

# Normann x Brask Art Collection

RYAN SCHNEIDER

ROMA MANIKHIN

TONY MATELLI

GREG BOGIN

GRAHAM COLLINS

VINCENT DERMODY

GUDRUN HASLE

JØRGEN HAUGEN SØRENSEN

ANTON MUNAR

MIRA DANCY

# INDEX

6-7	Ryan Schneider
8-11	Roma Manikhin
12-15	Tony Matelli
16-17	Greg Bogin
18-19	Graham Collins
20-25	Vincent Dermody
26-27	Gudrun Hasle
28-29	Jørgen Haugen Sørensen
30-31	Anton Munar
32-33	Mira Dancy

# THE COLLECTION

The Normann x Brask Art Collection is a collaboration between Normann Copenhagen, Art curator Jens-Peter Brask and Danish and international artists. Normann x Brask Art Collection is a playful meeting between two worlds, where art and design engage with one another and unite in different ways.

The collection features contributions from Ryan Schneider, Jørgen Haugen Sørensen, Mira Dancy, Greg Bogin, Vincent Dermody, Roma Manikhin, Tony Matelli, Gudrun Hasle, Graham Collins and Anton Munar. Each of the contributing artists has worked together with Normann Copenhagen to convey their artistic practice in an object that traverses the border between art and design.



# LOT 01

## RYAN SCHNEIDER BEDSPREAD AND PILLOWS

Rich in color and bursting with energy, Ryan Schneider's large-scale oil paintings draw in the viewer with spellbinding force, depicting humans, nature and contemporary life. Artist Ryan Schneider lives and works in Joshua Tree, California, where he has been living since 2015 after 13 years in the pulsating metropolis of New York City. He fell in love with the raw and unique desert landscape, with the tough vegetation and diverse wildlife of Joshua Tree finding its way into many of his works.

Schneider was born in 1980 in Indianapolis, Indiana and holds a BFA from the Maryland Institute College of Art. Recent solo shows include 'No Filter Eden' at the V1 Gallery in Copenhagen, Denmark in 2018 and 'Mojave Masks' at the Schneider Museum of Art in Ashland, Oregon in 2017.

Material: 100% cotton  
Dimensions: Bedspread, H245 x L245 cm, Pillow, H50 x L70 cm



Ryan Schneider's contribution to the Normann x Brask Art Collection is based on his piece 'Pipes Canyon Peepers' from 2016, inspired by the dark nights and picturesque surroundings of his Joshua Tree home. This dreamy landscape, where colorful trees and owls light up in the starry night sky, unfolds in a vibrant bedspread made of cotton quilt.

"I've always wanted to do a blanket, and I really like the idea that you can wrap yourself up in this particular piece. Pipes Canyon at nighttime is something special. The temperature drops from hot to cold, and the scenery is so beautiful, quiet and peaceful. It makes you sleep well. To have this nocturnal image as a bedspread just feels right. Everything is so well connected." - Ryan Schneider

There is something calming and fitting about snuggling up in Schneider's serene Californian night image. The motif is strangely hypnotic and supernaturally peaceful. A half-moon shines from behind bare treetops. Owls, sluggish and curious at the same time, peek out from their perches on twisted branches, while a dark backdrop – not quite black, but a deep, infinite dark blue – makes trees and owls pop out with fluorescent colors in a magical and mythical scene.

