

The artwork is an abstract composition featuring a dense, swirling mass of dark grey and black pigments, resembling smoke or ash, set against a light grey background. Scattered throughout the composition are several thick, impasto applications of bright red paint. There are also smaller, more delicate strokes of white, green, and blue paint, primarily located in the lower-left and lower-right areas. The overall effect is one of dynamic movement and layered textures.

FRANS FRENGEN. FUMAGINE

a cura di Adelinda Allegretti

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c u r a t o r

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Con il Patrocinio dell'Ambasciata del Belgio



e dell'Ordine dei Medici Veterinari della Provincia di Perugia



Frans Frengen

Fumagine

Adelinda Allegretti Curator Studio&Gallery

Via Frattale - Loc. Busche - Gualdo Tadino (PG)

orari: tutti i giorni su appuntamento

3-30 aprile 2018

inaugurazione domenica 8 aprile ore 17



A Hole for a Camera, Hi, You There? (2014), fumagine e acrilico su tela,
cm 70x50



Als een kip zonder kop (Come un pollo senza testa) (2007), rami, poliuretano espanso, polistirolo, DNA, cm 54x37x58



Giraf (Giraffa) (2013), vernice, fiammiferi, cm 13x12x39



Imitation of Nature, a Human Right (2016), fumagine, acrilico e pastello su tela, cm 70x70



Koning Filip (Re Filippo) (2013), vernice, fiammiferi, cm 24x22x34



Like Pearls (2005), fumagine e acrilico su cartone, cm 70x100



Moving in a Colored Battle Field (2014), fumagine e acrilico su tela, cm 70x100



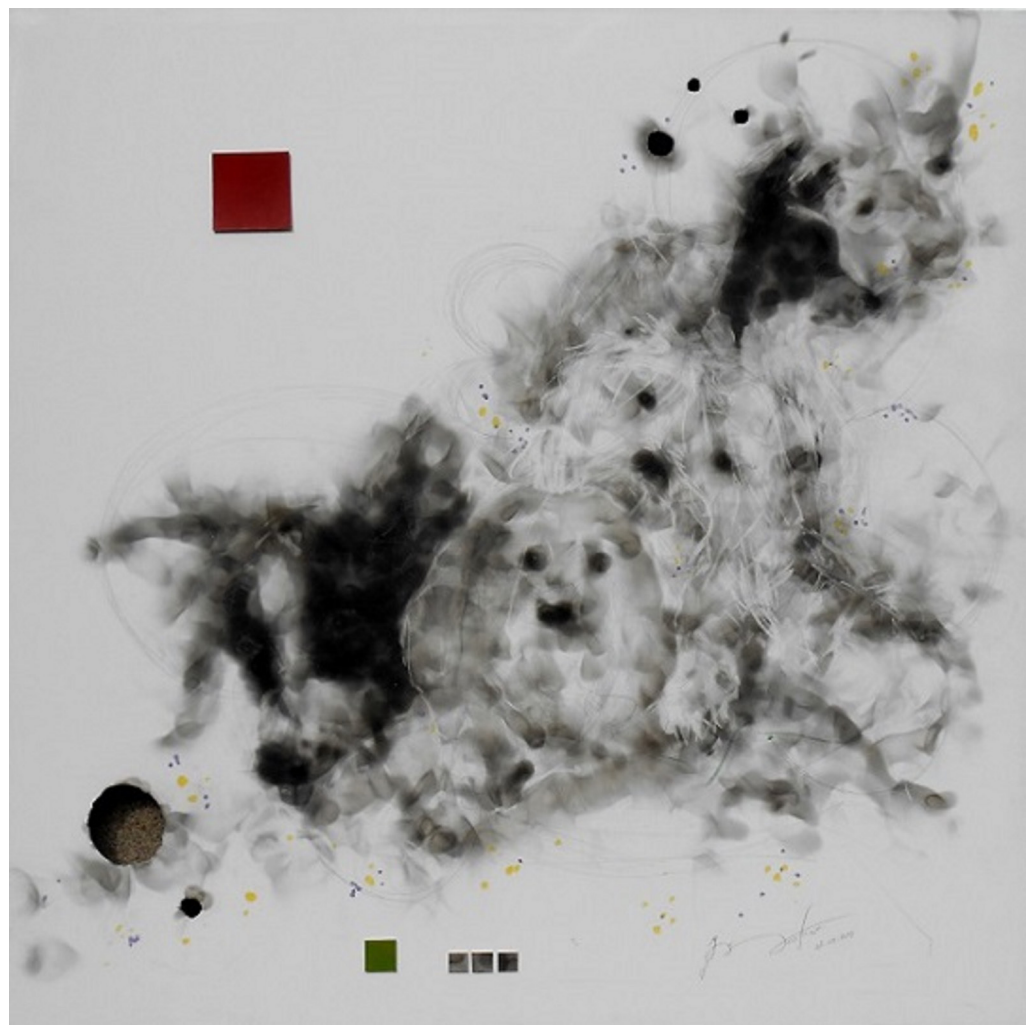
My Habitat (Noart). Always Until Eternity (2015), fumagine e acrilico su tela, cm 70x70



