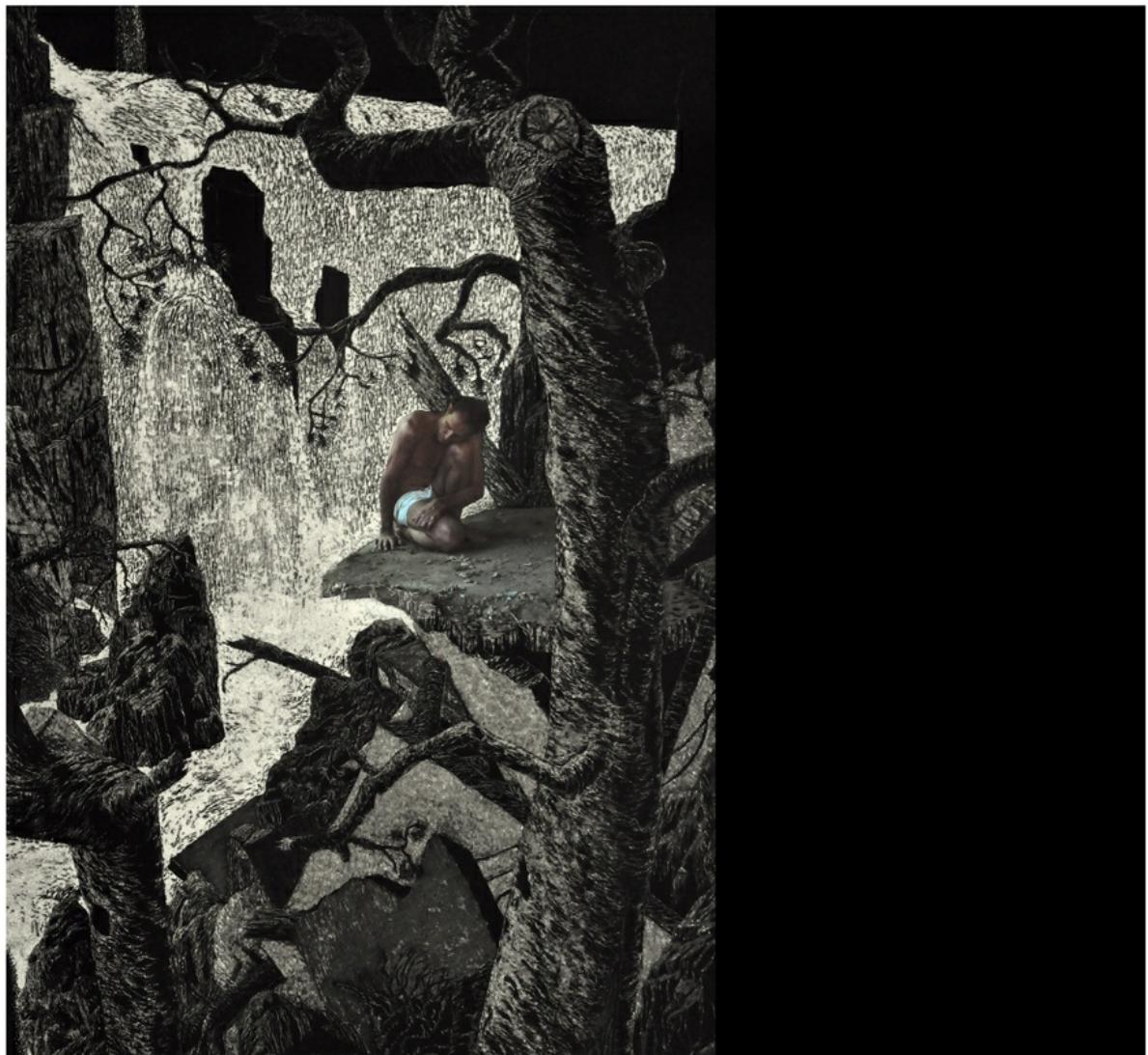


GALERIE KUNSTKOMPLEX



Henri
van Noordenburg



Composition L (detail), 2018 - 2019
Handcarved pigment print, unique edition 1/5
26 x 28 cm
Framed: 40 x 40 cm

HENRI VAN NOORDENBURG

read the runes

Imaginäre Landschaften, darin ein nackter Körper, in einer scheinbar heilen Welt.

In READ THE RUNES thematisiert Henri van Noordenburg die Folgen menschengemachter Katastrophen, sei es in Form von globaler Erwärmung oder in Form von Ungerechtigkeit und Ausgrenzung aufgrund von Zugehörigkeiten. Poetisch und bedrohlich zugleich. Ruhige Momente während der Zerstörung, eine Vertreibung aus dem Paradies und die Frage ob alles Leben daran zugrunde geht oder sich in einer neuen Welt veränderten Bedingungen anpasst.

