

Gaylen Gerber  
List of works

### Myntgata quarter



Gaylen Gerber  
*Support*, n.d.

Acrylic paint on barracks, German, Oslo, Norway, 1940–1945  
Dimensions vary with installation

Researchers for the Oslo Biennial conducted an extensive investigation to determine the origin of the building. The most compelling evidence was provided by the Oslo Municipality Cultural Heritage Management Office who confirmed that the clapboard building, now commonly referred to as the “Tyskerbrakka” or “German barracks”, was built by the Nazis during the occupation (1940–1945) and used as housing for German soldiers. At that time the barracks was likely sited with other German buildings at the Akershus Fortress.<sup>1</sup>

Documents from that time suggest that the barracks was not only constructed and used during that period but that it was likely relocated to the Myntgata quarter and repurposed in 1949, after the war. An article from the newspaper VG, April 1953, cites a German barracks of this type being relocated to the Myntgata quarter but unfortunately it doesn't cite the barracks' precise location.

Adding credence to the speculation that this is the clapboard building in question, more recent articles in the Norwegian media indicate that the German barracks may have been used by the Norwegian Secret Intelligence Service in connection to a group known as E-tjenesten or E14 “Section for Special Collection” which was active in the years 1995-2005/6 and is reported to have had their offices based in the barracks. It's also rumored that Gunnar Sønsteby (1918-2012), the WW2 resistance organizer, had an office in this building in which he conducted research into the history of the resistance in Oslo during the years of the occupation.

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<sup>1</sup> Janne Wilberg writes in correspondence with Martin Berner Mathiesen: ...the Cultural Heritage Department can confirm that it was a German Barrack, but there is little information on this,”but Øyvind Reisegg and I believe that it (the barrack) has been moved from another location somewhere at the Akershus Fortress where there were several of them.”

Although the evidence is compelling—the building was constructed and used by the Nazi's as a barracks during the war and a building fitting its description was relocated to the Myntgata quarter after the war—it falls short of being conclusive. More than likely the vernacular attribution of this building to a specific origin makes sense but is the result of consolidating a number of related elements, most notably the structure's known history along with the voices and memories of people, communities, and participants in the city's past that have conveyed their collective memory to the present.

While memories – even an objective retelling of experience – seem secure, evidence suggests that memories are complex, prone to change over time, and are often more subjective than we realize. There is no malice implied in this fluctuation so much as a recognition that memories are continually reconstructed as our view of the world changes. Through seemingly harmless references like “the German barracks”, the collective memory of this building comes to occupy an ambiguous position that is neither accurate nor inaccurate but present. This uncertainty, coupled with the confidence that often accompanies direct experience in which the pleasure and the relevance of being present, is tempered with the awareness that what we perceive we also change.

### **Edvard Munch studio, Ekely, Oslo, 2019**

Gaylen Gerber, list of works from the studio entrance

The Edvard Munch studio, Ekely, in the Oslo neighborhood Skøyen, presents a siting of a large number of Gerber's smaller *Supports*, which build on the intensity of the psychological themes present in much of Munch's work, and share in the spirit of his willingness to experiment with indirect or hyper-realistic representations in an effort to reveal a perception characterized by contemplation and mixed feelings of both pleasure and displeasure. Complementing the architecturally scaled gray *Support* in the city center – the German barracks painted gray – Gerber presents a field of like expressions spanning both rooms of the Munch Studio.

Gerber's *Supports* offer pause for reflection on our collective history. His art has always built on ideas of the monochrome and the readymade, and the *Supports* in this exhibition continue that discourse, featuring objects of diverse origin, each painted uniformly in institutional gray or white. Each artwork is not dated and bears the title *Support*. Seen altogether the works appear homogeneous while at the same time each one is differentiated by the regularity of the paint. In their collected expressions of delight, distress, empathy—the range of emotions that they evoke—the objects acknowledge the efficacies of our cultural histories and traditions as well as their beautiful and sometimes poignant limitations.

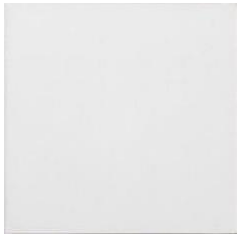
The presentation of multiple *Supports* underscores the more egalitarian aspects of the artists' practice while it elaborates on his approach to each site, large and small, as the focus of our attention. The mixing of gestures creates a cohesive visual field, making it difficult to discern site from artifact and where one aspect of the situation ends and the

next begins. Together and individually, the *Supports* emphasize our understanding of history as always existing in the present. The result is an inversion of established ideas of art as a place to locate history within a particular context. Artworks, artifacts, and sites like a 1940s-clapboard building, an innovative footstool from 1905, or an artist's studio from earlier in Oslo's history that are most often seen as records of the past are understood in the moment of their perception.



*Support*, n.d.

