NINO MIER GALLERY

NEW YORK | BRUSSELS



PETER BONDE

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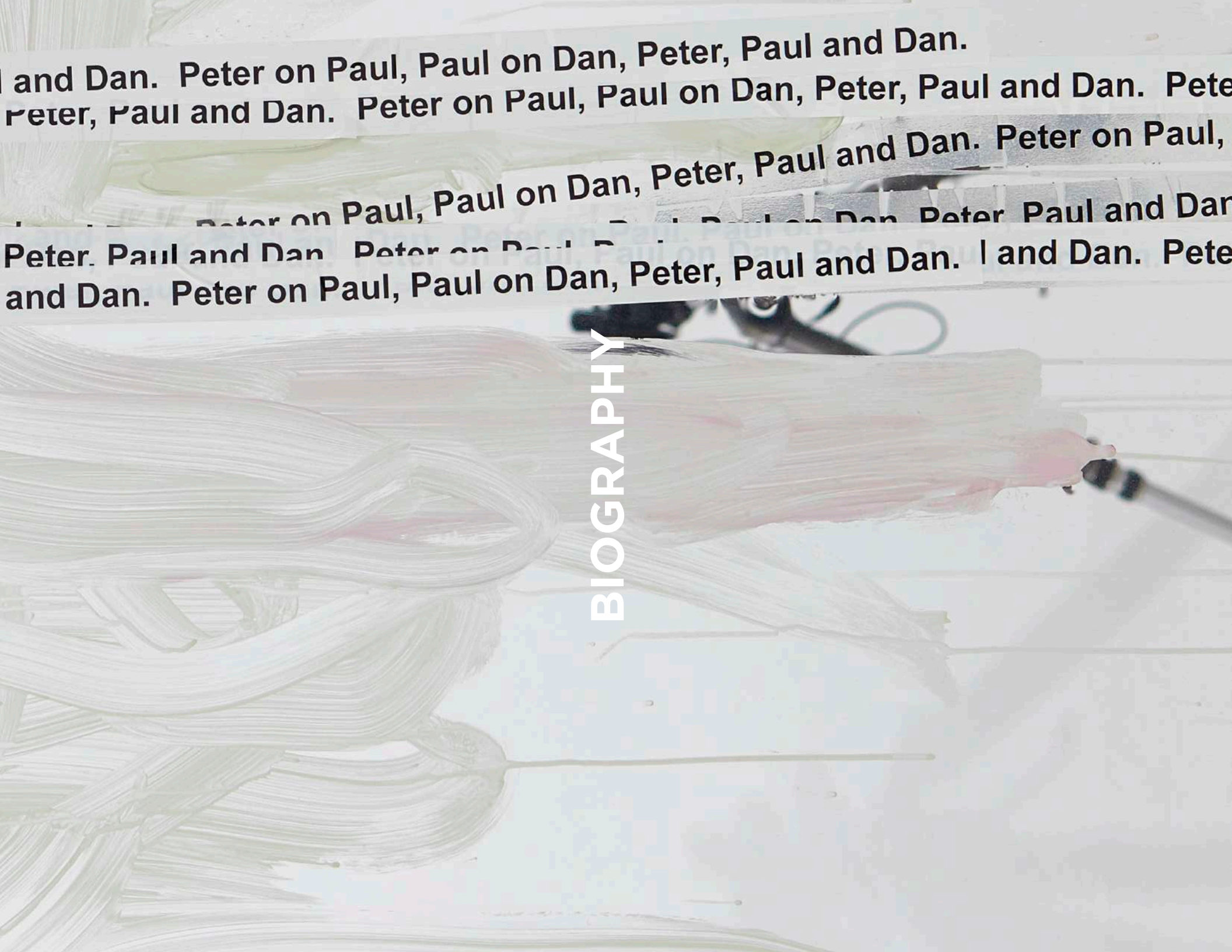
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and Dan. Peter on Paul, Paul on Dan, Peter, Paul and Dan.
Peter, Paul and Dan. Peter on Paul, Paul on Dan, Peter, Paul and Dan. Pete
Peter on Paul, Paul on Dan, Peter, Paul and Dan. Peter on Paul,
Peter, Paul and Dan
and Dan. Peter on Paul, Paul on Dan, Peter, Paul and Dan. and Dan. Pete
BIOGRAPHY

PETER BONDE

b. 1958, Copenhagen, DK
Lives and works in Copenhagen, DK



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, Copenhagen, DK; lives and works in Copenhagen, DK) 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.

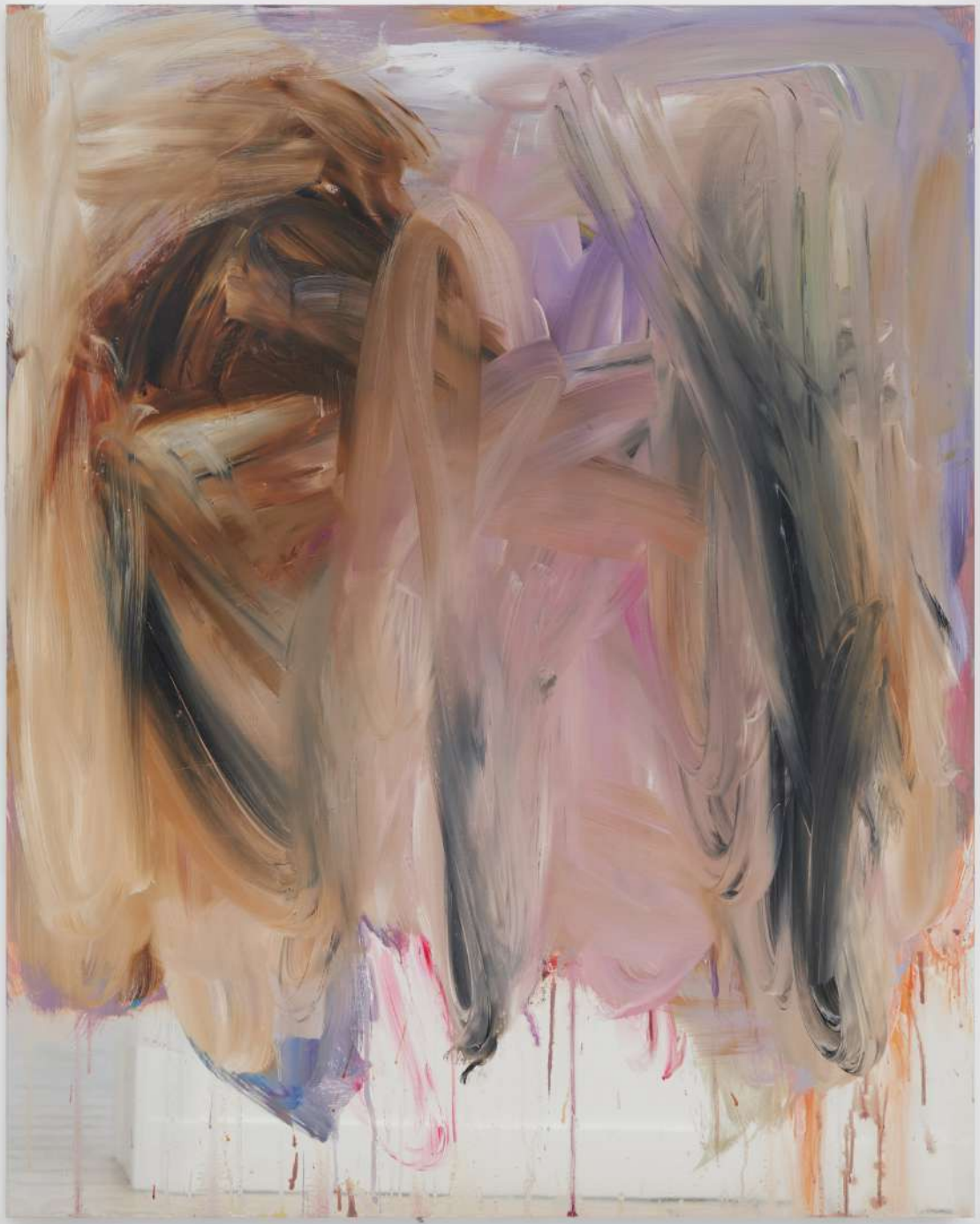


SAMPLE WORKS

*sample selection does not reflect current availability



NOT YET TITLED, 2024
Oil on mirror foil
51 1/8 x 45 1/4 in
130 x 115 cm
(PBO24.029)



BROR LORT (BROTHER SHIT), 2024
Oil on mirror foil
39 3/8 x 31 1/2 in
100 x 80 cm
(PBO24.026)



KILLING THE KIDS, 2024
Oil on mirror foil
39 3/8 x 31 1/2 in
100 x 80 cm
(PBO24.025)





UNTITLED ("YOUR FUCKING FACE"), 2023
Oil on mirror foil
39 3/8 x 31 1/2 in
100 x 80 cm
(PBO24.014)



SHUT UP NO YOU SHUT UP, 2023. Oil, inkjet on mirror foil. 45 1/4 x 51 1/8 in, 115 x 130 cm (PBO24.009)



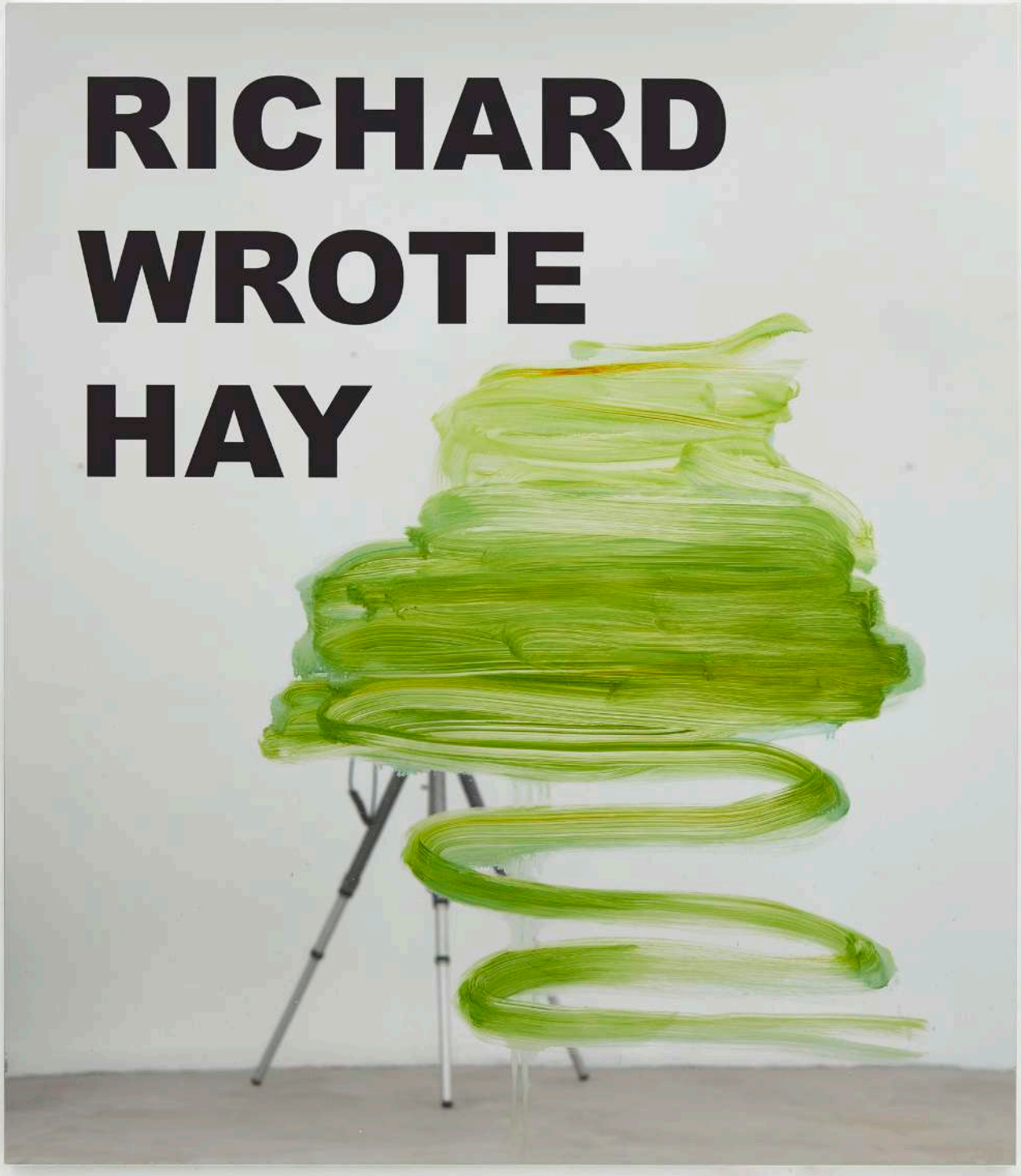
UNTITLED ("YOUR FUCKING FACE"), 2023
Oil on mirror foil
39 3/8 x 31 1/2 in
100 x 80 cm
(PBO24.014)



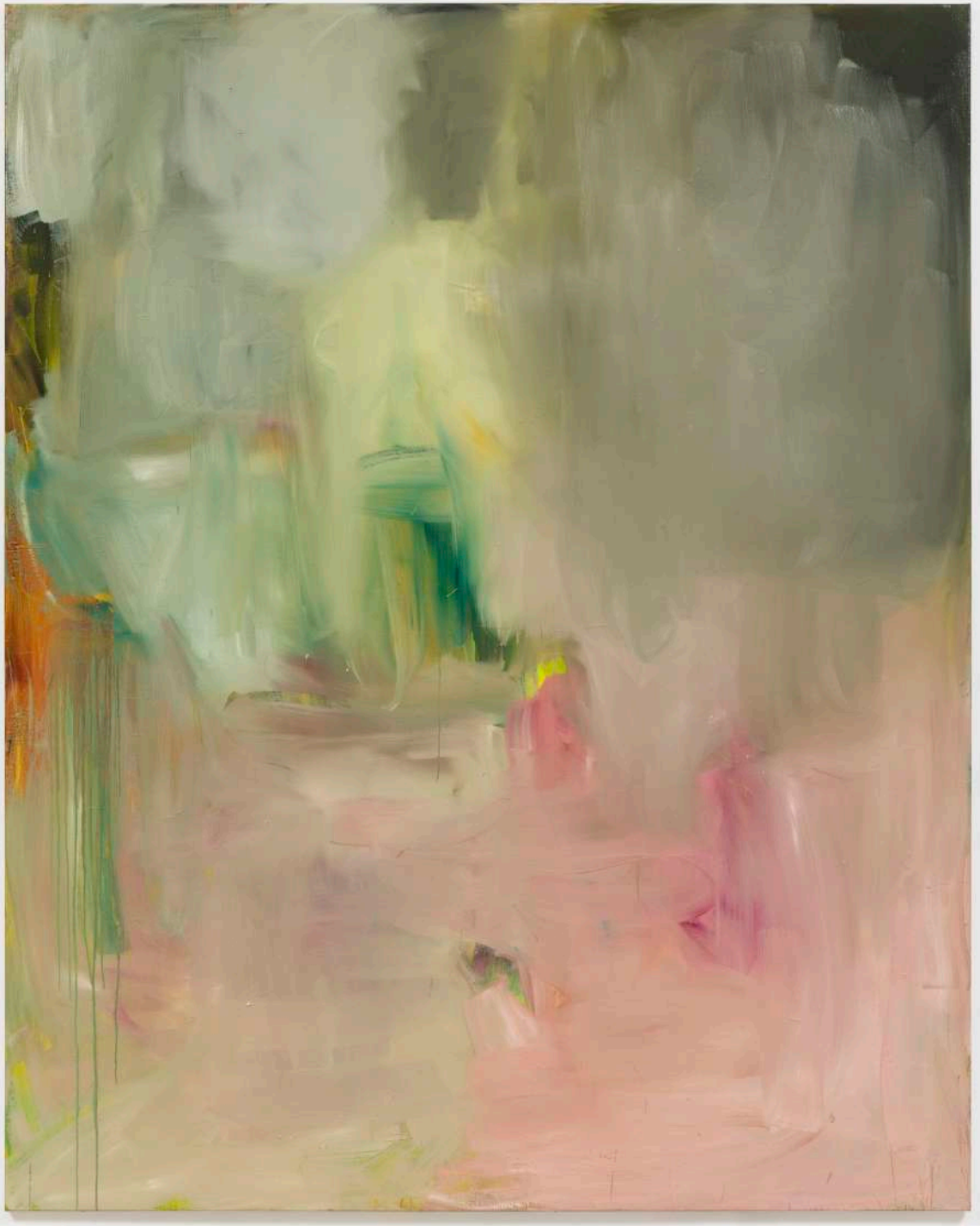
Jason The Mason The Elephant, 2016
Oil on mirror-foil
39 3/8 x 31 1/2 x 1 5/8 in
100 x 80 x 4 cm
(PB16.019)



