

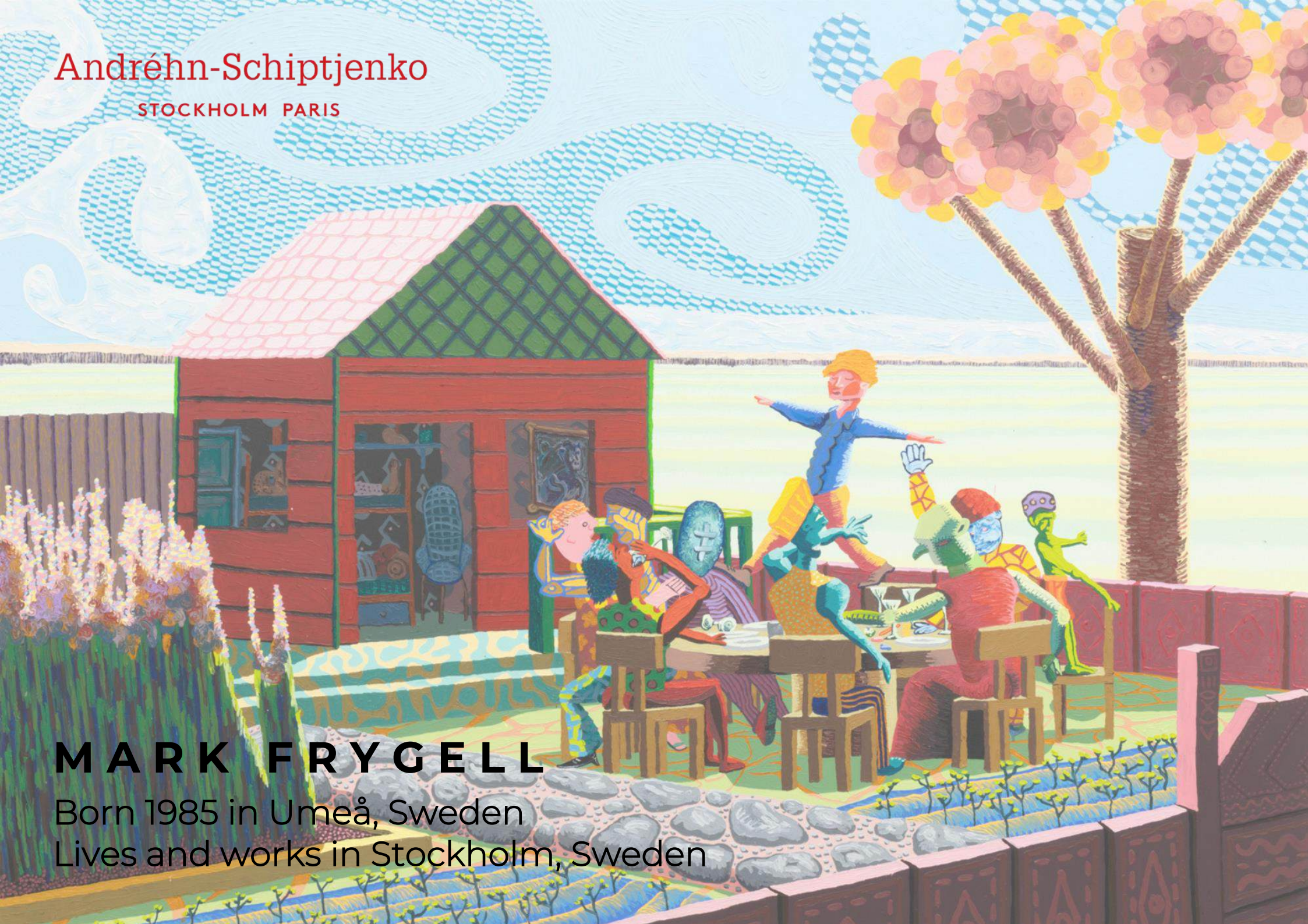
Andréhn-Schiptjenko

STOCKHOLM PARIS

MARK FRYGELL

Born 1985 in Umeå, Sweden

Lives and works in Stockholm, Sweden



Mark Frygell

Mark Frygell's works depart from the history of painting, sub-cultural images and cartoons. He repeatedly manipulates and reworks gestures, references and materials, inspired by different methodologies of painting. His interest lies in concepts such as caricature, the grotesque and the comic.

His most recent works explore his own relationship to the figurative painting, the still-life and landscape painting as carriers of collective consciousness, moral symbols and identity. In line with these interests, his reuse of forms, colours, compositions, themes and expressions of a certain painterly language form an important part of Mark Frygell's method. Starting with quick drawings made directly on the pages in books that he reads, or on different found materials, he then refines and process the motives, shifting materials and formats before working with oil on canvas. Through these different stages, he explores the motives and finds new shapes and forms.

Mark Frygell (b. 1985 in Umeå, lives and works in Stockholm, Sweden) has studied at The Royal Academy in Umeå, Sweden and Akademie der Bildenden Künste in Vienna, Austria. His work has been shown in the Moderna Exhibition at Moderna Museet in Stockholm and recently the public space Härnösand Art Gallery presented a solo exhibition with his work.

Solo Exhibitions (selected)

- 2024** *Fiction of the Village in Frames*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2023** *Bright Views from the Shade*, Golsa, Oslo, Norway.
I händelse av Mark Frygell, Galleri Thomassen, Gothenburg, Sweden.
- 2022** *Iterative Fantasies*, Andréhn-Schiptjenko, Paris, France.
- 2021** *Kobalos Attic*, Sliperiet Konsthall, Borgvik, Sweden.
- 2020** *Tales From*, Galleri Thomassen, Gothenburg, Sweden. *Floating Mythologies*, Västerbottens museum, Umeå, Sweden.
- 2019** Härnösands Konsthall, Härnösand, Sweden.
Paradise Fermented, Andréhn-Schiptjenko, Stockholm, Sweden.

Group Exhibitions (selected)

- 2024** *Kosmisk kastrering*, Norrtälje konsthall, Norrtälje, Sweden.
- 2023** *Konsten i maktens korridorer*, Public Art Agency, Stockholm, Sweden.
In i evigheten, Västerbottens Museum, Umeå, Sweden.
- 2022** *M O V I N G*, Andréhn-Schiptjenko, Paris, France.
- 2019** *Dialog*, Konsthallen Trollhättan, Trollhättan, Sweden.
Xetmuseet, Tumba, Sweden.
- 2018** *Vårsalong*, Galleri Thomassen, Gothenburg, Sweden.
Modernautställningen 2018, Moderna Museet, Stockholm, Sweden.

Grants and Awards

- Georg Suttners Minnesfond 2014
Projektbidrag KC-Nord 2015
Sven X:et Erixsons Minnesfond 2017
Arbetsstipendium, Konstnärsnämnden 2018
Studio grant holder, IASPIS/The Swedish Arts Grants Committee, 2021

FICTION OF THE VILLAGE IN FRAMES

Mark Frygell at Andréhn-Schiptjenko, Stockholm, Sweden, 2024

Mark Frygell's enigmatic paintings feature visual fantasy environments with sculpted, painted and patterned surfaces in oil. Drawing inspiration from art history, game art, folklore and mythology, the artist transcends specific cultural boundaries but often emphasizes caricature, the grotesque and the comic. A recurring theme in his paintings is the relationship between interior and exterior spaces, along with the dynamic between fiction and reality, exploring how these elements interact and coalesce.

Fiction of the Village in Frames showcases the artist's particular approach in blending traditional painting techniques with computer software, especially 3D engines. At the heart of the exhibition are fourteen paintings, created in chronological order, which combine 3D models and AI-generated imagery reinterpreted through painting. The exhibition concept originated with Frygell constructing a scale model of the Andréhn-Schiptjenko gallery space, using the 3D software Blender. This model served as a foundation from which a larger virtual landscape evolved, gradually incorporating additional 3D models to create scenes for his paintings. Representing this part of the process, *Fiction of the Village in Frames* also includes a video work showing animated scenes based on the artist's 3D models. Consequently, both the paintings and video work act as windows within the gallery, offering glimpses into his interconnected visual world.

Several paintings in the exhibition depict architectural structures as prominent features, accompanied by figures inhabiting the landscapes, gardens and courtyards. The works are awash with luminous pastel nuances and the painted figures bask in bright sunlight. Frygell's eclectic colour combinations convey a sense of life and movement; an effect enhanced by the thick paint application which lends the paintings textured and three-dimensional surfaces.

In Frygell's works, motifs are not driven by narrative storytelling but emerge instead from a dynamic feedback loop. This process melds spontaneity, imagination and specific references to discover images not meticulously planned by the artist himself. For instance, textures from his paintings may reappear as skin on the 3D models in the artist's video work. Completed artworks might be processed by an AI system to transform them into poems, which then serve as inspiration for new motifs. The sound of a childhood cassette tape can be manipulated through audio software to produce an experimental ambient track, played while Frygell sketches new works. The 3D landscapes are loosely inspired by places that he vividly recalls; as is the case in the painting *Drawing by the Pond*, which stems from the artist's recollection of his mother sitting and drawing next to a pond near his sister's preschool in Umeå, Sweden. Hence, the artistic process itself serves as the narrative driving the creation of Frygell's imaginary realms.

The exhibition title *Fiction of the Village in Frames* is inspired by the fictional "City of Doors" from the fantasy tabletop role-playing setting *Planescape* by David Cook, released under Dungeons and Dragons in 1994. In a magical realist fashion, the City of Doors

serves as a gateway to various metaphysical realms through paintings and other frames. Frygell's exhibition title similarly suggests that images and screens shape our collective consciousness through shared symbols and narratives, while his work appears to delve into landscape painting as a potential carrier of this collective consciousness.

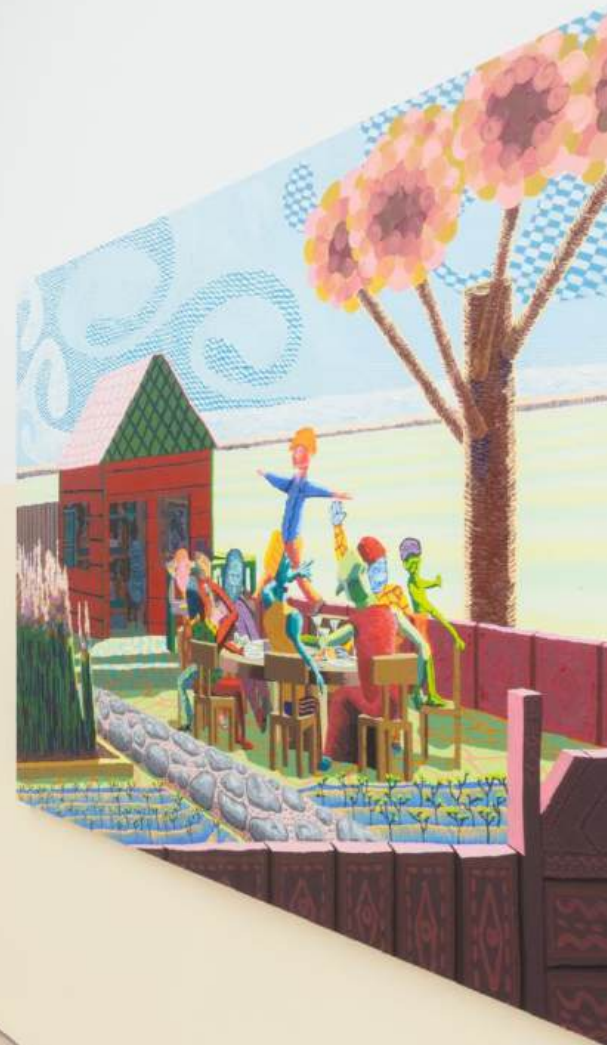
Mark Frygell (b. 1985 in Umeå, lives and works in Stockholm, Sweden) has studied at Umeå Academy of Fine Arts, Sweden and Akademie der Bildenden Künste in Vienna, Austria. His work has been shown in the Moderna Exhibition at Moderna Museet in Stockholm (2018), as well as multiple solo and group exhibitions in Sweden and internationally.





Mark Frygell

Installation view, *Fiction of the Village in Frames*, Andréhn-Schiptjenko, Stockholm, Sweden, 2024



Mark Frygell

Installation view, *Fiction of the Village in Frames*, Andréhn-Schiptjenko, Stockholm, Sweden, 2024



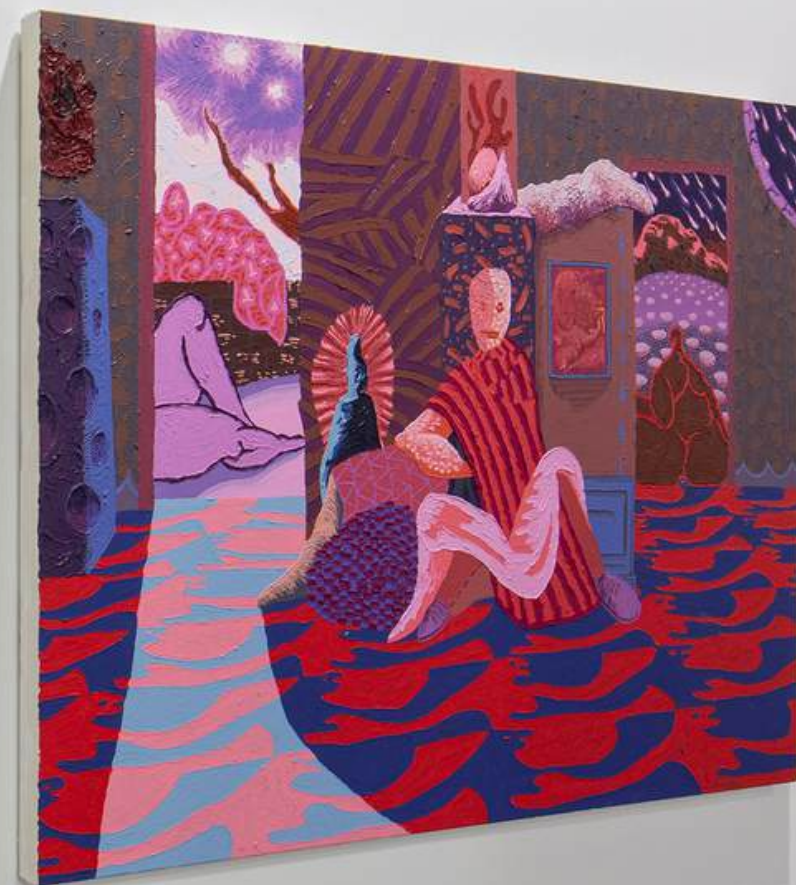
Mark Frygell

Installation view, *Fiction of the Village in Frames*, Andréhn-Schiptjenko, Stockholm, Sweden, 2024



Mark Frygell

Installation view, *Fiction of the Village in Frames*, Andréhn-Schiptjenko, Stockholm, Sweden, 2024



Mark Frygell

Installation view, Art Dubai, Dubai, United Arab Emirates, 2024



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Installation view, Art Dubai, Dubai, United Arab Emirates, 2024

BRIGHT VIEWS FROM THE SHADE

Mark Frygell at Golsa, Oslo, Norway, 2023

"Bright Views From the Shade" comprises several oil paintings made by Mark Frygell throughout the winter and spring of 2023. Delving into the depths of collective consciousness and drawing inspiration from fairy tales and myth, Frygell asserts his ideas through a series of evocative works that showcase a world teeming with contrasts. Within Frygell's compositions, the interplay between light and shadow and interior and exterior spaces echoes the condition of the diverse characters that populate his scenes, rendering them a profound reflection of society.

