

Exhibition Information

MARK WALLINGER MARK

Sat 4 March – Sun 4 June 2017

DCA

Dundee Contemporary Arts

152 Nethergate
Dundee, DD1 4DY

01382 909900

Scottish Charity No. SCO26631

Open daily 10:00-18:00
Open late Thu 20:00

Admission free

www.dca.org.uk

INTRODUCTION

MARK WALLINGER MARK is the first major exhibition in Scotland by Turner Prize-winning artist Mark Wallinger. The exhibition is in two parts, shown simultaneously at Dundee Contemporary Arts and The Fruitmarket Gallery, Edinburgh. Both venues share a focus on Wallinger's most recent body of work, the *id Paintings* (2015-16). Twice the height of the artist, and as wide as his arm span, these paintings were created by working with both hands simultaneously, articulating the relationship between identity and mark making in a performance of the self. They are both image and traces of action.

From these paintings the various themes of the exhibition unfold: symmetry, mirroring and illusion; the passing of time through circular reiterations, and most importantly, the marking of identity through image, word and gesture. While the works in the exhibition display a wide stylistic diversity, they cohere around the exploration of identity, both public and private, as the artist performs and inscribes various 'selves' through paintings, photographs, sculpture and videos.

Wallinger (b.1959) has exhibited widely since 1983. He studied in London at the Chelsea School of Art (1978-81) and Goldsmiths College (1983-85). He represented Britain at the Venice Biennale in 2001 and won the Turner Prize in 2007. His work is part of numerous leading international collections including Tate, London; MoMA, New York; and Centre Pompidou, Paris. He is represented by Hauser & Wirth, and lives and works in London.

The exhibition is a collaboration between Dundee Contemporary Arts, Serlachius Museums, Mänttä and The Fruitmarket Gallery. The other part of **MARK WALLINGER MARK** is on display at The Fruitmarket Gallery until 4 June 2017. A new publication, **MARK WALLINGER MARK**, accompanies the exhibition and is available in DCA Shop.

A selection of publications, background material and a video interview with the artist are available to view in our Information Space on Level 4.

WORKS IN THE EXHIBITION

GALLERY ONE

Wallinger writes about ***Construction Site*** (2011): “The film opens and closes with the land, sea and sky, as definitive and simply drawn as by a child. The distant camera renders us as observers of the ‘behaviour’ of the workers unfolding in real time as if we were encamped in a hide, whilst containing the tropes of silent comedy - two stout men and one skinny junior, the planks and poles and the task ahead, pretty much a staple of Laurel and Hardy except here the men are unwavering in their confidence and competence. It is a paean to two-dimensionality. This is the greatest magic and fascination we can work in representation - to condense and transform the world of objects and infinite space into images on the screen or a sheet of paper.”

“The title is a pun about perception... perspective, perception and illusion have carried through different iterations of my work and the Sisyphean task is the mythical archetype of the endless loop employed in many earlier works. I liked the fact that it is a full-length film with a completely predictable story, reaching a climax and then a deconstruction playing with and reliant on the fascination that can be generated by the barest bones of storytelling and observation.”

ENTRANCE TO GALLERY TWO

MARK (2010) is a film made of single photographs of the word ‘MARK’ chalked within the parameters of a single standard sized brick on walls in 2,265 locations throughout London. This deadpan tagging is presented as a photographic slideshow, each MARK is a performed attempt to ‘get a grip on things.’ The brick, a ubiquitous building material, becomes a space for individual expression with the word MARK implying both the self and the action. Mark explains, “Puns are that point where the whole idiocy of our relationship with language is suddenly revealed and we are the function of it rather than the other way around.”

As Timo Valjakka writes in the exhibition publication, “In the specific context of graffiti, the verb ‘to mark’ means to take over a space by writing your tag on it, the tag often taking the form of a heavily stylized, image-like pseudonym. The easy legibility of Wallinger’s handwriting makes his ‘tag’ ironic, as does the fact that the word in question is not just his name, but also a verb and a noun, both of which have multiple meanings of their own.”

GALLERY TWO

Wallinger says of *Time And Relative Dimensions In Space* (2001), “In the Metropolitan Police Phone Box the BBC’s *Dr Who* can lay claim to the 20th century’s finest appropriated object, a small fanciful work of architecture that had double doors on all four sides, like a conjuror’s box. Only one door ever opened in reality. In the programme the TARDIS is infinitely larger inside - a time and space machine that can disappear and appear anywhere at any time. This mirrored replica expands its dimensions by reflecting everything around it, trying hard to disappear.”

