

Liam Gillick

Casey Kaplan, **New York**

Arranging materials, objects, facts and fragments of knowledge, and assumptions around something that in itself cannot be grasped, seems to have been a method in Liam Gillick's work right from the outset. In past years, this English artist's diverse production has ranged through scenarios, installations, animation, music, and texts starting with his novels *Robert McNamara*, *Erasmus is Late*, and *Discussion Island: Big Conference Center*. His latest New York solo show, instead of following one of his novels, precedes a forthcoming text, *Literally No Place*. Entering the gallery the viewer is confronted by suspended Plexiglas panels, not unlike sections of drop ceiling, which create attractive pools of diffused colored light and a decorative effect. In the main gallery there is a large wall of metal and Plexiglas that blocks the entrance and forces the visitor to go around it. The installation—which includes new paneled floor-mounted structures, sound systems that play music created specifically by the artist, screens, and a series of platforms—continues Gillick's relationship with architecture: panels and platforms extend out from a wall and abut the existing structure to divide up the space. As a whole, the installation proves to be an alienating experience for the visitor who isn't familiar with an artist whose work refuses his or her desire to understand and categorize it. This sensation of disorientation continues in the last gallery where there is a presentation of black and white photographs by Liam Gillick and Douglas Gordon representing mainly deserted urban landscape and some everyday objects. It is not easy to connect these to the installation in the main gallery. Perhaps they should be read as the continuation of a dialogue published in "Parkett" (1997) between the two artists in which interrupted narratives and distraction are indicated as one of the keys to understanding contemporary culture.

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Liam Gillick,
installation view, 2000.