

→ 2000 BASE

→ 2002 DREAMLAND

→ 2003 REKISS ME

→ 2006 FIELD

→ 2010 WATCH THE GAP

→ 2011 ART IS EASY

Art is Easy

Projektet "Art is Easy" handler om maleri og idéen om maleri – spørgsmål som hvad skal der til, før man kan tale om maleri, skal det fx hænge, overvejelser omkring maleriet som objekt, som installation og som symbol, overvejelser om materialet, taktiliteten, præsentationen og perceptionen.

Rasmus Lindquist formulerer det således:

"Art is Easy" er en undersøgelse af maleriet og dets potentiale, og Jes Wind Andersen stiller derfor spørgsmål til selve opfattelsen af maleri. Der opstår overvejelser omkring maleriet som objekt, som installation og som symbol, overvejelser om materialet, taktiliteten, præsentationen og perceptionen. For at tydeliggøre maleriets grundlæggende egenskaber konfronterer Jes Wind Andersen det med fotos, video og lys. Hvordan virker de formelle og abstrakte malerier eksempelvis overfor det figurativt genkendelige naturfotografi? Herigennem opstår der en interessant og tankevækkende dynamik imellem de forskellige medier og udtryk i udstillingen, hvilket fordrer den besøgende til refleksion over det direkte møde med kunsten og hvad der heraf følger af nærvær, fravær, distance o.l.

Interessen samler sig omkring selve installationen i rummet – hvordan maleri-installationen opleves i helhed. Samplinger, repetitioner og farve som gerne må være intens – særligt farver som ligger højt på øjets registreringskurve fx. fluo gul... maleriets fysiske nærvær – den direkte konfrontation med maleriet, den fysiske tilstedeværelse af materie, farve og naturligvis det format som maleriet tillader, til forskel for mange andre medier... Alt dette er netop maleriets væsentligste aktiver og det som "Art is Easy" skal advokere for.

Jes Wind Andersen

Art is Easy

In my project "Art is Easy" I investigate painting and the idea of painting as such – questioning what is needed before you may use the term 'painting'. Should it necessarily be hung on a wall? Are painting objects, installation or symbols? Therefore I consider the choice of material, tactility, presentation and perception.

Rasmus Lindquist comments the projects as follows: "Art Is Easy" is an investigation into paintings and their potential, and Jes Wind Andersen therefore questions the actual perception of paintings. This results in reflections on paintings as objects, as installation and as symbol, and reflections on the materials, tactility, presentation and perception. In order to illustrate his paintings' basic qualities, Jes Wind Andersen confronts them with photos, video and lighting. How do formal and abstract paintings function in relation to, for instance, the figuratively recognisable nature photography? These constellations produce an interesting and thought-provoking dynamism between the different media and expressions of the exhibition, which challenges the visitor to reflect on the direct meeting with art and the ensuing presence, absence, distance etc.

My interest has been concentrated on the installation in the space provided – how the painting-installation is perceived as a whole. Samplings, repetitions and colour, the last preferably intense and topping the escalation on the curve of the eye's ability of registration such as a fluorescent yellow - the physical presence of the painting - the immediate confrontation with the paintings – their physical presence consisting of materials, colour and naturally the scale. As I see it, scale, as opposed to many other media, is the primary active of painting and this is what I have worked for to advocate in my project "Art is Easy".

Jes Wind Andersen





Art is Easy

af Ditte Vilstrup Holm

Art is Easy. Kunst er let. Titlen i Jes Wind Andersen's projekt er både oprigtigt og flertydigt. På den ene side er der en klar ambition om at levere det enkle kunstneriske snit, som løfter en visuel erfaring til en æstetisk nydelse. Hverken mere eller mindre. Selv om det ikke nødvendigvis er let at levere, men netop i kraft af de kunstneriske anstrengelser er i stand til at overføre en fornemmelse af lethed til den, som erfarer projektets installation.

På den anden side leger projektet Art is Easy med vores forståelse af lethed og kunst. Udsagnet Art is Easy provokerer vores fordomme om kunstens tunge betydningsarsenal: noget må være på spil, noget som nødvendigvis kræver refleksion, eftertanke og kendskab til et helt arsenal af betydninger fra symbolik over kunsthistorisk viden til indsigt i samtidens brogede virkelighed. Og, ja, der er en hel del på spil, men Art is Easy er samtidig præcis, hvad man ser: et snit ind i et hjørne, en komposition af lys magenta og fluorescerende pink; en variabel distribution af ligeartede, men forskelligt bearbejdede aluminiumsrektangler i et udstillingsrum.

Art is Easy gør sig umage for ikke at overbetone sin eksistens, men integrere sig i og give form til de linjer og strukturer, som allerede definerer det pågældende rum. Kunsten er bedst dér, hvor den blot leverer prikket over i'et på den helt rigtige måde. Hverken mere eller mindre. For det er netop dér, hvor kunsten kan trække blikket til sig med en præcis, men skarp kulør eller en diskret, men markant refleksion af farvet lys på væggen.

Art is Easy

by Ditte Vilstrup Holm

Art is Easy. The title of Jes Wind Andersen's project is at once sincere and ambiguous. On one hand he has a clear ambition to deliver that simple artistic incision which heightens mere visual experience to aesthetic pleasure: no more – no less. This is not easily accomplished; yet the very intensity of artistic effort is what enables a sensation of lightness to be imparted to those experiencing the installation of the project.