In his works, Frygell creates sections of bright luminosity that clash against the spatial constraints of shadowy domains – ranging from dimly lit rooms to secluded balconies and cavernous vaults. These symbolic contrasts, rooted in Jungian motifs, become conduits for an exploration of the subconscious, wherein the concept of the shadow assumes particular resonance. Frygell's fascination with collective consciousness unfurls as he illustrates how this intangible realm manifests through the kaleidoscope of fantasy, folklore, and mythology, transcending cultural boundaries and embracing various symbolic codes.

Frygell's deliberate choice of a restricted palette further explains his artistic vision. By freeing himself from the confines of realistically referencing the real world, the artist delves into the interplay of diverse shades within a single color. In doing so, he invites us to explore the evocative and emotional aspects of color, casting aside the constraints of reality in favor of an exploration of the subconscious.

Mark Frygell's interest in creating collages, sketching, and reworking existing images into new ones before moving on to the canvas has led him to explore AI-generated imagery. In preparation for painting, he creates AI images of basic concepts and ideas, which he uses as a reference to inspire the final work. Sketching for the artist emerges as a practice that allows him to create without (over)thinking. He connects with the tradition of automatism in painting and automatic writing, the act of creating without thinking about what one is doing and witnessing what comes out of this practice. Initially, and sometimes still, Frygell will sketch on pages of books because books are easy to bring on a journey wherever he goes, so they offer a convenient way to practice automatism.

Mark Frygell views AI as a tool for artistic reference generation, placing his interest in it outside the commonly discussed topics of the perceived threat of artificial intelligence to art and artists. AI for Frygell comes much closer to being one of McLuhanian's "extensions of man," a tool he uses to render quick ideas before moving on to the actual work. And yet, there is another aspect the use of AI helps bring to light, this time closer to Jungian psychoanalytic theory. For Frygell, what trumps all its other functions is the unique possibility of AI to arguably, for the first time in history, give us access to a network of collective consciousness, an intersection of human cultures, beliefs, and practices, of narratives and metanarratives that reveal who we are, or at least how we are.

Frygell's paintings in the show feature a specific element, a frame within a frame, often a window, effectively separating the foreground from the background. In these elements, Frygell conveys multifaceted notions regarding society and the intricacies of human psychology. In *The Cave People*

(2023), the artist presents a vibrant tapestry awash with green hues, where languid figures linger in the shadows, situated on the perimeters, skillfully framing the luminous outdoor scene shown in the center of the composition. As the title suggests, the human subjects find solace within their cavernous abode, casting a passive gaze upon the sun-drenched panorama beyond. Despite their apparent proximity to the sun rays, they remain untouched by them, nestled deep within the recesses of the cave. Within the composition of the painting and the stark juxtaposition between the two settings depicted, yet another enigmatic clue emerges. What initially appears to be a window towards the outside may well be an illusion, a mere semblance of natural light and the external world – namely, a screen – for we bear witness to the cave people: trapped within their confines, yearning for a taste of the outside realm. In their state of stupor, they resign themselves not to pursue sunlight, content with the mere reproduction of it.

A number of dichotomies emerge from Frygell's work – exploring the inside and the outside, light and shadow, and the duality of spaces within and without. Among these realms, the characters that populate Frygell's paintings embody their respective environments, symbolically representing complex social dynamics and psychological struggles. In *The Cleaners* (2023), Frygell presents a scene that initially compels us to believe we're witnessing a menagerie of characters hard at work, united in their shared endeavor to clean an expansive space around them. And yet, upon further inspection, we observe that it is only the three characters residing in the shadows who are cleaning – the trio positioned in the sunlit windows of the opposite building seem to be absorbed in different activities: one of them peers out into the world through a window, another indulges in the mastery of a musical instrument, and the third appears to be

embroidering. Frygell's deliberate juxtaposition of the activities of these two sets of characters urges us to ponder the power dynamics inherent within social structures of those actively engaged in menial labor, positioned in the shadows, and those occupying the sunlit windows, preoccupied with leisurely pursuits or passive observation of the outside world. The painting reminds us of the intricate webs of social dynamics and psychological struggles that shape our collective existence.

Frygell explores the contrast between characters immersed in darkness and decay and those in the bright sunshine once again in *Basement Sleepers* (2023). Here we can see a disturbing duo of grotesque figures gazing through a window, their perspective offering a glimpse of the world above, with vision limited to the sight of feet passersby scurrying along. The sunlit street above and the hurried footsteps of the people evoke a sense of life, motion, and activity, underscoring the stark division between the lives of the basement sleepers, who are not allowed access to self-realization, and the individuals in the world above. Like a narrator weaving a folk tale, Frygell intertwines his brushwork with contemplative vision, employing an array of symbols to invite us to reflect upon the hidden as well as apparent neuroses that permeate society.

Most of the paintings in the show feature characters in the act of looking outward, observing the outside world, in most cases through windows. The inclusion of windows as visual elements becomes significant in exploring the concept of shadow, as theorized by Carl Jung. These windows serve as symbolic thresholds, representing the liminal space between the conscious and unconscious realms. Whether they are mirages or actual portals into the blinding light, the subjects of the paintings have their gaze fixed firmly on them. Their

unwavering gaze suggests a desire to confront and integrate their shadow aspect, seeking self-awareness and wholeness. And yet, most remain passive in their observation and stay in darkness. This juxtaposition of apparent longing for the light that remains inaccessible underlines Frygell's intention to compel us to identify with the plight of the subjects he paints. Jung believed that the integration of the shadow was essential for individuation, the process of becoming a fully realized and authentic self. Frygell emphasizes the universal human struggle to acknowledge the shadow by portraying characters who yearn for the light. The artist compels viewers to identify with the subjects, inviting introspection and self-reflection regarding their hidden aspects and unfulfilled desires.



Mark Frygell

Installation view, *Bright Views From the Shade*, Golsa, Oslo, Norway, 2023

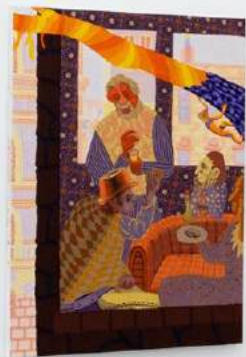


Mark Frygell

Installation view, *Bright Views From the Shade*, Golsa, Oslo, Norway, 2023



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Mark Frygell

Installation view, *Bright Views From the Shade*, Golsa, Oslo, Norway, 2023

IN CASE OF MARK FRYGELL

Mark Frygell at Galleri Thomassen,
Gothenburg, Sweden, 2023

Flowers, loaves of bread, statuettes, men and women, computer game bosses and a bird. Colours: blue and pink, red and purple. Full of signs, symbols and references. In Mark Frygell's paintings, something is always happening - bodies intermingling, movements merging, like a party - reaching out to you and pulling you in. It is both uncomfortable and warm. The shrieking figure on its obscure pedestal looks so lonely, the dancer forever stuck in her pose before her moderately attentive viewers, the city dwellers by the water with the alien plants. What are they doing there? How is it all connected?

For each of these paintings, one could create a narrative: place the composition somewhere in art history, decipher the symbolism, assume that the painting depicts a certain time and place, attribute will to the figures and have them act in one way or another. In short, it is easy to think that Frygell's paintings represent something. That there is another world out there, full of meaning, which they represent in a smaller and concentrated format. But there is always something that interrupts this logic, something that short-circuits the representation. Look at the shadows. They are both there and not there, going left and right. And the contradictory parts. Is it a living room meeting a terrace with a view of clouds and the moon in the Library? Martians caressing summer flowers in a castle ruin in Growhouse? But above all: the colours that cut through the whole notion. These are not green, red or orange paintings or a plant in one colour next to a creature in another. No, the paintings are yellowing, reddening, greening

and so on. For Frygell, colour is not an adjective, not an addition, but a verb. The colours bring together the objects, plants, symbols and figures as their expression.

One can thus understand Frygell's paintings in two ways. That they retell something inspired by popular culture and art history; that they wrestle with the imaginary worlds of figurative painting. Meaning arises when the paintings refer to already existing symbols and images. It arises in a signifying structure. You can then trace the sources and inspiration, place the paintings in one context or another, work out what everything means, add and decipher a selected scene. Or you can understand the meaning as inherent in each individual painting. As something that happens in the collision of incongruous elements. Blue meets a man with a hat. Triangles, cubes and spheres meet movement and warmth. What Frygell's paintings say is not derived from the bodies or objects in which what is said manifests itself. With their inner tension, they form volatile constellations. The resulting meaning is as counter-intuitive as the iconoclastic blending of the images. mixtures of images. And just as playful.

If these paintings do not represent anything, then what do they do? They affect and insist on the viewer. Their different elements are isolated from each other. The figures move in different directions, do not look at each other, are not on the same planes. There is not so much a coherent story being told. Frygell's paintings thus exert a kind of violence on the power of imagination. The paintings do not add up, there is always something that disturbs and pushes the imagination further. They are paintings with a force that makes you think, look deeper for more details and thus search within yourself, but instead of answers you come across more unsolvable questions. In case of clarity, one should look further.
Emet Brulin



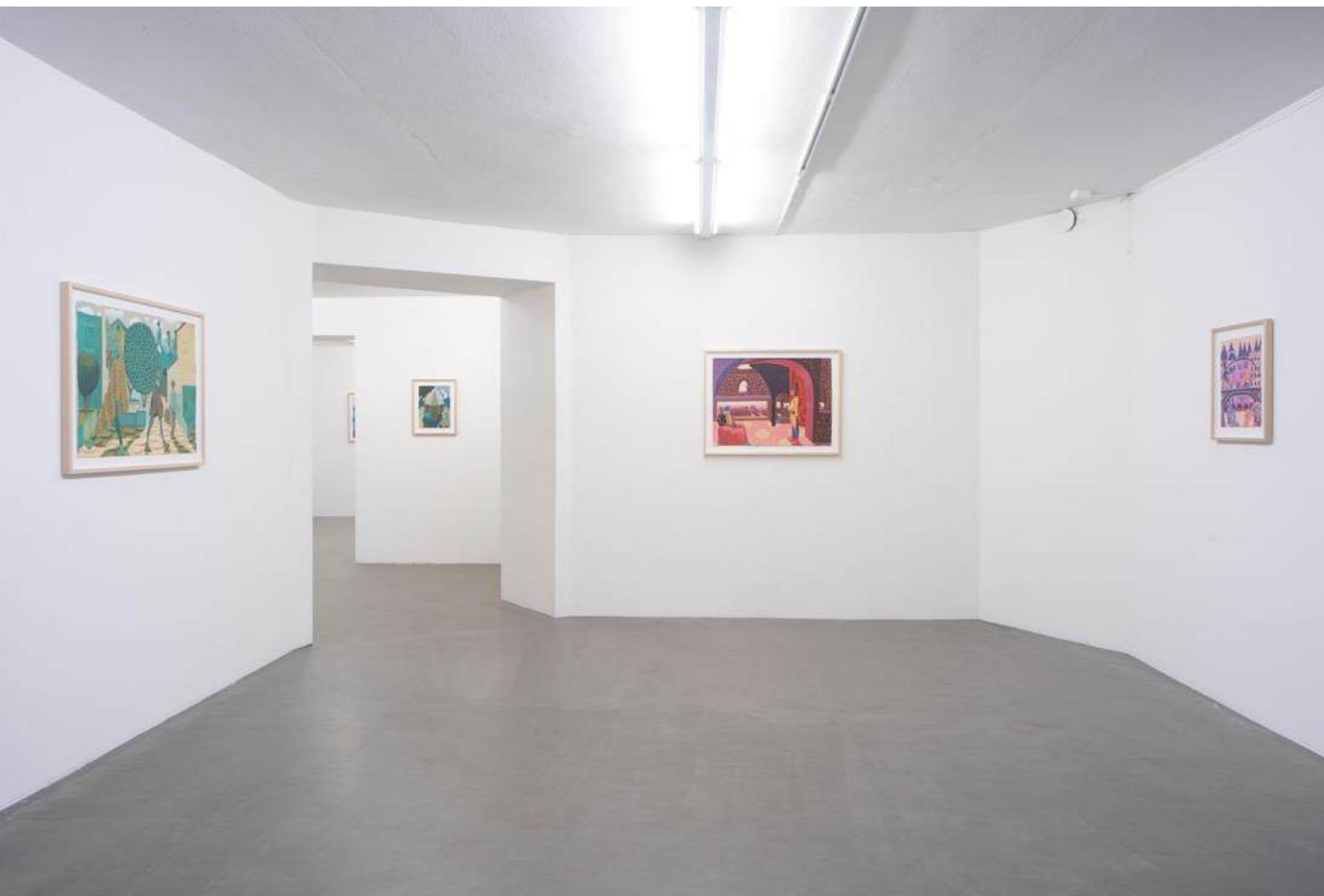
Mark Frygell

Installation view, *In Case of Mark Frygell*,
Galleri Thomassen, Gothenburg, Sweden,
2023



Mark Frygell

Installation view, *In Case of Mark Frygell*,
Galleri Thomassen, Gothenburg, Sweden,
2023



Mark Frygell

Installation view, *In Case of Mark Frygell*,
Galleri Thomassen, Gothenburg, Sweden,
2023

Mark Frygell

Installation view, *In Case of Mark Frygell*,
Galleri Thomassen, Gothenburg, Sweden,
2023



ITERATIVE FANTASIES

Mark Frygell at Andréhn-Schiptjenko,
Paris, France, 2022

Mark Frygell has a practice deeply rooted in the history of painting, sub-cultural images and cartoons. He repeatedly manipulates and reworks gestures, references and materials, inspired by different methodologies of painting. His main interest lies in concepts such as caricature, the grotesque and the comic. With powerful brush strokes and thick layers of oil paint spread over mainly fairly large canvases he creates powerful yet ambiguous images.

