



# *Closer*

**ANN FRÖSSÉN**

**photographic collages**



# *Ann Frössén*

Sweden / France

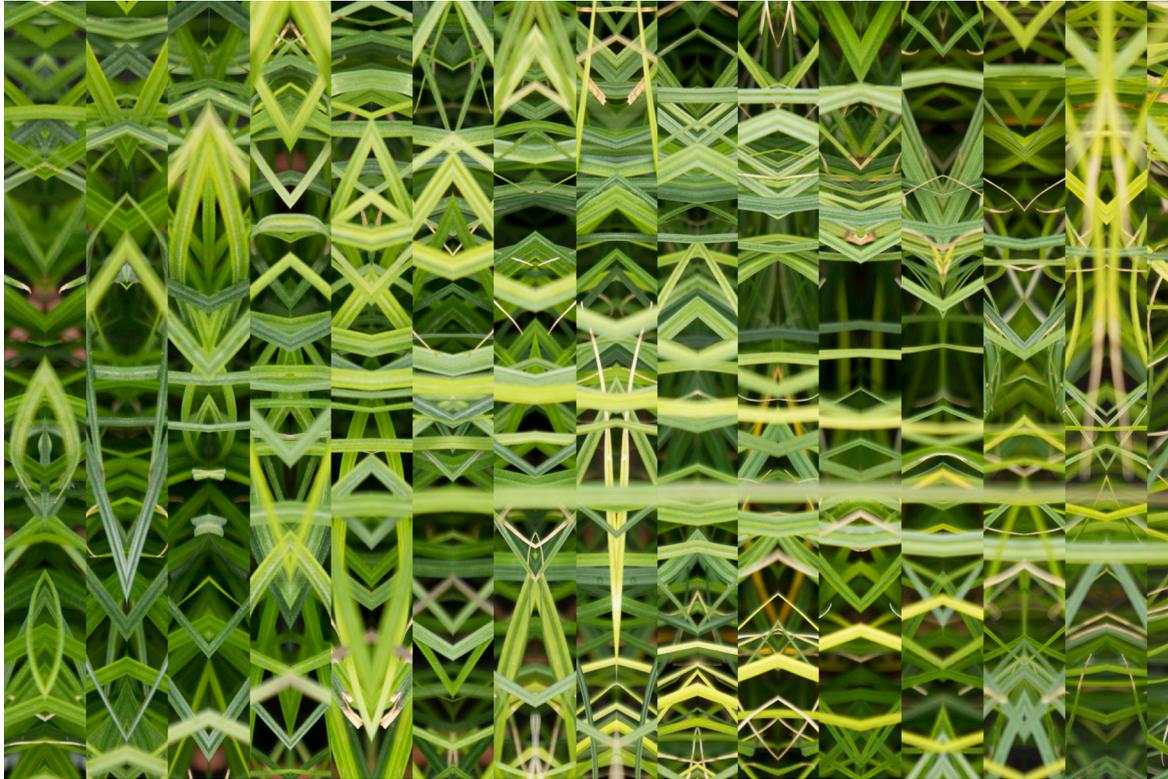
Ann Frössén is dedicated almost exclusively to the sea as a motive; one could almost call it an obsession. She works in a long tradition of marine painting, where the organized chaos of the sea has come to symbolize both a destructive force and a healing energy.

What began as a painting project for Ann Frössén, has evolved to include photographic collages and video.

Ann Frössén was educated in Warsaw and Paris. She is still partially active in the French capital, but today has her base in Stockholm. She has exhibited in Sweden and across Europe since the eighties, not only in the art world but also in several maritime and naval museums.

*Elisabeth Blennow Calälv*

[www.annfrossen.se](http://www.annfrossen.se)



