

Press Release

Ida Ekblad

FLYABLE, RIDEABLE

11 June - 16 July 2022

Opening 10 June, 6 - 9 pm

One of the most striking qualities of Ida Ekblad (*1980, Oslo) is the relentless willingness to morph. Albeit her young age, her career has spanned almost 20 years and there were many moments where she could have relaxed into a formula of success. Ekblad, however, did very much the contrary, reinventing herself, exploring new styles and techniques, flirting viciously with her influences, poking around in the spectrum of taste. By always giving priority to the experiment, she fearlessly exposed her true interest: that of being an artist.

Ida Ekblad (*1980, Oslo) lives and works in Oslo. She studied at the Oslo National Academy of the Arts (2007) and the Mountain School of Arts, Los Angeles, USA (2008). She participated in the Venice Biennale in 2011 and 2017. In recent years, her work has been exhibited internationally, including major solo exhibitions at the Kunstneres Hus, Oslo (2021); Kunsthalle Zürich, Zurich and Museo Tamayo, Mexico City (2019); Kunstverein Braunschweig, Braunschweig (2018); Kunsthaus Hamburg, Hamburg (2017); The National Museum of Art, Design and Architecture, Oslo (2013); Bergen Kunsthall, Bergen and Bonniers Konsthall, Stockholm (2010). *FLYABLE, RIDEABLE* is the third solo show of Ida Ekblad at Karma International.

Ida Ekblad's work is owned by a multitude of important public and private collections, including the Migros Museum, Louisiana Museum of Modern Art, Humlebæk; Moderna Museet, Stockholm; Albright-Knox Art Gallery, Buffalo; Centre Pompidou, Paris; KODE Art Museums and Composer Homes, Bergen; Astrup Fearnley Museum, Oslo; and The National Museum of Art, Design and Architecture, Oslo, among others.

This spring, Kunsthalle Zürich, in collaboration with Lenz, will publish a major monograph on Ekblad, including texts by Daniel Baumann, Martha Kirszenbaum, Agnes Moraux and Stian Grøgaard.

She has this to say about the paintings in the show:

I have thought that the twilight sometimes feels longer than the totality of the day. That during dusk the movement from sunlight to blue and from blue to blackness holds the colors hostage. Transitional light clouds the hues and dims them. Calms them. Colors are greyed and put to sleep. But what if the grey area is the greatest area? What if the night zone has another source of light. What if the colors are illuminated by unrest and the dark glow of insomnia. Like a shine through a tinted film. A day-for-night movie effect. The cadmium red on a poppy has turned blue but is still red. White sheets are purple and still white. The eyes are calibrating. The brain is upside down. You are surrounded by yourself. And what if the night world is not where you run in syrup and trip, where you fail and fail, fall and fall and sink and sink. It's not where you are knocked unconscious, but rather where you are given blind control. Where you have mesopic vision. Where you have twilight vision and you see unseen pigments and double horizons. You are sitting in the phosphorescent saddle. And everything becomes flyable, rideable. These six paintings are nocturnal paintings. They are paintings from that other place. - Ida Ekblad