Henri van Noordenburgs fotografische Kratzungen sind sehr besonders. Mit kleinen Messern und Nadeln kratzt er detailreiche Landschaften ins Papier, trägt die schwarze Oberfläche Stück für Stück ab, um so Schattierungen und Graustufen herauszuarbeiten. Eindrucksvoll inszeniert er Selbstporträts seines nackten Körpers und ist somit selbst der Protagonist seiner Werke; in die Landschaft integriert und doch entrückt.

Henri van Noordenburg wurde 1967 in Amersfoort, Niederlande geboren und studierte Bildende Kunst und Theater an der Griffith University, sowie an der Queensland University of Technology, Brisbane, Australien. Er wurde mit dem Jeff Spann Award, Australian Pacific LNG Award und dem Clayton UTZ ausgezeichnet und ist mit seinen Werken in zahlreichen Sammlungen vertreten, u.a. Wallis Annenberg Los Angeles County Museum of Arts (LACMA), Caboolture Regional Art Gallery, Artspace Mackay, Gladstone Regional Art Gallery, Daryl Hewson Collection, Queensland Centre for Photography, Bundaberg Regional Art Gallery, Mater Hospital Brisbane, Prince Charles Hospital Brisbane. Er lebt und arbeitet in Queensland, Australien.

HENRI VAN NOORDENBURG

read the runes

A naked body within imaginary landscapes, a seemingly perfect world.

In READ THE RUNES, Henri van Noordenburg questions the consequences of humanmade disasters, in terms of global warming but also in terms of injustice and oppression based on belonging. Poetic and threatening at the same time. Quiet moments during the destruction, an expulsion from paradise and the question of whether all life is perishing or adapting to changed conditions in a new world.

Henri van Noordenburg's photographic carvings are very special. With small knives and needles, he carves detailed landscapes, gradually removing the black surface to create shadows and shades of gray. Impressively he stages self-portraits of his naked body and features as the protagonist of his works; integrated into the landscapes and yet raptured.

Henri van Noordenburg was born in 1967 in Amersfoort, the Netherlands, and studied Fine Arts and Theater at Griffith University and Queensland University of Technology, Brisbane, Australia. He has been honored with the Jeff Spann Award, the Australian Pacific LNG Award and the Clayton UTZ and is represented in numerous collections with his works, ia. Wallis Annenberg Los Angeles County Museum of Arts (LACMA), Caboolture Regional Art Gallery, Artspace Mackay, Gladstone Regional Art Gallery, Daryl Hewson Collection, Queensland Center for Photography, Bundaberg Regional Art Gallery, Brisbane Mater Hospital, Prince Charles Hospital Brisbane. He lives and works in Queensland, Australia.



