

GALLERI
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Henrik Menné
TB20 (Sanding Device), 2016
Tumbling mixer, iron, bucket, sand and plaster
190 x 70 x 130 cm

Description

Nature becomes particular with TB20 making plaster sculptures formed by sand and water. Like rocks being polished in the sea, the plaster sculpture appears by being sanded in a rebuild tumbling mixer. Rotating slowly with sand and water the sunken plaster block is formed under the water, not visible to us.

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Henrik Menné
P160 (Cylindrical Print Contrivance), 2016
Iron, Electronics, plate, PLA, motor and carbon filter
225 x 90 x 180 cm

Description

The third artwork in the exhibition P160 is created from an already existing machine - a 3D printer, but is deconstructing its function. The printer is made more primitive than it is meant to be, and even though it is somehow still printing in 3D, is it now by chance how the printer thread composites the column.

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Henrik Menné
SB007 (Watercolour Tool), 2016
Panels, electronics, paper and soap
160 x 90 x 135 cm

Description

With help from soap bubbles SB007 paints watercolours in red, yellow and blue. The colour of the soapwater is controlled by the daylight, and the colour is blown out in bubbles bursting on the paper consequently leaving a mark. Slowly the day appears on the paper, and the watercolours become a kind of a diary of the exhibition. Aware of its own nature-romantic tradition the SB007 works with the 'special' Nordic light as a catalyst of the artistic process.

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Henrik Menné

Watercolor produced by SB700. A new one will be made each day., 2016

Made by SB700 with soap and watercolor on paper

80 x 60 cm

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Henrik Menné
Plastersculpture made by TB20, 2016
Plaster. Produced by TB20
20 x 9 x 9 cm



Henrik Menné

Afrundingsanordning, 2015

Iron, glass, aluminum, plastic, wood and electronics

207 x 193 x 257 cm

Description

The machine drips a circle of citric acid on a grey green lime stone (an exclusive lime stone in high quality, 60x60x2). The acid gradually dissolves a trace in the stone's surface, which over time rounds off the initially squared stone. Viborg Kunsthal,.



Henrik Menné
Markeringsapparat, 2015
Wood, iron and electronics
170 x 200 x 170 cm

Description

The machine consists of a metal arm, circulating over the rock. On the arm is mounted a chisel, hitting the rock. The machine gets electricity from a solar cell and thereby depends on the amount of sunshine. On a sunny day in summertime, the amount of hits is every 5th minute, and in wintertime maybe one hit an hour. Over time will it make a groove in the rock. Sculpture village Selde.

