

Ingirafn Steinarsson

CV



## CV

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Born in Lund, Sweden. 1973. Lives and works in Iceland.

### Education

- 2003-06 Malmö Art Academy. Malmö, Sweden.  
2003 Academy of Fine Arts Vienna. Vienna, Austria.  
1996-99 The Icelandic College of Arts and Crafts. Reykjavik, Iceland.

### Solo Exhibitions

- 2010 "Growing system". Suðsuðvestur. Reykjanesbær. Iceland.  
"FUNCKTIUS/FUNGUS/FUNNUS". Gallery Kling og bang. Reykjavik, Iceland.
- 2009 "Drawing". Gallery Veggur. Akureyri, Iceland.
- 2008 "Aesthetics of function, go go froða." D-salur. Listasafn Reykjavíkur.
- 2006 Salle du Bélian. Mons, Belgium. With Vincent Mauger.  
"Asteticus of fungus/functius/funnus." Gallery Peep. Malmö, Sweden.
- 2004 "Party Tank Fuel, the software in the hardware." Gallery Peep. Malmö, Sweden.
- 2003 "Attempted Making of the Ingirafnius GUK+ Species." Gallery GUK+. Iceland, Denmark & Germany.  
"Space eitt og Space tvö." Art Center Skaftfell. Seyðisfjörður, Iceland.
- 1999 Gallery Nema Hvað. Reykjavik, Iceland.  
Gallery Schallschutz. Hanover, Germany. With Magnús Logi Kristinsson and Egill Sæbjörnsson.
- 1998 Gallery Gulp. Reykjavik, Iceland.

### Group Exhibitions

- 2014 "Untitled drawings". Polymorph. Gallery Kunstlager. Reykjavik. Iceland.  
"Untitled drawings". Ró Ró. Skaftfell Center for Visual Art, East Iceland.
- 2012 "Turbolazer". Núningur. Asi Art Museum. Reykjavik. Iceland.
- 2011 "Language Vapor (neural signal and tounge)"; "Digested Entheogen".  
In Between. Hafnarborg. Hafnarfjörður. Iceland.  
"Tilfinnanlega bullandi staðsetning". Somewhere along those lines. Reykjanesbaer Art Museum. Iceland.
- 2009 "Cultural tool". Ferryplace. Hellisskógur, Selfoss, Iceland.
- 2008 "Squat painting in Berlin". Global Alien. congress of culture. Kunstraum Kreuzberg/Bethanien, Berlin.  
"Untitled". Trommusóló. Kling og Bang. Reykjavík, Iceland.
- 2007 "Mixing of the Spirits." Global Alien, freedom of speech. Ssamziespace, Seoul, South Korea.
- 2006 "Untitled." (Drawing). Gæðingarnir. They Living Art Museum, Reykjavík, Iceland.  
"Hyderabad-Challenger deep" Global alien. Gallery Meinblau, Berlin, Germany.
- 2005 "Stickerbook." The Son. Gallery Boreas. New York, United States of America.  
"Untitled." (Drawings). Salong 100. Oslo, Norway.  
"Machinegun." (Drawing). They Living Art Museum, Reykjavík, Iceland.

- 2004 "Untitled." (Fly Work). Signal in the Heavens. Blumen. Berlin, Germany.
- 2002 "Steypu Rör." The Artist on the Corner. Reykjavik, Iceland.  
"Untitled." Hypercraze 2000. The Living Art Museum. Reykjavik, Iceland.
- 2001 "Untitled." Gufa. Laugavatn, Iceland.  
"Untitled." Hentur. The Yellow House. Reykjavik, Iceland.  
"Radio transmission." 36 klst. The Yellow House. Reykjavik, Iceland.
- 2000 "X-rays." Dialogues with the Collection. The Living Art Museum. Reykjavik, Iceland.  
"Útvarp útvarp." "Gróðurhús." Grásrót 2000. The Living Art Museum. Reykjavik, Iceland.
- 1999 "Untitled." The Very Positive and Affirmative Reykjavik Tea Party. Hverfisgata 46. Reykjavik, Iceland.

#### Projects and other

- 2010 Exhibition curator, "Acknowledging Knowledge". For LÁ Art Museum, in collaboration with anthropologist Olof Gerður Sigfusdóttir.
- 2003 "Cazbol Playback Performance." A live TV and internet broadcast within The Hoeksteen TV  
With Magnús Logi Kristinsson. Amsterdam, The Netherlands.
- 2001 "Genetic Silence." Polyphony. The Living Art Museum. Reykjavik, Iceland.  
A collaboration led by Paula Roush.
- 2000 Installation with Kaput Orchestra. Iðnó Theater. Reykjavik, Iceland.  
Work with Apparat Organ Quartet and The Icelandic Radio Amateur Association.  
The Reykjavik Art Museum.  
DJ work with Ásmundur Ásmundsson. The Reykjavik Art Museum. Reykjavik, Iceland.  
"Translight 2000." With Ásmundur Ásmundsson, Magnús Sigurdsson and Pétur Eyvindsson.  
Reykjavik, Iceland and Helsinki, Finland.
- 1999 "Sukkelusvene." Floating Gardens. Light Festival. Helsinki and Porvoo, Finland.

#### Grants

- 2013 The Icelandic government, salary grant for 6 months.
- 2010 Letterstedska fonden, for Supermarket artfair 2010.
- 2010 The Icelandic government, salary grant for 6 months.
- 2009 The Icelandic government, salary grant for 12 months.
- 2006 Residency at Mons, developed with the support of the Town of Mons, and of the program Culture 2000 of the European Commission.
- 2004 Grant from the Landsbanki Íslands. Artist grant.
- 2003 Grant from the Icelandic Ministry of Education. For Signal in the Heavens.
- 2000 Grant from the Cultural city of Reykjavik. For Translight 2000.
- 1999 Erasmus travel grant. For the Floating gardens project.

#### Work and experience.

- 2007-2014 Technician at Reykjavik Museum.
- 2001-02 Teacher and organizer at The Net Station.  
A teaching project based on open source and computer recycling .
- 2000-02 Technician in The Living Art Museum. Reykjavik, Iceland.

