

Sverre Bjertnæs

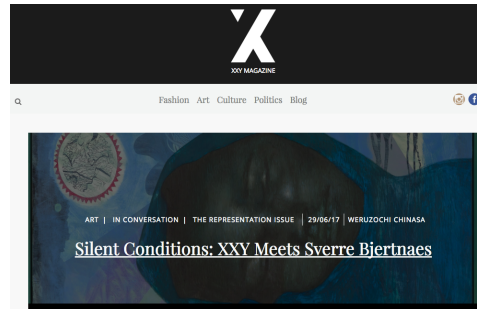
Silent Conditions: Coverage report

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<http://www.xxymagazine.com/xxy-meets-sverre-bjertnaes/27569>



Silent Conditions: XXY Meets Sverre Bjertnaes

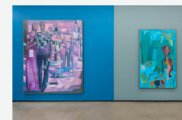
An artist with a grand narrative flowing through his work, *Sverre Bjertnaes* has become one of Norway's most celebrated painters. His ability to weave stories through different mediums has led to high-profile installations and critical acclaim. We sat at his current exhibition and spoke about elitism in the art industry, the importance of locality in his work and the effect of social media on artistic individuality.

Weruzochi Chinasa: In terms of art now, and the creative industry, we talk so much about culture and heritage, do you feel like that particularly inspires your work in any way?

Sverre Bjertnaes: More and more I think. I always felt that my generation of artists had this idea that everything is about getting international and I think locality is something much more interesting. In Norway we are sort of a young nation with young artists, the first painters were in the 1700s – 1800s, so straight up to the 60's, 1990's, we have this very clear line of, for example, Norwegian painters. And that was sort of broken when everything started getting nationalised. I'm really trying to reconnect into that sort of line, and I think it's interesting to have all these Norwegian painters that were interested in nature and social development. I still think it has a lot of value with locality. You don't have to go too long back to really see the distinctive difference between the Swedish and the Norwegian painter, for example, and that they do have this kind of inherited identity. Which I think is an interesting thing. Of course, the identity of a young artist now looks more or less the same in New York and Norway, but I always saw this sort of equality to follow up on.

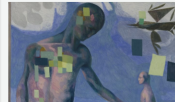
WC: That was one question I had for you, do you feel like social media and the proliferation of the internet has affected art?

SB: Yes it's affected everybody, I mean socially it's all very democratic, so that's the good part of it, the bad part of it is you lose that locality which is interesting also.



WC: I mean it's good because I think it turns the consumer to the curater a little bit.

SB: We've also got the much bigger audience of course, and you get to have a different way of viewing art that is very positive.



WC: True, so before this, you said you have different ways of creating and different mediums, have you always done that?

SB: No actually I started doing more different medias after I started working with Bjarne Midgaard as he's also doing all different stuff. We discussed a lot about, for example, qualities like continuity and all those kinds of things, and I always also felt that doing different works and doing both bad and good works also has a quality – bad artworks can also be interesting in a way. That kind of risk-taking involving in doing different media always attracted me so I feel very free to work now with the writing, movies and sculptures.

WC: That's something I think you find with really inspiring creatives – the ability to take something that's a little bit difficult or ugly and bad and create from it.

SB: Yeah, I also give up this idea that everything you do is yours, I mean I worked with a lot of people doing a furniture piece or having a playwright for my sculptures, that collaborative thing that is giving up control is really helpful, for me I think.

WC: I think that's actually important to say because young creatives now I think want to own everything.

SB: Yeah and also because you have this sort of hierarchy in the art world and we also have this sort of branding mechanism; it has to be branded in a way and so feel that I've exhibited a lot abroad and it's sort of a problem as a lot of my work is so different. I also think it's a good thing that it looks more and more like I lived life, I mean it isn't just lines, it's more up and down and I sort of think it's worth it.

WC: Rather than something static

SB: And also what kind of human being you are, and I know artists that do the same work their whole life and it's great and they are great artists, but for me wouldn't work.

WC: Speaking of exhibiting all over the world, why did you decide to exhibit in England now?

SB: Everything is also a little bit about coincidences. I mean I think the gallery owner saw some of my work in New York and so I was contacted by the gallery and I think it's the kind of gallery that I can connect to, the artists they work with also.

WC: Is that important to you? When it comes to exhibiting that you have people you know?

SB: Yeah it's important to me that I also like the people I work with, it makes it much easier.

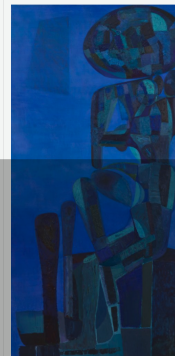
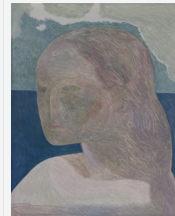
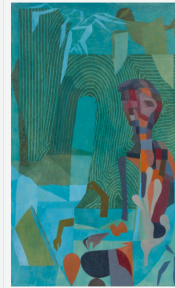
WC: Okay, one of the questions I wanted to ask was how your friendship with Bjarne Midgaard developed and what was it like having your friend curate your exhibition?

SB: Well, I met him when I was in the academy and he's like ten years older than me. He was already the most established Norwegian artist like abroad and everything, so he had a lot of defining power in Norway and I came out of a really classical environment so when he sort of curated me everybody was surprised by it and it sort of turned everything around. And that's how we started working together but we didn't do collaborative works until like five or six years ago when we started doing actual pieces together.

WC: What sparked that collaboration? Moving towards actually working together.

SB: Well actually Bjarne was curating a show at Maccarone in New York and it was this storm that raged in New York and we were locked up for some days and we started drawing together and that became like a big installation for the first Maccarone show. We thought it was fun and it all went really well together so we started doing a lot of works, like big exhibitions and installations, movies, everything.

