

**Sadie BENNING**

*L'oeil de l'esprit*

**Liam GILLICK**

*The Red Wood Pigeon Meets Some Meetings*

+

**Trisha DONNELLY**

[ vitrine ]

**September 17 - October 29, 2016**

\*

**Opening : Saturday September 17th  
from 6 to 9 pm**

# SADIE BENNING

## *L'œil de l'esprit*

Sadie Benning

Sadie Benning a commencé à produire des vidéos expérimentales en 1988, pendant son adolescence. Ses films noir et blanc, lo-fi, exploraient des questions d'identité, du langage et de la mémoire. Improvisés avec le matériel disponible sur le moment, Benning a construit des images animées à partir d'objets trouvés, de dessins, textes, performances et rushes. Depuis les vingt dernières années, la forme, le contenu et la poésie explorés dans ses œuvres de jeunesse ont mûri avec l'engagement de l'artiste et l'évolution de questions politiques, conceptuelles et matérielles.

Depuis peu, Benning produit des œuvres murales qui perturbent les catégories de peinture, dessin et sculpture. Ces œuvres commencent par un traçage sur un panneau de bois. Les éléments constitutifs de l'image sont ensuite découpés, des couches d'aqua-résine colorées sont appliquées sur ces formes qui seront ensuite poncées et modelées puis rassemblées pour former la composition finale. Lors de l'assemblage, les interstices entre les pièces deviennent un espace conceptuel de projection personnelle : « Il y a un vide entre les panneaux qui correspond à ce troisième espace dont je parle - cette vacance où nous devons imaginer quelque chose d'autre. La ligne manquante. Ce n'est que de l'air, et une ombre »

Les objets exposés dans « L'œil de l'esprit » veulent explorer cet espace liminal génératif entre langage et expérience. Chacune des œuvres n'a qu'un seul mot pour titre : Nuit, Parc, Pensées. Si chacun de ces mots peut décrire littéralement un élément de chaque œuvre, ils mettent également en évidence la nature associative de ces compositions et le réflexe herméneutique propre au spectateur. Contrairement à nombre de ses expositions précédentes, « L'œil de l'esprit » a été produit sans volonté de narration préalable. Lors de la production des œuvres, une série de connexions poétiques ont émergées, qui explorent les limites profondes de l'utilité du langage pour décrire l'identité et représenter l'expérience individuelle.

