

Beneath the Cultivated Grounds, Secrets Await

Nathalie Djurberg & Hans Berg

Curated by Mario Mainetti

In the eclectic world of contemporary art, the collaborative work of Nathalie Djurberg and Hans Berg emerges for their compelling fusion of visual art, music, and three-dimensional storytelling. Born in 1978 in Lysekil, Sweden, Nathalie Djurberg is a visual artist celebrated for her evocative clay and charcoal animations. Her partner in this artistic alchemy is Hans Berg, born in Rättvik, Sweden in 1978, a renowned composer whose musical compositions intertwine with Djurberg's visual narratives. Began in 2004, the duo's collaborative practice produced a body of work that transcends traditional artistic boundaries, weaving immersive stories through animation, music, sculpture, and installation.

Nathalie Djurberg's artistic journey began at the Malmö Art Academy, where her fascination with storytelling and narrative took root. Influenced by fairy tales, folklore, and mythology, Djurberg's early explorations laid the foundation for the fantastical worlds she and Berg would later create together. Hans Berg, with his background in electronic music, brought a unique sonic dimension to their collaborative projects, enhancing the immersive experience of their animated and walkable stories. The original clay and charcoal animation realized in stop-motion—a cinematic technique in which physical objects are manipulated frame by frame to create the illusion of movement—remains central to Djurberg and Berg's practice. Bringing another dimension to the exhibition, the inclusion of installations and sculptures creates an environment that engages the viewer on a physical and sensory level, heightening the artists' macabre and enchanting narratives.

Djurberg and Berg's signature style resonates with the work of Tim Burton and the Brothers Quay, evoking a sense of nostalgia and dark whimsy. The deliberate exaggeration of their characters' facial features evokes the playful visual language of classic cartoons. Djurberg and Berg skillfully navigate the delicate balance between innocence and darkness, similar to the emotionally resonant narratives of early Disney animation, which have connections with the imaginary of Surrealism and Expressionism.

In the work of Djurberg and Berg, we can also read the ironic style of 18th- and 19th-century caricature, deeply rooted in the taste for the monstrous that was widespread in central northern Europe between the Middle Ages and

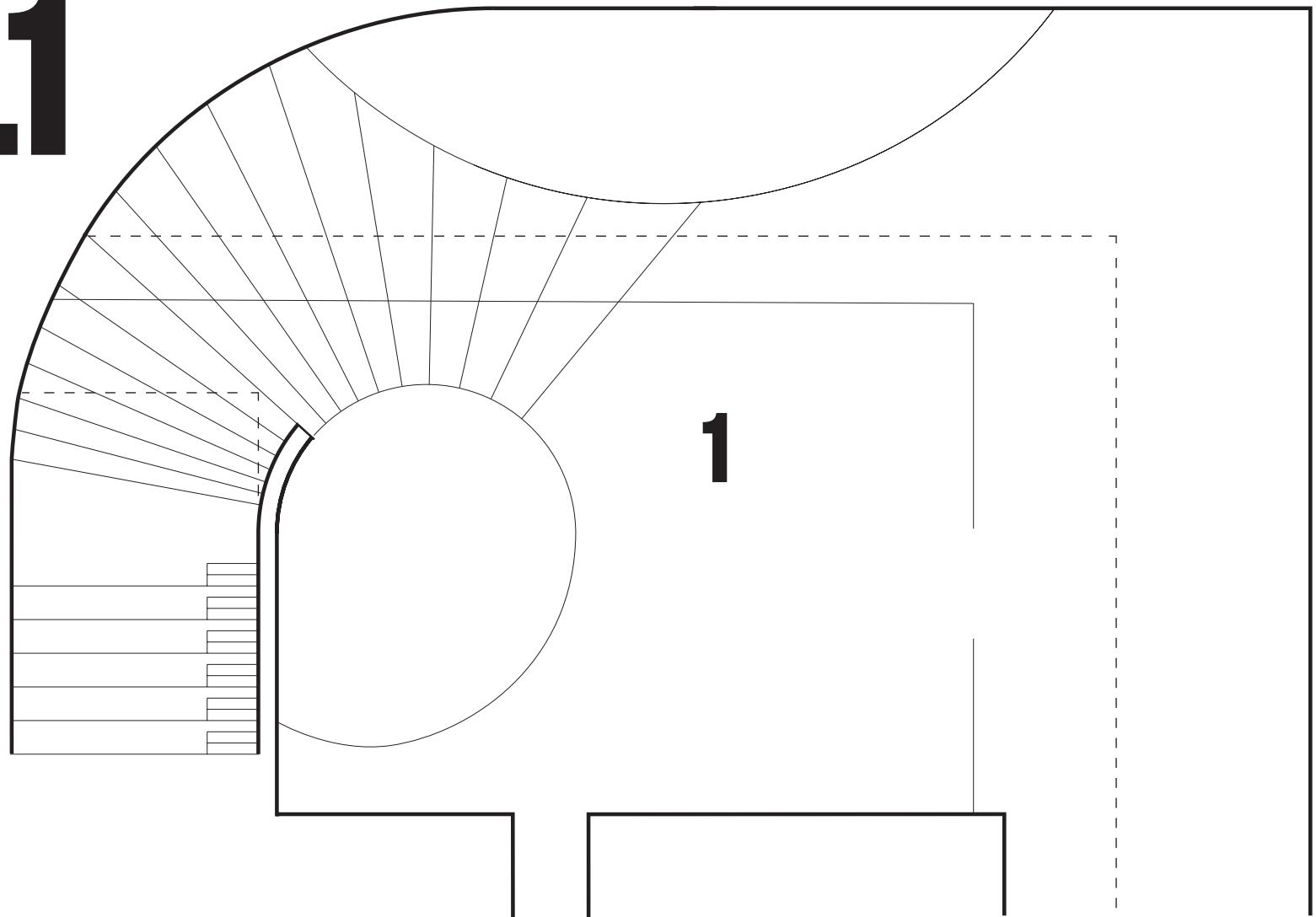
the Renaissance. Hieronymus Bosch's surreal depictions of hell and fantastic creatures are a precursor to the animations of Djurberg and Berg, who are all too willing to delve into the absurd and the unknown. The surreal landscapes and nightmarish imagery of Bosch's *The Garden of Earthly Delights* (1480-90) and *Visions of the Afterlife* (ca 1505-15) echo Djurberg and Berg's dreamlike creations that embrace the subconscious and the irrational.

The animals and animated objects in the duo's works recall the fables and fairy tales of Jean de la Fontaine, the Brothers Grimm, and Hans Christian Andersen, in which animals embody human qualities and become allegorical figures or guides. Unlike children's stories, which tend to have a strict, linear narrative structure aimed at imparting a moral lesson, in the duo's videos events, characters and themes float freely. The stories are often organized in loops, or do not end, but constitute short moments of action in which the characters interact in dances or confrontations. Djurberg and Berg's characters are in perpetual motion, moving to music which, together with the few isolated sentences written in speech bubbles, forms the main narrative drive in their works.

