

Ryan Gander: *Fieldwork*

25 September – 31 October 2015
27 Bell Street, London

Ryan Gander returns for a third time to Lisson Gallery with *Fieldwork*, an exhibition of interlinking new works by the artist, each offering a glimpse of the inspirations that feed his practice. Encompassing everything including a kitchen sink, the exhibition presents an individuated encyclopaedia that includes a year's worth of skies, the clothes of absentee statues, a tent, a helium balloon, the artist's phone number and a pebble beach. As ever with Gander's art, the forms convened in *Fieldwork* are elliptic and opaque, starting stories for the viewer to invent or complete.

Occupying the entire back gallery, the titular *Fieldwork 2015* (all works 2015) opens a window onto the revolving touchstones of Gander's art. Objects from the artist's collection – each seemingly found but on closer inspection uniquely crafted (for instance, a National Trust sign protecting 'Culturefield', Gander's imaginary artistic utopia) – rotate round the room on a vast, walled-off conveyer belt. Views of these items gliding past momentarily (a baseball bat covered in nails, a pair of dead pigeons, a chocolate bar swoosh...) are granted via an aperture in the gallery's wall, creating a memory game of strange associations and a prism of connections (a chess set, a tortured teddy bear, a dead chick served on a plate with a napkin signed by Picasso...) through which to consider the rest of the exhibition.

An autobiographical inflection can be discerned in *Preparation is everything* (*There will come a slowness and we should prepare for that also*), a work composed of 365 daily attempts to mix the exact colour of the sky over Saxmundham, Suffolk, in acrylic paint; while the installation *Never enough* – a shingle beach fill the entirety of the downstairs gallery – likewise refers to the seascape near Gander's home. Its supply of endless pebbles references an alleged punishment for those found guilty of the crime of smuggling: to seal up the perpetrator's storage cellar with stones washed up by the sea. Meanwhile, *The artist's second phone*, a giant billboard installed outside the gallery, borrows the aesthetic of vacant Mexican billboards to announce Gander's phone number to all.

Just as the visitor can glimpse the items on *Fieldwork 2015*'s conveyer belt but cannot approach them; or peer down at the pebble beach but not access it; and can even call up the artist but is unlikely to be answered, so the other works in the exhibition also present sealed-off worlds and frustrate knowledge. Occupying the courtyard space is *Night and Day*, an internally lit, semi-transparent two-man tent crafted out of fibreglass resin, while the high-gloss black of what appears to be a helium balloon stuck in the gallery, similarly rebuffs scrutiny. Elsewhere, what cannot be seen is suggestive: the series *As is...* show the base and discarded robes from sculptures that have gone walkabout; while *I be... (i)* and *I be... (ii)* are dust-sheeted mirrors as might be found in a closed-up stately home, their crisply sculpted draperies teasingly shrouding the reflections that lie behind.

52–54 Bell Street
London NW1 5DA

T +44 (0)20 7724 2739

Via Zenale, 3
20123 Milan
Italy

241 Eldridge Street
10002 New York
USA

lissongallery.com

LISSON GALLERY

About the artist

Ryan Gander's complex and unfettered conceptual practice is stimulated by queries, investigations or what-ifs, rather than strict rules or limits. Gander is a cultural magpie in the widest sense, polymathically taking popular notions apart only to rebuild them in new ways. Language and storytelling play an overarching role in his work, not least in his series of Loose Association lectures or in his attempt to slip a nonsensical, palindromic new word, 'mitim', into the English language. Invitation and collaboration are also at the heart of Gander's fugitive art – whether he's exchanging fictionalised newspaper obituaries with an artist-friend or taking pictures of people looking at pictures at an art fair – although arguably every solipsistic action he takes merely holds up yet another mirror to his ceaselessly voracious mind.

Ryan Gander was born in Chester in 1976 and works in London. Forthcoming solo shows include Vancouver Art Gallery and Aspen Art Museum while group exhibitions include British Art Show 8 at Leeds Art Gallery, October 2015; traveling to Edinburgh, Norwich and Southampton and Performa, New York, 2015. Recent solo exhibitions include Australian Centre for Contemporary Art, Melbourne (2015); Singapore Tyler Print Institute, Singapore (2015); Proyectos Monclova, Mexico City (2015); *Make Every Show Like it's Your Last*, Manchester Art Gallery (2014), touring to Centre for Contemporary Art, Derry (2014) and OK Centre for Contemporary Art, Linz (2015); Palais de Tokyo, Paris (2012); Haus Konstruktiv, Zurich (2010); Solomon R Guggenheim Museum, New York (2010); Ikon Gallery, Birmingham (2008); MUMOK, Vienna (2007) and the CCA Wattis Institute for Contemporary Arts, San Francisco (2007). Gander has been awarded numerous prizes, among others the Zürich Art Prize (2009), the ABN Amro Art Price (2006), the Baloise Art Statements of the Art Basel (2006) and the Dutch Prix de Rome for sculpture (2003).

52–54 Bell Street
London NW1 5DA

T +44 (0)20 7724 2739

Via Zenale, 3
20123 Milan
Italy

241 Eldridge Street
10002 New York
USA

lissongallery.com

About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Established in 1967 by Nicholas Logsdail, it pioneered the early careers of important Minimal and Conceptual artists, such as Sol LeWitt and Richard Long, as well as those of significant British sculptors from Anish Kapoor and Tony Cragg to a younger generation, led by Ryan Gander and Haroon Mirza. With two exhibition spaces in London, one in Milan and a fourth to open under the High Line in New York, Lisson Gallery supports and develops artists globally, including Marina Abramovic, Allora and Calzadilla, Ai Weiwei, Gerard Byrne, Liu Xiaodong, Tatsuo Miyajima, Rashid Rana, Pedro Reyes and Santiago Sierra.

Exhibition Facts

Opening Hours: Monday-Friday 10am-6pm, Saturday 11am-5pm

Location: 27 Bell Street, London, NW1 5BY

Tel: + 44 (0)20 7724 2739

Website: <http://www.lissongallery.com>

For press information and images please contact:

Diana Babei or Gair Burton at Rhiannon Pickles PR

Tel: +44 (0)7789 868 991

Email: diana@picklespr.com, gair@picklespr.com