
ART HERNING 2024

**CARLOS AMORALES · CHARLOTTE BRÜEL · MADDS
GAMDRUP · NILS ERIK GJERDEVIK · MICHAEL
KVIUM · REBECCA LINDSMYR · TORBJØRN
RØDLAND · SUPERFLEX · EDUARDO TERRAZAS ·
GERT & UWE TOBIAS**

BOOTH H160

NILS STÆRK



GERT & UWE TOBIAS

Untitled, 2019

Colored woodcut on canvas

200 x 168 cm (78,74 x 66,14 in)

Edition of 2

Gert & Uwe Tobias were born and raised in Transylvania and are currently living in Cologne. They are known for their unique imagery, inspired by both the traditional folk myths of their country of origin and popular culture. Their artistic practice comprises ceramic sculptures, painting, paperwork and large color woodcuts on canvases, the latter which combine the classic painting genre with a well-known printing technique used for the traditional propaganda making as well as in pop art's repetition of motifs.

Instead of carving out the figure into the block of wood, they shape the individual motifs in plywood and use a roller to apply the paint to the surface of each form, which finally transfers the color to the canvas. In this way, Gert and Uwe Tobias develop a well-known tradition and method.





MADS GAMDRUP

Nicosia Green Earth, 2021

Pigment and linseed oil on canvas

100 x 100 cm (39,37 x 39,37 in)

In a series of new paintings, Mads Gamdrup continues his lifelong occupation with color research yet moving into a radically new direction both formally and visually speaking. Each painting elaborates on Gamdrup's interest in monochrome color and its artistic potential in relation to phenomena such as materiality, both physically and psychologically. Working with raw color pigments in the extended field of contemporary art, color can be perceived as a material substance with abstract qualities, giving the pictorial expression a spatiality that opens up, allowing for an individual interpretation.



NILS ERIK GJERDEVIK

Untitled, 2009

Oil on canvas

81 x 122 cm (31,89 x 48,03 in)

