

P R E S S   R E L E A S E



## Carl Eldh's Studio Museum

**Carin Ellberg**  
**The Others Drift In**  
**May 17 – September 30 2018**



It is with great pleasure that Carl Eldh's Studio Museum announces Carin Ellberg's exhibition *The Others Drift In*. She lets a group of sculptures of round iron, featuring pendants of mirror, glass, and stone, drift into Eldh's studio, apparently unaffected by gravity. Like a collection of otherworldly beings, they glide forward and take up positions in the Studio Museum that are as remarkable as obvious. Between plaster casts and modelling stands, on the floor and up in the air, they wondrously both reflect and observe Eldh's starkly white sculptures. As a precaution, an *Outpost* is left in the Studio Museum's garden, as to ensure that the intervention goes undisturbed.

The exhibition includes other works by Carin Ellberg in a wide variety of materials, like nylon, silicon, and clay. These pieces too are transformative and appear in unexpected places. Ellberg's surreal figures may seem to have little in common with the works of Carl Eldh, but much unites them. Carin Ellberg's formal language evokes the plant-derived forms that were popular in Art Nouveau and Symbolism — both obvious reference points for Eldh. Symbolism also reveals a similarity of motifs between the two artists. Ellberg's work, like that of Eldh's, features elves and fairies. Eldh utilized the expressive capacities of the human body; Ellberg lets flora blossom and take on a life of its own.

Like her senior colleague, Carin Ellberg has made many public works, and in the exhibition models and drawings of some of them are on display, side by side with Carl Eldh's counterparts. There is a sketch of *The Fifth Element*, Ellberg's monumental pink concrete sculpture, among Eldh's studies for *The Branting Monument*. Small steel wire models of some of the show's large-scale sculptures are also included, as are models for projects that have not been realized. The shift of scale reminds us of the sculptural process and that the museum once was a living workshop.

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**Carin Ellberg** (born 1959) studied at the Royal Institute of Art in Stockholm. Since her debut in 1989, she has exhibited throughout Sweden, in many locations in Europe, and in the United States. Among her many solo exhibitions are *Self-Portraits*, Andréhn-Schiptjenko, Stockholm (2017); *Mother of Pearl and Followers*, Kristianstads Konsthall (2016); and *Organisms that Emerge from the Marine Landscape*, Gävle Konstcentrum (2016). Ellberg has also participated in several group exhibitions, including *I Love it! What is it?*, Stockholm House of Culture & City Theatre (2014/15); *Tree/ Difficulty of Freedom/ Freedom of Difficulty*, The Living Art Museum, Reykjavik, Island (2013); and *Things that Happen*, Ystads Konstmuseum (2012).

*The Fifth Element* (2002), a five-meter-tall pink sculpture at Norrtull in Gävle, is one of Carin Ellberg's most prominent and talked about public works. Other important public works include *Alien Vegetation* (2012) at Stureby Metro Station in Stockholm, and *Wood Elf* (2005) at Chapmans Torg in Gothenburg, as well as a series of commissions for schools, libraries, hotels, and hospitals.

Carin Ellberg is featured in the permanent collections of, among others, Arken Museum of Modern Art in Ishøj, Denmark, Moderna Museet in Stockholm, Malmö Konstmuseum, Norrköpings Konstmuseum, and Västerås Konstmuseum, as well as Skissernas Museum in Lund. She has received a number of awards and grants, such as Friends of Moderna Museet Sculpture Prize (2005) and the Swedish Arts Grants Committee's ten-year working grant (2008).

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In connection to the exhibition a bilingual catalog is produced with an essay by writer and curator Alba Baeza. An artist talk (in Swedish) between Carin Ellberg and Alba Baeza will take place in the museum on May 31 at 6 pm.

This exhibition is made possible through the support of the Swedish Arts Council, Pontus Bonnier, the Barbro Osher Pro Suecia Foundation, the Royal Patriotic Society, Andréhn-Schiptjenko and the City of Stockholm.

For press images and further information, please visit the museum's website or contact:

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CARL ELDHS ATELJÉMUSEUM

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Opening hours: Thursday-Sunday, 12-4 pm. (May & September),  
Tuesday-Sunday (June-August), Sundays (October). With admission for tours every hour in Swedish and at  
1.30 pm in English. Other hours, group tours by appointment and events.