

Works from exhibitions

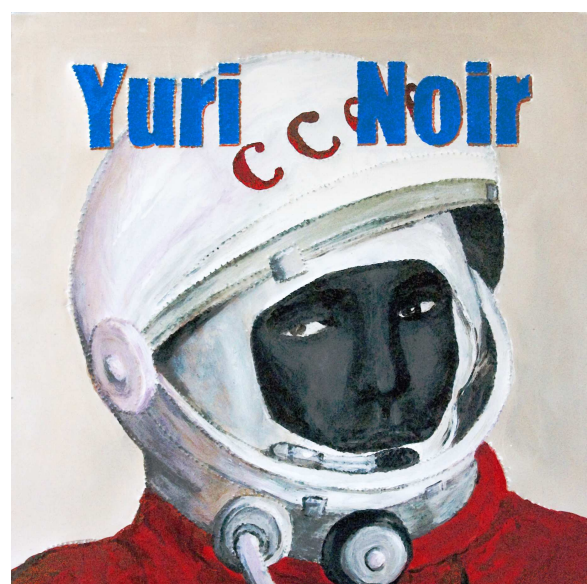
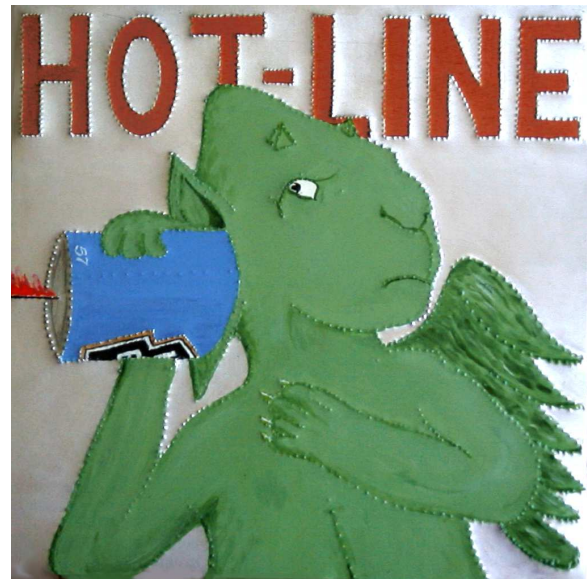


Malcolm Green





Rotwurst am schwarzen Freitag, 1999, oil on metal, Gallery Eye & Art, Heidelberg, 2000



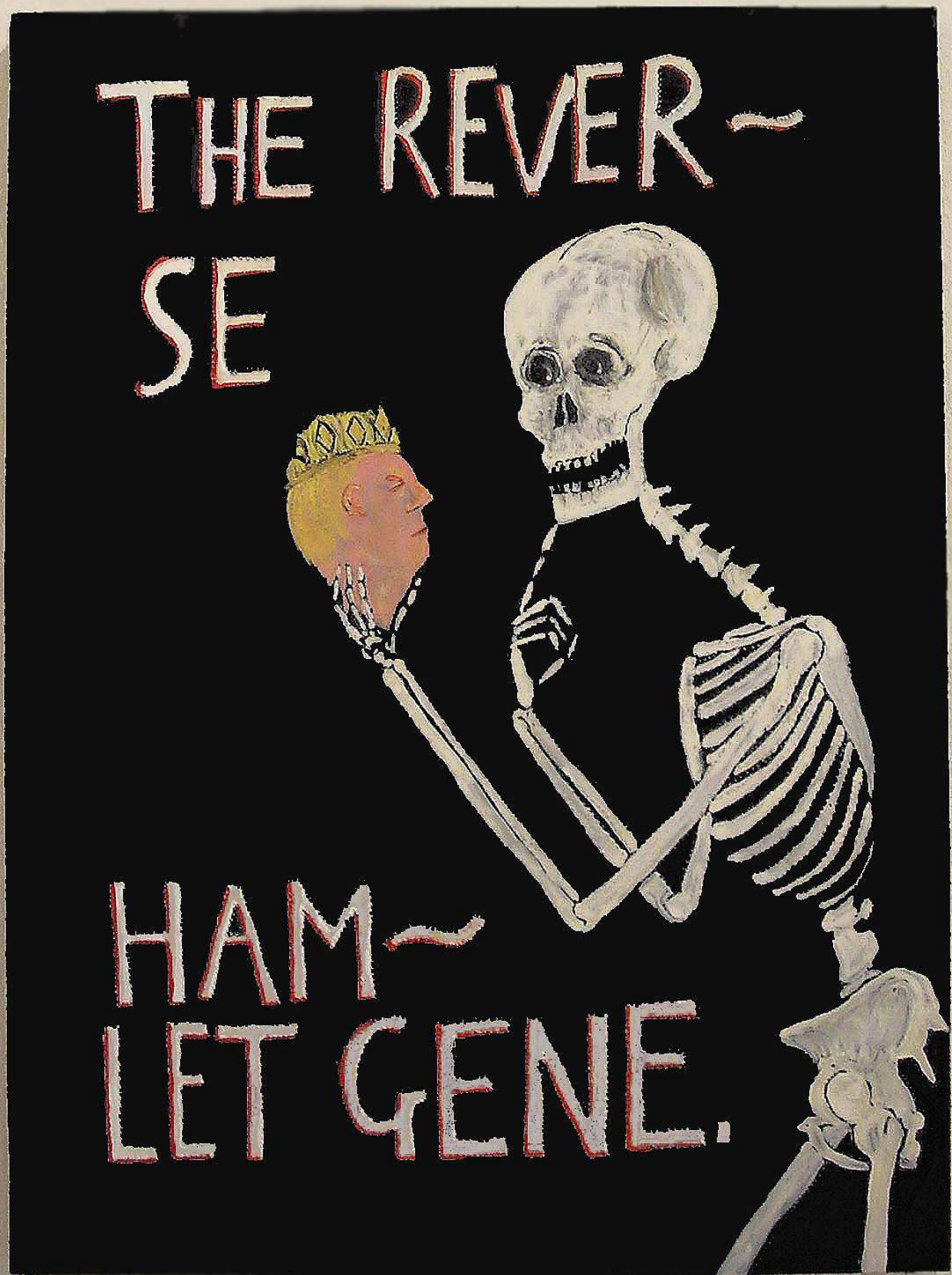
Various, 2000-2007, oil on metal, each 31 x 31 cm
 Shown Amsterdam 1996, Iceland 2001, London 2008, London 2012

IF LIFE IS AS IRONIC
AS THEY SAY



ISN'T THIS ARTWORK
PURE MIMESIS?

Mimesis, 2009, 59.4 x 42, oil on metal, Emerson Gallery, Berlin, 2009



The Reverse Hamlet Gene, 2009, 59.4 x 42, oil on metal,, Emerson Gallery, Berlin, 2009

**AS EVERY SHELLFISH
WILL TELL YOU...**



**THE WORLD IS
YOUR OYSTER**

© 2009 TIM WILSON. 2009

As Every Shellfish Knows, 2009, 59.4 x 42, oil on metal, Emerson Gallery, Berlin, 2009



L'Ange d'Or, 2002, c. 60 x 74, oil on metal, Emerson Gallery, Berlin, 2009



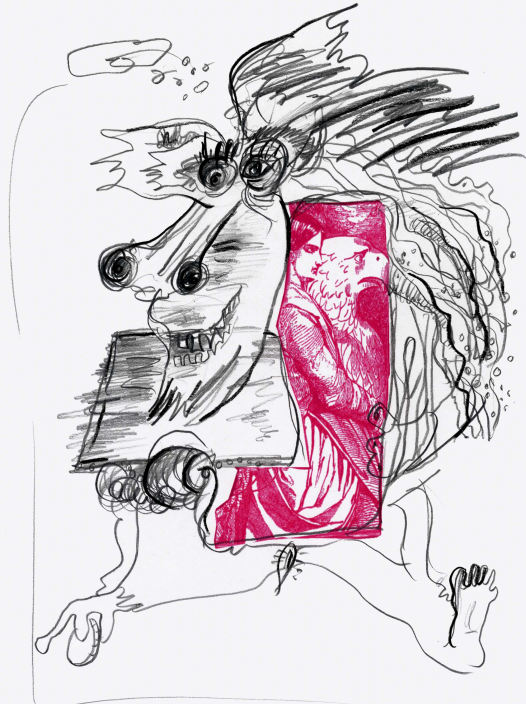
From the edition "Bad Money, Mad Money" (edition of 21, each different)
Emerson Gallery, Berlin, 2009, print on dibond, 21 x 29.4 cm



Madame Sans Gene, Emerson Gallery, Berlin, 2009



THE GREENBACKS SCARCELY TOUCHED HER THIGH BEFORE MUTATING INTO THOUSANDS OF GENEBACKS: CROD! THOUGHT MADAME SAYS GENE, I'M GONNA NEED A REALLY BAD BANK FOR THIS LOT!



BUT WASN'T IT THE SAME WITH THOSE GENE THINGS? LIKE BEING A VENTRILOQUIST AND SIMULTANEOUSLY YOUR OWN DUMMY THE WHOLE DAY LONG?



