

TAL R =

~~ØJENBRYN~~

~~SKOVBRYN~~

SØLVBRYN



**TAL R**  
**Sølvbryn**

## Tegnsætning

"Man opfinder sin egen matematik", siger Tal R, da vi sidder i hans atelier og taler om de seneste års værkproduktion. Tal R benytter en bestemt struktur og metodisk tilgang, når han skaber nye værker. Kombineret med en stor arbejdsdisciplin, der kendetegner hele hans imponerende billedkunstneriske oeuvre af tegning, collage, grafik, maleri, skulptur og tilstødende kunststarter, f.eks. arkitektur og film, må der naturligvis ligge et solidt fundament under det hele, men ofte er det ikke det første, der springer i øjnene, når man betragter et værk. Tværtimod ligner billederne en ubesværet leg med former og farver, hvor uendelige muligheder åbner sig, som når man sammenfolder og klipper i papir, og uventede spejlvendte eller symmetriske gentagelsesmønstre dukker op, når man folder det klippede ark ud. Tal R har arbejdet sig frem gennem figurationer og abstraktioner hele sit kunstnerliv og med let hånd vist os, at malerier ikke er noget for bedemænd, men udgør et sprælleende felt af geometriske fantasier, dekorativ tegnsætning og naturalistisk aflæselige former som eksempelvis træer. Træerne er der mange af i hans seneste værker, og måske skyldes det, at han har boet tæt op ad storslæt natur og varieret skov i Tisvilde Hegn med nærhed til lysninger, himmel, sansninger af landskabelighed og med havet som baggrundstæppe for skoven. I hvert fald bevægede kunstneren sig ud i landskabet og malede små billeder, der som sætstykker fungerede som selvstændige værker, men også lagde kimen til større arbejder. Metoden er kendt. Kunstneren bruger et forlæg for videre forarbejdning, tegner en skitse og fortsætter arbejdet i atelieret. For Tal R er metoden alene bare ikke tilstrækkeligt som forklaringsmodel for arbejdet. Her er der snarere tale om, at strukturen i tingene binder små og større arbejder sammen. Han bruger selv ordet matematik. Og strukturen ses også på tværs af forskellige billedserier, han har arbejdet med. Finder han et brugbart træ, tegner han det igen og igen og genbruger dermed elementer i landskabet eller i de former, han langsomt forvandler og gør til sit eget billedunivers. De forskellige stoflige måder at påføre farver på spiller også ind. Nogle farver tegnes ind i værket som kruseduller, mens andre pensles på med undermaling og sommetider pastose lag af overmaling. Han er sikker på hånden, Tal R, han tvivler ikke, når først de indledende øvelser er overstået, og strukturen er på plads.

Malerierne kommer således ikke mange steder fra, men er født ud af andre malerier og tegninger, tilsat de impulser han har fået på sin vej gennem verden. Fra baghaven som ung kunstner i Valby til skovturene i Tisvilde og til den sejlads i Nordøstgrønland, han foretog for ti år siden, som også fik betydning for det værk, vi ser i dag. Her tegnede han først bjerge, skyer, hav, spejlinger og vejrlig set fra dækket på skonnerten. Siden hen indhyllede tågen landskaberne, og Tal R rykkede ned i kabyssen, hvor han kunne tegne videre og lade fantasien få frit løb. Det synlige landskab forsvandt, men blev ved med at leve på papiret. Tal R har taget en stak bøger frem, der viser udviklingen og de afgrænsede områder, han har arbejdet med. Den lille bitte baghave på Strindbergsvej 57 i Valby, hvor han engang boede. Her kom naturen ind. Udgivelsen *Brune Mark*. Og turen til Grønland dokumenteret i bogen *Qaqqarsuaq*. Og en håndfuld andre. *Sailaway* hedder én, der har en slags bogstav på forsiden. Et spejlvendt Z. At studere et af Tal R's malerier er som at studere et særligt sprog. Han taler hverken i koder eller tunger, men man fornemmer, at der er en rytme i

billederne og måden at male på, der hænger sammen med det at udtrykke sig sprogligt. Der er omhu og følelser i arbejdet, og det er vel ønsket om at gøre sig forståelig trods det umulige i projektet: Man laver jo billeder for at udtrykke netop det, tale- og skriftsprog ikke kan klare? Tal R arbejder med billedeprogets grænser, som om disse farverige tavler kunne vise os et eller andet, som vi måske har glemt eller undervurderet. Skovens skønhed eller landskabets kulisseeagtige virkelighed. I grønt, gult, rosa eller sølv. I brun og violet. Malerier på sølvbund. Og farver, der lever på malefladen.

Vi rejser os og ser på de mange collage-tegninger, der ligger ordnet i rækker ud over et stort areal på gulvet. ”Det er sådan noget, jeg går ned og laver, når børnene er lagt i seng”, siger kunstneren, der snart rykker med familien fra den lejlighed, der ligger oven over atelieret. Også sommerhuset nær skoven er solgt. Snart kommer en ny arbejdsrytme. Tegningerne er sat sammen af flere stykker uensartet papir, der giver tyngde og collage-præg til værkerne. Det er samme slags formationer, der snart vil blive malet frem på de meterstore værker, der skal eksekveres i løbet af den næste måneds tid i et stort lagerlokale ved Fredensborg. Atelieret i Nansensgade rummer de mindre værker. De mange papirarbejder og collager. ”Udstillingen skal hedde *Sølvbrynen*”, siger Tal R. Og det handler om den umærkelige tilstedeværelse af skov, øjenbryn, skovbryn og det flimrende lys, der udgår fra værkerne, der indimellem lader sølvfarven brede sig. Figurationerne krydser klinger med sproget. En udstilling i Belgien sidste år hed *The Forest in My Eyebrow*. En anden udstilling i Venedig er netop åbnet med titlen *How to Count to Tree*. Og øjet vandrer videre. Træer og træstubbe bliver til bogstaver på billedfladen. Til tegnsætning. Afgrænset af formatet. I de nyeste arbejder ligner malefladen grundplaner til et hus. Her ligger værelserne. Køkken, bad, toilet. Tal R indretter sine billeder. Skaber orden i kaos. Flytter ind og ud. Bebor rummene og forlader dem. Vi sætter os.

