

# LISSON GALLERY

Press Release

## Line

22 January – 12 March 2016  
52 Bell Street, London

Athanasios Argianas, Ceal Floyer, Monika Grzymala, Victoria Haven, Susan Hiller, Sol LeWitt, Richard Long, Tom Marioni, Jonathan Monk, Julian Opie, Florian Pumhösl, Fred Sandback, Maximilian Schubert, K. Yoland and Jorinde Voigt

Drawing is both physical entity and intellectual proposition in 'Line', Lisson Gallery's group exhibition, guest-curated by Drawing Room. Fifteen international artists – whose works span seminal artworks from the late '60s through to performative and site-specific pieces made especially for this exhibition – take their various lines for a walk off the page to intermingle in the three-dimensional space of the gallery, extending via sound into the atmosphere and reverberating via action and memory across time.

Lisson Gallery's almost fifty-year history frames the exhibition. Sol LeWitt's *Wall Drawing #157*, a diagonal line first drawn according to the artist's instructions by Nicholas Logsdail in 1973 and re-drawn again for this exhibition, suggests an expanded field for contemporary art through its conceptual premise. Richard Long's 1980 work *A Four Day Walk* describes an imaginary line in the ground measuring 94 miles, which shifts the parameters of drawing to consider man's physical yet transitory relationship with the world. Long's ephemeral line contrasts poignantly with British artist K. Yoland's recent photography series, *Border Land Other* (2013-2014), the result of a residency in Texas, shown alongside a film of her performance of the same name. The performer unfurls an unruly paper line, which refuses to settle in one spot, referencing the complexity of carving up land on a map and the arbitrariness of borders. Here the line describes not one person's passage but instead a political boundary not to be crossed, namely the border between Texas and Mexico. A recent work by Julian Opie also brings the natural world into the gallery via a black vinyl installation, *Pine Forest*. The vertical procession of tree trunks can also be read as a parade of silhouetted figures, a stream of barcode data or simply as abstract lines.

Brooklyn-based Maximilian Schubert and London-based Greek artist Athanasios Argianas both present new and recent work that employs metallic forms to execute three-dimensional drawings. Schubert's linear compositions cling to the gallery walls like the frames of invisible paintings, while Argianas's installation features a freestanding steel armature draped with brass ribbons. Etched with words that describe subjective measurements, such as "the length of the strand of your hair", the ribbons' descriptions will be activated via spoken performances during the exhibition's opening, operating like a linear code that translates material into sound.

In Viennese artist Florian Pumhösl's animated film *Tract* (2011), moving lines explore the relationship between dance notations and a figure's movement in space. Drawing from Paul Klee's *Pedagogical Sketchbook*, which states "a line is a point, which goes for a walk", Berlin-based artist Ceal Floyer's 2008 work, *Taking a Line for a Walk*, uses a marking tool to paint a meandering line on the gallery's floor, its length dictated by the quantity of paint. The performative element of drawing is also referred to in German artist Jorinde Voigt's *Botanic Code* (2015), which translates the artist's perceptions by way of an algorithmic code into a row of painted aluminium rods leant against a wall.

American conceptual artist Tom Marioni's *One Second Sculpture* (1969) documents the artist throwing a coiled tape measure into the air and letting it fall – an act echoed in Jonathan Monk's neon *Fallen* (2006) – with the aim of eradicating the distinctions between sculpture, drawing and performance. Such crossing and erasure of medium specificity is a feature too of the minimalist sculptor Fred Sandback's dematerialised work, *Untitled* (1974), which uses ochre coloured yarn to draw lines in space that delineate rather than occupy volume.

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An installation by Susan Hiller, *Work in Progress* (1980), contains the residue of a week-long performance by the artist, which involved unravelling the canvas of a painting into its component parts, each day the resulting threads re-configured as a 'doodle' or 'thread drawing'. Using the soft material of tape, Berlin-based installation artist Monika Grzymala and Seattle-based artist Victoria Haven create new site-specific works for the exhibition: Grzymala's durational piece creates a densely crosshatched maelstrom blizzard of black, in contrast to Haven's minimalist and geometrical abstractions; their delicate compositions worked out and painstakingly painted in advance.

### Curatorial Statement

"In today's expanded field of contemporary art, drawing still retains its traditional associations with two intrinsic characteristics – line and movement. In this exhibition, each work is distinguished by the implementation of line as a physical entity, which is freed from any obligations to represent the outside world. Indeed, drawing could be regarded as much an intellectual proposition as it is a descriptive exercise, and in 'Line' we find each artist employing line to articulate an idea or a concept. Avoiding a fixed substrate such as paper, lines are applied directly to the gallery walls, onto the floor; they extend into three dimensions, and into the atmosphere, via sound. The lines we see are often the residue of an action, or the trigger for unfolding events, and their transitory constitution apes the erasable line of pencil, and the inevitable residue it leaves in its wake."

Mary Doyle and Kate Macfarlane, Directors of Drawing Room

### About Drawing Room

As the only public and non-profit gallery in the UK and Europe dedicated to contemporary drawing, Drawing Room provides a unique resource for the promotion of drawing, its practice, theory and methodology. It was established in 2002 by its three co-founders Mary Doyle, Kate Macfarlane and Katharine Stout, and delivers publications and an ambitious international programme of solo and group exhibitions, many of which tour to galleries and museums throughout the UK and beyond. It incorporates Outset Study, a free, open access research hub that includes a drawing library, study area and a programme of events and displays. On 16 January 2016 Drawing Room opens 'Pyramid Selling', a solo show by Mick Peter, in its new location - Unit 8, Rich Estate, 46 Willow Walk, Bermondsey, London SE1 5SF.