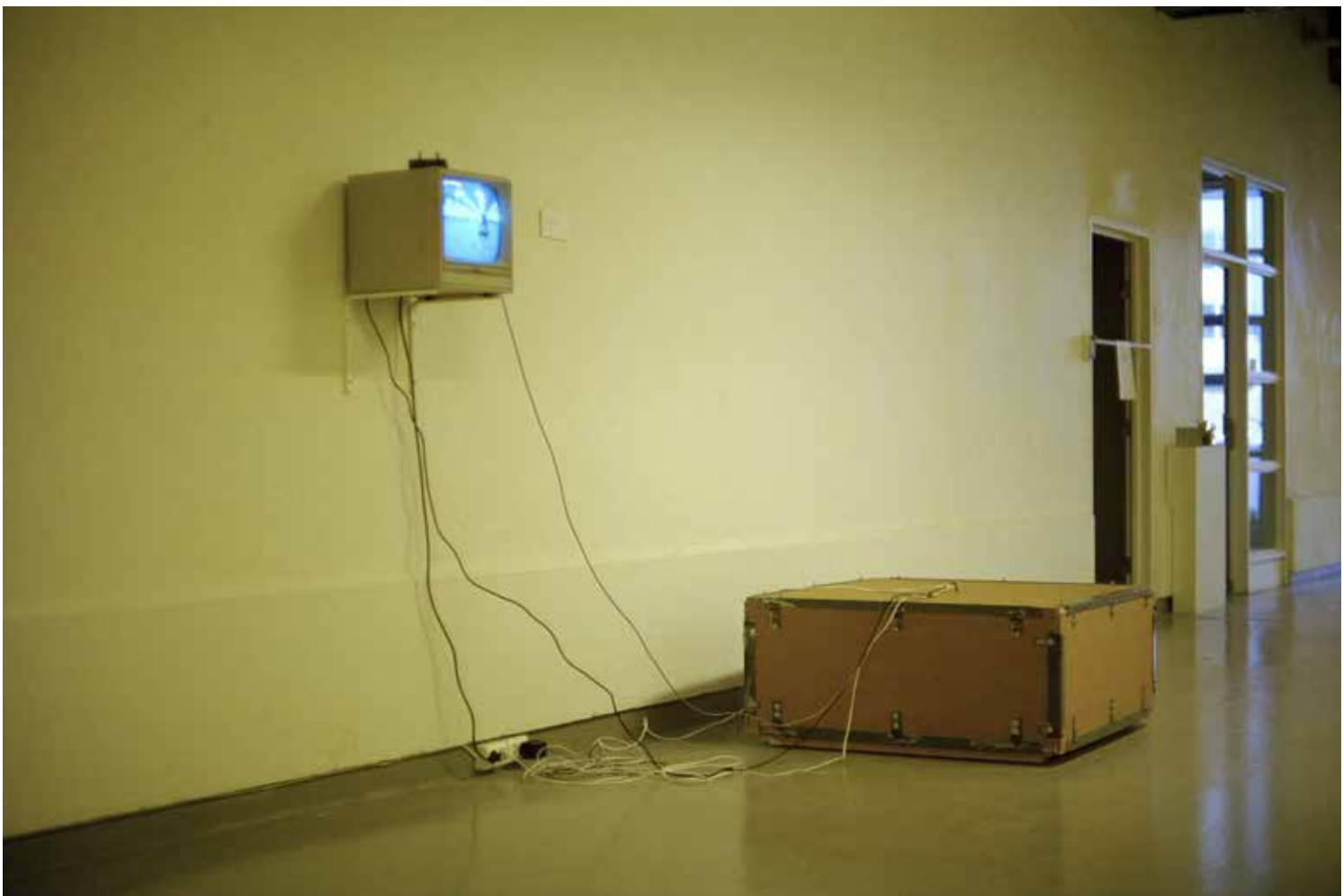


Untitled, 1998. Stencil, gray and black paint.

Gray spray paint was used to cover up one or two writings by teenagers in outdoor bus shelters. Then, with black spray paint and a neatly done stencil, sentence like these were made.

TEENAGERS ARE NOT SEXUAL BEINGS    TEENAGERS DON'T KNOW HOW TO SPITT  
TEENAGERS DON'T FOLLOW FASHION    TEENAGERS ARE NOT COOL

These bus shelters are one of many locations traditionally used by teenagers to be obnoxious to each other and to the grown-ups. In these teenagers cultural premises, a gesture is made against them in a way they are not familiar with.



Untitled, 1999. Wood, cord controlled toy car, wood, mirrors. 1\*1 meters.

A remote controlled toy car, mounted with a CCTV-camera on top of it, is placed inside a box whose walls are covered with mirrors. The car is controlled from the outside and a monitor is connected to the CCTV-camera that is fastened to the wall besides the box. The movement of the car is seen through the changing of the scene with the camera facing you always.





Sukkelusvene, 1999. 10 meters long and 4 meters high.

This is a submarine made from plywood and aluminium plates.

It was part of a project conceived by a Finnish artist, Markku Hakuri.

The main theme of the project was borderlines.

I was part of a group of people who made this submarine.

We thought about submarines and spy satellites because they are tools to go under and over borderlines.

The submarine was chosen because it has a more familiar shape than satellites.

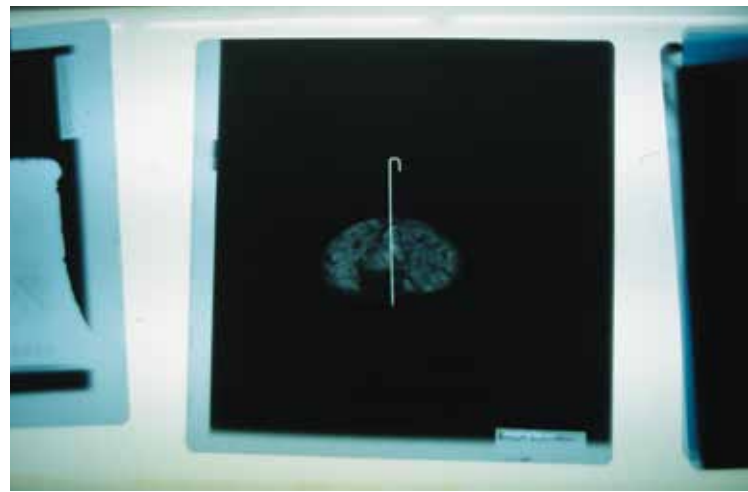
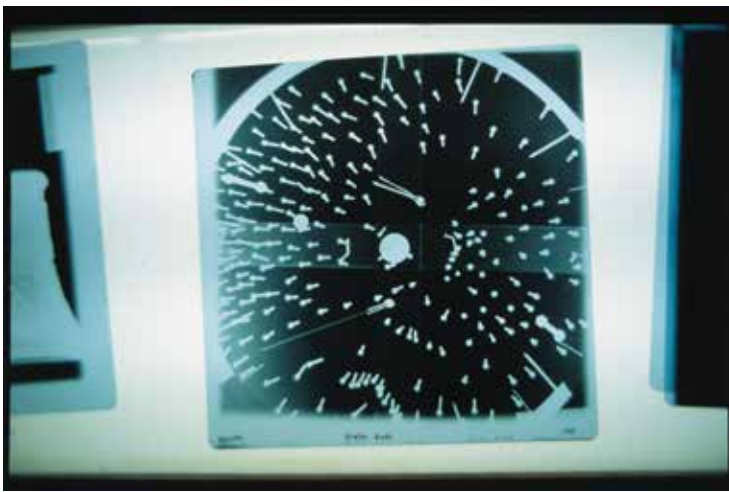
The orange colour is that of the traffic lights when one is on the border between staying and going.

