



# Per ADOLFSEN

petits poèmes

March 12 - April 23, 2022



87 rue de Turenne  
sobering galerie  
75003, Paris



# Per Adolfsen

Born in 1964, Odense, Denmark

## Latest solo exhibitions

- 2021. Solo Per Adolfsen paysages à «Art on paper» New York.
- 2021. «Per Adolfsen - Paysages» Galerie Thomas Jaeckel, New York
- 2020 «Per Adolfsen - Dessins de paysage» Skitsehandlen, Denmark.
- 2018 «The Ribbons That Tie Us» Galerie Thomas Jaeckel, New York
- 2013. «Goodbye Blue sky », Schuebbe Projects, Düsseldorf.
- 2011. «The Imaginary Eden of Mr. Adolfsen», Art Labor Gallery, Shanghai
- 2011. «Lifewire» ,Schuebbe Projects, Düsseldorf.
- 2010. «The world is floating», 532 Gallery Thomas Jaeckel, Chelsea, New York.

## Latest group exhibitions

- 2020. « Fall Breeze » Galerie Thomas Jaeckel, New York
- 2020. Exposition d'hiver, Galleri Christoffer Egelund, Copenhagen
- «Summer Loving» Galerie Thomas Jaeckel, New York
- 2020. « Fluide Kobblung » Alexander Ochs Private, Berlin
- 2018. «Ten Years After », Galerie Thomas Jaeckel, New York.
- 2017. « Ecco Homo Ecco Homo » St Canscius Kirche Berlin, commissariat d'A. Ochs, Berlin.
- 2016. Frederikshavn Kunstmuseum, «Another Land» Frederikshavn.
- 2016. « 50x50 » Kastrupgaardsamlingen, Copenhagen.
- 2016. Galleri Kirk, Groupshow, Eske Kath, Kasper Eistrup, Mie Olise Kjærgaard, Ålborg.
- 2016. Art Labor Gallery,, artistes de la galerie, Shanghai.
- 2015. «Menneske»,avec Svend Engelund, Agnete Bjerre, Kirsas Andreasen Birgitte Støvring, Kristan Devantier, Camilla Thorup, Kunstbygningen Vrå (octobre, 2015).





Per Adolfsen, 2020.





Per Adolfsen, *The Vision of the Pine And The Two Stones in the Hills*, 2021,  
graphite, colored pencil and chalk on paper,  
60 x 42 cm

\* All prices include framing chosen by the artist: oak frame with anti-reflective glass.

