

LISSON GALLERY

15th February

OUT OF SIGHT OUT OF MIND

3rd April 1993

BAS JAN ADER CARL ANDRE GIOVANNI ANSELMO KEITH ARNATT ART & LANGUAGE RICHARD ARTSCHWAGER JOHN BALDESSARI
ROBERT BARRY BERND AND HILLA BECHER MEL BOCHNER ALIGHIERO BOETTI MARCEL BROODTHAERS STANLEY BROUWN DANIEL
BUREN VICTOR BURGIN IAN BURN MICHAEL CRAIG-MARTIN HANNE DARBOVEN JAN DIBBETS LUCIANO FABRO BARRY FLANAGAN
DAN FLAVIN HAMISH FULTON DAN GRAHAM GILBERT & GEORGE HANS HAACKE JOHN HILLIARD DOUGLAS HUEBLER PETER JOSEPH
DONALD JUDD ON KAWARA JOSEPH KOSUTH JANNIS KOUNELLIS CHRISTINE KOZLOV JOHN LATHAM BOB LAW SOL LEWITT
RICHARD LONG ROBERT MANGOLD JOHN McCracken BRUCE McLEAN MARIO MERZ ROBERT MORRIS JOHN MURPHY BRUCE
NAUMAN BLINKY PALERMO GIULIO PAOLINI GIUSEPPE PENONE GERHARD RICHTER ROBERT RYMAN RICHARD SERRA ROBERT
SMITHSON KEITH SONNIER DAVID TREMLETT LAWRENCE WEINER STEPHEN WILLATS IAN WILSON BILL WOODROW

This exhibition is centred around what became a loosely connected family of artists who emerged concurrently in different countries during the 1960s and 1970s. The idea of making this exhibition has been developing in my mind for many years. While it is true that the origin of the gallery from 1967 onwards is associated with this period, I do not wish the show to be interpreted as a nostalgic return to those days, but rather as a fresh appraisal of a complex historically unique moment. Most attempts to organise an exhibition of this kind have encountered difficulty in being both even-handed and comprehensive. This difficulty is largely due to a lack of consensus on the part of artists and critics in the matter of interpreting and evaluating work of this period while reflecting divergences in careers and practices over subsequent years.

Today it is taken for granted that artists emerge rapidly in an international context, but this is a relatively recent development. Until the mid 1960s, artists generally concentrated on their local careers before becoming visible internationally. The artists of the post-Pop era were the first generation to experience the growing spirit of Internationalism in the mid 1960s. This was facilitated both by the development of international art magazines like *Artforum*, *Avalanche*, *Studio International*, and in the late 1960s, the first issues of *Flash Art*, and by the availability, for the first time, of inexpensive air travel. These factors were highly significant to the emergence of an extremely rhetorical and ideological period of artistic activity which connected the vitality of New York with the artistic re-emergence of Europe, in which Britain played a significant role both artistically and as a linking point between the United States and the rest of Europe. The evolution of this cultural exchange has shaped the international character of late high Modernism to which I believe we are still closely connected and in turn has been a powerful condition of Post-Modernism. This Internationalism was combined with an interest on the part of many artists to make work that was modest, inexpensive and easily transportable, in many cases by mail, or that could be made in situ either in the gallery, the landscape or within an outdoor urban context. Much of the work of this period was textual or photographic, reflecting the developing state of the media in everyday life. Frequently, non-traditional art processes such as printing, film, video and audio were utilised with their attendant potential for mass-reproduction. What is more significant is that artists began to claim an ever more diverse material and conceptual universe as their own. In general there was a re-emphasis of sculptural concerns invoking both the mental and physical processes of construction. The selection of works included in this exhibition intends to illustrate these aspects. Characteristically, the sculpture of this time saw the potential of inexpensive or industrially fabricated materials. The spirit of the work was not however a celebration of technology as such, but a reflection of an idealism and liberalism which was developing a critical view of its origins in the Kennedy era, and of the disillusionment engendered by the Vietnam War.

The artists included in this exhibition do not represent a movement per se. The relationship between the artists was based on strong friendships and, on occasions, considerable ideological diversity frequently accompanied by much artistic debate and dispute. After almost thirty years the period can be clearly seen as a specific historical moment, notwithstanding the continued development of the artists involved. The ethos of the work by the artists included in the exhibition remained a predominant influence until the late 1970s. Its full-blooded Internationalism had, by the late 1970s and especially in the 1980's, been replaced by a kind of International Nationalism which in this form may now have run its course. Lucy Lippard expressed the hope in 1971 that so-called concept art would encourage "awareness of that world which is uniquely imposed by esthetic criteria, no matter how bizarre the 'visual' manifestations may initially appear to those unacquainted with the art context." In the last 15 years or so, we have experienced a period of pluralism, of Neo-this and Neo-that; we have also seen a resurgence of object-oriented sculpture and an elaboration of the legacy of 'dematerialisation'. As the present decade unfolds once again we are seeing the emergence of a new agenda. N.L.

This exhibition coincides with "Gravity and Grace, The Changing Condition of Sculpture 1965-1975", The Hayward Gallery, London from 21 January-14 March, "Sol Lewitt, Structures 1962-1993 and Drawings 1958-1992", The Museum of Modern Art, Oxford from 24 January-28 March, "Robert Ryman", The Tate Gallery, London, 17 February-25 April.

Many thanks to the gallery staff who have worked long and hard on this exhibition, to the artists who have been so helpful and to the private lenders and museums for their support and co-operation.

The gallery's new opening hours are 10.00am to 6.00pm Monday to Friday, and 10.00am to 5.00pm on Saturday.

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