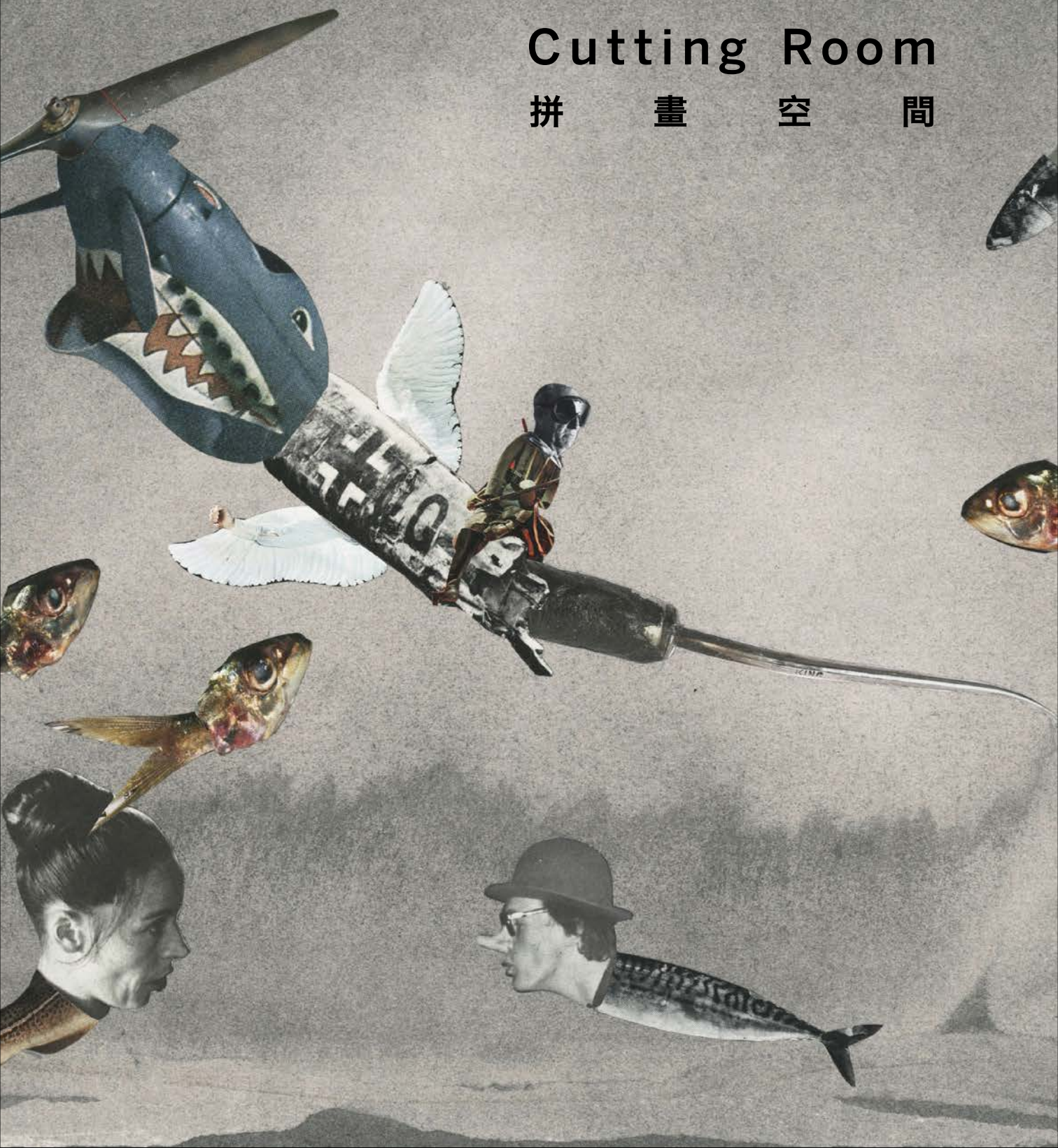


NILS KARSTEN

Cutting Room

拼 畫 空 間







NILS KARSTEN

Cutting Room

拼 畫 空 間

# Nils Karsten

## Cutting Room

### Exhibition Statement

by Nils Karsten

I think in images assembled on paper. The nature and function of the paper—on which disparate imagery is mixed together in acts of play—is as blurry as the rarified graphite landscape that is the setting for a majority of the found media and coloured paper. One thing to note is that “on which” is an inaccurate choice of words. In my artistic exploration, paper is far from a classical modernist flat surface on which items sit. Rather, the paper is best understood as an indeterminate mental space—an unencumbered field of consciousness—in which images move.

All these works on paper could be called graphite drawings or mixed media works. Tracing was my earliest effort to claim images: following the lines of a cartoon lion or of a cow on a milk carton, and dragging them into my sketchbook via pencil and tracing paper. I drew images freehand as well, but tracing was better—leaving me out. Tracing turned into cutting. Not being able to access copy machines or other mechanised means of reproduction made the act of tracing or cutting a ritual: a laborious, meditative process. Using scissors instead of pencil meant the image had an object-like quality and was even more precious. I have stuffed in folders vast collections of pictures that have been cut neatly and separated from their context by nail scissors. Every single one of the approximately 3000 pieces of the grid installation, *The Ever-Present Desire for Meaning*, has been meticulously cut. *Onkel Otto* is a montage not only of found imagery, but also techniques, complicating the materiality and process of conventional collage.

I want to own all images. *Cutting Room* is about owning images, all images.



