



KRISTOFFER KULLENGREN

**BETWEEN
DREAM
AND
REALITY**

2016-2022

every piece of art

is a moment between dream and reality



ABOUT KRISTOFFER KULLENGREN

Kristoffer Kullengren (Krs) is one of the most influential and innovative international artists in Asia. With 24 exhibitions in the past 6 years at national, state-owned art museums, gallery spaces, Swedish embassy and public areas, his art has gained popularity among culturally-diverse audience for his unique imagination expressed in colors, his oftentimes simple yet abstract and philosophically-profound images, his deep understanding of eastern and western cultures, and his choice of creating always from a child's perspective that resonates with people regardless of their age, culture and language.

His innovative branch into NFT makes him also a leading NFT artist since 2021, shaping how NFT gets localized in China and Japan markets and how people engage art through NFTs and metaverse experience. With diverse collectors and partnerships with biggest brands in different fields including Alibaba, Illums Japan and Bechstein China and Sungari (a top local auction house in China), his art continues to rise in value and price through his ever-growing global fanbase and influence.

Solo and Group Exhibitions

Nov 2017, Love • Nature • Balance, Bai & Yun Art Museum, Moganshan

Nov 2017, Love & Dreams, Quattro Gallery in Japan

July 2018, Fading Humanity, Yun Jian Gallery, Shanghai

Oct 2018, Between Dream and Reality, Xi An Contemporary Art Museum

Jan 2019, Between Dream and Reality, BMW Experience Center, Shanghai

Mar 2019, Decoding Dreams, CINEX Oriental Pearl Group and Mercedes-Benz arena, Shanghai

May 2019, Art Q for post-disaster community, Iwasaki Art Museum, Japan

Aug 2019, The World of Dreams, Tokyo Love Hotels Gallery, Tokyo

Sept 2019, The Fika Collection, Essence, Xintiandi Area, Shanghai

Dec 2019, Blue & Yellow, Swedish Embassy Tokyo

May 2020, Unified Shield: YOU+ME Group Exhibition, Artgogo, Shanghai Haipai Culture Center, Shanghai

July 2020, Fusion, Bund no.8 Art and Financial Center, Shanghai

Feb 2021, Because of Love, Hitchhiker Gallery, Tokyo

Mar 2021, Reprogram for Joy (NFT), Hitchhiker Gallery, Tokyo

May 2021, Blossom, Bechstein Center, Shanghai

Aug 2021, Transeo, Metaverse Exhibition, Tooz and Alibaba NFT Auction

Oct 2021, 100 Dreams, Metaverse Exhibition, Alibaba NFT auction

Mar 2022, Taipei International Sustainable Art Exhibition, PPP Place No. 18, Taiwan

May 2022, Little Mermaid, Illums Japan, Tokyo

May 2022, Neo Tokyo, NFT Metaverse Exhibition, MAY

May 2022, Adventure of Dreams, Goose Green Gallery, Manchester

Sept 2022, London International Art Exhibition, Boomer Gallery, London

Sept 2022, The First Light of Dawn, Huqiu 27, Shanghai

CONTENT

EL SALVADOR

FUTURE TECHNOLOGY

FEMINISM

NATURE AND LIFE

SOMETHING PHILOSOPHICAL

SELF DISCOVERY

UNDER COVID

LOVE AND DREAMS

EL SALVADOR

In order to create one of the most special art exhibitions for the first collaboration with the embassy of El Salvador in Japan, Kristoffer Kullengren decides to travel to El Salvador and live deeply into the local culture, understanding the country's history, building cross-cultural connections through a three-week artist residency program, which becomes both an intimate and personal experience that has made the journey not only special to the artist but leading to a series of artworks produced from the artist's first person narrative, emotions, impressions and connections with the land of El Salvador. Through the artworks, he expresses his love for its culture, people, food, traditions, unforgettable journeys and self-discoveries.

Journey of El Salvador is a trilogy that includes The Visitor, Corn Rabbit and Dragon of El Salvador, a series that takes impressions of surrounding colors and the artist's very first impressions of his journey after arrival. The bright and high energy colors with his surreal imagination unveil a journey of inner excitement, expectation and cross-border connection.

Through these artworks, the audience are on the ride for an exotic journey to experience impressions of El Salvador from the perspective of an artist's personal emotions and imagination.



The Visitor

70x60cm, Acrylics on Canvas

2022

The first one is called 'The Visitor' and it is a bit of a collage of images and influences I had during the journey here. Crossing borders both physically and mentally and arriving at this place left some deep impressions. Even my first Pupusa is in there which says a lot of the impression this very special food has had on me. I decided from the very start to use colors and objects from my surroundings here in the residence and this is what I have done. I decided to add the spaceship on a whim, just to show that digital works can as easily enter the physical world as vice versa. It felt good to get this first painting, 'The visitor' done. I was on my way.

Rabbit Corn

70x60cm, Acrylics on Canvas

2022

It depicts El Salvador both in the colors of the arch, which are the same as the flag, as well as in the idea of 'Corn People' who, when viewed from straight on, look exactly like two rabbits.

Are they being put together or pulled apart?
Why does one look happier than the other?

Sharks in the ocean which is slightly polluted but is why Kero is filling in as a sewage cleaning plant so all will be ok. This probably comes from the fact that I am in charge of cleaning in our room.

The left side is dark and full of outdated dark code which is being purged while the future is looking bright indeed.

The brushwork on this piece is some of the finest I have ever done.



The Salvadorian Dragon

100x80cm, Acrylics on Canvas

2022



It's a conundrum when not only your tongue but also your head are split in two directions. The 'duality in all things' has always been a topic that interests me deeply. In this case it is a dragon covered in leaves which is divided in two directions.

On the one hand you have the large city of San Salvador and the slightly worried dragon looking down on the city of San Salvador. This is the arm that carries the coffee and the country on its back.

On the other hand you have a fierce dragon who is not only building strength and teeth facing outward with intention. El Salvador is a country filled with tremendous talent and these people are starting to reach out beyond borders to create and work with a new digital economy that knows no borders or time zones. Neither does it need offices or desks or free snacks. This is an interesting time in the rebuilding of this beautiful country and I am happy to be here to witness it.

The painting is a natural continuation of the theme and style that was used in 'rabbit corn' and they should be considered a pair. I don't recommend splitting them apart.

The city has reached the oceans and the volcano fires its rage and releases it out into the night to mix with scents of grilled meat, Pupusa and Cumbia beats of San Salvador night time.

While it might seem at the bottom right that we are in 'Dire Straits' there is still a small opening and it's all about finding that hole and gnawing at it until it becomes big enough for everyone to peek through. To poke our heads through and say to the other side: here we are.



All Roads Lead to Water

70x60cm, Acrylics on Canvas

2022

Before we set out on our amazing road trip I went to the art store to pick up a few more canvases. Initially I had thought to bring my easel with me and paint at different locations but I ended up just sketching instead which was just as well all things considered. What I did do was to decide that I wanted to have a different palette from the first three paintings but that I wanted to stay with Salvadorenian colors. The brown represents the coffee that the country is so famous for and of course the blue of the flag.

This first painting depicts the road trip we took to Coatepeque lake and La Zonte beach. You can see the lake three times as we looked at it from different angles and dived into it from the springboards of our hotel. At the bottom you can see waves crashing over the beach where we met Peche and Chuca, one of the worlds best stand up boogie boarders. It is a painting full of movement and represents well the journey we took together. The flowers in the background carry the DNA of the new country that I have had the privilege to visit.

Jump with Joy

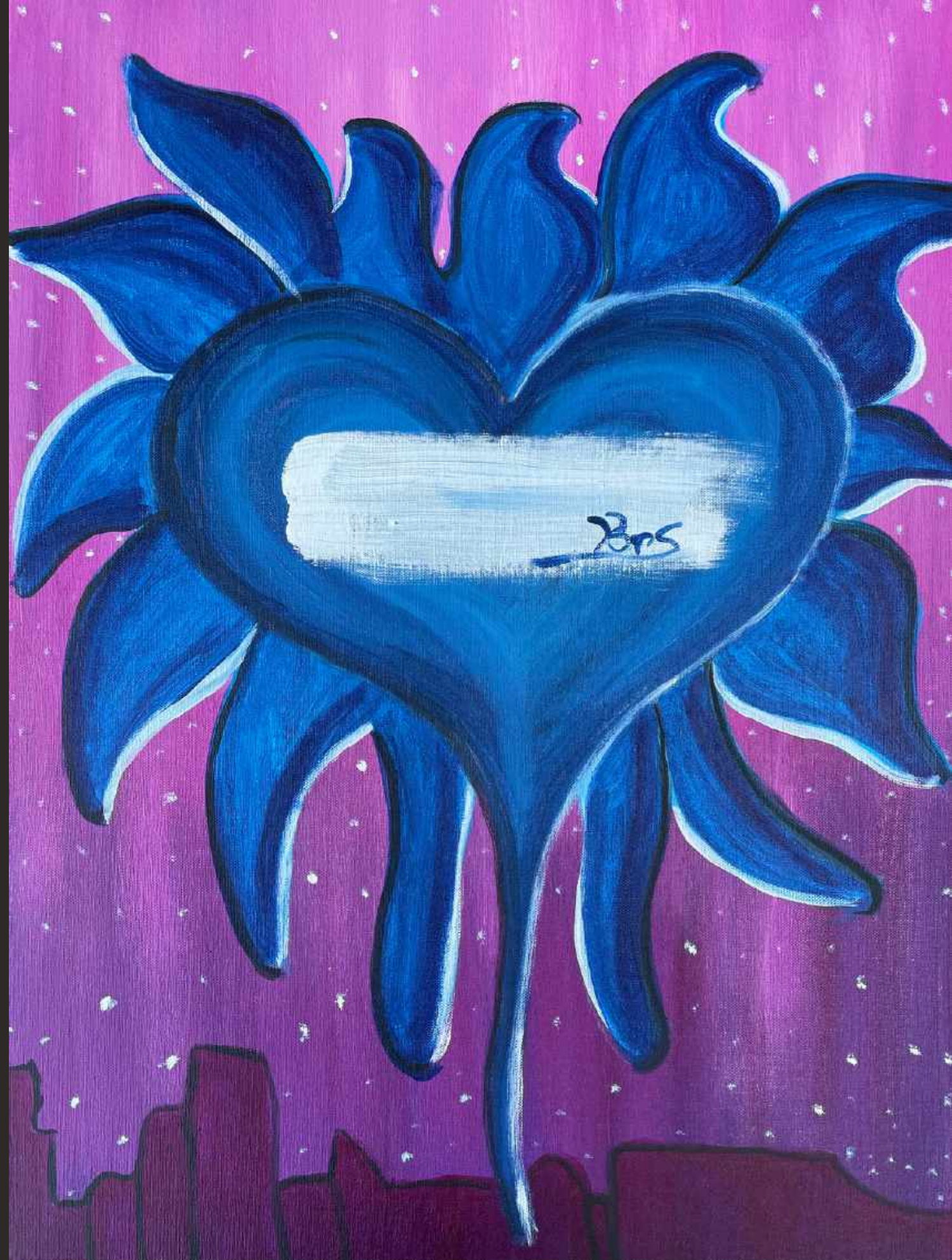
70x60cm, Acrylics on Canvas

2022

The second painting with this palette and style is most likely me jumping with joy after all the great adventures we had. On this painting I did some interesting work with depth as I painted the face as a helmet, or some sort of metallic material which changes the focus of the eyes from the background to the foreground and then all over again.

You can see binary code in the back pattern and the lack of 0s mean that there weren't many negative patterns along the way.





Stages of love

70x60cm, Acrylics on Canvas

2022

The stages of love is an ode to love itself. It shows the beauty of love from the beginning as infatuation and attraction and then deepening towards a darker firmer deep red love. Love itself is a balloon of air rising in the pink sky of the blood red city.

With these two paintings I knew what I wanted to paint and therefore my focus could be on execution and in this particular case I worked a lot on the background and the contrasts between the colors. It is a simple yet strong message, exactly the way I wanted it.

Time the Great Healer

70x60cm, Acrylics on Canvas

2022

The opposite of love is not loss and separation. Separation, if we let it, might tear us apart and leave nothing but a memory. We compartmentalize and rationalize and hide away the painful memories deep in our memory banks where it can no longer hurt us. By doing this the burdens of our sadness lighten and as time goes by what may feel as a physical, open wound, slowly scabs over, letting us fall into the bliss of forgetting. This allows us to move on with our lives and to keep going.

