

A Planetary Order



Martin John Callanan

Rebecca Partridge

Katie Paterson

10. January – 15. February 2014

Die Gruppenausstellung „A Planetary Order“ bringt drei Künstler/innen zusammen, die sich in unterschiedlichen Medien mit der Erforschung von Meta-Narrativen der Zeit, Landschaft und systematischer Abstraktion auf zugleich spielerische und ernsthafte Weise beschäftigen. Die Gegenüberstellung von Malerei, Skulptur und internetbasierten Arbeiten betont das gemeinsame Interesse an konzeptuellen Fragestellungen der Künstler/innen, deren akribische minimalistische Ästhetik eine weitere Parallele bildet. Die Arbeiten oszillieren zwischen Ernsthaftigkeit und Humor, Romantik und Rationalität, Reduktion und erhabener Größe und vereinen dabei traditionelle künstlerische Arbeitsweisen mit aktuellster digitaler Technik. Die Ausstellung reflektiert ein wachsendes Interesse an der Rückkehr zu metaphysischen Themen, welche trotz ihrer Ernsthaftigkeit immer mit einer kritischen Distanz und einem Bewusstsein für das Komische beleuchtet werden.

Der Titel der Ausstellung geht auf Martin John Callanans Arbeit „A Planetary Order (Terrestrial Cloud Globe)“ zurück, einem 3D- bedruckten Globus, der direkt auf dem Galerieboden platziert ist und bei genauerer Betrachtung ein Wolkenbild eines präzisen Moments aufweist. Diese zunächst unscheinbare Arbeit ist tatsächlich eine ambitionierte Visualisierung von wissenschaftlichen Echtzeitdaten der Wolkenüberwachungssatelliten der NASA und der European Space Agency. Callanans Prinzip der Transformation von Daten zu Kunstwerken, die sowohl das Ausmaß von miteinander gekoppelten globalen Systemen als auch unseren Standort darin reflektieren, findet sich auch

A Planetary Order brings together three artists who, though working in very different media, all explore meta-narratives of time, landscape and systematic abstraction with a combination of sincerity and playfulness. The juxtaposition of painting, sculpture and new media works emphasises the conceptual concerns of the artists who also share a meticulous minimalist aesthetic. The works hover between seriousness and humour, the romantic and the rational, reduction and sublime scale, all within a dialogue which encompasses works made both with highly traditional means and the most current new media technology. The exhibition reflects a growing interest in a return to metaphysical themes, which though sincere, is not without critical distance and awareness of the comical.

The exhibition found its name in Martin John Callanan's A Planetary Order (Terrestrial Cloud Globe) a 3D printed globe which, sitting directly on the gallery floor, on close inspection reveals the cloud cover of one single moment in time. This inconspicuous piece is in fact an ambitious 'physical visualisation of real-time scientific data' taken from cloud monitoring satellites overseen by NASA and the European Space Agency. Callanan's transformation of data into artworks which articulate both the enormity of interconnected global systems and our place within them, continues with his most recent work, Departure of All; a flight departure board displaying the flight information for every international airport around the world. Running in real time, the speed of global transit creates a dizzying

in seinem aktuellsten Werk „Departure of All“ wieder. Es handelt sich hierbei um eine internetverbundene Abflugsanzeige, welche die Fluginformationen jedes internationalen Flughafens der Welt anzeigt. Die in Echtzeit aktualisierten Flugdaten geben einen schwindelerregenden Einblick in die Geschwindigkeit des globalen Verkehrs und verweisen zugleich auf einzelne realzeitliche Momente.

Katie Patersons Arbeit „As The World Turns“ - ein entsprechend der Erdumdrehungsgeschwindigkeit rotierender Plattenspieler - bietet in seiner unmerklichen Langsamkeit einen Gegenpol zu Callanans Position. Nur dem aufmerksamsten Zuhörer offenbart sich Vivaldis „Vier Jahreszeiten“ über die Kopfhörer. Wie bei Callanan entfaltet sich auch Patersons Arbeit in einem weitaus größeren Raum als jenem, den das Kunstwerk einnimmt. Indem der Plattenspieler suggeriert, einen Blick auf die Erde herab zu ermöglichen, aktiviert Paterson einen sowohl metaphysischen als auch komischen Imaginationsraum.

