



René Schmidt:\UniGamble\MarkedspiladsenDrypper\DrippingEventHorizon

GIMM EIS
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TOO MUCH IS NOT ENOUGH

Multinationale virksomheders endeløse strøm af produkter, som de designer, producerer og sælger er et af tyngdepunkterne hos René Schmidt. Fascination and gaping of this enormous production→consumer system omsættes til kunstnerisk praksis, affødt af en begejstring over hverdagens æstetik - fra tapet til tv over kop til kaffemaskine. Flertallet af vi-brugere må indrømme på et tidspunkt (læs: ofte) at have erhvervet en i virkeligheden grim genstand, men fordi den havde en god pris og opfyldte behovet, så var vi mere end tilfredse med købet.

Schmidts seneste udstilling "UniGamble", som udgør størstedelen af katalogets billedmateriale, var en favnelse af den jævne smag; en hyldelse til middelmadigheden - ment pointivt, for den er demokratisk valgt af alverdens forbrugere.

"Folk siger ofte om mine værker, at de er grimme, for vilde eller for meget af det gode. Men det synes jeg også samfundet er. Hvis man går ud til Viborg Storcenter eller ud til Fields eller bare ud på vejen, så kommer der en kæmpe stor lastbil eller en taxa. En taxa med en Haribo-slikpose væltende over hele overfladen. Og den kører bare igennem denne her gamle bydel. Det er da nogle klask, der vil noget. Jeg siger ikke, alle taxaer skal være sølvgrå. Jeg synes, det er rigtig fedt, når tingene ramler sammen."¹

"UniGamble"-udstillingen manifesterede sig som en excess. Et overflødighedshorn af detaljer, der skar i hornhinden, fortællinger der rablede, og objekter der voksede ind og ud af hinanden, smeltede sammen og adskiltes. Denne excess fik "skulpturerne til at kollapse i smags- og betydningsmæssige kortslutninger"². Man stod "over for noget, som potentielt er noget helt andet, et sted hvor regler for tyngdekraft, udfoldelse i rum - for slet ikke at tale om god smag og klassisk skønhed - er sat helt ud af spillet"³.

"UniGamble" var popbarok i højeste gear. 'Pop' for hverdagsobjekterne - 'barok' for excessen. Dagliglivets æstetik pumpet så hårdt, at overflødighedshornet flød over i en benhård fanfare: Too much is not enough.

The endless stream of products that multinational businesses design, produce and sell is one of the central points in the work of René Schmidt. Fascination and gaping of this enormous production→consumer system is converted to artistic practice, caused by an enthusiasm of the aesthetics of everyday life - from carpet to coffee machine to computer. The majority of consumers may as well admit that they at some point (often) have purchased something quite ugly, but since the price was good and the need was covered, they were more than happy with the deal.

René Schmidt's most recent exhibition "UniGamble", that constitutes the majority of images in this catalogue, was an embracement of common taste; a celebration of mediocrity - in a positive way, because it has been democratically chosen by the consumers of the world.

"People often say that my work is either ugly, too wild or too much. But so is society. If you go to the huge shopping malls or just into the street, a giant truck comes along or a taxi cab with commercials all over it. And it simply rides through this old part of the city. Now, that's what I call a smack. I am not saying that all taxi cabs should be silver grey. I think it's really cool, when stuff collides. But as a starting point I guess one can say that it is not a pretty picture."¹

The "UniGamble"-show manifested itself as an excess. A cornucopia of details cutting through the cornea, stories that blabbered, and objects growing in and out of one another, melted together and separated. This excess made "the sculptures collapse because of the short circuits of taste and meaning"². You "faced something that potentially is something completely else, a place where the laws of gravity, the unfolding in space - not to mention good taste and classical beauty - have been completely suspended"³.

"UniGamble was high speed PopBaroque. 'Pop' for the objects of everyday life - 'Baroque' for the excess. The aesthetics of daily life pumped so hard, that the cornucopia overflowed into the sound of a killa flourish: Too much is not enough.

Gustaf Gimm, May 2004

¹ René Schmidt, Kopenhagen (interview af Gitte Skjædt Madsen), 24.04.2004
² Ferdinand Ahm Krag, Information (anmeldelse), 15.04.2004
³ Tine Ross: Politiken (anmeldelse) 08.04.2004



The world on the surface. From tapestry of the year to the new storefront. It's the same box with new colors and graphic. Fona becomes Synoptik but for now it is Home that has the cube (space). Been there, got the T-shirt. T-shirt, sweatshirt, new surface, pictures, 2D that you pull over the body (3D). To Unilever Tetrapak is their chameleon, and transform and transform - new surface - and transform/modify/change. Make the world look like it needs your help - Fetch!

