

CARDI GALLERY PROJECTS



Markus Hansen, Installation view

MARKUS HANSEN REALITÄTSBILDER

Curated by Joe La Placa

I have lived in translation most of my life. Shuttling between German, English and French I am constantly struck by the difficulty of translating the nuances expressed in one language to another. This dilemma reaches its outer limits in the translation of poetry. The significance of painting's (and art's) relationship to reality ebbs and flows constantly, a perpetual unstable and therefore a destabilizing value as the capacity of the painting to engage with reality is both limited and infinite. Painting is, to begin with and finally at best, only ever its own reality.

Nonetheless consciously and unconsciously we strive to look to find the links and the clues that could somehow refer us to the tangible and the comprehensible, a form of self-reassurance. This desire, this need, opens

the space for the *REALITÄTSBILDER* to operate in.

By adding the German title and its suggestion of the relationship a particular painting is supposed to have with reality, then subtitling this with the English translation, a looping of meaning, interpretation and reinterpretation is set in motion between the title, its translation and the painting. Each new reading drifts into new spaces through the fertile potential contradiction of understanding and misunderstanding.

Markus Hansen

Stephane Correard wrote about Markus Hansen:

In the face of his memories, Markus Hansen has armed himself with a large, profound and I would be tempted to add, a solemn 'lightness', engaging in an alchemical process, as Mallarmé wrote in «*The virginal to-day, so glowing, glad and bright*»:

The virginal to-day, so glowing, glad and bright
At last will't cleave for us with wing's impassion'd blow
This rime-bound are forgotten, that's haunted deep below
By limpid glacial tides of yet arrested flight!

(*Stéphane Mallarmé, Mallarmé in English Verse, trans. Arthur Ellis (Folcroft, Penn.: Folcroft Library Editions, 1927)*)

Markus Hansen was born in Heidelberg, Germany in 1963. When he was nine, his family moved to Liverpool, England. After his art studies at the University of Reading, he assisted Joseph Beuys on the installation *Plight*. In 1986/87, he lived in Columbia, South America with the Waunana Indians pursuing his anthropological interests in the creative healing role of the Shaman.

Upon his return to England, he started exhibiting with Maureen Paley in London and internationally. He moved to Paris after a residence at the Cartier Foundation in 1992. In 2014 he moved back to London where he now lives and works.

A primary topic for **Hansen** is his critical thinking about German post war history and the social, political and emotional implications of the unspoken traumas passed on from generation to generation. Through the lens of his upbringing and family background, the work weaves together personal anecdote and reflections on contemporary society. **Markus Hansen** is interested in how information is communicated and transmitted between individuals and, in a large sense, across

generations. In his new videos and photographs, **Hansen** is concerned with indirect, nonverbal ways in which people are indelibly connected by shared experience.

As a visual alchemist who explores tainted cultural ideas and their troublesome representations, **Hansen** transforms personal, cultural and art world experiences. In the past, he has borrowed imagery from historical German artists, taken photographs from his grandmother's home, and stacked used champagne flutes from a private art opening into a glowing, floor-based chandelier to simultaneously layer and peel back meaning. The artist works in multiple styles and genres: printmaking, photography, film, video, performance, sculpture and installation. A distinguishable trait is his play of opposites, among them: light and dark, appearance and emotion, and heritage and history.

PRESS

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