



# PETER BONDE

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The frenetic energy of Bonde's painterly gestures on mirror-foil are dissident and at times self-destructive. His gestures are referring simply to the notion of a physical movement that leaves a material residue. For Bonde there is only the beauty of the gesture and its residue and any 'image' is usually compromised because of them.

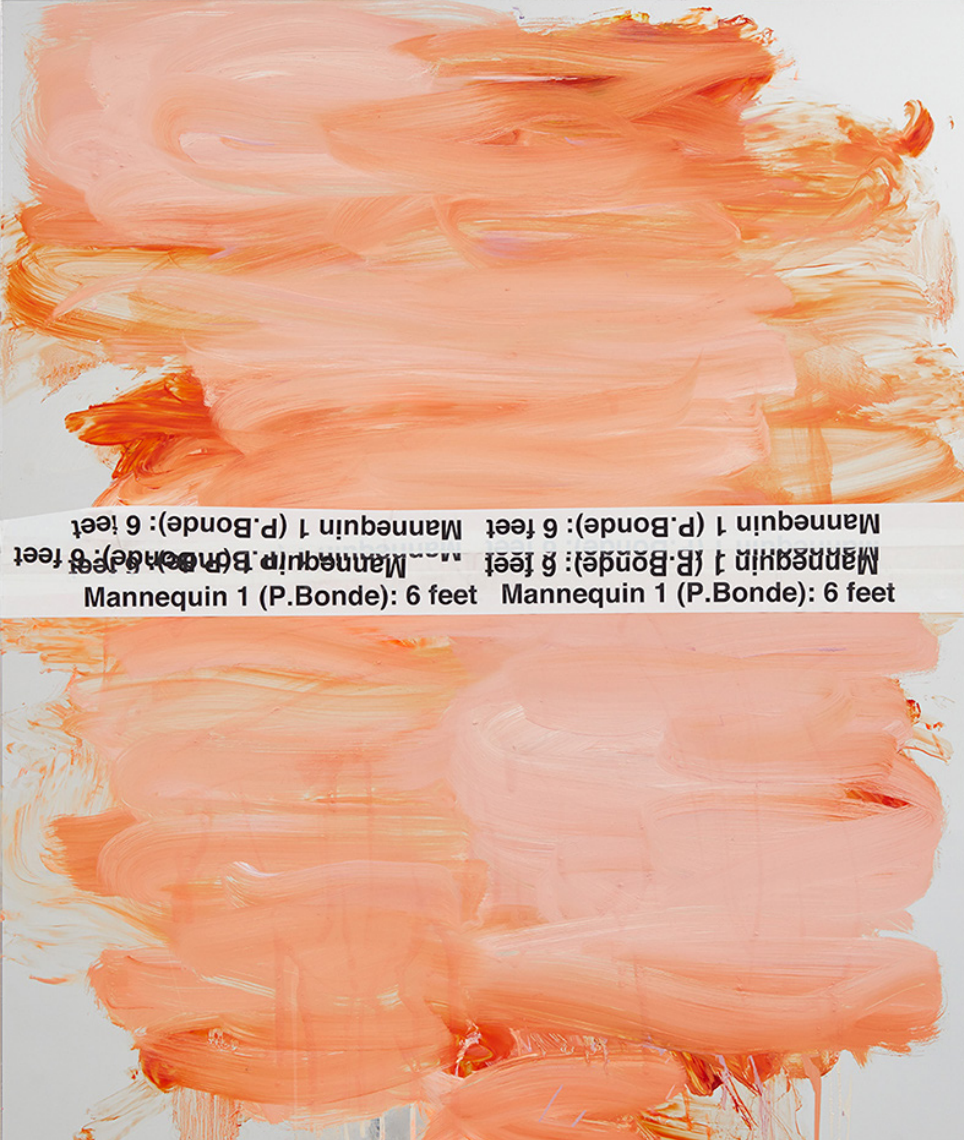
To date, Bonde's main focus has been to define a frame or surface of some kind, and then to deface it. Expanding the notion of painting onto images, it is perhaps arguable that the brushstrokes themselves are not painted upon the mirror (as an object) but upon the reflection itself. A treatment that declares the reflection as an object in its own right, rather than a mere representation of the thing(s) being reflected.