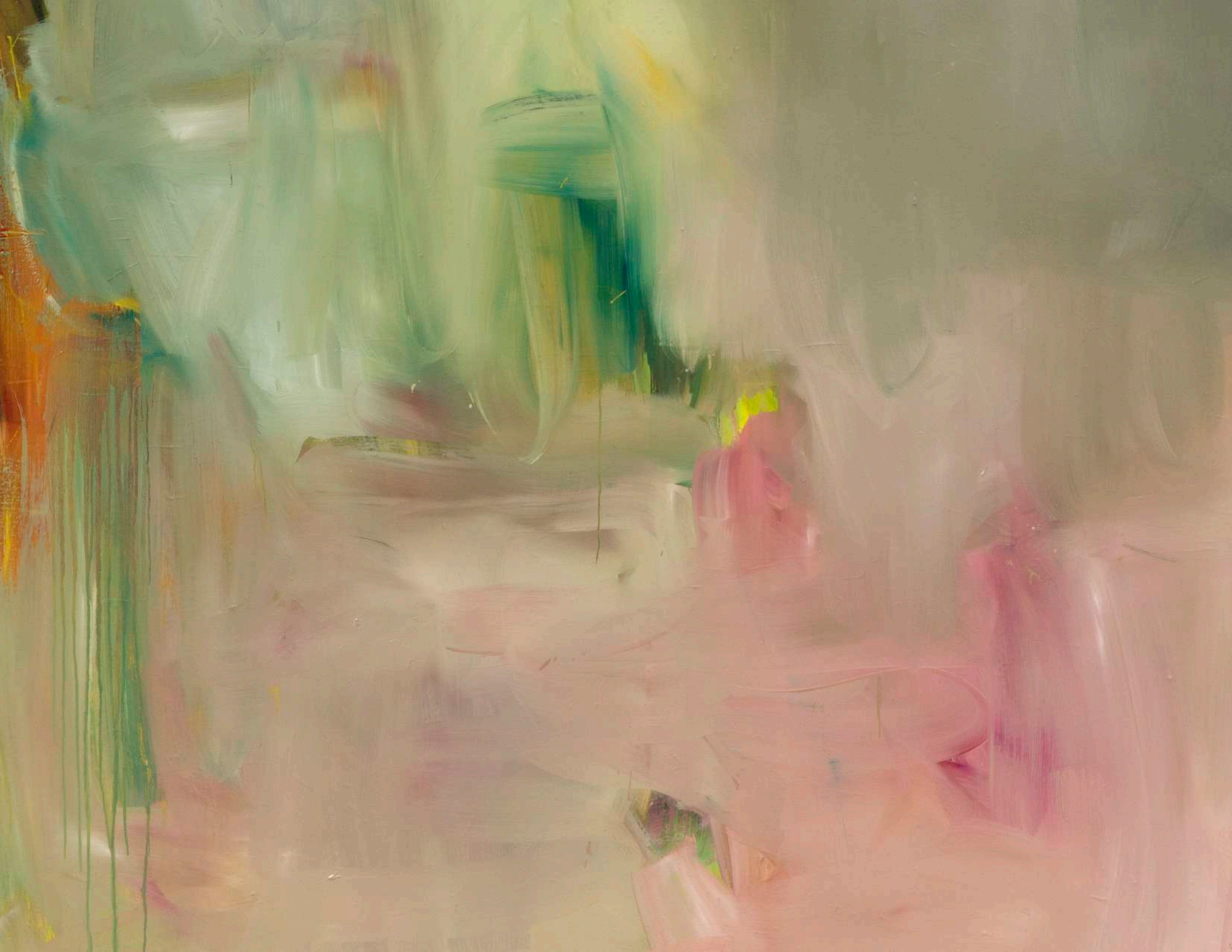
More Fucked-Up Film Production, 2016
Oil on mirror-foil
63 x 55 1/8 x 1 5/8 in
160 x 140 x 4 cm
(PB16.007)



Richard Wrote Hay (Sorry I Meant Hey), 2016
Oil on mirror-foil
63 x 55 1/8 x 1 5/8 in
160 x 140 x 4 cm
(PB16.006)



NOT YET TITLED (ABSTRACT), 2021
Oil on canvas
78 3/4 x 63 in
200 x 160 cm
(PB21.022)





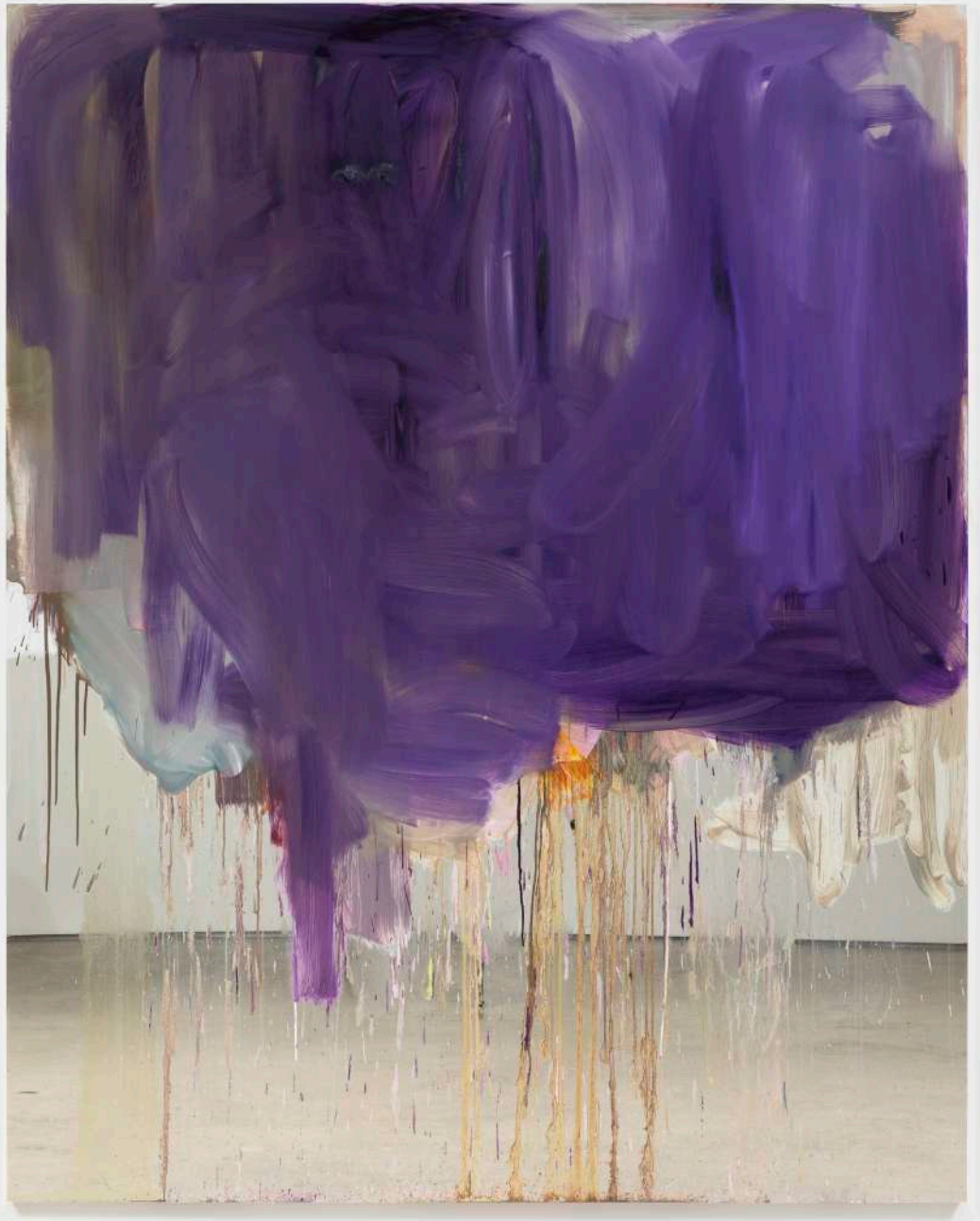
BED, 2021
Oil on canvas
78 3/4 x 63 in
200 x 160 cm
(PB21.001)



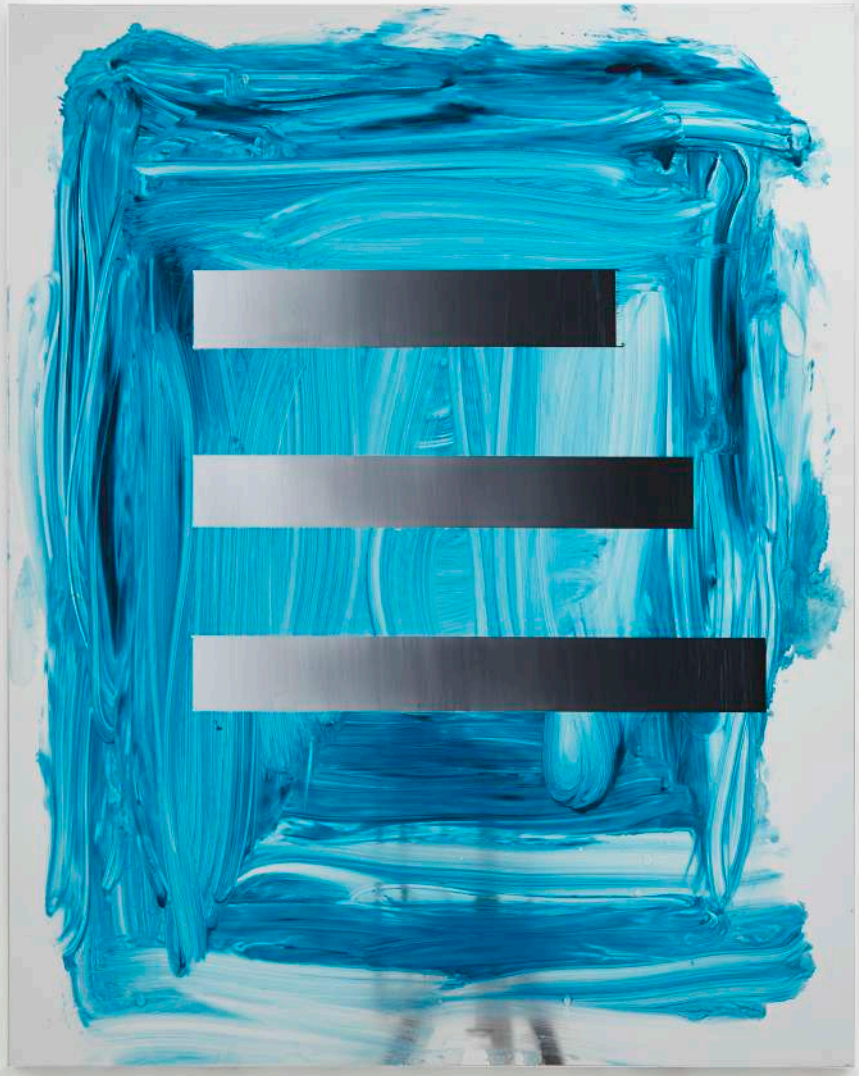
Untitled (Fear of Reflection), 2016
Oil on mirror-foil
39 3/8 x 31 1/2 x 1 5/8 in
100 x 80 x 4 cm
(PB16.015)



UNTITLED (GREEN LOVE), 2021
Oil on mirror foil
63 x 55 1/8 in
160 x 140 cm
(PB21.020)

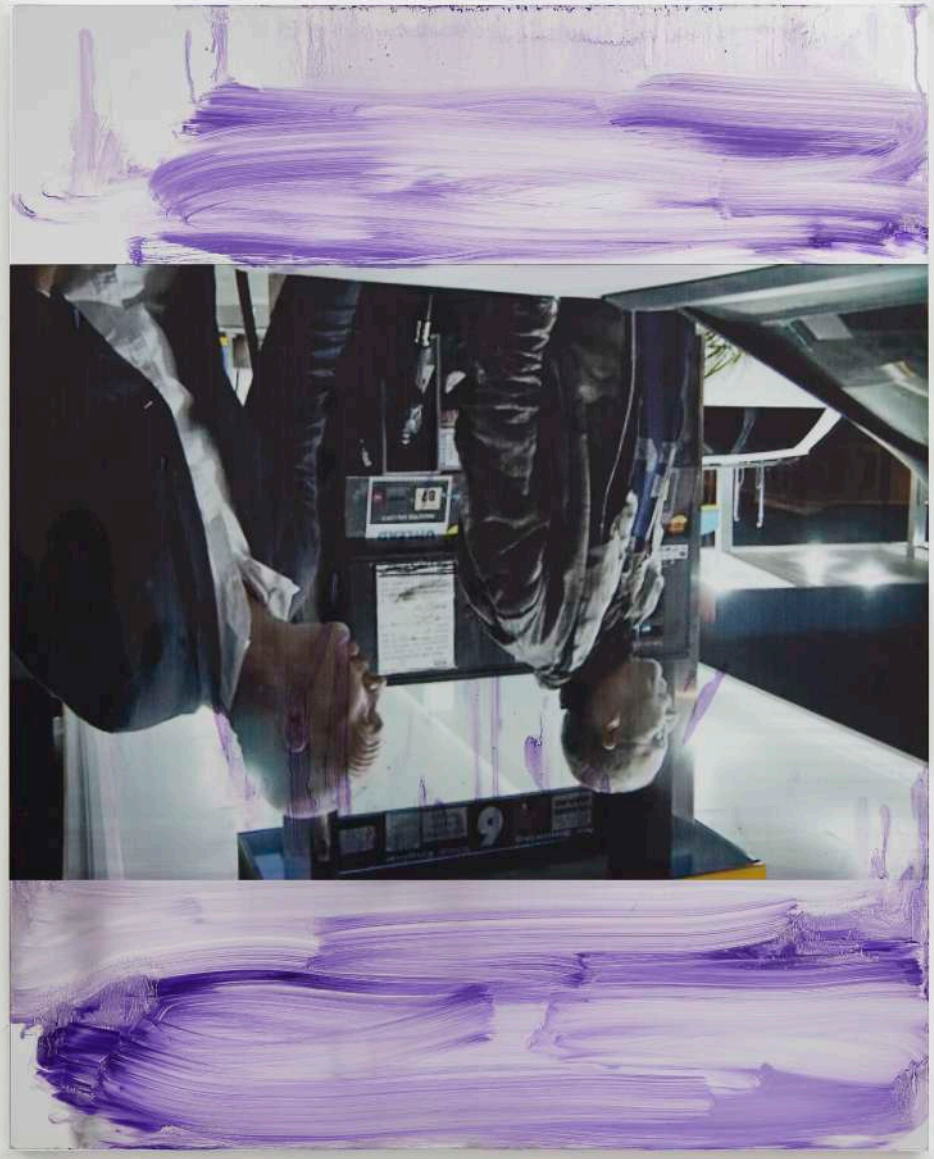


NOT YET TITLED, 2021
Oil on mirror foil
78 3/4 x 63 in
200 x 160 cm
(PB21.019)



