

F I R S T E X H I B I T I O N
N O R D I C
C O N T E M P O R A R Y
OCT/23 - NOV/01



FLUID FLESH

AN EXHIBITION CONCERNING THE BODY
IN A POST-POST NORDIC SOCIETY

NEW ART-SPACE PARIS



160M2
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Nordic Contemporary is an art space with a genuine intention to generate international exposure and create new opportunities abroad for established and upcoming artist from Nordic countries.

Founder and Director: Jacob Valdemar
Founder and Curator: Andreas Emenius
Coordinator: Carina Ellegaard Jacobsen
Curatorial Assistant and Graphic Designer: Alexandra Stroemich

Address:
14, rue Chateau d'Eau
75010 Paris
France

For further information
please contact:
T. +33 954 108 321
info@nordiccontemporary.com
www.nordiccontemporary.com

NORDIC CONTEMPORARY is a new temporary art space situated on 160m2 in an empty apartment at Republique, Paris. It serves as a platform for contemporary art by Scandinavian artists, established and less established.

NORDIC CONTEMPORARY intend to map any links between traditional art and newer movements, such as post-internet art through the use of physicality as well as art that exist somewhere in between self-reflection and self-expression.

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By exhibiting in a large apartment NORDIC CONTEMPORARY challenges the traditional structure of galleries and museums as home for artworks. Simultaneously it will give a new experience for viewers and allow a personal meeting with art. The vision is to create a visibility for Nordic art and represent internationally the region's increasing importance on the global art scene.

A B O U T
T H E
E X H I B I T I O N

FLUID FLESH is a group exhibition with eight artists showing contemporary Scandinavian art in diverse media. During his work in the centre of Paris, ANDREAS EMENIUS will approach various contexts of the geographical and mental differences: Exploring the body's way to identify itself in relations to the surrounding, linking the physical and mental space in his studio in Copenhagen with the space in Paris. Apart from being connected geographically, the invited artists are also connected by an interest in physicality, the natural and the industrial, light and darkness, as well as what can perhaps be best described as 'Nordic' existentialism.

Edward Munch, Ingmar Bergman, August Strindberg are part of the construction of Nordic melancholy and metaphysical angst that is a central element of Scandinavian history. Pop culture is imposing the idea of 'Nordic' in a super-aesthetic skin, such as the American TV series 'Vikings'. The exhibition FLUID FLESH shows the dark Nordic cultural history at its meeting point with the modern urban being.

The title reference 'flesh' as being something specific, while 'fluid' stands for constant flux: mental states, material, and media. The artists are represented in a broad range of expressions, with new interpretations of paintings, sculptures, drawings and video, as an attempt to break down hierarchies. High culture meets low culture, polished meets raw, natural meets clinical in a eclectic brew that aims to clash more than to harmonize, yet somehow linked by the artists view on the figurative status of the human body in a post-post Nordic society - 'Back to basics with an iPhone in your pocket'.

On the opening night there will be a performance by a special guest, a primal scream that further interacts with the artworks and the space itself, to create an experience where all connections are made visible as a whole. For the duration of the exhibition EMENIUS will continue his work in a spare room.

The background of the entire page is a vibrant blue. Overlaid on this is a complex, abstract artwork composed of numerous thin, parallel orange lines. These lines flow and curve across the page, creating a sense of movement and depth. In the upper left, the lines form a shape reminiscent of a hand or a face. In the lower right, they suggest a figure or a body. The overall effect is that of a fluid, organic form being constructed from discrete points and lines.

FLUID FLESH

OCT/23 - NOV/01
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A B O U T
T H E
CURATOR / ARTIST

ANDREAS EMENIUS is, together with Jacob Valdemar, the founder and curator of NORDIC CONTEMPORARY – a new temporary art-space, located in a 160m2 empty apartment in Republique, Paris. Based in Copenhagen and Stockholm, the space in Paris serves as a satellite to extend his artistic praxis in a restless and simultaneously focused process.

Collaboration is a key aspect of his praxis and NORDIC CONTEMPORARY is the latest in what creates a cluster of connections to his artistic centre – the studio. EMENIUS, while using the studio for his personal work, invites other artists that share similar interests to gather in group exhibitions.

