

LISSON GALLERY

Press Release

Spectrum

20 July – 27 August 2020

504 West 24th Street, New York

*** The health and safety of our staff and visitors is our top priority. We kindly ask that all visitors comply with the protocols outlined on our website to provide a safe environment in each of our gallery spaces. These enhanced safety measures are in accordance with the local government guidelines and required reopening rules.

Advance appointments are encouraged, but not required. Please visit our website to schedule a visit, and to review all safety measures and requirements before entering. ***

Lisson Gallery is delighted to announce the reopening of its New York galleries with an exhibition of 17 of its artists, exploring chromatic themes in their work as well as the aesthetics and emotions related to color – towards an attempt at perceptual recalibration.

This group exhibition looks at re-setting and re-establishing our habits of looking at art, focusing on the way in which artists make sense of the world by breaking it down into its constituent parts – in this case color – in order to re-build anew.

The title of this show comes from a seminal, early floor-based work by British sculptor Tony Cragg, entitled *Spectrum* (1983). The creation of one cohesive form comprised of miscellaneous, accumulated parts, often found or recycled – in this case, discarded plastic found on the shores of the sea – has been a constant in Cragg's practice for many decades. *Spectrum*, a carefully-arranged abstract composition, is a reflection on our disposable society: drawing together industrially-produced materials that are adversely easy to discard and yet almost impossible to destroy. The work simultaneously highlights the natural beauty of these objects, and our collective legacy as a species.

Alongside this, Sean Scully presents a new painting, *Gatherer 3*, a departure from the horizontality of his recent *Landline* series. The vertically-oriented bands of color create both movement and confrontation as the ends of the bands defy one another. Drawing on the historical lineage of modernist painters, Scully plays with our perception of color, light and depth, transforming our experience of the material world into a lyrical, pictorial allusion.

The ancient Greeks were the first to attempt a unified theory of color – Plato and Aristotle proposing seven un-mixed, base colors, “those which painters cannot manufacture,” among them crimson, violet, leek-green and deep blue. In *Eos (Dawn, Troy, 10/27/02)* (2007), Spencer Finch endeavored to recreate the morning light experienced almost three millennia ago at the time of Homer's *The Iliad*, for a fluorescent light piece named after the Greek goddess of dawn. Through blue, violet, pink and green filters, this delicate, poetic snapshot of time reveals the enduring nature of light.

The notion of a universal, color-coded spectrum also stems from the Newtonian idea that all color derives from a set of primaries (as espoused in the 1704 book *Opticks, Or a Treatise of the Reflections, Refractions, Inflexions and Colors of Light*), the subdivisions of which created his now famous color wheel of secondary and tertiary hues. However, Isaac

LONDON | NEW YORK | SHANGHAI

504 West 24th Street, New York 10011 | 508 West 24th Street, New York 10011 | +1 212 505 6431

Newton's scientific categorization of color was aided by the use of a prism (and ironically by his extended period of quarantine escaping the English plague) and so bears similarities with other mechanical means of subdividing light, whether that be in Cory Arcangel's devolved instructions to create his Photoshop gradients, or even in Roy Colmer's blurred and striated color-field paintings, influenced by his early work with film and video cameras.

Even painters must translate their experiences and emotions using the component parts of a spectrum via their palettes. Stanley Whitney professes to allow the color its own space and life within his works, while the precision and cleanliness of Carmen Herrera's intensely saturated color compositions belie her insistence on their equivalence: "To me, the values of colors are very similar – black and white are colors; the orange and green could be black and white." Herrera's *Estructuras*, including *Untitled Estructura (Blue)* (1966/2016) as presented here, also convey how the experience of color can extend beyond an artwork's physical boundary; the artist has described how the composition of her wall-based sculptures is subtly formed through a mutual coalescence of the color of the work, and that of the wall it is based on.

Although Channa Horwitz developed her own proprietary system of color relationships, based on numerical and mathematical principles – which can also be interpreted as conceptual, choreographical or musical notations – the building blocks of color are always keys to understanding other sensations or spheres of influence. That conversion may also occur in the colored LED strips of Haroon Mirza's *Self Transforming Machine* (2016-18), which itself is formed and powered by light itself, the vehicle of all color.

