

Portfolio  
Marianne Bjørnmyr  
2025

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**Mimesis (2024)**

(2x) 120 x 95 cm

Photografi, archival pigment print

From concrete casted tiles



The work *Mimesis* is based on a diplomatic conflict between Sweden-Norway and Great Britain in 1818, which resulted in the dissolution of the union in 1905. In the trial against what started as a smuggling case, the British identified the city of Bodø as ‘Thule’, the myth of the land with 22 hours of sun; the place that lies beyond the unknown. *Mimesis* shows a modern rendering of variations of land and science, geography and myth, applied rules of conduct and power.





**Mimesis (2024)**  
(2x) 120 x 95 cm  
Photografi, archival pigment print  
From concrete casted tiles





# Mimesis (2024)

120 x 95 cm

Photografi, archival pigment print

From concrete casted tiles

(8x) 25 x 60 cm

Cones, plywood

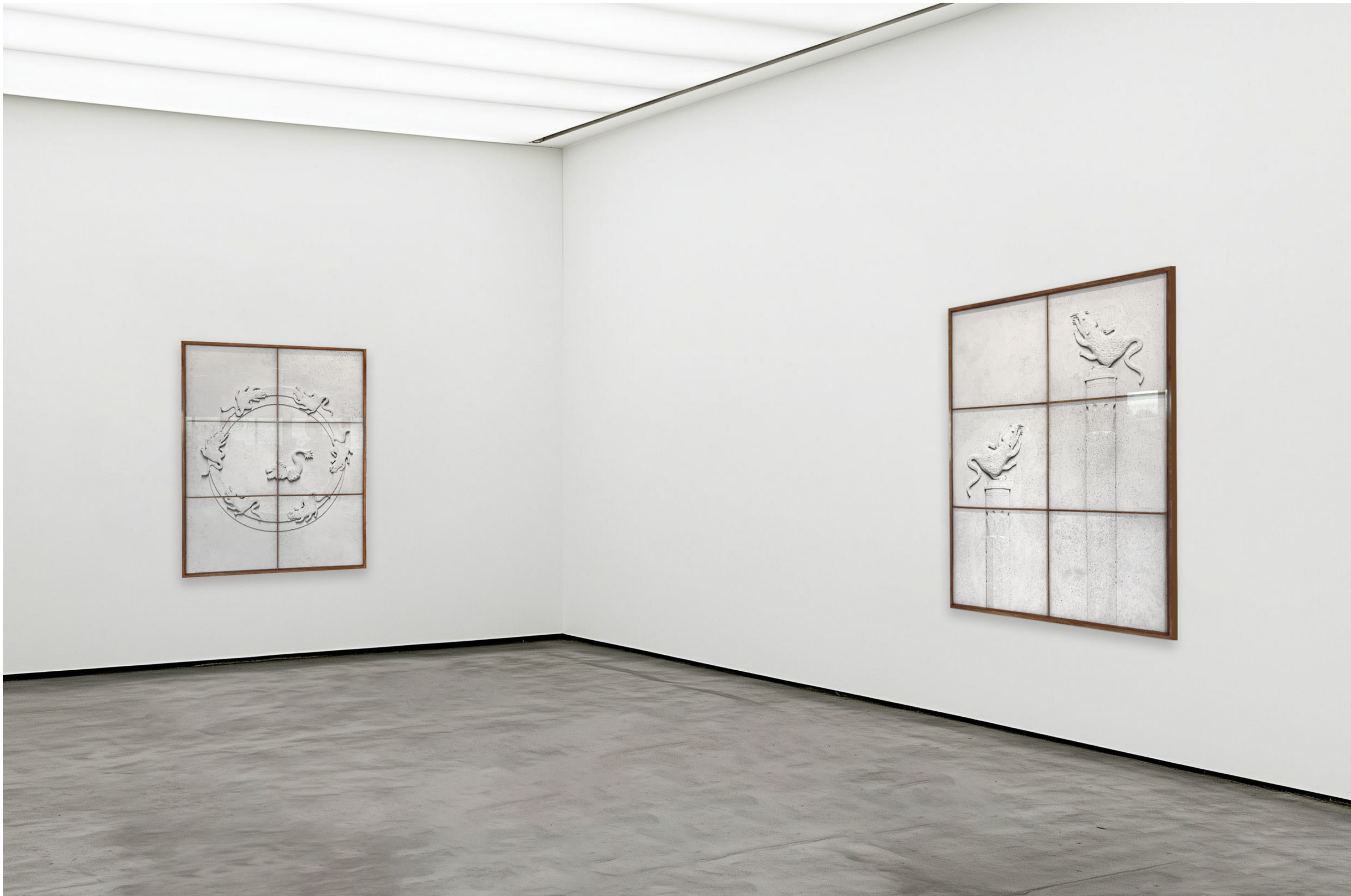
50 x 40 cm

Photografi, archival pigment print

From concrete casted tiles

Exhibition Bodø Biennale 2024





**Mimesis (2024)**

(2x) 120 x 95 cm

Photografi, archival pigment print

From concrete casted tiles

Installation sketch





**Epitaph (2021-22)**  
*Untitled (Agdam)*  
(4x) 120 x 95 cm  
Photography, archival pigment print

Exhibition Stormen kunst/dájjda  
Bodø, Norway, 2021

The work *Epitaph* presents photographs of objects where eras, geographies and cultures collide. The objects are cast in new forms, based on historical traces, where the original objects have been lost; destroyed or looted by power structures with a desire for cultural destruction.





