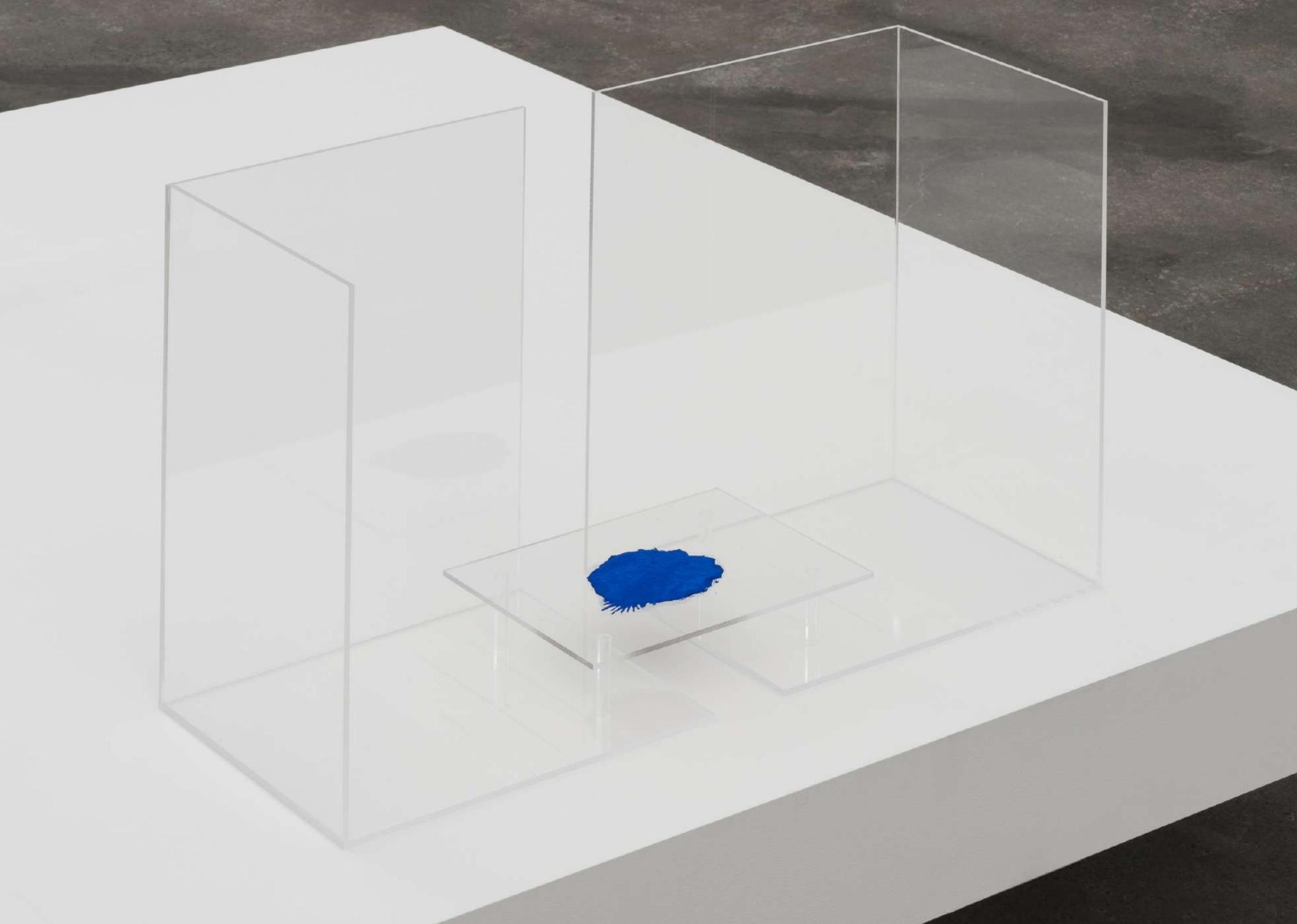

ART HERNING 2023

**OLAF BREUNING • CHARLOTTE BRÜEL • INGVAR
CRONHAMMAR • MADGAMDRUP • NILS ERIK
GJERDEVIJK • MICHAEL KVIUM • REBECCA
LINDSMYR • LEA PORSAGER • TOVE STORCH
SUPERFLEX • EDUARDO TERRAZAS • GERT &
UWE TOBIAS**

