

An abstract painting with a complex, layered composition. The background features a mix of dark, moody tones (blues, greys, blacks) and vibrant, saturated colors (red, yellow, green, pink). In the center, there's a dark, rectangular area that looks like a doorway or a tunnel, with light emanating from it. The overall style is expressive and gestural, with visible brushstrokes and a sense of movement. At the top, there's a horizontal band with the text 'RE FULL RESOLUT' in white, bold, sans-serif capital letters. Below this, there's a black rectangular box containing the text 'ANDERS MOSEHOLM' in white, bold, sans-serif capital letters. Below that, another black rectangular box contains the text '- Remember to Forget' in white, italicized, sans-serif capital letters. At the bottom, there's a white rectangular box containing the text 'HANS ALF GALLERY' in black, sans-serif capital letters.

RE FULL RESOLUT

ANDERS
MOSEHOLM

- Remember to Forget

HANS ALF
GALLERY



ANDERS
MOSEHOLM

- Remember to Forget

HANS ALF GALLERY 2014



PADDLE - 200 x 160 cm - Oil on Canvas - 2014

bes

New Posts

posts this hour

Most Popular

Team Values

List

Most

Mail

Re-Tie

Messenger

Celebrity

85
Weather

News

Finance

Sports

Movies

Health

PUSHES

Rottweiler faces in to save Chihuahua fr

Things to do for the 2012 sides how a buddy spee

ABOUT

Careers

College

Around

Advertise

Terms of Use

Privacy Policy

Ad Choices

Contact

Feedback

Invited

Outstanding

Red Eye

Red Eye

Red Eye

Red Eye

Red Eye

Red Eye

Red Eye

TOOLS

Live Video

Trending

Report

Newsletter

Alerts

Blog

Mobile

Podcasts

Radio



SHUFFLING CARDS - 200 x 160 cm - Oil on Canvas - 2014







CRACKS - 40 x 100 cm - Oil on Canvas - 2014







Completed by the viewer - 116 x 116 cm - Oil on aluminium - 2014



Into the silent water - 150 x 120 cm - Oil on Canvas - 2014





REMEMBER TO FORGET - 116 x 116 cm - Oil on Aluminium - 2014





...and you can have it all - 116 x 116 cm - Oil on Aluminium - 2014





