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Kirsten Everberg

Born 1965. Lives and works in Los Angeles, California.

education

MFA 2004, University of California, Los Angeles BA 2001, University of California, Los Angeles

solo exhibition

- 2019** *Life Still*, 1301 PE, Los Angeles, CA.
- 2017** *Kirsten Everberg*, Eric Hussenot, Paris
- 2015** Kirsten Everberg, 1301 PE, Los Angeles, CA.
- 2014** *New work (After William Golding)*, Galerie Hussenot, Paris
- 2013** *Project Series 45: Kirsten Everberg: In a Grove*, Pomona College Museum of Art, Claremont, CA
Kirsten Everberg, 1301PE, Los Angeles, CA
- 2012** Galerie Hussenot, Paris, France
- 2011** *Looking for Edendale*, Scottsdale Museum of Contemporary Art , Arizona
1301 PE, Los Angeles
- 2009** Galerie Hussenot, Paris, France
- 2007** Galerie Hussenot, Paris, France
- 2005** 1301 PE, Los Angeles, CA
Galerie S E, Bergen, Norway
- 2004** 1301 PE, Los Angeles, CA

group exhibitions

- 2020** *Among the Trees*, Hayward gallery, London
- 2016** *Intermission*, 1301PE, Los Angeles
- 2015** *I am a Lie and I am Gold*, Yossi Milo Gallery, New York, NY
- 2012** *Presence Passe et Interaction Presente*, FRAC Champagne-Ardenne, Reims, France
- 2011** *Selections From The Hammer Contemporary Collection*, UCLA Hammer Museum, Los Angeles, CA
Recent Acquisitions From the Grunwald Center For The Graphic Arts, UCLA Hammer Museum, Los Angeles, CA

- 2010** *Five From L.A.*, Galerie Lelong, New York, NY
Space Invasion, Niels Borch Jensen Galerie, Berlin, Germany
2009 *Mind the Step*, 1301PE, Los Angeles, CA
2008 Barbara Gladstone NY.
2007 Galleria Monica de Cardenas, Milan, Italy
2005 Pour de Vrai, Musee Des Beaux-Arts, Nancy, France
 Galerie Ghislaine Hussenot, Paris, France
 Kirsten Everberg and Monique Van Genderen,
 Le Consortium, Dijon, France
2004 The Undiscovered Country, UCLA Hammer Museum, Los Angeles, CA
2003 Anna Helwing Gallery, Los Angeles, CA
 Sundown Salon, Los Angeles, CA

awards

- 2003** Lillian Levinson Award
2002-3 D'Arcy Hayman Award
2002 Art Council Award
2001-2 D'Arcy Hayman Award
2000-1 Fine Arts Dealer's Association Award
1999 Fine Arts Dealer's Association Award

exhibition catalogs

- 2011** Colbentz, Cassandra. *Kirsten Everberg*. Scottsdale: Scottsdale Museum of Contemporary Art, 2011.
2008 Augaitis, Daina and Emmy Lee. *The Tree: From the Sublime to the Social*. Vancouver: Vancouver Art Gallery, 2008.
 Ferguson, Russell. *Idle Youth*. New York: Gladstone Gallery, 2008.
2004 Ferguson, Russell. *The Undiscovered Country*. Los Angeles: Hammer Museum, 2004.

bibliography

- 2012** Barachon, Charles. "Kirsten Everberg." *Technikart* April 2012
 Troncy, Eric. "Kirsten Everberg." *Frog* no. 11 2012.
2011 *Looking for Edendale*, Kirsten Everberg, Scottsdale Museum of Contemporary Art, Arizona. Cassandra Coblentz.
2009 The NY Times « Art Cologne »
2006 Finkel, Jori, "Review of Exhibitions", *Art in America*, no. 4, April 2006, p.168-169
2005 Neal, Jane, Roberts, Bill, "Future Greats", *Art Review*, Volume IX, December 2005, p. 70
 Troncy, Eric, "Resonancs", *Numero*, issue 62, April 2005, p. 234
 Troncy, Eric, "Frog", Spring 2005
 Campbell, Clayton, "The Undiscovered Country", *Flash Art* no. 240, January - February 2005, p. 56
 Rubinstein, Raphael, "Person, Place and Thing", *Art in America*, January 2005
 Rosen, Steve, "Painting in the age of photography", *U-Press Telegram*, January 6, 2005
 Myers, Terry, "The Undiscovered Country", *Modern Painters*, December 2004 - January 2005
2004 Rosen, Steve, "Not the last picture show", *Daily News*, December 19, 2004

