

Lisa Jeannin
Uppsala, 1972
Lives and works in Sweden
lisajeannin.com

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Imagination is a prerequisite for art and life. In Lisa Jeannin's world, rational thinking takes a back seat, instead other values and worlds emerge. With the help of imagination and magic, she creates something new, yet ancient. Jeannin draws from the ancient sources of wisdom and lives in harmony with nature and the environment.

She listens and sees, looks inward and outward. Dreams and dreaming are important components of the art that Jeannin creates. Another important component is alchemy. Alchemy can be described as a 'pre-science', something that existed before today's scientific research took off. Experiments and transformations are what it is about and the closeness between the worlds of dreams and alchemy is obvious.

She has carried out a number of large-scale public artworks in various parts of Sweden, has had several major solo exhibitions and participated in many important group exhibitions in Sweden and abroad.

Text: (translated from Swedish) Hans Sundvall. Photo: Susanne Holmberg for NSD.

There is something immediate and appealing about Lisa Jeannin's artistry. Not only because it contains so much to be fascinated by, but above all because of her way of telling, or rather creating a coherent story that makes each individual work part of a whole.

The feeling of being invited into a parallel universe filled with both everyday objects and more curious things is palpable. As if you were in a fantasy-filled dream or fairy tale where you can just lose yourself among all the herbs and plant parts in glass jars or in the texts that are as informative as they meander between fact and fiction.

Because just like when you sit down in a theater or open a book of fiction, you accept the conditions for what will be depicted or retold. You follow along and for a moment the fiction becomes reality, something that plays out in front of you on a stage or in your mind.

Lisa Jeannin seems to want to invite anyone who wants into her world and artistic universe where almost anything can happen, if you just let it. In her personal way, she shows the possibilities of art to relate to reality and create new interpretations of it.



Fosforos

A performance during the exhibition *Månljusfångaren*, Södertälje Konsthall, 2022

Collaboration with the actor David Carmel.

The story of the alchemist and the moon takes place in a completely dark theatre. The alchemist shrinks and becomes tiny in the search of the philosophers stone with the help of the moon.

Review of the exhibition in the Swedish newspaper DN: "*Lisa Jeannin enchants the audience.*"

Photos: previous slide by Anna Drvnik.
Right (and last photo): Tomas Björkdal.





Beltane

Public art Kronandalen, Luleå, 2021 - 2024

In a grove of trees in Origoparken, an oversized festive table is set. Bronze and weathered steel. In 2024 the work expanded with 10 additional sculptures: *Gästerna/The Guests*. (see also slide 17-19).

Photos: Anders Alm.



*LOCUS SOLIS - THE PLACE OF
THE SUN*

Installation made in
collaboration with Rolf
Schuurmans

Jönköpings Länsmuseum for the
exhibition *As Above So Below*,
2021 ([Watch video](#))

In *LOCUS SOLIS* – a play on
“Locus Solus” by Raymond
Roussel, (1914) – Lisa Jeannin
and Rolf Schuurmans present a
collection of machines created to
explore solar alchemy: an
experimental process in which
sunlight is transformed into the
mythological Philosopher’s
Stone.

Their work, close to achieving
this alchemical transformation,
explores the boundaries between
science and mysticism through
their machines that function as
both works of art and
experimental tools.

Photo by Rolf Schuurmans.



LOCUS SOLIS: cont.

During the record-breaking heat in the summer of 2018, Lisa Jeannin became obsessed with solar alchemy. For a few years she had been thinking and incubating machines suitable for capturing sunlight in a “homemade vacuum” inspired by how alchemists work in the completely illustrated anonymous alchemical work *Mutus Liber*, the book without words, from 1677.

With the help of glassblowers from the Glass Factory in Kosta, she was helped to create lenses, parabolas with silver nitrate, large funnels and other alchemical tools, some of which are shown in this exhibition. Rolf finished building these machines and together they began to explore solar alchemy.

To materialize sunlight, one needs to move the flask with homemade vacuum about every five minutes to always have a ray of sunlight inside the flask.

One must follow the sun’s journey across the sky from sunrise to sunset, something that in alchemical circles, since the Middle Ages, has been referred to as a Herculean task (*damn hard*) but which can also be described as a kind of mindfulness exercise and meditation.

