

PRESS RELEASE

DANIELA EDBURG TOPOGRAPHIES OF TRANSFORMATION

FABIENNE LEVY

Avenue Louis-Ruchonnet 6, 1003 Lausanne, Suisse

09 June 2020 – 04 September 2020

Fabienne Levy Gallery is pleased to announce the opening of the first solo show in Switzerland of the artist Daniela Edburg. The artist was born in Houston, USA in 1975. She lives and works in San Miguel de Allende, Mexico.

In the summer of 2016, Daniela found herself frozen in bed for over 3 months, diagnosed with an autoimmune disease. She felt like her whole skin was a hematoma, like every inch of her body was a living, breathing, bruise. It was during this time she picked up the novel *Frankenstein*, written in 1816 by Mary Shelley in the Swiss Alps. It was the harsh beauty of the alpine landscape that provided the stage for one of the most dramatic descriptive passages of the novel, where Victor Frankenstein narrates the encounter with his creature. The scene raises the question: What are the responsibilities a creator has towards their creation?

The novel resonated on many levels, in Shelley's fiction and in today's world, it is clear that the monster is not the creature, it is irresponsibility, abandonment and the lack of empathy by its creator. As Edburg learned to navigate her recovering body through many changes, she continued her investigations and planned a trip to the Alps to visit the *Mer de Glace* mentioned in the novel. She found it heartbreakingly diminished. A mere ghost of that glacier which was once "*rising like the waves of a troubled sea, descending low, interspersed by rifts that sink deep*". It was the first of many more trips to visit the alpine glaciers, and the beginning of months of work to capture their likeness in felt.

The exhibition features two recent sets of works:

The glaciers, made specially for the solo show, all handmade by the artist. The largest glacier in the first room, represent the infamous glacier *Mer de Glace*, depicted in *Frankenstein*, a monster slowly dying out. The other ones, presented in the pink room, are reproductions of Swiss glaciers at their actual state. Shown as the last memory before their disappearance.

Autoimmune, monsters created from Daniela's personal experience, are an attempt to map out the body. Looking at patterns in physical and mental symptoms, she proposes to view illness as information, resisting the usual alienation and disconnection brought on by these conditions. In this way she brings it all back to *Frankenstein*, looking for connection by embracing the monster, be it in a desolate landscape or in the domestic setting of her own kitchen.

Earlier works are also presented throughout the show, the *Breakfast pieces*, Little Boy, Grassland Tornado and the hovering brain; these initially innocuous works are dosed with absurdity, surprise and fear. Edburg blurs the lines between fantasy and reality to the point they seem contradictory.

This exhibition is a deep reflection on how we perceive the world and who we become. We can't separate our thoughts from our behavior.



Daniela Edburg graduated in 1999 with a Bachelor in Visual Arts from the School of Arts of the National Autonomous of the University of Mexico, in Mexico City, Mexico.

She participated in solo exhibitions such as: *Fabulaciones*, Daniela Edburg 2001-2017, Photographic Centre Manuel Alvarez Bravo, Oaxaca City, Mexico, in 2020; *Narrative Thread*, La Manufacture-Roibaux, Lille, France in 2019; *Uprooted: Reflections on the migration of cheatgrass and other invasive species*, Nigromante Cultural Centre, San Miguel de Allende, Mexico in 2019; *Strangely familiar: Works of visual fiction*, Cherryhurst House, Fotofest Houston, USA in 2016; *Out of Place: Photographs and other fictions (collaboration with Barbara Levine)*, Cherryhurst House, Houston, USA in 2016; *Promontorium Somnii (collaboration with Ximena Labra)*, La Casa del Tiempo, Mexico City, Mexico in 2015; *Drop dead Gorgeous*, Fundación Cuarto Nivel, Festival Fotografía, Bogota, Colombia in 2007; *Bittersweet*, Kunsthaus, Miami, USA, in 2006.

Group exhibitions such as: *Foco MX*, FotoMuseo 4 Caminos, Mexico City, Mexico in 2018; *Point/Counterpoint: Contemporary Mexican Photography*, San Diego Museum of Photographic Arts, San Diego, USA in 2018; *Mi Tierra: Contemporary Artists Explore Place*, Denver Art Museum, Denver, USA in 2017; *Reclaiming Nature*, Blue Star Contemporary, San Antonio, USA in 2016 ; *The future is unwritten*, The Benetton Foundation Mexican Collection, Giorgio Cini Foundation, Venice, Italy in 2015; *Existe lo que tiene nombre*, San Francisco Cameraworks, San Francisco, USA in 2015; *Uncontainable Portraits*, Museum of Fine Arts Boston, MA, USA in 2013; *After Alvarez Bravo: Mexican Photography Right Now*, Museum of America, Madrid, Spain in 2013 ; *Panorámica. Landscapes 2013-1969*, Museum of the Palace of Fine Arts, México City, Mexico in 2013.

Daniela was awarded the following grants and prizes: Member of National System of Creators, FONCA, National Fund for Arts and Culture, Mexico in 2018-2020; Hamilton Artist, selected by the Denver Art Museum and the University of Denver, USA in 2016; Laureate Photoquai Residencies by the Musée du Quai Branly, Paris, France in 2013; Resident Artist Fonca Conaculta in collaboration with The Banff Centre, Alberta, Canada in 2012; Best Foreign Artist, Photography, Premio Arte Laguna, Venezia, Italy in 2010.

Her works are part of the following collections: Museum of Fine Arts Boston, Boston, US; Astrup Fearnley Museet, Oslo, NO; Musée du Quai Branly, Paris, FR; Museum of Photographic Arts San Diego, San Diego, US; Denver Art Museum, Denver, US; Museum of Latin American Art, Long Beach, California, US; Nassau County Museum of Art, New York, US; Art Museum of the Americas, Washington D.C., US; Museo Universitario del Chopo, México D.F., MX; Centro Rómulo Gallegos, Caracas, VZ and the Museo de Arte de Querétaro, Santiago de Querétaro, Mexico, MX.

Photo credits: Daniela Edburg, *Galcier de Moming*, 2020, Felted wool in found frame, 60 x 33 cm. Courtesy of the Artist and Fabienne Levy.

FABIENNE LEVY
Avenue Louis-Ruchonnet 6
1003 Lausanne, Suisse
info@fabiennelevy.com

www.fabiennelevy.com

@fabiennelevygallery

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Please contact info@fabiennelevy.com for more information.