WC: That's quite interesting because you said earlier that your relationship with Bjarne when you work together was a bit more forceful, it came out of something –



Sverre Bjertnæs

2 Jun – 1 Jul 2017 at Beers in London, United Kingdom

27 MAY 2017



Sverre Bjertnæs. Courtesy of Beers gallery

Beers gallery will showcase Sverre Bjertnæs' first UK solo show next month, opening on 25 May and running until 1 July. Bjertnæs, who made his mark as a young figurative painter has been a celebrated star of Norway's art scene for over a decade. Bjertnæs frequently works

in portraiture, although in the last five years, has incorporated sculpture, furniture, lm and theatrical productions into his shows.

Bjertnæs' first solo exhibition was at the Norwegian gallery Anarchist Fraction in 2000. During this time Bjertnæs developed a close personal and creative relationship with its director, Bjarne Melgaard, a famously antagonistic provocateur described as the most famous Norwegian artist since Edvard Munch.

A close collaborative friendship with Melgaard was formed and in turn led to A Projective Identification, Bjertnæs' first international solo exhibition at White Columns Gallery, New York, in 2012. Curated by Melgaard and named one of the 10 best exhibitions in New York in 2012 by the New York Times, the gallery walls were covered in bold colours and patterns and featured portraits that traced a variety of subjects, from Jesus Christ to the artist's wife.

In this way, Bjertnæs' exhibitions morphed into immersive sensory narratives, 'gesamtkunsterwerks' – where the artworks connect as a whole to deliver their message, with Beers gallery to serve as a multi-sensory canvas, with walls painted different colours. This curated style of exhibition - rooms brimming to the edge with paintings, drawings, films and wooden and sculpture has become Bjertnæs' trademark. "I've grown more and more interested in the dialogue that exists between different pieces in a show", he says by way of a one sentence explanation, wanting his shows to exist as a whole experience, rather than mere paintings on a wall. Sverre's shows aren't merely collections of individual artworks, but experiences in which all pieces are to be viewed as one cohesive installation.

As such, 'Silent Conditions' will function as a Wunderkammer-like collection of works in wildly differing forms - the product of collaborations between other artists (including Melgaard) and himself. Among the multiple features in the show is the new lm 'Memories of Us', a collaboration with Norwegian dramatic writer Arne Lygre. Bjertnæs created a sculpture, Lygre then scripted a play which was staged at Sverre's show in Galleri Bandstrup, Oslo. This lm is the documentation of that performance. Other elements include a wooden Chair Longue, a carpet made by Bjertnæs, ceramics made especially for the show by his mother, Randi Koren Bjertnes.

As Bjertnæs' painting serves as the bedrock of his artistic practice, oil on canvas works will form a large part of this show. One of these is a collaboration with Belean artist Christer Glein for which both artists worked

interchangeably upon the same canvas. This sense of relinquishing a degree of artistic ownership and license from a work marks a change in Sverre's approach to artmaking. "I've started to believe in a more emotional approach to art," he says, "for me, it's the only way I can truly connect to any artwork." Other paintings in the show include 'Sculpture by the Sea T' and 'Baptism'. These continue Bjertnæs' explorations into figurative abstraction, wherein organic figures, often somewhat creature-like in their appearance, reside in landscapes littered with geometric shapes and forms. Each painting grows organically throughout the image-making process, sometimes stemming from loose thoughts arriving from another artwork or personal experience.

Beers

Baldwin Street, 1
London EC1V 9NU United Kingdom
Ph. +44 (0)20 75029078
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www.beerslondon.com

Opening hours

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From 11am to 6pm
Saturday from 11am to 5pm



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Captions

1. Sverre Bjertnæs. Courtesy of Beers gallery
2. Sverre Bjertnæs. Courtesy of Beers gallery
3. Sverre Bjertnæs. Courtesy of Beers gallery

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Art review: bright, bold and colourful



Beers London Exhibition

Painting, sculpture, video and furniture. Norwegian artist Sverre Bjertnaes combines it all in multi-threaded narratives combining portraits with abstract sculptures – in a bright, bold and colourful exhibition. *Sverre Bjertnaes: Silent Conditions at Beers London*, 1 Baldwin Street, EC1V 9NU. Until 1 July, free.

★★★★☆ (Tuesday-Saturday) Tabish Khan

Sverre Bjertnaes Silent Conditions at BEERS London

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EXHIBITION
Sverre Bjertnæs: 'Silent Conditions'
 26 May 2017 - 1 Jul 2017

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Beers London

London, United Kingdom

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Beers London presents 'Silent Conditions', the first-ever UK exhibition from the much-celebrated Norwegian artist Sverre Bjertnæs.

About

Beers London presents 'Silent Conditions', the first-ever UK exhibition from the much-celebrated Norwegian artist Sverre Bjertnæs. In recent years, Bjertnæs has become one of the country's most renowned painters: the result of high profile exhibitions in the US; collaborations with Norway's enfant terrible of the artworld, Bjarne Melgaard; and sell-out, critically regarded installations of his work at The Armory New York in both 2017 and 2016.

For Beers, Bjertnæs continues his overarching oeuvre, with each exhibition as kinds

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of gesamtkunstwerks - artworks that make use of multiple art forms in order to deliver their message. Bjertnæs is increasingly interested in the narratives that form between his shows, claiming he has "grown more and more interested in the narrative that consists between different pieces in a show". Silent Conditions will continue this notion by transforming Beers London into a Wunderkammer-like collection of works in wildly differing forms - many the result of collaborations between other artists and himself, such as a work with the aforementioned Melgaard.

