

# Everything Must Go

## Art and the market

27 November 2015 – 6 March 2016  
Lewis Glucksman Gallery  
University College Cork

[www.glucksman.org](http://www.glucksman.org)

Artists: Lida Abdul, Karmelo Bermejo, Walead Beshty, Victor Burgin, Colin Darke, Eric Fischl, Meschac Gaba, Antonia Hirsch, Kathi Hofer, Suzanne Mooney, Ni Haifeng, Raqs Media Collective, Amie Siegel, Christopher Williams

Curated by Chris Clarke and Declan Jordan  
in association with the School of Economics, University College Cork

**Everything Must Go** explores the relationship between contemporary art, economics and value. Featuring works by Irish and international artists, the exhibition emphasises the ways in which monetary and historical value accrues through qualities that might appear peripheral to the artwork itself: context and display, provenance and ownership, reputation and rarity.

Addressing the settings in which specific artworks are validated, valued, appraised or, in some instances, overlooked, **Everything Must Go** includes Eric Fischl's *Art Fair* paintings of collectors and dealers, critics and curators, as they mingle amidst a backdrop of contemporary artworks. These large canvases capture the uniquely frenetic atmosphere of the art fair, the hype and expenditure that drives the market and elevates the value of certain works. Antonia Hirsch explores this speculative fever from a more historical context, drawing on the Dutch phenomenon of 'tulipmania' in the 17<sup>th</sup> Century. Set in the tulip auction houses of Aalsmeer, Holland, Hirsch's work depicts the commercial flower market, the discarded receipts and papers of the trading floor and the pallets used to ship tulips to different locations. The distribution of consumer goods also informs Walead Beshty's practice: his copper sculpture is transported from exhibition to exhibition, without crating, so that the marks, scratches and shipping stickers become part of the work itself.



Eric Fischl, *Art Fair: Booth #10 Booty*, 2014

The provenance of an object can play a large part in determining its value. **Ni Haifeng** displays a number of everyday items, borrowed from the home of a prominent art collector, and, in doing so, demonstrates how ownership itself confers an importance to certain objects. **Amie Siegel**'s installation looks at how artworks become integrated within the art economy, as her film *Provenance* traces in reverse the global trade in Modernist furniture. From the New York apartments, London town houses, Belgian villas and Paris salons of avid collectors, the film proceeds through auction rooms, preview exhibitions, restoration spaces, cargo shipping containers, to the furniture's origins in the offices of Chandigarh, the Indian city planned by the Swiss-French architect Le Corbusier. In **Lida Abdul**'s *Brick Sellers of Kabul*, a procession of children line up to re-sell the bricks and masonry salvaged from destroyed buildings. Her poetic film offers a glimpse of optimism from the ruins of war-ravaged Afghanistan, and an insight into how markets can emerge in the most inauspicious circumstances.

Of course, the display of objects also affects their valuation and, in **Victor Burgin**'s influential series *US 77*, he combines critical texts with black and white photographs of commercial advertisements to comment on the social and cultural changes in 1970s American society and the fetishising of women as objects of the male gaze. **Christopher Williams**' photographs similarly explore the conventions of advertising and the superficiality of surface. His images question the mechanisms of communication and the aesthetic codes that influence our understanding of reality. **Suzanne Mooney** depicts the physical structures of marketing: plinths, platforms, backdrops and arrangements familiar from the displays of high street shops and department stores, yet without the clutter of the actual items for sale. Devoid of their high-end goods, the emphasis is directed towards empty spaces that resemble abstract, formal compositions of light and colour. Similarly, **Meschac Gaba** embeds devalued banknotes from the Central Banks of the states of West Africa into the frames of his works, addressing ideas of value and revaluation, perceptions of African art, and the politics of museum display. A related accentuation of the peripheral is seen in **Raqs Media Collective**'s text-based artwork *Please Do Not Touch the Work of Art*, installed across the gallery walls. By reconfiguring the wording of this simple yet familiar sentence into variations such as "Please the Art of Touch. Do Not Work" or "Touch. Do Not Please the Work of Art", they create a range of poetic, declarative and subversive statements.

