

Inge Mahn

Opening: Saturday, 15 July 2023, from 5 pm
The exhibition runs until 27 August
Opening hours: Saturday and Sunday, 12 pm – 6 pm

Albert Oehlen

Ömega Man, 2023
Rodenhof

Evan Parker

Sunday, 16 July 2023, 11 am
St. Marien Wallfahrtskirche



Stiftung zur Förderung zeitgenössischer Kunst in Weidingen, 2023, photo: def image

It is with immense sadness that we announce the death of the artist Inge Mahn at the age of 79. She passed away on Monday, 19 June, in the early morning. Following the artist's wishes, the Foundation has decided to proceed with her summer solo exhibition, as planned, and to have the new installation finished and on view. This will open on Saturday, 15 July, and will run until Sunday, 27 August.

The Stiftung zur Förderung zeitgenössischer Kunst in Weidingen is very pleased to present an exhibition of work by **Inge Mahn**, opening on Saturday 15 July 2023. The monumental sculpture *Ömega Man* by **Albert Oehlen** will be inaugurated on the same weekend. On Sunday 16 July, a solo concert by **Evan Parker** will take place in St. Marien Wallfahrtskirche.

Spanning more than five decades, the sculptural works of **Inge Mahn** interact closely with their surroundings. The works, mostly made of white plaster, are not to be regarded as isolated entities, but are always in close dialogue with the individual architectural and social circumstances that surround them. The artist's oeuvre is characterised by an examination of everyday objects, which are often recontextualised using strategies of alienation and exaggeration, thus removing the objects from their conventional sphere of activity. In this way, the original functions of ordinary objects or places are called into question, opening up new dimensions and perspectives of the so-called everyday to the viewer. Though a large number of Mahn's sculptures take up the form of existing objects, the artist never creates pure reproductions, instead translating objects into her own sculptural language, thereby assigning them new associations. With their consistent dynamism, Mahn's works suggest a state of permanent transformation.

For Mahn, the artist's role is less to control the process than to observe it: 'I do something, and the materials do something,' she states.¹ This openness to spatial conditions and material properties yields a vitality which seems to inhabit the sculptures themselves. They want not only to be seen, but to be experienced on site. Their dimensions mirror those of the human body, in turn calling for the viewer's presence in the space. In *Untitled (Altar)*, a new work from 2023, Mahn takes up elements which have previously been encountered in her practice. An oversized white bell stands at the centre of a parade of boots on a stage, over which garments hover.

¹ I. Mahn, 'Interview: Inge Mahn', filmed on the occasion of her solo exhibition at Galerie Max Hetzler, Berlin, 2021.

Alongside her sculptures, a selection of photographs and drawings are presented in the exhibition space and at the Günther Förg library.

Albert Oehlen's monumental sculpture *Ömega Man* emerges from the vast landscape of the Südeifel. Its simplified form and slightly raised steel bars, recessed into their concrete casting, evoke the lightness of a drawing. Here, the persistent importance of the line in Oehlen's work becomes evident. Oehlen consistently questions artistic media and creates an awareness of their methods, which he seeks to reinvent and reshape in defiance of traditional hierarchies. In this work, the artist uses elements which are both abstract and figurative – often under self-imposed constraints – to critically examine the history and conventions of contemporary art, all the while continuing to acknowledge the importance of classical models. Combining the expressive gesture with a surrealist attitude, he defies the search for constant forms or meanings.

The figure of the genderless humanoid form, which Oehlen also employs elsewhere in his paintings, is inspired by the fictional character Dr. Robert Neville from Boris Sagal's 1971 film *The Omega Man*. In this dystopian tale, Dr. Neville is the survivor of a global pandemic. Massive yet fragile in its isolation, Oehlen's *Ömega Man* similarly appears like a monument from the future. Omega, the last letter of the Greek alphabet, is here written with an umlaut, thereby referring to the artist's own name.

