

SEVEN
ARTISTS IN
RESIDENCE



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OUR CORRIDORS TURNED INTO A WALK OF ART

Artists in person, as well as their work, make our hotel an authentic part of present day Stockholm. Located in the city's foremost luxury address - a breath away from the Royal Theater, the Royal Opera and some of the leading galleries in Stockholm, we take joy and pride in being a welcoming scene for artists, actors and media profiles alongside Stockholmers and each and every one of our hotel guests.

The owner family with its long legacy of collecting art has over time dedicated a private modern collection tailor made for the hotel. The conscious selection of photography consists of work by some of Sweden's most renowned contemporary artists. They engage and invigorate with a nerve. Our aim is to open up curiosity and hopefully contribute to lively conversation.

Each of our six corridors create their own ambience contributing to the open mind we all want to be part of.

Hope you will enjoy the walk.



THE ART

I floor
DENISE GRÜNSTEIN
s.12-15

I floor
MARIA FRIBERG
s.18-21

II floor
DANIEL SANDBERG
s.24-29

III floor
ANNEË OLOFSSON
s.32-35

IV floor
CARL-FREDRIK REUTERSWÄRD
s.38-45

V floor
HELENE SCHMITZ
s.44-47

VI floor
DAVID SVENSSON
s.52-53

DENISE GRÜNSTEIN

I floor

Title: "1866", 2014
From the serie 1866
c-print
Edition 12



"1866"



"1866"

MARIA FRIBERG

I floor

Title: "Embedded", 2006
Video still, c-print, silicone, glass
Edition 10



"Embedded"

DANIEL SANDBERG

II floor

Title: "Fields", 2007
C-print, silicon, glass
Edition 10



Lounge: "Tulips"



"Fields"



"Fields"

ANNEË OLOFSSON

III floor

Title: God Bless The Absentees – Petit glam, 2003
C-print
Edition 75

Porcelain figurine
"Eventually it will all go to my head"



"God Bless The Absentees - Petit Glam"



"God Bless The Absentees – Petit Glam"

"Eventually it will all go to my head"



CARL-FREDRIK REUTERSWÄRD

IV floor

Title: "Non violence"
Bronze sculpture in lounge

Portraits



Loungie: "Non Violece - 1985"



Portrait - "Jasper Johns"



Portrait - "Francis Bacon"



HELENE
SCHMITZ

V floor

Title: "Blow Up", 2003
C-Print



"Papaver Orientalis"



"Clematis Tangutica"



"Lilium Martagon"



"Cobaea Scandens"

DAVID SVENSSON

VI floor

Title: "Havanna", 2007
C-print
Edition 5



"Havanna"



"Havanna"

THE

ART

ISTS



Denise Grünstein

I floor

Denise Grünstein (born 1950, Helsinki) has been working as a photographer and artist since the 1980s. The series "1866" was photographed in 2015 in an empty National Museum (Stockholm) during the opening phase of the extensive renovation of the building from 1866. By capturing the museum's enchanting interior and applying its distinctive expression, Grünstein shows it spatially from her artistic perspective.

The series was shown for the first time in the exclusive exhibition "En Face", a larger retrospective, at the Nationalmuseum @Konstakademien in Stockholm in 2015. Grünstein's photographic works are full of historical references to both the painting and the history of the photographer. She has been inspired by both the 19th century Romantic period and the 20th century Surrealism. In her staged images, Grünstein often creates a rare world where beauty is mixed with a sense of disharmony. She uses a large-format camera but processes everything digitally.

Denise Grünstein lives and works in Stockholm. Grünstein is represented in collections such as National Museum, Stockholm; Moderna Museet, Stockholm; KIASMA Museum of Contemporary Art Helsinki; 21C Museum Hotel, Louisville, Kentucky; Hasselblad Center, Gothenburg; Dunkers Kulturhus, Helsingborg; The Museum of Contemporary Art, Oslo and Magasin 3, Stockholm.



Maria Friberg

I floor

Born 1966 in Malmö and educated at the Royal University College of Fine Arts in Stockholm.

The “embedded” series began as an examination of the relationship between the natural world and the cultural world. Like the title implies, it’s about a feeling of security, about being enclosed and protected. But there’s an ambiguity to this condition, it could also be understood as a kind of confinement, of being isolated and enclosed. The men in the “embedded” images move slowly, like icebergs floating on the horizon. They are half awake, half asleep, moving between the natural and cultural worlds, embodying a natural culture or a cultured nature. Moving like slow-motion waterfalls, polar bears on glaciers, seals under water, they are on their way, but where to? The men are part of a constant flow; they come from all parts of the world, a world where everyone is both unique and replaceable. The images are about natural beauty, but also about the way the world is slowly collapsing.

