

Trine og Gunnar Kjems' kunstsamling på Mayfair Hotel

Kære Gæst,

Vi har gennem mange år haft stor glæde af at se på god kunst.

Den glæde vil vi gerne dele med vore gæster, og vi har derfor anbragt nogle af vores malerier og skulpturer på hotellet.

I den forbindelse er der udarbejdet en kort beskrivelse af de væsentligste værker. Der er desuden bøger og brochurer til rådighed, hvis man vil vide mere.

God fornøjelse!

Med venlig hilsen

Trine og Gunnar Kjems

Trine and Gunnar Kjems' art collection at Mayfair Hotel

Dear Guest,

Through many years, we have had a great joy in looking at good art.

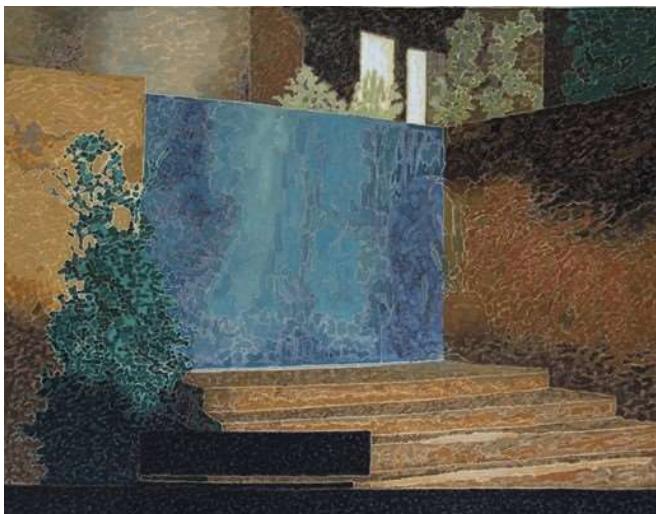
We would love to share that joy with our guests, and we have therefore placed some of our paintings and sculptures at the hotel.

In connection with this, short descriptions of the most important artworks have been written. Furthermore, there are books and brochures available for those who want to know more.

Enjoy!

With kind regards

Trine and Gunnar Kjems



Ahmad Siyar Qasimi: *Uden titel*, 2015. Olie på lærred, 85 x 110 cm.

Ahmad Siyar Qasimis kunstneriske praksis har oliemaleriet som sit omdrejningspunkt. Qasimi har udviklet en maleteknik, som både mimer det klassiske, ældre oliemaleri med forbillede fra impressionismens mestre såsom Bonnard og Monet, og som samtidig peger i nyere retninger for, hvad maleriet formår. Ved at lægge malingen på i sirlige plamager af penselstrøg opnår han en effekt i maleriet, som skaber en meget taktil og stoflig kvalitet. Værkerne tager sig ud som velourstof, og Qasimi bruger teknikken til både at skabe referencer til maleriets historik og til at genopfinde nye tilgange til sine motiver. Malerierne er nemlig alle figurative i stil, og kunstnerens motiver spænder bredt fra fundne billeder fra diverse massemedier såsom aviser og nyhedsudsendelser til video-stills fra film og computerspil. Ved at anvende en forholdsvis klassisk teknik til at afbilde nutidens temaer og motiver, tegner Qasimi hele tiden forbindende linjer mellem vores samtid og dens historiske oprindelser. Qasimis motiver har alle noget flertydigt eller drømmeagtigt over sig. Ofte forestiller hans værker landskaber eller scener med mennesker i interaktion, men det er aldrig tydeligt, hvad der præcist foregår.

Værket *Uden titel* rummer disse træk af noget uvirkeligt. Maleriet forestiller et stykke arkitektur med grønt af træer og buskads omkring sig. Det er ikke tydeligt, om det er et interiør, eller om motivet er udendørs. I midten er en blå flade, hvorfra en trappe går ned. I forgrunden to sorte flader, som tilføjer en grad af abstraktion til motivet. Scenen er mennesketom og svær at afkode som et genkendeligt rum. Den mystik der hersker i værket, er gennemgående for de fleste af hans motiver. Qasimi er med sine værker ligeså optaget af at hentyde til det, som vi ikke har adgang til at se som til at skildre den omkringliggende verden. Motiverne er løsrevet fra deres kontekst og et egentligt narrativ bliver ikke afsløret. I stedet bliver vi som beskuere opfordret til selv at forestille os et meningsfuldt før og efter.

Ahmad Siyar Qasimi (1986 DK/AFG) er født i Kabul og tog afgang fra Det Kongelige Danske Kunsthakademi i 2014. Han har udstillet på bl.a. JCE Biennale d'art contemporain på syv europæiske udstillingssteder, Kunsthall Charlottenborg, DK; Den Nordiske Ambassade, DK og Galleri Tom Christoffersen, DK. Han er repræsenteret i samlingen på Trapholt Museum for Kunst og Design, DK og Statens Kunstmuseum, DK. Qasimi har modtaget Remmen Fondens Kunstris. Han er repræsenteret af Galleri Tom Christoffersen, DK.

Ahmad Siyar Qasimi: *Untitled*, 2015. Oil on canvas, 85 x 110 cm.

Ahmad Siyar Qasimi's artistic practice has oil painting as its center point. Qasimi has developed a painting technique that not only mimes old, classical oil painting with origins in the masters of impressionism such as Bonnard and Monet but also points towards new directions of what painting can manage. By applying the paint in immaculate brush strokes, he reaches an effect in the painting that creates a very tactile quality. The works appear as velour textile and Qasimi uses the technique to create references to painting's history as well as reinventing new approaches to his motives. The paintings are all figurative in style and the artist's motives are a broad selection of found images from diverse mass media such as newspapers and broadcasting shows, till movie film stills, and video games. By using a relatively classic technique when picturing current themes and motives, Qasimi continuously draws connecting lines between our present and its historic origins. Qasimi's motives all have something ambiguous and dreamy about them. Often, his works depict landscapes or scenes with people in interaction, but it is never clear what exactly has happened.

The work *Untitled* contains such features of the unreal. The painting portrays an architectural piece surrounded by a greenery of trees and bushes. It is not defined whether it is an interior or an outdoors motive. In the center, there is a blue area on top of a stair. In the foreground to black spaces that suggest a level of abstraction. The scene is empty of people and difficult to decode as a recognizable room. The mystery that lingers in the work is a lead motive. With his works, Qasimi is just as preoccupied with the allusion of that which we are not allowed access to see as picturing the surrounding world. The motives are torn away from their contexts and an actual narrative is not revealed. Instead, we are as viewers encouraged for ourselves to imagine a meaningful before and after.

Ahmad Siyar Qasimi (1986, DK/AFG) is born in Kabul and graduated from The Royal Danish Academy of Art in 2014. He has exhibited at the JCE Biennale d'art contemporain at seven European exhibition venues, Charlottenborg, DK; The Nordic Embassy, DK; and Galleri Tom Christoffersen, DK. His work is part of the collection at Trapholt Museum of Art and Design, DK, and The Danish Arts Foundation, DK. Qasimi has received the Remmen Foundation Art Award. He is represented by Galleri Tom Christoffersen, DK.



Alexander Tillegreen: *Flight mode (feed)*, 2014. Klorin og spraymaling på lærred, 95 x 65 cm.

Alexander Tillegreens værk *Flight mode (feed)* er et nonfigurativt maleri. Det består af gule, blå og hvide dele, der er brudt op af en række sorte tværgående streger eller bjælker. Malingen er lagt på ugrundet lærred, og der opstår en taktil kvalitet. Værket skildrer altså ikke som sådan et aflæseligt motiv, og det fortæller ej heller en reel historie. I stedet er værket på mange måder et maleri, der portrætterer et forløb eller en bevægelse. Tillegreen arbejder med lyden som udgangspunkt. Som både komponist og billedkunstner laver han lydinstallationer, der både griber ind i lytterens krop og dens færden i rummet. Han arbejder løbende på at afsøge nye aspekter af lydens æstetiske kvaliteter, og derfor driver han også kunstnerisk forskning med lyden i fokus.

Der er mange bevægelser i lyd. Tillegreens værker har alle lyd som afsæt på den ene eller den anden måde. Det kan være konkrete lydværker, store rumlige indgreb, skulpturer, grafiske værker, og i tilfældet med *Flight mode (feed)*, maleri. Hans visuelle værker er ikke direkte illustrationer af lyd, men de kredser alle om, hvad det enten vil sige at være et lyttende menneske, at fordybe sig i en rytme eller tone, at koncentrere sig om en flygtig oplevelse, eller om lydens forløb, dens mange lag og måder at opføre sig på. Maleriet tager altså udgangspunkt i noget immaterielt, og det er her, det nonfigurative alligevel bliver abstrakt og deskriptivt. Værket klarlægger en handling eller et tidsrum. Værkets titel kan give associationer til en mobiltelefons funktion, flytilstanden, hvor signal og internetforbindelse afbrydes for en kortere eller længere periode. Det kan også fortolkes som en flugt eller en flygtighed, og dermed også lydens tilstand.

Alexander Tillegreen (1991, DK) bor og arbejder i København og Berlin. Han er uddannet fra Städelschule i Frankfurt og Cooper Union School of Art i New York. Sideløbende har han læst Kunsthistorie og Sound studies ved Københavns Universitet, og siden 2019 har han lavet kunstnerisk forskning på Max Planck Institut for Empirisk Ästetik i Frankfurt. Tillegreen har udstillet og opført sine værker på bl.a. Basis, DE; Museum für Moderne Kunst, DE; CTM Transmediale Festival, DE; fffriedrich, DE; Kunstverein Wiesen, DE; Kunsthalle Darmstadt, DE; Roskilde Festival, DK; CPH DOX, DK; Eufonia Festival, DE; Galerie Jean Claude Maier, DE; Galleri Tom Christoffersen, DK, Fotografisk Center, DK; Statens Museum for Kunst, DK; Overgaden Institut for Samtidskunst, DK; FuturDome, I og Museum Tinguely, CH. Han har udgivet sit soloalbum på det tyske pladeselskab Raster-Media.

Alexander Tillegreen: Flight mode (feed), 2014. Chlorine and spray paint on canvas, 95 x 65 cm.

Alexander Tillegreen's work *Flight mode (feed)* is a nonfigurative painting. It consists of yellow, blue, and white fields that are broken up by a series of black transverse stripes or beams. The painting on the raw canvas creates a tactile quality. The work does not picture a readable motive as such, and it does not tell an actual story. Instead, the work is in many ways a painting that portrays a process or a movement. Tillegreen works with sound as a starting point. As both a composer and a visual artist he creates sound installations that are immersive and challenges the listener's spatial movement. He works continually to seek out new aspects of sound's aesthetic qualities and therefore he also does artistic research with sound in focus.

There are many movements in sound. Tillegreen's works all circle sound. It can be concrete sound pieces, large spatial interventions, sculptures, graphical works, and in the instance of *Flight mode (feed)* painting. His visual works are not direct illustrations of sound, but they all reflect on either what it means to be a listening human being, to be absorbed in a rhythm or a tone, to concentrate on a fleeting experience, or on the progress of sound, its many layers, or ways to behave. Thus, the painting takes a starting point in something immaterial, and it is here, that the nonfigurative does become abstract and descriptive. The work shows a force of action or a time period. The work's title can bring associations to a mobile phone's function, the flight mode, where signal and internet connection are cut off for a short or long duration. It can also be interpreted as a flight, an escape, or a fleetingness and so direct attention towards the condition of sound.

Alexander Tillegreen (1991, DK) lives and works in Copenhagen and Berlin. He has studied at Städelschule in Frankfurt and Cooper Union School of Art in New York. Sidelong, he has studied Art history and Sound studies at University of Copenhagen and since 2019, he has done artistic research at Max Planck Institute for Empirical Aesthetics in Frankfurt. Tillegreen has exhibited and performed his works at Basis, DE; Museum für Moderne Kunst, DE; CTM Transmediale Festival, DE; fffriedrich, DE; Kunstverein Wiesen, DE; Kunsthalle Darmstadt, DE; Roskilde Festival, DK; CPH DOX, DK; Eufonia Festival, DE; Galerie Jean Claude Maier, DE; Galleri Tom Christoffersen, DK, Fotografisk Center, DK; Statens Museum for Kunst, DK; Overgaden Institute for Contemporary Art, DK; FuturDome, I; Museum Tinguely, CH, among others. He has released his solo album at the German record label Raster-Media.



Amanda Lydért: *Boy, It Is All We've Got (3,67 ms)*, 2021. UV-print på laserskårede akrylplader, tusch, aluminium- og akrylstænger, 61 x 28 x 8,5 cm.

***Boy, It Is All We've Got (24/7)*, 2021. UV-print på laserskårede akrylplader, vinylklistermærker, aluminium- og akrylstænger, 37 x 28 x 8,5 cm.**

Amanda Lydérts to værker i serien *Boy, It Is All We've Got* fremstår som to hypermoderne relieffer, bestående af print, transparente plader og aluminium. De er strømlinede og både abstrakt udefinerbare i motiv samtidig med at de taler direkte ind i en meget samtidig billedkultur, domineret af internettets pixellerede æstetik. Værket *Boy, It Is All We've Got (3,67 ms)* fremstiller farvede, nærmest æteriske, plamager, der svævende flyder ind og ud mellem hinanden. *Boy, It Is All We've Got (24/7)* har mere figurative elementer idet, at en kvinde med blondt hår set i profil toner frem øverst i billedfladen.

Lydérts værker er også præget af hendes brug af ord og bogstaver. Således står der f.eks. "Baby leopards be grinding forever" på en nedre forlængelse af *Boy, It Is All We've Got (3,67 ms)*. Hvor mange billedkunstnere har anvendt sproget som direkte virkemidler i deres værker, fremstår de hos Lydért som et ekstra bindeledd til internetæstetikken, hvor ord og billede ofte går hånd i hånd.

Lydérts værker eksisterer i skellet mellem relief, skulptur og grafik. De er tredimensionelle men stadig holdt inden for en transparent flade. Hun anvender de mange forskellige lag i værkerne til at frembringe en mangedoblet effekt. Værkerne vil optræde meget anderledes set fra siden, og her træder deres skulpturelle og reliefagtige form særligt frem. I kraft af materialernes kvaliteter vil værkerne også være følsomme over for lys. De forskellige plader vil kaste nye skygger af sig i dagens løb og værkernes udtryk er dermed changerende under forandring.

Amanda Lydért (1994, DK) er uddannet i Critical Practice fra Royal College of Art, UK. Hun har udstillet sine værker på Eighteen Gallery, DK; Brigade Gallery, DK, Kunsthall Charlottenborgs

Forårsudstilling, DK; Les Moulins, FR. Dertil er hendes værker præsenteret i bogen GLOSSY PAGES, HARD GLISTENING PEARLS, udgivet af det københavnske forlag Thoughts of Me Press.

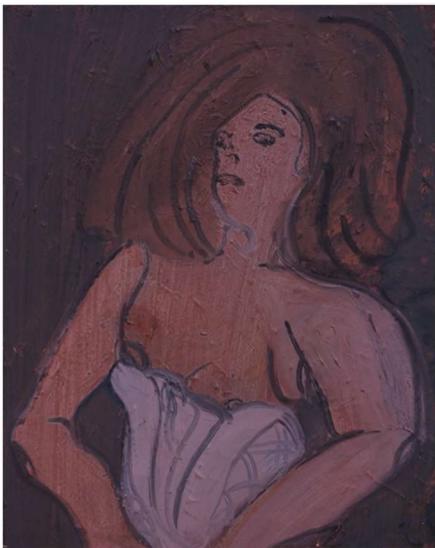
Amanda Lydért: *Boy, It Is All We've Got (3,67 ms)*, 2021. UV print on laser cut acrylic sheets, marker, aluminum- and acrylic rods, 61 x 28 x 8.5 cm.

***Boy, It Is All We've Got (24/7)*, 2021. UV print on laser cut acrylic sheets, vinyl stickers, aluminum- and acrylic rods, 37 x 28 x 8,5 cm.**

Amanda Lydért's two works from the series *Boy, It Is All We've Got* appear as two hyper-modern reliefs, consisting of print, transparent sheets, and aluminum. They are streamlined and abstract as well as undefinable in motive while they also speak directly into a very contemporary image culture, dominated by the pixel aesthetic of the internet. The work *Boy, It Is All We've Got (3,67 ms)* presents colored, almost aetheric, fields that float in and out of each other. *Boy, It Is All We've Got (24/7)* has figurative elements since a woman with blond hair seen in profile is pictured at the top of the image surface.

Lydért's works also contain words and letters. Thus, the sentence "Baby leopards be grinding forever" stands at the bottom of *Boy, It Is All We've Got (3,67 ms)*. Where many visual artists have used language as a direct element in their works, they appear with Lydért as an extra connection to the internet aesthetic where word and image often go hand in hand. Lydért's works exist in the border between relief, sculpture, and graphic. They are three-dimensional but kept inside of a transparent surface. She uses the many different layers in the works to bring forward many doubled effects. The works will appear much different viewed from the side and here, the sculptural and relief-like qualities step forth clearly. Because of the qualities of the materials, the works will be sensitive to light. The different sheets will reflect light and create shadow during the day and the works' expressions will thereby be under a fluctuating change.

Amanda Lydért (1994, DK) has studied Critical Practice at the Royal College of Art, UK. She has exhibited her works at Eighteen Gallery, DK; Brigade Gallery, DK; The Spring Exhibition at Charlottenborg Exhibition Hall, DK; Les Moulins, FR. Furthermore, her works are presented in the book GLOSSY PAGES, HARD GLISTENING PEARLS, published by the Copenhagen-based publishing house Thoughts of Me Press.



Anna Ilsley: *The Hazardous Expedition To The Vintage Emporium I*, 2019. Olie på plade, 30.5 x 24 cm.

Anna Ilsleys værk *The Hazardous Expedition To The Vintage Emporium I* forestiller en ung kvinde med brunt page-klippet hår, som blotter sine bryster ved at trække ned i en corsage. Hendes blik er stift rettet mod beskueren, og hendes hage er en anelse løftet, som om hun er demonstrativt bevidst om sin handling. Maleriets motivmæssige sensuelle toner bliver fremhævet ved Ilsleys maleteknik, der særligt består af flere lag af transparent, sart farve, hvilket giver værket en særlig taktil og sanselig kvalitet.

Ilsleys værk *The Hazardous Expedition To The Vintage Emporium I* er på flere måder repræsentativ for kunstnerens praksis. Hun arbejder med skildringen af kvindetyper, der ofte afbordes i sensuelle sammenhænge. Ilsley forener det sensitive og til tider semitransparente maleri med kvindelig seksualitet. Den afdækkede kvinde er et meget kendt motiv i den vestlige kunsthistorie, der traditionelt har været portrætteret af den mandlige kunstner og vist til det mandlige publikum. Ilsleys værker foreslår en ny måde at gå til motivet af den nøgne kvinde på. Hun genfortolker den nøgne kvindekrop og fortæller en ny historie om kvindens seksualitet. Hun fremkalder en nysgerrig og humoristisk legende tilgang til sine motiver. Her er det mandlige blik fjernet, og i stedet fremtræder Ilsleys blik og giver en feminin behandling af den kvindelige seksualitet.

Anna Ilsley (1982 UK) har en BA i Fine Art Painting fra Brighton University og en post graduate i tegning ved Royal Drawing School, London. Ilsley har bl.a. udstillet på Saatchi Gallery, UK; Rose Lipman Gallery, UK; Field Projects Gallery, US; Kristin Hjellegjerde, UK; 12 Star Gallery, UK og Galleri Tom Christoffersen, DK. Ilsleys værker er repræsenteret på bl.a. British School at Athens,

EL; Soho House, UK; Wellington Club, UK og på Beijing Capital Museum, CHN. I 2020 var hun artist in residence på Newnham College, University of Cambridge.

Anna Ilsley: *The Hazardous Expedition To The Vintage Emporium I*, 2019. Oil on board, 30.5 x 24 cm.

Anna Ilsley's work *The Hazardous Expedition To The Vintage Emporium I* pictures a young woman with brown hair. She exposes her breasts by tugging down her corsage. Her gaze is firmly directed at the viewer and her chin is slightly lifted as if she is demonstratively aware of her action. The painting's motive has sensual undertones that are being emphasized by Ilsley's painting technique. Several layers of transparent, soft colour give the work a special tactile quality.

Ilsley's work *The Hazardous Expedition To The Vintage Emporium I* is in different ways representative of the artist's practice. She works with portraying female types that often are pictured in sensual contexts. Ilsley unites the sensitive and sometimes semi-transparent painting with female sexuality. The uncovered woman is a very famous motive in Western art history and traditionally the naked female has been portrayed by the male artist and shown to the male audience. Ilsley's works suggest a new way of approaching this motive. She reinterprets the naked female body and narrates a new story of female sexuality. She evokes curiosity and a humoristic playful attitude to her motives. Here, the male gaze is removed and instead Ilsley's gaze appears and gives a feminine treatment of female sexuality.

Anna Ilsley (1982, UK) holds a BA in Fine Art Painting from Brighton University and a post-graduate degree in drawing from the Royal Drawing School, London. Ilsley has exhibited at Saatchi Gallery, UK; Rose Lipman Gallery, UK; Field Projects Gallery, US; Kristin Hjellegjerde, UK; 12 Star Gallery, UK, and Galleri Tom Christoffersen, DK, among others. Ilsley's work is represented at British School at Athens, (EL); Soho House, UK; Wellington Club, UK, and at Beijing Capital Museum, CHN, among others. In 2020, she was artist in residence at Newnham College, University of Cambridge.



Armin Boehm: *New Harbours*, 2019. Olie og tekstil på træplade, 100 x 110 cm

***Psychologische Vision*, 2019. Olie og tekstil på træplade.**

Den tyske kunstner Armin Boehm er optaget af skildringen af mennesket, dets vaner, færden og psykologi. Hans malerier er ekspressive og farvemættede, og figurerne i hans værker er både stiliserede og ekstremt personlige. Boehms scenerier kan være alt fra tilforladelige til absurde, og til tider inddrager han også elementer af overnaturlige væsener og symboler. Netop symbolikken i Boehms værker spiller en rolle, fordi han på markant vis udvisker grænserne mellem, hvad der i et værk kan opfattes som tegn og som givent figurelement. Hos Boehm lever de to side om side og influerer hinanden i et ekspressivt malerisk udtryk, der også giver plads til abstrakte flader, hvor penselstrøgene alene kommer til syne, og til hans særlige collageteknik, hvor han tilføjer farvet, udklippet tekstil direkte på værket. Tekstilet tilslætter en tredimensionel stoflighed og smyger sig ind i de malede flader. Enkelte dele af en afbildet figur kan være udgjort af et sådant collageelement, hvilket giver en yderligere abstraktion til Boehms værker. Flade og figur smelter sammen, og Boehms scener står frem som afkoblede fra tid og rum.

Værket *New Harbours* er et eksempel på, hvordan tiden kan synes frosset. Her skildres en gadescene med forskellige personligheder i både forgrund og baggrund. Boehm har været inspireret af byen København, da han lavede værket, men selvom der er diverse danske markører, såsom skiltene der refererer til Tuborg og storcentret Field's, er stedet alligevel så forskudt fra faste holdepunkter, at værket kunne præsentere en hvilken som helst anden Europæisk hovedstad. Snarere er det arkitektur og stemning som Boehm skildrer, og i høj grad også væremåden hos de mennesker, der færdes i gadebilledet.

Hvor det er storbyliv der præger værket *New Harbours*, udspiller *Psychologische Vision* sig indendørs. Maleriet forestiller et interiør med fire mennesker. Boehm har sat scenen inden for

hjemmets rammer, og titlen der kunne referere til et indre billede, lægger sig også i forlængelse af en surrealistisk tilgang til maleriet. Surrealismens psykoanalytiske forståelse af hjemmet var netop, at det som billede kunne stå som udtryk for underbevidstheden. Boehms psykologiske portræt er rumligt opbrudt af flader og personerne i værket lader til at være hensatte i deres egne tanker. Boehm interesserer sig for, hvordan mennesket optræder og indgår i sammenhænge såsom byrum, landskaber og personlige sfærer. Han drager paralleller mellem det offentlige og private, og undersøger hvilken plads mennesket indtager i denne sammenhæng.

Armin Boehm (1972, DE) bor og arbejder i Berlin. Fra 1995-1996 studerede han på Staatliche Kunstakademie Münster, DE og fra 1995-2001 på Staatliche Kunstakademie Düsseldorf, DE under professorerne Konrad Klapheck og Jörg Immendorf. I 2001 havde han et ophold på Cité Internationale des Arts i Paris, FR. Boehm har udstillet på gallerier såsom Meyer Riegger, DE; Francesca Minini, IT; Anita Beckers Contemporary Art & Projects, DE; Galerie Peter Kilchmann, CH; Harris Liebermann Gallery, US. Boehm er repræsenteret af Hans Alf Gallery i Danmark, Galerie Peter Kilchmann AG i Schweiz, Meyer Riegger i Tyskland, Francesca Minini i Italien og Susanna Vielmetter Los Angeles Projects i US.

Armin Boehm: *New Harbours*, 2019. Oil and textile on wooden board, 100 x 110 cm

***Psychologische Vision*, 2019. Oil and textile on wooden board.**

The German artist Armin Boehm is occupied with how the figuration of people, their habits, movements, and psychology. His paintings are expressive and colorful and the figures in his works are both stylized and extremely personal. Boehm's scenes can be everything from reliable to absurd and sometimes, he includes elements of supernatural creatures and symbols. Especially the symbolic plays a role because the works in a significant way erase the boundaries between what can be interpreted as a sign and an element of figuration. With Boehm, the two live side by side and influence each other in a painterly expression that also makes space for abstract surfaces where the brushstrokes are visible and for his special collage technique where he adds colored cutout textile directly onto the work. The textile adds a three-dimensional tactility and slips into the painted surfaces. Single parts of a pictured figure can be made of such a collage element which gives a further level of abstraction to Boehm's works. Surface and figure melt together, at Boehm's scenes stand out as disconnected from time and space.

The work *New Harbours* is an example of how time can seem frozen. Here is a street scene with different personas in both foreground and background. Boehm has been inspired by the city Copenhagen when he created the work but even though there are several Danish markers such as the signs that refer to Tuborg and the shopping mall Field's, the scene is so displaced from fixed references that the work, in theory, could present whatever other European capital. It is rather architecture and atmosphere that Boehm pictures and very much the way of acting of those people who move around in the street image.

Where it is the city life that characterize *New Harbours*, *Psychologische Vision* unfolds indoors. The painting displays an interior with four people. Boehm has set the scene inside the frames of home and the title could refer to an inner image. In this case, *Psychologische Vision* can be perceived as a prolongation of a surrealist approach to the painting. Surrealism's psychoanalytical understanding of the home was exactly that the home as an image could be understood as an expression of subconsciousness. Boehm's psychological portrait is spatially disrupted by surface and the personas in the work seem to be engaged in their own thoughts. Boehm is interested in how people act and appear in situations such as city spaces, landscapes, and personal spheres. He draws parallels between the public and private and investigates which position people take in this connection.

Armin Boehm (1972, DE) lives and works in Berlin. From 1995-1996 he studies at Staatliche Kunsthakademie Münster, DE and from 1995-2001 at Staatliche Kunsthakademie Düsseldorf, DE under the professors Konrad Klapheck and Jörg Immendorf. In 2011, he had a residence at Cité Internationale des Arts in Paris, FR. Boehm has exhibited at galleries such as Meyer Riegger, DE; Francesca Minini, IT; Anita Beckers Contemporary Art & Projects, DE; Galerie Peter Kilchmann, CH; Harris Liebermann Gallery, US. Boehm is represented by Hans Alf Gallery in Denmark, Galerie Peter Kilchmann AG in Switzerland, Meyer Riegger in Germany, Francesca Minini in Italy, and Susanna Vielmetter Los Angeles Projects in the US.



Asger Harbou Gjerdevik: *Bord*. Zink natural, 120 x 120 x 41,5 cm.

Asger Harbou Gjerdevik arbejder med både maleri og skulptur. Hvor hans malerier ofte er ekspressive og farvestærke i udtrykket, er hans skulpturer formundersøgende. Hos Gjerdevik har de to medier det til fælles, at de begge kan bearbejdes med inspiration fra collagetechnikken. Her er det sammenføjede elementer, der udgør en samlet komposition. Han arbejder ud fra en undersøgende tilgang, hvor han hele tiden søger at sammenflette det abstrakte med det fortællende og tematiske. Ofte indarbejder han Gjerdevik fundne genstande til sine værker, hvilket også præger det samlede udtryk.

Gjerdeviks *Bord* placerer sig et spændende sted i kunstnerens praksis. Værket vipper på kanten mellem kunstværk og brugsdesign. Det er sammenføjede af flere stykker zink, ikke ulig hans øvrige arbejde med collagen. Gjerdevik har skabt flere skulpturer i zink, hvoraf flere af dem enten antager en arkitektonisk eller figurativ form. I denne sammenhæng kan *Bord* anskues for netop skulptur – her er kunstværket en skulptur, der mimer et bord men ikke selve brugsgenstanden. Men Gjerdeviks værk er netop funktionelt, det kan bære objekter og forblive opretstående. Der findes en længere tradition for kunstnere, som enten har arbejdet i krydsfeltet mellem kunst og design eller som har udsmykket eller formgivet brugsobjekter. Gjerdeviks skulptur lægger sig i forlængelse af denne tilgang til det kunstneriske arbejde.

Asger Harbou Gjerdevik (1986, DK) bor og arbejder i Berlin. Han har en MFA i maleri fra Royal College of Art, UK. Gjerdevik har udstillet på CCA Andratx, ES; Politikens Forhal, DK; Kunstforeningen GL STRAND, DK; Alice Folker Gallery, DK; Den Danske Ambassade i London,

UK; Den Frie Udstilingsbygning, DK; Philip Haverkampf, DE; Kunsthalle E-Werk, DE; Collyer Bristow Gallery, UK. Gjerdevik har modtaget Remmen Fondens Kunstpris og Embassy Art Prize. Hans værker er del af samlingerne ved Københavns Kommune og Lyngby Byret. Gjerdevik er repræsenteret af Alice Folker Gallery.

Asger Harbou Gjerdevik: *Table*. Zink natural, 120 x 120 x 41,5 cm.

Asger Harbou Gjerdevik works with both painting and sculpture. Where his paintings often are expressive and strong in color, his sculptures investigate the expressions of shape. With Gjerdevik, the two mediums have in common that they can both be worked with through inspiration from the collage technique. Here, the joined elements complete the composition. He works from an investigating point of view where he continually merges the abstract expression with narrational and thematic circling points. Often, Gjerdevik incorporates found objects to his work which also form the expression.

Gjerdevik's *Table* places itself in an interesting space in the artist's practice. The work is tipping on the edge between the artwork and utility design. It is joined together by several pieces of zinc, not unlike his work with collage. Gjerdevik has created many sculptures in zinc and several of them have an architectonic or figurative shape. In this context, *Table* can be viewed as exact sculpture – here, the artwork is a sculpture that mimes a table but not as the actual utility object. But Gjerdevik's work is indeed functional as more than a work of art. It can hold objects and remain upstanding. There is a long tradition of artists who either worked in the intersection between art and design or decorated or formed utility objects. Gjerdevik's sculpture exists in connection with this approach to artistic work.

Asger Harbou Gjerdevik (1986, DK) lives and works in Berlin. He has an MFA in painting from the Royal College of Art, UK. Gjerdevik has exhibited at CCA Andratx, ES; Politiken's Exhibition Hall, DK; The Art Association GL STRAND, DK; Alice Folker Gallery, DK; The Danish Embassy in London, UK; Den Frie Exhibition Hall, DK; Philip Haverkampf, DE; Kunsthalle E-Werk, DE; Collyer Bristow Gallery, UK. Gjerdevik has received the Remmen Foundation Art Award and the Embassy Art Prize. His works are part of the collections of the municipality of Copenhagen and City Court Lyngby. Gjerdevik is represented by Alice Folker Gallery.



Bjørn Nørgaard: *Mickey's Opera*, 2005

Mickey's Opera er en samling af tolv fajancefigurer i klare farver. Deres skinnende overflader er belagte med forskellige enkle mønstre, og deres former er på samme tid forsimplede og forvredne. Figurerne er ukendte væsener, der næsten virker menneskelige, og som i hvert fald har klare karaktertræk og personligheder. Nørgaards skulpturer sender en hilsen til popkunst, der hylder stærke monokrome farver og motiver, der tager udgangspunkt i velkendte ikoner eller bredt distribuerede objekter. Den velkendte person i Nørgaards sammenhæng er Walt Disney's tegneseriefigur Mickey Mouse, men på trods af at værkets titel stiller Mickey i centrum, er han ikke selv tilstede i figurgruppen. Derimod er det Mickey's familie, en kæreste og en mistet ven. Operaen er sat op i det klassiske partitur, hvor figurerne kan tage form af hver deres node med hver deres særlige udtryk, men hovedpersonen er ikke tilstede.

