

Milena Bonifacini



- NO. 1, 2006
23 x 22 inches
Courtesy of the Artist

NO. 2, 2006
22½ x 21 inches
Courtesy of the Artist

NO. 3, 2006
23 x 29½ inches
Courtesy of the Artist

NO. 4, 2006
23½ x 36 inches
Courtesy of the Artist
- NO. 6, 2006
31 x 34½ inches
Courtesy of the Artist

NO. 7, 2006
30 x 35½ inches
Courtesy of the Artist

NO. 8, 2006
34 x 33½ inches
Courtesy of the Artist

NO. 5, 2006
33½ x 27 inches
Courtesy of the Artist

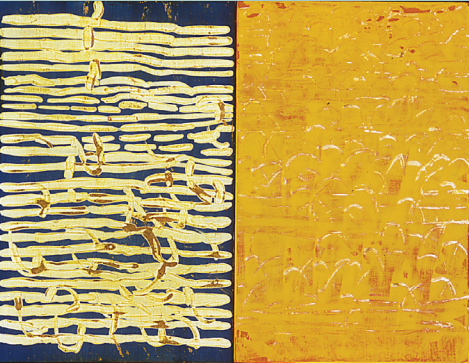
Bonifacini completed her education at the Royal Danish Academy of Fine Arts in 1989 and also holds a degree in Art Theory completed in 1991. Her most important solo exhibitions have been at Galleri LARM, Copenhagen, Overgaden, Copenhagen, Galleri Bie&Vadstrup, Copenhagen, and DCA Gallery in New York. Group exhibitions are numerous, some in collaboration with another participant in the exhibit (Bodil Nielsen), and include Charlottenborgs Spring Exhibition, Den Frie and Galerie Mikael Andersen, all in Copenhagen; Filosofgangen and a large exhibit at Kunsthallen Brandts Klædefabrik in Odense in Denmark. Other exhibitions include Ordsprog, Greve, Puzzle Parade, Køge Skitsesamling and White Box, New York, Kunstnernes Hus, Oslo, Galerie Poirel, Nancy, France, and Louisiana Udstilling in Humlebæk.

Glue and raw pigment on panel
13 x 17 inches each
Courtesy of the Artist

Guldbeck completed her education in painting at the Jutland Fine Arts Academy in 1985, and her MFA from the University of Iowa in 1995. Prior to that time she completed degrees in Anthropology, Painting and Printmaking. She was awarded a post-graduate Fellowship to the University of Zagreb, Croatia, where she conducted a large scale photographic project funded by both The Danish Ministry of Education and Knud Højgaards Fund.

Guldbeck is currently an Associate Professor of Painting at Bowling Green State University in Ohio, where she has taught painting since 1999. She is the recipient of an Ohio Arts Council Individual Artist Fellowship, an Iowa Arts Council Grant funded by the National Endowment for the Arts, the Knud Højgaard Fund and several artist residencies including the Ragdale Foundation, Anderson Ranch Arts Center, the Vermont Studio Center and Hollufgård in Denmark. Recent solo and group exhibitions include Melanee Cooper Gallery and Artemisia Gallery in Chicago, Bonfoey Gallery in Cleveland, Hanover College and Northern Indiana Arts Association in Indiana, Cedar Rapids Museum of Art in Iowa, “The American River,” a traveling exhibition originating at the Brattleboro Museum in Vermont, and the Toyohashi Museum in Japan. She has been awarded an American-Scandinavian Foundation Grant for 2006-07, an E.D. Foundation Grant, and is the Lois Roth Endowment Fellow for 2007.

Mille Guldbeck
Co-curator
ARTICULATED SPACES X-XX, 2007
(Ten pieces)



2-D or not 2-D?

Introduction

The artists in the exhibition 2-D or not 2-D? Danish Artists Flirt With Space describe reality, but it is at the same time a reality that exists only in painting. It is a painterly experience.

Painting is an experience. One of the qualities of painting is that it takes time. Time is perhaps the only real luxury that is left us. In the act of painting there is time to linger emotionally, but it is also very practical and very hands on; one moves spaces around, surfaces are varied, experiences with structures start to be used in new connections. One can float between different dimensions and types of layers; all different and various ways of thinking visually, but all which are very practical.

At first glance, the works seem abstract, but are not really. One could say, that in these images, there is a relationship to the figurative, but that it has been painted away. The works communicate with each other, but it is a mute communication. They have an inbuilt intelligence inside them-which the piece plays with, which the piece itself examines.

