



**Art collection on 14<sup>th</sup> floor  
Regionens hus Gothenburg**

Welcome to experience the art collection on the 14th floor

The art presented here is related to Region Västra Götaland in various ways. An aspiration with the selection has been to create a dialogue between different time periods. With a variation of contemporary art and older artworks from Region Västra Götaland's art collection, this selection reflects both the past and the present. All in all, it paves the way for new interpretations and dialogues between the artworks.

The art collection here, on the 14th floor, is curated by the public art unit, as is all the art in this building - Regionens hus Gothenburg.

The public art unit is a part of Västfastigheter. Our purpose is to promote a good public environment in all services provided by Region Västra Götaland. The art unit manages the region's art collection of around 67,000 artworks and work to developing it through new purchases and commissions to artists.

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*Conversation with bird* by Lena Cronqvist.



## Jens Fänge

### **Kleine saal** (2013)

**PAINTING.** Jens Fänge made his debut as an artist in the mid-1990s with a so-called neo-figurative style based on a surrealist visual imagery with references to popular culture. The working process is often intuitive, with more and more elements being added gradually. Simply put, Fänge likens his practice to creating theatre in a dollhouse.

Some objects are reoccurring in his visual world, such as shoes, lamps, leaves and vases. Or like here, in *Kleine saal* – geometric patterns in dreamlike spaces, where even the external form of the painting enhances the perspective. This creates a feeling of excitement in the artwork in relation to its surroundings. The background can change, and the rooms can take on a different character, while the people in the painting are often locked in place, here captured in a picture frame on the wall.

Fänge's art shares a similarity with the symbolic imagery found in surrealism, and its practice of dividing the whole into parts. Here we may think that something has happened, or is about to happen, but we get no clear answers. The only limit is our own imagination.

Jens Fänge (born 1965) studied at HDK-Valand – Academy of Art and Design in Gothenburg. Lives in Stockholm.

*Kleine saal* by Jens Fänge.



## Lena Cronqvist

### **Samtal med fågel** *Conversation with bird* (2018)

**PAINTING.** Lena Cronqvist is a well established artist within Swedish and international contemporary art. Since the 1960s she has raised strongly personal issues in her art, as despite the private nature is always embodied universally and inclusively. Childhood memories, illnesses and family are common threads in her work, which consists mainly of painting, but also of sculpture and printmaking.

Cronqvist's art can be described as being matter of fact and expressive, with an intrusive presence and a clear focus. The artwork *Conversation with bird* portrays a girl with outstretched arms holding a bird in front of her. The background is simple and without any details. It is the interaction between the girl and the bird that is the focus of the painting. What are they talking about?

Like in so many of Cronqvist's other artworks, the subjects here are obvious, but something in the depiction raises questions about existence and life.

Lena Cronqvist (born 1938) studied at the Royal Institute of Art in Stockholm. Lives in Stockholm and on Koster.



*Conversation with bird* by Lena Cronqvist.



*Havana*  
by Helene Billgren.

## Helene Billgren

**Havanna** *Havana* (2019)

**PAINTING.** Since the 1980s, Helene Billgren has worked experimentally with, among others, recycled materials, drawing, embroidery, and painting. The subjects have often been girls or women depicted with a playful seriousness in everyday situations. The role and image of women is repeated and portrayed in surprising and sometimes absurd contexts as a result. The colour palette is key in Billgren's work, and she skilfully balances clean colours with dirtier tones.

The subject in the painting *Havana* consists of an expressive landscape with a hazy female figure in the foreground. It is as if she is hiding and looking out over the wild and untamed landscape. What is she doing there, and what is happening around her?

Helene Billgren (born 1952) studied at HDK-Valand – Academy of Art and Design in Gothenburg. Lives in Stockholm.

Karin Karinson

**If the dead could giggle with delight** (2018)

**Let us go you and I** (2018)

SCULPTURE. Karin Karinson works with sculptures made of ceramics and glass, she often uses everyday objects from the flea market in her artworks. She takes an interest in the mass-produced products around us by drawing attention to things that have been forgotten, thrown away or left behind. The value of these objects is more sentimental than economic, drawing from memories and nostalgia from a period referred to as "folkhemmet" reminiscing a political idea of welfare and a society where all are included – "a people's home".