On the other hand the project Art is Easy plays with our understanding of the ease of art. The statement Art is Easy provokes prejudices of a heavy arsenal of artistic meaning: something must be up, something which demands reflection, consideration and knowledge of a host of significances ranging from symbolism over art historical knowledge to insight into a diversified contemporary reality. Indeed – something is up – but at the same time Art is Easy is precisely what we see: an incision into a corner, a composition of light magenta and fluorescent pink; a variable distribution of similar yet variously worked aluminium rectangles in an exhibition space. Art is Easy makes an effort not to overemphasize its existence but rather to integrate and give form to the lines and structures that already define the space. Art is at its best when it simply provides that final touch in precisely the right manner: no more – no less. For this is exactly where art draws in the gaze with the sharp precision of a bright colour or the discreet yet distinctive coloured reflection of light on the wall.

Et kunstnerisk readymade

Art is Easy udgår fra et simpelt grundmodul: et 3-dimensionalt aluminiumsrektangel med størrelsesforholdet 2:3 for højde versus længde.

Dette grundmodul kan siden hen produceres i variable størrelser, det kan bemales og serigraferes og efterfølgende monteres og installeres i forskellige kompositioner.

Det lyder som et oplæg til industriel masseproduktion, og Jes Wind Andersen har ganske rigtigt en forkærlighed for industrielle materialer og standardiserede produkter. I den henseende lægger Art is Easy-projektet sig i sporet efter minimalismens og popkunstens dialog med det fabriksproducerede udtryk: Andy Warhols serigrafier af Marilyn Monroe og Campbells Soup, Donald Judds brug af anonyme industrielle materialer i skulpturelle installationer. Og Jes Wind Andersen deler deres kritik af den ekspressive kunst, som postulerer at kunne overføre en slags menneskelig eksistentiel udtrykskraft eller sjæleligt indhold fra kunstner til publikum via aftryk fra kunstnerens pensel eller kropslige omgang med værket.

Jes Wind Andersens slægtskab er dog i lige så høj grad til dadaisten Marcel Duchamp og hans readymades. Duchamps skabte readymade-konceptet, da han i 1917 indsendte en industrifremstillet pissoirkumme til en udstilling under den kunstfærdige titel "Springvand". Jes Wind Andersens grundmodul er omvendt udviklet med største omhu – som et rigtigt kunstværk – men resultatet ligner en industriproduceret vare. Det skaber en anden betydning. Duchamps readymade satte spørgsmålstegn ved den fortsatte opretholdelse af kunstværkets håndværksskabte unikalkvalitet i en tid, hvor samlebåndsproduktionen var blevet norm. Jes Wind Andersens Art is Easy-modul er snarere et opgør med den readymade kunstnerforestilling, som i dag sælges med tubeflasker og sammenklappelige staffelier i hobbyartikel-butikker.

Art is Easy udgår fra et kunstnerisk grundmodul, som hobbykunstneren teoretisk set kunne købe og bygge et kunstværk af – men uden postulatet om herigennem at udtrykke sig selv og sin unikke indsigt i verden. Som for at understrege denne pointe undgår Jes Wind Andersen bevidst ekspressive penselstrøg i sit arbejde: der skal ikke aflæses subjektive spor i kunstværket. Derimod indtager malertapen som redskab en fremtrædende plads i Jes Wind Andersens værker – også som formel refleksion af de linjer, der findes i værkernes omgivelser.

Artistic Readymade

Art is Easy takes its cue from a basic module: a 3-dimensional aluminium rectangle with a height-length ratio of 2:3. This module can then be produced in various sizes, it can be painted, screen-printed and subsequently mounted and installed in various compositions.

This sounds like a recipe for industrial mass production and Jes Wind Andersen does in fact have a particular fondness for industrial materials and standardised products. In this respect Art is Easy positions itself in the slipstream of Minimalism's and Pop Art's dialogue with the expressions of factory production: Andy Warhol's silk screen prints of Marilyn Monroe and Campbell's Soup; Donald Judd's use of anonymous industrial materials in sculptural installations. Jes Wind Andersen shares their critique of expressive art with its postulated ability to transfer some kind of human existential power of expression or spiritual content from artist to audience either via the marks of the artist's brush or through some other bodily interaction with the work.

Yet Jes Wind Andersen is equally affiliated with the Dadaist Marcel Duchamp and his readymades. Duchamp invented the readymade concept in 1917 when he submitted an industrially produced urinal for an exhibition under the title of "Fountain". Conversely Jes Wind Andersen's basic module has been developed with great care – like a real work of art – but the result resembles mass-production. This establishes another meaning; Duchamp's readymade questioned the continued upholding of the unique qualities of hand-crafted art in an age where assembly line production had become the norm. Jes Wind Andersen's Art is Easy module is more of a challenge to the readymade notion of artist-identity currently being sold with the tubes of paint and collapsible easels available in hobby shops.

Art is Easy springs from a basic artistic module which any amateur artist could – theoretically speaking – buy in order to build their own work of art – but devoid of any claim to self-expression and unique insight into the world. Jes Wind Andersen consciously avoids expressive brush-strokes in his work as if to emphasize this point: There are no subjective traces to be read from his works. Conversely masking tape assumes a prominent position as a significant tool in Jes Wind Andersen's works - not least as a formal reflection on the lines of the surroundings.