Oil paint on mirror with gilt frame from the Kennedy Winter White House, Palm Beach, Florida, mid-20th century  
86.4 x 76.2 x 2.5 cm (34 ½ x 30 x 1 inches)



*Support*, n.d.

Oil paint on canvas (originally *Support/Loehr Slide Show*, n.d., 2003)  
127 x 127 cm (50 x 50 inches)

This piece began in 2003 as a collaboration with Cindy Loehr, an artist and intimate of Gerber who later worked as a poet under the name Cynthia Gray. The projection of Loehr's personal images onto Gerber's *Support* has been absent since her death, leaving only the white of the initial *Support*. As a gesture, it recognizes the longing for the miraculous that characterized so much of Loehr's life and artistic practice.



*Support, n.d.*

Oil paint on dancing Vishnu figure (human bone), Tibet, ca. 19th century, on base  
18 x 5.3 x 5 cm (7  $\frac{1}{8}$  x 2  $\frac{1}{2}$  x 2 inches)

The deity Vishnu, the preserver of the universe, is one of the three primary forms that personify absolute truth in Hinduism. The two others are Brahma, the creator, and Shiva, the destroyer. Vishnu, Brahma, and Shiva are considered a trinity and the names that characterize aspects of the entity that is worshiped as one.



*Support, n.d.*

Oil paint on seated female figure (ceramic, pigment), Nayarit, Mexico, Chinesco Type D,  
Proto-Classic Lagunillas Style, ca. 100 BCE–250 CE  
30.5 x 17.8 x 16.5 cm (12 x 7 x 6  $\frac{3}{4}$  inches)



*Support*, n.d.

Oil paint on earthenware ewer with floral medallions, Persia and the eastern Mediterranean area, Abbasid period, 750–1258 CE, ca. 9th century CE, on base  
20.3 x 16.2 x 15.9 cm (8 x 6  $\frac{3}{8}$  x 6  $\frac{1}{4}$  inches)



*Support*, n.d.

Oil paint on concrete fragment found in Grant Park, Chicago, on November 4, 2008, on base  
7.6 x 11.4 x 8.9 cm (3 x 4  $\frac{1}{2}$  x 3  $\frac{1}{2}$  inches)



*Support*, n.d.

Oil paint on 12 fl. oz. printed aluminum can (Anheuser-Busch InBev), multinational, 21st century  
.5 x 13 x 8 cm ( $\frac{1}{4}$  x 5  $\frac{1}{8}$  x 3  $\frac{1}{8}$  inches)



*Support*, n.d.

Oil paint on *Otafuku* mask (painted wood), Japan, Edo period, on base  
21.6 x 16.5 x 10.4 cm (8 ½ x 6 ½ x 4 ½ inches)



*Support*, n.d.

Oil paint on porcelain parrot figurine, Dresden, Germany, 20th century  
32.4 x 12 x 14.3 cm (12 ¾ x 4 ¾ x 5 ½ inches)



*Support*, n.d.

Oil paint on glazed porcelain *Euphrates* vase by Ettore Sottsass, executed by  
Porcellano San Marco for Memphis Milano, 1983  
39.4 x 21.6 x 17.8 cm (15 ½ x 8 ½ x 7 inches)



*Support*, n.d.

Oil paint on earthenware vessel (elephant; (Sawankhalok ware), Lopburi Province, Thailand, 14th – 16th century

13.3 x 14.6 x 6.3 cm (5 ¼ x 5 ¾ x 2 ½ inches)



*Support*, n.d.

Oil paint on plaque depicting a standing man and woman, earthenware on base, Mesopotamia (Sumer or Babylon), ca. 2000–1000 BCE

12 x 5.1 x 3.1 cm (4 ¾ x 2 x 1 ¼ inches)



*Support*, n.d.

Oil paint on bronze commemorative head by Edo peoples, Nigeria, early 20th century, on base

43.2 x 17.1 x 21.6 cm (17 x 6 ¾ x 8 ½ inches)

Rulers in the Kingdom of Benin (present day Nigeria) commissioned bronze heads to honor their immediate predecessors. Although these heads represent specific individuals, they are idealized depictions that emphasize the nobility of the position.



*Support*, n.d.

Oil paint on stucco female head, Gandharan, North-West Frontier Province, Pakistan, 4th–5th century CE, on base

30.5 x 16.5 x 16.5 cm (12 x 6 ½ x 6 ½ inches)



*Support*, n.d.

Oil paint on wood *Tchitcheri Sakwa* (protective figure), Moba, Togo, and Ghana peoples, 20th century, on base

132.1 x 22.9 x 20.3 cm (52 x 9 x 8 inches)



*Support*, n.d.

