

ARTISTS' PICKS

Artists' Picks

Forord

For 25 år siden grundlagde vi Galleri Bo Bjerggaard. Faktisk debuterede vi i kunstverdenen helt tilbage i 1988, da vi åbnede Art Focus i kælderen på Åbenrå 29 i det indre København, men det blev først rigtig alvorligt i 1999, da Galleri Bo Bjerggaard åbnede i Pilestræde 48.

Det har været en lærerig, spændende og udviklende rejse, som i stor udstrækning skyldes det fantastiske hold af kunstnere og medarbejdere, som vi gennem årene har været så privilegerede at arbejde sammen med. Vi glæder os til i årene frem at fortsætte denne rejse med fokus på at udbrede kendskabet til den kunst, som galleriet har valgt at beskæftige sig med.

Vi har valgt at fejre jubilæet, ikke med det traditionelle tilbageblik på historiske landvindinger, men derimod ved at se udad og fremad.

Da galleriet for 5 år siden kunne fejre de første 20 år, var det med udstillingen Owners' Choice. Denne gang har vi besluttet at bede nogle af de kunstnere, vi har samarbejdet med igennem en længere årrække, om at hjælpe med at realisere et vigtigere projekt, nemlig udstillingen Artists' Picks.

Vi har bedt vores kunstnere om at udvælge en anden kunstner, som de gerne vil udstille med. Vi har dog indført et lille benspænd i udvælgelsen: Der skal være tale om en nulevende dansk eller udenlandsk kunstner, der ikke er repræsenteret af et andet galleri i Danmark.

Det har været en utrolig spændende proces at følge og være en del af. Vi vil benytte denne lejlighed til at takke vores kunstnere, gæstekunstnere og deres respektive gallerier, der igennem deres deltagelse og velvillige samarbejde har været med til at skabe en unik, divers og kvalitetsfyldt udstilling.

Peter Michael Hornung har samlet det hele i et essay til kataloget: 'Artists' Picks'.

Britt, Morten & Bo

Ivan Andersen	_____	Dexter Dalwood
Anna Bjerger	_____	Robert Armstrong
Peter Linde Busk	_____	Shannon Bool
A K Dolven	_____	Aksel Ree
Emily Gernild	_____	Martha Hviid
Per Bak Jensen	_____	Vladimir Tomić
John Kørner	_____	Jo Hedegaard
Jonathan Meese	_____	Guðný Guðmundsdóttir
Eva Schlegel	_____	Katharina Grosse
Erik Steffensen	_____	Caitlin Lonegan
Daniel Richter	_____	Philip-Lorca diCorcia
Janaina Tschäpe	_____	Gerben Mulder
Tal R	_____	Inès van den Kieboom

Artists' Picks

Det ender med at blive en fornøjelse. Men lad os først få betænkelighederne overstået. For hvis man nu – og det er jo denne udstillings tema – inviterer en kunstner til at invitere en anden kunstner, som han/hun så kan udstille sammen med, kan den, der skal vælge, så måske fristes til at vælge én, der er ringere, blot for ikke at blive sat i skyggen? For vil den gode kunstner ikke altid virke halvgod, hvis en meget bedre kunstner hænger lige ved siden af?

Det er spørgsmålet! Der findes et ordsprog, der umiddelbart kunne ligne et svar:

'Det bedste er det godes værste fjende'. Og er der ikke noget om, at et flertal blandt Den Frie Udstillings medlemmer engang stemte klart nej til at få selveste Carl-Henning Pedersen som nyt medlem. Indvendingerne stod ligefrem i kø. Ét er, at han med sine store malerier ville stjæle for meget af vægpladsen fra de andre. Han kunne jo også tænkes at løbe med al opmærksomheden. For slet ikke at tale om al salget.

Man kunne tro, at det forholdt sig sådan, hvis man ellers ville tillægge enhver udøvende kunstner de samme egocentriske egenskaber. Men sådan er virkeligheden ikke. Og sådan er væsentlige kunstnere slet ikke. For egocentrien eller selvopholdelsesdriften kan også manifestere sig på en hel anden måde. Ingen kunstner ønsker nemlig at blive mistænkt for ikke at have den sans for den kvalitet, der også skaber niveauet for vedkommende kunstners egne værker. Hvis sådan en kunstner får frie hænder og mulighed for at vælge hvem som helst, hvorfor skulle han eller hun så sætte sin kvalitetssans og dømmekraft til debat ved at prioritere den halvdårige kunstner over den, der er meget bedre. Enhver kunstner drømmer først og fremmest om at være i godt selskab, altstå sammen med de bedst mulige. Måske kan naboskabet til væsentlige kunstnere ligefrem virke inspirerende, opmuntrende og igangsættende. Hvis det ikke forholdt sig sådan, ville der aldrig være noget behov hos nogen for at rejse til et af kunstens indiskutable metropoler, til f.eks. Berlin, New York, Paris... For i disse byer risikerer man jo netop at møde kunstnere, der er lidt bedre.

Men selvfølgelig vil enhver kunstner med øjne i hovedet og hjertet på rette sted have en forståelig svaghed for enhver anden kunstner, der stilistisk er på linje med den førstnævnte. Det var sådan, at de gamle kunstnersammenslutninger oprindeligt opstod, dvs. ud fra et kollektivt ønske blandt en håndfuld gode kunstnere om fremdeles at være i selskab med andre, lige så gode kolleger, der gerne måtte have noget tilfælles med dem, der udsendte invitationen. For det ville give en sådan sammenslutning af kunstnere både mening, retning

og format. Sådan opstod f.eks. 'Martsudstillingen'. Det var om denne den i dag legendariske udstillings tætte, indbyrdes fællesskab, at en kritikerkollega over for undertegnede fik behov for at genfortælle den gamle fabel om kaninen, der blandt alle andre dyr skulle vælge et andet dyr som sit selskab. Og som valgte æslet! Og hvorfor netop æslet? Jo, for det havde også lange ører.