GENES? THERE ARE AS MANY SCHOOLS OF THOUGHT AS SCHOOLS OF FISH IN THE SEA.

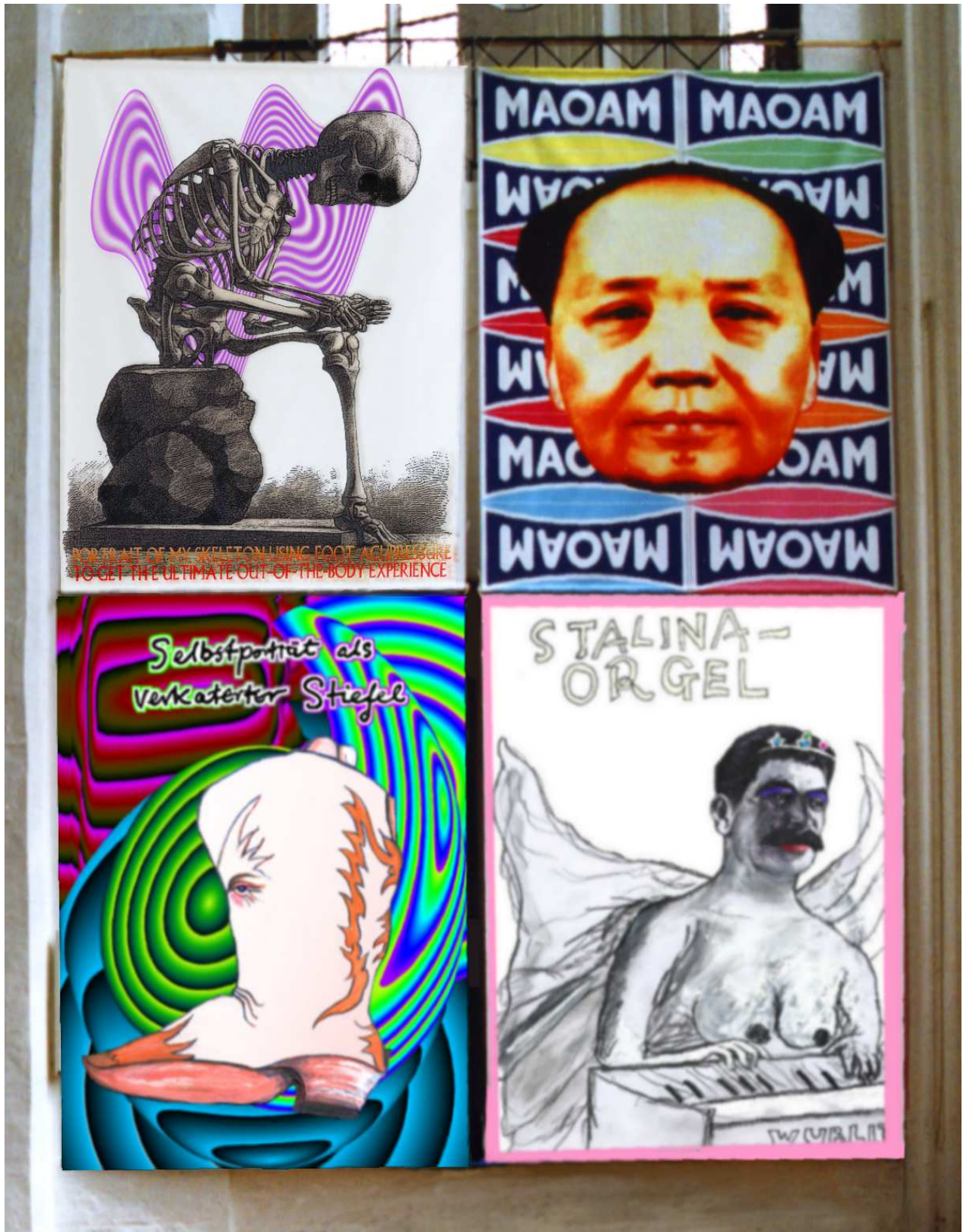


MADAME SAYS GENE WAS INSPIRED BY THIS TO CHANGE SOCIETY FOR THE GOOD: THE STRINGS COULD BE USED TO WEAVE WONDEROUS PATTERNS AND MAKE ANYTHING FROM PLACE MATS TO PICASSOS. 'SOCIAL MACRAMÉ', SHE CALLED IT, HER VERY OWN SCHOOL OF NICE ART.

