

# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



PETER MOHALL

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The image is a complex, textured artwork. The background is a landscape painting with a path leading through a field of trees and rocks. The sky is a mix of white, grey, and blue. The foreground is dominated by a dense field of rocks in various shades of brown, tan, and grey. A vertical column of ten color swatches is positioned on the right side of the image, each corresponding to a color used in the painting. The swatches are: a light blue, a yellow, a light blue, a dark blue, a brown, a light orange, a light blue, a light blue, a light green, and a dark blue. The word "BIOGRAPHY" is written in white, bold, sans-serif capital letters across the center of the image, overlapping the path and the trees.

**BIOGRAPHY**

# PETER MOHALL

**b. 1979 Löddeköpinge, Sweden**  
**Lives and works in Oslo, Norway**

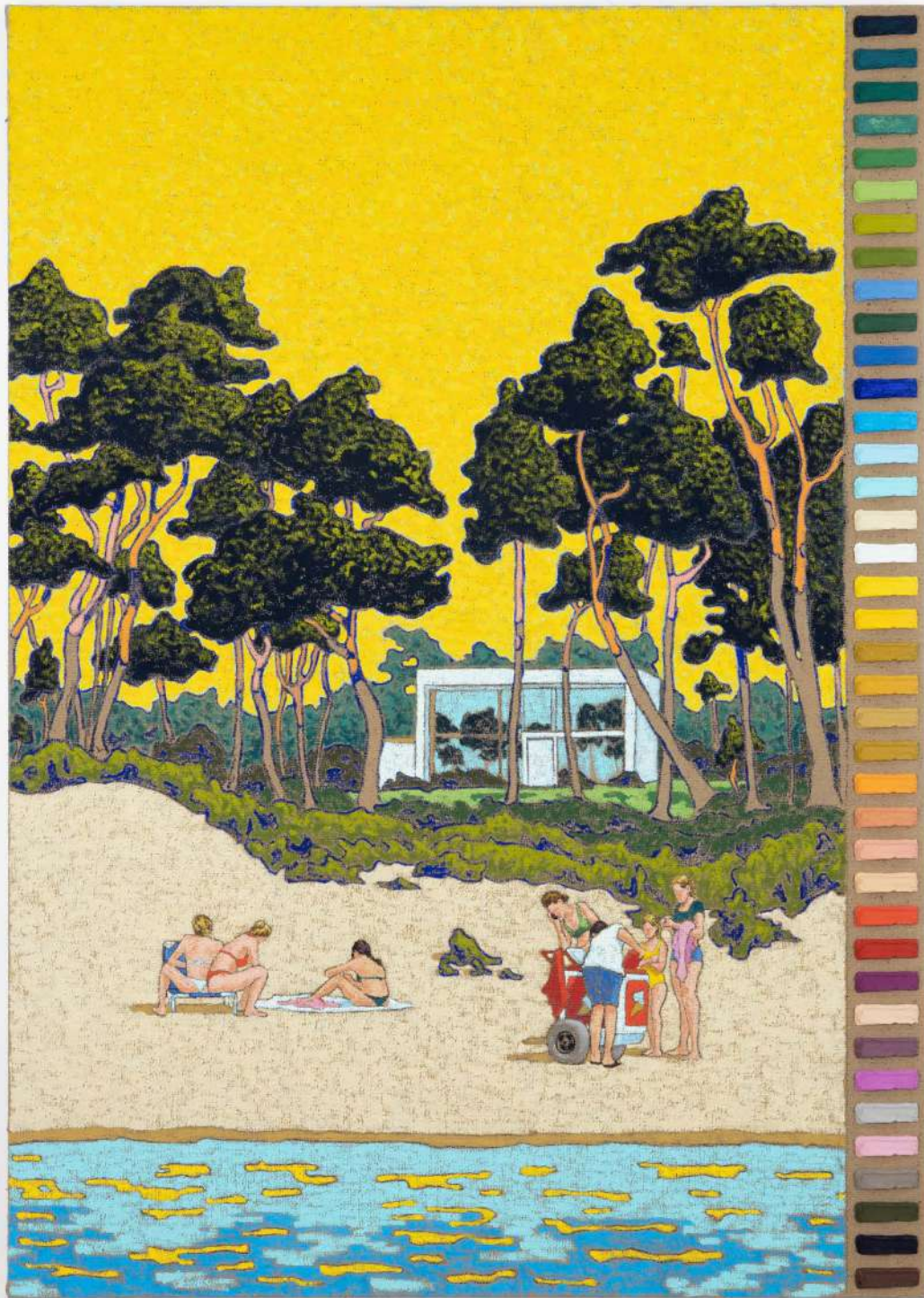


Peter Mohall (b. 1979, Löddeköpinge SE; lives and works in Oslo, NO) graduated from the Oslo National Academy of Fine Arts. He has exhibited throughout Europe, Asia and the United States, including solo shows with Luce Gallery, Turin, IT; Koki Arts Tokyo, JP; Pablo's Birthday, New York, NY, US; and QB Gallery Oslo, NO. His work has been acquired by numerous private collections such as Fondazione 107, Turin, IT; Lindorff Norway, Oslo, NO; Central Bank of Norway, Oslo, NO; and JP Morgan Chase Collection, US, among many others, as well as public commissions in both Oslo and Drammen.