Men foreningen mellem de to, der havde ører tilfælles, viste sig med tiden at være godt selskab. Men det kunne ikke være evigt. Man forstod og respekterede hinanden i dette fællesskab, og da den dag kom, hvor man ikke længere kunne supplere fællesskabet med lige så gode nye medlemmer, så indstillede man de uddadvendte aktiviteter. I dag er der ikke mange af disse kunstnersammenslutninger tilbage. En ny tids kunstnere har fundet eller fået tilbuddt andre steder at udstille, som måske er mere attraktive end dette kunstlivets svar på andelsbevægelsen.

I dag er det gallerier, der giver husly og samler folk, og i det aktuelle tilfælde har et galleri med adresse Flæsketorvet 85A givet en række af sine kunstnere mulighed for at invitere gæster, som de gerne vil ses sammen med. Dermed er der pustet liv i nogle overvejelser og spørgsmål, der går langt tilbage i tiden.

Der er ingen tvivl om, at kunstnere er bedre til at frembringe kunst end både kunsthistoriere og kunsthendlere/gallerister. De har det kreative talent for at gøre det. Men er de også bedre til at opspore den? Er kunstnere i virkeligheden de bedste talentspejdere, der kan opdrives? Og vil de også kunne blive fremragende samlere, hvis de havde den nødvendige økonomi? Det kræver ikke nødvendigvis en stor formue at spotte et mesterværk, før alle andre gør det. Men skal man kunne foje mesterværket til sin egen samling, er det ikke altid tilstrækkeligt at have et godt øje.

Et retrospektivt blik på kunsthistorien vil kunne give os mange bekræftende eksempler. Den franske maler Gustave Caillebotte (1848-1894) var meget hurtigere til at opdage impressionisternes betydning, end de franske museer var det. Så han erhvervede værker af Monet, Renoir, Pissarro, Degas, Sisley m.fl. på et tidspunkt, hvor ikke mange andre overhovedet overvejede at gøre det. Caillebotte var så heldig at have en stor formue, så han kunne hjælpe sine kunstnervenner. Og den franske stat var så heldig, at Caillebotte testamenteerde sin meget fremsynede samling til staten.

Det gjorde Edgar Degas (1834-1917) til gengæld ikke. Ærgerligt nok, for ved hans dødsboauktion i 1918 blev der sat flere tusinde malerier, tegninger og tryk til salg. Den velhavende kunstner havde samlet, så længe han levede, ikke kun ældre franske klassikere som

Delacroix, Ingres og Daumier, men også samtidige kunstnere som Manet, Gauguin og Mary Cassatt.

Hvordan ser det ud med kunstneres evne og lyst til at samle kunst, hvis vi nu holder os til Danmark? Der er J.F. Willumsen (1863-1958), der i øvrigt ikke holdt sig til Danmark, hvis han kunne undgå det. Men han samlede og samlede gennem et meget langt liv, nok lidt for mange Rembrandt'er, der ikke var malet af Rembrandt. Men det samme gjorde i samme tidsrum også kunsthistorikeren Karl Madsen, og han var trods alt direktør for Statens Museum for Kunst. Men som årene er gået efter Willumsens død, er mange af hans stærkt omdiskuterede kunstindkøb – denne 'Springflod af kunstnerisk Elendighed', som helheden engang blev kaldt – blevet taget til nåde af faguddannede specialister. I dag lyder dommen over samlingen i Frederikssund: at Willumsen trods sine meget beskedne midler aldrig købte beskeden ind. Hvis man troede på sine øjne – og sit held, kunne der gøres mirakler. Altså dengang.

Det kunne der også gøres, mens Asger Jorn (1914-1973) levede og lagde an til at få sit eget museum i Silkeborg, med plads til både egne og andres arbejder. Over 5000 værker af ca. 140 forskellige kunstnere kom donationen til Silkeborg til at lyde på. For med sin gavmilde gave ville Jorn dokumentere surrealismens og den spontane og abstrakt-ekspressionistiske kunsts udvikling. I dag er Museum Jorn – talt i værker – det næststørste i Danmark, takket være en stor kunstners sans for andre kunstnere. Og så er bytteøkonomi i øvrigt ikke det værste, der kan mobiliseres i situationer, hvor en god kunstner pludselig møder en anden god kunstner.

Andre danske kunstnere kan føjes til listen, også selv om de ikke har efterladt sig et museum til minde om både deres indsats som skabere og samlere af kunst. Man kan nævne Richard Winther, Nils Erik Gjerdevik, Claus Carstensen, Erik Steffensen, Tal R... Og listen kan sagtens gøres længere.

Det er de færreste kunstnere, der har lyst til at sige som Picasso: 'Giv mig et museum, og jeg vil fyldе det!' De fleste vil foretrække at få selskab af ligesindede, for det er mere stimulerende, også mere udfordrende. Det er selvfølgelig en glæde at være den, der har fået lov at vælge. Men det er også en glæde at være den, der bliver valgt af kunstneren, der må vælge.

Det er sådan en dobbelt fornøjelse, som denne udstilling sætter i scene.