Tal R viser mig hjemmegjorte bøger med billeder af sine værker. Et helt kartotek af billeder. Det er hans billedreservoir. Han fortæller, at det er her, han henter inspiration. Ser ”hvad der stadig er aktivt” for ham. De færdige værker er et stof, der kan bruges til at skabe nye billeder ud fra. Sommetider rykker grænserne, og formaterne bliver udfordrende og anderes. Men der er altid en fasthed i billedkødets struktur. Billederne forestiller noget. Men de er mest af alt malerier, der glæder sig til at komme ud og finde sit publikum. Tal R er en kunstner, der maler sig gennem verden. Og står på skuldrene af sig selv. Ligner de nyeste værkers format grundplaner til et hus, er der altid et bevidst eller ubevidst fortilfælde. Jeg husker en tegning for femogtyve år siden, der forestillede et hus, hvor facaden var væk, og man kunne se, hvad der foregik i de enkelte rum i etageejendommen. Mange år efter kan det virke, som om det er det samme hus, der bliver genbesøgt set fra en drones synsvinkel. Grundplanet tilsat skovens træer og øjets bryn. Tal R formår på denne måde at fastholde og videreudvikle. Han slipper ikke sit tag i figuren trods abstraktionsniveauet. Han maler og former frit og ubesværet. Resultatet af denne vildtvoksende ”matematik” er værker, der udstråler soleklar farvekraft og energi.



MALERI =

SØLVBRYN

SKYER

UPSTAIRS Downstairs  
(SKYER)

FALD SKY og VULKAN

ELEGANT OP

FALDENT TRÆ

JERICOM

STJERNEVEJ

TOBENET ROSA træ

HØJVEJ OG MØRKE

SALT TRØ

7 HAVE

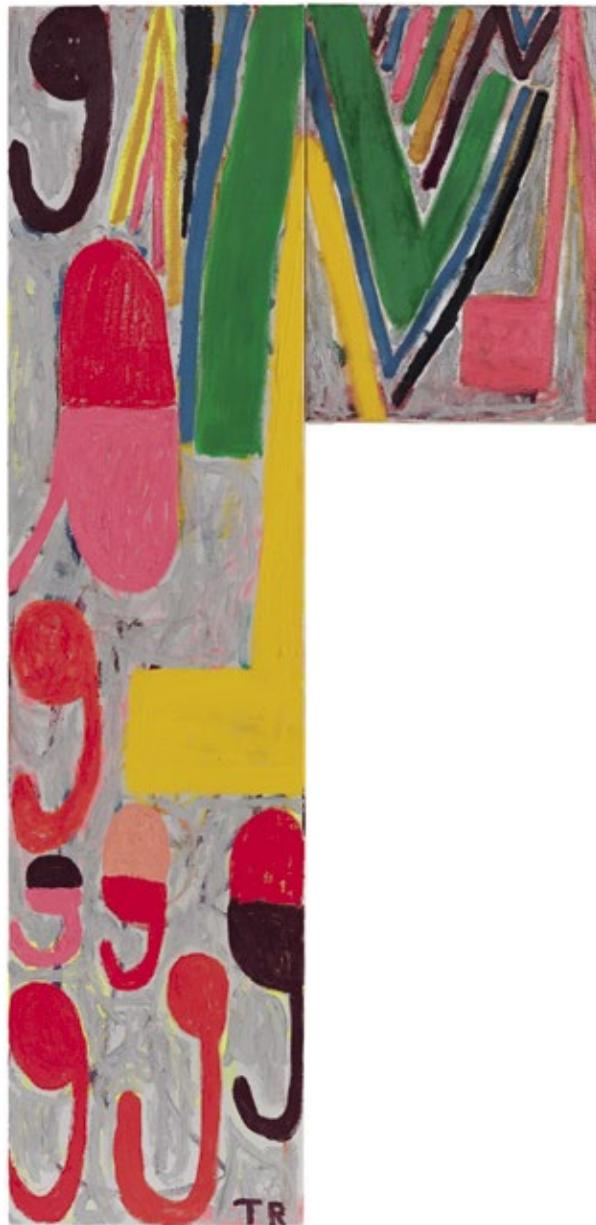
DAGGRY





Sølvbrynn  
[TRM-23-015]





Skyer  
[TRM-23-012]





