



law behavior. “I use a visual language of, and employ codes from, certain subcultures like punk rock, skateboarding, biker gangs, black metal or political extremism, but my work is also very strongly rooted in a history of fine art,” he commented in a recent interview. “The ‘subcultural’ references are interwoven with references to minimal art or political art and/or conceptual art of the 70s.”

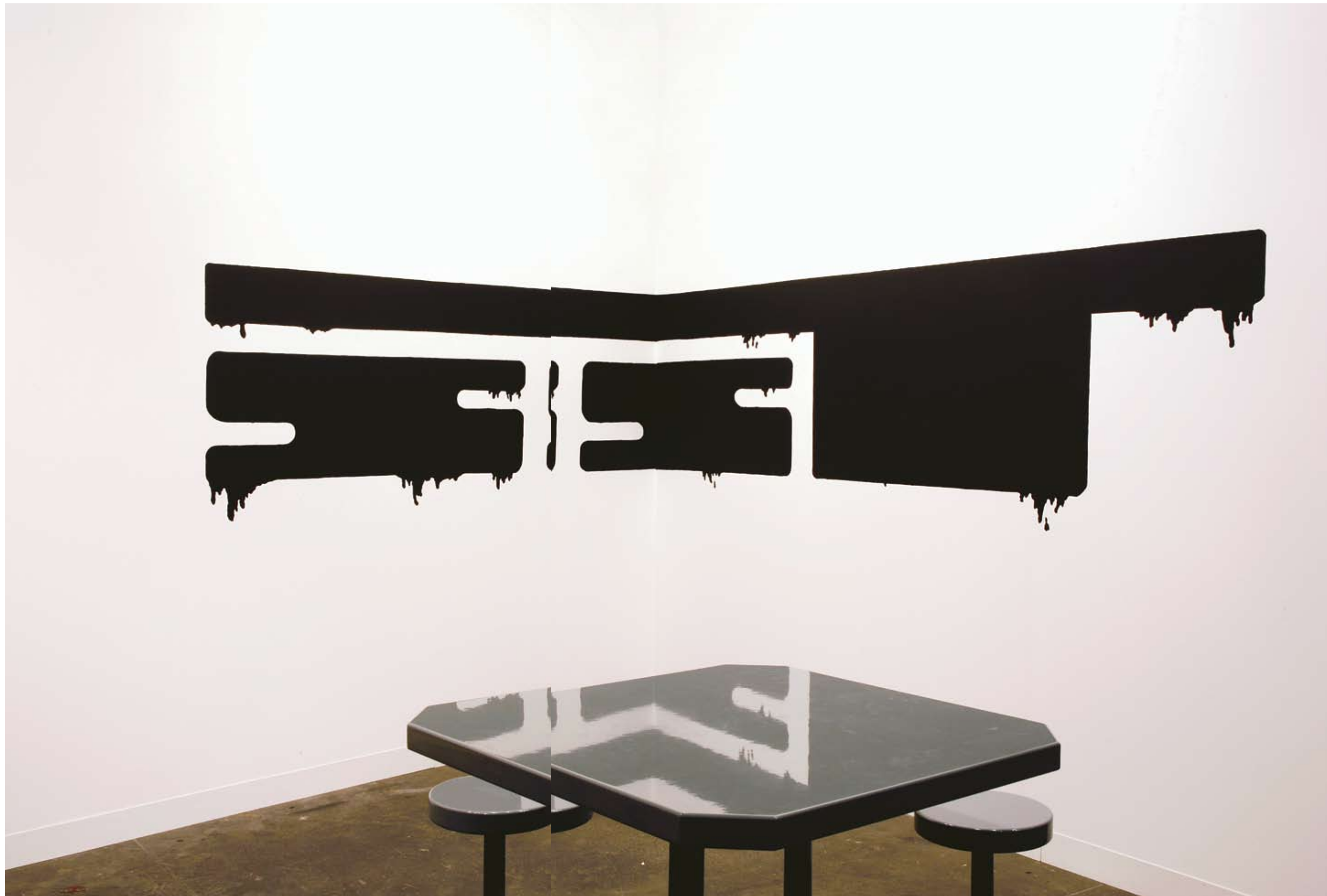
Einarsson first moved to New York to participate in two separate programs in the Whitney Museum of American Art Independent Study Program, which may explain the overt intellectualization of his work. His installations, of paintings and sculpture as well as photography and performance, are often an exploration of co-existing ideologies—an ongoing experiment—rather than complete or definitive statements about his subject matter. For instance, when Einarsson staged a one-night performance of “Ship of Fools,” a play written by Ted Kaczynski from prison, the point was not simply to demonstrate the vulgarity of the text or to engage in a pathetic homage to the Unabomber, but to examine how a relic of anarchist discontent played out on stage, and how theater often fails in its capacity to legitimize political messages.

Recent work of Einarsson’s—a wall piece that reads “You just don’t get it dad, so fuck off,” in drippy black scribble, an Ivory Coast protest sign painted on flimsy cardboard, and a black flag reading “Liberty,” burnt nearly in half—appear angst-ridden and politically charged on first impression. But these works are not a simplistic, outright call-to-arms. As he put it, “I like to think that my work has a life of meanings that reveal themselves and deepen over time spent with the work. But I definitely also hope for a kind of entry point where one recognizes a certain sense of urgency.”

