

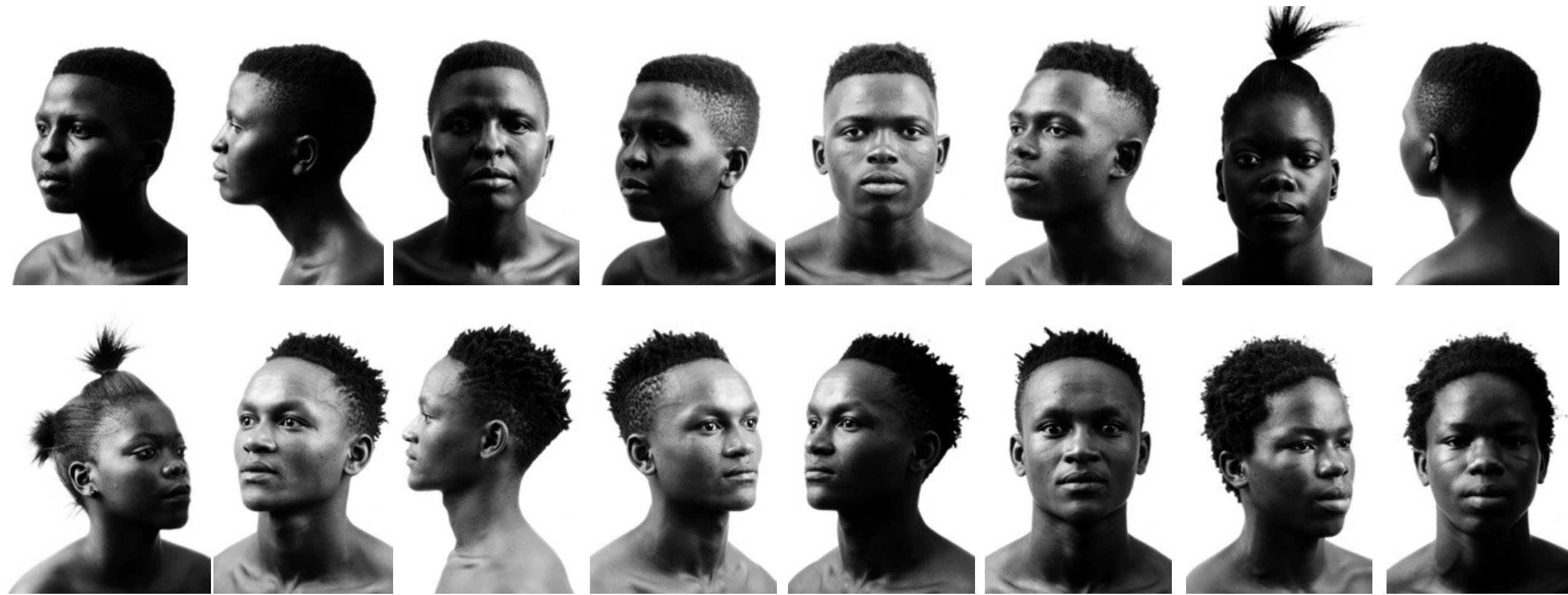


FROM THE SPHERE  $\Phi$ F NOTHINGNESS

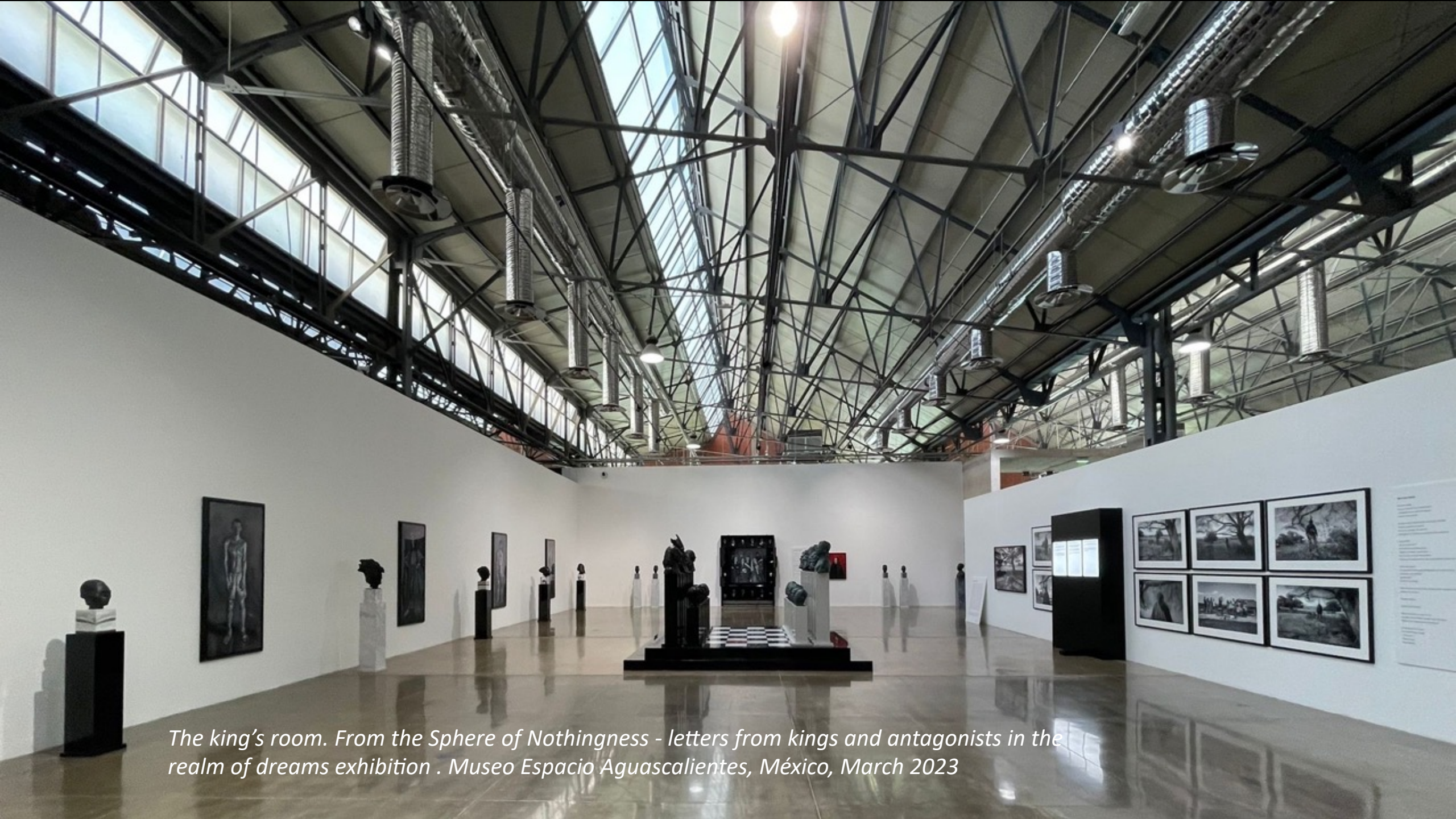
KUSUKELA KUMKHAKHA  
WOKUNGELUTH $\Phi$

Letters from kings and antagonists in the realm of dreams





**A JOHAN FALKMAN EXHIBITION**



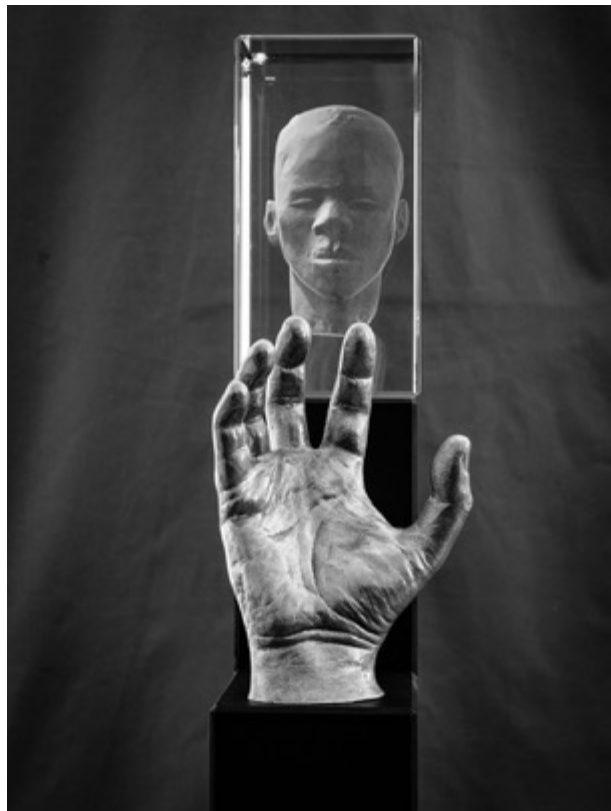
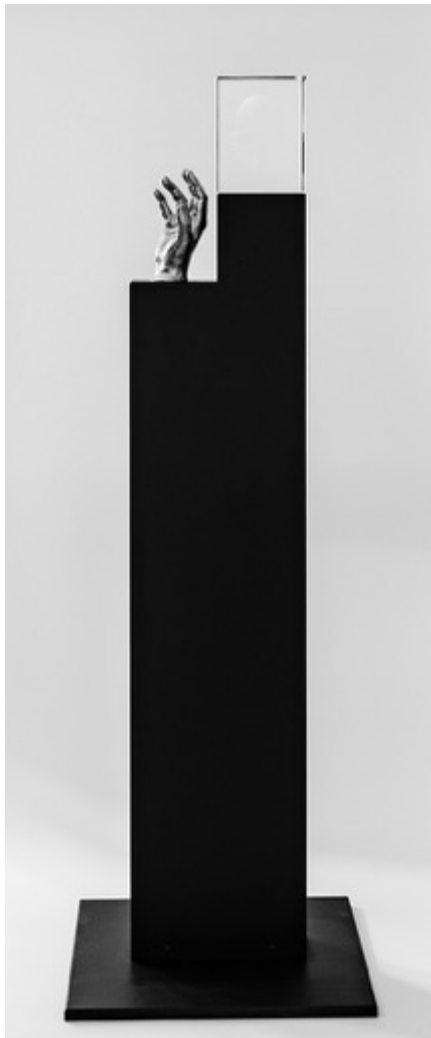
*The king's room. From the Sphere of Nothingness - letters from kings and antagonists in the realm of dreams exhibition . Museo Espacio Aguascalientes, México, March 2023*



Johan Falkman  
The Zulu-chief, Eugene B Zulu, his First Wife, Nomusa F Mtwana Zulu, and their family, photographed at Intibane, Zululand, South Africa, in October 2016.

- |                          |   |                                |  |                           |                               |
|--------------------------|---|--------------------------------|--|---------------------------|-------------------------------|
| 1 Gala Mtwana Zulu       | Royal Family Member   | 7 Ennie Mtwana Zulu            | Royal Family Member  | 13 Gcinizenzo Mtwana Zulu | Royal Family Member           |