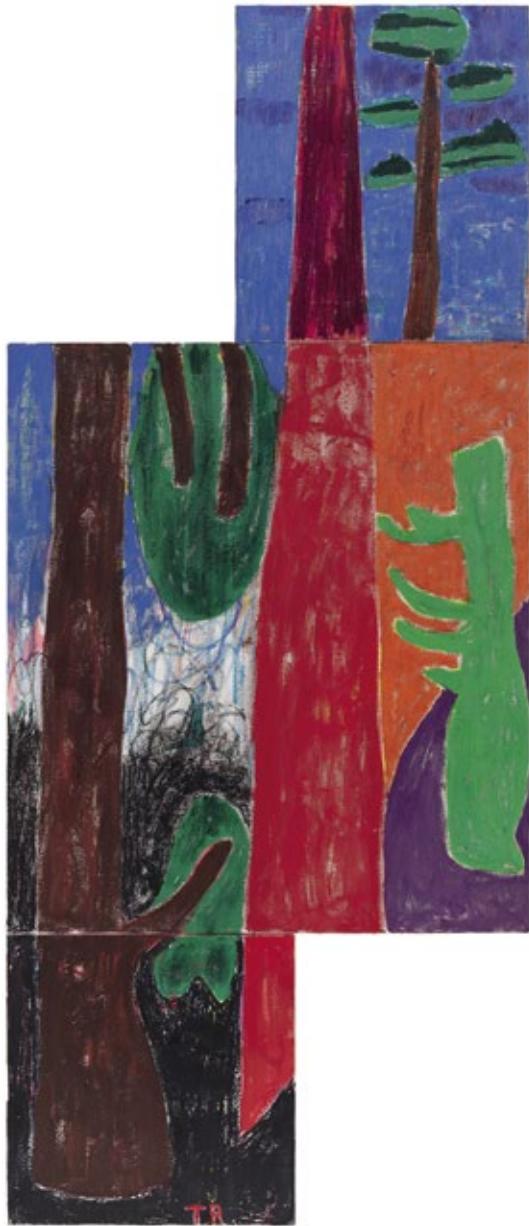
Fald sky og vulkan  
[TRM-23-014]



Upstairs Downstairs (skyer)  
[TRM-23-009]

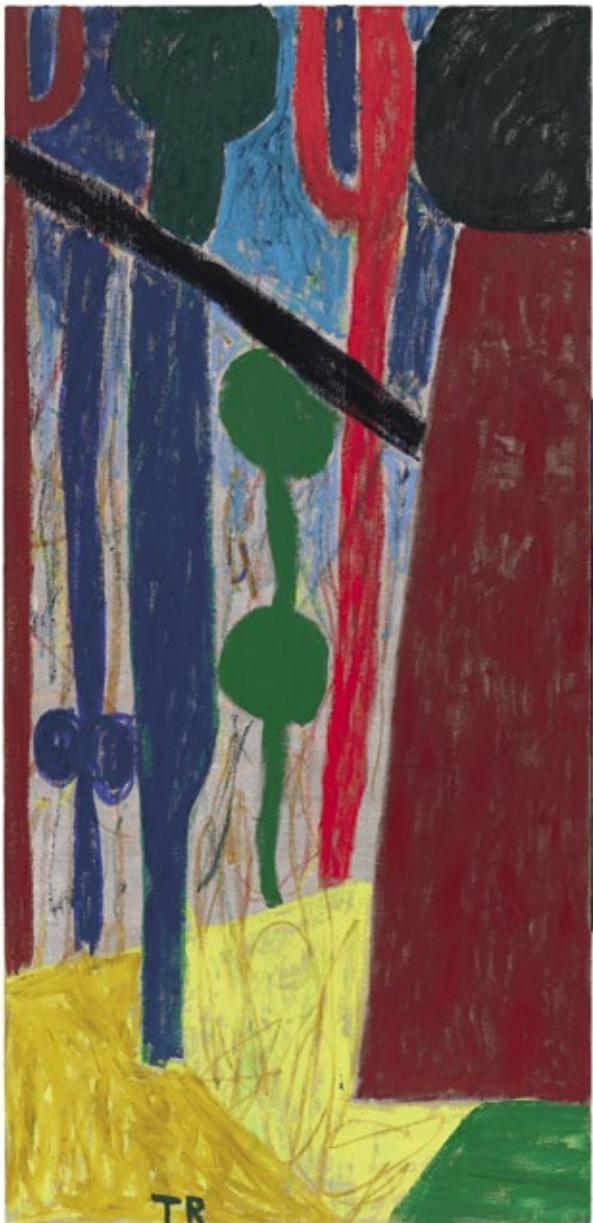






TRM-23-008  
[Elegant op]





Faldent træ  
[TRM-23-003]





Jerico  
[TRM-23-010]



Stjernevej  
[TRM-23-006]







Tobenet rosa skovbryn  
[TRM-23-004]



Høj vej og mørke  
[TRM-23-013]



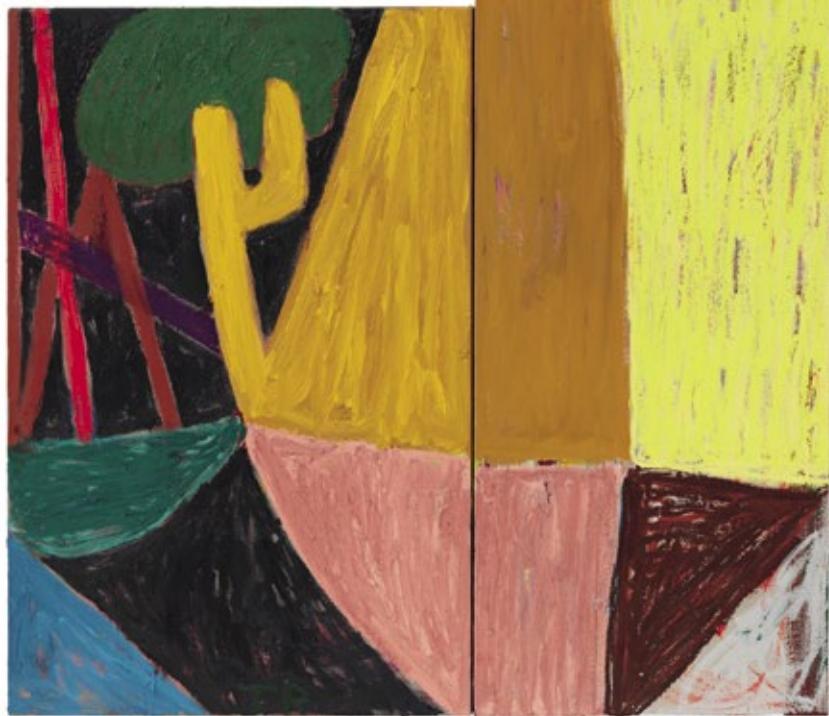
Salt træ  
[TRM-23-007]