ALIBI

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Mellem håndværk og industri

Art is Easy er en kunstnerisk standard, og peger i den henseende på, at der er en tættere relation mellem kunst og industriel produkt-udvikling end mellem kunst og personlig selvudfoldelse, som man ser den realiseret i hobbymalerens skilderier. Alt man ser i Art is Easy: materiale, form, farve, tekstur, komposition og installation er nøje udvalgt, efterprøvet og analyseret som i en hvilken som helst industriel produktudvikling. Det er et af de aspekter, som typisk overses i formidlingen af samtidens kunst – den omhu som ligger i udviklingen af udtrykkets præcision. Dette mere end et veldefineret budskab er væsentligt for kunsten.

Og det har taget tid at nå frem til den kunstneriske standard i Art is Easy. Udgangspunktet på projektets første udstilling i 2006 på Konsortium i Düsseldorf var flade aluminiumplader – hvilket afslører Jes Wind Andersens base i maleriet som kunstnerisk medie. Paradoksalt nok er det også sådan, at selv om maleriet er den mest traditionelle kunstneriske udtryksform, så har maleriet mere end noget andet medie igennem det 20. århundrede reflekteret over og forfinet sine udtryksmuligheder. Først i 2009 med udstillinger på Galleri Christoffer Egelund i København og Galleri Kant på Fanø landede Jes Wind Andersen på den 3-dimensionale objektform, eller askebægeret, som han kalder aluminiumsobjektet med reference til hullet centralt på den ene langside – det som i et traditionelt maleri ville udgøre bagsiden.

I den mellemliggende periode havde i særdeleshed materialeundersøgelsen af aluminium-overfladen krævet overvejelser og konkrete undersøgelser. For at undgå modtagelighed overfor fedt og oxidering kræver aluminium en form for lakering. Men hvilken type slibning skulle anvendes? Hvilken retning og kornstruktur ville give det rette udtryk? Skulle slibningen ske med maskine eller manuelt? Og hvilken lak skulle efterfølgende anvendes: gennemsigtig, gulnende som gulvlak, og med hvilken glans? Langt overvejende er Jes Wind Andersen landet på en meget mat overflade skabt af vandslibepapir med en kornstruktur af 400-1200. Det som ser let ud, er ikke nødvendigvis let at levere.

Between Craft and Industry

Art is Easy is an artistic standard and as such indicates the existence of a closer relationship between art and industrial product-development than between art and the personal expression we see realized in the creations of amateurs. Everything we see in Art is Easy: materials, form, colour, texture, composition and installation, has been carefully selected, tested and analyzed as in any industrial development process. This care that goes into refining the precision of expression is frequently overlooked in communicating contemporary art. Yet this – rather than a well-defined message – is one of art's essential aspects.

Indeed it has taken a great deal of time to reach the artistic standard of Art is Easy. At its first exhibition in 1996 at the Konsortium in Düsseldorf Art is Easy consisted of a number of flat aluminium sheets revealing Jes Wind Andersen's foundation in painting. Paradoxically this most traditional of media – more than any other in the 20th century – has reflected on its expressive possibilities and refined them. The 3-dimensional object format – which Jes Wind Andersen terms the ashtray in reference to the centrally located hole on the side which in a traditional painting would have been the back – did not emerge until 2009 with exhibitions at Galleri Christoffer Egelund in Copenhagen and the Galleri Kant on Fanø.

In the interim the material examinations of the aluminium surface demanded a great deal of consideration and a number of specific investigations. Aluminium requires some form of varnish in order to reduce receptivity to grease and oxidation. But what type of sanding should be used? What direction and grain would provide the right expression? Should sanding be done by machine or by hand? What varnish was to be used subsequently: perhaps transparently yellowing like floor varnish? And what degree of gloss? For the vast majority Jes Wind Andersen decided on a very matt surface achieved using 400-1200 grain wet-grinding paper. What looks entirely effortless can be very difficult to achieve.



Let på tråden

Som readymade og færdigt udviklet objekt er Art is Easy-modulet nært beslægtet med en industriel standard. Det er et produkt af møjsommelige materiale-overvejelser og kunne i princippet gøres til genstand for industriel produktion. Men det genindskrives i kunsthistorien som en kunstnerisk standard, halvt ikon, halvt industrielt grundmodel, når det træder ind i konkrete installationer på udstillinger eller i stedsspecifikke udsmykninger. For her genindskrives det sig i maleriets omtumlede historie igennem det 20. århundrede og op til i dag.

Det sidste årti har været præget af en eksplosiv nyinteresse for maleriet som kunstnerisk medie, og her taler vi ikke om hobbymalerne, men om professionelle yngre kunstnere, som igen har set et potentiale for kunstnerisk udforskning af en klassisk udtryksform. Dette er markant, fordi maleriet har levet en uglestet tilværelse siden 1960'erne, hvor det blev overtrumpet af en lang række nye medier, som virkede mere tidssvarende og interessante at udforske. Men mens maleriet i 1960'erne i overvejende grad var orienteret imod at undersøge og ekspressivt udtrykke sine egen grundlæggende udtrykkskvalitet af farve på et fladt lærred, så har nyinteressen for maleriet i de sidste 10 år taget form som "maleri i et udvidet felt".

