

**Darren  
Almond**

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Work Work Work



## Naturen erindrer, når mennesket fortrænger

Stilheden er larmende, og trøstesløsheden synes uendelig. Så langt øjet rækker, står knækkede træstammer i et øde snedækket landskab. Vertikalt, horisontalt og diagonalt bryder de nøgne, stående og liggende sorte stammer det dystre syn og punkterer billedets forgrund. Kun en bakketop i det fjerne og en svag nuanceforskel imellem den gråhvide tøsne og den tågegrå himmel afslører horisontlinjen. Det apokalyptiske scenarie er som et mareridt, du virkelig gerne vil vågne op fra. Hører du noget, så er det sneen, der knirker under dig. Det er som om, alverdens ure er gået i stå, og tiden står stille. Livløsheden er ubærlig, men gennem billedets hypnotiske og hypersanselige ro manifesterer skønheden i livets sårbarhed sig alligevel.

Darren Almonds monumentale triptykon *Night + Fog (Monchegorsk)(2)*, som beskrevet ovenfor, er en del af serien *Night + Fog (2007)*, der består af landskabsbilleder taget i og omkring byerne Norilsk og Monchegorsk i Sibirien, nord for polarcirklen. Den russiske eksildigter Joseph Brodsky (1940-1996) har ofte fungeret som en litterær guide for Almond og det var på baggrund af Brodskys tekster, at han rejste til Sibirien.

En giftig syreregn har forårsaget ødelæggelsen af naturen i Almonds landskabsfotografier. Sagen er den, at naturen er rig på en lang række råstoffer som blandt andet nikkel, kobber og svovl, men mineindustrien udleder også massive mængder svovldioxid, og den falder som ætsende syreregn i området. Titlen *Night + Fog* er en direkte reference til den franske dokumentarist Alain Resnais' film om Auschwitz fra 1955 med samme titel. Ved flere lejligheder har Almond beskæftiget sig med Auschwitz som inkarnationen af erindring og overlevelse. Området omkring Norilsk gemmer på en tilsvarende grusom historie: Fra 1930'erne frem til 1950'erne etablerede Stalin her en del af de såkaldte Gulag-fangelejre, der kom til at symbolisere sovjetregimets undertrykkelse af befolkningen. Under ekstremt hårde betingelser og kummerlige forhold blev fangerne påtvunget det arbejde, som ingen andre ville udføre på grund af arbejdets brutale karakter og placering i de mest isolerede egne af Sovjetunionen: 16 timers arbejde, minimale madrationer, temperaturer ned til -50 grader og en 9 måneder lang vinter.

Fotografierne i *Night + Fog*-serien vidner således om, at tiden netop ikke går i stå, selvom det umiddelbart kan se sådan ud ved første øjekast. Tværtimod. Her finder livet faktisk sted trods historiske traumer og omfattende forurening. Men samtidens kapitalisme og vores behov for leverancer fra industrien (for eksempel rustfrit stål til brug i bl.a. våben- og maskinindustrien samt sundhedssektoren) efterlader et dødeligt aftryk på livet i den belastede region. Påmindelsen om de historiske handlinger og samtidens prioriteringer fremstår som tydelige vidnesbyrd med sort på hvidt: Naturen erindrer, når mennesket fortrænger.

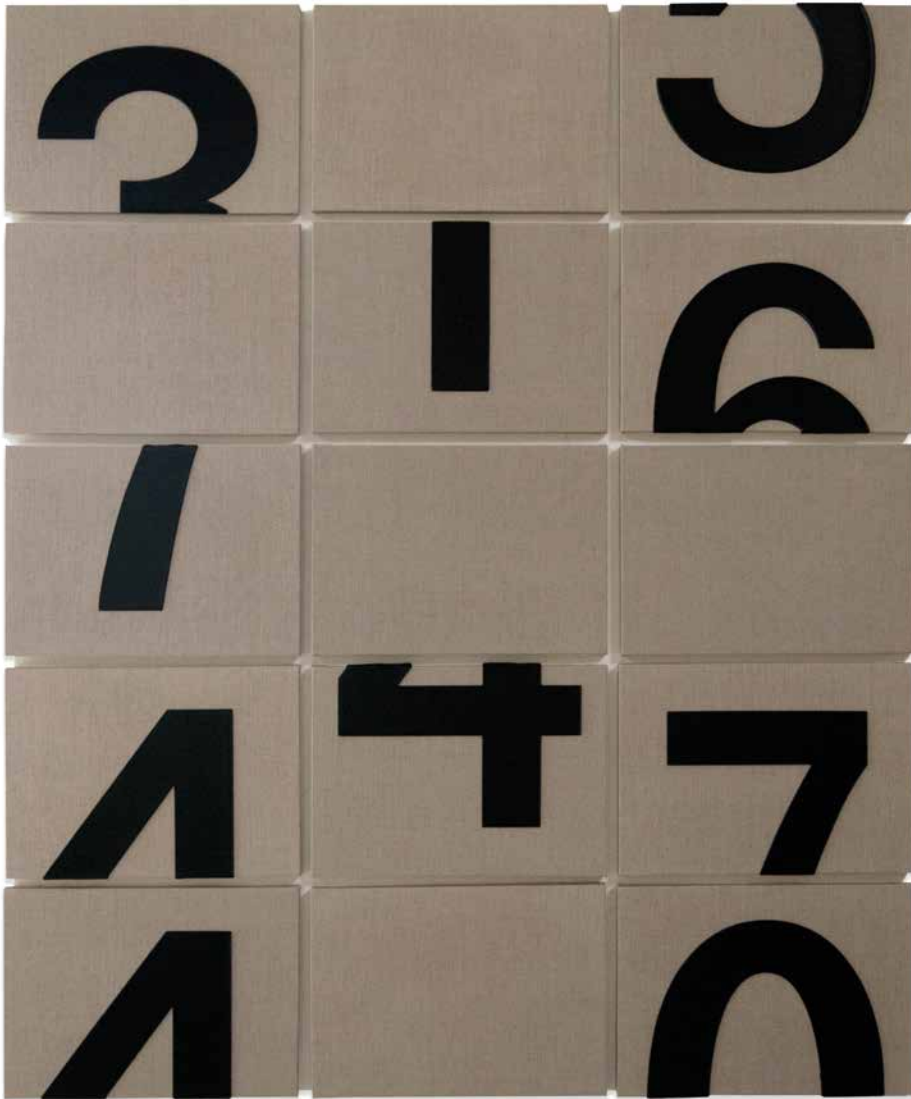
Samfundskritikken er stærk, om end den kun fremstår subtilt i *Night + Fog*-serien, der konceptuelt er et af Almonds mest skarpe og politisk engagerede projekter. Udstillingen på Galleri Bo Bjerggaard tager afsæt i kunstnerens mangeårige og vidtrækkende engagement i nikkellindustrien i Norilsk. I udstillingen genbesøger og viderebearbejder han udviklingen af denne industri, infrastrukturen omkring den og endelig de mange konsekvenser, som den har.

### **Besat af forskydninger i tid og rum**

Med stort analytisk og følelsesmæssigt engagement formgiver Darren Almond sin særegne poetiske og politiske æstetik gennem fotografi, video, installation, skulptur og maleri. I løbet af sin professionelle karriere har Almond modtaget betydelige priser, heriblandt en nominering til Turner-prisen i 2005. Den personlige og den kollektive erindring har optaget Almond siden begyndelsen af hans kunstneriske karriere, der tog fart i starten af 1990'erne. Her var han en del af datidens unge britiske kunstscene, bedre kendt som the Young British Artists, hvor han deltog på den bergtede udstilling *Sensation* på Royal Academy i 1997. Kunstnerne var forenede af en spektakulær chok-æstetik, der talte direkte til betragteren i et overraskende og ofte provokerende sprog. Almonds æstetik udviklede sig imidlertid hurtigt i en langt mere indirekte og kontemplativ retning, hvor perceptionen af tid og rum var omdrejningspunktet.

