

Rorschach series  
2004 - today

Rorschach was a psychoanalyst and created the inkblot images of the same name to explore the subconscious. Andy Warhol created a Rorschach series based on his misconception that those were patient-taken and that the test is not based on ten strictly prescribed forms.

NG starts completely differently using the inkblot images as a tool and placeholder. He leads the viewer into his own reflection in direct dialogue with his individual creation.

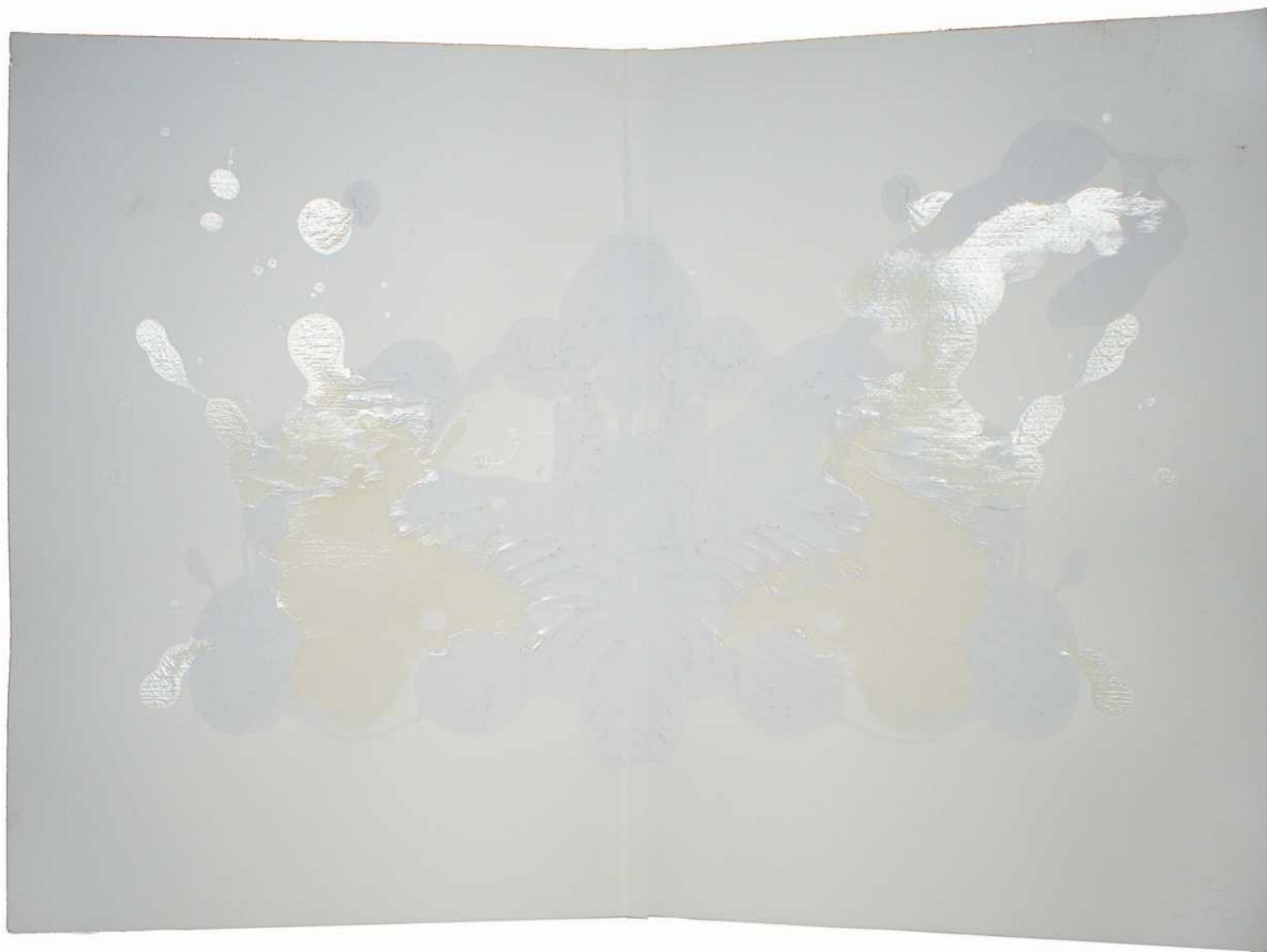
With the wall objects, he almost imperceptibly breaks the symmetry by incorporating a third side, which is later removed. The break is imperceptible and the cause no longer exists, but the harmony is destroyed.