Many of the works build upon the fact that one painting would not be enough, and therefore the artists use series, so that the works become a kind of picture book or *billednovelle* - a sequence with a type of spectacle.

Else Ploug Isaksen
Co-Curator

In recent years the Danish art scene has been characterized above all by diversity, a flourishing of artistic activity and proliferation of spaces, which has frustrated any attempt to identify a specific “movement” or trend. What does seem to be rather unmistakable is a strong resurgence of interest in painting. The thread which draws this group of rather different artists together is their various approach to exploring the notion of flat “space”, a kind of exploration into painting landscape and tuning color, explorations which take them far from that genre’s specific associations to Denmark’s traditional painting and lead them into realms of fantasy and to the borders of abstraction.

These artists relate to landscape at a remove, through found images or mediated by technology. They also create artificial landscapes that become somehow visionary. They balance the domestic with the virtual. Despite the estrangement from nature, they utilize various ways to channel landscape’s rich traditions and consciously engage with the history of man’s long relationship with nature through art. It may be said that while there is great variety among the works, the subject may still be a means by which to admit the viewer to the painting; the genre itself provides a pretext for the true focus of the artist’ attention. Most of the paintings here are kinds of alloys, which are comfortable in being created in formal visual language but flirt with the notion that the outstanding functional design we so typically associate with Danish craft does not have to eliminate the poetic. The concept of a landscape can suggest contemporary actuality with greater accuracy than any random depiction of an actual geographic location.

Mille Guldbeck
Co-Curator

Bowling Green State University Fine Arts Center
Galleries organized this traveling exhibition with
generous support from:

Kulturudviklingspuljen, Aarhus Kommune, Denmark

Ohio Arts Council

BGSU School of Art

brochure design: Jacqueline S. Nathan

2-D or not 2-D
Danish Artists
Flirt
with Space

Milena Bonifacini
Mille Guldbeck
Else Ploug Isaksen
Leif Kath
Bodil Nielsen
Jan Skovgård
Bodil Sohn

Else Ploug Isaksen
Co-curator

My works for the exhibition: “2-D or Not 2-D: Danish Artists Flirt with Space” circle around the topic space and depth. It takes time for the eye and the human brain to focus and one is sent to and fro between the layers - a grid, a photograph and a color surface - or between blurriness and sharpness. Is this 2-D or 3-D?

The combination of grids, photographs and color surfaces brings back memories of a cartography, but a precise map reading is not possible, since the photographs show misty landscapes or dim, diffuse shadows: it becomes all places and no place. Here we all belong.

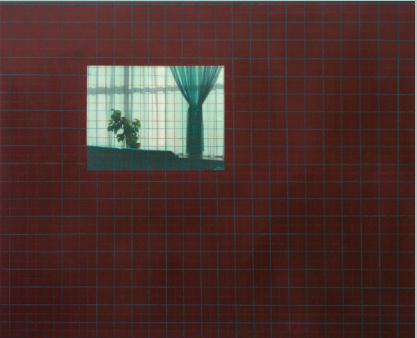
Isaksen completed her education in printmaking and painting at the Jutland Fine Arts Academy in 1988. She later studied at the European Film College in Denmark, and currently teaches Foundation classes at the Aarhus Kuns-takademi in Aarhus, Denmark and contributes regularly as an editor and writer to aarhus.nu, a contemporary art web journal.

Her numerous exhibitions include recent solo shows at Galerie MøllerWitt, Aarhus, Gallery BE, Nagoya, Japan, and Gallerie Broekhuis, Netherlands. A member of the artist collective, Guirlanden, she has been awarded The Danish National Art Foundation’s Grant of Honor three years in a row, and grants from the Knud Højgaard Fund and the Jens Ejnar and Johanne Larsens Fund. Her work has been collected by the Danish National Art Foundation, the City of Aarhus and numerous art associations. Her public art projects include the decoration of the Aarhus Swimming Stadium and Vejle Hospital.