An der großen Wand der Galerie hängt „Notes on The Sea“, ein Dyptichon in zwölf Teilen. In diesen seriellen, fotorealistischen Gemälden zeigt Partridge ruhige, nebelverhangene Seestücke zu unterschiedlichen Tages- und Nachtzeiten. Das urbildliche, romantische Sujet tritt dabei in einen Widerstreit mit sich selbst ein, indem es Teil eines Systems wird. Partridge spielt in ihren Bildern mit Dauerhaftigkeit, mathematischer Abstraktion und dem Schönen; ihr Versuch, den Inbegriff der romantischen Landschaft zu rationalisieren, erscheint zugleich meditativ und absurd.

account of single moments. Katie Paterson provides a counterpoint to this overwhelm with her imperceptibly slow work, *As The World Turns*; a record player which, rotating at the speed of the earth, plays Vivaldi's *Four Seasons* audible through headphones to only the most attentive listener. As with Callanan, Paterson's artwork occupies a space far greater than the actual work - activating an imaginative space which is both metaphysical and comic; the record player suggesting the turning earth which we are able to look down upon. Along the long wall of the gallery hangs *Notes on The Sea*, a (diptych in twelve parts) the series of twelve minimal photorealist paintings calmly depicts fog veiled seascapes as polarities of night and day. In this work the archetypal romantic image enters into a contradiction with itself as it becomes part of a system. Playing with notions of duration, mathematic abstraction, and the possibility of painting a beautiful landscape, Partridge's attempt to rationalize the epitomised romantic landscape is both meditative and absurd.

The “mind {tries} to grasp at something towards which it can make approaches, but which it is yet incapable of attaining.”
William Wordsworth

The sublime is considered to be something that points towards a ‘realm of experience beyond the measurable’, arising primarily from both fear and awe-inspiring natural phenomena. Sublimity confronts us with the limitations of ourselves in relation to the world and our incapacity to articulate what exceeds finite human perception and comprehension. Over time, many have tried to articulate or represent the sublime, most famously the 18th Century Romantics who developed motifs of boundless landscapes and wild nature. The Romantic notion of the lone man gazing out onto an untamed mountain range is iconic. Caspar David Friedrich epitomised this type of imagery in his paintings such as *The Monk by the Sea* (1808-10), which depicts a small figure of a monk standing on a cliff-face staring out into a vast expanse of dark ocean and a grey sky of shifting clouds. It was initially controversial for its lack of depth and composition, causing it to feel empty and overwhelming.

Tracking forward from this painting to today, we reach the exhibition *A Planetary Order* and within it, Rebecca Partridge’s series *Notes on the Sea* (2014), which continues Friedrich’s Romantic legacy. Her meticulous paintings of the sea in fog also appear as a near-abstract tonal series. Divided into six dark paintings of ‘Night’ and six light paintings of ‘Day’, their main differences are small shifts between the water-to-fog ratio and the warmth of greys used. There are no compositional components, nor horizon line, so the eye oscillates between an abstract pool of colour and the subtle sea ripples at the bottom of the board. The paintings riff on the notion of an endless cycle: from black to white, night to day, and the rise and fall of the tides.

Returning to the 18thC, English poet Samuel Taylor Coleridge wrote that 'No object of the Sense is sublime in itself; but only as far as I make it a symbol of some Idea. The circle is a beautiful figure in itself; it becomes sublime, when I contemplate eternity under that figure.' The sublime experience can be transferred into a familiar object or symbol, building a psychic-bridge between our own knowable experience and an incomprehensible one. Katie Paterson does this in *As the World Turns* (2010), presenting a turntable that spins at the speed of the Earth, playing the spring movement of Vivaldi's *Four Seasons*. Through the imperceptible turning of the record, the rotation of the Earth is placed in relatable terms. The record will make one revolution every 24 hours. If played from beginning to end it would play for four years. The reduction of a seemingly abstract concept (we do not experience the physical sensation of the Earth spinning) into a nostalgic object imbues it with both a sense of the poetic and absurd.

Using a record player as a means to grasp something much larger is also indicative of the shifts that the ultimate sublime view has undertaken from its origins. Today we have other phenomena that inspire awe, not always natural. Technology is one of our most predominant fears: its rapid evolution; the changes that it has brought environmentally, socially, physically, psychologically; and the unfathomable influx of information and data. We have vast quantities of information that we never had access to before. Anxieties over libraries becoming endless archives of knowledge [see Alain Resnais' *Toute la mémoire du monde* (1956)] appear antiquated now. All information is seemingly contained in the internet for us to mine as we want, and is continuously produced in ways that we could never have previously imagined.