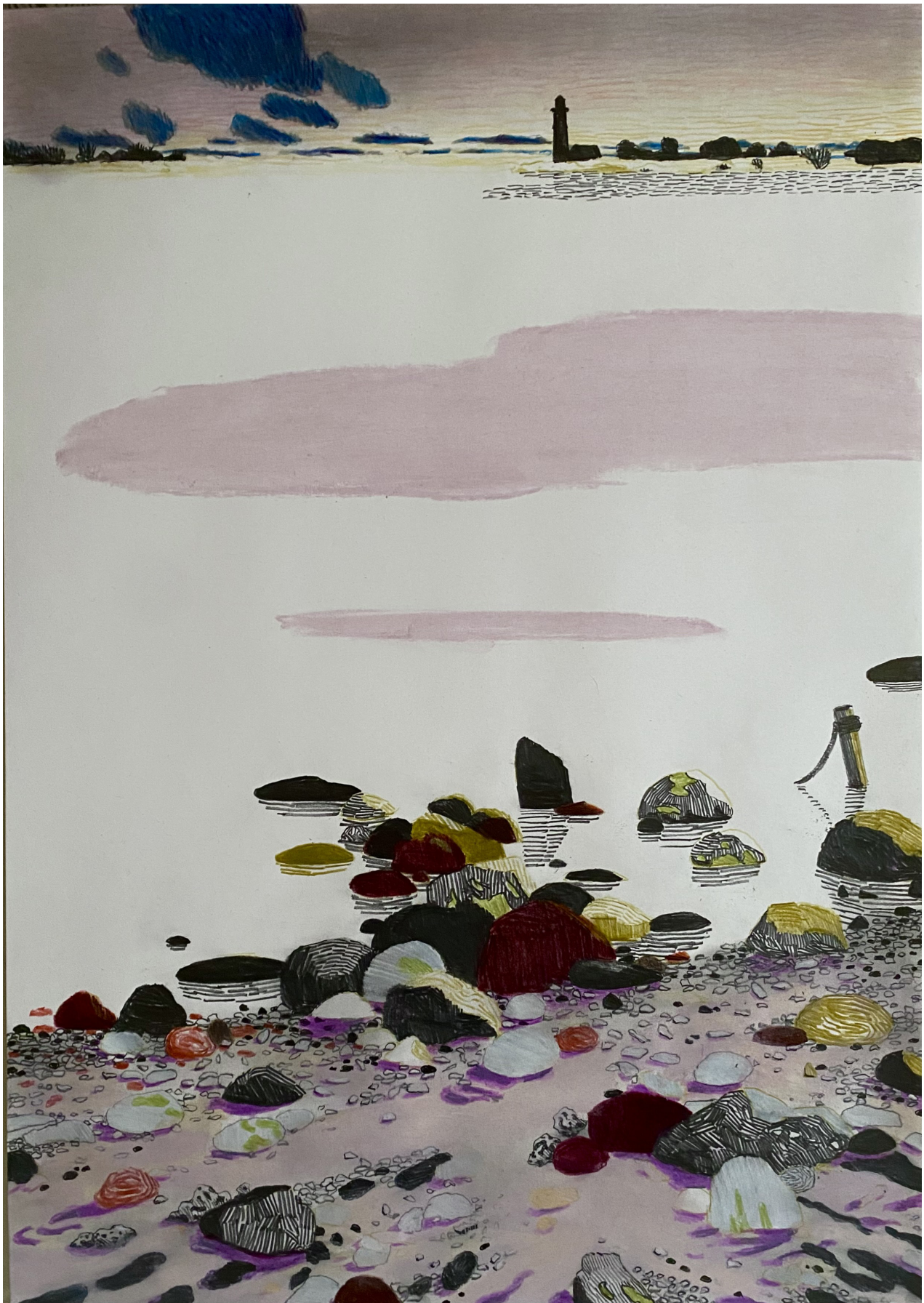
87 rue de Turenne  
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Per Adolfsen, *The White House Behind The Fence*, 2021,  
colored pencil, graphite and chalk on paper,  
60 x 42 cm





Per Adolfsen, *The Fjord and The Lighthouse*, 2021,  
colored pencil, graphite and chalk on paper,  
60 x 42 cm





Per Adolfsen, *Winter by the Stream*, 2022,  
colored pencil, graphite and chalk on paper,  
60 x 42 cm



The painted landscape is a reflection of the soul. The artist makes its surroundings malleable and exteriorizes his deepest feelings on his canvas.

As Edvard Munch said, «A work of art can only come from the interior of man. Art is the form of the image formed upon the nerves, heart, brain and eye of man.» This haunting and obsessive rendition of the world by the Norwegian master marked deeply Per Adolfsen in his boyhood, who discovered his works in Oslo's Nasjonalgalleriet.

By understanding the postimpressionists and German expressionists, Adolfsen adopted sinuous lines and anti-naturalists colors to transcribe through sceneries his own temperament, as a corner of the creation seen through his expression. Munch then can be seen in his last works, but also Van Gogh's charcoal drawings of broken trees or the fugitive stroke from impressionists' paintings ; we would also have to evoke the French Barbizon School and its erasing of the human figure. Through Adolfsen's original points of view and saturated colors, it is even the Nabi landscapes by artists such as Vallotton or Serusier that are referred to, whereas the abundant vegetation reminds us of the Douanier Rousseau.

Per Adolfsen uses pencils as if they were brushes : the skies of «Yellow Field» are striped with fine colorful lines where you feel the telluric and mineral texture of pigments. The serpentine shapes adopted in «The Pine Tree and the Hills» to describe the danish countryside are wavy and undulating. The inertia and the weight of boulders and trees in «Evening Langø» shift to an air-like lightness. The rocks in «Stepping Stones» seem to become air bubbles or colored fumes. In a way remembering us of Japanese etchings, the artists shows us the «images of the floating world».