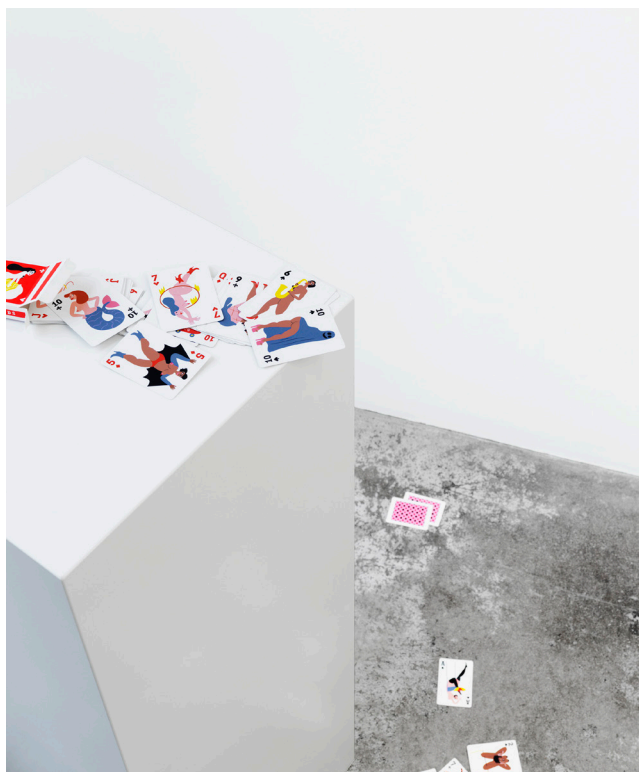
# LOT 02

## ROMA MANIKHIN DECK OF CARDS & CANDLESTICKS

The Moscow-based artist Roma Manikhin is known for his humorous and erotic universe, which he uses to address themes of marginal sexuality and the fetishism of sex. Bright colors, expressive forms and a touch of sentiment characterize his work, which comprises painting, installation art and print graphic design. Since 2005, he has worked as a magazine illustrator for major publishing houses.

Manikhin was born in 1977 in Moscow. He graduated from the Stroganov Moscow State University of Arts and Industry with a degree in Communication Design in 2008. Latest solo exhibitions include 'Circus Circus' at the Art4.RU Museum of Contemporary Art in Moscow, Russia and 'Herring in a Coat' at the Grisk Gallery in Aarhus, Denmark.

Material: 330g paper  
Dimensions: H9 x L6,5 cm



In response to the notion that the world is too serious and short on humor, Roma Manikhin gives us a dose of satire with his saucy deck of playing cards and provocative candlesticks created for the Normann x Brask Art Collection.

A burlesque circus of 54 seductive acts adorns the playing cards, inspired by burlesque shows, sailor tattoos, erotic postcards and a late 18th century mood. Although the cards provide us with an unpleasant reminder of the stereotyped sexual portrayals of women, one cannot help but smile when presented with this bizarre and enticing world.

Drawing on the styles of 20th century Italian design, Manikhin's two candlesticks for the collection emerge as three-dimensional representations of his artistic universe. One depicts a female head, her plump lips holding the candle in place, while the other is a full nude figure, balancing a total of three candles across both her hands and her head. The pieces are made from hand-painted concrete and untreated resin respectively; their voluptuous designs charged with humor and sexual desire.



Material: Resin  
Dimensions: H32 x L18 cm



Material: Concrete, hand-painted  
Dimensions: H16 x L17 cm



# LOT 03

## TONY MATELLI THREE THROW BLANKETS

Artist Tony Matelli finds inspiration in his daily interactions with the world; in particular, the sometime unharmonious correlation between individual desires and being part of society. Some of the most articulated themes in his work are desolation and defenselessness, put across as a protest or resistance to the unmerited rules and conditions of society. His works, which mostly take shape as hyper-realistic sculptures, are powerful and intense portrayals of despair and decay, but also of humor and hope.

Matelli was born in 1971 in Chicago, Illinois. He currently lives and works in New York City and holds an MFA from the Cranbrook Academy of Art in Michigan (1995) and a BFA from the Milwaukee Institute of Art & Design in Wisconsin (1993). Recent solo exhibitions include 'I hope all is well...' at 500 Capp Street, San Francisco, California in 2018 and 'Lapses' at Pilevneli Gallery, Istanbul, Turkey in 2018.

Material: 100% New Zealand wool  
Dimensions: H180 x L130 cm



Tony Matelli's three throw blankets for the Normann x Brask Art Collection express the feelings of an artist in distress. The woolen throws are woven enlargements of personal fax messages sent to some of his art dealers in 2003 and made into a series of prints for a solo show in Stockholm in 2008. Although written in a polite manner, the messages convey a strong sense of frustration and desperation: of unreserved artist panic.

