

PRESS RELEASE
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GLENN SORENSEN: *Masonite Loop*

Annet Gelink gallery proudly presents the fifth solo exhibition of Australian artist Glenn Sorensen (1968, Sydney). Sorensen is living and working in Åhus in Sweden. His work has been shown in amongst others Rooseum Center for Contemporary Art in Malmo, The Nordic Watercolour Museum in Skarham, The Royal Academy of Arts in London and on a regular basis in galleries in Copenhagen, London, Munich, New York, Naples.

The "Masonite Loop" exhibition displays a group of paintings that have been realised together: one painting led to another, a compliment to the previous painting or a direct reaction in every respect to the previous painting. The manner in which the works have been hung - as a sequence - emphasises the mutual coherence. It is clear that the paintings originate from the same hand and place and are about the same issues, it also shows that there are many ways to approach the same subject. The notion "style" is problematic to Sorensen, he finds it difficult to approach painting each day in the same way.

A number of subjects frequently return in the series of works he exhibits like flowers, a building, children, a mother and child, sometime even in exact the same composition but with a different use of colour and light. His rendering of flowers sometimes looks like Asian cuttings with very clear contrasts, or rather transparent and volatile. Whatever the picture represents is very secondary, but does not alter the fact that Sorensen's paintings radiate an irresistible intimacy and sensibility.

The Bakery: *Stain Pattern*

"Stain Pattern" is a group exhibition curated by Glenn Sorensen.

There are works of four artists on display which according to Sorensen all have the intention to make something "beautiful", seductive objects that you want to hold, something you'd like to live with without exactly knowing why. It is not necessarily a comfortable beauty, but rather an attractive and tempting beauty.

Roger Hiorns' (1975) sculptures are sometimes frightening transformations of existing objects that know how to keep the past of the objects perceptible. Hiorns' work has a 'twisted beauty' that is never 'static'.

Eva Larsson's (1954) drawings draw you to them, they are made of tiny marks that expand and contract. Seen from afar the patterns have a mathematical coldness but viewing the work from close by they are very human and therewith seductive drawings.

David Musgrave's (1973) drawings bear witness to an enormous carefulness and precision, his work feels very considerate, there is a reason for each detail.

David Noonan's (1969) atmospheric silk-screen printings Sorensen describes as "dreams that keep you from getting back to sleep, even though you're not sure what it is that has upset you. Noonan's images are like stains in your head, they can be beautiful but are mostly uncomfortable and vague".

Annet Gelink Gallery is open from Tuesday through Friday from 10:00 a.m. till 18:00 p.m. and on Saturday from 13:00 p.m. until 18:00 p.m.. Please contact for more information Floor Wullems, 020-3302066 or info@annetgelink.com