

Orange or Salmon



David Zwirner

New York London Hong Kong

For Immediate Release

This Is Not a Prop

June 27–August 3, 2018
525 & 533 West 19th Street, New York

Opening reception: Wednesday, June 27, 6–8 PM
Press preview: Wednesday, June 27, 11 AM



Viewers interacting with Franz West, *Passtücke (mit Video mit Verwendungstips)* (Adaptives [with Video with Usage Tips]), 1996, during the exhibition Franz West at David Zwirner, New York, 2014. © 2018 Archiv Franz West

David Zwirner is pleased to present *This Is Not a Prop* at the gallery's 525 and 533 West 19th Street locations in New York. The exhibition features work by Alex Da Corte, Jonathas de Andrade, Felix Gonzalez-Torres, Jonah Groeneboer, Gordon Hall, Hannah Levy, Donald Moffett, Paulo Nazareth, Elle Pérez, Oren Pinhassi, Christina Quarles, Paul Mpagi Sepuya, Wolfgang Tillmans, and Franz West.

This Is Not a Prop brings together a multigenerational group of artists whose work explores the liminal space between body and object. The exhibition takes as its point of departure Franz West's (1947–2012) furniture and *Passtücke (Adaptive)*, which are represented in the show by three works: *Paravent (Passtück)* (Screen *(Adaptive)*) (c. 1982); *2625* (1991); and *Passtücke (mit Video mit Verwendungstips)* (*Adaptives [with Video with Usage Tips]*) (1996). Intended to be interacted with, these works redefine art as a social experience and ask how objects can function both as physical extensions of the body and as representations of the human experience.

Alex Da Corte's (b. 1980) quiet and sensual film *Slow Graffiti* (2017), created for the artist's recent solo exhibition at Secession in Vienna, is on view for the first time in New York. A shot-for-shot remake of Jørgen Leth's *The Perfect Human* (1967), the work imagines the ideal man and woman replaced by the actor Boris Karloff and his infamous character Frankenstein, both played by the artist himself in makeup and prosthetics. Characteristic of his practice as a whole, the work explores the formal potential of everyday artifacts of consumer culture (such as lipstick, cigarettes, deli meats, and brooms, among others) and questions how these commodities can possess meaning beyond their original function.

Like West's furniture, Hannah Levy's (b. 1991) anthropomorphic works explore the intersection of sculpture and design. Made from silicone and stainless steel, Levy's two sculptures on view mine the familiar ergonomic shapes of contemporary design to reveal a sense of fleshiness and corporeality beneath their slick surfaces.

Donald Moffett (b. 1955) treats the canvas as a surrogate for the body, creating orifices by drilling holes into the surface of his paintings. Suggestive of both sexuality and erosion, his work is steeped in social, political, and sexual critique. *Lot 061110/12 (the cadmium hole)* (2010–2012), displayed at waist height with four metal pipes securing it to the wall, explores the visceral dichotomy between rough and soft textures.

In Paulo Nazareth's (b. 1977) photographs, the way in which individuals relate to objects engenders questions of identity, race, and heritage. *Sem título* (2011) depicts the artist with an animal carcass wrapped around his head, while *NA - Surrealismo en Mexico* (2011) shows Nazareth holding the string of a silver balloon in his mouth. Both works suggest a sly and playful subversion of stereotypes, and an interest in banal or overdetermined objects as appendages of the human body.

“BROTHERS AND SISTERS”

Sculptures on view from 12pm each day

Gordon

INTERMISSIONS

FEB 3-4, 2018

Hall

Sat, Feb 3, performance at 5:08pm
Sun, Feb 4, performance at 5:10pm

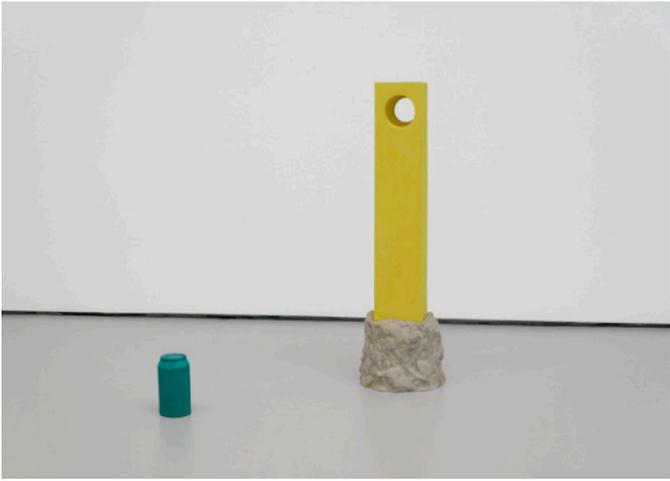
THE RENAISSANCE SOCIETY
of the University of Chicago
653 South 8th Avenue
Cable Hall 4th Floor
Chicago, Illinois 60607

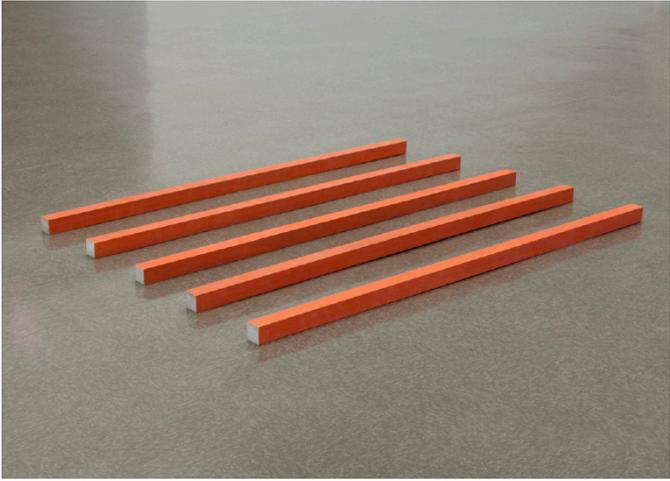
773.702.8670
info@renaissancesociety.org
renaissancesociety.org

Intermissions is a programming series devoted to ephemeral or performance-based works, staged in the empty gallery in between exhibitions. This recurring platform presents two major works every year, supporting a wide variety of live projects.