Bonde creates these works by painting directly onto a mirrored surface and again impairs them with his stylistically familiar desecrations. Though some mirrors are still relatively open, many are obscured to the point of barely being able to reflect back anything at all. Bonde has said that there are no illusions in his work, that 'it is all surface' however the constant interplay between the viewer and their reflection (or lack thereof) unquestionably adds a dimension of introspection that, for the viewer at least, implies something that goes beyond 'surface' alone.

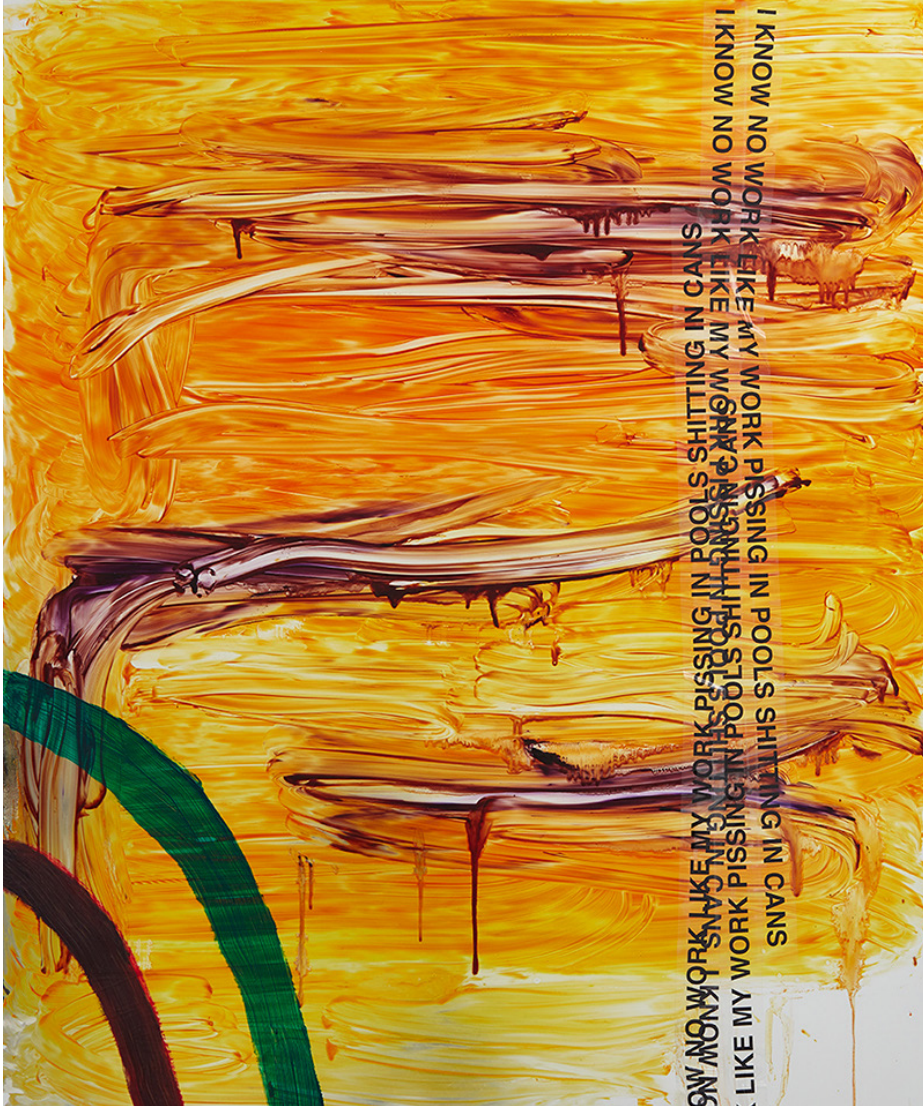
*Peter Bonde (b. 1958) graduated from the Royal Danish Academy of Art (1976-82). He was a professor at the Royal Danish Academy of Arts' painting school from 1996 to 2005 and represented Denmark at the Venice Biennale in 1999 (with Jason Rhoades). In 1990, Bonde had a solo exhibition at Galerie Sophia Ungers in Cologne where he lived for a period of time. The artist is represented in all major Danish art museums including The Danish National Gallery, ARoS, the art museum Trapholt, Esbjerg Art Museum, as well as Kunstmuseum Wolfsburg, Germany and in private collections Elgiz Collection, Turkey and Axa Northern Stern, Cologne. Bonde lives and works in Copenhagen, Denmark.*