A red powder appeared that unfortunately disappeared. The experiment resumed: a white powder appeared that also disappeared into thin air, to the euphoria and despair of the solar alchemists. A so-called “magnet” is needed to capture this volatile powder that may have been the Philosopher’s Stone.



LOCUS SOLIS: cont.

Is it possible for a human to actually create a kind of photosynthesis even though they are not a plant?

Inspired by a strange device that an 18th century alchemist, Dr. Sigismund Bacstrom, never built, Rolf and Lisa gathered the Spiritus Mundi, the World Soul, at the Arctic Circle in Norway in the summer of 2019 with the aim of creating the secret magnet.

Lisa still broods over the very essence of the magnet but has returned to her original alchemical passion and practice: The Spagyric Art, the alchemy of plants.

Photo: Rolf Schuurmans.





Mandrakes, Persbo Studio, 2017

This work also exists in bronze at Lisa Sass förskola, Göteborg.



Photos: Lars Brunström, Fredrik Strid





Mästarverket / The Masters Work

Pavilion (approx. 3,5m x 3,5m, wood, text on walls), videos, sculptures, alchemical objects, 2019

The installation has been shown at Norrtälje Konsthall (2019), Jönköpings Länsmuseum (2021) and Södertälje Konsthall (2023).

Photos (including previous slide): Erik Hagman.

Mästarverket: cont.

“With an impressive attempt to answer the question whether dreams, like art with its magical and poetic powers, are able to change our lives, the complex installation which forms the heart of the exhibition and which takes time to absorb, the plant world and alchemy are in focus.

The installation is like a room, we enter a pharmacy. The walls are covered with notes, dated dreams and, at the same time, translucent interpretations that clarify connections between cosmic and earthly, inner and outer conditions. On the floor are large and small flasks with liquids, dew, rain, snow. From the ceiling, attached to a seven-pointed copper star, hang countless labeled small bottles of dark tinctures. Everything is connected. In two smaller round windows we meet the ‘master’ at work. On a bed we can lie down and dream.

My astonishment at the many years of systematic research that lies behind the installation, the knowledge about the views of different religions and teachers on the areas of use of plants and minerals or the influence of planets and constellations on the processes of the earth turns into an all-encompassing aesthetic and sensual experience of enchanting magic and a curiosity to know more.”

Translation from a review at omkonst.com.



Månljusfångaren
/ The Moonlight catcher
Solo exhibition at Södertälje
Konsthall, 2022

Watch a short interview with Lisa
Jeannin about the exhibition [here](#).



Photo by Ronnit Hasson



Elementarer / Elementals

Patinated bronze
Tåtplatsen, Malmö
2024

The old alchemists spoke of nature beings created from the elements; gnomes, sylphs, undines and salamanders. My snowman-like creatures are like syntheses of all the elements but also the seasons.

They are flowering even though they are made of snow. I was also inspired by the movie *Frozen II* when it turns out that Elsa is the fifth element: Ice!

The Elementals are standing in a square in Malmö. You can't see both of them so easily in the same frame of view, but if you follow the gaze of one, you can see that this one is looking at the other Elementary.

One is standing under a tree by a park bench with a broom and the other is standing in the plantings with a sunflower.

One of them has a pinecone you can play on, like a thumb piano, on it's head.

They are gentle reminders of the climate crisis, that perhaps not only snowmen are soon to be extinct: *Elementary, my dear Watson.*

Photos: Cecilia Nordlund



Alchemillas Apotek

Lisa Jeannin often states that art is her alibi for exploring alchemy.

She has taught the Spagyric Art at Naturens Medicin, Biskops Arnö for 8 years.

www.alchemillasapotek.com



Photos: Gallery Steinsland Berliner.
Next slide: Kristinehamns
Konstmuseum.

ASHWAGANDHA

CALENDULA

ROSMARIN

ASTRAGALUS

SCHIZANDRA

KAROMILL

MJÖRKÖRT

LIND

JOHANNESÖRT

ALCHEMILLA

GRÄÖ

ÄBRÄÖ

BLÄNCKROS

HAYRE

SHATAVRI

LJUNG

HUMLESÖGA

ZIZIPHUS

VÄNDERÖT

RÖDKLOVER

VILD ROS

SYREN

JÄRNÖRT

RÖLLEKA

PERSIKA

NÄSSLA

HELG BASILIKA

ÄLÖÖRT

GJÄNGÖ

FROSSÖRT

PASSIONS

BLÖMMA

SÄLYIA

KALUS

LAVENDEL

ÄNGELICA

KÖTT

NÖLA

GUAYUSA

GLUCKSKO

SNABORRE

CITRON

VERBENA

DAMIANA

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Beltane

Solo exhibition and
public art works in
Luleå and Luleå
Konsthall, 2025

Right: installation
view of *Alchemillas
Apotek* (tent,
elixirs), and various
sculptures
at Luleå Konsthall.

