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**GETTING THE CORNERS**  
(Leroy Lewis)  
**THE T.S.U. TORONADOES**  
A Frasier/McKey Production  
MFG BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



**Getting The Corners**  
(Curated by Matthew Higgs)

Martin Boyce  
Martin Creed  
Angela de la Cruz  
Jeremy Deller  
Liam Gillick  
Douglas Gordon  
Lucy Gunning  
Dean Hughes  
Gareth Jones  
Jeff Luke  
David Shrigley  
Jemima Stehli  
T.S.U. Toronados

Opening Tuesday 14 Sept at 8pm  
show runs 15 Sept to 23 Oct

Curator's Talk 14 Sept 12:15 pm  
Emily Carr Institute of Art + Design  
Lecture Room 328

Curator's Talk 15 Sept 7pm  
SFU Harbour Centre  
Segal Centre (Room 1420)  
Co-hosted by SFU Centre for  
Contemporary Arts

**Or Gallery**

103. 400 Smithe Street  
Vancouver British Columbia  
Canada V6B 5E4

Voice 604 683.7395  
Fax 604 683.7302  
Email [or@netsign.com](mailto:or@netsign.com)  
Web [www.netsign.com/or](http://www.netsign.com/or)

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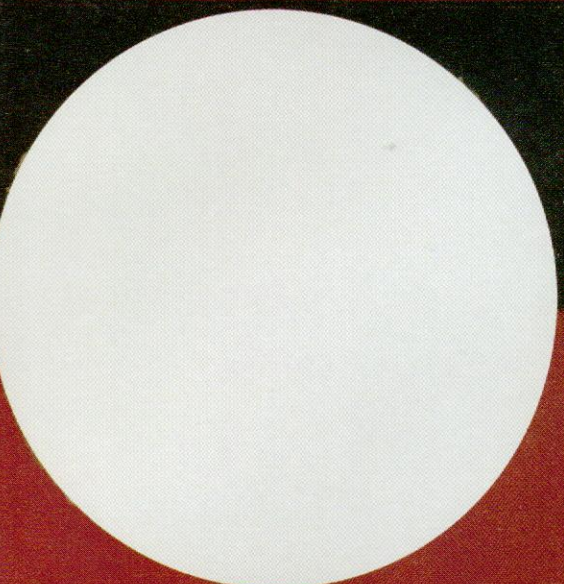
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only by the seeming authority of the driver's moniker. This resulting 'evidence' is subsequently secreted into holes drilled into the corners of a gallery wall.

**Jeff Luke** (1962-1995) inverted the theatrics and monumentality of much minimal and post-minimal sculpture. His *100 Small Sculptures* (1994), 100 identically and meticulously fashioned lead cubes, could easily be accommodated in the palm of the hand. In keeping with the 'kitchen table' aesthetic of Richard Tuttle, Luke once described his approach to practice thus: "Do something morose and keep doing it so that eventually it stops being so".

**Angela de la Cruz's Nothing** (1997), is an abject, formless lump of canvas, covered with a thick uniform surface of oil paint, that sits unashamedly in the corner of a gallery space. Unembarrassed by its singular lack of authority or presence, *Nothing's* self-conscious and self-reflexive title provokes a gendered response to the assumed Zen-like integrity of monochromatic painting.

**David Shrigley's** untitled sculpture of 1995, consists of a crudely sculpted severed head, its subject's annoyance at its recent decapitation registered only by its perpetually frozen frown. Shrigley, best known for his cartoon-like drawings, deploys the tragicomic as an antidote to the banality of existentialism.

**Douglas Gordon's** vinyl text piece *Love Song* (1998), operates obliquely. *Love Song* consists of a series of fragmentary phrases taken from a traditional Irish love song. *Love Song* plays on the repetition of certain key phrases and words (e.g. 'tied up', and 'buckle'), corrupting the sentiment of the original and introducing a darker, pessimistic sub-text.

