

CENTRE D'ART CONTEMPORAIN GENÈVE

10, rue des Vieux-Grenadiers
Case postale 121 - 1211 Genève 8
T +41 22 329 18 42
F +41 22 329 18 86
info@centre.ch - www.centre.ch

PRESS DOSSIER

**GARDAR EIDE
EINARSSON**

(*1976)

25.01—16.03.2008

CENTRE D'ART CONTEMPORAIN GENÈVE

10, rue des Vieux-Grenadiers, 1205 Genève, info@centre.ch, www.centre.ch

GARDAR EIDE EINARSSON

25.05–05.08.2007

The exhibition takes at the Bac –Bâtiment d'art contemporain

28, rue des Bains

1205 Genève

Opening January 24th, 6pm-9pm

PRESS VIEWING ON JANUARY THE 24TH 12.30-13.30PM

INFORMATION AND IMAGES :

presse@centre.ch 0041/22.329.18.42

Press service Marie-Avril Berthet

The Centre d'Art Contemporain Genève is proud to present the first solo show in Switzerland of Norwegian artist GARDAR EIDE EINARSSON.

GARDAR EIDE EINARSSON is an artist of contradictions. Growing up in Norway he was inevitably exposed to Scandinavia's special brand of collective utopianism and yet, upon moving to the USA for further artistic training, he developed a fascination for that country's remarkable individualism and resulting social conflict. His practice screams out the slogans of street rebellion culled from a wide panoply of visual and textual references, including the Situationist International Movement, US home-grown violence, global terrorism and urban marginality. Superficially, his work may appear haphazardly made and dribbling with tarmac appeal. However, this dissent-on-the-run aesthetic reveals, upon closer inspection, careful construction and erudite inter-textuality. Furthermore, if GARDAR EIDE EINARSSON's practice seeks to find a place for an art which is engaged with the social realm, it also claims the possibility of maintaining an internal (structural) autonomy from it. Certainly the artist's investigation regarding the representation of disaffection, through wall paintings, installations, flags, flyers, videos and paintings is everything but gratuitous. His oeuvre sparks off definite questions regarding the ability for a work of art today to function critically, especially in relation to the politics of contemporary conflict and its market consumption.

The theatrical vocation of GARDAR EIDE EINARSSON's practice reveals correspondences, art historically speaking, to modernity's crisis with the social as enunciated in art critic Michael Fried's attack on Minimalism's 'literalism'. The recognition of the spectator in Minimal art was exploited by artists such as Dan Graham, Joan Jonas and Vito Acconci (GARDAR EIDE EINARSSON was an assistant to Acconci), who reintroduced narration, figuration and theatricality into artistic practice, elements hitherto repressed by the modernist doctrine. Furthermore, a new attitude by the viewers was demanded: they should be ready to directly participate in the realization of the art work and be questioned on the process of its reception. It is in the installation 'Props' (2005) and 'Tokyo Underworld' (2006), that the notion of live theatre is developed. In these works the spectator is specifically sought out, and invited to navigate and form part of a transgressive yet familiar world. GARDAR EIDE EINARSSON's installations are performative in that they seek out their audience.

One of EINARSSON's latest work «Ship of Fools», (2006) takes the notion of theatricality and the play one step further. The artist crystallizes his long-term interest in the figure of Ted Kaczynski, the infamous Unabomber, who wrote a play during his imprisonment that the artist has re-enacted as a live theater play and documented as an art video.

In the wall painting «Total Revolution» the slogan's demand for action has a political, if generic, ring evocative of everything from a May '68 salute to an anti-G8 summit rallying call. Yet such exhortations have also become integral to the advertising and lifestyle industries that determine today's hedonistic consumer of city life. Referencing the world of graffiti, the dashed off look of «Total Revolution» is styled using a computer designed stencil. It is ready for mass consumption, and has in fact already been identically reproduced on several occasions. How ironic therefore, that the piece should quote the USA conceptual artist Lee Lozano's impassioned call to arms in her iconoclastic work 'General Strike Piece' (1969).

GARDAR EIDE EINARSSON's oeuvre is quite often in black and white, thus exploiting the possibility of the monochrome as a background for the slogans of the banner and the advertising bill-board. Many of the works can be read as word paintings, purely formally, immanently negating (through linguistic meaning) while nonetheless reproducing the modernist ideal of the formal independence of painting itself.