1989–95 Royal Institute of Art, Stockholm, 1992 Myndlista- og Handidaskoli, Reykjavik, Iceland, 1988 Nordic Art School, Kokkola, Finland. 1987 Bild & Form, Lunnevad, Sweden, 1986 Art History, Gothenburg University, Gothenburg.

2018 Things that own/Layers of Dreams, Rättviks Konsthall, Rättvik
2017 Commoncause - Nationalmuseum @Kulturhuset, Project Container, Stockholm, Time Trace LMNO, Brussels, Belgium. Goals and Dreams, Västerås Konstmuseum, Västerås. 2016 Vaksam, Bror Hjorts Hus, Uppsala. 2015 Erna, Connersmith, Washington DC, Piles of Dreams, Galleri Andersson/Sandström, Stockholm. Photo London, Pi Artworks Istanbul/ London, Unseen, Amsterdam. 2014, Days of Eyes Pi Artworks, London. Between Solitude and Belonging, Connersmith, Washington DC. 2013, Duration, Bendana-Pinel, Paris, Solo Exhibition, Robischon Gallery, Denver, Colorado, Duration, Galleri Charlotte Lund, Stockholm. In Flux, Fotografiska Museet, Stockholm – among many others.

Public Collections

Fotomuseum Winterthur, Winterthur, The Hirshhorn Museum and Sculpture Garden, Washington DC, Kiasma, Helsinki, Denver Art Museum, Denver, Colorado, Tampa Art Museum, Tampa, Florida, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, National Museum of Women in the Arts, Washington DC, Museo Fortuny, Venice, The Museum of Fine Arts Boston, Boston Sweden; Moderna Museet, Stockholm, Göteborgs Konstmuseum, Linköpings Konstmuseum, Västerås Konstmuseum, Norrköping Konstmuseum, Skövde Konstmuseum, Nationalmuseum, Stockholm, Malmö Konstmuseum, Among many others.



Daniel Sandberg

II floor

Daniel Sandberg's photography has a powerful visual impact and brings an unusual perspective to one of art history's classic subjects. He treats an impressive range of landscapes captured from unexpected angles which at first appear to be minimal or abstract forms.

Landscapes, especially during the Romantic period, represented the pure and incorruptible, often wild and emotionally overwhelming. Daniels Sandberg's works include this element but also bring our attention to the human impact on nature. Landscapes after natural catastrophes like forest fires and hurricanes, as well as cityscapes of the world's most populated areas are all a commentary on this tenuous relationship. This critical distancing co-exists with artwork that touches on the overwhelming and sublime in an unconventional manner.

The series "Fields", are photographs of flowers and cornfields from the southern part of Sweden in Skåne and they are taken at night by means of the beam from the car's headlights.

Daniel Sandberg, (born 1979) is a Stockholm based artist represented by Art Advisor Lovisa Malmström. His earlier exhibitions include Liljevalchs Vårsalong Stockholm, Sweden, Market Art Fair, dep,art,ment, Mårtensson&Persson and Trygve Lie Gallery, American Scandinavian Society in New York. His work is in corporate and important private collections in the USA, Sweden and Great Britain, including Citibank and Carnegie. He studied at Stockholm's School of Photography and "Konstfack" (University College of Arts, Crafts and Design).



Anneè Olofsson

III floor

Anneè Olofsson, born 1966, is educated at the Academy of Arts in Oslo. She has been living in New York and is internationally active. There is a dark side and a feeling of anxiety in her work. She often assumes her own face and body in her video works, photographs as well as in her sculptures. Anneè Olofsson works with different media, through her photography, video and sculpture as well as installation, in which she presents an uncanny world that seems to speak directly to our unconscious mind. She explores personal fantasies and existential questions with herself as the main subject. Her symbolic and sensuous reality is both playful and serious. Anneè Olofsson is represented at MoMA NYC, Moderna Museet Stockholm, The Phillips Collection, Orlando Museum of Art, MINT Museum of Art among many others.

Cracked porcelain figurine/piggy bank portraying the artist can be found in the bookshelf in our restaurant, "Eventually it will all go to my head", 2009

The figurine is a portrait of the artist begging. She has become a piggy bank with a slot in her back to put the coins in. The only way to get the money out of it is to backstab her or crush her with a hammer, maybe throw her in the wall. So the true value of the figurine is hard to define. The renowned porcelain company Rörstrand produces it, in an edition of 200.



Carl Fredrik Reuterswärd

IV floor

also known as CFR, (b.1934 in Stockholm - d. 2016). CFR is one of our time's most well-known artists, famous for the "Non Violence" project, a sculpture of a linked gun which is placed outside of the UN-building in New York city, several versions of the sculpture can be found in many different parts of the world. The artwork was an immediate reaction to the murder of the artist's friend John Lennon and came about as a statement against violence in the world.