| 2 Mfanvele Mtwana Zulu   | Induna - Royal Family Member, Traditional leader, reporting to the Inkosi/Chief | 8 Mancizo Mtwana Zulu          | Royal Family Member  | 14 Eugene B Zulu          | Inkosi Chief                  |
| 3 Mbusikazulu E Masongo  | Induna Traditional leader, reporting to the Inkosi/Chief                        | 9 Andries Nkoskhana Ndabandaba | Induna yezinsizwa, Traditional leader, controlling ritual fights - reports to the Inkosi/Chief | 15 Nomusa F Mtwana Zulu   | uNdunkulu, Chief's First Wife |
| 4 Nathi Gumbi            | uMkhwenyana, Future Son in Law  | 10 Nokukhanya Mtwana Zulu      | Princess - Royal Family Member   | 16 Zeblon Mtwana Zulu     | Royal Family Member           |
| 5 Bernhard F Mtwana Zulu | Royal Family Member   | 11 Sakhile W Mtwana Zulu       | Royal Family Member  | 17 Soiniseko Mtwana Zulu  | Royal Family Member           |
| 6 Nkingo P Mafuleka      | Induna Traditional leader, reporting to the Inkosi/Chief                        | 12 Funda Mtwana Zulu           | Royal Family Member  |                           |                               |