7 have  
[TRM-23-005]





Daggy  
[TRM-23-011]



# COLLAGE=

MELLEM TING OG SAGER





Mellem ting og sager  
[TRCOL-23-003]





Mellem ting og sager  
[TRCOL-23-004]



Mellem ting og sager  
[TRCOL-23-001]



Mellem ting og sager  
[TRCOL-23-007]





Mellem ting og sager  
[TRCOL-23-005]





Mellem ting og sager  
[TRCOL-23-002]





Mellem ting og sager  
[TRCOL-23-006]

## **Mark-Making**

“You invent your own math”, Tal R tells me in his studio, discussing his recent work. The artist takes a structured and methodical approach to creating new art. Considering as well the tremendous discipline that marks his prodigious body of work – in drawings, collages, prints, paintings, sculptures, and adjacent art forms like architecture and film – it becomes obvious that there’s a solid foundation underneath it all, even if that’s not the first thing that strikes you about his work. Indeed, his pictures tend to resemble a carefree play with shapes and colours that opens up endless possibilities, like cutting a folded piece of paper and unfolding it to reveal unexpected reversed or symmetrical patterns of repetition. Tal R has been working his way through figurations and abstractions his entire life as an artist, his light touch proving that paintings aren’t for undertakers but make up a vigorous and vibrant field of geometric fantasies, decorative mark-making and naturalistically legible shapes like trees. There are a lot of those in his new works, perhaps because he has been living close to the sweeping scenery and varied woodland of Tisvilde Hegn, near glades, open skies – landscape sensations with the sea as a backdrop for the woods. The artist moved into the landscape, making small paintings, set pieces of a sort that are independent works in their own right while also sowing the seeds of bigger works. The method is a familiar one. An artist makes a sketch or study to use as reference when working in the studio. Only, this method is insufficient to explain Tal R’s work. In his case, it’s more about the structure of things tying together small and large works. He uses the word “mathematics”. This structure is also evident across the different series of pictures he has been working on. If he finds a usable tree, he draws it over and over again, recycling elements of the landscape or shapes, slowly transforming and making them his own. Different methods of paint application are also a factor. Some colours are squiggled on, others brushed on as underpainting or laid on in impasto on top. His hand is sure. Once the initial exercises are done and the structure is in the place, he doesn’t waver.

His paintings don’t come from many different places but are born of other paintings and drawings, added impulses he has had on his way through the world. From his backyard as a young artist in Valby to his trips to Tisvilde and his journey by ship to Northeast Greenland 10 or so years ago, which continues to inform his work today. From the deck of the schooner, he drew mountains, clouds, skies, reflections and changes in the weather. Later, when fog shrouded the landscape, he descended into the galley, where he could keep drawing and set his imagination free. The visible landscape disappeared but stayed alive on paper. Tal R gets out a pile of books that show his evolution and the defined areas he has been working within. The tiny backyard of Strindbergsvej 57 in Valby, where he grew up and nature first came in. His publication *Brune Mark* (Brown Field). Qaqqarsuaq, documenting his trip to Greenland. And a handful of others. One, *Sailaway*, has a kind of letter on the cover, a reversed Z. Studying one of Tal R’s paintings is like studying a unique

language. He doesn't speak in code or in tongues, but there's a palpable rhythm in his pictures and his way of painting that's linked to expression in language. His work shows care and emotion, presumably from a wish to make himself understandable, despite the inherent impossibility of that project. After all, aren't pictures made to express what can't be expressed in spoken or written language? Tal R works on the boundaries of visual language, as if his colourful panels could show us something we may have forgotten or undervalued. The beauty of a forest or the scenic reality of a landscape. In green, yellow, rose or silver. In brown and violet. Paintings on a silver ground. And colours that live on the painted plane.

We get up and look at the many collage drawings covering the floor in organized rows. "These are things I go downstairs and do after the kids have been put to bed", the artist says. He and his family will soon be moving out of the apartment above his studio. He has sold his summerhouse near the woods. Soon, a new working rhythm will emerge. Because they are put together from several different kinds of paper, there's a heft and collage-like feel to the drawings. Similar shapes will be brushed out on large canvases over the next month in a big warehouse near Fredensborg. His studio in Nansensgade holds the smaller pieces, the many collages and works on paper. "The exhibition is going to be called *Silver Eyebrow*", the artist says. The title reflects the intangible presence of woods and eyebrows and the flickering light emanating from the works, some spread with silver paint. Figurations cross swords with language. Tal R had an exhibition in Belgium last year titled *The Forest in My Eyebrow* and he recently opened a show in Venice called *How To Count to Tree*. My eye moves on. Trees and tree stumps become letters on the picture plane. Marks. Characters. Defined by the format. His latest paintings look like the floor plans of a building, showing the rooms: kitchen, bath, toilet. Tal R furnishes his paintings. Creating order in chaos. Moving in and out. Occupying the rooms and leaving them again. We sit back down.

Tal R shows me homemade books of pictures of his works. A whole file cabinet of images. This is his image reservoir. This is where he gets his inspiration, he tells me, seeing "what's still active" for him. Finished works are grist for new pictures. Sometimes, the boundaries move and the formats become challenging and different. But there's always a firmness to the structure of the pictorial flesh. His pictures look like something. Most of all, though, they are paintings that look forward to finding their audience. Tal R is an artist who paints his way through the world, stands on his own shoulders. If the basic format of his new works looks like a floor plan, there's always a conscious or unconscious precursor. I remember a drawing 25 years ago of an apartment building with no facade, revealing what was going on in each room. Years later, it seems like the same house is being revisited as seen from a drone. A floor plan added forest trees and an eyebrow. This is how Tal R successfully sustains and evolves. No matter the level of abstraction, he never lets go of the figure. He paints and shapes freely and effortlessly. From his untrammelled "math" grow works radiating the power and energy of a sun.

