



Meta Isæus-Berlin - Press Folder

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“Inside out, Outside in“
at the Baukunst Galerie,
5 February to 11 April 2009

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further information and pictures:

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opening hours:
Tue-Fri 10 a.m.-6.30 p.m.
Sat 11 a.m.-6 p.m.
and by appointment



BIOGRAPHY

- 1963 born in Stockholm, Sweden
- 1986-93 Royal Academy of Fine Arts, Stockholm
- 1984-86 Konstfack, University College of Arts Crafts and Design, Stockholm
- 1984 Handarbetets Vänner, Stockholm
- 1981-83 Pernby Målarskola, Stockholm
- 1980-81 Konstskolum, Stockholm

lives and works in Stockholm

SOLO-EXHIBITIONS

- 2008 “Imprinting and Filtering“, Andréhn-Schiptjenko, Stockholm
- 2007 “The Rehearsal“, Baukunst Galerie, Cologne
- 2006 “Fickla vrårna“, Liljevalchs konsthall, Stockholm
- 2004 “På Glid“, Jönköpings konstmuseum, Jönköping (S)
- 2003 “Två Parallella Nu“, Olle Olsson-huset, Solna (S)
- 2001 “Vad minnet väljer“, Andréhn-Schiptjenko, Stockholm
“Vad jag minns att jag minns“, Sveriges Allmänna Konstförening, Stockholm
- 1996 „Nothing in exchange“, Andréhn-Schiptjenko, Stockholm
- 1993 Galleri Mejan, Stockholm



GROUP-EXHIBITIONS (SELECTION)

- 2008 "Art Basel", Andréhn-Schiptjenko, Basel
"Amory Show", Andréhn-Schiptjenko, New York
- 2007 "Art Basel Miami Beach", Andréhn-Schiptjenko, Miami
"Art Basel", Andréhn-Schiptjenko, Basel
"Amory Show", Andréhn-Schiptjenko, New York
- 2006 "Drömdiken", Skissernas Museum, Arkiv för Dekorativ Konst, Lund (S)
"Art Basel Miami Beach", Andréhn-Schiptjenko, Miami
"Art Basel", Andréhn-Schiptjenko, Basel
"Amory Show", Andréhn-Schiptjenko, New York
- 2005 "Art Basel", Andréhn-Schiptjenko, Basel
"Armory Show", Andréhn-Schiptjenko, New York
- 2004 "Art Athina", Andréhn-Schiptjenko, Athens
"Multiplex" (curated by Viveca Lindenstrand), Skulpturens Hus, Stockholm
- 2003 "Samlingarna – Samtidsonsten i fokus", Dunkers Kulturhus, Helsingborg (S)
"©EUROPE EXISTS" (curated by Rosa Martínez & Harald Szeemann),
Macedonian Museum of Contemporary Art, Thessaloniki (GR)
- 2002 "Skönhetens Metamorfoser" (curated by Magnus Jensner), Dunkers
Kulturhus, Helsingborg (S)
"Rum", Norrköpings Konstmuseum, Norrköping (S)
"Home Again. Works by Contemporary Swedish Artists" (curated by Anette
Østerby), Arken Museum for Moderne Kunst, Ishøj (DK)
- 2001 "Bo01 – Framtidsstaden: Europeisk bomässa och utställning", The National
Public Art Council Sweden, Malmö (S)
- 2000 "The Flying Moose - konst och design" (curated by Heli Haapasalo),
Konstnärshuset, Stockholm
- 1999 "Signs of Life" (curated by Juliana Engberg), Melbourne International
Biennial, Melbourne (AU)
"Malmö Konstmuseum besöker Magasinet" (curated by Göran Christensen),
Wanås, Knislinge (S)
"Mot en lyckligare mänsklighet" (curated by Richard Julin), Arbetets museum,
Norrköping (S)