The submarine was lit at night-time and was located near a busy road between Helsinki and Porvoo city.

It was there from October 2000 to February 2001.

One other piece of the project can be seen to the left on the lower picture.

It were twelve humanized plastic figures on six meter high poles. On the right on the picture is the submarine.



Xrays, 2000. Light board 110\*70 cm. Xrays 30\*30 cm.

These are x-rays of works from the collection of The Living Art Museum.

A group of artists were invited by the Living Art Museum to work with the collection rather than just hang up pieces from it.

I chose pieces which I thought would be interesting to x-ray, in some structural way, if it is made by a known artist etc. A light board was used for viewing them.

I then gave the Living Art Museum the x-rays so that the work will hopefully become added information about the collection. The question is then if the work is more valuable as information on the other works in the collection or as such about its own function and "question".



Greenhouse, 2000. Plastic, wood, plant lights. 6\*10 meters.

A greenhouse is placed over plants which were growing wild during the summer at the end of the alley of the Living Art Museum. Warm air was blown into the greenhouse with a fan which was mounted in one of the windows. Fluorescent plant-lights were installed. The plants could be viewed from inside of the gallery, through the windows on the ground floor. First I had an idea about enlarging the gallery by building a big tent over the alley, which would create a shelter for people. But plants grow wild on that particular spot because it is never used by humans. So I decided to help the plants to grow. It was hard to see the plants through the plastic covering. It was better to view them from inside the gallery, through the windows on the ground floor. That way I made the gallery bigger, by letting people look out the windows but still into the gallery structure.





Útvarp útvarp, 2000. Radio transmitter, contact mics etc.  
See cd.

This was a radio station named "Útvarp útvarp", translated "Radio radio", and was part of the Grasrót 2000 exhibition. It broad-casted the sound of the physical structure of the Living Art Museum during the exhibition time. Contact microphones were placed around the building, on floors, doors, etc. Connected to the transmitter of mounted to the chimney of the gallery. These contact microphones picked up vibrations of solid things, but very little vibration of air. So walking and the opening and closing of doors had more presence in the broadcast than spoken words or other sounds that travel through air.



Steypurör, 2002. Concrete. 1 meter long 20 cm high and wide.

This is an ornamental concrete pipe. Its located in a steep hill in the suburbs of Reykjavik city. The pipe is connected to a short draining system which is supposed to collect water which then runs out through the front opening.

I tried to imitate or make an object which has no straight forward meaning or function.

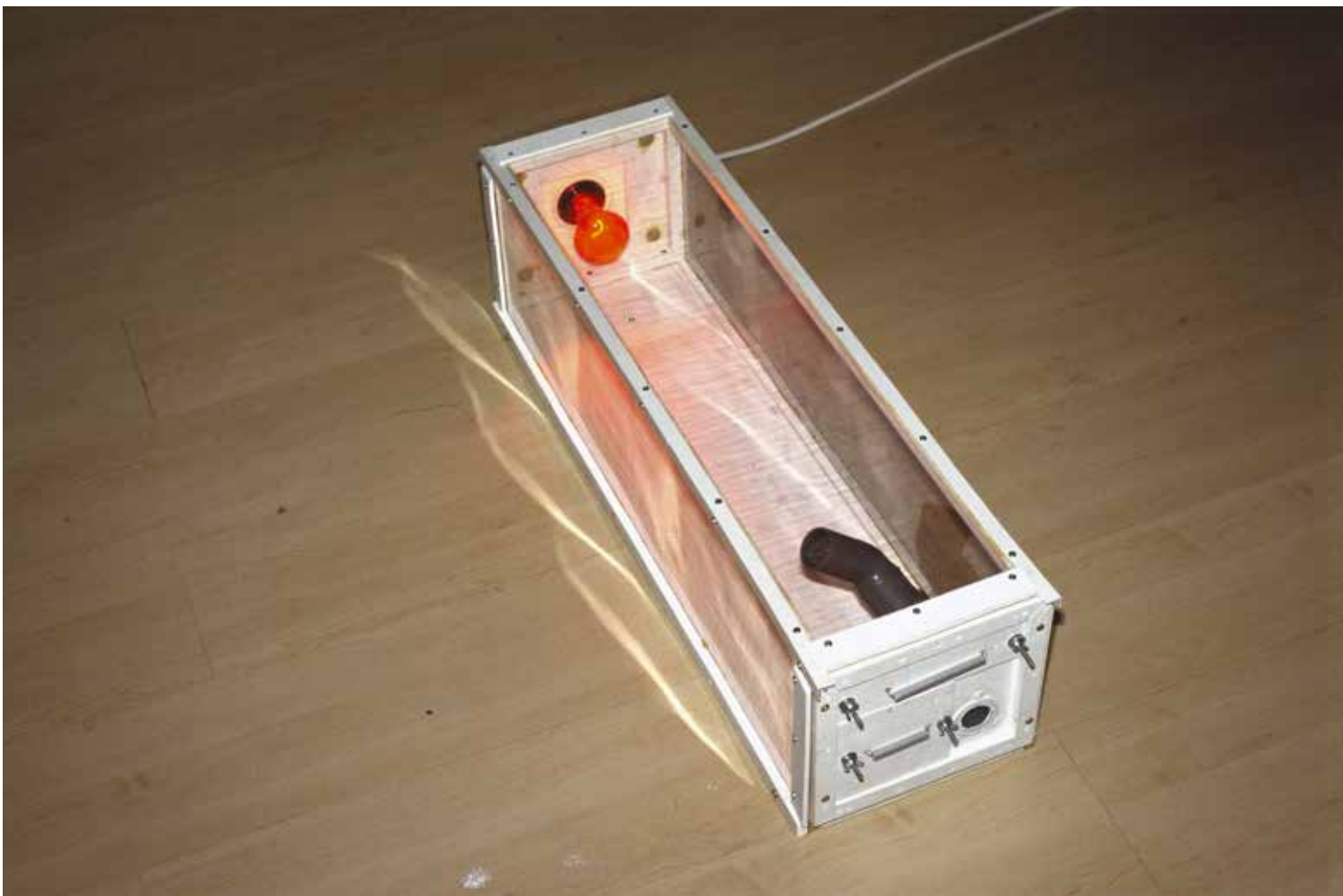
These kinds of objects or leftovers from old structures are often found in unorganized areas within cities.