In the cabinets, he impales cut-out inkblot butterflies and exposes them to a voyeuristic audience, just as in today's social media what is unknown to oneself is turned to the outside. Here, in his early works, NG far anticipates this drastic development.

His installation „Family“ shows an arrangement of subconscious minds, as one knows it from family photographs on private living room tables, which also enter into an interaction with each new viewer in the relationship to each other.

We leave behind and reflect behaviour, personality and mood everywhere - that's what NG's wall objects like the series of French fries paper bowls stand for.

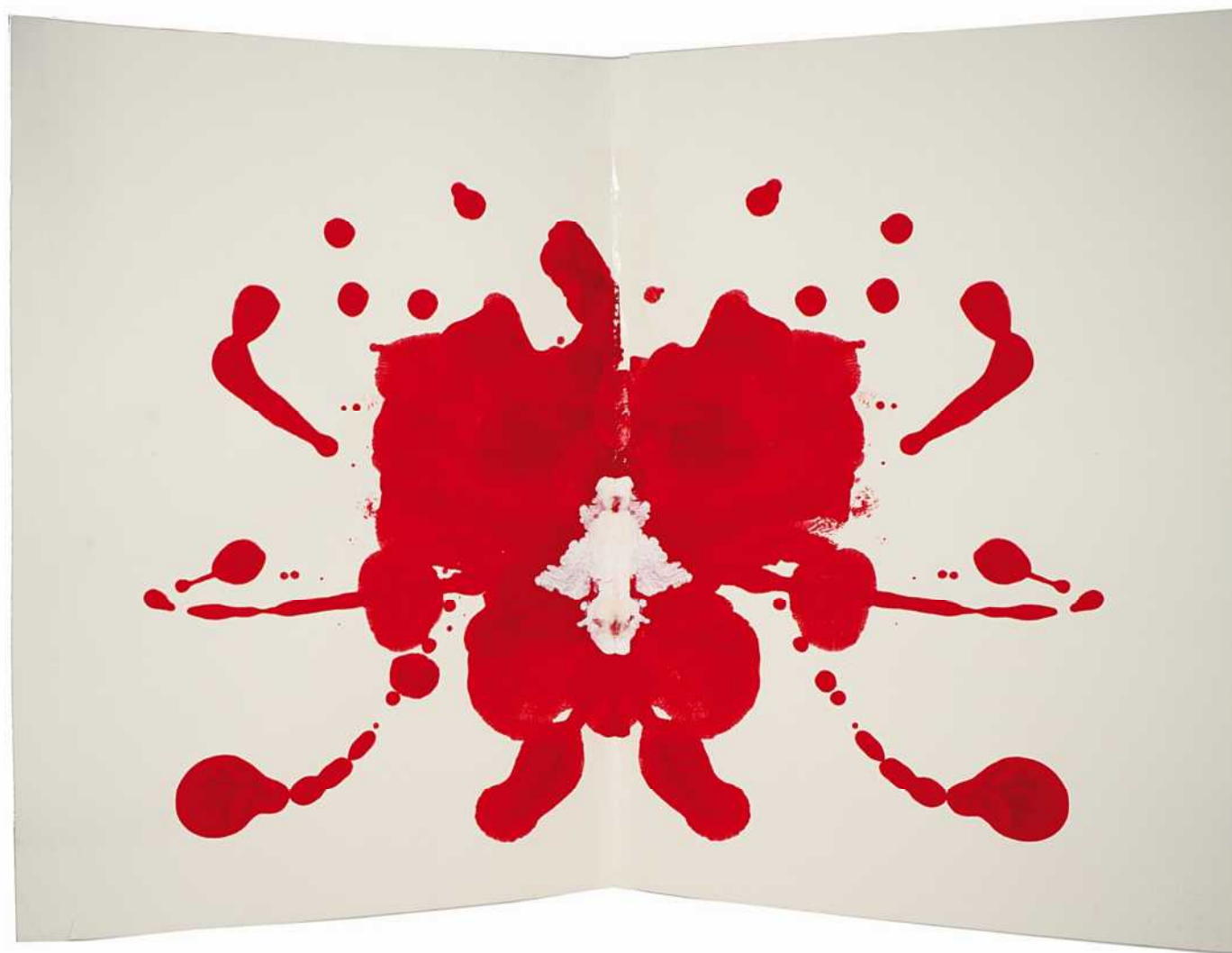
To be titled  
Skulpture/ Single Inkblot Flare 2004  
Ink on architect paper, wood; 30 x 20 x 10 cm  
Rorschach Series/ Serie of unique pieces



