

Curriculum Vitae

EDUCATION

London School of Art – Master in Painting, Royal College of Art, London, UK 2020 - 2022
 Curtin University – Bachelor of Fine Art. Perth, WA, Australia 2015
 Stockholms Universitet – Unit, Genusperspektiv på konst och visuell kultur, Stockholm 2017

RESIDENCIES

Pilotenkueche International art program, artist in residence, Leipzig October - December 2019

SOLO EXHIBITIONS

2020 Selling Flesh, Helmut Space. Leipzig DE. 29/05 - 17/6 (postponed due to covid-19)
 2019 Departure Boat Club, Strandvägen kajplats 17a, Strandvägen 13. Stockholm SE
 2019 After Kate Moss for Calvin Klein, Obsession for men 1993. Galleri Högkultur. Stockholm SE
 2014 Uninhibited, Joondalup Art Gallery. Perth, AU
 2013 Cecilia Klementsson, Blue Lizard Gallery. Perth, AU

GROUP EXHIBITIONS selected

2020 Fresh Legs 2020, Galleri Heike Arndt DK and Inselgalerie. Berlin DE 24/06-31/09
 2019 Overwhelmed Incorporeal Happiness, Pilotenkueche. Leipzig DE
 2019 Reset Unsettling Flesh Layers, Pilotenkueche at Altehandelschule. Leipzig DE
 2019 Artist Walk, Designers open, Pilotenkueche. Leipzig DE
 2019 Frosting, Donut Brigade, Munkbron. Stockholm SE
 2019 Rising Action. Klimax. Nacka SE
 2019 Terracotta Warriors, Dragon Gate. Älvkarleby SE
 2018 Utställning 1 - 4 November, Arkivet för temporär konst / LVL4. Nacka SE
 2017 #itsatindersurprise, Oskadd, Laika. Stockholm SE
 2016 Öppen Kroki, Oskadd, Cyklopen. Stockholm SE
 2016 100 Subiaco Rd, 100 Subiaco Rd. Perth AU
 2014 Art Degree Show, Fine art department, Curtin University. Perth AU
 2014 Big Night Out, Tangent Gallery, Curtin University. Perth AU
 2014 Where to now, Tangent Gallery, Curtin University. Perth AU
 2014 Beaufort Street Festival, City of Mount Lawley. Perth AU
 2012 First Year Exhibition, Architecture department, Curtin University. Perth AU
 2010 Express Yourself, Edsvik Konsthall. Sollentuna SE

GRANTS AND AWARDS

2018 Pilotenkueche International art program. Grant
 2010 This years art project, Rudbeck Gymnasium. Award

ARTISTS TALKS

2019 Artist Talk, Alte Handelschule, Pilotenkueche, Leipzig DE
 2019 Basis Forum, Konstskolan Basis. Interviewed by Lina Eriksson, Studieförbundet.
 Stockholm SE

REPRESENTED

Josefin Gerholm, Private collection. Stockholm SE
 Lance Kershaw Ladu. Private collection, Perth WA.
 Kevin Robertsson, Private collection, Perth WA.
 Karin Jansson, Private collection, Stockholm.

CECILIA ULFSDOTTER KLEMENTSSON



Cecilia is an artist born in Stockholm 1990. She is currently doing a Masters in Painting at the Royal College of Art in London 2020–22. She lived in Perth, Australia, 2011–16 where she received a Bachelor of Fine Arts at Curtin University in 2015. She has exhibited in Berlin, Leipzig, Perth and Stockholm, and has completed a three-month artist-in-residency program at Pilotenkueche in Leipzig in late 2019.

Cecilia is known for painting fleshy naked bodies, appropriating nudes from fashion advertisements from the 90's to early 00's, switching genders on the model and making them come to life by extracting colours in the skin. The viewer then sees men posing as women and women posing as men in a transparent iridescent skin. Cecilia paints in oils using four colours only. Painstakingly applying one colour at a time, like a manual silkscreen printing process where each layer leaves traces of previous layers, she reveals the skin's transparency, and, in turn, its very fragility.

It is a long and committed process. Simply doing the poses to re-shoot the photos can take hours. She makes sure she takes the photos of her subjects at a low exposure to bring out the nuanced colours in their skin tone. Then begins a lengthy technique that Cecilia has honed and developed over time. She describes it as being just like a manual, albeit much slower version of screen printing where each colour is painted individually across the entire canvas. She uses four different colours, and then white, and then the four colours again, for a minimum total of 9 layers which she allows to dry before going on to the next one.

Silk screen printing has been used in advertising since the 60's - the technique which started the conversation on the use of the body and the gaze in the first place. In contrast, oil painting has the ability to capture the skins fleshiness and make it come to life like no other medium.

Cecilia is interested in the 90's and the 00's because it is an era when large fashion brands went beyond the limits in using nudity in their ad campaigns, with Kate Moss and Calvin Klein in

“My paintings are painted in oil using four colours only. I apply one colour at a time, like a manual silkscreen printing process where each layer leaves traces of previous layers”.

Using only Italian Pink, Magenta, Phthalo Green and Cadmium Red.



AFTER EVA MENDES
FOR CALVIN KLEIN;
SECRET OBSESSION
FOR MEN,
BY STEVEN MEISEL.

AFTER JOEL WEST
FOR CALVIN KLEIN;
ESCAPE FOR MEN.

CECILIA ULFSDOTTER KLEMENTSSON cont.

the forefront. That period is over today, now that fashion brands are more concerned with being politically correct.

“It was an interesting time,” she tells us, “advertising agencies were really pushing the boundaries of what was allowed in terms of nudity.” Yet within that movement, Cecilia sees the familiar echoes of traditional gender stereotypes. “As you can see in the original photos, Kate Moss, as an example, has quite an androgynous body. I think she was chosen because to have a fuller-figured woman might have been seen as too sexualised, closer to soft porn. So what we see in the ad artwork of this time is a lot of women with androgynous bodies holding sensual poses. When men are pictured, the poses are usually different, they are more active and show an almost predatory side to sensuality. So by placing men in these paintings instead, in these poses, I am challenging traditional gender stereotypes and questioning how male and female sensuality is typically portrayed.”

Cecilia chooses poses from models and photographers that fascinate her with for their strong presence. Which in turn her own models have as she adjusts them until the pose and the gaze is exactly the same. It is these tiresome gender norms and the recurring flat monochromatic skin tone prominent in this era that she likes to challenge ... a surface that makes the nudes appear less naked and more sculptural. Perhaps this was a strategy fashion advertising used at that time to get away with nudity. Still, many of the adverts Cecilia has appropriated were reported and taken down. Such as Sofie Dahl for Yves Saint Laurent’s Opium perfume that was banned in the US when it came out in 2000.

Cecilia is therefore challenging the gender norms she finds while searching through the archives - women sensual but passive, men sensual but active. When the viewer is met with opposites the poses become more confronting—something is not quite right.

In their suggestive poses the models in her paintings dare the viewer to be attracted to them despite their colourful flaws.