

Eirik Sæther

The Eternal Schlep

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Catalog I
November 2023

Christian Torp
IN DEFENCE OF THE CATALOG

Exhibitions represent a cost intensive delay to selling art that it is hard to see how dealers benefit from, other than by how it creates an obstacle to participation in the art market in the form of high entry costs. Competition is limited, but at the price of increasing volatility, as maintaining your operation is relatively expensive (you need the means to rent and staff a suitable space in a central area). Still, even dealers on the precarious margins of the market celebrate this practice. This reveals a commitment to an archaic ritualism that contrasts the increasing pace in markets elsewhere, where actors are either eager to onboard any practice or innovation that cheapens production and distribution costs, or awaiting inevitable doom.

This ritualism likely has to do with a need to scaffold the idea that art is *more* than a commodity. That it exists outside the profane realm of economic transactions, its price only a fumbling approximation of a value that is essentially non-fungible. But despite our pretensions otherwise, economic evaluation still attends to our interactions with art, even when it manifests only as vague impatience. It reminds the spectator that appreciation in any form, including that of a pure attentive presence before the object, is in the end an investment of resources, an opportunity cost. Time too is money, they say, which is probably why art increasingly is rewarded for the efficiency of its appeal, its *immediacy*.

The catalog has a long standing as a practical commercial vehicle for art. Its convenience and distributability solves the cognitive dissonance generated by a desire for art paired with reluctance towards an economy of presence that solicits involuntary, appreciative behaviors from audiences and collectors. The catalog retains a modicum of suitable ‘context’ that online marketplaces lack, yet without requiring human or object to show up for a cumbersome song and dance of veneration in a rarified space, to consecrate art’s presumptuous otherness. The catalog distills the work into its concrete qualities (dimensions, materials, year, bio) and gives a test of its photogeneity – all one needs to decide, really. And you can flick through it at leisure.

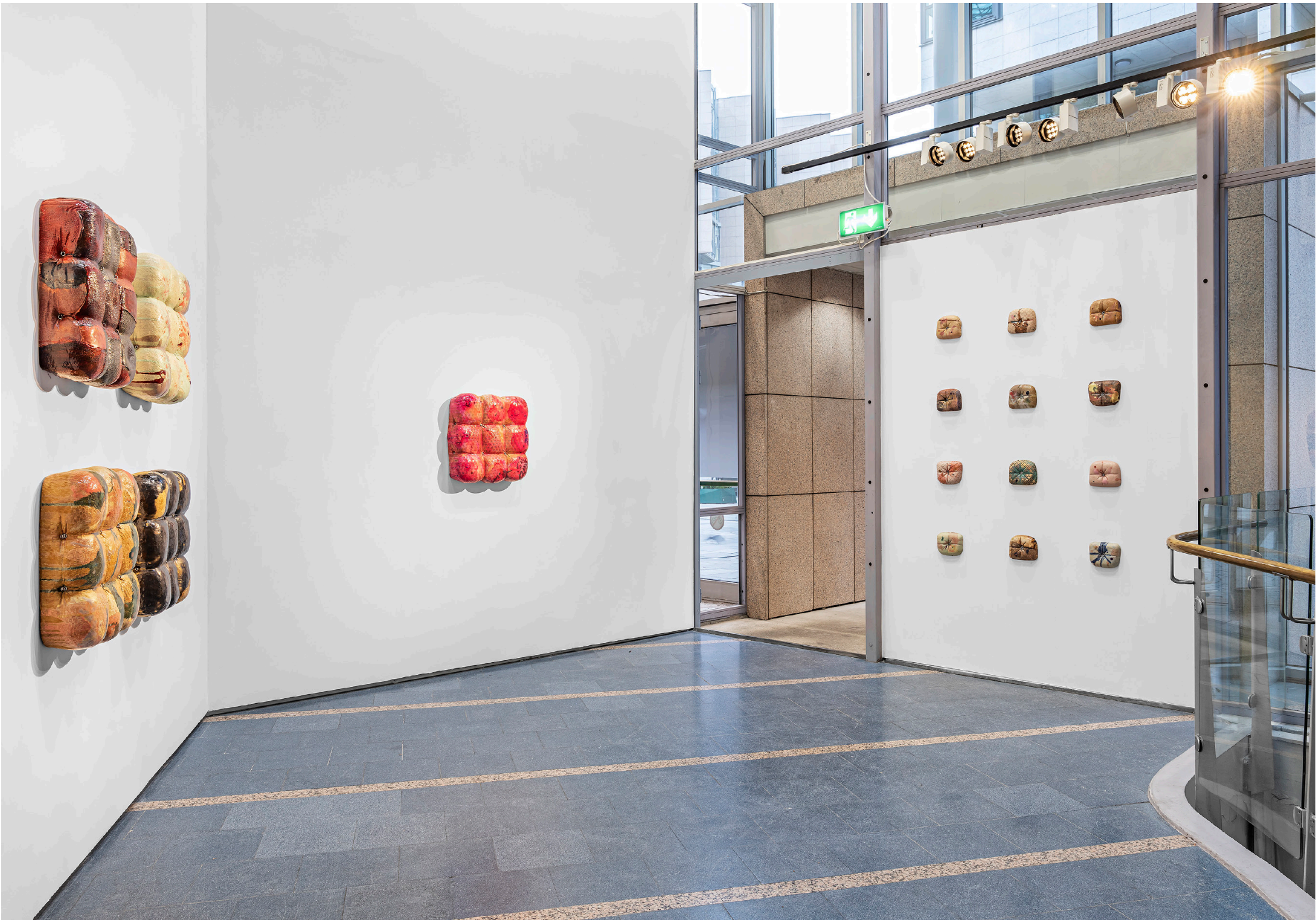
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5% kunstavgift will be added on all sales.

