

ELAND
DUCTION



HEIBERG CUMMINGS & TURID MEEKER
CONTEMPORARY ART PRESENT:

UNNI ASKELAND BIG BLONDE

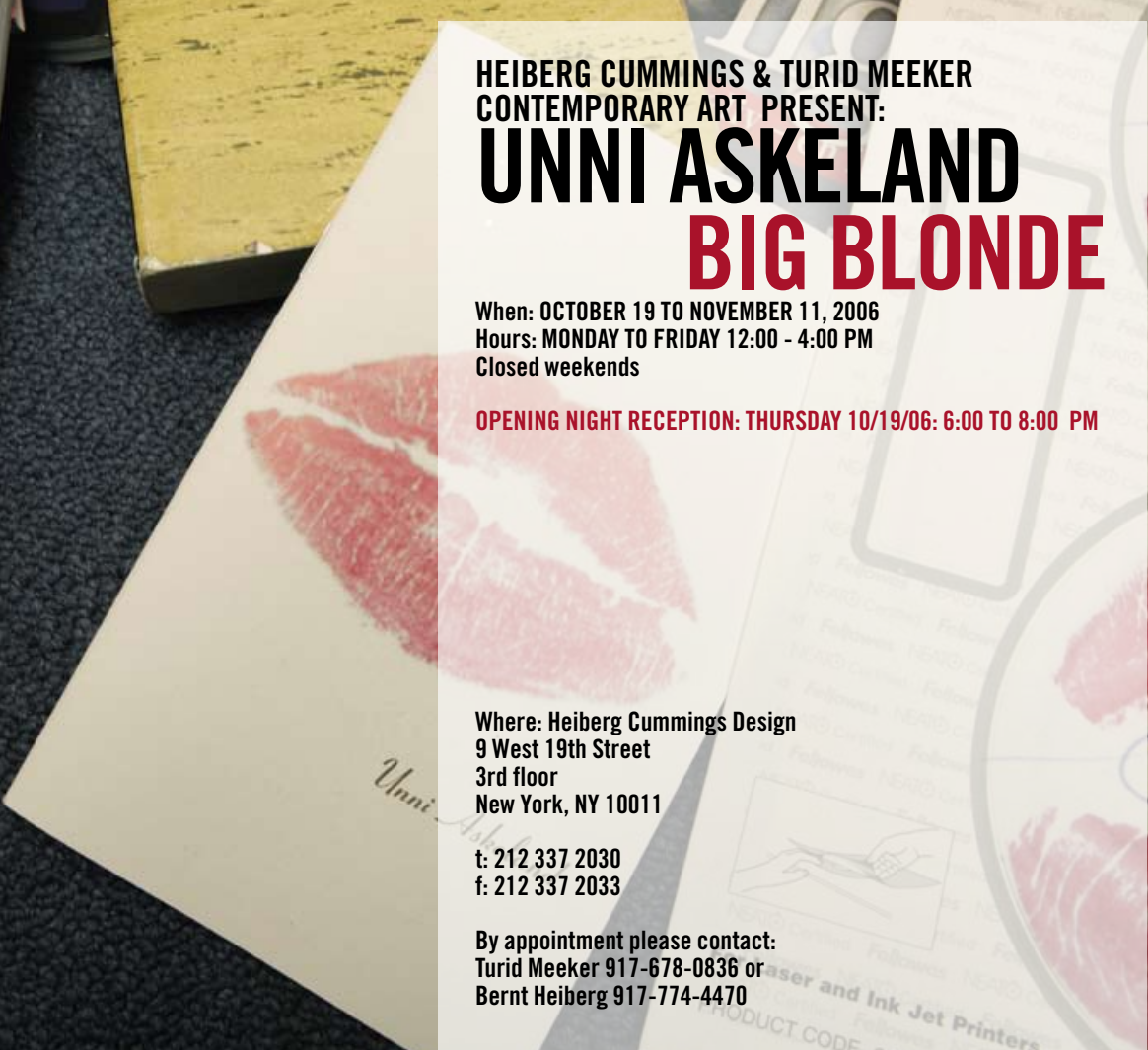
When: OCTOBER 19 TO NOVEMBER 11, 2006
Hours: MONDAY TO FRIDAY 12:00 - 4:00 PM
Closed weekends

OPENING NIGHT RECEPTION: THURSDAY 10/19/06: 6:00 TO 8:00 PM

Where: Heiberg Cummings Design
9 West 19th Street
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New York, NY 10011

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BEWARE OF BLOND WOMEN

Unni Askeland: "Big Blonde"

KNUT LJØGODT

You'll try in vain, you can't explain
the charming, alarming blond women.
They fascinate, they captivate.
Beware the amazing, blond women.
Be careful when you meet the sweet, blond stranger.
You may not know it, but you are greeting danger.
(Marlene Dietrich)

Big Blonde is the title of the exhibition, but it could also be a description of the artist herself! Both through her appearance and her art, Unni Askeland is the *femme fatale* of contemporary Norwegian art. At the centre of all her art projects is her own persona: big, blond – and devastatingly attractive! Her status as *enfant terrible* reached its climax when, a couple of years ago, she meddled with the national treasure Edvard Munch.