I Can Do Nothing For Stupidity, 2016
Oil on mirror-foil
39 3/8 x 31 1/2 x 1 5/8 in
100 x 80 x 4 cm
(PB16.017)

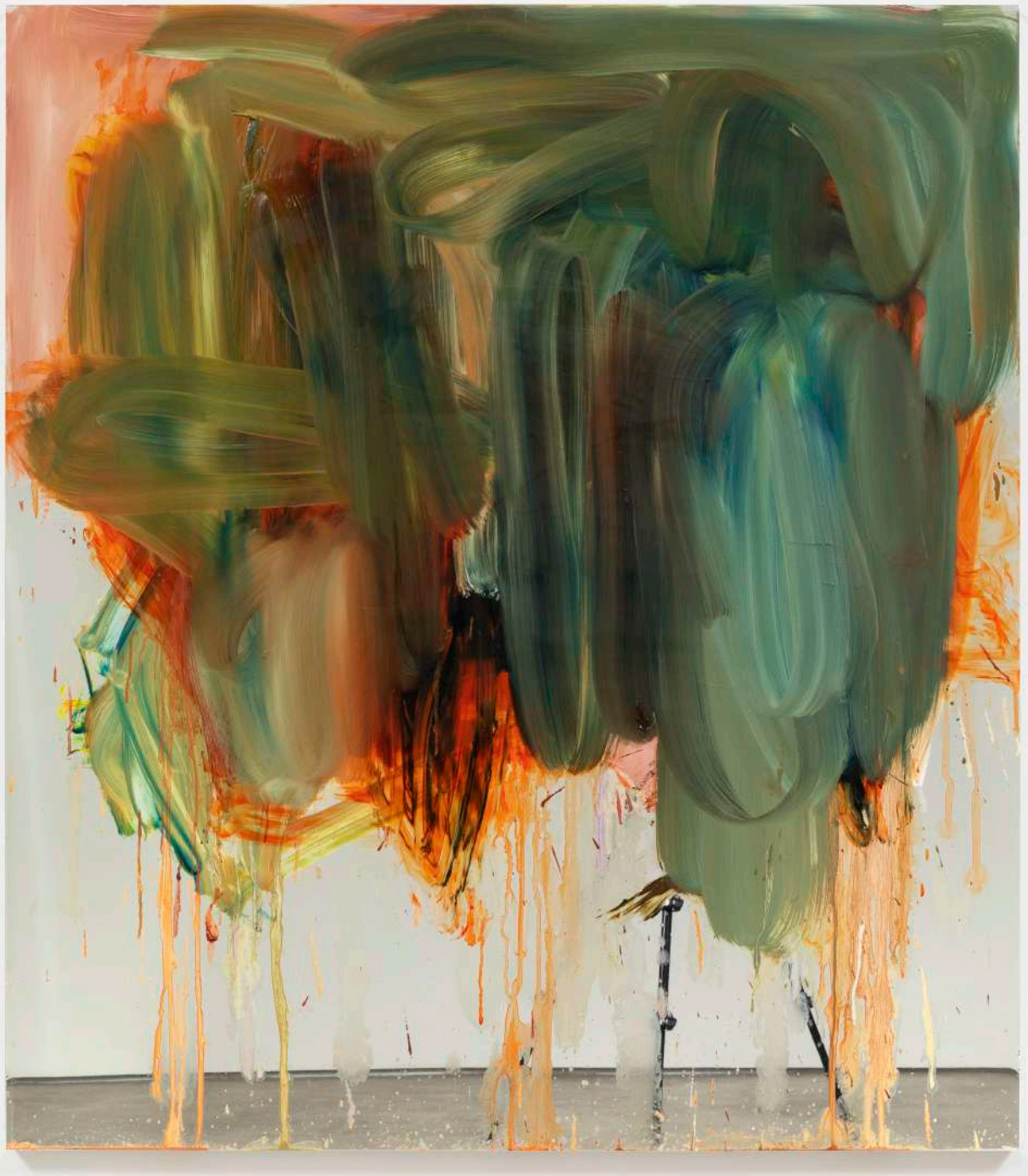




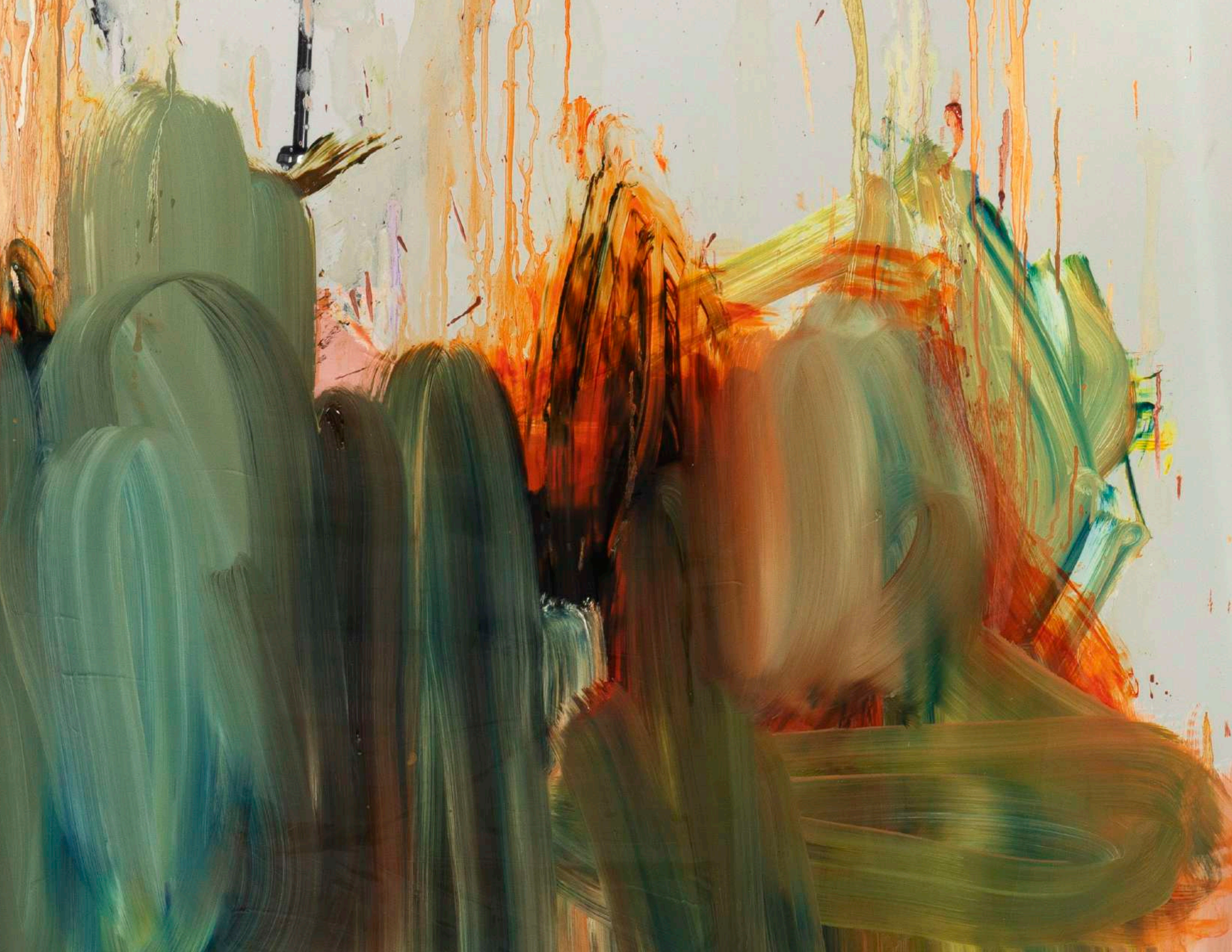
Film Still (Skip Arnold), 2016
Oil on mirror-foil
39 3/8 x 31 1/2 x 1 5/8 in
100 x 80 x 4 cm
(PB16.014)

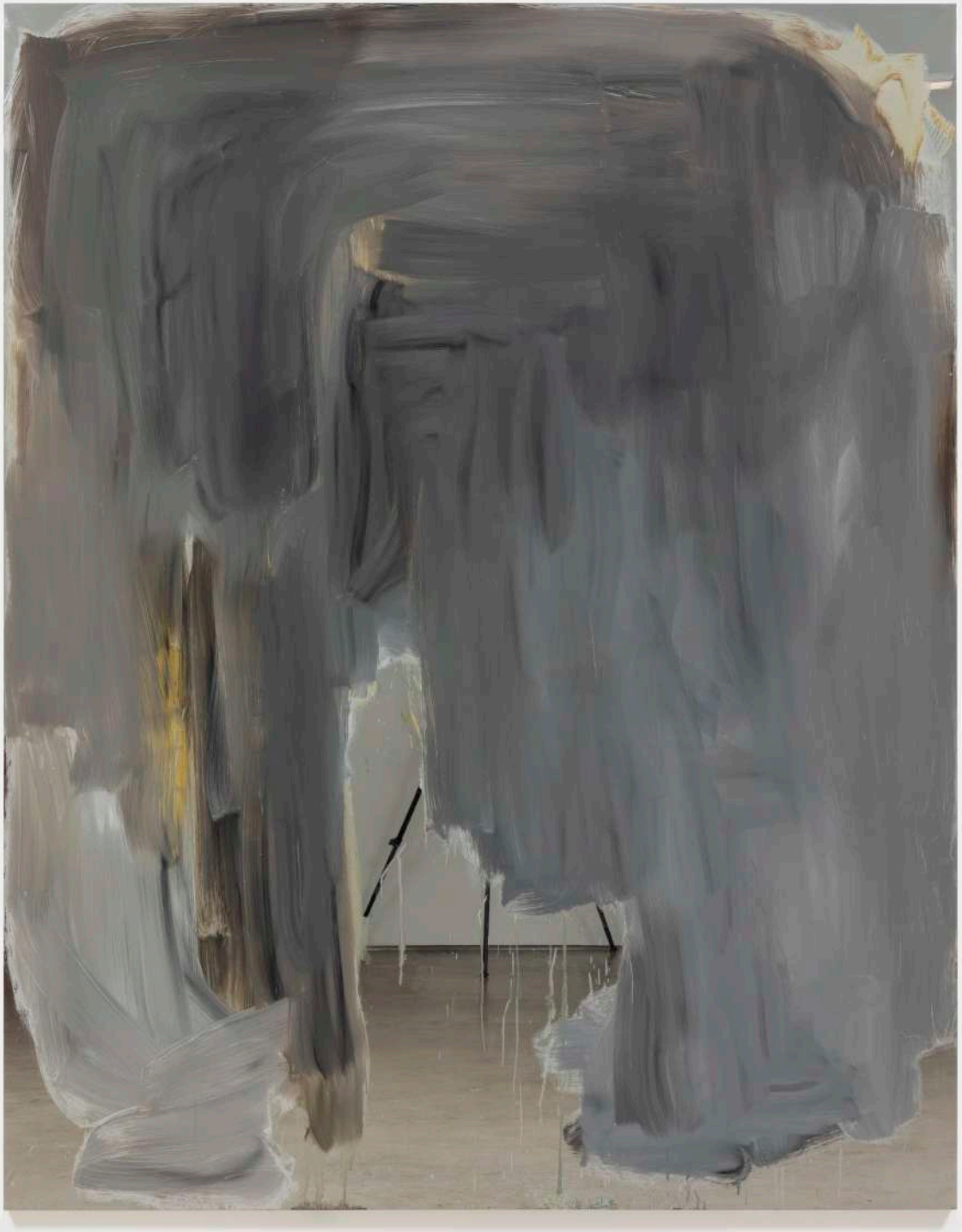


UNTITLED (NUMBER THREE), 2021
Oil on mirror foil
63 x 55 1/8 in
160 x 140 cm
(PB21.017)



MIRROR BOY, 2021
Oil on mirror foil
51 1/8 x 45 1/4 in
130 x 115 cm
(PB21.025)



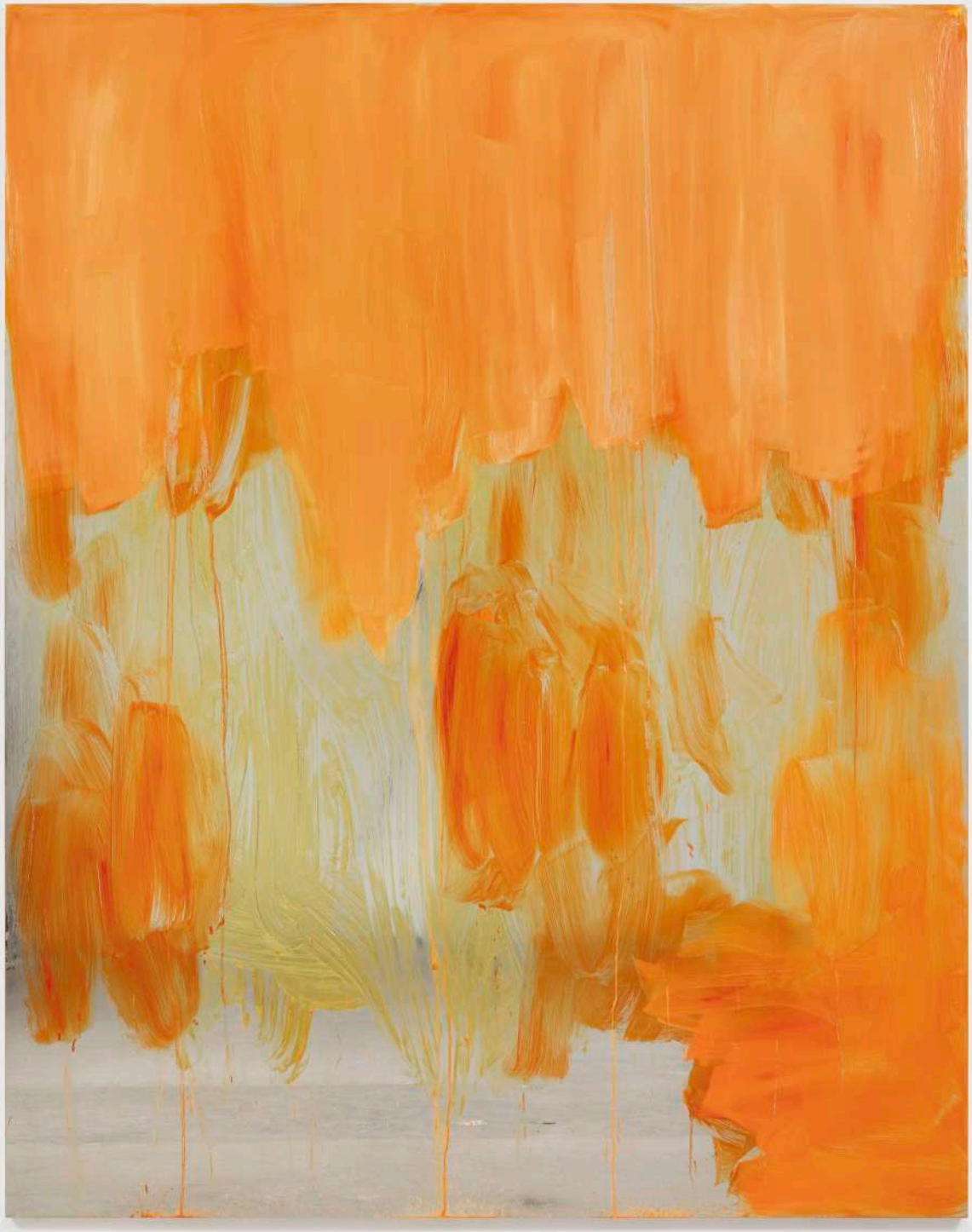


NOT YET TITLED, 2021
Oil on mirror foil
94 1/2 x 74 3/4 in
240 x 190 cm
(PB21.024)



UNTITLED 1994, 2021
Oil on mirror foil
78 3/4 x 63 in
200 x 160 cm
(PB21.021)





MIRROR ME, 2021
Oil on mirror foil
94 1/2 x 74 3/4 in
240 x 190 cm
(PB21.014)

SELECTED EXHIBITONS AND PROJECTS

Mannequin 1 (P.Bonde): 6 feet

SELECTED EXHIBITIONS AND PROJECTS

MIRROR PAINTINGS (BRUSSELS VERSION)
2024
NINO MIER GALLERY
BRUSSELS, BE

IT'S GOOD ENOUGH FOR NANSY
2024
GALERIE BARBARA THUMM
BERLIN, GERMANY, DE

PLEASE USE THE OTHER DOOR, MOTHERFUCKERS
2023
MARTIN ASBÆK GALLERY
COPENHAGEN, DK

MIRROR MAN
2021
NINO MIER GALLERY
LOS ANGELES, CA, US

UNCLAIMED BAGGAGE WILL BE DESTROYED
2021
MARTIN ASBÆK GALLERY
COPENHAGEN, DK

THREE POLES AND A SCULPTURE
2020
NATALIA HUG
COLOGNE, DE

PETER BONDE
2016
NINO MIER GALLERY
LOS ANGELES, CA, US



MIRROR PAINTINGS (BRUSSELS VERSION)

2024
NINO MIER GALLERY
BRUSSELS, BE

Nino Mier Gallery is pleased to present Mirror Paintings (Brussels Version), Peter Bonde's third exhibition with the gallery and his inaugural solo show in Brussels, on view from March 2 – April 6, 2024. The presentation will feature bold, expressive new paintings on reflective mirror foil.