HE LOVES THIS SPOT 1-3, 2007
Oil and phototransfer on canvas
25½ x 31½ inches
Courtesy of the Artist

HE LOVES THIS SPOT 4, 2007
Oil and phototransfer on canvas
27½ x 35½ inches
Courtesy of the Artist

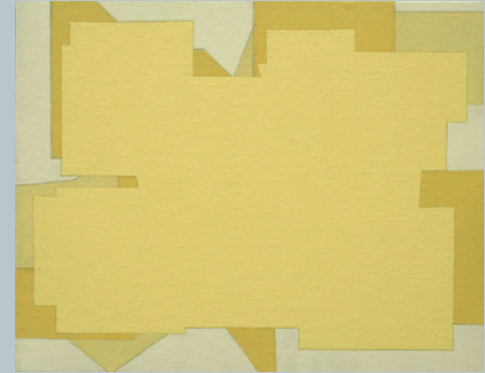
HE LOVES THIS SPOT 5-9, 2007
Oil and phototransfer on canvas
20 x 23½ inches each
Courtesy of the Artist



Leif Kath

Kath has had solo exhibitions in numerous prominent galleries as well as museums in Denmark. Among the most prominent galleries are Galerie MøllerWitt, Aarhus, Galleri Weinberger, Copenhagen, and Overgaden, Copenhagen. Museum exhibitions include Sønderjyllands Kunstmuseum, Kunstmuseet Trapholt, and Vestjyllands Kunstmuseum. His work was also shown in DCA Gallery in New York. Additionally he has participated in over fifteen international group shows.

Public collections include the Danish Arts Founda-tion, Ny Carlsberg Foundation, The Danish Ministry of Foreign Affairs, Kastrupgård Collection, Vejle Kunst-museum and Kunstmuseet Trapholt.



UNTITLED 1, 2007
16 x 20 inches
Courtesy of the Artist

UNTITLED 2, 2007
16 x 20 inches
Courtesy of the Artist

UNTITLED 3, 2007
20 x 16 inches
Courtesy of the Artist

UNTITLED 4, 2007
20 x 16 inches
Courtesy of the Artist

UNTITLED 5, 2007
20 x 16 inches
Courtesy of the Artist

UNTITLED 6, 2007
20 x 16 inches
Courtesy of the Artist

UNTITLED 7, 2007
20 x 16 inches
Courtesy of the Artist

UNTITLED 8, 2007
20 x 16 inches
Courtesy of the Artist

UNTITLED 9, 2007
20 x 16 inches
Courtesy of the Artist

UNTITLED 10, 2007
16 x 20 inches
Courtesy of the Artist

2-D or not 2-D?
Danish Artists Flirt with Space

INTRODUCTION

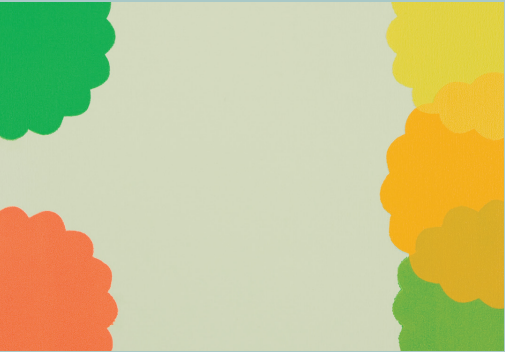
BGSU Fine Arts Center Galleries is pleased to introduce this exhibition, curated by Mille Guldbeck and Else Ploug Isaksen. It delights with a selection of works by seven highly respected Danish artists whose paintings exhibit a rich sense of color and play. Although the Danish artists featured in this show have extensive exhibition records, several have never before been shown in the United States. We are very grateful to Kulturudviklingspuljen, Aarhus Kommune, Denmark, the Ohio Arts Council and the BGSU School of Art for the generous support that made this show possible, to the BGSU College of Arts & Sciences for encouragement and to the partners who engage this travelling exhibition.Finally, our gratitude to the artists who made this wonderful work, and to the curators who devoted countless hours to make it available to U.S. audiences.

Jacqueline S. Nathan
BGSU Gallery Director



Bodil Nielsen

Nielsen completed her education at the Royal Danish Academy of Fine Arts in 1993, and also attended the Jan Van Eyck Akad-emie in the Netherlands. She has been the recipient of the Rome Prize for study in Rome, residencies in Rotterdam and the International Studio Program award in New York. Solo exhibitions include Galerie MøllerWitt, Aarhus, Galleri Søren Haumann, Cop-enhagen, and Galleri Basilisk, Copenhagen. Her work is in the collection of The Danish Arts Foundation and she has been the recipient of their Three-Year Work Grant. Important exhibitions in collaboration with Milena Bonifacini include FarveVolume at Brandts Klædefabrik in Odense, Overgaden in Copenhagen, Paintspace 3 in Copenhagen and Nikolaj Kirke in Copenhagen. Group exhibitions include international venues such as Kristians-tad, Sweden, Rotterdam, Holland, and Oslo, Norway.



