

## *Elective Affinities*

**Curator: David Neuman**

*Elective Affinities (Valfrändskaper)* is an exhibition based on the encounters between a variety of artistic expressions mutually attracted to each other. Their visual languages are often related in peculiar ways, and in this presentation the artistic processes frequently come to similar conclusions, even if each journey there has been a highly individualistic one.

In Goethe's novel *Elective Affinities* of 1809, the author borrows theories from the well-known Swedish 18th-century chemist Torbern Bergman, and in modern times Gunnar Ekelöf uses the same concept to highlight the attraction between two entities in proximity. The exhibition gives us the opportunity to experience surprising encounters I see as profoundly related: elective affinities.

The spatial arrangement of the works is based on a sketch by Otto G. Carlsund. The exhibition presents many new additions to our collection, while at the same time reconnecting with iconic artistic expressions previously exhibited here.

This is how I've been thinking. In the room displaying *Elective Affinities*, Magasin III staged its first exhibition more than 35 years ago. Its walls and floors have exhibited hundreds of artworks since. In fact, traces of such works can be found hidden under layer upon layer of paint on both walls and floor, amongst them some outstanding works in themselves. If only these walls could talk, as the saying portentously goes.

So, this time I wanted to set the walls aside. I wanted to create spatial volumes without screening them off, using a sketch—a tad modest but very crafty—by the



Otto G. Carlsund  
*Skiss för rumskomposition, 1945*

Swedish artist and art curator Otto G. Carlsund. This artist, who once introduced Sweden to concrete art, fell into disfavor with his artist colleagues from near and far and consequently stopped producing art, only later in life to resume exhibiting. A giant whose influence on the visual arts was massive (and the fact that he was a close friend of Oscar Reutersvärd, also a significant artist, and they both knew our national troubadour Evert Taube...). All this is "layer upon layer", not unlike the mental construction of the room.

My speculations became the starting point for three fictitious rooms enclosed by a shell, for which the physical walls were now eminently suited. Elective affinities is a concept that I have boiled down to "kinship", and by my mind constitutes a visual encounter in which creators arrive from different angles, but in which their subjective convergence visibly resounds with comprehension of the expression.

The objects in these three fictitious rooms interrelate in part like the pieces on a chess board, often even down to their physicality, and are underscored by Otto G. Carlsund's sketch, reproduced on the gray floor.

The starting point is *Das Bein* (1993) by Georg Baselitz. A work that has long graced our collection and whose motif is a classical body part studied by artists through the ages. Baselitz once told me that having left the DDR in the early 1960s, he absorbed impressions of Western art in huge quantities. He was also profoundly influenced by the Swedish painter Evert Lundquist, whom Baselitz studied very carefully. I admit to dropping my jaw when I first saw Lundquist's version of his "bone motif", a drypoint print executed as early as 1956.



Georg Baselitz  
*Das Bein*, 1993



Evert Lundquist  
*Benet I*, 1956

A few years ago, Baselitz was visiting Stockholm, while during a dinner he reached across his fellow diners to show me a small drawing he had dashed off. A motif that is a fusion of Evert Lundquist's classic "axe and chopping block" and Baselitz's instructions as to what is "Oben" (up). The drawing (private collection) is signed "Lundquist bei Baselitz", another tribute primarily to Lundquist, but also to Ernst Josephson and Carl Fredrik Hill, who during their periods of illness saw themselves as channelers for other masters.



Georg Baselitz  
Untitled, 2016



Jonas Nobel  
*Försurning*, 2015

Jonas Nobel's yellow *Försurning* (eng: Acidification, 2015) resembles a gargoyle, carved in wood, whose grotesque face conducts us into the human psyche and the power which sometimes extends beyond the human. The artist sees the object as a self-portrait, which is conceivably even more exemplified with the new work *Ögonblicket då du förlorar din tyngd* (eng: (The moment you lose your weight, 2021).