EMENIUS is a founding member of Vibskov&Emenius, together with the Danish designer Henrik Vibskov. 'The Fringe Projects' and 'The Circular Series' - fifteen works in form of installations, objects, performances, video and self-portraits has been presented widely internationally since 2007, among others at Expo 2010, in Shanghai.

The Danish musician Trentemøller and the Swedish artist have been exploring parallels between their works for some time. In 2014 Emenius directed and filmed two 'moving portraits' for the tracks 'Decieve' and 'Come Undone – Trentemøller remix'. EMENIUS was also involved, together with Henrik Vibskov, in designing the stage scenography for the ongoing 'Lost' world tour. In return, Trentemøller was invited to perform in EMENIUS's exhibition 'Movement' at H.C Andersen Castle, Copenhagen (2012), staged and curated by ANDREAS EMENIUS, with international artists in dialogues across the fields of painting, dance, performance and music.

EMENIUS staged together with the Swedish classical composer and musicians from the Swedish national radio orchestra Jacob Muhlrød 'Through&Through' (2014) in Reaktorhallen, Stockholm - a space used for nuclear physics experiments in the 50's, located 40 metres underneath the ground.



„New End, New End“, Gallery Bon, 2014

ANDREAS EMENIUS

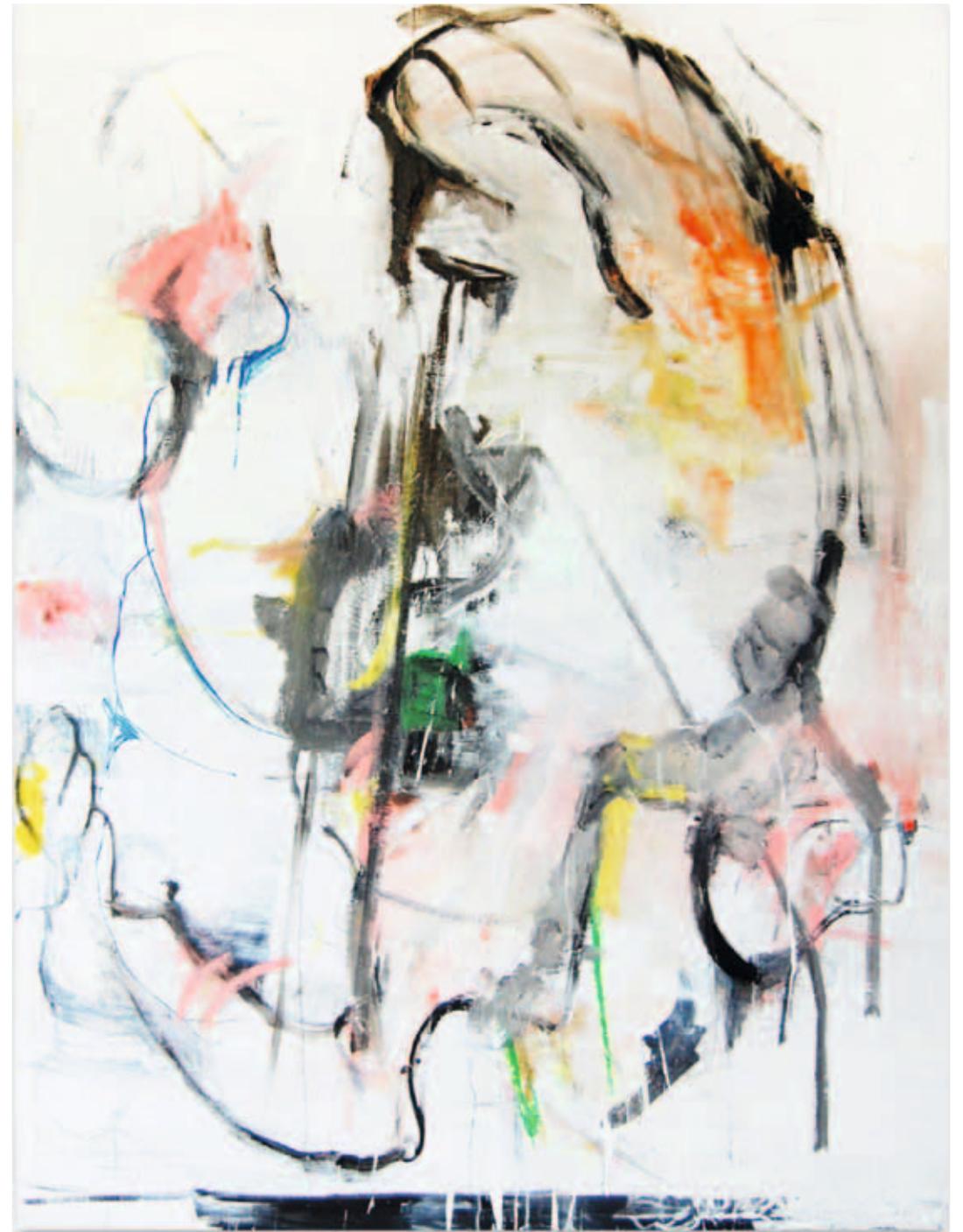
/ 03

ANDREAS EMENIUS creates semi-figurative paintings, drawings and hulking sculptures in plaster, wood and iron. He indirectly draws from his personal background and history while observing people in his nearby surroundings or projecting himself onto fictive characters from American TV series. His figures appear with great energy and 'gravity', appearing in motion, restless at the same time positioned in place, with dust around their skin and exposed nerve endings. Full of brute emotive power, they are often composed together in a total installation, activated by a live performance including suggestive videos and sound. Lately, he has been concerned with physicality, sustained by manual labor and heavy industry, drawn on by his time spent in the North of Sweden while growing up. His interest lies in the effect this has on the body, both in a cognitive and physical sense and the aesthetic chaos, where he imagines the temporary body in constant deformation.

ANDREAS EMENIUS (1973) lives and works in Copenhagen. He had exhibited in solo shows at Schunck Museum, Galleri Bon and Jonas Klerup Gallery and participated in group shows at The Torrance Art Museum, Gwangju Biennale and Curitiba Biennale.



