

Maria Pasenau  
13.12.94 - 2020



Whit Kind Regrets Pasenau  
2015-2018  
350 Pages, Edition 250  
Self-publishing with crowdfunding  
Book design: Maria Pasenau & Kristoffer Busch  
Scans and editing: Maria Pasenau  
Sold out

Sold at:  
Tronsmo, Norway  
Fotogalleriet, Norway  
Dashwood, New York  
Printed Matter, New York

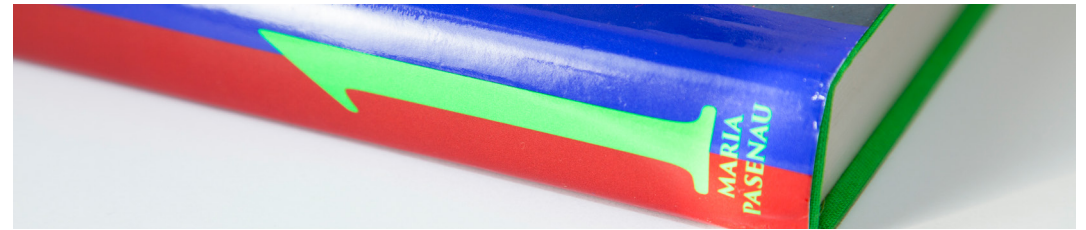
Released:  
Makeriet, Malmø, 05.10.18  
Kunsternes hus, Oslo, 29.09.18

Exhibited:  
Makeriet, Malmø, 2018  
Telemark kunstsenter, Skien, 2020

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Maria Pasenau's crowdfunded first book, *Whit Kind Regrets Pasenau*, began as a photo diary, when the Norwegian photographer started to take her camera everywhere after moving to Oslo at the age of 20. "I'm scared of forgetting things – that's why I take pictures. The good, the bad, everything," says Pasenau, and the book acts like a physical window into her process. The photos are an unflinching document, depicting her own and her friends' coming of age, from first loves to experimenting with physical appearance.

Bryony Stone, *Dazed and Confused* magazine  
19 February 2019



Whit Kind Regrets Pasenau 2015-2018



MARIA PAS  
IN MIND  
FROM THE  
PHOTOGRAPH  
EXHIBITION  
WELL AS  
INSTITUTE  
THE NATI  
EXHIBIT  
IN PARIS  
EXHIBIT  
SHE HAS  
PHOTOGR  
CULTURE  
CURRENT







SEARCHING FOR  
FROM THE  
PHOTOGRAPHERS  
EXPERIENCE  
WEEK  
INSTEAD  
THE  
PHOTOGRAPHERS  
EXPERIENCE  
PHOTOGRAPHERS  
COURTESY













Whit Kind Regards Pasenau is a part of the National Museum's permanent collection, NRK's art collection and the Fotomuseum Winterthur's collection

The National Museum has purchased 6 artworks by photographer Maria Pasenau from the book «Whit Kind Regards Pasenau 2015–2018». Pasenau has made a considerable mark in the art field through personal and intimate portraits of friends, nightlife and herself. The photographs represent a counter-culture to today's perfection culture and draw on the personal documentary style of Larry Clark, Nan Goldin and Wolfgang Tillmanns.

- The National Museum announcement

1. Blue Theodor and yellow banana  
2015-2018  
foto 2x 20x30  
ramme 39x51,5 bjørk  
Scan fra analog negativ, digital print  
fujifilm perlemor paper