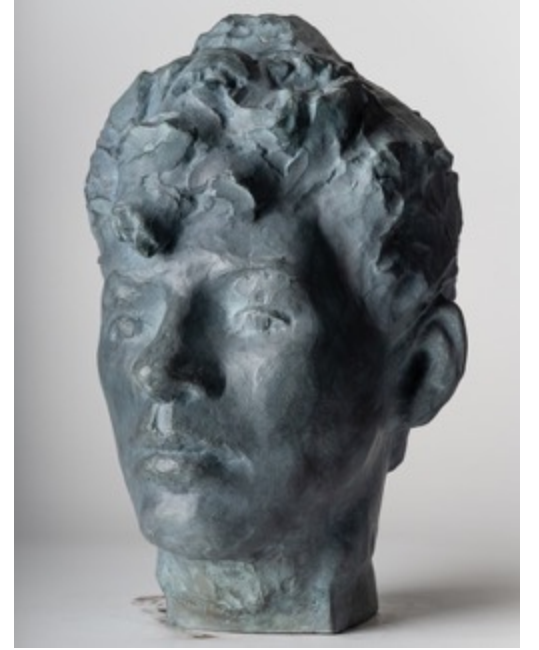
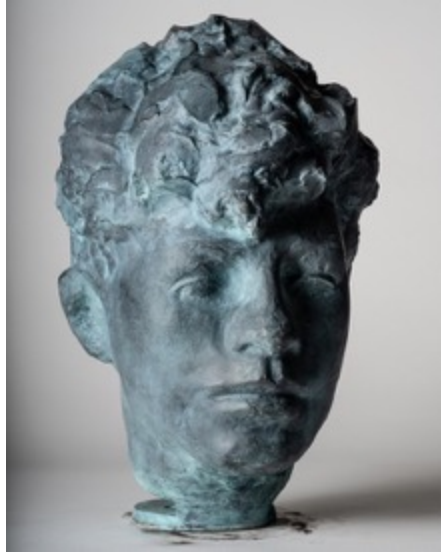
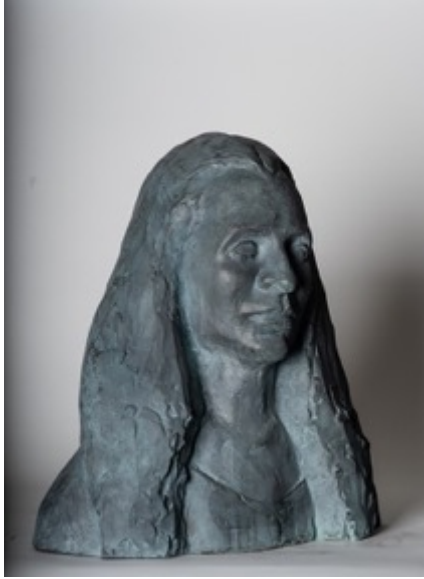
Mtwana is the clan-name of the chief / Zulu is the surname or family-name of the chief



South Africa is Burning. Aluminum, Crystal, wood. 24 pieces/ 152 x 30 x 10 cm.



Portraits from South Africa and Sweden.  
Colored bronze/ life-size. 24 pieces







**“From the Sphere of Nothingness - letters from kings and antagonists  
in the realm of dreams”**

**An Exhibition from three continents**

**by Johan Falkman**

This title refers to the magic and the dignity that can be found and shaped when we start seeing each other and discover ourselves and others and thereby receive a context.

We can receive this through art: Painting, sculpture, poetry and dreams. Mythology is built on this. When the Roman rulers commissioned their story of Creation, it was to give their people a context and a feeling of worth. This is the purpose of mythology: To build characters of worth, meaning and dignity from a sphere of nothingness. The Bible is the epitome of this: A book about Man, conceived through conflict, war, dreams, letters and poetry, created with the ambition to give us a sense of meaning, that we can rise above the sphere of nothingness in which we live.

Johan Falkman. “Zulu-night” Oil on canvas. 197x84x197x84.

Kwazulu-Natal, South Africa, 2020





*"Rise South Africa for Pride", Aluminum, April 2023*



*Ndamiso Nsimbi and Mboniseni Mthembu*



*The deaf woman (Jenny Karlsson, Sweden) and Bhejane Zulu*

## South Africa is Burning

Let us sink into despair  
and misery come upon us.  
Let's inflict upon ourselves  
the downfall for which we are destined,  
for a life in which the government-grant of a cripple  
is a dream  
is a rotten life.

Like the inside of the deaf woman who led us  
we are blank pages.

Our lives and dreams are in opposition to the family -  
to the secret culture of our community.

We can speak but are silenced  
We look to the deaf woman for inspiration  
She has no voice - no pre-conceived ideas inside  
She screams without a voice  
She can not be silenced  
For her voice goes straight through the invisible barriers  
Her silent cries can not be stopped  
like our life-stories are constantly stopped  
for there are songs that support our battle against oppression.  
It's the Songs about the struggle of the revolutionary leagues.

They shouted without fear  
They laughed proudly as they lifted their fists.

Our county's flag is flapping in the wind  
Each flap is a slap in the face  
But we have cut our wrists open  
And bled our aborted fetuses  
And we have dyed torn sheets with the blood.  
Those flags are our sails, and they push our March forward - the March for liberty  
The March against secrets and our silent culture.

In front of us is the deaf woman  
Whose muteness summons us as she cries without sound, raising her hands to the sky:

Rise South Africa for pride  
Against shame and silence:  
Love can not be disgraceful  
love can not be wrong;  
never to hide our past  
never to hide our story  
never to protect our heritage  
never to protect your mother and father  
For our bloodied sheets  
Will restore their honor  
Eradicate the laws of oppression  
the laws that bring us misery and keep us in chains  
the laws that make us lie and to tell on each other - turning friends into snitches.

Our flags are red  
Our flags are black  
Our flags are rainbow-colored  
We are digging up the corpses of our brothers and sisters  
who were shot in the head by their fathers  
and buried under their beds

We call the names of our brothers  
who were burned alive for being gay:  
Mbangheni, Mthobosa!

We summon you  
with the songs of the feminists  
of those who fought before us  
and who are old.  
We summon the spirits of our murdered brothers  
with their songs.

The deaf woman raise her hands  
as a gesture of gratefulness  
for the divine influx that she feels has been bestowed upon her  
But the deaf woman's inside  
Is blank  
For she does not hear the words that make up sentences  
She must figure everything out herself  
But nothing manifests - nothing registers - she remains empty  
but she harbors our agony and frustration  
As we share with her, our thoughts,  
for we yearn for her recognition  
As Saul did Samuel's recognition  
when summoned by the Witches of Endor.

