

Galerie Rüdiger Schöttle

Anders Clausen

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Feb 19, 2016 – April 16, 2016

Opening: Thursday, February 18, 2016, 7 – 9 pm



Anders Clausen, Untitled (Urmeter X-Profile), 2015, brass, 2,5 x 100 x 2,5 cm.

Galerie Rüdiger Schöttle is proud to present its fourth solo exhibition of the Danish artist Anders Clausen, whose oeuvre examines the principles of consumer societies and mass production as well as the digital age and the way in which it has altered our everyday behaviors. In his current works, the artist explores several examples of evolution technology and globalization phenomena. The exhibition consists of two work groups: reproductions of the standard meter bars and bird feathers, which have been treated and manipulated to varying degrees.

The standard meter dates back to an invention in eighteenth-century France, and was the equivalent of one ten-millionth of the distance between the North Pole and the equator via Paris. Anders Clausen explores the origins of this length unit that today we take for granted. He created reproductions of the prototype meter from aluminum, brass, and plastic. The meter bars in the exhibition room have an x-shaped cross section and are modeled after the second prototype of the standard meter from 1867, a bar made of platinum-iridium. Replications of that were installed in public places in the city of Paris to give citizens free access to, and thus familiarize them with, the new measurement. The definition of this meter has since been revised several times and adjusted to scientific developments.

Similarly, in the study of birds, the first known feather dates back to the Archaeopteryx from the Late Jurassic epoch. Since its excavation in the nineteenth century, the fossil serves as the basis for ornithological evolutionary research. Insights about the properties of feathers and the origin of the biological class of birds (Aves) have constantly changed based on new research and international fossil finds. Originally, Anders Clausen used pennaceous feathers from various bird species (e.g., eagle, turkey) to render pearlescent, completely novel feather compositions complex techniques such as water print, galvanisation, aerosol paint and paper cutting. The artificial colors and forms stand in contrast to the natural function of feathers for the birds themselves.

Anders Clausen's new works are subtle references to occurrences that today we take for granted. They remind us of how flexible an existing system can, and must, be. As the mathematician Kristin Shaw noted, the international standard meter maybe was for eighteenth-century Parisians what internet is for us today. We have become dependent on its functionality and existence, but, originally, it was designed by scientists to exchange data.

Anders Clausen (born 1978 in Copenhagen) lives and works in Berlin. He studied at the Royal College of Art in London. His most recent works were featured at "Between Bridges" in Berlin in 2015 and in the exhibition "A Perfect Match" on the occasion of the 50th anniversary of PIN. Friends of the Pinakothek der Moderne in Munich.

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