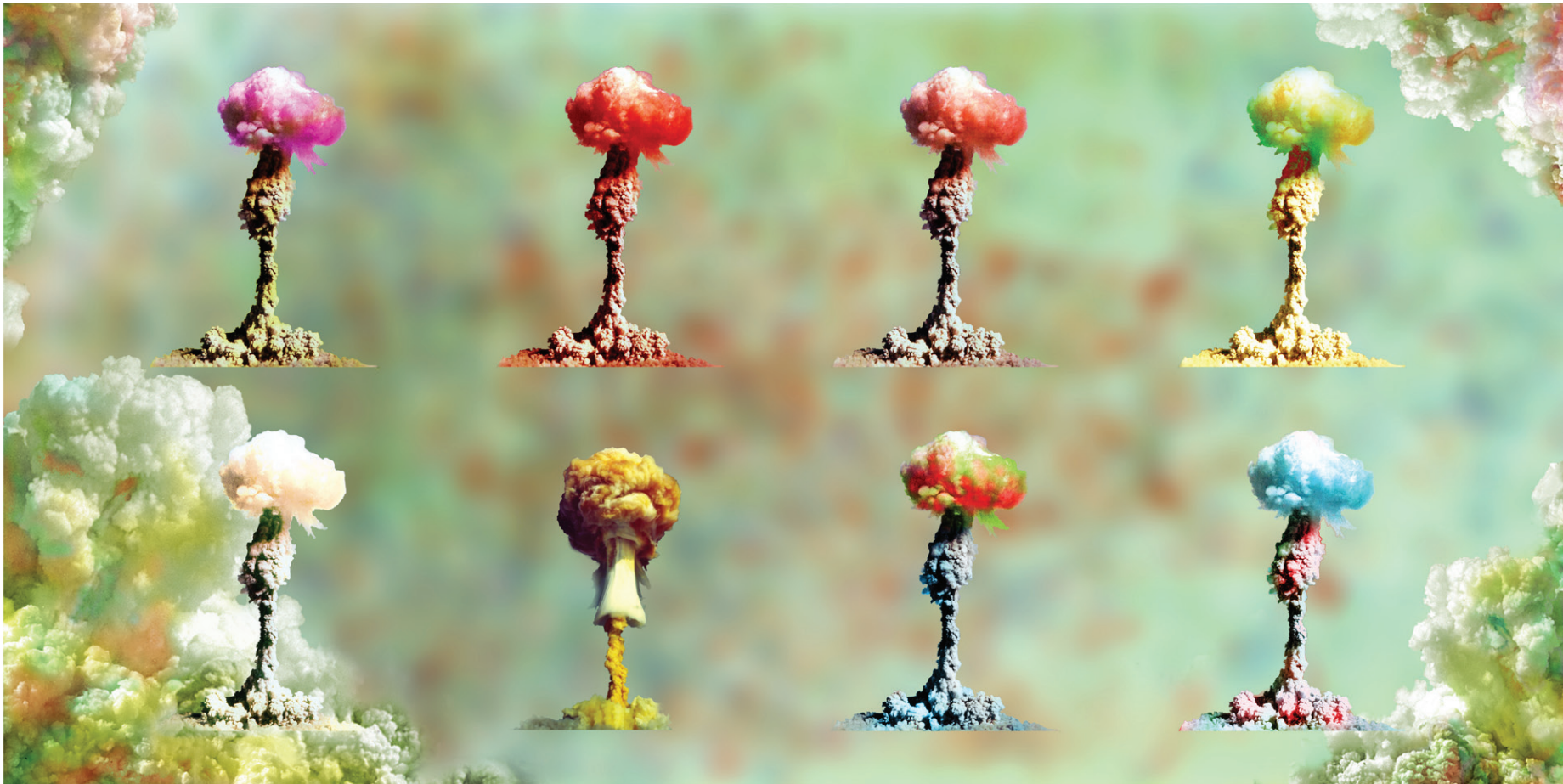


10 GREATEST HITS

IN NO PARTICULAR ORDER

What are the best works I have done? I wouldn't know.
But here a some of the works that make sense to me...
in no particular order.

