

Windy Fur Rundgren is something so rare as a versatile artist with the ability to assemble greatly differing influences to a coherent aesthetic. With an MA in Fine Art from The Royal Institute of Art in Stockholm (2010) under her belt, she has had the time to develop a unique and personal style, and for the attentive viewer, full of references to Art History.

The method is most often the same, as is the material: thinly painted egg tempera in light tones, at times accompanied by heavy, dark oils, against a backdrop of linen or raw canvas. The motives typically consist of geometrical forms but lack the austerity and mathematical correctness that can be found in some of Fur Rundgren's role models, like Piet Mondrian and Ann Edholm. Rather than exploring the horizons of abstract art through the aid of geometry, as her modernist predecessors did, Fur Rundgren allows art to become a place for empathetic investigations of the wayward characters and basic conditions of forms.

Hence, her artistic practice points in another direction than that of neoplasticism. Through the spirit of geometry, she does, from time to time, show esoteric tendencies that bring to mind Hilma af Klint's theosophical paintings, but also - in individual works - subtle surrealist tendencies by converging towards the trompe l'œil-technique.

How should you then approach this artist practice, which at first sight appears contradictory, situated in a borderland between mathematics and spirituality, nonsense and logic? The geometry is indeed dependent on its axioms, but in an embodied form also capable of awakening fundamentally sensuous, not to say emotional, responses in the viewer; It is at once the most abstract and concrete we have. And in keeping with this insight, Fur Rundgren creates her stylish artworks, playfully pushing the boundaries for what geometry can be.

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Translated by Emily Berry Mennerdahl.