Next images: details
of the sculptures
and of the public
sculpture *Beltane* in
a nearby forest (see
also slide 4).

[Read more here.](#)







Photos: Anders Alm.

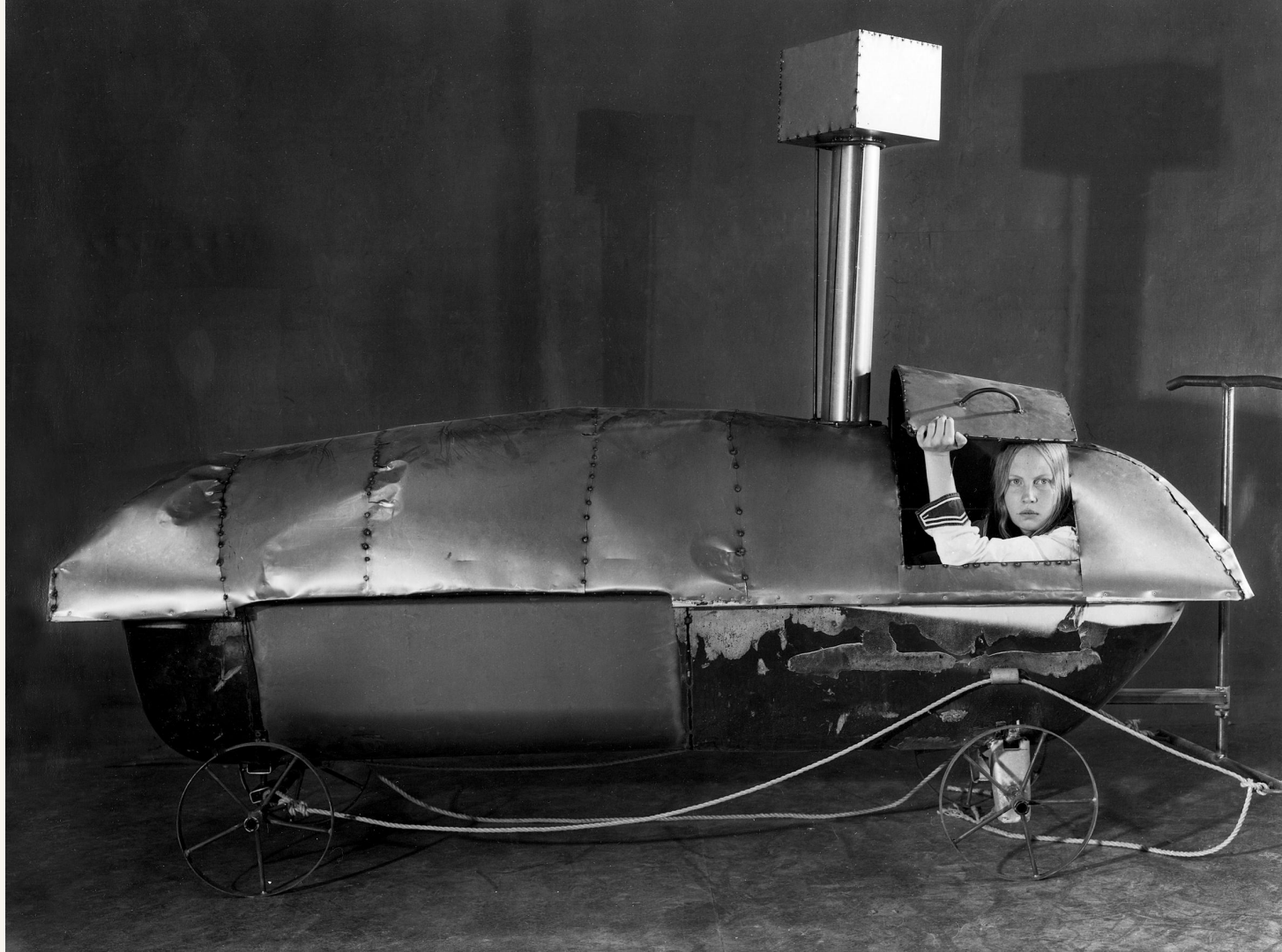
The submarine

Metal, periscope, 1995

This work has been shown at sculpture park Wanås (1998), Malmö Konstmuseum in the solo exhibition *Beyond the Sea* (2010), *Le Sous-Marin*, Underlandet, at *PANDEMONIUM*, Gothenburg International Biennial (2011), and Kulturhuset Stadsteatern, Stockholm (2016),