DEFINED DISORDER - 116 x 116 cm - Oil on Aluminium - 2014



The Other Way Around - 116 x 116 cm - Oil on Aluminium - 2014





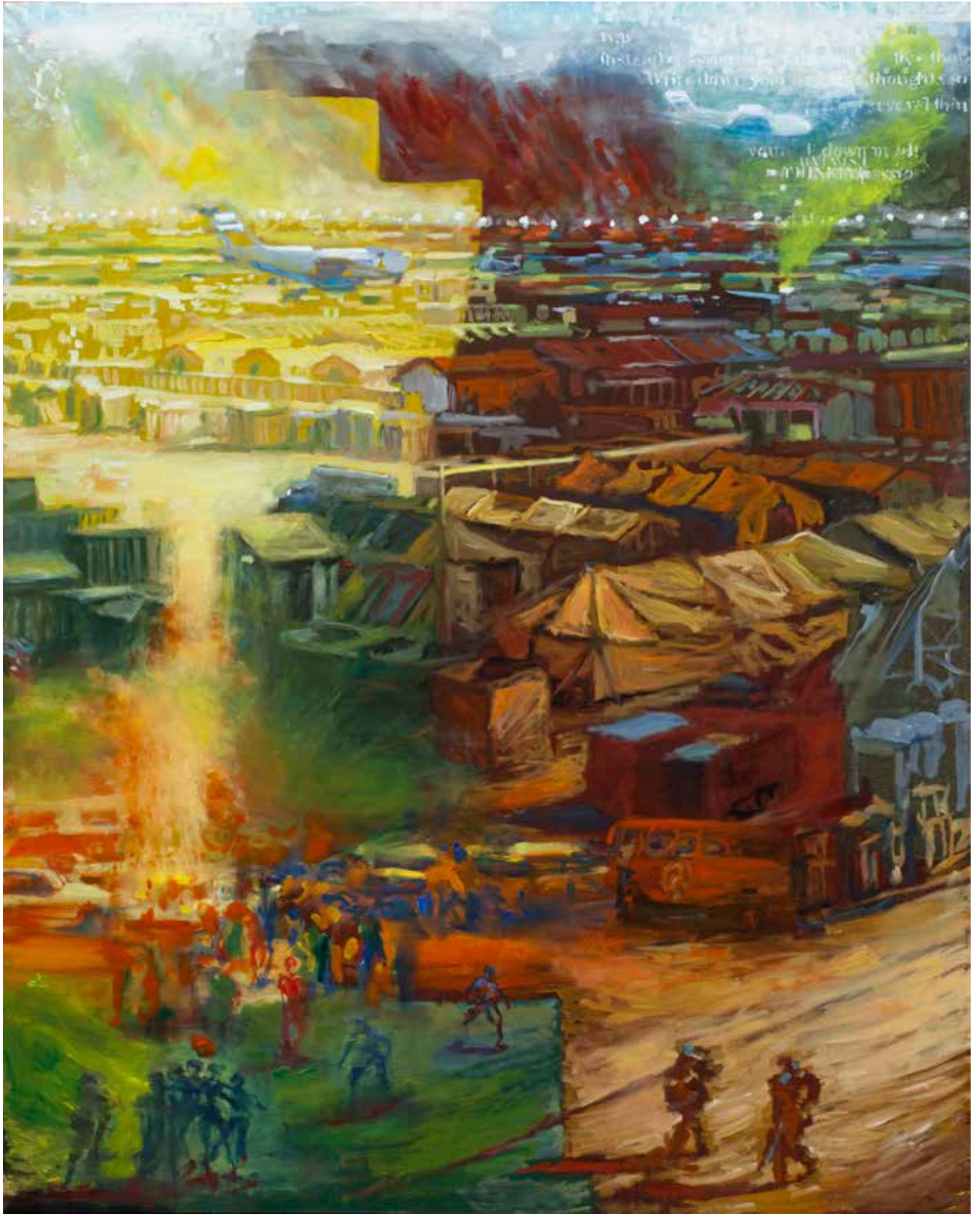


BRIDGE - 120 x 180 cm - Oil on Canvas - 2014





FULL RESOLUTI - 200x160 cm - Oil on Canvas - 2014



WOODSTOCK - 200 x 160 cm - Oil on Canvas - 2014



TO PÅ DRØMMENE
S FORBLIRDET
RØM TO HOI

LIG
TE







Even though they really did care
80 x 30 cm - Oil on Canvas - 2014



Even though he loved nature
80 x 35 cm - Oil on Canvas - 2014



Even Though They Were very alert
60 x 22 cm - Oil on Canvas - 2014



Even Though they always took care of their flowers
95 x 40 cm - Oil on Canvas - 2014



Even Though he loved that car
60 x 22 cm - Oil on Canvas - 2014



Even Though they had a hard top
80 x 35 cm - Oil on Canvas - 2014



Even Though he had a helmet
85 x 35 cm - Oil on Canvas - 2014



Even Though He walked the dog
60 x 24 cm - Oil on Canvas - 2014



Even though he was saved
60 x 24 cm - Oil on Canvas - 2014



Even Though they looked in both directions

95 x 55 cm - Oil on Canvas - 2014



**Even Though They had
a piece of heaven**

65 x 20 cm - Oil on Canvas - 2014



Even Though they stopped

80 x 24 cm - Oil on Canvas - 2014



Even Though they practiced every day
 95 x 35 cm - Oil on Canvas - 2014



Even Though it was Half Full
 95 x 35 cm - Oil on Canvas - 2014



PAINT A LITTLE PART
OF
PARADISE
EVERYDAY

DOOBLE-DIP
JUST MOVED YOUR HAIR

PLEASE
SHINE
ON MY
KISS

MUDD

Fra udstillingskataloget:

REMEMBER TO FORGET

I udstillingen "Remember to Forget" har jeg ladet mig inspirere af motiver og tendenser i nutidens ofte modstridende virkeligheder: Hvordan vi tilsyneladende lever fint med at se sjove kattevideoer på Facebook postet side om side med videoer af journalister, der bliver halshugget for øjnene af jublende fanatikere. Hvordan vi måske bare forsøger at holde tungen lige i munden og leve med værdighed i en kompleks og ofte uoverskuelig hverdag.