Almond er vokset op i byen Wigan i det nordvestlige England. Som barn blev han dybt fascineret af togene, der piskede ind og ud af byen og var en essentiel forbindelse til omverdenen. Togdriften og lokomotiverne – deres konstruktion, funktion og formål – blev hans passion, og nerven i hans kunstneriske praksis blev anlagt: Tidens betydning for vores opfattelse, erkendelse og erindring af tilværelsen spiller en altafgørende rolle i hans kunst. Værket *FIRE UNDER SNOW* er en del af serien *Train Plates*, der udspringer af barn- og ungdommens glødende interesse for 'trainspotting'. Til denne serie gør Almond brug af de samme fabrikanter som formgiver skilte for British Rail, med samme typografi og design som bliver brugt af British Rail. Almonds train plates er en undersøgelse af rejselængslen, beruselsen af friheden og ikke mindst fordringen af præcision og tålmodighed. De poetiske, tekstbaserede værker med den minimalistiske æstetik kommunikerer både korte og længere udsagn med stort nærvær og romantiske toner. Serien forgrener sig til alle afkroge af Almonds praksis, og den er emblematiske for hans besættelse af tid og sted og forskydninger derimellem. Gennem de konceptuelle undersøgelser af disse begreber har også det numeriske system fundet vej ind i Almonds praksis. Han er også kendt for sine *flip-clocks* installationer – ure med skiftende tal, som vi kender dem fra clockradioer og gammeldags tidstabeller og – oversigter på fx togstationer. I Almonds ur-installationer kan det både høres og ses, at cifrene skifter, men mens urene måler realtid, viser de som oftest en ikke-real tid, med det resultat at de ellers så betryggende, definerende og dikterende tal bliver forvandlet til elegante sort/hvide, semi-abstrakte hieroglyffer. Perceptionen er ambivalent:





*Second Thoughts III*, 2014

[DAM-14-001]

Oplevelsen af tidsspørgsmålet og hele denne vildledning er på én gang ganske foruroligende og enormt frisættende.

I den nye maleri-serie med titlen *Second Thoughts*, som er skabt til udstillingen, står tallene malet i samme minimale typografi på identiske hvide paneler, ophængt i et gridsystem, der minder om kompositionen i et "flip-ur". Referencen til tidsangivelsen træder dog en stund i baggrunden for at lade det, der ligner et numerisk eller periodisk matrixsystem, træde frem. Malerierne knytter sig ikke kun til Norilsk via det monokrome og den sviende svovlgule farve, men også via titlen, som refererer til et citat af den amerikanske poet W.H. Auden (1907-1973): "*Blessed be all metrical rules that forbid automatic responses, force us to have second thoughts, free from the fetters of Self.*"<sup>1</sup> Måske vi en dag i fremtiden vil komme på andre tanker end blindt at pumpe svovldioxid direkte ud i atmosfæren med uoverskuelige konsekvenser for naturen og den menneskelige tilværelse til følge. Det var i øvrigt W.H. Auden, der skaffede sin russiske kollega Joseph Brodsky asyl i USA, efter han havde været fange i en Gulag-lejr som straf for sin systemkritiske forfattergerning.

### **En atmosfærisk rejse**

Den industrielle infrastruktur og de uundgåelige menneskelige og miljømæssige følgevirkninger er et gennemgående tema i Almonds oeuvre. De adskillige projekter fra Sibirien bearbejder netop de forhold, og det gælder også den flerdelte lyd- og videoinstallation *Less Than Zero*: Værket er en rejse gennem et landskab i den industrielle tidsalder set fra vor tids postindustrielle atomalder. Sort/hvide film viser det umenneskelige slid i et sibirisk smelteværk, fra den radioaktive øde-mark omkring Tjernobyl-reaktoren, fra elkabler og -master langs russiske landeveje i snestorm og fra panoreringer udover Karahavet i det Arktiske Ocean fra en isbryder drevet af atomkraft. Den smeltede nikkel – gylden og brændende – flyder i en lind strøm imellem billederne af minearbejdet og industriområderne. Karahavet er tilfrosset 10 måneder om året, men det er en altafgørende del af infrastrukturen i transporten af Norilsk råstoffer af den simple grund, at det er den eneste farbare vej i regionen, da der ikke er anlagt togskiner eller veje. Lydsiden består af en messende opremsning på engelsk, japansk og dansk af ordene 'identitet', 'kultur', 'logik', 'tro', 'vision', 'våben', 'monstrøsitet', 'diplomati' og 'økonomi'. Ordenes betydning, rytmen i den kakofoniske opremsning, billedernes komposition og melankolske karakter skaber en intens, voldsom og konfronterende atmosfære. Og samtidigt hviler der en enigmatisk og forførende stemning over installationen: Den gyldne kilde af nikkel, der siver i en uendelighed, har en nærmest beroligende effekt.

Omsluttet af den klaustrofobiske installation er vi anbragt i et komplekst og uhåndgribeligt økosystem, der forbinder mineindustriens historie med risiciene og konsekvenserne ved brugen af atomkraft. Som vi har set, lader Almond sig ofte inspirere

af litterære værker, og det er også tilfældet her, hvor ordene stammer fra den amerikanske forfatter E.L. Doctorows biografi om atomfysikeren Robert Oppenheimer (1904-1967), der især er kendt som 'atombombens fader': *“It was first our weaponry and then our diplomacy, and now it’s our economy. How can we suppose that something so monstrously powerful would not, after forty years, compose our identity? The great golem we have made against our enemies is our culture, our bomb culture – its logic, its faith, its vision.”*<sup>2</sup> Doctorows karakteristik af atomkraftens indvirkning på vores handlinger og adfærd synes uhyggeligt præcis. Det japanske islæt bringer kun problematikken endnu nærmere; det er de færreste, der har fortrængt billederne af ulykken i 2011 på atomkraftværket i Fukushima og de tusinder af mennesker, der måtte evakueres efterfølgende.

Den høje grad af komfort og teknologi, som vi i dag baserer vores tilværelse på, er ikke gratis. Placeringen her midt i Darren Almonds forgrenede system af forbindelser mellem de infrastrukturelle enheder i en af verdens største geopolitiske problemstillinger – hensynet til miljøet over for nødvendigheden af kernekraften – gør det svært at se bort fra det kollektive ansvar, der følger med denne industri. Det senmoderne menneskes forbrugsbehov tærer på naturens ressourcer. Og det har sin pris. Kunne vi ikke også komme på bedre tanker her?

### **Livløshed og stamina: en hårfin balance**

Gennem små sprækker af livskraft finder essensen af livet sted i Almonds dragen-de og vemodige verden. Det livløse bliver levende, sårbarheden bliver en styrke, kampen bliver frisættende, og livet finder vej gennem nærvær, skønhed og ikke mindst stamina. Netop gennem spændingen mellem disse dikotomier og ambivalensens vedholdende tilstedevær, er Almonds kunstneriske praksis komplekst udover det sædvanlige. Han formår at få os til at tro på en tilværelse baseret på optimisme, overlevelse og frihed til trods for den grådighed og brutalitet, der skaber så svære kår for humanismen. Balancen mellem liv og død, mellem det frydefulde og det grufulde, mellem det skønne og det barbariske, er derfor hårfin i Almonds poetiske univers.

Med en humanitær vinkel belyser Almond i *Night + Fog*-serien og *Less Than Zero* udbytning, tid, rum og erindring. En snigende fornemmelse af tab og forfald – måske endda skam – ledsager værkernes politiske og sociale dimensioner. Som en opdagelsesrejsende registrerer og kortlægger han menneskelige tilstande under specifikke geografiske, sociale og kulturelle forhold. Men Almond afstår fra løftede pegefingre og stram moralisering, idet han formidler sit budskab med lige dele romantik og gru: Tabserkendelsen er ofte omsvøbt af sublim skønhed i de monumentale naturskildringer: *”The title ‘Less Than Zero’ refers to the climate of the Arctic landscape shown in the film, which was originally mined by the prisoners of Stalin’s Gulag, but the zero is also an important illusion. Without the idea of ‘knowing nothing’ we would be unable to comprehend anything. Without the zero*

*we wouldn’t have the negative as well as the positive.”*<sup>3</sup> Forudsætningen for ændringer og forskydninger er i Almonds optik et nulpunkt samt et plus og et minus. Han udpeger nulpunktet som det sted, hvorfra det positive såvel som det negative kan udvikle sig. Og heri ligger også forhåbningen om en mere bæredygtig fremtid. Fra nulpunktet kan anlæggene til ny viden og nye erkendelser spire og potentielt skabe forandring.

Med stor sensibilitet og almenmenneskelig respekt fortæller Almond rystende og rørende historier om grandiose steder, situationer og skæbner. Direkte eller indirekte lægger hans værker til hver en tid op til en udforskning af eller en rejse i tid og sted. Afsættet er både personligt og politisk, socialt og kulturelt, geologisk og historisk. Men hans fængslende historier er aldrig kun grufulde, de tangerer også det frydefulde, fordi han gennem skønhed og stamina formår at frembringe optimisme og håb. Selvom alvoren ofte fylder størstedelen af æstetikken, så er Almonds værker imidlertid umådeligt livsbekræftende.

