Stockholm-based artist Cecilia Edefalk (b. 1946) probes the uncertain nature of historical memory, the mutability of time, and the visionary role of light in her paintings, photographs, watercolors, and sculptures. Her attentive and reflective approach is evident in her considered revisitation of familiar subjects and motifs, such as classical statuary, plants, animals, portraits, and natural cycles of growth and decay. Although Edefalk’s practice is intuitive and deeply personal, and often guided by particular experiences in her own life, she expands concepts of originality through her consistent exploration of repetition and seriality. The critic and curator Daniel Birnbaum observed that Edefalk’s works “multiply and divide themselves, creating a complicated play of shadows, mirror-images, and phan-
toms.” The repetition she deploys is both analytical and an agent of amplification and reverie—it is a method of generating a thoughtful space in which to examine the myriad dimensions of a given form, phenomenon, or concern. For Edefalk, the production of images and objects is a way to turn a subject around in her mind, exploring it in its many potential shapes, colors, formats, and sizes. The work included in MATRIX 261 focuses on Edefalk’s decades-long engagement with her natural environment, whether it be the daddy longlegs that she discovers climbing a window in her kitchen, or a transfiguring Roman sculpture she encounters in a museum.

Over the last couple of years Edefalk has been visiting a dandelion-filled meadow near her house, recording it with her camera in various states of bloom, and at changing sunset moments. One large-scale photograph on view in the exhibition pictures a section of the field illuminated by re-
splendent, filtered light that turns the heads of the translucent flowers into glowing orbs. She arrests this fleeting experience with her camera, enfusing it with poignancy rooted in the distinctiveness of the moment. Edefalk also renders the meadow in paint, in three small canvases with thin washes of black-and-white tempera. In these little paintings she records changing states of the meadow, much as an impressionist painter might have done in the late nineteenth century. In another photograph, Edefalk zooms in on the hand of a friend who tenderly holds a perfect, spherical seed head before the wind carries the seeds away. She enlarges the picture to a monumental scale as if to underscore the wind’s power. Edefalk shows the marble with the painting she made of it in the background. The position of the painting in the series was executed quickly, in a matter of a couple of hours, over the course of a month. The perspective from which she presents the sculpture on each canvas approximates the corresponding phase of the moon on the day on which it was painted. On the process of making paintings of sculpture, she reflects, “I recognize something in the sculptures and by painting them I integrate it with myself. In a way they are all self-portraits, or becoming.” These paintings further relate to a series of photographs, To view the painting from outside (2002), shows the Roman sculpture against a pale blue background that recalls the color of the Swedish midsummer night sky. Each painting in the series was executed quickly, in a matter of a couple of hours, over the course of a month. The perspective from which she presents the sculptures on each canvas approximates the corresponding phase of the moon on the day on which it was painted. On the process of making paintings of sculpture, she reflects, “I recognize something in the sculptures and by painting them I integrate it with myself. In a way they are all self-portraits, or becoming.” These paintings further relate to a series of photographs, To view the painting from outside (2002), which marks her first time working in a foundry. In these works, Edefalk shows the marble with the painting she made of it in the background. The position of the camera mirrors the perspective of the painting in the photo, creating a doubling effect, so that each painting becomes an imaginative echo of the sculpture—a relationship the roving camera is uniquely able to visualize. Edefalk continues her exploration of the Aurelius portrait in another series of bronze sculptures, which marks her first time working in a foundry. In these works, Edefalk shows the marble with the painting she made of it in the background. The position of the camera mirrors the perspective of the painting in the photo, creating a doubling effect, so that each painting becomes an imaginative echo of the sculpture—a relationship the roving camera is uniquely able to visualize. Edefalk continues her exploration of the Aurelius portrait in another series of bronze sculptures, which marks her first time working in a foundry. In these works, Edefalk shows the marble with the painting she made of it in the background. The position of the camera mirrors the perspective of the painting in the photo, creating a doubling effect, so that each painting becomes an imaginative echo of the sculpture—a relationship the roving camera is uniquely able to visualize.
artist explores different formal attributes in her attempt to expand the many possibilities for shape and structure. As the diverse works in this exhibition suggest, Edelfalk embraces the timeless, yet evanescent quality of her various subjects, which together seem to open up an amorphous vista onto another dimension of time and space while remaining firmly rooted in the creative present.

Apsara DiQuinzio
Curator of Modern and Contemporary Art and Phyllis C. Wattis Matrix Curator.

3. Ibid.

Biography
Born in 1954 in Norrköping, Sweden, Edelfalk studied at the Royal Academy of Art, Stockholm, from 1981 to 1986, and Konstfack, University College of Arts, Crafts, and Design, Stockholm, from 1973 to 1975. One of Sweden’s most celebrated artists, Edelfalk has had numerous comprehensive museum exhibitions at Kunsthalle Bern, Switzerland; Moderna Museet, Stockholm; Malmö Konstmuseum, Malmö; Lunds Konsthall, Lund; Kunsthalle Kir, Germany; Nationalmuseum, Stockholm; Art Unlimited, Basel, The Art Institute of Chicago; Nordic Watercolor Museum, Skane, Sweden; Paradis Art, London; and Museum für Kunst, Bremerhaven, Germany. A major retrospective will open in the fall 2016 at Prinz Eugen’s Waldemarsudde in Stockholm. Her work has appeared in many group shows at various international venues including the Wadsworth Atheneum Museum of Art, Hartford, Connecticut; Museum für Moderne Kunst, Frankfurt; Documenta 11, Kassel, Germany; Musée d’art moderne de la Ville de Paris, Paris; the Whitney Museum of American Art, New York; and the 31st São Paulo Biennial. She has received many awards and grants including the Barbro & Holger Bäckströms stipendium, Sweden; Edstrandska stiftelsen, Malmö, Sweden; and the Hans-Viksten stipendium. Edelfalk lives and works in Stockholm. She is represented by Gladstone Gallery, New York and Brussels, and Stene Projects, Stockholm.

To view the painting from within, 2002; oil and acrylic on linen; 17 × 14 5/8 in. © Cecilia Edelfalk, courtesy Gladstone Gallery, New York and Brussels.
To view the painting from outside, 2008; silver gelatin prints; 11 13/16 × 14 1/2 in. © Cecilia Edelfalk, courtesy Stene Projects, Stockholm.

Front
Silver Roots, 2010; polished bronze; 21 1/2 × 12 × 7 1/4 in. © Cecilia Edelfalk, courtesy Gladstone Gallery, New York and Brussels.

Above


Back
To view the painting from within, 2002; oil and acrylic on linen; 17 × 14 5/8 in. © Cecilia Edelfalk, courtesy Gladstone Gallery, New York and Brussels.
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