Martin John Callanan's *Departure of All* (2013) manifests a small corner of this new knowledge in the form of a flight departure board that displays information for departures at all international airports in real time. The screen continuously scrolls upward through an overwhelming list of locations. In their book *Big Data*, Viktor Mayer-Schönberger and Kenneth Cukier claim that due to the vast amount of information that can be simply and instantly collected, the connections between two things can also be easily correlated. These correlations can predict outcomes and events, such as the spread of the flu, or the economic success of a business. Such mass amounts of data have currently caused a shift toward discovering and valuing the 'what' over the 'why'. As the scrolling of *Departure of All* continues, its content becomes irrelevant, the meaning lost in the data of another arrival, another destination.

Callanan's *A Planetary Order (Terrestrial Cloud Globe)* also presents us with raw content. The monochrome 3D printed globe shows the cloud-cover from one single moment in time, specifically 02 February 2009, 0600 UTC. Just as the first view of the Earth from space in 1968 revealed it to be an insignificant and fragile ball, which spurred on a greater environmental consciousness and push toward the ideal of a united humanity; Callanan provides us with an unfamiliar view of our planet to perhaps once again shift our perceptions. Small in scale, its humble appearance belies the wealth of information about our climate that this one sphere contains.

Each of the artists in *A Planetary Order* have used minimal aesthetics to create a tension between the beyond and our own finitude. The aesthetics are so minimal that the exhibition as a whole is virtually monochrome except for the yellow text within Callanan's flight board and the blue label of Paterson's Vivaldi record. Heightened by this minimal approach, the exhibiting artists each share within their work a friction between the grand narratives that they approach and the absurdity or even futility in attempting to do so. The pieces shift position between the poetic, the humorous, the scientific, the nostalgic and the detached. We began at the traditional notion of the sublime, but as our perspective seemingly scales up and zooms out from the cliff top to the celestial view, from the library to the internet, we are constantly reminded of our insignificance in new and myriad ways.

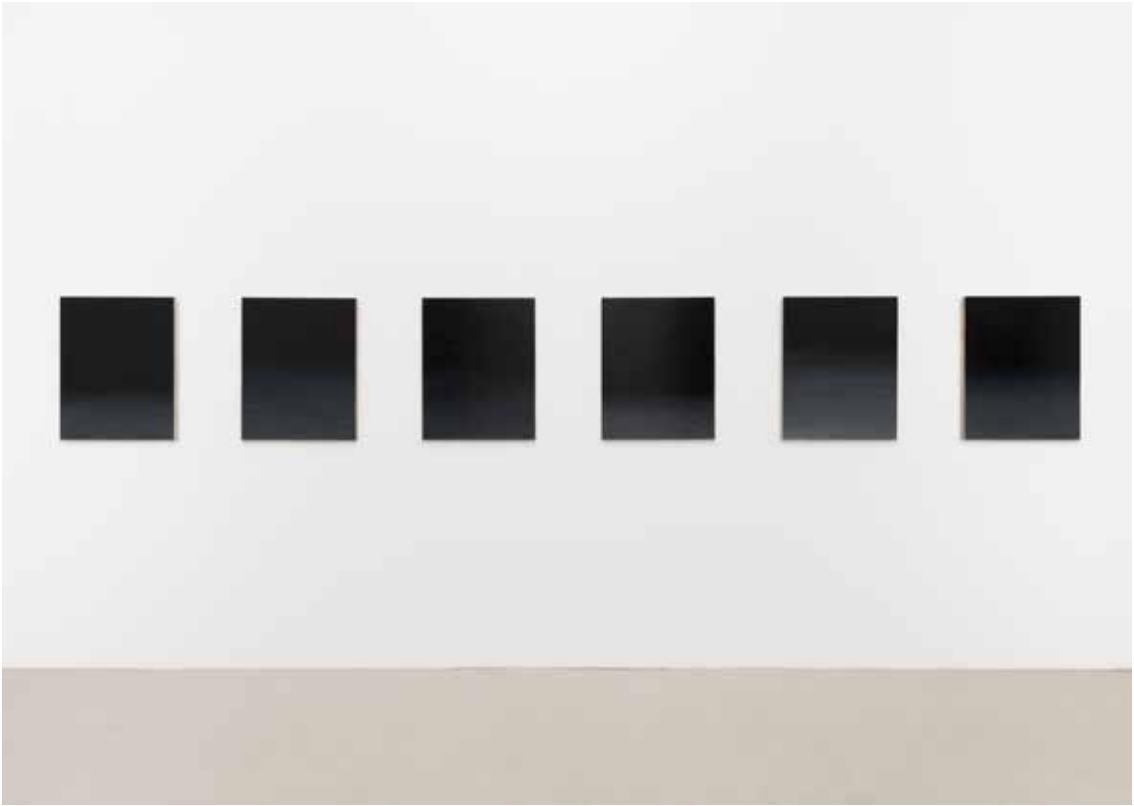
- 1 William Wordsworth. *The Prose Works*. Ed. W. J. B. Owen and Jane Worthington Smyser. 3 Vols. Oxford: Oxford UP, 1974, pg. 354
- 2 James B. Twitchell, *Romantic Horizons: Aspects of the Sublime in English Poetry and Painting, 1770-1850* University of Missouri Press: Columbia, 1983, p.21
- 3 Viktor Mayer-Schönberger, Kenneth Cukier, *Big Data*, Eamon Dolan/Houghton Mifflin Harcourt, 2013