You who are summoned by the deaf woman  
Rise from the sphere of nothingness  
from the white world of the deaf woman's inside -  
Scream, as the deaf woman screams out her frustration  
for being beheld but not included  
for being unable to store her thoughts  
for remaining blank yet bursting with feelings  
for being incapable of loving yet have a woman's need to care for and to love.

Emptiness  
Everything is emptiness  
Our actions and thoughts  
Are mere repetition  
It has all been done a thousand times before  
But the mountains,  
in which our ancestors fought  
will harbor our endless yearning for dignity.

Our hope will lift us  
and the deaf woman will give us an identity  
When we are seen we are strong  
embedded in the silence of her inside.



*Abraham (Big Hugg, Sweden) and Death*



*Thulani Myeni and Young Kiss (Sfundu Thobelani Mkhwanazi)*



*Moctezuma and Sabelo Mnyandu Myeni*



*Philani Myeni and Sphamandla Nsimbi*



“It's all about dignity”

Johan Falkman



# Presentation

The Swedish artist Johan Falkman presents the multidisciplinary project: **FROM THE SPHERE OF NOTHINGNESS, Letters from Kings and Antagonists in the Realm of Dreams** that spans over six years of creative work in South Africa, Sweden and Mexico. The exhibition brings together portraits, paintings, sculptures, photography and installations from the Zulu community in the province of KwaZulu-Natal, South Africa.





The Mexican - American writer, Jennifer Clement, looks on as Falkman and the models work on the painting "Rispa fending off scavengers from the corpses of her sons".



The main body of this exhibition is made up of individual and group portraits, both in painting and sculpture, as well as photographs and videos. Together with a series of poetic texts, the viewer receives a multisensory experience.

The experience of working with more than fifty members of the Zulu community in South Africa, that due to the global health contingency extended over two years, allowed the artist to delve into the intimate life of his models.

*Falkman instructs the models at Bundu, Kwa-Zulu Natal, how to pose for The Dance of Death.*



Models: Shokwakhe Gumede, Sabelo Mnyandu, Khumbalani Mthembu, Luyanda Sukazi, Sindiswe Mkhize, Sibongile, Khumalo, Thulani Myeni, Josehine Vuyisa, Sfiso Myeza, Bhekani Sthole, Irvin Mandela, Ntando Sqalo



Johan Falkman

Johan Falkman was born in Trelleborg, Sweden on October 22, 1967. After high school, Falkman studied academic drawing, sculpture, and painting at Dimitar Rangatchew's art school in Malmö. During the summer of 1988, he studied Old Masters painting at Ernst Fuchs' school in Reichenau, Austria under still-life painter Susanne Steinbacher, who was specialized in Jan van Eyck's michtechneque, which combines oil and egg tempera.

In 1990, Falkman moved to America to study portrait painting at the National Academy of Design. In 1991, he was accepted into the Pratt Institute for further studies in painting, drawing, graphics, sculpture, and art history. He also studied conservation, methodology, and philosophy.

Falkman received a Bachelor of Fine Arts with Highest Honors in 1994 and was awarded the Pratt Circle Award for Outstanding Academic Achievement. Johan Falkman was born in Trelleborg, Sweden on October 22, 1967. After high school, Falkman studied academic drawing, sculpture, and painting at Dimitar Rangatchew's art school in Malmö. During the summer of 1988, he studied Old Masters painting at Ernst Fuchs' school in Reichenau, Austria under still-life painter Susanne Steinbacher, who was specialized in Jan van Eyck's michtechneque, which combines oil and egg tempera.

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Falkman received a Bachelor of Fine Arts with Highest Honors in 1994 and was awarded the Pratt Circle Award for Outstanding Academic Achievement. The following year he was awarded the Pratt Institute's Certificate of Excellence/ Outstanding Merit Award in the School of Art and Design. He was also the recipient of the American Scandinavian Society Cultural Grant Award for 1995. Falkman continued his studies at Pratt for an additional three years, during which time he specialized in painting, art history, Greek mythology, and the Venetian renaissance.

Falkman received international attention for his portrait exhibition Immortality—Portraits of Doctors in Lund, which was shown at the Kulturen museum in Lund, Sweden from January 14 to February 26, 2006. The exhibition consisted of seventy portraits in oil of renowned medical professors.

In 2007, Falkman was commissioned by the Port of Trelleborg to make a monumental painting of the harbor's hundred-year history. Falkman went to Mexico to seek inspiration among the Mexican muralists. He spent two years on the paintings. The Trelleborg Murals were inaugurated on June 9, 2009. The paintings measure 700 x 470 cm each and are hung permanently in the harbor terminal building at Hamngatan 9 in Trelleborg.

The Museum of Sketches in Lund exhibited all of Falkman's sketches for the Trelleborg Mural between December 13, 2009 and February 14, 2010. The exhibition was titled Images from a Harbor.

In 2012, museum director Paloma Poraz gave Falkman a portrait exhibition at San Idefonso in Mexico City. The exhibition had over 50,000 visitors and consisted of over a hundred portraits. The following year, Falkman was commissioned by the municipality of Horby, Sweden to paint a mural of its history. In 2014, Falkman exhibited a large series of new portraits at the Centro Cultural Metropolitano in Quito, Ecuador. The exhibition was also shown at Museo Antropologico de Arte Contemporane in Guayaquil.

In 2014, Falkman was commissioned by the entrepreneur Joakim Feldt to make three larger sculptures on the theme of Malmö's history, consisting of a bronze gate with portraits of historical figures, a gigantic relief in bronze inspired by Siqueros Polyforum in Mexico City, and an additional bronze relief with over 30 portraits of politicians, writers, actors, and historical figures.

In 2016, Falkman organized and created Art Project Thanda, at the request of Mr. Dan Olofsson, to benefit Star for Life. The project included 29 artists from around the world, who were invited to stay in South Africa, where they created artworks that were auctioned in Greece and in Stockholm at Stockholms Auktionsverk in 2018. In 2017, Falkman was commissioned by businessman Anders Jarlskog to create two busts in bronze of Martin Luther and Pope Francis. They were donated to the Bishopry of Lund, where they were inaugurated in December 2018.

In 2019, Christin and Dan Olofsson commissioned Falkman to create a portrait-bust of the author Ernest Hemingway, which was donated to the Finca Vigia Museum in Havana, Cuba to celebrate the 500th anniversary of Havana.