- 1998 “Skandina Via” (curated by Ulla Lux), Kunstraum Düsseldorf
“Kiasma Collection”, Kiasma, Museum of Contemporary Art, Helsinki
“[UME:SE]” (curated by Sara Sandström Nilsson and Stefan Andersson),
Umedalen Skulptur, Umeå (S)
- 1997 “On Life, Beauty, Translations, and Other Difficulties” (curated by Rosa
Martinez), 5th International Istanbul Biennial, Istanbul
“God Bless Our Mobile Home” (curated by Lech Karwowski and Magdalena
Lewoc), Gallery Amfilada, Szczelin, Gallery Wyspa, Gdansk, Gallery BWA,
Slupsk (PL)
“Deposition - Contemporary Swedish Art In Venice” (curated by Bo Nilsson),
Biennale di Venezia, Venice
“Avesta Art” (curated by Richard Sangwill), Avesta (S)
- 1996 “Se hur det känns!/ See What It Feels Like” (curated by Bo Nilsson, Ulrika
Levén and Åsa Nacking), Rooseum, Malmö
“Shelter” (curated by Chris Driesen), Fundament Foundation, Wolfslaar Park,
Breda (NL)
“Container 96 – Art Across Oceans”, Copenhagen
“På:Tiden. Ny svensk konst” (curated by Sören Engblom, Jan-erik Lundström
and Monica Nieckels), Moderna Museet, Stockholm
- 1995 “Hello”, Andréhn-Schiptjenko, Stockholm
“La Hora del Norte” (curated by Tuula Arkio, Steinar Giessing, Peter S.
Meyer, Bo Nilsson and Bera Nordal), Centro Cultural del Conde Duque,
Madrid and Museo Diocesano, Pia Almoina, Barcelona
“From Jelly to Granite”, Trädgårdsföreningen, Gothenburg
“Africus: Black Looks White Myths” (curated by Christopher Till),
Johannesburg Biennale, Johannesburg (SA)
- 1994 “Det dubbla arvet” (curated by Heli Haapasalo), Hallwylska Museet,
Stockholm
- 1993 “Konsthögskolans avgångselever på Waldermarsudde”, Stockholm
“Åtta avgångselever”, Heland-Wetterling Gallery, Stockholm
“Invasion”, Millesgården, Stockholm
“Spegling – Nyförvärv från 90-talet/ Acquisitions of the 1990s”,
Moderna Museet, Stockholm
“Presens”, Galleri S:t Olof, Norrköping (S)
- 1992 “Plåtstaden Lugnet”, Moderna Museet, Stockholm



WORKS IN MUSEUMS AND PUBLIC COLLECTIONS (SELECTION)

Dunker Kulturhus, Helsingborg (S)
Magasin 3, Stockholm Konsthall
Malmö Konstmuseum, Malmö (S)
Moderna Museet, Stockholm
Kiasma, Museum of Contemporary Art, Helsinki
Norrköpings Konstmuseum (S)
Statens konstråd, Stockholm
Umedalen Skulptur, Umeå (S)

FILMS

- 2006 *Bakom Ficklandet. En dokumentär med Meta Isæus-Berlin av Carl Dieker*, a documentation with Meta Isæus-Berlin und Carl Dieker, DVD, ed. Liljevalchs konsthall
- 1993 "Strange" (1989), a film purchased by the Swedish Public Service Television

BIBLIOGRAPHY

- 2008 *Meta Isæus-Berlin. Imprinting and Filtering*, with a text of Monica **Nieckels**, ed. by Meta **Isæus-Berlin**, Stockholm 2008.
- 2006 *Meta Isæus-Berlin. Fickla vråna*, Cat.: Liljevalchs konsthall, Liljevalch katalog no. 470, with texts of Niclas **Östlind** and Nina **Weibull**, Värnamo 2006.
- 2004 **Malmberg**, Estelle af: „Meta Isæus-Berlin“, in: *Svenk konst nu 85 konstnärere födda efert 1960*, Sveriges Allmänna Konstförening årsbok 2004, Värnamo 2004.
- 2002 Weimarck, Torsten: "Om 'verklighet' i några arbeten av Meta Isæus-Berlin/ About 'reality' in some works by Meta Isæus-Berlin", in: *Konsthistorisk tidskrift/ Journal of Art History*, ed. by Department of Art History at Stockholm University and the National Museum of Art (Moderna Museet), Stockholm, no. 71.2002, p. 26-38.
- 2001 *Meta Isæus-Berlin. 7 Installationer 1996-2001*, ed. by Maaretta **Jaukkuri** und Maria **Yassa**, Stockholm 2001.



- 2000 **Allgårdh**, Sophie: *Svensk konst i världen* (Swedish Art in the World), Stockholm 2000.
- 1998 *Annika Eriksson & Meta Isæus-Berlin*, Cat.: Kunstraum Düsseldorf 1998.
- Umedalen skulptur 1998*, Cat.: Umeå 1998.
- Rudling**, Eva: *Svenska konstnärer* (Swedish Artists), Stockholm 1998.
- Engblom**, Sören: *Art in Sweden. Leaving the empty cube. Contemporary Swedish art*, Cat.: Svenska institutet, Stockholm 1998.
- 1997 *Fifth International Istanbul Biennial*, Cat.: Istanbul 1997.
- Avesta Art 97*, Cat.: Avesta 1997.
- Deposition: Contemporary Swedish Art in Venice*, Cat.: Biennale di Venezia, Venice 1997.
- 1996 *På:tiden (On:time)*, Cat.: Moderna Museet, Stockholm 1996.
- Shelter*, Cat.: Fundament Foundation, Wolfslaar, Breda 1996.
- Container 96: Art Across Oceans*, Cat.: Köpenhamn, Kopenhagen 1996.
- Se hur det känns / See What It Feels Like*, Cat.: Rooseum, Malmö 1996.
- 1995 *Skulptur från gelé till granit* (Sculpture from Jelly to Granite), Cat.: Trädgårdsföreningen, Gothenburg 1995.
- La Hora del Norte*, Cat.: Centro Cultural del Conde Duque, Madrid und Museo Diocesano, Pia Almoína, Barcelona, ed. by Nordiska ministerrådet/ Nordischer Ministerrat 1995.
- Africus*, Cat.: Johannesburg Biennale, Johannesburg 1995.
- Meta Isæus-Berlin*, ed. by NUNSKU (The Committee for Contemporary Swedish Art Abroad), Stockholm 1995.