27.02.23 – 29.02.23

NILS STÆRK

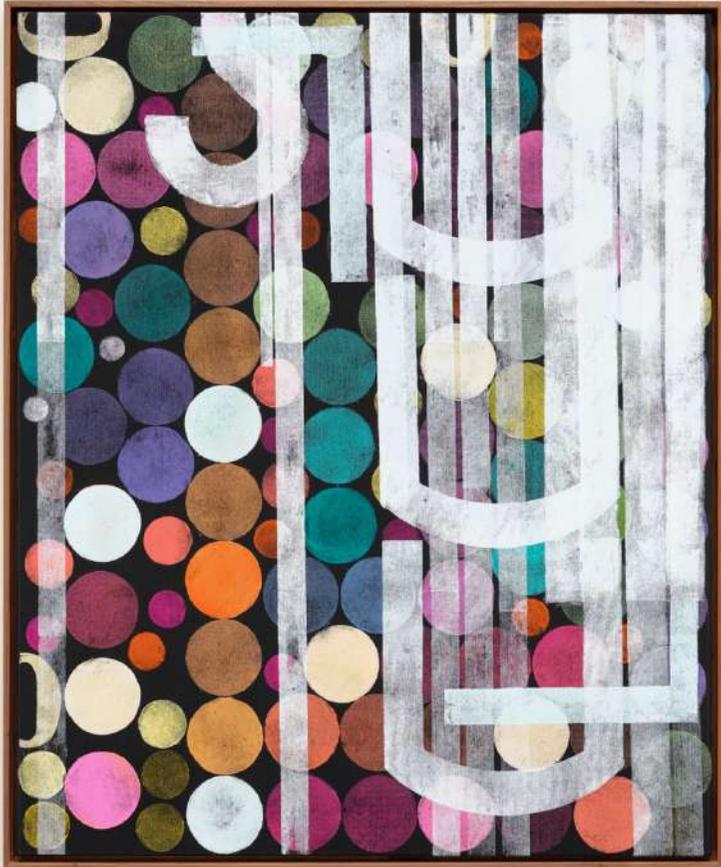


It is a comparative gaze that is activated when one studies the contents of Brüel's exhibited showcases. And it is the gaze, above all, and the nonverbal, sensual experience that, according to the artist, ensures the simple complexity of the works.

It is as if Brüel's sculptures never quite stop. On the contrary, it is like witnessing tableaux materialising 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.

CHARLOTTE BRÜEL
Invisible sculpture, 2021
Acrylic glass, cobalt blue color
pigment on gold base, acrylic
tube and acrylic plate
45,5 x 62 x 34 cm (17,91 x 24,41
x 13,39 in)
The space between the two
parts measures 7 cm





GERT & UWE TOBIAS

Missing Parts 31, 2022

Colored woodcuts on canvas

144 x 120 cm

(56,69 x 47,24 in)



Gert & Uwe Tobias was born and raised in Transylvania and is 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.

GERT & UWE TOBIAS
Missing Parts 14, 2022
Colored woodcuts on
canvas
144 x 120 cm
(56,69 x 47,24 in)







MICHAEL KVIUM

Indblik i udsyn, 2022

Oil on canvas

125 x 280 cm (49,21 x 110,24 in)

Painting in parts each 125 x 40 / 125 x

140 / 125 x 100

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.







MICHAEL KVIUM

Sky Piece Blues, 2022

Watercolour and pastel on paper

Paper Dimensions:

15 x 42 cm (5,91 x 16,54 in)

Kvium's work points towards a certain figurative realism with clear narrative elements. This narrative element was uncommon in the 1980'ies when Kvium experienced his breakthrough as an artist. His works can often be read in the light of the 1980'ies 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.