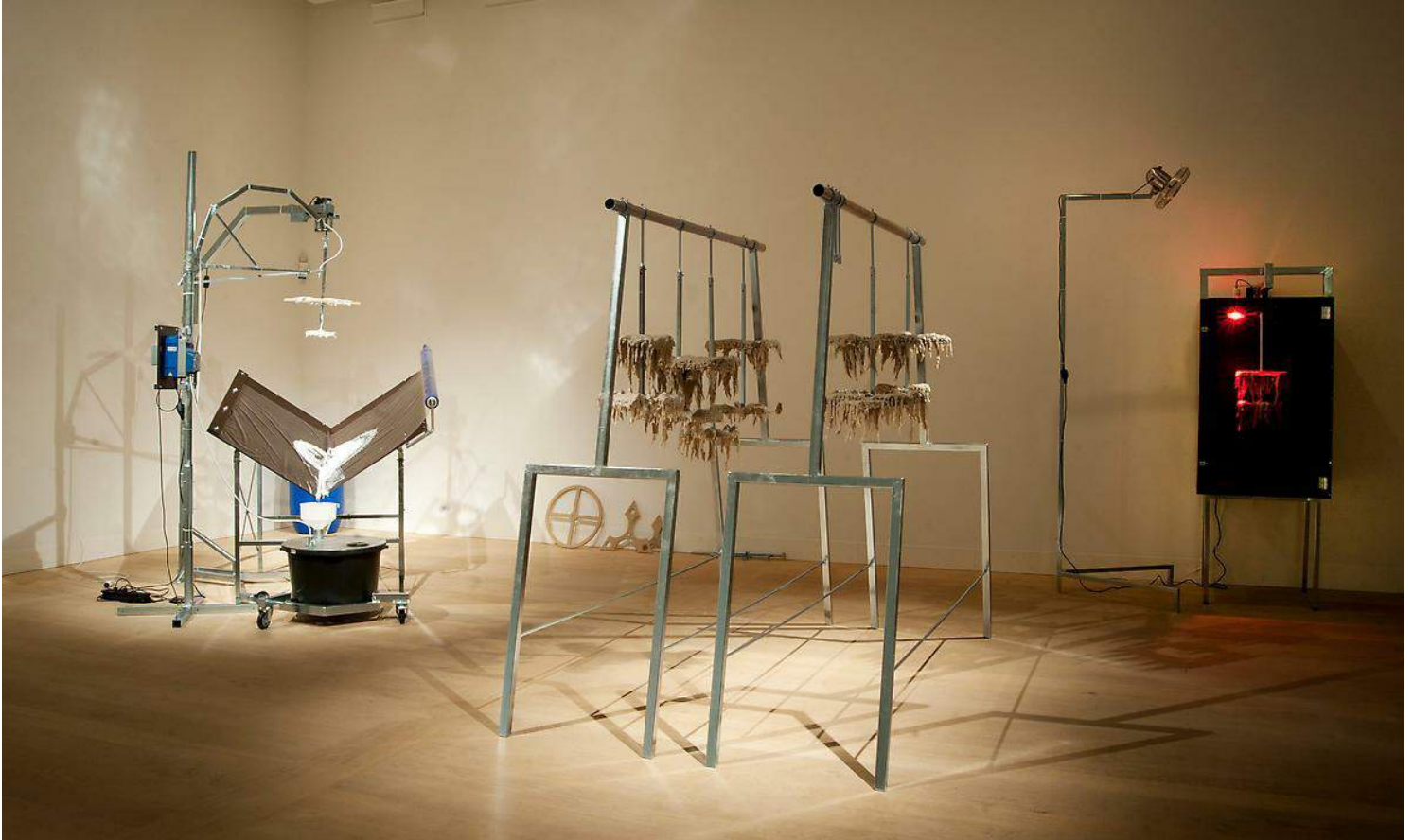


Henrik Menné
Konfetti 1, 2014
Fan, plywood, chipboard, MDF, iron and confetti
200 x 165 x 200 cm

Description

A machine blowing out confetti from a small hole at a very slow speed, a couple of confettis every 5th second. Kunsthal Aarhus.

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Henrik Menné
Fremstillingsenhed, 2014

Description

Build up around a machine, slowly producing white lumps of wood glue. On the floor is a beholder with wood glue, and on top of it a pump is placed, pumping the content out onto a tripod consisting of geometrical plates, mounted on a rotating metal stick. When the machine has been going on some time, the plates and the iron bars will become covered with an organic lump of wood glue. Holstebro Kunstmuseum.



Henrik Menné
G120, 2013
110 x 100 x 80 cm

Description

Consisting of a rebuild sandblaster, on which a small metal arm is mounted, and directs its beam of sand and air towards a rotating platform. The figure wears out in a manner, which changes dramatically it from its starting point. Thorvaldsen.



Henrik Menné
Tændstikkonstruktion (Match stick construction), 2012
Matches, glue, metal fittings, plywood
130 x 34 x 34 cm

Description

In *Tændstikkonstruktion* (Match Stick Construction), the square as ideal is turned physical in a time consuming moulding of match sticks and glue to the point where the materials minimal displacement of the geometrical figure is obvious. This balance between control and an acceptance of what may appear in the particular process of each sculpture is well known in works by Henrik Menné

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Henrik Menné
Fjerstativ (Feathers Tripod), 2012
Feather, iron, teak, and video (as documentation)
192 x 185 x 80 cm



