

Press Release

Delights of an Undirected Mind

Nathalie Djurberg & Hans Berg, Susan Hiller, Laure Prouvost and Emma Talbot

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22 Cork Street, London

Lisson Gallery brings together artists Nathalie Djurberg & Hans Berg, Susan Hiller, Laure Prouvost and Emma Talbot in *Delights of an Undirected Mind*, a group exhibition exploring the mysterious workings of the mind, drawing on experiences of dreaming, trance, hallucination and related mental states. The exhibition will feature recent and historic work, including painting, sculpture, photography, moving-image and textiles.

The title of the show is taken from the film, *Delights of an Undirected Mind* (2016), by Nathalie Djurberg & Hans Berg, the artistic duo who fuse animation, sculpture and sound to create psychologically-charged scenarios that dramatise basic natural instincts, from jealousy, revenge and greed, to submission and lust. Like Freud, who found the root of all perversions to be based in infantile sexuality, Djurberg & Berg mine repressed sexual memories, replete with fairy-tale protagonists such as Little Red Riding Hood and My Little Pony. Rather than a typical bedtime story, the clay animation *Delights of an Undirected Mind* is an orgiastic stream of consciousness that takes the journey towards sexual discovery as a means to explore the inner workings of fantasy, deviance and role-play. Accompanied by Berg's driving beats, the film follows a carnivalesque dream featuring a multitude of familiar yet distorted characters who engage in seemingly innocent activities that are suggestive of more craven or sinful desires.

Alongside this, the exhibition includes painting, sculpture and photography by Susan Hiller, whose multimedia practice explored the liminality of certain phenomena including unconscious, visionary and paranormal experiences. The selected works make use of 'automatic writing', a technique Hiller first experimented with in the early 1970s and returned to throughout her career as a means to investigate the notion of multiple selves and reveal the limits of language. Among the works on display are two rare paintings from her 'Home Truths' series, *Alphabet (Girls)* (1985) and *Native* (1984), in which children's bedroom wallpaper – suggestive of spaces where children dream, but also where they become socialized and adopt cultural norms – is overlaid with Hiller's spontaneous, free-associative, graffiti-type markings. Also included are two works from the series, *Homage to Gertrude Stein* (2011-14), which explore Stein's early interest in automatism and its role in shaping her literary sensibility, as well as her later attempts to deny this aspect of her career.

Laure Prouvost's large-scale tapestry, *This Means Tableau* (2018), will also be presented, depicting scenes from the artist's video work, *DIT LEARN* (2017) in which the viewer is enticed into an abstract, pre-verbal condition from which to rediscover the learning of language, words, and their associated meanings. The video, sound, installation and performance work of Prouvost offers routes to unusual states of awareness by playing with language as a tool for the imagination, complicating our understanding of what is real and meaningful. In *This Means Tableau*, the artist's crypto-classification system emerges in which a constellation of objects assume new purposes and functions, challenging conventional systems of linguistics and representation: flamingo = angry, cactus = toothbrush, wrench = father, cracked eggs = you are late.

For the first time, Lisson Gallery will present work by Emma Talbot. Working across drawing, painting, installation and sculpture, Talbot articulates inner and outer worlds as visual poems or associative ruminations based on her own experiences, memories and psychological projections. The exhibition features three new silk paintings, titled *Day Becomes Night, Spring* (2021), *Day Becomes Night, Winter*, (2021) and *Island of Grief, Drowning Woman*, (2021). Featureless figures appear suspended in surreal landscapes of natural and celestial beauty, lush with bodily and floral forms. The vibrant

imagery has the hallucinatory quality of dreams, combining figurative depiction, mark-making and pattern to represent interior states that are, by any means, irreproducible.

About the artists

Susan Hiller (1940-2019) was born in Tallahassee, Florida. After graduating from Smith College in 1961, she went on to do doctoral studies in anthropology at Tulane University in New Orleans with a National Science Foundation fellowship. However she abandoned anthropology to become an artist, and from the mid '60s was based mainly in London. Her career has been recognised by major solo and survey exhibitions at institutions including Bloomberg SPACE, London, UK (2020); The Polygon, Vancouver, Canada (2018); Officine Grande Riparazioni, Turin, Italy (2018); Pérez Art Museum Miami, Miami, FL, USA (2017); The Model, Sligo, Ireland (2014); Samstag Foundation, Copenhagen, Denmark (2014); Summerhall, Edinburgh, UK (2014); Musée d'Art Moderne et Contemporain, Toulouse, France (2014); Tate Britain, London, UK (2011); Kunsthalle Nürnberg, Germany (2011); Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain (2010); BAWAG Foundation, Vienna, Austria (2008); The Jewish Museum, New York, NY, USA (2008); Castello di Rivoli, Turin, Italy (2006); Kunsthalle Basel, Switzerland (2005); Museu Serralves, Porto, Portugal (2004); Baltic Centre for Contemporary Art, Gateshead, UK (2004); Museum of Contemporary Art, Roskilde, Denmark (2002); Henie-Onstad Kunstsenter, Oslo, Norway (1999); ICA, Philadelphia, PA, USA (1998); Tate Gallery, Liverpool, UK (1996); Kettle's Yard, Cambridge, UK (1989); and ICA, London, UK (1986). She participated in Documenta 13 and 14, Kassel, Germany (2012, 2017); Manifesta 11, Zurich, Switzerland (2016); and in British Art Shows 2, 5 and 8, touring, UK (1984, 2000, 2015). Hiller's work features in numerous international private and public collections including the Centre Pompidou, Paris, France; Ludwig Museum, Cologne, Germany; Museum of Modern Art, New York, NY, USA; the National Gallery of Art, Washington DC, USA; Tate Collection, London, UK; Serralves Foundation, Porto, Portugal; and Centro de Arte Contemporanea Inhotim, Brumadinho, Brazil.