**Epitaph (2021-22)**  
*Untitled (Agdam)*  
120 x 95 cm  
Photography, archival pigment print



**Epitaph (2021-22)**  
(2x) 13 x 8 x 27 cm  
Gypsum, casts from silicon molds  
from 3D model.

Exhibition at Stormen kunst/  
dájjda, Bodø, Norway 2021





**Epitaph (2021-22)**

Varied sizes

Photography, archival pigment print

Exhibition at Stormen kunst/dájjda

Bodø, Norway 2021





**Epitaph (2021-22)**

*Untitled*

(2x) 36 x 28 cm

Photography, silver gelatin,  
hand print

Exhibition at Stormen kunst/dájjda  
Bodø, Norway, 2021





**Epitaph (2021-22)**  
Various sizes  
Photography, archival pigment print

Exhibition at MELK gallery,  
Oslo, Norway, 2022





**Epitaph (2021-22)**  
*Untitled (Hatshepsut)*  
 (2x) 36 x 28 cm  
 Photography, silver gelatin, hand print

Exhibition at MELK gallery, Oslo, Norway, 2022

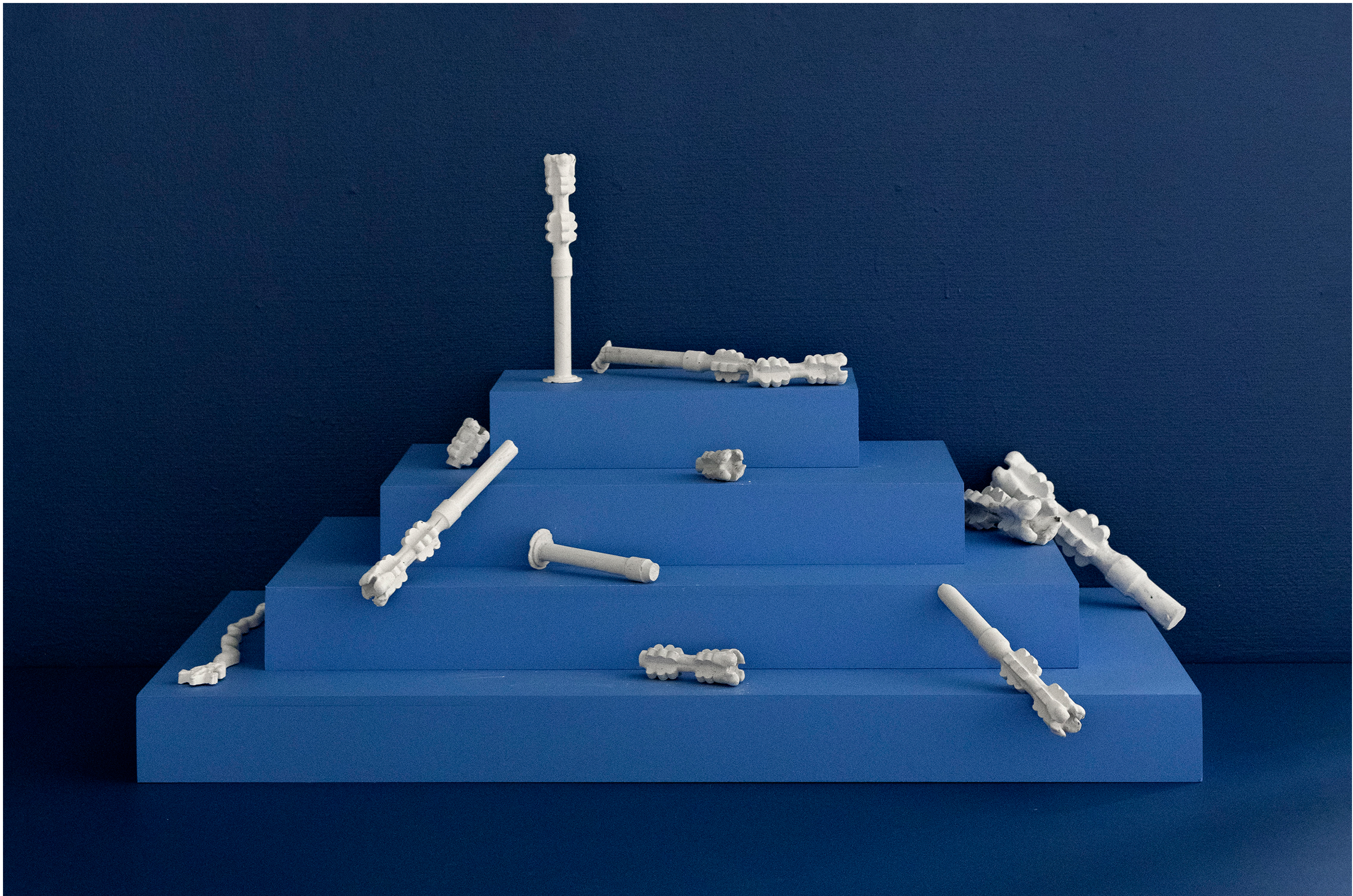


**Epitaph (2021-22)**  
 15 x 12 x 18 cm and 16 x 18 x 22 cm  
 Gypsum casts

Exhibition at MELK gallery, Oslo, Norway, 2022







**Epitaph (2021-22)**

Various sizes  
Gypsum, casts from silicon molds  
from 3D model.

Exhibition at Buskerud kunstsenter,  
Drammen, Norway, 2021





**Epitaph (2021-22)**

120 x 95 cm

Photography, archival pigment print

Exhibition at Buskerud kunstsenter,  
Drammen, Norway, 2021





**31 Indicative Objects (2019-21)**

Various sizes

Photography, silver gelatin,  
hand print

Exhibition at Babel visningsrom for  
kunst, Trondheim, Norway, 2019

The work *31 Indicative Objects* touches on topics related to documentation and the temporality of established knowledge. The work is focused on the visual systems and measurement systems that establish reality as we know it. Each work refers to specific historical events and gives us examples of how science and defined knowledge change over time.