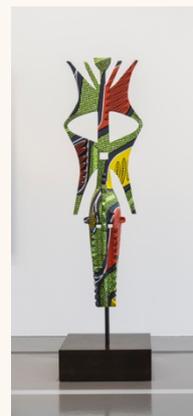


Jonas Nobel  
*Ögonblicket då du förlorar din tyngd*, 2021



Yinka Shonibare CBE  
*Boy/Girl*, 1998

The exhibition includes three objects by Yinka Shonibare CBE. One is an early work from 1998 entitled *Boy/Girl*, which both underscores issues around gender and focuses on the West's appropriation of what is taken to be African. Two brand new works by Shonibare delve further, this time by painting over African everyday objects and compositions of masks. In a larger collage, the artist approaches modernism, which so brutally "borrowed" from African culture, through, among other things, a depiction of an African mask, which deeply influenced Pablo Picasso and was in his private collection.



Yinka Shonibare CBE  
*Hybrid Mask (Nwenka)*, 2021



Yinka Shonibare CBE  
*Modern Magic (Studies of African Art from Picasso's Collection) III*, 2020

In affinity with these works, we encounter Nick Cave's *Fear Not, Therefore* (2014), which by bringing together objects from the African American South admits us into a tale that is deeply personal and at the same time lends expression to both an iniquitous struggle and an unrestrained beauty.



Nick Cave  
*Fear Not, Therefore*, 2014

In Susanne Henriques' work we meet a visual artist who is also a master weaver. Thousands of hours spent on an image world that in part harkens back to a childhood in which paper dolls were mascots of a safe zone and magical perspectives on life were tolerated.



Susanne Henriques  
*The Girl*, 2012/13

Rebecca Warren's work *A Glyph* (2020) is the quintessential chess piece in the exhibition. The artist has previously referenced Alberto Giacometti in her works, defining her own unique parameters by specifying both expression and placement in her painted bronze work. Harald Lyth's painting (private collection) is like a macrocosm of Warren's oeuvre.



Susanne Henriques  
*Flicka med fjärilar*, 2018

Laure Prouvost's ludic glass lamps/sculptures *Cooling System 3* and *12 (for global warming)* were first exhibited at the Venice Biennale some years back. The objects display an unbridled interest in discovering new ways to convey a perverse euphoria. Accompanying the objects, Prouvost has painted two smaller watercolors, which in their naivety nearly resemble a children's book narrative.



Rebecca Warren  
*A Glyph*, 2020



Harald Lyth  
Untitled, 1985



Laure Prouvost  
*Cooling System 3*  
*(for global warming)*,  
2019



Laure Prouvost  
*Cooling System 12*  
*(for global warming)*,  
2019

Ohad Meromi's *The Geometry Teacher* (2010) reveals the artist's quirky relationship with constructivism in New York, as well as a personal reflection on gender.



Ohad Meromi  
*The Geometry Teacher*, 2010

Lars Nilsson's *Urn / crying / tears of iron* (2014) and two paintings from *Polyptyk* (eng: Polyptych, 2019) embrace expressions that focus on notions of containers, origins and creation. We encounter here the dimensions of times both immemorial and present-day. Perhaps even traces of our current times, having lived through a cataclysmic pandemic.



Lars Nilsson  
*Urn / crying / tears of iron*, 2014

Adjacent to the works by Lars Nilsson two etchings by Georg Baselitz depicting his iconography and experience of war.



Lars Nilsson  
*Polyptyk*,  
2019

Simon Fujiwara's *Milk Jug (From the father of pottery)* (2012) is the artist's approach to modernist ceramics. An exercise in getting to know one's father while grasping one's cultural roots, for which masters like Bernard Leach have been hugely valuable. Nearby: a pedestal with ceramics by Wilhelm Kåge, supporting objects that once belonged to Kåge himself—a tribute to a celebrated innovator and artist.