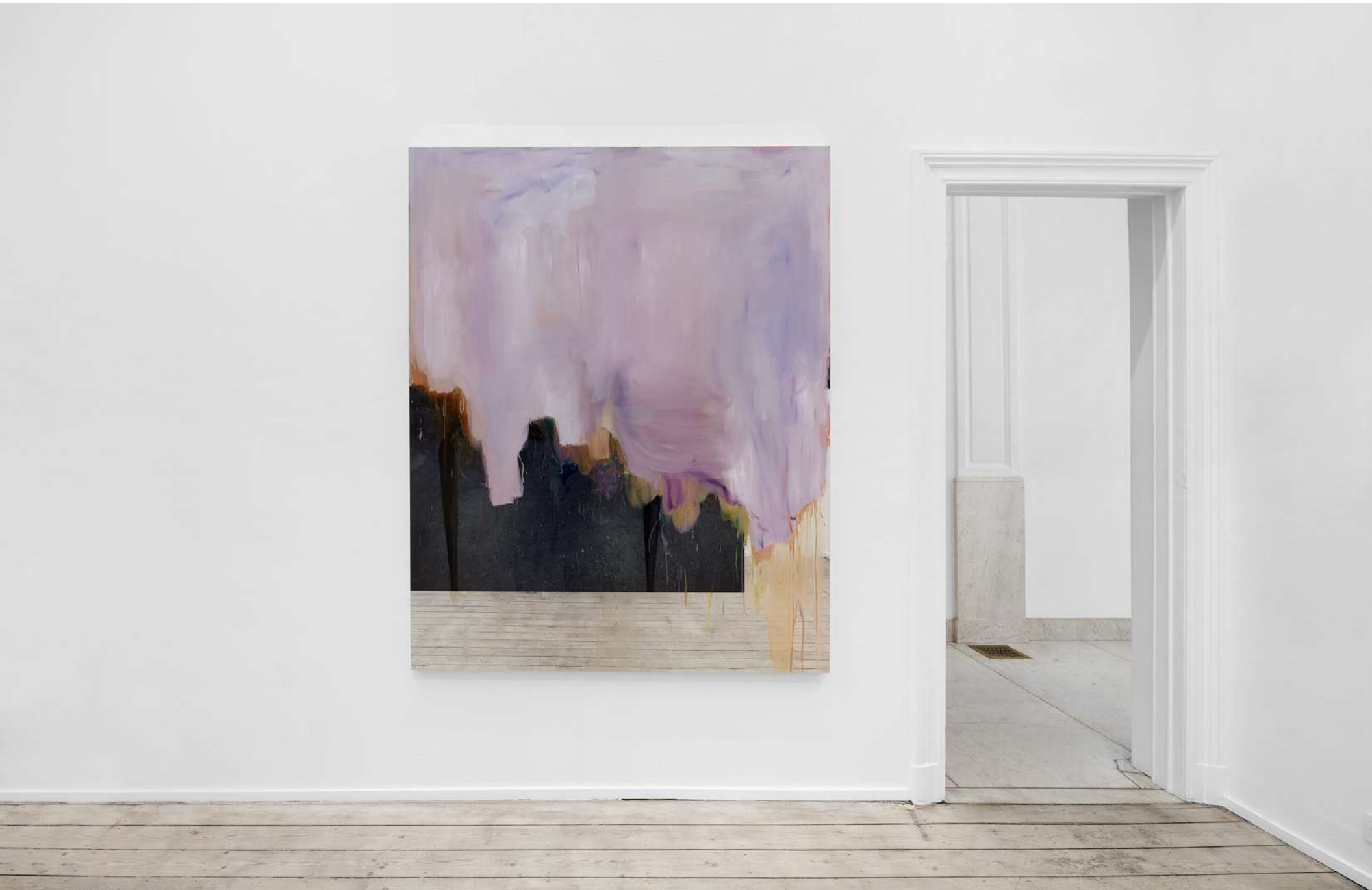
Once associated with De Unge Vilde (The Young Wild Ones) – an art movement of the 1980s reinstating painting with a gestural, ironic approach – Bonde carries the movement's punkish spirit into his new paintings. Though some works are more minimal, furious brushstrokes and bold splashes of color still appear throughout their surfaces. In recent years, Bonde has also shifted away from canvas and towards mirror foil. This experiment gives a simple, yet striking effect, making the strokes of paint seem almost like a weightless, energetic release of color.

The gestural brushstrokes, thick and forceful, cover almost the entire surface, reflecting a dialogue between spontaneity and consciousness, emotion and intellect. Some works in Mirror Paintings (Brussels version) hold opaque layers of oil paint, while more delicate washes of color dance across other works' surfaces. Yet others incorporate collaged materials sourced from book covers, found texts and images as well as private photos. These elements converge into a singular installation, wherein the works partly covered, form a fragmented mirroring wall effect, a kind of mosaic that encompasses the surroundings, throwing viewers back on their own image.

Bonde's paintings offer a visual narrative, reflecting the ever-changing movement, light, and textures of the rooms they inhabit. Viewers are no longer mere witnesses to the works; they escape the contemplative role and inevitably interact with the paintings. Furthermore, Bonde's incorporation of found objects or texts into the works provide a larger exploration of seriality, authorship and mechanical reproduction – a series of concerns present not only within this series, but across his entire body of work.

Balancing between the spontaneity of Abstract Expressionism and conceptual concerns shared by artists of the Pictures Generation, Bonde questions the power and function of mass-circulated imagery. He uses such images not only for inspiration, but as appropriated objects. In works like Little Finland and Shut up, no you shut up, images, photos, and words converge, creating a multi-layered and multi-media composition of inkjet prints, oil painting and mirror foils. This deconstructed process and reversed temporality heighten the optical potential of the reflective surface, turning the mirror foil into a medium through which messages are transmitted. The viewer becomes the subject of the artwork, seeing themselves within it. The result is a constant

metamorphosis of the paintings, integrating both the space and the viewer into the ever-evolving artwork—an immersive experience that also raises questions about the ontological status of art and appropriation









IT'S GOOD ENOUGH FOR NANSY

2024
GALERIE BARBARA THUMM
BERLIN, DE

Bonde's practice blends inspiration from Abstract Expressionism and Conceptual Art with a contemporary approach. His abstract and colorful compositions explore the power and function of mass-circulated imagery, the fragility of memory, and personal archives. With a career spanning over four decades, Bonde was part of the 1980s "De Unge Vilde" (The Wild Youth), a group of artists who attended Copenhagen's Royal Academy of Art between 1976 and 1982. His career expanded internationally and he represented the Danish Pavilion at the Venice Biennale in 1999 (with Jason Rhoades), to later showcase his works in Danh Vo's installation at the Biennale's 2019 iteration.

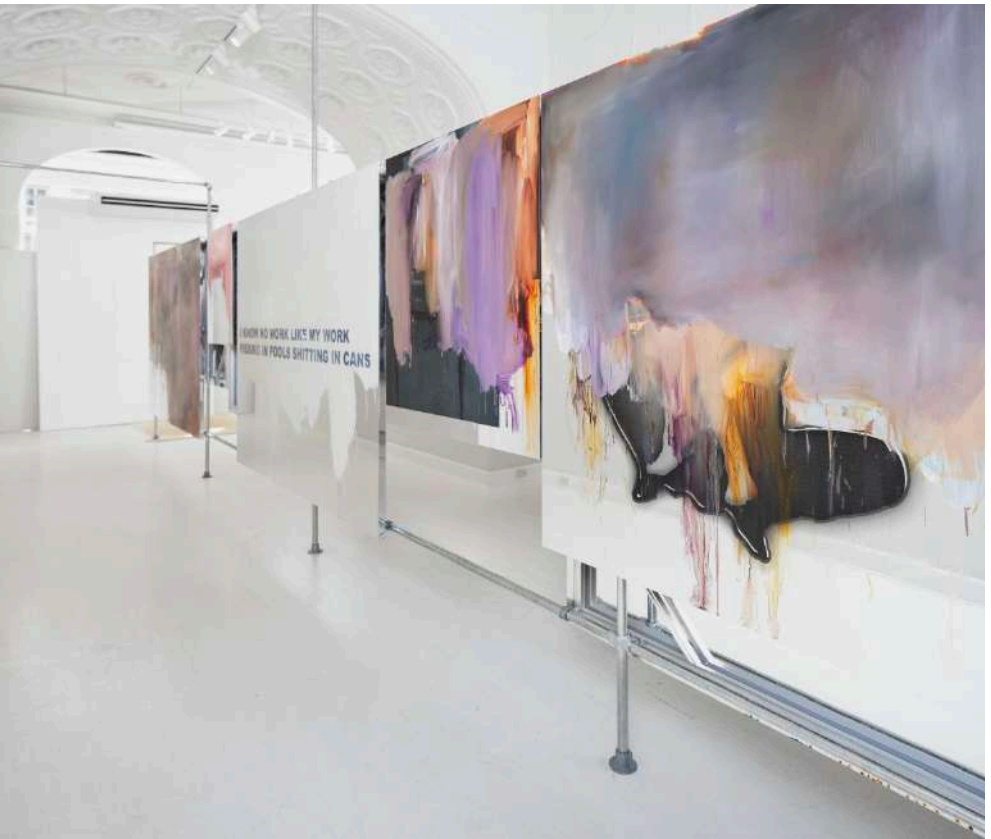
Bonde continues to experiment and create works that oscillate between painting, sculpture, and installation. He employs a unique technique, using ultra-reflective mirror foil instead of blank canvases, which underscores his belief that no artistic creation emerges from nothing. Instead, he builds upon existing traditions and incorporates additional elements as his process develops. For instance, he paints over the reflective surface with oil, using fierce brushstrokes that seem to explode from within, creating a dynamic interplay of light and color. Bonde's compositions, though abstract, vividly evoke the strokes and color palettes of Nordic and other European artists. For instance, Per Kirkeby's richly textured canvases and depiction of nature translates into Bonde's abstract landscapes. Similarly, Edvard Munch's „Self Portrait with the Spanish Flu" influenced Bonde's compositions, inspiring his use of colors and brushwork. Such references, often subtle and sometimes more explicit, result in a compelling bridging of art historical traditions with a contemporary twist.

Each of Bonde's creations are as riveting as they are unique. No work can ever be viewed or photographed in the same way twice. The artist intentionally avoids concealing the whole mirror-like canvas, leaving parts of the reflective surface uncovered. By doing this, Bonde invites viewers to become part of the artwork, encouraging them to reflect—literally and metaphorically—on their surroundings and turning them into active participants in the creation of meaning. Bonde also incorporates what Anna Krogh and Mathilde Helnæs call "rediscovered visual baggage," a term that encapsulates his method of layering archival and personal references within his art.1 This baggage consists of the aforementioned artistic references and the pictures of a younger self, landscape and urban images, book covers, and Instagram content which Bonde has accumulated through his lifetime. He superimposes these materials over the mirrored surfaces to create visual narratives of his personal life, covering some pieces with paint so that only fragments are revealed. Thus, his works raise questions about erasure, memorialization, and oblivion: what do we remember? What do we forget? What constitutes a memory or an image? Which images prevail above others?

Text: Susana Turbay Botero


I KNOW NO WORK LIKE MY WORK
PISSING IN POOLS SHITTING IN CANS





PLEASE USE THE OTHER DOOR, MOTHERFUCKERS

2023
MARTIN ASBÆK GALLERY
COPENHAGEN, DK

Martin Asbæk Gallery is proud to present a new solo show by Danish visual artist Peter Bonde. The exhibition includes several of the artist's recurring and recognizable components from gesticulating brushstrokes on mirror foil to the inclusion of text, photography, and objects.

Painting is Peter Bonde's primary medium, and the show could very well have been a classic exhibit of paintings. But through the abundance of imagery and media, the paintings rather work as a signifier of painting. At the same time, the exhibition also introduces elements of installation, which intervenes with and disturbs our expectations of the gallery space.

