

Mesh In Meaning:
Abstraction
and the imaginative Mind

A virtual exhibition with works by
Luis Gordillo, Iman Issa, Julie Mehretu,
Laure Prouvost, Edi Rama, Jessica Rankin
& Mark Wallinger

Pressrelease

***Mesh In Meaning: Abstraction and the imaginative Mind* |
Luis Gordillo, Iman Issa, Julie Mehretu, Laure Prouvost
Edi Rama, Jessica Rankin, Mark Wallinger**

31.05.- 31.07.2021

A virtual exhibition on Linkerplace

carlier | gebauer is pleased to announce *Mesh In Meaning: Abstraction and the imaginative Mind*, a virtual exhibition powered by Linkerplace. Linkerplace is a digital platform for the art world recreating the viewing experience of art with virtual and augmented reality. *Mesh In Meaning: Abstraction and the imaginative Mind* is the gallery's first virtual exhibition with a selection of works by Luis Gordillo, Iman Issa, Julie Mehretu, Laure Prouvost, Edi Rama, Jessica Rankin and Mark Wallinger accessible from anywhere in the world.

The exhibition in the first virtual space of the gallery conceived around the engagement of the artists shown with abstraction, be it human as in the prints of Julie Mehretu, poetical as in Jessica Rankin's embroidered canvases, political as in Edi Rama's doodles and experimental as in Luis Gordillo's paintings. Mark Wallinger's life size white horse made of resin and marble stands in this abstract space as if at the threshold of what concepts of power, society and mythology convey in the imagination.

Imagination is also at the centre of the presentation in the second virtual space of the gallery, where as in Iman Issa's display one is invited to enter the space of interpretation proposed between the object and the text and where as in Laure Prouvost's tapestries and paintings one is invited to believe in the narrative and immersed in a transmedial story between fiction and reality.

Luis Gordillo (b.1934 Spain) established himself as a pioneer of artistic experimentation with his unique use of figuration and color. He has a deep interest in psychoanalysis and is constantly looking for new ways of expression, utilizing photography and other image reproduction methods alongside traditional painterly techniques. Over his fifty-year career Luis Gordillo has risen to become one of Spain's most prolific painters and one of the leading figures of abstract art in the country.

Iman Issa (b. 1979, Egypt) uses a variety of forms and strategies to investigate the political and personal associations of history, language and the object. She creates ambiguous, poetic displays through the juxtaposition of text and object. *Heritage Studies*, Issa's most recent series, draws its name from a field of academic and applied inquiry that relates to the understanding and use of history. Rather than proposing a stable reading of history, *Heritage Studies* examine dynamic sets of relationships – between cultures, sites, and artifacts – to articulate their relevance today. They are neither formal abstractions, nor “pared-down citations of reality,” but attempts to communicate the act of perceiving the original objects and the relevance that they might hold for the present.

Julie Mehretu (b.1970, Ethiopia) makes large-scale, gestural paintings. Her work conveys a compression of time, space, and place and a collapse of art historical references. Known for a deep political and social engagement, Mehretu's dynamic compositions have been lauded for their capacity to convey the energy, chaos and urgency of our globalized world. Over the years her works have made reference to architecture, traffic patterns, wind and water currents, migrations, military plans, border crossings, and travel. Over three years in the making, Julie Mehretu's new works are monumen-

tal in size and in their dynamic use of myriad colors. In late 2017, Mehretu began her collaboration with master printer Case Hudson's team of six etchers on a new series of six large aquatints, *Six Bardos* (2018). In their scale, in the arrangement of imagery, and in the printmaking techniques used, the prints are extraordinarily complex. Ink is applied to the etching plate "a la poupée," a technique that requires the handapplication of different ink colors to a single copper plate using a tarlatan pad. Instead of printing via color separation, the colors are lightly dabbed onto the plate, resulting in a gradient of colors that fade in and out from light to dark, obscuring one's ability to discern foreground from background. Mehretu began this series after a trip to China, and the titles both refer to the stages of the soul between death and reincarnation, and the Bardos of yoga. The individual titles of each artwork in the series refer to the six levels of transitional states between death and rebirth, as described in the Tibetan Book of the Dead. Various marks and shapes collide to suggest calligraphy, automatic writing, political graffiti, gestural abstraction and abstract expressionism, cave paintings, and emergent figures.

Laure Prouvost (b.1988, France)'s artistic output consistently returns to themes of escape into unfamiliar worlds or imaginings of unexpected alternative environments. A strong narrative impulse propels her practice, resulting in immersive, transmedial installations with interwoven story lines that combine fiction and reality. Prouvost's tapestry *I wish you could see my face* (2020) is inspired by her video work *Monolog* (2009) In *Monolog* (2009) the artist confronts her role as director and our role as audience, as she directs attention to the screening space itself. Wittily challenging the medium, Prouvost crops her head from the opening shot, instead insisting that the screen should become larger in order to accommodate her. Later, the artist apologizes to the audience for the lack of comfortable seating, and invites them to converse among themselves or light a cigarette, flouting the institutional regulations that surround viewing artworks.

Edi Rama (1964, Albania): The artwork of the Albanian artist and prime minister Edi Rama is inseparable from his political career. During telephone conferences and meetings he draws and paints on governmental correspondences and time schedules, producing a vivid and abstract journal of political life.

Jessica Rankin (b.1971, Australia) creates expansive maps of landscapes dotted with codes, signs, and symbols that refer to the processes of memory, intuition, and interpretation. Mountain ranges, constellations, thermodynamic readings, lines of stream-of-consciousness text, and neurological signals morph, merge, and stretch across her embroideries and works on paper. The night sky holds a special relevance in Rankin's practice and her works often reference the celestial constellations of specific days. Rankin's large-scale embroidery *Field of Mars* (2016) depicts a delicate celestial lattice plotting the points between the stars on the date that she found and visited her mother's grave. Although the term *Field of Mars* extends back to antiquity, Rankin's use of the name refers to the cemetery where her mother was buried. Typically ascribed to the women's realm, the medium of embroidery proposes an immersive slowness of process that reinscribes an association that once belonged to military antiquity into a highly subjective poetic reference.

Mark Wallinger (b.1959, England) is one of Britain's leading contemporary artists. The life sized bronze composite sculpture, *White Horse* (2013), was made with the help of advanced technology, scanning a racehorse, part owned by the artist, named Rivera Red. Mark Wallinger has used the horse motif in his work for many years. The horse is a subject with deep emotional and historical meaning. As the artist notes, 'people still have an atavistic love of horses.' Though bent to our will the thoroughbred represents unfathomable instincts. Perhaps the same instinct we have that appreciates their beauty. The Black Horse is a binary version of the *White Horse*; its deceptively simple pose relates to the ancient chalk horses of English downland, the paintings of Stubbs and the thoroughbred studbook. The thoroughbred could perhaps stand as an exemplar of this country's identity and our relationship with the natural world. It was first developed at the beginning of the 18th century in England, when native mares were crossbred with imported Arabian stallions. Every racehorse in the world is descended from these animals, 95% from the most dominant influence on the breed, The Darley Arabian, including the one represented as *The Black Horse*.

Wallinger's *id Paintings* (2015) are intuitive and guided by instinct, echoing the primal, impulsive and libidinal characteristics of the id. These monumental paintings have grown out of Wallinger's longstanding selfportrait series, and reference the artist's own body. Wallinger's height – or arm span – is the basis of the canvas size, they are exactly this measurement in width and double in height. Created by sweeping paint-laden hands across the canvas in active, freeform gestures, the *id Paintings* bear the evidence of their making and of the artist's performed encounter with the surface. The perceptible handprints within the paint recall cave paintings and signpost a single active participant. The paintings are apprehended at the point of arrest, encouraging forensic examination. Wallinger uses symmetrical bodily gestures, causing the two halves of the canvas to mirror one another. Through this process, reference could be made to the bilateral symmetry of Leonardo da Vinci's 'Vitruvian Man', an ideal representation of the human body and its denotations of proportion in mirror writing. The paintings bear a deliberate visual resemblance to the Rorschach test: in recognizing figures and shapes in the material, the viewer reveals their own desires and predilections, or perhaps tries to interpret those of the artist.