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TOVE STORCH

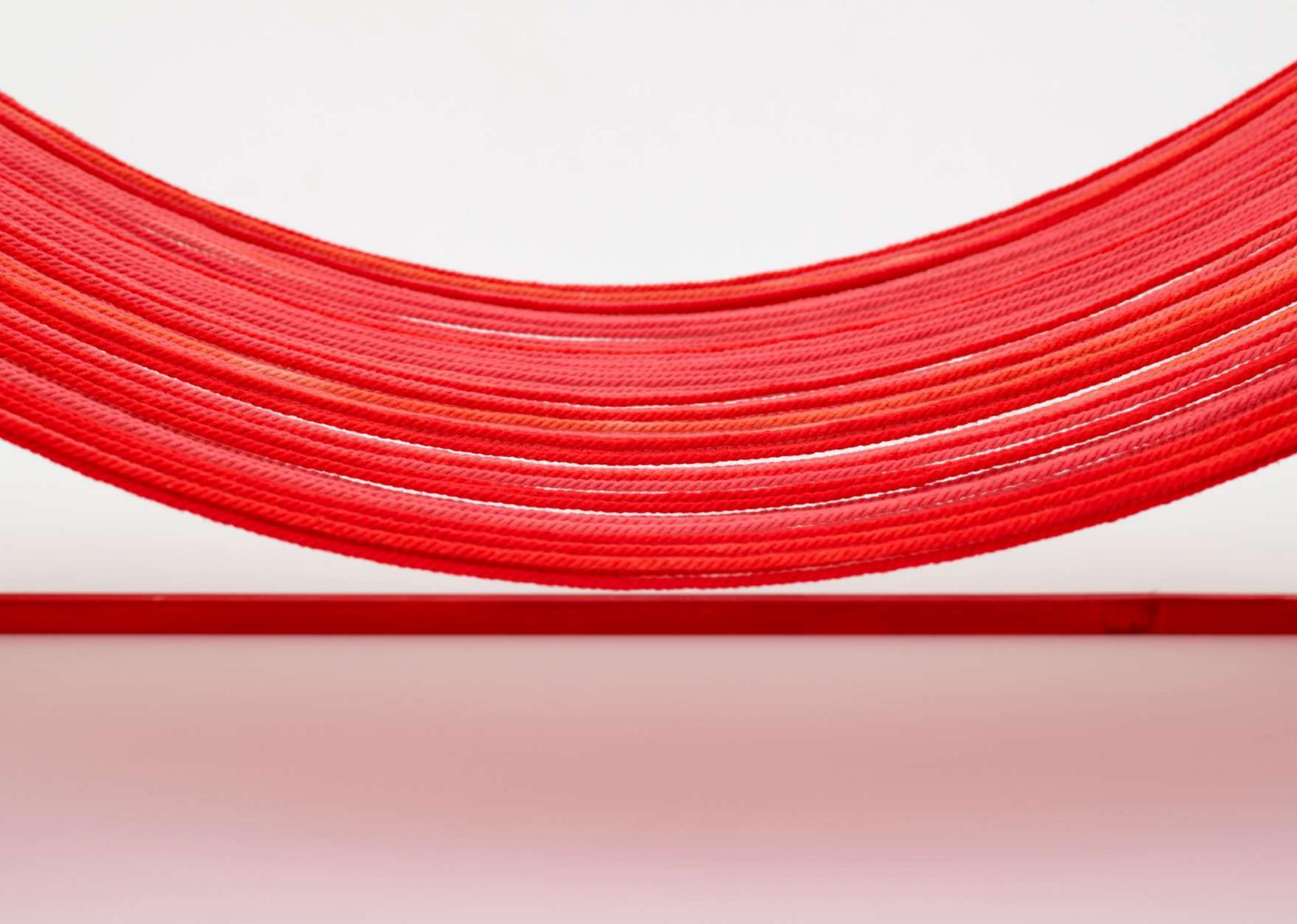
Untitled, 2022

Wood and dyed cotton cord

23,5 x 58 x 42 cm

(9,25 x 22,83 x 16,54 in)

Curiosity is the hidden drive that animates Tove Storch's installations, and the red thread that connects all of them. To some extent, the artist's inquisitiveness might explain the audacity of certain material combinations, as well as the intuitive and at times emotive nature of her outputs. But, most importantly, it is what makes the beholder feel at ease in the presence of her creations. Carrying no imposition of value, they are unbiased in the way they come to light, and devoid of the pressure to perform in how they occupy the space. Their meaning is embedded in their being. No matter if the gesture applied by the artist operates by subtraction or addition: it always reveals a fragment of purpose that existed beforehand, offering a circumstance of non-verbal understanding.