To be titled  
Wall object 2004  
Acryl paint on board; 100 x 70 cm  
Rorschach Series/ Serie of unique pieces



To be titled  
Wall object 2004  
Acryl paint on board; 70 x 50 cm  
Rorschach Series/ Serie of unique pieces



To be titled  
Wall object 2004  
Acryl paint on board; 100 x 70 cm  
Rorschach Series/ Serie of unique pieces



To be titled  
Wall object 2004  
Acryl paint on board; 65 x 50 cm  
Rorschach Series/ Serie of unique pieces





Blue Flares 1  
Wall Cabinet 2006  
Ink on architect paper; 51 x 42 x 7 cm  
Rorschach Series/ Serie of unique pieces

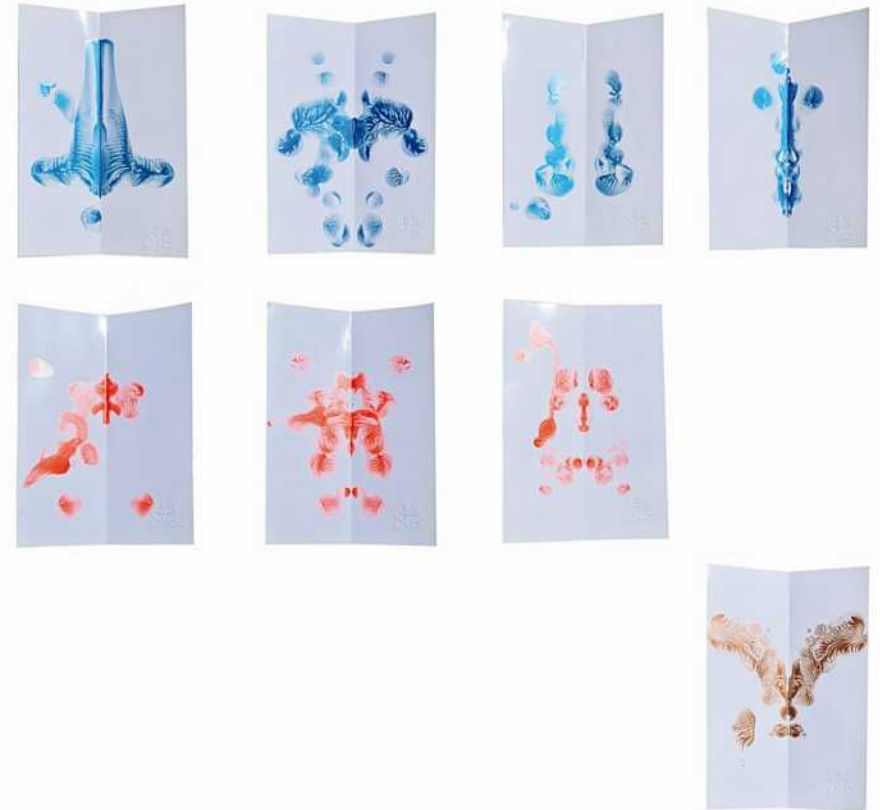
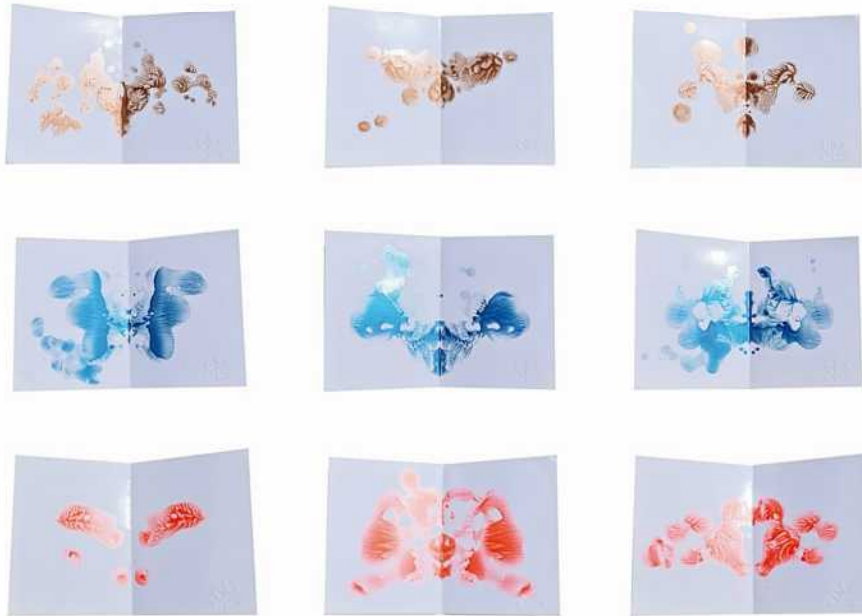


Black Flares 1



Red Flares 1





To be titled  
 Wall Objects 2010  
 Nail polish on photo paper; 30 x 20 cm  
 Rorschach Series/ Serie of unique pieces

20 x 30 cm



To be titled  
French Fries Paper Bowls 2020  
Sauce on paper; 20 x 13 cm  
Rorschach Series/ Serie of unique pieces



To be titled  
 Flower Cabinets 2020  
 Wildflowers laminated and pinned; 49 x 44 x 6 cm  
 The pressed works/ Unique Piece