In capturing the importance of display, provenance, and promotion in determining value, it is easy to overlook that the market are influenced by latent capital investment and financial speculation. In **Karmelo Bermejo**'s *Fiscal Oil Painting* series, underlying economic forces are literally absorbed in the work, as the inscription 'Undeclared Income' in the top layer of oil paint is legible only from certain angles and lighting conditions. The critique of the marketplace is evident in the artist's instruction that, in purchasing his work, the buyer is challenged not to declare the acquisition of the piece and the gallery not to declare its sale. **Kathi Hofer**'s series of photographs and sculptural objects re-purpose quotes

from the economist John Maynard Keynes as slogans on coffee mugs, alongside assorted wrapped gifts. Introducing these statements into settings more reminiscent of meeting rooms or office spaces suggests the discordance between economic theory and everyday working life. In a previous work, the artist **Colin Darke** transcribed found objects with writing from Karl Marx's three-volume 'Das Kapital'. His *Capital Paintings* are 480 individual canvases of uniform size that depict these objects themselves, without their texts. Resembling a seemingly endless production line, the series of paintings explores the uneasy but interdependent relationship between creativity and consumerism.

An extensive program of curated events, courses and workshops will accompany the exhibition as well as an international symposium looking at the role of art criticism in determining value, and a dedicated publication that explores the themes, context and participating artists of **Everything Must Go**.

**Everything Must Go** is supported by University College Cork, The Arts Council Ireland, Institut für Auslandsbeziehungen, The Austrian Federal Chancellery, and private philanthropy through Cork University Foundation.



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## Notes on the artist and artworks:

**Everything Must Go** features works by Irish and international artists. The artists **Kathi Hofer** and **Suzanne Mooney** will be present for the press preview at 11:00am – 12.30pm on Friday 27 November 2015.

**Lida Abdul** (Born 1973, Afghanistan) has shown her video and film work in international exhibitions including the 2006 São Paulo Biennial; the 2007 Sharjah Biennial and DOCUMENTA 13, Germany. Having fled her home as a child before the Soviet invasion, she was the first artist from her country to represent Afghanistan at the Venice Biennale in 2005.

**Karmelo Bermejo** (Born 1979, Spain) makes artworks that challenge and subvert the marketplace by questioning the rules that shape commercial art practices and sales systems as indicators of value. His work has been exhibited at the 2014 Yokohama Triennale; the 2010 Liverpool Biennial; and the 2011 Biennial of Graphic Arts in Ljubljana.

**Walead Beshty** (Born 1979, UK) is an artist and writer currently based in Los Angeles. His artworks often use their means of transportation as a way of affecting and altering the work, as in his photographs developed from film that has passed through airport X-ray machines or in his uncrated glass sculptures that become shattered in transit.

**Victor Burgin** (Born 1941, UK) is a major figure in the fields of conceptual art, video and photography. Nominated for the Turner Prize in 1986, his work draws upon psychoanalysis, semiotics, and political theory to investigate ideas of how we see and relate to images. In particular, his artworks and numerous publications have sought to decode “the hidden meanings in ideologies that create representations in the cultural and commercial domains.”

**Colin Darke** (born 1957, UK) is an artist based in Belfast, Northern Ireland. His work is informed by an interest in Marxism and historical instances of popular revolt such as the 1871 Paris Commune. His previous exhibitions include Manifesta 3, Ljubljana, in 2000; the 2003 Venice Biennale; and the 2004 Busan Biennale in South Korea.

**Eric Fischl** (Born 1948, USA) came to fame in the 1980s New York art scene through his provocative paintings exploring voyeurism and adolescent sexuality. These large figurative canvases led to Andy Warhol’s description of him in 1985 as “the hot new top artist” and the sale of his painting *Daddy’s Girl* for \$1.9 million in 2006. His more recent series of *Art Fair* paintings, included in *Everything Must Go*, explores the frenzied commercial market for contemporary art and Fischl’s discomfort with this tendency, a sense of disillusionment that led him to end his 30-year involvement with his New York gallery earlier this year.

**Meschac Gaba** (Born 1961, Benin) is one of Africa’s leading artists, whose large-scale solo exhibition *The Museum of Contemporary African Art* was exhibited at Tate Modern in 2013. Born in Benin the year after the country gained independence from France, his work considers the challenges of creating a post-colonial identity, and has incorporated decommissioned banknotes, ceramic chicken legs, reproductions of ‘classic’ African religious sculpture and puzzle pieces of African flags.

**Antonia Hirsch** (Born 1968, Germany) is an artist and writer whose work addresses systems of measurement to explore how they function as interfaces between personal experience and a shared, social reality. She is the editor of the anthology *Intangible Economies* and has exhibited in galleries including Salzburger Kunstverein; Contemporary Art Gallery, Vancouver; the Power Plant, Toronto; and ZKM Museum of Contemporary Art, Karlsruhe.

