

Elisabeth Frieberg "Pink Blue Gold Indian Ocean" at Andréhn-Schiptjenko, Paris

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Elisabeth Frieberg "Pink Blue Gold Indian Ocean" at Andréhn-Schiptjenko, Paris. © Alexandra de Cossette. Courtesy: the artist and Andréhn-Schiptjenko, Stockholm/Paris

The exhibition takes its title from its largest painting, a result of numerous influences. The artist has used dark browns and greens from the landscape surrounding Taos, New Mexico, that Frieberg visited in the footsteps of Agnes Martin, one of her most important influences in painting, and combined these with a bright palette from the Maldives — the colours of the landscape and the movement of fish observed when snorkelling enter the painting through swirling brush strokes. Characteristic of Frieberg's work, seemingly unrelated influences or narratives coexist in a cohesive whole.

Frieberg is a painter whose process is deeply rooted in the experience of nature, translating her observations from personally important places around the world onto canvas. The colours and temperament embedded in these surroundings, along with the exploration of scale, rhythm and time, all make for essential aspects of her investigative abstract painting. Her precise compositions are powerful yet lacking any visible action. Her canvases are primed with transparent gesso and the sometimes apparently bare surfaces are a deliberate part of the work, just as while some paintings imply the image continues beyond the physical constraints of the canvas, others are literally framed.

During her travels Frieberg creates specific colour-charts that later serve as inspiration in her studio. After a trip to the Maldives and the island Vihamanaafushi the chart hanging on her walls were strong bright and, for a Swede, exotic, reminiscent of palm trees, sand, the Indian Ocean, corals and fishes, sharks and a Moray seen while snorkelling.

Frieberg's practice also goes beyond the canvas, for instance experimenting in outdoor performances such as *Dawn Rudan* recently performed on lake Rudan (August 25, invited by Haninge Konsthall) where she transported a grid of 53 plywood boards, painted in colours of dawn, in a rowing boat and using the surface of the water as her canvas, proceeded to paint by throwing the boards onto the lake.

For "Pink Blue Gold Indian Ocean" she will use the gallery walls, transforming the entire space into a large spatial indoor painting in which her canvases will be installed.

At [Andréhn-Schiptjenko, Paris](#) until December 4, 2021

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