



ENTER ART FOUNDATION

## **KATARINA LUNDBERG**

b 1986 Uppsala, Sweden. Lives and works in Stockholm, Sweden.

### **VITA**

#### **Education**

2014-2017 Konstfack BFA, Stockholm

2011-2013 Strykejernet's kunsthøgskole, Oslo

#### **Solo Exhibitions**

2019 Ingela S Gallery, Stockholm

2018 Highway, Studio17, Stavanger

2017 Surroundings, Studentkårskalleriet, Konstfack, Stockholm

2017 P2, Konstfack, Stockholm

2017 UR PRODUKTION, A10, Konstfack, Stockholm

2014 En gång i Oslo, Galleri Kunstgress, Oslo

#### **Group Exhibitions (Selected)**

2018 42 Contemporary Artists + The Enter Art Foundation Collection, Berlin

2018 26 Contemporary Artists I EAF at Stockholm Art Week, Epicenter, Stockholm

2018 Vårsalongen, Liljevalchs, Stockholm

2017 Konstfack Spring Show, Konstfack, Stockholm

2016 The Monumental White Cube-ish Desire, Konstfack, Stockholm

2015 The Park Is Open, Konstfack, Stockholm

2014 Ung Salong, Uppsala konstmuseum, Uppsala

2014 Stipendutstilling, Galleri Ramfjord, Oslo

2013 Stipendutstilling, Galleri Ramfjord, Oslo

2013 TICK, utställning med Peder Horneland, Galleri Brenneriet, Oslo

#### **Grants**

2019 Handelsanställdas förbund, Culture grant

2018 Swedish Arts Grants Committee, one year working grant

2018 Nordic Culture Point, Mobility Funding

2018 Helge Ax:son Johnsons stiftelse

2017 Otto Sköld, Konstakademien

2016 Ulla Fröberg-Cramér's Stipendiestiftelse

## **ARTIST STATEMENT**

There are places in the world where I perceive painting that I want to express. It is often a result of solitary late-night wanderings, where I gather and discover connections, encountering new spaces and constellations that emerge and disappear in the city. I take photographs for future paintings, and film or collect objects to



ENTER ART FOUNDATION

later use in my work. In places for production, such as workshops and construction sites, objects, materials and machines are left where they are when work temporarily stops. This absence of people but presence of activity leaves a stillness I wish to convey in painting. The space is meant to be seen from the direct gaze of the audience, not through a depicted subject. This then allows the objects, lines and colours to inhabit the space, like the expanded painting that I myself glimpse in these environments. The fact that the paintings take a long time to complete creates an inherent value for me, which also occurs in the transmutation which happens when the photographs I work from become paintings. Everything has been depicted with meticulous attention, and there is something nice in looking at something so carefully, when the habit is usually the opposite. Through the time that is invested and the precise execution, I experience that the places and objects presence becomes more defined.

The change that is continuously ongoing around us becomes tangible in environments that in themselves make visible transformations, and I then begin to comprehend the enormous timespans that are contained within these hours of labour and chains of manufacturing. Here it becomes transparent how parts join together into structures, to realize that everything around us is constructed.

**Website**

[cargocollective.com/katarinalundberg](http://cargocollective.com/katarinalundberg)