# SAMPLE WORKS

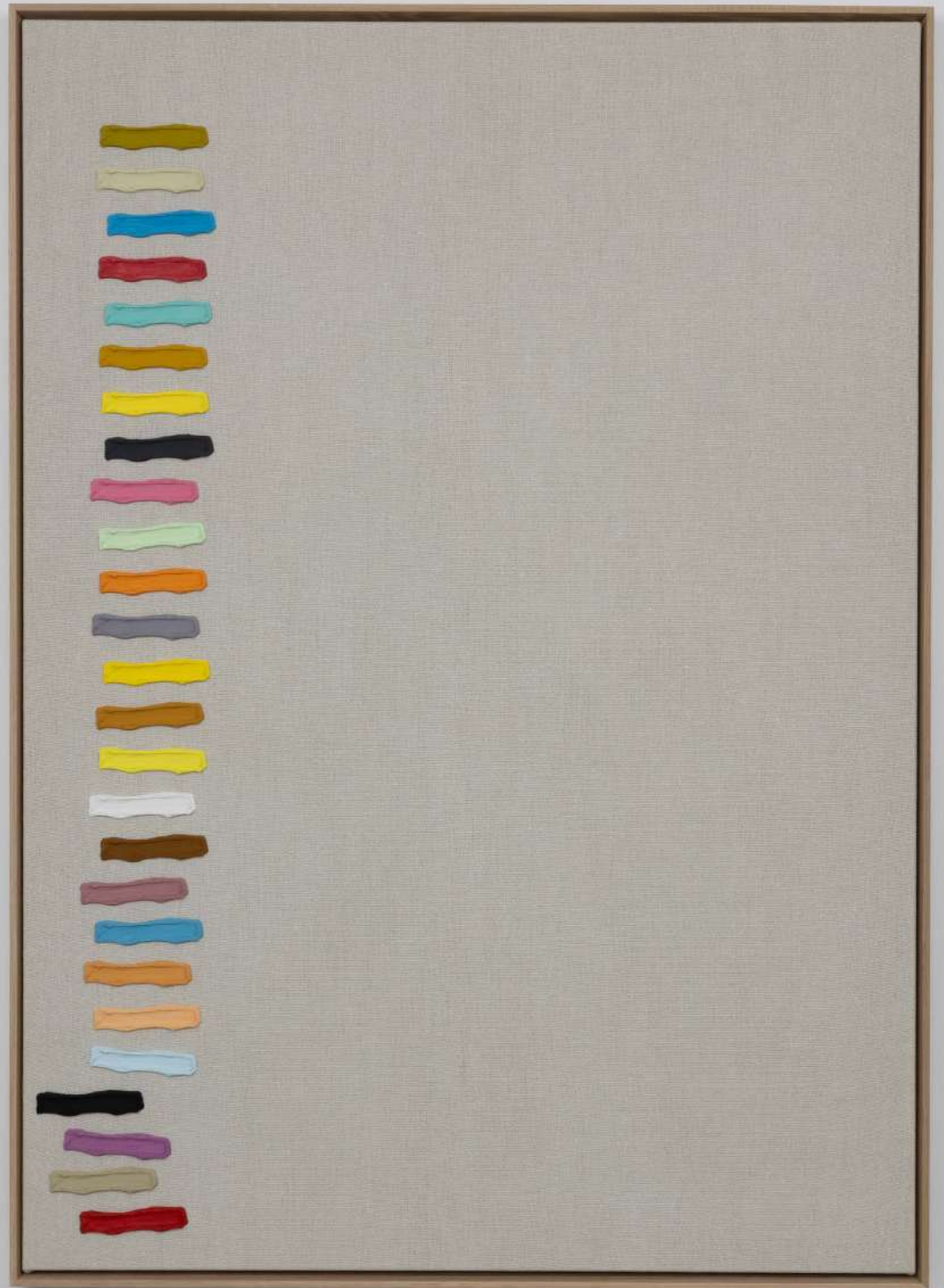
*\*sample selection does not reflect current availability*



