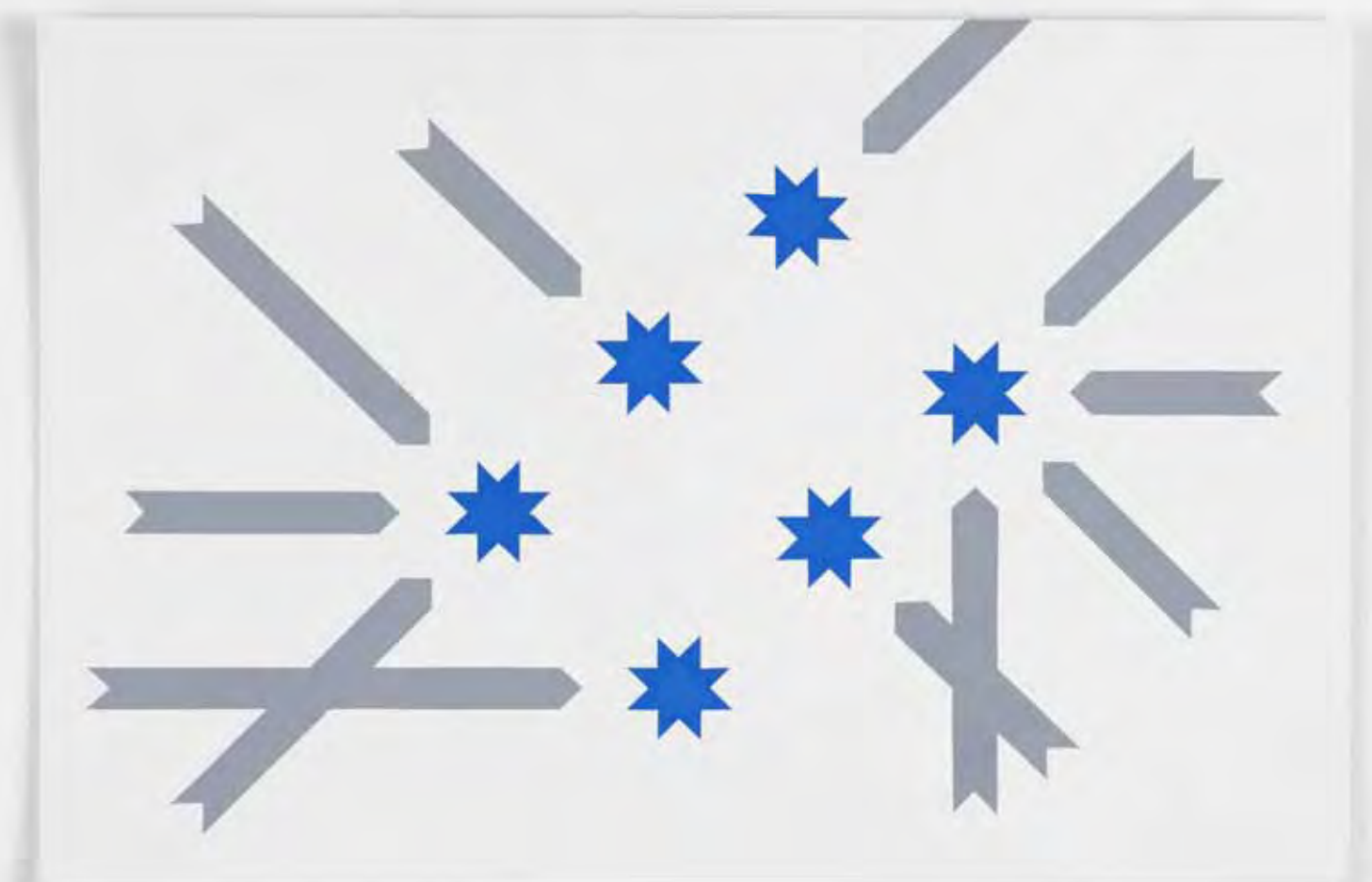


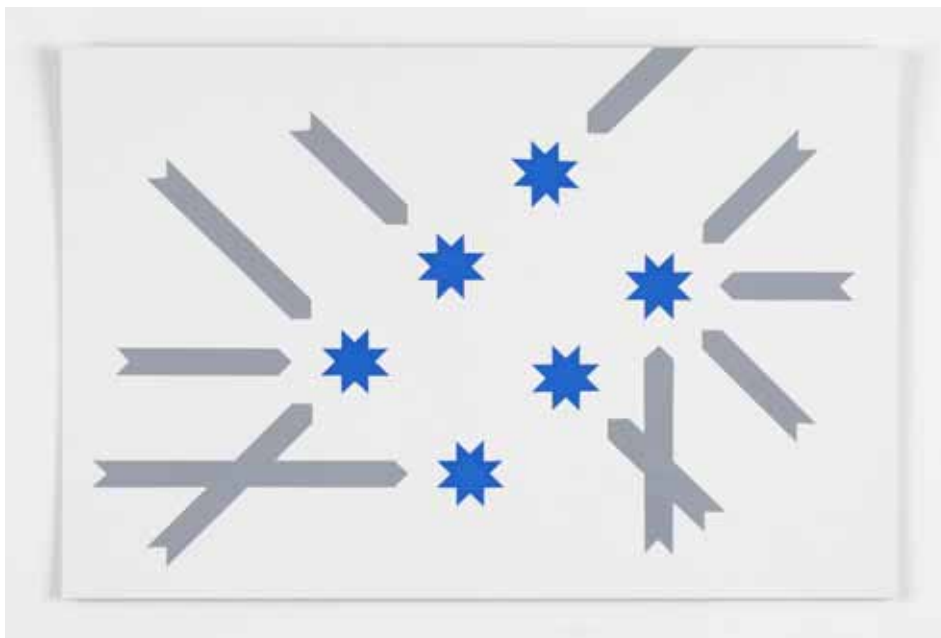


HOLM

WORKS 1995/2011

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Drawing, untitled.
Gouache on Schoellershammer G4 42 x 62.5

PETER HOLM WORKS

selected works
udvalgte værker
1995/2011

Peter Holm
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selected works udvalgte værker
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Til min bror Michael Holm, 1956 -1984

CAR DOOR HIT AND FURNITURE MIX

- essay by Ditte Holm Vilstrup

The work of artistic development is precise, thoroughly reflected and informed. It is based on experience, on examination, on testing and on a firm grasp of art-history. It involves a sensitivity for color, precision in the execution and a clear vision with regard to the atmosphere that is to be conjured up. However, it is also characterized by occasional whims, by life's unexpected twists and by the idea of being an artist that one conceives along the way. There might be a straight path, of course, but it's very often the case that dead ends, detours and stubborn digressions from the already trodden pathways give rise to a far more interesting process and consequently to more interesting works.

BILDØRSHIT OG MØBEL MIX

- essay af Ditte Holm Vilstrup

Det kunstneriske udviklingsarbejde er præcist, reflekteret og informeret. Det bygger på erfaring, undersøgelse, afprøvning og en solid kunsthistorisk viden. Det handler både om fornemmelse for farven, præcision i udførelsen og en klar vision af den stemning, man vil have frem. Men det er også præget af tilfældige indfald, af livets uforudsete drejninger og de forestillinger, man gør sig undervejs om at være kunstner. Der kan være en lige vej, men oftest giver blindgyder, omveje og egensindige afstikkere fra det allerede optrukne spor en langt mere interessant proces og dertil mere interessante værker.

PROLOGUE

In the summer of 1994, Peter Holm borrowed an atelier in southern France. The owner and his wife were going away for a few months. In the meantime, Holm could make use of the atelier if he would also take care of the couple's flowers. The studio was spacious, with high ceilings and plenty of room for expansive gestures. This was the year before Peter Holm was scheduled to complete his education at the Funen Art Academy and the time was ripe for launching his first significant project.

Holm spent two days stretching a couple of enormous canvases up and priming them, faithfully accompanied by Wagner blaring at full blast through the speakers. How pretentious, he now muses, but this was simultaneously a decisive turning point in his artistic career, for after the two days of preparatory exercises, he abandoned the project altogether. He stood in front of the enormous canvases and before all the art-historical mythology subsuming expressive strokes of genius in southern French ateliers and suddenly realized that it simply wasn't working for him. Instead, he spent the summer in the village's local tavern, punctuating his sojourn with a few side-trips to take in some of the area's artistic masterpieces.

A year and half later, when Peter Holm made his breakthrough on the Danish art scene, it was not with expressive brushwork applied to classically-stretched canvases. On the contrary, he served up a precise and reduced aesthetic landscape of paintings that drew on

PROLOG

I sommeren 1994 lånte Peter Holm et atelier i det sydlige Frankrig. Ejeren og hans kone skulle rejse væk et par måneder, og i mellemtiden kunne Holm anvende atelieret, hvis han samtidig passede parrets blomster. Atelieret var rummeligt, med højt til loftet og masser af plads til de store armbevægelser. Det var et år inden, Peter Holm afsluttede sin uddannelse på Det Fynske Kunstakademi, og tiden var inde til at søsætte sit første markante projekt.

Holm brugte to dage på at spænde et par enorme lærreder op og grundere dem, godt akkompagneret af Wagner for fuld udblæsning i højttalerne. Patetisk, tænker han nu, men samtidig også et afgørende moment i hans kunstneriske karriere. For efter de to dages forberedende øvelser opgav han projektet. Han stod over for de enorme lærreder og hele den kunsthistoriske mytologi af ekspressive genistreger i sydfranske atelierer og indså, at det simpelthen ikke var noget for ham. I stedet spenderede han sommeren i byens lokale bar med nogle enkelte udflugter til områdets kunstneriske hovedværker.

Da Peter Holm halvandet år senere fik sit gennembrud på den danske kunstscene var det ikke med ekspressive penselstrøg på klassiske lærreder. Derimod serverede han et præcist og tilskåret æstetisk landskab af malerier, der trak



Hey-Day, 1996, Fyens Udstillingsbygning for Kunst og Design.



the history of geometric abstraction and on automobile culture's realm of visual signals. Motorsport's black-and-white checkered flags were served as abstract compositions and a fragment of the OK Petroleum firm's logo was one of the "motives" at Holm's first solo exhibition after finishing his studies at the academy. Hey-Day (Fyns Udstillingsbygning for Kunst og Design [The Funen Exhibition Building for Art and Design], 1996), was, more than anything else, a composition of monochrome-, dot- and stripe-paintings.

på den geometriske abstraktions historie og bilkulturens visuelle signalverden. Motorsportens sort-hvide ternede flag gjorde det ud for abstrakt komposition og et brudstykke af OK benzin-stationens logo var blandt "motiverne" på Holms første soloudstilling efter akademiet, Hey-Day (Fyns udstillingsbygning for billedkunst og design, 1996), som i øvrigt mest af alt var en komposition af monokrome, prik- og sribemalerier.

PAINTINGS WITH A LOWER-CASE "p"

MALER MED LILLE "M"

It may be so that the southern French adventure was tossed off but it is symptomatic, anyhow, that it came to be a sojourn in another mythical artist locality – Skagen, at the northern tip of Jutland – that really brought the rigorous abstract painting into play for Peter Holm. This bears witness to the contrasts that characterize Holm's work. On their surfaces, at least, his works appear to have more conspicuous features of resemblance to pop art and minimalism but Holm is just as quick to mention his fascination with the English landscape painter, William Turner, or the Italian Renaissance painter, Giovanni Battista Tiepoli, as he is to discuss his interest in Gerhard Richter, Frank Stella, Donald Judd or Poul Gernes. Holm's works simultaneously constitute a distinctive combination of formal abstraction's precision and landscape painting's aesthetic sensibility.

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A similar contrast comes to light when he prefers to be called a "painter" and not an "artist", even though the term "painter" does lean up against a historical legacy of expressive brushwork, which Holm deliberately shies away from in his works. For him, though, the designation of "painter" is not a reference to the lofty genius who is intuitively seeking spiritual inspiration; it is rather a conscious tagging of painting as a distinctive aesthetic product. Nor is the place that he works to be called an atelier or a "studio"; it is, instead, a "workshop"

En lignende kontrast er på færde, når han foretrækker at se sig selv om som "maler" og ikke "kunstner", selv om betegnelsen "maler" trækker på en historisk arv af ekspressive penselstrøg, som Holm bevidst undgår i sine værker. For ham er betegnelsen "maler" dog ikke en henvisning til det ophøjede geni, der intuitivt søger en spirituel inspiration. Det er derimod en bevidst markering af maleriet som et særegent æstetisk produkt. Hans arbejdssted er heller ikke

Fight Back, Klosterbakken,
m. John Krogh, Odense, 1996



– and, also in this respect, he moves closely in on the car culture's aesthetic dimension, that is to say, the practical everyday service station, which is far from denigrated in his interpretation but is rather rendered a veritable partner in the painterly output.

As a “painter” in a “workshop” Peter Holm displays his sympathy for collectively oriented modernist projects like the Bauhaus and that embodied by the exponents of Russian constructivism, who, taking their point of departure in a simplified aesthetic language, turned the artistic process into a collective mission, which would ostensibly be of benefit to the whole society and not only to its more privileged members. Holm's own approach, however, lies more in extension of a Marcel Duchamp or an Andy Warhol. By virtue of their respective strategies of calling industrially fabricated objects and motives into play, Duchamp and Warhol transformed the artwork into a registration of the aesthetic qualities in industry's products while referring indirectly to those artisan- and workshop-related competences that vanished with mass production, inasmuch as industry's motives are, in their works, being re-invented in aesthetic form and being enclosed inside the exhibition halls via the artistic re-working's detours. In the case of Peter Holm, the workshop, then, is not a factory but is rather a highly specialized re-aestheticization of “forgotten” or “overlooked” aesthetic qualities.

