



BENDIX HARMS

Reversed Evolution—How it feels to be Mamon

SEPTEMBER 12–OCTOBER 17, 2020

NINO MIER GALLERY
7277 SANTA MONICA BLVD
LOS ANGELES, CA 90046



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Sept. 12th to Oct. 10th 2020

Who is MAMON?

Mamon is the new leader of our Danish farm Østerfælden - a cow-cat as a: weapon, a performer, a chief of forest, a melancholiac, a powerplant, a defender, a wanderer, a peacemaker, a connoisseur, a beauty, an h-bomb, an ignorant, a tactician, a killer, a yes-sayer, a charmer, a 48-name-cat, a no-sayer, a multi-radar-tracker - a huge counterpart - big enough to host the whole world inside her black and white body and impressing enough to be thrown back into the evolution: being Mamon. A perfect foundation for delivering continuously images to me - the Concrete- Contentist from Germany - because she is able to operate as a determiner and decisionsmaker – sending precise orders to my brain- as all my chosen and painted subjects do.

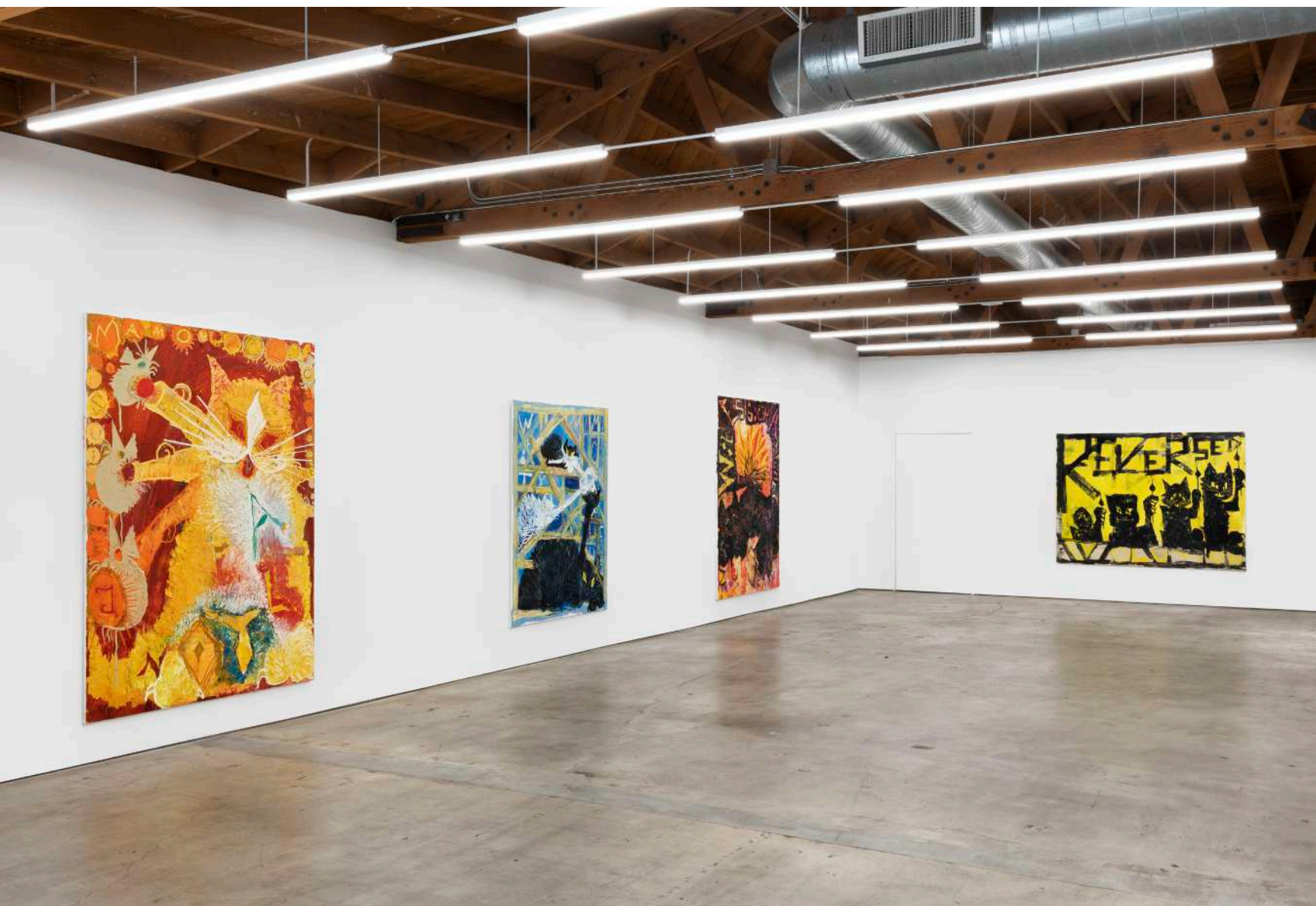
It feels like being a receiver of commands that can only be processed, when the relationship between me and the subject climbs on a steel-like level - achieved through love, hate, overmotivated behavior, unexpected physiognomies, humans who put names to things and animals who put names to things.... then the subject overtakes the command-center - like my wife Mari with her square-built-rascal-face, the blackcap bird with his concrete-grey body and his unscrewed black monk's head or Rufus the black cat - the former owner of the farm we bought in Denmark - and now the new owner: MAMON.

All are able to determine, and all are able to be formally reduced for generating a repeatable stamp - in my brain and on the canvas. These stamps let my right arm work like a machine - equipped with any kind of spatulas and scrapers, liquids for dripping and paint tubes for squeezing out words and linear elements.

