

CHRISTIAN VIND

Hermetic, intellectual, and full of art historical references – playful and tongue-in-cheek.

Both statements seem to fit Christian Vind's paintings and paper works equally. All in all Vind's work must be said to constitute some of the most unique young art found in Scandinavia right about now.

Especially in the two books from Vind's own publishing house "HVIDPAPIRFEBER" (Whitepaperfever) does Vind's labyrinthine approach to art making become apparent. With a sort of pedantic emotionality, drawings consisting of equal part William Blake, Edvard Munch and Harley Davidson collide and crash with photos of the Danish countryside and found objects of mysterious origin.

Since his graduation from The Royal Academy of Fine Arts, Christian Vind has found a niche in the Danish art world with his works, which for a large deal focus on tracing origin – in art history as well as in concrete media.

Merete Jankowski 2005

CHRISTIAN VIND (1969/DK)

Hermetisk, intellektuel og fuld af kunsthistoriske referencer – spøgeful og ironisk. Begge udsagn kan passe på Christian Vinds malerier og papirarbejder. Alt i alt kan Vinds arbejde siges at være noget af det mest særegne aktuelle nye kunst i Norden

Især i de to bøger fra Vinds eget forlag "HVIDPAPIRFEBER" bliver Vinds labyrintiske indgang til at lave kunst tydelig. Med en slags pedantisk følsomhed kolliderer tegninger med lige del William Blake, Edvard Munch og Harley Davidson med fotos af danske landskaber og fundne objekter af mystisk oprindelse.

Efter sin afgang fra Kunstakademiet har Christian Vind fundet en niche i den danske kunstverden med sine værker som for en stor del fokuserer på at efterspore oprindelse – i kunsthistorien såvel som i konkrete medier.

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