*Glasspojken på Hemmeslövstrand, 2023*  
Tempera Grassa, Charcoal and Acrylic composite on Jute  
55 1/8 x 39 3/8 in  
140 x 100 cm  
(PMO23.002)



*Untitled (brushstrokes painting), 2023*  
Tempera grassa and acrylic composite on linen  
64 5/8 x 48 5/8 x 2 in  
164.1 x 123.5 x 5.1 cm  
(PMO23.003)





*Brösarps backar*, 2023, tempera grassa, acrylic composite and charcoal on jute, 47 1/4 x 63 x 1 3/8 in, 120 x 160 x 3.5 cm, (PMO23.008)

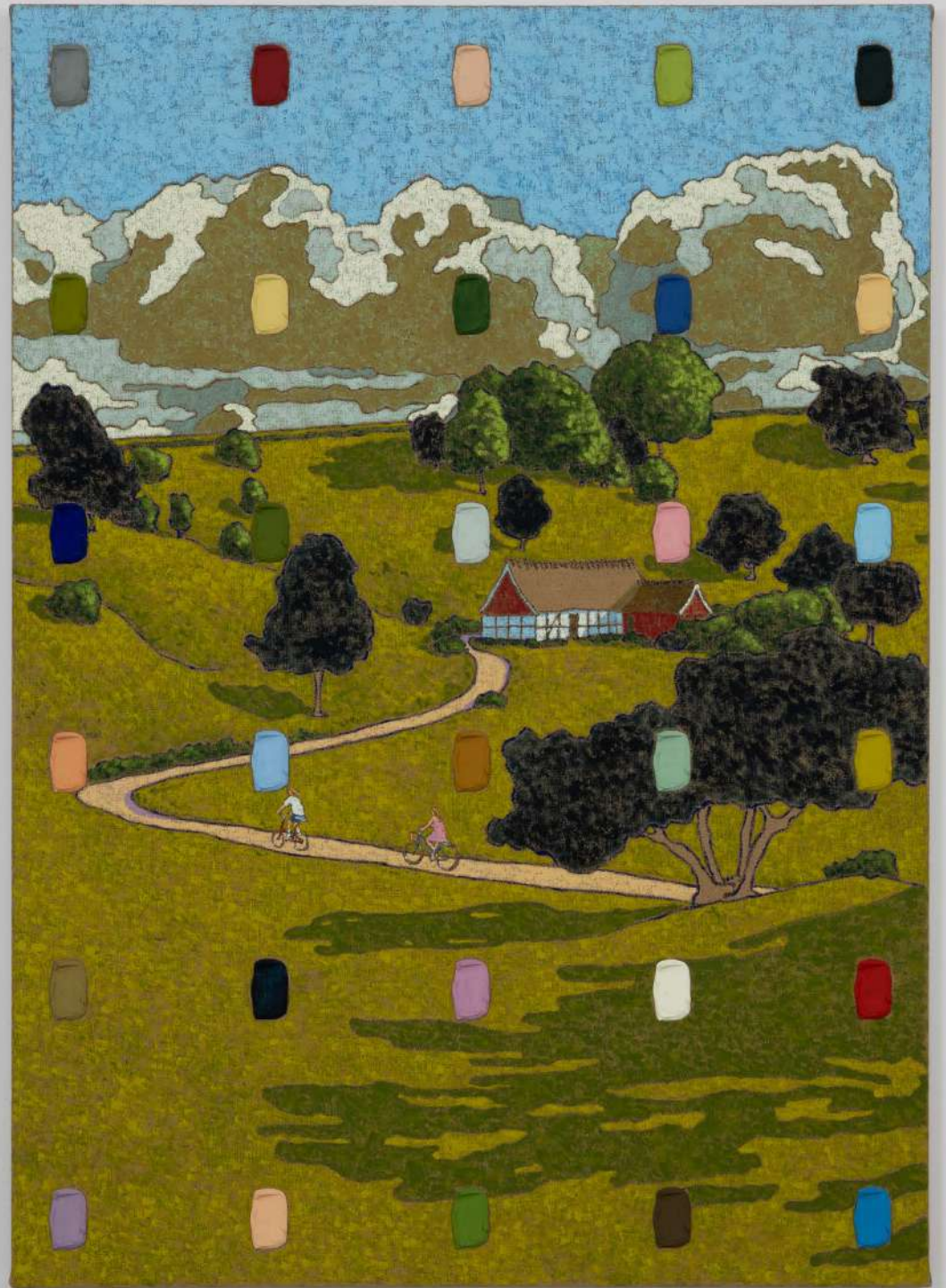




*Hus på Fjellstrand, 2023*

Tempera grassa, acrylic composite and charcoal on jute  
63 x 47 1/4 x 1 3/8 in  
160 x 120 x 3.5 cm  
(PMO23.010)

