

gb agency

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An exercise in cultural semaphore

A solo exhibition by Ryan Gander

From February 25 to April 14, 2012

Spectators have to share my belief and they have to suppress their disbelief to be able to engage with the works. So maybe people that already come in with a stigma won't get anything from it. So if there is a critique, maybe it's a critique of a bad spectator.

Ryan Gander

Ryan Gander's works take their origin from a research process, a development that always appears fragmented, unfolding like a series of smoke screens, that lead the viewer into unexpected detours. One of the characteristics of his practice is to create artworks that take every possible form, from sculpture, photography and painting to installation, sound and film, slideshows, objects and books to lectures and other entirely new forms—like the invention of a fictional word that he tries to pass into our everyday language. Ryan Gander likes to surprise and unsettle his audience.

While his works remain firmly connected to a conceptual logic, they provide snippets of lived experience, referring to various fields of knowledge, clichés, art history, the art world, and, most recently, to the modes of appearance and mediation of art itself (the places of art, exhibitions and their corollaries, but also their reception in the press). The experience of art—from frustration to inaccessibility—and the impossibility of its transcription was the core of Gander's project «Locked Room Scenario» for ArtAngel in London. The spectator was pushed into the role of a detective, approaching the works as traces and evidence, scrutinizing over material details and imagining those that couldn't be perceived, a scenario which ultimately led to troubling feeling of confusion.

'An exercise in cultural semaphore' is the artist's attempt to investigate the role of a creator when he himself becomes both the director and subject in the production of work. This exhibition marks an interesting transition for Gander, who is frequently critical of artists who appear within their own work, and is perhaps his most autobiographical show to date.

Following Gander's installation from his 2009 exhibitions in Paris (Kadist Art Foundation and gb agency), 'Only really applicable to those that can visualise it upside down, back to front and inside out' (2009), which emitted puffs of smoke five seconds after a visitor left the space, in a kind of perpetual disappearing act, *More than a title* (2012) is activated by each visitor who passes the stairway leading towards the exhibition space. In this sound piece, a series of audio clips of humming and applause can be heard, as if to ironically highlight the rite of passage into the space, a guised introduction that serves as the public's encouragement to follow through with the work set forth by the artist. *More than a title* also serves to alter the viewers' state of mind, conditioning them towards a different comprehension of art, perhaps in the direction precluded in the title of the work itself.

Placed In the first room, *An exercise in cultural semaphore* (2012) is an old cardboard shoebox hung on the wall with a hand-written note that reads "Memory Capsule Box RYAN 1992 Age 16". Emptied of the artist's adolescent keepsakes, it reveals a hole on one side, through which one sees gb agency's former rue Louise Weiss space, where the artist's previous solo exhibition was held. The space is seen in state of a semi chaos, the table overturned and one neon light smashed. Like a menacing retroactive time capsule, the sculpture peers through an object from the artists's past, projecting yet another past, one that never actually happened. A bit further away, like a little ghost wandering through the space, the human-scale marble sculpture *Tell my mother not to worry (I)* (2012) represents a white sheet thrown over the artist's daughter, Olive. Ryan Gander imagines her as though she is walking through his studio, a tiny presence, omnipresent in his consciousness and specter to the audience. The sculpture marks the first of a series of works that will follow Olive's growth over time. The artists plays with the idea of traditional sculpture with the draping marble, while also inserting part of his intimate sphere, hidden but revealed. Placed on the ground, *Lost in my own recursive narrative* (2012) is a small format slide show of 81 images of the artist directing two actresses in a photographer's studio. The room is filled with crumpled backdrop paper and dry ice, in a partial reconstruction of the scene featuring Jane Birkin and Gillian Hills in Antonioni's film, *Blow Up*. The two young ladies, overexcited and bare-chested, are having fun and destroying the photographer's equipment, creating a chaos from which rises freedom—the rebellion of models against the dictatorship of images. The succession of images creates a feeling of suspended time, like pauses to a nonchalant game.

In the middle of the second room, *The lady's not for turning - (Alchemy Box No. 32)* (2012) is part of the series of "Alchemy Box", which experiment with the audience's trust and belief: the boxes are sealed and contain objects within them, revealed to the audience in a list displayed on a nearby wall. The only way to know if the objects are really in the box is to open, and thereby destroy the box. What is more important? The ideas in the box, the recipe and ingredients for a new work that doesn't yet exist, or the box that contains them, that appears to be a sculpture and is considered art? This Alchemy Box takes the form of two platforms, one circular and square, that we might expect to find in a drawing studio on which the model may pose. The elements listed on the wall include objects relating to the themes of reconstruction, documentation, as well as the mediated experience. For example, we can read the description of a color photograph taken during the artist's research, an image leading to the production of the work *Tell my mother not to worry (I)*, also present in the exhibition. *I feel more in touch with my practise now than I ever have* (2012) is a very large format painting representing the daughter of the artist looking at