### 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** 52 Bell Street, London, NW1 5BU

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# Line

Curated by Drawing Room

**Athanasios Argianas**

**Ceal Floyer**

**Monika Grzymala**

**Victoria Haven**

**Susan Hiller**

**Sol LeWitt**

**Richard Long**

**Tom Marioni**

**Jonathan Monk**

**Julian Opie**

**Florian Pumhösl**

**Fred Sandback**

**Maximilian Schubert**

**Jorinde Voigt**

**K. Yoland**

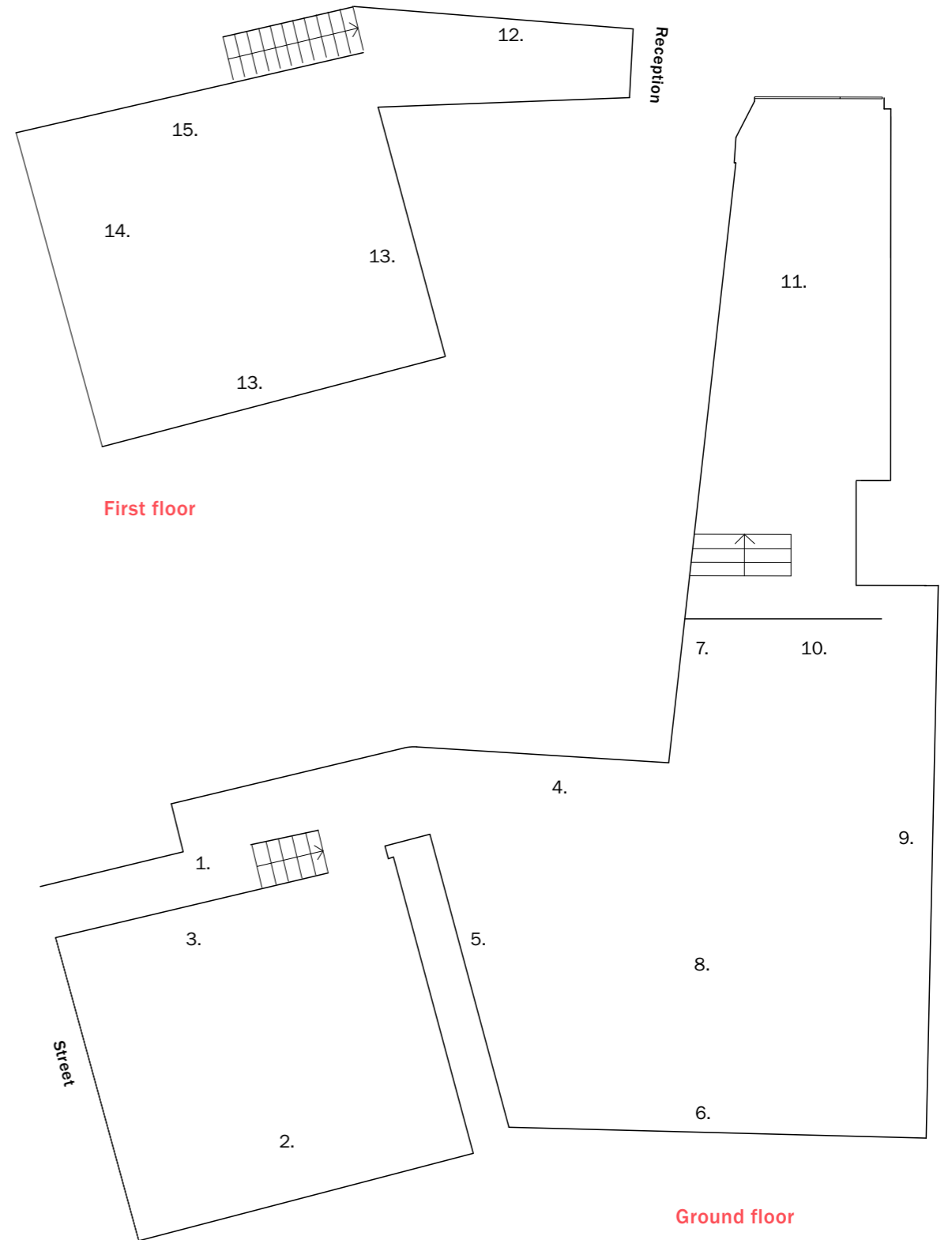


LISSON GALLERY

London, 22 January – 12 March 2016

## List of works

1. **Ceal Floyer**  
*Taking a Line for a Walk*
2. **Monika Grzymala**  
*Raumzeichnung (outside/inside)*
3. **Tom Marioni**  
*One Second Sculpture*
4. **Richard Long**  
*A Four Day Walk (A Line of Ground 94 Miles Long)*
5. **Jorinde Voigt**  
*BOTANIC CODE – Munich Botanical Garden (Nymphenburg), Munich, Germany, November 2015*
6. **Sol LeWitt**  
*Wall Drawing 157*
7. **Fred Sandback**  
*Untitled*
8. **Athanasios Argianas**  
*Song Machine 19 (the length of a strand of your hair of the width of your arms, unfolded)*
9. **Victoria Haven**  
*Potato/Potato*
10. **Maximilian Schubert**  
*Format L6-BR*
11. **Florian Pumhösl**  
*Tract*
12. **Julian Opie**  
*Pine forest. 4.*  
*Pine forest. 7.*
13. **K. Yoland**  
*Red Line through Land*  
*Red Line through Mountain (Point of Rocks, West Texas)*  
*Red Line through Dump (Marfa, West Texas)*  
*Red Line through Land (Balmorhea, West Texas)*
14. **Jonathan Monk**  
*Fallen*
15. **Susan Hiller**  
*Work in Progress*



## Line

Avoiding a fixed substrate such as paper, lines are applied directly to the gallery walls or onto the floor. They might even extend beyond the planar, into three-dimensional space as the after-effects of an action, or as triggers for unfolding events, yet to occur. The transitory nature of these lines apes the erasable line of a pencil, and the inevitable residue it leaves in its wake.

Drawing is both physical entity and intellectual proposition in **Line**, Lisson Gallery's group exhibition, which has been guest-curated by Drawing Room, the only public and non-profit gallery in the UK and Europe dedicated to contemporary drawing. Work by fifteen international artists – from the late '60s through to performative and site-specific pieces made especially for this exhibition – allow their various lines to intermingle in the three-dimensional spaces of the galleries, extending via sound into the atmosphere and reverberating via action and memory across time.

Lisson Gallery's almost fifty-year history frames the exhibition. Sol LeWitt's *Wall Drawing 157*, a diagonal line first drawn according to the artist's written instructions by the gallery founder Nicholas Logsdail in 1973 and re-drawn again for this exhibition, was an early and radical iteration of a new form of art that would constitute no more or less than its conceptual premise. LeWitt once said: "Obviously a drawing of a person is not a real person, but a drawing of a line is a real line."