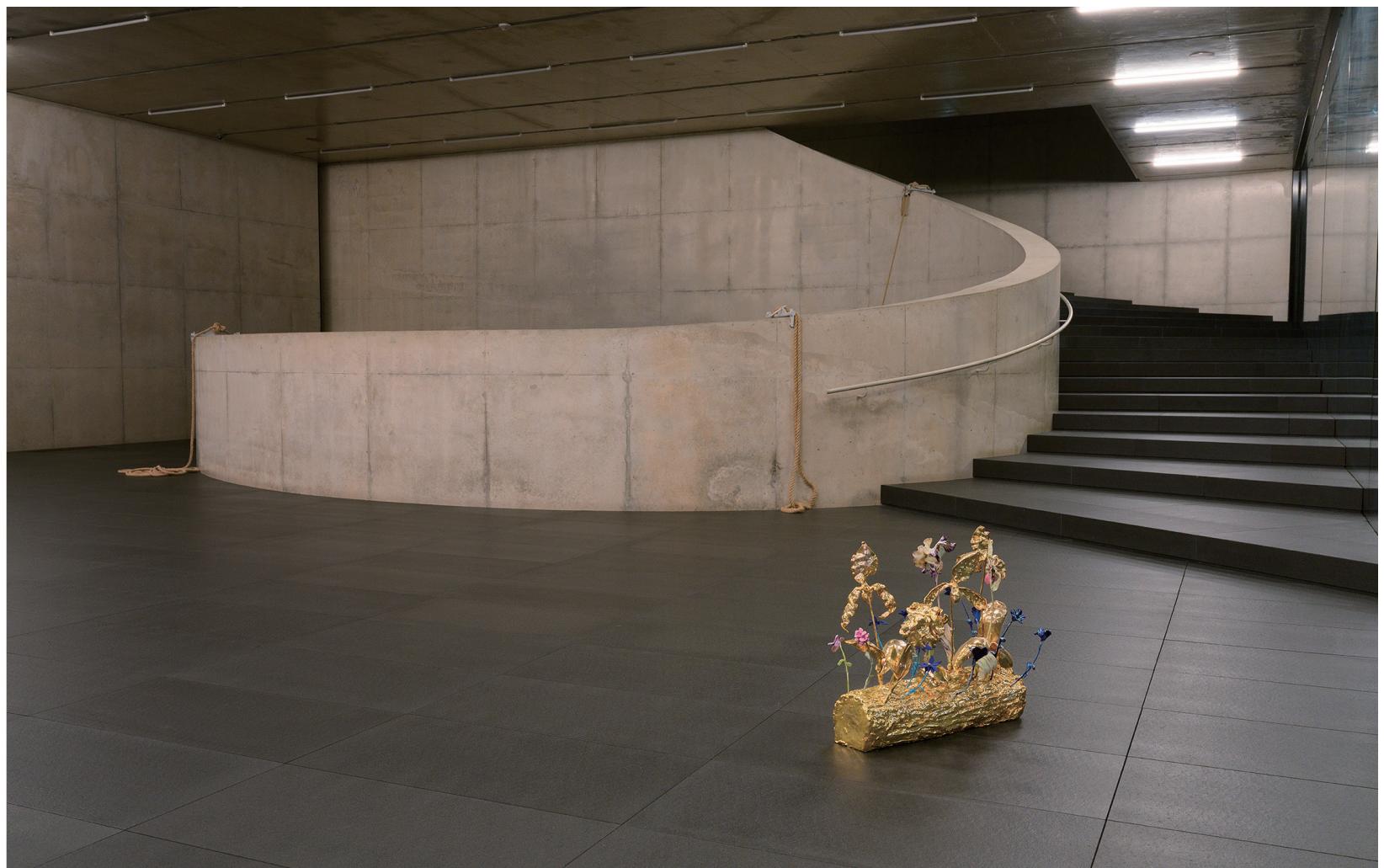
If in the artists' videos it is Hans Berg's music that orchestrates the characters' stories, then in the exhibition it is the light that defines the spaces and guides the visitor to discover the installations and sculptures. In exhibitions, the subject of light is often seen as a problem: the debate between natural and artificial light; the myth of the perfect light; the search for the absence of reflections and shadows has, over time, led to the development of spaces that are characterless, overly bright, and far removed from the natural experience. In video art exhibitions, darkness is perceived as a problem to be solved, a risk for visitors, or detrimental to the optimal viewing of other works when the space is shared with paintings and sculptures. As a result, videos are often confined to non-places: spaces without form or character, where the audience disappears, an essentially solitary experience. Instead, Djurberg and Berg extend their videos into the spaces that host them. They create participatory environments in which the audience journeys through a world of light and shadow, replete with enchanted paths and fairy pavilions.

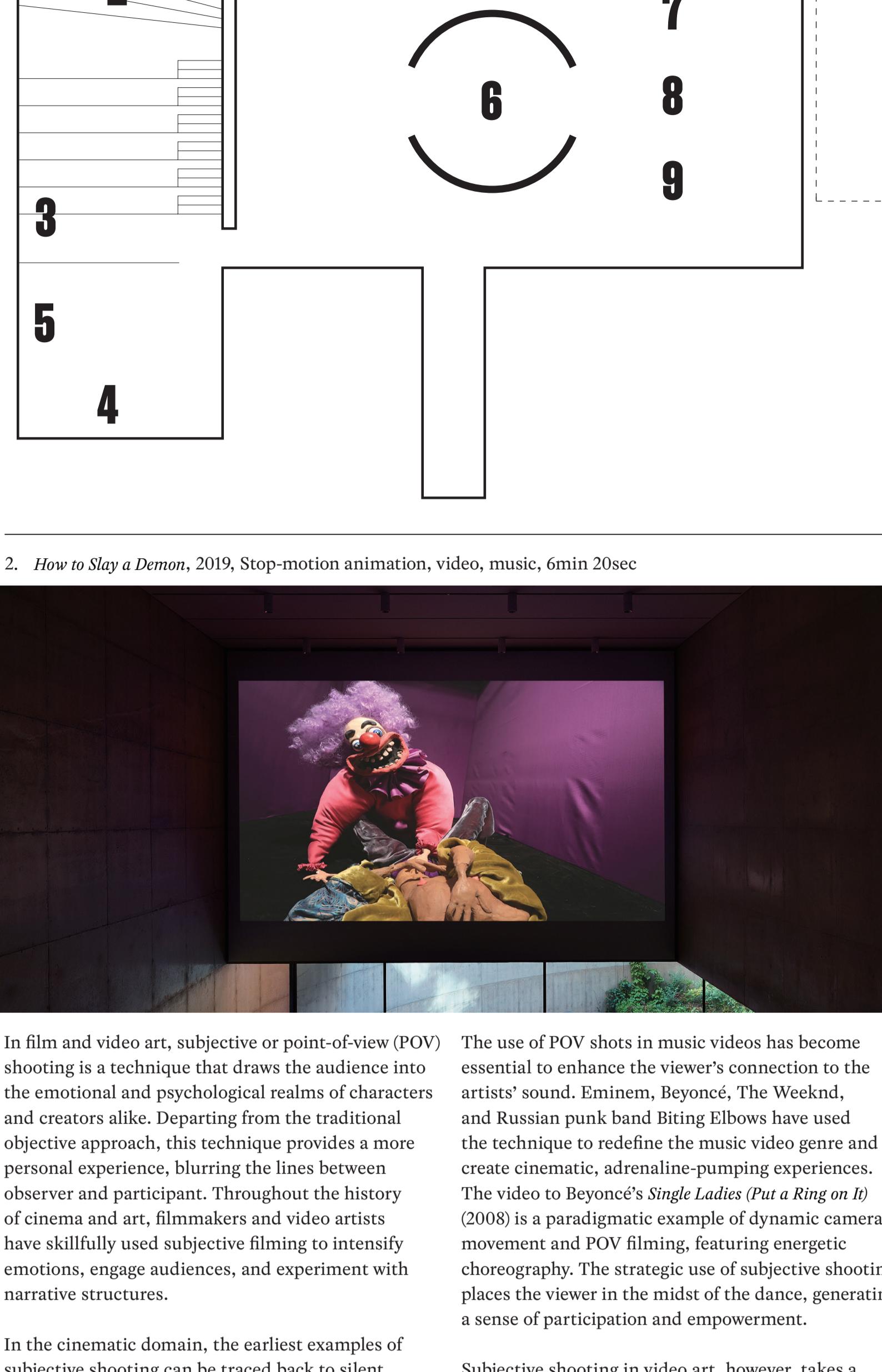
Beneath the Cultivated Grounds, Secrets Await looks as if it is illuminated by the cool silver light of the moon.