Another such collaboration is the film 'Memories of Us', a collaboration with Norwegian dramatic writer Arne Lygre. The film typifies the kind of collaborative discourse that increasingly typifies Bjertnæs' practice; the film is a documentation of a performance by Lyre, which itself was based off of Bjertnæs sculpture in a previous show at Galleri Bandstrup, Oslo, in 2016. Other elements include a wooden Chaise Longue, a carpet made by Bjertnæs, and ceramics made especially for the show by him and his mother. However, we also see a painter who is continuously establishing his prowess and redefining his entire practice. There is an affinity to more traditional forms of image making, including a collaboration with Belgian artist Christer Glein wherein both artists worked interchangeably upon the same canvas. This sense of relinquishing a degree of artistic ownership marks a distinct change in Sverre's approach to artmaking, and here it is a defining characteristic of the exhibition.

Other paintings in the show include 'Sculpture by the Sea I' and 'Baptism'. These continue Bjertnæs' explorations into figurative abstraction, wherein organic figures, often somewhat creature-like in their appearance, reside in landscapes littered with geometric shapes and forms. There is a tendency toward emotional, naturalistic responses to self and nature - recalling the vivid literary landscapes of another famous Norwegian, playwright Henrik Ibsen, whose Romantic, vaguely religious, and almost tortured visions seem to come to life throughout each of Bjertnæs' works. But for Bjertnæs, the paintings grow organically, throughout the image-making process, sometimes stemming from loose thoughts arriving from another artwork or personal experience. "I've started to believe in a more emotional and intuitive approach to art," he says, "for me, it's the only way [we] can truly connect to any artwork."

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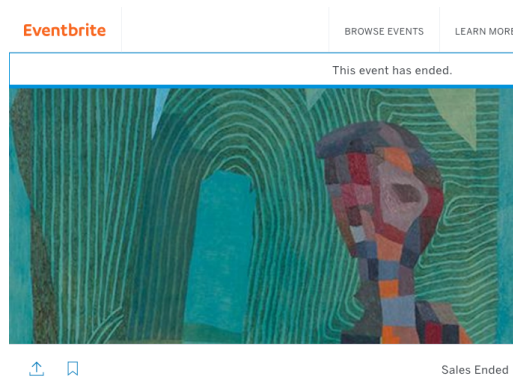
Sverre Bjertnaes Silent Conditions

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Beers London presents 'Silent Conditions', the first-ever UK exhibition from the much-celebrated Norwegian artist Sverre Bjertnaes. In recent years, Bjertnaes has become one of the country's most renowned painters: the result of high profile exhibitions in the US; collaborations with Norway's enfant terrible of the artworld, Bjarne Melgaard; and sell-out, critically regarded installations of his work at The Armory New York in both 2017 and 2016. For Beers, Bjertnaes continues his overarching oeuvre, with each exhibition as kinds of gesamtkunstwerks - artworks that make use of multiple art forms in order to deliver their message. Bjertnaes is increasingly interested in the narratives that form between his shows, claiming he has "grown more and more interested in the narrative that consists between different pieces in a show". Silent Conditions will continue this notion by transforming Beers London into a Wunderkammer-like collection of works in wildly differing forms - many the result of collaborations between other artists and himself, such as a work with the aforementioned Melgaard. Another such collaboration is the film 'Memories of Us', a collaboration with Norwegian dramatic writer Arne Lygre. The film typifies the kind of collaborative discourse that increasingly typifies Bjertnaes' practice; the film is a documentation of a performance by Lygre, which itself was based off of Bjertnaes sculpture in a previous show at Galleri Bandstrup, Oslo, in 2016. Other elements include a wooden Chaise Longue, a carpet made by Bjertnaes, and ceramics made especially for the show by him and his mother. However, we also see a painter who is continuously establishing his prowess and redefining his entire practice. There is an affinity to more traditional forms of image making, including a collaboration with Belgian artist Christer Glein wherein both artists worked interchangeably upon the same canvas. This sense of relinquishing a degree of artistic ownership marks a distinct change in Sverre's approach to artmaking, and here it is a defining characteristic of the exhibition.

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DESCRIPTION

Beers London presents 'Silent Conditions', the first-ever UK exhibition from the much-celebrated Norwegian artist Sverre Bjertnæs. In recent years, Bjertnæs has become one of the country's most renowned painters, the result of much publicised, high profile exhibitions in the US and critically regarded installations of his work at The Armory New York in both 2017 and 2016. *Silent Conditions* includes collaborations with internationally celebrated artist Bjarne Melgaard; as well as collaborations with artists Christer Glein and writer Arne Lygre.

Bjertnæs continues developing an overarching grand-narrative though his work, in which each exhibition functions as a kind of *gesamtkunstwerk* – an art that makes use of multiple forms to deliver a message. Bjertnæs claims he has "grown more and more interested in the narrative that consists between different pieces in a show", as well as between each show itself. *Silent Conditions* transforms the gallery space into a *Wunderkammer*-like collection of works -

collaboration with Norwegian Lygre, which typifies the kind of collaborative discourse that typifies Bjertnæs' practice in recent years. The film is a documentation of a performance by Lyre, which itself was inspired by a sculpture Bjertnæs previously exhibited with Galleri Bandstrup, Oslo, in 2016. The exhibition also includes a carpet made by Bjertnæs, featuring ceramics made along with his own mother. In both his collaborations with Glein and Melgaard, the artists worked interchangeably upon the same painting. This sense of relinquished authorship marks a continued change in Sverre's approach to art-making, and here it a formative characteristic of the exhibition.