Man: "Wine made me
as the Bad Girl of I
which got her into the
the arrival in 1933 she
She's a little taller than
big girl since a leg a
town."
"Parsons' s' music
that put off the end
ing risk in 'Night',
wangled the studio
run for own show.
Done How Wrong, a
own play Diamond &
for 1933. It took as I
and saved the studio
Various women:
picture film, straight
much jewelry she has
done since Gary Ray
Time, and Frank
cleaned up literally
hills" without much
laughs as an agree
tion depends on the
Man: "Already a star



As an artist, Askeland belongs to an expressionist tradition. More specifically, her starting point was the neo-expressionist tradition of the 1980's. Unni Askeland (born 1964) graduated from the National Academy of Art, Oslo in 1991. Her earliest paintings were distinctly figurative and dealt with personal experience – of a physical, emotional and certainly female character. Then Askeland turned her attention to death: A series of paintings named *Coffins* from the 1990's showed dead bodies, painted on coffin-sized canvases. Eventually, the coffins were turned into a series of abstract monochromes, in the so-called *Obituaries* project. The artist continued with the monochromes in a series of paintings that, though visually abstract, cast a narrative dimension through titles like *Ejaculation* and *Only Red Wine My Dear And A Little Bit More*. After a series of paintings called *Cover Up*, that could be classed as abstract expressionism, the artist returned to art history.

Her project *Munch Adoptions*, a series of paraphrases or “adoptions” of Edvard Munch's famous “soul paintings” from the 1890's, started in 2002. A few paintings were shown together with a life size cast of the artist herself in marzipan – with the significant title *Eat me*. In 2004, a large exhibition in Oslo of *Munch Adoptions* caused a bit of a scandal. But Askeland's pictures were not copies, but reinterpretations of Munch's motives. The project represented a sincere wish to express some of the same themes as Munch had done more than one hundred years ago: agony and despair, love and sex – in short, human life.

In *Desire and Destruction* (2006) the artist depicts a series of icons of the 20th century – artists, writers and rock stars – paraphrasing well-known images. The portraits of Andy Warhol and his favourite transsexual model, Candy Darling, indicate the pop art ideals of this project. Here, one also found Marilyn Monroe, Allen Ginsberg, Basquiat, Courtney Love & Kurt Cobain, Sex Pistols and many others. The series also included a paraphrase of Vivien Westwood's famous *Sex* picture. Among all these heroes and anti-heroes of modern life, the artist has painted herself in several versions, sometimes in the company of friends, her ex-lover or her boyfriend (now husband). Thus, she writes – or rather paints – her own persona into a mythological universe.

The concept of *Desire and Destruction* is taken one step further in *Big Blonde*. Here, Askeland concentrates on some of the most famous and attractive blond women of modern times: Marilyn Monroe, Courtney Love, Candy Darling, Mae West, Jane Mansfield and Lana Turner. And in the middle of her heroines, once again we find the artist herself, in the company of her fellow Big Blondes. Through her highly female person – complete with platinum blond hair, red lipstick and daring dress – Unni Askeland is, like so many of her idols, almost a force of nature, using her sex appeal as a weapon – both in art and in real life. She makes Mae West's words her own: “Is that a gun you have in your pocket, or are you just happy to see me?”

Candy Darling, 90x90 cm, oil on canvas



Frances Farmer, 90x90 cm, print with spray paint



DAUGHTER OF FURY: FRANCES, SAINT

The spectacular crack-up of the beautiful, sensitive and highly strung actress, Frances Farmer, supplied another real-life Moeckel drama which in 1943 competed with the Chaplin-Barry fracas and a little thing like World War II for headlines in papers throughout the country.