In mathematics and computer science, iteration is a standard element of algorithms. It literally means repetition and is a problem-solving technique applied developing artificial intelligence. For each attempt to solve a problem, it learns something and creates a memory of it, upon which another attempt is added. This design of learning is not random but modelled upon what we know of human learning processes. Learning by doing and repetition as the mother of learning.

Frygell's recent paintings are based on sketches, which in turn are based on images generated by artificial intelligence, AI, (vqgan+clip). He invents a title - like Refugee Bankers or Oasis - which the AI then generates a great number of different images from. They are all wrong and incomplete, figuratively illogical but innovative as figuration. He works on a multitude of images, some then become the basis of paintings.

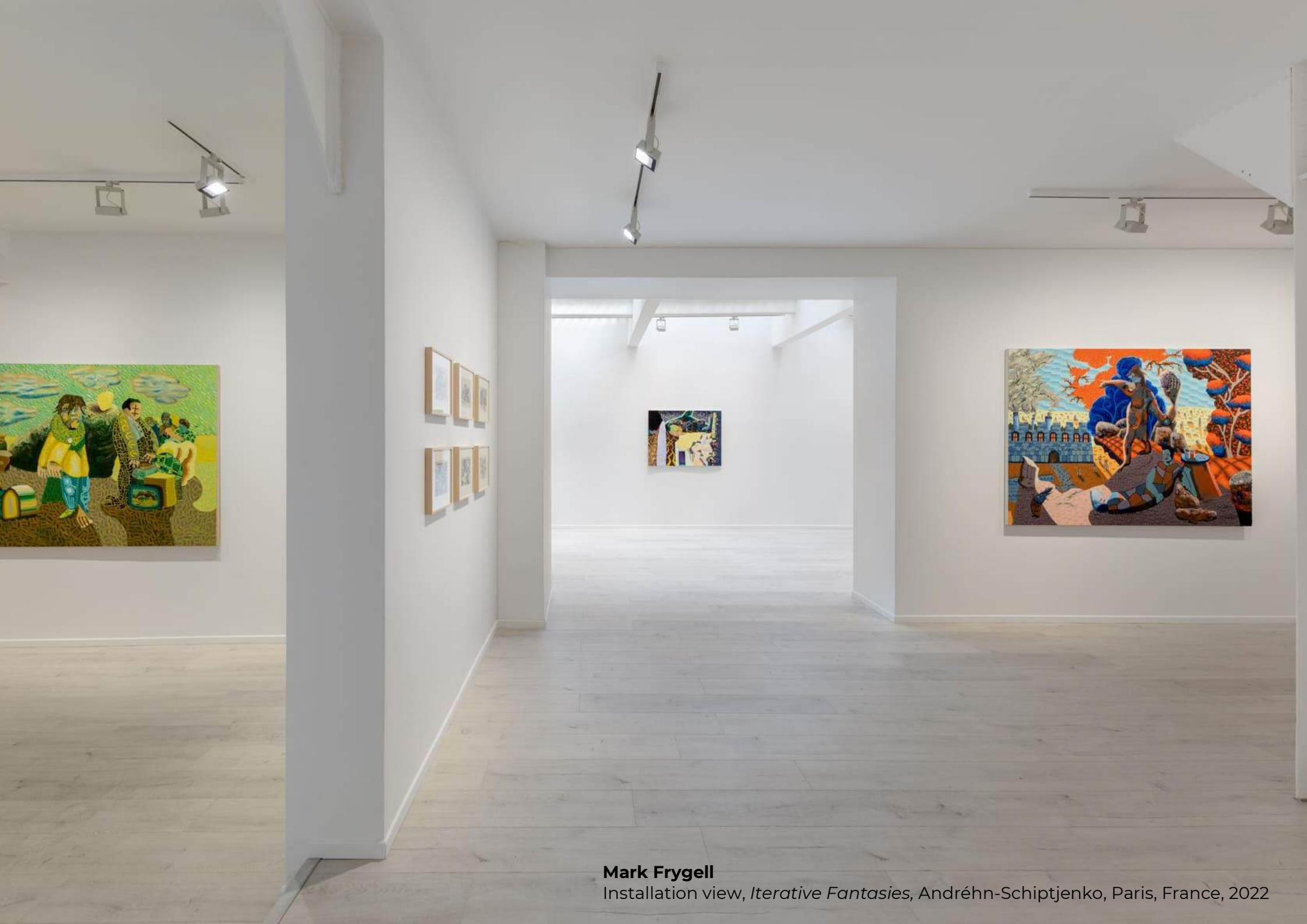
This technology is almost a human self-portrait. All the years I have spent trying to sort and synthesize my own visual memory is fascinatingly similar to how this intelligence is developing. It cannot see reality. "This is a cat" or "This is a car", is information we have given it, all this data comes from humans. So what we call AI is less of an intelligence and more a representation of our collective subconscious.

Still, it is the process of painting that is the most important to me. It is not unlike the iterations, where I never look back, never redo, I constantly move forward. I rarely think in terms of what a painting represents or means, it is in many ways a stranger to me – partly my individual psychology, partly collective unconscious as expressed by the AI – it's a hybrid fantasy. - Mark Frygell, July 2022

Mark Frygell is born in 1985 in Umeå, Sweden and lives and works in Stockholm. He holds an MFA from the Umeå Academy of Fine Art and has also spent a year at the Akademie der bildende Künste, Vienna, Austria. Having exhibited extensively in the Nordic countries this is his first solo exhibition outside Scandinavia.



Mark Frygell
Installation view, *Iterative Fantasies*,
Andréhn-Schiptjenko, Paris, France, 2022



Mark Frygell

Installation view, *Iterative Fantasies*, Andr  hn-Schiptjenko, Paris, France, 2022



Mark Frygell

Installation view, *Iterative Fantasies*, Andr  hn-Schiptjenko, Paris, France, 2022



Mark Frygell

Installation view, *Iterative Fantasies*,
Andréhn-Schiptjenko, Paris, France, 2022



Mark Frygell
Throne Room, 2022
Oil on canvas
140 x 190 cm
(55 1/8 x 74 3/4 in.)



Mark Frygell

Dictatorship Square, 2022

Oil on canvas

140 x 190 cm

(55 1/8 x 74 3/4 in.)



Mark Frygell

Dictatorship Square, 2022

Graphite on paper

Framed: 29 x 36 cm

(11 1/2 x 14 1/4 in.)



Mark Frygell
Installation view, *M O V I N G*, Andréhn-Schiptjenko, Paris, France, 2022



Mark Frygell
Oasis, 2021
Oil on canvas
140 x 190 cm
(55 1/8 x 74 3/4 in.)



Mark Frygell
Refugee Bankers, 2022
Oil on linen
140 x 190 cm
(55 1/8 x 74 3/4 in.)



Mark Frygell

Installation view, *Kobalos Attic*, Sliperiet Konsthall, Borgvik,
Sweden, 2021

MONOCHROMES AND SCULPTURES

Mark Frygell at Market Art Fair,
Stockholm, Sweden, 2021

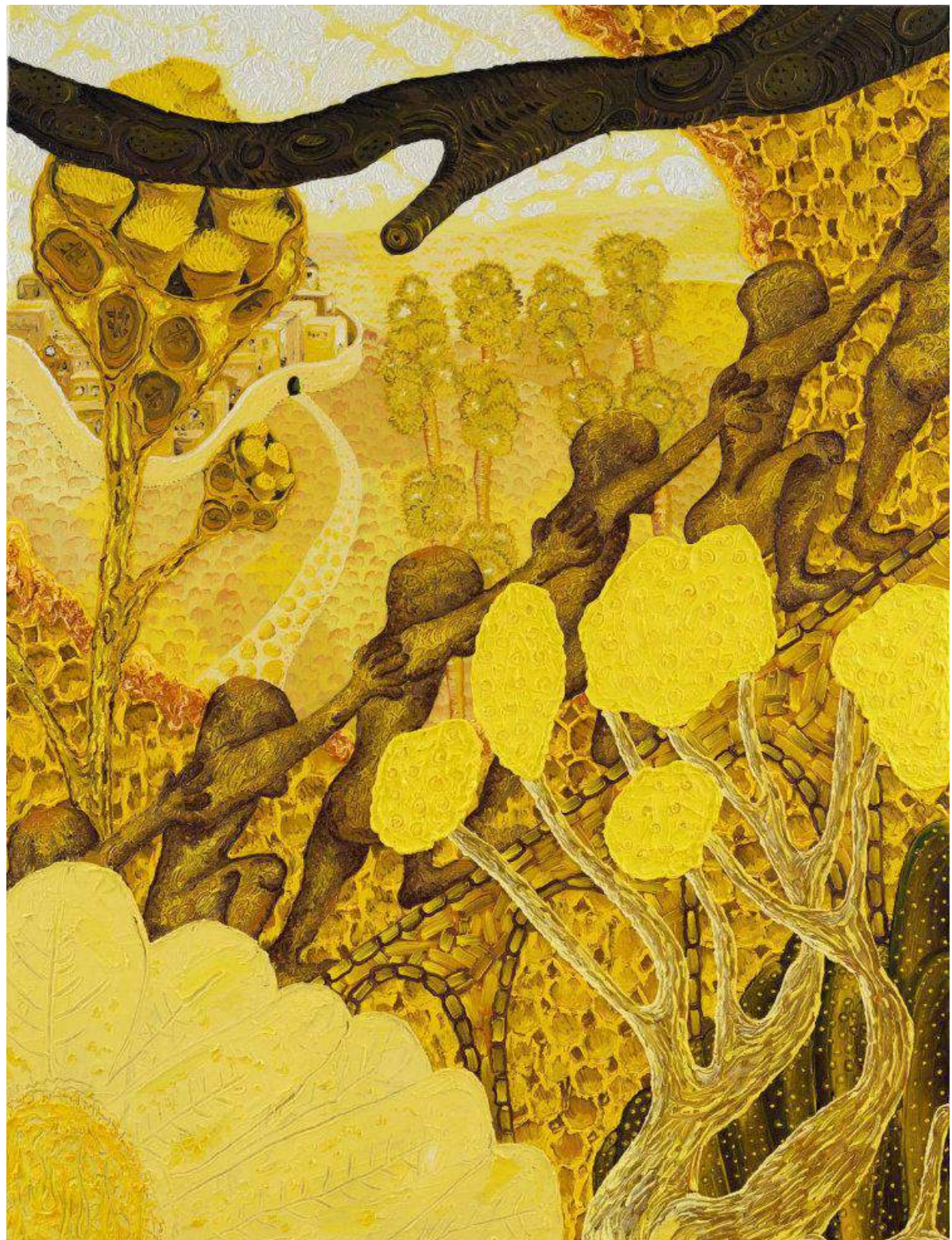
Mark Frygell's practice revolves around the collective consciousness and how it manifests itself and merges into different kinds of images in our culture. He repeatedly manipulates and reworks gestures, references and materials, inspired by different methodologies of painting. Influenced by popular culture, art history and folk art he reorganizes motives, shapes and compositions to construct a familiar but yet alien expression.

Beginning as an exploration in tonality and texture in the fall of 2020, the works at Market Art Fair came to be inspired by preindustrial religious art and mainstream cultural articulations of the fantastic. References from such diverse areas as Patterned Persian miniatures, Sword and Sorcery literature, embellishments on Swedish medieval stone fonts and plastic figurines of the artist's childhood, merge in his acrylic plaster sculptures and oil paintings. Although possible to view as tales from a realm outside our physical reality, Frygell's own interests is closer to the fantastic and its aesthetic as such.

Mark Frygell (b. 1985 in Umeå, lives and works in Stockholm, Sweden) has studied at The Academy of Fine Art in Umeå and Akademie der Bildenden Künste in Vienna, Austria. His work has been shown in and outside Sweden, among others Moderna Museet (Stockholm), Västerbottens Museum (Umeå), Andréhn-Schiptjenko (Stockholm), ZKU (Berlin),

Sawaman Gallery (Kochi City), NTK (Prague), Salon 8 (Hamburg), Trollhättans Konsthall (Trollhättan), Galleri Thomassen (Gothenburg) and Konsthall Sliperiet (Karlstad).

Mark Frygell
Yellow Group, 2021
Oil on canvas
120 x 90 cm
(47 1/4 x 35 3/8 in.)