**Green Grass 2014**

## *Anne Klontz*

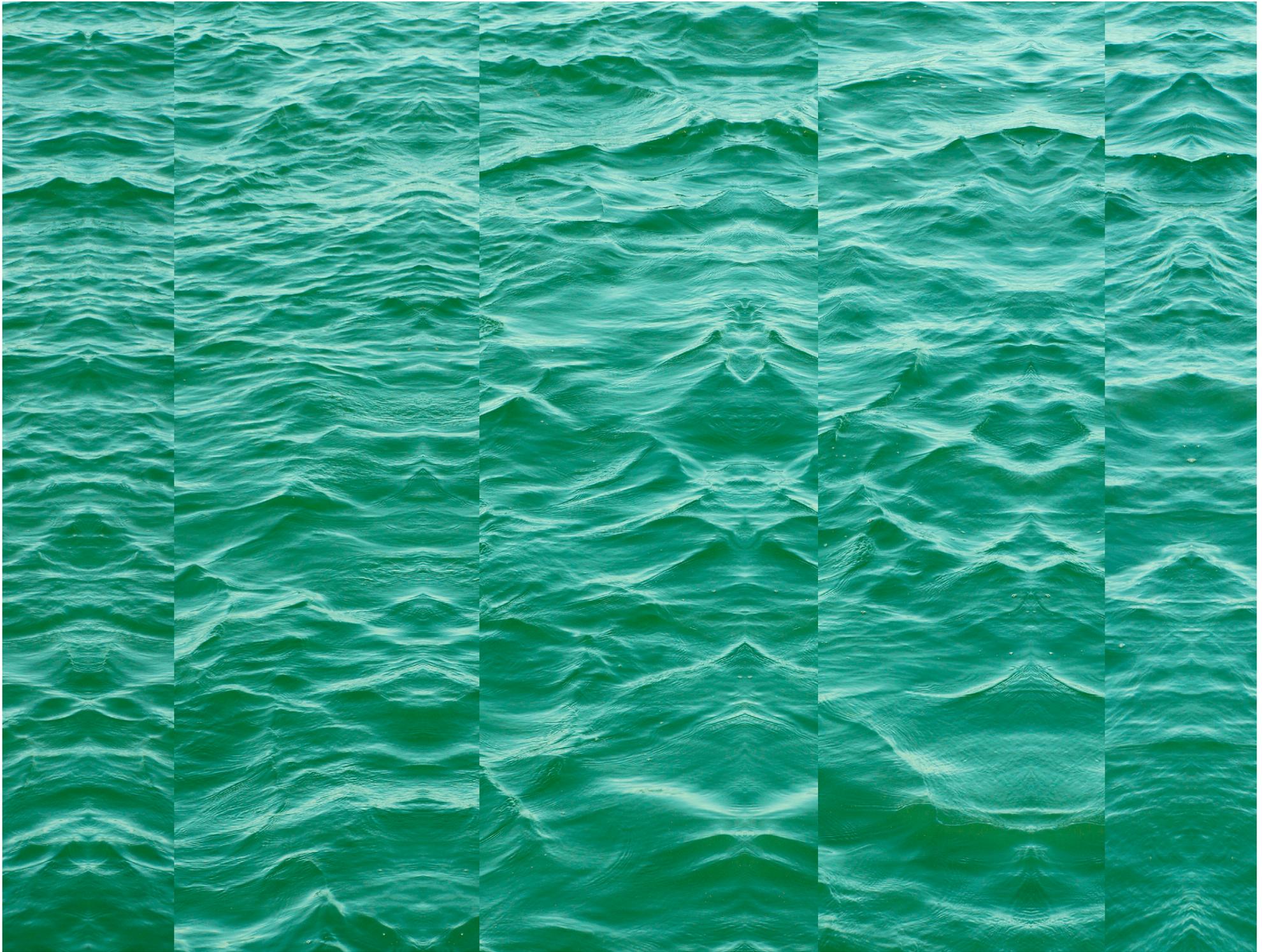
USA / Sweden

Anne Klontz is a curator and works as head of exhibitions at Konstfack University of Arts, Crafts and Design as well as program manager at Index—The Swedish Contemporary Art Foundation in Stockholm.

In 2020, she curated the group exhibition *2084* at the Cable Factory, Finland. During 2019, she was the Assistant Curator of Momentum10, *The Emotional Exhibition* in Moss, Norway and was mentioned as one of 19 women defining the Scandinavian art scene.

Anne is also currently co-curator of the second edition of the Tallinn Biennial, *Animistic Cosmologies* which opens in 2022.













**< Danger at the Beach 2018**

**< Danger by the Water 2018**

# *The Seduction of Nature*

*Anne Klontz*

I have known Ann Frössén for several years now. The amount of time is insignificant when compared to the never-ending inspiration and friendship she has shared with me. Ann is an artist passionate about nature and a gifted storyteller. She welcomes me into her world with stories from her childhood and details about her life as an artist, such as her ongoing adventures to Paris from Stockholm. Most recently she described how she has tetrachromacy and can see more colors than the average person — of course this unique trait should belong with the eyes of an artist!

When she was a child, Ann pretended that she had a camera inside her head, using it to capture imagery in her mind and storing it there to be activated for another time. This childhood activity of looking and mentally capturing images is something Ann continues to integrate into her artistic career; nowadays, the use of an actual camera in her hands serves as an extension used for translating these various images onto paper. She combines the seemingly disparate coupling of the mind's eye with the analytical observations of a researcher into a yin and yang of fiction and reality.

Nature is Ann Frössén's muse; she wants to be closer to nature, to see it and be familiar with it. Whether dressed as the turbulent sea or blossoming spring leaves, nature always takes center stage in her works. In turn, the viewer of Ann's artworks cannot resist being pulled into the seduction of nature.