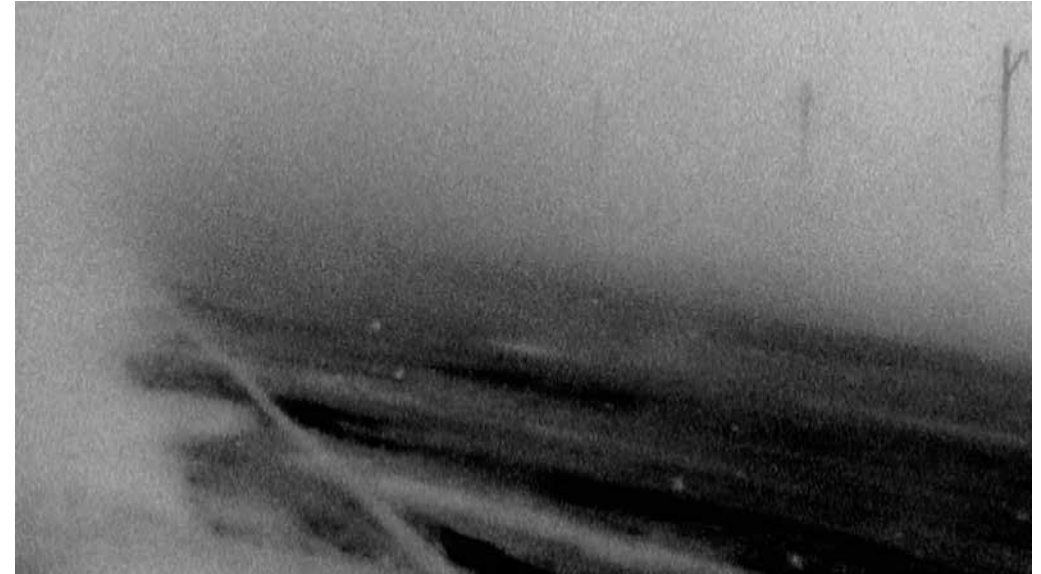
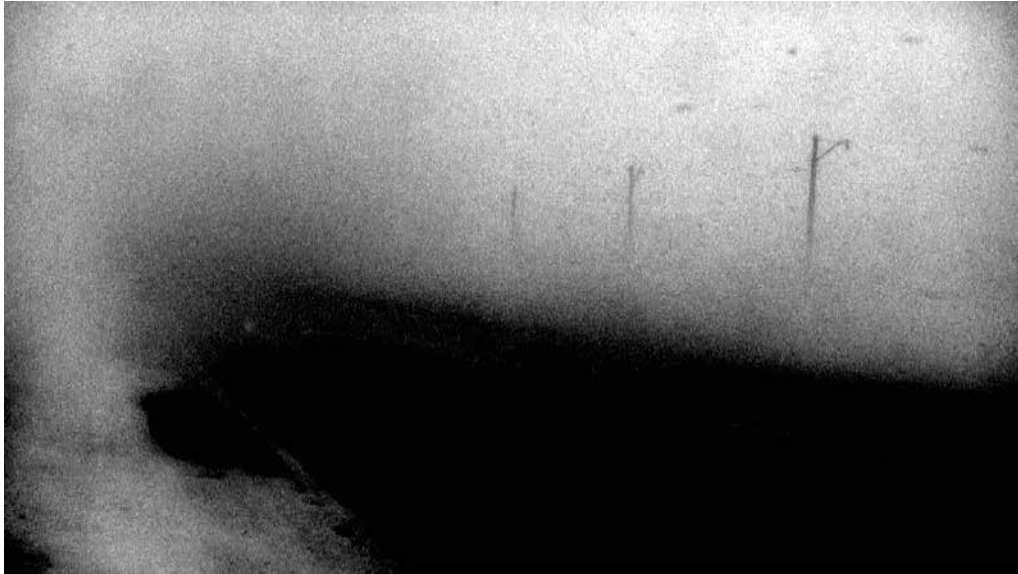
*Naja Rasmussen*

*Museumsinspektør, ARKEN Museum for Moderne Kunst*

<sup>1</sup> Joseph Brodsky, *On Grief and Reason: Essays*, Farrar, Straus and Giroux, 1997

<sup>2</sup> Kai Bird and Martin J. Sherwin, *American Prometheus – The triumph and tragedy of J. Robert Oppenheimer*, Vintage Books, 2006

<sup>3</sup> Citatet stammer fra en korrespondance med Darren Almond, juli 2014



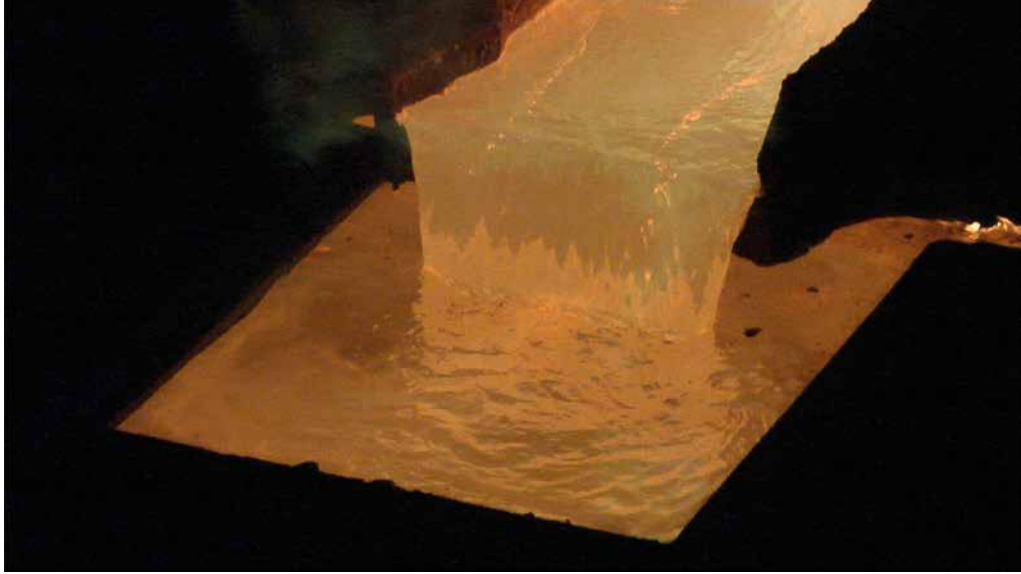
Stills from *Less Than Zero*, 2013-2014

[DAV-14-001]



*Less Than Zero, 2013-14,  
Contemporary Art Centre,  
Art Tower Mito, Japan*





Stills from *Less Than Zero*, 2013-2014

[DAV-14-001]