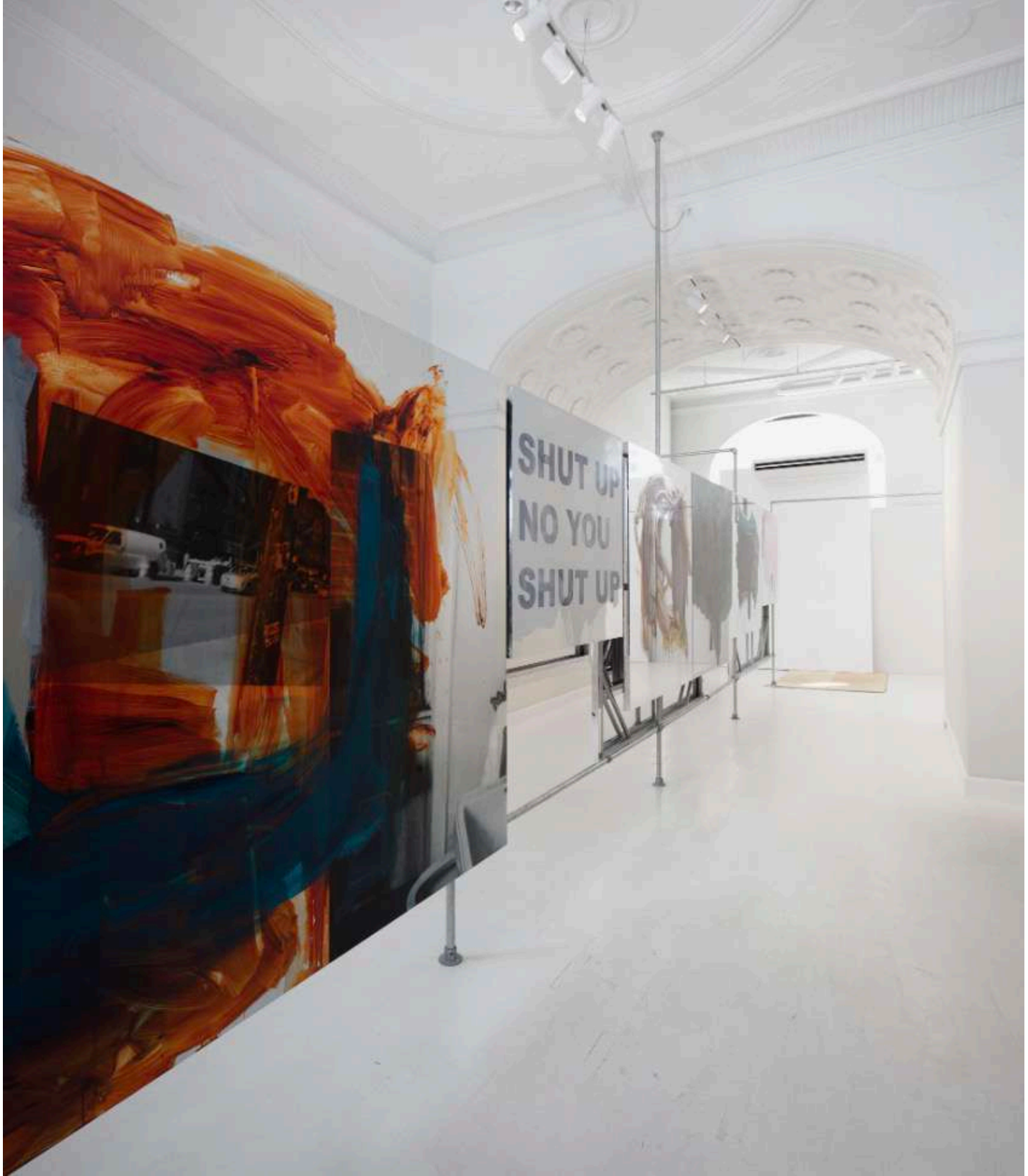
Deconstruction is a central aspect of Bonde's practice, serving to challenge the status quo and push the boundaries of painting. This is expressed in Bonde's use of his own photos as well as in the ongoing series of Book Paintings, based on the artist's own library of art books. In the series, Bonde has photographed and enlarged the book covers and printed them on canvas, then modified and partially painted over them.

Working with painting – or image-making – in this expanded field, somewhere between painting, sculpture, and installation, and often in dialogue with other artists and their works as well as with other contemporary visual products, the works point to painting as a form of interface between different systems. The painting is the connecting point in the cross-media method that Bonde has consistently practiced over the years. It is the painting that drives the work.

All images courtesy of Marin Asbæk Gallery. Photography by Morten Kamper Jacobsen.


I KNOW
PISSING

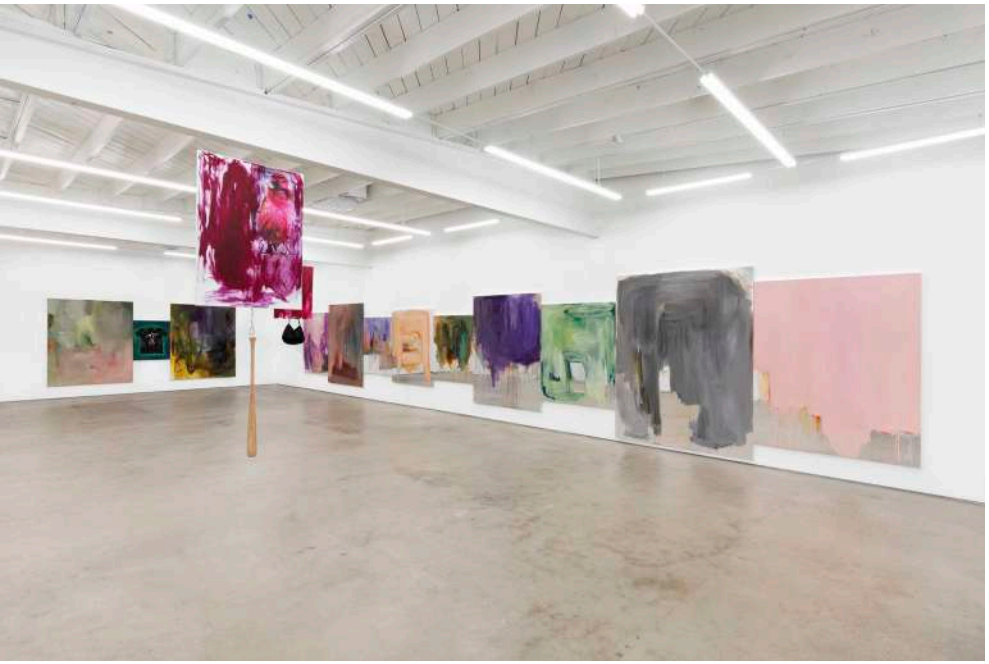



SHUT UP
NO YOU
SHUT UP


SHUT UP
NO YOU
SHUT UP


I KNOW NO WORK LIKE MY WORK
PISSING IN POOLS SHITTING IN CANS





MIRROR MAN

2021
NINO MIER GALLERY
LOS ANGELES, CA, US

Nino Mier Gallery is pleased to present its second solo exhibition with Danish artist Peter Bonde, on view in Los Angeles from June 26 through July 21, 2021. Mirror Man, which takes its title from Captain Beefheart and his Magic Band's 1971 album, consists of 27 new paintings that expand upon Bonde's unique abstractionism and ongoing interest in defacement and vulgarity.

Peter Bonde's frenetic, multi-layered works combine a highly gestural approach to oil painting with an interest in appropriating the commodified objects and surfaces of everyday life. In Mirror Man, he works by applying swaths of color either to traditional canvas or ultra-reflective mirror foil. Some sections of the paintings are densely built up with layers of oil and acrylic paint, rendering the surface an opaque haze of blues, greys, and pinks, while other sections are covered with only a thin wash of color. Such focus on color and surface is challenged especially by the mirror foil medium, as Bonde's light drips of paint reveal the foil below, throwing viewers back on their own images. Here, Bonde's paintings transform into a kind of motion picture, incorporating the ever-changing movement, light, and textures of the rooms they are situated in. The overall effect of such experimentation is to both estrange viewers from a merely contemplative relationship to the art object and from their own reflection, so often seen clearly in our mirrors and cameras kept close at hand.

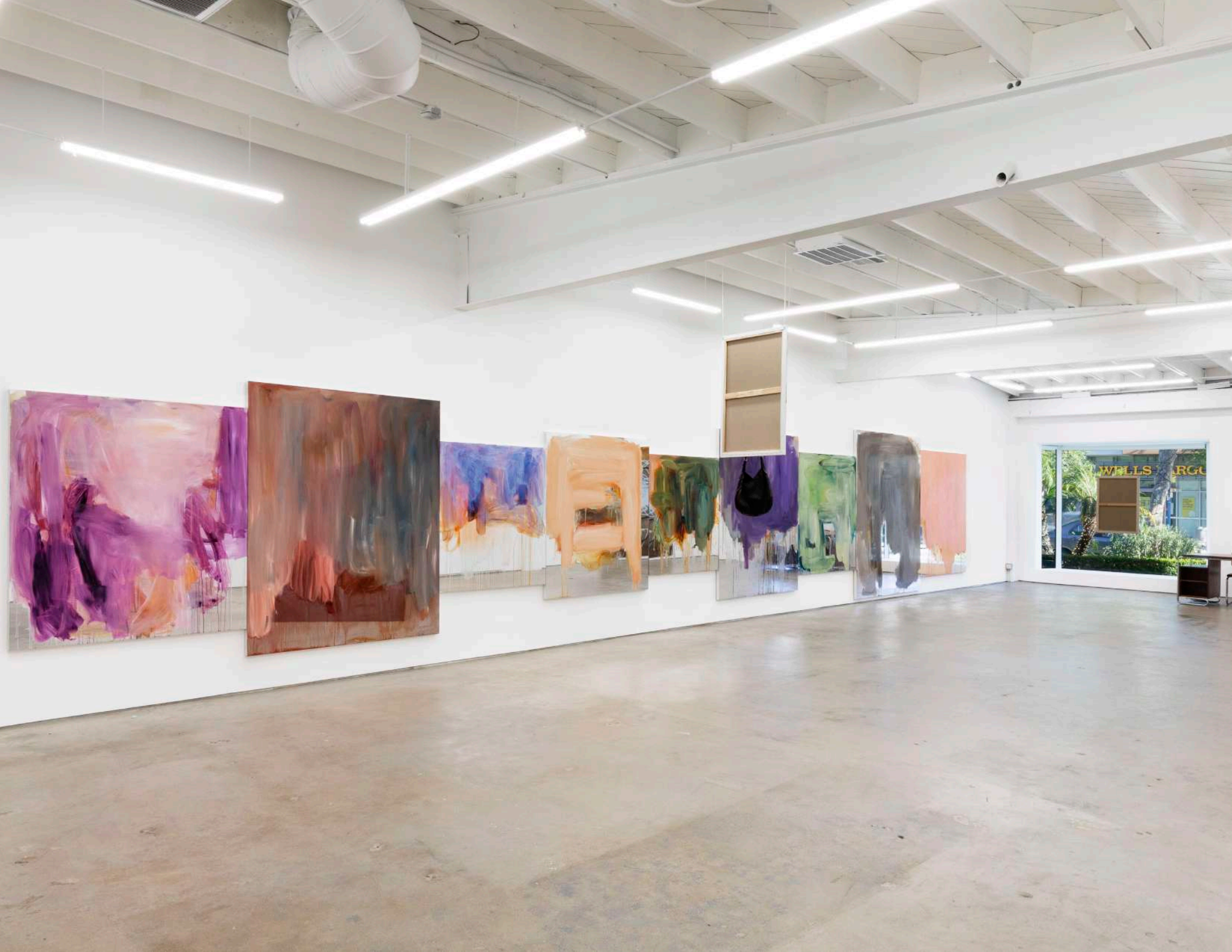
Bonde's surfaces are further imbricated with the mundane materials of our lives through three-dimensional additions he makes to his works. Working in the tradition of assemblage artists, Bonde affixes objects to and on works in the exhibition. For instance, an Yves Saint Laurent handbag hangs off ANGRY BIRD -- YSL; an "angry bird" is collaged into ANGRY BIRD -- I HATE MYSELF AND I WANT TO DIE; and a T-shirt, a relic of Bonde's days in a punk band, is glued onto the canvas of T-SHIRT PAINTING #1. These maverick additions tap into Bonde's longstanding sense of Dada irreverence and humor, testifying to his allegiance to the confrontational aesthetics of the Danish art scene in the early '80s.

Blankness and chromatic energy, surface and mirrored depth, art and commodity, anger and play – these are key conflicts that energize Bonde's work. Such unique formal experimentations explore the intrinsic ambivalence of the iconoclastic act. Bonde's surfaces all undergo a process of defacement, be it the defacement of the viewer's own reflection in a mirror, or the defacement of dollar bills in ANGRY BIRD – UNTITLED. In HOW IS YOUR CAREER GOING, for instance, Bonde superimposes the text "HOW IS YOUR CAREER GOING" upon a photographed portrait of himself from the late nineties; this text is duplicated in both the upper-left and upper-right corners

of the work. A series of energetic strokes of pantone orange cluster and spread in the center of the otherwise blank canvas. Not only does Bonde vandalize his own image with an anxious, compulsive question of worth and value, but the frantic and somewhat violent energy of his brushstrokes simultaneously comprises and disfigures the canvas. Here, what at first seems like an iconoclastic rejection of painting is also an affirmation of it. Bonde has, after all, produced an entire show's worth of challenging, provocative, and often beautiful works. That is what makes artistic processes of defacement so charged: the profane holds up the sacred—an ambivalence rooted in the very etymology of the Latin sacer, which means both accursed and holy.






WELLS

UNCLAIMED BAGGAGE WILL BE DESTROYED

2021
SØRO KUNSTMUSEUM
SØRO, DK

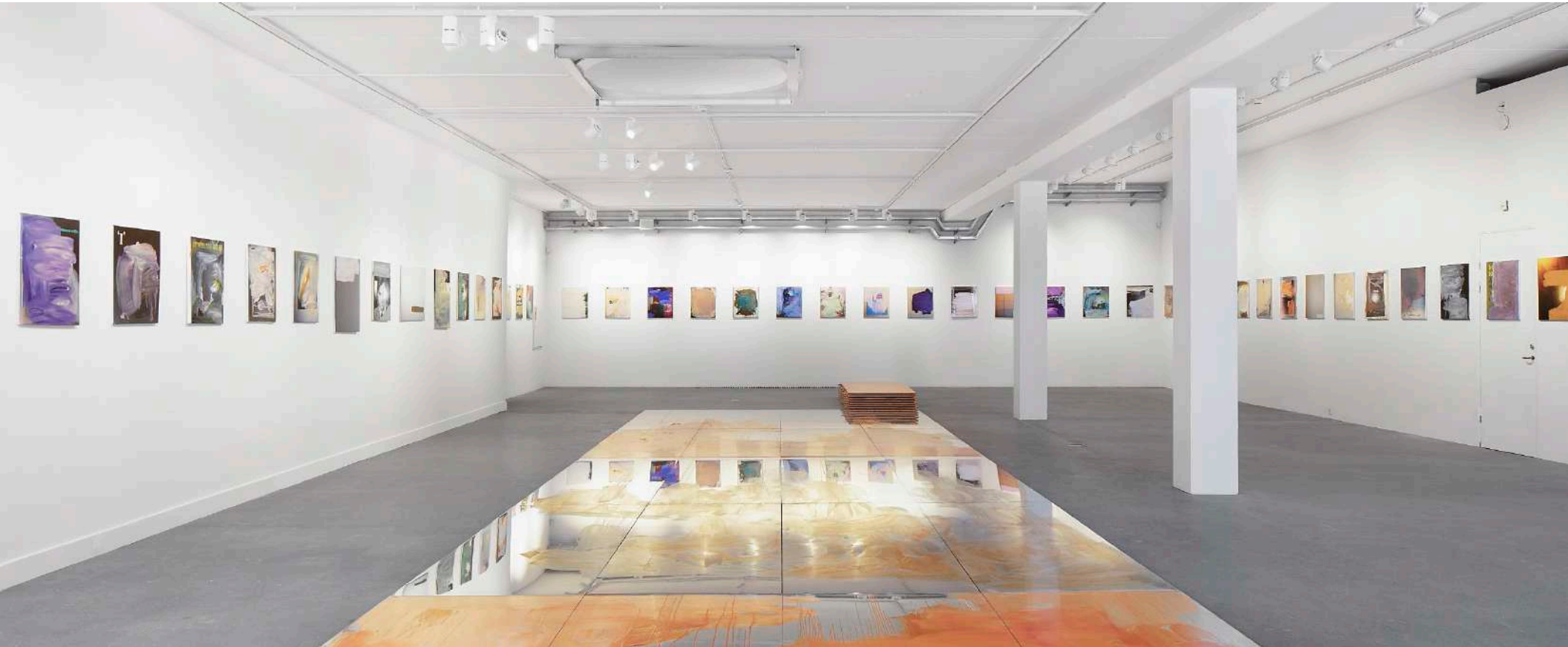
Bonde, who grew up in Sorø, creates works for this exhibition that relate to his fascination with the magnificent nature of Sorø and his time in the city in the early 1970s.

The visual artist Peter Bonde was one of the leading artists behind the breakthrough that took place on the 1980s art scene. As part of the “New Savages”, he has distinguished himself with a fierce painting which, despite a sometimes anti-aesthetic appearance, has left no doubt about the painterly qualities.