Henrik Menné

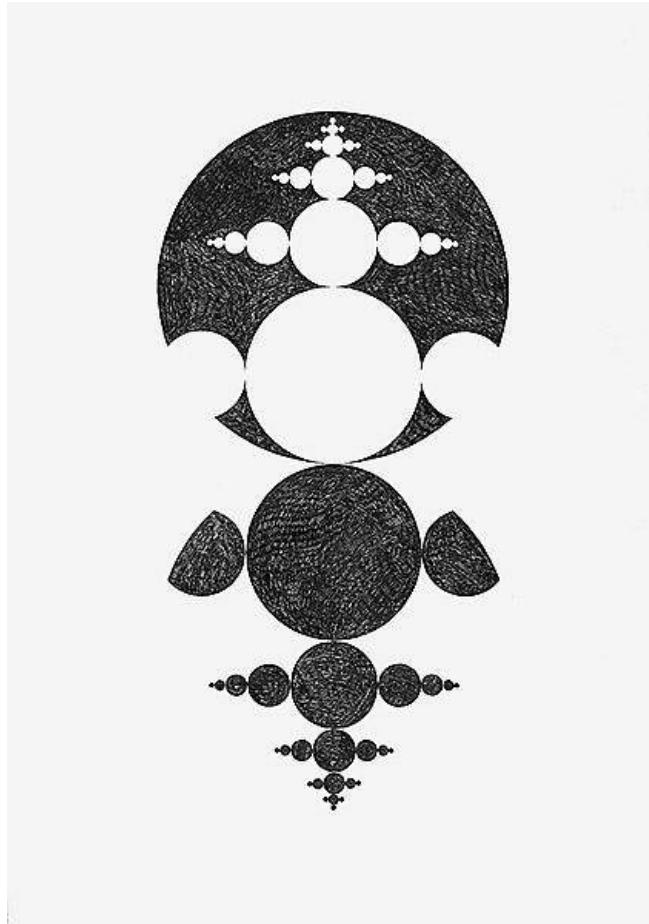
Savsmuldsinstrument (Saw Dust Instrument), 2012

Board, plywood, pine tree, saw dust, metal, ventilator, cable

193 x 83 x 68 cm

Description

The viewer can witness a cloud of saw dust turn into temporary forms as the substance layers poetically on a branch of fir tree. The saw dust originally stem from a slowly elevated wall of laths, and we thereby return to the drawings as the many visible sections of the laths have affinity to both the dense line works of the drawings and the timely duration invested and visible in each work.