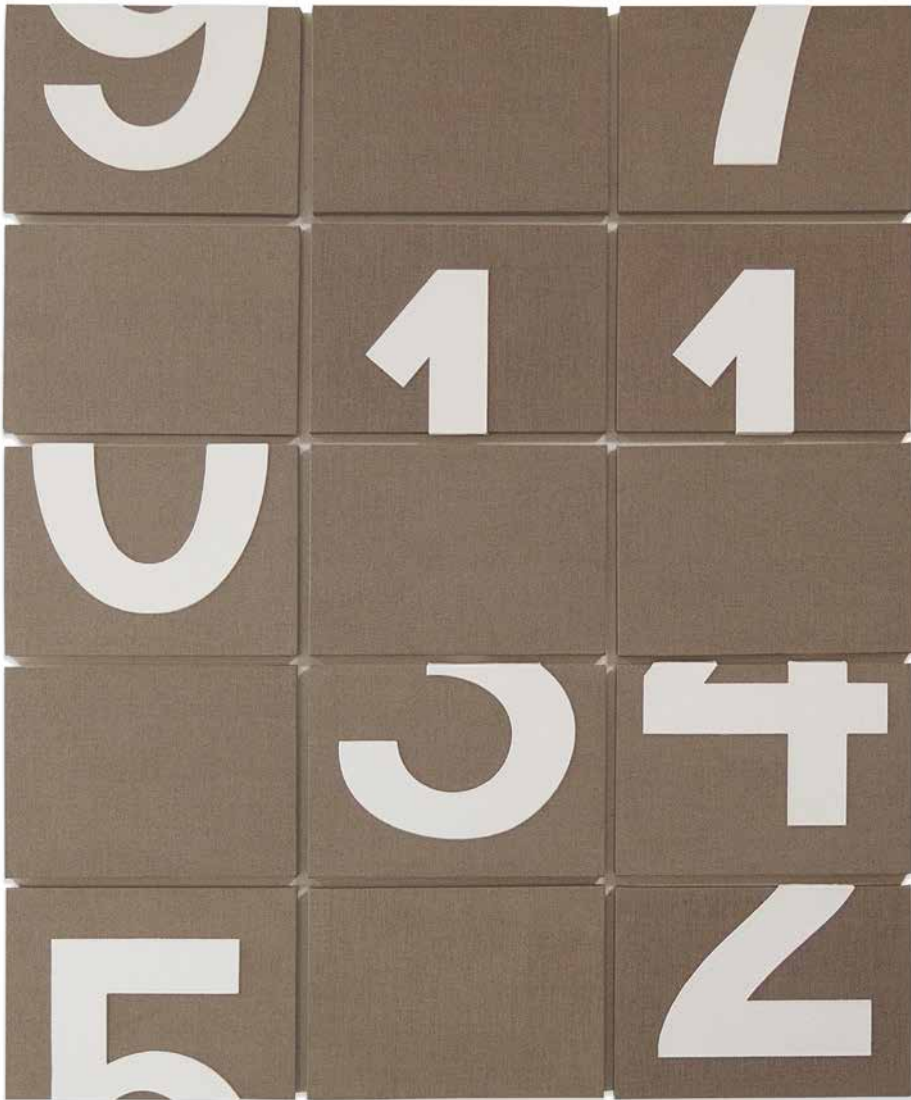
## Nature remembers when man suppresses

The silence is deafening, and the desolation seems unending. Up to the horizon, broken tree trunks lie in a desolate snowy landscape. Vertically, horizontally and diagonally, the black, bare tree trunks criss-cross the dismal scene and puncture the foreground of the image. Only a hilltop in the distance and a slight variation in shade between the grey-white slush and the ghostly grey sky reveal a horizon line. The apocalyptic scenario feels like a nightmare from which you would dearly like to awaken. The only sound to be heard is the snow squeaking beneath your feet. It is as though all the clocks of the world have stopped, and time is standing still. The sense of lifelessness is cumbersome, but through the hypnotic, hyper-sensual calm of the picture, the beauty of the vulnerability of life nonetheless shines through.

Darren Almond's monumental triptych *Night + Fog (Monchegorsk)*(2) as described above, is part of the series *Night + Fog* (2007), which consists of landscape images taken in and around the cities of Norilsk and Monchegorsk in Siberia, north of the Arctic Circle. Almond traveled to Siberia partly because of the writings of exiled Russian poet Joseph Brodsky (1940-1996) who often serves as a literary guide for the artist. Toxic acid rain has caused the destruction of nature visible in Almond's Siberian landscape photographs. The district is rich in a wide range of minerals, including nickel, copper and sulphur, but the mining industry also emits vast amounts of sulphur dioxide which falls as corrosive acid rain. The title, *Night + Fog*, is a direct reference to the title of a 1955 film about Auschwitz by the French documentary-maker Alain Resnais. Throughout his practice Almond has several times made reference to Auschwitz as the incarnation of remembrance and survival. The district around Norilsk hides a similarly cruel story: From the 1930s until the 1950s, this was where Stalin established part of the so-called Gulag prison camps, which came to symbolise the Soviet regime's oppression of its people. Under extremely tough conditions, the prisoners were forced to carry out the work that no-one else would, due to its brutal nature and remote location in the most isolated regions of the Soviet Union: 16 hours of work a day, minimal food rations, temperatures down to -50 °C, and nine months of winter.

The photographs in the *Night + Fog* series attest to the fact that time does not stop, even though it may seem to do so at first glance. On the contrary: Life is still very much going on here, despite historical traumas and the widespread pollution. But contemporary capitalism and our hunger for industrial products (such as stainless steel for use in the arms and machine industries, as well as in health care) have left a deadly imprint on life in this deprived region. The reminders of historical events and our contemporary priorities are visible in this series as testimony in black and white: Nature remembers when man suppresses.





*Second Thoughts IV*, 2014

[DAM-14-002]

There is a strong dimension of criticism, if somewhat subtly presented, in the *Night + Fog* series, which in conceptual terms is one of Almond's sharpest and most political projects. The exhibition at Galleri Bo Bjerggaard is based on the artist's long-standing and wide-ranging engagement with the nickel industry in Norilsk. In the exhibition he revisits and reviews the development of this industry, the infrastructure around it, and finally, its many consequences.

### **Obsessed with displacements in time and space**

With great analytical and emotional commitment, Darren Almond shapes his distinctive poetic and political aesthetics through the tools of photography, video, installation, sculpture and painting. Almond has received several significant awards in the course of his career, among them a 2005 Turner Prize nomination. Personal and collective memory is a theme that Almond has addressed since the beginning of his artistic career, which gained momentum in the early 1990s. He was then part of the young contemporary British art scene, better known as the Young British Artists, where in 1997 he participated in the infamous *Sensation* exhibition at the Royal Academy. The artists were united by their use of spectacular shock aesthetics, which spoke directly to the observer in surprising and often provocative language. Almond's aesthetics, however, quickly developed in a rather more indirect and contemplative direction, in which perceptions of time and space became the focal point.

Almond grew up in Wigan, a town in north-west England. As a child he was fascinated by the trains that darted in and out of the town, providing an essential link to the outside world. The railways and locomotives – their structure, function and purpose – became his passion, and the heart of his artistic practice was thereby established. The significance of time in our understanding, recognition and remembrance of life plays a crucial role in his art. The work *FIRE UNDER SNOW* is part of the *Train Plates* series, which arose out of his ardent interest in train-spotting as a child and young man. For this series Almond approached the same fabricators who make British Rail train plates. Employing the same design and typography as was used by British Rail, Almond's train plates explore the longing for travel, the intoxication of freedom and, not least, the demands of precision and patience. The poetic, text-based works with their minimalist aesthetics communicate both short and long statements with great immediacy and romantic overtones. The series has branches in every corner of Almond's practice, and is emblematic of his obsession with time and place, and displacements between them. Through these conceptual studies, the numerical system has also found its way into Almond's practice. Almond is also known for his 'flip-clock' installations – those clocks with changing numbers that we know from clock radios, and which were once a familiar sight in old-fashioned departure boards on station platforms. In his clock installations we can both see and hear that the digits change, but while they measure real time they usually show an unreal time, with the result that the otherwise very reas-

asuring, defining and dictating numbers are transformed into elegant black and white, semi-abstract hieroglyphs. The perception is ambivalent: the misrepresentation and questioning of time is simultaneously rather disturbing and hugely liberating.

In the new series titled *Second Thoughts*, 4 paintings created for the exhibition display numbers painted in the same minimal typography over identical panels, hung in a grid system, very much resembling the composition of a ‘flip-clock’. The reference to time, however, is overridden, to allow what resembles a numerical or periodic matrix system to come forward. The paintings not only relate to Norilsk through their monochrome and smarting sulphuric yellow colour but also their title. The title of the series is drawn from a quotation from the Anglo-American poet W.H. Auden (1907-1973): “*Blessed be all metrical rules that forbid automatic responses, force us to have second thoughts, free from the fetters of Self.*”<sup>1</sup> Perhaps one day in the future, we will have second thoughts rather than blindly pump sulphur dioxide directly into the atmosphere, with incalculable consequences for nature and human life. It was also W.H. Auden who secured asylum in the USA for his Russian colleague Joseph Brodsky, after the latter had spent time as a prisoner in a Gulag camp as punishment for his dissident writings.

### **An atmospheric journey**

Industrial infrastructure and its inevitable human and environmental consequences form a recurring theme in Almond’s oeuvre. The various Siberian projects address precisely these conditions, including the multi-channel sound and video installation *Less Than Zero*: The work is a journey through a landscape of the industrial age, as seen from our contemporary, post-industrial atomic era. Black and white videos display the inhuman toil in a Siberian smelter, the radioactive wasteland around the Chernobyl reactor, electric cables and masts along Russian rural roads in snowstorms, and panoramas of the Kara Sea in the Arctic Ocean. The molten nickel – golden and burning – flows in a steady stream between the images of the mining labour and the industrial areas. The Kara Sea is frozen for more than ten months of the year, but nonetheless forms a crucial part of the transport infrastructure for Norilsk’s mining industry, for the simple reason that it is the only navigable route in the region, as there are no roads or railways.