In a mix of machine writing, drawings and handwritten notes, the faxes revolve around artistic doldrums, money troubles, and the distorted reality of worrying about unpaid bills whilst being confronted with the excessive wealth of art buyers who shop with extravagant ease. All satirically served up on a backdrop of cheery pastels.

Matelli perpetuates this humorous approach by turning these frantic messages of the struggling artist into a comforting and cozy object. Every little detail, from the ink residues of the printer to the redactions and acts of censorship, are reproduced in the felting, allowing you to comfortably wrap yourself up in a marriage of soft wool and artist's despair.





# LOT 04

## GREG BOGIN THREE MIRRORS

Optimism and joy permeate artist Greg Bogin's fluorescent motifs, which are set apart by their bright colors and carefully shaped canvases. Bogin is a native New Yorker and the influences of the New York school of pop art and minimalism can be seen in his work. The same is true of his fascination with visual graphic information and bicycles, which are a passionate hobby of his. Despite his clear-cut style, Bogin works by feeling not dogma, allowing inspiration to come from anywhere and everywhere – from a passing truck to a supermarket.

Bogin was born in 1965 and holds an FA from Cooper Union, New York. He has had solo shows at Marlborough, Leo Koenig Inc. and the Mary Boone Gallery in New York, Jablonka Galerie in Cologne, Germany, Paolo Curti/Annamaria Gambuzzi & Co in Milan, Italy, and Galerie Bruno Bischofberger in Zurich, Switzerland.

Material: Mirror glass, aluminum  
Dimensions: Small Ø40 cm, Medium H52,5 x L44,5 cm, Large H83 x L50 cm



Loud minimalist expressions and electric colors fuse in Greg Bogin's abstract mirrors for the Normann x Brask Art Collection, creating objects that straddle the boundary between painting and functional object. His *raison d'être* is to contribute to the creation of a happy reflection that can be carried back into our daily lives.

As augmented versions of Bogin's distinctive bright outlines, colored aluminum tubes frame the mirrors halfway, forming a glossy rounded nook for the mirror glass. The three mirrors embrace the same bubbly mode of expression, but are unique in shape, size and color. Their playful silhouettes brim with happiness, whilst their references to visual communication give them an elusive familiarity.

Alongside his fluorescent lines and gradients, Bogin's works often feature large expanses of uncluttered white space. Here, the mirror takes the place of the empty space, changing its character from blank space to living surface, and leaving it up to the user to fill in the blank. Bogin expands the experience of his work and quite literally reflects that experience back at the world.

# LOT 05

## GRAHAM COLLINS TABLE

The work of Graham Collins incorporates a wide array of disciplines, from woodworking and sculpting through to painting and collage. His primary output is abstract paintings inspired by a variety of cultural references. His focus is on the material conditions of the artwork's production, and he routinely incorporates idiosyncratic methods of fabrication and highly charged materials such as reclaimed wood, found objects, ceramics, cast plastic, generic monochrome painted canvases, automotive window tinting and DIY car paints.

Collins was born in 1980 in Washington DC. He currently lives and works in New York, NY and holds a BFA from the Corcoran School of Art and an MFA from Bard College. His work has been shown at the North Carolina Museum of Art, Almine Rech Gallery, Brussels, Mitchell Innes and Nash, New York, Galleri Jacob Bjorn, Aarhus, Denmark and Halsey McKay Gallery, New York. A show of new work will open at Steve Turner Gallery in Los Angeles in February 2019.

Material: Oak, glass  
Dimensions: H45 x L65 x D40 cm





Graham Collins has taken his later work as a point of departure and created a sculptural table for the Normann x Brask Art Collection. With its textural composition of woodworking, glass and automotive window tinting, the side table utilizes the same materials as his 'tinted monochromes' series, reconfigured into a functional piece of furniture.