**Gareth Jones' Untitled Corner** (1998), an informal hinged wooden structure, is accompanied by a pair of attached white gloves, of the kind used to handle fragile works of art. Jones' problematic object at once suggests a possible utilitarian function whilst reinforcing its status as art. If we were to remove the gloves (in order to handle the 'work') the 'work' would be rendered incomplete. Its status dissolved.

**Lucy Gunning's** video installation *The Headstand* (1995) shows the artist adopting an inverted yoga position. Displayed on a monitor and installed at ceiling height, the artist appears to 'float' or 'levitate', however Gunning's use of domestic television set and the prominence of its cabling and accordant VCR further reinforces the futility of the 'illusion': ultimately satirizing a transcendental aspiration for art.

**Jemima Stehli's** group of 23 hand-made candles (*Pink Candles*, 1993) reject the pre-fabricated, industrial surface often associated with minimal, process based production. Instead Stehli reverts back to a craft activity, an activity traditionally associated with 'hobbyists' to produce a group of equally highly realized objects that operate as a cipher for 'sculpture'.

**Jeremy Deller's** double mirrored poster work *Do You Remember The First Time?* (1995), takes as its subject our collective nostalgia for the very recent past. Paradoxically 'The First Time' referred to by Deller was the late 60s predecessor to the ecstasy fueled (second) Summer of Love that (briefly) transformed an otherwise moribund Britain during 1988. Deller's ongoing project questions our ability to experience an authentic moment outside of its historical context and subsequent representation.

**get** (get) v. (**got, got-ten, get-ting**) 1. to come into possession of, to obtain or receive. 2. to suffer (a punishment etc.), contract (an illness); *Bill got his (slang) was killed*; *she got religion, (slang) suddenly became very religious*. 3. (*informal*) to understand, *I don't get your meaning*. 4. to succeed bringing or persuading, *got her to agree*.

**the** (*the, thi* before a vowel sound) *adj.* (called the *definitive article*). applied to a noun standing for a specific person or thing (*the president; the man in gray*), or one or all of a kind (*diseases of the eye; the rich*).

**corner** (**kor-ner**) *n.* 1. the angle or area where two lines or sides meet or where two streets join. 2. a hidden or remote place. **corner** v. to drive into a corner, to force into a position from which there is no escape.

(Source: Oxford American Dictionary)

The development of Twentieth Century art is littered with works made for corners: from Kazimir Malevich's *Black Suprematist Square* (1914-15) and Marcel Duchamp's *Door, rue Larrey* (1927) via Robert Ryman's *Untitled* (1961) and Joseph Beuys' *Corner of Fat with Filter* (1963) to Marti Kippenberger's *Martin, ab in die Ecke und schäm dich* (1981) and Felix Gonzalez-Torres' *Untitled (A Corner of Baci)* (1990) yet paradoxically corner works have - for the most part - deftly avoided the clutches of both historical classification and academic scrutiny. Often perceived as no more than 'curiosities' within the larger scheme-of-things, works made for corners perhaps offer us a new view on the modernist/postmodernist project. Pitched somewhere between the status given to the corner within modernist painting (Mondrian, Stella, Noland, Charlton etc.), and the development of a 'expanded field' for sculpture (Morris, Hesse, Smithson, Andre Buren etc.), the corner as a 'site' for production provides us with a counterpoint to the way within the construction of history of modernism certain forms have been given priority over others - most notably the 'grid' and the 'cube' and the various permutations.

Corner works invariably reject the 'spectacular' nature of more traditional presentation. In drawing our attention away from the 'centre' corner works promote a reconsideration of the peripheral and marginal spaces within a gallery setting. Corner works adopt a less determined physical presence for themselves, preferring instead to operate as if by 'stealth'. Often discrete, unassuming and slight corner works conspicuously accept their diminished material status. *Getting The Corners* is a partial response to some of these considerations. It brings together a group of artists notionally held together by a geography - Britain - who collectively, with their own practices, negotiate the twin legacies of conceptual and minimal practice.

