

Gerben Mulder 2022

Throughout his career, Mulder has developed a body of work that establishes a dialogue with a tradition of European painting, which spans from Velázquez's children to the distorted figures of Edward Munch. With an iridescent palette, his portraits, his flowers vases and still-life paintings emphasize psychological aspects (melancholy and euphoria) and a subjective dimension of the images. New York Times art critic Roberta Smith situates this production in the gap between Raoul Dufy and Jackson Pollock. That is, between an essentially figurative painting with traditional themes on the one hand, and abstract expressionism on the other. His new works radically emphasize the materiality of painting, being conceived in a physical way. The gesture is strikingly wide, quick, and omnipresent. The spiral brush strokes, graphic-like, retro modernist mark-making bring a contemporary edge to this genre.

Gerben Mulder's paintings are of figures caught at the moment of contorted darkness with their bodies and their desires hanging out in a ripe suggestive manner. The obtuse sexuality and hints of sorcery are all part of Mulder's painting language that explores the darker side of the human experience. Mulder's works resonate with today and what we live, everything bursts and springs from everywhere. Fortunately, with Mulder we see light at the end of that tunnel.

Mulder's approach is free and playful. His characters are half-man nor half-woman, half-black or half-white, his bouquets are flower imaginaries that defy the rules of nature.

Mulder creates images that become doors to another world, and there begins the journey.

Mulder has exhibited throughout the world in numerous solo and group exhibitions, including The 1st Liverpool Biennial UK, Kunstverein Cologne Germany, Boston University Gallery USA, Kunsthall Kade and the Museum of Contemporary art in Tucson USA (MOCA Tucson). His Sao Paulo based gallery Fortes D'Aloia & Gabriel has been presenting him over the years at main art fairs like Art Basel, Art Basel Miami, The Armory show and at Frieze (London & New York). His works are in public and private collections in the USA, Europe, South America and Asia particular the collection of Sig Bergamin (Brazil) MOCA Tucson (USA), collection of Tanya Bonakdar (Galerie Tanya Bonakdar, USA), collection of Rachel Lehmann (Galerie Lehmann Maupin, United States), collection of Masashi Shiobara (Japan).

Individual publications include

2019 **FLOWERS**, Published by Marisa Newman Projects, NL-USA, 62 pages.

2008 **SICK BED**, Published by K4 Gallery, Munich Germany 34 pages. 2004 **BLUE PRINT** Published by Gallery Stark, NY USA.

2003 **GERBEN MULDER NEW WORK**, Published by Suite 106 Gallery, NY USA,

His work has appeared in multiple publications and articles by leading international publishing houses, news papers and magazines,

Elle Décor USA. The GUARDIAN, UK. NY TIMES, USA
Assouline Publishing house, USA. Elle Décor USA. Cent Magazine, UK.
Financieel Dagblad Persoonlijk, NL. FRIEZE MAGAZINE, UK.
ZINC MAGAZINE, USA. Amongst others.

Represented Galleries

Galerie Frank Taal, Rotterdam, The Netherlands.

Marisa Newman Projects, New York, USA.

Fortes D'Aloia & Gabriel; Sao Paulo and Rio de Janeiro, Brazil

Galerie MPV, Oisterwijk, the Netherlands,

Galerie La Banane, Cannes, France

Bart Julius Peters | Artist Statement

Chaos has been my point of departure from a very young age. I am a generation X Dutch white male. My privileged expat upbringing back and forth from the Middle East through adolescence, amid diametrically opposed cultures, showed me early on the fallacy and hypocrisy of a dualistic world view. Between these identities and a life lived in alternative ways to the norm imposed by my specifics and class, I have cultivated my own cosmology. I sublimate the banal in beauty, through free association, reflecting pragmatically my alternative life choices. Suspended between realism and pure imagination the world I depict is enveloped in nature, the body, hedonism, nostalgia, and sexuality. I stage and collect my imagined lyricism of reality, a non-dualist view of daily objects and situations surrounding me. I offer my subjectivity and gift the viewer the power of their response. Not one truth.