Mark Wallinger
The White Horse, 2013
Marble, resin and stainless steel
HERR Collection

Mark Wallinger
White Horse, 2013
Marble, resin and stainless steel
196 x 273 x 67 cm (life-sized)
Installation view at The Mall, London, 2013

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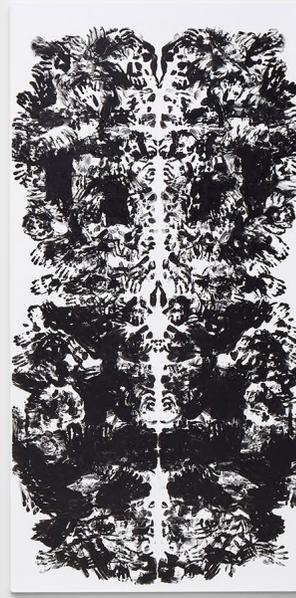
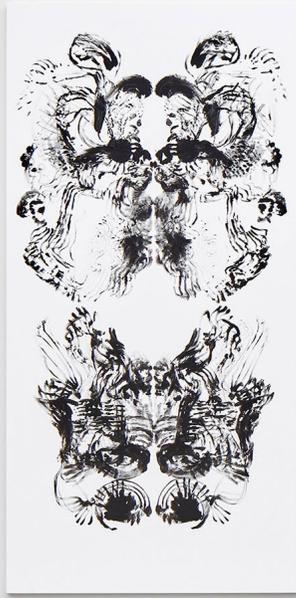
Mark Wallinger
White Horse, 2013
Marble, resin and stainless steel
196 x 273 x 67 cm (life-sized)
Installation view at The Mall, London, 2013
cartier | gebauer



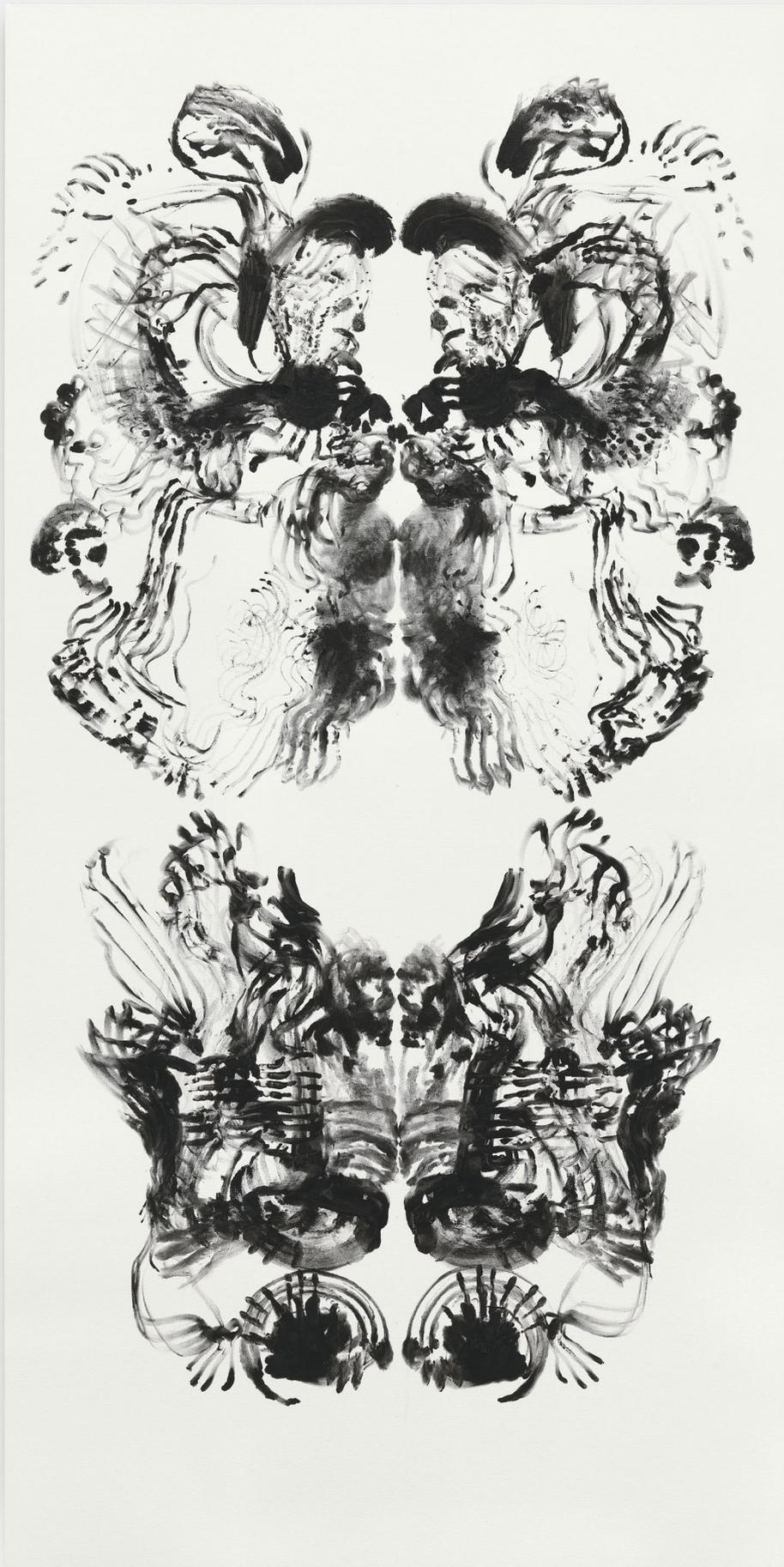
Mark Wallinger
White Horse, 2013
Marble, resin and stainless steel
196 x 273 x 67 cm (life-sized)
Installation view at The Mall, London, 2013



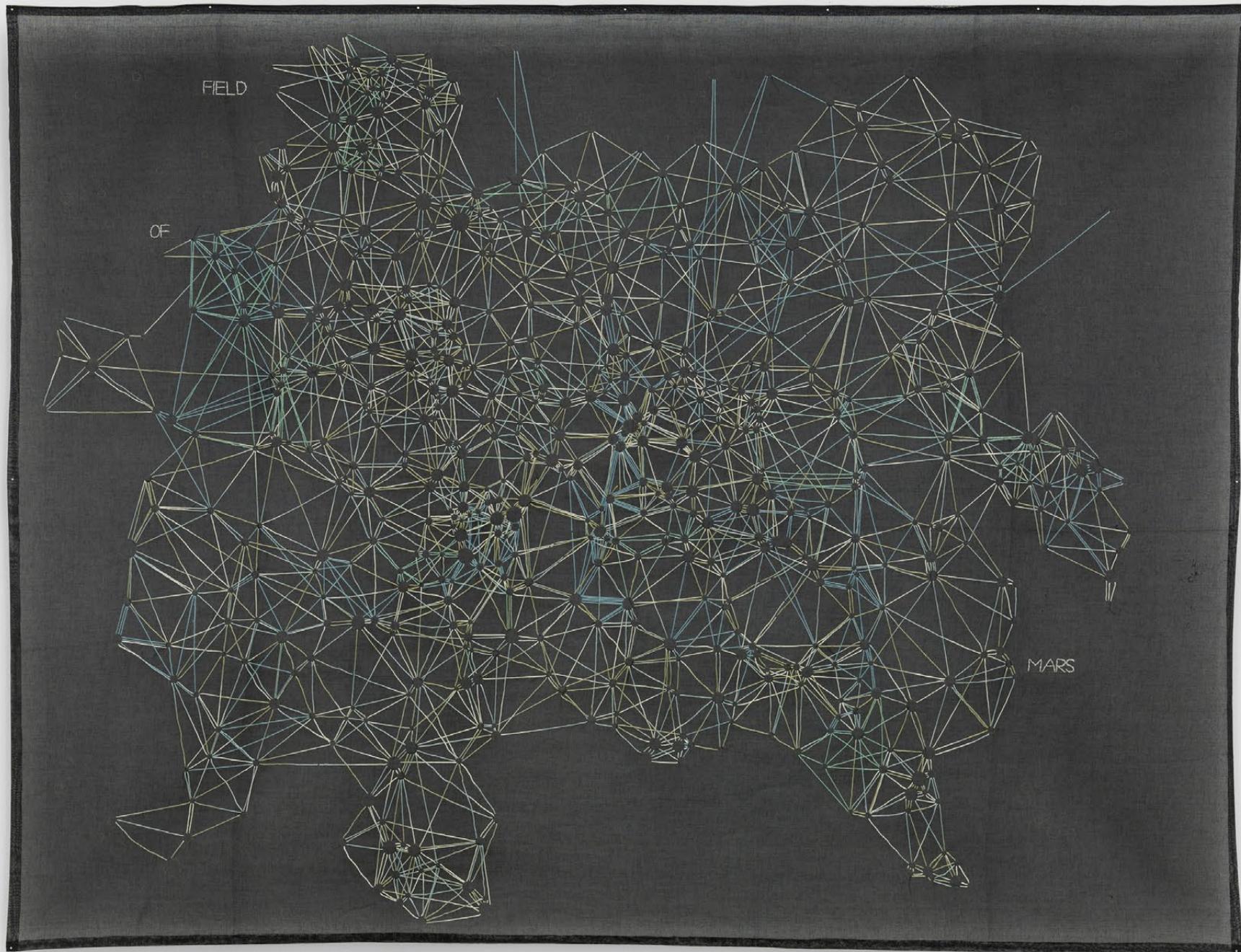
Mark Wallinger, White Horse, 2013
Marble, resin and stainless steel, 196 x 273 x 67 cm (life-sized)
Installation view at The Mall at Night, London, 2013