her father's work previously shown in 2009 at gb agency—*The pen marks on the page suggest the characters head does a double take, moving from left to right rapidly in amazement* (2009). This installation was a display of public death notices announcing the death of J. Moriarty, one of the brothers of Sherlock Holmes' sworn enemy, Profesor Moriarty, and another announcing the death of Mycroft Holmes, one of Sherlock Holmes rumored brothers. The child's gaze is the only source of light into the painting, as if her naivety and freshness were the only true qualities needed to see things. *It's a hang! (the things you make they mock you, the things you make they mimic you)* (2012) is an installation of 83 frames on the wall, carefully arranged in lines. The installation seems apparently disrupted or disturbed: on the left side, a frame is missing and a few others are crooked. They all contain two pages torn from a book made by Ryan Gander on Villa Arson (the architecture, the art school, the museum, Nice...), where in 2006 he exhibited the first version of this installation titled *Happenstance*. The novel here contains 364 pages of which only 168 are visible. All of the narrative traces have been deleted, leaving only illustrations and possible solutions in the pursuit of a story («if you continue ahead, turn to page 288»). A fragmented narrative playing with frustration, impossibility to access the completed work and the necessity for the viewer to make up another possible plot. *Human's being human (blue on yellow)* (2012) takes the form of an advertising billboard. A young French fashion model dressed in blue is standing within the space of gb agency, surprised by a photographer as she gazed at a painting that consists of a yellow circle on white canvas. But here, the model is not posing, her accusing gaze is directed to the photographer but also to the spectator. Using the codes of the advertising imagery and integrating them into the context of art and its exhibition, Ryan Gander seems to question the intimate relation to the artwork and the fragility of this link. *Any velocity that isn't zero* (2012) is a series of eight photographic prints, each a different format and produced using various technology. Each of the images is of exactly the same moment and place but from eight different perspectives. The moment being documented is of Ryan Gander writing a caption to describe and accompanying work. By exhausting the subject and techniques, the artist underlies the impossibility of representing a reality. This self-portrait in reverse, delimited by its outline and not by its center, privileges the reality of the artist in a specific space-time. Here, Ryan Gander deals conceptually with a romantic subject.

The exhibition engages with constant tension, between biographical, narrative and conceptual elements. From within the exhibition display itself, like a magician, Ryan Gander makes up new mechanisms and creates a perpetual movement into which the spectator can slide.

NEWS

Ryan Gander - Lost in my own recursive narrative

Fondazione Morra Greco, Napoli

March 3 - May 14, 2012

Ryan Gander - The Magnificent Seven

March 12 - April 22, 2012

CCA Wattis Institute for Contemporary Arts, San Francisco

Really shiny things that don't mean anything

Muzeum Sztuki Nowoczesnej w Warszawie, Warsaw

Until March 30, 2012

Foreigners Everywhere, Contemporary Art from the Pomeranz Collection - group show

Jewish Museum, Palais Eskeles, Wien

May 22 - October 7, 2012

New presentation of the collection

MNAM, Centre Georges Pompidou, Paris

from the end of March 2012

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An exercise in cultural semaphore

Une exposition personnelle de Ryan Gander

Du 25 février au 14 avril 2012

Les spectateurs doivent partager mes croyances et ils doivent suspendre leur incrédulité pour appréhender les œuvres. Peut-être que les gens qui viennent déjà avec des a priori n'en tireront rien. S'il y a une critique, c'est peut-être une critique du mauvais spectateur.

Ryan Gander

Les oeuvres de Ryan Gander sont issues d'un processus de recherche qui ne se devine que de façon parcourant tant l'artiste aime à brouiller les pistes et lancer le regardeur sur des chemins de traverse. Un des traits caractéristiques de son travail est sa propension à imaginer des oeuvres empruntant toutes les formes possibles, que ce soit des sculptures, photographies, peintures, installations, pièces sonores, films, projections de diapositives, objets, livres, conférences... mais aussi des formes inédites qu'il imagine, comme la création d'un nouveau mot qu'il tente, de différentes manières, de faire passer dans la langue courante. Ryan Gander s'ingénie à surprendre et déstabiliser le public.

Ses réalisations s'inscrivent néanmoins dans une logique conceptuelle et viennent matérialiser par bribes des situations vécues, renvoyant à des champs de la connaissance, à l'histoire de l'art, aux clichés, au milieu de l'art et plus récemment, aux formes mêmes d'apparition de l'art (les lieux d'art, les expositions et leurs corollaires, mais aussi les compte-rendus d'exposition dans la presse). L'expérience de l'art, allant de la frustration à l'inaccessibilité, à son impossible retranscription, était au coeur de son projet '**Locked Room Scenario**' pour ArtAngel à Londres. Le visiteur était amené à adopter l'état d'esprit d'un détective pour approcher les traces et preuves qui y avait été laissées, scruter tous les détails et imaginer ceux qu'il ne pouvait percevoir, laissant celui-ci dans un état de trouble et de confusion.

L'exposition '**An exercise in cultural semaphore**' tente d'interroger le rôle du concepteur quand celui-ci devient à la fois metteur en scène et sujet d'observation de la production de ses oeuvres. Etant un artiste ayant fréquemment critiqué les artistes apparaissant dans le contexte de leur propre travail artistique, cette exposition marque une intéressante transition de la part de Ryan Gander et est peut-être à ce jour son exposition la plus autobiographique.

