

Press Release

Mark Wallinger | *The End*
Peter Pommerer | *Ich war im Hemd oder im Unterrock*

June 1st – July 28th 2007, Tuesday through Saturday, 11- 6 pm
Opening: Thursday, May 31th, 2007, 6 pm

We are pleased to announce two new solo exhibitions.
Peter Pommerer presents a room-sized installation in arch 51 while Mark Wallinger's 35 mm film *The End* is screened for the first time in Germany in arch 52.

Mark Wallinger (*1959), one of the most important and influential artists of his generation, is concerned with the basic formal manifestations of human culture in his media-spanning work. Wallinger's careful recreation of Brain Haw's Parliament Square Protest Camp at the Tate Britain in London is representative of the artist's tight-rope walk between manifestation and genre picture. In 2007, Wallinger was nominated as a candidate for the Turner Prize for his exhibition titled *State Britain*. For the "Sculptur Projekte Münster" opening in June, Mark Wallinger will install his new work *Zone* in the urban context.

When the credits of a film begin to roll the audience either stands up or, in a best case scenario, begins to reflect upon the film. *The End* draws attention to this peripheral element of the film experience. In many current films the length of the credits requires more than a single musical track. Here Wallinger only needs one: *An der schönen blauen Donau* by Johann Strauss. It transports us automatically to Stanley Kubrick's film epic *2001: A Space Odyssey* and, as the music whisks us to the depths of the universe, we realize just what *The End* is about.

Following Francesco Vezzoli's film *Caligula*, a trailer for a non-existent film, Wallinger has emptied the visual content of film in an even more radical way in depicting the book of all books. In 2002 with the video *Via Dolorosa* (currently on view in Berlin at the Hamburger Bahnhof and permanently installed in the Dome in Milan) Wallinger blocks out 90 percent of the visual frame of Franco Zeffereilli's film *Jesus from Nazareth* with a black rectangle. The original film is transformed into the background support for a barrier that, while watching, becomes ever more physically present.

Please note: The film will be screened at 11 am, 1, 3 and 5 pm, and, where possible by request.

Peter Pommerer (*1968) fills spaces with room-sized wall drawings that combine graffiti, paper works, collages, photographs and labeled objects. Equally figurative as abstract, his cosmos of images consisting of ornamental, geometric and symbolic characters spring from Pommerer's fantasy. His thematic spectrum ranges from plants and animals to female nudes and castles to heavenly bodies and angels. The perception of these heterogeneous elements forms the basis of a rhizomatic structure in which the gaze of the viewer wanders in all directions without lingering at length on a single point.

In his non-hierarchical, layered drawings Pommerer makes references to art history, mythology, cultural and societal phenomema as well as the world of dreams. With the title of his exhibition *Ich war im Hemd oder im Unterrock* (I Was Wearing a Shirt or a Slip) he cites Sigmund Freud from *The Interpretation of Dreams* (1900) and references an embarrassing dream in which the author is conscious of being naked. Pommerer is interested in the superimposing and disguising of perceptions similar to how one often only vaguely remembers what one has dreamt about. In this vein he shows large format *Kryptoportraits* drawn on the electroencephalograms of hospital patients. The varying components of his installation offer up histories which – like dreams – always recur in Pommerer's work and continually allow for multiple interpretations.

For more detailed press information and photos, please contact Susanne Köhler at sk@carliergebauer.com or Bimal Saha at bs@carliergebauer.com.