

Press information

... ticker ten ...

... Veronica Brovall ... Alessandro Ceresoli ... Bernhard Walter ...
Tilman Wendland ... Claudia Wieser ...

28th July – 6th August 2005, Tuesday to Saturday, 11 a.m. – 6 p.m.
Opening 27th July, 6 p.m.

Whilst ticker neun was informed by landscape, contemplation and stability, and conceived as an invitation to consider the notion of scale, ticker zehn concentrates on the incomplete, an on-going action that sets up a tension in space, with structures and works *in process*.

Tilman Wendland's installations are spatial interventions referring to a clear architectonic context. Their combination of various masses and materials refer to the "arrangement" as part of the everyday practice and logic of the workshop. Diverse possibilities, probable sculptures are explored from exhibition to exhibition, employing simple, reusable materials and with the works being constructed anew or recomposed. In "Untitled (roof)" (2005) Tilman Wendland underscores the presence of a round arch set in the raw industrial space. A piece of cardboard placed at the apex folds naturally under its own weight, as if it were echoing the arch, and thus temporarily alters the gallery's fittings.

Bernhard Walter's paintings and sculptures are objects endowed with their own identity, their imperfection, tonality and thrust derived from the specificities of their components, with the materials of which they are composed forming the starting point. "Westen per Zufall" (2004) is a canvas dotted with stains and "retouched" with white paint. "Surreale Entdeckung eines Dreiecks" (2004) contains a geometrical figure in the process of emerging. "Florida" (2003) arises from the association of an industrial-style metallic structure and a kind of "swelling" concealed under a torrent of white paint. Starting from the realisation that the works are the fruit of chance and of reality, Bernhard Walter emphasises the parameters of the objects. Then does interpretation intervene: here a personal evocation of Constructivism, there an ideal and emancipated vision of the West.

It is precisely these Western values that are discredited in **Veronica Brovall's** collages. Fully equipped kitchens, decals aping the norm of family tranquillity, are overwhelmed by chunks of meat accumulated on the table, spilling out of the cupboards on the walls, gradually penetrating the living room and vanquishing the shelves and television there. The meat merges with the colours of the sofa, disrupts the family cocoon, which nevertheless seems protected from a hostile outside world. The collages "essen, essen essen" (2004-2005) are quite intentionally somewhat unfinished in appearance, evoking an everyday world into which tension has been injected, with objects and materials that are actually a synonym for comfort becoming threatening: in the work splinters of wood and forks turn against the people inhabiting the space.

This active process is still more visible in **Alessandro Ceresoli**'s work. Ceresoli started out with a large polystyrene block, hollowed it out, bored into it and trimmed it, thus bringing out an architecture, a shell, a monkey, an octopus, a skull, all beings originating in a formless mass. "King Kong Park" (2005) is a project begun in Milan, which develops and grows and through presentation acquires ever-greater complexity with the phases of its construction. At first sight one might think of old fashioned zoo backdrops, dismantled platforms, the animals set off strangely against these. Underpinning Alessandro Ceresoli's installation are curiosity cabinets, a phantasmagoric and wonderful universe that can never be grasped in its entirety. The incomplete volumes allow us to sense an important physical development, in which the gesture is almost on an equal footing with the form.

A staging that visitors are invited to stroll through, a space in the process of becoming; in an utterly different mode this is also an accurate description of Claudia Wieser's intervention. **Claudia Wieser** turns the room next to the office into what one might call a "Gesamtkunstwerk", a new determination of the place developing equally out of the décor and the set decoration provided by the new principles and rules of an exhibition. Black and white wallpaper with abstract, deconstructed geometrical forms covers the walls. The upper edge, coated with aluminium foil, functions like a reflector and throws back the image of the visitor, literally "mis en scène", integrated into the surrounding work. The drawings, which are rather spherical in shape, pick up on an underlying binary mood, ambiguously standing out against the background whilst vanishing into it. Claudia Wieser mingles references from cinema, art history and interior decoration, thus calling the utopia of Modernism into question.

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