

**LANDSCAPE  
MODERN OIL  
PAINTING  
CANVAS  
PAINTING  
ABSTRACT OIL  
PAINTING WALL  
HANGING**

**JIR SANDEL**

pain of itself

notes

But I must explain to you how all this mistaken idea of reproaching pleasure and exalting pain has arisen. I am a realist, as you are too. I am of the system, and expound the actual teachings of the great explorer of truth, the master-builder of human happiness. No one rejects, dislikes or avoids pleasure itself, because it is pleasure, but everyone rejects the consequences that attend pleasure: the pain that will follow. Pleasure and pain are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but only because it procures him some great pleasure. To take a trial example, which of us ever undertakes laborious physical exercise, except to obtain some pleasure from it? — unless he derive some trifling satisfaction from a man who chooses to enjoy the pain that has no annoying consequences, or one who avoids a pain that produces no resultant pleasure?

On the other hand, we denounce with righteous indignation and dislike men who are so beguiled and demoralized by the charms of pleasure of the moment, so blinded by desire, that they cannot foresee the pain and trouble that are bound upon their heads; and chiefly these men, who let themselves be lulled to sleep by the blissful sound of a trumpet, and fall in their duty through shrinking from toils and pain. These cases are perfectly simple and easy to understand. All that is required here is a sternness of choice untrammelled and when nothing prevents our being able to do what we like best, every pleasure is to be welcomed and every pain avoided. But in certain emergencies and owing to the peculiar circumstances of their lives, they will frequently occur that pleasures have to be repudiated and annoyances accepted. The wise man therefore always holds in these matters to this principle of selection: he rejects pleasures that pass, only if they give him a greater pleasure, or else he endures pains to avoid worse pains.

Picola Paleani, June 2018



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4 OF ART DAYS OF ART DAYS

**ANTAG**  
THERAPEUTICS

1. Berthl Osorio Heitort, Born, seeds of river with bells on (plein air from tram), 2017. Graphite, laquer canvas, 25 x 20 cm.

5. Gordon Dalton, Schizophrenia, 2016.

9. Magnus Fredrik Clausen, How to grass feed a horse (eye), 2017.

2. Berthl Osorio Heitort, Reversed lizard and town hall, 2017.

6. Jason Burgess, Quarter turn, 2017.

10. Lasse Bruun, Morningswin, 2017.

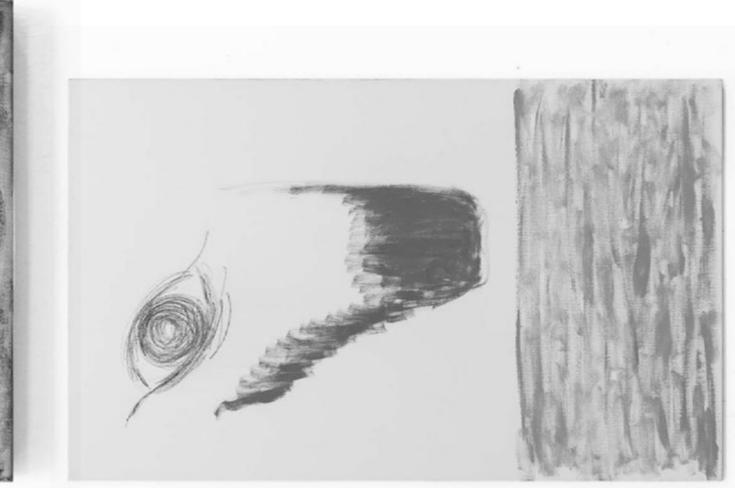
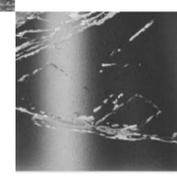
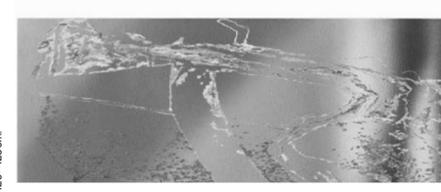
7. Gordon Dalton, Zoological gardens, 2016.