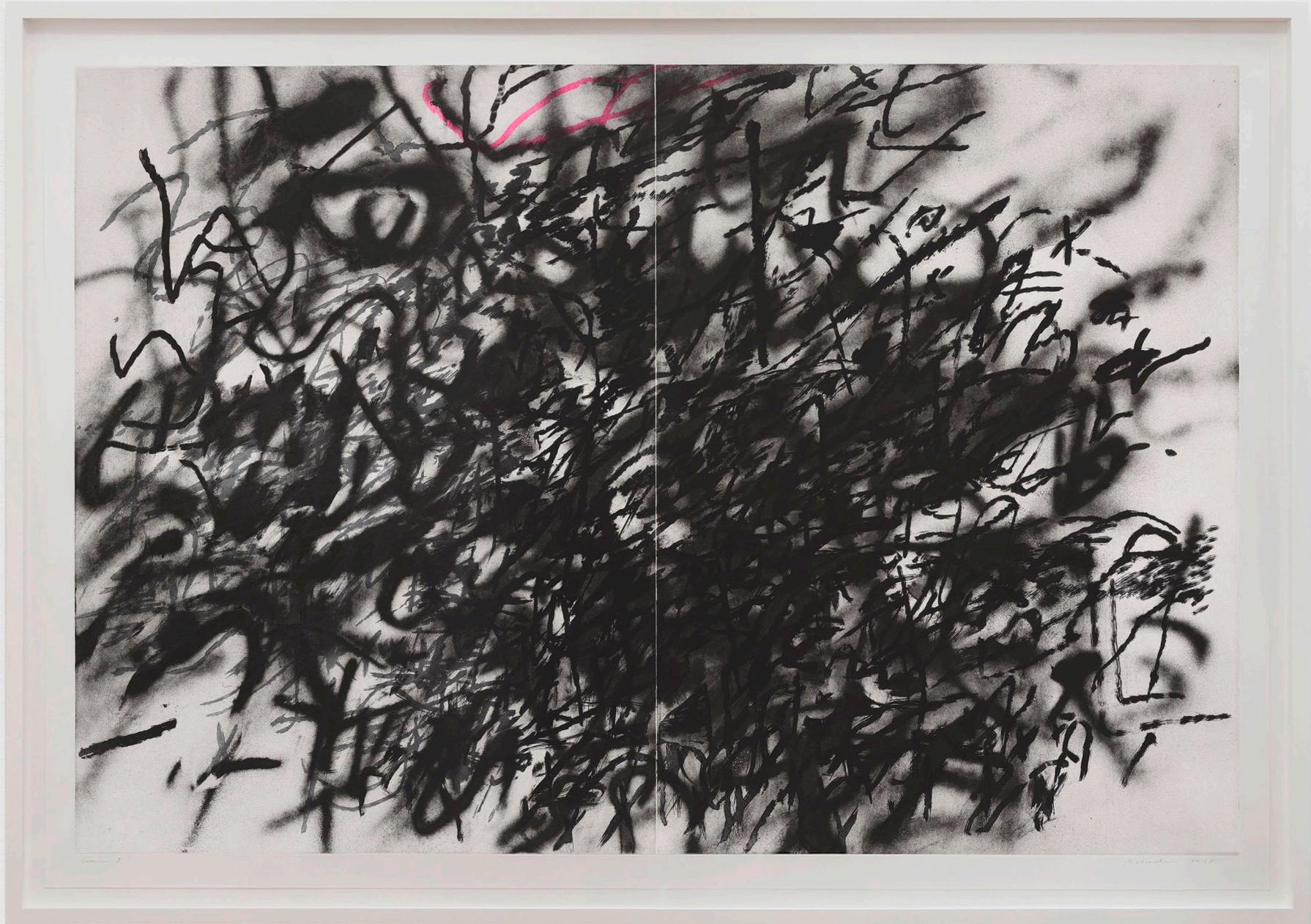
Mark Wallinger
Exhibition view "Mark Wallinger" at carlier | gebauer, 2016



Mark Wallinger, id Painting 41, 2015
Acrylic on canvas, 360 x 180 cm



Jessica Rankin, Field of Mars, 2016
embroidery on organdy, 131,5 x 172,3 cm



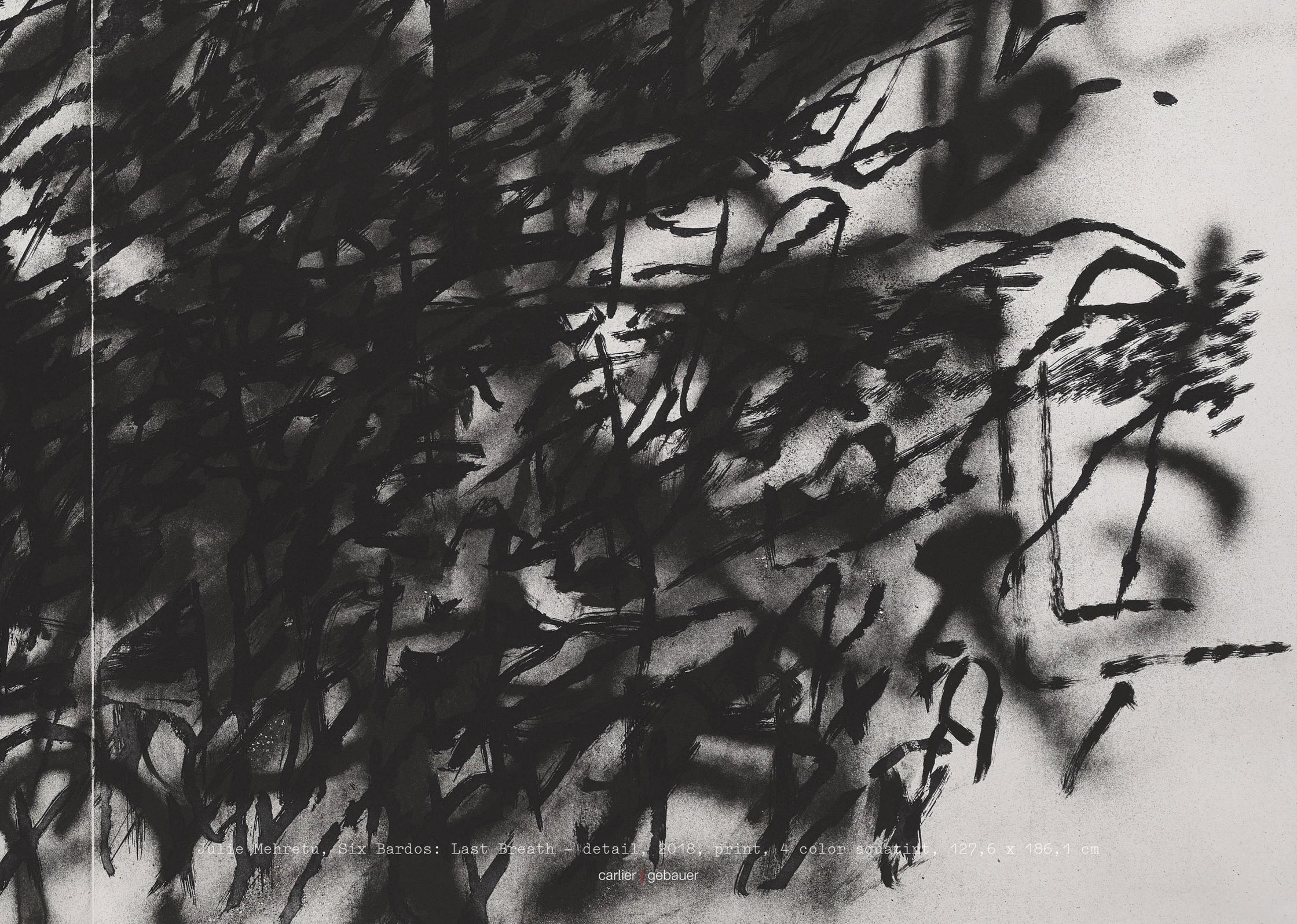
Julie Mehretu, Six Bardos: Last Breath, 2018, print, 4 color aquatint, 127,6 x 186,1 cm