GARDAR EIDE EINARSSON's practice reflects on the inability of art in general, and very often painting as a medium in particular, to do more than gesture towards the representation of the mode of historical experience. As such he deftly overcomes the taboo on presenting the social that has haunted art since the 1970s. His works frame the viewer's presence in the gallery and point to the everyday experience of life as a form of theatre. In so doing the artist reconsiders the baroque notion of the 'world as stage' in the twenty-first century.

Curator of the exhibition: Katya García-Antón

The exhibition and the catalogue are co-produced with the Kunstverein, Frankfurt.

OFFICE FOR CONTEMPORARY ART NORWAY

With support of the Office for Contemporary Art Norway



Pernod Ricard Swiss

In Partnership with Pernod Ricard Swiss

The Centre d'Art Contemporain is supported by the Ville de Genève, Département des affaires culturelles.

NEXT EXHIBITION: YURI LEIDERMAN, 8.02 – 6.04.2008



«Istanbul» Installation view, 9th biennale of Istanbul, 2005



«Outlaw Logos», 2004-2005



« Untitled (Conservative, Traditional, Ultra Traditional) », 2005



“Untitled Wall Painting, (You just don’t get it)”, 2003



Installation view at the Team Gallery, New York, 2005



Installation view at the Team Gallery, New York, septembre 2007



Installation view at the Team Gallery, New York, septembre 2007



Installation view at the Frankfurter Kunstverein, 2007

GARDAR EIDE EINARSSON

(*1976, Oslo, Norway)
lives and works in New York

Education:

2002- 2003 Whitney Museum of American Art Independent Study Program/ Cooper Union
School of Architecture, Architecture and Urban Studies Program, New York
2001- 2002 Whitney Museum of American Art Independent Study Program, Studio
Program, New York
1999- 2000 Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt am Main
1996- 2000 National Academy of Fine Art, Bergen

Solo Exhibitions:

2007
Team Gallery, New York, NY (forthcoming, Fall)
Kunstverein Frankfurt, Frankfurt, Germany (forthcoming, with catalogue)

2006
STANDARD (OSLO), Oslo, Norway, *Population One*
Nils Stærk Contemporary Art, Copenhagen, Denmark, *Tokyo Underworld*

2005
Team Gallery, New York, NY, *leashed or confined*
Galerie Loevenbruck, Paris, France

2004
UKS Gallery, Oslo, Norway, *Come and Take It*
Nils Stærk Contemporary Art, Copenhagen, Denmark, *Enter to Start*
Fotogalleriet, Oslo, Norway, *We'll Make the World You Live* (with catalogue)
Schnittraum, Cologne, Germany, *5 (words)*
Marres centrum beeldende kunst, Maastricht, The Netherlands, *Your Example Will Speak
Louder Than Words*

2003
Atle Gerhardsen, Berlin, Germany, *o.u.t.l.a.w.*
Norsk Form/ Fotogalleriet, Oslo, Norway, *That's Not Made for That*
Künstlerhaus Bethanien, Berlin, Germany, *Violators Will be Fine*

Two-Person Exhibitions:

2006
gallery.sora, Tokyo (with Banks Violette)

2004
Bergen Kunsthall, Bergen, Norway, *Rank Xerox* (with Matias Faldbakken)

2003
Am Parlamentzplatz, Revolver, Frankfurt/ Main, Germany, *Lösen Sie Ihren Bonus Ein*
(with Hinrich Sachs)

2002
American Fine Arts, New York, New York, *Lars Von Trier* (with Gareth James)
White Box, New York, *6' Under* (with Carissa Rodriguez)
Oslo Kunsthall, Oslo, Norway, *Mind the Space* (with Jan Christensen)

2001
Nordic Institute for Contemporary Art, Helsinki, Finland, *Osculum Infame* (with Matias
Faldbakken, catalogue)

1999
Galleri 21:25, Oslo, Norway, *Notes From the Underground* (with Marius Engh)

Selected Group Exhibitions:

2007

The Kitchen, New York, NY, *Kick it til it breaks* (curated by Debra Singer)
Sculpture Center, New York, NY, *In Practice Projects* (curated by Sarina Basta)

