

LISSON GALLERY

LONDON

Beyond Belief

11th April – 21st May

**Doug Aitken Pierre Bismuth Don Brown Thomas Gidley Michael Grey
Stephen Murphy Philippe Ramette Jane and Louise Wilson**

Beyond Belief presents the work of eight artists – four British, two French and two American – whose work touches upon the representation of perceptual experience and the reading of emotion and incident where no narrative initially appears to be present.

Doug Aitken is exhibiting a multi-part laser disc installation based on three commercial music videos, produced by the artist, which have been re-edited to create a narrative in which the protagonists of each video participate, apparently interactively, in a single environment. Doug Aitken lives and works in New York and California and has recently produced the Cindy Crawford work-out video. This is his first exhibition in Britain.

Pierre Bismuth's video piece *What* records the interaction between individuals and a computer thesaurus. From the starting point of a chosen word, the users select from a list of synonyms which in turn produces a further list of synonyms. Gradually the meaning of the word changes far beyond its original scope and a 'story' is generated. Pierre Bismuth lives and works in Brussels and has recently exhibited in the group show *Watt* at Witte de With in Rotterdam. This is his first exhibition in Britain.

Don Brown's large-scale colour photographs of unpopulated landscapes depict idealised panoramic vistas which initially appear to be natural, but on closer inspection reveal themselves to be artificially constructed. Don Brown lives and works in London and has previously exhibited at the Lisson Gallery in the exhibition *Wonderful Life*.

Thomas Gidley continues his series of work involving notions of identity and the representation of mental states with a large-scale photographic piece based on early ESP tests. Thomas Gidley lives and works in London and has shown at the Lisson Gallery in the exhibition *Wonderful Life*. He has recently held a one-person exhibition at the British Council in Prague.

Michael Grey is showing a three-dimensional installation from a current series of work that maps out, in a highly idiosyncratic way that involves juice extractors, milking stools and bicycles, the genetic evolution of life from a primal 'soup'. Michael Grey lives and works in New York and exhibited at the Lisson Gallery, in collaboration with Randolph Huff, in 1992. He will be showing in the forthcoming exhibition *Some Went Mad... Some Ran Away* at the Serpentine Gallery in London.

Stephen Murphy's recent work is derived from snapshot photographs, taken from family albums, whose central subject matter has been removed to leave an image that appears to have a definite sense of purpose and focus, but in which the question of what is actually being represented remains ambiguous. Stephen Murphy lives and works in London and has exhibited at the Lisson Gallery in the exhibition *Wonderful Life*.

Philippe Ramette produces sculptural and architectural objects whose titles and appearance suggest a specific practical function, but whose conceptual function and real purpose is more ambiguous – and often sinister. *Objet pour se faire foudroyer*, for example, comprises a metal headband and sandals connected by a conducting rod to facilitate the wearer's being struck by lightning. Philippe Ramette lives and works in Nice. This is his first exhibition in Britain.

Jane and Louise Wilson's video installation *Hypnotic Suggestion 505* depicts the artists entering and leaving a trance state that is induced on separate occasions in two languages: one in which they are fluent – English, and one of which they have only a basic knowledge. The work makes clear both the limitations of recording media in describing cerebral experience and the importance of facial expression and intonation in the process of verbal communication. Jane and Louise Wilson live and work in London and recently participated in the exhibition *Walter Benjamin's Briefcase* in Oporto. They have exhibited at the Lisson Gallery in the exhibition *Wonderful Life*.



G O H A R K

SHARP



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BEYOND BELIEF

April 11th - May 21st 1994

DOUG AITKEN

Autumn, 1994

Edition of 5

Laser disc and player

Running time seven minutes

Installation dimensions variable

\$3,500

Crutch, 1993

Three versions

Two parts

Cast M.S.G. and crutch

147.5 x 43 x 2.5 cm each

Installation dimensions variable

\$4,500

PIERRE BISMUTH

Synonymes, 1994

Unique

Video projection & unique photographic positive on film

Running time 2 hours

£3,000

Untitled (Feet), 1994

Unique

Video projection

Running time 6 minutes

£

DON BROWN

Landscape # 3, 1994

Photograph, perspex, glass, wood

94 x 213.5 cm

£2,750

Landscape # 4, 1994

Photograph, perspex, glass, wood

124.5 x 190.5 cm

£3,000

THOMAS GIDLEY

The Monkey Picture, 1994

Unique silver gelatin print on board,
flax, canvas, wood frame
174 x 190 x 9 cm
£4,000

Thinking Out Loud: Proposal for a Sound Archive, 1993

Edition of 3
Four panels
Colour prints on board, perspex frames
35 x 35 x 2.5 cm
£2,500

Persons Missing, Persons Found. Two Volumes, 1993

Two cloth-bound books, archival paper
22.5 x 14 x 5 cm each
£2,000

MICHAEL GREY

Orange Clock Orange, 1994

Schwinn 5 Speed Sting Ray (Apple Crate),
orange, silicone, pedestal
\$16,500

MOOZ to ZOOM, 1994

Six cast Hydrocal milking stools, salt blocks
Each 20.3 x 25.4 x 45.7 cm
\$12,500

The Drip, 1994

Silicone
\$5,750 (Not exhibited)

Orange between Orange and Orange, 1990-93

Colour photograph
40.6 x 50.8 cm (framed)
\$2,000 (Not exhibited)

Orange Crate Ice Cream Maker/t/Time Machine, 1992

Photograph
20.3 x 25.5 cm (framed)
\$1,200 (Not exhibited)

RGB (Red, Green, Blue), 1994

Three parts
Cast plaster, mixed media
73.6 x 40.6 x 45.7 cm
\$2,400 (Not exhibited)

Untitled,

Mixed media, photographs on paper
61 x 61 cm
NFS

STEPHEN MURPHY

Untitled, 1994

Edition of 3
15 Colour dye sublimation prints
Installation dimensions variable
£4,500

Cell, 1994

C-type print
183 x 213.5 cm
£4,500

PHILIPPE RAMETTE

Objet pour se faire foudroyer, 1990

(Object with which to be struck by lightning)
Mixed media
260 x 60 x 60 cm
Private Collection

Objet à culpabilité, 1993

(Object for penitence)
Prototype. Proposition for urban furniture
Wood
220 x 80 x 80 cm
£3,250

Potence domestique, 1994

(Domestic scaffold)
Prototype
Mixed media
230 x 11 x 11 cm
£2,600

Objet à se voir regarder, 1991
(Object to watch yourself looking)
8 versions
Mixed media
30 x 30 x 18 cm
£650.00 (Not exhibited)

JANE WILSON & LOUISE WILSON

Hypnotic Suggestion "505", 1993
Edition of 3
Video projection
Low band U-Matic tape
Installation dimensions variable
£3,000 + equipment

Hypnotic Suggestion "505", 1994
Edition of 3
Photograph mounted on birch plywood
61 x 91.5 x 2 cm
£1,000

Hypnotic Suggestion "505", 1994
Edition of 3
Two parts
Photograph mounted on birch plywood
61 x 61 x 2 cm

£1,500

All prices are liable to 17.5% VAT