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Images page 3 & page 5:

Eirik Sæther
The Eternal Schlep
Installation view
2023





Eirik Sæther
THE ETERNAL SCHLEP

Eirik Sæther
PREMIUM KNOT # 1 – # 12, 2023
Glazed stoneware ceramics, stainless steel and nylon thread
16 x 14 x 3 cm
12 unique pieces

CTES.008.2023 – CTES.019.2023



Eirik Sæther
THE ETERNAL SCHLEP



Eirik Sæther
CAMALEONDA # 1, 2023
Glazed stoneware ceramics,
stainless steel and nylon thread
53 x 53 x 14 cm
Unique piece

CTES.001.2023

Eirik Sæther
THE ETERNAL SCHLEP



Eirik Sæther
CAMALEONDA # 2, 2023
Glazed stoneware ceramics,
stainless steel and nylon thread
53 x 53 x 14 cm
Unique piece

CTES.002.2023

Eirik Sæther
THE ETERNAL SCHLEP



Eirik Sæther
CAMALEONDA # 3, 2023
Glazed stoneware ceramics,
stainless steel and nylon thread
53 x 53 x 14 cm
Unique piece

CTES.003.2023

Eirik Sæther
THE ETERNAL SCHLEP



Eirik Sæther
CAMALEONDA # 4, 2023
Glazed stoneware ceramics,
stainless steel and nylon thread
53 x 53 x 14 cm
Unique piece

CTES.004.2023

Eirik Sæther
THE ETERNAL SCHLEP



Eirik Sæther
CAMALEONDA # 5, 2023
Glazed stoneware ceramics,
stainless steel and nylon thread
53 x 53 x 14 cm
Unique piece

CTES.005.2023

Eirik Sæther
THE ETERNAL SCHLEP



Eirik Sæther
CAMALEONDA # 6, 2023
Glazed stoneware ceramics,
stainless steel and nylon thread
53 x 53 x 14 cm
Unique piece

CTES.006.2023



Eirik Sæther
THE ETERNAL SCHLEP

Eirik Sæther
CAMALEONDA # 7, 2023
Glazed stoneware ceramics,
stainless steel and nylon thread
53 x 53 x 14 cm
Unique piece

CTES.007.2023

Eirik Sæther
BIOGRAPHY

Eirik Sæther (b. 1983) graduated from Oslo Academy of the Arts' MFA program in 2010. His work has been shown both in Norway and abroad. Previous exhibitions and projects include the solo exhibition *The influencer in my Rear Window* at Galleri Brandstrup, Oslo (2021), *Father's Figure*, DNB Sparebankstiftelsen Art Grant (Winner) at Oslo Kunstforening (2018), *Family Friendly*, UKS at Kunstnernes Hus, Oslo (2017), *Blow 2* at Jenny's, Los Angeles (2017), *World's Youngest* at Édouard Montassut, Paris (2017), *INNESTEMME* organized by Jenny's at 47 Canal, New York (2015). Sæther's work has been included in group exhibitions such as *Just a Phase*, K.U.K. Trondheim (2021), curated by Ingar Dragset and Rhea Dall, *TEMPO, TEMPO, TEMPO*, Kistefos Museum (2019) The Sculpture Biennial in Oslo (2017), *Dress Rehearsal*, The 9th Berlin Biennale, Berlin (2016).

Sæther was a founding member of the artist group Institutt for Degenerert Kunst (2008–15) in Oslo, and he recently played the leading role as the artist Thomas in the feature film *Syk Pike*, directed by Kristoffer Borgli premiering in Cannes 2022. From 2019 until 2022 Eirik Sæther directed the exhibition space *Haus Der Kunst*, in Oslo, together with colleague Calle Segelberg.

Eirik Sæther's work is represented in several public and private collections, including The National Museum of Norway, Oslo, Kistefos Art Collection, Jevnaker, The Norwegian Parliament Art Collection, Oslo, The city of Oslo Art Collection, Oslo, Lafayette Anticipation, Paris among others.

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