Apart from these conceptually related works, we also see a painter who is keen to continuously re-establish his practice and present viewer's with stylistic surprises throughout. Paintings reference sculpture in Paintings include 'Sculpture by the Sea' (I and II), which appear to be painterly recordings of a (real or imagined) sculptural form. 'Baptism' feels like a combination of styles and paintings - not unlike collage - into a sort of surrealist dreamscape. Bjertnæs' explorations into figurative abstraction, wherein organic figures, often somewhat creature-like in their appearance, reside in landscapes littered with geometric shapes and forms. There is a tendency toward emotional, naturalistic responses to self and nature - recalling the vivid literary landscapes of another famous Norwegian, playwright Henrik

Ibsen, whose Romantic, vaguely religious, and almost tortured visions seem to cast a strong shadow over each of Bjertnæs' works. But for Bjertnæs, the paintings grow organically, throughout the image-making process, sometimes stemming from loose thoughts arriving from another artwork or personal experience. "I've started to believe in a more emotional and intuitive approach to art," he says. "for me, it's the only way [we] can truly connect to any artwork."

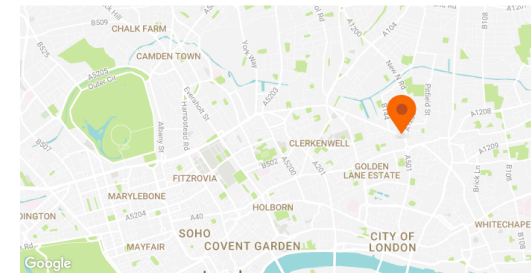
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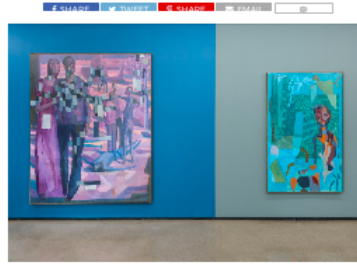


Sverre Bjertnaes 'Silent Conditions'
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ART & HISTORY
Silent Conditions: Norwegian artist Sverre Bjertnæs's first UK solo show



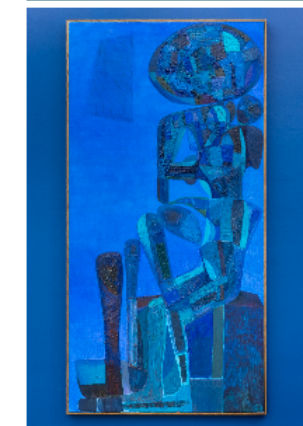
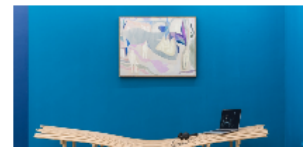
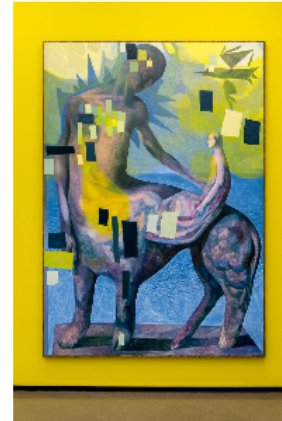
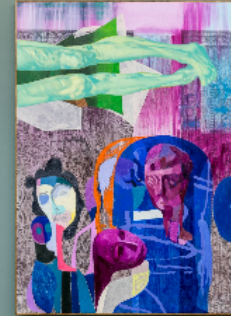
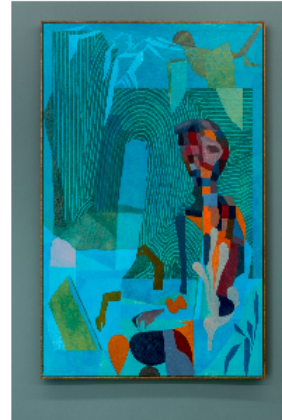
Silent Conditions is the first UK solo exhibition from the much-celebrated Norwegian artist Sverre Bjertnæs, and on show at **Beers London** until 1 July.

In recent years, Bjertnæs has become one of the country's most renowned painters, the result of much-publicised, high profile exhibitions in the US and sell-out, critically-regarded installations of his work at The Armory New York. Earlier this year, Artzy listed his booth with Galleri Brandstrup as one of the Top 20 Booths in the entire fair.

Of course, he made his mark as a young figurative painter and drawer after attending the Norwegian Mønsterteknikk School as a teenager. His paintings frequently display portraits, where a playful tone meets the image's complex relationships. His is an exciting artistic style that both stays true to classical figuration, as well as experimenting with conceptualism.

Silent Conditions includes collaborations with internationally celebrated artist Ejerne Melgaard, as well as collaborations with artists Christer Gleis and her Arne Lygde.

Photography by Damian Griffiths



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Sverre Bjertnaes 'Silent Conditions'

Submitted by beerslondon on 12 May 2017 - 12:50pm

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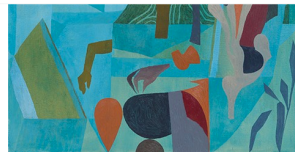
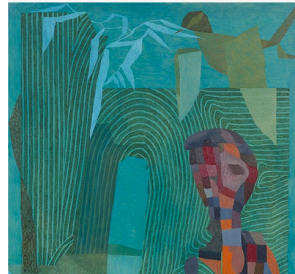
Date: Friday, 26 May 2017 to Saturday, 1 July 2017

Opening: Thursday, 25 May 2017 - 6:00pm to 8:00pm

Keyword (Tags): sverrebjertnaes silentconditions norwegianart

Event url:

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Artist:

Sverre Bjertnaes (1976, Trondheim) was educated at the Norwegian National Academy of Fine Arts in Oslo, for then to further develop his studies at AKI Academy of Fine Art in Enschede in Holland. During the most recent years, he has been rising as a star in Norway's contemporary art scene, with a strong artistic identity. He made his mark as a young figurative painter and drawer after attending the Norwegian 'Mesterens Skole' as a teenager. Bjertnaes' paintings frequently display portraits, where a playful tone meets the images complex relationships. These perspectives have in the latest years formed a unique language. Each work is a new discovery equipped with its own codes and instruments, an exciting artistic style that both stays true to classical figuration, as well as experimenting with conceptualism. His works, Bjertnaes states, are focused on the community between the works and the viewer as an aesthetic experience. This transition between styles have had a groundbreaking effect on Bjertnaes' oeuvre, where the focus is the exploration in itself, both of the arts own possibilities and of himself.

