



NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

BENDIX HARMS

BIRD NATION

NINO MIER GALLERY BRUSSELS | RUE ERNEST ALLARD 25 & 41 | APRIL 18 - MAY 13, 2023

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

BENDIX HARMS

BIRD NATION

APRIL 18 – MAY 13, 2023

NINO MIER GALLERY | BRUSSELS

Bendix Harms calls himself a Contentist.

The foundation of this attitude are painted subjects, who are operating as determiners and decision-makers - sending precise orders to his brain.

Harms becomes a kind of technical equipment – a receiver of commands, that can only be processed, when the relationship between him and the subject climbs on a steel-like level - achieved through love, hate, over motivated behavior, unexpected physiognomies, humans who put names to things and animals who put names to things.

Then the subject overtakes the command-center - like his wife Mari with her square- built-rascal-face, the blackcap bird with his concrete-grey body and his unscrewed black monk's head, Rufus the old black cat - the former owner of the farm Harms and Kollerup bought in Denmark, or Mamon the worthy successor - a black and white cow-cat.

The main subject of this show is the european blue tit. This bird conquered Harms antennas, because of their optical qualities, their fearless behaviour and a perky rascalness.

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

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

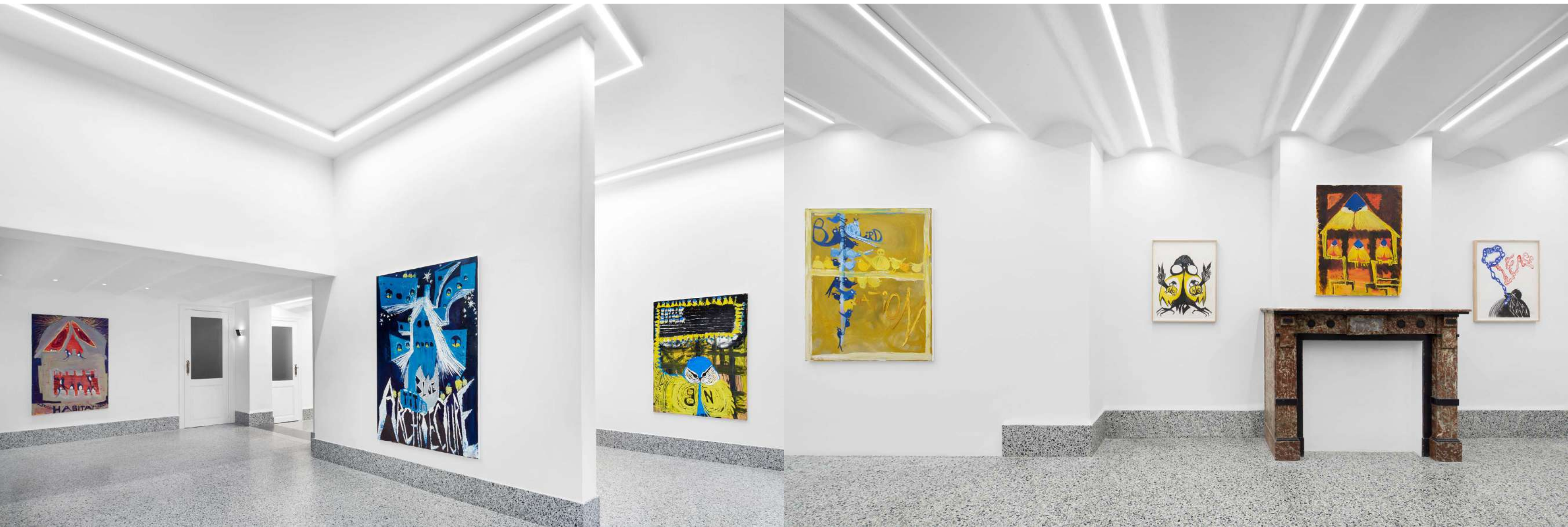
The selected subject shouts his precise orders: generate me only in that way, because it's adequate for me, its adequate for the content, for the paint, for the tools and for art-history.

In the end of an artist's life only one thing matters: the difference of the work in relation to history.

For Harms it felts like a liberation from the traditional expressive brushstroke, because each new painting could start differently: dripped, scratched, thickly spackled, or: traditionally painted - completed in one session or 100 sessions – whichever the subject is demanding.