Matthew Higgs would like to thank: Andrew Wilson, Reid Shier at the Or Gallery, Kitty Scott, Anne Gallagher at the British Council (London), the artists and the following galleries for their co-operation in lending works: Lotta Hammer (Martin Boyce), Cabinet (Martin Creed, Jeremy Deller, Gareth Jones), Robert Prime (Liam Gillick), Matt's Gallery (Lucy Gunning), Laure Genillard (Dean Hughes), Lisson Gallery (Douglas Gordon), Stephen Friedman (David Shrigley), Jeff Luke Estate (Jeff Luke) and Anthony Wilkinson Gallery (Angela de la Cruz).

The Or Gallery gratefully acknowledges the support of the British Consulate General and The British Council in Canada, the Canada Council for the Arts, the Province of BC through the BC Arts Council, the City of Vancouver, the Vancouver Foundation, Emily Carr Institute of Art + Design, and Simon Fraser University Centre for Contemporary Arts.

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get-ting  
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Martin Boyce, Martin Creed, Angela de la Cruz, Jeremy Deller, Liam Gillick, Douglas Gordon, Lucy Gunning, Dean Hughes, Gareth Jones, Jeff Luke, David Shrigley, Jemima Stehli, T.S.U. Toronadoes

curated by Matthew Higgs

**Martin Boyce** reconsiders the ongoing legacy of the mid-century modernist design project. Boyce collapses the certainty of this earlier egalitarian formulation introducing a considered pessimism that refutes its utopian aspiration. Boyce's wall drawing *House Blessing* (1999) superimposes a seemingly benign text taken from Joan Didion's *The White Album* (1979) that begins with the words "God bless the corners of this house..." onto a shattered frieze reminiscent of a pane of broken glass.

Boyce's wall drawing acts as a backdrop for *Getting The Corners*, a setting augmented by an occasional soundtrack of the angular proto-funk of the T.S.U. *Toronadoes*, *Getting The Corners*, a little known stab of 60s R'n'B released on the Atlantic label.

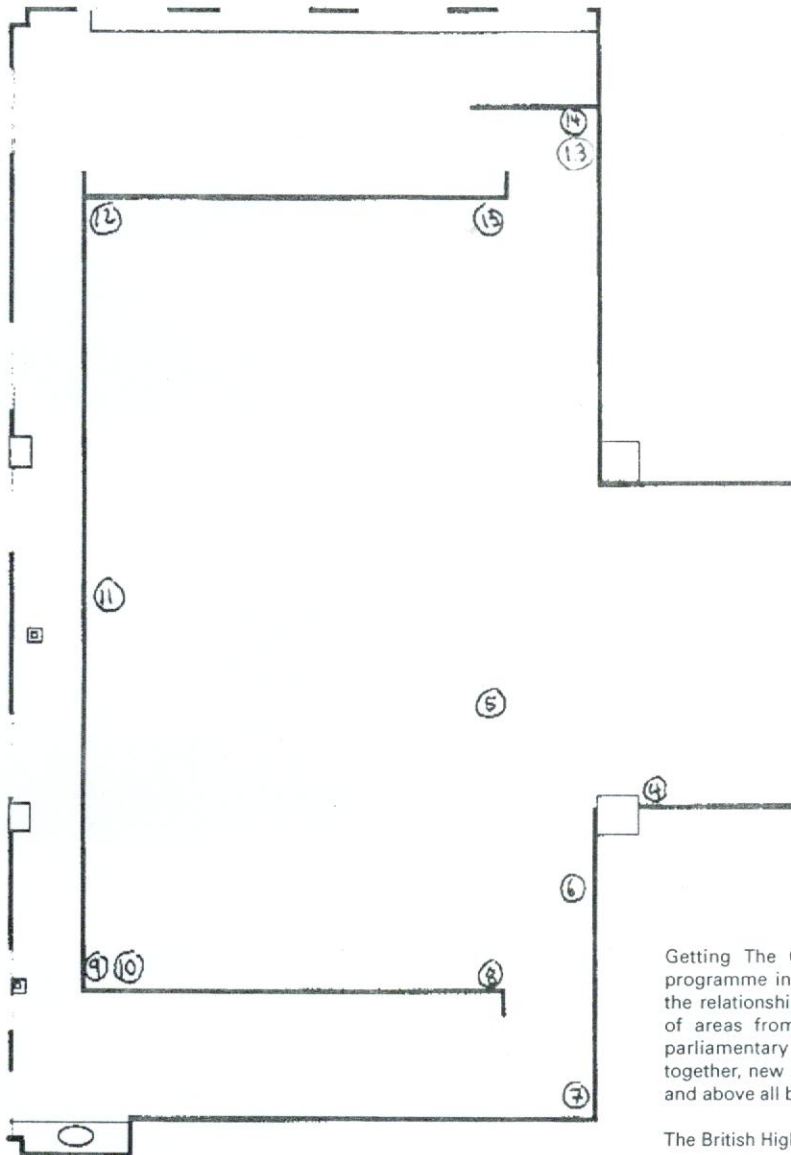
Describing his earlier *What If? Discussion Platform* ("a platform positioned in the corner of a room and high enough to stand under"), **Liam Gillick** suggests that the work operates as "a site for discussion". Gillick's platforms create potential scenarios within existing situations, structures and frameworks scenarios that exist as temporal moments for potential communication, reflection and exchange.

