

Wonderful World

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Anders Bojen & Kristoffer Ørum / Poul Gernes

Tue Greenfort / Roni Horn / Per Kirkeby

John Kørner / Tom Molloy / Daniel Richter



John Kørner
Polen, 1998
[JKØ-98-001]

Wonderful World

*I see trees of green, red roses too
I see them bloom for me and you
and I think to myself what a wonderful world*

Louis Armstrong: *What a Wonderful World*, 1967

Mine tanker går mod Tjæreborg Rejsers reklamer fra omkring årtusindskiftet. Der var en ro og en hvid sandstrand, venlige modne mennesker og smukke familier i hør. Palmer. Og altid en perfekt solnedgang i det blikstille hav. Det var i min grønne ungdom. Før 11. september 2001. Før alle kendte ordet tsunami i juledagene tre år senere. Og før sommeren på Utøya i 2011. Et sted her imellem blev 80'ere-generationen voksen. En generation, der voksede op med EF, Greenpeace og en sweater med printet '*Pas på min jord, til jeg bliver stor*' påtrykt. Der var et ønske samt en stigende bevidsthed i tiden om behovet for en mere bæredygtig verden og politisk var de store, globale miljøkonventioner fra begyndelsen af 90'erne på dagsordenen.

Disse barndoms minder resoneres i udstillingen *Wonderful World*, omend klangbunden er dybere og spørgsmålene nu er lettere at få øje på. Resonansen er måske størst i den intense duft af græs, der kommer en i møde i lokalet, og øjeblikkeligt kaster mig tilbage til barndommens gade, spark-til-bøtten i baghaverne og Fortuna Hjørrings grønsvær. Anders Bojen (f. 1976) og Kristoffer Ørums (f. 1975) værk *Grass Landscape* fra 2010 er en væg bemalet med grøn klorofyl udvundet af græs, der overmales igen og igen i udstillingsperioden; som et landskabsbillede i konstant forandring – og fortætning.

Grass Landscape er et abstrakt landskabsmotiv, der optager hele beskuerens synsfelt. Et panorama, der qua sit eget materiale – græs – bliver et landskabsbillede. Det er altså ikke et motiv, der udgør billedet, men duften og klorofylmalingen, der så at sige er billedet. På en og samme gang abstrakt og enormt konkret.

Dette på en gang abstrakte og konkrete landskabsbillede flankeres af Per Kirkebys (f. 1938) fem-fløjede masonit fra 1976 med et kirkevindue i centrum, hvorfra solens stråler i gul og sølv peger fingre ad en panoreret landskabstradition. Det midterste fag, hvorfra alt stråler, er helt fladt uden dybde og forsvindingspunkt for strålerne i de tilstødende masonitter. Strålerne og panoramablikket blokeres mod venstre af en brun træstruktur, men holdes derimod åbent mod højre, hvor strålernes vej ind på den grønne midterflade kun delvist afskærmes af en blåhvid dryppende plamage. Det er et helligt lys fra Moder Jord og man bjergtages i sit inderste af den (ur)kraft, hun besidder.

Daniel Richters (f. 1962) farveblyantstegninger af Nordøstgrønland fra 2011 er anderledes stilfærdige. Selvom Tjæreborg-idyllen umiddelbart ikke forstemmer, men blot udskiftes med bjergtinder og indlandsis, er det som om CO₂-kvoter og al snak om klimakrise presser sig alarmende på i de skingre farvers konturer. Solnedgangen er dirrende og dvælende af blyantens sarte aftryk mod det hvide papir, hvorpå masser af tomrum er efterladt.

Anderledes mættet er fladen i John Kørnens (f. 1967) 2 x 3 meter store maleri *Polen*, der ved første øjekast lader sig indtage som en billedskøn solopgang, men ved nærmere eftersyn lader sig afsløre som en industriel fabrik badet i kunstnerens violette palet. Maleriet er fra 1998 og vidner om en årelang fascination hos kunstneren af fabrikken som produktionsenhed og arkitektonisk konstruktion. Titlen angiver fabrikkens lokation i Østeuropa og trækker dermed på det historiske landskabsbilledes tradition for at angive stedet, kunstneren har gengivet. I maleriet flyder skyer og smog sammen og lader sig infiltrere hos hinanden. Jeg er måske nok i tvivl om Tjæreborg er tilstede her, men samtidigt kan jeg ikke begribe, hvis det ikke er tilstede i netop *Polen*?