Tumlrir, Jan, "On the Ground : Los Angeles", Artforum, December 2004, p. 66
Pagel, David, "Leaving room for personality", Los Angeles Times Calendar,
October 20, p. E1
Walsh, Daniella, "Painting declares it's not dead", The Orange County Register,
October 17, 2004
Sorkin, Jenni, Kirsten Everberg, 1301PE, FRIEZE no.84, June-July 2004, p.131

collections

LACMA (Los Angeles County Museum of Art), CA
UCLA Hammer Museum, Los Angeles, CA
The Grunwald Center for the Graphic Arts
Musée des Beaux-Arts, Nancy, France
Le Consortium, Dijon, France
MOCA, Los Angeles, CA
MOMA, New York, NY
Marciano Art Foundation (MAF)

Kirsten Everberg
1301PE Gallery, Los Angeles, USA
Frieze, issue 84, June-August 2004 by Jenni Sorkin

The white building that stands at 1600 Pennsylvania Avenue in Washington D.C. is, depending on your viewpoint, an easily recognizable American icon, reassuring in its glory, or Neo-classically smug. Its interiors are less well known, home to more than a few ghosts and all manner of period decoration, from Victorian settees to Oriental carpets, sparkly chandeliers to cascading velvet drapes.

Throughout its history the art and decor of the house have changed considerably from administration to administration, with many first families leaving cast-offs behind. This creates a strange and interesting clash of domesticity and history. First Lady Jackie Kennedy is credited with creating staterooms that reflected the illustrious history of the presidential palace, rather than a hodge-podge of mix-and-match household leftovers. Within months of her husband's inauguration she appointed a committee of experts in historic preservation and decorative arts to unearth forgotten pieces and buy back others to restore the rooms to the idea, rather than the actuality, of some former moment of glory. Kennedy's strange notion of enforced history, that it somehow uplifts and ennobles a space rather than burdening it, seemed to sit well with the American public. In 1962, before a record audience of 56 million viewers, Kennedy conducted a televised tour, unveiling the newly redecorated Red, Blue and Green Rooms and the State Dining Room to great acclaim.

In her first solo exhibition Kirsten Everberg, in five White House-inspired paintings, recreates the experience of 1960s colour-saturated television. Her luridly hued rooms are painted on oversized, light-filled canvases that offer up her own quirky version of history painting, including many of the furnishings and objects that Kennedy assembled. Both impeccably precise and fuzzy at the edges, Everberg conjures an ethereal accuracy out of the gaudy and gilded public rooms, which have probably seen more taffeta dresses and corsages than the local high school prom. Traditionally used for weddings, teas and other social occasions, The Red Room (all works 2003) is Empire-style, decked out in red satin and dark carved wood. Everberg is an extremely tactile painter, excelling at all the agonizing, intricate details, such as the raised velvet wallpaper, so carefully edged in gold scroll that you ache to run your fingers over it. These and other lovely, highly ornamental nuances suggest a strong engagement with the history of painting, from Pierre-Auguste Renoir's bar scenes to Odilon Redon's flowers. Even her use of enamel has decorative implications, giving each canvas a delicate sheen. But for a painterly painter Everberg, in this body of work, deals explicitly with the historical record of photography. She cobbles together photographs from various sources and time periods and merges them on a single canvas. In The Green Room, for instance, a small pink and brown Georgia O'Keeffe landscape hangs above a leaded glass cabinet, and directly across from a matching pink armchair. One has to wonder if the painting was chosen for its colours, for its depiction of the American landscape or both. Either way, it is the token abstract artwork within a room adorned with portraits and busts. O'Keeffe looks stubborn, bold and staunchly anti-traditional, unwilling to conform to the dominant traditions of landscape painting (the America of which we should be proud). The rooms themselves are another story, riddled with French-style period furniture and fabrics

manufactured by American artisans and designers.

