



**In a perfect balance between control and freedom, Anna Camner's art offers a plural vision of nature through synthetics with oil on acrylic sheets. The viewer is indeed invited to trust its own perception, becoming a true actor in the experience the artist delivers. Somewhere in the middle of abstraction and figuration, influenced by surrealism, she questions the borders of natural and artificial via human, mental, or sexual references that create a whole new visual universe into which we are invited to enter. Also co-founder of Black Iris, a group of Swedish artists helping each other sharing and promoting their art, she claims a collaborative vision of the art scene.**

**Tell us about Black Iris. How did this idea come to life and why? Was it to create something you couldn't find in the Swedish art scene?**

I started Black Iris in 2021 together with my husband Mattias with the aim to strengthen the artist's position. And add an artist driven platform as a complement to the galleries. We felt that the art world is changing and wanted to create a new way of showing art and give artists more control. We named it Black Iris, like a pupil that opens up completely to let in more light and impressions. So many brilliant artists are part of Black Iris, like Theresa Traore Dahlberg, Éva Mag, Niki Londroth von Bahr, Yngvild Saeter, Julia Peirone and many others - every exhibition with this group will be an adventure. We are organizing Black Iris's second exhibition, Explosive Vision, at Gasverket in Stockholm in May, during Stockholm Art week. The building is designed by Ferdiand Boberg and today owned by Castellum.

**Do you want to keep Black Iris as a Swedish thing or do you have ambitions to make the project go further and maybe go international?**

We have big plans of making exhibitions abroad as well as remaining in Sweden to create synergies with international art platforms. With digitalization, modern-day art is international.

**Is your way of painting a way to explore different materials and textures while paying tribute to painting and the satisfaction of a brush on a canvas?**

That and so many other things! To me, painting makes it possible to reach beyond the limits of words. I try not to question why I get interested in certain topics or materials. Instead, I just let my subconscious decide what subjects are meaningful to dig into. But I keep returning to some materials, like dynamic membrane structures, latex, plastic, and also certain topics, like diving into the dark depths. Painting is the only art form that has the capacity to blow my mind, making me reach an almost ego-dissolution kind of state. Putting on some intense music and painting until midnight beats everything.

**Have you seen a difference in how your artwork was received and perceived depending on the countries you presented it in?**

Perhaps the demand to have a moral message in art is slightly less articulated outside of Sweden. For me, it never made sense to try and change the world with art, there must be better ways to go about it? Why reduce paintings to illustrations of words when the medium is so basic and explored for tens of thousands of years, which for me, meant that it allows complete freedom of expression on all levels.

**Is it important to you to keep a mysterious feel around your art and for it not to be restricted to one art movement in particular?**

Yes, I let it be a mystery to myself at times because some things tend to become clear only in retrospect.

**We know that the process from the idea of a painting to actual creation can be quite long. What are the steps you're going through while conceptualizing an artwork?**

I've always avoided photographic models as much as possible. For instance, the process of creating things in my mind that doesn't exist has been very time-consuming. Photography is amazing but it doesn't always describe mental images correctly, while I believe paintings do. Recently, I partly started working from photography which has been speeding up the creation process a bit. Also I'm working on a series now, which is easier and faster than building a whole new reality in each new painting. So instead of seven paintings a year, as I did for the last twenty years, I can now finish two a month.

**Anna Camner**  
**BlackIris**  
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