

MICHAEL BEUTLER

MOBY DICK

17. APR
06. SEP
2015

HAMBURGER BAHNHOF – MUSEUM FÜR GEGENWART – BERLIN

PRESS RELEASE

April 16, 2015

From April 17 – September 6, 2015, Hamburger Bahnhof is dedicating a solo exhibition in the museum's historical hall to the artist Michael Beutler (b. 1976), who lives and works in Berlin.

Michael Beutler's installations inhabit and transform spaces. They are meant to be understood as reactions to architectural and social structures, as well as to specific situations found at each exhibition site. In the context of the exhibition *Moby Dick*, Hamburger Bahnhof's central hall, with its prominent iron skeleton construction, is the starting point for the artist's sculptural interventions. Beutler takes existing architectural elements and transforms them into constructions that evolve into installations. These compositions, in turn, inherently unite a dual function that is both architecture and sculpture. Unlike the permanent, solidly-built hall, with its heavy iron beams and spotlessly painted white walls, Beutler's constructions appear open. There is something seemingly unfinished and undefined about them. And it is from its open-ended constitution that the installation comments on the nature of the museum's architecture. It makes reference to the history of this building, particularly by incorporating forms that bear witness to the train station's original architectural style.

Michael Beutler goes beyond simply elevating the historical hall as the show's protagonist; instead he transforms the space into a site of continuous production, i.e. into a "museum workshop" or some type of gigantic studio. Over the course of the exhibition various elements will be modified or enhanced during several "phases of construction." Just how much it will change is not foreseeable at the time of the opening. Like the initial phase when the show was installed, the artist's working methods (which will be repeatedly on display in the historical hall throughout its duration) become a visible platform for anyone viewing the exhibition. Above all, Beutler's cooperation with his team generates a performance character around his works. Accordingly, the social structure and the decision-making developments connected to his "crew" are elemental components of the installation.

The role of the process itself also becomes evident in the apparatuses distributed throughout the exhibition space. The artist constructs his tools himself, usually assembled together out of wood. He produces them alongside the other elements of the installation, which will remain as autonomous objects in the space, or as components that will be integrated into larger structures. For *Moby Dick*, apparatuses both from earlier works as well as newly developed devices and instruments are put to use. Characterized by sculptural presence and simultaneously left behind in the exhibition space as relics of production, the self-developed processes counteract high-tech, dehumanized forms of work, and consequently also the economics normally associated with them.

Michael Beutler
Moby Dick
17.4. – 6.9.2015

**Hamburger Bahnhof –
Museum für Gegenwart – Berlin**
Invalidenstr. 50-51
10557 Berlin

Opening Hours
Tue, Wed, Fri 10am–6pm
Thu 10am–8pm
Sat, Sun 11am–6pm
Mon closed

Admission
8 Euro, reduced 4 Euro
House ticket incl. exhibition:
14 Euro, reduced 7 Euro

www.michaelbeutlerinberlin.de

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The exhibition is made possible by the
Freunde der Nationalgalerie and is
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Supported by 

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The *Haus Beutler* in the rear section of the hall can be understood as a kind of walk-in “technical catalogue,” condensed into a composition of materials in the exhibition. Filled with models, samples of work and materials, drawings and videos, as well as fragments from earlier installations, it replicates the phase of planning and experimentation of Beutler’s work.

The model-like and documentary aspects of Beutler’s oeuvre are presented together for the first time with his large-scale works in their final (albeit temporary) forms. The exhibition at Hamburger Bahnhof reflects on the defining aspects of this bipartite methodology, oscillating between “groundwork” in the artist’s studio and “proper work” in the exhibition space, providing direct insight into the double role of the studio in Beutler’s work.

Program events scheduled around the exhibition include guided tours, discussions with the artist and workshops.

A catalogue accompanies the exhibition; published by Spector Books, and edited by Udo Kittelmann and Melanie Roumiguière for the Nationalgalerie, Staatliche Museen zu Berlin.

For more information and high resolution images please visit the press section of the exhibition website www.michaelbeutlerinberlin.de

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