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Julie Hébert, Six Bardos: Last Breath - detail, 2018, print, 4 color aquatint, 127,5 x 186,1 cm

cartier | gebauer



Julie Mehretu, Six Bardos: Last Breath - detail, 2018, print, 4 color aquatint, 127,6 x 186,1 cm

carlier | gebauer



Julie Mehretu, Six Bardos: Hymn (Behind the Sun), 2018, print, 25 color aquatint, 127,6 x 186,1 cm

carlier | gebauer



Julie Mehretu, Six Bardos: Dream State, 2018, print, 18 color aquatint, 127,6 x 186,1 cm

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Luis Gordillo, Cerebro de Perfil, 2007
acrylic on canvas, 220 x 155 cm



Luis Gordillo - Cerebro de Perfil - detail - 2007
Canvas, 220 x 155 cm

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Luis Gordillo, Exhibition view "Memorándum" at Museo de la Universidad de Navarra, Navarra, Spain, 2021



Luis Gordillo, Visión dispersión destrucción, 2019
acrylic on canvas, 134 x 190 cm

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Luis Gordillo, *Visión dispersión destrucción* - detail, 2019, acrylic on canvas, 134 x 190 cm

Tiranë, më 10 janar 2017

LISTE KËRKESASH

Nr.	Ftesa/ Kërkesa për takim	Vendimi i Kryeministrit	
1.	<p>Nga: Ambasadori i Republikës Popullore të Kinës, Znj. Jiang Yu</p> <p>Ftesë: Për të marrë pjesë në Koncertin e Vitit të Ri Kinez</p> <p>Data: 13 janar 2017</p> <p>Ora: 19:00</p> <p>Vendi: Salla e Universitetit të Arteve</p> <p><i>*Kryeministri është i ftuar të bashkë me Zonjën</i></p>	Po	Jo
2.	<p>Nga: Ambasadori i Republikës Popullore të Kinës, Znj. Jiang Yu</p> <p>Ftesë: Për të marrë pjesë në <i>Happy Chinese New Year Gala</i></p> <p>Data: 24 janar 2017</p> <p>Ora: 19:00</p> <p>Vendi: Salla e Universitetit të Arteve</p> <p><i>*Kryeministri është i ftuar të bashkë me Zonjën</i></p>	Po	Jo
3.	<p>Nga: Drejtori i ri i zyrës së KE-së në Shqipëri, Z. Claus Neukirch</p> <p>Kërkesë: Për takim kortezie</p> <p>Data: Pas 23 janar 2017</p> <p>Vendi: PMO</p>	Po	Jo

Edi Rama, Untitled, 2018
Mixed media, 29,7 x 21 cm, ER/2018/dra/19095



Edi Rama, Untitled, 2018
Mixed media, 29,7 x 21 cm, ER/2018/dra/19937



Edi Rama, Untitled, 2018
Mixed media, 29,7 x 21 cm, ER/2018/dra/19951



Julie Mehretu and Jessica Rankin, *Struggling With Words That Count*, 2014 / 2016
Ink on paper / collage on paper - 50,5 x 60,6 cm / 49,5 x 49,5 cm - 21 parts



Julie Mehretu and Jessica Rankin, *Struggling With Words That Count*, 2014 / 2016
Ink on paper / collage on paper - 50,5 x 60,6 cm / 49,5 x 49,5 cm - 21 parts
\$300.000, excl.VAT, framed

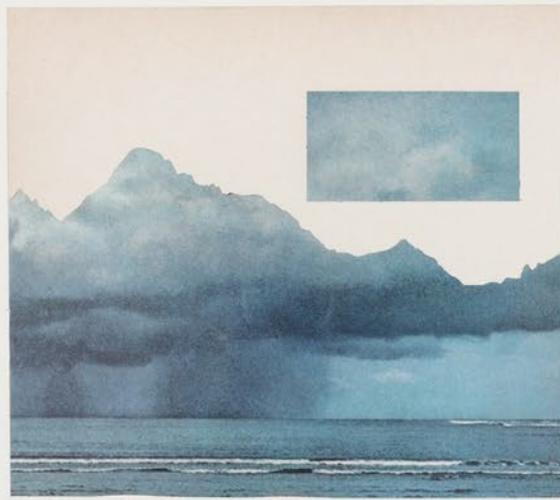
Exhibition view at carlier | gebauer, 2016



Julie Mehretu and Jessica Rankin, *Struggling With Words That Count*, 2014 / 2016
Ink on paper / collage on paper - 50,5 x 60,6 cm / 49,5 x 49,5 cm - 21 parts

Exhibition view at carlier | gebauer, 2016

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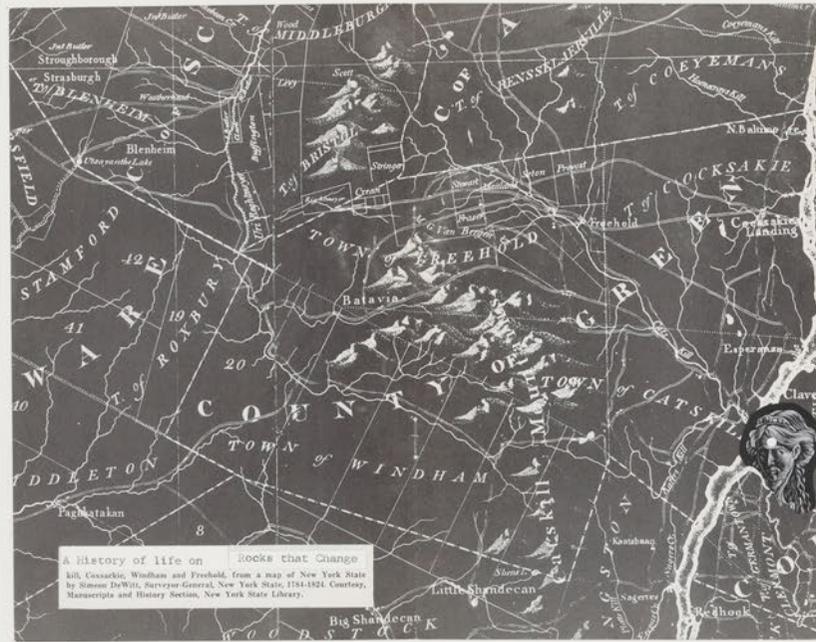
struggling with words that count

