



JENS HESSE
GLITCH & GLAMOUR
PERFECTLY IMPERFECT

JENS HESSE
GLITCH & GLAMOUR
PERFECTLY IMPERFECT

JENS HESSE

GLITCH & GLAMOUR

PERFECTLY IMPERFECT

27 November 2025 - 10 January 2026
27 Novembre 2025 - 10 Gennaio 2026

Cris Contini Contemporary

1 Lonsdale Road | Notting Hill
W11 2BY London

Graphic Designer

Giulio Mattiello

Project Coordinator

Sandra Sanson

Texts

Sara Galardi

Special thanks to my wife, Maria Moraza Merino, and our children, Luca, Bruno, and Clara Hesse Moraza, for their understanding whenever Daddy didn't have time for them because he was painting, and to Cristian Contini, Fulvio Granocchia, and the entire Cris Contini Contemporary team.

Un ringraziamento speciale a mia moglie, Maria Moraza Merino, e ai nostri figli, Luca, Bruno e Clara Hesse Moraza, per aver compreso quando papà non aveva tempo per loro perché stava dipingendo, e a Cristian Contini, Fulvio Granocchia e all'intero team di Cris Contini Contemporary



info@criscontinicontemporary.com
www.criscontinicontemporary.com

 [criscontinicontemporary](https://www.facebook.com/criscontinicontemporary) /  [criscontinicontemporary](https://www.instagram.com/criscontinicontemporary)

Jens Hesse's distinctive painterly language manifests in the fusion of the precision of digital aesthetics with the sensual imperfection of tactile surfaces. His works unfold in the tension between these two poles, transforming technical errors and malfunctions of our media-saturated era into gestures of painterly intimacy. The artist, a former fashion designer, often uses corduroy, bouclé, or other fabrics as the base for his paintings, translating this digital character into paint, approaching the canvas simultaneously as image and textile. The painted surface is never neutral: it evokes texture, touch, and wear. These tactile foundations become the space in which the "glitch" emerges not as an error, but as a revelation in the area of conflict between the digital world and the traditional medium of painting.

Hesse brings this to light, revealing what the screen conceals behind the promise of seamless perfection, made of orderly pixels, precise algorithms, and binary logics that allow no mistake. He does so through brushstrokes, layering, and distortions, representing the most human imperfections. His portraits and figurative scenes thus appear simultaneously familiar and disturbed. Pixels merge with brushstrokes; compression lines traverse faces; digital interference coexists with the softness of oil and textile fibers. These works do not imitate technology they instead reveal its fragility: a loading error, an interrupted image, or a broken connection. By transforming visual defects into a new painterly language, Hesse restores a human presence to technological vision, a vulnerability closer to our being.

The exhibition title, **Glitch & Glamour**, evokes this duality. "Glamour" the polished image, the seductive surface meets the "glitch", the fracture that interrupts the illusion. Hesse situates beauty precisely along the fault line between these two states. In doing so, he reminds us that imperfection is not the opposite of glamour, but its hidden core: the sparkle that emerges exactly when control falters. In an era obsessed with clarity, correction, and high definition, Hesse's paintings invite us to linger in ambiguity. They ask us to look again not for perfection, but for presence. Within the glitch, we find the trace of the hand, the residue of the body, the persistence of the real. **Perfectly Imperfect.** The artist addresses the theme of the digital world as a modern form of existential alienation, exploring its dual nature: it promises belonging, yet generates isolation each person enclosed in their own virtual space, in a shared silence devoid of real contact but it can also become a new language, a creative extension of the human, if we learn to use it consciously. A flawless system inhabited by our emotions, our lacks, and our contradictions. Here, the glitch takes on symbolic meaning: it becomes the crack that reveals the structure, the unforeseen that exposes the machine's limits, and simultaneously, the presence of the human. **Perfectly Imperfect.**

Sara Galardi

Il linguaggio pittorico distintivo di Jens Hesse si traduce nell'unione della precisione dell'estetica digitale e dell'imperfezione sensuale delle superfici tattili. Le sue opere si sviluppano nello spazio di tensione tra questi due poli, traducendo gli errori tecnici e i malfunzionamenti della nostra epoca satura di media in gesti di intimità pittorica. L'artista, ex fashion designer, utilizza spesso velluto a coste, bouclé o altri tessuti come base dei suoi dipinti per tradurre questo carattere digitale in pittura, affrontando il dipinto come fosse al tempo stesso immagine e tessuto. La superficie pittorica non è mai neutra: evoca la trama, il tatto, l'usura. Queste fondamenta tattili diventano il luogo in cui il "glitch" si manifesta: non come errore, ma come rivelazione in un'area di conflitto tra il mondo digitale e il tradizionale mezzo pittorico. Hesse lo porta alla luce e rivela ciò che lo schermo nasconde dietro la promessa di una perfezione senza soluzione di continuità, fatta di pixel ordinati, algoritmi precisi, logiche binarie che non ammettono errore, e lo fa attraverso pennellate, stratificazioni e distorsioni, a rappresentare le imperfezioni più umane. I suoi ritratti e le sue scene figurative appaiono così al tempo stesso familiari e perturbate. I pixel si fondono con le pennellate; le linee di compressione attraversano i volti; l'interferenza digitale convive con la morbidezza dell'olio e delle fibre tessili. Queste opere non imitano la tecnologia né svelano piuttosto la fragilità: un errore di caricamento, un'immagine o una connessione interrotta. Trasformando i difetti visivi in un nuovo linguaggio pittorico, Hesse restituisce alla visione tecnologica una presenza umana, una vulnerabilità più vicina al nostro essere.

Il titolo della mostra, **Glitch & Glamour**, evoca questa dualità. "Glamour" l'immagine levigata, la superficie seduttiva incontra il "glitch", la frattura che interrompe l'illusione. Hesse colloca la bellezza proprio nella linea di faglia tra questi due stati. Così facendo, ci ricorda che l'imperfezione non è l'opposto del glamour, ma il suo nucleo nascosto: quel luccichio che emerge esattamente quando il controllo vacilla. In un'epoca ossessionata dalla chiarezza, dalla correzione e dall'alta definizione, le pitture di Hesse ci invitano a sostare nell'ambiguità. Ci chiedono di guardare di nuovo non in cerca della perfezione, ma della presenza. All'interno del glitch, troviamo la traccia della mano, il residuo del corpo, la persistenza del reale. **Perfettamente Imperfetto.**

L'artista affronta la tematica del mondo digitale come forma moderna di alienazione esistenziale e ne esplora la dualità: promette appartenenza, ma genera isolamento - ognuno è chiuso nel proprio spazio virtuale, in un silenzio condiviso ma privo di contatto reale - ma può anche diventare un linguaggio nuovo, un'estensione creativa dell'essere umano, se impariamo a usarlo con consapevolezza. Un sistema impeccabile ma abitato con le nostre emozioni, le nostre mancanze e le nostre contraddizioni. Qui il glitch assume una valenza simbolica: diventa la crepa che rivela la struttura, l'imprevisto che mostra il limite della macchina e, allo stesso tempo, la presenza dell'umano. **Perfettamente Imperfetto.**

