

## MEDIA INFORMATION

### **Paul Fägerskiöld: *Blue Marble***

Kunstmuseum Thun, 29 May – 15 August 2021, Opening: 28 May, 6:30pm

Press previews on request

**This summer the Kunstmuseum Thun will open the first solo museum exhibition in Switzerland by the Swedish artist Paul Fägerskiöld, who was born in 1982 in Stockholm, where he lives and works today. Fägerskiöld's artistic language draws on the tradition of landscape painting. The artist explores in his works profound questions about humanity and our role in the universe. The exhibition features works from the past ten years, including several new paintings created explicitly for the Thun show.**

### **Landscape means "creating land"**

The term "landscape painting" is often associated with a romantic notion of untouched nature. But what form might landscape painting take today – in the Anthropocene, an age when humankind and our technological advances have become the chief factor influencing earth's processes, when we even strive to dominate nature? An age when, rather than confronting nature, humans see themselves as part of nature? Addressing these questions, Fägerskiöld views "landscape" as a place that always incorporates the social milieu, human behaviour and language, visual symbolism, and the personal perspective – factors that affect and shape us as inhabitants of the landscape.

Visitors can discover in the exhibition varied ways of visualising landscape. For example, Fägerskiöld collects on the way to his studio each day symbols and signs that he encounters in urban space and to which he attributes meaning. Together, these elements can be read as a story of his personal, "real" world, his own perceived landscape.

The term landscape can also refer to collective perceptions in the sense of a homeland or fatherland. This notion of landscape is often accompanied by a patriotic attitude, which can be expressed in emblems or coats of arms. Fägerskiöld takes up this heraldic theme, reducing the content of the emblems to graphic elements by eliminating the colours. Attribution is then possible only by naming the symbols that were employed in the respective period for lending expression and significance and for marking boundaries. The artist constantly looks at landscape from different angles, calling it into question and encouraging us to think about the language and metaphors that go with it.

### **References from science and popular culture**

Fägerskiöld often finds inspiration in literature and science. Upon entering the exhibition, visitors become part of a semiotic hyper-landscape full of metaphors, symbols, and references from popular culture.

One of Fägerskiöld's most recent works is a series with starry nights. In his study of astrological phenomena, he has begun calculating the future and past positions of stars and planets using a software application called Starry Night. On this basis, he creates large-format starry skies that he would like to experience in real life. One of these works shows the view of the night sky in his native Stockholm on 1 January in the year 100,000. In *Monastery of Saint-Paul de Mausole, Saint-Rémy-de-Provence. Night between 17–18th June 1889. View east-southeast* (2020), Fägerskiöld refers to one of the most important works of the famous Dutch artist Vincent van Gogh, who spent time in the Saint-Paul-de-Mausole sanatorium in 1889 and painted the view from his window there. His painting also bears the title *Starry Night*.

### **Blue Marble**

Paul Fägerskiöld recognises in art the potential to continually reveal new perspectives, which in turn make it possible to expand our linguistic repertoire as well as to conceive of alternatives, in order to then tackle the big questions of life. The title of the exhibition refers to the famous photograph of Planet Earth taken in 1972 from a distance of 29,000 km. This new vantage point on the planet became an iconic image for the

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environmental movement of the 1970s and the formulation of a global ethic. Symbolic of this development, the artist continues to contribute in his own way to the ongoing discourse with the works on view.

## **Paul Fägerskiöld CV**

Paul Fägerskiöld was born in 1982 in Stockholm, where he lives and works today. He completed his studies at the Royal Art Academy in 2010 with a two-year exchange programme at the Academy of Fine Arts Vienna. His solo exhibitions include: Nordenhake Gallery, Stockholm and Mexico City (2020); Peter Blum Gallery, New York; Borås Konstmuseum, Borås (2019); Jönköping County Museum, Jönköping; and Prince Eugen's Waldermarsudde, Stockholm (2018). His work has also been shown in several group exhibitions in Europe and India. In 2018 he received the Åke Andrén Foundation's Art Grant, in 2015 the Swedish Art Grants Committee Working Grant, and in 2013 the Fredrik Roos Award.

Catalogue: The exhibition is accompanied by a publication (D/E) with extensive illustrations as well as texts by Katrin Sperry and John Tremblay and an interview with Paul Fägerskiöld and Helen Hirsch; Verlag für moderne Kunst, Vienna, 2021.

## **Photo material**

Downloadable images are available on the website: <http://www.kunstmuseumthun.ch/de/medien/>.  
When **using the photo material, we kindly ask you to display the provided captions and credits.**

## **Media contact**

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## **GENERAL INFORMATION**

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Tue–Sun 10am–5pm, Wed 10am–7pm, closed Mon.  
For opening hours on holidays see [www.kunstmuseumthun.ch](http://www.kunstmuseumthun.ch).

Admission: CHF 10/ 8. Free admission for children and teenagers aged 16 and under, advance registration is required for groups.

Special tours on request: Tel. +41 (0)33 225 84 20 or [kunstmuseum@thun.ch](mailto:kunstmuseum@thun.ch)

Food and drink: Café Thunerhof, [www.fruitpower.ch](http://www.fruitpower.ch), [info@fruitpower.ch](mailto:info@fruitpower.ch)

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