



Kwama Frigaux

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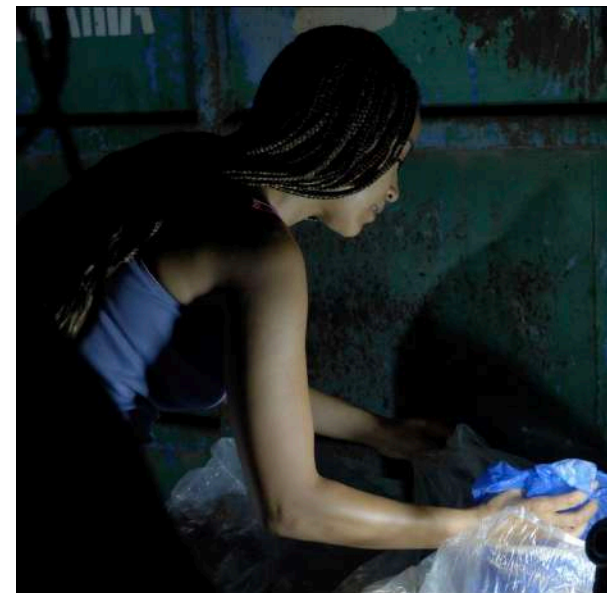


Kwama Frigaux collecte les rebuts qui peuplent notre vie intime et collective — verre securit, contenants jetables, aluminium alimentaire, plaquettes de médicaments vides — pour en faire des objets sensibles qui nous interrogent.

Collectés, lavés, peints, assemblés ou cousus, ces rebuts parfois porteurs d'histoires traumatiques sont transformés en sculptures, en tapis luminescents, en vitraux malléables, broderies, en installations. L'agencement des couleurs jouant avec les parties translucides ou opaques des matériaux, le travail de découpage et d'assemblage déplacent le regard que nous portons sur ces déchets et leur re-configurer un devenir, un potentiel plastique évocateur d'autres objets, d'autres usages et fonctions possibles et plus réparatrices du monde qui nous entoure.

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, 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 re-configured with a new potential — a visual and material language that evokes other objects, other uses, and more restorative functions in the world around us.



## EXHIBITIONS

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

2025 Persona – Group Exhibition – Initiative by a group of ICART students, Hôtel Bismarck, Paris, France

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

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

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

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

2024 For Those Who Live in the Land of Darkness, a Light Began to Shine – Invitation to the solo show of Loïck Mfoundou, La Corvée, Paris, France

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

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

2023 Very Important History - Group show curated by art students on the occasion of the World AIDS Day vigil, Les Amarres, Paris, France

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

## EDUCATION

2025 Exchange program at Kwame Nkrumah University of Science and Technology (KNUST) / Blaxtarlines – Kumasi, Ghana

2022 - 2024 National Diploma in Arts, awarded with honors - National Higher School of Arts Paris (Ensapc) - Cergy, France

2016 - 2019 Master's in Contemporary Philosophy (with honors) - École Normale Supérieure - Paris, France

2015 - 2018 Master's in Public Policies - Sciences Po Paris, France

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

## RESIDENCIES

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

2026 Research and Creation Residency – SCCA Tamale / Redclay Studio – Tamale, Ghana

## TEXTS

Aby Gaye-Duparc, accompanying text for the solo show organized as part of Africa Basel (2025)

Kwama Frigaux, *Balayures* (2025)

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

Ysé Sorel, *Blast Blister* (2023)