2006

P.S.1, New York, NY, *Defamation of Character* (curated by Neville Wakefield)
Vigelandsmuseet, Oslo, Norway, *Norwegian Sculpture Biennial*
Witte de With, Rotterdam, The Netherlands, *Street: behind the Cliche* (curated by Nicholas Schafhausen)
National Museum of Art, Architecture and Design, Oslo, Norway, *Samle Sammen*
Bortolami Dayan, New York, NY, *War on 45/My Mirrors are Painted Black for You* (curated by Banks Violette)
Städtische Galerie im Lenbachhaus, Munich, Germany, *Theater of Life – Rhetorics of Emotions* (curated by Nicholas Schafhausen)
Preus Museum, Horten, Norway, *Skate Culture* (curated by Jonas Ekeberg and Gardar Eide Einarsson, travelling)
Bortolami Dayan, New York, *Survivor* (curated by David Rimaneli)
STANDARD (OSLO), Oslo, Norway, *Mafia: Or One Unopened Packet of Cigarettes*
Marc Selwyn Fine Art, Los Angeles (curated by Clarissa Dalrymple)
Kunsthalle Bern, Bern, Switzerland, *The Complex of Respect* (curated by Philippe Pirotte)

2005

FrancoSoffiantino Artecontemporanea, Turin, Italy, *L'Altro, Lo Stesso* (curated by Irene Calderoni)
CCA Glasgow, Glasgow, Scotland, *In the Poem About Love You Don't Write The Word Love*, (curated by Tanya Leighton)
Nils Stærk Contemporary Art, Copenhagen, Denmark, *To Be Continued*
Roberts and Tilton Gallery, Los Angeles, CA
Istanbul Biennale, Istanbul, Turkey (with catalogue, curated by Vasif Kortun and Charles Esche)
G Fine Art, Washington D.C., *Blast* (curated by Paul Brewer)
Allston Skirt Gallery, Boston, MA, *Downstrokes and Feedback* (curated by Lisa Schiff)
Kunstraum Deutsche Bank, Salzburg, Austria, *Next Generation: no ordinary sanctity* (with catalogue, curated by Shamim M. Momin)
Nicole Klagsbrun, New York, *Walls 'n Things* (curated by Clarissa Dalrymple)
UKS, Oslo, Norway, *Opacity* (curated by Nina Montmann and Trude Iversen)
Stedelijk Museum, Amsterdam, *Populism*, traveling to National Museum of Art, Oslo; Contemporary Art Centre, Vilnius; Frankfurter Kunstverein, Frankfurt (with catalogue, curated by Lars Bang Larsen, Cristina Ricupero & Nicolaus Schaffhausen)
P.S.1, New York, *Greater New York*
Team Gallery, New York, *Damien Deroubaix, Gardar Eide Einarsson, Jakob Kolding*

2004

Galerie Loevenbruck, Paris, France, *La Piste Noir* (curated by Marc-Olivier Wahler, with catalogue)
Kunstwerke, Berlin, Germany, *Now And Ten Years Ago* (with catalogue, curated by Stephan Dillemath)
Shedhalle, Zürich, Switzerland, *The Spectacle and Pleasure Principle or the Carnavalesque* (with catalogue)
Malmo Art Museum, Malmo, Sweden, *New Acquisitions*
Magazin 4, *Planet B: Das B-Movie in der zeitgenössischen Kunst*, travelled to Palais Thurn und Taxis, Bregenz (with catalogue)
Galerie Kamm, Berlin, Germany, *Black Friday* (curated by Christoph Keller)
Art Film Basel, Art 35 Basel/ Stadtkino Basel, Switzerland
Champion Fine Arts, New York, NY, *Boys Keep Swinging* (curated by Mai-thu Perret, with catalogue)
Nils Staerk Contemporary Art, Copenhagen, Denmark, *No More Reality*
Apex Art, New York/ Museum Friedericianum, Kassel, *Adaptations* (with catalogue)

2003

Hermitage, St. Petersburg, Bilbao, *Electric Visions*
Centre pour l'image Contemporaine, Geneva, Switzerland, *10th Biennale de l'image en mouvement* (with catalogue, curated by Charles Esche)
Contemporary Art Centre, Vilnius, Lithuania, *24/7: New York-Vilnius* (with catalogue)
Sutton Lane, London, UK, *Put Out More Flags*

National Touring Exhibitions, Bergen Kunsthall, Kunstnernes Hus, *Art For the People* (with catalogue)

Whitechapel Project Space, London, *Definitively Provisional*

Kunstverein München, Munich, *Kunstladen* (curated by Maria Lind)

Apex Art, New York, *Between The Lines* (curated by Rebecca Gordon Nesbitt)

2002

Tramway, Glasgow, Scotland, *CMYK/Greyscale* (with catalogue)

Charlottenborg Exhibition Hall, Copenhagen, Denmark, *Esplanaden* (with catalogue)