*Mind's Eye*  
Sadie Benning

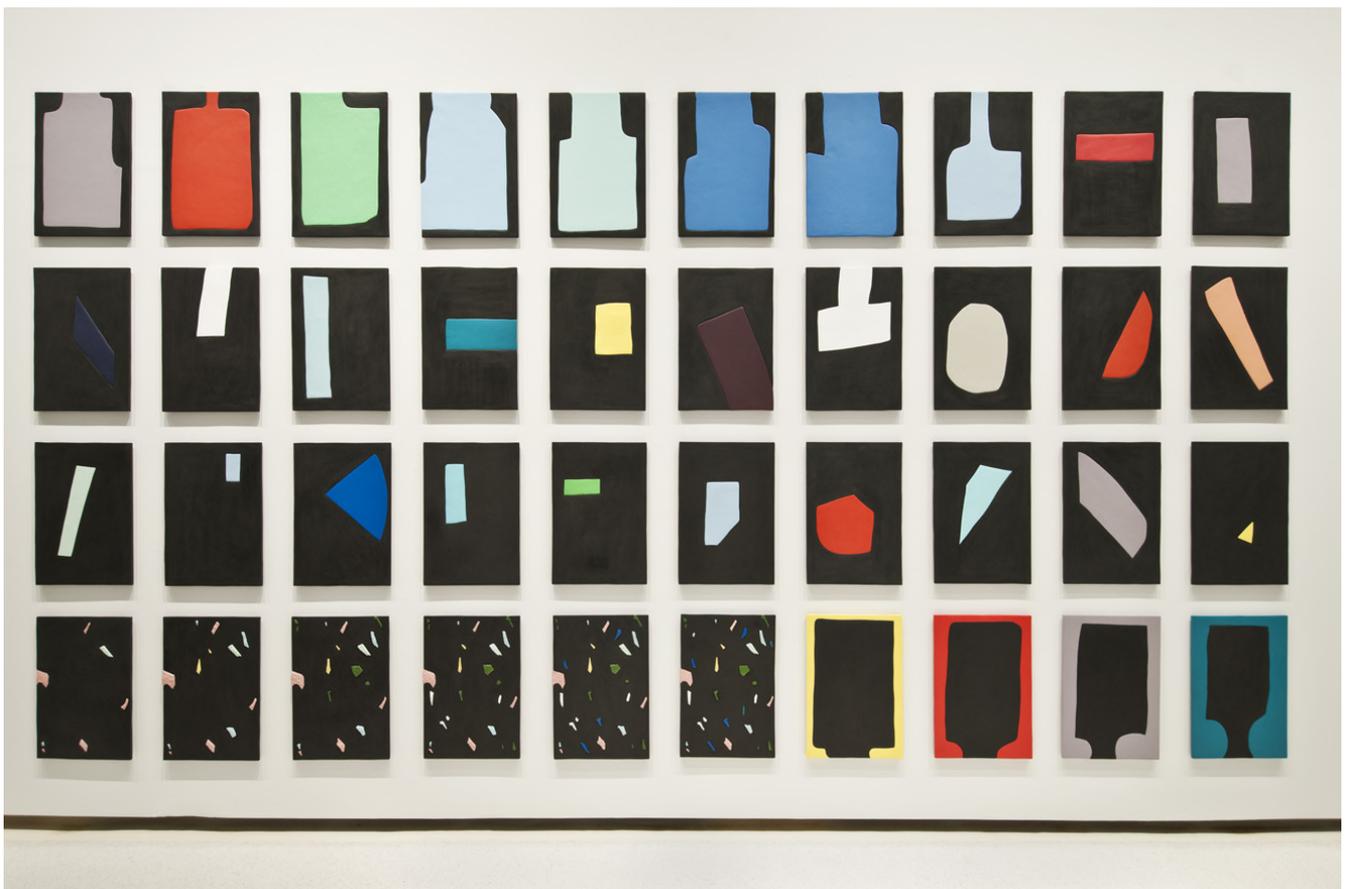
Sadie Benning started making experimental videos as a teenager in 1988. The low-fi black and white videos explored aspects of identity, language and memory. Improvising with materials that were immediately available at the time, Benning constructed moving images from found objects, drawings, text, performance and personally shot footage. The form, content and poetics explored in these earlier video works has expanded over the past two decades, as the artist continues to wrestle with evolving, political, conceptual and material questions.

More recently, Benning has produced wall-mounted works that trouble the categories of painting, drawing and sculpture. These works begin with a tracing on a single panel of wood. The component parts of the image are cut-out, layers of aqua-resin are applied to these forms, which are then sanded and molded, and finally fit back together to form the final composition. When assembled, the gaps between the pieces becomes a conceptual space of personal projection: «There is a space between the panels that is the third space I'm talking about – the place where you have to picture something else. You have to imagine the line that is missing. It's just air, and shadow.»

The objects in *Mind's Eye* were produced with the intention of exploring this generative liminal space between language and experience. Each of the works in the exhibition has a single word title: Night, Park, Thoughts. While these words may literally describe some part of the images contained within the work, they also highlight the associative nature of these compositions and the viewer's own hermeneutic impulse. Unlike many of Benning's previous exhibitions, *Mind's Eye* was produced without a specific narrative in mind. What emerged in the production of the work is a series of poetic connections that explore the profound limits of the utility of language to describe identity and represent individual experience.



*Television*, 2016, Medite, aqua resin, casein and acrylic, found objects, photographs, digital print, 78,74 x 113,03 cm, unique



Exhibition view, «A Shape That Stands Up» (Off-Site exhibition of the Hammer Museum), Art+Practice, Los Angeles, 2016  
Installation view Carnegie International, Carnegie Museum of Art, Pittsburgh, 2013

## **SADIE BENNING**

**Born 1973, Madison**

**Lives and works in New York.**

### **Solo Exhibitions**

2016

Air de Paris, Paris

Green God, Callicoon Fine Arts and Mary Boone, NY

2015

Fuzzy Math, Susanne Vielmetter, Los Angeles, CA

2014

Patterns, Callicoon Fine Arts, NY

2013

War Credits, Callicoon Fine Arts, NY

2011

Transitional Effects, Participant Inc., NY

2009

Play Pause, The Whitney Museum of American Art, NY

2008

Play Pause, The Power Plant, Toronto, CA

2007

Form of... a Waterfall, Orchard Gallery, NY

Play Pause, Dia Foundation for the Arts, NY

Sadie Benning: Suspended Animation, Wexner Center for the Arts, Columbus, OH

### **Group Exhibitions (selection)**

2016

Dropout: Regarding Lee Lozano, Site 131, Dallas, TX (forthcoming)

Marta Cervera Gallery, curated by Carole Server, Madrid (forthcoming)

A Shape That Stands Up, Art+Practice, Los Angeles

James Cohan Gallery, New York

2015

Painting 2.0: Expression in the Information Age, Museum Brandhorst, Munich

Greater New York, MoMA PS1, NY

Watch This! Revelations in Media Art, organized by Michael Mansfield, The Smithsonian American Art Museum, Washington, D.C.