His first solo exhibition was at the Norwegian gallery Anarchist Fraction runned by Bjarne Melgaard in 2006, a natural starting point as the two artists has developed close affiliation, both personally and creatively. Their relationship led to Bjertnaes first international solo exhibition, which was held at White Columns Gallery in New York in 2012. The exhibition was curated by Melgaard, and was called "A projective identification", where the gallery walls was covered in bold colors and patterns, with portraits of carefully chosen depiction, of a variety of subjects, from Jesus Christ to the artist's wife. This way of having his exhibitions curated has become one of Bjertnaes' trademarks, where the rooms were filled up to the edge with paintings, drawings, films, and wooden - and bronze sculptures. The aesthetic experience is in focus, but at the same time one can recognize what Melgaard points out, as he commented on the effect of his curating as "of trying to express emotions that become colder and colder the more you try to express them." The exhibition was named one of the 10 best exhibitions in New York in 2012, by the New York Times. The two artists also shared a booth at the Armory Show the same year, which was an ironic tribute to the art dealer extraordinaire Mary Boone, who is represented by high-end women's power suits and crude drawings. The booth was intended as a whole installation work, a conceptual piece that was named one of the best booths at the Armory Show, also by New York Times. In January 2014, Bjertnaes showed in a much celebrated solo exhibition at the Oslo based museum Stenersen Museet. Bjertnaes has been represented by Galleri Brandstrup since 2014 and with BEERS starting early 2016.

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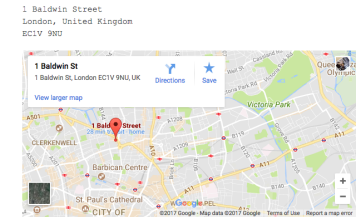
facebook/twitter/instagram: beerslondon

venue: BEERS London

1 Baldwin Street

London, United Kingdom

EC1V 9NU



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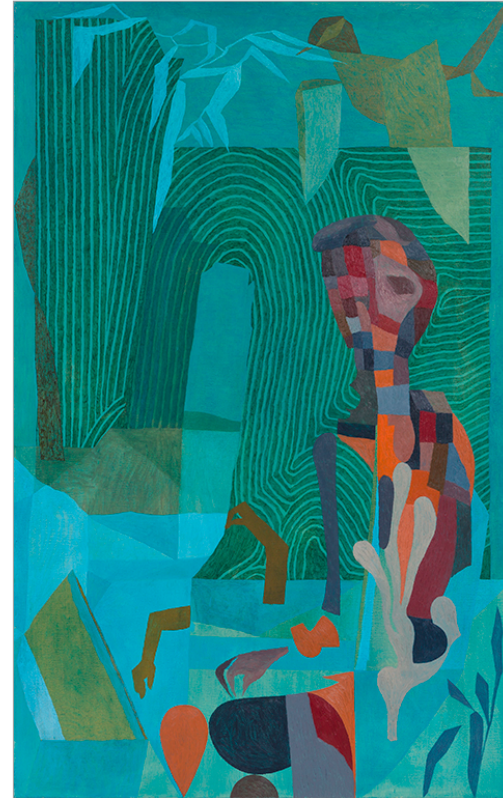
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<http://artcards.cc/london/show/71442-Silent-Conditions-Beers-Lambert-Contemporary>



UNTITLED (2017), OIL ON CANVAS, 160X100CM *COLLABORATION WITH CHRISTOPHER GLEIN

Sverre Bjertnaes "Silent Conditions" at Beers Lambert Contemporary

Baldwin Street 1, London ([View Map](#))

Wednesday - Sunday 12-6pm or by appointment.

May 26 - Jul 1, 2017

 0  

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Celebrated Norwegian artist Sverre Bjertnæs
returns to London
at Beers London

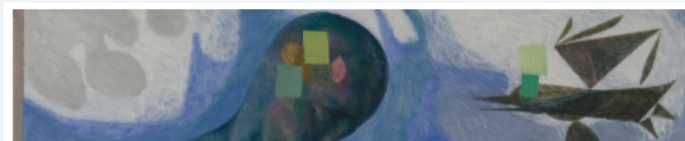
NORWEGIAN
ARTS

<http://norwegianarts.org.uk/event/sverre-bjertnaes-exhibition/>



Having become one of Norway's most renowned painters, Sverre Bjertnæs' exhibition *Silent Conditions* opens on May 25 at Beers London.

With high profile exhibitions in the US and sell-out, critically regarded installations of his work at The Armory New York in both 2017 and 2016, the much-celebrated Norwegian artist Sverre Bjertnæs is once again ready for UK with the exhibition *Silent Conditions*. Having collaborated with Norway's *enfant terrible* of the art world, Bjarne Melgaard, Bjertnæs is a name worth noting.