Orrery (2016) takes as its subject the New Fairlop Oak in the centre of Fullwell Cross roundabout in Barkingside. This tree was planted in 1951 as part of the Festival of Britain to commemorate the legendary Fairlop Oak that had stood for centuries in Hainault Forest.

The work was created using an iPhone blue-tacked to the driver’s side window. In this way the tree is presented in a revolving dance within the constancy of the frame. An orrery is a mechanical model that articulates the positions of the planets and moons. Within the gallery, the work is presented on four screens mounted on stands representing the four seasons, reiterating the structure of an orrery.

Wallinger says of this work, “The oak tree on its island is a cameo of Britain destined to rotate in its tiny orbit endlessly. As the world around the tree revolves, the sun moves across the screen. This revolution of a municipal roundabout in Essex that I first negotiated as a learner driver becomes a contemplation of the orbit of our planet around the sun and our place in the universe.”

The scale and content of *Venus and Mars* (2016) is ambiguous. These circular photographic images of human flesh, one mounted against a black background and the other against white, isolated from their original context could be immense and distant celestial bodies.

The *id Paintings* (2015-16), are the record of actions that appear to be intuitive and guided by instinct, thus echoing the primal, impulsive and libidinal characteristics of the id. According to Sigmund Freud, the founder of psychoanalysis, the id, driven by the pleasure principle, is the source of all psychic energy.

These monumental paintings have grown out of Wallinger’s extensive self-portrait series and they reference the artist’s own body. His height - and therefore his arm

span - is the basis of the canvas size. They are exactly this measurement in width and double in height. Wallinger uses symmetrical bodily gestures on the two halves of the canvas to mirror one another. This recalls the bilateral symmetry of Leonardo da Vinci's *Vitruvian Man* and more explicitly the Rorschach test. Created by sweeping paint-laden hands across the canvas in active freeform gestures, the *id Paintings* bear the evidence of their making and of the artist's encounter with the surface. In recognising figures and shapes in the material, the viewer reveals their own desires and predilections while trying to interpret those of the artist.

Surrounded by the *id Paintings*, is **Self (Symbol)** (2017), a capitalised 'I' in Symbol font, aggrandised as a three-dimensional sculpture the height of the artist, standing on a plinth. Made especially for this exhibition, it is one of a series of sculptures created in different typefaces reflecting on the mobility of selfhood by distilling the capital 'I' into a commemorative statue. Wallinger says of the work, "Whether centrifugal or centripetal, *Self* appears the same when viewed from any angle. It is the antithesis of the self-effacing TARDIS."

For **Shadow Walker** (2011) the artist filmed his own shadow walking ahead of him along Shaftesbury Avenue until the figure the sun draws on the London street assumes an autonomous existence as 'real' as the artist's actual body. His creation becomes a modern-day version of Peter Pan's lost shadow, slipping and gliding over the detritus of Soho life.

Ever Since (2012) is a life-sized projection of a barber's shop. The only thing that appears to be moving is the red and white barber's pole outside, an object that has long been a source of fascination for Wallinger. Upon closer inspection of the clock visible through the shop's window it becomes apparent that the second hand is jittering back and forth, forever stuck in a two second film loop, while the barber's pole continues to rise endlessly.

Wallinger says of this work, "It's one revolution of the pole animated forever. It relates to my love of illusion, in this case playing off one illusion, which is this ever-rising spiral, with the illusion that is the basis of what film is - still frames that you can piece together to create something eternal - perpetual motion."

TALKS AND EVENTS

Book your place on 01382 909 900.
For more information visit
www.dca.org.uk

Meet the Artist

Fri 3 March, 18:30 - 19:00. Galleries.
Free but please book in advance.

Join Mark Wallinger and Beth Bate, Director of DCA, for an introduction to, and discussion of, the exhibition ahead of its official opening.

Senior Citizen Kane Gallery Tour and Workshop

Tue 21 March and Tue 23 May, 10:30 - 12:30. Galleries and Activity Room. Free but please book in advance.

This event is designed for our visitors aged 60 and over. We will explore the exhibition with one of our friendly Gallery Assistants, then there's the chance to take part in a creative workshop making work inspired by the exhibition. Tea, coffee and biscuits will be on hand to fuel your creativity.

Exhibition Tours

Every Wed at 11:00 and Sat at 14:00 throughout the exhibition. Free, drop in. Meet at the gallery entrance.

Our Gallery Assistants look forward to offering visitors an informal introduction to the exhibition, lasting up to half an hour.

Tai Chi in the Gallery

Thu 9 March, 19:00 - 20:00 and Wed 31 May, 19:00 - 20:00. Free, but please book in advance.