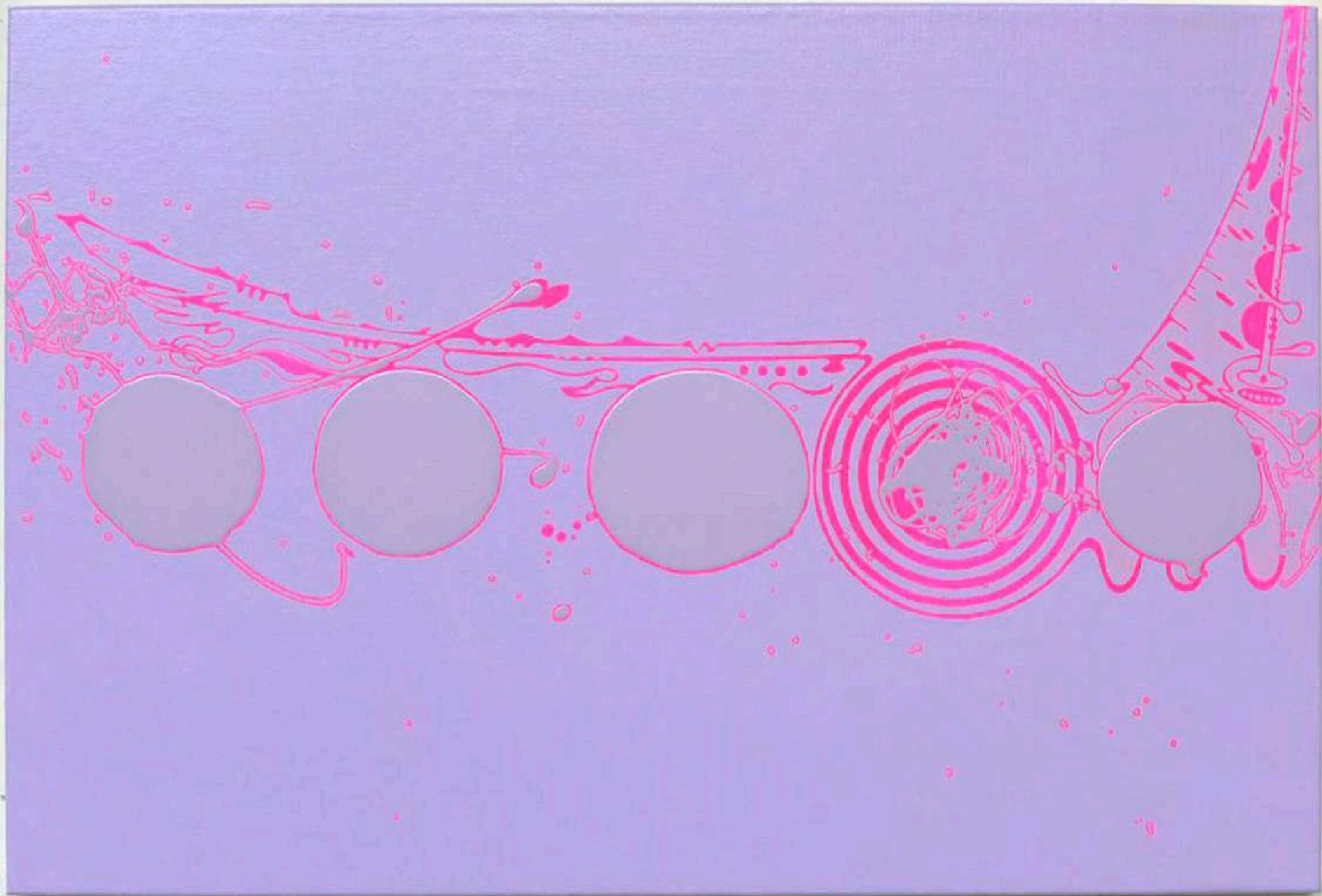




Nils Erik Gjerdevik was well known for his non-figurative paintings that challenged all the set rules and conventions of painting as a genre. He always confronted our idea of how a painting should be presented through his use of peculiar formats, alternative colors, and composition rarely built around the classical notion of harmony. His paintings tend toward a more double-edged expression where seemingly divergent ideas and movement meet and become the same image.



NILS ERIK GJERDEVIK
Untitled, 2014
Oil on canvas
60 x 90 cm (23,62 x 35,43 in)



SUPERFLEX

As Close As We Get LI (Black concrete),
2022

Black coloured concrete

90 x 15 x 15 cm (35,43 x 5,91 x 5,91 in)



As sea levels continue to rise, human buildings will soon be underwater. For this reason, it is important to consider the needs and desires of marine life in our construction decisions. Fish are the future occupants of our houses. *As Close As We Get* is a series of sculptures that function as art for humans and as potential homes for fish. Because ocean biodiversity thrives around structures with an abundance of surface area, the modular building blocks of *As Close As We Get* are designed to feature many flat, irregularly-sized planes. Each sculpture consists of multiple stacked building blocks, forming artworks that can be transformed into underwater infrastructure.



SUPERFLEX

*As Close As We Get LV (Black concrete),
2022*

Black coloured concrete
60 x 30 x 20 cm (23,62 x 11,81 x 7,87 in)



SUPERFLEX

*As Close As We Get LVIII (Black
concrete), 2022*

Black coloured concrete

46,5 x 22 x 20 cm (18,31 x 8,66 x 7,87 in)