The opposite of love is fear. When we fear love becomes a ship lost at sea, never to be found again. Searching for love is hopeless when fear stands in the way since even if we found it, we would not recognize it. Fear blinds us from love and focuses us on survival. To be capable of love, and thus ironically opening ourselves up to loss, we have to drive fear from our hearts and societies.

'Yeah though I walk through the valley of death I shall fear no evil.'

For I have love in my heart and only with love shall we prevail.



FEMINISM

This section selects two trilogies that are most representative of Kristoffer Kullengren's art for gender equality. The trilogy *The First Light of Dawn* selects portraits of three impactful women, Virginia Woolf, Marie Curie and Astrid Lindgren to share a story how they, coming from different cultural backgrounds yet sharing similar situation of unequal access to female education in their time, support Huixin to build the very first school for girls in China. Through this trilogy and a time-crossing story, the artist shares not only the golden qualities of perseverance, courage and kindness of women but also an international connection on this matter and support for each other that is beyond borders, language, history and time.

The other trilogy *Breaking the Chains* comprises three artworks, *Breaking the Chains*, *Lipstick, Smile and High-heel*, and *Hammer and Diamond Ring*. This trilogy uses a chain to symbolize the collective unconscious of societies that objectifies women with limiting ideals of how women should be and behave, and to break the chain means to break away from this limiting collective unconscious for women to truly actualize their full potentials through their authentic selves and diverse social roles. Through this trilogy, the artist encourages the change of societies to be open for a better world with women actualizing their diverse potentials.



VIRGINIA WOOLF

40x60cm, Acrylics on Canvas

2021

FIRST LIGHT OF DAWN

It was after midnight when Huixing wrote her last words at the desk, tearing up, knowing the school would be closed due to lack of funds after the night. A cold despair pierced into her heart as the moonlight shed where she wrote with her blood and tears, 'I'd use my death to wake the world to build a school for women.' She couldn't imagine a future where women were oppressed with no education and would rather take her life to trade a change. Other than using her own death to wake the indifferent, she couldn't think of any other way. She picked up the opiates that she prepared long time ago to commit suicide.

And just when she raised her head and was about to swallow opiates to kill herself, she saw a painting in front of her with blood in tears, as if she was crying for her. Drops of bloody tears flowed from the eyes of this woman who had a high nose and brown hair, dripping down from the canvas, outside the frame, unto the finishing touch of her death note. A late autumn wind blew deep and the woman in the painting seemed to speak the wind as, 'Someone has to die in order that the rest of us should value life. If you are willing to follow me, I may show you a path other than death.' The woman in the painting walked towards the depths into the painting and asked Huixing to follow her.

Surprised by the sight in front of her, Huixing found a glimmer of hope in her deep despair and touched the painting to check if it's her illusion. But to her amazement, she felt the space behind the painting, a welcoming and open space, warm for her following. So, she took her steps into the depths of the painting.

In the darkness, the woman in front of her opened a door of light, through which Hui Xing followed her and saw a simple yet cozy room with a spacious window view of trees, on the left side of which was a multi-layered bookshelf filled with books at the bed's end. A simple light-colored fireplace brought all the warmth the room felt and by the side was a painting of a blue-dressed woman.

The woman invited Huixing to sit on the chair at the fireplace and said: 'I am touched by your courage to build a school for girls. My brothers went to Cambridge University, but as a woman, I can only study at home. I am fortunate that my father has a library and allows me to read. He once said to me to read whatever I want. I sometimes wish I were a man so I could have the privilege of education. But education shouldn't be a privilege and women should have the opportunities of education no less than men. When I see you are willing to die for building a school for women, I couldn't help crying for your brave endeavors.'

MARIE CURIE

40x60cm, Acrylics on Canvas

2021

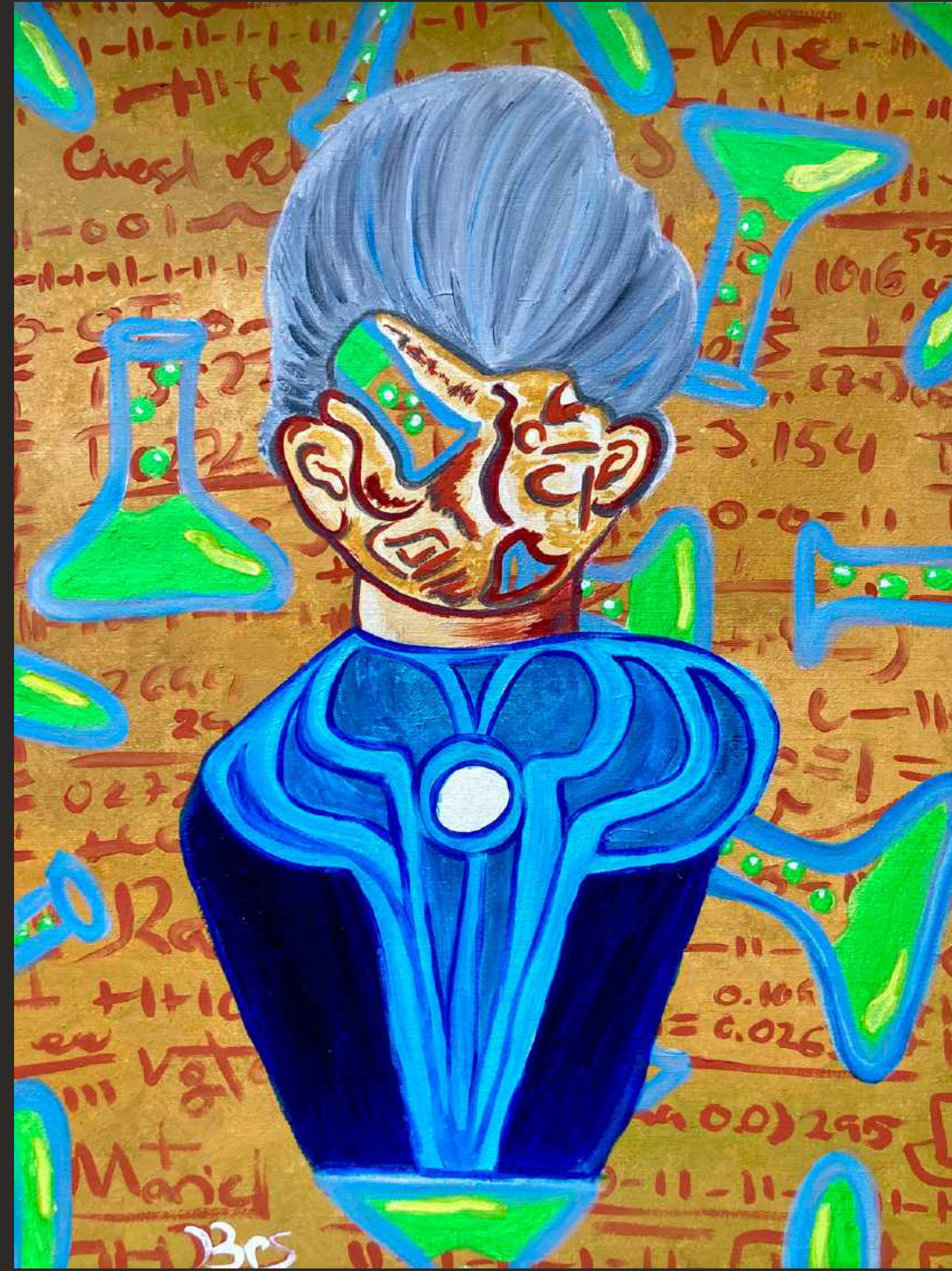
Although Huixing did not know the woman in front of her, she seemed to have an unparalleled resonance with her in the depths of her soul. She believed that educated women were blessed with independent thoughts, the ability to grow and self-improve, and create their own lives. 'To build a school for women is more challenging than I thought. Before tomorrow, if I can't have enough funds for the workers, teachers, and food for students, the school will be closed. I hate it yet I can't change the people around to support the education for women. It's madness in my mind.'

The woman walked slowly to the fireplace, and said, 'My brain hums with madness sometimes too. So, when I saw you committed to your own death, I understood how you feel.' The woman drew a bag of golden leaves out of a locked drawer, handing it to Huixing, 'I'm willing to support you to build this school. I earn from my writing, a profession that used to be only for men. But I believe what I can give you is not enough and I know a friend who will be willing to support your school.' Beyond gratitude and imagination, Huixing gratefully said, 'I haven't asked your name yet?' The woman smiled and said, "Although I don't know who you are nor where you are from, yet I can feel we are bound in the same fate in this.' she brought Huixing to the painting on the side of the fireplace, 'This lady will be of your further help.' The blue-dressed, grey-haired lady in the painting smiled at Huixing and led her way into the painting.

Huixing's desire to get as much as support for the school outweighed her doubt as she stepped into the painting. When she turned back, she saw the first woman waving her goodbye and saying, 'It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly because that's where the best creativity and education are from.' And she left. Huixing looked down at the bag of golden leaves, in the corner of which wrote 'Virginia Woolf.'

Following the lead of the blue-gowned lady who radiated with kindness and peace, Huixing came to another space.

What's different about this lady was her confidence and calm in the way she carried herself. A combination of perseverance and fearlessness of all challenges was smiling from her eyes. Looking around, Huixing found herself in a laboratory, where she could smell chemicals and saw all sorts of chemical instruments on the white-tiled lab table, around which the walls surrounded with dark wooden bookshelves of scholarly science books.





ASTRID LINDGREN

40x60cm, Acrylics on Canvas

2021

The lady was sitting in front of a measuring instrument of chemicals with an open notebook from which Huixing saw the word 'Radium' and formulas that she couldn't understand. On the wall behind was a portrait of another lady wearing a blue-and-yellow suit. While measuring the chemical, the lady looked up at Huixing who harbored both curiosity and fear of the unknown, saying, 'Nothing in life is to be feared, it is only to be understood. Now is the time to understand more, so that we may fear less.' With that, she resumed to measuring the chemicals in her hand.

Intrigued and curious, Huixing felt less fear and was touched in a mysterious way by the wisdom and peace brought by the lady in front of her, saying, 'I came here for the hope of your help for a school I build for women which will be closed tomorrow if I can't finance it further.' The lady put down her lab beaker and smiled at Huixing, 'A school for women, that's a great deed indeed. I left my home country because higher education wasn't allowed for women there. Were it not for the education I had, I would never be possible to contribute to humanity as I have now.' She turned around and took two heavy gold medals out of her bookshelf as the engraving says 'ALFR. NOBEL'. She handed these two gold medals to Huixing, 'take these. To me, they are just medals for memory than practical use. If you can use them to build a hundred-year school for women, then that's the best value of them.'

The lady continued, 'Life is not easy for any of us. But what of that? We must have perseverance and above all confidence in ourselves. We must believe that we are gifted for something. In this case, you will attend your goal of building that school.' Huixing received the two heavy gold medals, gratefully saying, 'Thank you for your support and blessing. I shall build this school to live on over 100 years.' Before she was about to leave, the blue-and-yellow portrait behind smiled and said in a jolly way, 'Isn't so? Don't let them get you down. Be cheeky, and wild and wonderful.' She laughed like a wind chime and said, 'now come, I've been waiting for you for long.'

Huixing thanked the lady in front of her, and walked into the painting behind her. In the black corridor in the void, she turned over the medals that shined in the dark and the lustrous engraving grasped her with a profound respect '1903 Physics', 'Chemistry of 1911' and 'Maria Skłodowska Curie'.

'Follow me,' the woman in the blue and yellow suit beckoned her with joy and enthusiasm through a door whose sign showed as 'Dalagatan 46'.

This was a simple but warm room just like Woolf's with four walls filled with books and art. The white curtains set apart the space in the middle joined by a red-wood desk on which a stack of children's books titled 'Pippi Longstocking'. Having a sunshine-filled character, she looked at Huixing and said through a gentile smile, 'You must have imagined a future where all men and women receive education equally despite how it seems impossible now. Am I right?' Huixing surprised by both her keen observation and a loving character she strikes her, 'How do you know?' 'Because everything great that ever happened in this world happened first in somebody's imagination. Because you've imagined a school for woman in this world, now you'd rather die to build it. Is it so?' Huixing said, 'Yes. Because education is the best fortune we can give to children of the future.'

'Speaking of fortune.' The woman in the suit glowed with a firm yet kind power in her eyes, took a suitcase filled with gold coins and handed it to Huixing, 'This is Pippi's case of gold. You, my friend, have a heart of gold no less than these. With both your golden heart and the gold coins, I believe you'll build your school to bring lots of fortune to many like you.'