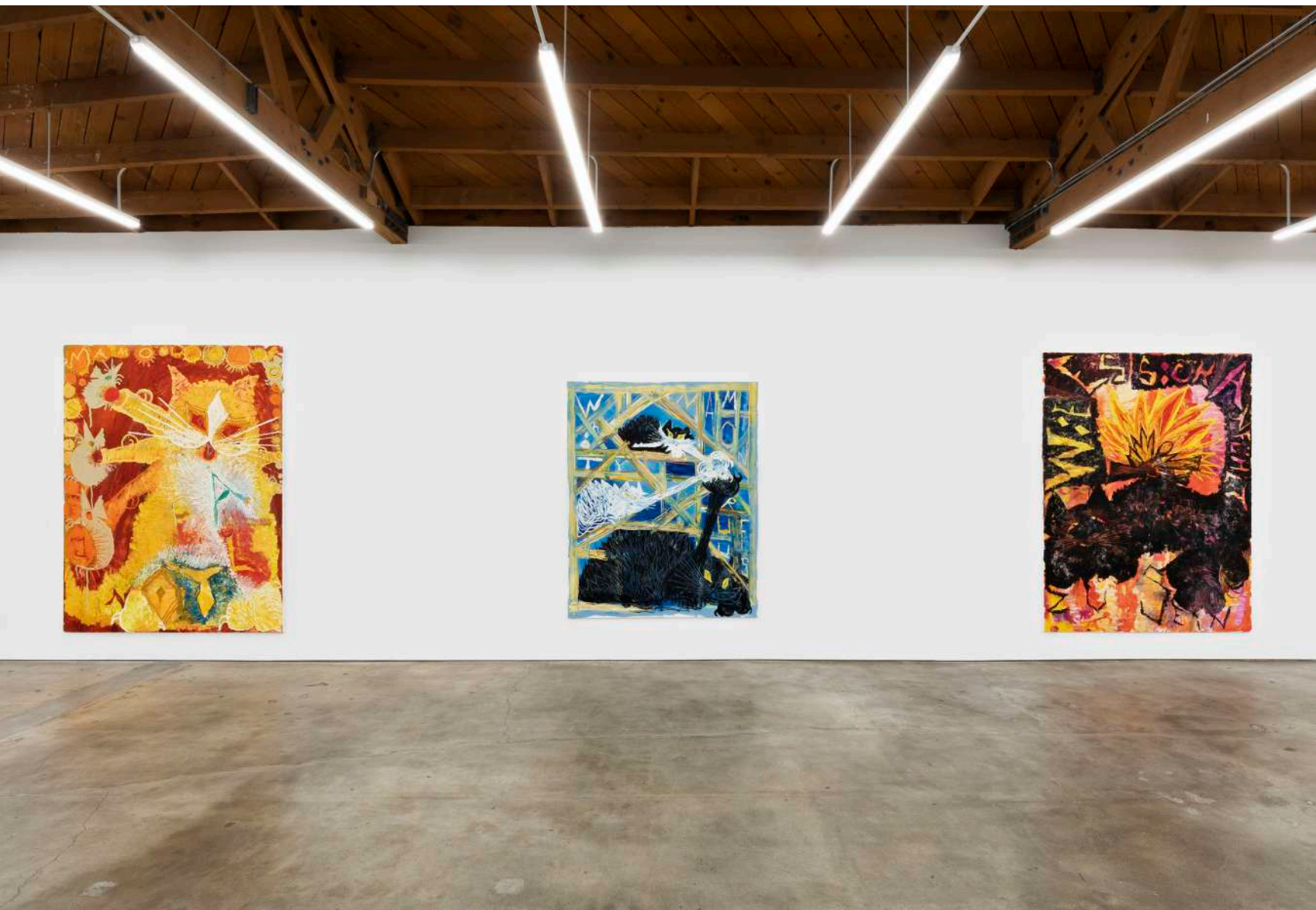
The selected subject shouts his precise orders: generate me only in that way, because it's adequate for me, its adequate for your paint, for your tools and for art-history - in the end of an artist's life only one thing matters: the difference of the work in relation to history.

For me it felt like a liberation from the traditional expressive brushstroke, because each new painting could start differently: dripped, scratched, thickly spackled -completed in one session or in 100 sessions....the narrative motif is the decisionmaker, and my job is to paint them in order to make them speak.

Bendix Harms, August 20th, Østerfælden, Denmark



Installation view of Bendix Harms: *Reversed Evolution—How it feels to be Mamon* (September 12–October 17, 2020).
Nino Mier Gallery, Los Angeles, CA



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Mamon Dalton, 2019
Oil on canvas
98 3/8 x 74 3/4 in, 250 x 190 cm
(BHA20.003)
\$45,000.00







House of Solidarnosc (Mamon, Rufus, Whity), 2019

Oil on canvas
82 5/8 x 66 7/8 in, 210 x 170 cm
(BHA20.001)
\$38,000.00





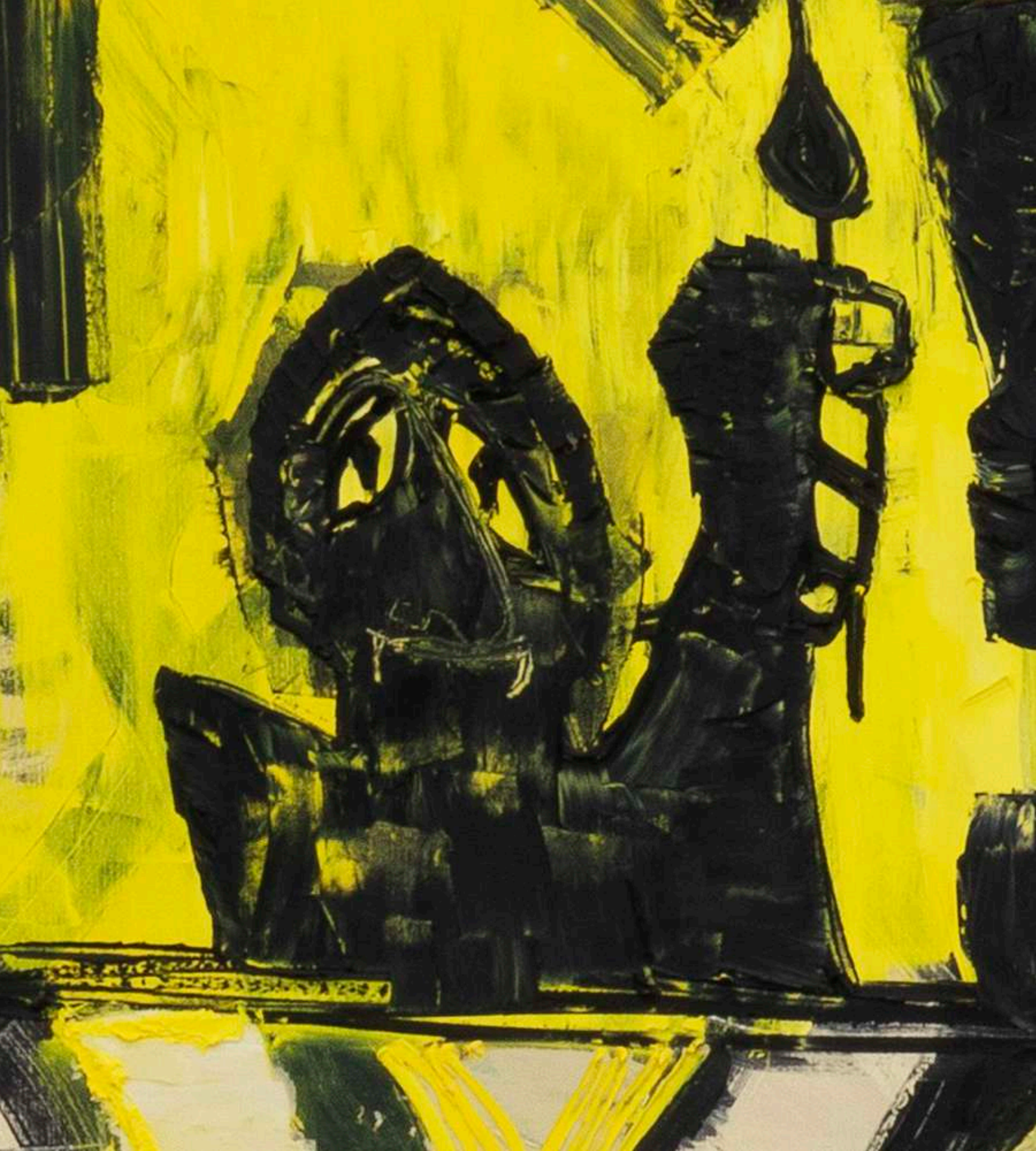
Wie es sich anfühlt Mamon zu sein, 2019
Oil on canvas
98 3/8 x 74 3/4 in, 250 x 190 cm
(BHA20.010)