This statement is useful in the context of this exhibition in which line is treated as a physical, autonomous entity, without any obligations to represent the outside world. Even as far back as the Renaissance, there was some acknowledgment that to draw or copy from nature required the translation of three-dimensional information into a language that could be set down on paper, necessitating some form of abstraction in which monochromatic lines could be read as colour and mass. Indeed, drawing could be regarded as much an intellectual proposition as it is a descriptive exercise, and in **Line** we find each artist employing line to articulate an idea or a concept.

Fast forward to 1923, when Paul Klee's 'Pedagogical Sketchbook' urged his Bauhaus students to take a line for a walk, just for the sake of the walk, and not in order to describe things. Of course, Klee's own distinctively playful and meandering lines were autographic – they were recognisably the product of his hand. Around the same time, Russian artist Aleksandr Rodchenko wrote a politically motivated manifesto entitled 'The Line' (1921), which promoted the line as the sole constituent of a universal language that dispensed with the need for colour or style, in which he stated that: "*Faktura* (impasto, glaze etc.) has been superseded by mechanical tools (roller, press etc.), which make possible a scientific analysis of form and material," an approach that also neatly circumnavigated the ego of the artist.

These two trajectories of the abstracted line – the personal and rational – are evident and often intertwine in the various works included in this exhibition, all of which retain a link to drawing as a medium. However far removed from the traditions of draughtsmanship they might seem, each work – spanning a period beginning in 1969 and ending in 2016 – also retain associations with two enduring and intrinsic characteristics of drawing: line and movement.

**Mary Doyle and Kate Macfarlane, Directors, Drawing Room**

**Line** – curated by Drawing Room

Athanasios Argianas, Ceal Floyer, Monika Grzymala, Victoria Haven, Susan Hiller, Sol LeWitt, Richard Long, Tom Marioni, Jonathan Monk, Julian Opie, Florian Pumhösl, Fred Sandback, Maximilian Schubert, Jorinde Voigt and K. Yoland

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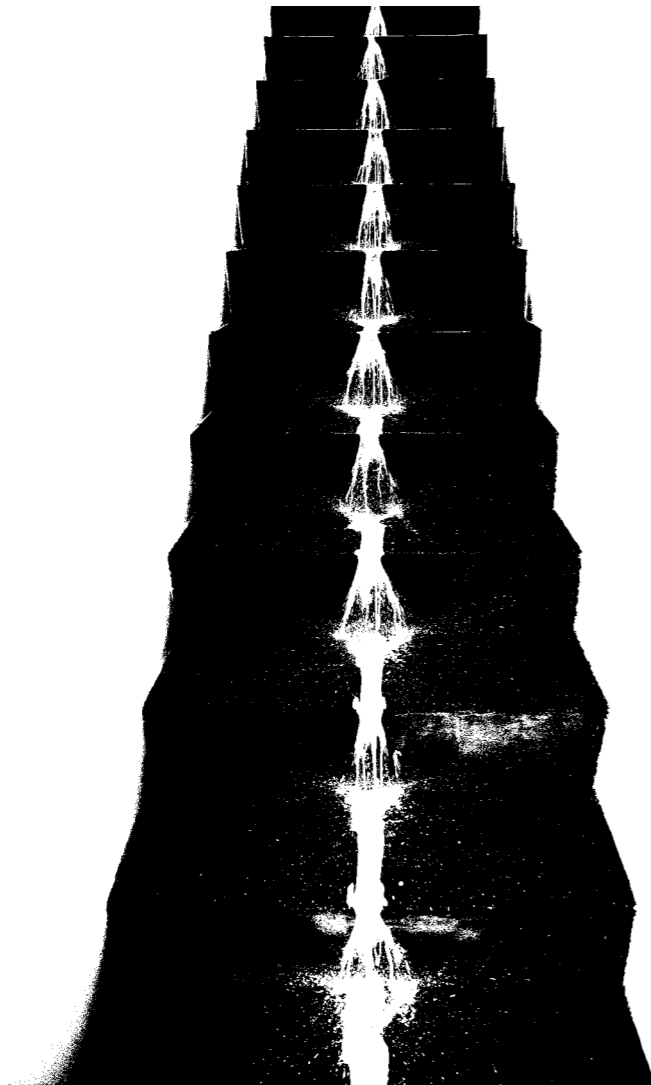
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Website: [lissongallery.com](http://lissongallery.com)

Front cover: Tom Marioni, *One Second Sculpture*, 1969, detail. © Tom Marioni

Ascending the stairs into the gallery is a meandering, splattered line of white paint, which ends with the machine that created it, normally reserved for applying the white boundary lines to sports fields or arenas. Ceal Floyer's irreverent *Taking a Line for a Walk* (2008), is a direct reference to Paul Klee's statement that: "A line is a point, which goes for a walk... An active line on a walk, moving freely, without goal." In keeping with other works of instruction-based conceptual art, Floyer has dictated that the line must start at the door – as if the road markings have strayed from their routes – and finish at an exit point, when the pot of paint has exhausted itself. The line-making machine wasn't designed to ascend stairs; the outcome is an unruly line, one that breaches its borders, and splashes white paint in its wake.

Floyer often employs familiar, functional objects combined with clear thinking and emotional sensitivity to generate works that challenge conformity, create constructive irritants and produce ephemeral effects. Each enactment of this work is both unique and fleeting; at the end of each exhibition the line is washed away, and no trace is left of the work. Ultimately, as the artist herself has commented: "Art is just a manifestation, a Trojan Horse, for ideas."



*Taking a Line for a Walk*, 2008  
Line making machine and water-based marking paint on floor  
Width of line: 12 cm, length: variable  
© Ceal Floyer

## Ceal Floyer

## Monika Grzymala

*Raumzeichnung (outside/inside)* is an installation by Polish artist Monika Grzymala that leaves a highly tangible trace of an extended and exhaustive action – that of the artist uncoiling seven kilometres of black and transparent sticky tape to form a structure that stretches from the street-facing window to the back of the first gallery, creating a link between inside and outside. Grzymala has said: "I describe all of my installations as architectural interventions or spatial drawings, in German *Raumzeichnung* and in English, *Spatial Drawing*". In the work conceived for **Line**, black and transparent strips of tape represent the invisible paths taken as people move around, both inside and outside the gallery, charting this energy as a sculptural mass created from a tangle of lines. In fact, the artist began her career as a figurative sculptor, perhaps returning unconsciously to those origins with this site-specific and ambitious, but nonetheless abstract intervention.