11. Phototransfer, gicle, spraypaint, plexiglass, 49 x 5 cm.

3. Gordon Dalton, Things we lost in the fire, 2016.

8. Fabian Kuntzech, Sleep, 2016.

12. Sarah McNulty, Shrink, 2016.



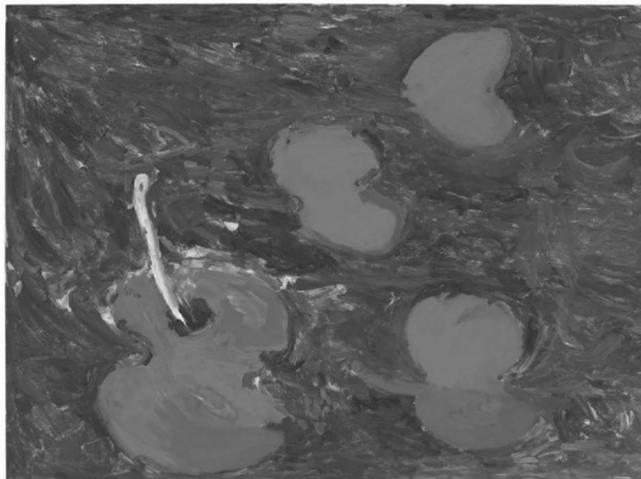
Morten Skrøder Lund: mirage. 17 August–22 September

Christian Andersen, Bispevej 29, 2400 Copenhagen NV +45 2537 4101, info@christianandersen.net  
 Lina Viste Grønli, Julia Haller, Lasse Schmidt Hansen, Benjamin Hirte, Tom Humphreys, Hans-Christian Lotz, Sven Loven, Morten Skrøder Lund, Carl Mannov, Till Megerle, She Ily Nadashi, Rolf Nowotny, Astrid Svangren

# GALLERI BENONI

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13. Adrienne Rubenstein, *A plus painting*, 2017.  
Oil, panel, wooden frame, 112 x 92 cm.

17. Adrienne Rubenstein, *Honeybees eating honey out of a spoon*, 2017.  
Oil, panel, wooden frame, 112 x 92 cm.

21. Daniel Peder Askeland, *Untitled*, 2017.  
Oil on epoxy canvas, 81 x 37 cm.

25. Anna Ørberg, *Untitled (teardrop)*, 2013.  
Acrylic, canvas, 40 x 50 cm.

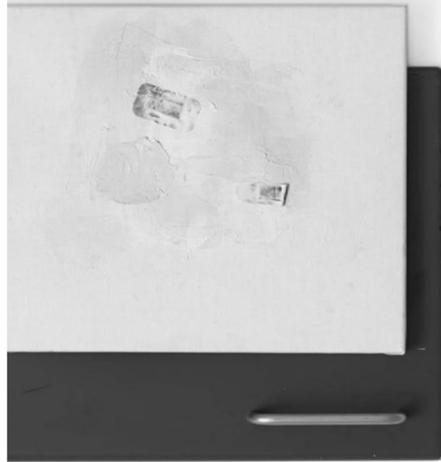


14. Torben Ribe, *Untitled (red painting)*, 2017.  
Acrylic, canvas, plastic pasta, 110 x 100 cm.

18. Torben Ribe, *Untitled painting (with enhanced corner protection)*, 2014.  
Pizza menu, acrylic, glitter, duct tape, canvas, 160 x 120 cm.

22. Bertil Casaris Heibelt, *Untitled*, 2017.  
Oil, 90 x 80 cm.

26. Daniel Peder Askeland, *Line sketch*, 2017.  
Oil, canvas, 37 x 41 cm.



15. Jon Pilkington, *Untitled*, 2016.  
Oil, wax, crayon, canvas, walnut frame, 60 x 45 cm.

19. Torben Ribe, *White relief over blue*, 2016.  
Acrylic, pencil, bandages, teal cream, canvas, kitchen door with handles, 57 x 40 cm.

23. Anna Ørberg, *Theory of the popping prange sletter girl/boy*, 2010.  
Oil, 40 x 50 cm.

27. Astrid Swangren, *Summer time / Payment of cornflower / summer wine / cucumber and floral spray / summer sadness / my own locus amoenus*, 2015. Plastic, cloth, acrylic, steel wire, foam, Japanese silk paper, pleiglass, wooden easel, 194 x 103 x 41 cm.