The soundtrack consists of a droning recitation in English, Japanese and Danish of the words ‘identity’, ‘culture’, ‘logic’, ‘belief’, ‘vision’, ‘weapon’, ‘monstrosity’, ‘diplomacy’ and ‘economy’. The meaning of the words, the rhythm of the cacophonous recitation, the composition of the images and their melancholic character create in combination an intense, powerful and confrontational atmosphere. But at the same time, the installation has an enigmatic and seductive feel: the golden stream of nickel endlessly oozing almost has a calming effect.

Enclosed by the claustrophobic installation, we find ourselves in a complex and intangible ecosystem that links the history of the mining industry with the risks and consequences of the use of nuclear power. As we have seen, Almond is often inspired by literary works, and this is also the case here, where the words spoken are taken from E.L. Doctorow’s biography of nuclear physicist Robert Oppenheimer (1904-1967), known as the ‘father of the atomic bomb’: “*It was first our weaponry and then our diplomacy, and now it’s our economy. How can we suppose that something so monstrously powerful would not, after forty years, compose our identity? The great golem we have made against our enemies is our culture, our bomb culture – its logic, its faith, its vision.*”<sup>2</sup> Doctorow’s description of the impact of nuclear power on our actions and behaviour seems uncannily accurate. The Japanese element brings the issue even closer; very few of us have forgotten the pictures of the 2011 accident at the Fukushima nuclear power plant, and of the thousands of people who had to be evacuated as a result.

The high degree of comfort and technology on which we base our lives today comes at a price. Its location here, in Darren Almond’s branching system of relations between the infrastructural elements of one of the world’s greatest geopolitical issues – environmental concerns vs. the necessity of nuclear power – makes it hard to ignore the collective responsibility that comes with this industry. The consumption levels of postmodern mankind are depleting the resources of nature. And that has a price. Could we not also have second thoughts here?

### **Lifelessness and stamina: a delicate balance**

Through small cracks of vital energy, the essence of life goes on in Almond’s alluring and melancholic world. The lifeless becomes living, vulnerability becomes strength, struggle becomes liberating, and life finds a way through presence, beauty and especially stamina. The tension between these dichotomies and the constant presence of ambivalence reveals the extraordinary complexity of Almond’s artistic practice. He manages to get us to believe in a life based on optimism, survival and freedom despite the greed and brutality that creates such difficult conditions for faith in humanity. The balance between life and death, between the exhilarating and the horrifying, and between the beautiful and the barbaric, is therefore very delicate in Almond’s poetic universe.

In the *Night + Fog* series and in *Less Than Zero*, Almond illuminates exploitation, time, space and memory from a humanitarian perspective. A creeping sense of loss and decay – perhaps even shame – accompanies the works’ political and social dimensions. Like an explorer, he records and identifies human states under specific geographical, social and cultural conditions. But Almond refrains from pointing the finger or moralising, as his message is conveyed with equal parts of romance and horror: the recognition of loss is often immersed in sublime beauty in the monumental depictions of nature, as the artist states, “*The title ‘Less Than Zero’*



Second Thoughts V, 2014

[DAM-14-003]

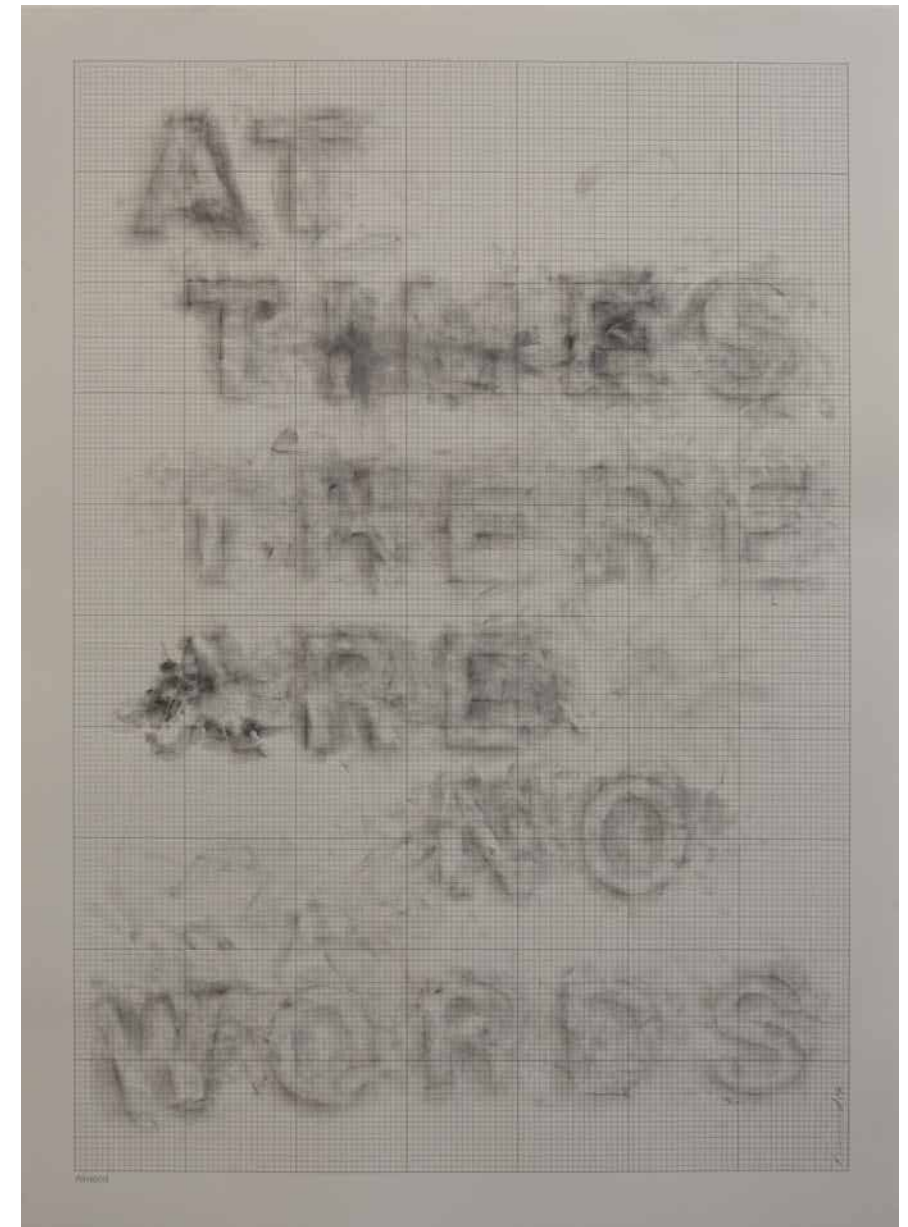
refers to the climate of the Arctic landscape shown in the film, which was originally mined by the prisoners of Stalin's Gulag, but the zero is also an important illusion. Without the idea of 'knowing nothing' we would be unable to comprehend anything. Without the zero we wouldn't have the negative as well as the positive."<sup>3</sup> From Almond's perspective, the prerequisite for alteration and displacement is a zero point and a plus and a minus dimension. He identifies the zero point as the point from which the positive and the negative can grow. And this is also where the hope of a more sustainable future lies; from the zero point, new knowledge and new insights can burgeon and sprout, and potentially bring about change.

