

LARS BOHMAN GALLERY

Hans Andersson, 15 January – 15 February, 2015

If a pattern consist of iterations and regularities, could it be chaotic without losing the very characteristics that makes up a pattern. Could it still be defined as a pattern? Standing in front of Hans Andersson´s works you could experience them as somewhat chaotic, a disordered set of fragments. And yet, it would probably be more true to say that what appears to be chaotic or messy should be perceived and defined as belonging to a specific kind of order. The seemingly arbitrary emplacement of the fragments, often found materials, create the illusion of space that bring historical textiles to mind: wefts and tapestries. Or, an abstract work by Hannah Ryggen, as seen through a broken, scratched prism.

The supposedly haphazard placement and seemingly nonchalant treatment of the materials, running liquids, dirt and dust, create a sense of unease in front of a piece by Hans Andersson. When the fragments appear to center on a pattern it is as if a different structure aims to break out of this attempt to order. This inherent conflict and the movement between establishment and counteraction is significant in the dynamics of the works. Its equally important in creating images and associations in the mind of the beholder. If not tapestries, maybe a stained glass window, or, in front of the white-out pieces, an accumulation of mould, a virus or a psychotropic alteration.

The experiences and associations, produced by and inherent of the works by Hans Andersson, contain a wide range of inspirations and references: from religious matters and mysticism to the architecture of Bruno Taut. Anderssons works also contain a significant amount of inspiration from early electroacoustic music and its use of the collage as a compositional technique. A method that has been dominating throughout Anderssons artistry.

At Lars Bohman Gallery, Hans Andersson is showing a number of monumental collages. These will be accompanied by a series of smaller works as well as a sculpture. The sculpture is a three dimensional rendering of the incision that is a recurring motif or method Andersson utilise in his works.

Hans Andersson (b. 1979) lives and works in Stockholm. Hans Andersson has received his artistic training at University College of Arts, Craft and Design. He has also studied at Ölands Folkhögskola and at EMS, Elektronmusikstudion. Hans Andersson has exhibited at Nordiska Huset, Reykjavik, Iceland; Galleri Massma, Ronneby; Forum Kultur, Stockholm; Centrum för fotografi, Stockholm; Malmö Konstmuseum, Malmö; Sandgrund, Karlstad and Angelika Knäpper Gallery, Stockholm.

Hans Andersson is represented in the collections of Malmö Konstmuseum and Public Art Agency Sweden. In 2008 Hans Andersson was awarded the artist grant from the Uddenberg-Nordingska foundation.