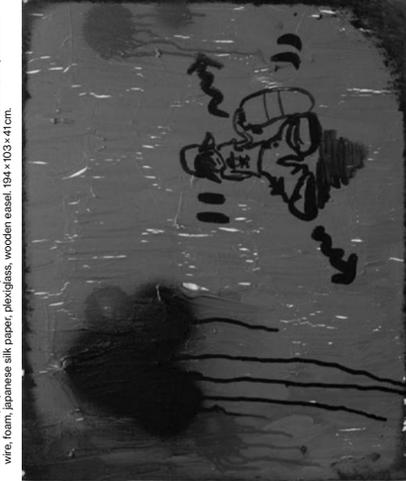


16. Lasse Bruun, *Mask02*, 2017.  
Phototransfer, glue, spraypaint, pleiglass, 415 x 65 cm.

20. Jon Pilkington, *Chez Jong*, 2016.  
Oil, lacquer, wax, crayon, canvas, walnut frame, 92 x 72 cm.

24. Anna Ørberg, *Lyrics (cat)*, 2010.  
Acrylic, 50 x 40 cm.

28. Anna Ørberg, *Weissticker (misleading neobornalist quotes)*, 2015.  
Oil, canvas, 50 x 40 cm.



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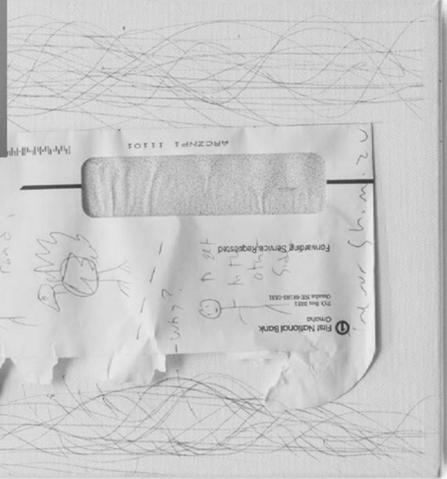
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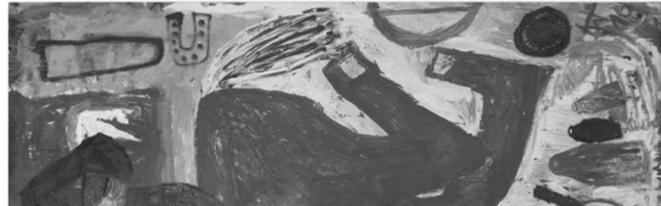
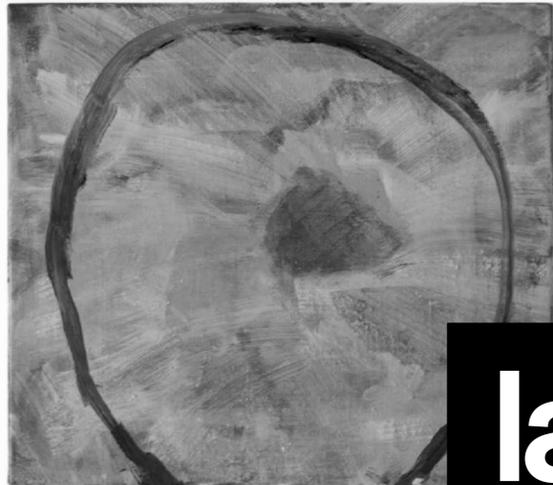
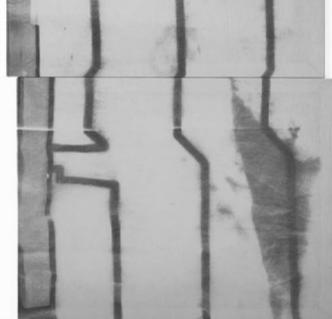
KUNSTHAL FOR  
INTERNATIONAL  
SAMTIDSKUNST I  
HISTORISKE RAMMER



48. Marie Søndergaard Lokk, *Fest billette*, 2017.  
Paper, print, paint. Variable dimensions.  
52. Jason Burgess, *Untitled*, 2017.  
Acrylic, oil, canvas, 61x50cm.



47. Sarah McNulty, *Shipping*, 2016.  
Photogram, cotton, 49 x 72cm.  
51. Trevor Shimizu, *Knock knock #2*, 2015. The work consists of a joke written on a business reply  
mail envelope. Pen, envelope, canvas, 30 x 22,5cm.



46. Sarah McNulty, *Mannhole*, 2017.  
Oil, linen, 37 x 33cm.  
50. Anton Müller-Münster, *Do you believe in a cocktail survival guide?*, 2017.  
Oil, spraypaint, collage, canvas, 300 x 160cm.



45. Sarah McNulty, *Gren*, 2017.  
Ink, gouache, acrylic, canvas, 80 x 60cm.  
49. Sarah McNulty, *7/sep*, 2017.  
Oil, sun reactive paint, canvas, 135 x 65cm.

53. Jason Burgess, *Untitled*, 2017.  
Acrylic, 61x34cm.  
57. Fabian Kuntzsch, *Sternfl*, 2016.  
Cherry cores, lavender, fabric, glitter, molleton, wood, 50 x 50cm.