The aleatory nature of Grzymala's line, and its direct link with her movements and gestures, brings it close in spirit to other proponents of the active line in this exhibition. In keeping with Sol LeWitt, for example, she enacts in her work the union of two modes of drawing – gesture and concept – that were for many years considered in opposition. Unlike the American conceptualist, however, she makes her work without any assistance or delegation, thus confessing to all her own missteps and workings in the production of the final piece.



*Raumzeichnung (Vortex)*, at Albertina Vienna, Austria, 2015  
Ephemeral site-specific installation  
3.6 km black and white masking tape  
© Monika Grzymala



*One Second Sculpture*, 1969  
 Black and white photograph  
 Dimensions variable  
 © Tom Marioni

The American artist Tom Marioni first created his *One Second Sculpture* in 1969, by releasing a tightly coiled metal tape measure into the air. The instrument started out as a circle and then, during its descent, opened up and created a sharp cracking sound as it made a drawing in space, finally falling to the ground as a line. The documentary photograph captures the tape as it reasserts its shape in the air, distilling the sonic and durational elements into something more like a work of Conceptual Art.

Marioni was removed from his position as curator at the Richmond Art Center, in Richmond, California, for his provocative and daring exhibitions including *The Act of Drinking Beer with Friends Is the Highest Form of Art*. Nevertheless, he was in part responsible for creating a particularly West Coast-influenced brand of Conceptualism, informed by the beach, the weather and Hollywood, among other influences.

## Tom Marioni

## Richard Long

Richard Long has been in the vanguard of Conceptual Art in Britain since he created *A Line Made by Walking* in 1967, while still a student. This photograph of the path left by his feet in the grass – a fixed line of movement – established a precedent that art could be a journey. Text is one of Long's main artistic materials (aside from his surroundings, his camera and his own body) and is often used to describe or document a walk. In the case of the wall work in this exhibition, *A Four Day Walk*, Long traversed a straight line for 94 miles, taking in the sights, monuments and landscapes he encountered on that trip in 1980, before translating these moments into text.

Long also works with gathered materials to make floor-bound sculptures – which may involve criss-crossing lines or concentric circles of stones, slate, wood and so on. There is no excess in language, gesture or matter. In some sense, this relates to the experience of his walks, the main goal being to walk the line – to get from point A to B, to survive, to think and be open to any eventuality.

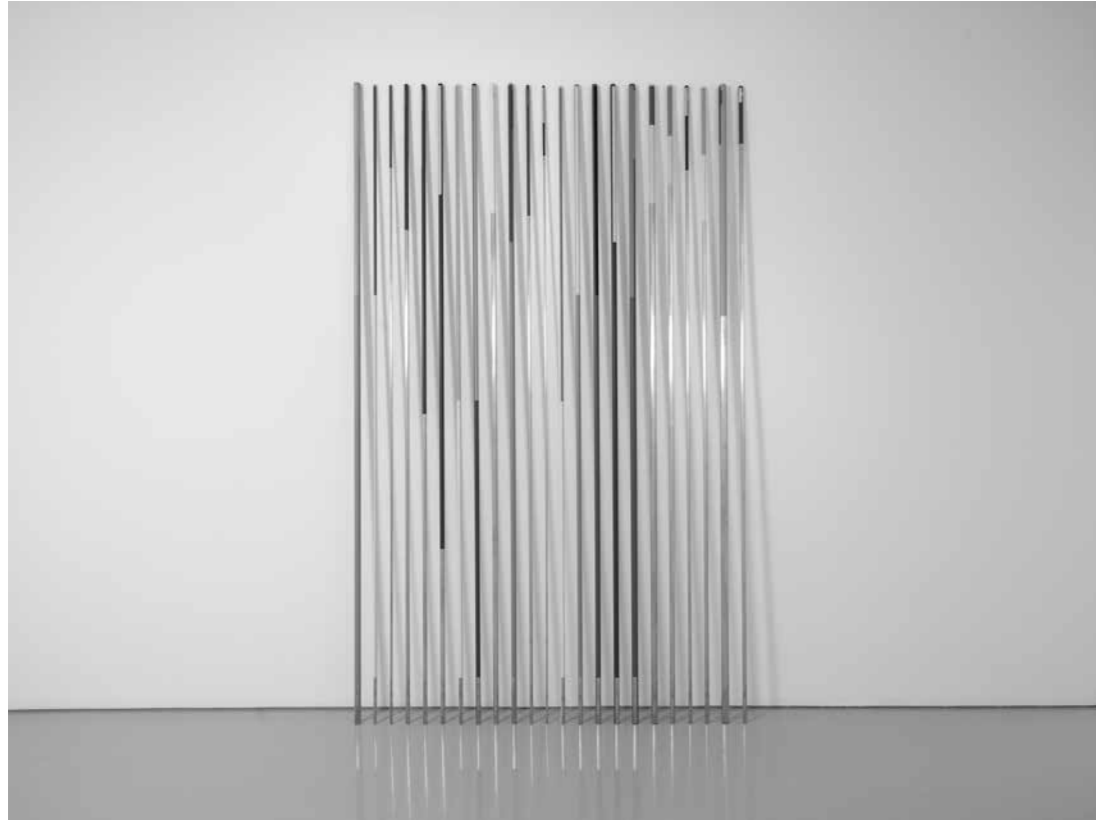
### A FOUR DAY WALK

#### A LINE OF GROUND 94 MILES LONG

ROAD STONY TRACK ROAD GRASS FIELD  
 ROAD BARE ROCK LANE ROAD STONY PATH  
 HEATHER BURNT MOOR STONY PATH ROAD  
 ROUGH GRASSLAND RIVERBED SHEEPTRACKS EARTH WALL  
 ROUGH GRASSLAND GRASS FIELDS BRAMBLES GRASS FIELD  
 ROAD WOODLAND PATH ROAD DUSTY LANE  
 ROAD GRASS FIELDS EARTH PATH ROAD  
 SAND BEACH CLIFF PATH ROAD ROCKS  
 CLIFF PATH SAND DUNES SAND PATH EARTH PATH  
 ROAD OLD RAILWAY TRACK MUD FLATS SEA WALL  
 MUD FLATS ROAD RIVERBANK ROAD