In 1933, after she had won a magazine popularity contest, she had been picked up by the "New York Times" and "The New York Herald Tribune," who considered her a "sensitive" actress and dreamed of her playing the part of a "quiet" classic (she later did work for a spell with the Group Theatre in New York, starting in *Golden Boy* and *The Fifth Column*, working with Elia Kazan and Clifford Odets) found herself cast by the studio opposite Bing Crosby in *Rhythm on the Range*, side by side with Martha Raye and Bob Burns and his bazooka. She was loaned out to Goldwyn (Paramount made a large profit on such loan-outs, not a penny of it going to Frances) for a costume, *Come and Get It*. Then followed: *Son of Fury*, with Tyrone Power, *Ebb Tide*, with Ray Milland, *The Toast of New York*, with Cary Grant, and her most curious film *Among the Living*, with Albert Dekker. The

Frances Farmer: Individualist

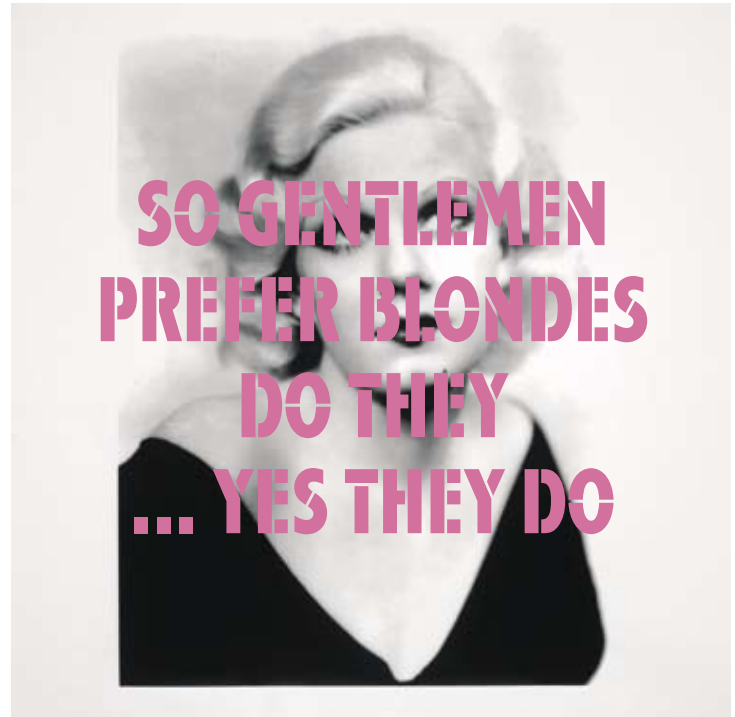
Jean Harlow, 90x90 cm, oil on canvas



Jean Harlow, 90x90 cm, oil on canvas



Jean Harlow, 90x90 cm, print with spray paint



Madonna, 90x90 cm, print with spray paint



Marilyn, 90x90 cm, print with spray paint



**ITS NOT TRUE THAT I
HAD NOTHING ON,
I HAD THE RADIO ON**

Unni, 90x90 cm, print with spray paint



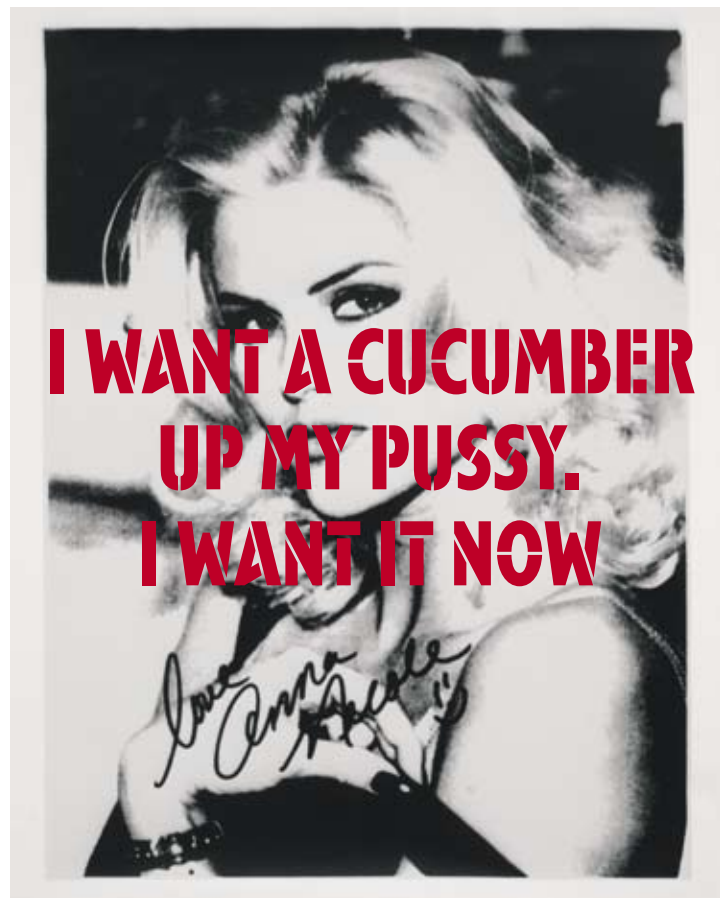
Rita Hayworth, 90x90 cm, print with spray paint



