

perceptions

Deloitte  
contemporary art  
exhibition series

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**30.11.2010**

Guy Allott

Geneviève Biver

Ruth Blesi

Tobias Collier

Paul Fryer

Adam Fuss

Simon Hollington

Heather & Ivan Morison

Cornelia Parker

Troika

Walker & Bromwich

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# INTRO- DUC- TION

*The Contemporary Art Society is delighted to be partnering with Deloitte Luxembourg on a year-long series of exhibitions, which reflect upon the shifting nature of our perception of the 'world' and celebrate the diversity of the modern globalised condition – a theme perfectly suited to Deloitte, the largest professional services organisation in the world.*

As an independent and specialist contemporary art charity founded in 1910, we exist to develop public collections of contemporary art in the UK, and draw upon 100 years of curatorial expertise to create inspirational contemporary art collections for audiences everywhere. Our consultancy services enable us to work with visionary partners like Deloitte, who share our passion for contemporary art as a way to understand our rapidly changing world, and to generate the funds for our charitable mission.

In doing so, Deloitte's enlightened support enables us to harness the extraordinary perspectives of artists today in inspirational collections for audiences tomorrow. We are enormously indebted to them and congratulate them on this bold new endeavour, which offers contemporary art as an arresting prism through which to amplify our experience of the present.

Paul Hobson, Director,  
Contemporary Art Society

below  
Deloitte Luxembourg  
premises



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# OUTER WORLDS EXHIBI- TION INTRO- DUCTION

*The Contemporary Art Society has been invited by Deloitte to curate a series of exhibitions for their Luxembourg office. In thinking about this global company, the broad theme of how artists examine the world started to take shape, developing into a focus on three separate themes - 'Urban Worlds', 'Inner Worlds', and this, the first of the series 'Outer Worlds'.*

The exhibition series is designed to stimulate ideas about our relationship to our environment through creative responses that are sometimes provocative, sometimes playful – but always through a distinctive contemporary art lens.

The launch exhibition Outer Worlds is focused upon territories unknown – the outer reaches of space and imagination that symbolise a very human desire to expand beyond our quotidian existence. Artists and writers have always imagined, depicted and created other worlds. Many have taken the journey towards the unknown, sometimes expanding on existing scientific knowledge but often leading the way. Manned space flight, geostationary satellites and data collecting probes all existed in the cultural imaginary before they were realised. Arthur C Clarke (who famously predicted geostationary satellites in 1945) is quoted as saying:

*'I'm sure we would not have had men on the Moon if it had not been for Wells and Verne and the people who write about this and made people think about it'.*

Some artists base their work on contemporary scientific theory, some on speculation, some on history and others pure fantasy (and many merge all of the above). What is common is a sense of wonderlust, a desire to travel within the imagination, to perceive the world anew and report back so others can share their experience.

In a letter written in 1610 to Galileo, Johannes Kepler wrote:

*'As soon as somebody demonstrates the art of flying, settlers from our species of man will not be lacking on the moon ... given ships or sails adapted to the breezes of heaven, there will be those who will not shrink from even that vast expanse'.*

As we now know, humankind has not flown amongst the stars with the ease Kepler predicted. Our knowledge of outer worlds is nowhere close to complete. The unknown still prevails, and perhaps always will, compelling artists to continue their imaginary explorations.

At a moment in history when our world and humanities relationship to it is being urgently re-appraised, it is increasingly important to be able to imagine alternatives, parallel concepts of the world that allow us to develop new approaches. We are but a small moment in history on a small planet within the infinity of space and time. Maybe deep down we have always known this, and the search for outer worlds is a fundamental part of what it is to be human. As Edwin Hubble stated in the closing words of his last published scientific paper:

*'The search will continue. The urge is older than history. It is not satisfied and it will not be suppressed'.*

below  
**Boarded-up Spaceship  
(Hello 20<sup>th</sup> Century)**

2009 bronze edition of 3 + 1 AP  
(No. 1 of 3), 28 by 16 by 16 cm.

