

**Ivan
Andersen**

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La Nuit américaine

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La Nuit américaine (Den amerikanske nat) er titlen på en film af Francois Truffaut fra 1973, som jeg beskriver første scene fra ovenfor. Scenen bliver gentaget, for den sad ikke i skabet første gang. I filmen – som groft sagt handler om en mand, der hedder Francois Truffaut, der laver en film om en mand, der hedder Francois Truffaut – følger man både med i den film, som man ser blive optaget samtidig med, at man følger med i blandt andre skuespillernes, teknikernes og instruktørens liv og arbejde med at skabe filmen. Som så ofte i fransk film, men i særdeleshed i Truffauts kunst, handler det om kærlighed, og i filmen viser det sig hurtigt, at den kærlighed, der udvikler sig under optagelserne, er mindst lige så dramatisk som den, filmen skal handle om.

Men filmens titel *La Nuit américaine* dækker også over et fagbegreb indenfor fransk film, hvor man optager scener om dagen, som man senere ved hjælp af en særlig lyssætning og type film kan få til at se ud, som var det nat. Og nu her i april 2017 er *La Nuit américaine* så også titlen på en udstilling af billedkunstneren Ivan Andersen, hvori to af værkerne også bærer den selvsamme titel som filmen.

I al kunst er gentagelsen og repetitionen et grundvilkår. Der findes ikke en musiker, som ikke har øvet skalaer om og om igen, eller en forfatter, som ikke har måttet gentage og skrive om, slette og skrive igen. En skuespiller må gentage replikken for at lære den udenad et utal af gange for at få den til at lyde “som var den sagt for første gang”. Men en malers gentagelser og repetitioner finder som regel sted på en noget anderledes måde. Man indtager mere eller mindre den samme position foran lærredet hver eneste dag, men man øver ikke skalaer og lærer ikke noget udenad. Men hvert billede fører op eller hen til det næste billede, så man træner og forbedrer sig inde i

værket, medens billedets tilblivelse står på. På lærredet er det altid et unikt nu, og fungerer det ikke, må man slette, starte forfra og skabe et nyt unikt nu.

De fleste kunstgenrer arbejder altså med gentagelser for at skabe nærvær, og i de fleste tilfælde må kunstneren øve sig på at kunne skabe noget, som virker spontant og nærværende. Kan man øve sig på at være spontan? I Ivan Andersens tilfælde ser det ud til, at han afsætter store mængder tid for stille og roligt at arbejde med mange forskellige former for malingspålægning og derigennem skabe et nærvær af et malerisk “NU”.

Ivan Andersens nye værker er perfekt rammet ind, både med filmtitlen og den filmtekniske forklaring. For på den ene side, hvis man kigger tæt på Ivan Andersens malerier, er det som at være med i selve skabelsesprocessen på samme måde, som man følger filmoptagelserne i Truffaut-filmen. På den anden side har Ivan Andersen med sine seneste værker undergået en kunstnerisk forvandling ved at sætte sit værk i en helt ny lyssætning, ja nærmest en formel, der kan minde om La Nuit américaine-teknikkens.

I de nye værker har Ivan Andersen fuldkommen visket tavlen ren for de voldsomme og dramatiske motivmæssige sammenstød, som han før i tiden har benyttet sig så flittigt af på en både virtuos og overraskende måde. Kunstnerens tiltrækning af collagen har været til at tage og føle og se på, og tiltrækningen af det sprængte billedrum har hersket i langt den overvejende del af hans maleriske produktion.

Men nu er billedernes motiver pludseligt langt mere enkle, overskuelige og ikke-sammensatte end tidligere. Ja, de kan næsten virke lidt trivielle og måske ligefrem udramatiske i deres tydelige enkelhed. Men man aner straks, at der er noget foruroligende i den alt for overskuelige tydelighed. For jeg ved ikke helt, hvor jeg skal kigge hen. Billedets enkle motiv fortæller ikke rigtig noget, der er ikke rigtig noget at hægte fast i, det er tilsyneladende hurtigt overstået, og man svæver lidt i uvished over, hvad det er, man skal kigge på? Efter lidt tid er det som om, man kigger forbi motiverne i al deres enkle banalitet: mand på hest, mand i døråbning, landskab, skov med sø etc. Øjet må bevæge sig længere ind eller dybere ned i billederne. Ja, måske skal øjet helt ned i billedet, nærmest som ved en arkæologisk udgravning.

Man skulle kende Ivan Andersen meget dårligt, hvis man tror, at hans malerier er blevet mere simple, forståelige eller overskuelige blot fordi motiverne er blevet mere enkeltstående. Men her mangler noget: og det er historien, eller rettere sagt – historierNE, som fløj igennem Ivan Andersens tidligere værker på kryds og tværs og klaskede sammen i et utal af omhyggeligt konstruerede billedsammenstød.