Bjørn Nørgaard har selv udtalt sig om sit værk: ”Måske vi alle søger efter Mickey, måske vi alle søger livets mening, kærlighedens, dødens. Måske prøver vi at købe os til mening gennem større og større biler, men vi må prøve at finde ind til Mickey i os selv.” I denne sammenhæng bliver Mickey altså den figur, de andre søger efter, eller den figur der mangler for at gruppen kan være fuldendt. Ydermere bliver Mickey et billede på det, de fleste mennesker higer og søger mod; meningen med livet og svar på dets store spørgsmål.

Bjørn Nørgaard (1947, DK) bor og arbejder i København og på Møn. Han var del af Den Eksperimenterende Kunstscole (1964-1969) og filmgruppen ABCinema (1969). Derudover har han været medredaktør på udgivelser som Hætssj og A+B. Nørgaard har spillet en væsentlig rolle i nyere

dansk kunsthistorie med sine aktioner og happenings, der særligt fandt sted i slutningen af 1960'erne og starten af 1970'erne. Heriblandt tæller *Uddrivelsen af templet/Nøgen kvindelig Kristus I* fra 1969 og *Stald/rituel dissektion af en hest (Hesteofringen)* fra 1970, begge skabt i samarbejde med Lene Adler Petersen og begge ikoniske for dansk modernisme. Nørgaard har haft soloudstillinger på flere danske og internationale institutioner såsom Statens Museum for Kunst, DK; Kunstsammlungen Chemnitz, DE; Museum Fridericianum, DE og ARoS, DK. I 2000 repræsenterede han Danmark på EXPO, og han har udstillet på Den Internationale Istanbul Biennale og Sydney Biennalen. Fra 1985-1993 var han professor på Det Kongelige Danske Kunstakademi. Nørgaard har modtaget Eckersberg Medaillen, DAAD Legatet, Ridderkorset, Thorvaldsen Medaillen og Ingenio et Arti Ordenen.

Bjørn Nørgaard: *Mickey's Opera*, 2005

Mickey's Opera is a collection of twelve faience figures in clear colours. Their shiny surfaces are covered with different simple patterns and their shapes are simplified and distorted at the same time. The figures are unknown creatures, which seem almost human and which in any case have distinct character traits and personalities. Nørgaard's sculptures send an homage to pop art, that celebrates strong monochrome colours and motives that take their stance in well-known icons or broadly distributed objects. In this instance, the well-known person is Walt Disney's cartoon character Mickey Mouse, but even though the art work title places Mickey in the centre, he is not himself present in the group of figures. That is Mickey's family, a girlfriend and a lost friend. The opera is constructed in the classical score, where the figures can take shape as each node with their own special expression, but the main character is not present.

Bjørn Nørgaard has expressed himself about his artwork: "Perhaps we are all searching for Mickey. Maybe we all seek the meaning of life, love and death. Maybe we try to buy meaning through bigger and bigger card, but we must try to find Mickey in ourselves." In this connection, Mickey becomes the one figure the other ones are searching for, or the figure who is missed in the group and thus the group is non-complete. Furthermore, Mickey becomes an image for what most people seek and desire: the meaning of life and answers to its great questions.

Bjørn Nørgaard (1947, DK) lives and works in Copenhagen and on the Danish island Møn. He was part of The Experimenting Art School (1964-1969) and the film group ABCinema (1969). Besides that, he was co-editor on publications such as Hætssj and A+B. With his art happenings, that took place in the late 1960'ies and early 1970'ies, Nørgaard has played an important role in new Danish

art history. Among important happenings count *Uddrivelsen af templet/Nøgen kvindelig Kristus I* from 1969 and *Stald/rituel dissektion af en hest (Hesteofringen)* from 1970. Both art works were created in collaboration with the artist Lene Adler Petersen, and both art works were iconic for Danish Modernism. Nørgaard has had solo exhibitions at several Danish and international institutions such as The National Gallery, DK; Kunstsammlungen Chemnitz, DE; Museum Fridericianum, DE, and ARoS, DK. In 2000, he represented Denmark at EXPO and he has exhibited at The International Istanbul Biennale and The Biennale of Sydney. From 1985-1993, he was a professor at The Royal Danish Academy of Arts. Nørgaard has received The Medal of Eckersberg, The DAAD Scholarship, The Cross of Honour, The Medal of Thorvaldsen and The Ingenio et Arti Order.



Bob Eikelboom: *Flourescent chair*

Bob Eikelboom er en ung hollandsk kunstner, som med sine multimedieværker skaber underfundige og mangefacetterede skulpturer. *Flourescent chair* er del af en værkserie, hvor kunstneren har skabt en række stole i plexiglas. Stolenes hulrum bliver et udstillingsrum til mindre værker, der kan undersøges, og som igangsætter associationer til andre kunstneriske udtryk, herunder tegning, tryk og keramik. Skulpturen er ikke blot siddemøbel men også lyskilde, idet der er indlagt flere lysstofrør, der hviler sammen med værkerne under plexiglasset. I *Flourescent chair* bliver Eikelbooms kunstneriske praksis tydeliggjort. Værket lægger nemlig op til fordybelse og samtale. Værket maner til ro, opfordrer til at man sætter sig ned og lader sig fordybe. Dertil har Eikelboom i sin skabelse af værkerne inviteret sine kunstnerkollegaer til at bidrage med de mindre værker, der bliver udstillet i stolen. Her bliver der skabt en metasamtale, der foregår mellem de to kunstnere, og resultatet er et fællesværk, der skaber dialoger på tværs af praksisser og som faciliterer de svære og komplicerede samtaler, der også finder sted mellem kunstnere om deres praksisser og produktioner.

Bob Eikelboom (1991, NL) har studeret på Det Kongelig Kunstudskademi i Haag (2008-2012) og Royal College of Art i London (2015-2017). Han har udstillet sine værker på prominente museer og udstillingssteder såsom Dordrechts Museum, NL; Bonnefantenmuseum, NL; Kunstmuseum den Haag, NL og Barbara Seller, CH. Bob Eikelboom har modtaget priser og legater såsom Den Hollandske Kongelig Pris for Moderne Maleri, Hendrik Muller Fonds Legat, Prins Bernard Cultuurfonds Legat og Stipendium for Emerging Artists Mondriaan Fonds. Hans værker er del af

samlingerne på Akzo Nobel Collection, Bonnefanten Museum, Centraal Museum Utrecht, Gemeentemuseum Haag, ING Art Collection, De Nederlandsche Bank og KRC Collectie.

Bob Eikelboom: *Flourescent chair*

Bob Eikelboom is a young Dutch artist who creates insidious and multiple-faceted sculptures in various media. *Flourescent chair* is part of a series where the artist has created several chairs in plexiglass. Inside the plexiglass is an exhibition space for small works which can be viewed and investigated, and which starts other associations to artistic expressions such as drawing, print, and ceramics. The sculpture is not just some furniture for sitting but also a source of light since there has been placed fluorescent lights next to the works underneath the plexiglass. In *Flourescent chair*, Eikelboom's artistic practice is made clear since the work sets the stage for contemplation and conversation. The work suggests a quiet pause and encourages you to sit down and immerse yourself. Furthermore, in his creation of the work, Eikelboom has invited his artist colleagues to contribute to the work with the small pieces of art being displayed inside the chair. A meta-conversation is created between the artists and the result is a collective work that creates dialogues that cross practices and facilitates the difficult, complicated conversations that are also sometimes taking place between artists about their practices and productions.

Bob Eikelboom (1991, NL) has studied at The Royal Academy of Arts in Hague (2008-2012) and The Royal College of Art in London (2015-2017). He has presented his works at prominent museums and exhibition spaces such as Dordrechts Museum, NL; Bonnefantenmuseum, NL; Kunstmuseum den Haag, NL, and Barbara Seller, CH. Bob Eikelboom has received awards and grants such as The Dutch Royal Award for Modern Painting, Hendrik Muller Foundation's Grant, Prince Bernard Cultuurfonds Grant, and Stipendium for Emerging Artists Mondriaan Fonds. His works are part of the collections at The Akzo Nobel Collection, Bonnefanten Museum, Centraal Museum Utrecht, Gemeentemuseum Haag, ING Art Collection, De Nederlandsche Bank, and KRC Collectie.



Carlos Álvarez Las Heras: *Mano*, 2017. Bemalet gips og træ, 30 x 19 x 19 cm.

Det figurative maleri og keramik er omdrejningspunktet for Carlos Álvarez Las Heras' praksis. Mennesker, dyr og objekter er skildret og formet i interiørs og landskaber i forvrængede rum og umulige perspektiver. Med en nærmest naivistisk tilgang til sine farver, skaber Álvarez Las Heras en stoflighed, der lader hvert værks motiver flyde sammen i mønstrede felter af kraftfulde farver. På samme måde behandler han overfladen på sin keramik; felter og farver lader sig opløse i ornamentik, der får en næsten grafisk karakter. Alle elementer i hvert værk kræver deres egen opmærksomhed. I sine værker benytter Álvarez Las Heras en række forskellige symboladede motiver, der alle fortæller om større eksistentielle temaer og problematikker såsom tidens gang, kærlighed, frihed og håb.

Værket *Mano*, der tager form af en keramisk hånd, der rækker op mod himmelen, bærer alle de elementer, Álvarez Las Heras typisk arbejder med; de stærke farver, den næsten tegneserieagtige grafiske stil og tilstedeværelsen af en række symboler, der lader sig opløse i mønstre og ornamenter. Álvarez Las Heras' stil er eksperimenterende ekspressiv og hans måde at skildre det figurative på peger både tilbage på det traditionelle sydeuropæiske og sydamerikanske maleri og frem mod en ny tolkning af, hvordan man kan skildre vigtige facetter af menneskets liv.

Carlos Álvarez Las Heras (1982, ES) er uddannet fra Universidad Complutense, Madrid i 2005. Samme år blev han inviteret til at udstille på College of Spain i Paris, hvor han efterfølgende modtog prisen *The Medal to Artistic Merit in Plastic Arts*. Álvarez Las Heras har bl.a. udstillet på Galleri Tom Christoffersen, DK; Galería El arte de lo Imposible, ES; ARCO, ES; og Revellin Museum, ES. Han har som kommissioner udført et vægmaleri til byen León og udsmykket Madrid-Barajas Lufthavn.

Carlos Álvarez Las Heras: *Mano*, 2017. Painted plaster and wood, 30 x 19 x 19 cm.

The figurative painting and ceramics are the centre for Carlos Álvarez Las Heras' practice. Humans, animals and objects are pictured and formed in interiors and landscapes in distorted spaces and impossible perspectives. With an almost naïve approach to his colours, Álvarez Las Heras creates a textuality which lets every work's motive dissolve into patterned fields of powerful colour. In the same way he treats the surface of his ceramic works; fields and colours are turned into ornamentation which attain an almost graphical character. All elements in each work demand their own attention. In his works, Álvarez Las Heras uses a series of different symbolically loaded motives which all refer to big existential themes and problematics such as time's passing, love, freedom and hope.

The work *Mano* takes shape as a ceramic hand, reaching up towards the sky. It shows all the elements that Álvarez Las Heras typically works with; the strong colours, the almost cartoonish graphical style and the presence of different symbols which are dissolved into patterns and ornamentation. Álvarez Las Heras' style is experimentally expressive. His way of portraying the figurative points back to traditional South European and South American painting as well as towards a new interpretation of how to paint important aspects of the human condition.

Carlos Álvarez Las Heras (1982, ES) holds an MA from Universidad Complutense, Madrid. In 2005, he was invited to exhibit at College of Spain in Paris where he afterwards received the price The Medal to Artistic Merit in Plastic Arts. Álvarez Las Heras has exhibited at Galleri Tom Christoffersen, DK; Galería El arte de lo Imposible, ES; ARCO, ES and Revellin Museum ES. He has done commissioned works such as a wall painting for the city León and Madrid-Barajas Airport.



Christian Achenbach: *Untitled*, 2017. 220 x 145 x 145 cm og *Stratos*, 2018. 75 x 45 x 20 cm.

Christian Achenbach arbejder både med maleri og skulptur. Hans værker tager gennemgående udgangspunkt i det 20. århundredes mange forskellige kunstneriske udtryk som kubisme, futurisme

og konkret maleri. Hans særlige teknik, hvor stærke, klare farver og former sammensættes i abstrakte kompositioner, hviler på inspiration fra disse mange forskelligartede kunstretninger. Samtidig er sammenstillingen af så mange stilarter netop det, der adskiller Achenbachs værker fra deres forlæg. Værkerne bliver til moderne hybrider, der sender beskeder tilbage i kunsthistorien, mens de også peger frem mod en nyere måde at male og forme på. Achenbach finder inspiration i musikalske udtryk og kompositioner, der, ligesom hans værker, ikke har noget definitivt centrum eller nogen afklaret grænse. I stedet er der en rytmisk, flydende tilgang til maleriet og skulpturen.

Værket *Untitled* er en stor skulptur skabt af bemalet aluminium og rustfrit stål. Dets form minder om optegningerne af et solsystem, hvorudfra planeternes baner stråler, eller et atom, hvis inderste kerne ligger dybt inde i midten. Skulpturens mange flader er behandlet på samme måde som Achenbachs malerier; med farverige, nogle steder grafiske, andre steder ekspressive udtryk. Der opstår en særlig kontrast mellem aluminiummets skarpe former og kanter og dets malede overflade, der rummer et blodtere udtryk. Værket er ikke kun skulptur, men også maleri, der udfolder sig tredimensionelt og på grund af dets komplicerede komposition af baner synes at gå i bevægelse.

På samme måde opfører *Stratos* sig som mere end blot den statiske skulptur. Fordi det er skabt af glas, påvirkes værket direkte af dets omverden. *Stratos* optager og reflekterer lyset omkring sig. Det betyder, at værket altid vil skifte karakter alt efter, hvordan dets omgivelser tager sig ud. Der er et element af tidslighed i værket; det vil forandre sig i løbet af dagens gang og årstidernes skiftende lysforhold. *Stratos* er sammensat af flere forskellige farvede stykker glas, der nogle steder er placeret i dobbelte lag. Farvespillet i de mange lag fremtræder som en collage, og der opstår både en effekt af dybde og sårbar gennemsigtighed i værket.

Christian Achenbach (1978, DE) bor og arbejder i Berlin. Han er uddannet fra Universität der Künste, hvor han studerede under kunstnere som Burkhardt Held, Daniel Richter og Anselm Reyle. Achenbach har haft soloudstillinger på flere gallerier og udstillingssteder verden over såsom Galleria Poggiali, IT; Galerie Marc de Puechredon, CH; Kunstraum Düsseldorf, DE; Sexauer Gallery, DE; Hans Alf Gallery, DK og LARM Galleri, DK.

Christian Achenbach: *Untitled*, 2017. 220 x 145 x 145 cm and *Stratos*, 2018. 75 x 45 x 20 cm.

Christian Achenbach works with both painting and sculpture. His works consistently take their starting in the different artistic expressions of the twentieth century such as cubism, futurism, and

concrete painting. His special technique where strong clear colours and shapes are combined in abstract compositions rests on the inspiration from these many different artistic directions. At the same time, it is exactly the combination of so many styles that separates Achenbach's works from their predecessors.

The artworks become modern hybrids that send messages back into the art history while they also point towards a new way to paint and shape. Achenbach finds inspiration in musical expressions and compositions, which, like his artworks, do not have a definite centre or any clear outline. Instead, there is the rhythmic, free flowing approach to the painting and the sculpture.

The work, *Untitled*, is a large sculpture created of painted aluminium and stainless steel. Its shapes remind one of a solar system from where planet lines radiate or an atom which inner nuclear core lies deep in the middle. The many surfaces of the sculpture are treated in the same way as Achenbach's paintings; with colourful, some places graphic, other places dramatic expressions. A certain contrast between the sharp shapes of the aluminium and its softly painted surface arises. The work is not just a sculpture, but also a painting which unfolds itself three dimensionally and seems to move due to its complicated composition of lines.

In the same way, Stratos also behaves as more than just a static sculpture. Since it is created by glass, the work is directly affected by its surroundings. Stratos absorbs and reflects the surrounding light. Because of this, the artwork will always change character depending on how its setting and environment shift. There is an element of timeliness in the artwork; it will alter during the day and the shifting lights of the season. Stratos is composed by several different pieces of coloured glass, which some places are double layered. The play of colour in the many layers appears as a collage, and an effect of both depth and vulnerable transparency is created.

Christian Achenbach (1978, DE) lives and works in Berlin. He studied at Universität der Künste, with professors such as Burkhardt Held, Daniel Richter, and Anselm Reyle. Achenbach has shown his works at several galleries and exhibition spaces worldwide such as Galleria Poggiali, IT; Galerie Marc de Puechredon, CH, Kunstraum Düsseldorf, DE; Sexauer Gallery, DE; Hans Alf Gallery, DK and LARM Galleri, DK.



Claudia Comte: *Leaves I*, 2021. Platantræ, 151 x 41 x 17 cm.

Den internationale anerkendte schweiziske kunstner Claudia Comte arbejder i mange forskellige medier men er mest kendt for sine store totalinstallationser. Her skaber hun beskueromsluttende miljøer, man kan træde ind i og på gå på opdagelse i. Comte cirkler særligt omkring overvejelser om klima og miljø i sine værker, hvor hun kontinuerligt arbejder med at få mennesket i dialog med naturen. Værket *Leaves I* er en del af en større serie af skulpturer, der alle tager form af blade. Skulpturerne er formet af træ, som kunstneren har lavet forudgående research på. Her har hun overvejet, hvilke træsorter, der kan skaffes bæredygtigt, og hvordan deres udtryk gør sig gældende i skulpturprocessen. *Leaves I* er lavet af platantræ. Træ er et meget klassisk materiale for kunstneren. Hun har udtalt, at hun holder meget af at arbejde med træet, fordi det i den skulpturelle disciplin kræver en meget fysisk behandling. Comte vil gerne bruge sin i krop i sit arbejde med kunstskabelsen, og træet kræver en hårdhændet tilgang.

Den strømning, som Comtes værker kan indplaceres i, kan forstås som en klima- og miljøsensitiv tilgang til kunstskabelse. Comtes arbejde kan anskues i en kritisk forlængelse af menneskets indgang til den antropocæne tidsalder, hvor det anerkendes, at menneskeheden i århundreder har haft en ressourceudtømmende tilgang til kloden uden at tage forbehold for de værdier, den også repræsenterer. Comte har for nyligt gennemført et stort monumentalt skulpturprojekt, hvor hun sammen med en gruppe forskere fra Jamaica's East Portland Fish Sanctuary nedsatte flere skulpturer i havet ved den jamaicanske kyst. Her er det planen, at skulpturerne i de næste mange år skal støtte koralrev i at leve og vokse sig større.

Comtes værker trækker på forskellige inspirationer, hvoraf Brancusi og Jean Arp særligt gør sig gældende i hendes skulpturelle produktion. Men Comte interesserer sig ikke kun for den kanoniserede kunsthistorie men også for popkulturelle indflydelses, som hun f.eks. får fra tegnefilm. På den måde nedbryder hendes værker barrieren mellem det høj- og lavkulturelle, ligesom de sammensmelter vores forestillinger om det naturlige og kulturelle.

Claudia Comte (1983, CH) bor og arbejder på landet uden for Basel. Hun har studeret på Ecole Cantonale d'Art de Lausanne og har en Master of Art i Uddannelsesvidenskab fra Haute Ecole Pédagogique, Visual Arts, Lausanne. Hun har udstillet på bl.a. Museo Nacional Thyssen-Bornemisza, ES; Castello dir Rivoli, I; Kunsthalle Basel, CH; Contemporary Art Museum, US; Copenhagen Contemporary, DK. Comtes værker er bl.a. del af samlingerne på MoMA, US; The Kunstmuseum, CH; The Baltimore Museum, US; The Julies Baer Collection, CH; The UBS Art Collection, CH. Claudia Comte er repræsenteret af König Galerie, DE.

Claudia Comte: *Leaves I*, 2021. Platanus wood, 151 x 41 x 17 cm.

The internationally recognized Swiss artist Claudia Comte works in many different media but is best known for her large installations. Here, she creates viewer enclosing environments you can step into and explore. In her works, Comte especially circles considerations of climate and environment. She continually works to bring humans into dialogue with nature. The work *Leaves I* is part of a large series of sculptures that all takes shape of leaves. The sculptures are shaped of wood which the artist has made extensive research on. Here, she considers which tree sorts that can be provided sustainably and how their expressions work in the sculptural process. *Leaves I* is made of Platanus wood. Wood is a very classical material for the artist. It is a sculptural discipline that demands a very physical treatment. Comte likes to use her body in her work with artistic creation and the wood needs a rough approach.

Comte's work can be seen in the prolongation of a wave that is a climate and environmentally sensitive approach to the creation of art. Comte's work can be viewed in a critical context of human's entrance to the Anthropocene era where it is recognized that humanity for centuries has taken resources from the globe without considering the values that nature also represents. Comte has recently finished a monumental sculpture project where she together with a group of scientists from Jamaica's East Portland Fish Sanctuary placed several sculptures in the ocean near the Jamaican coast. During the next many years, the sculptures will support the coral reefs to live and grow.

Comte's works draw on many different inspirations where Brancusi and Jean Arp especially are present in her sculptural production. But Comte does not only take interest in canonized art history. She is also influenced by popular culture and cartoons. In this way, her works break down the barrier between the highs and lows of culture, like they merge our ideas of the natural and cultural.

Claudia Comte (1983, CH) lives and works in the countryside outside of Basel. She has studied at Ecole Cantonale d'Art de Lausanne and has a Master of Art in Science of Education from the Haute Ecole Pédagogique, Visual Arts, Lausanne. She has exhibited at Museo Nacional Thyssen-Bornemisza, ES; Castello dir Rivoli, I; Kunsthalle Basel, CH; Contemporary Art Museum, US; Copenhagen Contemporary, DK, among others. Comte's works are part of the collections at MoMA, US; The Kunstmuseum, CH; The Baltimore Museum, US; The Julies Baer Collection, CH; The UBS Art Collection, CH. Claudia Comte is represented by König Galerie, DE.



Corneille: *Composition*, 1998. Keramik, 52 x 42 cm.

Corneille er bedst kendt som medlem af den avantgardistiske kunstnergruppe CoBrA, der i årene 1948 til 1951 skabte ekspressivt maleri. Med en gennemgående eksperimenterende tilgang til kunsten skabte CoBrA en retning for maleriet, der afveg den simple, minimalistiske form, som blev ledet af datidens formalistiske og konstruktivistiske kunstnere. Her var der fokus på legende, næsten naive former og figurer, samt det ekspressive maleris farverige abstraktioner. CoBrA havde et internationalt sigte og bestod af kunstnere fra Danmark, Holland og Belgien. Corneille er fra Belgien og med sin kontakt til bevægelsen, var han under indflydelse af kunstnere som Joan Miró og Paul Klee.

Corneilles værk *Composition* fra 1998 er et keramisk relief, der på mange måder er typisk for kunstnerens senere udtryk. I stedet for det fabulerende og ekspressive udtryk er figurerne i reliefset gengivet i en enkelthed og farveholdningen er ligesådan simpel. Værket er simpelt udformet i en enkelt, lysende gul farve og med figurtegningerne holdt i gråtoner. Corneilles arv fra CoBrA-traditionerne viser sig i hans anvendelse af simple, symboladede figurer, herunder kvinden, Solen, katten og fuglen. Særligt interessen for fuglefiguren delte han med sin kunstnerkollega Carl-Henning Pedersen. Deres fælles arbejde med de både abstrakte og genkendelige figurer har fundament i flere forskellige interesser. Først og fremmest er der interessen for afrikansk kunst, som mange af Cobra-medlemmerne delte. Dernæst er der fascinationen af fabeldyret, der f.eks. opstod i kunstnernes eksperimenter med automattegninger, hvor former og figurer opstod på papiret i en ukontrolleret proces, hvor kunstneren med vilje frigav kontrolleren over for motivet.

Denne blanding mellem kontrol og løssluppenhed kommer til udtryk i Corneilles keramiske værk, der hengiver sig til en fantasifuld situation.

Corneille (Cornelis Guillaume van Beverlo, 1922-2010, B) blev uddannet på kunstakademiet i Amsterdam i 1943-1946 og havde sin første soloudstilling i 1946 i Groningen. I 1948 stiftede Corneille sammen med Karel Appel og Constant gruppen REFLEX, der både udstillede kunst og udgav tidsskrifter. Samme år dannedes CoBrA, der uover Corneille bl.a. bestod af danskerne Asger Jorn og Carl-Henning Pedersen samt Appel og Constant. Corneilles værker er del af samlingerne på Louisiana Museum for Moderne Kunst, DK; Statens Museum for Kunst, DK; KUNSTEN Museum for Moderne Kunst, DK; Randers Kunstmuseum, DK og Museum Jorn Silkeborg, DK.

Corneille: *Composition*, 1998. Ceramics, 52 x 42 cm.

Corneille is best known as a member of the avant-gardist artist group CoBrA which in the years between 1948 and 1951 created expressionist painting. With a thoroughly experimenting approach to artistic creation CoBrA created a path for painting which diverted from the simple minimalist form that was led by formalist and constructivist artists. With CoBrA there was a focus on playful and almost naïve shapes and figures combined with the colourful abstractions of expressionist painting. Cobra had an international outlook and consisted of artists from Denmark, The Netherlands and Belgium. Corneille is from Belgium and with his contact to the movement he was under influence of artists such as Joan Miró and Paul Klee.

Corneille's artwork *Composition* from 1998 is a ceramic relief which in many ways are typical for the artist's late expression. Instead of the fabulating expression the figures in the relief are depicted in a simplicity and the colouring is likewise simple. The work is executed in a yellow colour and with the figures kept in grey tones. Corneille's heritage from the CoBrA traditions shows itself in his use of simple, symbolically loaded figures such as the woman, the Sun, the cat and the bird. Especially the interest for the bird figure he shared with his artist colleague Carl-Henning Pedersen. Their work with both abstract and recognizable figures has foundation in several different interests. First, there is the interest of African art, which was shared with many other CoBrA members. Secondly, there is the fascination of the mythical creatures which arose in the artists' experiments with the automatic drawing where shapes and figures arrived on the paper in an uncontrolled process and where the artist on purpose gave up the control over the motive. This mixture of control and the unrestrained is expressed in Corneille's work *Composition* which indulges itself into an imaginative situation.

Corneille (Cornelis Guillame van Beverlo, 1922-2010, B) studied at the art academy in Amsterdam from 1943 till 1946 and he had his first solo exhibition in 1946 in Groningen. In 1948, Corneille

founded the group REFLEX together with Karel Appel and Constant. REFLEX exhibited art and published journals. Same year CoBrA was founded. Besides from Corneille the group consisted of Danish Asger Jorn and Carl-Henning Pedersen, Appel, and Constant, among others. Corneille's works are part of the collections at Louisiana Museum of Modern Art, DK; The National Gallery of Denmark, DK; KUNSTEN Museum of Modern Art, DK; Randers Art Museum, DK and The Jorn Museum, DK.



Dan Mandelbaum, *Spectral Cat*, 2017. Keramik, 30 x 30 x 15 cm.

Dan Mandelbaums keramiske skulpturer ligner objekter, fundet på havets bund eller i æteriske himmelsfærer. Deres former er fanget i spektret mellem det organiske og det figurative, hvor leret nogle gange tager udtryk af noget velkendt, andre gange forbliver mystiske kompositioner, der ikke kan tydes. Værket *Spectral Cat* tager form af sådanne knudrede forviklinger, der ikke blot vidner om kunstnerens umiddelbare og åbne tilgang til materialet, men også en sans for, hvordan den materielle skulptur kan formes sådan, at den både henvender sig til og mystificerer sin beskuer. Der er flere elementer i spil i Mandelbaums keramiske værker; de forskellige dele af ler synes at være sammenføjede og skaber forskellige tvetydige figurer. Disse ubestemmelige væsener opstår i abstraktionen og balancerer i kompositionen. Mandelbaum forsøger at bryde med de accepterede normer for kunst og form. Som værkets titel angiver, er der en figuration at finde i det keramiske værk, men denne lader sig også opløse af leret og dets abstrakte egenskaber. På den måde er der både noget opbyggende og eroderende på spil i Mandelbaums værker, hvor leret som materiale bliver midlet til at undersøge og udfordre det virkelige og det fremmedartede.

Udgangspunktet i det figurative, og nedbrydningen af samme, er fra tid til anden noget, Mandelbaum overfører til tegning og karikerede YouTube-animationsfilm. Således arbejder han tværmedialt og lader sine motiver leve på tværs af udtryksformer.

Dan Mandelbaum (1994, US) er uddannet fra Pratt Institute i 2016. Han bor og arbejder i Brooklyn, New York. Han har bl.a. udstillet sine værker på V1 Gallery, DK; Antenna, US; Calico Brooklyn, US og Marvin Gardens, US.

Dan Mandelbaum: *Spectral Cat*, 2017. Ceramics, 30 x 30 x 15 cm.

Dan Mandelbaum's ceramic sculptures look like objects, found on the bottom of the ocean or in otherworldly spheres. Their shapes are caught in the spectrum between the organic and figurative where the clay sometimes takes form as something familiar and at other times remain mystical compositions which cannot be decoded. The work *Spectral Cat* takes shape as such knotted entanglements which is not just a result of the artist's immediate and open approach to the material but also a certain sense of how the material sculpture can be formed in a manner so that it at the same time addresses and estranges its viewer.

There are several elements in Mandelbaum's ceramic works; the different parts of clay seem to be assembled and create different ambiguous figures. These uncertain creatures arise in abstraction and balance in the composition.

Mandelbaum tries to break the accepted boundaries of art and form. As the title of the artwork suggests, there is a figuration in the ceramic work, but this is dissolved in the clay and its abstract qualities. In this way, there is both something constructive and eroding in Mandelbaum's works where the clay as material becomes the measure of which an investigation into and challenge of the real and alienated can take place.

The starting point in the figurative, and the breakdown of it, is from time to time something Mandelbaum transfers onto drawing and caricatured You-Tube animation films. In this sense, he works interdisciplinary and lets his motives live across forms of expressions.

Dan Mandelbaum (1994, US) graduated from Pratt Institute in 2016. He lives and works in Brooklyn, New York. He has exhibited his works at V1 Gallery, DK; Antenna, US; Calico Brooklyn, US, and Marvin Gardens, US.



Devin Troy Strother: *Uden titel*, 2020. Olie og collage på lærred, 40 x 30 cm.

De seneste årtier af amerikansk kunst har budt på en strømning inden for maleriet der eksisterer under navnet New Bad Painting. Efter det 20. århundreders fokus på abstrakt ekspressionisme og pop art, evner New Bad Painting at forene ekspressionismens materialitet med den humor og legende tilgang til motivet, som man finder i pop arten. Devin Troy Strother arbejder med en række forskellige medier men særligt med maleriet, og han tilhører den bølge af New Bad Painting, der har indtaget først USA og sidenhen Europa. Definerende for Strothers maleri er netop det, at maleriet som materiale er i fokus. Værket peger på sig selv og viser gerne, hvordan det er skabt; olie på enten lærred eller træplade.

Strothers motiver kredser om sammensætningen mellem ekspressionistisk abstraktion og kitschede, tegneserieinspirerede figurer, der interagerer med den malede flade. Hvor der sagtens kan findes humor og ironiske tilgange til menneskeskildringer i Strothers maleri, er fortællingen om racialiserede mennesker og de fordomme, der stadigt knyttes til dem, også til stede. Strothers materialisme er hele tiden forbundet til det, han som menneske selv møder i sit hverdagsliv; overhørte samtaler, TV, musik og standup comedy leverer hele tiden informationer og narrativer til kunstneren, som også gerne knytter forbindelser til kunstneriske forbilleder såsom Joseph Cornell og Marcel Duchamp. Strother indarbejder typisk papirklip i sine malerier, og her er Matisse både materiale- og farvemæssigt en inspiration.