Martin John Callanan – *Departure of Ali*, 2013





Rebecca Partridge – *Notes on the Sea, Night*, 2014





Rebecca Partridge — *Notes on the Sea, Day*, 2014





Katie Paterson – *As the World Turns*, 2011





Martin John Callanan

1982, (UK)

Lives and works in Berlin and London

Lebt und arbeitet in Berlin und London

Martin John Callanan's artwork has been exhibited and published internationally, he has recently been awarded the prestigious Philip Leverhulme Prize for outstanding research within visual arts. Recent solo exhibits include *Departure of All*, Noshowspace (UK) and *Martin John Callanan*, Horrach Moya (Spain). His work has been shown as part of *Open Cube White Cube*, (UK), *Along Some Sympathetic Lines*, Or Gallery (Germany), *Es Baluard Modern and Contemporary Art Museum* (Mallorca), *Whitechapel Gallery* (UK), *Ars Electronic Centre* (Austria), *ISEA, Future, Everything*, *Riga Centre for New Media Culture* (Latvia), *Whitstable Biennale* (UK), and *Imperial War Museum North* (UK). Callanan graduated with an MFA from the *Slade School of Fine Art, London* in 2005, where he is currently *Teaching Fellow in Fine Art Media*.

Martin John Callanan wurde 1982 in Großbritannien geboren und machte 2005 seinen Master of Fine Arts an der *Slade School of Fine Art* in London, wo er heute „*Fine Art Media*“ unterrichtet. Er wurde mit dem renommierten *Philip Leverhulme Prize* ausgezeichnet. Seine Werke waren in zahlreichen internationalen Ausstellungen

und Publikationen vertreten; zu seinen aktuellen Einzelausstellungen zählen „*Departure of All*“ im *Noshowspace*, London und „*Martin John Callanan*“ in der *Galerie Horrach Moya*, Palma de Mallorca. Außerdem stellte er in den Gruppenausstellungen „*Open Cube*“ der *Galerie White Cube*, (UK), „*Along Some Sympathetic Lines*“ der *Or Gallery*, Berlin, im *Es Baluard Modern and Contemporary Art Museum*, Mallorca, in der *Whitechapel Gallery* (UK), im *Ars Electronic Centre* (Österreich), auf dem *International Symposium on Electronic Art*, dem *Future Everything Festival* in Manchester, im *Riga Centre for New Media Culture* (Lettland), auf der *Whitstable Biennale* (UK), und im *Imperial War Museum North* (UK) aus. Callanan lebt und arbeitet in Berlin und London.

P. 02 *A Planetary Order (Terrestrial Cloud Globe)*
Location: (studio)
Date: 30 June 2009
Photographer: MJC

P. 10 *Departure of All*
Exhibition: *Departure of All*
Location: *noshowspace*, London

P. 11 *Departure of All*
Exhibition: *A Planetary Order*
Location: *Galerie Christian Ehrentraut*, Berlin

Rebecca Partridge

Lives and works in Berlin

Rebecca Partridge gained an MA in Fine Art from the Royal Academy Schools, London in 2007, since which time she has been exhibiting internationally. Recent solo exhibitions include *In The Daytime* at Kunsthalle CCA Andratx (Spain), *Cabinet Paintings* at Newcastle University, (UK), as well as numerous international group exhibitions most recently *Verstand und Gefühl, Landscape und der Zeitgenössische Romantik* at Springhornhof Neuenkirchen. In 2008 she was awarded a fellowship from Terra Foundation of American Art in Giverny (France). Other awarded residencies include the Sanskriti Foundation (New Delhi, India); Kunsthalle CCA (Spain); Nes residency (Iceland) and the TIPP Program for Contemporary Art (Hungary). She is currently working on several curatorial projects and is a Lecturer on both BA and MA Fine Art at West Dean College, UK. Rebecca Partridge wurde 1976 in Großbritannien geboren und schloss 2007 ihren Master of Fine Arts an der Royal Academy Schools in London ab. 2008 wurde sie von der Terra Foundation of American Art mit einem Forschungsaufenthalt in Giverny, Frankreich ausgezeichnet. Außerdem nahm sie an den „artist in residence“ Programmen

