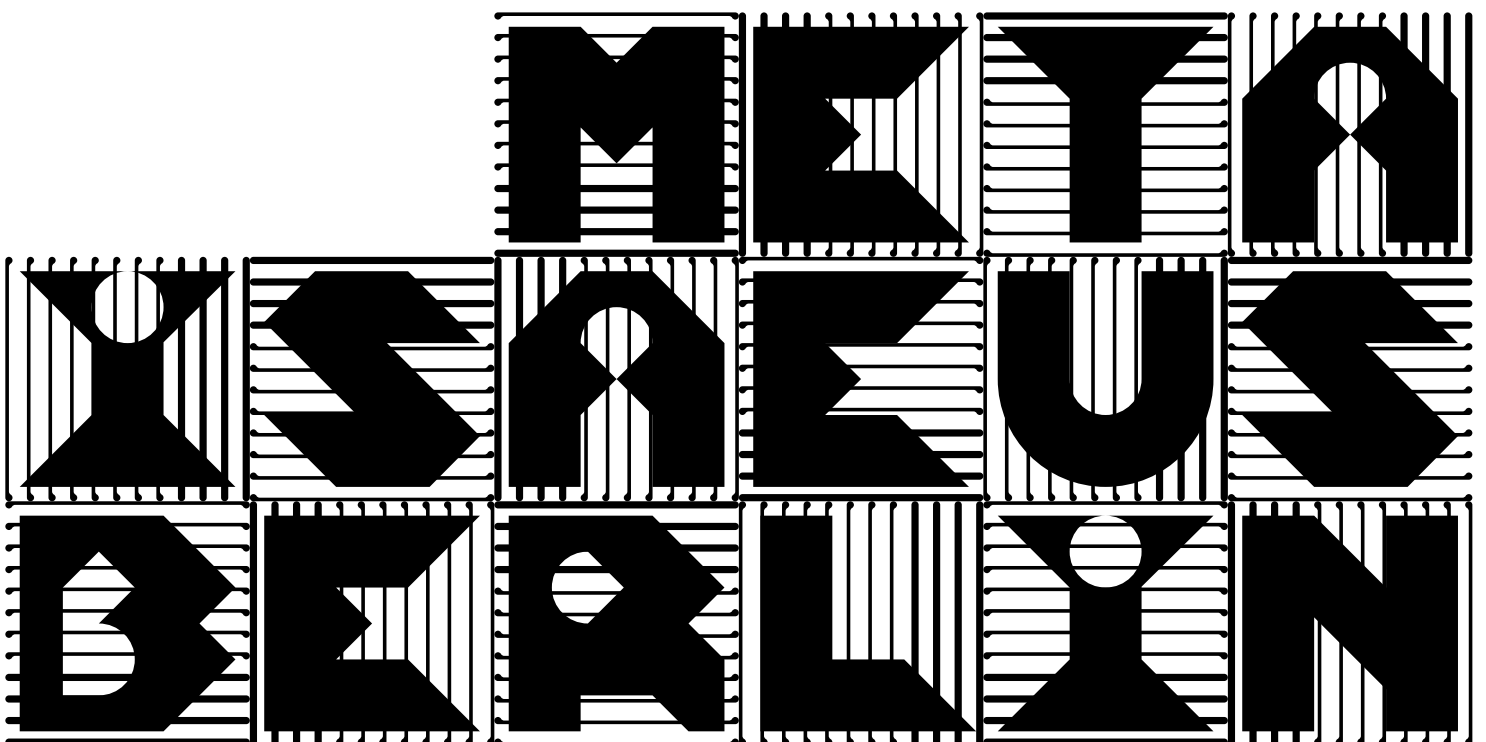


Meta Isæus-Berlin  
*As I See It*

January 20  
— February 17,  
2023



*Temporal shifts,  
when I look back, I realise that memory is utilised like a kaleidoscope in time.  
Multiple events coalesce and are reduced to one single situation.  
In slow motion, I see the conversations meander into eternity  
while life shifts through birth, old age, plans, and grand projects.  
Changes of scenery occur and go by within seconds, like shards while  
the inner dialogue goes on with people that may have been dead for decades,  
as I see it.*

— Meta Isæus-Berlin



## Meta Isæus-Berlin

*As I See It*

“Realism doesn’t interest me; I find painting that way quite dull,” Meta Isæus-Berlin said in connection with her exhibition *Återsken*, presented at CFHILL in 2021. For her second solo presentation with us, she has allowed herself to fully embrace her surrealist urges. Her show *Nocturnal Logic* at Prins Eugens Waldemarsudde already sought to lure the strange out of the seemingly ordinary, in the twilight of waking and dreaming. Tapping into her personal and collective subconscious, Isæus-Berlin surrenders to intuition and omen to explore fragmentary narratives and synchronicity.

In *As I See It*, Isæus-Berlin proposes a compelling interpretation of non-linear flows of time with paintings in which fragments of past, present and future events meld together. Mythical archetypes are presented alongside depictions of porcelain dogs and flowers from the artist’s garden. Isæus-Berlin once again demonstrates her skillful painting and her sensibility in portraying animals, especially in the bronze sculpture *Filosofen* [The Philosopher] – a koala tucked into bed.

The kinetic installation piece *The Eternal Dinner* sees Isæus-Berlin return to water. She has explored this equally destructive and life-giving element throughout her career, from submerged living rooms to erupting fountains, in works such as *Ett vattenhem* (2001) and *Uppvaknandet/Awakening* (2014-2015). Here, its cyclical and temporal aspects are highlighted as the water is gently rocked in a continuous cycle of ebb and flow. The dinner table, set for four, reappears in a painting that imagines an octopus as the source of the motion.

It is a pleasure to welcome back Meta Isæus-Berlin to CFHILL. We are constantly fascinated by the enchanting world that she builds across her works and proud to present an artist who constantly dares to not only challenge her audiences, but, most of all, herself.

Welcome!

