a poussé à œuvrer sur de aussi grands formats?

A.B.T.: En essayant de révéler ma «pictorialité» sur de plus petites pièces, j'ai rapidement compris qu'une plus grande échelle y était plus propice. Je me suis alors promise de créer un jour une céramique qui me dépasse en taille et qui me permettrait d'aller plus loin dans mon expérience de l'art et de la vie, sans laquelle celle-ci ne vaudrait pas la peine d'être vécue. C'est grâce à la quête de toute une existence que j'en suis arrivée là: je produis depuis plus de trente ans de grandes œuvres murales, dont certaines telles *Return* qui a été créée en l'espace d'une décennie. Cette palpitante aventure est loin d'être terminée et je reste animée par le désir de repousser toujours davantage les limites de la céramique d'art. ◊

@annbeatetempelhaug
 spazionobile.com
 @spazionobilegallery

© E. P. L.



6 — In Between, grés porcelaine, pièce unique /stoneware porcelain, 90 x 140 x 16 cm, unique piece, 2009, Spazio Nobilit Gallery

■ Taking things one day at a time, Norwegian ceramic artist Ann Beate Tempelhaug has been creating large scale ceramic objects for over thirty years — with some of her pieces in prominent collections including the National Museum in Oslo. Her freely shaped and sculpted ceramic objects are painted completely by hand, on both their surface and borders, a testament to her curiosity and dedication to finding beauty in everyday colours and shapes. In her creative process, Tempelhaug proposes new ways of understanding how even the smallest transient moments can affect our larger context.

TLmag: You've lived in Norway all your life, moving from Mosjøen, a small city in Northern Norway to Bergen, where you studied and later to Segne, in the southern part of the country. How have these unique places influenced your work?

Ann Beate Tempelhaug (ABT): It is hard to say exactly, as each place is special and had a subconscious impact on my life and work. That said, I'm easily captivated by the landscapes around me in the Southern part of Norway, as well as the mountainous areas towards the West. Not only because of their fascinating dramatic shapes and sharp contrasts — but because of what they signify. As the Danish artist Per Kirkeby once said: "Landscapes are always about beauty and death". By taking the landscape as inspiration, my work connects to my own life and my memories. The moment and the present are essential concepts throughout my pieces, and by using my specific

ceramic and colouring methods, my practice aims to create awareness of how these notions can be experienced.

TLmag: How does your methodology relate to these ephemeral concepts?

ABT: In both life and work, it feels like I am always looking, and I have been looking for many years. It is a deep curiosity — an ongoing urge to find answers or new questions. By using clay, I'm not limited by a standard canvas, nor are the compositions that I create. Taking things one day at a time, I see my practice as one that engages with my entire being. As I move along the outline of the large ceramic structures that I work with — it feels as if I can embody the freedom that it allows me — to look at it, observe it, and catch it. My use of colour is also crucial to this, as I relate to them as a substance that is continuously in translation. It is when they are used in combination with ceramics that the qualities I'm searching for appear. As the ceramic oxides, stains, glazes and engobes the work, colours seem to have endless varieties and ranges in terms of gloss, transparency, tactility, and depth. That's also why I also get a lot of inspiration directly from the surface of my artwork as it develops because it never stops changing. When I'm painting, I have to "translate" the colours continuously; they fade into shadows of themselves, in their wet and especially in their "dry" state. That's also a reason why I fire my work several times, and not just once. Each firing can take up to five days and takes place in a ceramic kiln that fires up to temperatures of 1270°C

"LANDSCAPES ARE ALWAYS ABOUT BEAUTY AND DEATH"

PER KIRKEBY

— and each time a completely new piece is (re)born from its flames.

TLmag: The large, heavy and almost faded colours within the aesthetic of your wall pieces are quite distinctive — they almost have a somewhat ancient or everlasting quality. What inspired you to work with such massive proportions?