*Hus vid Haväng, 2023*  
Tempera grassa, acrylic composite and charcoal on jute  
63 x 47 1/4 x 1 3/8 in  
160 x 120 x 3.5 cm  
(PMO23.011)

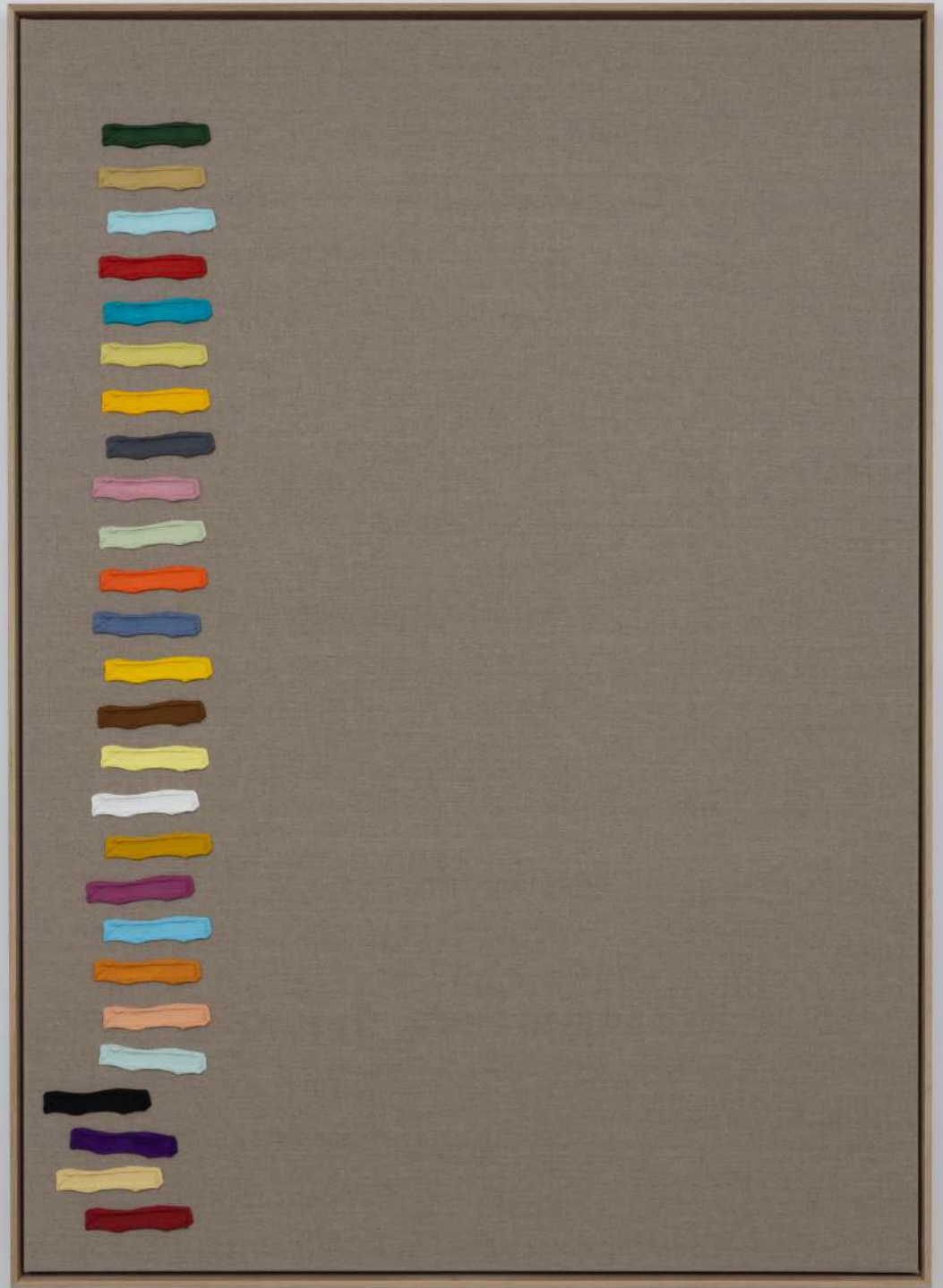




*Bading i Oslofjorden*, 2023  
Tempera grassa, charcoal and acrylic composite on jute  
55 1/8 x 39 3/8 in  
140 x 100 cm  
(PMO23.001)



*Untitled (brushstrokes painting), 2023*  
Tempera grassa and acrylic composite on linen  
64 5/8 x 48 5/8 x 2 in  
164.1 x 123.5 x 5.1 cm  
(PMO23.004)



*The Dew Sweepers*, 2023, tempera grassa, acrylic composite and charcoal on jute, 39 1/2 x 55 1/4 x 1 3/8 in, 100.3 x 140.3 x 3.5 cm, (PMO23.012)







The background is a vibrant, textured blue with visible brushstrokes and some darker, brownish undertones. On the right side, there is a vertical column of eight colored ovals, each appearing to be a different color of paint or pigment. From top to bottom, the colors are: black, white, light grey, yellow, tan, brown, light grey, and pink. The text "SELECTED EXHIBITONS AND PROJECTS" is centered in the middle of the image in a bold, white, sans-serif font.