My Habitat (Noart). Between You and Me (2005), fumagine e acrilico su tela, cm 70x70



My Habitat (Noart). Reste haut du cœur (2016), fumagine e acrilico su tela, cm 100x100



Our Dogs (2014), fumagine e acrilico su tela, cm 100x100



Passage (2016), fumagine e acrilico su tela, cm 50x60



Praise of Folly (2016), fumagine e acrilico su tela, cm 70x100



Remembering Birds (2013), fumagine, acrilico, filo e DNA (capelli), cm 20x20



The Cellist (2016), fumagine, acrilico e pastello su tela, cm 70x70

L'artista



Born in a working-class family - father was Mason and mother owner of “De Welvaert” a grocery store where despite the name all ends were knotted also because the store looked more like a public welfare “avant la lettre”. Saving human lives intuitively formed at home; what I could use a few times; thinking of Jeroen my biggest “performance” ever, without knowing, it was so intense, so deep from my heart. I lived a fantastic youth despite of that fire I caused at five. With my three sisters it was a happy life full of humor and amazing jokes of which my pupils later in the classroom - with tales - still thought back of our delicious tomfoolery. Of which the nanny - that neither read nor write, but she felt not on her mouth – has been often the victim.

My young life “Mechelstraat 17” in my Londerzeel – I was doing all sports; only to swimming I had to hate just like the water in the bath did to me (I say it now, else my sisters tell it anyway)- was full of art – father could just draw a horse and my mother the portrait of Cardinal “Suenens”. The most beautiful art - music is; my ears only hear it is beautiful - came from mother at the piano.

As 10-year old boy I sold my first painting to an art expert from Antwerp who was encouraging me to do further. "We still are going to hear from Frans". To study was previously playing football in the garden more than drawing a ball in a book. When at the High School they started to call me "Frengen" my artist name comes to explain. Studies in art of course are not inevitable although for a working-class family with 4 children it was not so easy.

I started with the "Famous Artist School" from NY. In this course I enjoyed comments from teachers Al Parker, Norman Rockwell a.o.

Later I was going to the "Academy of Art"; immediately all people saw my soul belongs to this, where my spontaneity drove above -they noticed to my colors even the birth of my son. I got there a great deal of fun, entertainment and recognition: so they reward me with the "Langbennprijns" of most deserving student and a summa cum laude in painting and sculpture. I went back a few years later even in a B(r)avo time to the "applied- art". My work also came in a collection of an Honored secretary of State.

I found out what I had to paint to be selected and to please the jury. It was precisely this aversion, that everything was possible with paint and at some events – by the honesty; that I feel strongly about in my soul - also when it could harm myself (e.g. my own minimize my earned awards; what my wife Lydia gradually learned me not to do!)- that I fell on my experiments.

The discovery of my new technique "fumagine" and the exploitation of it (in Wemmel near to Brussels) opened up a whole new world. The figurative painting with a flame was born. Unique in the world – this happens not all days in the own habitat; outside a lot of awards, some collectors and the 2nd/250 place in an Internatinal contest (end 2012): it drives me to think ... and you, thank you.
Frans Frengen

Fumagine is to paint with a flame, a sculpture of soot, an installation of smoke. It's no more or no less. Begun in 1976, Belgium was only with this "figurative" technique that probably would have been no goal without a cross pass from Yves Klein who created Art with fire. Only later Frans learned also know the other three masters of the quartet from the zero period, Aubertin, Peeters and especially Otto Piene - the biggest idol of Frans.