For a different kind of gallery visit we have the Taoist Tai Chi Society running two relaxed sessions amidst Mark Wallinger's work. Spend some time in the exhibition to focus on finding balance. Learn more about this ancient path to good health of body and mind. No previous experience necessary. Suitable for all ages and abilities. Please wear loose, comfortable clothes and flat shoes.

TALK TRACK TALK:

A Travelling Study Day

Thu 27 April, 9:40 - 16:00.
£12 (includes cost of return train ticket). Book your place by calling The Fruitmarket Gallery Bookshop on 0131 226 8181.

A fascinating study day taking in the two halves of **MARK WALLINGER MARK** at DCA and The Fruitmarket Gallery, Edinburgh. The day includes talks at each venue as well as directed discussion on the train between the venues. Fiona Bradley, Director of The Fruitmarket Gallery, will talk about the exhibition in Edinburgh with guest speaker David Hopkins. Beth Bate, Director of DCA, will talk in Dundee with invited speaker Anouchka Grose.

Full information on the day's schedule is available on our website.

((echo))

Thu 18 May, 19:00 - 20:00. Galleries.
Free, but please book in advance.

Come along and contribute to this popular event designed to provoke discussions about the current exhibition through a series of presentations by local artists and writers who have made new work in response to the exhibition. Interested in being involved? Send proposals for contributions to exhibitions@dca.org.uk by Sun 30 April.

ARTIST'S CHOICE SCREENINGS

For every exhibition in our galleries, we offer the artist the chance to choose a film or films to screen alongside it. Mark Wallinger has chosen the following three classics, full details of which can be found on our website, or in our Cinema Guide.

The Wizard of Oz

Sat 18 March, 13:00

Cinema

Dir: Victor Fleming

USA / 1939 / 1h38m / U

The Night of the Hunter

Sat 25 March, 13:00

Cinema

Dir: Charles Laughton

USA / 1955 / 1h35m / 12

Bad Day at Black Rock

Sat 1 April, 13:15

Cinema

Dir: John Sturges

USA / 1995 / 1h21m / PG

FOR YOUNGER VISITORS AND FAMILIES

Art Cart Adventures

Sat 4 March, Sat 18 March,
Sat 1 April, Sat 15 April, Sat 13 May
and Sat 3 June; 13:00 - 15:00.

Level 4. Free, drop in.

Fun for all ages, Art Cart offers creative, active ways of connecting with themes in our exhibitions and methods used by the artists. Join our Art Cart artist and try things like treasure hunts, activity sheets and badge making in response to **MARK WALLINGER MARK**.

Family Art Lab

Sat 8 April and Sat 20 May,
13:00 - 15:00. Activity Room.

Suitable for ages 5+ All children must be accompanied by an adult. Free, but please book in advance, one ticket per person.

Join our artists to explore the exhibition. Chat about what you see, create your own art together and try out new techniques like pulled string art. The session lasts two hours but you don't have to stay the whole time.

Storytelling in the Gallery with Sylvia Troon

Sat 29 April, 14:00 - 15:00. Galleries.
Suitable for ages 3+ All children must be accompanied by an adult.
£2 per ticket.

Inspiring storyteller Sylvia Troon will lead this workshop session in the main gallery. She will help you and your wee visitors to explore the exhibition with puppets, materials and imaginative tales.

Activity Room

Open daily unless being used for a workshop. Free, drop in.

DCA's Activity Room is a comfy, imaginative space for younger visitors and families. Have a go at DIY activities inspired by our exhibitions, browse our art library or just relax on the sofas and enjoy the view. Please note that children should be accompanied at all times in the Activity Room.

JUST ASK

Our friendly Visitor Assistants are always happy to help with your questions.

KEEP IN TOUCH

Keep up to date with the very latest from DCA by visiting www.dca.org.uk or by following us on Facebook, Twitter or Instagram. Tweet us your thoughts on the exhibition using **#helloDCA**.

NEXT EXHIBITION

Clare Woods: Victim of Geography

Sat 24 June - Sun 10 September

Clare Woods' exhibition *Victim of Geography* is a solo show of 13 vast, raw and powerful new oil paintings on aluminium sheets.

Woods paints people at their most vulnerable, bodies that are exposed or in a remote landscape. Long-curved brushstrokes highlight faces, limbs and outlines. Each work features a single colour - yellows, browns, blues, reds, greens and pinks - which is then pulled apart across the painting, with the daintiest of light hues worked through to the darkest shades.

Woods is a renowned painter who lives and works in the Welsh borders. Recent exhibitions include Pallant House Gallery in Chichester, Oriel Davies Gallery in Wales, National Museum of Wales, Buchmann Gallerie in Berlin, and a permanent commission for the London 2012 Olympic Park.