

## Press information

**A K Dolven | amazon and madonna  
Sophie Tottie | Red Pilot**

**24th January – 11th March 2006, Tuesday to Saturday, 11 a.m. – 18 p.m.  
(NOT as erroneously announced till 26th February 2006)  
Vernissage: Saturday, 21st January, 6 p.m.**

Kindly supported by the Norwegian and the Swedish Embassy

carlier | gebauer will be inaugurating two new solo exhibitions on 21st January.

Sophie Tottie (\* 1964 in Stockholm) plays with graphic interfaces, abstract sign systems, images, symbols and scripts in her works. The exhibition space itself becomes a display, a “dense” interface both aesthetically and in terms of the information it conveys. Tottie’s images take pictorial material, often historically and politically charged, as their starting point and reference; torn from their specific context, these images render the absent references visible.

As was already the case in an installation for the daad gallery in 2001, Tottie draws on heraldic signs and motifs from flags in her most recent work to compress the various referential levels determining her research into one pictorial surface. **Red Pilot** consists of twelve paintings on transparent acrylic glass. They are united by the shared central element of the red circle, which at first eclipses the differences between the individual images, covering them, merging them with the background. This background is mostly greyish and indeterminate, and sometimes only barely reveals the figure behind the red. The title comprises yet another possible reference, evoking the Japanese flag, the red rising sun. Even without being familiar with one of the many stories surrounding that symbol of state (for example that Kamikaze fighter pilots in the Second World War used a scarf with the national emblem as a headband), viewers may enjoy the confrontational challenge of the images and fill the gap between information and meaning from their own point of view, with their own singular perception and experience.

In 2007, Tottie will have a large survey show at the Liljevalchs Konsthall in Stockholm.

A K Dolven (\* 1953 in Oslo) also calls our habitual ways of looking into question. The artist, who in 2000 was the first woman to win the Fred-Thieler Prize for Painting for her work in the media of painting, film and video, blurs the boundaries between genres. She transforms painting into film, video into painting, sets images in motion and introduces time into perception. In December 2005 Dolven received the Prince Eugen Medal from the Swedish king for outstanding artistic achievements. In her cycle **Madonna with Man**, begun in 2005, Dolven transposes the established art historical motif of the Virgin Mother holding her child into the contemporary business world. Dolven works with real people, she uses no actors; in the films **Madonna with Man – Oslo** and **Madonna with Man – London** the Madonna is played by a business woman, the child by a man. As in her earlier works, here again it is the significance of the cinematic/installational and contextual frame that endows the subject-matter with a timeless topicality. The window onto the world typical of the genre of the Renaissance paintings becomes a large glass façade, extending the broad reaches of the horizon into the exhibition space and thus generating a vision of infinity. Passing ferries or the play of the wind in the flags behind the glass show life outside, beyond the stillness of the interior. The office still life is further disrupted in **Madonna with Man – London** by the surreal element of an aquarium full of fishes. The intimacy of the interior has given way to the semi-public privacy of a modern control centre where various power lines converge. The use of fixed frames and the silent projection on a free-hanging large-scale screen at the centre of Arch 52 further underscore the ambiguity of this type of space.

In the pure speed and unadulterated movement of the female-warrior becoming a shot, the small-format 16mm film projection **amazon** places another vision of androgynous femininity in counterpoint to the interior scenes depicting the Madonnas. Through the short sequences and rapid changes of angle the impression of a single "shot" is created briefly and repeatedly; this not only breaks down the limits of the viewer's physical perception but also compellingly transforms this into psychological-affective action. Using 150 cuts in a total of 1,5 minutes of film material, Dolven brings into her video works genuinely filmic techniques for the first time; in the short break of half a minute between two screenings, the viewers can find some time to catch up and to shield themselves with their curiosity for the velocity of the shot.

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