**Let Me Be, detail 2020**

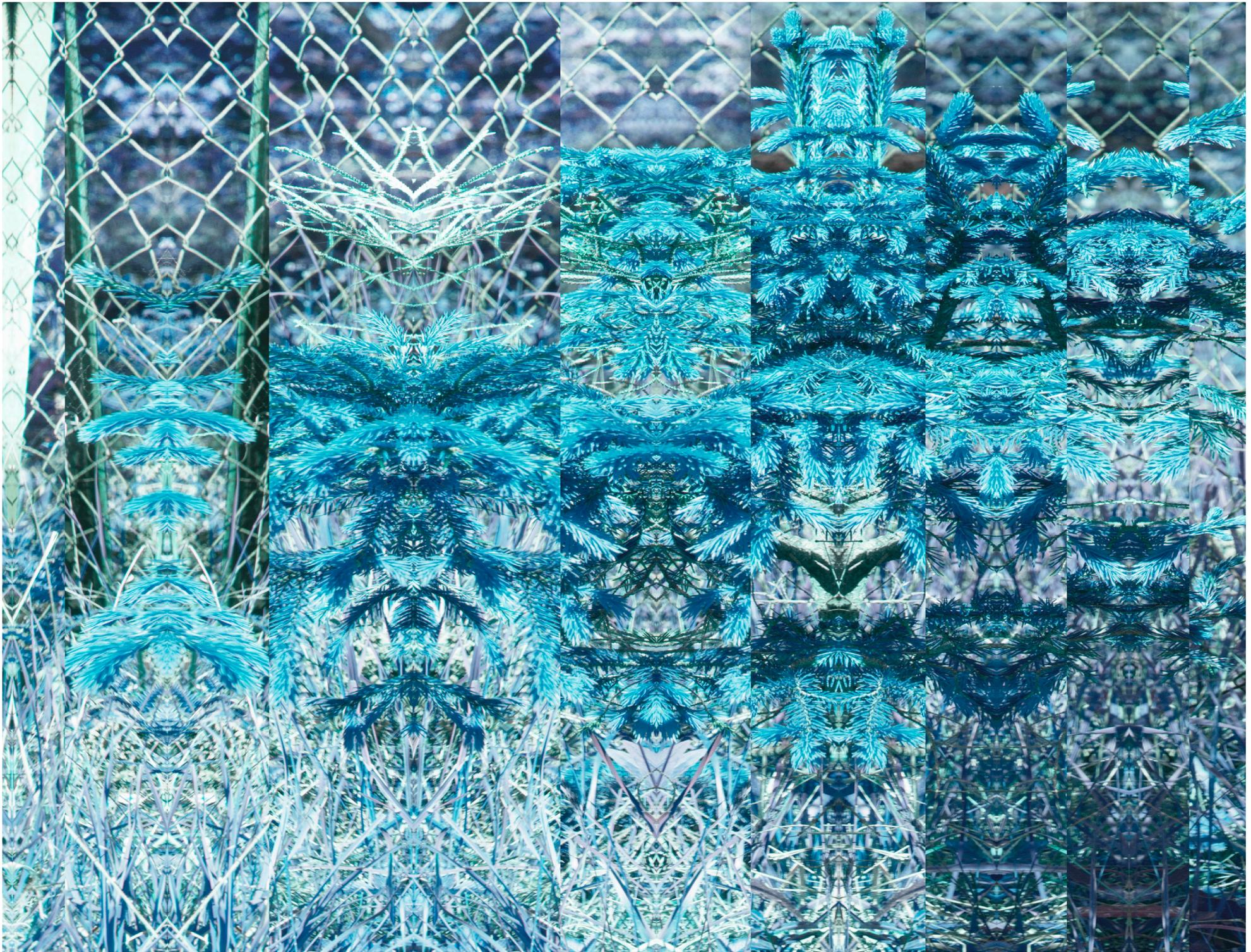
For Ann, it is more than just taking a picture of a landscape or plant, she appropriates nature and manipulates it, and in recent years, she has incorporated digital techniques to create photographic collages which reinterpret nature's many guises. In one series from 2020, the branches of evergreen trees merge to create kaleidoscopic patterns, yet the branch tips simultaneously reach outward, tempting the viewer to take hold and enter into the enchanted realm of the forest. The titles given to the works in the series flow like a poem: *Let Me See, Let Me Know, Let Me Be, Let Me Grow.*

The photographic collages that comprise the 2015 series, *Green Sea*, pulsate with the rhythm of ephemeral curves and swirls that accessorize water's surface. This feeling of movement is accentuated by the subtle stripes that capture the choreography of poses in time. To realize that water is a dance is a unique moment and initiates one into the infinite depth of nature's brilliance and many moods. Interestingly, throughout Ann's works, there is no clear evidence of place or defined narrative context present. Ann does not provide the viewer with the horizon line of a specific landscape or give us a direction for where we should aim our focus. We can take a step toward the water's edge and imagine for ourselves which coastline we greet water's delicate touch.

