

## Peter Bonde

It's Good Enough for Nansy

08.06.–03.08.2024

Opening: 07.06.2024, 6–9 p.m.

Danish painter Peter Bonde (born in 1958, Copenhagen) presents his latest works in the exhibition *It's Good Enough for Nansy*, at Galerie Barbara Thumm. The gallery will show some of the artist's pieces from 2023 and 2024 for the first time in Berlin. 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.<sup>1</sup> 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?

Peter Bonde graduated from the Royal Danish Academy of Art in 1982 (Copenhagen, Denmark). He taught at said institution (1996-2005) and at the Fuenen Art Academy (Odense, Denmark, 1994-1996). He represented Denmark along Jason Rhoades at the Venice Biennale in 1999. In 2019, he showcased his works at the 58th Venice Biennale in Danh Vo's installation. Bonde has exhibited at the Sorø Kunstmuseum (Sorø, Denmark, 2021), Martin Asbæk Gallery (Copenhagen, Denmark, 2020), David Pestorius Projects (Brisbane, Australia, 2011). His works are part of major private and public collections in Denmark and elsewhere such as the Danish National Gallery, ARoS, Trapholt Museum for Moderne Kunst, Esbjerg Art Museum, Elgiz Collection in Turkey, Kunstmuseum Wolfsburg and Axa Northern Stern in Germany. Bonde lives and works in Copenhagen, Denmark.

Text: Susana Turbay Botero

<sup>1</sup> Anna Krogh and Mathilde Helnæs, “Preface,” *Peter Bonde: Unclaimed Baggage will be Destroyed*, Sorø Kunstmuseum, Sorø, Denmark. Exhibition catalogue, 2021, pp. 60-70

## Peter Bonde

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Der dänische Maler Peter Bonde (geb. 1958, Kopenhagen) präsentiert seine neuesten Arbeiten in der Ausstellung *It's Good Enough for Nansy*, in der Galerie Barbara Thumm. Die Galerie zeigt einige Arbeiten des Künstlers aus den Jahren 2023 und 2024 zum ersten Mal in Berlin. Bonde verbindet in seinen Arbeiten Inspirationen aus dem Abstrakten Expressionismus und der Konzeptkunst mit einem zeitgenössischen Ansatz. Seine abstrakten und farbenfrohen Kompositionen erforschen die Macht und Funktion von massenhaft verbreiteten Bildern, die Zerbrechlichkeit der Erinnerung und persönliche Archive. Mit einer Karriere, die sich über vier Jahrzehnte erstreckt, gehörte Bonde in den 1980er Jahren zu „De Unge Vilde“ (Die wilde Jugend), einer Gruppe von Künstlern, die zwischen 1976 und 1982 die Königliche Kunstakademie in Kopenhagen besuchten. Seine Karriere weitete sich international aus und er vertrat den dänischen Pavillon auf der Biennale von Venedig 1999 (zusammen mit Jason Rhoades), und präsentiert später seine Werke in der Installation von Danh Vo auf der Biennale 2019.

Bonde experimentiert weiter und schafft Werke, die zwischen Malerei, Skulptur und Installation oszillieren. Er entwickelt eine einzigartige Technik, bei der er anstelle von leeren Leinwänden ultra-reflektierende Spiegelfolie verwendet, was seiner Überzeugung entspringt, dass kein künstlerisches Werk aus dem Nichts entsteht. Stattdessen baut er auf bestehenden Traditionen auf und integriert im laufenden Prozess noch weitere Elemente. So übermalt er die spiegelnde Oberfläche mit Öl und setzt dabei heftige Pinselstriche ein, die von innen heraus zu explodieren scheinen und ein dynamisches Zusammenspiel von Licht und Farbe erzeugen. Bondes Kompositionen sind zwar abstrakt, erinnern aber stark an die Pinselstriche und Farbpaletten nordischer und anderer europäischer Künstler. Per Kirkebys reich strukturierte Leinwände und seine Naturdarstellungen finden sich in Bondes abstrakten Landschaften wieder. Auch Edvard Munchs „Selbstbildnis mit der Spanischen Grippe“ beeinflusste Bondes Kompositionen und inspirierte ihn zu einer ähnlichen Verwendung von Farben und Pinselführung. Diese oft subtilen, manchmal aber auch expliziten Bezüge führen zu einer fesselnden Verknüpfung kunsthistorischer Traditionen mit einer zeitgenössischen Interpretation.

