

List of Works

1.

Richard Artschwager

Relief, 2006, acrylic on wood.
Courtesy Sprueth Magers Berlin London
2.

Barbara Bloom

The Bedroom 2, 1997, framed
digital detail of watercolour drawing,
carpet, wall paint. Courtesy the artist
and Raffaella Cortese Gallery, Milan
3.

Guy de Cointet

Tell Me, 1980, video docu-
mentation MoMA, New York
ACRCIT, 1971, 28 pages,
Reprint from original edition of 700
copies, self-published (Edition of 3000
distributed in the exhibition at public
spaces around the South London Gallery)
Tell Me, 1981, poster for
performance at the Théâtre Marie Stuart,
Paris. All works courtesy Estate of
Guy de Cointet and Air de Paris, Paris
4.

Richard Healy

The Pines, 2014, HD Quick-
Time movie. Commissioned by The White
Cubicle Toilet Gallery, London. Funded
by The Elephant Trust. Text from Fire
Island Modernist: Horace Gifford and the
Architecture of Seduction by Christopher
Bascom Rawlins. Published by Metropo-
lis Books/Gordon de Vries Studio
Albert Goldman's Martini
Pitcher, 2014, mouth-blown glass,
door keys
Albert Goldman's Martini
Pitcher (second summer), 2014, mouth-
blown glass, door keys, keyrings
Albert Goldman's Martini
Pitcher (folsom's parade), 2014, mouth-
blown glass, door keys, rubber
Albert Goldman's Martini
Pitcher (sand in the vaseline), 2014,
mouth-blown glass, door keys, enamel
Albert Goldman's Martini
Pitcher (third summer), 2014, mouth-
blown glass, door keys, enamel
5.

Nan Hoover

Color Pieces, 1980, video,
7'51", colour, silent.Courtesy Electronic
Arts Intermix (EAI), New York
6.

Allison Katz

Biltmore Poster Edition,
2014, digital print. Collapse, 2014,
acrylic on canvas
7.

William Leavitt

Cutaway View, 2008, mixed
media installation with acrylic on canvas
painting. Courtesy the artist and Greene
Naftali, New York
8.

Darius Mikšys

Art Plays Itself, created by
Beth Collar/South London Gallery, 2014,
mixed media.
9.

Ola Vasiljeva

Jargot, 2014, mixed media.
- All works courtesy the artists

Exhibition Guide
Admission Free

LAST
SEEN
ENTERING
THE
BILTMORE
26 JUN
— 14 SEP
2014

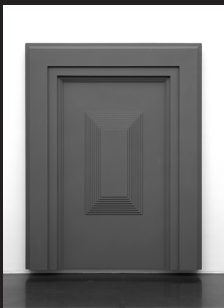
SLG

South London Gallery
65–67 Peckham Road, London SE5 8UH
+44 (0)20 7703 6120
mail@southlondongallery.org
www.southlondongallery.org
Twitter @SLG_artupdates
Instagram @southlondongallery



The living room of a modern apartment. A sliding glass door opens to a garden of tropical plants lit by colored spotlights. A large painting of a South American jungle cat is hung over the long sofa. A man of forty, dressed in sport coat and slacks, stands by the open doors. He is looking into the garden as a young woman comes into the room. He turns to face her. (William Leavitt, The Tropics (excerpt), 1974)

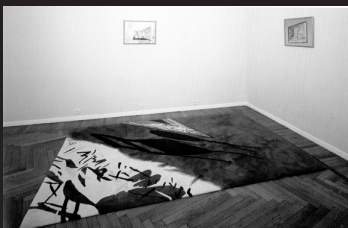
1. **Richard Artschwager**
Relief, 2006



Artschwager's furniture sculptures find themselves suspended between function and decor. Suggesting the potential to open like a door, the protruding relief in *Relief* is a tautology and an archetype of what a relief could look like. His use of commercial and industrial materials blurs the distinctions between pictures, sculptures and

functional objects, and between positive and negative space, calling into question what we perceive as real. Infused with the tragic deadpan humour typical of Artschwager's work, *Relief* is an impossible object that not only questions its position in the gallery space but also in the wider context of the art world.

