



Kwama Frigaux

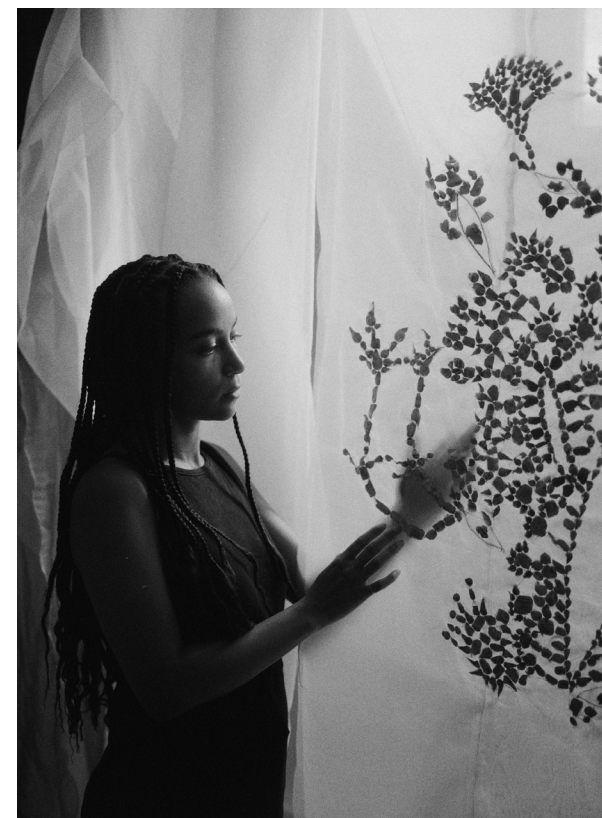
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Kwama Frigaux collecte les rebuts qui peuplent notre vie intime et collective - verre securit, contenants jetables en plastique, aluminium alimentaire, plaquettes de médicaments vides - pour en faire des objets sensibles qui nous interrogent.

Kwama Frigaux collects the wastes that are everywhere in our intimate and collective lives - glass, plastic packaging, food grade aluminum, empty medication blister packs - to turn them into sensitive objects that question us.

Collectés, lavés, peints et assemblés, ces rebuts parfois porteurs d'histoires traumatiques sont transformés en sculptures, en tapis lumineux, en vitraux malléables, 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 portions sur ces déchets et leur re-configue un devenir, un potentiel plastique évocateur d'autres objets, d'autres usages et fonctions possibles et plus réparatrices du monde qui nous entoure.

Collected, washed, painted, and assembled, these wastes, sometimes bearing traumatic stories, are transformed into sculptures, luminescent rugs, malleable stained glass, and installations. The arrangement of colors, playing with the translucent or opaque parts of the materials, the work of cutting and assembling, shifts the perspective we had on this waste and reconfigures a future for it, a potential evocative of other objects, other possible uses and functions that are more reparative of 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, *Of Metal and Silk* (2025)

Kwama Frigaux, *Balayures* (2025)

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

Ysé Sorel, *Blast Blister* (2023)