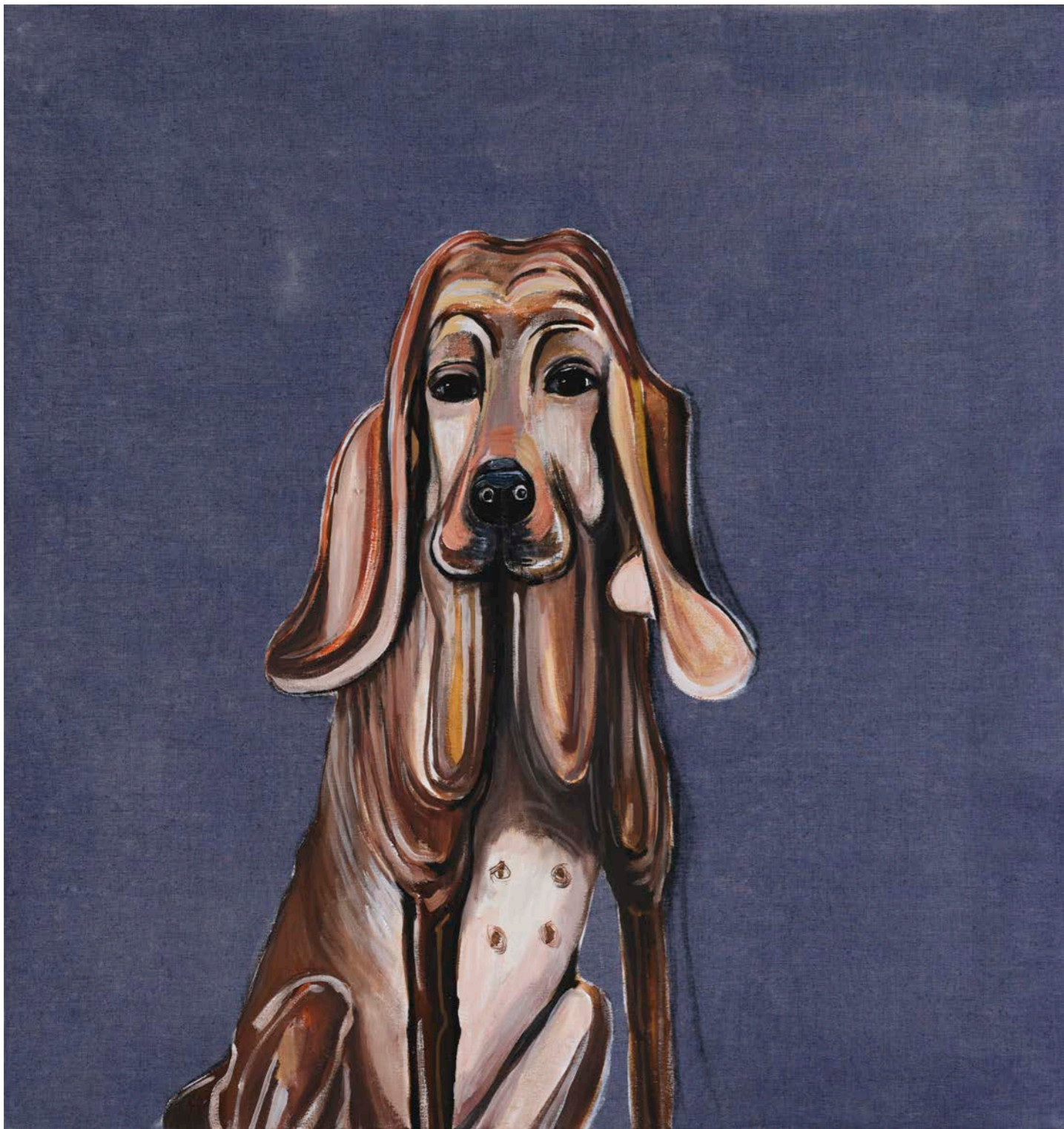
Michael Storåkers  
Michael Elmenbeck  
Anna-Karin Pusic





*The Outbreak*  
2022  
Oil on canvas  
180 x 180 cm

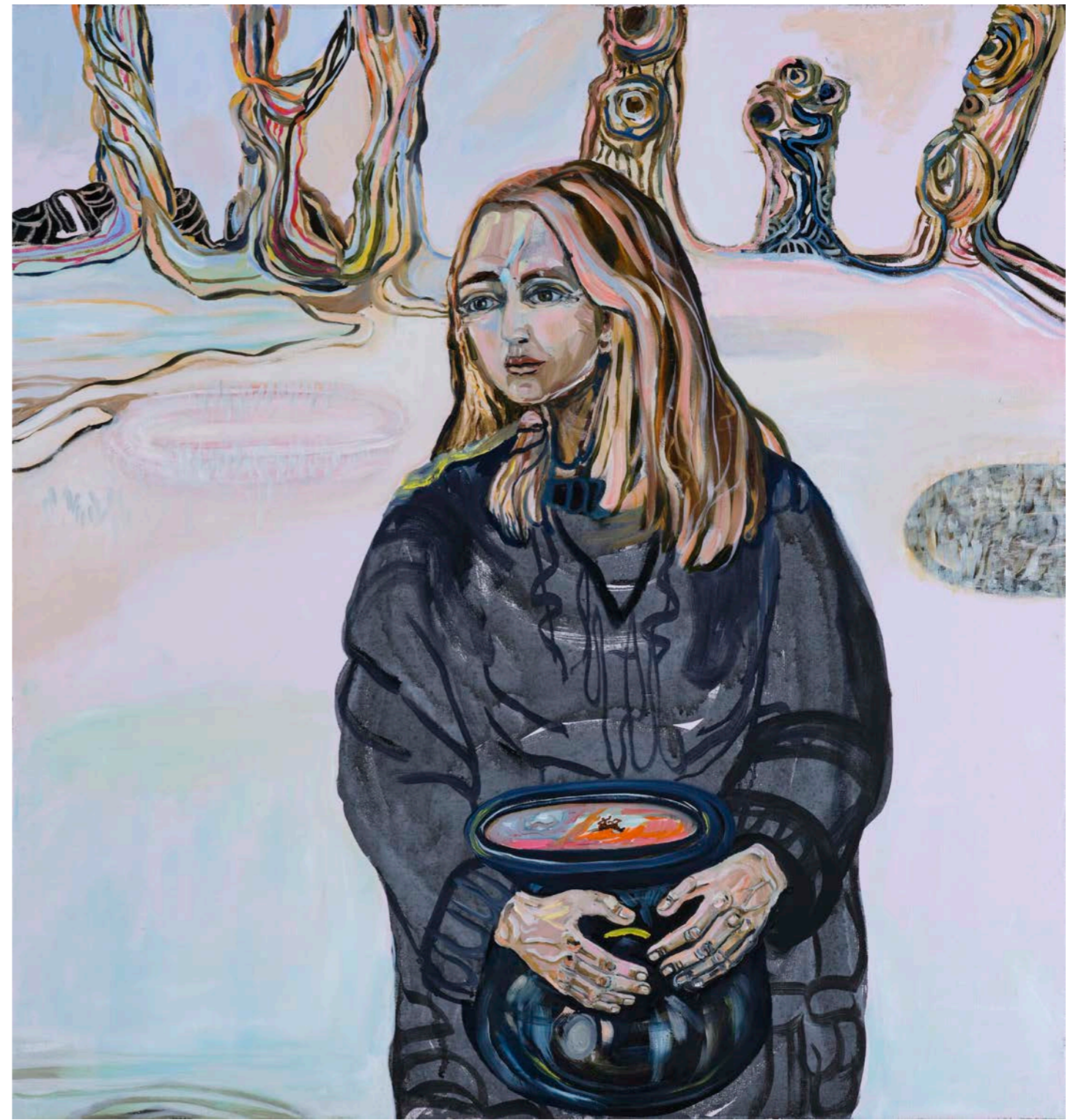
Previous page:  
(Detail of)  
*The Outbreak*  
2022  
Oil on canvas  
180 x 180 cm



*Beatrice*  
2022  
Oil on canvas  
90 x 85 cm



*Höstblomster 3*  
2022  
Oil on canvas  
65 x 53 cm



*I djupa tankar*  
2022  
Oil on canvas  
90 x 85 cm



*Fyra porslinshundar, Sommar*  
2022  
Oil on canvas  
45 x 45 cm



*Magikern*  
2022  
Oil on canvas  
90 x 85 cm



*Höstblomster*  
2022  
Oil on canvas  
65 x 53 cm



*Fest med sig själv*  
2022  
Oil on canvas  
125 x 135 cm



*Väktaren*  
2022  
Oil on canvas  
90 x 85 cm



*Förklädd*  
2022  
Oil on canvas  
157 x 132 cm



*Värpa guldägg*  
2022  
Oil on canvas  
45 x 45 cm



*Fyra porslinshundar, Höst*  
2022  
Oil on canvas  
45 x 45 cm





Previous page:  
(Detail of)  
*När slöjan är tunn*  
2022  
Oil on canvas  
45 x 45 cm