Since 2019, Falkman has been working on a world-tour exhibition based on the Old and New Testaments—a collaboration with Christin and Dan Olofsson and their charity Star for Life. In April, 2022, Falkman's portrait bust of Secretary James A. Baker III was inaugurated at The National Museum of American Diplomacy in Washington D.C.

Falkman is a sought-after portraitist who is represented in many private and public collections around the world. Nine books and catalogues have been published about the work of Johan Falkman: The Face of Medicine—Portraits of Medical Doctors at the University in Lund, 2006; The Prodigal Son, 2007; The Murals in the Port of Trelleborg, 2009; Stories from a Harbor: Johan Falkman at the Museum of Sketches, Lund, 2010; Portraits Beyond Portraiture: Johan Falkman at San Idefonso, Mexico City, 2012; Johan Falkman at Centro Cultural Metropolitano, Quito, Ecuador; Twelve Characters in Search of a Director, Malmo Opera, 2018; Ernest Hemingway by Johan Falkman, 2020; James A. Baker, III by Johan Falkman (work of art at the National Museum of American Diplomacy, donated by Christin and Dan Olofsson), 2020.



During the time of isolation, Johan Falkman and his models established a very close relationship that allowed him to enter the intimate world of secrets, daily traumas, problems, joys, love, fears, anger and frustration.

Johan Falkman working on "The Court of Jesebel." Kwazulu-Natal, South Africa. 2020



Johan Falkman. Eleazar tortured by Antiochus. Oil on canvas, 200x200cm. Bundu, Hluhluwe, Kwazulu-Natal, South Africa. 2019

Johan Falkman instructs the models how to pose for "Rispa Protecting the Corpses of her Sons from Scavengers." From left to right: Sbu, Siqiniseko Khumalo, Thobani Sibalukhulu, Princess Nandi, Khethani Nxumalo, Mlarh Yayarh. Thanda, Hluhluwe, Kwazulu-Natal, 2018.





Johan Falkman. The Woman with Seven Sons. Book of Maccabees. Oil on canvas 210x164cm.  
2019



The models posing for Falkman's The Woman with Seven Sons. Book of Maccabees. From left to right: Shokwakhe Gumede, Sabelo Mnyandu, Khumbalani Mthembu, Luyanda Sukazi, Sindiswe Mkhize, Sibongile, Khumalo, Thulani Myeni, Josehine Vuyisa, Sfiso Myeza, Bhékani Sthole, Irvin Malandela, Ntando Sqalo



Johan Falkman. The Court of Jasebel. Oil on canvas, 160x120cm. Hluhluwe, Kwazulu-Natal, South Africa. 2020.





Johan Falkman. Dance of Death. Bundu, Kwazulu-Natal, South Africa.



The Iscathamiya-choir at Bundu: Sabelo mnyandu, Nkanyiso nxumalo, Mletheni nsimbi, Sthembiso buthelezi, Ndumiso mathe, Sbusiso fakude, Khumbulani mthembu, Mthokozisi zungu, Bhekani sthole singing "Iscathamiya for a young Zulu-man, shuffling dirt over the grave of his uncle" by Johan Falkman and Sbusiso Fakude. Bundu, Hluhluwe, Kwazulu-Natal, South Africa. 2020.



Phumlani Mathe about his life as a son,  
a father and a prostitute.

I am a young man called Phumlani

I was born paralyzed, and this is my story.

I grew up poor.

Life was very hard, growing up without a father.

I had to do things that no child would do.

Every day I would go to Mkuze to sell my body.

This way I could provide for my family and put food on the table.

I had become a male-prostitute.

I dropped out of school.

I charged a R100 per hour.

At best I would make R300.

I feel ashamed.

But it was the only way I could support my mother.

My family was hated in the village because of my father.

He was a bad person – a criminal.

He would kill young kids to satisfy his needs.

He would sacrifice them as offerings to a healer.

Whenever he needed something

They would demand that he killed a child.

He thought that this would cure his illnesses and make him rich.

But it never happened.

His evil deeds hunted him till he died.

The whole village hate my family.

No one attended my father's funeral.



## BOOK OF KINGS

Not only is the exhibition a story of the Zulu-characters with whom Falkman lived for over two years, it is also a story about himself and the strong feelings that evolved within him as a result of this intimate encounter with people belonging to a culture, different to his own: Of, love, fear, failure – the natural yearning to be a father to many of his models, most of whom had lost one or both parents in HIV, tuberculosis, accidents or murder – and learning to reprioritize and to become a provider.



The Biblical stories became a door-opener to the most intimate spheres of the human heart – to that which lies within and that which constitutes our true beings, our genuine personalities and our personas; from a seemingly empty sphere of nothingness arise the core of Man, poetically described in the Book of Kings.

Johan Falkman. Nebuchadnezzar Killing the Sons of Zedekias. Oil on canvas. 200x165cm. Malmö, Sweden. 2021.



Johan Falkman. Death of Absalon. Oil on canvas. Bundu, Hluhluwe, Kwazulu-Natal, South Africa. 2020.



Johan Falkman. The Zulu-chief, Eugene B Zulu, his First Wife, Nomusa F Mtwana Zulu, and their family, photographed at Intibane, Zululand, South Africa, in October 2016.

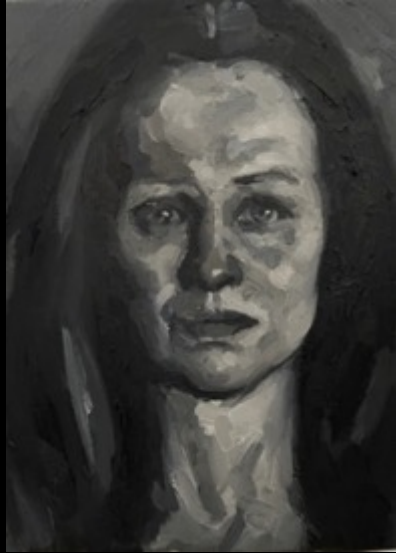




Johan Falkman working on the painting "Athalia killing her heirs" at the atelier at Bundu.



Johan Falkman. "King Antiochus Execution of the Young Men". . Bundu, Hluhluwe, Kwazulu-Natal, South Africa. 2019.



The Witches of Endor (*Las adivinas de Endor*). Óleo sobre lienzo. Cada retrato: 35x25cm.