'I am your last stop. I know your school needs you very much now, so if you want to go back, you just need to walk through that photograph.' Huixing looked at where she pointed, one of the photographs was her room. She felt her heart lifted by a golden sun in the coldest winter, and glanced at what's written on the open lid on the box, 'Astrid Lindgren'. She asked, 'Is this your name?' Unexpectedly, she responded just like the first woman did, 'I'm just someone in this world who shares a same belief in education. My name is not important. What's important is we all build toward a better world for all of us.' Having said that, the woman in the blue and yellow suit led Huixing back to her own room.

Sitting at the desk, the first light of the dawn began to set in, the painting in front of her was as still as the autumn air. The blood tears didn't drop. For a moment, Huixing rubbed her eyes, thinking it was all just a dream, yet when she looked down, not only did she find her own suicide not but a bag of golden leaves, two heavy gold medals and one suitcase of gold coins on its side.

Bursting into grateful tears, she immediately took these, rushed out the door, and ran towards her school.

A hundred years later, the school became a century old school, a school built for the people from the world with the mission to make the world a better place, providing education not only for women but also for men. Huixing did not have to take her life to wake the nonchalant and the school became a broadcast of the message that education belongs to every individual equally and is the roots for a better future shared by all.



BREAK THE CHAINS

92x73cm, Acrylics on Canvas

2021

The work uses two symbols, the chain and high-heels, to symbolize a collective unconsciousness in society that objectifies women and woman's image. The chain breaks where a high-heel is, suggesting the artist's message to break the 'chain' that limits women's potentials and set free a future possibility of freedom and equality of social access and self-expressions.



LIPSTICK, SMILE & HIGH-HEEL

2021 92x73cm, Acrylics on Canvas

This work highlights four central images, lipstick, smile, high-heel and chain. Through these images, the artist illustrates how the collective subconscious believes women should behave and present themselves through beautiful smiles and pleasing beauty as accepted. The chain suggests how this solidifies the society and also women's full potentials and authentic selves.



HAMMER & DIAMOND RING

2021 92x73cm, Acrylics on Canvas

The artwork highlights several central symbols: the diamond ring, the hammer, the chain and the smiling lips becoming unzipped, suggesting an integration of career and marriage, a balance of personal growth and responsibilities, and the smiling lips unzipped are the courage to release one's own identity and authentic self by shedding off a smile-cover mask. The artist hopes to urge the collective unconscious to change to be enabling for women to actualize their full potentials for a better world and future.

FUTURE TECHNOLOGY

Being an avid reader and lover for science fiction, Kristoffer Kullengren is an artist who draws inspiration from various science fiction novels, ranging from Jule Verne's to Isaac Asimov's, and to his recent reading of LIU Cixin's, which is why he imagines a fantastical future through a lens of his creative state, between dream and reality, pondering the very relationship between humanity and Artificial Intelligence, leading to a message that technology and AI should develop for enhancing and complementing what humans can do than replacing it.

Having learned coding at an early age, the artist creates his own 'binary codes' in his art with symbols of 0 and 1, becoming his own cipher hidden in art to express emotions and messages.

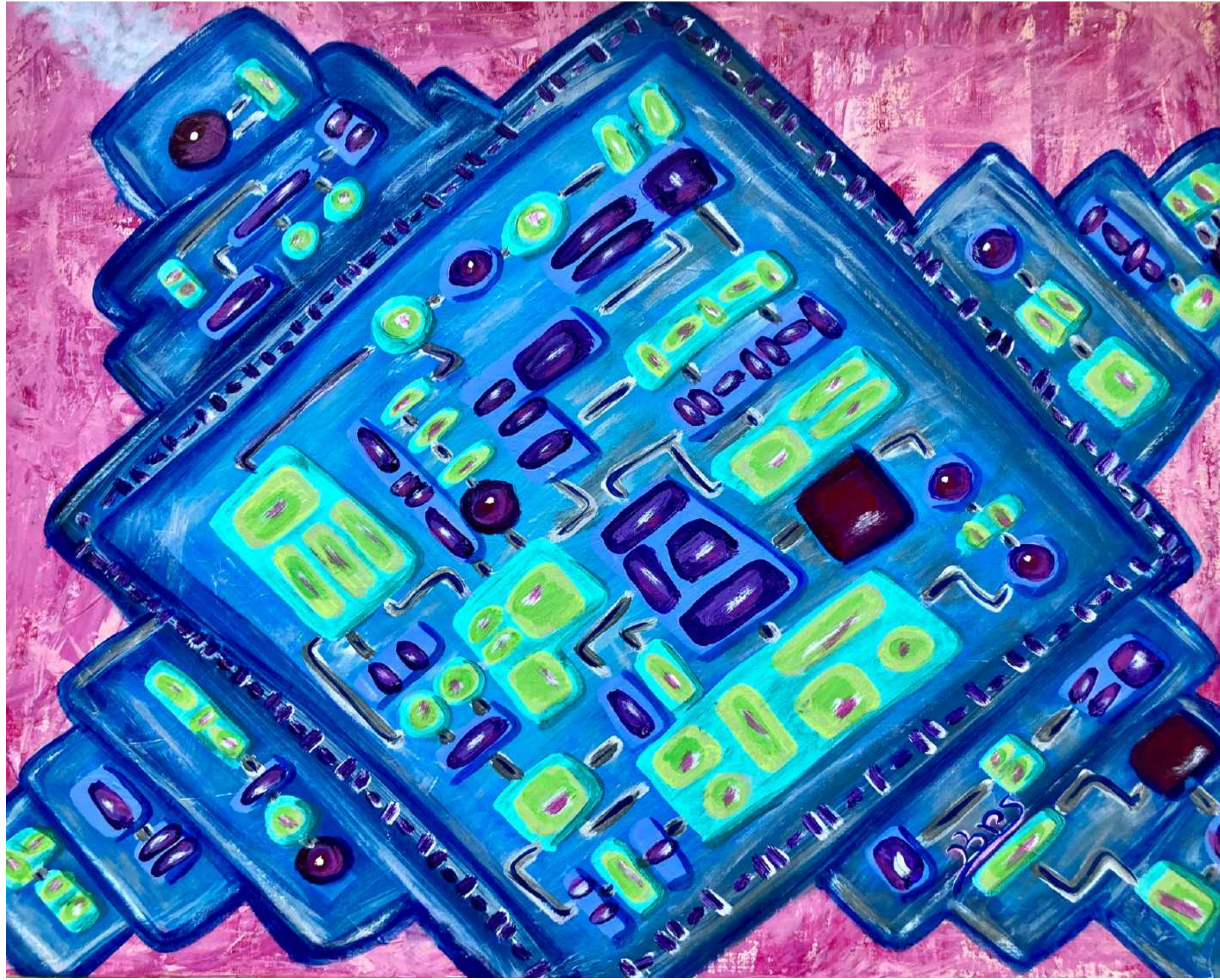
His artworks also have their own unique science-fictional landscape, such as the Robot Trilogy, a series of works that envision a future extraterrestrial robot civilization once cross-galaxy travel is possible.

FRIENDLY ROBOT II-II-I

92x73cm, Acrylics on Canvas

2021

Friendly Robots II-II-I is an expression of the artist's vision of artificial intelligence in a future world, as the first and featured artwork of Robot Trilogy. Its colors and composition convey a friendly emotion, a hope for a harmonious coexistence between humans and artificial intelligence, and a fantasy with his own 0 and 1 language. In the story 'Arrival of the Future', II-II-I is an outdated and discarded generation of robots in Tokyo in 2300, becoming the bridge between humans and robot civilization.





Krs Bot

92x73cm, Acrylics on Canvas
2021

This work depicts a robot with a heart called Krs Bot. In the story 'Arrival of the Future', Krs Bot is one of the first generation of robots who has made a leap of AI to have self-awareness and who becomes the leader of robots abandoned back to Earth in search for sustainable energy source. This work depicts the artist's sci-fi style imagination of the future development of artificial intelligence.



ROBOT TRIBE

92x73cm, Acrylics on Canvas
2021

In the year 2300, an outdated generation of AI robots has been abandoned back to Earth, the original home of humanity becoming a deserted planet as its energy sources are depleted under constant exploitation. Humans have succeeded in traveling to another planet, building civilization and finding new energy sources. The old generation of robots, cast back to Earth, have formed their own tribe, supporting each other. Through this work, the artist shows a friendly emotion to technological development and the hope that AI will inherit the beauty of human nature.



ARTIFICIAL ANT

60x70cm, Acrylics on Canvas

2021

Artificial ants are the builders of future civilizations on different planets by reading digital signals in the air, working collaboratively across planets. This artwork has showcased the highlights of the artist's language, bright colors, 'binary codes' and an image between dream and reality.

SPACE PORTAL

60x70cm, Acrylics on Canvas
2021

The Space Portal is the artist's vision of a future where interstellar travel, time travel and time warp are possible through space portals. People can travel faster than light's speed, and the definition of time and space is changed. Human civilization and footprint expand across galaxies, and planet-to-planet travel is as easy as city travel as of now.



HUMANITY IN TECHNOLOGY

60x70cm, Acrylics on Canvas
2021

Humanity in Technology is a painting that uses two recurring images, the binary-coded color patches and human hands, symbolizing a message that technological advance should always be human-centered, incorporating the beauty of humanity into the 'genes' of the otherwise indifferent AI.



SOPHON

Sophon is a science-fiction character in the Three-Body Problem written by LIU Cixin, a villain character who's an alien robot transformed into a person character coming to the Earth with the intention of invasion. This artwork is the artist's impression of the character after reading the Three-Body Problem by LIU Cixin.



60x70cm, Acrylics on Canvas
2018



SWALLOW

92x73cm, Acrylics on Canvas
2019

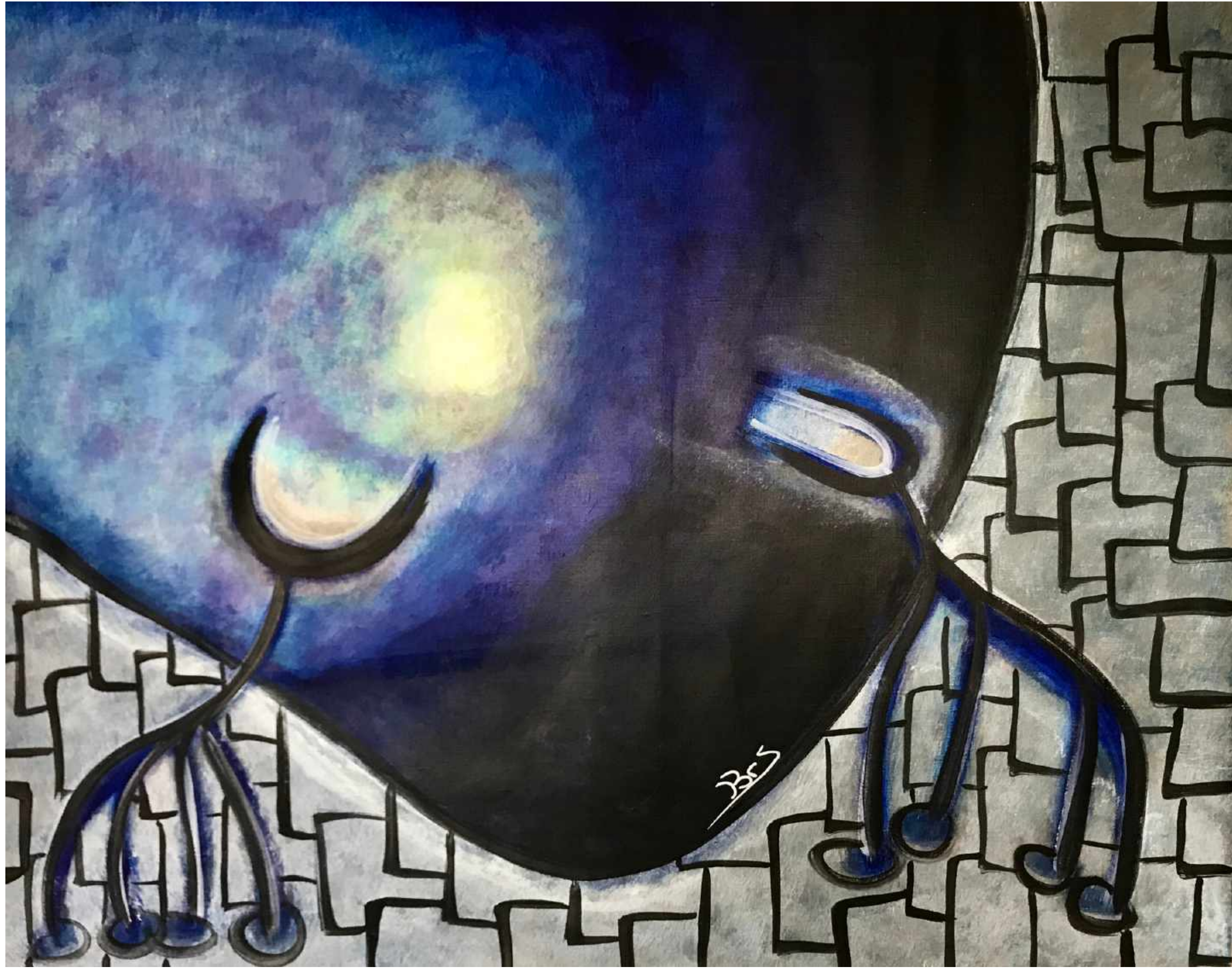
This is an artwork with a strong image to suggest social media as an open mouth swallowing life. Designed to generate dopamine through likes and shares, social media makes people forget time and the artist, through this artwork, hopes to deliver the message that it is important to spend quality time and be present for our friends and families in life rather than letting social media 'eating our life away'.

