

The Tides of a Vociferous Silence: Paintings of Ann Frössén

The link which is the paintings of Ann Frössén comes to us as an oscillation, a shift, and a suspension. Approaching the surface of the canvas with the determined medium of paint Frössén uses the abstract language of a formalist expressionism to indicate to us the emblematic dynamic systems of flow and states of the world as motion and activity. This grand and problematic twin binary of the static placement of paints and pigments, colors and forms, and its antithetical oppositional twin of dynamic and continual elaboration of action, requests a viewing which is suspended between the static elements which comprise the world and objects; and the persistent flow of events and states which define the whole of being as becoming around us.

Using paint to detail the surface of the canvas, where a dark ground of apparent depth is countered with the propelling abandon of brighter strokes creating an organism of feral countermovement and maelstroms of paint, works such as *"Falling"* (2011) dissolves the facade of flatness and paint into an absolute configuration of rapid movement and flowing tensions. Flow which liberates and obliterates form and shapes, and demarks the surface of the work, less as the object of water and its forms, but as a dynamic system represented by flows and interactions themselves.

The grasp of fluidity and flow which is underscored by Frössén in the ostensive figurative evaluation of water (now pushed by her outside of the supposedly "pure meanings" of the language of paint and surface) plays as both unsettled object and frenetic system. As flow captured in a moment of time, the dynamics of motion and activity is played as surface and mark, but now the fluid activity of the painting presses unremittingly on the present moment and the apparent painted surfaces pressurize the reading of the works dynamics to other moments (how did it get to this point? And where is it going?) and diverse created depths (what multiple unseen forces creates this moment?). Time as present and the painting as self enclosed entity are pushed within the internal logic of the dynamic surge to seek resolutions beyond the slice of "now" and the enclosing "frame" of the painting.

This dynamic and flowing system - suspended between the representational and figurative, the static moment and unfolding event - further indicates the painting and its multiple suspensions as a collapse of time. Configured by past states and flowing into the matrix of future configurations the dynamic state of flow suspends the present for an oscillation of states and productions. This can be seen in works such as *"Above or Beneath"* (2005) where the captured moment in Frössén's formations display themselves and are unwound in the dynamic movements of unfolding flow of the temporal. Yet this unwinding of temporal on the painting surface and the splashes of lights and darks that erupt in explosive action is one where both "what was" and "what will be" are embraced concurrently in the pulsating undulation of "what is". Just as Flow dissolves the question of the object into uncertainty, and the mark of the medium of paint dissolves the question of the painting (thing or action), the dynamic state of present in the flow of preceding states and potential arrangements yields the mark of flow and the fluid as the understanding of all time acting simultaneously at the moment. The past is read by the present, the present reads the past, and the future reads both - as all moments of time collapse into a instant of productive becoming. Time

exposes itself as produced on the surface of the work in the grip of a fluid temporality, and all components of this rarified time are produced as current and simultaneously occurring.

This suspension based on the realization of a world in motion and flow - – asks the viewer to confirm the fleeting placements of person and objects in a state of the world as unremitting flux and doubtful inert realizations. The consequence of this approach is to both confirmed in the steadfast marker of water covering the painted surface and the tenuous capture of dynamic and unstoppable moment in Time and Space. The tenuous realized (what “is” but must open up to becoming “something else”) and the persistence uncertain are underscored in the Frössén vernacular both by dual medium of paint nestled between the abstraction of paint and the figurative configuration of representation, and the enclosed status of the painting in time and place which opens to the dynamic and explosive configurations of motion inherent in a system of flow and fluid.

Outside and inside, Here and Elsewhere (and when), are now intimately paired on the painted surface and, though continually in tensionally conflict (mixed with the myriad of oppositional pairs which have divulged themselves within the painting dynamics), become an oscillating field between these matrix of meanings. The pulsating field which this matrix presents within the work pushes toward an intermediate place of postponement in which each and every contrary pair may be loosely resolved to one another. A suspension is granted in this place which, drifting afield from absolute belief, is acquiesced to in an unresolved and open state of the myriad meanings of motion laid bare in the ideal of water.

The suspension and motion - between abstract and figurative, static and dynamic, captured and escaped, object and flow – is the idiom of Frössén’s work which points us to the question which painting and art yields up to us: The question and dissolution of objects in the flow and nexus of a continual reevaluation of meaning. With the work of Frossen the viewer finds that the finite location of the work unfolds to an open field of meanings. What seems enclosed and read within and inside to the painting itself expands into a dynamic system unrevealed yet ultimately evident in the operant oscillations of the work.

What is grasped in the multiple oscillations of Frössén’s practice is the meanings which accrue around the nexus of flow are a reaching out to a meaning which is of openness and reassessment. Therefore, within the field of Frössén’s work, what is indicated by the “meaning” of the paintings is simultaneously evaded and confounded by them. Meaning which is referenced in the field of flows escapes just this referral. The language system of flow evades the grammar to speak of it and the painting of becoming, of consistent movement, becomes a mute speech of suspension and a vociferous silence of multiplicity.

How to grasp this persistent twofold travel, this openness which demonstrates itself, but evades a static grammar and set language, is how Frössén works and plies at the field of the painting. Flow without end, the finite locale of painting becomes the infinite field in which we entertain our being.

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