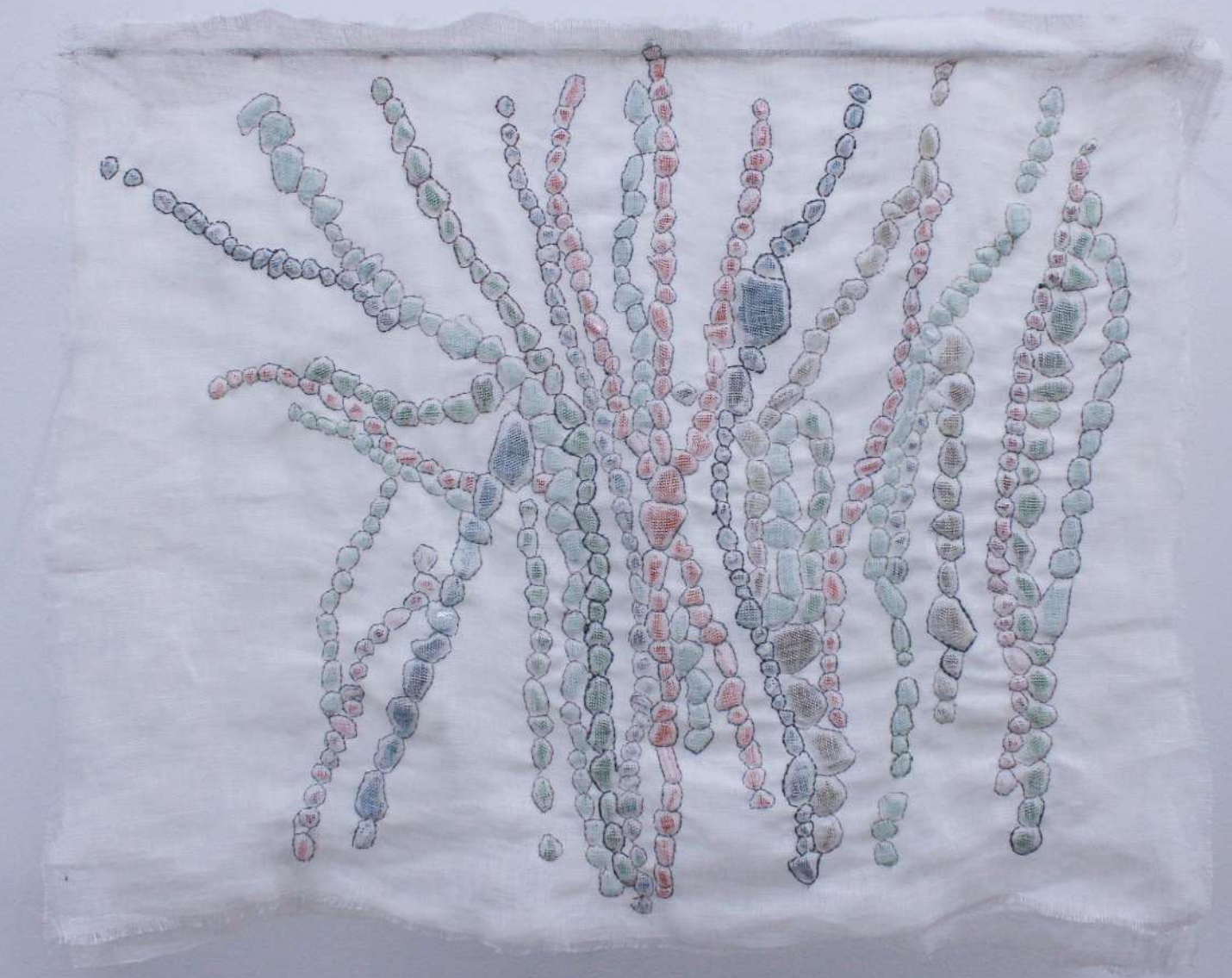












Untitled (triptych), views from the exhibition *Les avant-choses, pré-histoire d'un lieu*, 2025, YGREC Art Center, Aubervilliers (France)  
linen veil, safety glass, glass paint, cotton thread.  
From left to right: 56x47 cm, 64x50 cm, 38x35 cm

