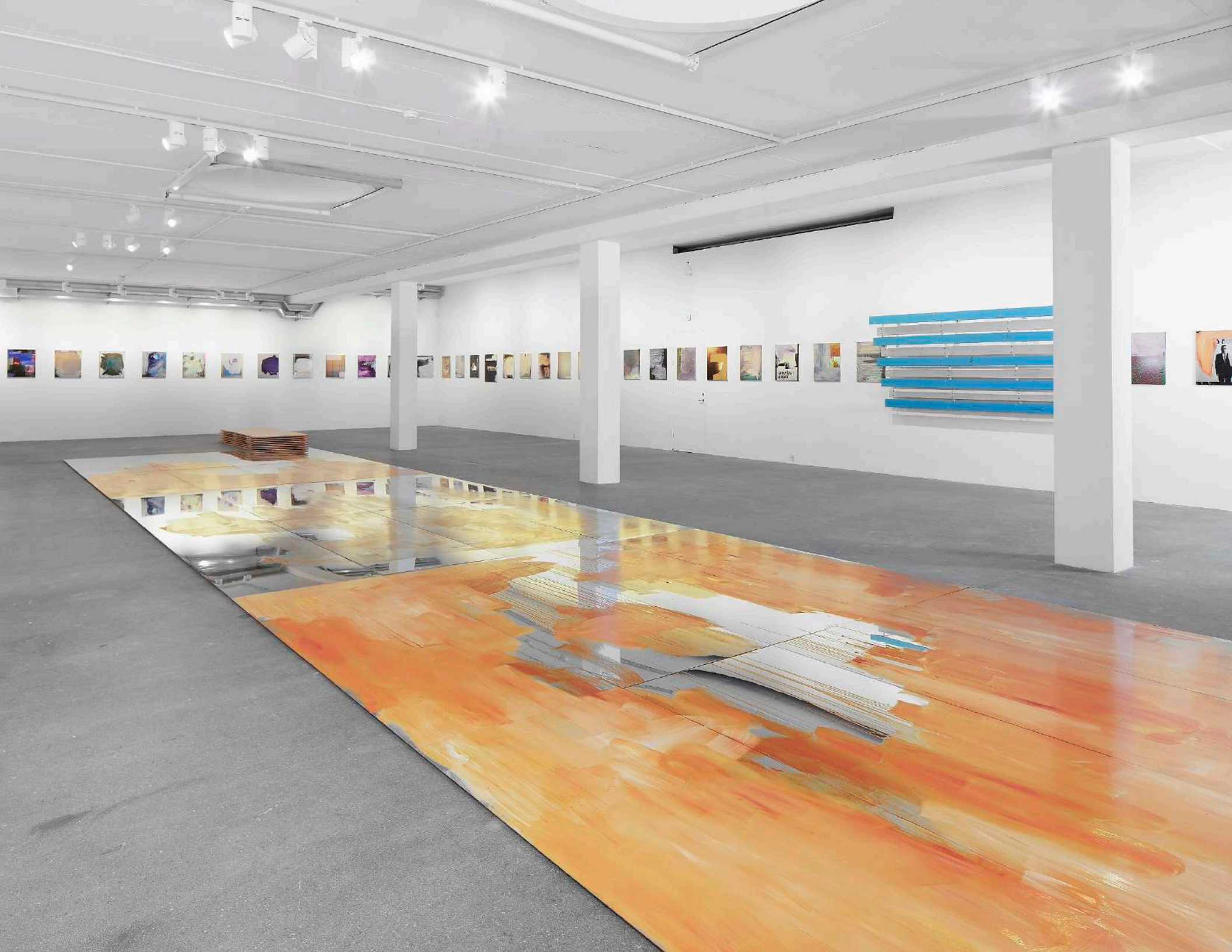
Today, more than thirty years after his debut, Peter Bonde remains a central figure in Danish art. His investigations into the expressive possibilities of painting have brought him around countless material experiments, from the traditional painting with oil on canvas to photomontages, assemblages and installations.

Bonde was present at the recent Venice Biennale with a large space installation, which was a collaboration with the Danish-Vietnamese artist Danh Vo. Peter Bonde grew up in Sorø and was educated at the Academy of Fine Arts in Copenhagen, where he also worked as a professor for a number of years.

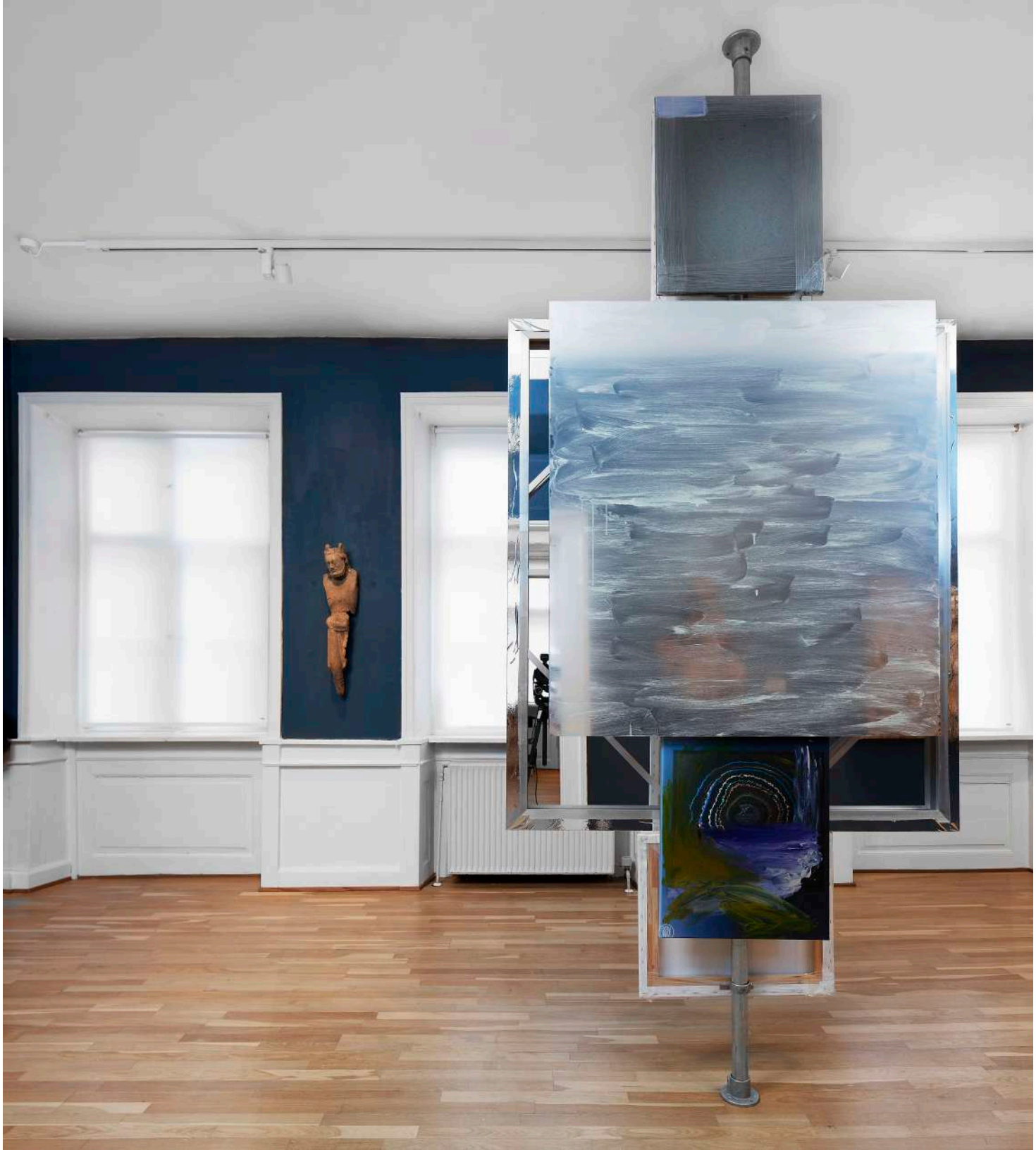
All images courtesy of Sorø Kunstmuseum. Photography by Morten Jacobsen.




UNCLAIMED BAGGAGE WILL BE DESTROYED
RIDE OR DIE
NOT YET TITLED
BOOK PAINTINGS
RAFT
GHOST PAINTINGS
BLEACHER
POLE PAINTINGS
LITTLE FINLAND



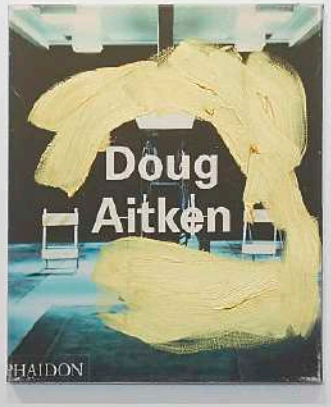


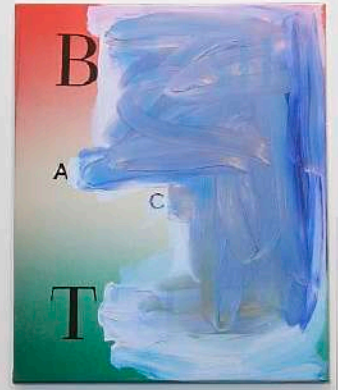




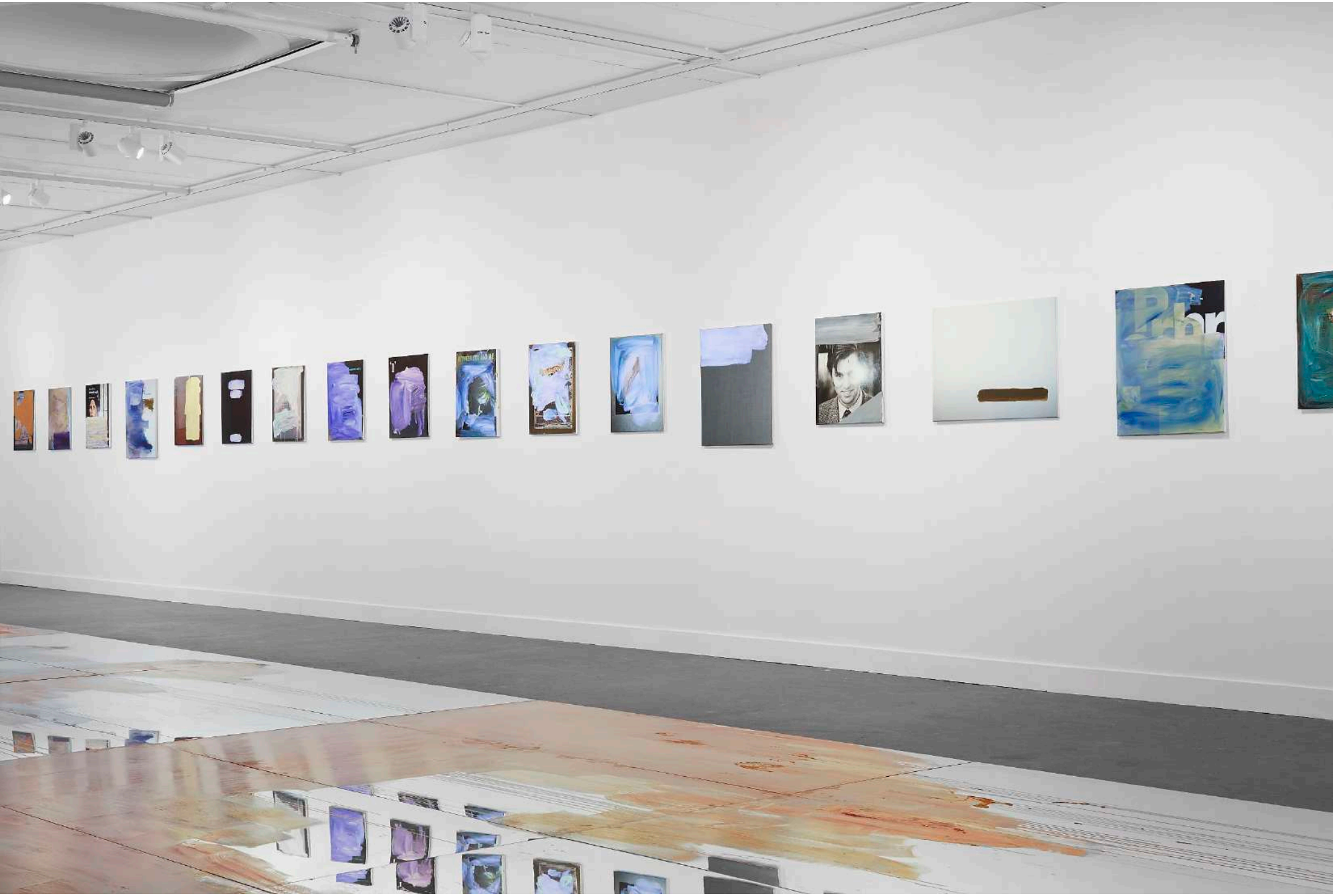


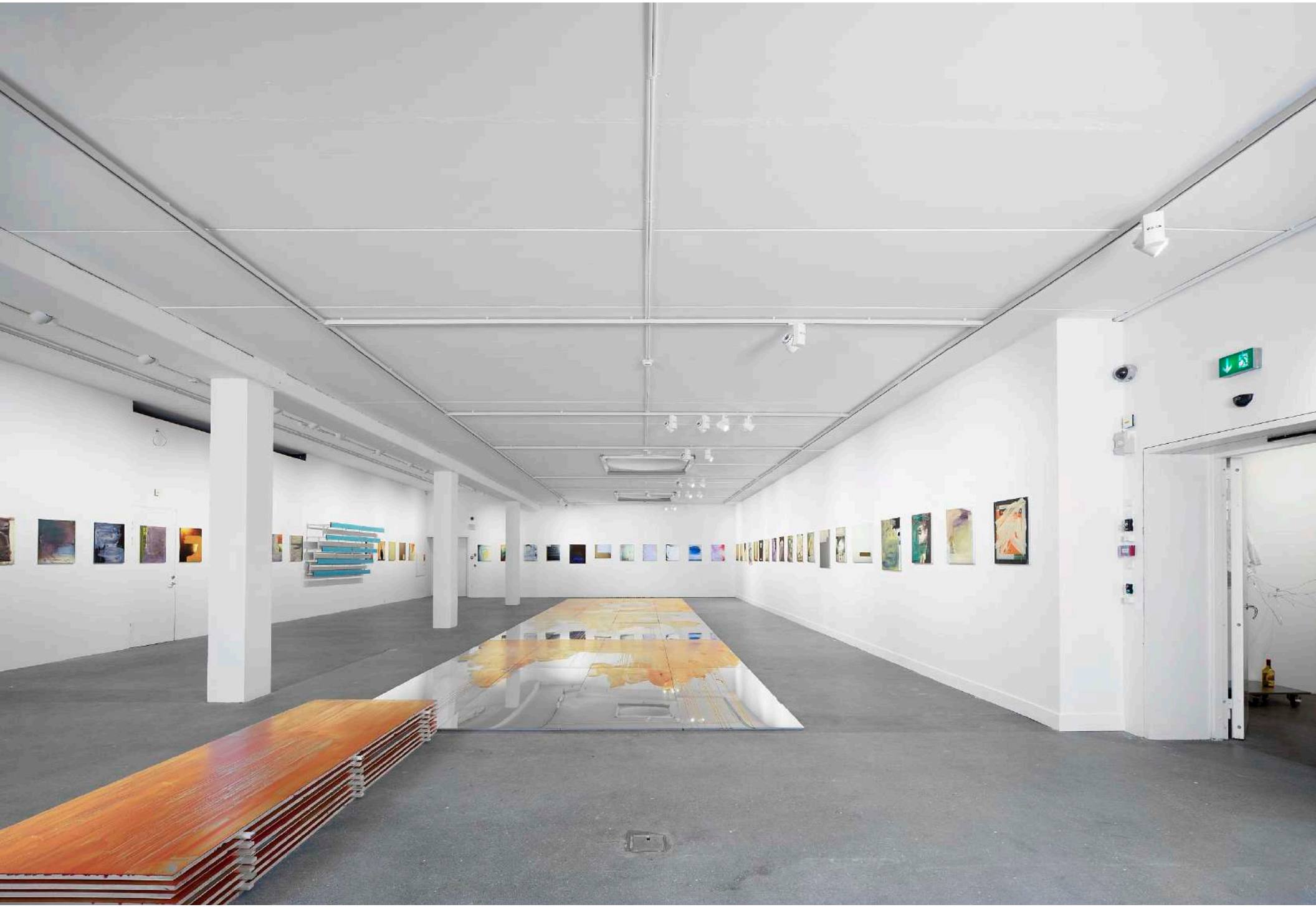

DEUTSCH


Doug
Aitken
PHAIDON


B
A
C
T











THREE POLES AND A PAINTING

2020
NATALIA HUG
COPENHAGEN, DE

I have always been interested in thinking of paintings as objects. In earlier projects I have among other ways, installed paintings aligned horizontally as one large “table top” resting on table bucks. Or I have hung a number of paintings edge to edge in more or less accidental sequences.

