



PUBLIC SERVICE

*Conditional Immortality*  
Anders Lindseth  
01.09.2023—29.09.2023

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*“Those who love the mechanical extensions of existence as cyborg, and use their engines to explore speeds that defy the intentions of the flesh, are those willing to trade their lives for forbidden sensations.”*

-Critical Art Ensemble, Human Sacrifice in the Rational Economy



For the last decade, Anders Lindseth has been captivated by images of cars, and in particular, ruined cars. How can something worth more than a house plummet so quickly in value? A Lamborghini that once turned heads becomes, post-collision, a formless assemblage of junk consumed by rapid ignition. Ashes to ashes, dust to dust.

In their pristine states, luxury and exotic cars serve as mirror-finished vessels for our identities, embodying our desires, aspirations, and societal roles. Ever since the media's far-reaching adoption of Edward Bernays' mid-century propagandistic psychology, the car has been sold as an extension of the self, a prosthetic ego. Bombastic paintjobs and polished contours highlight humanity's questionable prioritization of material possessions over communal well-being and ecological stewardship. At the end of the day, everyone knows what these most costly products of heavy industry are truly designed to do: crash and burn.

In his most recent set of compositions, Lindseth provocatively invokes the paradoxical nature of fire and its leveling effects on human achievement. Challenging conventional tenets of annihilation, these rich canvases reveal the regenerative essence of the flame, the inherent capacity for growth that lies within destruction. After the conflagration, such intense color reminds us, comes the bloom. Amidst garish phase shifts, machines of acceleration and combustion—speed demons, as they're known—turn from metal to petal. Earth's most capricious natural weapon inevitably dispossesses the hubristic “First World” of its most priceless treasures. The perils of automobile abjection are virtually never-ending, the tragedies of capital outrace the rewards, and our losses will always exceed the price tag.

Lindseth's *Conditional Immortality* is an urgent call for the reconsideration of humanity's relationship to nature, an unflinching reevaluation of our place within it, and a critical examination of our notions of value.

In asking viewers to reconsider their relationship with nature, the artist wants to encourage that reconsideration to be one of stewardship rather than commodification. On behalf of this exhibition, he is making a donation in collaboration with the gallery to large-scale land conservation. A historic practice of the artist is to donate funds from the sales of art, and he is engaging a 10% donation model from exhibitions and encourages other artists to do the same. As such, in collaboration with Public Service Gallery, Anders Lindseth has pledged 10% of sales to Art into Acres to contribute to the designation of the Cuchilla de San Juan Biodiverse Protected area, a 44,500-acre delta in Colombia's western Andes region.

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### Anders Lindseth



Anders Lindseth (b. 1990) is a multidisciplinary artist who makes paintings, drawings and sculptures. By demonstrating the omnipresent lingering of the 'end of the world', his works reference Tibetan Buddhism as well as fauvism and expressionism, while subverting the traditional labels of painting or drawing.

His pieces demonstrate how life extends beyond its own subjective limits and often tells a story about the nature of death. It challenges the binaries we continually reconstruct between existence and the absence thereof. By exploring the concept of landscape and object-portraiture in a destructive way, he investigates their dynamics, including the manipulation of the works effects and the limits of spectacle based on our assumptions of what these types of images mean to us. By presenting forests, houses and cars which are in the process of being destroyed, he proposes the idea that by removing the primary function from an object, we are left with an artwork, a sort of reincarnation.

By referencing romanticism, Buddhist death meditations, and the American West, he creates works which serve as a tool for coming to terms with the unpredictability and inevitable loss of our future. They are inspired by an early twentieth-century tradition, and the Hudson River School in which the landscape was seen as the pinnacle. These works focus on concrete questions that determine our existence.

He has exhibited internationally including exhibitions at Spazio Amanita, Florence, Italy; The Shophouse, Hong Kong; M+B, Los Angeles, CA; 4th Ward Project Space, Chicago, IL; and Island Gallery, New York, NY.

Anders Lindseth currently lives and works in Los Angeles, CA.