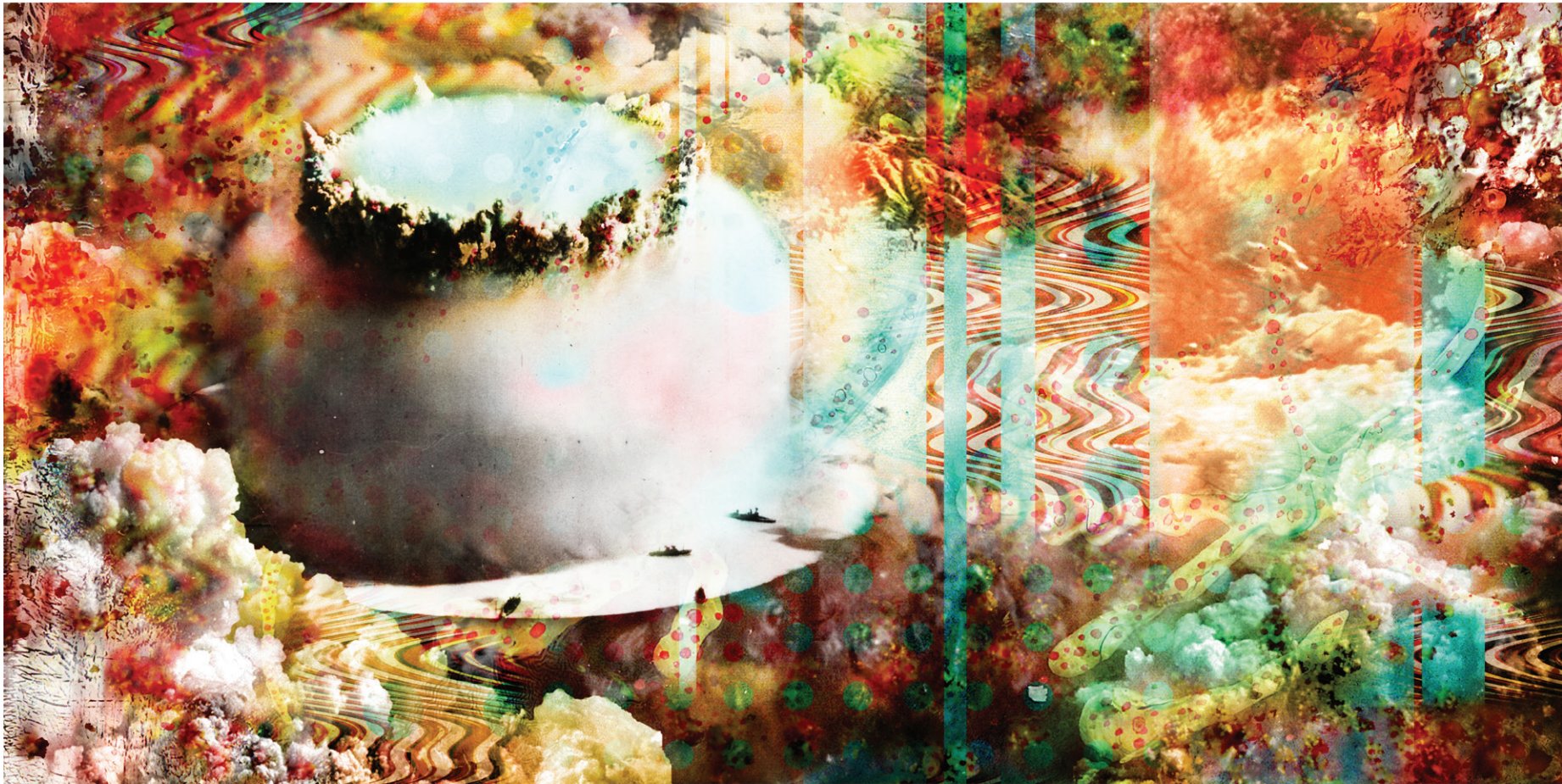


1. 'ROMANTIC IN 8 DIFFERENT WAYS' - C PRINT - 66 x 126 cm - 2011

I cannot but think, that with the nuclear blast, you have the Kantian sublime and the beautiful merging. What else can do that? Nothing I can think of. Off course the experience must happen from a safe position. Like, when Kant describes that a storm can be a dynamic sublime experience, given it happens from a safe position.