This is part of the "Listamadurinn a Horninu" project which would be translated "The Artist on the Corner".

It was a project where artists made works out in public spaces.

Each artist had an opening in different locations every two weeks.





Attempted making of the Ingirafnius GUK+ spieses.2003.  
Plexiglas, wood, heating bulb 80 cm long, 20 cm wide and tall.

Three cages were distributed on each location of the Guk+ Gallery in Iceland, Denmark and Germany. The idea was to catch mice which then would be brought together to form the unique Ingirafnius GUK+ Species. Two cages were located outside, in Selfoss, Iceland and in Lejre, Denmark. The third one was inside in Hanover, Germany. The two made for outside had a heating bulb to keep the cages in a favorable state for mice, along with fresh food. The one inside was just the same but had no light bulb installed. The question arises if the work is a failure or not. If mice had been caught it would be a interesting idea about conservation and storing artworks.



Casbol Playback Performance, 2003. Video stills, Mixed media.  
See dvd.

On the television show De Hoeksteen Tv, which is broadcasted in Amsterdam. Magnús Logi Kristinsson and I made this performance called Casbol Playback Performance. We made paper dolls from photographs of us that were taken around 1992 downtown in Reykjavik, Iceland. Around that time we had been doing lo-fi recordings at our homes under the name Cazbol. These dolls were strung on a guitar and on a pair of drumsticks they were placed in a set resembling our rooms where we lived as teenagers. We performed two songs from the original Cazbol recording in too music video where we used the guitar and drumsticks that had the dolls attached.





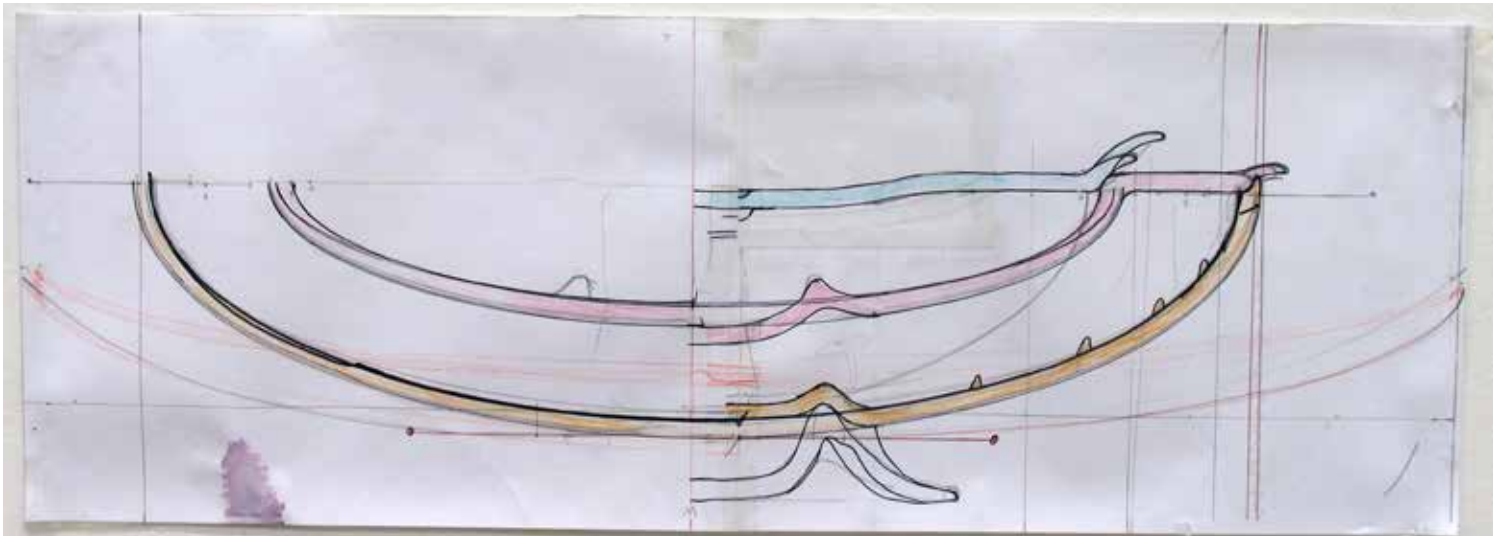
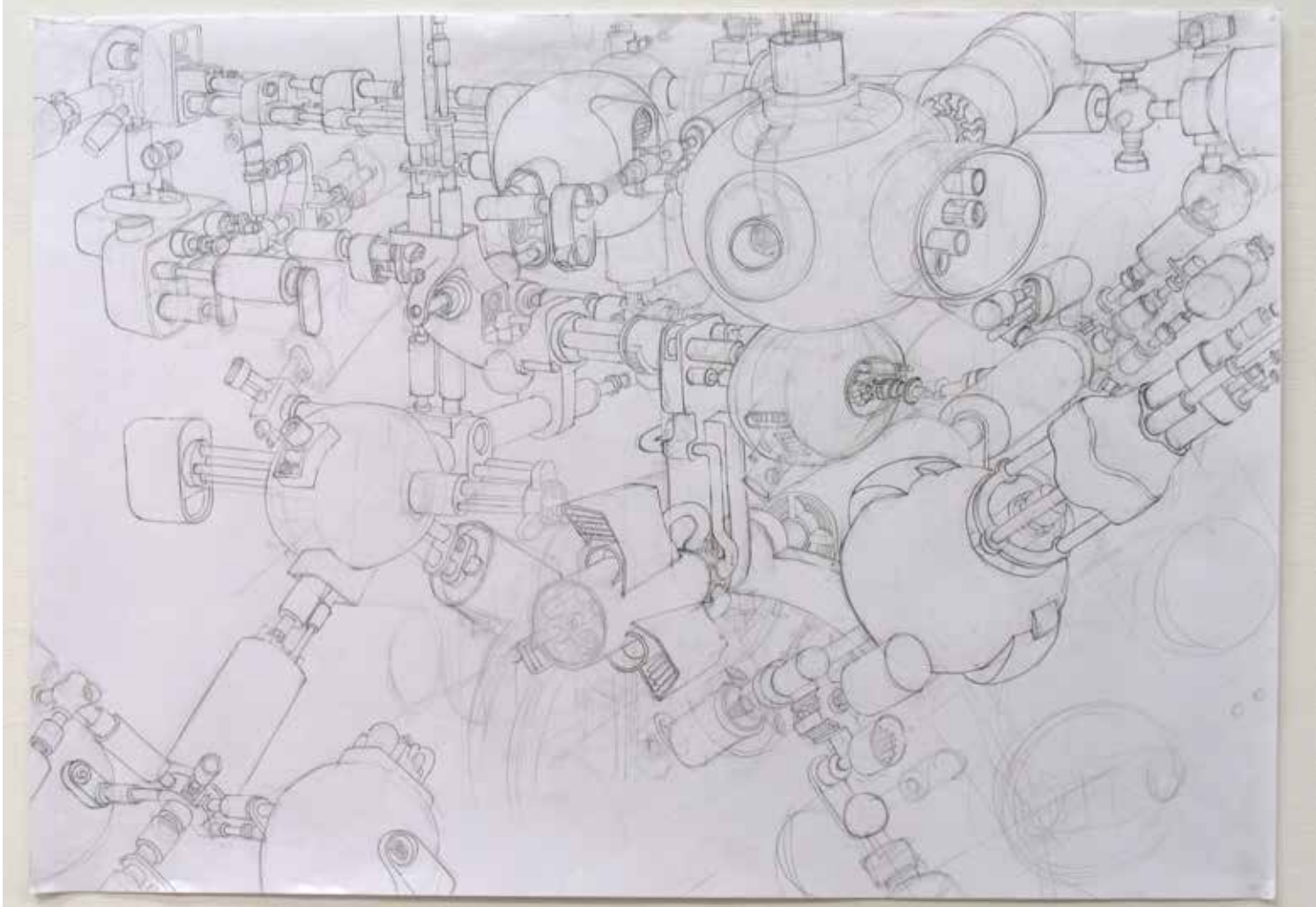
Space eitt space tvö, 2003. Slides, slide projectors.