Unilever is one of those multinational monster-corporations that spread out goods in all directions. Commodities/objects meet in the western, global marketplace with each their own advertising campaign. At Unilever, Procter and Gamble etc, they simulate free market forces in their own house; in the shop you experience Unilever's products as being in competition with each other on price, quality, brand and so forth, but the products are all produced in the same factory, the TV-commercial created in the same studio.

This is a dynamic simulator, new products all the time, or at least a wrapping that changes constantly, now with pylifyt plus, camouflage and absent-mindedness, object-chameleon. You know the phenomenon from things such as hair products or those small gadgets you at some point throw in the laundry machine. Constantly there is rewording and re-modeling. Toothpaste with holograms, shampoo bottles in the same shape as cell-phones and tennis shoes. The electric boiler from Tefal looks like something between an UFO and an iMac. The anchor in practice/user-friendly is drifting, scale floats.

For low-price goods the transportation factor becomes the practice. Transportation turns into the all-important principle of modeling regarding the low-priced goods; things are supposed to be stacked, they need to take up as little space as possible, it's all about exploiting the europallet to the utmost. An example is the plastic garden chair with its peculiar v-shaped legs; they are die cast in one take - a product produced fully automatic, it's one object. The quantity of objects in the world is drastically increasing; every product has its own format, nothing fits together, and especially not with what is left from yesterday.

I try to model through these collective processes. To frame the world with the same simulating multiplicity!

René Schmidt, februar 2004



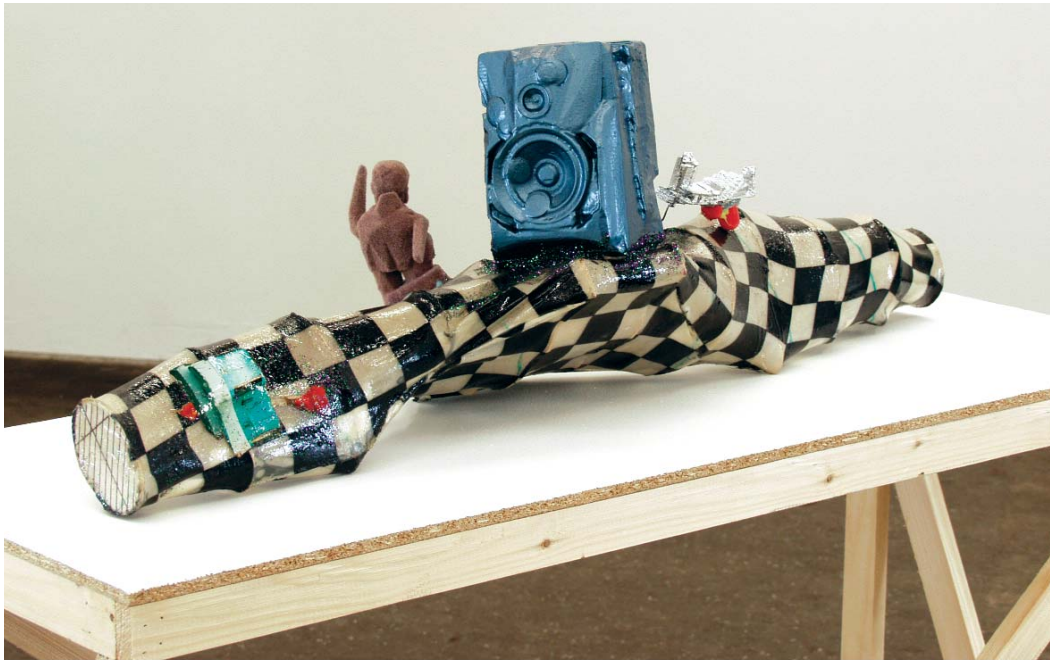


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"Snooze" cardboard, glass fibre, eps foam, photos, auto laquer, L.180 cm. 2004





"Langlördag - Darkmatter" cardboard, glass fibre, eps foam, photos, auto laquer, L:80 cm. 2004