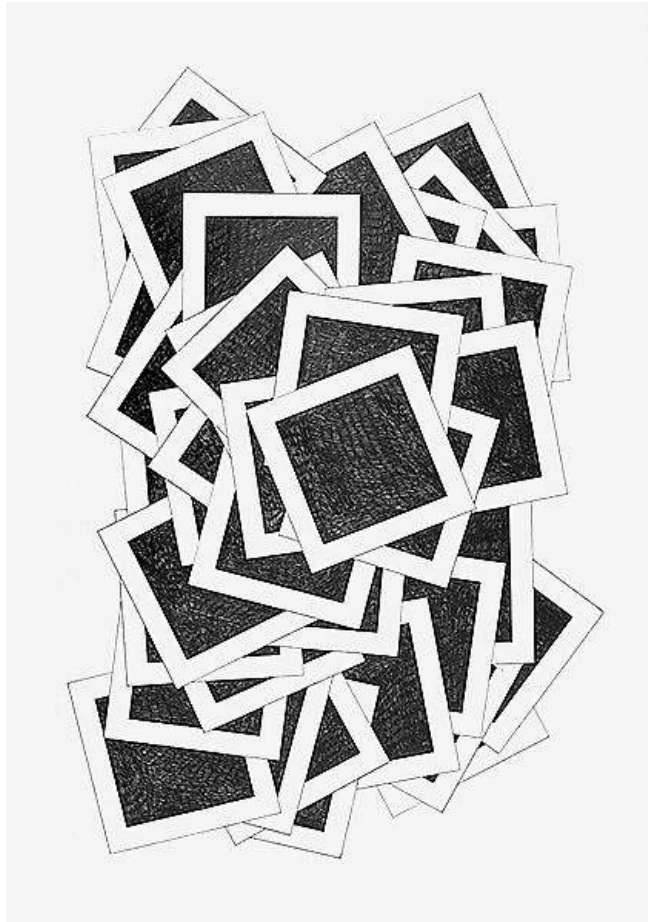


Henrik Menné
Untitled, 2012
Pencil on paper
84 x 59 cm

Description

All works on paper are based on a rigid system, where geometry and mathematical principles plays a role. At the same time they are patiently drawn by hand why the machinelike repetition contained in the concept of each drawing is juxtaposed with the timely duration and presence of the body.

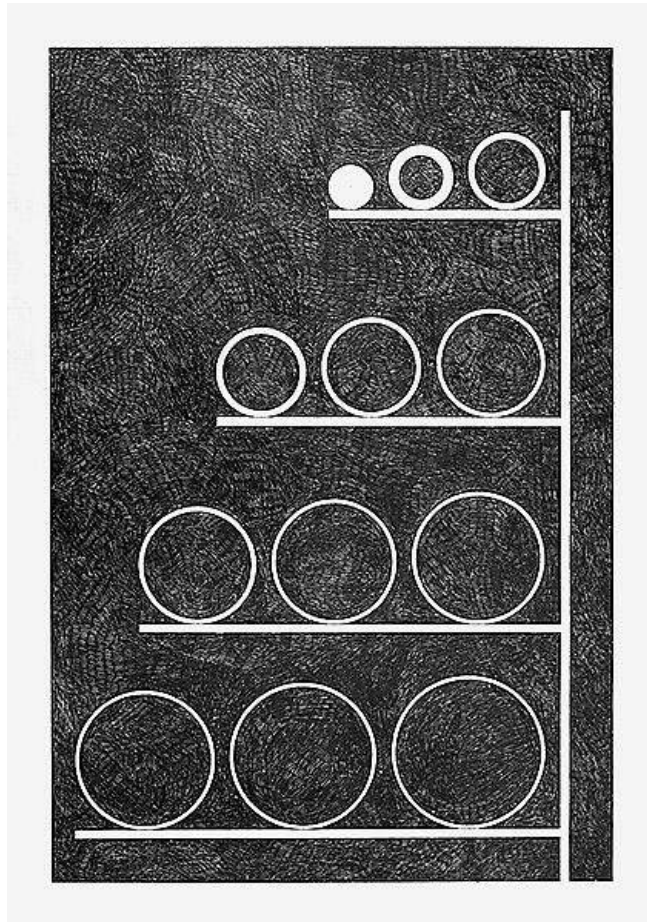
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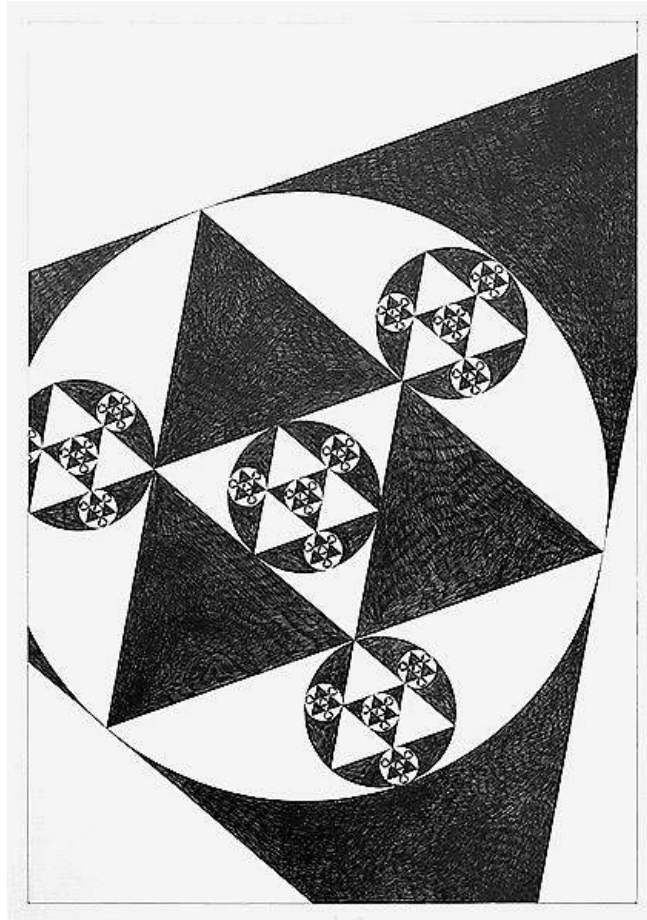