"In addition to making artwork, I also build furniture for myself, so it was very natural for me to design a table. Ordinarily, I am obsessively hands-on when making my work so this was an interesting exercise in just thinking about the design process. Art and design both influence each other a great deal; to me, they seem to have slightly different, though not mutually exclusive purposes. Both fields generate technical and critical dialogues, which are useful to the other." - Graham Collins

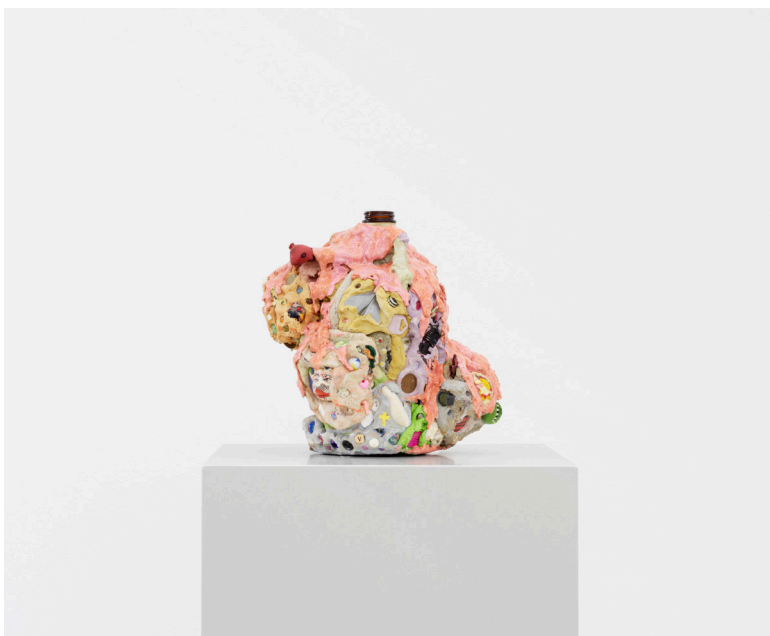
Collins' table features an irregular angular frame of solid oak, while legs galore give the impression of a creature about to wander off. Sheets of window tinting are layered in between a double plated glass tabletop, creating random creases and bubbles of air which add a free sense of texture to the visually sharp composition. The vinyl is placed in various arrangements between the glass plates, making every piece unique.

# LOT 06

## VINCENT DERMODY VASE

His creations are inspired by everything from horror movies and comic books through to children's television shows, poetry, and thrift stores. Artist Vincent Dermody has engaged in painting, photography and performance. His work took on a new beginning after a solo show in 2003, at which he buried his old self and corrected his family name, which had been mistakenly misspelled when his father first arrived in the states from Ireland. Since 2014, Dermody has dedicated himself to developing his so-called "Memory Jug", propelled by ideas on healing and magical thinking.

Dermody was born in 1973 in Chicago, Illinois. He received his MFA from the University of Illinois at Chicago in 2008 and obtained a BFA from the School of the Art Institute in Chicago, IL in 1996. Recent shows include 'What Burns Never Returns' at the Mountain Gallery in Brooklyn, NY in 2018 (Solo) and '(Untitled Show)', curated by Michael Bauer at the Norma Mangione Gallery in Turin, Italy in 2018 (Group).



Material: Glass, concrete, found and collected objects  
Dimensions: Ø20-26 x H29 cm