Dans les escaliers qui mènent à l'espace d'exposition, *More than a title*, 2012, est déclenchée par chaque passage de visiteur, à l'instar de son installation de jets de fumée *Only really applicable to those that can visualise it upside down, back to front and inside out* (2009) qui se déclenchait cinq secondes après qu'un visiteur ait quitté l'espace de ses deux dernières expositions à Paris (Kadist Art Foundation et gb agency) comme si celui-ci disparaissait dans un nuage de fumée. Cette installation sonore laisse entendre des frémissements et applaudissements, comme pour marquer ironiquement le rite de franchissement du seuil de l'espace, donnant en guise d'introduction un encouragement au public, comme si celui-ci devait prendre la suite du travail achevé de l'artiste. L'oeuvre est aussi un sas qui conditionne l'état mental du visiteur pour une appréhension de l'art différente. Plus qu'un titre annonce-t-elle...

Dans la première salle, *An exercise in cultural semaphore*, 2012 est une vieille boîte à chaussures accrochée au mur, annotée "Memory Capsule Box RYAN 1992 Age 16". Vidée des souvenirs d'adolescent de l'artiste, elle ne laisse apparaître qu'un trou sur son côté. Par celui-ci l'ancien espace de gb agency, rue Louise Weiss dans lequel l'artiste a exposé en 2009 apparaît dans un semi-chaos ; la table est renversée, le néon cassé... La sculpture, comme une "time capsule" rétroactive menaçante, projette dans cet objet passé, un autre passé plus proche par un événement qui n'a jamais eu lieu. Un peu plus loin et tel un petit fantôme qui déambule dans l'espace, les deux bras tendus comme pour ne pas buter contre les murs, la sculpture en marbre grandeur nature *Tell my mother not to worry (I)*, 2012 représente un drap de lit blanc jeté par dessus la fille de l'artiste, Olive. Ryan Gander l'a imaginée comme si elle se promenait dans son atelier, petite présence omniprésente dans sa conscience et spectre de son public. La sculpture initie une suite d'oeuvres qui suivront la croissance de la fillette dans le temps. En jouant l'idée liée à la sculpture traditionnelle par le drapé et le marbre, l'artiste y insère une part de sa sphère intime, cachée mais révélée. Au sol, en tout petit format, *Lost in my own recursive narrative*, 2012 est une projection de 81 diapositives de l'artiste dirigeant deux actrices dans un studio de photographe. La pièce est emplie de papiers froissés de fonds photographiques reconstituant partiellement les éléments de jeu dans la scène avec Jane Birkin et Gilian Hills du film 'Blow Up' d'Antonioni. Les deux jeunes femmes surexcitées et dénudées s'amusent et détruisent le matériel du photographe, créant un chaos dont émerge une conscience de liberté des modèles qui se rebellent contre la dictature de l'image. L'effet de la succession des images donne une impression de temps suspendu, comme des arrêts sur images d'un jeu désinvolte.

Au centre de la deuxième salle, *The lady's not for turning - (Alchemy Box No. 32)*, 2012 fait partie des *Alchemy Boxes*, ces expérimentations sur la croyance et la confiance du public : les boîtes sont scellées, mais le public est averti qu'elles contiennent tous les objets énumérés dans une liste présentée au mur, à côté d'elles. La seule manière de savoir si les objets sont vraiment dans la boîte, c'est de l'ouvrir en la détruisant. Qu'est-ce qui est plus important : les idées dans la boîte, la recette et les ingrédients pour une nouvelle oeuvre qui n'existe pas encore, ou la boîte qui les contient, qui ressemble à une sculpture et qui est considérée comme étant de l'art ? Celle-ci prend la forme de deux estrades, ronde et carrée, pour les modèles posant dans les cours d'art, elles sont recouvertes des marques mises pour indiquer la position des pieds du modèle. Les éléments listés à côté incluent des objets liés aux thèmes de la reconstruction, de la documentation et de la représentation. On peut y lire par exemple, la description d'une photographie en couleur de 10 x 15 cm prise pendant les recherches de l'artiste... cette image d'étude amenant à la production de l'oeuvre *Tell my mother not to worry (I)* également présente dans l'exposition.

Mais aussi le détail d'un livret scolaire de 1989, sur le dos duquel l'artiste a écrit des résultats d'examens, Maths 83%, Anglais 50%, Education Civique 50%, Education Religieuse 74%, Géographie 38% et Histoire 42%.

I feel more in touch with my practise now than I ever have, 2012 est une peinture sur toile de très grand format, représentant la fille de l'artiste en train de regarder une oeuvre de son père précédemment exposée en 2009 à gb agency *The pen marks on the page suggest the characters head does a double take, moving from left to right rapidly in amazement* (2009). Cette installation était un affichage d'avis publics de décès annonçant la mort du personnage J. Moriarty des romans de Sherlock Holmes, l'un des frères de l'ennemi juré de Sherlock Holmes, le Professeur Moriarty, tandis qu'un autre annonce la mort de "Mycroft Holmes", l'un des frères supposés de Sherlock Holmes. Le regard de l'enfant est la seule source lumineuse qui éclaire l'oeuvre peinte, comme si sa naïveté et sa fraîcheur étaient les vraies qualités pour voir les choses.

