

HOSTLER BURROWS



FRIDA FJELLMAN (Swedish, b.1971)

Sleeping Weasel, 2015

Ceramic, velvet

3.5" H x 12" W x 12" D

Unique

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Frida Fjellman **Swedish, b. 1971**

Frida Fjellman is a multi-talented artist and designer living and working in Stockholm, Sweden. Taking inspiration from the Scandinavian eco-system and considering her experience of both its biological and emotional components, Fjellman processes and compounds this information into immersive, fantastical tableaux that are constructed with expert artistry across several types of media in combination, including glass, ceramic, wood and neon. Representing hyper-realistic flora and fauna as well as her own biomorphic and surrealist designs, her installations are vivid, effective and cohesive wonderlands that demand exploration.

Born in 1971 in Mariestad, Fjellman took to working with clay from a young age, attending local ceramics classes with her father. A course at the Community College Helliden with renown Rörstrand designer Inger Persson solidified Fjellman's interest in the medium. The focus of Fjellman's studies later expanded to include courses in glasswork at The Corning Studio in New York in 2000 and in neon at the Pilchuck School of Glass in Washington from 2003-2004.

Fjellman's current projects are a testament to her varied education; her expertly detail-laden sculptures in glass and ceramic are individually hand sculpted or mouth blown. Fjellman's works are undoubtedly strong enough to stand alone, but it is the scope of her tableaux in particular, complete with elaborate decor, that demonstrates Fjellman's proficiency across an astounding amount of media.

At the core of Fjellman's installations are a clear divergence from the subtle minimalism that characterizes most traditional and contemporary Swedish art and design. Fjellman was drawn to these deviating themes and practices out of a rebellious desire to tackle figurative studies, namely the study of animals, because it was considered "tacky and vulgar" and ultimately taboo within the greater artistic community. Fjellman began experimenting with her own perception of the Swedish aesthetic, appropriating and subverting the traditional elements of Swedish design and typified beauty to create highly personal sculptures and installations, which are in many ways evocative of the Northern Swedish landscape.

HOSTLER BURROWS

The environments that Fjellman builds are replete with flora and fauna native to Sweden, however each element of design appears as a hyper-version of itself, refracted in the mind of the artist. Fjellman's sculptures in particular are so intricately detailed down to the palpable expressions of her lemmings, dogs, beavers, bears and ghosts, that they can at times border on the grotesque. Fjellman painstakingly reproduces the details of each animal's expression and posturing to elicit careful, up-close observation by her audiences with the objective of triggering an emotional response. To this effect, Fjellman creates immersive surrealistic and introspective dreamscapes, with elements keying into latent feelings of joy or terror.

Fjellman's design-oriented installations are a microcosm of her more elaborate tableaux, and they resonate with a more acute and focused emotional effect. Several of Fjellman's site-specific architectural installations have been designed around the artist's association between the dynamism of cloud systems and the cultivation of thoughts and ideas. In several iterations, Fjellman has produced suspended, swirling and whimsical skylscapes from brightly patterned acrylic glass and neon, which simultaneously represent both the essence and the manifestation of Fjellman's creativity. Additionally, Fjellman has produced a series of prismatic glass chandeliers, another project that plays upon the wonderment of suspended artwork, to the simple effect of creating spectacle: Fjellman, inspired by the form and color emeralds among other gems, formulated that if she created gems of increased size, so too would increase the proportion of the spectacle of these treasures.

Fjellman's diverse and provocative projects executed with impressive versatility across multiple media have made her a standout contemporary artist both in Sweden and internationally. Fjellman has been the recipient of numerous scholarships and awards, and her captivating artworks have been placed in prestigious public and private collections and institutions, including The Nationalmuseum in Stockholm, The Röhsska Museum in Gothenburg, The American Museum of Glass in New Jersey, and notably a cheeky Bichon Frise which Fjellman calls Alicia can be found to guard the entrance to the Supreme Administrative Court in Stockholm.

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Education

2005 3-month Scholarship at the Creative Glass Center of America, Millville
2003, 2004 Pilchuck School of Glass, Washington
2000 Corning, The Studio, New York
1998 Minor Field Study in Thailand
1998 Konstfack University College of Arts, Crafts and Design, MFA from the
Department of Ceramics and Glass, Stockholm
1992 Helligens College, Craft Work, Tidaholm

Awards and Scholarships

2015 Konstnärnämnden 5-Year Working Grant
2010 Erik Höglund Scholarship
2010 Carl-Axel Valéns Foundation Grant
2009 Årets Konsthantverkare Residence
2009, 2004 Konstnärnämnden 2-Year Working Grant
2009, 2005, 2004, 2003, 1999 IASPIS International Cultural Exchange
2007 Stockholm City Cultural Award
2006 Irma and Einar Forseth Kulturfond
2005 The Creative Glass Center of America 3-Month Working Grant
2004, 2003 Pilchuck School of Glass General Scholarship
2002 Konsthantverkets Vänner
2000 Konstnärnämnden Project Grant
1999 Masonic Cultural Award
1998 Konstfacks Funds Graduate Scholarship
1998 Estrid Ericson Memorial Fund Scholarship