Hos den irske kunstner Tom Molloy (f. 1964) bliver sky og smog til en og samme ting i motivet i *Cloud VII*: en atomsky. Molloy beskæftiger sig eksplicit med geopolitiske emner. I blyantstegningens sirlige streg har kunstneren gengivet skyen efter USAs atomprøvespringning Operation Mike i oktober 1952. Blyantsskyen er indrammet af en rund hvid passepartout, et koøje, som hvis man så skyen igennem en kikkert. Der stilles skarpt og fokuseres, men samtidigt rejser spørgsmålet sig, hvad der gemmer sig under passepartouten? Hvad dækker rammen over, som beskueren får motivet og fortællingen serveret i? Kunstnerens meget præcise henvisning til en eksakt begivenhed og markering af tid og sted, gør spørgsmålet om, hvad der er udeladt, så meget desto mere påtrængende.

Tilsvarende deskriptivt og præcist er ordet 'havmøller'. Møller på havet. Forestil dig en horisontlinje med femten, nitten eller enogtyve pink havmøller i Aarhus Bugt. Således lavede Poul Gernes (1925-96) omkring 1986 tolv skitser af, hvordan et givent vindmølleprojekt på havet kunne se ud foranlediget af daværende Århus Amtskommune og støttet af Teknologirådet. Omend aldrig realiseret kan man godt fortabe og forelske sig i ideen om en pink havmøllepark som kærligt modstykke til havnefrontens potente skyline i beton. En farvesætning af de gavmilde møller på havets stålkroppe som kontrast mod det blå hav og den konstant foranderlige himmel ville have stået som et panorama-vué i pastelfarver a la Palads biografens. Særligt med Gernes' farvesyn in mente, kan man næsten forestille sig hvorledes solopgangens farver mod øst, når havmølleparken blev set fra Risskov og modsat, når parken blev oplevet fra vest ved Skødshoved Strand, ville have accentueret gløden i de pink møl-

ler og have kastet et orange eller violet skær ud mod havet i morgengryet eller aftenhimlen.

Havmølleprojektet vidner måske allermost om kunstnerens stærke præference for at udsmykke vores land og daglige omgivelser. Projektet bør således ikke betegnes øko-kunst eller deslige trods det faktum, at vindmøller er klimiets symbol par excellence. Det er 'blot' en pink havmølle i al sin enkelhed og skønhed.

Det er derimod det felt, Tue Greenfort (f. 1973) ofte placerer sig selv i. Greenfort arbejder tværfagligt med miljø, økologi og biodiversitet i et socialt, historisk, filosofisk og økonomisk perspektiv. Greenforts serie af glasgopler *Periphylla* tager udgangspunkt i virkelighedens forunderlige verden. Dybvandsgoplen lægger de temperaturforøgede og overfiskede norske fjorde øde, og bestanden stiger eksplosivt og efterlader videnskabsmændene mystificerede. Dybderne og skrøbeligheden i marinebiologiens økosystem materialiseres hos Greenfort i den spinkle, sarte lysende skulptur i glas. Samtidigt tager han en tradition op fra et ædelt og oldgammelt håndværk, som i 1800-tallet netop blev benyttet til på mest virkelighedstro vis at gengive og forevige havets bløddyr og flora, der ellers var yderst vanskelige at præservere. Det videnskabelige udgangspunkt for 1800-tallets glasmodeller genfindes måske ikke umiddelbart i Greenforts *Periphylla*-serie fra 2016, hvor moderne teknologi har gjort det langt lettere at dokumentere naturen og vores verden. Her bliver det videnskabelige ophav til kunstens platform at tale fra og en påmindelse om økosystemernes sensitivitet, dyre- og planterigets skrøbelighed og forgængelighed. De lysende ildrøde og orange glasgopler bliver for mig en slags memento mori for planeten Jorden, derude et sted på strandidyllen fra Tjæreborg.

