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# ART HERNING 2022

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JOHN ARMLEDER, OLAF BREUNING, CHARLOTTE BRÜEL, PAUL FÄGERSKIÖLD, MADS GAMDRUP, NILS ERIK GJERDEVIK, MICHAEL KVIUM, REBECCA LINDSMYR, TOVE STORCH, SUPERFLEX, GERT & UWE TOBIAS

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06.05.22-08.05.22

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NILS STÆRK







The first elements the eye registers in its encounter with Tove Storch's sculptures are the repetition of basic geometric structures and the use of standardized or factory-produced materials. By letting the eye rest on the formal features, the sculptures appear neutral and self-contained in their final shape. And indeed, they are orderly and well-behaved. But when disanchoring the gaze from the spell of simplicity, it occurs that the sculptures vibrate. They are charged with the artist's awareness that things are in constant development, and if they sit or stand straight and proper is just as in the wait of an imminent release, like the pupil the second before the bell rings.

**TOVE STORCH**

*Untitled, 2021*

Concrete, pigment

21,3 x 53 x 23 cm

(8,39 x 20,87 x 9,06 in)

Expanded length: 53 cm

Compact length: 36 cm









**MICHAEL KVIUM**  
*Under the Gods*, 2022  
Oil on canvas  
125 x 125 cm  
(49,21 x 49,21 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.









**MICHAEL KVIUM**

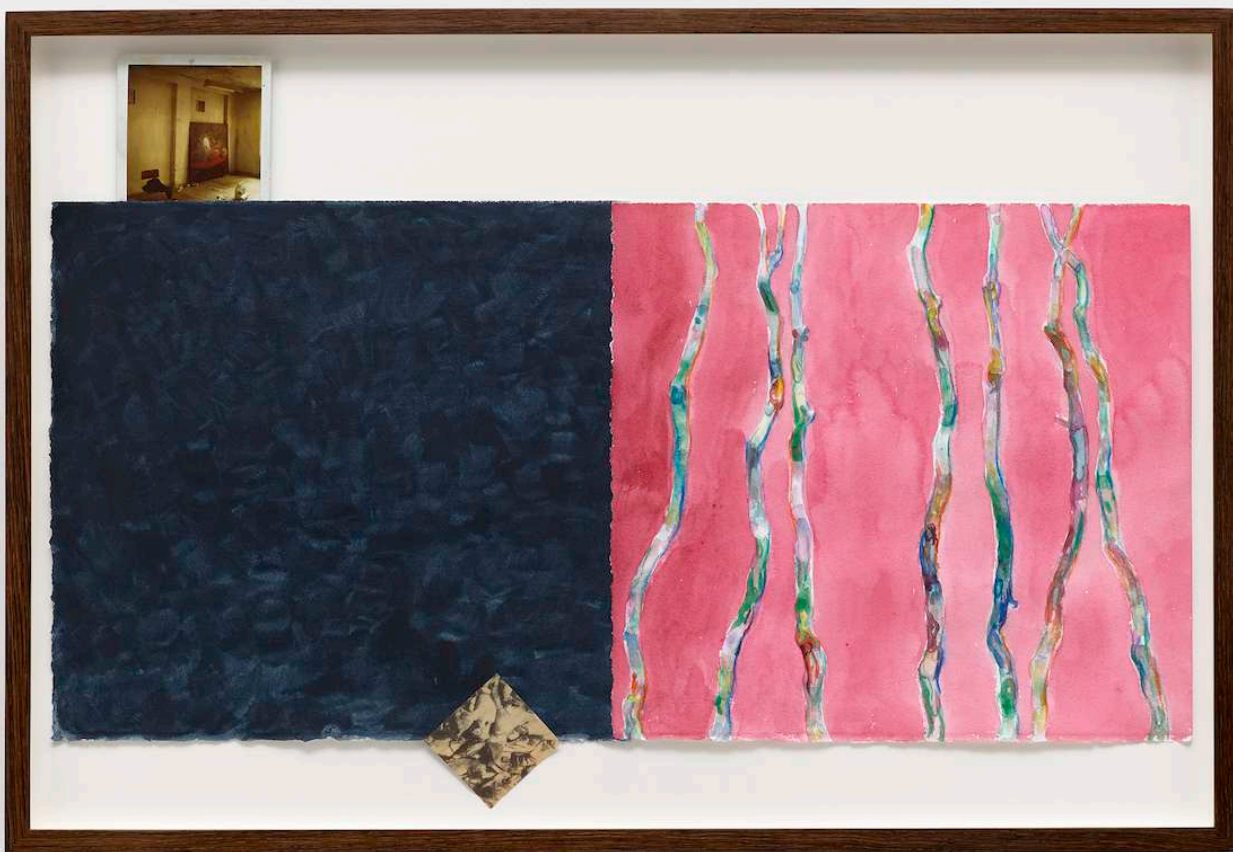
*Den Naturlige Årsag II*, 2021

Photo, cutouts, oil on paper

Framed Dimensions:

