

Mads Lynnerup: Atypical Everyday

Richmond Art Center
South Gallery
April 11-June 3, 2006

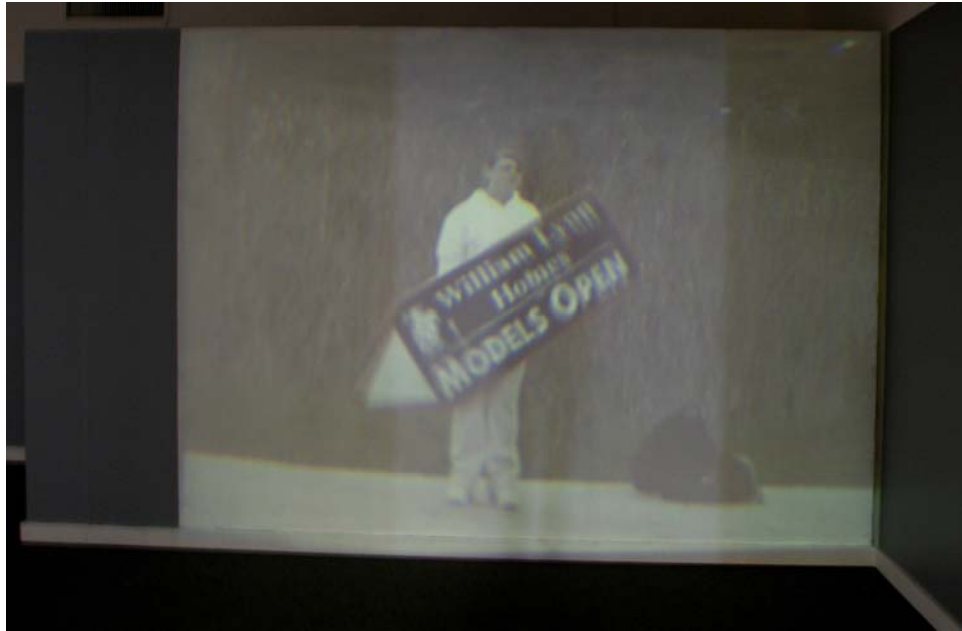
Mads Lynnerup looks upon the average with new eyes. In quotidian scenarios infused with wry humor, he observes familiar objects performing in unexpected ways. In his first solo exhibition, Lynnerup reports on a world populated by invisible actors. Cars drive themselves. Magazines read themselves. Shopping carts autonomously browse the aisles, while televisions watch other televisions on TV. All of these images are contained in a dilapidated house, a structure which pulls the various short-form videos together into a single narrative of surprising complexity.

It begins with absurdity, inanimate objects coming to life. A light and yet sharp social critique soon becomes apparent, so subtle that it nearly escapes notice. Who in our society goes unseen? Richmond is the Bay Area's invisible city, plagued by crime, violence and poverty, yet just inches away from affluence. In the video that beckons entry into the gallery, a teenage girl waves a placard advertising model homes. Her arrow points listlessly toward the rundown structure that is the exhibition's focal point, leading and yet misleading us. What is the value of a home, a car, food, entertainment? In Richmond as elsewhere in the region, property values are soaring, but the city's downtown is overcome with entropy. All of the object-actors in these scenes appear used and worn out, and before our eyes the young woman is reduced to a human signpost. The car, freed from its tyrannical driver, circles aimlessly. The magazine's dog-ears belie the glamour of its advertising. The shopping cart is full of junk food, and the TVs on the TV are all broken. The house itself has only one feature, a trash can.

Upon entering the house, our perspective changes again. Inside it's cozy, like a chapel, with a steel-grated window that suggests a confessional. Looking through this window, the electrical pole in the corner takes on the affect of a cross. Downtown Richmond is littered with storefront churches, each one a testament to the role of faith in overcoming adversity. In Bible stories of the Rapture, the faithful are swept up to Heaven abruptly, abandoning their daily activities in mid-stride. Lynnerup, never cynical, completes the cycle—what was first funny, then sad, becomes transcendent.

Mads Lynnerup was born in Copenhagen, Denmark, in 1976. He holds a BFA from the San Francisco Art Institute, San Francisco, CA (2001). Recent exhibitions include *Hot/Cold Summer Loving*, Zacheta National Gallery of Art, Warsaw, Poland (2006); *Glitz*, Los Angeles County Museum of Art, Los Angeles, CA (2006); *Regarding Truth*, Wattis Institute for Contemporary Art, San Francisco, CA (2006); *ORTung 2005*, Galerie 5020, Salzburg, Austria (2006); *Hong Kong Artist's Biennale 2005*, Club 64, Hong Kong, China (2005); *Moving Target*, Kluuvin Galleria, Helsinki, Finland (2005); and *The California Biennial 2004*, Orange County Museum of Art, Newport Beach, CA (2004). Lynnerup was an artist-in-residence at the Headlands Center for the Arts, Sausalito, CA, in the spring of 2006.

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