List of Participating Artists

Art & Language

Cory Arcangel

Daniel Buren

Antonio Calderara

Roy Colmer

Mary Corse

Tony Cragg

Spencer Finch

Carmen Herrera

Channa Horwitz

Anish Kapoor

Haroon Mirza

Hélio Oiticica

Joanna Poussette-Dart

Sean Scully

Leon Polk Smith

Stanley Whitney

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 promotes the work of more than 60 international artists across two spaces in London and two in New York as well as one in Shanghai. 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, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists as well as others of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith, Ted Stamm and Roy Colmer. In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Susan Hiller, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists

LONDON | NEW YORK | SHANGHAI

504 West 24th Street, New York 10011 | 508 West 24th Street, New York 10011 | +1 212 505 6431

led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

For press enquiries, please contact

Victoria Mitchell
Senior Media & Communications Manager
Tel: +44 (0)7557 390 331
Email: victoria@lissongallery.com

i: @lisson_gallery
t: @Lisson_Gallery
fb: LissonGallery
lissongallery.com

LONDON | NEW YORK | SHANGHAI

504 West 24th Street, New York 10011 | 508 West 24th Street, New York 10011 | +1 212 505 6431

LISSON GALLERY



ART & LANGUAGE

Sea Ghost III 2014

Acrylic with ink and mixed media on canvas

176 x 149.5 x 4 cm

69 3/8 x 59 x 1 3/4 in

A&LI40003



Cory Arcangel

Photoshop CS: 84 by 50 inches, 300 DPI, RGB, square pixels, default gradient "Blue, Red, Yellow", mousedown y=23400 x=7500, mouseup y=600 x=7500; tool "Wand", select y=23000 x=7320, tolerance=32, contiguous=off; default gradient "Blue, Red, Yellow" 2015

C-print

215.9 x 127 cm

85 x 50 in

ARCA150037



Daniel Buren

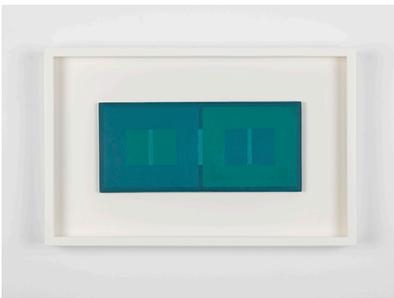
Pile Up: High relief n° B1 2017

Powder coated aluminium

Overall dimensions: 304.5 x 130.5 x 30.5 cm

119 7/8 x 51 3/8 x 12 in

BURE170001



Antonio Calderara

Rettangoli contrapposti 1965

Oil on panel

12 x 27 cm

4 3/4 x 10 5/8 in

Framed: 26.3 x 41.2 x 5 cm Framed: 10 1/4 x 16 1/8 x 1 7/8 in

CALD650001



Roy Colmer

Untitled 1972

Acrylic on canvas

193 x 152.4 cm

76 x 60 in

COLM720026

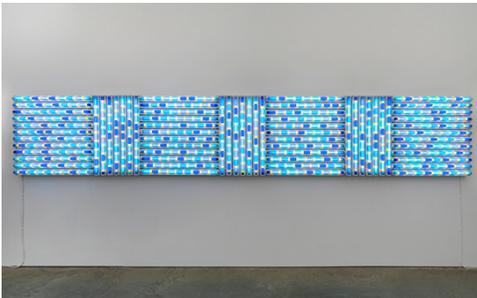
LISSON GALLERY



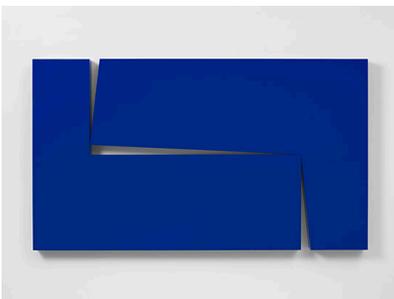
Mary Corse
Untitled (Yellow/Black/White Band Beveled) 2014
Glass microspheres in acrylic on canvas
213.4 x 147.3 x 3.8 cm
84 x 58 x 1 1/2 in
CORS140002