To me paintings - that is also my own paintings - are materials to be used along side other materials.

To me it is helpful to think of paintings, not so as much art works in themselves, but merely as tools or means for a process. Maybe due to this I want to keep the whole thing open. I don’t want the individual paintings to be fixed or frozen into a finished or static work. I hope to keep them open. In a way the pole installations have made that possible. The paintings can hypothetically keep changing through continuous new combinations.

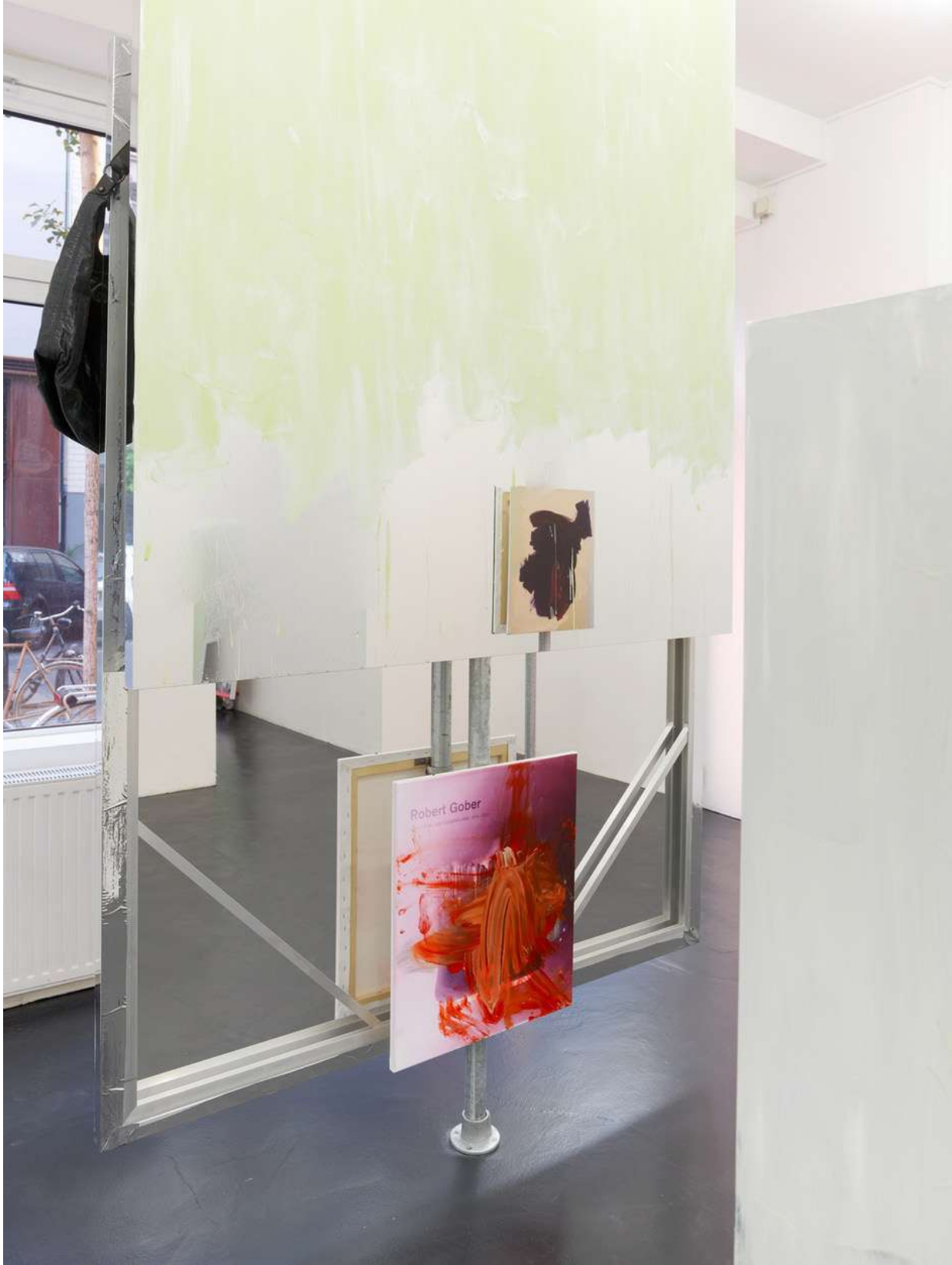
For the past year or so I have been contributing to works by Danh Vo, who have been sourcing my mirror paintings as objects in his installations, which has also included writings by his farther Phung Vo and photographs by his partner, Heinz Peter Knez. This experience has reinforced my own interest and understanding of the potential of the eclectic constellation of exciting art works in new inter-chancing entities.

I think Cady Noland is one of the most important artists of our time. In my own humble way my use of poles is – without any comparison - a tribute to her work. I like the idea of using my own paintings as object along side the poles and other found materials. Dead Space (to quote a Noland title): Dead Space, Dead Painting.

A scene in Sofia Coppola’s movie “Somewhere” keeps haunting me. Stephen Dorff is playing the character of a semi-depressed actor, exhausted by life and parental responsibility, ordering in a stripper to his hotel room. She brings an adjustable pole for her routine. He stays indifferently exhausted, and falls a sleep during her performance. Somehow this scene hit me. And the pole seemed to play a key role as a failing tool for entertainment and distraction. I like that idea.

Peter Bonde

All Images courtesy of Natalia Hug.


Robert Gober


Robert Gober




USA
DIE





PETER BONDE

2016
NINO MIER GALLERY
LOS ANGELES, CA, US

MIER GALLERY is pleased to announce a solo exhibition of new paintings by Danish artist Peter Bonde. The exhibition will open Saturday, July 9, 2016 at 7313 Santa Monica Blvd. in West Hollywood, and will be on view through August 20, 2016. An opening reception will be held on Saturday, July 9, 2016 from 6:00pm – 8:00pm.

The frenetic energy of Bonde's painterly gestures are dissident and at times self-destructive. Internal spasms made external, the vastly abstract gestures are indeed precisely just that; gestures . Here however we are not referring to what is usually understood to be a kindly exchange between two people, here we are referring simply to the notion of a physical movement that leaves a material residue.

Arguably, essentially all of painting can be reduced down to being understood in terms of gesture and residue, though usually this gesture and its resulting residue are enacted and produced in service to something else; the greaterwhole known as The Image . For Peter Bonde, however, the notion of gesture and residue becomes refreshingly reductive. For Bonde there is only the beauty of the gesture and its residue and any 'image' is usually compromised because of them.

To date, it seems that Bonde's main focus has been to define a frame or surface of some kind, and then to deface it. This iconoclastic act recalls the kind of abandon associated with the excess of a culture imploding in on itself. However, unlike the religious iconoclasm of the Reformation, for example, the temperament of Bonde's imagedestruction is one of a much more insular nature rather than it is the product of sectarian deputes. 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. In *Erased Police-pig*, for example, Bonde first rendered a Sigmar Polke painting with the intention of erasing it upon completion. This act of creating something that is "not allowed" and then erasing it turns the painting into something else completely. As in many of his works, rather than discard the result, Bonde has clearly chosen to sublimate and embrace this particular choice; to make the mistake the work. This empowering act gives the artist responsibility for his actions: failure is part of the work.

This notion of internal struggle seems to be further compounded when one considers the mirror-foil works in conjunction with Jungian notions of the unconscious. 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.

All this is not to say that the work is singularly dealing with the internal landscape; there is a slew of anti-authoritarian tendencies about the works and, given the current political turn across Europe and America towards more rightwing thinking and legislation, Bonde clearly intends for his protest to be seen. Much like the aforementioned iconoclasts it is not unusual within the artist's oeuvre to find existing images somehow sullied by the artist's actions. A recent work, however, sees Bonde first creating an image (in this case text of the work's title Fuck Neoliberalism) before partially obscuring it with painterly marks. Like the current wave of social-media based hate statements and ill-informed internet opinions, the amorphous greenish-grey blob that subsumes the sentiments is un-relenting in its brainless suffocation.

In another work *I Can Do Nothing for Stupidity* (again a wry comment on current political tendencies), the artist has blocked out three rectangles of a mono-chromatic gradient (reminiscent of Ed Ruscha's bleach paintings in which he writes on linen and erases the text with bleach) and surrounded them with slurry of blue brushstrokes. This dichotomy of calm technicality and a more feral energy is, as with the Polke work, part homage and part imaginary dialogue. For Bonde though it is not an attempt to disrespect references and that which they represent, rather it is a bid to alleviate the stoic nature of image and reference from their contexts as representations of something existing in history. He recuperates them as pure objects re-indexed by seemingly random gestures rather than by the rigid categorical classifications that we know them by. Bonde himself refers to this process as 'mudifcation', an adjustment that deliberately de-crystallizes the subject (that which is painted onto) into something much less precise and definite in its representation. Something that is now forced to inhabit the muddy and murky waters of the art-object, where visibility, so to speak, is low and where things become slippery and out of focus.

Whether it is existing images, reflections in a mirror, text or simply potential-image-space, Bonde cannot leave it untouched. Why, however, remains unclear. It is these thoughts that personify the 'other' within ourselves and this otherness is never more so experienced than when we look into the mirror only to be met by the gaze of the familiar stranger that is ourselves. Or perhaps it's simply the perfect antidote to the agony of a blank canvas; a good way to begin and end a work with efficiency and thus potentially generating new meaning through the abstraction of the overly-defined.