Oil paint on wood *Tchitcheri Sakwa* (protective figure), Moba, Togo, and Ghana, 20th century, on base

109.3 x 21.6 x 17.8 cm (43 x 8 ½ x 7 inches)





*Support*, n.d.

Oil paint on *A-mantsho-na-tshol* or *Inap* (snake headdress; wood and pigment), Baga, Nalu, Landuma, Pakur, or Bulunits, Guinea, 20th century, on base  
182.9 x 44.5 x 34.3 cm (72 x 17 ½ x 13 ½ inches)



*Support*, n.d.

Oil paint on *Puffo* (polyurethane foam), Gruppo Sturm (Giorgio Ceretti, Piero Derossi, Riccardo Rosso), produced by Gufam, Italy, 1970  
45.7 x 50.8 x 50.8 cm (18 x 20 x 20 inches)

Gruppo Sturm was one among a number of Italian architectural and design groups established in opposition to the functionalism of International Style in the 1960s and 1970s. Working primarily in Torino between 1966 and 1975, the group's name is an abbreviation of *architettura strumentale*, or "instrumental architecture." Its members were important to the development of anti-design and radical architecture movements.



*Support*, n. d.

Oil paint on iron ceremonial hoe currency, Afo peoples, northern Nigeria, 18th–19th century, on base

73.7 x 52.1 x 25.4 cm (29 ½ x 20 ½ x 10 inches)



*Support*, n.d.

Oil paint on wood *Tchitcheri Sakwa* (protective figure), Moba, Togo, and Ghana, 20th century, on base

142.2 x 31.7 x 35.6 cm (56 x 12 ½ x 14 inches)

Moba diviners influence and direct the planning, design, and ritual use of *Tchitcheri*, which are protective figures promoting health and prosperity. This sculpture's scale and relatively abstract form suggest that it was likely owned by an extended family or clan. It would have been associated with their origins and played a vital role in assuring their collective well-being.



*Support*, n.d.

Oil paint on *Attica* chair (polyurethane foam) by Studio 65, produced by Gufram, Italy, 1972

61 x 69.8 x 69.8 cm (24 ½ x 27 ½ x 27 ½ inches)



*Support*, n.d.

Oil paint on wood ceremonial bowl, New Hebrides, coast of New Guinea, late 19th century, on base

114.3 x 25.4 x 23.8 cm (45 x 10 x 9 inches)



*Support*, n.d.

Oil paint on lacquered beech, plywood, and leather Footstool (model H1121), Adolf Loos (attribution), manufactured by Jacob and Josef Kohn, Vienna, ca., 1905

37.7 x 22.8 x 41.9 cm (12 ½ x 9 x 16 ½ inches)

The Viennese architect Adolf Loos (1870–1933) championed simple and elegant utilitarian forms. His design work connected progress with a lack of ornamentation, and he made a distinction between functionality and superfluous decoration. This footrest is an early representation of such principles.



*Support*, n.d.

Oil paint on metal film canister with paper labels for Walt Disney Productions' *Pinocchio*, mid-20th century

40.6 x 40.2 x 17.8 cm (16 x 17 x 7 inches)

Pinocchio is a fictional character and the protagonist of Carlo Collodi's serial novel *The Adventures of Pinocchio* (1883). He is also the subject of a feature-length animated film by Walt Disney Productions (1940), which tells the narrative of a wooden puppet brought to life by a blue fairy. Through many trials and encounters, Pinocchio dreams of becoming a real boy.



*Support, n.d.*

Oil paint on wooden tent post, Tuareg peoples, Niger, 20th Century, on base 269.2 x 35.6 35.6 cm (106 x 14 x 14 inches)



*Support, n.d.*

Oil paint on fiber and pitch water basket, Native American (Paiute or Washoe), Great Basin Area, United States, 19th century  
39.4 x 34.3 x 30.5 cm (15 ½ x 13 ½ x 12 inches)



*Support, n.d.*

Oil paint on terra-cotta *milagre* (ex-voto) of a head with an abnormal growth, Sertão region, Brazil, early 20th century  
8.7 x 7 x 7 cm (3 ⅜ x 3 ¼ x 3 ¼ inches)

The belief systems held by the peoples of the Sertão region in Brazil reflect indigenous, European, and African cultures. There, an ex-voto may represent a physical *milagre* (miracle) in response to a petitioner's prayer, or the fulfillment of a vow or promise made in return for a favor granted, often in combination with a special pilgrimage. It sometimes takes the form of a body part, and often represents the nature of the problem as well as the fact that the favor sought was granted. This ex-voto represents a head with an abnormal growth.



Support, n.d.

Oil paint on burial figure of an attendant (glazed terra-cotta), China, Ming Dynasty,  
1368–1644 CE

19.7 x 7.4 x 5.4 cm (7  $\frac{3}{4}$  x 2  $\frac{7}{8}$  x 2  $\frac{1}{8}$  inches)