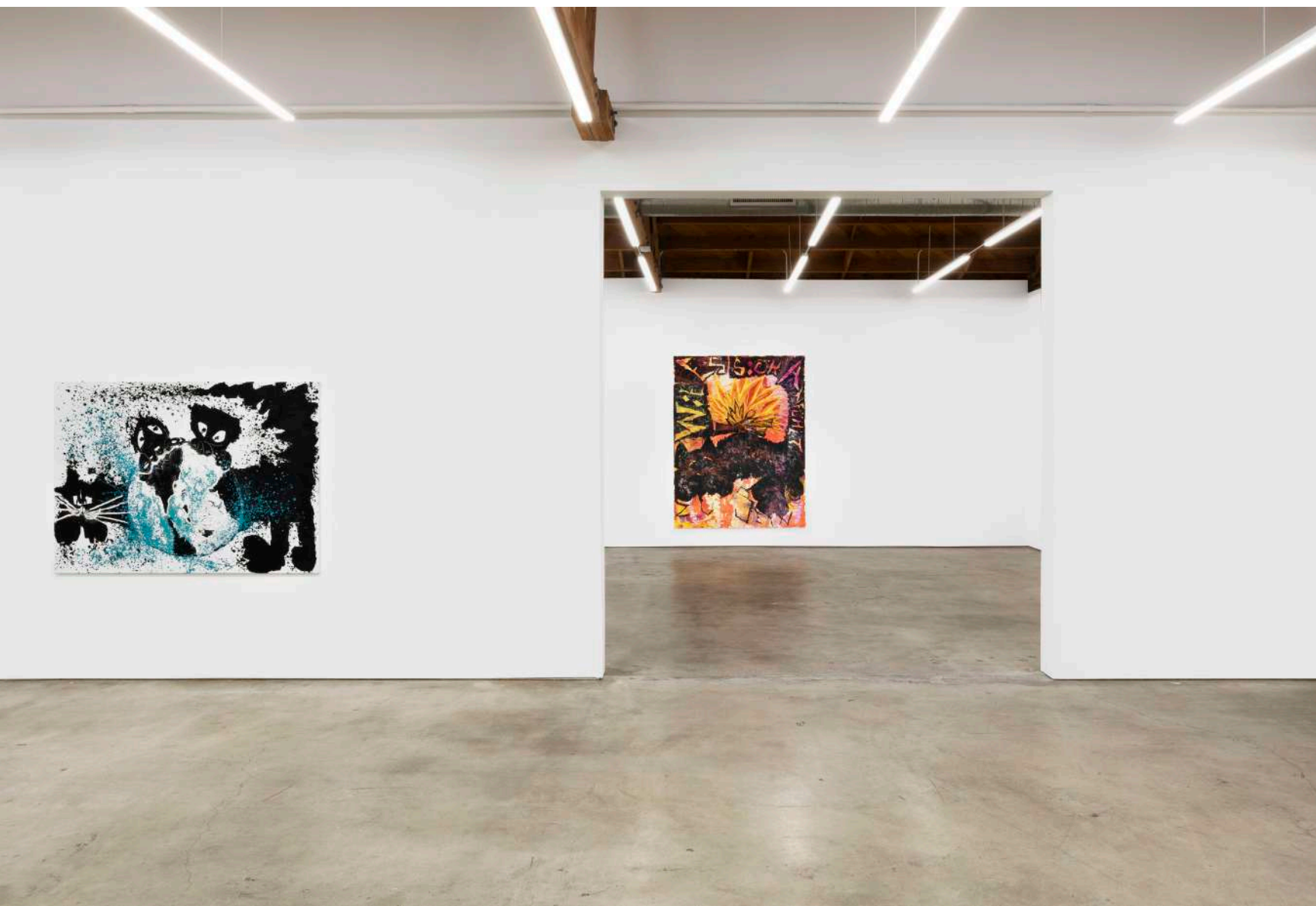




Reversed Evolution, 2020
Oil on canvas
74 3/4 x 98 3/8 in, 190 x 250 cm
(BHA20.006)
\$45,000.00