Georg Baselitz  
*Ohne Titel (Typ) / Grüner am Baum*, 1965



Georg Baselitz  
*Ohne Titel (Untitled)*, 1965



Simon Fujiwara  
*Milk Jug (From the father of pottery)*, 2012



Wilhelm Kåge  
Vases from the 1950s

Andrea Zittel's *Clasp* (2010) has affinities with both Shonibare's *Boy/Girl* and Meromis' *The Geometry Teacher*. An object that reconnects to the hand's ability to create through cultural references to North American indigenous peoples and an absence of gender determinism.



Andrea Zittel  
*Clasp*, 2010



Andrea Zittel  
*Single Strand Shapes: Forward Motion (landscape #2)*, 2006

Andrea Zittel's *Single Strand Shapes: Forward Motion (landscape # 2)* (2006) and Luc Tuymans' *Mountains II* (2020) are both depictions of a classic motif: the landscape, or *paysage*. I applaud the idea that artists are forever accorded to explore this motif, here through contemporary art gazing backward.



Luc Tuymans  
*Mountains II*, 2020

Mark Manders' *Composition with Book and Standing Figure* (2009) is one of his central works. The artist portrays mankind's ties to thought and learning. Nearby we encounter an iconic work on paper by Rachel Whiteread, *Untitled (Library)* (1999), which depicts a study of her famous works on literature and specific libraries.



Mark Manders  
*Composition with Book and Standing Figure*, 2009



Rachel Whiteread  
*Untitled (Library)*, 1999

Finally, one further reflection: many thanks for all the fantastic help I received from all of Magasin III's employees, with extra focus on Nora Cserhalmi, Hedvig Furuhausen, Oliver Krug and Thomas Nordin.

David Neuman  
Director Emeritus/Chairman Magasin III

## Artists in the exhibition

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### **Georg Baselitz**

1938, Germany. Lives and works in Germany.

As a painter, sculptor and graphic artist, Georg Baselitz has become well known for his figurative, expressive paintings, rejecting abstraction and inviting the human figure back as a subject matter. He frequently paints his subjects upside down in an effort to overcome the representational, content-driven character of his earlier work. Drawing from a vast range of influences, including art of Soviet era illustrations, the Mannerist period and African sculptures, he developed his own, distinct artistic language.

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### **Otto G. Carlsund**

1897–1948, St. Petersburg. Lived and worked in Sweden.

The Swedish painter, curator and art critic began his formation as a painter in Germany and Norway, before continuing his studies at the Académie Moderne in Paris under French artist Fernand Léger. During these years Carlsund became close friends with artists Piet Mondrian and Amédée Ozenfant, among others, and acquainted himself to art movements such as Neoplasticism, Purism, and Synthetic Cubism.

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### **Nick Cave**

1959, USA. Lives and works in Chicago.

Nick Cave is an artist often working with fabric, performance and dance. Sculpted from a vast range of materials, his mixed media works frequently tackle societal and political topics, such as his *Soundsuits* that were made to empower the individual and created as a direct response of experiences of race and gun violence in the 1990s.

**Simon Fujiwara**

1982, UK. Lives and works in Berlin.

The work of British-Japanese artist Simon Fujiwara is often concerned with the complex and contradictory mechanisms of contemporary society in negotiating cultural concepts and values, including the perceptions of identity and individuality. Trained as an architect as well as an artist, Fujiwara's works frequently take the form of complex and autobiographically charged installations.

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**Susanne Henriques**

1948, Sweden. Lives and works in Stockholm.

Susanne Henriques works consistently with textiles, making yarn and color her primary tools of expression. With the weaving technique at the center of her artistic practice, the material determines surface and structure in her works, making them what she once called 'enriched paintings'. Henriques creates motif worlds that fluctuate between the naturalistic and the abstract, often based on specific themes.

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**Wilhelm Kåge**

1889–1960, Sweden. Lived and worked in Stockholm.

The artist and ceramicist began his career early on as a painter of commercial shop signs, followed by studies in watercolor and technical drawing. He studied fine art at first in Gothenburg, then in Copenhagen, as well as Munich, and took a formation in lithographic technique in Stockholm. Today, Wilhelm Kåge is best known for his work at the ceramics factory in Gustavsberg, where he was artistic director for over three decades.