Og så begynder det hele forfra. Livets cyklus. Der er en urkraft i Roni Horns (f. 1955) æg i *To Nest #5*, der må være selve livets begyndelse. To reder med hver tre æg, der danner to identiske cirkler i mosset. Ved nærmere eftersyn er det de samme tre æg i den nøjagtigt samme islandske muld, kunstneren har repeteret igen. Ligeledes i *To Nest #2*, hvor æggene nu er erstattede af fjer, der danner en komposition med to cirkler i mosset. Livet er i gang. Og for nogle arter skal det blot til at begynde. Med Louis Armstrongs sang i ørerne kan man på denne årets sidste dag ønske og tro på, at næste generation bliver klogere: ”*I hear babies crying, I watch them grow, They'll learn much more than I'll ever know, And I think to myself what a wonderful world...*”

Af Bibi Saugman

Director and curator, Galleri Bo Bjerggaard



Per Kirkeby
Untitled, 1976
[PKI-76-003]



Daniel Richter
Untitled, 2011
[DRZ-11-012]



Daniel Richter
Untitled, 2011
[DRZ-11-014]



Daniel Richter
Untitled, 2011
[DRZ-11-009]



Daniel Richter
Untitled, 2011
[DRZ-11-011]



Anders Bojen & Kristoffer Ørum
Grass Landscape, 2010
[ABKØ-10-001]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-002]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-001]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-003]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-005]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-011]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-008]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-007]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-004]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-006]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-010]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-009]



Poul Gernes
Untitled (havmøller / offshore wind turbines), 1985-1987
[PGZ-86-012]

Tue Greenfort
Periphylla VII, 2016
[TGS-16-002]

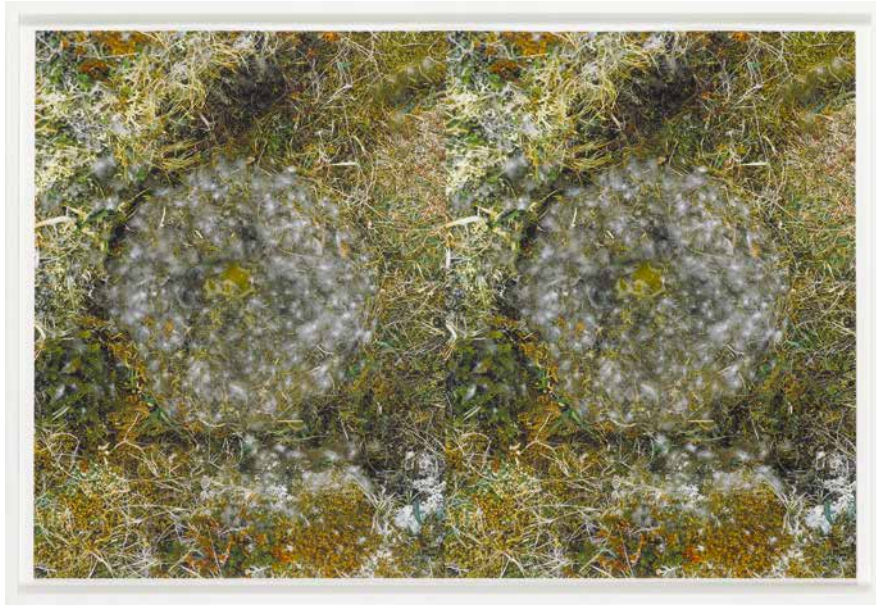


Tue Greenfort
Periphylla VI, 2016
[TGS-16-001]





Tue Greenfort
Periphylla VI, 2016
(detail)



Roni Horn
To Nest #2, 2001
[ROH-01-001]



Roni Horn
To Nest #5, 2001
[ROH-01-002]



Tom Molloy
Cloud VII, 2004
[TMZ-04-001]

Wonderful World

I see trees of green, red roses too

I see them bloom for me and you

And I think to myself, what a wonderful world

Louis Armstrong: What a Wonderful World, 1967

My thoughts go back to the adverts of the travel agency Tjæreborg Rejser around the turn of the millennium, where there was calmness and a white sandy beach, friendly mature people and beautiful families dressed in linen. Palm trees. And always a perfect sunset over the millpond-calm sea. That was in the green of my youth; before 9-11. Before everyone learned the word tsunami on Boxing Day three years later. And before the summer of 2011 on Utøya. Somewhere in between, the 80s generation became adults: a generation that grew up with the EC, Greenpeace and a sweatshirt with the words “*Take care of the earth until I grow up*” printed on it. There was a desire and a growing awareness of the need for a more sustainable world, and politically, the big global environmental conventions from the early 90s were on the agenda.

