

The Spiritual Materialist - by Anna Fusoni (1994)

One of the creative artist's most natural commitments is to listen to matter. To give his material what it demands and to accept its discipline, thus enabling it to guide the hand towards an understanding between the driving force of creation and the vitality of matter itself.

The artist's success, Palle Sieiersen Frost's, is to understand the material's demands and for us to fuse them with his own inspiration in order to arrive at the dynamic conjunction, that is the work of art. Is it a question of domination? ...of triumph! Or maybe of a delicate amorous maneuver! If one part is stronger than the other, the end result would lack harmony...if it was a matter of victory or defeat, there would be no dialogue...therefore it is a maneuver and a balancing act, the combination of knowledge of the material and self-knowledge of the artist, that leads to the work of art.

With paper this dialogue results in the "Picto-poems", the "Klontianas", the "Hallazgos" and the "Lumentos". With steel and glass in the luminous layerings that mold the word of the artist.

Frost listens and acknowledges the individualities of his materials.

That of paper which, seemingly frail, acquires structural strength as it bends, plies, braids, and bonds. That of steel with its apparent strength, which when touched by fire softens, bends, flows and allows itself, like the glass, to be molded.

Learning and inspirations that reach back into childhood, when his love of matter is forged, as is the need to recognize its forms:

..."my mother's napkin foldings

...my streets blacksmith forging steel into the curves

of winter sleighs, and I being allowed to paint

golden stars on their royal blue lacquer.

...the dreaming, the planning on paper, the physical execution:
the methodology of the architect.

...the Mayan temples of Uxmal and Palenque.

...the elegance of Mexican pre-columbian utensils.

...Felix Candela's structural thinking.

...the musical-mathematical relations in architecture."

Artist and matter are accomplices. The artist listens and consents, his will at one with that of the material, which joyously lets him and itself be.

In this permanent emotional duality resides the magic of Frost's expressions. His art is the fusion of human energy with the latent spirit of matter.

The Wizard of Paper - by Agueda Pizarro (1998)

In the Polonesian islands, the natives give the name of “mana” to a force that originates in nature. Objects like a stone or a piece of wood demand, by their form, their texture and their color to be a sculpture, mask or a ritual canoe. They demand to be liberated, to reach a complete expression of the power that resides within them. The wizard craftsman of those islands does not impose on the material either his personality or his ideas, but recognizes in its essence as part of a dynamic, universal order. The sole presence of the paper expresses to the artist both the exterior forces, as well as its own essence, its own power.

Palle Seiersen Frost identifies with the paper “mana”. In all his artistic experience there is an essential fact that stands out: the powerful attraction, the magnetism of paper itself, its texture, the infinite possibilities of creating volumes and levels within. “Paper”, says Frost, “wants to be folded, wrinkled, “cut”. Thus, he became the imagination of his material and extracted from its legends, dreams and hidden cities, understanding that its fragility is also that of the human being. It is creation of both nature and man, and, expresses its ephemeral quality and the desire to give a permanent exterior form to its interior structure.

Paper does not possess, the mass nor the weight of stone or wood, but it is more ductile, more manageable. Despite its geometric form, its resemblance to skin makes it sensual, warm, tactile. When folded, the edge is structural force, a masculine element, the smooth parts, the valleys of its geography are feminine. The shadow is the product of an encounter between the two. It is the language, the song, the daughter of the paper. It is through her that his “mana” is expressed in a type of continuous yin-yang.

In some works, the pleat makes the paper form a fan. It falls in love with itself and runs after itself seeking to be complete as a circle. Other times, the paper’s intelligence, constituted by Frost’s hands, leads it to form staircases of folds that return on themselves, permitting the shadow of the stairs to lean where there was light and the light where there was shadow. This dialogue of folds is also the dialogue of day and night, of life and death.

The colors are characteristic of paper or of the forms it has taken. The grey colors appear where the folds produce an austere form that resembles the walls of precolumbian cities. They reflect the Mexican visual tradition. The shadows are deep like the ones that live in-between the stones of cities like Monte Alban. They are the ones who instill the work with its color that is the color of ash, paper and fire. It is not surprising that Frost decides to live in Mexico, where there is permanent contact with a Pre-hispanic mythical visual

experience, that stimulates an encounter with the fundamental symbols inherent in things. Frost's plastic language is a symbolic language extracted from his own Nordic spirit and stimulated by the intensity of Mexican nature.

The artist here is not an illusionist but a medium, the sorcerer who lets the truth of his material, which is also his own truth, flow from his hands.. With his intelligence, his sensuality, his imagination, Frost has penetrated the core of his material and satisfied its desire to transform into this skin of light and shadow.