54. Gordon Dalton, *Underneath the weeping willow*, 2016.  
Acrylic, 30 x 25cm.  
56. Lasse Bruun, *Plastic*, 2017.  
Phototransfer, glue, spraypaint, plexiglass, 30,5 x 12,5cm.



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24 Advertisements is the first magazine to deal with what we're really like, not just what we look like. In a fast-moving world, we believe that the most important skill any of us can have is understanding ourselves and the people around us better. 24 Advertisements is a forum for frank and open communication about advertisements. Readers feel like they are part of the magazine, not just a customer. The reader of 24 Advertisements are decisionmakers in governments and the private sectors across the world. They are business people, opinion makers and academics on the continent and in the Diaspora.

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64. Jon Pihlgrön, An excellent portrait with jeweled hair, 2016.  
Oil, lacquer, wax, crayon, canvas, walnut frame. 150 x 120 cm.  
65. Peter Achesson, Untitled, 2008.  
Acrylic, canvas. 51 x 40 cm.

72. Riea Hicks, Afternoon walk, 2017.  
Oil, linen. 90 x 110 cm.  
76. Svend Danielsen, Untitled (side 1), 2017.  
Oil, pencil, canvas. 40 x 30 cm.

63. Lasse Bruun, Miss07, 2017.  
Phototransfer, glue, plexiglass. 45 x 10 cm.  
67. Per Kirkeby, Untitled, 2011.  
Oil, canvas. 60 x 40 cm.

71. Magnus Fredriksson, Untitled (inverted), 2017.  
Oil, linen. 80 x 45 cm.  
75. Rasmus Hol Myrdal, Tree, 2016.  
Silk paint, gutta, synthetic silk, charcoal, fixativ, PVC banner, wood. 31 x 39 cm.

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**Paint Kids Room in Cartoon Characters**

References Available



62. Torben Ribe, Untitled, 2015.  
Acrylic, cheeres, canvas, board. 51 x 26 cm.  
66. Mads Lindberg, 102, 2016.  
Oil, silicone, enamel, canvas. 142 x 108 cm.

70. Peter Achesson, Untitled (R de K), 2016.  
Acrylic, canvas. 51 x 45 cm.  
74. Michael Boelt Fischer, Barry, 2017.  
Acrylic, masonite. 71 x 52 cm.

61. Lasse Bruun, Miss06, 2017.  
Phototransfer, glue, spraypaint, plexiglass. 49 x 5 cm.  
68. Mads Lindberg, Untitled (bowl), 2017.  
Oil, canvas, UV print. 35 x 61 cm.

69. Peter Achesson, Untitled, 2015.  
Acrylic, canvas. 51 x 40 cm.  
73. Rasmus Hol Myrdal, AASB, 2016. Acrylic paint, ink, glass paint, eraser pen, pencil, paper, PVC, mdf, cast aluminum, radiator paint, museum glass. 31 x 43,8 cm.

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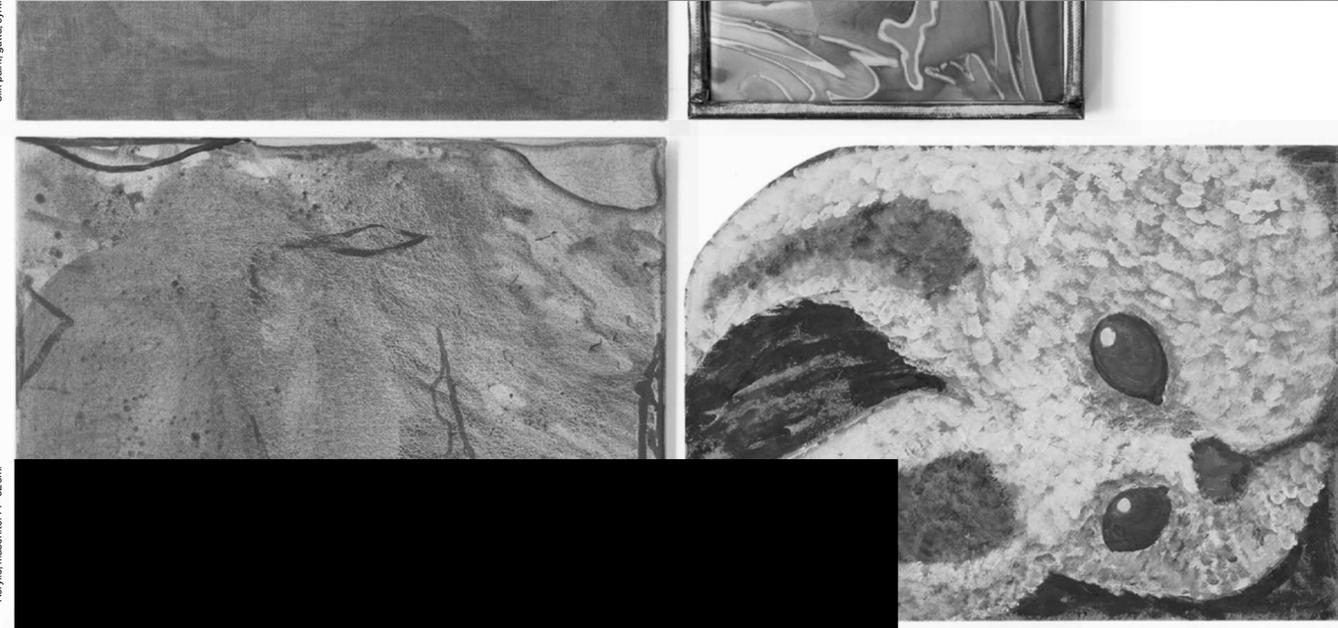
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# OOH AAH RECORDS