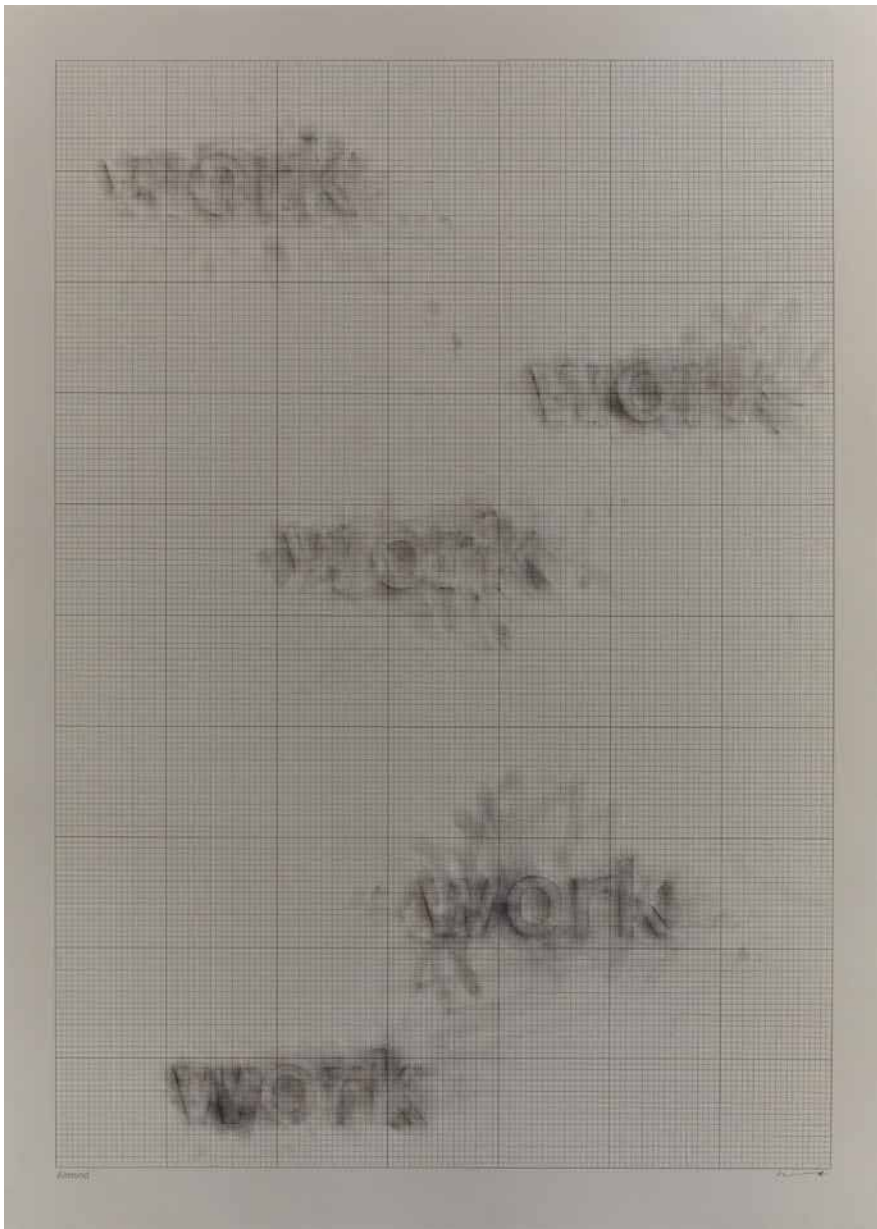
With great sensitivity and respect for humanity, Almond tells us poignant and touching tales of grandiose places, situations and destinies. Directly or indirectly, his works always suggest an exploration or journey in time and space. The point of departure is both personal and political, social and cultural, geological and historical. But his captivating stories are never just horrifying – they also touch on the exhilarating, because through beauty and stamina, he manages to call forth optimism and hope. Although seriousness often occupies the greater part of his aesthetics, Almond's works are however immensely life-affirming.

Naja Rasmussen  
Curator, ARKEN Museum of Modern Art

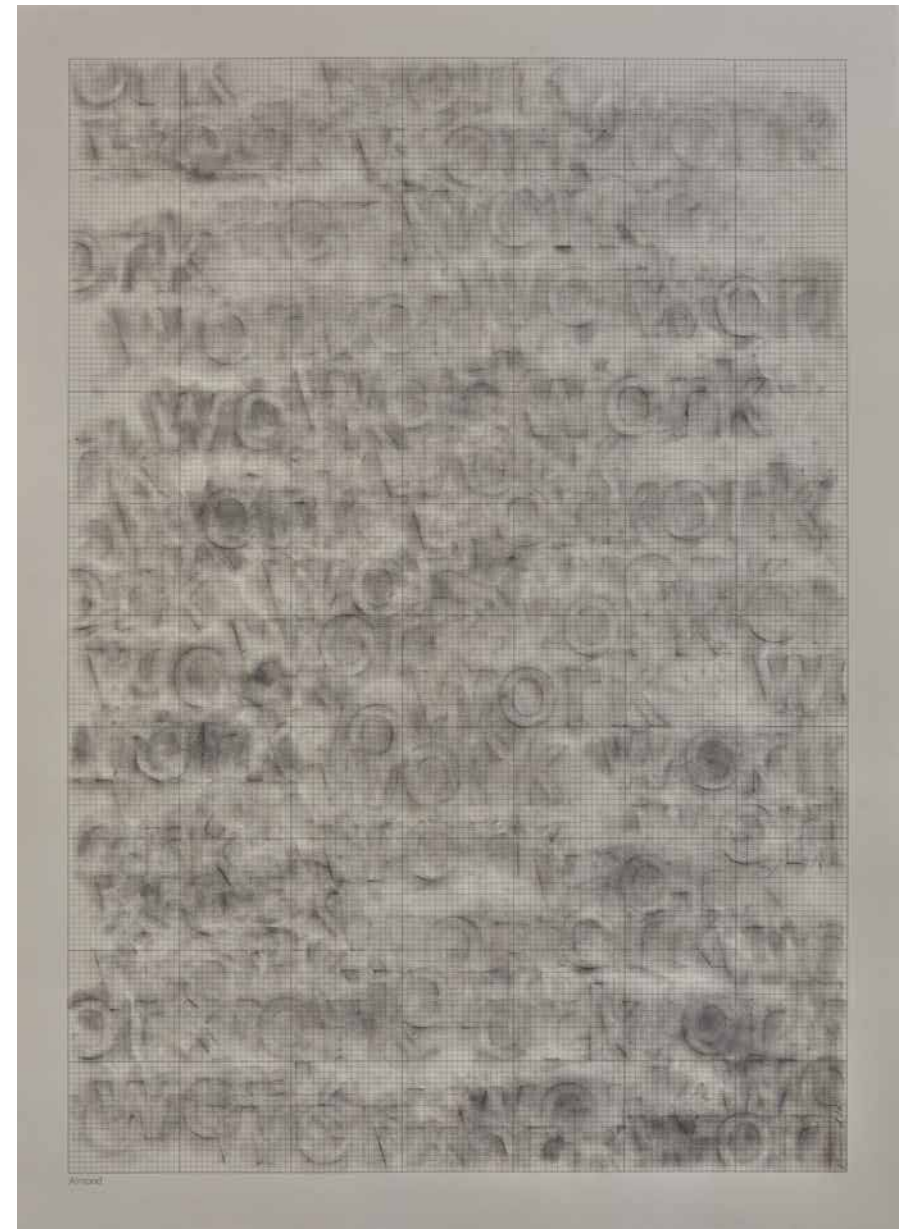
- <sup>1</sup> Joseph Brodsky, *On Grief and Reason: Essays*, Farrar, Straus and Giroux, 1997
- <sup>2</sup> Kai Bird and Martin J. Sherwin, *American Prometheus – The triumph and tragedy of J. Robert Oppenheimer*, Vintage Books, 2006
- <sup>3</sup> The quote is from correspondence with Darren Almond, July 2014