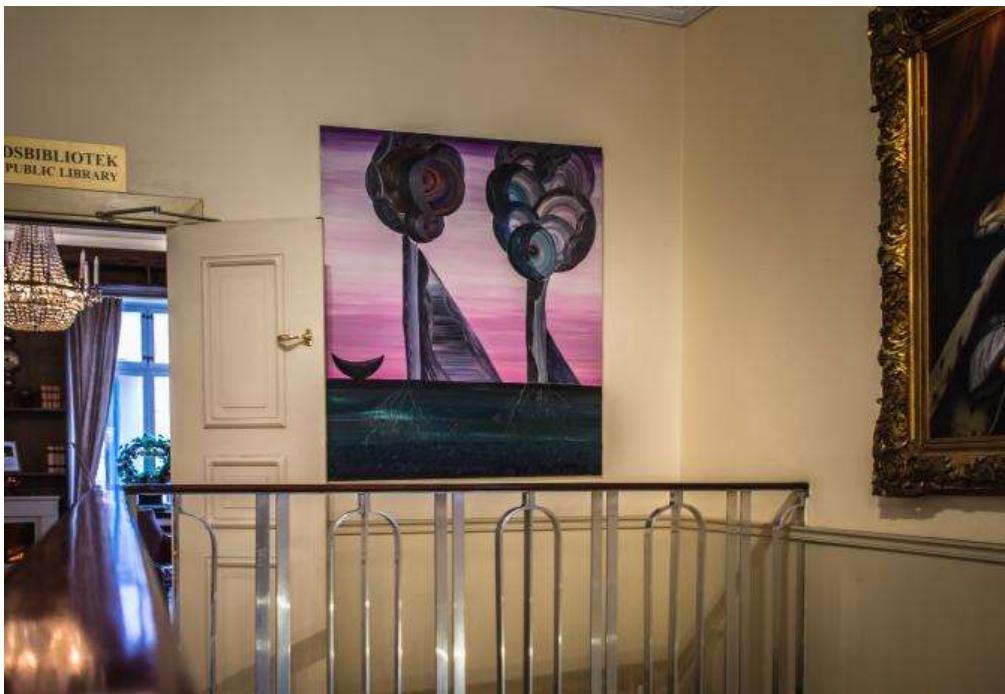
Devin Troy Strother (1968, US) bor og arbejder i Los Angeles, US. Han har udstillet sine værker på Eighteen, DK; V1 Gallery, DK; Ruttkowski 68, FR; Nevven Gallery, SE; Over the Influence, HK; Martin Asbæk Gallery, DK; MOCA Westport, US; Richard Heller Gallery, DK, blandt andre. Strother har modtaget Art Center Scholarship, og hans værker er del af samlingerne på Los Angeles County Museum of Art, US; The Santa Barbara Museum of Art, US samt The Studio Museum, US.

Devin Troy Strother: *Untitled*, 2020. Oil and collage on canvas, 40 x 30 cm.

Throughout the latest years, American art has been influenced by a wave called New Bad Painting. After the 20th century's focus on abstract expressionism and pop art, New Bad Painting combines the materiality of expressionism with pop art's humor and playful approach to motive. Devin Troy Strother works with a series of different media but especially with painting, and he belongs to this wave of New Bad Painting which was first seen in the US and now in Europe too. Defining for Strother's painting is that the painting as a material is set in focus. The work points towards itself and shows hints of its creation: oil on either canvas or wooden board.

Strother's motives circle the composition between expressionistic abstraction and kitsch, cartoon-inspired figures which interact with the painted surface. It is easy to find lots of humor and ironic approaches to human depictions in Strother's paintings but also present is the narrative of the racialized humans and those prejudices that are continuously connected with them. Strother's materialism is always in context with what he as a person himself meets in his everyday life; overheard conversations, television, music, and standup comedy deliver information and narratives to the artist who also builds associations with artistic role models such as Joseph Cornell and Marcel Duchamp. Strother typically incorporates paper collages in his paintings and here, Matisse is an inspiration regarding both material and color.

Devin Troy Strother (1968, US) lives and works in Los Angeles, US. He has exhibited his works at Eighteen, DK; V1 Gallery, DK; Ruttkowski 68, FR; Nevven Gallery, SE; Over the Influence, HK; Martin Asbæk Gallery, DK; MOCA Westport, US; Richard Heller Gallery, DK, among others. Strother has received the Art Center Scholarship, and his works are part of the collections at Los Angeles County Museum of Art, US; The Santa Barbara Museum of Art, US; and The Studio Museum, US.



Fie Norsker, *The Shadow*, 2011. Akryl på lærred, 140 x 120 cm.

Maleriet *The Shadow* er på mange måder et kunstværk, der forbinder og opsamler Fie Norskers univers. Den drømmeagtige scene holdt i lilla og mørkegrønne nuancer udfolder sig og forener abstrakte former med det velkendte landskabsmotiv. Himmelten er fanget i en skumring, der indeholder både lys og mørke, og på græsset fremtoner slikkepindetræer, hvis rødder kan følges ned i den mørke undergrund. Det er netop drømme og fantasiuniverser, der ofte males frem af Norsker, og hendes stil er tæt knyttet til stærke stemningsskabende farver. Værkets bløde former gentager sig i trætoppene. I horisonten ligger en form, der både kan være en lille forladt båd eller selve Månen, der er faldet ned fra himmelen. Bag træerne ligger de grå skygger. Det ligner portaler til parallelverdener, man kan træde ind i, hvis man har lyst. Der gives ingen svar på, hvilken slags verden det er, man bliver præsenteret for. Det er op til en selv at beslutte, hvordan man vil træde ind i Norskers univers, der både rummer romantiske fornemmelser og melankoli.

Norsker arbejder tæt op ad den store danske tradition for landskabsmaleri, som særligt J.F. Willumsen muliggjorde at billedliggøre i vanvittige og umulige farver. Men også 1800-talsromantikkens landskabsmalere kan drages ind i Norskers billedunivers. Det handler om menneskets møde med naturen og den sublime fornemmelse af atstå som en lille eksistens foran den store uforanderlige urkraft. Med sine abstraktioner over landskabet og de glinsende akrylfarver tilføjer Norsker et lag af ironi over den sentimentale naturforestilling, og derfor er hendes værker ikke blot stemningsfulde

landskabsskildringer men også humoristiske bud på, hvordan mennesket trygt kan træde ind i naturens og fantasiens rum.

Fie Norsker (1974, KR) bor og arbejder i København. Hun blev uddannet fra Det Kongelige Danske Kunsthakademi i 2006 og har siden da udstillet sine værker på flere danske og udenlandske gallerier og udstillingssteder, heriblandt Rønnebæksholm, DK; Christina Wilson Gallery, DK; Gallery Factory, KR; Marianne Friis Gallery, DK; Galleri Steinsland Berliner, SE og BM-Suma Contemporary Art Center, TR. Hun er repræsenteret i samlingerne hos SMK, DK og Ny Carlsbergfondet, DK. I 2008 modtog hun Carnegie Art Award.

Fie Norsker, *The Shadow*, 2011. Acrylic on canvas, 140 x 120 cm.

The painting *The Shadow* is in many ways an artwork that connects and resumes the universe of Fie Norsker. The dreamy scene kept in purple and dark green nuances unfolds itself and unites abstract forms with the well-known landscape motive. The sky is caught in a dusk which contains both light and darkness and, on the grass, lollipop trees appear with roots that can be followed down in the shadowy underground. It is exactly dreams and a fantasy universe that most often is painted forth by Norsker and her style is tightly connected with strong atmospheric colours. The artwork's soft shapes repeat themselves in the treetops. In the horizon lies a shape that can be a small, abandoned boat or the Moon, fallen from the sky. Behind the trees lie grey shadows. They resemble portals to parallel worlds one can step into if wanted. There are given no answers to what kind of world that is presented. It is up to oneself to decide whether to step into Norsker's universe which contains romantic feelings and melancholy.

Norsker works close to the great Danish tradition of landscape painting which especially J.F. Willumsen made possible to depict in insane and impossible colours. But also, the 19th century romantic landscape painters can be seen present in Norsker's imagery. It revolves around man's meeting with nature and the sublime sensation that is recalled by standing as a small existence in front of great unchangeable forces. With her landscape abstractions and the glistening acrylic colours Norsker adds a layer of irony to the sentimental depiction of nature and therefore her works are not just sensational landscape paintings but also humoristic interpretations of how man safely can step into the space of nature and fantasy.

Fie Norsker (1974, KR) lives and works in Copenhagen. She received her MA from The Royal Danish Academy of Arts in 2006 and has since then exhibited her work at several Danish and international galleries and exhibition spaces such as Rønnebæksholm, DK; Gallery Factory, KR; Marianne Friis Gallery, DK; Galleri Steinsland Berliner, SE, and BM-Suma Contemporary Art Center, TR. Her works are part of the collections at The National Gallery of Denmark, DK and Ny Carlsbergfondet, DK. In 2008, she received Carnegie Art Award.



FOS: *Uden titel*, 2020. Salt, akryl, aluminium, insekt, 60,8 x 60,8 x 7 cm.

FOS' kunstneriske praksis spænder bredt. Adskillige materialer, udformninger og processer ligger bag, og hans værker inddrager flere discipliner end de klassiske billedkunstneriske, idet han også arbejder i retning af design og arkitektur. Samlende for hans praksis er en undersøgelse af, hvordan de objekter, vi omgiver os med, definerer vores måder at opføre os på og vores måder at omgås. Flere af FOS' værker er i deres natur også meget socialt anlagte. Han ønsker, at værkerne skal skabe nye relationelle virkeligheder.

Uden titel er et værk, der er placeret i kunstnerens mere billedkunstneriske spor. Det består af en plade, indkapslet i plexiglas, hvorunder fladen er belagt med saltkrystaller. Værket fremstår som fundet i jordens dybeste indre, som et kostbart, ædelt materiale. Samtidig syner det organisk, som var det i en rolig, langsom og kontinuerlig vækst. Her er tale om en materiale- og procesundersøgelse, og de kontekster, værket sætter, er ikke ulig FOS' kunstneriske afsæt. For hvor det designede og arkitektoniske for en stund er fjernet, er værket i dets jordiske, grundmaterielle udtryk alligevel et mellemmenneskeligt anliggende, der spørger til, hvordan vi forholder os til naturen, dens kemiske processer og dens æstetiske udtryk. FOS' relationelle værker skabes med en agenda. I flere tilfælde er kunstneren interesseret i, hvordan kunsten kan arrangere og tilvejebringe nye alternative strukturer, der kan lade os alle omtænke den måde, vi lever og omgås med hinanden i samfundet.

FOS (Thomas Poulsen, DK, 1971) bor og arbejder i København. Han er uddannet fra Det Kongelige Danske Kunsthakademi i 1999, og han har flere nationale og internationale udstillinger bag sig såsom på Le Bicolore, FR; SCAD Museum of Art, US; Copenhagen Contemporary, DK; Etage Projects, DK; ICA Studio, UK; Kunsthall Charlottenborg, DK; Gl. Strand, DK; Max Wigram Gallery, UK;

Camden Arts Centre, UK og SMK, DK. Hans værker er del af samlingerne på SMK, DK; Arken Museum for Moderne Kunst, DK; Ny Carlsbergfondet, DK; ARoS, DK og Museo Tamayo, MX. FOS har modtaget legater såsom Aage og Yelva Nimbs Hæderslegat, Arkens Kunstrup, Carl Nielsens og Anne Marie Carl Nielsens Pris samt Niels Wessel Bagges Kunstrup. Han har udført adskillige kommissionsopgaver bl.a. til Marienborg (den danske statsministers officielle bolig) og til Modehuset Célines forretninger. FOS er repræsenteret af Nils Stærk, København og Etage Projects, København.

FOS: *Untitled*, 2020. Salt, acrylic, aluminum, insect, 60,8 x 60,8 x 7 cm.

FOS' artistic practice covers a broad spectrum. Several materials, configurations, and processes lie behind and since he also works in the field of design and architecture, his works draw in more disciplines than the classic visual arts. What connects his practices is an investigation of how the objects we surround ourselves with define our ways of behavior and socialization. FOS' works are in general social. He wishes that the works create new relational realities.

Untitled is a work that is placed in FOS' artistic visual trace. It consists of a board, encapsulated in plexiglass and with a surface underneath covered in salt crystals. The work appears as if found in the deep inner earth, as a valuable, noble material. At the same time, it seems organic, as if it was in a slow continuing growth. Here, is research in material and process and the work creates contexts that are not unlike FOS' artistic point of departure. Where the designed and architectonic are put aside for a while, the work's earthy, basic materialistic expression is still a common human affair that poses questions to how we relate to nature, its chemical processes, and its aesthetic appearances. FOS' relational works are created with an agenda. The artist is usually interested in how art can arrange and provide new alternative structures that allow us all to rethink the way we live and get along with each other in society.

FOS (Thomas Poulsen, DK, 1971) lives and works in Copenhagen. He graduated from The Royal Danish Academy of Arts in 1999, and he has had several national and international exhibitions at Le Bicolore, FR; SCAD Museum of Art, US; Copenhagen Contemporary, DK; Etage Projects, DK; ICA Studio, UK; Charlottenborg Exhibition Hall, DK; Gl. Strand, DK; Max Wigram Gallery, UK; Camden Arts Centre, UK, and The National Gallery of Denmark, DK, among others. His works are part of the collections at The National Gallery of Denmark, DK; Arken Museum of Modern Art, DK; The New Carlsberg Foundation, DK; ARoS, DK, and Museo Tamayo, MX. FOS has received grants

such as Aage and Yelva Nimbs Honorary Grant, Arken Art Award, Carl Nielsen's and Anne Marie Carl Nielsen's Price, and Niels Wessel Bagge's Art Grant. He has done commissioned work for Marienborg (the official residence of the Danish Minister of State) and for the Fashion House Céline's stores. FOS is represented by Nils Stærk, Copenhagen, and Etage Projects, Copenhagen.



Frederik Næblerød: *Stentøj*, 2017. Guldbelagt stentøj, 40 x 50 x 25 cm.

Frederik Næblerøds keramiske skulptur *Stentøj* tager form af to figurer, med ansigterne rettet mod hinanden. Gengivelsen er ikke nøjagtig. Snarere er det to abstrakte og monstrøse væsener, der ser hinanden i øjnene. Stentøjet er glaseret med guld, og den skinnende, eksklusive overflade står i kontrast til selve motivet, der har et skramlet eller hårdt udtryk. Udoer sit arbejde med keramik, beskæftiger Næblerød sig også med ekspressivt maleri, og hans figurunivers er gennemgående elementer i begge medier, hvor han fabulerende skaber abstraktioner over personaer, hverdagsscener og fabeldyr. Næblerøds kunstneriske praksis tager sit afsæt i det groteske og forvrængede, som det i hans kunsthistoriske forgængere ses hos f.eks. Hieronymus Bosch, der også skabte makabre og frastødende motiver. Det, der adskiller Næblerød fra det ensidigt makabre, er hans konsekvent humoristiske tilgang til sine motiver, der altid er præget af en komisk og kærlig behandling. Samme er på spil i *Stentøj*, hvor de to ansigter ikke truer hinanden, men snarere fører en dialog, man som beskuer ikke er inviteret til. Guldet, skulpturen er belagt med, bliver endnu en kommentar til det kontrastfyldte landskab, Næblerød bevæger sig i; mellem grotesk surrealisme og komedie.

Frederik Næblerød (1988 DK) tog afgang fra Det Kongelige Danske Kunstudemi i København i 2018. Næblerød har udstillet på bl.a. NADA Art Fair, US; Politikens Forhal, DK; Horsens Kunstmuseum, DK; J. F. Willumsen Museum, DK; Galleri Tom Christoffersen, DK og Alice Folker Gallery, DK. Sammen med kunstnerkollegaen Casper Aguila Christoffersen skabte han projekterne *Korshage 2015-16*, hvor et sommerhus undergik konstant kunstnerisk forvandling, samt *Memorial*

Flag, der bestod af et flag dekoreret med en smiley, der blev hejst som mindesmærke for patienter på Psykiatrihospitalet Nykøbing Sjælland 1945-82. Næblerød er repræsenteret af Alice Folker Gallery i København.

Frederik Næblerød: *Stentøj*, 2017. Gilded stoneware, 40 x 50 x 25 cm.

Frederik Næblerød's ceramic sculpture *Stentøj* (Danish for stoneware) takes shape of two figures with their faces directed towards each other. The imitation is not exact. Rather, it is two abstract and monstrous creatures who look each other in the eyes. The stoneware is glazed with gold and the shiny, exclusive surface creates a contrast to the actual motive which has a scrawny or hard expression. Parallel with his ceramic work Næblerød creates expressive paintings and his universe of figures is a throughout element in both medias where his fabulations creates abstractions over personas, everyday scenarios and mythical creatures. Næblerød's artistic practice takes its starting point in the grotesque and distorted which is also seen in some of his art historical ancestors such as e.g. Hieronymus Bosch who also created macabre and repelling motives. Where Næblerød separates from the macabre is his consequent humoristic approach to his motives which are always coloured of a comical and kind treatment. Same is seen in *Stentøj*, where the two faces do not threaten each other but rather lead a dialogue that you as a viewer is not invited to participate in. The gold which the sculpture is glazed with become yet another commentary to the contrast filled landscape Næblerød moves in; between grotesque surrealism and comedy.

Frederik Næblerød (1988, DK) graduated from The Royal Danish Academy of Arts in Copenhagen in 2018. Næblerød has exhibited at NADA Art Fair, US; Politiken's Exhibition Hall, DK; Horsens Museum of Art, DK; J. F. Willumsen Museum, DK; Galleri Tom Christoffersen, DK, and Alice Folker Gallery, DK, among others. Together with the artist colleague Casper Aguila Christoffersen he has created the projects *Korshage 2015-16*, which consisted of a summerhouse undergoing a constant artistic transformation, and *Memorial Flag* which consisted of a flag decorated with a smiley which were hung as a memorial for patients at the Psychiatric Hospital Nykøbing Zealand 1945-82. Næblerød is represented by Alice Folker Gallery in Copenhagen.



Georg Haberler: *Hug me, squeeze me, love me, tease me*, 2022. Akryl, blæk, sytråd og Ikea-poser på lærred, 120 x 160 cm.

Den østrigske kunstner Georg Haberler skaber sine værker med symaskine og et udvalg af farverigt blæk. Her opstår malerier i utraditionelle materialer, der kan betegnes som mixed-media. I *Hug me, squeeze me, love me, tease me* er også to Ikea-poser blevet anvendt som en slags lærred. De store plastikposer er ikoniske for den svenske butiksæde og dermed utrolig genkendelige for de fleste. Georg Haberlers værker er figurative i en næsten barnlig stil. Et væld af dyr, såsom giraffer, løver og krokodiller, bebor lærrederne i det der ligner et kontrolleret kaos. Samtidig er rummet i værket abstrakt – det er præget af arkitektoniske elementer, men det er også ubestemmeligt.

Georg Haberler mestrer det humoristiske og længselsfulde i sine værker. Værkerne rummer et element af legesyge og fabulering i dyrenes interaktion med hinanden, og anvendelsen af Ikea-poser som materiale, der også trækker linjer til ready-made-traditionens kritiske strategi i billedkunsten. Længslen opstår i Georg Haberlers motivunivers, der med sin naive streg fremkalder erindringer fra barndommen, det eventyrlige, det drømmende og det sorgløse. De mystiske scener i de umulige landskaber rummer noget magisk og mytologisk. De tilbyder en historiefortælling og en fordybelse og frem for at afsløre deres egen logik, inviterer de til at man som beskuer skaber sine egne narrativer.

Georg Haberler (1985 AT) bor og arbejder i Wien. Han er uddannet fra Kunstakademiet i Wien og undervejs i sin uddannelse studerede han også på Hochschule für Bildende Künste i Hamburg (hvor han studerede under Gregor Hildebrandt) og Faculdade de Belas Artes da Universidade do Porto i

Porto. Georg Haberler har udstillet sine værker adskillige steder i Europa, og han er repræsenteret af galleriet Åplus i Berlin.

Georg Haberler: *Hug me, squeeze me, love me, tease me*, 2022. Acrylic, ink, sewing thread, and Ikea bags on canvas, 120 x 160 cm.

The Austrian artist Georg Haberler creates his works with a sewing machine and a selection of colorful ink. Here, paintings in untraditional materials arise and they can be perceived as mixed media. In *Hug me, squeeze me, love me, tease me* two Ikea bags have also been used as a kind of canvas. The large plastic bags are iconic for the Swedish store chain and therefore incredibly well-known to most people. Georg Haberler's works are figurative in an almost childish style. A multitude of animals such as giraffes, lions, and crocodiles come to life on the canvases in what looks like a controlled chaos. At the same time, the space in the work is abstract – it is colored by architectonic elements, but it is also undefinable.

Georg Haberler masters the humoristic and the wistful in his works. The works contain an element of playfulness and fabulation in the animal's interactions with each other and the use of Ikea bags as material also draws lines to the ready-made tradition's critical strategy in the visual arts. The longing arises in Georg Haberler's universe, the fairytale-like, the dreamy, and the carefree. The mystical scenes in the impossible landscapes also present something magical and mythological. They offer storytelling and contemplation and instead of revealing their logic, they invite viewers to create their own narratives.

Georg Haberler (1985 AT) Lives and works in Vienna. He studied at the Art Academy in Vienna and during his education, he also studied at Hochschule für Bildende Künste in Hamburg (where he studied under Gregor Hildebrandt) Faculdade de Belas Artes da Universidade do Porto in Porto. Georg Haberler has exhibited his works in several European venues, and he is represented by the gallery Åplus in Berlin.



Hannah Toticki: *The Big Drain*, 2022. Mixed media på papir, 60 x 45 cm.

Hannah Toticki arbejder hovedsageligt med installation og skulptur med en interesse for iscenesættelse og design. Hendes værker tager udgangspunkt i velkendte hverdagsobjekter, hvis udtryk og funktioner hun omformer og gentænker i en kunstnerisk kontekst. Hannah Totocki søger et æstetisk sprog for samtidsmenneskets relationer og vilkår, det være til klimaproblematikker, individuel og kollektiv ud mattelse og teknologisk udvikling.

Værket *The Big Drain* er en collage med utraditionelle materialer. Tilkippede plasticslanger og en hullet strikkeprøve er sat ovenpå gult malet karton, og kompositionen i de små objekter mimer havets bølger, en ø, en horisontlinje ved solnedgang. Titlen *The Big Drain* kan referere til det trættende, ud mattende eller drænende, som mennesket udsættes for i dag. Collagen hidrører fra en større værkserie, der har været udstillet under titlen *Mentale Landskaber*. Her skabes der en forbindelse til Hannah Totickis abstrakte assemblage-landskaber, der netop ikke er naturtro men snarere et billede på en indre tilstand. Det mentale landskab kan også fortælle meget om samtidsmenneskets forhold til natur, som i disse år er under pres. Der er en lang kunsthistorisk tradition for landskabsskildringer, og ofte fortæller skildringen mere om kunstnerens eller samtidens relation til naturen, end om det, der faktisk gengives.

Hannah Toticki (1984 DK) er uddannet fra Det Kongelige Danske Kunsthakademi i 2016, hvorefter hun modtog StartPoint Prize på Praque National Gallery – en pris der gives til nye, lovende europæiske kunstnere. Hannah Toticki har udstillet sine værker i både ind- og udland på bl.a. KW Institute, DE; Galerie Wedding, DE; MOCAD, US; O-Overgaden Institut for Samtidskunst, DK; Holstebro Kunstmuseum, DK; Kunsten Museum for Moderne Kunst, DK; Rønnebæksholm, DK; Arken Museum for Moderne Kunst, DK; Galleri Specta, DK og Malmø Konstmuseum, DK. Hannah Toticki laver også performance og har bl.a. optrådt på Ny Carlsbergfondets Up Close Festival, DK; Roskilde Festival, DK; Kunsthall Charlottenborg, DK og på SMK, DK.

Hannah Toticki: *The Big Drain*, 2022. Mixed media on paper, 60 x 45 cm.

Hannah Toticki primarily works with installation and sculpture and with an interest in staging and design. Her works have a starting point in well-known everyday objects. She reshapes and rethinks their expression and function in an artistic context. Hannah Toticki seeks an aesthetic language for contemporary human relations and conditions, in terms of climate problems, individual and collective exhaustion, and technological development.

The work *The Big Drain* is a collage with untraditional materials. Cutout plastic pipes and a perforated piece of knitting are placed upon yellow painted cardboard and the composition in the small objects mimes the waves of the ocean, an island, a horizontal line at sunset. The title *The Big Drain* can refer to the tiring, exhausting, or draining realities of today. The collage origins from a large series of works that have been exhibited under the title *Mental Landscapes*. Here, a connection is made to Hannah Toticki's abstract assemblage landscape that is not nature-like but rather an image of an inner condition. The mental landscape can also tell much of the contemporary human's relation to nature which has been under pressure in the last years. There is a long art historical tradition for landscape depictions and often, the depiction shows more about the artist's or the contemporaneous' relation to nature than what is rendered.

Hannah Toticki (1984 DK) graduated from The Royal Danish Academy of Art in 2016. The same year, she received StartPoint Prize at Praque National Gallery – an award given to a new and promising European artist. Hannah Toticki has exhibited her works nationally and internationally at KW Institute, DE; Galerie Wedding, DE; MOCAD, US; O-Overgaden Institute of Contemporary Art, DK; Holstebro Art Museum, DK; Kunsten Museum of Modern Art, DK; Rønnebæksholm, DK; Arken Museum of Modern Art, DK; Galleri Specta, DK, and Malmø Art Museum, DK, among others.

Hannah Toticki also creates performances which she has presented at The New Carlsberg Foundation's Up Close Festival, DK; Roskilde Festival, DK; Charlottenborg Exhibition Hall, DK and at The National Gallery of Art, DK.



Hyun-Jin Kwak: *History of mythologisation*, 2015. Mixed media, 100 x 100 x 10 cm.

Hyun-Jin Kwaks værk *History of mythologisation* er en del af hendes kunstneriske projekt kaldet *Object Purview*. Kunstmærket er et fotoobjekt, der forestiller en freske fra loftet i teatersalen Teatro Ariosto beliggende i den norditalienske by Reggio Emilia. Fotografiet af fresken er omgivet af en bred, hvid ramme med indbyggede lys, og som sådan tager kunstmærket ikke blot form som fotografi men også skulpturel lysinstallation. Den hvide ramme er en gengivelse af arkitekturen, der omgiver den faktiske freske. Hyun-Jin Kwak har arbejdet meget med byen Reggio Emilia. Særligt interesserer hun sig for, hvordan objekter, vi ofte kun ser på lang afstand, kan blive tilgængelige for vores blik. I denne sammenhæng er det en loftsfriske, der normalt kun kan ses på afstand, der i sin gengivne form bliver overskuelig for os.

Kunstmærket er ikke blot indrammet, men også sat i scene af kunstneren. Hyun-Jin Kwak arbejder ofte med teater-elementer i sine kunstmærker. I *History of mythologisation* kan rammens lys f.eks. styres af en fjernbetjening, og den mystiske mørke del af værkets midte øger den dramatiske effekt. Lyseffekten i værket leder tankerne hen på det klassiske spejl i teateromklædningsrummet, og den mørke del i værket kan være et vindue til en ukendt verden.

Selve motivet i fresken er en illustration til middelaldermyten om Orlando Furioso. Fortællingen, der handler om en tragisk kærlighedshistorie sat i rammerne af en krig mellem kristne og arabere, var

populær og udbredt i renæssancen af digteren Ariosto og blev ofte opført på teatre. I kunstværkets ramme er der et citat fra fortællingen i relief.

På denne måde arbejder Hyun-Jin Kwak med flere overlappende tematikker i sine kunstværker. Først er der hendes interesse for fotografi, skulptur og arkitektur, og hvordan vi kan overskue det, der normalt er utilgængeligt for vores blik. Samtidig er der det teatraliske element og de myter, vi omgiver og identificerer os med. Endeligt er der en interesse for, hvordan civilisationer fra Østen og Vesten støder sammen. Når Hyun-Jin Kwak gør freskens motiv overskuelig for beskuerens blik, kan det også være et forsøg på at gøre en kompliceret historie mellem Østen og Vesten lettere at tilgå.

Hyun-Jin Kwak (1974, KR) bor og arbejder i Stockholm, hvor hun også blev uddannet fra Konstfack – University of Arts, Crafts and Design. Hun arbejder hovedsageligt med iscenesat fotografi og udstiller ofte sine værker som skulpturer eller installationer. Resultatet er, at kunstværkerne giver associationer til teaterkulisser og scenografi. Hyun-Jin Kwak ser en forbindelse mellem teatret, de myter vi omgiver os med og den måde, vi fortæller verdens historie på, hvor Østen og Vesten ofte bliver fremstillet som en krigsfotstælling. Hyun-Jin Kwak har bl.a. udstillet sine værker på Kalmer Konstmuseum, SE; Uppsala Konstmuseum, SE; Galleri Image, DK; Galleri F 15, NO og Galleria UNO + UNO, IT.

Hyun-Jin Kwak: History of mythologization, 2015. Mixed media, 100 x 100 x 10 cm.

Hyun-Jin Kwak's artwork *History of mythologisation* is part of her artistic project *Object Purview*. The artwork is a photo object depicting a fresco from the ceiling of Teatro Ariosto in the city Reggio Emilia in northern Italy. Surrounded by a broad white frame with inbuilt lightings the artwork is not so much photography as it is a sculpture. The white frame quotes the architecture surrounding the fresco in the actual theatre. Hyun-Jin Kwak has worked with the city Reggio Emilia in relation to other art projects, but what was special for this one was the concern of how distant objects difficult to scrutinize can become accessible through size and setting.

The artwork is not just framed but actually staged by the artist. Working with staging and theatrical elements is a typical feature in Hyun-Jin Kwak's artistic practice. In this instance, it is the lightings, which can be dimmed by a remote control, and the mysterious dark part in the middle of the artwork that take on theatrical or dramatic qualities. The lightings in the frame give associations to a theatre dressing room mirror, and the black part can be a window to an unknown world.

The actual motive in the fresco is related to the Medieval myth of Orlando Furioso. The myth was widely popularized in the Renaissance by the poet Ariosto. The myth circles around a tragic love story but also has historic features because it takes its base in the European Christian's war against the Arabs. A quote from the poem is carved in the frame.

In this way, Hyun-Jin Kwak works with multiple overlapping themes in her artwork. First, there is her interest in photography, sculpture and architecture, and how a medium can transform the unmanageable into an object that can be possessed. At the same time there is the theatrical and the myths with which we surround ourselves. And finally an interest in the clashes of civilizations between the East and the West. When Hyun-Jin Kwak enables the viewer to fully perceive the fresco motive it may also be an attempt to make the history between the East and the West accessible.

Hyun-Jin Kwak (1974, KR) lives and works in Stockholm where she also received her master's degree at the University of Art, Crafts and Design. She mainly works with staged photography and treat these as sculptures or installations. The result is often that the artworks give associations to theatre scenography. Hyun-Jin Kwak sees a connection between the theatre, the myths that we surround ourselves with and the way world history is told, where the East and the West often are portrayed as a tale of war. Hyun Kwak has exhibited her work at Kalmar Konstmuseum, SE; Uppsala Konstmuseum, SE; Galleri Image, DK; Galleri F 15, NO, and Galleria UNO + UNO, IT, among others.



Ivan Andersen: *Hænger*, 2020. Stofcollage. Tekstil, kelim, klipbøjle, akryl og gesso, 445 cm x 37 cm.

***Some Bizzare*, 2019. Olie og akryl på fløjlsstof, 136 x 101 cm.**

***A Decentralized Internet*, 2021. Olie, akryl, spray, tekstil og garn på træfinerplade.**

Ivan Andersens værker kan alle forstås som malerier i en udvidet form. Med en undersøgende og til tider legesyg tilgang til maleriets væsen, udforsker Andersen, hvilke bestanddele et maleri udgør, og hvordan disse kan gentænkes, fornyses og udfordres. Andersens fokus i maleriet er todelt; dels undersøger han maleriets fysiske form. Her er maleriets stoflighed, flade og taktile kvaliteter i fokus. Dertil kombinerer Andersen maleriets formelle træk med en interesse for motiv. Han sammentænker ofte abstraktioner med mere figurative fortællinger. Han skaber overlap og opbrud i både maleriets faktiske motiv og dets materiale. Dette kommer til udtryk i opdelinger af lærredet, brud i kompositionen og forskellige maleriske teknikker. Samlende for Andersens praksis er det, at han søger at forbinde flere forskellige internt stridende elementer på den samme overflade.

