

NINO MIER GALLERY

NEW YORK | BRUSSELS



PER ADOLFSEN

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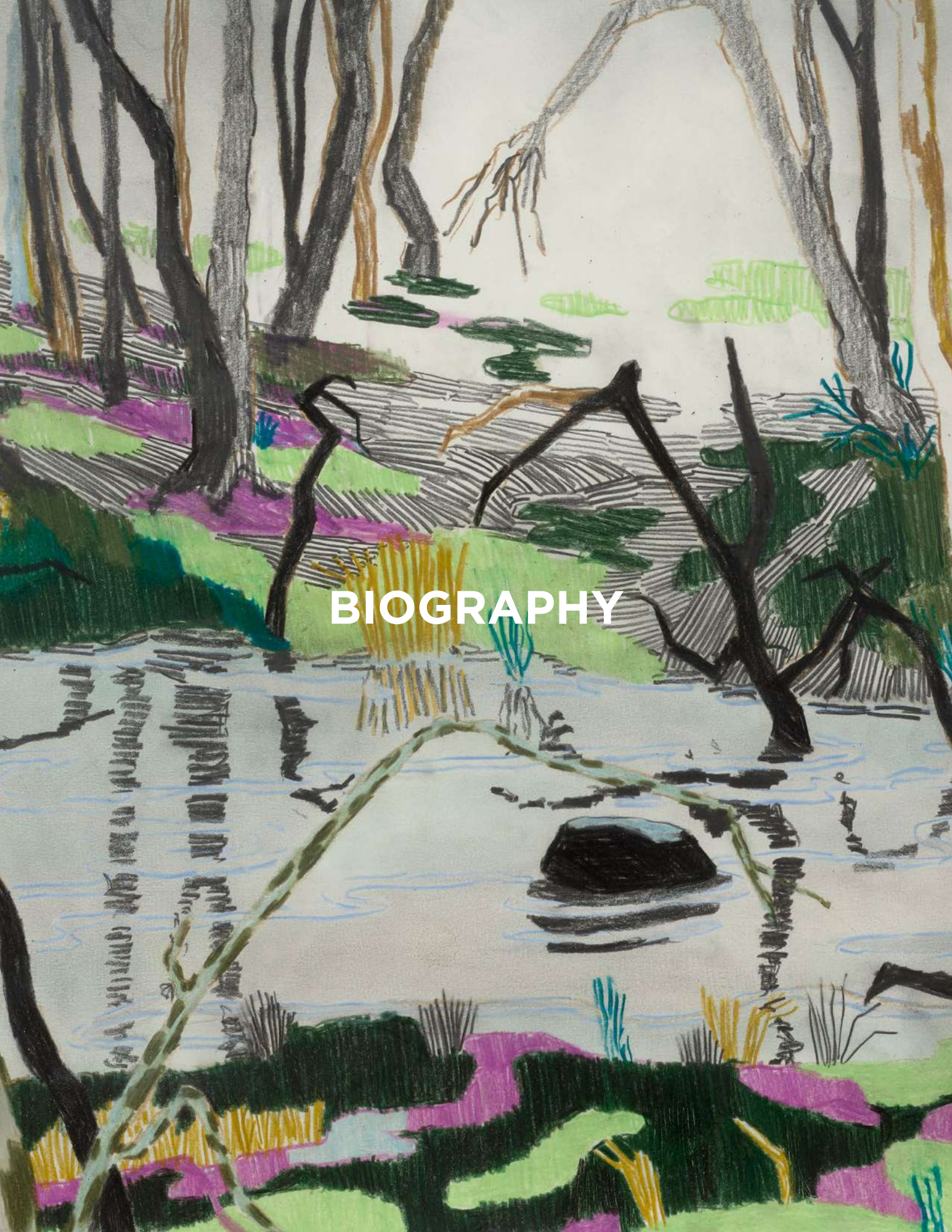
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BIOGRAPHY

PER ADOLFSSEN



b. 1964, Odense, DK

Lives and works in Odense, DK

Per Adolfsen's works on paper depict surreal and dramatic natural landscapes inspired by the topographies of his native Denmark and the extraordinary places he has encountered in his travels. His landscapes, both individually and collectively, invite contemplation of humanity's relationship with nature—how we are shaped by it and, in turn, how we leave our mark upon it. Though devoid of human figures, his compositions become self-portraits, reflecting his deep emotional engagement with the world.

Spartanly, Adolfsen starts with field sketches, using only pencils and paper to meticulously capture his surroundings both literally and emotionally. Back in his studio, he translates these impressions onto large-scale works executed in colored pencil, graphite, and chalk. Using wide swaths of gentle yet prominent colored pencil marks, the joys and sorrows of life in cohabitation become visible. His landscapes, from snowcapped mountains to arid desert canyons, vividly depict the beauty and harshness of the natural world. Through changing seasons, he explores themes of personal transformation and the joys and sorrows of life.

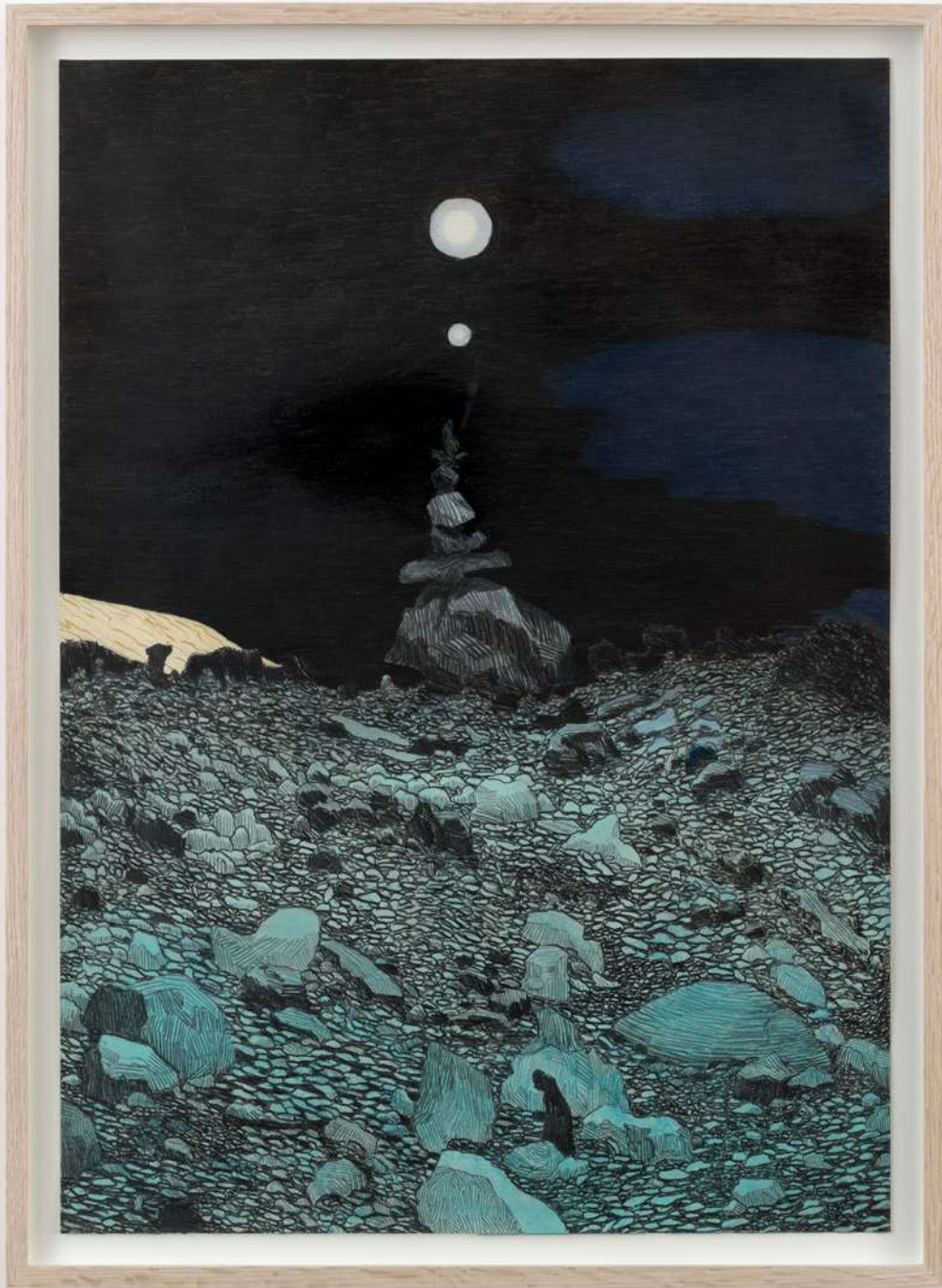
With moonlit rock formations, desolate plains, and vast open roads, Adolfsen's compositions evoke both solitude and wonder. His approach recalls the execution of Caspar David Friedrich and the narratives of Henry David Thoreau, blending artistic execution with philosophical reflection. His works invite viewers to journey alongside him, witnessing the awe-inspiring nuances of nature and the ever-shifting emotional landscapes of human experience.

