

A MILLION TIMES: Humans Since 1982, Peter Liversidge, Goshka Macuga, Haroon Mirza

11 June – 16 July 2016

Using analogue technology, *A Million Times 72* by HUMANS SINCE 1982 is a clock, which reads the time digitally using 72 tiny hands. Every minute, the hands smoothly rotate into position to reveal one large 'digital' wall clock. It is a conceptual feat of engineering, which reveals the digital and alphanumerical possibilities of the outmoded analogue clock. HUMANS SINCE 1982 are a design duo; Per Emanuelsson (born 1982 in Stockholm, Sweden) and Bastian Bischoff (born 1982 in Illertissen, Germany) who live and work in Stockholm. They founded their studio in 2009/2010 during their studies at HDK Gothenburg. They have presented new versions of *A Million Times* at Design Days Dubai, Collective Design Fair New York and Design Miami/Basel. Group exhibitions include Hotel Droog, Amsterdam; MUDAM, Luxembourg and Espace Fondation EDF, Paris.

For *A Million Times*, PETER LIVERSIDGE presents a wall drawing alongside three framed exhibition proposals, three pairs of Polaroid photographs and a shelf displaying a number of wooden objects, all delivered to the gallery by post with stamps stuck directly on to each object. With thanks to Terri Ali, the postwoman. For every exhibition, Liversidge types proposals on an old manual typewriter, complete with annotations and typos. For the Polaroid's, Liversidge takes one picture and, once developed, aims to re-capture the exact scene as closely as possible. It is the way in which work is realised that interests Liversidge; it is a reminder that art can be created from almost anything. PETER LIVERSIDGE born in 1973 in Lincoln, lives and works in London. Since 2006, Liversidge has worked with institutions across Europe, including Tate Liverpool and the National Gallery of Finland. Solo exhibitions include *doppelgänger*, Ingleby Gallery, Edinburgh and The MAC, Belfast, 2014; i8 Gallery, Reykjavik; Basis, Frankfurt; Whitechapel Gallery, London; Van Abbe Museum, The Netherlands and The Aldrich Contemporary Art Museum, Connecticut 2016-17. He will have a solo exhibition at Sean Kelly Gallery, New York, in September. For the opening of the new building at Tate Modern, Switch House, Liversidge has developed a unique cycle of songs in collaboration with community choirs across London; *The Bridge (A Choral Piece for Tate Modern)*, will be performed in the Turbine Hall in June 2016.

GOSHKKA MACUGA's tapestry *Backdrop. Hall.* was originally one of three painted backdrops made for a play presented by Macuga at the 8th Berlin Biennale. Co-produced with the MCA Chicago as part of her 2014 residency, the script on which Macuga's play was based is a result of a collaboration between the artist and Dieter Roelsteaete and refers to Aby Warburg's unpublished play, *Hamburg Conversations on Art: Hamburg Comedy*, which is a portrait of the art scene in Hamburg at the end of the 19C. GOSHKKA MACUGA was born in 1967, Warsaw, Poland. She lives and works in London. Macuga's most recent solo exhibitions include *Now this, is this the end... the end of the beginning or the beginning of the end? (part 1)*, Schinkel Pavilion, Berlin; *Time as Fabric*, New Museum, New York and *To the Son of Man Who Ate the Scroll*, Fondazione Prada, Milan, all 2016. She has also had solo exhibitions at the Walker Art Center, Minneapolis, 2011, Kunsthalle Basel, 2009, and Tate Britain, London, 2007. She participated in DOCUMENTA (13), Kassel in 2012, the 2009 Biennale di Venezia and was nominated for the Turner Prize in 2008

HAROON MIRZA's installations examine the interaction and resistance of sound and light waves and electric current. He creates audio compositions, often realized as performances, site-specific installations, and kinetic sculptures, which call to question the distinction between noise, sound and music. His sculpture for *A Million Times, Solar Cell Circuit 11*, responds to the passing of sunlight across its surface. HAROON MIRZA was born 1977 in London, where he lives and works. He has received multiple awards including the Silver Lion at the 54th Biennale di Venezia, 2011, the DAIWA Art Prize in 2012, and the Calder Prize in 2015. Solo exhibitions include; *PIVÔ*, São Paulo, Brasil (forthcoming), *A Chamber for Horwitz; Sonakinatography Transcriptions in Surround Sound*, François Ghebaly Gallery, Los Angeles, 2016, *Circuits & Sequences*, Nam June Paik Art Center, Seoul, South Korea, 2015, *Emerging Paradigm*, Matadero, Madrid, 2015 and *Haroon Mirza/hrm199 Ltd.*, Museum Tinguely, Basel, Switzerland, 2015, *lolololol*, Lisson Gallery, London, 2013 and Camden Arts Centre, London, 2011.