The Space Between, curated by Louise Grachos with Stephanie Roach, Flag Art Foundation, NY

The Painter of Modern Life, Anton Kern Gallery, NY

2014

Who Are Who, curated by Tenzig Barshee, Studio for Propositional Cinema, Düsseldorf

Pictures, Before and After - An Exhibition for Douglas Crimp, Galerie Buchholz, Berlin

Readykeulous by Ridykeulous: This is What Liberation Feels Like, Contemporary Art Museum St. Louis, MO

Groupshow, Christian Lethert Galerie, Cologne

2013

Carnegie International, Carnegie Museum of Art, Pittsburgh, PA

NYC 1993: Experimental Jet Set, Trash and No Star, New Museum, NY

Sadie Benning, Thomas Kovachevich, Dona Nelson, Callicoon Fine Arts, NY

Tell It To My Heart: The Collection of Julie Ault, Kunstmuseum, Basel, Switzerland, Travels to Culturgeist,

Lisbon, Portugal and Artist Space, NY (as Macho Man, Tell It To My Heart; Collected by Julie Ault)

2011

DANCE DRAW, The Institute of Contemporary Art/Boston, Boston, MA

Paper A-Z, Sue Scott Gallery, NYC

cinq étranges album de famille, Le Bal, Paris

Reflection Abstraction, curated by Dean Daderko, Vogt Gallery, NY

2010

OFF Series, Part II, Center for Contemporary Art, Tel Aviv

Love on Film, Parasol Unit Foundation for Contemporary Art, London  
Benning, Kobayashi, Linzy, Centre de Cultura Contemporania, Barcelona  
2008  
Annual Report: A Year in Exhibitions, 7th Gwangju Biennale, South Korea  
2007  
Animated Painting, San Diego Museum of Art, CA  
2006  
MoMA: American Documentary, 1920's to Now, Taiwan International Documentary Festival, Taipei  
2005  
Sadie Benning's Early Pixelvision Videos, Walker Art Center, Minneapolis, MN  
Bidibidobidiboo, Fondazione Sandretto Re Rebaudengo, Turin  
To Die of Love (Voluntary Permanence), Museo Universitario de ciencias y arte, Rome  
2004  
Sadie Benning Retrospective Series, Wexner Center for the Arts, Columbus, OH  
Building Identities, Tate Modern, London

### **Collections (selection)**

Carnegie Museum of Art, Pittsburgh, PA  
Institute of Contemporary Art, Miami  
Hammer Museum, LA  
Museum of Contemporary Art, LA  
Museum of Modern Art, NY\*  
Whitney Museum of American Art, NY  
Walker Art Center, Minneapolis, MN  
Museum of Contemporary Art, Chicago, IL  
Museum of Fine Arts, Boston, MA  
Centre Georges Pompidou, Paris, France  
National Museum of Contemporary Art, Athens, Greece  
Castello Di Rivoli, Museu D'Arte Contemporanea, Rivoli/Torino Italy British Film Institute, London, UK  
University of Salamanca, Salamanca, Spain  
Museum D'art Contemporani, Barcelona, Spain  
Nagoya Multimedia Institution, Nagoyashi, Japan  
Fondazione Sandretto Re Rebaudengo, Turin, Italy  
Center for Arts, Neuchatel, Switzerland  
Associazione Culturale, Bologna, Italy  
Fundacio "la Caixa," Barcelona, Spain  
Tapiés Foundation, Barcelona, Spain  
Art Gallery of Ontario, Toronto, Ontario

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# LIAM GILLICK

## *Palombella Rossa à la rencontre des rencontres*

Liam Gillick

Au printemps dernier, Liam Gillick a passé un peu de temps dans un pub de Limerick au titre de sa contribution pour l'EVA International, la biennale irlandaise. Il avait organisé un festival de cinéma parlé au Mother Mac's bar sur High Street. Pour changer un peu, les gens dans le pub l'écoutaient raconter l'histoire d'un film du début à la fin. Le film en question était *Palombella Rossa* sous la direction de et avec Nanni Moretti. Chaque scène était ainsi décrite en détail pendant que les gens s'asseyaient pour prendre un verre, allaient et venaient avant de prendre eux-mêmes le relai en racontant à leur tour un film.