Composition XL, 2019
Handcarved pigment print
54 x 54 cm
Framed: 60 x 60 cm



Composition XLI, 2019
Handcarved pigment print
17 x 17 cm
Framed: 30 x 30 cm



Composition XLII, 2019
Handcarved pigment print
31 x 31 cm
Framed: 40 x 40 cm



Composition XLIII, 2019
Handcarved pigment print
31 x 31 cm
Framed: 40 x 40 cm



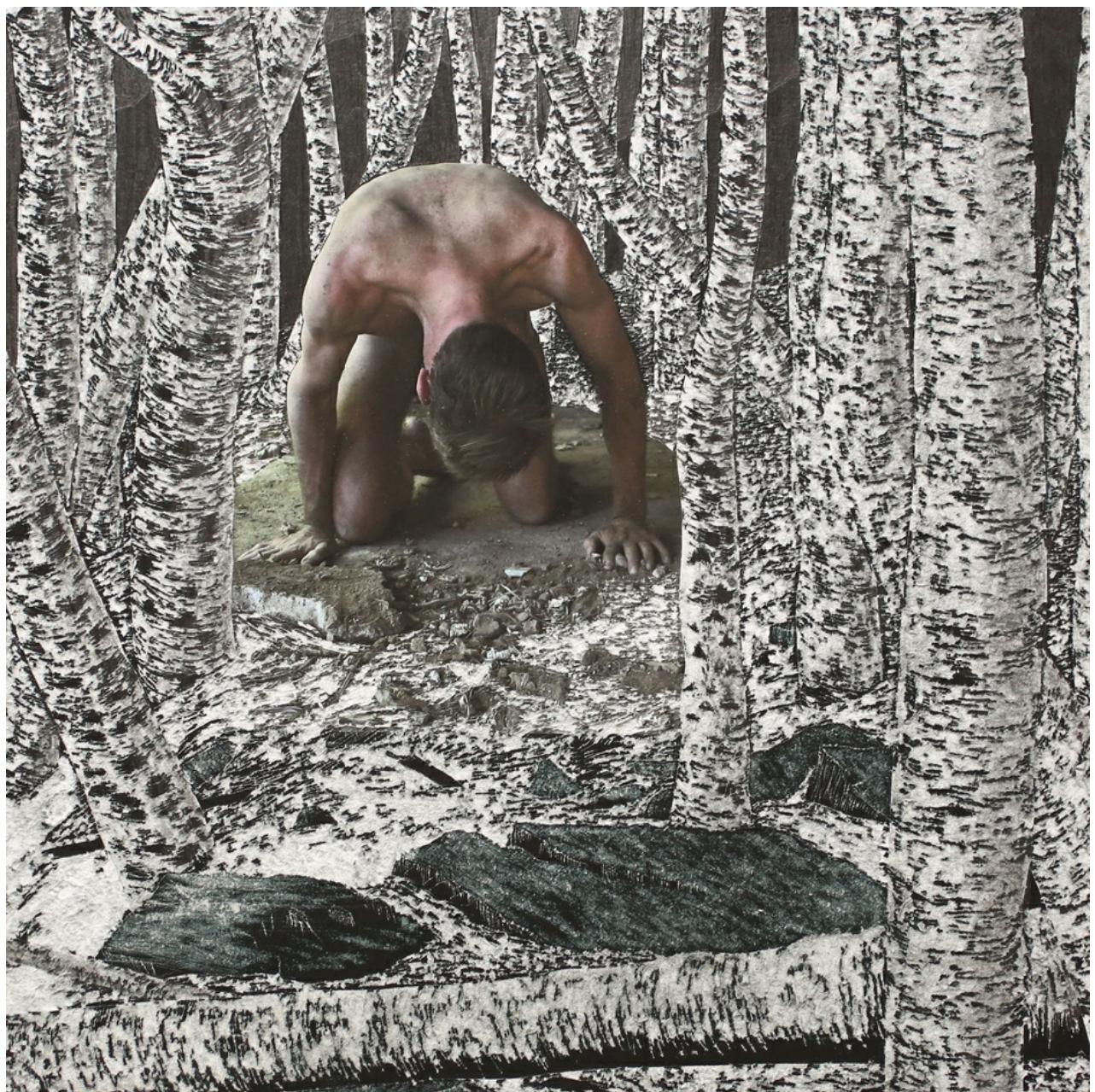
Composition XLIX, 2019
Handcarved pigment print
17 x 17 cm
Framed: 30 x 30 cm



Composition XXXIX, 2019
Handcarved Pigment Print
17 x 17 cm
Framed: 30 x 30 cm



Composition XXXV limited edition print: 50, 2015
Handcarved pigment print, unique editions 11/50, 15/50, 16/50, 17/50, 18/50
30 x 30 cm
Framed: 40 x 40 cm



