



Lisa Holmgren Portfolio

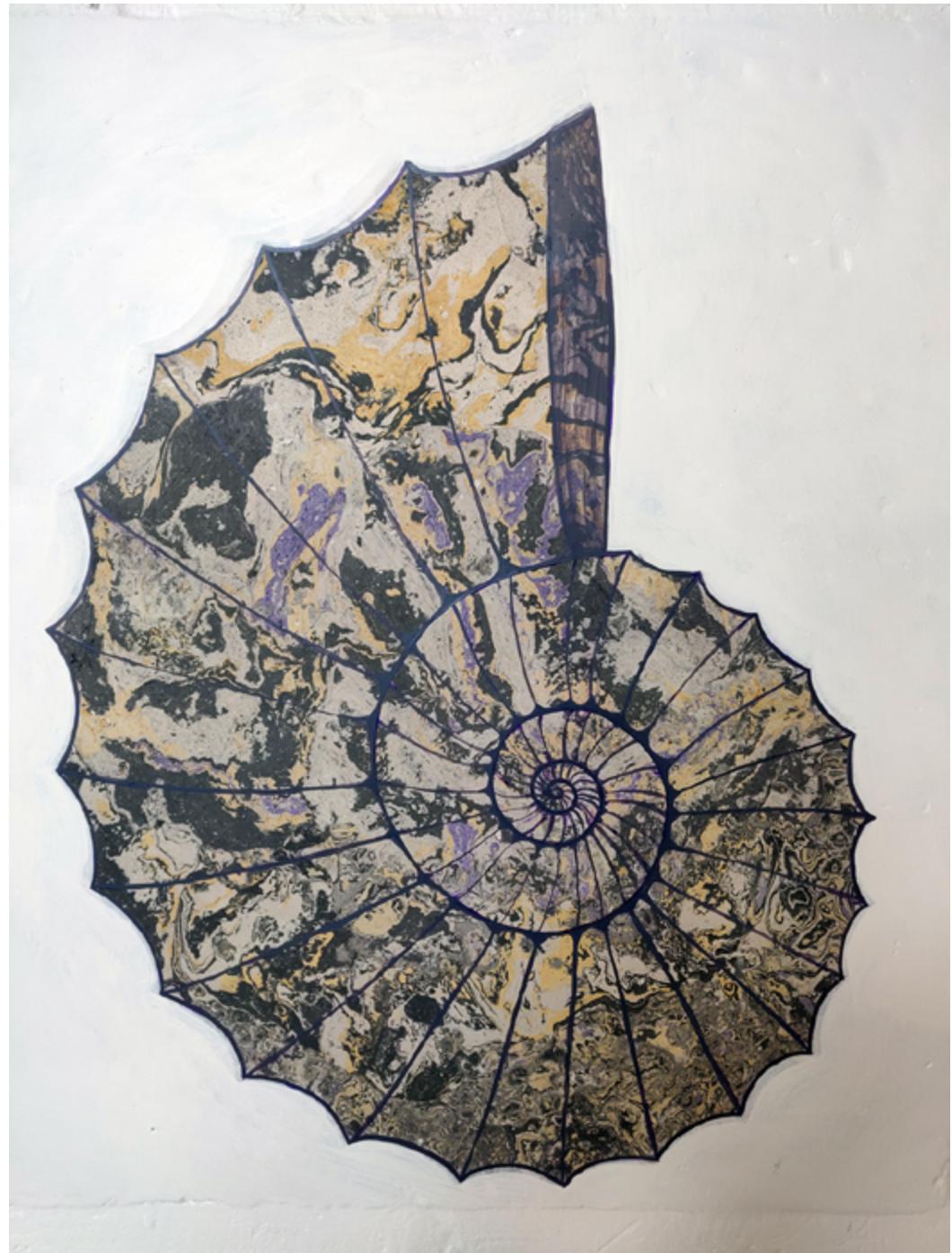
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Shell and Vesica piscis

Scagliola inlay (plaster, pearl glue, pigment)
60 x 80 cm, 2021

The shell is based on the golden ratio, in an outward-rotating spiral. It's executed in scagliola, which is pigmented plaster designed to resemble marble - a densely compressed limestone. Limestone, in turn, consists of shells and remains of water-dwelling organisms.