*När slöjan är tunn*  
2022  
Oil on canvas  
45 x 45 cm



*Svårt att somna*  
2022  
Oil on canvas  
45 x 45 cm



*Hauvindar*  
2022  
Oil on canvas  
90 x 85 cm



*It's in the Eye*  
2022  
Oil on canvas  
45 x 45 cm

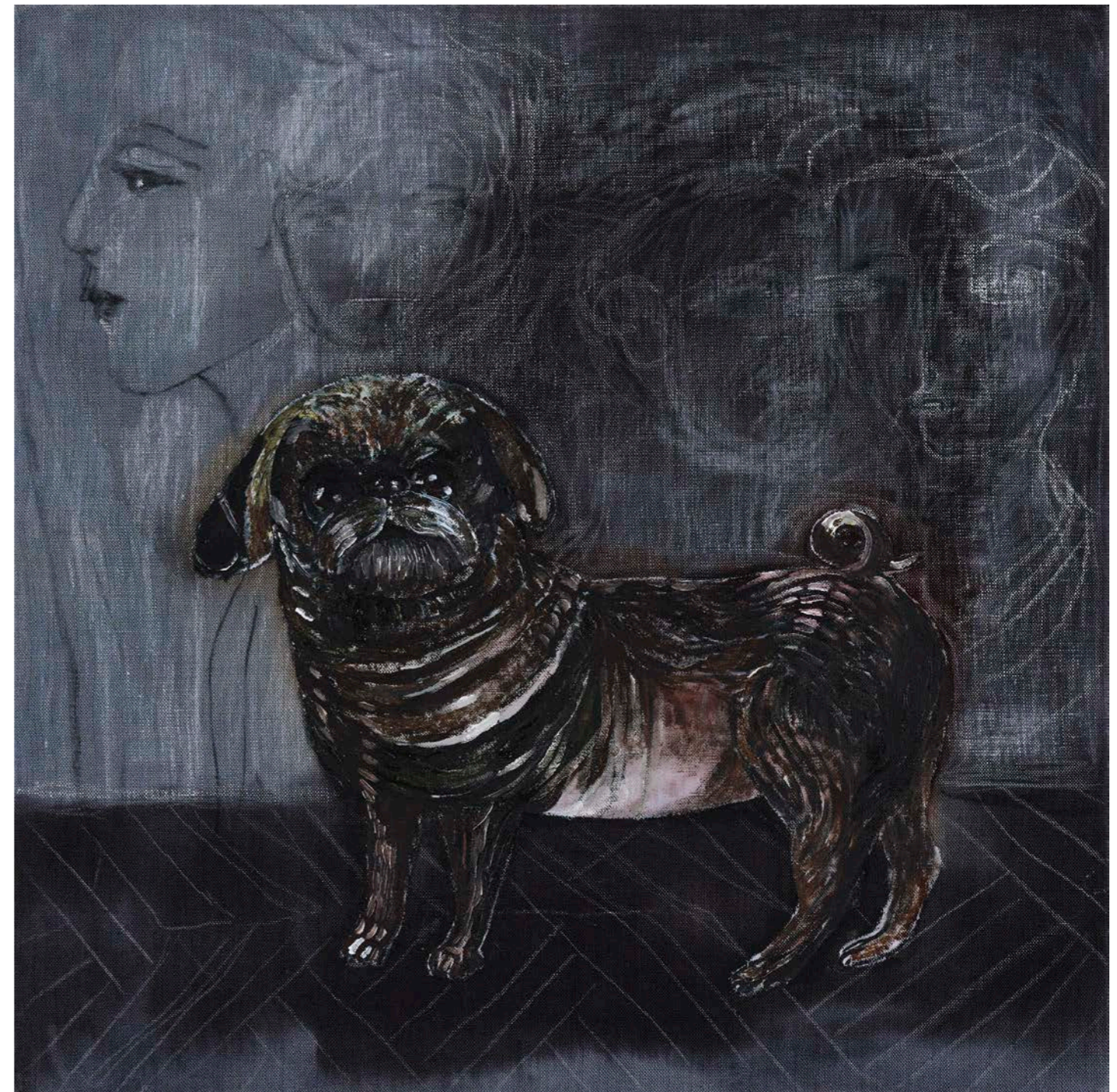


*Fyra porslinshundar, Vår*  
2022  
Oil on canvas  
45 x 45 cm



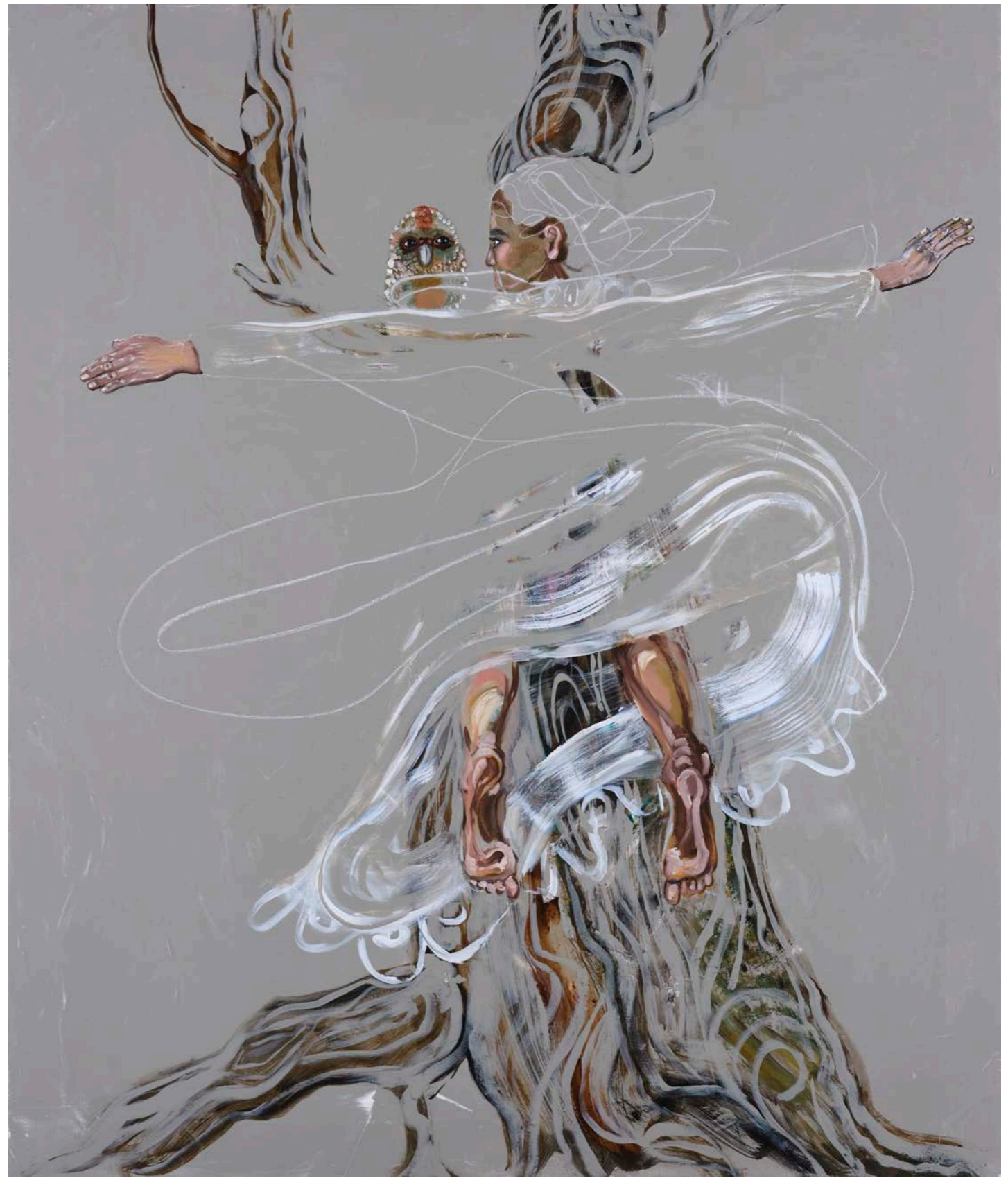
*Fyra porslinshundar, Vinter*  
2022  
Oil on canvas  
45 x 45 cm