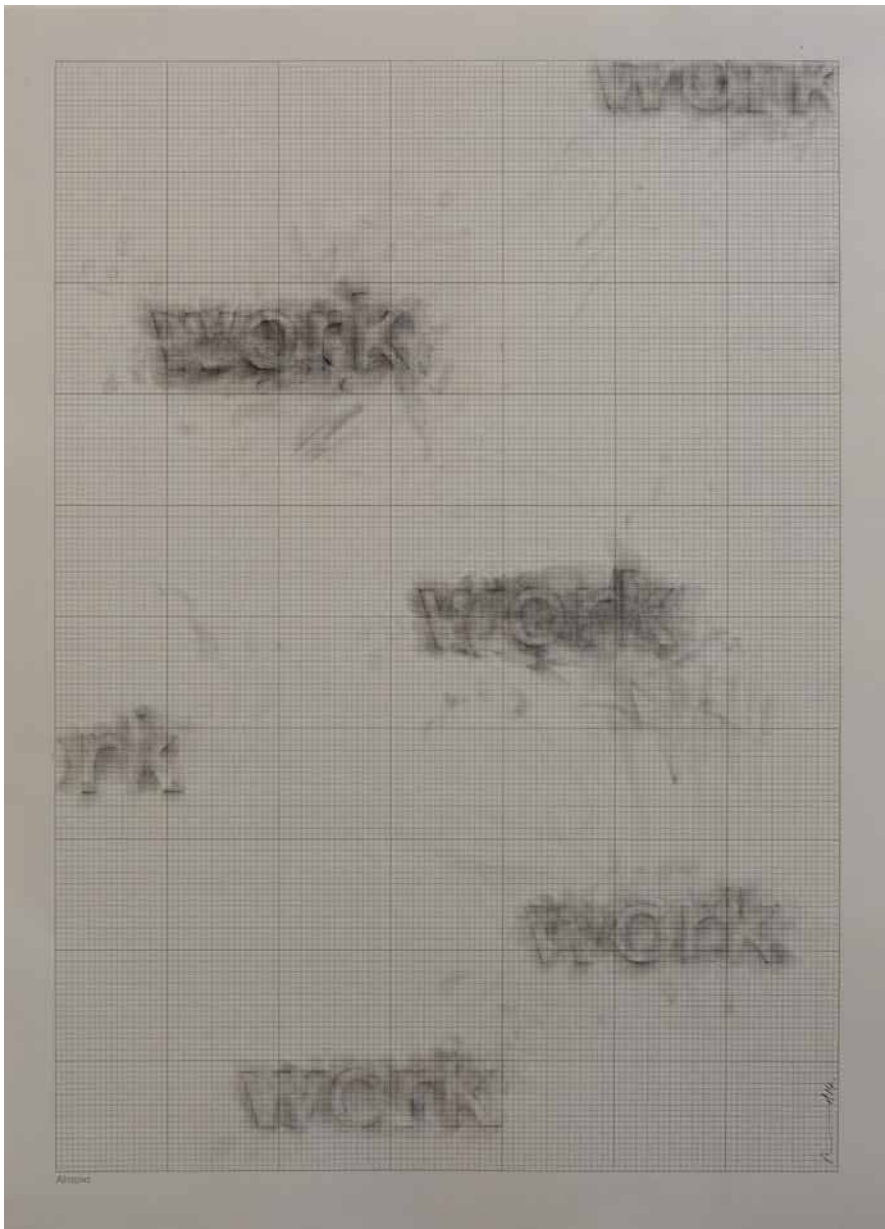


Work in progress II, 2014  
[DAZ-14-002]

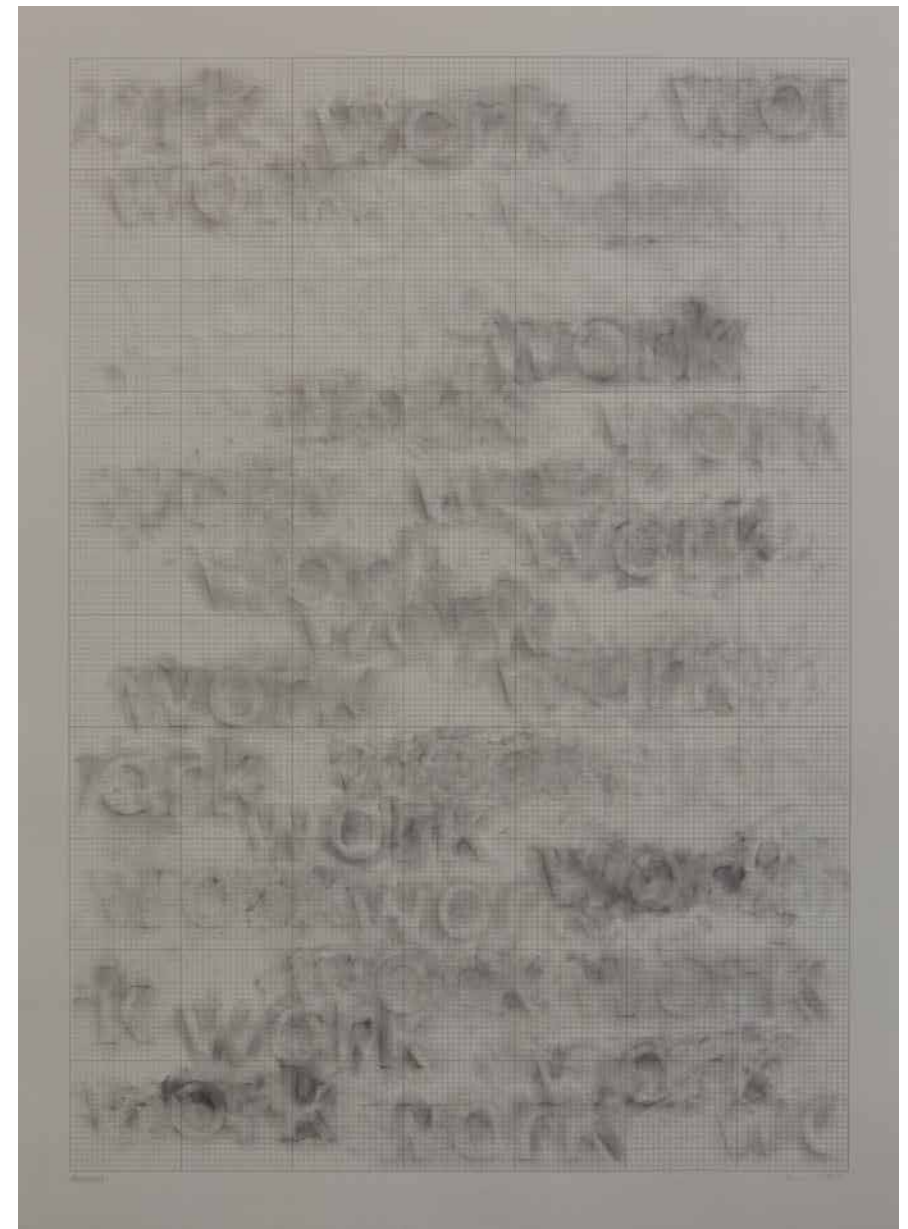


Work in progress V, 2014  
[DAZ-14-005]





Work in progress I, 2014  
[DAZ-14-001]



Work in progress IV, 2014  
[DAZ-14-004]

## DARREN ALMOND

**1971** Born in Wigan, United Kingdom  
Lives and works in London, United Kingdom

### Education

**1993** BFA, Winchester School of Art, United Kingdom

### Collections

ALTANA Kunstsammlung, Bad Homburg, Germany  
Daimler Chrysler Contemporary, Berlin  
DZ BANK Kunstsammlung, Frankfurt  
Elgiz Museum of Contemporary Art, Istanbul  
Fondazione Sandretto Re Rebaudengo, Turin  
Foundation Beyeler, Basel  
FRAC Auvergne, France  
French National Art Collection, France  
FRAC Haute Normandie, France  
Government Art Collection, London  
Herzliya Museum of Art Sinclair House, Bad Homburg  
ICA, Boston  
Israel Museum, Jerusalem  
Imperial War Museum, London  
La Coleccion Jumex, Estado de Mexico  
Louisiana – Museum of Modern Art, Humlebæk, Denmark  
Museum of Contemporary Art, Chicago  
Museum Folkwang, Essen  
MOMA, New York  
Musée d'Art Contemporain de Montréal  
Paine Webber Art Collection, New York  
Queensland Art Collection, AU  
Tate Gallery, London  
The Art Institute of Chicago, Chicago  
The Metropolitan Museum of Art, New York  
The UBS Art Collection, Miami  
Thyssen-Bornemisza Art Contemporary, Vienna  
Villa Merkel, Esslingen, Germany

### Selected Exhibitions

**2014** Work Work Work, Galleri Bo Bjerggaard, Copenhagen  
To Leave a Light Impression, White Cube, London

**2013** Second Thoughts, Art Tower Mito, Japan  
ARCTIC, Louisiana Museum, Denmark (group show)

**2012** Full Moon, Domaine de Chaumont-sur-Loire, Chaumont-sur-Loire, France

**2011** Darren Almond ...between here and the surface of the moon, times 2, Frac Haute-Normandie, Rouen  
FRAC Auvergne, Clermont Ferrand, France

**2010** The Principle of Moments, White Cube, London

**2009** Altermodern: Tate Triennial 2009, Tate Britain, London (group show)  
Just With Your Eyes I Will See, Fonds D'Art Moderne et Contemporain, France (group show)

**2008** Darren Almond: Moons of the Iapetus Ocean, White Cube, London  
Darren Almond: Fire Under Snow, Parasol Unit – Foundation for Contemporary Art, London  
The Cinema Effect: Illusion, Reality, and the Moving Image, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC (group show)  
Infinite Ice Traversing the Arctic and the Alps from 1860 to the Present, Albertina, Vienna (group show)  
Ego Documents. The Autobiographical in Contemporary Art, Kunstmuseum Bern, Switzerland (group show)  
Collection as Aleph, Thyssen-Bornemisza Art Contemporary, Kunsthaus Graz, Austria (group show)

**2007** Day Return, Centre for Contemporary Art Ujazdowski Castle, Warsaw  
Darren Almond: In the Between, Musée d'art contemporain, Montreal  
Darren Almond, SITE Santa Fe, Santa Fe  
Closed Circuit: Video and New Media, Metropolitan Museum of Art, New York (group show)  
Going Staying: Movement, Body, Place in Contemporary Art, Kunstmuseum Bonn, Bonn (group show)  
L'oeil écran ou la nouvelle image, Casino Luxembourg – Forum d'Art Contemporain, Luxembourg (group show)