**Martin Creed** has declared a paradoxical desire to produce both "something and nothing", devising a formulaic equation that suggests that: THE WHOLE WORLD + THE WORK = THE WHOLE WORLD. Creed employs polarity in order to act out a 'cancellation', *Work No. 115 - a doorstep fixed to a floor to let a door open only 45 degrees*, allows a door to be at once half open and half closed. *Work No. 172 - an intrusion and a protrusion from a wall*, consists of two mirrored objects, that if brought together would negate each other.

**Dean Hughes** considers the material traces of otherwise

List of works.

- 11 **Martin Boyce** *Distressed House Blessing*. 1999. Wall painting. Dimensions variable. Courtesy the artists and Lotta Hammer Gallery, London.
- 1 **Martin Creed** *Work No. 115 - a doorstep fixed to a floor to let a door open only 45 degrees*. 1995. Doorstop. Courtesy the artist and Cabinet, London.
- 15 *Work No. 172 - an intrusion and a protrusion from a wall*. 1997. Silver and gold plated steel. Two parts. Edition of two. Private Collection, London.
- 9 **Angela de la Cruz** *Nothing*. Oil on canvas. 1997. Dimensions variable. Courtesy the artist and Anthony Wilkinson Gallery, London.
- 7 **Jeremy Deller** *Do You Remember The First Time?* 1995. Silkscreen on mirror board. Two parts. Courtesy the artist and Cabinet, London.
- 2 **Liam Gillick** *Single Leaning Corner Rail (Blue)*. 1989. Coated aluminium. Courtesy the artist and Robert Prime, London.
- 3 *Discussion Island Liability Platform #4*. 1997. Aluminium and plexiglas. 4' x 4'. Courtesy the artist and Robert Prime, London.
- 14 **Douglas Gordon** *Love Song*. 1998. Vinyl lettering. Courtesy the artist and Lisson Gallery, London.
- 6 **Lucy Gunning** *The Headstand*. 1995. VHS video. 38' 20". Courtesy the artist and Matt's Gallery, London and Greenaftali, New York.
- 10 **Dean Hughes** *Bus Tickets In Holes*. 1999. Bus tickets and holes. Courtesy the artist and Laure Genillard Gallery, London.
- 13 **Gareth Jones** *Untitled Corner*. 1998. Wood, hinges and protective gloves. Courtesy the artist and Cabinet, London.
- 4 **Jeff Luke** *100 Small Sculptures*. 1994. Lead. Dimensions variable. Courtesy Estate Jeff Luke.
- 8 **David Shrigley** *Untitled*. 1995. Plaster, acrylic paint and marker pen. Multiple. Private Collection, London.
- 12 **Jemima Stehli** *Pink Candles*. 1993. 23 handmade wax candles. Courtesy the artist.
- 5 **T.S.U. Toronadoes** *Getting The Corners*. 1960s. 7" vinyl record. Collection Matthew Higgs, London.



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