Mine motiver i "Remember to Forget" kan ses som en fortløbende dialog mellem den nære verden og verden udenfor: Hverdagen, familielivet, mine løbesko, hængekøjen i sommerhuset, mit rod på værkstedet, Facebook, mit mailprogram og alle nyhedsopdateringerne om verdens foruroligende morads.

Jeg er fascineret af menneskers evne til at overleve og tilpasse sig de mest udfordrende og komplekse livsvilkår. "War Studies" har vist, at engelske soldater klarede sig bedre end andre krigsfanger i de japanske koncentrationslejre, fordi de var i stand til at glemme eller fortrænge de forfærdelige omstændigheder, de var underlagt. Englændernes insisteren på disciplin, sang, gymnastik og five o'clock tea (uden te) betød, at de kunne fastholde deres værdighed, menneskeligheden og troen på et normalt liv hinsides lejrene.

I min nære virkelighed oplevede jeg som dreng, at det var en plage at skulle læse bøger, selvom jeg udmærket vidste, at det var godt og vigtigt. Min familie var meget kulturelt og litterært anlagt, men jeg kunne ikke finde ud af, hvordan jeg skulle komme ind i den verden. Noget åbnede sig imidlertid for mig, da jeg i historietimerne så Leni Riefenstahls "Triumph des Willens" og i det hele taget blev introduceret til Det Tredje Riges sans for iscenesættelse.

Som 11-årig sad jeg bøjet over store, støvede historiebøger om især nazismen. Jeg vidste godt, at tyskerne var de onde, og dem måtte man ikke holde med. Alligevel var der noget ved dem, der fascinerede mig – disse perfekte tabere. Tænk, at de havde tabt krigen på trods af deres inderlige tro på sig selv, deres egen styrke og perfektion: De smilede på fotografierne, selvom de foretog sig rædselsfulde ting. Kammeratskabet og troen på den fælles vision overskyggede tilsyneladende krigens gru.

Ude i vores have legede jeg krig med mig selv. Jeg var tysker, selvom jeg vidste, jeg dermed også ville tabe. Jeg kæmpede imod en usynlig overmagt og kastede en håndgranat – en pose med vand – hvorefter jeg smed mig på maven i min fars lavendelbed.

Det er nødvendigt at fortrænge verdens uoverskuelighed for at kunne leve i den. Det er rart, at jeg kan grave mig ned i min malerhule; ikke for at isolere mig, men for bedre at kunne bearbejde og leve i verden.

Remember to Forget.

Remember to Forget.

Jeg maler et billede, accepterer at sidde midt i rodet og prøve at finde et system, en struktur, en vej alligevel.

Anders Moseholm



From the exhibition catalogue:

REMEMBER TO FORGET

In my show "Remember to Forget" I have drawn upon scenes and tendencies of the repeatedly conflicting realities of today: How we live seemingly content with watching funny cats and videos of journalists being beheaded in front of jeering fanatics posted side by side on Facebook. How we are perhaps just trying to keep our heads straight and live with dignity in a complex, and often daunting, present.

My motifs in "Remember to Forget" can be seen as representing an ongoing dialogue between my immediate world and the world outside: My everyday and family life, my running shoes, the hammock at our summer house, the mess in my studio, Facebook, my email provider and all the constant updates on the disquieting turmoil of the world.

I am fascinated by the human ability to survive and adapt to even the most challenging and complex of circumstances. War Studies have shown that English soldiers coped better than other POWs in the Japanese concentration

camps, because they managed to forget and downplay the horrible circumstances, they were subjected to. The insistence of the English on discipline, song, gymnastics and five o'clock tea (without the tea) meant that they could preserve their dignity, their humanity and the belief in a normal life beyond the camps.



As a child, in my immediate reality, I experienced that it was a nuisance to have to read a book, even though I knew that it was virtuous and important. My family was of a rather cultural and literary inclination, but I could not figure out how to enter that world. However, I had an epiphany of sorts, when I watched Leni Riefenstahl's "Triumph of the Will" and was given a more general introduction to the sense of aesthetic orchestration of The Third Reich.

At the age of eleven, I found myself hunched over great, dusty history books on Nazism in particular. I knew the

Germans were the bad guys, and you couldn't root for them. Even so, something about them fascinated me – these perfect losers. Just imagine: They had lost the war despite of their ever-fervent belief in themselves, their own strength and perfection. They smiled in the photographs, even though they were doing atrocious things. Apparently, the comradery and shared belief in a greater vision overshadowed the horrors of war.