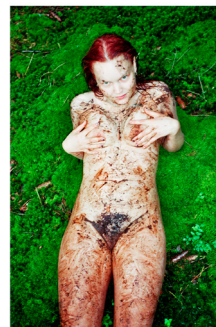
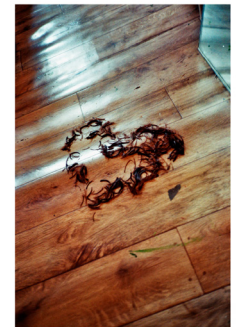
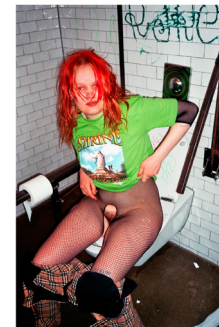
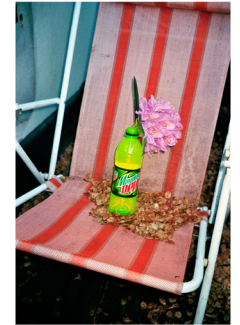
2. graveyard texting  
2015-2018  
foto 2x 20x30  
ramme 39x51,5 bjørk  
Scan fra analog negativ, digital print  
fujifilm perlemor paper

3. inti and peeing pasenau  
2015-2018  
foto 2x 20x30  
ramme 39x51,5 bjørk  
Scan fra analog negativ, digital print  
fujifilm perlemor paper

4. (pleasure) finger play  
2015-2018  
foto 2x 20x30  
ramme 39x51,5 bjørk  
Scan fra analog negativ, digital print  
fujifilm perlemor paper

5. forest hunt with dirty socks  
2015-2018  
foto 2x 20x30  
ramme 39x51,5 bjørk  
Scan fra analog negativ, digital print  
fujifilm perlemor paper

6. Lest tagg, Sally and Claudia  
2015-2018  
foto 2x 20x30  
ramme 39x51,5 bjørk  
Scan fra analog negativ, digital print  
fujifilm perlemor paper



The National Museum's permanent collection





2020 group exhibition: Syklus  
Telemark kunstsenter Curated by Una Gjerde, Skien

## Early Works

89plus (co-founded by Simon Castets and Hans Ulrich Obrist) and Google Arts & Culture  
New Galerie, Paris  
curated by Elise By Olsen 2017

Early Works is an ongoing attempt to create a conversation around the early works, as an often glamorised term in the arts, being more about the important period of transitioning from being an aspiring artist to fitting into the forces of the art market and its systems. The early works of artists have always been considered as a sort of naive practice to investigate in retrospect after the artist's success. Sometimes completely forgotten, hidden or even destroyed. They are too often approached with nostalgic emotions and offer the possibility to look at the artist development with the eye of the connoisseur, digging for significant elements that might justify later artistic maturity. Early Works represents a democratic, transparent and conscious present. Facilitates the featured artists in the early stages of their practices. And above all empowers the most crucial, vulnerable yet exciting point in an artist's oeuvre.

Artists include Adriana Ramic, Dozie Kanu, Ethan Assouline, Maria Pasenau, Matias Kiil, Niklas Binzberger, Shana Sadeghi-Ray, Tabita Rezaire, Thor Tao Hansen



Sunny side up, Maria Pasenau, mixed materials  
2017 Group exhibit: Early Works  
New Galerie Paris curated by Elise By Olsen, Paris





Self treatment 1, Maria Pasenau, epoxy, big sticker and wood  
2017 Group exhibit: Early Works  
New Galerie Paris curated by Elise By Olsen, Paris



Member of a CREWTEEN, painted wood frame and digital print  
2018 Group exhibit: Faithless Pictures  
The National Museum curated by Andrea Kroksnes, Oslo

Faithless Pictures  
The National Museum, Oslo  
Curated by Andrea Kroksnes 2018

In this exhibition we will see iconic pioneer works, along with brand new, lesser-known works. Artists' surveys are conducted widely. With film, photo, sculpture and painting. Digital photos, newspapers and print magazine pages. From Vibeke Tandberg's staging as a young bride, and Hito Steyerl's quest for the past as a bondage model, to Alfredo Jaar's non-photo of Osama Bin Laden's death and Mike Bouchet's vibrant porn fragments. The artists comment on the image's power over reality and our own self-understanding. They show off the illusion, the manipulation, the masks. Toys, loans, steals. Takes power over the selfless, reality-defining images. Asking: What truth is possible? With In this exhibition, the National Museum shows works from the last four decades by close to 40 prominent artists. Using a variety of approaches, they all address the surfeit of images we see all around us.