„Hand in hand, into natural labor“, 2014
Oil, acrylics, marker on canvas, 150 x 210 cm



„Either do it, or don't, I got some place to be“, 2014, Oil, acrylics, marker on canvas, 150 x 210 cm

JOHN KØRNER (b. 1966) is a visual artist who takes being a contemporary artist literally. In his paintings KØRNER thus embraces current concerns such as sex trafficking (Women for Sale, 2011) and war (War Problems, 2008). Most often, the examined topics open questions about our way of life and living conditions, be it societal groupings, youth and drinking culture or the Western world's means of production – the factory and the family as (re)production units.

“Problems” is a recurring theme in Kørner’s work. This might seem a vague formulation, since the term “problem” covers a range from contentious issues to a concept’s or a simple object’s existence in the world. At the same time, the problem itself becomes art’s *raison d’être*. The role of art is to ask questions, and consequently the work’s function is to raise problems, making the artist a kind of problematizer.

JOHN KØRNER works in various media, including painting, graphics, sculpture and installation. He has undertaken several decorating commissions, including the mural Afghanistan for Frederik VIII’s Palace at Amalienborg. Nationally, Kørner’s works are found at the ARKEN Museum of Modern Art in Ishøj, ARoS, the Aarhus Museum of Art and the National Gallery of Denmark in Copenhagen. In addition, his works are represented in international collections including the Rubell Family Collection in Miami and the Tate Gallery and Saatchi Collection in London.



Prisoners on the Beach, 2013, Acrylic on canvas, 180 cm x 239 cm



The Fence, 2013, Acrylic on canvas, 180 cm x 239 cm



Black lines and landscape, 2013, Acrylic on canvas, 61,0 cm x 91,5 cm



Andy, 2012, oil on MDF, 70 x 65 cm

The starting point for LENA JOHANSSON'S paintings is photographs from fashion and lifestyle magazines. She takes an interest in these images of desire, their function and wide possibility of interpretation. The motifs she chooses tempt her in different ways. It can be a colour, a face, an expression, a light or something repulsive. Through her paintings she explores what happens when the fashion world's outlook on people and its strict preconceived notions of what is permitted and beautiful, meets the art world's often just as strict notions of how painting should look and what it represents. According to LENA JOHANSSON, painting at its best holds an enormous passion and touches people with its profound recognition value.