Sara Galardi

EXHIBITION WORKS



Mirror selfie 02, 2023
Oil & gesso on corduroy
140 x 80 cm - 55.12 x 31.5 in



Mirror selfie 01, 2024
Oil & gesso on corduroy
120 x 80 cm - 47.24 x 31.5 in



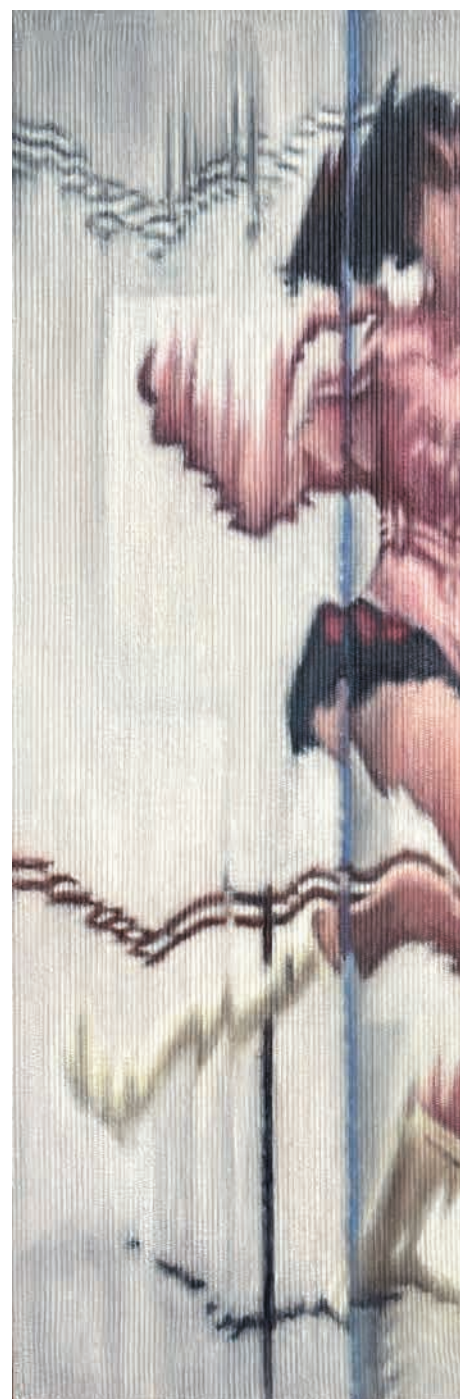
Mirror Selfie 03, 2025
Oil & gesso on corduroy
120 x 80 cm - 47.24 x 31.5 in



Thinking in Blue Jeans, 2025
Oil & gesso on corduroy
110 x 73 cm - 43.3 x 28.74 in



Woman in white T-shirt, 2025
Oil & gesso on corduroy
115 x 70 cm - 45.28 x 27.56 in





Modern dance, motion study from Marie-Louise Hertog No1-2-3, 2025
Oil & gesso on corduroy
95 x 65 cm - 37.4 x 25.59 in



Motion in pink, short jogging suit, 2024
Oil & gesso on corduroy
135 x 115 cm - 53.15 x 45.28 in



Woman in green dress, 2025

Oil & gesso on corduroy

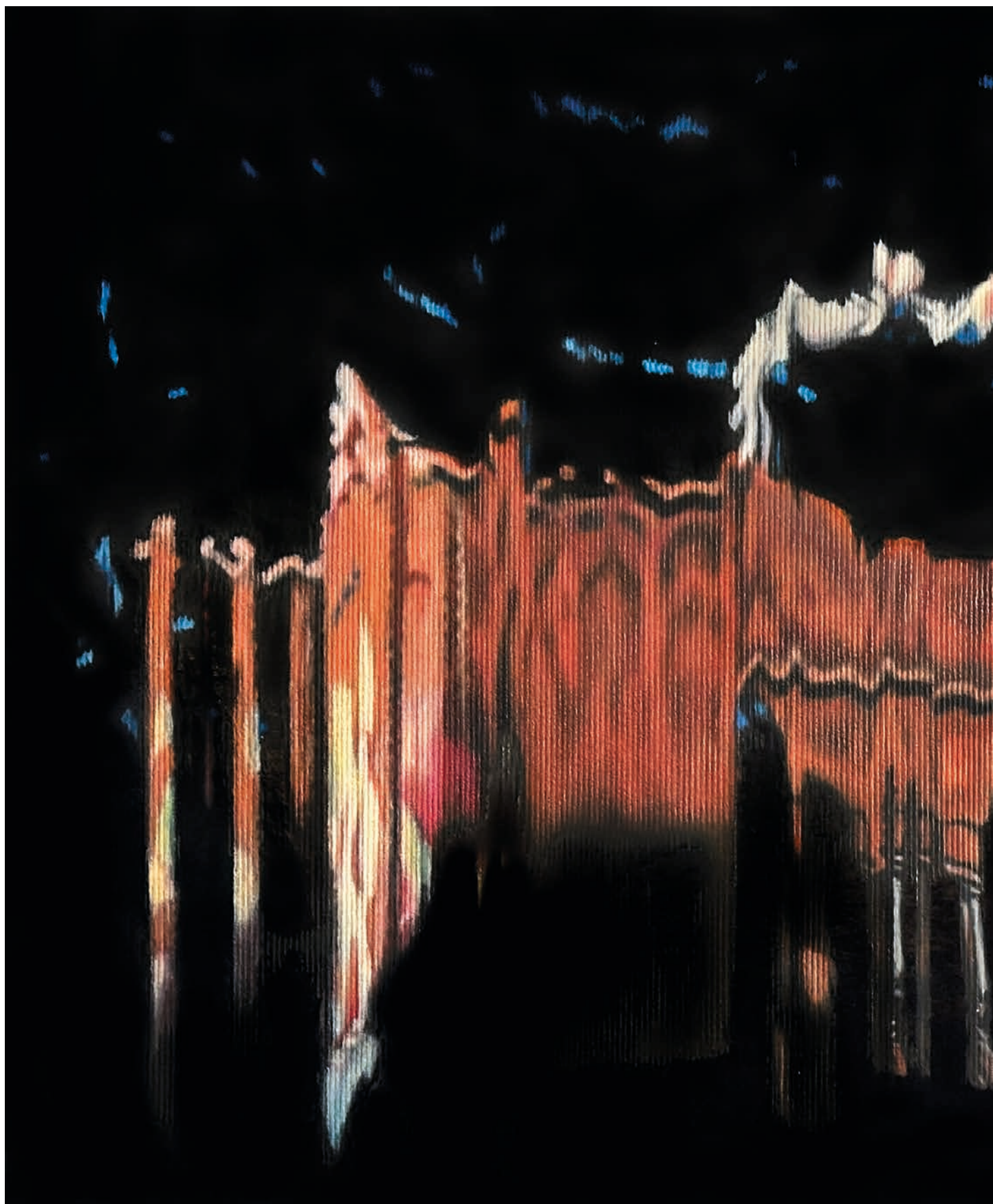
180 x 100 cm - 70.87 x 39.37 in



Motion study in blue dress, 2023
Oil and gesso on bouclé
140 x 95 cm - 55.12 x 37.4 in



Red poppies, 2025
Oil & gesso on corduroy
83 x 77 cm - 32.68 x 30.31 in



Taylor Swift at the piano, 2025
Oil and shiny varnish on furnishing fabric
105 x 180 cm - 41.34 x 70.87 in