For i modsætning til det 20. århundrede, hvor maleriet vendte sig indad for at undersøge sin egen specifikke udtryksform, så har maleriet i starten af det 21. århundrede på den ene side involveret og inddraget en lang række andre udtryksformer og på den anden side bredt sig fra det 2-dimensionale lærred til en 3-dimensionel form, både skulpturelt og installations-rumligt. Hvis maleriet traditionelt var svært tilgængeligt for andre medier – og efterhånden svært tilgængeligt at eksperimentere med – så blev det i starten af det 21. århundrede i tiltagende grad let tilgængeligt, ja, næsten løst på tråden, eller direkte oversat fra det engelske "easy": let på tråden.

Promiscuous Painting

Considered as a readymade, but also as a finished object the Art is Easy module is closely related to industrial standards: A product of fastidious material considerations which in principle could be made the object of industrial production. Yet in specific exhibition installations or site-specific projects it once again approaches the annals of art history: half icon, half industrial model. As an artistic standard it re-enters the tumultuous history of painting from the early 20th century until today.

The last decade has been characterized by an explosive new interest in painting as an artistic medium, and by this I refer not to amateur painters, but to young professional artists who in turn have seen a potential for new artistic exploration in this classical form of expression. This is distinctive in that painting has been somewhat looked down on since the 1960s, where it was overtaken by a number of new media that seemed more contemporary and interesting to explore. Yet while painting in the 1960s was mainly oriented towards examining and conveying its own basic expressive quality of colour on flat canvas, the new interest in painting in the past 10 years has taken the form of "painting in an expanded field".

For unlike the 20th century, where it turned inwards to examine its own specific form of expression, painting in the 21st century has involved and drawn upon a series of other forms of expression and even spread from 2-dimensional canvas to 3-dimensional form, both sculpturally and spatially. If painting was traditionally inaccessible to other media – and increasingly difficult to experiment with – the start of the 21st century saw an almost promiscuous increase in accessibility: painting became "easy".







Kunstens historie genfortalt

Jes Wind Andersen's projekt rummer begge aspekter af det karakteristiske ved det 21. århundredes udvidede maleri: dialogen med andre medier og en 3-dimensional rumlig udfoldelse. Det viser sig specifikt i grundmodulets rumlige installation. Her tilføjes Art is Easy-modulet forskellige overflader, som har reference til enten maleri, skulptur eller fotografi, og ligeledes arbejder med både figurative og abstrakte former. Ja, modulet gennemløber, både faktisk realiseret, og potentielt som muligheder, der endnu ikke er realiseret, en lang række historiske udtryksformer, som maleriet har undersøgt og forholdt sig til igennem sin historie. Ligeledes indsættes det i en specifik rumlig sammenhæng, hvor det interagerer med og giver form til omgivelserne. Fra industrielt grundmodul bliver Art is Easy ikke bare visuel specifik, men også æstetisk præcis. Kunsten træder igennem.

Art is Easy er dog ikke blot karakteristisk for det 21. århundredes udvidede maleri, men netop paradigmatisk for den historie, som maleriet har gennemgået som medie i nyere tid. Det rummer ikke bare begge aspekter af den nye rumlige udbredelse, men fastholder samtidig forbindelsen til et stramt og konsekvent udgangspunkt – i dette tilfælde aluminiumsobjektet – på samme måde, som maleriets historie har udfoldet sig fra en stram og lukket position omkring farve på et lærred i retning af et udvidet felt. Art is Easy reflekterer også den grundlæggende diskussion, som har præget kunsten i hele dens historie: Er kunst konceptuel og idémæssigt baseret eller er den sanselige og æstetisk funderet? Svaret her er "både og". Art is Easy er en konceptuel refleksion over maleriet og kunstens rolle, funktion og udtryksmuligheder, som potentielt kan udfoldes i en mangfoldighed af æstetiske udtryk. Men i sine specifikke realiseringer, i de enkle, men præcise snit, som den installatorisk tilføjer en eksisterende rumlig ramme, indtager den primært en æstetisk funktion. Først ved nøjere eftersyn, og med refleksion over de udtryksvalg, som den specifikke installation har foretaget, afslører den en konceptuel og nøje gennemtænkt refleksion over det, der egentligt ser let og enkelt ud.

Art History Retold

Jes Wind Andersen's project encompasses both characteristic aspects of 21st century expanded painting: its dialogue with other media and the 3-dimensional spatial investigation. This becomes specifically apparent in the spatial installation of the basic module. Various surfaces are added to the Art is Easy module, which all refer to either painting, sculpture or photography and work with both figurative and abstract form. Indeed the module passes through a series of historical expressions – some actually realized and some taking the form of potential possibilities. All have been examined and related to up through the history of painting. It is even inserted into a specific spatial context with which it interacts and gives form. From being a basic industrial module Art is Easy becomes not just visually specific but aesthetically precise. The artistic qualities of the project assert themselves.

However Art is Easy is not only characteristic of the expanded painting of the 21st century, but paradigmatically also of the development undergone by the medium of painting in recent history. Not only does it contain both aspects of the new expanded field, it simultaneously upholds connections to a stringently consistent starting point – in this case the aluminium object – in the same way that the history of painting has unfolded from a closed position of colour on canvas towards an expanded field.