Jede von Bondes Kreationen ist ebenso spannend wie einzigartig. Kein Werk kann jemals zweimal auf die gleiche Weise betrachtet oder fotografiert werden. Der Künstler vermeidet es absichtlich, die gesamte spiegelnde Leinwand zu verdecken und lässt Teile der reflektierenden Oberfläche unbedeckt. Auf diese Weise lädt Bonde die Betrachter\*innen ein, Teil des Kunstwerks zu werden, indem er sie dazu anregt, ihre Umgebung im wörtlichen und metaphorischen Sinne zu reflektieren und sie zu aktiven Teilnehmer\*innen an der Schaffung von Bedeutung erhebt. Bonde verwendet auch das, was Anna Krogh und Mathilde Helnæs als „wiederentdecktes visuelles Gepäck“ bezeichnen, ein Begriff, der seine Methode der Überlagerung von archivarischen und persönlichen Bezügen in seiner Kunst zusammenfasst.<sup>1</sup> Dieses Gepäck besteht aus den bereits erwähnten künstlerischen Referenzen und den Bildern eines jüngeren Ichs, Landschafts- und Stadtbildern, Buchcovern und Instagram-Inhalten, die Bonde im Laufe seines Lebens angesammelt hat. Er überlagert diese Materialien auf den verspiegelten Oberflächen, um visuelle Erzählungen seines persönlichen Lebens zu schaffen, wobei er einige Stücke mit Farbe überzieht, so dass nur Fragmente sichtbar werden. So werfen seine Arbeiten Fragen über Auslöschung, Gedenken und Vergessen auf: Woran erinnern wir uns? Was vergessen wir? Was macht eine Erinnerung oder ein Bild aus? Welche Bilder haben Vorrang vor anderen?

Text: Susana Turbay Botero

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<sup>1</sup> Anna Krogh and Mathilde Helnæs, „Preface,” *Peter Bonde: Unclaimed Baggage will be Destroyed*, Sorø Kunstmuseum, Sorø, Denmark. Exhibition catalogue, 2021, pp. 60-70

# Peter Bonde

1958 born in Copenhagen, Denmark  
lives and works in Copenhagen, Denmark

## Education

1996 – 2005 Professor, The Danish Royal Art Academy, Copenhagen, Denmark  
1994 – 1996 Professor, The Fuenen Art Academy  
1976 – 1982 The Danish Royal Art Academy, Copenhagen, Denmark

## Solo Exhibitions (selected)

2024 Galerie Barbara Thumm, Berlin, Germany  
2021 "MIRROR MAN", Nino Mier Gallery, Los Angeles, USA  
"Unclaimed Baggage Will Be Destroyed", Sorø Kunstmuseum, Sorø, Denmark  
2020 "Pole Paintings", Martin Asbæk Gallery, Copenhagen, Denmark  
"Three Poles and a Sculpture", Natalia Hug Gallery, Cologne, Germany  
2016 "Peter Bonde", Nino Mier Gallery, Los Angeles, USA  
"New Works", Martin Asbæk Gallery, Copenhagen, Denmark  
2014 Natalia Hug Gallery, Cologne, Germany  
2013 SOD Space of Drawings, Copenhagen, Denmark  
"Peter Bonde, Six Sculptures and Forty-Seven Drawings", Marie Kirkegaard Gallery, Copenhagen, Denmark  
2011 David Pestorius Projects, Brisbane, Australia  
"Peter Bonde, Mirror Foil", Andersen's Copenhagen, Copenhagen, Denmark  
2008 Galleri Brandstrup, Oslo, Norway  
2007 "I Know No "Work" As My Work-Pissing in Pools, Shitting in Cans" Galerie Asbæk, Copenhagen, Denmark  
2006 "Peter Bonde, Danish Contemporary Painting", ARKEN Museum for Moderne Kunst, Ishøj, Denmark  
Galleri Brandstrup, Oslo, Norway  
2004 "Wake up the Sun is in your Face", Galerie Asbæk, Copenhagen, Denmark  
Galerie Schuster, Frankfurt, Germany  
2003 "Headless Tour 2003 – New Paintings", Brigitte March International Contemporary Art, Stuttgart, Germany / Kunsthalle Göppingen, Göppingen, Germany / Christopher Cutts Gallery, Toronto, Canada / Trapholt Museum for Modern Art and Design, Kolding, Denmark  
2002 "The Table", Galerie Asbæk, Copenhagen, Denmark  
2001 DCA Gallery, New York City, USA  
Institute of Visual Arts, University of Wisconsin, Milwaukee, USA  
2000 "It's a Beautiful Day", Galerie Asbæk, Copenhagen, Denmark  
"It's a Beautiful Day Remix (German version)", Brigitte March International Contemporary Art, Stuttgart, Germany  
1999 "The Snowball", 48th International Art Exhibition Venice Biennale / Biennale di Venezia – La Biennale di Venezia, Venice, Italy  
"The Orange Show", Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany  
1998 "The Birthday Party", Galerie Asbæk, Copenhagen, Denmark  
"Rachel's Car. Flags in Slow Motion. Flags in Real Time", Galleri Tommy Lund, Odense, Denmark  
1997 Christopher Cutts Gallery (with Claus Carstensen), Toronto, Canada  
David Pestorius Gallery, Brisbane, Australia  
1996 "Bonde, Carstensen, Donaldsen, Nixon", Artspace, Sydney, Australia  
1995 Patricia Correia Gallery, Los Angeles, USA  
Galeria José María Valenzuela - Espacio D', Bubion, Granada, Spain  
1994 DCA Gallery, New York, USA  
Galerie Asbæk, Copenhagen, Denmark  
1992 Galerie Patricia Asbæk, Copenhagen, Denmark  
Trapholt Museum for Modern Art and Design, Kolding, Denmark  
1990 Galerie Sophia Ungers, Cologne, Germany  
1987 "Tegninger", Sorø Kunstmuseum, Denmark  
1986 Galleri Specta, Aarhus, Denmark  
Galleri Prag, Copenhagen, Denmark  
1985 "Paintings and Sculptures", Eks-Skolens Forlag, Copenhagen, Denmark