**31 Indicative Objects (2019-21)**

*First Indicative Object*  
100 x 90 cm  
Photography, silver gelatin,  
hand print

*Second Indicative Object*  
40 x 30 cm  
Photography, silver gelatin,  
hand print





**31 Indicative Objects (2019-21)**

*Seventh Indicative Object*

Concrete cast

*Fourth Indicative Object*

21,5 x 17 cm (41 x 31 framed)

Photography, silver gelatin



**31 Indicative Objects (2019-21)**

*First Indicative Object*

100 x 90 cm

Photography, silver gelatin







**31 Indicative Objects**

*Umbra I (2015)*

60 x 50 cm

Star dust photogram, silver gelatin

*Your Penumbra (2015)*

10 x 12 x 25 cm

Cast, concrete



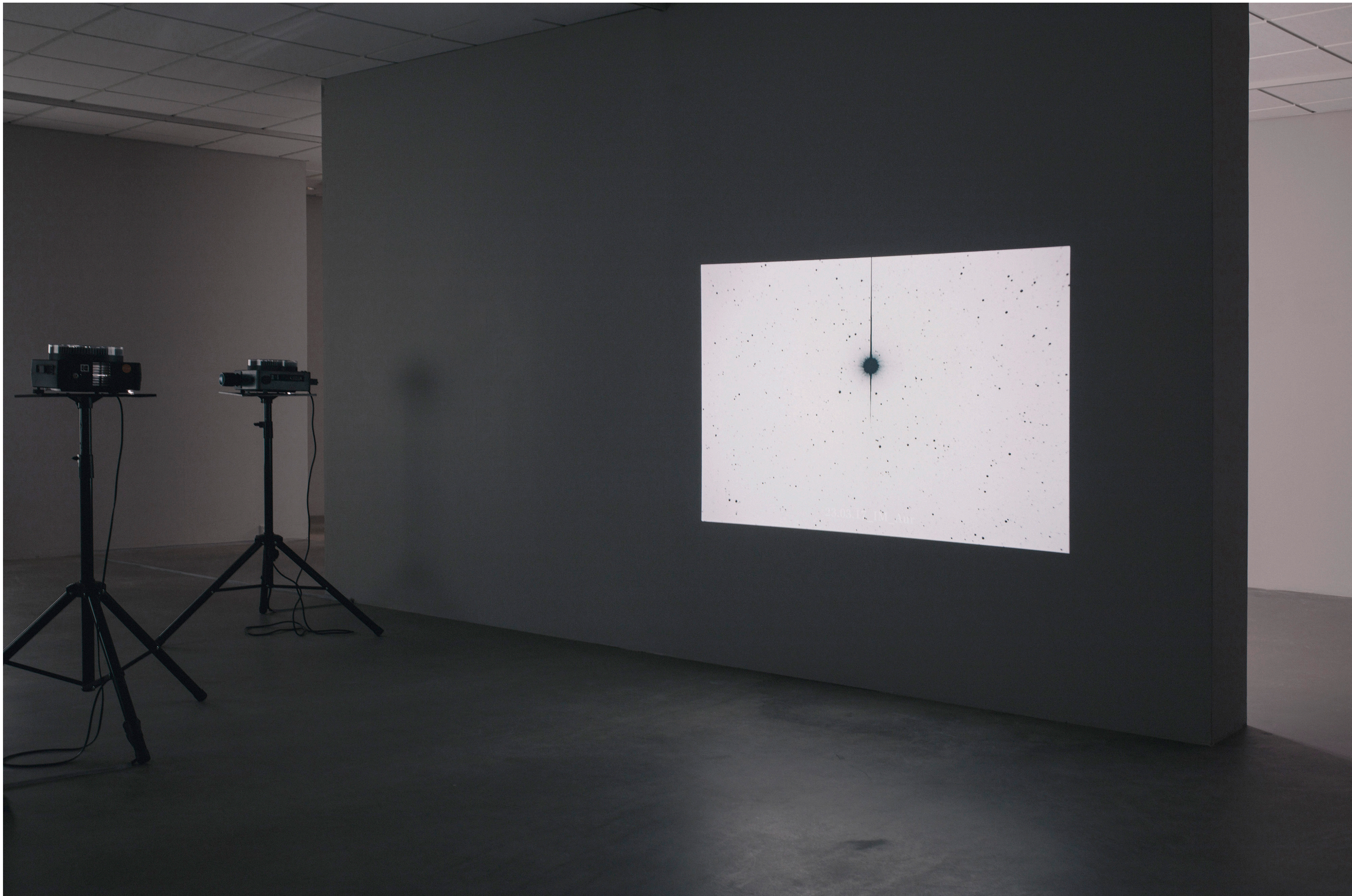