speaking of



rings made of grass

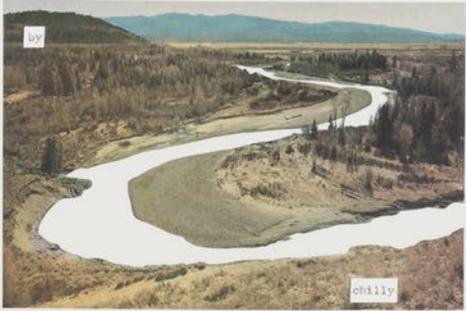








or time



by

chilly

earth



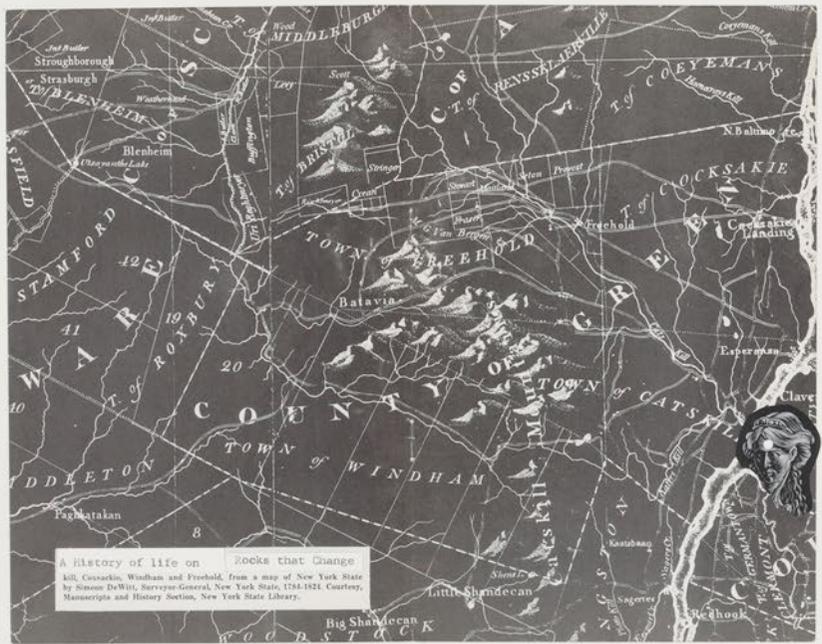


A moment



in snow weight





A History of life on Rocks that Change
Kill, Coxsackie, Windham and Freehold, from a map of New York State
by Simon DeWitt, Surveyor-General, New York State, 1794-1824. Courtesy,
Manuscript and History Section, New York State Library.



we

are

lost



she cried





discarded

ends

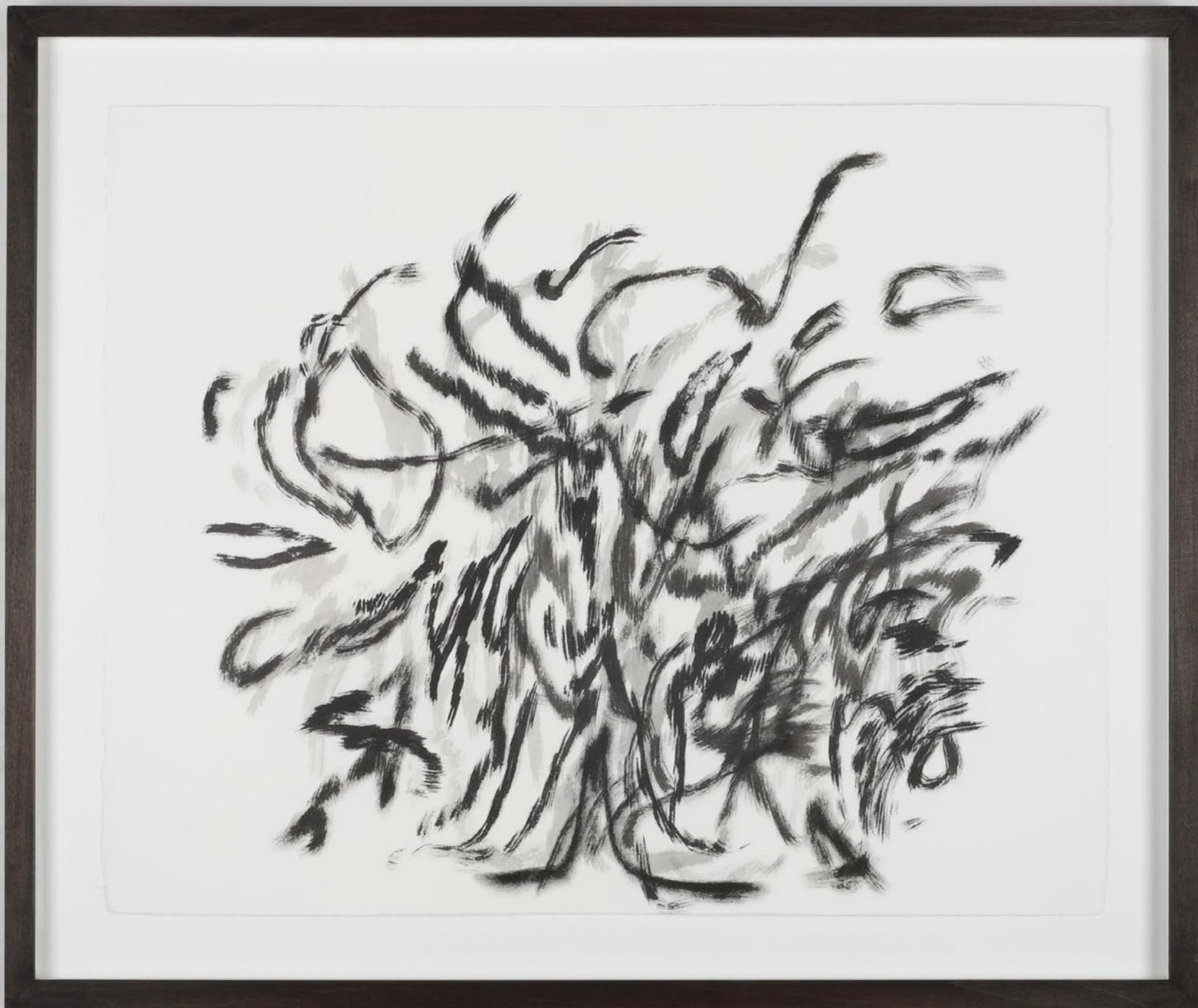
and

underground

truths



Tracing quakes and quivers





your little pool of words

For







barely

volunteering

HS23
Commemorative Scarab
Scarabs were believed to symbolize cyclical repetition and regeneration. They
were issued in unusually great numbers during Dynasty XVIII.
The International Museum of Ancient Arts and Culture Collection
Limestone
42 x 80 cm
1394 B.C.



Iman Issa, Heritage Studies #23, 2016
brass, painted wood, vinyl text, 141 x 127 x 141 cm | edition of 3 + 2 AP
sculpture

carlier | gebauer

H523
Commemorative Scarab
Scarabs were believed to symbolize cyclical repetition and regeneration. They were issued in unusually great numbers during Dynasty XVIII.
The International Museum of Ancient Arts and Culture Collection
Limestone
42 x 59 cm
1294 B.C.



Iman Issa, Heritage Studies #23, 2016
brass, painted wood, vinyl text, 141 x 127 x 141 cm | edition of 3 + 2 AP
sculpture

carlier | gebauer

HS23

Commemorative Scarab

Scarabs were believed to symbolize cyclical repetition and regeneration. They were issued in unusually great numbers during Dynasty XVIII.