The photos are taken out through a window in an aeroplane.  
The film is exposed by holding the shutter open until a lightning occurs in the clouds.  
The stars are drawn as a thin scribbles on the upper part of the pictures with the long exposure and the ambient-like structure on the lower part is the clouds lit up by the lightning.  
Then the shutter is released and a new picture is exposed until there is another lightning.



Untitled, (Fly object), 2004. Aluminium, wood, plastic, lights. Approx. 4 meter high, 120 diameter.

This was part of a group exhibition in Berlin called Signal in the Heavens. With this work I tried to use aesthetical preferences related to science fiction, horror films etc. A round aluminium structure up in the ceiling from which hangs a firm and flexible body of plastic tubes which forms a bundle on the floor. They are filled with air by a fan mounted in the aluminium structure, the structure carries swarm of flies which is illuminated from the inside.



Untitled, 2005. Pencil drawings.

These works were exhibited in a drawing exhibition in Oslo, Norway, called Salong 100.

The bigger drawing on the top of the page is made for this exhibition.

The lower one is a technical drawing of a work in progress, a sketch also at the exhibition:

These drawings show how my aesthetical sense of beauty is tied together with my fascination of the technical world, both real and fictional.



2007

The purchaser of this contract can execute the provisions of it at any time in the future.

The owner of the contract can order the production of 50 sticker designs in quantities of 1000 each directly from the artist (total 50,000 stickers) at a cost of 350,000 Icelandic kronur, indexed for inflation from January, 2005.

The owner will receive one sticker per design (50), and the remaining 49,950 will be distributed in places the artist agrees are interesting.

The stickers will be designed and produced upon receipt of an order and will be completed within 18 months.



Sticker books, 2005. A4 sticker books, 2 m long table.

These are ten contracts, hand written on the front of a 10 page sticker book. All the Contracts are the same and each has one sticker.

It goes as follows.

The purchaser of this contract can execute the provisions of it at any time in the future.  
 The owner of the contract can order the production of 50 sticker designs in quantities of 1000 each directly from the artist (total 50,000) at a cost of 350,000 Icelandic kronur, indexed for inflation from January, 2005.  
 The owner will receive one sticker per design (50), and the remaining 49.950 will be distributed in places the artist agrees are interesting.  
 The stickers will be designed and produced upon receipt of an order and will be completed within 18 months.

What makes these objects interesting and/or valuable? Are they better if they are signed and the stickers produced, or is it enough just to have the contract?

If any of the contracts are signed then the stickers will be put up in different cultures which will view them differently.

The work has a question built in it self about it self, making its presence constant when unsigned. And if it will be signed it will influence the culture in a physical sense, influencing in the public space. In this way the work will have a presence in history .





Party tank Fuel. The software in the hardware. 2005. Mixed Media.

This is a exhibition which was held in the gallery of the Malmo art academy for a weeks period. The opening of the exhibition was a party. It had DJs, a bar and interview stations where the guests had the opportunity of being interviewed on video about their party habits and attitudes.

This was encouraged by a free drink for each interview.