Mark Frygell

Heads, 2021

Jesmonite

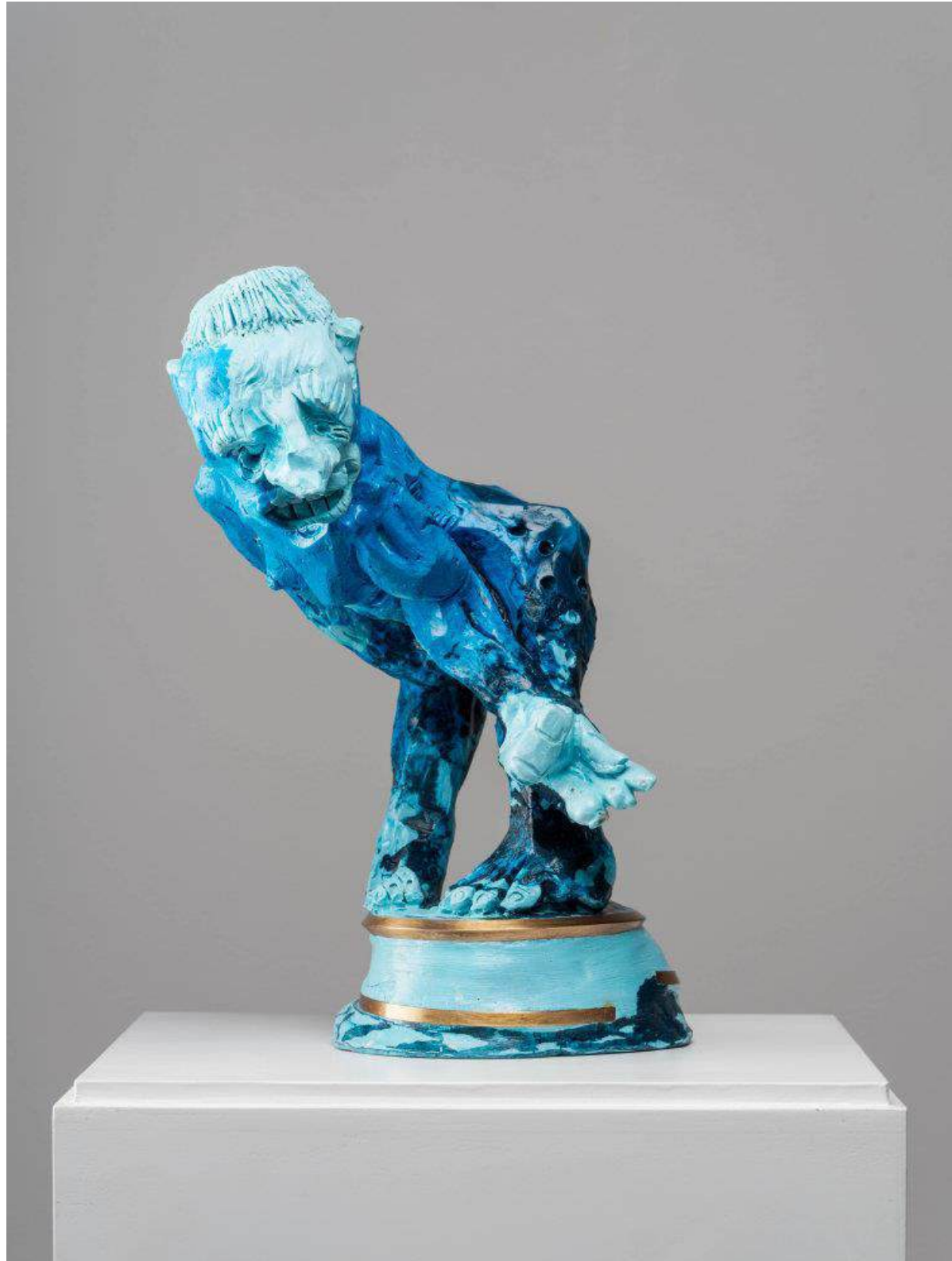
50 x 13 x 14 cm

(19 3/4 x 5 1/8 x 5 1/2 in.)

Mark Frygell
Orange Couple, 2021
Oil on canvas
120 x 90 cm
(47 1/4 x 35 3/8 in.)



Mark Frygell
Awkward Pose, 2021
Jesmonite
36 x 27 x 23 cm
(14 1/8 x 10 5/8 x 9 1/8 in.)



FLOATING MYTHOLOGIES

Mark Frygell at Västerbottens museum,
Umeå, Sweden, 2020

Mark Frygell's paintings are colourful, and the brushstrokes powerful. Thick layers of oil paint spread over large canvases portray grotesque – yet enticing – images, populated by figures of uncertain themes, purposes and existence. Distorted bodies squeezed together in strange positions with ambivalent associations. Certain elements stand out like an x-ray image; a shoulder joint or kneecap; a collarbone or calf muscle. Dominance and submission, tenderness and brutality. The inspiration behind Frygell's paintings and their high and low references can be found in expressionism, religious imagery, pop culture and mythology.

Mark Frygell was born in 1985 in Umeå. He graduated from Umeå Academy of Fine Arts in 2014. His paintings are shown at exhibitions in Sweden and abroad. Since 2015 he lives and works in Stockholm.





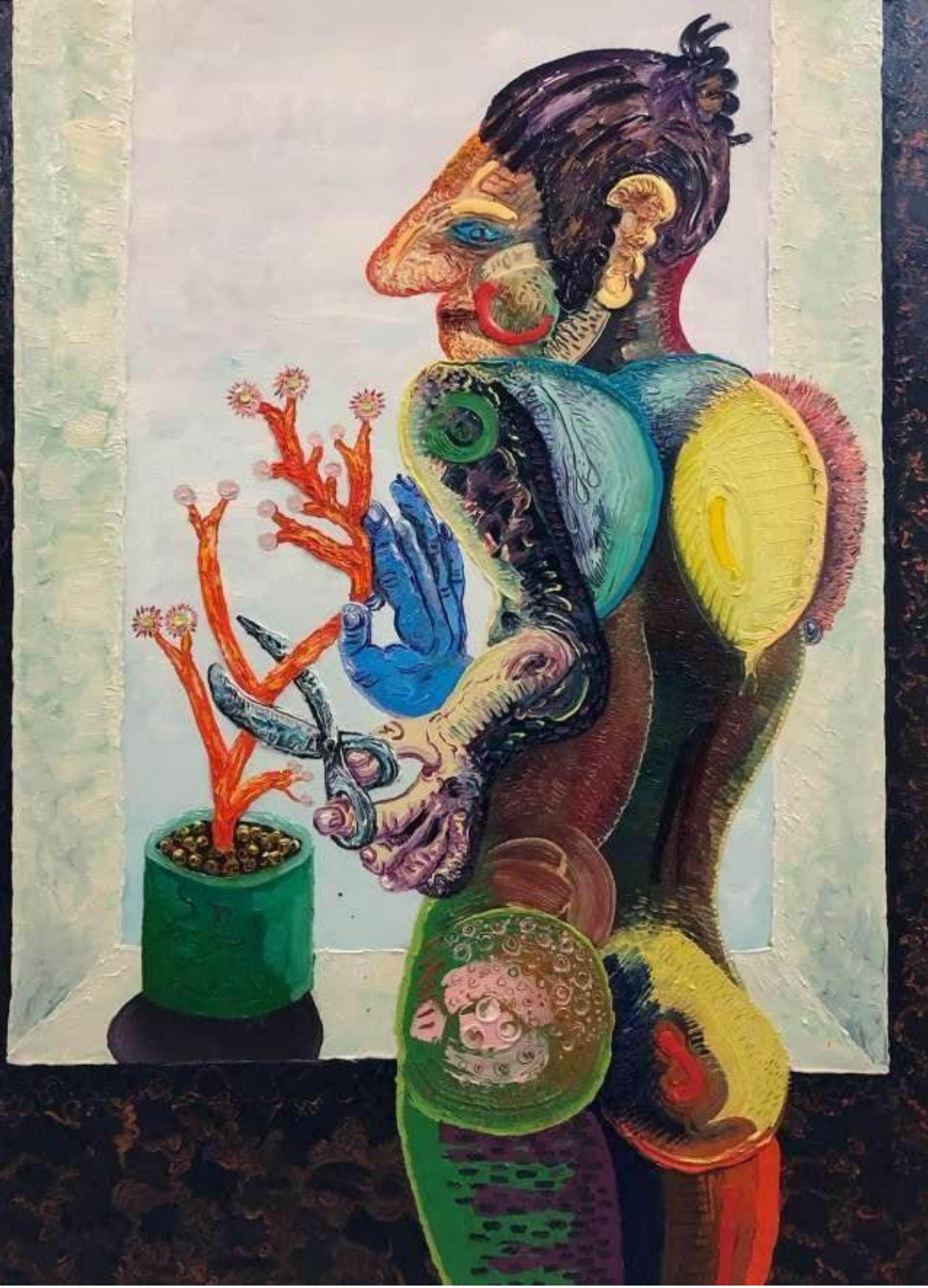
Mark Frygell

Installation view, *Floating Mythologies*, Västerbottens museum, Umeå, Sweden, 2020



Mark Frygell

Installation view, *Floating Mythologies*, Västerbottens museum, Umeå, Sweden, 2020



Mark Frygell

The Pruner, 2020

Oil on canvas

120 x 90 cm

(47 1/4 x 35 3/8 in.)



Mark Frygell
Plant Watchers, 2020
Oil on paper
30 x 40 cm
(11 3/4 x 15 3/4 in.)



Mark Frygell

Landscape 4 (City), 2020

Oil on canvas

45 x 60 cm

(17 3/4 x 23 5/8 in.)



Mark Frygell
Landscape 5, 2020
Oil on canvas
45 x 60 cm
(17 3/4 x 23 5/8 in.)



Mark Frygell
Landscape 6, 2020
Oil on canvas
90 x 120 cm
(35 3/8 x 47 1/4 in.)

Om man håller sig till det som sker i Mark Frygells ateljé och som sedan visas, kan man lätt förstå varför han beskriver det som "ett osmart konstnärskap". I hans måleri har teckningen drag av tanklöst telefonklotter; den är direkt och tycks gjord helt utan om och men och diskursiva skyddsnät. Och visst, han skissar en hel del på det viset. Trots att detta sedan överförs till målningar, återskapar hans frukter och figurer känslan av att tillkommit i en luststyrd och intuitiv process, vilket ger verken en märkligt stark närvaro, en spänning som om de fortfarande kunde misslyckas. Fauvistiskt färgglatt är det dessutom. Och formspråket påminner av den sekelgamla lågstatus-modernism som i Taschens billiga massupplagor sprids till folk som inte så aktivt odlar sitt konstantintresse: Edvard Munch, Picasso, Matisse, kanske Egon Schiele. Hos Frygell blir det plågat och brokigt, glatt och bulimiskt, med en dragning åt det groteska hos Max Beckman och James Ensor. Ett drag av parodi, som dock inte markerar någon distans utan bara sin oundviklighet.

För att rätt känna av de groteska sidorna av det här måleriet räcker det kanske inte med konstreferenserna. För det är inte ur konsttraditionen som Frygells måleri får sin energi. Visserligen var han väl bekant med den redan innan han blev konstnär, men det var konstigt nog inte den som fick honom att slå in på den banan. Istället gick han in i en kultur av tecknade serier, bilder till punksinglar på små skivbolag och tatueringar. Anledningen till att han började på konstskola var faktiskt att tatueringssalongen som han ville jobba på tyckte att han ritade för dåligt, och därför uppmanade honom att ta en kurs. Den här bildkulturen har ett helt annat förhållningssätt till, och utgör en och en helt annan miljö för, bildskapande än konsttraditionen. Framförallt en helt annan sensibilitet. Sinnesapparaten regleras av andra värden, blicken går igång på andra saker, söker det expressiva och fåfänga, svanesången och den hotande närheten,

nedbrytningen och energin. Trots att kopplingar mellan de två traditionerna finns, exempelvis i Raymond Pettibons flyers till Black Flag, ligger samhörigheten mellan dem inte i en historisk utveckling, utan i en sensibilitet som möjliggör lågkulturella approprieringar av högkultur – på helt egna villkor. Det är den här sensibiliteten i Frygells konst som gör den samtida på ett sätt som den figurativa modernismen själv inte är i original (vilket blev tydligt på Modernautställningen, då hans målningar hängde mittemot en av Sven X-et Erixsons). Billiga reproduktioner av deras verk däremot, de tilltalar den här samtida sinnligheten. Det är sensibiliteten hos alla potatisnäsor som Frygell porträtterar.

Den oförlösta spänningen mellan de här två bildsfärerna bevaras och laddas ytterligare i Frygells måleri. Kanske alltför kortfattat kan man säga att den blir till i teckningens möte med målarfärgen. Linjerna och ytorna ligger liksom i strid med varandra. Linjerna individuerar kroppar och frukter, medan färgen tenderar att bryta ned dem som entiteter till en enda sörja. Därför är det på samma gång både grovt och grötigt. Hans kroppar är tunga. I bilderna är det dock inte riktigt så att de dras ned av sin tyngd, utan mer som att de bryts ned, ned mot jorden, av sitt eget förfall. Kompositionerna är komposter. De är tunga och omöjliga att flytta på samma sätt som äpplen och svampar är det i komposten, och det enda som håller dem samman är underlagets bärkraft. Stadda i upplösning kan de inte riktigt hävda sig i någon annan riktning än nedåt.

Vanitasmotivet är uppenbart, men jag undrar om det verkligen handlar så mycket om en relation till döden som om en till den nedbrytande tiden, åldrandet, upplösningen av det som har varit och formandet av den skräck som ligger framför en. Livet är redan från början skört, och ganska snart och sedan under största delen av livet går det utför tills det enda

man har kvar är skröpligheten, vanmakten och utsattheten. Jag tror kanske inte att det där är temat för hans konst (som nog snarare finns att utröna i relationen mellan kropparna), utan att det är det perspektiv i vilket nämnda sensibilitets bildtradition blir verkligt meningsfull.

Lars-Erik Hjertström Lappalainen



Mark Frygell

Installation view, Andréhn-Schiptjenko, Stockholm, Sweden, 2019



Mark Frygell

Installation view, Andréhn-Schiptjenko, Stockholm, Sweden, 2019



Mark Frygell
The Race, 2019
Oil on canvas
130 x 260 cm
(51 1/8 x 102 3/8 in.)

MODEL TOP / BOTTOM BRAWL

Mark Frygell at Härnösands konsthall,
Härnösand, Sweden, 2019

Mark Frygell's work makes it clear to the viewer early on that he is not in the service of good taste. Rather than traditional aesthetic values such as harmony and balance, his works seem to embody the conditions of contemporary urban life, such as mobility, excess and urgency. His occasionally enormous paintings are explosions of colour. The brushwork is voluminous. The colour on the canvas is so richly applied that it reaches out to us in the room. The paintings are more like reliefs than two-dimensional images. The style is at once caricatured, humorous and grotesque. However, a closer look reveals more subtle elements: after the large movements and dominant forms, details and more moderate aesthetic ideas emerge.

However, Frygell's works cannot be seen as critical comments on materialism, growth and careerism. Nor can they be seen as created from an ironic distance to the phenomena they address - they seem to want to erase all distances between viewer and subject, between bodies and between themselves and their surroundings. Various forms of ethical relationships recur as motifs, where bodies hug or wrestle, or as the expressed relationship between the work and the viewer. One figure sits happily perched on another tortured body. Two seem to be dancing and together form a closed circle. In other paintings, the boundaries between bodies begin to dissolve, so that together they form a mass in which, however, both violence and tenderness prevail. The tension between

disintegration and union is perhaps most evident in Frygell's sculptures, where faces and other body parts are literally joined together but also exist separately, as individuals with their own emotions and sensations.