The International Museum of Ancient Arts and Culture Collection

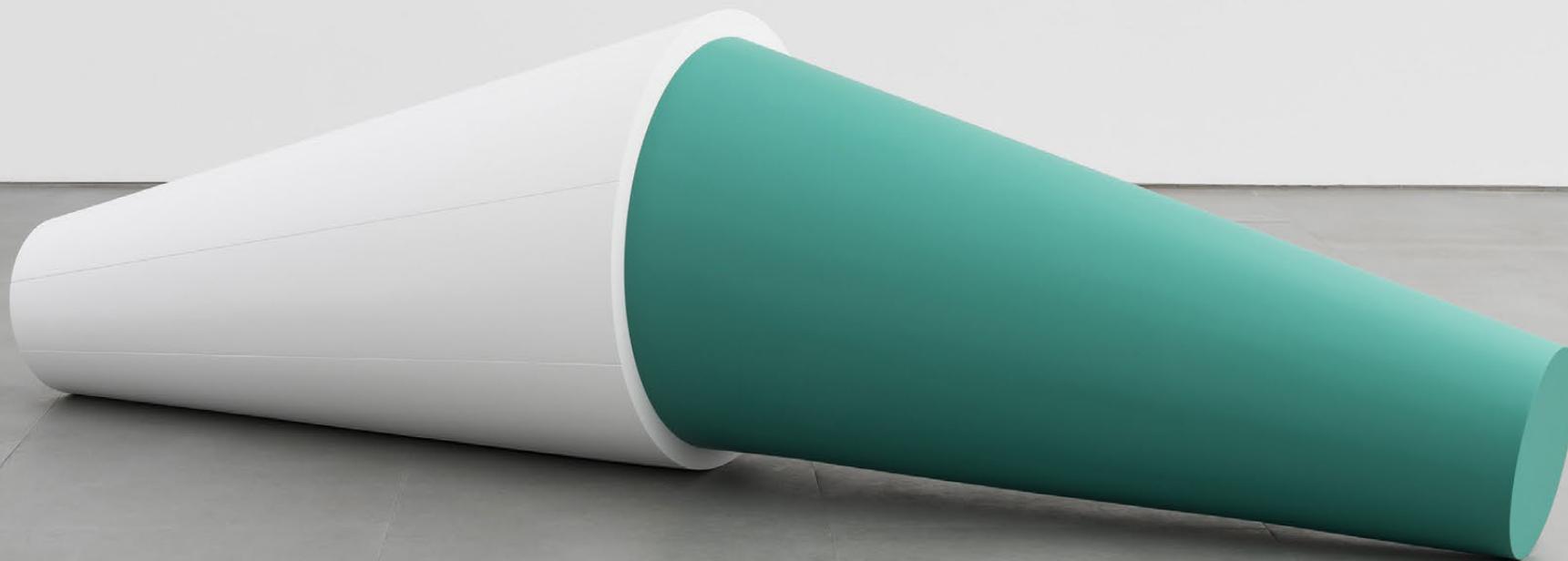
Limestone

42 x 80 cm

1394 B.C.

Iman Issa, Heritage Studies #23, 2016
brass, painted wood, vinyl text, 141 x 127 cm | edition of 3 + 2 AP
vinyl text on the wall

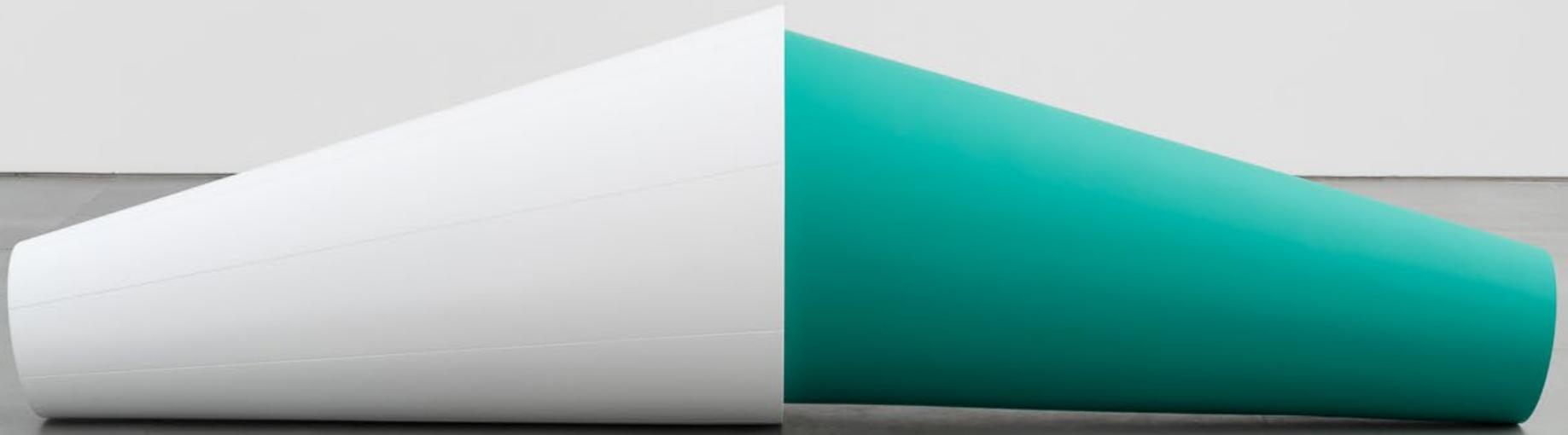
H022
Cylinder with Building Inscription
Installation in Gwerfins' atelier with his light projection for the building
of the legendary Ziggurat of the Foundation's museum and Berlin
The Great Museum of Ethno, Arts and Culture Collection
Dated 8/16
68 x 68 cm
404 8 5



Iman Issa, Heritage Studies #22, 2016
Painted wood, vinyl text, 68 x 68 x 245 cm | edition of 3 + 2 AP
sculpture

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1932
Cylinder with Building Integration
Installation in a courtyard with an existing structure for the building
of the university. Inspired by the structure of the tower and the
The Great Mosque of Cordoba and a tower structure.
2016, 68 x 68 x 245 cm
1/1 + 2 AP



Iman Issa, Heritage Studies #22, 2016
Painted wood, vinyl text, 68 x 68 x 245 cm | edition of 3 + 2 AP
sculpture

carlier | gebauer

HS22

Cylinder with Building Inscription

Inscription is in cuneiform script and includes prototypes for the building of the legendary 'Ziggurat of the Foundation of Heaven and Earth.'