## **SELECTED WORKS**



Peter Bonde  
*Mannequin 1 is back in town*, 2016  
Oil on mirror-foil  
39.37 x 31.5 x 1.6 in, 100 x 80 x 4 cm



Peter Bonde  
*I know no work like my work pissing in pools shitting in cans*, 2016.  
Oil on mirror-foil  
39.37 x 31.5 x 1.6 in, 100 x 80 x 4 cm



Peter Bonde  
*Spit-Take*, 2016  
Oil on mirror-foil  
45.48 x 51 x 1.6 in, 115 x 130 x 4 cm



Peter Bonde  
*Figurine*, 2016  
Oil on mirror-foil  
51 x 45.48 x 1.6 in, 130 x 115 x 4 cm



Peter Bonde,  
*More Fucked-Up Film Production*, 2016.  
Oil on mirror-foil  
63 x 55.12 x 1.6 in, 160 x 140 x 4 cm





Peter Bonde  
*Double Angels (tonyoursler left behind by spaceship)*, 2016  
Oil on mirror-foil  
63 x 55.12 x 1.6 in, 160 x 140 x 4 cm



Peter Bonde  
Untitled, 2016  
Oil on mirror-foil  
98.43 x 74.8 x 1.6 in 250 x 190 x 4 cm



Peter Bonde  
*Peter on Paul*, 2015  
Oil on mirror-foil  
63 x 55.12 x 1.6 in, 160 x 140 x 4 cm



Peter Bonde  
*Fear of Reflection (medusa's head)*, 2014  
Oil on mirror-foil  
39.37 x 31.5 in, 100 x 80 cm



# INSTALLATION VIEWS



Installation View of Peter Bonde (July 9–August 27, 2016), Nino Mier Gallery, Los Angeles, CA



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**PRESS**

# BLOUINARTINFO

“What To Buy At Expo Chicago”  
 September 23, 2016  
 Blouin Artinfo  
 By Scott Indrisek

Manageable in scale and diverse in scope, the 5th edition of Expo Chicago proves itself to be a steadfast and reliable stop on the international art fair circuit. The Navy Pier plays host to a diverse roster of galleries, from heavy hitters like Paul Kasmin, Pace, Perrotin, and hometown favorite Kavi Gupta, to relative upstarts like Half Gallery, Mier, and Roberto Paradise. While truly radical surprises might be rare here, Expo also isn't pandering to a sedate and unadventurous collector class. (That said, certain stale repetitions abound: Everyone hawking the same derivation of Mel “Blah Blah Blah” Bochner, I'm looking at you.)

The highlight of Mier Gallery's nearby booth is a set of paintings done on mirrored foil by Danish artist Peter Bonde, a one-time collaborator of Jason Rhoades and Paul McCarthy who hadn't shown in the States for decades until the Los Angeles dealer gave him a recent solo.



**“Painting With Pixels: Peter Bonde”**  
**Hotel Magazine**  
**By Dorthe Rugaard Jørgensen**



One of Denmark’s leading contemporary visual artists, Peter Bonde, exhibits super-size paintings in the skybridging central gallery of ARKEN Museum of Modern Art.

One of Denmark’s most influential artists, Peter Bonde (born 1958), has created no less than 30 gigantic artworks for the central gallery that traverses the city’s spectacular modern art museum, ARKEN Museum of Modern Art. And they are no mantelpiece ornaments. The 30 digitally rendered, super-size images with applied sweeps of brushwork cover a total of 300 m2 of canvas, showcased on the towering concrete walls of this seafront art museum south of Copenhagen.

The autumn exhibitions at ARKEN are always unique events, and this year’s autumn spectacle with the internationally acclaimed Peter Bonde is no exception.

Art, throttle and rock’n’roll

Despite their daunting dimensions, Bonde’s paintings offer a mere keyhole view into his idiosyncratic world. They feature as digitally rendered collages of private snapshots and scans of Bonde’s own artworks as well as those of others. ‘Sampling’ is the term used by the artist to characterise his appropriation of imagery from the contemporary streaming of popular culture.