Værket *Some Bizzare* er et eksempel på, hvordan Andersen via forskellige virkemidler udfordrer maleriet som medie. Her har Andersen malet med både olie og akryl på fløjlsstof fremfor lærred. Olie og akryl skyer hinanden, og effekten kan ses i værkets overflade, hvor forskellige farverige plamager trænger ind i den bløde stofoverflade. *Some Bizzare* præsenterer et hus, der befinner sig i en kompositorisk opløsning. Konstruktionen minder om en ruin. Hårdt optegnede flader skaber et patchwork-udseende og øger udtrykket af brud og forfald, som Andersens motiv giver.

Ligesom *Some Bizzare* er skabt af sammensatte flader og motiviske opbrud, fungerer værket *Hænger* som en art tekstilcollage. *Hænger* er en blød stofsøjle, suspenderet fra loftet. På trods af at værkets mest fremtrædende medie er tekstil, har Andersen behandlet værket på samme måde, som han ville behandle et maleri. Andersen arbejder også her gennemgående med kompositionsbrud og sammenstillinger, og nogle steder har han også valgt at bemale tekstilfladerne. Af den årsag kan *Hænger* forstås i forlængelse af Andersens udforskning af maleriets bestanddele. *Hænger* er ikke et klassisk maleri, men alligevel indeholder værket flere af de karakteristika, som Andersens malerier rummer.

På samme materialeeksperimenterende måde fungerer værket *A Decentralized Internet*. Her har Andersen igen anvendt mange forskellige materialer, der ikke alle er anerkendte som maleriredskaber og som alligevel er blevet tildelt plads i værket. Der opstår en speciel taktil kvalitet i maleriet, der udover olie og akryl på trefinerplade også rummer garn og tekstil. Værkets motiv og titel giver forståelse af en decentralisering eller et opbrud af spredte elementer, der engang var samlet i en enhed. Ligesådan understøtter værket forestillingen om internettet som en reel rumlig konstruktion, et sted mennesket konkret kan opholde sig. Værket forestiller en samling af mennesker, tilsyneladende uden tilhørsforhold til hinanden, men alligevel gående i samme retning og bærende på ens grønne paraplyer. De grønne paraplyer fremstår som parabolantener, og der er et paradoks i de skildrede menneskers måde at være ensrettede og så alligevel individuelle. *A Decentralized Internet* virker som en billedlig gengivelse af et rum, vi alle færdes i, men som vi alligevel kender dårligt. Alligevel understreger værket også aspekter ved de to fornævnte værker. Ved alle tre værker er interessen for arkitektur og rum, om de så er ægte, virtuelle eller forestillede, i høj grad forankret i en kunstnerisk interesse for at skildre menneskeskabte virkeligheder.

Ivan Andersen (1968, DK) er uddannet fra Det Kongelige Danske Kunstakademi, DK i 2005. Hans værker er bl.a. del af samlingerne på Arken Museum for Moderne Kunst, DK og Kunsten Museum for Moderne Kunst, DK. Han har gennemført flere kommissionsopgaver til det offentlige rum og udstillet solo på bl.a. Kunsthall NORD, DK; Rønnebæksholm, DK; Nosbaum & Reding, L; Galleri Ismene, N og Galerie Frank Schlag, DE. Ivan Andersen er repræsenteret af Galleri Bo Bjerggaard, DK.

Ivan Andersen: *Hænger*, 2020. Fabric collage. Textile, kelim, clip hanger, acrylic and gesso, 445 cm x 37 cm.

Some Bizzare, 2019. Oil and acrylic on corduroy, 136 x 101 cm.

A Decentralized Internet, 2021. Oil, acrylic, spray paint, textile, and yarn on plywood panel.

Ivan Andersen's works can all be understood as paintings in extended form. With an investigating and at times playful approach to a painting's character, Andersen examines what components make a painting and how these can be rethought, renewed, and challenged. Andersen's focus on the painting is divided; firstly, he investigates the physical form of a painting. Here, the painting's tactility and surface are in focus. Secondly, Andersen combines a painting's formal features with an interest in motifs. He often contemplatively combines abstractions with figurative narratives. He creates overlaps and breaks in the painting's actual motif as well as in its material. This is expressed in the divisions of the canvas's surface, breaks in the composition, and different painting techniques. Summative for Andersen's practice is that he seeks to combine several different internally contending elements on the same surface.

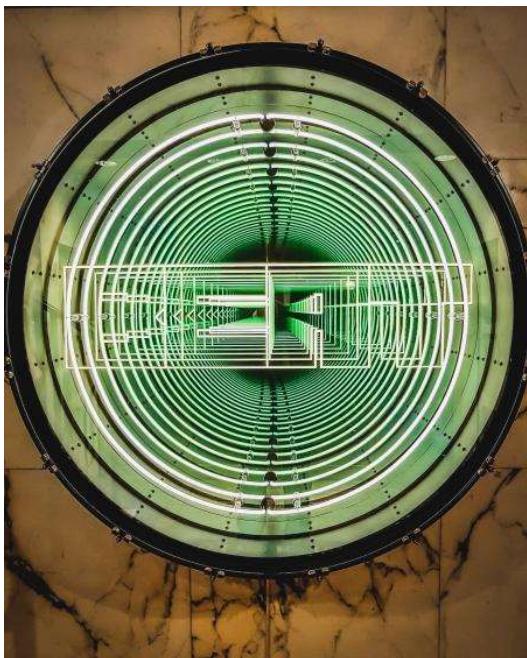
The work *Some Bizarre* is an example of how Andersen via different measures challenges the painting as a medium. Here, Andersen has painted with oil as well as acrylic on corduroy instead of canvas. Oil and acrylic shun each other, and this effect is visible in the work's surface where different colour fields penetrate the soft textile surface. *Some Bizarre* presents a house located in compositional dissolution. The construction is not unlike a ruin. Sharply drawn up surfaces create a patchwork-like look and increases the expression of breakage and decay.

Just like *Some Bizarre* is created by combined fields and breaks in the motifs, the work *Hænger* presents itself as a kind of textile collage. *Hænger* is a soft fabric pillar suspended from the ceiling. Even though the work's most prominent medium is textile, Andersen has treated the work in the same way as he would treat a painting. With *Hænger*, Andersen has also persistently worked with breakage and compositions and some places he has also chosen to paint the textile surfaces with acrylic. Because of this, *Hænger* can be understood in connection with Andersen's examination of painting's components. *Hænger* is not a classic painting but the work does contain several elements of that which characterizes Andersen's paintings.

The work *A Decentralized Internet* functions in the same material experimenting way. Here, Andersen has again used many different materials that are not all recognized as painting tools. Nevertheless, they have a place in the work. A special tactile quality arises in the painting that besides oil and acrylic on plywood panel also consists of yarn and textile. The work's motive and title give

an understanding of decentralization or a break of scattered elements that once were collected in a unit. The work supports the idea of the internet as a real special construction, a place where humans very concretely can stay and reside. The work pictures a gathering of people, seemingly without any relation to each other but walking in the same direction and carrying similar green umbrellas. The green umbrellas appear as satellite dishes and there is a paradox in the way the pictured people are similarly directed and yet very individual. *A Decentralized Internet* works as an image reproduction of a space that we all move in but know poorly. Nevertheless, the work also highlights aspects of the two beforementioned works. In all three works, there is an interest in architecture and space, be it real, virtual, or imagined, which is very much anchored in an artistic interest for picturing humanly created realities.

Ivan Andersen (1968, DK) graduated at The Royal Danish Academy of Arts, DK in 2005. His works are part of the collections at Arken Museum of Modern Art, DK and Kunsten Museum of Modern Art, DK, among others. He has done several commissioned public works and has had solo exhibitions at Kunsthall NORD, DK; Rønnebæksholm, DK; Nosbaum & Reding, L; Galleri Ismene, N, and Galerie Frank Schlag, DE; among others. Ivan Andersen is represented by Galleri Bo Bjerggaard, DK.



Iván Navarro: *Beat*, 2016. Mixed media, 121 x 121 x 40 cm.

Beat af Iván Navarro er en sort stortromme, der med indlagte lysrør og et spejl på indersiden af glasfladen, skaber en illusion om en evig tunnel omgivet af mangedoblede lycirkler. I midten af trommen er ordet *Beat* skrevet i bøjet neonlys. Ordet *Beat* gentages i tunellen, som en fast nærmest musikalsk rytme, der slås i takt og strækker sig uendeligt ind i tunellen. Her fungerer beat både som et ord og som en kommentar til den effekt, ordet giver. Et beat fungerer på grund af dets gentagelighed. Navarro skaber hovedsageligt installationer, hvor han netop bearbejder effekterne af lys, spejle og ord, der på en næsten poetisk måde reflekterer og opfører deres egen betydning. Navarros baggrund som kunstner er præget af hans opvækst i Chile og General Augosto Pinochet's diktatur. Det har inspireret ham til at arbejde med kollektive traumer og erindringer i hans værkpraksis, hvor særligt ordet og dets visuelle magt har haft betydning for hans udtryk. Med få ord kan man fremkalde mange følelser og tanker hos sin beskuer. Her kan ordet Beat også give associationer til modstand eller kollektivt oprør. Da Mayfair Hotel tidligere gik under navnet Tunnel, får værket i kraft af sin placering endnu et lag af betydning; værket er en metafor for hotellets tidligere navn og refererer dermed til stedets dramatiske historie.

Iván Navarro (1972, CL) er en af Chiles mest betydningsfulde samtidskunstnere og har boet og arbejdet i New York siden 1997. Han repræsenterede Chile på Venedig Biennalen i 2009, og hans værker har været udstillet på flere prominente institutioner og gallerier verden over såsom

Guggenheim Bilbao, ES; Solomon R. Guggenheim Museum, US; CorpArtes Foundation, CL; Nasher Museum of Art, US og Gallery Hyundai, KR. Navarros værker er del af samlingerne på museer som Solomon R. Guggenheim Museum, US; Fonds National d'Art Contemporain, FR; Towner Contemporary Art Museum, UK; Saatchi Collection, UK og Centro Galego de Arte Contemporanea, ES.

Iván Navarro: *Beat*, 2016. Mixed media, 121 x 121 x 40 cm.

Beat by Iván Navarro is a black bass drum with imbedded fluorescent lights and a mirror on the inside of the glass surface. This creates an illusion of a tunnel surrounded by multiple doubled light circles. In the middle of the drum the word Beat is written in bent neon. The word Beat is repeated as a fixed, almost musical, rhythm that beats in pace and stretches itself infinitely through the tunnel. Here beat functions as a word, but also comments on the effect the word makes. A beat functions because of its repeatability. Navarro mainly creates installations where he works with the effects of lights, mirrors and words, which in an almost poetic manner reflect and perform their own meaning. Navarro's background as an artist is influenced by his childhood in Chile and General Augusto Pinochet's dictatorship. This has inspired him to work with themes such as collective trauma and memory in his artistic practice where especially the word and its visual power has been significant for his expression. With few words one can bring forth many emotions and thoughts in the viewer. In this instance, the word Beat also gives associations to resistance and collective uprising. Since the Mayfair Hotel previously was named The Tunnel, the artwork is granted yet another layer of meaning with its location; the artwork is a metaphor for the hotel's earlier name and refers to the place's dramatic history.

Iván Navarro (1972, CL) is one of Chiles most significant contemporary artists and has lived and worked in New York since 1997. He represented Chile at the Venice Biennale in 2009 and his works have been exhibited at several prominent institutions and galleries world-wide such as Guggenheim Bilbao, ES; Solomon R. Guggenheim Museum, US; CorpArtes Foundation, CL; Nasher Museum of Art, US and Gallery Hyundai, KR. Navarro's works are part of the collections at museums such as Solomon R. Guggenheim Museum, US; Fonds National d'Art Contemporain, FR; Towner Contemporary Art Museum, UK; Saatchi Collection, UK and Centro Galego de Arte Contemporanea, ES.



Jeppe Hein: *Fusion of Movement*, 2004. Stål, 108 x 120 x 30 cm.

Jeppe Heins skulptur *Fusion of Movement* består af en række sammenføjede terninger i rustfrit stål, der som i en seriel bevægelse synes at sno sig hen over gulvet. Terningerne ligger i forlængelse af hinanden og skaber et dynamisk udtryk. Titlen *Fusion of Movement* kan referere til den illusion om bevægelse, skulpturen skaber; her kan skulpturen næsten synes at være en række visuelt forstenede snapshots af den samme terning, hvis bevægelse gennem luften er fanget i seriel gengivelse. Skulpturens grundform er simpel, mens dens komposition komplicerer dens samlede udtryk. Terningen er i sin rene form minimalistisk, men frem for at understøtte en eventuel geometrisk renhed har Hein skabt en nærmest organisk figur, der ikke forholder sig statisk til rummet, men som snarere går i dialog med sine omgivelser og sin beskuer.

Netop værker, der kan interagere med sit rum og gøre beskueren til mere end blot iagttager, er en væsentlig del af Heins praksis. Hein skaber skulpturer og installationer, man kan spejle sig i og som aktivt inviterer beskueren til medvirken og bevægelse. Resultatet er værker, der er dialogsøgende og som kan opleves på flere måder end blot med den klassiske synssans. Hein arbejder hovedsageligt med værker, der udforsker, hvordan menneskets bevidsthed og indre liv kan påvirkes af dets omgivelser. Hein skaber skulpturer, akvareller og installationer, hvoraf mange indgår i det offentlige rum. Ved at sammenstille det metafysiske med den menneskelige psyke og kroppens bevægelse i rummet, skaber Hein forbindelser mellem det indre og ydre liv, som han lader forankre i sine værker.

Jeppe Hein (1974, DK) bor og arbejder i Berlin. Han er uddannet fra Det Kongelige Danske Kunstudskademi i København og Städels Hochschule für Bildende Künste i Frankfurt am Main. Hein har haft soloudstillinger på flere kunstinstitutioner, heriblandt Centre Pompidou, FR; Tate Liverpool, UK; Shirn Kunsthalle, DE; ARoS, DK; IMA Indianapolis Museum of Art, US; Barbican Art Centre, UK; Statens Museum for Kunst, DK; Mito Tower Art Museum, JP. Han har udført flere forskellige kommissionsværker til byer som Stockholm, Amsterdam, Berlin og København. Hans værker er del af samlingerne på Museum für Moderne Kunst, DE; Centre Pompidou, FR; MOCA, US; Tate Gallery, UK og Statens Museum for Kunst, DK. Hein har bl.a. modtaget Carl Nielsen og Anne Marie Carl-

Nielsens Legat, Arkens Kunstpris og Robert-Jacobsen-Preis der Stiftung Würth. I 2010 modtog Hein Statens Kunstmuseum treårige arbejdslegat.

Jeppe Hein: *Fusion of Movement*, 2004. Steel, 108 x 120 x 30 cm.

Jeppe Hein's sculpture *Fusion of Movement* consists of a row of assembled cubes in stainless steel, which as a serial movement seem to twist over the floor. The cubes lie in extension of one another and create a dynamical expression. The title *Fusion of Movement* could refer to the illusion of movement created by the sculpture. Here the sculpture can almost seem to be a row of visually petrified snapshots of the same cube which movement through the air is caught in a serial rendering. The form of the sculpture is basic, but the composition of the same shape complicates the final expression. In their pure shapes, the cubes are minimalistic, but instead of supporting a possible geometric clarity, Hein has created an almost organic figure that does not relate itself statically to the room but instead creates a dialogue with its surroundings and its viewer.

An important part of Hein's artistic practice is art works that can interact with the room and transform the viewer into more than just an observer. Hein creates sculptures and installations which one can mirror in and which actively invites the viewer to contribution and movement. The result are artworks that seeks dialogue, and which can be experienced in more ways than just with classical sense of sight. Hein mainly creates artworks that investigates how human consciousness and inner life can be affected by its surroundings. Hein creates sculptures, watercolours and installation, of which many are placed in public space. By combining the metaphysical, the human psyche and the movements of the body, Hein creates connections between outer and inner life which are settled into his artworks.

Jeppe Hein (1974, DK) lives and works in Berlin. He studied at The Royal Danish Academy of Art and Städelschule für Bildende Künste in Frankfurt am Main. Hein has had solo exhibitions at several art institutions such as Centre Pompidou, FR; Tate Liverpool, UK; Shirn Kunsthalle, DE; ARoS, DK; IMA Indianapolis Museum of Art, US; Barbican Art Centre, UK; The National Gallery, DK; Mito Tower Art Museum, JP. He has done commissioned works for cities such as Stockholm, Amsterdam, Berlin, and Copenhagen. His works are part of the collections at Museum für Moderne Kunst, DE; Centre Pompidou, FR; MOCA, US; Tate Gallery, UK and The National Gallery, DK. Hein has received the Carl Nielsen and Anne Marie Carl-Nielsen grant, Arken Art Award and Robert-Jacobsen-Preis der Stiftung Würth. In 2010, Hein received the National Arts Foundation's 3-year work grant.



Julia Haller: *Uden titel*, 2020. Mixed media på lærred, 80 x 60 cm.

Den tyskfødte Julia Haller er først og fremmest maler. Hendes værker træder frem som abstrakte og ekspressionistiske stykker, der i et både omskifteligt og kontinuerligt udtryk kan være monokrome og flerfarvede. Værket *Uden titel* er et klassisk udtryk fra kunstneren, hvor en udefinerbar form er tegnet op i sort kontur, der indrammer forskellige farvemættede felter. En grøn og blå kerne bliver omkranset af røde og gule nuancer, der igen er sat på en hvid og ugrundet baggrund. Fra venstre toner en sort frem, organisk forneden og hårdere, mere kantet malet op foroven. Der er en energi og rytmeforhold i Hallers værker. Hånden og kroppen er til stede, man kan følge malerens bevægelser over lærredet. Haller er særligt kendt for fremgangsmåden, som hun fører i mange af sine værker. Hun tegner en form op, hvor både højre og venstre hånd tegner samtidigt. Resultatet er en art automattegning, som man kender den fra surrealisterne, der ofte brugte metoden til at fremdyrke motiver, som angiveligt skulle spejle underbevidstheden. Udtrykket i Hallers værker er meget mere komposition end motiv, og alligevel dukker figurer op på billedfladen. Hallers studiebaggrund har været rettet mod nye måder at anskue skulpturen på. Det kan virke som et paradoks, når kunstnerens foretrukne medie er maleriet, men det giver mening. Hendes malerier er i deres farvelægning og komposition tænkt skulpturelt. Hun arbejder i flere værker på ugrundet lærred, og forholdet mellem farvetoner, former og luft i kompositionen, rytmeforholdene og fornemmelsen for en opbygning, er alle faktorer, der går igen i skulpturelt håndværk. Maleriet bliver i Hallers tilfælde en gestus, og sporene fra kunstnerens arbejde med at bygge motivet op er til stede.

Julia Haller (1978, DE) bor og arbejder i Wien. Hun er uddannet fra Akademie der Bildenden Künste i Wien i 2011, hvor hun studerede under Heimo Zobernig. Haller har udstillet på Galerie Meyer Kainer, A; Galerie Nagel Draxler, DE; Midway Contemporary Art, US; Svetlana Gallery, US;

Galerija Vartai, LT; MUMOK, A; Kunsthalle Bern, CH; Christian Andersen, DK. Haller har modtaget Kardinal-König-Kunstpreis, og hendes værker er del af samlingerne på Belvedere, A; MUMOK, A; Kunsthaus Bregenz, A og EVN Collection, A.

Julia Haller: *Untitled*, 2020. Mixed media on canvas, 80 x 60 cm.

German-born Julia Haller is first and foremost a painter. Her works take shape as abstract and expressionistic pieces that can be monochromes and multicolored in both changeable and continual expression. The work *Untitled* is a classical work by the artist where undefinable shapes have been drawn up in a black contour framing different fields of color. A green and blue core is circled by red and yellow nuances which again is placed on white color and the raw canvas. From left appears a black, organic at the bottom and harder, more edgy painted up at the top. There is an energy and rhythm in Haller's works. The hand and body are present. As a viewer, you can follow the movements of the artist. Haller is especially known for her artistic approach where both right and left hands draw at the same time. The result is a sort of automatic drawing that we know from the surrealists who often used the method to cultivate motives that seemingly should reflect the unconscious. The expression in Haller's works is much more composition than motive but nevertheless, figures appear on the image surface. Haller's background of study has been directed towards new ways of understanding sculptures. This can seem like a paradox since the artist's preferred medium is painting. But it makes sense. In their color scheme and composition, her paintings are thought of as sculpture. In several of her works, she paints on raw canvas and the relations between color, shape, and air in composition, the rhythm and sensibility towards construction are all factors that appear in sculptural work too. In the case of Haller, painting becomes a gesture and the traces of the artist's work with building up the motive are present.

Julia Haller (1978, DE) lives and works in Vienna. She graduated from Akademie der Bildenden Künste in Vienna in 2011 where she studied under Heimo Zobernig. Haller has exhibited at Galerie Meyer Kainer, A; Galerie Nagel Draxler, DE; Midway Contemporary Art, US; Svetlana Gallery, US; Galerija Vartai, LT; MUMOK, A; Kunsthalle Bern, CH; Christian Andersen, DK. Haller has received the Kardinal-König-Kunstpreis and her works are part of the collections at Belvedere, A; MUMOK; A, Kunsthaus Bregenz, A, and EVN Collection A.



Karl Larsen: *Opstilling på bord*. Olie på lærred, 50 x 50 cm.

Karl Larsen var en dansk billedkunstner, som var del af kunstnergruppen De Fire sammen med Vilhelm Lundstrøm, Svend Johansen og Axel Salto. Gruppen dannedes i 1921, og de tog gensidig inspiration fra hinanden, udstillede sammen i Danmark i forskellige sammenhænge og havde et generelt arbejdsfællesskab. Karl Larsen var primært maler men lavede også skulptur, tegning, akvarel og mosaik og lod de forskellige medier præge hinanden. I kraft af at han levede fra 1897 til 1977 var hans kunstnerskab også farvet af mange forskellige kunstneriske stilretninger, der gennemstrømmede det 20. århundrede. Således debuterede han i en tidlig alder på Kunstnernes Efterårsudstilling i 1917. Værket han præsenterede var kubistisk og med flere kunsthistoriske inspirationer og motiver. Fra kubismen bevægede han sig over mod en mere ekspressiv stil med pastose penselstrøg, men i flere tilfælde bibeholdt han kubismens måde at fordreje motiv og rum på. Værket *Opstilling på bord* er et eksempel på dette. Her er en hvid vase med blomster flankeret af endnu en vase i blå og en lille, hvid klassisk udseende figur. Skævvridningen der kendtegner kubismen, finder sted i måden, bordet er malet på og dets position mod den abstrakte endevæg. Der er et legende og rumdforskende element i værket og en lethed i penselføringen, der både giver ekspressive og abstrakte elementer til motivet. Selve motivet, opstillingen af en række objekter på et bord, er et meget klassisk motiv kaldet stilleben, der er blevet dyrket siden 1600-tallet af særligt Hollandske malere. Her har traditionen været at afbilde objekter, der kunne pege på magt, kulturel indsigt og værdsættelse af sjældne eller smukke genstande. Hos Larsen er der i højere grad en tilsyneladende undersøgelse af motivskildring på spil end en reel dyrkelse af de objekter, der er portrætteret. Det er maleriets virkemidler såsom farveengivelse, lys, skygge og komposition, der her er i fokus.

Karl Larsen (1897-1977, DK) var i malerlære hos August Tørsleff og siden elev på Det Kongelige Danske Kunstakademi i København, hvor han blev færdig i 1929. Han var i mange år bosat i Frankrig og Italien men havde en stor udstillingspraksis i Danmark. Han deltog i flere år i træk på *Kunstnernes Efterårsudstilling* og *Charlottenborgs Forårsudstilling*. Derudover var han udstillende på Den Frie Udstilling, DK; Brooklyn Museum, US; Kunstnernes Hus, N; Statens Museum for Kunst, DK; Galerie Birch, DK. Karl Larsen modtog Eckersberg Medaillen, en hæder til danske billedkunstnere.

Karl Larsen: *Setup on table*. Oil on canvas, 50 x 50 cm.

Karl Larsen was a Danish artist who was part of the artist group The Four together with Vilhelm Lundstrøm, Svend Johansen, and Axel Salto. The group was founded in 1921 and they took mutual inspiration from each other, exhibited together in Denmark in different connections, and had a general work community. Karl Larsen was primarily a painter, but he also did sculpture, drawing, watercolor, and mosaic and let the different mediums emboss each other. Since he lived from 1897 till 1977, his artistic practice was colored by many different artistic styles and directions that flowed through the 20th century. Thus, he debuted at an early age at the Artists' Fall Exhibition in 1917. The work he presented was cubist and with several art historic inspirations and motives. From cubism, he moved on to a more expressive style with thick layers of paint but in several circumstances, he kept the cubist way of distorting motive and space. The work *Setup on table* is an example of this. Here is a white vase with flowers flanked by yet another vase in blue and a small, white, and classical-looking figure. The distortion known from cubism is taking place in the manner the table is painted and its position towards the abstract wall behind. There is a playful exploration of space in the work and an easiness to the brushstrokes that create both expressive and abstract elements in the motive. The actual motive, the positioning of a series of objects on a table is a very classical motive called still life and it has been unfolded since the 1600s by especially Dutch painters. Here, the tradition has been to depict objects that could point towards symbols such as power, cultural knowledge and capability, and appreciation of rare or beautiful objects. With Larsen, this is not the case. Here instead, is an investigation of motive depiction rather than cultivation of the objects being portrayed. Here, it is the characteristics and techniques of painting such as color depiction, light, shadow, and composition that are in focus.

Karl Larsen (1897-1977, DK) was taught in painting by August Tørsleff and since then a student at The Royal Danish Academy of Art in Copenhagen where he graduated in 1929. For many years, he

lived in France and Italy, but he had a great exhibition practice in Denmark. For several years in a row, he participated at *The Artists' Fall Exhibition* and Charlottenborg's *Spring Exhibition*. In addition, he exhibited at The Free Exhibition, DK; Brooklyn Museum, US; The Artists' House, N; The National Gallery of Art, DK; Galerie Birch, DK. Karl Larsen received the Eckersberg Medal, a great honor for Danish artists.



Katja Larsson: *Aeolus ADR 35*, 2020. Jesmonit, pigment, 73.66 x 73.66 x 15.24 cm. Ed. 1/3.

Katja Larssons praksis drejer sig om den støbte skulptur. Ved hjælp af støbeteknikker kan Larsson skabe skulpturelle former, der efterligner velkendte, funktionelle objekter. Når man skaber en afstøbning af et kendt hverdagsobjekt, sker der en transformation. Der opstår en bevægelse fra objekt til afstøbning til skulptur. I sin afstøbte form er objektet fjernet fra sin oprindelige funktion og frem for at være brugsgenstand, overgår det nu til kunstskulptur. En afstøbning af et objekt peger tilbage på den oprindelige form og afslører objektets væsen. Tilbage er skulpturens form og forestillingen om dens tidlige funktion. Resultatet kan være en øget opmærksomhed på genstandens former, der fremstår klarerere i manglen på sin funktion.

Larssons værk *Aeolus ADR 35* hører til en serie af værker, hvor kunstneren har sporet en forbindelse mellem antik græsk mytologi og den vestlige verdens kapitalismesymboler. Hvor antikkens græske guder blev anset for at være en almægtig kraft, har den moderne gudedyrkelse vendt sig mod en tilbedelse af olien, teknologien og maskinen. Larsson skriver selv: "We no longer worship Athena, Hermes or Pegasus. We do however worship petrol. We are willing to drain the earth of its Ichor in order to run our machines, our winged horses, to hear their roaring engines, to feel their awesome power. We do not wish to worship gods, we want to be them. But maybe the ancient gods never went that far away. Perhaps there is a new strategy – to take the forms of the powerful things we surround ourselves by, our vehicles, our fuel?"

Flere selskaber og produkter bærer navne fra den græske mytologi. Værket *Aeolus SDR 35* er støbt i jesmonit og forestiller et blåtmalet bildæk, der netop bærer produktnavnet Aeolus SDR 35. Aeolus er ikke blot et bildæk men oprindeligt også den græske vindgud, der netop skulle være et blåt og roligt

væsen. Bildækket fremstår som et relief eller et tværsnit af en bølge. Som en ironisk pointe er Aeolus SDR 35 et helårsdæk, der kan modstå al slags vejr. Larsson sammenkæder sin kunstneriske teknik med antikke og moderne fortællinger om magtstrukturer, og de guddommeligheder vi dagligt omgiver os med.

Katja Larsson (1987, SE) er uddannet fra The Slade School of Fine Art, UK. Hun har bl.a. udstillet på Cecilia Hillström Gallery, SE; OK Corral, DK; New City Space, UK; The Vic, UK; Borås Konstmuseum, SE; Kristin Hjellegjerde Gallery, UK. Larssons værker er del af samlingerne på Malmö Konstmuseum, SE; EIB Institute, L; AxFast AB, SE; Stockholm School of Economics, SE og Public Art Agency Sweden, SE. Katja Larsson er repræsenteret af Cecilia Hillström Gallery, SE.

Katja Larsson: *Aeolus ADR 35, 2020. Jesmonite, pigment. 73.66 x 73.66 x 15.24 cm. Ed. 1/3*

Katja Larsson's practice revolves around the cast sculpture. With the help of casting techniques, Larsson can create sculptural shapes that imitate well-known functional objects. When one creates a cast of a well-known everyday objects a transformation occurs. A movement from object to cast to sculpture arises. In its casted shape, the object is removed from its original function and instead of being a practical article, it overgoes to art sculpture. A cast of an object points back towards its original shape and reveals the character of the object. What is left is the form of the sculpture and the idea of the object's previous function. The result is heightened attention to the shapes of the objects that appear clearly in the lack of function.

Larsson's work *Aeolus ADR 35* belongs to a series of works where the artist has tracked a connection between antique Greek mythology and Western symbols of capitalism. Where the antique Greek gods were believed to be an almighty force, modern worship has turned towards oil, technology, and machine. Larsson writes: "We no longer worship Athena, Hermes or Pegasus. We do however worship petrol. We are willing to drain the earth of its Ichor in order to run our machines, our winged horses, to hear their roaring engines, to feel their awesome power. We do not wish to worship gods, we want to be them. But maybe the ancient gods never went that far away. Perhaps there is a new strategy – to take the forms of the powerful things we surround ourselves by, our vehicles, our fuel?" Several companies and products bear names from Greek mythology. The work *Aeolus SDR 35* is cast in jesmonite and presents a blue painted car tire with the exact product name Aeolus SDR 35. Aeolus is not just a car tire but originally the Greek wind god who supposedly should be a blue and calm creature. The car tire appears as a relief or an intersection of a wave. As an ironic point, Aeolus SDR

35 is an all-weather tire. Larsson links her artistic techniques with antique and modern narratives about power structures and those items of worship that we daily surround ourselves with.

Katja Larsson (1987, SE) studied at The Slade School of Fine Art, UK. She has exhibited at Cecilia Hillström Gallery, SE; OK Corral, DK; New City Space, UK; The Vic, UK; Borås Art Museum, SE; Kristin Hjellegjerde Gallery, UK, among others. Larsson's works are part the collections at Malmö Art Museum, SE; EIB Institute, L; AxFast AB, SE; Stockholm School of Economics, SE and Public Art Agency Sweden, SE.



Lars Dan: *Maleri*, 2015-2018. Olie på lærred, 50 x 50 cm.

Lars Dan er maler i en utraditionel forstand. Han arbejder med olie på lærred, men hans værker har hverken genkendeligt motiv, penselstrøg eller en jævn overflade. Dans malerier er fremmedartede. De fremstår som reliefter, fordi oliemalingen er lagt i store, tunge plamager, der vokser ud af lærredets overflade. På den måde bygger han sit maleri op; ofte med spatel eller med hænderne og altid med en kraftig mængde maling, der giver det færdige værk en både visuel og fysisk tyngde.

Værket *Maleri* er et eksempel på, hvordan Dan arbejder med farven og malingen. Hvordan han bygger værket op i forskellige farvelag, der både overdører og komplimenterer hinanden. Og hvordan han med malingens fylde skaber en fysisk kraft, der giver maleriet udtryk af at være en skulpturel størrelse, der indtager rummet og kropsligt er tilstede. Dans værker er ikke abstrakte; der er intet motiv, der skabes en abstraktion over. Der er intet figurativt forlæg, der er gemt inde bag de mange lag af oliemaling. Snarere er Dans malerier formalistiske, ekspressive og udforskende. De er formalistiske fordi de intet forestiller og ikke refererer til andet end dem selv, og de er ekspressive, fordi kunstneren selv er tilstede i værket. De store, kraftige bevægelser står sammen med hånden og spatelen tilbage i malingens reliefoverflade som et fysisk mærke sat af kunstneren. Dans malerier er på den måde ren proces og håndtering. Man kan som beskuer selv ane de mange forskellige lag i malingen, der er lagt over en lang tidsperiode. Ligesom hånden og tiden er tilstede i Dans malerier, er det udforskende og eksperimenterende element det også. Overvejelserne om hvornår et maleri hører op med at være maleri og lever videre som skulptur melder sig.