The Global Museum of Ethnic Arts and Culture Collection

Baked clay

22 x 22 cm

604 B.C.

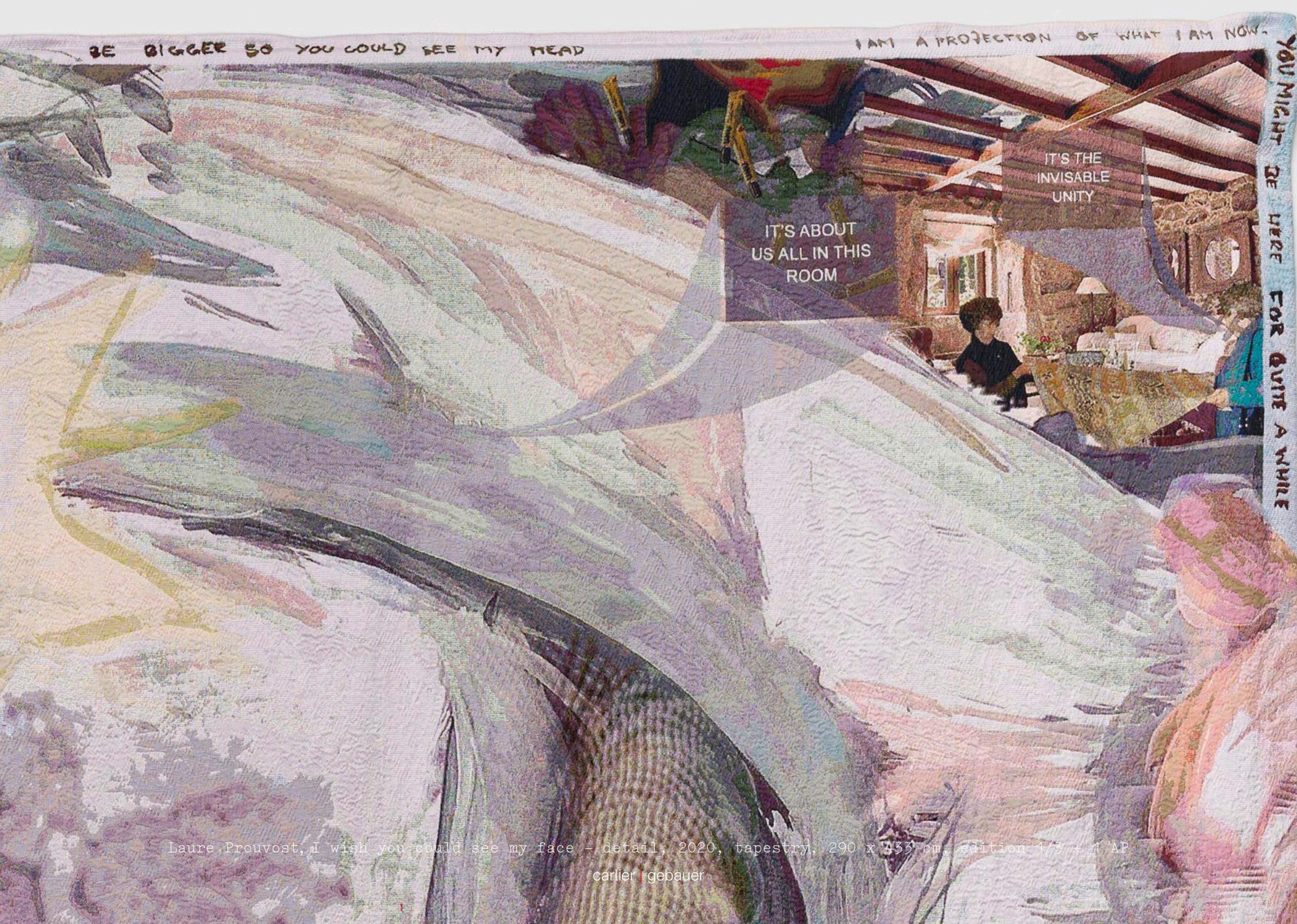
Iman Issa, Heritage Studies #22, 2016

Painted wood, vinyl text, 68 x 68 x 245 cm | edition of 3 + 2 AP
vinyl text on the wall



Laure Prouvost, I wish you could see my face, 2020, tapestry, 290 x 433 cm, edition 1/3 + 1 AP

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BE BIGGER SO YOU COULD SEE MY HEAD

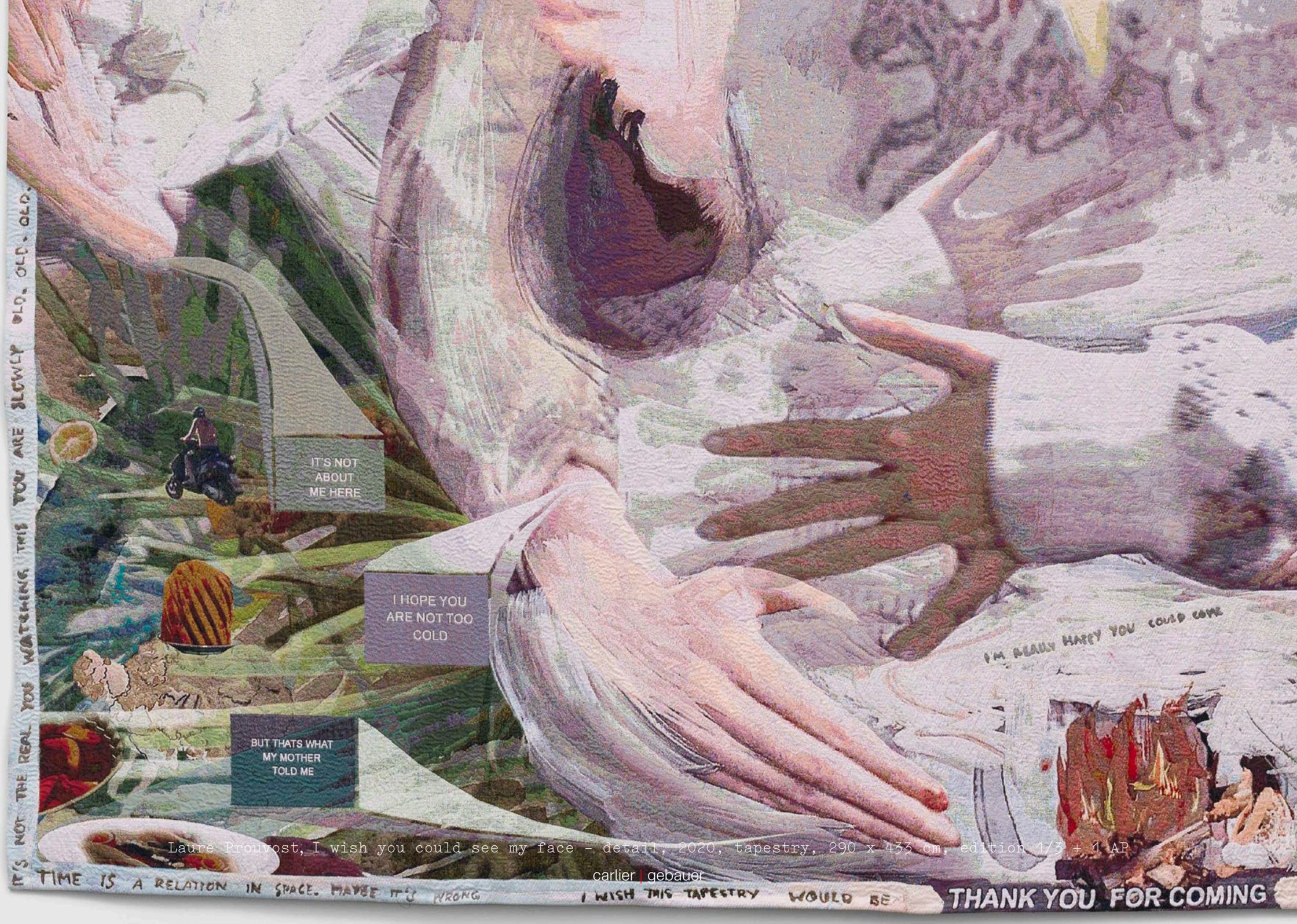
I AM A PROJECTION OF WHAT I AM NOW.

IT'S ABOUT
US ALL IN THIS
ROOM

IT'S THE
INVISIBLE
UNITY

YOU MIGHT BE HERE FOR QUITE A WHILE

Laure Prouvost, I wish you could see my face - detail, 2020, tapestry, 290 x 433 cm, edition 1/3 + 1 AP
carlier | gebauer



IT'S NOT THE REAL YOU WATCHING THIS YOU ARE SLOWLY OLD. OLD. OLD.

IT'S NOT ABOUT ME HERE

I HOPE YOU ARE NOT TOO COLD

BUT THATS WHAT MY MOTHER TOLD ME

I'M REALLY HAPPY YOU COULD COME

Laure Prouvost, I wish you could see my face - detail, 2020, tapestry, 290 x 433 cm, edition 1/3 + 1 AP

