

“It Is Easier To Love Your Song Than It Is To Love You”

Steve Bishop

1 March – 12 April 2014

Supportico Lopez – Berlin

Supportico Lopez is very pleased to announce the first solo exhibition by English artist Steve Bishop with the gallery. “*It Is Easier To Love Your Song Than It Is To Love You*” revolves around ideas of gestural intent, the meaning of one's actions and the emotional or personal investment placed within those actions. On view at Supportico Lopez are three paintings of the series titled **I'm No Good With Faces** that use a specific icon of a face shaving which is found on plug sockets in bathrooms and is quite common in the United Kingdom. Bishop is using this icon like a piece of logic that works in a representational sense to depict a face, but in the works he is gradually interrupting this system. It has no mouth; it is voiceless, remains silent, is used by several different companies and seems without a known provenance.

Constituting as a reference to those paintings is the piece of writing titled **I Opened My Mouth To Speak**, that relates to having a 'voice' and is presented in an open cardboard box of photocopies for people to take. A large stockpile of boxes of paper is stored in the little side room of the gallery, coming out into the main room, sealed and shrink wrapped, and making the entrance to the room narrower. In that room a stereo, sitting amongst the boxes, plays an intimate sound piece.

The sound piece **I Only Play For Strangers** is a 3-minute clip of the piano sex scene from the movie *Pretty Woman*, where the sound of rustling is interspersed with the sound of notes being struck by the characters in the process. The nature of film making with false sound added afterwards is audible in that the notes struck are harmonious 'knowing' and at certain points not at all possible.

The last main component of the show is the sculpture **Sleep Image**, presenting a dining table and four chairs that have been knocked over, coated by a plastic cover to fit this particular arrangement as they fell in Bishop's studio, encapsulating it and turning five objects into one large one. The installation is trying to hold on to a moment – Sleep Image is what a computer does when it goes to sleep; it takes a snapshot of the current state of the screen and saves it for when it is waking up.

Steve Bishop (b. 1983, Toronto) lives and works in London. Recent exhibitions 2013: *An Escalator Can Never Break, It Can Only Become Stairs* (solo), Carlos/Ishikawa, London. 2012: *Buildings are Heavy* (solo), Supplement, London; *On Your Own Again* (solo), Artists Unlimited, Bielefeld; *The Curator's Egg, Altera Pars*, Anthony Reynolds Gallery, London. 2011: *Performance Anxiety*, Stadium, New York; *Steve Bishop and Dan Shaw-Town*, Christopher Crescent, London; *The Myth of Fingerprints* (solo), Galerie Koal, Berlin; *Young London*, V22 Workspace, London. 2010: *Library of Babel / In and Out of Place*, Zabłudowicz Collection, London; *Newspeak: British Art Now Part II*, The Saatchi Gallery, London. 2009: *Ventriloquist*, Timothy Taylor, London. 2008: *Bloomberg New Contemporaries 2008*, A-Foundation, Liverpool, Rochelle, London. He published the biannual paper *Mono* 2009-2013 and is the recipient of the *Fondazione MACC Residency* in Sardinia (2013) and *Artists Unlimited Residency* in Bielefeld (2012).