Previous page:  
(Detail of)  
*En vän*  
2022  
Oil on canvas  
45 x 45 cm

*En vän*  
2022  
Oil on canvas  
45 x 45 cm



*Jag gör vad som helst för dig*  
2022  
Oil on canvas  
156 x 132 cm



*Venus födelse*  
2022  
Oil on canvas  
125 x 135 cm



*Loveletter*  
2022  
Oil on canvas  
85 x 75 cm



*Nattsyn*  
2022  
Oil on canvas  
156 x 132 cm

### Meta Isæus-Berlin

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

“Desire, the sole motivating principle of the world, the only master humans must recognise” stated André Breton, the father of Surrealism. Influence by Freud, Breton – like his fellow surrealists Leonora Carrington, Max Ernst, Leonor Fini, Meret Oppenheim, André Masson and Salvador Dalí – saw desire as a path to self-knowledge, an engine for provocation and traversing boundaries where life’s deepest impulses meet each other. Surrealist art is the ultimate arena for human desire. But this does not mean that surrealist art is unworldly, as many detractors have tried to make it out to be. Surrealism calls upon us to change the world by exposing the mechanisms that enslave man. In a time of war, pandemics, ecological and existential crises, surrealist art has become more important than ever. Last year’s Venice Biennale put Surrealism back on the agenda by highlighting both past and contemporary artists whose works address man’s connection to the universe, nature, animals, technologies, and, last but not least, the most frightening and wonderful of all – the subconscious. Surrealism’s double motto is thus to “change the world” (Marx) and “change life” (Rimbaud). How? By actively working within the inseparable trinity of art, love and freedom. Because before we can understand the world, we must first of all understand our own constitution.

Text *by* Sinziana Ravini

An artist who has worked for a long time in this liberating surrealist spirit is Meta Isæus-Berlin. Her wondrous and dreamlike paintings, sculptures and installations are comparable to the multiple parts that make up a single great machine of desire that would have delighted both Freud and Hitchcock. Isæus-Berlin both plays with intricate, cinematic staging of scary phenomena such as flooding in a bathroom, graveyard in a home, the struggle between different furniture, and different emotional scales, and the desire to amaze, worry, mystify, confuse, provoke, frighten, is mixed with the desire to seduce, entertain, comfort and soothe – usually all in one and the same motion.

Text *by* Sinziana Ravini

In the installation *The Eternal Dinner*, we encounter a table that looks both welcoming and terrifying. The dining table, which is usually the core of a home, has been turned on its head – quite figuratively – swaying like a rowboat out on a stormy sea. The water flows back and forth between the plates and the wine glasses, which, against all odds, remain, as if the material objects were stronger than the forces of nature. The only thing that is constant is the table. The dinner guests are absent, but the viewer is drawn into a meal whose rules elude us. What is really at stake? What monsters are there that haunt the sleep of reason? Georges Bataille argued that the role of art is not to comfort us but, on the contrary, to worry us, to “open” us to make us “bleed inside”. I think of all the dramas that have unfolded around a dinner table, both manifest and latent.