**Kathi Hofer** (Born 1981, Austria) is an artist and writer based in Vienna. Her practice often explores ideas of design, craft, labour and the processes of production and her works has been exhibited in galleries including MAK, Vienna; Galerie im Traklhaus, Salzburg; Kunstbunker, Nürnberg; and HPFA, Berlin.

**Suzanne Mooney** (Born 1976, Ireland) is a photographer based in New York, whose images of shop display systems are meticulously assembled into minimal compositions without the aid of digital manipulation. For Mooney, these works explore "ideas around consumer culture, more specifically display and the formation of desire for the consumable object."

**Ni Haifeng** (Born 1964, China) makes art based on systems of exchange, language and production. His previous projects, including a vast installation of textiles and sewing machines for Manifesta 7, Belgium, and a 100-metre long scroll of traditional weavers' songs for Gemeente Museum Helmond in The Netherlands, reflect the artist's interest in globalization and China's status as a centre of manufacturing and industry.

**Raqs Media Collective** (Founded 1992, India) is a group of three media practitioners – Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta – based in New Delhi, whose diverse practice includes contemporary art, film, curated exhibitions, publications, staged events, and collaborations with architects, computer programmers, writers and theatre directors. Their previous exhibitions include the 2015 Venice Biennale, 2010 São Paulo Biennial and, as co-curators, Manifesta 7, Italy in 2008.

**Amie Siegel** (Born 1974, USA) creates artworks that layer concerns with cinema, history, and mapping the undercurrents of economic and political cycles in unexpected ways. Her film installation *Provenance*, featured in *Everything Must Go*, has been exhibited at the Metropolitan Museum of Art, New York; the University of Michigan Museum of Art; and Center for Contemporary Art, Tel Aviv.

**Christopher Williams** (Born 1967, USA) is a key figure of conceptual photography, whose work was recently exhibited in a major retrospective at the Museum of Modern Art, New York. Originally from Los Angeles, he dropped out of high school to spend his time surfing before eventually discovering conceptual art at CalArts, a school funded by Walt Disney. Williams' photographs often portray obsolete film equipment or elements of advertising and are preoccupied with the ways in which we perceive our contemporary surroundings.

## **Exhibition curators:**

**Chris Clarke** is Senior Curator at the Lewis Glucksman Gallery, where he has previously curated exhibitions including *Stitch in Time: The Fabric of Contemporary Life*; *Selective Memory: Artists in the Archive*; *Fieldworks: Animal Habitats in Contemporary Art*; *Modern Families: Relatives and Relationships in Art*; and *Passports: Globalisation in Contemporary European Video*.

**Declan Jordan** is Lecturer in Economics in University College Cork. He gained substantial business and management experience before completing his PhD in 2007. His research interests include innovation, creativity, regional development, cultural and sports economics. He is a regular commentator on economic issues on television, radio and in print.

It is possible to arrange for press interviews with the curators and some of the participating artists. For further discussion of the exhibition, press images or more detailed information, please contact:

Chris Clarke, Senior Curator, Lewis Glucksman Gallery, University College Cork.  
[exhibitions@glucksman.org](mailto:exhibitions@glucksman.org) / +353 21 4901844

## **Notes on events in the exhibition:**

The Lewis Glucksman Gallery makes great art available to everyone. A wide range of events and activities are programmed for all abilities throughout the exhibition run. You can view the entire programme in our seasonal brochure at <http://glucksman.org/CurrentBrochure.pdf>

### **To discover how economics affects society: Perspectives lunchtime talks**

From the studio to the commercial gallery to the auction house, the question of how much artworks are worth has proven to be a controversial and contentious topic. This series of **Perspectives** invites experts from different fields to address the ways in which we value art and how artists have responded to the commodification of their work. Throughout February 2016.

### **To learn about art and writing: The Value of Criticism symposium**

How do art critics influence and affect the ways in which we understand art? Is the critic necessary with new online and print journals proliferating? What role do they play in relation to the historical and economic value of artworks? You can explore these ideas and more in our one-day symposium **The Value of Criticism** on Friday 26 February 2016.

### **For all the family: Family Sundays - making art together**

Bring the whole family along to the museum on Sunday afternoons from 3-4pm for a free art workshop! Led by practicing artists, these fun and interactive events invite children (and their parents!) to learn all about making art. Sunday afternoons from 29 Nov 2015 – 6 March 2016 (excluding Christmas holidays).

The Lewis Glucksman Gallery is open :

10 am – 5pm Tuesday – Saturday

2 – 5pm Sundays Closed Mondays.

Admission to the Glucksman is free / Suggested €5 donation.

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