The Pressed Works  
2020 - today

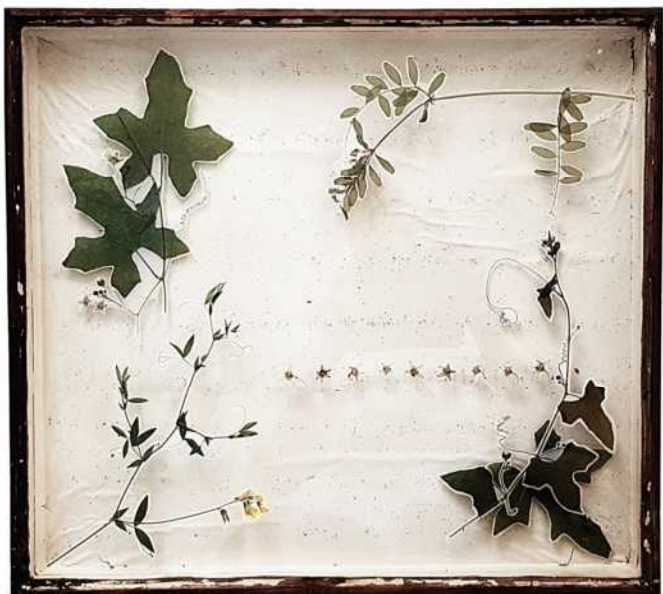
Wall objects/ sculptures

Consideration between scientific-documentary exhibits and the attempt at a visual-cultural, contemporary integration: NG picks up emotions from both sides, which are reminiscent of childhood, natural history museum, meadows and nature, but in their form and final pictorial language clearly take on graphic and urban rhythms. The narrow, precarious, pressed situation of nature and personalities find way into his perception with the will and attempt to reconstruct.



The convergence of NG's biographical responsibility and heritage of nature conservation are unmistakable, as is his philosophical and art historical character. Both together experience its critical inner debate in the cabinets and sculptures, the exhibits of NG's Pressed Works.