# GUY ALLOTT

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Born 1972, Hexham (Newcastle), UK

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*Whimsical and intriguing, Allott's works focus on the key themes of exploration, conquest and discovery.*

The artist's paintings and sculptures present a fantastical merging of the philosophies of science and culture, offering a critique of historic social beliefs alongside an investigation of the contemporary.

The *Landscape Spaceship* series draws on 19<sup>th</sup> and early 20<sup>th</sup> century representations of crafts designed for journeys into the air, sea, and space. The spaceships presented in these works stand opposed to the slick high-tech constructs of modern space travel: made from wood and metal, the structures evoke the amateur prototypes of early inventions. Presented in anonymous foreign locales, the landscapes of this other world reference the historical landscape works of European artists struggling to articulate the alien landscapes of the New Worlds in years gone by.

Contrasting with these anonymous and barren landscapes are the imaginary landscapes depicted on the spaceships themselves.

In constructing a representation of the unknown the comparison to the familiar is inevitable but ultimately misleading.

British artist Guy Allott graduated from the Royal College of Art (London) in 2002 and is currently a finalist for the John Moores 24, at the Walker Art Gallery, Liverpool. He has previously won the First Base Award from ACAA, and the Stanley Picker Fellowship at Kingston University (London). Allott has exhibited widely in the UK, Germany, France, Italy and America.

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Additional works on loan from  
RECEPTION Berlin and All Visual Arts,  
London. [www.reception-berlin.de](http://www.reception-berlin.de),  
[www.allvisualarts.org](http://www.allvisualarts.org)

[www.guyallott.com](http://www.guyallott.com)