MADS GAMDRUP

Red/orange - and pink, 2022

Acrylic on hand-rolled glass

102 x 63 cm

(40,16 x 24,8 in)

MADS GAMDRUP
Pink/green - og turquoise, 2022
Acrylic on hand-rolled glass
102 x 63 cm
(40,16 x 24,8 in)



Mads Gamdrup works with the potential of monochromatic photography and its strength as an artistic statement in relation to several phenomena, such as distance, transparency, spirituality, and materiality. Gamdrup explores the boundaries and possibilities of photography using Newton's and Goethe's color theories.

In his stained-glass paintings, Gamdrup has replaced the photographic medium with acrylic on the hand-rolled glass to examine the transparency and texture of colors. In both the monochrome and the multicolored paintings, Gamdrup works to create a space where the painted circles challenge the colors and differences in the texture of the glass. The abstract appearance in this series and his photographic works resemble artists like Klein and Rothko's monochromatic paintings.



MADS GAMDRUP

Dark yellow/yellow - and light yellow,
2022

Acrylic on hand-rolled glass

102 x 63 cm

(40,16 x 24,8 in)



Olaf Breuning returns to a rawer mode of production for his paintings, using rough-hewn, chainsaw-cut woodblocks to stamp out vivid and chaotic compositions. The imagery made with the carved blocks—shapes of waves, stars, raindrops, and blades of grass—conjures a time before technology was at the heart of our lives, when we lived more in tune with our natural surroundings. Evoking meteorological maps of turbulent weather, the paintings are a metaphor for the rapid pace at which climate change is affecting our environment, which is in constant disarray. The artist hopes that they are also a call to action, or at the very least, a reason to rethink our relationship with nature and the consequences of our actions.