Carl Fredrik Reuterswärd began to study art for Fernand Léger in Paris in 1951. In 1952-1955 he studied at the Royal Institute of Fine Arts in Stockholm, where he also worked as an art professor from 1965-1969. In 1989, he suffered from a severe stroke but miraculously recovered but from that period on he was forced to work left-handed.

During his years as an artist, CFR was very productive with a wide and rich production in a variety of directions and expressions. Carl-Fredrik Reuterswärd is today represented by several museums around the world.

The series of portraits are in different techniques and editions but are all portraits of famous writers and artists. CFR was a frequent guest at the hotel but also a good friend to the family. He donated several times a print or a drawing that grew into a small collection, now decorating the walls in one of the corridors, a nice gesture and much appreciated by all.

A bronze edition of the "Non-Violence" sculpture can be found in the Lounge on the 1st floor.

(All rights reserved Carl Fredrik Reuterswärd Art Foundation.)



Helene Schmitz

V floor

Helene Schmitz's (b.1960 Stockholm) intention with her project *Blow Up* from 2003 was to present close-ups of plants in different stages from early spring buds to late autumn's withered flowers. Schmitz wanted to show nature in all its stickyness and hairyness far from the concept of serene beauty.

Her point of departure was also to show how "unnatural" these fragments of nature appear when moved from their natural habitat. She therefore brought the plants into the artificial light of the studio. Helene Schmitz holds a BA diploma from Stockholm University in Film- and Art Theory.

In several other works Schmitz has also delved deeper into western world's methods of organizing and structuring plants. One example of this is the *Linnaeus Project* 2007, in which she visually described how Linnaeus, the famous Swedish naturalist, argued for his classification and systematization of plant species.

This has laid the foundation for several award-winning books: *Borderlands* (2015), *Ur regnskogens skugga* (2011), *System och passion* (2007), *Blow Up* (2003)

She has participated in several solo- and group shows: Prins Eugens Waldemarsudde, Stockholm Sweden (2018). Fotografiska, Stockholm Sweden (2016). Avesta Art, Avesta Sweden (2016). WILLAS Contemporary, Oslo Norway (2016). Dunkers kulturhus, Helsingborg Sweden (2015). Turn Gallery, New York USA (2015). QPN #19 CHAOS, Nantes France (2015). Art'15, London United Kingdom (2015). Abecita konstmuseum, Borås Sweden (2013). Galerie Maria Lund, Paris France (2013). Kristinehamns konstmuseum, Kristinehamn Sweden (2012). Moderna Museet, Stockholm Sweden (2011). Fotografiska, Stockholm Sweden (2011). Palais Rameau, Lille France (2010). Galleri Leger, Malmö Sweden (2007). Centre Culturel Suédois, Paris France (2007). National Science Museum, Tokyo Japan (2007).

In 2012 *Ur regnskogens skugga* was awarded the Swedish Publishing Prize. Both *Blow Up* and *Ur regnskogens skugga* have been nominated to the Swedish literary prize, Augustpriset. Helene Schmitz's works are part of several important art collections: SEB Collection, The Public Art Agency Sweden, Art Collection of Oslo Municipality in Norway, Moderna Museet Stockholm and the Cultural Department of Stockholm County Council, and several private art collections in Sweden and internationally.



David Svensson

VI floor

David Svensson (born 1973) lives in Malmö, Sweden. The photographs in David Svensson's project Havana are closely linked to an installation with antique Cuban chandeliers wrapped in cocoons of fabric. The work was first shown in 2007 at the Moderna Museet in Stockholm and the following year at the Malmö Art Museum, where it is now part of the collection. The series of photographs where the artist Anna Nordquist Andersson has been behind the camera documents the process of finding, disassemble, packing and bringing the chandelier back to Sweden. The journey reflects on the colonial era and situation when the chandeliers were originally shipped to Cuba from Europe.

Through the question of the relationship with old objects, where a romantic sight meets social needs, David Svensson approaches political issues. The work contains poetic comments on issues of social order and change, but also portrays memory and emotional experience. Even the colors of the frames, matched by the colors of the installation, contribute to the intuitive capture of something essential to Cuba.

David Svensson has had a large number of individual exhibitions around the Nordic countries and in the United States. David Svensson works mainly with installations and his production is focused on an interest in the characteristics of light.

Katrine Helmersson

The lobby

The shape of the sculptures made of paper, entitled Dark Currents, is inspired by origami; they are to be seen as pretentious and monumental sculptures made out of fragile materials. The title Dark Currents stands both for the visible and invisible currents that exists within nature and in mankind. She also imagines the origins of these works as visual and tentional meditations between the body and the human mind. The aesthetic and the aspect of beauty, which for Katrine is equal to integrity, is also an important part of her work.