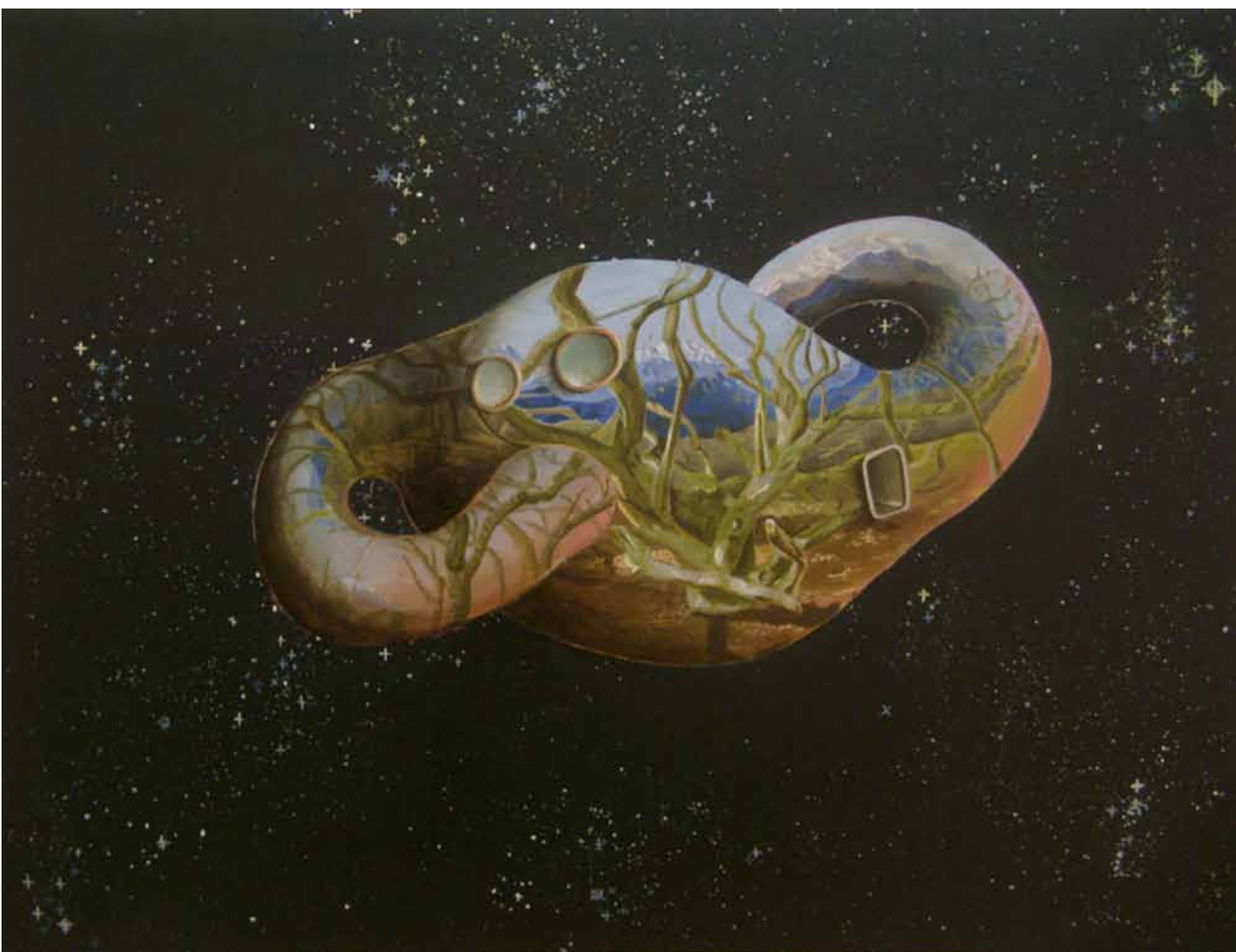


above  
**Spaceship (with moons)**

2009, wood, oil-based paint,  
varnish, 27.5 by 24 by 19 cm.

below  
**Esse Est Percepi**

2007, oil on canvas  
82 by 107 cm.



below left  
**Mountain Stream Spaceship**  
2006, oil on canvas, 135 by 103 cm.



below right  
**LSXIX**  
2006, oil on linen, 65 by 55 cm.



below left  
**Landscape Spaceship XV**  
2006, oil on linen, 65 by 55 cm.

below right  
**Landscape with Stilts**  
2007, oil on linen, 72 by 61 cm.



# GENEVIÈVE BIWER

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Born 1958, Vannes, France

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*In her Série bleue, Geneviève Biwer shows us the world seen through a kind of screen, as if in a dream.*

Biwer attempts to compress reality to an artistic language, and in doing so, draws on cinematic influences such as Alfred Hitchcock or David Lynch: nothing actually happens, but the images are pregnant with the idea that something could occur.

Biwer quietly references our modern society, in which we are over-exposed to so many different influences, that we are rendered complacent, frequently experiencing life with what the artist describes as 'a general[ly] obscure and almost abstract' feeling.

The photographs are achieved through a delicate and time-intensive process involving

right

**Série bleue:**

above

**No. 2**

below

**No. 3**

2009, photographs on aluminium, editions of 3, both 114 by 75 cm.

double-exposures and layering of photographic plates, taken with a traditional analogue camera. Hundreds of photographs must be taken in order to ensure just the right result.

Biwer has exhibited extensively in Continental Europe, particularly in Luxembourg, Belgium, and France. In 2003, she published a book, *Traversées*, and in 2009, her work was included in the first ever *Portfolio Night*, organised by the Centre National d'Audiovisuel, Dudelange.

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Works on loan from Nosbaum and Reding, Luxembourg  
[www.nosbaumreding.lu/site](http://www.nosbaumreding.lu/site)



# RUTH BLESI

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Born 1968, Glarus, Switzerland

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*Ruth Blesi uses photography to blur the boundaries of imaginary, present and future realms.*



Her *Imagineered Sculptures* are, as the term suggests, both imagined and engineered. Technoid sculptures made of black modelling clay are cast into landscapes that the artist has photographed on her travels, to produce a fictional, almost sci-fi, world. These *Imagineered Sculptures* connect plastics, photography and computer technology to form sweeping and slightly uncomfortable landscape fictions. Blesi's world creation, or imagineering is on the one hand imagination, and on the other the spirit of technology, invention and enthusiastic engineering.