It's a hang! (the things you make they mock you, the things you make they mimic you), 2012 est une installation de 83 cadres au mur, soigneusement disposés en lignes. Mais l'accrochage a apparemment été interrompu ou perturbé : dans la partie gauche de l'installation, un cadre manque et quelques autres sont de travers. Tous contiennent deux pages déchirées d'un livre qui s'inspire des « livres dont vous êtes le héros » réalisés par Ryan Gander au sujet de la Villa Arson (son architecture, son école d'art, son centre d'art, Nice...), dans laquelle il avait exposé en 2006 une première version de cette installation qu'il avait intitulée *Happenstance (Hasard)*. Le roman montré ici compte 364 pages dont 168 seulement sont visibles. Toute trace de narration a été supprimée ; seules restent les illustrations et les pistes possibles pour la poursuite du récit (« si vous continuez tout droit, allez à la page 288 »). Un récit fragmentaire qui joue sur la frustration, l'impossibilité d'accès à l'intégralité de l'oeuvre et la nécessité pour le regardeur de reconstruire mentalement une autre histoire possible.

Human's being human (blue on yellow), 2012 prend la forme d'une affiche publicitaire. Une jeune mannequin habillée en bleu se tient dans l'espace de la galerie gb agency, surprise par un photographe alors qu'elle contemplait une peinture figurant un simple cercle jaune sur fond blanc. Sauf qu'ici, la mannequin ne pose pas, son regard accusateur est tourné vers le photographe mais aussi vers le spectateur. En usant des codes de l'imagerie publicitaire qu'il réintègre dans le contexte de l'art et de son exposition, Ryan Gander semble interroger la relation d'intimité à l'oeuvre et la fragilité de ce lien.

Any velocity that isn't zero, 2012 est un ensemble de huit photographies, de formats et medium différents. Chaque image, prise au même moment, représente le même sujet, à partir de huit points de vue. Chaque image capte l'instant précis de Ryan Gander concevant et formulant son oeuvre. Les objectifs et les perspectives diffèrent, déployant ainsi des versions très différentes d'un même moment. Par l'épuisement du sujet et des techniques, l'artiste souligne l'impossibilité de représenter une réalité. Cet autoportrait en creux, délimité par ses contours et non son centre, privilégie la réalité de l'artiste dans un espace temps particulier. Ryan Gander traite ici un sujet romantique de manière conceptuelle.

C'est dans cette tension permanente, entre éléments biographiques, narratifs et conceptuels que toute l'exposition se joue. A l'intérieur du dispositif d'exposition, Ryan Gander, à la manière d'un magicien, invente d'autres mécanismes et crée un mouvement constant dans lequel le spectateur peut s'inscrire.

ACTUALITES

Ryan Gander Lost in my own recursive narrative

Fondazione Morra Greco, Napoli

3 Mars - 14 Mai 2012

Ryan Gander, The Magnificent Seven

12 Mars - 22 Avril 2012

CCA Wattis Institute for Contemporary Arts, San Francisco

Foreigners Everywhere, Contemporary Art from the Pomeranz Collection

Jewish Museum, Palais Eskeles, Wien

22 Mai - 7 Octobre 2012

Really shiny things that don't mean anything

Muzeum Sztuki Nowoczesnej w Warszawie, Warsaw

Jusqu'au 30 Mars 2012

Nouvel accrochage des collections

MNAM, Centre Georges Pompidou, Paris

à partir de fin mars 2012

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RYAN GANDER

Biography

Né en / Born 1976, Chester, U.K.

Vit et travaille à Londres / Lives and works in London

Awards:

- 2009 Nominee for The Times / South Bank Show Breakthrough Award, UK
- 2009 Winner of the Zurich Art Prize, Haus Konstruktiv, CH*
- 2009 Shortlist for Bishops Square Public Art Commission, Spitalfields, UK
- 2008 Paul Hamlyn Award, UK
- 2007 DENA Foundation Art Award, F*
- 2006 ABN AMRO Prize, NL*
- Baloise Art Statements Prize, Basel Art Fair, CH
- 2005 Becks Futures Shortlist, ICA, London*
- 2004 Cocheme Fellowship, Byam Shaw School of Art, London
- 2003 Prix De Rome for Sculpture, NL*
- 2001-2003 Arts Council of England International Fellowship, UK*

Education:

2001 – 2002

Post-Graduate Fine Art Participant

Rijksakademie van Beeldende Kunsten, Amsterdam

1999-2000

Post-Graduate Fine Art Research Participant

Jan van Eyck Akademie, Maastricht

1996-1999

First Class Degree, BA (Hons) Interactive Art

Manchester Metropolitan University, Manchester

2012

The Magnificent Seven, CCA Wattis Institute for Contemporary Arts, San Francisco

Lost in my own recursive narrative, Fondazione Morra Greco, Napoli

An exercise in cultural semaphore, gb agency, Paris

2011

Really shiny things that don't mean anything, public commission, Muzeum Sztuki

Nowoczesnej w Warszawie, Warsaw

Ryan Gander, Billboard for Edinburgh: Year 4, Ingleby Gallery, Edinburgh

Ryan Gander & Pratchaya Phinthong, Art Nova, gb agency, Art Basel Miami Beach

Icarus Falling – An Exhibition Lost, Maison Hermès 8th Floor Le Forum, Tokyo

New Collisions in Culturefield, Johnen Galerie, Berlin

Locked Room Scenario; The Depot, Commissioned by Artangel, London

Meaning...surrounds me now, 1223 Gendaikaiga, Tokyo

Now there's not enough of it to go around, Annet Gelink Gallery, Amsterdam

Attempting to remain light on ones feet:: Works from Daiwa Collection, Okinawa Prefectural Museum, Okinawa