1976, (UK)

Lebt und arbeitet in Berlin

der Sanskriti Foundation in Neu Delhi, der Kunsthalle CCA Andratx in Spanien, der Nes Artist Residency, Island und dem TIPP Program for Contemporary Art in Ungarn teil. Zu Partridges aktuellen Einzelausstellungen zählen „*In The Daytime*“ in der Kunsthalle CCA Andratx (Spanien) und „*Cabinet Paintings*“ in der Newcastle University (UK). Außerdem nahm sie an zahlreichen Gruppenausstellungen teil wie kürzlich an der Ausstellung „*Verstand und Gefühl, Landschaft und die zeitgenössische Romantik*“ im Springhornhof Neuenkirchen. Momentan arbeitet die Künstlerin an verschiedenen kuratorischen Projekten und unterrichtet „*Fine Arts*“ am West Dean College in Großbritannien. Partridge lebt und arbeitet in Berlin und London.

All following images

Exhibition: A Planetary Order
Location: Galerie Christian Ehrentraut, Berlin

- P. 12 *Notes on the Sea – Day 1 (II)*
- 13 Installation view, *Notes on the Sea, Night Series*
- 14 *Notes on the Sea – Night 1 (I)*
- 15 Installation view, *Notes on the Sea, Day Series*

Katie Paterson

Lives and works in Berlin and London

Katie Paterson graduated from the Slade School of Fine Art, London in 2007. Paterson's work is known internationally, recent solo exhibitions include *In Another Time*, Mead Gallery (University of Warwick, UK) Katie Paterson, Kettle's Yard (Cambridge, UK) *Inside This Desert*, BAWAG Contemporary (Vienna) and *100 Billion Suns* at Haunch of Venison (London). Her works have been exhibited in major exhibitions such as the *Light Show* at the Hayward Gallery (London); *Dissident Futures*, Yerba Buena Centre for the Arts (San Francisco); *Light and Landscape* at Storm King Art Centre (Hudson Valley, USA); *Marking Time* at MCA (Sydney) *Continuum* at James Cohan Gallery (New York) and *Altermodern* at Tate Britain (UK). She is represented in collections including the Guggenheim (New York) and Scottish National Gallery of Modern Art (Edinburgh). Katie Paterson wurde 1981 in Großbritannien geboren und studierte bis 2007 an der Slade School of Fine Art in London. Ihre Arbeiten wurden international ausgestellt; aktuelle Einzelausstellungen waren „*In Another Time*“ in der Mead Gallery (University of Warwick, UK), „Katie Paterson“, Kettle's Yard (Cambridge, UK)

1981, (UK)

Lebt und arbeitet in Berlin und London

„*Inside This Desert*“ im BAWAG Contemporary in Wien und „*100 Billion Suns*“ bei Haunch of Venison in London. Zu ihren aktuellen Gruppenausstellungen zählen „*Light Show*“ in der Hayward Gallery, London, „*Dissident Futures*“ im Yerba Buena Centre for the Arts in San Francisco, „*Light and Landscape*“ im Storm King Art Centre, Hudson Valley (USA), „*Marking Time*“ im MCA, Sydney, „*Continuum*“ in der James Cohan Gallery, New York und „*Altermodern*“ in der Tate Britain, London. Ihre Werke sind außerdem in den Sammlungen des Guggenheim Museums und der Scottish National Gallery of Modern Art in Edinburgh vertreten. Paterson lebt und arbeitet in Berlin.

P. 16 *As the World Turns*, 2011
Prepared record player
Installation view Haunch of Venison, London, 2012
Photo © Peter Mallet
Courtesy Haunch of Venison, London

P. 18 *As the World Turns*, 2011
Prepared record player
Installation view Haunch of Venison, London, 2012
Photo © Peter Mallet
Courtesy Haunch of Venison, London

Catalogue Design

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Friedrichstraße 123

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ISBN: 978-0-9928353-0-9

Galerie Christian Ehentraut