EXPLORERS INTO PAINTING

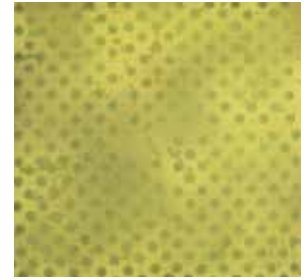
Peter Holm's work bears distinct references to pop art's and minimalism's use of mass cultural signs and industrial production. Not only do his choice of motives, the color intensity and the lacquered/varnished/spray-painted surfaces point in this direction, his work titles and exhibition titles are also playing on popular cultural references. At the same time, Holm's painting is situated in extension of modern abstract painting's geometric tradition and is particularly

et “atelier”, men et “værksted” – og også i den henseende nærmer han sig bilkulturens æstetiske dimension, det hverdagspraktiske autoværksted, som dog langt fra nedgøres i hans fortolkning, men derimod er partner i den maleriske produktion.

Som “maler” i et “værksted” viser Peter Holm sin sympati for en række af de kollektivt orienterede modernistiske projekter, som fx Bauhaus og den russiske konstruktivisme, der med udgangspunkt i en forenklet æstetisk streg gjorde den kunstneriske proces til et kollektivt ærinde, som skulle komme hele samfundet og ikke blot de privilegerede til gode. Men Holms egen strategi ligger mere i forlængelse af en Marcel Duchamp eller Andy Warhol, som i inddragelsen af industrielt producerede genstande og motiver, gjorde kunstværket til en markering af æstetiske kvaliteter i industriens produkter, der samtidig indirekte henviste til de håndværks- og værkstedskompetencer, som forsvandt med masseproduktionen. For industriens motiver genopfindes i æstetisk form og lukkes ind i udstillingshallerne ad den kunstneriske bearbejdning omveje. Værkstedet hos Holm er således ikke en fabrik, men en meget specialiseret re-æstetisering af “glemte” eller “oversete” æstetiske kvaliteter.

OPDAGELSESENDE I MALERI

Peter Holms arbejde har tydelige referencer til popkunstens og minimalismens brug af massekulturelle tegn og industriel produktion. Ikke bare hans motivvalg, farveintensitet og lakerede overflade peger i den retning, men også hans værkstitler og udstillingstitler spiller på populærkulturelle referencer. Samtidig ligger Holms maleri i forlængelse af det moderne abstrakte maleris geometriske tradition, i særdeleshed sådan



aligned with how this tradition has evolved from minimalism's break from the flat canvas. Through his own painting, as well as through his curatorial activity and his participation in various painting-specific group-manifestations, Peter Holm has been playing a part in bringing forth today's so-called "painting in expanded form" – which refers not merely to the physical expansion of the painting but also has to do with painting's dialogue with other forms of expression.

The first of the significant generation exhibitions in which Holm took part was *Maleri efter Maleri: ung dansk kunst i 90'erne* [Painting after Painting: Young Danish Art in the 90s] (Kastrupgårdsamlingen, 1995). The exhibition focused sharply on a break with the expressive brushstrokes for the sake of presenting a more conceptual kind of painting. This type of painting can, for that matter, embody many different forms; what these works have in common, though, is the fundamental understanding that that idea takes precedence over execution. A contemporary painting is, in other words, anything but a spontaneous and direct outpouring of emotion. It is rather something that has been thoroughly tried and tested out; it reflects its community's visuality and moreover, it is oriented toward painting's tradition. Peter Holm, however, is not a "conceptual painter" in the strict sense of the word. He is rather a form- and color-oriented painter, an explorer into painting's fundamental building blocks, notwithstanding that the expedition is not being carried out with any systematic approach as a goal in itself.

Holm finds his themes in signals, expressions and motives that he happens to come across in life: ambiances from landscapes and environments or even a record album; something that attracts him and that captures his attention. He then examines this theme in dialogue with painting's means and tests it out in different combinations, more in the sense of its potentials for being a landscape of painterly elements than as a genuinely thorough-going investigation. The expression, of course, is precise – industrially precise, as a matter of fact, since Holm

som denne tradition har udviklet sig fra og med minimalismens brud med det flade lærred. Nutidens såkaldte 'maleri i udvidet form' – der ikke blot er en rumlig udvidelse af maleriet, men også handler om maleriets dialog med andre udtryksformer, har Peter Holm været med til at skabe i kraft af sit eget maleri og i kraft af sin kuratering og deltagelse i maleri-specifikke gruppe-manifestationer.

Den første af de markante generationsudstillinger, som Holm deltager i, er *Maleri efter Maleri: ung dansk kunst i 90'erne* (Kastrupgårdsamlingen, 1995). Udstillingen stiller skarpt på et brud med maleriet som intuitivt ekspresivt til fordel for et konceptuelt maleri. Dette maleri kan for så vidt have mange forskellige udtryk, men deler den grundlæggende holdning, at tanken kommer før udførelsen. Et nutidigt maleri er med andre ord alt andet end spontan og umiddelbar følelsesoverflod. Det er gennemprøvet, reflekterer sit samfunds visualitet og er i øvrigt orienteret i maleriets tradition. Peter Holm er dog ikke en egentlig konceptuel maler. Han er snarere en form- og farveorienteret maler, en opdagelsesrejsende i maleriets grundlæggende byggestene, men uden at dette gøres med en systematik som mål.

Holm finder temaer i signaler, udtryk og motiver, som han falder over i livet: stemninger fra landskaber og miljøer eller sågar et musikalbum; noget der tiltrækker ham og fanger hans opmærksomhed. Dette tema udforsker han så i dialog med maleriets virkemidler og afprøver det i forskellige kombinationer, mere som var det et landskab af maleriske elementer end en egentlig tilbundsgående undersøgelse. Udtrykket er naturligvis præcist – industrielt præcist faktisk, for Holm har en forkærlighed for lakkede



Workshop, Odense, 1998



Workshop, Amager, Copenhagen 1999

has a penchant for sealed/lacquered/varnished/spray-painted surfaces that are devoid of the slightest traces of human interaction – but the combinatorial analysis is more an intuitive than a systematic enterprise.

CAR DOOR “HIT”

With Hey-Day, Peter Holm establishes his first vocabulary of motives which he, during the years 1996-1999, unfolds and develops in various combinations with the automobile culture as aesthetic partner. The solo exhibition, FASTTRACK (Galleri Tommy Lund, 1997), gathers a number of Holm's basic themes together in car-related forms: the stripe-painting is transferred over onto an actual car door while two other striped compositions are coupled together to form a shelf, upon which the prizewinner's trophy could hypothetically be displayed. SPEEDMASTER (DFKU, 1997) is a spatial installation of the black-and-white checkered abstractions, now in multi-colored tones, that impressively simulate motorsport's flags in motion.

It is the car, as industrialization's and modernism's foremost symbol but also as a sport-related and cultural icon, that is being conveyed here into abstract painting's tradition. At the group exhibition, Visual Luxury (Charlottenborg, 1998), and at the solo exhibition, COLORRACE (Galleri Tommy Lund, 1999), Holm carries this dialogue further, now on a larger scale and in a more spatial direction. With Visual Luxury, he occupies Charlottenborg's large exhibition room. Here, he gets the chance to test out his works' landscape qualifications on a larger scale. COLORRACE sets out into the space with a race course that is suspended from the ceiling, while the car doors are now established in a combination of five; this serves to emphasize the extension as a spatial relation, as an expanded landscape.

Peter Holm likens his own work to a record album, where various

overflader uden det mindste spor af menneskelig interaktion – men kombinatorikken er et mere intuitivt end systematisk forehavende.

BILDØRSHIT

Med Hey-Day etablerer Peter Holm et første grundlæggende vokabular af motiver, som han i årene 1996 til 1999 udfolder og udvikler i forskellige kombinationer med bilkulturen som æstetisk partner. Soloudstillingen FASTTRACK (Galleri Tommy Lund, 1997) kobler flere af Holms grundmotiver sammen i bilrelaterede former; sribemaleriet overføres til en faktisk bildør, mens to andre sribede kompositioner kobles sammen til en hylde, som vinderpokalen hypotetisk kunne stå på. SPEEDMASTER (DFKU, 1997) er en rumlig installation af de sort-hvide ternede abstraktioner, nu i flerfarvede toner, som effektivt simulerer motorsportens flag i bevægelse.

Det er bilen som industrialiseringens og modernismens fremmeste symbol, men også som sportsligt og kulturelt ikon, der her føres ind i den abstrakte maleris tradition. På gruppeudstillingen Visual Luxury (Charlottenborg, 1998) og soloudstillingen COLORRACE (Galleri Tommy Lund, 1999) fortsætter Peter Holm denne dialog, nu i større skala og i en mere rumlig retning. Med Visual Luxury indtager han Charlottensborgs store rum og får her afprøvet sine værkers landskabskompetencer i større skala. COLORRACE rykker ud i rummet med en racerbane, der hænger ned fra loftet, mens bildørene nu etableres i en kombination af fem, der understreger udstrækningen som rumlig relation, som et udvidet landskab.

Holm sammenligner sit arbejde med et musikalbum, hvor



combinations within a given theme are being tried and tested. Making use of this analogy, the combination of car door and stripe painting is his first “hit”: the combination that most directly ignites and generates attention around his work. And the car door is an efficient combination. It couples in a very precise way the artistic problems with which Holm is working most intensively during this period. The car door is a painting on an industrial product; it is an altered readymade. At the same time, the car door possesses all the energy of a mischievous boy-rouge painting and is related, in a precise way, to painting’s tradition, by virtue of its challenging of the conventions that surround the painting vs. sculpture problematic, since it situates itself smack dab in the middle of these two classic categories. And, to boot, it is an alternative landscape painting, which is directly and explicitly present in the car doors’ visual appearance and is, to the same degree, implicitly present by virtue of the imaginary landscapes that one can imagine one is seeing from inside the car doors’ windows.

CRUISING ON SUNSHINE

As landscape paintings, the car doors are not merely manifestations of a visual ambience but also of an auditory ambience. The automobile culture is linked to music and to movies, of course, to the very core of modern culture’s onward march, and we “hear” the radio, the pop music and the sensation of riding through the landscape when we see the dynamic colorist prism that Holm conveys onto his car doors. Music also presents itself in Holm’s titles, which play on references to pop and rock music. There is a mood that is supposed to be conveyed through the paintings: the sensation of speed; the sensation of being on the move and the sensation of being exhilarated by moving through the landscape, with the hit song on the radio booming through the car’s speakers – pumped up to full volume.

For Peter Holm, though, the automobile culture in itself is not the bear-

forskellige kombinationer inden for et tema afprøves, og i den lignelse er kombinationen af bildør og sribemaleri hans første hit; den kombination som mest direkte fænger og skaber opmærksomhed om hans arbejde. Og bildøren er en velfungerende kombination. Den kobler ret præcist de kunstneriske problemstillinger, som Holm arbejder mest intenst med i denne periode. Bildøren er en bemaling af et industrielt produkt, en bearbejdet readymade. Bildøren har samtidig energien af et drengerøvsmaleri, og så forholder det sig præcist til maleriets tradition ved at udfordre konventioner om maleri versus skulptur, når det sætter sig midt imellem de to klassiske kategorier. Ikke mindst er det et alternativt landskabsmaleri, som både er direkte til stede i bildørenes visuelle fremtoning og i mindst lige så høj grad implicit til stede i kraft af de imaginære landskaber, man kan forestille sig at se inde fra bildørenes vinduer.

CRUISING ON SUNSHINE

Som landskabsmalerier er bildørerne ikke blot udtryk for en visuel stemning, men også en auditiv stemning. Bilkulturen er knyttet til musik og film, ja, til hele den moderne kulturs fremmarch, og vi “hører” radioen, popmusikken, stemningen fra rejsen gennem landskabet, når vi ser den dynamiske koloristiske prisme, som Holm tilføjer sine bildøre. Musikken byder sig også til i Holms titler, der spiller på referencer til pop og rockmusik. Det er en stemning, som skal formidles igennem malerierne: stemningen af farten, stemningen af at være på farten og stemningen af glæden ved at bevæge sig igennem landskabet med radiohittet på fuld drøn fra bilens højtalere.

For Holm er bilkulturen dog ikke i sig selv den bærende

ing aesthetic strategy in his work; the bearing element is rather the continuous pursuit of creative interaction between painting's fundamental elements and other manifestations of culture. To some extent, the car door "hit" can actually serve to obscure this. As pop hit, the car door threatens to contain its sender within this pop number's immediate recognizability rather than encouraging an acknowledgement of the whole album's spectrum of expressions. That Holm's focus is something else, however, does become apparent in the subsequent years. Here, the "signal" effect and the cultural quotations recede more into the background, giving way to spatial experiments with painting's fundamental aesthetic components.

Already, both of the exhibits (namely, the group show, Visual Luxury, and the solo exhibition, COLORRACE) which, for the time being, since you can never really know when a given theme might present itself again, conclude his combinatorial analysis of the car culture's aesthetics point very directly toward a spatially experimental approach to painting, where the dialogue with new kinds of everyday use items becomes the primary motor for Holm's painterly experimentation. This transpires in the three subsequent exhibitions: the two group shows entitled FLOORSHOW (Den Frie Exhibition Building, 2000) and Efterårsudstillingen [The Autumn Exhibition] (Charlottenborg, 2002) and the solo exhibition, INSIDE-PAINTING (Overgaden – Institute of Contemporary Art, 2002).