You have my word, Dazaifu Tenmangu, Fukuoka

Ftt, Ft, Ftt, Ftt, Fttt, Ftt, or somewhere between a modern representation of how a contemporary gesture came into being, an illustration of the physicality of an argument between Theo and Piet regarding the dynamic aspect of the diagonal line and attempting to produce a chroma-key set for a hundred cinematic scenes, Taro Nasu, Tokyo

2010

Saying something is made of something when it is actually made of something else, Yu-Un, Tokyo

The Happy Prince, Public Art Fund Commission, Central Park, New York

Intervals: Ryan Gander, Solomon R Guggenheim Museum, New York

Approach it slowly from the left, Haus Konstruktiv, Zurich*

You walk into a space, any space. Lisson Gallery, London

I am an Aurefilian, Taro Nasu Gallery, Tokyo

2009

The die is cast, Villa Arson, Nice*

We Are Constant, Frieze Art Fair Projects, London

Its a right Heath Robinson affair, gb agency, Paris

Its a right Heath Robinson affair, Kadist Art Foundation, Paris

As it presents itself, Picture This, Bristol

Heralded as the new black, Museum Boijmans Van Beuningen, Rotterdam *

I let somebody get under my skin, Annet Gelink Gallery, Amsterdam

2008

Heralded as the new black, Ikon Gallery, Birmingham *

Heralded as the new black, South London Gallery, London *

Something Vague, Bonner Kunstverein, Bonn

Somebodys playing me 1998 – 2008, Taro Nasu Gallery, Tokyo

Championed by Rigour, Tanya Bonakdar Gallery, New York

And it came to life, Marz Galleria, Lisbon

Basquiat, Store Gallery, London

2007

How I learnt to use my senses, how I learnt to think and how I learnt to feel, Taro Nasu Gallery, Tokyo

More than the weight of your shadow, Daiwa Press Viewing Room, Hiroshima

Passengers, CCA Wattis Institute for Contemporary Arts, San Francisco

Short cut through the trees, MUMOK, Vienna

The Last Work, Stedelijk Museum, Amsterdam

Of Any Actual Person, Living or Dead (with Aurélien Froment) Store, London

2006

Ryan Gander, Massimo De Carlo, Milano

Ghostwriter Subtext, Premier Container, Art Basel Premiere, Store, Miami,

Didactease, Marc Foxx, Los Angeles

Cinema Verso, Whitechapel East Wing, London

Spencer, forget about good, Art Basel Unlimited, Annet Gelink Gallery, Basel

The title taken from reading that book (with George Henry Longly), Elisabeth Kauffman, Zurich

Is This Guilt In You Too, (The study of a car in a field), MUMOK, Vienna

Your clumsiness is the next mans stealth, Annet Gelink Gallery, Amsterdam

Nine Projects for the Pavilion de l'Esprit Nouveau, MAMbo, GAM, Bologna

2005

But it was all green, Artists Space, New York

Of Any Actual Person, Living or Dead, Les Laboratoires, Aubervilliers (with A. Froment)*

Is This Guilt in You Too, (The Study of a Car in a Field), Art Statements, Annet Gelink Gallery, Basel

Ryan Gander, Petites compositions entre amis, gb agency, Paris (with Igor Krenz)

Is This Guilt in You Too, (The Study of a Car in a Field), Annet Gelink Gallery, Amsterdam

Somewhere between 1886 and 2030, Store, London*

2012

Coup Double at Bordeaux, Frac Aquitaine, Bordeaux

Rotary Connection, Casey Kaplan, New York

2011

There must be "a right way", cur. François Aubart et Benoit-Marie Moriceau, EESAB, Brest

Le sentiment des choses, Le Plateau, Frac Ile de France, Paris

Gesture, form, technique, Taro Nasu, Tokyo

I know about creative block and I know not to call it by name, Lisson Gallery, Milano

Our Magic Hour, Yokohama Triennale 2011, Yokohama

5X5Castelló11 Premi Internacional d'art contemporani Diputació de Castelló, Espai d'art contemporani, Castelló

Round and Round and Round (Part 2): Ryan Gander, Francesco Gennari, Rodney

Graham, La collection du Frac Île-de-France, Marne-la-Vallée

The Collectors Show: Onderdeel van / part of Vanuit hier - Out of here, Van Abbe museum, Eindhoven

KnowHow!, Campbell Works N16, London

Han Nefkens – 10 jaar mecenas, Museum Boijmans van Beuningen, Rotterdam

Invisibleness is visibleness, MOCA Taipei

The Object of Observation (Changes By Being Observed), curated by Tim Lee, Johnen Galerie, Berlin