Pour Air de Paris, une série d'œuvres graphiques reviendra sur cette narration d'un film dans un bar. Elles seront articulées à une série de photographies récentes de rencontres au sein de contextes artistiques prises par l'artiste.

Si l'on veut comprendre les tendances en art, il faut prêter attention aux structures sous-jacentes au partage des idées. C'est particulièrement vrai lorsqu'on prend en considération le fait que le processus discursif est à la base de toute pratique artistique réflexive. Il est nécessaire de trouver une manière de décrire, de cartographier et de comparer les processus qui ont effectivement eu lieu sous la surface des modèles récents de curating et de pratiques artistiques. J'aimerais tenter un moment de m'éloigner des relations anecdotiques, locales ou géographiques aux activités artistiques, ainsi que de la conscience de « l'événement singulier ». En même temps, j'aimerais observer les échos dans la culture qui seraient susceptibles de fournir un indice de techniques productives parallèles.

Liam Gillick (né en 1964) déploie des formes multiples qui visent à exposer les nouveaux systèmes de contrôle idéologique qui ont émergé au début des années 1990. Il a élaboré un certain nombre de récits clé qui se font souvent le moteur d'un ensemble d'œuvres. *McNamara* (depuis 1992), *Erasmus is Late* et *Ibuka !* (à partir de 1995), *Discussion Island / Big Conference Center* (à partir de 1997) et *Construction of One* (depuis 2005). L'œuvre de Liam Gillick expose les dysfonctionnements de l'héritage moderne du côté de l'abstraction et de l'architecture lorsqu'elles sont aux prises avec le consensus néo-libéral globalisé. Son œuvre trouve un prolongement dans la réinterprétation structurelle de l'exposition comme forme. Il a par ailleurs produit plusieurs courts-métrages depuis la fin des années 2000 qui traitent de la construction du personnage du créateur à l'aune de la mutabilité durable de l'artiste contemporain comme figure culturelle. *Margin Time* (2012), *The Heavenly Lagoon* (2013) et *Hamilton : A Film by Liam Gillick* (2014). L'ouvrage *Industry and Intelligence : Contemporary Art Since 1820* a été publié par Columbia University Press en mars 2016.

L'œuvre de Liam Gillick a été présentée dans de nombreuses expositions d'importance, parmi lesquelles la Documenta et les Biennales de Venise (où il a représenté l'Allemagne en 2009), de Berlin et d'Istanbul. Il a eu des expositions personnelles au Museum of Contemporary Art de Chicago, au Museum of Modern Art de New York et à la Tate de Londres. Le travail de Liam Gillick est aujourd'hui présent dans de nombreuses collections publiques de première importance dont celles du Centre Georges Pompidou à Paris, des musées Guggenheim de New York et Bilbao et du Museum of Modern Art de New York. Ces vingt-cinq dernières années, Liam Gillick a aussi été un écrivain et un critique d'art contemporain prolifique — avec des contributions pour Artforum, October, Frieze et e-flux Journal. Il est l'auteur de plusieurs ouvrages dont un recueil d'une sélection de ses écrits critiques. Parmi ses commandes les plus en vue on compte le bâtiment du British Government Home Office (Ministère de l'intérieur) de Londres et le siège social de la Lufthansa à Frankfurt. Durant tout ce temps, Liam Gillick a étendu son travail à des projets expérimentaux et à des collaborations avec des artistes comme Philippe Parreno, Lawrence Weiner et Louise Lawler.