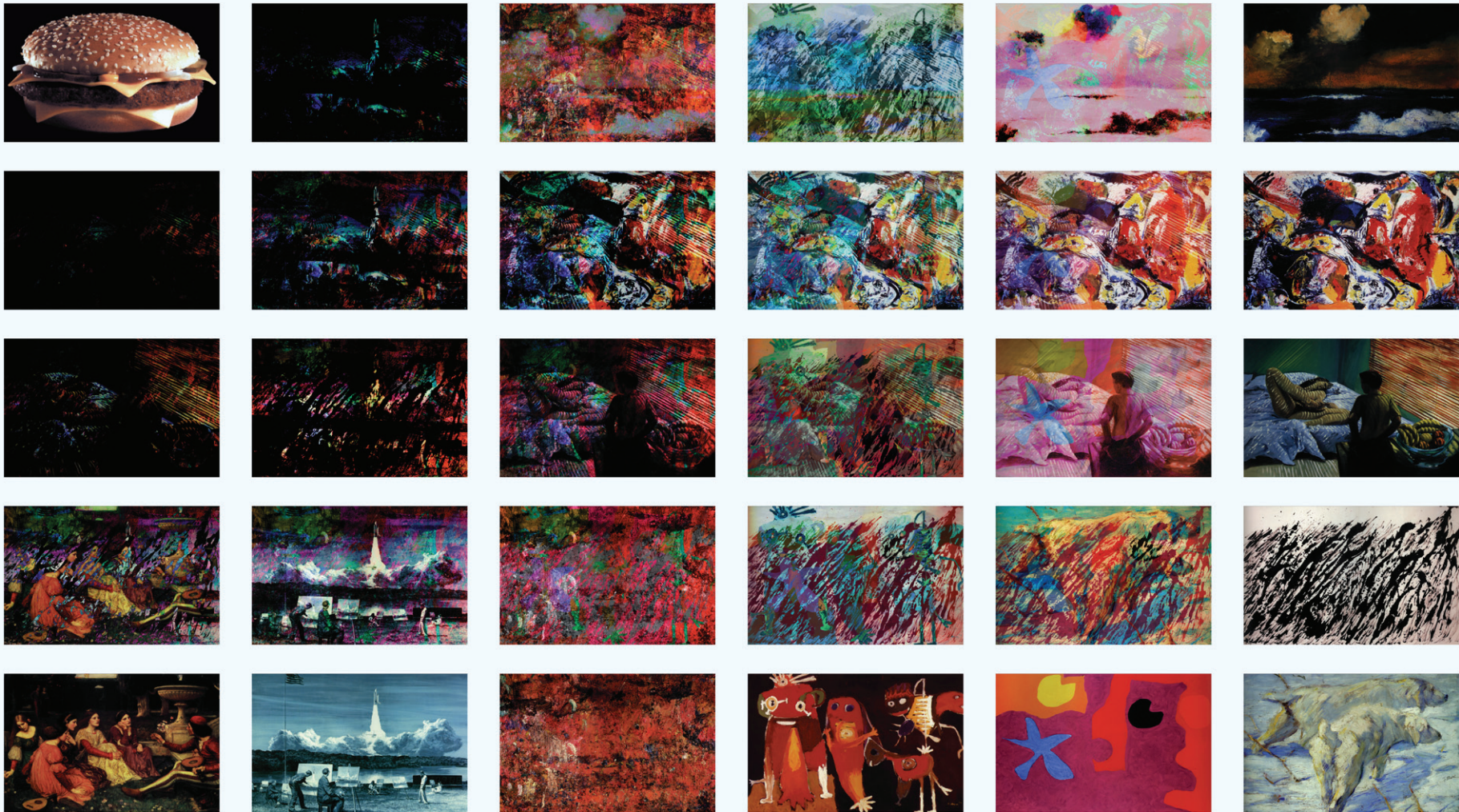
I would love to curate an atmospheric nuclear test. That would be like orchestrating the greatest work of art ever.

In this digital work I have tried to get the nuclear blast to connect with a romantic gesture. I would like to produce table lamps formed and coloured like the nuclear blast in this work. I imagine a table lamp cast in a plastic and hand coloured. Anyone into lamp production – please contact me!