# SECOND HAND RECORDS COPENHAGEN, DENMARK



77. Sverrd Danielsen, *Untitled*, 2017.  
Oil, crayon, canvas, 27 x 56cm.

81. Trevor Shimizu, *Leaving the drug dealer's car*, 2009.  
Oil, canvas, 40,5 x 66cm.

78. Sverrd Danielsen, *Untitled*, 2014.  
Oil, canvas, 21 x 18cm.

82. Trevor Shimizu, *Knock knock #1*, 2015. The work consists of a lick written on a business reply mail envelope. Pen, envelope, canvas, 30 x 22,5cm.

79. Sverrd Danielsen, *Untitled*, 2017.  
Oil, canvas, 61 x 78cm.

83. Jon Pilkington, *English school c885*, 2016.  
Oil, wax crayon, lacquer, canvas, varnish frame, 150 x 120cm.

80. Sverrd Danielsen, *Untitled*, 1989/2014.  
Oil, canvas, 29 x 25cm.

84. Trevor Shimizu, *Made by assistant (switching porn)*, 2013.  
Oil, canvas, 40,5 x 66cm.

85. Zach Brudek, *Oil*, 2016.  
Made by assistant.

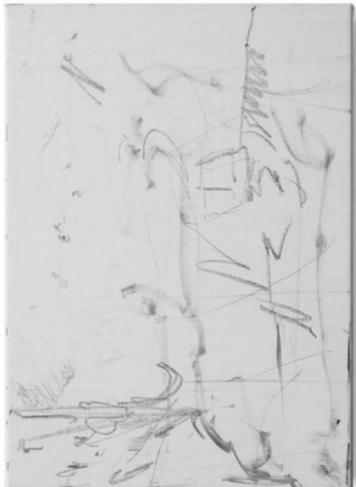
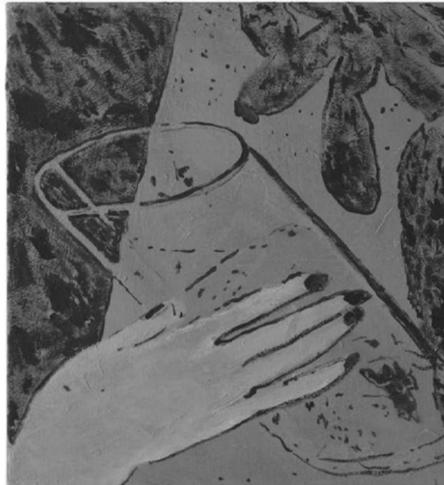
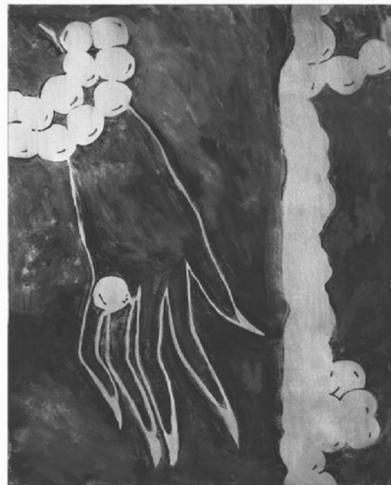
86. Mads Lundberg, *Gay with towel and cigarette*, 2017.  
Oil, canvas, 130 x 90cm.