Artist:

John Baldessari, Mike Bouchet, Bernadette Corporation, Thomas Demand, Stan Douglas, Gardar Eide Einarsson, Ida Ekblad, Matias Faldbakken, Harun Farocki, Andrea Fraser, Jan Freuchen, Cyprien Gaillard, Isa Genzken, Rachel Harrison, Jenny Holzer, Alfredo Jaar, Helen Marten, Allan McCollum, Barbara Kruger, Louise Lawler, Michel Majerus, Josephine Meckseper, Katja Novitskova, Trevor Paglen, Maria Pasenau, Richard Prince, Josephine Pryde, Ed Ruscha, Torbjørn Rødland, Sean Snyder, Cindy Sherman, Hito Steyerl, Sturtevant, Vibeke Tandberg og Fredrik Værsløv.



## PASENAU AND THE DEVIL

Published in collaboration with Fotogalleriet 2019

Funded by Fritt Ord

Artwork By Maria Pasenau

Text by Bjarne Melgaard, Elise By Olsen, Antonio Cataldo,

Kristoffer Cezinando and Stina Hôgvist

Edition of 100 + 4 different prints 1/25

300 pages

CD

music and poems by Maria Pasenau

Sound mixed by Ole Torjus

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I don't make books to make money,  
I make them to show you what I  
!mean!

by putting images side by side,  
tekst and images goes side by side.

I want you to have something that i have made,  
that you know that i like.

I really want you to take care of this objekt,  
its not verry menny of these,  
its just a 100 books and its not even a book its a box with  
homemade stickers,

a book,

a CD,

a print,

its there to make you understand,

to entertane you in the dark days that is about to come.

– Maria Pasenau

[from the press release for the book launch]

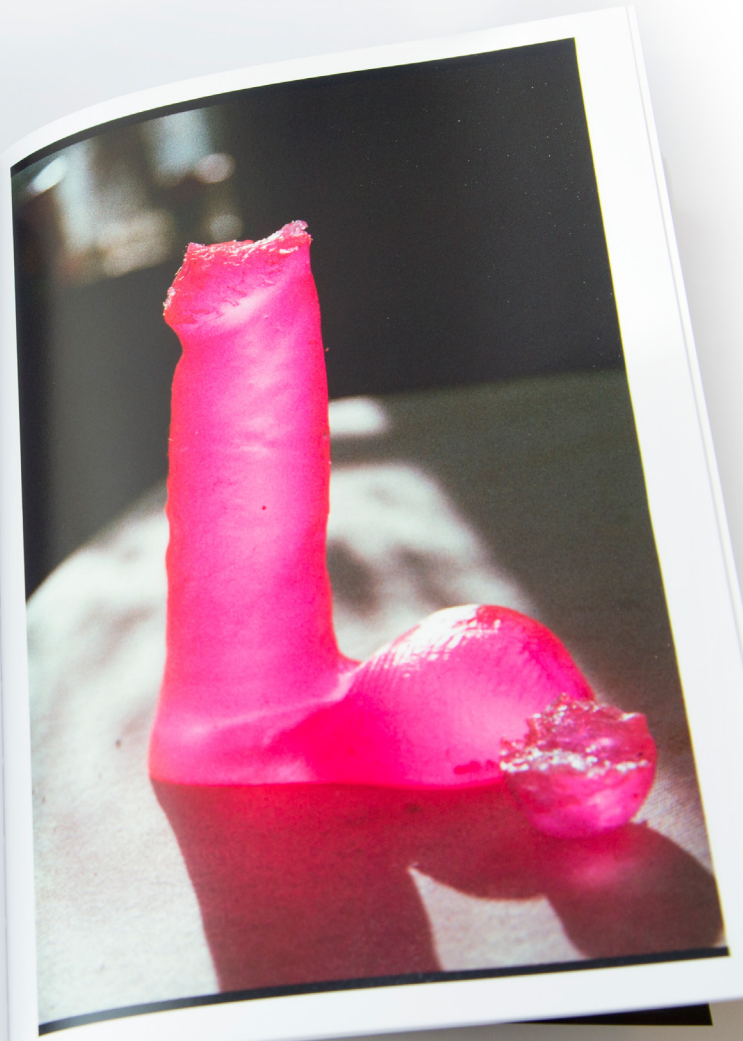








I AM THE SECOND PERSON,  
THE NUMBER TWO MEN,  
WOMEN,  
WHO MEN?  
THE MEN IS ALWAYS FIRST IN LINE, PRETENDING TO  
PUT WOMEN FIRST  
THE WOMEN IS THE SECOND PERSON, CONTINUING  
TO STRUGGLE