73,5 x 44 cm

(28,94 x 17,32 in)



**MICHAEL KVIUM**

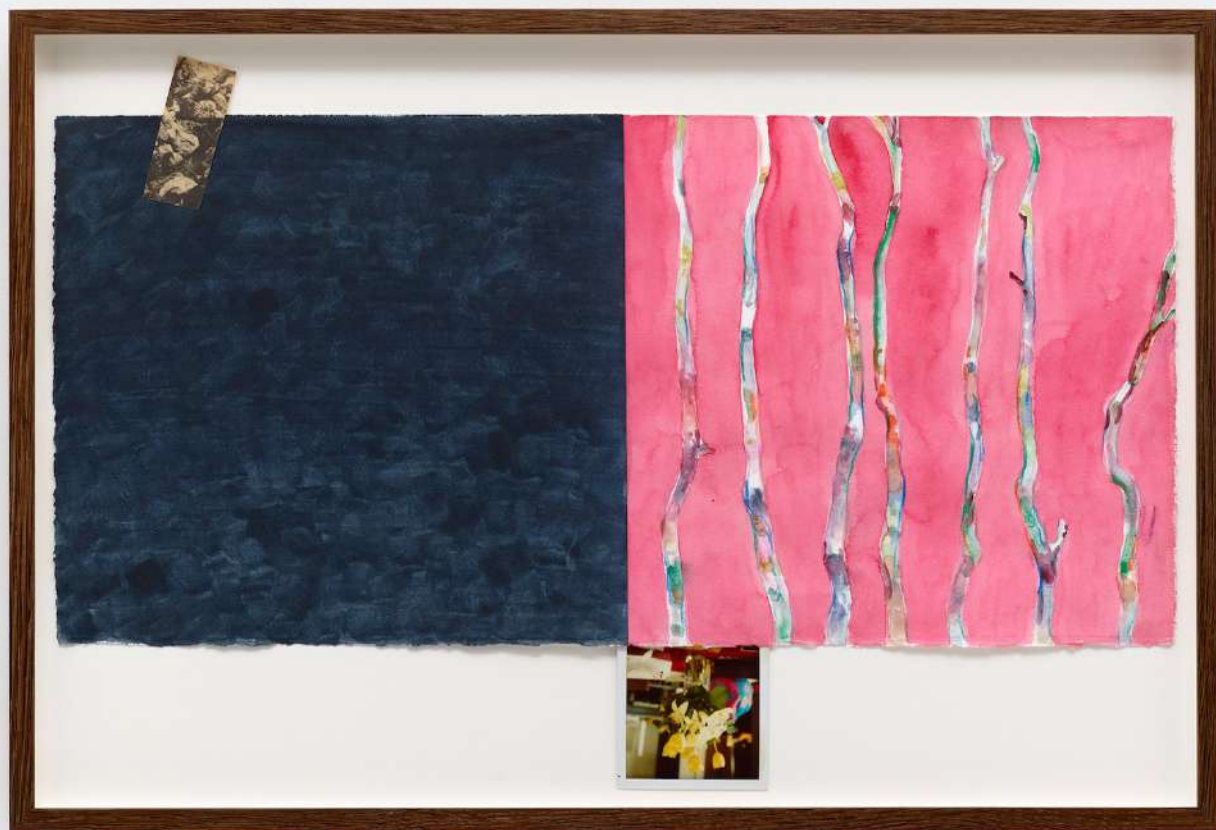
*Den Naturlige Årsag III*, 2021

Photo, cutouts, oil on paper

Framed Dimensions:

48 x 75 cm

(18,9 x 29,53 in)



**MICHAEL KVIUM**

*Den Naturlige Årsag IV*, 2021

Photo, cutouts, oil on paper

Framed Dimensions:

48 x 75 cm

(18,9 x 29,53 in)









**MADS GAMDRUP**

*Untitled (green and nude), 2020*

Acrylic paint on hand rolled glass

Framed Dimensions:

57 x 64 cm

(22,44 x 25,2 in)





**MADS GAMDRUP**

*Green and light pink, 2020*

Acrylic paint on hand rolled glass

57 x 64 cm

(22,44 x 25,2 in)



In his stained-glass paintings, Mads Gamdrups examines the transparency and texture of colors. In both the monochrome and the multicolored paintings, Gamdrup works to create a space where the colors and differences in the texture of the glass are challenged by the painted circles. In the relationship between the glass and the painted circles, space is created in itself - and another space is created when the individual works are part of a serial context. This gives the pictorial expression a spatiality to use diversity as a quality - and opens up for individual interpretations.



