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FOR IMMEDIATE RELEASE

JOHANNES WOHNSEIFER: *EMPTINESS & VIOLENCE II*

EXHIBITION DATES: JANUARY 10 – FEBRUARY 9, 2008  
OPENING DATE: THURSDAY, JANUARY 10, 6 - 8 PM  
GALLERY HOURS: TUESDAY – SATURDAY, 10 - 6 PM

Casey Kaplan is pleased to announce the third solo exhibition in New York of Cologne-based artist Johannes Wohnseifer. Keeping with his unique practice, Wohnseifer will exhibit new paintings, sculptures and multi-media works that combine and juxtapose a wealth of references in the interest of exploring the aesthetics of politics, histories, and concepts of time.

*Emptiness & Violence II* is a sequel to Wohnseifer's 2003 show *Leere und Gewalt (1978-2003)* at the Sprengel Museum Hanover, Germany. There, his installation made connections between specific histories surrounding the institution and the city of Hanover with references to the 1978 Lufthansa Cargo heist at JFK airport and Martin Scorsese's 1990 film *Goodfellas*. Each element on view addressed the notion of time and relationships of events to one another, past, present, or future; a theme that carries into Wohnseifer's new body of work.

The new exhibition begins with the eponymous work "Emptiness and Violence," a series of 13 found landscape paintings made in Germany between the years 1933 and 1945. Each banal painting was made by an amateur and/or unknown artist during that time. Installed chronologically under red-filtering Plexiglas, the works form a scenic panorama of Nazi Germany.

Also on view, twelve identical black and white silk screens that depict an image appropriated from a psychology textbook published in the former German Democratic Republic. Each piece represents one calendar month, indicated by multiple prismatic forms. The same shape appears in the aluminum-based work *Burial Chamber (Exhibition Poster)*, where the secret burial chamber of the Cheops Pyramid hints at the structure of this exhibition, and its deceptive paths.

The sense of timelessness in these works is contrasted with a convergence of histories in a communicative bar sculpture made from carbon and zebra wood that is illuminated by three hanging lamps symbolizing the Ethiopian flag colors: red, gold and green. Informing this piece are works inspired by specific moments such as the 1930 *Time* magazine cover featuring Emperor of Ethiopia Haile Selassie as "The King of Kings;" German artist Blinky Palermo's series of aluminum-based paintings entitled *To the people of New York City, 1976-77*; current board members at The Museum of Modern Art, New York and The Museum of Contemporary Art, Los Angeles; and the 1963 photograph of Marcel Duchamp playing chess at the Pasadena Art Museum with the nude model Eve Babitz.

By combining worlds of fact and fiction, precise references and oblique allusions, Wohnseifer highlights the contextual significance inherent in visual perception to create an installation where ideas and symbols quickly shift meaning and new relationships are formed.

In 2008, Wohnseifer will have one-person exhibitions at Galerie Gisela Capitain, Cologne, Germany and Sammlung Haubrok, Berlin, Germany. The artist's solo show "Kleenex Mathematics," took place at Presentation House Gallery, Vancouver, Canada in 2007. Recent group exhibitions include "Bodypoliticx," Witte de With, Rotterdam, Netherlands; "Images of Society, Contemporary Painting," at Kunstverein, Hamburg, Germany; "Auto/Emotion: Autobiography, Emotion, and Self-Fashioning," The Power Plant, Toronto, Canada; and "Second Moscow Biennale for Contemporary Art," Moscow, Russia.

FOR FURTHER EXHIBITION INFORMATION PLEASE CONTACT THE GALLERY.

NEXT GALLERY EXHIBITION:  
DIEGO PERRONE, *WOLVES AND THE CASTING OF BELLS*, FEBRUARY 15 – MARCH 15, 2008

GALLERY ARTISTS: HENNING BOHL, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, PAMELA FRASER, LIAM GILLICK, ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, BRIAN JUNGLEN, JONATHAN MONK, DIEGO PERRONE, JULIA SCHMIDT, SIMON STARLING, GABRIEL VORMSTEIN, GARTH WEISER, JOHANNES WOHNSEIFER