**31 Indicative Objects (2019-21)**  
*1080 Seconds that Only Exists in Here*

3 x slide projector with archive  
photographs of the starry sky

Exhibition at Nordnorsk  
kunstnersenter,  
Svolvær, Norway, 2020





**31 Indicative Objects (2019-21)**  
*1080 Seconds that Only Exists in Here*

3 x slide projector with archive photographs of the starry sky

Exhibition at Nordnorsk kunstnersenter, Svolvær, Norway, 2020



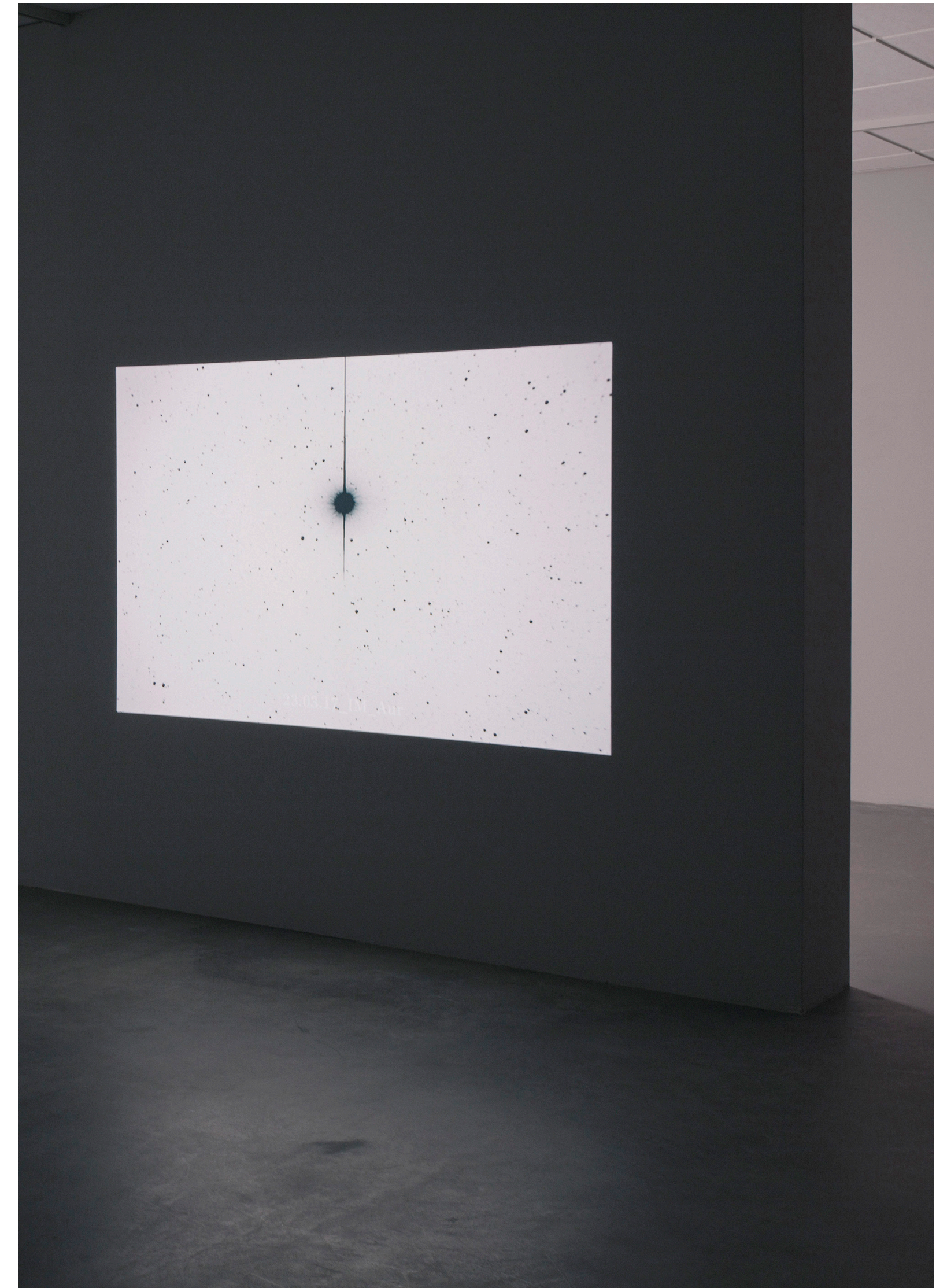


**31 Indicative Objects (2019-21)**

(4x) 50 x 40 cm

Photography/photogram, silver gelatin

Exhibition at Nordnorsk kunstnersenter,  
Svolvær, Norway, 2020

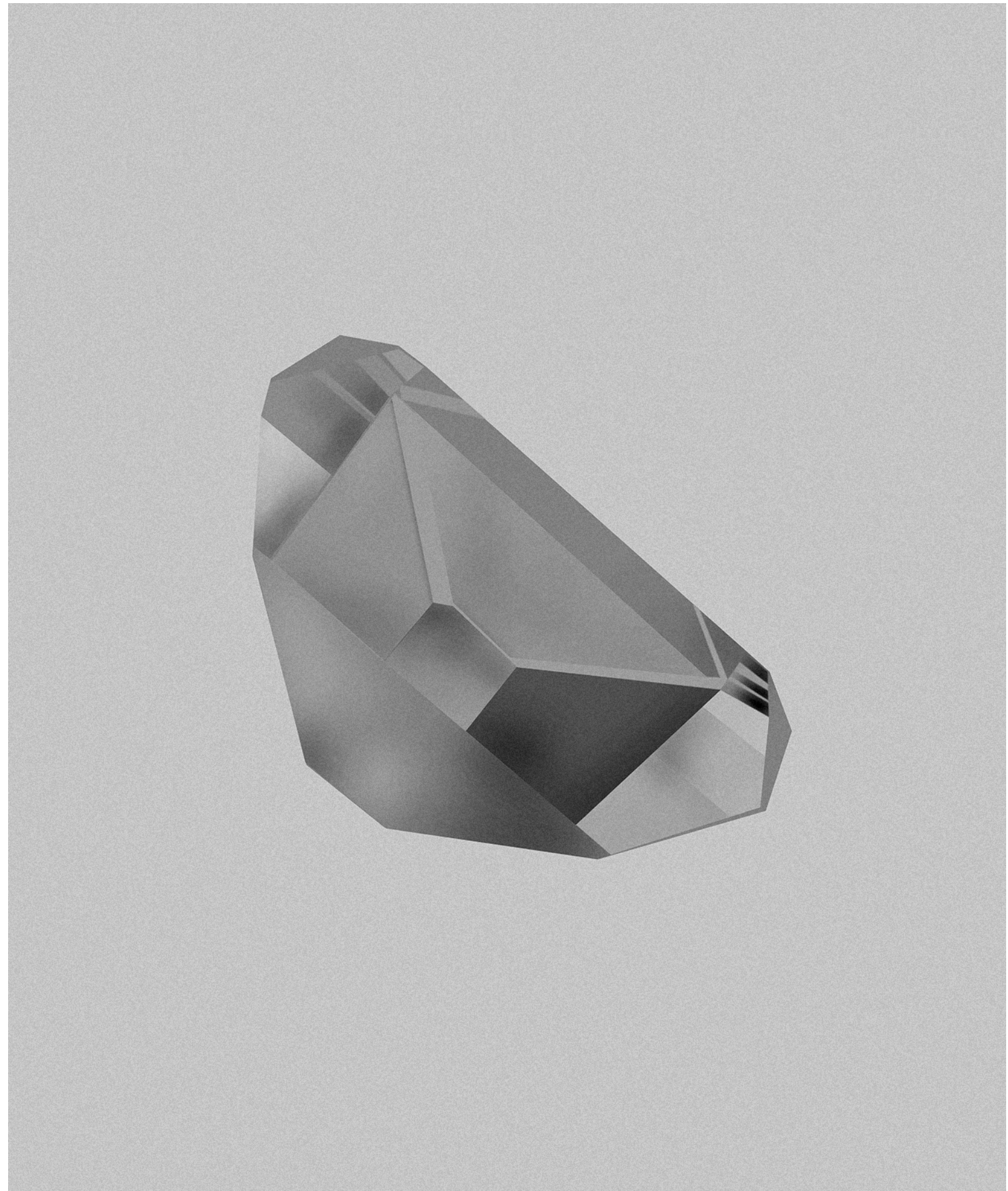
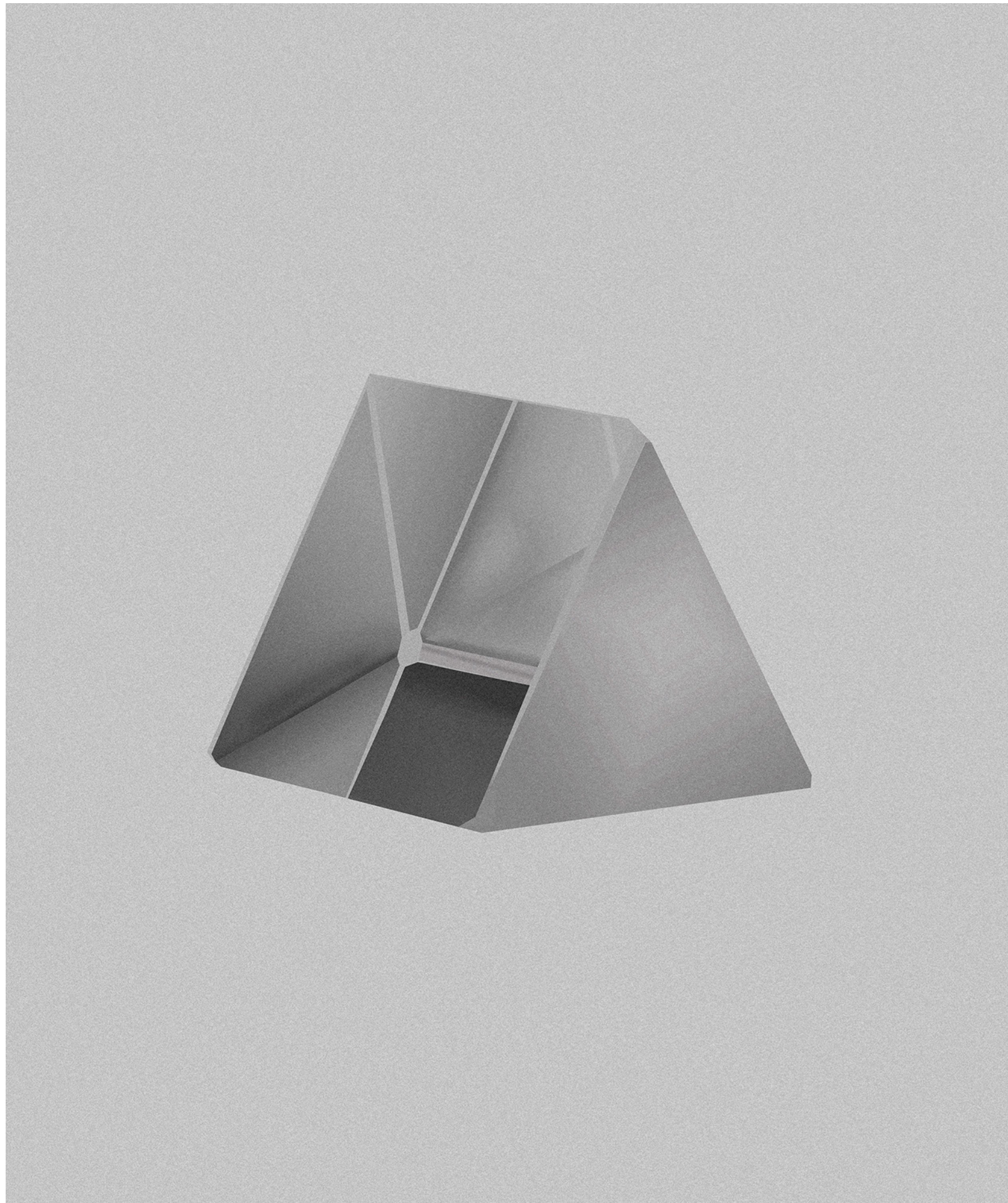
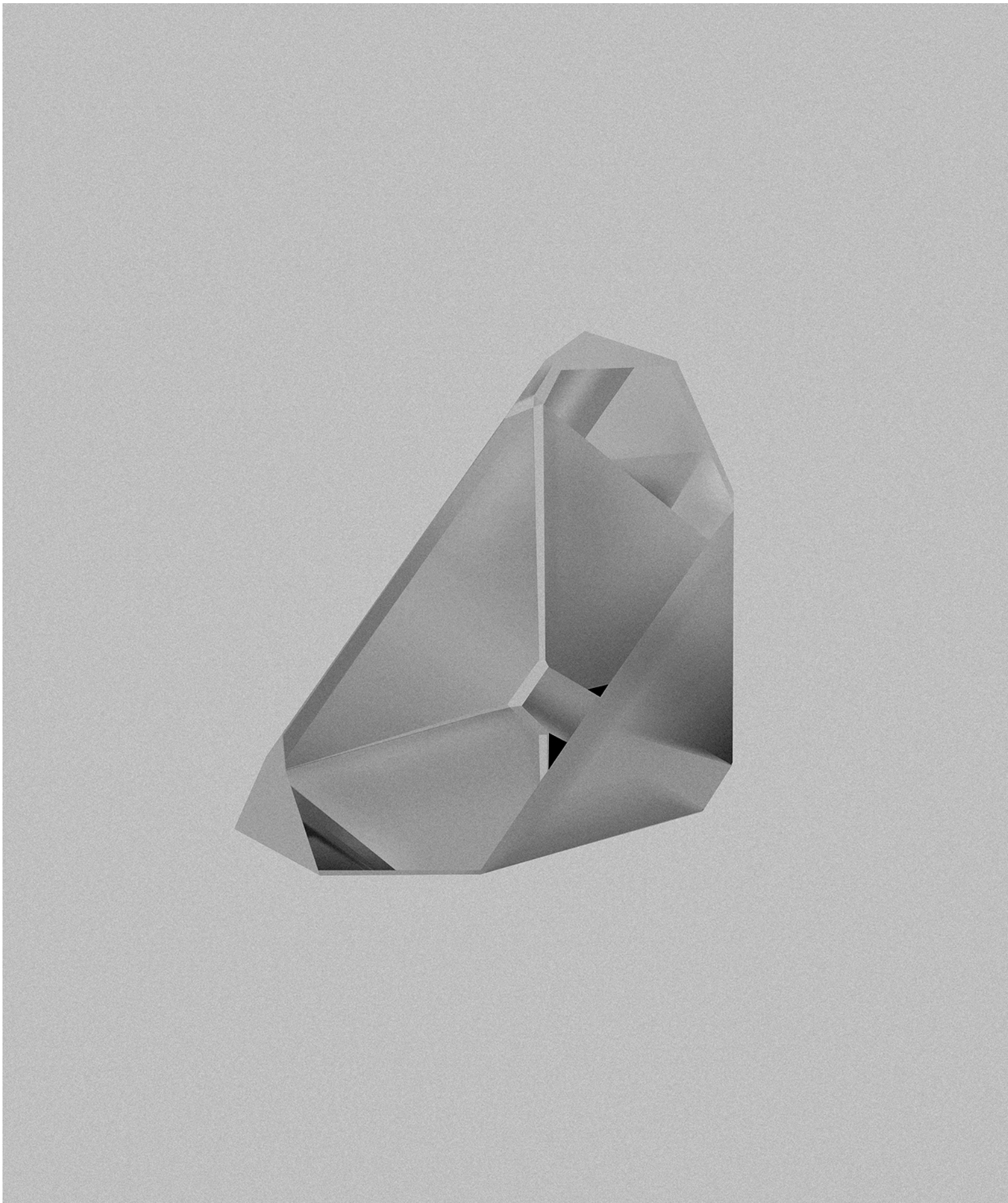