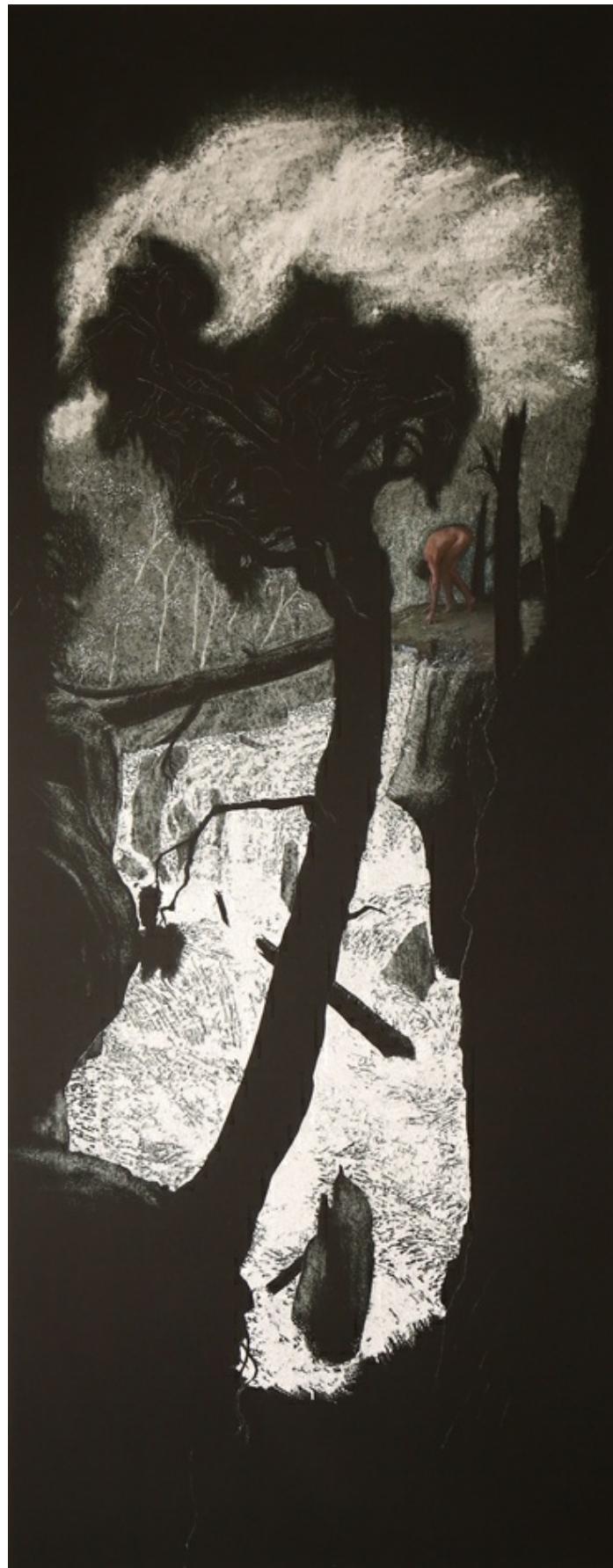
Composition XLIV, 2019
Handcarved pigment print
31 x 31 cm
Framed: 40 x 40 cm



Composition XXXVIII, 2019
Handcarved pigment print
17 x 17 cm
Framed: 30 x 30 cm



Composition XLV, 2019
Handcarved pigment print
104 x 44 cm
Framed: 110 x 50 cm



Composition XLVIII, 2019
Handcarved pigment print
104 x 44 cm
Framed: 110 x 50 cm



Composition XLVI, 2019
Hand carved pigment print
44 x 104 cm
Framed: 50 x 110 cm



Composition XLVII, 2019
Handcarved pigment print
44 x 104 cm
Framed: 50 x 110 cm



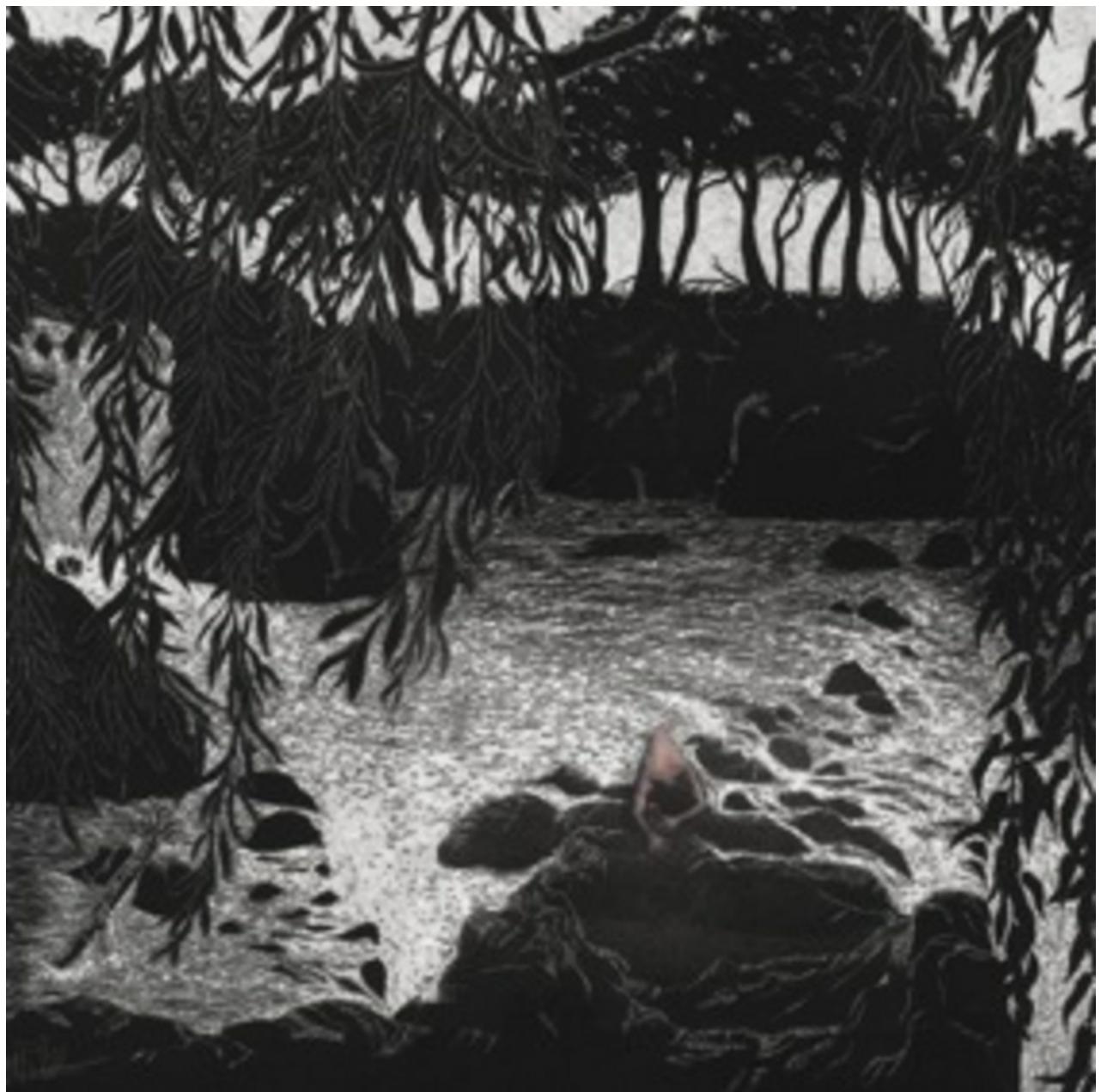
Composition XXXVIII, 2017 - 2019
Handcarved pigment print, unique edition 1/5
22 x 62 cm
Framed: 30 x 70 cm