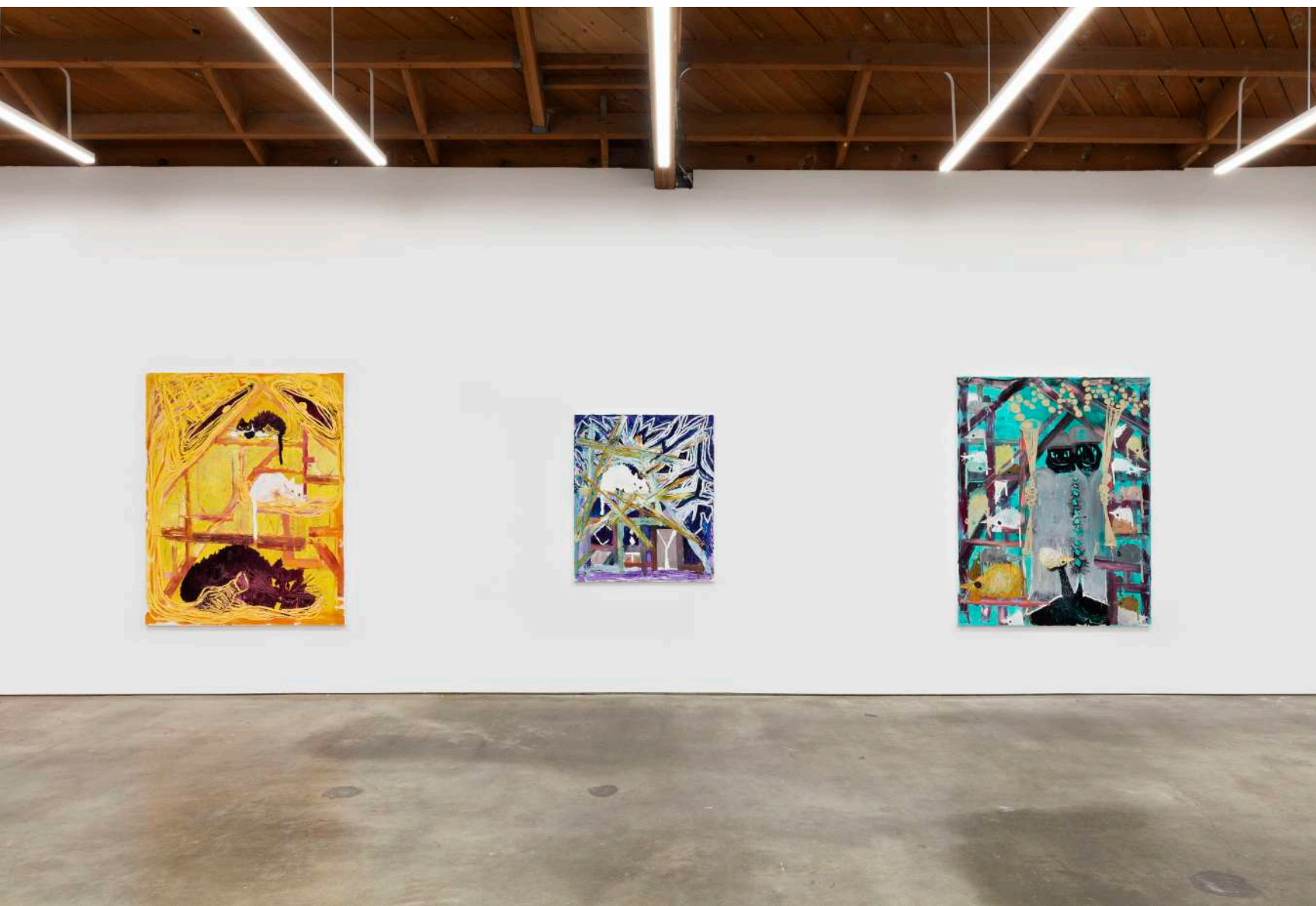
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Mamon Ruger, 2019
Oil on canvas
70 7/8 x 90 1/2 in, 180 x 230 cm
(BHA20.004)
\$40,000.00







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House of Sun Sun, 2019
Oil on canvas
70 7/8 x 55 1/8 in, 180 x 140 cm
(BHA20.002)
\$38,000.00







Whitys Night (White City), 2019
Oil on canvas
47 1/4 x 39 3/8 in, 120 x 100 cm
(BHA20.009)
\$22,000.00

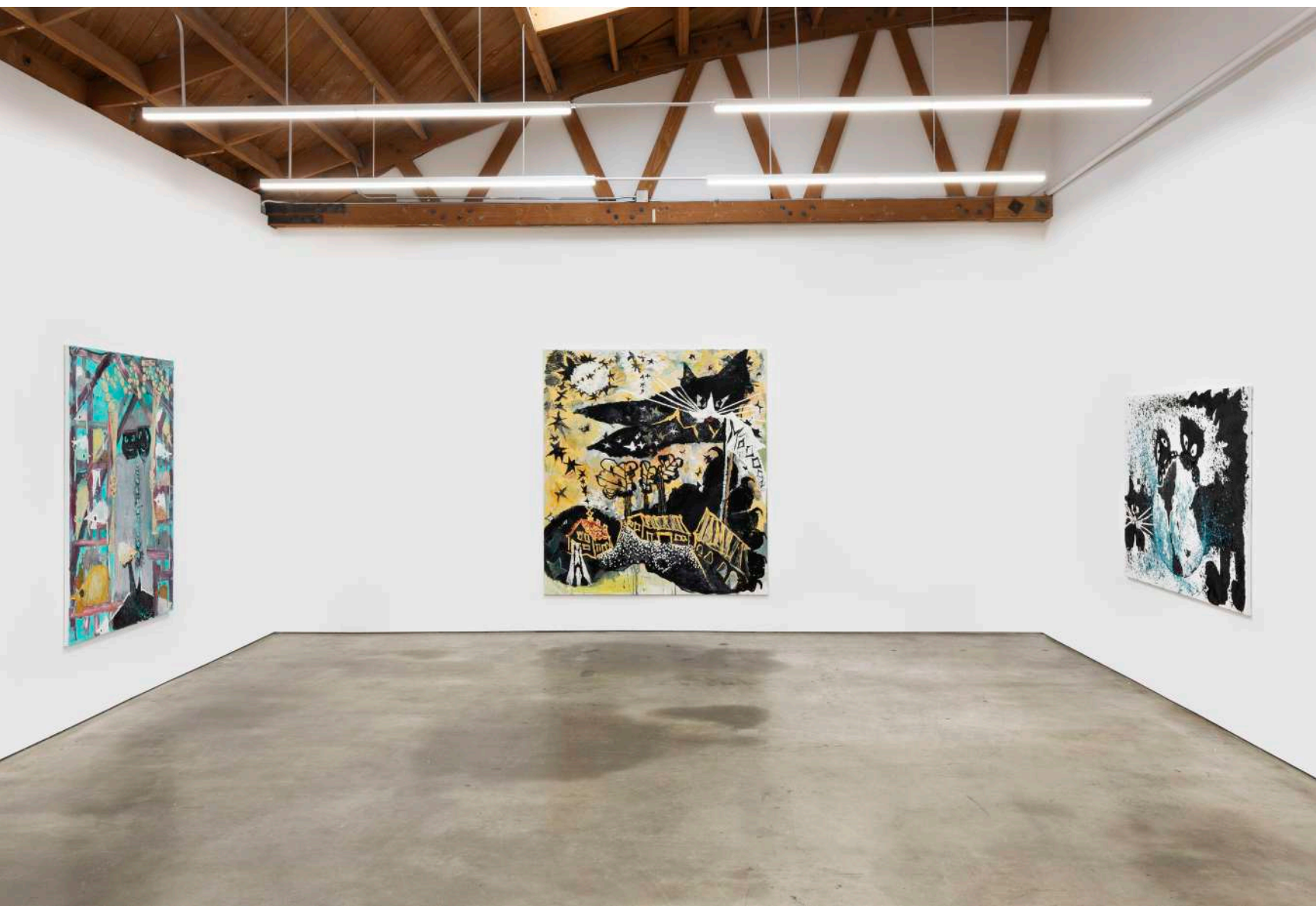




Mäusearmee M.B., 2019
Oil on canvas
70 7/8 x 55 1/8 in, 180 x 140 cm
(BHA20.005)
\$38,000.00