INSIDE PAINTING

At FLOORSHOW, Holm introduces a prism of lacquered/varnished/spray-painted medium-density fiberboard staves that have been hoisted onto a podium, which is also built up from MDF-staves. At first glance, this can be viewed as a sculptural extrapolation of his stripe-paintings and is, as such, Holm's first genuine sculptural painting in full three-dimensional form. But this piece clearly points back to painting, on account of the spatial depth-effect that is brought about by the MDF-staves' color scale. At the same time, the piece points forward toward the more direct painting-furniture-experiments that follow in INSIDE PAINTING and those presented at Efterårsudstillingen [The Autumn Exhibition].

At Efterårsudstillingen [The Autumn Exhibition], painted stools form part of an installational whole, which also involves prism paintings, a composition of painted MDF-boards, mounted this time around on the wall, and a single car door. Typical for Holm, this presentation is, then, a new composition that amalgamates earlier work forms with new pieces. However, it is at the one-man show, INSIDE PAINTING, that the novel three-dimensional character in Holm's work really starts to unfold and is given the chance to establish a genuine spatial

æstetiske strategi i hans arbejde; det bærende er derimod den kontinuerlige efterstræben efter kreative samspil mellem maleriets grundelementer og kulturens øvrige udtryk. Det kan bildørshittet i nogen forstand skygge lidt for. Som pophit truer bildøren med at fastholde sin afsender i popnummerets umiddelbare genkendelighed frem for at anerkende hele albummets spektrum af udtryk. Men at Holms fokus er et andet bliver tydeligt i de efterfølgende år. Her falder "signal"-effekten og kultur-citaterne mere i baggrund til fordel for rumlige eksperimenter med maleriets grundlæggende æstetiske komponenter.

Allerede to af de udstillinger, som foreløbigt – for man ved jo aldrig, hvornår et tema byder sig til igen – afslutter hans kombinatorik omkring bilkulturens æstetik, gruppeudstillingen Visual Luxury og soloudstillingen COLORRACE peger begge meget direkte i retning af et rumligt eksperimenterende maleri, hvor dialogen med nye brugs-genstande bliver den primære motor for Holms maleriske eksperimenter. Det sker på de tre efterfølgende udstillinger: gruppeudstillingerne FLOORSHOW (Den Frie, 2000) og Efterårsudstillingen (Charlottenborg, 2002) samt soloudstillingen INSIDE PAINTING (Overgaden, 2002).

INDE I MALERIET

På FLOORSHOW lancerer Holm en prisme af lakerede MDF-stave, som hejser sig på et podie, der også er bygget op af MDF-stave. Det kan i første omgang ses som en skulpturel fortolkning af hans stribemalerier og er som sådan Holms første egentlige skulpturelle maleri i fuld tredimensionel form. Men værket peger tydeligt tilbage til maleriet i kraft af den rumlige dybde-effekt, som skabes af MDF-stavenes farveskala. Samtidig peger værket fremad mod de mere direkte maleri-møbel-eksperimenter, der følger i INSIDE PAINTING og Efterårsudstillingen.

På Efterårsudstillingen indgår bemalede skamler i en installatorisk helhed, som også involverer prismemalerier, en komposition af bemalede MDF-plader, nu monteret på væggen, og en enkelt bildør. Typisk for Holm er denne præsentation altså en nykomposition af tidligere værkformer med nye værker. Men det er på soloudstillingen INSIDE PAINTING, at den nye tredimensionelle karakter i Holms arbejde for alvor folder sig ud og får lov til at etablere en egentlig rumlig karakter. Ingen værker hænges på væggen. I ste-

Details Splashpaintings,
Odense, 1995



character. No works are hanging on the wall. Instead, the exhibition consists exclusively of a series of benches and a sliding door that, aesthetically speaking, constitutes a further development of Holm's stripe-paintings. What we have here is a powerful coloristic furniture mix created from abstract three-dimensional painting-objects that simultaneously forms part of an installational totality with the rooms at Overgaden's exhibition space.

With INSIDE PAINTING, you are no longer a viewer of painted art works; you are inside painting itself. With the sliding door shut, you are both framed inside the painting and simultaneously framed outside the surrounding world. The benches offer an invitation to sit down and the closed door appeals to a sense of tranquility and thoughtfulness. It is almost a sacred space that the painting installation creates here, albeit one with a modern aesthetic attitude in terms of its form, its color and its finish – and this is not entirely without motivation: Peter Holm's gallerist for a good many years, Tommy Lund, had just then – unexpectedly – passed away and this exhibition was dedicated to him.

FURNITURE MIX

Around the turn of the millennium, Peter Holm plays a role in establishing and bringing forth the artistic position that we now refer to as "painting in the expanded field". This new direction in his painterly project underscores that what is central to him are not specific cultural references like automobile culture but, more correctly, the continued experimentation with form, color and space, in dialogue with cultural expressions. This is also a point that was nailed down as recently as 2009 with his activity (in collaboration with Torgny Wilcke) curating the exhibition entitled WHAM - painting and beyond (Den Frie Exhibition Hall), where it is precisely the expanded form- and color-oriented painting that is placed highest on the agenda. In between these two points in time, Holm has presented his own bids on "painting in the

det består udstillingen udelukkende af en række bænke og en skydedør, som æstetisk udgør en videreudvikling af Holms sribemalerier. Der er tale om en stærk koloristisk møbelkombinatorik skabt af abstrakte tredimensionale maleri-objekter, som samtidig indgår i en installatorisk helhed med rummene på Overgaden.

Med INSIDE PAINTING er man ikke længere beskuer til maleriværker, men inde i selve maleriet. Med skydedøren skudt for er du både rammet ind i maleriet og samtidig rammet ude af den omgivende verden. Bænkene inviterer til, at man sætter sig ned, og den lukkede dør appellerer til ro og eftertænksomhed. Det er et næsten sakralt rum, maleri-installationen her skaber, omend med den moderne æstetiks attitude i både form, farve og finish – foruden den selvklaare reference der ligger i rummets funktionalitet som udstillingshal – og det er ikke helt umotiveret. Peter Holms gallerist gennem en årrække, Tommy Lund, var netop da uventet gået bort, og udstillingen er dedikeret til ham.

MØBELKOMBINATORIK

Omkring årtusindeskiftet er Peter Holm med til at etablere og skabe den kunstneriske position vi i dag refererer til som maleri i det udvidede felt. Denne nye retning i hans maleriske projekt understreger, at det centrale for ham ikke er specifikke kulturelle referencer som bilkulturen, men derimod den fortsatte eksperimenteren med form, farve og rum i dialog med kulturelle udtryk. Det er også en pointe, som slås fast så nyligt som 2009 med kurateringen (sammen med Torgny Wilcke) af udstillingen WHAM - painting and beyond (Den Frie), hvor netop det udvidede form- og farveorienterede maleri står på dagsordenen. Herimellem



expanded field" at solo exhibitions in Melbourne and Sydney and at a number of group shows in Denmark and abroad.

At the same time, it is clear that Holm's own works, not only those that were made after the millennium shift but also those that were created before, have incessantly been entering into dialogue with other aesthetic traditions: sculpture, industrial design and furniture design. Similarly, he has continuously been working with painterly installations even when there was, more precisely, a situation involving spatial configurations composed of individual works. It is the dialogue between and among the works which has, in other words, always been central. Another constant element in Holm's work is the dialogue with a specific cultural phenomenon, either by virtue of the titles' cultural citations, by virtue of the works' visual signals or by virtue of the form's functionality, as we see in Holm's painting-furniture combinations.

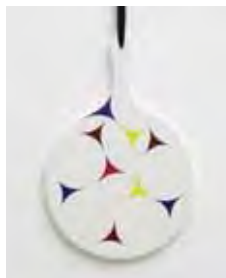
Moreover, Holm enlarges on his painting-furniture combinations over the course of the next few years and expands them into a trilogy, where the benches and the sliding door at INSIDE PAINTING constitute the first of the works, which is then followed up by, initially, a group of cabinets (Hey, You Gotta Hide Your Love Away, 2009) and, then, a Chinese room divider (Night Divides the Day, Screen #1, 2010). The cultural reference in the most recent painting-furniture combinations constitutes yet another new direction for Peter Holm's work, which comes to generate a broader framework, both geographically and historically, for the dialogue between painting and cultural expression. Hey, You Gotta Hide Your Love Away consists of a series of monochrome paintings that form parts of different color compositions in three cabinets. At WHAM, these cabinets were exhibited with three circular-shaped paintings that Holm had decorated in a free interpretation of patterns from a Swedish folk art tradition; patterns that, moreover, also appear on Night Divides the Day, Screen #1.

har Holm præsenteret sine egne bud på soloudstillinger i Melbourne og Sydney og på flere gruppeudstillinger i Danmark og internationalt.

Det er samtidig tydeligt, at Holms egne værker, ikke bare efter årtusindeskiftet, men også før da, vedvarende har indgået i dialog med andre æstetiske traditioner: skulptur, industrielt design og møbeldesign. Ligeledes har han kontinuerligt arbejdet med maleriske installationer, også når der var tale om rumlige sammensætninger af enkeltværker. Dialogen mellem værkerne har med andre ord altid været central. Et andet konstant element i Holms arbejde er dialogen med et konkret kulturelt fænomen, enten i kraft af titlernes kulturelle citater, værkernes visuelle signaler eller formens funktionalitet, som fx i Holms maleri-møbel-kombinationer.

Holm udvikler i øvrigt sine maleri-møbel-kombinationer de efterfølgende år til en trilogy, hvor bænke og skydedøren på INSIDE PAINTING udgør første værk, som følges op af dels en kinesisk rumdeler (Night Divides the Day, Screen # 1, 2010) og en gruppe skabe (Hey You Gotta Hide Your Love Away, 2009). Den kulturelle reference i de seneste møbel-maleri-kombinationer udgør endnu en ny retning for Peter Holms arbejde, som skaber en både geografisk og historisk bredere ramme for dialogen mellem maleriet og kulturelle udtryk. Hey You Gotta Hide Your Love Away består af en række monokrome malerier, som indgår i forskellige farvekompositioner i tre skabe. De var på WHAM udstillet sammen med tre runde malerier, som Holm har dekoreret i fri fortolkning over mønstre fra en svensk almuetradition; mønstre som i øvrigt også optræder på Night Divides the Day, Screen # 1.

- 1) Movie 1, Newspace Gallery, Sydney, Australia, 2001
- 2) Sunup, Constructed Colour, Artspace, Sydney, Australia, 2001
- 3) Opening, MOP, Sydney, Australia, 2004



Sandwich Servers, Enamel on MDF

FOLK ART'S PERFECTION

Folk art becomes a new thematic for Holm's painting: an album – if we can return to the analogy introduced earlier on – where items of everyday use and design traditions from peasant culture are introduced as new elements in his work. In striking contrast to his earlier automobile-culture period, what we have here is not popular culture in its modern form but, on the contrary, popular culture in its traditional form, which is now being reinterpreted in dialogue with painting's potentials. However, the project is basically the same: dealing with popular cultural elements and re-processing these into new painterly forms.

This is unfurled in a very thorough way at the solo exhibition, *Almost Perfect* (Concept Space, Japan, 2011), where Holm conjoins his interest in folk art design with distinct references that hark back to his early work. Shelves in black-and-white compositions, either with triangles ("the diamond version") or with stripes ("the piano version"), are presented in a familiar minimalist, modernist form. But they are supplemented with a folk art dimension when they are simultaneously interpreted in traditional Amager-shelf forms, although there is clearly a gauntlet being thrown down in front of this tradition by Holm's spray-painted finish/lacquering/varnishing/finishing and the coloristic sharpness.

At the same time, *Almost Perfect* presents genuine white-painted circular-shaped folk art trays, decorated with simplified patterns inspired by the folk art design tradition. These patterns were previously presented in his furniture trilogy but here they have been turned around to face their origins in everyday folk art items while simultaneously being reinterpreted as motives for classic paintings. In this way, folk art comes to constitute a world of motives and everyday use items which, in parallel with Holm's interpretation of automobile culture from the

ALMUENS PERFEKTION

Almuesporet åbner en ny tematik for Holms maleri; et album – for nu at blive i den tidligere lignelse – hvor brugs-genstande og designtraditioner fra almuen introduceres som nye elementer i hans arbejde. I modsætning til hans tidligere bilkultur-periode er det her ikke populærkulturen i sin moderne form, men derimod i sin traditionsbundne form, som nu nyfortolkes i dialog med maleriets muligheder. Men projektet er grundlæggende det samme: at behandle og bearbejde populærkulturelle elementer til nye maleriske former.

Dette udfoldes meget gennemgående på soloudstillingen *Almost Perfect* (Concept Space, Shibukawa, Japan, 2011), hvor han også forbinder sin interesse for almuedesign med tydelige referencer tilbage til sit tidlige arbejde. Hylder i sort-hvide kompositioner, enten med trekanter (diamant-versionen) eller med striber (piano-versionen), præsenteres i velkendt minimalistisk modernistisk form. Men de tilføjes et almue-niveau, når de samtidig nyfortolkes i traditionel amagerhylde-form, som dog tydeligvis udfordres på traditionen i kraft af Holms lakering og koloristiske skarphed.

Samtidig viser *Almost Perfect* egentlige hvidmalede runde almuebakker dekoreret med forenklede mønstre abstraheret fra netop almuens designtradition. Disse mønstre har tidligere været præsenteret i hans møbeltrilogi, men vender nu tilbage til deres udgangspunkt i almuens brugsgenstande, samtidig med at de genfortolkes som motiver for egentlige, klassiske malerier. Almuen udgør på den måde et univers af både motiver og brugsgenstande, der parallelt til Holms fortolkning af bilkulturen fra slutningen af 90'erne

closing years of the nineteen-nineties, can open up for new possibilities in painting, while this dialogue simultaneously activates overlooked aesthetic qualities in the popular culture.