These childhood memories resonate in the exhibition *Wonderful World*, although the sounding board is deeper now, and the questionmarks are easier to spot. The resonance is perhaps greatest in the intense fragrance of grass that we encounter in the room, which immediately transports me back to my childhood street, playing ‘Kick the can’ in the backyards and on the green pitch of Fortuna Hjørring. In Anders Bojen (b. 1976) and Kristoffer Ørum’s (b. 1975) work *Grass Landscape* from 2010, a wall has been painted with green chlorophyll extracted from grass, which will be painted over again and again in the exhibition period, like a landscape picture in a process of constant change and condensation.

Grass Landscape is an abstract landscape motif that occupies the viewer’s entire field of vision; a panorama that, by virtue of its own material – grass – becomes a landscape picture. It is thus not a motif that constitutes a picture, but rather the smell and the chlorophyll paint that, so to speak, *are* the picture: at one and the same time abstract, and thoroughly concrete.

This simultaneously abstract and concrete landscape picture is flanked by Per Kirkeby’s (b. 1938) five-panel masonite work from 1976, with a church window in the centre, from which the sun’s rays, in yellow and silver, point their fingers towards a panoramic landscape tradition. The central panel, from which everything else radiates, is completely flat, without depth, and comprises the vanishing point of the rays in the adjacent masonite panels.

The rays and the panoramic gaze are blocked to the left by a brown wooden structure, but are on the other hand kept open to the right, where the path of the rays entering the green central surface is only partly hindered by a dripping blue-white smudge. It is holy light from Mother Earth, and you are left spellbound in your soul by the primeval power that she possesses.

By contrast, Daniel Richter’s (b. 1962) crayon drawings of northeast Greenland from 2011 are quite unobtrusive. Although the Tjæreborg idyll is not immediately dismissed, but merely replaced with mountain peaks and ice caps, it is as though CO₂ quotas and all the talk about the climate crisis are urgently making their presence felt in the contours of the shrill colours. The sunset is quivering and lingering in the faint imprint of the pencil on the white paper, where lots of empty space has been left blank.

Otherwise saturated is the surface of John Kørner’s (b. 1967) 2 x 3 metre painting *Poland*, which at first glance could be consumed as a picturesque sunrise, but which upon closer inspection reveals itself to be an image of an industrial plant bathed in the artist’s violet palette. The painting is from 1998, and bears witness to the artist’s long-standing fascination with the factory as production unit and architectural structure. The title indicates the factory’s location in Eastern Europe, thereby drawing upon the tradition of the landscape picture to state the location that the painter has depicted. In the painting, clouds and smog float together and permeate each other. I may have doubts about whether Tjæreborg is present here, but at the same time I cannot understand if it is not present in *Poland*?

For the Irish artist Tom Molloy (b. 1964), clouds and smog also become the same thing in the motif of *Cloud VII*: a nuclear mushroom cloud. Molloy is explicitly concerned with geopolitical issues. In the neat lines of the pencil drawing, the artist has reproduced the cloud created by the US nuclear test explosion Operation Mike in October 1952. The pencilled cloud is framed by a round, white passe-partout, a porthole – as though we are observing the cloud through a telescope. The gaze is sharp and focused, but at the same time the question arises: what lies beneath the porthole? What is concealed by the frame in which the viewer is served the motif and the narrative? The artist’s extremely precise reference to a particular event, and the indication of time and place, make the question of what is omitted all the more urgent.

Similarly descriptive and accurate is the word ‘seamills’: mills in the sea. Imagine a horizon with fifteen, nineteen or twenty pink wind turbines in the Bay of Aarhus. This was how Poul Gemes (1925-1996) created twelve sketches in 1986 of how a given offshore wind farm project would look, at the request of the then Aarhus County, and with the support of the Technology Council.

Although it was never realised, you can easily get lost in and fall in love with the idea of a pink wind farm as an affectionate counterpart to the potent concrete skyline of the waterfront. Such a colour scheme for the steel bodies of the generous turbines at sea, contrasting with the blue sea and the ever-changing sky, would have formed a panorama of pastels like that of the Palads cinema in Copenhagen. With Gernes' colourful vision in mind, one can almost imagine how the colours of the sunrise to the east, when the wind farm was viewed from Risskov, and the opposite when seen from the west at Skødshoved Beach, would have accentuated the glow of the pink wind turbines and thrown an orange or purple hue out towards the sea at day-break or under the evening sky.