87. Anna Ørberg, *Untitled (b-boys and fly-girls)*, 2016.  
Oil, canvas, 63 x 50cm.

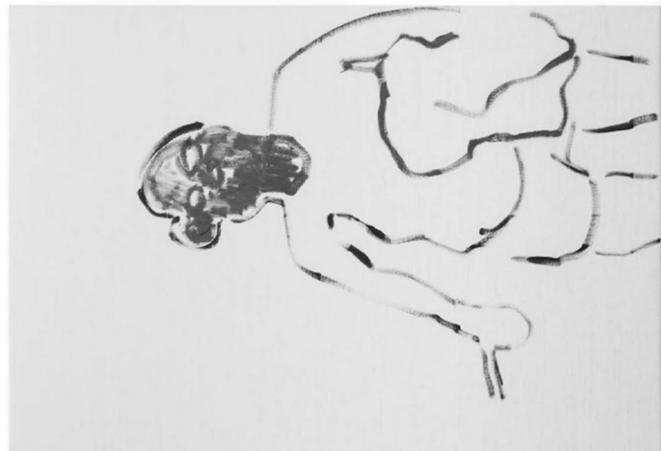
88. Bertil Osorio Hellett, *Cowditcher noon (from one side of the river)*, 2017.  
Graphite, oil, canvas, 50 x 50cm.

89. Anna Ørberg, *Untitled (b-boys and fly-girls)*, 2016.  
Oil, canvas, 63 x 50cm.

90. Lasse Bruun, *Mis05*, 2017.  
Phototransfer, glue, spraypaint, plexiglass, 50 x 16,7 cm.



Pretty Punk  
[www.prettypunk.dk](http://www.prettypunk.dk)



## Eventyr

Once upon a time there was a cafe called Café Victor 1. And once upon a time that Café Victor published a pocketbook series called *Eventyr* 2. *Eventyr* blossomed from Café Victor in its heyday around the mid 1980s, but after a season or two of success it folded.

I would like to use this short text as an advertisement, an appetizer for this odd collection of elegant, beautiful and sweet fairytales and stories from Iran 3, Iceland 4, Poland 5 among other countries.

The series was orchestrated by Kenn André Stilling 6, published by Café Victor, sponsored by Carlsberg 7, and distributed at Café Victor and by DSB 8. *Eventyr* was a vehicle for something else, and could be seen as an excuse to promote stories, artists, writers and gatherings in a

1 Café Victor opened in the centre of Copenhagen, the capital of Denmark, in 1981 and was inspired by brasseries' in France and Italy. Café Victor was initiated by Kenn André Stilling, who named it after *Victor B. Andersen's Maskinfabrik*, the magazine which Stilling founded in 1976. Monsieur Stilling is the founder of Forlaget Sommersko (1973-80), Café Sommersko (1976-2017), Victor B. Andersen's Maskinfabrik (1976-), Café Dan Turéll (1977-), Galleri Danmark (1977-79) Café Victor (1981-), Victor's Garage Brasserie (1982). *Eventyr* (1985-86) among many other things. Stilling's idea and philosophy behind these new cafés in Copenhagen was to treat them as a kind of sculpture with staff.

2 Danish for Fairy tales.



3 Officially the Islamic Republic of Iran (جمهوری اسلامی ایران) (Persian) *Jomhuri-ye Eslâmi-ye Irân*. Iran is a sovereign state in Western Asia. The majority of the population speak Persian. In northern Iran, mostly confined to Gilan and Mazenderan, the Gilaki and Mazenderani languages are widely spoken, both having affinities to the neighboring Caucasian languages. In parts of Gilan, the Tajsh language is also widely spoken. Varieties of Kurdish are widely spoken in the province of Kurdistan and nearby areas. Lurish and Lari are also spoken in southern Iran.

4 Iceland is a Nordic island country in the North Atlantic, with a population of 348,580 and is 103,000 km2 (40,000 sq mi). It is a country of sharp contrasts. A place where fire and ice co-exist. Where dark winters are offset by the summer's midnight sun. Iceland's official written and spoken language is Icelandic, a North Germanic language descended from Old Norse. In grammar and vocabulary, it has remained closest to Old Norse in comparison to the other Nordic languages.