**MADS GAMDRUP**

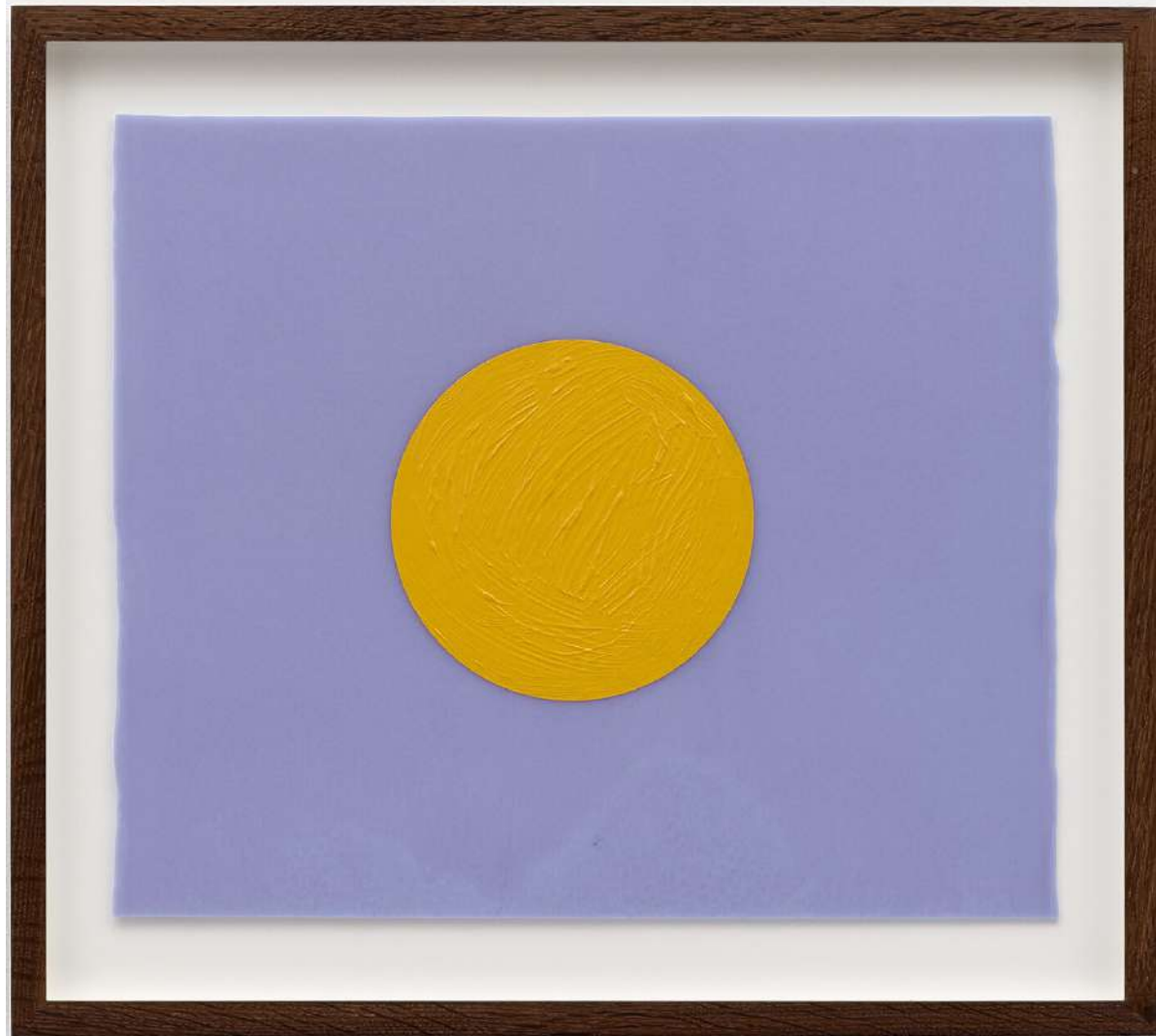
*Light violet and warm yellow, 2020*