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1. *Get Close To Each Other and Stick Together (Gold)*, 2024, Copper, nickel, gold plated, metal, polymer clay, acrylic paint, $66 \times 40 \times 53$ cm





2. *How to Slay a Demon*, 2019, Stop-motion animation, video, music, 6min 20sec



In film and video art, subjective or point-of-view (POV) shooting is a technique that draws the audience into the emotional and psychological realms of characters and creators alike. Departing from the traditional objective approach, this technique provides a more personal experience, blurring the lines between observer and participant. Throughout the history of cinema and art, filmmakers and video artists have skillfully used subjective filming to intensify emotions, engage audiences, and experiment with narrative structures.

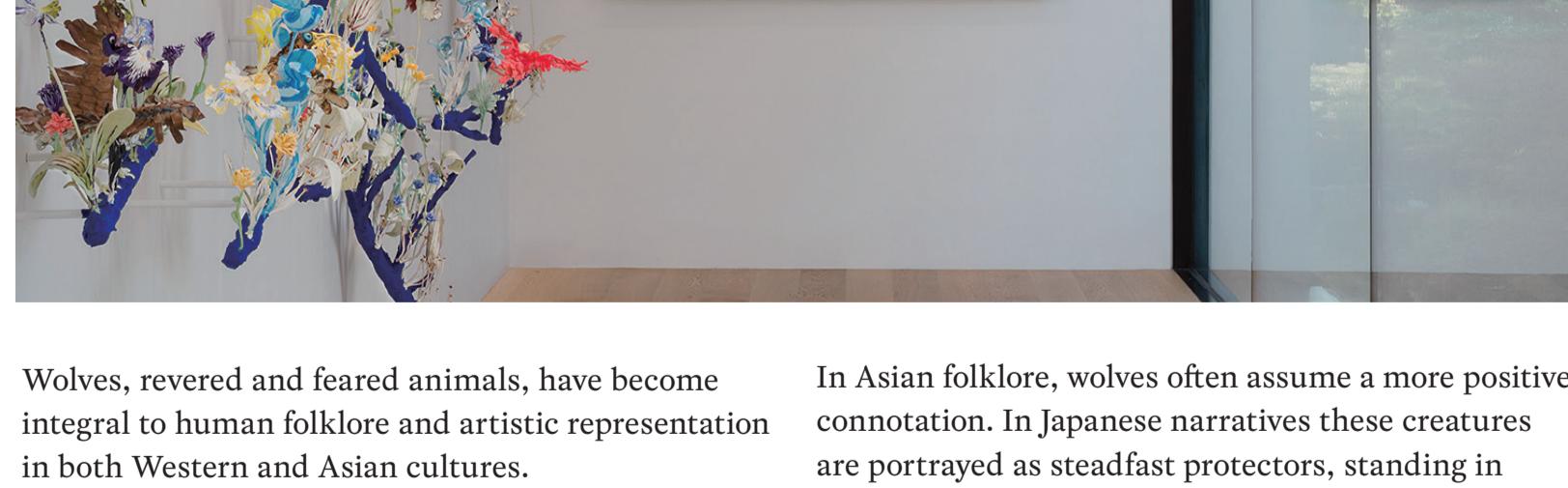
In the cinematic domain, the earliest examples of subjective shooting can be traced back to silent films like Abel Gance's *Napoléon* (1927) and Carl Theodor Dreyer's *The Passion of Joan of Arc* (1928). Dreyer's use of tight close-ups and expressionist angles intimately captured Joan's emotional turmoil, pioneering a visual language that allowed filmmakers to delve into the interior lives of characters. Alfred Hitchcock, a master of suspense, effectively used subjective shots to heighten tension and engage audiences on a psychological level. *Vertigo* (1958) used the dolly zoom effect to create a visceral connection between the audience and Scottie, the disoriented protagonist played by James Stewart. Brian De Palma was influenced by Hitchcock and embraced subjective perspectives in *Carrie* (1976) and *Blow Out* (1981). Using split-screen and first-person shots, De Palma intensified the emotional and psychological experience. Horror films, such as Victor Miller's *Friday the 13th* (1980), effectively used subjective perspectives to heighten fear and anxiety. The camera often takes on the perspective of the unseen threat, heightening suspense and making the audience aware of the characters' vulnerability.

The use of POV shots in music videos has become essential to enhance the viewer's connection to the artists' sound. Eminem, Beyoncé, The Weeknd, and Russian punk band Biting Elbows have used the technique to redefine the music video genre and create cinematic, adrenaline-pumping experiences. The video to Beyoncé's *Single Ladies (Put a Ring on It)* (2008) is a paradigmatic example of dynamic camera movement and POV filming, featuring energetic choreography. The strategic use of subjective shooting places the viewer in the midst of the dance, generating a sense of participation and empowerment.

Subjective shooting in video art, however, takes a more experimental and boundary-pushing form. The combination of moving images, sound, and interactive elements allows video artists to create immersive experiences. While Nam-June Paik's *TV Buddha* (1974) exemplifies the use of POV within a closed-circuit video installation, inviting viewers to reflect on the interconnectedness of self, media, and perception. American artist Bill Viola explores subjective perspectives in works such as *The Crossing* (1996), where the viewer is enveloped in the subject's emotional and symbolic journey thanks to underwater POV shots. Pipilotti Rist's *Ever Is Over All* (1997) uses subjective perspectives to challenge traditional narratives, providing a surreal and dreamlike visual experience.

