



I Would Love Just One Flower, I Don't Need the Whole Bouquet
A Kassen | Cornelia Baltes | Jeppe Hein | Jose Dávila | Poul Gernes

Galleri Nicolai Wallner is pleased to present *I Would Love Just One Flower, I Don't Need the Whole Bouquet*, a group exhibition with works by A Kassen, Cornelia Baltes, Jeppe Hein, Jose Dávila, and Poul Gernes.

On his 1972 track, "You're a song (that I can't sing)", Frankie Valli poignantly opens with the lyric "you've only given me a flower, I wish I had the whole bouquet". As Valli's ballad continues, he not only assures us of the intensity of his love but, through poetic allegory after poetic allegory, insists that his love is so strong that even if we were to spend a lifetime together it would not suffice. As fleeting as our interaction, it's enough to make Valli want it all. Inversely, with this group exhibition, we look at artists and artworks in which a brief moment or simple gesture can emote more than a lifetime of words.

Taking a central position within the first room, is an expansive installation by Poul Gernes. Overlapping rolls of newsprint paper cascade from the ceiling of the gallery, stretching out towards the walls, draping themselves down towards the floor. Gathered at the middle near the bottom, this minimal construction creates the shape of a flower. Gernes' *Blomsten (Paper Flower)* dates back to 1969, and was exhibited in Denmark the same year and again in 1977. This reconstruction, made in collaboration with the Estate of Poul Gernes, marks the first time that this work has been shown in Denmark since. The simplicity of the works' form, its subject matter and its materials, echo Gernes' career-spanning interest in the idea of openness and accessibility within art. Art was intended to be experienced directly by the viewer, with the artist and all traces of the artist in absentia. The profound atmosphere created by the installation brings the work back to the title of the exhibition—it effortless is beautiful.

Alongside the installation is a painting, *Tjob*, by Cornelia Baltes. There is a playful, yet intentional, authority to Baltes' brushstrokes. Meticulously planned to create a sense of spontaneity and urgency within us, they feel as if they were made with ease, in one grand gesture, caught up in the moment. In so doing, we find ourselves caught up in that same moment with Baltes, embodying this tension and energy that she instills in her work.

The impact of Jose Dávila's work *Untitled (Yellow Brushstroke II)* lies elegantly in what is missing, rather than what is there. Taking on a Roy Lichtenstein work of the same name, a photographic replica of the work has been made, with the iconic yellow paint cut out, leaving only the outline and background intact.

In the second room, elements of Gernes' insistence in the intimacy of the relationship between work and viewer can be seen in Jeppe Hein's work, *World in My Eyes*, in which a round piece of fragmented, mirror-like material is mounted on the wall. Pivoting on a central point, it turns slowly and effortlessly, creating an entrancing, kaleidoscopic effect. As we stand in front of the work, our reflection is fragmented and constantly shifting, interacting with us and returning our gaze, reaching inwards.

The work, in turn, reflects A Kassen's large-scale *Bronze Pour* sculpture. The work is created through a process in which heated, liquid bronze is poured into water, hardening instantaneously into a small, unpredictable and unexpected form. The resulting sculpture is an enlarged version of this form, cast again in bronze. Simultaneously biomorphic and innately abstract, the work's form feels referential, encouraging us to build our own narratives around it.

Each work in *I Would Love Just One Flower, I Don't Need the Whole Bouquet* can be felt tangibly throughout the space. The weight of their presence is made even more so by the simplicity in which each work presents itself. Be it through materials, construction, concept or gesture, each creates a poignant moment which—while fleeting—stays with us.







Poul Gernes (1925 – 1996, Denmark) was a painter, sculptor and performer. Active from the 1940s and through the rest of his life, he sought to redefine ideas regarding arts and public space. Known for his bold use of colour and geometric forms, this incredibly graphic style made use of every-day objects and materials. Celebrating a return to decorative arts, his works communicated a strong belief that art is intended for everyone.

Playfully radical, his influence can be seen throughout a generation of artists in Scandinavia as well as around the world, with many younger artists building on his ideals and iconic style, as they continue to be inspired by his insistence on challenging the ways in which art exists. In 1961, Poul Gernes co-founded the Experimental Art School (Eks-skolen) in Copenhagen, established as a reaction against the institutionalisation of art practices embodied by the Royal Danish Academy of Art at the time.