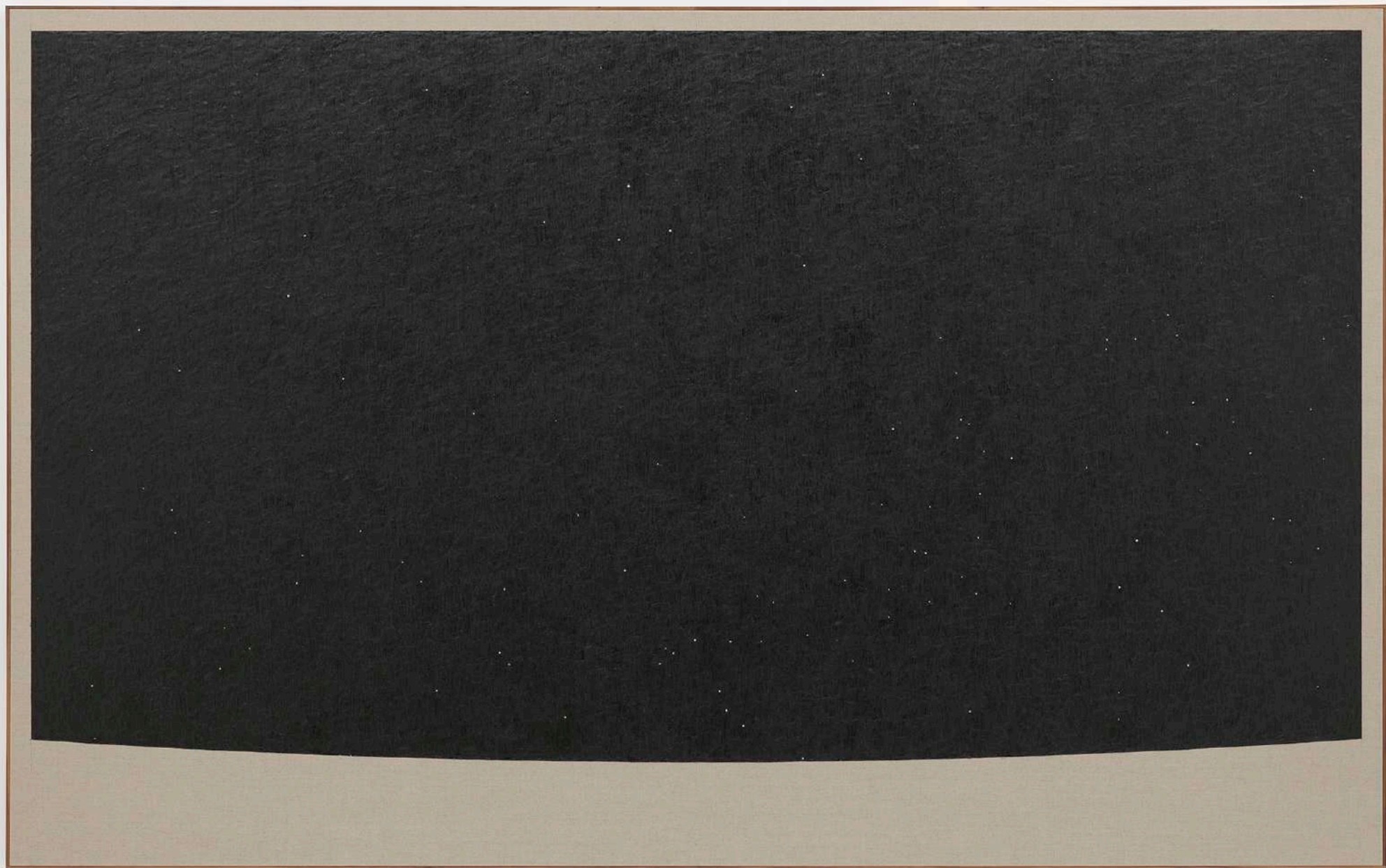
Acrylic paint on hand rolled glass

Framed Dimensions:

57 x 64 cm

(22,44 x 25,2 in)