CREATING A MOON

92x73cm, Acrylics on Canvas

2019

The artwork depicts two creative, playful creatures who create the moon at the other side of dark and mysterious universe, showing artist's original and creating from a child's perspective. The delicate and balanced treatment of colors and composition reveals a mastery of simplicity, suggesting a complementary companionship of two souls of kindred spirits who create brightness from darkness, lightening each other and others.



DARK SIDE OF THE MOON

This artwork is part of the artist's trilogy titled 'The Back Side of the Moon', depicting a place where no sunshine gets through and yet, the lives in the darkness evolve to create colorful brilliance in what otherwise could be lifeless darkness.



60x70cm, Acrylics on Canvas
2021



ARTIFICIAL INTELLIGENCE

92x73cm, Acrylics on Canvas
2018

Technology has developed to a stage where people experience everything through digital signals connected to the brain in a VR helmet and can no longer distinguish between what's real and what's not. The artist uses Kero, a character that symbolizes the artist's source of inspiration and creativity who listens to signals and outputs signals yet the difference is that what's output has creative symbols, suggesting that even in a future dominated by technology, humanity needs to preserve creativity that is making the world special.

DIGITAL SLAVERY

92x73cm, Acrylics on Canvas
2018



This artwork spells out 'Digital Slavery' in binary codes, urging a balance between technology and humanity to avoid the irreversible and destructive outcome described in many science fictions and movies where humanity is threatened than supported by AI. This is the only work to date in which the artist used actual binary codes to send a message.

BLUE PLANETS

92x73cm, Acrylics on Canvas
2021

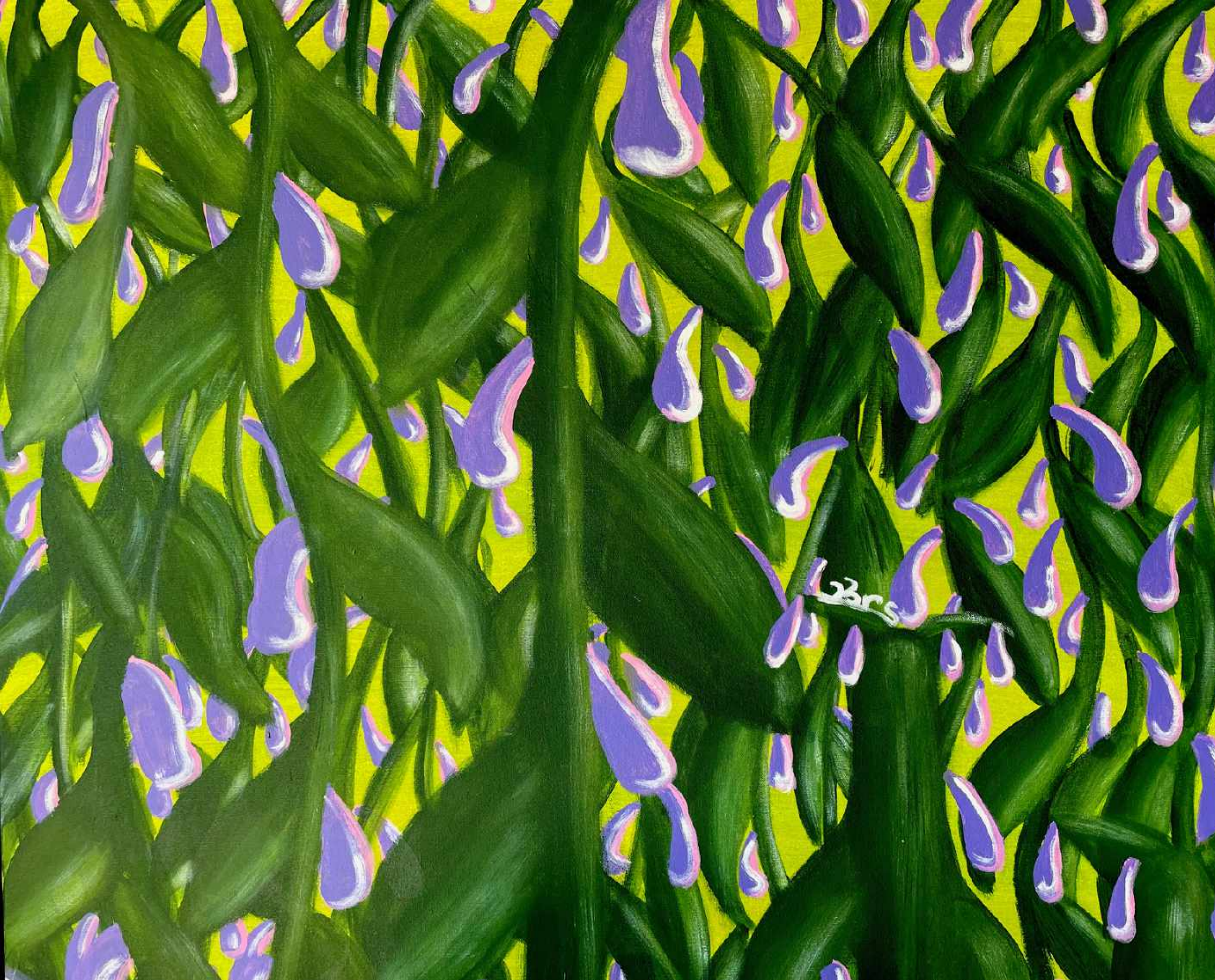


This work depicts an imaginary planet. The planet is filled with green living plants and the fruit of each plant is a blue planet floating in the air. This work shows the artist's endless imagination and a hope for life, nature and a sustainable ecology.

NATURE AND LIFE

The love for nature and the philosophical wisdom that nature has taught have always been a major theme of Kristoffer Kullengren's art where one can see cherry blossoms' delicate petals dancing in the sky, the wandering paths into deep forests, the vibrant colors of fallen leaves in the autumn, a season that connects a cycle of life and death and a season that he likes the most. Through art, he expresses love for nature, for life, for an ecological balance and for the wisdom for life nature has taught us.

His Autumn trilogy is a collection that shows the cycle of life, the full colors of nature, the emotion of love and hope, and the wisdom of appreciating moments of now. Comprising featured artworks of The Eye of Horus, Dandelions in the Autumn and Autumn Blossom, this trilogy depicts the beautiful emotions of life and the fleeting truth of life with a tint of wisdom to be grateful for what is blessed in life. Similar realization is manifest in other artworks such as Sakura, 56% and Vegetables. He also concerns the balance between environment and city development and urges a sustainable balance in between.



LAVENDER FIELD

92x73cm, Acrylics on Canvas
2022

This work was created when the artist spent the summer in his home town of Malmö, Sweden, which is full of sunshine and has a great deal of natural beauty.

This work demonstrates the artist's love of nature. The simple colors used throughout the piece create a sense of peace and calm. The fluid shapes suggest a soft texture of lavender's fragrance, the fresh air in the field and one can almost feel sunlight's changing colors moving through among the leaves.

EYE OF HORUS

92x73cm, Acrylics on Canvas

2020

Inspired by the Eye of Horus, this artwork uses full, high-energy colors, to express a healing and hopeful emotion. The This work is a depiction of the eye of the sun god from the artist's imagination, the artist also incorporates his own 0-1 language in an abstract expression of a dreamland, inspiring the creation of the short story Fish and Sunflower, a story of love and loss, hope and healing.



FISH AND SUNFLOWER

A fish has met a flower in the golden sunrise after a night's storm. As he surfaces to the riverside to breathe, a curious sunflower is looking at him, saying, 'you have the sun in your eyes.' The fish asks, 'What's the sun?' The sunflower turns to the slowly-rising sun, pointing at it with her leaf, saying to the fish, 'That's the sun spreading light and warmth, the ubiquitous sun.' The fish follows where her leaf points and looks at the sun for the first time, 'What a fireball in the sky! So this is the source for the light in the river.' The sunflower nods and says, 'Not just in the river. All the light you see on earth is from the sun. I look at the sun every day from sunrise to sunset. It's beautiful. But you have the sun in your eyes too.' The fish looks at the sunflower and says, 'You look like the sun.' This unexpected praise flutters the sunflower's heart and renders her shy from saying anything but a heart-felt smile. Since then, the fish shows up every day with the sunrise to see the sunflower and spends the day with her until sunset.

One day the fish arrives like any other day, seeing the sunflower dancing with wind in sunshine and asks, 'Are you always here? Are you interested in going to other places? Would you like to come with me to see what's in the river? It's such an amazing world here.' The sunflower bends towards him with a smile that speaks a language that the fish doesn't understand, and after silence she says, 'You are a fish; I am a flower. You swim in the river; I grow on the land. River is your home; earth is my ground. We come from different places. If I go with you, I will drown. If you come with me, you'll lose breath...'Not letting the flower finish, the fish saddens and says, 'So...do you mean we can never be together?' Feeling the sadness in his eyes, the sunflower smiles like the sun and says, 'aren't we together now in each other's eyes?'

After that, the fish never asks the flower whether she can come to the river to be with him again. Whatever happens, he always comes to the riverside before sunrise and she would look at him like she looks like the sun when he is there. They have spent many days of joy and peace like this together.

Until one day, the fish is swimming to the surface to the flower but only to find through the sunlight that her sunshine-rendered petals are floating on the river. An autumn breeze comes by and gathers off another two to three petals of the sunflower. He flusters and hurries to collect and bring back the floating petals and asks, 'What's wrong?' The sunflower feels weak but still smiles and says, 'Autumn has come.' 'What's autumn?' The fish asks. The flower says, 'Autumn is the time I shall leave.' The fish, struck with a sudden shock, asks, 'Didn't you say that earth is your home and you'd go nowhere?' Looking at the fish, with all her gentle warmth, she smiles with kindness and says, 'Autumn is the time when I turn back to my roots and shall say goodbye.' The fish now becomes both sad and angry, saying, 'It's not fair,' pacing in circles. The flower looks at the fish, filled with same feelings of sadness, yet knowing it would come to this eventually, so she says with love, 'We all have our time. I am very grateful and happy to have met you because your company has made me see a beautiful world other than the sun.' Having heard this, the fish doesn't understand but only feel deeply hurt and mad. He's mad that the sunflower doesn't want to come with him into the river and he's mad that she wants to leave him. Not understanding, he swims back to the river's deepest place, heart-broken. Regardless of how the sunflower calls him back, he swims away without turning his head because he doesn't want her to see how sad he truly is.

That night, a raging storm sweeps through with whirling waves and roaring thunders. The fish has never seen such a storm. From the deepest of the river, he can hear the sounds of the beating rain and wuthering winds. Lightening cuts through the river's peace like a sharp sword. The fish gets intensely worried, wondering how the sunflower is doing and feeling deeply regretful that he left that way. He tries to swim to the surface but the closer he gets the stronger the winds grow, drawing an impassable wall between the river and earth. Anxiety grasps him like the storm but he can only wait, thinking he would swim to the surface immediately to see the sunflower after it's passed.

