COLOGNE FINE ART & DESIGN 20|21
preview with selected works by

PIA FERM
&
LUKAS GLINKOWSKI
PIA FERM

*baldino*, 2019
hand tufted wool tapestry
H185 x L135 x D2 cm

Exhibition history
'good breed', Nassauischer Kunstverein, Wiesbaden 2019 (solo)

Please contact the gallery for prices.
And I always asked my mother, I said “Mother, how come is everything white?”
I said “Why is Jesus white with blond hair and blue eyes? Why is the Lord’s
Supper all white? Angels are white, Pope, and Mary are all the angels!”
I said “Mother, why do we die and go to heaven?” She said “Naturally we go to
heaven.” I said “Well, what happened to all the black angels when they took the
pictures?” (applause) And I said “Oh I know if the white folks was in heaven too
then the black angels were in the kitchen preparing the milk and honey!”

[laughter] She said “Listen, you quit saying that boy!” But I was always curious.
And I always wondered, why did I have to die to go to heaven? Why couldn’t I
have pretty cars and good money and nice homes now? Why do I have to wait til I
die to get milk and honey? And I said “Mama, I don’t want no milk and honey.
I like steaks”, and I said “Milk and honey is laxative anyway! Do they have a lot
of bathrooms in heaven?” So anyway, I was always curious. I always wondered
why, you know, Tarzan is the king of the jungle in Africa. He was white. (applause)

I saw this white man swinging around in Africa with a diaper on, hollerin’
“HIIIIIIIIIIIIIIIIN!” Did you all see Tarzan over here? Do you all see Tarzan over
here? Right, yeah, among the Africans, he’s beating them up and breaking the
lion’s jaw. And he’s talking to the animals and the Africans been there
for centuries and he yet can’t talk to the animals, only Tarzan can talk to the
animals. I always wondered why Miss America was always white? And all the
beautiful brown women in America with their beautiful suntans, beautiful shapes,
all type complexions, but she always was white. And Miss World was always
white. And Miss Universe was always white. Then they got some stuff called
White House digital White Swan soap, King White soap, White Cloud tissue
paper, White Rain hair rinse. White Tornado flo-wax, everything was white. And
the Angel Food cake was the white cake and the Devil Food cake was the
chocolate cake! (laughter). I said “Mama, why is everything white?” I always
wondered you know. And the president lived in the White House! (laughter).
And Mary had a little lamb whose fleece was white as snow and Snow White
and everything was white, Santa Claus was white. And everything bad was black!
The little ugly duckling was a black duck and the black cat was the bad luck and
if I threaten you I’m gonna blackmail you! (laughter). I said “Mama, why don’t
they call it whitemail? They call it trace!” (laughter). I was always curious and then this
is when I knew something was wrong (laughter).
LUKAS GLINKOWSKI

White Cloud, 2020
oil paint, mirror on wood
H240 x L210 x D4 cm

Please contact the gallery for prices.
PIA FERM

Holly was baptized in the corridor, 2019
hand tufted wool tapestry
H185 x L118 x D2 cm

Exhibition history
‘take it easy’, Galerie Judith Andreae, Bonn 2019 (group)
‘good breed’, Nassauischer Kunstverein, Wiesbaden 2019 (solo)

Please contact the gallery for prices.
NOW IT'S TIME TO BE VERY AFRAID!
YOUR WORST DREAMS ARE ABOUT TO COME TRUE!
YOUR GRAVE IS READY
WE WILL TEAR YOUR SOUL APART
TIME TO BE WORST DREAM ME TRUE!

CRANE IS
LUKAS GLINKOWSKI

*Disaster*, 2020
oil, glass and lacquer paint, mirror on wood
H240 x L210 x D4 cm

Please contact the gallery for prices.
PIA FERM

very important conversation, 2017
hand tufted wool tapestry
H193 x L135 x D2 cm

Exhibition history
‘take it easy’, Galerie Judith Andreae, Bonn 2019 (group)
‘good breed’, Nassauischer Kunstverein, Wiesbaden 2019 (solo)

Please contact the gallery for prices.
shot with mirror reflexes
LUKAS GLINKOWSKI

Angst 24 (Hell is empty...), 2020
oil paint, mirror on wood
H40 x L30 x D3 cm

Please contact the gallery for prices.
PIA FERM

view from north slope, 2019
hand tufted wool tapestry
H155 x L190 x D2 cm

Exhibition history
‘take it easy’, Galerie Judith Andreae, Bonn 2019 (group)

Please contact the gallery for prices.
there is no shelter from this storm
shot with mirror reflexes
LUKAS GLINKOWSKI

Angst 25 (There is no shelter...), 2020
oil paint, mirror on wood
H40 x L30 x D3 cm

Please contact the gallery for prices.
PIA FERM

*Lux*, 2019
Untersberg Marble
H70 x L45 x D20 cm

Exhibition history
‘bread and butter’, Galerie Judith Andreae, Bonn 2021 (solo/upcoming)
‘good breed’, Nassauischer Kunstverein, Wiesbaden 2019 (solo)

*Please contact the gallery for prices.*
There is something at work in my soul, which I do not understand.

*
There is something at work in my soul, which I do not understand.

shot with mirror reflexes
LUKAS GLINKOWSKI

Angst 26 (There is something...), 2020
oil paint, mirror on wood
H40 x L30 x D3 cm

Please contact the gallery for prices.
At this year’s online edition of Cologne Fine Art & Design, Galerie Judith Andreae presents two young artists’ positions that express their artistic concept in very different ways: PIA FERM (*1986 in Lysekil, Sweden, lives and works in Frankfurt) and LUKAS GLINKOWSKI (*1984 in Chelmno, Poland, lives and works in Berlin). Despite the different media and materials they use, Ferm and Glinkowski show parallels in their working processes and approaches.

LUKAS GLINKOWSKI (2007-2014 Kunstakademie Düsseldorf, 2013 master student of Katharina Grosse) deals in his works with the subject of public space as a representative image of our society. Spaces that reflect our everyday culture, or as the artist defines it, our "sub-culture", be it the graffiti in discotheques or the billpostings at train stations and in public toilets. In his works he incorporates fragments of contemporary music, film and literature, which he recontextualizes and processes thematically in the form of visual samplings. Everyday life and its "traces" are considered a source of inspiration for his works on tiles, mirrors and fabrics. Glinkowski works from two-dimensional into three-dimensional space. At the online format of Cologne Fine Art & Design, the artist shows two new large-format mirror works. Comparable wall works by the artist were shown in the traveling exhibition "NOW! Painting in Germany Today" at the Kunstmuseum Bonn, Museum Wiesbaden, Kunstsammlungen Chemnitz and the Deichtorhallen Hamburg in 2019/2020.

In a dialogue with Glinkowski’s mirror paintings, Galerie Judith Andreae will present for the first time at the fair the textile as well as sculptural work of the young artist PIA FERM (2014-2020 HFBK Städelschule Frankfurt in the class of Tobias Rehberger). The Swedish artist shows references to painting in her hand-tufted tapestries, which she herself understands as sculptural wall works. The tapestries maintain a "coquettish" relationship to this classical genre, as their "expression" is much closer to a drawing, collage or traditional print than first glance would suggest. The tapestries seem like sculptures that have moved from a drawing on paper into three-dimensionality. In a dialogue with her hand wooven works are her sculptural floor works made of marble, which stand out from the lightness of the wall works through the weight of the material. Pia Ferm was shown in 2019 at the Nassauischer Kunstverein Wiesbaden both in the solo exhibition "good breed" and with her class from the Städelschule in "LASH 23" under the curatorial direction of Tobias Rehberger.