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Henrik Menné
Installation view: Stuff, Galleri Tom Christoffersen, 2012



Henrik Menné
400S, 2011
Iron and wood
450 x 200 x 300 cm

Description

"At Traneudstillingen Henrik Menné will present his largest sculpture to date – the 4.5 meter high sculpture 400S. 400S is constructed as a four-legged tower with a platform and engine house on top containing a tank of hot wax. During the exhibition period of two months, a mechanical arm in constant circular motion, dropping a sculpture of white candle wax onto the floor. The wax sculpture is shaped as a cylinder of 120 cm. in diameter, and will grow in height each day. In 2011 400S participated in the exhibition Process is Paradigm at Laboral, Gijón, Spain, and for the first time exhibited in Denmark.

In the area between science and art Menné's works houses both elements of play, material process and technical experimentation. Though their transparent mechanisms and obvious analogue technology, the works can be considered a form of "media archaeology", emerging an alternate reality to our modern, hyper-digitized life. At the same time, by allowing the machine to create the artwork itself, Menné disarms himself from the traditional creative artist subject. 400S confronts us as a work that in its constant movement and change, achieve a state of its own autonomous life – out of the hands of the artist." - Tranen



Henrik Menné

Green Lighthouse Instrument, The University of Copenhagen, Faculty of Science, Green Lighthouse, Cph. , 2008
Aluminium, mirrors i.a

Description

"The commission Green Lighthouse Instrument refers both in name and idiom to a science experiments test setup. The work creates a silent, poetic and eternal experiment in exactly this institutional and architectural room it is made for. The sculpture can be found in the campus building Green Lighthouse at Copenhagen University's Faculty of Science. Daylight and the movement of the sun determines the sustainable buildings cylindrical form and the skylight falling through the room. In Mennés sculpture is the mutability of the light made visible - thus sometimes. From the center of the ceiling a large but light aluminium construction; an instrument with a the vertical telescopic arm shooting small arms with attached mirrors facing many directions. The many circular and very accurately set the mirrors capture the incoming light, reflecting it further down throughout the floors, gathering on the floor in dynamic circle shapes of up to 30 bright dots.

Following the movement of the sun at the sky, and thereby the time of the day and the year, the circles are changing to half circles, quarter circles and to few small spots and to an oval shape, while slowly moving from one place to another. The light spots are not always visible, but the work is constantly in a process of movement determined by marginal changes in the lighting of the surroundings." - translated from kunsten.nu

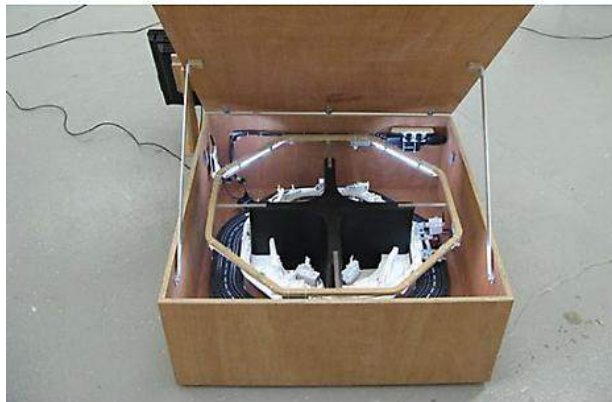


Henrik Menné
Måne uden navn (Moon with no name), 2008
Camera, iron, fan, screen
200 x 150 x 150 cm

Description

A group of works by Henrik Menné is examining the digital and analogue by underlining the transition from space to a twodimensional picture. A central element is the camera, pointing towards a set in movement. What happens in the three dimensions of the space is transmitted directly to the screen instead being stored digitally.