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Mamoon, 2018
Oil on canvas
86 5/8 x 78 3/4 in, 220 x 200 cm
(BHA20.007)
\$45,000.00

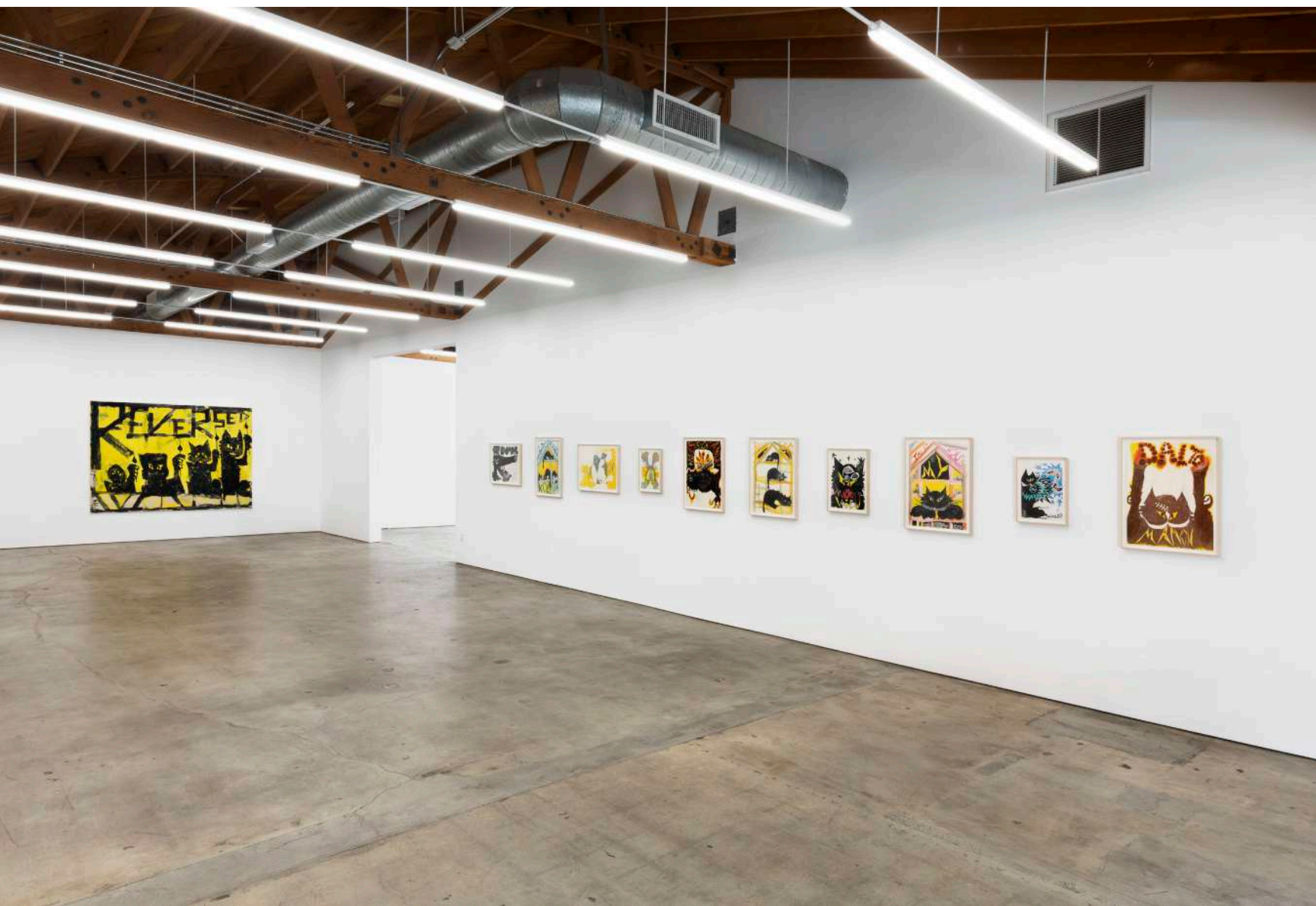




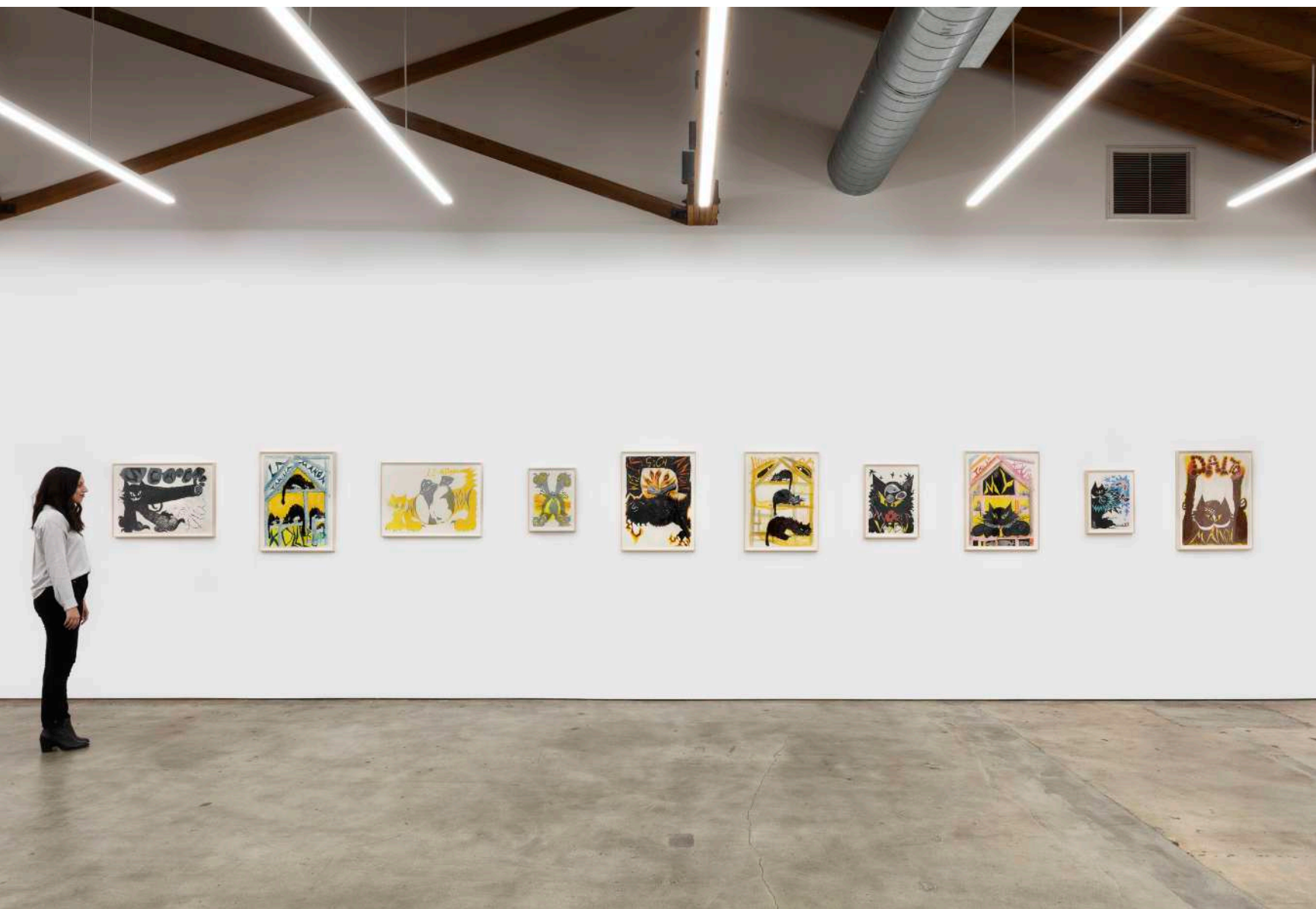


Notre Monde, 2019
Oil on canvas
51 1/8 x 70 7/8 in, 130 x 180 cm
(BHA20.008)
\$34,000.00