A paradox, or time-loop, is created – are they ruins or uncanny relics from the past? Or perhaps, instead, science-fiction-like research laboratories looking into our future?

Based in Switzerland, Blesi graduated from the Hochschule für Gestaltung und Kunst, Zürich in 2001. Since then, she has taken part in a number of exhibitions, both solo and group shows, in Europe and she is the winner of several art prizes, including Sony's Heart Award (Berlin) in 2000.

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[www.imagineur.ch](http://www.imagineur.ch)

**Imagineered Sculptures: #06.12**

2006, Lambda prints, 150 by 89 cm.

above  
**Imagineered Sculptures: #07.10**  
2007, Lambda prints, 73 by 170 cm.

below  
**Imagineered Sculptures: #06.14**  
2006, Lambda prints, 53 by 80 cm.







above  
**Quality Control**

1998-2010, waste-paper basket,  
paper, foil, candy wrappers,  
ping-pong balls, orange peel  
30 by 30 by 45 cm.

left  
**Bifurcation Chair**

2009, chair, matches, matchboxes  
120 by 120 by 140 cm.

# TOBIAS COLLIER

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Born 1972, Cornwall, UK

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*Tobias Collier combines elements of sculpture with installation, drawing, performance and video, and in doing so, translates scientific research methodologies to the process of art making.*

Central to Collier's work is mankind's ongoing quest to understand the universe. He attempts to make sense of the infinite and the meta-galactic, using everyday experiences and trivial materials. By appropriating the mundane, such as chairs, cups of coffee, and breakfast cereal, and by juxtaposing the domestic with the inter-stellar, Collier shows how scale, speed and time are relative.

Tobias Collier graduated from Saint Martins School of Art in 1999. His first solo exhibition was at the VTO Gallery in 1999, and since then, he has exhibited regularly both in the UK and abroad including shows at Steven Friedman Gallery, Lisson Gallery, the Royal Academy, HDK Munich and the Centre Pompidou in Paris. Tobias was an international resident in Damascus, Syria, in collaboration with All Art Now and the Delfina Foundation. He currently lives and works in London.

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[www.tobiascollier.com](http://www.tobiascollier.com)

# PAUL FRYER

Born 1963, Leeds, UK

*Paul Fryer studied art briefly at the Leeds College of Art in the 1980s but instead of completing the degree, he chose to be an electropop singer.*

In the early 90s Fryer graduated in the unlikely profession of transvestite DJ and was instrumental in the creation of the widely acclaimed Kit Kat Club and Vague, two art-based clubs in Leeds, which achieved national recognition. During this time he was also a prolific designer of underground ephemera for the dance scene, and produced numerous records for various record companies.

Fryer has also designed books and other printed material for galleries, fashion houses and record labels, and published a book of poetry, *Don't Be So...* (illustrated by Damien Hirst) in 2002. Before finally devoting himself to life as an artist in 2005, he was musical director for the fashion house, Fendi, for five years. Since then, he has exhibited widely across Europe.

Works on loan from All Visual Arts, London, [www.allvisualarts.org](http://www.allvisualarts.org)

[www.paulfryer.net](http://www.paulfryer.net)

right  
**Telstar: Hidden and Splendour**  
2008, mixed exotic woods  
100 by 88 cm each



right  
**Telstar collection**

*Telstar* is typical of Fryer's work, which often seeks to fuse multiple disciplines in a single large-scale artwork. As part of the artist's vision, the milestone achievements of technological history and science are rendered impotent, yet take on a new and wondrous aesthetic. The works on display here form part of a series of eleven wooden sculptures, constructed to the design of the dodecahedral Telstar satellites launched in 1962. These were the first satellites designed to transmit civilian telephone and high-speed data communications. Fryer's pieces are crafted from exotic and indigenous woods, each one unique, but at the same time, a reflection of the others.





