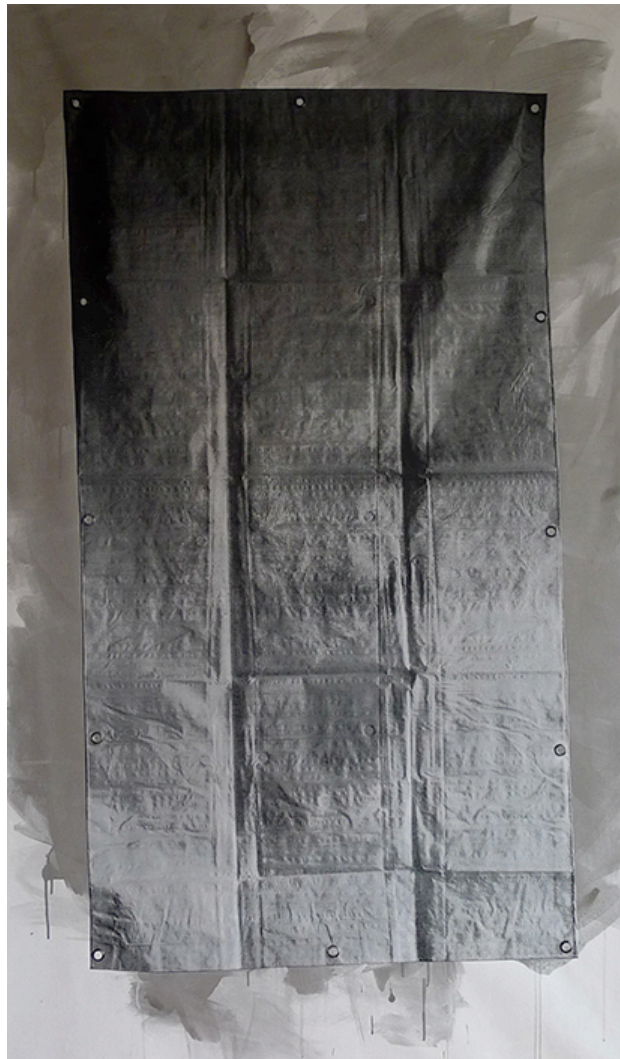


MAUREEN PALEY, 21 Herald Street, London E2 6JT
telephone: +44 (0)20 7729 4112 fax: +44 (0)20 7729 4113
email: info@maureenpaley.com web: www.maureenpaley.com



press release

GARDAR EIDE EINARSSON

"He likes the fiestas. He likes the music. He likes to dance."

7 June – 13 July 2014

private view: Saturday 7 June 6:30 – 8:30pm

Maureen Paley is pleased to present the second solo exhibition by Gardar Eide Einarsson at the gallery.

Gardar Eide Einarsson's work incorporates acts of appropriation and the re-contextualization of imagery and information. He adopts and endows elements of cultural ephemera with a political charge, attempting to transform various materials into signifiers of dissent. His sources range from book cover graphics, mail-order catalogues, police instruction manuals, everyday objects and institutional architecture. The new exhibition will feature a sculptural installation made from oil drums and sand bags as well as a series of new paintings in acrylic on canvas where each finished painting has been silkscreened over with an image of a tarpaulin.

For further information please contact Alessandra Olivi: alessandra@maureenpaley.com

The gallery is open from Wednesday to Sunday 11.00 am – 6.00 pm and by appointment.
Office opening hours are Monday – Friday 10:00am – 6:00pm

Tarps, oil drums and sandbags, (like duct tape and plywood), are the materials of a world of favelas, a planet of slums - enjoying a rich life repurposed from their original use, appropriated and re-contextualized as the ad hoc materials of DIY construction and destruction.

Tarps as a material of underground, illicit architecture. Tarps used to cover something in order to shield and protect it - but also to hide it from view. Silkscreened over paintings they cover the painting from view - shielding, protecting and withdrawing (bailing out an art that has become too big to fail) – erecting shelter.

Oil drums and sandbags are assembled as the empty, explosive-less husk of a vertical flame mine, (according to the instructions from Marine Corp Field Manual Nr. 3-11, "Flame, Riot Control Agents, and Herbicide Operations"). They become devoid of their actual explosive potential, inhabiting instead a sculptural and symbolic place.

Troubled Asset Relief Program - http://en.wikipedia.org/wiki/Troubled_Asset_Relief_Program

Gardar Eide Einarsson, 2014

Gardar Eide Einarsson (b. 1976, Oslo) currently lives and works in Tokyo. He received his education from the National Academy of Fine Art, Bergen, 1996-00; Staatliche Hochschule für Bildende Kunst, Städelschule, Frankfurt, 1999-00 and the Whitney Museum Independent Study Program in New York City, 2001-03.

Recent solo exhibitions include Bergen Kunsthall, Bergen, 2013; The Modern Art Museum, Fort Worth, Texas, 2009; Kunstverein Frankfurt, Centre d'Art Contemporain, Geneva, 2007.

Upcoming and recent group shows include *New Ways of Doing Nothing*, Kunsthalle Wien (upcoming); *The Crime Was Almost Perfect* travelling from Witte De With, Rotterdam to PAC Padiglione d'Arte Contemporanea, Milan (upcoming) and *El Teatro Del Mundo/The Theatre of the World*, Museo Tamayo Arte Contemporaneo, Mexico City (upcoming); *Take Liberty*, The National Museum of Art, Architecture and Design, Oslo; *The Disappearance of the Fireflies*, Prison Sainte Anne, Avignon; *Moderna Museet Collection/Unpainted Paintings*, Moderna Museet, Stockholm, 2014; *Lies about Painting*, Moderna Museet, Malmö, 2013; *To be with art is all we ask*, Astrup Fearnley Museum of Modern Art, Oslo, 2012; Serralves Museum of Contemporary Art, Porto, 2011; *Sydney Biennial*, Sydney, 2010; Museum Moderner Kunst Stiftung Ludwig, Vienna; Louisiana Museum of Modern Art, Humlebaek; Museo de Arte Contemporaneo, Vigo and Palais de Tokyo, Paris, 2009; *Whitney Biennial 2008*, Whitney Museum of American Art, New York; Contemporary Art Museum St. Louis and Kiasma Museum of Contemporary Art, Helsinki, 2008; Istanbul Museum of Modern Art, Istanbul, 2007 and *9th International Istanbul Biennial*, Istanbul and *Populism*, Stedelijk Museum, Amsterdam, 2005.

His works are in numerous public collections including the Museum of Modern Art (MoMA), New York; Los Angeles County Museum of Art (LACMA), Los Angeles; Los Angeles Museum of Contemporary Art (LA MoCA); Berkeley Art Museum, Berkeley; Moderna Museet, Stockholm; Jumex collection, Mexico City; Malmö Art Museum, Malmö; Astrup Fearnley Museum of Modern Art, Oslo and the Norwegian National Museum of Art, Architecture and Design, Oslo.

Upcoming monographs include *Gardar Eide Einarsson The Mess*, Karma, New York and *Gardar Eide Einarsson Stainless Steel/Fluorescent Pink*, Rat Hole Books, Tokyo.