## **Evert Lundquist**

1904–1994, Sweden. Lived and worked in Stockholm.

Evert Lundquist has shaped 20th century Swedish art as a painter and as a teacher. His first public recognition as a young artist through an exhibition in 1934 at Stockholm's Konsthuset (the Artist's House) was followed by a mid-career retrospective of his work in 1944 at the Academy of Art, the latter regarded as his breakthrough moment. During the following decades Lundquist's work was widely shown in Sweden, but also across Europe and North and South America.

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## **Harald Lyth**

1937, Sweden. Lives and works in Stockholm.

Harald Lyth is a painter and graphic artist represented in some of Sweden's foremost national collections. His work was commissioned for public spaces, including a metro station and the post office in Stockholm, alongside office buildings and the Royal Library. He produced scenographic work for the National Theatres in Oslo and Copenhagen. Lyth studied fine arts both in Gothenburg and at the Royal Institute of Art in Stockholm, where he became a Professor in Fine Art and taught from 1989-1994.

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## **Mark Manders**

1968, Netherlands. Lives and works in Belgium.

Mark Manders artistic practice is described by the artist as an 'ongoing self-portrait as a building'. Accordingly, he works toward one big moment that will bring together all his works, continuously interconnected and in dialogue with each other. With a firm interest in writing, literature and the way that meaning is ascribed to objects, Manders' art can be understood as an investigation into the architecture of storytelling and the conception of the self-portrait as an artistic genre.

**Ohad Meromi**

1967, Israel. Lives and works in New York.

Ohad Meromi combines performance art, large-scale sculpture, and set and costume design in his work. The artist often creates an overarching architectural structure that can serve as a set for performances, which in turn become part of his installations. Through his works he invokes a utopian, modernist spirit and explores concepts of collaboration, improvisation, and community.

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**Lars Nilsson**

1956, Sweden. Lives and works in Stockholm.

Lars Nilsson is an artist who does not shy away from controversial issues or the dark side of our emotional lives. Working in painting, film, photography and installations, the artist often references remote time periods and seemingly disparate genres. Nilsson was a professor of Visual Arts at Malmö Art Academy from 1995 to 2006, and his work has been shown widely internationally.

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**Jonas Nobel**

1970, Sweden. Lives and works in Stockholm.

Jonas Nobel's collages and drawings are often inspired by mass production and industrial representations. In his sculptures he frequently employs basic materials, joining together elements with opposing historical connotations. These juxtapositions challenge the viewer to create or decipher an imagined or implied narrative around political or social events taken from contemporary life. Nobel has a multifaceted practice as both an individual artist and as co-founder of art, design, and architecture group Uglycute.

**Laure Prouvost**

1978, France. Lives and works in Brussels.

The medium and concept of language is omnipresent in the video, sound, installation and performance work of Laure Prouvost. The artist works often with immersive and mixed-media installations, combining film and installation in humorous and idiosyncratic ways. Playing with language as a tool for the imagination, Prouvost is interested in confounding linear narratives and expected associations among words, images and meaning.

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**Yinka Shonibare CBE**

1962, UK. Lives and works in London.

Yinka Shonibare's work explores issues of race and class through the media of painting, sculpture, photography and film. Having described himself as a 'post-colonial' hybrid, he questions the meaning of cultural and national definitions. His trademark material is a brightly colored 'African' batik fabric from London's Brixton market. The fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa. In the 1960s the material became a new sign of African identity and independence.

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**Luc Tuymans**

1958, Belgium. Lives and works in Antwerp.

While an inheritor to the vast tradition of Northern European painting, Luc Tuymans' relationship to the medium is strongly influenced by photography, television, and cinema. Interested in the lingering effects of World War II on the lives of Europeans, Tuymans explores issues of history and memory, as well as the relationship between photography and painting. Through his work he offers fresh perspectives on the medium of painting, as well as larger cultural issues.

**Rebecca Warren**

1965, UK. Lives and works in London.