June 10, 2017

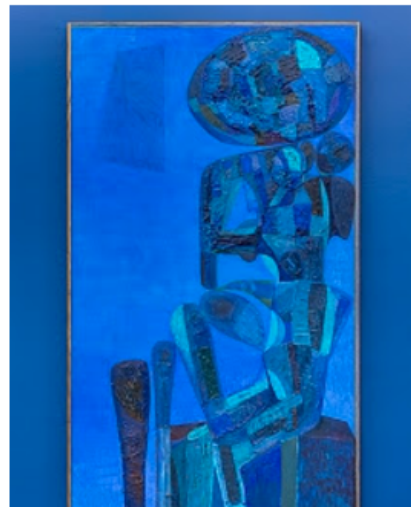
LET'S MAKE LOTS OF MONET

BEERS LONDON: SVERRE BJERTNAES 'SILENT CONDITIONS' (UNTIL 1ST JULY 2017)

Norwegian, and even moreso Scandinavian, painting enjoys a reputation which is highly coherent with the region's way of life, and whereas stereotypes usually purposed to bear negative connotations, the Scandinavian place in the history of art is pan-historical and recognisable, much like their natural landscapes. But with this background, and given the diverse context of the contemporary art scene, how do artists from Norway, Sweden and Denmark adapt appropriately, embracing their own work and that entrenched in their culture?

This seems like a stale question to ask, and is certainly applicable to all cultures and nations, but the mysticism of Scandinavia makes the possibilities of this interpretation particularly interesting. The collaborative element of some of Sverre Bjertnaes' work featured in 'Silent Conditions' at Beers London, EC1V, somewhat reflects the shared way of life prevalent in the nordic regions. The show is comprised of a range of media, under the umbrellas of video, sculpture and painting, but it is the latter two which showcase the artist's talents most effectively. 'Sculpture by the Sea II' is a clear example of this, as its bold palette and evident allusions to modern art greats present a coherent linear journey resulting in the artist's current practice. Developing his work through the exploration of media, this painting is a true piece of evidence that Bjertnaes puts painting and sculpture in conversation with one another, and the results are visually stunning.

<http://www.letsmakelotsofmonet.com/2017/06/beers-london-sverre-bjertnaes-silent.html>



Beers London's walls have been painted beautifully for the occasion of the show, and with the inclusion of some intricate yet bold bronze sculptures, 'Silent Conditions' could easily be a micro museum exhibit. Familiarity is a running theme here, and 'My Years as Dog', despite its hard, dark surface, is a reminder of the artist's inevitable influences, especially domesticity and the sense of home. In contrast to this, Bjertnaes is clearly also inspired by surrealism and its landscapes, and combining the two again produces comparisons to Scandinavian culture, a distinguishing feature of which is its sublime landscapes.



Sverre Bjertnaes, *Silent Conditions*, 2017. Oil on canvas, 200cm x 160cm. Beers London.

It is important to note that this exhibition is not on the subject of Scandinavian culture, yet just an element of biographical detail I happen to find interesting. Another element of this intrigue derives from the fact that the work does not feel quite as contemporary as it could; with influences from modern art prominent across the exhibition, the realisation of how diverse contemporary art can be dawns on the viewer. This is an era where nationality of the artist is less relevant than ever; while it is nice to offer conjecture on Scandinavia and their unique culture and landscapes, this is not a powerful force in this body of work. Observing figures roaming aimlessly around canvases and abandoned animals at times emaciated, we are transported back to a very urgent present. With additional visual stimulation of warm, bold palettes enveloping canvas and gallery wall alike, Bjertnaes makes his UK exhibition debut with a body of work that is both beautiful and engaging.

<https://www.allinlondon.co.uk/whats-on.php?event=196322>

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Silent Conditions

BEERS London, 1 Baldwin Street, London

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Event location:

Beers Lambert Contemporary, 1 Baldwin Street The City EC1V 9NU

When:

Event passed!

It was on
Fri 26th May 2017 to
Sat 1st Jul 2017

See more Exhibitions

Where: BEERS London, 1 Baldwin Street, London EC1V 9NU

Map: Map & Nearby

Times: Tuesday to Friday: 10:00 - 18:00 Saturday: 11:00 - 17:00

Admission: Free

About the event

Beers London presents 'Silent Conditions', the first-ever UK exhibition from the much-celebrated Norwegian artist Sverre Bjertnæs. In recent years, Bjertnæs has become one of the country's most renowned painters, the result of much publicised, high profile exhibitions in the US and critically regarded installations of his work at The Armory New York in both 2017 and 2016. Silent Conditions includes collaborations with internationally celebrated artist Bjarne Melgaard; as well as collaborations with artists Christer Glein and writer Arne Lygre.

Bjertnæs continues developing an overarching grand-narrative through his work, in which each exhibition functions as a kind of *gesamtkunstwerk* – an art that makes use of multiple forms to deliver a message. Bjertnæs claims he has "grown more and more interested in the narrative that consists between different pieces in a show", as well as between each show itself. Silent Conditions transforms the gallery space into a Wunderkammer-like collection of works - including video, sculpture, furniture, and paintings.

The exhibition includes the film 'Memories of Us', a collaboration with Norwegian Lygre, which typifies the kind of collaborative discourse that typifies Bjertnæs' practice in recent years. The film is a documentation of a performance by Lyre, which itself was inspired by a sculpture Bjertnæs previously exhibited with Galleri Bandstrup, Oslo, in 2016. The exhibition also includes a carpet made by Bjertnæs, featuring ceramics made along with his own mother. In both his collaborations with Glein and Melgaard, the artists worked interchangeably upon the same painting. This sense of relinquished authorship marks a continued change in Sverre's approach to art-making, and here it a formative characteristic of the exhibition.

