

Information

Mark Wallinger

26 October - 18 December 2004, Tuesday - Saturday, 11 a.m - 6 p.m

We are delighted to be able to inform you that Mark Wallinger's second solo exhibition in our gallery is being extended until 18.12.2004.

Mark Wallinger is one of the most important British artists of our day. His subtle contribution for the dawn of the new millennium in London, "Ecce Homo", a life-size Christ statue on a pedestal in Trafalgar Square, his sensational exhibition in the Whitechapel Gallery, which enticed visitors away from the Turner Prize in 2001 and his design for the British Pavilion at the 2001 Venice Biennale have developed Mark Wallinger's international multi-faceted and critical reputation. In October 2004, Wallinger's performance "Sleeper" in Mies' Neue Nationalgalerie in Berlin attracted a great deal of local attention.

carlier | gebauer is showing two of Wallinger's current works until 18.12.2004. In both works he combines a highly developed, subtle concept with a profound poetic and emotional fascination.

"What Time is the Station leaving the Train" is a quote from Einstein and the title of a video double-screen projection, created in 2004 in Berlin. The projections run parallel to each other, separated by a wafer-thin seam and portray local S-Bahn trains travelling in opposite directions around the Berlin Circle Line. The film on the left shows the journey with a fixed view looking out the window on the left-hand side, while the film on the right takes the converse point of view. A black circle is painted on both projection surfaces, a vanishing point at their optical centre. The projections move out of the barely-visible seam and flow away from each other synchronously to the progression of the S-Bahn journey, or slow down. Wallinger uses a random mathematical system and in so doing allows highly complex correlated images to emerge almost incidentally, reflecting the history of the development of art in a prosaic yet highly poetic manner.

"The Underworld" is Wallinger's second installation at carlier | gebauer. 21 up-ended monitors in a circle depict Giuseppe Verdi's Requiem, performed by Claudio Abbado and recorded by the BBC 1982. The requiem is divided into 21 numbers, each of which runs on a monitor as a loop. The simultaneous launch of the individual sections generates a cacophony, a hellish sound, which however does originate in Verdi's work on redemption. The upturned monitors generate a force pulling towards the centre of the room, a gravitational tug that draws the whole room into the circle. The television excerpts are reflected on the concrete floor and evoke the notion of access to an intermediate world, apparently composed chaotically from the material of the BBC recording, whilst taking on a contradictory meaning in terms of the substance and the emotions triggered. "The Underworld" is an abstract, hermetically closed structure, a perfect artificial organism, which transforms the Christian metaphors of belief and redemption into a taxing, serious and emotional work.

Please contact Philipp Selzer for detailed press information and photos at ps@carliergebauer.com or by phone +49 (0) 30 280 81 10.

Sebastian Diaz Morales | A K Dolven | Michel François | Paul Graham | Hans Hemmert | Marko Lehanka | Julie Mehretu | Aernout Mik | Santu Mofokeng | Jean-Luc Moulène | Paul Pfeiffer | Peter Pommerer | Bojan Sarcevic | Erik Schmidt | Christian Schumann | Thomas Schütte | Fred Tomaselli | Sophie Tottie | Janaina Tschäpe | Luc Tuymans | Mark Wallinger