**Erik Steffensen**



# MALERI (PÅ PAP BAG GLA■S)=





Weather Report  
[TRZ-23-030]



Weather Report  
[TRZ-23-036]



Weather Report  
[TRZ-23-027]



Weather Report  
[TRZ-23-032]



WEATHER REPORT

Weather Report  
[TRZ-23-033]





Weather Report  
[TRZ-23-031]





Weather Report  
[TRZ-23-034]





Weather Report  
[TRZ-23-037]

TR. 23



WEATHER REPORT

Weather Report  
[TRZ-23-035]

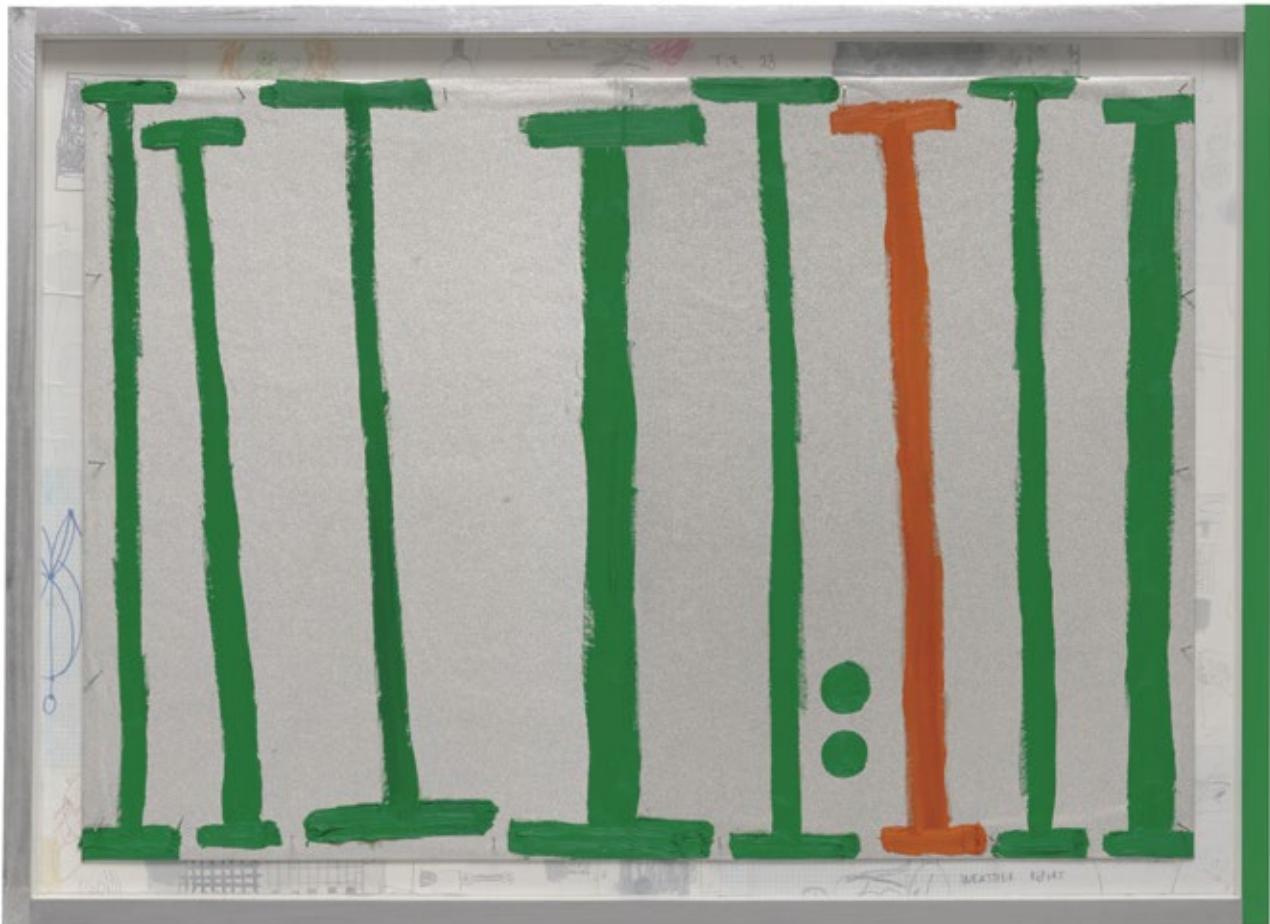


Weather Report  
[TRZ-23-029]





Weather Report  
[TRZ-23-025]



Weather Report  
[TRZ-23-026]



Weather Report  
[TRZ-23-028]



MONOTYPE =

WEATHER REPORT





23

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Weather Report  
[TRP-23-002]





23

Tal R

Weather Report  
[TRP-23-005]