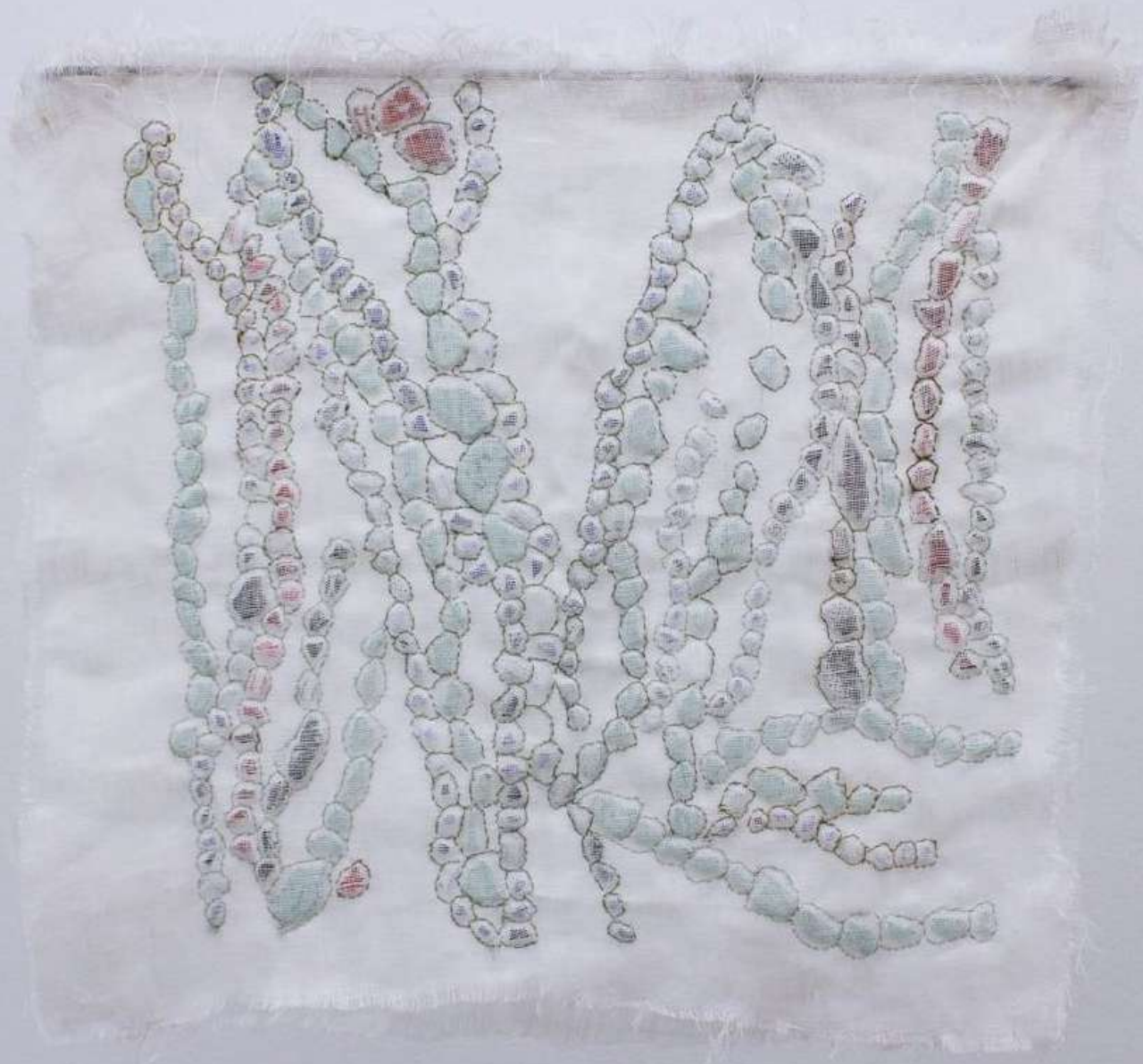
Installation réalisée dans les espaces d'exposition de l'abbaye de Maubuisson en 2025 dans le cadre d'une résidence. Toile de lin, colle, aluminium alimentaire, peinture pour verre.