Read Gertrud Sandqvist: '[Le Sous-Marin](#)' for the Göteborg International Biennial for Contemporary Art.

Photo: Sören Gérard.





Kvintessenssen

Bronze, stainless steel, height:
approx. 3m

Pottholmen, Karlskrona, 2022

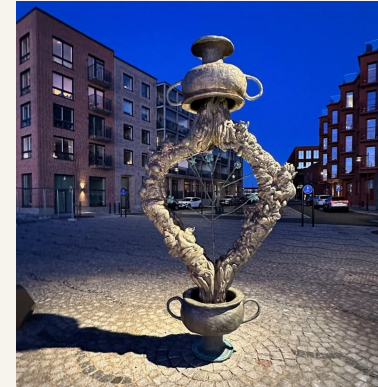
The sculpture group

Quintessence by Lisa Jeannin
and Rolf Schuurmans is the
artistic creation for the
Strandpromenaden on
Pottholmen.

Quintessence shows a magical
frozen moment of a union of
the five different elements. The
place offers the opportunity to
gain strength, energy and
inspiration.

The sculpture group is in five
parts. Four dodecahedrons half a
meter high have been placed
directly on the stone-paved
ground by the sea, and on them
the artists have attached bronze
sculptures that imaginatively
represent the classical elements
earth, fire, air and water.

Quintessence is the fifth element.
In the artists' interpretation, it is
a never-ending source from
which everything can grow. One
of the two mirrored pots hangs
magically in the air and forces
bubble and gush from both of
them. Is it water or is it a cloud of
fire that rises from the pots and
reunites? This sculpture is made
of bronze and is three meters
high. In the middle of the large
sculpture grow five flowers with
faces made of bronze. The
sculpture group is both strict and
baroque in its forms and relates
to the historical and new
architecture in Karlskrona.



"Kvintessensen creates a welcoming and inclusive meeting place for people of all ages and with different cultural backgrounds. If the World Heritage city was built for defense purposes, Pottholmen should instead welcome residents and visitors and enrich the city with new stories. *Kvintessensen* can become part of a new, imaginative story about the city of Karlskrona where fiction, fairy tales and magic are mixed into a new brew.

Kvintessensen invites us to think outside the box and encourages existential reflections and conversations in public space. Lisa Jeannin and Rolf Schuurmans say they want to create a free space that invites contemplation - a place for inner visualizations and placed openly outdoors in public space. The visitors' creativity is challenged and there are no manuals or instructions for how to relate to the art or how it can be seen, interpreted or even used.

It is brave of the artists to stand firm with an existential depth, something that our time needs more than ever in times of "one-liners". There is room for magic and miracles here."

(Text and photos by Torun Ekstrand, translated from Swedish, read the [original text here](#))





No home like Space
Video, analogue animation,
colour/audio, 6 minutes, 2006

Photo: Sint Lukas Gallery, Brussels.

“The Spider Woman’s Everyday Life”
Camilla Hammarström, 2006

In the animated video work *No Home Like Space* by Lisa Jeannin (on view at Galleri Milliken in Stockholm through October 14), viewers follow the daily life of a spider. She climbs through a web filled with various dollhouse-sized household items, waters a plant, grates Parmesan cheese over spaghetti, types on a typewriter, and plays a riff on a bass guitar. The spider serves as a metaphor for the creative human being—she who organizes her life while hanging upside down, gathering the most wondrous things in her webs.

Lisa Jeannin’s video has an everyday warmth that brings to mind the *Tårtn* films. Here we find the same melancholic restlessness and worn-out quietude. On the small TV, a few musicians play next to a man-sized question mark. Cymbals, drums, and an accordion ring out unfinished. The mundane room opens its boxes. It is truly an art to be profound and lighthearted at the very same time.

