

Cecilia Hillstrom Gallery:

Kristina Müntzing

Hand Me Downs

8 November – 14 December 2024

A weave consists of threads that are intertwined with each other. The vertical threads are called warp, and the horizontal ones are called weft. Together, they progressively form the weave, often taking the shape of fabric. In the case of Kristina Müntzing, the weave is unusually a photograph. She often begins with images in family albums. These are types of pictures that are rarely particularly remarkable as photographs but are important as carriers of memories of people, places, and events—memories that shape our life stories. Enlarged and transformed, the snapshots in Kristina's works are elevated to something more. When the long, narrow strips are combined, she also weaves in time and reflection, which are intrinsic to the act of weaving. Moreover, the striking materiality of the works makes one experience the images in a completely different way than in an album. It is as if the past has become a subject with an active and highly physical presence in the room—both delightful and eerie, or as Freud would have said, *unheimlich*.

Significant in Kristina's childhood and upbringing are the paintings of the Swedish modernist Gösta Adrian Nilsson (GAN) that belong to the family. Her grandfather was a renowned tailor in Lund, and GAN was a man who cared about his appearance. Clothes were exchanged for paintings, and the family photos show framed gouaches hanging on the home's walls. However, there, they may seem a bit dull, and in her reinterpretations, Kristina imbues GAN's paintings with new energy and vigour. She dives into details, mirrors, repeats, and expands the motifs beyond the edges of the images. The colours intensify, and the weaving breaks up the image into pixel-like patterns reminiscent of glitched digital files. In a clever way, the works combine traditional craftsmanship with new technology, but they also merge personal stories and experiences with art and photo history. A bridge is also built between generations, and the attention to form and material that characterized her grandfather's work is present in her own pieces—not least in the small objects where, for example, the smoke of a cigarette is sweet as sugar.

Niclas Östlind