Det vita huset, 2011, oil on MDF
39.7 x 30.9 cm

CHRISTIAN JEPSSON

/ 04

CHRISTIAN JEPSSON b. 1980 in Göteborg, Sweden, lives and works in Copenhagen, Denmark.

Mfa from The Royal Danish Academy of Fine Arts, 2010. Co-director of TOVES, Copenhagen, recent and upcoming exhibitions include; Europe, Europe, Astrup Fearnley, 2014, Oslo // Break Time, Other-projects, 2014, Berlin // Enigma, 2014, Minibar, Stockholm // Times New Roman, 2013, TOVES, Copenhagen // Dear Sirs, IMO projects, 2013, Copenhagen // 24 Spaces, Malmö Konsthall, 2013, Malmö // Conference #2, Autocenter, 2013, Berlin.



Futhark, 2013, Michelin 18/ 56-14", S2B/S4B Radial Slicks, Younger futhark rune alphabet and staveless runes



Reclining Nude (Sleepy head),
2014, 50 x 60 x 15 cm
Sheetmetal chassis, inkjetprint on shrinkwrap,
algae (*Haematococcus pluvialis*)



Reclining Nude (Ditties of no tone), 2014, 50 x 60 x 15 cm, Sheetmetal
chassis, inkjetprint on shrinkwrap,
algae (*Chlorella vulgaris*)

PETER LINDE BUSK

/ 05

PETER LINDE BUSK (b. 1973) works with painting, collage, printmaking, sculpture and drawing. Peter Linde Busk's imagery is often peopled with crooked and contorted figures that stand alone or in small groups.

BUSK deals with transitions, contradictions and limits, essentially the zone between the figurative and the abstract. This amounts to issues concerning the creation of the image itself, or a motif-related exploration of the conflict between an inner emotional state and the outer world and the state that might result from their collision. Ugly and uncontrolled elements stand in vivid contrast to the meticulously ornamented and thoroughly wrought materiality that is also so distinctive of BUSK'S works.

As a reverse archaeologist, he builds layers into his paintings and collages. Often he glues the canvases onto the studio floor, so that they can absorb paint droppings, dust and activity traces from other processes that might go on in the studio over time. In this way, the work becomes part of the artist's own history.

Being fully aware of the capabilities and limitations of the materials he works with, LINDE BUSK takes a different approach when working with ceramics, as he focuses on the raw immediacy of clay as ideal to express and accommodate spontaneous expression.

The work of PETER LINDE BUSK is represented at Holstenbro Museum of Art; Rubell Family Collection, Miami; and Ny Carlsberg Foundation, Denmark.



"And then like a lot of dreams,
there's a monster at the end of it",
2014, Lithograph, 100 cm x 70 cm,
Ed. 60



In Abyssinia, 2011, Woodcut
112 cm x 78 cm, Ed. 6



But I, with mournful thread, walk the deck my captain lies, fallen cold and dead,
2013, Fired and glazed ceramic, 80 cm x 30 cm x 20 cm



You must lead the Dance with me, the Letter of indulgence does not help you.
You must dance to my Pipes, 2013, Woodcut, 142 cm x 98 cm



"Having learned
so little, I can offer to teach you
everything I know", 2014, Lithograph
100 cm x 70 cm, Ed. 60