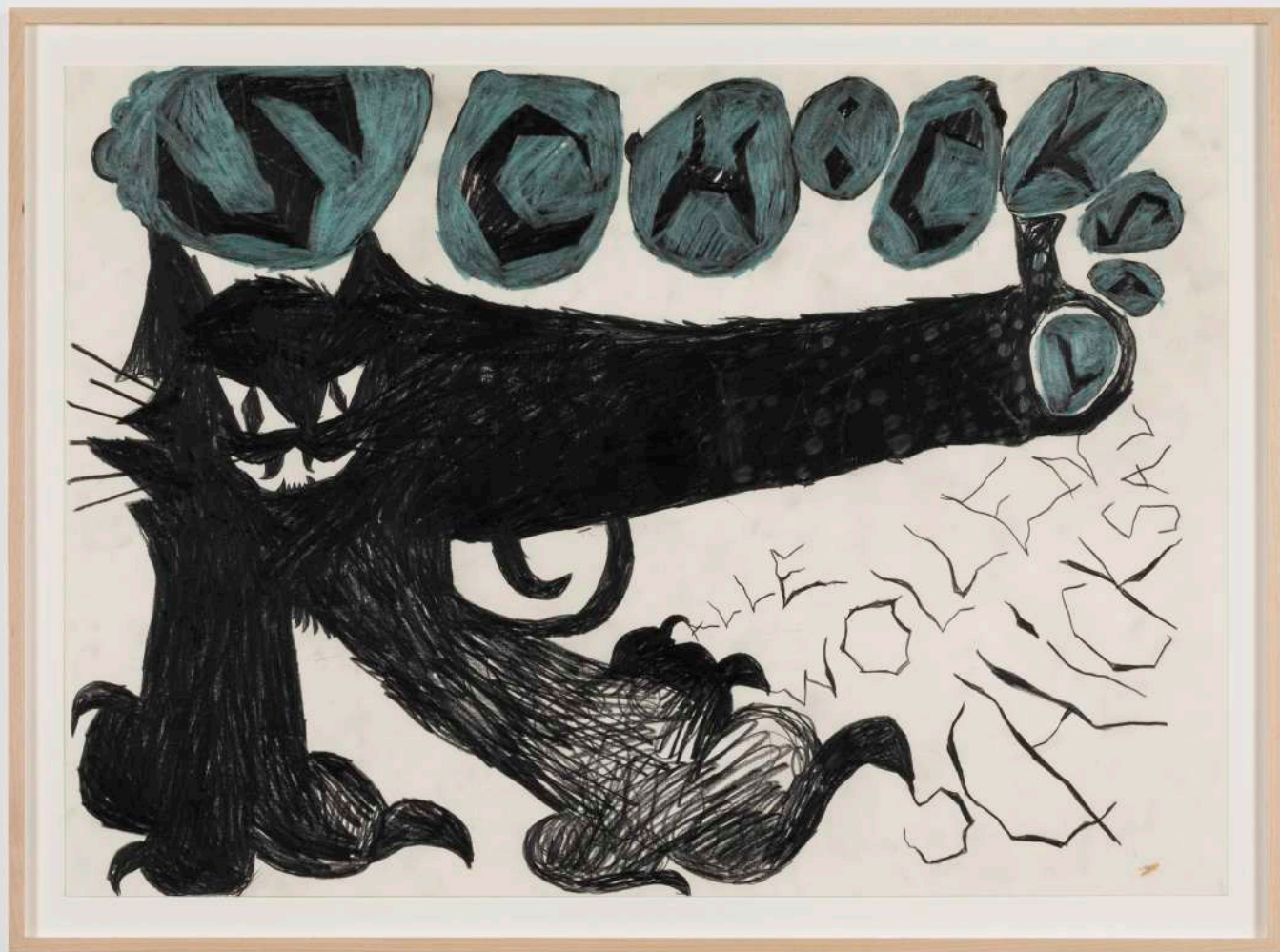




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Alle wollen Schicksal, 2019
Graphite on paper
19 3/4 x 27 1/2 in, 50 x 70 cm
(BHA20.015)
\$5,000.00





Cold Shoulder, 2018
Wax crayon and graphite on paper
16 1/2 x 11 3/4 in, 42 x 29.7 cm
(BHA20.016)
\$3,600.00