Rita Hayworth, 90x90 cm, oil on canvas



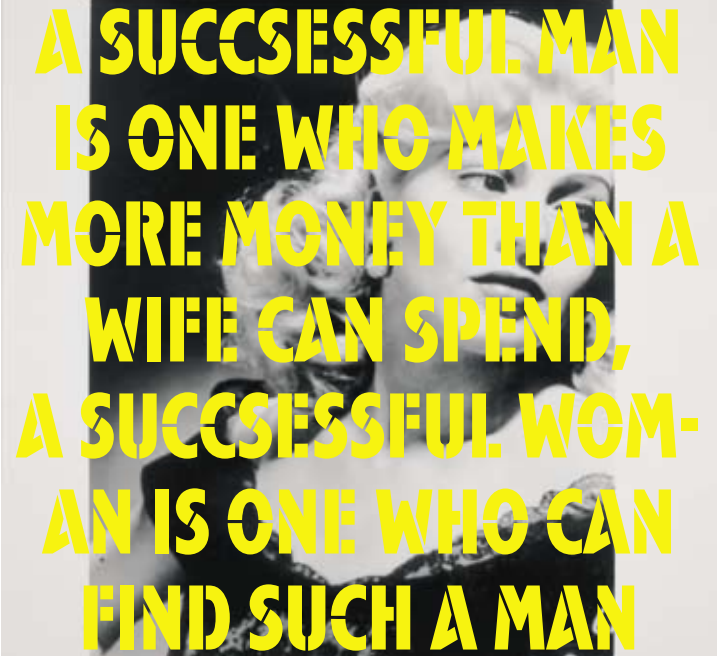
Anna Nicole Smith, 90x90, print with spray paint



Jane Mansfield, 90x90 cm, print with spray paint



Lana Turner, 90x90 cm, print with spray paint



**A SUCCESSFUL MAN
IS ONE WHO MAKES
MORE MONEY THAN A
WIFE CAN SPEND,
A SUCCESSFUL WOM-
AN IS ONE WHO CAN
FIND SUCH A MAN**

Courtney Love, 90x90, print with spray paint



Unni, 90x90, oil on canvas



Marilyn, 90x90, oil on canvas





MUMSTNERPAR:

*Blide Urfi Aasen
Djortnara er kalla
sammom i lykka
i helgen 04.04
Iverdring*

EKSKLUSIVT:

*Prinsesse Mårtha
hadde pyntet seg
med en lekker mint-
blå klokke med 72
slipete diamanter
i smykket*



Islands fyr barn glædet seg stort
Fra v. Dafa (21), Signe (20) Hovik (20)

KONGELIGE GJESTER: Prinsesse
Mårtha Louise og Ari Behn var
sammelig anttrukket til Urfi
Aaslands bryllup.



**We had no i
would bring
It was just s
came up wil
difficult to s**

*She was impressed and
she was interested in the
idea of getting out of
the house in any way.
She just said with her
eyes as innocently as
the old girl said*

*As for the concerned
Queen (and groom), she
withdrew from public view
right during the night of
the wedding ceremony as
"We said then, we were
married at all
the time"*

*She'd been a witness to
the wedding since she was
a young girl. She says her
mother told her that she*

*She said she up at 21
years. I don't see what
of the very serious tone
the small of women is in
her face.*

*She's 22 and she's got
her hair done. She's*

*She looked up with a
look of feeling, but she
said it was easy. She is
married to Ari Behn. She is
married to Ari Behn.*



Prinsesse Mårtha Louise og Ari Behn



The New York
Genier Line No

PIER 17

citiz

AM

Camp
CONDE



What became an iconic shot of Linda Faye Parker in her controversial role as the endgame hooker for Steven

RHO

WRIGLEY'S
SPEARMINT

Katalogdesign: Bengt Olsson, Concorde.
Verkfoto: Kari-Marte R Frøyset/Henrik Lindal/Blomqvist.

Trykk: Stens Trykkeri.

Takk til Elisabeth og Knut Forsberg

Blomqvist
KUNSTHANDEL