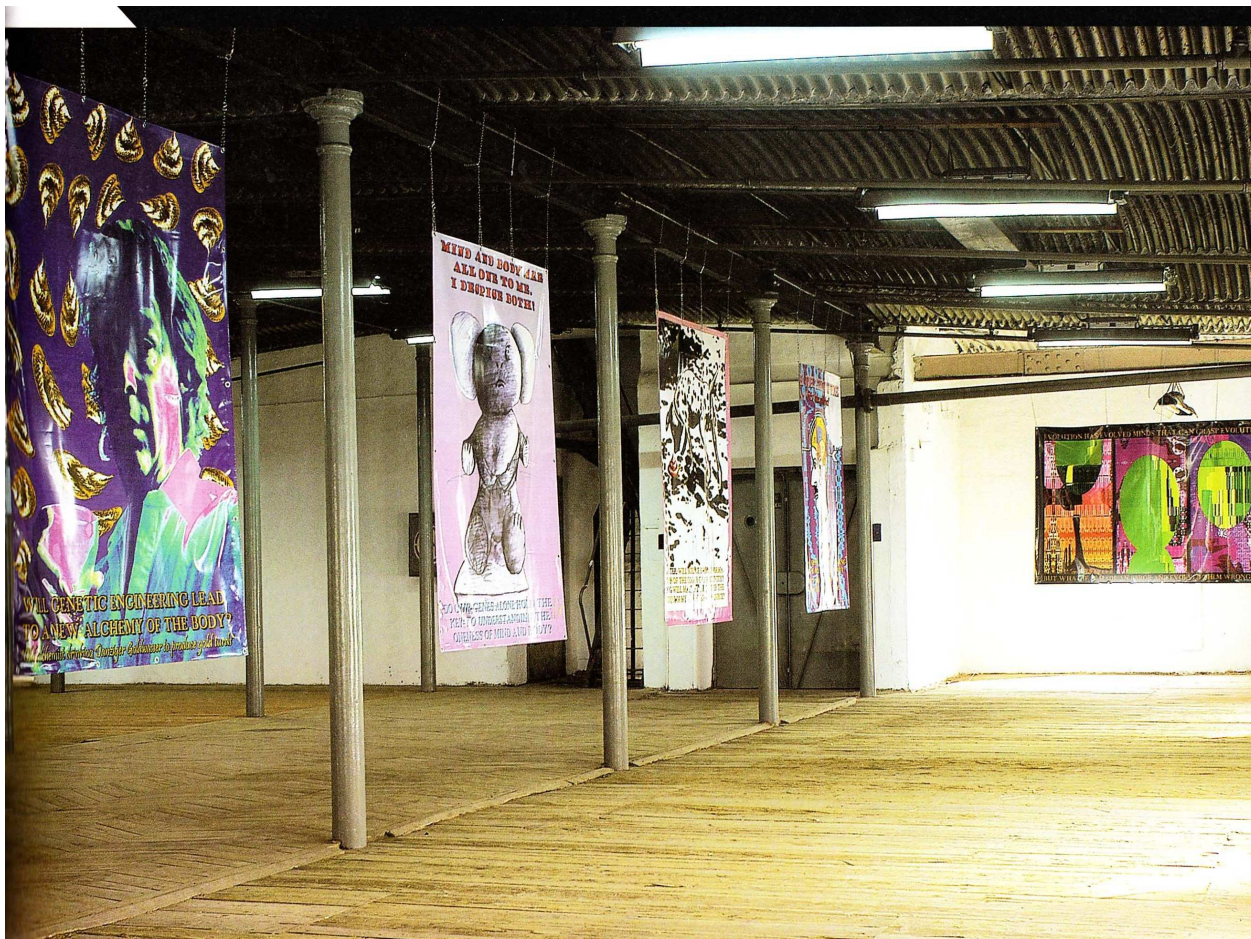
KEINE FISIMUTANTEN



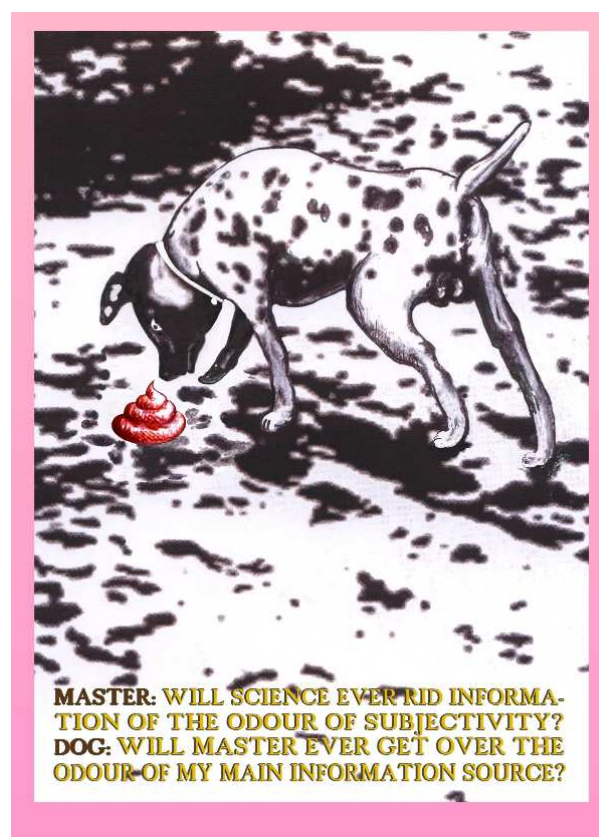
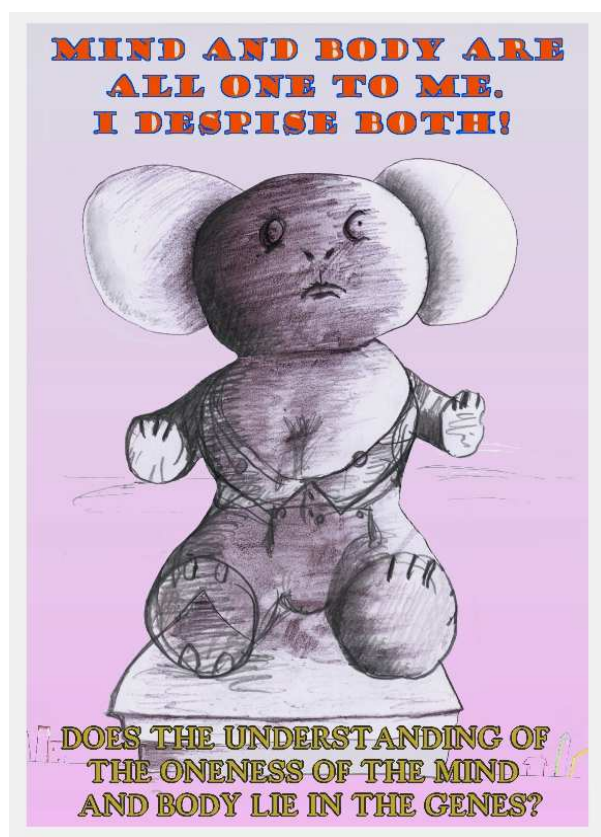
Keine Fisimutanten, oil on metal, 60 x 42, 2009, **Emerson Gallery, Berlin,**

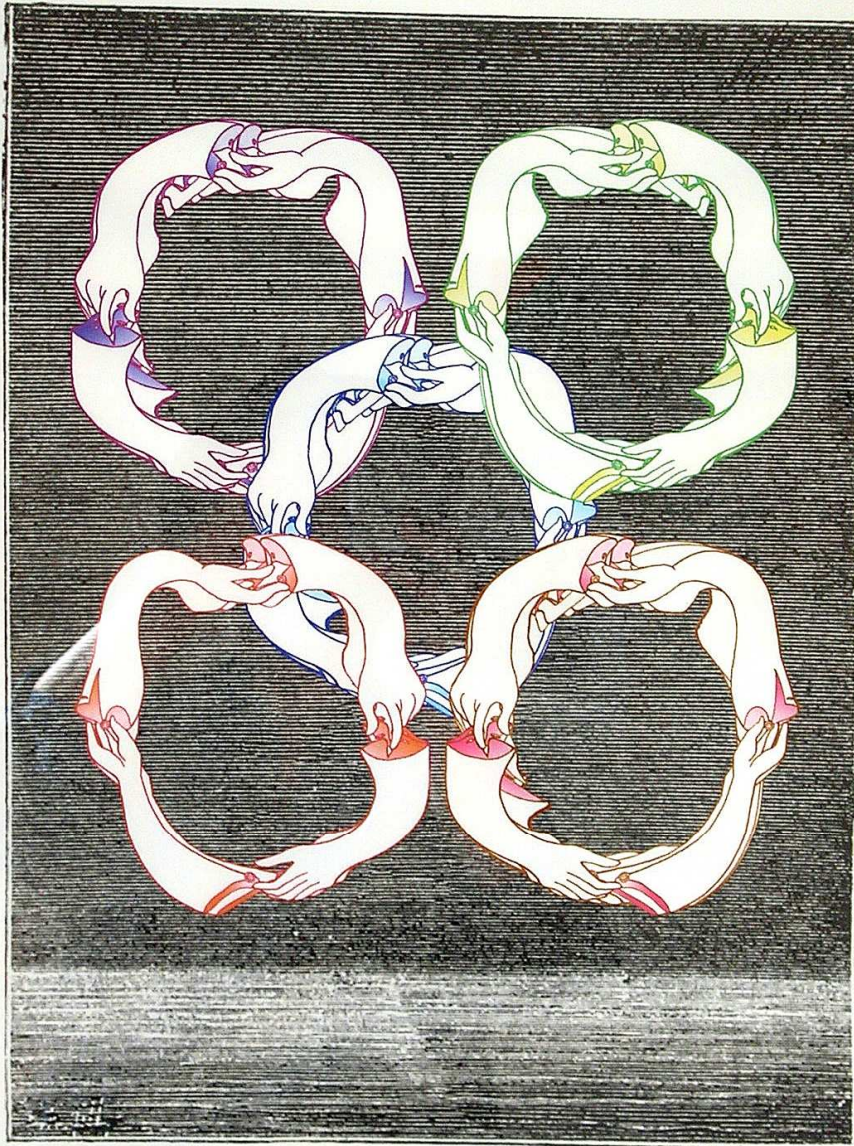


Installation Petrikirche, Lübeck, 2004, 4 prints on vinyl, each 3.3 x 2.5 metres



Lodz Biennale, 2005, prints on vinyl, each 180 x 140 cm (photo above from catalogue)





A SOFT WHITE GLOVE APPEARED AND SOFTLY BEHIND THAT ANOTHER THAT GENTLY, OH SO GENTLY DID UP THE BUTTON ON THE WRIST OF THE FIRST, THEN TO LEAVINGLY UNDO IT AGAIN WHILE A THIRD GLOVE FLOATED UP AND NESTLED UP TO THE SECOND GLOVE AND GENTLY DID UP THE BUTTON ON THE SECOND GLOVE'S WRIST AND THEN, OH SO LEAVINGLY, BEGAN TO UNDO IT AGAIN WHILE A FOURTH GLOVE GENTLY CLOVED UP ON IT FROM BEHIND... AND IT WAS AS IF THEY SLOWLY UNDOED THE BUTTONS THAT KEPT THE WOMAN WHO WE SHALL KNOW AS MADAME SANS GENE IN HER BODY, SO THAT NOW SHE COULD SLIP OUT OF IT LIKE A HAND FROM A SOFT DOVE GREY GLOVE, SLIP IN AND OUT JUST AS ONE PUTS ON A GLOVE AND PULLS IT OFF, INSIDE OUT, AND HER BODY COULD SLIP INTO SPACE LIKE A HAND INTO A SOFT EGGSHELL GREEN GLOVE, SLIP IN AND OUT JUST AS WHEN ONE PUTS ON A GLOVE AND THEN TURNS IT INSIDE OUT TO TAKE IT OFF, AND SPACE SLIPPED INTO THE NIGHT JUST AS INTO A DEEP BLUE GLOVE, A BLUE OF THE DEEPEST ETERNITY... AND THE NIGHT WAS A SOFT BUTTERING AND UNBUTTERING, AN ETERNAL DOING AND UNDOING, UNTIL ONE GLOVE AND THEN THE NEXT AND THE NEXT BEGAN SOFTLY, OH SO GENTLY TO UNBUTTEN THE NIGHT...