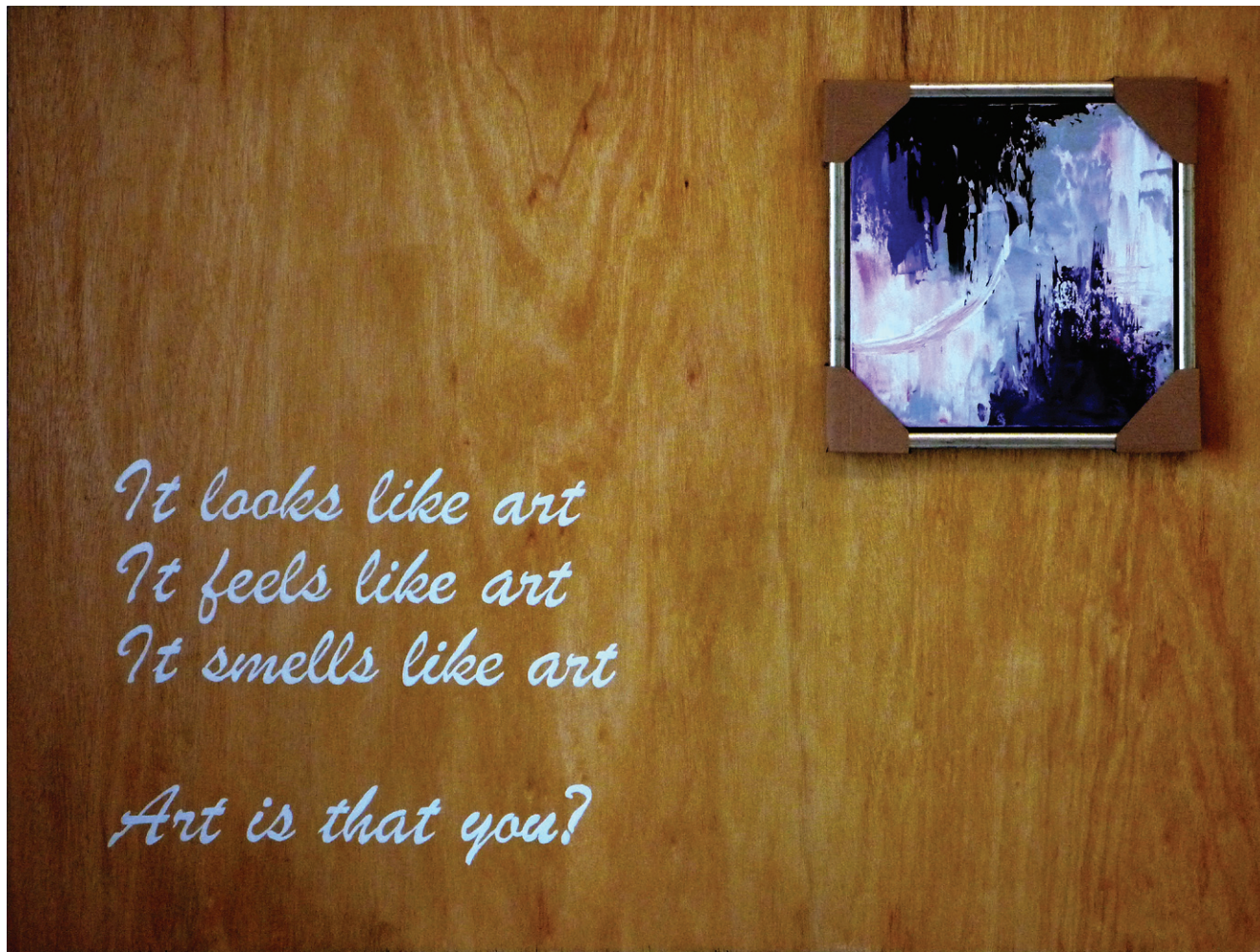
2. TITLE DISLOCATED - C PRINT - 66 x 126 cm - 2011

While we are at it, lets have another bomb. Where did I save the title? Never mind, I'll find it later. I like the complex and muddled gesture in this work, with layer upon layer, of macro photos of earlier paintings, of pure digital renderings, scanned instant coffee grains etc. ...and a beautiful bomb.



3. 'EACH TIME I SEE A WORK OF ART, I DIE A LITTLE BIT MORE' PRINT ON CANVAS 200 x 120 CM - 1999

I like the title of this work. I like the idea of blending the 20th century... all the great guys, Mark Tansey, Emil Nolde, Patrick Heron, Eric Fischl, Karel Appel... mix them all and what do you get? A average hamburger!