The narrative motif is the decision-maker, and Harms job is to paint them in order to make them speak.

- Bendix Harms



Installation View of Bendix Harms, *Bird nation*, (April 18 - May 13, 2023).
Nino Mier Gallery, Brussels



Installation View of Bendix Harms, *Bird nation*, (April 18 - May 13, 2023).
Nino Mier Gallery, Brussels



Bird Nation (Rebirth of a Nation), 2022 | Oil on canvas | 47 1/4 x 39 3/8 in, 120 x 100 cm | (BHA23.014)



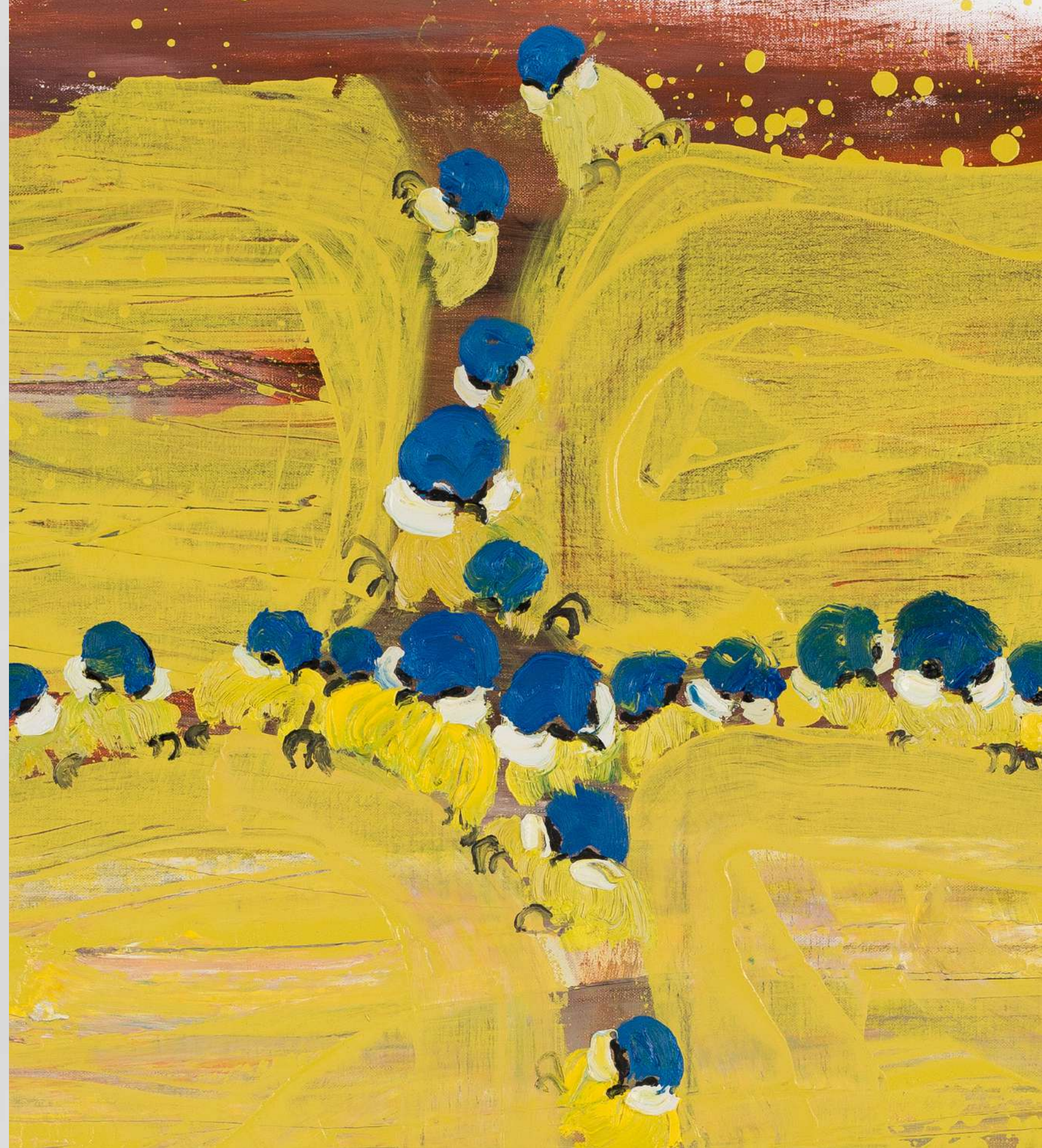
Blue Tit Architecture, 2022 | Oil on canvas | 70 7/8 x 55 1/8 in, 180 x 140 cm | (BHA23.015)