Art is Easy also reflects that basic discussion, which has dogged art throughout its history: Is art conceptually and ideally based or is it sensually and aesthetically founded? The answer in this case is "both". Art is Easy is a conceptual reflection on the role, function and expressive potential of painting and art, which may be potentially unfolded in a multiplicity of aesthetic expressions. Yet it assumes a primarily aesthetic function through its specific realizations in the simple, yet precise incisions which the installation adds to an existing spatial frame. On closer inspection and deliberation on the expressive choices of the specific installation, it reveals a conceptual and carefully considered reflection on what actually looks perfectly simple and straightforward.



Lethedens æstetik

I værkernes specifikke installation; i udstillinger og stedsspecifikke udsmykninger, genoptages materiale-undersøgelserne: hvilken nuance skal frem og hvor: På objektets forside? På den ene eller anden kant? Og hvordan spiller det sammen med kulører og former i andre værker og i de omgivelser, som værkerne installeres i? Selv de mindste detaljer spiller en rolle; fra mathed og glans over lyseffekten af farvernes refleksioner.

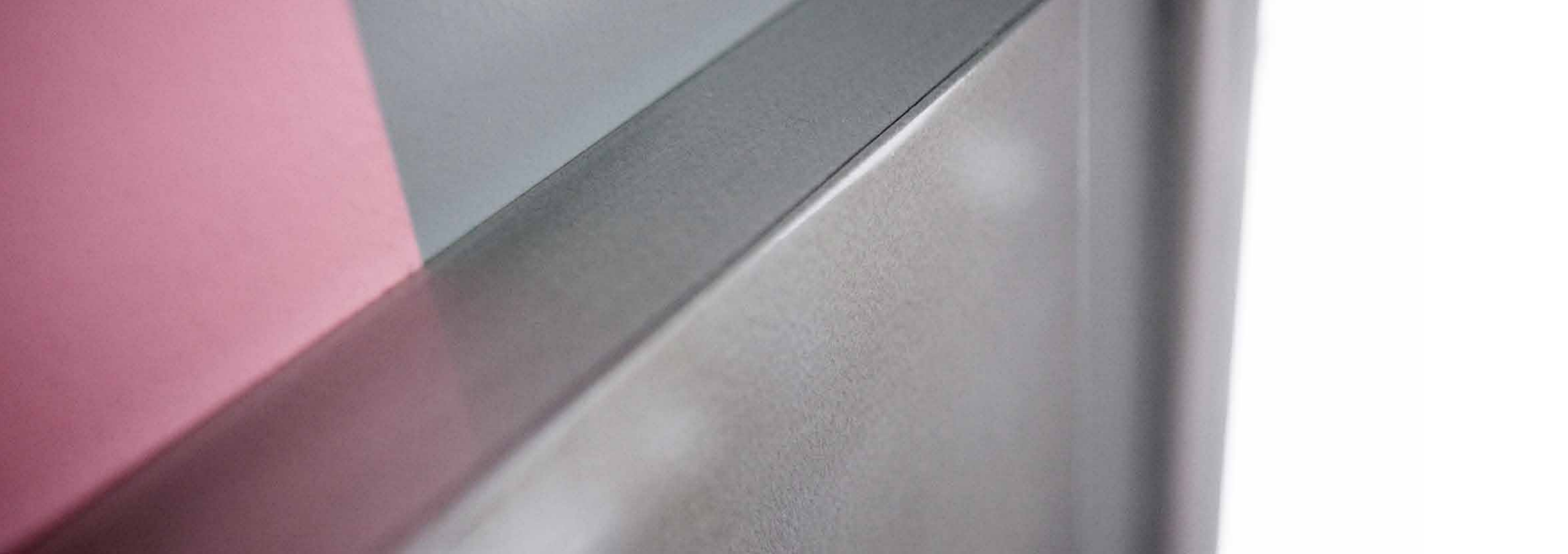
Jes Wind Andersen bygger i installationen af Art is Easy videre på specielt sit tidligere projekt Field (2004-2006), hvor også en rumlig udfoldelse af maleriet havde central funktion, men ikke med afsæt i aluminiumsobjekter som i Art is Easy. Heller ikke farvevalget er det samme i Art is Easy som i Field, hvor Jes Wind Andersen holdt sig til en klar rød kulør som næsten enerådende farveindslag. I Art is Easy rykker kuløren mod den lyserøde skala i både pastel- og neon-nuancer.

Lyserød er en usædvanlig farve for maleriet, fordi den stadigvæk associeres med det feminine og barnlige. Den tester os med sin useriøse lethed: hvor meget skal der til, før vi får for meget lyserød? Tilføjer man her den mørke turkise, som Jes Wind Andersen også føjer ind i Art is Easy, understreger det, at han selv i farvevalget leger med vores forhold til det lette. For disse farve er både useriøst lette, men samtidig tunge i deres negative kulturelle betydning. I Art is Easy træner Jes Wind Andersen vores æstetiske smag for de "useriøse" farver ved at udsætte os for de nuance-muligheder og æstetiske værdier, som faktisk ligger i det lyserøde spektrum. Det lette har en skønhed, men også en hårfin grænse, hvor den er tæt på at miste sin lethed.