#### ENGLAND 1980

*A Four Day Walk (A Line of Ground 94 Miles Long)*, 1980  
 Vinyl text on wall  
 Dimensions variable  
 © Richard Long

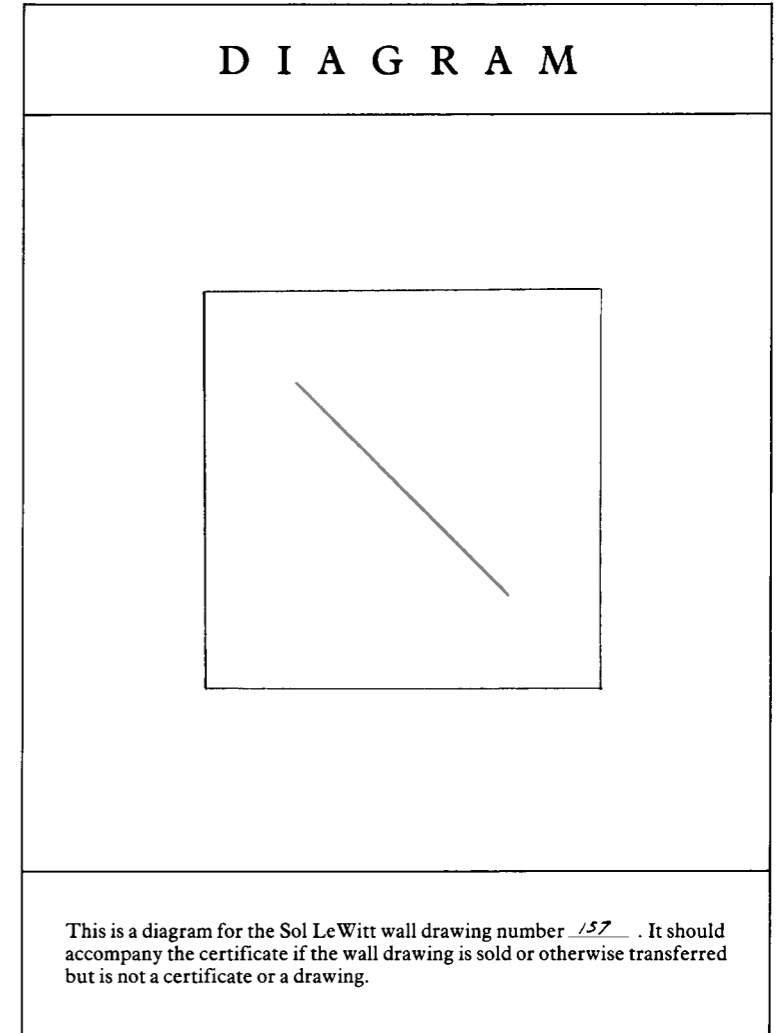


*BOTANIC CODE* – Chelsea Physic Garden, London, GB, April, 2010  
 Aluminum, industrial coatings, ink  
 23 rods of 300 cm each, various diameters  
 © Jorinde Voigt

## Jorinde Voigt

Following a set of self-imposed rules, Berlin-based Jorinde Voigt made a series of visits to every botanical garden she could during a one year period (including London, Sydney, Berlin, Mexico and New York) in order to further concentrate each collection's globally representative array of local and non-native vegetation into her own set of display concerns and categorisations. Part of the exercise was to document the performative line of her walks through each garden, as well as the specific colours and characteristics of different plant species. Through an algorithmic 'code', Voigt then transmitted her findings on to three-metre long aluminium rods, representing the lengths of her walks, the sequences of plants observed and their peculiar dimensions and appearances.

Voigt renders even the most unfathomable subjects – from biomechanics, quantum physics and musical experience to the intangible qualities of time, weather and love – into elegant visual structures. She produces complex drawn matrices of sensation, thought and emotion that are somehow meant to be perceived all at once, albeit in the knowledge that each such attempt is ultimately futile.



*Wall Drawing 157, 1973*  
 Red and black crayon  
 243.8 x 243.8 cm  
 © Estate of Sol LeWitt

## Sol LeWitt

In Sol LeWitt's 'Paragraphs on Conceptual Art' of 1967, in which the 'idea' was emphasised over and above its physical execution, he stated: "The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman." Although LeWitt installed his first wall drawings himself, from 1969 onwards he increasingly relied on the help of friends, curators and collectors to install the works according to his instructions, eventually employing a team of specialist technicians.