EPILOGUE

Peter Holm's works are not personal imprints; you cannot directly sense his mindset or his temperament or, for that matter, his pain in the works. The lacquered/varnished/spray-painted surface rebuffs these kinds of interpretations quite flatly. Why, then, did the present essay lead off with a personal story, where the expressive aspect was given a chance to take up space? Well, because, despite everything, there are a whole lot of personal goods folded into his works, even if these are not of a private-psychological nature and even if they make no attempt to attach themselves to the artist as person. As an artist, though, you are, quite simply, engaged in close dialogue with your own life experiences whenever you go about developing your work. You are inspired, you are influenced and you stumble on new thoughts without even if this is no reason to think that you, as an artist, are operating without any control and without taking a conscious approach. What we have is rather a precise admixture of the haphazard and the deliberate.

The automobile culture jibes neatly with the impetuous boy rogue, who, right after finishing up at the art academy, was anxious to show what he could do. But it's not so much a burning question as all that when you happen to be the father of a 5-year-old girl. That Holm's daughter was adopted from China offers a hint about why he happened to alight on the Chinese room divider as an item of everyday use and as a form – regardless of the fact that this, incidentally, tells nothing about his personal life – and similarly, it seems obvious that Holm is (re)discovering the aesthetic qualities of folk art craftsmanship seeing as he has moved away from the city and out to the countryside. That he has taken over an old factory and renovated it into a residence,

kan åbne op for nye muligheder i maleriet, samtidig med at denne dialog aktiverer oversete æstetiske kvaliteter i populærkulturen.

EPILOG

Peter Holms værker er ikke personlige aftryk; man kan ikke direkte aflæse hans sind og humør eller for den sags skyld smerte i værkerne. Den lakerede overflade afviser den slags fortolkninger ret kontant. Hvorfor så overhovedet starte denne tekst med en privat historie, hvor det ekspressive skulle få lov til at fylde? Fordi der trods alt er en masse personligt gods foldet ind i værkerne, selv om det hverken er af privatpsykologisk karakter eller forsøger at koble an til kunstneren som person. Som kunstner er man blot i tæt dialog med sine livserfaringer, når man udvikler sit arbejde. Man inspireres, påvirkes, får nye indfald, uden at det af den grund kan anses at være uden styring og bevidste greb. Det er en præcis blanding af det tilfældige og det bevidste.

Bilkulturen passede godt til drengerøven, som frisk fra akademiet skulle vise, hvad han kunne, men er ikke lige så aktuel, når man også er far til en 5-årig pige. At hans datter er adopteret fra Kina, giver et hint om, hvorfor han faldt over den kinesiske rumdel som brugsgenstand og form – uanset at det intet fortæller om hans privatliv i øvrigt – ligesom det virker oplagt at Holm (gen)opdager æstetiske kvaliteter ved almuens håndværk, når han flytter fra byen ud til landet. At han har overtaget en gammel fabrik og renoveret den til bolig, værksted og udstillingssted – i samarbejde med sin kone, billedkunstneren Karin Lind – skaber dog en fast linje i de referencer, som ellers



Indian Paintbrush, Texas, 2003

Texas Blue Bonnet, Texas 2003

a workshop and an exhibition space – in collaboration with his wife, visual artist Karin Lind – gives rise, however, to a solid line in the references, which might otherwise appear to be more chaotic and random. It is still the painterly “production” that is in focus.

For Peter Holm, the painterly work has been developing in dialogue with the aesthetic experiences that life offers, and therefore it can move, by starts, far from automobile culture to folk art design. As aesthetic forms and not as personal tales, these cultural expressions become filtered into an artistic project, the primary thrust of which is unremittingly constituted by the same ambition: to create two-dimensional and three-dimensional aesthetic landscapes out from painting's fundamental building blocks that do not simply remain abstract form exercises but rather, through the artist's precise process of aesthetic abstracting, can come to synthesize, propel and update visual qualities from everyday life's industrial and artisanal productions. ■

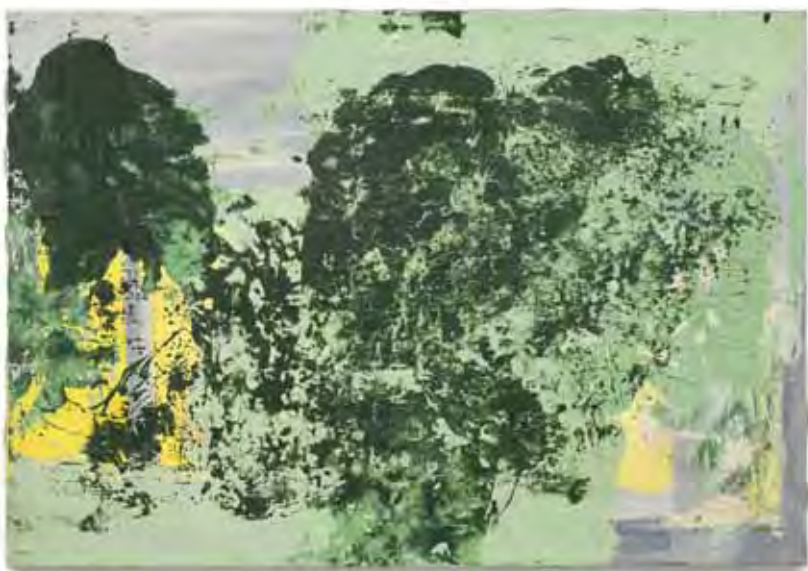
kan fremstå mere kaotiske og tilfældige. Det er stadig den maleriske ”produktion”, som er i fokus.

For Peter Holm udvikles det maleriske arbejde i dialog med de æstetiske erfaringer, som livet tilbyder, og det kan derfor rykke vidt fra bilkultur til almuedesign. Som æstetiske former og ikke personlige fortællinger filtreres disse kulturelle udtryk ind i et kunstnerisk projekt, hvis primære retning vedvarende udgøres af samme ambition: at skabe todimensionale og tredimensionale æstetiske landskaber ud af maleriets grundlæggende byggestene, som ikke bare forbliver abstrakte formøvelser, men gennem sin præcise æstetiske abstrahering kan syntetisere, fremdrive og opdatere visuelle kvaliteter fra hverdagens industrielle og håndværksmæssige produktioner. ■

translated by Dan A. Marmorstein









LOOK A PAINTING !

- foreword by Peter Holm

It is a beautiful winters day. The sun has risen from behind the woods and casts its light on the plowed fields that dominate the view. These are perfect weather conditions for chopping the wood that keeps us warm . The hardships of last winter have made this a top priority on the list of things to do.

Living out here in the open countryside, there are many chores to tend to, before I come to the essentials of the day - to spend some time with painting. Today this includes getting this text ready. I listen to a few sonatas- it's Gould playing his Bach. This quickly becomes standard fare as a starter on the day.

These past few weeks, I have been doing quite a bit of thinking on the subject of painting, possibly inspired by the process of preparing this catalogue or maybe it just comes natural, seeing as I have recently turned 50 years of age.

I marvel a bit and reflect on the words and their immediate force.

When writers write, they do so with letters ,that form the words we comprehend. The beauty of all this is that they can be arranged and combined in various standard constellations. We may also use words in translated forms, so that they can be understood by other groups of people. Words also possess the ability to explain to us exactly how to prepare sauce bearnaise.

SE ET MALERI

- foreword by Peter Holm

Det er en smuk vinterdag. Solen er kommet op bag skoven og kaster lys på pløjemarken ,der præger udsigten. Det er godt vejr til at få ordnet brænde . Sidste års hårde vinter har gjort at det er een af de væsentlige ting at få orden på - så kan vi holde varmen.

Der er mange gøremål her ude på landet, inden jeg kommer frem til det væsentlige..at bruge tiden på maleri. Idag indebærer det at gøre denne tekst færdig. Jeg lytter til lidt sonater - det er Gould der spiller sin Bach. Det kan hurtigt blive en standard her på starten af dagen.

Igennem den sidste tid har jeg, måske på grund af denne katalogiseringen og kikken tilbage, gjort mig en del tanker om maleriet. Måske også naturligt når jeg nu er blevet 50...

Jeg forbavsnes lidt og reflekterer over ordene og deres umiddelbare magt.

Når forfattere skriver , gør de det med bogstaver der danner ord ,vi kan forstå. Det smukke med ord og bogstaver, er at de kan arrangeres og kombineres i forskellige standardkonstellationer. Vi kan bruge ord i oversatte former så de igen kan forstås af andre grupper . De kan også forklare os hvordan vi kan lave en bearnaisesovs.



Painting is a language of it's own, without frames or boundairies, but as we do with music and writing, we try to set up standards : what is painting ?

Sometimes the process of a painting comes to a standstill ; it becomes difficult to glimpse the solution to a problem, that has emerged in course working with the material. Sometimes the definition of an entire show can be hard to pinpoint and articulate. I spend hours or days to look and looking at the paintings seeking out a variety of possible solutions. Following the lead from what I can figure out, I try to take the right direction.

It happens, during the proces of applying paint, perhaps in a particular yellow hue, to a piece of wood, for example,that I can be stricken with a sudden sense of doubt about painting, by and large.

When this happens, I like to go for a drive - sometimes I go really fast - giving myself the freedom to be challenged by the curves and the combination of the physical act that embodies the essence of driving. I analyze the road- and its conditions.

The small confined space surrounding the driver's seat is actually a good place for thoughts. It's a combination of something very concrete and very abstract at one and the same time ..a good place for carrying on with this activity- to drive and to look, to look at the landscape - to look at the painting. My thoughts fly off and assemble again, in order to solve problems - brake-shift-pedal .

TRADITION & CHANGE

Some weeks back, I took my wife to a concertthat was presented inside the old operahouse, in the capital city. But this time around, there was not a fat lady singing high notes. No, this was a bluegrass type of

Maleriet er sit eget sprog , helt uden rammer eller grænser, men ligesom med noder og skrift prøver vi at sætte standarder op : Hvad er et maleri ?

Nogle gange kan processen i et maleri gå helt i stå, det kan være svært at se løsningen på problemet ,der har arbejdet sig frem.Nogle gange kan formuleringen af en hel udstilling være svær at finde. Jeg bruger timer eller dage på at se og se på malerierne og afsøge en mængde af mulige løsninger. Efter dette kommer problemerne med at vælge den rette vej.

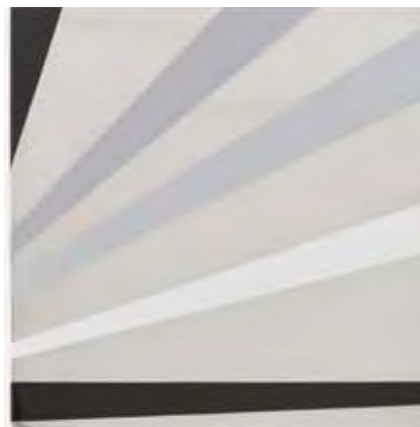
Der kan opstå den situation at jeg, måske midt i arbejdet med at lakere et stykke træ i en særlig gul nuance, kommer til at tvivle helt på maleriet.

Så kører jeg gerne en tur.

Jeg kan godt lide at køre i bil - nogle gange rigtig hurtigt... at lade mig udfordre af vejens kurver og kombinationen af den fysiske aktion det er at køre. Den lille kabine er et godt sted for tanker. Det er en blanding af noget meget konkret og en meget abstrakt handling.. det at køre... se - se sig for, se landskabet - se maleriet. Mine tanker flyver og samles, løser problemer-bremse-skifte gear.

TRADITION OG FORANDRING

For kort tid siden havde jeg inviteret min kone til hovedstaden til koncert i den gamle operabygning. Der var ikke nogen tyk dame der sang det høje C..Det var en slags bluegrass countrykoncert, et par med cowboystøvler,





concert. There was a couple with cowboyboots on stage, a guitar and banjo in hands. Drinking beer inside was permitted and, you know, I'm pretty sure the guy sitting next to me had smuggled in some whisky. During one of the quieter songs- quite minimal in its appearance, I glanced up at the ceiling. Before closing my eyes, I noticed the late 18th century ornaments- lots of gold and intricate decorations- what a combination and what a change! Bluegrass and cherubs, beer and whiskey inside the opera house - minimal country music and stomping feet!

For this catalogue, I have selected a variation of works ranging from those created in the past to those created in near present, in order to provide an overview of my output. They stretch back to 1996, the year I started making shows "for real". The work represented includes free standing paintings from various series, a selection of work from groupshows and certain combinations of pieces from my one-man shows. Also included are some works on paper and a number of pieces that have never been shown. Last, but not least, there's also a small woodcarving piece that has issued from the hands of my grandfather. For me, this constitutes a natural circle - a circle that both ends and begins here- a small folk-art-piece which suddenly appeared at a magical moment. ■

guitar og banjo. Øl var tilladt inde i salen og jeg er sikker på at manden ved siden af mig havde smuglet whisky ind. Under et af de mere stille numre, nærmest minimalt i sin udformning kikkede jeg op i loftet.. inden jeg lukkede min øjne lagde jeg mærke til ornamenterne fra det sene 1800-tal. Masser af guld og sirlig dekoration og engle : bluegrass og engle, øl og whisky i operaen, minimal countrymusik og stampende fødder : sikke en kombination, sikke en forandring.