— G. Leddington, 2016

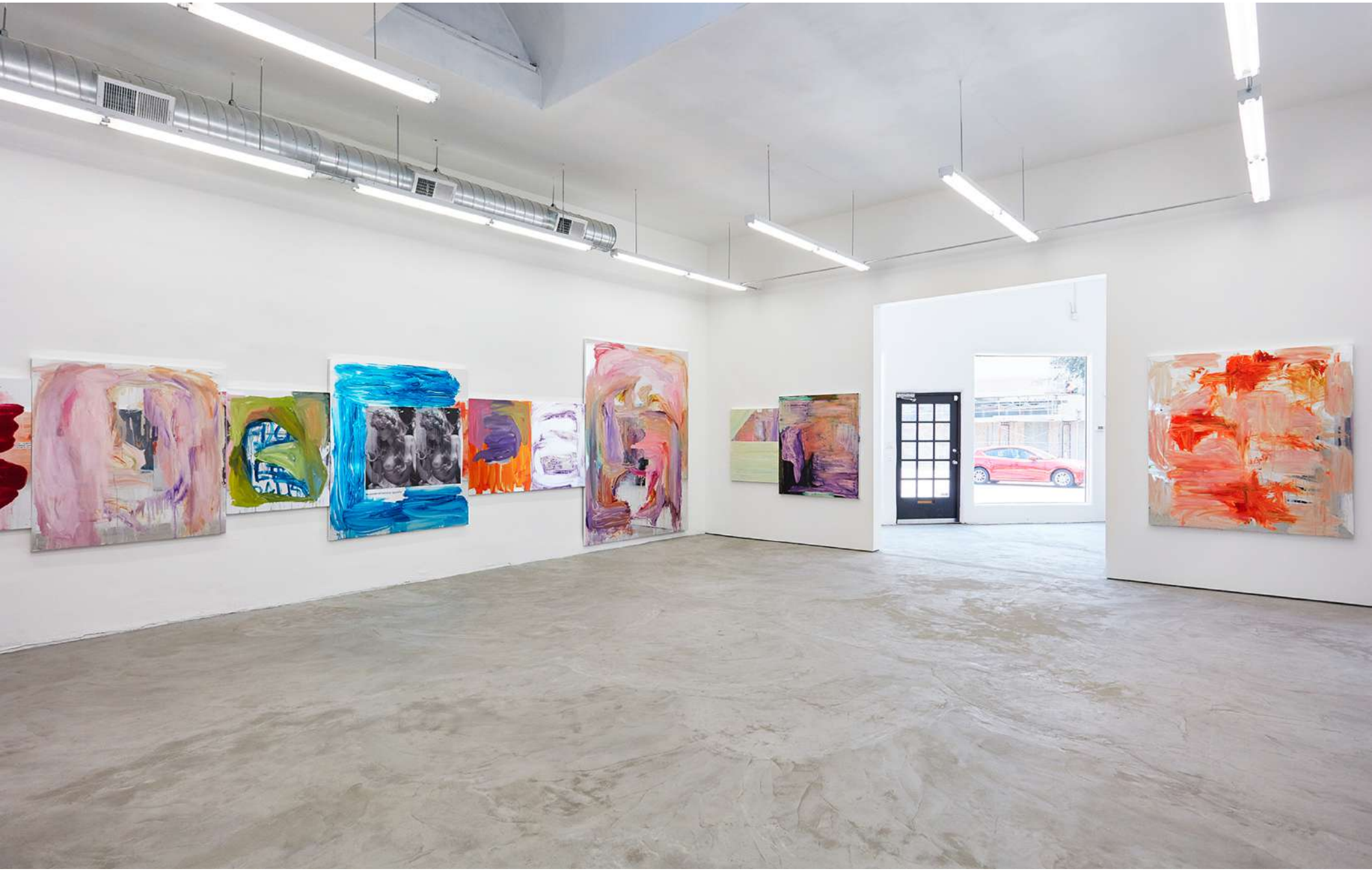


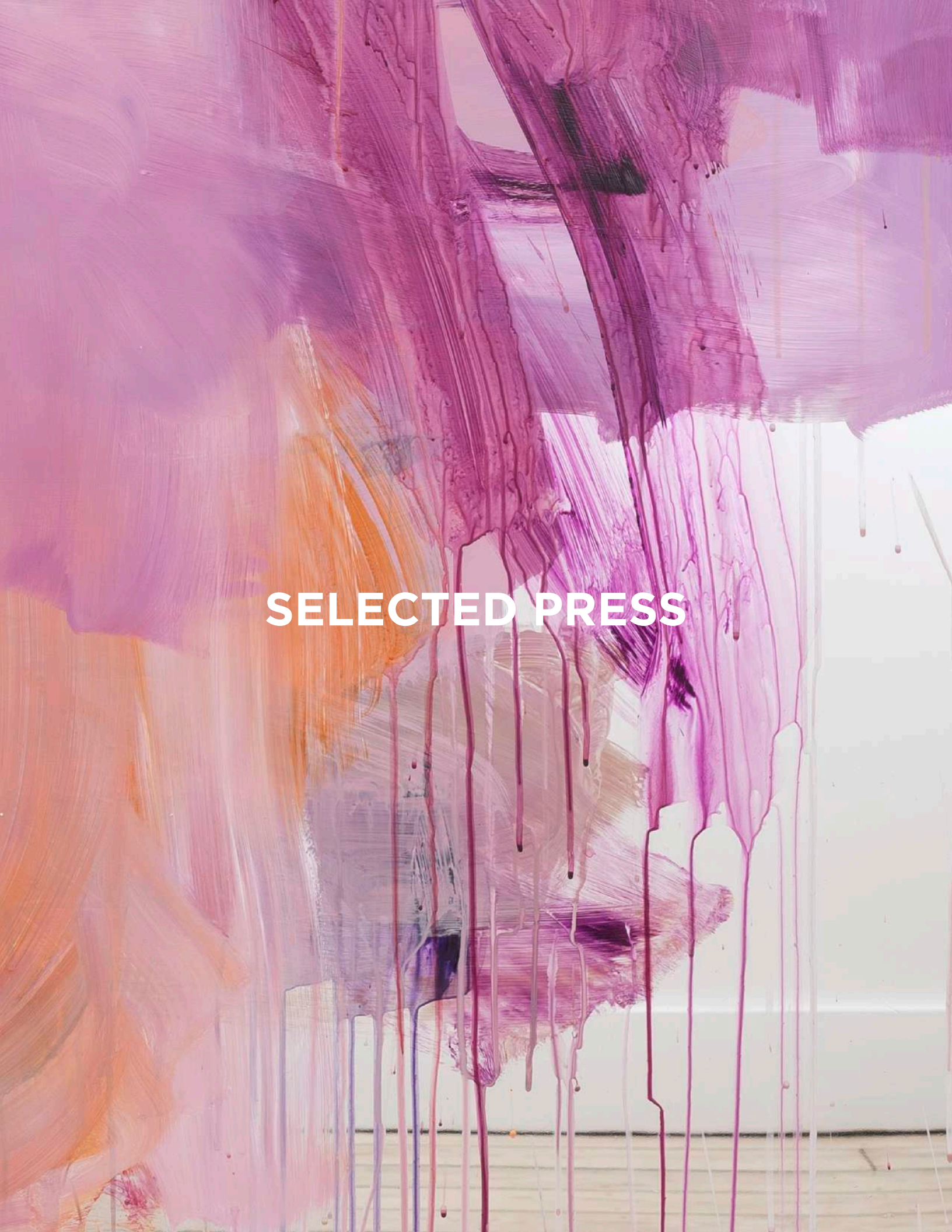

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SELECTED PRESS

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KUNSTKRITIKK
MARCH 2023
BY LOUISE STEIWER

BLOUIN ART INFO
SEPTEMBER 2016
BY SCOTT INDRISEK

HOTEL MAGAZINE
JULY 2016
BY DORTHE RUGAARD JØRGENSEN

YELLOW TRACE
MARCH 2015
BY DANA TOMIC HUGHES

CNN
JUNE 1999
BY DEBORAH BLOOM

Kunstkritikk

MARCH 2021

Artistic Baggage

At Sorø Art Museum, Peter Bonde engages with the past and role models in an exhibition that refuses to be retrospective.

By Louise Steiwer



Peter Bonde, *Unclaimed Baggage Will Be Destroyed*, installation view, Sorø Kunstmuseum, 2021. Photo: Morten Jacobsen.

There is something particularly sentimental about revisiting places you knew intimately as a child. Everything not only seems smaller, but also a little off. A kind of doubling occurs, with the memory of the place superimposed on top of the current experience, reflecting and shifting the here and now.

I think about this as I ramble through the rain-soaked forests at the edge of Sorø Lake looking for a real-life childhood memory – an area popularly known as Little Finland because it boasts a small lake surrounded by birch trees which, with a bit of imagination, is reminiscent of northern Scandinavia. Peter Bonde played here as a boy, setting out on the small lake on a raft made of styrofoam. On the other side of the big lake sits Sorø Academy, where I myself went to boarding school as a teenager.

Little Finland is dotted with several pairs of jeans hanging from the tree branches. They look left behind, rather like when a child loses a mitten and some kind soul hangs it from a branch in order to make it easier to find. But there is also something strangely sexual about these jeans; juicy branches protrude from their legs and flies. Given the name of the place, I am reminded of Tom of Finland's drawings of jeans-clad young men. What has taken place in this small grove to make someone leave their trousers behind? A loss of innocence, perhaps?



Peter Bonde, *Unclaimed Baggage Will Be Destroyed*, installation view, Sorø Kunstmuseum, 2021. Photo: Morten Jacobsen.

The work presented in Little Finland is part of *Unclaimed Baggage Will Be Destroyed*, Peter Bonde's take on a retrospective exhibition – which also fervently rejects being one. Bonde, who burst onto the art scene in the 1980s as part of De Unge Vilde (or, "The Young Wild Ones," a circle of painters that included Claus Carstensen, Kehnet Nielsen, and Nina Sten-Knudsen, and had its breakthrough with the exhibition *Kniven på Hovedet* [The Knife on the Head] in 1982), primarily shows works from recent years; the oldest are from 2012. This despite the fact that Sorø Art Museum actually owns quite a substantial collection of his works from the 1980s. It seems like a deliberate rejection of nostalgic flashbacks in an exhibition that, nevertheless, comes across as an accumulation of all those things that, together, constitute a total artistic body of work.

Inside the museum's more recent extension, we find allusions to previous works and a substantial selection of the *Book Paintings* that Bonde has been working on for the past ten years. The series consists of photos of book covers from his personal library, enlarged and partially overpainted. Some books are immediately recognisable: catalogues about Isa Genzken, Richard Prince, and Martin Kippenberger hang side by side with more anonymous books whose authors and titles disappear behind thick strokes of metallic paint. The works invite a biographical reading. They constitute the artist's literary baggage, allowing us to orient ourselves among various sources of inspiration and role models. But the whole thing also smacks of a postmodern play of references. What we find here are books that cannot be opened, connections between Bonde and other artists' biographical catalogues that cannot be completely decoded, and names that have been censored.

The floor is covered with the remains of *Ghost Paintings*, a series of huge mirror foil works that were previously part of Danh Vo's installation at the Venice Biennale in 2019. The story goes that during his tenure as a professor at the Royal Danish Academy of Fine Arts in Copenhagen, Bonde advised the young Vo against becoming a painter, and the work appears as the young artist's response and homage to his older colleague. At the museum, the mirror foil is spread out like a reflective lake on the floor and stacked up in a nonchalant pile, ensuring that the full picture remains hidden.



Peter Bonde, *Unclaimed Baggage Will Be Destroyed*, installation view, Sorø Kunstmuseum, 2021. Photo: Morten Jacobsen.

On one wall hangs a modified bench from Bonde's own exhibition in the Danish Pavilion at the 1999 Venice Biennale, where he showed a video of a race between himself and American artist Jason Rhoades in the desert outside Los Angeles. At Sorø, you can – in a metaphorical sense – look from one biennial to another and ponder not only how the work of art can be understood as a network of relationships and contexts, but also whether you actually see anything other than yourself when looking deep into the mirror foil in search of Bonde.

In the older part of the museum, Bonde engages more directly with the museum's collection. A small gallery, the entrance of which is blocked by a work, contains an accumulation of several book-based and mirror-foil works, as well as pieces from *Pole Paintings*, a series of paintings installed on pole dance poles. They engage in a dark dialogue with Nicolai Abildgaard's painting *Nightmare* from 1900, a small picture that depicts two sleeping women and an allegorical ape-like figure representing the nightmare itself. As Kristian Vistrup Madsen writes in the catalogue text, this is "a strange doubling of consciousness," where the figure and the women are simultaneously one and two bodies.

Something similar holds true of this exhibition in general: it is full of objects and ideas that Bonde picked up throughout his entire career, but still does not want to claim fully. Or, perhaps more accurately, it presents the kind of artistic baggage we unpack only to find that the context has shifted in the meantime, and what once was is now embedded beneath a fine layer of what came later.



At the edge of Sorø Lake, an area popularly known as Little Finland is dotted with several pairs of jeans hanging from the tree branches. Peter Bonde, *Lille Finland*, 2020-2021.

BLOUINARTINFO

SEPTEMBER 2016

What to Buy at Expo

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 heavyhitters 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.



Installation View of EXPO Chicago 2016 (September 22–25, 2016), Chicago, IL

HOTEL MAGAZINE

JULY 2016

Painting with Pixels: Peter Bonde

By Dorthe Rugaard Jørgensen

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.

Yellowtrace

MARCH 2015

Peter Bonde's Captivating Art Painted on Ultra-Reflective Mirror Foil

By 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 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."



CURRICULUM VITAE

PETER BONDE

b. 1958, Copenhagen, DK
Lives and works in Copenhagen, DK

EDUCATION

1982 The Danish Royal Art Academy, Copenhagen, DK
1996 Professor, The Fuenen Art Academy, Odense, DK
2005 Professor, The Danish Royal Art Academy, Copenhagen, DK

SELECTED SOLO EXHIBITIONS

2024 *Mirror Paintings (Brussels Version)*, Nino Mier Gallery, Brussels, BE
New Works, Martin Asbæk Gallery, Copenhagen, DK
It's Good Enough for Nansy, Galerie Barbara Thumm, Berlin, Germany, DE

2023 *PLEASE USE THE OTHER DOOR, MOTHERFUCKERS*, Martin Asbæk, Copenhagen, DK

2021 *MIRROR MAN*, Nino Mier Gallery, Los Angeles, CA, US
Unclaimed Baggage Will Be Destroyed, Sorø Kunstmuseum, Sorø, DK

2020 Martin Asbæk Gallery, Copenhagen, DK
Natalia Hug Gallery, Cologne, DE

2016 *Peter Bonde,* Nino Mier Gallery, Los Angeles, CA, US
New Works, Martin Asbæk Gallery, Copenhagen, DK

2014 *Peter Bonde*, Natalia Hug Gallery, Cologne, DE

2013 *Peter Bonde,* SOD Space of Drawings, Copenhagen, DK
Peter Bonde, Six Sculptures and Forty-Seven Drawings, Marie Kirkegaard Gallery, Copenhagen, DK

2011 *Peter Bonde,* David Pestorius Projects, Brisbane, AU
Peter Bonde, Mirror Foil, Andersen's Copenhagen, Copenhagen, DK

2008 *Peter Bonde*, Galleri Brandstrup, Oslo, NO

2007 *Peter Bonde,* Galerie Asbæk, Copenhagen, DK

2006 *Peter Bonde, Danish Contemporary Painting*, ARKEN Museum for Moderne Kunst, Ishoj, DK
Peter Bonde, Galleri Brandstrup, Oslo, NO

2004 *Peter Bonde, Wake up the Sun is in your Face*, Galerie Asbæk, Copenhagen, DK

2003 *Peter Bonde*, Kunsthalle Göppingen, Göppingen, DE
Peter Bonde, Headless Tour 2003 – New Paintings, Brigitte March International Contemporary Art, Stuttgart, DE

2001 *Peter Bonde,* DCA Gallery, New York City, NY, US

2000 *Peter Bonde,* Malerei/Installation – Brigitte March International Contemporary Art, Stuttgart, DE

1999 48th International Art Exhibition Venice Biennale / Biennale di Venezia – La Biennale di Venezia, The Snowball, Venice, IT

SELECTED GROUP EXHIBITIONS

2024 *Summer in the City*, Martin Asbæk Gallery, Copenhagen, DK

2023 *Summer in the City*, Martin Asbæk Gallery, Copenhagen, DK

2022 *Winter Presentation*, Martin Asbæk Gallery, Copenhagen, DK

2021 *Summer in the City*, Martin Asbæk Gallery, Copenhagen, DK

2020 *Five Year Anniversary Show,* Nino Mier Gallery, Los Angeles, CA, US
All Together Now, Kunsten Museum of Modern Art, Aalborg, DK
Décollage II, Ringsted Galleriet, Ringsted, DK

2018 *Grey and Beige Portfolio*, Elgiz Museum of Art, Istanbul, TK

2015 *Peter Bonde y Javier Tapia*, D21 Proyectos de Arte, Santiago, CH
Javier Tapia Y Peter Bonde: Bicéfalo, Double Headed South, Museo Nacional de Bellas Artes, Santiago, CH

2014 *Trace 14, Proje4L*, Elgiz Museum of Contemporary Art, Istanbul, TK

2013 *As We Perform It,* Franklin Street Works, Stamford, CT, US

2010 *Peter Bonde & Jason Rhoades, Half Snowball,* Andersen's Copenhagen, DK

2009 *Die Welt als Bühne*, Neuer Berliner Kunstverein, Berlin, DE
Folkstone Prism, Casino Metropolitano, Mexico City, MX

2007 *Selection 2007,* Proje4L/Elgiz Museum of Contemporary Art, Istanbul, TK
At the End of the Rainbow, Bm-Suma Contemporary Art Center, Istanbul, TK

2006 *20th Anniversary Group Exhibition,* Christopher Cutts Gallery, Toronto, CA
Boisterous loud and energetic, Andersen's, Copenhagen, DK

2005 *Morrow Complex Summer Party,* Christopher Cutts Gallery, Toronto, CA

2004 *Nordic Art*, MKM Museum Küppersmühle für Moderne Kunst, Duisburg, DE

2003 *Die Nacht des Jägers …(the Night of the Hunter…),* Brigitte March International Contemporary Art, Stuttgard, DE

2002 *STARS and BRIGHTS*, Brigitte March International Contemporary Art, Stuttgart, DE
What about Hegel (and you)?, Brigitte March International Contemporary Art, Stuttgart, DE

2001 *Gaba, Marzouk, Sooja, Bonde, Kusolwong, Hadjithomas And Joreige*, Institute of Visual Arts, Milwaukee, WI, US

2000 *Monochromes,* University of Queensland Art Museum, Brisbane, AU

1998 *The Louisiana Exhibition, New Art from Denmark and Scandinavia,* Louisiana Museum of Modern Art, Humlebæk, DK

1997 *On Painting (On the Edge of Painting),* SCA Gallery, Sydney College of the Arts, Sydney, AU

1990 *Ponton Temse,* SMAK: Stedelijk Museum voor Actuele Kunst, Ghent, BE

1990 *The Readymade Boomerang,* Biennale of Sydney, Sydney, AU

SELECTED PUBLIC & PRIVATE COLLECTIONS

ARKEN Museum for Moderne Kunst, Ishoj, DK
ARoS Aarhus Kunstmuseum, Aarhus, DK
Axa Northern Stern, Cologne, DE
Elgiz Museum, Istanbul, TK
Esbjerg Art Museum, Esbjerb, DK
Horsens Kunstmuseum, Horsens, DK
Kunsten, Ålborg, DK
Kunstmuseet Køge Skitsesamling, Køge, DK
Kunstmuseum Wolfsburg, DE
National Gallery of Denmark, Copenhagen, DK
Randers kunstmuseum, Randers, DK
Sorø Kunstmuseum, Sorø, DK
Statens Museum for Kunst, (Danish National Gallery), Copenhagen, DK
Trapholt Museum for Moderne Kunst, Kolding, DK
Wolfsburg Museum of Art, Wolfsburg,DK

SELECTED BIBLIOGRAPHY

2016 G. Leddington, “Peter Bonde at MIER Gallery, Los Angeles,” *Mousse Magazine*

2003 WAX IN MY INNER EAR, Catalogue, Trapholt Museum for Moderne Kunst

2002 Peter Doroshenko: “Peter Bonde” in Vitamin P, Phaidon

1999 Jérôme Sans cont. & Paul McCarthy, *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



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