ABT: I tried to achieve the same qualities in smaller pieces, but I realised quite quickly that it works better when I scale them upwards. After this realisation, I made myself a promise that I would one day make a ceramic piece that is taller than myself in an effort to further connect myself to life and the art that makes it worthwhile. I feel as though it has taken me a lifetime to reach the point where I am today. I have been working with big wall pieces for more than thirty years, with some pieces — like *Return* — taking me ten years to complete. My desire to break and push the borders of my ceramic work continues to drive me, as it still remains an exciting journey. ◊

@annbeatetempelhaug
 spazionobile.com
 @spazionobilegallery

Ann Beate Tempelhaug: Nord

Earth and Clay

Aug 20, 2023

Spazio Nobile Gallery presents, *Nord*, an exhibition of new work made between 2022–2023 by Norwegian ceramic artist Ann Beate Tempelhaug. The exhibition will feature a selection of large-scale ceramic sculptural "murals" onto which she makes free-flowing abstract paintings inspired by the dramatic northern Norwegian landscapes and the mystery of life itself.

Text by Blaire Dessert

"By taking the landscape as inspiration, my work connects to my life and my memories," states Ann Beate Tempelhaug. For over 40-years, the artist, who studied at the Bergen School of Art and Crafts as part of the early 'painters-potters' generation, has merged painting and ceramics in a very physical and powerful way. From the beginning she opposed the "traditional" teaching that there should be flower decorations on dishware or painting ceramic animal shapes. This innate sense of freedom led her to break the boundaries of what ceramics could be. She soon developed her own way of working on large slabs of clay that are hand formed through regular pounding and pushing. The clay is mixed with fibres and other natural elements to reinforce its strength and then mixed in a massive mixing pot. Once the slabs are ready, she begins the process of painting. Her inspiration is deeply rooted in the landscape, but it is also profoundly personal. "I was in Crete one summer, in Elafonissi where they have pink sand. I fell in love with this sand and tried to make pink in my work for years following", she says.

While connections to Nordic landscape painters such as August Strindberg are clearly felt, for Tempelhaug this connection is only coincidental, perhaps through their shared love of how the light plays across the rugged Norwegian country. She was influenced more by the styles of Kokoschka and Munch, and artists working with clay.

Colour is a huge part of Tempelhaug's process. "I like the process and act of mixing ceramic pigments with porcelain clay – While painting, I have to translate the colours, because they change in the firing. The surprise element once the firing is done is part of the experience and fun... then repainting and re-firing..." She applies layers and layers of painted porcelain slips and glaze, moving around her slabs in a very gestural and physical way. The works are fired at 1300° and often multiple times. In this way, Tempelhaug is also very concerned about materiality, exploring the limits of ceramic as a material, and challenging formats, weight, balance and what technical movements are possible and impossible.

In this newer body of work, including 15 pieces made specifically for the exhibition, Tempelhaug returns to the dramatic northern landscapes in Norway. There is a shift in colour, with more fiery orange and yellows. But the work featured in *Nord* is not exclusively about the landscapes, it is also very personal, about the struggles and experiences of ageing and mortality. Tempelhaug references a quote by Danish artist Per Kirkeby, "Landscapes are always about beauty and death". This speaks to her new body of work in a very intimate way. "The landscape associations might seem obvious, but for me they work more like a guide for my desire to compose colours and abstract shapes. And to link them and help me define my memories. More like inner landscapes, or Genius Loci", she explains.

In works such as *Milonga* or *Prelude (Forspill)*, one feels the rhythmic and free-style approach to her painting, that has a vibrant connection to jazz and other syncopated music. The work can be ethereal and light and at other times frenetic and swirling. Each of the ceramic pieces is signed on the back with a portrait of Eirik Gjedrem, her 'artist-husband' as she refers to her husband and studio assistant, an ode to the magic of creating art and of life itself.

Nord opens on September 8, 2023 and will be on view at Spazio Nobile Gallery through November 19, 2023.