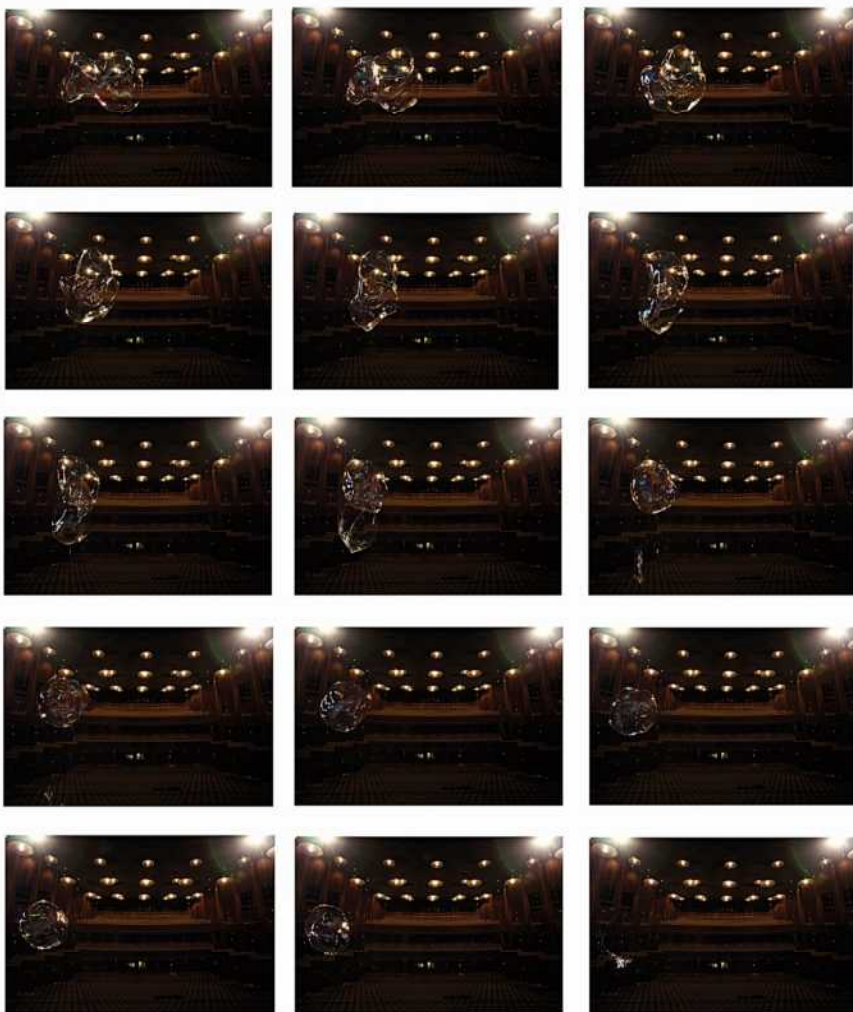






Soap Bubbles Deutsche Oper  
 Flip Book Installation 2010  
 18 double sided fine art prints alubond plexi; 200 x 150 x 30 cm  
 The Flip Books / Soap Bubble Series





Flip book series / sequence art  
2010 - today

Photography/ Installation

Soap Bubbles Sequence

When you grow out of the state you were born in and into the one you longed for, visions and dreams are at the beginning that pull you. NG finds soap bubbles as the purest representation of these dreams and visions. NG does not draw the dreams themselves in the soap bubbles, but uses them as an enticing vision to the next place. In his works in this series, bursting does not stand for disappointment, but for awakening, arriving and the beginning of the experience in the here and now.

