

# **JULIA BONDESSON**

## ***Bones and Gravity***

**Opening: November 26th, 5-8 pm**

**Exhibition period ends: December 24th**

**Gallery opening hours:**

**Wednesday – Friday 12-5.30 pm, Saturday 12-4 pm**

Johan Berggren Gallery is pleased to announce an exhibition of new wood sculptures and reliefs by Julia Bondesson, a Swedish sculptor whose works often combine dance and movement in a figurative expression. In the show *Bones and Gravity* are eleven new works in wood, created during the autumn of 2015.

Julia Bondesson (b. 1983) holds a Master's degree from The Royal Academy of Art in Stockholm (2011). During multiple trips Bondesson has found inspiration in Asian sculptural traditions, most prominently in Japan where she studied wood sculpture. However Bondesson's interest in wood sculpture was initially evoked by a study visit to The Marionette Museum of Stockholm where she came to stay as a trainee. During two years she repaired puppets in the museum collection.

When entering the *Bones and Gravity* show, a masked child, the stout sculpture "The Mummer's Child", runs past us pantingly excited. Further inside the gallery on a velvet cushion lies "The Cry", the contorted face of a baby. With the exempt of a dignified black dog stretching on the floor with its puppy, remaining works are wall mounted high reliefs measuring approximately 20×20 centimeters each. The motives are chosen from Bondesson's archive of photographs and clippings. During the work process the motifs of these images have been given back their three-dimensional shape: "They went through several phases of selection. I look at the sculptures and let them speak to me one by one and in different constellations. Finally they have been arranged as they are now shown."

In the new series, Bondesson has developed her sculptural vocabulary to encompass fire, which gives the sculptures their partly charred surface. "It was natural to use fire to give my reliefs an expression that approaches drawing. I like putting some parts of the creative process in the hands of chance, and the coal-black of charred wood is also altogether different than what I could have accomplished by painting the sculptures. I put on beeswax to preserve this surface."

Julia Bondesson was the recipient of the 2015 Beckers Art Award.