CHARLOTTE BRÜEL

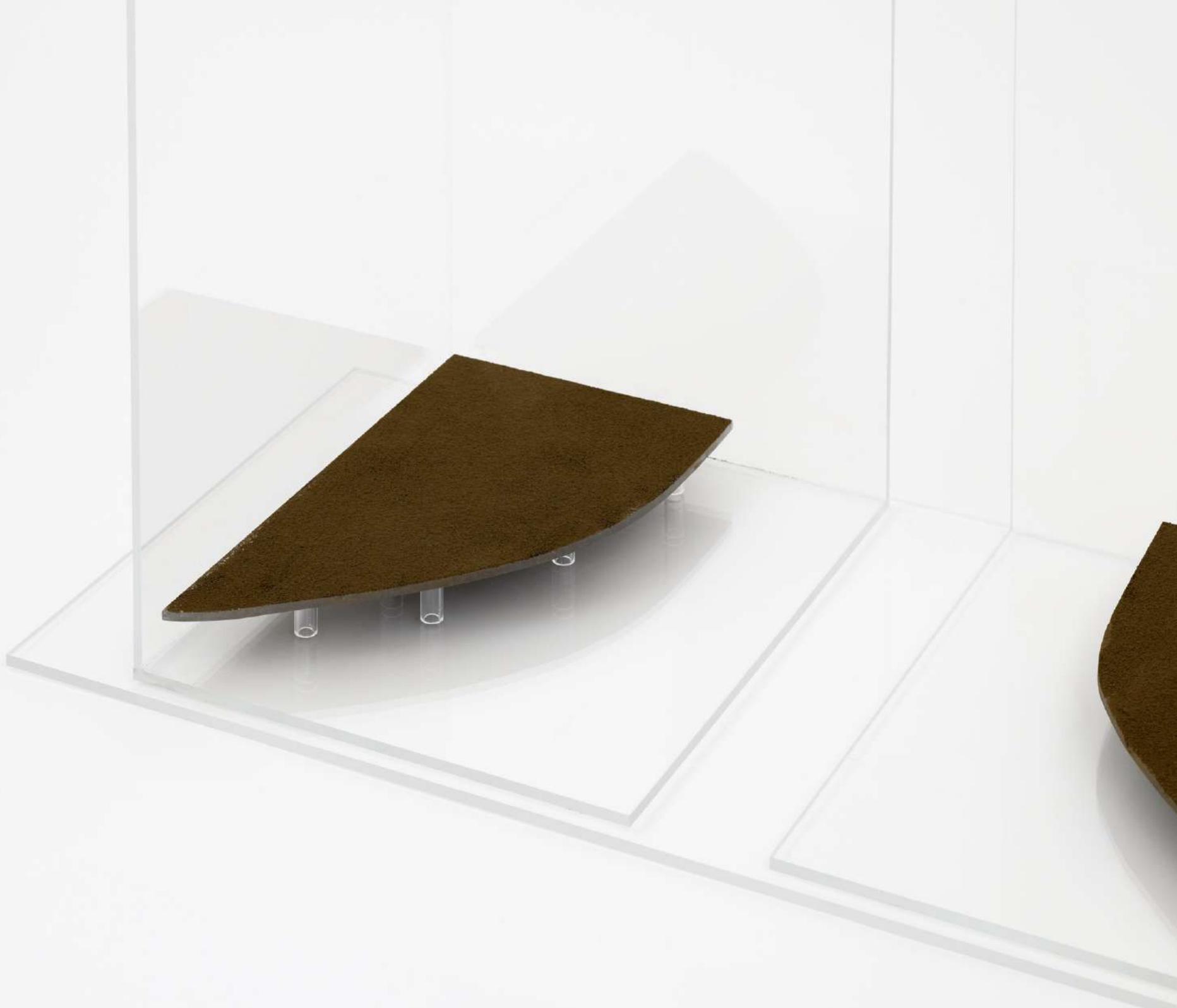
Invisible sculpture, 2022

Umbra natural color pigment, gold base, 5
and 6 mm acrylic sheets, acrylic tubes
45,6 x 62 x 34 cm (17,95 x 24,41 x 13,39 in)



It is a comparative gaze that is activated when one studies the contents of Brüel's exhibited showcases. And it is the gaze, above all, and the nonverbal, sensual experience that, according to the artist, ensures the simple complexity of the works.

It is as if Brüel's sculptures never quite stop. On the contrary, it is like witnessing tableaux materializing in front of one's eyes. Her sculptures appear at once open, precise, and unfinished in terms of their narrative. In Charlotte Brüel's practice, life and work are connected and born of each other. It is a life's work that invites the audience to take their time and enter the dialogue.