Per Adolfsen (b. 1964 Odense, DK; lives and works in Odense, DK) has had solo exhibitions at Dianna Witte Gallery, Toronto, CA; The Anzai Gallery, Tokyo, JP; Sobering Galerie, Paris, FR; Gallery Thomas Jaeckel, New York, NY, US; among others. Group exhibitions include RHODES Contemporary Art Gallery, London, UK; Knust Kunz Gallery, Munich, DE; Alexander Ochs, Berlin, DE; and Christoffer Egelund, Copenhagen, DK.



SAMPLE WORKS

**sample selection does not reflect current availability*



The Moon, Venus and Olivers Lava Stone Tower, Lanzarote, 2024
Signed, titled, and dated on verso
Colored pencil and chalk on Hahnemühle paper
35 1/8 x 25 5/8 in (framed)
89.2 x 65 cm (framed)
(PAD24.086)

Winter (twilight), 2024
Signed, titled, and dated on verso
Colored pencil on Hahnemühle paper
35 1/8 x 25 5/8 in (framed)
89.2 x 65 cm (framed)
(PAD24.101)







The Bay, 2024
Signed, titled, and dated on verso
Colored pencil and graphite on Hahnemühle paper
35 1/8 x 25 5/8 in (framed)
89.2 x 65 cm (framed)
(PAD24.084)

Night Vision (The stream and the rock), 2024
Signed, titled, and dated on verso
Colored pencil, graphite and chalk on Hahnemühle paper
35 1/8 x 25 5/8 in (framed)
89.2 x 65 cm (framed)
(PAD24.077)

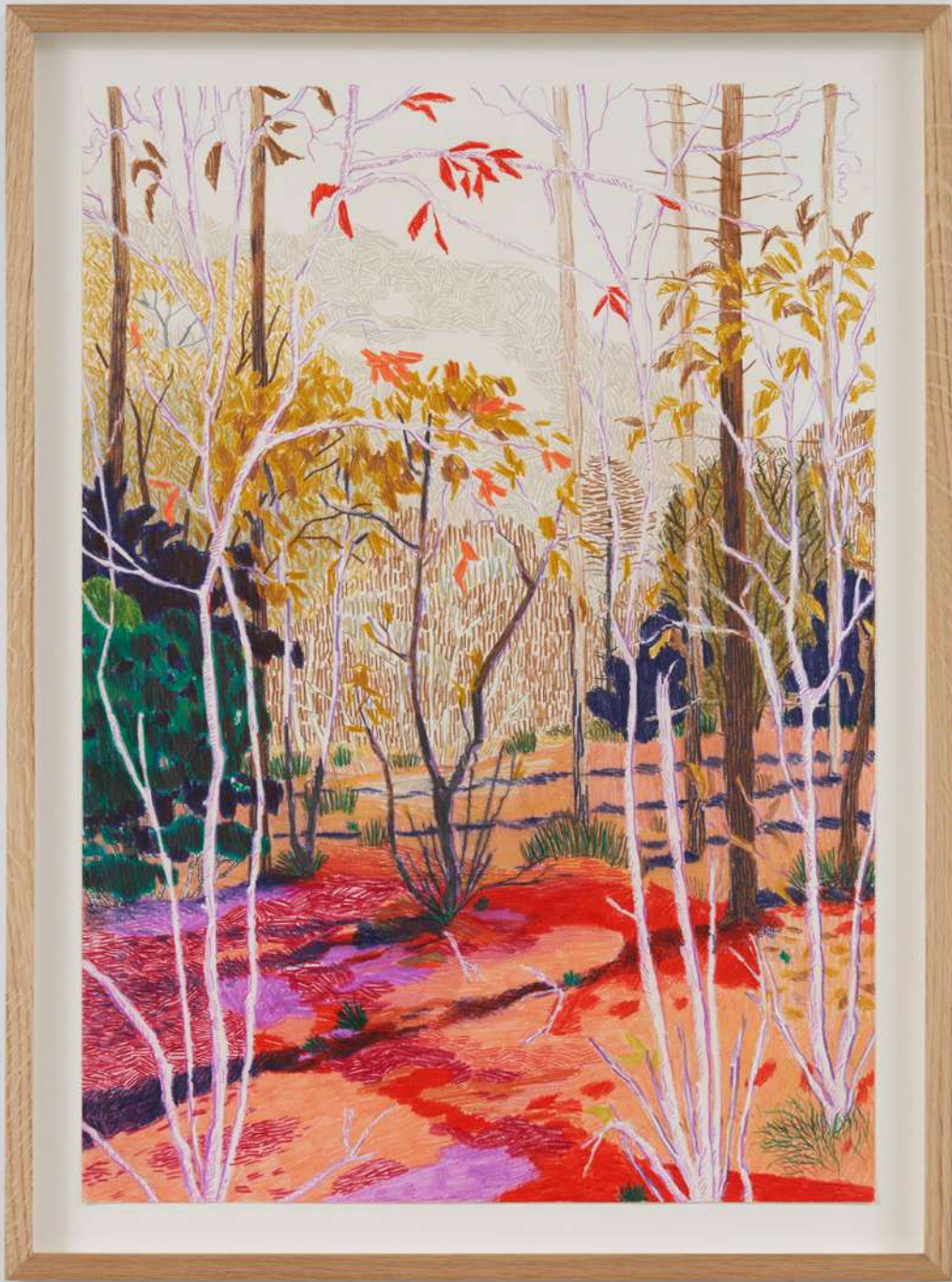




Path in the mountains, 2024
Signed, titled, and dated on verso
Colored pencil and graphite on Hahnemühle
paper
35 1/8 x 25 5/8 in (framed)
89.2 x 65 cm (framed)
(PAD24.078)