Traduction : Gauthier Herrmann

## *The Red Wood Pigeon Meets Some Meetings*

Liam Gillick

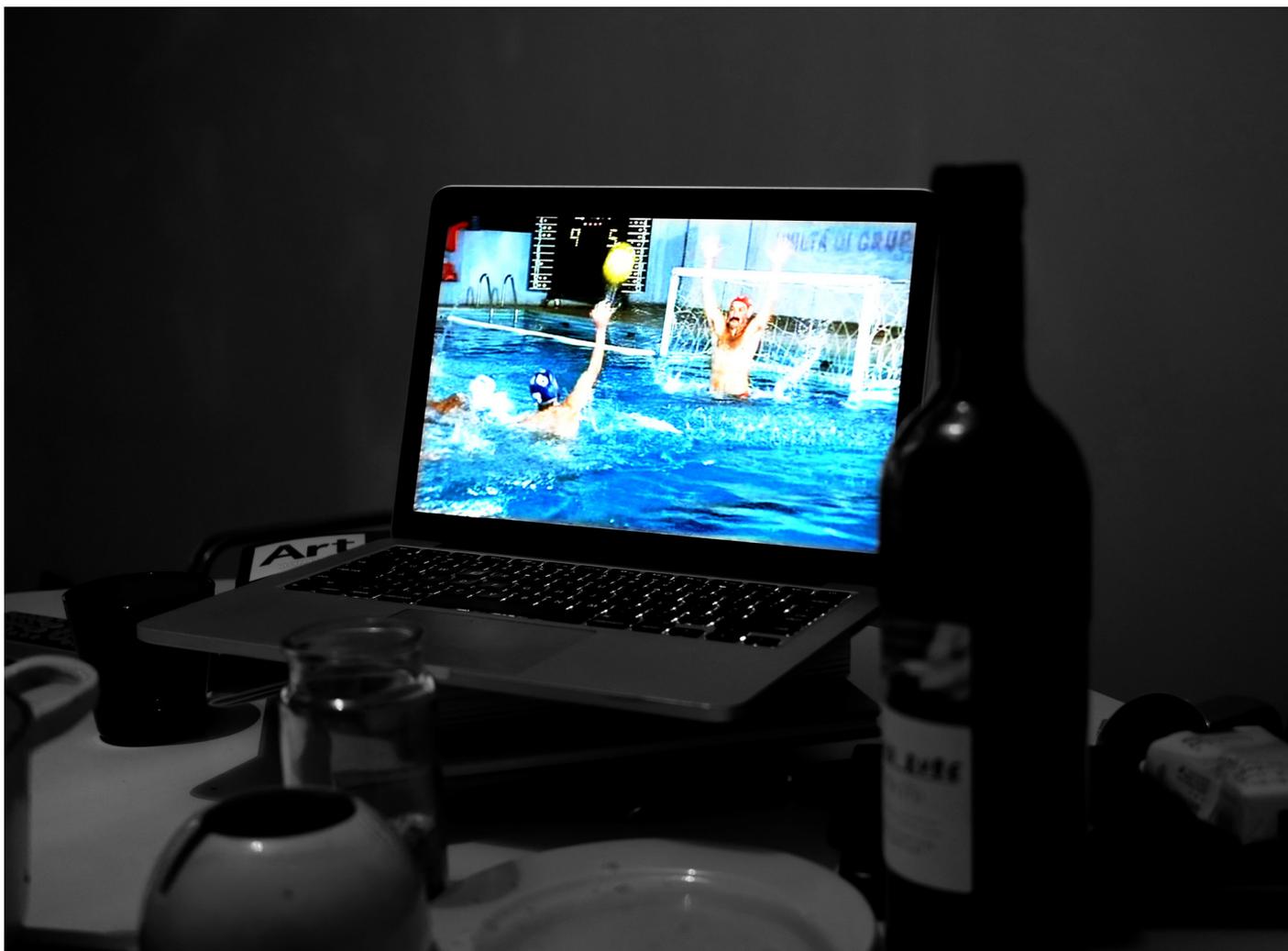
This spring Liam Gillick spent some time in a pub in Limerick as his contribution to EVA International, the Irish Biennial. He had organized a spoken word film festival at Mother Mac's bar on High Street. To get things moving, people in the pub listened as he told the story of a special film from start to finish. The film was "Palombella Rossa" directed and starring Nanni Moretti. Every scene was described in detail while people sat and drank, came and went and then took over with their own telling of a movie.

For Air de Paris a series of graphic works will outline this telling of a film in a bar. These will be combined with a series of photographs the artist has taken over the last years of people having meetings in an art context.