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

Text *by* Sinziana Ravini

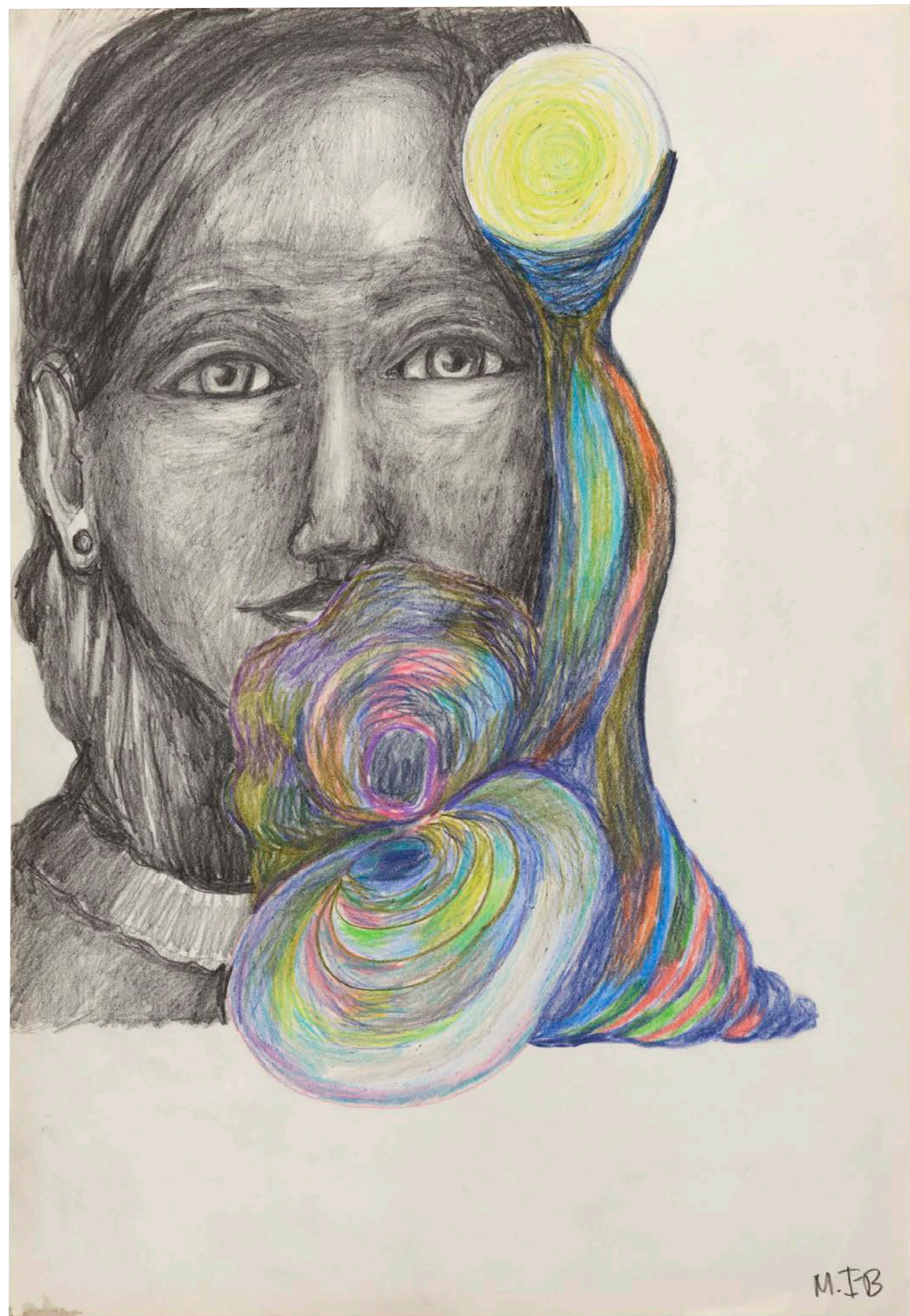
Text *by* Sinziana Ravini



Untitled  
2022  
Drawing  
30 x 21 cm



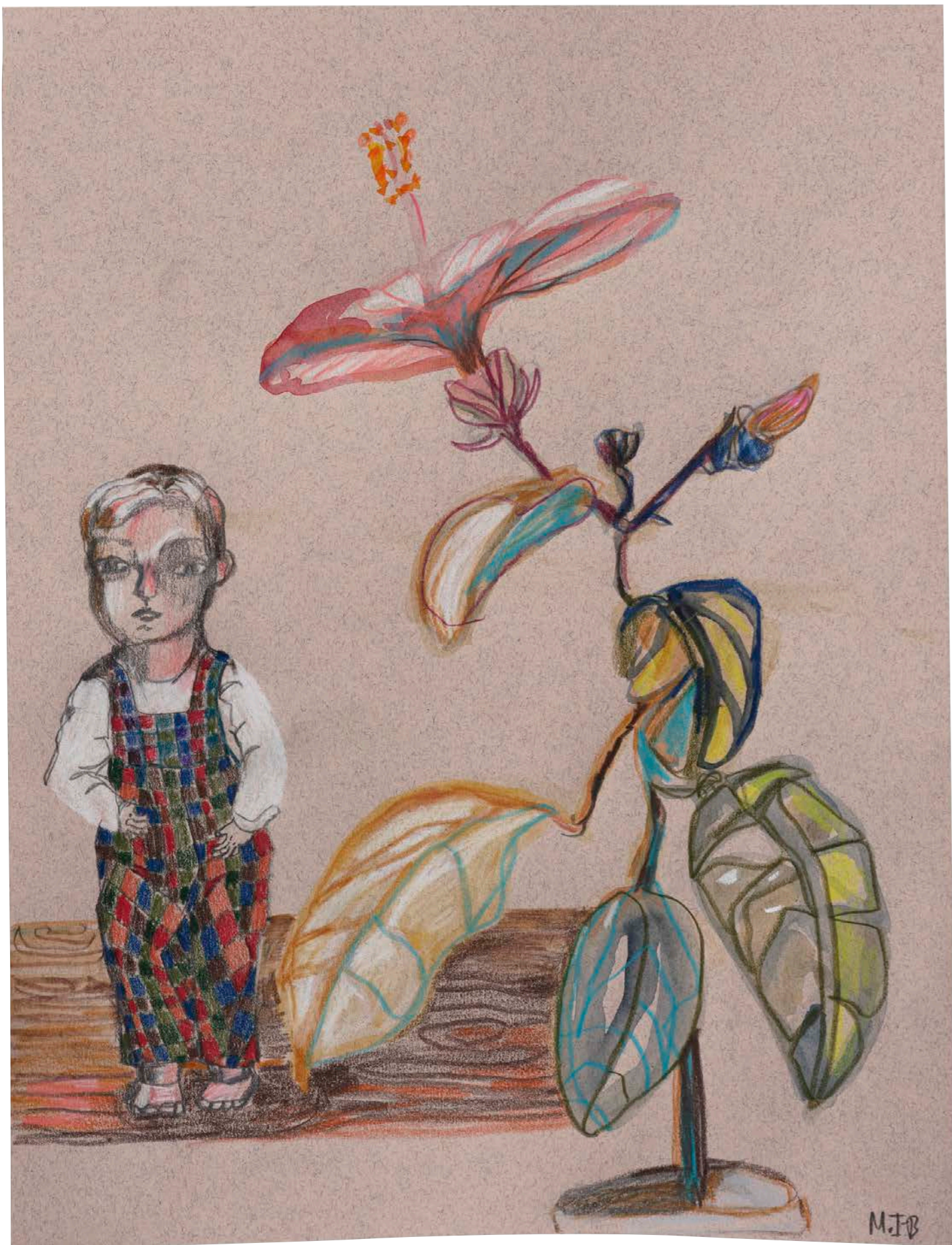
Untitled  
2022  
Drawing  
30 x 21 cm



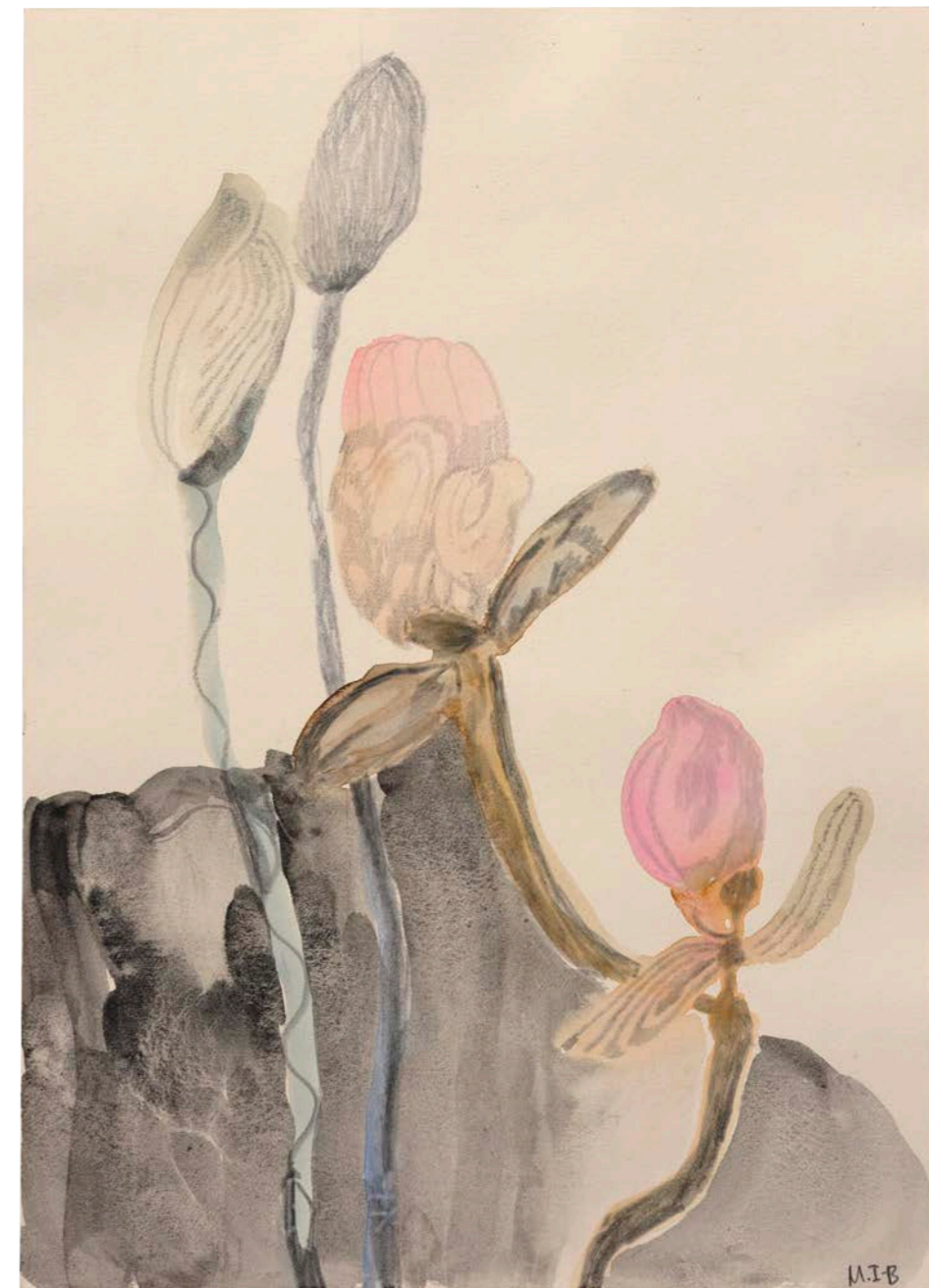
Untitled  
2022  
Drawing  
33 x 22 cm



Untitled  
2022  
Drawing  
30 x 21 cm



Untitled  
2022  
Drawing  