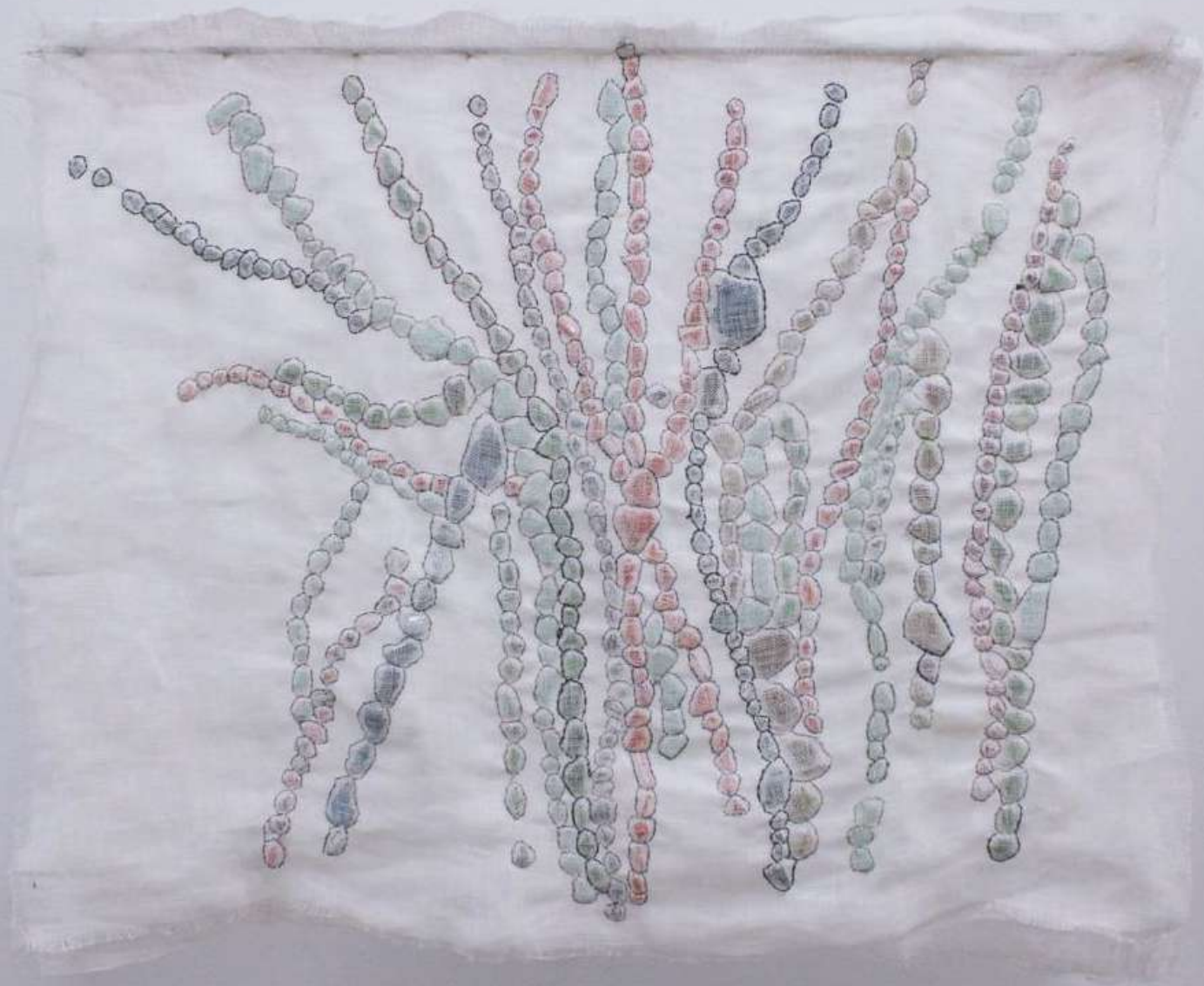


Installation view, Maubuisson Abbey, 2025. Linen canvas, glue, food-grade aluminum, glass paint.









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: 56×47 cm, 64×50 cm, 38×35 cm