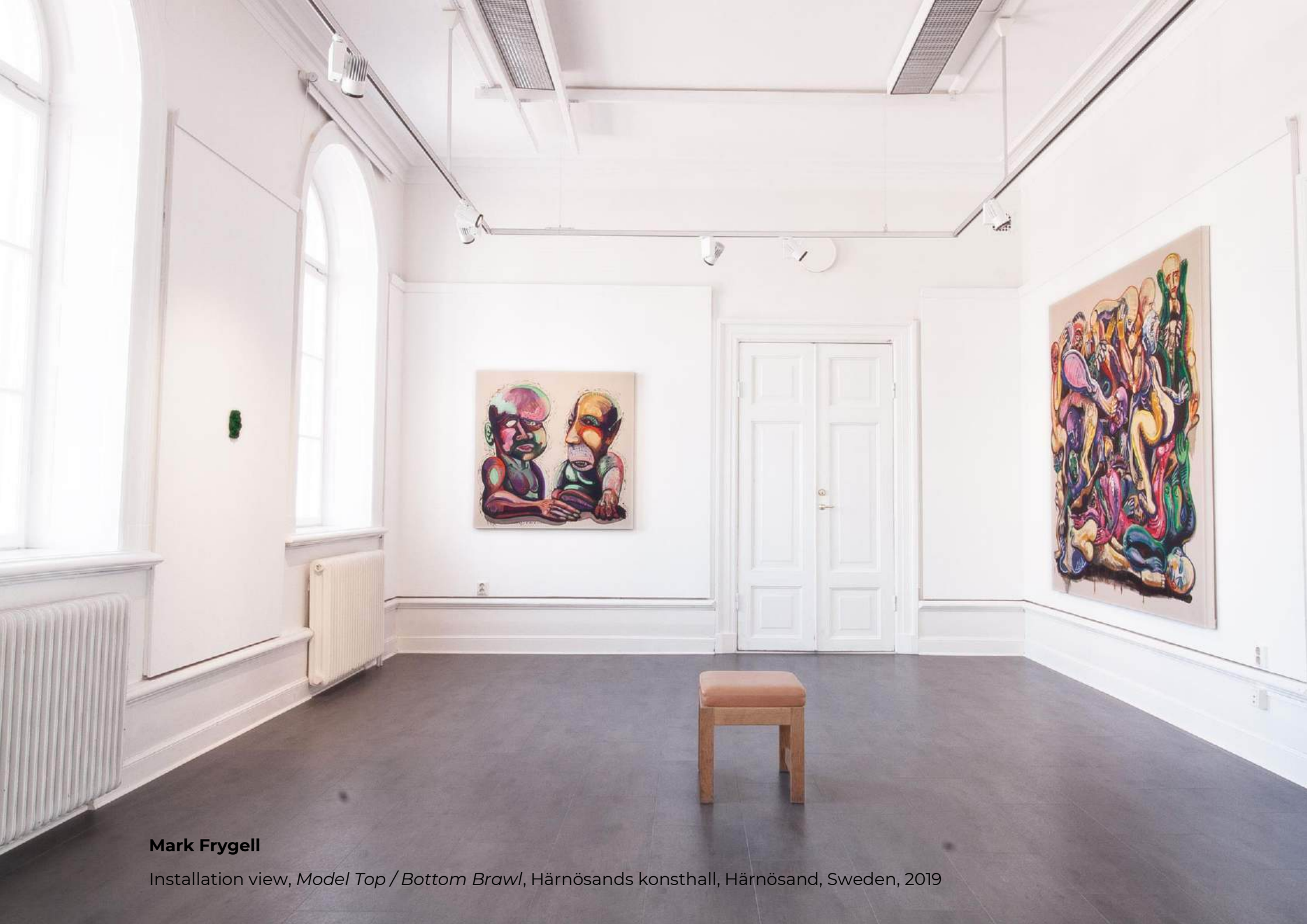
Frygell's works engage the viewer through this tension in expression, between the lively and the thoughtful. We can let ourselves be overwhelmed by the intensity of the colours and the intense expression, and then allow the work to open up and show its versatility and more subdued sides.

In "Model Top/Bottom Brawl" Mark Frygell exhibits larger paintings from 2018 that have never before been shown in an exhibition context. The title relates to the paintings' themes and references which, in this particular series, relate to power and human relationships. In the exhibition, Mark shows a visual world full of conflict that can be recognised from the visual world of European painting in the early 1900s. A historical reference that can be interpreted as a commentary on the contemporary political situation with new, but familiar, challenges for our interpersonal relationships, both large and small. Ideals, dominance, human imperfection and humour are the starting points for the figures' portrayals. Regardless of the paintings' references, what is central to them is the painting itself. How the colour lies on the canvas. The contrast between chalk and oil, turpentine and pigment. Why the painting is made is perhaps less important, how it looks and feels is what takes precedence over everything else.



Mark Frygell

Installation view, *Model Top / Bottom Brawl*, Härnösands konsthall, Härnösand, Sweden, 2019



Mark Frygell

Installation view, *Model Top / Bottom Brawl*, Härnösands konsthall, Härnösand, Sweden, 2019



Mark Frygell

Installation view, *Model Top / Bottom Brawl*, Härnösands konsthall, Härnösand, Sweden, 2019



Mark Frygell

Installation view, *Dialog 2*, Konsthallen Trollhättan, Trollhättan, Sweden, 2019



Mark Frygell

Installation view, *Modernautställningen 2018*, Moderna Museet, Stockholm, Sweden, 2018

Clemens Poellinger: Så mycket att häpna inför under helgen



Nya verk av Mark Frygell i Andréhn-Schiptjenkos bås på konstmässan Market. Foto: Jean-Baptiste Béranger

Det är en ren fröjd att gå igenom konstmässan Market, som för första gången på två och halvt år öppnar för allmänheten på lördag – och pågår under helgen. Så mycket högkvalitativ nyproducerad konst att se, så mycket att häpna inför.

Clemens Poellinger

Publicerad 2021-09-17

Följ skribent

Att Market nu tar plats i såväl nya som gamla Liljevalchs är en symbol för kulturlivets nystart så god som någon. Även en påminnelse om att sända en tacksamhetens tanke till alla de konstgallerier som under pandemiåren 2019–20 ändå höll öppet. När de stora konstinstitutionerna tvingades stänga ner – i princip ett näringsförbud – var det gallerierna som bar upp konstarten och Stockholm som konstscen. Det är värt en elege.



Jane Kvies, "What comes after certainty", 2020. Foto: Jean-Baptiste Béranger

Just konstinstitutionernas och statens ansvar för kulturlivets uppstart är hyperaktuellt tema i Markets samtalsprogram under lördagens diskussion mellan Moderna museets chef Gitte Ørskou och Linda Zachrisson, som gjort den statliga utredningen "Återstart för kulturen – återhämtning och utveckling efter coronapandemin". Ørskou presenterade häromdagen Modernas program för 2022: "I stället för långväga transporter av existerande konstverk kommer museet att arbeta aktivt med samlingen...".

Mellan raderna skimtar sparkraven på grund av det inkomstbortfall och den budgetmål de statliga museerna fått ta under pandemin.



Miniutställningen "curated by Joakim Ojanen" på konstmässan Market. Foto: Jean-Baptiste Béranger

Nåväl, åter till Market, som ju är som en meny över vad som pågår på den svenska konstscenen just nu – uppblandad med några klassiker. Det finns ingen övergripande trend, utan besökaren möter en brokig utställning med inslag av färgsprakande humor, stillsam introspektion och briljant teknisk kompetens om varannat.

För mässan är nya betongtemplet Liljevalchs+ ett klart plus, eftersom utställningen blivit större, främst genom den nya byggnadens nedre plan, som genom sin yta och sitt stora fönster är lämpligt för riktigt stora skulpturer. Här syns bland annat norske Jone Kvies bastanta "What comes after certainty" i carrara marmor och svarvad onyx.



Johanna Karlssons "Scene III", 2010. Foto: Sids

Vid själva entrén till raderna av galleristernas utställningsbås är anslaget lugnt och kontemplativt med Johanna Karlssons vitriner av miniatyrlandskap. Hennes naturscener under målade bleka himlar är skapade av gips, pigment, metalltråd och pinnar och förmedlar effektivt stämningar av höst- och vinterlik stillhet. Kontemplativt med Johanna Karlssons vitriner av miniatyrlandskap. Hennes naturscener under målade bleka himlar är skapade av gips, pigment, metalltråd och pinnar och förmedlar effektivt stämningar av höst- och vinterlik stillhet. Strax blir det mycket vildare, för att inte säga charmigt helknäppt, där Joakim Ojanen ställt samman en liten utställning i Larsen Warners bås med konstnärer han känner sig besläktad med.



Danilo Stankovic, "Scene III", 2010. Foto: Sids

Gripande är två helt nya målningar av Danilo Stankovic hos Gallery Steinsland Berliner. Inspirerade av gravmonument på italienska kyrkogårdar och av en närståendes sjukdomshistoria är de fyllda av lidandets patos och jugendliknande ornamentik. Konsthistorien går igen även i Mark Frygells solopresentation i Andréhn-Schiptjenkos bås. Han plockades upp av galleristerna efter Moderna-utställningen 2018 och visar här en svit målningar som är som övningar i färgtonalitet fyllda av referenser till sakrala motiv och folkkonst. Hans små groteska skulpturer är värda ett närmare ögonkast.

Market Art Fair, 18-19 september, Liljevalchs konsthall, Djurgårdsvägen 60. Entré 160 kronor.

Clemens Poellinger

Publicerad 2021-09-17

<https://www.svd.se/sa-mycket-att-hapna-infor-under-helgen>

X:et på syra

Mark Frygells utställning på Galleri Thomassen tycks skildra vardagen på en främmande planet

Av Oscar Svanelid 07.03.23 Kritikk



Mark Frygell, *Riverside*, gouache på papper, 56 x 77 cm, 2023.

För Galleri Thomassen i Göteborg har Mark Frygell skapat en serie gouachemålningar med titlar som refererar till vardagliga platser som förorten, stadshuset och biblioteket. Ändå för verken tankarna till en utomjordisk planet där färgerna, ljuset och rummet betar sig enligt för mig okända lagar. Hans gåtfulla bildvärld befolkas av väsen som i vissa fall liknar människor men ibland ser ut som arketyper av alltifrån makthavare till dansare och trädgårdsmästare.

Hos mig framkallar Frygells måleri en upptäckarglädje som påminner om gaming. Det dröjer inte länge innan jag går runt i galleriet som i min egen bubbla och förtjust försöker komma vidare i den simulation som verken tillsammans ger upphov till. Jag sysselsätter mig med att försöka kartlägga sederna och samhällsstrukturen hos denna främmande population och frågar mig vilka gudar som tillbeds.

Målningen *Place of Worship* (2022) visar ett triangelformat tempel med halmtak och två munkar som bär runt på vad som skulle kunna vara ett snidat altarskåp eller en sorts krubba från en hednisk kult. Där finns även en skulptur som tycks föreställa ett andligt men för mig okänt väsen, samt en hängningsanordning med en hög avhuggna huvuden.



Mark Frygell, *Library*, gouache på papper, 56 x 77 cm, 2023.

Vissa målningar engagerar en mer empatisk blick. Jag står fastklistrad vid *The Window* (2022) som visar en finnickig tonåring invid en kvinnlig figur (hans mamma?) vars anletsdrag tycks ha kletats ut av ångestens blåtoner. En annan målning visar en ung kvinna som har förlorat sitt ansikte medan en kraftig röd arm greppar tag om en kruka i förgrunden. Jag undrar om det har skett ett övergrepp, eller om det kanske är på väg att ske. Trots att målningarna med sina väl avvägda färgkombinationer är både känslomättade och detaljerade ges inga entydiga svar.

Vad hände med den reflektiva distansen, frågar jag mig när jag läser mina anteckningar som vittnar om att jag har vandrat runt i Frygells bildvärld med en attityd som mer liknar byskvaller än konstkritik. Det säger något om hur målningarna lurar in betraktaren i sina simulerade universum och på samma gång gör en medveten om den egna kroppsliga närvaron.

Det sistnämnda har mycket att göra med att figurerna själva lägger märke till betraktaren, vilket fick mig att känna att vi delade samma värld. Det kan också ses

som en effekt av att Frygell inte låter blicken vila. Som betraktare kastas jag runt mellan olika perspektiv och även när målningarna öppnar en arkitektonisk rumslighet är denna sällan helt logisk. Den tydliga betoningen av färgens och papprets materialitet bidrar också till att lösa upp slentrianmässiga uppdelningar mellan målerisk illusion och fysisk kropp. Den illusionsverkan som uppstod i mötet med målningarna var stundvis så stark att jag kände mig snurrig eller rent av illamående, och vid ett tillfälle visste jag inte om min kropp skakade på grund av konsten eller kanske en sprängning på gatan utanför.

Jag uppskattar verkligen Frygells ansats att uppdatera den berättande traditionen inom svensk bildkonst där vissa av hans målningar skulle kunna liknas vid att se Sven X:et Erixson på syra. Visserligen är det svårt att förstå varför hans figurer antingen liknar pixlade naivistgubbar eller det italienska transavantgardets överdrivet muskulösa kroppar när hans tekniska skicklighet annars är så tydlig. Samtidigt lyckas han få måleriet att kännas relevant och till och med roligt för samtidens lika hypermedierade som koncentrationsstörda betraktare, vilket är en nog så imponerande bedrift.



Mark Frygell, *I händelse av*, installationsvy från Galleri Thomassen, Göteborg. Alla fotografier: David Eng.

I händelse av

Mark Frygell

Galleri Thomassen, Göteborg

12. februar 2023 — 14. mars 2023

 Del

 Skriv ut

Published: Kunstkritikk, 2023-03-07

<https://kunstkritikk.no/xet-pa-syra/>

MARK FRYGELL

MARK FRYGELL BLEV KÄND för den breda publiken med Modernautställningen 2018 på Moderna Museet. Stora målningar med groteska figurer som för tankarna till Francis Bacon, Arcimboldo och Munch. Fascinerande men inte helt enkla att ta till sig. På årets upplaga av konstmässan Market hade han i Andréhn-Schiptjenkos monter i stället gjort en serie monokroma och dekorativa landskapsmålningar inspirerade av persisk konst och medeltida måleri. Ett tvärt kast. Nästan som det vore en annan konstnär. Med en uppväxt i Umeå hittade han till bildkonsten genom rollspel, punk och tatuering. Efter ett långt ateljésamtal med den norrlandsbördige konstnären är en sak tydlig. Den som förväntar sig en produktion av likartade konstverk framöver lär bli besviken. Den som däremot vill följa ett intressant konstnärskap i vardande och med på en lustfylld resa kommer bli rikligt belönad.

