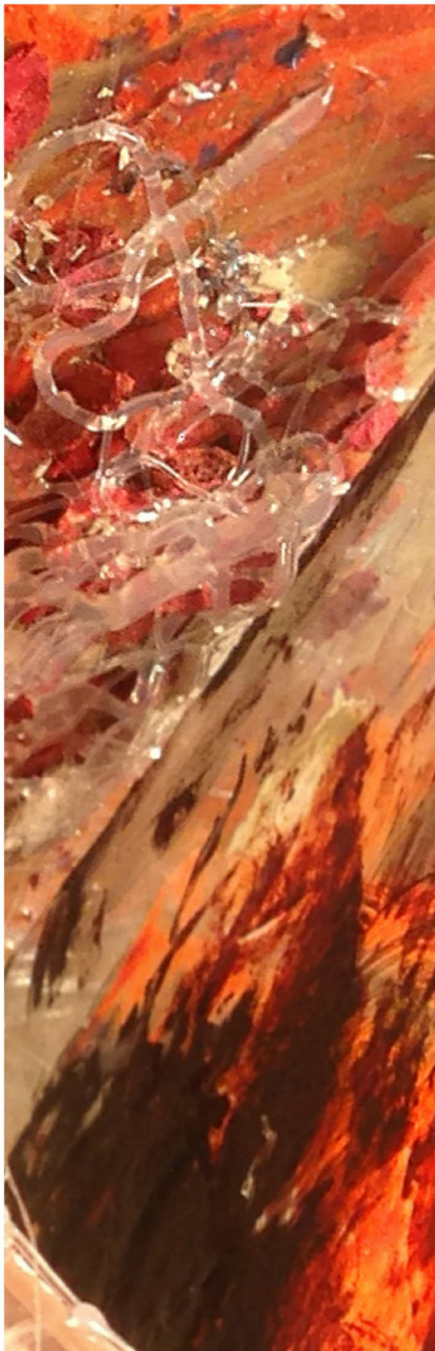




ALEXANDER ARONSSON
ART PORTFOLIO



Visual artist

Alexander Aronsson lives and works in Sweden. His work spans sculpture, installation, painting, and performative processes, developing a multidisciplinary practice centered on transformation as both process and metaphor, embodiment, and material presence. Raised on the island of Öland, a landscape shaped by rural nature, Scandinavian mythology, and historical folklore, his early environment continues to inform his artistic vocabulary and the relationships among the materials at hand.

Aronsson's work navigates the threshold between organic and synthetic forms, exploring materials and the human body both as physical and symbolic sites. Through processes of deconstruction and reconstruction, presence and absence, transformation and alteration, memory and becoming are investigated. Gathered materials serve as a departure point for works that examine states of physical and psychological metamorphosis. Fragments of anatomy, natural structures, and ephemeral matter are brought into dialogue, generating chimerical forms that oscillate between attraction and repulsion, familiarity and estrangement.

For Aronsson, gesture, chance, and material agency play essential roles in the development of each work, allowing ambiguous events and unexpected transformations to emerge—often evoking states of transition and suggestive forms of bodies in continuous flux—questioning the boundaries between the natural and the constructed.

Central to Aronsson's practice is the use of collected materials, most notably oyster shells, which he refers to as his “anchor object,” functioning as vessels for reflection, form, and process. Alongside oyster shells, materials such as branches, roots, horns, and other natural debris continue to contribute to a material language characterized by fragility, temporality, and transformation. His approach has frequently been described as ritualistic or shamanic.

Active since 2012, Aronsson developed key aspects of his practice during Fine Arts studies in France and Greece between 2015 and 2019. Under the mentorship of Helena Bourges Schmidt at École de Mont Cotton and artist professors at École Supérieure des Beaux-Arts de Nîmes. He there adopted a methodology of working “blindly” (à l’aveugle), embracing uncertainty and allowing process and visual dialogue to guide form rather than predetermined outcomes.

Never bound to a single medium, the artist has explored a diverse range of materials in his repertoire —most recently glass as artistic material at The Glass Factory Boda (“Glass Kingdom of Sweden”).

Since returning to Sweden, Aronsson has been based in Pukeberg Art Studios in Nybro. He has exhibited nationally and internationally, and engaged profoundly to local art and culture arena.

Moving ahead, he is working on up-coming exhibitions, and is developing new processes to investigate transformation in different forms. Motivated to engage more deeply with the international art community, he aims to develop meaningful relationships beyond his region and broaden the scope of his current practice.



COHESION

Organic glass series
Installation, glass sculptures L: 111 D: 72 H: 25 cm.
Glass made in Glass Factory Boda Sweden, 2025.