ILLUMInations, 54th Biennale di Venezia, Venice

One Magic Hour, Yokohama Triennale, Yokohama

Politics is Personal, Stonscape, Napa Valley

Hypthesis of self portrait, gb agency, Art 42 Basel, Basel

Invocations of the blank page, Project Space, Spike Island, Bristol, NICC, Antwerp

Independent Art Fair, gb agency, New York

Notice: Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot, curated by Tim Lee, Johnen Galerie, Berlin

Humid but cool, I think, curated by Ryan Gander, Taro Nasu, Tokyo

Two versions of the imaginary, curated by Maria Barnas, Annet Gelink Gallery, Amsterdam

Glaze, curated by George Henry Longly, Bischoff/Weiss, London

Two Times Once – An exhibition by Mr Rossi, Limoncello, London

Nul si Découvert/ Void if removed, (Érudition concrète 4), curated by Guillaume Désanges, Le Plateau, Frac Île-de-France, Paris,

Commercial Break, presented by Garage Center for Contemporary Culture, Moscow & Post

The Lake of Fire, Den Frei Udstillingsbygning, Copenhagen
Ryan Gander & Michael Marriot, The Russian Club, London
Art Zuid, Amsterdam
The Aldeburgh Beach South Lookout, Aldeburgh
Le Slurm, Haute Ecole d'art University, Geneva
Paysages Avec Objets Absents, Centre d'art contemporain, Fribourg
Fat Chance to Dream (Una oportunitat para soñar/ Tania Pardo), Galeria Maisterra
Valbuena, Madrid
The Shape We're In, 176 Zabudowicz Collection, London
The missing part, La Sorbonne, Paris
Art + Drama, Whitechapel Gallery, London
Radical Autonomy, Network, Aalst

2010

Je crois aux miracles, Collection Lambert, Avignon,
Exhibition, Exhibition, Castello di Rivoli, Torino
Prospective XXIème siècle, Le Plateau, Paris,
Auto-Kino!, Berlinale, Kunsthalle Berlin, Berlin
Hors d'Oeuvre, Campagne Première, Berlin
About us, Johann König, Berlin
Tatton Park Biennial, Tatton Hall, Knutsford
Same and difference, Russian Club Gallery, London
Present is a thing of the past, now, GAMeC, Art Centre, Bergamo
Art Parcours, Art 41 Basel, Basel,
Art Basel Unlimited, Art 41 Basel
Les Interlocuteurs, Ecole des Beaux Arts, Toulouse
Ecce Homo Ludens, Musée Régional d'Art Contemporain Languedoc-Roussillon, Sérignan
Okay, I have had enough, what else can you show me?, DOCVA, Milan
It is it, Espacio 1414, Santurce,
Motage, Maison d'Art Bernard Anthonioz, Paris
The Storyteller, Art Gallery of Toronto, Ontario,
A performance cycle, Nomas Foundation, Rome,
Double Bind, Villa Arson, Nice
Dark After After Dark, Khastoo Gallery, Los Angeles
Che cosa sono le nuvole?, Museion, Bolzano
The Library of Babel, 176 Collection, London
The Boy Who Cried Wolf (Lefty Loosey, Righty Tightly), gb agency, Paris
Les Belles Images: Second Scenario, La Box, Bourges
FAX, Para/Site Art Space, Hong Kong
Artprojx Presents, Wimbledon College of Art, London
The Library of Babel / In and Out of Place, 176 Gallery, London

Répétition dans l'Épilogue, Super # 11, Galerie Lucile Corty, Paris
Gallery, Galleria, Gallerie, Norma Mangione Gallery, Torino
Production Site: The Artists Studio Inside-Out, MCA, Chicago
The Storyteller, Anna-Maria and Stephen Kellen Gallery, New York

2009

Lisson Presents 6, Lisson Gallery, London
Forms of Enquiry, Architects Association, London
British Subjects: Identity and Self-Fashioning, Neuberger Museum, Westchester County, New York
Where water comes together with other water, gb agency, Paris.
7 Words, Am Nuden Da Session, London
Double Bind, Villa Arson, Nice
Space as Medium, Miami Art Museum, Miami
Can Art Save Us, Millennium Galleries, Sheffield
Mille e Tre, Musée du Louvre, Paris
The Store, Artissima, Torino
Radical Autonomy, Le Grand Café, Saint Nazaire
TV, Mercer Union, Mercer Union, Toronto
The Storyteller, Salina Art Centre, Kansas
Eleanor Antin, Marcel Broodthaers, Peter Friedl, Ryan Gander, E. Hecey Gallery
Temporary Space, Cologne
Still Nacht, Outlet, Manchester
7a Bienal do Mercosul, Porto Alegre
Sculpture of the Space Age, David Roberts Foundation, London
Chasing Napoleon, Palais de Tokyo, Paris
Assembly, Yvon Lambert, Paris
Richard Prince and the Revolution, Project SD, Barcelona
Era New Horizons Film Festival, Warsaw
Pete and Repeat, 176 Gallery, London*
Paper Show, David Risley Gallery, Copenhagen
Trying to cope with things that arent human, Cell Projects Space, London*
The Space of Words, MUDAM, Luxembourg*
Talk Show, ICA, London
The Happy Interval, Tulips & Roses, Vilnius
Fax, The Drawing Center, New York*
Natural Wonders, Baibakov Art Projects, Moscow
Contested Ground, 176 Gallery, London
Trying to cope with things that arent human, David Cunningham Projects, San Francisco*
The Malady of Writing, MACBA, Museu d'Art Contemporani, Barcelona
Younger than Jesus, New Museum, New York
Lisson presents 4, Lisson Gallery, London
Places to be, Annet Gelink Gallery, Amsterdam