Det er netop denne problematik Dan udfolder i sine værker, ligesom han også undersøger, hvordan et maleri uden motiv, forsvindingspunkt og centrum kan se ud. Dan selv trækker en stor inspiration

fra kunstnerne Eugène Leroy, Leon Kossoff og Frank Auerbach. Hans værker lægger sig i direkte forlængelse af en større strømning af ekspressivt, formalistisk maleri, der med en stærk interesse for overflade, farve og malingens fysiske kvalitet, frembragte selve maleriets mulighed som ren form.

Lars Dan (1960, DK) er uddannet fra Det Kongelige Danske Kunsthakadem i København 1982. Dans værker er bl.a. repræsenteret på Louisiana Museum for Moderne Kunst, DK; Statens Museum for Kunst, DK og Kunsten Museum for Moderne Kunst, DK. Han har udstillet utallige steder både i Danmark og internationalt. Han debuterede allerede som 15-årig på Kunstnernes Efterårsudstilling.

Lars Dan: *Painting*, 2015-2018. Oil on canvas, 50 x 50 cm.

Lars Dan is an untraditional painter. He works with oil on canvas, but his artworks have neither recognizable motif, brushstrokes, or an even surface. Dan's paintings are alien. They appear as reliefs because the oil paint is applied in large, heavy splotches which grow out of the canvas' surface. In this way he builds his paintings; often with a spatula or with his hands and always with a heavy amount of paint giving the finished piece both a visual and physical weight.

The artwork *Painting* is an example on how Dan works with colour and paint. How he builds up the work in different layers of colour which both overshadow and complement each other. And how he with the volume of the paint creates a physical force which gives the painting the expression of being a sculptural size that takes up space and is bodily present. Dan's works are not abstract; there is no motif over which abstraction is created. There is no figurative starting point hidden behind the many layers of oil paint. Rather, Dans paintings are formalistic, expressive, and investigating. They are formalistic because they do not picture anything and because they do not refer to anything but themselves, and they are expressive because the artist himself is present in the artwork. The large, vigorous movements are left standing together with the hand and spatula in the painting's relief surface as a physical mark set by the artist. In this way, Dan's paintings are purely process and handling. The viewer can catch a glimpse of different layers in the paint which have been applied over a long period of time. Just like the hand and time are present in Dan's paintings, the investigation and experimenting elements are there as well. The considerations arise of when a painting stops being a painting and lives on as sculpture.

It is exactly this problem Dan unfolds in his works like he also investigates what a painting without a motif, vanishing point and centre can look like. Dan himself draws on great inspiration from artists

such as Eugène Leroy, Leon Kossoff and Fran Auerbach. His works place themselves in direct continuation of the expressive, formalistic painting which had a strong interest in surface, colour and the physical qualities of paint and brought forward the artwork's potential as pure form.

Lars Dan (1960, DK) graduated from The Royal Danish Academy of Arts in Copenhagen in 1982. Dan's works are represented at Louisiana Museum of Modern Art, DK; The National Museum of Arts, DK and Kunsten Museum of Modern Art, DK, among others. He has exhibited at countless exhibition spaces in Denmark and abroad. He had his debut at only 15 years old at the censured exhibition *The Artists' Fall Exhibition* in Copenhagen.



Lars Nørgaard: *The Bell Boy*, 1994. Akvarel på papir, 45 x 30 cm.

Lars Nørgaards kunstneriske praksis spænder mellem figuration og abstraktion, mellem harmoni og disharmoni. Bredden i hans værker er stor men fælles for dem alle er, at han i høj grad har maleriet som sit udgangspunkt. Særligt kendt er han for sine abstrakte kompositioner, der i et væld af farver og former skaber på én gang kaotiske og balancede udtryk, og som er billedskabende og billednedbrydende på samme tid. Lars Nørgaard havde et ophold i USA i sin ungdom, hvor han særligt studerede den ekspressionistiske bølge, der herskede i amerikansk billedkunst på det tidspunkt. Da han rejser til Danmark i 1981 og beslutter sig for at blive, stifter han bekendtskab med den ekspressionistiske malergruppe De Unge Vilde, som han bliver knyttet til. I årene 1982-84 er han medlem af Værkstedet Værst – et kunstnerisk arbejdsfællesskab der søgte nye og eksperimenterende retninger inden for kunsten. Lars Nørgaard har dermed spillet en meget stor rolle i udviklingen af den danske kunstscene, han var betydningsfuld for 1980ernes maleri, og han har lykkes med at udvikle sin praksis i flere retninger. Lars Nørgaards akvarel *The Bell Boy* er fra 1994, og det er da også kendetegnende for hans praksis i 90erne, at han arbejdede med det figurative og fortællende motiv. Her er det en hotelarbejder der ligger klemt i en kuffert, hvorpå der hviler et stort ur. Med værkets hotelkontekst i mente er det også et humoristisk syn på figuren, Lars Nørgaard tilbyder.

Lars Nørgaard (1956 DK) studerede på Skolen for Brugskunst og Design i København (1975-78) og Academy of Art College i San Fransisco (1980-81). Han var en del af De Unge Vilde i 1980erne og medlem af Værkstedet Værst fra 1982-84. Lars Nørgaards værker er del af samlingen hos stort set alle danske kunstmuseer.

Lars Nørgaard: *The Bell Boy*, 1994. Watercolor on paper, 45 x 30 cm.

Lars Nørgaard's artistic practice ranges from figuration to abstraction, from harmony to disharmony. The width in his works is great but common for them all is a starting point in the painting. He is especially known for his abstract compositions with a multitude of colors and shapes. The works create chaos and balance at the same time, and they are both image-creating and image-dissolving. When he was young, Lars Nørgaard resided in the US where he especially studied the expressionist wave that ruled the American art scene at the time. When he travels to Denmark in 1981 and decides to stay, he becomes familiar with the Danish artist group The Young Wild which he becomes part of. In the years 1982-84, he is a member of Værkstedet Værst – an artistic work community that sought new and experimenting directions within the arts. Lars Nørgaard played a major role in the development of the Danish art scene; he was significant for the 1980s painting, and he succeeded to develop his practice in several directions. Lars Nørgaard's watercolor *The Bell Boy* is from 1994 and it is characteristic of his practice in the 90s that he worked with the figurative and narrative motifs. Here, it is a hotel worker that is stuck in a suitcase on which a large clock is resting. With the work's hotel context in mind, it is also a humoristic view of the figure, that Lars Nørgaard offers.

Lars Nørgaard (1956 DK) studied at The School of Applied Arts and Design in Copenhagen (1975-78) and The Academy of Art College in San Francisco (1980-81). He was part of The Young Wild in the 1980s and a member of Værkstedet Værst from 1982-84. Lars Nørgaard's works are part of the collections at every art museum in Denmark.



Louis Scherfig: *Sightseer 2*, 2021. PVC, brynde, akrylmaling, spraymaling, ledning, variable dimensioner.

Med sine referencer til fantasy- og science fiction-genren skaber den danske kunstner Louis Scherfig omsluttende universer, der bygger på skulptur, video og tekst, og som opstiller nye ordener og narrativer om mulige fremtider og verdensudviklinger. Værket *Sightseer 2* er en lysende blå kugle, ikke ulig en planet falset fra himmelrummet, eller en spåkugle der af den rette person kan bruges til at gisne om kommende begivenheder og livsvilkår. Beklædt på den blå flade er en brynde i metal, der også er draperet ned over gulvet, hvorpå kuglen ligger. Louis Scherfigs narrativer er ikke blot inspireret af fremtidsfiktioner, de er også funderet i historiske strømninger og overbevisninger, og kunstneren evner at kombinere de to. Brynen har en middelalderlig æstetik, mens kuglen under den er som grebet ud af en fremtid eller det ydre rum. Historisk har nationer koloniseret hinanden, og de har anvendt voldelige midler til magtovertagelse. I denne kontekst kan Louis Scherfigs værk ses som en planet under dominans fra ydre magter og står som en kritisk undersøgelse af den science fiction-prægede opdagelsesrejses omstændigheder.

Louis Scherfig (1989, DK) bor og arbejder i København og tog afgang fra Det Kongelige Danske Kunstudskademi i 2018. Hans praksis er ikke blot visuel men også tekstbaseret. Louis Scherfig har udstillet på bl.a. Kunsthall Charlottenborg, DK; Bizarro, DK og Bianca D'Alessandro, DK. I 2019 modtog han den prestigefyldte Carl Nielsen og Anne Marie Carl-Nielsens Talentpris.

Louis Scherfig: *Sightseer 2*, 2021. PVC, chainmail, acrylic paint, spray paint, lights, wire, dimensions variable.

With his references to the fantasy and science fiction genres, the Danish artist Louis Scherfig creates immersive universes that are built upon sculpture, video, and text and set forward new orders and narratives of possible futures and world developments. The work *Sightseer 2* is a glowingly blue ball, not unlike a planet fallen from outer space, or a fortune-telling ball that can be used to guess about forthcoming events and conditions of life. The blue surface is covered by metal armor that also drapes down on the floor. Louis Scherfig's narratives are not just inspired by fiction of the future. They are also founded on historical waves and beliefs and the artist manages to combine both. The armor has a medieval aesthetic while the ball under it is captured out of a future or from outer space. Historically, nations have colonized each other, and they have used violent measures to seize power. In this context, Louis Scherfig's work can be seen as a planet under domination from outer powers and stands as a critical investigation of the science fiction-like conditions of exploration.

Louis Scherfig (1989, DK) lives and works in Copenhagen and graduated from The Royal Danish Academy of Arts in 2018. His practice is not only visual but also text-based. Louis Scherfig has exhibited at Charlottenborg Exhibition Hall, DK; Bizarro, DK, and Bianca D'Alessandro, DK, among others. In 2019, he received the prominent Carl Nielsen and Anne Marie Carl-Nielsen's Talent Award.



Louise Hindsgavl: *Uden titel*, 2019. Glaseret porcelæn, 35 x 35 x 35 cm.

Porcelænet står centralt i Louise Hindsgavls kunstneriske praksis. Gennem årene har hun forfinet, udviklet og udfordret mediet i flere forskellige retninger. Der er mange kunstneriske og håndværksmæssige traditioner knyttet til porcelænet som materiale. Særligt de sirlige små figurer med deres blanke overflader og yndige motiver er velkendte. Her afviger Hindsgavls værker fra de traditionelle udtryk. Kunstnerens porcelænsobjekter er ikke yndige, snarere groteske. Om det er den glatte, hvide porcelæn, Hindsgavl præsenterer eller om den er glaseret eller tilført attributter i materialer såsom pels, metal eller snor, tager figurerne samme tematiske omdrejningspunkt. De bliver en abstraktion over det kendte. De narrer beskueren; ved første øjekast er de uskyldige, og ved nærmere eftersyn udfolder de sig og afslører en underverden af grimme scenarier. Hindsgavls værker vil ofte indeholde en hel del genkendelige elementer. Ofte antropomorfe væsener, fanget mellem menneske og dyr, mellem det kultiverede og det ustyrlige, der lader absurde omstændigheder udspille sig for beskueren. Absurditeten forstærkes af flere abstrakte elementer, Hindsgavl tilfører skulpturerne. Figurerne strækkes i umulige stillinger, smelter sammen med hinanden og forlænges af organiske, udefinerbare former.

Hindsgavls værk ukendt titel er skabt i glaseret porcelæn og står netop i sådan en forvrængning. Et kaninlignende væsen med menneskelig krop og hænder har givet sig hen, ladet sig bøje tilbage. Figuren er formet i et organisk udtryk, og det er ikke til at se, hvor dyrets krop starter og slutter. Væsenet er svært af tyde; er den i en opløsning eller er den i sin tilblivelse? Værket er tegnet af proces – vi ser et objekt midt i en transformation, et øjebliksbillede der i næste sekund kan tage sig anderledes ud.

Louise Hindsgavl (1973, DK) er uddannet fra Designskolen i Kolding i 1999. Hindsgavls værker er bl.a. del af samlingerne på Minneapolis Institute of Art, US; Museum of Art and Design, US;

Nationalmuseum Stockholm, SE; Victoria and Albert Museum, UK; Designmuseum Danmark, DK og Trapholt, DK. Hun har udstillet verdenen over på bl.a. Galerie NeC, FR; BICC, FR; Nancy Margolis Gallery, US; Randers Kunstmuseum, DK og Esbjerg Kunstmuseum, DK. Hindsgavl har modtaget adskillige priser og legater, herunder Statens Kunstfonds 3-årige arbejdslegat og Anne Marie Telmanyis Hæderslegat.

Louise Hindsgavl: *Untitled*, 2019. Glazed porcelain, 35 x 35 x 35 cm.

Porcelain is central in Louise Hindsgavl's artistic practice. Through the years, she has refined, developed, and challenged the media in several different directions. As a material porcelain is connected to traditions of arts and craftsmanship. Especially the meticulous small figures with their shiny surfaces and graceful motives are well-known. Here, Hindsgavl's works divert from the traditional expression. The artist's porcelain objects are not lovely or adorable but rather grotesque. Whether it is the smooth, white porcelain, Hindsgavl presents or if it is glazed or with applied attributes such as fur, metal or string, the figures take the same thematic turning point. They become an abstraction over the known. They trick the viewer; at first glance they seem innocent but with a second look they unfold and reveal an underworld of ugly scenarios. Hindsgavl's works will often contain a lot of recognizable elements. Often anthropomorphic creatures caught between human and animal, between the cultivated and the unruly, which let absurd circumstances play out for the viewer. The absurdity is enhanced by several abstract elements which Hindsgavl adds to the sculptures. The figures are stretched in impossible positions, they melt together and are prolonged by organic undefinable shapes.

Hindsgavl's work unknown title is created in glazed porcelain and stands exactly in such a distortion. A rabbit-looking creature with human body and hands has indulged and let itself bend backwards. The figure is shaped in an organic expression and it is not comprehensible where the body starts and ends. The creature is difficult to read; is it in dissolution or is it in its genesis? The work is characterized by process – we see an object in the middle of a transformation, a snapshot or a still which by the next second can look completely different.

Louise Hindsgavl (1973, DK) graduated from The School of Design in Kolding in 1999. Hindsgavl's works are part of the collections at Minneapolis Institute of Art, US; Museum of Art and Design, US; Nationalmuseum Stockholm, SE; Victoria and Albert Museum, UK; Design Museum Denmark, DK and Trapholt, DK, among others. She has exhibited worldwide at e.g., Galerie NeC, FR; BICC, FR;

Nancy Margolis Gallery, US; Randers Museum of Art, DK, and Esbjerg Museum of Art, DK. Hindsgavl has received several prices and grants such as The Danish Arts Foundation's 3-year work grant and Anne Marie Telmanyi's Honorary grant.



Magnus Andersen: *Opstilling med pølsebrød og serviet*, 2020. Akryl på lærred, 55 x 65 cm.

Magnus Andersen skaber figurative malerier, der i forvrængede farver og perspektiver forestiller dagligdagsscener, interiør og mennesker i fordybelse. Maleriet *Opstilling med pølsebrød og serviet* præsenterer det svenske mellemmåltid i en skål og med en grøn, blålig og rød serviet under sig. Magnus Andersen har forskudt rumligheden i værket ved at skabe en rød, meleret flade, hvorpå maden hviler og med en ornamenteret kant der opdeler billedfladen. Resultatet er et abstrakt og udefineret udtryk, der mimer bordets funktion, men som alligevel unddrager sig ren figuration.

At male det hverdagslige er et centrum for Magnus Andersens kunstneriske praksis. Hans motiver er altid velkendte men alligevel skaber han en forskydning mellem den rene repræsentation og maleriets udtryk. Det gør han netop gennem brugen af farve og ved at skabe visuelt interessante rum, der virker mulige og umulige på samme tid. Magnus Andersen anvender maleriet til at forestille sig andre verdener. Han undersøger forholdet mellem billede og repræsentation, og i den forbindelse anvender han også symboler i sine malerier. Historisk har maleriet været anvendt som et kommunikationsredskab, der har båret pædagogiske og uddannende egenskaber, og nutidens visuelle sprog er farvet af lignende potentialer, som Magnus Andersen eksperimenterer med og strækker i et samtidskunstnerisk perspektiv.

Magnus Andersen (1987 DK) bor og arbejder i København. Han er uddannet på Det Kongelige Danske Kunstakadem i København og på Städelschule i Frankfurt. Magnus Andersen har bl.a. haft

udstillinger på Neue Alte Brücke, DE; Gio Marconi, IT; Kunstverein Wiesbaden, DE; Bianca D'Alessandro, DK; Tranen, DK og Petzel Gallery, US. Hans værker er del af samlingerne på Statens Museum for Kunst, DK; Museum Sønderjylland, DK og Collection European Central Bank, DE. Magnus Andersen driver udstillingsstedet Bizarro med Louis Scherfig og Mai Dengsøe. Han er repræsenteret af galleriet Palace Enterprise i København.

Magnus Andersen: *Opstilling med pølsebrød og serviet (Tableau with sausage bread and napkin, 2020. Acrylic on canvas, 55 x 65 cm.*

Magnus Andersen creates figurative paintings in distorted colors and perspectives. They present everyday scenery, interior, and people in contemplation. The painting Tableau with sausage bread and napkin pictures the Swedish snack in a bowl and with a green, bluish, and red napkin underneath. Magnus Andersen has displaced the spatiality in the work by creating a red, mottled surface on which the food rests and with an ornamented border that splits up the image. The result is an abstract and undefined expression that mimes the function of a table but also evades pure figuration.

To paint everyday life is a central point in Magnus Andersen's artistic practice. Even though his motifs are always well-known, he creates displacements between representation and painterly expression. He does this using color and by creating visually interesting spaces that seem possible and impossible at the same time. Magnus Andersen uses painting to imagine other worlds. He investigates the relations between image and representation and in this connection, he also uses symbols in his paintings. Historically, painting has been used as a tool of communication that has carried both pedagogical and educating qualities and the visual language of our present is colored by such potentials which Magnus Andersen experiments with and stretches in a contemporary artistic perspective.

Magnus Andersen (1987 DK) lives and works in Copenhagen. He studied at The Royal Danish Academy of Art in Copenhagen and Städelschule in Frankfurt. Magnus Andersen has exhibited at Neue Alte Brücke, DE; Gio Marconi, IT; Kunstverein Wiesbaden, DE; Bianca D'Alessandro, DK; Tranen, DK, and Petzel Gallery, US, among others. His works are part of the collections at SMK – The National Gallery of Denmark, DK; Sønderjylland Museum of Art, DK, and Collection European Central Bank, DE. Magnus Andersen runs the exhibition space Bizarro with Louis Scherfig and Mai Dengsøe. He is represented by the gallery Palace Enterprise in Copenhagen.



Mamma Andersson: *Cupido*, 2019. Tørnålstræsnit på japansk Kozo-papir 100g., 67 x 46 cm.

Den svenske kunstner Mamma Andersson er en af sin generations største malere med utallige udstillinger bag sig og repræsentation i flere af verdens vægtigste kunstsamlinger. Anderssons værker tager alle deres udgangspunkt i maleriets fortællende egenskaber. Med inspiration fra film, folkeeventyr, kunsthistoriske forbilleder, fundne fotografier og lignende lægger hun sig i et billedkulturelt felt, hvorfra det ene motiv følger det næste, og hvor genkendelsens kraft hele tiden er tilstedeværende. Anderssons fortællinger er aldrig de klassiske narrativer. De er snarere øjebliksbilleder, trukket ud af kontekst og med en mystisk eller absurd undertone.

I editionsværket *Cupido* ser man en figur i gang med at træde sig vej gennemsovandet. Landskabet er ubestemmeligt og figuren er en krydsning mellem en klassisk skulptur og et menneske. Anderssons hovedmateriale er maleriet, som hun bearbejder i blandingen mellem tykke, pastose strøg og transparente afvaskninger. Trykket *Cupido* har lignende maleriske kvaliteter, hvor særligt farvesammensætningerne mellem det støvede grønne og sarte rødlige skaber en vekseldynamik og et interessant spil i kontrasterne. Anderssons værker er suggestive – de afslører aldrig deres betydning eller sammenhæng, men de besidder en poetisk kvalitet og skaber et væld af indre associationer, hvilket også gælder for *Cupido*.

Mamma Andersson (SE, 1962) bor og arbejder i Stockholm. Hun studerede på Kungliga Akademien för de fria konsterna i Stockholm fra 1986-1993. Mamma Andersson har udstillet sine værker på gallerier og museer over hele verden. I 2003 repræsenterede hun Sverige på Venedig Biennalen, og i

2018 fungerede hun både som udstiller og kurator på São Paulo Biennalen. Hendes værker er del af samlingerne på bl.a. MoMA, US; MoCA, US; Nasjonalmuseet, N; Louisiana Museum for Moderne Kunst, DK; Moderna Museet, SE og Magasin III, SE. Mamma Andersson er repræsenteret af Gallery Magnus Karlsson, SE; Stephen Friedman Gallery, UK og David Zwirner, US.

Mamma Andersson: *Cupido*, 2019. Drypoint woodcut on Japanese Kozo paper 100g., 67 x 46 cm.

The Swedish artist Mamma Andersson is one of her generation's greatest painters with innumerable exhibitions behind her and representation in several of the world's most important art collections. Andersson's works take their starting point in the storytelling trades of painting. With inspiration from films, folklore, art historical predecessors, found photos, and the like, she places herself in an image cultural field from where one motive leads to the next and where the power of recognition is always present. Andersson's stories are never the classic narrative. Rather, they are momentary stills, drawn from their context and with a mystical or absurd undercurrent.

In the edition work *Cupido* you see a figure walking its way through the lake water. The landscape is indeterminate, and the figure is a crossing between a classic sculpture and a human. Andersson's main material is the painting which she processes in the combination between dense brushstrokes and transparent washings. The print *Cupido* has similar painterly qualities where especially the combination of dusty green and delicate red colors creates a dynamic and interesting play in contrasts. Andersson's works are suggestive – they never reveal their meaning or context, but they possess a poetic quality and create a multitude of inner associations, which is also true for *Cupido*.

Mamma Andersson (SE, 1962) lives and works in Stockholm. She studied at the Royal Academy of Arts in Stockholm from 1986-1993. Mamma Andersson has exhibited her works at galleries and museums worldwide. In 2003, she represented Sweden at the Venice Biennale and in 2018, she functioned as both exhibiting artist and curator at the São Paulo Biennale. Her works are part of the collections at MoMA, US; MoCA, US; The National Gallery, N; Louisiana Museum of Modern Art, DK; Moderna Museet, SE, and Magain III, SE. Mamma Andersson is represented by Gallery Magnus Karlsson, SE; Stephen Friedman Gallery, UK, and David Zwirner, US.



Manuel Marín: *Mobile*, ukendt årstal.

Manuel Maríns værk er en såkaldt mobile; en let, skulpturel form, bestående af flere sammenføjede dele, der hænger frit fra loftet, og som bevæger sig om sin egen akse, når luftstrømme sætter den i gang. Maríns mobile er både detaljerig i sine mange tynde arme og forskellige former, samtidig med at den har en enkelthed i sit udtryk. Denne enkelthed kommer til syne i kraft af den subtile farveholdning, hvor kun tre dele har primærfarverne blå, gul og rød, og hvor resten er sorte. De små farvede dele fungerer som brydninger i værket samtidig med, at de kan fremhæve værkets bevægelse. De farvede dele bliver et blikfang og fikspunkt, når værket snurrer om sig selv. Den bevægelige mobile har været en populær form for flere kunstnere at arbejde med. Det kan der være flere årsager til. For det første udstråler en mobile en legende tilgang til kunstværket, som inviterer beskueren til at sætte værket i gang med berøringer. Dernæst er mobilen en interessant og udfordrende skulptur at forme, fordi den beror på balance i både komposition og vægt. Endeligt har mobilen kvaliteter, der overskridet den gængse, statiske skulptur. Ikke alene kan man gå hele vejen rundt om mobilen, men i kraft af skulpturens bevægelser vil man også meget ofte opleve den på ny fra nye vinkler og i nye forvridninger. Kunstmuseumet forbliver dermed åbent for beskueren, der vil kunne genopdagte mobilens form igen og igen. Andre kunstnere, der har arbejdet med mobilen, tæller Alexander Calder, Olafur Eliasson, Ib Geertsen og Jeppe Hein.

Manuel Marín (1942-2007, ES) blev født i Spanien men tog i 1962 til London, hvor han arbejdede som assistent for skulptøren Henry Moore. I 1964 flyttede Marín til New York. Her arbejdede han bl.a. som konservator, før han åbnede sit eget galleri under navnet American Indian Art Gallery. Her fik han kontakt til kunstnere såsom Andy Warhol, Willem de Kooning og Jean Michel Basquiat. Maríns interesse i mobiler opstod i slutningen af 1960'erne, og han udstillede sine værker første gang i 1970 på Allan Brown Gallery i New York. Maríns mobiler er i deres udtryk tæt på den form, Alexander Calder blev anerkendt for. Hos Calder er der de samme tynde enkeltdeler og anvendelse af farve. I 1997 blev Marín fængslet for falskneri. Han og hans hustru Monica Savignon havde

forfalsket kunstværker af bl.a. Calder. På trods af sin fængselsstraf har Marín haft et eftermæle, og flere af hans værker er i dag eftertragtede.

Manuel Marín: *Mobile*, undated

Manuel Marín's artwork is a so called mobile; a light sculptural shape consisting of multiple joined parts hanging freely from the ceiling. It turns around its own axe when moved by the flow of air. Marín's mobile is both rich on detail with its many thin arms and different shapes while it has got a simplicity in its expression as well. This simplicity becomes visible because of the subtle use of colour. Only three elements in the mobile have the primary colours blue, yellow and red. The rest of the elements are black. The small, coloured parts function as refractions in the work while they stress the movement of the mobile. The coloured parts become an eyecatcher and a fixation point when the work spins around itself. The movable mobile has been a very popular form for several artists to work with. There can be different reasons for this. First, a mobile expresses a playful approach to the artwork which invites the viewer to start the work's movement with their touch. Secondly, the mobile is an interesting and challenging sculpture to form because it rests on balance in both composition and weight. Finally, the qualities of a mobile trespasses the common static sculpture. Not only can one walk around the mobile but because of the sculpture's movements one will also often experience it from new angles and in new twists. Therefore, the artwork remains open for the viewer who will rediscover the shape of the mobile again and again. Other artists who have worked with the mobile count Alexander Calder, Olafur Eliasson, Ib Geertsen and Jeppe Hein.

Manuel Marín (1942-2007, ES) was born in Spain but moved to London in 1962 where he worked as an assistant to the sculptor Henry Moore. In 1964 Marín moved to New York. Here he worked as a conservator before he opened his own gallery under the name American Indian Art Gallery. He was in contact with artists such as Andy Warhol, Willem de Kooning and Jean Michel Basquiat. Marín's interest in mobiles occurred in the end of the 1960's and he exhibited his works for the first time in 1970 at Allan Brown Gallery in New York. Marín's mobiles are in their expression close to that which Alexander Calder became recognized for. With Calder there are the same thin elements and use of colour. In 1997 Marín was prisoned for fraud. He and his wife Monica Savignon had forged artworks by Calder, among others. Despite his prison sentence Marín has had a legacy and several of his works are today coveted.



Marie Rud Rosenzweig: *Hands and knees*, 2023. Olie, voks, pigmenter og lim på lærred, 40 x 35 cm.

Tool board in landscape, 2023. Olie, voks, pigmenter, kul og lim på lærred, 60 x 80 cm.

Marie Rud Rosenzweigs malerier er fragmenter af et større narrativ, der handler om erindring, tilknytning til objekter og eventyrlige forestillinger. Der er en vekselvirkning mellem virkeligheden og fantasien, som Marie Rud Rosenzweig dyrker og forfiner i sine værker. Ofte kombinerer hun velkendte dagligdagsobjekter i naive skildringer med fantasifulde landskaber og underfundige stemninger. Hun er bestandigt inspireret af både folkeeventyr og science fiction og hendes værker bærer præg af hendes egen forestillingsevne om mulige verdener. I malerierne *Hands and knees* og *Tool board in landscape* fremgår det, hvordan Marie Rud Rosenzweig opbygger sine værker med forskellige flader og plamager af maling, der tilsammen udgør utrolige universer og abstrakte landskaber, hvor figurationen dukker op og indtager deres fokus. I *Hands and knees* er en stor rød blomst placeret i forgrunden, hvorudfra pollen svæver op og et par mørke hænder holder en lille figur iklädt en grøn kjole. Motivet er drømmende, umuligt og tiltalende. *Tool board in landscape* skildrer to rækker af genkendeligt værktøj der tilsyneladende svæver på et mørkeblåt aftenlandskab. Deres røde farver gnistrer i kontrasten til den blå baggrund. Marie Rud Rosenzweigs måde at anvende pigmenter på giver værkerne en støvet og tør tekstur, der forstærker værkernes drømmende udtryk,

og undersøgelsen af, hvordan vi skaber narrativer om vores eget liv og eksistens ud fra de objekter vi omgiver os med, træder frem.

Marie Rud Rosenzweig (DK, 1991) bor og arbejder i København. Hun har studeret på Det Fynske Kunstakademi med ophold på Universität der Künste i Berlin under professor Tilman Wendland og på Kunstakademie Düsseldorf under professor Tomma Abts. Marie Rud Rosenzweig har bl.a. udstillet sine værker på Kunstforeningen Gl Strand, DK; Baka'd'Busk, DK; FAA-Room, DK; Rundetårn, DK og Kunst im Hafen, DE. Marie Rud Rosenzweigs værker er del af samlingerne hos Statens Kunstmuseum og Foreningen Kunst på Arbejde. Hun er repræsenteret af Alice Folker Gallery i København.

Marie Rud Rosenzweig: *Hands and knees*, 2023. Oil, wax, pigments, and glue on canvas, 40 x 35 cm.

Tool board in landscape, 2023. Oil, wax, pigments, charcoal, and glue on canvas, 60 x 80 cm.

Marie Rud Rosenzweig's paintings are fragments of a great narrative that circles memory, attachment to objects, and fairy-tale-like imaginations. There is an interaction between reality and fantasy which Marie Rud Rosenzweig investigates and refines in her works. Often, she combines well-known everyday objects in naïve expressions with fantastic landscapes and insidious atmospheres. She is continually inspired by folklore and science fiction and her works are colored by her skill of imagining other possible worlds. In the paintings *Hands and knees* and *Tool board in landscape* it is clear how Marie Rud Rosenzweig builds up her works with different surfaces of paint that together outdo incredible universes and abstract landscapes where figuration appears and takes focus. In *Hands and knees*, a large red flower is placed in the foreground from where pollen arises, and a pair of dark hands are holding a small figure wearing a green dress. The motif is dreamy, impossible, and appealing. *Tool board in landscape* pictures two rows of recognizable tools that seemingly floats in a dark blue evening landscape. Their red colors sparkle in contrast to the blue background. Marie Rud Rosenzweig's way of using pigments gives the works a dusty and dry texture that enhances the works' dreamy expression and the investigation step forward of how we create narratives about our life and existence with the objects we surround ourselves with.

Marie Rud Rosenzweig (DK, 1991) lives and works in Copenhagen. She has studied at the Funen Academy of Art with residencies at Universität der Künste in Berlin under Professor Tilman

Wendland and at Kunstakademie Düsseldorf under Professor Tomma Abts. Marie Rud Rosenzweig has exhibited her works at Art Association Gl Strand, DK; Baka'd'Busk, DK; FAA-Room, DK; The Round Tower, DK, and Kunst im Hafen, DE, among others. Marie Rud Rosenzweig's works are part of the collections at The Danish National Arts Foundation and the association Art at Work. She is represented by Alice Folker Gallery in Copenhagen.



Martin Bigum: *Enhver sin stilhed*, 2019. Litografi, 74 x 54 cm. Edition på 150.