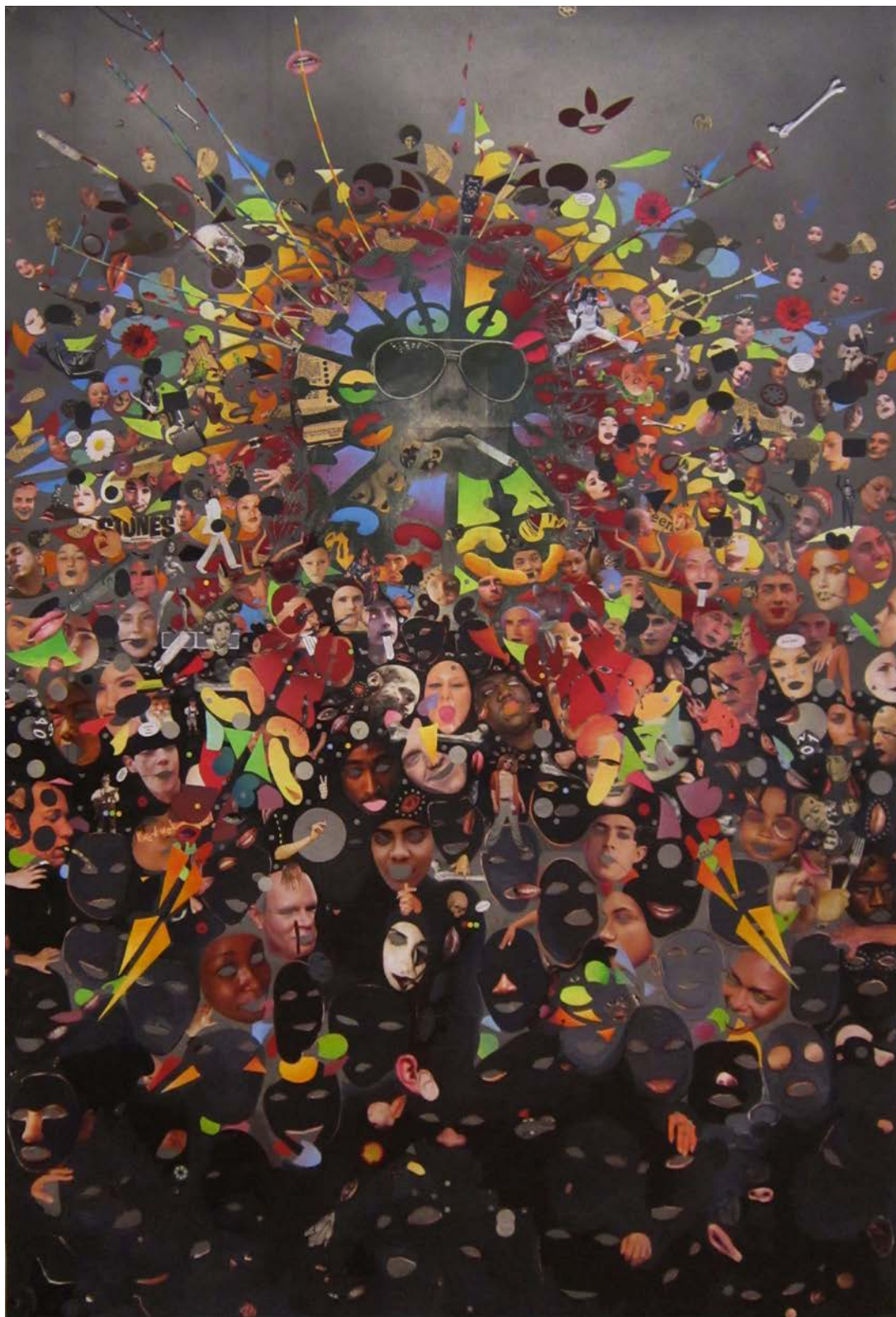


**Untitled (Triptych) 無題 (三聯畫)**, 2015  
Graphite, acrylic and collage on paper 石墨、丙烯、拼貼和紙張  
178 x 122 cm (70 1/8 x 48 3/8 in.)

**Blind Faith (Triptych) 盲目的信仰 (三聯畫)**, 2015  
Graphite, acrylic and collage on paper 石墨、丙烯、拼貼和紙張  
178 x 122 cm (70 1/8 x 48 3/8 in.)





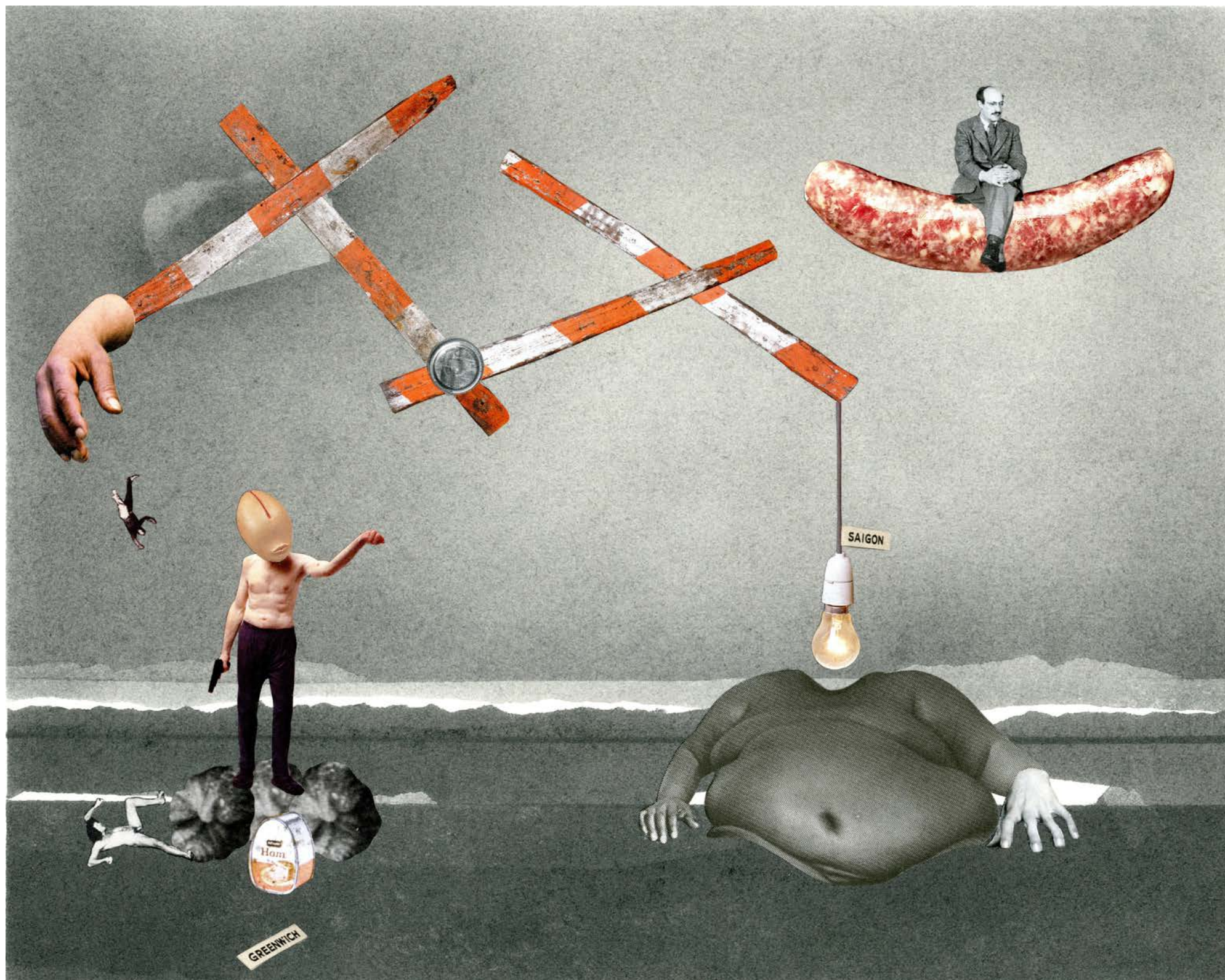


**Untitled (Triptych) 無題 (三聯畫)**, 2015  
Graphite, acrylic and collage on paper 石墨、丙烯、拼貼和紙張  
178 x 122 cm (70 1/8 x 48 3/8 in.)



**Adblock**, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
35.5 x 28 cm (14 x 11 in.)





**Elevated 崙**, 2013  
Graphite and collage on paper 石墨、拼貼和紙張  
28 x 35.5 cm (11 x 14 in.)



A surrealist collage on a textured grey background. In the center, a panda sits on a banana in front of a stone archway. Surrounding this are various floating objects: a pink alien-like figure with a leg, a tiger skin, a lightbulb, a ruler, a large eye, a small astronaut on a staircase, a person in a trench coat and green boots with a top hat, a person on a chair, a car, a face in a mushroom, a hand, a knife, a piece of wood, and a small blue object.