Adding to the POV canon, Nathalie Djurberg and Hans Berg's *How to Slay a Demon* (2019) is a video shot from the point of view of a woman whose body is leered at, touched, and undressed by a series of strange characters—a bear, a baboon, an elephant, a sorcerer, and a clown. Short in duration like a musical video, the work evokes themes of addiction and desire, with Hans Berg's hypnotic, seductive music providing the narrative drive. Djurberg modelled the sculptures and shot the videos, and Berg created the soundtrack. Though it might be assumed that Djurberg's and Berg's contributions are added at successive stages, the two worked in constant collaboration, alternating between the roles of artist and curator.

3. *Wolf and Moon*, 2023, Metal, silicone, polymer clay, wood, acrylic paint, fabric, styrofoam, 72 × 52 × 66 cm
4. Drawings for *Untitled* (2023), 2023, Charcoal on paper, 12 artworks, 76 × 57 cm each
5. Drawings for *Like Beads on a String* (2022), 2023, Charcoal on paper, 18 artworks, 76 × 57 cm each
6. *The Enchanted Garden (Cage)*, 2024, Metal, acrylic, styrofoam, metal foil, wax, music (audio player, motor, transponders), 46 × 46 × 85 cm
7. *The Enchanted Garden (Purple Bird)*, 2024, Metal, acrylic, wood, fabric, acrylic paint, silicone, 80 × 45 × 147 cm
8. *The Enchanted Garden (Black Bird)*, 2024, Metal, acrylic, wood, fabric, acrylic paint, silicone, 88 × 66 × 80 cm
9. *The Enchanted Garden (Yellow Bird)*, 2024, Metal, acrylic, wood, fabric, acrylic paint, silicone, 106 × 50 × 138 cm
10. *The Enchanted Garden*, 2024, Wood, fabric, grout, polymer clay, acrylic paint, resin, wire, 50 artworks, dimensions variable



Today, the relationship between people and forests is complex and symbiotic. Forests provide vital resources such as oxygen and wood, and support biodiversity, sustaining life on Earth. At the same time, human activities impact forests. Deforestation is damaging ecosystems and reaping havoc on the planet's climate. Yet early civilizations found food, shelter, and spiritual connection in forests, weaving them into their folklore and cultural practices.

In Asian fairy tales, the forest is often associated with harmony and balance. In the Chinese novel *Journey to the West* (16th century) enchanted forests are home to talking animals and shape-shifting demons. The forest blurs the boundaries between human and supernatural states, reflecting a symbiotic relationship between people and nature, typical in Chinese literature. Traditional Chinese landscape paintings by artists such as Shen Zhou and Wang Hui depict lush forests and towering mountains, conveying peace and tranquility. Japanese folklore depicts enchanted forests inhabited by spirits, as in Studio Ghibli's *Princess Mononoke* (1997). Here the forest is a living entity, home to gods and mystical creatures. The narrative explores the delicate balance between human development and the preservation of the natural world, reflecting a more interconnected view.

In literature and art, forests exert a deep and enchanting fascination. In Western fairy tales, the forest often symbolizes the unknown, where ordinary rules are suspended and fantastic, mystical, and supernatural creatures dwell. In Charles Perrault's *Sleeping Beauty in the Woods* (1697), the forest is an enchanted barrier that protects princess Aurora. The Brothers Grimm, famous for their German folk tales, often set their stories in dark forests. In *Hansel and Gretel* (1812), the siblings wander through a foreboding forest and stumble upon a candy-coated hut. In *Snow White* (1812), the dark forest provides a visceral representation of fear. The forest as a place of danger and transformation is a pervasive theme in Western storytelling. The Romantic period in art brought a renewed interest in nature, with Caspar David Friedrich depicting forests as sublime landscapes. *The Hunter in the Forest* (1814) depicts a lone figure among towering trees, evoking solitude and contemplation. Friedrich's work represents a shift in which the forest is not only a place of fear, but also a source of inspiration and introspection, reflecting

changing perspectives in the West. Henri Rousseau's painting *The Dream* (1910) depicts a dreamlike jungle scene with exotic flora and fauna. Sharing similar connotations to the forest, the dense foliage and mysterious atmosphere of the jungle evoke a surreal, untamed realm. The human figure at the center of the composition underlines Rousseau's exploration of the relationship between civilization and barbarism.

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11. *Like Beads on a String*, 2022, Charcoal animation, sound, 3min 17sec (film), 13min 9sec (music)

Wolves, revered and feared animals, have become integral to human folklore and artistic representation in both Western and Asian cultures.

In Asian folklore, wolves often assume a more positive connotation. In Japanese narratives these creatures are portrayed as steadfast protectors, standing in solidarity with humans during times of adversity.

Artists such as Kuniyoshi Utagawa contribute to this positive depiction through *ukiyo-e* prints, portraying wolves as noble beings embodying courage and camaraderie. Chinese folktales, exemplified by *The Wolf of Zhongshan*, showcase wolves as astute and intelligent entities, a theme reflected in traditional Chinese brush paintings and woodblock prints. The mythical creature known as the Nine-tailed Fox in Chinese folklore and called Gumiho in Korea, sometimes exhibits wolf-like characteristics. In Mongolian nomadic culture wolves serve as guides and protectors, being symbols of harmonious coexistence between humans and nature.

Their lone wolf and shape-shifting wolf motifs, present in both Western and Asian cultures, transcend cultural boundaries and are emblematic of the complex interaction between humanity and the wilderness, as well as the impossibility for humans to completely separate themselves from their animal state. Passions, drives, violent reactions, and instincts rule our bodies and can dominate our minds. In Djurberg and Berg's work, the wolf is a constant presence. The wolf is lonely; it smokes in an armchair in *Untitled (Vargen)* (2003); it shares a body with a little girl in *We Are Not Two, We Are One* (2008); in *Like Beads on a String* (2022) the wolf cries and its tears bounce off the leaves and run down the roots of a charcoal-drawn forest until they uncover a diamond.