GREEN, WITH RED AND YELLOW, 2007
Acrylic on Canvas
20 x 28 inches
Courtesy of the Artist

PINK, 2007
Acrylic on Canvas
28 x 20 inches
Courtesy of the Artist

GOLDEN, 2007
Acrylic on Canvas
24 x 28 inches
Courtesy of the Artist

RUSSIAN, RED, 2007
Acrylic on Canvas
24 x 40 inches
Courtesy of the Artist

RUSSIAN, GREEN, 2007
Acrylic on Canvas
24 x 40 inches
Courtesy of the Artist

Jan Skovgård

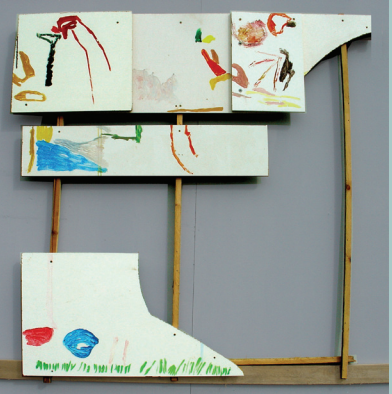
Skovgård is a conceptual artist who submits his ongoing text material as his representative cv. His work is best described by a preoccupation with art history and its intersection with technology.

Skovgård has had many exhibitions in Denmark including venues such as Brandts Klædefabrik, which published his book,*The Permanent Collection* (January 1990) in connec-tion with the show; Charlottenborg, Copenhagen, as a guest in the artist group Guirlanden; in Aarhus Kunstbygning, and Aarhus Kunstmuseum. In Paris his work has been shown at “Locomotive”, and “Genie de la Bastille”. In New York he has shown work at Janet Borden Inc. and American Fine Arts Co.

VIIPALEE 32, 2007
Acrylic on melamine
fiberboard
59 x 59 inches
Courtesy of the Artist

VIIPALEE 33, 2007
Acrylic on melamine
fiberboard
59 x 59 inches
Courtesy of the Artist

VIIPALEE 34, 2007
Acrylic on melamine
fiberboard
59 x 59 inches
Courtesy of the Artist



Bodil Sohn

The series ‘MIRRORS’ deals with the painting as a picture, with the use of the painting in art history as a reflection for the observer - and with our longing for seeing and watching ourselves from another point of view. The paintings resemble the color and surface character of looking-glasses and mirrors. The painted illusions of frames gives an optical impression of depth and space - like looking into a mirror. The paintings/mirrors have various at-mospheres: poetic, dramatic, ordinary, romantic, strange... They invite the ob-server to search for (in vain) his or her own reflection in the painting/mirror.

Each of the paintings/mirrors has a name - like those they have in furni-ture stores. The names given refer to contemporary or deceased artists.



CLAUDE, 2007
Acrylic on Canvas
13½ x 18 inches
Courtesy of the Artist

GERHARD, 2007
Acrylic on Canvas
18½ x 9 inches
Courtesy of the Artist

CINDY, 2007
Acrylic on Canvas
36 x 20½ inches
Courtesy of the Artist

AGNES, 2007
Acrylic on Canvas
36 x 20½ inches
Courtesy of the Artist

MARIKO, 2007
Acrylic on Canvas
20 x 16 inches
Courtesy of the Artist

GILBERT, 2007
Acrylic on Canvas
16 x 33 inches
Courtesy of the Artist

SYLVIE, 2007
Acrylic on Canvas
15 x 13 inches
Courtesy of the Artist

GEORGIA, 2007
Acrylic on Canvas
33 x 16 inches
Courtesy of the Artist

TONY, 2007
Acrylic on Canvas
26½ x 15 inches
Courtesy of the Artist

LOTTI, 2007
Acrylic on Canvas
10 x 9 ½ inches
Courtesy of the Artist

ERIC, 2007
Acrylic on Canvas
32 x 16 inches
Courtesy of the Artist

CASPAR, 2007
Acrylic on Canvas
14 x 18 inches
Courtesy of the Artist

NINA, 2007
Acrylic on Canvas
7 x 16 inches
Courtesy of the Artist