United States of Blue Tits, 2023 | Oil on canvas | 59 x 47 1/4 in, 150 x 120 cm | (BHA23.013)



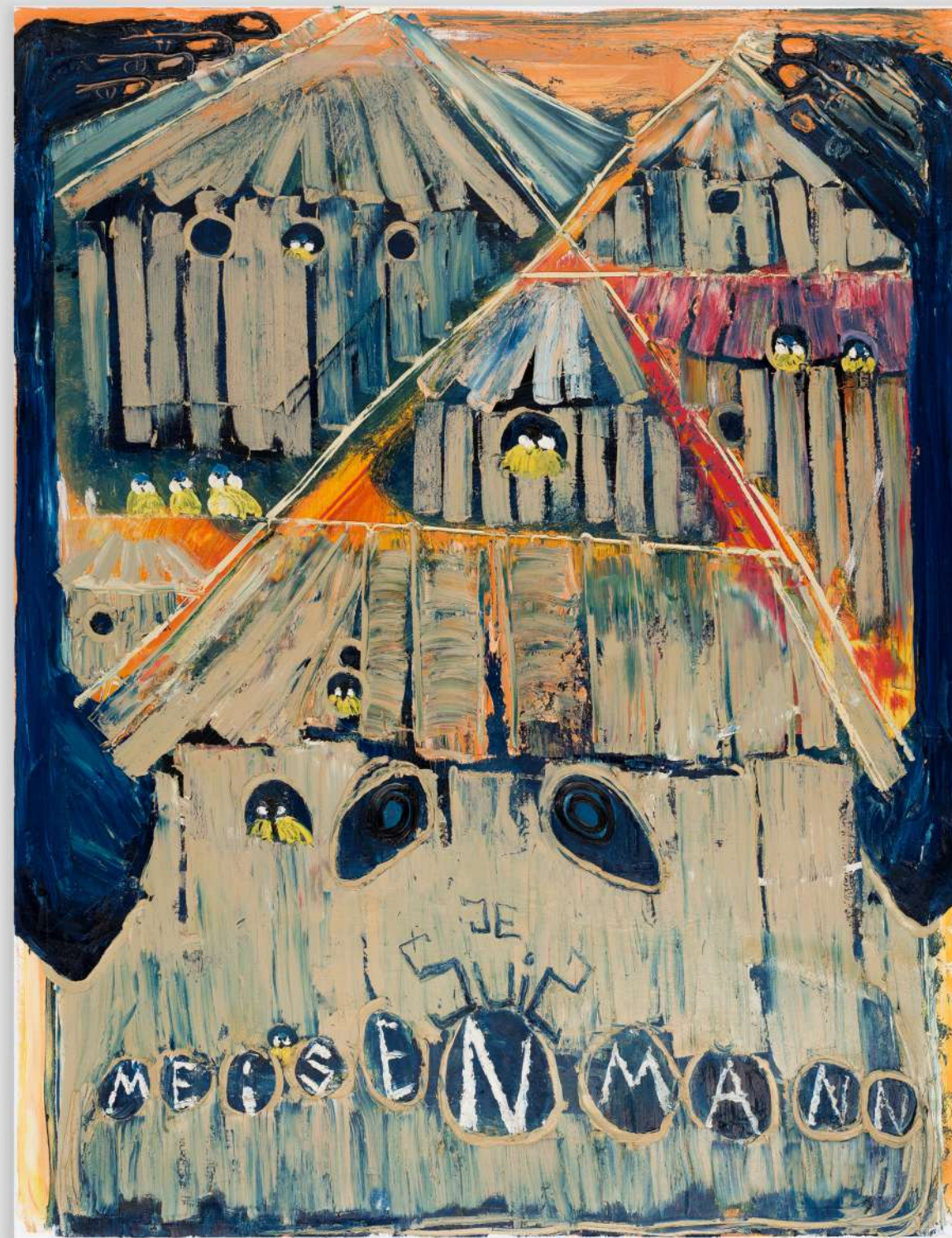


Blue Tit Nation, 2022 | Oil on canvas | 35 3/8 x 47 1/4 in, 90 x 120 cm | (BHA23.016)