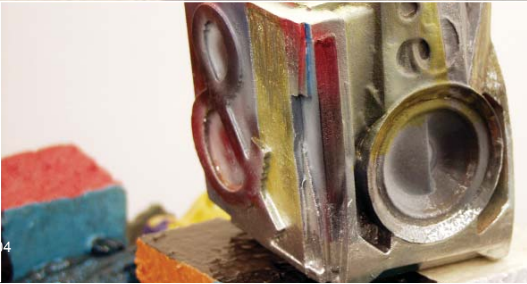
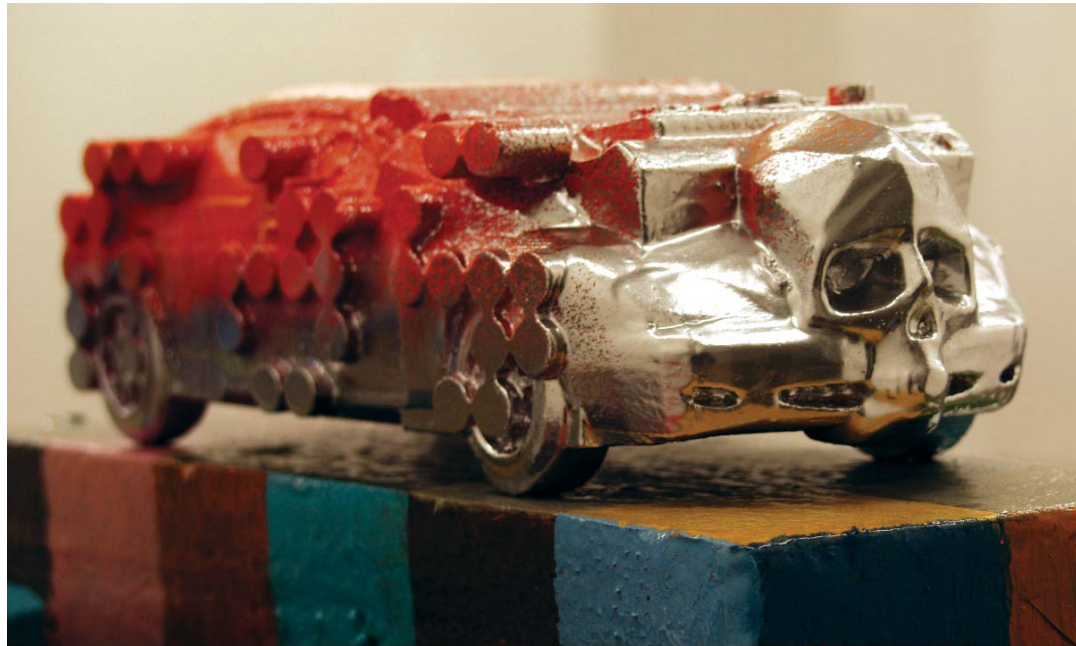
"Event horizon" cardboard, glass fibre, eps foam, photos, auto laquer, L:230 cm. 2004



"Dyp i fællesmarkedet" cardboard, glass fibre, eps foam, photos, auto laquer, H:90 cm. 2004



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FAS cardboard, glass fibre, eps foam, photos, auto laquer, L: 150 cm, 2004