Kultur

Spindelkvinnans vardag

I den animationade videokonsten *No home like space* av Lisa Jeannin visas på Galleri Milliken i Stockholm till och med 14 oktober för man följer en spindelns vardag. Den skaffar mat som skivor av olika husgenötvar, drucksglasörmatt, vatten i en plantkärl, river parmesan över spaghetti, skriver på en typewriter, spelar på en bas. Spindelns utgör symbol för den skapande människan, hon som skapar sitt liv i hängslen upp och ned, utgör sina nät på det mest underliga sätt. Lisa Jeannin



Lisa Jeannin: “No home like space”, video på Galleri Milliken i Stockholm.

Altanbladet 06-09-30

video har en vardaglig värld som för tankarna till Tårtn-filmerna. Här finns samma sorgmodiga stugande och lugnhet som i de andra filmerna. I filmen spelar några musiker för ljudet av en man som skriver på en typewriter. Cymbal, trumma och dragspel klingar konstligt. Det är också en symbol för den skapande människan, hon som skapar sitt liv i hängslen upp och ned, utgör sina nät på det mest underliga sätt. Lisa Jeannin

THE SPIDER AND HER WEB
Filip Luyckx, 2008

No home like space. That is the message with a hidden meaning from Lisa Jeannin’s video with the same name which is also the title. A spider moves through her self woven web while doing household activities such as cooking, grating cheese, watering a plant, watching television, making music and typing texts. Pendulous objects are being moved and manipulated. We recognize among other things a guitar and an amplifier, a watering pot, a cooking pot, a cheese grater, pieces of cheese and a compass.

The use of animation techniques makes these activities seem fairy-like simple but with Jeannin each and every one of them is a metaphor for a broader reference framework in time and space. The second message with a hidden meaning that has been typed in reads after all “Lately I have been travelling in time”. There is more going on here than just the story of a sympathetic spider.

The painting, the guitar, the typewriter and the musicians on television refer to the artist’s position as does the web that the insect itself is weaving. The cobweb can be spun out endlessly; all the same it is a territory. The fanciful walking pattern of the animal is no stranger to the web architecture. The spider draws inspiration from other spaces and times. The stratification of the threads is put consciously on the screen. The cobweb has a nomadic structure that can be moved to other places and can take up other positions. Its female inhabitant contemplates the world from a pendulous position.

That other dimension produces a profoundly different look on the same reality, of which a normal two-footer has little understanding. Because of this experiencing time and space happens in a completely different way. At the same time, the spider is caught in her own web and she is part of the events she herself disentangles. This temporary lodging shows itself as a very vulnerable structure constantly subject to changes.

The medium animation not only maintains a distance from the activities but also draws the maker (and the viewer) into the narrative structure. The graphic style strongly resembles the naïve atmosphere of the early movies. Clownish musicians from days long gone parade on the television screen, the typewriter seems just as archaic. The spider herself watches her stories on television and provides them with philosophic comments on the typewriter. In between she plunks the guitar with the soundtrack for the movie while the pendulous painting reflects the environment.

The animation brings into vision the daily life of a spider/artist, her need for food and a shelter. *No home like space* is an emblematic work representing Jeannin’s position as an artist. In her video installations she usually yields different levels of observation both on and of screen which makes the steady position of not only viewer and artist but also of the subjects waver. The different themes and media, the production process and the observer’s position are all interwoven as in one big cobweb.

Published on the occasion of Digital Poetics, Sint Lukas galerie, Brussels (2008)



*GORILLA GODDESS
GANGSTER AND THE
GOBLINS*

3-channel video
installation, analogue
animation, colour/audio,
2007

Installation views
solo-exhibition at Felix De
Boeckmuseum, Drogenbos,
Belgium.

A video myth by Lisa
Jeannin and Rolf
Schuurmans.

Watch video



Photos this slide and next: Henk
Schuurmans.

“*G G G & G* is a story with multiple space and time facets, in which the fragments are so charged and communicative that the interlaced entity paradoxically becomes natural and self-evident.

G G G & G is about mental spaces, models of projection for questions with regard to reality’s chaos and the complicated obviousnesses of life. From time to time a hall of mirrors is described in which identity is questioned and the monument of reality collapses.