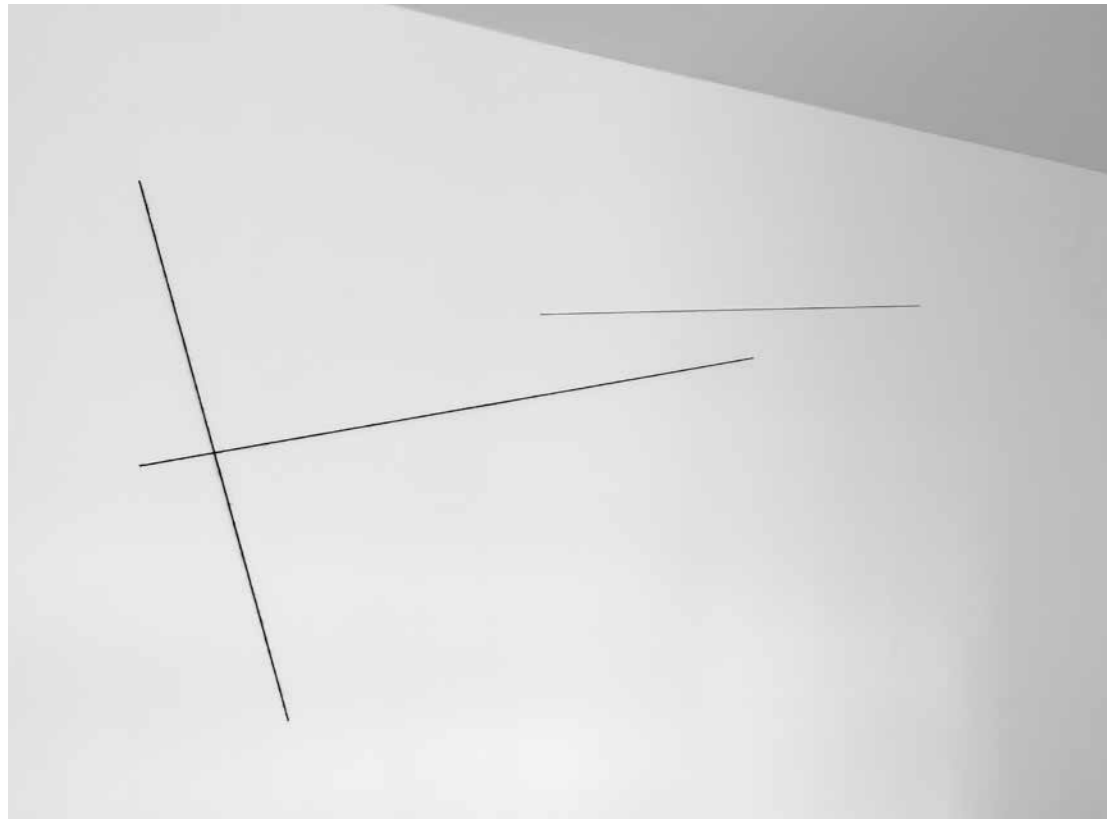
After his first solo show in Britain at the Lisson Gallery in 1971, *The Times* described the work as "a novel kind of drawing done directly onto the wall." Lisson's founder and owner Nicholas Logsdail helped install this particular wall drawing in its first instance, to be later realised at the Museum of Modern Art Oxford, in a 1973 exhibition curated by Nicholas Serota.



The American artist Fred Sandback worked with elastic cord and acrylic yarn to delineate or bifurcate three-dimensional space, creating room-filling volumetric forms using the most minimal of means. By stretching strands of yarn point-to-point – in the case of the work intended for the **Line** exhibition, four equal lengths of yellow ochre acrylic yarn crossing a right-angled corner – Sandback created geometric figures and near intangible objects, which amount to precise and subtle delineations of pictorial planes and architectural volumes.

However, as the artist said in 1977: “A sculpture made with just a few lines may seem very purist or geometrical at first. My work isn’t either of these things. My lines aren’t distillations or refinements of anything. They are simple facts, issues of my activity that don’t represent anything beyond themselves. My pieces are offered as concrete, literal situations, and not as indications of any other sort or order.” He also affirmed that the exhibition space around his minimal installations became part of his work: “Absolutely. It’s my good fortune and my bad fortune to have the boundaries not stop there.”

## Fred Sandback



*Untitled (Sculptural Study, Three-part Wall Construction) 1986-87/2007*  
Violet, green and gold acrylic yarn  
Dimensions variable  
© 2016 Fred Sandback Archive

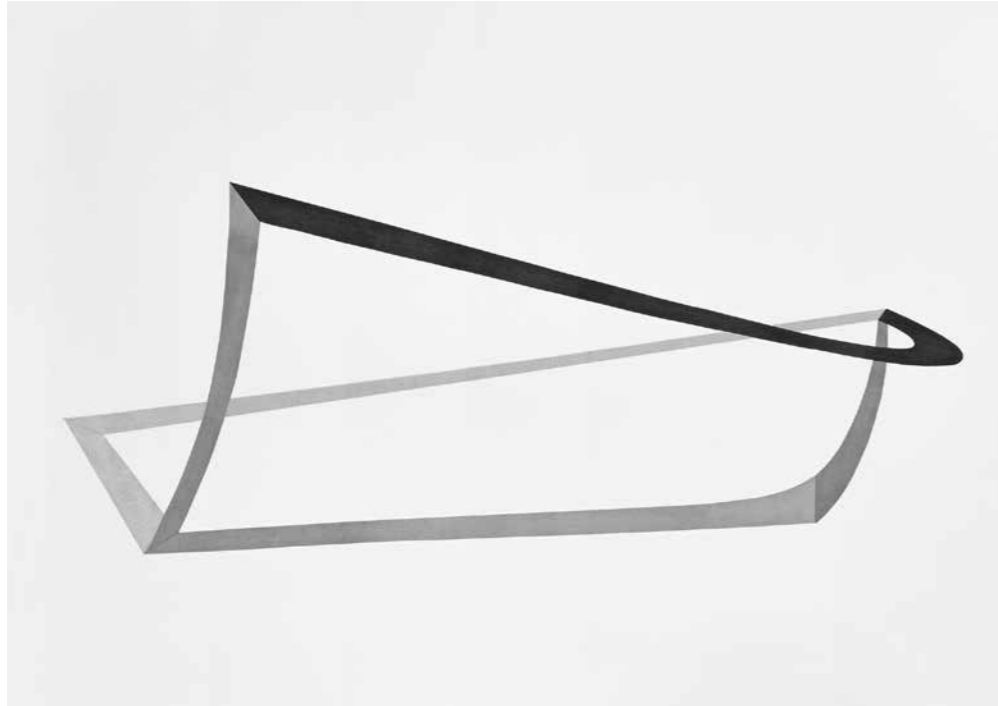
## Athanasios Argianas



*Song Machine 19 (the length of a strand of your hair of the width of your arms, unfolded), 2011*  
Photo-etched brass strip, mild steel, black patina  
200 x 400 x 200 cm  
© Athanasios Argianas; courtesy of Aanant & Zoo

Athanasios Argianas's *Song Machine 19* is from the artist's ongoing series of steel armatures that incorporate language, often in the form of poetic phrases, textual transferences or equivalencies of music or lyrics. In this case, a number of short sentences have been manifested in draped lengths of brass tape, etched with words that describe subjective measurements, such as “the length of a strand of your hair... the length of a shoelace ... of the width of a coral snake curled up...”.

These texts are then re-ordered through the chance arrangement of the brass ribbons, re-editing the text's narrative according to each individual's reading experience, which in turn acts as a spatial thought-score for the audience to move around. Indeed, this work is intended to be activated and will be the site of a performance on the opening night of the exhibition: two people with different voice registers, moving independently around the work recite and chant from the short scripts to create a layered, incantatory and ethereal extension of the physical sculpture, transforming metal into voice through mental process.