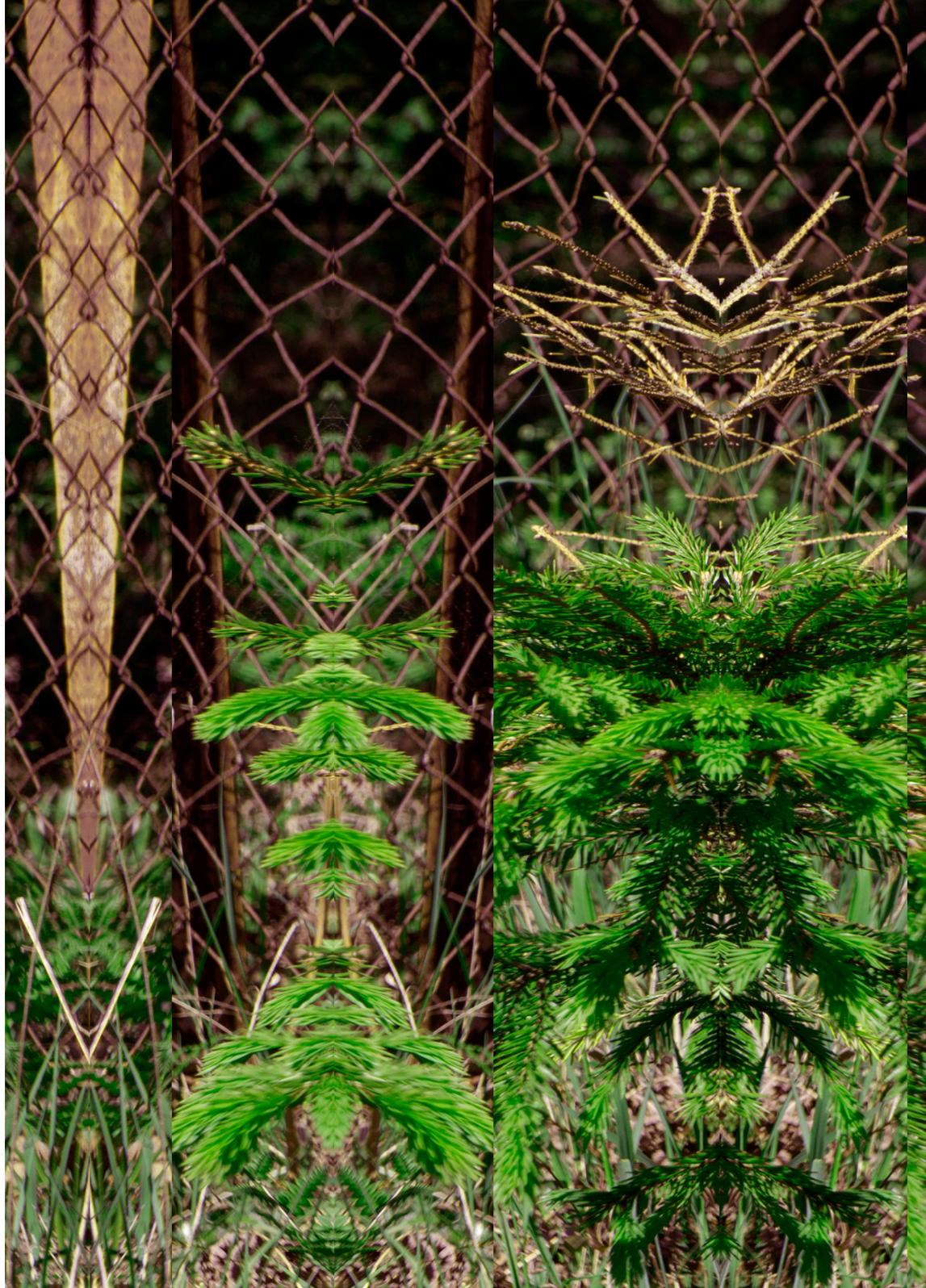
Ann encourages us to engage in the sensual pleasure of seeing and being with nature no matter where we are.

To be closer to nature, to see nature, to be familiar with it.



