

YVON LAMBERT

GARDAR EIDE EINARSSON  
*The Story of IXO*

March 15 — April 20, 2013



*The Devil's Butcher Shop; the New Mexico Prison Uprising, 2012*

For press inquiries : Valentine Dolla | [valentine@yvon-lambert.com](mailto:valentine@yvon-lambert.com)  
108, rue Vieille du Temple, 75003 Paris - T: +33 (0)1 42 710 933 - [www.yvon-lambert.com](http://www.yvon-lambert.com)

YVON LAMBERT

GARDAR EIDE EINARSSON

*The Story of IXO*

March 15 – April 20, 2013

Yvon Lambert is pleased to announce *The Story of IXO*, Gardar Eide Einarsson's first solo exhibition with the gallery.

Born in Norway, Gardar Eide Einarsson lives and works in New York and Tokyo. He deals with painting on canvas or wall painting, installations, photography, banners and flyers. All the pieces are based on found images or objects issued from the popular occidental culture such as graffiti, cartoons, skateboarding, tattoos and punk music. These works reflect identity-related tensions within the mass culture. However it is not merely a question to consider these as proper works of art. Above all, thanks to an elaborate display, the artist encourages us to question what would be the status of a Post-Modern art work as a critical and independent tool.

Most of the time, his black and white works keep playing with confusion and time lag, between signs issued of the social field and formal vocabulary, and, as stated Chus Martinez «Like a vernacular interpretation of the modernism».<sup>1</sup>

A group of six new works will be presented at Yvon Lambert Gallery. Originally they would be individual pieces but that come together as an installation made for the space, as is the way the artist usually proceed on a show. These works untitled *The Story of IXO*, come under several themes: minimal(ist) expression, refusal, and negation. Letters I, X and O (O as a stand in for zero/blankness/nothingness) are present in each work and tend to create the exhibition's thread...

*Art Minimal II* is a monumental dyptich published in the first page of the exhibition's eponymous catalogue «Art Minimal II – De la Surface au plan», presented to the CAPC of Bordeaux, 1986. In counterpoint, *Let's Find Out About Safety* is now a real object: a double page from a children's book found by the artist on which he overpainted.

*The Devil's Butcher Shop; the New Mexico Prison Uprising*, is a painting based on a book cover relating to one of the most violent prisoner riots within the America History. By using a graphic treatment, the artist reveals a purely abstract picture in complete opposition to the reality. Thus, behind these typical modern abstract paintings, is hidden a reality more violent and largely offset by the artist.

*On the floor, In Taxis, On the Phone, In Clubs and Bars, At Football Matches, At Home With Friends*, composed of two light boxes, are based on an Irish republican army flyer urging people to converse carefully. It invites to the silence: «whatever you say, do not say anything». The banner *IXO / NO* is inspired from the recent protest in Athens: the word OXI ("No" in greek) is viewed upside down.

Finally, a third sculpture, a bronze casting of a simple I-beam, refers to the minimalist vocabulary and the ready-made. The letter "I" made by the object profile is only the claim of "I". The length size of the work, 184 cm, is equivalent to the artist's eight.

Gardar Eide Einarsson was born in Oslo in 1976, lives and works in New York and Tokyo. He graduated from the Einar Granum School of Fine Art, Oslo, and the National Academy of Fine Art in Bergen but also from the Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt and Main. He also studied from the National Academy of Fine Art of the Whitney Museum of American Art Independent Study Program and from the Cooper Union School of Architecture, Architecture and Urban Studies Program, New York. He recently exhibited at the Astrup Fearnley Museum of Modern Art, Oslo; Museum of modern Art, Fort Worth; Centre d'Art Contemporain, Geneva, Contemporary Art Museum, St. Louis, Saint Louis; Swiss institute, New York... But also in the Biennale de Sydney; Palais de Tokyo, Paris; Rubell Family Collection, Miami; Stadshallen, Bruges; Louisiana Museum of Modern Art, Humlebaek, MACRO Future, Rome; Museo d'Arte Contemporanea de Vigo; National Museum of Photography, Preus Museum, Whitney Biennial, New York, PS1, New York; Ballroom Marfa, Marfa; Centre of Contemporary art, Copenhagen, Royal College of Art, Londres; The Moore Space, Miami; Sculpture Center, New York; Witte De With, Rotterdam; Städtische Galerie im Lenbachhaus, Munich; Kunsthalle, Berne ...

---

<sup>1</sup> In *Gardar Eide Einarsson, South of Heaven*. Catalog published at the occasion of Frankfurter Kunstverein's exhibition, 2007 and at the Centre d'Art Contemporain of Geneva, 2008.