L. W. Carroll 1895

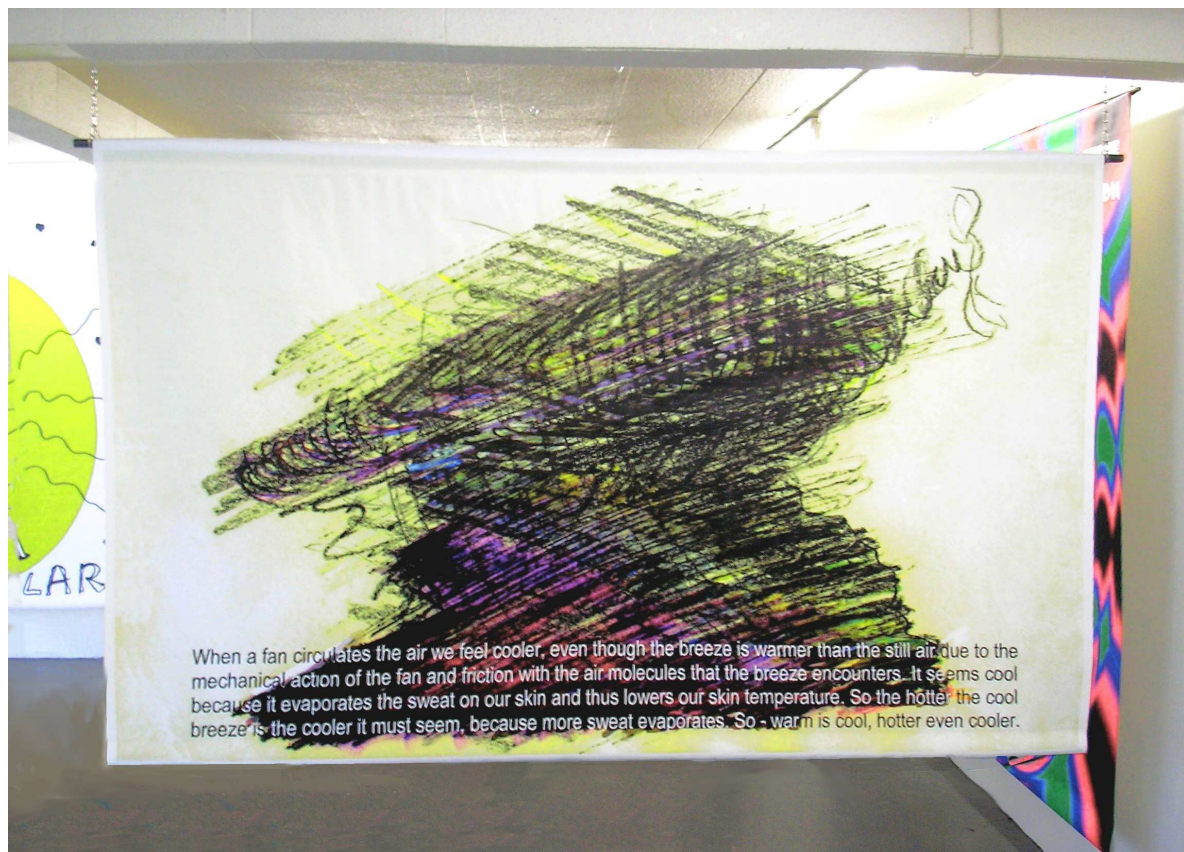
"Madame Sans Gene", Emerson Gallery, Berlin, 2009

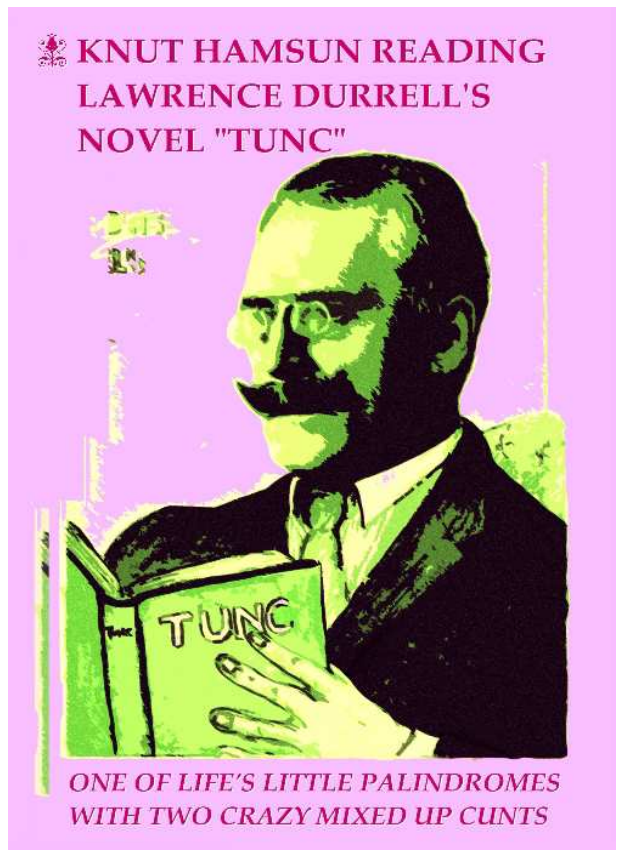
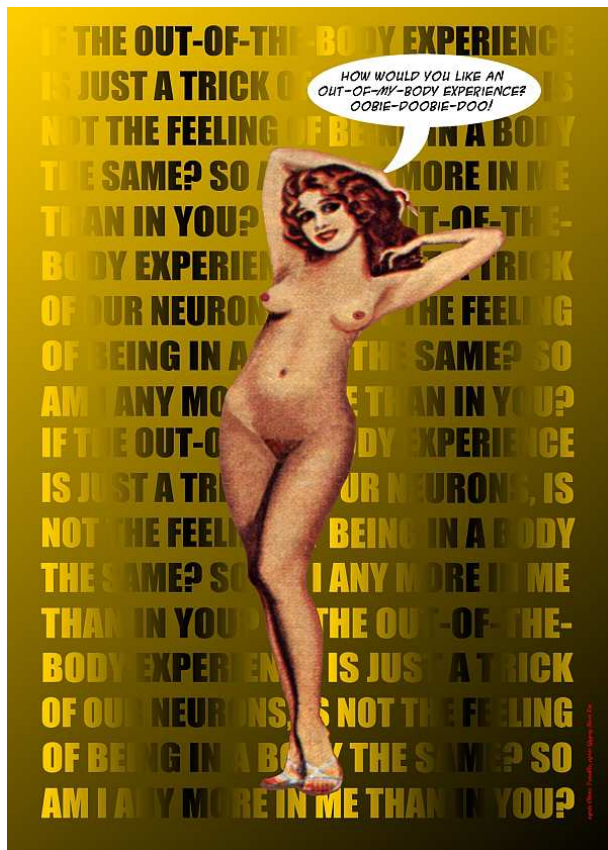
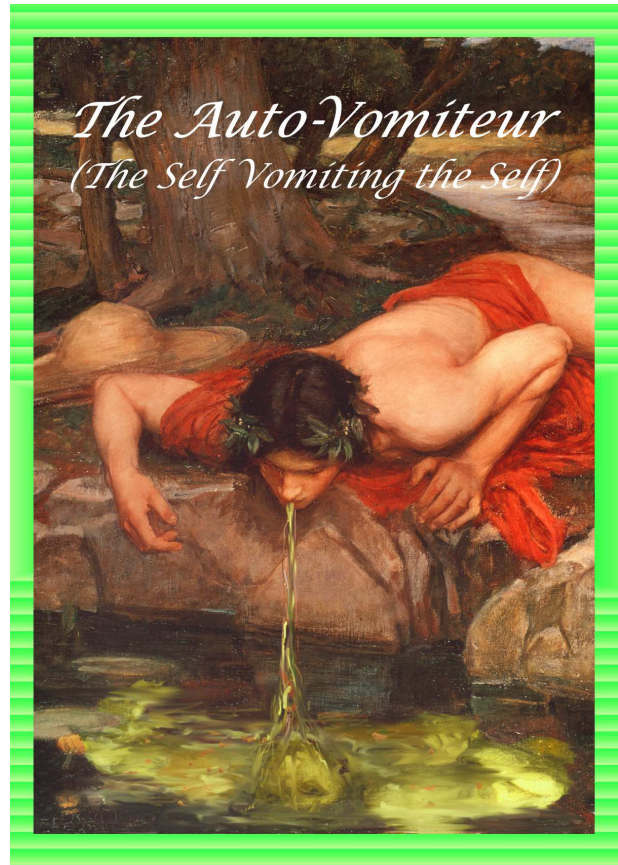
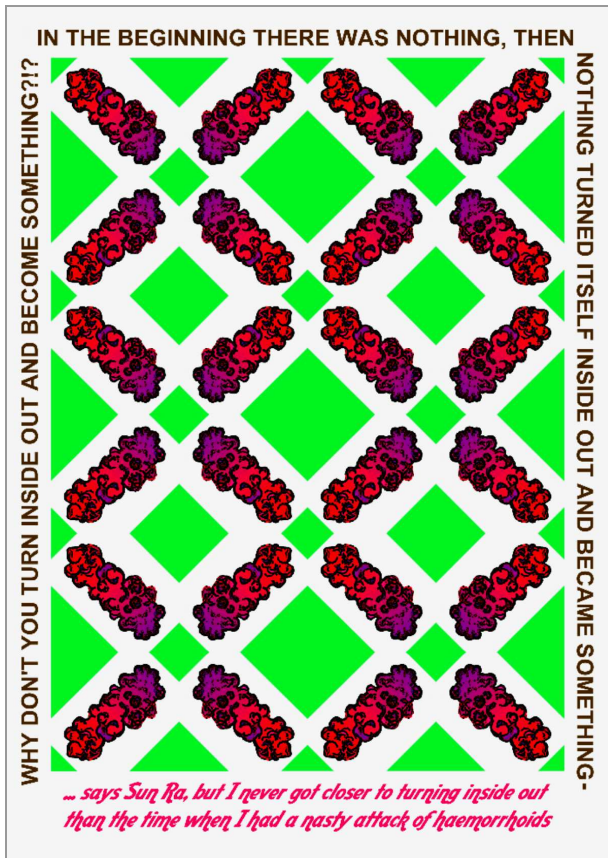