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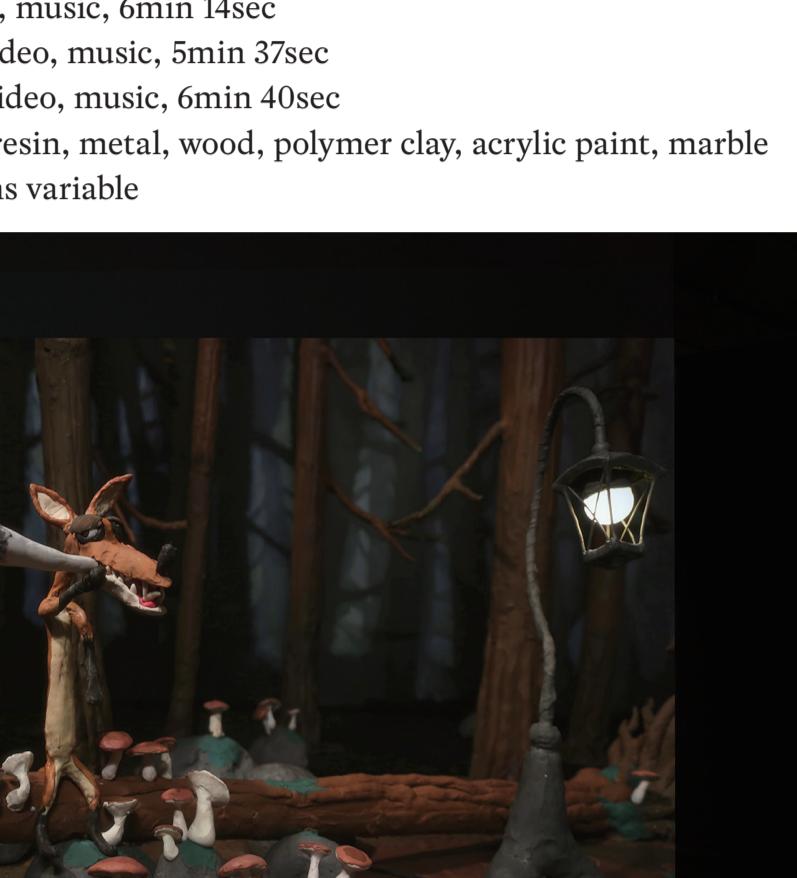
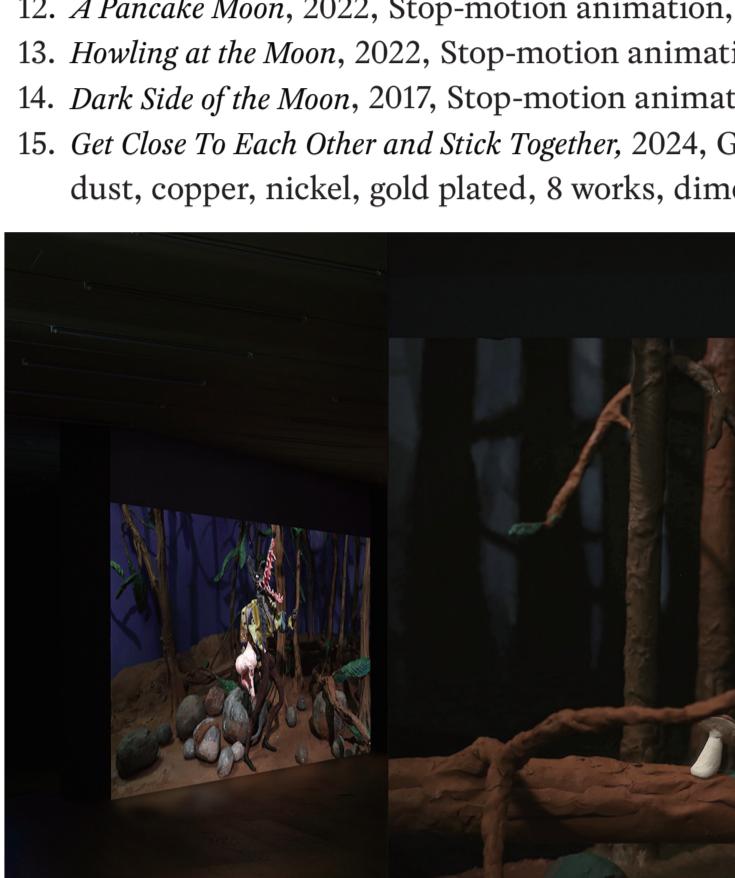
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12. *A Pancake Moon*, 2022, Stop-motion animation, video, music, 6min 14sec
13. *Howling at the Moon*, 2022, Stop-motion animation, video, music, 5min 37sec
14. *Dark Side of the Moon*, 2017, Stop-motion animation, video, music, 6min 40sec
15. *Get Close To Each Other and Stick Together*, 2024, Glass, resin, metal, wood, polymer clay, acrylic paint, marble dust, copper, nickel, gold plated, 8 works, dimensions variable



Humanized animals and objects have been captivating audiences for centuries, transcending cultures and epochs. *Aesop's Fables*, dating back to ancient Greece, imparted moral lessons through anthropomorphic characters, laying the foundation for the genre. Jean de La Fontaine continued this tradition in 17th-century France, blending wit and wisdom in animal tales. In Asia, the 16th-century epic novel *Journey to the West*, created by Wu Cheng'en has influenced literature, theater, and contemporary media. This epic tale follows Sun Wukong's adventures, showcasing a clever and mischievous monkey endowed with supernatural abilities.

In the 20th century, the emergence of animated cartoons brought a new dimension to humanized animals. Classic characters like Mickey Mouse and Donald Duck, created by Walt Disney in the 1920s, became cultural icons. Looney Tunes, introduced by Warner Bros. in the 1930s, featured anthropomorphic characters like Bugs Bunny, adding humor and satire to the genre. These cartoons not only entertained, but also contributed to the cultural fabric, shaping the perception of anthropomorphism in the modern era. They initiated the spectacular development of animated films and later cartoons for television, which continue to fascinate audiences around the world with humanized animals surrounded by inanimate objects that exhibit anthropomorphic characteristics.

Djurberg and Berg's work uses the same narrative methods and techniques as cartoons, exploiting the public's familiarity with the art form while at the same time subverting some its tropes. In this operation, the use of humanized animals and objects forms part of a rejection of plot and narrative, where communication functions in the realm of emotion rather than logic.

The moon, an egg, a bear, two wolves, a pig and a cow, a little girl, and a house are the protagonists of the clay-animation video trilogy by Djurberg and Berg presented in the darkest room of their exhibition at the Songeon Art Centre.

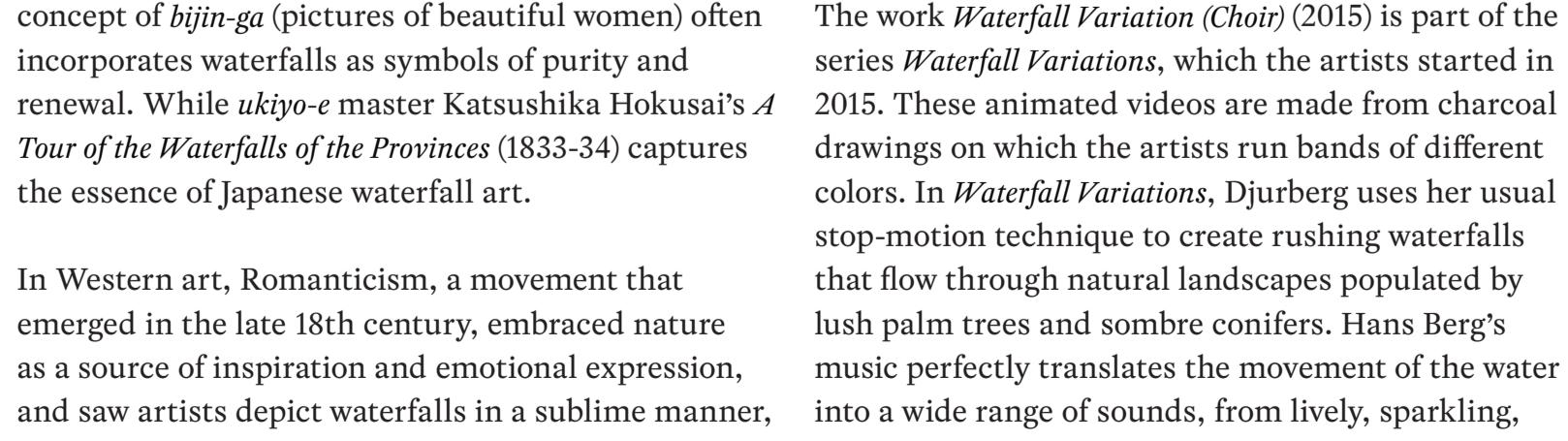
Dark Side of the Moon (2017) is set in a shadowy forest inhabited by a talking house, a smoking wolf, a young girl, an overweight pig, and a dancing moon. An