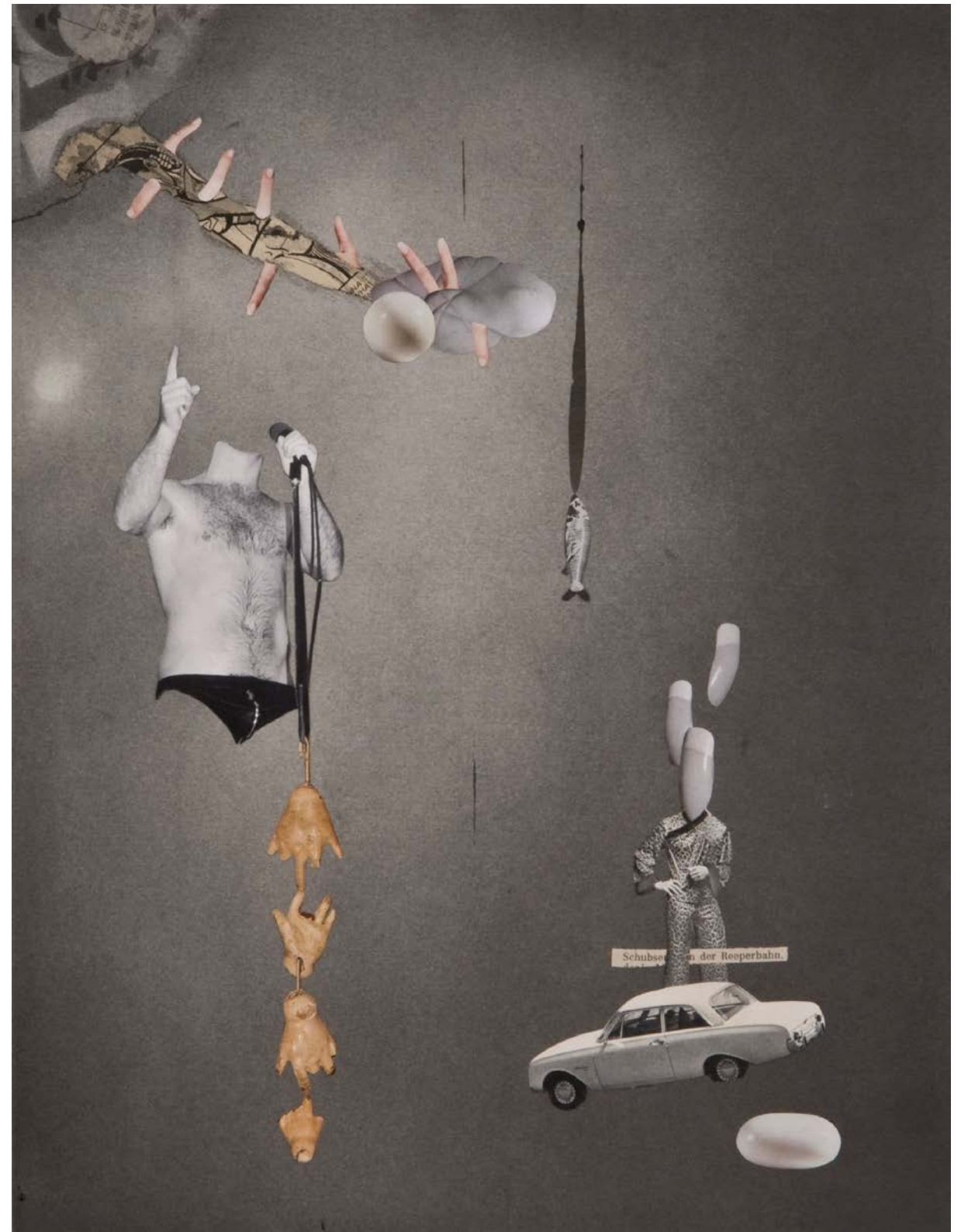


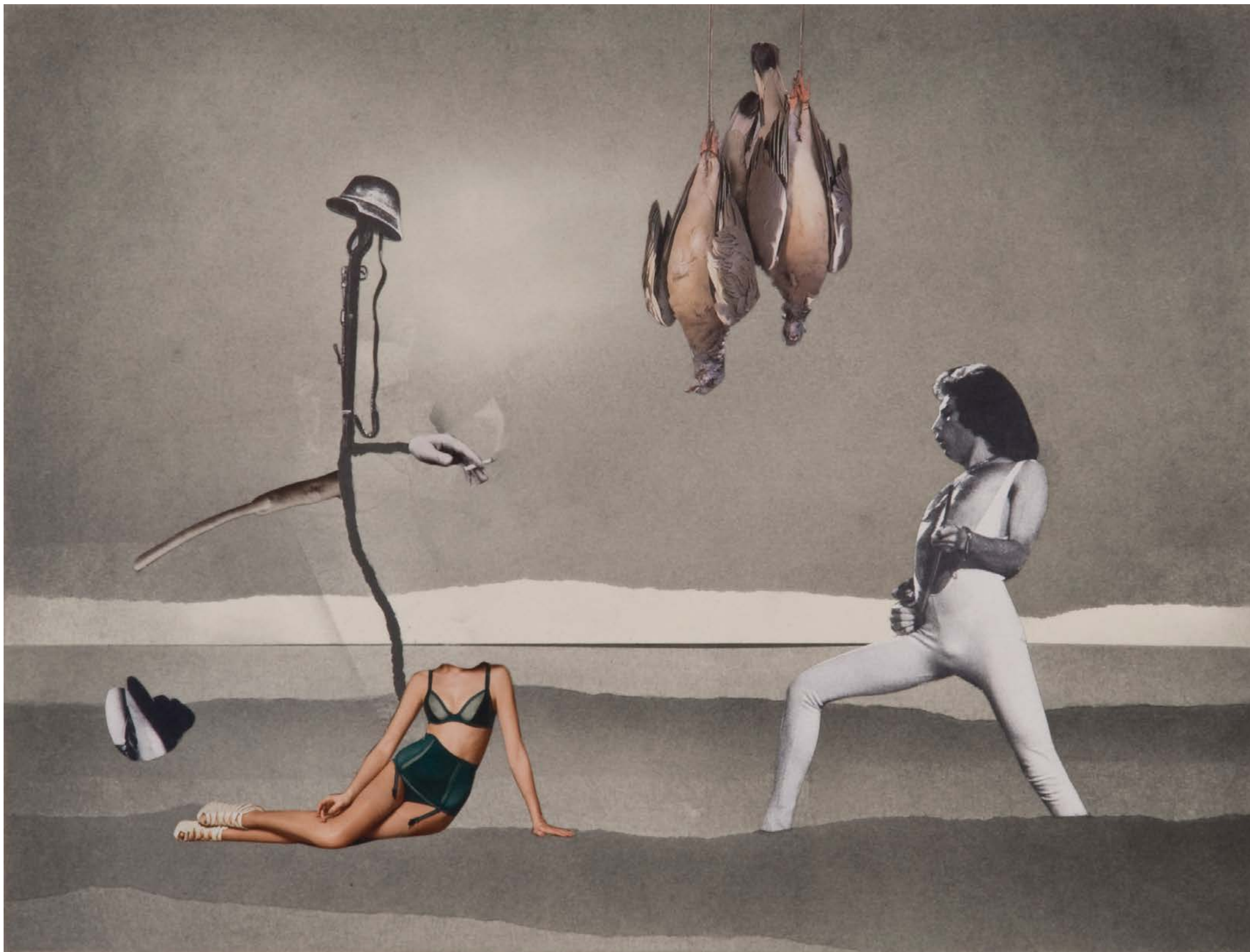


**Declan** 戴克瀾, 2013, Graphite and collage on paper 石墨、拼貼和紙張, 35.5 x 28 cm (14 x 11 in.)



**Five-Fingered Robot Hand Driven 五指機械手, 2012**  
Graphite and collage on paper 石墨、拼貼和紙張  
38.8 x 30.1 cm (15 1/4 x 11 7/8 in.)