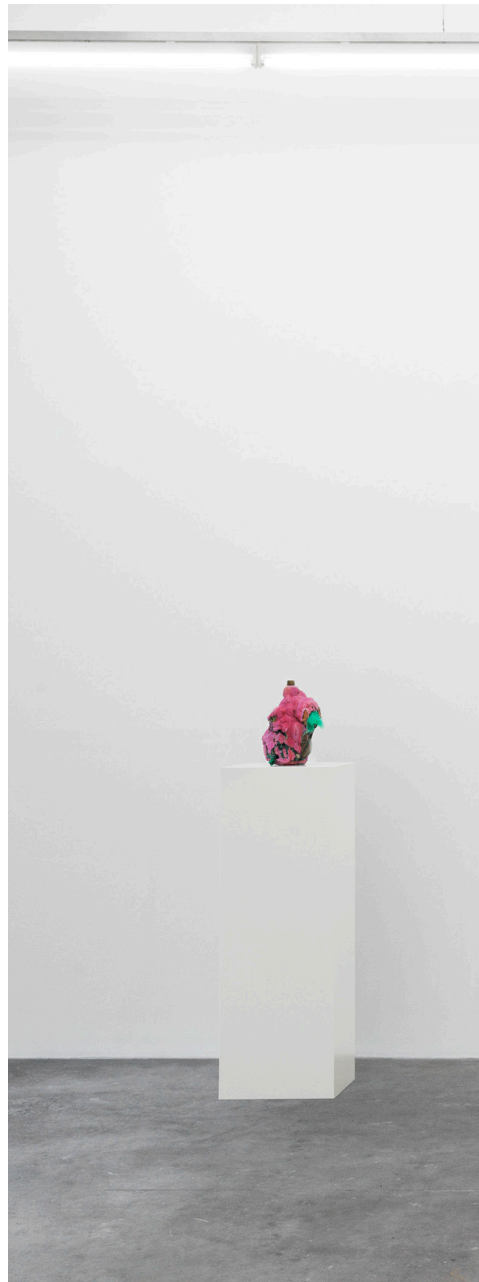




Emerging as mysterious ritual artifacts, Vincent Dermody's flower vases for the Normann x Brask Art Collection are an explosion of color and kitsch. The vases are variants of his distinguished 'Memory Jug' and are made using the same technique of sculptural collage. By piling on layers of bright concrete over empty beer bottles and incorporating all sorts of collected oddities into the work, Dermody creates surreal scrapbooks of his dreams and anxieties.

The concept of the Memory Jug is an old folk art form with diverse cultural and geographic origins. Memory Jugs memorialized the dead and preserved the mementos of loved ones. Dermody's evocative collages pursue a similar objective, as grave markers dedicated to his history of mental illness and alcoholism, but with a focus on healing rather than grieving. By uncorking the jug, the flower vases for the Normann x Brask Art Collection mark a new celebratory and more maudlin phase of his work.

"I like to think of them as imposter ceramics, and as objects imbued with energy to assist physical and mental healing. As if I am introducing a Trojan horse that ends up in homes and functions in a new way, aesthetically and functionally. My favorite objects are things that ride the line between the poetic and the utilitarian, while having a serious sense of play. The Normann x Brask Art Collection ingeniously rides the line between both." - Vincent Dermody





# LOT 07

## GUDRUN HASLE CARAFE AND GLASS

Danish artist Gudrun Hasle works in embroidery, video and photography. Her work focuses on the imperfect, on diversions from the norms of society and on personal experiences, like her dyslexia, which she brings into play with textual phrases spelled out exactly as she perceives them. With unfeigned honesty, she exposes her shortcomings and how they come to alienate her in a world that strives for perfection.

Hasle was born in Denmark in 1979 and educated at the Royal Danish Academy of Arts and the Funen Art Academy. Since the summer of 2018, Hasle has been living and working in Greenland. In recent years, she has had solo shows at Horsens Art Museum, Vejle Art Museum and the Brandts Museum of Art & Visual Culture in Denmark, among many others. Her most recent solo show was 'Jeg savner dig' at Galleri Tom Christoffersen in Copenhagen, Denmark in 2018.

Material: Glass  
Dimensions: Glass Ø7 x H8 cm, Carafe Ø11 x H25 cm



Two delicate pieces of glassware, a carafe and a glass, with an inscription that reads 'kep it insade, tring not to brick'. With her contribution to the Normann x Brask Art Collection, Gudrun Hasle exposes, and plays on, her diagnosed dyslexia. Even if we are able to read the caption and comprehend the intended words, the obvious misspelling goes against the grain of our conception, making us oddly uneasy.