above and right  
**Homage to Edgerton**

2008, wood marquetry triptych,  
90 by 75 cm. each

Fryer uses a masterful technique of wood marquetry to 'paint' a challenging scene over three panels. The *Edgerton Triptych* shows an atom bomb nanoseconds after detonation, an event which is impossible to see under normal circumstances. In the Fryer universe time is stretched and truncated and the invisible is made visible. He delights in these revelations,

*'But danger aside, the actual exploration of things, and the wonder of discovery... that's what really excites me.'*

*'It's about showing things that people don't normally see. Electricity stays in the plug... it's designed to be invisible, because people don't want to be electrocuted... and maybe they don't really want to see the rays from space that travel through our bodies because it's frightening...'*

says Fryer.



right  
**Untitled**

2007, unique gelatine silver print  
photogram, 214 by 148 cm.

# ADAM FUSS

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Born 1961, London, UK

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*Adam Fuss' practice as a photographer returns to the simplest photographic means: photography without the use of a camera, recalling the earliest photographs of the 1830s and 1840s.*

Photograms are made by placing objects in direct contact with light-sensitive paper. Upon exposure to light, the paper records the contours of the objects and their textures. Fuss exploits the technique for its capacity to aestheticise and transform objects and substances into ghostly and ephemeral silhouettes of the 'real.' In his tranquil water pictures, he focuses on drops falling onto a still surface, producing concentric ripples. The artist renders the moment the drops touch the surface with great precision, and also succeeds in

transforming the photographic literalism of its subject into a broader, metaphysical dimension. Fuss has been concerned at times that his water pictures might only be read as water and his spirals only as symbols; but by perfecting his vocabulary alongside the technical processes, the water pictures have become, over time, even more glowing, with more intense depths, and even more mystery, of which the present pieces are exemplary. Spanning three decades, Fuss' career has seen him exhibit extensively in Europe and

America, and also further afield. In 2000 he won the 16<sup>th</sup> Annual ICP Infinity Award for Art. His work forms part of the collections at the V&A Museum (London), the Australian National Gallery, Chase Manhattan Bank (New York), Los Angeles County Museum of Art (LACMA), Museum of Modern Art (MoMa, New York) and the Vienna Moderner Kunst Museum.

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Work on loan from All Visual Arts, London  
[www.allvisualarts.org](http://www.allvisualarts.org)

[www.timothytaylorgallery.com/artists/home/adam-fuss](http://www.timothytaylorgallery.com/artists/home/adam-fuss)



# SIMON HOLLINGTON

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Born 1969, London, UK

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*Simon Hollington's drawings depict the first earthlings ever to venture into space.*

Taken from contemporary documentation, they employ the backdrop of early space exploration to observe our difficult relationship with the animals that are our nearest biological relatives. Despite making the first sacrifices for space exploration, they have been forgotten in the wake of man's own entry into space.

For many, the conquest of space is still seen as the pinnacle of human achievement. However, outer space was for the first time experienced by a great ape on January 31, 1961, when Chimp 65 made a flight 16 minutes and 39 seconds long. On his return, he was renamed HAM and became an overnight media sensation.

In these startlingly realistic drawings, Hollington reminds us that these earthlings went into space before humans, scientifically and culturally paving the way for manned space flight. In many ways, it may be said that they are the ones that defined the 20th century.

Hollington has exhibited widely in both solo and group shows across Europe, Australia and Brazil, including Tate Modern's 2009 touring exhibition, *Figuring Landscapes* and the *New Forest Pavilion* at the 2005 Venice Biennale. He currently lectures at the renowned Central St. Martin's, London.

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[www.electronicssunset.org/  
individual\\_work/simon\\_hollington](http://www.electronicssunset.org/individual_work/simon_hollington)



above  
**The Ascension (from The Great  
Reclamation Triptych)**  
2009, charcoal on paper, 106 by 124 cm.