Peter Michael Hornung



Ivan Andersen
Imperium, 2024
Mixed media
100 cm x 126 cm
[IAM-24-005]



Dexter Dalwood
2059 (Book), 2020
Oil on canvas
60 cm x 72 cm
[DDM-20-001]
© Dexter Dalwood; Courtesy Lisson Gallery



Anna Bjerger
Listener, 2024
Oil on aluminium
80 cm x 70 cm
[ABM-24-014]



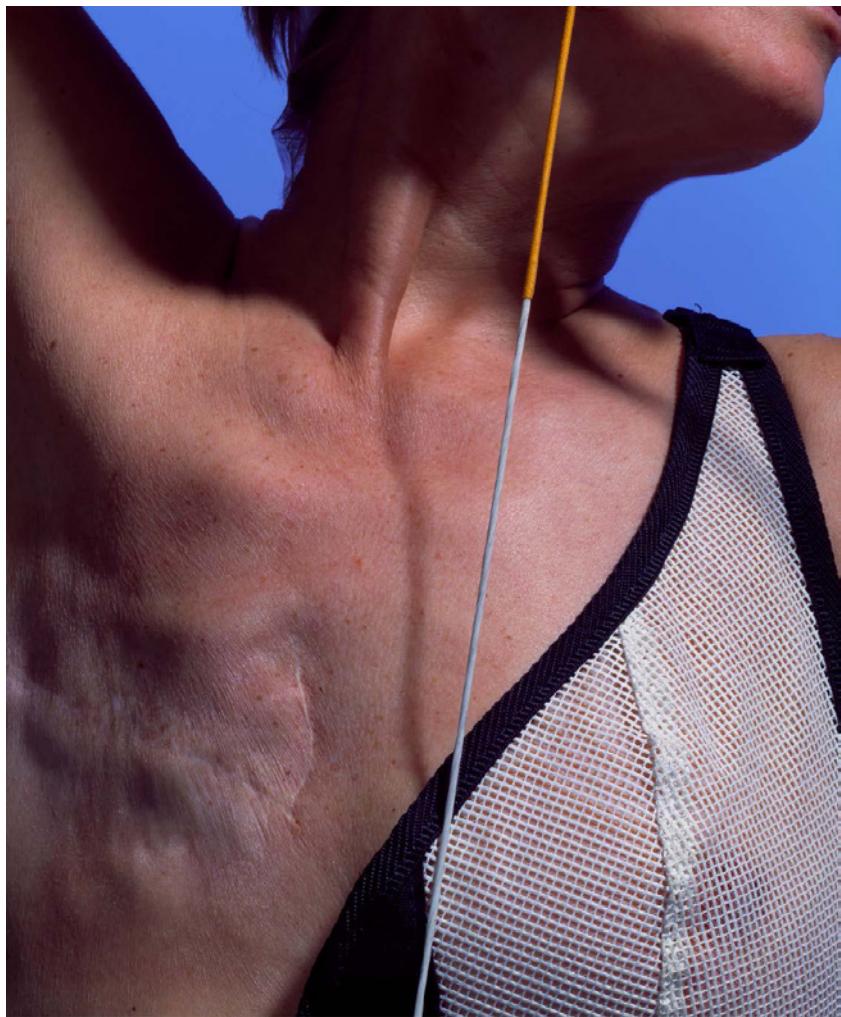
Robert Armstrong
Mountain, After Mountain, 2022
Oil on linen
90 cm x 120 cm
[RAM-22-001]
© Robert Armstrong; Courtesy Kevin Kavanagh



Peter Linde Busk
Mann Tracht, Gott Lacht, 2024
Mixed media
79 cm x 54 cm
[PLB-24-007]



Shannon Bool
Absolute Marilyn, 2024
Jacquard tapestry with embroidery
280 cm x 190 cm, 1/2
[SBTE-24-001]
© Shannon Bool; Courtesy Daniel Faria Gallery



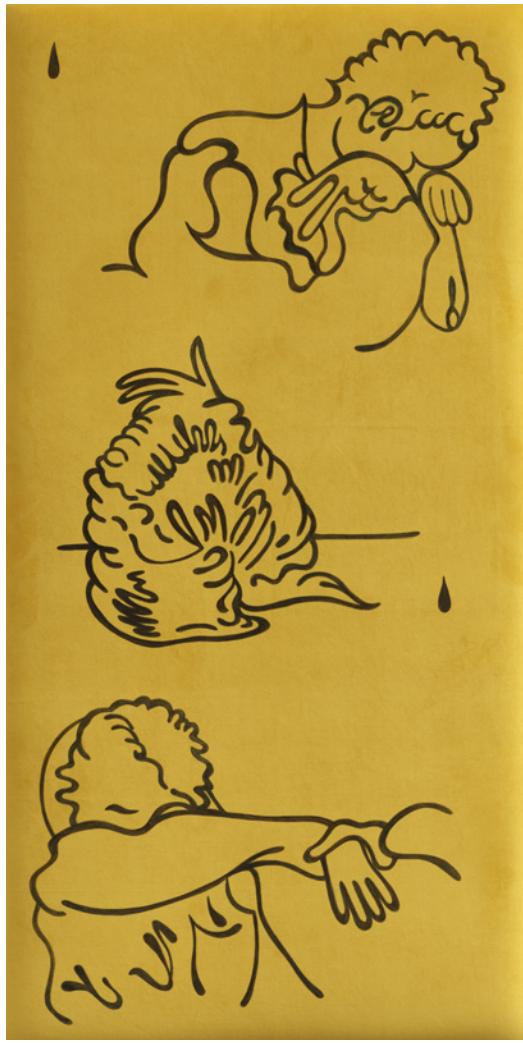
A K Dolven
amazon, 2024
Giclèe print, diasec behind plexi
48,5 cm x 40 cm, 1/5
[AKD-24-001]