2. **Barbara Bloom**
The Bedroom 2, 1997



During one of her visits to a flea market in Paris in the 1980s, Bloom came across an anonymous watercolour, dating to around 1960. The small study, which looked like it was made by an interior designer for a bedroom, embodied something typically Parisian for her. Inspired by the discovery of test strokes and colour trials on the margin of the paper, Bloom felt the picture came alive once the frame was removed. She proceeded to translate the watercolour into an abstracted physical space that

takes apart the elements in the wash like a three-dimensional palette. *The Bedroom 2* can be seen as a setting for an abstracted play based on suggestion rather than deception. All the objects in *The Bedroom 2* are interconnected and reference each other: the watercolour hanging on a wall is painted the same yellow as in the bedroom, the corner of carpet has brushstrokes like the edge of the watercolour, and an imitation of the gold-framed landscape from the watercolour is hung on the yellow wall.

3. **Guy de Cointet**
Tell Me, 1980
ACRCIT, Reprint from original of 1971
Poster for Tell Me, 1981



De Cointet describes *Tell Me* as a performance about abstraction and language. The set is made of bold forms and colours, which are employed, experienced and discussed in unexpected ways by three characters. Questions of perceptions of reality are stimulated but the relationship between what is seen and heard remains ambiguous.

ACRCIT is simultaneously a prop, a score and a newspaper, which exemplifies de Cointet's systems of encoding and abstracting language and

text. De Cointet employs a variety of different encryption methods, from Morse Code, pyramids of figures, magic squares and mirrored writing, to more decorative motifs, such as the small palm trees. The original silkscreen was printed by Pierre Picot, a French artist teaching at Cal Arts, California, and distributed for free through newspaper boxes across Los Angeles. *ACRCIT* later appeared as a prop and score in the performances of *Iglu* (1977) and *Tell Me* (1979).

4. **Richard Healy**
The Pines, 2014 and a selection from the series of Albert Goldman's Martini Pitchers, 2014



In Healy's installation the exploration of the modernist architecture by the architect Horace Gifford serves as a footprint and guide for a wider investigation into ideas around function, gay cruising and design. He is inspired by Gifford's bold and confident choices for his buildings on Fire Island, structures that include conversation pits, communal outdoor showers and make-out lofts, and that reflect a golden period in the history of Fire Island and the spirit of the pre-AIDS, post-Stonewall queer lifestyle. Healy created a video that, similar to an architectural fly-through,

provides a virtual tour of an imaginary amalgamate space based on Gifford's designs. Embedded in a display structure that choreographs analogous movement, the film is presented together with a selection of hand-blown Martini pitchers, functioning as props in the stages that Gifford's architecture suggests. They relate to a quote by Albert Goldman in the film: "Cruising along at sunset with a glass in one hand and a modest pitcher of Martini in the other, you find yourself far more socially acceptable than you ever realised."

5. **Nan Hoover**
Color Pieces, 1980



Color Pieces is a meditation on the closing and opening of a door or window. A montage of simple shots observes the motions and resulting shadow play of an entrance opening and closing. Not actually filmed in slow motion, but executed as an action slowed down to the speed of slow motion, it

remains ambiguous as to whether one is looking at the door itself, the figure opening the door, or simply at the resulting change of light in the space. The reflections double and triple the existence of figure, door and space, like an echo or afterimage, and their outlines merge into abstract shapes and patterns.

6. **Allison Katz**
Collapse, 2014
Biltmore Poster Edition, 2014



Allison Katz's new commission for the exhibition combines her graphic work and painting, taking the form of a series of posters announcing, and displayed alongside, a new large-scale painting. Katz's work often features recurring images and layered motifs such as black pears, monkeys, profiles, and heads of lettuce, which collapse distinctions between foreground and background, freely switching guises between subject and pattern, original and copy. Mixing techniques from

painting and graphic design, both her paintings and posters are frequently injected with bold colours and forms. Fantastical and autobiographical elements are also introduced, often with a wilful disregard for the traditions and hierarchies of painting. For *Collapse*, the artist considers how a painting can enter and exit a space as well as the conceptual and material distinction between announcement, rehearsal and main act.

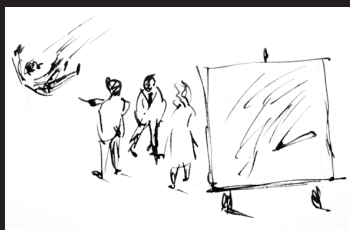
7. William Leavitt Cutaway View, 2008



Leavitt's scenic stage architectures are inspired by soap operas and the plays of Alain Robbe-Grillet: at times, the installations house plays, at others, they stand alone. His works elicit a blankness of southern Californian suburbs, of patios and bungalows, architecture of the oblique, paired with deadpan dialogues, which reveal

the absurdity of the banal. In *Cutaway View*, two stage flats suggest the interior of a house of a horse aficionado. The text tagged to the back of the flats tells the story of the horse depicted in the painting, Sunny Knight, and its owner J.G. Milton, a lawyer with a passion for bargain race horses, whose wife Gigi painted the portrait.

