

Lydia

LYDIA ERICSSON WÄRN
OF THE ONE IN THE MANY

Exhibition: 06/10/2022-05/11/2022

Opening: Thursday 6/10/2022 17.00-20.00

Ericsson

Wärn

Of **the One**

in **the**

Many

FOR HER FIRST SOLO EXHIBITION IN SWEDEN, Lydia Ericsson Wärn presents five new paintings in a setting of museum chairs and sound from an analogue-looking radio. The windows are clad with curtains to define the space inside and to obscure a fleeting view from the outside looking in.

Of the One in the Many is, in its motifs and spatial design, a continuation of Ericsson Wärn's graduation exhibition from the Städelschule in Frankfurt am Main in 2022, where she had been studying in the class led by Amy Sillman and Monika Baer. In said exhibition, she presented two paintings of photographic renderings of female organs in seductive jewel tones, shown within *Eavesdroppers*, an architectural intervention of wallpaper alongside *Lub-Dub*, an installation including a sound work and chairs, the latter placed out in anticipation for the visitor to take a seat. *Lub-Dub's* audio, reconstructed for the exhibition at ISSUES, is a collage that laces radio fragments with recordings of her own voice switching between intimate observations and informative scientific explanations. Lydia intermittently narrates herself looking down at her hand and tells us that "it" is doing something, holding a brush, touching a surface. There is a separation and objectification of the hand that paints from the subject that speaks; we enter a hall of mirrors. The eye that observes belongs to her and us, as she, too, is always the Other and many. At the same time, to choose as she does, to activate the paintings with speech is also to extend the objects of paintings on the wall into a network of connections. This mediation of the biographical, of the social "I" and of the painting "I" runs as a red thread through Lydia Ericsson Wärn's practice. In earlier works, these questions have appeared in the use of personal photographs and as warped self-portraits like masks, tombs and exquisite corpses.

In the present show, the two larger vertical paintings seem like possibilities of what each also could have been, perhaps in a parallel dimension. The composition of a rounded shape with flares of light is mirrored in both, yet one is paler, the other more saturated. More than relating to the title of the show, which speaks of the hard-to-grasp possibility of one unifying idea that can result in this world of unfathomable difference, the pair also reveals the self-reflective position at play by making the mechanisms of decision-making transparent. Painted in a range of red and yellow oil colours, the formal logic oscillates between abstraction and a kind of pixel-pointillism that happens when translating a photographic image. And what an image. The motif is taken from an online-accessible video footage of an endoscopic examination, here paused inside the uterus at the entryways to the fallopian tubes. It is significant that the imagery is reappropriated, as it reminds one of how the central female reproductive organs are culturally and scientifically occupied territory and, of course, also deeply personal and indexical to its subject. The abstract features thus resonate in layered ways with what is visually addressed, as the outlines between what is represented and what is felt dissolve.

The gaze shifts to the outside of the body and the forms translate into legible figurations in the suite of three slightly smaller oil paintings on aluminum panels. On each, a background of a cropped torso disappears into colour fields and marks. A pair of hands stand out, bent and shaped as if stopped in the middle of a movement

that would otherwise have been emotionally or communicatively recognisable. Almost like a language here being longed for, the hands gesticulate towards painterly gestures and the need to explain. And yet these gestures are not about the control or emptying out of meaning, either within the liminal zones of representation as such or a dispersal beyond the physical borders of the expanded field of painting. Rather, Lydia Ericsson Wärn is turning herself inside out, an act of exposure that is extended – not controlled – in the vulnerability of accompanying the work with words. And she places you in the middle of it.

– Line Ebert

LYDIA
ERICSSON WÄRN
Vanishing
Sentiment, 2022
Oil on aluminium
30×60 cm

SEK 35 000



LYDIA
ERICSSON WÄRN
Dissolving
Notion, 2022
Oil on aluminium
30×60 cm

SEK 35 000

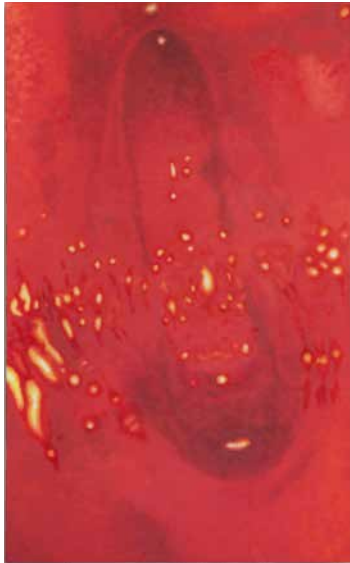


LYDIA
ERICSSON WÄRN
Waning
Conviction, 2022
Oil on aluminium
30×60 cm

SEK 35 000



LYDIA
ERICSSON WÄRN
Beginning, 2022
Oil on canvas
130×80 cm



SEK 60 000

LYDIA
ERICSSON WÄRN
Becoming, 2022
Oil on canvas
130×80 cm



SEK 60 000

LYDIA
ERICSSON WÄRN
Lub-Dub
Reconceived,
2022

Digital audio,
stereo and
loop (10.28
min) played
on Reteless
TR618 radio.
Four foldable
chairs,
dimensions
vary



SEK 20 000