Here an inquisitive gorilla can discover herself in thousands versions with the aid of her filming camera eye; or it is also possible that a frustrated and lonely gangster shoots the mirrors into pieces, maybe to keep his enigmatic nature intact. But soon the looping restores this hall of mirrors.

G G G & G is about the coming into existence from magical rituals performed by small colourful trolls, about the loneliness of the gangster in a world revealing its built-in fiction, about the green goddess’ lust for creation and destruction in front of a sterile civilization, about positive identity solutions as a strategy to welcome and form a larger reality, about the return to nature and the green and about the spider’s fantasy and the public’s fantasy and fantasy as a subversive force aimed against order and reason who threaten humour and human dignity with death.”

Leif Holmstrand



The Crossing

2-channel video installation and a sign made from mdf, lighttube and lightbulbs. Installation view at Moderna Museet , “Moderna utställningen”, Stockholm, 2006

The Crossing has also been shown “ERROR # 7. Just a movie for godsake”, Haantjeslei 68, Antwerp, Belgium (2007), Busan Biennale, South Korea (2008), “Samfund, Satir & Surrealism”, SAK, Svendborg, Denmark (2020).

[Watch video here](#)

(Text excerpts)

Lisa Jeannin’s film work *The Crossing* consists of a double projection where several different time spheres communicate with each other. The work is a drama whose main character, the spider, shows us a film in which we meet the Kung Fu masters Red master, Black master and Blue master. This is also the film in which the dead awaken.

Simultaneously, we follow the spider as it retreats to its study and the time before the film is made. The spider notes: “I WANT TO MAKE A FILM – reincarnation.”

In a text about Jeannin's artistry, the artist and poet Leif Holmstrand has described her ability “to lift fragmentary groups out of a fantastic cosmology”: “Jeannin's internal world history, endowed with constantly new psychosocial laws of nature, lies outside the civilized order we like to see as universally valid, it lies outside the claims of common sense. Yet – and herein lies the possibility of subversiveness – the world she investigates is not unfamiliar.

States as methods: Lawlessness, dreams, latency, paranoia and the hallucinatory are used as openings for both thought and the shadow of thought. They make perceptive hospitality possible, allowing ontological politeness in the midst of the impudent. Play and imagination prevent dictatorship in the skull, and used without coquetry, radical introspection works in the same way. In this case, nothing happens in pretended therapeutic confessional zeal, but the works are about actual possibilities to change one's reading of the world. What is suggested is simultaneity, non-linearity.



Le sous-marin / the submarine

Video (8mm film, analogue animation), colour/sound, 10 minutes, 2011

Le Sous-Marin is a film about the seasick captain who after 33 years at sea returns and creates his own universe on land. It is a film about memories that have been told by three generations to live a life of their own. Lisa Jeannin and Rolf Schuurmans mix stopmotion-animation and sequences made in 8 mm film, telling a family myth.

Watch [the film here](#).



Le Rond Universel / The Universal Circle

Video, analogue animation, colour/audio, 9 minutes, 2012

In *Le Rond Universel*, Lisa Jeannin and Rolf Schuurmans show us how the veiled and the lucid can exist within each other. The scientific wish to understand and structure the world becomes intertwined with the mystical as modern science sometimes seems to propel towards the occult. A glow worm begins a long existential explanation about creation, time and the universe.

The perspective constantly shifts between the unfathomably large (stars and galaxies) and the unimaginably small (atoms and electrons). While the bat listens to the glowworms thoughts, it performs mysterious investigations and enigmatic rituals in the background. The glow worm's lines have not been written by the artists, but the film's soundtrack is an authentic recording of a 6-year-old boy, (Lisa's brother Stéphane) who, with impressive insight, freely reflects on his own place in the universe.

Watch [the film here](#). [Here is a video](#) presentation of *Le Rond Universel* by Örebro Konsthall, with an interview with science writer Jonas Enander. Image below: installation view at Galleri Christian Larsen.





Initiation

Video, colour/silent, approx. 3 minutes, 2020

Presented in a box with a glass lens

In Lisa Jeannin's films, rooms change places and time can be played back and forth. The fictional stories intersect and layers of worlds are presented in parallel. As viewers, we identify with the animated animals, while the physically human characters, often filmed in super-8, appear somewhat more fictional.

Left: installation view inside a bank-vault in the exhibition *Le rond Universel* in Örebro Konstell (2021). Below: still.



