

Press Release

Ceal Floyer

16 November 2018 – 12 January 2019

67 Lisson Street, London

Opening: 15 November, 6 – 8pm

Lisson Gallery is pleased to welcome a new exhibition by Berlin-based artist Ceal Floyer, her sixth with the gallery since she first showed in the same spaces in 1997. Over 20 years on, Floyer has lost none of her defiant simplicity or piercing philosophical precision, producing a distinct body of sculptural works, featuring poetic situations, subtle interventions, as well as new video and light installations.

A sonic experience beneath a clear, parabolic dome, which contains a directional speaker, hung from the ceiling, briefly drenches visitors with a gushing loop of static sound. While *Untitled (Static)* could be a strangely meditative zone of white noise, within the already white confines of the gallery, it might also act as an approximation of the sound of rain atop an umbrella, creating a momentary *trompe l'oreille* (the aural equivalent of a *trompe l'œil*).

Elsewhere, a diptych montage of small-sized images of *Hotel Rooms* (all works 2018) culled from travel brochures and glossy magazines advertising hotel suites and interior décor, is hung on two adjacent walls. This travelogue of pristine lodgings bespeaks not so much Floyer's predilection for ironic image appropriation as it deconstructs some of the hidden conventions of commercial photography: each vista of a freshly made-up double- or twin-bedded haven is shot from either a left-hand or right-hand point of view. Floyer proceeds to uncannily mirror and re-stage the angle of the camera in a literal way by categorising and placing each image on either the left- or right-hand side of the space.

An understated survey of what constitutes the boundaries of this exhibition continues on the window where two typical hazard signs depict the maximum headroom available both inside and outside, although the extreme unlikelihood of anyone transgressing the height restrictions render these warnings as merely conceptual in nature. Multiple versions of this work, *Maximum Headroom* (2014/2018), will be adorning the façade of the Neuer Berliner Kunstverein until next year, further expanding (rather than limiting) where in time or space Floyer's suggestions can exist or operate.

The function or lack thereof in Floyer's subversive statements is compounded both by their ubiquity in everyday life and by their absurdity in her hands. As if to ram this point home, the main gallery features an outsized video, *Hammer and Nail*, of a hammer violently pounding a nail into a board. The progress of metal into wood seems stunted by the movement of the entire filmic frame, which gradually comes up to meet the nail's head with each blow, enacting a negation of duties and a structural reversal or complication of the usual hammer-meets-nail relationship. Riven through, as these pieces all are, with Floyer's inimitable humour and rigour, it is no surprise that she has been included in the South London Gallery's current group exhibition, 'KNOCK, KNOCK: Humour in Contemporary Art' (until 18 November).

About Ceal Floyer

Conceptual artist Ceal Floyer is celebrated for her deft manoeuvres in everyday situations, testing the slippage between function and implication, the literal and the imagined. Working in film and installation, she reconfigures familiar objects as sources of surprise and humour. In *Light* (1994), for example, a solitary unconnected bulb is lit up from four sides by slide projectors; in *Stable* (2008), the ubiquitous folded beer mat, often found wedging a dodgy table leg, is called on fourfold, to bear the load of all four table legs. Such adjustments in usage draw on an acute sense of the absurd, with an economy of language that makes a powerful argument for beauty in the detail. Viewers are nudged to double take, and on closer inspection, recognise a sparse kind of poetry. Floyer's clarity of thought and the elegantly concise presentation of her ideas resonate through all areas of her practice. The deceptive simplicity of the work is informed by Floyer's particular sense of humour and an awareness of the absurd. Using double takes and shifting points of view, Floyer forces the viewer to renegotiate their perception of the world.

Ceal Floyer was born in 1968 and lives and works in Berlin, Germany. She completed a BFA at Goldsmiths College, London, UK (1994). Solo exhibitions include Aspen Art Museum, CO, USA (2016); Aargauer Kunsthau, Switzerland (2016), Kunstmuseum Bonn, Germany (2015), Kolnischer Kunstverein, Germany (2013), DHC/ART Foundation for Contemporary Art, Montreal, Canada (2011), Museum of Contemporary Art North Miami (MOCA), USA (2010), Palais de Tokyo, Paris, France (2009), KW Institute for Contemporary Art, Berlin, Germany (2009) and MADRE, Museo d'Arte Contemporanea Donna Regina, Naples, Italy (2008). Among many group exhibitions, she participated in the Guangzhou Triennial, Guangdong, China and documenta 13, Kassel, Germany (both 2012). She won the Preis der Nationalgalerie Fur Junge Kunst, Hamburger Bahnhof, Berlin, Germany (2007) and the Nam June Paik Art Centre Prize, North Rhine-Westphalia, Germany (2009).

About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and develops 58 international artists across two exhibition spaces in London and two in New York. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, Sol LeWitt, Richard Long and Robert Ryman among many others. In its second decade the gallery introduced significant British sculptors, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie, to the public for the first time. In addition to a number of renowned artist estates, including Roy Colmer, the Leon Polk Smith Foundation and the John Latham Foundation, the gallery represents leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Susan Hiller and Tatsuo Miyajima. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Pedro Reyes and Wael Shawky.

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