**31 Indicative Objects (2019-21)**

*1080 Seconds that Only Exists in Here*

3 x slide projector with archive photographs of  
the starry sky



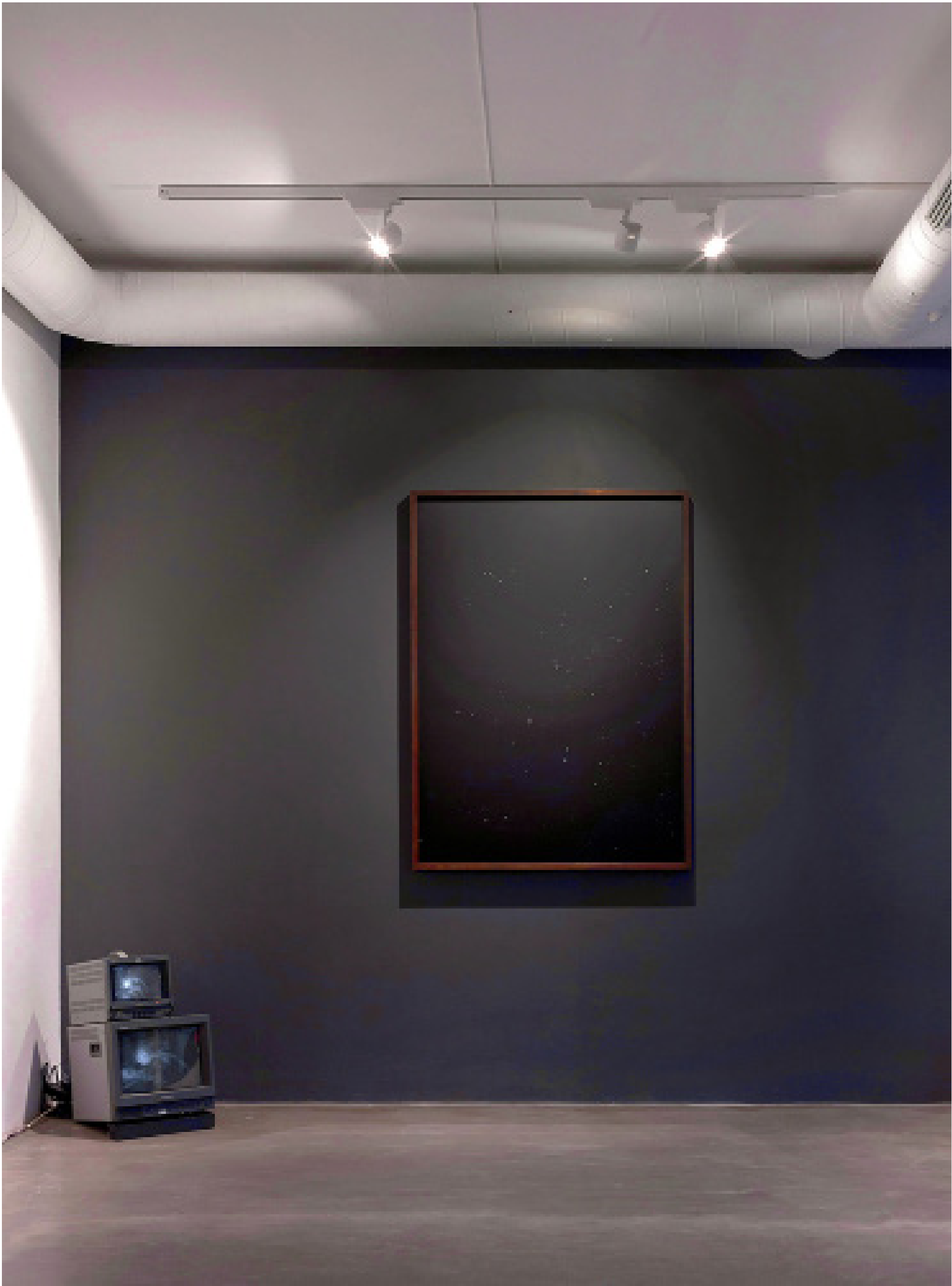


**31 Indicative Objects (2019-21)**

(4x) 50 x 40 cm

Photography/photogram, silver gelatin





**31 Indicative Objects**

*Your Penumbra (2017)*

135 x 105

Star dust photogram, silver gelatin

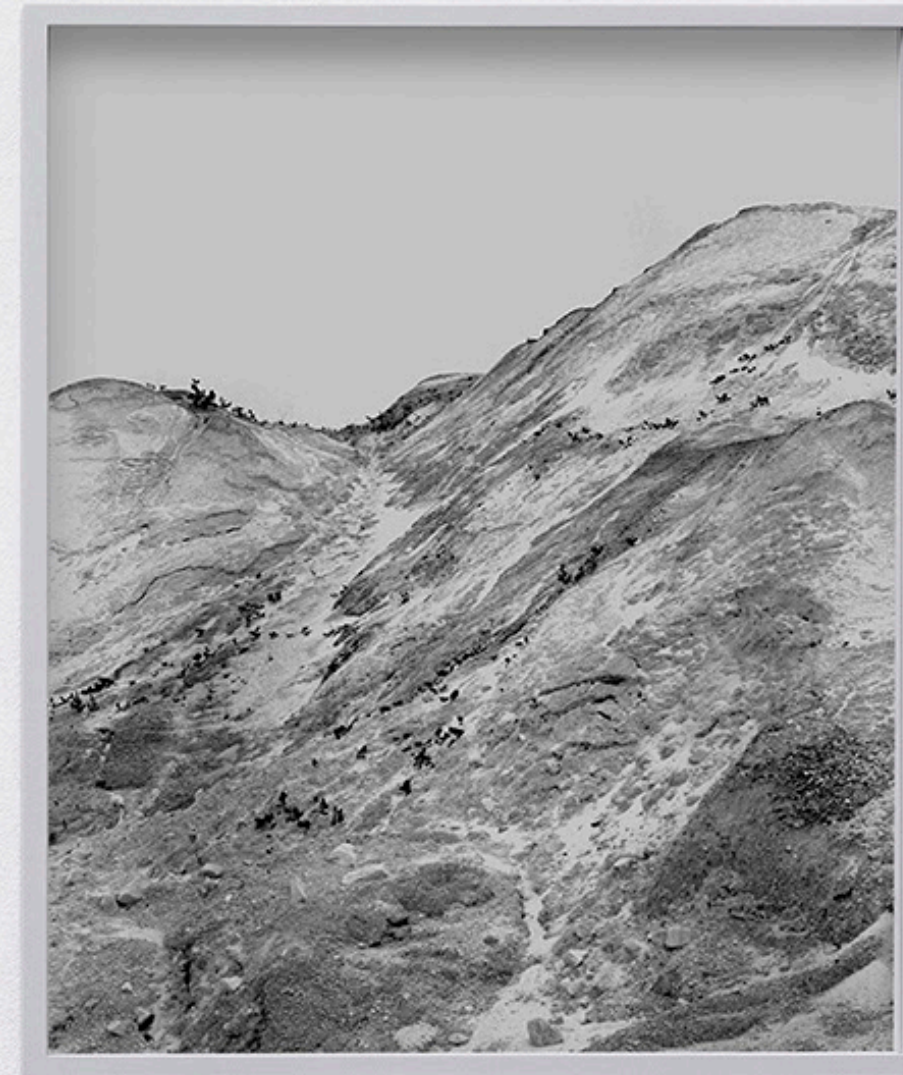
*Your Penumbra (2017)*

(2x) 60 x 50 cm

Star dust photogram, silver gelatin

Exhibition at Bodø kunstforening,  
Bodø Norway, 2017





**Between a Rock and and a Hard Place (2019)**

Varied sizes

Photography, silver gelatin

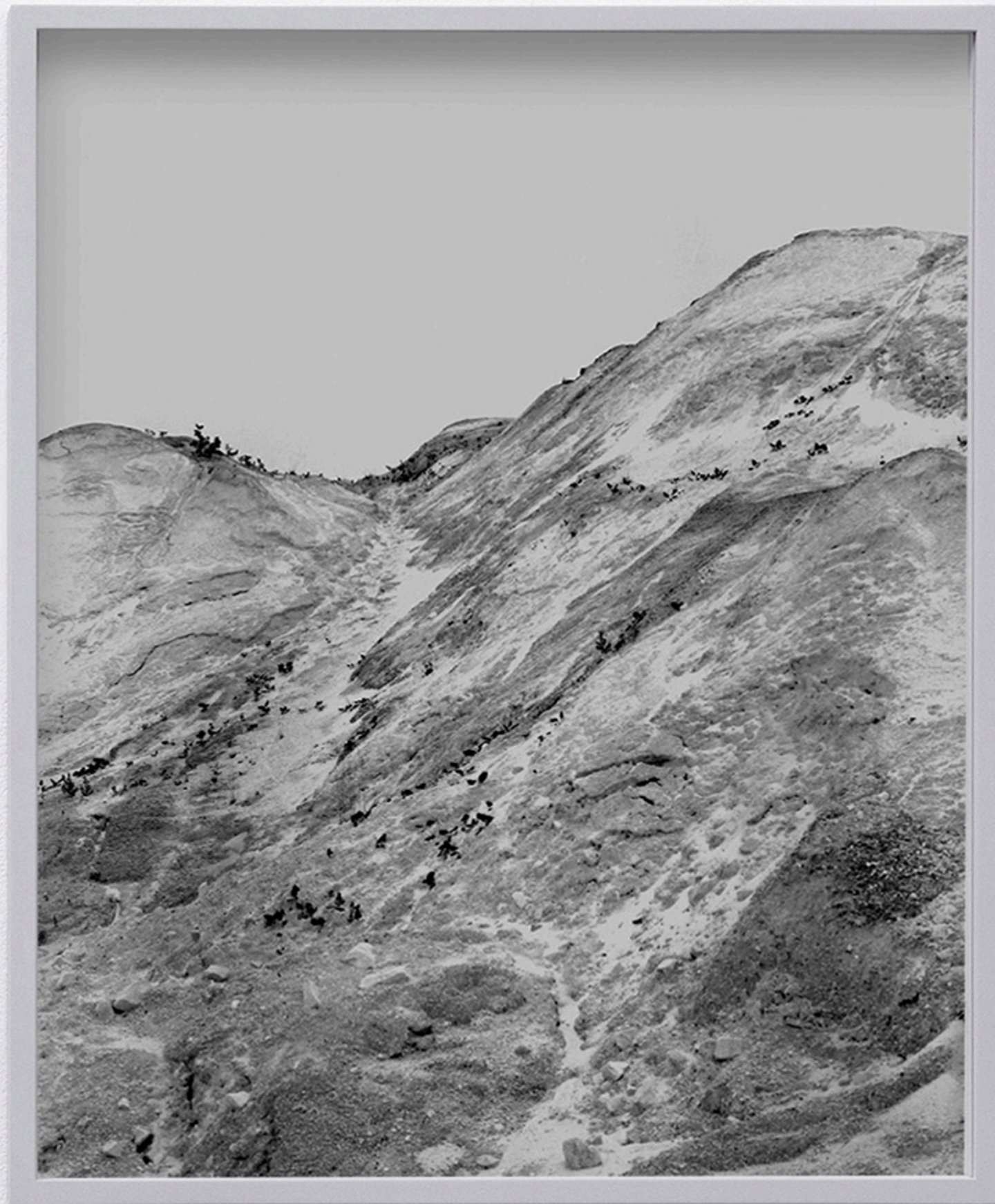
Unseen Photo Festival, 2019

The work *Between a Rock and a Hard Place* questions the paradox of how the value of different metals and minerals affects wealth and conflict at the same time.

Throughout history, geological conditions have shaped and influenced human societies, where the value and access to minerals, metals, fossil fuels and favorable land conditions have dictated the development of society.

In January 1951, Norway entered into a lucrative and top-secret agreement with the United States, signing a document that secured the export of all Norwegian niobium found in the Ulefoss Dolomite quarry to the United States for the following 10 years. Norwegian niobium was used in The American Nuclear Propulsion Program, a program for the development of nuclear reactors to power aircraft and missiles during the Cold War. The information was not revealed until 54 years later.





**Between a Rock and and a Hard Place (2019)**

60 x 50 cm

Photography, silver gelatin

37 x 28 cm cm

Photography, silver gelatin

Coloured plexiglass

Unseen Photo Festival, 2019







**Between a Rock and and a Hard  
Place (2019)**  