**PAUL FÄGERSKIÖLD**

*South Tarawa. Kiribati Islands. View East.*

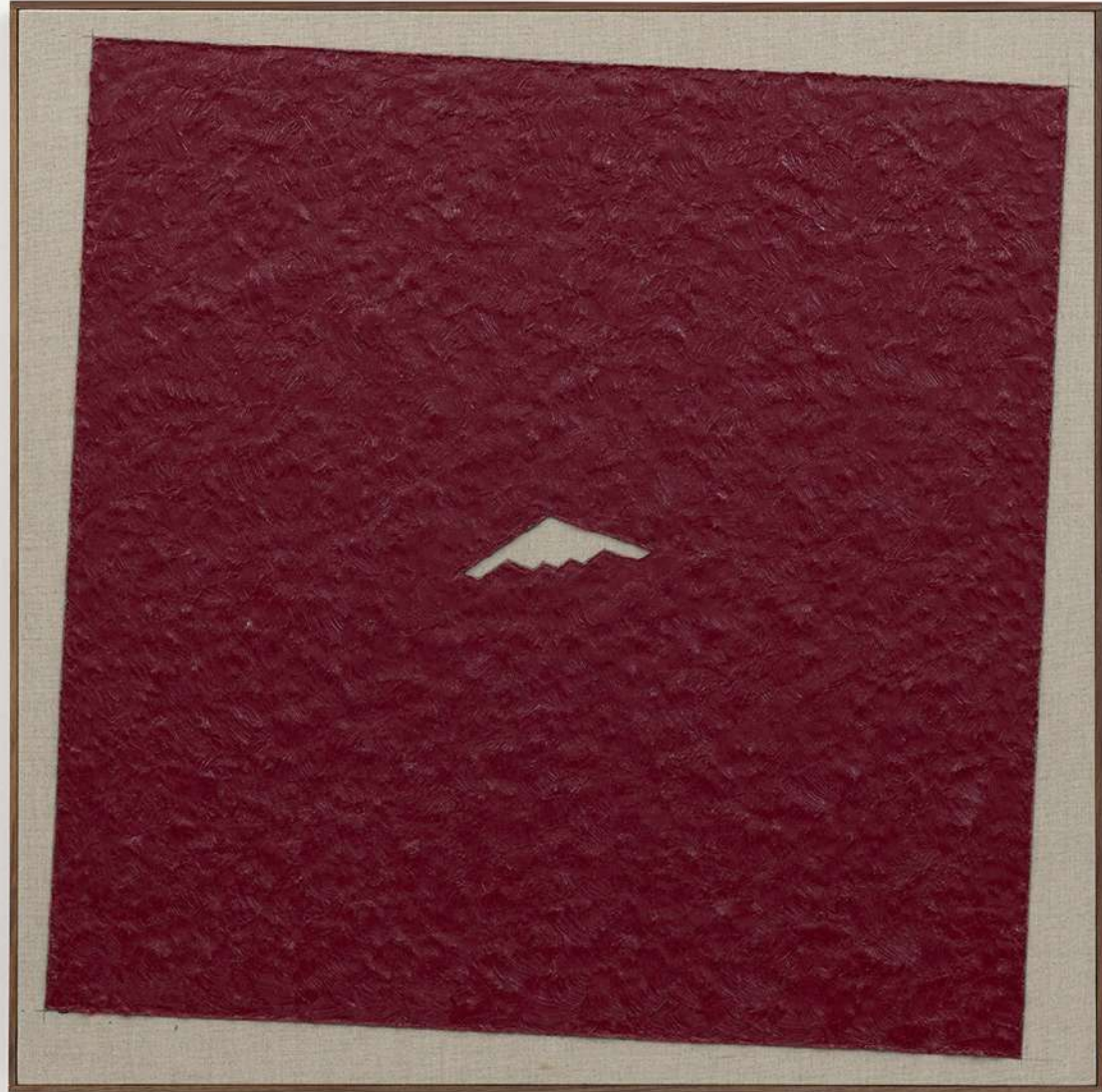
*January 1 2100, 2021*

Oil on linen with walnut frame

200 x 320 cm

(78,74 x 125,98 in)

Through his art, Paul Fägerskiöld is exploring landscape painting and the relationship between man and nature in a time when human activities have had a significant impact on the climate and ecosystems on Earth. In his artistic practice, he occasionally uses his personal archive; photographs and pictograms that he has collected from his own surroundings and during travels. His large-scaled, monochrome paintings are full of symbols and historical references that together create a network of narratives.