8. Darius Mikšys Art Plays Itself, created by Beth Collar/ South London Gallery, 2014



For this work, Mikšys envisions artists disappearing from the scene. Subsequently one of the gallery's technicians, who usually works on the installation of the exhibitions, was asked to step in to produce a substitute for the artist and his work. Compiled from bits

and leftovers of various artists' persona and their behavioural residue, amassed in the gallery over time—a "new", "absolute" or "ultimate" artist is created as the gallery's totem, work of art and full-time worker, all at once.

9. Ola Vasiljeva Jargot, 2014



Vasiljeva's sculptural installation forms part of the artist's ongoing investigation into the relationship between thought, language, and the production of objects. She has a scenographic approach to her sculptures, which are substitutes for personal objects and subjects, arranged in a way that suggests that they could be a sculpture, a prop or a performance, and also part of a wider network of connections, riddles and references. The interpreta-

tion and meaning of *Jargot* are deliberately undefined but her work brings to mind the experimental theatrical and philosophical tropes of Bertolt Brecht. The title of the work, *Jargot*, is made up from 'jargon' and 'argot' (the latter meaning 'slang' in French), both words indicating a secret or private language. Vasiljeva's use of half-pronounced phrases and complicated syntaxes give a sense of something going on behind-the-scenes.

Biographies

Richard Artschwager (1921–2003), Washington D.C.) first studied chemistry, biology and mathematics at Cornell University, and then informal art studies under Amedée Ozenfant. His solo exhibitions include the Whitney Museum of American Art, New York (1988); Centre Pompidou, Paris (1988); Deutsche Guggenheim, Berlin (2003); and Kunstmuseum Winterthur (2003). In 2012, the Whitney Museum of American Art organised a comprehensive retrospective exhibition, which toured to Los Angeles Hammer Museum and Yale University Museum.

Born in Los Angeles in 1951, **Barbara Bloom** is an artist who can turn collections into riveting stories, objects into talismans, and an exhibition into a vortex. Her practice shows a deep care for the objects and histories that make up our collective cultural holdings—suggesting and coaxing us to will further dimensions into an experience of life—ones that are subjective, reflective and fuelled by the imagination.

Guy de Cointet (1934–1983) is a French artist who was based in Los Angeles from the late 1960 until the 1970s. This artist's enigmatic body of work inhabits a very poetic space of the written word and theatre. Working with language, performances, paintings and prints, de Cointet was heavily influenced by Raymond Roussel, and like him was interested in creating imaginary systems. He wrote entire books with invented coded languages, an approach which also informed his numerous drawings.

Artist **Richard Healy**, born in the UK in 1980 and a graduate of the Royal College of Art, lives and works in London. His work encompasses a number of media including video, sculpture, installation and print. Selected exhibitions include: *I love you Me either*, Project Native Informant, London (2014); *Prone Positions*, Rowing, London (2013); *Vetiver*, Marian Cramer Projects, Amsterdam (2012); *But Mr Architect!*, Furnished Space, London (2012); *Dumb*, The Brno House of Art, Brno (2012); *Strategies for Building*, Outpost, Norwich (2011); *Young British Art*, Limoncello, London (2011); *Hey Guys!*, Fotograf, Prague (2011).

Nan Hoover (1931–2008) was an American-born artist, who worked primarily in Amsterdam. She produced formalist works that are highly sensual. Her video works have been exhibited at festivals and institutions internationally, including Documenta 6 and 8, Kassel, Germany; Stedelijk Museum, Amsterdam; Centre International d'Art Contemporain, Montreal; The Museum of Modern Art, New York; Kijkhuis, The Hague; Sydney Video Festival; Berlin Film Festival; Kunstmuseum, Bern; and Museum

Folkwang, Essen, Germany.

Allison Katz was born in 1980 in Montreal, Canada. She graduated with an MFA from Columbia University in 2008. Her recent solo exhibitions include *Adele* (Piper Keys, London), *Regardless* (Laura Bartlett, London), *Perra Perdida* (Lulu, Mexico City—in collaboration with Camilla Wills) and *The Thames started moving / someone in Oxford is running a bath* (Johan Berggren, Malmö). Forthcoming solo shows take place at Boatos, São Paulo and Kunstverein Freiburg.

