

Mandy El-Sayegh
Teatergrillen
25.03.2025 24.05.2025

Teatergrillen har historiskt varit en plats där konstnärer samlats och samtalat.
De senaste i raden som ställt ut på Teatergrillen är Astrid Sylwan, Hanna Zelleke Collin,
Klara Kristalova, Trinidad Carrillo, Jens Fänge, Martin Gustavsson, Olle Borg, Jesper Nyrén,
Stefan Otto, Anna Linderstam, Mikael Olsson, Torbjörn Johansson, Liselotte Watkins, Matthias van Arkel,
Bo-Erik Gyberg och Anneë Olofsson.

Mandy El-Sayegh
Malaysian-British
b. 1985

Mandy El-Sayegh works across diverse media to examine how social, cultural and political orders are formed and deconstructed in the contemporary world. In large-scale paintings, table vitrines, immersive installations, performances and videos, she collages disparate fragments of information together, interrogating the ways that meaning might emerge from the relationship between these different source materials.

Her works often feature newsprint, advertisements, aerial maps, anatomy books and her father's calligraphy, alongside hand-painted elements and non-traditional materials such as latex, allowing her to move between material, corporeal and linguistic frameworks.

El-Sayegh describes her process as 'preoccupied with part-whole relations'. As she assembles diverse materials (or 'parts') into a realised artwork ('the whole'), she enacts a cumulative process by which meanings come into being. Motifs are often repeated across multiple works, demonstrating how the signification of information might change when placed in new contexts.

By emphasising the boundaries of her chosen medium, El-Sayegh draws attention to the systems that determine how information is categorised, contained and understood. She creates 'quasiarchives' in her table vitrines, suggesting associations and references through the objects' placement in a shared, delineated space.

The notion of corporeality is crucial in El-Sayegh's work – she refers to her collage process as 'suturing' and her painted surfaces as 'skins'. In her site-specific installations, newsprint and silkscreened texts are plastered onto the walls and floor with layers of latex that suggest medical associations or tattooed skin.

The artist often incorporates the Financial Times, chosen both for its stature as an authority on global finance and the flesh-pink tone of its pages. The metaphor of the body grounds these elements in a universally recognisable register:

'we all have bodies, regardless of our context, political leanings, and time contingencies.'

However, our individual experiences within those bodies are shaped by external systems that, in turn, affect how we interpret El-Sayegh's works.

Born in Selangor, Malaysia, El-Sayegh lives and works in London, where she received a BA in fine art from the University of Westminster in 2007, followed by an MA in painting from the Royal College of Art in 2009.

Her first solo institutional show, the specially commissioned installation *Cite Your Sources*, was held at London's Chisenhale Gallery in 2019.

Two works by the artist, *Net-Grid (my dad knows nothing)* (2020) and *Floor (aka 'Figured Ground')* (2020), were acquired by the Tate for their permanent collection in 2022 with funds provided by Simon Nixon and family.



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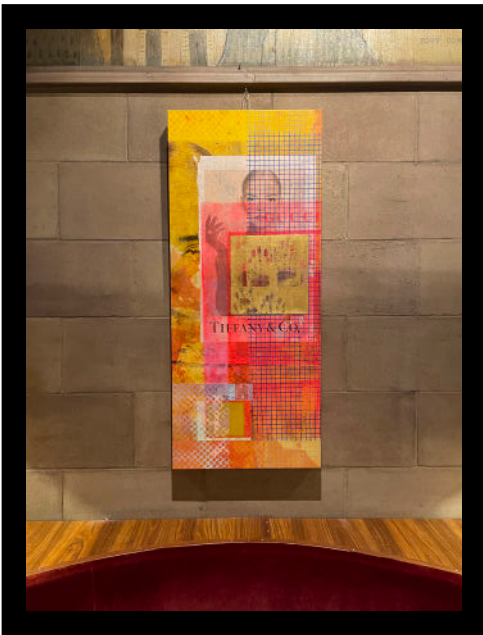
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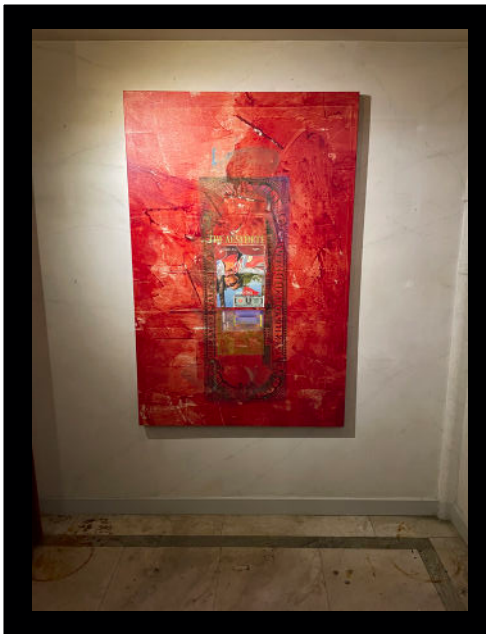
Burning Square (Evidence), 2024
Oil and acrylic on canvas with colla-
ged and silkscreened elements, and
gold leaf
112 x 80 x 4.5 cm
USD 62500



Tiffany, October 9th 2023, 2025
Oil and acrylic on canvas with colla-
ged and silkscreened elements, and
gold leaf
111 x 47 cm
USD 56250



Burning Square (Gucci baby), 2024
Oil and acrylic on canvas with colla-
ged and silkscreened elements, and
gold leaf
112 x 90 x 4.5 cm
USD 68750



Burning Square (The Aesthete),
2024
Oil and acrylic on canvas with colla-
ged and silkscreened elements, gold
leaf and joss paper.
159 x 105 x 4.5 cm
USD 75000



Editorial Alias (Fig 1.11b),
2022
Giclée print on paper
15 x 11 3/4 in
38 x 29.7 cm
Edition of 12
plus 2 artist's proofs (#11/12)
USD 1280



Editorial Alias (Fig 1.11a),
2022
Giclée print on paper
15 x 11 3/4 in
38 x 29.7 cm
Edition of 12
plus 2 artist's proofs (#7/12)
USD 1280



Editorial Alias (Fig 1.11b),
2022
Giclée print on paper
15 x 11 3/4 in
38 x 29.7 cm
Edition of 12
plus 2 artist's proofs (#10/12)
USD 1280



Editorial Alias (Fig 1.11a),
2022
Giclée print on paper
15 x 11 3/4 in
38 x 29.7 cm
Edition of 12
plus 2 artist's proofs (#6/12)
USD 1280



Editorial Alias (Fig 1.11b),
2022
Giclée print on paper
15 x 11 3/4 in
38 x 29.7 cm
Edition of 12
plus 2 artist's proofs (#9/12)
USD 1280



Editorial Alias (Fig 1.11a),
2022
Giclée print on paper
15 x 11 3/4 in
38 x 29.7 cm
Edition of 12
plus 2 artist's proofs (#3/12)
USD 1280