Study for *Potato/Potato*, 2016  
 Ink and tape on paper  
 55.9 x 76.2 cm  
 © Victoria Haven

Whether tracing the corridors of real or imagined mazes, polygonal shapes or three-dimensional forms, Victoria Haven's practice revolves around drawing, but is rarely confined to lines across a single plane. Often based on walks near her native Seattle, personal narratives, musical or filmic references, her works nevertheless sit squarely within the abstract register. Some images suggest cinematic origins – perhaps titled *CUT TO: High Angle / Car Moving Along Road*, for example – while others, such as the *Rabbit Holes* series, describe a metaphorical journey taken during the labour-intensive production of the works with their masking and layering of paint.

Haven's vector-style, Suprematist-influenced wall drawings often appear to be collapsing in on themselves or else looping endlessly through space like a Moebius strip, but can also be attempts to delineate a path through time. Optical illusions occur as the piece progresses, with shadows appearing or vertiginous precipices opening up in the flat spaces that the work occupies. Their short lifespan as temporary inhabitants of a given space imbues her wall paintings with an almost performative quality.

## Victoria Haven

## Maximilian Schubert

Maximilian Schubert's work blurs distinctions between painting, drawing and sculpture, conflating surface, support and gesture into contrasting and often adversarial formal relationships. Schubert has created a series of large wall sculptures – rectangles of stainless steel that are divided, reassembled, and articulated by minute hinges – folding a simple outline into contrasting shapes and angles that appear to expand or contract as one navigates the gallery.

Treated in a variety of finishes such as the brass-plated example in this exhibition, Schubert's meditations on line and space each intimate dozens of prospective forms, their motion paused in one of many possible iterations. Collectively titled *Format*, these simple, yet ever-shifting forms are in a perpetual state of being drawn – their raw, straightforward appearance slowly giving way to a confusion and superimposition of sensations of surface and object.

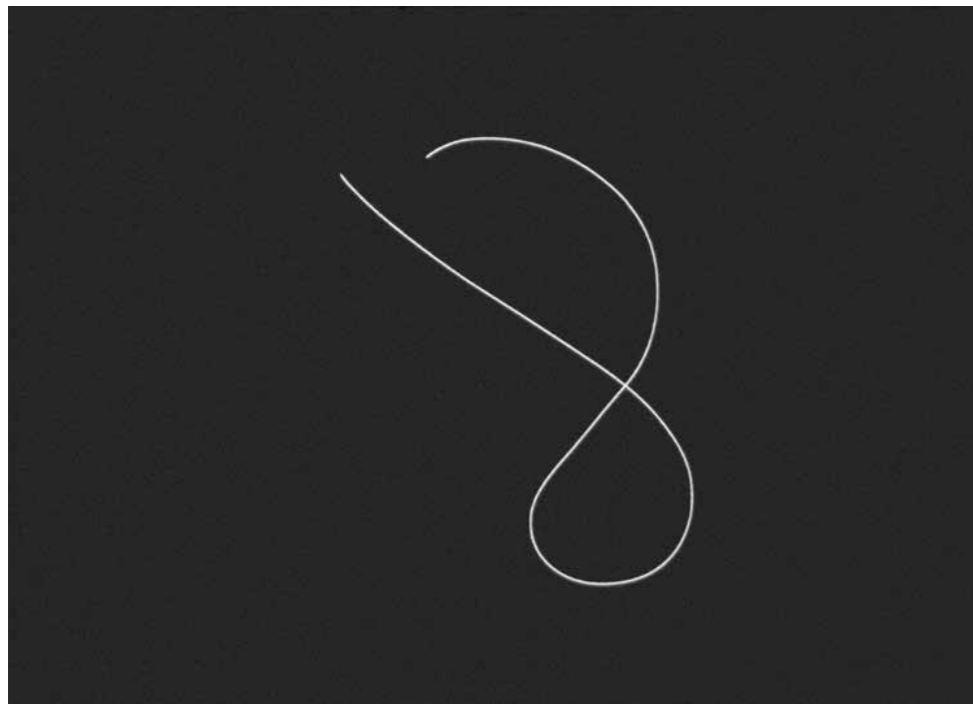


*Format L6-BR*, 2016  
 Brass-plated stainless steel  
 162.6 x 121.9 x 30.5 cm  
 (c) Maximilian Schubert, courtesy Kinman Gallery

Florian Pumhösl processes the tropes of art, architecture and graphics of the Modernist avant-garde to create new aesthetic systems through painting, film and installation. He addresses the legacy of Modernism through its canon of abstract visual language, from utopian architectural plans and buildings to innovations in publishing, the politics implicit in exhibitions and the motifs of early experimental filmmaking. “Whatever abstraction might represent historically, to me it is a tool to measure my freedom”.

This animated work on 16mm film, entitled *Tract*, engages with early forms of dance notations and their relationship to figure, movement and space. The coloured background projects an abstract area for action or movement on the otherwise empty gallery wall, while elementary symbols and animated lines define the figure and its movement trajectory, which in early Baroque dance notation were called ‘tracts’.

## Florian Pumhösl



*Tract*, 2011  
One channel 16 mm film projection, colour, 9 min loop  
© Florian Pumhösl



*Pine forest. 4.*, 2014  
Vinyl on wall  
Dimensions variable  
© Julian Opie

Opie ‘draws’ or ‘paints’ using a variety of media and technologies, from inkjet on canvas and painted aluminium to film animations, vinyl on walls and sculptures. His language of visual intensification and purification has been applied to people as well as both natural and urban landscapes, where faces or features are rendered initially through the simplest of line drawings. Consequently, Opie’s figures and landscapes are emptied of unmemorable detail to become the essence of themselves. The subtle, repetitive movements in Opie’s animated films of a forest and this complementary wall painting of an endless procession of trees both present the viewer with a hypnotic experience, as well as the possible transformation of nature into digital units of data.

As the artist recently stated: “The project started from the point of view of movement, as my wife and I walked through a pine forest and I took a film of the trees. I love the way that it’s a very simple thing, but the trees furthest away from you move more slowly than the ones closer to you. It’s delightful, but it makes you very aware of your own position in the forest: it’s how you locate yourself through the difference of movement.”