34 x 26 cm



Untitled  
2022  
Drawing  
35 x 25 cm



Untitled  
2022  
Drawing  
33 x 22 cm

Untitled  
2022  
Drawing  
33 x 22 cm





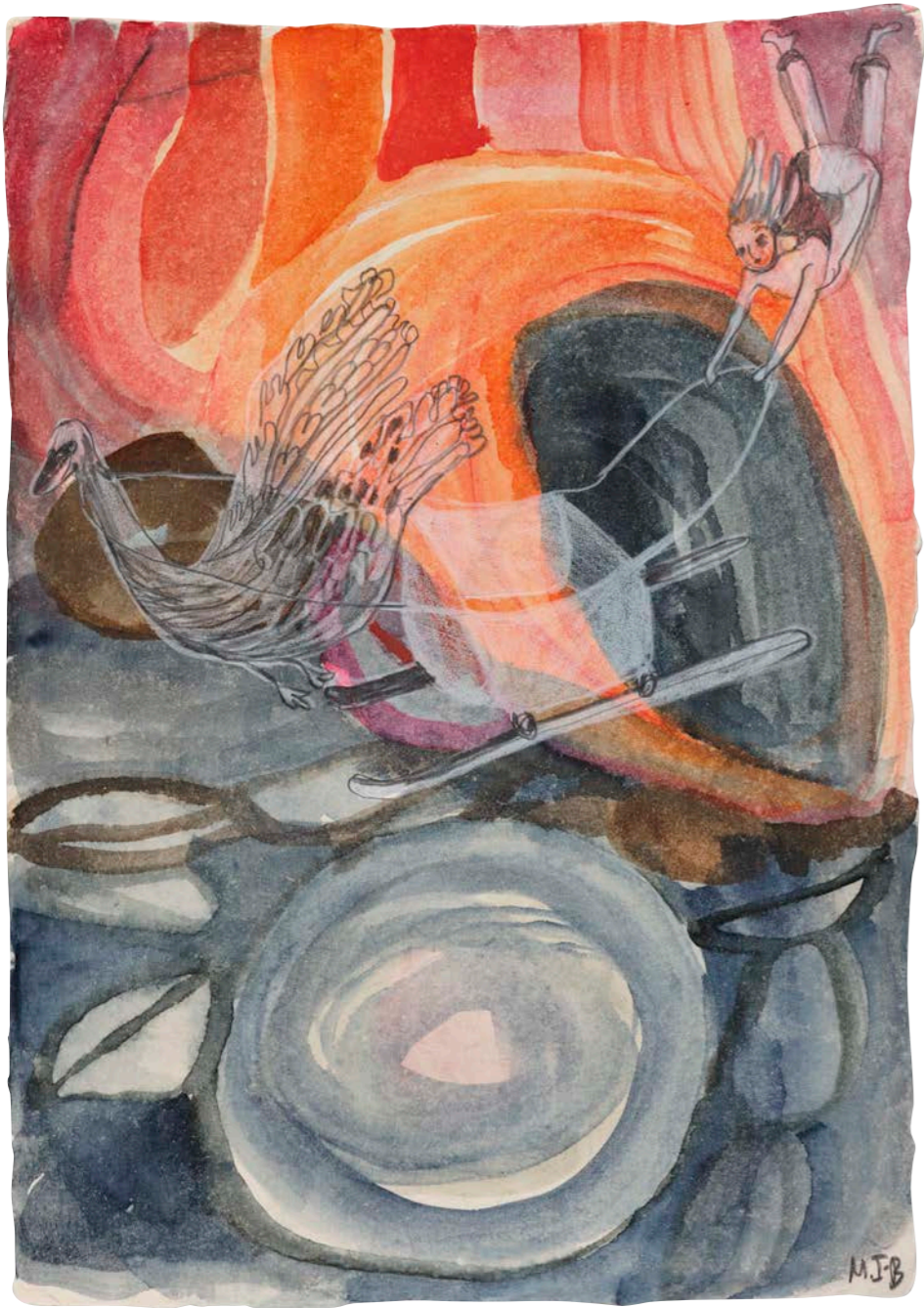
Untitled  
2022  
Drawing  
33 x 22 cm



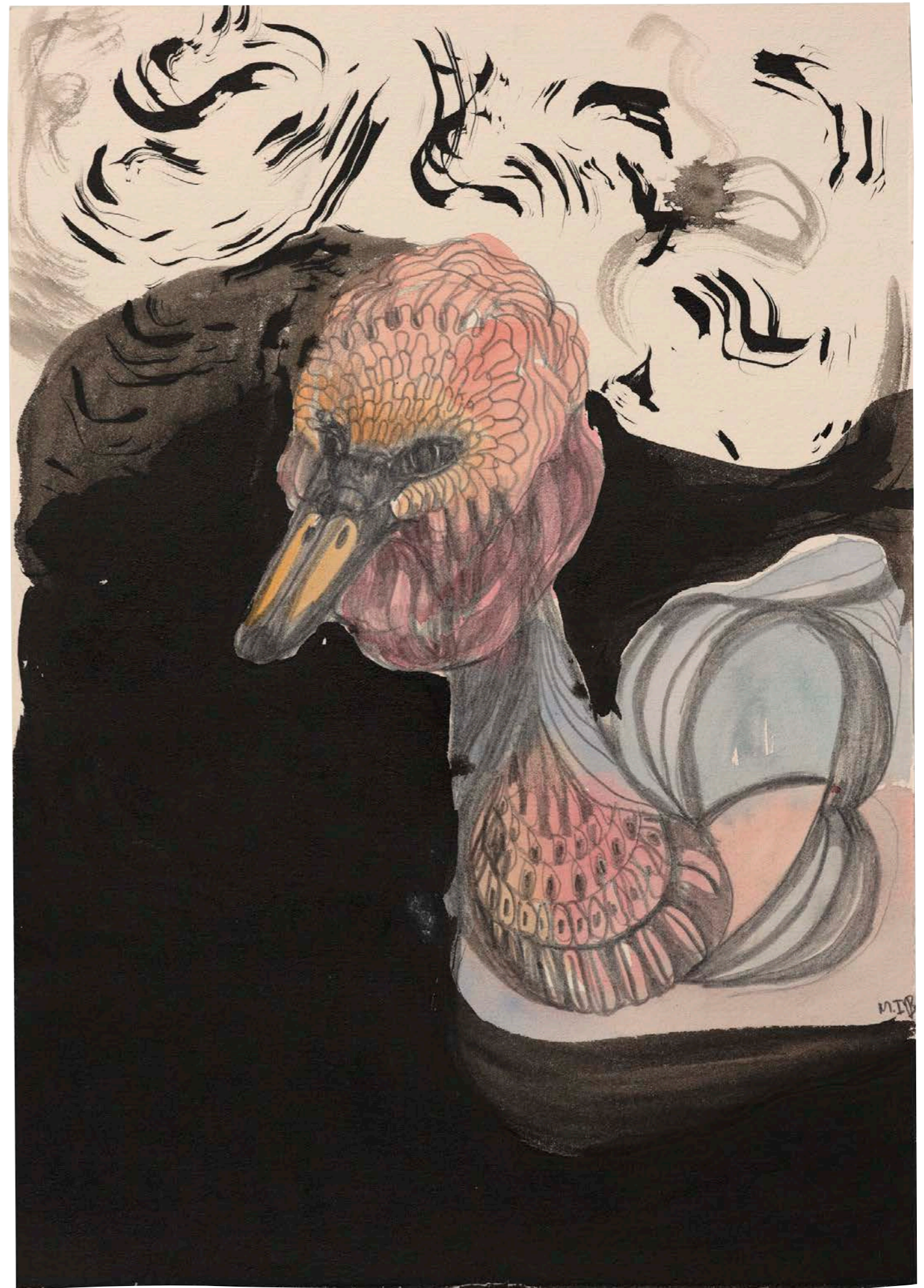
Untitled  
2022  
Drawing  
33 x 22 cm



*Untitled*  
2022  
Drawing  
30 x 21 cm

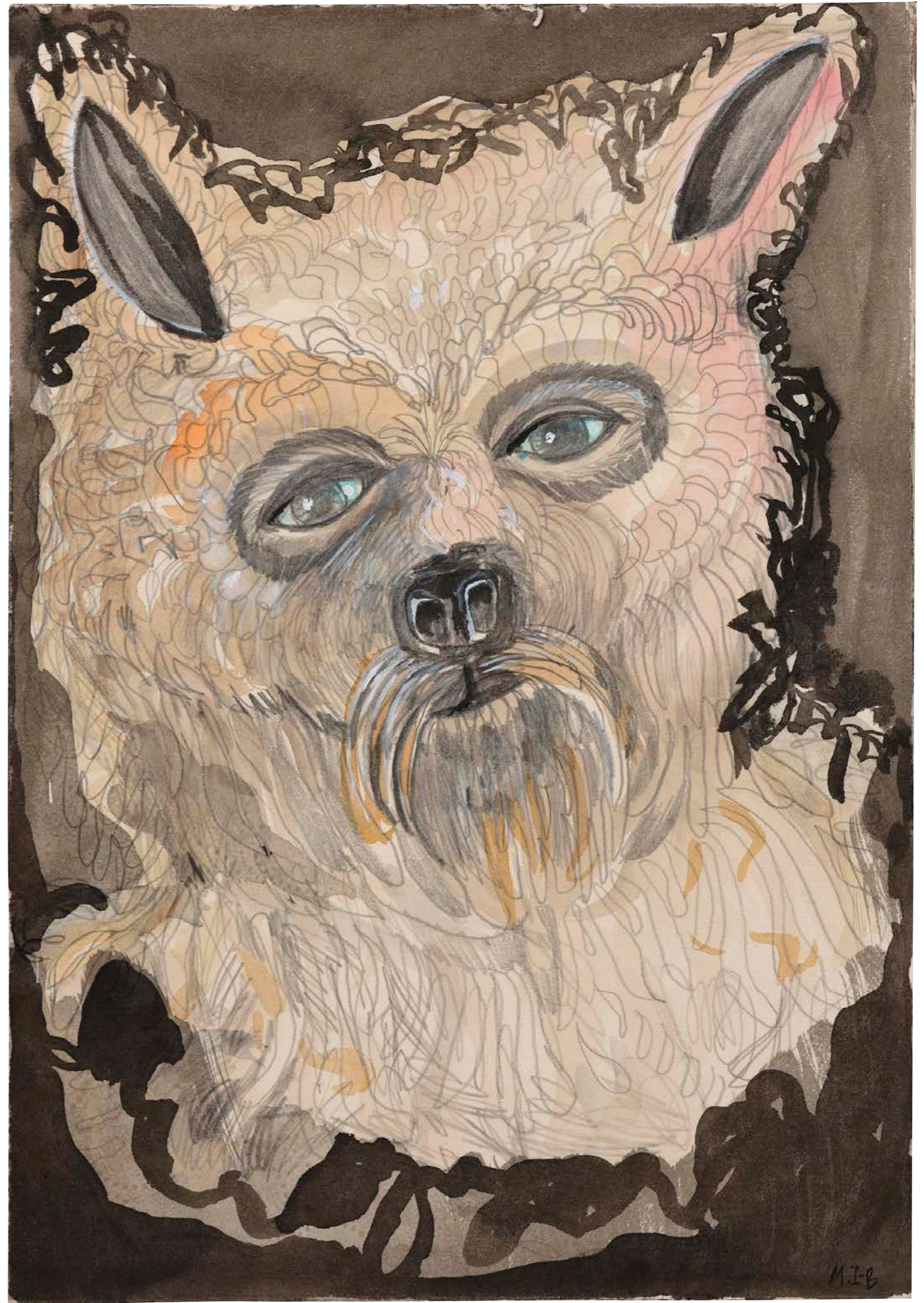


Untitled  
2022  
Drawing  