Til dette katalog har jeg udvalgt en række værker som et bud på en sammenhæng. De strækker sig tilbage til 1995, hvor jeg for alvor begyndte at udstille. De repræsenterer både enkelte værker/malerier fra forskellige serier -, værker fra gruppeudstillinger og værkkombinationer fra soloudstillingerne. Derudover nogle værker der aldrig er blevet vist og nogle papirarbejder. Endelig et lille træsnitteri fra min morfars hånd. Dette danner for mig en naturlig lille cirkel som både slutter og begynder her - et lille almueværk som pludselig dukkede op på et magisk tidspunkt. ■







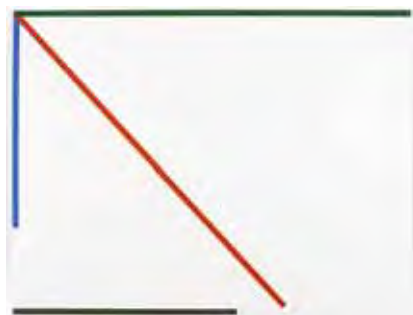
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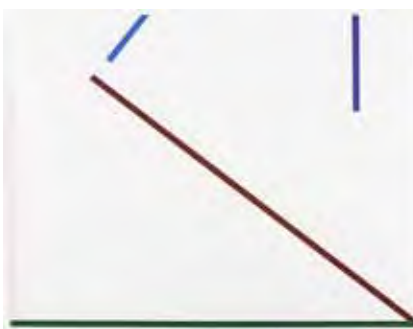
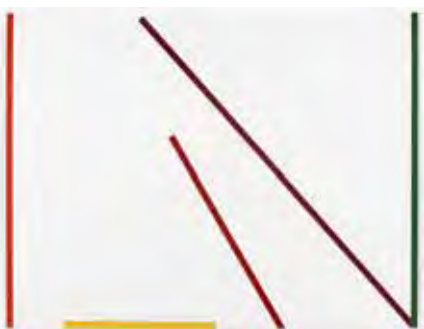
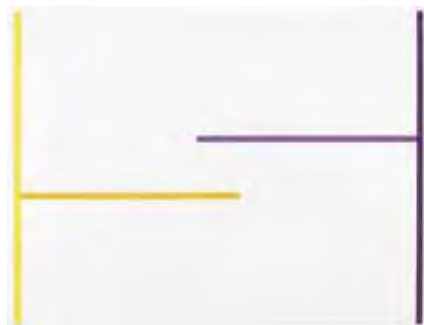
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STICKERS