Light, Winchester Cathedral, Winchester (group show)

**2006** Day Return, Museum Folkwang, Essen  
Caspar David Friedrich, Museum Folkwang, Essen; Hamburger Kunsthalle, Hamburg (group show)  
Darren Almond and Janice Kerbel: The Impossible Landscape, Horticultural Society of New York, New York (group show)  
Full House – Geschichte einer Sammlung (Faces of a Collection), Kunsthalle Mannheim, Mannheim (group show)

**2005** Isolation, K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf  
Turner Prize 2005, Tate Britain, London (group show)  
Universal Experience: Art, Life, and the Tourist's Eye, Hayward Gallery, London; Museum of Contemporary Art Chicago (group show)

**2004** Live Sentence, Lentos Kunstmuseum Linz, Linz  
Witness, Museum of Contemporary Art, Sydney (group show)  
Die Neue Kunsthalle III: materiell – immateriell, Kunsthalle Mannheim, Mannheim (group show)

**2003** 11 Miles.....from Safety, White Cube, London, United Kingdom  
Darren Almond, Herzliya Museum of Art, Herzliya, Israel  
Dreams and Conflicts: The Dictatorship of the Viewer, 50th Biennale di Venezia (group show)  
Interludes, La Biennale di Venezia 50, Venice (group show)

In Light: Video Projections by Eight Contemporary Artists, Art Gallery of Ontario, Toronto (group show)  
Imagination: Perception in Art, Kunsthaus Graz am Landesmuseum Joanneum, Graz (group show)

**2002** A, National Theatre, Fourth Wall, South Bank, commissioned by Public Art Development Trust, London

**2001** Night as Day, Tate Britain, London  
Darren Almond, Kunsthalle Zürich, Zürich  
Darren Almond, De Appel Foundation Centre for Contemporary Art, Amsterdam

**2000** Seeing Time, San Francisco Museum of Modern Art, San Francisco (group show)  
So Far Away, So Close, Encore...Bruxelles, Espace (group show)

**1999** Darren Almond, The Renaissance Society, University of Chicago, Chicago

**1997** Darren Almond, Institute of Contemporary Arts, commissioned by Toshiba Art & Innovation, London  
Sensation: Young British Artists from the Saatchi Collection, Royal Academy of Arts, London; Hamburger Bahnhof, Museum für Gegenwart, Berlin (group show)

**1991** Darren Almond, Crawford Art College, Cork

## Darren Almond

Work Work Work

22 August – 18 October 2014

### Works / Værker

Night + Fog (Monchegorsk)(2), 2007

Bromide Prints

3 panels, each measuring

237 cm x 99 cm (unframed)

Ed. 5 (2AP)

DAF-07-001

Second Thoughts III, 2014

Acrylic on linen

183 cm x 154 cm

DAM-14-001

Second Thoughts IV, 2014

Acrylic on linen

183 cm x 154 cm

DAM-14-002

Second Thoughts V, 2014

Acrylic on linen

220 cm x 206 cm

DAM-14-003

Second Thoughts VI, 2014

Acrylic on linen

183 cm x 310 cm

DAM-14-004

Fire Under Snow, 2012

Cast Bronze and paint

20 cm x 189 cm x 2 cm

Ed. 3 (2AP)

DATP-12-001

Either Side Of Nothing, 2014

Cast Bronze and paint

Plate 1: 10,5 cm x 39,5 cm x 7 cm

Plate 2: 10,5cm x 43, 5cm x 7 cm

Ed. 3 (2AP)

DATP-14-001

Less Than Zero, 2013-2014

Multi channel video installation with audio

Duration 15 mins.

Ed. 3 (2AP)

DAV-14-001

Work in progress I, 2014

Thumb press relief on hand made silk  
screen paper

111 cm x 80 cm

DAZ-14-001

Work in progress II, 2014

Thumb press relief on hand made silk  
screen paper

111 cm x 80 cm (unframed)

118cm x 87cm (framed)

DAZ-14-002

Work in progress III, 2014

Thumb press relief on hand made silk  
screen paper

111 cm x 80 cm (unframed)

118cm x 87cm (framed)

DAZ-14-003

Work in progress IV, 2014

Thumb press relief on hand made silk  
screen paper

111 cm x 80 cm (unframed)

118cm x 87cm (framed)

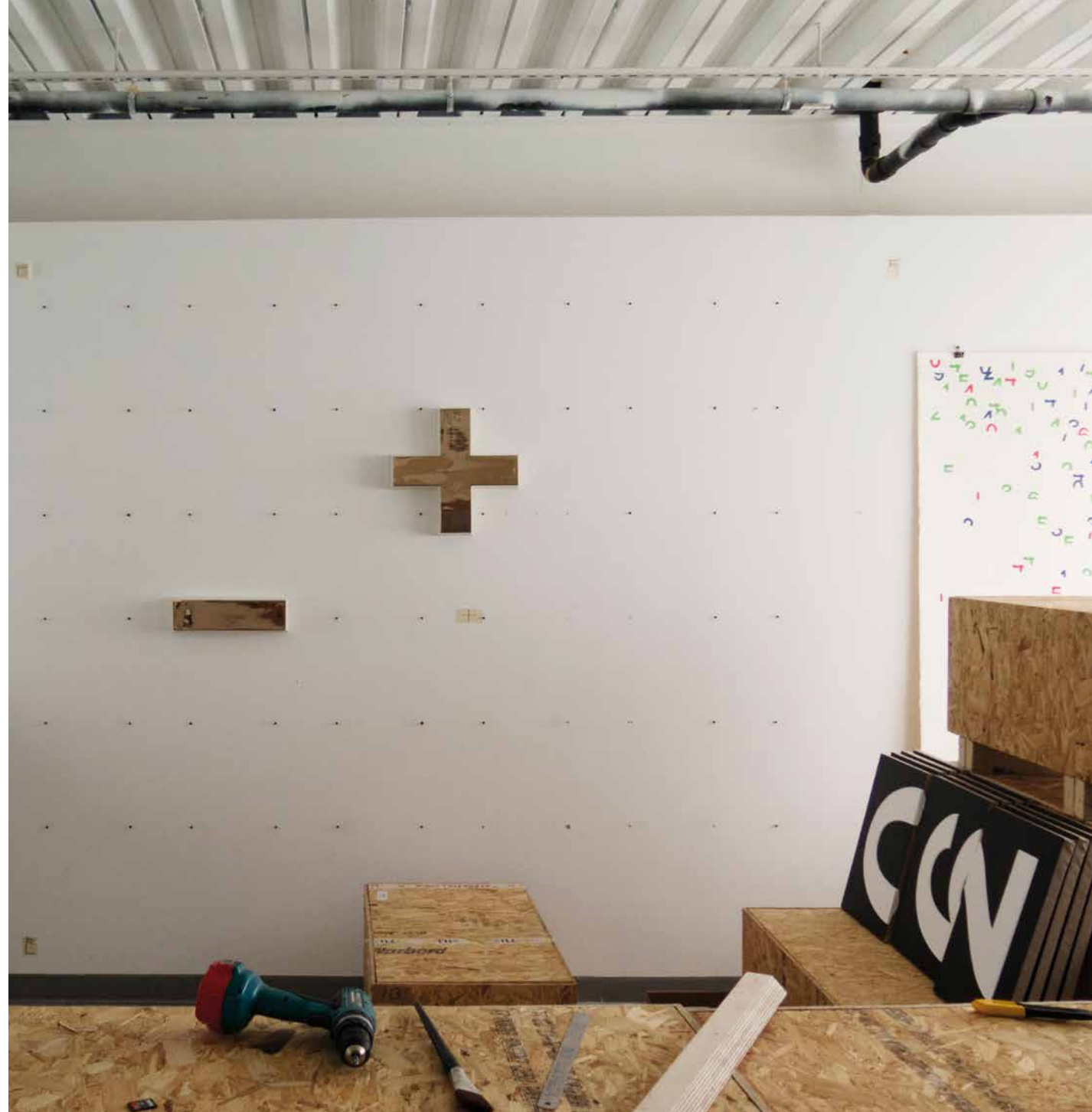
DAZ-14-004

Work in progress V, 2014

Thumb press relief on hand made silk  
screen paper

111 cm x 80 cm

DAZ-14-005



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Tak til Rosendahls