Pasenau And The Devil  
Fotogalleriet, Oslo  
Curated by Antonio Cataldo 2019

Challenging the exhibitory space of Fotogalleriet, PASENAU AND THE DEVIL is a threefold project consisting of an immersive multimedia installation of newly commissioned photographic and sculptural pieces, a nomadic video work and a publication. Through this extensive project Maria Pasenau wishes to explore the 'Darkness' as the hidden side of humanity, with alternative representations of the self, sexuality and subcultural beliefs that escape the world of normality, often pushing the boundaries of societal acceptance. The project represents a generational struggle against dictated categories, set by market structures and capitalism violently entering our lives by means of images.

In a world where women artists continue to be prosecuted for showing their bodies and desires, the explicitness of Maria Pasenau's work makes it highly precarious. Identity and gender are currently taking the form of binary categories; of Darkness and Light. Instead of suppressing the Darkness in favour of the Light, this exhibition will lift the Dark out of the shadows in order to paint a full portrait of the artist. By doing so, Pasenau does away with the idea that the Dark and the Light are binary opposites. The photographs will be accompanied by text and sound, allowing the spectators' bodies to merge with the body of the artist. This merger will allow the audience to become acquainted with Maria Pasenau's photographs in an intimate setting. The artist's own body thereby acts as the point of departure for this exhibition.



The National Museum's permanent collection self portrait with graveyardlog 1994-2019, Maria Pasenau woodcut sculpture in pine wood, shoes and socks from the United States 2019 Solo exhibition: Pasenau And The Devil Fotogalleriet, Curated by Antonio Cataldo, Oslo





2019 Solo exhibition: Pasenau And The Devil  
Fotogalleriet, Curated by Antonio Cataldo, Oslo





2019 Solo exhibition: Pasenau And The Devil  
Fotogalleriet, Curated by Antonio Cataldo, Oslo

## THE SKY HAS RED CORNERS

21.50 min

Screenings: August 30th at 18:30 and 19:15 (2019)

THE SKY HAS RED CORNERS is a newly produced film work by Maria Pasenau and an extended part of her exhibition PASENAU AND THE DEVIL at Fotogalleriet. The film work introduces the exhibition.

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The start of the movie:

Hm, Ok

Thats why I need time,

to \_\_\_like\_

to \_\_\_think,

and to just look at my work before you does it because,

its there I know but, I need to think about it to,

I need to be there and be home with it.

Fjooo\_\_\_

I always wanted this but,

its strange because if I t\_\_\_, relly tried to like\_\_\_

sit down and,

write and,

then I just write the same thing over and over,

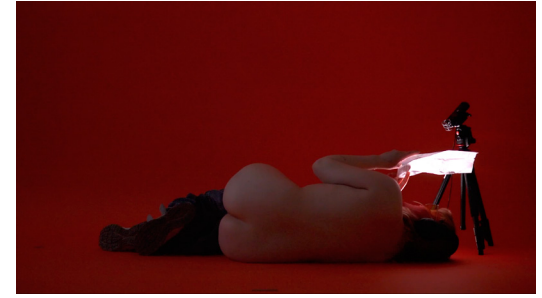
thats nice but, its strange that I have this like\_

hidden pockets in my brain



THE SKY HAS RED CORNERS original movie poster





THE SKY HAS RED CORNERS, 21.50 min, Maria Pasenau, mixed video and cartoon  
2019 Solo exhibition: Pasenau And The Devil  
Fotogalleriet, Curated by Antonio Cataldo, Oslo