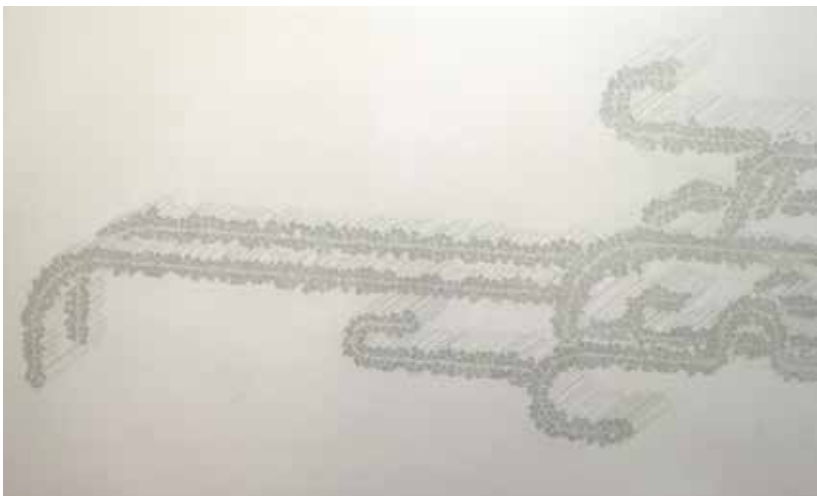
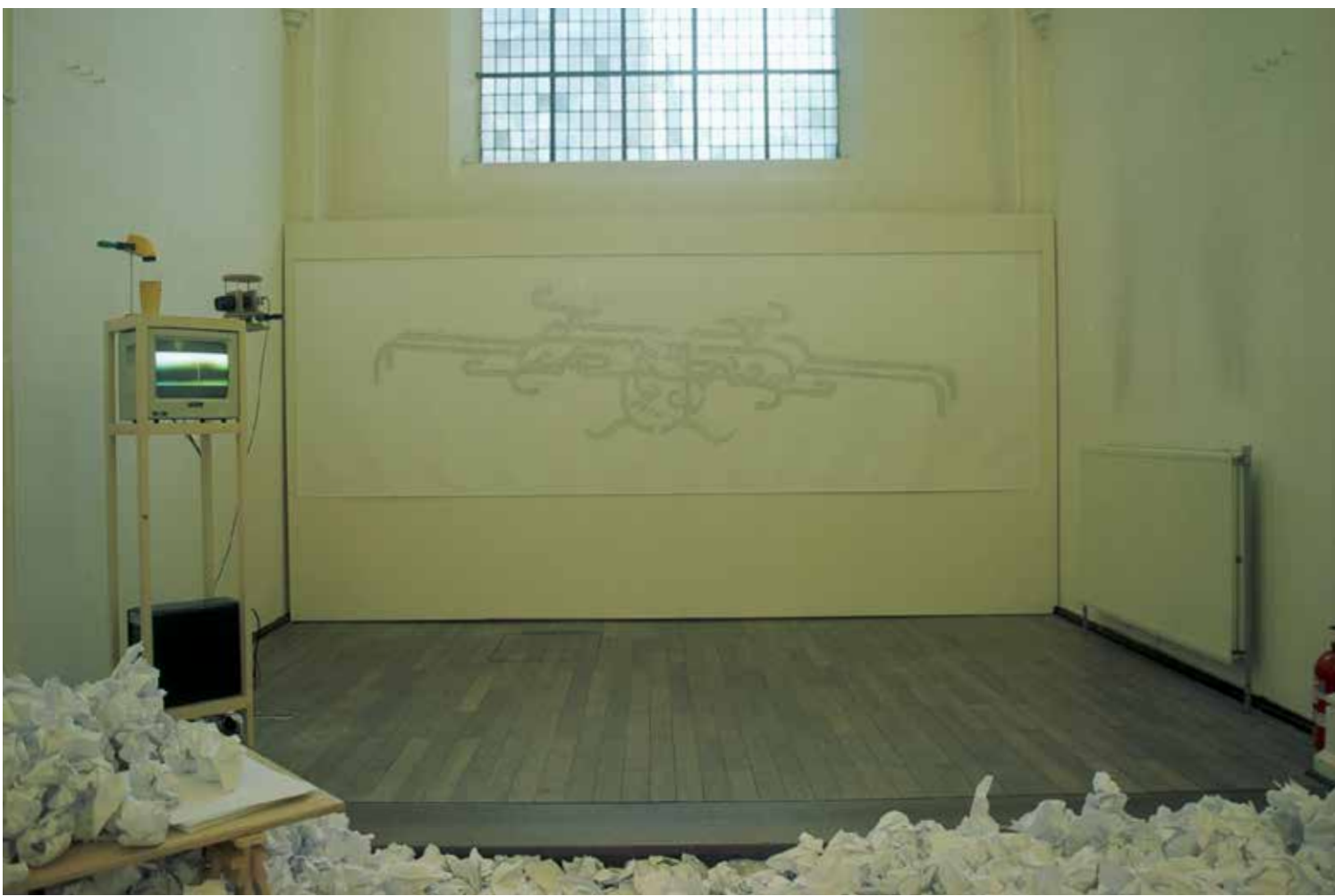
Along with the usual guests I tried to invite people who are not on the regular post list and are in one way or another associated to the idea of partyng such as club organizers or professional DJs, students from the sociology department in Lund University and so and so forth.

Some interviews where made and there was a good feeling about the party as being a party among the attendants. During the rest of the exhibition time I tried to get in to contact with ex-students of the Malmö Art Academy and interview them about their experience and memories from parties at the school. This process went on after the exhibition was over. The interviews are now kept at The Malmö Art Academy's Library and are uncut and unedited.



Challenger deep, Hyderabad. 2006. Spraycan.

This work consists of two words spray painted on the floor and in the ceiling of the gallery. In the ceiling is written Hyderabad which is a name of a city in India. From there a balloon was released with instruments to collect samples from the atmosphere. That instrument found bacteria in the highest recorded altitude, 41 km. On the floor was written Challenger deep, which is the deepest point in the ocean where life has been found, 11 km. The work points out recorded thresholds in human culture and of the planet. The use of spraycan to write the names makes a connection about the act of claiming territory as is done both with graffiti and the production of knowledge. When this text is written these cairns are still standing as the abstract and physical locations. In the future they will be obsolete when new discovery will be made and the artwork will then be a historical reference.



Funktius/fungus/funnus, 2006. High speed camera, monitor, beer, mixed media. Approx 180,0\*0,40\*0,40 cm.

This drawing and object was part of a exhibition for the residency in the town of Mons in Belgium. The drawing is in a technical maner bursting out in biological, mathematical ornament which touches upon my ideas of aesthetics of funcktion. The object on the left hand made of a cctv camera, monito and a glas of beer. The camera focuses on a area of 5 \* 5 mm ´s where a bubble formes, it then records a video at 70 frames per sekond and displays the image in slow motion on the monitor through a computer prosses. The works deals with the commuication of ideas at the same time as it immitates structure and language of funcktion.