Aksel Ree
Those who go beneath the surface, 2024
Marble
26 cm x 32 cm x 10 cm
[ARE-24-001]



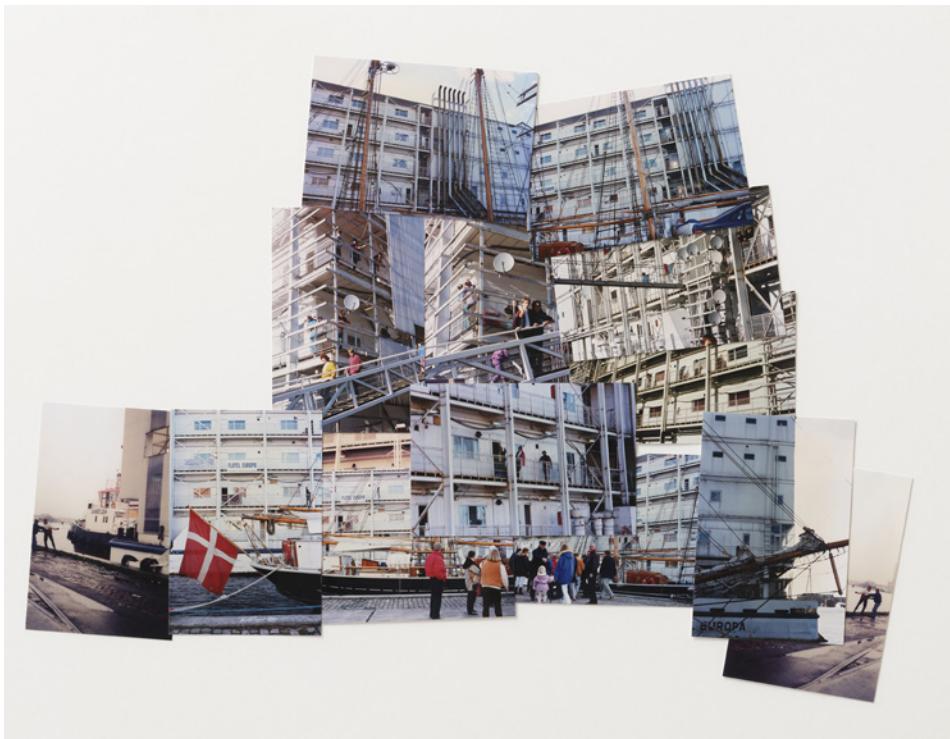
Emily Gernild
Conceptio cerebri, 2024
Mixed media
170 cm x 130 cm
[EGM-24-010]



Martha Hviid
She's Tired, 2024
Ink on upholstery textile, foam, wood
153 cm x 75 cm x 5 cm
[MHM-24-001]



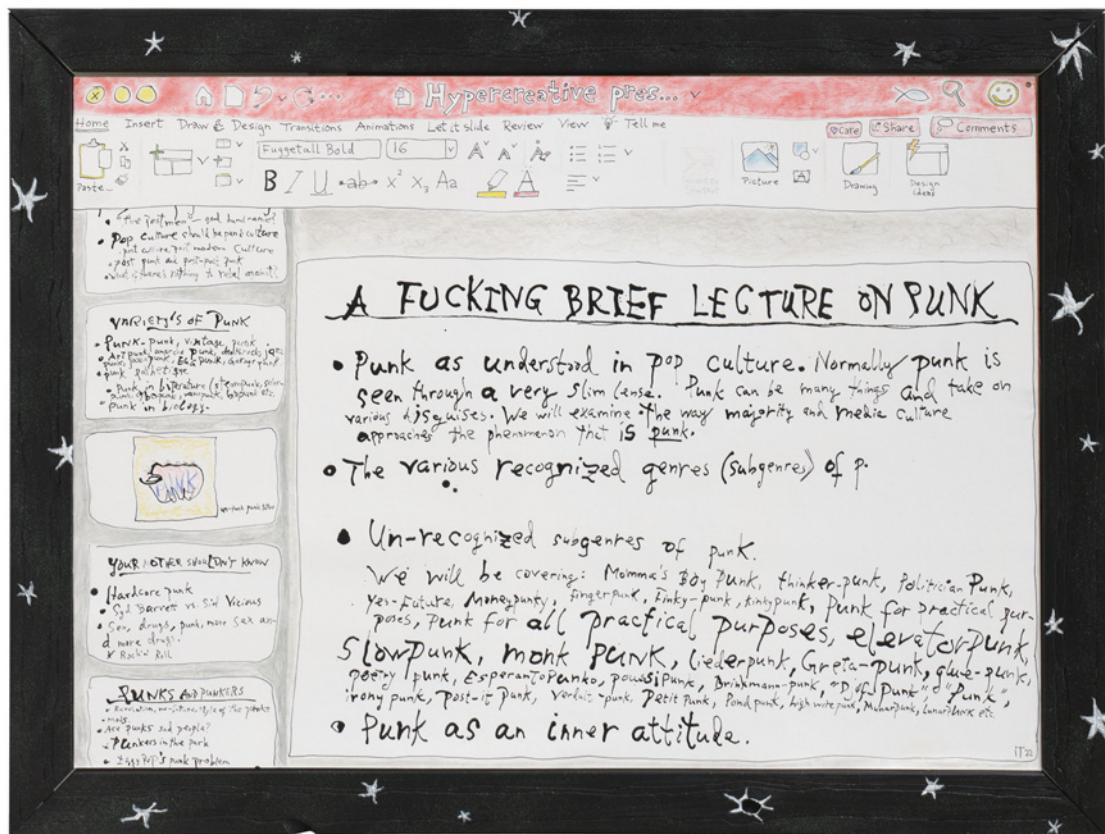
Per Bak Jensen
Forladt / Abandoned, 2018
C-print / Mat Diasec
125 cm x 173 cm x 4 cm, cm, 1/6
[PBJ-18-010]



