

FOR IMMEDIATE RELEASE

Liam Gillick
For the doors that are welded shut

27 July – 14 September 2013
Reception, Friday 26 July, 6 – 8 pm

Kerlin Gallery is delighted to announce an exhibition of new work by Liam Gillick.

This will be the artist's third solo show at Kerlin Gallery and his most ambitious and visually arresting to date. The show is comprised of two new works; a very large spectacular installation of 6 aluminium and Plexiglas structures entitled *Complete Bin Development* that was premiered in Encounters at Art Basel Hong Kong in May 2013 and *A Short Song*, a new, two part, wall text in powder coated aluminium.

Complete Bin Development is a sequence of towered structures, which comprise of a series of open frameworks in a series of permutations. The work relates to the research into possible permutations available within car body production just prior to the introduction of completely automated production systems. At the same time the works are abstractions in their own right. The height of each stack is only limited by standard engineering rules. Each work can be constructed from any number of permutations of the wall structures. The works can be sited in exterior or interior locations. Any number of stacks can be located near each other - always separated by at least 1.50m.

The abstract structure always finds form as a relational backdrop to other activities, terrains and interactions. By destroying the abstract via making it concrete, the ambient and the temporary are heightened and become an enduring associative abstraction that replaces the lack in the artwork. The abstraction that is produced by abstract art is not a reflection of the abstraction at the start of the process. The making of a concrete structure produces further abstraction – the art object in this case is merely a marker or waypoint towards new abstraction.

Liam Gillick has had many solo exhibitions including From 199A to 199B: Liam Gillick, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, 2012 and travelling to Magasin Centre National d'Art Contemporain de Grenoble in 2014; Museum Stzuki, Lodz, Poland, 2011; One long walk... Two short piers..., Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, 2010; How will you behave: A kitchen cat speaks, German Pavilion, Venice Biennale, Venice, 2009; Three Perspectives and a Short Scenario, Kunsthalle Zürich, Zürich, 2008, travelled to Witte de With, Rotterdam, The Netherlands, 2008; A short text on the possibility of creating an economy of equivalence, Palais de Tokyo, Paris, France, 2005.

Selected group exhibitions include: Print/Out, MoMA, New York, 2012; Inhabited Architecture, Guggenheim Museum, Bilbao, 2012; Liam Gillick and Lawrence Weiner: A Syntax of Dependency, M HKA Museum van Hedendaage Kunst Antwerpen, Antwerp, Belgium, 2011; 8th Shanghai Biennale, Shanghai, China, 2010; The one hundred and sixty-third floor, Museum of Contemporary Art, Chicago, 2009 and The Shapes of Space, Guggenheim Museum, New York, 2007. Gillick presented Creative Disruption in the Age of Soft Revolutions at the Bampton Lecture Series, Columbia University, New York, 2013. Liam Gillick publishes texts that function in parallel to his artwork including: Proxemics (Selected writing 1988-2006), JRP-Ringier (2007); Factories in the Snow by Lilian Haberer, JRP-Ringier (2007); Meaning Liam Gillick, MIT Press (2009); and Allbooks, Book Works, London (2009).

For further information or visual material please contact Kirsteen Cairns: kirsteen@kerlin.ie