

BENDIX HARMS

Reversed Evolution – How it feels to be Mamon

at Nino Mier Gallery Sept. 12th to Oct. 10th 2020

Who is MAMON?

Mamon is the new leader of our Danish farm Østerfælden - a cow-cat as a: weapon, a performer, a chief of forest, a melancholiac, a powerplant, a defender, a wanderer, a peacemaker, a connoisseur, a beauty, an h-bomb, an ignorant, a tactician, a killer, a yes-sayer, a charmer, a 48-name-cat, a no-sayer, a multi-radar-tracker - a huge counterpart - big enough to host the whole world inside her black and white body and impressing enough to be thrown back into the evolution: being Mamon.

A perfect foundation for delivering continuously images to me - the Concrete-Contentist from Germany - because she is able to operate as a determiner and decisionmaker – sending precise orders to my brain – as all my chosen and painted subjects do.

It feels like being a receiver of commands that can only be processed, when the relationship between me and the subject climbs on a steel-like level - achieved through love, hate, overmotivated behavior, unexpected physiognomies, humans who put names to things and animals who put names to things.... then the subject overtakes the command-center - like my wife Mari with her square-built-rascal-face, the blackcap bird with his concrete-grey body and his unscrewed black monk's head or Rufus the black cat - the former owner of the farm we bought in Denmark – and now the new owner: MAMON.

All are able to determine, and all are able to be formally reduced for generating a repeatable stamp - in my brain and on the canvas.

These stamps let my right arm work like a machine - equipped with any kind of spatulas and scrapers, liquids for dripping and paint tubes for squeezing out words and linear elements.

The selected subject shouts his precise orders: generate me only in that way, because it's adequate for me, its adequate for your paint, for your tools and for art-history - in the end of an artist's life only one thing matters: the difference of the work in relation to history.

For me it felt like a liberation from the traditional expressive brushstroke, because each new painting could start differently: dripped, scratched, thickly spackled - completed in one session or in 100 sessions....the narrative motif is the decision-maker, and my job is to paint them in order to make them speak.

Bendix Harms, August 20th, Østerfælden, Denmark