COMPOSITION XVI, 2013
Scratching on Hahnemühle, Unikat
100 x 40 cm



Composition XVIII, 2013
Scratching on Hahnemühle, Unikat
50 x 50 cm



Composition XX, 2013
Scratching on Hahnemühle, Unikat
50 x 50 cm



COMPOSITION XXIII, 2013
Unikat | Scratching on Hahnemühle
23 x 23 cm



COMPOSITION XXIV, 2013
Scratching on Hahnemühle, Unikat
13.5 x 13.5 cm
Framed: 20 x 20 cm



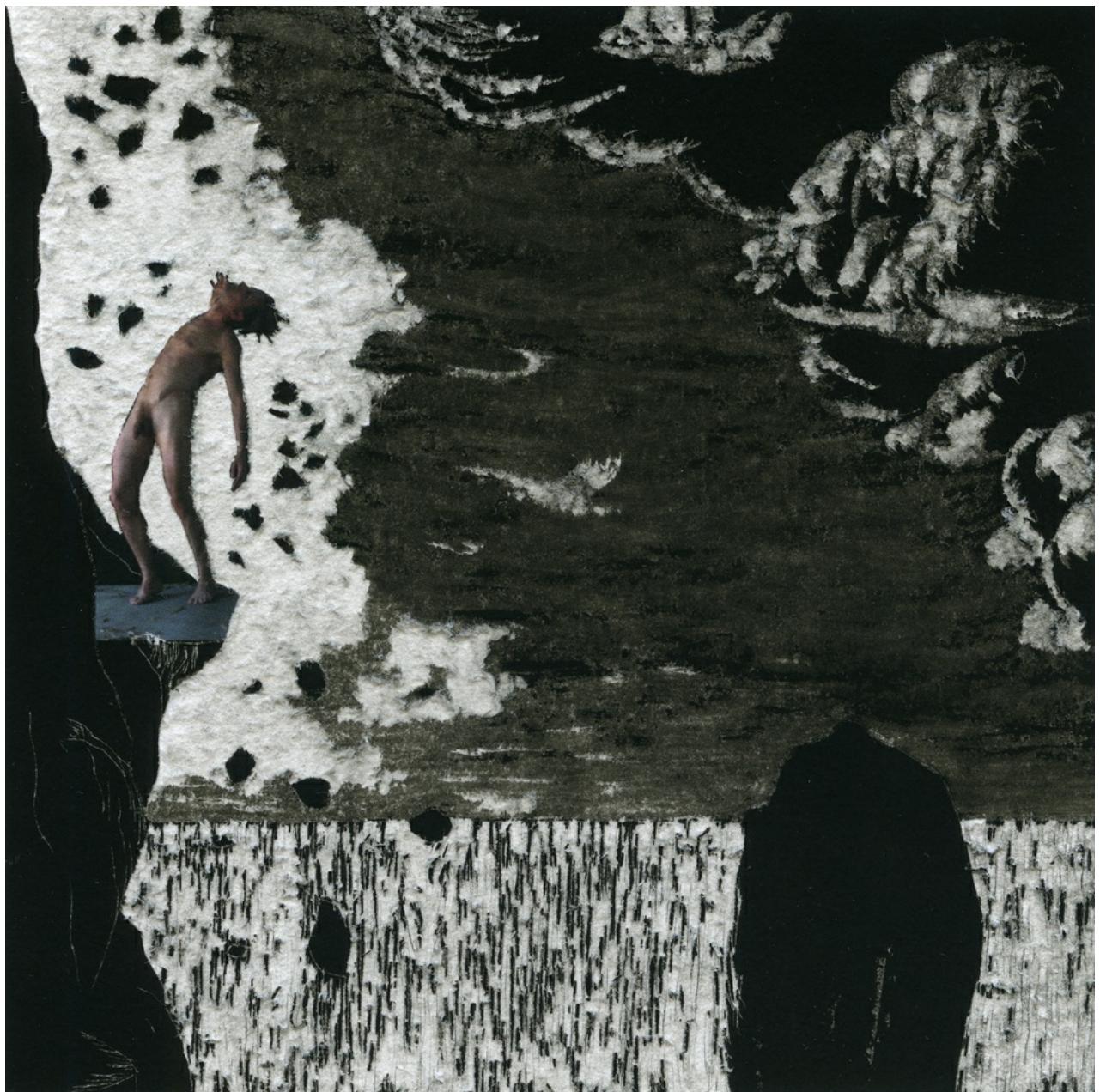
COMPOSITION XXIX, 2013
Unikat | Scratching on Hahnemühle
13.5 x 13.5 cm