"A-Z Plasma" eps-beam photos-auto-facile 1,00 cm. 2004



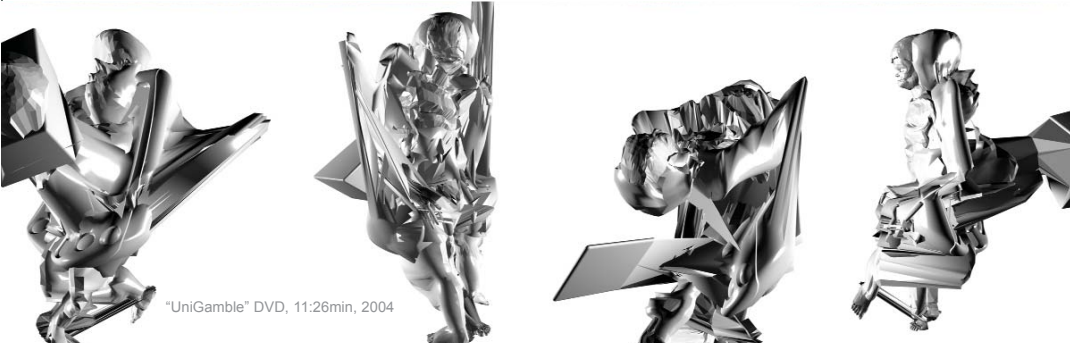
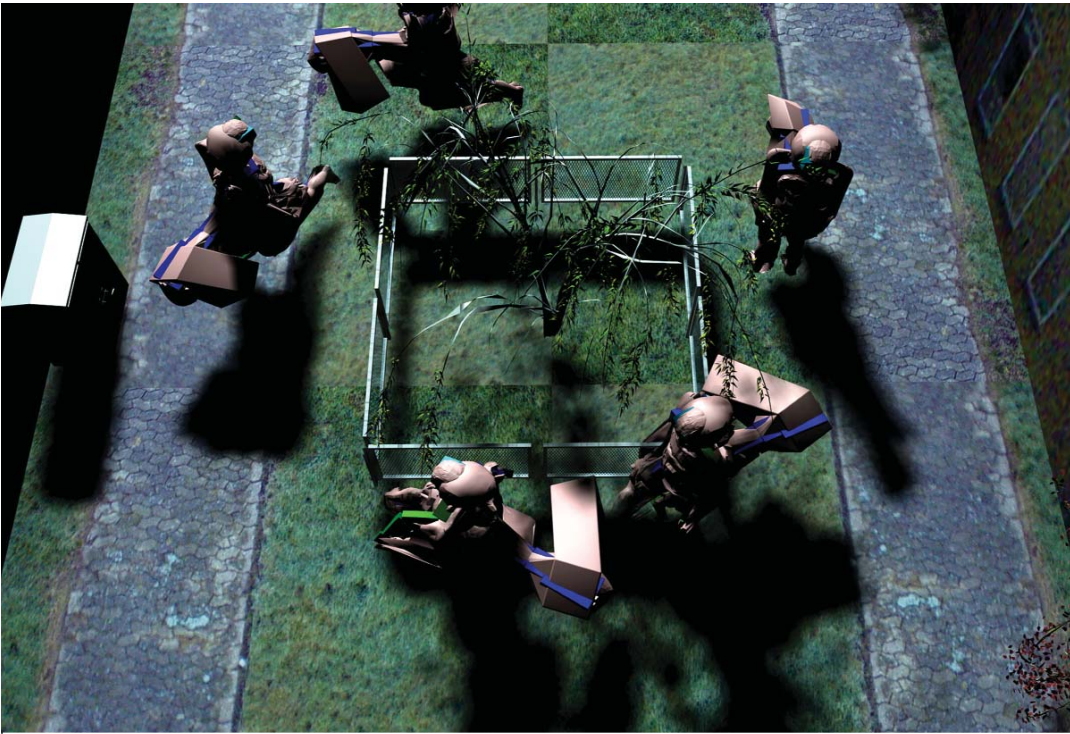


"Hjernesofa" cardboard, glass fibre, eps foam, photos, auto laquer, H:90 cm. 2004