# HEATHER & IVAN MORISON

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Born 1973 & 1974, Desborough, UK, & Istanbul, Turkey, respectively

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*Heather & Ivan Morison's performative practice is based on activities as diverse as gardening, kite flying, tree fanaticism, anthropology, sky writing, and writing a science fiction novel.*



*Dark Star* (2007), made for the Venice Biennale, is a slide-animation and sound installation that documents the artists' search for the original nomadic groups of people who travelled through America in house-trucks made from felled timber. Whilst there, they gathered accounts from these New Age American Gypsies on their time spent building, travelling and living in their rolling homes.

This project forms part of the Morisons' inquiry into the notion of the unknown, in which their ongoing investigation sees a mapping of history and the natural world come intriguingly close to alien intent. The resultant works both disturb and embody notions of beauty derived from nature, which is the primary focus of the artists' body of work. Combining suggestions of UFOs and aliens with references to the first travellers who crossed the United States in timber house trucks, the works are examples of the manipulation of historical truth and fiction that is becoming a trademark of the Morisons' work.

Based in Wales, the Morisons have exhibited throughout Europe, North America, China, and New Zealand. Examples of their work are held in Tate Britain, Manchester City Art Gallery, Harris Museum and Art Gallery (Lancashire), and Worcester City Art Gallery and Museum. Since 2002 they have received awards from the British Council, Arts Council England, European Regional Development Fund, the Hothaus Bursary (Birmingham), and the Go See Award (Birmingham).

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Works on loan from Danielle Arnaud Gallery, London, [www.daniellearnaud.com](http://www.daniellearnaud.com)

[www.morison.info](http://www.morison.info)



left  
**Dark Star: Sky Sculptors**

right above  
**Dark Star: One Sudden Morning**

right below  
**Dark Star: Waiting**

2009, C-type prints on Kodak Endura metallic, editions of 7, all 81.3 by 81.3 cm.



# CORNELIA PARKER

Born 1956, Cheshire, UK

*'One of the biggest threats to the future of the planet is obliteration by a giant meteor. The meteorite has become the embodiment of fear of the unknown, although the earth is littered with them.'*



## **Meteorite Lands in the Middle of Nowhere, The American Series –**

above

**(lands on) Bethlehem N Carolina**

right above

**(lands on) Bagdad (Louisiana)**

right below

**(misses) Roswell New Mexico**

far right below

**(misses) Waco Texas**

2001, map revealing burn mark left by the meteorite in various locations  
45 by 65 by 4 cm each  
Editions of 20

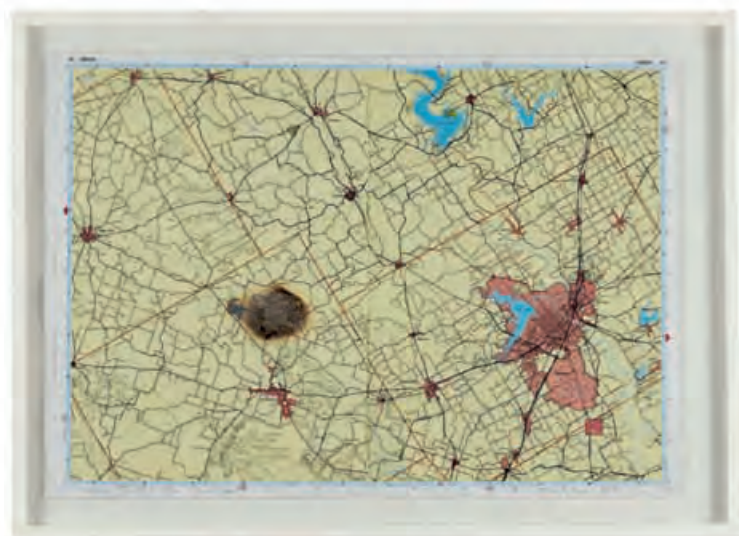
For several years Cornelia Parker has been working on a project to send a meteorite back into space. In anticipation of this event, but having not yet managed to defy the earth's gravitational pull, she has been making a series of 'meteorite landings'. These 'landings' have taken various forms: in *Meteorite Lands in Birmingham's Bullring*, a meteorite that fell in China in 1516 was ground up and inserted in a firework display to land again in a shower of sparks; in *At the Bottom of this Lake Lies a Piece of the Moon 2000*, a lunar meteorite was secretly thrown into a lake in Boston in the middle of the night. The next morning cast aluminium signs appeared confirming the fall.