In our backyard I staged my own private wars. I was a German, even though I knew, I would lose by default. I battled an invisible overlord and threw a hand grenade – a bag of water – and took a dive in my father's lavender patch.

It is essential to displace the incalculable nature of the world in order to inhabit it. It is nice to be able to immerse myself in my painting lair; not to isolate myself from, but to reside in and process the world.

Remember to forget.

I paint a picture; accept that I am knee-deep in chaos trying to find a system, a structure, a way anyway.

Anders Moseholm

ANDERS MOSEHOLM

1959

EDUCATION

- 1989-96 Royal Danish Academy of Fine Arts (CLaus Carstensen, Ola Billgren, Stig Brøgger)
1994-96 M.A. (Cand phil)
1994 School of Visual Arts, New York

SOLO SHOWS (SELECTED)

- 1997 Arrested Exposure - Art Projects International, New York
1998 DONT LOOK NOW (with Lars Buchardt), Overgaden.-DK
1998 OUT OF PROPORTION, Gallery Specta, Cph.-DK
1998 THE DIFFERENCE, Gentofte Art Library.- DK
1999 CROSSING, Galerie Leger, Malmö, Sweden,
2000 ON LOCATION, Gallery Specta, Cph.- DK
2001 SOMETIME, SOMEWHERE, SOMEONE, Gallery Franz Pedersen - DK
2001 EXTERIOR, Galerie Leger, Malmö - Sweden
2002 RESONANCE, Galerie Birthe Laursen, Paris
2002 A Matter of Time, Gallery Specta, Cph.- DK
2003 EAR TO THE GROUND – Die Papierfabrik, Neumünster , Germany
2003 MIND TRAFFIC - Gallery Franz Pedersen – DK
2004 SINCE WE DO NOT KNOW - Galerie Leger, Malmö – Sweden
2004 Architecture & Articulation – Galerie Aveny, Göteborg – Sweden
2004 And when she looked into the room – Galerie Birthe Laursen, Paris
2004 Nothing Over Nothing Under Nothing Beside – Lost City Arts, New York
2005 DELAYED PRESENCE – Tallinn Art Hall Gallery, Tallinn – Estonia
2006 SILENT ALARM . - Gallery Specta, Cph.-DK
2007 THERE IS A TREE IN SHANGHAI – Galleri Leger, Malmö – Sweden
2007 DEVIAZIONE – Galerie Susan Nielsen – Paris
2008 CASCADE – Galerie Aveny, Göteborg – Sweden
2008 CAPACITY – Daimler/Benz Kreuzberg – Berlin
2009 Fragments of Capacity - Gallery Franz Pedersen – DK
2009 Right Here in Front of You – Sophienholm Museum and Vejle Kunstmuseum DK
2010 LOOK DOWN NO GROUND – Galerie Leger Sweden
2010 Beyond Reflections – Galleri Franz Pedersen DK
2011 VELVET VELOCITY – Galerie Aveny Göteborg – Sweden
2011 PERMANENT UNDTAGELSESTILSTAND – Hans Alf Galley – Cph DK
2012 Lost At The Top - Grenen Art Museum – Skagen DK
2012 RUSLAND – TA THA GA TA YA (med Nicolai Howalt) – Galleri Franz Pedersen – DK
2012 Dynamic Detour (med Thomas Holm) - Gallery Genesis – Athen Greece
2013 On Location – Gallery Ingela S – Stockholm - Sweden
2014 Things You Can Not See – Galerie Leger – Sweden
2014 Remember to Forget - Hans Alf Galley – Cph DK

GROUP SHOWS (SELECTED)