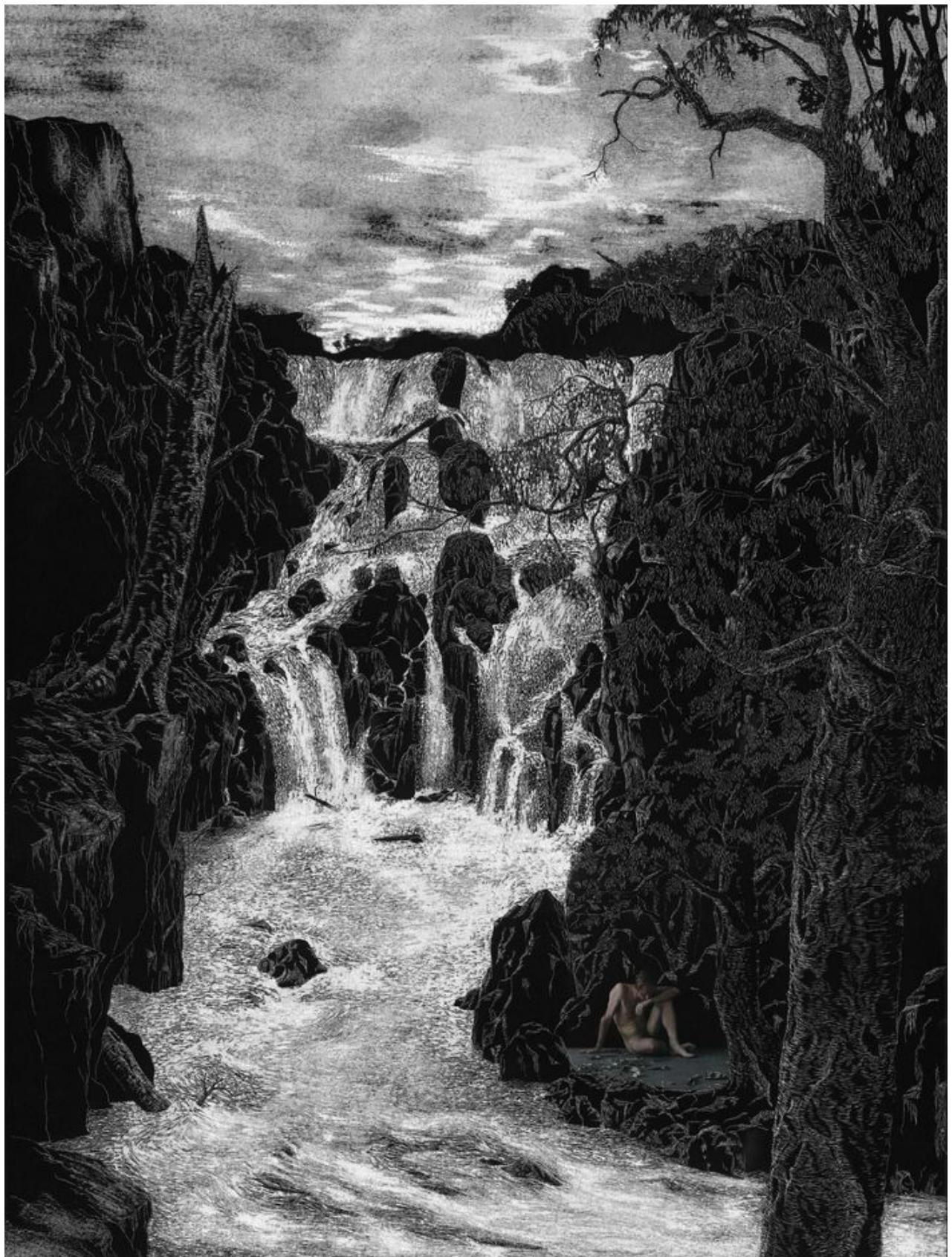
COMPOSITION XXV, 2013
Unikat | Scratching on Hahnemühle
13.5 x 13.5 cm