**SELECTED EXHIBITONS  
AND PROJECTS**

# SELECTED EXHIBITIONS AND PROJECTS

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***SMULTRONSTÄLLEN***

*2024*

*NINO MIER GALLERY  
LOS ANGELES, CA, US*

***PARKLIFE***

*2023*

*LUCE GALLERY  
TURIN, IT*

***DIPLOPIA***

*2023*

*PABLO'S BIRTHDAY  
NEW YORK, NY, US*

# SMULTRONSTÄLLEN

2024

NINO MIER GALLERY  
LOS ANGELES, CA, US

Nino Mier Gallery is thrilled to announce *Smultronställen*, an exhibition of paintings by Swedish-born and Norway-based painter Peter Mohall. His first with the gallery, the exhibition will be on view in Los Angeles from January 5 – February 17, 2024.

The bold, idyllic scenes comprising the exhibition depict serenely cultivated natural landscapes, from farmlands to parks and beaches. Inspired both by his own experiences within Swedish and Norwegian landscapes and by those represented by Nordic artists such as Helmer Osslund, Aleksi Gallen-Kallela and Willi Midelfart, Mohall paints colorful images of tranquility on earthy jute. The figures appearing in many of the paintings are represented at a distance, their particular features indistinct as they stroll, play golf, and prepare to swim.

Mohall's works are presented as sites of contemplation rather than engulfment: framed in straight-on compositions, the paintings do not ask viewers to identify with the leisure classes depicted in the paintings, or to be immersed in their activities, but rather to survey their environments from a more detached position. The schematic, alienated quality of the work is emphasized by Mohall's signature cast swatches, wherein the painting's colors are sampled tidily along the margins – or equally spaced throughout – the composition.

The exhibition's thematic concern with leisure and the en plein air tenor of the landscapes recall Impressionism, while his hyper-saturated color schemes evoke the boisterous aesthetics of Les Nabis, die Brücke, and Fauvism. The purple, orange, and yellow tones of the sky in *Blomsterstilleben på bokhylla* are akin to the Fauves' "orgy of pure colors," but the relaxed and refined golf course visitors represented in *The Dew Sweepers* is more benign than bacchanalian.

Woven throughout Mohall's art-historical ruminations and thematic articulations is a medium-specific inquiry into abstraction. Despite the narrative quality of the works, Mohall emphasizes the nonfigural aspects of his visual language such as color theory, form, and texture. Individual elements of his landscapes, when viewed as discrete units, often become smaller sites of abstraction. Consider the clouds in *Hus vid Haväng*, which, when viewed individually, become formal interactions of color, texture, and shape.



Beyond Mohall's compositional abstractions, the cast color swatches within each destabilize the narrative cohesion of each painting. Each color used in a landscape is indexed on cast identical brushstrokes, a technique first deployed in Mohall's Brushstrokes series, two works of which are included in the exhibition. In his Brushstrokes works, a series of color swatches radiate down a monochromatic

background. These formalist works thematize gesture and repetition—two fundamental elements of painting—intruding on a sense of authentic expression with an automatic-repetitive casting technique. The unique, handmade brushstroke combines with mass production, a tension between the natural and the artificial evident throughout Smultronställen.

**PETER MOHALL**  
*SMULTRONSTÄLLEN*











I MOHALL  
KONSTÄLLEN





## ***PARKLIFE***

**2023**  
**LUCE GALLERY**  
**TURIN, IT**

The exhibition brings together ten new works conceived by the Swedish-born and Norwegian-based painter - all with his signature cast brushstrokes highlighting the painting's palette.

Mohall creates post-impressionistic style landscapes dotted with people enjoying moments of leisure and tranquility. Inspired by Swedish and Norwegian coastlines and countrysides, Mohall documents his observations while on holiday with friends

and family. When translating these subjects into paintings, he embraces surfaces like jute which emphasizes texture, and rich palpable colors that simulate a luminosity from within. Uniquely, Mohall also invites the viewer into his artistic process by sharing each color from his palette painted on acrylic casts and neatly stacked or arranged in the composition. The artworks on view cleverly pair the beloved picturesque traditional landscape genre with a distillation of the painting to its most simplistic form, the colorful brushstroke. Here viewers are simultaneously encouraged to experience both the transportative nature of landscapes, and to contemplate the complexity of how each abstract element that composes the painting - the colors, lines, gestures, and forms - contribute to these emotional experiences.