carlier | gebauer

TIME IS A RELATION IN SPACE. MAYBE IT'S WRONG

I WISH THIS TAPESTRY WOULD BE

THANK YOU FOR COMING



MAYBE YOU'D
PREFER TO BE
THERE

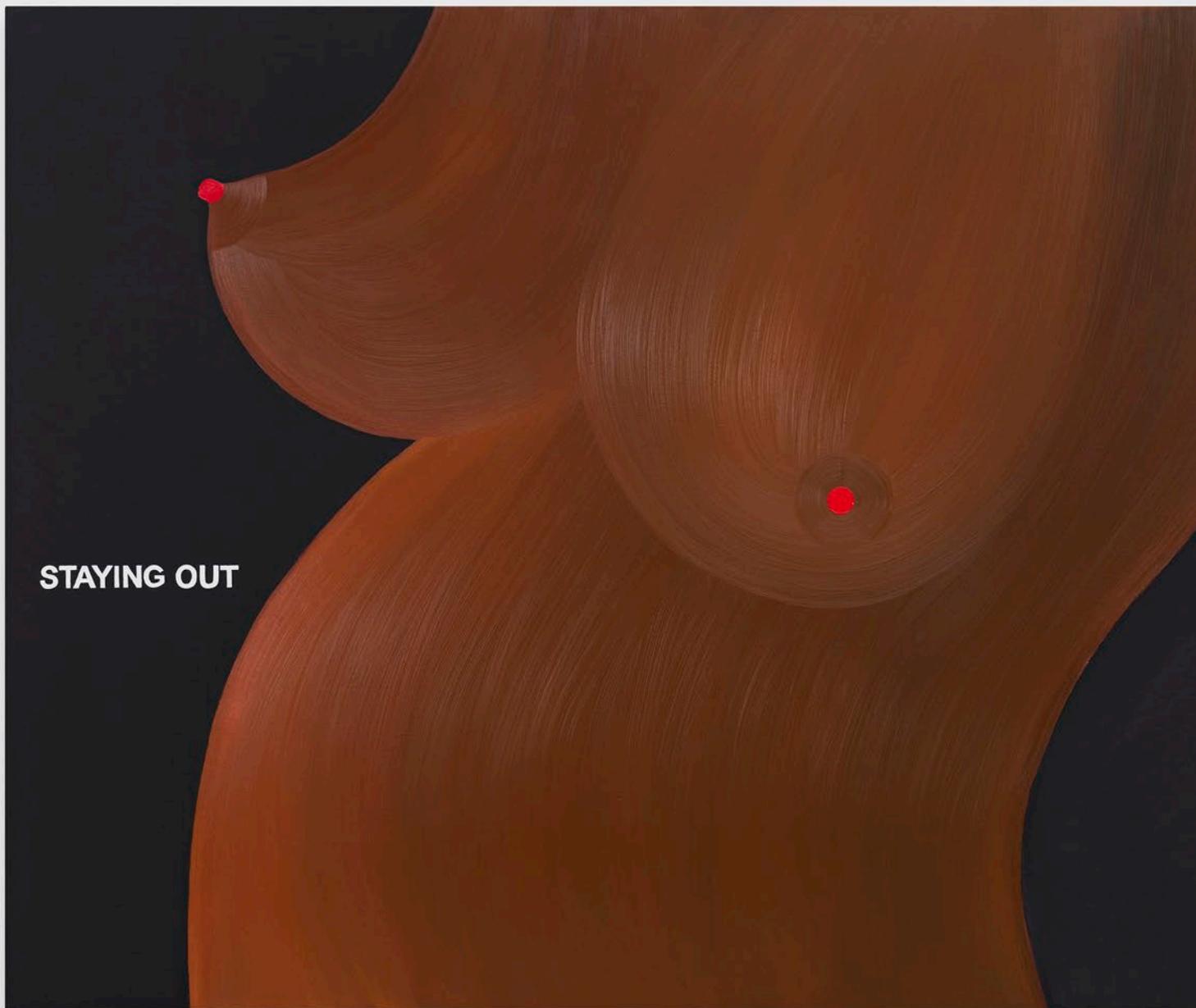
I AM SORRY THIS
ROOM IS NOT SO NICE
I DID ASK FOR IT TO BE
CHANGED

I CAN IMAGINE YOU
ALL IN SWIMMING

LOOK HOW PRODUCTIVE I'VE BEEN

Laure Prouvost, I wish you could see my face - detail, 2020, tapestry, 290 x 433 cm, edition 1/5 + 1 AP

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Laure Prouvost, *Staying Out*, 2020, oil on canvas, 165 x 200 x 3,5 cm



STAYING OUT

Laure Prouvost, Staying Out - detail, 2020, oil on canvas, 165 x 200 x 3,5 cm

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Laure Prouvost, This means - they are waiting for you, 2020, from the series This means, oil on paper, diptych, 2 parts, 30,3 x 22,8 cm (each)

carlier | gebauer



Laure Prouvost

So Nice Not To Be A Screen, With Our Tentacles We Will Get Rid Of These Powers, 2020
watercolor and collage on paper, 54 x 40 cm

carlier | gebauer



Laure Prouvost
In Grandma's Dreams We Would Be One Big Flower, 2020
watercolor and collage on paper, 54 x 40 cm

carlier | gebauer

1		<p>Mark Wallinger The White Horse, 2013 marble, resin, stainless steel 196 x 273 x 67 cm 1 AP MWA/2013/scu/21003</p>	250.000,00 GBP excl. VAT
2		<p>Mark Wallinger id Painting 41, 2015 Acrylic on canvas 360 x 180 cm MWA/2015/pai/17057</p>	135.000,00 GBP excl. VAT
3		<p>Jessica Rankin Field of Mars, 2016 embroidery on organdy 131,5 x 172,3 cm JR/2016/mix/16553</p>	35.000,00 \$ excl. VAT
4		<p>Julie Mehretu Six Bardos: Last Breath, 2018 print, 18 color aquatint, framed 127,6 x 186,1 cm Ed. 11/45 JME/2018/pri/21140</p>	60.000,00 \$ excl. VAT
5		<p>Julie Mehretu Six Bardos: Dream State, 2018 print, 18 color aquatint 127,6 x 186,1 cm Ed. 11/45 JME/2018/pri/20688</p>	sold
6		<p>Julie Mehretu Six Bardos: Hymn (Behind the Sun), 2018 print, 25 color aquatint 127,6 x 186,1 cm Ed. 11/45 JME/2018/pri/20687</p>	sold
7		<p>Luis Gordillo Cerebro de Perfil, 2007 acrylic on canvas 220 x 155 cm LG/2007/pai/21136</p>	95.000,00 € excl. VAT

8		Luis Gordillo Visión dispersión destrucción, 2019 acrylic on canvas 134 x 190 cm LG/2019/pai/21281	85.000,00 € excl. VAT
9		Edi Rama Untitled, 2018 mixed media 29,7 x 21 cm ER/2018/dra/19929	3.500,00 € excl. VAT
10		Edi Rama Untitled, 2018 mixed media 29,7 x 21 cm ER/2018/dra/19951	3.500,00 € excl. VAT
11		Edi Rama Untitled, 2018 mixed media 29,7 x 21 cm ER/2018/dra/19952	3.500,00 € excl. VAT
12		Edi Rama Untitled, 2018 printed document, watercolour 29,7 x 21 cm ER/2018/dra/19996	3.500,00 € excl. VAT
13		Edi Rama Untitled, 2018 printed document, watercolour 29,7 x 21 cm ER/2018/dra/20053	3.500,00 € excl. VAT
14		Julie Mehretu and Jessica Rankin Struggling With Words That Count, 2014-2016 Ink on paper / collage on paper installation of 21 works on paper 21 parts JME/JR/2016/mix/17270	300.000,00 \$ excl. VAT

15		<p>Iman Issa Heritage Studies #23, 2016 from the series Heritage Studies brass, painted wood, vinyl text 141 x 127 cm 1/3 + 2 AP II/2016/scu/18540</p>	28.000,00 € excl. VAT
16		<p>Iman Issa Heritage Studies #22, 2016 from the series Heritage Studies Painted wood, vinyl text 68 x 245 cm 2/3 + 2 AP II/2016/scu/18541</p>	37.000,00 € excl. VAT
17		<p>Laure Prouvost I wish you could see my face, 2020 tapestry 114 x 170,4 in. 1/3 + 1 AP LPR/2020/tap/21084</p>	90.000,00 € excl. VAT
18		<p>Laure Prouvost Staying Out, 2020 from the series The Hidden Paintings Grandma Improved oil on canvas 165 x 200 x 3,5 cm LPR/2020/pai/21385</p>	40.000,00 € excl. VAT
19		<p>Laure Prouvost This means - they are waiting for you, 2020 from the series This Means oil on paper - diptych, 2 parts 30,3 x 22,8 cm (each) LPR/2020/pai/21472</p>	8.000,00 € excl. VAT
20		<p>Laure Prouvost So Nice Not To Be A Screen, With Our Tentacles We Will Get Rid Of These Powers, 2020 watercolor and collage on paper 29,5 x 21 cm unique LPR/2020/dra/21388</p>	5.000,00 € excl. VAT



Laure Prouvost
In Grandma's Dreams We Would
Be One Big Flower, 2020
watercolor and collage on
paper
29,5 x 21 cm
unique
LPR/2020/dra/21389

5.000,00 € excl. VAT