Piton Canario, 2023
Colored pencil on Hahnemühle paper
26 3/8 x 19 3/4 in (framed)
67 x 50 cm (framed)
(PAD24.005)





Autumn, 2023
Colored pencil on Hahnemühle paper
26 3/8 x 19 3/4 in (framed)
67 x 50 cm (framed)
(PAD24.028)



Two poles at dusk, 2023
Colored pencil, chalk and graphite on Hahnemühle paper
26 3/8 x 19 3/4 in (framed)
67 x 50 cm (framed)
(PAD24.009)

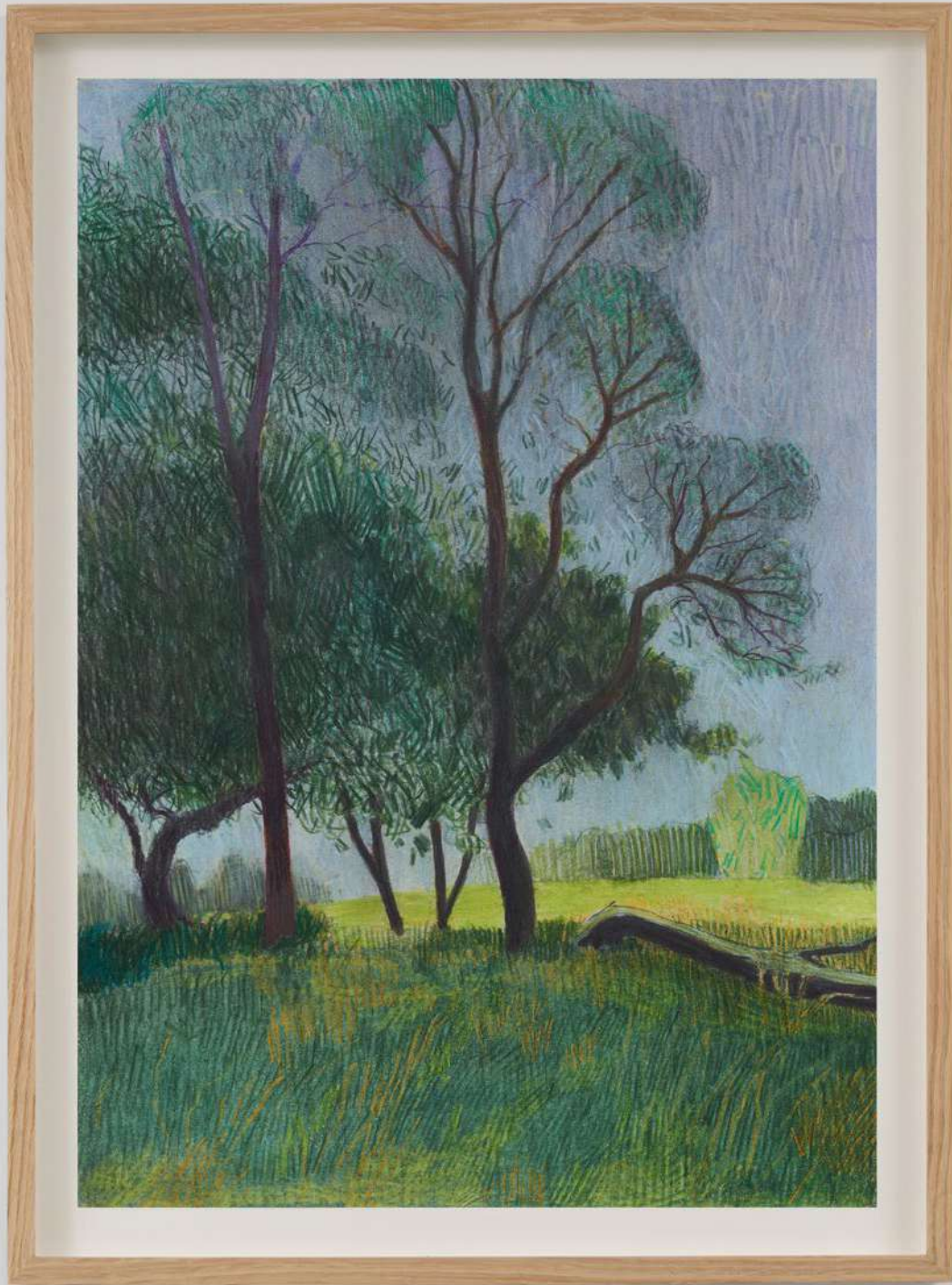




An evening in October, 2023
Colored pencil on Hahnemühle paper
26 3/8 x 19 3/4 in (framed)
67 x 50 cm (framed)
(PAD24.026)



Canyon II, 2023
Colored pencil on Hahnemühle paper
19 3/4 x 14 3/4 in (framed)
50 x 37.5 cm (framed)
(PAD24.029)



The clearing, 2022
Colored pencil and chalk on Hahnemühle paper
19 3/4 x 14 3/4 in (framed)
50 x 37.5 cm (framed)
(PAD24.050)

Canary cardon on a lava cliff, 2023
Colored pencil and graphite on Hahnemühle paper
26 3/8 x 19 3/4 in (framed)
67 x 50 cm (framed)
(PAD24.011)







The last remains of Summer, 2023
Signed, titled, and dated on verso
Colored pencil on Hahnemühle paper
26 3/8 x 19 3/4 in (framed)
67 x 50 cm
(PAD24.027)



The shore, 2023
Colored pencil, chalk and graphite on Hahnemühle paper
26 3/8 x 19 3/4 in (framed)
67 x 50 cm (framed)
(PAD24.006)



**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

WALK WITH ME

2025

NINO MIER GALLERY
NEW YORK, NY, US

LAVA

2024

NINO MIER GALLERY
BRUSSELS, BE

DO YOU REMEMBER THE SCENT OF SPRING?

2023

THE ANZAI GALLERY
TOKYO, JP

PETITS POÈMES

2022

SOBERING GALERIE
PARIS, FR

WALK WITH ME

2025

NINO MIER GALLERY

NEW YORK, NY, US

"Heaven is under our feet as well as above our heads."

Henry David Thoreau, "Walden"

Nino Mier Gallery is delighted to present *Walk with Me*, our second solo exhibition with Danish artist Per Adolfsen. *Walk with Me* features a new suite of works on paper, picturing extraordinary landscapes inspired by the topographies of the Earth he has encountered in his travels through the wilderness. The exhibition will be on view in our Tribeca location from January 10th - February 8th, 2025.

Each work in *Walk with Me* beckons the investigation of the natural surroundings of humanity and the ways in which humanity has been impacted by, or has impacted onto, nature. This way of working came to fruition from the reminiscence of his teenage walks through the woods, and the more recent desire to abandon the studio as a place of ideation, letting his surroundings take the lead in his visual output.

Spartanly, Adolfsen begins his surreal and grandiose works by venturing into the wild with nothing but pencils and his sketchbook, inscribing all that the earth has to offer from a literal and emotional level. He then returns home, translating the sentiment from his wanderings onto larger scaled colored pencil and graphite drawings on Hahnemühle paper. These impressions, albeit devoid of human representation, become not only a rendition of the sublime natural world, but a self-portrait of the artist; someone who has been introspectively impacted by the world.