**4. 'MADE IN POLAND AND MANY OTHER PLACES' - OIL ON MDF - 120 x 90 cm
+ SMALL PAINTING (40 x 40 cm) PURCHASED IN FØTEX SUPERMARKET - 2009**

I once saw an ad for a wobbler (Rapala line fishing lures) that read: "It wiggles like Elvis. It wobbles like Elvis. Elvis, is that you?"

Years later, standing in a discount supermarket, gazing at their collection of "oil paintings" I recalled that ad. I bought a whole stack of the supermarket paintings and hung up in my apartment. The only art I had on my walls. But one of the paintings I "transformed" by placing it in this new context.



5. 'BEYOND THE GRAVITY OF THE ARTIFICIAL' - MIXED MEDIA - 140 x 280 cm - 2011

I have done a series of large world maps (280 x 140 cm). Each with a theme. The theme is then distorted, reflected, exaggerated according to how various nations and cultures operate.

One map investigates the relationship between fine arts and sexuality. There seems to be a pattern that suggests that the expansion of fine art in a culture is at the expense of sexuality in that same culture – and vice versa. Another map looks into control by pain vs. control by pleasure around the world. Yet another map explores the possibility of dividing the world into 4 essential zones: too much pussy too much time, too much

pussy too little time, too little pussy too much time and too little pussy too little time. The map shown here explores the artificializing of our world. It has a twin, a world map exploring the acceleration in the world. Two sides of the same coin stimulating growth in the capitalistic era.

The maps are map up of layers – the first being print on canvas and then adding acrylic, oil and spray on top. I feel the maps are right when they on the content side end up overloaded with stories and at the same time have this nervous disharmonic complex gesture.

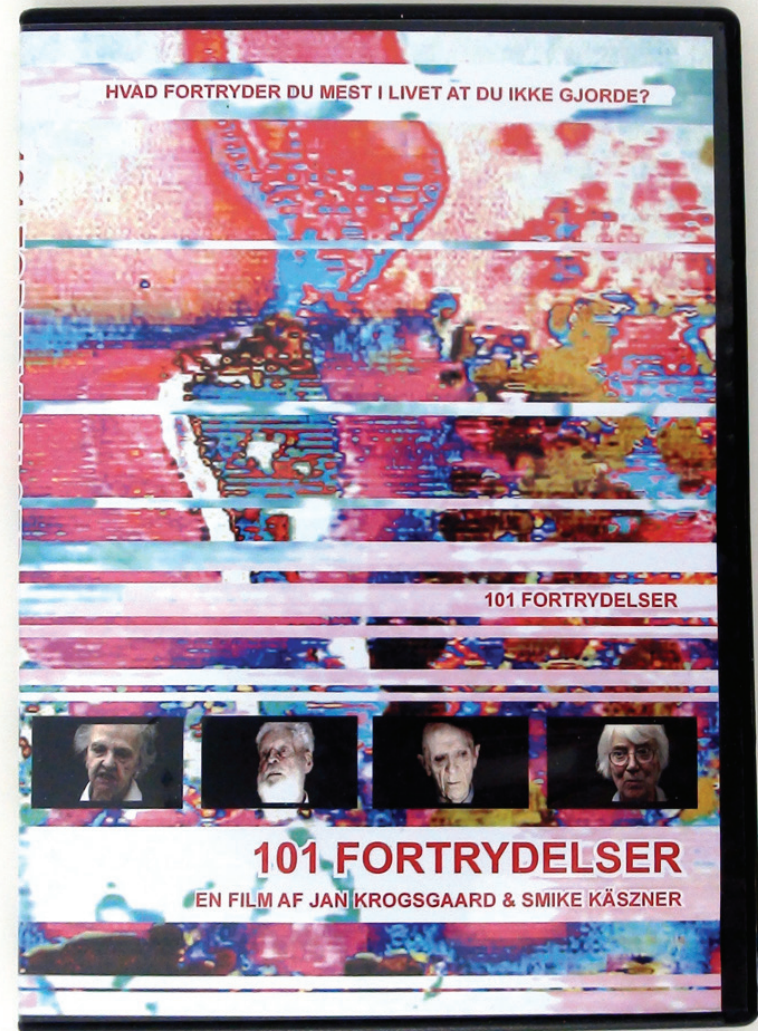
6. '101 FORTRYDELSER' (REGRETS) - VIDEO - 2003

In 2000, while still attending the department of theory at the Royal Danish Academy of Fine Arts, I was occupied by the questions of regrets and advice. Together with my friend and filmmaker Jan Krogsgaard (the man behind the documentary Burma VJ) we made a film where 101 old Danes were asked: What here in life do you regret the most you didn't do?