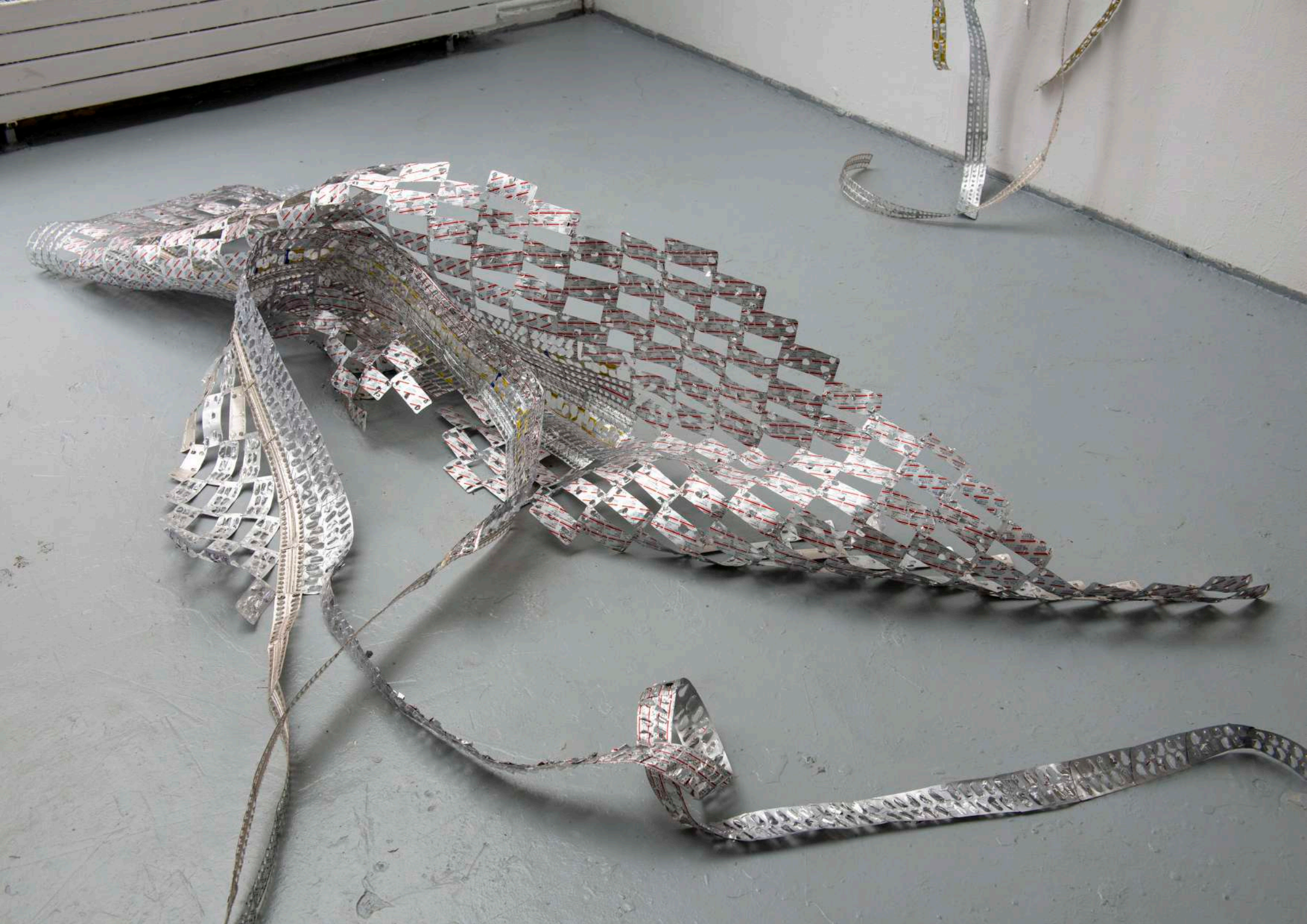




























Previous photos : a selection of views from my Diploma show  
2024  
Ecole nationale supérieure d'arts de Paris-Cergy, France













Previous photos :

Views from the end-of-residency exhibition «Blister, on pharmaco-poetics, ecologies, and spectrality» curated by Ritika Biswas, live soundscape by Octave Magescas

2024

Fondation Fiminco / Romainville, France

Blister, glass painting, staples



## 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 transmogrification; 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.