The exhibition's title, *Parklife*, is borrowed from the 1994 British rock band Blur's title track song of the same name. Much like Mohall's paintings, one of the songwriters explained his upbeat, spoken word song was "about the park class... having fun and doing exactly what you want to do."

*All images courtesy of Luce Gallery*



For this series, Mohall instills an en plein air feel to his paintings by referencing photos from past trips that he digitally collages. From there he later creates detailed-to-scale studies on paper of both the scene and a color index reference before beginning the final painting on jute or linen. Working with tempera grassa, the artist mixes pigment-rich paints that resemble saturated jewel tones. After a color is used in the composition, he then paints one of his cast brushstrokes the same color and affixes it to the painting's surface. For Mohall, the replicated brushstroke investigates the importance and authenticity of the artist's hand or recorded gesture in the painting - does repetition change the meaning? The strength of Mohall's work is its grounding in abstraction; there is always an emphasis on color theory, form, texture, and spatial relationships, that enlivens his compositions.

In his large two-panel painting, *I Nores Hage* (2022), we are welcomed to a red cliffside home and surrounding property with sweeping vistas of the turquoise seaside below. Tall thin trees reach up toward the crystal blue sky filled with pale pink and lavender fluffy clouds. In between the trees five figures, perhaps family members, stand on the sun-kissed chartreuse and shady mossy lawn all gazing in different directions. Each seems to enjoyably take in another part of the epic view standing as upright, still, and almost meditative as the surrounding trees. On the left, the artist has stacked all fifty-three hues of the work, a reminder of their complexity and diversity. Yet it is ultimately up to the viewer to decide if they choose to dwell in the landscape or contemplate how it was created. "Confidence" is after all "a preference for the habitual voyeur."





# DIPLOPIA

2023

PABLO'S BIRTHDAY  
NEW YORK, NY, US

Pablo's Birthday is proud to present Swedish-Norwegian artist Peter Mohall's first solo-show in the U.S. Mohall examines the defining factors and material properties associated with painting.

In the *Brushstrokes* - painting series, casts of brush strokes are placed on the surface of the painting resulting in compositions consisting of a plurality of identical shaped brush strokes.

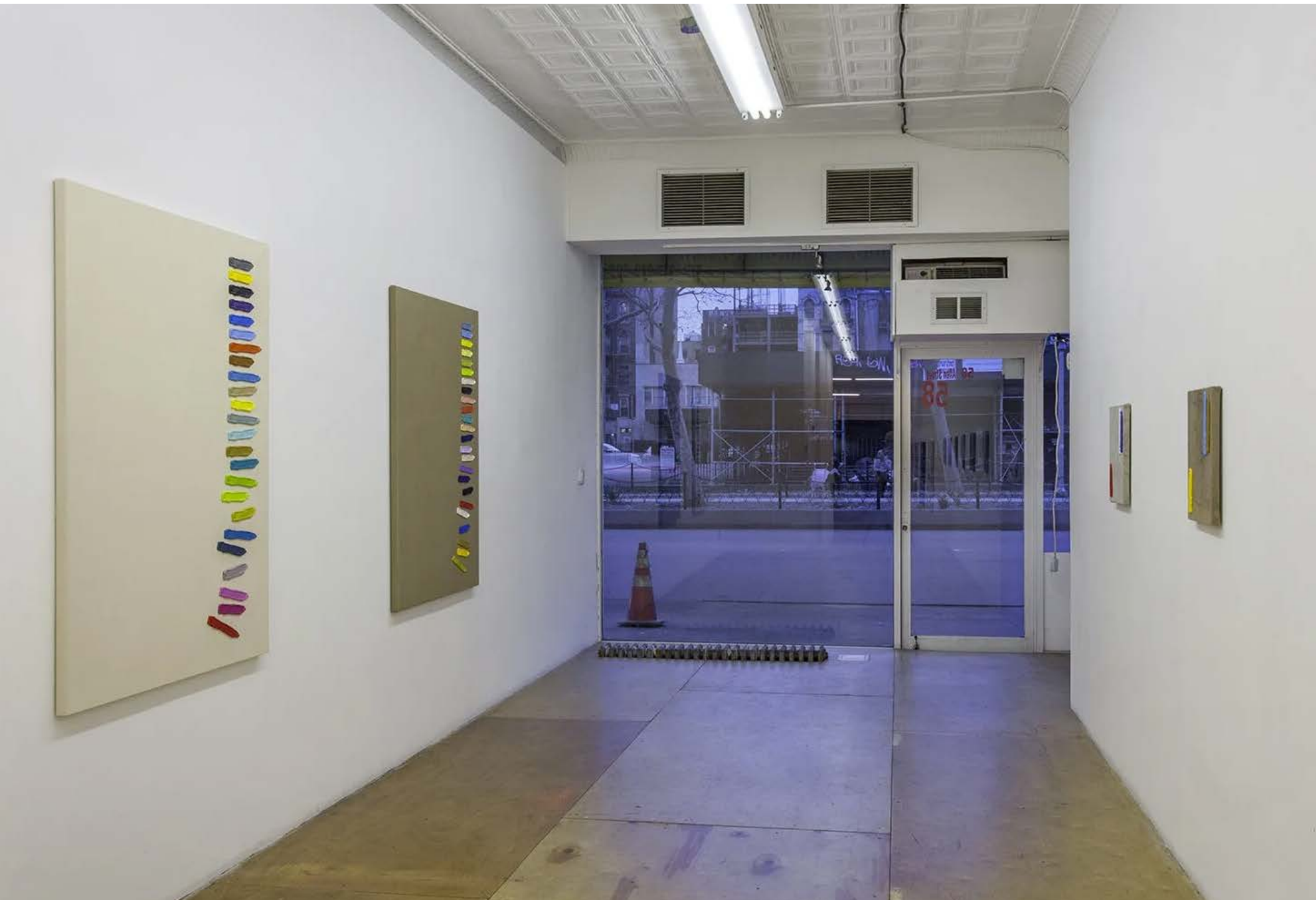
Recently, the series have evolved into including multiplied identical brushstrokes, but also, transformed. Through simple techniques such as stretching of the molds, the identical brushstrokes differ in form and length, but share a mutual starting point in shape. This resembles the process of digital painting, where you control the gesture, but are limited to a constant brush-tool.