TOVE STORCH

Untitled No. II, 2019

Ceramic, steel

39 x 33 x 27,5 cm (15,35 x 12,99 x 10,83 in)

Tove Storch's artistic project can be viewed as a continuous investigation of sculptural possibilities. Her works challenge the viewer's perception of space and reality and ask questions to what sculpture is and what it's able to do. In a combination of a tight minimal expression and delicate, fragile materials her works give physical shape to complex reflections on form, time and space.





MICHAEL KVIUM
Natural Dance, 2008
Oil on canvas
250 x 300 cm (98,43 x 118,11 in)

Since the paintings and performances of the 1980's Michael Kvium's works have focused on uncompromising descriptions of the aspects of life that we rather hide than expose to observation. Spanish baroque painters such as Goya, El Greco and Velazquez largely inspired his artistic practice from the beginning. In recent years Kvium's grotesque and perverted depictions of the human body are accompanied by beautiful landscapes and animal motives. The theme of death has a constant presence in Kvium's works, reminding us of the paradoxical consequence of conception.



Kvium's work points towards a certain figurative realism with clear narrative elements. This narrative element was uncommon in the 1980's when Kvium experienced his breakthrough as an artist. His works can often be read in the light of the 1980's collapse of the ruling systems and the loss of meaning related to these collapses. Kvium's way of staging the motives in his paintings contain associations to a theatre stage. This theatrical touch underlines the prominent performative aspect of his practice.



MICHAEL KVIUM

Short Story, 2023

Watercolor on paper

Paper Dimensions:

25 x 25 cm (9,84 x 9,84 in)



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Short Story, 2023

Watercolor on paper

Paper Dimensions:

25 x 25 cm (9,84 x 9,84 in)





CARLOS AMORALES

Jungla de estrellas (Star Jungle) 19, 2021

Collage of printed cardboard on canvas

40 x 30 cm (15,75 x 11,81 in)

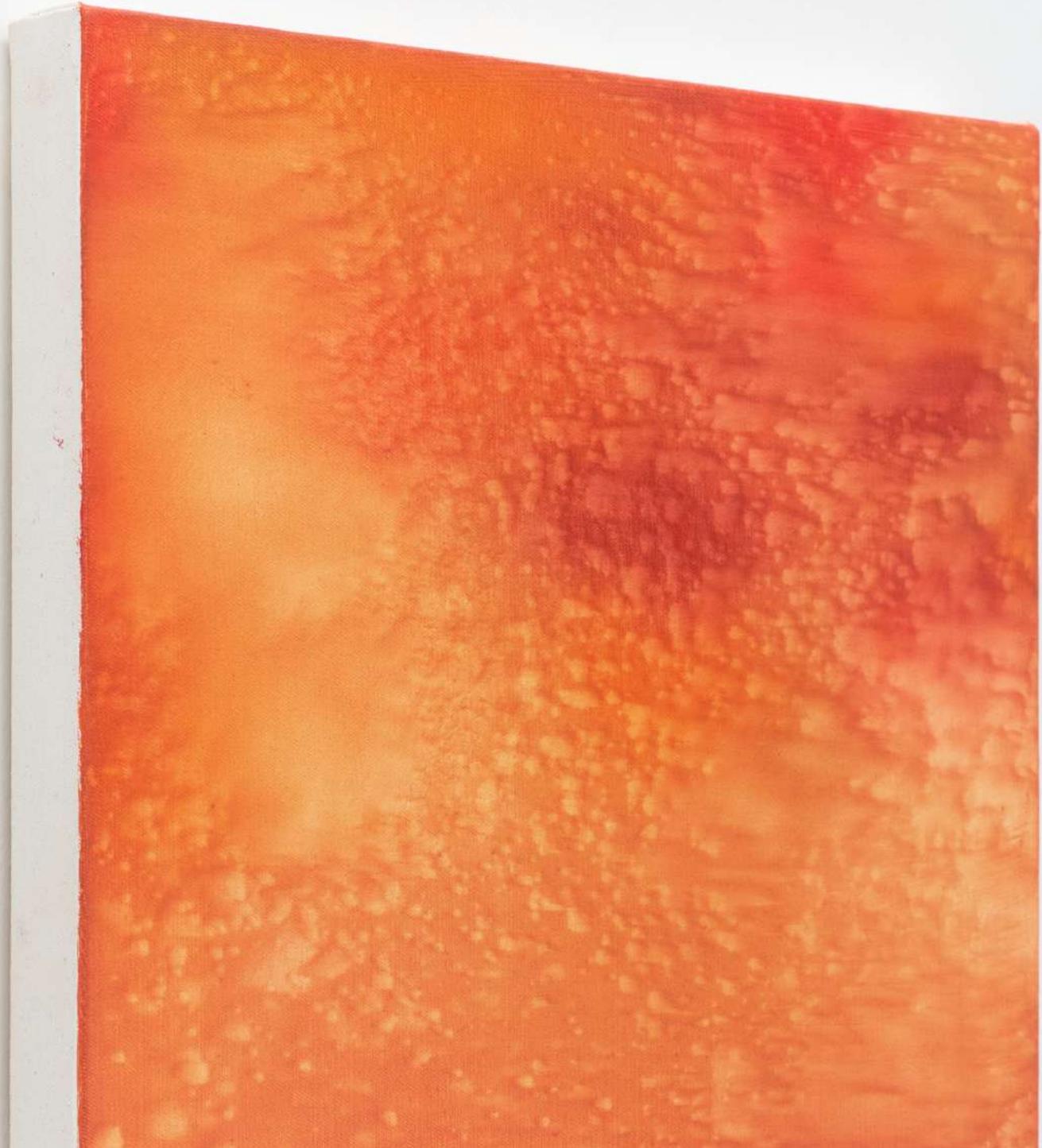
Carlos Amorales is a multidisciplinary artist who explores the limits of language and translation systems to venture into the field of cultural experimentation. He uses graphic production as a tool to develop linguistic structures and alternative working models that allow new forms of interpretation and foster collectivity. In his projects, Amorales examines identity construction processes, proposes a constant re-signification of forms present in his work, and provokes a clash between art and pop culture.