Pissaro, the Ur-Renoir, 31-part installation, Hjalteri, Iceland, 2010



Kling og Bang, Iceland, 2006 each 180 x 140 cm





Kling og Bang, Iceland, 2006, prints on vinyl, each 180 x 140 cm

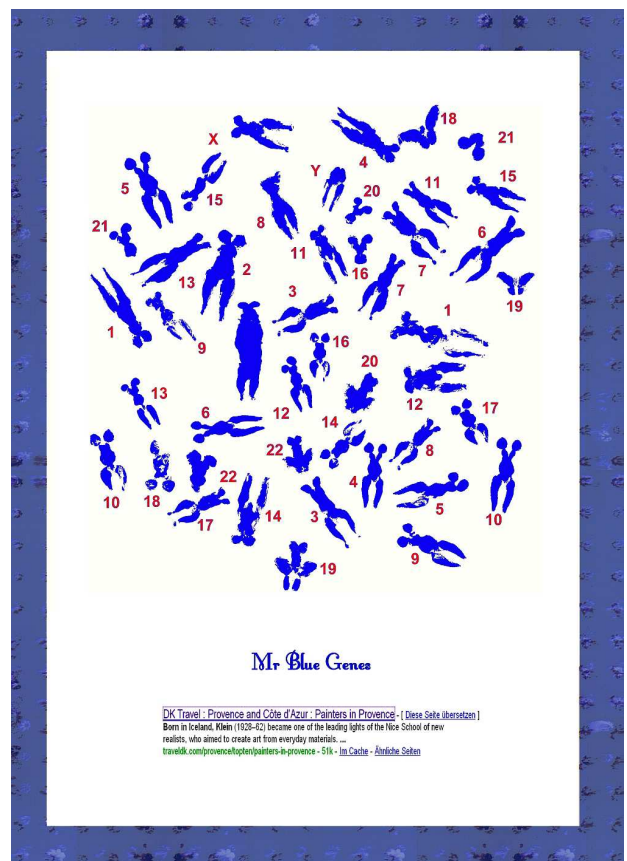


Installation Petrikirche, Lübeck, 2005, prints on vinyl, each 320 x 240 cm

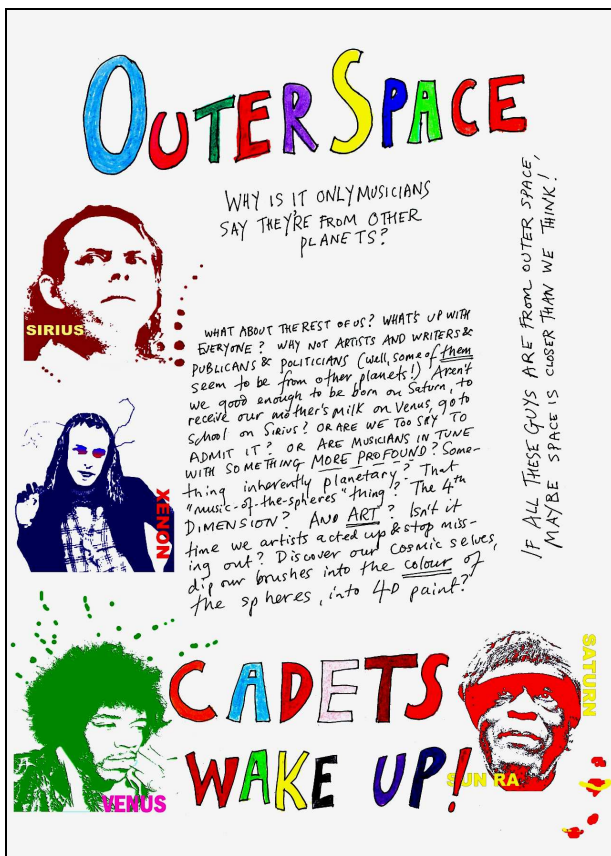
The image of turning a glove inside out is sometimes used to illustrate the concept of the "fourth dimension": when turned inside out, the glove becomes its own "mirror image." The two dimensional surface of the glove can be inverted through the 3rd dimension. But to do the same with a solid object - turn my left hand, say, into a right hand - I would require a space of a higher dimension. Yet don't I already have that? I don't have to turn my hand inside out to experience its mirror image: I can simply look at it from outside and at the same time feel it from within. I am inside and outside my hand simultaneously! I am its fourth dimension!!

Regardless of whether the universe is infinite or just large and edgeless, it has by definition no outside - so how can it make sense to talk of an inside it? Or of us inside? And if it has no edge how can it have a centre? So if the universe does not distinguish between inside and out, has no edge and no centre, why should I? For me my outside and inside are as arbitrary as the constellations in the night sky, I am as edgeless as their reflection in a mirror, as centreless as the silence that suffuses them.

Gulangyu Institute, Xiamen, China, 2006, C-prints on chrome paper, 59.4 x 84.1 cm



Emerson Gallery, Berlin, 2009, prints behind acrylic glass, each 59.4 x 42

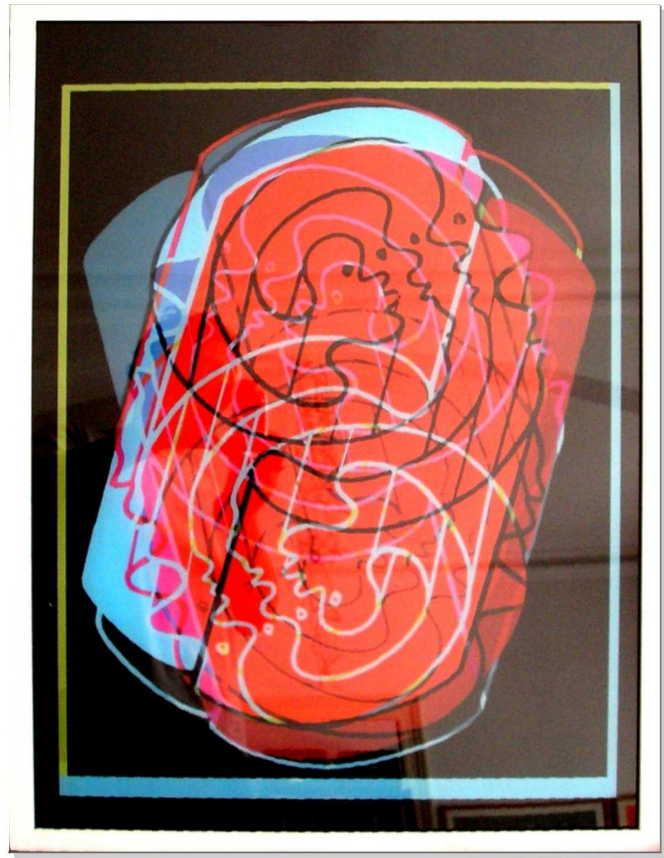




Kniedagewesenes, exhibition Torstrasse 111, Berlin, 2009: A4 anticlockwise drawings



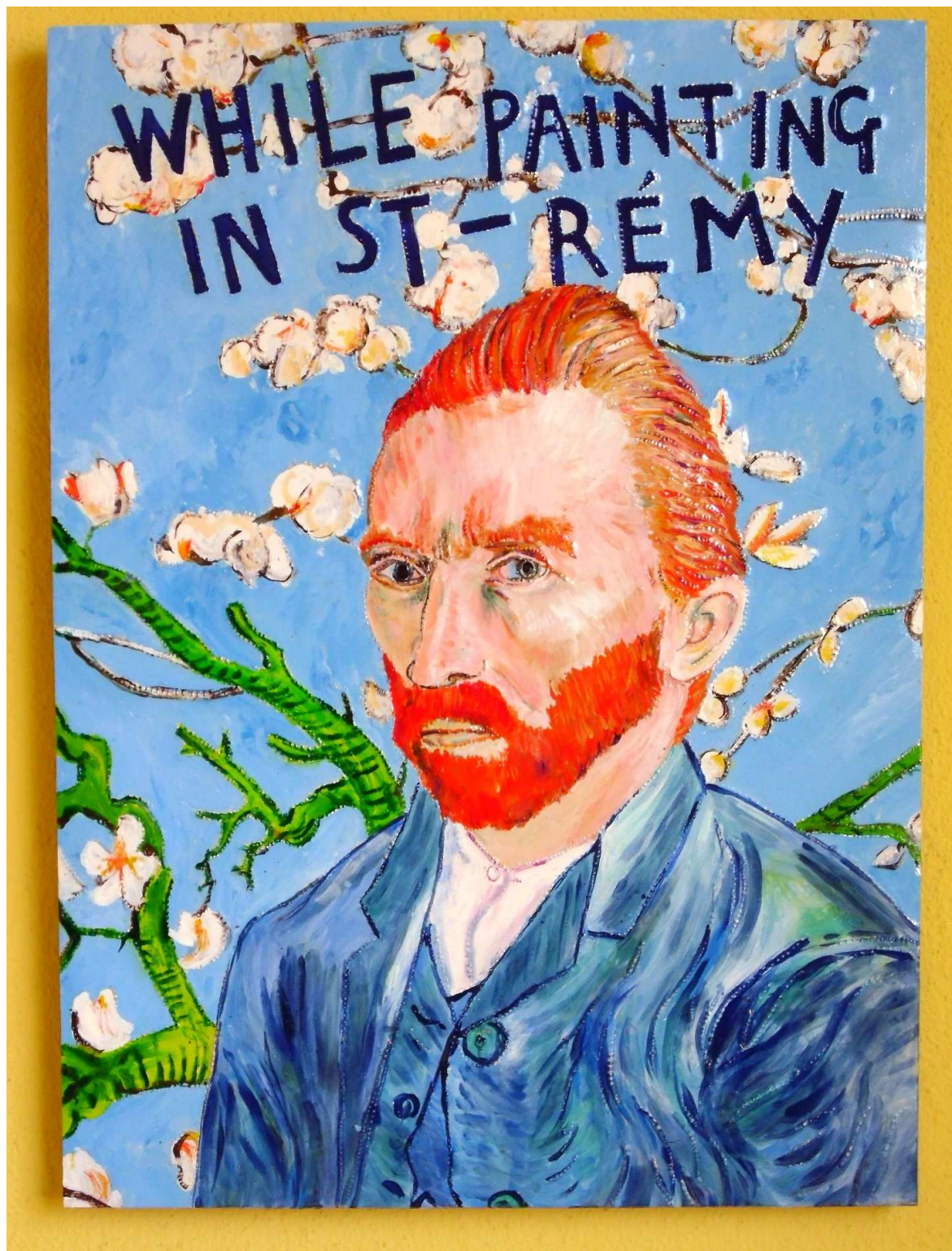
Kniedagewesenes, Torstrasse 111, Berlin, 2009. Singing „Packet Aria“



