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## Liam Gillick

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AUTHOR: EUGENIO VIOLA

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The title of *Four propositions six structures*, 2012, drily and rigorously describes the project by Liam Gillick inaugurating the new Galleria Artiaco space in the evocative Palazzo del Principe Raimondo De Sangro. This site-specific work heralds a series of lectures that the artist will give next year at Columbia University, yet it is here, in this gallery, that his ideas are illustrated. While the works each address different points, as a whole they constitute a visual compendium of Gillick's theory and practice over the past twenty-five years. Dates and declarations presented on the wall, such as 1820 ERASMUS AND UPHEAVAL, are related to sequences of modular and geometric primary structures made of colored aluminium that become progressively more complex as the show continues. While a direct connection among the formal and textual signs is never revealed, the existence of each of these propositions, like the related metal structures, seems almost naturally interdependent on the others.

Quotation and juxtaposition, abstraction and working methodology are not intended as mere recycling, return, or reiteration, but rather are charged with the polemical value of rejection, opposition, and debate on the basis of which the artist creates and reinvents. And it is precisely this radical challenge to the internal processes of art that holds the interpretive key to Gillick's work and is the point of departure for his critique of modernism and his focus on tangential figures or secondary events. These severed stories and their stagings are the genesis of the artist's work, which is destabilizing and manifold in its formal definition. Here, explicit references to the modernist aesthetic have a contrary effect on the viewer, who is forced by Gillick's process not only to make note of the work's formal aspects but to regard a reality where multiple references to history, politics, art, and life intersect to convey the complex scenario of our society.

*Translated from Italian by Marguerite Shore.*

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