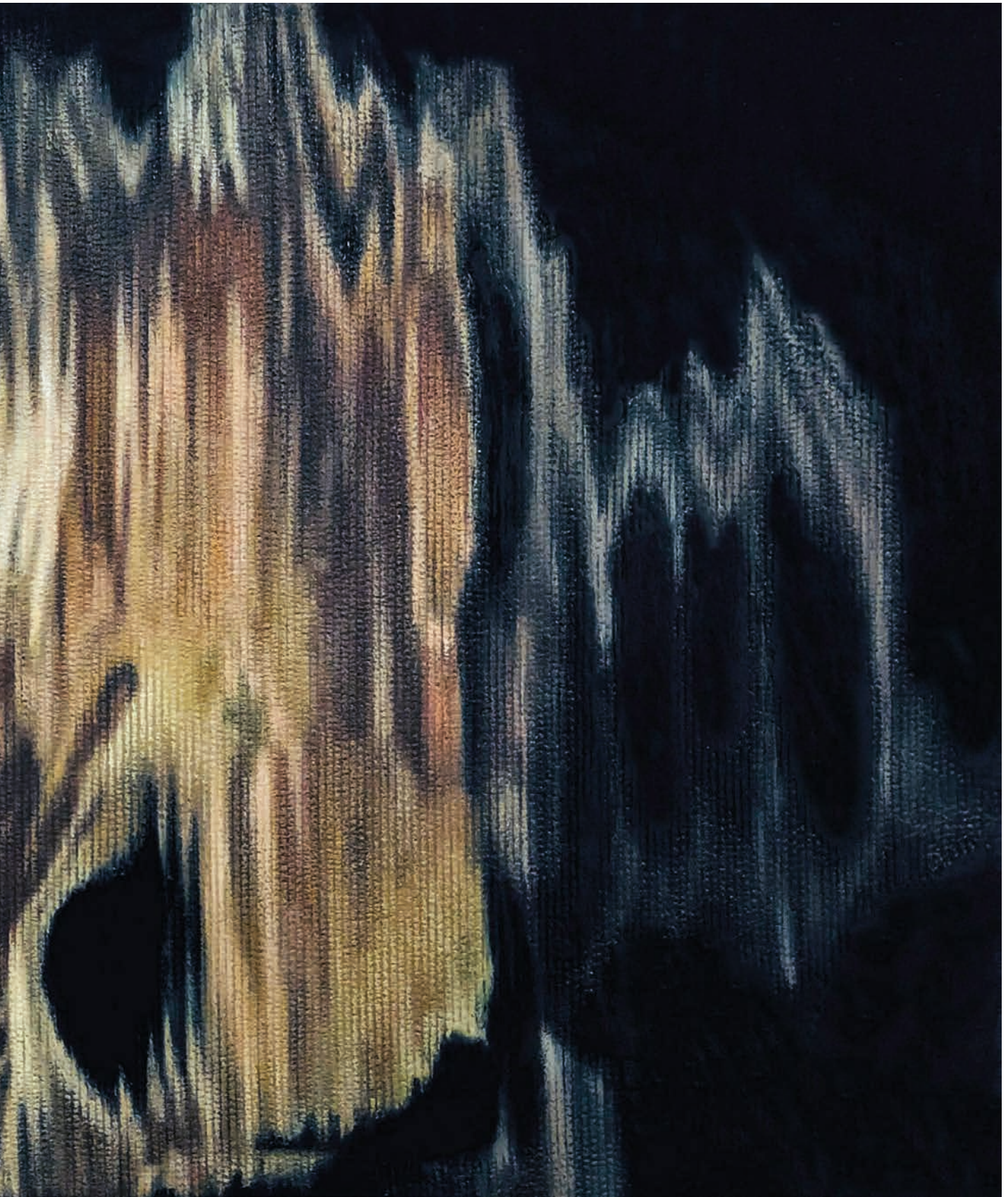


Taylor Swift - On stage, 2023
Oil and gesso on canvas
100 x 140 cm - 39.37 x 55.12 in



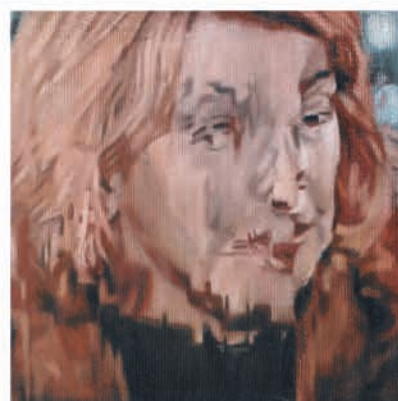
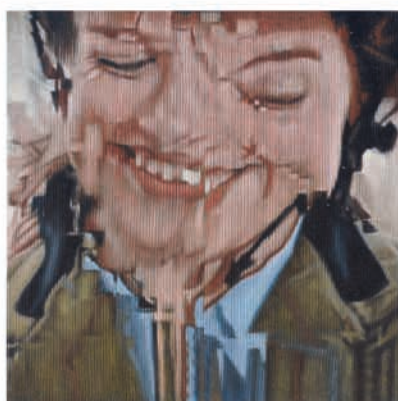
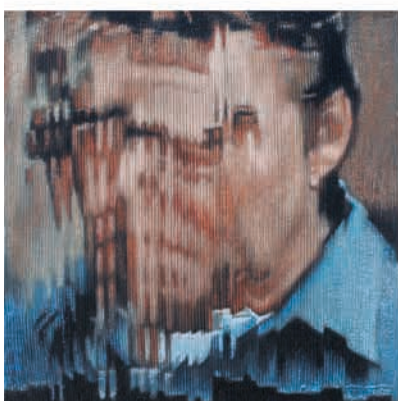
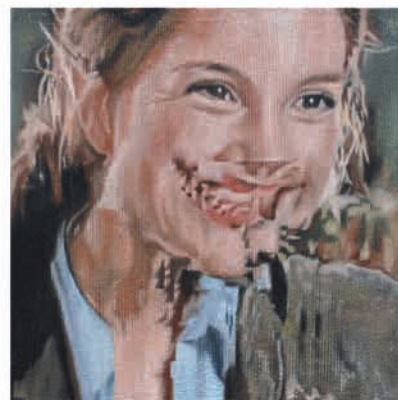
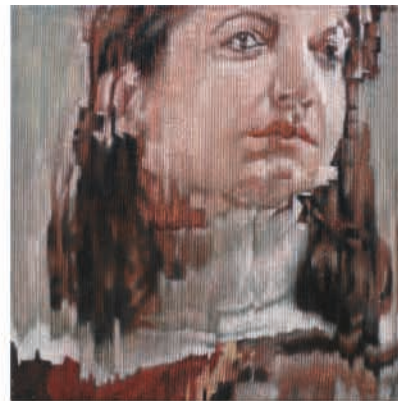
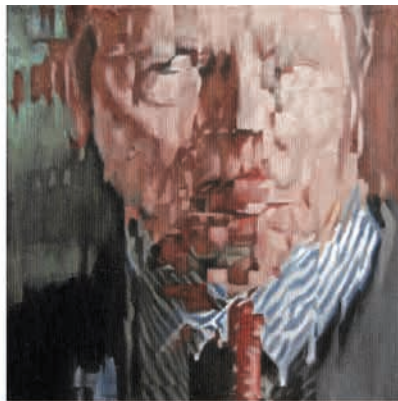
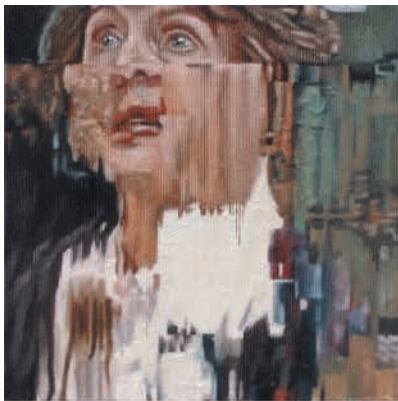


Passion 01 - inspired by a Dries van Noten fashion show, 2023
Oil, shiny laque and gesso on corduroy
65 x 100 cm - 25.59 x 39.37 in