Meta Isæus-Berlin – Inside out, Outside in

05/02-11/04/2009

On Wednesday, the 4th of February 2009 from 6 p.m. to 8 p.m. the Baukunst Galerie opens a large solo-exhibition with current paintings of the Swedish artist Meta Isæus-Berlin. "Inside out, Outside in" is already her second exhibition at the Baukunst Galerie. At the opening Dr. Isabelle Malz, curator of the K20 Kunstsammlung NRW in Düsseldorf, will give an introduction in Isæus-Berlin's oeuvre. In the exhibition exclusive paintings from 2007 and 2008 will be shown, which induce a multilayer discourse about the interplay of the inner and outside world.

The artist – born in Stockholm in 1963 – studied applied arts and design at the Konstfack Stockholm from 1984 to 1986 before she graduated in fine arts at the Royal Academy of Fine Arts in 1993. Her works have already been world-widely presented in international exhibitions – amongst others in the context of the biennial art festivals in Venice, Istanbul, Johannesburg and Melbourne and exhibitions in museums in Breda, Thessaloniki, Helsinki, Copenhagen, Madrid and Barcelona. In 2006 the Liljevalchs konsthall in Stockholm organized a considerable solo-show, which was accompanied by an extensive catalogue, which includes her early installations as well as her first paintings. Since 2005 the works of the Swedish artist are present at art fairs as the Art Basel, the Art Basel Miami Beach and the Armory Show in New York. In 2008 a monograph was published, which provides an extensive outline of the paintings from the past two years.

Meta Isæus-Berlin is interested in the interplay of dream and reality – their reciprocal fertilization and traverse of imagination and reception, the unconscious and the conscious, the internal and external reality. In the foreword of her monograph the artist writes: "Images of reality do not exist, as soon as I try to create them, they disappear". Her work is slowly created by a process of sorting and filtering of sensations, cogitations and emotions. The initial point of all her paintings originates from the external world: the daily sensual and social environment of the artist – for the first time also from the landscape and not only from interior rooms as hitherto.

In "At the Seaside" this initial point is the scarce flora of the barren landscape at the Swedish sea, where Isæus-Berlin owns a house which she uses as her studio in summertime. By painting the rare flowers in a baroque opulence and beauty she imparts her very private view of this beloved landscape. Sometimes also books or film adaptations are the source of her paintings. Thus Charles Dickens' "Great Expectations" with its different layers of atmospheres and connotations inspired her to paint "Anticipations and Slow Changes" and "Everything Is Possible". Even both pictorial interiors are deserted, they have a very theatrical character. Deserted spaces are overgrown by twines and roots. A glowing red strikes a cool white, permeates a seating furniture and volatilizes as a delicate fume. In the painting "The Island, Detail" the artist also deals with an opus of someone else – a room installation of the deceased artist Einar Hylander in the Moderna Museet in Stockholm. She gets into the traumata of his childhood by tracing the artist's associations with Jules Vernes' "The Secret Island" from 1874. In two other paintings – "Walking Home" and "Silent Conversation" – Isæus-Berlin engages in the emotional world of children calming themselves by bravely proceed walking or speaking with a doll in order to guard against threatening surroundings. However, Meta Isæus-Berlin draws her incitation for her works also on concrete private experiences as the lovesickness of her daughter ("Beate's Lovelife"), her own fears ("Call and Shout") or her affirmative imagination of the submarine world ("Jellyfishes").

A work of major importance is the painting "April". It shows a woman shoving by a curtain to view outside. While she is looking from the inside to the outside, she lets the outside inside of her ("Inside out, Outside in"). Her vision changes the perceived world. The inner perspective, her own thoughts, feelings and memories filter her impressions and endues them with her inside. Thus in her paintings Meta Isæus-Berlin exemplifies the subjectivity of our perception, perspective and evaluation of the external world. She uses the productive energy of the interaction of impression and expression, imprinting and filtering to create an inimitable visual universe, which offers a stage to unfold our inside.