**What Did The Sphinx Say? 獅身人演說, 2011**  
Graphite and collage on paper 石墨、拼貼和紙張  
24.1 x 32 cm (9 1/2 x 12 5/8 in.)





**Perfect Poise** 完美優雅, 2011, Graphite and collage on paper 石墨、拼貼和紙張, 35.5 x 28 cm (14 x 11 in.)

# Nils Karsten

## 拼畫空間

### 展覽說明

文 Nils Karsten

我在拼貼畫中「思考」。紙張的本質與功能，在將不同的圖像以遊戲方式並置於紙上，與極薄石墨 作為大多數色紙與媒材背景是同等模糊。使用「在紙上」實乃措詞不當，在我的藝術探索之中，紙 的作用遠超越固有將物件至於其上的現代平面表現。紙張，它是心靈空間，意識自由之地，使圖片 於紙上跳動。

這些紙張作品可被稱為石墨繪畫或綜合媒材作品。摹寫是藝術家最早期的創作方式：跟隨描繪獅子 圖像輪廓或一隻在牛奶紙盒上的乳牛，透過鉛筆和模寫紙將它們放進我的素描本。我亦自由創作圖像，但我認為模寫較佳，將我藝術家自身從中移出。模寫轉化為剪貼。無法使用影印機或其他機械 複製方式使模寫和剪貼成為一項儀式：一項費工，冥思的過程。使用剪刀然非鉛筆旨在賦予圖像物 件特性，更為珍貴。藝術家將大量由指甲刀整齊剪出的圖片，分離其原內容，小心收藏於文件夾內。每一件都精確剪貼而出，《持續存在意義之渴望》共由3000件圖像構成網狀拼貼裝置。Onkel Otto不僅挪用意象蒙太奇手法，更是技術，將傳統拼貼物件和過程複雜化。

我想要擁有所有圖片。《拼畫空間》只在擁有圖像，所有圖像。



**All Clear** 清空, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
27.9 x 27.8 cm (11 x 11 in.)







**Der Untergang** 毀滅的帝國, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
27.9 x 28.1 cm (11 x 11 1/8 in.)



**Musk & Balls** 麝香和球, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
27.5 x 27.5 cm (10 7/8 x 10 7/8 in.)







**Trek 長途跋涉**, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
28 x 28.3 mm (11 x 11 1/8 in.)







**Die Strömung** 流量, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
28.2 x 27.9 cm (11 1/8 x 11 in.)











**Out West** 西域之外, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
28.1 x 27.9 cm (11 1/8 x 11 in.)





**It's A Made Made Max** 這是一個最大的創造, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
27.9 x 27.9 cm (11 x 11 in.)





**Empty Lock On 空鎖**, 2015

Graphite and collage on paper 石墨、拼貼和紙張  
28 x 35.3 cm (11 x 13 7/8 in.)





**Too Late Too Soon 太晚太快**, 2015  
Graphite and collage on paper 石墨、拼貼和紙張  
28 x 35.5 cm (11 x 14 in.)









**Black Flower #6 黑花 #6, 2011**  
Graphite and collage on paper 石墨、拼貼和紙張  
76.2 x 57.8 cm (30 x 22 3/4 in.)

**Black Flower #7 黑花 #7**, 2011  
Graphite and collage on paper 石墨、拼貼和紙張  
Original size: 76.2 x 56.5 cm (40 1/8 x 22 1/4 in.)





# Cutting Room

## Graphite Drawing, Collage & Mixed Media

*Cutting Room* is a harlequin invitation to dive into an ocean of visual fragments arranged in systems, narratives, contexts; associatively, conceptually, poetically.

Just as when shot footage is edited, a single cut can turn before and after images into unexpected events.

I am constantly looking for printed material that might contain arresting imagery: magazines, newspapers, books, comics, catalogues, posters, and the list goes on. I hunt for vintage newsprint as much as high-gloss lifestyle magazines as much as discarded photographs. The wider the variety the better. I have developed an alertness for detecting images while flipping quickly through piles of material. Odd and unassuming images can have a hidden potential that has to be uncovered further on. I am looking for those images, but am also drawn to very specific ones such as historic figures, soldiers, tanks, airplanes, tools, teeth, bones, nails, and cigarettes in all shapes and colours!

My intention is to show a place that one cannot see; a sense of something without offering a clear conclusion, a journey without destination, a set of tasks without a goal; a fragrance that arouses, but doesn't tell! The graphite ground of my collages evokes an internal landscape or state of mind. It's a world full of playful moments and contradictions often with a quiet social-political undercurrent.

The graphite collages have a more narrative flow, like a comic strip squeezed into a single frame with no real beginning or end. All of this disparate imagery is mixed together during the act of organising—literally on my table—which is really the act of playing out a story or creating poetry.

Each section is embedded or floats within a pseudo landscape created by rubbing graphite powder into the paper surface (or using “air in a can” to move graphite particles around more aggressively to evoke streams of water and explosions alike.)

The titles of my pieces are extensions of the collage. A piece is made of graphite powder, paper cut-outs, and words that are the title.

For me, the title functions as another element amongst the materials used on or with the paper surface, broadening the understanding of mixed media/collaboration. Often, I work with a New York based poet whose response to my work creates that other collage element.

I am constantly cutting. It's a ritual for me. It's meditative as well. It's a repetitive, creative thinking process. I can cut about 30 pieces an hour depending on the complexity of the image. Often, I cut for the sake of cutting. It's a habit I can't help. Over time, I've accumulated innumerable cut-outs/images that I keep in sleeves of various sizes in my flat files. The grid collage installation refers to my obsessive need to organise my flat files.

When working on my graphite collages, I usually spread out a few hundred pre-cut paper pieces onto my desk and observe them carefully; I play with them, move them around, create relationships and make associations. I try (or try not to try) to find perfect matches or mismatches. The strongest pieces come together unforced. A graphite collage can't be bribed into being—it has to “click” on its own. Sometimes I have to move things around for weeks, sometimes months, or even years. Impatience only results in an illustration of an idea. In the end, a graphite collage makes itself. It is beyond intuition, knowledge, and intelligence where cut-outs and graphite surface melt into the experience that is one poetic, unassuming piece.

I work with different systems. The grid installation (*The Ever-Present Desire for Meaning*) is an ongoing project with no ending in sight. Each drawing begins with a carefully drafted pencil grid. Each compartment (about 50 x 50 mm) is dedicated to one image (even though I disobey that premise occasionally for the sake of each piece). I believe in limitations and rules, but they can't be adhered to just for the sake of maintaining a system either.

Every single one of the approximately 3000 pieces (18 sheets of paper) has been meticulously cut with the help of my nail scissors. The cut is the line and the line is drawing. The images are my colour palette, my inventory, and my visual encyclopedia. The paper is far from a classical modernist flat surface on which items sit. Rather, the paper is best understood as an indeterminate mental space—an unencumbered field of consciousness—in which images move.