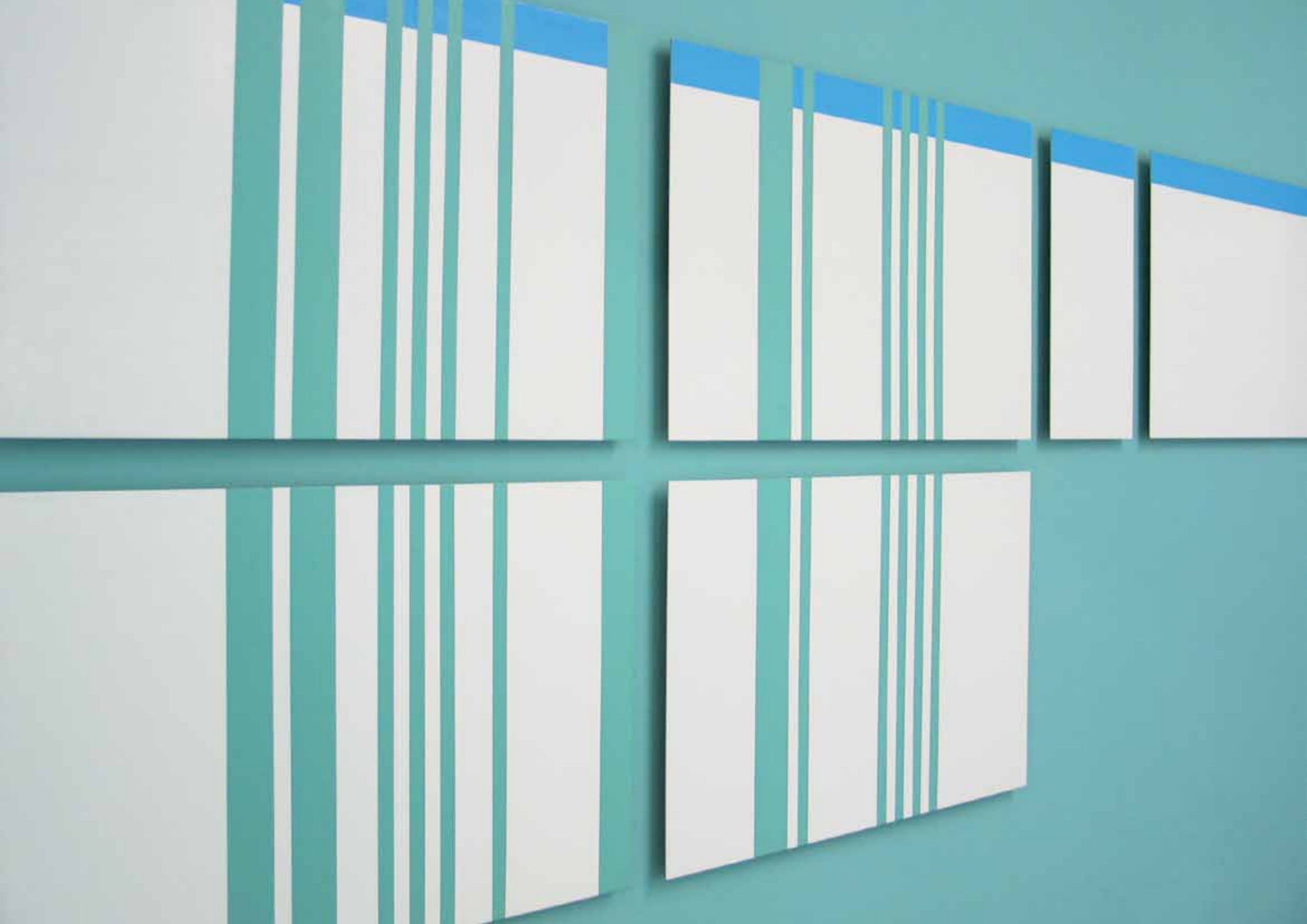
The Aesthetics of Lightness

The material investigations are resumed in the specific installation of the works; the exhibitions and site-specific projects: what nuances are to be emphasized and where? On the front of the object? On this edge or that one? How does it work with the colours and forms of other works and in the surroundings in which the works are installed? Even the smallest details play a part be they matt or gloss finishes or the light effects of reflected colours. In the installation Art is Easy Jes Wind Andersen builds on his previous project Field (2004-2006) where the spatial unfolding of painting was also key but without the outset in a specific aluminium module like in Art is Easy. Nor is the choice of colour the same as in Field where Jes Wind Andersen stuck to a clear shade of red as almost the only hue. In Art is Easy the colours shift towards pink pastel and neon shades.