Born in Washington D.C. and currently living and working in Los Angeles, **William Leavitt** is among a generation of Los Angeles artists integral to the development of conceptual art in the 1960s and early 70s. Drawing on the fictions and fantasies that power Los Angeles' chief industry as well as its singular architectural landscape, Leavitt's distinctive body of work consists of distilled filmic moments that are familiar, yet estranged. His recent solo exhibitions include *Sidereal Time*, gta Exhibitions, Institute of the History and Theory of Architecture, Zurich (April–May 2014); *Space Junk*, Greene Naftali, New York (2013); *Tensile Structures*, Margo Leavin Gallery, Los Angeles (2012); *Theater Objects*, Museum of Contemporary Art, Los Angeles (2011); and *Warp Engines*, LAXART, Los Angeles (2009). Leavitt staged his play *Habitat* at The Kitchen, New York in May 2013.

Darius Mikšys was born in 1969 in Lithuania. His varied projects include the attempted production of Gilles Peterson's shroud; proposing an ABBA museum in Qantas plane for Tempelhof airport in Berlin; creating a body of sculptures titled *My Jeff Koons*; organizing performance series *Artists' Parents' Meeting*; and establishing the very first Lithuanian cricket club named *Abdul Aziz's Holiday IX*. Mikšys has recently shown work at the ICA, London, 7th Shenzhen Sculpture Biennale, the 54th Venice Biennale 2011 and at numerous international institutions.

Ola Vasiljeva was born in 1981 in Latvia and lives and works in Amsterdam, Netherlands. Recent solo exhibitions include *Jargot* (2014) at Art in General, New York; *Prix de Rome*, de Appel, Amsterdam, Netherlands (2013); *Cinq à sept*, Kim?, Contemporary Art Centre, Riga, Latvia (2013); *OAOA Vestibule*, Galerie van Gelder, Netherlands (2012); among others.

**Richard Artschwager / Barbara Bloom /
Guy de Cointet / Richard Healy /
Nan Hoover / Allison Katz / William Leavitt /
Darius Mikšys / Ola Vasiljeva**

Last Seen Entering the Biltmore is a group exhibition which brings together new commissions and existing works that summon ideas of artifice, reminiscent of stage sets and scenographic tools. Instead of conjuring illusionary environments, these works knowingly disclose a perspective from the “backstage”.

Backstage, in this context, refers to a position that is witness to artistic transformation, experimentation and subversion; a space off-stage or screen where the demands of the centre stage do not apply. *Last Seen Entering the Biltmore* considers experiences mediated through thresholds such as the TV monitor, cinema screen, theatre curtain, and stage, as well as sets and props—objects suspended between rehearsal and ritual, mimicry and fiction.

Featuring a variety of media including painting, sculpture, film and installation, the exhibited works are less concerned with “the theatre” per se than with “the art of the theatre”. This distinction was made by the British playwright Howard Barker and on this occasion is used in reference to instances when theatre is dragged from its confines and explored through another art form. In this sense the exhibition aligns itself with the tradition of the backstage drama and films such as Cassavetes’ *Opening Night*, Mankiewicz’s *All about Eve* and Fassbinder’s *Beware of a Holy Whore*, classic screenplays in which the space of performance and life is confused.

The title, *Last Seen Entering the Biltmore*, is taken from a collection of stories and plays by Gary Indiana, featuring plays such as *Alligator Girls Go to College* (1979) and *The Roman Polanski Story* (1981). Written for an informal theatre company, the plays offered a sort of community theatre for New York’s underground art scene. The title refers to the events surrounding the case of Elisabeth Short, who was last seen entering the Biltmore Hotel in Los Angeles in 1947 before she was found murdered and became known as the Black Dahlia, elevated to iconic status by media frenzy in a city devoted to the production of artifice.

Accompanying Events

Richard Healy and Allison Katz in Conversation Wed 9 Jul, 7pm £5/£3 conc

Artists Richard Healy and Allison Katz expand upon their works in *Last Seen Entering the Biltmore* and their wider practice in conversation with the SLG’s Associate Curator Anna Gritz.

Marmalade Me Wed 30 Jul, 7pm, £5/£3 conc

Inspired by the writings of Jill Johnston, this screening brings together film and moving image works in which the theatre’s fourth wall disappears, revealing perspectives that are traditionally concealed from the spectator.

Programmed in collaboration with Julia Crabtree and William Evans and presented in conjunction with both current exhibitions.

Exhibition Tours Sat, 1pm, & Last Fri, 7pm Free

Join the SLG’s gallery assistants for informal drop-in tours of the exhibitions.

With thanks to The Ministry of Culture of the Republic of Lithuania and the Institut Français du Royaume-Uni.

Last Seen Entering the Biltmore is curated by Anna Gritz, the South London Gallery’s Associate Curator (Film, Performance and Talks).