Finally, the river resumes its calm again, and the morning sun has dispersed rain clouds and carpeted the river and earth with golden sunshine. The fish rushes to the riverside where the sunflower was. But before he reaches the surface, through sunlight, he sees the scattered, torn petals floating like needles stabbing his heart. Regret cut his heart open that he left her that night. Being afraid, yet eager, to see what he may see, he slowly emerges, hoping to see the sunflower like every day before, smiling at him and saying: 'Good morning!' However, the scene in front of him disheartens and renders him unable to move. The sunflower has withered to a dry stem and a few leafless branches with no petals, lifeless and motionless. 'Maybe she's just sleeping', he talks positive with himself. So, he tries to awake her, with an uncontrollably-trembling voice in pain, and says 'Good morning, little sun.' The sunflower does not answer. He raises his voice, this time with more force, 'Wake up, little sun!' But there is no move or response. Now he is really in panic, scurrying in circles in clueless craze. Finally, having mustered all his voice, he yells, 'I'm sorry! If you can hear me, can you answer me?' A wisp of autumn wind silently rolls up the fallen petals of the sunflower on the river and drop them back, floating helplessly. There's still no reply. All the fish can hear is the dead silence under the autumn sun.

Having lost his soul, the fish gathers all the floating petals he can find and bury them at the bottom of the river. He grieves and cries and prays to the sun, 'I wish I can see the sunflower again because there's so much I haven't told her yet.' He still goes to the place where he meets the sunflower every day in the morning and prays to the sun for one last chance to see her again. Countless days like this have passed than he can remember.

Moved by the fish's persistence, the sun decides to give him another chance to see her again. When the sun rises with the first light shedding into the river, awaking the earth, a whisper of wind speaks to the fish for the sun, 'I will grant your wish for you to see each other again. Tonight, you will rejoin at the land of dreams. Remember, your meet will last until the sun sets. So, tell her what you mean to before then.' After that being said, the whispering wind leaves the fish in bewilderment but excitement because he feels the sun has heard his prayers and he's going to see the sunflower again. With inexplicable gratitude and happiness, he falls asleep early that night.

When he opens his eyes, he sees earth and river have merged and all become part of the golden sunshine. He can't tell it's earth or river for where he is but when he looks around, he finds many smiling flowers dancing in the sun, waving at him. He can smell the sweetness from the flowers in the wind as if he's no longer under water anymore. Filled with wonder, he sees that the sun is arching across the sky with codes engraved on it that he doesn't understand. And the sun is a shining plateau where there are three horses running in a carefree manner. As he looks around, trying to find where the sunflower is, he hears a familiar voice that's home to him, 'Good morning, fish.' The voice is a long-awaited tender embrace for his heart. He turns around and finds with deep gratitude that the sunflower is in front of him, smiling like she always did. She leans forward on a heart-shape soil marked by a scar. When their gazes meet, her petals begin to turn into flowery sunlight, dancing around her smile. She says, 'It's so nice to see you again.' For a moment, he doesn't know what to say, because he's waited too long for this moment. Finding his words, he chokes and says: 'I am sorry, last time I...'. The sunflower smiles and says: 'It doesn't matter. I'm very satisfied now that we meet again.' Looking at the sunflower, the fish feels tears welling up and says what he's meant to for a long time, 'Thank you very much for being the sun in my life. You make me feel that my life is filled with sunshine. And that makes me forever grateful.' Looking back at the fish, the sunflower bursts into happy tears. The fish then says: 'Remember the first time we met, you said there was the sun in my eyes?' 'Yes?' 'That's you. Because I was looking at you. Thank you for being the most beautiful world I have ever seen. And thank you for being the sun in my heart.'

On this land of dreams, the fish and the sunflower can finally be together as there's no longer bounds between river and earth. But the time is not long. When the sun gradually dips under the horizon, the land of dreams starts to fade and disappear until the last sunlight vanishes.

When the fish wakes up, he remembers what's happened in the dream. But he doesn't know whether it is dream or reality. So, he rushes to the riverside where the sunflower used to be, thinking that maybe he could see her again through his slightest hope. But this time, when he arrives at the riverside, he falls in absolute ecstasy, because he sees a sunflower seedling growing slowly in the soil. Two tender leaves sprout with a small bud, smiling at him and says, 'I'm so glad to see you again.' Looking at the sunflower, the fish smiles back with grateful tears and says, 'Me too.'

AUTUMN DANDELIONS

60x70cm, Acrylics on Canvas

2020

Autumn is the artist's favorite season as it symbolizes the cycle of life: the harvest of fruit and seeds and the withering of life. It is the season when nature is revealed in its richest colors, and when life blossoms on the edge to fade. Inspiring the short story, the Dandelions in the Autumn, the sequel to Fish and Sunflower, the artwork tells a story of the transforming journey for love and living to the full.

The morning sun is new-born life embracing the budding sunflower with tender love. The fish stays by her side, looking at her stretching leaves and petals in the sun. She blooms in his eyes where her long and slender leaves shine like the dawn blossoms with threads of light above the river.

Since the separation of the stormy night, the fish seldom parts with the sunflower. Even when the sun seals its light when the night is lit with the moon and stars, he wouldn't leave her side again. Because he knows every meet could be the last and he promises himself no more regrets. So when the sunflower falls asleep in the tranquil moonlight, he stays there with her for the night when they dream to reunite again where there's no segregation between water and land.

One day, the fish's own school and family come to find him, saying that they'll migrate to the source of the river to come back with the next generation. 'Unlike flowers, fish don't have our own roots and soil and wherever we go is home. Yet, for a fish that's separate from your own school is like a flower uprooted from her soil and roots.' The school of fish says to the fish for the hope that he would go with them. The fish looks at the sunflower and his own group, with moments of thought, and says, 'I will stay.'

Now the sunflower turns to the fish and says, 'You are a fish and I'm a flower. Our life shares different lengths. You can be my lifetime partner, yet I can only share one part of our life journey.' And the fish group says in consensus, 'We are born as part of the group. A stand-alone fish, like a flower out of the soil, would find it hard to live to the next spring.' And the fish turns to the flower with a soulful smile as if lit by a sun at heart and says, 'Life is too short to live it with regrets.'

As dusk sets in, the fish group schools towards the end of the river side, while the fish stays at this side, watching the sunrise and sunset with the sunflower in quiet company.

The summer flies fast when the fish and the sunflower enjoy spending time together. Overnight, cicadas' singing is replaced by autumn's secrets and untold truths. The moonlight sways on the rippling river, folding layer upon layer with silver light that thorns the sunflower's heart as creeping frost. With the arrival of autumn, the petals of sunflower begin to fall. With gratitude, the sunflower smiles and says to the fish, 'Since I met you, I have learned how to feel free like a fish swimming in the river. Thank you for that.' The fish, with a heart-felt smile, says, 'Likewise. Since I met you, I know how it feels to be grounded. Thank you for being my roots.' With profound joy yet a shade of sadness, the sunflower says, 'I am sorry I can only accompany you this far in this beautiful life. If there were a future, I wish we could be two dandelions to share one root, to live one life, to feel rooted and free to fly and see what this amazing world has to offer.'



Before long, the sunflower falls asleep in an autumn rain and never wakes up again. This time, the fish doesn't grieve in despair but pray to the sun with all his soul and heart, 'I would use the rest of my life to exchange an opportunity to live with her through prosperity and withering.' Everyday, the fish prays to the sun with this one calling.

The answer to his prayers happens when the starry night is re-lived with brightness after the sun rises again shedding dawn in the darkness upon the fish. Sunlight extends as gold, carpeting the surface of the river, and shapes into a bridge carved with codes bridging the end of the river to this side of the fish and sunflower. The messenger of the sun walks through the bridge to reach the side of the fish, and he lights the fish with an inner shine that lifts him above to circle around where the sunflower is until another light ball rises from the energies of the sunflower. Then, the two rise together like a bond under the sun and fly into the deepest part of the forest, by the side of a quiet lake, sink into the soil and emerge as two dandelions sharing one root, playfully sending their spouts savoring the first sunshine in this new life.

The two dandelions wake up in the sunrise, looking at each other, with leaves and roots nestled together. Language is no longer needed between them. They take off with autumn wind and fly across the forest and see the scenery they've never seen before: a deer galloping across the trickling streams, sparrows frolicking among branches and an old man fetching wood at the end of a meandering mountain road. They've also heard the sounds that belong to this forest: the soothing stream of the river source, the chorus of larks, the kissing between wind and leaves. Along their journey, they smell the fragrance of blooming flowers and the scent of the soil after rain. They rest in many places they find peace and beauty in the forest: at the roots of the rose, on the rapid river, at the soft soil by the tree. They've spread life and love wherever they are.

In the second autumn, the forest is covered with dandelions, known as the love in white of the forest. Whenever the autumn wind fondles through the forest, the dandelions dance in wind, fly with love and find wherever they rest as home.



AUTUMN BLOSSOM

60x70cn, Acrylics on Canvas

2020

This work shows, on the one hand, how in the artist's imagination there can be festival blossoms than just decay, withered trees and fallen leaves. He uses his 0-1 language to show an ever-prosperous gene of tenacity and thriving of life against adversity and seasons of life.

56%

92x73cm, Acrylics on Canvas

2021

The intention to divide by 56% and 44% is what makes this artwork unique and special. To include 1 as in binary codes into the 56% part and 0 into the 44% part is artist's message that if we remain positive and say yes to life's possibilities, our life can thrive as beautifully as the cherry blossom compared to remaining closed and negative, life can be gray and uninteresting. The use of pearl in 1 in the painting gives a one-of-a-kind visual experience where the colors of the painting change from pink, blue, yellow and silver according to light, thus manifesting the message that how such positive attitude can add colors make our life beautiful.

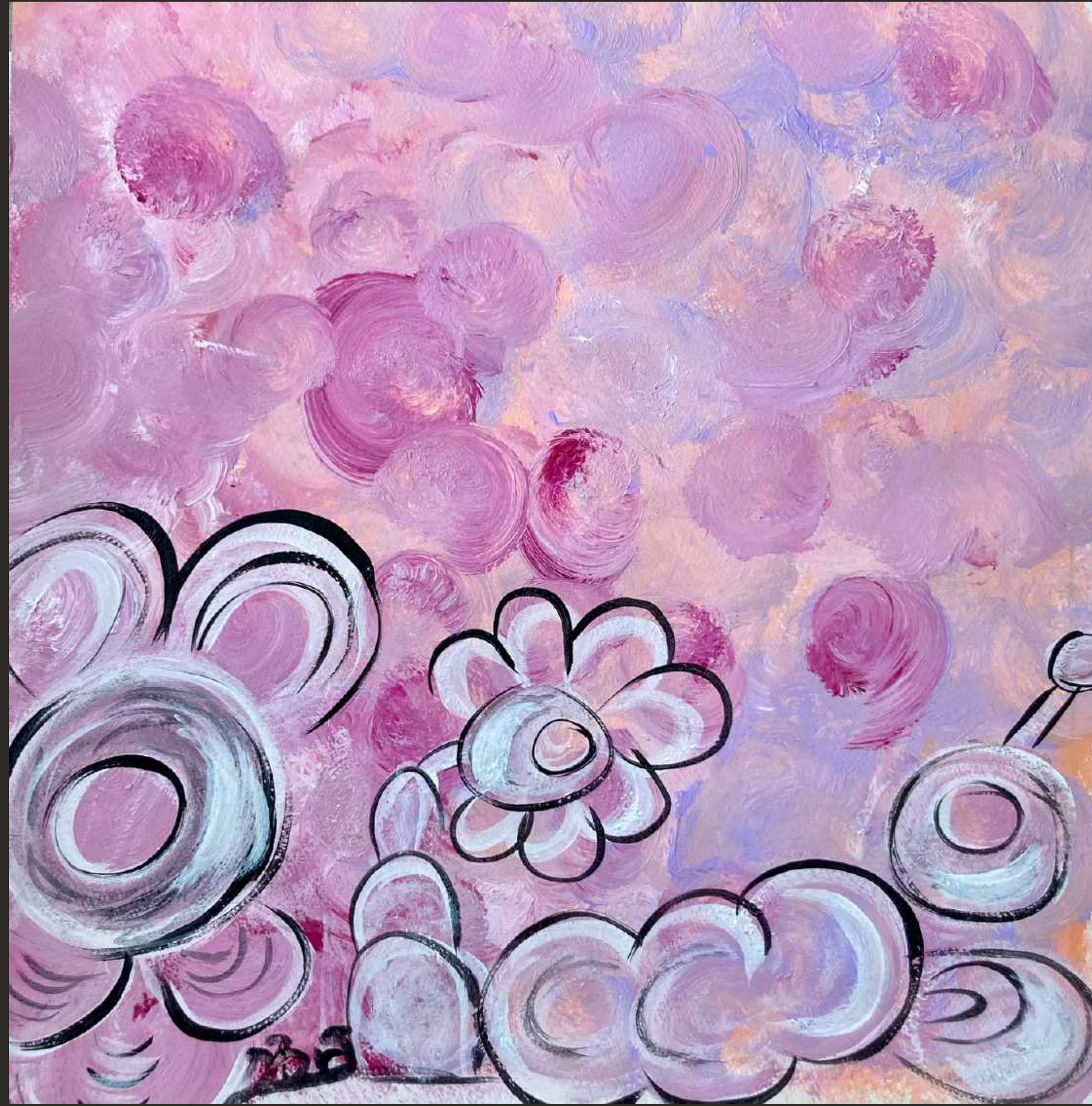


SAKURA

35x35cm, Acrylics on Canvas

2021

Having lived in Japan for 20 years, the artist is most fond of the beauty of cherry blossom, not only because of its serene and breath-taking beauty when it stays in the wind, reflecting light of the sun, floating just like a piece of small white cloud in the air as if the moment of time has stopped, but also the spirit behind: even though life is fleeting and short, every moment of life can be perfect and beautiful, and leaving a beautiful memory and impact to the world even after it's gone.