British saxophonist **Evan Parker** is widely regarded as one of the most respected European musicians of his time. In his practice, thought and breath are in continuous exchange, each as the instrument and measure of the other. The musician's roots lie in free jazz, but the experimental influences of contemporary music can also be detected in his style. He cites John Coltrane, among others, as a great role model. Parker's numerous recordings and performances in various ensemble groups solidified his position as a key figure in the development of European free jazz and free improvisation. Nonetheless, he is best known for his solo saxophone music. Parker applies the diverse techniques with which he experiments in a way that is more intuitive than analytical. In his concerts, he enters a trance-like state, and his particularly long improvisational episodes are an exceptional characteristic of his music. The result is a hypnotic stream of intertwined sounds – an apparent polyphony of great complexity that can otherwise only be achieved by an ensemble. Here, sound, space, time and the relationship between music and listener are negotiated.

Inge Mahn was born in Teschen in 1943 and died in Berlin in 2023. She lived and worked in Berlin and Groß Fredenwalde. The artist's work has been included in institutional solo exhibitions, most recently at Bauhaus Dessau (2020); Kunstverein Braunschweig, K21 Düsseldorf (both 2017); and Akademie-Galerie Die Neue Sammlung, Düsseldorf (2014). Previous exhibitions have included the Museum Schweinfurt (2006); Kunsthalle Kassel (1999); Kunsthalle Helsinki (1996); Württembergischer Kunstverein Stuttgart (1990); Hamburger Bahnhof, Berlin (1988); Städtische Galerie im Lenbachhaus, Munich (1983); MoMA PS1, New York (1981); and documenta 5 in Kassel (1972).

Mahn's work is in the collections of ARTER, Istanbul; Neue Nationalgalerie, Berlin; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Institut für Auslandsbeziehungen, Stuttgart; Kiasma - Finnish National Gallery, Helsinki; Kunsthalle Schweinfurt; Kunstmuseum Düsseldorf; and Sammlung der Kunstakademie Stuttgart, among others. Mahn was a professor of sculpture at the Stuttgart Academy of Fine Arts from 1987 to 1993 and at the Berlin-Weißensee School of Art in Berlin from 1993 until 2009.

Albert Oehlen (b. 1954, Krefeld) lives and works in Switzerland. Solo exhibitions of the artist's work have been held in international institutions, most recently including the Sprengel Museum Hannover (duo show with Carroll Dunham, 2020); Kunsthalle Düsseldorf; Serpentine Gallery, London; Kunstmuseum St.Gallen; Museum Brandhorst, Munich (all 2019); Aishti Foundation, Beirut (2018); Museo Nacional de Bellas Artes, Havana (2017); The Cleveland Museum of Art; Guggenheim, Bilbao (both 2016); New Museum, New York; Kunsthalle Zürich (both 2015); mumok, Vienna (2013); Kunstmuseum Bonn (2012); and Carré d'Art de Nîmes (2011).

Oehlen's work is in the collections of The Broad, Los Angeles; Centre Pompidou, Paris; The Cleveland Museum of Art; Fondation Louis Vuitton, Paris; Institut Valencià d'Art Modern; MOCA, Los Angeles; MUDAM, Luxembourg; Musée d'Art Moderne de Paris; Museum Brandhorst, Munich; Museum Ludwig, Cologne; Museum of Contemporary Art, Chicago; The Museum of Modern Art, New York; Staatliche Kunstsammlungen, Dresden and Tate, London, among others.

Evan Parker (b. 1944, Bristol, UK) lives and works in London. The musician started to play saxophone at 14 and in late 1966 began playing in the 'Spontaneous Music Ensemble' (SME). Through this he met Peter Kowald, among others, who introduced him to the German scene. Parker played on Peter Brötzmann's album 'Machine Gun' in '68 and, before the '60s had run their course, had also recorded with Manfred Schoof and Pierre Favre. In 1970 he joined the Alexander von Schlippenbach Trio, of which he is still a member, and subsequently the Globe Unity Orchestra. By this point the hallmarks of his unique style were established, his combinations of circular breathing, tonguing, rhythm patterns, overtones and polytones making his sound instantly recognisable.

Free improvised music has accounted for most of Parker's activities over the last forty years, whether playing solo or in groups, but both jazz and art music composers have also deployed the arresting physicality of his sound as a contrasting and energising element. Since 1990 Parker has led the Electro-Acoustic Ensemble, whose radical cross-referencing of improvisation and real-time sound processing has brought fresh sound-colours into the music as well as new ways of working. Evan Parker appears on more than 200 recordings on labels including ECM, FMP, Emanem, Incus, Ogun, Po Torch, Okka, Island, CBS, and RCA. In 2001, he founded his own label, Psi.