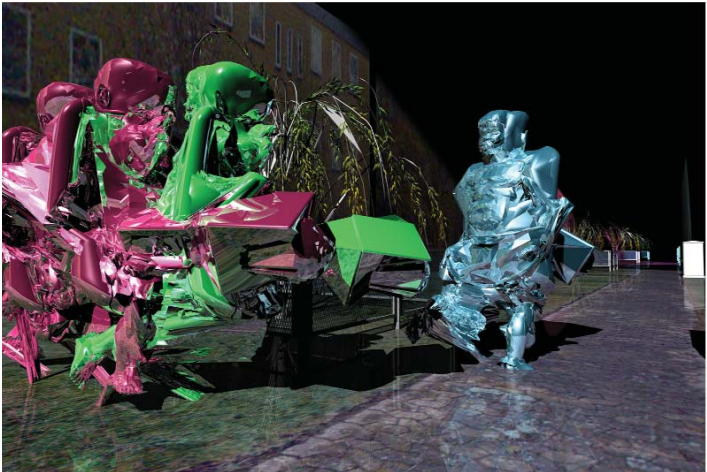


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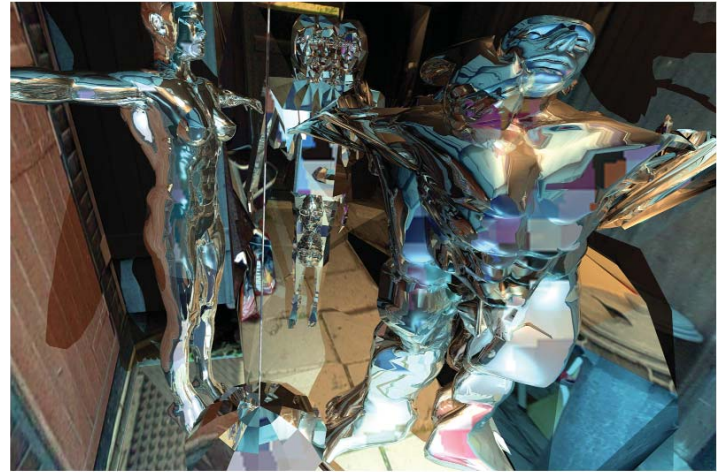




"UniGamble" DVD, 11:26min, 2004



extended video stills from "UniGamble" 60x90 cm, 2004





"51PEG" gesmonite, cardboard, glass fibre, eps foam, photos, paint, H: 250 cm. 2004



"Jogging 1-3" glass, clothes 50x50x135 cm. 2004



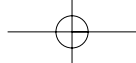
"Dynamic Range" foam-carbon, photos, 60x60x30 cm. 2003



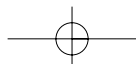
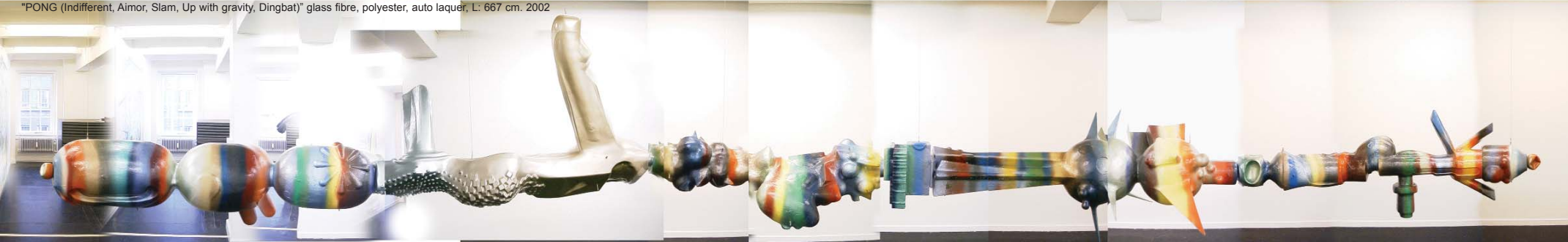
"Multibox" cardboard, prints, glass fibre, polyester, uv lacquer, 150x70x100 cm. 2002

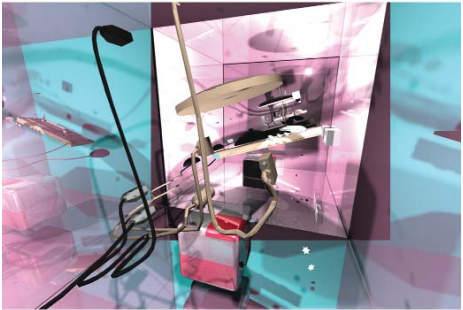
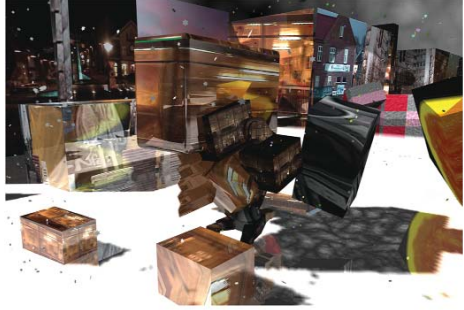


"GigaTube" cardboard, prints, glass fibre, polyester, uv lacquer, 140x74x97 cm. 2002