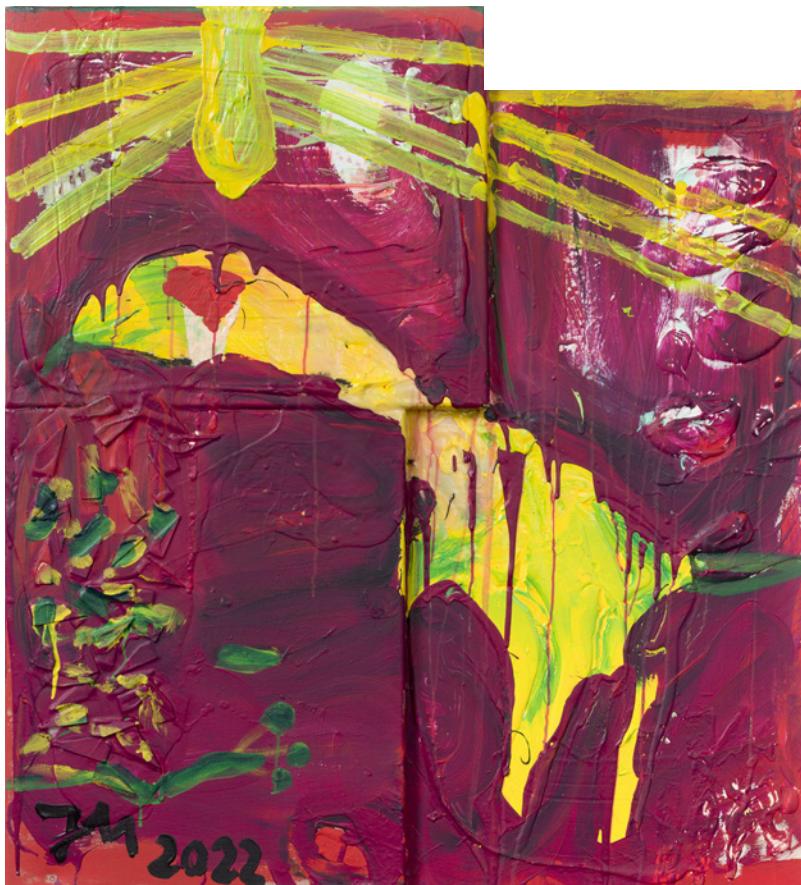
Vladimir Tomić
Europa, 2024
Digital Print
67 cm x 84 cm, 1/3
[VTF-24-001]



John Kørner
Flooded Abstractions, 2024
Acrylic on canvas
150 cm x 180 cm
[JKØ-24-015]



Jo Hedegaard
A Fucking Brief Lecture on Punk, 2022
Ink and tusch on carton
120 cm x 160 cm
[JHG-22-001]



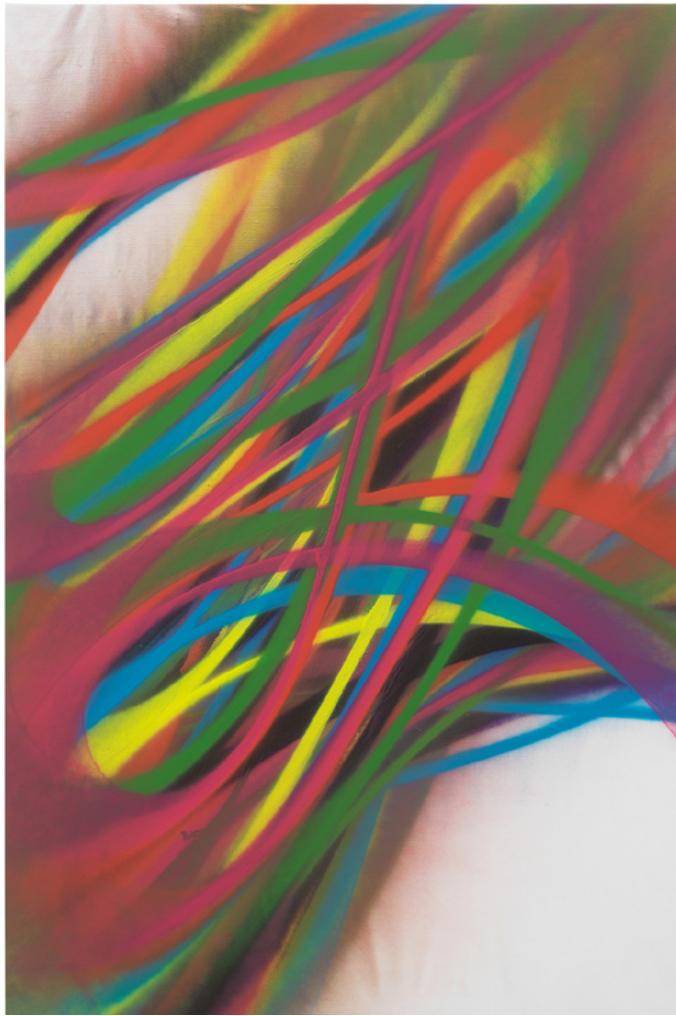
Jonathan Meese
'BRUST UND KEULE!', 2022
Acrylic, acrylic modelling paste, Caparol-dispersion binder
and mixed media on coarse untreated cotton cloth
110 cm x 100 cm x 10,5 cm
[JME-22-004]