Johan Falkman. The villagers of Jabe taking down the bodies of King Saul and his Sons from the Village-wall. (*Los pobladores de Jabes bajan los cuerpos del Rey Saúl y sus hijos del muro de la ciudad*). Óleo sobre lienzo. Sudáfrica. 2018.



Johan Falkman. The Servants of King Herod with the head of St John the Baptist (*Los siervos del Rey Herodes con la cabeza de San Juan Bautista*). Óleo sobre lienzo. Kwazulu-Natal, Sudáfrica. 2020.



Johan Falkman  
*The women with  
the seven sons*  
Oil on canvas  
2019



# Johan Falkman

(Swedish National Television)

May 20th. 2019

<https://vimeo.com/337167773?ref=fb-share&fbclid=IwAR3cTQBPN5Gzmb-Vve4hMlsjCIPAbgr7XAV5Vbvmip3kiP9sKE7EJHDdQUg>



First Exhibition:  
Matias Romero Institute – Ministry of Foreign Relations  
Museum of the Chancellery, Mexico City  
December 15, 2022 - March 7, 2023



**DESDE LA ESFERA DEL VACÍO**  
KUSUKELA, KUMKHAKKA, WOKUNGELUTHO

CARTAS DE REYES Y SUS ANTAGONISTAS EN EL REINO DE LOS SUEÑOS

UNA EXPOSICIÓN DE  
**JOHAN FALKMAN**  
CON POEMAS DE JENIFER CLEMENT Y JOHAN FALKMAN  
ALVARO GÓMEZ GÓMEZ - CURADOR

MUSEO DE LA CANCELLERÍA  
República de El Salvador 47  
Centro Histórico  
Ciudad de México, 06000

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EXPOSICIÓN TEMPORAL  
Del 15 de diciembre de 2022  
al 25 de febrero de 2023

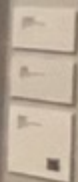
RELACIONES EXTERIORES  
INSTITUTO MATIAS ROMERO  
MUSEO DE LA CANCELLERÍA

gob.mx/ire





Papst Clemens



Fragmentary text on the right wall, including phrases like "El rey", "LA RE", "Había", "de", "los", "A medio", "oscuro", "decidido", "Para", "cuidado", "por", "Encargó", "cujo", "no", "inferior", "ocasion", "Arriba", "e", "Un", "punto", "aparece", "San", "frente", "trastorno", "Puede", "ser", "ocasion", "mucho", "el", "LA TRANSCEN", "El", "mucho", "a", "mucho", "mucho".













# Johan Falkman: "Hay fronteras entre los países que existen por ignorancia"

El artista sueco inaugura muestra en México con una serie de obras realizadas durante tres años en Sudáfrica

Arte

**Eleanor Herrera Montejano**  
eleanor.herrera.montejano@gmail.com

El colonialismo es parte de la historia, algo del pasado, no es algo que personas modernas hayan inventado. Johan Falkman, artista sueco, tiene una posición "Desde la esfera de los reyes y sus sueños" con pinturas, dibujos, fotografías, videos al residir tres años en

...es que también existen por ignorancia, racismo y odio". "Siento que estamos evolucionando poco a poco para eliminar esas fronteras, a través de la comprensión mutua y la ambición de amar y ser amados".

## EXPERIENCIA CON LA COMUNIDAD ZULU

"Los indígenas negros de Sudáfrica le dieron un nuevo significado a mi vida, cuando fui capaz de no solo ser artista, sino también un proveedor y un padre en un espejo de mi mismo". "Los modelos de mi mismo me ayudaron a entender a los modelos de los otros". "Viví los juntos durante tres años. En ocasiones viví juntos por 50 días, entonces los conozco bien". "Me gusta compartir sus observaciones y sus historias. Es una fuerza en que se crea arte o colaboración". "Lo ha retomado de inspiración para estas creaciones". "Me ha inspirado muchísimo. Muchos de los modelos de Sudáfrica se han familiarizado con el arte, si hablamos de arte en el sentido tradicional-pintura y

...nera más clara que en los países europeos, es un espejo de la naturaleza extensa lo mismo y mis sentimientos por Sudáfrica eran muy similares". "Agregó que pidió a los modelos que escribieran sobre sus vidas y con base en esos textos escribí una exposición". "Viví los juntos durante tres años. En ocasiones viví juntos por 50 días, entonces los conozco bien". "Me gusta compartir sus observaciones y sus historias. Es una fuerza en que se crea arte o colaboración". "Lo ha retomado de inspiración para estas creaciones". "Me ha inspirado muchísimo. Muchos de los modelos de Sudáfrica se han familiarizado con el arte, si hablamos de arte en el sentido tradicional-pintura y

"Siento que estamos evolucionando poco a poco para eliminar esas fronteras".  
Se puede ver...

escultura- a través de la televisión. Han visto pinturas en películas, pero en sus pueblos no hay lugares como museos o sitios para ir a ver arte, si hablamos de arte tradicional. Sin embargo, por ejemplo, la vida de los Zulus es arte, siempre piensan desde el punto de vista de "A través de la danza y música ellos crean espejos de sí mismos, así los podemos entender mejor. Son como espejos de todos nosotros, cuando vivía en esas comunidades yo pensaba lo siguiente: que su transparencia maravillosa me ayudó a entenderme a mí mismo y a través de ese entendimiento pude retratarlos de una manera que me parece veraz. A esto me refiero como ecce homo, verte a ti como tú me ves a mí y creo que los Zulus me enseñaron a verte de una manera maravillosa como el mundo y la frontera. Me refiero a mi trabajo "Cuanto primera vez a la México hace 12 años". "Me refiero a mi verdadera artista entre los mexicanos. Había una manera de Oroszán Cortés en biblioteca de la Fernández de la manera presentaba a

...ción. "ese poder extremo entre un complejo". "Es una fuerza que esencia- conquis- se sabe acaso y vamos le natu- como

FORO NACIONAL DEL ESTADISTA  
Cancional actividades escénicas

FORO NANCY TALAVERA  
A. Talavera

EXPRESIONES

EXPRESIONES | Febrero 16 al 20 de octubre de 2023

FORO NACIONAL DEL ESTADISTA  
Cancional actividades escénicas

FORO NANCY TALAVERA  
A. Talavera

EXPRESIONES

EXPRESIONES | Febrero 16 al 20 de octubre de 2023



# SÍMBOLOS

Siento que la Biblia y las historias del Antiguo Testamento tratan de explicar nuestros cientos a través de símbolos y por eso trabajo con el tema de reyes y reinas quienes como Moctezuma y Hernán Cortés son una combinación de lo frágil y lo glorioso".