5 Officially the Republic of Poland, Polish (*język polski*, *poliszczyzna*) is a Slavic language spoken primarily in Poland. It belongs to the Lechitic subgroup of West Slavic languages. In 1687 L.L. Zamennhof (1859-1917), a Polish-Jewish ophthalmologist, created the international language Esperanto (translates into "One who hopes") under the pseudonym Dr. Esperanto.

6 Kenn André Stilling (1945-) is an artist and publishing wizard.

7 Carlsberg is an international beer brewery. Carlsberg was founded in 1847 by J.C. Jacobsen (1811-1887), who was a philanthropist, avid art collector and founder of the amazing Ny Carlsberg Glyptotek, Copenhagen. The company's headquarters is located in Copenhagen, Denmark, and their slogan is *Probably the best beer in the world*. The slogan was created by the global communications and advertising agency Saatchi & Saatchi in London in 1973.

8 The Danish national rail company, DSB is an abbreviation of *Danske Statsbaner*, which came about in 1865, and had its roots in Jysk-Fyenske Jernbane from 1867. The state stepped in and bought up the Pato, Brassøe & Betts company, a British civil engineering partnership, who five years earlier successfully had opened the first train destination Århus-Langå-Randers in Jutland, but were then forced into receivership.

Why make an advertisement for the fairytales and stories in *Eventyr* in a publication relating to the show *Landscapse Modern Oil Painting Canvas Painting Abstract Oil Painting Wall Hanging* 19? *Eventyr* is already part of history, past its expiration date, and the magazines that were once freely distributed, can now only be found in well-assorted vintage bookstores or on the book shelves of sweet oblivion - so why? Stillings engagement and unique approach to publishing, art and life is obviously funny and twisted. Stilling attempts to invert the regular formats, so does *Landscapse Modern Oil Painting Canvas Painting Abstract Oil Painting Wall Hanging*.

Well if I dig deep enough while I sit here in the shade, I may find the answer, which could be as simple as this: I am fascinated by the power of (some) advertisements. I love them because they manipulate us and present us with places, ideas and ideologies that we can tap into, believe in and then also buy (... or the opposite, simply reject and ignore). Ads show us ideal situations; products of wonder that will make our face smoother and make us look prettier. Make cream whip itself to an airy substance or make the living room look cleaner.

I was critical in the past, but I have become a true sofitee for them.

I think it all began back when I was a kid living in Silkeborg, Denmark, having only one Channel to watch on TV, which was completely void of commercials. Back then, in the early 80's, well before the social media boom, I was attracted to OBS! 17. Especially its catchy jingle 18 and the short break from the general flow of the television programs they would air on the channel.

These OBS! ads were of course very different from most other traditional advertisements that generally present social values, relationships, friendships, societal issues, safety and everyday life as a non-stick slick surface.

I am fascinated by the pretty 90210 19 look-alike youths who becomes *The Freshmaker* 20 in Mentos commercials 21, or the abstract Twix 22 commercial *Two for me. None for you.* 23 campaign, and the beautiful yellow cornflakes, the blue sky and the Danish flag in an old safe with the door half way opened in a Dansk Folkeparti 24 commercial. And let's not forget the cute puppy with soft floppy ears HER VOGTER JEG! (IM WATCHING HER!) 25. They all sell an absurd ideal, an idyllic, constructed image of dreams and illusions, as smooth as the logo and mascot of Mr. Clean 26.

17 OBS! is an abbreviation for Oplysning til Borg-erne om Samfundet (Information to Citizens in Society) and has been running on Danish television since 1977. They used to appear often on television and were usually a 5 minutes non-commercial break with public service information about safety, DOs and especially DON'ts on the road, at sea, using lights whilst biking in the evening, avoiding getting sick, about how to be safe lightning fireworks New Years eve. They were banal and serious, but often with a funny twist.

18 Jingles are a form of sound branding, a short song or tune. A jingle can get a brand's name embedded in the heads of potential customers even though it did not fit into the definition of the typical advertisement accepted in the late 1920s.

19 90210 is an American caucasian teen television series that aired from 2008 to 2013. 90210 refer to the zip code in Beverly Hills, a very wealthy neighbourhood in West Los Angeles.

20 International advertisement campaign from 1992 and in cinemas by Mentos. <https://www.youtube.com/watch?v=JqgggeE8Zck>

21 Mentos is a brand of prepackaged chewy mints. First produced in the Netherlands in 1948.

22 Twix is a chocolate bar containing biscuit, caramel and chocolate. It was first produced in United Kingdom in 1967.

23 International advertisement campaign from 1997 on television and in cinemas by Twix. <https://www.youtube.com/watch?v=r1w7zmMTZl>

24 Danish People's Party is a political party in Denmark which is generally described as right-wing populist by academics and far-right by international media. It is the most right-wing party in the Danish Parliament. The party was founded by Pia Kjaersgaard in 1995.