Guðný Guðmundsdóttir
Robe Areal , 2017
Oil pastel and pencil
84 cm x 122 cm
[GGZ-17-001]



Eva Schlegel
o.T. (334a), 2022
Print on Hahnemühlen Bütten
200 cm x 133 cm, 3/3
[ESC-22-001]



Katharina Grosse
Untitled, 2023
Acrylic on canvas
232 cm x 156 cm
[KGM-23-001]

© Katharine Groose; Courtesy Galerie nächst St. Stephan



Erik Steffensen
Landscape (Lolland), 2024
Mixed media
93 cm x 70 cm
[ESTU-24-005]



Caitlin Lonegan

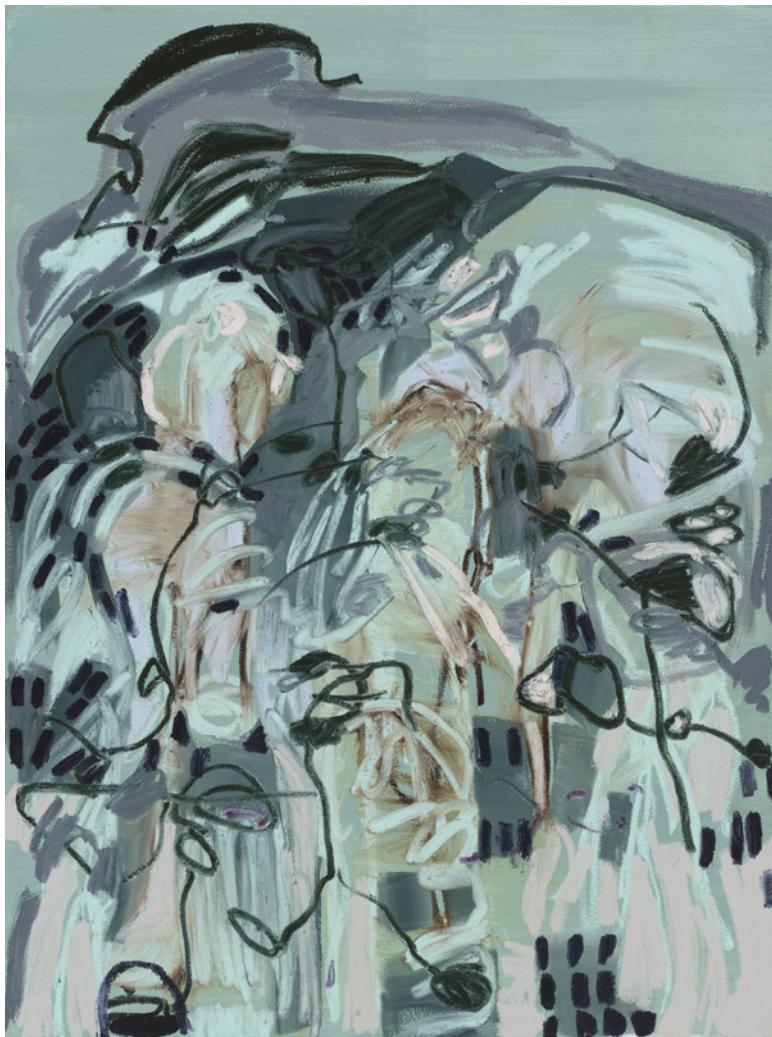
Untitled, 2015

Oil, metallic oil, iridescent oil on canvas

46 cm x 46 cm

[CLO-15-001]

© Caitlin Lonegan; Courtesy Galerie nächst St. Stephan



Janaina Tschäpe
milk blue mountain, 2023
Oil and oil stick on linen
163 cm x 122 cm x 5 cm
[JTM-23-001]



Gerben Mulder
Evening over Marseille, 2022
Oil on canvas
185 cm x 150 cm
[GMM-22-001]

© Gerben Mulder; Courtesy Frank Taal Galerie



Daniel Richter
Resulting In, 2024
Oil on canvas
50 cm x 60 cm
[DRM-24-001]



Philip-Lorca diCorcia

DeBruce, 1999

Fujicolor Crystal Archive print

41,9 cm x 101,6 cm x 3,2 cm, Edt. 9/10

[PLD-99-001]

Private collection



Tal R
Moon, Clown and Cutie, 2024
Oil on canvas
97 cm x 117 cm
[TRM-24-002]



Inès van den Kieboom
Bompa Maclot, de stationschef, ca. 1980
Oil and pencil on wooden panel
85 cm x 65 cm x 5 cm
[IVD-80-001]

© Inès van den Kieboom; Courtesy Tim Van Laere Gallery

Foreword

25 years ago, we founded Galleri Bo Bjerggaard. In fact, our debut in the art world dates back to 1988, when we opened Art Focus in the basement at Åbenrå 29 in the heart of Copenhagen. However, it became truly serious in 1999, when Galleri Bo Bjerggaard opened at Pilestræde 48.

It has been an educational, exciting and developmental journey, largely thanks to the fantastic team of artists and staff with whom we have been privileged to work over the years. We look forward to continuing this journey in the coming years, focusing on promoting the art that the gallery has chosen to engage with.

We have decided to celebrate the anniversary not with the traditional retrospective of historical milestones, but by looking outward and forward.

Five years ago, when the gallery celebrated its first 20 years, it was with the exhibition Owners' Choice. This time, we have decided to ask some of the artists we have collaborated with over a longer period to help realise a more significant project, namely the exhibition Artists' Picks.

We have asked our artists to select another artist with whom they would like to exhibit. We have, however, introduced a small restriction in the selection process: the artist must be a living Danish or foreign artist who is not represented by another gallery in Denmark.