The mega collages are as much demarcations of artistic territory as the subtext of his art. The obscured visages, barely visible below the abstract swaths of colour, often portray the artist’s personal friends on the international art scene, especially those of the Los Angeles inner-circle where Peter Bonde is a prized personality. Other of his renditions include subculture motifs, reflecting his own personal interests – everything from death metal to surfing, porn and motor racing.



One example is when Peter Bonde represented Denmark at the prestigious \*Venice Biennale\* in 1999 where he featured documentary artwork on a project called \*The Snowball\*, co-created with American installation artist Jason Rhoades, who shares the Danish artist's interest in motor racing. The project involved a stock car challenge between art scene kingpins.

#### Raw double-talk

The raw energy exposed in the photographs is reverberated in his graphic choice of colours, either spray painted on the canvas or rendered with wide brushes. Or, as has been the case earlier, applied with his tongue! This amalgamation of fragmented photographs and spontaneous abstract brushwork is manifestly physical yet carries little, if any, reference to the expressionist tradition of drawing on the fathomless depth of the artist's soul.

There is an element of double-talk in Peter Bonde's paintings. They are ostensibly expressionist artworks, yet they resist the core notion of this tradition. Bonde's digitally rendered images, drawing on the visual vernacular of contemporary art and mass media imagery, underpin his irreverent toying with the media. His artworks are subsequently strategically alienating under their evocative expressionist guise.

#### Pictorial art reborn

Peter Bonde held a position as professor at the Royal Danish Academy of Fine Art from 1996 to 2005. He has taken part in a great many Danish and international exhibitions and has undertaken a number of commissions, including the embellishment of the chapel at Denmark's largest prison, Vestre Fængsel. The commission was completed in 2003 and features stained glass windows, church bench adornments, a monumental triptych behind the pulpit and a plasma screen that acts as a dynamic altarpiece.

Peter Bonde's fresh take on pictorial art has secured his position as one of the nation's leading visual artists. In the 1980s, he along with fellow Danish artist such as Claus Carstensen stood at the forefront of a new generation that brought new life to what at the time was deemed a dying art form. Now, following more than a decade in the shadow of conceptual art, pictorial art has re-emerged with new-found narrative and verve.

Free admission to the exhibition.

**“Peter Bonde’s Captivating Art Painter on Ultra-Reflective Mirror Foil.”**

**Yellow Trace**

March 11, 2015

Dana Tomić Hughes



[Image courtesy of Andersens Contemporary]

Peter Bonde’s paintings are a continuous series of experiments which the artists has been perfecting for over 30 years, using materials as diverse as doormats, wool, foam, straw, steel wire, gold spray, glass fibre, neon tubes, eggs, fat, coffee, etc. More traditional materials such as oil paint and canvas are also used in his assemblages, collages, paintings, sculptures and installations. Bonde’s art is about the dialogue between spontaneity and consciousness, emotion and intellect, his aesthetic at once expressive and conceptual, his paintings often monumental in size and painted with large, vibrant brushstrokes on top of prints of photographs. Some of Bonde’s most recent works are painted with his signature colourful, abstract and spontaneous strokes on special ultra-reflective mirror foil, whereby paintings suddenly become constantly changing, incorporating both the space and the viewer inside the painting.

Peter Bonde (b. 1958) graduated from the Royal Danish Academy of Art (1976-82), later becoming a professor at the same school. He represented Denmark at the Venice Biennale in 1999. Since the 1980s, Bonde has participated in numerous solo and group exhibitions both in Denmark and abroad, and he is represented in all major Danish art museums including The Danish National Gallery, ARoS, the art museum Trapholt and Esbjerg Art Museum. He is also represented at Kunstmuseum Wolfsburg, Germany and in the private collections across the world.

For the eagle-eyed amongst you, you may recall seeing Bonde’s extraordinary work inside The Apartment in Copenhagen, which is when I first became aware of his sensational paintings. As is the case with all good things, his work is even more extraordinarily beautiful in real life. 100% fact.



June 11, 1999

## **“A Snowball’s Chance in Venice: Biennale is Ready to Open”**

By Deborah Bloom

VENICE, Italy (CNN) -- “The Snowball” is the title of the collaborative project mounted by two artists -- a Dane and an American -- at the Venice Biennale’s Denmark pavilion.