Whether it be the snowcapped mountains in *Path in the mountains*, the crisp and lush garden pathway in *Hazy Morning*, or the desert canyon passes in *Two agaves in a canyon*, Adolfsen colorfully portrays the inviting and hostile environments of his travels. Adolfsen's skillful presentation of seasons changing becomes a synonym for transformations of the self over time, and the emotional toil one faces in a lifetime. *Two trees on a mountain* hews movement and delineates all forms of mountainous and cosmic matter through fine lines and curling shapes. Using wide swaths of gentle yet prominent colored pencil marks, the joys and sorrows of life in cohabitation become visible.

Through moonlit rock formations, wide open roads, desolate plains, and other settings, Adolfsen explores the aspect of daily life and its everchanging emotional and personal qualities. The masterful and whimsical mise-en-scene of Adolfsen's compositions narratively conjure forth passages from Thoreau, while referencing painters like Caspar David Friedrich in execution. *Walk with Me* invites the viewer to journey alongside Adolfsen as he bears witness of the awe-inspiring nuance of the world.







LAVA

2024

NINO MIER GALLERY
BRUSSELS, BE

Nino Mier Gallery is thrilled to present our first solo exhibition with Danish artist Per Adolfsen. Adolfsen's works on paper depict distorted and dramatic natural landscapes inspired by the topographies of Denmark and the desolate, rocky volcanic valleys of the Canary Islands. The presentation will be on view from March 2 – April 6, 2024 in Brussels.

The works on paper in Lava are intimately scaled, beckoning the viewer to contemplate the relationship between humanity and nature. Prior to and during the pandemic, Adolfsen isolated himself near a forest in Denmark, delving into a quasi-monastic relationship with the natural world. This period of isolation marked the inception of a new series, where nature and its elements took center stage in his works. Throughout this period of seclusion, Adolfsen rigorously created drawings that both represented his surrounding environment and his inner, emotional landscape. The works evolved into a form of self-portraiture, capturing the essence of his daily experiences.





Alongside works inspired by the Danish countryside, the exhibition explores the acidic and hostile environments of volcanic landscapes. Originating from sketches executed during an extended stay on the Canary Islands – particularly Lanzarote – these drawings usher a transition from lush green trees and rivers to dry, jagged terrains. Returning to Denmark, the artist translated these observations into a series of drawings that capture the varying qualities of the desert. Despite their harsh appearances, these works teem with life, revealing how nature can adapt and flourish even in the most challenging circumstances.

Adolfson's work finds auspices in Nordic expressionist painters, notably, the work of Edvard Munch. The work's vibrant color scheme and fluid brushstrokes capture the fragility and pain of life alongside its beauty. Likewise, Adolfson's landscapes unfold in various emotional registers, as though an affective state felt by a human were delegated onto the rocks, trees, and hillsides of his compositions. Employing pencils as if they were brushes, Adolfson skillfully delineates skies, seas, and rocky terrains with fine lines and serpentine shapes, imparting a sense of movement and texture to the work. Colors are also essential elements in his compositions, used to represent the different moments of the day and their corresponding lighting. Drawing inspiration from Japanese prints, he often leaves the sections of paper visible throughout the compositions, imbuing in them a sense of lightness and abstraction.



Adolfson's representations of the natural world encompass both beauty and suffering, a duality distilled in the exhibition's titular image of lava seeping out from a volcano. The volcano's destructive natural force is also regenerative, creating new life after death. By exploring such polarities, LAVA is a testament to the enduring vitality and regenerative spirit inherent in the natural world.





Choussette

DO YOU REMEMBER THE SCENT OF SPRING?

2023

THE ANZAI GALLERY

TOKYO, JP

The Anzai Gallery is delighted to present “Do you remember the scent of Spring?” by Danish artist Per Adolfsen from 16th September (Sat). Adolfsen presents 45 new drawings at his first solo exhibition in Japan. The artist invites the audience into his life and surroundings, where he is out in nature every day and reproduces what he encounters. The title “Do you remember the scent of the Spring?” alludes to birth, light, life and therefore hope. Adolfsen, however, is aware of the impermanence of life; everything is born, grows, lives, and then disappears. We are all subject to a piece of nature but are only a tiny part of the immeasurable natural system, which continues to thrive and is connected to another. Adolfsen calls the audience to observe and enjoy his drawings, i.e. his attempt to visualise the natural system, the only remarkable source of his inspiration.







PETITS POÈMES

2022

SOBERING GALERIE

PARIS, FR

The painted landscape is a reflection of the soul. The artist makes its surroundings malleable and exteriorizes his deepest feelings on his canvas. As Edvard Munch said, «A work of art can only come from the interior of man. Art is the form of the image formed upon the nerves, heart, brain and eye of man.» This haunting and obsessive rendition of the world by the Norwegian master marked deeply Per Adolfsen in his boyhood, who discovered his works in Oslo's Nasjonalgalleriet. By understanding the postimpressionists and German expressionists, Adolfsen adopted sinuous lines and anti-naturalists colors to transcribe through sceneries his own temperament, as a corner of the creation seen through his expression. Munch then can be seen in his last works, but also Van Gogh's charcoal drawings of broken trees or the fugitive stroke from impressionists' paintings; we would also have to evoke the French Barbizon School and its erasing of the human figure.

Through Adolfsen's original points of view and saturated colors, it is even the Nabi landscapes by artists such as Vallotton or Serusier that are referred to, whereas the abundant vegetation reminds us of the Douanier Rousseau. Per Adolfsen uses pencils as if they were brushes: the skies of «Yellow Field» are striped with fine colorful lines.



where you feel the telluric and mineral texture of pigments. The serpentine shapes adopted in «The Pine Tree and the Hills» to describe the Danish countryside are wavy and undulating. The inertia and the weight of boulders and trees in «Evening Langø» shift to an air-like lightness. The rocks in «Stepping Stones» seem to become air bubbles or colored fumes. In a way remembering us of Japanese etchings, the artist shows us the «images of the floating world».

In 2011, Per Adolfsen wasn't hesitant to describe his production as abstract. Though his production has radically changed, Adolfsen's works still have this same essence: patterns build up the artwork like a tapestry, aggregate through colors that he «doesn't understand as decorations, but as assemblies». These colors unify into a comprehensible whole and invite the spectator to enter this calm and peaceful universe. To him «the sky, the water, the trees, it is as if all elements are built on the same structure and are all involved in one another. Somehow, I saw my own life in all these movements of nature.»

In 1435, Alberti defined art as «an open window from which you look at history». The history that Adolfsen delivers is one of a feathery and forgotten nature where humanity slips away to let the woods become silent. His drawings are not to be interpreted as a pure representation but as an opening. «I would want people to realize they are part of this bigger system» he claimed in 2020.