Per Adolfsen, *Evening Langø*, 2022,  
colored pencil, graphite and chalk on paper,  
60 x 42 cm









Per Adolfsen, *The Pine Tree and the Hills*, 2021,  
colored pencil, graphite and chalk on paper,  
42 x 30 cm





Per Adolfsen, *The Lake*, 2021,  
colored pencil, graphite and chalk on paper,  
60 x 42 cm



In 2011, Per Adolfsen wasn't hesitant to describe his production as abstract. Though his production has radically changed, Adolfsen's works still have this same essence : patterns build up the artwork like a tapestry, aggregate through colors that he «doesn't understand as decorations, but as assemblies». These colors unify into a comprehensible whole and invite the spectator to enter this calm and peaceful universe. To him «the sky, the water, the trees, it is as if all elements are built on the same structure and are all involved in one another. Somehow, I saw my own life in all these movements of nature.»

In 1435, Alberti defined art as « an open window from which you look at history ». The history that Adolfsen delivers is one of a feathery and forgotten nature where humanity slips away to let the woods become silent. His drawings are not to be interpreted as a pure representation but as an opening. «I would want people to realize they are part of this bigger system» he claimed in 2020.

Per Adolfsen wants us to understand the ascendancy of nature on us. «The mineral kingdom has in it nothing amiable and attractive; its riches, enclosed in the bosom of the earth, seem to be hidden from the sight of man that they may not tempt his avarice, being there as in reserve, to supply one day the place of those true riches that are more within his reach, for which he loses the inclination in proportion as he becomes corrupt.» as Rousseau wrote in the Meditations of the Solitary Walker.

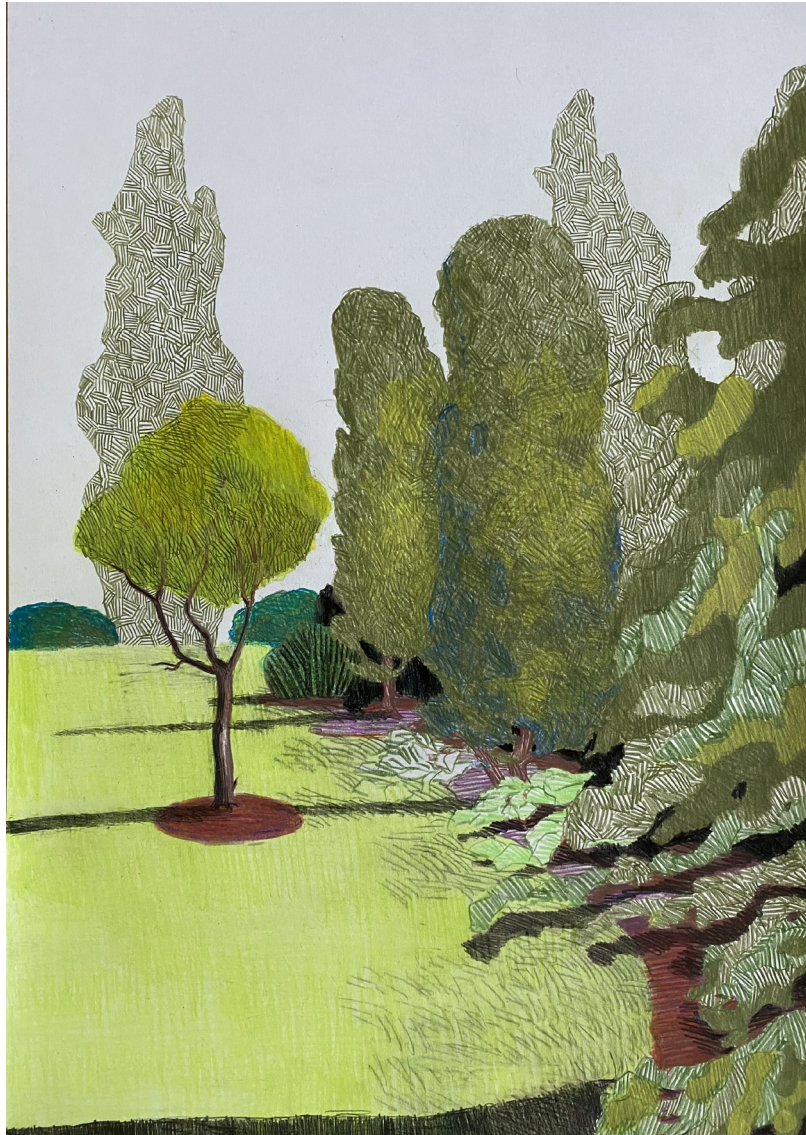
Lucas Gonzalez Poggi

Per Adolfsen, *Flower*, 2020,  
Colored pencil on paper,  
42x30cm









Per Adolfsen, *Thinking of Summer in the Park*, 2022,  
colored pencil and graphite on paper,  
60x42cm





