

Mick Peter
Porcine Lout in the Mirror Lounge
11/15/2014 - 01/10/2015

Hatchjaw remarks (unconfirmed, however, by Bassett) that throughout the whole ten years that went to the writing of The Country Album de Selby was obsessed with mirrors and had recourse to them so frequently that he claimed to have two left hands and to be living in a world arbitrarily bounded by a wooden frame. As time went on he refused to countenance a direct view of anything and had a small mirror permanently suspended at a certain angle in front of his eyes by a wired mechanism of his own manufacture. After he had resorted to this fantastic arrangement, he interviewed visitors with his back to them and with his head inclined towards the ceiling; he was even credited with long walks backwards in crowded thoroughfares. Hatchjaw claims that his statement is supported by the Ms. of some three hundred pages of the Album, written backward, 'a circumstance that made necessary the extension of the mirror principle to the bench of the wretched printer.' (De Selby's Life and Times, p. 221.) This manuscript cannot no be found.

Flann O'Brien, *The Third Policeman*, 1967

Authors are always credited with giving life to their characters and at first glance Mick Peter's graphic and sculptural work, which always takes inspiration in literature, seems to proceed in the same way.

B.S. Johnson, an English novelist who passed away in 1973, was once called by «Porcine Lout», by a member of the audience at one of his lectures, obviously disturbed by his unconventional attitude. «Porcine Lout» is also the title of one of the three sculptures displayed inside a cement environment in the first room of the gallery, together with «The Reader», a young girl laying down absorbed in her book, and «Measure and Measure Again», an architect character akin to Peter Smithson, of the brutalist movement. The wall-relief evokes something of this movement in using «brut» cement and geometrical forms. This environment is also a «Mirror Lounge», a dysfunctional hall of mirrors where the question of the reflection is raised in other terms, as it has been made 'after' Joost Swarte, Dutch cartoonist born in 1947 and practitioner of the «ligne claire» style.

But the specificity of Mick Peter's work is to go beyond this narrative adaptation of animating objects in a theatrical way, something that would reduce them to props. It is about playing with applications of literary theory, using devices that explore the limits of the 'constructedness' of things. When language is the medium, everything can be done inside the frame of the page: temporal shifts, changes in linguistic register, situation, narrator etc.

It is this multiplicity of perspectives Mick Peter attempts to find in his graphic and sculptural work. Like de Selby, quoted in Flann O'Brien's novel, *The Third Policeman*, Mick Peter's recent sculptures are predicated on uncertainties. Drawing figures which seem to have been cut from the flatness of the paper, and dragged into the three-dimensional space of sculpture, they can be seen as rhetorical gestures. The series of eight drawings presented in the second room continues this reflection on flatness, adding specific questions about image making. Quickly drawn characters, in the style of editorial cartoons, are cut and placed in a second drawn environment, before being carefully drawn again. In this way, they are located in the flatness of the page once again.

Porcine Lout in the Mirror Lounge, Mick Peter's third solo show at the gallery, is located in this toing and froing between different dimensions, registers, perspectives, temporalities and voices.

Mick Peter, born in 1974, lives and works in Glasgow. Recent solo shows include *Popcorn Plaza*, in 2014 at Jupiter Artland, Edinburgh, *Trademark Horizon*, in 2013, at SWG, Glasgow, *Lying and Liars* in 2012, at Collective, Edinburgh, *The Nose: Epilogue*, at Cell Projects, London and *The Nose*, at Salle de Bains, Lyon in 2010. He is currently showing in *Puddle, pothole, portal*, a group show at Sculpture Center, New York (cur. Ruba Katrib & Camille Henrot). He has participated to numerous group shows including *The Universal Addressability of Dumb Things*, at Nottingham Contemporary in 2013 (cur. Marck Leckey), *The British Art Show 7* (The Hayward Gallery, London - Tramway, GOMA & CCA, Glasgow) in 2011, *Monsieur Miroir*, at Fondation d'entreprise Ricard in 2010. He is working on a major solo show for Tramway, Glasgow, opening April 2015.