

## Interferences

Mikael Fagerlund

Miriam Prantl

Wolfram Ullrich

10 June – 31 August 2011

Mikael Fagerlund

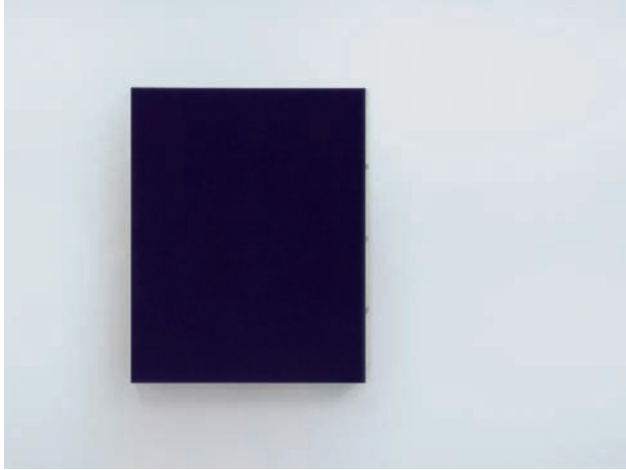


FONDATION VASARELY



FONDATION VASARELY





Mikael Fagerlund

## Colour – and the light

In 1757 Emanuel Swedenborg was sitting at dinner at the Swedish East India Company in Gothenburg. He suddenly leapt from his chair and announced that there was a fire raging at home (in Stockholm) and that his own house was threatened by the blaze. Sometime later a courier from the capital confirmed that there had, indeed, been a fire very close to Swedenborg's home. What is one to make of such an occurrence? What sort of visionary sensibility must Swedenborg have had? Even a maximal exploitation of the space-time coordinates, the four dimensions, would hardly have sufficed; one would need not only to add a fifth but other (hidden) dimensions too. By that time one has reached the territory of superstring theory in which the present author, at least, does not feel really at home.

Mikael Fagerlund was a student at Konstfack – Stockholm's University College of Arts, Crafts and Design – in the 1980s. Nowadays his works of art embrace a mixture of forms. They can perhaps best be described as “painted” reliefs, a sort of polychrome, low sculptures, to use an antiquated museum parlance. This does not prevent him from regarding himself as a painter. The materials he works in are purely concrete, principally acrylic sheet and vinyl paints. What can one investigate and express using these materials? He is apparently interested in the “fifth dimension” which, to a person who is not entirely knowledgeable in the field of physics, is concerned with states of *energy*.

And there is no lack of energy in his works. Even if, at a casual glance, they may seem to be both rigid and conventional and the innate energy seems petrified. On closer (literally) inspection the complexity of the works becomes apparent as well, I should like to claim, as their intimacy. Some of the works require one to get very close to them; that one looks inside them, from the side so to speak, and from right by them. The transparency of the acrylic sheet, the obscuring opaque vinyl paint and the strange luminosity of the colours combine into something surprisingly mobile, floating and totally silent. The object is illuminated in all its complexity and is accounted like the purest water.

On one level this is a particularly concrete art. Perhaps, one should add, on an explicit and formal level. The works are peopled with check patterns, lines and geometric forms. Cheerful checks that can seem just

Title page:

***Blue Coloured Pattern II***, 2009

Vinyl, acrylic glass

37,5 × 30 × 3 cm

***Blue Coloured Stripes II***, 2011

Vinyl, acrylic glass

20 × 9 × 5 cm



about as personal as kitchen cloths, napkins, tablecloths and other domestic textiles. All of them, it seems, have something universal, something hardwearing about them; almost something public. (I have seen a book on art on university campuses in Sweden entitled "Samtidskonst i Akademiska Hus", in which Mikael Fagerlund is represented by a large wall relief at Uppsala University. Purely accidental?)

On another level – under, beside or, rather, behind– he would seem to be something of a seeker and a person obsessed with experimentation. A romantic for our time, searching for affinity, hidden contexts and, it would appear, for light. Perhaps even *the light*.

