

PETER BONNÉN

B. 1945

19. *Sculpture in Two Parts, 1983*

(*Skulptur i to dele*)

Bronze, 3¼ x 4 x 3¾ in. (8 x 10.5 x 9.5 cm)

Signed with magic marker: Peter Bonnén 83 on the larger piece and P B 83 on the smaller piece.

PROVENANCE: Galerie Asbæk, Copenhagen

EXHIBITED: Galerie Asbæk, *Peter Bonnén*, Copenhagen 1984

In her discerning and knowledgeable work on Peter Bonnén, Grethe Grathwohl defines an artist as the person who has retained his sensitivity to the appearances of the surrounding world, the person who sees and brings out their various qualities and characters such as the meeting between what is hard and what is soft, the run of the line in a tile that has been broken, the distance between blocks—and for whom it is a matter of urgent necessity to convey these experiences to other people.

“Peter Bonnén passes on his impressions and his preoccupation with the surrounding world through his art. His preoccupation with meetings between shapes, fractures in shapes, the space between shapes, reaches us through an intense and sensitive work with the line flows, positioning and dimensioning.”¹

Both the artist’s most recent work in black granite outside the Department of Geophysics in Copenhagen and the Loeb collection’s quite small two-part bronze figure illustrate the meeting between separate units in such a way that the viewer is enriched by an experience beyond the representative. In non-figurative art as in music, we are not distracted by the narrative content of the work, but can freely surrender ourselves to wonderment and gradual understanding.

We wonder at the imaginary forces that appear to wish to unite the two parts of the sculpture and at the same time, to keep them apart. We come to realize that it is the distance between the two blocks that causes this tension and together with the surrounding space, the tension is a significant and equal participant in the sculptural manifestation.

A continuous triangular fracture on the corner is felt to be a vulnerable opening. The power of the work is increased by its minimalist size. The sharp edges of the parts of the sculpture are treated in such a way that the shapes appear to be in gentle motion, like breaths, and this enhances their character of independent and yet cohesive beings living their own quiet life.

S.L.

¹Grethe Grathwohl, *Peter Bonnén*, Galerie Asbæk, Copenhagen 1978.