As a sculptural artist Rebecca Warren predominantly works in clay, bronze, and steel. Her work is internationally best known for her exuberant clay sculptures, alongside her collages and vitrines. Warren constructs the vitrines and the wall-based collages using neon, wool, pompoms, paper, thread, and other less identifiable materials. Her bronze and unfired-clay sculptures are often like protean, corporeal presences.

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**Rachel Whiteread**

1963, UK. Lives and works in London.

Rachel Whiteread casts everyday settings, objects and surfaces as sculptures and drawings, thereby transforming them into ghostly replicas that can seem eerily familiar. Through these processes of casting, she frees her subject matter— ranging from beds, tables, and boxes to water towers and entire houses—from practical use, suggesting a new permanence, imbued with memory.

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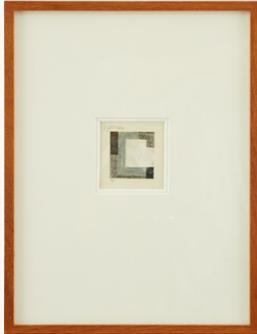
**Andrea Zittel**

1965, USA. Lives and works in Joshua Tree, California.

As an artist Andrea Zittel has developed and tested prototypes for living structures and situations since the early 1990s. Her practice investigates the ways in which human society constructs its values, social norms and belief systems. Based in the Californian Mojave Desert, the artist has produced works spanning sculpture, drawing, painting, video, textiles and installations.

## List of works

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Otto G. Carlsund  
*Skiss för rumskomposition, 1945*  
Crayon and graphite  
6 x 5,5 cm  
Collection Magasin III

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Mark Manders  
*Composition with Book and Standing Figure, 2009*  
Painted canvas, painted wood, painted epoxy, iron,  
wood and rope  
230 x 60 x 54 cm  
Collection Magasin III  
Photo: Jean-Baptiste Béranger

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Lars Nilsson  
*Polyptyk, 2019*  
Part 1/4: *På flykt / 25 augusti år 79 e. kr.*, 65 x 53 cm  
Part 3/4: *Der Chasseur im Walde*, 66 x 48 cm  
Rosco on canvas  
Collection Magasin III  
Photo: Jean-Baptiste Béranger

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Lars Nilsson  
*Urn / crying / tears of iron, 2014*  
Composite  
169 x 75 x 75 cm  
Collection Magasin III



Georg Baselitz

*Ohne Titel (Untitled)*, 1965

Etching and drypoint on zinc plate; on copper printing paper

43,3 x 32,4 cm

Collection Magasin III

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Georg Baselitz

*Ohne Titel (Typ) / Grüner am Baum*, 1965

Etching and drypoint on zinc plate; on Richard de Bas laid paper

67 x 51 cm

Collection Magasin III

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Rachel Whiteread

*Untitled (Library)*, 1999

Colored pencil and correction fluid on graph paper

59 x 84 cm

Collection Magasin III

Photo: Giorgio Benni

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Georg Baselitz

Untitled, 2016

Pencil on paper

15 x 10 cm

Private collection



Evert Lundquist  
*Benet I*, 1956  
Drypoint etching  
39,5 x 29,5 cm  
Collection Magasin III

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Georg Baselitz  
*Das Bein*, 1993  
Limewood painted with tempera  
175 x 32,5 x 40,5 cm  
Collection Magasin III  
Photo: Jean-Baptiste Béranger

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Susanne Henriques  
*The Girl*, 2012–13  
Weaving  
200 x 130 cm  
Collection Magasin III  
Photo: Jean-Baptiste Béranger

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Susanne Henriques  
*Flicka med fjärilar*, 2018  
Weaving  
186 x 131 cm  
Collection Magasin III  
Photo: Jean-Baptiste Béranger



Nick Cave

*Fear Not, Therefore*, 2014

Cast-iron figure, shoe shine chair, ceramic birds,  
whiskey bottles, strung beads and metal flowers