## Syklus

Telemark kunstsenter, Skien

Curated by Una Gjerde 2020

Syklus contains different types of artistic expression such as installation, performance, photography, video, watercolors, pastels, ceramics and comics. Some works specifically contain or use menstrual blood as part of the artistic expression. Others open up new approaches to menstruation as biological fluid, as a symbol and the bodily fluid's socio-cultural significance without the use of menstrual blood itself. With works by both well-established and newly-established artists, SYKLUS will open up an exploration of menstruation as an artistic theme and instrument, as well as provide insight into the diversity of Scandinavian menstrual art.

### Artist:

Wencke Mühleisen (NO)

Monica Englund (SE)

Stense Andrea Lind-Valdan (DK)

Ane Barstad Solvang (NO)

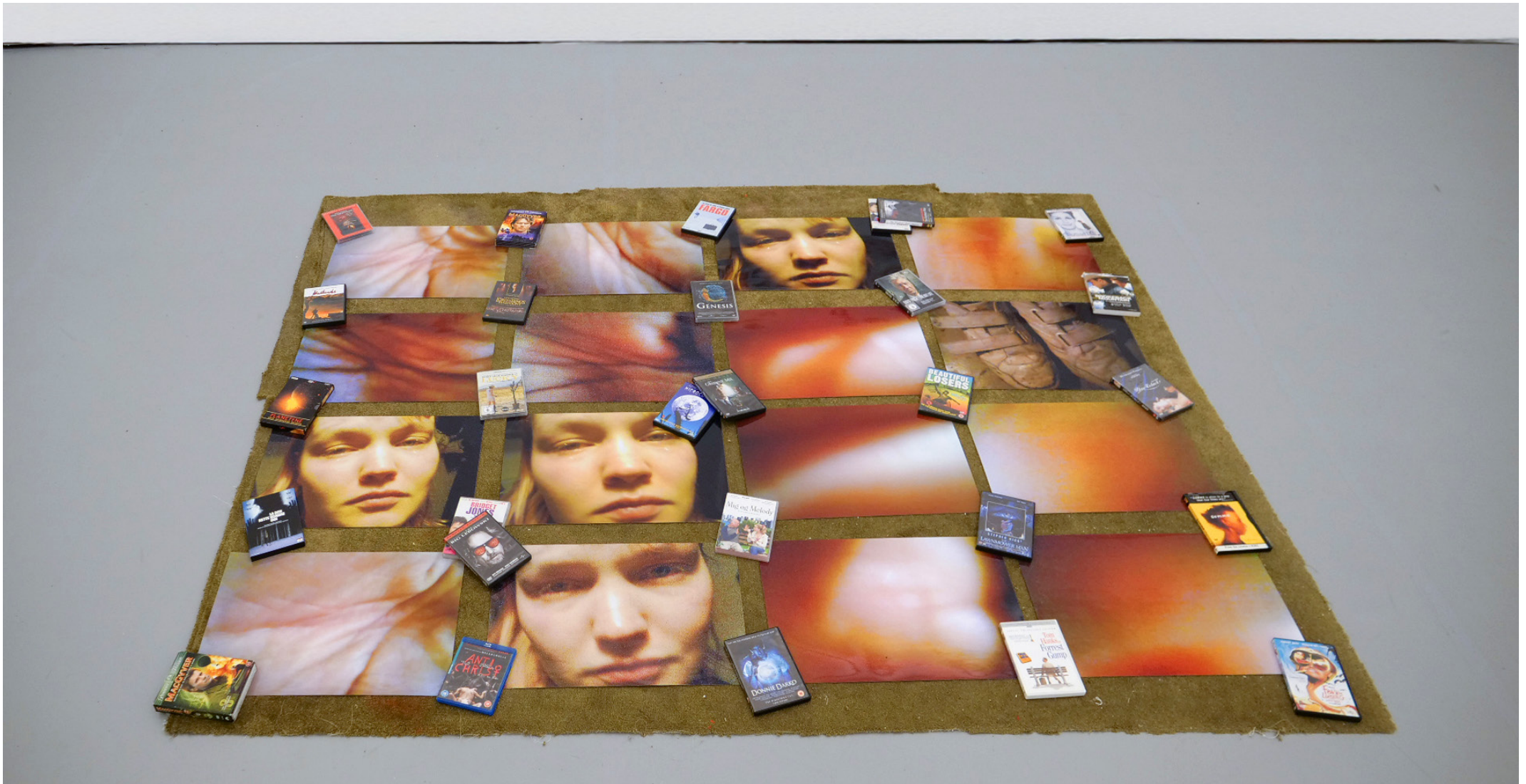
Maria Pasenau (NO)