TOMATOES

BROCCOLI



40x50cm, Acrylics on Paper

2021

60x70cm, Acrylics on Canvas

2021

Created in 2021, the Vegetable Series is a collection choosing predominantly a single color for each piece, selecting the simple theme of vegetables, the most ordinary object in life to express appreciation of the extraordinary moments of life and live in the moment of now rather than taking life for granted.

POTATOES

PEPPER



40x50cm, Acrylics on Paper

2021

60x70cm, Acrylics on Canvas

2021

Created in 2021, the Vegetable Series is a collection choosing predominantly a single color for each piece, selecting the simple theme of vegetables, the most ordinary object in life to express appreciation of the extraordinary moments of life and live in the moment of now rather than taking life for granted.

ONIONS

MUSHROOMS



40x50cm, Acrylics on Paper

2021



60x70cm, Acrylics on Canvas

2021

Created in 2021, the Vegetable Series is a collection choosing predominantly a single color for each piece, selecting the simple theme of vegetables, the most ordinary object in life to express appreciation of the extraordinary moments of life and live in the moment of now rather than taking life for granted.

THE GIFT OF GIVING TRILOGY

This trilogy is a tribute to the giving spirit of humanity. Since the age of 20, the artist has travelled around the world and has met people from completely different cultures, countries, speaking different languages, holding different social status, playing different roles. Difference seems to be what is common, yet he believes, behind the seeming difference is all the same pursuits of people: a peaceful world, a good life, a loving family and like-minded friends.

He believes it is the giving spirit that connects all together and the best state of wealth is not defined by how much we have but how much we can give and create for the world.

It is with this in mind that he created this trilogy The Gift of Giving, with the purpose to spread a giving spirit that transcends borders, languages, cultures and countries.

FRAGRANCE

This art piece, together with Giving a Rose – Left and Giving a Rose – Right, is a featured artwork out of the trilogy The Gift of Giving, showing a fiery blossom of flowers with a spirit of thriving, visually demonstrating potent fragrance and how kindness seeds kindness as vibrant, spreading fire, energizing and enlightening.



60x70cm, Acrylics on Canvas
2020



GIVING A ROSE LFT

40x50cm, Acrylics on Canvas
2020



GIVING A ROSE RGT

40x50cm, Acrylics on Canvas
2020

Centered with a simple image: to give a rose in hand, the artwork applies simple colors as dark blue and white to contrast a spirit how a giving spirit could brighten darkness for others. The left and right pair of artworks are intentionally created for a mirror effect to show how giving generates giving. This is the only pair of artworks of the artist for such visual display.

RED GREEN BLUE TRILOGY

The trilogy Red Green Blue is a series of works that use different shades of one color to show one scene. By choosing these three colors, the artist shows the resilience of life, an ecological balance between city and nature, and a busy urban life.

At different creative stages, the artist uses this concept to use one single color to show a story to create one-color collections as a way to experiment and enjoy what he could come up with. And this trilogy is one of the most representative ones.

RED

This work depicts the artist's imagination of a flower that can grow powerfully and resiliently in any situation and circumstance. The choice of red symbolizes the persistence, perseverance and fearless courage behind this vitality.





GREEN

2019

92x73cm, Acrylics on Canvas

In this work, the artist depicts neighborhoods through an abstract shape of squares. In the blocks, there are buildings of varying heights with starry lights emanating from the houses illuminating the night. Green suggests a feeling of peace and the balance of city and nature.

BLUE

92x73cm, Acrylics on Canvas

2019

This work shows a busy subway under rush hours. Men and women standing closely in each carriage. Being a color of peace, blue is chosen to show a busy metropolitan life in a quiet disguise.





NIGHT SAKURA

40x55cm, Acrylics on Paper 2018

The cherry blossoms in Tokyo are not only beautiful in the daytime, but also stunning at night as if they burn with quiet pink fire lighting up the night. The cherry blossom blooms in such serenity that the air is willing to hold its breath to appreciate one more moment of its beauty. This work was inspired when the artist was driving along the highway at night and saw the cherry blossoms at night.



AUTUMN WIND

40x55cm, Acrylics on Paper
2019

This artwork was created in the autumn of 2019, where the artist captured the fluttering leaves in the wind with joy and peace, expressing his love for autumn and respect for nature's inspiration.



DANCING IN THE RAIN

40x55cm, Acrylics on Paper
2018

The artist has a unique expression style to sometimes combine human shapes with an object or action to suggest the oneness, a flow state, or a uniquely interesting connection between the two. In this case, a dancing person in the rain looks like a pair of sensual lips to the eye.



FOOTPRINTS IN THE RAIN

40x55cm, Acrylics on Paper
2018

Although rain is not the artist's favorite weather, he was inspired to create this work by the footprints left by walking in the rain. With blue as its core color, the work displays a softness of water and the continuity of life.



PEACH

40x55cm, Acrylics on Paper
2018

This is a work of positive energy, with a warm color palette and the use of popular icons such as stars and hearts to show a feeling of love and warmth. In the center of the piece is the central imagery of a peach, with the expression 'I have energy' in French.



WOMAN IN LOVE

40x55cm, Acrylics on Paper
2018

This work is a combination of the artist's imagery of ice-cream and a shy, smiling woman. It is one of the artist's most liked and iconic works, whose metaphorical image shows a woman in love being like a melting ice cream in the summer.

SOMETHING PHILOSOPHICAL

Kristoffer Kullengren has a passion for philosophy and has studied a wide range of Eastern and Western philosophies, from Plato's dualism to the Chinese Taoism of Laozi, and is well versed in various historical, humanistic writings and literature, which he integrates with and expresses through his art. His perception of the world, his curiosity and exploration of human nature, his pursuit and enjoyment of freedom, and his presentation of complex human emotions have all become the underlying themes in his artworks.

Philosophical metaphors and rich, complex emotions often appear in his works. For example, in Mental Prison trilogy, he presents a 'prison' in an open ocean, unrestrained, to probe the truth of feeling trapped and caged. Is the prison true or imagined? Or is it an unconscious choice of ourselves? What are we caged for? In Change trilogy, from Question to Contemplation and then to Will, he also shares a thought-provoking series on how we make a change from internal volition to external realization. In Love and Hate series, he explores the complex, intense emotions of love and how love can take shape of hate in failed expectations. In the series of Warrior and Poet, the artist shows humanity's balance between reason and emotion that he aims to achieve. Meanwhile, Free Humanity explores the tension between freedom and control of the modern city we live in.



PRECONTEMPLATION

The artist has gone through many life-changing moments between 2020-2022 just as the world has, which inspires him to create the Change trilogy that shows three stages of our internal dialogue, Question, Contemplation and Will. Being the first stage, Question illustrates the inner doubt and confusion and an upward exploration of a path and truth into an uncertain future.

60x70cm, Acrylics on Canvas

2022

CONTEMPLATION

The second stage of Change trilogy is Contemplation. To reach an absolute place of inner peace, to think with clarity and to be still and retrospective is the way to find enlightenment and vision. The colors applied in this artwork are intentional for creating serenity, peace and meditative tranquility.

70x60cm, Acrylics on Canvas
2022





DETERMINATION

The third stage of Change is Will, the will to take act forward with clarity and intention. The will is like a growing tree with deep roots underneath to grow unmovably upward, thriving. The image of a clenched fist shows the confidence and determination to work through whatever challenge that lies ahead.

60x70cm, Acrylics on Canvas

2022

CHAOS THEORY TRILOGY

The Chaos Theory trilogy is Kristoffer Kullengren's reflection and understanding of how order self-organizes from chaos and the developmental stages from Chaos to Confrontation and then to Order again. Chaos, through its construct and use of colors, highlights an uncontrollable disorder, emotional anxiety and the dire search for an inner healing. Confrontation shows two polarized forces such as the opposite selves within in battle and conflict, from which Order emerges eventually which is expressed through the control of the structure in the painting, suggesting a new order has formed.

The artist created the Chaos trilogy based on his own experience through inner emotional chaos to a more structured order. The series has been exhibited in Tokyo, Shanghai and also several metaverse exhibitions in China.

CHAOS

When the sense of chaos comes, it is as if we are thrown into endless darkness, falling into unfathomable depths in despair, fear and anxiety, emotions expressed through a confusing jumble of symbols and codes creating an uncontrollable sense of chaos. Yet, behind it lies a pile of stones suggesting a silver lining of spiritual healing within chaos.



2020

60x70cm, Acrylics on Canvas



ORDER

60x70cm, Acrylics on Canvas

2020

The advent of a new order often follows the demise of old rules. This artwork shows the security and comfort that order brings through intentional orderly symbols and a composition full of control. The Change trilogy illustrates the chaos brought about by the collapse of the old order, the process of conflictual forces from which a new order emerges.



CONFLICT

60x70cm, Acrylics on Canvas

2020

The artwork seems to present an order in the midst of all the disorder: the balanced symmetry of left and right symbolizes the opposition of an equally powerful force, making a 'face' out of anger. When chaos sets in, the internal contest of conflicting forces makes it emotionally uneasy yet possible for a new order to emerge.



EMOTIONS II

40x50cm, Acrylics on Paper
2020

Emotions I and Emotions II show the chaotic emotions of the heart through abstract colors and structures, bringing out raw emotions and moods of people when experiencing inner chaos.

EMOTIONS I

40x50cm, Acrylics on Paper
2020

Emotions I and Emotions II show the chaotic emotions of the heart through abstract colors and structures, bringing out raw emotions and moods of people when experiencing inner chaos.



MENTAL PRISON TRILOGY

The Mental Prison Trilogy is a masterpiece of Kristoffer Kullengren's exploration of the nature of freedom and control. What is the nature of freedom? Is it a state of voluntary discipline that is actually the truth of real freedom? Or is it a state of openness to infinite possibilities?

In Mental Prison, a painting of two people who seem to be caged with iron bars, curiously peering through at the audience. Behind them is an infinite, beautiful and free ocean, which inspires one to wonder why they are caged when behind them is the ocean of freedom. Is their attention and what they focus on the matter that prisons them?

It is even more intriguing to look at the work from another perspective: if the viewer is what they are curiously looking at, that is, if we, who are looking at the painting, are the ones they are staring at, does that mean that we are the ones who are in a prison of reality, and they are actually free in a dream?

The Mental Prison trilogy is both aesthetically interesting and philosophically intriguing, thought-provoking and experimenting on the nature of freedom.

PRISON OF MIND

30x40cm, Acrylics on Canvas 2019

This work is one of the artist's most iconic expressions of his philosophical reflection on freedom. In this artwork, the artist depicts an ocean of freedom and unrestrained imagination, with the colors changing delicately from dark to light, flowers growing in and outside the prison bars. The entire and central image is a prison in contrast to the free ocean, where two creatures cling to the prison bars, symbolizing a voluntary captivity, abandoning the free ocean behind. The work can also be read from another perspective, that of two free people looking at the audience from the other side of the prison, as if the painting were a window and bridge of two worlds of dream and reality.