Wolverhampton Art Gallery, Wolverhampton, UK, *Strike* (with catalogue)

National Museum of Contemporary Art, Oslo, Norway, *Where am I Now 2*

2001

Casino Luxembourg Forum d' Art Contemporain, Luxembourg, *Audit* (with catalogue)

The Trade Apartment, London, UK, *What's Wrong*

Rooseum Center for Contemporary Art, Malmo, Sweden, *Kosmos* (curated by Charles Esche)

Bergen Kunstforening/ Bergen Kunsthall/ Den Frie Udstilling, Copenhagen/ Bergen,

Schpaa (with catalogue)

Galleri OTTO, Copenhagen, Denmark, *Reol* (with catalogue)

2000

American Fine Arts. *Coal by Any Other Name*, New York

Galleri G.I./ Henie Onstad Artcenter, *Propaganda Village*, Oslo, Norway

Momentum- Nordic Festival for Contemporary Art, Moss (with catalogue)

Selected Bibliography:

2007

Bojje af Gennas, Staffan, "Gardar Eide Einarsson," *Frieze*, March, p.193 (with illustration).

Cotter, Holland, "Who Needs Objects?," *The New York Times*, January 12, pE39.

Rosen, Misako, "Banks & Gardar," *Tokion*, January, pp.32-7, 137 (with illustrations).

2006

Nickas, Bob, "Gardar Eide Einarsson: Remember Kids," *Purple*, Fall/Winter, pp.138-45 (with illustrations).

Schwendener, Martha, "War on 45," *Time Out New York*, Aug 31- September 6 (with illustration).

Baker, R.C., "Best in Show: War On 45/My Mirrors Are Painted Black (For You)," *Village Voice*, August 2-8, p.58.

Taft, Catherine, "Group Show Organized by Clarissa Dalrymple," *Artforum.com*, February 9.

2005

Moreno, Gean, "Gardar Eide Einarsson," *ArtUS*, December, p.25 (with illustration).

Jacobsen, Louis, "Blasts," *Washington City Paper*, October 14, p.60 (with illustration).

Wilson, Michael, "Gardar Eide Einarsson," *Artforum*, December, p.279 (with illustration).

Honigman, Ana Finel, "Gardar Eide Einarsson," *Tema Celeste*, September-October, pp.44-9 (with illustrations).

Sholis, Brian, "Critics' Picks: Walls 'n' Things," *Artforum.com*, July 20 (with illustration).

Cotter, Holland, "Fanciful to Figurative to Wryly Inscrutable: Walls 'n' Things," *The New York Times*, July 8, p.E31.

Scott, Andrea K., "Local Heroes," *TimeOut*, March 31-April 6, p.62

Ribas, Joao, "City Limits," *ArtReview*, March.

2004

Blom, Ina, "A Problem of Style: Art vs. Subculture. On the Work of Gardar Eide Einarsson", *Kunstkritikk.no*

Lind, Maria, "Soft and strict strands", *00tal* #17/18, Stockholm

Heier, Marianne, "Andre Helter", *Billedkunst*, #1 2004

2003

Macel, Christine, "Dada et Moi", *Les Cahiers du Musée national d'art moderne/ Centre Pompidou* #85/ automne 2003

Koether, Jutta, "Was tun mi dem Schwung/ What to do with the Momentum", *BE Magazin*, #10, autumn 2003

Pethick, Emily, "Critics Picks", *Artforum.com*, August

2002

Deliss, Clementine, *Texte sur Kunst*, December.

Clark, Robert, *The Guardian*, Oct 8., p.---

Griffin, Tim, *Time Out New York*, July 4-11, p.---

2001

Nesbitt, Rebecca Gordon, "Osculum Infame, the Dark Side of the White Cube", *NIFCA Info*,
March 01.

Tannert, Christoph, *Kunstzeitung*, November 01.

2000

Andreassen, Soren, Bang Larssen, Lars, *NU: The Nordic Art Review*, March.

McDavid, Ralph, *NU: The Nordic Art Review*, February.