## Group Exhibitions (selected)

2020 "Five Year Anniversary Show", Nino Mier Gallery, Los Angeles, USA  
2018 "Grey and Beige Portfolio", Elgiz Museum of Art, Istanbul, Turkey  
2015 "Peter Bonde y Javier Tapia", D21 Proyectos de Arte, Santiago, Chile  
"Javier Tapia Y Peter Bonde: Bicéfalo, Double Headed South", Museo Nacional de Bellas Artes, Santiago, Chile  
2014 "Trace 14", Proje4L/Elgiz Museum of Contemporary Art, Istanbul, Turkey  
2013 "As We Perform It", Franklin Street Works, Stamford, USA  
2010 "Peter Bonde & Jason Rhoades, Half Snowball", Andersen's Copenhagen, Denmark  
2009 "Die Welt als Bühne", Neuer Berliner Kunstverein, Berlin, Germany  
"Folkstone Prism", Casino Metropolitan, Mexico City, Mexico  
2007 "Selection 2007", Proje4L/Elgiz Museum of Contemporary Art, Istanbul, Turkey  
"At the End of the Rainbow", Bm-Suma Contemporary Art Center, Istanbul, Turkey  
"Hammer Contemporary Collection: Part II", Armand Hammer Museum of Art at UCLA, Los Angeles, USA  
2006 "20th Anniversary Group Exhibition", Christopher Cutts Gallery, Toronto, Canada  
"Boisterous loud and energetic", Andersen's, Copenhagen, Denmark  
"Art on Campus 1", University Art Museum, Brisbane, Australia  
2005 "Morrow Complex Summer Party", Christopher Cutts Gallery, Toronto, Canada  
2004 "Nordic Art", MKM Museum Küppersmühle für Moderne Kunst, Duisburg, Germany  
"Sven Dalsgaard og tidligere elever", Dronninglund Kunstcenter, Denmark  
2003 "Die Nacht des Jägers... (The Night of the Hunter...)", Brigitte March International Contemporary Art, Stuttgart, Germany  
"Fra Objektiv til Objekt", Den Fri Udstillingsbygning, Copenhagen, Denmark  
2002 "STARS and BRIGHTS", Brigitte March International Contemporary Art, Stuttgart, Germany  
"What about Hegel (and you)?", Brigitte March International Contemporary Art, Stuttgart, Germany  
2001 "Gaba, Marzouk, Sooja, Bonde, Kusolwong, Hadjithomas And Joreige", Institute of Visual Arts, Milwaukee, USA  
"START!", Centro Cultural Andratx, Majorca, Spain  
8th International Cairo Biennale, Egypt  
2000 "Monochromes", University of Queensland Art Museum, Brisbane, Australia  
"Come in and find out (vol. 4)", Podewil Contemporary Art Center, Berlin, Germany  
"De glade givere - Museernes bedste billeder", Louisiana Museum of Modern Art, Humlebæk, Denmark  
1999 "Cities on the Move 4", Louisiana, Humlebæk, Denmark  
1998 "Farvel til 80'erne", Aarhus Kunstmuseum, Denmark  
1997 "The Louisiana Exhibition, New Art from Denmark and Scandinavia", Louisiana Museum of Modern Art, Humlebæk, Denmark  
"On Painting (On the Edge of Painting)", SCA Gallery, Sydney College of the Arts, Sydney, Australia  
"Display", Charlottenborg, Copenhagen, Denmark  
"Kropsnær", Vestsjællands Art Museum, Sorø, Denmark  
1996 "Grosse Kunstaustellung", Kunstpalast Düsseldorf, Düsseldorf, Germany  
Baltic Sea Biennale, Kunsthalle Rostock, Rostock, Germany  
1993 "INFERNNO", Statens Museum for Kunst, Copenhagen, Denmark  
1990 "Ponton Temse", SMAK: Stedelijk Museum voor Actuele Kunst, Ghent, Belgium  
"The Readymade Boomerang", Biennale of Sydney, Sydney, Australia  
8th Biennale of Sydney, Sydney, Australia