Per Adolfsen, *The Botanical Garden*, 2022,  
colored pencil, graphite and chalk on paper,  
42x30cm





Per Adolfsen, *Winter by the Stream II*, 2021-2022,  
colored pencil on paper,  
42x30 cm





Per Adolfsen, *The Beach*, 2022,  
colored pencil, graphite and chalk on paper,  
42x30cm





Per Adolfsen, *Wish You Where Here*, 2022,  
colored pencil, graphite and chalk on paper,  
60x42 cm





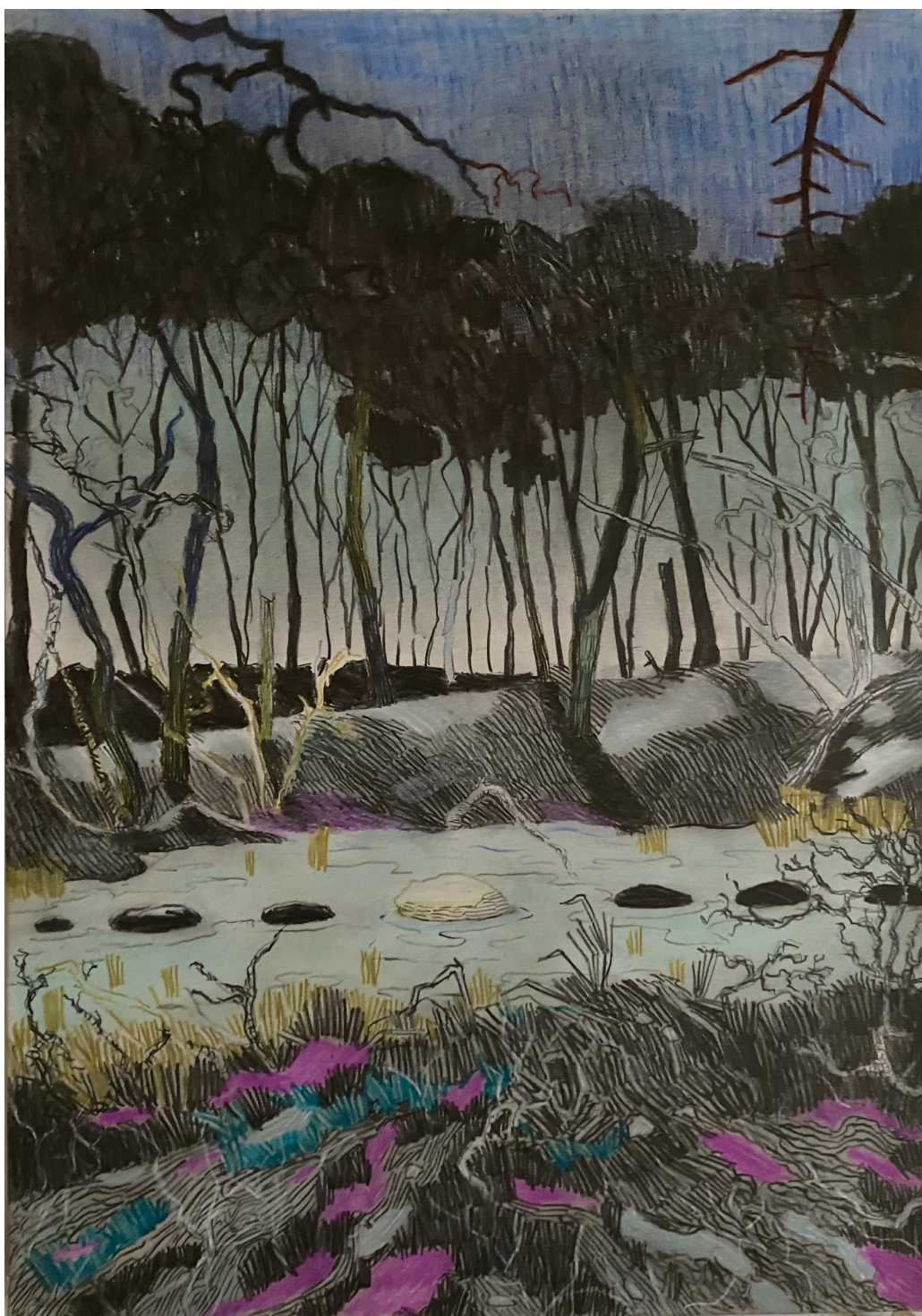
Per Adolfsen, *The Edge of the forest*, September, 2021,  
colored pencil, graphite and chalk on paper,  
42x30 cm