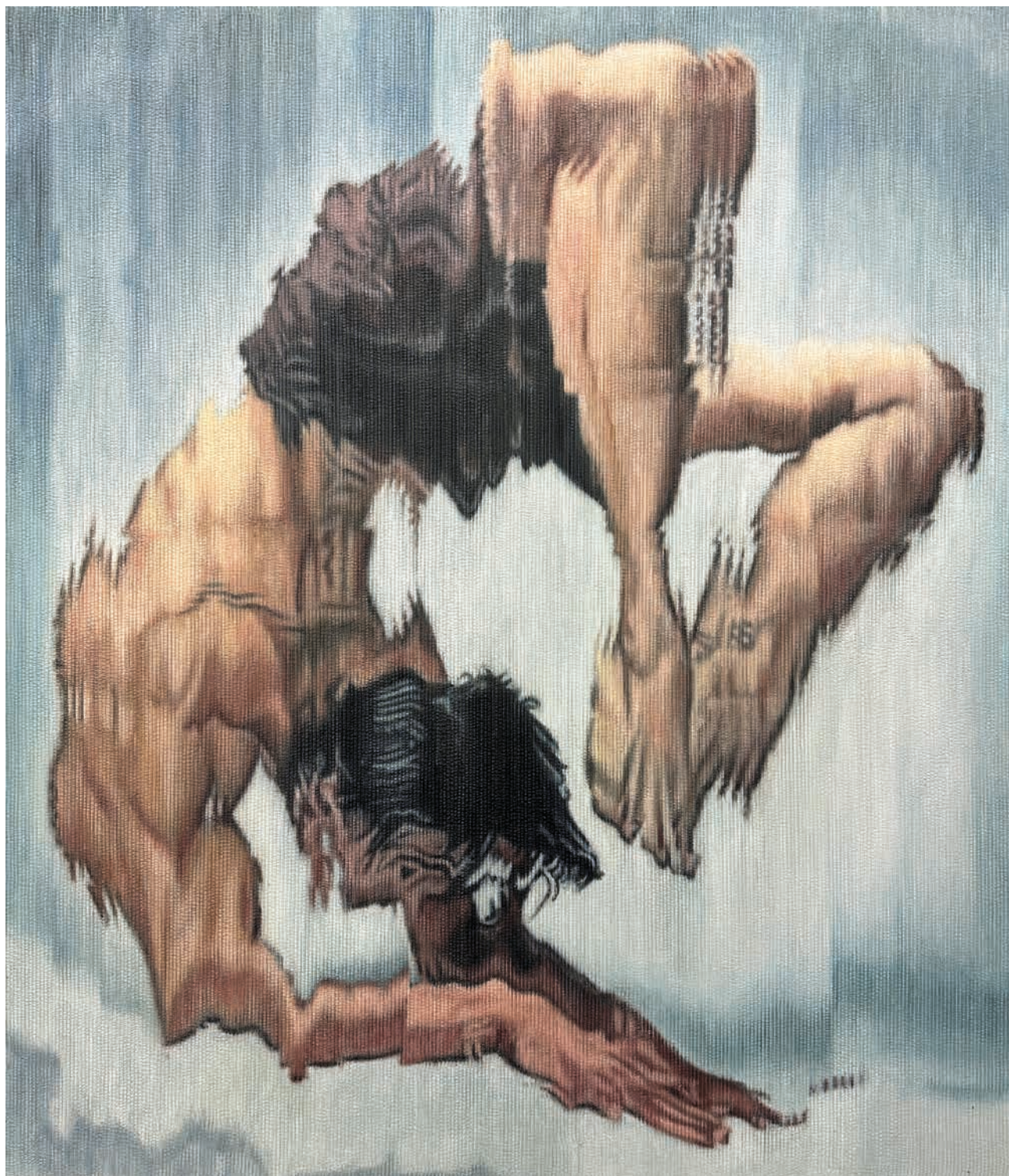


Elton John at the piano, 2025
Oil and shiny varnish on corduroy
115 x 85 cm - 45.28 x 33.46 in

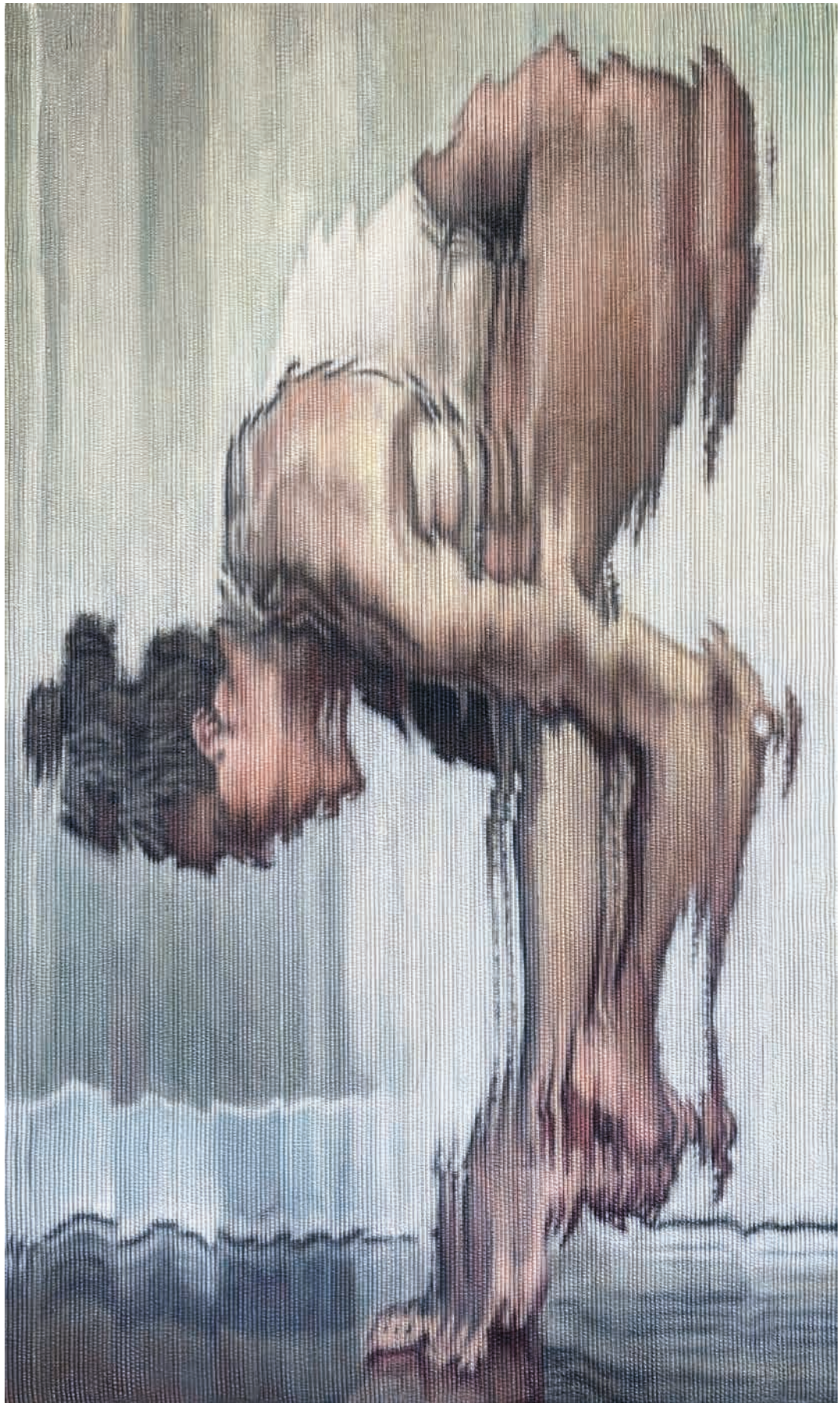


9 Portraits, 2010
 Oil on corduroy
 Each painting 50 x 50 cm (19.69 x 19.69 in)
 Whole 9 paintings 160 x 160 cm (62.99 x 62.99 in)

EXTRA ARTWORKS



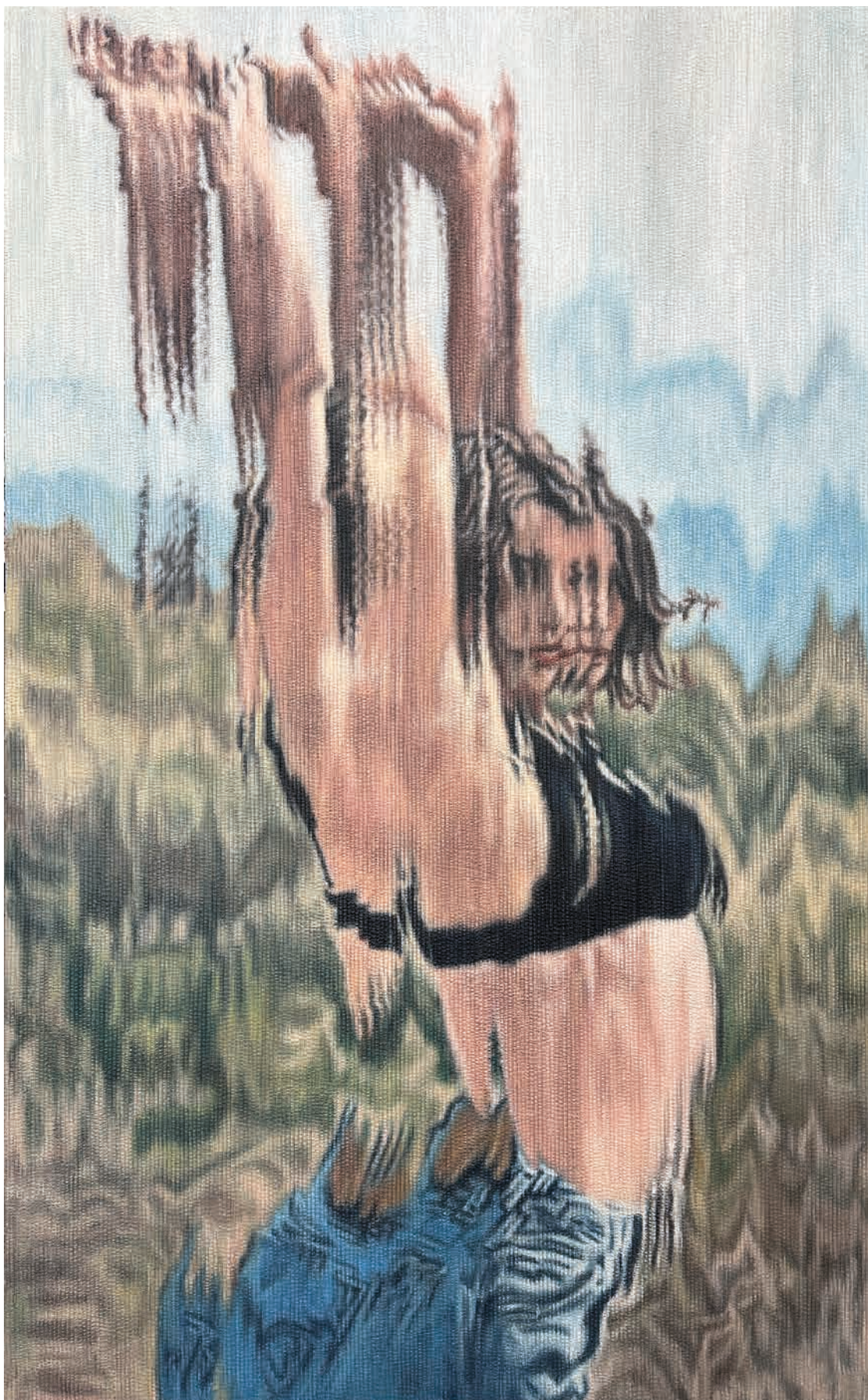
Yoga-pose 02, 2024
Oil & gesso on corduroy
135 x 115 cm - 53.15 x 45.28 in