Je suis Habitat, 2021 | Oil on canvas | 59 x 47 1/4 in, 150 x 120 cm | (BHA23.017)





Je suis Meisenmann, 2022 | Oil on canvas | 70 7/8 x 55 1/8 in, 180 x 140 cm | (BHA23.018)



Motherhouse (Blue Tit Three), 2022 | Oil on canvas | 35 3/8 x 27 1/2 in, 90 x 70 cm | (BHA23.019)

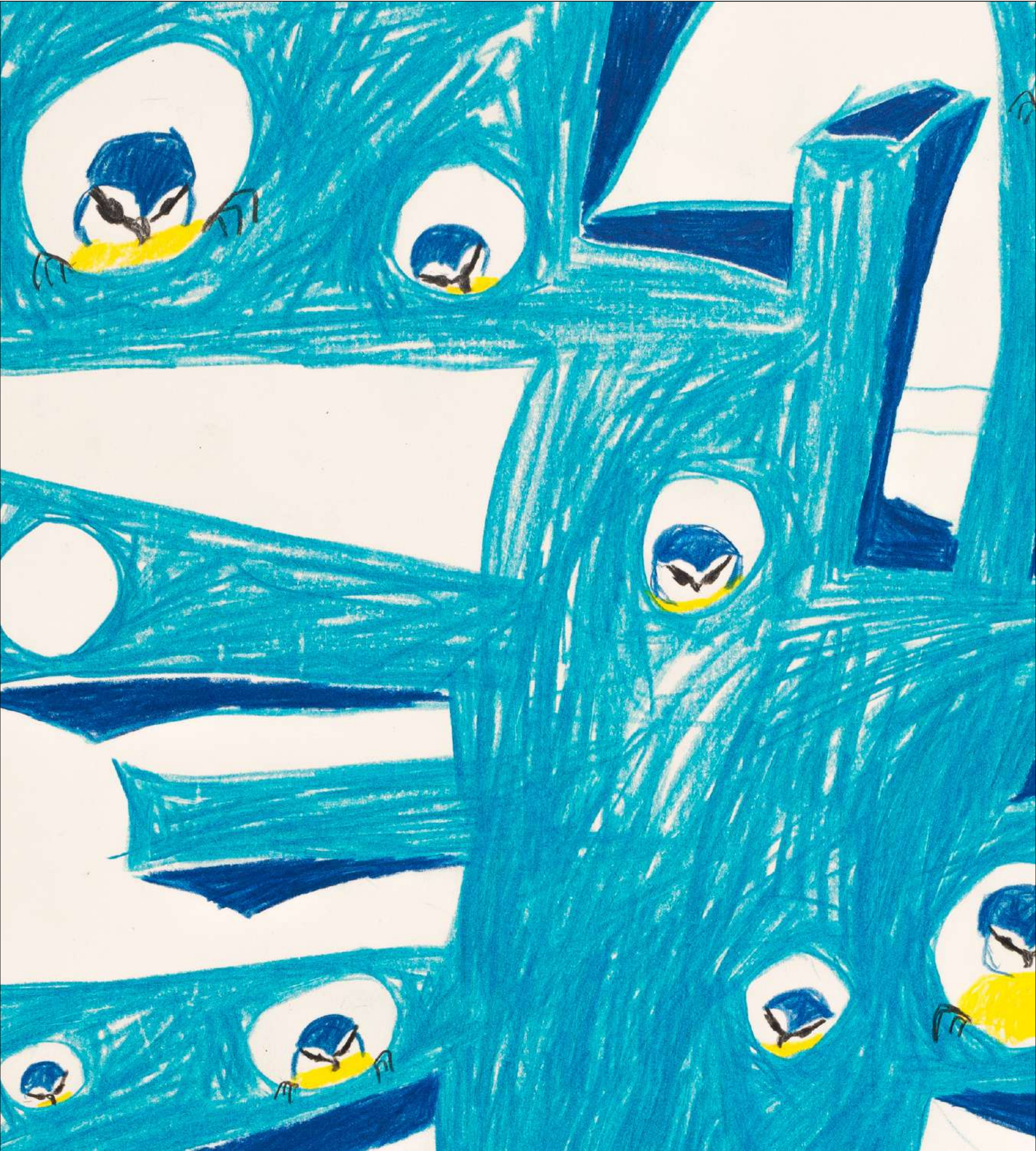


Great Tit of Fries, 2023 | Crayon on paper | 19 3/4 x 26 3/8 in, 50 x 67 cm | (BHA23.021)