JOHAN FALKMAN  
ARTISTA VISUAL

Falkman detalló que las piezas que integran la muestra contienen muchas historias. "Algunas se pueden leer en la muestra y lo que caracteriza a esto, es haberlos de grupos étnicos como los zulúes es un enfoque humanístico hacia la vida". "Yo lo veo como una manera que ellos tienen para lidiar con muchas de las dificultades que enfrentan sus vidas. Recordemos que 70 por ciento de la población indígena de Sudáfrica vive en pobreza y no logran sobrevivir con el poco financiamiento que reciben". "Pese a todo, con las pocas posibilidades que tienen de progresar en la vida, poseen esta elegancia, sofisticación, libres de amor y de envidia y han logrado a través de ello, lidiar valientemente de la vida del arte, la danza y la música. Así que, de alguna manera han logrado sobreponerse a los problemas más importantes que tienen en la vida ahí donde ve una combinación de lo frágil y lo glorioso". "Ellos se convirtieron en un espejo de mí mismo y de

# DE LA DIGNIDAD

SE INAUGURÓ la muestra *Desde la esfera de la nada-cartas de reyes y antagonistas en el reino de los sueños*, en el Museo de la Cancillería

Estos dos opuestos nos dan significado a nosotros, lo cual viene de la esfera del vacío", dijo. "Siento que la Biblia y las historias del Antiguo Testamento tratan de explicar nuestros cientos a través de símbolos y por eso trabajo con el tema de reyes y reinas quienes como Moctezuma y Hernán Cortés son una combinación de lo frágil y lo glorioso". "Ellos se convirtieron en un espejo de mí mismo y de

...ción. "ese poder extremo entre un complejo". "Es una fuerza que esencia- conquis- se sabe acaso y vamos le natu- como

lucha que quiere llegar a la divinidad, así como la negatividad y la tragedia, que son dos temas opuestos en su trabajo artístico. "Esto proviene de la nada, del vacío del mundo y de esa capacidad que tenemos de darle contexto a nuestra vida

...ción. "ese poder extremo entre un complejo". "Es una fuerza que esencia- conquis- se sabe acaso y vamos le natu- como

...ción. "ese poder extremo entre un complejo". "Es una fuerza que esencia- conquis- se sabe acaso y vamos le natu- como

# Johan Falkman. "Encontré mi voz entre los muralistas mexicanos"

El artista sueco se confiesa enamorado de México y de su arte: expone en el Museo de la Cancillería



"Desde la esfera de la nada se levantan reyes, reinas, madres, padres, hijos, hijos". FOTOS: JESUS QUINTANA

**LETICIA RÁNCHEZ MEDEL**  
CIUDAD DE MÉXICO

**E**l trabajo creativo del artista Johan Falkman se explica, en gran medida, por su encuentro y enamoramiento con el arte mexicano, con el cual inicia su gira en este país con la exposición *Desde la esfera de la nada*. Carta de reinos de los sueños, con poemas de Jennifer Clement, y lo hace en el Museo de la Cancillería.

El artista visual, músico y alterno que trabajó para este proyecto con fotógrafos, cineastas, inversionistas y poetas, dijo que cuando vino por primera vez a Ciudad de México hace casi 12 años, "encontré mi verdadera voz como artista entre los muralistas mexicanos. Había visto las pinturas de Orozco sobre Cortés en un libro en la Fernández. Y me enamoré de la manera en que Orozco representaba un poder extremo una conquista y la personalidad de su personalidad y la complejidad de su personalidad, es una pintura de mucha fuerza que combina de conquistar de persuadir, y esa pérdida y un fracaso".

Desde la esfera de la nada se levantan reyes, reinas, madres, padres, hijos, hijos", dijo el creador. El curador de la exposición, Álvaro Gómez, detalló que fueron cinco años de dicha iniciativa.

con el tema de reyes y reinas, como Moctezuma y Cortés, son una combinación de lo trágico y lo glorioso. Los indígenas negros de Sudáfrica me dieron un nuevo lenguaje artístico, sin embargo, me convertí en un proveedor y en un padre para mis modelos, y en un niño en un espejo de mí mismo, de mi vida, de mis propios proyectos, alegrías y luchas. Y nací algo muy interesante, cuando apliqué las historias bíblicas a la Biblia, no trabajo esta como un libro religioso, sino como un símbolo de nuestra vida y mis modelos", dijo el creador.

# CONFABULARIO



## JOHAN FALKMAN CREACIÓN MULTICULTURAL

Adriana Malvido entrevista al artista visual, quien habla de su muestra *Desde la esfera del vacío*, colección de obras con inspiración bíblica protagonizadas por aldeanos africanos

**Pinocho visionario**  
Recorrido por las diversas adaptaciones del clásico infantil, que alcanza su cenit con *Del Toro*

**El largometraje de Ayala Blanco**  
A 60 años de iniciar su trayectoria como crítico de cine, el decano del periodismo cultural continúa sembrando la curiosidad filílica



**Rachmaninov, 150 años**  
Lázaro Azar recuerda la obra del compositor ruso y comparte una guía de los eventos musicales que se han unido a la conmemoración

Se exhibe la primera muestra de la serie 'Desde la esfera del vacío' en el Museo de la Cancillería, en la Ciudad de México. El artista sueco Johan Falkman expone una colección de obras con inspiración bíblica protagonizadas por aldeanos africanos.