Into love (Inn i kjærlighet) 2023 stoneware porcelain, glaze, W:143 H:90 D:15, photo Lisbeth Finnsdøl



Milonga, 2023, stoneware, porcelain glaze, H:111 W:182 D:15 Photo Lisbeth Finsådal



Milga Luftspinnig, 2023, stoneware, porcelain glaze, H:111 W:182 D:15, Photo Lisbeth Finsådal



Detail of Milga Luftspinnig, 2023, stoneware porcelain, glaze, W:167 H:93 D:15, detail, Photo Lisbeth Finsådal



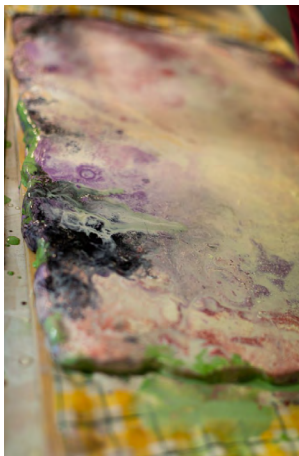
Prelude (Forspill), 2023 stoneware porcelain, glaze, W:143 H:90 D:13, Photo Lisbeth Finsådal



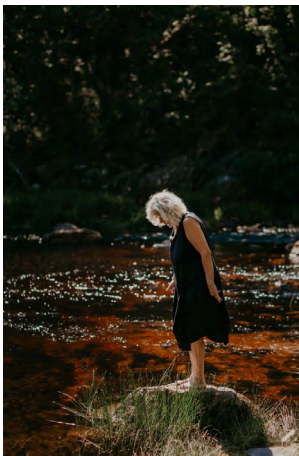
Detail of a work in process, Photo by Lisbeth Finsådal



Detail of swirl of colours, Photo by Lisbeth Finsådal



Detail of a work in process, Photo by Lisbeth Finsådal



Ann Beate Tempelhaug in Norway, Photo by Lisbeth Finsådal



Text by Rachel Moron,
Extract from TL magazine online article
April 2020

Taking things one day at a time, Norwegian ceramic artist Ann Beate Tempelhaug has been creating large scale ceramic objects for over thirty years — with some of her pieces in collections from institutions like National Museum Oslo. In a practice to which she has dedicated decades of her life to refine, the artist's freely shaped and sculpted ceramic objects are painted completely by hand on both their surface and borders — a testament to her curiosity and dedication to finding the beauty in everyday colours and shapes. Through her methodology and works, which seem to have been created long before our time and will undoubtedly outlast us all, Ann proposes new ways of understanding how even the smallest transient moments can affect our larger context. Having recently exhibited with our sister gallery Spazio Nobile, TLMag caught up with Ann Beate to talk about the influences behind her work, the act of looking and her journey in further moving the boundaries of ceramic art.

TLMag: You've lived in Norway all your life, moving from Mosjøen, a small city in Northern Norway to the Arts and Crafts at the University of Bergen to be educated and later moving to Søgne, in the southern part of the country. I can imagine that each of these places, although in the same region, have had different impacts on you. What about these places do you think has influenced your work the most?

Ann Beate Tempelhaug (ABT): It can be difficult to value these matters, as they all live inside me and are very dear to me through their subconscious impact on my life and work. That being said, I'm easily captivated by the landscapes around me in the Southern part of Norway, as well as the mountainous areas towards the West. Not only because of their fascinating dramatic shapes and sharp contrasts — but because of what they signify; as the Danish artist Per Kirkeby once said: "Landscapes are always about beauty and death". By taking the landscape as inspiration, my work connects to my own life and my memories. The moment and the present are essential concepts throughout my pieces, and by using my specific ceramic- and colouring methods, my practice aims to create awareness of how these notions can be experienced.

TLMag: How does your methodology relate to these ephemeral concepts?

ABT: In both life and work, it feels like I am always looking, and I have been looking for many years. It is a deep curiosity — an ongoing urge to find answers or new questions. By using clay, I'm not limited by a standardised canvas, nor are the compositions that I create. Taking things one day at a time, I see my practice as one that engages with my entire being. As I move along the outline of the large ceramic structures that I worked with — it

feels as I can embody the freedom that it allows me: to look at it, observe it, and catch it. My use of colour is also crucial to this, as I relate to them as a substance that is continuously in translation. It is when they are used in combination with ceramics that the qualities that I'm searching for appear. As the ceramic oxides, stains, glazes and embodies the work, colours seem to have endless varieties and ranges in terms of gloss, transparency, tactility, and depth. That's also why I also get a lot of inspiration directly from the surface of my artwork as it develops because it never stops changing. When I'm painting, I have to "translate" the colours continuously; they fade into shadows of themselves, in their wet and especially in their "dry" state. That's also a reason why I fire my works several times, and not just once. Each firing can take up to five days and takes place in a ceramic kiln that fires up to temperatures of 1270°C — and each time a completely new piece is (re)born from its flames. Thank.