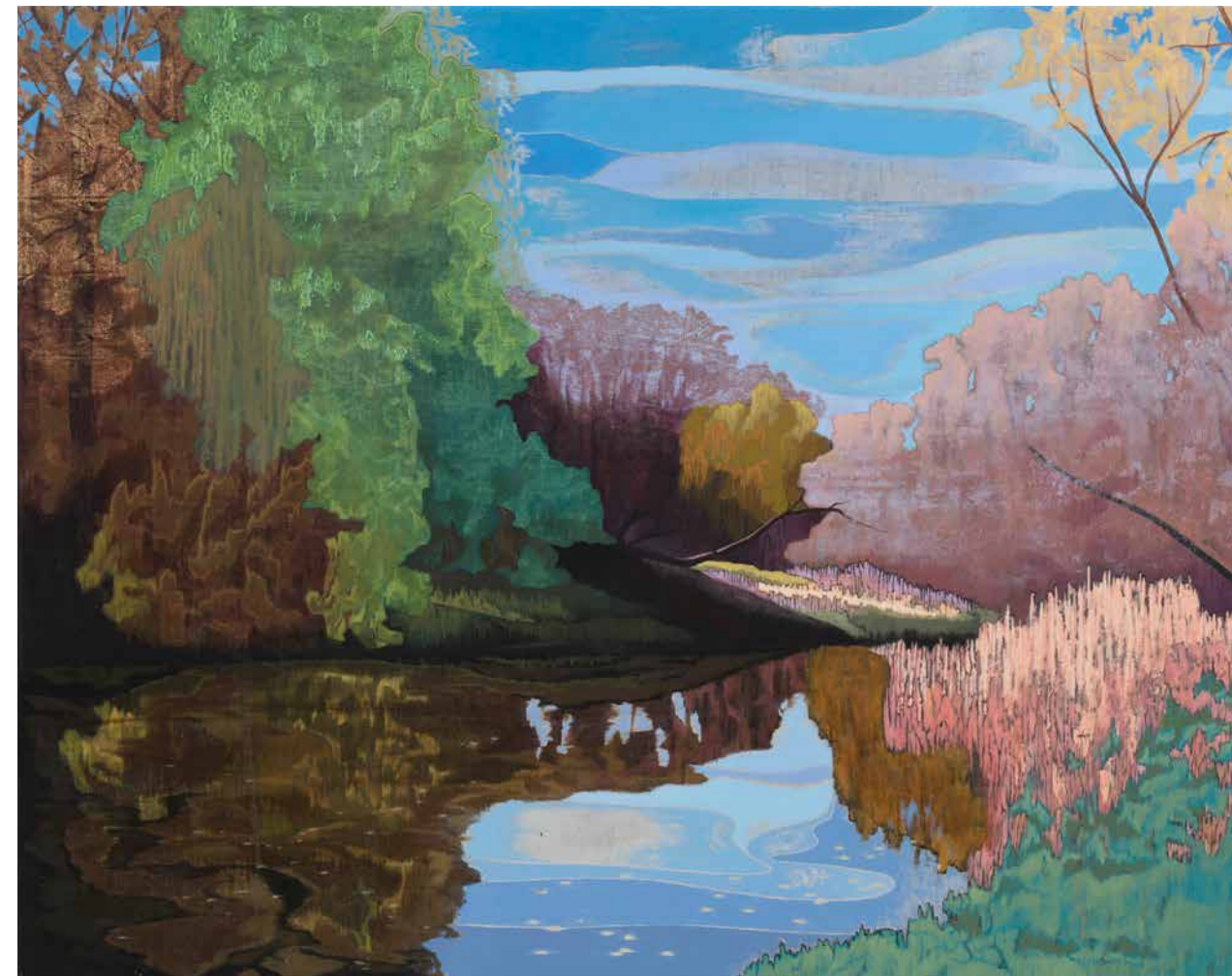
Historierne ligger nu lige omme bag motiverne, og man er tvunget til at gå helt tæt på maleriet for at se, at historierne ligger fuldt udfoldede nede i farvebehandlingen. Måske lidt mere abstrakte fortællinger end vi før har været vidne til, men ikke desto mindre