(3x) 60 x 50 cm  
Photography, silver gelatin  
  
Unseen Photo Festival, 2019



# Marianne Bjørnmyr

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Marianne Bjørnmyr is in her practice working with investigative art, at the intersection of photography’s relationship with history, material culture, the word view and science. Her work attempts to address the structures and flaws that underpin visual storytelling. The starting point of her work is often specific stories and events, transformed through theoretical and technical research into exhibition formats through long-term projects. The theme is visualised through photography and cast objects, interwoven as non-linear narratives. Reoccurring objects, which are visible both in the photographs and often in the exhibition space itself, are cast from silicone molds produced from 3D-printed objects from sketches. The cast objects have photo-like properties through copying and replication.

Marianne Bjørnmyr is a Norwegian artist, currently based in Bodø, Norway. Marianne works with research-based photography delving into themes around photography, authenticity and documentation, dwelling upon visibility and invisibility, science and phenomena. Marianne earned a Master of Arts in Photography from London College of Communication in 2012. Her work has previously been exhibited nationally and internationally, including Bodø Biennale (2024), MELK (Oslo 2020), The North Norwegian Artists’ Center (Norway 2020), Unseen Photo Festival (Amsterdam 2019) and Peckham24 (London 2019). Her work is held in public collections like The North Norwegian Art Museum and The Arctic University of Norway. In collaboration with Dan Mariner, Marianne is running NOUA in Bodø, Norway, an exhibition space for photography as contemporary art.