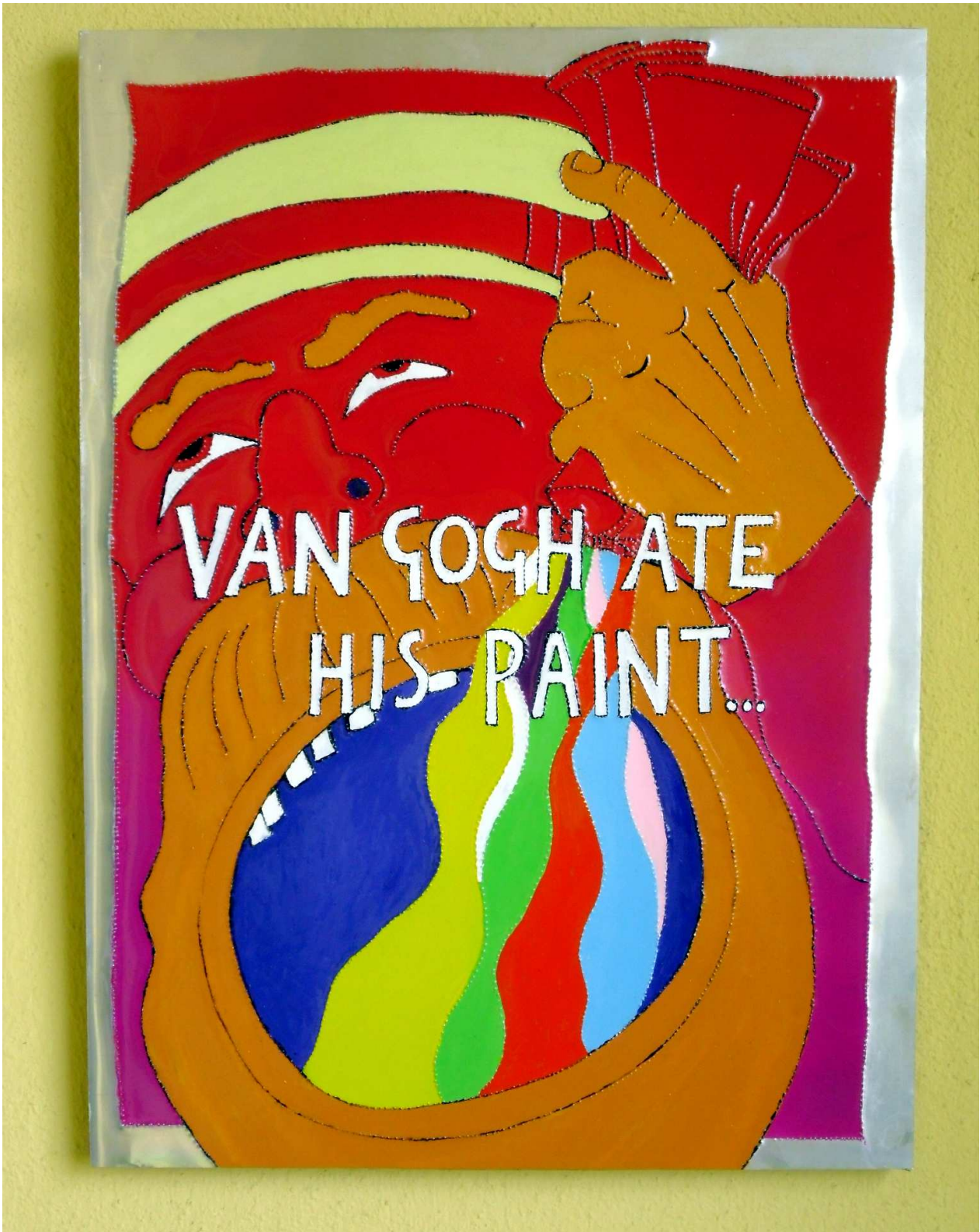
From 33 *Insider-Outers for Dipsy*, Dieter Roth Academy show, Stuttgart, 2009 60 x 40. Print on acrylic glass



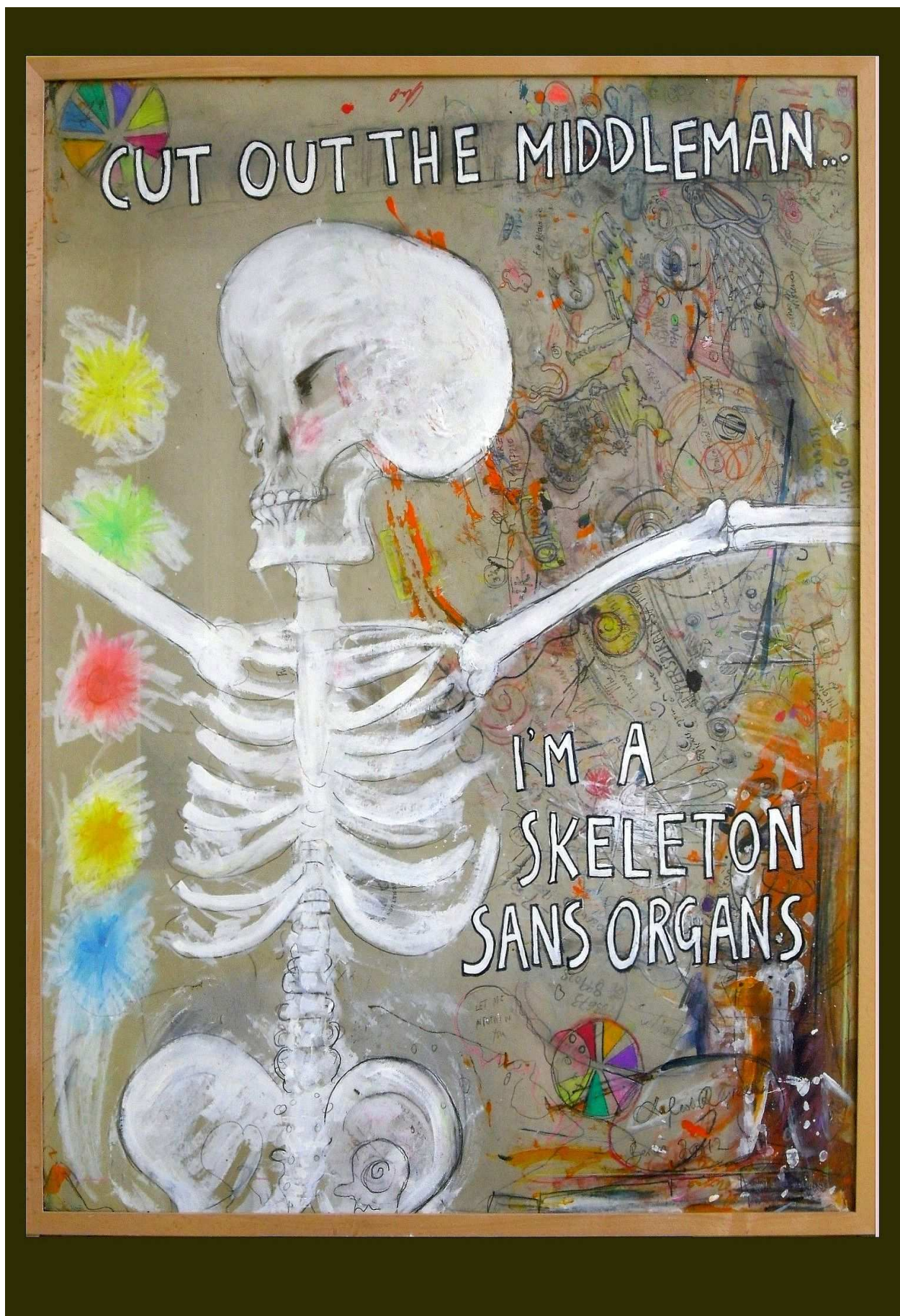
Descartes. 2012, oil on metal, 60 x 42. Shown London, Red Gallery, 2012, Aarhus, Batterí, 2013



