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Astrid Svangren at ANNAELLEGALLERY, Stockholm

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Last spring, Astrid Svangren exhibited at Bonnier's konsthall, in the fully glazed room, a local well suited for her transparent materials.

Similarly, Svangren's art works well at her current show at ANNAELLEGALLERY, one of three new galleries at Östermalm, Stockholm. The gallery space at Riddargatan has several tall windows that allow the abundant light to make her translucent layers of fabric and plastic materials glow.

More recently, Astrid Svangren's art has become more "physical", an intersection of the painting and sculptured objects are released from the walls. Over postures or painted Plexi glass sheets, she hangs layers of chiffon, silk, lace, Japanese silk paper and transparent plastic.

It sounds beautiful and it is also beautiful. As for the poetic impression contributes long titles; poem stanzas that add another layer to wholesome.

But it could have been too sweet and feminine if Svangren did not attack the surfaces. Paint strokes are both messy and runny; fabrics are torn, crumpled and soaked with spray paint. In addition, she incorporates horsehair and fish net in her works.

It is fortunate, because now there is something to rub and scratch on the delicate surfaces. I think of the works as individuals, dressed in various costumes. The veils can also be a matter of consciousness and emotional strings that are constantly changing nature.

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