

EXHIBITION DOSSIER

LIAM GILICK
REVENONS À NOS MOUTONS
MAY 02 – JUNE 28, 2014



Esther Schipper

LIAM GILLICK
REVENONS À NOS MOUTONS

Esther Schipper is pleased to announce *Revenons à nos moutons* Liam Gillick's eighth exhibition with the gallery.

This exhibition addresses power and discourse through the deployment of two distinct approaches. A series of new works each combine an abstract structure and a text. The works pair a "reference" form with a fragment of a conversation. Adjacent to the main space a mirrored ante-room has been created that is a screening space for a new film.

The new sculptural works integrate the artist's ongoing use of text and abstraction – towards an analysis of the semiotics of the built world – into single works for the first time. The use of raw aluminum and clear Plexiglas allows form to move to the front while the text elements provide a self-conscious commentary upon the contingency of meaning in context.

The texts are fragments derived from the overheard conversation that takes place at the center of the film *The Conversation* (Francis Ford Coppola, 1974). In the film an ongoing conversation between a man and a woman in the semi-public space of an urban pocket park is the cause of the main character's moral crisis as he realizes his surveillance work will lead to a murder. In the film it transpires he has completely misread his own detailed surveillance. The apparent victims are the perpetrators.

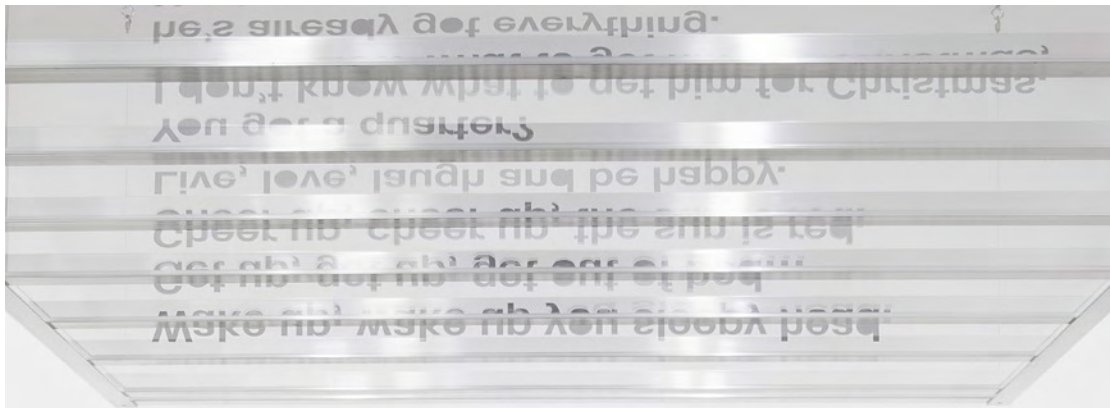


Installation view, *Revenons à nos moutons*, Esther Schipper, Berlin, 2014

Gillick's work draws attention to the manner in which contemporary architectural and workplace settings organize labor practices, allow for discursive interactions, or may hinder them. This exhibition draws heavily on Gillick's soon to be published work on the Bampton Lectures at Columbia University in 2013 where he applied Foucault's genealogical approach to the emergence of contemporary art as an identifiable historical period.

Concurrent with the exhibition the gallery is pleased to present *Hamilton: A Film by Liam Gillick* that was produced to coincide with the first major posthumous exhibition of Richard Hamilton at Tate Modern and the ICA in London. The film is both an homage to the older artist as well as a personal exploration of how artistic practice is constituted through discourse. The film follows a similarly self-reflective strategy as Gillick's *Everything Good Goes* (2008), his dialogue with Jean-Luc Godard and Jean-Pierre Gorin's 1972 film *Tout va bien*.

The exhibition title is an oblique reference to the artist's reexamination of his own practice, as part of two exhibitions featuring important early works by Gillick from the 1990s, *From 199A–199B* shown in 2012 at the Hessel Museum of Art, Annadale-on-Hudson, New York and the forthcoming *De 199C a 199D* opening at Le Magasin, Centre national d'art contemporain in June 2014.



Wake up, wake up you sleepy head.
Get up, get up, get out of bed...
Cheer up, cheer up, the sun is red.
Live, love, laugh and be happy.
You got a quarter?
I don't know what to get him for Christmas,
he's already got everything.
He doesn't need anything anymore.
I haven't decided what to get you yet.