I was very interested in punk, including 'zines, flyers, and posters of the mid-seventies to early eighties. I made collages for my own punk band in the late 80s and early 90s. And of course I was drawn to Surrealism, and the collages of Hannah Höch and John Heartfield, but also

resented the fact that a lot of collage simply “looked like collage.” I am interested in the flat surface of paper, but also in the illusion of space in paper. I drew with a pencil in and around my collages before switching over to graphite powder. With the help of a little fabric cushion I rub the fine powder into the paper. I want the cut-outs to be embedded in an environment that evokes space, clouds, and landscape. The images are within the space and sometimes on top of the graphite ground.

I have an urge to establish relationships or associations, to put things together that don't necessarily belong or fit together. This could be purely abstract, or hands on—cut and paste! I don't consider myself a “collage artist”, but I would say that collage describes my way of thinking: non-linear, often absurd yet beautiful, sometimes grotesque, but full with life; fragmented with an obsessive touch.

These graphite drawings with collage elements continue to evolve or inspire different processes. The pencil turns into scissors, which turn into a carving knife. I have been carving large-scale woodblocks based on collage cut-outs. I use them to print (ie, rub), and my studio turns into a printing press churning out graphic media to be assembled into more collage pieces.

*Onkel Otto* (2015) is such a piece. The imagery (chickens, hand with beer & cigarette, couple with helmets, etc.) are all variously sourced. Elements of *Perfect Poise* (2011) have been enlarged and hand carved into printing blocks. *Onkel Otto* is an evolution from found collage image to a process that uses object and technique—a rather analog kind of process with results that are similar to results from our more common digital processes in an ever-humming digital environment.

— Nils Karsten





**June 27, 2014, WH Blond Girl**

2014年6月27日, 金髮美女, 2014

Pencil and collage on paper 鉛筆、拼貼和紙張

76.2 x 56 cm (30 x 22 in.)

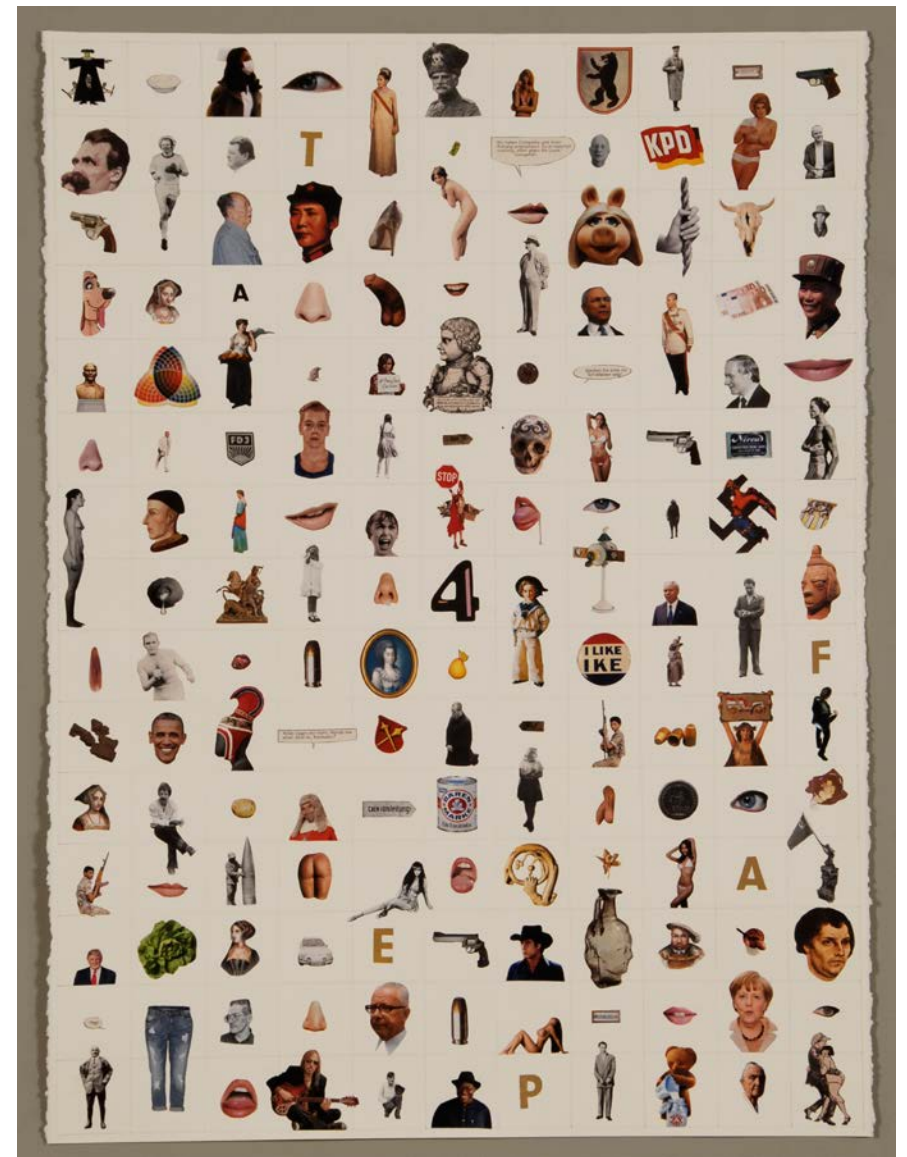


**July 26, 2014, WH Sad Goal Keeper**

2014年7月26日, 悲傷的守門員, 2014

Pencil and collage on paper 鉛筆、拼貼和紙張

76.2 x 56 cm (30 x 22 in.)



**July 29, 2014, WH Priest Figure With Green Head**

2014年7月29日, 綠頭牧師, 2014

Pencil and collage on paper 鉛筆、拼貼和紙張

76.2 x 56 cm (30 x 22 in.)

















July 23, 2014, WH Merkel

2014年7月23日，默克爾，2014

Pencil and collage on paper 鉛筆、拼貼和紙張

76.2 x 56 cm (30 x 22 in.)



June 23, 2014, WH Tomato

2014年6月23日，西紅柿／蕃茄，2014

Pencil and collage on paper 鉛筆、拼貼和紙張

76.2 x 56 cm (30 x 22 in.)



July 3, 2014, WH Kim Jong-Un

2014年7月3日，金正恩，2014

Pencil and collage on paper 鉛筆、拼貼和紙張

76.2 x 56 cm (30 x 22 in.)