## Julian Opie

## K. Yoland

*Border Land Other* is a series of multimedia works initiated during K. Yoland's four-month artist residency at Marfa Contemporary in West Texas. While on the border between Mexico and the United States, Yoland used video, photography, sculpture, and performance to investigate sites of division and restriction.

A faded red line, resembling a scar across the desert landscape, refuses to settle in one spot, echoing the complexity of carving up land on a map and the arbitrariness of borders. Barbed wire and the commonplace red paper used by construction workers in the area appear frequently in her work, because as she says: "Everyone is legally aware of the border, but most of the time, you cannot physically see it, and it almost seems too abstract to make sense of if you live there."

By exploring the importance of mapping and ownership as an attempt to assert control over the vast landscape and ourselves, Yoland's work considers how the physical and conceptual demarcation of the land shapes our relationship to hierarchy, control, and freedom.



*Red Line through Mountain (Point of Rocks, West Texas), 2013*  
Archival ink jet print  
61 x 91.4 cm  
© K. Yoland

## Jonathan Monk



*Fallen, 2006*  
White neon light sign  
36 x 27 cm  
©Jonathan Monk

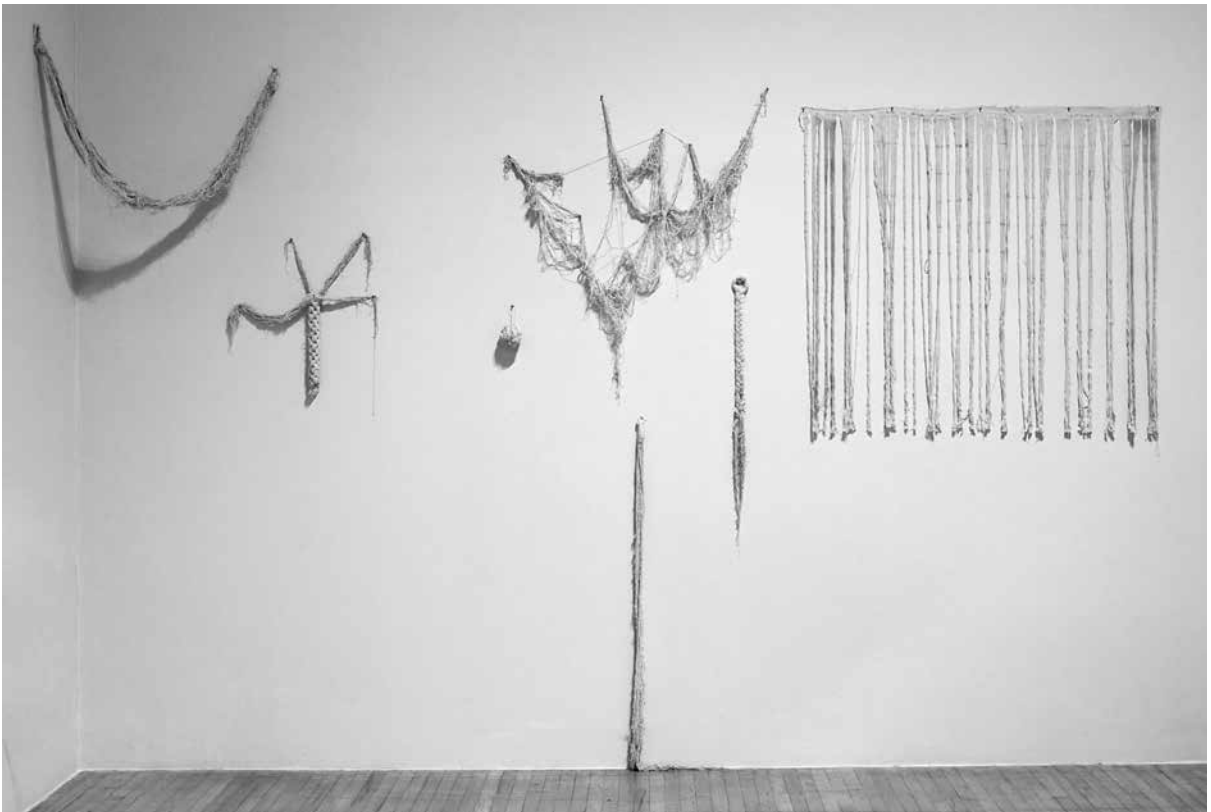
A measurement of rope exactly the same length as the artist's height is dropped on the floor of a neon fabricator's studio. The fabricator is then instructed to render this random spooling of rope in glass neon tubing. Each time the rope is dropped the configuration is different and each time the neon is made the colour is changed. Jonathan Monk describes this work as an abstracted self-portrait or, quoting Bas Jan Ader on images depicting himself falling from a roof or into a canal: "...gravity made itself master over me".

Monk's witty automatic auto-portrait, like Jan Ader's work, is both personal and intimately connected to the instructional forebears of 1960s Conceptual Art. By connecting the work of these and other artists to his own biography and personal experience, he demystifies the "dogma of purity promulgated in the '60s and '70s." By appropriating and reworking art from the past, Monk comments on the myths of innovation and originality and gently undermines the idea of artistic authority, not least his own. Although often wry, quizzical and ironic, he never denigrates the achievements of those before him and in fact makes no secret of his emotional, even sentimental affection for the art and artists of this era.

## Susan Hiller

Susan Hiller's *Work in Progress* is a 'thread drawing', created over an extended period that involved unravelling a painted canvas into its component strands, which were then re-knotted, looped or braided into bundles pinned or hung directly on to the wall. At once a politically-charged action – self-consciously associating her activity with craft or 'women's work' – her repetitive and ritualistic handiwork also engages with Minimalism, abstraction, durational performance and automatic writing.

While this piece connects with other examples of conceptual painting by Hiller – such as her sewn works, *Painting Blocks* and burnt, ashen *Relic* paintings – it was also an early form of social sculpture, evolving out of discussions with visitors to Matt's Gallery, where she was simultaneously making and exhibiting the work. *Work in Progress* is furthermore an embodiment, not just of the artist, but of a drawing practice predicated on ceding or losing control, of trance-like, unconscious creation.



*Work in Progress*, 1980  
Thread from deconstructed painting  
Dimensions variable  
© Susan Hiller