It has been an incredibly exciting process to follow and be a part of. We would like to take this opportunity to thank our artists, the guest artists, and the galleries associated with them, who, through their participation and willing cooperation, have helped create a unique, diverse and high-quality exhibition.

Peter Michael Hornung has compiled everything into an essay for the catalogue: 'Artists' Picks'

Britt, Morten, and Bo

Artists' Picks

This will end up being a pleasure. But let's get the reservations out of the way first.

When a gallery invites artists to each pick another artist to show alongside, might they be tempted to pick an inferior artist to avoid being overshadowed? Won't the work of a good artist always look so-so next to the work of a much better one?

That's the question! There's a saying that might provide a semblance of an answer: "The best is the enemy of the good." Didn't the members of Den Frie Udstilling once overwhelmingly vote not to admit as a member none other than Carl-Henning Pedersen? The objections were legion. Not only would he, with his big paintings, steal too much wall space from the others, he might also steal all the attention. Not to mention all the sales.

You might think so, if you attributed such egocentric qualities to all working artists. But it's not actually like that. Especially not for the most important artists. Egocentrism, or self-preservation, can manifest in an entirely different way, however. No artist wants to be suspected of lacking a sense of quality, the same standard they apply to their own work. If such an artist had a free hand and the opportunity to pick anyone, why would they call their selectivity and judgment into question by picking a mediocre artist over a much better one? All artists primarily want to be in good company, with the best. Proximity to major artists can be inspiring, encouraging and motivating. If not, no one would ever go to a major art metropolis, like Berlin, New York or Paris, and risk running into better artists.

Of course, any artist with eyes in their head and their heart in the right place has an understandable weakness for artists with whom they see eye to eye stylistically. That's how the old artists' groups emerged, from the collective desire of a handful of good artists to retain the company of other equally good artists, with whom they ideally had something in common. It gave meaning, direction and format to such communities. Martsudstillingen, for one, was formed on that basis. About the tight community of this now legendary group, a fellow critic once felt compelled to retell to yours truly the old allegory about the rabbit that had to pick one other animal as a companion and picked a donkey! Why a donkey? Well, it has long ears.

Over time, the two long-eared creatures turned out to be good company. But it couldn't last forever. They understood and respected one another. And when the day came when they could no longer add new members of equal quality, they ceased their outward activities.

Today, there are very few such communities left. Artists of a new age have found or been offered other places to show that may be more attractive than the art-world answer to the co-op movement.

Today, galleries provide shelter and bring people together. Now, the one at Flæsketorvet 85 A is giving a number of its artists the opportunity to pick guest artists to show with, blowing new life into reflections and issues that go way back.

Artists are no doubt better at producing art than art historians and art dealers/gallerists are. They have the creative knack for it. But are they also better at sniffing out art? Are artists, in fact, the best talent scouts out there? And would they also make outstanding collectors, if they had the means? You don't need a fortune to spot a masterpiece before anyone else, of course. But adding the masterpiece to your collection often takes more than a good eye.

A look back at history provides many examples of validation. The French painter Gustave Caillebotte (1848-1894) was hip to the importance of the Impressionists long before the French museums, buying works by Monet, Renoir, Pissarro, Degas, Sisley and others at a time when no one else would even consider it. Caillebotte was fortunate to be wealthy, and helped out his artist friends. And France was fortunate that Caillebotte willed his exceedingly prescient collection to the state.

Edgar Degas (1834-1917), for his part, did not. At the auction of his estate in 1918, thousands of paintings, drawings and prints were sold off, regrettably. This prosperous artist had been collecting his whole life – classic French art by the likes of Delacroix, Ingres and Daumier, along with art by his contemporaries like Manet, Gauguin and Mary Cassatt.

How have artists exercised their ability and desire to collect art in Denmark? J.F. Willumsen (1863-1958), who didn't restrict himself to Denmark if he could avoid it, collected his whole long life through, though he did buy a few too many Rembrandts not painted by Rembrandt. But around the same time, so did the art historian Karl Madsen, and he was director of the National Gallery of Denmark. As the years have passed since Willumsen's death, many of his hotly debated art acquisitions – this "flash flood of artistic abjectness", as his collection was once called – has found favour with trained specialists. Today, the verdict on the collection in Frederikssund goes: despite his modest means, Willumsen never made modest acquisitions. Trusting in your eye, and your luck, miracles can be performed. Or at least they could back in the day.

It was still possible while Asger Jorn (1914-1973) was alive and laying the ground for his own museum in Silkeborg housing his and others' work. His donation to Silkeborg eventually amounted to more than 5000 works by some 140 artists. With his generous gift, Jorn aimed to document the evolution of Surrealism and Abstract Expressionism. Today, going by the sheer number of works, Museum Jorn is the second biggest museum in Denmark – all thanks to a great artist's sense of other artists. Swapping is hardly the worst form of exchange when good artists meet.

Other Danish artists can be added to the list, even if they didn't leave a museum to themselves and their efforts as creators and collectors of art, among them Richard Winther, Nils Erik Gjerdevik, Claus Carstensen, Erik Steffensen and Tal R. The list goes on.

Very few artists want to say like Picasso, "Give me a museum and I'll fill it!" Most prefer the company of their peers, because that's more stimulating, and more challenging. It's a pleasure to get to pick, of course. But it's also a pleasure to get picked.

The pleasure in this exhibition is double.