atmosphere of curiosity, indulgence, and vulnerability creeps into the story as the group discusses ideas of loss of innocence, shame, and greed. In *A Pancake Moon* (2022), an anthropomorphized egg dances through the forest until it is lured in by a trio of mischievous animals, who attempt to seduce and eat it. To escape, the egg transforms into the moon and continues to dance until gravity causes it to fall. But as it falls from the sky, the moon loses its shape and sense of self, becoming deflated and defeated. In *Howling at the Moon* (2022), the moon is powerless in the face of the unbalanced dynamics of a loving couple. Distant and resigned, it is unable to protect a sow from the sick desire of a wolf.

Stop motion allows Djurberg and Berg the flexibility to work with a wide range of materials, from clay to cloth, puppets, and everyday objects. The variety, imperfections, and textures of the materials used contribute to the warmth that distinguishes their videos from other forms of animation. The meticulous nature of stop-motion requires immense dedication from Nathalie Djurberg; the production process is far slower compared to the rhythm of contemporary video production. However, the result is a work of art that stands out in the digital age and has gained worldwide recognition.

The roots of Djurberg and Berg's animation can be traced back to the mid-20th century with pioneers such as Art Clokey, Bob Gardiner, and Will Vinton. Art Clokey's *Gumby*, which first appeared in the 1950s, became an iconic character and media franchise, laying the foundation for the popularity of clay animation. Other notable examples of clay animation include *Wallace and Gromit: A Grand Day Out* (1989), which spawned a beloved series of films and TV adaptations from Nick Park and Aardman Animations; *The Nightmare Before Christmas* (1993), a Tim Burton film production combining clay animation with puppets; and *Chicken Run* (2000), the first feature-length clay animated film by Aardman. Directed by Peter Lord and Nick Park, this last film is set on a chicken farm, wonderfully blending humor and creativity in its portrayal of animated chickens and showcasing the versatility of clay animation in creating engaging and entertaining characters.

16. *Waterfall Variation (Choir)*, 2015, Digital video animation (b/w, sound), 4min 32sec



Artists throughout history have been drawn to the challenge of capturing the dynamic qualities of waterfalls on canvas or through other mediums. The representation of rushing water, foaming cascades, and the play of light and shadow requires a keen understanding of composition and technique. Painters, in particular, have found inspiration in waterfalls as they provide an opportunity to explore the interplay between the sublime forces of nature and the delicate nuances of artistic expression.

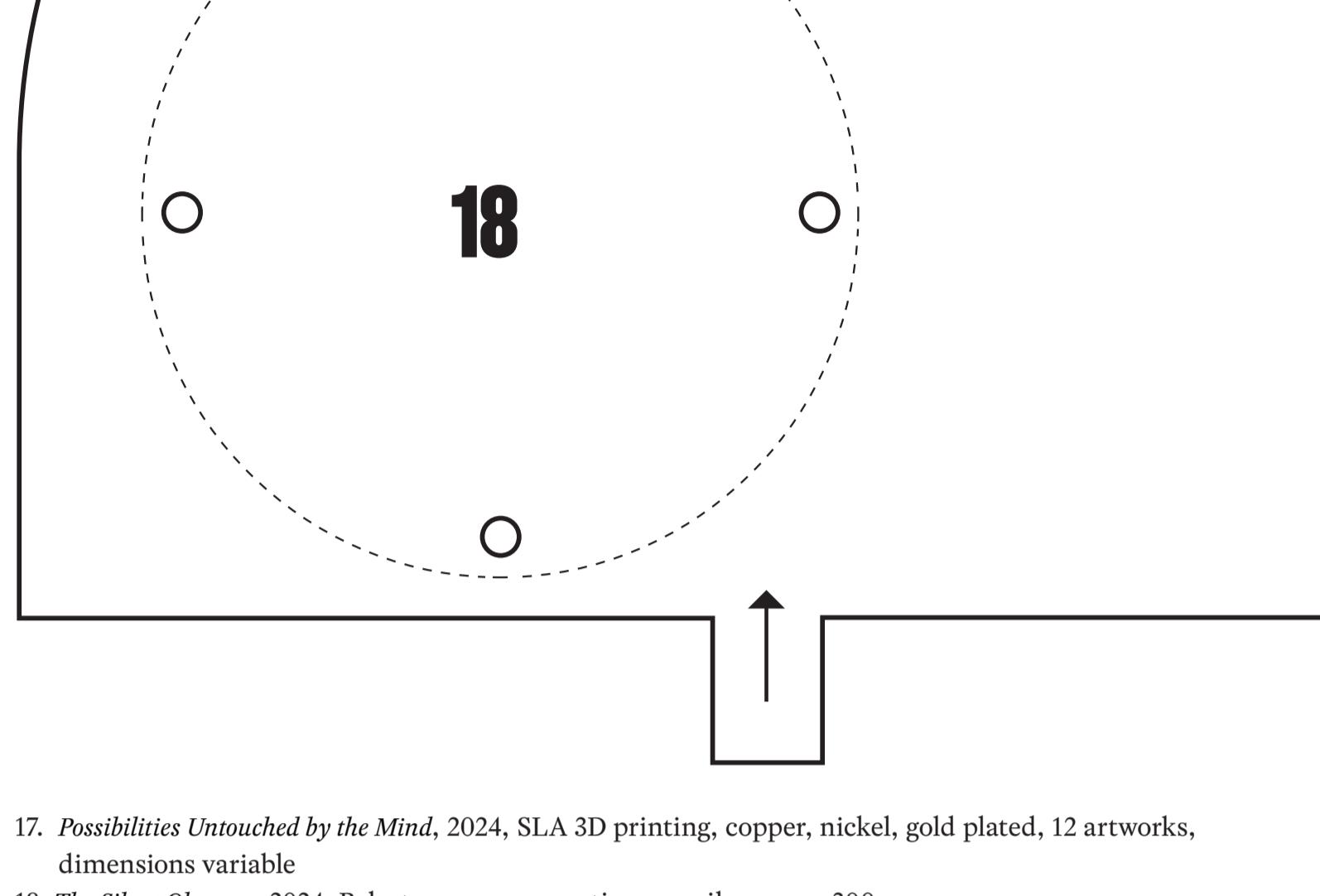
In the realm of Korean art, the Joseon Dynasty's landscape paintings, particularly exemplified by artists like Jeong Seon, seamlessly integrate waterfalls into serene mountain scenes. The iconic *Geumgang jeondo* (1734) stands as a testament to this tradition, where cascading water becomes a symbol of dynamic energy and natural beauty. Chinese ink paintings reveal a deep connection between waterfalls and the philosophy of *shan shui* (mountain water). Artists such as Shen Zhou and Dong Qichang skillfully convey the harmony between humanity and nature, portraying waterfalls as symbols of life's perpetual cycle and the delicate balance within the universe. In Japan, waterfalls hold significant cultural and spiritual meaning. In traditional Japanese ink paintings and woodblock prints, waterfalls are frequently depicted as part of serene landscapes. The aesthetic concept of *bijin-ga* (pictures of beautiful women) often incorporates waterfalls as symbols of purity and renewal. While *ukiyo-e* master Katsushika Hokusai's *A Tour of the Waterfalls of the Provinces* (1833-34) captures the essence of Japanese waterfall art.