OLAF BREUNING

Human Reality, 2020

Wood cut print, gesso, and
acrylic on canvas

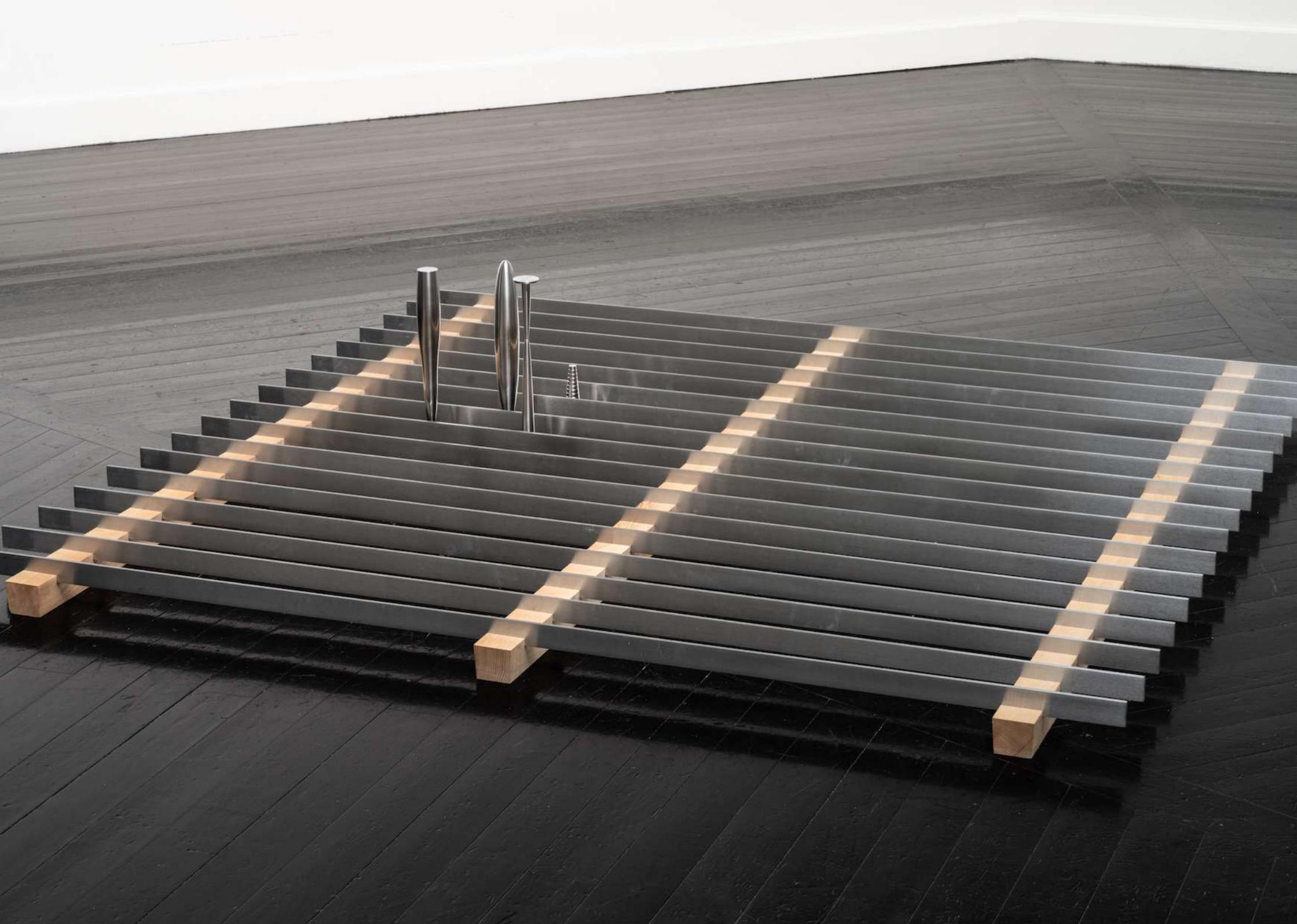
176 x 136 cm

(69,29 x 53,54 in)

REBECCA LINDSMYR
Untitled (Plansch #13),
2022
Oil on canvas
175 x 115 cm
(68,9 x 45,28 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.



Wolfgang Pauli was a pathological dreamer, sending his friend Carl G. Jung as many as 1,500 letters containing his nocturnal visions. The work consists of four miniature neutrino horns and a steel bed structure. The miniature horns' size and placement evoke a certain visceral response, as the tools might be used for bodily inspection.



LEA PORSAGER

*Pauli's Dream Bed (Miniature Neutrino
Horns on Hotbed)*

Ash tree, stainless steel,
30 x 200 x 200 cm
(11,81 x 78,74 x 78,74 in)



Ingvar Cronhammar's educational background as a sculptor is expressed in his monumental and often large-scale sculptural installations. A certain futuristic appearance combined with an overall classicistic architectural approach is characteristic for Cronhammar's works.



INGVAR CRONHAMMAR
Pavillion (Modelphoto), 1996
Color photo
147 x 125 cm
(57,87 x 49,21 in)





NILS ERIK GJERDEVIK

Untitled, 2010 - 2013

Oil on canvas

51 x 90 cm

(20.08 x 35.43 inches)

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, 2010

Oil on canvas

40 x 40 cm

(15,75 x 15,75 in)