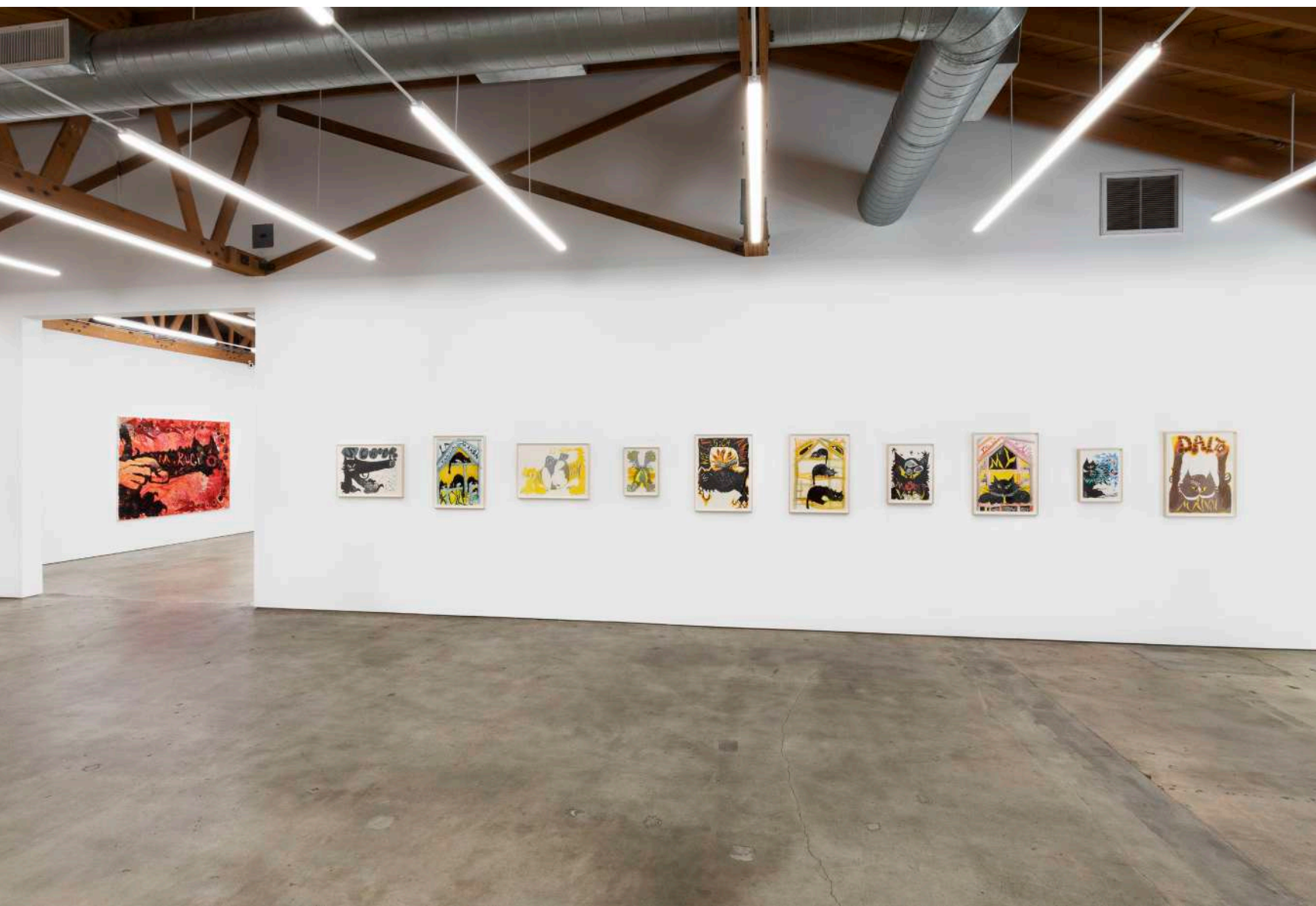
30 Millionen Mal Malaga, 2019
Wax crayon on paper
16 1/2 x 11 3/4 in, 42 x 29.7 cm
(BHA20.017)
\$3,600.00



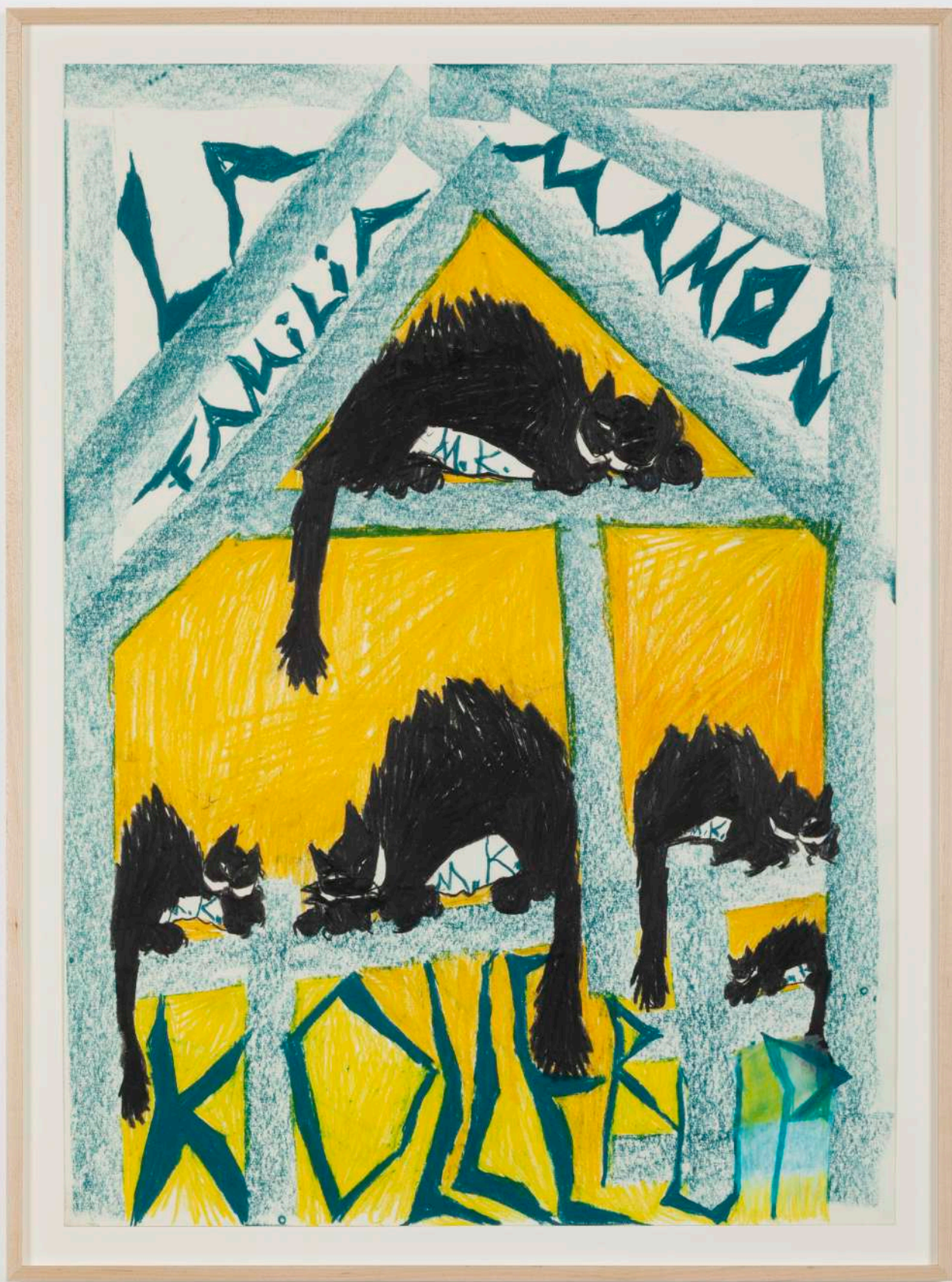


House of Sun Sun, 2020
Wax crayon on paper
27 1/2 x 19 3/4 in, 70 x 50 cm
(BHA20.018)
\$5,000.00