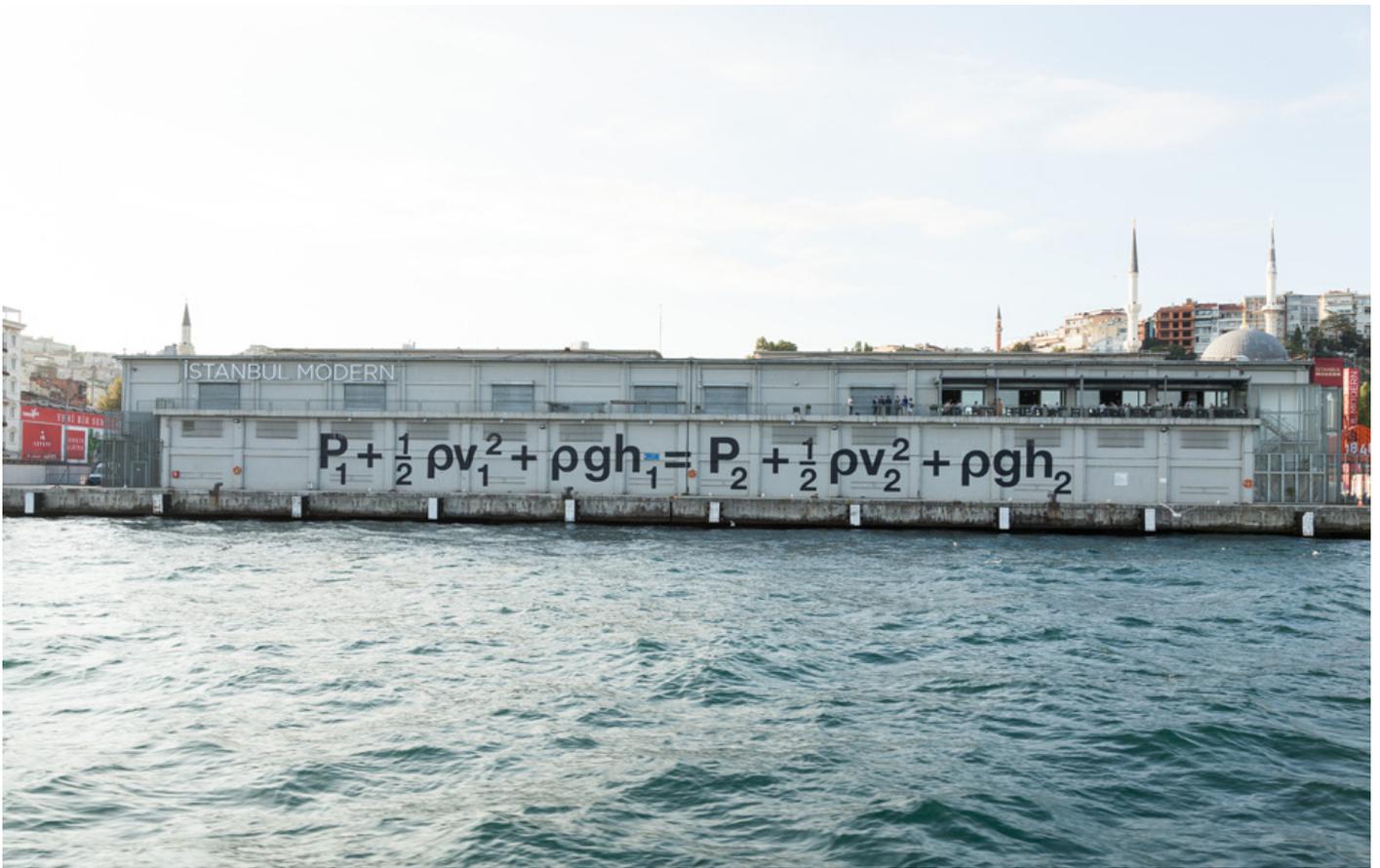
If we want to understand tendencies in art, we have to look at the structures that underscore the sharing of ideas. This is especially true when we consider discursive processes to be the base of self-conscious art practice. It is necessary to find a way to describe, map, and analogize the processes that have actually been taking place under the surface of recent models of curating and artistic practice. I'm trying for a moment to get away from anecdotal, local, and geographical relationships to artistic activity and away from "special event" consciousness. At the same time, I want to look at echoes in the culture that might provide a clue to parallel productive techniques.

Liam Gillick (b.1964) deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. He has developed a number of key narratives that often form the engine for a body of work. McNamara (1992 onwards) Erasmus is Late & Ibuka! (1995 onwards) Discussion Island/Big Conference Center (1997 onwards) and Construction of One (2005 onwards). Gillick's work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus. His work extends into structural rethinking of the exhibition as a form. In addition he has produced a number of short films since the late 2000s which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural figure. Margin Time (2012) The Heavenly Lagoon (2013) and Hamilton: A Film by Liam Gillick (2014). The book Industry and Intelligence: Contemporary Art Since 1820 was published by Columbia University Press in March 2016.