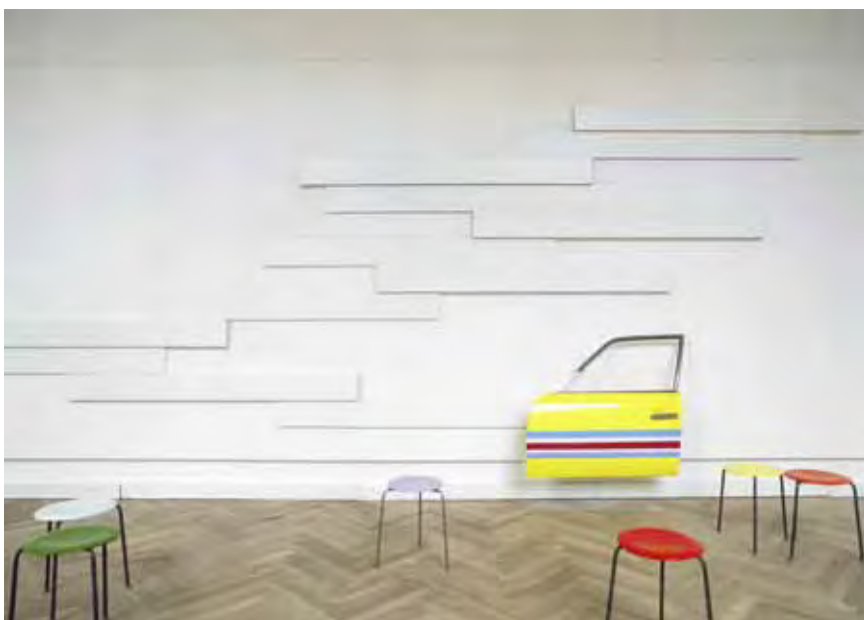




BEATLES MORNING













SUN UPs



CRUISING ON SUNSHINE / 2001



SUN UP 1995



SUN UP 1998



SUN UP 1996



SUN UP 1998



SUN UP 1996



SUN UP 1998

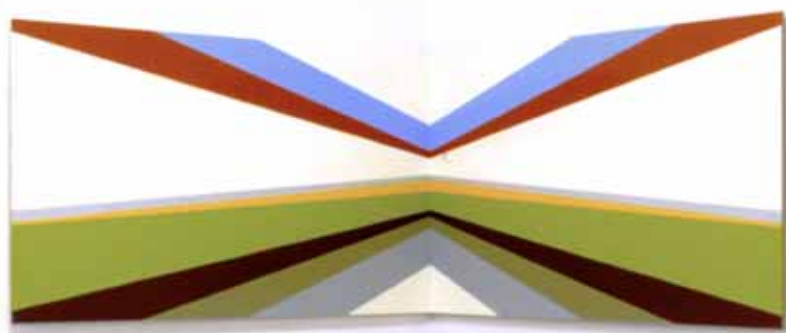


SUN UP 1996



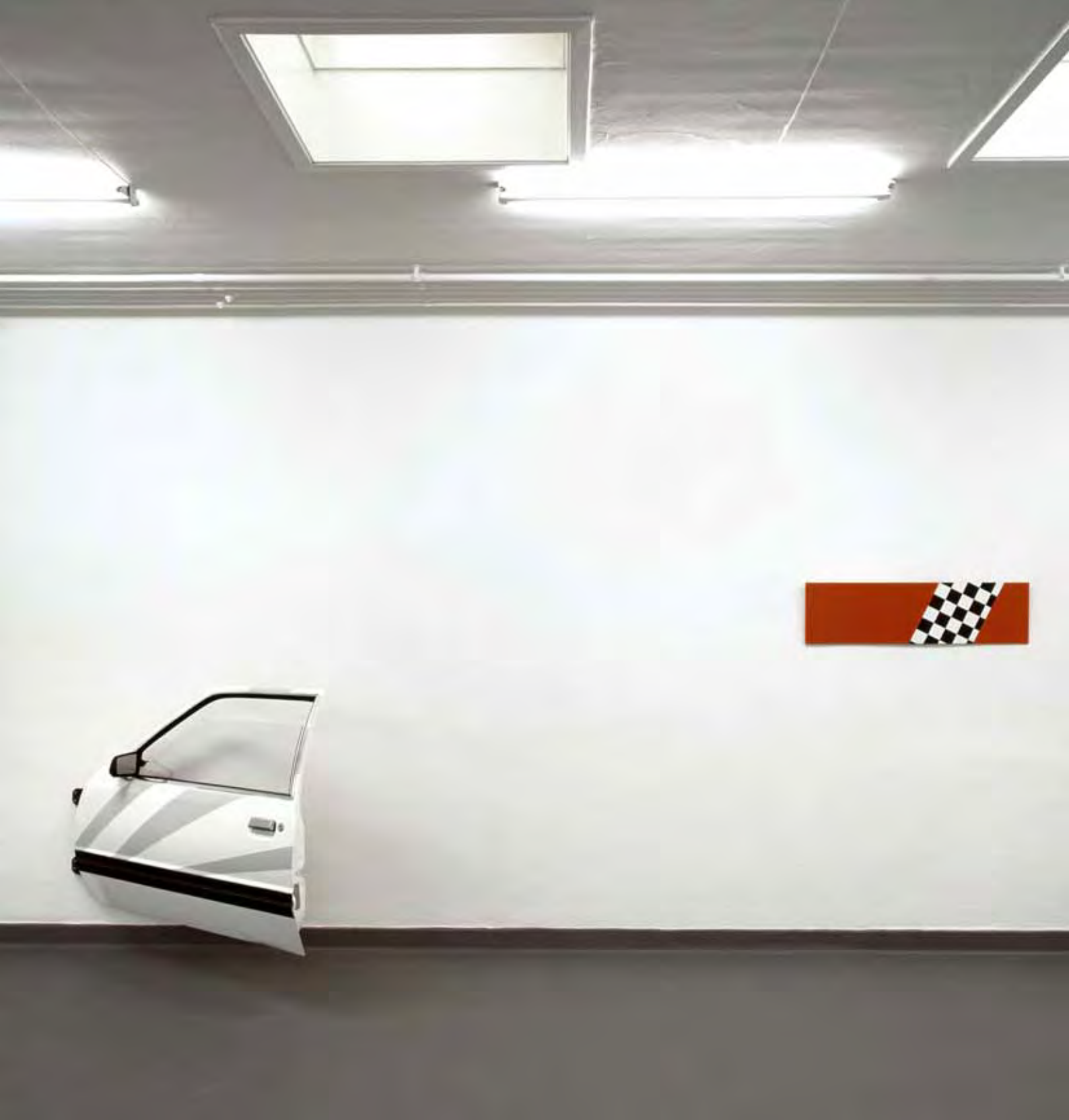
SUN UP 1998

HIGHWAY TO THE SUN 1997





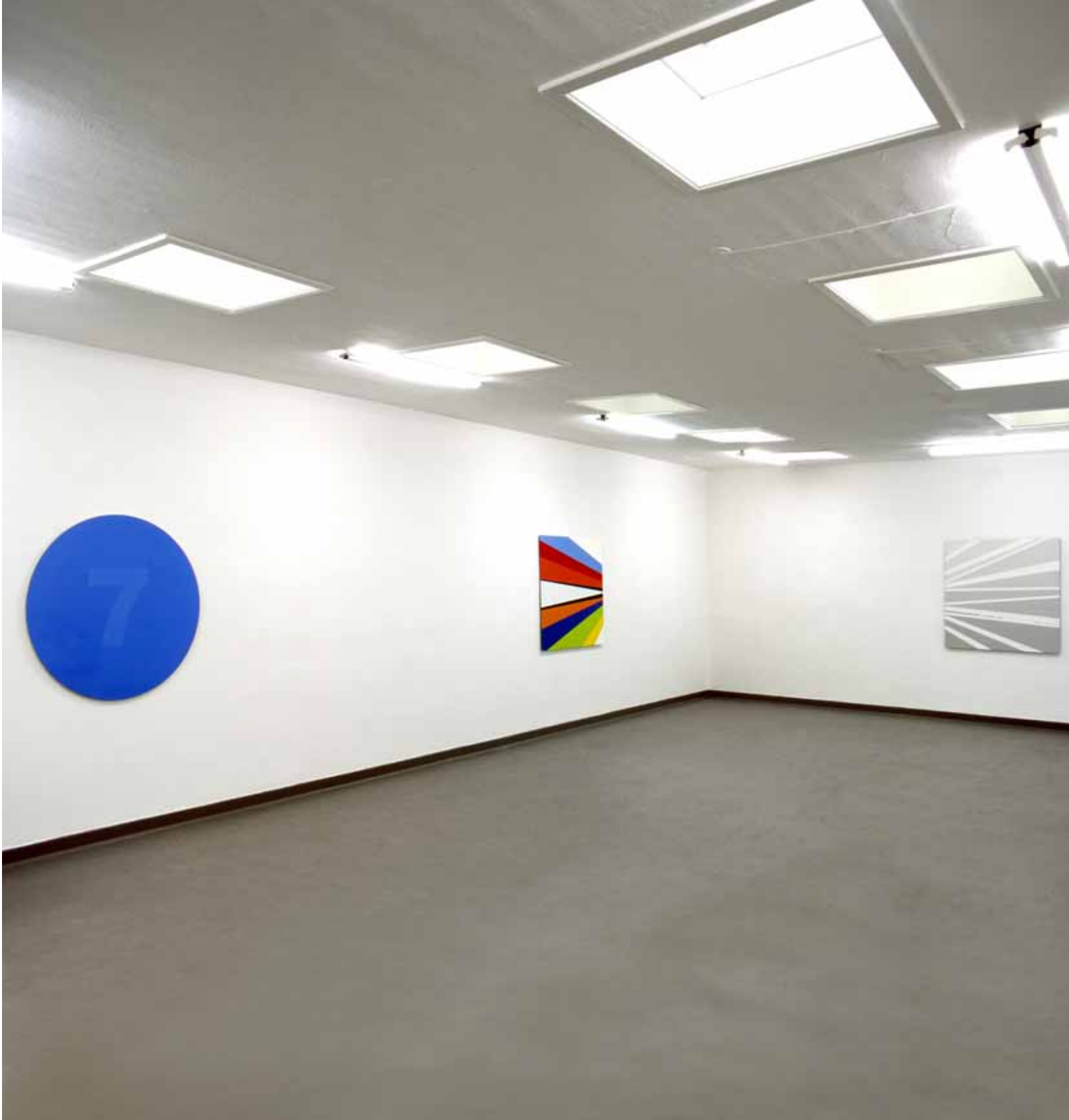
FAST TRACK







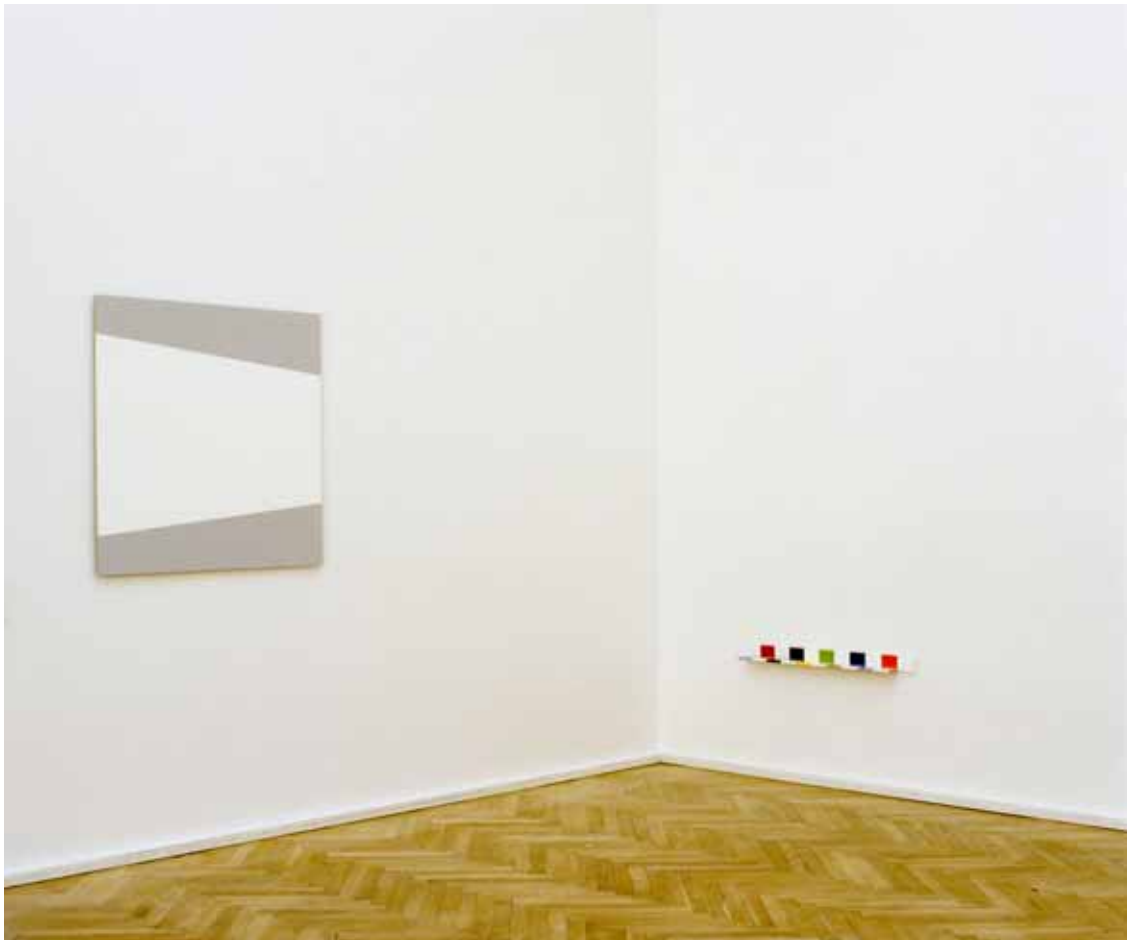




VISUAL LUXURY





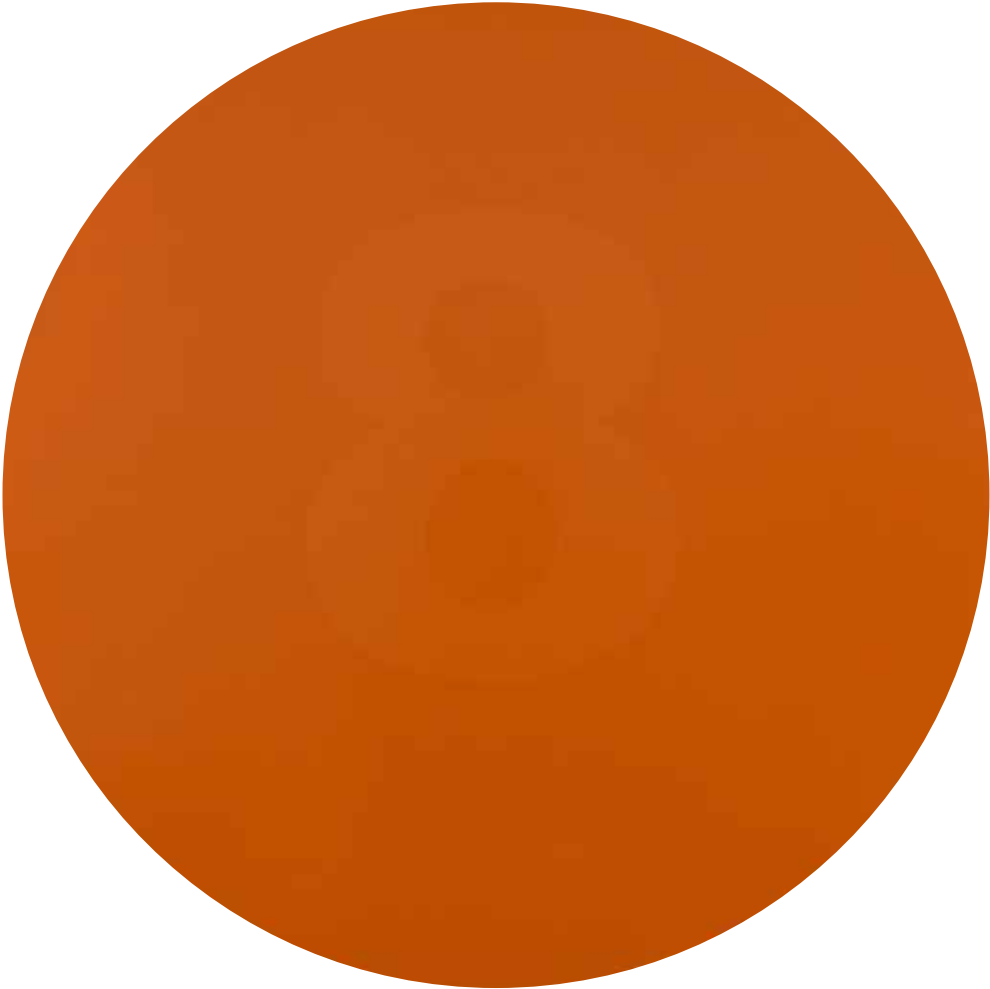


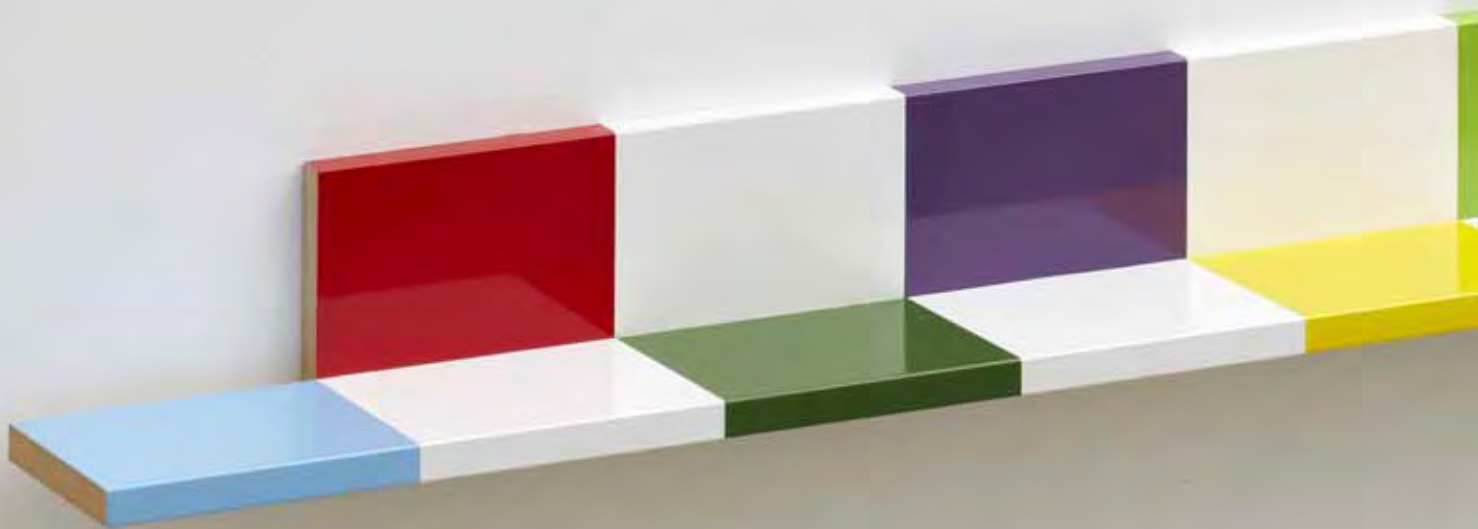


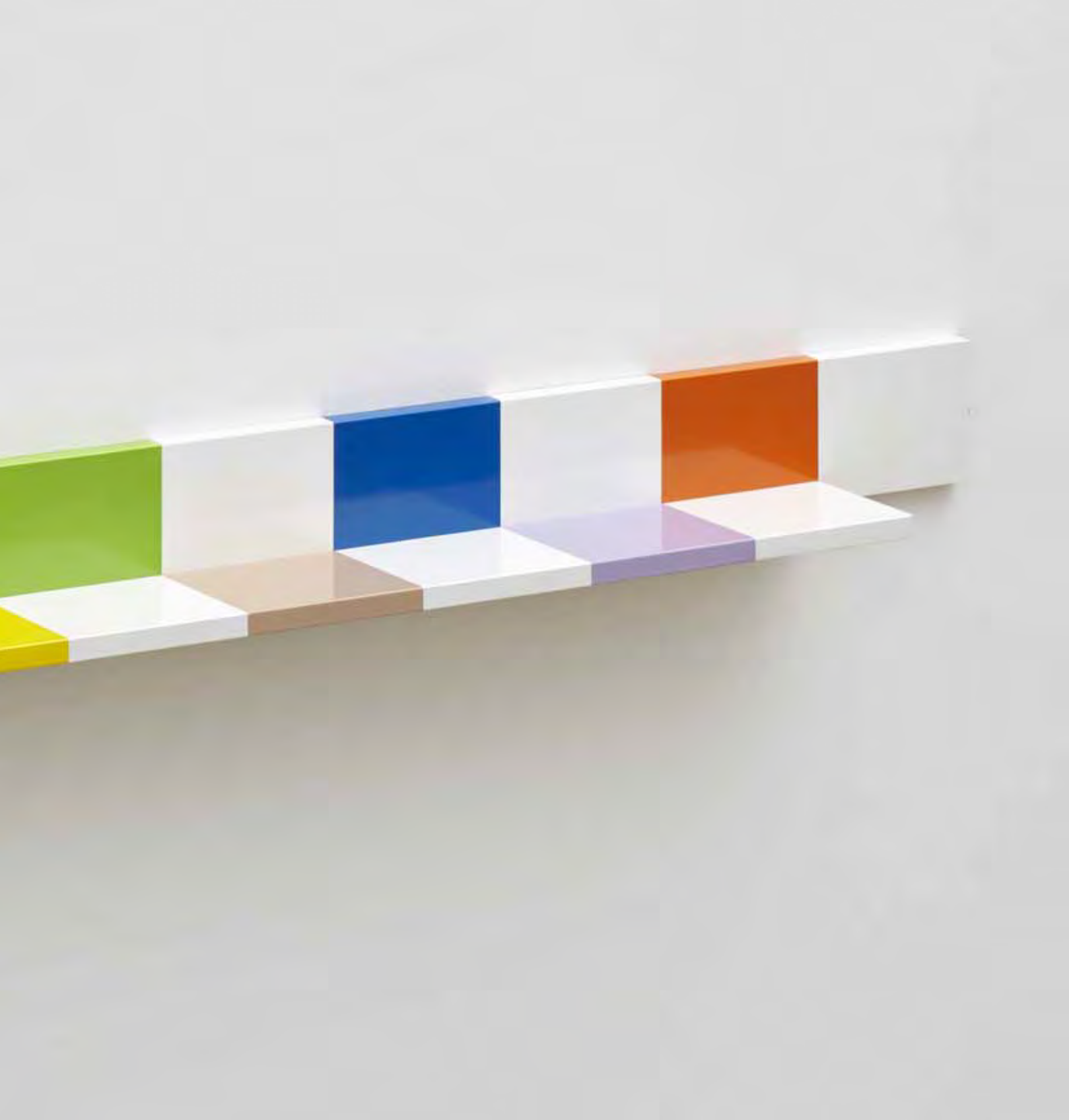












HOW DO YOU SPELL INTERNATIONAL

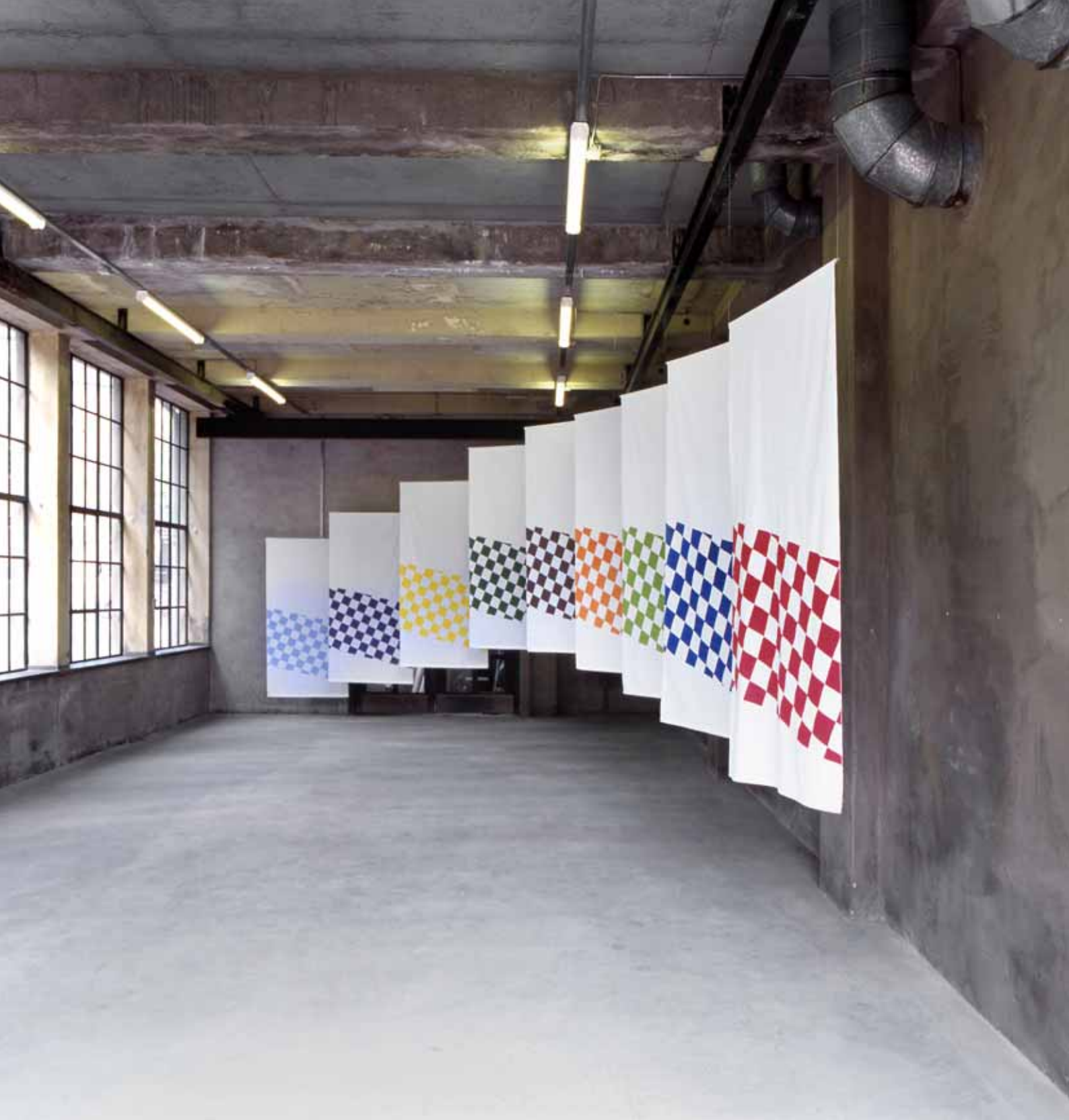


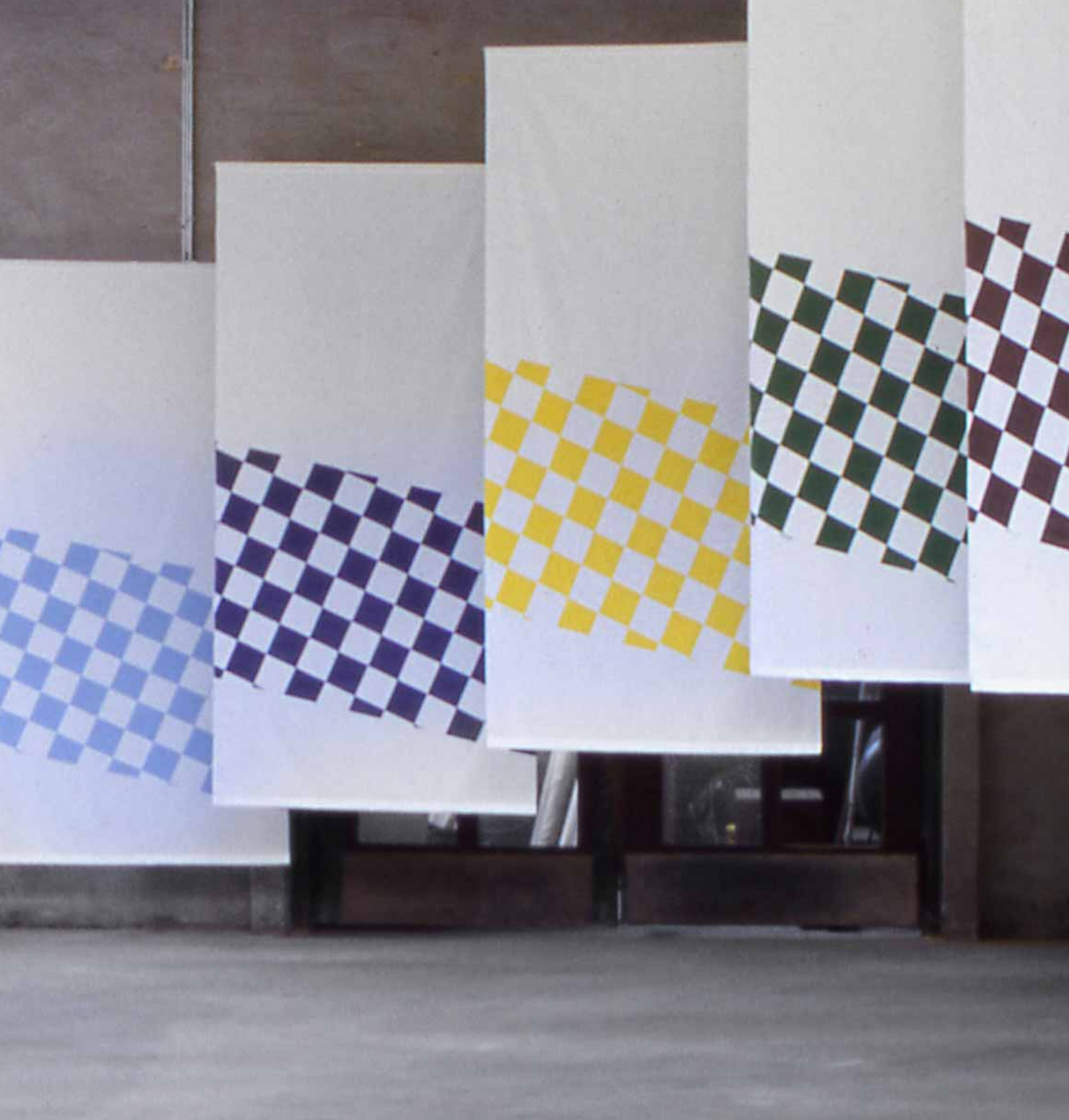






SPEEDMASTER





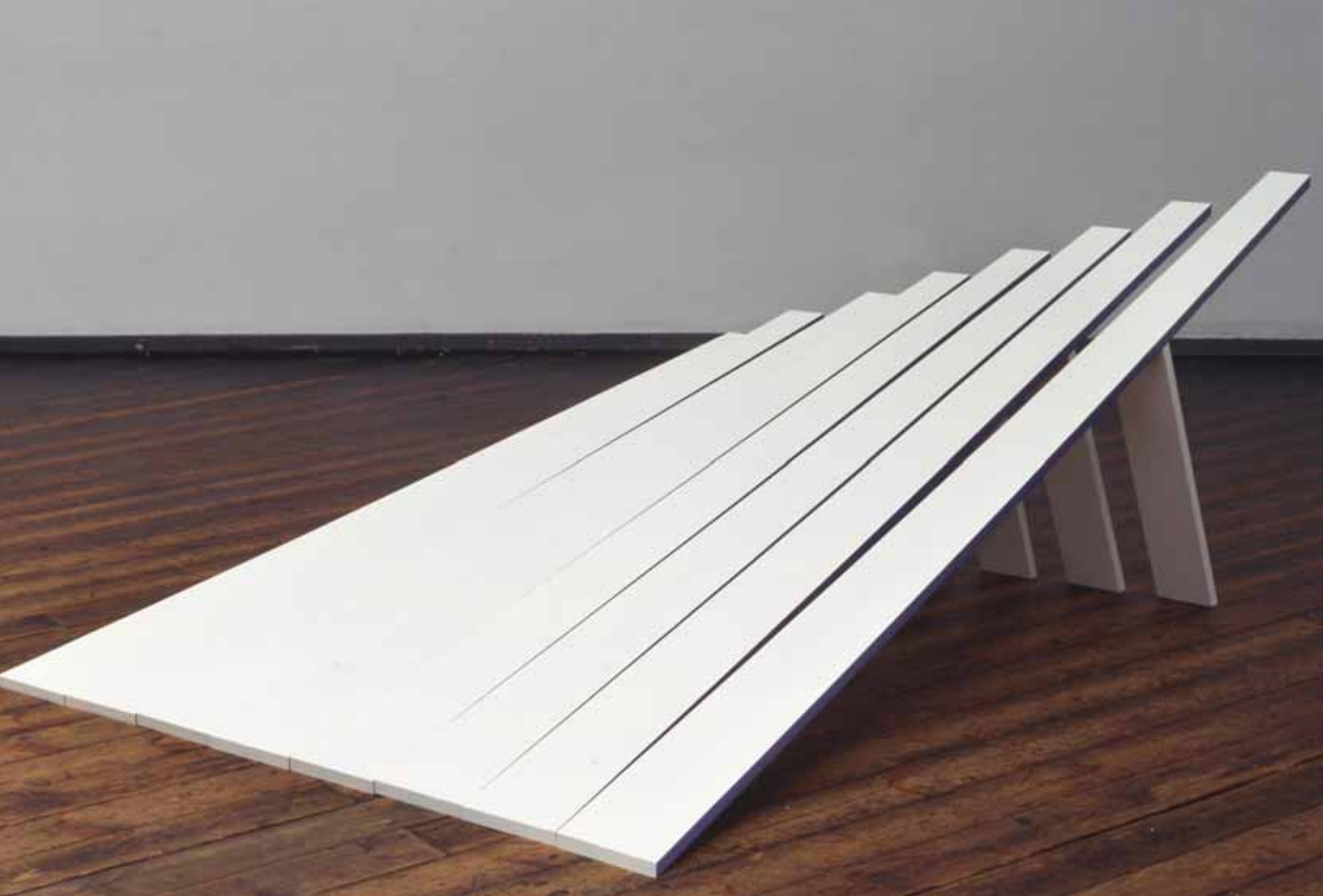


BEATLES MORNING 1

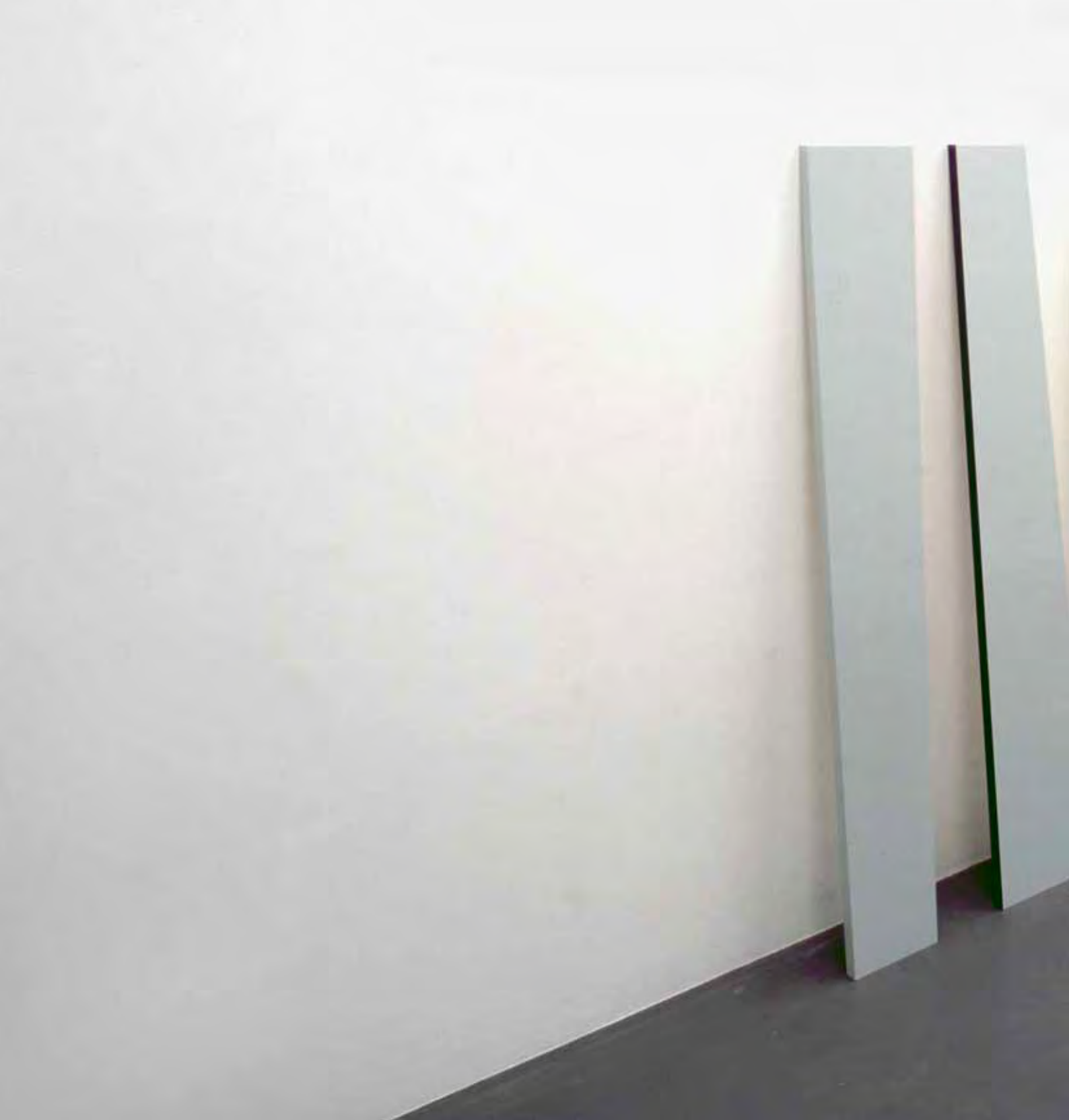








COLOURRACE

















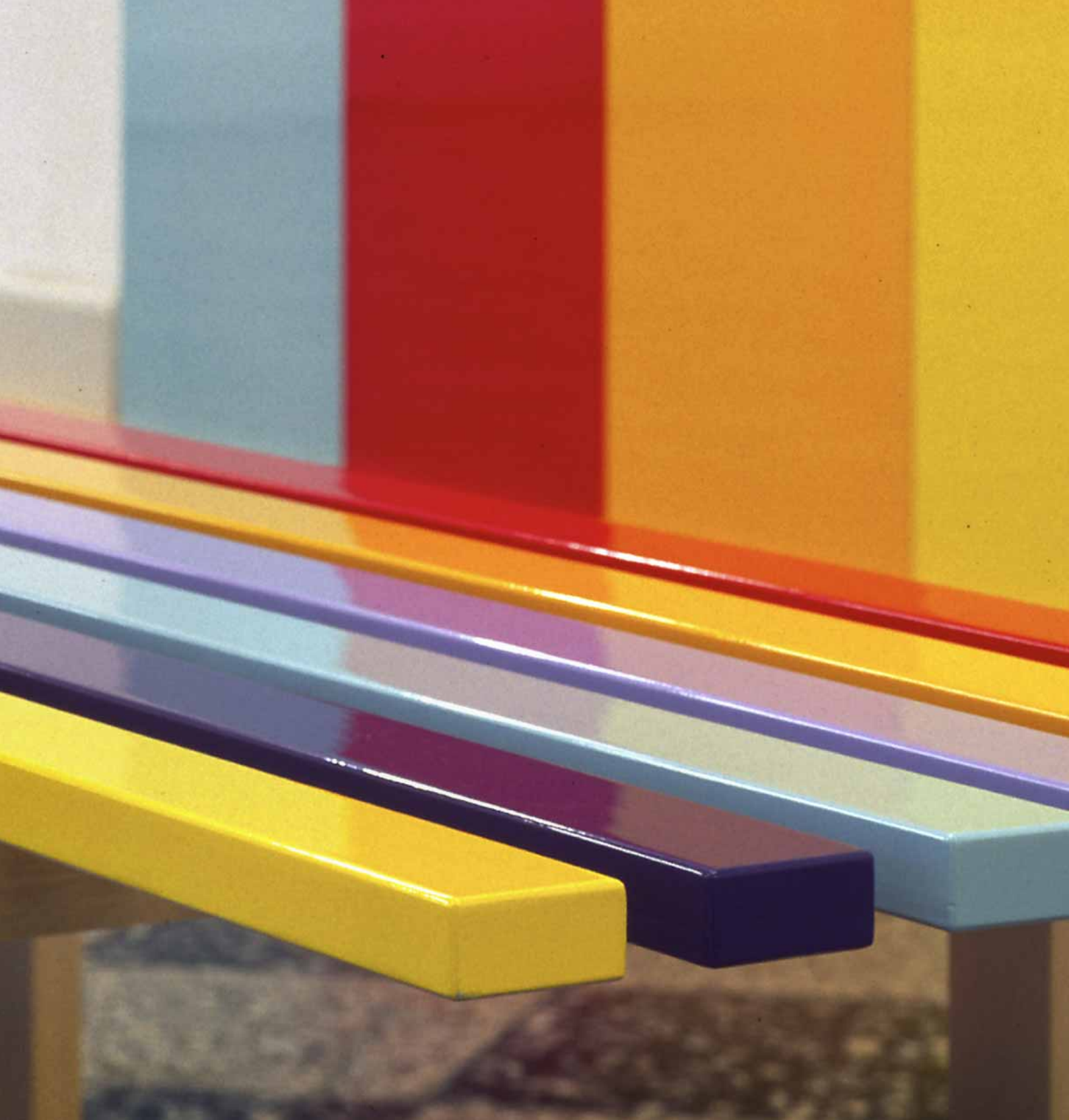




INSIDE PAINTING



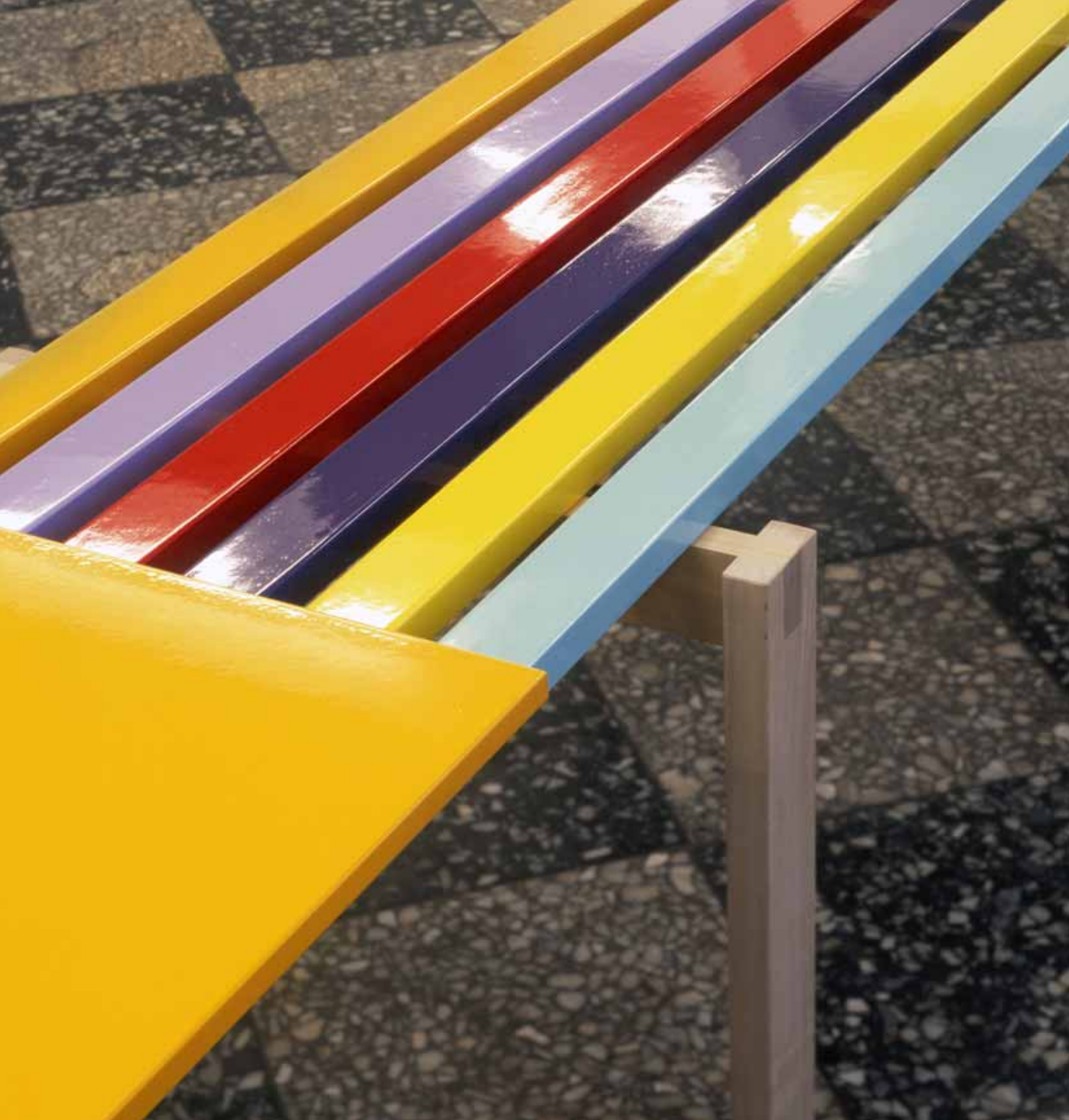




















HEY YOU GOTTA HIDE YOUR LOVE AWAY



