The second motif portrays a vesica piscis: two overlapping circles. The colors are in ochre and black, creating a dramatic effect and evoking thoughts of planets. The veining in the image emerges during the process and becomes prominent as the surface is polished. These works are examples of how scagliola can be integrated into indoor walls.





The soul shuns the void

Sculpture installation

Gypsum, metal reinforcement, jute fabric
2021

The artwork comprises three life-sized statues mounted on dolphins at the entrance of Gothenburg's harbor. It's a collaborative sculpture installation created by myself and two fellow artists, Chihiro Nodera and Shapur Akbari. This project reached its completion for Gothenburg's Culture Night in 2021. Over the span of five weeks, we constructed molds of our bodies and cast the statues in plaster. The sculptures were internally reinforced with metal, while separate base plates were crafted for the installation, then securely fastened to the dolphins. Using a crane, the statues were then lifted into place and anchored onto the plates. The standing sculptures were complemented with an installation consisting of casting molds and castings from seated positions. The aim of this artwork was to fashion a dramatic installation that could evoke thoughts and emotions in its viewers. By centering on the bodies instead of

faces or poses, the sculptures take on a universal quality, highlighting the subtle expressions of the human form. Subjected to the elements, these sculptures gradually weather over time, accumulating a patina that becomes an integral aspect of their gradual decay - a process that in itself becomes part of the artwork. The sculptures have garnered considerable local attention, as they are visible from a scenic walkway along the river in the Klippan cultural reserve. The sculpture installation continues to be a part of the cityscape and is open for the public to visit and enjoy.









The Snail

gypsum, pearl glue, pigment, cellular plastic
2021

The sculpture is crafted in scagliola with a core of cellular plastic. The form depicts a fusion of a snail and a human, reminiscent of the Giza Sphinx. The sculpture bears a friendly expression with rounded contours, placed directly on the floor, making it inviting to children. The spiral shape harks back to the marbling created by millions of years of compressed shells and mollusks.



Globes

gypsum, pearl glue, pigment
2021

The spheres are crafted in scagliola and are color-wise in blue, black, and white. The artwork is inspired by the Vesica Piscis, depicting two overlapping circles. I aimed to portray the simple yet ambiguous motif in a sculptural manner. The two spheres are placed in relation to each other, creating a dynamic interaction between them. Despite their size conveying weightiness and stateliness, their shape allows for easy movement.



Tiramisú

bathtub, human, tiramisú
2019

“Tiramisú” is an installation where a person sits in a bathtub filled with tiramisu, accompanied by the sound of waves. The title can be directly translated into English as “pick me up,” which becomes a sort of plea. The artwork is an absurd performance with various interpretations. I wanted to create a thought-provoking and humorous piece that engages emotions and the viewer. The performance took place during GIBCA Extended, in Gothenburg 2019.



<https://vimeo.com/370468734>



The Mural

gypsypm, pearl glue, pigment
200 x 400 cm
2023

The mural painting, executed in scagliola, is integrated into a wall within a residential building in Kville on Hisingen in Gothenburg. The motif is inspired by the Annunciation, a 15th-century work by the Renaissance artist Fra Angelico. It was during the Renaissance that painters began to create visual illusions of “a room within a room,” which I’ve also employed in my work. I aimed to preserve the serene and solemn atmosphere expressed by the columns while introducing a new and fantastical element in the form of the bird-like creature, adding movement and drama to the composition. I developed the form freehand and without a sketch, which resulted in a surprising outcome for me. This approach can serve as a method to generate visual intensity and energy that cannot be planned, similar to what arises in expressive painting.

Up close, the veining of the molded marble becomes apparent, with its fluid forms creating a sense of dissolution and unreality. Neither the Archangel Gabriel nor Mary is visible in my depiction, but their halos are represented as round overlapping shapes in the lower part of the image. Through the contrast between the traditional and the contemporary, I aimed to create a beautiful and ambiguous work.







White horses

Gypsum, pearl glue, pigment
metal, cellular plastic
2022

The sculpture is made of scagliola and depicts a life-sized horse. One of the horse's front legs is lifted, giving the impression of movement, and its head is slightly turned forward in a curious gesture. It's constructed with a welded metal reinforcement and a sculpted core of cellular plastic. By using the color palette of black, titanium white, and iron oxide red, I aimed to evoke associations with the automotive industry and sporty motorcycles, whose designs often incorporate vibrant hues.