In Western art, Romanticism, a movement that emerged in the late 18th century, embraced nature as a source of inspiration and emotional expression, and saw artists depict waterfalls in a sublime manner, emphasizing their awe-inspiring power. Epochal works of the genre include J.M.W Turner's *The Great Falls of the Reichenbach* (1804), John Constable's *The Leaping Horse* (1825), and Caspar David Friedrich's *The Evergreens by the Waterfall* (1828). During the 19th century, American landscape painters, influenced by Romanticism, explored the untamed beauty of nature, including cascades. The Hudson River School, led by artists like Thomas Cole and Frederic Edwin Church, produced magnificent canvases that showcased the

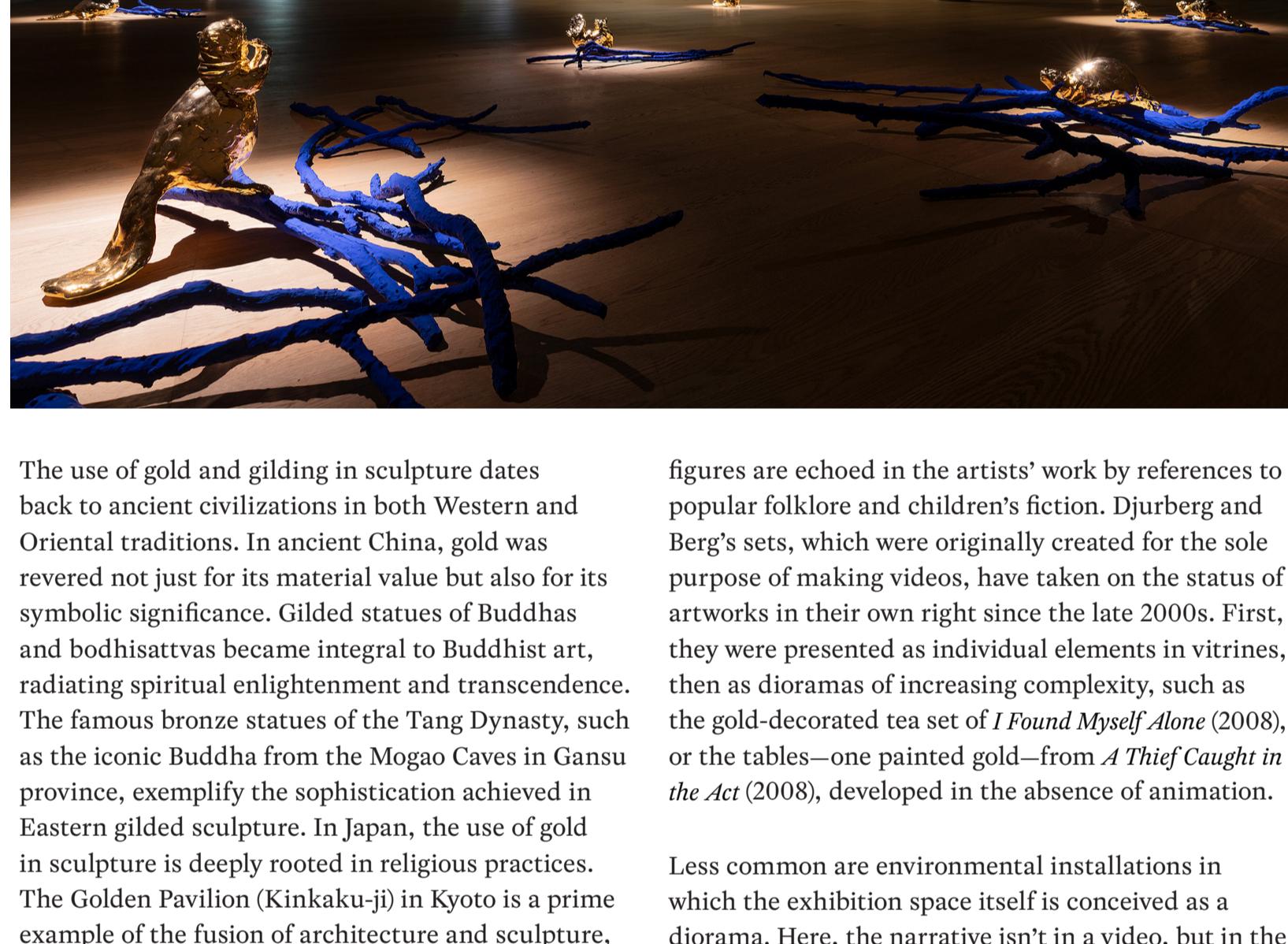
grandeur of American landscapes. Church's *Niagara Falls* (1857) is a prime example, capturing the energy and majesty of the iconic waterfall.

The representation of cascades extends beyond traditional painting and printmaking. In photography, capturing the movement and ethereal quality of waterfalls has been a popular subject. American artist Ansel Adams, known for his iconic black and white landscape photographs, often included waterfalls in his compositions, showcasing the timeless beauty of American national parks, such as Yosemite. In cinema, one notable example is the film *The Mission* (1986), directed by Roland Joffé. The movie features the stunning Iguazu Falls on the border of Argentina and Brazil. The falls become a poignant backdrop for the narrative, symbolizing both the majesty of nature and the clash between European colonizers and Indigenous cultures. In *The Revenant* (2015), directed by Alejandro González Iñárritu, the protagonist, Hugh Glass, encounters a breathtaking waterfall in the midst of his arduous journey. The scene not only showcases the awe-inspiring beauty of the natural world but also becomes a pivotal moment of spiritual renewal for the character, echoing the thematic resonance of waterfalls as symbols of cleansing and transformation.