Laure Prouvost was born in Lille, France (1978) and is currently based in Antwerp. She received her BFA from Central St Martins, London in 2002 and studied towards her MFA at Goldsmiths College, London. Recent solo exhibitions include Kunsthall Charlottenborg, Copenhagen, Denmark (2021); Kunsthalle Lissabon, Lisbon, Portugal (2020); Les Abattoirs, Toulouse, France and at LAM - Lille métropole, Villeneuve d'Ascq, France (2020); M HKA - Museum of Contemporary Art Antwerp, Belgium (2019); Palais de Tokyo, Paris, France (2018); BASS Museum, Miami, FL, USA (2018); SALT Galata, Istanbul, Turkey (2017); Kunstmuseum Luzern, Switzerland (2016); Pirelli HangarBicocca, Milan, Italy (2016); Museum Für Moderne Kunst Frankfurt Am Main, Frankfurt, Germany (2016); Red Brick Art Museum, Beijing, China (2016); Haus Der Kunst, Munich, Germany (2015); New Museum, New York, NY, USA (2014); Laboratorio Arte Alameda, Mexico City, Mexico (2014); Max Mara Art Prize for Women, Whitechapel Gallery, London, UK and Collezione Maramotti, Reggio Emilia, Italy (2013); Tate Britain, London, UK (2013); The Hepworth Wakefield, Wakefield, UK (2012); and Flat Time House, London, UK. In 2011, Prouvost won the MaxMara Art Prize for Women and was the recipient of the Turner Prize in 2013. Prouvost represented France at the 58th International Art Biennial Venice, May-November 2019 and was included in 'NIRIN,' the 22nd Biennale of Sydney (2020). June 2019 saw the artist's first public commission in the UK through Transport for London's Art on the Underground.

Nathalie Djurberg and Hans Berg currently live and work Sweden. Born in Lysekil, Sweden in 1978, Nathalie Djurberg received her MFA from Malmö Art Academy, Sweden in 2002. Hans Berg was born in Rättvik, Sweden in 1978 and is a musician, producer and composer, working mainly with electronic music. Select solo exhibitions include 'A Journey Through Mud and Confusion with Small Glimpses of Air' at Modern Museet, Stockholm, Sweden (2018), touring to Museum of Modern and Contemporary Art of Trento and Rovereto, Italy (2018) and Schirn Kunsthalle Frankfurt, Germany (2019); Museum Frieder Burda | Salon Berlin, Germany (2017); Stavanger Art Museum (MUST), Norway (2017); Perth Institute of Contemporary Arts (PICA), Australia (2016); Wanås Konst, Knislinge, Sweden (2016); Minsheng Art Museum, Shanghai, China (2016); Sammlung Goetz, Munich, Germany (2015); Australian Centre for Contemporary Art (ACCA), Melbourne, Australia (2015); ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2015); Institute of Contemporary Art, Boston, MA, USA (2014); Garage Center for Contemporary Culture, Moscow, Russia (2013); and Camden Arts Centre, London, UK (2011). They have exhibited widely together in group shows, including the 53rd Venice Biennale, Italy in 2009, and their work is featured in a number of collections around the world, including the Prada Foundation in Milan, Italy and the Museum of Modern Art in New York, USA.

Emma Talbot (b. 1969, UK) studied at the Birmingham Institute of Art & Design and the Royal College of Art. Her work has previously been exhibited at DCA, Dundee; CIRCA Piccadilly Circus, London; Eastside Projects, Birmingham; Arcadia Missa, New York; GEM Kunstmuseum, The Hague; Petra Rinck Galerie, Düsseldorf; Turner Contemporary, Margate; Drawing Room, London, The Freud Museum; London; Galerie Onrust, Amsterdam; Neuer Aachener Kunstverein, Aachen and Tate St. Ives, Cornwall. In March 2020 she was awarded the 8th Max Mara Prize for Women in collaboration with Whitechapel Gallery London and Maramotti Foundation Italy, and through this award is working towards a solo exhibition

at the Whitechapel Gallery in 2021/22. She is represented by Galerie Onrust, Amsterdam and Petra Rinck Galerie, Düsseldorf.

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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