30 x 21 cm



Untitled  
2022  
Drawing  
36 x 25 cm

Untitled  
2022  
Drawing  
36 x 25 cm





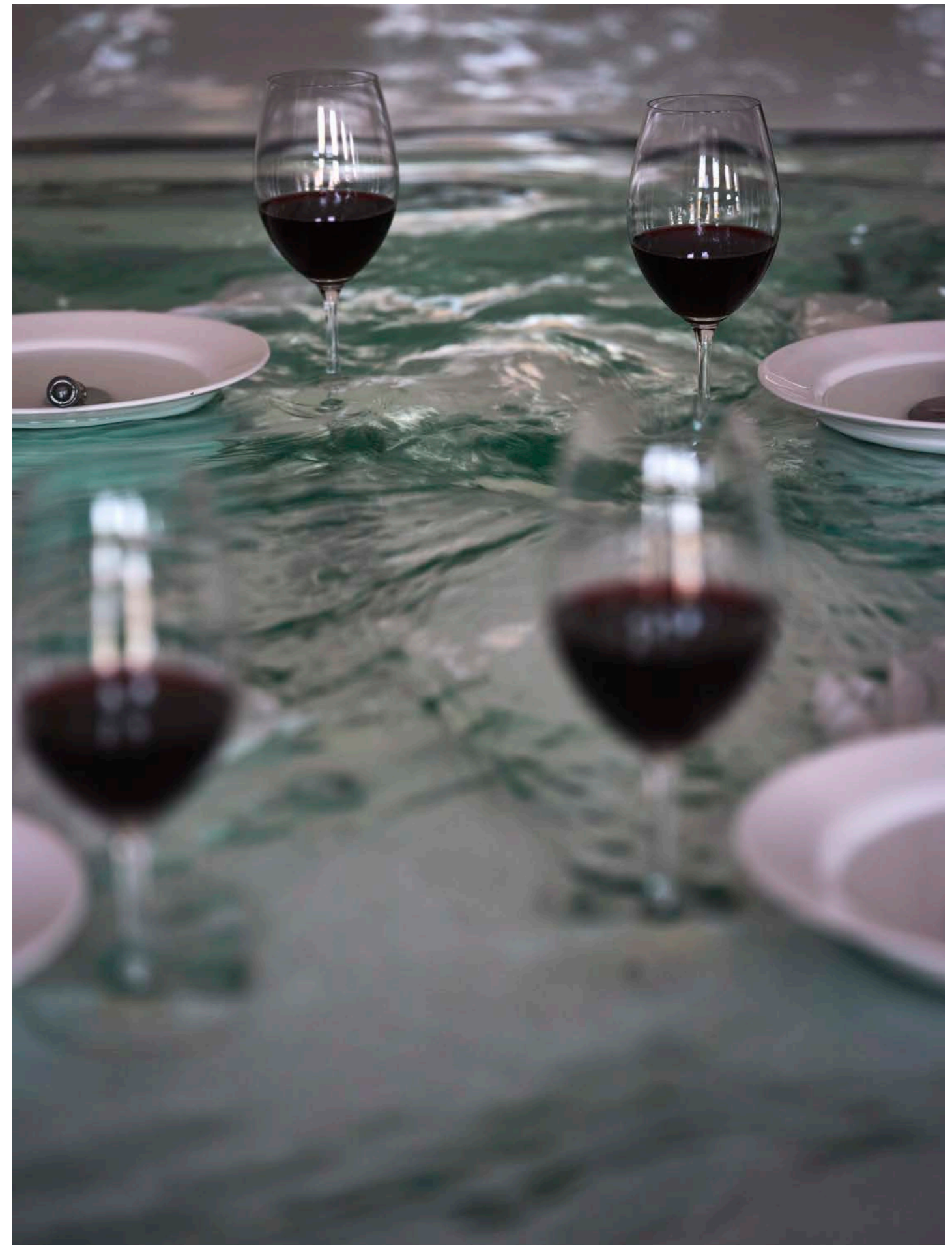
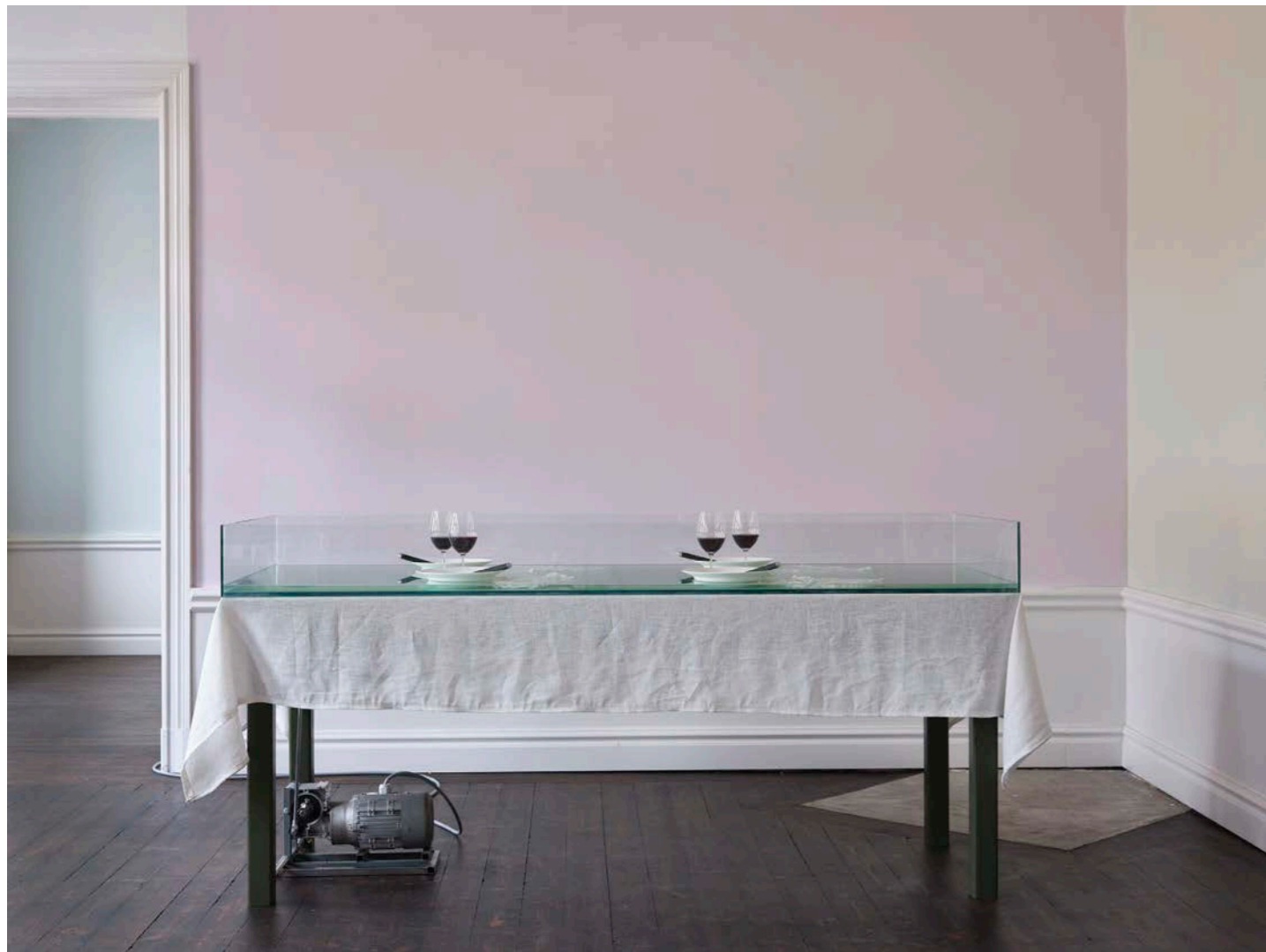
Untitled  
2022  
Drawing  
46 x 30 cm





*Filosophen*  
2022  
Bronze  
64 x 33 x 18 cm  
Edition of 3 + 2 AP





*The Eternal Dinner*  
2022  
Glass, water, wine, wood, textile, spoons  
107 x 200 x 80 cm



*Venus dotter*  
2022  
Gold plated bronze  
8 x 3 x 3 cm  
Edition of 5 + 2 AP



Publisher:  
CFHILL

On The Cover:  
*Fyra porslinshundar, Sommar*

Editor:  
Katarina Jansdottir

Graphic identity:  
M/M Paris

Art Direction & Layout:  
Lisa Borg

Texts:  
Sinziana Ravini  
Katarina Jansdottir

Photos:  
Agnes Vannerus Lindblom  
Björn Petré

CFHILL  
Västra Trädgårdsgatan 9  
111 53 Stockholm  
[www.cfhill.com](http://www.cfhill.com)

Published January 2023