NG deliberately chooses the direction from the stage to the audience and not the other way around. Creation happens and carries itself into society. Both the corridor image sequence and the spatial sculpture are created as a continuous loop in which you can see the soap bubbles flying and bursting as you walk along the corridor or around the installation. The sequence only comes to life through your own movement. If you stop, the sequence doesn't reveal its dynamic either.

Flip book portraits

In his (commissioned) portraits, NG works on childhood memories of the first action/reaction of influencing. Playing a flip book, a story told with your thumb causing movement in your hands. In this very intimate series of works, NG specifically selects this medium, this technique for portraits, in which he invites the person portrayed to perform his or her typical movement from the frontal view. A secrecy and blurring develops on the following pages, which only those who take the portrait off the wall or out of the display case will experience.

Soap Bubbles Deutsche Oper  
Flip Book Wall Sequence 2010  
15 fine art prints alubond plexi á 70 x 45 cm  
The Flip Books / Soap Bubble Series



Comission Work „Max“  
Portrait Motion Sequence 2010 (excerpt)  
Paper Flip Book 20 x 12 x 2 cm  
The Flip Books / Soap Bubble Series



Creative Direction & Production NG/ Photographer Manuel Krug/ Composing Jan  
Location Carloft Berlin/ Furniture Arte Interior/ Flowers Kiezblume/ Waldmenschen  
Temples Friendly Fur, Jeans Evisu, Sunglasses Jeremy Scott, Shoes Creative Re



las Gleber/ Hair Bastian Casaretto with Aveda/ MakeUp Beni Durrer with EcoTech  
Friedrich Michael Scheibler/ Inkblots NG/ Porcelain Meissner/ Amechi@ ENGEE:  
creation/ Martin@ Indeed: Tongue, BagTail & Bowl Friendly Fur, Jackett Drykorn  
[www.ENGEE.de](http://www.ENGEE.de)



## BlowUp Editorials 2010 - today

Photographers like Cecil Beaton and FC Gundlach blurred the lines between fashion photography and art. NG blurs the boundaries between product editorials and object art when he stages magazine spreads and enlarges them to oversize. Its double pages are applied three-dimensionally to Aludibond as corrugated and folded fine art prints with wear and tear, page number, product details and credit, creating a wall object.

The merging and tightrope walk from the highly ephemeral, fleeting editorial to the veritable objectivity as an iconic spatial sculpture sets a monument to photography. The stylistic device of editorial photography as material and source material for contemporary art is NG border-crosswalk and conciliation.

Commissioned works are available for groups of company colleagues, friends or family between two to six pax per double page.

Love Your Nature 24 - 25  
Folded Wall Object 2012  
Photo Doublepage on Aludibond 172 x 124 x 3 cm  
Blow Up Editorial





Love Your Nature 26 - 27  
 Folded Wall Object 2012  
 Photo Doublepage on Aludibond 172 x 124 x 3 cm  
 Blow Up Editorial



Wood Fur I  
Sculpture 2008  
Vulpes vulpes on Yew wood 66 x 50 x 14 cm  
Morph Objects



Stone Fur I  
Vulpes vulpes on Granite boulder 53 x 35 x 26 cm



Wood Fur II  
Vulpes vulpes on Yew wood 35 x 32 x 27 cm



Stone Fur II  
Vulpes vulpes on Granite boulder 29 x 24 x 23 cm

Morph objects  
2008 - today

NG merges haptics and emotional primal values, and follows directly the core of his work: the approach, the overcoming and the agreement of supposedly incompatible states. Wood to fur, fur to stone, lightness to heaviness, flesh to wood. His works are massive in content, emotionally and physically. You don't need a cognitively shaped understanding, but purely childlike feeling and new exploration. Unusual and yet harmonious, NG succeeds in an initial homogenization that can certainly be broken down into the nature and culture of his own biography.