TLmag: The large, heavy and almost faded colours within the aesthetic of your wall pieces are quite distinctive — almost have a somewhat ancient and everlasting feel about them. What inspired you to work with such massive proportions?

ABT: I tried to achieve the same qualities in smaller pieces, but I realised quite quickly that it works better when I scale them upwards. After this realisation, I made myself a promise that I would one day make a ceramic piece that is taller than myself in an effort to further connect myself to life and the art that makes it worthwhile. I feel as though it has taken me a lifetime to reach the point

that I have gotten to today. I have been working with big wall pieces for more than thirty years, with some pieces — like RETURN — taking me ten years to achieve. I am constantly challenged by the freedom and the sense of place it gives me, and my desire to break and move the borders of my ceramic works continues to drive me, as it still remains to be an exciting journey to be on.

TLmag: What do you hope people take away from your works?

ABT: Art is important, and is not only lifesaving — but life-giving. In that sense, I hope that my works goes beyond maintaining 'just' my own curiosity and can be transferred and found within the people who experience my works.

Info

Spazio Nobile Gallery & Studiolo
Season XXVII- *Nord*
Ann Beate Tempelhaug, Solo Show
8.9 - 19.11.2023

Vernissage 7.9.2023, 18.00-21.00
In the presence of the artist

Sunday Brunches:
10.9.2023, 12-18.00 during Brussels Gallery Weekend
19.11.2023, 12-18.00



© Lisbeth Finnsdal

Save the date

Spazio Nobile Studiolo
Group Exhibition
8.9 - 19.11.2023

PAD London
Berkeley Square
London, UK
Booth C11
10-15.10.2023

Salon Art & Design
Park Avenue Armory
New York City, USA
Booth A7
9-13.11.2023

Season XXVIII- Pao Hui Kao, Solo Show
25 Seasons
Spazio Nobile Gallery
24.11.2023 - 21.1.2024

Ceramic Brussels
Tours & Taxis
Brussels, Belgium
25-28.1.2024

Contact

Spazio Nobile
Contemporary Applied Arts,
Design & Photography

Rue Franz Merjay, 142-169,
1050 Brussels, Belgium
+32 2 768 25 10
www.spazionobile.com

Me - sa / wo - za / Wed - Sat,
11.00-18.00
& sur rendez-vous /
op afspraak / by appointment

Lise Coirier,
+32 475 53 19 88,
lc@spazionobile.com

Gian Giuseppe Simeone
+32 477 27 29 04,
ggs@spazionobile.com

Eugénie Frémot,
+32 477 73 37 58,
eugenie@spazionobile.com



By opening Spazio Nobile in 2016 in the very lively and cosmopolitan district of place Brugmann in Brussels (Belgium), Lise Coirier and Gian Giuseppe Simeone have united their passions for creation and art history, initiating a dialogue between contemporary applied arts, design and photography. Without putting boundaries between disciplines, the visual arts interact with the fine arts. By commissioning a collection of unique pieces, limited editions and installations both experimental and artistic, with a sensitivity particular to everything related to nature and minerality, the gallery organizes each year up to five exhibitions. Several curated exhibitions have happened in art and heritage venues such as Maison Louis Carré, France; Ancienne Nonciature, Grand Sablon, Belgium... Spazio Nobile has taken part in Belgian and international fairs such as Art Brussels, Luxembourg Art Week, Collectible Design Fair, PAD Paris and PAD London, Design Miami/ Basel, Salon Art + Design New York, Unique Design Shanghai... The gallery represents around thirty emerging and renowned artists and designers on an international scale while promoting high-end craftsmanship and cultures of East and West. Spazio Nobile also curates and publishes *TLmag_True Living of Art & Design* (©2008), the internationally acclaimed yearly art and design magazine, print and online, sharing its selection and its artistic and cultural commitment to collectible art and design.

@spazionobilegallery
#spazionobile

SPAZIO
NOBILE

Contemporary Applied Arts, Design & Photography