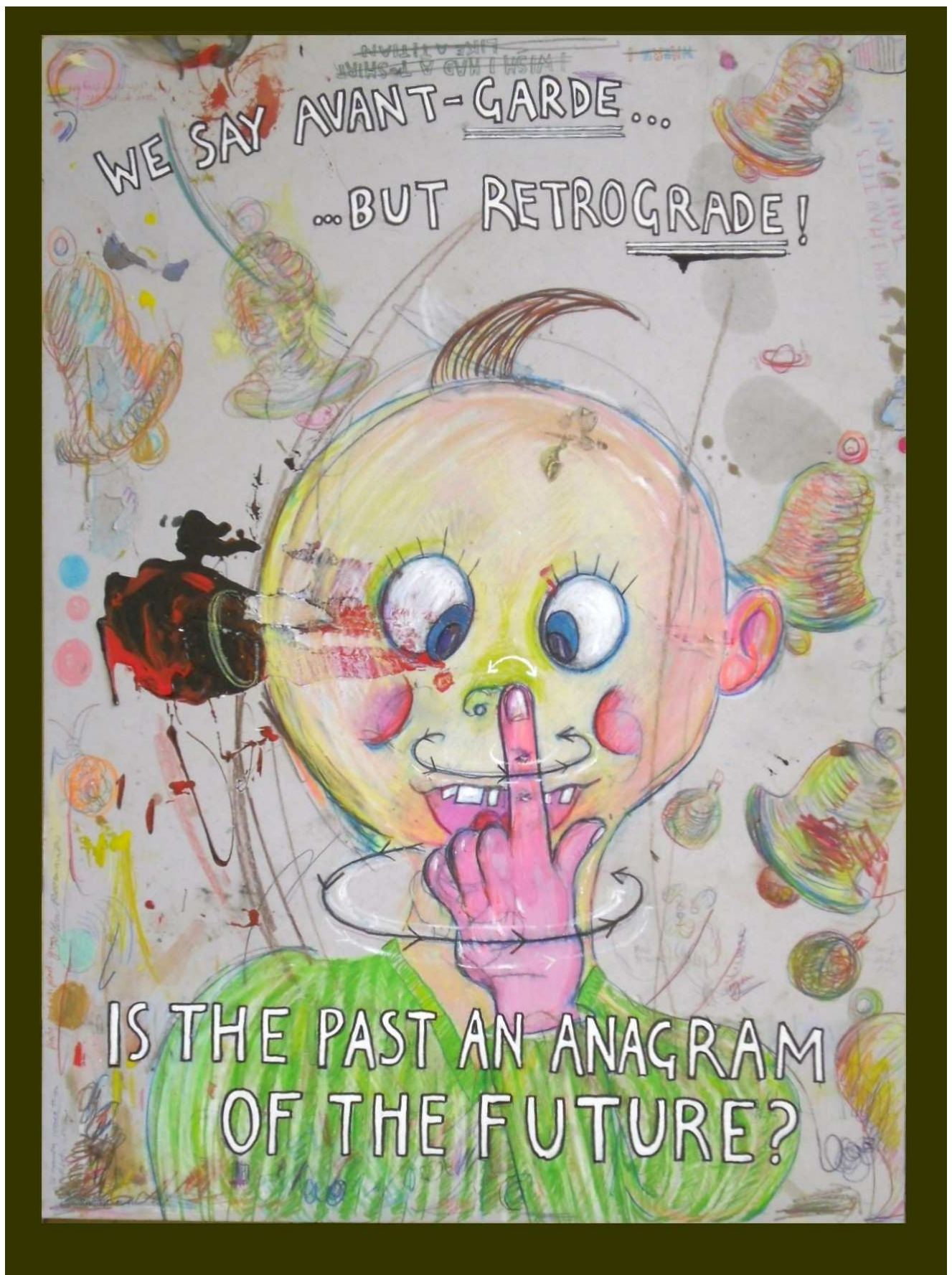
Pt. 1 of the pentatych Van Gogh and Possession
(oil on metal, 70 x 50, 2013)
Shown at Boekie Woekie, Amsterdam & Rumpsti Pumsti, Berlin, 2014



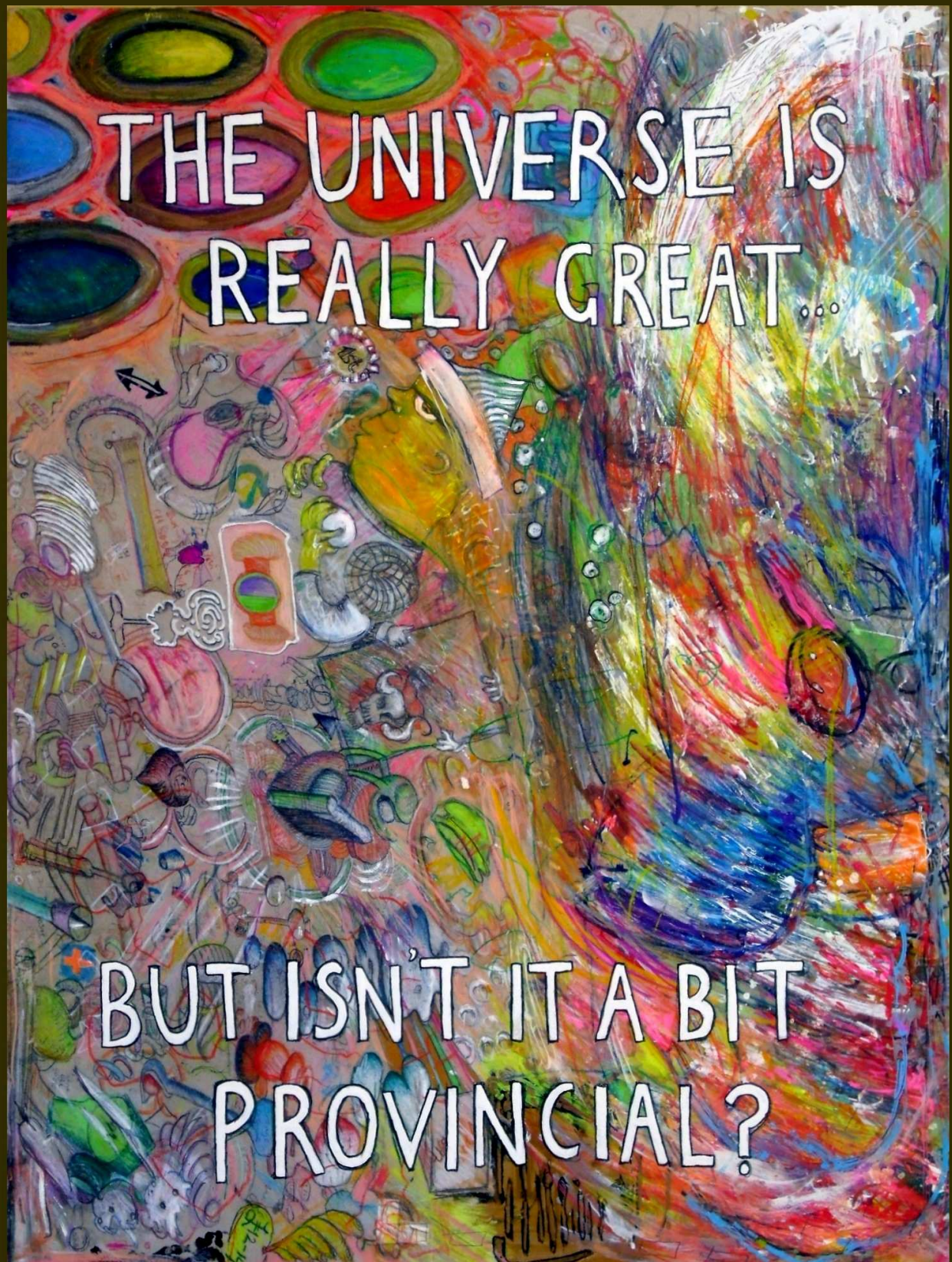
Pt. 2



Skeleton sans Organs, 2013, pencils on card, 80 x 100 cm. Rumpsti Pumsti, 2014,



Is the past an anagram..., 2014, pencils on card, 80 x 100 cm. Rumpsti Pumsti, 2014,