meget konkrete. På den måde bliver Ivan Andersens malerier pludselig intime, og det bliver som at have en personlig samtale med malerierne, medens man nærstudierer de mange malerlag. Hvordan malerlagene er opstået og fremkommet er ofte uigennemskueligt, for Ivan Andersen er ganske uortodoks i, hvordan han påfører malingen på lærredet eller træpladen. Mærkelige sammenstød mellem figuration og maletekniske udtryk opstår og pludselig, står det klart: Ivan Andersen har slet ikke forkastet 'collage-tænkningen', den er blot flyttet ned i farvebehandlingen og i opfattelsen af tekstur og nuancer. Collagen folder sig ud i penselstrøg, påtrykt farve med afdækningsplast og andre uhandy måder, at omgås olie- og akrylfarver på, for det er sådan, at Ivan Andersen skaber former, rum, tid og bevægelse eller med andre ord fortælling på. Ivan Andersen tænker i farver og tænker med farver. Andersens teknisk ekvilibristiske behandling af farven har altid været synlig også i de tidligere collageagtige malerier, men i de nye værker får farvebehandlingen lov til at synge klart ud og fremstår som en afgørende og selvstændig måde at skabe billedfortælling på.

Collage er oprindeligt fransk og betyder 'at lime'. Collage blev benyttet af kineserne fra år 200 f. Kr., hvor man limede tekst og håndmalede billeder sammen. I vore dage kender vi collager især fra Picassos og Braques hånd, men både surrealistene og dadaisterne brugte avisbilleder, tapetrester, indpakningspapir m.m. til at skabe nye måder at se billeder på. I 60'erne og 70'erne begyndte Robert Rauschenberg at lave kæmpecollager med serigrafi på lærred i sammenhængende hele flader. Senere har collagebegrebet bredt sig til snart sagt alle kunstgenrer både i film, teater, musik og i litteratur f.eks. som cut-up-teknik. I langt de fleste tilfælde har man brugt collagen som en sprængning af en fortløbende fortælling eller musikalsk forløb ved, at man så at sige har klistret elementerne "forkert" sammen og derved har kunnet skabe en ny kunstnerisk helhed.

I Ivan Andersens nye *La Nuit americaine*-malerier sprænges formerne også indefra, men på en langt mere organisk og tilbageholdende måde end før, og det er som om hans farvecollage-tænkning snarere samler, fortætter og intensiverer billederne.

I det idylliske landskabsmaleri *Rollespil* ser man clashet mellem motiv, maletekniske udtryk og titel for alvor. I et skov-/parklignende sølandskab ser søen i forgrunden nærmest ud til at ville opløse hele billedet til en slags psykedelisk bølge, hvor alt synes at være noget helt andet, end det man tror. Himlen ligner et stykke retro 70'er-tapet, de bagerste træer er nærmest animalske i deres bleggrøde kød- og hudfarver, andre træer synes at være malet som en grov klippevæg i solskin. Alle buske og træer er fuldkommen løsrevne fra hinanden, i forskellige bemalingsmetoder, som om mange forskellige universer kolliderer på samme tid på disse relativt få kvadratcentimeter, som dette lærred optager i verden. Bevæger man sig ind i busken, er den ikke specielt buskagtigt malet, malingen kan gøre det ud for "busk", men det kunne også være så meget andet. Alt er gennemarbejdet, om-malet, genovervejet, slidt ned og bygget op igen med en stilsikker og formmæssig sikkerhed. Man aner et større laboratorium eller en maskin-





Topografi, 2016
[IAS-16-001]

park med slibemaskiner, spraymaling etc. bag ved disse – ved første øjekast – enkle billeder. Ivan Andersen er på en gang både klassisk og uortodoks i sit valg af materialer og i sin bearbejdelse af farverne. På den ene side ser vi klassisk oliefarve på lærred, voks og lak blive benyttet i billedbearbejdningen, som man kender det helt tilbage fra middelalderen, men måden at slibe de mange forskellige lag synes at være af en mere grov håndværksmæssig, nutidig maskinel karakter med sliberondeller. Man fornemmer noget skal overstås, der er hastighed i billedet, selvom alt står stille.

Hvor Claude Monets åkande-billeder fortrinsvis handler om skabelse af lys og spejling, der handler Ivan Andersens billeder om skabelse af tid og billedmediebevidsthed. Maleriet *Rollespil* peger både på, at nogle personer klæder sig ud i skoven og spiller diverse scener fra bøger og film og på, at maleriet i sig selv agerer som noget andet end sig selv, – det tager en maske på, der holder hemmelighederne tæt ind til kroppen. Dette billede spiller noget andet end det, det er, og når man dykker ned i detaljen, går det op for en hvor mange tider, der er i billedet. Selve udførelsen og bearbejdningen er et aspekt af tid, et andet blandingen af retotid og stilelementer, og så filmens fastfrosne tid i maleriet *Blue Screen*.