Tony Cragg
Spectrum 1983
Plastic
650 x 350 cm
255 7/8 x 137 3/4 in
CRAG830002



Spencer Finch
Eos (Dawn, Troy, 10/27/02) 2007
Sixty-nine fluorescent fixtures and lamps with filters
Overall dimensions: 91.6 x 527.2 cm
36 1/8 x 207 1/2 in
FINC070004



Carmen Herrera
Untitled Estructura (Blue) 1966/2016
Acrylic and aluminium
101.6 x 178.1 x 8.3 cm
40 x 70 x 3 1/4 in
ed. 1 of 1 + 1 AP
HERR160045-1

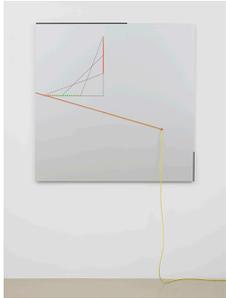


Channa Horwitz
Square Moiré Sampler (in two sections) c. 1985
Plaka on paper
147.3 x 129.5 cm
58 x 51 in
HORW850001

LISSON GALLERY



Anish Kapoor
Mirror (Lime and Apple Mix to Brandy Red) 2017
Stainless steel and lacquer
138 x 138 x 22 cm
54 3/8 x 54 3/8 x 8 5/8 in
KAPO170018



Haroon Mirza
LED Circuit Composition 18 (Self Transforming Machine v2) 2016/2018
Addressable LED's, wire, copper tape, aluminium, microcontroller and microphone cable on anodised aluminium
140.8 x 140.8 x 2.5 cm
55 3/8 x 55 3/8 x 1 in
MIRZ180002



Hélio Oiticica
Sêco 12 1957
Gouache on cardboard
40.9 x 49.9 cm
16 x 19 5/8 in
Framed: 57 x 60.8 x 3.8 cm Framed: 22 3/8 x 23 7/8 x 1 1/2 in
OIT1570001



Joanna Pousette-Dart
Banded Painting #5 2015-16
Acrylic on canvas on shaped wood panels
Installed: 208.3 x 198.1 x 3.8 cm
Installed: 82 x 78 x 1 1/2 in
POUS160009



Sean Scully
Gatherer 3 2020
Oil on aluminum
Overall: 139.7 x 203.2 cm
Overall: 55 x 80 in
Four panels: 139.7 x 50.8 cm (each) Four panels: 55 x 20 in (each)
SCUL200002

LISSON GALLERY



Leon Polk Smith
Untitled 1967
Paint on artist paper
54.6 x 38.1 cm
21 1/2 x 15 in
Framed: 44.4 x 35.9 x 3.8 cm
Framed: 17 1/2 x 14 1/8 x 1 1/2 in
SMIL670011



Leon Polk Smith
Untitled 1968
Paint on lightweight paper
37.8 x 35.6 cm
14 7/8 x 14 in
Framed: 44.4 x 41.8 x 3.8 cm
Framed: 17 1/2 x 16 1/2 x 1 1/2 in
SMIL680002



Leon Polk Smith
Untitled 1968
Paint on embossed paper
48 x 38 cm
19 1/4 x 15 in
Framed: 55.6 x 43.8 x 3.8 cm
Framed: 21 7/8 x 17 1/4 x 1 1/2 in
SMIL680006



Leon Polk Smith
Untitled 1968
Gouache (tempera) on paper
54.6 x 38.4 cm
21 1/2 x 15 1/8 in
Framed: 61.5 x 45 x 3.8 cm
Framed: 24 1/8 x 17 5/8 x 1 1/2 in
SMIL680019



Stanley Whitney
Untitled 1993
Oil on linen
18.4 x 24.1 x 1.9 cm
7 1/4 x 9 1/2 x 3/4 in
WHIT930004

LISSON GALLERY



Stanley Whitney
Untitled 1995
Oil on linen
18.4 x 24.1 cm
7 1/4 x 9 1/2 in
WHIT950006



Stanley Whitney
Untitled 1995
Oil on linen
18.4 x 24.1 cm
7 1/4 x 9 1/2 in
WHIT950007