Some of the objects might be regarded as late (and expanded) comments on the art of Piet Mondrian and Kasimir Malevich from the era of heroic modernism. Associating freely from the works themselves one could travel backwards through the history of modernism, via a century-long succession of visionary artists obsessed with light and colour. Even to a totally different type of art that the Americans call "ideographic". One practitioner of this art was Barnett Newman, whose famous title *Who's Afraid of Red, Yellow and Blue*, Mikael Fagerlund himself could very well have adopted.

But so different things are here – *beyond painting*. In fact one has to go back all the way to the 12<sup>th</sup> century glass workshops to find the sources. I see before me how the people who painted in the cathedrals of Saint-Denis and Chartres were working in just the same spirit as Mikael Fagerlund, using primarily *colour and the light* as their means of expression.

HANS DACKENBERG

*White Coloured Stripes*, 2009  
Vinyl, acrylic glass  
190 × 570 × 4 cm



*White Coloured Stripes*, 2009  
Vinyl, acrylic glass  
190 × 570 × 4 cm







*White Yellow - Red Squares*, 2011  
Vinyl, acrylic glass  
21 × 30 × 5 cm

*Blue Red - Yellow Squares*, 2011  
Vinyl, acrylic glass  
21 × 30 × 5 cm

*3-D Painting III*, 2011  
Vinyl, acrylic glass  
16 × 14 × 9 cm



## MIKAEL FAGERLUND

Born in Ekenäs, Finland 1955  
Lives and works in Uddevalla and  
Helsingborg, Sweden

### EDUCATION

**1984–1988** University Collage of Arts,  
Craft and Design, Departure of Sculpture, Stock-  
holm, Sweden

### SELECTED SOLO EXHIBITIONS

- 2011** Galleri Thomassen, Göteborg, Sweden  
**2010** Galleri Ahnlund, Konstnärshuset, Stockholm,  
Sweden  
**2009** Galleri Monica Strandberg, Kalmar, Sweden  
**2007** Galleri Anders Lundmark, Stockholm,  
Sweden  
**2006** Galleri Ahnlund, Umeå, Sweden;  
Galleri Oijens, Göteborg, Sweden  
**2004** Karlskrona Konsthall, Karlskrona, Sweden  
**2003** Galleri Anders Lundmark, Stockholm,  
Sweden  
**2001** Centre Culturel Suédois, Paris, France  
**2000** Galleri Hilger, Art Lab, Wien, Austria (cat.);  
Galleri Oijens, Göteborg, Sweden  
**1999** Konstruktiv Tendens, Stockholm, Sweden  
**1998** Bohusläns Museum, Uddevalla, Sweden  
(cat.); Galleri Ahnlund, Umeå, Sweden; Galerie  
Schlégl, Zürich, Switzerland (cat.)  
**1996** Galleri Ferm, Malmö, Sweden; Evelyn Canus  
Art Contemporain, La Colle sur Loup, France; Kon-  
struktiv Tendens, Stockholm, Sweden  
**1995** Galleri Ahnlund, Umeå, Sweden;  
Fabriken, Göteborg, Sweden; Trollhättans  
konsthall, Trollhättan, Sweden  
**1994** Konstruktiv Tendens, Stockholm, Sweden  
**1993** Galleri du Nord, Borås, Sweden  
**1992** Edward Thordén Gallery, Göteborg, Sweden;  
Bror Hjorts Hus, Uppsala, Sweden  
**1990** Edward Thordén Gallery, Göteborg, Sweden  
**1989** Galleri Aronowitsch, Stockholm, Sweden