### **Denmark: Start your engines**

Copenhagen sent in its own Peter Bonde and Jason Rhoades from the United States, to collaborate in the Denmark pavilion on “The Snowball.”

Bonde and Rhoades filmed stock car races at Willow Springs Race Track in Los Angeles -- races in which artists drove the cars and talked about the rides on wireless phones.

The seven cars were then brought to Venice, covered as they are with stickers, and put on display with monitors showing footage from those “Snowball Races” -- amid an array of tires, sponsor banners and other racing paraphernalia.

The idea? According to the materials the artists gave the press, “The snowball becomes a metaphor of interaction, communication, dialogue and exchange of ideas as well as accumulation of insight ... in a fastrolling and wide-open social platform.”





**Peter Bonde**  
**Born 1958 in Copenhagen, Denmark**  
**Lives and works in Copenhagen**

#### **EDUCATION**

1982

Education at the Danish Royal Art Academy, Copenhagen, Denmark

#### **TEACHING**

1996-2005

Professor at the Danish Royal Art Academy, Copenhagen, Denmark

#### **SELECTED SOLO EXHIBITIONS**

- 2018 *Summer in the City*, Martin Asbæk Gallery, Copenhagen, DK  
*Flesh*, RØM, Valby, DK
- 2017 *Grey and Beige Portfolio*, Elgiz Museum of Art, Istanbul, TR
- 2016 NINO MIER GALLERY, Los Angeles  
*New Works*, Martin Asbæk Gallery, Copenhagen
- 2014 *Fear of Reflection*, Natalia Hug Gallery, Germany
- 2013 *Peter Bonde: Six Sculptures and Forty-Seven Drawings*, Marie Kirkegaard Gallery, Copenhagen
- 2011 *MIRROR FOILS 2011*, Christian Larsen, Stockholm  
*Mirror Foil*, Andersen's Contemporary, Copenhagen
- 2010 *Half Snowball*, Andersen's Contemporary, Copenhagen
- 2008 Galleri Flintholm, Hundstrup, Denmark  
Galleri Brandstrup, Oslo  
Bn24 art Gallery, Hamburg, Germany
- 2007 *I Know No "Work" As My Work-Pissing In Pools, Shitting in Cans*, Galerie Asbæk, Copenhagen
- 2006 *Retrospective Exhibition*, Arken - Museum for Moderne Kunst, Ishøj, Denmark  
Galleri Brandstrup, Oslo
- 2004 Galerie Schuster, Frankfurt  
*WAKE UP THE SUN IS IN YOUR FACE*, Galerie Asbæk, Copenhagen
- 2003 *Chromosome* - Galerie und Centrum für Internationale Gegenwartskunst, Berlin  
*HEADLESS TOUR 2003*, Kunsthalle Göppingen, Denmark  
*HEADLESS TOUR 2003*, Christopher Cutts Gallery, Toronto  
*HEADLESS TOUR 2003*, Trapholt, Kolding, Denmark  
*HEADLESS TOUR 2003*, Galerie Brigitte March, Stuttgart
- 2002 *The Table*, Galerie Asbæk, Copenhagen
- 2001 DCA Gallery, New York  
Institute of Visual Arts, University of Wisconsin, Milwaukee
- 2000 *It's a Beautiful Day Remix (German version)*, Galerie Brigitte March, Stuttgart  
*It's a Beautiful Day*, Galerie Asbæk, Copenhagen  
*The Snowball (w. Jason Rhoades)*, Statens Museum for Kunst, Copenhagen
- 1999 *The Snowball (w. Jason Rhoades)*, The Danish Pavilion, 48th Venice Biennale, Italy  
*The Orange Show*, Staatliche Kunsthalle Baden-Baden, Denmark
- 1998 *The Birthday Party*, Galerie Asbæk, Copenhagen  
*Rachel's Car. Flags in Slow Motion. Flags in Real Time*, Galleri Tommy Lund, Odense, Denmark