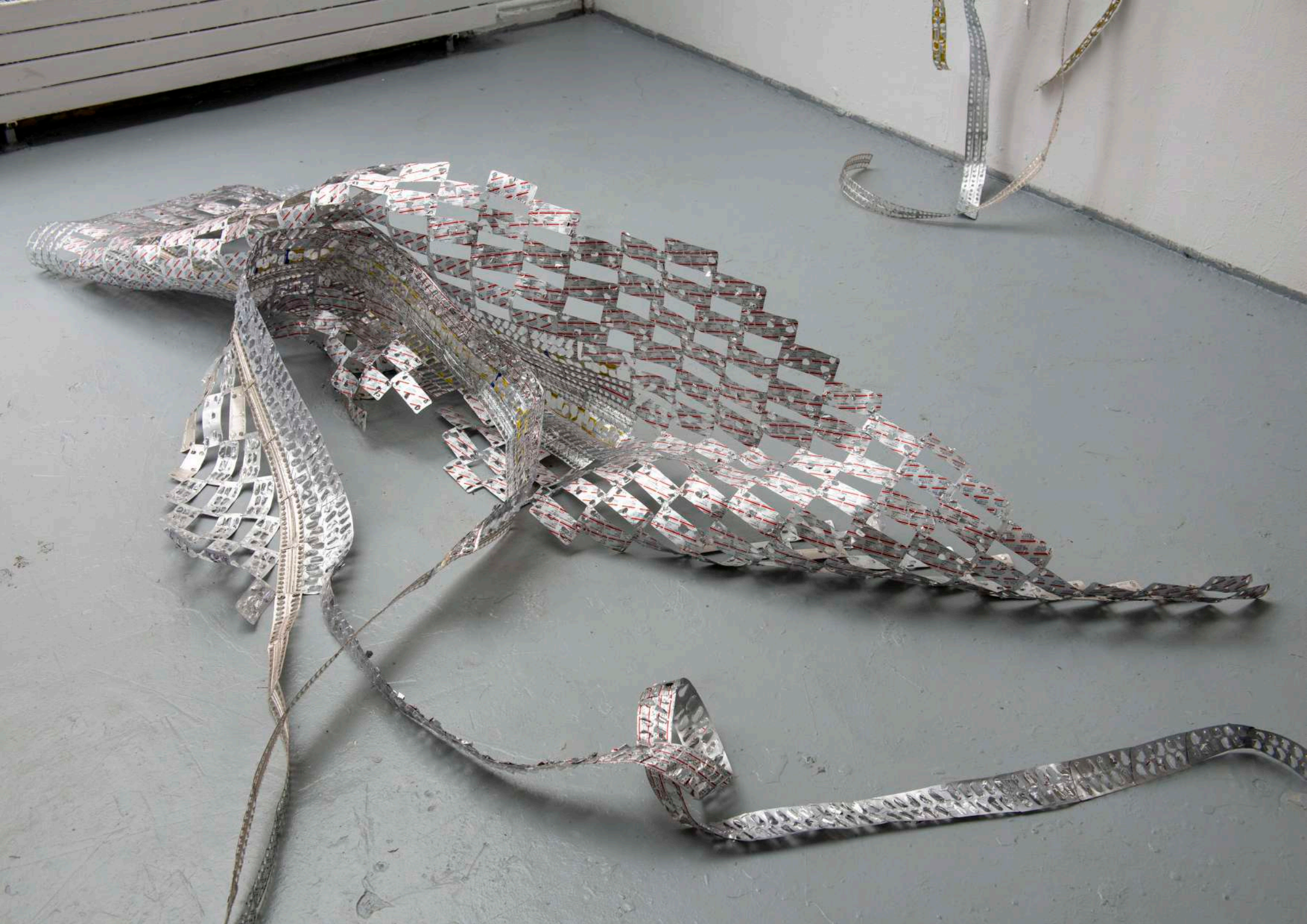




















Previous photos : a selection of views from my Diploma show
2024
Ecole nationale supérieure d'arts de Paris-Cergy, France







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.

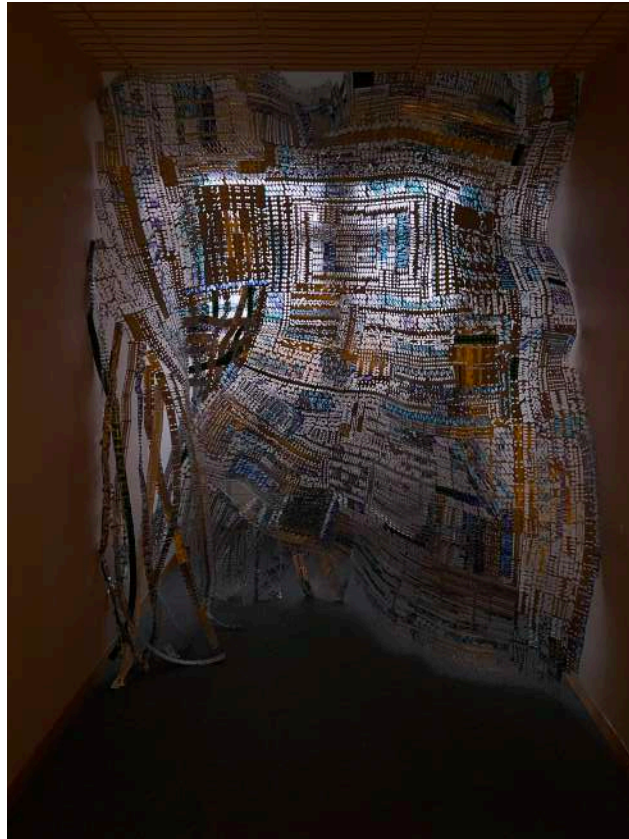
We also cannot forget what 'thinginess of medicine' as Van Der Geest et al call the concreteness of medicine as a means of mediation and medicine as a material answer to often de-material issues, between doctors, patients, and pharmaceutical industries in their essay "THE ANTHROPOLOGY OF PHARMACEUTICALS" : "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
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 (duvet)
2024
silk organza, foil from empty blister packs
1x1m

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

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 grid-like texts, offering a language of their own—a visual writing through reassembled fragments.

Frigaux pays deep attention to overlooked remnants. Once collected, the materials are cut, sewn, woven, embroidered, painted, and assembled into new constellations. Collecting becomes a political act—preserving and repairing memory. This is especially evident in her recent pieces, which take the form of protective objects: a silk duvet and cushions filled with pill blister residues. Yet the softness of silk hides a fragile balance, seemingly pierced by the metallic shards within.