Per Adolfsen, *Island dressed in white*, 2022,  
colored pencil, graphite and chalk on paper,  
42x30 cm





Per Adolfsen, *Stepping Stones and the trees are watching*, 2021,  
colored pencil, graphite and chalk on paper,  
42x30 cm





Per Adolfsen, *Yellow Field*, 2020,  
colored pencil, graphite and chalk on paper,  
42 x 30 cm





Per Adolfsen, *Petit Poeme*, 2021,  
colored pencil, graphite and chalk on paper,  
60x42cm





Per Adolfsen, *Trees, Bunker And Beach Late November*, 2021,  
colored pencil, graphite and chalk on paper,  
60x42 cm

Per Adolfsen, *Night Vision -Stairs Down to the Coast, and behind  
the trees there is a White Beach and a Silvery Ocean*", 2021,  
colored pencil, graphite and chalk on paper,  
42x30cm









Per Adolfsen, *Snow remains in a fjord landscape*, 2021,  
colored pencil, graphite and chalk on paper,  
42 x 30 cm





Per Adolfsen, *Botanical Garden*, 2021,  
colored pencil and graphite on paper,  
60 x 42 cm





Per Adolfsen, *Portrait of a Tree and an Empty Bench in a Park*, 2022,  
colored pencil and chalk on paper,  
42x30cm





Per Adolfsen, Crossroad, 2022,  
colored pencil, graphite and chalk on paper Hahnemuehle,  
42x30 cm





Per Adolfsen, Hillside, 2022,  
colored pencil and graphite on paper, Hahnemuehle,  
42x30cm,





Per Adolfsen, Stone Dike At Dusk, 2022,  
colored pencil, graphite and chalk on paper Hahnemuehle,  
42x30cm,





Per Adolfsen, *Stepping Stones (Taedsten)*, 2021,  
colored pencil, graphite and chalk on paper,  
42 x 30 cm





Per Adolfsen, *Dawn*, 2021,  
colored pencil, graphite and chalk on paper,  
60x42 cm









Per Adolfsen, *Late At Afternoon Near The Sea*, 2020,  
colored pencil and graphite on paper,  
42 x 30 cm

Per Adolfsen, *Footprints In Show*, 2021-2022,  
colored pencil, graphite and chalk on paper,  
60 x 42cm



sobering is a contemporary art gallery established at 87 rue de Turenne. The genesis of sobering goes back to 2002 when its directors, Patricia Kishishian and Jean-Claude Ghenassia, launched Annual Art Magazine. This contemporary art dedicated publication soon became a reference in the cultural world by unveiling intimist interviews with artists such as Lawrence Weiner, Sterling Ruby, Sarah Morris or Jonathan Monk. Through those prestigious editorial collaborations, supported by international events - such as FIAC, New York's E/AB fair or Basel and Miami's ART BASEL - in addition to its diffusion in museums, the need for accompanying young creators in a physical space soon became a necessity.

In 2013, sobering was born.

In the extension of Annual Art Magazine's conceptual researches, the gallery now offers a variety of interactions between emerging and confirmed contemporary artists.

Through a rich corpus of opposite horizons, the name of the gallery reveals the primary function of art that Paul Klee in his Creative Credo explained : "Art does not reproduce the visible; rather it makes visible".



87 rue de Turenne  
sobering  
75003, Paris  
soberinggalerie.com

Opening hours :

Tuesday to Friday  
2pm - 7pm  
&  
Saturday  
11am - 7pm

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