I *Topografi* introducerer Ivan Andersen os for malerbjergene. Det er ikke malerier, der forestiller bjerge, men bjerge der er lavet af malerier, og som sådan agerer en bjergillusion. Et malet lærred er taget af blindrammen og derefter formet som bjerge monteret på en ni- eller ti-kantet bordplade. Lærredet tager sig pludselig virkeligt ud, når det bliver formet i tre dimensioner. Vi er straks tilbage ved *La Nuit américaine*, hvor filmen leger, at den optager film. Her leger maleriet, at det agerer bjerg (i hvert fald modelbjerg). Det er vanskeligt ikke at associere til modeltogslandskaber med papmachébjerge og små menneskefigurer, som vi kender det fra banegårde.

Men dette bjerglandsskab refererer ligeså meget til krøllet malerlærred som til modeltog, så beskueren er konstant tvunget til at skulle vælge imellem det tomme virkelige lærred og bjergillusionen. Og bevæger man sig helt op på toppen af bjerget, står man på det tomme hvide lærred, helt rensat og tomt og klar til, at et nyt bjerg, et nyt hus, et nyt landskab kan blive malet igen. Et nyt bjerg kan blive malet, et nyt hus, et nyt landskab kan blive malet igen.

Af kunstmaleren Jesper Christiansen



La Nuit américaine I, 2017
[IAM-17-002]

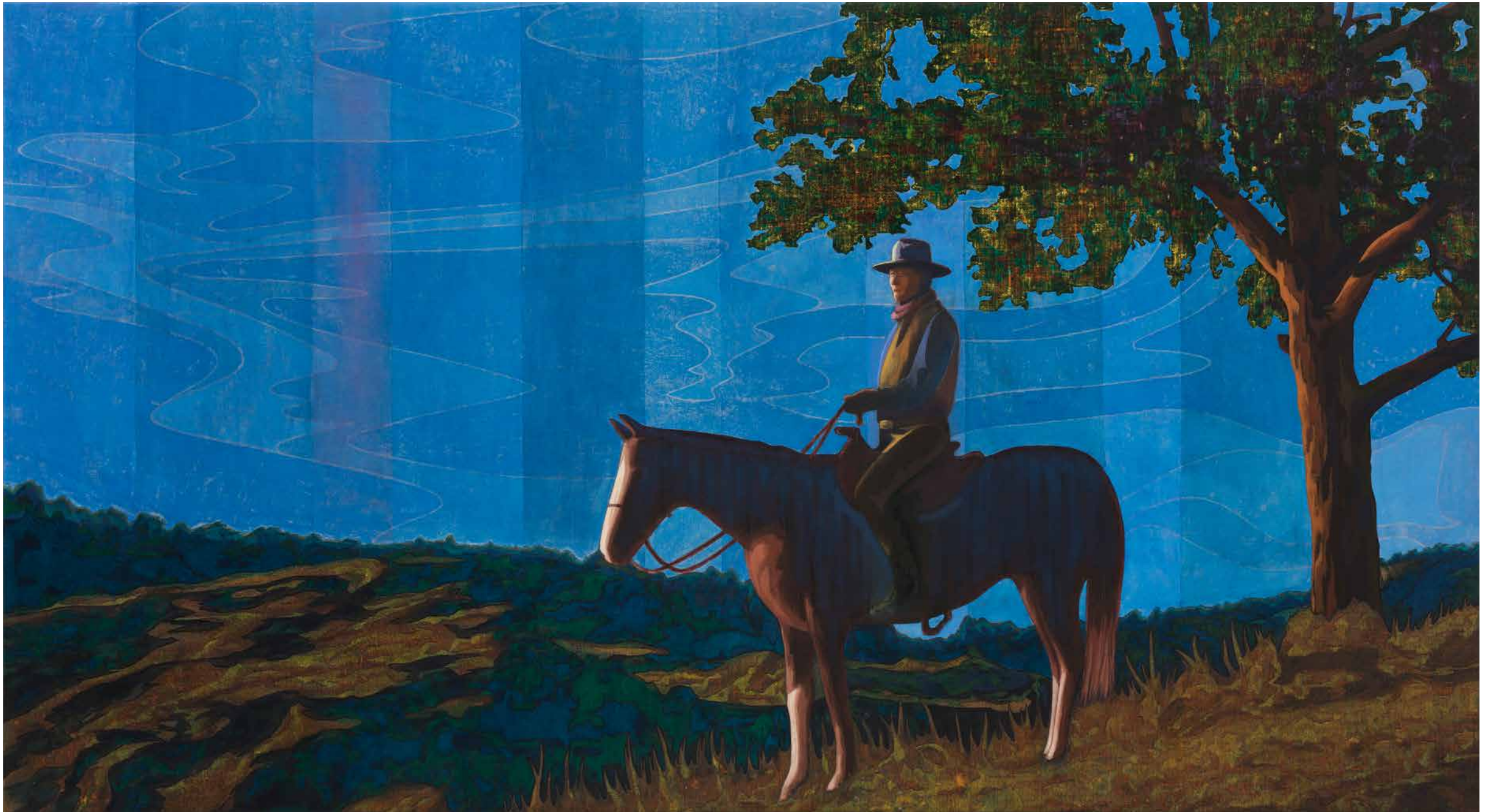


La Nuit américaine II, 2017
[IAM-17-003]