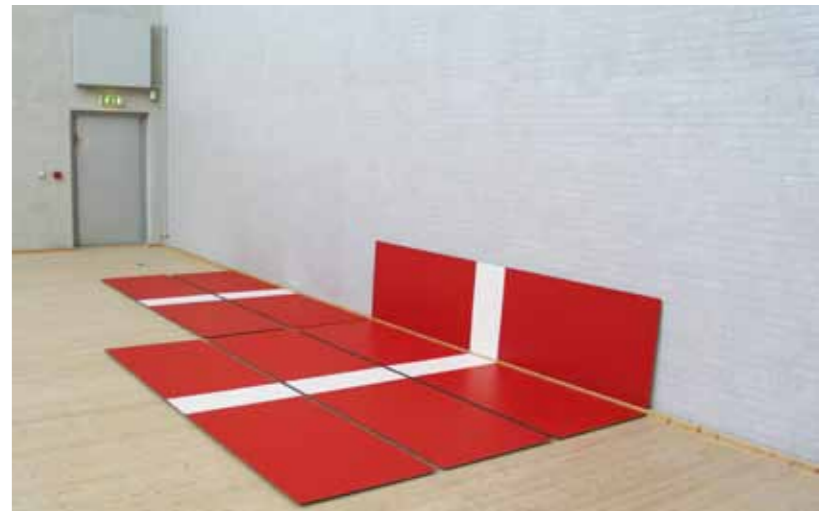
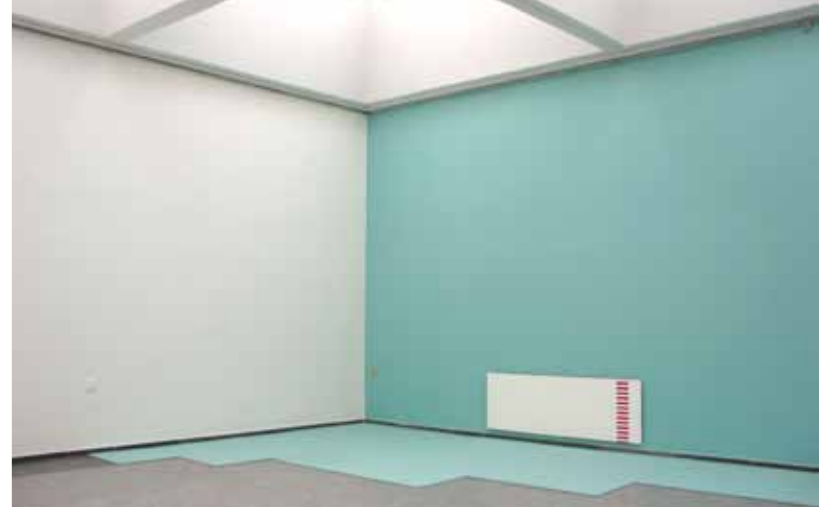
Pink is an unusual colour for painting since it is still associated with childishness and femininity. Its insouciant lightness challenges us: how much before it is too much – too pink? Adding a distinctive turquoise as Jes Wind Andersen does in Art is Easy emphasizes the fact that even his choice of colours challenges our relationship to lightness. For these colours are at once frivolously light and heavily laden with negative cultural significance. In Art is Easy Jes Wind Andersen is training our aesthetic sensibilities towards "frivolous" colours by exposing us to the possible nuances and aesthetic values of the pink spectrum. Frivolity has its own beauty, but there is a razor-sharp edge beyond which lightness is lost.









