



Kwama Frigaux

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Kwama Frigaux

French-ghanaian artist

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EDUCATION

2026 National Diploma in Arts - Ecole nationale supérieure des arts de Paris-Cergy/ National Higher School of Arts Paris (ENSAPC) - Cergy, France

2025 Exchange program - Kwame Nkrumah University of Science and Technology (KNUST) / blaxTARLINES – Ku-masi, Ghana

2019 Master's in Contemporary Philosophy - École Normale Supérieure - Paris, France

2018 Master's in Public Policies - Sciences Po Paris, France

2012 - 2015 Double Bachelor's degree in Philosophy and Political Science - University Panthéon-Sorbonne - Paris, France

RESIDENCIES

2027 Research and Creation Residency – Galerie Cécile Fakhoury – Abidjan, Côte d'Ivoire

2026 Research and Creation Residency – KNUST University / blaxTARLINES – Kumasi, Ghana

2025 Research and Creation Residency – Abbaye de Maubuisson – Saint-Ouen L'Aumône, France

TEXTS

Azad Asifovitch, Untitled (for Kwama 001) (2026)

Aby Gaye-Duparc, Of Metal and Silk (2025)

Kwama Frigaux, Balayures (2025)

Ritika Biswas, Blisters, on Pharmaco-Poetics, Ecologies, and Spectrality (2024)

Ysé Sorel, Blast Blister (2023)

COLLECTIONS

Dela-Art Collection, Pologne / Luxembourg / Suisse

P. O. C. Bruxelles

EXHIBITIONS

2027 (April) Solo exhibition – Galerie Cécile Fakhoury, Abidjan, CI

2026 (October) - Duo show- curated by Azad Asifovich and Hafida Jemni di Folco - Galerie Dix9 - Hélène Lacharmoise, Paris, FR

2026 (September) "Après le virage, c'est chez moi" – Group exhibition – curated by Mathilde Belouali – Les Capucins, Contemporary Art Center, Embrun, FR

2026 Time That Grows Slowly - Exposition collective - commissariat Alexander Burenkov - Dom Art Projects, Dubai, EAU

2026 Solo Exhibition – Galerie Dix9 – Art Brussels section Discovery, Brussels, BE

2025 Solo Exhibition – Galerie Dix9 – Africa Basel Art Fair, Basel, CH

2025 Exhibition of the ICART Prize Finalists, Hôtel Bismarck, Paris, FR

2025 Les avant-choses, pré-histoire d'un lieu – Group Exhibition – Curated by Alejandra Riera and Laurence Vidil, YGREC Art Center, Aubervilliers, FR

2024 Very Important History II – Group show curated by art students on the occasion of the World AIDS Day vigil, FA/WA, Paris, FR