ORGANIC
7



Organic glass series, 2025.
Glass, copperwire. L:33, B:21, H:18 cm.
Detail of sculpture

COHESION

2025

Cohesion is a sculptural installation composed of glass forms arranged together in a composition, creating an abstract, tissue-like body. Derived from approaches to biological cells, organ structures, and marine organisms. The individual elements gradually merge into a larger whole, while boundaries between the microcosm and the body begin to dissolve. Through transparency, light refraction, and organic clustering, the work evokes a living system that tends toward both corporeal and oceanic states. It appears to merge, grow, connect, and transform, suggesting processes found in biological and aquatic environments. It explores individual units contributing to a larger collective organism. Cohesion depicts, rather than a fixed organism, an installation in a state of ongoing formation, where adaptation and transformation emerge through dependency and connection. The artist has worked in a glass hotshop, the Glass Factory in the Glass Kingdom in Sweden. He has worked with professional glassblowers who understand the artist's creative ideas with extreme detail and, between them, arrive at a level of precision in the execution of the artistic ideas.

Organics No. 1,2,3,4,5,6,7,8,10

Installation dimensions : L: 111 D: 72 H:25 cm.

Glass made in Glass Factory Boda Sweden, 2025.





ORGANIC 8

Organic glass series, 2025 :
L46, W:22, H:21 cm.
Glass, copper wire, glass color.

COLLECTIVE



COLLECTIVE

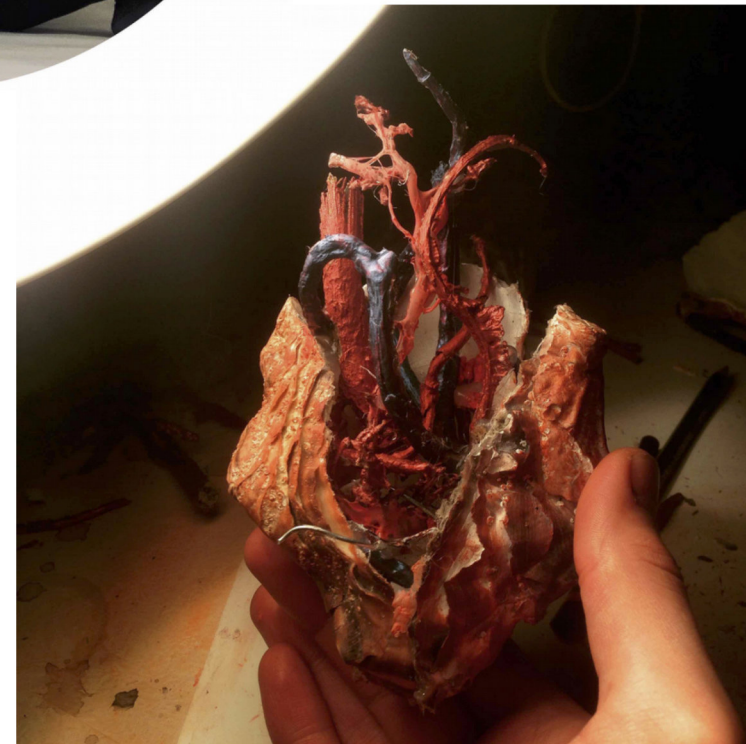
2016 – ongoing

The artwork Collective is composed of sculptural hybrids made from oyster shells, debris, reclaimed material, and synthetic and organic remnants. Emerged from the sediment of everyday life, these fragments of discarded materials are harvested, collected, and reclaimed, assembled into new beings.

Installation / sculptures

Oyster shells, debris,
recycled/gathered materials
Varied dimensions

2016 - ongoing



COLLECTIVE

Bridging between one another, the organic meets the artificial, the soft meets the hard, and the living meets the relic. Each form carries its own anatomy and history. Together, they form a collective of cells that cluster and grow into structures that extend from the microscopic to the monumental. Suspended in copper wire in air, gathered in accumulations and piles, attached to walls in clusters, or resting independently on the ground surface, these hybrids occupy a space in varying states of becoming. Oyster shells, plastic fragments, remnants, and debris combine into hybrid bodies in which the boundaries between nature and artifact dissolve. Forms unfold, calcify, rupture, and regenerate. Nothing tends to be fixed; it exists in a state of movement and transformation. The installation evokes a landscape of metamorphosis where abandoned materials acquire new life, where ruin does not signify an end, but the beginning of another form. The matter tends toward a condition of continuous becoming, between memory and residue, between future and mutation.

A procreative superorganism that almost does not support its own weight.

Number as of today 660 hybrids, goal and intention of the artist to make a 1000 hybrids.