The Little Shop on Hoxton Street, Limoncello Gallery, London
Mirrors, MARCO, Vigo
Several Silences, The Renaissance Society, Chicago
Desiring Necessities, John Hansard Gallery, Southampton
Trying to cope with things that aren't human, AirSpace Gallery, Stoke on Trent*
The Making of Art, Schirn Kunsthalle Frankfurt, Frankfurt
The Storyteller, ICI, New York

2008

Never let the truth get in the way of a good story, Site Gallery, Sheffield
A Recent History of Drawing & Writing, ICA, London
Playtime, Betonsalon, Paris
Panorámica ciclo de video, Bailando sin salir de casa, Museo Tamayo arte contemporáneo, Bosque de Chapultepec, Mexico City
Wouldnt it be nice, Somerset House, London
Out of sight, Proyectos Monclova, Mexico City
AWOL – Biennale of Young Artists, META Cultural Foundation, Bucharest
Wouldnt it be nice, Centre d'art Contemporain, Zurich*
Self Storage, Curatorial Industries, San Francisco
I desired what you were, I need what you are, Galleria Maze, Torino
Within the big Structure, Megastructure, Berlin-Mitte, Berlin
Delirious Beijing, PKM Gallery, Beijing
Life on Mars, 55th Carnegie International, Carnegie Museum of Art, Pittsburgh
Revolutions – forms that turn, 16th Biennale, Sydney
As it presents itself, Whitstable Biennale, Whitstable
Featuring, Galerie Chez Valentin, Paris
The flight of the Dodo, Project Arts Centre, Dublin
One of these things is not like other things, Unosunove Gallery, Rome
Art Now Curate Tate Modern, London
Inaugural Show, Marz Galleria, Lisbon
The show is not a void, Galeria Luisa Strina, Sao Paulo
Future Landscape, Royal Academy, London

2007

Appendix Appendix Radio Play, Performa 07, New York
In the Stream of Life, Betonsalon, Paris
For Sale, Cristina Guerra Contemporary Art, Lisbon
Wouldnt it be nice, Centre d'art contemporain, Geneva
Words fail me, MoCAD, Detroit
Twice told tales, Galerie Michel Rein, Paris
Whenever It Starts It Is The Right Time, Frankfurter Kunstverein, Frankfurt
Blackberrying, Christina Wilson Galerie, Copenhagen*
You have not been honest, Museo d'Arte Donnaregina, Naples

How soon is now, Luis Seoane Foundation, Coruna
Language of Vision, mima, Institute of Modern Art, Middlesborough
Without, Yvon Lambert, Paris,
Zero, Zero, S, Lyon Biennale, Lyon
Plankjes, tak, Atelier als Spermedium, Artist Space for Contemporary Art,
The Kit Bashing, Western Bridge, Seattle
On the Future of Art School, Store, London

2006

Constellations, Tanya Bonakdar, New York
Curating the Library, de Singel, Antwerp
Projektion, Museum of Art Lucerne*
Éclipses du Réel, Centre d'art contemporain, Fribourg*
How soon is now?, Fundación Luís Seoane, Coruna
Wrong, Klosterfelde, Berlin
The show will be open when the show will be closed, Store, London
Radio Transmitted Time Capsule with Francesco Manacorda, Radio Gallery,
Whitstable Biennale, Whitstable
La Space Station, Le Confort Moderne, Poitiers
Le Spectre des Armatures, Glassbox, Paris
El Albergue, Holandés, La Station, Nice
Trial Balloons, MUSAC, Musei de Arte Contemporáneo de Castilla y León, León*
Don Quijote, Witte de Witte, Rotterdam
Objet à Part, Centre d'art Contemporain, Noisy le Sec*
Pierre Bismuth, Ryan Gander, Karl Haendel and T. Kelly Mason, Cohen and Leslie, New York,
Untouchable, Villa Arson, Nice
Tate Triennial, Tate Britain, London*
The Standard Hotel, The Standard Hotel, Miami

2005

Spectator T, Sheffield*
T1 Triennial, Castello di Rivoli Museo d'Arte Contemporanea, Torino*
Free Library, M + R Gallery, London
Romance – A Novel, Cristina Guerra Contemporary Art, Lisbon
Jaybird, Zero... Milan
Post No Bills, White Columns, New York
An Exhibition Amongst Friends, gb agency, Paris
Invisible Script, W139, Amsterdam
Becks Futures, CCA, Glasgow*
In This Colony, Kunstfort bij Vijfhuizen*
Becks Futures, ICA, London*
A Show Without Works, Project Room Spazio Lima, Milan*