In the present editions, Cornelia Parker has made a new series of 'landings'. These consist of 'hits and misses' made by heating a 400 year old iron meteorite until glowing hot and then using it to burn mythic locations on maps of the American South.

Cornelia Parker was shortlisted for the Turner Prize in 1997. Her work is represented in many international collections including Arts Council England, Tate Gallery, London, Henry Moore Foundation, British Museum, Yale Center for British Art, USA and MOMA, New York.

Works on loan from The Multiple Store, London, [www.themultiplestore.org](http://www.themultiplestore.org)

[www.frithstreetgallery.com/artists/bio/cornelia\\_parker](http://www.frithstreetgallery.com/artists/bio/cornelia_parker)



# TROIKA

Established 2003, London, UK

*Troika is a multi-disciplinary art and design practice based in London.*

With backgrounds in graphics and communication, art, product design and engineering, the collective's approach focuses on merging the arts and design disciplines. To date, Troika's work has been exhibited at the Victoria & Albert Museum, London, Tate Britain, and MoMa New York. In 2009 they won the D&AD Yellow Pencil for their digital sculpture Cloud in London Heathrow Terminal 5, and they have been commissioned to design 3 walkway installations for the UK Pavilion at the Shanghai Expo.

The *Electroprobe* allows you to access the silent language of our surroundings by translating the electro-magnetic spectrum of electronic objects into sound. Acting as a magnetic microphone for a parallel soundscape, the probe reveals a soundscape you have never heard before.

With the *Electroprobe* we may listen to our electronic surroundings: electric babblings, magnetic hums, and inaudible whistles. Electronic objects now have a rich vocabulary;

thinking, dreaming and arguing through a system of electronic brainwaves, organic signals, bluetooth monologues and wireless fantasy. The *Electroprobes* let us explore our relation to what we perceive as inanimate objects, revealing a secret sonic world.

[www.troika.uk.com/profile](http://www.troika.uk.com/profile)



left  
**Electroprobe**

2002, site-specific assemblage of electronic objects, multi media installation, 1 electroprobe, electronic objects, table 200 by 40 by 150 cm.

right  
**Limbo-land**  
2002, inflatable,  
220 cm. diameter,  
video 10 mins



# WALKER & BROMWICH

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Born 1968 & 1966, Scotland & Northampton, UK, respectively

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*Walker and Bromwich work in a variety of media exploring the relationships between people and their social and political environments in surreal and often absurd ways.*

*Limbo-land* is a film of lunar exploration at dawn and dusk. It is a space of oblivion, confinement, or transition. It is also an unspecified region between dreams and reality where frontiers are undermined and negotiated. The installation is concerned with precisely such in-between states and places. The juxtaposition of lightness and weight is encompassed in the uncanny presence of a moon within the gallery walls. Similarly, the astronaut protagonist (Walker) is caught between land and sky, an amateur comically caught in a forestalled lift-off. *Limbo-land* invites the viewer to venture forth into an unknown space that lies between precarious states of being.

Zoe Walker & Neil Bromwich are an established collaborative duo, working together for the last ten years. They are known for ambitious, international projects that employ a humorous but thoughtful approach to some of life's challenging questions like 'the pursuit of happiness' or 'the nature of belief'. Walker & Bromwich's work has been presented at Tate Britain, Modern Art Oxford, Baltic, The Victoria and Albert Museum, The Fruitmarket Gallery Edinburgh and across Europe, Asia and the Antipodes. They have works in the West Collection in Philadelphia, Towner Gallery Eastbourne.

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Works on loan from Pippy Houldsworth Gallery, London, [www.houldsworth.co.uk](http://www.houldsworth.co.uk)

[www.walkerandbromwich.org.uk](http://www.walkerandbromwich.org.uk)

# Deloitte.

## **Perceptions**

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