# 拼畫空間

## 石墨，拼貼與綜合媒材

《拼貼空間》為一趣味邀約，邀請觀者進入透過系統，敘述，內容所組成，詩意地，組織地與概念地視覺碎片世界。

正如同編輯拍攝影片，一單一剪接便使前後影像進入未知情境。

我不斷自印刷媒材尋找引人注目的圖像：雜誌、傳單、報紙、書籍、目錄、海報，等無數印刷品。我自傳統報刊文章，光鮮生活雜誌，至丟棄照片中尋找，媒材越廣泛越佳。從中，我培養出於堆積成積的相關材料中快速搜尋之警覺性。怪異與無法預期的圖像具有發展的潛在性。我在尋找這樣的圖像，然而亦受特定歷史人物，軍官，坦克，飛機，工具，牙齒，骨頭，指甲與香菸等各色各體所吸引。

我的目的在於展示一無人能視的空間：帶有什麼的氛圍卻沒有提出任何結論，一場無盡之旅，無目標之試驗。隱然而生之氣味，卻無法辨別！我的拼貼石墨背景闡出心靈的內在風景。這是個潛伏寂靜社會與政治下，充滿趣味時刻與矛盾的世界。

石墨拼貼具有敘事性，如同連環漫畫被擠壓進無始末之單一框架。所有分散圖像以組合方式——在

我的桌面上——被綜合在一起，創造出一首詩句，一篇故事。

每個部分被嵌入或流動於匿名石墨風景下，進入紙張表面（或使用空槍使石墨分子以更為激烈方式移動，產生出水流或爆破型態。）

作品名稱是我拼畫的延伸。一件由石墨，剪裁紙張與名稱所構成的作品。

對我而言，名稱的作用如同另一媒材元素亦或紙張表面，將綜合媒材與合作延展開來。我經常與一紐約詩人一同工作，他給予我的回應帶給我的作品其他元素。

我經常不斷剪貼。這是一場儀式，抑是冥想。一場不斷重複，創造的思路。視圖片複雜度而定，我於一小時內約剪出30件圖片。經常，我為剪裁而剪裁，這是一種無法控制的習慣。長久下來，我累積無數圖片，並將它們小心存放在文件夾中。網狀拼貼裝置表現出我熱衷於整理組織剪出圖片。

當創作石墨拼畫，我經常將數百件剪出圖片置於工作台上，細細檢視；我與它們遊戲，重置，使其創造出連結關係。我嘗試，亦或嘗試不嘗試尋

找完美配對，或錯位。最強烈的作品總是在無意中出現。石墨拼畫無法被收買——是一拍即合的。有時我用數週，有時數月，甚至數年來尋找。無耐性只能成就想像的圖解。最終，一石墨作品將擁有自我。剪出與石墨表面是超越直覺，知識與智慧的，交織融入經驗，這是一詩意的，謙虛的作品。

我使用不同系統工作。網狀裝置（曾經出現之渴望意涵）是一持續計畫，無止盡。每件繪畫始於謹慎鉛筆畫網格，每方格（約50 x 50 mm）獻給一圖像（即使我有時為了圖像不遵守此規範）。我相信限制與規範，然而這不能只為了維持系統而遵守。

這項格圖系列包含約略3000件圖像（18張紙張），由指甲刀謹慎剪出，剪裁乃線條而線條乃繪畫。圖像乃我的色盤，我的目錄與我視覺之百科全書。紙張已不是固有現代平面，置作品於上，而為無邊際之心靈空間——為圖像存在之無阻礙意識境地。

對於龐克，包含傳單與70年代中至80年代早期海報抱有十分興趣，我為自己80年代晚期90年代早期的龐克樂團做拼畫。當然，我受超現實主義影響，以及Hannah Höch與John Heartfield，但也同時發現許多拼畫僅僅『看起來如拼畫。』我對於

紙張平面與紙張空間創造的幻覺抱有興趣。我在轉換至石墨背景前，以鉛筆在拼貼中作畫。已織布墊輔助，將石墨摩擦進紙張中。我要圖片融入背景環境，創造空間，雲朵與風景。圖片於空間中，有時置於石墨上。

我想要創造連結關係，將無關事務放置在一起。這可以時全然抽象，或以手介入——剪與貼。我不視自己為『拼貼藝術家』，但拼貼描繪出我的思路：非線性，荒妙卻美麗，有時怪誕，但充滿生命；具有熱衷的零碎觸感。

這些石墨與拼貼繪畫元素持續激發不同創作過程。鉛筆轉化剪刀，成雕刻刀。我以拼貼的圖像創造大型木版雕刻。我用它們印刷，而我的工作室成為印刷室，產出組合更多拼貼的石墨媒材。

『Onkel Otto』（2015）是這樣的作品。圖像（包含雞，手持啤酒與香菸，戴頭盔的情侶等等）來自不同地方。『Perfect Poise』（2011）之元素被放大與手刻進印刷木板。『Onkel Otto』為拼貼圖像的演化，包含物件與技術——一件類比過程，使結果比普遍存在之數位印刷過程更為相似。

— Nils Karsten





**June 6, 2014, HH Pin Up On A Stick**

2014年6月6日，銷栓上一棒，2014

Pencil and collage on paper 鉛筆、拼貼和紙張  
76.2 x 56 cm (30 x 22 in.)



**June 7, 2014, HH Man Sitting On Sofa**

2014年6月7日，坐在沙發上的男人，2014

Pencil and collage on paper 鉛筆、拼貼和紙張  
76.2 x 56 cm (30 x 22 in.)



**January 2014, NYC Eye**

2014年1月，紐約的眼睛，2014

Pencil and collage on paper 鉛筆、拼貼和紙張  
76.2 x 56 cm (30 x 22 in.)









June 9, 2014, HH Sex Jewelry

2014年6月9日, 性珠寶, 2014

Pencil and collage on paper 鉛筆、拼貼和紙張  
76.2 x 56 cm (30 x 22 in.)



June 25, 2014, WH Franz Beckenbauer

2014年6月25日, 貝肯鮑爾, 2014

Pencil and collage on paper 鉛筆、拼貼和紙張  
76.2 x 56 cm (30 x 22 in.)



August 17, 2014, WH Richard von Weizsäcker

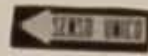
2014年8月17日, 理查德·馮·魏茨澤克, 2014

Pencil and collage on paper 鉛筆、拼貼和紙張  
76.2 x 56 cm (30 x 22 in.)





Olafur Eliasson



Nicht sprechen, Junge  
Ganz ruhig



A



Sag schon!  
Wer gibt den Auftrag?  
WER?



Ten  
Gellona!  
Wo willst  
du hin?





**March 4, 2015, NYC Man With Glasses**  
**2015年3月4日，戴眼鏡的男人，2015**  
 Pencil and collage on paper 鉛筆、拼貼和紙張  
 76.2 x 56 cm (30 x 22 in.)



