

# Jonathan Viner

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(presents)

## Deliquesce

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Nina Beier, Berry Patten, Pamela Rosenkranz, Oscar Tuazon and Emily Wardill

To deliquesce is to transition between solid and liquid states. This exhibition considers dissolution and loss of physicality, presenting five artists whose practices' explore malleable states of image, body and material. *Deliquesce* looks at the space between a world of solid objects and bodies and a more diffuse and amorphous world of liquidity, fantasy and pixels, thereby considering how our understanding of the physical has been altered by the dominant influence of the virtual world we increasingly inhabit.

On the Internet images can spread quickly or sink to fathomless depths – adapting, changing and disintegrating in quality as they go, making their way back and forth between the virtual and physical realms. The works in this exhibition both affirm and deny the status of images as physical objects because the moment one considers immateriality, issues of physicality and corporeality inevitably reassert themselves.

Nina Beier's *The Demonstrators (Drowning Coins)* (2011) are stock images of coins in water taken from the web, printed on poster paper, draped and pasted on trapezes. As images these are both empty and full as metaphors (coins in a fountain for luck, the sinking coins of a devalued currency), remaining deliberately appropriate for a broad variety of contexts and markets. However, hanging from trapezes, the images are placed in precarious positions, that suggest a body gone missing and an image has taken the place of a gymnast.

Berry Patten treats the surface of a standard aquatic screensaver on a Mac laptop as a backdrop for a series of photographic still lifes, *\*D* (2012), dressing them in an array of found objects dredged from various 'oceans'. A small,

unidentified piece of ruin that Patten found at the bottom of the sea in Greece; some artist sponges from the London-based supply shop Atlantis and an assortment of shells and urchins are all carefully arranged in front of the perfected generic digital depiction of the ocean floor as though they were peering into a fantasy.

Oscar Tuazon's *Untitled* (2012) reasserts the physicality of images as they break down, thereby extending the artist's interest in pushing objects and architectures to their limits. By focusing on the disintegration of images under pressure, Tuazon almost destroys the dark impressions of foliage, rushing water and snow that barely survive after the metal the photograph is mounted is crushed by an industrial machine as though the photograph is an obsolescent piece of technology.

Pamela Rosenkranz's *Because they tried to bore holes in my greatest and most beautiful work* (2012) is a study of Yves Klein Blue as a brand and a physical property. The title is a quote from Klein's popular work, *Chelsea Hotel Manifesto* (1961) in which he berates the birds flying across the sky. Rosenkranz found images of Klein's paintings online, downloading and printing them in all their subtle and unmanageable variations of shade and tone, before mounting them by hand, leaving bubbles, tears and scrapes – traces of her body's encounter with the materials.

Shot on 16mm then transferred to video, Emily Wardill's *The Pips* (2011), records the British gymnastic champion Francesca Jones performing a ribbon routine that ends with her body falling apart into a scattered collection of limbs. Her physical deterioration is the effect of digital post-production: the gymnast's body disappears when the film is transferred to digital video. Both works make subtle reference to the Gladys Knight and the Pips song *Help Me Make it Through the Night* (1970), which begins with the lyric 'take the ribbon from my hair', and though Jones's ribbon fails to ever inhabit a permanent physicality, the video itself is projected onto a spilling fabric, echoed in *Tonight I need a friend* (2011), a digital image of a falling ribbon printed on draped silk, mounted inside inside a wooden box.

*Deliquesce* is curated by Emma Astner and Laura McLean-Ferris  
26 June – 29 July 2012

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Nina Beier (b. 1975) lives and works in Berlin. Recent solo exhibitions include *Shirts vs Skins*, Laura Bartlett Gallery, London; *Four Stomachs*, Objectif Exhibitions, Antwerp; *Nina Beier*, Kunsthal Charlottenborg, Copenhagen; *Bleeding Clothes*, *Drowning Coins*, Standard, Oslo; *Afrika*, Croy Nielsen, Berlin; *What Follows Will Follow*, Yerba Buena Center for the Arts, San Francisco and *On Teasers and Tormentors*, Monitor Gallery, Rome. Group exhibitions include *When Attitudes Became Form Become Attitudes*, CCA Wattis, San Francisco; *Hello? I Forgot my Mantra!*, Clifton Benevento, New York; *An Incomplete History of Incomplete Works of Art*, Francesca Minini, Milan and *The Museum Problem*, Frutta, Rome.

Berry Patten (b. 1986) lives and works in London. Recent solo exhibitions include *'Friends of Gareth Bayliss' presents... Berry Patten*, Ipswich Art School, Ipswich and *SWISS TIFFS*, Bigger is Better, Lausanne. Group exhibitions include *Unlimited GT*, a project by Yves Scherer, Art Basel; *Pyramid.biz presents: PRNT SCRIN*, Sleeping Upright, Nottingham; *Ugly Clean Up*, Embassy Gallery, Edinburgh; *Municipality*, Old Bethnal Green Library, London and *Here and Now*, Jaguar Shoes, London.

Pamela Rosenkranz (b. 1979) lives and works in Amsterdam. Recent solo exhibitions include *Because They Try to Bore Holes*, Miguel Abreu, New York; *This Is Not My Color / The Seven Habits of Highly Effective People* (with Nikolas Gambaroff), Swiss Institute, New York; *Untouched by Man*, Kunstverein Braunschweig; *No Core*, Centre d' Art Contemporain, Geneva; *The Most Important Body of Water is Yours*, Karma International, Zurich and *High Purity*, Atelier Amden. Group exhibitions include *Positions on Conceptual Art*, Rüdiger Schüttle, Munich; *He Disappeared Into Complete Silence - rereading a single artwork by Louise Burgeois*, De Hallen Haarlem, *Man in the Holecene*, MIT List Visual Arts Center, Cambridge and *Insight - Oversight II*, Städtische Galerie im Park, Viersen

Oscar Tuazon (b. 1975) lives and works in Paris and Tacoma. Recent solo exhibitions include *Manual Labor*, Galerie Eva Presenhuber, Zurich; *America is my Woman*, Maccarone, New York; *Die*, Power Station, Dallas; *Oscar Tuazon*, Galerie Eva Presenhuber, Zurich; *My Mistake*, ICA, London and *Oscar Tuazon*, Kunsthalle Bern. Group exhibitions include *Whitney Biennial 2012*, Whitney Museum of Contemporary Art, New York; *The Language of Less*, Museum of Contemporary Art, Chicago and *ILLUMInations*, 54<sup>th</sup> Venice Biennial, Venice.

Emily Wardill (b. 1977) lives and works in London. Recent solo exhibitions include *x-room*, Statens Museum fur Kunst, Copenhagen; *Full Fire Arms*, Badischer Kunstverein, Karlsruhe; *The Hands of a Clock, Even When Out of Order...*, FRAC Champagne- Ardenne, Reims; *The Pips*, Statements at ArtBasel 42 with Jonathan Viner; *White Knight*, Collective Gallery, Edinburgh and *Windows broken, break, broke together*, De Apple, Amsterdam. Group exhibitions include *British Art Show 7: In the Days of the Comet*, Hayward Gallery, London; *If you shoot a bullet in a vacuum, will it keep travelling forever?*, M HKA, Antwerpen and *ILLUMInations*, 54<sup>th</sup> Venice Biennial, Venice.