CORPOREALS

Installation / Sculptures Varied dimensions 2026



Corporeal 4, 2026
Detail photo close-up

CORPOREALS

Installation/sculptures
Acrylic-composite casted fragments, branches
Installation varied dimensions
2024 - ongoing

Corporeals

Acrylic composites, branches, acrylic paint. 2024- ongoing

Corporeals is a sculptural installation, an echo developed from a continuous ritual-performative project, Imago, in which the artist has worked for several years by cocooning himself through performative-meditative gestures to investigate the body, memory, and materiality. It is a project at the intersection of performative, echoing sculptural, and collected installation.

The work consists of cast fragments from the sheddings of the artist's performative process. They function as indexical imprints and rematerialized traces of previous performative actions. They serve as documentation and autonomous sculptural entities.



Corporeal 4, 2026
L:80, W: 51, H:32



Corporeal 2, Resting, 2025
L:120, W: 104, H:150



Corporeal 1, 2025
L:120, W: 104, H:150



Corporeal 3, 2026
L:127, W: 69, H:41

Image 1: Detail photo process in studio.

Image 2 : Corporeal 1 & 2 , branch collections in installation in Konserthyttan Pukeberg, Nybro 2024.



In Corporeals, bodily fragments are recontextualized through assemblage, stacked and combined by the artist with organic structures and networks of tree branches. The tree branches are painted in coral, red, turquoise, and indigo blue, creating a visual structural analogy to a circulatory system and its flow.

Exploring transformation as both method and concept, the work uses the body as material, mutable and processual rather than static. Earlier performative actions, together with sculptural construction, create a space in which different temporal layers meet and are renegotiated.

Corporeals forms part of an artistic inquiry into the body, metamorphosis, mythology, and the body as an open system in which traces, memory, and form are continuously reshaped through the process.



Corporeal 3, 2026
L:127, W: 69, H:41



KORTLIVAD



NAC Nordic Contemporary Art Center Xiamen, China
Artist in residence 10.2024-11-2024

KORTLIVAD / EPHEMERAL

Kortlivad / Short-lived Ephemerals 2024

Slow-performative installation Short-Lived / Kortlivad is a slow-performative installation in which the transformation of materials serves as the work's central movement. Round ice blocks hang in an assembled net structure, with melting ice dripping onto canvases folded and placed within a corten-steel support, where colour pigments await a potential painting process. Short-Lived / Kortlivad activates the fundamental gesture of painting, yet without the guided hand. Intention is replaced by process, and control is surrendered as the ice undergoes its three states: solid, liquid, and vapor. As the ice melts, the pigments begin to dissolve, spreading into the textile fabrics, their overlays and overlaps creating a context and color-formation of their own.

Imagery emerges as a consequence of gravity, temporality, and inherent properties of materials themselves. By the principle of "wu wei" - non-action - the artist interprets and implements the principle into the work and shifts from creating to facilitating, letting temporality and process take their chance. The artwork exists not as a fixed result, but in a condition of continuous transformation.