Frans Frengen has his noted fumagine - blue recovered in his experiments; it was precisely a blue like the other blue from his predecessor Yves Klein; associated as a complementary color to the color of soot so that he sees the possibility of being on a beach, walk a tide line of grains to approach contemporary art with the light in and on the soot that is recognized universally in each exhibition space and even in the universe by creating.

In soot collected, Frengen, sees elements of figuration that are extremely varied. It's like an author he paints, draws and sculpts simultaneously, poetic, contemporary, recognizable, breathtaking shades with soot, sculpting with stains and holes. He add some colors, some moveable squares for interaction and also some DNA. "Let me say that I preach *The Praise of Folly* by Erasmus", are the words of Frengen.

By looking at the compact images of the subconscious Frans sees images with a new view of reality. It is by reproducing what he sees and feels that he can create fair and ambiguous images. Frengen is aware that everyone does not see the same. More and more he began to doubt. That's why he wants to create a new view. To look different. Indeed, to paint the visible and invisible, described by a international master in the art history.

"More intense and broader than what I can afford," said Frans, "Moving under the work gives me freedom, I feel myself as a partner of the painting. I can walk around and react from all positions, from the four winds, millimeter by millimeter. I do not need to step on the canvas thanks too action painting and painting the vaults of the Sistine Chapel. And even as the master of cubism it is a feast to be undisturbed at the edge of the abyss of falsehood.

I'll make the opposite of dripping colors, the opposite of abstract (that does not exist in this sense according to the master of cubism). It is like to search the opposite with or without an ear."

Some quotes of Frans Frengen:

"The only advantage of contemporary art is that they do not have to show what contemporary art was."

"I have hated art to kill for all she did to me, but each time I love her as much for all she is."

"Memory lives, but you were too late to collect her".

"I am the puppet of my subconscious, but I decide about the strings."

"Art is like you unbend, a shot in the bull's eye." (ATIM Magazine: "TOP 60 MASTERS OF CONTEMPORARY ART")

To say it shortly:

Fumagine is a painting with a flame - not scratching in soot to an universal image - about a confused world, like philosophers always said. As a child, every picture was a picture but after all multimedia experience it is still the same. I paint as an author, integrate color, painting with layers of soot or sculpt and paint with holes I add colors, movable squares and ask the visitor for engagement through interaction. Discovered by coincidence, I called my technique "fumagine". Not knowing what the dictionary said: "A plant disease with soot deposition on the leaves," since I know I can tell all about my work in eight words. That I take a bath in reality and the dream landscape with mystery and comedy to a perception without a sermon. People does even not need to know that I think hyperrealistic - scientific, almost mathematical - and so intensely work with fire with construction and deconstruction, nature and manipulation, joys and sorrows of innocence and prohibition of light and shadow, fantasy and fear; a painting of opposites with or without an ear.

La curatrice



Simone Ari, *Ritratto di Adelinda Alleghretti* (2011), olio su tela, cm 40x50

Nasce a Roma nel 1969 e qui si laurea presso l'Università degli Studi "La Sapienza" in Storia comparata dell'arte dei paesi europei col Prof. Enzo Bilardello, affrontando una tesi di ricerca sul pittore italo-spagnolo Bartolomé Carducho, vissuto in Spagna a cavallo tra il 1500 ed il 1600.

Iscritta dal 2003 all'Ordine Nazionale dei Giornalisti, Elenco Pubblicisti, ha lavorato come referente artistico per diversi quotidiani, da "Il Giornale" a "Torino Sera", a "Torino Cronaca". Attualmente scrive per il settimanale statunitense "L'Italo Americano".

Dal 1998 cura mostre in spazi pubblici e gallerie private, sia in Italia che all'estero. Nel 2004-2005 completa la sua formazione curatoriale frequentando il Master in "Organizzazione e Comunicazione delle Arti Visive" presso l'Accademia di Belle Arti di Brera, a Milano.

Già docente di Storia dell'Arte presso l'Uptier - Università Popolare di Roma e presso l'Accademia di Belle Arti di Brera in veste di Tutor del Master curatoriale in "Landscape Design", vive tra Roma e la provincia di Perugia.