It was edited into an art version and a TV version (Pause-film) that was shown on Danish television (DR2) as a filler series. Linus Mørk was camera and director.

This is a work I really like. The final work contained surprising and useful advice for all viewers – including us who made it.

Later on I have filmed old Tongans and old Greek people about their regrets. The plan is slowly to add countries as economy allows for it. And then hopefully one day end up with 10 or 12 different nationalities – 'International Regrets'. I wouldn't be surprised if at the end of the day we regret the same omissions – whether we be Danes, Syrians, Americans or Tongans.





7. 'HEIM INS REICH' - ORIGINAL: PRINT ON SILVER FOIL 150 x 90 CM - 1998

My old professor Vibeke Mencke at the art academy once said “Smike you will never get a grant”: And I was like WTF! But she then explained “You make cynical art and the art world wants humanistic art... that’s why”. Maybe she was right. Whatever... this is evil seen through the lens of silence and emptiness. The distance from the moon to us, compared to the distances between the various WW2 concentration camps. It could have been camps in former Yugoslavia. Or camps in Cambodia. If anything, art can distort the idea of time and space. And outer space is a great distance in a great nothing.

Exhibited in 1999 as print on silver foil – a technic that no one at the time had used for art. It cost me a fortune, because I did 10 big pieces while I still was a student.

8. 'IAN ON HIS WAY' - 1992/95

Now we are going a long way back, 1992-95. I did a series "Ian on his way" which followed the fictive character Ian and his encounters here in life. Plausible encounters.

There was "Ian on his way to a candle light dinner" which ends disastrous. "Ian on his way to war". And so forth. The last one being "Ian on his way to nursery home".

Maybe I am just being nostalgic why I include Ian in the greatest hits list. But then, he did possess a liberating naïve and simple approach to life. Like shown here, on his way to school.

Sometimes Ian would be accompanied by a poem. Often containing a dialogue between him and God. The printed matter (lithographic) "Ian on his way" contains a number of Ian and God dialogues.

(The real Ian was a classmate in Braeburn school back in the 70's)





10. 'THE CLOCK IS ROLLING/A SUDDEN SPACE IN THE RETURN OF ROMANTICISM' - 2002

The romantic picture in our time and age... layers and layers on top of a photo I took while flying over the Ha'apai group in Tonga. For me this work represents a new era where I began to explore the romantic.



BERTIL'S FAVOURITE

'HONEY COME AGAIN/ICH REGENERIERER DIE LUST' - IMPLANTS ON ACRYLIC BOARD 250 x 150 CM - 1996

Well, the top ten list is done. But I'll never the less give space to the opinion of my good friend and colleague Bertil S Jørgensen. I know which work I have done, that he likes the best. It's the one with the many silicone implants (that the plastic surgery department at the Rigshospital kindly donated).

To get the implants to stick on an acrylic board I turned to Gylfi who ran the laboratory of plastics at the art academy. His super glue did the job.

However my eldest son Otto Bob took a fondness to hanging onto these implants when he was 2 years old - resulting in some of the implants beginning to leak. Artificial breasts are not meant for children. They are meant for men. Quite opposite biological breast – some might say.

The work is already 16 years old. I wonder if it will make the same kind of sense (commenting on the artificial and sexuality) in say 20 years time?



**POULSEN'S FAVOURITE
'ORGASM' - MIXED MEDIA ON CANVAS - 80 x 170 cm - 2008**

If we were to make a greatest list in compliance with my gallerist Morten Poulsen, we cannot escape this piece. It sold straight away. And that's off course what matters for a gallerist. Poulsen urged me to make several variations of this idea. But I didn't. Maybe I had enough cash in my pocket at the time. I don't recall. Stupid Smike!

What do I myself think of this work? Well actually as a piece of pop art I like it. We all get orgasms and at that very moment (in a Das Ding An Sich kind of way) there is nothing in between. Right at that very moment we are beyond ethnicity, politics, religion...