

In her latest exhibition at Sadie Coles, Hilary Lloyd presents five new works which survey a range of subjects – photographed figures, architectural structures, a silhouetted head – in a variety of split-screen formats and abutted projections. Lloyd gives special prominence to technical equipment and the architecture of the space, with the suspended monitors, projectors and DVD players taking on a concrete sculptural quality that stands in counterpoint to the films' elusive and fleeting subjects.

On the ground floor are four works presented on monitors. In *Building*, two tiered screens are each split into grids of 21 separate frames. While the majority of shots are trained on a white overcast sky, random clusters swing momentarily to glimpse at a domed tower, so that multiple images of the building bounce up and down. *Bridge* again adopts a diptych form in which twin monitors each present two videos shot on a bridge. One clip shows a car roaring past, filmed obliquely from above, its noise combining with the clicking camera to create a metronomic, 'techno' soundtrack which permeates the exhibition. Elsewhere, the camera pans and swivels gyroscopically over the bridge's girders and cables, a light-dappled segment of road, and the waterway beyond.

Ceiling comprises three identical shots of a darkened head lurching towards the camera in front of a pitched ceiling. Fractionally misaligned, the videos produce a clicking similar to the sound of electrical sparks. The repeated triangular forms of the roof combine into a Modernist-style pattern of zigzagging panes and beams, while the head – featureless and multiplied – calls to mind abstract forms such as the repeated black orbs of Robert Motherwell's series of paintings *Elegy to the Spanish Republic*. *Ceiling* also conjures cinematic parallels: the movement of the head evokes the 'dolly zoom' made famous by Hitchcock's *Vertigo*.

In *Sunglasses*, two vertically-orientated, split-screen monitors present videos of a photograph (perhaps from a fashion magazine) of a man wearing sunglasses. Against a stream of photographic clicks, the camera alternately hovers over the image – drawing our attention to the scores on the surface of the page and the moats floating above it – and veers away like a rotating advert in fast-forward. In a further revelation of the photograph's artifice, the shot periodically jolts to reveal fragment of overlying text or underlying floorboard. Downstairs, *Striped Man* takes the form of projections butted up against each other in blocks of two and three, making one linear projection and – on an opposite wall – a u-shaped projection. In contrast to the dynamic movement of the videos upstairs, this work is silent, lingering and almost louche in its voyeurism. Throughout, Lloyd's choreographic use of the camera is at odds with the seeming mundanity of her subject matter. Her works mirror the processes of vision – whether the erratic swerving of the eye or the intensity of the gaze – at the same time as impacting physically on the architecture of the space.

Hilary Lloyd (b. 1964) lives and works in London. She has been nominated for this year's Turner Prize for her exhibition at Raven Row, London (2010), and her work is on display at BALTIC Centre for Contemporary Art, Gateshead (until 8th January). Other solo shows include Artists Space, New York (2011); Tramway, Glasgow, UK (2009); Le Consortium, Dijon, France (2009); Kunstverein München, München, Germany (2006); *Waiters*, Henry Moore Foundation Contemporary Projects, Venice Biennale, Venice, Italy (2003); Kino der Dekonstruktion, Frankfurter Kunstverein, Frankfurt, Germany (2000); Chisenhale Gallery, London (1999). Group shows include *Un'Espressione Geografica (A Geographical Expression)*, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin, Italy; *Little Theatre of Gestures*, Museum für Gegenwartskunst, Basel, Switzerland, 2009; *Dispersion*, ICA, London, 2008; and *Art Sheffield 08*. In 2012 she has a major solo exhibition at Museum für Gegenwartskunst, Basel, Switzerland.

For further information please contact James Cahill on +44 [0] 20 7493 8611 or james@sadiecoles.com
Opening hours Tuesday – Saturday 11 – 6pm



Hilary Lloyd**Biography**

Born 1964, UK

Lives and works in London

Education

1987 Newcastle upon Tyne Polytechnic, UK

1983 Percival Whitley College, Halifax, UK

Solo Exhibitions

2012 Museum für Gegenwartskunst, Basel

2011 Artists Space, New York (NY), USA

2010 Raven Row, London

Galerie Neu, Berlin

2009 Tramway, Glasgow, UK

Studio #2, Frieze Art Fair, London

Le Consortium, Dijon, France

2008 Sadie Coles HQ, London

2007 Galerie Neu, Berlin

2006 Kunstverein München, Munich, Germany

2005 Yorkshire Artspace, Sheffield, UK

2003 *Waiters*, Henry Moore Foundation Contemporary Projects, Venice Biennale,
Venice, Italy

2000 *Kino der Dekonstruktion*, Frankfurter Kunstverein, Frankfurt, Germany

1999 Chisenhale Gallery, London

1997 *3 DJ Sculptures*, Casco, Utrecht, The Netherlands

1995 Cultural Instructions, London

Group Exhibitions

2011 *Turner Prize*, BALTIC Centre for Contemporary Art, Gateshead, UK

Un'Espressione Geografica (A Geographical Expression), curated by Francesco
Bonami, Fondazione Sandretto Re Rebaudengo, Turin, Italy

2010 *Another Face: works from the Arts Council Collection*, Hatton Gallery, Newcastle
upon Tyne, UK