YES NO (*Who's Next?*), 2023 | Crayon on paper | 28 3/4 x 22 7/8 in, 73 x 58 cm | (BHA23.012)



Blue Tit Architecture, 2022 | Crayon on paper | 30 3/4 x 22 7/8 in, 78 x 58 cm | (BHA23.002)



Je suis A Merika, 2022 | Crayon on paper | 28 3/4 x 22 7/8 in, 73 x 58 cm | (BHA23.003)





Blue Brutalism (Mother Six), 2022 | Crayon on paper | 26 3/8 x 19 3/4 in, 67 x 50 cm | (BHA23.004)



Birth Nation, 2022 | Crayon on paper | 19 3/4 x 26 3/8 in, 50 x 67 cm | (BHA23.005)



Vole les Bleus, 2022 | Crayon on paper | 19 3/4 x 26 3/8 in, 50 x 67 cm | (BHA23.006)



Father's NO, 2022 | Crayon on paper | 30 3/4 x 22 7/8 in, 78 x 58 cm | (BHA23.007)



Je suis Hostal Robin, 2022 | Crayon on paper | 26 3/8 x 19 3/4 in, 67 x 50 cm | (BHA23.008)



Je suis Hostal Robin, 2022 | Crayon on paper | 19 3/4 x 26 3/8 in, 50 x 67 cm | (BHA23.009)





MY Content, 2022 | Crayon on paper | 19 3/4 x 27 1/2 in, 50 x 70 cm | (BHA23.010)



PLEASE (Father Blackbird vs. USA), 2023 | Crayon on paper | 25 5/8 x 19 3/4 in, 65 x 50 cm | (BHA23.011)



Blue Tit Architecture, 2022 | Crayon on paper | 27 1/2 x 19 3/4 in, 70 x 50 cm | (BHA23.001)

BENDIX HARMS

Born 1967 in Münster, Germany, DE
Lives and works in Allerup, Denmark, DK

EDUCATION

1991-97 Hochschule für Bildende Künste (HfBK), Hamburg, DE, MFA

SELECTED EXHIBITIONS

- 2023 *BIRD NATION*, Brussels, BE (forthcoming)
Supper Club, As it Stands, Los Angeles, CA, US
- 2022 *Trust in Mortals*, Brigade, Copenhagen, DK
- 2021 *Houses of Content*, Anton Kern Gallery, New York, NY, US
- 2020 *Reversed Evolution – How it feels to be Mamon*, Nino Mier Gallery, Los Angeles, CA, US
Old Technology, Anton Kern Gallery, New York, NY, US
Five Year Anniversary Show, Nino Mier Gallery, Los Angeles, CA, US
Pas de Deux/Part I, Sabine Knust Gallery, Munich, DE
VATA FATUM- Das frühe Ende einer jungen Hofdiktatur, Sabine Knust Gallery, Munich, DE
- 2019 *Kein Mensch – Kein Tier – Frau Grenadier (No Human – No Animal – Mrs. Grenadier)*,
Salon Nino Mier, Cologne, DE
- 2018 *Bendix Harms: SANKT RUFUS*, Anton Kern Gallery, New York, NY, US
Bendix Harms: Deathless Rufus: Defend Østerfælden, Moran Bondaroff, Los Angeles, CA, US
- 2017 *Bendix Harms: ÄMEN*, Anton Kern Gallery, New York, NY, US
Hope and Hazard: A Comedy of Eros, curated by Eric Fischl Hall Art Collection, Reading, VT, US
- 2016 *Implosion 20*, Anton Kern Gallery, New York, NY, US
Don't call me when you are rich or famous. Call me when you are in the gutter.,
Grice Bench, Los Angeles, CA, US
The Great Figure Two, The Journal Gallery, Brooklyn, NY, US
Should for Tomorrow, Hirschl & Adler Modern, New York, NY, US
Colliding Alien Bodies, Marlborough Chelsea, New York, NY, US
- 2015 *Love: The First of the 7 Virtues*, Hudson Valley Center of Contemporary Art, Peekskill, NY, US
SELF: Portraits of Artists in their Absence, curated by Filippo Fossati,
National Academy Museum & School, New York, NY, US
- 2014 *Call and Response*, Gavin Brown's Enterprise, New York, NY, US
- 2012 *The Killer Rabbit Ranch Rodeo*, Nationalmuseum, Berlin, DE
- 2010 *Drawing group exhibition*, Tanja Pol Galerie, Munich, DE

