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GAVIN TURK
GOD IS GONE

Opening: March 10, 7pm
Duration: March 11 - April 19, 2018

The search for meaning in this volatile era leads to amusing on meaning itself. In the confusing Newspeak of our Trumpian times the post-truth, fake-news generation questions everything in a spiralling descent into confusion. How to be a man (or a woman) in a feminist patriarchy? What is the meaning of freedom? Since Late Capitalism is selling the avant-garde as another marketable product, is there a way out of this self-destructive system? Is belief in equality and a sustainable world just another religious dogma? Is our extreme consumption like an Ancient Roman bulimia - making us vomit: so we can gorge on even more. How can we see that the concrete wall is a political metaphor, a brutalist symbol for the compartmentalisation of reality. I don't want to look at that - so I will put it through the other side of my metaphysical turnstile... click, click, click

British born Gavin Turk is well known as the mercurial art surrealist, lightly nimble-stepping through his art historical references to inspire a second look and a quizzical frown. His work skips from cultural identity to surrealism often using visual illusions and poetic enigmas to capture the imagination. Gavin Turk's 6th solo exhibition at Galerie Krinzinger presents rubbish as art. And art as a system of social control.

At the same time, it quietly celebrates the charm of the irrelevant and the discarded whilst challenging the shifting reality of our contemporary thought. An alternative articulation of Descartes legendary philosophical utterance - I doubt, therefore I think, therefore I am - echoes through the exhibition space.

In the entrance to the gallery we are confronted by the magical illusion of a Magrittian gateway. This time an ominous wormhole controlled by a playfully bureaucratic wristband - a prison handcuff or a hospital tag. A crowd controller for gaining entry, but from where to where?

The small gallery is a whimsical study of lexical and visual semantics. Dominating the room is the visual pun of the Painted Floor with the vanishing point of the Monad. The eponymous canvases entitled Legend and God is Gone are a pair of Trompe l'Oeil conundrums. These religious tablets could be a post apocalyptic view of our lost generation. Or are they no more than a child's Sunday school flash cards: humorous instructions to read and remember to think.

In the arched architectural grid of the chamber to the left the Looking Glass dominates the space. Reflecting back the audience showing us ourselves in a shop window glass revealing the violence of our waste.

Beyond here Waterfall is a hand-drawn palimpsest - a human mimicking the computer, rather than the other way around. These are the crazed digits, symbols and cyphers spat from a printer whilst attempting to produce an image of Duchamp's Waterfall.

Deftly framed snapshots show the insanity of our digital age. With more photographs being captured by more people on this day than at any time throughout history, these are the mistakes, the errors, the digital blurs of a badly held phone camera. The nauseating excess of our semi-cyborg generation. But, wait a minute for the images to grow meaning and remind us of a half thought. They beguile us, musing on the edge as our minds struggle to grip hold of our reality: with the charm of the unknowable.

The scatological fascination of our dysfunctional technologies to be deciphered by an ancestor looking back on the insane speed of progress.

In the end gallery we find shrines to our wasteful excess - agglomerations, clumps and assemblages of cultural waste. The futuristic museum plinths are displayed like sterile sci-fi capsules containing the grubby evidence of our profligacy. With names like PSION and VXACT suggesting a medical or scientific purpose, the planks lean against the gallery walls alluding to the language of an ancient or future tribe to whom our excreted waste would seem sacred.

a text by Deborah Curtis

Gavin Turk was born 1967 in Guildford UK, lives and works in London. He has pioneered many forms of contemporary British sculpture now taken for granted, including the painted bronze, the waxwork, the recycled art-historical icon and the use of rubbish in art. Turk's installations and sculptures deal with issues of authorship, authenticity and identity. Concerned with the 'myth' of the artist and the 'authorship' of a work, Turk's engagement with this modernist, avant-garde debate stretches back to the ready-mades of Marcel Duchamp.

In 1991, the Royal College of Art refused Turk a degree on the basis that his final show, 'Cave', consisted of a whitewashed studio space containing only a blue heritage plaque commemorating his presence 'Gavin Turk worked here 1989-91'. Instantly gaining notoriety through this installation, Turk was spotted by Charles Saatchi and was included in several YBA exhibitions. Turk's work has since been collected and exhibited by many major museums and galleries throughout the world.

Gavin Turk had substantial institutional solo shows at Mimmo Scognamiglio artecontemporanea, Milan IT, 2017, Sigmund Freud Museum, Vienna, 2015, CCA Andratx, Mallorca, ES, 2015, New Art Centre, Roche Court, Salisbury, UK, 2014, Ecole Supérieure d'Arts Plastique de la Ville de Monaco, The Bowes Museum, County Durham, UK, 2014, Fondation Frances, FR, 2014, Ecole Supérieure d'Arts Plastique de la Ville de Monaco 2013, The Gervasuti Foundation at the 55th Venice Biennale, Venice, IT, 2013, Guest Artist @ Elgiz 10 Istanbul Exhibition, Elgiz Museum of Contemporary Art Istanbul, TR, 2011, CAC Malaga, ESP, 2010, Artconnexion Lille, FR, 2010, Kunsthhaus Baselland, Muttentz/Basel, CH, 2008, GEM Museum of Contemporary Art, The Hague, NL, 2007, Fine Art Society, London, UK, 2006, Tate Britain Sculpture Court Display, London, UK, 2002, Gavin Turk participated in numerous group shows at such as the Pera Museum, Istanbul TR, the Royal Museum of Fine Arts, Brussels, BE, CA2M, Madrid, ES, MAC VALMuseum d'Art Contemporain Val-de-Marne, FR, Phoenix Art Museum, USA, Dublin Biennale, IE, Royal Academy of Arts, London, UK, Hamburger Kunsthalle, DE, Tate Liverpool, Liverpool, UK, Irish Museum of Modern Art, Dublin, IE, the MACBA Museum d'Art Contemporani de Barcelona, ES, the Museum Frida Burda, Baden-Baden, DE, the Museum Boijmans van Beuningen, Rotterdam, NL, the Pera Museum, Istanbul, TR, Kunsthalle in Emden, DE, the Museum of Contemporary Art in Krakow MOCAP, PL, the Marta Herford, DE, and many more.

In 2013 Prestel published Turk's first major monograph, showcasing more than two decades of his work and in 2014 Trolley Books published 'This Is Not A Book About Gavin Turk' which playfully explores themes associated with the artist's work via thirty notable contributors.

Turk has recently been commissioned to make several public sculptures including L'Âge d'Or (2016), sited on the south corner of the Press Centre building in the Olympic Park and Nail, a 12-meter sculpture at One New Change, next to St Paul's cathedral, London, England

Solo Exhibitions by Gavin Turk at Galerie Krinzinger:

God is gone, 2018, A Vision, 2015, Before The World Was Round / En Face, 2011, Piss Off, 2008, Melange, 2005, The Importance of Being Ernesto, 1999

Group Exhibitions with Gavin Turk at Galerie Krinzinger:

UK Maximum Diversity, Galerie Krinzinger, Benger Fabrik Bregenz, 1998