

The Fruitmarket Gallery

Exhibition Archive

An Aside

Selected by Tacita Dean

Exhibition 14 May — 12 July 2005

An Aside is selected by the British artist Tacita Dean, and is the latest in a series of shows curated by eminent contemporary artists organised by the Hayward Gallery's National Touring Exhibitions.

Tacita Dean's work is a combination of chance, anecdote, coincidence, and meticulous research. Currently based in Berlin, she is best known for her 16mm films; imaginative, often meditative investigations in which she engages with time and memory, space and place. Invited to select an exhibition for the first time, she has drawn on the associative processes she uses in her own practice to bring together a series of works which interconnect, albeit often somewhat elliptically. Described by Dean as owing something to a process of objective chance¹, her method of selecting works is not linear, nor logical in any conventional sense. Instead it is intuitive, with the artist allowing one work to lead her to the next in a chain of associations so that, as she puts it, 'the exhibition has taken form from itself'

The chain begins with **Lothar Baumgarten's** *Da Gefäll's mir besser als in Westfalen, El Dorado, (There I like it better than in Westphalia, El Dorado, 1968-76*. This is a tape slide piece, in which slides that the artist made in a forest near Dusseldorf in Germany are shown together with a soundtrack based on what he imagined the Amazonian jungle would sound like, before he actually went there. The piece captivates Dean, partly because it is about the imagined elsewhere, and partly because the form it takes came out of the process of making it, rather than being pre-ordained. Both of these elements strike a chord in Dean's own work. When Dean mentioned her exhibition project to Baumgarten, and asked whether he would be willing for his work to be included in it, he agreed, and told Dean a story. While making the work, Baumgarten had arisen early and was taking photographs alone, when he saw a man walking with his dog. This man turned out to be the painter Gerhard Richter. Hearing this story, it occurred to Dean that she had a lead to the next work in the exhibition, and she suddenly saw a form to the show.

The work of **Richter's** that Tacita Dean selected for the exhibition is a group of studies for a bust of the artist Isa Genzken. Introduced by Baumgarten, it introduces, in its turn, a small series of heads: by and of **Joseph Beuys**, and by **Marisa Merz**. A second conversation with an artist triggered a new line of enquiry, into Jules Verne and his interest in the phenomenon of the green ray, a sudden flash of colour that may rarely be seen on the horizon in the few seconds before the sun sets. **Raymond Hains** talked of the phenomenon, of Jules Verne's novel *Le Rayon Vert* (1882) and Eric Rohmer's film of the same

name, made in 1994. Dean herself made a work about the green ray in 2003, and it accompanies this exhibition **Peter Fischli and David Weiss's** *Son et Lumiere, Le Rayon Vert*, a home-made, low-tech contraption, captures something of the elusive magic of it. Hains also renewed Dean's interest in *Fata Morgana*, a mirage most often seen in the Straits of Messina and believed to be the workings of the fairy agency of Morgan Le Fay, enchantress and half sister to King Arthur. Dean was already bewitched by Werner Herzog's 1971 film *Fata Morgana*, a hallucinatory film of 'real' mirages shot in the Sahara desert. In **Yvan Salomone's** watercolours she recognised a fellow devotee.

Chance encounters, stories, recognition and remembrance weave connections from work to work throughout the exhibition. **Rodney Graham's** *Rheinmetall/Victoria 8* was itself the result of a chance discovery – the artist's excitement in finding an unused vintage German typewriter from the 1930s in a shop in Canada. **Paul Nash** believed, along with the French Surrealists, in objective chance, in the idea that chance discovery was in fact somehow the confirmation of an unconscious desire – you find something because you need to find it. Dean has included several of his photographs in which he 'finds' new imagery in natural forms, and from which he drew inspiration for his painting.

All of the works in the exhibition are poetically and imaginatively linked to each other and to Tacita Dean's approach to art and the selection of art. Many more of the connections are discussed by the artist in the book published to accompany the exhibition. Exhibition price £10.95.

Nothing is more frightening than not knowing where you're going, but then again nothing can be more satisfying than finding you've arrived somewhere without any clear idea of the route. Tacita Dean

A series of films extends the exhibition's context, to be screened at the Filmhouse, Edinburgh including American artist **Sharon Lockhart's** film *NO*, 2003, an autumn elegy about time, perspective and labour in a landscape, German director **Werner Herzog's** *Fata Morgana*, 1971 and French director **Eric Rohmer's**, *Le Rayon Vert, The Green Ray*, 1986.

Note

1. Objective chance, a concept developed by the Surrealist Movement in the 1920's. Andre Breton spoke of the objective chance process being about external circumstances acting in response to the unspoken desires and demands of the human psyche.

Talks and Events

Artist's Talk, Tacita Dean

Saturday 14 May, 3pm, Free. Booking advised.

Artist's Talk, Yvan Salomone

Sunday 15 May, 3pm, Free. Booking advised.

Film Programme

From 14 May at the Filmhouse, 88 Lothian Road, Edinburgh.
For further information or to book P 0131 228 2688

The Uncles Tacita Dean, 2004 (Introduced by the artist)

14 May, 6pm, 77 mins. Tickets £4.80/£3.30 conc.

NO Sharon Lockhart, 2003, 33 mins.

Fata Morgana Werner Herzog, 1971 78 mins.

28 and 29 May, 4pm. Tickets £4.80/£3.30 conc.

Le Rayon Vert The Green Ray, Eric Rohmer, 1986

4 and 5 June, 4pm, 98 mins. Tickets £4.80/£3.30 conc.

Exhibition Talk

Thursday 16 June, 6pm, Free. Booking advised.

Tracy Morgan, Education Manager, discusses the connections between the works selected by Tacita Dean.

Sculpture Stories

Saturday 2 July, 11am–1pm and 2–4pm.

Tickets £5 per child. Booking essential.

Creative workshop for 7–11 year olds to celebrate National Children's Art Day.

Director's Talk

Thursday 7 July, 6pm, Free. Booking advised.

Fiona Bradley, Director of The Fruitmarket Gallery, examines the theory of 'Objective Chance'.

Opt in For Art Tours

Opt in for Art offers free tours for Youth or School Groups, including transport, an exhibition tour and a resource pack.

For further information contact:

Johnny Gailey, Opt in For Art Co-ordinator

P 0131 226 8186 E optinforart@fruitmarket.co.uk

Booking

To book for all talks and events contact the bookshop

P 0131 226 8181 E bookshop@fruitmarket.co.uk

The Gallery welcomes group bookings from colleges, universities and community groups. These must be booked two weeks in advance of your visit.

Location

Centrally situated behind Edinburgh Waverley Rail Station, close to major bus routes on the Royal Mile, North Bridge, Waverley Bridge and Princes Street.

A National Touring Exhibition organised by the Hayward Gallery in collaboration with Camden Arts Centre

National Touring Exhibitions 
Organised by the Hayward Gallery for the Arts Council England

Exhibition supported by Canadian High Commission, London, The Elephant Trust, Embassy of the United States of America, London, Filmhouse, Edinburgh, The French Embassy, London, Frith Street Gallery, London, Goethe-Institut, London, Goethe-Institut, Glasgow, Italian Cultural Institute, London, Italian Cultural Institute, Edinburgh, Marian Goodman Gallery, New York and Paris

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