The World, Abridged, Kettles Yard, Cambridge*

Timeline, The Store & Window 32, Paris

2004

Romantic Detachment, PS1, New York*

Romantic Detachment, Chapter Arts, Cardiff*

Romantic Detachment, Q Arts, Derby*

Romantic Detachment, Folly Gallery, Lancaster*

Making Public, CBK, Dordrecht

Summer Pursuits, Store, London

Loose Associations, Centre Pompidou Beaubourg, Paris

Loose Associations, Foksal Gallery, Warsaw

Artist House, The Round Foundry, Leeds

2003

Catch Me, Onufri, National Gallery of Tirana, Tirana

Tourettes, W139, Amsterdam*

RDV, Résonance, Galerie des Terreaux, Lyon Biennale, Lyon

Prix de Rome (Winner), Museum voor Actuele Kunst, Den Haag*

Grizedale Artist in Residence, Grizedale, Cumbria

2002

Unloaded, (Disused Military Bunkers), Oberschan*

2001

Record Collection, Forde Gallery, Geneva

In a language, Project ruimte zuid en oost, Amsterdam

On the trams, The Lowry, Manchester

2000

The Oriel Mostyn Open, Llandudno

Square City, Holden Gallery, Manchester

Goethes Oak Has Woodworm, Static Gallery, Liverpool

Unfortunately Last Sunday, Museum Het Domain, Sittard*

Free Space, Nieuw Internationaal Cultureel Centrum, Antwerpen

Artists Publications / Monographs

2010

Ryan Gander: Catalogue Raisonné Vol. 1, JRP Ringier/ Westreich / Wagner Publications

2008

The Viewing Room, Volume, 5, Daiwa Press Co. Ltd (with Taro Nasu)
Heralded as the new black, Ikon Gallery

2007

Appendix Appendix - A Proposal for a TV Series, JRP Ringier (with Stuart Bailey and Christoph Keller)
Intellectual Colours Silvana Editoriale and Dena Foundation of Contemporary (with Will Holder), ABN AMRO Award.
Parallel Cards, (with Mia Frostner, Robert Sollis, Paul Tisdell, Rasmus Spanggaard Troelsen)
Loose Associations and other lectures, One Star Press, Paris (with EUROPA)
New New Alphabet, poster, (with Rasmus Spanggaard Troelsen)

2005

From The Alpinist, Fort Vijfhuizen / Artimo
Its Like the Spoilt Brat of the Dictionary... Store (with Alice Fisher)

2004

The Boy that always looked up, Cornerhouse (with Sara De Bondt)

2003

Appendix, Artimo (with Stuart Bailey)

2002

In a language, (with Sara De Bondt)

Teaching / Lectures:

AA School of Architecture, London
Art | Basel | Miami Beach | Art Basel Conversations, Miami Beach
Barbican, London
Barnard College, New York
Byam Shaw School of Art, London
Carnegie Mellon University, Pittsburgh
Chelsea School of Art, The London Institute, London
Coventry School of Art and Design, Coventry
De Appel, Amsterdam
East Street Arts, Leeds
École nationale des beaux-arts, Lyon,
Gerrit Rietveld Akademie, Amsterdam,
Goldsmiths College, London
Leeds Metropolitan University, Leeds
Manchester Metropolitan University, Manchester
Piet Zwart Institute, Rotterdam
Proto-Academy, Edinburgh
Roski School of Fine Arts, University of Southern California, Los Angeles
Royal College of Art, London
Ruskin School of Drawing and Fine Art, Oxford
Sheffield Hallam University, Sheffield
Slade School of Art, London
The Royal Danish Academy of Art, School of Architecture, Copenhagen
UNIDEE Cittadellarte-Fondazione Pistoletto, Biella, I
University of Brighton, Brighton
University of East London, London
University of South Florida, Florida
University of Southern California
University of East London, London
University of West England, Bristol
Van Gogh Museum, Amsterdam
Werkplaats voor typografie, Arnhem
Whitechapel Gallery, London
Wimbledon College of Art, University of the Arts London, London

Curating:

2011

'Field of Meaning', Kimberling Gallery, London

'I know about creative block and I know not to call it by name', Lisson Gallery, Milan

'Humid but cool, I think', curated by Ryan Gander, TARO NASU, Tokyo

'Young British Art', Limoncello, London

2008

'The way in which it landed', Art Now, Tate Britain, London, UK (Artists: Lucy Clout, Nathaniel Mellors, Aurelien Froment, David Renggli, Carol Bove)

2007

Associates Gallery, Project space directed with Rebecca May Marston, London

(Artists: Matthew Smith, Stella Capes, Kim Coleman & Jenny Hogarth, Matthew Harrison, Josephine Flynn, Tom Gidley, Sean Edwards, Lucy Clout, Alice Channer, Adria Julia, Ben Cain, Adam Thomas)

'Took my hands off your eyes too soon', Tanya Bonakdar Gallery, New York
(Artists: Jesse Ash, Justin Beal, Alice Channer, Sean Edwards, Jack Strange)

2004

'Now then now then', International 3 Gallery, Manchester

(Artists: Josephine Flynn, Harrison & Hughes, Lucy Skaer, Bedwyr Williams)