Apart from these conceptually related works, we also see a painter who is keen to continuously re-establish his practice and present viewer's with stylistic surprises throughout. Paintings reference sculpture in Paintings include 'Sculpture by the Sea' (I and II), which appear to be painterly recordings of a (real or imagined) sculptural form. 'Baptism' feels like a combination of styles and paintings - not unlike collage - into a sort of surrealist dreamscape. Bjertnæs' explorations into figurative abstraction, wherein organic figures, often somewhat creature-like in their appearance, reside in landscapes littered with geometric shapes and forms. There is a tendency toward emotional, naturalistic responses to self and nature - recalling the vivid literary landscapes of another famous Norwegian, playwright Henrik Ibsen, whose Romantic, vaguely religious, and almost tortured visions seem to cast a strong shadow over each of Bjertnæs' works. But for Bjertnæs, the paintings grow organically, throughout the image-making process, sometimes stemming from loose thoughts arriving from another artwork or personal experience. "I've started to believe in a more emotional and intuitive approach to art," he says, "for me, it's the only way [we] can truly connect to any artwork."

Official Link: <http://beerslondon.com/exhibitions/sverre-bjertnaes-silent-conditions>

<http://fadmagazine.com/2017/06/25/top-8-art-exhibitions-see-week-london-2/>



Sverre Bjertnaes: Silent Conditions at Beers London

Painting, sculpture, video and furniture. Norwegian painter Sverre Bjertnaes combines it all in multi-threaded narratives combining portraits with abstract sculptures with a bright, bold and colourful exhibition. **Until 1 July.**

Art & Design / 17 May, 2017

East End exhibitions – five of the best for June

In our recurring feature, we cast an eye over the top art exhibitions this month, in the borough and beyond

Sverre Bjertnæs: *Silent Conditions* @ BEERS Gallery

1 Baldwin St, EC1V 9NU

The Old Street gallery welcomes what is perhaps (especially since his shows at New York's famous Armory) Norway's most renowned living painter. Whilst his daubings of Cubist-inspired or surreally warped figures are fantastic, Bjertnæs doesn't limit himself to the brush, and his shows are rich with collaborations and other polymathery – he describes them as in the tradition of 'Wunderkammer', or cabinets of curiosities. A ceramics series made with his dear old mum features, as does a canvas shared with Belgian artist Christer Glein. *From 26 May to 1 July*

beerslondon.com

<https://www.hackneycitizen.co.uk/2017/05/17/exhibitions-hackney-east-end-june-five-best/>

Schön!

Print

ART

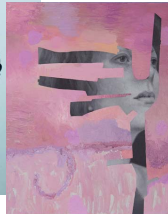
СВЕРРЕ БЪЕРТНЕС:

«ИСКУССТВО
ЗАСТАВЛЯЕТ МЕНЯ ЧУВ-
СТВОВАТЬ СЕБЯ ЖИВЫМ!»

Фирменный знак экспозиций норвежского художника СВЕРРЕ БЪЕРТНЕСА — особый подход к пространству: вместе с объектами искусства он создает единый организм, самостоятельно представляет художественную ценность. СВЕРРЕ РАБОТАЕТ С ИМВОТИСМОМ, НО В ПОСЛЕДНЕЕ ВРЕМЯ АКТИВНО ИСПОЛЬЗУЕТ СКУЛЬПТУРУ, ИНЪЕКТОГРАФ, ТЕАТРАЛЬНЫЕ ПОСТАНОВКИ И ДАЖЕ МЕБЕЛЬ. В ЭКСПОЗИЦИОННОЙ ИНТЕРЬЕВО МЕГАПОЛИС СВЕРРЕ РАССКАЗАЛ О ТОМ, ВО СКОЛЬКО ЛЕТ НАЧАЛ ЗАРАБАТЫВАТЬ ИСКУССТВОМ, НАН СОЗДАЮТ РАСТАВЛЯЮЩИИ, ГДЕ НАЧИНАЕТСЯ СОВРЕМЕННЫЙ АРТ.



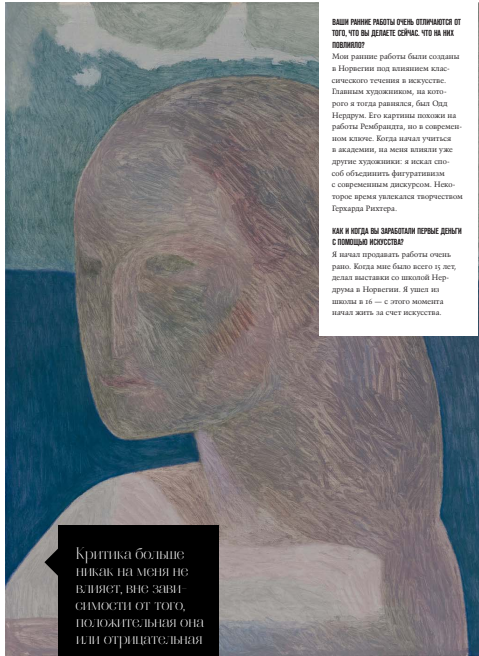
Записка Валерия ЛЫТКО



«Мне бы хотелось, чтобы мои работы отражали мою жизнь со всеми ее взлетами и падениями»

Критика больше никак на меня не влияет, все знает ценности от того, полюбите ли вы или нет отрицательные

ART



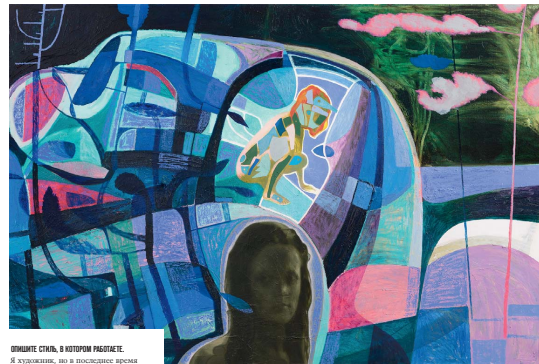
ВАШИ РАБОТЫ ОЧЕНЬ ОТЛИЧАЮТСЯ ОТ ТОГО, ЧТО ВЫ ДЕЛАЕТЕ СЕЙЧАС. ЧТО НА НИХ ПОДОБИЛО?