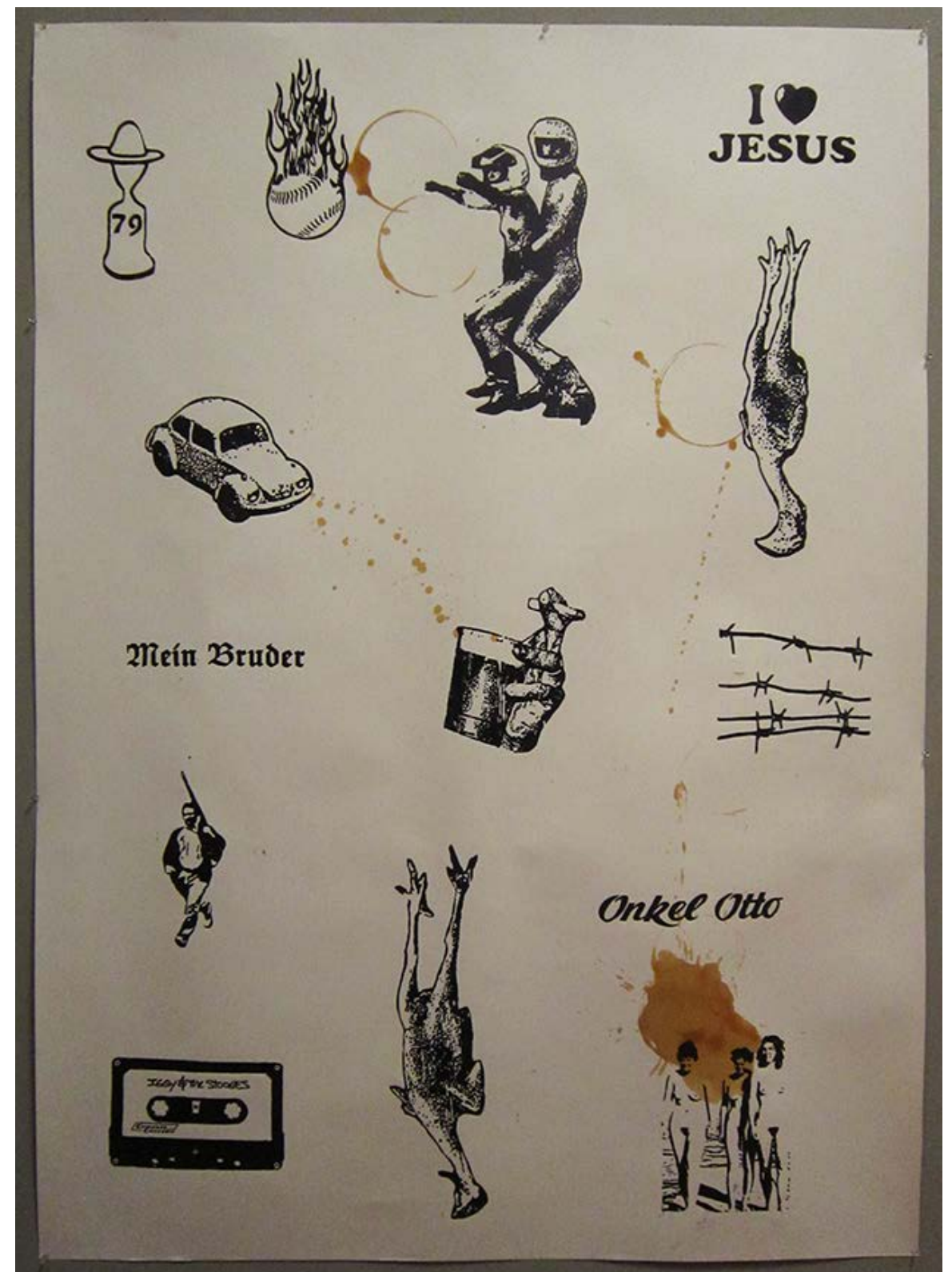
**March 31, 2014, NYC Naked Man Raising Fist**  
**2014年3月31日，裸男子舉拳，2014**  
 Pencil and collage on paper 鉛筆、拼貼和紙張  
 76.2 x 56 cm (30 x 22 in.)



**June 24, 2014, WH Red Lips**  
**2014年7月24日，紅唇，2014**  
 Pencil and collage on paper 鉛筆、拼貼和紙張  
 76.2 x 56 cm (30 x 22 in.)



**Onkel Otto**, 2015  
Graphite, acrylic and collage on paper 石墨、丙烯、拼貼和紙張  
178 x 122 cm (70 1/8 x 48 3/8 in.)





NILS KARSTEN

1970 Born in Hamburg, Germany  
1995 Seal of Joiners Berlin, Germany  
Journeyman Carpenter  
1999 BFA (Honours) in Painting, School of Visual Arts, New York, USA  
2002 Skowhegan School of Painting & Sculpture, Maine, USA  
2003 MFA in Painting, Vermont College of the Union Institute, Montpelier, Vermont, USA  
Present Lives and works in Brooklyn, USA

Selected Solo Exhibitions

2015 *Nils Karsten: Cutting Room*, Pearl Lam Galleries Hong Kong SOHO, Hong Kong  
2012 *Suburbia Hamburg, 1983*, Churner and Churner, New York, NY, USA  
2011 *1969, 1970, 1971*, The Bogart Salon, Brooklyn, NY, USA  
*Nils Karsten*, Ubu Gallery, New York, NY, USA  
*Can't Find My Way Home*, Illuminated Metropolis, New York, NY, USA  
2010 *Collagen & Zeichnungen*, Anke Richter Galerie, Friedrichstadt, Germany  
2007 *dunkel, dunkel, hell, hell*, Marvelli Gallery, New York, NY, USA  
2006 *Heaven Has No Happy Ending*, Marvelli Gallery, New York, NY, USA  
2005 *60 Seconds in Heaven*, Marvelli Gallery, New York, NY, USA

Selected Group Exhibitions

2015 *RE(a)D*, Nathalie Karg Gallery, New York, NY, USA  
*What Does Art Add?*, City Without Walls, Newark, NJ, USA  
*Drawing Show: Crossing the Lines*, Garrison Art Center, Garrison, NY, USA  
2014 *The Last Picture Show*, Churner and Churner, New York, NY, USA  
*Somewheres & Nowheres*, International Print Center New York (IPCNY), NY, USA  
*Hrönir: Un-Lost Things*, Brooklyn Fire Proof, Brooklyn, NY, USA  
*Dieu Donné Benefit*, Dieu Donné Gallery, New York, NY, USA  
*The Age Of Collage*, Feinkunst Krüger, Hamburg, Germany  
2013 *Incubarte*, Museo Valenciano de la Ilustración y la Modernidad, Valencia, Spain  
*The Age Of Collage*, Gestalten Space, Berlin, Germany  
*Come Together: Surviving Sandy*, Dedalus Foundation, New York, NY, USA  
*Selections from the Gallery Collection*, Ubu Gallery, New York, NY, USA  
2012 *Utopia/Dystopia*, Museum of Fine Arts Houston, Houston, TX, USA  
2011 *Jam Session*, Islip Art Museum, Long Island, NY, USA  
*Till All Is Green*, Miyako Yoshinaga Art Prospects, New York, NY, USA  
85th Annual International Competition, The Print Center, Philadelphia, PA, USA  
Prints, Long Beach Island Foundation of the Arts and Science, Loveladies, NJ, USA  
2010 *Tenth Anniversary Event*, IPCNY, New York, NY, USA  
*Untitled (plate tectonics)*, LMAKprojects, New York, NY, USA  
*Momenta Benefit 2010*, Momenta Art Gallery, Brooklyn, NY, USA  
*New Prints 2010/Winter*, IPCNY, New York, NY, USA  
2009 *Octet: Codes and Contexts in Recent Art*, SVA Gallery, New York, NY, USA  
*Octet*, Pera Museum, Istanbul, Turkey

2007 *Pricked: Extreme Embroidery*, Museum of Arts & Design, New York, NY, USA  
2006 *Contrasts and Contradictions—Chapter 1: CROSSOVERS//Beyond Art & Design*, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China  
*Nightmares of Summer*, Marvelli Gallery, New York, NY, USA  
2005 *Paradise Lost*, Marvelli Gallery, New York, NY, USA  
*Benaddiction*, Goliath Visual Space, Brooklyn, NY, USA  
2004 *Beginning Here: 101 Ways*, Visual Arts Gallery, New York, NY, USA  
*Pickup Lines*, Geoffrey Young Gallery, Great Barrington, MA, USA  
*Figure Out*, Gallery Joe, Philadelphia, PA, USA  
*superSalon*, Samson Projects, Boston, MA, USA  
*Out of Heaven*, Voxpopuli, Philadelphia, PA, USA  
*Raising the Brow*, Earl McGrath Gallery, Los Angeles, CA; Earl McGrath Gallery, New York, NY, USA  
2003 *Works on Paper*, Marvelli Gallery, New York, NY, USA  
Star67, Brooklyn, NY, USA  
Goethe-Institut, New York, NY, USA  
*Were you alright yesterday?*, White Columns, New York, NY, USA  
2002 *Benaddiction*, Goliath Visual Space, Brooklyn, NY, USA  
*Band of Outsiders*, HallSpace, Boston, MA, USA  
2001 *The worst of Gordon Pym continued...*, Printed Matter Inc., New York, USA  
*Flatfiles, Pierogi*, Brooklyn, NY, USA  
1999 *Traveling Goliath*, Hamburg, Germany