Per Adolfsen wants us to understand the ascendancy of nature on us. «The mineral kingdom has in it nothing amiable and attractive; its riches, enclosed in the bosom of the earth, seem to be hidden from the sight of man that they may not tempt his avarice, being there as in reserve, to supply one day the place of those true riches that are more within his reach, for which he loses the inclination in proportion as he becomes corrupt.» as Rousseau wrote in *Meditations of the Solitary Walker.*

Lucas Gonzalez Poggi







SELECTED PRESS

SELECTED PRESS

TUSSLE MAGAZINE

DECEMBER 2020

BY JONATHAN GOODMAN

WHITE HOT MAGAZINE

DECEMBER 2020

BY CORI HUTCHINSON

DANS LE YEUZ DÈLSA

JULY 2020

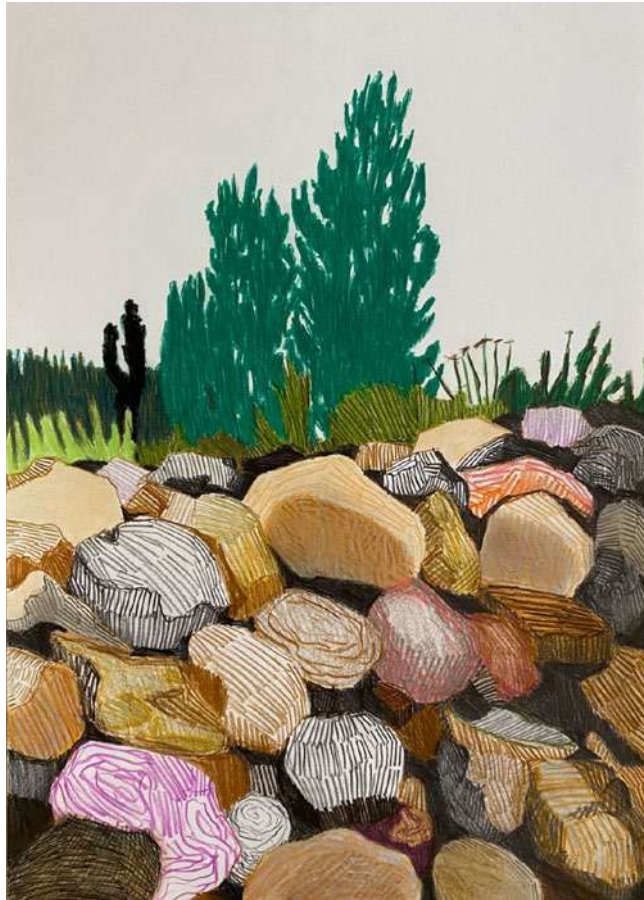
BY ELSA MEUNIER

TUSSLE

DECEMBER 2020

Per Adolfsen at 532 Gallery Thomas Jaeckel

By Jonathan Goodman



Per Adolfsen
"By the Canal", 2020
Graphite, Colored Pencil
16 1/2 x 11 4/5 in
42 x 30 cm

Per Adolfsen is a Danish artist who regularly makes forays into the countryside with only a pencil and paper to retrieve images from the landscape in highly lyric ways. His color drawings are extraordinarily precise if not very accurate in color, resulting in a hallucinatory image that is as beautiful as it is unusual. Working within a small format, Adolfsen has made a group of drawings that celebrate nature on the scale of chamber music, in which poetry combines with a formal accuracy based on the precise report of the land. The trees and meadows and rocks, with bodies of water and snowy heights, all combine to create a world of unusual, and also innocent, beauty. This is an unusual time for an innocent view of nature, stuck as we are in the morass of decades, if not centuries, of the abuse of the natural world. Adolfsen, who rejects all technology in his practice, working with paper and pencil alone, might be accused of being old-fashioned. But perhaps the greater truth is that the deliberate constraints that he places on materials return him to a past when a romantic view of nature had not been tarnished by exploitation.

But it must be said, too, that Adolfsen is neither a sentimentalist nor a scholar in his treatment of what he sees. His manner of working is visionary and very contemporary--his audience comes upon points of view that are highly specific, particular to a place rather than visually generalized. Such a specificity gives Adolfsen his command of an idiom that maintains contemporaneity even as his genre links him to outdoor studies from the 19th century. The tension of the old and the new, in conjunction with its joining, combines to result in an art resolutely independent of easy influence. The drawings, small as they are, are rendered impartially, with an eye for the detail. In this way, he avoids the emotionalism or apocalyptic character that often characterizes our very late reading of nature's attractions. It doesn't really matter whether his intentions are conscious; the newness of his vision exists simply because he is working in the present moment. Each generation pursues a point of view that is conducive to the spirit of the time, and Adolfsen is no different, being taken with a visionary understanding of the exterior world, at a time when both an ecstatic eye and a hand attracted to measure, and restraint are needed.

The drawings are both various and specific. In "By the Canal" (2020), the rocks, piled in a heap, are tan, light gray; there is even one that is a pale mauve. Above the small, rounded stones is a bit of tall green grass and two posts, along with two trees possessing heavy green foliage, arching upward into a nondescript gray sky. The particularities of the drawing make it thoroughly believable despite the unusual colors used for the stones. It is a lyric, but also highly realistic vision of an outdoor scene. "Low Tide" (2020) encompasses an extended view of sand, with a presentation of scattered rocks, some quite small and some bigger, toward the foreground of the drawing. Above the long expanse of the dun and gray shore, revealed by the low tide, is a thin strip of rippled, dark blue ocean, with something that looks like a white cloud rising out of the water. Like the notable drawing "By the Canal", "Low Tide" builds its promise on its visual truth to its subject. We recognize what we see at once, as an encapsulation of a scene that actually exists. Indeed, with the exception of Adolfsen's unusual color schemes, the strength of his art is its fidelity to nature. The expressionism occurs in the hues alone; otherwise, a realist view of the external world dominates the art.

"The Big Tree in the Kindergarten" (2020) consists of a single majestic tree with dark dense foliage rising from an expanse of grass. There are hints of gray blue in the brushy expressed masses meant to convey groups of leaves; the lower part of the work is fronted by a tan expanse of sand, while in the background, we can see parts of buildings on the far left and upper right. A pale blue sky is found above, with rounded cumulus clouds framing the tree's glorious size. It is hard to find so poetic a treatment of nature--it is as if we were living in the 19th century, when our systematic despoilation of the natural world had not yet occurred. The last image to be mentioned, "Misty Morning by the Stream" (2020), is an entirely gray tone drawing in which water takes up the lower half of the composition, followed in the middle by a strip of vegetation and tallish trees. The sky above is composed of two shades of gray. It is a beautiful, romantic work that is dictated by material accuracy and emotional restraint. Although the monochromatic "Misty Morning by the Stream" is an unusual piece for Adolfsen, it places well within his body of work in its exactitude and enduring presence, completely free of figures.