Gillick's work has been included in numerous important exhibitions including documenta and the Venice, Berlin and Istanbul Biennales - representing Germany in 2009 in Venice. Solo museum exhibitions have taken place at the Museum of Contemporary Art in Chicago, the Museum of Modern Art in New York and Tate in London. Gillick's work is held in many important public collections including the Centre Pompidou in Paris, the Guggenheim Museum in New York and Bilbao and the Museum of Modern Art in New York. Over the last twenty five years Gillick has also been a prolific writer and critic of contemporary art – contributing to Artforum, October, Frieze and e-flux Journal. He is the author of a number of books including a volume of his selected critical writing. High profile public works include the British Government Home Office (Interior Ministry) building in London and the Lufthansa Headquarters in Frankfurt. Throughout this time Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner and Louise Lawler.



© Liam Gillick, 2016



Installation view «Hydrodynamica Applied», 14th Istanbul Biennial «SALWATER: A Theory of Thought Forms», Istanbul Modern, Istanbul, 2015  
Exhibition view «From 199C to 199D», Magasin, Grenoble, 2014



Exhibition view, «Lawrence Weiner - Liam Gillick , Een syntaxis van afhankelijkheid», 2011  
Exhibition view, «Texte court sur la possibilité de créer une économie de l'équivalence,» Palais de Tokyo, Paris, 2005

## **LIAM GILLICK**

**Born 1964, Aylesbury, U.K.**

**Lives and works in London and New York.**

### **Solo Exhibitions (selection)**

2016

Taro Nasu, Tokyo

Air de Paris, Paris

Phantom Structures, Casey Kaplan Gallery, New York

What's What in a Mirror, Dublin City Gallery The Hugh Lane, Dublin

Liam Gillick: Campaign, An Exhibition in Four Moments, Serralves Museum, Porto

2015

The Thought Style Meets the Thought Collective, Maureen Paley, London.

The Thought Style Meets the Thought Collective, Maureen Paley, London.

Liam Gillick, Australian Fine Arts, Brisbane.

Four Developments and a Thought Collective, Alfonso Artiaco, Naples.

All-Imitate-Act, Stedelijk Museum/Holland Festival, Amsterdam.

1 Rue Gabriel Tarde, Sarlat-la-Caneda, Dordogne, Galerie Micheline Szwajcer, Brussels.

2014

From 199C to 199D, Magasin Centre national d'art contemporaine, Grenoble.

Revenons à nos moutons, Esther Schipper, Berlin.

Complete Bin Development, Hans Mayer, Düsseldorf.

2013

Vertical Disintegration, Taro Nasu, Tokyo.

November 1 – December 21, Liam Gillick and Louise Lawler, Casey Kaplan, New York.

Liam Gillick, The Contemporary, Austin.

From Fredensborg to Halen via Loch Ruthven Courtyard Housing Projections, HICA, Dalcrombie, Inverness-shire.

For the doors that are welded shut, Kerlin Gallery, Dublin.

Five Structures and a Shanty, Gallery IHN, Seoul.

### **Group Exhibitions (selection)**

2016

Dreamlands, Whitney Museum, New York

Yinchuan Biennale 2016, Museum of Contemporary Art Yinchuan

Shangai Project, Shangai Himalayas Museum

Arts Council 40th Anniversary Exhibition, Night at the Museum, Yorkshire Sculpture Park

Reading Context, The Collection Teaching Gallery, CCS Bard, Bard College

Invisible Adversaries, Hessel Museum of Art, Bard College

Beton, Kunsthalle Wien, Austria

Moving Image Department, 5rd Chapter, National Gallery of Art, Prague

If All Relationships Were to Reach Equilibrium, Then This Building Would Dissolve, MIMA, Middlesbrough

Still (the) Barbarians, EVA International Biennial, Ireland

A history. Contemporary Art from the Centre Pompidou, Haus der Kunst, Munich

FLUIDITY, Kunstverein in Hamburg, Hamburg

The Rhetoric of Time, Revisited, Moving Image of Department -4th Chapter, National Gallery, Prague

ALL OVER, Galerie des Galeries, Paris

2015

Site specific for 30th anniversary program, Grazer Kunstverein, Graz

Beginnings, Galerija Vartai, Vilnius

British Art Show 8, Leeds Art Gallery and touring (Edinburgh, Norwich, Southampton).

Hotel Theory, Redcat, Los Angeles.

British Art Show 8, Leeds Art Gallery and touring.

L'exposition d'un film, Centre Pompidou, Paris.

Moving Image Department, 3rd Chapter: The Owl's Legacy and Its Discontents, Trade

6th Moscow Biennale of Contemporary Art, Moscow.