Public Collections:

Museum of Contemporary Art, Los Angeles

Astrup Fearnley Museum of Modern Art

Malmoe Art Museum

Norwegian National Museum of Art

Frankfurt/M

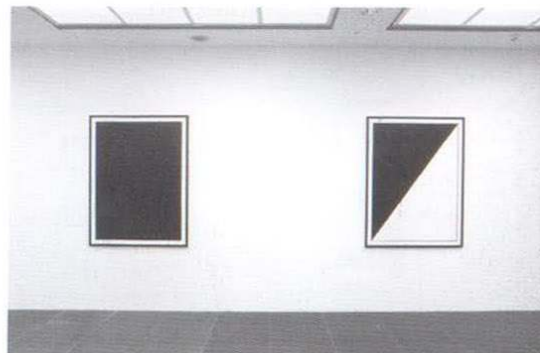
Gardar Eide Einarsson im Kunstverein

Paint it Black? Als die Rolling Stones das 1966 sangen, haben sie wohl kaum an Ad Reinhardt und seine «Black Paintings» gedacht. Wenn Gardar Eide Einarsson schwarz malt, schliessen Bezüge zur Kunstgeschichte der Nachkriegsmoderne solche zu Sub- und Popkulturen einander keineswegs aus. Vielmehr schichtet der norwegische Künstler verschiedenste Referenzen – und kondensiert sie zu Bildern, hinter deren schlichter Form sich meist eine spannungsvolle Konfrontation scheinbar widersprechender Bezugssysteme verbirgt.

Beispielsweise die beiden hochformatigen Leinwände mit den säuberlich gemalten Rechteck-Rahmen, von denen eines eine schwarze Fläche zeigt, das andere ihr durch eine Diagonale Teilung entstandenes Äquivalent. Auf den ersten Blick wirken sie wie Reprisen auf jene konzeptuelle Malerei Ende der sechziger Jahre, die ihrerseits mit dem in der Nachkriegszeit hoch gehandelten Pathos des Absoluten abrechnete. Ihre Formgebung verdanken sie allerdings – worauf die Titel der Bilder verweisen – den Codes russischer Gefängnis-Tattoos, mit denen die Insassen einander markieren.

Kryptisch kodiert und rigide klassifiziert wird in der Tat in beiden Kulturen. Doch nicht immer ist derartiges Spezialwissen notwendig, um sich die Arbeiten des Norwegers (*1976) zu erschliessen. Zwar transformiert er sein Ausgangsmaterial – Fotos und Texte unterschiedlicher Provenienz, Graffitis, Sticker, Fernseh- und Videobilder – indem er gezielt visuelle und sprachliche Codes extrahiert und in ein anderes Medium überträgt. Die ursprünglichen Aussagen gehen durch die Fragmentarisierung aber keineswegs verloren, sondern werden auf subtile Weise offen gelegt.

«I'm offended that you're offended» (Es verletzt mich, dass ihr verletzt seid): Wenn Einarsson lediglich die schwarzen Lettern in seinen Leuchtkasten übernimmt und an die Stelle der Südstaaten-Flagge, die sie ursprünglich auf



GARDAR EIDE EINARSSON · Untitled (I stayed till the Bell), Untitled (Garbage), 2007, Auflage 1, Acrylfarbe auf Leinwand, 160 x 120 cm, Courtesy G. E. Einarsson, Standard Oslo

einem Autoschild rahmten, wiederum ein schlichtes schwarzes Rechteck klaffen lässt, offenbart der Wahlspruch der neokonservativen «Konföderationsrebell», sein zynisches, rassistisches Programm.

«Südlich des Himmels» etwa, wo – so will es ein Song der Metal-Band Slayer – die Hölle liegt. Die gleichnamige Videoarbeit, die der Frankfurter Schau ihren Titel gibt, verlegt sie in eine IKEA-Filiale, in der sich Menschen um die Eröffnungsangebote balgen. Frappiert berichtet der Fernsehreport von den Blessuren, die Kunden und Angestellte aus der Schlacht um die Massenware davongetragen haben – und ist selbst nicht nur im Videoloop gefangen, sondern auch in eben jenem System, das solche Situationen mit provoziert.

Mit Schwarzmalerei hat Einarssons pointierter Blick auf diese Gemengelage nichts zu tun. Eher mischt er sie auf seine Weise auf – bevorzugt dort, wo Abweichung und Aufbegehren die Befriedungen ohnehin bereits bröckeln lassen. Auch dass seine «Black Flag» eher von Ambivalenz als von Subversion kündigt, entspricht dieser Position – denn wer Macht derart demonstrativ zu unterwandern behauptet, hat sie längst als solche akzeptiert. Bis 16.9.

VERENA KUNI

→www.fkv.de →Anschliessend im Centre d'Art Contemporain in Genf, vom 16.1. bis 16.3.2008. Zum Ende der Ausstellung erscheint ein Katalog im Revolver-Verlag.