23

Tal R



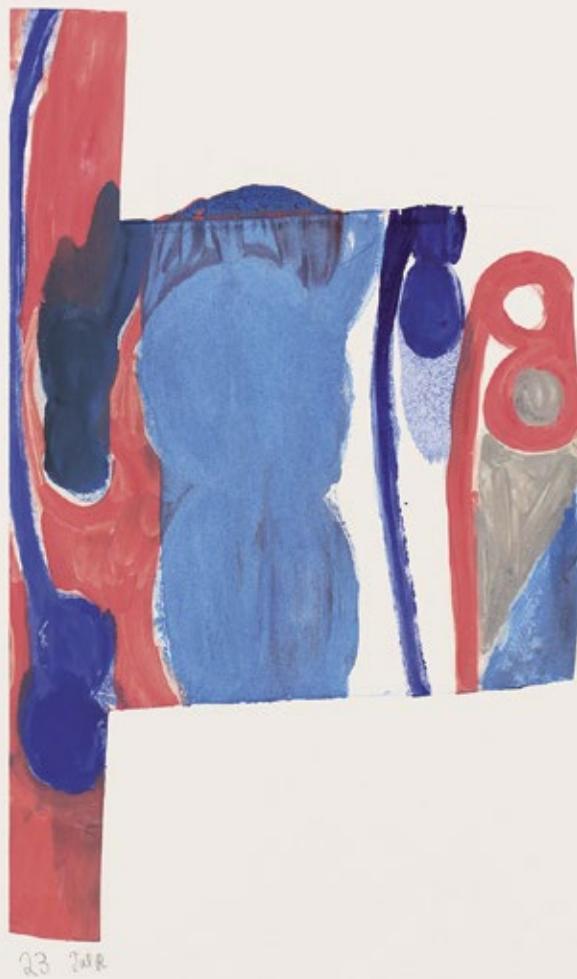
Weather Report  
[TRP-23-003]





23

Tal 2



Weather Report  
[TRP-23-007]



23

J.R.





23

Tat R



## TEGNING =





? Natur  
[TRZ-23-010]





? Natur  
[TRZ-23-013]





? Natur  
[TRZ-23-014]



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[TRZ-23-022]



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[TRZ-23-005]





? Natur  
[TRZ-23-009]





? Natur  
[TRZ-23-023]





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[TRZ-23-004]



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[trz-23-003]



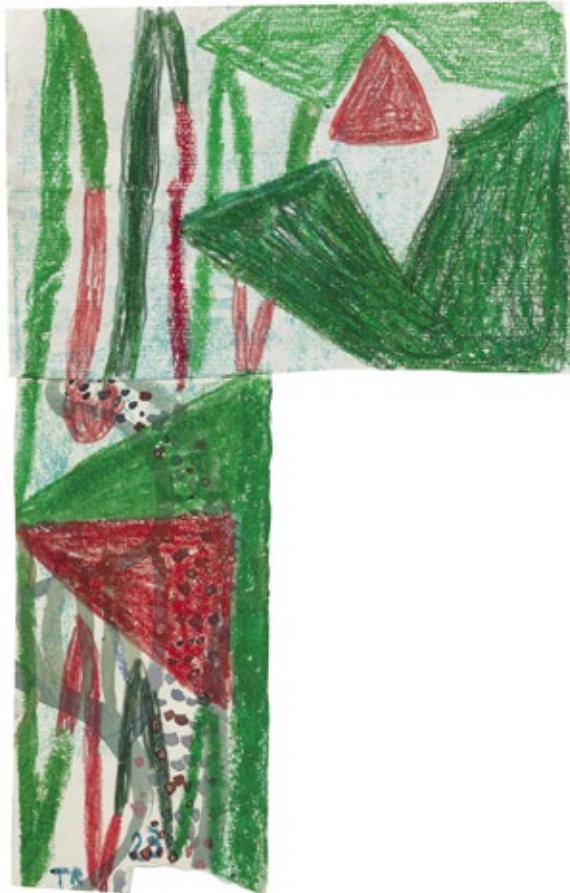
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[TRZ-23-020]



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[TRZ-23-021]



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[TRZ-23-002]



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[TRZ-23-017]



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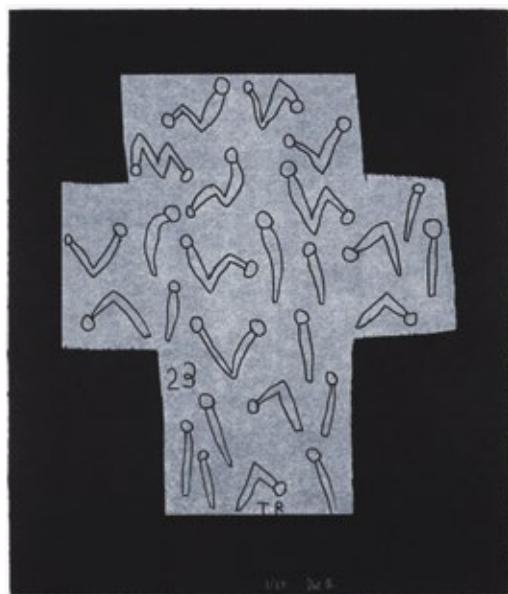
Transnit =



Sølvbrynn  
[TRP-23-015]  
[TRP-23-016]



Sølvbryn  
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Sølvbrynn  
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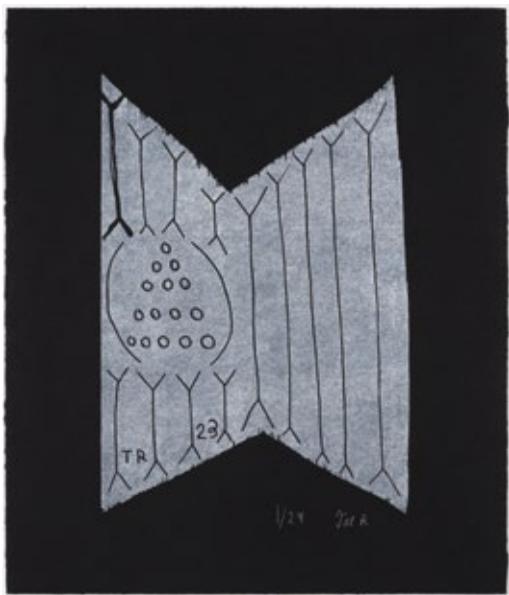