Blue Screen, 2017

[IAM-17-005]



Silver Lining, 2017

[IAM-17-007]



Ingenmansland, 2017
[IAM-17-006]

La Nuit américaine

Here comes the woman in the red dress, promenading with a small dachshund past the newspaper vendor on the square. She passes the entrance to the subway with its well-known, twining Parisian Art Nouveau portal, where people pour up from the underground. In the crowd, we see a well-dressed young man come up from the metro – he reminds us at first sight of the French film director Francois Truffaut. The young man crosses the square diagonally onto the opposite pavement, where he meets another well-dressed but older gentleman. The young man stops in front of the older man and slaps his face. SLAP!

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La Nuit américaine (Day For Night) is the title of a film by Francois Truffaut from 1973, the first scene of which I describe above. The scene is repeated, because it was not perfect the first time. In the film – which essentially is about a man named Francois Truffaut who makes a film about a man named Francois Truffaut – we both watch the film that we see being made, while at the same time we watch the lives and work of the actors, technicians and director making the film. As so often in French cinema, but especially in Truffaut’s art, it’s all about love, and in the film it quickly turns out that the love that develops during the filming is at least as dramatic as the love that the film deals with.

The film’s title, *La Nuit américaine*, refers to a technical term in French cinema in which you film during the day, and then, using a special lighting and type of film, make it look as though it were night. And now, in April 2017, *La Nuit américaine* is also the title of an exhibition by the artist Ivan Andersen, in which two of the works also bear the same title as the film.

In all art, repetition is a basic condition. There is no musician who has not practised scales over and over again, or a writer who has not had to repeat and rewrite, erase and write again. An actor must repeat lines innumerable times in order to memorise them, and to make it sound “as though it were being said for the first time”. But a painter’s repetitions and revisions usually take place in a somewhat different way. You occupy more or less the same position in front of the canvas every day, but you do not play scales or learn anything by heart. However, each picture leads up to or over to the next one, so you train and improve in the work while the picture is being created. On the

canvas there is always a unique ‘now’, and if it does not work, you must delete it, start over and create another unique ‘now’.

Most genres of art thus work with repetitions to create presence, and in most cases the artist must practise in order to be able to create something that looks spontaneous and immediate. Can you practise being spontaneous? In Ivan Andersen’s case it seems that he devotes large amounts of time to quietly working with many different types of paint application so as to create an immediate and painterly “NOW”.

Ivan Andersen’s new works are perfectly framed, both with the film title and the technical terminological explanation. For if, on the one hand, we closely examine Ivan Andersen’s paintings, it is like taking part in the actual process of creation, in the same way as when we watch the making of Truffaut’s film. On the other hand, with his latest works Ivan Andersen has undergone an artistic transformation by placing his work under brand-new lighting – indeed, almost a formula, which may be reminiscent of the *La Nuit américaine* technique.

In the new works, Ivan Andersen has completely wiped the slate clean of the violent and dramatic motivic clashes which he has in the past used so diligently in a both virtuoso and surprising way. The artist’s attraction to collage has been palpable and visible, and the attraction of the exploded pictorial space has prevailed in the vast majority of his painterly productions.

But now, the motifs of the pictures are suddenly much more simple, transparent and straightforward than they were previously. Indeed, they might almost seem a bit trivial and perhaps even undramatic in their clear simplicity – but you sense immediately that there is something disturbing in this all-too-clear lucidity, because I do not quite know where I should look. The simple motif of the picture does not really tell us anything that we can latch on to – it is apparently quickly over, and you dither a bit in uncertainty about what it is you are supposed to look at. After a while, however, it is as though you look beyond the motifs in all their simple banality: a man on a horse, a man in a doorway, a landscape, a forest lake, etc. The eye must move further, or deeper, into the pictures. In fact, perhaps the eye needs to get right down into the picture, almost like an archaeological dig.

