

# There Should Be Fresh Springs...

Press Release

**Liam Gillick**

**There Should Be Fresh Springs...**

**2018. 10. 19 - 11. 23**

Press Conference: 18 Oct 2018 (Thu) 2pm

Opening Reception: 19 Oct 2018 (Fri) 6pm



*Reasoned Collapse*, 2017, powder-coated aluminium, 190 x 283 x 10 cm overall, photo © Roman März

Gallery Baton is delighted to announce a solo exhibition of works by Liam Gillick (b. 1964), <There Should Be Fresh Springs...>, at Hannam-dong in Seoul from 19<sup>th</sup> October to 23<sup>rd</sup> November. Liam Gillick was the earliest of the YBAs and he is one of the leading figures in the global art world. His practice spans multi-disciplined fields including fine art, publication, design and curation. This exhibition will provide a great opportunity to discover Gillick's new series.

Since the beginning of 1990's, Liam Gillick has explored structural notions of buildings and dynamics of spaces. Especially, when the neo-liberal consensus drew keen attention as a practical form of globalization, Gillick started having an interest in a phenomenon in which a modern social system collides and coexists with a new political and social agenda. Producing artworks, public installations, journals and critiques about a series of issues derived from the phenomenon and its influence upon members of society, he made significant contributions to establish the term Relational Aesthetic, one of the central theories of contemporary art.

## **GALLERY BATON**

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Through analysis on social phenomena and aesthetic approaches, he redefines 'relation' among human, circumstance, life and art. In addition, he visualizes his own theory and ideas in various shapes by researching multiple systems which divide social reality and life. For instance, his public installations built at Kristallen in Lund, Sweden (2014) and The Home Office in London, UK (2003-2005) caused a great sensation as they successfully embodied Gillick's ideas acquired from functional features of governmental institutions in symbolic objects and texts.

In <There Should Be Fresh Springs...>, the first exhibition of this Autumn in 2018 at Gallery Baton, Gillick closely juxtaposes large scale texts with installations of sculptural reliefs on the wall. The texts including the title of the exhibition are directly quoted descriptions of ideal conditions for a hypothetical school suggested by graduates of Colombia University in New York. These poetic and metaphorical manifestos seem to reveal ambiguous meanings at first glance, however they rather show a critical attitude towards the current social conditions by emphasizing a necessity for new system's emergence.

In this exhibition, the sentences deployed along with structures made of colorful supplementary architectural materials such as plexiglass and aluminium create dramatic tension and a sleek and moderate sense of aesthetics. They also encourage spectators to interact with the work by intervening in the flow of the audience's traffic as though they were a part of the space. As a collective outcome of themes that he has consistently investigated, abstract narratives, paradoxes and dynamics occurred in Gillick's 'aesthetic hybridization' will leave a profound impression through this solo exhibition.



Liam Gillick's solo exhibitions have taken place at numerous leading international museums including Tate in London (2001), MoMA in New York (2003), Museum of Contemporary Art in Chicago (2009), Le Magasin in Grenoble (2014), Kunsthalle in Zürich (2008) and Centro de Arte Contemporáneo in Málaga (2005). Gillick has participated in major art events such as Kassel Documenta and the Venice Biennale; he was selected as an artist representing German Pavilion at Venice biennale in 2009 and nominated for Turner Prize in 2002. His works are included in a collection of Centre Georges Pompidou in Paris, Solomon R. Guggenheim Museum and MoMA in New York.

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