



THE SISTERS OF MERCY



WAR

Daniel Harms 2016

Currently 230 million children are witnessing the horrors of living in a battlefield worldwide. Thus every 10th child is expected to flourish and grow up in a country or region that is ravaged by armed conflicts. Consequently 230 million girls and boys alike witness hate, violence and bloodshed during the most prominent years of their maturation. Alongside the monstrosities of the war zone their supply of elementary goods such as food, water and medical care is lacking and they are unable to attend school, or if only, very seldom. In civil wars such as in Syria, Iraq, South Sudan, and the Republic of Central Africa children become the target of inexpressible mistreatment.

In his newest opus series W.A.R Harms depicts the appalling truth of war and its effect on children. Although his previous series tended to give an insight into societies wrong doings in relation to personal calamities this series forces the viewer to focus on the foundering of society in general in a similar, yet more striking way. Harms stays true to his large format works, but this series is backed up with a year of research (alongside journalists who operated in crisis areas), forcing these impressions to be processed and allowing the works personal intuit to surface. Whilst processing the insights gained and developing their conversion into visual imagery the artist was forced to stop more than once due to personal and emotional distress. This opus marks a quite remarkable change in the works of Harms and may well establish him as one of the most remarkable artists capturing social distress in the books of history not written yet.

Figures coated in cold, complementary colors encased in audacious, heavy line drawings evoke a strong sense of contrast and thus allow a sense of relevance to surface. That is so daring, the beholder might not be able to take a second look. The paintings portray skeletal figures of children conjured with empty gazes full of anguish, fear and insecurities realities they are unable to face. The figures evoking an illusion of screaming souls, although perhaps expected to be self-absorbed in their own suffering, seem to be targeted at the viewer aiming to trigger a personal response.

The paintings furthermore juxtapose weapons, toys and mythical creatures alluding to the children their suffering and the destruction of a picture-perfect, fairytale like world. The viewer will be exposed to a crippling symphony of injustice faced with pictures like 'Misery', while within 'S.C.S.' shadows of torso's, crippled bodies and mutilated cadaver are conscious decisions to express excessive brutality. The paintings contain the ability to create and prompt a personal connection between viewer and the subject, treating the topic at hand with little sensitivity and a large sense of protest, pointing brutally at truth within society today. In relation to contemporary art the artist has done, what little have done before him, the series taking contemporary art to a level of truth, emotion and reality nobody would dare to speak or write about, therefore bringing back credibility to a topic that, in today's world is rather covered up but outspoken. This series therefore underlines his development clearly from depicting personal experiences to portraying cultural nuisance in a way that makes this body of work greatly significant for future generations.

Lili Hager, Berlin 2016



AND BUY
YOUR
BROTHER

KEY
TO
SUCCESS

THE
BOOK

THE
BOOK



DESOLATION
WILL BE YOUR GODHEAD

VERGESSENE
TRAUME

MYSTIC DEATH
COMES FOR US
ALL



AS SPAG
MAREN
ANGS

THEY CAN'T HIDE
THEY CAN'T HIDE

ESGLAFEN YOU VA
REULTAT

MOSMA

I CAN'T GET
YOU GO!

FROM THE
GRAVE
TO THE
GRAVE

MOSMA



MISERY FUCKIN' LIVES!

HE IS THE CHILD
EMBRYO OF HIS
ESCAPE

THE WAY YOU GLIDE ACROSS THE ROOM
I WISH YOU COULD SEE YOURSELF NOW
BUT... "GRACE IS ALREADY DEAD"

WAIT FOR MY SIGNAL
THEN I BEND YOU DOWN
WITH A DESTITUTE
SMILE



MIT EINER PICKLE FÜR DEN LIEBLINGEN
UND EINEM SCHUSS GEGEN DEN
SCHWEREN IN DER HAND

SOLDIERS
ON
DEMAND

ALL LOVE LEFT
FIRE AT
WILL



Handwritten text on the woman's chest, possibly a tattoo or graffiti.

CREeping
DEATH

~~REACHING OUT FROM~~
~~THE GOLDM~~
~~DR. THODM~~

~~NO REFLECTION FROM~~
~~THOSE SUNKEN~~
~~DIAMONDS EYES~~



1999

THE JESUS
ALWAYS THERE

~~NOBODY CRIES
AS THE INNOCENT
DIE AND THE
GUILTY GO FREE
IN THIS WORLD~~

~~FULL OF HATE~~

TRÄNEN
PRESSEK





POINTE D'ARRETE WIRE
TRUCK OR TREAT
STENCE TELLS
US WE'RE
BANNED

LOVELY FIRST
BODY COFFIN

SCHNECKE DER LETZTE
WASS WACH SO GUT WIE
DER GEBETE

SUGAR
COATED
SOUR

DANIEL HARMS

BIOGRAPHY

Daniel Harms | wurde am 7.10.1980 in Hamburg geboren, in Berlin lebt und arbeitet er seit 2007. Inspiriert durch die eigene Geschichte und Ereignisse aus seinem Leben, welche eng mit seiner Heimatstadt Hamburg verwoben sind, stellt seine Kunst eine Verfremdung und Kombination von Zuständen dar.

Diese übersteigen die Wirklichkeit, wobei sie durch ihre Überzogenheit wieder real erscheinen können. Harms Bildwelt ist geprägt von einer leuchtenden Farbigkeit und zeigt Figuren in sich überlappenden Räumen und Zeiten.

Daniel Harms | was born in October 1980 and has based himself in Berlin since 2007. Inspired by his own personal history and events deeply rooted in his home town Hamburg. Daniel creates art focused on alienation and connection. Reality is exaggerated so that it at times seem real simply through the exaggeration.

Harms art trademark colourful aesthetics showing characters in scenarios that overlap in time and space.



We Die Young - 2016 - ACRYL , KREIDE AUF LEINWAND - 180X240CM



Mystic Death - 2016 - ACRYL, KREIDE AUF LEINWAND - 180X240CM



Let Go - 2016 - ACRYL, KREIDE AUF LEINWAND - 180X240CM



Misery - 2016 - ACRYL, KREIDEAUF LEINWAND - 180X240CM



Reality - 2016 - ACRYL, KREIDEAUF LEINWAND - 180X240CM



Soldiers on Demand - 2016 - ACRYL , KREIDE AUF LEINWAND - 180X240CM



Dr.Thodt - 2016 - ACRYL, KREIDE AUF LEINWAND - 180X240CM



No more Fairytales - 2016 - ACRYL, KREIDE AUF LEINWAND - 180X240CM



S.C.S. - 2016 - ACRYL, KREIDEAUF LEINWAND - 180X240CM