Untitled (duvet)  
2024  
silk organza, foil from empty blister packs  
1x1m



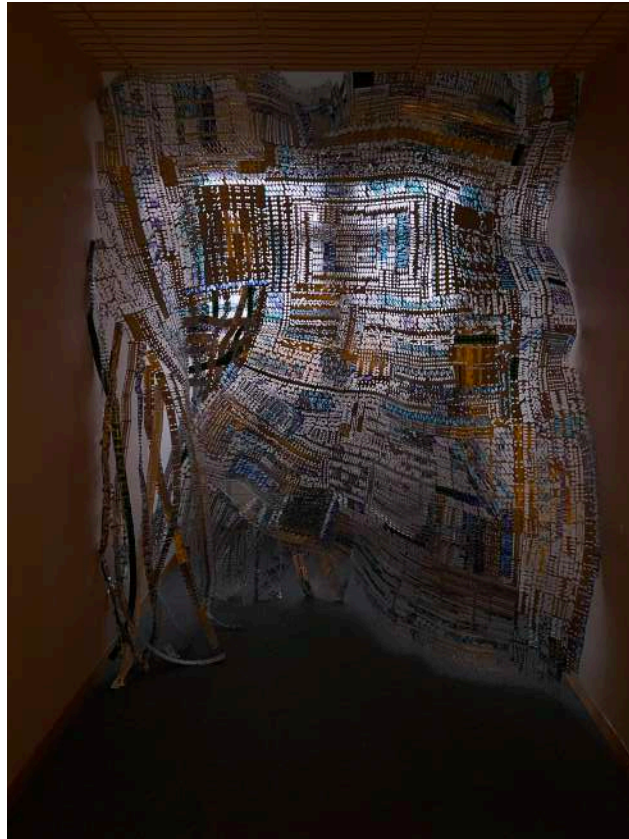


*Untitled*  
2023-2024  
blister, glass painting, staples.  
270x210cm  
View from the Close Up exhibition / Neuville-sur-Oise, France









Metamorphoses of the installation at different times of the day





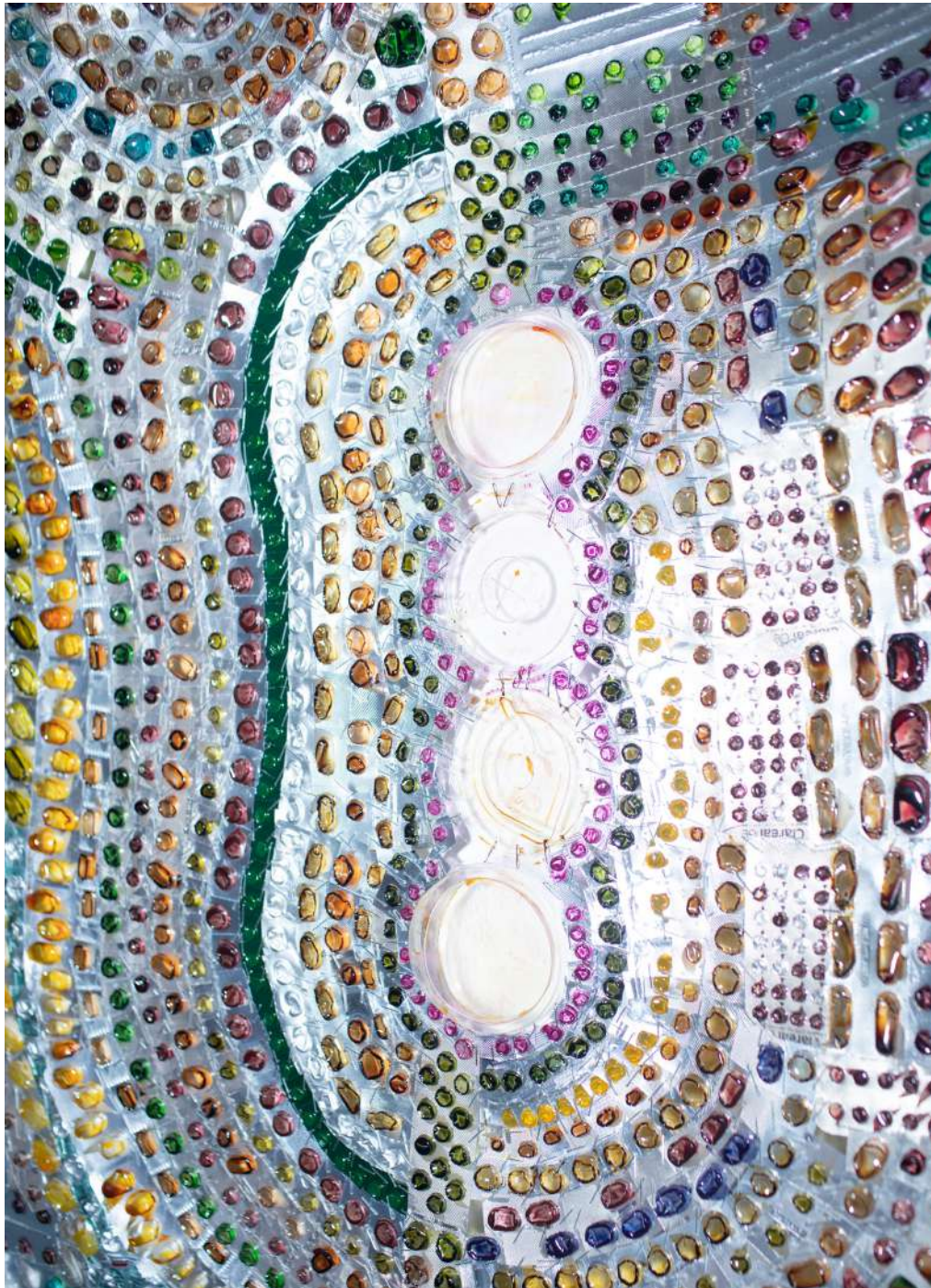
*Untitled*  
2022-23  
fragments of tempered glass, glass painting, glue.  
variable dimensions.