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Henrik Menné

Landsskab efter hukommelse (Landscape according to memory), 2008

Model train rails, camera mounted on cart, screen, aluminium and wood

200 x 100 x 100 cm

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Henrik Menné
Horisont (Horizon), 2008
Camera, iron, plastic bucket, screen, water
approx. 130 x 200 x 100 cm

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Henrik Menné
Cylinder, 2008
Aluminum, pump, rubber hose
Ø300 cm x H50 cm

Description

Purchased by Odense Bys Kunstfond, installed permanently in the public domain of Odense.

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Henrik Menné
Stone and Stone, 2007
Grey Øland limestone, flint, iron, engine, machine
120 x 90 x 90 cm

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Henrik Menné
Tegmaskine, 2007
Pen, paper, MDF, aluminum, iron, motor, machine
140 x 105 x 155 cm

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Henrik Menné
5T, 2007

tin, plexiglas, aluminum, iron, engine, machine
200 x 100 x 100 cm

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Henrik Menné

Installation view Hjernen i Karret (Brain in a Vat). Galleri Tom Christoffersen, 2007



Henrik Menné
114L, 2006

Dyed glue, aluminum, iron, fan, heating element, engine
machine 300x300x250 cm

Description

"114L comprises a machine that blows strands of molten glue onto aluminum, creating fibrous enclosures suggestive of a new hybrid form, part spider web and part butterfly chrysalis. Attention to the specific and associative properties of his materials links this work to that of Hesse and her cohorts, but differences between Menné's work and that of process-oriented artists from the 1960s is just as important. In the case of Menné's works under discussion here, the objects his machines produce are not autonomous. Rather, they remain casually and conceptually dependent upon the machines he uses to make them. Menné exhibits machine and product together in a total, if temporary, environmental work. Making a mechanical assembly line for products that are too fragile to be moved posits a notion of artistic value outside the familiar circuits of commercial consumption and long-term aesthetic appreciation." - Robin Clark

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Henrik Menné
80S, 2005
Candle wax, heat bulb, aluminum
170 x 150 x 120 cm



Henrik Menné
Container, 2005
Polystyrene balls, fan
Ø 210 cm



Henrik Menné
56L, 2004

Glue, fan, iron, heating element, engine
180 x 150 x 150 cm

Description

"56L (2004) is perhaps the most ephemeral of Menné's works. Like 114L, its main components are molten glue and a fan that blows the glue into strands. However, where the glue in 114L was shaped into closed forms, a more entropic process was set in motion for 56L. The liquid glue was blown onto an aluminum ladder installed in the corner of a room. After several weeks of production, a nodule formed at the top of the ladder and webs of glue cascaded down the steps, across the walls onto the floor. Using the architecture of the gallery to define the boundaries of the work, (...) Menné insists on a specific experience of place and time as a part of the work."