Marin Håskjold (NO)



The Criator, Maria Pasenau, Natural Stone and Bronze  
2020 group exhibition: Syklus  
Telemark kunstsenter Curated by Una Gjerde, Skien





stopped motion living room, Maria Pasenau 2019, personal livingroom  
carpet, pearl of mother digital print, personal dvds  
2020 group exhibition: Syklus  
Telemark kunstsenter Curated by Una Gjerde, Skien



## DAY BY DAY

Soft Opening, London

Curated by Isabella Burley 2020

DAY BY DAY debuts a year-long photographic project from Norwegian artist Maria Pasenau. The work consists of daily self-portraits taken from 11th October 2018 to 11th October 2019. Presented for the first time on a continuous, looped video screen, the photographs are displayed undated but programmed to run chronologically from day 1 to 365 and back again. Using daily alarm reminders, the regimen of documenting herself each day served as a method of introspective interrogation for the artist. Sometimes distracted by her pet rat in the images or pink-faced and puffy after a fight with her boyfriend, the series reveals patterns of behaviour, dress and emotional state.

What began as a curious experiment, became one of Pasenau's most intimate projects, more revealing than even her nude work. Each image presupposes a personal interaction between the artist directing each shot and an individual behind the camera, a relationship based on mutual trust and shared vision that a viewer becomes involved in. Exposing these moments for a substantial audience at Soft Opening's Piccadilly Circus Underground Station space, the artist effects a self-aware critique of contemporary society's obsessive desire to publicise the private. Shot mostly across Norway, with brief sightings of London, Berlin and New York, the project traces not only the artist's physical journeys but her creative output, engendering that very precise youthful mystery of how much and how little can change all at once in a single year.

365 Days of Pasenau presents a new sculptural work alongside the project. A wooden hanger crowned with the carved profile of the artist wears a camel-coloured trench coat emblazoned with a painted patch of scrap fabric. Day by Day also explores Pasenau's intimate relationship with clothing as a form of self-expression. Collecting and recycling often abandoned pieces, Pasenau assembles eccentric looks as an act of rebellion, resisting predictability and conformity. Her trench reappears throughout the series as do other garments in brief moments that deliver comforting recognition and familiarity. If her styling reaffirms clothing as a mode of self-expression then Day by Day creates a space wherein by contrast Pasenau can self-critically examine fashion as an increasingly homogenising industry.



2020 Solo exhibition: Day By Day  
Soft Opening Curated by Isabella Burley, London





2020 Solo exhibition: Day By Day  
Soft Opening Curated by Isabella Burley, London





2020 Solo exhibition: Day By Day  
Soft Opening Curated by Isabella Burley, London



2020 Solo exhibition: Day By Day  
Soft Opening Curated by Isabella Burley, London



The Hoplesness Of Beeing Alive

2020

150 Pages, Edition 250

Self-published

Book design: Maria Pasenau & Kristoffer Busch

Scans and editing: Maria Pasenau

Sold at:

Tronsmo, Norway

Release and Performance:

Tronsmo, Oslo, 2020

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This is my voice speaking thru your mind.