Selected Publications

2014 “The Last Picture Show”, *The New Yorker*  
2013 “Best in Show: Gone Vicious”, *The Village Voice*  
2008 “Interview with Nils Karsten”, *Phantasmaphile*  
2007 Essay for exhibition catalogue, *Pricked: Extreme Embroidery*  
2006 “Nightmares of Summer”, *The New York Sun*  
2005 “Heaven Has No Happy Ending”, *The Brooklyn Rail*  
“Heaven Has No Happy Ending”, *The Village Voice*  
2004 “Figure Out”, *Philadelphia Weekly*  
“Out of Heaven”, *Figaro Japon*  
“60 Seconds in Heaven”, *Artforum*  
“Deliberate Irreverence”, *Los Angeles Times*  
2003 “Were you alright yesterday?”, *New York Times*  
*NY Art World*  
2002 “Band of Outsiders”, *Boston Globe*  
*Art New England*

Public Collections

The Brooklyn Museum, New York, USA  
The Mint Museum, Charlotte, North Carolina, USA



# NILS KARSTEN

1970 生於德國漢堡

1995 Seal of Joiners德國 柏林

Journeyman Carpenter

1999 榮譽藝術(繪畫)學士，視覺藝術學院，美國 紐約

2002 史勾西根繪畫雕塑學校，美國

2003 藝術(繪畫)碩士，佛蒙特書院工會學府，美國 蒙彼利埃

現在 生活及工作於美國布魯克林

## 主要個展

2012–13 《Suburbia Hamburg 1983》，Churner and Churner，美國 紐約

2011 《1969, 1970, 1971, The Bogart Salon》，美國 布魯克林

《Nils Karsten》，Ubu畫廊，美國 紐約

《Can't Find my Way Home》，Illuminated Metropolis，美國 紐約

2010 《Collagen & Zeichnungen》，Anke Richter畫廊，德國 霍爾斯坦

2007 《dunkel, dunkel, hell, hell》，Marvelli畫廊，美國 紐約

2006 《Heaven Has No Happy Ending》，Marvelli畫廊，美國 紐約

2005 《60 Seconds in Heaven》，Marvelli畫廊，美國 紐約

## 主要群展

2015 《RE (a) D 》，Nathalie Karg 畫廊，美國 紐約

《What Does Art Add?，City Without Walls》，美國 紐華克

2014 《Drawing Show: Crossing the Lines》，加里森藝術中心，美國 加里森

《The Last Picture Show》，Churner and Churner，美國 紐約

《Somewheres & Nowheres》，IPCNY，美國 紐約

《Hrönir: Un-Lost Things》，Brooklyn Fire Proof，美國 布魯克林

《Dieu Donné Benefit》，Dieu Donné 畫廊，美國 紐約

《The Age Of Collage》，Feinkunst Krüger，德國 漢堡

2013 《Incubart》，Museo Valenciano de la Ilustración y la Modernidad，西班牙 瓦倫西亞

《The Age Of Collage》，Gestalten Space，德國 柏林

《Come Together: Surviving Sandy》，Dedalus Foundation，美國 紐約

《Selections from the Gallery Collection》，Ubu畫廊，美國 紐約

2012 《Utopia/Dystopia》，休士頓美術館，美國 休斯頓

2011 《Jam Session》，Islip Art Museum，美國 長島

《Till All Is Green》，Miyako Yoshinaga Art Prospects，美國 紐約

《85th Annual International Competition》，The Print Center，美國 費城

《Prints 》，Long Beach Island Foundation of the Arts and Science，美國 可愛女郎鎮

2010 《Tenth Anniversary Event》，IPCNY，美國 紐約

《Untitled (plate tectonics) 》，LMAKprojects，美國 紐約

《Momenta Benefit 2010》，Momenta 畫廊，美國 布魯克林

《New Prints 2010/Winter》，IPCNY，美國 紐約

2009 《Octet: Codes and Contexts in Recent Art》，SVA 畫廊，美國 紐約

《Pera Museum》，Octet，土耳其 伊斯坦堡

2007 《Pricked: Extreme Embroidery》，Museum of Arts & Design，美國 紐約

2006 《跨越》，藝術門畫廊，（現Pearl Lam Galleries, 藝術門），中國 上海

《Nightmares of Summer》，Marvelli 畫廊，美國 紐約

2005 《Paradise Lost》，Marvelli 畫廊，美國 紐約

《Benaddiction》，Goliath Visual Space，美國 布魯克林

2004 《Beginning Here: 101 Ways》，Visual Arts 畫廊，美國 紐約

《Pickup Lines》，Geoffrey Young 畫廊，美國 格里巴陵頓

《Figure Out》，Gallery Joe，美國 費城

《superSalon》，Samson Projects，美國 波士頓

《Out of Heaven》，Voxpopul，美國 費城

《Raising the Brow》，Earl McGrath 畫廊，美國 洛杉磯; Earl McGrath 畫廊，美國 紐約

2003 《Works on Paper》，Marvelli 畫廊，美國 紐約

《Star67》，美國 布魯克林

《Goethe-Institut》，美國 紐約

《Were you alright yesterday?》，White Columns，美國 紐約

2002 《Benaddiction 》，Goliath Visual Space，美國 布魯克林

《Band of Outsiders》，HallSpace，美國 波士頓

2001 《The worst of Gordon Pym continued...》，Printed Matter Inc.，美國 紐約

《Flatfiles》，Pierogi，美國 布魯克林

1999 《Traveling Goliath》，德國 漢堡

## 主要出版

2014 The Last Picture Show，《紐約客》

2013 Best in Show: Gone Vicious，《村聲》

2008 Interview with Nils Karsten, Phantasmaphile

2007 Pricked: Extreme Embroidery

2006 Nightmares of Summer，The New York Sun

2005 Heaven Has No Happy Ending，The Brooklyn Rail

Heaven Has No Happy Ending，《村聲》

2004 Figure Out，Philadelphia Weekly

Out of Heaven，Figaro Japon

60 Seconds in Heaven，Artforum

Deliberate Irreverence，《洛杉磯時報》

2003 Were you alright yesterday?，《紐約時報》

NY Art World

2002 Band of Outsiders，《Boston Globe》

《Art New England 》

## 主要收藏

布魯克林博物館，紐約 美國

The Mint Museum, 北卡羅來納 美國



# PearlLam Galleries

## Pearl Lam Galleries 藝術門

Hong Kong 香港	601–605, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428 香港中環畢打街12號畢打行6樓601–605室
HK SOHO 香港蘇豪	G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328 香港上環皇后大道西189號西浦189地下及一樓
Shanghai 上海	181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002
Singapore 新加坡	9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284



