

Gliding – a travel in light and colours
by Inger Ellekilde Bonde

In her recent series, *Scanned Mirrors* and *Gliding* (2014), Danish artist Myne Søe-Pedersen moves on the borders of what we normally understand as photography. The images in these series are made without any use of a camera and the motives are abstract investigations of form, colour and light.

Mirrors in disguise

Mirrors. A doubling and an illusion at the same time. A magical opening to other worlds and an every day tool. Mirrors have throughout cultural history been a source of myths and an object of investigation in fields of psychology and human perception. Since the invention of photography mirrors have also been closely linked to the photographic image. Photographs are called mirrors that remember.

A fascination with mirrors, their manifold symbolic meanings and close relationship to photography was a starting point for *Scanned Mirrors*. As with Søe-Pedersen's earlier work, especially the series *Transient*, *Untitled Covers* and *The Horse Book*, this is also a meticulous and curious investigation of an object. *Scanned Mirrors* examines how mirrors and light affect each other with the use of a scanner. It seems to ask: What happens when you expose a mirror to intense light?

At first view the dark surfaces of circles and squares with shimmering light at the edges do not resemble mirrors, as we know them from our every day use. They are mirrors in disguise. The light from the scanner blocks their reflection and left visible on the surface are only dust, dirt, scratches and fingerprints, which gives the otherwise cool expression a certain tactility and sensibility. Instead of your own eyes staring back at you, the dark surfaces become landscapes of projections, hidden worlds of imagination and small glimpses of the universe.

Music of chance and reflections on colours

As a whole *Scanned Mirrors* make up a musical rhythm with its movements of increasing and fading intensity in colours and darkness. The changing colours marking a beginning or an ending; opening or closing this gliding movement of music. The colours that emerge from the bevelled edge created when the mirror and the light meets under the lid, are born out of chance. Seen as a whole, this series seems as choreographed coincidences, where an almost scientifically working method combines itself with chance, leaving us, the viewers, floating in a strange world of rainbow colours and a sense of eternity.

Colours are at the very centre of the series *Gliding*, which consist of digital colour drawings made entirely on a computer. Here the colours from *Scanned Mirrors* are explored and in a playful way this series reflects on the transitions of colours and grading, when for example yellow slowly transforms into red or blue. As our eyes glide and dive into the changing colours, these images also reflect on our perception of abstract images. We will often try to read a horizon and a sense of space into the digital colour-canvas and sense how different colours evoke different emotions.

Although entirely digitally made, these images maintain a relation with the history and tradition of photography, since when printed they are transferred from the digital space to 8x10 negatives and printed on contact sheets. This lends the digitally produced another kind of materiality and spirituality, and bridges post-photographic practices with early photographic techniques. *Gliding* and *Scanned Mirrors* enter into a long trail in the history of photography of camera-less experiments with the emergence of figures and forms using only light. With these series of work Myne Søe-Pedersen investigates our understanding of a photographic image as well as basic human perception of colours and reflections, inviting us to dive into spaces of imagination, infinity and possibility somewhere between the abstract idea of rainbows and the specific mirror-object.