2024 UtOpium - Group show - curated by Shiva Lynn-Burgos and Skinder Hundal, GESTE Paris, FR

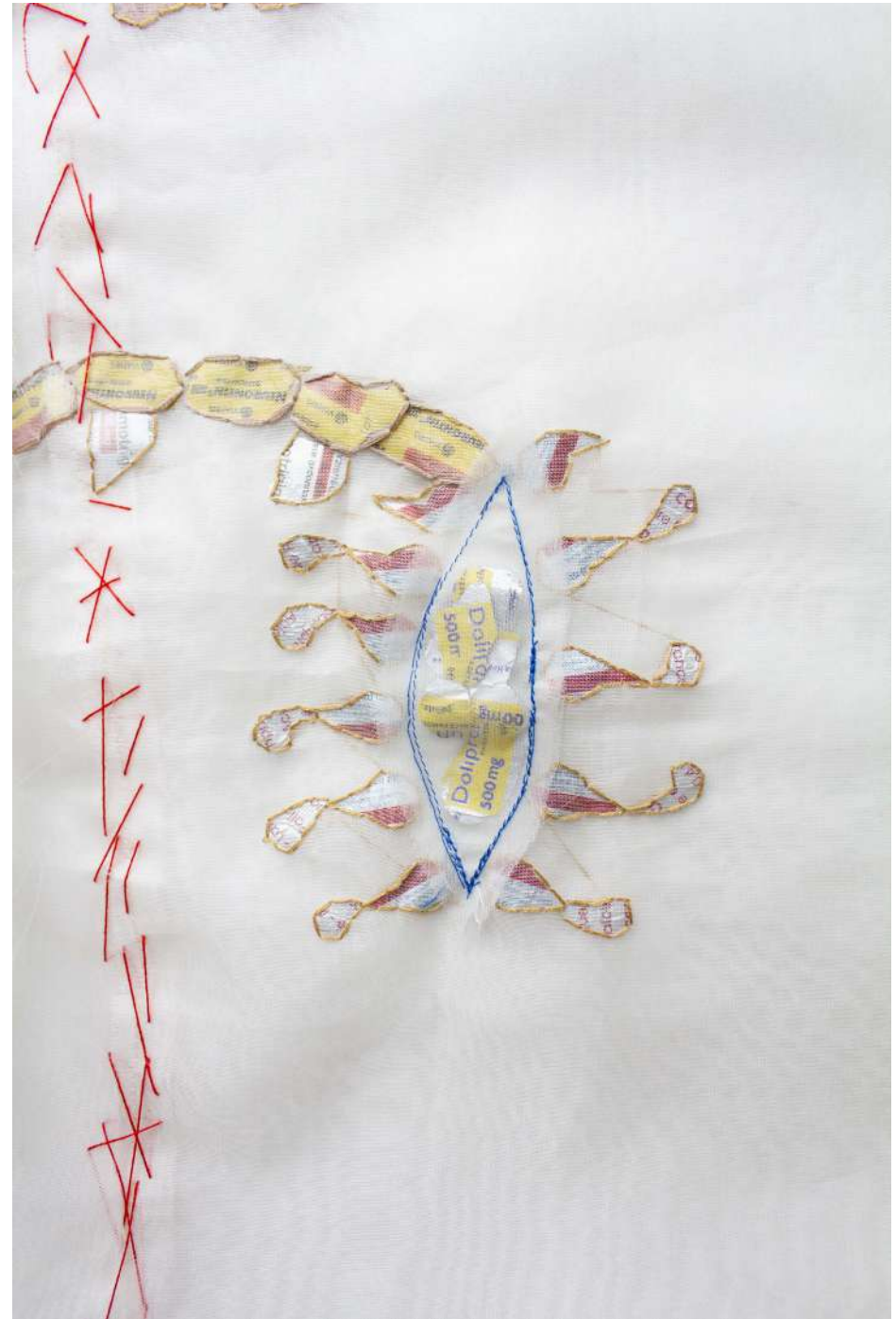
2024 Blisters, on Pharmaco-Poetics, Ecologies, and Spectrality – Final presentation of the curatorial residency - Curated by Ritika Biswas, Fiminco Foundation, Romainville, FR

2024 Close Up – Group exhibition - Curated by Camille Martin, Neuvitec, Neuville-sur-Oise, FR

2023 Personal Message - Group show - curated by Delphine de la Roche and Nicolas Jaeger, Tour Orion, Montreuil, FR

Kwama Frigaux collects the cast-offs that are everywhere in our intimate and collective lives — tempered glass, disposable containers, kitchen foil, empty blister packs — and transform them into sensitive objects that question us.

Collected, washed, painted, stitched or assembled, these remnants — sometimes bearing traumatic stories — are transformed into sculptures, luminescent rugs, malleable stained glass, embroideries, beads and installations. The arrangement of colors, playing with the translucent or opaque parts of the materials, along with the cutting and assembling work, shifts our perception of these discarded objects. They are reconfigured with a new potential — a visual and material language that evokes other objects, other uses, and more restorative functions in the world around us.



















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Previous photos : Graduation Show 2026

Embroideries made from silk organza, aluminum foil seals collected from empty medication blister packs gathered in the Paris region, and embroidery thread.

Sculptures made from wood, metal, and neon salvaged in Cergy, water glasses, and glass beads produced in Ghana from recycled bottle fragments.



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9-minute film documenting the process of creating the glass beads produced in Ghana during my residency.

Footage: Anais Balu-Emane and Melinda Fourn

Edited by: Paula Petit



Bead sculptures made in Ghana, using steel wire.





Sculptures made from blister packs, beads, plastic bottles, glass paint, and staples Floor piece: hand-sewn duvet, silk organza, and aluminum foil seals from empty blister packs.