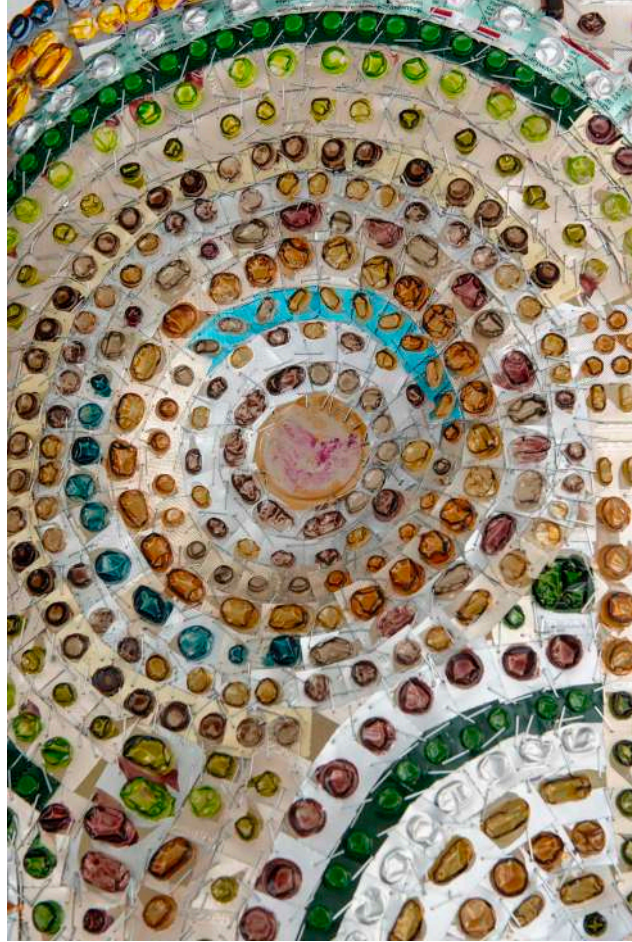
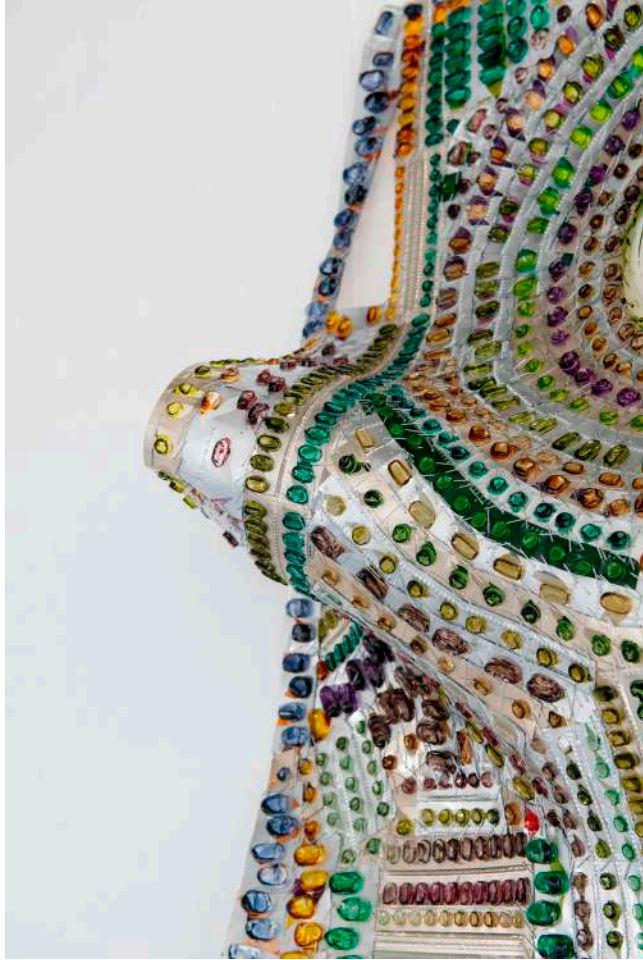


