

PIA MYRVOLD

PUNK

PAINTINGS 1980 - 1985



THE CATALOGUE



01 Woman with dress, 1983 170x140cm, oil on canvas





03 Clubbing, 1984

165x140cm, oil on canvas







06

Suffragette City, 1981

140x145cm, oil on canvas



07 City Sailor, 1983

190x140cm, mixed media on canvas

TORSDAGER Galleri Kunst Kultur
& Pia MYRVOLD Art Foundation Stiftelse presents

PIA MYRVOLD: PUNK — PAINTINGS 1980–1985

Capturing a transatlantic rebellion.

Summer Exhibition June 11 – July 16, 2026

TORSDAGER Galleri Kunst Kultur, Stavanger, Norway

The Spirit of the Times: Punk as Visual Language

Between 1980 and 1985, Pia Myrvold emerged as one of Norway's most compelling voices in a global art movement that refused to be confined by traditional gallery walls. Her paintings from this period – characterized by bold colors, aggressive brushstrokes, and collage-like imagery – captured the raw, rebellious energy of punk not just as music, but as a complete aesthetic revolution that transformed fashion, club culture, and the art world itself.

New York: Where Punk Met the Art World

The transatlantic dialogue truly began in New York, where punk's DIY ethic collided with the formal art market. The groundbreaking exhibition "New York/New Wave" at MoMA PS1 in 1981 marked a turning point, giving graffiti-inspired, punk-influenced imagery a foothold in institutional spaces. Venues like CBGB, Max's Kansas City, and underground clubs in the East Village cultivated a visual language of ripped denim, safety-pin accessories, and graphic t-shirts that would eventually filter into high-fashion runways.

FUN Gallery, opened by Patti Astor and Bill Stelling in the East Village, became a key hub where punk musicians, graffiti artists, and painters gathered. This was not just music or fashion – it was a total aesthetic environment that challenged the boundaries between high and low culture.

Berlin: The Divided City's Underground

Meanwhile, West Berlin developed its own gritty punk ecosystem. Venues like Risiko-bar, Georg von Rauch squats, and other post-punk spaces welcomed bands like Nick Cave's Birthday Party and experimental performers like Chris Dreier.

The city's divided status created a unique pressure cooker where British punk, American new wave, and German experimentation cross-pollinated. Photographers documented this scene in stiff, confrontational images that circulated through zines and influenced German designers. The exchange of artists and musicians between New York and Berlin – through tours, art exchanges, and shared flyers – helped incorporate punk's confrontational visual vocabulary into the broader art world, paving the way for acceptance of street art, performance art, and fashion-driven installations in galleries through the late 1980s and beyond.

Norway: Stavanger, a City on the Edge of the World

The Norwegian punk scene in the 1980s was a tightly knit community centered mainly in Oslo, with clubs like Hulen and Høytiden as creative hubs. Bands like The Aller Værste!, Wannskrækk, and De Press defined not just the sound, but also commissioned strong flyers, album covers, and clothing from graphic artists. Collectives linked to underground zines produced the characteristic punk wardrobe with studded leather jackets, tartan shirts, and hand-painted details that gave Norwegian punk its distinct Scandinavian visual edge.

Pia Myrvold: Representing the Movement

Born in 1960, Pia Myrvold began her artistic career as a painter exactly during this period. Between 1980 and 1985, she participated in several significant group exhibitions in Norway with works reflecting the raw, energetic aesthetic of the punk scene. Her paintings used bold colors, aggressive brushstrokes, and collage-like imagery that captured the rebellious spirit of the era.

What made Myrvold's work particularly significant was her ability to translate the immediacy of punk club culture onto canvas while maintaining a painterly sophistication that demanded recognition from the formal art world. Alongside a small group of Norwegian painters working in this period, she

represented a zeitgeist that was both local and international – rooted in Norwegian sensibilities but engaged in the transatlantic punk dialogue.

Lasting Influence This exhibition invites viewers to reconsider how punk's aesthetic revolution fundamentally changed the art world's relationship with fashion, music, and youth culture. The DIY ethic, the rejection of polish for authenticity, the embrace of fragmentation and collage – all became legitimate artistic strategies that continue to influence contemporary art practice.

Pia Myrvold's paintings from 1980–1985 stand as documents of a moment when the boundaries between art, fashion, and music dissolved into something entirely new. They remind us that the most powerful events in art often emerge from the margins, from clubs, squats, and underground zines, before eventually finding their way into galleries and museums.

Exhibition Details:

Venue:	TORSDAGER Gallery Art Culture
Address:	Haakon VII gt 7, 4005 Stavanger, Norway
Organizer:	Pia Myrvold Art Foundation
Website:	piamyrvold.art
Socials:	@piamyrvold



Pia MYrvOLD in her outdoor studio, Valberget, Stavanger, 1984