

PRESS RELEASE

A K Dolven, Per Kirkeby, John Kørner, Tal R, Erik Steffensen

Prints Prints Prints

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It is with great pleasure that Galleri Bo Bjerggaard announces the group exhibition *Prints Prints Prints* presenting sixty-six graphic works on paper by gallery artists **A K Dolven, Per Kirkeby, John Kørner, Tal R,** and **Erik Steffensen**. The exhibition encompasses a variety of printmaking techniques including intaglio (aquatint, drypoint, etching, soft ground, sugar-lift, photogravure and woodcut. A correlating exhibition at Ekely also presents graphic works.

A K Dolven's black-and-white photogravures are created through a delicate intaglio print process that reproduces photographs in ink, resulting in a smooth tonal range. This is perceptible in her series ***The Clock I-IV, 2003***, depicting soft-focus images of a clock floating in boundless space, bathed in light and casting dark velvety shadows that seem to almost be absorbed into the printed paper. A concept of timekeeping that seems non-linear, unmoored, and open to experimentation. Complimenting these images is ***hanging in front of the clock, 2003***, wherein a partial nude obscures the clock's face as the abstract passage of time pauses in contemplation of bodily physicality. The intimacy of the breast seen up close is contrasted with the blurred clock in the background—the eye naturally shifts to the foreground, momentarily distracted by flesh.

Per Kirkeby poses questions in the tension that lies between abstraction and figuration, influenced by his background as a geologist and interest in the environment. At times, there is the suggestion of a discernible form and its simultaneous dissolution. Within his series, executed as colour etchings with sugar-lift aquatint, drypoint, and line-etching, he manipulates the imagery so that visibility often shifts. ***Untitled, 2003***, depicts quivering birds, daubed in sheer swaths of brushy yet transparent blue ink, perching on wires hung above an uncertain horizon of criss-crossed lines. In ***Blatt II & Blatt VI (Sheet II), 1989***, arrangements of uneven grids and organic structures collide into and crowd themselves, invading each other's territories. Due to the drypoint etching process in this print, the many lines and marks cross over each other to achieve this desired effect, as traces of the needle's point make direct contact with the metal printing plate.

In **John Kørner's** colour-saturated etchings, figures in landscapes are faced with perplexing natural and man-made obstacles, sometimes accompanied by visualised 'problems' as they run, as in ***2 Men Running with Problems, 2018***, or come to a complete standstill, as in ***At The Wall, 2018***. Seeking to both ask questions while making problems more visible, there generally remains some situational

ambiguity in his narratives. The moments of pursuit and escape depicted in these prints are punctuated by release, such as **Totally Relaxes with the Mountain, 2018**, where a figure floats peacefully among a kaleidoscope of tinted mountain peaks. The lithographic technique, using multiple surfaces to print many layers, allows for the washes of colour to be combined effectively with the drawn lines, creating an almost psychedelic visual effect.

Tal R's Adidas Boy, 2020, a suite of twenty-four woodcuts, addresses a fundamental method of printmaking as marks are carved by hand directly into wood. The woodcut technique results in expressionistic lines that lend themselves to what may initially seem a naïve style. This perception is tempered by the sophisticated compositions of figures as they pose, walk, march, and sit cross-legged. **Dora i bro (Dora in bridge), 2020**, depicts a woman bending over backwards, hair flowing downwards with hands and feet firmly set on the ground, as if contorting herself to fit into the confines of the woodcut's edges. Tal R's portfolio of multi-layered prints, **Blomster uden titel (Untitled Flowers), 2021**, is created through combining black sugar-lift aquatints, with red backgrounds, drypoint lines and 'soft ground' etching. As such, the prints appear vibrant and painterly, with floral bouquets (picked by the artist from the Danish countryside) springing out of decorated vases. These still lifes are not so still—these prints are restless and alive.

Erik Steffensen approaches nature in an entirely distinct manner in his two series of prints. His unwavering observation of different waterscapes serve as testaments to the concept of permanence versus impermanence—both in the photographic and existential realms. In his subtle photogravures, **Venice Pier, 2000**, small frothy waves gently unfold in tones of sepia brown, layering upon and erasing themselves, and then reforming again in cycles, perhaps in the wake of the many boats transiting through the lagoon. **Untitled (Iceberg), 2003**, is a series of six single-colour etchings of the same image appearing in progressively darker to lighter red hues, each one a bit less saturated than the previous manifestation, with the final image nearly fading away. The monumental iceberg is ultimately viewed as fleeting and fragile, yet just as the ink in the etching slowly dissipates each time it is printed, the ice gradually melts into the sea.