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La Familia Mamon Kollerup, 2020
Wax crayon on paper
27 1/2 x 19 3/4 in, 70 x 50 cm
(BHA20.019)
\$5,000.00





Mamon Dalton, 2020
Wax crayon on paper
27 1/2 x 19 3/4 in, 70 x 50 cm
(BHA20.021)
\$5,000.00





World View, 2018
Wax crayon on paper
19 3/4 x 13 3/4 in, 50 x 35 cm
(BHA20.022)





Wie es sich anfühlt Mamon zu sein, 2018
Wax crayon on paper
27 1/2 x 19 3/4 in, 70 x 50 cm
(BHA20.023)





This is MY House, 2020
Wax crayon on paper
27 1/2 x 19 3/4 in, 70 x 50 cm
(BHA20.024)
\$5,000.00





BENDIX HARMS

Born 1967 in Münster, Germany
Lives and works in Allerup, Denmark

EDUCATION

1991-97 Hochschule für Bildende Künste (HfBK), Hamburg, MFA

SELECTED SOLO SHOWS

- 2020 *Reversed Evolution – How it feels to be Mamon*, Nino Mier Gallery, Los Angeles, CA
- 2019 *Kein Mensch – Kein Tier – Frau Grenadier (No Human – No Animal – Mrs. Grenadier)*, Salon Nino Mier, Cologne, Germany
- 2018 Bendix Harms: *SANKT RUFUS*, Anton Kern Gallery, New York, NY
Bendix Harms: *Deathless Rufus: Defend Østerfælden*, Moran Bondaroff, Los Angeles, CA
- 2017 Bendix Harms: *ÄMEN*, Anton Kern Gallery, New York, NY
Hope and Hazard: A Comedy of Eros, curated by Eric Fischl Hall Art Collection, Reading, VT
- 2016 *Implosion 20*, Anton Kern Gallery, New York, NY
Don't call me when you are rich or famous. Call me only if you are in the gutter., Grice Bench, Los Angeles, CA
The Great Figure Two, The Journal Gallery, Brooklyn, NY
Shout for Tomorrow, Hirschl & Adler Modern, New York, NY
Colliding Alien Bodies, Marlborough Chelsea, New York, NY
Bendix Harms, Independent Art Fair, Anton Kern Gallery, New York, NY (solo)
- 2015 *Love: The First of the 7 Virtues*, Hudson Valley Center of Contemporary Art, Peekskill, NY
SELF: Portraits of Artists in their Absence, curated by Filippo Fossati, National Academy Museum & School, New York, NY
- 2014 *Call and Response*, Gavin Brown's Enterprise, New York, NY
- 2012 *The Killer Rabbit Ranch Rodeo*, Nationalmuseum, Berlin, Germany
- 2010 Drawing group exhibition, Tanja Pol Galerie, Munich, Germany
Love and Friendship in the Nuclear Age, group exhibition, Galerie Dana Charkasi, Vienna
The Cannibal's Muse, group exhibition, Patricia Low Contemporary, Gstaad, Switzerland



- 2009 Bendix Harms: *Sog*, Sabine Knust, Munich, Germany
Until the End of the World, Andres Melas Presents, Athens, Greece
- 2008 Bendix Harms: *Lebenslieben*, Anton Kern Gallery, New York, NY
Friends and Family, Anton Kern Gallery, New York, NY
Bendix Harms, Galería Heinrich Ehrhardt, Madrid, Spain
- 2007 Bendix Harms: *Burg Uns*, Sabine Knust Gallery, Munich, Germany
Size Matters: XXL, HVCCA – Hudson Valley Center for Contemporary Art, Peekskill, NY
The Sorcerer's Apprentice: Late Picasso & Contemporary Painters, Galleri Faurschou, Copenhagen [cat.]
- 2006 Bendix Harms: *Solid As A Rock*, Anton Kern Gallery, New York, NY
Bold Moves, Scenic, New York, NY
- 2005 *Prague Biennial*, Prague, Czech Republic
- 2004 *Which Feeder?* Two-person show with John Bock, Anton Kern Gallery, NY
- 2001 *Musterkarte, Modelos de pintura en Alemania*, Galeria Elba Benitez, Madrid; Galerie Heinrich Ehrhardt, Conde Duque Tirana Biennale 1, National Gallery + Chinese Pavillion, Tirana, Albanian
Major Sponsen – ahead, Galerie Heinrich Ehrhardt, Madrid, Spain
- 2000 *Bendix Harms*, Galerie Karin Guenther, Hamburg, Germany
- 1998 Bendix Harms: *Harms Hirsig Jung*, Galerie Philomene Magers, Cologne, Germany
Salon 98, Galerie Bärbel Grässlin bei Tishman+Speyer Properties Messeturm, Frankfurt, Germany
Bendix Harms, *Hirsig Harms Jung*, Galerie Heinrich Erhardt, Madrid, Spain

BIBLIOGRAPHY

- 2018 *SUMMER OF LOVE*, Freight+Volume, New York, NY
- 2016 *Bendix Harms: Chosen Ones*. New York: Karma, Anton Kern Gallery, and Galerie Sabine Knust.
- 2006 *Against mush-death* [in:] Bendix Harms *Solid As a Rock* (cat.), interview by Mari Susanne Kollerup.
“Bendix Harms,” *The New Yorker*, February 13 & 20, 2006.
Embracing His Emotion With Open Harms, Julia Butareva, Colombia Daily Spectator, February 21. Henry, Max. “Bendix Harms,” *Time Out New York*, February 2-8, 2006.
Cohen, David. “Bendix Harms,” *The New York Sun*, February 2, 2006.



- 2005 Vincent, Steven. "Bendix Harms and John Bock at Anton Kern Gallery," *Art in America*, May, 2005.
- 2004 "John Bock / Bendix Harms," *The New Yorker*, December 6, 2004.
Smith, Roberta. "John Bock / Bendix Harms," *The New York Times*, December 3, 2004.
Henry, Max. "John Bock and Bendix Harms," *Time Out New York*, November 25-December 1, 2004. Stillman, Nick. "John Bock and Bendix Harms," *Artforum*, 2004.
"John Bock," *Village Voice*, November 2004.

COLLECTIONS

Deutsche Bank Collection, Germany
Metropolitan Museum of Art, New York
Museum of Contemporary Art, Los Angeles
San Francisco Museum of Modern Art, San Francisco

