



STENE PROJECTS

STOCKHOLM



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CONTACT NAMES

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EXHIBITED ARTISTS

Johannes Heldén (SWE)
EvaMarie Lindahl (SWE)
Sofie Proos (SWE)

OTHER REPRESENTED ARTISTS

Filippa Barkman (SWE)
Matthew Benedict (USA)
John E Franzén (SWE)
Fredrik Hofwander (SWE)
Jone Kvie (NOR)
Sylvan Lionni (USA)
Glen Rubsamén (USA)
Suzannah Sinclair (USA)
Luke Stettner (USA)
Per Wízén (SWE)

COVER

EvaMarie Lindahl
On Stage (detail)
2012
Graphite on paper
130 × 180 cm

INSIDE

Johannes Heldén
First Contact
2011
Mixed media
35 × 25 × 5 cm

BACK (LEFT)

Sofie Proos
Setting sail
2013
Oil on canvas
40 × 50 cm

BACK (RIGHT)

Sofie Proos
The painter
2013
Oil on canvas
26 × 23 cm

THE NOVEL OF COLONIAL POWER AND AESTHETICS

In the end everything becomes a story. And if it is told over and over that story becomes true. For centuries the Western world sought to conquer the body and mind of all lands and its peoples. Methodically all of it was categorized, explained and mythologized. In doing so The Great Story of the World was created. It still echoes today, whenever cultures clash or nature and man come head-to-head.

At the heart of this story, as in any story, is fiction. It is to a great extent a fantasy fueled by scientific evidence. A fantasy governed by the morals, taste and beliefs of the times. By re-examining these images the exhibition wants to create a new story – a novel of colonial power and aesthetics.

SOFIE PROOS (B. 1974, SWE)

These portraits look so familiar. It's the kind of pictures we've seen at the national galleries in Stockholm, London, Paris and Berlin. No matter where in Europe it was produced, the style is the same: a crisp face looking at you in the centre of the image. It is the gaze of Enlightenment.

But what we're really looking at never existed. We are looking at ghosts for these images are entirely fictitious, created in the mind of Proos. Usually portraits like these are clear, like photographs painted in oil, but at the hand of Proos they are diffused watercolours. It is Reason turned into Romanticism.

EVAMARIE LINDAHL (B. 1976, SWE)

It is hard to believe that people exhibited people little over a hundred years ago. But they did. In 1904, Samuel P. Verner bought a pygmy to be shown at the St. Louis fair. Two years earlier, geishas were displayed in Copenhagen. And today? People are still put on display. As late as 2005 it happened in Augsburg's Zoo, and in 2006 in Kolmården's Wildlife Park.

Lindahl has gone through the original articles, letters, posters, photographs and re-creates them by hand in graphite. It is a slow and painstaking process to understand how thirst for knowledge becomes inhumane.

JOHANNES HELDÉN (B. 1978, SWE)

In 1735 the Swedish botanist Carl von Linné published his work *Systema Naturae*, in which he categorizes all plants known in nature into a cohesive system. His tools were words and images in a book. These are the same tools that Heldén uses to take nature apart.

Heldén lets nature spring from books, and the books become their own ecosystem. In his texts the words are disjointed to create new meanings. It is not anarchy, but an understanding that nature can not be limited to one system alone.

(text by Anders Karnell)

