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Cecilie Norgaard

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Success Media

Press release

Symbolic knowledge echoes, not only throughout this show, but tangibly throughout Norgaard's formal painterly practice. A term, and perhaps a style, applied to the act of relaying information through shape-shifting symbolism - signs and use of colour - which develop and accumulate throughout the work.

Echoing this emphasis on symbolism, the busy-lane-logistics applied to the exhibiting of *Success Media*, also appears to position the condition and thematisation of the exhibition itself, on display. Albeit their clear aesthetic presence, these works' intention, rather than accentuating the significance of painting as aesthetic principle, are as allegories for the principle of painting itself, showing themselves as analytical pictorial subjects. Their *raison d'être* being meaning. And as inquiry into what knowledge their medium has the ability to transport as a discursive *reflective-value-rear-view*.

As we enter, through what a metaphorical taxonomy of roads, appears to be a byway, compared to the traffic up ahead, we're met by the smaller of two broken monochromes. And the first indexical turquoise element which Norgaard applies as a substance of the *symbolic-knowledge*, which both trucks in paintings, and their container - art at large, transports.

Mixing truck-stock-photography-epithets and painterly discourse, titles appear paradoxically obscure as well as clear - a kind of lost-in-translation descriptive syntax. In *global-discursive-friends-isolated*, square screens hover in a circle on a round table; they could be the turquoise trucks just seen, circling, they could be paintings themselves, they could indeed be screens. In *parade-de-cirque* the turquoise element is not limited to the depiction of a figure, but is the whole painterly style, demonstrating how this symbolic significance can translate into material, texture - the nature of the painting itself. *reflective-value-rear-view* mirrors, not only the title of the painting back at us, but thematise the exhibiting, in which we experience this work - both as painting as truck and truck as painting.

The largest position; A broken monochromatic presence of turquoise titled *symbolic-knowledge-II* manifestly embodies and seems poised to fulfil a role of "painting" among trucks. Because of its clear, stand-out lack of motif in a *parade-de-cirque* of *mr-performative-tableau-drama*(s) it becomes not only what it is, but also what it *isn't*; A contrast to the overall modernist painterly aesthetic.

In these works with less than clearly focused motifs, the materiality of paint adds, perhaps not on principle, but in my interpretation, a more traditional seeking of meaning and alluding to a task of decodification - the inextricable condition the medium of painting has to confront. Since abstract painting inherently represents the devalorisation, and often superior attitude against the need for the clear and present depiction of images, they offer little chance of an *ongoing-fantasy-drive* on *mr-truck('s)-big-journey*. But even here, in these less pictorial spaces, we become aware of the somatic impulse for a physical space one might enter, suspecting something hidden, engulfed by fumes.

In contrast, the ubiquitous grid - a reflection of the structural medium of painting itself - shapes of regularities, formal and structural, parallels the formalism of minimalist modernism. Inquisitions into effectivisation and standardisation are echoed in the depiction of public, structural and standardised space, according to a systematic principle of labour and the production of value. Work (office), work (school), work (exhibiting) and work (transporting).

Of course, it is not, *not* on purpose, that these paintings figurate trucks, as the male legacies of modernist painterly practices permeate this *sperm-count-mediation-concept*. Whilst driven by allegorical meaning, Norgaard consents to the possibility of the viewer's eye stopping at the subjective humour of trucks - Honk Honk. But these paintings still invite the objective analytical evaluations of its symbolic apparatus of power, intentions informed by feminist theory, the conditions of the medium and semantic play with symbolic titles, whilst still, presenting still and moving trucks.

Sanna Helena Berger

Cecilie Norgaard (b. 1991, Denmark) is a Danish artist living and working in Vienna, Austria. Norgaard graduated from the Akademie der bildenden Künste Wien in 2021. Her work has been exhibited at Matteo Cantarella (Copenhagen, Denmark), mumok - Museum Moderner Kunst Stiftung Ludwig (Vienna, Austria), Galerie PCP (Paris, France), Den Frie Udstillingsbygning (Copenhagen, Denmark), Rinde am Rhein (Düsseldorf, Germany), Kunsthalle Exnergasse (Vienna, Austria) and Select (Berlin, Germany), among others.