Ada\*m & Eve\*n  
series of 10 unique pieces  
Neon Installation 2010  
Glass on plexi 3 p á 20 cmD  
Interlations



Interlations  
2010

#### Interaction + installation

NG is a border crosser and overcomer. Not only the dialogue is important to him, but also the interaction. In his interlations, he directly and inevitably triggers the viewer to actively participate and interact. The positions are fluid and immense in the difference in their effect and perception.

Ada\*m & Eva\*n: The neon light objects are two fig leaves and an apple, deliberately reminiscent of an advertising environment. The installation in a window or on a mirror challenges one to position oneself on the biblical motif and to choose one role or the other.

If you go into it, you unconsciously choose another meta-role: that of the self-sold goods. NG sees no trap or surprise in this, no grudging acceptance, but rather means acceptance, reconciliation and glorification of the same. He shows the reversal and canonization of the fluid individual with the freedom and satisfaction, even necessity to become a good with direct value-connotation.



Stammtisch Olympiade 2004  
Beverage Rims on Paper; 29 x 25,5 cm  
Regular's Table Series

Regulars Table Series  
2009

Beverage rims made on paper/ photography

NG's reflexion tells of doers and loudmouths in his examination of appearance and reality, different realities. In his self-perception, NG is fully involved as a doer, in which he never just says, but always does. There are no words like success, failure or career, as for NG doing is already the state of fulfilment, in which the achievement has less importance.

The regulars' table series now illuminates the possibility of not doing, of purely mental and verbal creativity, from which nothing remains but the thought, which may also fulfil? Big topics demand power!

In 2009, NG dedicated a small series printed, stamped and spilled with drinks to this kind of alcohol-fuelled, collective fervour in a bar.

**LEIHVERTRAG NR. 1592**

zwischen der  
Stiftung Deutsches Hygiene-Museum Dresden  
Lingnerplatz 1  
01069 Dresden  
- vertreten durch den Vorstand -  
(im folgenden Leihnehmer genannt)  
und  
Friendly Fur  
Herr Nikolas Gleber  
DE-10247 Berlin  
(im folgenden Leihgeber genannt).

AUSSTELLUNG: „REICHTUM“  
AUSSTELLUNGSZEIT: 07.07.2013 - 10.11.2013  
LEIHZEIT INKL. TRANSPORT: 06.05.2013 - 20.12.2013

Dresden, den 19.03.2013

Berlin, den



The most brilliant ideas are simple. Collection of subconscious flares like butterflies properly spiked and collected by a Berlin based creative mind ENGEE (photo courtesy of ENGEE).



Prof. Klaus Vogel (Direktor)

Unterschrift Leihgeber  
FRIENDLY FUR  
HAPPY NATURE



Deutscher Bundestag  
Kunstbeirat

Herrn  
Nikolas Gleber  
Frankfurter Allee 14  
10247 Berlin

Ich habe vorgemerkt, dass Sie in der nächsten Ankaufszuzeit die Möglichkeit erhalten, einige Ihrer Arbeiten vorzustellen. Sie werden rechtzeitig eingeladen und erhalten die erforderlichen Hinweise.

I can relate to your methods of organic collaboration, organic networking, experimentation as well as trusting your intuition, that is doing things that feel good even if they were not something you were expected to do - doing nothing too difficult and complex. I think it is very desirable, however not self-evident, that a creative person works this way. Do you think this kind of a working method is an innate habit sort of a way of life, or even it is brought up at schools or seminars? And how?