- Robin Clark

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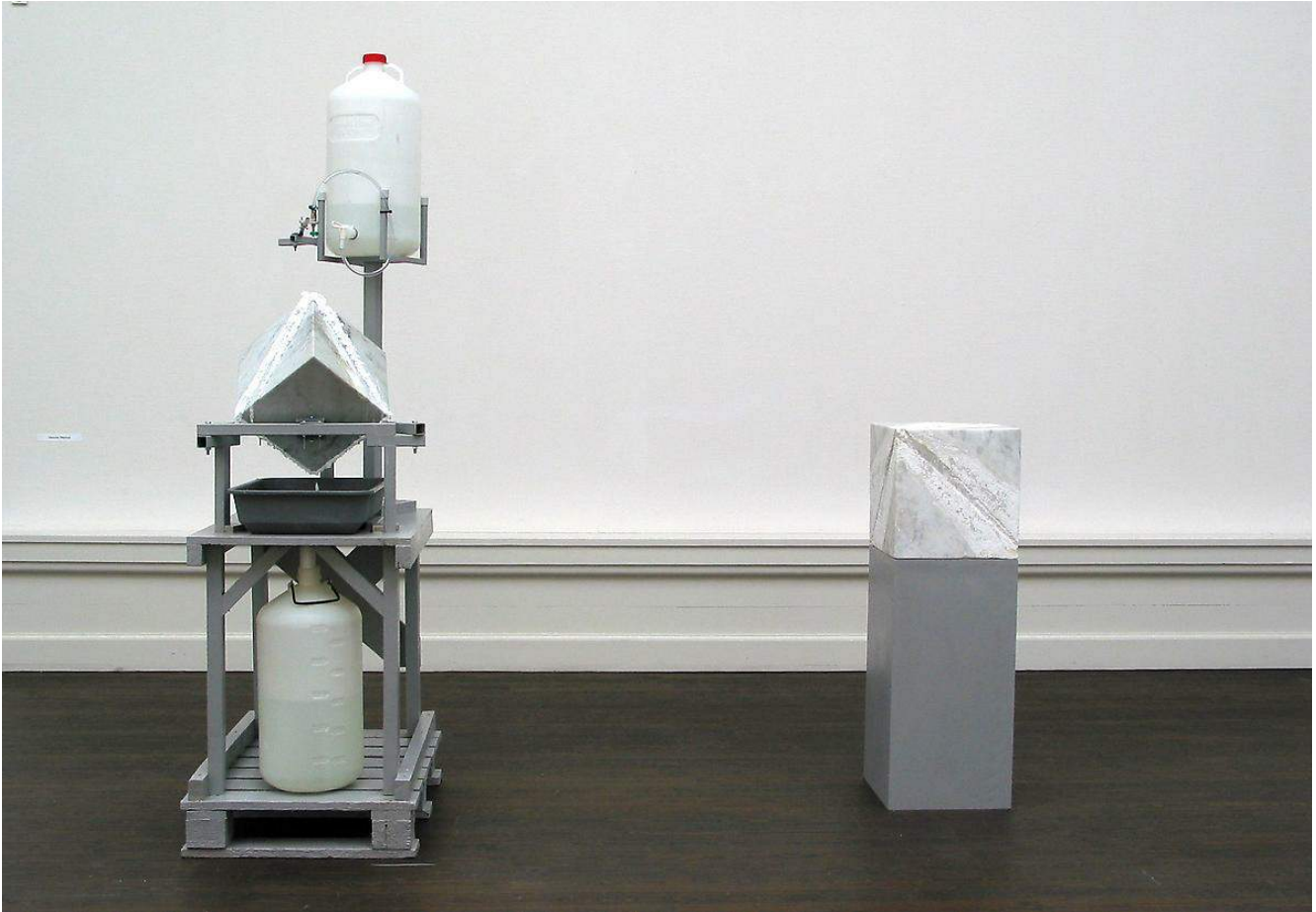
Henrik Menné
75P, 2004

Dyed paraffin wax, iron, heating element, engine
150 x 150 x 150 cm

Description

75P features green waxen cones that resemble hornets nests.

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Henrik Menné
Stone and Acid, 2004
Marble, citric acid, plastic, wood, device
220 x 60 x 80 cm - stone 36 x 36 x 36 cm

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Henrik Menné

Stone, 2001

Marble, water, fibreglass

70 x 130 x 180 cm - stone 36 x 36 x 50 cm

Description

Purchased by the Danish Arts Foundation

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Henrik Menné
60S, 1997

Stearic, wood, metal, lightbulb and mixed materials
220 x 70 x 70 cm

Description

60S is a machine blowing stearic out through a blowing turbine and out on the wall. On the wall slowly are formed these long arms of stearic looking like a formation from a stalactite cave.