Liam Gillick
Standard Reference Platform, 2014 (front)
Raw aluminium, clear Plexiglas, vinyl letters
200 x 5 x 300 cm, text 109,5 x 218 cm
(LG 636)



Installation view, *Revenons à nos moutons*, Esther Schipper, Berlin, 2014



Liam Gillick
Angled Reference Screen, 2014, detail
Raw aluminium, clear Plexiglas, vinyl letters
200 x 101 x 106,5 cm (profiles 5 x 5 cm),
text 110,5 x 108,5 cm
(LG 633)



Installation view, *Revenons à nos moutons*, Esther Schipper, Berlin, 2014

Who started this conversation anyhow?
You did. I did not. You did too. You just don't remember.
Mark... it's alright... we can talk. I can't stand it.
You're going to make me cry. I know, honey. I know.
Me too... No... don't. Oh, God...



Liam Gillick
Expanded Reference Fins, 2014
Raw aluminium, vinyl letters
190 x 10 x 394 cm (40 elements, 190 x 3 x 10 cm
each), text 64 x 284 cm
(LG 634)



Installation view, *Revenons à nos moutons*, Esther Schipper, Berlin, 2014



Liam Gillick
Folded Reference Screen, 2014 (left)
 Raw aluminium, clear Plexiglas, vinyl letters
 200 x 200 x 100 cm (profiles 5 x 5 cm), text 169,5 x 176,7 cm
 (LG 635)
Restricted Reference Screen, 2014 (right)
 Raw aluminium, clear Plexiglas, vinyl letters
 229,5 x 51 x 22 cm, text 112,5 x 117,5 cm
 (LG 638)



Liam Gillick
Hamilton: A Film by Liam Gillick, 2014
Film, 27:43 min duration, screen 69 x 122,5 cm, mirrored room
300 x 238,5 x 480 cm (minimum depth of room 240 cm, maximum
depth unlimited)
Edition of 3 plus 2 artist's proofs
(LG 641)

HAMILTON: A FILM BY LIAM GILLICK, 2014

The film opens with Richard Hamilton's short video "The Critic Laughs" playing on a flat screen television in a generically luxurious contemporary home. We cut to New York early one morning with snow being cleared from the driveway of the United Nations complex. Sun reflects off a tower in the city while we hear a "New York 1" news report sponsored by a car insurance company. A snowplow draws looping patterns through its process of removal and the reflected sun creates a burnt out point of focus.

An inter-title appears announcing the simultaneous foundation of the related German and US companies Röhm and Röhm and Haas, which were the first to produce Plexiglas acrylic glass in 1933. We then see a computer screen which plays a looping video animation of a digital computer model of Richard Hamilton's 1957 work "An Exhibit". As the camera shows various views of the computer screen and its complex 3D graphic interface we hear a promotional voiceover celebrating 75 years of Plexiglas and reminding us of its origin in military aircraft production followed by a new post-war optimism and shift into the production of surfaces.

The camera cuts to a Breuer table upon which are the invitation for the 2014 ICA exhibition of Richard Hamilton's work various other Richard Hamilton books and the catalogue of the 1970 Tate Gallery exhibition of the artist's work. We see someone repeatedly arrive at the table – look through the Tate catalogue – and leave again. At one point it is possible to see that the name inscribed in the book is "K. McShine" – Museum of Modern Art curator of the important 1970 exhibition "Information". The camera pans from a Mies van der Rohe chair across the table to the catalogue and cuts finally to the ICA invitation again.

We cut to a desk. A hand hovers over an ipad screen. The hand holds a special "capacitive brush". The image of the apartment from the opening of the film is being retouched. As this takes place we hear the soundtrack of the original promotional video for the Quantel Paintbox – the first effective computer drawing system from 1981. As the description of the Quantel Paintbox continues the unseen artist begins to retouch a photograph of Richard Hamilton's "Richard" decanter, sign and ashtray – a work derived from Ricard Pernod.

As the voiceover fades we are in the ICA in 2014. The camera cross-dissolves between various viewpoints as we see the reconstruction of Richard Hamilton's 1957 work "An Exhibit". The camera moves increasingly fluidly as we finally see reflections of visitors and a shadowy figure standing to one side. The camera cuts to the lower galleries of the ICA where "Man, Machine and Motion" has been recreated. As we examine the installation a speech honoring the founding of the School of Design in Ulm can be heard. With Prof. Walter Gropius and Prof. Max Bill speaking at its inauguration in 1955 – the same year as the original construction of the work "Man, Machine and Motion".