The work *Waterfall Variation (Choir)* (2015) is part of the series *Waterfall Variations*, which the artists started in 2015. These animated videos are made from charcoal drawings on which the artists run bands of different colors. In *Waterfall Variations*, Djurberg uses her usual stop-motion technique to create rushing waterfalls that flow through natural landscapes populated by lush palm trees and sombre conifers. Hans Berg's music perfectly translates the movement of the water into a wide range of sounds, from lively, sparkling, and almost nervous rhythms to darker, intensely melancholic, and solemn gurgles. The *Waterfall Variations* are perhaps the artist's most delicate, abstract and metaphysical videos, an aspect echoed by the presence of glass flower sculptures in the same room.



- A large, white, textured sphere, resembling a polystyrene ball, is suspended from the ceiling by a thin wire mesh frame. The sphere is positioned in the center of a modern, dimly lit room with a curved ceiling and wooden columns. The room has a minimalist design with a focus on light and shadow.



The delicate balance between natural beauty and material opulence is reflected in Japanese sculptures where gold is often applied to depict deities, mythic creatures, and scenes from folklore.

In the West, there is a rich tradition of gilded sculpture spanning millennia. The Greeks, renowned for their exquisite craftsmanship, adorned statues of gods and heroes with gold leaf, enhancing the divine aura of their creations. Now destroyed or lost, the iconic chryselephantine statues of Zeus at Olympia, one of the Seven Wonders of the Ancient World, and the Athena Parthenos at Athens, showcased the grandeur achievable through gilded sculpture in Classical Greece. In Rome, imperial portraits and religious figures were often adorned with gold to

The craftsmanship of Roman sculptors is exemplified by the celebrated gilded bronze equestrian statue of Emperor Marcus Aurelius, a testament to the fusion of artistic prowess and opulence.

During the Middle Ages, in Europe Christianity became a dominant influence on art, and gilded sculptures took center stage in churches and cathedrals. The medieval sculptors, particularly in the Gothic period, used gold leaf to depict saints, angels, and biblical scenes, creating an ethereal atmosphere within sacred spaces. The shimmering

surfaces of golden sculptures were believed to reflect divine light, intensifying the spiritual experience for worshippers. The Renaissance witnessed a revival of interest in classical art, and sculptors like Donatello and Michelangelo embraced the use of gold to accentuate their masterpieces. As Western societies expanded their horizons through exploration, encounters with the East influenced artistic styles. The opulence of Oriental art, particularly in Chinese and Indian sculptures, fascinated Western collectors. The mingling of Western and Oriental influences is evident in the gilded sculptures produced during the Baroque and Rococo periods, where intricate details

space, as in the case of the environment the artists designed especially for the hypogea of Songeun Art Space. A dozen golden beavers are busy building a dam of electric blue branches in the half-light. The space is transformed into a large cavity in the ground, in which the glitter of gold is accompanied by the sound of Hans Berg. Here, we are confronted with a new reference to the world of fairy tales, where caves and subterranean landscapes emerge as enchanting environments that serve as symbolic gateways to magical realms. These subterranean wonders are often hidden behind waterfalls or within the depths of ancient forests. In numerous tales, caves conceal treasures of unimaginable wealth—glittering jewels, magical artifacts, or ancient relics. The allure of

these concealed riches serves as a powerful motivator for characters, propelling them into daring quests and perilous adventures. From the diamond mines in *Snow White*, where the dwarfs unearth precious gems, to the Cave of Wonders in *Aladdin*, where the titular character discovers his magical lamp, to *Ali Baba and the Forty Thieves*, where the protagonist and his accomplices hide their stolen treasures in a secret cave, these subterranean spaces symbolize the promise of the extraordinary. In Hans Christian Andersen's *Little Mermaid* (1837) a grotto serves as the place where Ariel stores a secret collection of human artifacts, emphasizing its role as a place of personal discovery. Lewis Carroll's *Alice's Adventures in Wonderland* (1865) takes readers on a whimsical journey down a rabbit hole, leading Alice into the fantastical world of Wonderland. Carroll's vivid descriptions of the landscape and its peculiar inhabitants showcase the transformative power of subterranean worlds as portals to the surreal. In Tolkien's epic fantasy world, the dwarven kingdom of Moria is a magnificent underground city filled with intricate tunnels and grand halls. Tolkien's masterful depiction of these underground landscapes in *The Hobbit* (1937) and *The Lord of the Rings* (1954) adds depth and variety to the author's already rich universe.

Nathalie Djurberg &
Hans Berg



Nathalie Djurberg and Hans Berg are a Swedish artist duo known for their dynamic collaborations in animation, sculpture, music and installation. Born in Lysekil, Sweden, in 1978, Nathalie Djurberg began her artistic career focusing on stop-motion animation, which she developed from clay figures and charcoal drawings. Possessing a distinctive style, she creates darkly surreal narratives that often explore the complexities of human nature, desire, and the subconscious. Hans Berg, born in Rättvik, Sweden in 1978, complements Djurberg's visual storytelling with his musical compositions. A talented composer and electronic musician, Berg's atmospheric soundscapes enhance the immersive experience of their collaborative pieces. Working together since 2004, Djurberg and Berg seamlessly combine their artistic talents to create multimedia installations that transcend the boundaries of art making and exhibition. Nathalie Djurberg and Hans Berg's creations unfold as dynamic dialogues between sculpture, animation, and music, engaging the audience on multiple sensory levels. This dynamic interplay provides a space to contemplate the complexity of human experience, making the duo a

distinctive and influential force in the contemporary art scene.

The artists have had a number of solo exhibitions, including *The Skin is a Thin Container* (Musée d'art contemporain de Lyon, France, 2023), *A Moon Wrapped in Brown Paper*, (Prada Rong Zhai, China, 2021), *Delights of an Undirected Mind* (Baltimore Museum of Art, USA, 2019), *A Journey Through Mud and Confusion with Small Glimpses of Air* (Moderna Museet, Sweden, 2018), *Nathalie Djurberg & Hans Berg* (Museum Frieder Burda | Salon Berlin, Germany, 2017), *Nathalie Djurberg & Hans Berg* (Kunstraum Dornbirn, Austria, 2016), *The Secret Garden: Nathalie Djurberg & Hans Berg* (Australian Centre for Contemporary Art, Australia, 2015), *A World of Glass* (Institute of Contemporary Art, USA, 2014), *The Parade* (Walker Art Center, USA, 2011). The duo has won the Silver Lion at the 53rd Venice Biennale, Premio Pino Pascali Award, Cairo Biennale Prize and more. Their works are in the collections of Borås Konstmuseum, Hammer Museum, Museum of Modern Art, Solomon R. Guggenheim Museum, Kunsthause Zürich and Sammlung Goetz.

Credits

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Artistic Direction by
Laurence Geoffrey's, Ltd.

Guest Curator
Mario Mainetti

Project Coordinated by
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with Silvana Lagos

Graphic Design by
Ted Hyunhak Yoon (Major Minority)

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