No-one who knows Ivan Andersen would believe that his paintings have become simpler, more understandable or readable simply because the motifs have become more isolated. But something is missing here, and that is the story – or rather, the *stories* – that flew through Ivan Andersen’s previous works, criss-crossing and slapping together in a myriad of carefully-constructed pictorial collisions.

The stories now lie right behind the motifs, and you have to go right up close to the painting to see that they lie fully unfolded down in the colour technique. They may be

slightly more abstract stories than we have previously witnessed, but they are nonetheless highly concrete. In this way, Ivan Andersen's paintings suddenly become intimate, and it is like having a personal conversation with the paintings as you closely study the many layers of paint. The manner in which the layers of paint arose and were obtained is frequently obscure, as Ivan Andersen is quite unorthodox in how he applies paint to a canvas or wooden panel. Strange clashes arise between figuration and technical expressions, and suddenly, it's clear: Ivan Andersen has not rejected 'collage-thinking' – he has just moved down into the colour technique and the perception of texture and nuance. The collage is expressed in brushstrokes, printed colours with plastic covering and other unhandy ways of dealing with oil and acrylic paints, because this is how Ivan Andersen creates shapes, space, time and movement – or in other words, narrative. Ivan Andersen thinks in colours and with colours. His technically equilibristic treatment of colour has always been visible, including in the earlier, collage-like paintings, but in the new works the colour treatment has been allowed to sing out clearly, as a vital and independent way to create a pictorial narrative.

The word 'collage' is originally French, and means "to glue together". As a technique, collage has been used by the Chinese since around the year 200 BC, when texts and hand-painted pictures were pasted together. Today, we know collage mainly from the works of Picasso and Braque, but both Surrealists and Dadaists also used newspaper pictures, wallpaper scraps, wrapping paper etc., to create new ways of seeing pictures. In the 60s and 70s, Robert Rauschenberg began creating giant collages by screen printing on canvas in whole, continuous surfaces. Later, the concept of collage has spread to virtually all genres of art, including film, theatre, music and literature, for example as a cut-up technique. In most cases, collage has been used to rupture a continuous narrative or musical sequence by, so to speak, 'gluing' elements the 'wrong' way together, and thereby enabling the creation of a new artistic whole.

In Ivan Andersen's new *La Nuit américaine* paintings, the forms are also exploded from the inside, but in a much more organic and restrained way than before, and it is as though his colour collage thinking now rather collects, condenses and concentrates the pictures.

In the idyllic landscape painting *Rollespil* ('Role play'), we can really see this clash between motif, painting technique and title. In a forest or park-like lake landscape, the lake in the foreground seems almost as though it may dissolve the whole picture into a kind of psychedelic wave where everything seems to be something completely different to what you first thought. The sky looks like a piece of retro 70s wallpaper, the trees in the distance are almost animal-like in their pale reddish flesh and skin tones, while other trees seem to be painted like a rough rock in sunshine. All of the bushes and trees are completely detached from each other, painted with different techniques, as though many different universes are colliding at once in the relatively few square centimetres that this canvas occupies in the world. If we move into the bushes, we find that they

are not painted in a particularly bush-like fashion. The paint may serve as a 'bush', but it could also be much more. Everything has been worked out, re-painted, reconsidered, worn down and built up again, stylishly and with confidence of form. You sense a large laboratory or machine park with grinders, spray paint etc., behind these – at first glance – simple images. Ivan Andersen is at once both classical and unorthodox in his choice of materials and his treatment of colour. On the one hand, we see classic oil on canvas, with wax and varnish used to process the picture, just as we have known it since the Middle Ages, while the manner of grinding down the many different layers appears to be of a rougher, handcrafted, contemporary and mechanical character, carried out with abrasive discs. You get the feeling of something that needs to be over and done with; there is speed in the picture, even though everything is standing still.

Where Claude Monet's water lily pictures are mainly about the creation of light and reflection, Ivan Andersen's pictures are about the creation of time and awareness of the pictorial medium. The painting *Rollespil* ('Role play') refers both to the fact that some people like to dress up in the woods and play out various scenes from books and films, and to the fact that the painting itself may be perceived as being something other than itself – it puts on a mask and keeps its secrets close. This picture plays at being something other than it is, and when you delve into the details, you discover just how many 'times' there are in it. The actual execution and processing is one aspect of time, while another is the mixture of retro time and stylistic elements, and then we have the frozen time of the film world in the painting *Blue Screen*.

In *Topografi*, Ivan Andersen introduces us to painting mountains. Not paintings that depict mountains, but mountains made of paintings, and which as such act as a mountain illusion. A painted canvas is made up on a frame and then shaped like mountains, mounted on a nine or ten-edged table top. The canvas suddenly looks real when it is shaped in three dimensions. We are at once brought back to *La Nuit américaine*, in which the film plays at making a film. Here, the painting plays at being a mountain (or at least a model mountain). It is hard not to associate it with model train landscapes with papier-mâché mountains and small human figures, as we have seen them in railway stations.