Du är lyckligt lottad som har en ateljé mitt i Stockholm. Hur kam du över den och vad betyder ateljén för just dig?

– Jag letade i månader på Blocket och till slut dök den här upp, det var den enda i stan och den var billigast av alla. Ateljén är extremt viktig för mig. Min

professor på Konsthögskolan i Umeå, Ann Edholm var noga med att poängtera att allt är tillåtet i ateljén bara du har bestämt det själv. I min ateljé behöver det inte alls vara perfekt ordning. Det kan till och med vara kaos ibland.

Hur ser ditt liv ut? Hur mycket tid tillbringar du här?

– Utanför ateljén är mitt liv inrutat. Jag har rätt strikt schema: kliver upp tidigt varje dag eftersom jag tränar boxning klockan sju på morgonen. Från nio till sex arbetar jag i ateljén. Verksamheten kan se ganska olika ut. Jag målar till exempel inte varje dag. Det kan vara att jag ser på en film, men när jag gör det ska jag tänka på hur filmen är gjord, vad jag kan ta med mig av den in i mitt arbete. Det spelar inte så stor roll vad jag gör i ateljén så länge jag ser på det som kreativt arbete.

Hur ser din arbetsprocess ut?

– Jag brukar dela upp mitt arbetssätt i konstruktiva och destruktiva faser. I min konstruktiva fas konsumerar jag besinningslöst olika typer av kultur som intresserar mig. Därefter följer en destruktiv fas då jag kokar ner allting jag har sett, för att kunna välja ut det som jag tycker är mest intressant. Där-

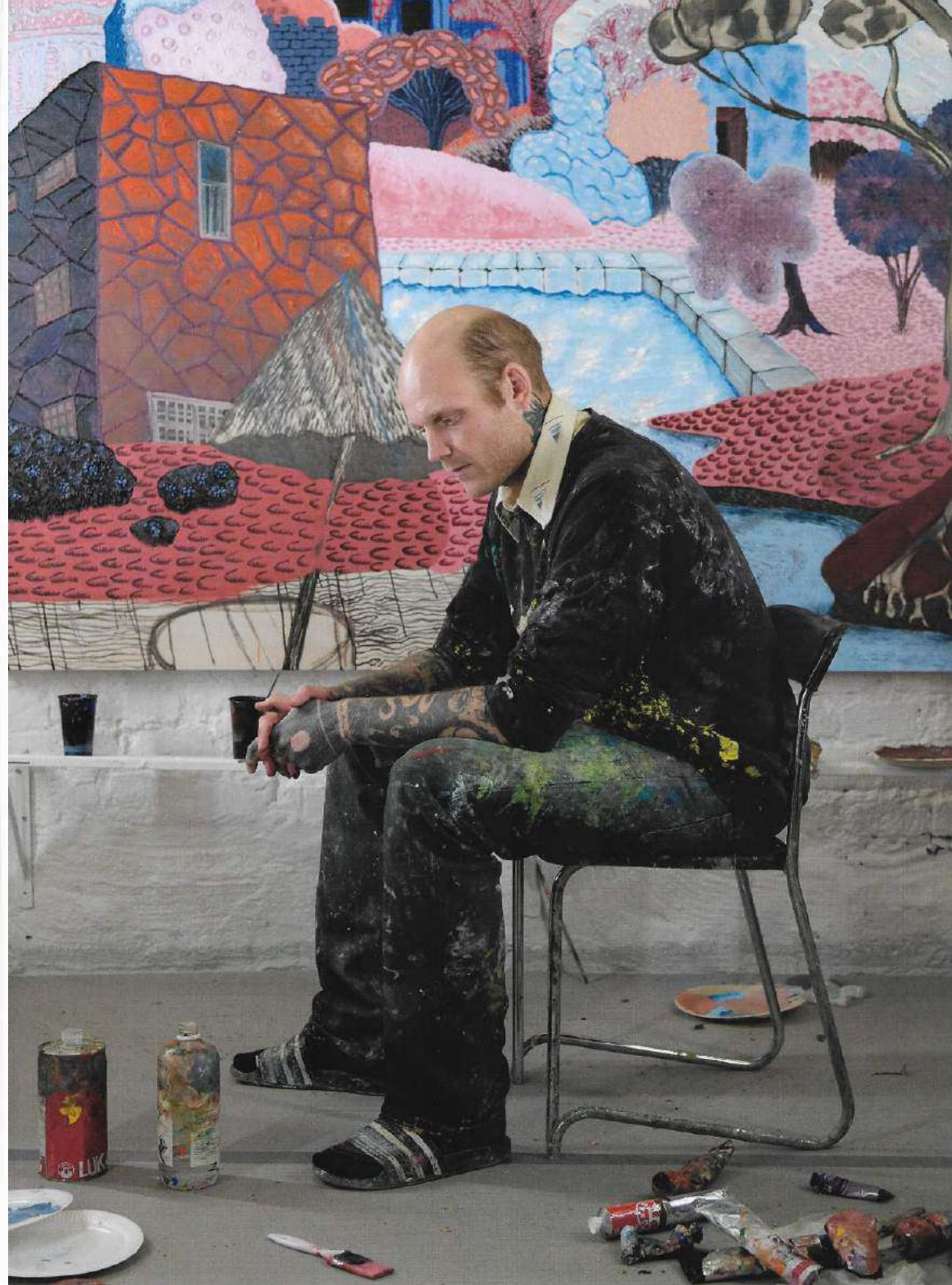
efter följer skisstadiet med mängder av skisser. Även här följer en destruktiv fas med urval. Som sista stadiet kommer det kreativa måleriet.

– Jag ser på mitt konstnärliga arbete som ett slags träning eller sport. Det handlar om att träna, repetera och stoppa in saker i hjärnan. Att kontinuerligt lära sig utifrån det man har upplevt. När det är dags för det slutgiltiga verket gäller det att prestera. Då är det tävling som gäller.

Det har gått bra för dig den senaste tiden. Dina verk säljer och du har bra gallerirepresentation. Vad ser du som den stora utmaningen?

– Det allra svåraste med att göra konst är att inte bli distraherad av att man vill ha en massa saker. Som att bli känd och tjäna pengar. Om man gör ett verk som säljer funkas det inte att bara fortsätta göra fler av samma sort. Som konstnär måste du hela tiden söka dig vidare och bryta upp från det du är bekväm med. För mig är det nödvändigt att bevara intresset och glädjen till arbetet. Att låta lusten få styra. Jag har alltid haft svårt att hålla intresset uppe för mina tidigare jobb. Först i konsten har jag hittat helt rätt. *David Castenfors*

FOTOGRAF: RISSE BERGSSON



NÖJE/KULTUR

Gobliner och vättar på Sliperiets vind: "Jag tycker om det förvridna i dem"

PUBLICERAD: 2021-05-15



Mark Frygell började som tatueringsskulptör innan han, något motvilligt, sökte till konsthögskolan i Umeå.

FOTO: HP SKOGLUND

Folkkonst, mytologi och fantasy. Med en särskild föfäbless för 1980-talets svenska rollspelskultur. Målaren Mark Frygell balanserar mellan det vackra och det groteska på Sliperiets vind i sommar.

Är det en brottningsmatch? Det ser ju samtidigt så fridfullt ut, där Mark Frygells figurer slingrar sig om varandra med väna ögon och stängda munnar.

– Om jag tycker att en bild drar mot något som enbart är vackert, då lägger jag till något fult. På samma sätt försöker jag balansera det skräckfilmsgroteska med någonting estetiskt tilltalande. En bild ska inte berätta allt direkt, den måste få en livslängd.



Mark Frygells mamma är från Björneborg. "Vi tillbringade somrarna här i Värmland under min uppväxt."

FOTO: HP SKOGLUND

Uppväxt i Umeå

Vi traskar runt på Sliperiets vind där den Umeåuppväxta men sedan 2015 Stockholmsbosatte Mark Frygells stora utställning "Kobalos Attic" visas över hela sommaren. Han började som tatueringsskulptör men fick höra att han var en "förbannat dålig tecknare", och sökte därför något motvilligt till konsthögskolan. Han är även utbildad i Wien.

– Numer lägger jag väldigt mycket tid på mina skisser, själva teckningsdelen. Jag gör säkert tio-femton teckningar om dan som jag sedan tar med till ateljén.

Vi finner varandra snabbt i ett gemensamt intresse för svensk bordsrollspelskultur.

– I de gamla rollspelen finns det ju väldigt mycket referenser till mytologi, europeisk historia och filosofi, något man kanske inte funderade så mycket kring under uppväxten. Nu i vuxen ålder ser jag ju hur spelen är packade med vår gemensamma kulturhistoria och lite så försöker jag även jobba med mitt eget måleri.



Lynniga varelser

De vättar eller gobliner som befolkar hans målningar började Mark Frygell utveckla 2018, i samband med att han deltog i en samlingsutställning på Modern Museet.

– För mig är det väsen. Det finns en lynnighet och något infantilt destruktivt över de här varelserna. Jag tycker om det förvridna i dem. Om man tittar på något och har svårt att avgöra om man älskar eller hatar det, om det är vackert eller fult, då blir det genast mer intressant. Jag vill att mina bilder ska kunna sätta igång sådana processer hos betraktaren.

Mark Frygells mamma, även hon konstnär, växte upp i Björneborg.

– Så vi tillbringade somrarna här i Värmland under min uppväxt. På det sättet är det skönt att vara här och hänga utställningen med Oscar. Det är något med miljön här runt Sliperiet, alla de gamla bruksortsbyggnaderna. Jag tycker att mina bilder passar in väldigt bra i rummet.

Text: Erik Segerpalm

Publicerad 2021-05-15, Värmlands Folkblad

<https://www.vf.se/2021/05/15/gobliner-och-vattar-pa-sliperiets-vind-jag-tycker-om-det-forvridna-i-dem/>

Det här är precis vad jag har längtat efter

LILJEVALCHS Publicerad 17 sep 2021 kl. 17.00



Konstmässan Market är tillbaka på Liljevalchs efter två och ett halvt år. Therese Bohman möts av ett färgsprakande måleri.



Therese Bohman

 Dela

 Kopiera länk

RECENSION. Normaliteten återvänder efter pandemin, och ett tydligt tecken på det är att konstmässan Market är tillbaka efter två och ett halvt år. Den må tillhöra behovspyramidens absoluta topp med sin blandning av glädighet och kommers, men är det något man lärt sig av de senaste åren är det att det är precis sådant man längtar efter när man inte kan få det.

Den kommande helgen är Liljevalchs salar fyllda av 35 nordiska gallerier där spännvidden är stor men några teman ändå kan urskiljas. Det visas mycket måleri i grälla färger, med motiv från semesterorter och paradisiska miljöer, eller trippigt magiska skogar – kanske karantäntillvarons fantasier om en roligare tillvaro. Finast i genren färgglatt måleri är **Danilo Stankovics** prerafaelit-ekande kvinnoporträtt hos Gallery Steinsland Berliner, snudd på självlysande med en allvarlig underton: influerade av gravskulpturer på italienska kyrkogårdar berättar de om hans hustrus cancersjukdom.



Det visas mycket måleri i grälla färger, med motiv från semesterorter och paradisiska miljöer, eller trippigt magiska skogar.

Några gamla bekanta ligger som ett ankare till historien i båsen: **Per Kirkeby**, **Jan Häfström** och två gånger **Torsten: Renqvist** och **Andersson**. För samtida måleri med viskningar från konsthistorien visar Galleri Flach **Lisa D Manners** små landskap och interiörer, som utsnitt ur en parallell tillvaro där det alltid råder skymningsljus, på samma gång myllrande och finstämda.

Det eftertänksamma anslaget går igen hos Galleri Magnus Karlsson, som visar **Johanna Karlssons** dioramor med landskap av papier-maché. De är grå och oansenliga, men rörande i sin igenkänningsbara vanlighet. Och hos Martin Asbæk Gallery kan man se delar av danske **Nicolai Howalts** "Variations of Old Tjikko", foton av världens äldsta träd, en 9550 år gammal gran i Dalarna. På utgången fotopapper ("bäst före december 1949") tonar det förflutna fram i dubbel bemärkelse. Det är en blandning av förgänglighet och poesi, slump och natur, som på ett lågmält vis sammanfattar den besynnerliga tid vi befinner oss i.

KONST

Market Art Fair
Liljevalchs konsthall, Stockholm
17/9-19/9

Therese Bohman är konstredaktör på Expressens kultursida.

Publicerad 2021-09-17

<https://www.expressen.se/kultur/det-har-ar-precis-vad--jag-har-langtat-efter/>

KONST | KOMMENTAR

Birgitta Rubin: Market sprakar och sjunger av skojiga konstkrockar



PUBLICERAD 2021-09-18

Den nordiska konstmässan Market är tillbaka, efter ett långt coronauppehåll. 35 gallerier möts denna helg i Liljevalchs konsthall, där Birgitta Rubin ser en färgglad och brokig blandning konst.



Joakim Ojanens curerade gruppställning hos Larsen Warner. Foto: Jean-Baptiste Béanger

Det är 2,5 år sedan Market art fair kunde samla de bästa nordiska gallerierna – och nu när pandemirestriktionerna successivt hävts ser jag glädjen speglas i en påtagligt färgstark och livfull mässa.



Bild 1 av 4 Johan Bergström Hyldahl, "Above the Clouds", Cecilia Hillström Gallery. Foto: Jean-Baptiste Béanger

Luftigare än vanligt är den också, eftersom förseningen fört med sig det positiva att Liljevalchs tillbyggnad hunnit öppna. Dit har mässan flyttat programverksamheten och fått plats med ett visningsrum med konstnärsfilmer av enbart kvinnor och Market extended – en dynamisk samling skulpturer i olika material och former.

I Liljevalchs två centrala salar sjunger det av skojiga krockar. Eva Langes serena alabasterskulpturer hos Belenius visas alldeles intill Johan Bergström Hyldahls högtflygande projekt "Above the Clouds" i Cecilia Hillströms bås, med snurrande, digitalt animerade skulpturer och en matta i sprakade neonfärger på golvet. Granne med det är Mark Frygells minst lika färgstarka, uttrycksfulla skulpturer och målningar hos Andréhn-Schiptjenko.



Skulpturer och målningar av Mark Frygell i Andréhn-Schiptjenkos bås. Foto: Jean-Baptiste Béanger

tyger från 70-talet, som hon kopplat samman med passande sci-fi-citat ur filmer och romaner.