Yoga-pose 01, 2024
Oil & gesso on corduroy
135 x 80 cm - 53.15 x 31.5 in



Woman hiding her face, 2024
Oil & gesso on corduroy
150 x 75 cm - 59.06 x 29.53 in



Hands up, 2024
Oil & gesso on corduroy
145 x 90 cm - 57.09 x 35.43 in



Emma Stone (sitting), 2024
Oil & gesso on corduroy
145 x 100 cm - 57.09 x 39.37 in



Yoga-pose 03, 2024
Oil & gesso on corduroy
135 x 105 cm - 53.15 x 41.34 in



Woman in a supermarket, 2024
Oil and gesso on corduroy
150 x 110 cm - 59.06 x 43.31 in



Passion 02 - inspired by a Dries van Noten fashion show, 2023

Oil on corduroy

140 x 80 cm - 55.12 x 31.5 in



Woman in red dress, side view, 2023
Oil and gesso on bouclé
120 x 80 cm - 47.24 x 31.5 in



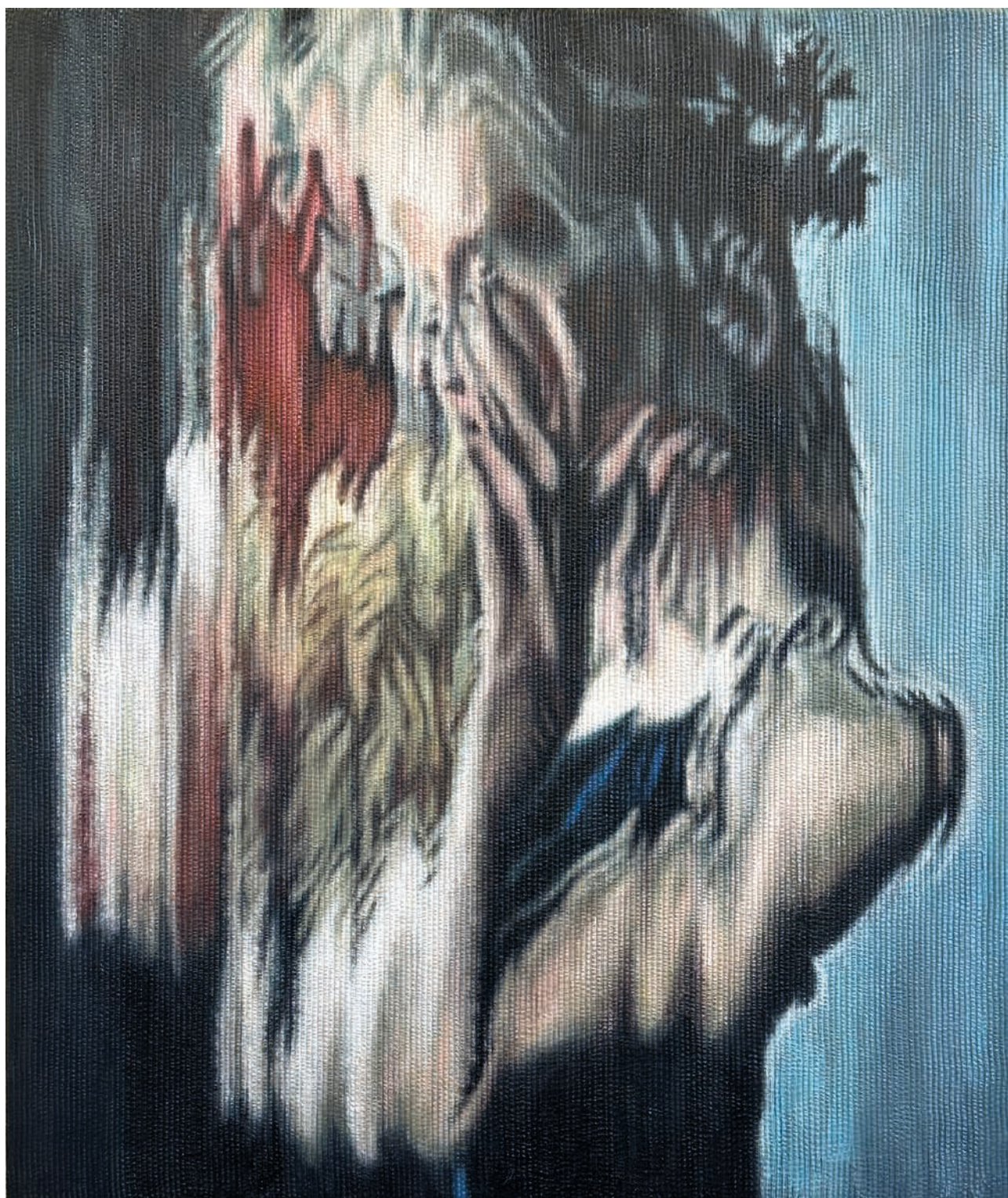
Dua Lipa - Sitting on a chair, 2023
Oil and gesso on corduroy
130 x 95 cm - 51.18 x 37.4 in