25 Mr. Clean is a brand name and mascot of Procter & Gamble, a company producing cleaning products. In 1957, Harry Barrhart conceived the idea and Ernie Allen, in the art department at the advertisement agency Tahiam-Laird & Kuoher, in Chicago drew Mr. Clean as a muscuhair, tanned, bald sailor-type blue-eyed man with gold earring who cleans things very well.

Many artists have worked with the idea advertisement, both the clean and the questioning type. I can only advise the reader to research and dive into this field of artistic practise 27.

While I'm at it, I would also like to advertise a project about ads that I have done called 24 Advertisements 28. He is rambling again.

I like the idea of *Landscapse Modern Oil Painting Canvas Painting Abstract Oil Painting Wall Hanging* being about storage and display. How do we distribute the words and works of art that we produce? How do we display works of art (that we are fond of) at home, within a white cube, institutional space, companies or public space? How do we present them as social spaces that we can call sculptures and are served by staff. Similarly, how do we store works of art (that we need a break within these spheres? There is no right answer to storage and display, of course. It makes me think of "things". In general we have too many "things", we own, borrow, lease, rent far too many objects, objects that we think solve our problems and make our every day life easier. We basically have too much stuff, and we keep getting and buying more stuff, which takes me from the idea of storage and display to the idea of self-storage. Self-storages 29 facilities remind me of cemeteries, anonymous places for buried memories and forgotten stuff. Try to Google 30 self-storage 31, click images and you will know what I mean. Or even

27 If you would like a list of places to search, artists to look at, please don't hesitate to send me a text +45 26210108.

28 24 Advertisements: 2 books 76 pages (28×32.5cm)+60 pages (20×27.3cm) full colour 1000 ex 2012

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YOUNG-HAE CHANG HEAVY INDUSTRIES.

Music by Goodopal and Misaki Kawai. Texts by Niels Henrikken and Mark von Schlegell. If you write porkporkpork on this page, tear it out, write your name and send it to Pork Salad Press, Nr. Farimagsgade 39, 4th, 1364 Copenhagen you will automatically get a 3 x 24% discount on one issue of *24 Advertisements* + plus a pink porkie money bank.

29 Self storage is an industry in which storage space such as rooms, lockers, containers, and/or outdoor spaces. Modern self-storage facilities did not begin to appear until the late 1960s

30 Google Inc. is an American multinational technology company that specializes in Internet-related services and products, which include online advertising technologies, search engine, cloud computing, software, and hardware. It was founded by Lawrence Edward Page (1973-) and Sergey Mikhaylovich Brin (1973-) in 1998. The year 2012 was the first time that Google generated \$60 billion in annual revenue, generating \$38 billion the previous year.

[https://www.google.dk/search?oi=sf&source=fnms&btn=isc&sa=X&ved=0B-tUjKEwintAYsIM\\_3bDAwIJSwKHVCV3SQ\\_AUCYgC&wv=1306&h=736](https://www.google.dk/search?oi=sf&source=fnms&btn=isc&sa=X&ved=0B-tUjKEwintAYsIM_3bDAwIJSwKHVCV3SQ_AUCYgC&wv=1306&h=736)

better visit BOX IT 32 or Pelican Self Storage 33. Most of these facilities brand themselves on easy access, cleanliness and safe environments with 24/7 surveillance.

Perfect. That is how we would like our future homes to be too. Ideally, we want our homes to be somewhat presentable, which is why we turn towards self-storage solutions in the first place.

essay for *Landscapse Modern Oil Painting Canvas Painting Abstract Oil Painting Wall Hanging*. But I cant, so I leave my head hanging instead.

As I write this, I'm sitting in a garden surrounded by cyresses and slopes of freshly sunburt yellow grass with the peak of a mountain sticking out over the sea in the distance. It could serve as a backdrop for an abstract, painterly landscape. If I could have taken a picture, or even better, painted a modern abstract oil painting on canvas of this exact spot, that would have been my contributing

essay for *Landscapse Modern Oil Painting Canvas Painting Abstract Oil Painting Wall Hanging*. But I cant, so I leave my head hanging instead.

Anyway, if you ever come across one of the *Eventyr* magazines, I beg of you, steal it and run. Take a train somewhere and read it until you get caught, or have reached your destination 34.

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