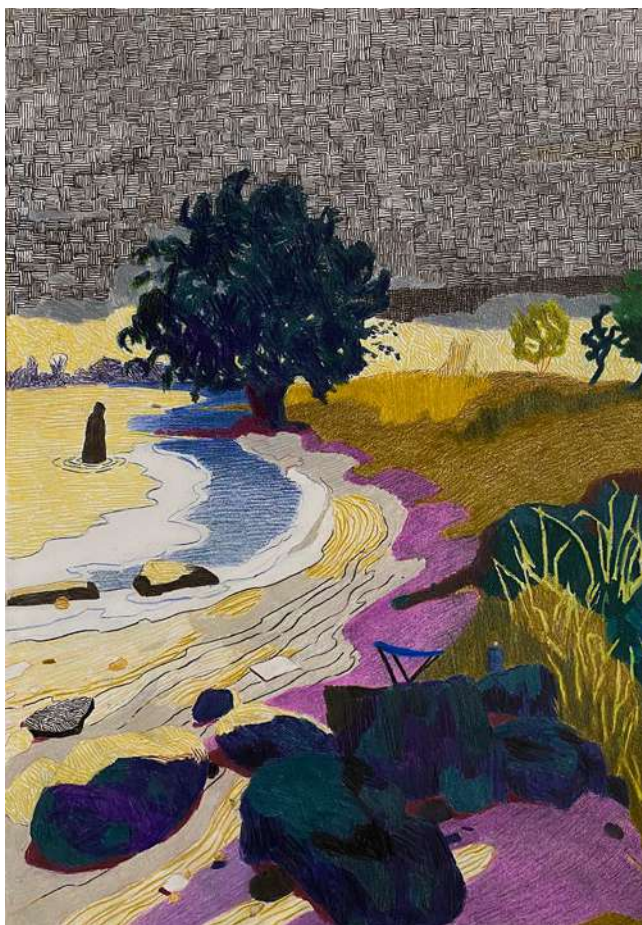
The achievement of Adolfsen lies in the particularity of his vision, realized with the simplest of materials. His color, not accurate in light of what we see, is inspired if also eccentric in regard to a true realism of report. Yet the idiosyncrasy of his hues serves to accentuate the off kilter, but also true to life, realism of the work. We are living in a time of liberated expressionism in art, but Adolfsen's understanding moves in a different direction. His expressionism occurs in his colors, but not in the overall scheme of his works. Instead, he stays close to nature, in which the forms of what he represents become vehicles of his genuine interest. These forms are accurate and real, adding to our general impression that they are meant to closely convey the reality of the countryside the artist depicts. As a result, Adolfsen moves out of the conventional and traditional to truly free and contemporary versions of nature. The works' color is where the artist's individuality lies, which, a bit strangely, heightens and supports the accuracy of his point of view. Accomplished art manages to be free and formally contained at the same time, and Adolfsen achieves the seeming contradiction quite well. His views of his native countryside, realized with a paucity of materials, look a great deal like inspired readings of the land.



DECEMBER 2020

Postcards from Per Adolsen: Portrait Landscape

By Cori Hutchinson



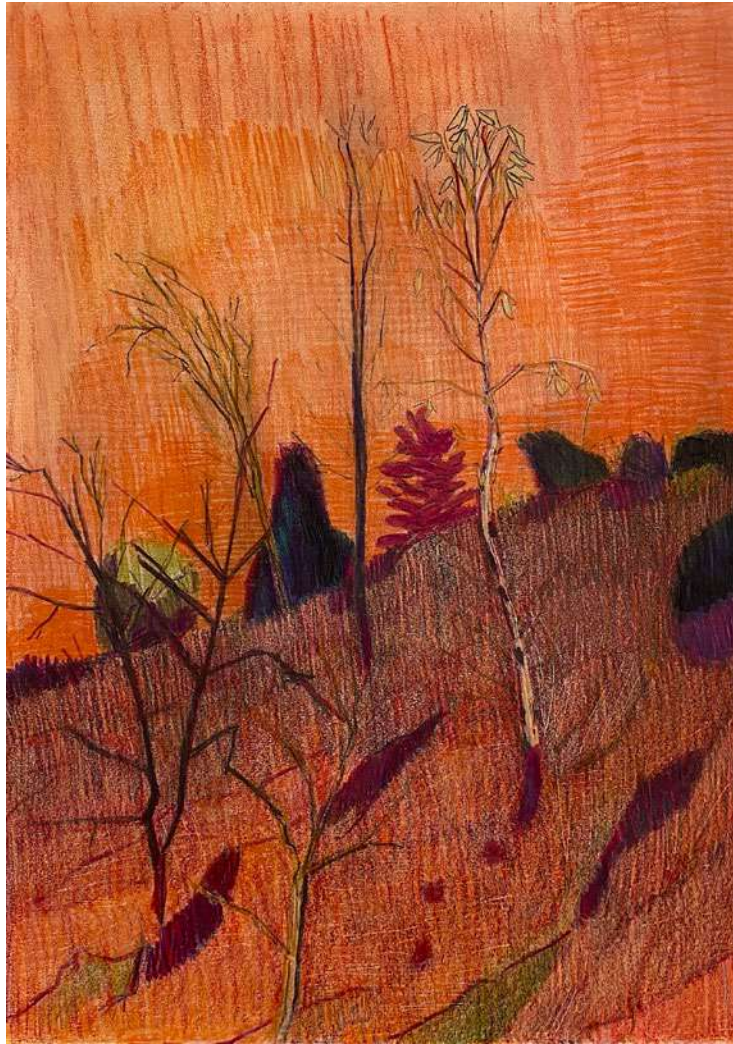
The night angler's vision

2020, 60 x 42 cm

Colored pencil and graphite on paper

Courtesy of 532 Gallery and the artist

Danish artist Per Adolsen's fibrous pencil illustrations on view at 532 Gallery, much like medieval tapestries, are transportive to scenes that blend the real and perceived. The specificity of each landscape, articulated through contrast, color, form, and pattern, reveal an exterior-turned-interior. As Susan Stewart writes in *On Longing: Narratives of the Miniature, the Gigantic, and Souvenir, the Collection*, the "reduction of dimensions" of a place to a postcard, for example, "reduces the public, the monumental, and the three-dimension into the miniature, that which can be enveloped by the body, or into the two-dimensional representation, that which can be appropriated within the privatized view of the individual subject." Adolsen's set of recent landscapes, all completed in 2020, turn the notion of the "postcard" or "souvenir" vertical, like rectangular keyholes, construction site viewing panels, without semantic caption or stamp. These drawings, small-scale, intimate, and full of path, execute a similar reduction of public and enlargement of private experience.



Hillside
2020, 42 x 30 cm
Colored pencil and graphite on paper
Courtesy of 532 Gallery and the artist

Few included works indicate any material human footprint, though many natural forms throughout are subtly anthropomorphized or bear the shadow of the sender. In one outlier, *The night angler's vision*, Adolfsen renders a highly textured space, colored by both night and day, featuring a cloaked reaper-like figure wading through a yellow fluid, evidenced by surrounding ripples. Hidden in the foreground rocks, a stool and canteen are stationed, unattended. *The Stream (Water Mirror)* extracts the angler (or his nightmare figure, depending on the exact ambiguity of the title) and dissolves the form into several shadows beneath branches. The rightmost shadow, black in the water and magenta on thatched land, appears abstractly like a figure wearing socks; the leftmost shadow, a pair of legs discontinuous at each joint.