Make Room: Interventions into the Garman Ryan Collection, The New Art Gallery,
Walsall, UK

2009 *Little Theatre of Gestures*, Kunstmuseum Basel, Museum für Gegenwartskunst,
Basel, Switzerland; Malmö Konsthall, Malmö, Sweden

Still/Moving/Still, International Photofestival, Knokke-Heist, Belgium

2008 *Catch This: New works from the Arts Council Collection*, Longside, Yorkshire
Sculpture Park, Wakefield, UK

Dispersion (curated by Polly Staple), ICA, London

- 2008 *Art Sheffield 08. Yes, No & Other Options*, Sheffield, UK
FILMS, Sadie Coles HQ, London
Une saison à Bruxelles, Galerie Neu at dépendance, Bruxelles, Belgium
- 2007 *Die Blaue Blume*, Grazer Kunstverein, Graz, Austria
Biennale d'Art Contemporain de Lyon (curated by Stéphanie Moisdon and Hans Ulrich Obrist), Lyon, France
La Cámara del Eco. Arte Británico, Art from Britain, Echo Room, Alcalá 31, Madrid
- 2006 *Canal Plus at Vilma Gold: Films, performance, music*, Vilma Gold, London
ATTITUDE (curated by Lars Bang Larsen), c/o Atle Gerhardsen, Berlin
Loveletter (curated by Silke Otto-Knapp), Herald Street, London
Never for money, always for love, Grazer Kunstverein, Graz, Austria
- 2005 *Use this kind of sky* (curated by Paul Eachus and Nooshin Farhid), Keith Talent Gallery, London
I Really Should..., Lisson Gallery, London (curated by Stefan Kalmár)
- 2003 *A Perilous Space*, Magnani, London
Extended play, Govett-Brewster Art Gallery, New Plymouth, UK
To What End?, Center for Curatorial Studies, Bard College, New York (NY)
Electric Earth (curated by Mark Beasley and Colin Ledwith), The State Russian Museum, St. Petersburg, Russia; and touring
- 2002 *Gareth Jones, Hilary Lloyd, James Pyman*, 38 Langham Street, London
Happy Outsiders from London and Scotland, Galeria Zacheta, Warsaw
Pause it, Gwangju Biennale, Gwangju, South Korea
- 2001 *ABBILD*, Steirischer Herbst, Graz, Austria
Videonale 9, curated by Soren Grammel, Bonner Kunstverein, Germany
Video Evidence, Southampton City Art Gallery, Southampton, UK
The seat with the clearest view (arranged by Polly Staple), Grey Matter Contemporary Art, Sydney, Australia
City Racing 1988 – 1998: a partial account, ICA, London
- 2000 *Intelligence: New British Art 2000*, Tate Britain, London
The British Art Show 5, City Art Centre, Edinburgh, UK; and touring
- 1999 *Go away: artists and travel*, Royal College of Art, London
Video Room, L'espace lausannois d'art contemporain, Lausanne, Switzerland
Sweetie, The British School at Rome, Rome
- 1998 *SuperNova*, Stedelijk Museum Bureau, Amsterdam
Accelerator, Southampton City Art Gallery, Southampton; Arnolfini, Bristol, UK
It Took Ages, Bricks'n' Kicks, Vienna
Camouflage 2000, Galerie Praz- Delavallade, Paris
Inbreeder, Collective Gallery, Edinburgh, UK
Hilary Lloyd, Jemima Stehli, Brian Dawn Chalkley presents..., City Racing, London
Paul Graham, Hilary Lloyd, Richard Phillips, Bronwyn Keenan Gallery, New York (NY)
- 1997 *Assuming Positions* (curated by Kate Bush and Gregor Muir), ICA, London

- 1997 *Lovecraft* (curated by Martin McGeown and Toby Webster), CCA, Glasgow, UK;
South London Gallery, London
Hilary Lloyd, Jeremy Deller, Nicholas Usansky, Cabinet Gallery, London
Some Kind of Heaven: Video Programme, Kunsthalle Nurnberg, South London
Gallery, London
Multiple Choice, Cubitt Gallery, London
Snowflakes Falling on the International Dateline (curated by David Lillington), Casco,
Utrecht, The Netherlands
- 1996 *Against*, Anthony d'Offay Gallery, London
Alex Katz, Hilary Lloyd, Chris Moore, Andy Warhol, Gavin Brown's Enterprise, New
York (NY)
Life/Live, Musée d'Art Moderne, Paris, France; Centro Cultural de Belém, Lisbon
June Trailers (curated by Gianni Romano), L'Atalantique Café, Milan, Italy
Once Removed, Laure Genillard Gallery, London
- 1995 *Karaoke*, South London Gallery, London
Imprint 93/City Racing, City Racing, London
- 1994 *Imprint 93/Cabinet Gallery* (curated by Matthew Higgs), Cabinet Gallery, London
Something's Wrong, The Tannery, London
- 1993 *Matter & Fact*, The Collection Gallery, London
Making People Disappear (curated by Gareth Jones), Cubitt Gallery, London

Collections

Sammlung Goetz, Munich, Germany
Tate Collection, London
Southampton City Art Gallery, UK
Arts Council, England, UK
Städtische Galerie im Lenbachhaus, Munich, Germany
Museum für Gegenwartskunst, Basel, Switzerland