Harry Styles - On stage, 2023

Oil and gesso on corduroy

150 x 100 cm - 59.06 x 39.37 in



Headache, 2023
Oil and gesso on corduroy
95 x 80 cm - 37.4 x 31.5 in



Woman in oversized white T-shirt, 2023

Oil and gesso on corduroy

150 x 100 cm - 59.06 x 39.37 in



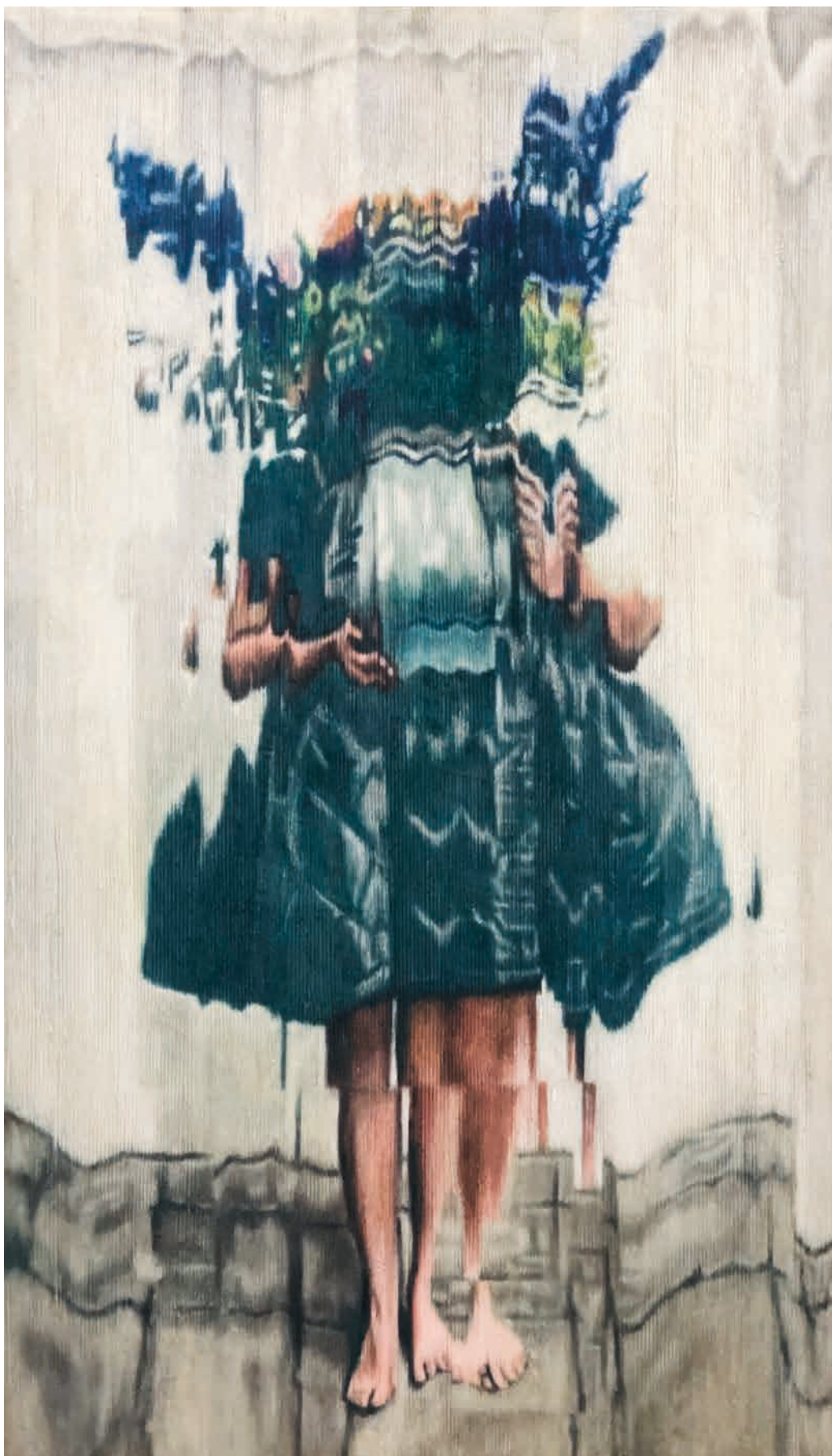
Dua Lipa (tong), 2023
Oil and gesso on corduroy
120 x 90 cm - 47.24 x 35.43 in