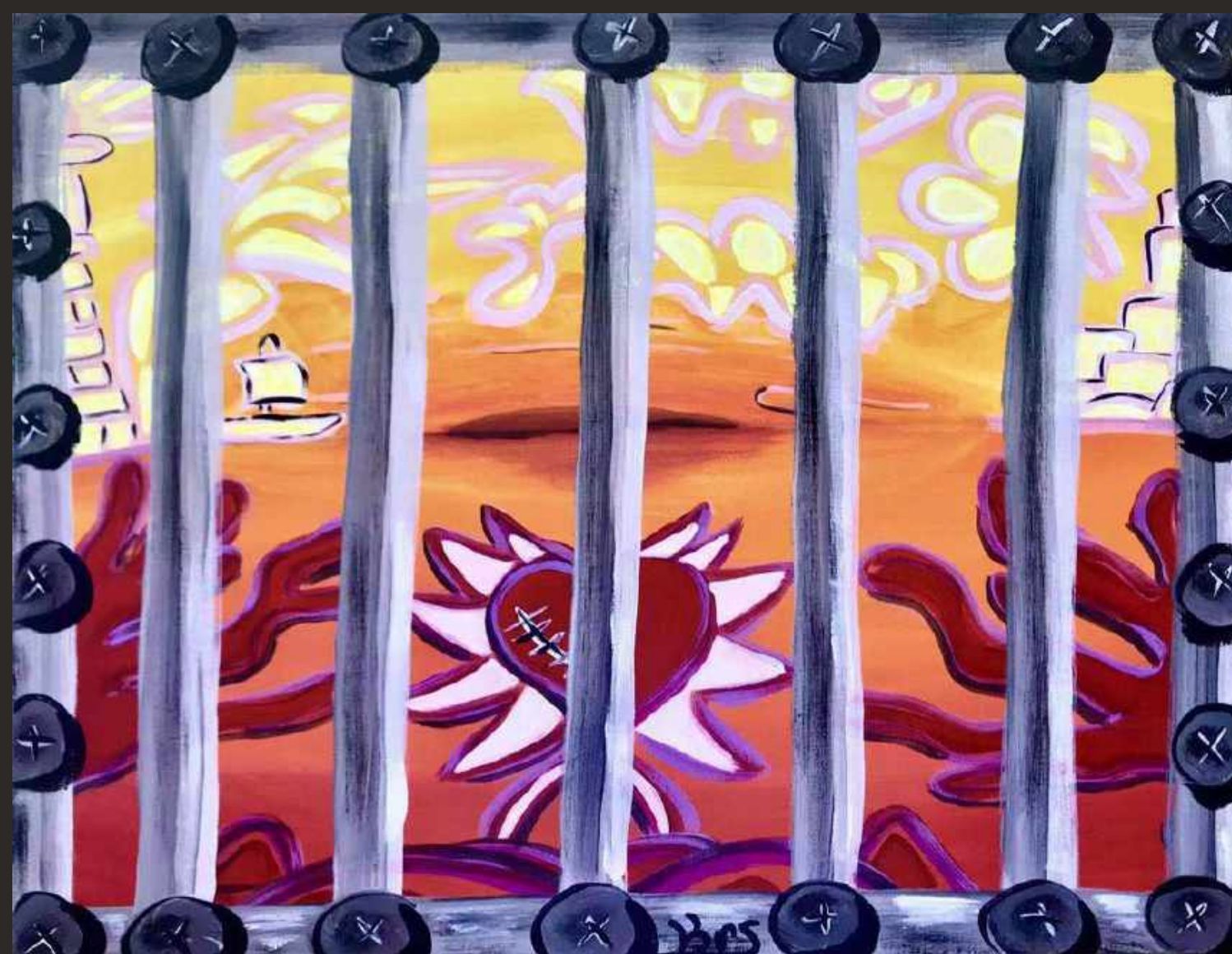
CODES OF FREEDOM



40x50cm, Acrylics on Canvas
2019

At the other end of the prison is a free bird, on whose wings is written the code to open the cage and gain freedom. The artist has incorporated his own unique symbolic language of 0-1 into this work, demonstrating a desire for freedom and a secret path to it.

HEART OF FREEDOM



40x50cm, Acrylics on Canvas
2019

The heart that has been given the code to freedom has the freedom to travel the world at the other end of the prison. Standing at the other end, the sun is setting in the distance and ships on the ocean are sailing towards a dreamland destination. This work, the last of the Mental Prison trilogy, is intended to indicate the artist's journey in his own search for the meaning of freedom and to symbolize a state of reaching freedom at the end of that search.



LOVE & HATE - LOVE 40x60cm, Acrylics on Canvas 2019



LOVE & HATE - HATE 40x60cm, Acrylics on Canvas 2019

The Love and Hate series is an expression of the artist's feelings towards Sweden. Taking the colors of the Swedish flag, these two works demonstrate a complex yet deep emotion that the artist has for his home country. Having travelled across the globe and lived in a foreign and culturally different country, the artist grows into a different cultural identity, leading him to reflect on the two opposites of any deep and intense feeling: a state where love and hate coexist.

SELF DISCOVERY

This section selects the self-revealing artworks that are inspired by Kristoffer Kullengren's own inner dialogues with himself, his own subconsciousness and emotions. Uprooted is an early artwork and unique expression of the artist's feelings about moving to a foreign country. My Strengths and My Weaknesses show the artist's self-examination. And the Self-Discovery trilogy shows what the artist lacks, wants and desires through art.

The series uniquely shows the artist's dialogue with himself through art and the process of presenting his perceptions of himself in his artworks, most of which have never been exhibited publicly because they are extremely private and intimate.

UPROOTED

The artist uses a powerful, uprooted hand as the central image, the hand standing atop a globe, with the green leaves at one end of the tree falling like tears, and the dark brown roots at the other end pulled from ground. The globe symbolizes the earth, and the tree from one end to the other symbolizes the emotion of being torn away from home as one moves from across the globe.





MY WEAKNESS

2018

60x70cm, Acrylics on Canvas

This work shows the artist's understanding and display of his biggest weakness which is that he can sometimes be defensive and overly guarded at heart for fear of hurt and cannot trust others easily. Yet the price to enclose his heart in a hard shell to avoid pain and hurt can lead to emotional connection with the world, making it an emotional everlasting winter at heart.



MY STRENGTHS

2018

60x70cm, Acrylics on Canvas

This piece is based on an art healing project in which the artist created a piece about discovering his own strengths which include: fair, organized, creative and kind. So, this piece shows these strengths of his.

HEALING THROUGH ART

40x50cm, Acrylics on Canvas

2018

This piece was created as a result of the artist's participation in an art healing project, showing what it feels like to enjoy the spiritual healing power, shining inside with kindness and loving energies.



TIME

2018

40x50cm, Acrylics on Paper

One day the artist asks himself: what do I want to be and what do I need? And this work comes from the answer to what he needs which is time to become who he means to be and achieve what his heart leads. Time is what he considers to be his most valuable asset, and he wants to spend his time on creating art.



BECOMING

40x50cm, Acrylics on Paper
2018

This artwork represents a state of being that the artist wants to be, a state of being free to travel and experience the world, to be completely free in thought, to understand and connect with different cultures and people.

YIN & YANG

The philosophical concept of Yin and Yang in Eastern philosophy is one that the artist finds truth in as a balance in the harmonious co-existence of opposites. This artwork shows the sun and the moon shining at the same time, using simple gray lines to symbolize the city and streets, connecting Eastern philosophy of Yin and Yang with Western philosophy of duality.

92x73cm, Acrylics on Canvas 2018



WARRIOR AND POET

This artwork is one of the artist's most iconic early works, one of the few created with the intention to achieve perfect balance, the first artwork where the artist starts to experiment with his 0-1 language, and a symbolic metaphor that uses colors to express emotion (warrior) in red and logic (poet) in blue as a perfect balance of humanity and suggesting humanity under such balance is an open book filled with wisdom and calmness.



REASON AND EMOTION

92x73cm, Acrylics on Canvas
2019

Inspired by the same theme, this artwork, created years after the creation of the first Warrior and Poet painting, the balance between ration and emotion in humanity metaphorically as an open book. The emotion is expressed through more primitive and wild symbols.

FREE

30x40cm, Acrylics on Canvas

2018

HUMANITY

30x40cm, Acrylics on Canvas

2018



Free Humanity is a pair of artworks on the balance between technological advance and humanity. Sky shapes into 'eyes' watching over the city of grey concrete built by digital codes where 'humanity' fades away. The blue ridges of mountains suggest the last generation of technology-free, nature-loving people. These two works take on a more pessimistic tone to reflect the importance of the need to put people at the center of technological development.

TEARS

2019

This is a work of great emotional and visual tension by using a central image of a man with blindfolded eyes tearing with blood. The inspiration for this work came from the artist's sadness as he watched the world's continuing wars and sad events and tragedies that continue to happen.

55x70cm, Acrylics on Canvas



WEEPING SUNFLOWER

35x35cm, Acrylics on Paper

2017

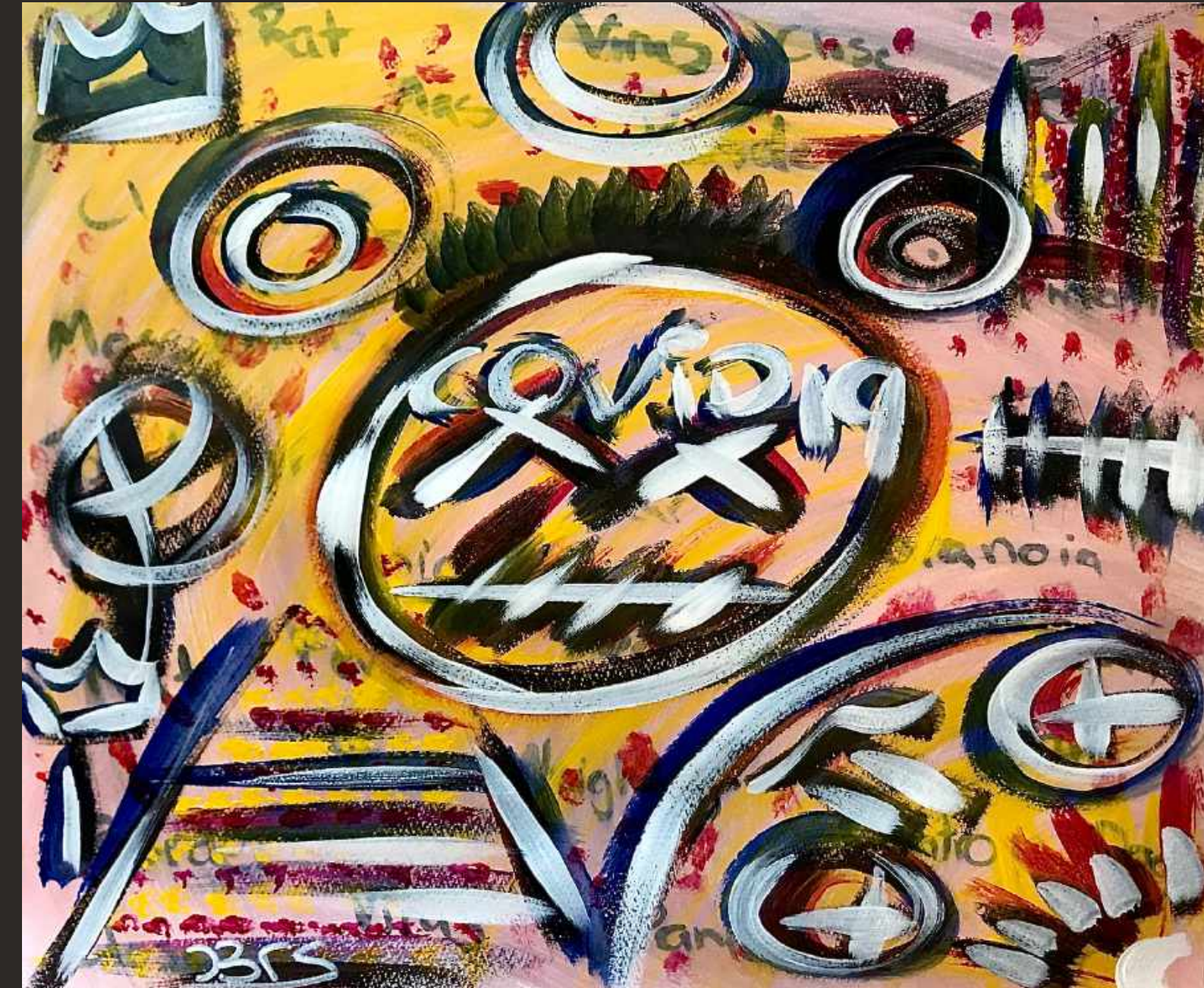
This work is one of the most iconic early watercolor artworks of Kristoffer Kullengren. Its genius touch lies in integrating sad emotion into bright shine of the image to share a message that underneath positivity sometimes lies the deepest negativity and sadness. The artwork shows darkness that follows sunlight, the shadow cast by the sun, exploring the symbiosis and complementarity of Yin and Yang.