Solo Exhibitions

2016 La Crypte de Velours Bleu, Design Miami 2016
2015-16 Inside the Mind of Frida Fjellman, Gustavsberg Konsthall, Värmdö and Ekilstuna
Konstmuseum, Ekilstuna
2011 *Unexpectedly*, Skövde Art Hall
2010 *Stop Art*, Central Hospital in Vasteras
2009 *Top show bloodlines*, The White Tube, Oslo and Gallery IngerMolin, Stockholm
2008 Gallery Mårtensson-Persson (with Christopher Zetterstrand & Anders Krisar)
2007 *Nocturnal Dreams*, Gustavsbergs Konsthall
2006 *Glint*, Röhsska Museum, Gothenburg
2005 *Other Place*, Småland Museum, Vaxjö
2004 *Borderline*, Gallery IngerMolin, Stockholm
2001-02 *Lockbon och en koja*, Agata, Stockholm and Gallery IngerMolin, Stockholm
2001 *Isfrid*, Blås & Knåda, Stockholm

HOSTLER BURROWS

Selected Group Exhibitions

- 2015 *Next Level Craft*, Travelling exhibition as part of Umeå Culture, curated by Aia Jüdes and Sanna Haverinen
- 2014 *Zwinger und ich*, Ateljé Ö-gruppen, Stockholm
- 2013 *Fine i hyllan*, Sigtuna Art Museum and Blås & Knåd, Stockholm
- 2013 *Beware of Dog*, Studio L2, Stockholm
- 2012-13 *Tingenes Tilstand*, ARTendal, Bomuldsfabriken Kunsthall, Arendal
- 2012 *All Star Festival*, Gallery IngerMonlin, Stockholm
- 2011 *Graft*, Gallery Formats 20th anniversary exhibition, Oslo
- 2011 *Biennial of Kunsthåndverk & Design 2011*, Koldinghus, Kolding
- 2010 *Unexpectedly*, with Pia König and Marten Medbo, Skovde Kunsthall
- 2010 *Momentum Design*, Point Z, Momentum Art Hall, Moss, Norway
- 2010 *Ceramic Context 2010*, Bornholm, Denmark
- 2009 *Reymyre Matters*, Reymyre Antique, Reymyre
- 2009 *State of affairs*, Kulturhuset, Stockholm
- 2009 *Ashes to ashes*, Contemporary Art Center of Virginia, Virginia Beach
- 2009 *Irrelevant: Contemporary Nordic Craft Art*, Yerba Buena Center for the Arts, San Francisco
- 2007 *It's not like it was to walk along the beach - Nature as subject in contemporary Swedish arts and crafts*, curated by Love Jönsson for Dahl's Museum, Eskilstuna Art Gallery and the Röhsska Museum
- 2007 *Present*, Bomuldsfabriken Kunsthall, Arendal, Norway
- 2006 - 2011 *Voices, Contemporary Ceramic Art from Sweden*, produced by Inger Molin Swedish Institute, travelling exhibition in Europe and the US
- 2006 *Global Views*, Heller Gallery, New York
- 2006 *Check-in Europe - Reflecting Identities in Contemporary Art*, European Patent Office, Munich
- 2005 *Cool Liquid*, American Museum of Glass, Millville, New Jersey
- 2005 *Concept Design - Tankens Form*, Nationalmuseum, Stockholm
- 2005 *Strata*, sculpture House, Stockholm
- 2005 *Ductile*, Liljevalcs Vårsalong, Stockholm
- 2004 *Vetri. Nel Mondo. Oggi*, Istituto Veneto di Scienze e Lettere ed Arti, Venice
- 2004 *Designed in Sweden*, the Museum of London
- 2003 *Swedish Style*, Swedish Embassy Tokyo and Seoul Design Festival
- 2001 *Crystal Palace; Happy Campers*, New York; *Ting Enes tilstand*, National Museum Oslo; Stockholm Art Fair, *You can do it!* Try Art Gallery and Blås & Knåd; Skokloster Castle; ak28; Red Stone

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Public Comissions

- 2011 Forest Nursery, Skövde Cultural Management
- 2011 Morö Backe Preschool, Skelleftea Culture Management
- 2010 St. Eriks Gymnasium, Stockholm Art (2 Entrances)
- 2008 Pharmaceutical Centre, Sahlgrenska Hospital, University House in Gothenburg, Swedish Public Art
- 2008 CIVA, Uppsala University Hospital, Culture in the county, Uppsala County Council
- 2007 Hässelby Gymnasium, Stockholm Art
- 2005 John Lund Retirement Homes, Haninge
- 2003 Huddinge Hospital, Stockholm Culture Administration
- 2002 Uppsala University Hospital, Barnuppvakning, Uppsala County Council

Museums and Collections

- American Museum of Glass, Millville, New Jersey
- Nationalmuseum, Stockholm
- Röhsska Museum, Gothenburg
- Public Art Agency, Stockholm
- Eskilstuna Art Museum
- Skövde Art Museum
- Växjö Glass Museum
- The Collection of Vincent Bazin, France
- Smålands Museum
- Västerås Art Museum
- Ebeltoft Glass Museum, Denmark