- 1997 Christopher Cutts Gallery (med Claus Carstensen), Toronto  
David Pestorius Gallery, Brisbane
- 1996 *Bonde, Carstensen, Donaldsen, Nixon*, Artspace, Sydney
- 1995 Patricia Correia Gallery, Los Angeles  
Galeria José Maria Valenzuela - Espacio D', Bubion (Granada), Spain
- 1994 DCA Gallery, New York  
Galerie Asbæk, Copenhagen
- 1992 Galerie Patricia Asbæk, Copenhage  
Kunstmuseet Trapholt, Kolding, Denmark
- 1991 *Show Room*, Vesterbrogade, Copenhagen
- 1990 Galerie Sophia Ungers, Cologne
- 1988 London Bar, Barcelona
- 1987 Tegninger, Sorø Kunstmuseum, Denmark
- 1986 Galleri Specta, Århus, Denmark  
Galleri Prag, Copenhagen
- 1985 *Paintings and Sculptures*, Eks-Skolens Forlag, Copenhagen
- 1984 Galleri Sub-Set, Copenhagen
- 1981 Rådhuskælderen, Charlottenborg, Copenhagen

#### SELECTED GROUP EXHIBITIONS

- 2017 *Grey and Beige Portfolio*, Elgiz Museum of Art, Istanbul, TR
- 2010 Co-Lab's Last Temptation, Copenhagen  
Die Welt als Bühne, Neue Berliner Kunstverein, Berlin  
*The Mentor Show*, Larm Galleri, Copenhagen
- 2009 Flydeskulpturfestival Peblinge søen, Co-Lab, Copenhagen  
*Folkstone Prism*, Casino Metropolitan, Mexico City  
Queensland Art 2009, Brisbane  
*Wham*, Den Frie, Denmark  
*Edition Copenhagen Retrospektiv 1959-2009*, Den Frie, Denmark
- 2008 Phoenix Revisited, Copenhagen, DK  
Contemporary Art Fu Xin Gallery, Shanghai  
*Swingtime:Freestyle*, Beaver Projects/Charlotte Fogh, Denmark
- 2007 *Hammer Contemporary Collection: Part II*, Armand Hammer Museum of art at UCLA, Los Angeles  
*The Triangle Project: Istanbul, Selection 2007: Proje4L*, Elgiz Museum of Contemporary Art, Istanbul
- 2006 *Art on Campus 1*, University Art Museum, The University of Queensland, Brisbane  
Boisterous - Lord and Energetic, Andersen\_s\_Contemporary, Copenhagen
- 2004 Nordic Art, Museum Küppersmühle, Duisburg, Germany  
*Sven Dalsgaard og tidligere elever*, Dronninglund Kunstcenter, Denmark
- 2003 *Fra Objektiv til Objekt*, Den Frie Centre of Contemporary Art, Copenhagen  
*Stars and Brights*, Brigitte March Galerie, Stuttgart  
*What About Hegel and You?*, Brigitte March Galerie, Stuttgart
- 2001 *START!*, Centro Cultural Andratx, Mallorca, Spain  
8th International Cairo Biennale, Egypt  
*IAOFT: The Empire Strikes back*, Hallo!, Copenhagen
- 2000 *Monochromes*, University Art Museum, The University of Queensland, Brisbane  
*Come in and find out (vol. 4)*, Podewil Contemporary Art Center, Berlin  
Art Frankfurt 2000 (Galerie Brigitte March), Germany  
*De glade givere - Museernes bedste billeder*, Louisiana Museum of Modern Art, Humlebæk, Denmark