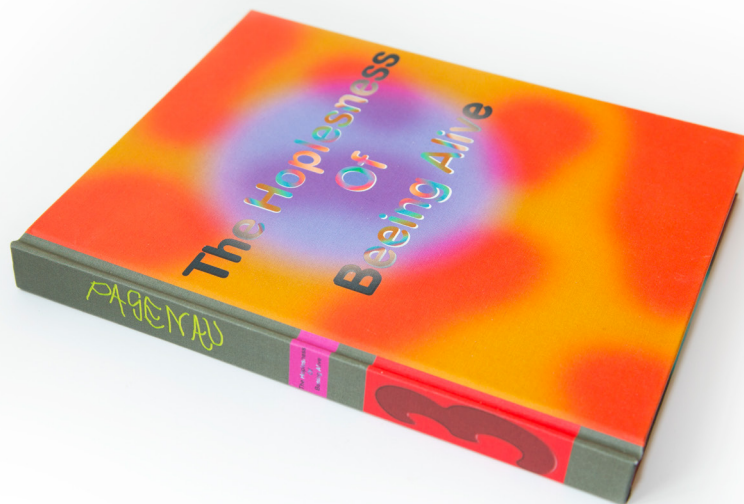
Be gentle too.

Be gentle too.

Slow destruction of our community,

This World.

The Hoplesness Of Beeing Alive consists of texts, drawings and a small collection of photographs. The book is number 3 in line with Pasenau's books and takes up man's naïve confidence in general facts, the murky future and hopes for change. Pasenau herself says that the book is in many ways a self-help book, with a lot of humor and surreal everyday scenarios.



The Hoplesness Of Beeing Alive, 2020











I write angry emails almost everyday now. I cant stand the people. It's like I am constantly chased by a evil force. I want to run out of my forced on horror scenario, I want to run on top of clear water.

Water and sea,  
sea without plastic,  
sea with happy fish in.

but we have already destroyed a lot of the sea. We the people are too interested in our selfs, we cant look for hope because hope means that we have to change. Maybe that's why I cant figure out my love life. I dont want to change, I have already changed my self to a more sad and negative person, or was I always like that?

I see things in a twisted way,  
I see things as they go by,  
I see things at least I think that I see things.

but as long as I see things that is not as they should be I dont know what to do with it. As a wise woman one time said: «I see all the terror that is sneering around in the world, and I have only one MAN to blame.» The Man is to blame, is he. The famous song says that the Man made the car, that the Man made the machine, that the Man made everything and isn't it the car, the machine, the everything the things that kills us?

Killing is a forced sekvens?  
Killing is a privilege?  
Killing is wrong?

Killing the forest is not seen up on as mass morder? Hm, it's a very difficult thing to say that you have never harmed no one when you dont sorts the plastic in its own bin. I dont blame you, I dont do it either. I will do tomorrow tho. Human made materials sprinkle, it dances around in the wind.

Pretty plastic in the wind,  
Pretty, pretty balloon,  
Pretty, pretty plastic in the wind.

As I already said I cant stand the changes, my parents renovated the kitchen, the kitchen I one time grew up in, a lot of my childhood was replaced with grey boxes of new expensive «well designed» interior. It was no longer a kitchen.





The Hoplessness Of Beeing Alive, 2020



*Known as a self-taught artist, attended Norsk Fotofagsskole 2012-2015 and Prosjektskolen art school 2015-2017, worked as in-house photographer for Recens paper and photo editor for Natt og Dag.*

2020 book: The Hoplessness Of Beeing Alive  
Artistbook about 150 pages published by the artist, Oslo

2020 group exhibition: Syklus  
Telemark kunstsenter Curated by Una Gjerde, Skien

2020 Solo exhibition: Day By Day  
Soft Opening Curated by Isabella Burley, London

2019 purchase: «self portrait with graveyardlog 1994-2019»  
artwork for Nasjonalgalleriet's permanent collection

2019 purchase: «red in the middle of rockwille» artwork for  
Kunstoffond Viskum

2019 book: Pasenau And The Devil  
Artistbook about 300 pages published in collaboration with  
Fotogalleriet, Oslo

2019 lecture: Trafo kunsthall, Asker

2019 Solo exhibition: Pasenau And The Devil  
Fotogalleriet, Curated by Antonio Cataldo, Oslo

2019 funding: Billedkunstnernes Vederlagsfond for the exhibit  
Pasenau And The Devil