Second Exhibition:  
Cultural Institute of Aguascalientes  
Museo Espacio, Aguascalientes, Ags.  
March 23, 2023 – October 1, 2023

EL INSTITUTO CULTURAL DE AGUASCALIENTES,  
a través de su Dirección de Promoción y Difusión y el Museo Espacio,  
tiene el gusto de invitarle a la exposición:

**DESDE LA ESFERA  
DEL VACÍO**  
KUSUKELA KUMKAWANA  
WOKUNGELUTHO

CARTAS DE REYES Y SUS ANTAGONISTAS EN EL REINO DE LOS SUEÑOS



UNA EXPOSICIÓN DE  
**JOHAN FALKMAN**  
CON POEMAS DE JENNIFER CLEMENT Y JOHAN FALKMAN  
ALVARO GÓMEZ GÓMEZ - CURADOR

ICA  
Instituto Cultural  
de Aguascalientes

ME  
Museo Espacio

Viva  
Aguascalientes  
2023

CAPITAL  
AMERICANA  
DE LA CULTURA  
2023

**INAUGURACIÓN:**

**23 de marzo**  
**del 2023**  
**20h**

**MUSEO ESPACIO**  
Av. Gómez Morín s/n  
Aguascalientes, Ags.

Star for Life

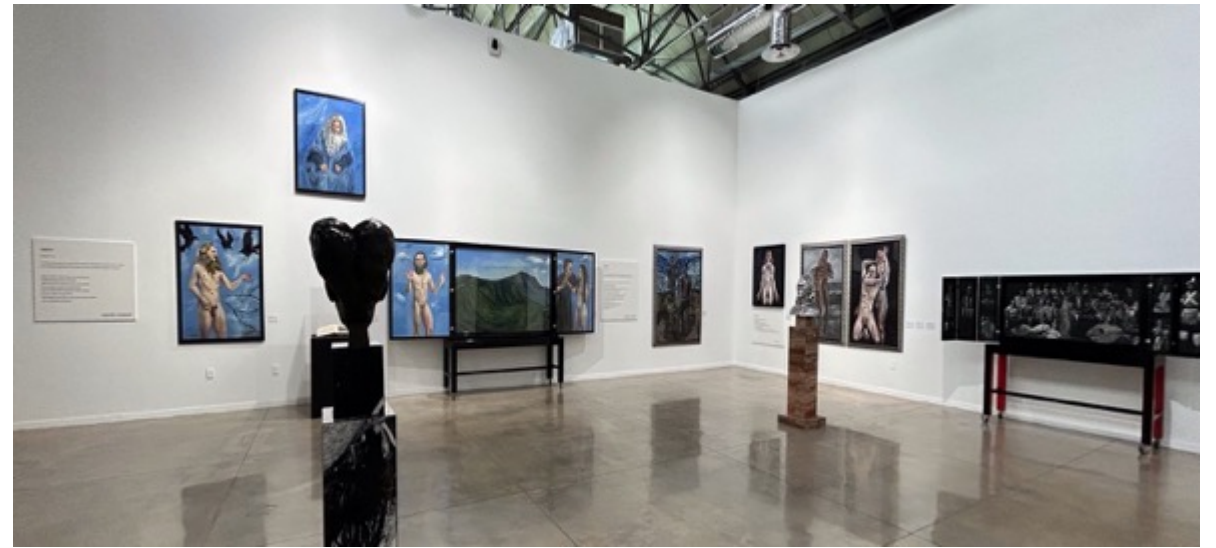
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Embajada de Suecia  
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RELACIONES EXTERIORES













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The Realm of Dreams  
The Sons, the Daughters, the Mothers

# Press

**El Sol del Centro**

EXPOSICIONES

## Johan Falkman inaugura su exposición en Museo Espacio

"Desde la Esfera del Vacío" nombre de la muestra que forma parte del Programa de la FNSM 2023

DE LA ESFERA DEL VACÍO

CULTURA

## LLEGA LA EXPOSICIÓN DESDE LA ESFERA DEL VACÍO, CARTAS DE REYES Y SUS ANTAGONISTAS EN EL REINO DE LOS SUEÑOS

23/03/2023 Staff 2 minutes

**EIPodium.MX**

NOTICIAS

Fernando Sánchez · hace 3 días · 2 Mi. de lecturas

### LLEGA LA EXPOSICIÓN DEL ARTISTA SUECO JOHAN FALKMAN

POEMAS DE JENNIFER CLEMENT Y JOHAN FALKMAN  
ALVARO GÓMEZ GÓMEZ - CURADOR



El Instituto Cultural de Aguascalientes (ICA) invita a visitar la exposición Desde la Esfera del Vacío: Cartas de Reyes y Antagonistas en el Reino de los Sueños del artista sueco Johan Falkman, que estará en exhibición en el Museo Espacio.

El proyecto multidisciplinario comprende más de cuatro años de arduo trabajo creativo del artista en Sudáfrica, Suecia y México. Una magna exposición que reúne retratos en pintura, escultura, fotografía e instalación, como testimonio de su trabajo desde tres continentes, siendo su experiencia con la comunidad zulú en la provincia de KwaZulu-Natal, en el extremo este de Sudáfrica, el eje conductor de su discurso.

Falkman estudió dibujo, escultura y pintura en la Escuela de Arte Dimitar Stelchen, en Malmö. También asistió a la Escuela Ernst Fuchs en Reichensau, Austria, National Academy of Design. Posteriormente, fue aceptado en el Instituto Pratt de New York. Se graduó con honores como licenciado en Bellas Artes y fue galardonado Premio del Circuito de Pratt al Desempeño Académico Sobresaliente. Galardonado premio al Mérito de Excelencia/Sobresaliente en la Escuela de Arte y Diseño del Pratt. Así mismo, recibió la distinción de una beca de la Sociedad Cultural Iberoamericana.

Aguascalientes

## Llega la exposición desde la esfera del vacío, cartas de reyes y sus antagonistas desde el reino de los sueños

written by Enlace Noticias | 22 de marzo de 2023



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Presentación de la exposición en el programa matutino “En buen plan de Televisión estatal de Aguascalientes.

23 de marzo de 2023





# Conditions for the loan

The artist Johan Falkman with the support of the Star For Life Foundation covers the following items:

- All transportation costs of the exhibition and insurances (to and from each museum) are covered. Each museum only cover the needs of carring, forklift and tecnical needs.
- Free loan of all the artistic works of the temporary exhibition: paintings, sculptures, installation, photography and video included, as well as performative activities.
- Curatorial texts by the historian Álvaro Gómez Gómez and poetic texts written by the artist Johan Falkman and the Mexican-American writer Jennifer Clement.
- Museographic design, production of audiovisual resources.



# Requirements for each museum

- Insurance for comprehensive coverage of the entire work during the time that the exhibition and custody of the pieces lasts in your museum.
- Adaptation, assembly and production of museographic resources: Bulkheading, painting, lighting, etc.
- Loading, unloading and packaging of the collection.
- Prepare and organize a promotional plan in print and digital media for local, national and international press, during the Exhibition and related events.
- Organization of a program of academic activities and educational services.
- Conformation of a monthly press folder of the Exhibition with the memory of all the related activities.

# CONTACT



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