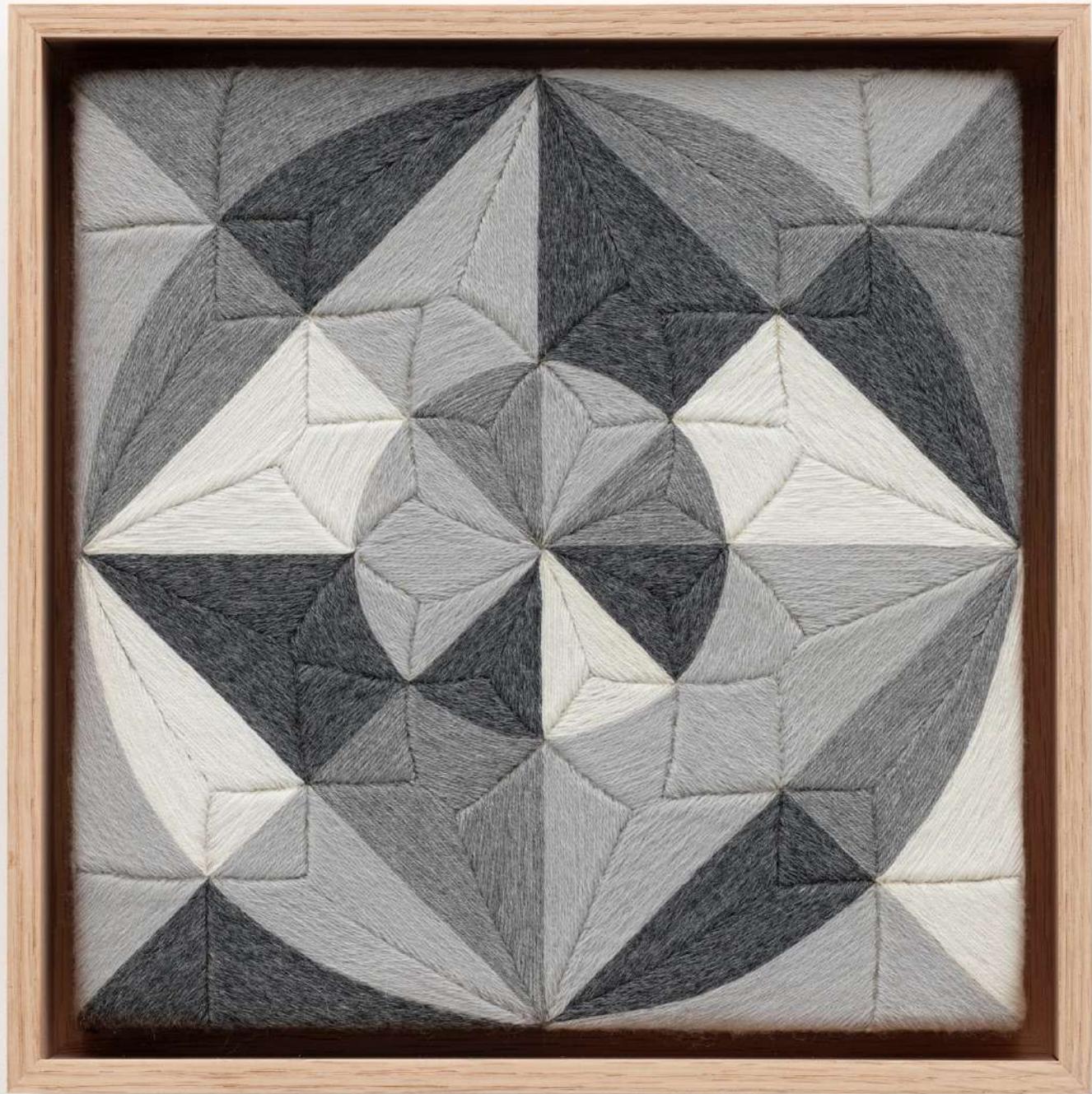
NILS ERIK GJERDEVIK

Untitled, 2006

Oil on canvas

61 x 154 cm

(24,02 x 60,63 in)



Eduardo Terrazas (1936) 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.

Architect by training, he obtained his bachelor's degree at UNAM Mexico, and then a Master's, at Cornell University, New York. But his endeavors –for over fifty years- include 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.



EDUARDO TERRAZAS

Possibilities of a Structure:

Cosmos 1.1.516, 2021

Wool yarn on wooden board
covered with Campeche wax

30 x 30 cm

(11,81 x 11,81 in)

SUPERFLEX

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

Black coloured concrete

75 x 30 x 19 cm

(29,53 x 11,81 x 7,48 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.



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