

N
E
U
G
E
R
R
I
E
M
S
C
H
N
E
I
D
E
R

L
I
N
I
E
N
S
T
R
A
S
S
E 1 5 5
1 0 1 1 5 B E R L I N

1 4 9 3 0 2 8 8 7 7 2 7 7 2 8 8 7 7 2 7 8

T

F

mike nelson

space that saw
(platform for a performance in two parts)

september 15 - october 13, 2012

exhibition opening
september 14, 6-9 pm

temporary location
gartenstraße 6, 10115 berlin

We are pleased to announce our first solo exhibition with Mike Nelson (born 1967), which will be on view at a temporary location in Berlin from September 15 through October 13, 2012.

For his first project with neugerriemschneider, Mike Nelson will make an intervention in an abandoned building on Gartenstraße in Berlin-Mitte. Unlike the eclectic stories suggested by the artist's previous works, the narrative drive in this piece is structured more as a critical essay on one particular subject – that of the positioning of the viewer. By using the physical and spatial form of the building, Nelson's installation encourages one to consider the history of both the building and the artist's own practice. Simultaneously as audience and actors, the visitors navigate their way through an experience that, while seemingly real, has been mediated by Nelson's intervention in an attempt to filter reality.

This work continues an investigation that began with an earlier work, *Kristus och Judas. A Structural Conceit (A performance in three parts)*, realized for the Statens Museum for Kunst in Copenhagen in 2008. The title of this new piece, *space that saw (platform for a performance in two parts)*, not only makes this reference overt, it also draws upon the title of a work by James Turrell completed for the Israel Museum in Jerusalem in 1992 entitled *Space That Sees*. The two works share common ground as they both aim to include the viewer as part of a performative experience and attempt to coerce the visitor to look and through that looking, to understand. With his Berlin intervention, Nelson replaces Turrell's phenomenologically cosmic vision with a far dirtier and introspective vista of a building's own history. Literally faced with the patina of the last century, the looking is ultimately turned inward, upon and at ourselves. In this way, our comprehension of the passing of time and our part in it becomes far more terrestrial, but no less visceral.

Over the past years, Mike Nelson's work has centred on the transformation of narrative structure into spatial structure while immersing the viewer in his or her own imaginative realm. The narratives employed by the artist are not linear or teleological, but multi-layered and often fractured, to the extent that they could be described as a semblance of 'atmospheres' put together to give a sense of narrative. By working in this way, the more overtly political and didactic aspects of his early works have receded, allowing for more ambiguity both in the way that they are experienced and understood. This has led to the possibility of the viewer being coerced into an understanding of the varied structures of their existence, both conscious and sub-conscious.

Born in Loughborough (UK) in 1967, Mike Nelson lives and works in London and has been presented in major group and solo exhibitions throughout the world. One of his recent works *I, IMPOSTOR* was conceived and created for the British Pavilion at the 54th Venice Biennale in 2011. Mike Nelson's impressive project for Malmö Konsthall *408 tons of imperfect geometry* is on view until October 21, 2012.

Mike Nelson's installation at Gartenstraße 6 in Berlin-Mitte is accessible Tuesday to Saturday, 11 am to 6 pm.

For further information as well as press material, please contact Jan Salewski: tel +49 30 288 772 77, mail@neugerriemschneider.com.

MAIL@NEUGERRIEMSCHNEIDER.COM