*Untitled*  
2023-2024  
blister, plastic packagings, glass painting, staples.  
163x161cm

















2023  
blister, glass painting, staples. variable dimensions.









*Untitled*  
2023  
fragments of empty plastic bottles, kitchen foil, glass painting, staples.  
10x20cm





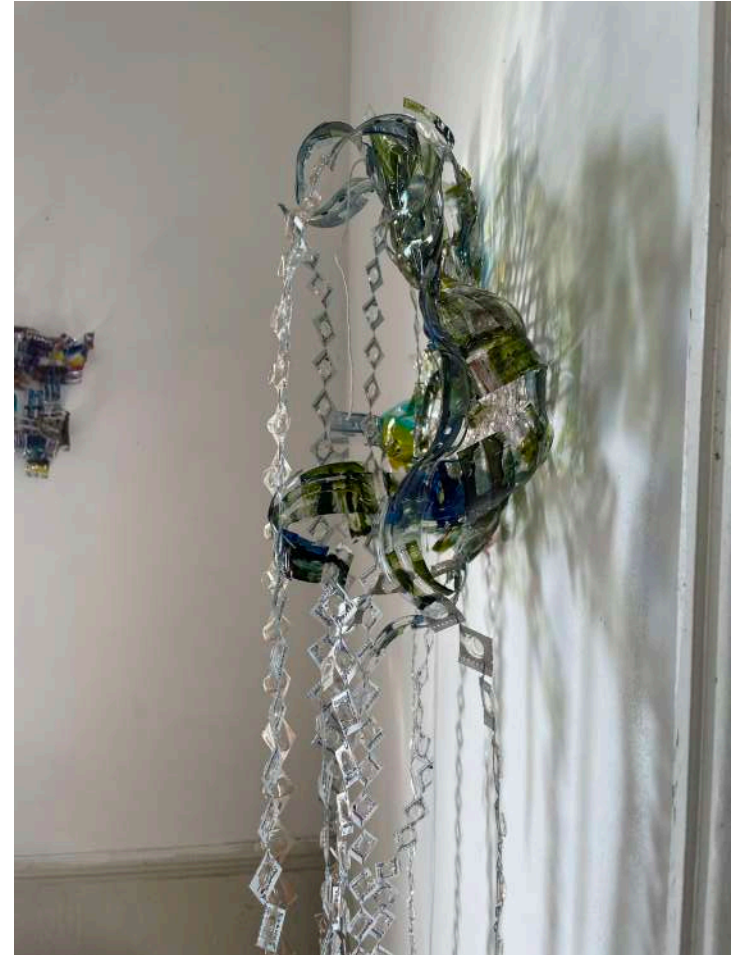
*Untitled*  
2023  
fragments of empty plastic bottles, glass painting, staples.  
190x70cm





Flowerbed, 2022, plastic water bottle bottoms placed on a bed of dead leaves in the forest of Saint-Germain-en-Laye.





Current research  
fragments of empty plastic bottles, glass painting, blisters, recycled glass beads, staples, cotton thread.