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**On Kwama Frigaux
Azad Asifovich
Art critic and independent curator**

In 1988, in her essay "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective", Donna Haraway challenged the fiction of objective, disembodied vision, arguing instead for forms of knowledge grounded in lived, partial, and accountable positions. Knowledge, in this framework, does not emerge from distance but from implication. It is produced through bodies, technologies, vulnerabilities, and systems of care. Kwama Frigaux's practice may be read through this epistemological lens. Her work does not observe the medicated body from the outside. It proceeds from within its material residues. Frigaux continues her exploration of remains derived from pharmaceutical consumption, approaching them not as inert waste but as charged surfaces of symbolic and political inscription. Working with blister packs, the plastic envelopes designed to contain, protect, and regulate pills, she develops a reflection in which the medicated body appears simultaneously as a site of fragility and as a material archive of care.

The project is grounded in research conducted during her 2025 residency at the Abbaye de Maubuisson, where the artist focused on the foil seals of medication sheets, embedding them within silk organza embroideries. This displacement from discard to textile produces a shift in status. Thermoformed plastic becomes a secondary skin, a cicatricial membrane, a translucent parchment. Through a meticulous and repetitive gesture, Frigaux brings this modest material within a visual economy that recalls sacred regimes of visibility. The oval cavities of blister forms evoke medieval mandorlas as much as organic apertures, oscillating between wound and vulva, protection and exposure. The work unfolds within this tension, where material fragility meets somatic memory. The transparency of organza plays a structuring role. It does not conceal but filters; It creates a field of attenuated visibility in which the pharmaceutical object, emptied of function, acquires a muted interior presence. These works appear as profane icons, thresholds where consumption, dependency, healing, and techno-scientific belief converge. Her materials are never neutral. They carry traces of individual histories, treatments, pain, remission, while simultaneously exposing the collective infrastructures of pharmaceuticals, their protocols, economies, and regimes of control. By fixing these fragments into textile structures, Frigaux reactivates the reparative dimension of stitching. Care shifts from the clinical field toward the symbolic. The blister becomes a contemporary reliquary, a critical site where an open question remains: what persists of the body once medicine has absorbed the pain?





Time That Grows Slowly. Installation views of the group exhibition curated by Alexander Burenkov.
2026 / Dom Art Project / Dubai, United Arab Emirates. Embroidery composed of cotton thread, silk organza, and foil seals from empty pharmaceutical blister packs.



1910
The first piece of embroidery was made in 1910. It was a small piece of fabric with a simple design. The design was a small animal, possibly a cat, and it was embroidered in a simple, stylized manner. The embroidery was done in a single color, and it was very simple and basic.

1915
The second piece of embroidery was made in 1915. It was a small piece of fabric with a simple design. The design was a small animal, possibly a cat, and it was embroidered in a simple, stylized manner. The embroidery was done in a single color, and it was very simple and basic.





Time That Grows Slowly. Views from the group show curated by Alexander Burenkov 2026 / Dom Art Project / Dubai / Embroideries made from silk organza, aluminum foil seals collected from empty medication blister packs gathered in the Paris region, and embroidery thread.



Exhibition view, 2026, Art Brussels, Discovery section, Brussels, Belgium.

Facing: Untitled (Twins), 2024, empty pharmaceutical blister packs and staples.

On the floor: Untitled (Duvet), hand-stitched duvet, 2024–25, silk organza and aluminum foil seals from empty blister packs, 100 × 100 cm.



©Melinda Fourn

Research and Creation Residency – KNUST University / blaxTARLINES – Kumasi, Ghana - 2026

Emerging from a research project initiated at KNUST University (Ghana) within the experimental platform blaxTARLINES—a Ghanaian collective transforming art education through collaborative and decolonial practices—my residency project explored high-temperature molding techniques of Krobo beads (traditional glass beads widely worn by both men and women in Ghana today).

This centuries-old tradition has evolved alongside the mass consumption of glass bottles (Coca-Cola, Fanta, beer), which are collected by certain communities and groups, reduced into fragments, melted, molded, sometimes painted, and ultimately reintegrated into an indigenous bead-making tradition.

In collaboration with a master bead maker from the Krobo tradition, my intention was to hybridize this artisanal practice with more experimental gestures, extending the traditional glass bead toward sculpture—toward organic and archaeological forms—combining glass with dust, earth, and charcoal.

This research residency, which involved the construction of both a traditional and experimental kiln on the KNUST campus, was supported by RedClay Studio, the École nationale supérieure d'arts de Paris-Cergy, Galerie Cécile Fakhoury and Galerie Dix9.



Untitled (triptych), installation views from the exhibition *Les avant-choses, pré-histoire d'un lieu*, 2025, YGREC Art Center, Aubervilliers, France. Linen scrim, laminated safety-glass fragments, glass paint, and cotton thread. From left to right: 56 × 47 cm, 64 × 50 cm, 38 × 35 cm.