COMPOSITION XXX, 2013
Scratching on Hahnemühle, Unikat
13.5 x 13.5 cm
Framed: 20 x 20 cm



COMPOSITION XXXI, 2013
Unikat | Scratching on Hahnemühle
13.5 x 13.5 cm



Composition XXXVI, 2016
handcarved photograph on Hahnemühle | unique edition: 5/5
60 x 40 cm

HENRI VAN NOORDENBURG



geboren in Amersfoort, Niederlande. Studium Bildende Kunst und Theater an der Queensland University Brisbane, Australien. Lebt und arbeitet in Australien.

Die Mischung aus Fotografie und Radierung gibt seinen Arbeiten etwas sehr Besonderes. Eindrucksvoll inszeniert er Selbstporträts seines nackten Körpers inmitten radierter Landschaften; Symbol seiner Versuche, sich einer fremden Kultur anzupassen, in der Minoritäten zu oft als Menschen zweiter Wahl behandelt werden.

In 2010 he produced his first large-scale, hand carved on Photo Rag print. This unique technique marked a significant change in his art practice. He received the Career Development Grant in 2011 and won an annual art award sponsored by Clayton UTZ in 2012. His work was featured in seven group shows included Photo LA, Head On Photography Festival "North by North East" and "Polarized" Colour Factory Melbourne.

Abstracted within the landscape the artist features as the protagonist facing the threats of a seemingly hostile bush. The work reference "The Expulsion from the Garden of Eden" with a focus on overlaying a European aesthetic on a physical and intellectual landscape. Starting with self-portraits set amid a featureless black background, van Noordenburg slowly and meticulously hand-etches the photographic surface.

Van Noordenburg describes the process of self-nude photography as a "incredible mix between strength and weakness, frustration and containment - a feeling of euphoria and adrenaline". Feelings, which mirror his attempts to assimilate within a dominant foreign culture, where minority groups are often treated like second-class citizens. The central figure's way back to "the Garden", his continual search for belonging is impeded by social and political frustration.

Sammlungen | Collections

Bundaberg Regional Art Gallery, Daryl Hewson, Mater Hospital, Queensland Centre for Photography, Prince Charles Hospital, Private Collections (Australia, Europe and United States of America)

Stipendien - Preise - Auszeichnungen | Grants & Awards

2013 Moreton Bay Art Prize (short listed)
2013 See Me (short Listed)
2013 Emerging focus (top ten folio reviews) Photo LA 13 2012
Clayton Utz Art Prize, 1st Prize
2011 Career Development Grant, Arts Queensland, Australia
2010 Clayton Utz Art Prize (short Listed)
2010 New Acton Nishi 1st Prize
2008 Clayton Utz Art Prize (short Listed)
2006 Olive Cotton Portrait prize (short listed)
2004 Artist-in-Residency, Eesti Instituut, Estonia

Publikationen | Publications

2015 Fabrik Magazine, USA
2014 Lucida online magazine
2014 Vanguard Installation online magazine
2013 Artblart, Art Blog (Melbourne Australia)
2013 Art Monthly
2013 Queensland Centre for Photography text for Exhibition catalogue
2013 U on Sunday (Sunday Mail)
2013 Lenscratch (blog, USA)
2012 Unless you will (blog, Australia)
2012 IANN (Korea)
2011 Compendium
2008 'Kodu / Home', The Estonian Institute, Tallinn, (Estonia)
2007 'Stories From Home. Courier Mail, Time Off Magazine, Map Magazine.
2006 'Kodu'. Eesti Paevalteht, Postimees
2005 'Two Roads in Green Pasture Landscape' The Courier Mail, Time Off Magazine, Map Magazine, Qnews