1/24 - 2nd f



1/23 - 2nd f

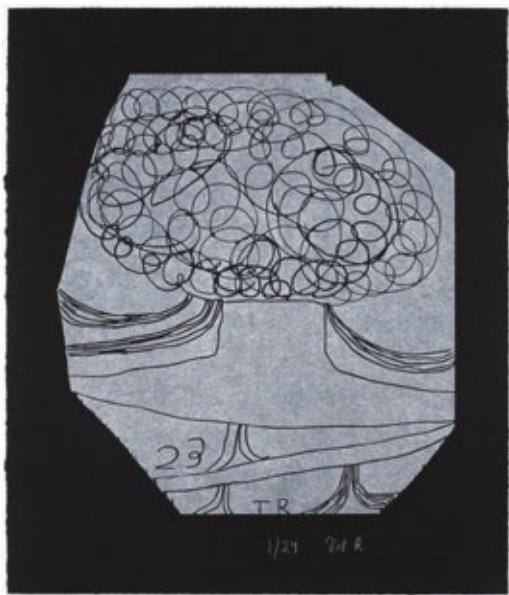
Sølvbryn  
[TRP-23-017]  
[TRP-23-012]



Sølvbrynn  
[TRP-23-018]  
[TRP-23-019]



Sølvbryn  
[TRP-23-021]  
[TRP-23-011]



Sølvbrynn  
[TRP-23-023]  
[TRP-23-020]



Sølvbryn  
[TRP-23-013]  
[TRP-23-014]



## **TAL R**

1967 Born in Tel Aviv, Israel.  
1986-1988 Billedskolen, Copenhagen, Denmark  
1994-2000 The Royal Academy of Art, Copenhagen, Denmark  
2000 Guest Professorship, Kunstakademiet, Helsinki, Finland  
2003 Guest Professorship, Hochschule für Bildende Künste, Hamburg, Germany  
2005-2008 Guest Professorship, Kunstakademie Düsseldorf, Germany  
2008-2014 Professorship, Kunstakademie Düsseldorf, Germany

## **PUBLIC COLLECTIONS**

ARKEN Museum of Contemporary Art, Ishøj, Denmark  
ARoS, Århus, Denmark  
Artipelag, Gustavsberg, Sweden  
Bayerische Staatsbibliothek, Munich, Germany  
Berlinische Galerie Landesmuseum für Moderne Kunst, Berlin, Germany  
Bonnefanten Museum, Maastricht, Holland  
Centre Pompidou, Paris, France  
EMMA Espoo Museum of Modern Art, Espoo, Finland  
Essl Museum, Klosterneuburg, Austria  
Goetz Collection, München, Germany  
G2 Kunsthalle, Leipzig, Germany  
Hammer Contemporary Collection, Los Angeles, USA  
Holstebro Kunstmuseum, Holstebro, Denmark  
Horsens Kunstmuseum, Horsens, Denmark  
K11 Art Foundation, Hong Kong, SAR  
Kiasma, Helsinki, Finland  
Kunsten Museum of Modern Art, Ålborg, Denmark  
Kunsthalle zu Kiel, Kiel, Germany  
Louisiana Museum of Modern Art, Humlebæk, Denmark  
Magasin III, Jaffa, Israel  
Magasin III, Stockholm, Sweden  
Malmö Art Museum, Malmö, Sverige  
ME Collectors room Berlin/Olbricht Foundation, Germany  
Moderna Museet, Stockholm, Sweden  
Museum Abteiberg, Mönchengladbach, Germany  
Museum Boijmans Van Beuningen, Rotterdam, Holland  
Museum Kunstpalast Düsseldorf, Germany  
Saatchi Gallery, London, United Kingdom  
The Albertina Museum, Vienna, Austria  
The Art Institute of Chicago, Chicago, USA  
The National Gallery of Denmark, Copenhagen, Denmark  
Trapholt, Kolding, Denmark

# Tal R

Sølvbryn // Silver Eyebrow  
23 August – 21 October 2023

## Værker / Works

Mellem ting og sager, 2017-2023

Mixed media in artist frame  
123 cm x 77 cm x 11 cm;  
TRCOL-23-001

Mellem ting og sager, 2017-2023

Mixed media in artist frame  
130 cm x 71 cm x 12 cm;  
TRCOL-23-002

Mellem ting og sager, ca. 2017-2023

Mixed media in artist frame  
112 cm x 107 cm x 14 cm;  
TRCOL-23-003

Mellem ting og sager, ca. 2017-2023

Mixed media in artist frame  
142 cm x 90 cm x 13 cm;  
TRCOL-23-004

Mellem ting og sager, 2017-2023

Mixed media in artist frame  
117 cm x 127 cm x 12 cm;  
TRCOL-23-005

Mellem ting og sager, 2017-2023

Mixed media in artist frame  
114 cm x 107 cm x 11 cm;  
TRCOL-23-006

Mellem ting og sager, 2017-2023

Mixed media in artist frame  
108 cm x 134 cm x 12 cm;  
TRCOL-23-007

Faldent træ, 2023

Canvas mounted on wood, silverleaf, acrylic,  
oil and oil crayon  
250 cm x 220 cm  
TRM-23-003

Tobenet rosa skovbryn, 2023

Canvas mounted on wood, fabric, acrylic,  
oil and oil crayon  
250 cm x 330 cm;  
TRM-23-004

7 have, 2023

Canvas mounted on wood, fabric, acrylic,  
oil and oil crayon  
227 cm x 229 cm;  
TRM-23-005

Stjernevej, 2023

Canvas mounted on wood, fabric, acrylic,  
oil and oil crayon  
156 cm x 125 cm;  
TRM-23-006