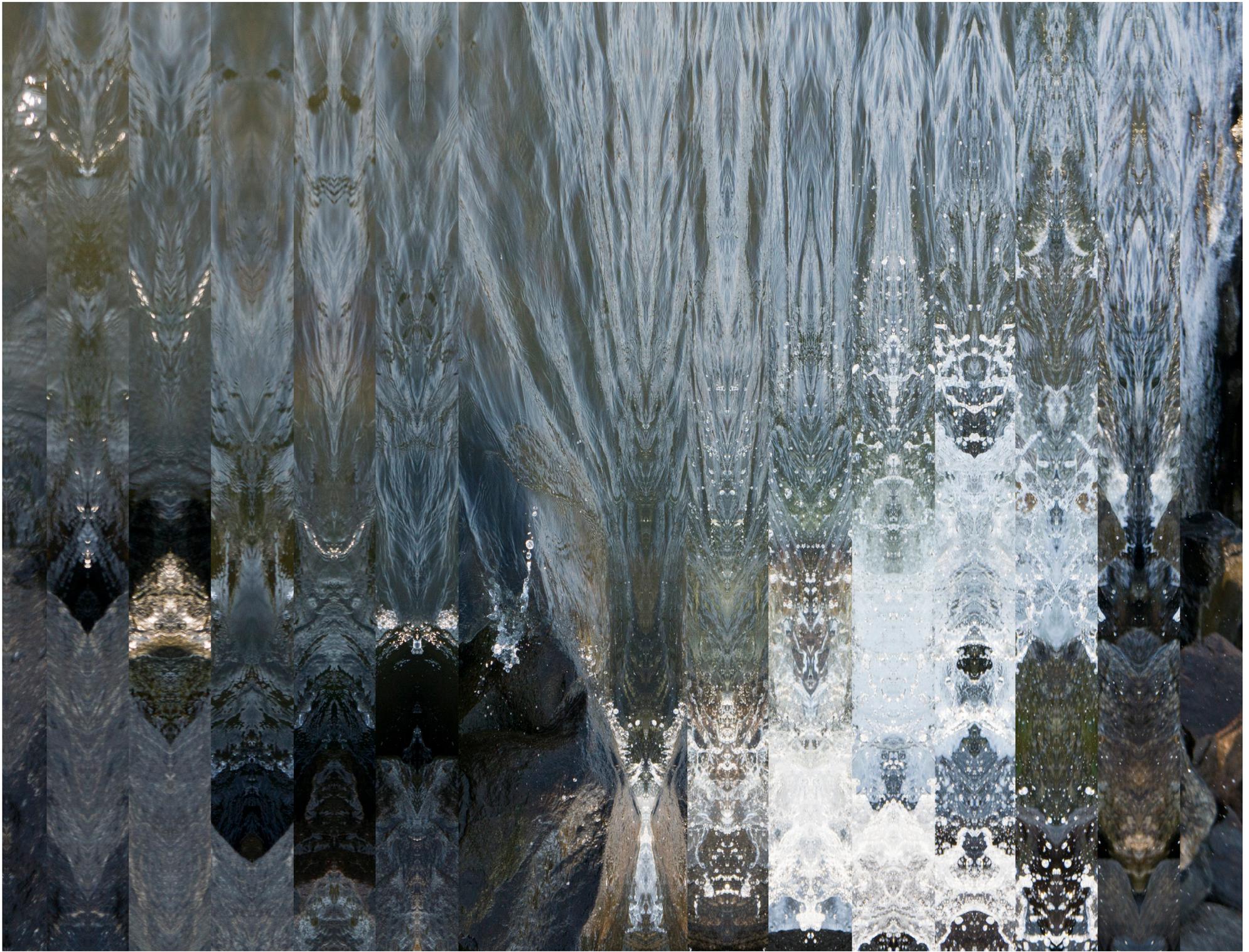


**Let Me Grow 2020**













**Green Sea, brown 2015**

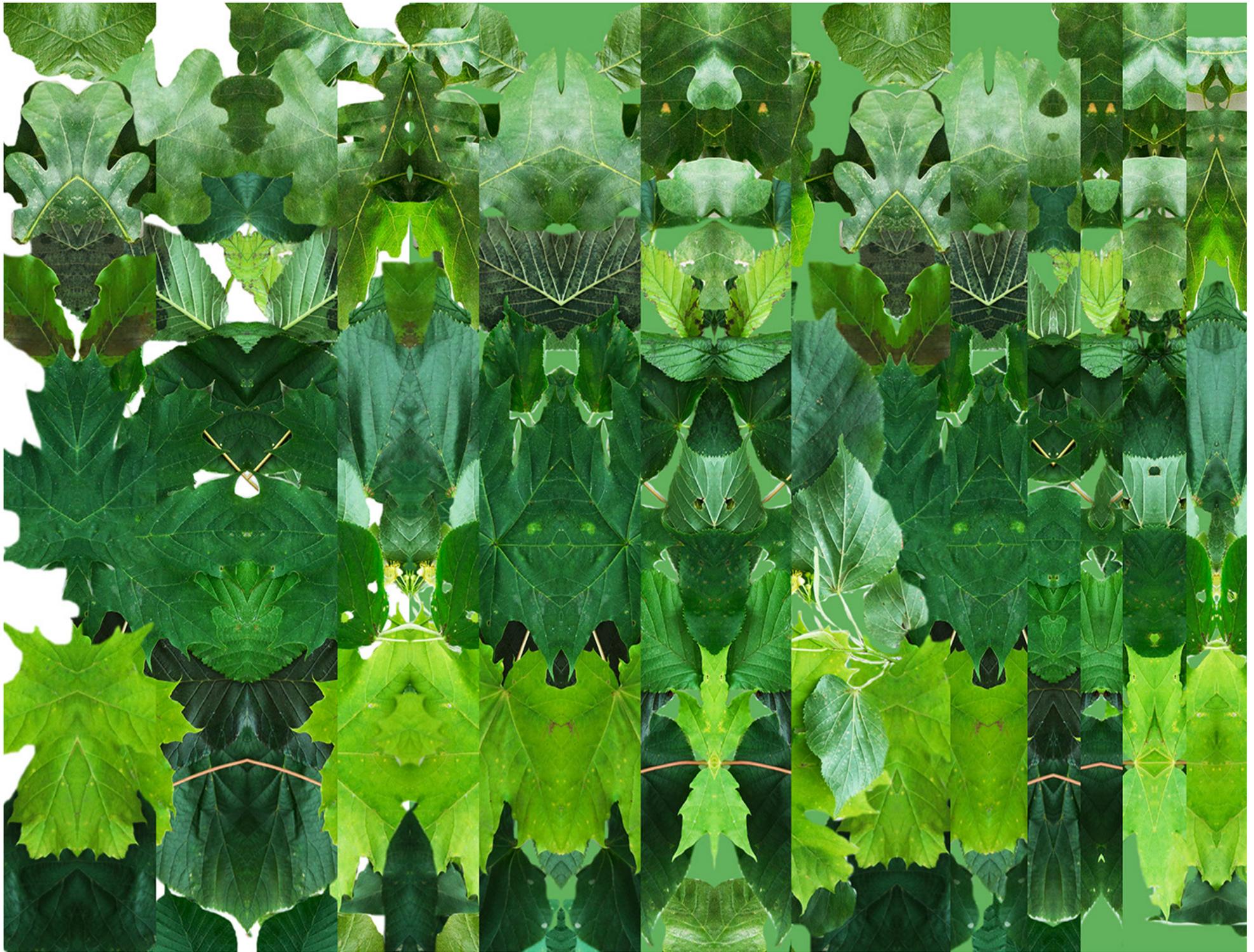




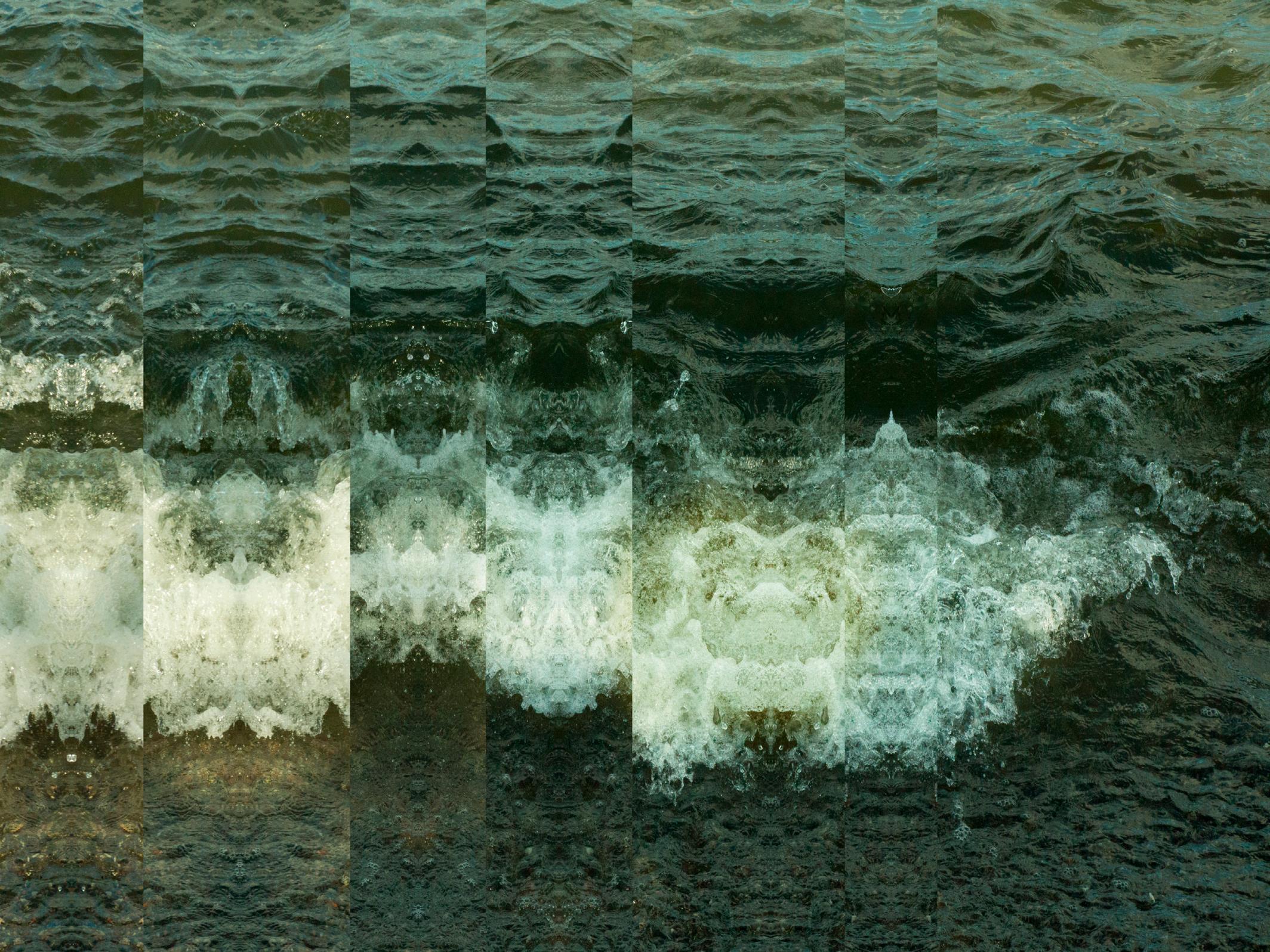




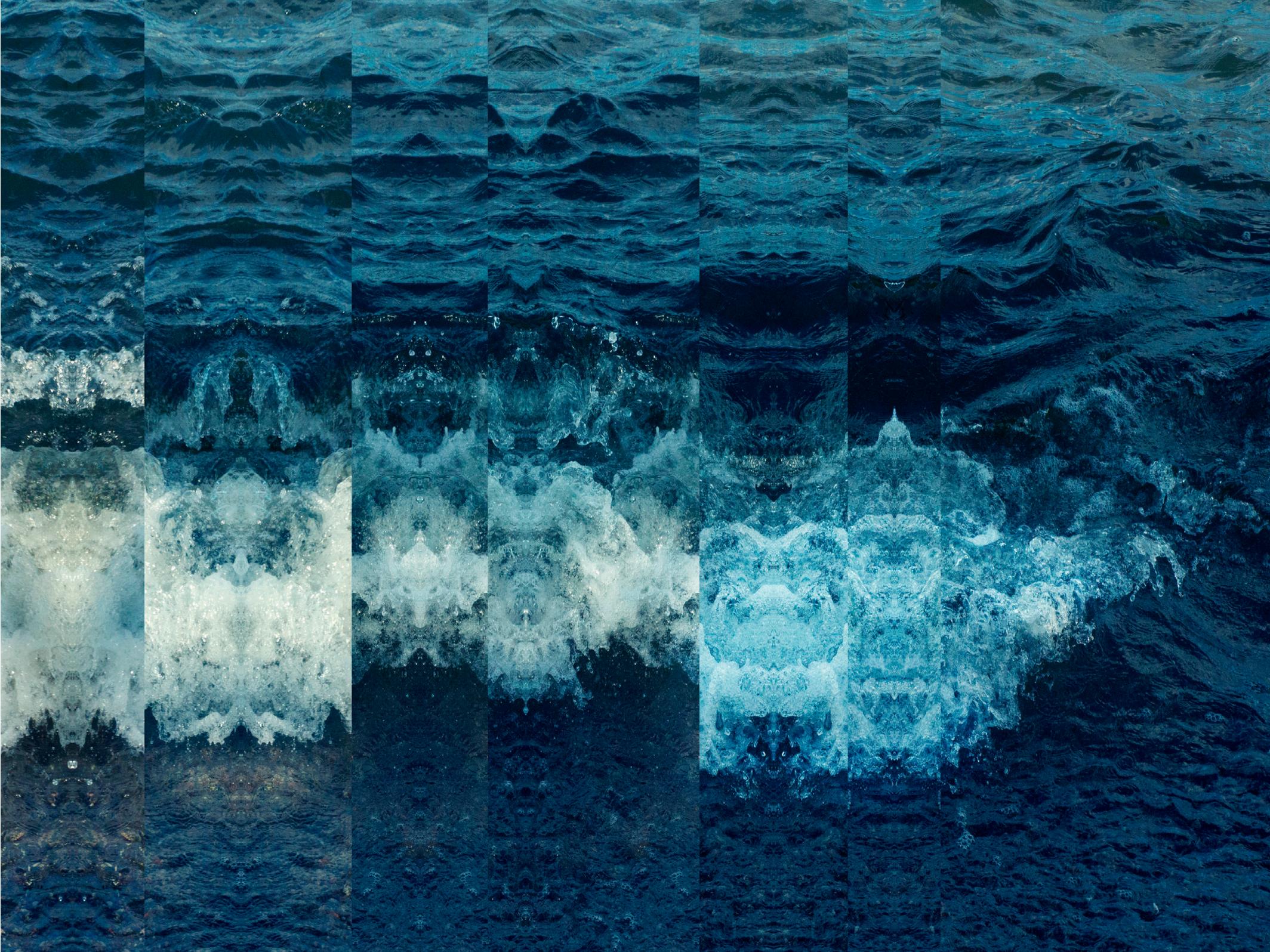








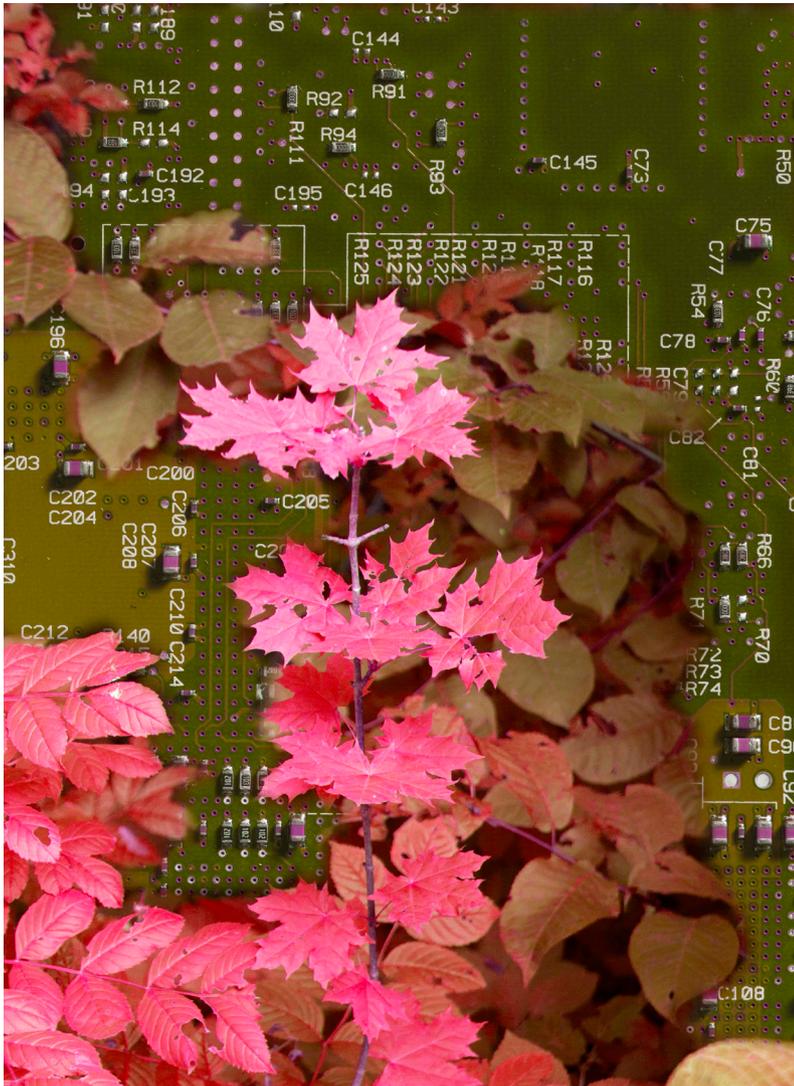