Previous images: selected views from my degree show, 2024, École nationale supérieure d'arts de Paris-Cergy, France. The sculptures are composed of empty pharmaceutical blister packs, staples, and occasionally glass paint.



Parterre. View of my degree show, 2024. Plastic bottle bases arranged on the floor. On the wall: a small mosaic. École nationale supérieure d'arts de Paris-Cergy, France.

Passage of "Blister : on Pharmaco-Poetics, Ecologics, and Spectrality"
Ritika Biswas
2024

More immediately, we sit within the works of Kwama Frigaux— these tapestry-sculptures, shiny ghostly beings are created out of empty medicine blisters she collects from hospitals, pharmacies, old age homes, friends, lovers. She assembles their pains, highs, and desires catalysed by these plastic packs, she peels the aluminium and paints the emptiness where the pills once sat, she traces the spectral gestures of their fingers which once popped out these pills, and traces of the chemicals that once entered their bloodstream still stain these sculptures. Some, when viewed from the front, evoke the stained glass of churches and other religious architecture, superstructures which are akin to hospitals and pharmacies in their own right. The stain is not static, medicinal traces circulate in the air and the molecular economies in which we are all implicit.

These works, viewed from the 'back'; become text— text as and of traces, traces as stains, traces as transfiguration; transformation that is biochemical, corporeal, pharmaceutical, political, sometimes even metaphysical. These texts spew the repetitive obfuscated semiotics designed to keep us out of its grammar, names we can hardly pronounce even though we trust our lives and bodies with them; these words that are synthesised horse, ox, and rabbit blood. This odd discrepancy mirrors the way we rely on structures, grammars, assurances prescribed to us which guide and control our existence, or at the very least, promise to take the edge off of it.

Why do we take pills? To curb manage or obliterate pain and dysphoria, to normalise, to get high, to feel euphoria, escape, liberate, to prevent infection from what we've consumed, to kill foreign beings who shouldn't be in us worms parasites microbes cancers, to transform, to transmogrify, to cope, to exaggerate, to not die, to liquefy, to feel libidinal, to have sex, to not reproduce, to become weightless, to get hard, to numb, to feel anything, to dissolve, to become ghostly, to feel real.

We also cannot forget what 'thinginess of medicine' as Van Der Geest et al call the concreteness of medicine as a means of mediation and medicine as a material answer to often de-material issues, between doctors, patients, and pharmaceutical industries in their essay "THE ANTHROPOLOGY OF PHARMACEUTICALS" : "Only after it has "died" can a medicine accomplish its mission. Its final stage is the "hereafter" or "great beyond" when it takes effect." Our only data that is both quantitative and qualitative comes only in afterlives of consumed medicine, our bodies playing host to these pharmacological spectres.



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Blister, on pharmaco-poetics, ecologics, and spectrality. Installation views of the residency final exhibition curated by Ritika Biswas, with a soundscape by Octave Magescas, 2024, Fondation Fiminco, Romainville, France. The sculptures are made from empty blister packs, glass paint, and staples

Of Metal and Silk
Aby Gaye
2025

“Women have always collected things and saved and recycled them, because leftovers yielded nourishment in new forms.”