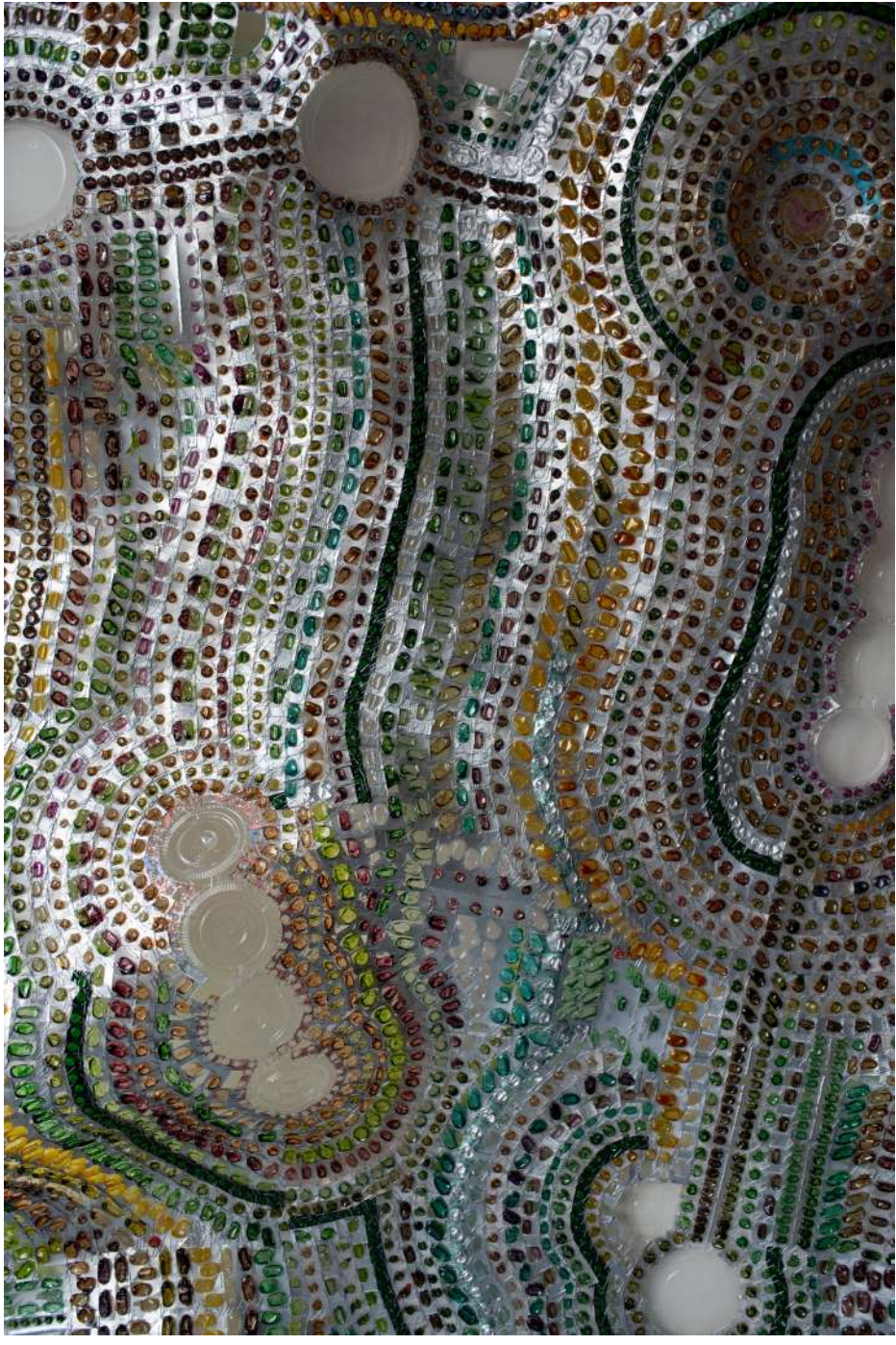
During a recent research stay at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana, Frigaux explored ancestral materials—particularly beads crafted from fragments of colored glass bottles. Inheritors of centuries-old trade across West and North Africa, these Ghanaian glass beads open new paths of reflection on the historic and economic dimensions of materials, inaugurating a new chapter in her practice. At KNUST, where the art department encourages experimental and gift-based creation, artists challenge the market-based value of materials—an ethos fully aligned with Frigaux's vision.



*Untitled/ 2022-23/ View from the Close Up exhibition
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

blister, glass painting, staples. variable dimensions.

From left to right: : 178x92cm, 184x86cm, 190x90cm, 180x87cm, 190x86cm,
176x108cm

View from the «Personal message» group show, Montreuil, France





Untitled
2023
fragments of empty plastic bottles, aluminium, 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.