- 1999 *Cities on the Move 4*, Louisiana, Humlebæk, Denmark
- 1998 *Farvel til 80'erne*, Århus Kunstmuseum, Denmark
- 1997 *New Art from Danmark and Scania, Louisiana*, Humlebæk, Denmark  
*Display*, Charlottenborg, Copenhagen  
*Kropsnær*, Vestsjællands Art Museum, Sorø, Denmark
- 1996 *Grosse Kunstausstellung*, Kunstpalast Düsseldorf, Düsseldorf  
Baltic Sea Biennale 1996, Kunsthalle Rostock, Rostock, Germany
- 1995 *Drawing in Tongues*, Stark Gallery, New York  
Kölner Kunstmesse, Cologne
- 1994 Europa 94, München  
Choix de Bruxelles, Brussels  
*Ten Years After*, Roskilde, Denmark
- 1993 *INFERNO*, Statens Museum for Kunst, Copenhagen  
Black Box, Copenhagen  
*Straw Dogs*, Kunstforeningen Gl. Strand, Copenhagen  
EC-Young Painters, Seoul
- 1992 *New Danish Art*, Galleri Jespersen, Odense, Denmark  
*The Commitments*, Galleri Specta, Århus, Denmark
- 1991 *Gulliver's Travels*, Galerie Sophia Ungers, Cologne  
*Transparencia Azul*, Moderna Museet, Sweden; (1991-1992), Museu de Sao Paulo, Brazil
- 1990 *Ponton Temse*, Temse, Belgium  
8th Biennale of Sydney, Sydney, Australia  
Gallery Rick Urmel (med Claus Carstensen), Gent, Belgium
- 1989 Århus Kunstmuseum, Århus, Denmark  
Galerie Sophia Ungers, Cologne
- 1988 *Danmark 88*, Fondation Cartier, Paris  
*Ten Years After*, Galerie Sophia Ungers, Cologne
- 1987 *Det Skandinaviske Hus*, Reykjavik, Iceland  
*Det Skandinaviske Hus*, the Faroe Islands
- 1986 *Limelight*, Charlottenborg, Copenhagen  
*Vild med Kunst*, Århus Kunstmuseum, Århus, Denmark  
*Kobberstiksamlingen*, Statens Museum for kunst, Copenhagen, DK
- 1985 Århus Kunstmuseum, Århus, Denmark  
Eks-Skolens Forlag, Copenhagen  
Horsens Kunstmuseum, Horsens, Denmark  
Charlottenborg, Copenhagen  
Vesterbrogade 116 C, Copenhagen
- 1984 Charlottenborg, Copenhagen  
*Tranegaarden*, Gentofte, Denmark  
*Herning Kunstmuseum*, Herning, Denmark  
*T-Show*, Galleri Specta, Århus, Denmark  
Esbjerg Kunstpavillon, Esbjerg, Denmark  
Kulturhuset, Stockholm  
*In/out the flat no. 4 (med Claus Carstensen)*, Galleri Kongo, Copenhagen  
*Japan in Hvidovre*, Hvidovre Medborgerhus, Hvidovre, Denmark
- 1983 Kunstforeningen Gl. Stand, Copenhagen  
*The workshop Vaerst*, Copenhagen  
Århus Kunstmuseum, Århus, Denmark  
*In/out the flat no. 3 (med Claus Carstensen)*, Galleri Specta, Århus, Denmark  
*Bonde, Carstensen, Ellegaard, Jensen, Nielsen, Ravn*, Morsø Kunstforening, Nykøbing Mors, Denmark

- 1982 *Tranegaarden*, Gentofte, Denmark  
Karlsvik 10, Stockholm  
Nordjyllands Kunstmuseum, Aalborg, Denmark
- 1981 *4 attempts on freedom (the great illusion of sense and meaning) in/from the flat*,  
Galleri St. Petri, Lund, Sweden  
*5 Sessions (med Claus Carstensen) in/from the flat*, Copenhagen  
*In/from the flat no. 2 (med Claus Carstensen)*, Copenhagen
- 1979 *Myths-Myths*, Gallery St. Petri, Lund, Sweden
- 1977 Randers Kunstmuseum, Randers, Denmark

### **SITE SPECIFIC COMMISSIONS**

- 2003 Church in Vestre Fængsel, Copenhagen
- 2000 Hilton Airport Hotel, Copenhagen
- 1999 Unibank (Nordea) domicil, Copenhagen

### **SELECTED BIBLIOGRAPHY**

- 2003 *WAX IN MY INNER EAR*, Catalogue, Trapholt
- 2002 Peter Doroshenko: "Peter Bonde" in *Vitamin P*, Phaidon
- 1999 Jérôme Sans: "The Oval Interview", Catalogue, The Snowball, Hatje Cantz Publishers
- 1995 Richard Vine: "Peter Bonde at DCA", *Art in America*, p. 99, February  
Peter Bonde, katalog DCA Gallery - New York, Asbæk Editions, Copenhagen
- 1994 *Peter Bonde*, Galleri Jespersen, Odense
- 1992 Bonde-Carstensen-Frandsen, katalog Nordic Art Centre, Helsinki Ane Hejlskov  
Larsen: "Peter Bondes Billedkatalog, i Peter Bonde, Entertain Us!", Kunstmuseet Trapholt, Kolding