The universe, 2013, pencils on card, 80 x 100 cm. Rumpsti Pumsti, 2014,



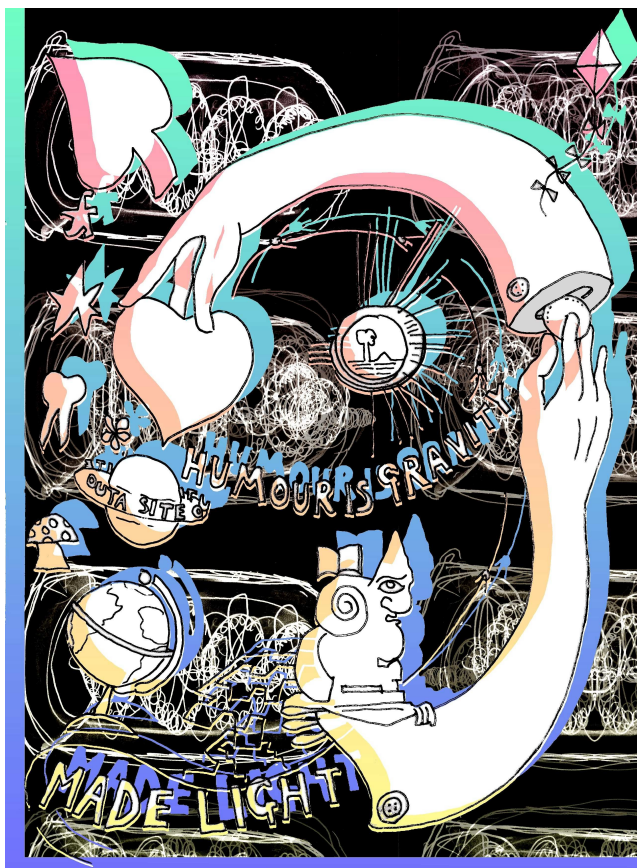
Superman, 2009, print on vinyl, 100 x 100, Emerson Gallery, 2009



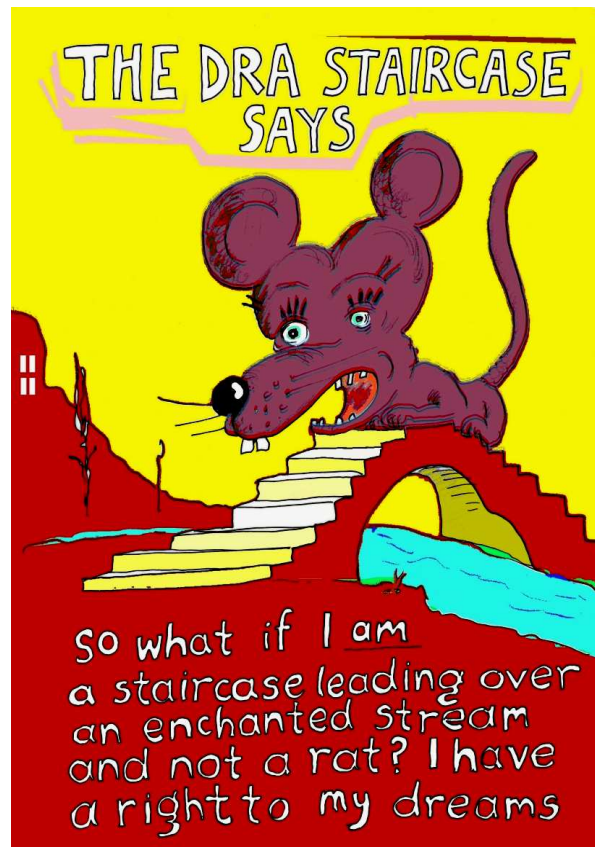
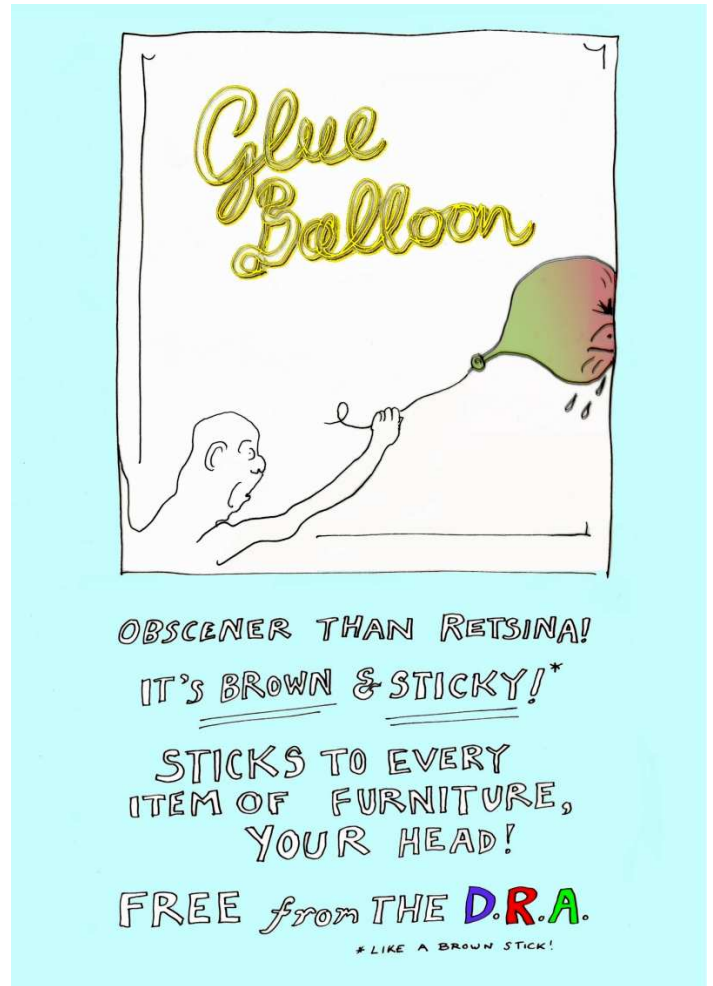
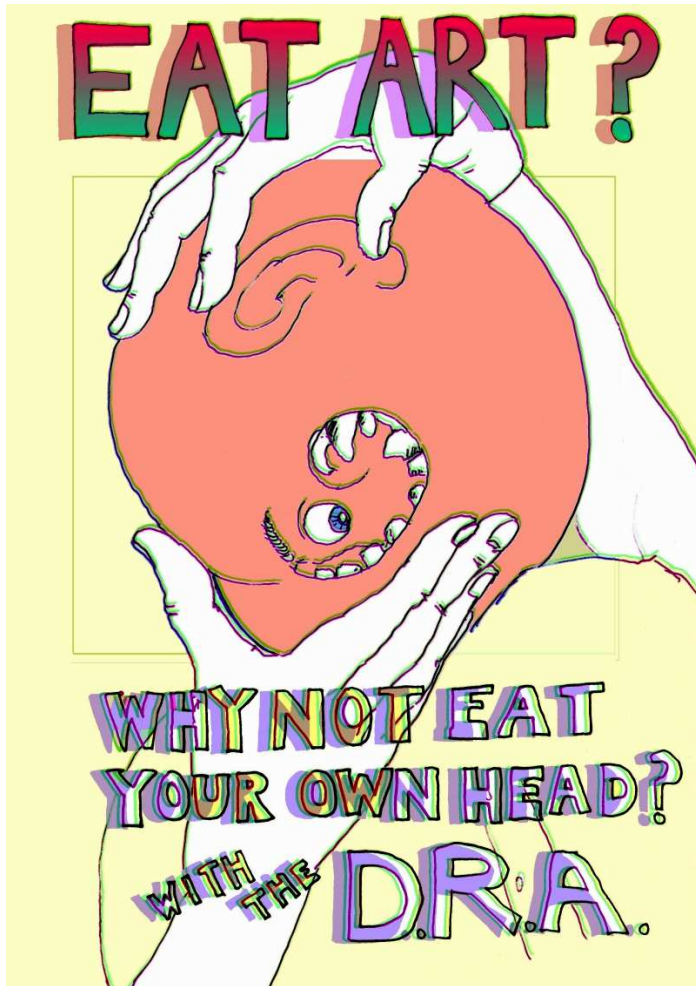
Die glorreiche Siebe. 10 part, Wood, metal, clay, oil paint, framed embroideries, Rumpsti Pumsti, 2014,



2002, L'honuncule du poète, Oil on metal, BABS, London 2009



Variations on work shown at Batterí, Aarhus, 2013

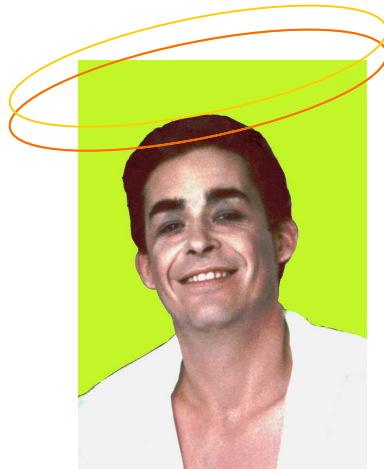


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'I' before 'E' unless it's Weird!