The *Brushstrokes* paintings probe the aesthetic consequence of repetition while questioning painterly authenticity. The mechanical reproduction of form is set against the picturesque unique gesture - the brushstroke as we know it. In this way his works express his concern with the nature of painting. The paintings are meta paintings, that is, they are about painting itself, breaking the conventions, and presenting a discreet position on the process of artistic agency.

Mohall finds interest in the incorporation of new technology in painting, which places the works in a context of a specific technological era and explores art historical conditions associated with painting.

*All images courtesy of Pablo's Birthday*







習作





# CURRICULUM VITAE



## PETER MOHALL

b. 1979 Löddeköpinge, Sweden  
Lives and works in Oslo, Norway

### EDUCATION

2008 National Academy of Fine Arts, Oslo, NO  
2005 Ostra Grevie FHSK, Aesthetic Programme, Ostra Grevie, SE  
2003 Skånska Målarskolan, Malmö, SE  
2001 Art History, Lund University, Lund, SE

### SOLO AND TWO PERSON EXHIBITIONS

2024 *Smultronställe - A Hidden Secret Space*, Nino Mier Gallery, Los Angeles, US  
2023 *Parklife*, Luce Gallery, Torino, IT  
2020 *Peter Mohall*, Koki Arts, Tokyo, JA  
2020 *Diploia*, Tribeca, New York, US  
2018 *Astonishing Alterations for the Amnesic Anterograde*, Luce Gallery, Torino, IT  
2017 *The Constant*, QB Gallery, Oslo  
2015 *Peter Mohall*, Luce Gallery, Torino, IT  
2014 *Out of the blue, into the hue*, Galleri Mors Mössa, Gothenburg, SE  
2013 *If the bar ain't bending, you're just pretending*, ONO, Kunstnernes Hus, Oslo, NO  
2012 *Where to place your cutlery when you're done eating*, Studio Kenneth Alme, Oslo, NO  
2011 *Works 7-11*, National Association of Norwegian Painters, Oslo, NO  
*Fraktal Figurasjon*, The Artists district organization for Oslo and Akershus County, Oslo, NO  
*Faux Bois*, Bærum kulturhus, Sandvika, NO  
2010 *Fra gjennombrudd til sammenbrudd*, National Academy of Fine Arts, Oslo, NO

### GROUP EXHIBITIONS

2023 *Beach*, Nino Mier Gallery, New York, NY  
*Pablo's 21st Birthday*, Pablo's birthday, New York, NY  
Annika Nuttall Gallery, Aarhus, DK  
2022 *Painting Today*, QB Gallery, Oslo, NO  
*Kata Kitap*, The Court, Abruzzo, IT  
2020 *Open Air*, Luce Gallery, Turin, IT  
2019 *Hortus Conclusus*, Fondazione 107, Turin, IT  
2018 *Velvet Ropes*, David Risley Gallery, Copenhagen, DK  
*Den Moderne Kunstsalon*, Vestjyllands Kunstpavillon, Videbæk, DK  
*Wunderkammer*, KH7artspace, Aarhus, DK