Martin Bigum er først og fremmest maler, men han har flere eksperimenter med tegning, grafik, fotografi, installation og videokunst bag sig. Hans udtryk er fyldt med referencer til kunsthistorien, tegneserier og traditioner for abstraktion. *Enhver sin stilhed* er et grafisk værk, hvor en buket blomster er sat mod en lyseblå baggrund, der både kan virke abstrakt men også syne som en himmel. Blomsterne springer ud af konkrete, geometriske former, og deres kronblade daler gennem luften. Ud af blomsternes hoveder titter små ansigter frem.

Martin Bigum har altid arbejdet med en nærmest intim relation til kunsthistoriens billede. Hans kunsthistoriske viden præger hans eget billedsprog, hvor hans motiver og kompositioner ofte vil danne paralleller til velkendte, kanoniske værker. *Enhver sin stilhed* har en malerisk kvalitet og dets motiv er også associationsskabende i kunsthistorisk retning. Her er det stillebenmaleriet, der opstår referencer til, hvor kunstnere i særligt det 17. århundrede malede blomsteropstillinger. Disse stillebenmotiver bar i sig selv en stor symbolkraft, fordi hver enkelt genstand i motivet var placeret med et formål om at skabe henvisninger til forestillinger om døden, livet, forfaldet osv. Martin Bigums værk kan dermed ses i forlængelse af en længerevarende billedtradition, og *Enhver sin stilhed* spinder tråde til kunstnerens historiske bevidsthed.

Martin Bigum (1966 DK) bor og arbejder i København. Hans værker er del af samlingerne hos museer såsom Arken Museum for Moderne Kunst, DK; ARoS, DK; SMK, DK; Malmö Konstmuseum, SE; Bibliothèque Nationale, FR; Musée d'Art Moderne de la Haute-Viennes, FR; Marc Blondeau Collection, CH. Han har udstillet sine værker internationalt på museer og

udstillingssteder som f.eks. Air De Paris, FR; Palais De Tokyo, FR; Galerie Rodolphe Janssen, BE; Wohnmaschine, DE; ART/OMI, US; Malmö Konstmuseum, SE; Borås Konstmuseum, SE; Reykjavik Art Museum, ICE og Frank Cohen Collection, UK. Martin Bigum har i mange år formidlet sine værker og sit kunsthistoriske kendskab gennem en række danske Tv-programmer såsom DRs Kunstquiz. Han har skrevet essays for en længere række danske dagblade og aviser, og i 2015 udgav han den omfattende bog *Min personlige kunsthistorie*. Martin Bigum er udnævnt Ridder af Dannebrog.

Martin Bigum: *Enhver sin stilhed (Each His Own Silence)*, 2019. Lithography, 74 x 54 cm. Edition of 150.

Martin Bigum is first and foremost painter, but he has conducted several experiments with drawing, graphics, photography, installation, and video art. His expression is full of references to art history, comic books, and traditions of abstraction. *Each His Own Silence* is a graphical work where a bouquet of flowers is placed against a light blue background that both can seem abstract and be perceived as a sky. The flowers appear out of concrete, geometrical shapes and their petals fall through the air. From the flowers' buds, small faces are looking out.

Martin Bigum has always worked with an almost intimate relation to the imagery of art history. His art historical knowledge colors his image language where his motifs and composition often draw parallels to well-known, canonic works. *Each His Own Silence* has a painterly quality, and its motif creates associations in an art historical direction. Here, references to still-life painting appear – an artistic tradition consisting of among other things, flower paintings from the 17th century. These still-life motifs carried themselves as a large symbolic force because every object in such a motif was placed with a purpose to direct the viewers' imagination to death, life, decay, etc. Martin Bigum's work can be viewed as an extension of an ongoing image tradition and *Each His Own Silence* creates connections to the artist's historical consciousness.

Martin Bigum (1966 DK) lives and works in Copenhagen. His works are part of the collections at museums such as Arken Museum of Modern Art, DK; ARoS, DK; The National Gallery of Art, DK; Malmö Konstmuseum, SE; Bibliothèque Nationale, FR; Musée d'Art Moderne de la Haute-Viennes, FR; Marc Blonseau Collection, CH. He has exhibited his works internationally at museums and exhibitions spaces such as Air De Paris, FR; Palais De Tokyo, FR; Galerie Rodolphe Janssen, BE;

Wohnmaschine, DE; ART/OMI, US; Malmö Konstmuseum, SE; Borås Konstmuseum, SE; Reykjavik Art Museum, ICE, and Frank Cohen Collection, UK. For many years, Martin Bigum has shared his art historical knowledge through a series of Danish television programs such as The Art Quiz broadcasted by Danish Radio. He has written essays for Danish newspapers and magazines and in 2015, he published the comprehensive book *My Personal Art History*. Martin Bigum is honored as Knight of The Order of the Danish Flag.



Maryam Eivazi: *Uden titel, Archimedes Serien, 2018.* Akryl på lærred.

Uden titel, Archimedes Serien, 2018. Akryl på lærred.

Den iranske kunstner Maryam Eivazi arbejder med det abstrakte maleri. Hendes værker er alle gennemsyret af en stor interesse for farver, former og flader. På trods af at Eivazi maler sine værker, er hun meget inspireret af tegning som kunstnerisk skabelsesform. Hendes malerier har alle kvaliteter, der går igen i tegningens karakteristika, og hun anvender ofte malingen som et tegneredskab. De to forskellige medier har ikke den store forskel ifølge hende, og hun ser store fordele ved at kombinere de to. Resultatet er, at hendes værker har en detaljerigdom i deres abstraktioner, der mimer de mere fintfølende, tegnede former, der kan opstå i blyant på papir. Eivazi har et stort kendskab til farve, og hun udforsker løbende farvers virkemidler, symbolikker og kvaliteter. Hun tror på, at alle farver har hver deres betydning og denne fascination af farver og deres sammensætninger kommer til syne i hendes malerier. På trods af at værkerne i deres abstrakte form intet forestiller, opstår der alligevel en stor rigdom af associationer. Tegn og enkelte motiver opstår for beskuerens blik, og Eivazi ønsker særligt at skildre stemninger og følelser, som hun selv har erfaret og tror på er almenmenneskelige. Værkerne fremstår som et bombardement af sansninger, de stråler, og i dem alle opstår der kalejdoskopiske mønstre og effekter.

Maryam Eivazi (1980, IR) bor og arbejder i Milano, IT. Hun har en Bachelorgrad i maleri, en mastergrad i Konservering og Restaurering af Kulturarv samt en mastergrad i Billedkunst fra Azad Universitet for Kunst og Arkitektur i Teheran, IR og Kunsthakademiet i Bologna, IT. Hun har udstillet

sine værker på f.eks. Dubai Art Fair, repræsenteret af Dastan Basement Gallery, ARE; Albanese Arte Gallery, IT; Galleri Tom Christoffersen, DK, O Art Gallery, IR; Jorjani Art Gallery, IR.

Maryam Eivazi: *Untitled, The Archimedes Series, 2018. Acrylics on canvas.*

Untitled, Archimedes Series, 2018. Acrylics on canvas.

The Iranian artist Maryam Eivazi works with abstract painting. Her works are all embedded with a great interest in color, shapes, and surfaces. Although Eivazi paints her works, she is greatly inspired by drawing as an artistic form of creation. Her paintings all have qualities that are also part of the characteristics of drawing, and she often uses paint as a drawing tool. According to her, the two different media do not have a big difference and she sees significant advantages in combining the two. The result is that her works' abstractions have a richness in detail that mime the sensible, drawn shapes that can arise in pencil on paper. Eivazi has a large knowledge regarding color, and she continuously explores color's effects, symbolics, and qualities. She believes that all colors have their own meaning and this fascination with color and its combinations is visible in her paintings. Despite that the works are nonfigurative in their abstract form, several associations do occur. Symbols and signs and simple motives arrive in the viewer's gaze and Eivazi especially wishes to picture atmospheres and emotions that she has experienced, and thinks are general human. The works appear as bombardments of sensations, they glow, and in all of them, kaleidoscopic patterns and effects are brought forth.

Maryam Eivazi (1980, IR) lives and works in Milan, IT. She has a BA in Painting, an MA in Conservation and Restoration of Cultural Hesitance, and an MA in Visual Arts from Azad University of Art and Architecture in Teheran, IR, and the Art Academy of Bologna, IT. She has exhibited her works at several venues, e.g., Dubai Art Fair, represented by Dastan Basement Gallery, ARE; Albanese Arte Gallery, IT; Galleri Tom Christoffersen, DK, O Art Gallery, IR; Jorjani Art Gallery, IR.



Mia Line: *Gradiva*, 2018. Jesmonit, 65 x 35 x 4 cm.

Mia Lines relief *Gradiva* er støbt i jesmonit. Relieffets rene, hvide overflade leder tankerne hen på antikke græske og romerske statuer og relieffer. Motivet i *Gradiva* er i overensstemmelse med et sådant, man kunne finde i en antik fortid. Lines udgangspunkt for værket har netop også været et klassisk antikt relief, der forestiller en ung, gående kvinde. Kunstneren har fundet en kopi af det originale antikke relief, som hun gennem flere forskellige fotografiering er lykkes med at skabe en 3D-model af.

Værkets titel *Gradiva* refererer til navnet på kvinden i det originale relief, som hun har fået i romanen af samme navn skrevet af Wilhelm Jensen i 1903. Romanen handler om, hvordan hovedpersonen, en tysk arkæolog, ser det oprindelige relief på et Kunstmuseum i Rom, og i hans besættelse af det antikke kunstværk navngiver han kvinden Gradiva. Selve romanen har psykoanalytiske undertoner, fordi hovedpersonens besættelse af Gradiva bl.a. manifesterer sig i hans drømme. Af samme årsag har den berømte psykoanalytiker Freud været interesseret i både romanen og *Gradiva*-motivet, og han skulle efter sigende have haft en gipsstøbning af selvsamme relief hængende over sofaen i sin praksis.

Med en jesmonit-støbning af relieftet og med en værktitel, der refererer til både litteraturen omkring og besættelsen af en sagnomspunden kvinde, skaber Line et nyt blik på *Gradiva* som indtil nu udelukkende har været skildret og fatteret af mænd. Nye lag opstår, når *Gradiva* kan undslippe sin traditionelle sammenhæng ved at få en ny konkret form og ved i stedet at folde sig ud på den hjemmeside, Line skabte til hende som en del af kunstværket. Her gav Line flere forskellige feminine perspektiver på *Gradiva*, som Lines eget relief i sin egen størrelse repræsenterer, samtidig med at Line bringer en kvinde, der i en vis forstand har hørt fortiden til, ind i den digitale æra.

Mia Line (1984, DK) tog afgang fra Det Danske Kongelige Kunstakademi i København i 2019. Line har bl.a. udstillet på Den Kongelige Afstøbningssamling, DK; Galleri Tom Christoffersen, DK; Østre Kapel, DK; Kræ Syndikatet, DK; Kunsthall ved siden af, DK; Ping-pong Charlottenborg, DK og Carlsbergbyens Galleri og Salon, DK.

Mia Line: *Gradiva*, 2018. Jesmonite, 65 x 35 x 4 cm.

Mia Line's relief *Gradiva* is cast in jesmonite. The relief's clean, white surface leads the thoughts on to antique Greek and Roman statues and reliefs. Just so is the motive in *Gradiva* in accordance with an antique past. Line's starting point for the work is exactly a classic antique relief which pictures a young woman walking. The artist has found a copy of the original antique relief, with which she through several photographs has succeeded to create a 3D-model of.

The title of the work *Gradiva* refers to the name of the woman in the original relief and is given by Wilhelm Jensen in his novel *Gradiva* from 1903. The novel is about the protagonist, a German archaeologist, who sees the original relief at a Roman art museum and in his obsession of the antique artwork he names the woman Gradiva. The actual novel has psychoanalytical undertones because the protagonist's obsession with Gradiva manifests itself in his dreams. By same reason the famous psychoanalyst Freud were interested in both the novel and the Gradiva motive and the story says that he had a cast replica hung over his sofa in his practice.

With a jesmonite cast of the relief and with a work title which both refers to the literature about and obsession with a mythical woman, Line creates a new view on Gradiva which until now exclusively has been portrayed and fettered by men. New layers arise when Gradiva is able to escape her traditional context by obtaining a new concrete form and by being unfolded on the webpage which Line created for her as part of the artwork. Here Line provided several different feminine perspectives on Gradiva which Line's own relief in its own size represents while at the same time, Line brings a woman, who in a sense has belonged to the past, into the digital era.

Mia Line (1984, DK) graduated from The Royal Danish Academy of Arts in Copenhagen in 2019. Line has exhibited at The Royal Cast Collection, DK; Galleri Tom Christoffersen, DK; Østre Chapel, DK; Kræ Syndicate, DK; Art Centre ved siden af, DK; Ping-pong Charlottenborg, DK, and The Carlsberg City Gallery and Salon, DK, among others.



Nicola Samorì, *Untitled*, 2012. Olie på lærred, 187 x 150 cm.

Med et udgangspunkt i barokkens tradition for portrætmalerier undersøger Nicola Samorì, hvordan maleriet som genre kan udfordres. Hvad der ved første øjekast ligner et klassisk komponeret maleri, viser sig at gå i opløsning af store pastose plamager af oliemaling, der degenerer motivet og peger på dets eget materiale; olie på lærred. *Untitled* forestiller et forbilledligt teknisk udført barokportræt, der historisk har været tilegnet personer af højere rang. En mand poserer for beskueren. Han bærer voluminøse klæder og står stift og formelt med hånden hvilende på en rød stofbeklædt stol. Alle elementer i værket peger på materiel overflod. Lyssætningen i maleriet minder om den, der findes hos barokke mestre som Caravaggio og Rembrandt. Men herfra stopper sammenligningen med barokkens på en gang sirlige og dramatiske udtryk. Samorì har netop ved hjælp af sine ekspressive og tykke malerklatter forstyrret sit perfekte maleri. Den portrætterede mands ansigt forsvinder ud i baggrundens mørke, og maling synes at dryppe fra hans ansigt og tøj, som var hans krop og form uden afgrænsning. Effekten minder om en dyster forrådnelse, der sker for øjnene af beskueren. Maleriet er ved af at afvike sit eget motiv.

Samorìs arbejde med maleriet kan, som nævnt, forstås som en udforskning af genren. Selve kunsthistoriens klassiske kanon bliver forhandlet af kunstneren, der både genskaber og bearbejder den barokke genre og bringer den ind i et nutidigt lys. Samorì arbejder med det konceptuelle spørgsmål: ”Hvor længe kan et billede modstå sit eget forsvinden?” Det er et spørgsmål, der henviser til brugen af oliemaling, der her både er anvendt til at skabe og nedbryde et motiv. Men spørgsmålet stikker også dybere end det, for det er også kunsthistoriens ikoniske billede, Samorì stiller sig kritisk over for. Hvor lang tid går der, før et motiv eller en malerigenre går tabt og skrives ud af historien? På den måde udforsker Samorì de vilkår, der definerer et maleri og dets historiske betingelser. Hans sammenstilling af nutiden og barokken er både udtryk for en interesse i teknisk færdighed samt en undersøgelse af, hvordan historien kan opløses af nutiden. Set i dette lys er Samorìs værkpraksis en billedstormende tilgang til kunsthistorien, der både har skabende og nedbrydende kræfter.

Nicola Samorì (1977, IT) bor og arbejder i Bagnacavallo i Italien. Han er uddannet fra Accademia Belle Arti i Bologna og har opnået international opmærksomhed og anerkendelse. Han har bl.a. udstillet på Monitor Gallery, IT; TRAFO Centre for Contemporary Art, PL; Kunsthalle Tübingen, DE; Ana Cristea Gallery, US og Galerie Eigen + Art, DE. I 2015 repræsenterede han Italien på Venedig Biennalen.

Nicola Samorì, *Untitled*, 2012. Oil on canvas, 187 x 150 cm.

With an inspiration in the tradition of the Baroque portrait painting Nicola Samorì investigates how painting as a genre can be challenged. What at first sight looks like a classically composed painting turns out to be dissolving into large thick splotches of oil paint which degenerate the motive and points to the painting's own material; oil on canvas. *Untitled* is a Baroque portrait executed with exemplary technique. This sort of portrait has historically been meant for people of high order. A man poses for the viewer. He is dressed in voluminous clothing and stands stiff and formal with the hand resting of a red chair. All elements in the artwork points to material abundance. The lighting in the painting reminds one of that which can be found in paintings by Baroque masters such as Caravaggio and Rembrandt. But from here the comparisons with the Baroque's neat and dramatic expressions stop. Through expressive and thick blobs of paint Samorì has disturbed his perfect painting. The portrayed man's face disappears into the background darkness and the paint seems to drip from his face and clothes as if his body has no clear form. The effect reminds of a gloomy

decomposing taking place instantly in front of the viewer. The painting is caught in the act of unwinding its own motive.

As mentioned earlier, Samorì's work with the painting can be understood as an investigation into the genre. The classical canon of art history is being negotiated by the artist who recreated and processes the Baroque genre and brings it into a contemporary light. Samorì works with the conceptual question: "For how long can a painting resist its own disappearance?" This is a question that refers to the use of oil paint which both is used to create and break down a motive. But since Samorì also takes a critical stance towards the iconic images of art history, the question digs deep into the tradition of painting. How long does it take before a motive, or a painting genre is lost and written out of history? In this way, Samorì explores the terms that define a painting and its historical conditions. His combination of the contemporary and Baroque can be seen as a result of an interest in technical skill as well as an investigation into how history can be dissolved by the present. Seen in this light, Samorì's artistic practice is an iconoclastic approach to art history which both has forces of creation and destruction.

Nicola Samorì (1977, IT) lives and works in Bagnacavallo in Italy. He studied at Accademia Belle Arti in Bologna and has achieved international attention and recognition. He has exhibited at Monitor Gallery, IT; TRAFO Centre for Contemporary Art, PL; Kunsthalle Tübingen, DE; Ana Cristea Gallery, US; Galerie Eigen+Art, DE, among others. In 2015, he represented Italy at the Venice Biennale.



Nicolai Howalt: *Fasciation no. 1*, 2019. Afstøbning i alpakasølv.

Nicolai Howalts skulptur *Fasciation no. 1* gengiver en sjælden tilstand hos planter, der medfører en unormal vækst. Den kan komme til udtryk i plantens stamme, rod, frugt eller blomst, og i *Fasciation no. 1*'s tilfælde er det stammen der har fået en flad struktur, der snor sig om sig selv. Værket er forfinet, støbt i sølv og peger på de æstetisk smukke kvaliteter, der findes i plantens syge væksttilstand. *Fasciation no. 1* ligner nærmest en menneskeskabt form. I kraft af at værket er en afstøbning tager den direkte udgangspunkt i en funden form fra naturen. Den har en ekstrem detaljerigdom, hvor plantens nubrede overflade og tynde grene forneden er eksakt gengivet. Men værkets form og udtryk er så surrealistisk og mystisk, at dets forlæg forekommer at være mere kultur end natur. På denne måde belyser værket netop de spændende elementer, der er i naturgengivelser. Det kan være en indgang til at begribe nogle af de aspekter af naturen, der er svære at forstå eller det kan være en mere sensibel eller opmærksom måde at gå til naturen på.

Howalts kunstneriske praksis er særligt rettet mod fotografiet, men kunstnerens virke har i de senere år især også kredset om videnskabelige fænomener, som han fordyber sig i og minutiøst gennemgår og behandler i sine værker. Han tager ofte udgangspunkt i konkrete metoder eller håndgræbelige emner for derefter at rejse komplekse og eksistentielle spørgsmål. I det perspektiv er *Fasciation no. 1* en tydelig forlængelse af Howalts praksis, hvor naturfænomener bliver oplyst og undersøgt gennem hans æstetiske tilgang. Forbindelsen mellem naturvidenskab og billedkunst er mere oplagt end som så.

Nicolai Howalt (1970, DK) blev uddannet fra den danske fotoskole Fatamorgana i 1992. Howalt har udstillet både nationalt og internationalt på bl.a. Nikolaj Kunsthall, DK; Medicinsk Museion, DK; Bruce Silverstein, US; Bornholms Kunstmuseum, DK; Gallery Edel Assanti, UK; Kunsthall NORD, DK; Den Frie, DK; Maison du Danemark, FR; Esbjerg Kunstmuseum, DK; ARoS, DK; Fotografisk Center, DK; Kunstforeningen GL STRAND, DK; C/O Berlin, DE; Brandts, DK; The Station Project, US. Hans værker er del af samlingerne på bl.a. The J. Paul Getty Museum, US; Artphilein Foundation, IT; Maison Européenne de Photographie, FR; MUSAC Museo de Arte Contemporáneo, ES; Ny Carlsbergfondet, DK; Statens Kunstmuseum, DK; Det Nationale Fotomuseum, DK; Kunsten Museum for Moderne Kunst, DK. Howalt er repræsenteret af Martin Asbæk Gallery, DK og Galerie Maria Lund, FR.

Nicolai Howalt: *Fasciation no. 1, 2019. Cast in alpaca silver.*

Nicolai Howalt's sculpture *Fasciation no. 1* pictures a rare condition with plants that lead to an unnormal growth. It can be expressed in the plant's stem, root, fruit, or flower, and in the case of *Fasciation no. 1*, it is the stem that has gotten a flat structure that winds around itself. The work is refined, cast in silver, and points to the aesthetic and beautiful qualities that exist in the plant's sick growth condition. *Fasciation no. 1* almost looks like a human-created form. It has an extreme richness in detail where the plant's uneven surface and thin branches at the bottom are exact rendered. But the work's shape and expression are so surrealist and mystical that its origin appears to be more culture than nature. In this way, the work projects light on the interesting elements that are part of nature renderings. It can be an entrance to grasp certain aspects of nature that are difficult to understand, or it can be a sensible or attentive way to perceive nature.

Howalt's artistic practice is especially directed towards photography but during the last years, the artist's work has also circled scientific phenomena that he dives into and meticulously treats in his works. He often starts with concrete methods or tangible subjects and from there, he rises complex and existentialist questions. In this perspective, *Fasciation no. 1* is a clear prolongation of Howalt's practice where natural phenomena are being enlightened and investigated through his aesthetic approach. The connection between natural sciences and visual art is more obvious than such.

Nicolai Howalt (1970, DK) graduated from the Danish school of photography Fatamorgana in 1992. Howalt has exhibited nationally and internationally at Nikolaj Art Centre, DK; Medicine Museion, DK; Bruce Silverstein, US; Bornholm Art Museum, DK; Gallery Edel Assanti, DK; Art Hall North,

DK; Den Frie Art Centre, DK; Maison du Danemark, FR; Esbjerg Art Museum, DK; ARoS, DK; Photographic Centre, DK; The Art Association GL STRAND, DK; C/O Berlin, DE; Brandts, DK; The Station Project, US, among others. His works are part of the collections at The J. Paul Getty Museum, US; Artphilein Foundation, IT; Maison Européenne de Photographie, FR; MUSAC Museo de Arte Contemporáneo, ES; New Carlsberg Foundation, DK; The National Arts Foundation, DK; The National Museum of Photography, DK; Kunsten Museum of Modern Art, DK, among others. Howalt is represented by Martin Asbæk Gallery, DK, and Galerie Maria Lund, FR.



Oliver Sundqvist: *Midas*, 2021. Træ, tekstil, pap, gips, industrimaling og lak, 98 x 50 x 70 cm.

***Bloo*, 2021. Træ, tekstil, pap, gips, industrimaling og lak, 58 x 62 x 27 cm.**

Oliver Sundqvists to skulpturer stammer begge fra kunstnerens soloudstilling *Colossal Youth*, der blev præsenteret på V1 Gallery i København i vinteren 2021. Udstillingens skulpturer tårndede op i gallerirummet og på trods af at de ved første øjekast virkede abstrakte og ukendte, antog de sig hurtigt menneskelignende træk. *Colossal Youth* fremstod som en samling af væsener med hvert deres sjæleliv og perspektiv. Værkerne *Midas* og *Bloo* er karakteristiske for udstillingens værker, hvor alle skulpturerne var ukendte objekter, indhyllet i gips og bemalt med klare og stærke farver. *Bloo* er en blå monokrom skulptur. En firkantet form svæver som en sky over en blå sokkel, der med sine påhæftede klodser fremstår meget konkret. Her er der en balance mellem den altomsluttende, kraftige blå og kontrasterne der opstår i skulpturens tekstur. Hvor den foroven lader til at være organisk er den forneden meget mere arkitektonisk i udtryk. Farven binder skulpturen sammen, og den fremstår elegant.

Midas er anderledes end *Bloo* idet skulpturen er tofarvet og i langt højere grad har figurative træk. En persona klædt i dyb lilla kutte dukker nakken, bærende på et gyldent skjold. Figuren fremstår lukket og hemmelighedsfuld. Midas er del af den græske antikke mytologi, hvor sagnet fortæller, at Kong Midas af Frygien lavede en aftale med vinguden Dionysos. Hvad end han rørte ved skulle blive til guld. Da det gik op for kongen, at hans ønske var ham mere til gene end til gavn, forbarmede Dionysos sig over ham og vejledte ham til, hvordan han kunne blive fri af sin gave. *Midas* træder tydeligere frem, når historien om kongen er præsent i beskuerens blik. Sundqvist evner på en meget

undersøgende og humoristisk måde at skabe både fabulerende skulpturelle abstraktioner og at bringe fortidens mytiske skikkeler til live.

Oliver Sundqvist (1991, SE) bor og arbejder i København og er uddannet på Det Kongelige Danske Kunsthakademis Designskole. Han har lavet adskillige samarbejder med den danske kunstner Frederik Nystrup-Larsen og har udstillet sine værker på bl.a. Marta, US; Pradiauto, ES; Side Gallery, ES; CHART Art Fair, DK; Roskilde Festival, DK. Oliver Sundqvist er repræsenteret af V1 Gallery, DK.

Oliver Sundqvist: *Midas*, 2021. Wood, fabric, cardboard, plaster, industrial paint, and lacquer, 98 x 50 x 70 cm.

***Bloo*, 2021. Wood, fabric, cardboard, plaster, industrial paint, and lacquer, 58 x 62 x 27 cm.**

Both of Oliver Sundqvist's two sculptures originate from the artist's solo exhibition *Colossal Youth* at V1 Gallery in Copenhagen during the winter of 2021. The exhibition's sculptures rose from the gallery floors and even though they, at first sight, seemed abstract and unfamiliar, they quickly took on human-like features. *Colossal Youth* appeared as a collection of creatures with individual souls and perspectives. The works *Midas* and *Bloo* are characteristic of the exhibited works where all the sculptures were unknown objects, wrapped in plaster and painted with clear and bold colors. *Bloo* is a blue monochrome sculpture. A squared shape floats like a cloud above a plinth that appears very concrete with its attached bricks. Here, there is a balance between the all-encompassing, powerful blue and the contrasts that arise in the sculpture's texture. Where it from above appears to be organic, it has a much more architectonic expression at the bottom. The color connects the different elements of the sculpture, and it appears elegant.

Midas is somewhat different than *Bloo* since the sculpture is two-colored and much more so has figurative features. A persona clad in a deep purple cape ducks the neck and carries a golden shield. The figure seems closed and secretive. Midas is part of ancient Greek mythology where the legend says that King Midas of Phrygia made a deal with the wine god Dionysus. Whatever he touched should turn into gold. When the king realized that his wish was more a curse than an advantage, Dionysus had mercy on him and directed him to become free of his gift. *Midas* steps very clearly forward when the story of the king is present in the gaze of the viewer. In both a very investigating and humorous way, Sundqvist has the ability to create imaginative sculptural abstractions and to bring to life the mythical figures of the past.

Oliver Sundqvist (1991, SE) lives and works in Copenhagen and has studied at the Royal Danish Academy of Art's School of Design. He has made several collaborations with the Danish artist Frederik Nystrup-Larsen, and he has exhibited his works at Marta, US; Pradiauto, ES; Side Gallery, ES; CHART Art Fair, DK; Roskilde Festival, DK. Oliver Sundqvist is represented by V1 Gallery, DK.



Per Kirkeby: *Læsø*, 1994. Olie på lærred, 165 x 165 cm.

Per Kirkeby ankom til Læsø for første gang i 1979, hvor han blev fuldkomment opslugt af stedets natur. Egentlig var han der blot for at skabe en kortfilm om kunstneren Asger Jorn, men et par år efter besluttede Kirkeby sig for at købe en landejendom på Læsø og indrette det til atelier. Her levede og arbejdede han i længere perioder resten af sit liv. Atelieret på Læsø og selve øen, blev et betydningsfuldt fundament for hans kunstneriske praksis, der ofte centrerede sig om naturens vildskab, former og farver. Kirkebys forhold til Læsø var ekstraordinært. Øen var ikke alene en kilde til inspiration, men også et sted, hvor Kirkeby søgte refugium. Efter et besøg på øen i 1979 skrev han: "Jeg har virkelig haft nogle syner her: Den første dags ekstase på den solbadede sandflade var en åbenbaring, og den næste morgen var jeg fuld af løsninger og inspiration."

Maleriet *Læsø* af Per Kirkeby er et af de væsentligste værker, han skabte på Læsø, og det blev senere udstillet på bl.a. Louisiana Museum for Moderne Kunst. Landskabet, skabt af mørkegule farver, er tilstede og nærværende i maleriet. Linjerne og formerne tager form af abstrakte strande eller solsvedne græsmarker. Kirkeby malede ofte sine lærreder over igen og igen, hvor han tilføjede flere forskellige lag af farver. Denne teknik tillod ham at skabe en fornemmelse af dybde og farveintensitet

i sine værker, hvor lagene under overfladen altid er subtilt tydelige. Kirkeby arbejdede i tæt kontakt med naturen. Kunstnerens særlige evne til at fange naturens altid skiftende karakter, og kommunikere denne i abstraktioner, reflekteres i kunstværket.

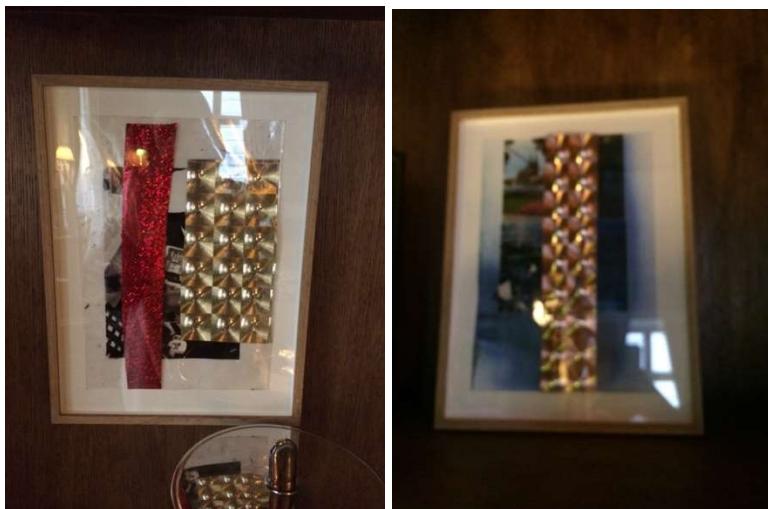
Per Kirkeby (1938-2018, DK) er nationalt og international anerkendt som en af de største danske kunstnere i nyere tid. Han havde en kandidatgrad i Arktisk Geologi fra Københavns Universitet, men allerede under sin studietid stiftede han bekendtskab med Den Eksperimenterende Kunstscole (1961-1969), som han blev del af før han færdiggjorde sit universitetsstudie. Hans store viden inden for geologi og hans lidenskabelige interesse for naturen formede hans kunstneriske praksis. Hans kunstværker er repræsenteret på stort set samtlige danske kunstmuseer, og internationalt er han bl.a. at finde på Tate Modern, UK; Metropolitan Museum of Art, US; MoMA, US og Centre Pompidou, FR.

Per Kirkeby, *Læsø*, 1994. Oil on canvas, 165 x 165 cm.

The first time Per Kirkeby arrived at the Danish island Læsø in 1976-77 he was absorbed into the nature of the place. Originally, he was only there to create a short film about the artist Asger Jorn, but a few years later Kirkeby decided to buy a farmhouse on Læsø and decorate it as a studio. Here he lived and worked long periods for the rest of his life. The studio on Læsø and the island itself became an important platform for his artistic practice where a constant focus on nature's wilderness, forms and colours was ever present. The relationship Kirkeby evolved with Læsø was extraordinary. The island was not just a source of inspiration for the artist, but a place for retreat as well. After a visit on the island in 1979 he wrote: "I have really had some visions here: The first day's ecstasy on the sunbathed sand was an epiphany, and the next morning I was full of solutions and inspiration."