But perhaps most of all, the offshore wind farm bears witness to the artist's delight in decorating our country and our everyday surroundings. The project should not therefore be described as eco-art or the like, despite the fact that wind turbines are the symbol *par excellence* of the climate. It is 'just' a pink offshore wind turbine in all its simplicity and beauty.

This is on the other hand the field in which Tue Greenfort (b. 1973) often positions himself. Greenfort takes an interdisciplinary approach to the environment, ecology and biodiversity, viewed from a social, historical, philosophical and economic perspective. Greenfort's series of glass jellyfish, *Periphylla*, takes as its point of departure the wonderful world of reality. The deep-water jellyfish is devastating the warmed-up and overfished Norwegian fjords, and its population is soaring, leaving scientists mystified. The depths and the fragility of the marine biological ecosystem are materialised by Greenfort in the slender, delicately luminous glass sculpture. At the same time he draws upon a noble and age-old craft tradition which in the 1800s was used for this precise purpose: the most realistic way to reproduce and perpetuate marine molluscs and flora that were otherwise extremely difficult to preserve. The scientific basis of the nineteenth-century glass models is not perhaps immediately applicable to Greenfort's *Periphylla* series from 2016, when modern technology has made it much easier to document nature and our world. Here, the scientific origin becomes the platform of art, from which it speaks to us and reminds us of the sensitivity of the ecosystem and the fragility and transience of the plant and animal kingdoms. For me, the glowing, fiery red and orange glass jellyfish become a kind of memento mori for planet Earth, out there somewhere on the beach idyll from Tjæreborg.

And then it all begins again: the cycle of life. There is a primordial power in Roni Horn's (b. 1955) eggs in *To Nest #5* that must be the beginning of life itself. Two nests with three eggs each, forming two identical circles in the moss. On closer inspection, it turns out to be the same three eggs in exactly

the same Icelandic topsoil, which the artist has replicated. Similarly, in *To Nest #2*, the eggs have been replaced by feathers, forming a composition with two circles in the moss. Life goes on. And for some species, it is just beginning. With Louis Armstrong's song in our ears, we can only, on this last day of the year, hope and believe that the next generation will be wiser: "*I hear babies crying, I watch them grow, They'll learn much more than I'll ever know, And I think to myself what a wonderful world...*"

By Bibi Saugman
Director and curator, Galleri Bo Bjerggaard

Biographies

Anders Bojen & Kristoffer Ørum

Born 1976 and 1975 in Copenhagen, Denmark

Live and work in Copenhagen, Denmark

Tue Greenfort

Born 1973 in Holbæk, Denmark

Lives and works in Denmark and Berlin, Germany

Poul Gernes

Born 1925 in Frederiksberg, Denmark

Died 1996 in Ekeröd, Sweden

Roni Horn

Born 1955 in New York, USA

Lives and works in New York, USA and Reykjavik, Iceland

Per Kirkeby

Born 1938 in Copenhagen, Denmark

Lives and works in Copenhagen and Læsø, Denmark

John Kørner

Born 1967 in Aarhus, Denmark

Lives and works in Copenhagen, Denmark

Tom Molloy

Born 1964 in Waterford, Ireland

Lives and works in Rouen, France

Daniel Richter

Born 1962 in Eutin, Germany

Lives and works in Berlin and Hamburg, Germany

Wonderful World

Anders Bojen & Kristoffer Ørum / Poul Gernes / Tue Greenfort /
Roni Horn / Per Kirkeby / John Kørner / Tom Molloy / Daniel Richter

20 January – 18 March 2017

Værker / Works

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Daniel Richter Untitled, 2011 Greenland Crayon and Pastels on paper 28 cm x 21 cm DRZ-11-014	Poul Gernes Untitled (havmøller / offshore wind turbines), 1985-1987 Pastels on paper 62 cm x 88 cm PGZ-86-004	Poul Gernes Untitled (havmøller / offshore wind turbines), 1985-1987 Pastels on paper 62 cm x 88 cm PGZ-86-009	Roni Horn To Nest #2, 2001 Iris-printed photograph 61,0 cm x 91,5 cm 5/15 ROH-01-001	

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