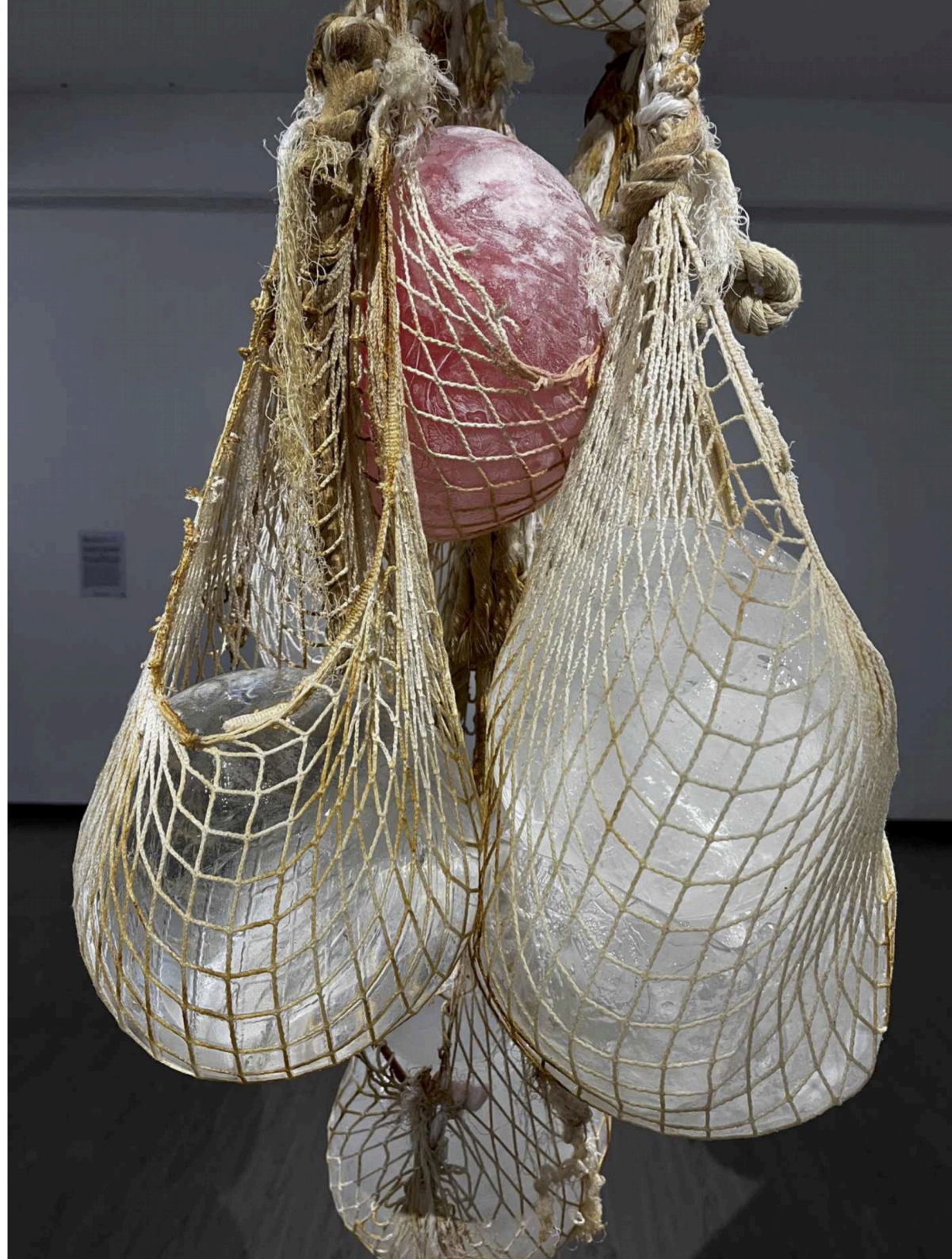
When the water finally evaporates, what remains is a residue of colour, traces, and a still image of the process already ceased. What endures is not representation, but an imprint of time's passage through matter.

Kortlivad
Installation
Corten-metal support D:120, H:40,
100x100 cm canvas supports (several)
cotton netting and rope,
ice varied dimensions
approx L:40, W:30, D:25 cm.





DREAM OF OCEAN - SUNRISE ON THE SEA 2024 , NAC XIAMEN
10.2024 - 01.2025
Curator: Lan Lan, Executive curator: Yatao Zhang
Nordic Contemporary Art Center Xiamen, Fujian Xiamen, China.
Inclusion participant: EAS East Asia Sea Congress 2024, World Ocean Week
2024.





IMAGO





Video screen-installation, duration varied sequences.
Performative process in forest 1 h 20 mins.

IMAGO, VERS L'IMAGO

PERFORMANCE / RITUAL, IMAGO is a performative investigation into states of being and states of transition, examining the body as a site of transformation, instability, and becoming.

Presented as a video work in a sculptural installation, IMAGO documents a self-sculpting process in which the body undergoes gradual material and perceptual alterations through the application of plaster bandages and paint. The artist borrows the title from the biological term "imago," referring to the final developmental stage of an insect after metamorphosis. Here, however, the concept is approached not as a completed state but as a prolonged threshold and condition-unresolved passage between forms, modes of perception, and even identity. In this process, the body inhabits a space not as a stable subject or a fixed image, but as a body that continuously negotiates its own transformation.

The process was conducted under conditions of impaired visual control and physical discomfort, limiting mobility, sensory orientation, and direct visual feedback. In a sense, the artist worked blindly during the conduct. Further, the accumulated layers of plaster and paint become a physical manifestation of the ongoing negotiation between interior experience and external form, resulting in a non-choreographed or predetermined image, but an adaptive dialogue between body, materials, and environment. Documentation plays a central role in the process, not only by preserving events that have already occurred, but also as an active component. The camera functions as a witness and participant, mediating tension between lived experience and subsequent representation. The remnants are later reimagined in the process of echoing into the installation project Corporeals, which mirrors another facet of the human body's perspective.

Alexander Aronsson

Visual Artist

" Expression is characterized by sculpture, installation, painting and performance. The techniques bridge between each other with the notion of transformations present.

In it the exploration of the body, fragments, organic and synthetic materials. Adjacent to the anatomy of nature and yet juxtaposing the visceral anatomy. Deconstruction, reconstruction functions as tools of gesture, coincidence as well as contamination can prevail with the space, ephemeral materials I occupy, that give rise to new things, transformations in ambiguous events. What captures me about the material that I "harvest" is its atavistic presence and potential. With a certain attraction and aversion opposite poles that attract each other. In this I find potential for a chimerical embodiment, depicting transition and presence that is desired to be asserted. "

Pukeberg, Sweden.