Salt træ, 2023

Canvas mounted on wood, fabric, acrylic, oil and oil crayon  
301 cm x 183 cm;  
TRM-23-007

Elegant op, 2023

Canvas mounted on wood, fabric, acrylic, oil and oil crayon  
253 cm x 109 cm;  
TRM-23-008

Upstairs Downstairs (skyer), 2023

Canvas mounted on wood, silverleaf, acrylic, oil and oil crayon  
319 cm x 110 cm;  
TRM-23-009

Jerico, 2023

Canvas mounted on wood, fabric, alufoile, acrylic,  
oil and oil crayon  
242 cm x 250 cm;  
TRM-23-010

Daggry, 2023

Canvas mounted on wood, fabric, silverleaf, acrylic,  
oil and oil crayon  
226 cm x 214 cm;  
TRM-23-011

Skyer, 2023

Canvas mounted on wood, fabric, acrylic, oil and oil crayon  
251 cm x 121 cm;  
TRM-23-012

Høj vej og mørke, 2023

Canvas mounted on wood, fabric, alufolie, acrylic,  
oil and oil crayon  
220 cm x 70 cm;  
TRM-23-013

Fald, sky og vulkan, 2023

Canvas mounted on wood, acrylic,  
oil and oil crayon  
201 cm x 183 cm;  
TRM-23-014

Sølvbryn, 2023

Canvas mounted on wood, fabric, acrylic, oil and oil crayon  
267 cm x 410 cm;  
TRM-23-015

Weather Report, 2023  
Monotype  
94 cm x 67 cm;  
TRP-23-001

Weather Report, 2023  
Monotype  
94 cm x 67 cm;  
TRP-23-002

Weather Report, 2023  
Monotype  
94 cm x 67 cm;  
TRP-23-003

Weather Report, 2023  
Monotype  
94 cm x 67 cm;  
TRP-23-004

Weather Report, 2023  
Monotype  
94 cm x 67 cm;  
TRP-23-005

Weather Report, 2023  
Monotype  
94 cm x 67 cm;  
TRP-23-006

Weather Report , 2023  
Monotype  
94 cm x 67 cm;  
TRP-23-007

weather Report, 2023  
Monotype  
94 cm x 67 cm;  
TRP-23-008

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-009

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-010

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-011

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-012

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-013

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-014

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-015

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-016

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-017

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-018

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-019

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-020

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-021

Sølvbryns, 2023  
Woodcut  
80 cm x 68 cm;  
TRP-23-022

## **Værker / Works**

Sølvbryn, 2023  
Woodcut  
80 cm x 68 cm;  
TRZ-23-023

Sølvbryn, 2023  
Woodcut  
80 cm x 68 cm;  
TRZ-23-024

? Natur, 2023  
crayon and oil stick on paper and cardboard  
47 cm x 30 cm;  
TRZ-23-001

? Natur, 2023  
marker and oil stick on paper  
56 cm x 28 cm;  
TRZ-23-002

? Natur, 2023  
ball pen, marker, oil stick and watercolour on paper and  
cardboard  
46 x 34 cm  
TRZ-23-003

? Natur, 2023  
oil stick on paper  
48 cm x 33 cm;  
TRZ-23-004

? Natur, 2023  
crayon and marker on paper  
43 cm x 22 cm;  
TRZ-23-005

? Natur, 2023  
crayon, marker and ink on paper  
34 cm x 20 cm;  
TRZ-23-006

? Natur, 2023  
crayon on paper  
30 cm x 26 cm;  
TRZ-23-007

? Natur, 2023  
crayon, marker and watercolour on paper  
41 cm x 26 cm;  
TRZ-23-008

? Natur, 2023  
crayon and marker on paper  
44 cm x 32 cm;  
TRZ-23-009

? Natur, 2023  
crayon and oil stick on cardboard  
49 cm x 24 cm;  
TRZ-23-010

? Natur, 2023  
marker, oil stick and pencil on paper  
42 cm x 47 cm;  
TRZ-23-011

? Natur, 2023  
crayon and oil stick on paper  
48 cm x 51 cm;  
TRZ-23-012

? Natur, 2023  
crayon and oil stick on paper and cardboard  
35 cm x 38 cm;  
TRZ-23-013

? Natur, 2023  
marker and oil stick on paper  
32 cm x 44 cm;  
TRZ-23-014

? Natur, 2023  
crayon and marker on paper  
29 cm x 45 cm;  
TRZ-23-015

? Natur, 2023  
crayon on paper  
39 cm x 43 cm;  
TRZ-23-016

? Natur, 2023  
ballpen and oil stick on paper and cardboard  
32 cm x 49 cm;  
TRZ-23-017

? Natur, 2023  
oil stick and marker on paper  
39 cm x 64 cm;  
TRZ-23-018

? Natur, 2023  
oil stick and marker on paper  
35 cm x 43 cm;  
TRZ-23-019

? Natur, 2023  
crayon and oil stick on paper  
37 cm x 54 cm;  
TRZ-23-020

? Natur, 2023  
crayon and oil stick on paper  
21 cm x 56 cm;  
TRZ-23-021

? Natur, 2023  
crayon and marker on paper  
25 cm x 31 cm;  
TRZ-23-022

? Natur, 2023  
crayon and marker on paper  
30 cm x 30 cm;  
TRZ-23-023

? Natur, 2023  
ballpen and oil stick on paper and cardboard  
37 cm x 41 cm;  
TRZ-23-024

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-025

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-026

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-027

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-028

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-029

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-030

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-031

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-032

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-033

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-034

Weather Report, 2023  
Mixed media  
80,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-035

Weather Report, 2023  
Mixed media  
80,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-036

Weather Report, 2023  
Mixed media  
82,0 cm x 112,0 cm x 4,5 cm;  
TRZ-23-037

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