2019 funding: NORSK FOTOGRAFISK FOND for the exhibit  
Pasenau And The Devil

2019 funding: Fritt ord for artist book Pasenau And The Devil

2019 purchase: «Blue Theodor and yellow banana, gravey-  
ard texting, inti and peeing pasenau, (pleasure) finger play,  
forest hunt with dirty socks and Lest tagg, Sally and Claudia»  
artworks for Nasjonalgalleriet's permanent collection

2019 group exhibition: Nordic Now!  
Nordic light festival of photography Kristiansund

2019 lecture: Nordic light festival of photograph, Kristiansund

2019 lecture: Lofoten international photo festival, Lofoten

2019 group exhibition: CONCOCTION OF CONFUSION  
Galleri Golsa curated by Inti Wang, Oslo

2018 purchase: 4 untitled artwork for NRK's art collection

2018 Performance: A performative poetry reading  
Fotogalleriet, Oslo

2018 duo exhibition: Pinkcube, Maria Pasenau and Maisie  
Cousins  
Tenthau curated by Anja Carr, Oslo

2018 group exhibition online: LIFE KILLED MY CHIHUA-  
HUA  
GALERIE THADDAEUS ROPAC instagram, curated by Bjar-  
ne Melgaard, Julia Peyton-Jones and Elise By Olsen

2018 group exhibition: collective  
Uncontaminated curated by Ruini Studio, Oslo

2018 book launch: Whit Kind Regrets Pasenau  
Kunstnernes hus, Oslo

2018 Solo exhibition: Whit kind regrets Pasenau  
Makeriet curated by Ellen Ulfva

2018 self published book: Whit Kind Regrets Pasenau  
350 page photobook made with material collected throughout  
3 years from my youth

2018 group exhibition: Sub  
Akershus Kunst Senter curated by Bjørn Hatterud, Akershus

2018 solo exhibition: My Name Is End, Bitter End  
Galleri K4 curated by Bjørn Hatterud, Oslo

2018 Group exhibit: Faithless Pictures  
Nasjonalmuseet curated by Andrea Kroksnes, Oslo

2017 publication: the twenty eighteen calendar  
A photocalendar made with Tore Winstnes curated by Hedda  
Grevle

2017 Group exhibit: Early Works  
New Galerie Paris curated by Elise By Olsen, Paris

2017 Group exhibit: Secret Garden Biennale  
curated by Victoria Duffee and Maria Pasenau, Oslo

2017 Group exhibit: After school spesial  
Tore Winsents and Maria Pasenau, Bergen Kunsthall, Bergen

2017 Solo exhibit: PLAYTIME  
YME Store, Oslo

2017 Group exhibit: The Hoodies  
Kristiansand Kunsthall curated by Charlie Roberts and Ann  
Cathrin November Høibo, Kristiansand

2017 takeover: Takeover at Nasjonalgalleriet's instagram,  
Hot Pocket by Tori Wrånes, Oslo

2017 funding: Frifond for the twenty eighteen calendar

2016 award: «The newcomer of the year» Gullsnitt award,  
Oslo

2016 Group exhibit: What The Fuck Just Happened  
Charlie Roberts studio curated by Matias Kiil, Victoria Duffee  
and Maria Pasenau, Oslo

2016 Solo exhibit: CREW TEENZ  
Uncontaminated, Oslo

2016 Performance: Uearning / Interpretations  
HAiKw/, Toril Johannessen and Jacob Riddle  
Rod Bianco Galleri, Oslo

2016 Performance: Soppen performance festival  
Ekebergparken with Marcel Alcalà, Matias Kiil and Maria  
Pasenau, Oslo

2015 Performance: Winkelmann Wet Look  
OCA, Performance Matias Kiil and Maria Pasenau, Oslo



GALERIE THADDAEUS ROPAC 2018: Kim Jakobsen To, Julia Peyton-Jones, Dozie Kanu, Bjarne Melgaard, Norman Rosenthal and Maria Pasenau