Till mässans mest maxade projekt hör annars Gregor Hildebrandts installation hos det danska galleriet Avlskarl. Verket "Pawn shop" var ursprungligen uppbyggt av 6 500 schackpjäser, uteslutande bönder, som här blivit en mindre men fascinerande massa av små individuella figurer – något av en provkarta över den hårt arbetande mänskligheten.



Detalj ur Gregor Hildebrandts installation hos Avlskarl gallery. Foto: Birgitta Rubin

Missa heller inte Roland Perssons balansakter på Helsinki contemporary, höga torn av vaser gjutna i silikon. Eller Susanna Jablonskis märkvärdiga skulptur hos mässans nykomling Obra gallery, som jag vid närmare påsyn upptäcker är uppbyggd av stiltigt sammanpressade pappershanddukar!

Men förutom det färgglada och livliga experimenterandet på mässan så märks också en del klimatrelaterad konst, som uttrycker såväl oro som respekt inför Moder Jord.



Johanna Karlsson, "Scen XIX", hos Galleri Magnus Karlsson. Foto: Birgitta Rubin

Johanna Karlsson hos Galleri Magnus Karlsson har med olika sorters trädar byggt upp konstfulla dioramor, som demonstrerar ett ömmande hjärta för höstens och vintern visande och vilande natur.

Strax intill hos Martin Asbæk gallery stannar jag upp i vördnad inför Nicolai Howalts stämningsmättade foton av Old Tjikko, en gran i Dalarna som tros vara världens äldsta levande

organism och har träresten i rotsystemet som är 9 550 år gamla... Motivet är printat på olika sorters fotopapper, vars bäst före-datum symboliskt nog passerats med flera decennier men likväl är brukbara.

Och nog är det betecknande för denna mässa att champagnebaren fått breda ut sig i nästan hela skulpturhallen. Men utsikten över Wetterling gallerys myllrande, monokroma collagemålningar av Love Lundell stämmer till eftertanke – surrealistiska naturscenerier som andas lika mycket apokalyps som pånyttfödelse.

TEXT



Birgitta Rubin



Nicolai Howalt, "Old Tjikko 1910", på Martin Asbæk Gallery. Foto: Birgitta Rubin

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<https://www.dn.se/kultur/birgitta-rubin-market-sprakar-och-sjunger-av-skojiga-konstkrockar/>



Mark Frygell's sculptures manifest his image world into three-dimensional form

Exploring the collage-based, composite constructs of Swedish artist Mark Frygell.

by Manu Sharma | Published on : Apr 25, 2021

Swedish artist Mark Frygell has a fascinating creative practice that presents an eclectic mix of influences that mesh together seamlessly in order to create a coherent tapestry across his paintings and sculptures. His work blends natural, man-made and yet more abstract forms, and each of these brings a unique aesthetic quality to his craft; deftly mutated by Frygell in order to leave us wondering where the human element ended and when nature began to take its course within his canvases and clay constructions. However, if one wishes to read his work as a melting pot of personal interests, it is perhaps his clay-based sculptures that are favourable within this ambit, as Frygell seems to outdo his own visionary sensibilities with each subsequent project.



Shy one
Image: Mark Frygell

The artist was born in the small town of Umea in north **Sweden**, and was raised by a single mother who herself was a painter. Humorously, Frygell tells STIR, "In some ways I guess I have been in training all my life". However, cheer soon evaporates as he expands on his formative relationship with artistry, saying, "To be honest though, I didn't really start my artistic career until I was quite old. Growing up looking at my mother's horrible economic situation and stress didn't really make me attracted to the field and I was sure I would never become an artist." Despite this, Frygell displayed creative leanings, and eventually got involved in his town's local punk scene, immersing himself in music, concert organisation and fanzine creation and distribution. The artist developed a fascination with tattoos through the people he met in the punk scene, and eventually decided he would become a tattoo artist. He says, "It seemed like a job that went well together with playing in punk bands and touring. I had a short apprenticeship at a tattoo studio in my city but they said I had to learn to draw so I set about doing that". After some time spent at technical art school, the artist returned, in a sense, to his roots through a newfound love for painting. He explains, "From there on, I decided to go 100 per cent into being a painter/artist; quit all bands, went to Art Academy and studied Art History. At 30, I was done with my studies and moved to **Stockholm**, where I live today. Here I have a studio where I go more or less every day". He currently works with a gallery called Andrehn Schiptjenko, as well as a tattoo studio called Deepwood Tattoo.

Frygell's sculpture practice is relatively young, going back to a show in 2016. He first displayed what he describes as a series of 'collage sculptures' here, and these were meant to be viewed in relation to his painting work, which was also on display at the show. Frygell's pieces were built using memorabilia that he had fused in plaster, which he then carved. "I was working with collage painting at the time and collage sculpture seemed like a natural compliment. This later went into me defining my image world more clearly to myself and refining the materials," he explains. Frygell would decide to take time off from his collage-practice; instead choosing to focus on his form, figurative references and core aesthetics and eventually came to view his sculpture work as a "vessel of exploration"; enabling him to better understand what his image-worlds would look like in a three-dimensional format. He explains, "They are most definitely standalone pieces. I just feel that when you are heavily invested in working with images you really need to step out of that two-dimensional format constantly to really understand what you are doing, and in the long run, develop your work into something unique and meaningful".



Threads
Image: Mark Frygell

Among his many formative influences, Frygell mentions a childhood preoccupation with action figures, and connects this to the myth of Judah Loew ben Bezalel, who was a 16th century Rabbi in **Prague**, that it is believed possessed a clay-man of life in order to defend the Jewish community. Frygell focuses on this creature, known as the "Golem" to describe the life-like quality man-made objects such as toys can possess. Much of his sculpture practice alludes to this quality, yet, Frygell rarely allows it to cross the threshold of pure recognition. Frygell also possesses an appreciation for ancient sculpture, and tells STIR, "I love looking at pre-Christian sculptures for this quality of 'aliveness' in them. I think that the fact that they are made with an agenda less controlled by larger social contexts make them very intimate and personal, even if they absolutely were constructed with a purpose". He continues, "Usually I do not like art that has a purpose, but I think these objects feel different because the purpose is most of the time unknown to me and it doesn't distract me from the art. For the same reason, I really like folk art sculpture. Pieces are usually made as a hobby or to combat boredom, which I think is a very good start for creating something fantastic".

Thematically, Frygell likes to leave things open-ended for the larger part. He mentions a desire to create psychedelic representations of the human body, and of our life-world, but does not force himself to adhere to any strict thematic clubbing beyond that. The artist enjoys obtusity in creative practice and seeks to create objects that spark thought and imagination. He says, "All the themes and expressions that my sculptures and paintings contain exist in real life, it's just that I give it form for others to observe it in another light, and maybe understand the world a little bit better, or in a best-case scenario, interact with it in a more elevated way". In a world of increasing politicisation, artists such as Frygell, who, to use an oversimplification, create for the sake of creating, are becoming an increasingly rare breed. It will be fruitful, no doubt, to engage with work such as his, and ask ourselves, why do we create? Answers may vary, but for Frygell, it is profoundly straightforward: "We use art and culture to develop ourselves emotionally and spiritually as a society".

Read on: [Clay Art](#) | [Collage Art](#) | [Sculpture Art](#) | [Stockholm](#) | [Sweden](#) | [Swedish Artist](#)

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Manu is a new media artist and an arts scholar, with a Masters in Asian Art Histories from LASALLE College of the Arts, Singapore. When he is not busy writing about art in the internet age, you can find him hard at work, making music videos.



Mark Frygell – interview

The artistic highlight of the early spring at the museum is Mark Frygell's standalone exhibition, *Floating Mythologies*. Frygell was born in 1985 and grew up and was educated in Umeå. However, he is currently based Stockholm, which is where we visited him on a November afternoon.

"It feels a little bit like coming home. Exhibiting at Västerbottens Museum is special, since I have visited exhibitions here since I was so young that I can't even remember them. It has always been a place where, as a child growing up in Umeå, I thought 'ah ok, this is what art looks like'. It feels a bit surreal that it's my turn to display art in the museum. Now another small child will be walking around and thinking 'ah ok, this is art'".

Mark Frygell welcomes us into his basement studio in central Stockholm's Vasastan. Ongoing and completed pieces complement work with sketches, chalks, brushes, tubes of paint and a considerable amount of paper plates that replace the traditional artist's palette. Frygell's works are large scale, use bold colours and powerful brush strokes. The figures in the paintings confidently and unashamedly take space. The whitewashed walls and harsh lighting in this somewhat crude studio environment feel well-suited to the candid expressions in the artworks. The format and expressions in the paintings could suggest a background in graffiti.

"Sure, many of my generation and those born in the 70s have a background in graffiti. But mine comes from tattooing. I wanted to be a tattoo artist, but I realised I needed to be better at drawing, so I started at art school in Umeå out in Umedalen". It was there that an interest in art emerged.

This interest eventually led to a place at the Umeå Academy of Fine Arts, a five-year stint about which Mark Frygell had mixed feelings.

"At the Academy, you are somehow supposed to learn how to make art 'for real'. I was quite insecure when I started and tried to conform to a kind of expectation of what art is. Later on, it became more about forgetting all the rules and regulations I learnt during my time at the Academy. When I created my degree project, I went back to what I had done before starting at the Umeå Academy of Fine Arts; before I tried to be a smart, serious artist, and tried to see what I could find in my earlier work.

"I had a giant blank canvas and I didn't know what to do with it. At the same time, I'd started to think about the more direct approach; doing without thinking, satiating my cravings. And then I just started painting, happily painting really. So then I continued sorting in this way and drawing in the same way. This is when I began to understand that there was a whole world of images that had been repressed.

Art programmes could save a lot of money if all art students were just given their own studios and a space to meet up once a week. Just let things flow. The Academy gave me a context where I could meet with older artists and people my own age who wanted to be artists.

At times, the Academy felt like a prison; you had to look at your art as though you had a plan with it – this piece must have that purpose in the world. Like you enter art with an idea that you can fiddle with something somewhere. But if I were to work with art in this way, it would be more like design. In a way, tattooing can be compared to design – you have an assignment together with someone, someone who tells you the why you are doing what you are doing".

Mark Frygell says that in addition to his painting, he tattoos together with other tattoo artists in a studio located in the Stockholm suburb of Björkhamnen. However, his paintings are not a question of design, where he tries to establish a direct contact with the piece.

"In this work, the physical work, you can lose yourself in a way where you leave the intellectual behind, and this can also take you to a place you'd never go if your intellect was with you. I pretty much always work 'in the moment'. There's no 'boss me' that stands there and points. I place my trust into, maybe not inspiration, but my mental ability to live in the moment. Part of the way I work involves structuring my day and structuring how I work when I'm in the studio".

He makes a sweeping gesture towards the studio.

"But you can see what it looks like here. Everything to do with painting is a bit chaotic and trashy. But I try to structure everything else around me so I can be as free as possible when I paint. This is something I've learnt, something that's come with age. Previously, my personal life was more chaotic and my painting and art more reserved. But no matter what type of artist you are, you need a lot more discipline than you think you need when you start. In a way, you are so free with your work that if you don't keep an eye on yourself, you just end up sitting at home and hanging out, or just sleeping for too long.

The structure in the studio involves things like watching films when I work, because this helps me stop thinking about what I am doing. It's like a gateway into being able to work. And after a while, I'll forget about the film. I can also listen to a talk as a form of entertainment that distracts me from what I am doing. Then when I've finally got going and got into the painting, everything around me just disappears.

The act of painting a painting must be something you just 'do'. But this is a huge challenge for anyone who wants to do something in this way. How can you improvise with quality or meaning? You end up in a tricky situation when you're trying to create substantial, meaningful artistic expressions without planning the exact outcome. So, I've chosen to keep all the intellectual energy, planning and power of thought separate from the actual creation.

Then when I've finished, I can look at a painting and think: 'Right, ok, this is what it was. I like this, I don't like this. This is something I can keep working with, this could be a new painting. This could be a new track I take'. 'Boss me' comes in once the physical work is complete".

However, Mark Frygell doesn't simply stand before a blank canvas and start adding oil paints straight from his imagination.

"I do a lot of prep work in sketches. Since I don't plan what the piece will be about, I need another way to find the theme. I draw a lot without thinking, like when I'm watching TV at home or out travelling. Then when I get to the studio, I go through the drawings, find those I can continue working with in one way or another, sketch some more, and work on the theme to then arrive at the painting".

There is something unusual with Mark Frygell's choice of sketchbook. He uses felt tip to draw in books intended for reading.

"They're books I'm reading. Really, it's for practical reasons, because you can carry books around, and since I like having a book on the go and to have my literary references with me. It also plays down the whole thing. I couldn't sell one of these drawings. I can't tear a page out of a book, for some reason that would be too much. It means I can shut out the rest of the world when I'm drawing in these books, compared to if I were to sketch on a drawing pad".

Mark Frygell explains how he found his way to art via comic books, punk rock and tattooing. He likes to use the term "grotesque" to characterise his own paintings and the art that influenced him. Dictionaries provide an array of synonyms: fantastic, bizarre, peculiar, odd, ridiculously over the top, burlesque, comical, ugly through twisted characteristics and clumsy forms, monstrous, absurd. And of course, some of these words are used to describe series, punk rock and tattoo art.

"I find the grotesque in folk art and medieval art, where culture was reproduced on a small scale, with powerfully exaggerated expressions; where the caricature is also part of the view on life. During the medieval period, painting was a popular expression. The figures in medieval art then recur in different contexts in our culture, like in cartoons and caricatures".

The 1920s German art movement, Die Neue Sachlichkeit, New Objectivity, is occasionally described as grotesque. Max Beckmann, Otto Dix, and George Grosz are three artists from this movement, all of whom "participated" in the 1937 Nazi exhibition of degenerate art, *Entartete Kunst*, in Munich. This exhibition presented works of art that had been seized because of their deviation from what Nazism considered good art. Mark Frygell does not contest the suggestion that his art would probably have been viewed as unsavoury and degenerate in the eyes of the Nazis.

"This is not a type of art I have grown up with, rather it's something that made a major impression in later years. Art history forms a large part of my interest in art. I go to all sorts of museums, and I particularly love small museums that exhibit unknown artists. It is a matter of finding forms for your own painting, and solutions; seeing how others have approached things in ways you haven't thought about. If you look at the art canon, their expressions are already part of us, as we grow up with them. However, if you find something else, something that hasn't been part of your conceptual world, and start to incorporate these ideas yourself, add those parts of the puzzle, then the complexity of what you do will expand.