UNDER COVID

When the pandemic first hit China, Kristoffer Kullengren, an artist who regularly exhibits in China and has many Chinese friends, found the moment to be greatly sad, expressing his sadness, fear and anxiety through artworks like COVID Panic and Corona Series and using his art and talent to show support for hospital workers in Wuhan in 2020.

The pandemic has changed the lives of everyone in the world with an opportunity for people to hope for and have faith in a shared future. And the artist finds hope from the sadness he felt, the hope that the pandemic can actually bring all the people together to heal forward and to support each other, the hope that is expressed through works including Future Proof, One Human Race, Common Future and LOL. Among them, works such as LOL express the positive spirit that he wishes to convey, the ability to laugh at the uncertainties, challenges and hardships of life to gain courage to achieve spiritual growth and transformation inside.



COVID 19

60x70cm, Acrylics on Paper

2020

Created in the early spring of 2020, this work depicts the anxiety and fear within people when the pandemic first hit Japan, capturing the fear of the unknown and the panic that disrupted people's lives. The work was featured in the UAE national media in the early 2020 as a representative work of international artists calling for support for medical staff.

FEARLESS FUTURE

Inspired by the human genes, this artwork uses unique linguistic symbols to replace the evolving genetic sequencing, thus suggesting a future in which human race co-exists with viruses and thus becomes stronger. The blue color is used to symbolizes the vibrant adaptability and resilience of life.



40x50cm, Acrylics on Paper
2020

COVID FLOWERS BLUE

COVID FLOWERS RED



40x50cm, Acrylics on Paper
2020

40x50cm, Acrylics on Paper
2020

Since the beginning of the pandemic, the COVID virus has evolved into many variants, inspiring the artist to use multiple colors to suggest the virus evolvement. This series of works is a special collection inspired by the pandemic.

COVID FLOWERS GREEN



40x50cm, Acrylics on Paper
2020

COVID FLOWERS YELLOW



40x50cm, Acrylics on Paper
2020

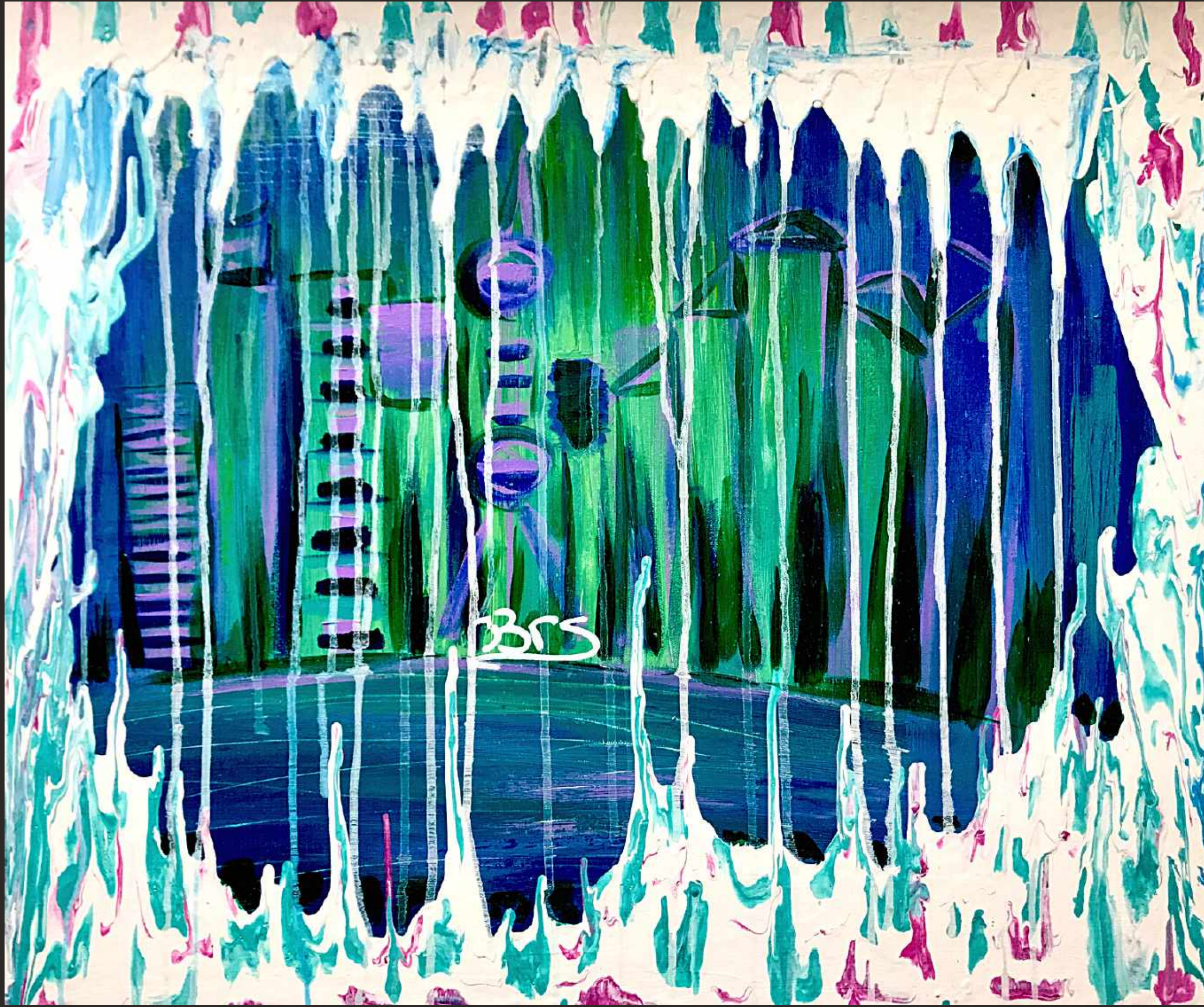
Since the beginning of the pandemic, the COVID virus has evolved into many variants, inspiring the artist to use multiple colors to suggest the virus evolvement. This series of works is a special collection inspired by the pandemic.

SHANGHAI

60x70cm, Acrylics on Canvas

2020

Shanghai, one of the artist's favorite Chinese cities, becomes the central imagery of this work. Created in the early 2020, this artwork applies deep colors to suggest an overwhelming mood and somber emotion over Shanghai as if the future is filled with fear and uncertainty. The brighter colors surrounding the central image shows a sense of hope and nostalgia for the good memories of the past.





FIRE OF HOPE

92x73cm, Acrylics on Canvas

2020

The Tokyo Olympics was postponed to 2021 due to pandemic. Through this art piece, the artist wants to capture the resilience of the Olympic spirit despite of the challenge caused by the pandemic. Japan's persistence made this Olympic Games possible as a flame of hope lit in a cold world.

PRAY

2021

35x35cm, Acrylics on Paper

Through this artwork, the artist expresses a heart filled with gratitude and peaceful prayers for vaccines and people's health, prayers for world peace, and prayers for love for each other.



JOURNEY TO THE OLYMPICS

35x35cm, Acrylics on Paper

2021

This work is inspired by the artist's feelings during the preparations for the Olympics in Japan. The artist depicts how the Olympic Organizing Committee pushed forward with decisions to make this Olympics possible under extremely uncertain times with positive feelings in abstract colors, with the Tokyo skyline looming in the distance.



ONE HUMAN RACE

35x35cm, Acrylics on Paper 2021

This artwork is one of the most intriguing ones with a powerful message. The artist uses the shades of earth colors that include all human skin colors to suggest all human race as one, one that shares the same desire for a common future of peace, justice, health, love and hope.

A BLUE FUTURE

35x35cm, Acrylics on Paper

2021

The deep blue color is the core imagery, symbolizing the blue sky, the blue ocean and a shared future of hope and peace for the entire human race. The artist uses his own abstract symbols to call for hope for a better future for all.



LOVE AND DREAMS

If art is a form of expression, love is the drive behind it. If art is a bridge between dream and reality, then dream is the birthplace of all art. 'Everything I do is an expression of love, a creation between dream and reality,' as the artist Kristoffer Kullengren once said. It is from love and dream where all art is born with a purpose to live with love, to dream with hope and to care with heart. This is why the artist has chosen, Kero, a character considered to be the source of the artist's creativity and inspiration to be a symbol of love and creativity of human spirit.

The artist's works on love are often in full and bold colors, expressing a deep, strong and beautiful emotion. Unexpressed Love, Love is Wings and Walking on Sunshine are representative artworks that show hope and love.

Dreams are the driving force and faith of the artist's life. Therefore, this section also includes the most representative works about dreams from the artist's early watercolor paintings which include the Car Ride to the Dream and Lost Dream Found.

Some of the artworks in this section have never been exhibited due to their private emotions.



LOVE AS WINGS

92x73cm, Acrylics on Canvas

2018

Using a visually powerful image of a lightning-torn heart with wide-spread angel wings, the artist expresses the intense emotion of love felt that can carve a heart open with pain and yet repair it and carry it to fly with wings, creating a visual metaphor for what he believes love can be at different levels: love is the wings; love is the lightning that tears a heart; love is what connects a broken heart; love is both the reason why it hurts and why it heals. Through one simple and powerful image, the artist has laid the complexity of intense emotions of love.

UNEXPRESSED LOVE

92x73cm, Acrylics on Canvas 2018

This artwork, created in 2018, has love as its central theme, with the image of Kero as the central image, holding two balloons, one representing love for others and one representing love for himself, linking the two in an attempt to express that true love needs to be based on having both love for one's self and love for others. The bridge in the distance extends between the two ends, intended to symbolize love as a connecting bridge to build where the sun rises with golden hope. The art piece gets inspired by stained glass art of a church, suggesting both sacredness of love and its unclear nature to understand at early stage.





CHINA LOVE

60x70cm, Acrylics on Canvas

2018

It is easy to see that this work, inspired by the Chinese flag, depicts the love for China and the love that the artist feels from China. He believes that the Chinese people are friendly and loving and that this positive feeling will be passed on to the rest of the world. So, the artwork expresses this spread of love and goodwill of open hearts.

CAR RIDE TO THE DREAM

This is one of the artist's earliest watercolor works, depicting a dream car that the artist had in his mind when he was 5 years old. Painting from a child's perspective, this artwork is filled with interesting imagination with flowers being the tires driving toward a golden future. This work symbolizes the beginning of the artist's journey of 'dreams and reality' on the road of art.



2016

40x50cm, Watercolor on Paper



FRIENDS

40x50cm, Watercolor on Paper

2016

One of the artist's earliest watercolors, this work, created before Car Ride to the Dream, depicts two carefree companions under the sun with a snow-capped mountain in the distance. This art piece has never been exhibited.



LOST DREAMS FOUND

35x35cm, Watercolor on Paper
2017

One of the artist's early watercolors about dreams. A childhood dream is like a dusty little car buried in a toy box under the bed. In this work, the artist has taken this toy car, a symbol of his dreams, from the dusty past and placed it in the sunlight where the 'dream car' shines again. Through this work, the artist intends to encourage us to revive our childhood dreams and let them blossom under the sun.

IN TOKYO WE BALL OUT

35x35cm, Watercolor on Paper
2017

This is an early watercolor work by the artist, painted in an abstract style, depicting his feelings about walking through the streets of Tokyo at night with two other friends. The background is painted as Tokyo streets. The reason why the three friends are like balloons floating in the air is because of the beer in their hands, the secret that makes the artist feel relaxed and happy at all times. The artwork was also featured on the cover of the song In Tokyo We Ball Out in collaboration with Funtime Production in Tokyo.





WALKING ON SUNSHINE

40x60cm, Watercolor on Paper

2016

Walking on Sunshine is an artwork that has never been exhibited before, but marks the beginning of the artist's journey and will to use art to communicate love and care for others and societies. One of the artist's earliest representative watercolor works, the art piece was created in 2016 for another artist living in Chengdu, China, who was suffering from a terminal illness, intended to convey that she was as strong as a person who fought against all odds by walking on sunshine to shine through dark clouds of life.

Storm could be
Heavy
At certain times of life

Yet, it's only one part of life
That tests
How much love we have

Like sunshine
With love you give
Love and warmth you will receive

To help you find
Hopes and strengths

To walk on sunshine
And live through storm

For nothing, but:
Love for life
Life for love

every moment between

dream and reality is a piece of art

KRISTOFFER KULLENGREN

BETWEEN
DREAM
AND
REALITY

2016 - 2022

