

PROFESSIONAL QUALIFICATION/ FORMAÇÃO PROFISSIONAL

Desde 2011 Professor na HfG Offenbach University of Arts

Aulas e palestras no Walker Art Center, D&AD, ADC, Cooper Union, Ecal, Royal Academy Den Haag, Rietveld Academy, Otis Los Angeles, Cal Arts, Royal Academy Glasgow entre outros.

2005 – 2010 Professor convidado: Weimar, Mainz, Bremen, Salzburg.

1994 Fundador do www.HORT.org.uk

1992 – 1994 Diretor de arte no Logic Records

SOLO EXHIBITIONS/ EXPOSIÇÕES INDIVIDUAIS

2018 TOKO Gallery, Heitsch Gallery Munich, Poster Biennale Warsaw, FISK Gallery Portland, Alley Gallery, Hasselt Belgium.

2017 Born to make me happy at Pop; 68 Cologne.

2017 I like your problems at Ame Nué Hamburg.

2015 OMG at FISK gallery Portland USA.

2014 20YK at KK Outlet Gallery London.

2013 Practical residency at Villa Massimo, German Academy of Arts Rome, incl. 2 open studio solo shows.

GROUP EXHIBITIONS/ EXPOSIÇÕES COLETIVAS

2017 Typojanchi Seoul

2017 Sydney Contemporary TOKO Gallery

2016 AABBC at Gallery Heitsch Munich

2016 Art Week Berlin

2016 100 years typography Museum Applied Arts Frankfurt

2016 Riot Gallery Gent Belgium

2015 HORT Kneipe at UV21 Gallery Warsaw

2013 Shoot the messenger at Designmuseum Helsinki Finland

TEXT BY/ TEXTO POR Peter Zizka

Eike König? In Germany any design hipster will nod enthusiastically at the very name, like a nodding dog brought to life on the back shelf of a car. The sorts of creatives enamored of grids and dismissive of pleasure, however, will shake their heads the other way and refer, anxiously wide-eyed, to the danger that comes from König-style anti-aestheticization. And that's not all: For all the modern performers who see creativity as a good assistance system for planned business success in the branding coordinates system of international communication, he remains an unfathomable puzzle. Eike produces not answers, but rather discourse. Partly with autobiographical justification, in his creative structures he triggers a ubiquitous media cacophony, which pelts us daily with content-bearing messages, almost like being pelted with bags of cement at the Holi festival in Rajasthan, India. He thus becomes the couturier of a visual decompression suit that banishes into weightlessness our self-made performance pressure stemming from competition and repression for the moment of observation. At first glance, König's route seems so simple here: Serial repetition, little color, bold type, short statements and omnipotent branding are all thrown into the mixer and then, with no great shock absorption, chased across the cobblestones of modern, economically-shaped data highways. For moments here, he becomes the deconstructivist chronicler of a world in which brands, through the DASD plate tectonics of countless DNA servers, crumble into ever smaller particles. The grid-free swarm intelligence that thus comes to light issues a refusal of classic readability. But Eike wouldn't merit his kingly surname if he did not touch upon the anti-aesthetic tabernacle with quite so much virtuosity or have invented his very own visual chaos theory. His eternally creative light transforms design elements into free radicals, which develop a hugely associative delight in reaction among observers at every interface of contact.