**PAUL FÄGERSKIÖLD**

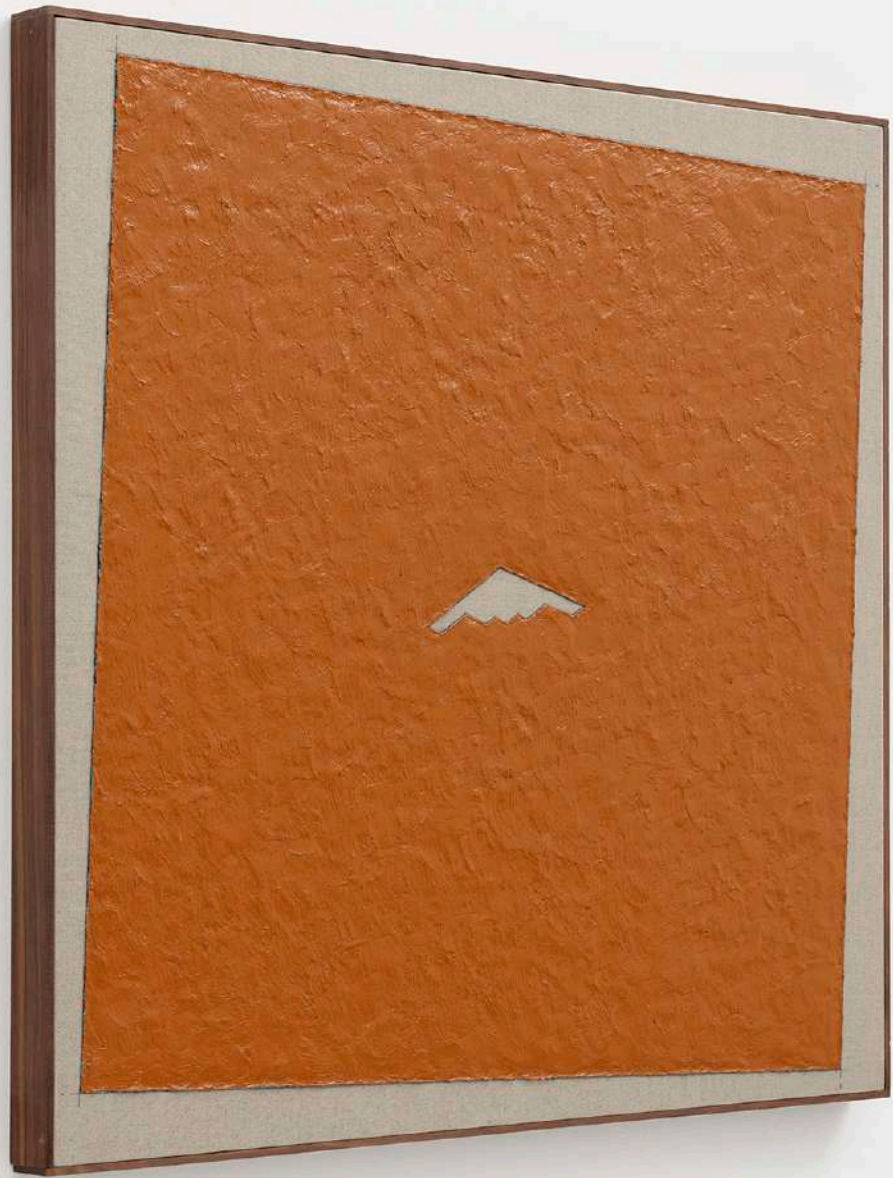
*Spirit In The Sky*, 2021

Oil on linen with walnut frame

80 x 80 cm

(31,5 x 31,5 in)





**PAUL FÄGERSKIÖLD**  
*Spirit In The Sky*, 2021  
Oil on linen with walnut frame  
80 x 80 cm  
(31,5 x 31,5 in)







**JOHN ARMLEDER**

*Adonis Aestivalis*, 2006

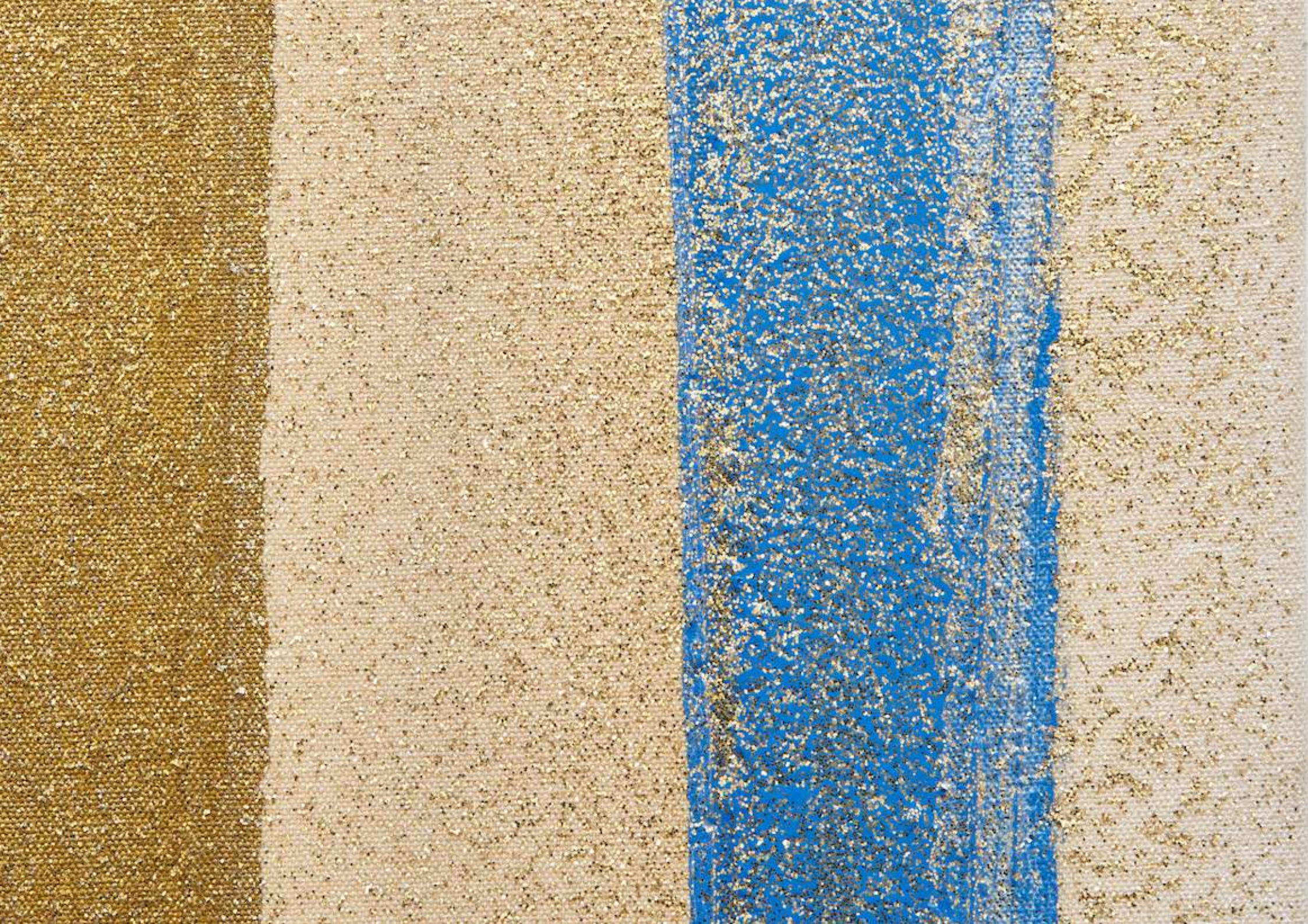
Mixed media on canvas

260 x 140 cm

(102,36 x 55,12 in)

