

GALERIE CATHERINE PUTMAN

**Per Kirkeby**  
*etchings and monotypes*

June 3 - July 11, 2020



Per Kirkeby *Untitled*, 1989-1990 | etching | 235 x 129 cm | Edition of 15

40, rue Quincampoix 75004 Paris | 1<sup>er</sup> étage  
T. +33 1 45 55 23 06 | Du mardi au samedi de 14 à 19 heures et sur rendez-vous  
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*Engraving is a mark. A mark of the movements of matter. This is the case of all art but engraving is so conspicuously a mark that its presence becomes exciting. A mark of the movements of matter, a mark of the soul—it is nature. Nature is larger than reality.* <sup>(1)</sup>

Per Kirkeby

Galerie Catherine Putman is pleased to present its third exhibition of works on paper by Per Kirkeby.

Born in 1938 in Copenhagen, the painter, sculptor, engraver, film-maker and writer Per Kirkeby was a major figure in contemporary Scandinavian art. He died in 2018 in the city in which he was born.

In a selection of prints made from the end of the 1980s to 2013, the exhibition shows the variety and printing techniques that Kirkeby used: drypoint, aquatint, wood engraving, lithography and also monotypes, another aspect of his printmaking work.

Per Kirkeby made monotypes from the end of the 1980s. In 2009, in its first monographic exhibition of work by the artist, Galerie Catherine Putman showed a series of large vertical monotypes made in the 2000s. This time, a large monotype dated 2010 and measuring 186 x 139 cm and two others of medium format illustrate this practice by the artist. As in his painting, we see again the ochre and brown tones and the strata and faults that are a reminder of his training as a geologist. A monotype is the proof of a painting made on a metal, glass or plexiglass plate. The artist works freely on the chosen support using printing inks. A sheet of paper is laid on the painted plate and passed through a press.

Two drypoint and aquatint engravings—also monumental—dated 1989-1990 show that Kirkeby had a broad approach to printmaking and the scales of work that this allows. The choice of format and its verticality invite a look at the monumentality of the arctic landscapes through which he travelled—rendered by fragments of landscapes, tree trunks or pieces of rock.

In contrast with the large aquatints, the exhibition also includes ten drypoint engravings on zinc in sketchbook format and assembled in the portfolio *Isua 2004* made within the framework of the expedition by the Danish geologist Minik Rosing to Isua in Greenland. At the edge of the Greenland icecap, the Isua Greenstone Belt is the site of some of the oldest rocks in the world.

This way of working, of engraving a zinc plate facing an imposing landscape during scientific expeditions was shown brilliantly by La Maison du Danemark in Paris and at the Musée des Beaux-Arts de Caen in 2015 and 2016 in an exhibition entitled 'Per Kirkeby and the polar region'.

<sup>(1)</sup> Per Kirkeby, from *Bravura*,

Per Kirkeby (born in 1938 in Copenhagen) is one of the most important painters of his generation. His first exhibition coincided with the completion of his studies in geology, in 1964. Kirkeby represented Denmark in the 1976 Venice Biennale and later participated in documenta VII (1982) and documenta IX (1992). Important solo museum exhibitions include Van Abbemuseum, Eindhoven; Kunsthalle Bern; Whitechapel Art Gallery, London; Museum Ludwig, Cologne; Louisiana Museum of Modern Art, Humlebaek and BO-ZAR Centre for Fine Arts, Brussels. The artist participated in *A New Spirit in Painting* at the Royal Academy in 1981 and was the subject of a major survey exhibition at the Tate Modern in 2009. A retrospective of painting and sculpture was organised by The Phillips Collection, Washington DC, in 2012. Works by Kirkeby are found in many museum collections including the Tate, London; Centre Pompidou, Paris; Metropolitan Museum of Art, New York; and Museum of Modern Art, New York, among many others.

Louisiana Museum of Modern Art presents *Per Kirkeby – Bronze* until June 21, 2020.





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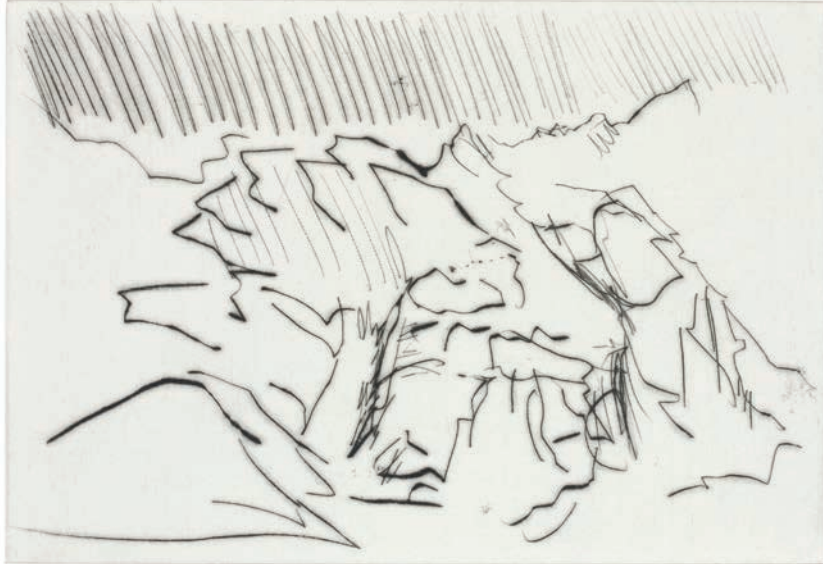


Per Kirkeby *Untitled*, 2000 | monotype | 80 x 60 cm





Per Kirkeby *Untitled*, 2010 | monotype | 139 x 186 cm



Per Kirkeby *Isua* 2004 | series of 10 drypoint etchings | 27 x 40 cm | Edition of 14