But this mountain landscape refers just as much to creased canvases as to model trains, so that the viewer is constantly forced to choose between the real, empty canvas and the mountain illusion. And if we move up to the top of the mountain, we stand once again on the empty white canvas, completely cleansed and empty, and ready for a new mountain, a new house, a new landscape to be painted again. A new mountain can be painted, a new house, a new landscape can be painted again.

By the artist Jesper Christiansen



Diverse, 2017

[IAS-17-001]

Ivan Andersen

1968 Born in Tåstrup, Denmark
Lives and works in Copenhagen

1999-05 The Royal Danish Academy of Fine Arts

2008-12 Lives and works in Berlin

Solo Exhibitions (selected)

2018 Kunsthal Nord, Aalborg (upcoming)

2017 *La Nuit américaine*, Galleri Bo Bjerggaard, Copenhagen

2016 *Værker uden sammenhæng*, Koldinggade 12, Copenhagen

2015 *Parallelforbindinger*, Rønnebæksholm, Næstved
New Nordic Nature, *Havtorn og Ramsløg*, Politikens Galleri, Copenhagen

2014 *Troværdige løgne/Credible Lies*, Galleri Bo Bjerggaard, Copenhagen

2013 *Works in at least Two Dimensions*, Nosbaum & Reding, Luxemburg
Teorier om det Krøllede Rum, Charlotte Fogh Gallery, Aarhus

2012 *Ivan Andersen – Fra Grunden*, Skive Ny Kunstmuseum, Skive

2011 *Tabte horisonter og forgotten masterpieces*, Galleri Bo Bjerggaard, Copenhagen
Ivan Andersen – Paintings, Galleri Ismene, Trondheim

2009 *Under Construction*, Kunstverein Heidenheim, Heidenheim

2008 *It's all downhill from here*, Galleri Bo Bjerggaard, Copenhagen
Follow my Directions, Galerie Frank Schlag, Essen

2005 *Pina Colada*, Traneudstillingen, Gentofte Bibliotek, Gentofte

2004 *Ondt er da på vej herved*, Galleri Tom Christoffersen, Copenhagen

2003 *Sci-Fi*, Kragh og Halling Art, Hellerup

Group Exhibitions (selected)

2017 *Genius Loci. The (good) spirit of the space*, Hamburg (upcoming)
Konstruktioner, Kunstbygningen i Vrå, Vrå

2016 *Kontrol under overfladen*, Xbunker, Sønderborg
50x50x50, Kastrupgårdsamlingen, Tårnby

2015 *Adam, Andy, Alexander...*, Galleri Bo Bjerggaard, Copenhagen
L'oiseau présente: Be Abstract, Kunstverein Schwäbisch Hall, Schwäbisch Hall
Playgrounds, Det Ny Kastet, Thisted

2014 *Cambridge Rules*, Galerie Jochen Hempel, Berlin
Medium Rare, Galleri Kant, Copenhagen
Black Market, L17, Berlin

2013 *Playgrounds*, Galerie Leger, Malmö
Stedet er Rummet, Den Frie Udstillingsbygning, Copenhagen

2012 *Recollections- of Willumsen*, Galleri Bo Bjerggaard, Copenhagen
Vores Kunst, KØS – museum of art in public spaces, Køge
Ude af Fokus – Maleriet i en digital virkelighed, Holstebro Kunstmuseum, Holstebro

2011 *Narrative billeder in the middle of fucking nowhere!*, Galleri Salling, Roslev

2010 *Album*, V1 gallery, Copenhagen
A Formal Figure, The Forgotten Bar, Berlin

2009 *In every Dreamhome a Heartbreak*, Galerie Frank Schlag & Cie., Essen
Copenhagen Spirit, Clausens Kunsthandel, Copenhagen
The Party – Groupshow deluxe, Beaver Projects, Copenhagen
Til Vægs, Kunsthal Charlottenborg, Copenhagen

2008 *Copenhague en Cuenca*, Sala Aguirre, Cuenca
Teaching an old Dog New Tricks, Den Frie Udstillingsbygning, Copenhagen

2007 *The stroke of the brush replaced by the digital touch* (with Paint Over!), The Danish Cultural Institute, Edinburgh
Match Race, Nordjyllands Kunstmuseum, Aalborg
Odd Spaces, Galerie MøllerWitt, Aarhus