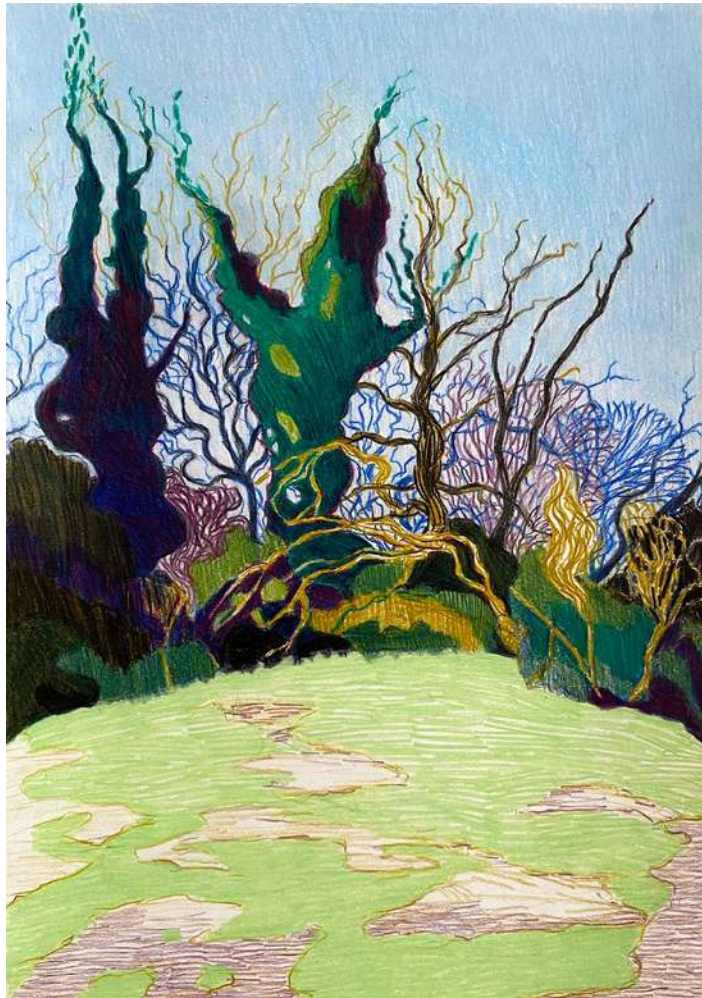
Both *The Tree and the Play House* and *Bench by the Sea* depict a single artificial structure named in the title, and works like *Path behind the lake* and *September (A Day in the Suburbs)* feature manmade borders—hedges, coasts, and trails. The straight lines that define these modified geographies and perimeters invite the viewer to the drawn pathway, allowing them to choose their own miniature adventure to enlarge and enter. Every line is, therefore, a possibility.



Evening by the Coast, 2020
42 x 30 cm
Colored pencil, chalk and graphite on paper
Courtesy of 532 Gallery and the artist

On the other hand, *Evening by the Coast* remembers a scene washed in a flat blush with various floating rocks in the apparent foreground. The pink abyss stares back. Most of the line-work in this drawing is concentrated on the tops of stones. Stewart writes that the souvenir “generates a narrative which reaches only ‘behind,’ spiraling in a continually inward movement rather than outward toward the future.” In many of the rocky works, Adolfsen materializes this nostalgic spiral onto the stone faces to signify both concrete endurance and dimension.

In a more overtly fantastical characterization of the pastoral, *Curly Trees* lies on a globular plane. The foreground grass loosely resembles the drift of Pangea. Blue, purple, and green trees squiggle upward toward a plain blue sky. The density of mark in the darker tones tufts out captivatingly, while the thin, bare branches behind appear to indicate difference, perhaps a seasonal transition more immediately recognizable in works like *Hillside*, wherein tree shadows double as larger-than-life fallen leaves.



Curly trees, 2020
42 x 30 cm
colored pencil and graphite on paper
Courtesy of 532 Gallery and the artist

Unlike traditional postcards with horizontal layout, Adolfson's two-dimensional scenes utilize verticality in portrait orientation, elongating toward the top of the paper and occasionally stretching beyond it. The tall, narrow scenes and the directionality of the line itself exaggerate the forwardness of the drawing set. The viewer is vaulted into the afar without peripheral distraction. Observation and travel become one secondhand.

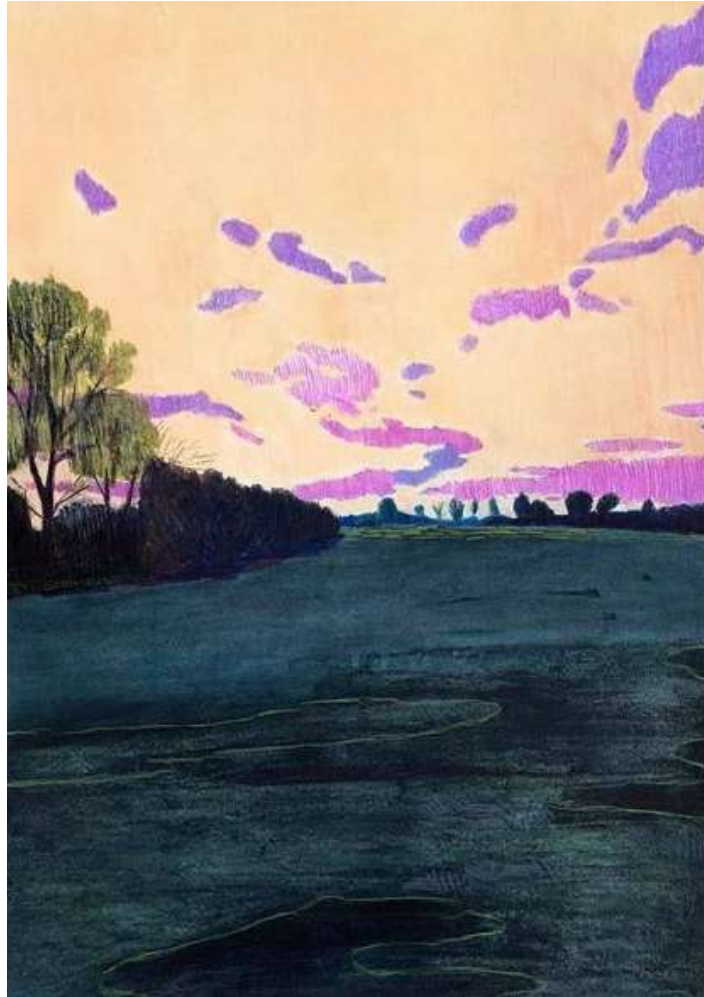
Maybe for the artist these drawings indicate a path remembered, but for the fresh viewer, the terrain is very much unexplored. This selection, on the whole, hums with living line, reconciling, as Stewart writes, "the disparity between interiority and exteriority, subject and object, signifier and signified." Adolfson's departure from portraiture proves adventurous, with each drawing acting as a stepping stone into the artist's past and the viewer's future. WM

DANS LES YEUX D'ELSA

PER ADOLFSEN
INTERVIEW JULY 2020

This week we take you into the very graphic universe of the Danish artist, Per Adolfsen. Natural landscapes where a lush and colorful nature flourishes fully in spaces where human or living beings are absent. As a great observer, Per Adolfsen contemplates alone and goes to meet this nature, which he loves and respects deeply. The result is expressionist landscapes that are without reminding us of those of Edvard Munch or the universe of Léon Spilliaert.

We let you lose yourself in each of his drawings and admire this nature that is almost magical!



DUSK (Melancholy), 2020
Drawing, Color pencil and Chalk on paper
60 x 42cm
Bullerup, Denmark

Could you introduce yourself ?

I am Per Adolfsen. I am a danish painter living in Denmark. Since I have been a boy I have made paintings and drawings. It all started out after seeing Edward Munchs works in Oslo when I was about 13 years old. By seeing this I knew this was my call. Doing art. Giving something to people they could relate to, passing on to the next generation. I had no doubt. I knew that would be my call for the rest of my life. So I did my first oil on canvas when I was 13 years old. Paintings and drawings from places and people I met to in the neighborhood.

Well I just went out there and painted and drew. Since then I have been working with art for many years and have shown all over the world in galleries and at most of the biggest and well known art fairs. I have had many different artistic approaches during the years.

Could you talk about your artworks ?

Main focus has always been to examine my mediums and the world outside, combined with where I am as a human and as an artist. I was very keen on becoming a great artist and always worked very hard to get to that point. Somehow 2 years ago I felt a bit lost with myself in this, trying to do great art. So for a year I almost did nothing. As if the images I always had in my head, had gone.