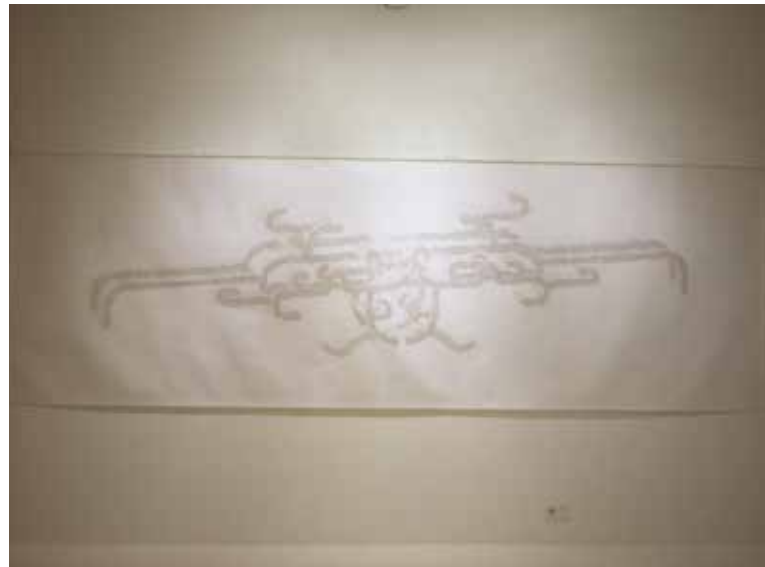
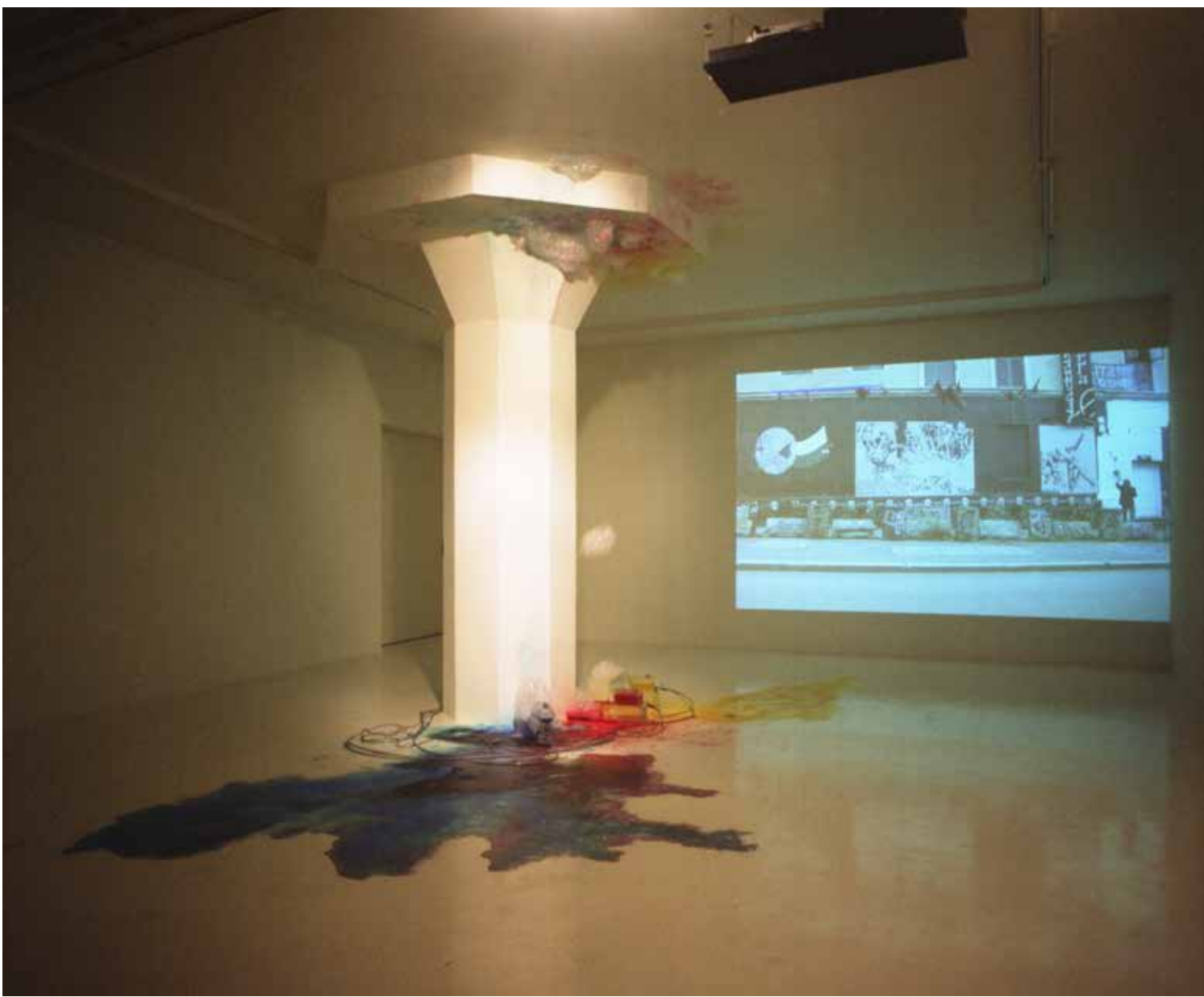




Mixing of the spirits. 2007. Mixed media.

Mixing of the Spirits was a performance based installation dealing with issues about cultural and geographical differences. It was part of the group exhibition "Global Alien" at the Ssiamzi Space in Seoul, South Korea. Global Alien is an international group of artists. The installation and activities connected to the exhibition was broadcasted by the RTV television station, which is a public broadcasting company in South Korea. The approach to the concept of Global Alien in the Mixing of the Spirits is to look at what could be thought of as a global characteristic of the human race. Different cultural food consumption, use of information and entertainment. The television is a good tool to display this idea where it is quite a homogenous media used by a vast number of regional cultures which are quite different from each other. With this in mind we chose to use the typical "Cooking show". At the vernissage and the finissage we produced cocktails from spirits which are typical for different geographical regions or cultures. Drinks made from Icelandic and Danish snaps, Korean ricevine and so on. The making of the cocktails was videotaped where we discussed the origin of the spirits, their traditional use and so on. That way we make a piece, which deals with ideas about the need of human beings for engagement with others, the culture of television and diversity of cultures.