Saltwater: A theory of thought forms, 14th Istanbul Biennial, Istanbul.  
Threads: Fantasmagoria about Distance, Kaunas Biennale, Lithuania  
All-Imitate-Act, Luma Arles, Arles.  
Summer Kino, Johnen Galerie, Berlin.  
Royal Academy Summer Exhibition (curated by Michael Craig-Martin), Royal Academy, London.  
Space Between, Flag Foundation, New York.  
No Museum, No Life? - Art Museum Encyclopedia to Come from the Collections of the National Museums of Art,  
The National Museum of Modern Art, Tokyo.  
International Currency, curated by Noah Barker, Lodos Contemporaneo, Mexico D.F.  
Lo Schermo dell'arte Film Festival, Palazzo Grassi, Venice.  
Works on Paper, Galerie Eva Presenhuber, Zurich.  
(a) Moving Image Department, National Gallery, Prague.  
Pop Art Design, EMMA, Espoo.  
Not: The Art of Resistance, The Holden Gallery, Manchester School of Art.  
Adventures of the black square: Abstract art and society 1915-2015, Whitechapel Gallery, London.  
2014  
Living with Art - Part 2. 50 Years of Collection Siegfried and Jutta Weishaupt, Kunsthalle Weishaupt, Ulm.  
Imagineering/Okayama Art Project, Okayama.  
Blue Times, Kunsthalle Wien.  
20+, SMAHK, Assen.  
Disappearing Things: 55th October Salon, Belgrade.  
Stillpass Collection with Exterior Concourse Diagram, collectorspace, Istanbul.

### **Collections (selection)**

The Albright Knox Museum, Buffalo, New York  
Centre Georges Pompidou, Paris, France  
Essl Museum of Contemporary Art, Vienna, Austria  
Fondazione Sandretto Re Rebaudengo, Torino, Italy  
Fonds Régional d'Art Contemporain (FRAC), France  
Le Fonds National d'Art Contemporain (FNAC), France  
Foundation Centro de Arte de Salamanca, Salamanca, Spain  
Fundación Jumex, Ecatepec, Mexico  
The Hirshhorn Museum and Sculpture Garden, Washington D.C.  
Moderna Museet, Stockholm, Sweden  
Museum der Angewandten Kunst (MAK), Vienna, Austria  
The Museum of Contemporary Art, Chicago, Illinois  
The Museum of Modern Art, New York, New York  
The Solomon R. Guggenheim Museum, New York, New York  
Tate Modern, London

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# TRISHA DONNELLY

Air de Paris is very pleased to present a work  
by Trisha Donnelly in the gallery's window.

**TRISHA DONNELLY**

**Born: 1974 in San Francisco.**

**Lives and works in New York.**

**Solo Exhibitions (selection)**

2016

Villa Serralves, Porto

2015

Number Ten : Trisha Donnelly, Julia Stoschek Collection, Düsseldorf

Air de Paris, Paris

2014

Serpentine Gallery, London

2013

New Work: Trisha Donnelly, SF Moma, San Francisco

Galerie Eva Presenhuber, Zürich

2010

Air de Paris, Paris

Casey Kaplan, New York

Portikus, Frankfurt Am Main

Center for Contemporary Art, CCC Kitakyushu, Kitakyushu

**Curated Exhibitions**

2015

Astoria, Grazer Kunstverein, Graz

2012

Artist's choice (curator

Trisha Donnelly), Moma, New-York

**Collections (selection)**

Tate Modern, London

Julia Stoschek Collection, Düsseldorf

Fondation Louis Vuitton, Paris

Moderna Museet, Stockholm

MNAM, Centre Pompidou, Paris

Frac Poitou Charentes

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**! LAST DAYS !**

**François CURLET  
Stéphane DAFFLON  
Eliza DOUGLAS  
Claire FONTAINE  
Joseph GRIGELY  
Ingrid LUCHE  
Monica MAJOLI  
Allen RUPPERSBERG  
SHIMABUKU**

@

**11 Columbia  
11 avenue Princesse Grace  
98 000 Monaco**

**! UPCOMING !**

6-9 October  
Frieze Art Fair  
The 90's  
London

20-23 October  
FIAC  
Booth O.B14  
Paris

November  
Thomas Bayrle  
Eliza Douglas

4-6 November  
Artissima - Back to the Future  
Turin

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**! NEWS !**

new website online:  
[guydecointet.org](http://guydecointet.org)