Man in red canoe - not finished yet, 2022

Oil on corduroy

120 x 80 cm - 47.24 x 31.5 in



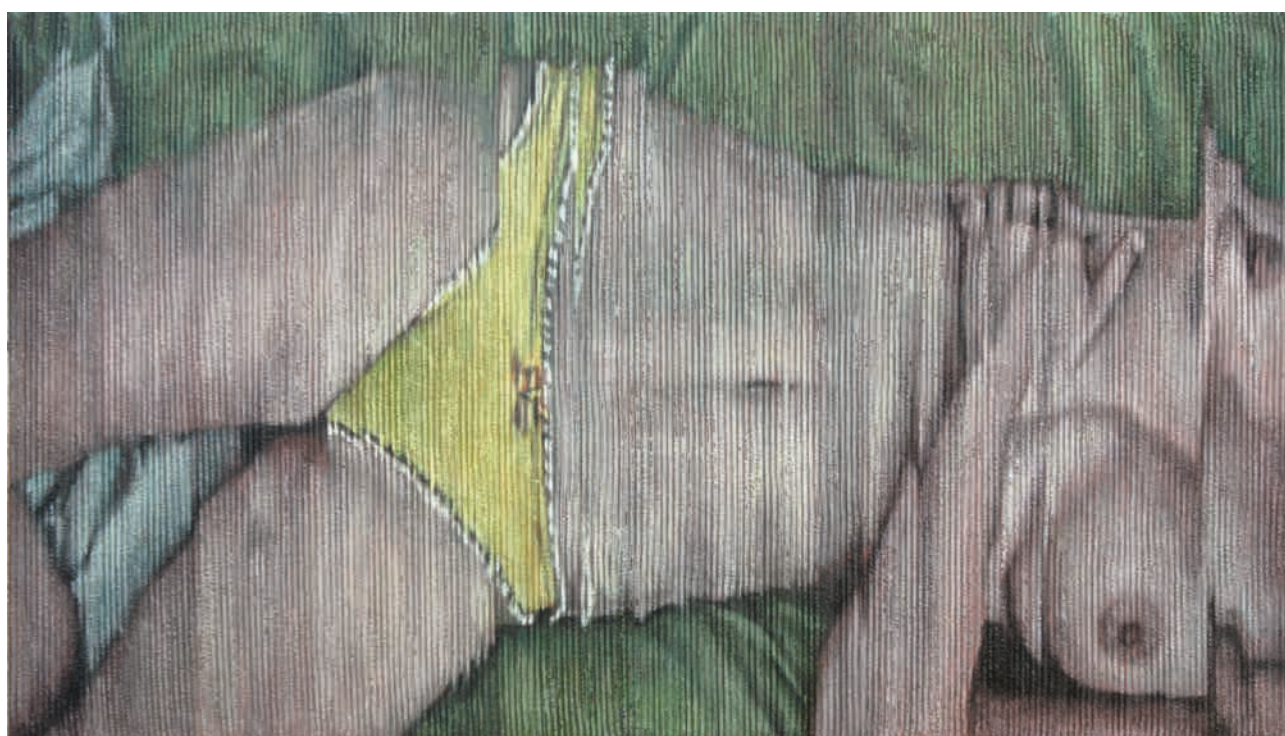
Woman hiding behind flower pot, 2022

Oil on corduroy

175 x 100 cm - 68.9 x 39.37 in



Solitary Walk, 2021
Oil on corduroy
150 x 80 cm - 59.06 x 31.5 in



Nude 1, 2021
Oil on corduroy
56 x 98 cm - 22.05 x 38.58 in



Man in the box, 2010
Oil on corduroy
80 x 110 cm - 31.5 x 43.31 in



Woman in the woods, 2021
Oil and gesso on bouclé
150 x 110 cm - 59.06 x 43.31 in



Woman with umbrella, 2016
Oil and gesso on bouclé
120 x 75 cm - 47.24 x 29.53 in



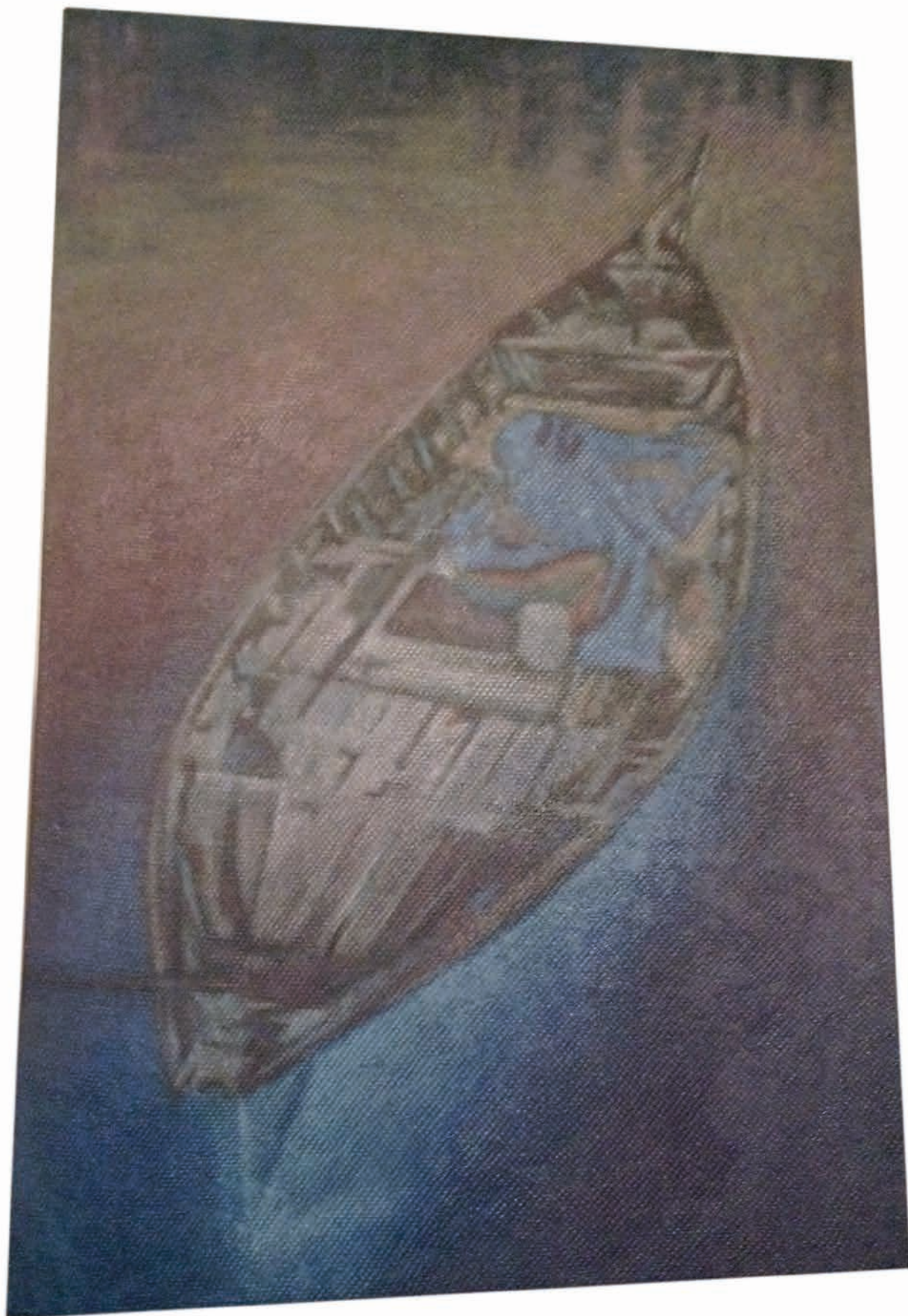
Red canoe, 2016
Oil on structured Deco fabric
130 x 220 cm - 51.18 x 86.61 in





Tobacco girl 2, 2012
Oil on corduroy
81 x 145 cm - 31.89 x 57.09 in





The boat, 2012
Oil on Deco fabric with honeycomb structure
141 x 96 cm - 55.51 x 37.8 in