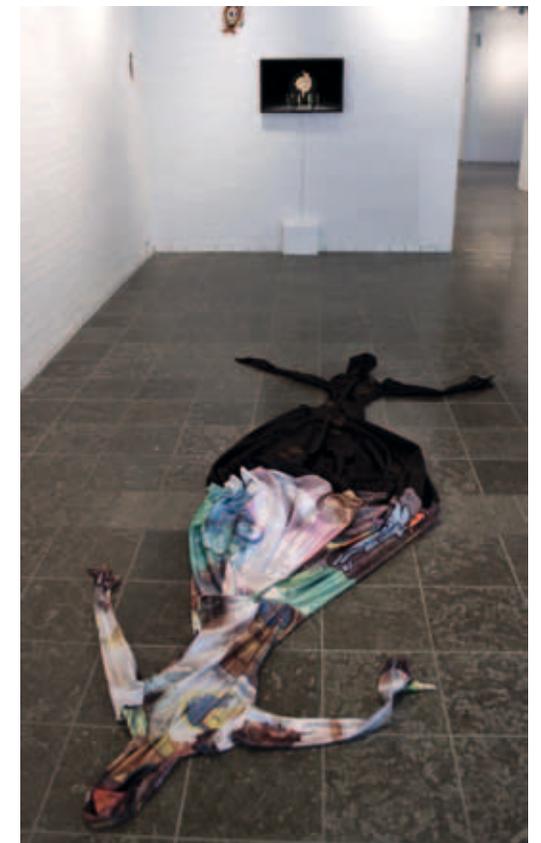


A Folk Tale about Technological Digestion, 2014
1920 x 1080 pixels, GIF-animation

UFFE ISOLOTTO recently changed his name from Uffe Holm to the Italian equivalent. The name is the same, just translated via its geographical meaning; holm/isolotto = islet, a small island.

The reasons for this maneuver of acquiring a nom de guerre are the same as why the manifestations of the works in the current show at Nordic Contemporary are slightly different from the last time they were shown. To ISOLOTTO the core of the work lies in how the conceptual impetus is nested within a certain physical construct. This construction is fluid at the perimeter and that is why the work can take on different shapes, but still maintain a core that carries the same meaning. Like the small island.

UFFE ISOLOTTO (b. 1976) lives and works in Copenhagen, Denmark. He has had solo shows @Overgaden, Copenhagen Denmark, @TOVES, Copenhagen, Denmark, @RAYGUN, Toowoomba, Australia and @Bar du Bois, Vienna, Austria.



A Folk Tale about Technological Digestion
2014, Print on satin, Approx. 150x200 cm

CHRISTIAN LEMMERZ

/ 07

CHRISTIAN LEMMERZ' oeuvre's span is extensive and pluralistic. Regardless of the material, the form or the medium employed, Lemmerz' work can generally be characterized by aesthetics of effect. The artworks grasp out and clutch into the surrounding environment and call for more than merely contemplation.

There are only a few themes and taboos that are not turned upside down in the Lemmerzian universe, which has been stretched between, on the one side, Kant, Heidegger and other philosophers and authors, and on the other, a mass-media dominated world where suffering and death are central themes in an examination that circles around identity, existence and being.

LEMMERZ has pointed out that art has to take effect in the manner of a provocative confrontation. However, as he maintains, art also has to do with experience. And as a matter of fact, sculpture is particularly suitable for establishing a confrontational and experience-exchanging situation, especially when it is perceived from a phenomenological point of view. In such a situation, the sculpture is connected with the (human) body. Just as does the human body in phenomenology, the sculpture enters into relations where the senses interact in such a way that the work can be experienced as a visual and tactile challenge, in the cognitive sense. Instead of being a more or less distanced onlooker, the viewer becomes an active participant, who becomes entangled in new relations and gets moved in some direction or other.



Kreuz, 2009-5, Bronze, 21 X 30 X 135 cm



Scull (ed. of 5), 2013, Bronze, 28 x 20 x 13 cm



Teenage Jesus (Revolt), 2012,
Acrylic, pastel crayon and crepe paper on canvas, 200 x 250 cm

ALEXANDER TOVBORG

/ 08

ALEXANDER TOVBORG is known for his ability to tell a story through his work. Weaving abstract and expressive elements with figurative imagery, TOVBORG uses painting, drawing, sculpture and performance to produce compelling works that engage the spectator. At the crux of TOVBORG'S artistic practice, is the ability to draw on elements from the past to draw attention to who we are as human beings today. Taking inspiration in mythological stories, religion, and natural and social history, TOVBORG explores complex metaphysical issues such as female and male archetypes, the division between the real world and the imaginary world, as well as ideas of love and hierarchy. As a result, there is a spiritual quality that emanates from TOVBORG'S work, though this spiritual has less to do with content and more to do with TOVBORG'S intentions towards these issues.



Bocca Baciata III, 2014
Oil pastel on paper, 30 x 20 cm



Bocca Baciata V, 2014
Oil pastel on paper 21 x 30 cm



Bocca Baciata XI, 2014
Oil pastel on paper, 25 x 22 cm



SKANSKA



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info@nordiccontemporary.com · www.nordiccontemporary.com