

On the frailty of memory and imaginations of a horse

- Horse Book by Myne Søre-Pedersen

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A conceptual examination of the photographic process and photography's relation to time and memory is a distinctive characteristic of Danish photographer Myne Søre-Pedersen's body of work. This is also present in her latest publication Horse Book revolving around decay and remembrance.

Horse Book contains 16 images of negatives, which as time has passed have become glued together and are now bundled up in layers of transparent paper. They have been photographed with such sharpness that the negatives emanates from the paper in a sensuous way and every fold becomes visible. On several of the negatives is written 'horse book', hence the title, and on the last image of the book, you can faintly sense the silhouettes of three horses. If you look closely. But what else the images in the book hold, you have to imagine, because the negatives are as silent, enigmatic, black squares.

Myne Søre-Pedersen began her work with the negatives from the Horse Book several years ago, driven by a profound fascination of the Ukrainian artist Kasimir Malevich's work Black Square from 1915. A painting of a black square on a white background. To Malevich the black square was the 'zero of form'; a space for projections of feelings and associations, and the negatives in Myne Søre-Pedersen's works refer to Malevich's black square. With their hidden motives, the images are silent of their content, but correspondingly open for thoughts to drift along the paths of imagination and memories. As dim and fragile as the negatives fading behind the layers of thin paper.