195,5 x 112 x 76 cm

Collection Magasin III

Photo: James Prinz

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Yinka Shonibare CBE

*Boy/Girl*, 1998

Wax printed cotton textile

180 x 75 x 75 cm

Collection Magasin III

Photo: Jean-Baptiste Béranger

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Ohad Meromi

*The Geometry Teacher*, 2010

Mirrored plexiglas, wood, plywood, fabric, twine,  
sheet metal, epoxy clay and acrylic paint

Various dimensions

Collection Magasin III

Photo: Jean-Baptiste Béranger

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Andrea Zittel

*Clasp*, 2010

Wool mohair yarn and plaster form

154 x 35 x 124 cm

Collection Magasin III

Photo: Jean-Baptiste Béranger



Laure Prouvost  
*Cooling System 12 (for global warming)*, 2019  
Glass, wood and watercolor drawing  
Various dimensions  
Collection Magasin III

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Laure Prouvost  
*Cooling System 3 (for global warming)*, 2019  
Glass, wood and watercolor drawing  
Various dimensions  
Collection Magasin III

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Wilhelm Kåge  
Untitled: vase, likely 1950s  
Glazed stoneware  
15 x 7,5 cm  
Collection Proventus AB

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Wilhelm Kåge  
Untitled: vase, likely 1950s  
Glazed stoneware  
27 x 5,5 cm  
Collection Proventus AB



Wilhelm Kåge  
Untitled: vase, likely 1950s  
Glazed stoneware  
41 x 15 cm  
Collection Proventus AB

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Wilhelm Kåge  
Untitled: vase, likely 1950s  
Glazed stoneware  
20 x 4,5 cm  
Collection Proventus AB

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Simon Fujiwara  
*Milk Jug (From the father of pottery)*, 2012  
Walnut vitrine, glass shelves and surround, one original Bernard Leach milk jug, one replica Bernard Leach milk jug made by Kan and Simon Fujiwara, photographs, index cards with text and milk carton  
160 x 55 x 55 cm  
Collection Magasin III  
Photo: Jean-Baptiste Béranger

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Harald Lyth  
Untitled, 1985  
Mixed media  
47,5 x 36 cm  
Private collection  
Photo: Jean-Baptiste Béranger



Rebecca Warren

*A Glyph*, 2020

Hand-painted bronze on painted MDF pedestal

190 x 43 x 36 cm

Collection Magasin III

Photo: Jean-Baptiste Béranger

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Yinka Shonibare CBE

*Hybrid Mask (Nwenka)*, 2021

Hand-painted wooden mask on a brass clad plinth

173 x 56 x 50 cm

Collection Magasin III

Photo: Jean-Baptiste Béranger

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Yinka Shonibare CBE

*Modern Magic (Studies of African Art from Picasso's Collection) III*, 2020

Patchwork, appliqué, embroidery and Dutch wax printed cotton textile

140 x 70 cm

Collection Magasin III

Photo: Jean-Baptiste Béranger



Jonas Nobel  
*Förurning*, 2015  
Wood and acrylic paint  
107 x 60 x 38 cm  
Collection Magasin III

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Jonas Nobel  
*Ögonblicket då du förlorar din tyngd*, 2021  
Spray-painted polyurethane foam  
55 x 22 x 20 cm  
Collection Magasin III

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Andrea Zittel  
*Single Strand Shapes: Forward Motion (landscape #2)*,  
2006  
Crocheted wool  
29 x 187 cm  
Collection Magasin III

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Luc Tuymans  
*Mountains II*, 2020  
Acrylic ink on polyester tracing paper  
21 x 29,7 cm  
Collection Magasin III

## Colophon

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Exhibition curator: David Neuman

Lisa Boström *Head of Communications*

Nora Cserhalmi *Senior Host/Assistant*

Antoine Deeb *Administrator*

Hedvig Furuhausen *Communications Officer*

David Hamati *Premises Manager*

Oliver Krug *Senior Registrar*

Olga Krzeszowiec Malmsten *Curator*

Thomas Nordin *Chief Technician*

Tessa Praun *Museum Director & Chief Curator*

Erik Rask *Technician*

Texts: David Neuman, Oliver Krug

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