John Armleder is one of the most influential conceptual artists of our time and his eclectic production covers the fields of art, design, concept, geometry, Pop- and Trash art. Rooted in Fluxus, with strong references to the DADA movement, Armleder works in diverse media such as sculptures, paintings, drawings, happenings, installations, and video, and he persistently plays with connotations to art history in a reinvestigation of the concept of art.









**CHARLOTTE BRÜEL**

*Vertical View*, 2020

Acrylic glass, acrylic glass tubes,  
opal acrylic, cut outs of print of  
pallet painting (from 2007), mirror  
16,5 x 36 x 41,5 cm  
(6,5 x 14,17 x 16,34 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 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**  
*Vertical View*, 2020  
Acrylic glass, acrylic glass  
tubes, opal acrylic, copy of  
work journal from 1967,  
mirror  
16,5 x 36 x 41,5 cm  
(6,5 x 14,17 x 16,34 in)



**CHARLOTTE BRÜEL**

*Vertical View*, 2020

Acrylic glass, acrylic glass  
tubes, opal acrylic, pheasant  
feathers, copy of work journal  
from 1967, mirror

16,5 x 36 x 41,5 cm

(6,5 x 14,17 x 16,34 in)

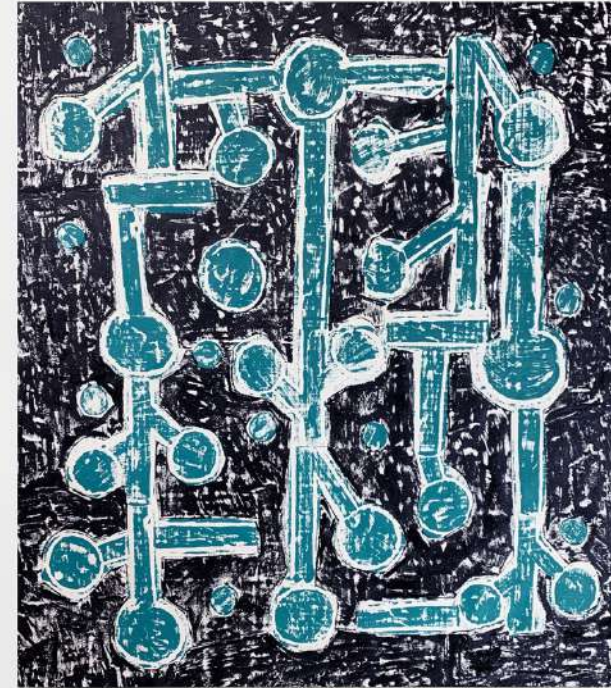
**OLAF BREUNING**

*Growing in the Dark*, 2020

Wood cut print, gesso and  
acrylic on canvas

145 x 130 cm

(57,09 x 51,18 in)





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.