Love and Friendship in the Nuclear Age, group exhibition, Galerie Dana Charkasi, Vienna, AT
The Cannibal's Muse, group exhibition, Patricia Low Contemporary, Gstaad, CH

- 2009 *Bendix Harms: Sog*, Sabine Knust, Munich, DE
Until the End of the World, Andres Melas Presents, Athens, GR
- 2008 *Bendix Harms: Lebenslieben*, Anton Kern Gallery, New York, NY, US
Friends and Family, Anton Kern Gallery, New York, NY, US
Bendix Harms, Galería Heinrich Ehrhardt, Madrid, ES
- 2007 *Bendix Harms: Burg Uns*, Sabine Knust Gallery, Munich, DE
Size Matters: XXL, HVCCA – Hudson Valley Center for Contemporary Art, Peekskill, NY, US
The Sorcerer's Apprentice: Late Picasso & Contemporary Painters,
Galleri →Fauschou, Copenhagen, DK [cat.]
- 2006 *Bendix Harms: Solid As A Rock*, Anton Kern Gallery, New York, NY, US
Bold Moves, Scenic, New York, NY, US
- 2005 *Prague Biennial*, Prague, CZ
- 2004 *Which Feeder?*, Two-person show with John Bock, Anton Kern Gallery, NY, US
- 2001 *Musterkarte, Modelos de pintura en Alemania*, Galeria Elba Benitez, Madrid, ES;
Galerie Heinrich Ehrhardt, Conde Duque, ES
Tirana Biennale 1, National Gallery + Chinese Pavillion, Tirana, AL
Major Sponsen – ahead, Galerie Heinrich Ehrhardt, Madrid, ES
- 2000 *Bendix Harms*, Galerie Karin Guenther, Hamburg, DE
- 1998 *Bendix Harms: Harms Hirsig Jung*, Galerie Philomene Magers, Cologne, DE
Salon 98, Galerie Bärbel Grässlin bei Tishman+Speyer Properties Messeturm, Frankfurt, DE
Bendix Harms, Hirsig Harms Jung, Galerie Heinrich Erhardt, Madrid, ES
- ## BIBLIOGRAPHY
- 2021 *Houses of Content*, New York, Nino Mier Gallery, Los Angeles, and Galerie Sabine Knust, München
- 2018 *SUMMER OF LOVE*, Freight+Volume, New York, NY, US
ØFzine, Anton Kern Gallery, New York
- 2016 *Bendix Harms: Chosen Ones*. New York: Karma, Anton Kern Gallery, and Galerie Sabine Knust., Munich, DE
- 2008 *Destination Du*, Heinrich Ehrhardt Gallery, Madrid, ES
- 2006 *Against mush-death [in:] Bendix Harms Solid As a Rock (cat.)*, interview by Mari Susanne Kollerup.
"Bendix Harms," The New Yorker, February 13 & 20
"Embracing His Emotion With Open Harms," Julia Butareva, Colombia Daily Spectator, February 21.
Henry, Max.

"Bendix Harms," Time Out New York, February 2-8, 2006. Cohen, David.

"Bendix Harms," The New York Sun, February 2, 2006.

2005 *"Bendix Harms and John Bock at Anton Kern Gallery,"* Art in America, May, 2005. Vincent, Steven.

2004 *"John Bock / Bendix Harms,"* The New Yorker, December 6, 2004. Smith, Roberta.

"John Bock / Bendix Harms," The New York Times, December 3, 2004.

"John Bock and Bendix Harms," Time Out New York, November 25-December 1, 2004. Henry, Max.

"John Bock and Bendix Harms," Artforum, 2004. Stillman, Nick.

"John Bock," Village Voice, November 2004.

COLLECTIONS

Arsenal Contemporary Art, Canada

Deutsche Bank Collection, Germany

Hall Art Foundation, Vermont and Germany

Metropolitan Museum of Art, New York

Museum of Contemporary Art, Los Angeles

San Francisco Museum of Modern Art, San Francisco