NG CONCEPTUAL ARTIST



ENGEE

Philosophie  
Ich habe vorgemerkt, dass Sie in der nächsten Ankaufszuzeit die Möglichkeit erhalten, einige Ihrer Arbeiten vorzustellen. Sie werden rechtzeitig eingeladen und erhalten die erforderlichen Hinweise.

PROLOG

Ich habe vorgemerkt, dass Sie in der nächsten Ankaufszuzeit die Möglichkeit erhalten, einige Ihrer Arbeiten vorzustellen. Sie werden rechtzeitig eingeladen und erhalten die erforderlichen Hinweise.

PROLOG

Ich habe vorgemerkt, dass Sie in der nächsten Ankaufszuzeit die Möglichkeit erhalten, einige Ihrer Arbeiten vorzustellen. Sie werden rechtzeitig eingeladen und erhalten die erforderlichen Hinweise.

**Vorstellung Ihrer Werke für die Kunstsammlung**

Sehr geehrter Herr Gleber,

haben Sie Dank für Ihre E-Mail vom 9. August 2010, mit der Sie sich nach der Möglichkeit der Vorstellung Ihrer Werke auf Empfehlung des Parlamentarischen Geschäftsführers Herrn Jörg van Essen, MdB, erkundigen.

Ich habe vorgemerkt, dass Sie in der nächsten Ankaufszuzeit die Möglichkeit erhalten, einige Ihrer Arbeiten vorzustellen. Sie werden rechtzeitig eingeladen und erhalten die erforderlichen Hinweise.

Mit freundlichen Grüßen

Dr. Kaernbach

**Art Fair**



**Gallery Weekend**



Brand Coop



**Museum**



**Solo Show**



**VALUE**  
by NG  
Lukas Conrad Art Gallery /  
Dresden, 24. Juni 2013  
19h - 23h  
Dress: 30. 10.13 Berlin  
R.S.V.P.  
info@lukasconradart.com

Das Verknüpfen von Werten im Glauben und Gedächtnis.  
Das Anbieten und Präsentieren als Mittel zur Integration und  
Dauergewinnung sind beiderseitig der Wert-Verknüpfung  
Wert-Verknüpfung ist ein Prozess.

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ULFALPE BANG & OLUFSEN BIONADE BO MEISSEN SPATHSCHE BAUMSCHULEN

Best Partners

**Stroke**



me collectors



**Solo Show Tour**

AN INKBLLOT IS AN INKBLLOT IS AN INKBLLOT?  
EXHIBITION FEBRUARY APRIL MARCH 2013







Urban / Nature - Ongoing Dialogue

NG

@engee.berlin

Nikolas Gleber grew up in third generation as son of a forester and conservationist family. After working in Bogotá, Perth and Paris, he lives and works as a strategic conceptualist and conceptual artist in Berlin since 2000.

A strong element of his work is the constant attempt at rapprochement and the ambivalence of his biographical contrasts, a perceived incompatibility and gulf between nature and culture, family values, urban social / global economic systems. The individual, but also universal meaning and use of these terms is his recurring moment in their different interpretability.

NG is always looking at different aspects and applying different perspectives. These are partly tied to concrete materials and situations, but also find completely abstract, detached, diffuse starting points for reflection.

Core NG's personal exploration is a harmonization through friction, for which he uses dogmas and symbols, but also uses subconscious triggers through optics, acoustics, haptics and olfaction in order to achieve a possible personal or universally valid visualization or dissolution of separating elements. Regression, original state, purity and inexperience are recurring intellectual games at the basis of his work.

His oeuvre does not exclude any medium as long as it is a means to an end. NG sees himself as a conceptualist who seeks to unite two worlds in this terminology: brand conceptualist and conceptual artist. His art works always have something advertising, catchy, just as his brands imitate art and use its mechanisms quite naturally, where conceptual aspects are on eyelevel with economic ones.