Dark Current, 2005
Nepalese handmade Lokta paper and hook
Edition 10 (dep,art,ment)





The Curator's words

"My focus has been to convey a contemporary expression in dialogue with the iconic Jugend building hosting The Diplomat".

Hanging these cutting-edge contemporary photographs in our classic building will make them stand out - while simultaneously blending them into a modern urban atmosphere.

Art should never be reduced to an interior detail; true art is free and stands for itself. Furniture and colors might change in a home or a hotel – but the art continues to color your senses regardless of trends.

Art is in the building.

Lovisa Malmström

Lovisa Malmström
Partner Hotel Diplomat, Art Advisor

Happy to answer your questions or be part of new ideas.
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Photo credits

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s. 6, 7, 75, 76, 80, 81

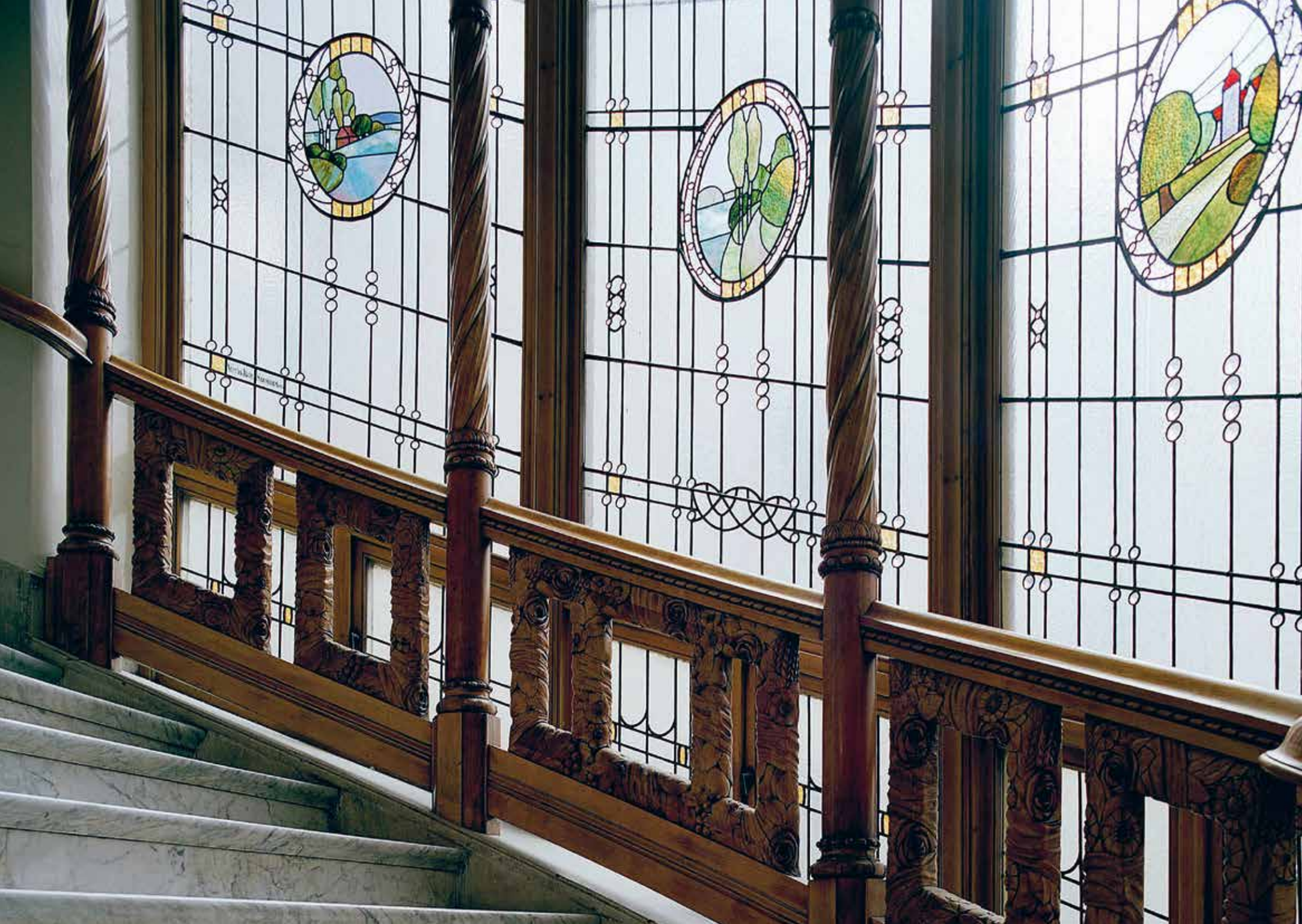
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