The remaking and fusing together of materials from different products and objects sculpt new, dream-like formations. This gives the objects a new life and a new context.

The sculptures *If the dead could giggle with delight* and *Let us go you and I* shows fragments of recognisable objects peeking through the sculpted shapes. Should we view these artworks as a critique or an embrace of our consumer society? Perhaps both.

Karin Karinson (born 1970) studied at HDK-Valand – Academy of Art and Design in Gothenburg. Lives in Gothenburg.



*Let us go then you and I* by Karin Karinson.

## Carl Milles

### **Guds hand** *Hand of God*

(based on a full-scale model from 1953)

**SCULPTURE.** Carl Milles sculpted heavy materials such as granite and bronze. He gave the artworks a sense of lightness by placing them in fountains or on high columns, where they could interact with the sky.

Milles worked mostly in Europe, and during his training in Paris he was strongly influenced by the sculptor Auguste Rodin. Milles gained international recognition in his lifetime and carried out several public commissions at a time when many cities were going through expansion and modernisation. The sculpture *Poseidon with a well curb*, inaugurated in 1931 on Götaplatsen in Gothenburg, is one such example. Milles was very productive during his lifetime, and still today his sculptures are cast in various formats.

*Hand of God* shows a young man standing inside a big hand, balancing on the thumb and index finger. There is an intense concentration in the man's posture, as if he were engaged in a conversation with the sky, the light, God or something else far away. *Hand of God* could also be interpreted as a representation of the divinity of the artist's hand. Milles's own left hand is said to have been the model for this sculpture. The artist himself says that hands say more about peoples' character than any other body part.

Carl Milles (1875–1955) studied at Tekniska skolan in Stockholm, as well as at École des Beaux-Arts in Paris.



*Hand of God* by Carl Milles.

## Ivan Ivarson

**Landskap** *Landscape* (1927)

**Utän titel** *No title* (1930s)

**Blommor** *Flowers* (1930s)

**PAINTING.** Ivan Ivarson is one of the Gothenburg colourists, a group that attracted attention in the 1930s for its intense and sensual use of colour. Colourism is characterised by the emphasis on colour over form and subject. One thing the Gothenburg colourists had in common was that they studied at the Valand Academy in Gothenburg. However, they never presented themselves as a group. In addition to Ivan Ivarson, other major artists in the group include Åke Göransson, Ragnar Sandberg and Inge Schiöler.

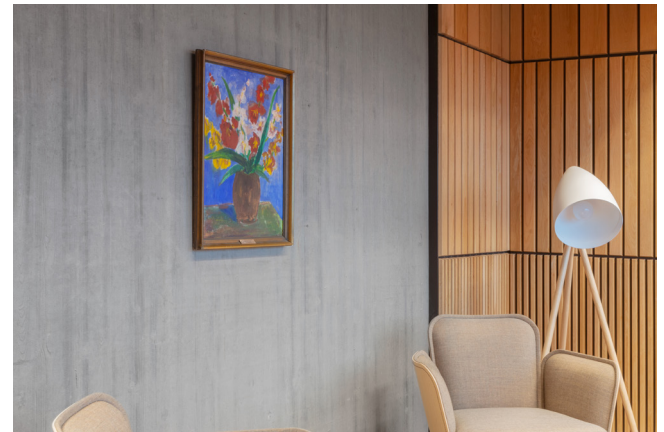
Ivarson grew up in the Stampen area of central Gothenburg and lived close to The Garden Society of Gothenburg park, which offered a respite from the drab everyday life. The location also inspired him in his painting. His art can be described as naive expressionist, with landscapes, harbours and flowers as his main subjects. The dominating colours of blue and red are emphasised in the paintings, making them radiant.

In the 1930s Ivarson developed a personal colour language with high color tones that became characteristic of his artistic work. Ivarson's artistic achievements were only recognised after his death. He was only 38 years old when he was admitted to a hospital in Paris, where he died in 1939.

Ivan Ivarson (1900–1939) studied at Valand Academy in Gothenburg.



*No title* by Ivan Ivarsson.



*Flowers* by Ivan Ivarsson.

*Hand of God* by Carl Milles. ►