## Bibliography (selected)

2016 G. Leddington, "Peter Bonde at MIER Gallery, Los Angeles," Mousse Magazine  
2002 "WAX IN MY INNER EAR", Exh. cat., Trapholt Museum for Moderne Kunst, Kolding 2002  
Schwabsky, Barry: "Vitamin P. New Perspectives in Painting",

- 1999 Phaidon Press, New York City 2002  
Ockenholt, Marianne ; Sans, Jerome (Ed.): "The Snowball. A Collaborative Project by Peter Bonde & Jason Rhoades", Hatje Cantz, Ostfildern-Ruit 1999
- 1995 Vine, Richard: "Peter Bonde at DCA", Art in America, p. 99, February 1995

### Collections (selected)

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

**Peter Bonde**

1. PISSINGINPOOLS #2  
2024  
Oil, Inkjet on Mirror foil  
200 x 160 cm  
PBo/P 4



**Peter Bonde**

2. PISSINGINPOOLS #4  
2024  
oil, inkjet on mirror foil  
200 x 160 cm  
PBo/P 34



**Peter Bonde**

3. PISSINGINPOOLS #1  
2024  
Oil, Inkjet on Mirror foil  
200 x 160 cm  
PBo/P 3



- Peter Bonde**  
4. PISSINGINPOOLS #3  
2024  
Oil, Inkjet on mirror foil  
200 x 160 cm  
PBo/P 9



- Peter Bonde**  
5. PISSINGINPOOLS #5  
2024  
oil, Inkjet on Mirror foil  
200 x 160 cm  
PBo/P 11



- Peter Bonde**  
6. UNTITLED  
2024  
Oil, Inkjet on Mirror foil  
100 x 80 cm  
PBo/P 12