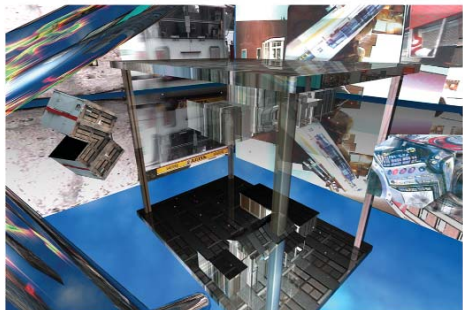


"PONG (Indifferent, Aimor, Slam, Up with gravity, Dingbat)" glass fibre, polyester, auto laquer, L: 667 cm. 2002





extended video stills from "limbo video" 50x70 cm, 2002



"Imerco" glass fibre, polyester, auto laquer, 55x38x20cm, 2002



"Mudhoney" glass fibre, polyester, auto laquer, 39x29x15cm, 2002



"Mindre erhverv" glass fibre, polyester, auto laquer, 48x36x29, 2001



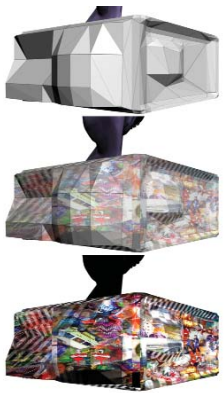
"Com" glass fibre, polyester, auto laquer, 37x26x15cm, 2002



"NL2000" glass fibre, polyester, auto laquer, 36x34x26cm, 2001



"Aldi" glass fibre, polyester, auto laquer, 62x28x27cm, 2002



tak; Charlotte Schmidt, Thorlaser.dk
 Blauhaus-Per Kapper+Magnus
 Miselli+Lars Kirchhoff, SPASSER
 Torben K, O B Nielsen, AM
 Gitte Skjødt Madsen, Mikkel B S
 Jørgen Buus
 The Danish Commite for Visual Art

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René Schmidt
 born 1968, Denmark

EDUCATION:

1994-2000: Royal Danish Academy of Art

EXHIBITIONS:

2004:

"René Schmidt:UniGamble/MarkedspladsenDrypper/DrippingEvent/Horizon", soloshow, GIMM EIS, Cph
 "Preview, koppenhagen/Senko Studio, Viborg
 "met køerlig hilsen", Charlottenborg, Cph
 "World Spaces", Stadtgalerie Kiel, Germany
 "Stafet", Esbjerg Kunstmuseum, Esbjerg

2003:

"Metrovideo", Kulturattén, Cph
 "Ideal Ghost Rider II", Brøndbjergården, Viborg
 "Teamsters no. 6", Albertslund Rådhus, •
 "Mangler du noget", Kulturhuset Lyngten Station, Cph
 "Resonans", Q, Cph

2002:

"ALIBI", Den Frie, Cph
 "Ch-ch-ch-changes", Skive Kunstmuseum
 "Limbo", soloshow, Gustaf Gimm, Cph

2001:

"StandardRUM", Randers Kunstmuseum, Randers
 "KOM", Mozarts Plads, Kbh

2000:

"Ambassaden", Køernes Kontor Biennale, Cph
 "Samspilramte fænomenet 2", Hirsuhult, Sweden
 "Wonderful Copenhagen", Stadt Galerie Kiel, Germany
 "Samspilramte fænomenet", Munkeruphus, Dronningmølle
 "None-SF2", Hirsuhult Kunsthall, Sweden
 "Exit", Kunstforeningen, Cph

1999:

"De Komplette Konsulenter", Gustaf Gimm, Cph
 "Democracy and the Golden Middleway Compound & neoprismatic construction and economy", Charlottenborgs Fall Exhibition, Cph
 "Big red", Galleri Mikael Andersen, Cph
 "Democracy and the Golden Middleway Compound", Street Sharks – Køernes Kontor Biennial, Cph
 "Capital Art", KX Kunst af Kampnagel, Hamburg, Germany
 "Biers Barn", Kgs. Nytorv (w. John Kørner)

1998:

"COMPLEX NATUR – NATUR COMPLEX", MFKOKM, Cph
 "Andersens Wohnung", Berlin, Germany
 "Loomer", Sylvia White Gallery, New York
 "Out it out", Randers Museum of art, Randers
 "Køernes Kontor", Køernes Kontor, Cph
 "The spring exhibition", Charlottenborg, Cph

1997:

"Åbningsudstilling", Otto, Cph
 "Skulptur", Køernes Kontor, Cph
 "Pit stop free to go", Silvia White Gallery, New York

1996:

"Skulptudstilling/Kage Skulpturpark", Kege Skitse Museum
 "Tyngderum", Brøndbjergården, Viborg

1995:

"Skulptur", Randers
 "Den lange søvn", Kildeparken, Ålborg
 "On locations II", Billund Skulpturpark, Billund
 "Container 95", Brandts Klædefabrik, Odense

1994:

"Heaven", N55, Cph

2002-2004: Receives the 2 year study grant from the Danish Art Foundation