

Erik A. Frandsen

Reversion

Reversion is the title of Erik A. Frandsen's current solo exhibition. It is an old legal term referring to a property reverting to the king, the state, or the original owner.

In connection with this major exhibition project, Erik A. Frandsen has worked with the German painter Albrecht Altdorfer (1480–1538), who represents the so called Danube School. This school, with a humanistic approach to the world, sought to see the cosmos, heaven, and earth as a unified whole.

Erik A. Frandsen works with his own universe of motifs drawn from everyday life, but he shares Albrecht Altdorfer's understanding of the image as a space where historical, architectural, and natural elements are composed together into an unstable composition. Albrecht Altdorfer's paintings are not a neutral window onto the world, but a dense structure in which the world is already in dissolution.

In Reversion we encounter a related displacement. The large paintings function as architecture within the room, while the small mosaics condense the same tension in miniature: ornament versus structure, interior versus heap of ruins, culture versus what remains when the whole has broken apart. We are forced to change our position in the space in order to see.

The composite space of the image carries meaning, as in the work of Albrecht Altdorfer. The motifs do not form a narrative but layers within a visual terrain.

Albrecht Altdorfer's landscapes are characterized by a paradoxical mixture of sensuous surface and latent catastrophe: the world is sumptuous, yet already threatened by its own exhaustion. This tension reappears in Erik A. Frandsen's painterly logic. Colour, ornament, and materiality appear seductive, yet they are organized in compositions that insist on loss, abandonment, and historical sedimentation.

The image becomes a place where culture is not represented but compressed like a space one enters and feels physically.

In both Albrecht Altdorfer and Erik A. Frandsen, the image functions as a kind of compressed world not as depiction, but as architecture. The viewer is not confronted with a motif but with a structure in which nature, history, and culture are woven together into an unstable whole.

The image takes on the status of a densely packed organism marked by conflict, where meaning is not given but sensed, and where beauty appears not as a goal.

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Unheimlich 2

2025-2026

Glass powder, alkyd, and oil on canvas.

390 x 500 cm