REBECCA LINDSMYR
Untitled (Plansch #7), 2022
Oil on canvas
40 x 30 cm (15,75 x 11,81 in)

The work of Rebecca Lindsmyr evolves from an interest in the complexities of the embodied self - as simultaneously being a subject of experience and an object in the world. These dual, or multiple vantage points render the self-sensitive to relations of power, as well as historically, politically, socially, and emotionally shifting understandings of the body. Due to this sensitivity, the embodied self becomes a mirror of its time and context as time penetrates it and continuously (re)shapes it.



EDUARDO TERRAZAS

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*From the series: Possibilities of a
Structure*

Subseries: Cosmos, 2023

Wool yarn on wooden board covered
with Campeche wax

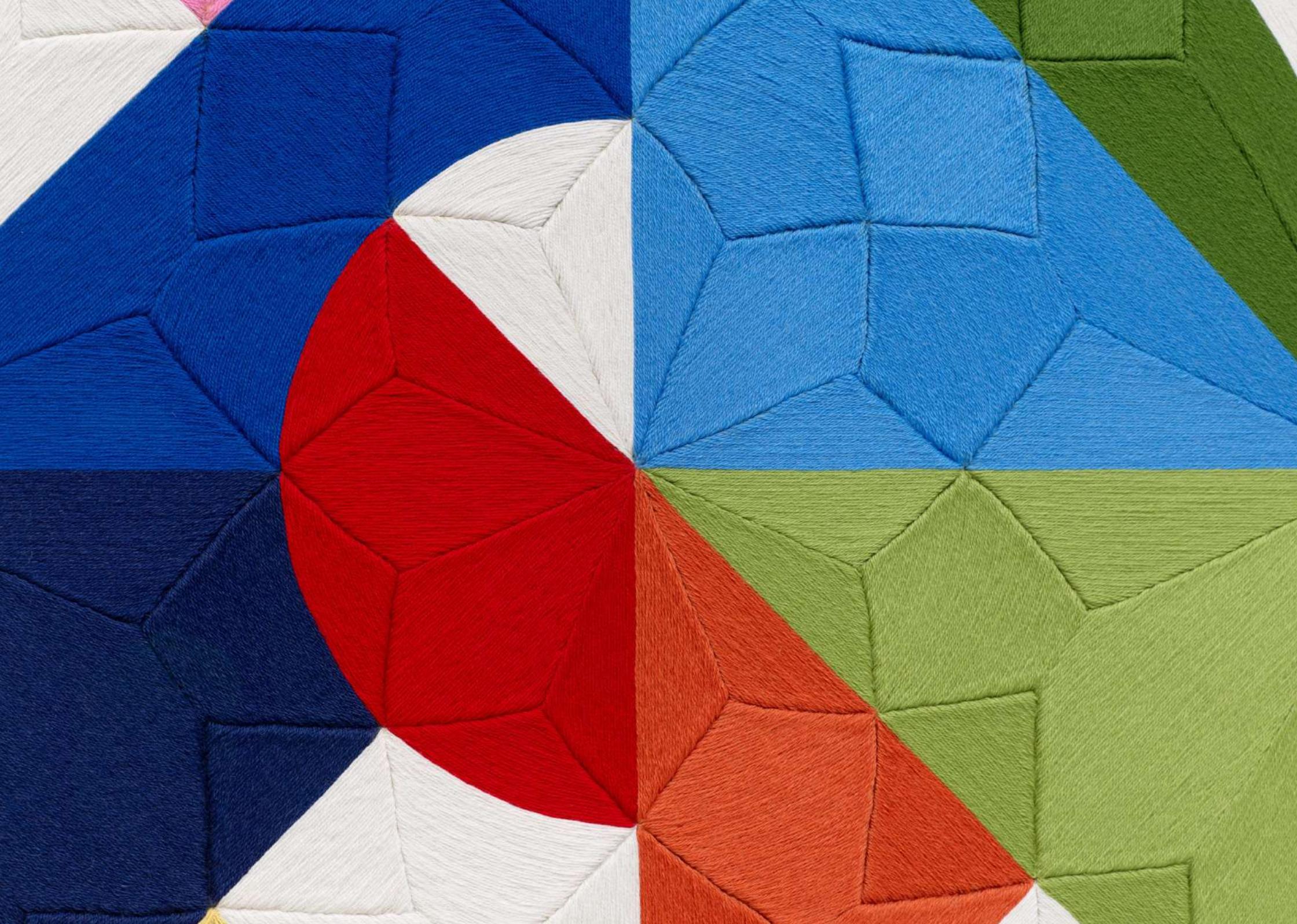
60 x 60 cm (23,62 x 23,62 in)



Eduardo Terrazas is a Mexican creator who has taken genuine interest in studying and contemplating the complexity of our contemporary world. Spirit, beauty, order, and technique are the cornerstones that define his visual universe.

He engages in an array of disciplines: design, architecture, urban and regional planning, visual arts, and environmental issues, responding and reflecting creatively to our changing reality, proposing alternate methods of inhabiting our world, different forms to relate one another, new ways to portray and understand our cosmos.

Terrazas sees his transit through these disciplines, as different pathways that nevertheless run parallel, as resources to approach concerns that range from philosophy to science, in benefit of the social well-being and the environment. These parallels are also visually apparent in his wool pieces, all produced with the traditional Huichol technique (wool yarn placed on wooden board, covered with Campeche wax)





TORBJØRN RØDLAND

Furry Shoes, 2023

Chromogenic print on Fuji Crystal
archive paper

32,3 x 39,4 cm (12,72 x 15,51 in)

Edition of 30

Torbjørn Rødland's photographs are produced through film-based cameras and chemical processing. His self-aware and often uncanny photographs, films, and books are saturated with symbolism, lyricism, and eroticism. They take on existing visual forms and genres from still lifes to portraits to landscapes, but without the research tone of first-wave conceptual art or the ironic commentary of the subsequent Pictures Generation. Attempts to seize and to integrate truth, rather than to deconstruct it, accompany Rødland's inclination to delve into problematic aspects of contemporary photography and the history of art. He probes popular visual languages in search of both spiritual and perverse qualities, so as to prolong our engagement with the single and the moving image.



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