*In the depth of the surface*, Pablo's Birthday, New York, NY  
1968 – 2018, The National Association of Norwegian Painters 50 year Anniversary, unstnernes Hus, Oslo, NO  
Interiour Motive(s), MPV Gallery, Den Bosch, NL

- 2017 L21 Gallery, Palma de Mallorca, ES  
Galleri Benoni, Copenhagen, DK  
Bærum Kunsthall, Fornebu, NO  
Selected works from the Bech Risvig Collection, Huset For Kunst & Design, Holstebro  
*All as Long Distance Neighbours*, Soyuz, Pescara, IT
- 2016 *Face To Face*, Ernesto Esposito Collection, Palazzo Fruscione Salerno, Salerno, IT  
*Zodiac*, Curated by Josephine Lyche and Rasmus Hungnes, Lynx, Oslo, NO
- 2014 *Grupputstilling*, curated by Lars Kjemphol, Norsk Antikunstsenter, Oslo, NO
- 2013 Oslo Open, Økern atelierfelleskap, Oslo, NO
- 2012 *Visitt*, Prosjektrom Normanns, Stavanger, NO  
*Drømmeland*, Akershus Kunstsenter, Lillestrøm, NO
- 2011 *If I could dream*, Stranda, curated by Kenneth Alme, Sunnmøre, NO  
*Final*, curated by Olof Werngren, Skomakaregaten 2, Malmoe, SE  
*Allt skulle gå bra*, National Association of Norwegian Painters, Oslo, NO
- 2010 *In Your Face*, Galleri 7011, Trondheim, NO  
*Annual autumn exhibition 2010*, Skånes Konstförening, Malmoe, SE  
*Hotch Potch*, LXFactory, Lisboa, PT  
*Strange Age Art Festival*, curated by Magnus Oledal, Podium Oslo, Oslo, NO  
*Vårsalongen*, Liljevalchs konsthall, Stockholm, SE
- 2007 *Obergeschoss Dritter Finger Rechts*, Ballhaus Ost, curated by Gunther Reski, Berlin, DE
- 2006 *Various Artists Mixtape vol. 1*, curated by Øystein Tømmerås, Galleri KIT, Trondheim  
*Summer Destruction Show*, Seilduksfabrikken, Oslo, NO  
*The Art Academy In Exile*, UKS, Oslo, NO

## **PUBLIC COLLECTIONS**

JP Morgan Chase Collection, US  
Fondazione 107, Torino, IT  
Västra Götaland County Council /Region Västra Götaland, Gothenburg, SE  
The Norwegian Directorate for Education and Training /Utdanningsdirektoratet, Oslo, NO  
Nome Municipality / Nome kommune, Nome, NO  
Central Bank of Norway / Norges Bank, Oslo, NO  
Johan Stray Foundation / Johan Strays Stiftelse, Oslo, NO  
Lindorff Norway, Oslo, NO  
Haldor Topsoe A/S, Copenhagen, DK  
Sparbank1 Telemark, Telemark, NO

## **PUBLIC COMMISSIONS**

- 2010 NSB centre of competence, Drammen, NO
- 2008 Norwegian Environment Agency, Oslo, NO

## **GRANTS**

- 2021 Statens Kunstnerstipend 1-årig arbeidsstipend, NO

- 2020 BKH, NO
- 2020 Ingrid Lindbäck Langaards stiftelse, NO
- 2019 Vederlagsfondet 1-year working grant, NO
- 2018 Project support, Arts Council Norway, NO
- 2016 Statens Kunstnerstipend/Arts Council Norway 3-year work grant, NO
- 2015 Ellen Trotzigs fond , Malmö Art Museum, SE
- 2015 Vederlagsfondet one-year working grant, NO
- 2014 Ingrid Lindbäck Langaards stiftelse, NO
- 2014 Oslo municipality Establishment grant, NO
- 2012 Vederlagsfondet one-year working grant, NO
- 2011 The Canalgrant/ Nome Municipality, NO
- 2011 Statens kunstnerstipend/ Arts Council Norway- Miscellaneous grant, NO
- 2010 Statens kunstnerstipend/ Arts Council Norway- Miscellaneous grant, NO
- 2009 Sigfrid och Gretha Turéns stipendiefond, SE
- 2008 Ingrid Lindbäck Langaards stiftelse, NO

OTHER

Board member, National Association Of Norwegian Painters 2015-2018  
Nomination Committee member, National Association Of Norwegian Painters 2019-  
Admission referee,



# NINO MIER GALLERY

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## LOS ANGELES

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