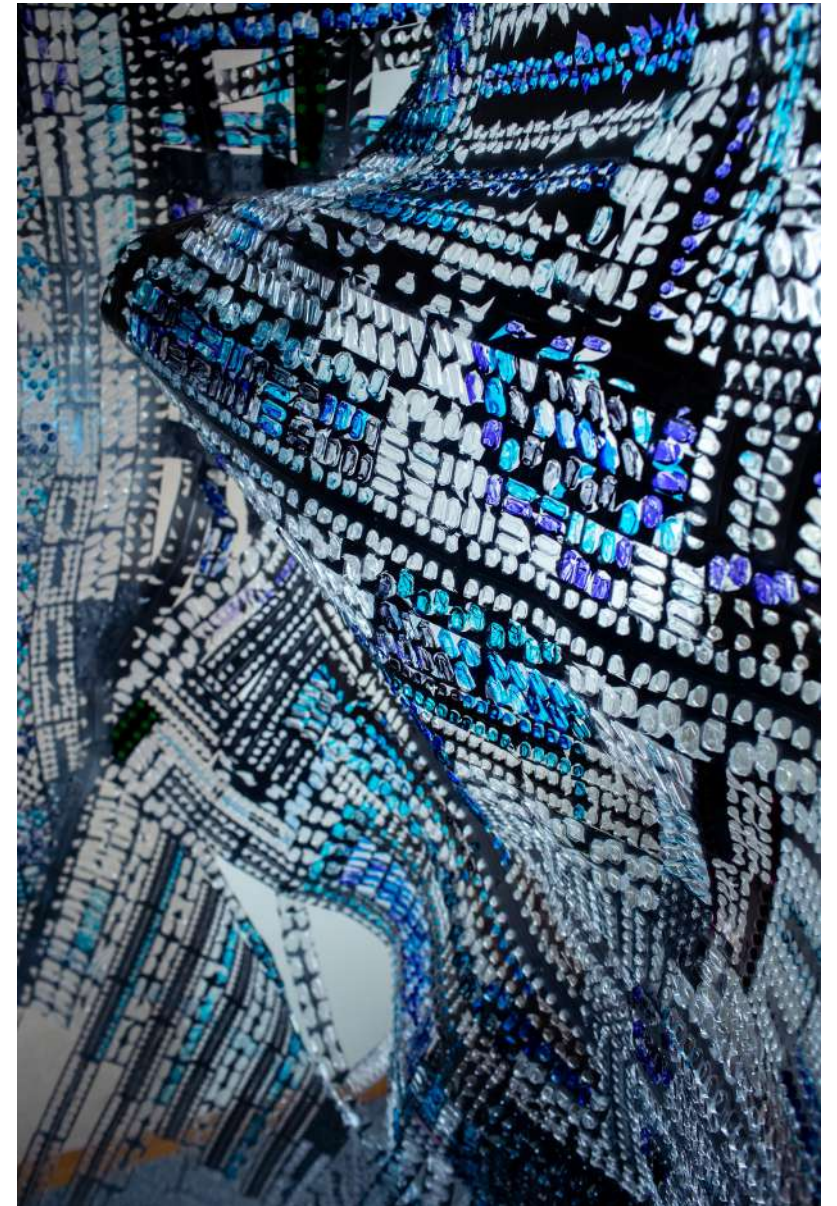
Miriam Schapiro

“Women have always collected things and saved and recycled them, because leftovers yielded nourishment in new forms.” Miriam Schapiro Kwama Frigaux's works form intricate constellations, rich in color and meaning, made from small fragments of daily life. Echoing the quilts and assemblages of Betye Saar and Annette Messenger, her compositions reflect both intimate and societal portraits, engaging with themes of memory, care, and vulnerability. Behind these luminous installations lies a long, meticulous process of collecting, sorting, and cleaning materials—medicine blisters, plastic bottles, shards of glass.

Her practice blurs the line between fine and decorative arts, evoking textiles, jewelry, and stained glass. Though seemingly non-functional, her large metallic drapes made of pill blisters can be shaped to suit their environment, transforming space. This connection to textiles is not only formal, but also procedural: collecting demands slowness, rigor, repetition, and bodily engagement—like weaving. A lover of Byzantine mosaics and medieval stained glass, Frigaux weaves a play of light, transparency, and color into each piece. When observed closely, these luminous fragments form gridlike texts, offering a language of their own—a visual writing through reassembled fragments.

Attentive to neglected residues, the artist tends to her materials, which are subsequently cut, sewn, woven, embroidered, painted, and assembled into new constellations. Collecting becomes a political gesture that serves not only to preserve but also to care for memory. This is especially apparent in the artist's latest works, which take the form of protective objects: a quilt and cushions made of silk and containing remnants of pharmaceutical blister packs. Yet beneath the apparent softness of the textile lies a fragile equilibrium, as the silk appears poised to be pierced by the small metallic fragments it holds within.

During a recent research stay at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana, Kwama Frigaux has been investigating the potential of older materials, particularly beads made from fragments of glass bottles. Rooted in the history of trade exchanges between West Africa and the northern regions of the continent, the glass beads produced in Ghana allow for a renewed exploration of the historical and economic dimensions of materials, opening a new chapter in her practice. KNUST, home to an arts department dedicated to experimental forms of education, embraces art as an act of giving while challenging the notion of the market value assigned to the materials used in artistic production.



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Untitled
2023-2024
blisters, glass paint, staples.
270x210cm
Views of the exhibition Close-Up/ Neuville-sur-Oise, France