My phone is full of pictures of art, and I regularly sit down and look through everything I have photographed. If I find something interesting in a drawing, then I copy the image or its interesting aspects. If it's something with how it's painted, that's so much more difficult, so I will zoom in and save the detail. It's like a scrapbook of different details.

I have worked a lot with figurative modernism. And the running figures, they're taken from an antique Greek vase. I've drawn lots of runners from different works of art and pieced the images together. This is what gives the paintings a type of collage look. I want to fill my work with as many small references that point in so many directions that it becomes its own reality".

Mark Frygell uses coloured chalk to draw directly on the canvas he will paint, and this acts as a step between the sketch and the painting.

"The chalk becomes a type of priming. And then I pretty much 'print out' the painting. I start at one edge and paint downwards, object after object. It always starts with the sketches that are rash and doodle-like. As I work through an image, I want to retain the same energy as in the original sketch. Much of my efforts revolves around how to work a painting so it keeps this energy while also having a bigger format and being more complicated image. And I always paint wet-on-wet, so it's also a matter of time; you have a certain amount of time to work with. This means there are so many canvases where I've not planned things sensibly. It's just badly done or grinds to a halt. Then I have to throw out the canvas. But when I actually do them right, things go quickly.

I paint on untreated canvas. I've eliminated Gesso primer, and the paints behave differently on the raw canvas. I feel the paints become autonomous, and you see splashes and drips, and the traces left after moving the painting.

I try to include a dynamic scale in each painting. There are areas that are drawn very quickly; thin and reduced. And there are others where the paint is caked on. These thick layers are a way of sculpting the image and creating an additional dimension. The image contains qualities that are linked to the materiality and that can only really be experienced when the painting is still in front of you. The material quality vanishes in the mental reconstruction of the image. Now, when you can look at everything on the internet, I want to add a level that can only be experienced in reality. There's so much online that makes you think 'wow, what a great painting', but then you see it in person and are disappointed because it was made for the internet. And I want my paintings to be made to be seen in real life".

Text and photo: Anders Björkman



A Common Battleground

The Moderna Exhibition 2018 allows the present to appear in full agony and confusion, beyond the glossy surface of the art scene.

By Lars-Erik Hjertröm Lappalainen 29.10.18 Review Artikel på svenska

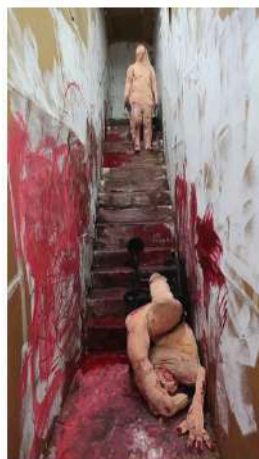


Anders Sunna, *North Gate Collection*, 2013.

Every four years, Moderna Museet in Stockholm stages an exhibition intended to represent contemporary Swedish art. An impossible task, it is always said by those involved. This year, they'll have to stop saying that: *The Moderna Exhibition 2018* does something with representation that is quite successful. Yet, this is not the result of choosing top-ranking artists or making a statistically representative selection of the Swedish art scene. However, there is a tangible unity to the exhibition, and since it is not the thematics (our relations to nature, society, the body, the anthropocene, and the child) that make it representative, the unity is likely to be found in the installation.

The curators of *The Moderna Exhibition 2018* are the museum's curator Joa Ljungberg and artist Santiago Mostyn, and their curatorial idea, I believe, is that Swedish art can only be represented if one breaks with the nearly feudal celebrity culture that curators usually reflect in their exhibitions. This means that famous names are not highlighted, but reintegrated into a more fundamental context – that can perhaps be described as means of production or zeitgeist or a common condition – that they share with the other artists. A common struggle, or a common battlefield. Something like that. In this way, the exhibition manages to capture art as it conceivably exists beyond the representative Swedish art world. No outsider artists, but largely, or potentially, the same artists, yet placed in new relations.

This strategy becomes apparent in a sequence at the show's very beginning. Just inside the entrance to the exhibition, Syrian-born Muhammad Ali has been given a large space. *366 Days of 2012* consists of an entire wall of drawings of composite animals with at least something human in them. They are reports from someone who risked their life in the war-torn streets of Damascus and recorded the imaginations produced in that kind of environment. What makes the strongest impression is perhaps not the figures, but the discipline, the unfathomable ability of finding artistic form in those circumstances. The figures are all the same size, always centered on the paper. There are no traces of temper, of shifting moods, sudden outbursts. The level of expression is constant and very controlled. In analogy with the motifs comes the thought that this becomes the style of what drawing becomes when one is no longer fully human, but rather an animal extremely adjusted to its environment. Or a machine. Or an angel. There is, in any case, something superhuman about the work: in chaos, the drawing is something neat and valued, the form consistent while everything else becomes floating identities.



Anna-Karin Rasmusson, *Mater Nostra*, 2017.

Right next to this work is Anna-Karin Rasmusson's *Mater Nostra* (2017). One peers in as through a corridor where a filmed staircase is projected. The artist walks up the stairs, dressed to look like the large dolls that she attempts to haul up. It is the everyday identity of care and inferno played out. Sometimes, she carries a child under her arm and a grocery bag in the other hand, at other times, a grown-up who is seemingly intoxicated, but who may be suffering a diabetes attack. A few times, they fall down the stairs, start over. The artist-as-flâneur has, with Ali and Rasmusson, become not someone who walks on foot without observing the world, but conversely, a cautious observer in a surrounding world that is attacking.



Éva Mag, *Original #21*, 2016.

From there, one directly encounters a kind of painting that disrupts by alternating between kitsch and a palpable presence that appears strange in combination: a style reminiscent of modernism inspired by what used to be called 'primitive art', with a touch of Francis Bacon, yet with a palette recognizable from the amateur painter's fascination with bold colors. Mark Frygell's painting appears to be in a situation where the history of painting really no longer offers artists any guidance or task. Here, we are no longer talking about the future behind our backs, as the exhibition title states, but rather a floundering in the shapeless future, aided by a set of painterly possibilities that no longer obtain their meaning in relation to the demands of their time. If painting still asks us questions, these no longer have to do with what must be done, but rather perhaps what is meaningful to make of complete freedom. Which, in some ways, is an even more crucial question. Above all, this means that the worth of painting must come from something other than its relation to its history. This is precisely why painting is so confusing today: one cannot easily distinguish between kitsch and experimentalism, because the experiment happens not only on canvas, but also in relation to freedom, motifs and purpose. Is there anything worth realizing through painting today, personally and socially? One has to try.



Mark Frygell, *Hero*, 2018.

As I turn from Fryggell's work, I find myself in front of a painting by Sven X:et Erixson (one of Sweden's foremost modernist painters, 1899–1970). "This is really awful," I think as I move in closer to read the wall text. The only thing that saves my reputation is that I'm not entirely wrong, not even historically. This is what art critic Ulf Linde wrote: "And perhaps his [Erixson's] ability to use seemingly coarse and unnuanced means of expressing the nearly inexpressible is what gives his art its innermost intensity. The truly coarse images – he has painted that kind too – are the ones where he has invented nothing to show what he has seen." *Refugees* (1945) is coarse, a shocked sensibility trying to grasp what it has seen (how people saved from the concentration camps are given shelter at Malmö Art Museum), without invention, as though this would best capture the intensity of the experience. Here, Erixson is not employed as a past to which we must look as we travel with our backs toward the future, but as part of our common present situation, with refugees and Nazism, painting and care. Erixson is neither a predecessor nor a star, but one of us.

Another explanation for my immediate antipathy before Erixson is that this curation affects the sensibility in a significant way. My first hour in the exhibition, this stressed me enormously. I thought it was hastily installed – it felt cramped, like I was being shoved through an airport. Likely, this is the effect of how the spaces have been reevaluated. Ali's drawings are neither a fast and striking opening work, nor a welcoming drink. Quite the opposite: they are apt and slow, placing me at once at the center of the exhibition, without knowing exactly how I got there. This means a significant contraction that unsettles the entire sensation of one's body in the room. Stressful, that is. The works by artist-stars are there, exposed centrally yet un-emphatically, which forcefully affects the play between thinking and the senses.



Sven X:et Erixson, *Refugees at Malmö Art Museum*, 1945.

Fact is, that between Fryggell's and Erixson's paintings there is a large work by perhaps the most noted Swedish artist in recent years, Britta Marakatt-Labba, which, at first I completely missed. *Händelser i tid* (Events in time, 2011) consists of a circle of hanging, embroidered sacks. They came originally from the German Nazis, whose emblem they carry, and the Sami came across them in trade and later used them as doors to their goahtis. The embroidery is so discreet that one first wonders from which side to look at it. It is a powerful work in itself, yet I am even more impressed by how the curators have succeeded at hiding it in the middle of the room. A similar effect occurs further into the exhibition with another noted Swedish artist from recent years, Anna Uddenberg. Her extremely curious decorative artifacts stand in the middle of the room, yet lit so that they almost seem to have been placed there accidentally, which makes viewing them uncertain. In other contexts, I have considered Uddenberg's art to be a prime example of art that profits from the phenomena it sets out to explore, problematize or criticize. But here, it becomes utterly different. What appears is disorientation and desperation, "a mental metamorphosis of the population," just as palpable as the one Muhammad Ali experienced in Damascus.

The Moderna Exhibition 2018 can hardly be said to represent the Swedish art scene today, when the age discrimination is so blatant that 34 of 40 artists in the two main galleries are born in the 70s and 80s. Yet, I think that it somehow manages to represent art today: because what becomes visible is the mental state of art, the shared situations that, in different ways, come into contact beyond the public images and narratives. "The public always takes something away from art," said Marcel Duchamp. In this exhibition, this "something" is kept and nurtured by the curation. It is really quite touching.

Art Criticism

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By Tegnklubben 23.05.11 Tegnklubben



Andréhn-Schiptjenko

STOCKHOLM PARIS

MARK FRYGELL

Born 1985 in Umeå, Sweden.

Lives and works in Stockholm, Sweden.

www.markfrygell.com

Education

- 2012 – 14** MA Umeå Academy of Fine Art
2010 – 11 Akademie der bildende Künste, Vienna
2009 BA Umeå Academy of Fine Art

Solo Exhibitions

- 2024** *Fiction of the Village in Frames*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2023** *Bright Views from the Shade*, Golsa, Oslo, Norway.
I händelse av Mark Frygell, Galleri Thomassen, Gothenburg, Sweden.
- 2022** *Iterative Fantasies*, Andréhn-Schiptjenko, Paris, France.
- 2021** *Kobalos Attic*, Sliperiet Konsthall, Borgvik, Sweden.
- 2020** *Tales From...*, Galleri Thomassen, Gothenburg, Sweden.
Floating Mythologies, Västerbottens museum, Umeå, Sweden.
- 2019** *Model Top/Bottom Brawl*, Härnösands Konsthall, Härnösand, Sweden.
Paradise Fermented, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2017** *Couples Night*, Galleri NOS, Stockholm, Sweden.
I Have Shit on My Shoes, My Shirt, My Leg, Alta, Malmö, Sweden.
- 2016** *2 x Frygell*, Kristinehamn, Sweden.
New Figurines, Umeå, Sweden.
- 2015** *I Was Reclining Against the Negative Space of Plato's Cave*, Idka, Gävle, Sweden.
Chandelier, Hörnefors, Sweden.
Scraps and Romance, Umeå, Sweden.
- 2013** *Mon*, Ramsele, Sweden.
Painting Exhibition, Kulturgården, Luleå, Sweden.
Life is Life, The Gallery, Umeå, Sweden.
- 2012** *Samling mångfaldigad*, Ljusgården, Umeå Stadsbibliotek, Sweden.
- 2011** *Planet X*, Martini Projects, Gothenburg, Sweden.

Group Exhibitions

- 2024** *Kosmisk kastrering*, Norrtälje konsthall, Norrtälje, Sweden.
- 2023** *Konsten i maktens korridorer*, Public Art Agency, Stockholm, Sweden.
In i evigheten, Västerbottens Museum, Umeå, Sweden.
- 2022** *M O V I N G*, Andréhn-Schiptjenko, Paris, France.
- 2021** *Spring Break*, Galleri Thomassen, Gothenburg, Sweden.
- 2020** *HERD*, Galleri Thomassen, Gothenburg, Sweden.

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- 2019** *Dialog 2*, Konsthallen Trollhättan, Trollhättan, Sweden.
Xet-museet, Tumba, Sweden.
Grotesque Authenticity Undirected, IKOLONI, Malmö, Sweden.
Cosmic Castration, NTK, Prague, The Czech Republic.
Sven Xet-museet, Tumba, Sweden.
Loungen #2, Konstnärshuset SKF, Stockholm, Sweden.
- 2018** *Vårsalong*, Galleri Thomassen, Gothenburg, Sweden.
Modernautställningen 2018, Moderna Museet, Stockholm, Sweden.
Boxplay, Salon 8, Hamburg, Germany.
- 2017** *Group Show*, Gallery Thomassen, Gothenburg, Sweden.
So Long, Salong, Stockholm, Sweden.
- 2015** *Group Show*, Sawaman Gallery, Kochi City, Japan.
- 2014** *London/Vienna/Calling*, Grind Gallery/Atelierhaus, Vienna, Austria.
Extensions Hagen, Hage, Dala-floda, Sweden.
Maskinen Art Boat, Vasa, Finland.
- 2013** *Lost in Space*, Vita havet (University of Arts, Crafts and Design), Stockholm, Sweden.
- 2012** *Graduation Show*, Umeå Academy of Fine Art, Sweden.
- 2011** *Rundgang 2011*, Vienna Academy Of Fine Art, Austria.
Unterm Strich, ve.sch, Vienna, Austria.
Opfer für Jade, ve.sch, Vienna, Austria.
Tit for Tat, N [x], Vienna, Austria.

Public Collections

Gävle municipality, Sweden
Härnösand municipality, Sweden
Norrköping Art Museum, Norrköping, Sweden
Public Art Agency, Sweden
Ståhl Collection
Sundsvall municipality, Sweden
Umeå municipality, Sweden
Umeå county council, Sweden
Västerbotten Museum, Umeå, Sweden

Grants and Awards

Georg Suttners Minnesfond 2014
Projektbidrag KC-Nord 2015
Sven X:et Erixsons Minnesfond 2017
Arbetsstipendium, Konstnärsnämnden 2018
Studio grant holder, IASPIS/The Swedish Arts Grants Committee, 2021