Poul Gernes
Blomsten (Paper Flower) (1969/1977-2019)
Mixed media, including newspaper print
Dimensions variable



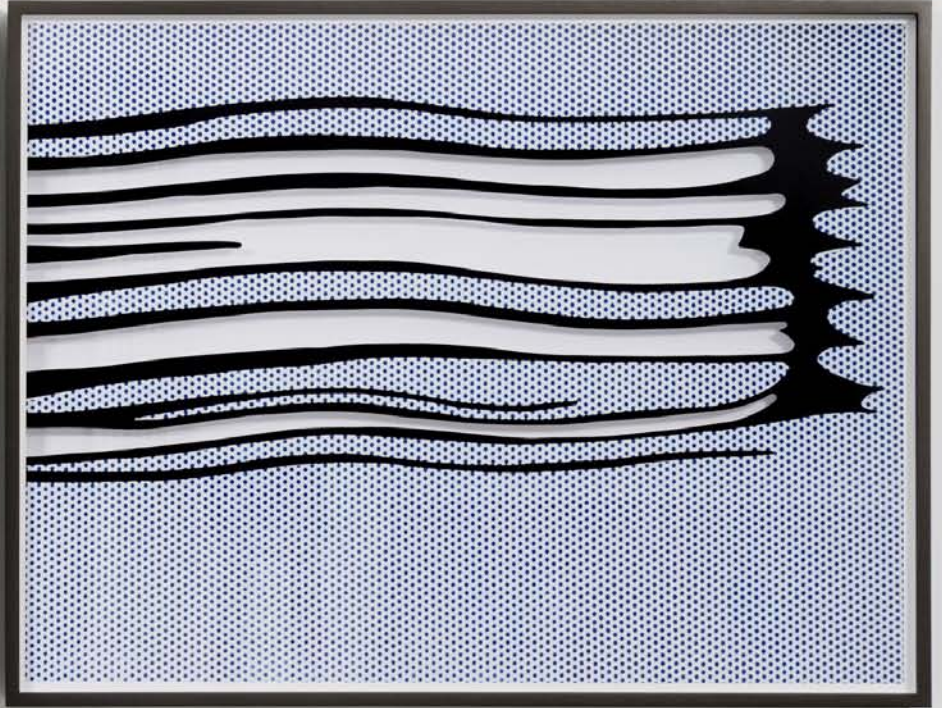




Cornelia Baltes is known for her paintings and installations that stand on the edge of abstraction and figuration, shifting in turn from one to the other. Corporeal elements such as hands and feet, part of a face, often captured in motion, are combined with bold lines creating shapes and more gestural forms that come together to give us a hint of a narrative without revealing it to us in full. In capturing these moments that seem charged with an intensity and a dynamicism, Cornelia Baltes invites us in to a world where spontaneity and playfulness give way to subtle details. Her precise technique and the use of highly pigmented black paint adds depth and contrasts her intense colour palate which ebbs and flows, contributing to this inherent lightness to the work while at the same time creating the feeling that it was done in the spur of the moment. This provoked sense of urgency and energy that the works instil in the viewer reveals an intentionality. Each of Baltes brushstrokes feels deliberate, determined in their action while at the same time remaining open in their interpretation, revealing more to us with each turn. Working with a lexicon of imagery that has the power to play with our memories, her work draws on our subjective experiences, morphing for each of us into a different narrative, into something personal and almost intimate while at the same time being open and universal in their ability to do so.

Cornelia Baltes
Tjob (2018)
Acrylic on canvas
230 x 170 cm | 90.5 x 67 in







With “Untitled (Yellow Brushstroke II)”, Dávila takes on the classic work by Roy Lichtenstein of the same name. The central figure of the work—the yellow brushstroke—has been cut out, leaving its surroundings intact. In a nod to the subjective nature of how we view and perceive art, the idea of cutting out transfers the role of creation back on to the spectator. In asking them to imagine how they see the “complete” work, they become part of the process, acknowledging their own role not only with this work, but with art in general.

Jose Dávila
Untitled (Yellow Brushstroke II) (2017)
Archival pigment print, cutout
104 x 288.5 x 8 cm | 41 x 113.7 x 3.3 in
Edition of 4 (+1 AP)

A mirror circle is mounted on the wall, revolving slowly around its centre point. The reflecting surface consists of fragmented pieces mirroring both the viewer and the surrounding in an unfamiliar manner. The fragmentation and the rotational movement of the sculpture create a disjointed perception of the space, as if the room is reconstructed by the combination of reflected fragments. The abstract composition of line, colour and form is reminiscent of the view through kaleidoscope.

Jeppe Hein
World in My Eyes (2018)
High polished stainless steel, motor, control technique
Ø 145 x 10 cm | Ø 57.9 x 3.9 in
Edition of 3 (+2 AP)









Relying purely on the chemical and physical reactions of natural elements, A Kassen's work *Bronze Pour* is created by pouring small amounts of hot, liquid bronze directly into the water. The bronze cools upon impact, creating unpredictable shapes, which are scanned, enlarged and cast in bronze. In the absence of the artists' hands in shaping the work, it is necessarily abstract, yet retains a referential quality to it. Reminiscent of modern sculptures, *Bronze Pour* retains a kind of biomorphic form that adds to its ambiguity.

A Kassen
Bronze Pour (2017)
Bronze
115 x 255 x 125 cm | 45.3 x 100.5 x 49.3 in
Unique