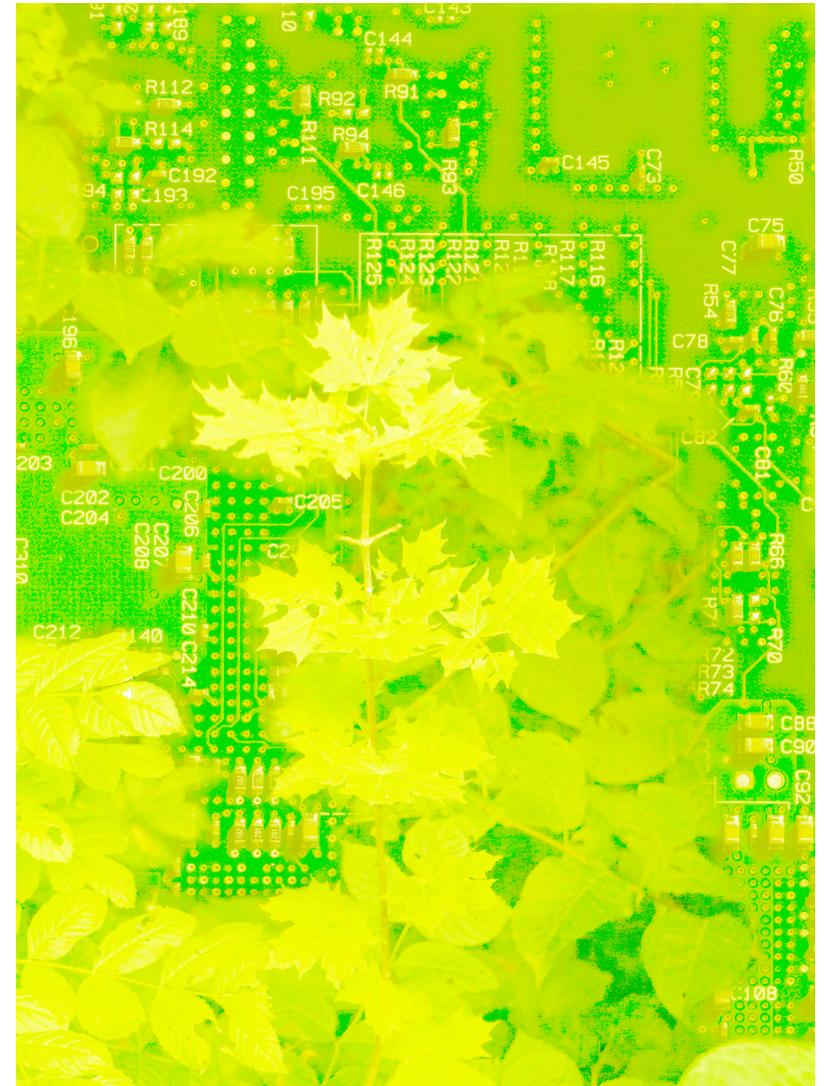








**Small Maple, rose 2016**



**Small Maple, yellow 2016**

**Let Me Know 2020**





**Let Me See 2020**







*Cover: Green Leaf, 2016, photographic collage, detail*

*Graphic design: Ann Frössén*

*Text: Anne Klontz*

*Printing: Göteborgstryckeriet 2021*

*Copyright: Ann Frössén, Anne Klontz ©*

ISBN 978-91-519-6252-8

[www.annfrossen.se](http://www.annfrossen.se)

All rights reserved

This publication was made possible by support from  
Stiftelsen Längmanska Kulturfonden.

*Special thanks to:*

Paula von Seth

Stefan Fröjdendahl

Sophie Allgårdh

Emilia och Hampus Vallien

ed-art.se

Maria Taube

Lennart Karlsson Heba Fastigheter

Rickard Backlund Grön Bostad

Urban Forsgren

Per Lidvall

Kjell Åke Nilsson

Many thanks for generous support and inspiration.



**Green Sea, grey 2015**