

Wolfgang Tillmans

“paper drop”

12 January – 24 February, 2007

opening reception on Friday, 12 January, 7-9 pm

Wolfgang Tillmans, in his ninth solo exhibition at Galerie Daniel Buchholz, is showing an installation featuring his newest photographic works and also a group of table objects. In his wall installation in the Elisenstrasse rooms the main focus is on works from his new ‘paper drop’ series. From the thin film of sheets of folded paper these photographs create a three dimensional illusion with strange and intriguing suggestions of space. In their ‘drop-shaped’ hollow interiors and in the shimmering shadows created by the folds in the paper, as a result of force applied to the paper, or due to gravity, or to the way light falls on it, an ethereal impression of depth and infinity arises in many of the pictures. Their composition is simple but precise, and from each of them an atmosphere with its own colour and space emanates.

The table objects, glazed display tables specially developed by Wolfgang Tillmans, contain cuttings from journals, magazines and similar sources which the artist has collected and photocopied and arranged along with his own photographic works. This table installation was exhibited last year on a larger scale under the title ‘truth study center’ in the Museum of Contemporary Art, Chicago, and also in the Hammer Museum, Los Angeles. In conjunction with this, manual, a new artist’s book by Wolfgang Tillmans, is about to be published by the Verlag der Buchhandlung Walther König. It will be launched on Saturday, January 13 in the bookshop of Walther König in Cologne. In his introductory text Wolfgang Tillmans writes:

‘The table project arises out of the realisation that the problems and conflicts created by people who lay exclusive claim to absolute truth for themselves are the central theme of our times. The Nineties were shaped by the pragmatic acceptance of relativity. In recent years however the domineering voices of religious intolerance and ideological reaction have dominated the political discourse. It looks as though the dogmatic minority has taken the world hostage, while those who prefer to see things as relative and interdependent are forced to look on in impotent incredulity.’

In the rooms at the Gallery in the Neven-DuMont-Strasse Wolfgang Tillmans is showing new monochrome photographs and a series of portraits („Fensterbilder“, 2006).