Einzelausstellungen | Solo Shows

2019 read the runes, KUNSTKOMPLEX+MENNUNI, Basel, CH
2019 read the runes, Galerie Kunstkomplex, Wuppertal, Germany
2019 read the runes, Bardohl&Scheel, Berlin, Germany
2017 WATERLINE, New England Regional Art Museum, Armidale
2013 Efface, Edmund Pearce Gallery, Melbourne
2011 Foreigner, Queensland Centre for Photography, Brisbane
2010 (dis)place, Queensland Centre for Photography, Brisbane
2008 Diaspora, Gallery Queensland College of Arts, Brisbane
2007 Common Grounds, Queensland Centre of Photography
2006 Stories from Home, Brisbane Powerhouse, and Bendigo, Australia
2004 Home, Museum of Brisbane, Powerhouse, City Council Libraries
2004 When a Memory Becomes a Story, Brisbane Powerhouse, Australia
2001 Workers Hands, Campbell and Mahoney, Brisbane
2006 – 2011 Kodu / Home, Estonian Parliament; Linna Gallery, Tallinn,
Nikolai Roerich Museum, Stockholm and other

Gruppenausstellungen | Group Shows

2019 ART WEEK SHOW, Kunstkoplex+Mennuni, Basel, Switzerland
2019 INTRODUCTION, Kunstkoplex+Mennuni, Basel, Switzerland
2019 NEW&COMING, Galerie Kunstkoplex, Wuppertal, Germany
2019 FAST FORWARD, Bardohl&Scheel, Berlin, Germany
2018 TOMORROW, TOMORROW, TOMORROW, Onespacce, Brisbane
2018 OPEN CITY, Manila Biennale, Manila, Philippines
2018 TOMORROW, TOMORROW, TOMORROW, Pinnacle Gallery Townsville
2017 LAND/LINE/SEA, Artlacuna, London, UK
2017 FIRST LOOK, Bardohl&Scheel, Berlin, Germany
2016 Paper 5, Bundaberg
2016 Sommerkollektion, Galerie Kunstkoplex, Wuppertal, Germany
2016 23 DEGREES, Woollongabba Art Gallery
2015 AHAF, Messebeteiligung, Seoul, Korea
2015 SCOPE BASEL, Messebeteiligung, Basel, Switzerland
2015 Photo Contemporary (represented by QCP), Los Angeles, USA
2015 photo la, Messebeteiligung, Los Angeles, USA
2014 Groupshow, Galerie Kunstkoplex, Wuppertal, Germany
2014 BLOOOM/ARTFAIR, Köln, Germany
2014 SHOWCASED, Galerie Gold, Berlin, Germany
2014 Berliner Liste, Artfair, Berlin, Germany
2014 'Dusk to Dark' Queensland Centre for Photography, Toowoomba Regional Art Gallery
2014 photo la, Los Angeles, USA
2013 'Silence 11' Bundaberg Regional Art Gallery
2013 'Book about Death' Tweed River Regional Gallery
2013 Caboolture Regional Art Gallery
2013 Photo LA Santa Monica USA
2012 Polarized, Colour Factory, Fitzroy, VIC
2012 Reframed, White Canvas Gallery, Qld
2012 Silence, Wooloongabba Art Gallery, Wooloongabba QLD
2012 North by Northeast, Depot Gallery, Waterloo NSW
2012 Photo LA Santa Monica USA
2012 Sarah Lee Artwork & Projects, Santa Monica USA
2012 Six by Six, Redcliffe Regional Gallery
2012 Silver Gelatin Print, Gympie Regional Gallery
2008-12 Syncronicity, Queensland tour and Grafton Regional Gallery
2011-12 Shared Vision, Poland.
2011 Standing Room Only, Circle Gallery Brisbane
2011 Pine rivers regional Gallery
2010 Something more, Circle Gallery Brisbane
2009 Sharing, Touring exhibition Poland
2008 Ekka Brisbane RNA Showgrounds
2008 Clayton Utz Travelling Scholarship Exhibition Brisbane
2005 Olive Cotton Award, Tweed River Gallery, Australia
2005 R.A.I.S.K, National Library, Tartu, and Ulemiste, Tallinn, Estonia
2003 Wake, Palace Gallery, South Brisbane, Australia
2000 Contact, six venues in Brisbane, Australia
2000 Valley Fiesta, Brisbane, Australia
2000 Ritual and Reflex, Smith and Stonely Art Gallery, Queensland College of Art, Brisbane

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