Einarsson’s work is a potent reminder that transgression is everywhere, and sometimes its most perverted manifestations exist in our own backyard. It is also simultaneously an appreciation of lawlessness and the crucial act of negotiating power. As demonstrated by a project he created for a high school in Norway, a public art commission, the below text is a point of entry par excellence.

1. THOSE WHO AGREE WITH YOU ARE INSANE  
2. THOSE WHO DO NOT AGREE WITH YOU  
ARE IN POWER

1. SOME OF THOSE IN POWER ARE INSANE  
2. AND THEY ARE RIGHT



UNTITLED (DINING CLUSTER), 2006, WALLPAINTING (SIC SEMPER TYRANNIS), 2005





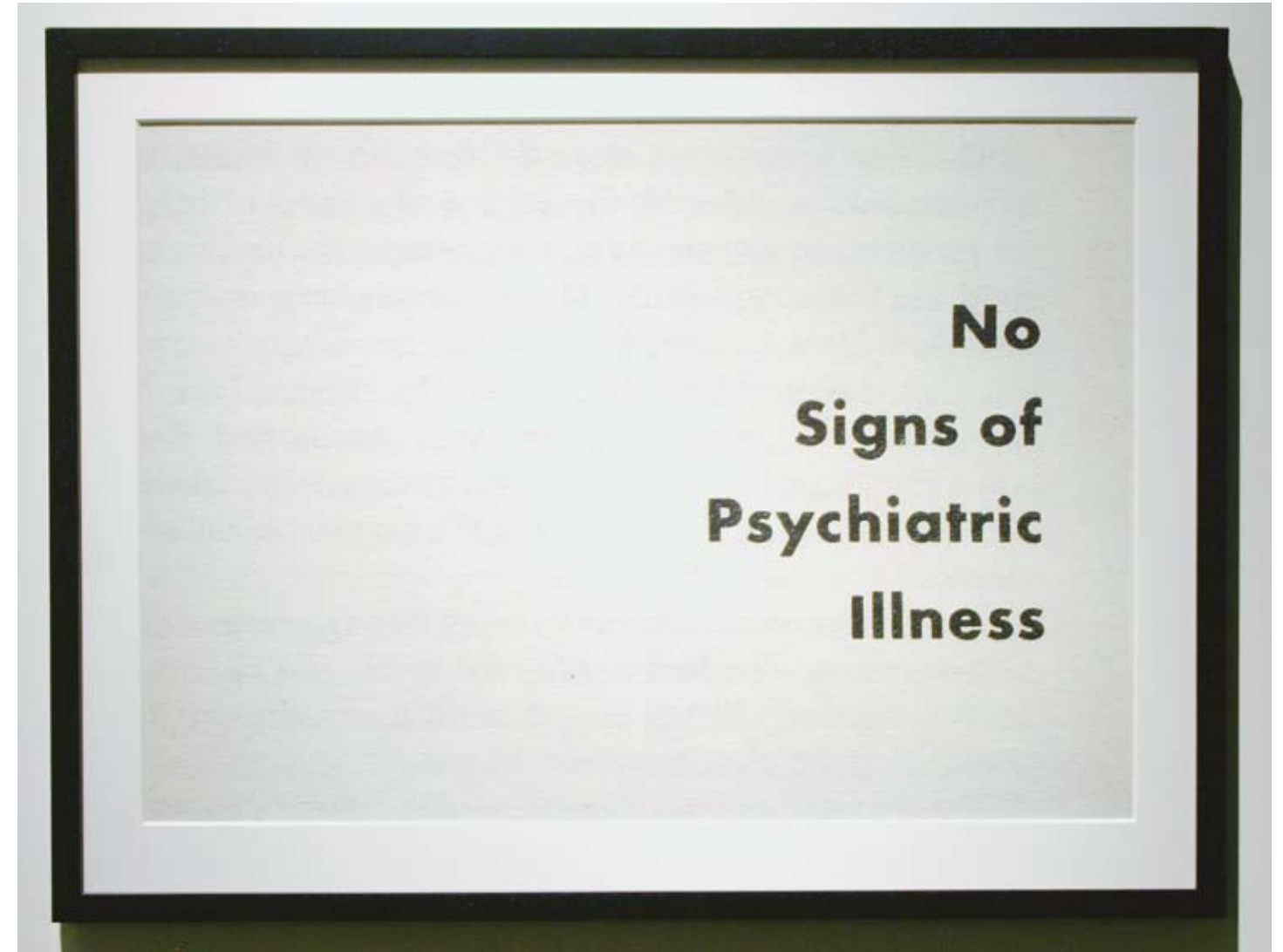
IN THE NAME OF THE LAW  
2006



SECURITY STRATEGIES FOR TODAY'S DANGEROUS WORLD  
2006



WHITE FLAG (COME AND TAKE IT)  
2004



UNTITLED (NO SIGNS)  
2006