Peter Michael Hornung

ARTISTS' PICKS

30 May – 24 August 2024

Ivan Andersen (born 1969), lives and works in Copenhagen, Denmark

Dexter Dalwood (born 1960), lives and works in Mexico City, Mexico

Anna Bjerger, (born 1973), lives and works in Smaaland, Sweden

Robert Armstrong (born 1953), lives and works in Dublin, Ireland

Peter Linde Busk (born 1973), lives and works on Stevns, Denmark

Shannon Bool (born 1972), lives and works in Berlin, Germany

A K Dolven (born 1953), lives and works in Oslo and Lofoten, Norway

Aksel Ree (born 1993), lives and works in Oslo, Norway

Emily Gernild (born 1985), lives and works in Copenhagen, Denmark

Martha Hviid (born 1987), lives and works in Copenhagen, Denmark

Per Bak Jensen (born 1949), lives and works on Stevns, Denmark

Vladimir Tomić (born 1980), lives and works in Copenhagen, Denmark

John Kørner (born 1967), lives and works in Copenhagen, Denmark

Jo Hedegaard (born 1994), lives and works in Copenhagen, Denmark

Jonathan Meese (born 1970), lives and works in Berlin, Germany

Guðný Guðmundsdóttir (born 1970), lives and works in Berlin, Germany

Eva Schlegel (born 1960), lives and works in Vienna, Austria

Katharina Grosse (born 1961), lives and works in Berlin, Germany and New Zealand

Erik Steffensen (born 1961), lives and works in Copenhagen, Denmark

Caitlin Lonegan (born 1982), lives and works in Los Angeles, California, US

Daniel Richter (born 1962), lives and works in Berlin, Germany

Philip-Lorca diCorcia (born 1951), lives and works in New York, US

Janaina Tschäpe (born 1973), lives and works in New York, US & Brazil

Gerben Mulder (born 1972), lives and works in New York, US & Brazil

Tal R (born 1967), lives and works in Copenhagen, Denmark

Inès van den Kieboom (born 1930), lives and works in Antwerp, Belgium

Værker / Works

Anna Berger Listener, 2024 Oil on aluminium 83 cm x 72,5 cm x 4 cm ABM-24-014	Erik Steffensen Landscape (Lolland), 2024 Oil on archival pigment print, Giclée print on Hahnemühle 200 g paper, mounted on Dibond 93 cm x 70 cm ESTU-24-005	Janaina Tschäpe milk blue mountain, 2023 Oil and oil stick on linen 163 cm x 122 cm x 5 cm JTM-23-001	Tal R Moon, Clown and Cutie, 2024 Oil on canvas 97 cm x 117 cm TRM-24-002
A K Dolven amazon, 2024 Gicklée print, diasec behind plexi 48,5 cm x 40 cm Edt. 1/5 AKD-24-001	Guðný Guðmundsdóttir Robe Areal, 2017 Oil pastel and pencil 84 cm x 122 cm GGZ-17-001	Katharina Grosse Untitled, 2023 Acrylic on canvas 232 cm x 156 cm KGM-23-001	Vladimir Tomić Europa, 2024 Digital Print 67 cm x 87 cm Edt. 1/3 VTF-24-001
Aksel Ree Those who go beneath the surface, 2024 Marble 26 cm x 32 cm x 10 cm ARE-24-001	Gerben Mulder Evening over Marseille, 2022 Oil on canvas 185 cm x 150 cm x 4,5 cm GMM-22-001	Martha Hvist She's Tired, 2024 Ink on upholstery textile, foam, wood 153 cm x 75 cm x 5 cm MHM-24-001	Per Bak Jensen Forladt / Abandoned, 2018 C-print / Mat Diasec 125 cm x 173 cm x 4 cm Edt. 1/6 PBJ-18-010
Caitlin Lonegan Untitled, 2015 Oil, metallic oil, iridescent oil on canvas 46 cm x 46 cm CLO-15-001	Ivan Andersen Imperium, 2024 Mixed media 100 cm x 126 cm x 4,5 cm IAM-24-005	Inès van den Kieboom Bompa Maclot, de stationschef, ca. 1980 Oil and pencil on wooden panel 85 cm x 65 cm x 5 cm IVD-80-001	Peter Linde Busk Mann Tracht, Gott Lacht, 2024 Mixed media 79 cm x 54 cm x 7,5 cm PLB-24-007
Dexter Dalwood 2059 (Book), 2020 Oil on canvas 60 cm x 72 cm DDM-20-001	Jo Hedegaard A Fucking Brief Lecture on Punk, 2022 Ink and tusch on carton 120 cm x 160 cm x 4,5 cm JHG-22-001	Philip-Lorca diCorcia DeBruce, 1999 Fujicolor Crystal Archive print 41,9 cm x 101,6 cm x 3,2 cm Edt. 9/10 PLD-99-001	Robert Armstrong Mountain, After Mountain, 2022 Oil on linen 93,5 cm x 123 cm x 4 cm RAM-22-001
Emily Gernild Concepio cerebri, 2024 Mixed media 173 cm x 131 cm x 6 cm EGM-24-010	John Kørner Flooded Abstractions, 2024 Acrylic on canvas 150 cm x 180 cm x 2,5 cm JKØ-24-015	Shannon Bool Absolute Marilyn, 2024 Jacquard tapestry with embroidery 280 cm x 190 cm Edt. 1/2 SBTE-24-001	
Eva Schlegel o.T. (334a), 2022 Print on Hahnemühlen Bütten 200 cm x 133 cm Edt. 3/3 ESC-22-001	Jonathan Meese 'BRUST UND KEULE!', 2022 Acrylic, acrylic modelling paste, Caparol-dispersion binder and mixed media on coarse untreated cotton cloth 110 cm x 100 cm x 10,5 cm JME-22-004		

GALLERI BO BJERGGAARD

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