

Exhibition "Three Swedish Ladies": Maria Bajt, My Ekman & Susanne Vollmer 28.9.-16.11.2018



Maria Bajt

The heart of my practice is rooted in memory and experience of the world around me in which the commonplace becomes imbued with timeless narrative. I am inspired by mythology, dreams, experimental film, science fiction, shamanism and anthropology, and want to create narratives that are immediately personal and relatable.

Universal archetypes, symbols and patterns, new but ancient, buried deep within our collective consciousness are interesting and fascinate me. The repetitive traces and patterns that are for example found in prehistoric art, I use, convert, disassemble, put together, build something new and insert into a contemporary context.

I work with painting and sculpture often large installations and want to attract the viewer to cross the threshold to other worlds, where reality is magically transformed, a parallel dimension where the perceptions of time and place are distorted.

My Ekman

works primarily with site-specific installations - preferably in the public space where art reaches the citizens and becomes part of society. The installations can be compared to three-dimensional paintings, where the color plays a central role by weaving together the various building blocks in the installation. The color enhances and expresses a mood. To be an artist as a kind of shaman who alone stands in the studio and awakens to life a unique object does not interest Ekman. Therefore, the art graphics are suitable for her - a medium that reaches wide, where Ekman can take the society around herself through her working process, load the works together with those living with and around them.

My Ekman has graduated in 2000 at the Royal Institute of Fine Arts in Stockholm. Since then has worked mainly with public assignments but also participated in exhibitions around Sweden.

Susanne Vollmer

In the center of Susanne Vollmer's art practice is her interest in how we see and interpret our surroundings. She is fascinated by common place ideas that are as much based on facts and proof as on tall tales, myths and rumors. During the last five years the work has been centered around synesthesia – a condition in which one of the five senses simultaneously stimulates another sense. In her earlier works Vollmer motifs included concepts like dream interpretation, associations, the Rorschach test and the mythical /actual characteristics of medicinal herbs. Since 2009 she has been working on a series of drawings called Känslan av mörker for which other people has decided what she should draw.

Susanne Vollmer was born 1976 in Kungsbacka, Sweden, and lives and works in Stockholm. She holds an MFA from the Royal Institute of Art, Stockholm and her works have been shown at Aboa Vetus & Ars Nova Turku, Moderna Museet Malmö, SP Gallery, Stockholm, och Galleri Thomassen, Gothenburg, among others.

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The series KZSPYGV by Susanne Vollmer consists of 7 paintings realized with ink, aquarelle and acrylic ink in dimensions 38x48cm. The title is the letters that together formed the rainbow of Vladimir Nabokov.

The paintings process colours and their meanings in different ways.

K - Colours and Synesthesia (ink and acrylic ink on paper, 2018) consists of Johannes Itten's colour star, provided with a number of words and sentences which make up quotes what a specific colour is for a certain synesthete.

Synesthesia is a perceptual phenomenon in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway.

There are different forms of synesthesia, in the most common of them letters of the alphabet, words and numbers are linked with a colour. But some synesthetes can feel the taste of names and words, perceive time like form and space, or have colours for the week's days. Others may hear the birdsong like gold-shaped circles, recognize the name Johanna as red-haired, or experience the physical touch of seeing another person be hugged or beaten. In Colours and Synesthesia, it appears that orange is someone's "default colour of pain" that the sound of a Japanese flute is mossy green, that the fear is dark blue and that the smell of freshly cut grass is dark purple.

Z - Key to the meanings of colours according to Theosophists Annie Besant and Charles Leadbeater (aquarelle, ink and acrylic ink on paper, 2018) is like the title says, a key to understand colours from the book Thought-Forms from 1901

S – Untitled, Rorschach (acrylic ink, 2018)

Inkblot images often raise a reference to the Rorschachtestet, a psychological test invented by the Swiss psychiatrist Hermann Rorschach, in which patients explain what they see in 10 standardized inkblots. In the early 1900s it was a party game to drip ink on paper, fold and then interpret the result. Strindberg was also engaged in this (in Ockulta diary) after contacting the occultist Kerner, who is said to be the inventor of this technique and named it to klecksography.

P - The colours of 0-9 according to 25 synesthetes (aquarelle, ink and acrylic ink on paper, 2018) consists of the answer of 25 synesthetes what colour the numbers 0-9 have for them

Y - Colour chart (aquarelle, ink and acrylic ink on paper, 2018) is a distorted variant of Johannes Itten's colour star, without any sense and logic

G – Untitled, Rorschach (acrylic ink, 2018)

V - The seasons in colour analysis with synesthesia comments (aquarelle, 2018) consists of the colours found in colour analyzes common in the 80's, where people were divided into different seasons and thus found out what colours they should dress and make up for. Like in the first picture they are also provided with quotes from a number of synesthetes what colours are for them