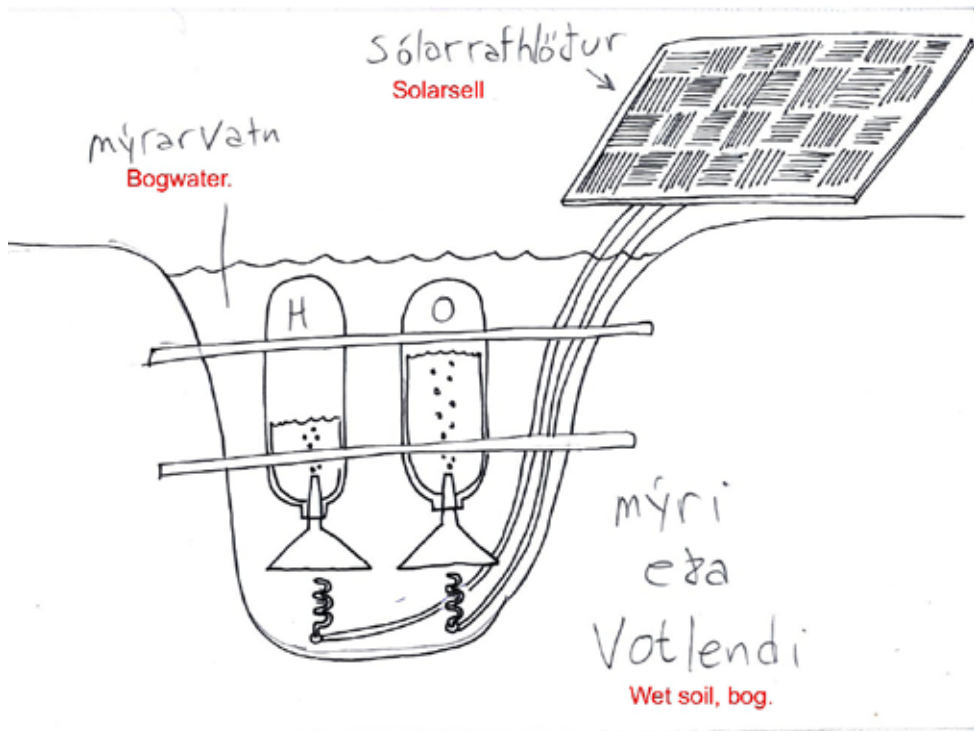




Aesthetis of function, go go froða. 2008. Video, drawing, plexiglas objects.

This exhibition was part of the "D room" exhibitions in Reykjavík Art Museum. It was a venue for emerging artists in Iceland. In the video I attempt to paint a black painted squat white. I enter cultural area of the subculture of the squatters and act out their idea about freedom and revolt, but with with a different aesthetics than they use. In this work I deal with ownership of culture and aesthetics. The foam producing machines are connected both to the aesthetics of function and and the aesthetics and culture of party. They are three Plexiglas tubes which all have a compartment for soap liquid which is colored with the primary colors. In to the soap liquid helium gas in pressed which then forms soap bubbles which levitate up into the air. The color in the soap bubbles then is left there and also drips down on the floor. Making big blobs of paint both on the floor and in the ceiling.



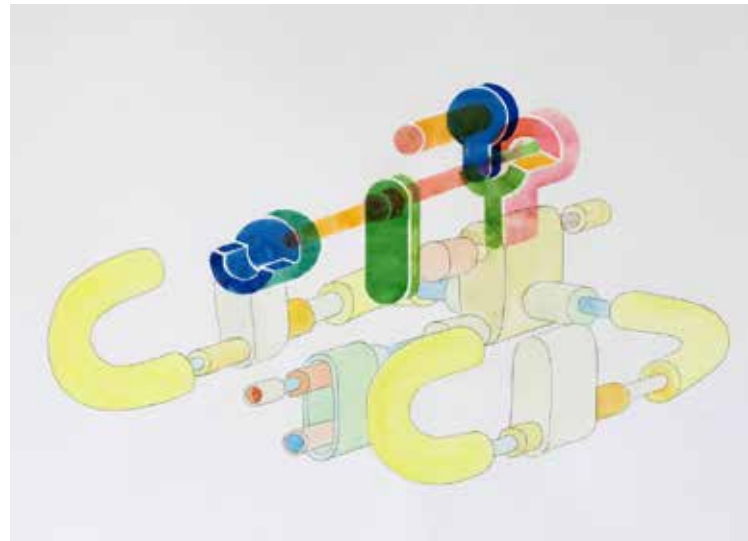


Cultural tool, 2009. Solarpanel, plastic bottles, wood.

In this work the main energy source of this biosphere, the sun, is used to propel a mimic of the artist's idea of a "Cultural Device". That is a reference to an object, concept or an idea in which a cultural community invests time and energy to constitute an understanding of the world.

Two bottles are placed in a hole in a bog, filled with ground water. The bottles are placed upside down, the water covering the bottlenecks. Simple wood frame holds them in place. A solar panel is used to produce an electric current, which electrolyzes the bog water through an electric cord. By this, two elements are produced, Hydrogen and Oxygen, which are preserved inside the two bottles. Once the exhibition is finished, the bottles with their elements and frame will be covered with the same ground that formed the hole.





"Growing system". Moss on lava stones, growlight. Drawings. 2010

The moss grown in the windows with the max efficiency of the hydroponic growsystem are a symbol of the ego of the Icelandic nation at as the moss and the lavarock is a strong carecaristic image of the icelandic landscape. The hydroponic growsystem that is normaly used to max crop by letting the root of the plant grow in the sponge like growmaterial the stone wool (steinull) soaked in nurichefull water is a metafor for the icelandic selfimage since the the growmaterial is the growth itself, the sponge like moss and lava. Placed in a windowshop illuminated day and night. On the wall where drawings depicting the idea about "aesthetics of function".





Digested Entheogen. 2011. Flask, dry urine and psilibe. 10 cm high.

The work "Digested Entheogen" consists of a flask with crystallized urine collected from a person under the influence of the hallucination mushroom *Psilocybe semilanceata*, which is common in the northern hemisphere. The crystals left in the flask is urine, salt, psilocybins and other chemicals. They represent the process of changes in the mind, the perception, thinking and mood of a person during a while and after the digestion of the Entheogen material. It can be viewed upon as a proof of a crime committed, but also and more interestingly as a materializing of a process that humans have for tens or hundreds of centuries used to gain knowledge and insight. In this way it



"Language Vapor (neural signal and tongue)". 2011. Video.

Language Vapor (neural signal and tongue) refers to other levels of consciousness, where the exhibition curator herself has been hypnotised at the request of the artist. During the hypnosis an attempt is made to make her remember single words from her infancy by recreating the intermediary state of a child that is on the verge of developing linguistic skills but is still too young. The infant invents words to signify its basic needs and environment, perhaps in its helplessness against the lack of expression. The work emphasises the use of language (written and spoken) as man's ruling tool for the production of knowledge and meaningful actions.