**Peter Bonde**

7. DELICIOUS  
2023  
Oil, Spray, Inkjet on Mirror foil  
160 x 200 cm  
PBo/P 6



**Peter Bonde**

8. UNTITLED  
2024  
Oil, Spray, Inkjet on Mirror foil  
100 x 80 cm  
PBo/P 13



**Peter Bonde**

9. YOUR FUCKING FACE  
2024  
Oil on mirror foil  
160 x 140 cm  
PBo/P 14



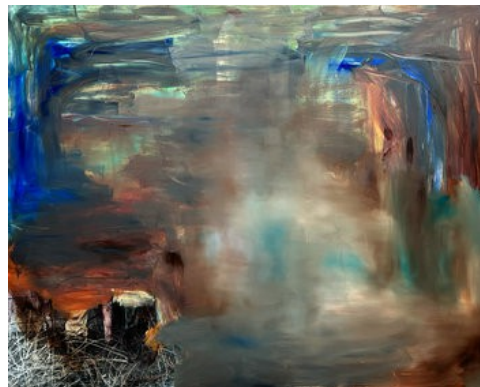
**Peter Bonde**

10. UNTITLED  
2024  
Oil on mirror foil  
130 x 115 cm  
PBo/P 15



**Peter Bonde**

11. WILLOW SPRINGS (MARIANNES LEG)  
2024  
Oil, Inkjet on mirror foil  
160 x 200 cm  
PBo/P 16



**Peter Bonde**

12. UNTITLED (BLANK)  
2024  
oil on mirror foil  
130 x 115 cm  
PBo/P 17





**Peter Bonde**

13. UNTITLED (DRUNK CURATORS)  
2024  
oil, inkjet on mirror foil  
140 x 160 cm  
PBo/P 18



**Peter Bonde**

14. 165 EAST BROADWAY  
2023  
oil, inkjet on mirror foil  
160 x 140 cm  
PBo/P 19



**Peter Bonde**

15. UNTITLED (MORE THAN THIS / A FIRE IN MY BELLY)  
2024  
oil, inkjet on mirror foil  
190 x 200 cm  
PBo/P 20



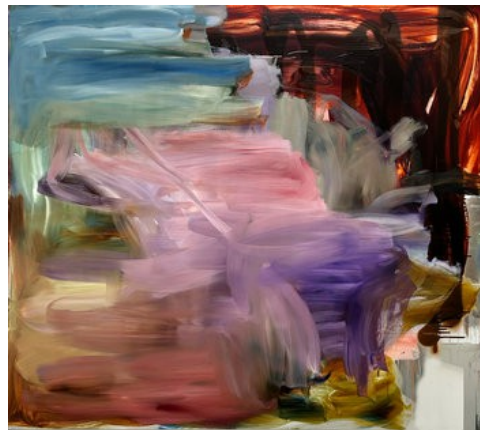
**Peter Bonde**

16. YOUR FUCKING FACE  
2024  
oil, inkjet on mirror foil  
130 x 115 cm  
PBo/P 21



**Peter Bonde**

17. UNTITLED  
2024  
oil, inkjet on canvas  
115 x 130 cm  
PBo/P 22



**Peter Bonde**

18. BOOK PAINTING (Art Club2000)  
2024  
oil, inkjet on canvas  
100 x 70 cm  
PBo/P 23



**Peter Bonde**

19. BOOK PAINTING  
2024  
oil, inkjet on canvas  
100 x 70 cm  
PBo/P 24



**Peter Bonde**

20. I CAN DO NOTHING FOR STUPIDITY  
2024  
oil inkjet on mirror foil  
190 x 200 cm  
PBo/P 25



**Peter Bonde**

21. OVERDUIN & CO (REMAKE)  
2024  
oil inkjet on mirror foil  
130 x 115 cm  
PBo/P 26



**Peter Bonde**

<sup>22</sup> AIRCON  
· 2023  
Oil, Inkjet on mirror foil  
200 x 160 cm  
PBo/P 5



**Peter Bonde**

<sup>23</sup> UNTITLDES (BLANK)  
· 2023  
Oil on mirror foil  
130 x 115 cm  
PBo/P 8



**Peter Bonde**

<sup>24</sup> UNTITLED (BLANK) #2  
· 2024  
Oil on mirror foil  
130 x 115 cm  
PBo/P 10



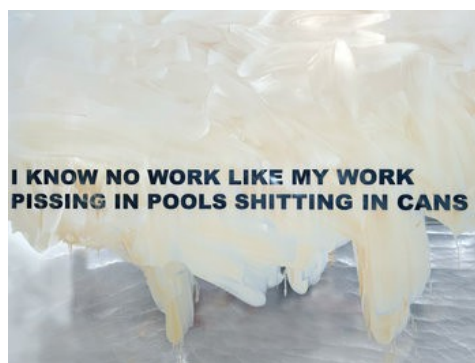
**Peter Bonde**

25 UNTITLED (BLANK)  
· 2024  
Oil on mirror foil  
130 x 115 cm  
PBo/P 27



**Peter Bonde**

26 I KNOW NO WORK LIKE MY WORK PISSING IN  
· POOLS SHITTING IN CANS  
2023  
oil, inkjet on mirror foil  
190 x 240 cm  
PBo/P 28



**Peter Bonde & Jason Rhoades**

27 CATERING (IGLOO MARINE 72), PROP FROM  
· SNOWBALL  
1999 - 2024  
Mixed media  
124.5 x 74 x 83 cm  
PBo & JRh/S 1

