



## Carl Eldh's Studio Museum Klara Kristalova *The Song of Everything* May 6 – September 26 2021

It is with great pleasure that Carl Eldh's Studio Museum presents Klara Kristalova's exhibition *The Song of Everything* during the summer season of 2021. Change and adaptation have become facets of our everyday life during the pandemic, and change is also something close to Kristalova's visual world, which is often populated by hybrids of humans and other kinds of life – animals, trees – or sometimes stones. This focus on life and the human is also present in Carl Eldh's art, although the human in Kristalova's world is almost always represented by girls or women. The border between the human and other living matter in her art is deliberately fluid. In Eldh's art as well, this limit can be porous, but while his sculptures of women can be titled things like *Lady's Mantle*, Kristalova's *The Birch* is both woman and birch. These hybrid-states create and evoke thoughts of time and movement – is the woman turning into a birch or vice versa? What is going to happen?

"I have developed a relationship to the beautiful place that is Carl Eldh's studio and the artistry that fills these rooms. I imagine that *The Song of Everything* is a communal song, about life and everything that it entails, sung by me and Carl to the visitors. We aren't really singing the same song, but parts of the songs fuse into one. My main interest is in what it is like to be human, and especially the biases, doubts, gaps, indecision, and anxiety that come and go. The boredom of everyday life. In the heat there can be a streak of cold and in happiness a minor chord. Something like that. The breadth of everything, the depth and the vastness—in all modesty. I am interested in direct appeal, simplicity, and the complexity of the ordinary. It is an honor to exhibit here."  
Klara Kristalova

When these figures take over the well-preserved and largely unaltered environment of Carl Eldh's studio, there is an encounter that brings the space to life as a place where everything becomes possible. A new world opens up, and the animal-like creatures confidently take their place, as if they have always belonged here, as do the girl figures. Many of Kristalova's characters observe their surroundings with a self-assured and curious gaze, such as *An Old Friend* next to Eldh's *Seated Girl*, or *The Gaze*, a girl figure which turns around and looks back towards Eldh's *Self Criticism* – which also looks back in turn. Otherwise they shut their eyes as if they have moved in permanently.

Among all the figures of girls, animal-like creatures, and hybrids of nature and humans, a large mouth in glazed stoneware with red lips has also crept into the Museum. In one of Kristalova's new works, the old Swedish Artists Association (*Konstnärsförbundet*) is brought to the fore, as Kristalova, inspired by the Association's banner in the Museum's collection, has created a textile work where the half-open mouth returns, as though it were singing. The Swedish Artists Association was founded in 1886 and their art school was open for "everyone" – although not for women during its first year. The mouth, this part of the human face that when painted red is associated with *woman* in particular can also be interpreted as the source of life and the location of the sense of taste. Today, breath that was once life-giving is potentially life-threatening as the virus spreads with each exhalation, threatening the sense of taste of the infected. However, the mouth is not limited to just tasting and *inspiring*, it can also speak and sing. In a time when physical encounters are limited and life persists on a low flame, it is especially exciting to welcome visitors to an exhibition that affirms, confirms, and focuses on the living – *The Song of Everything*.

The exhibition features old as well as new work by Kristalova in a range of different materials, including glazed stoneware and porcelain, watercolors and textile.

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Klara Kristalova (born 1967 in Prague) studied at the Royal Institute of Art in Stockholm. Since her debut in 1994 she has had a large number of solo exhibitions in Europe, the United States, and Asia. The solo exhibitions include *Turning Into Stone*, Norton Museum of Art, USA (2015), *Klara Kristalova*, Gothenburg Museum of Art (2012), *Klara Kristalova*, Bonniers Konsthall (2012), and *New Work Series*, San Francisco MOMA, USA (2011). Kristalova has taken part in group exhibitions including *Human After All*, The Princessehof National Museum of Ceramics, Holland (2020-), *Signature Women*, Artipelag (2020), *Yellow Creature*, Kunstmuseum Luzern, Switzerland (2017), *Generosity*, National Gallery, Czech Republic (2016), and *Luc Tuymans: A Vision of Central Europe*, Brygge, Belgium (2010).

Her public artworks include *A Walk*, a memorial over the writer Karin Boye in Huddinge (2020), *What Holds Me Back Carries Me Further* in Gothenburg (2019), *The Girl that Disappeared* in Norrtälje (2011), *Touched by Flowers* in Tungalsta Garden Park in Haninge, Stockholm (2007) and *Fall* in the Albanova neighborhood in Stockholm (2001), not far from Carl Eldh's Studio Museum. Kristalova's works are included in the collections of the National Museum and Moderna Museet in Stockholm, Norrköpings Konstmuseum, Uppsala Art Museum, Bror Hjorths Hus in Uppsala, Gothenburg Museum of Art, Public Art Agency Sweden, EMMA (Esbo Museum of Modern Art) in Finland, and several museums in the United States, such as the Rubell Museum in Miami, and at the Centre Pompidou in Paris, France.

Kristalova has received several grants and awards, such as Bror Hjorthföreningens drawing scholarship (1994), Maria Bonnier Dahlin's grant (1994), IASPIS international grant, London (1997), Ester Lindahl's grant (1999), Norrtälje cultural grant (1998), and the Norrtälje cultural prize (2020). She has been a member of the Royal Academy of Fine Arts since 2012.

Klara Kristalova is represented by Galleri Magnus Karlsson in Stockholm, Galerie Perrotin in Paris, and Lehmann Maupin in New York.

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In connection to the exhibition a bilingual catalog is produced with an essay by Art Critic and Professor in Art Katarina Wadstein MacLeod.

An artist talk (in Swedish) between Klara Kristalova and Katarina Wadstein MacLeod will take place in the museum on June 1 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, Galleri Magnus Karlsson and the City of Stockholm.

For press images and further information, please visit [eldhsatelje.se](http://eldhsatelje.se) or contact:

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Opening hours: Thursday-Sunday, 12-4 pm. (May & September), Tuesday-Sunday (June-August)

Sundays (October). Other hours, group tours by appointment and events.