The painting *Læsø* by Per Kirkeby is one of the many artworks created on Læsø. The landscape is present in the painting, created by the dark yellow colours and lines and shapes taking form of abstract beaches or fields of grass singed by the sun. Kirkeby often painted the canvas over and over again applying multiple layers of different colours. This technique allowed him to create a sense of depth and an intensity of colour in his paintings where the layers underneath the surface always are subtly visible. Kirkeby always worked in close exchange with his surroundings. Reflected in the artwork is the artist's sense for capturing nature's ever-changing character and communicating this in abstraction.

Per Kirkeby (1938-2018, DK) is widely known as one of the most nationally and internationally acclaimed Danish artists. He had a Master in Arctic Geology from the University of Copenhagen, but during his time at the university he also came to know the autonomous experimental art school “Eks-skolen”, which he already became a part of before completing his Master. His great knowledge of and interest in geology and nature shaped his practice. His artworks are part of the collections of all Danish art museums and internationally he is represented at Tate Modern, UK; Metropolitan Museum of Art, US; MoMA, US; and Centre Pompidou, FR.



Peter Bonde: *To collager*.

Peter Bonde har maleriet som sit kunstneriske centrum. Han har gennem mange år kredset dets udtryk, kvaliteter og materialer, og selvom han f.eks. også har arbejdet skulpturelt, er det maleriet, han bestandigt vender tilbage til. Peter Bonde var en del af gruppen De Unge Vilde, som i 1980erne afprøvede og udvidede maleriet i et ekspressionistisk felt. Til gruppens fremgangsmåder hørte også eksperimentet, og i den forbindelse har Peter Bonde også malet og arbejdet med forgængelige og utraditionelle materialer. Det eksperimenterende har han haft med sig lige siden, og det har resulteret i nye måder at gå til maleriet på. Om det er overmalet fotografi på lærred eller ekspressive penselstrøg på spejlfolie, er Peter Bondes karakteristiske maleteknik til stede.

De to collager med titlerne xx og xx er fra 2006 og viser, hvordan Peter Bonde har evnet at udvide sin forståelse af det maleriske, det kompositoriske og det sammensatte. Collagerne består blandt andet af fotografi og udklippe stykker af glittet papir. Det glittede papir skaber associationer til hans spejlværker, og collagernes farveholdning peger generelt på hans øvrige maleriske praksis. På trods af at der her er tale om et andet kunstnerisk materiale end maleri, er der flere maleriske træk i værkernes kompositioner og tekster.

Peter Bonde (1958 DK) bor og arbejder i København. Peter Bonde studerede på Det kongelige Danske Kunstakademi fra 1976-1982. Fra 1996-2005 var han professor i maleri på selvsamme skole. Han var en del af den ekspressionistiske malergruppe De Unge Vilde og deltog på udstillingen *Kniven på hovedet* på Trangården i 1982. I 1999 repræsenterede han Danmark på Venedig Biennalen sammen med Jason Rhoades. Peter Bondes værker er del af samlingen hos alle danske kunstmuseer samt

Kunstmuseum Wolfsburg (DE) og privatsamlingerne Axa Northern Sten (DE) og Elgiz Collection (TT). Peter Bonde har haft adskillige udstillinger i både ind- og udland.

Peter Bonde: *Two collages*.

Peter Bonde has the painting as his artistic center. Through many years, he has circled its expressions, qualities, and materials and even though he also has worked sculpturally, it is the painting he continuously returns to. Peter Bonde was a part of the group The Young Wild. In the 1980s, they tested and expanded the painting in an expressionistic field. The methods of the group were in the reign of experiments and in this context, Peter Bonde also painted and worked with perishable and untraditional materials. He has experimented ever since which has resulted in new ways of approaching the painting. Whether it is overpainted photography on canvas or expressive brushstrokes on mirror foil, Peter Bonde's characteristic painting technique is present.

The two collages with the titles xx and xx are from 2006 and show how Peter Bonde has managed to expand his understanding of the painterly, the compositional, and the assembling. The collages consist of photographs and cutout pieces of shiny paper. The shiny paper creates associations with his mirror works and in general, the colors of the collage point toward his overall painting practice. Even though the media is not painting, there are several painterly qualities in the compositions and textures of the two works.

Peter Bonde (1958 DK) Lives and works in Copenhagen. Peter Bonde studied at The Royal Danish Academy of Arts from 1976-1982. From 1996-2005, he was a professor of painting at the same school. He was a part of the expressionistic group of painters called The Young Wild and he participated in the exhibition *Kniven på hovedet* at Trangården in 1982 (DK). In 1999, he represented Denmark at the Venice Biennale with Jason Rhoades. Peter Bonde's works are part of the collections at all Danish art museums together with The Wolfsburg Museum of Art (DE) and the private collections Axa Northern Sten (DE) and Elgiz Collection (TT). Peter Bonde has had several exhibitions nationally and internationally.



Peter Linde Busk, *Here Comes the King of the North*, 2017. Tekstil, 500 x 400 cm.

De Måske Egnede, 2022. Tekstilmaling, papmaché, akrylglas, bladguld på bomuld, 66.5 x 57 x 4 cm.

Peter Linde Busks kunstneriske praksis strækker sig over maleri, collage, tryk, skulptur, tegning, og, i dette tilfælde, et gulvtæppe, hvorpå spor af linjer løber på tværs i organiske former, der næsten tager skikkelse af et menneske. Under de sorte linjer optræder forskellige farvefelter, holdt i lyse nuancer, som en grafisk baggrund til de løbskløbne streger. Gulvtæppet var del af Linde Busks store soloudstilling på Gl. Strand, hvor han havde bearbejdet lokalerne på en sådan måde, at kunstværkerne overtog arkitekturen, fra gulv til loft. Her var gulvtæppet tænkt ind i en totalinstallation, der skulle betrædes.

På trods af at Linde Busk arbejder med så mange forskellige medier i sin kunst, samler alle hans udtryk sig om det samme spændingsfelt mellem det grafiske, det abstrakte og det ornamenterede. Figurationen er aldrig langt væk fra de ved første øjekast snørklede og ukendte former, og Linde Busk tager da også inspiration fra f.eks. Cobra-bevægelsen, der netop arbejdede i krydsfeltet mellem det abstrakte og figurative, ofte visualiseret gennem automattegningen, der så at sige var ledet af underbevidstheden. I Linde Busks værk kan der ligesådan drages associationer til automattegningens løse håndførelse, som et billede medieret af Linde Busks eget indre sindstilstand. Andre af Linde Busks inspirationskilder tæller også nye tv-serier og litterære anti-helte, der særligt optræder i keramiske konstruktioner. Samlende for hans metode er at placere store og små fortællinger om mennesket i værker, der enten opløser motivet i mønstre eller som konstant gør opmærksom på mediet, hvoraf det er skabt. Der er også et samspil mellem materiale og motiv på færde, der ikke lader sig adskille fra hinanden.

I Peter Linde Busks værk *De Måske Egnede* står fem alien-lignende væsener i et landskab og kigger ud mod beskueren. Deres udtryk er menneskeligt og fremmed på én og samme tid. Peter Linde Busk arbejder i et væld af forskellige medier og materialer. *De Måske Egnede* består af atypiske materialer såsom tekstilmaling og papmaché, som man ikke normalt ville forbinde med maleri på lærred. Resultatet er anderledes tekstrurer og et reliefagtigt udtryk, der også giver maleriet en skulpturel fornemmelse. Der er noget både råt og forfinet ved værkets udtryk. Farverne er nogle steder strålende og rene men præget af deres mørke konturer, og flere af fladerne fremstår snarere som ornament og collage end som malerisk figuration. Dette fragmenterede og mosaiske er med til at understøtte figurernes fremmedartede udtryk. Blandt Peter Linde Busks inspirationskilder er popkulturelle strømninger, nye mediebilleder og litteratur, og hans praksis drejer sig i høj grad om det menneskelige og om menneskelige forbindelser. *De Måske Egnede* er oprindeligt titlen på en roman af den internationalt anerkendte danske forfatter Peter Høeg. Bogen, der udkom i 1993, udfolder de menneskelige systemer på godt og ondt og opsporer og udfordrer de strukturer, der synes naturligt givne men som i virkeligheden er menneskeligt konstruerede.

Peter Linde Busk (1973, DK) bor og arbejder i Berlin, DE og Faxe, DK. Han er uddannet fra bl.a. The Royal Academy of Fine Arts, UK og Kunstakademie Düsseldorf, DE, hvor han studerede under Peter Doig. Linde Busk har udstillet på flere kunstmuseer og gallerier internationalt, såvel som nationalt, såsom Borås Konstmuseum, SV; Josh Liley Gallery, UK; Derek Eller Gallery, US; Kunstforeningen Gl. Strand DK; Holstebro Kunstmuseum, DK; og Philipp Haverkampf Galerie, DE. Linde Busk er repræsenteret på samlinger såsom Arken Museum for Moderne Kunst, DK; Collection of Javier & Carlos Andrés Peres, DE; Holstebro Kunstmuseum, DK; Rubell Family Collection, US; Saatchi Collection, UK; Statens Kunstmuseum, DK og Susan and Michael Hort, US.

Peter Linde Busk, *Here Comes the King of the North*, 2017. Textile, 500 x 400 cm.

***De Måske Egnede*, 2022. Textile paint, paper-mache, acrylic glass, gold leaf on cotton, 66.5 x 57 x 4 cm.**

Peter Linde Busks artistic practise stretches over painting, collage, print, sculpture, drawing and, in this instance, a carpet where lines run diagonally and in organic forms which almost take shape of a human. Under the black lines appear different colour fields kept in light nuances as a graphic background and contract to the loose lines. The carpet was part of Linde Busk's solo exhibition at Gl. Strand (DK), where he had processed the exhibition space in such a way that the artworks from floor

to ceiling overpowered the architecture. Here, the carpet was thought to be part of the grand site-specific installation and meant to be stepped on.

Despite the fact that Linde Busk works with many different medias in his art, his overall expression is centred in the field between the graphical, the abstract and the ornamented. The figuration is never far away from that which at first sight looks like intricate and unknown shapes and Linde Busk does also take inspiration from e.g. The Cobra movement who exactly worked in the border between abstraction and figuration, often visualized through automatic drawings led by the subconsciousness. Linde Busk's work can also be associated with the loose hand of automatic drawing, like an image mediated by Linde Busk's own inner mental state. Other sources of inspiration for Linde Busk are new TV series and literature's antiheroes who often appear in ceramic constructions. What unifies his method is his way of placing large and small narratives of humans in his works that either dissolve the motive in patterns or which constantly reflects the medium of which it is created. There is a tension between the material and the motive, and the two are not easily separated.

In Peter Linde Busk's work *De Måske Egnede* (*The Potentially Suitable*) five alien-like creatures stand in a landscape looking at the viewer. Their expressions are human and strange at the same time. Peter Linde Busk works in a variety of different media and materials. *De Måske Egnede* consists of atypical materials such as textile paint and paper-mache which you would not normally connect with painting on canvas. The result is unusual textures and a relief-like expression that also brings a sensation of sculpture to the painting. There is something both raw and refined in the work. The colors appear beaming and clean but also have dark contours and several of the surfaces appear rather like ornamentation and collage than painterly figuration. This fragmented and mosaic look is supporting the creatures' estranged expressions.

Among Peter Linde Busk's sources of inspiration are pop-cultural streams, new media, and literature and his practice circles the human conditions and human connections. *De Måske Egnede* is originally the title of a novel by the internationally recognized Danish author Peter Høeg. Its English title is *Borderliners*. The book was published in 1993 and unfolds humanity's systems – the good and the bad – and investigates and challenges those structures that may seem natural but are humanly constructed.

Peter Linde Busk (1973, DK) lives and works in Berlin, DE and Faxe, DK. He studied at The Royal Academy of Fine Arts, UK and Kunstakademie Düsseldorf, DE where he studied under Peter Doig. Linde Busk has exhibited at several art museums and galleries internationally and nationally such as Borås Konstmuseum, SV; Josh Liley Gallery, UK; Derek Eller Gallery, US; Kunstforeningen Gl. Strand, DK; Holstebro Kunstmuseum, DK, and Philipp Haverkampf Galerie, DE. Linde Busk is represented in collections such as Arken Museum of Modern Art, DK; Collection of Javier & Carlos Andrés Peres, DE; Holstebro Kunstmuseum, DK; Rubell Family Collection, US; Saatchi Collection, UK; Statens Kunstmuseum, DK, and Susan and Michael Hort, US.



Pipin Henderson: *Figure*, 1992. Patineret bronze, 195 x 45 cm.

Pipin Hendersons værk *Figure* fra 1992 er en skulptur med et enkelt udtryk. Den er støbt i bronze, og værkets ujævne overflade skaber effekter i materialet, der her både fremstår som lyst og skinnende og mørkt og mat. Henderson skabte tidligt grafik, tegning og maleri, men fra midten af 1970’erne arbejdede hun overordnet som skulptør i sin kunstneriske praksis, og særligt betoningen af lys og skyggevirkning i skulpturen var væsentlig for hende. Formen på *Figure* giver med sin enkelthed enten udtryk af at være en abstraktion eller et stykke natur. Der skabes associationer til træstammen, der ligesom Hendersons bearbejdede bronze har en barket overflade. Effekten af den ujævne bronze peger på Hendersons tilstedeværelse i skulpturen. Der er et nærvær fra kunstneren, fordi det ses, at skulpturen er formet af menneskehånd. Den hårde bronze tager sig ud som et mere blødt og medgørligt materiale, fordi Hendersons intuitive og hurtige aftryk er tilstede i dens overflade. Henderson havde en meget alsidig tilgang til sine materialer, og udover bronze arbejdede hun bl.a. også med stentøj og polyester. Kunstnerens nærvær i materialet giver en tidslighed til *Figure*, der åbner sig som et kort over en tilblivelses- og formningsproces. Der opstår en kraft i skulpturen, der er gennemgående for flere af Hendersons værker, og som spejler sig i de naturmotiver, hun fandt interessante. Henderson boede i mange år på Bornholm, hvorfra den særlige natur blev en inspirationskilde.

Pipin Henderson (1924-2016, DK) blev uddannet på Det Kongelige Danske Kunsthakademi i København i 1947-1952. Hun var bosat på Bornholm fra 1955 til 1988 og deltog af flere omgange på Kunstnernes Efterårsudstilling. Hun havde sin første soloudstilling i 1962 i Athenæum Kunsthandel i København og i årene 1971-1973 vendte hun tilbage til Det Kongelige Danske Kunsthakademi for at uddanne sig til kunstpædagog under Helge Bertram. I Danmark har hun haft soloudstillinger på bl.a. Galleri Gl. Strand, Galerie Egelund, Gallerihuset i København og på Bornholms Kunstmuseum.

Hendersons værker er del af samlingerne på Statens Museum for Kunst, DK; Bornholms Kunstmuseum, DK; Ystad Kunstmuseum, SV; Stockholms Nationalmuseum, SV; Nationalmuseet Oslo, N og Malmö Museum, SV.

Pipin Henderson: *Figure*, 1992. Patinated bronze, 195 x 45 cm.

Pipin Henderson's work *Figure* from 1992 is a sculpture with a simple expression. It is cast in bronze and the artwork's uneven surface creates effects in the material which here appears both light and shiny and dark and matte. Early on, Henderson created graphic work, drawing and painting but from the middle of the 1970's she worked with sculpture in her artistic practice, and her emphasis was especially directed towards the sculpture's light and shadow effect. With its simplicity the shape of *Figure* appears to be either an expression of abstraction or a piece of nature. Associations to the tree trunk is created just like Henderson's worked bronze has a calloused surface. The effect of the uneven bronze points to Henderson's presence in the sculpture. There is a presence from the artist because it is visible how the sculpture is shaped by human hand. The hard bronze looks like a soft and manageable material because Henderson's intuitive and fast imprints are set in its surface. Henderson had a very versatile approach to materials and apart from bronze she also worked with stoneware and polyester. The artist's presence in the material adds a temporality to *Figure* which now opens itself like a map over the creation and shaping process. A force arises in the sculpture and this force is a thorough element in several of Henderson's works which were also reflected in the nature motives she found interesting. For many years Henderson lived at Bornholm where the special nature of the island became a source of inspiration.

Pipin Henderson (1924-2016, DK) studied at The Royal Danish Academy of Art in Copenhagen in 1947-1952. She lived at Bornholm from 1955 till 1988 and co-exhibited at the Artists Fall Exhibition several times. She had her first solo exhibition in 1962 at Athenæum Art Shop in Copenhagen and in the years between 1971 and 1973 she returned to The Royal Danish Academy of Art where she studied art pedagogy under Helge Bertram. In Denmark, she has had solo exhibitions at Galleri Gl. Strand, Galerie Egelund, Gallerihuset in Copenhagen and at Bornholm Art Museum, among others. Henderson's works are part of the collections at The National Gallery, DK; Bornholms Art Museum, DK; Ystad Art Museum, SV; Stockholm National Museum, SV; The National Museum of Oslo, N and Malmö Museum, SV.



Rachel Rossin: *Uden titel*.

I sin kunstneriske praksis udforsker Rachel Rossin potentialerne i virtual realitys møde med maleriet. Ved at inddrage visuelle fænomener fra internettet såsom videospil, computerillustrationer og programmerede hologrammer formår hun at italesætte nutidens digitale virkelighed og kombinere den med kunstens fysiske og kropslige udgangspunkt. I Rachel Rossins værker er der ofte en balance mellem det abstrakte og det figurative. Hun anvender computerprogrammer til at forskyde figurationer, deres betydninger og udtryk. Den digitale bevidsthed er blevet en forlængelse af det levede liv, og det er ikke længere enkelt at adskille de to. Rachel Rossin forener og sammenstiller dem og afsøger, hvilke potentialer der opstår for nye billedkulturer. Der er tale om en digital kyndighed hos Rachel Rossin, som evner at skabe hologammalerier, hvor en bemalet, abstrakt flade agerer baggrund til hologrammet, der skydes ud af en påsat vifte. Hvor den malede overflade synes kropslig og taktil er den samtidig baseret på digitale gengivelser og miljøer, som kunstneren selv har skabt. Selv det tactile skabes på baggrund af det digitale. Det transparente, næsten magiske hologram vil ofte forestille fabeldyr eller mytologiske symboler, og kunstneren drager dermed historiske paralleller til billeddannelse og visuel forståelse.

Rachel Rossin (1987 US) bor og arbejder i New York. Hun har udstillet på bl.a. Whitney Museum of Art, US; Emerson Contemporary Museum of Art, US; KW Museum of Art, Berlin; GAMeC Museum of Bergamo, IT; Huynh Museum X New Museum, KR; Louvre Museum Auditorium, FR;

Chrysler Museum of Art, US; Forum D'art Contemporain, BE og Kiasma Contemporary Museum of Art, FI. Hun har modtaget adskillige priser såsom The New York Community Trust: Robert A. Levinson and Patricia S. Levinson Arts Achievement Award, Prix Ars Electronica Award, Peter S. Feed Foundation samt Forbes 30 under 30: Kunst og Design.

Rachel Rossin: *Untitled*.

In her artistic practice, Rachel Rossin explores the potential of virtual reality's meeting with painting. By including visual phenomena from the internet such as video games, computer stock illustrations, and programmed holograms she manages to approach our contemporary digital reality and combine it with the physical and bodily elements of visual art. She uses computer programs to displace configurations, their meanings, and expressions. The digital consciousness has become a prolongation of lived life and it is no longer simple to divide the two. Rachel Rossin combines and assembles them and seeks out what potentials arise for new image cultures. Rachel Rossin has deep digital knowledge. She masters hologram paintings where a painted, abstract surface functions as background for the hologram that is shot out of an affixed fan. Where the painted surface seems bodily and tactile it is also based on the digital. The transparent, almost magical hologram will often depict mythological symbols and hereby, the artist draws historical parallels to image creation and visual understanding.

Rachel Rossin (1987 US) lives and works in New York. She has exhibited at the Whitney Museum of Art, US; Emerson Contemporary Museum of Art, US; KW Museum of Art, Berlin; GAMeC Museum of Bergamo, IT; Huyndai Museum X New Museum, KR; Louvre Museum Auditorium, FR; Chrysler Museum of Art, US; Forum D'art Contemporain, BE, and Kiasma Contemporary Museum of Art, FI, among others. She has received several awards such as The New York Community Trust: Robert A. Levinson and Patricia S. Levinson Arts Achievement Award, Prix Ars Electronica Award, Peter S. Feed Foundation, and Forbes 30 under 30: Art and Design.



Rita Kernn-Larsen: Uden titel, 1957. Olie på lærred, 80 x 60 cm.

Rita Kernn-Larsen var en dansk surrealistisk kunstner, som i sin samtid modtog stor international anerkendelse og i sin eftertid har fået et comeback på den danske udstillingsscene. Som ung kunststuderende flyttede hun til Paris i 1929, hvor hun kom i lære hos Fernand Léger på hans kunstakademi Académie Moderne. Her fik hun en fornemmelse for den surrealistiske bevægelse, hvilket hendes værker stærkt bærer præg af. Hun var del af den danske kunstnersammenslutning Linien i København, og selvom hun i sin samtid ikke modtog anerkendelse i Danmark, var hun i udlandet del af flere udstillingsaktiviteter. Særligt i Frankrig og England slog hun igennem, og hun boede og arbejdede i de to lande det meste af sit liv. Hun arbejdede med det surrealistiske maleri frem til 2. Verdenskrig. I hendes surrealistiske periode opnåede hun at udstille sammen med kunstnere såsom Salvador Dalí, Max Ernst og Méret Oppenheim. Efter 2. Verdenskrig forandrede hun sin stil. Det var samtidig med, at hun flyttede til Sydfrankrig, og hendes værker blev formet af landskabet og senere en mere konkret tilgang til maleriet.

Værket *Uden titel* er repræsentativt for Kernn-Larsens senere periode, hvor hendes motiver blev nonfigurative, og hvor hun i endnu højere grad end tidligere koncentrerede sig om billedfladen. På trods af at værket er abstrakt i sit billedsprog, er der elementer der virker naturorienterede i farveholdningen og i fladernes tekstur.

Rita Kernn-Larsen (1904-1998, DK) studerede på Statens Tegneskole i Oslo 1924-25, og i 1926 påbegyndte hun sine studier på Det Kongelige Danske Kunstakademi i København. I 1929 kom hun i mesterlære hos Fernand Léger på Académie Moderne i Paris. Kernn-Larsen debuterede hos Chr.

Larsens Kunsthandel i København i 1934. Hun deltog på udstillingen *Kubisme=Surrealisme* på Den Frie Udstillingsbygning i København i 1935 og på udstillingen *Exposition Internationale du Surrealisme* på Galerie Beaux-Arts i Paris i 1938. Dertil har hun i sin levetid udstillet på bl.a. Peggy Guggenheims Galleri, UK; Statens Museum for Kunst, DK; Musée cantonal des Beaux-Arts, FR; MoMA, US; Randers Kunstmuseum, DK. Hun har de sidste fem år haft et stort retrospektivt gennembrud i Danmark, der har ført til udstillinger på GL Strand, Gl. Holtegaard, Kunsten Museum for Moderne Kunst samt Louisiana Museum for Moderne Kunst.

Rita Kernn-Larsen: Untitled, 1957. Oil on canvas, 80 x 60 cm.

Rita Kernn-Larsen was a Danish surrealist artist who in her lifetime achieved great international recognition and in retrospect has had a great comeback on the Danish art scene. As a young art student, she moved to Paris in 1929 where Fernand Léger became her teacher at his school Académie Moderne. Here, she got impressions from the surrealist movement which her works became strongly influenced by. She was part of the Danish artist association Linien in Copenhagen and even though she did not receive much recognition in Denmark during her lifetime she was part of several highly estimated exhibitions internationally. She had major breakthroughs in especially France and England, and she lived and worked in those two countries during most of her life. She worked with surrealist painting until the Second World War. In her surrealist period, she came to exhibit with artists such as Salvador Dalí, Max Ernst, and Méret Oppenheim. After the Second World War, she changed her artistic expression. It was at the same time she moved to the south of France and her works were shaped by the surrounding landscape and later by a more concrete approach to painting. The work *Untitled* is representative of Kernn-Larsen's late period when her motives became nonfigurative and where she more than earlier focused on the painting's surface. Despite the work being abstract in its image language, some elements seem nature-oriented regarding color and surface texture.

Rita Kernn-Larsen (1904-1998, DK) studied at the National Drawing School in Oslo 1924-25, and in 1926 she started studying at The Royal Danish Academy of Arts in Copenhagen. In 1929, she became a student of Fernand Léger at Académie Moderne in Paris. Kernn-Larsen had her debut at Chr. Larsen's Art Shop in Copenhagen in 1934. She participated at the exhibition *Kubisme=Surrealisme* at Den Frie Udstillingsbygning in Copenhagen in 1935 and at the exhibition *Exposition Internationale du Surrealisme* at Galerie Beaux-Arts in Paris in 1938. In her lifetime, she

exhibited at Peggy Guggenheim's Gallery, UK; The National Museum of Art, DK; Musée cantonal des Beaux-Arts, FR; MoMa, US; Randers Art Museum, DK. During the last five years, she has had a great retrospective breakthrough in Denmark which has led to exhibitions at GL Strand, Gl. Holtegaard, Kunsten Museum of Modern Art, and Louisiana Museum of Modern Art.



Robert Jacobsen: *Komposition*, ukendt årstal. Jern, 43 x 24 x 37 cm.

Robert Jacobsens jernskulptur er både stringent og menneskelig på samme tid. Stringent fordi skulpturen består af en række sammenføjede dele, der i hver deres form er udarbejdet i rettede og buede linjer, flader og former. Menneskelig fordi skulpturen rummer impulsive fornemmelser, der er opstået som resultat af Jacobsens arbejdsproces. Jacobsen dyrkede intuitionen i skabelsen af sine skulpturer. Der var ingen konkrete planer for, hvordan de skulle tage sig ud. Snarere gik han til skulpturen med en sensibilitet over for de enkelte sammenføjede deles individuelle formsprog og arbejdede sig frem derefter. Jacobsens skulptur består af ubearbejdet jern. Kunstneren har ikke forsøgt at dække materialet, og i stedet præger jernets farve og tekstur skulpturens overflader.

For Jacobsen var mellemrum og bevægelse to vigtige aspekter af en skulptur. Han udforskede de mellemrum, de huller af luft, der opstod i skulpturen ved anvendelsen af jern. Jernet omkranser skulpturens huller og lader skulpturen fremstå som en ramme eller som en kontur. Rummet, som skulpturen indtager og fungerer i, var for Jacobsen et ligeså væsentligt aspekt som selve skulpturobjektet. Hans praksis er dannet ud af den konstruktivistiske tilgang til kunstværket. Jacobsen skriver om konstruktivismen: ”For den ny bølge af konstruktivisme drejede det sig om at lave figurer, der var så urealistiske som overhovedet muligt. Man skulle ikke kunne finde et øje, en arm eller et ben i vores arbejder. Og fandt man det alligevel, var det nær en katastrofe. Skulpturerne skulle være renset for litteratur og kun eksistere som form og rum. Jeg valgte at lægge betoningen på rummet og give det en klar understregning.” Her sammensmelter Jacobsens ønske om det konstruktivistiske og det rumlige. Der er et altoverskyggende fokus på form og fremtoning, og Jacobsens praksis er blevet ikonisk for den konstruktivistiske skulptur.

Robert Jacobsen (1912-1993, DK) var autodidakt men opnåede stor anerkendelse i sin leve- og eftertid for sit billedhuggerarbejde. Han boede i Frankrig fra 1947 til 1969. Her var han en del af kredsen om galleristen Denise René, som udstillede ham og andre kunstnere såsom Miró, Picasso, Matisse og Kandinsky. Jacobsen var medlem af kunstnersammenslutningerne Høstudstillingen, Den Frie Udstilling og Grønningen. Han var professor ved Akademie der Bildenden Künste i München fra 1962 til 1982 og professor ved Det Kongelige Danske Kunsthakademi fra 1976 til 1985. Jacobsen modtog Den Internationale Skulpturpris på Venedig Biennalen i 1966 og Thorvaldsen Medaillen i 1967. I 1983 blev han Ridder af Dannebrog, og i 1987 officer ved Den Franske Æreslegions Orden. Jacobsen har haft utallige soloudstillinger i ind- og udland, og hans værker er ligesådan repræsenteret i samlinger verdenen over, såsom The Carl J. Herzog Foundation i New York, US; Centre Georges Pompidou, FR; Stedelijk Museum, NL; Moderna Museet Stockholm, SE; Tiajin Museum of Arts, CN og Louisiana Museum for Moderne Kunst, DK.

Robert Jacobsen: *Composition*, undated. Iron, 43 x 24 x 37 cm.

Robert Jacobsen's iron sculpture is rigorous and human at the same time. Rigorous because the sculpture consists of a series of joined parts which in their shapes are done in straight and curved lines, surfaces, and forms. Human because the sculpture contains impulsive sensations which have occurred as result of Jacobsen's work process. Jacobsen cultivated intuition in the creation of his sculptures. There were no concrete plans for how they were to end up looking. Rather he went to every sculpture with a sensibility towards every joined part's individual form and worked his way from there. Jacobsen's sculpture consists of unwrought iron. The artist has not pursued to cover the material and instead the colour and texture of the iron embosses the sculpture's surfaces.

For Jacobsen, the gap and the movement were two important aspects of a sculpture. He investigated those gaps, the holes of air, which arose in the iron sculpture. The iron encircles the sculpture's holes and lets the sculpture appear as a frame or a contour. The space which the sculpture inhabits and works in was for Jacobsen just as important as the actual sculptural object. His practice is formed by the constructivist approach to the work of art. Jacobsen writes on constructivism:

"For the new wave of Constructivism it was a question of making figures that were as unrealistic as at all possible. There should be no hope of finding an eye, an arm or leg in our work. If one were found nevertheless, it was almost a catastrophe. The sculptures were to be purged of literature and only exist in as shape and space. I chose to place the emphasis on the space and underline it clearly."

Here Jacobsen's visions of the constructivist and spatial are merged. There is an overshadowing focus on form and appearance and Jacobsen's practice has become iconic for the constructivist sculpture.

Robert Jacobsen (1912-1993, DK) was self-taught but achieved wide recognition in his lifetime for his sculptural work. He lived in France from 1947 till 1969. Here, he was part of Denise René's circle. She exhibited him and artists such as Miró, Picasso, Matisse, and Kandinsky. Jacobsen was member of the Danish artist associations Høstudstillingen, Den Frie Udstilling, and Grønningen. He was professor at Akademie Der Bildenden Künste in Munich from 1962 till 1982 and professor at The Royal Danish Academy of Art from 1976 till 1985. Jacobsen received The International Sculpture Award at the Venice Biennale in 1966 and the Thorvaldsen Medal in 1967. In 1983, he became Knight of Dannebrog, and in 1987 Officer at The Order of the French Honorary Legion. Jacobsen has had several solo exhibitions and his works are part of collections worldwide such as The Carl J. Herzog Foundation in New York, US; Centre Georges Pompidou, FR; Stedelijk Museum, NL; Moderna Museet Stockholm, SE; Tiajin Museum of Arts, CN and Louisiana Museum of Modern Art, DK.



Roland Persson: *Sleeping*, 2021. Gips og silikone, 30 x 20 x 14 cm.

Roland Persson er kendt for sine skulpturelle værker, støbt i silikone, aluminium eller gips, der i deres naturtro udtryk skubber ved vores opfattelse af de ting, vi omgiver os med. Persson arbejder særligt med silikone og har forfinet sine afstøbningsteknikker, sådan at farven fra de afstøbte objekter bliver en del af skulpturen. Værkerne er naturtro men kunstneren arbejder også med at inkludere det underlige eller uforståelige. I beskuerens møde med et naturligt udseende objekt, vil man alligevel blive i tvivl om, hvad det er, man ser på. Persson anvender særligt motiver fra naturen i sine værker, for eksempel dyr eller planter. Han har afstøbt alt fra en elefant til diverse flora. Hele tiden har han en interesse for at udlægge menneskets naturopfattelse, og de forventninger, vi kan have til naturen, bliver hele tiden forskudt af hans værker. At afbilde naturmotiver i billedkunst er en meget lang kunsthistorisk tradition, og forskellige landskaber og dyreliv er blevet skildret siden mennesket optegnede sine omgivelser. Naturens plads i billedkunsten er ikke blevet mindre interessant de seneste årtier, efter at menneskets forhold til klima og miljø er sat endnu mere på dagsordenen og i stigende grad kompliceret. Persson har en meget selvbevidst måde at arbejde med naturmotiver i sine værker, og hans kunst kan på flere måder være del af fortællingen om menneskets møde med natur, ophav og artsfæller. Ofte kan menneskelig afbildning af naturen fortælle mere om menneskets perception end om naturen, der skildres. Hos Persson er der surrealistiske, humoristiske og politiske temaer på færde, der meget underspillet bliver del af de skulpturer, han skaber.