Candle, 2011
Oil & gesso on canvas
65 x 50 cm - 25.29 x 19.69 in



Tokyo firefighter, 2011
Oil on corduroy
60 x 80 cm - 23.62 x 31.5 in

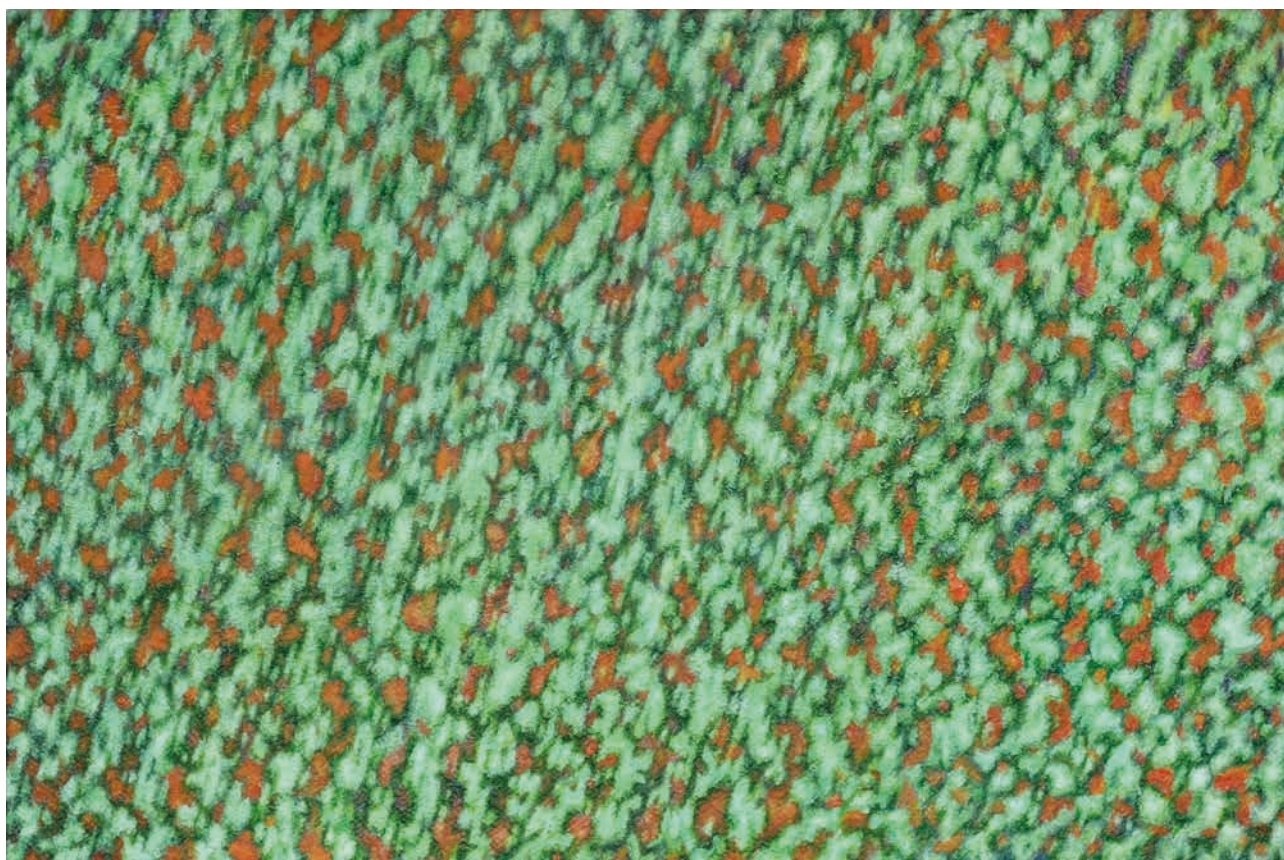


Girl, 2010
Oil on corduroy
60 x 85 cm - 23.62 x 33.46 in



Forsaken house, 2011
Oil on corduroy
125 x 70 cm - 49.21 x 27.56 in





Noise 01, 2022
Oil on bouclé
90 x 135 cm - 35.43 x 53.15 in



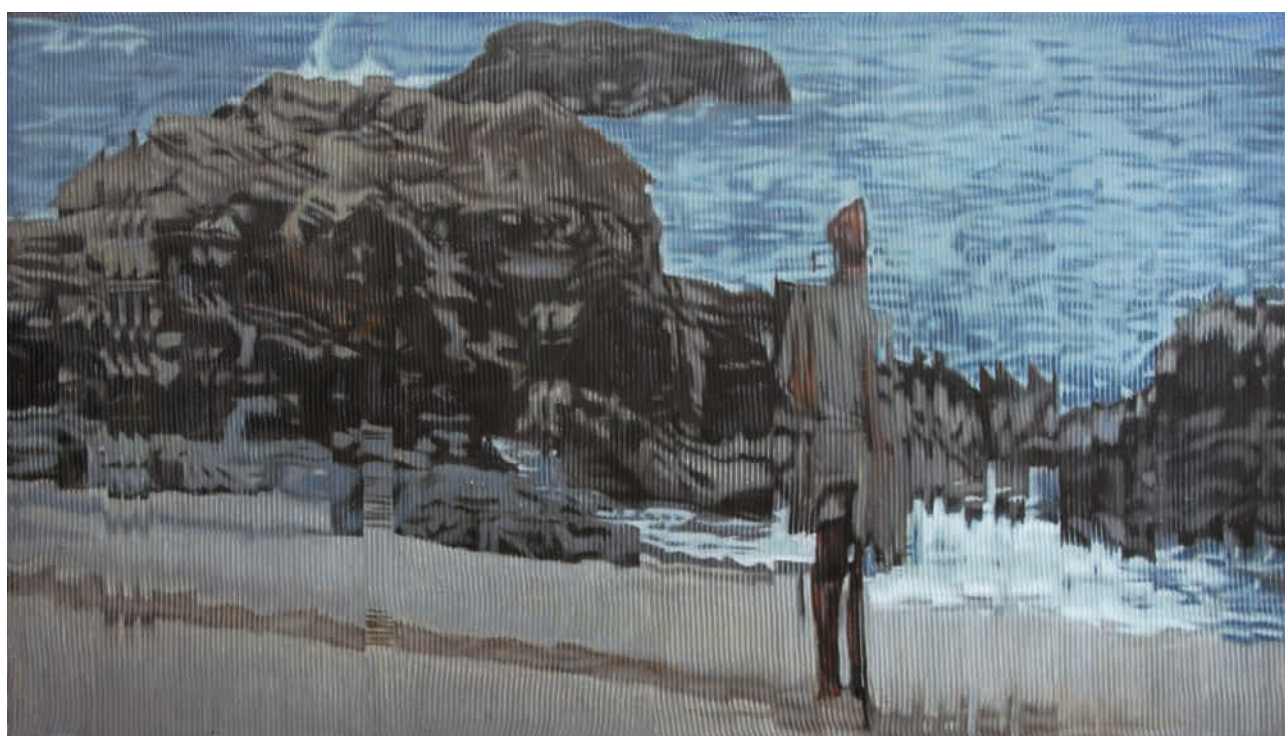
Interference 01, 2013
Oil with phosphor pigments on bouclé
90 x 135 cm - 35.43 x 53.15 in



Flamenco Dance 01, 2016
Oil and gesso on canvas
80 x 54 cm - 31.5 x 21.26 in



Flamenco Dance 02, 2016
Oil and gesso on canvas
80 x 54 cm - 31.5 x 21.26 in



Seascape 2, 2010
Oil & gesso on canvas
68 x 120 cm - 26.77 x 47.24 in

BIOGRAPHY

BIOGRAFIA



Born 1973 in Heessen, Germany. Lives and works in Antwerp. After studying Fashion Design at Hanover University for art, design & media, since 2001 Hesse has worked as a stylist for various brands such as ESPRIT, WRANGLER and C&A, with particular attention to denim products, and since 2009 as an artist. He paints malfunctions and side-effects from the media world with a photorealistic approach, often using corduroy and other structures to translate the digital character into paintings. His work is an eerily familiar reflection of our real-life experience, in our media saturated world; the artist wants to reveal the fakeness of this world, only existing behind a screen, full of clutter and noise and easy to manipulate. By painting these malfunctions, Hesse wants to create an area of conflict between the digital world and the traditional medium of painting.

Many of his work are influenced by digital distorted satellite signals, which involves a mix of abstract and realistic elements. While it is quite disturbing to have malfunctions when watching TV, as a still image it intensifies a visual experiment and reinforces emotional expressions. The beauty of abstraction, shapes and colours that we see on defective TV are thus translated into painting.

Hesse's work raises questions not just about digital art but also about the digital world in itself. The combination of old and new, the contradiction of subject and message, and most of all the demonstration that our digital world can question its own foundations. His version of digital art is not shaped by the potentialities of what can be achieved with the latest technology but by how that technology is affecting those who view his work.

Nasce nel 1973 a Heessen, Germania. Vive e lavora ad Antwerp. Dopo aver studiato Fashion Design presso l'Hannover University for art, design & media, a partire dal 2001 Hesse lavora come stilista per diversi marchi come ESPRIT, WRANGLER e C&A, con particolare attenzione ai prodotti in denim, e dal 2009 come artista.

Dipinge con un approccio foto-realistico i malfunzionamenti e gli effetti collaterali del mondo dei media, spesso usando il velluto a coste e altre strutture per tradurre il carattere digitale nei dipinti. Il suo lavoro è un riflesso stranamente familiare della nostra esperienza di vita reale, nel nostro mondo saturo di media; l'artista vuole far emergere la falsità di questo mondo, che esiste solo dietro uno schermo, pieno di disordine e rumore, e facile da manipolare. Dipingendo questi malfunzionamenti, Hesse vuole creare un'area di conflitto tra il mondo digitale e il mezzo tradizionale della pittura.

Molti dei suoi lavori sono influenzati da segnali satellitari digitali distorti, che implicano un mix di elementi astratti e realistici. Sebbene sia piuttosto inquietante avere malfunzionamenti quando si guarda la TV, quale immagine fissa intensifica un esperimento visivo e rafforza le espressioni emotive. La bellezza dell'astrazione, delle forme e dei colori che si vedono su una TV difettosa vengono così tradotti in pittura. Il lavoro di Hesse solleva interrogativi non solo sull'arte digitale ma anche sul mondo digitale in sé. La combinazione di vecchio e nuovo, la contraddizione di soggetto e messaggio, e soprattutto la dimostrazione che il nostro mondo digitale può mettere in discussione le proprie fondamenta. La sua versione dell'arte digitale non è modellata dalle potenzialità di ciò che può essere ottenuto con la tecnologia più recente, ma da come quella tecnologia stia influenzando coloro che vedono il suo lavoro.

SELECTED EXHIBITIONS

2025

Glitch & Glamour: Perfectly Imperfect, solo show, Cris Contini Contemporary, London

2021

Swissart Expo, with Artbox Projects, Zurich, Switzerland

Lockdown moods, Plaza Real, Antwerp, Belgium

2015

Expo Jens Hesse, solo show, Gallery Campo&Campo, Antwerp, Belgium

2014

Art takes Miami, Scope Art, with See.Me, Miami, USA

Oh Final, Gallery Campo&Campo, Antwerp, Belgium

Winter update, Gallery van Campen & Rochtus, Antwerp, Belgium

2013

Story of the creative, with See.Me presso Angel Orensanz Foundation, New York, USA

Summer in the city, Gallery van Campen & Rochtus, Antwerp, Belgium

Een selectie uit de Canvascollectie, De Bijl, Zoersel, Belgium

2012

Canvascollectie, Musée Bozar, Brussels, Belgium

2011

My private disaster, Ponyhof Pop-up Gallery at rue de Flandres 12, Brussels, Belgium

Recent works, solo show, Ponyhof Pop-up Gallery at Ra, Antwerp, Belgium

Pop Secret, Ponyhof Pop-up Gallery at Ra, Antwerp, Belgium

Prix Marie-Louise Rousseau, Musée d'Ixelles, Brussels, Belgium

AWARDS

2022

Finalist of Arte Laguna Prize Venice, 16th edition – 2021/2022

Winner of special Prize “Artist in gallery”, organized by Arte Laguna Prize Venice – 16th edition in collaboration with Cris Contini Contemporary

2021

Swissart Expo, finalist of Artbox.Projects, Zurich, Switzerland

2014

Art takes Miami, finalist of See.Me per Scope Art, Miami, USA

2013

Story of the creative, selected for final exhibition of See.Me at Angel Orensanz Foundation, New York, USA

2012

Canvascollectie, selected for final exhibition at Bozar, Brussels, Belgium

2010

Prix Marie-Louise Rousseau, second price, Musée d'Ixelles, Brussels, Belgium

2004

Mittelmoda-fashion award, “best collection in experimentation & research”, Grado, Italy

2002

4th European competition for fashiondesign, finalist, Apolda, Germany

1999

The Edge-competition of the Fashion Assembly, finalista, Riga, Latvia

Questnet-Award in fashion by the Klaus Steilmann-Institute, first price, Hannover, Germany



www.criscontinicontemporary.com