### SELECTED GROUP EXHIBITIONS

- 2011** *Interferences* (with Miriam Prantl and Wolfram  
Ullrich) Vasarely Foundation, Aix en Provence, France  
(cat.)  
**2010** *Glanzlichter*, Museum Villa Rot,  
Burgrieden-Rot, Germany (cat.)  
**2009** *Beyond Painting* (with Wolfram Ullrich and  
Miquel Mont), Bohusläns Museum, Uddevalla,  
Sweden (cat.); *Fagerlund – Meier – Storni – Vetter –*  
*Williams*, Galerie Schlégl, Zürich, Switzerland  
**2006** *Ausstellungseröffnung 35*, Galerie Schlégl,  
Zürich, Switzerland  
**2005** *L'esprit Madi en Suède*, Galerie Orion,  
Paris, France  
**2003** *Concrete Reality and Reflection*,  
*Part III*, Galerie Schlégl, Zürich, Switzerland;  
*Concrete Art*, Galerie Hoffman, Friedberg, Ger-  
many; Donation Jeunet, Musée d'art et histoire,  
Neuchâtel, Switzerland (cat.)  
**2002** *Madi*, Modern Museum, Bratislava, Czechia;  
*Three painters*, Galeria Alzueta, Barcelona, Spain  
**2001** Box Art Museum, Ratingen Museum,  
Germany  
**1999** *Nordic Presence*, ARCO, Madrid, Spain  
**1998** *Swedish and Polish artists*, Konstakademien,  
Warszawa, Poland; *Berührungspunkte Germany –*  
*Sweden*, Konstruktiv Tendens, Stockholm, Sweden  
(cat.); *Sights, Nykyjä, Syner*, Ekenäs, Finland;  
*Fagerlund, Honegger, Nixon, Zogmayer*, Evelyn  
Canus Art Contemporain, La Colle sur Loup, France  
**1997** *Scandinavian Artists*, Galerie Schlégl, Zürich,  
Switzerland (cat.); *Scandinavian Artists*, Galerie  
Michael Sturm, Stuttgart, Germany (cat.)  
**1996** *Abstrakt/Real*, Museum moderner Kunst,  
Stiftung Ludwig, Wien, Austria (cat.);  
*Hypotese-Experiment-Erfindung*, Galerie Hoffman,  
Friedberg, Germany; *Concrete Reality and Reflec-*  
*tion, Part II*, Galerie Schlégl, Zürich, Switzerland  
**1995** *Concrete Art Today*, Espace de l'Art Concret,  
Mouans-Sartoux, France  
**1994** *Umedalen-94*, Umeå, Sweden (cat.)  
**1993** *Svensk skulptur*, Millesgården,  
Stockholm, Sweden (cat.)  
**1992** *Tegel 92*, Bohusläns Museum, Uddevalla,  
Sweden (cat.)  
**1989** *Frizon*, Kulturhuset,  
Stockholm, Sweden (cat.)  
**1988** Wanås Park, Wanås, Sweden (cat.)

### SELECTED PUBLIC COLLECTIONS

- Espace de l'Art Concret, Mouans-Sartoux, France  
Museum moderner Kunst, Stiftung Ludwig, Wien,  
Austria  
Museum of Modern Art, Budapest, Hungaria  
Gothenburg Art Museum, Sweden  
Ekenäs Museum, Finland  
Bohusläns Museum, Sweden  
Trollhättans Konsthall, Sweden  
Swedish State Art Council, Sweden  
Willhelm Hack Museum, Ludwigshafen,  
Germany  
Stiftelsen Proartibus, Svenska kulturfondens  
samling, Finland  
Musée d'art et histoire, Neuchâtel,  
Switzerland  
Fonds National d'Art Contemporain, Puteaux,  
France  
Museum of Sketches, Lund, Sweden



Installation view "Glanzlichter"  
Museum Villa Rot, Burgrieden-Rot, Germany, 2010

# Interferences

Mikael Fagerlund

Miriam Prantl

Wolfram Ullrich

10 June – 31 August 2011

**PHOTO** Bo Niklasson, Mikael Fagerlund, Stefanie Dathe

**GRAPHIC DESIGN** Magnus Lundh [lunaticdesign.se]

**PRINT** GZD Designpress GmbH, Ditzingen, 2011

© The artists, the authors, the photographers



## FONDATION VASARELY

Jas de Bouffan

13 090 Aix-en-Provence

Tel : +33(0)4 42 20 01 09

[contact@fondationvasarely.org](mailto:contact@fondationvasarely.org)

[www.fondationvasarely.org](http://www.fondationvasarely.org)