Everberg paints the questions that critic Dave Hickey has been asking for years: who is the arbiter of taste, what is good taste, and how does it shape our national identity? These are particularly pertinent questions, particularly in a style-obsessed era such as ours, where style-for-the-masses maven Martha Stewart levels the playing field but Jackie Kennedy endures as a national symbol of class and refinement. It makes one wonder how, as eager as America was to make a break with Europe, none of our ideas about sophistication are homegrown.

Strangely enough, there is another young painter also making textured paintings about the White House - Andrea Higgins, who makes abstract, patterned canvases based on First Ladies' inaugural dresses. Like Everberg, Higgins also employs photography as a tool in her painting. The difference is that Everberg's paintings cover a wider range and scope of history, focusing less on persona than on the experience of national image-making. Everberg's sequence of staterooms provides an intimate portrait of America's historical identity crisis, and of our ongoing image and insecurity issues.

- Jenni Sorkin, Frieze

Kirsten Everberg: 1301PE
ArtForum, Feb, 2009 by Christopher Miles

Surely LeRoy Neiman's sin--committed in the early 1950s, at the apex of Abstract Expressionism, and ensuring him a career of scorn--was to convert the hallmarks of painters like Franz Kline and Jackson Pollock (the splash, slash, dribble, and daub) into a signature for spasmodic expressionist/impressionist pictures of everything from Playboy bunnies to sporting events to presidents. To use Greenbergian language, Neiman pandered to the masses by reducing the avant-garde to kitsch.

Kirsten Everberg's paintings of White House interiors, modernist buildings, and ancien regime decor and monuments, made by smearing and carefully dribbling enamel to form images that appear to congeal before one's eyes, seem made to elicit a very different response. With their flirtation with Neimanesque kitschiness in this post-Gerhard Richter, post-painting, post-critique-of-representation climate, and with the attitudinal underpinning of Jeff Koons's Versailles romp and Damien Hirst's spin paintings, these pictures appear calibrated for an audience sniffing for clues. Everberg, though offers not simply references and riffs but a more complex engagement with the history of European culture and its derivations, with the traditions of painting, and with the complexities of imagemaking; the tension between abstraction and representation serves at once as a metaphor for and as a challenge to the cultural constructs she depicts. What results is a critique in the most genuine and serious sense.

Everberg's work tends to reflect the social conditions around her. The camp underpinnings of her previous plays on pomp and opulence, produced and exhibited around the surreal time of the Bush administration's halfway point, gave way first to compositions depicting more severe architectural spaces and surfaces and, most recently, to the stark landscapes included in her third solo exhibition at 1301PE--the artist lately searching for beauty and emotion in austerity. Somber in tone, the new paintings (all from 2008) were based on photographs she took of Andrei Tarkovsky's *Ivan's Childhood* (1962) as it played on a television. The pictures have a muted palette (the film is black-and-white), and two of them portray rooms far more sedate than the stately bedrooms, banquet halls, hotels, and clubs Everberg has previously favored. The show also included paintings of birch groves and reeds, variously reflected and backdropped by the Dnieper River, where Tarkovsky filmed much of his tale about a World War II orphan boy adopted by a Soviet army unit in the Eastern Front. As in her earlier work, Everberg has deftly chosen imagery that communicates a mood and feeling appropriate to the times.

A tension between order and flux is found in Everberg's compositions, which owe less to the Abstract Expressionists than to lesser known artists including Janet Sobel and Knud Merrild, who produced a formal tautness similar to hers but to more understated, abstract ends. Everberg also evokes Sigmar Polke and Jack Goldstein, who brilliantly brought out both the pictorial qualities of abstraction and the abstract qualities of pictures, questioning the ways in which we construct and perceive images. Everberg's works recall the period in which Goldstein's painting practice was formed, along with its debates about the medium's status. In embracing almost irreconcilable forbears, she suggests a continuation of a conflicted tradition, laying out a critique born equally of coolness and distance as of devotion and intimacy.

- Christopher Miles, Artforum