Appearing almost like a scar that disrupts the smooth surface of the glass, the invasive nature of the sandblast inscription relates back to Hasle's youth, when she went through a dark period as a cutter. Thus, Hasle's pieces feed on narratives: her own personal stories, as well as the ones you read into them.

The pieces play on dualities: the delicate container that holds its liquid and the individual trying to hold it together and not succumb to the pressures of society. By means of materiality and immateriality, Hasle draws our attention to fragility – in both glass and in people.

# LOT 08

## JØRGEN HAUGEN SØRENSEN PLATTER

For over six decades, Jørgen Haugen Sørensen has enriched museums, public spaces and private collectors with his expressive sculptures and he is still highly active on the art scene today. A master of crafts, the Danish sculptor alternates between the naturalistic and a freer abstract expression, working with clay, bronze, granite, marble and other materials. He has a profound interest in literature and politics, and is known to speak his mind liberally to Danish art institutions and authorities, advocating on behalf of the free expression of art.

Haugen Sørensen was born in 1934 in Copenhagen, Denmark. He is primarily an autodidact, having trained as a ceramist from age 15, but then going on to advance his skills on his own. At the age of 19, he exhibited three sculptures at the Charlottenborg Exhibition Hall in Copenhagen, marking the beginning of his long career, across which he has worked in Paris, Verona and Tuscany, among other places. His latest solo exhibitions include 'The Innocent Guilty' at the Hans Alf Gallery in Copenhagen, Denmark in 2018 and 'The Crowd' at Pietrasanta in Italy in 2017.



Material: Ceramic  
Dimensions: H12,5 x L53 x D36 cm

A sheep's head rests on a platter, eyes narrowed, its tongue hanging limply over the edge. Jørgen Haugen Sørensen's affinity for animal motifs has shaped his contribution to the Normann x Brask Art Collection – an imposing ceramic platter appearing with both violence and sentiment.

As a young man, Haugen Sørensen worked for a time at a slaughterhouse, and it was his impressions from this place which later inspired his series 'We Eat, They Feed' from 2006 (Galleri Nørby, Copenhagen), consisting of ceramic platters that feature animal motifs. It is in this series that we first encounter the sheep, which now reappears in his piece for the Normann x Brask Art Collection.

Referencing the ancient Incas, who decorated their ceramics with animal figurines, Haugen Sørensen sets out to bring a bit of artistic verve back to our streamlined tableware. His platter combines use and aesthetics, uniting the dead animals we serve with the ornament of a slaughtered sheep. With this correlating still life of meat on meat, Haugen Sørensen draws our attention to the reality of what we eat. Significant in size and lifelike in its depiction of the animal, the platter attains a renaissance-like feel, while the choice of a white and slightly transparent glazing lends a poetic quality to the piece.

# LOT 09

## ANTON MUNAR RUG

Anton Munar's primary medium is painting, but the Danish artist also occasionally works with clay and video. The medieval period is a reoccurring theme in his work, where imposing Gothic cathedrals tower over knights on holy quests. His mythological universe and poetic narratives come to life through dramatic and color-intense compositions.

Munar was born in Copenhagen in 1997, where he also lives and works. He studied at the Slade School of Fine Art in London and the Royal Danish Academy of Arts in Copenhagen.

Material: 100% wool on cotton warp, hand knotted  
Dimensions: 200 x 300 cm



Touch it, walk on it and feel it with your bare feet. Anton Munar's vivid artistic manner attains a tactile dimension in his rug for the Normann x Brask Art Collection. He has transformed the innate qualities of pencil drawing and watercolor into the design of an expressive weave, exploring new forms of expression for his poetic work.