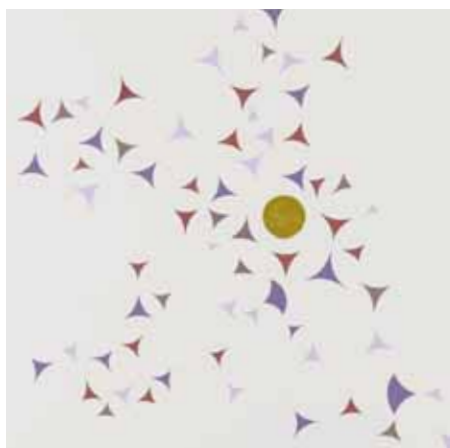




PAINTINGS



INTO THE GREEN / 2008



CHICAGO MOON / 2007



INTO THE GREEN / 2008



SWEDISH FLOWER / 2008 - 2009



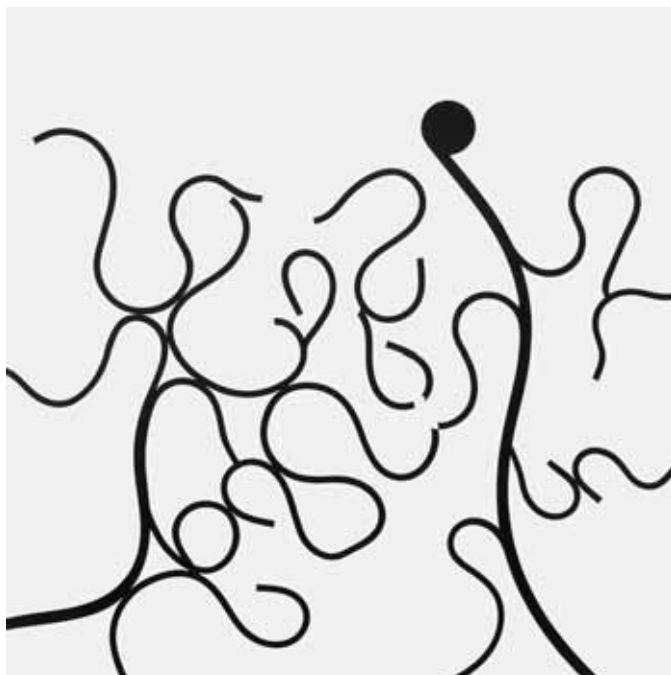
ORANGE BRANCH / 2008



DISC FLOWER / 2008



WHATEVER HAPPENED IN HORSESHOE GULCH / 2008



WINTER / 2008

Untitled, gouache





SIX ROUNDS













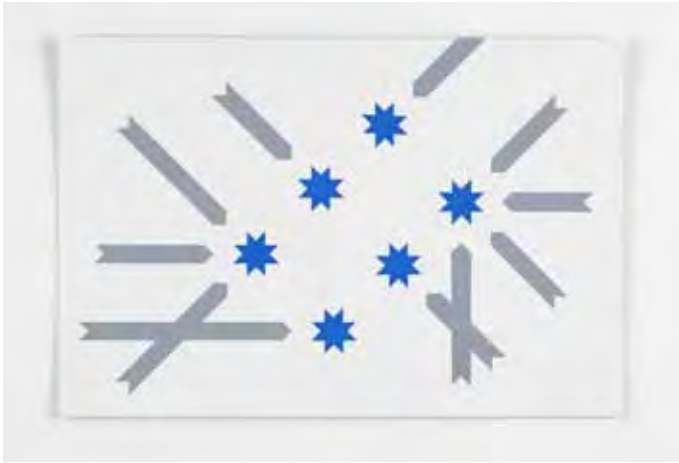
NIGHT DIVIDES THE DAY





















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KUNSTRÅDET
Danish Arts Council

PETER HOLM
ALMOST PERFECT NEW PAINTINGS & DRAWINGS
MAY:14-MAY:21,2011
CONCEPT SPACE
CONCEPT SPACE/R2
309-8, ISHIHARA, SHIBUKAWA,
GUNMA, 377-0007, JAPAN

Also available ALMOST PERFECT / CONCEPT SPACE CATALOGUE

PETER HOLM WORKS

selected works udvalgte værker 1995/2011

For this catalogue, I have selected a variation of works ranging from those created in the past to those created in near present, in order to provide an overview of my output. They stretch back to 1996, the year I started making shows "for real". The work represented include free standing paintings from various series, a selection of work from groupshows and certain combinations of pieces from my one-man shows. Also included are some works on paper and a number of pieces that have never been shown. Last, but not least, there's also a small woodcarving piece that has issued from the hands of my grandfather. For me, this constitutes a natural circle - a circle that both ends and begins here- a small folkart-piece which suddenly appeared at a magical moment.

Til dette katalog har jeg udvalgt en række værker som et bud på en sammenhæng. De strækker sig tilbage til 1995, hvor jeg for alvor begyndte at udstille. De repræsenterer både enkelte værker/malerier fra forskellige serier -, værker fra gruppeudstillinger og værkkombinationer fra soloudstillingerne. Derudover nogle værker der aldrig er blevet vist og nogle papirarbejder. Endelig et lille træsnitteri fra min morfars hånd. Dette danner for mig en naturlig lille cirkel som både slutter og begynder her - et lille almueværk som pludselig dukkede op på et magisk tidspunkt.



KUNSTRÅDET
Danish Arts Council