2006 *Malerhjerne – ungt dansk maleri*, ARKEN – Museum of Modern Art, Ishøj

Accelerator (with Paint Over!), Kunstforeningen Gl. Strand, Copenhagen

2005 *True Stories*, Galerie Leger, Malmö
Gæstfrihed, (with Paint Over!), Den Frie Udstillingsbygning, Copenhagen
Charlottenborgs Efterårsudstilling, (with Paint Over!), Copenhagen
Exit05, Kunstforeningen Gl. Strand, Copenhagen
Popop, (with Paint Over!), Fabrikken for kunst og design, Copenhagen

2004 *Selvsving*, Den Frie Udstillingsbygning, Copenhagen
Charlottenborgs Efterårsudstilling, Copenhagen
Realisme?, Den frie udstillingsbygning, Copenhagen
Paint Over!, Museumsbygningen, Copenhagen

2003 *Digitale Interventioner*, Kunstakademiets udstillingssted Q, Copenhagen
Selvsving, Roskilde Festival, Roskilde
Urban Rituals, Jyllandspostens Galleri, Copenhagen
Selvsving, KØS – museum of art in public spaces, Køge

2002 *Selvsving*, Zoologisk have, Copenhagen
Brøl (with Torben Ribe), Zoologisk have, Copenhagen
Elmers Cut, Galleri Tom Christoffersen, Copenhagen
Selvsving, Aix NV, Copenhagen
Cop/Kop, Galleri Asbæk, Copenhagen

2001 *One Night Stand*, Galleri Tom Christoffersen, Copenhagen
Charlottenborgs Efterårsudstilling (with Torben Ribe), Copenhagen

Public art commissions and decorations

2013-17 *Vampyrspejl*, Enghave Plads (Metro/ Foreningen til Hovedstadens Forskønnelse – Byens Hegn), Copenhagen

2010-11 TrygVesta, Ballerup

2011 Thy-Mors HF & VUC, Thisted

2008 Tivoli poster, Copenhagen

2007 Skive Seminarium, Skive
Salling Bank, Skive

Collections

ARKEN – Museum of Modern Art, Ishøj
KUNSTEN Museum of Modern Art Aalborg, Aalborg
Musée National d'Histoire et d'Art, Luxembourg
Ny Carlsbergfondet, Copenhagen
Nykredit, Copenhagen
Skive Kunstmuseum, Skive

Awards and grants

CCA Andratx Artist-in-residence Program, Mallorca, 2014
The 3-year working stipend from the Danish Arts Foundation, 2010
Aage & Yelva Nimb's Honorary Grant, 2009
Working stipend from the Danish Arts Council, 2006-08
Honorary Grant, Niels Wessel Bagge's Arts Foundation, 2005
The small Grant from Jens Søndergaard and Wife's Memorial Grant, 2005

Ivan Andersen

La Nuit américaine

21 April – 17 June 2017

Værker / Works

Saloon, 2017

Oil, acrylic, varnish and
beeswax on plywood

100 cm x 80 cm

IAM-17-001

Fiskeben, 2017

Oil, acrylic and spray paint
on linen

100 cm x 150 cm

IAM-17-004

Fuldkorn, 2017

Oil, acrylic and spray paint
on linen

100 cm x 130 cm

IAM-17-008

Rollespil, 2017

Oil, acrylic and varnish on
canvas

100 cm x 125 cm

IAM-17-001

Blue Screen, 2017

Oil, acrylic, spray paint and
beeswax on canvas

110 cm x 200 cm

IAM-17-005

Topografi, 2016

Oil, acrylic, varnish, spray
paint and sawdust on canvas
on mdf and plywood, oak
table legs

68 cm x 58 cm x 50 cm

IAS-16-001

La Nuit américaine I, 2017

Oil, acrylic, varnish and
beeswax on canvas

60 cm x 80 cm

IAM-17-002

Ingenmandsland, 2017

Oil, acrylic, spray paint and
yarn on canvas

100 cm x 175 cm

IAM-17-006

Diverse, 2017

Acrylic, spray paint and
varnish on laminated tabletop,
oak table legs

17 cm x 80 cm x 120 cm

IAS-17-001

La Nuit américaine II, 2017

Acrylic and varnish on canvas

60 cm x 80 cm

IAM-17-003

Silver Lining, 2017

Acrylic and aluminium paint
on canvas

90 cm x 120 cm

IAM-17-007

GALLERI BO BJERGGAARD

FLÆSKETORVET 85 A

DK-1711 KØBENHAVN V

TEL +45 33 93 42 21

BJERGGAARD@BJERGGAARD.COM

TUESDAY-FRIDAY 1 PM-6 PM

SATURDAY 12 PM-4 PM

WWW.BJERGGAARD.COM

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