"After meeting with Jens-Peter Brask and Normann Copenhagen, I spent some time toying with ideas. My first thought was to make a Venetian wooden chair or a butter knife. The rug was my third idea, and it stuck with me. Two days after our initial meeting, I made a drawing on a flight back from London. A drawing of a knight playing the flute. The melody was so beautiful that we cried and cried. Two Gothic windows for us who cried. The sun and the moon." - Anton Munar

The swift nature of Munar's brushstrokes transmutes in the meticulous weaving process, where the yarn is changed every so often in order to reproduce the sometimes miniscule color changes of the running watercolors and dispersed strokes. Slowly, the rug takes shape: shades of nude, purple, brown and green intermingle on an ivory backdrop and a landscape scene appears. A sun and a moon hover in the sky and the knight stands at the fore, enchanting us with his virtuosity.

# LOT 10

## MIRA DANCY SHOWER CURTAIN

Brooklyn-based artist Mira Dancy is drawn to the timeless quality of painting, seeing it as a medium rife with ghostly bodies and gestures alike, and she likes to push against historical subjects with a sense of personal awakening. Her female nudes, which are the center of attention in her work, are strong and energetic, as if they were fierce Amazons or mighty goddesses. Strong colors dominate her paintings, cutting in and out, and guiding our experience of the body or bodies conjured.

Mira Dancy was born in England in 1979. She now lives and work in Brooklyn, NY. Dancy received her M.F.A. from Columbia University in 2009, and her B.A. from Bard College in 2001. She has had recent solo shows at the Night Gallery, Los Angeles, Chapter NY, New York, Galerie Hussenot, Paris, Lumber Room, Portland, OR, and the Yuz Museum in Shanghai.

Material: 100% Peva transparent  
Dimensions: 180 x 200 cm



Mira Dancy raises an everyday object to new heights with her shower curtain for the Normann x Brask Art Collection, inviting us to bring her lurid symbols of female power into our most private sphere. The use of a shower curtain as medium is not new to Dancy; her first show at the Night Gallery in LA in 2012 featured several oversized shower curtains, with their black lines of paint and glitter casting shadows onto the walls of the gallery. The idea essentially stems all the way back to 2001, when Dancy made her very first hand-painted shower curtain for her own shower.

“I am a firm believer in the power domestic objects play in our daily lives. Shower curtains in particular have always struck me as curiously intimate objects, a picture we stand naked behind. I like the idea of an image inserting itself into the periphery of a daily ritual, a shower being one of the more restorative and contemplative moments in a day.” - Mira Dancy

Dancy’s design for the Normann x Brask Art Collection is based on her ink drawing entitled “Sun Tattoo” – an animated depiction of a woman, cut just below the shoulders, her head slightly tilted. The expressive lines of the drawing meddle with the transparency of the shower curtain, engaging the nude that potentially stands behind it in the glance of the figure. The cascading X’s in the woman’s braid become inadvertent censors, while the overall rhythm of black lines provide a certain invitation to reverie. As drops of water come running down behind the image, they produce an animated effect, as if her head leans away from a glass window pounded by rain.

Art Direction: Michella Laura Madsen Graphic Design: Michella Laura Madsen Styling: Michella Laura Madsen & Sofia Bordoni  
Photographer: Jeppe Sørensen Photographer Assistant: Marko Celebic Text: Vibe Høst Print: CS Grafisk A/S, 2019

Normann Copenhagen  
Østerbrogade 70  
2100 Copenhagen, Denmark  
Headquarters: +45 35 55 44 59  
Showroom: +45 35 27 05 40  
[normann@normann-copenhagen.com](mailto:normann@normann-copenhagen.com)  
[normann-copenhagen.com](http://normann-copenhagen.com)

[instagram.com/normanncph](https://www.instagram.com/normanncph)  
[facebook.com/normanncopenhagenfan](https://www.facebook.com/normanncopenhagenfan)  
[linkedin.com/company/normann-copenhagen](https://www.linkedin.com/company/normann-copenhagen)  
[pinterest.com/normanncph](https://www.pinterest.com/normanncph)  
[twitter.com/normanncph](https://twitter.com/normanncph)  
[youtube.com/normanncopenhagen](https://www.youtube.com/normanncopenhagen)

**normann**  
C O P E N H A G E N