After this year, I realized that I, somehow, had lost myself and forgotten from where I came. What made it start... The years as a boy where I searched motifs in near surroundings on my bike. I now felt it might be a good idea to revisit these places after all these years trying to recapture myself. So I went to the places again.

I decided to keep myself on track to do 3 small drawings a day that I felt were good. It meant in practice that I worked from early morning till late night. I decided to do so for a month to regain connection.

After this month was over, I realized I could not live without and decided this is what I am going to do as a working practice in general. Maybe for a year or more.

What is your relationship/link with nature ?

Actually because by being in nature that much, learned so much about patterns and structures in nature, that I could connect to my own life. I watched things grow. I watched things die. I noticed structures and patterns in all the elements in nature were connected in somehow fluid and complete form. The sky, the water, the trees. as if all elements are built on a same structure and are all involved in each other. Somehow I saw my own life in all these movements in nature. A feeling that I am nature to.

What did nature changed on your artwork ?

I did not think of it as if I was doing art. It really did not matter to me at all. I isolated myself for a year, well long before Covid-19 arrived. Just to be part of this I had went into for myself. I called it observations. It was important for me that I did not think of it as art. I was very aware of that, because I wanted to keep its authenticity. A man in nature observing. Taking notes and making drawing. Trying to find the structure how the world is built. During all this, I suddenly realized my work changed slowly. As I had found some way of connection between the elements in nature. And furthermore I realized that, without being aware of it, I made drawings that showed the structures and movements in nature as I saw it. As if, by working in this isolated, I somehow had found a way to show the system in my works.

I am a piece of nature too. You are. Sometimes we just forget....an old artist said to me one day...I realized it was all about that. I am nature. I get born. I grow up. I live on the planet. I die.

What do you want to communicate with your artwork ?

So to me this project has become a project where I show people these systems that I see. Somehow I would want people to realize they are part of this bigger system. A humble way of thinking, in a time period where we somehow lost the connection to what we are, so many people spend their lives to look inside themselves to find out who they are and what they want to be. I say : « You are you. A piece of nature. Look in the mirror. thats the image of you. You are a small part in a bigger system. » I noticed some interest from people in my work. Well quite a lot now. As if we need this. To be shown that there is this system and that there is some comfort in the fact that we are just part of it. So cherish it. Listen and feel. Then we know who we are. Make a stop. You are you. Nothing more. Nothing less.

So I continue draw to give this. I also realize now, that art is about giving. People just forget that sometimes. Occupied with getting most of life for ourselves. Its a humble approach to life.

You often use a same colour palette. What is your relationship to colour and what does it bring to your landscapes?

My choice of color and lines are deeply connected to all these things. I don't see them as decorative elements, but how I see things are built. I find it important to show it in a very direct way. Simple one might say. I call it direct without a lot of invented emotional talking around the bush. Each motif I do I have met in real life out there. The result of the work is simply a result of the image I get in my head when I see it in nature. Its just there...in

my head. I see the picture in my head. So I do it and pass the image on to people who wants to see it. It is all about connecting.

Despite the situation do you have any projects?

Right now I am showing At Alexander Ochs Private in Berlin until the 28th of August



CURRICULUM VITAE

PER ADOLFSEN

b. 1964 in Odense, Denmark
Lives and works in Odense, Denmark

SOLO EXHIBITIONS

- 2025 *Walk with Me*, Nino Mier Gallery, New York, NY, US
- 2024 *Lava*, Nino Mier Gallery, Brussels, BE
- 2023 *Sensitive to beauty*, Dianna Witte Gallery, Toronto, CA
Do you remember the scent of Spring?, The Anzai Gallery, Tokyo, JP
- 2022 *Petits Poèmes*, Sobering Galerie, Paris, FR
- 2020 *Landscapes*, 532 Gallery Thomas Jaeckel, New York, NY, US
Tegninger Per Adolfsen, skitsehandlen, Faaborg, DK
- 2018 *The Ribbons That Tie Us*, 532 Gallery Thomas Jaeckel, New York, NY, US
- 2013 *Goodbye Blue Sky*, Schuebbe Projects, Düsseldorf, DE
- 2011 *The Imaginary Eden of Mr. Adolfsen*, Art Labor Gallery, Shanghai, CN
The world is floating, 532 Gallery Thomas Jaeckel, New York, NY, US
Lifewire, Schuebbe Projects, Düsseldorf, DE
- 2010 *The world is floating*, 532 Gallery Thomas Jaeckel, New York, NY, US

GROUP EXHIBITIONS

- 2024 *Common grounds*, with Marieke Bolhuis, NQ Gallery, Antwerp, BE
Grand Opening 2.0, Albert Contemporary, Odense, DK
- 2023 *Origins*, RHODES Contemporary Art Gallery, London, UK
Knust Kunz Gallery x Artflash, Munich, DE
Anarene, curated by Danny Rolph, 532 Gallery Thomas Jaeckel, New York, NY, US
- 2022 *Good on Paper*, 532 Gallery Thomas Jaeckel, New York, NY, US
- 2020 *Fluide Kobblung*, with Wolfgang Flad and Sofie Bird Møller, Alexander Ochs, Berlin, DE
Winter Exhibition, Galleri Christoffer Egelund, Copenhagen, DK
Summer Loving, 532 Gallery Thomas Jaeckel, New York, NY, US
- 2018 *Ten Years After*, 532 Gallery Thomas Jaeckel, New York, NY, US
- 2017 *Ecco Homo Ecco Homo*, curated by Alexander Ochs, St. Canscius Kirche Berlin, DE
- 2016 *Another Land*, Frederikshavn Art Museum, Frederikshavn, DK
50x50, Kastrupgaardssamlingen Art Museum, Copenhagen, DK
Group Show, Galleri Kirk, Aalborg, DK
Art Labor Gallery, Shanghai, CN
- 2015 *Menneske*, Kunstbygningen Vrå, Vrå, DK
Drei Räume, drei Künstler, Alexander Ochs Private, Berlin, DE

- 2014 *Dialogues with the collection*, Kunstbygningen in Vrå, Engelund Samlingen, Vrå, DK
Fatal, curated by Heike Fuhlbrügge, Kunsthaus Bethanien, Berlin, DE
- 2013 *Thank God I'm Pretty*, Alexander Ochs Galleries, Berlin, DE
September udstillingen, Fanø Art Museum, Fanø, DK
Medley, Schuebbe Projects, Düsseldorf, DE
- 2012 *Spring Show*, 532 Gallery Thomas Jaeckel, New York, NY, US
Landscapes, Schuebbe Projects, Düsseldorf, DE
- 2011 *High Five*, Art Labor Gallery, Shanghai, CN
Ode on Melancholy, Janine Bean Gallery, Berlin, DE
- 2010 *Second Impressions*, Art Labor Gallery, Shanghai, CN

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- 2023 Arun Kakar, "Data Spotlight: Artists with the Most Demand in 2023 So Far," Artsy.net, April 6, 2023
- 2021 Strike Art Magazine, London, UK
- 2020 Jonathan Goodman, "Per Adolfsen at 532 Gallery Thomas Jaeckel," Tussle Magazine, December 25, 2020
Cori Hutchinson, "Postcards from Per Adolfsen: Portrait Landscapes," Whitehot Magazine, December 2020
Ariane Dib, "Cultural Flashback: What We Remember From 2020," Zao Mag, December 28, 2020
"Per Adolfsen," Dans Les Yeux D'Elsa, July 10, 2020



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