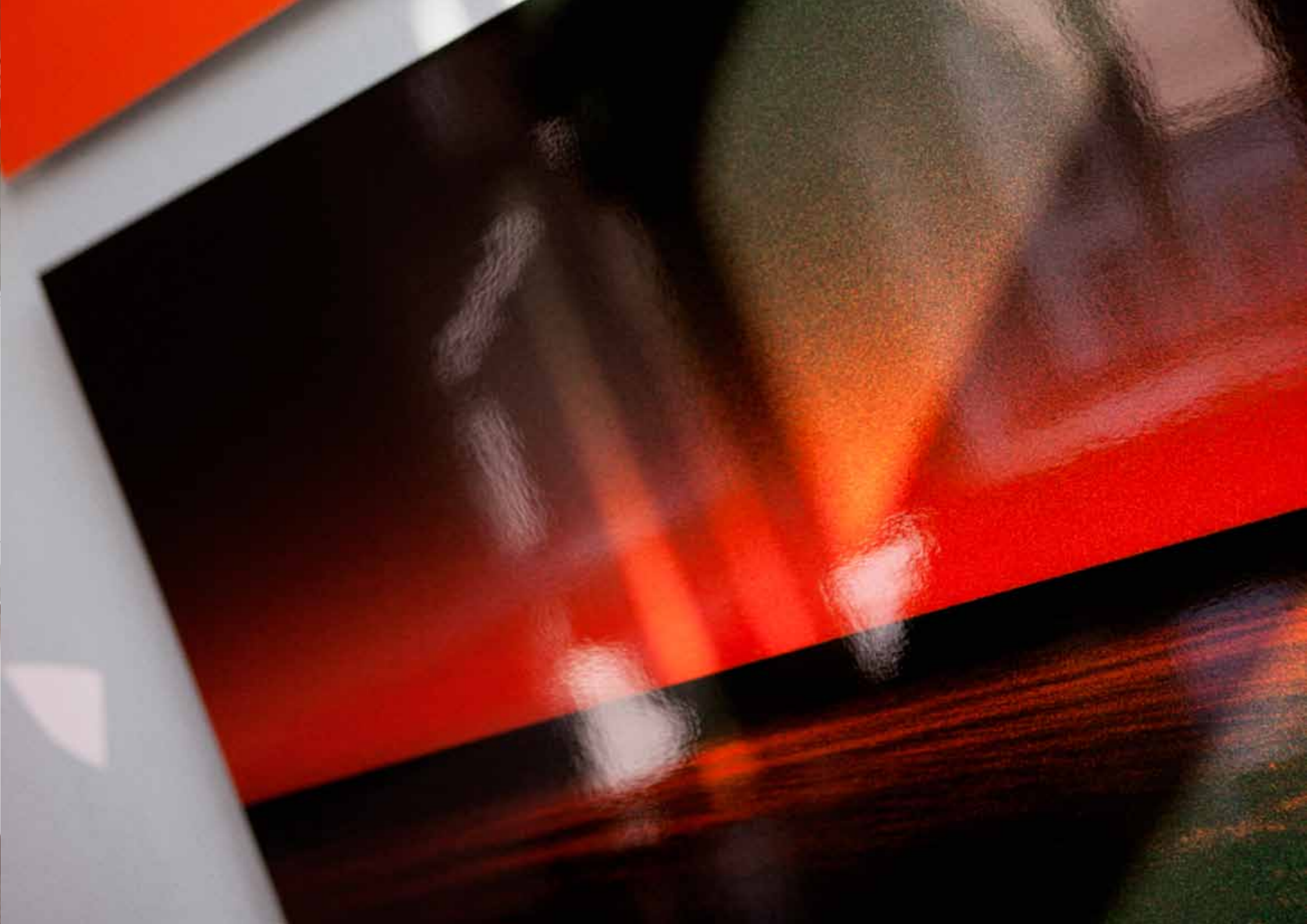














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The Royal Danish Academy of Fine Arts:
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Exhibitions:

When not otherwise stated, the exhibitions have all
been mounted in Denmark.

2010
Last Temptation, Co-lab, cph
"Tryk på Tiden", Museum of Art Tønder,
Kastrupgaardsamlingen, Cph
"Tryk på Tiden", Hungary, Germany
"Art is Easy", Lett, Cph
"Snowtime", Galleri Kant, Esbjerg
"Pop Up", Galleri Gl. Lejre

2009
Venner, kammerater, kolleger - friends IV -
Galleri Gl. Lejre
Tryk på Tiden, Latvia, Poland, Russia, Estonia,
Germany, Lithuania
POP blandinger , Galleri Møllerwitt, Aarhus

Art is Easy , Galerie Kant, Fanø
Multiples , Co-lab, Cph
20.12 , Kødboderne, Cph
Sommerudstilling Galleri Kant, Fanø
Danske Grafikere, Cph
Flydeskulpturfestival, Co-lab, Cph
Beers 2, Co-lab, Byens Kro, Cph
Art is Easy , Galleri Christoffer Egelund, Cph
24 kunstnere på Byens Kro, Byens Kro, Cph

2008
Partners in Crime, Politiken, Cph
Tryk på Tiden , Vejle Museum of Art
Visionary experiments: Possible paths for painting
in the future, Galleri Sonne, Cph
Tryk på Tiden , Bornholm Museum of Art
Springtime 1, Henningsen Contemporary, Cph
Partners in Crime m. Teknisk Uheld, Galleri Wolfsen, Ålborg
Påskeudstilling, Galleri Ægidius, Randers
Sommerudstilling, Henningsen Contemporary, Cph
"Tryk på Tiden", Chongqing Art Museum, Beijing, China
Little Copenhagen, filmfestival, Malmø (Se)
with the "Art is Easy" roadmovie
Grafik Museum Stiftungschreiner, Bad Steben, Germany
"Beers", Co lab, Cph
X-mas, Galleri Christoffer Egelund, Cph

2007
Stella Shows, NYC, USA
Whiteout Part II, gruppeudstilling, Lightbox-exhibition
in Düsseldorf, Germany
Düsseldorf Contemporary, Germany
"Summertime" Galleri Christoffer Egelund, Cph
"Partners in Crime", Cph
"Teknisk Uheld", Galleri Ægidius, Randers
"Flydeskulpturfestival", Co lab, Cph
Teknisk Uheld II, Galleri Sonne, Cph
Partners in Crime, Politiken, Cph
X-mas, Galleri Christoffer Egelund, Cph
"24 kunstnere på Byens Kro", Byens Kro, Cph
X-mas, Galleri Sonne, Kbh

2006
"Twin", Randers Museum of Art
"Art is Easy", Konsortium, Düsseldorf, Tyskland
Gallery Lan-Lan, Xiamen, China
Academy of Fine Arts, Beijing, China
Academi of Fine Arts, Shanghai, China
Camp Eden, Kong Christian, Cph
"24 kunstnere på Byens Kro", Byens Kro, Cph
Copenhagen Alternative Art Fair 2006, Cph
X-mas, Galleri Christoffer Egelund, Cph

2005
"Popop", The Showroom, Fabrikken for Kunst og Design, Cph
"Standard", Århus Kunstbygning
"Seriel", Galleri Tom Christoffersen, Cph
"En ny smuk dag blandt bemalede genstande",
Himmerlands Kunstmuseum, Års
"24 kunstnere på Byens Kro", Byens Kro, Cph
Selected H. C. Andersen exhibitions

Publications/Editions:

Indtryk – Udtryk – Aftryk, Danske Grafikere 2008
Nybrud – Dansk kunst i 1990'erne
Roadmovien "Art is Easy Tour 2006"
H. C. Andersen kalender 2005 for Bikuben fonden
Black Ice - bogudgivelse Grafisk Skole,
Det Kgl. Danske Kunstakademi
Position Defined - grafisk edition
- i samarbejde med Bertil Skov Jørgensen
"Base - Atomic Reality", katalog 2000
"Parallelvej", katalog 2002
"REKISS ME", katalog 2003
Metallum - grafisk edition,
Grafisk Skole, Det Kgl. Danske Kunstakademi
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Kaliningrad, Rusland
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ARTISEASY

Jes Wind Andersen

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