Мои ранние работы были созданы в Норвегии под влиянием классического течения в искусстве. Главным художником, на которого я тогда равнялся, был Сид Нердруп. Его картины похожи на работы Рембрандта, но в современном ключе. Когда начал учиться в академии, на меня повлияли уже другие художники: в искал способ объединить фигуративизм с абстрактным дискурсом. Некоторое время увлекался творчеством Герхарда Рихтера.

КАК И КОГДА ВЫ ЗАРАБОТАЛИ ПЕРВЫЕ ДЕНЬГИ С ПОМОЩЬЮ ИСКУССТВА?

Я начал продавать работы очень рано. Когда мне было всего 15 лет, делал выставки со школой Нердрупа в Норвегии. Я ушел из школы в 16 — с этого момента начал жить за счет искусства.

ART



смысла она открыла для меня больше возможностей, чем любая другая, организованная до или после.

В ЧЕМ ГЛАВНОЕ ОТЛИЧИЕ КЛАССИЧЕСКОГО ИСКУССТВА ОТ СОВРЕМЕННОГО?

Это зависит от того, когда для вас заканчивается классическое искусство и начинается современное. Для меня история современного искусства начинается с минимизма. Она религия, что цель искусства — не служить церкви, а обогащать истинное положение вещей. Искусство постоянно меняется. Даже за тот короткий промежуток времени, на протяжении которого я работаю, многое его направления изменились. Индустрия тоже сильно трансформировалась.

Крупные выставки, которые мы сейчас видим в музеях, все чаще имеют

отношение к индустрии развлечений со всевозможными инсталляциями, произведением которых стоит миллионы.

КАКОВА ВАША ЦЕЛЬ В ИСКУССТВЕ?

Думать, и делать своей целью — делать то, что любите бы делать либо организуя. Я уже не так увлечен построением карьеры. Сейчас стараюсь удерживать новое для себя ощущение: искусство заставляет меня чувствовать себя живым.

ВАМ НУЖНО ОПРЕДЕЛЕННОЕ НАСТРОЕНИЕ ИЛИ СОСТОЯНИЕ, ЧТОБЫ НАЧАТЬ ПИСАТЬ?

Нет. Я работаю каждый день, мне не трудно начинать работать. Население краски на холст приносит мне внутреннее удовлетворение. Этот процесс вынуждает полагаться между собой, писать часами, а думать, что произошло несколько минут.

НАМ БЫ СПОДОБИТЬСЯ К КРИТИКЕ?

Критика больше никак на меня не влияет, все зависимости от того, полюбите ли вы или нет отрицательные. Но держит искусство в жизни.

КАКОМУ ВАШЕМ АМБИЦИОННОМУ ВОЗМОЖНО НЕУДАЧНО ОТКЛИКАТЬСЯ ВЫСТАВКУ В ОПРЕДЕЛЕННОМ МУЗЕЕ?

Мне кажется, The Louisiana Museum of Modern Art недалеко от Копенгагена — самый красивый музей в мире. Было бы чудесно однажды сделать там выставку.

ЕСЛИ БЫ У ВАС БЫЛА ВОЗМОЖНОСТЬ ПОГОВОРИТЬ С ЛЮБЫМ ХУДОЖНИКОМ, МУЗЕЙМ ИЛИ МУРТАЛОМ, КТО ВАМ ЭТО ВАЖНО? ЧЕМ БЫ ВЫ ГОВОРИЛИ?

Я рос в Норвегии — Эдвард Мунк там буквально повсюду. Было бы интересно узнать, каким он был человеком.



ART

ОПИСАТЬ СТИЛЬ, В КОТОРОМ РАБОТАЕТЕ.

Я художник, но в последнее время все больше занимаюсь инсталляциями. Часто они объединяют живопись, скульптуру, рисунки и видео. Мне нравится делать из них одну большую работу.

С ПОМОЩЬЮ СКУЛЬПТУРЫ И ИНСТАЛЛЯЦИЙ ВАМ ПРОЩЕ ВЫРАЖАТЬ ИДЕИ?

Не проще, но это происходит по-другому. Я рисую на протяжении 25 лет, много становится скучно. Благодаря использованию разных техник, чувствую в том, что делаю, появляется больше жизни. Скульптурой я занимаюсь всего пять лет, открытие этого нового способа самовыражения положительного повлияло на мои рисунки.

КАКОВЫ ОСНОВНЫЕ ТЕМЫ ВАШИХ РАБОТ?

Не думаю, что у них есть основная тема. Мне бы хотелось, чтобы мои работы отражали мою жизнь, со всеми ее взлетами и падениями.



Часто мои инсталляции отражают цель искусства или то, что в данный момент искусства в определенный момент.

КАКИЕ ИЗ ВАШИХ ВЫСТАВОК БЫЛА НАИБОЛЕЕ УСПЕШНОЙ И «ПРАВильной» ВО ВСЕМ СМЫСЛЕ?

В три года жил в Нью-Йорке, в 2014м сделал выставку ретроспективу в галерее White Columns. Куратором выставку Бьярне Менгаур (самый известный норвежский художник со времени Эдварда Мунка — прим. ред.). В New York Times писали о ней как об одной из 10 лучших экспозиций года. Думаю, во многих