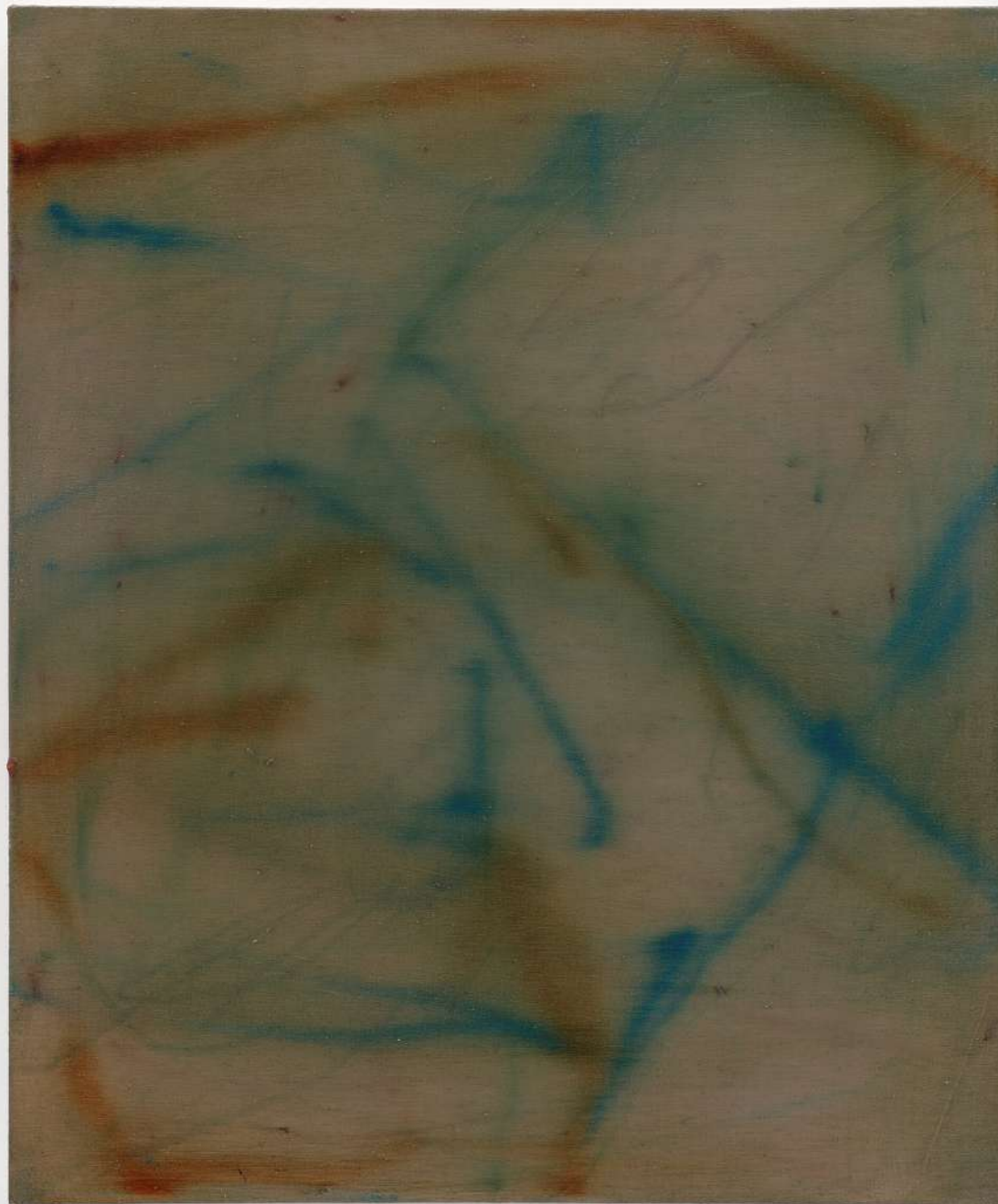




**REBECCA LINDSMYR**

*Language of the vessel / Below  
the wrapping of self (I), 2022*

Oil on canvas  
61 x 50,8 cm  
(24,02 x 20 in)









**REBECCA LINDSMYR**

*Language of the vessel / Below  
the wrapping of self (III), 2022*

Oil on canvas

61 x 50,8 cm

(24,02 x 20 in)

Rebecca Lindsmyr's "Language of the vessel / Below the wrapping of self" series utilizes the classical painting technique 'glazing', a technique in which transparent layers of paint are built up, and optically mix with each other. Within portraiture the technique is used to capture the depth, tones, and layers of a skin, hence mirroring its physiological structure.

The format of the paintings is taken from a standard format in classical portrait painting referred to as 'Head' - the smallest portrait size, aimed at capturing the very essence of the portrayed.



**REBECCA LINDSMYR**

*Language of the vessel / Below  
the wrapping of self (IV), 2022*

Oil on canvas  
61 x 50,8 cm  
(24,02 x 20 in)





**SUPERFLEX**

*As Close As We Get*, 2021

Colored concrete

60 x 30 x 27,5 cm

(23,62 x 11,81 x 10,83 in)

As Close As We Get is part of SUPERFLEX's open-ended research examining the relationship between humans and other species, proposing a new kind of urbanism that reimagines how we live together.

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.







**SUPERFLEX**

*As Close As We Get*, 2021

Colored concrete

60 x 30 x 15 cm

(23,62 x 11,81 x 5,91 in)











**NILS ERIK GJERDEVIK**

*Untiled*, 2016

Acrylic, ink & pen on paper. Framed  
in maple wood, with splines in  
mahogany and Tru Vue Museum  
acrylic.

Framed Dimensions:

45,8 x 54,8 cm

(18,03 x 21,57 in)





The artistic practice of the Danish/Norwegian artist Nils Erik Gjerdevik (1962 – 2016) consisted of painting and ceramic sculptures, as well as individual works on paper. Gjerdevik was well known for his non-figurative paintings that challenge 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.

**NILS ERIK GJERDEVIK**

*Untitled, 2016*

Acrylic, ink & pen on paper. Framed in maple wood, with splines in mahogany and Tru Vue Museum acrylic.

Framed Dimensions:

45,8 x 54,8 cm

(18,03 x 21,57 in)









**NILS ERIK GJERDEVIK**

*Untitled*, 2016

Acrylic, ink & pen on paper.

Framed in maple wood, with  
splines in mahogany and Tru Vue  
Museum acrylic.

Framed Dimensions:

45,8 x 54,8 cm  
(18,03 x 21,57 in)





**GERT & UWE TOBIAS**

*Untitled*, 2019

Colored woodcut on canvas

200 x 168 cm

(78,74 x 66,14 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.





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