Værket *Sleeping* er en silikoneafstøbning af to blomster i en enkel vase. De afskårne blomster hænger med hovederne nede, de er visnede. Farven er bleg gullig og understreger blomsternes tilstand.

Perssons skulptur peger på et af de mest typiske måder, mennesket bringer naturen ind i hjemmet på; de afskårne blomster, sat i vase med vand. De kan bevare deres saft og kraft i et vis antal dage men før eller siden vil de have samme udtryk som afstøbningerne i *Sleeping*. Perssons titel fungerer både poetisk og humoristisk som en beskrivelse af blomsterne. Forestillingen om at de er hensat i søvn eller dvale har en anden effekt end det nature-morte-motiv, som de også repræsenterer. De afskårne blomster er et klassisk vanitas-billede, der ofte blev malet for dels at hylde en samling betydningsfulde genstande, dels at cementere en tung symbolsk tilgang til menneskets liv. Som en konstant påmindelse om, at også menneskets liv er forgængeligt – som en buket afskårne blomster i vand.

Roland Persson (1963, SE) bor og arbejder i Stockholm. Han har en Master fra Umeå Kunsthakademi, 1993. Persson har udstillet internationalt på bl.a. Galleri Andersson/Sandström, SE; Helsinki Contemporary, FIN; Ronneby Konsthall, SE; Bolnäss Museum och Konsthall, SE; Gallery E105, DE, El Baselisco, AR; Liverpool Biennal, UK; Randers Kunstmuseum, DK; Stavanger Art Museum, NO; Hurrle Museum, DE; ESMOA (Contemporary Art Museum), USA. Persson har skabt flere værker til det offentlige rum i Sverige, og i 2015 modtog han Konstnärsnämndens 5-årige arbejdslegat.

Roland Persson: *Sleeping*, 2021. Caster and silicone, 30 x 20 x 14 cm.

Roland Persson is known for his sculptural works, made in silicone, aluminum, or caster. In their nature-like expression, they push to our perception of those things we surround ourselves with. Persson especially works with silicone, and he has trained his casting techniques in a way that allows him to preserve the color of the casted objects. The works are true to nature, but the artist also includes off-putting aspects. In the viewer's meeting with a natural-seeming object, one will begin to doubt what exactly is presented. Persson uses nature motives in his works such as animals or plants. He has cast e.g., elephants or a series of flora. All the time he has an interest in displaying human perception of nature and his works are continuously shifting those expectations we meet nature with. To picture nature motives in visual art is a very long art historical tradition and different landscapes and animal life has been presented ever since human for the first time drew their surroundings. The nature theme in visual art has not become less interesting during the last decades after human relations with climate and environment have been put on the agenda and become highly complicated. Persson has a very self-conscious way of working with nature motives and in many ways, his sculptures can be part of the narrative of human's meeting with nature, origins, and fellow species. Often, a human image of

nature can talk more about human perception than of the nature on view. With Persson, surrealistic, humoristic, and political themes take an understated part in the sculptures he creates.

The work *Sleeping* is a silicone cast of two flowers in a simple vase. The heads of the cut flowers are hanging down, they have withered. The color is a pale yellow which underlines the flowers' condition. Persson's sculpture points towards one of the most typical ways that people bring nature into their home; the cut flowers, put in a vase with water. They can preserve some of their vitality in a certain number of days but eventually, they will appear with the same expression of the casts in *Sleeping*. Persson's title functions poetically and humorously as a description of the flowers. The idea of the flowers as being asleep or in hibernation has another effect than that which the nature morte motive which is also represented in the work. The cut flowers are a classical vanitas image which was often painted partly to celebrate a collection of significant objects, partly to state a heavy symbolic approach to human life. As a constant reminder that human life will also perish – like a bouquet of cut flowers in water.

Roland Persson (1963, SE) lives and works in Stockholm. He received his MA from Umeå Academy of Fine Arts in 1993. Persson has exhibited internationally at e.g., Galleri Andersson/Sandström, SE; Helsinki Contemporary, FIN; Ronneby Art Hall, SE; Bolnäss Museum and Art Hall, SE; Gallery E105, DE; El Baselisco, AR; Liverpool Biennal, UK; Randers Art Museum, DK; Stavanger Art Museum, NO; Hurrel Museum, DE; ESMOA (Contemporary Art Museum), US. Persson has created several works for public space in Sweden, and in 2015, he received the 5-year work grant from The Swedish Arts Grants Committee.



Sara Chaar: *Am I you?*, 2022. Voks og olie på lærred, 150 x 115 cm.

Sara Chaars værker er abstrakte, farvemættede malerier. Kunstenren behandler overfladen ved at tilføje voks og maling for derefter at skrabe og skære i overfladen med værktøjer såsom skruetrækkere, knive og paletter. Hos Chaar er der en umiddelbarhed og en brutalitet i de både dramatiske og balancede kompositioner. Maleriet er for hende en proces og en forhandling; mellem farver, former og teksturer. Resultatet er et meget rigt og detaljeret værk, der kontinuerligt afslører nye sider af sig selv, og som overrasker i de mange skjulte og afdækkede lag.

Værket *Am I you?* er et stort maleri, hvor Chaar har benyttet sine teknikker til at skabe store røde plamager på en grå og blålig baggrund. De stærke kontrastfarver skaber en spænding og de røde plamager skaber associationer til valmuer eller pletter af blod. Chaars arbejde med det ekspressive udtryk, skaber værker der også kommunikerer følelser og stemninger. Opbygningen og nedbrydningen af billedet foregår intuitivt og indkapsler kunstnerens sindsstemninger, tankestrømme og beslutninger.

Sara Chaar (1986 LB) bor og arbejder i Frankrig. Hun har udstillet sine værker både på bl.a. Marie Jose Gallery, UK; Mena Art Fair, Middle East & North Africa, FR; Art on 56th Gallery, LB; One Gallery, US; Institut Du Monde Arabe, FR; Pop Up Art Gallery, UAE; Open Gallery, DE; James Baird Gallery, CAN; KAF Art Gallery, LB og Galleri Tom Christoffersen, DK. Hendes værker er

bl.a. del af samlingen hos Institut Du Monde Arabe i Paris, og hun er repræsenteret af Marie Jose Gallery i London og Galleri Tom Christoffersen i København.

Sara Chaar: *Am I you?*, 2022. Wax and oil on canvas, 150 x 115 cm.

Sara Chaar's works are abstract, color-dense paintings. The artist treats the surface by adding wax and paint and thereafter scraping and cutting into the surface with tools such as screwdrivers, knives, and palettes. With Chaar's paintings, there is spontaneity and brutality. Her works are both dramatic and balanced in their compositions. For her, painting is a process and a negotiation, between colors, shapes, and textures. The result is a very rich and detailed work that continually reveals new sides of itself and surprises with many hidden and uncovered layers.

The work *Am I you?* is a large painting where Chaar has used her techniques to create large red areas on a grey and bluish background. The strong contrasting colors create tension, and the red areas create associations with poppies or spots of blood. Chaar's work with expressive painting creates works that also communicate feelings and atmospheres. The build-up and the break-down of the image happen intuitively and encapsulates the artist's mental states, streams of thoughts, and decisions.

Sara Chaar (1986 LB) lives and works in France. She has exhibited her works at Marie Jose Gallery, UK; Mena Art Fair, Middle East & North Africa, FR; Art on 56th Gallery, LB; One Gallery, US; Institut Du Monde Arabe, FR; Pop Up Art Gallery, UAE; Open Gallery, DE; James Baird Gallery, CAN; KAF Art Gallery, LB, and Galleri Tom Christoffersen, DK, among others. Her works are part of the collection at Institut Du Monde Arabe in Paris, and she is represented by Marie Jose Gallery in London and Galleri Tom Christoffersen in Copenhagen.



Sara-Vide Ericson: *Remote Control*, 2022. Olie på lærred, 30 x 45 cm.

Sara-Vide Ericson er en af Sveriges mest anerkendte unge kunstnere. Hendes malerier er baseret på fotografiske forlæg, som hun selv iscenesætter og skaber, og selvom malerierne er baseret på konkrete motiver, opstår der en mystik og surrealisme. Sara-Vide Ericson kredser særligt om menneskets interaktion med naturen, og flere af hendes malerier har netop landskabet eller et naturelement som baggrund. Menneskets relation til naturen beskrives og poetiseres, og hendes værker kan både være stille og voldsomme. Hun bor og arbejder i Hälsingland, og det er særligt det omkringliggende landskab, som hun fotograferer og maler ud fra. I processen med at oversætte et fotografi til maling på lærred er der en række til- og fravælg, som kunstneren kan foretage sig. Det handler om farvesammensætningen i lys og skygge, udeladelse af elementer i motivet og et generelt malerisk præg, hvor ekspressive penselstrøg og malingens kvalitet bliver bevidst synlig. Fotografiet er en metode, der ikke kan adskilles fra maleriet, men som alligevel bliver opløst undervejs. Sara-Vide Ericsons værker handler om at være til stede som menneske i et landskab, de smukke og dystre sider af naturen, og menneskets handlende væsen i et miljø, der ikke lader sig tæmme.

Sara-Vide Ericson (1983 SE) har studeret på Det Kongelige Kunsthakadem i Stockholm. Hun har udstillet sine værker i bl.a. Sverige, Danmark, USA, Frankrig og Tyskland. Hendes værker er del af samlingerne på Moderna Museet i Stockholm, SE; Uppsala Kunstmuseum, SE og Columbus Museum of Art, US.

Sara-Vide Ericson: *Remote Control*, 2022. Oil on canvas, 30 x 45 cm.

Sara-Vide Ericson is one of Sweden's most recognized young artists. Her paintings are based on photos that she stages and creates and even though the paintings are based on concrete motifs, mysticism and surrealism arise. Sara-Vide Ericson especially circles human interaction with nature and several of her works have the landscape and nature element as background. Human's relation to nature is described and poeticized and her works can be both still and violent. She lives and works in Hälsingland, and it is the surrounding landscape that she photographs and paints from. In the process of translating a photo into a painting on canvas, there is a series of decisions that the artist must make. It is about the color combinations in light and shadow, the exclusion of certain elements, and a general painterly expression where the brushstrokes and the qualities of the painting are left consciously bare. Photography is a method that cannot be separated from painting. Yet it must be dissolved underway in the process. Sara-Vide Ericson's works are about being present as a human in a landscape, de beautiful and dark sides of nature, and human interaction with an environment that is not easily tamed.

Sara-Vide Ericson (1983 SE) studied at The Royal University College of Fine Arts in Stockholm. She has exhibited her works in Sweden, Denmark, the USA, France, and Germany, among others. Her works are part of the collections at Moderna Museet in Stockholm, SE; Uppsala Art Museum, SE, and Columbus Museum of Art, US.



Steffen Jørgensen: *Cherry Picking (Dirty Hands (Pig Cheese))*, 2021. Tapetklister, akrylmaling, spraymaling og vinyl på MDF, 80 x 50 cm.

Værket *Cherry Picking (Dirty Hands (Pig Cheese))* af Steffen Jørgensen har format som maleri men ved nærmere eftersyn fremstår værket som relief. Jørgensen har formet tapetklister på en MDF-plade til at skabe riller og forhøjninger på den bastante overflade. Med akryl- og spraymaling på reliefets forhøjninger ligner værket et månelandskab hvor kratere og mørke dybe huller dukker op på billedfladen. Jørgensen arbejder alene som billedkunstner men har også sideløbende med sin egen praksis samarbejdet i forskellige sammenhænge. Således er han del af kunstnerkollektivet YEARS, ligesom han har et tæt samarbejde med den amerikansk-franske billedkunstner Will Benedict. At samarbejde på tværs af billedkunstneriske praksisser er ikke nogen ny arbejdsform. Der har været adskillige kunstnersammenslutninger op gennem det 20. århundrede, der alle søgte det gensidige, inspirerende og forstærkende arbejdskollektiv. I dag er der også flere grupperinger af billedkunstnere, der ofte arbejder inden for samme interessegruppe eller med de samme idealer, forudsætninger og tematikker.

Cherry Picking (Dirty Hands (Pig Cheese)) er et værk, som Jørgensen har produceret som led i sin egen praksis. Værket er del af en større serie men er ikke overordnet karakteriserende for kunstnerens arbejde. Han orienterer sig hovedsageligt mod installation og video, og han skaber ofte tableauer, hvor de to medier bliver præsenteret i forlængelse af hinanden. På den måde interesserer Jørgensens praksis sig for fremstillingen af universer eller rumlige omgivelser, som beskueren kan træde ind og forsvinde i. Tematisk er der i denne vinkel koblinger til Jørgensens relief, der rent æstetisk gengiver et ukendt landskab der balancerer på abstraktion og som dog alligevel inviterer beskueren til at træde ind.

Steffen Jørgensen (1983, DK) er uddannet fra Det Fynske Kunstakademi og Akademie der Bildenden Künste i Wien. Han samarbejder med Will Benedict og er medlem af kunstnerkollektivet YEARS. Han har udstillet nationalt og internationalt, alene og i en større sammenhæng, på bl.a. Kunsthall Charlottenborg, DK; Paris Internationale, FR; Bianca D'Alessandro, DK.

Steffen Jørgensen: *Cherry Picking (Dirty Hands (Pig Cheese))*, 2021. Wallpaper paste, acrylic paint, spray paint, and vinyl on MDF, 80 x 50 cm.

The work *Cherry Picking (Dirty Hands (Pig Cheese))* by Steffen Jørgensen has the format of a painting but by further examination, the work rather appears as a relief. Jørgensen has shaped wallpaper paste on an MDF board to create grooves and elevations. Using acrylic and spray paint on the relief's elevations, the work looks like a moon landscape where craters and dark deep holes appear on the image surface. Jørgensen works alone as an artist but also has continuous collaborations parallel to his own artistic practice. Thus, he is part of the artist collective YEARS, and he has a close collaboration with the American French artist Will Benedict. To collaborate across artistic practices is not a new method of working. There have been several artist associations throughout the 20th century that all searched the mutual, inspiring, and enhancing work collective. Today, multiple groupings of artists often work within the same fields of interests or with the same ideals, prerequisites, or themes.

Cherry Picking (Dirty Hands (Pig Cheese)) is a work that Jørgensen has produced as part of his own artistic practice. The work is also part of a large series but is not as overall characteristic of the artist's work. He is mainly oriented toward installation and video, and he often creates tableaus where the two mediums are presented in prolongation of each other. In this way, Jørgensen's practice is interested in picturing universes or spatial environments in which the viewer can disappear into. Thematically, there are lines to be drawn between this angle and Jørgensen's relief which purely aesthetically renders an unknown landscape that balances on the border to abstraction and yet invites the viewer to step inside.

Steffen Jørgensen (1983, DK) has graduated from Funen Art Academy and Akademie der Bildenden Künste in Vienna. He collaborates with Will Benedict and is a member of the artist collective YEARS. He has exhibited nationally and internationally, alone and in a large context, at Charlottenborg Art Hall, DK; Paris Internationale, FR; Bianca D'Alessandro, DK.



Teodor Bók: *Generalen*, 1997. Træ, 116 x 50 x 58 cm.

***Uden titel*, 2003. Træ, 103 x 35 x 38 cm.**

Kunstneren Teodor Bók var oprindeligt fra Polen, men flyttede til København, hvor han boede og arbejdede resten af sit liv. Han skabte både malerier og skulpturer, hvorfaf hans skulpturer af træ særligt er kendetegnende for hans praksis. Bóks skulpturer er lavet af små tilvirkede klodser af træ, som tilsammen former begribelige figurer. I tilfældet med værkerne *Generalen* og *Uden titel* er det menneskehoveder, der træder frem. Den ene i militær busteform og den anden i forlængelse af en længere pæl-konstruktion, der er skabt en nuance mørkere end selve hovedet. Bóks skulpturer er meget udtryksfulde. De har en foruroligende stemning i sig, fordi de giver associationer til en surrealistisk eller spirituel iscenesættelse.

Med sin baggrund som polsk jøde kredsede Bók i sin praksis kontinuerligt om eksistentielle og moralske spørgsmål om mennesket og dets gang i verden. I både hans skulpturelle og maleriske praksis er Bóks motiver præget af smukke universer, der hele tiden bliver forskudte af ubehagelige eller grusomme tilsætninger. Der er denne dobbelthed i hans værker, som også opstår i de to skulpturer. De bærer på referencer til historiske busteportrætter samtidigt med at de har et overnaturligt greb over sig, som gør dem uhyggelige og utilregnelige. Bóks værker er præget af en dyb detaljerigdom og aflæsningen af dem sker gradvist. I takt med at værkernes detaljer bliver gransket vil de hele tiden genopstå med nye betydninger.

Teodor Bók (1947-2007, PL/DK) boede i København fra 1972 og frem til sin død. Han var uddannet på Skolen for Brugskunst i København 1976. Han udstillede sine værker i sin samtid fra 1970erne og frem og posthumt. Udstillingssteder tæller bl.a. Brandts, DK; Galleri5000, DK og Arden Asbæk Gallery, DK. Der er lavet to store retrospektive udstillinger på henholdsvis SAK Kunstforening, DK og Museet Holmen, DK. I forbindelse med sidstnævnte udstilling udkom bogen *En kunstner krydser sit spor. Teodor Bók som flygtning og kunstner i Danmark* af Helle og Michael Moesgaard Andersen.

Teodor Bók: Generalen, 1997. Wood, 116 x 50 x 58 cm.

Untitled, 2003. Wood, 103 x 35 x 38 cm.

The artist Teodor Bók was originally from Polen but he moved to Copenhagen where he lived and worked for the rest of his life. He created both paintings and sculptures and especially his wooden sculptures are characteristic of his practice. Bók's sculptures are made of small pieces of wood that combined transform into comprehensible figures. In the case of the works *Generalen* and *Untitled*, it is human heads that appear. One in the shape of a military-styled bust and the other one in prolongation of a pole-like construction that is made in a darker shade than the actual head. Bók's sculptures are very expressive. They have a disturbing atmosphere because they bring associations with a surrealist or spiritual staging. With his background as a Polish Jewish refugee, Bók's practice circled continually existential and moral questions of humankind and its place in the world. In both his sculptural and painterly practice, Bók's motives are influenced by beautiful universes that all the time are being dislocated by unpleasant or gruesome additions. There is this duality in his works that also arise in the two sculptures. They carry references to historical bust portraits while they also have something supernatural about them which makes them scary and erratic. Bóks works are colored by a richness of detail and the decoding of them is happening gradually. As the works' details are being studied, new meanings will continually appear.

Teodor Bók (1947-2007, PL/DK) lived in Copenhagen from 1972 until his death. He graduated from the School of Applied Arts in Copenhagen in 1976. He exhibited his works in his lifetime from the 1970s and on, and posthumously. Exhibition places count Brandts, DK; Galleri5000, DK, and Arden Asbæk Gallery, DK, among others. There have been two large retrospective exhibitions at SAK Art Association, DK, and Holmen Museum, DK. In connection with the last-mentioned exhibition, the book *En kunstner krydser sit spor. Teodor Bók som flygtning og kunstner i Danmark* by Helle and Michael Moesgaard Andersen was published.



Thomas Bangsted: *Anchor Bay*, 2006-2008. C-print, 149 x 182.9 cm, edition af 3.

Thomas Bangsted arbejder hovedsageligt med landskabsfotografiet i sin kunstneriske praksis. Gennem flere års udvikling af teknik og researchtilgange har han fremdyrket en proces, der i sin langsommelighed og nøjsomme billedbehandling, placerer sig langt væk fra dét, vi normalt ville forbinde med fotografiets egenskaber – det hurtige snapshot af et flygtigt indtryk. Bangsteds fotografier skabes gennem en længerevarende periode, hvor han af flere omgange tager billeder af de samme steder for efterfølgende at lægge de mange fotografier oveni hinanden i digitale lag. Det kan tage flere år for ham at skabe et færdigt værk, og resultatet er et fotografi med en detaljemæssig klarhed og et til tider nærmest surrealistisk udtryk. Bangsteds værk *Anchor Bay* har været to år undervejs og er skabt af fotografier taget både i Canada og USA's Midwest. Ved en bred hvor vandet er frosset til is ligger et tremastet skib, fanget i overfladen. Scenen er mennesketom, og vandets grålige farvetoner går næsten i ét med himmelen. Der er en underliggende strøm af uvirkelighed i værket. Fordi *Anchor Bay* forestiller to forskellige landskaber på samme tid, præsenterer værket også en art ikke-sted. Lokationen er på en og samme tid ægte og umulig. Også skibet fremstår mistænksomt idet, at dets ene mast strækker sig i en sær vinkel. På denne måde udfordrer Bangsted vores blik på fotografiet og vores forståelse af det autentiske motiv, hvor vores opfattelse af, hvad der er velkendt og givent bliver forskudt.

Thomas Bangsted (1976, DK) er bosiddende i New York og har en MFA i fotografi fra Yale University School of Arts fra 2007 samt et postgraduate diploma fra Goldsmiths College i London. Bangsted har en længere række udstillinger bag sig på institutioner såsom The Metropolitan Museum of Art, US; Louisiana Museum for Moderne Kunst, DK; Brandts, DK; Marc Straus, US; Hudson Valley Center for Contemporary Art, US og The Bronx Museum of Art, US. Hans værker er

repræsenteret i samlingerne hos The Metropolitan Museum of Art, New York; Schloss Kummerow, Kummerow; Louisiana Museum for Moderne Kunst, Humlebæk; Brandts, Odense og Statens Kunstmuseum. Bangsted er repræsenteret af Marc Straus, US og Galleri Tom Christoffersen, DK.

Thomas Bangsted: *Anchor Bay*, 2006-2008. C-print, 149 x 182.9 cm, edition of 3.

In his artistic practice, Thomas Bangsted mainly works with landscape photography. Through several years with development of technique and research methods, he has cultivated a course of slow and meticulous image processing that places itself far away from that which we normally would associate with qualities of photography – the fast snapshot of a fleeting impression. Bangsted's photos are created through a long period where he repeatedly photographs at the same place and thereafter digitally layers the many photos on top of each other. It can take many years for him to create a finished work and the result is a photo with clarity in detail and at times an almost surrealistic expression. Bangsted's work *Anchor Bay* has been two years underway and is created of photos that have been shot in both Canada and the US Midwest. By a riverbank where the water is frozen, a ship with three masts is stuck in the ice. The scene is empty from people and the water's greyish colour scale falls into the colour of the sky. There is an underlying stream of something unreal in the work. Because *Anchor Bay* presents two different landscapes at the same time, the work also presents a type of non-place. The location is real and impossible. The ship also appears suspicious since one of its masts is stretched at a strange angle. In this way, Bangsted challenges our view on photography and our understanding of the authentic motive. Our perception of what is well known and what is given is shifting.

Thomas Bangsted (1976, DK) lives in New York and has an MFA in photography from Yale University School of Arts, 2007 and a post-graduate diploma from Goldsmiths College, London. Bangsted has a long series of exhibitions behind him at institutions such as The Metropolitan Museum of Art, US; Louisiana Museum of Modern Art, DK; Brandts, DK; Marc Straus, US; Hudson Valley Center for Contemporary Art, US, and The Bronx Museum of Art, US. His work is part of the collections at The Metropolitan Museum of Art, US; Schloss Kummerow, DE; Louisiana Museum of Modern Art, DK; Brandts, DK, and The Danish Arts Foundation. Bangsted is represented by Marc Straus, US, and Galleri Tom Christoffersen, DK.



Urd J. Pedersen: *Generøs bedrager*, 2022. Olie på lærred, 97 x 139 cm.

I Urd J. Pedersens maleri *Generøs bedrager* sidder en person og tegner. Der er malet en ramme om værket, der også forlænger sig i en bjælke, der skjuler personens øjne, og rammen og personen er i samme grønne farve. Lyserøde strøg skaber en forgrund i værket, og det bliver forståeligt, at personen ses fra en afstand, at rammen måske er et vindue, og at vedkommende ikke er klar over, at beskueren står og kigger ind. Urd J. Pedersen beskæftiger sig med at male hverdagssysler, der foregår i det private, og som er tilsyneladende udramatiske. Og alligevel er der en stemning, der opstår i værket, og som virker dobbelttydig. Den ellers afslappede scene synes at have en understrøm af anstrengelse over sig, og anonymiteten hos den skildrede skikkelse begynder at grænse til det uhyggelige. Hos Urd J. Pedersen er der ofte stemninger på færde. Hun har fortalt, at hun ofte bliver inspireret af sit eget liv, de sysler hun foretager sig og de følelser hun overvældes af dagligt. Der er en intuition i penselstrøgene, som spejler sig i stemningen, og som understreger forestillingen om, at værkets stemning stammer fra Urd J. Pedersen selv. Hendes måde at præsenterer stemninger og følelser på, som et vindue til et andet sind, har potentielle til at skabe en emotionel genkendelse hos beskueren. Der opstår en relation mellem os og den malede karakter, og identifikationen åbner op for menneskelige indsigter.

Urd J. Pedersen (1989 N) Har en MA fra Oslos Kunstakademi. Hun er repræsenteret på Nationalmuseet for Kunst, Arkitektur og Design i Oslo. Urd J. Pedersen har udstillet sine værker på bl.a. QB Gallery, N: STANDARD, N; Pyton Site, N; Kistefos Museet, N; Kristiansand Kunsthall, N; Akershus Kunstsenter, N og Galleri Tom Christoffersen, DK. Urd J. Pedersen skaber også musik, og hun samarbejder med både amerikanske og norske pladeselskaber.

Urd J. Pedersen: *Generøs bedrager* (*Generous deceiver*), 2022. Oil on canvas, 97 x 139 cm.

In Urd J. Pedersen's painting *Generous deceiver*, a person is sitting and drawing. There is a frame that has been painted around the work and it extends into a beam that hides the person's eyes. The frame and the person are painted in the same green color. Pink brushstrokes create a foreground in the work, and you come to understand that it is a person you see from a distance, the frame might be a window and the person is not aware of the viewer looking in. Urd J. Pedersen paints seemingly undramatic everyday actions that take place in privacy. And yet an ambivalent atmosphere appears in the work. The relaxed scene seems to have an undercurrent of exertion and the anonymity of the pictured person borders the unheimlich. With Urd J. Pedersen there is often an off-putting mood. She has told that she is often inspired by her own life, the pursuits she undertakes, and the feelings she is overwhelmed by daily. There is an intuition in the brushstrokes that reflect the atmosphere and underlines the idea that the mood in the work originates from Urd J. Pedersen herself. Her way of presenting sensations and feelings, like a window to another mind, has the potential to create an emotional recognition with the viewer. A relation arises between us and the painted character, and the identification opens new human insights.

Urd J. Pedersen (1989 N) has an MA from The Academy of Arts in Oslo. She is represented at The National Museum of Art, Architecture, and Design in Oslo. Urd J. Pedersen has exhibited her works at QB Gallery, N: STANDARD, N; Pyton Site, N; Kistefos Museum, N; Kristiansand Exhibition Hall, N; Akershus Art Center, N, and Galleri Tom Christoffersen, DK. Urd J. Pedersen also creates music, and she collaborates with both American and Norwegian record labels.



Vilhelm Bjerke Petersen: *Uden titel*, 1946. Olie på lærred, 40 x 50 cm.

”Jeg forsøger at male balancen mellem utopi og virkelighed og fjerne grænserne mellem ønsker og realiteter.” Ordene er kunstneren Vilhelm Bjerke Petersens, som i sin eftertid har fået stor opmærksomhed for sine abstrakte og figurativt surrealistiske malerier. Hans virke bestod også af udstillingsskabelse, tegning og collage, grafik, udsmykninger og skriftlige værker som for eksempel poesi, artikler og tekster, der handlede om kunstteori og pædagogik og politiske tematikker. Bjerke Petersen studerede i både Oslo, Paris og ved skolen Bauhaus i Dessau, Tyskland. Her fik han undervisning af Wassily Kandinsky og Paul Klee. Han bevarede det internationale udsyn, og i 1933-34 var han medlem af den danske kunstnersammenslutning Linien, som også inkluderede kunstnere som Asger Jorn, Henry Heerup og Sonja Ferlov Mancoba. Gruppen havde et internationalt netværk af kunstnere. Bjerke Petersen var særligt stærkt inspireret af de surrealistiske strømninger, der dels ønsker en fri tilgang til menneskelivet, dets udfoldelser og kunsten, og dels er drevet af politiske agendaer, der foreslår en ny tilgang til kunsten som værende antielitær og en forandringskraft i alle facetter af menneskets liv. Den surrealisme, som Bjerke Petersen skabte, udmøntede sig konkret i et fladeorienteret maleri, hvor symbolske, organiske og abstrakte former blandede sig med mystiske scenerier. Surrealismens forestillinger om, at der findes mere i menneskelig bevidsthed, end hvad vi hidtil er klar over, og at der i drømmeagtige og symbolske udtryk kan opstå en sand realitet, der

fortæller noget om den menneskelige tilstand, var også Bjerke Petersens afsæt. Hele tiden var der en søgen mod at forbinde mennesket til kunsten og at portrætttere en fælles livskraft og virkelighed.

Vilhelm Bjerke Petersen (1909, DK) studerede på Kunstakademiet i Oslo i 1927-29 og havde undervejs i sin studier også ophold i Paris i 1929 og på Bauhaus i 1930-31 under kunstnerne Wassily Kandinsky og Paul Klee. Han var medstifter af kunstnersammenslutningen Linien i 1934, og i 1935 arrangerede han sammen med André Breton og Max Ernst den internationale udstilling *kubisme=surrealisme* på Den Frie Udstillingsbygning. Han grundlagde Moderne Konsthögskolan i Stockholm i 1948. Han stod bag en række banebrydende udstillinger og deltog også selv på udstillinger i USA og Europa. Han udgav flere bøger om kunstteori og i 1935-36 også tidsskriftet *Konkretion*. I 2021 blev Bjerke Petersens værker samlet på en stor udstilling på Øregaard Museum, DK og på Mjellby Konstmuseum, SE.

Vilhelm Bjerke Petersen: *Untitled*, 1946. Oil on canvas, 40 x 50 cm.

“I try to paint the balance between utopia and reality and to remove the boundaries between wishes and realitites.” The words are those of the artist Vilhelm Bjerke Petersen who in his afterlife has received great attention for his abstract and figurative surrealist paintings. His practice also consisted of creating exhibitions, drawing, collage, graphics, public commissions, and text works such as poetry, articles, and papers on art theory, pedagogy, and political themes. Bjerke Petersen studied in Oslo, Paris, and the Bauhaus school on Dessau, Germany. Here he was taught by Wassily Kandinsky and Paul Klee. He preserved his international perspective and in 1933-34 he was a member of the Danish artist association “Linien” that also included artists such as Asger Jorn, Henry Heerup, and Sonja Ferlov Mancoba. The group had an international network of artists. Bjerke Petersen was very strongly inspired by the surrealist movements that not only wished for a free approach to human life, its unfolding, and the art, but also was driven by political agendas that suggested a new perception of art as anti-elitist and as a force of change in all facets of life. The surrealism that Bjerke Petersen created, was especially surface oriented painting where symbolic, organic, and abstract shapes mixed with mysterious scenarios. Surrealism’s ideas about how human consciousness contain more than what we are aware of, and that dream-inspired and symbolic expressions can provoke an expression of true reality and reveal information on the human condition were also Bjerke Petersen’s standpoint. All the time, there is a search towards the connection between human and art and an endeavor to portray a joined life force and reality.

Vilhelm Bjerke Petersen (1909, DK) studied at the Art Academy in Oslo in 1927-29 and throughout his student years, he also had residencies in Paris in 1929 and at Bauhaus in 1930-31 where he was taught by Wassily Kandinsky and Paul Klee. He was founding member of the artist association Linien in 1934 and in 1935, he, André Breton, and Max Ernst arranged the international exhibition *kubisme=surrealisme* at The Free Exhibition, DK. He founded Moderne Konsthögskolan in Stockholm in 1948. He created a series of groundbreaking exhibitions and participated himself at exhibitions in the US and Europe. He published several books on art theory and in 1935-36, he also published the journal *Konkretion*. In 2021, Bjerke Petersen's collected works were exhibited at Øregaard Museum DK and at Mjellby Art Museum, SE.