

Press Release

Ceal Floyer

55 Main Street
East Hampton, NY
June 3 – 13, 2021

For the latest exhibition in East Hampton, Lisson Gallery is pleased to present a selection of important works by Ceal Floyer. Featuring installations from 1999 – 2018, the artist's seventh exhibition at the gallery includes works that highlight Floyer's conceptual and irreverent approach.

Ceal Floyer looks to our everyday environment to call into question objects we may take for granted. Through her playful practice Floyer explores the purpose of objects, toying with their application and searching and subverting any slippage of language. At the entrance to the East Hampton gallery sits *Welcome*, 2011. The ready-made welcome mat is installed at the doorway to the exhibition space, rotated 180°, welcoming the viewer out. Along the gallery wall is a tape measure, *Nine Yards*, 2006. The tape, fixed to the wall, has been rolled until it measures exactly nine yards. Contouring the gallery, the tape measure is a literal manifestation of the American adage "the whole nine yards".

On the main wall of the gallery hangs *Ink on Paper (Set of 12)*, 1999. A mainstay in Floyer's oeuvre, the 1999 felt tip pen on paper work represents one of the first created by the artist. *Ink on Paper* works three ways: as the title of the series, as a description of the process of creation, and as an identification of its media. The artist rests a felt-tip pen at the center of each sheet of blotting paper until all the ink has drained out. *Hotel Rooms*, 2018, surveys the all-too-routine manner in which hotel room photographs are taken. The artist remarks there remain only two options: a bed on the left or a bed on the right. Floyer has organized a montage of promotional images of hotel rooms cut from contemporary travel brochures, mounted as a diptych on two Plexiglass panels. Rooms photographed from the right-hand angle are arranged on the right-hand side of the diptych, while rooms photographed from the left-hand angle are arranged on the left-hand side of the diptych. The work is activated by the viewer, who automatically re-stages the camera angle with his or her own perception of the rooms from the same perspective of the photographer. The action of looking from one panel to the other also nods to the activity of flipping through one of the brochures from which the images were culled.

The exhibition follows solo presentations by Ceal Floyer at the University of Michigan Museum of Art and the Aspen Art Museum. Lisson Gallery's East Hampton space will continue its focused format featuring both influential, historical artworks and debuting new bodies of work in an experimental, intimate setting. Following the Ceal Floyer exhibition the gallery will offer presentations by [Laure Prouvost](#), [Sean Scully](#) and [Allora & Calzadilla](#), among others. The gallery will be open to the public each Thursday through Saturday, from 11am to 6pm, Sundays from 12 – 5pm and Wednesdays by appointment.

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 *Hammer and Nail* (2018), stock footage of a nail being hammered is edited so that the footage rises with each blow, the frame of the film and wood plank coming up to meet the hammer. 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 Lisson Gallery, London, UK and Esther Schipper, Berlin, Germany (both 2018); Aspen Art Museum, CO, USA and Aargauer Kunsthhaus, Switzerland (both 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 and KW Institute for Contemporary Art, Berlin, Germany (both 2009); and MADRE, Museo d'Arte Contemporanea Donna Regina, Naples, Italy (2008). Among many group exhibitions, she was featured in exhibitions at South London Gallery, London, UK and the Hammer Museum, UCLA, Los Angeles, CA, USA (both 2018), at the Broad Art Museum, Lansing, MI, USA (2017) and at the Hamburger Bahnhof, Berlin and the Hamburger Kunsthalle, Hamburg (Germany, both 2017). 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 promotes the work of more than 60 international artists across two spaces in London, two in New York, one in Shanghai, as well as temporary spaces opened in 2020 in East Hampton and London's Mayfair district. 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 led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

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