1994	PROMS 2 - Kunsthallen Brandts Klædefabrik, DK
1995-96	INTERCAMBIO - Barcelona, Spain
1997-98	Sylvia White Gallery - New York & Los Angeles
1998	CUT IT OUT - Randers Museum of Art., DK
1998	The Roaring Silence - Vejle Museum of Art., DK
2002	Half an image is better than one - Randers Museum of Art, DK
2002	Center Cultural Andratx - Asbæk Gallery, Mallorca
2003	Skive Museum of Art, DK
2005	INSTANTANÉ m. Wijnvoord - Hiltunen. Cornillet - Galerie Birthe Laursen, Paris
2000-05	Kammeraterne - Den Frie Udstillingsbygning, Cph., DK
2007	Shenzhen Guan Shan - Yue Art Museum, Shenzhen/China
2010	Moseholm-Moseholm - Johannes Larsen Museet - DK
2012	Indvendinger (med Bendt Ulrich Sørensen og Rene Holm) Vordingborg - DK
2013	SkyggeSpejl - Sa Ta Na Ma m. Kathrine Schrøder - Olivia Holm Møller Museet Holstebro
2013	Sublimate, Sublime, Subliminal - Underdog Gallery - London - UK
2013	From Another Place - with Knud Odde, Peter Martensen etc - Salling Ny kunstmuseum - DK
2013	Playgrounds - with Søren Martinsen, Mie Olise, Kaspar Bonnen etc- Galerie Leger - SE
2014	Portraits of God - with Chr. Lemmerz, Per M Abrahamsen, Arne Haugen etc. - Gallery HansAlf Cph. - DK
2014	Skymning - G-Gallery - Houston Texas - US
2014	Django - with Fie Norsker, Papfar, Kristian Devantier ...etc - Gallery Franz Pedersen - DK
2014	Efter Søndergaard - with Mette Vangsgaard, Jesper Dalgaard ...etc - Det ny Kastet - DK
2014	How the Light Gets In - with Søren Hagen, Alan Rankle - Galerie Aveny, Göteborg - SE

AWARDS / ART FAIRS (SELECTED)

Danish Art Foundation support for soloexhibition Arrested Exposure.- Gallery API - NY - (1997), soloexhibition Galerie Susan Nielsen - Paris(2002), soloexhibition Ear to The Ground - Die Papierfabrik - Neumünster(2003), soloexhibition A Matter of Time Gallery Specta Cwph Dk (2002), Award for 2 years from Danish Art Foundation 2001 & 2002, Award 1999 - 2000 from Danish Art Foundation, Special Award from from Danish Art Foundation in 1999 for the exhibition L - A, (with Lars Buchardt) Rampen/BG - Fonden, Resendicy donated at the BG-Fondens Legatbolig Rue Lamarck 2000, Resendicy donated at the Danish Foreign Ministry location at Rue de la Perle, Paris, Award from Grosserer L. F. Foghts Fondation, UNI-Banks Art Award '95, Award form the Danish Art Foundation 2006, Travel Award from Danish Art Foundation 2007, Award from Beckett Fonden 2008, Award from Højesteretssagfører Davids 2009, Award from Carlsberg Foundation 2009, Member of Kunstnersamfundet since 1998, Artfair Copenhagen (Forum) 2005-2014, Art Fair St. Peterburg 2009/2010, Art Chicago 2011, AAF New York 2011, London Art 2011, ARCO artfair Madrid 2013, Art Basel Miami 2012 og 2013, Art Basel Schweiz 2014.

REPRESENTATION

Solgt til Statens Kunstfond 1996, 2001 - Svenske Kunstfond 2006 - Carlsbergfondet 2006 - Solgt til Vejle Kunstmuseum 2000 og 2001 - Skive Kunstmuseum 2003 og 2004

DECORATION

Aarhus Hospital - Filmskolen - TV-serie 'Hotellet' - Ericsson A/S - Tønder Bank - Højgaard&Schultz - Sydbank - Refugium, Ribe - Keops - Saxo Bank - Accura - LEGO

ANDERS MOSEHOLM

- REMEMBER TO FORGET

Udgivet i forbindelse med udstillingen /

This catalogue is published in conjunction with the exhibition:

Anders Moseholm - Remember to Forget, Hans Alf Gallery - d. 21. November 2014

Udgiver / Publisher: Hans Alf Gallery, København - © Anders Moseholm

www.hansalf.com - www.andersmoseholm.dk

Alle værker / All the works: Courtesy Hans Alf Gallery, København - © Anders Moseholm

Grafisk arbejde / Graphic design: AD Libitum - grafisk bureau

Tekst / Text : Anders Moseholm

Foto / Photo: Per Morten Abrahamsen og Erling Lykke Jeppesen

Tryk / Print: AD Libitum - grafisk bureau

Oplag / Issue: 250 - first edition 2014

Tak til / Thanks to: Annette Brodersen, Marie Louise Toksvig og andre (I ved, hvem I er...)

Alle rettigheder / all rights reserved: © Anders Moseholm



H A N S A L F
G A L L E R Y