As Gropius's voice fades we cut to a close up of a work in the 2014 Tate Modern Richard Hamilton retrospective. A male voice can be heard. It is Marcel Duchamp being interviewed by Richard Hamilton in 1959. The two artists discuss the "lifetime" of the artwork. And Duchamp introduces the idea that he is interested in "an-art" – as

in anarchist or anaerobic – rather than “anti-art”. During Hamilton’s questioning we see close-ups of many of the works from the retrospective. The questions asked to Duchamp resonating with the images that we see.

As Duchamp giggles at the end of the exchange the camera cuts to what appears to be a rather chaotic tour of the entire exhibition from end to beginning. As the camera weaves and seeks focus we hear Sly and the Family Stone singing “Que Sera Sera” – at many points during the actual exhibition you can hear Doris Day singing the original version.

As we reach the beginning of the exhibition and an early self-portrait of Richard Hamilton the camera fades to black and we are in another generically luxurious apartment. Again “The Critic Laughs” plays – but this time in Spanish. The short clip finishes followed by credits and a quote from Richard Hamilton that “A work of art is evidence that an artist has proposed a work of art.” The film ends.



Liam Gillick
Hamilton: A Film by Liam Gillick, 2014
Film, 27:43 min duration, screen 69 x 122,5 cm, mirrored room
300 x 238,5 x 480 cm (minimum depth of room 240 cm, maximum
depth unlimited)
Edition of 3 plus 2 artist’s proofs
(LG 641)

Liam Gillick, born 1964 in Aylesbury, studied at Goldsmiths College, University of London. Selected solo exhibitions include: *From 199C to 199D*, Le Magasin, Grenoble (2014); *From 199A to 199B: Liam Gillick* Hessel Museum of Art, Bard College, New York (2012); *A Game of War Structure* (site-specific work), Irish Museum of Modern Art, Dublin (2011); *One long walk... two short piers*, KAH, Bonn (2010). *How Will You Behave: A Kitchen Cat Speaks*, German Pavilion, Venice Biennale (2009). Recent group exhibitions include: *9 Artists*, Walker Art Center, Minneapolis, MN (2013); *Das Neue Lenbachhaus!*, Lenbachhaus Kunstbau, Munich (2013); *Looking Back/The 7th White Columns Annual*, selected by Richard Birkett, White Columns, New York (2013); *Cross/Roads, Willie Birch and Liam Gillick*, Bard CCS (2013); *Abstract Generation: Now in Print*, Museum of Modern Art, New York (2013); *Abstract Possible: The Stockholm Synergies*, Tensta Konsthall, Stockholm (2012) and *Print/Out*, Museum of Modern Art, New York (2012).

Liam Gillick lives and works in New York.

LIST OF WORKS



Liam Gillick
Hamilton: A Film by Liam Gillick, 2014
Film, 27:43 min duration, screen
69 x 122,5 cm, mirrored room
300 x 238,5 x 480 cm
(minimum depth of room 240 cm,
maximum depth unlimited)
Edition of 3 plus 2 artist's proofs
(LG 641)



Liam Gillick
Standard Reference Platform, 2014
Raw aluminium, clear Plexiglas,
vinyl letters
200 x 5 x 300 cm,
text 109,5 x 218 cm
(LG 636)



Liam Gillick
Angled Reference Screen, 2014
Raw aluminium, clear Plexiglas,
vinyl letters
200 x 101 x 106,5 cm (profiles
5 x 5 cm), text 110,5 x 108,5 cm
(LG 633)



Liam Gillick
Restricted Reference Fins, 2014
Raw aluminium, vinyl letters
190 x 10 x 190 cm (20 elements,
each 190 x 3 x 10 cm),
text 175,5 x 184 cm
(LG 637)



Liam Gillick
Expanded Reference Fins, 2014
Raw aluminium, vinyl letters
190 x 10 x 394 cm (40 elements,
190 x 3 x 10 cm each),
text 64 x 284 cm
(LG 634)



Liam Gillick
Restricted Reference Screen, 2014
Raw aluminium, clear Plexiglas,
vinyl letters
229,5 x 51 x 22 cm,
text 112,5 x 117,5 cm
(LG 638)



Liam Gillick
Folded Reference Screen, 2014
Raw aluminium, clear Plexiglas,
vinyl letters
200 x 200 x 100 cm (profiles
5 x 5 cm), text 169,5 x 176,7 cm
(LG 635)



Liam Gillick
Standard Reference Screen, 2014
Raw aluminium, clear Plexiglas,
vinyl letters
200 x 300 x 32 cm,
text 196 x 36,5 cm
(LG 639)

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