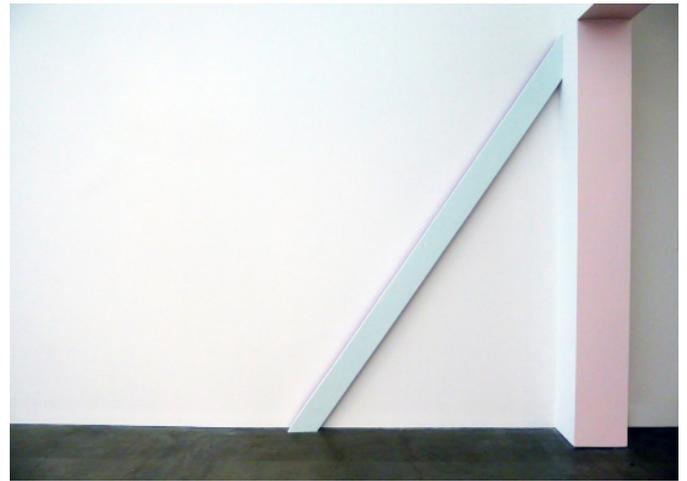
Facilitated by a grant from the Displacement Family Fund.



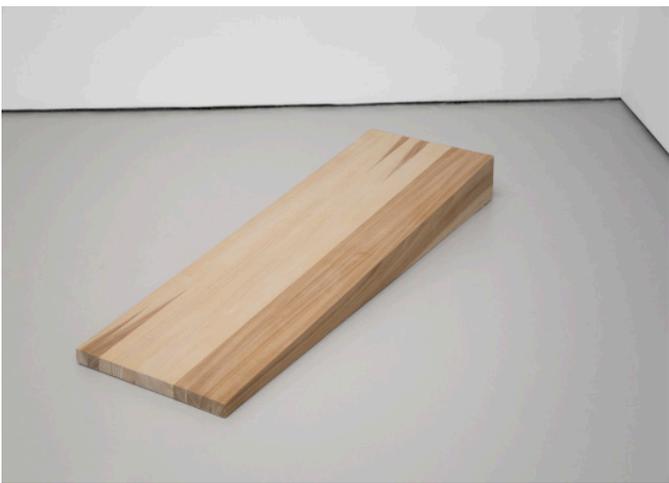
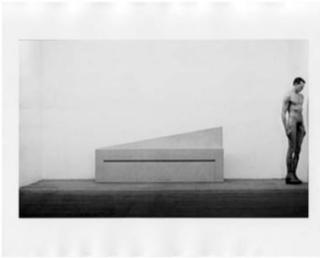


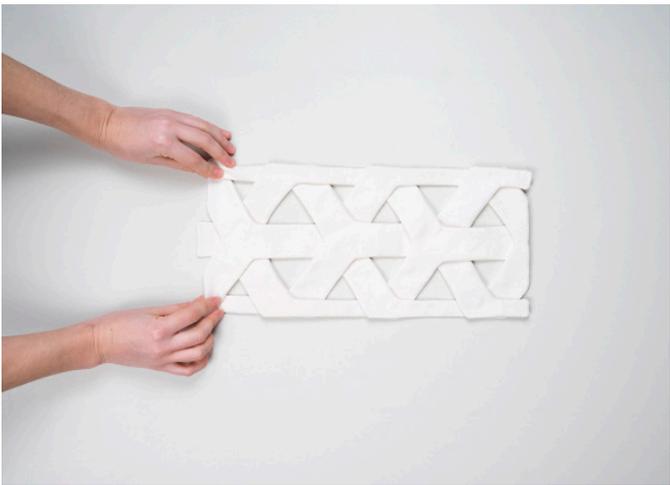


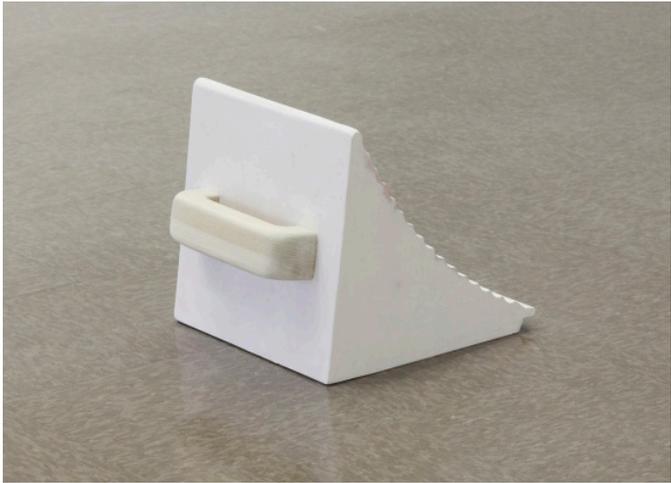


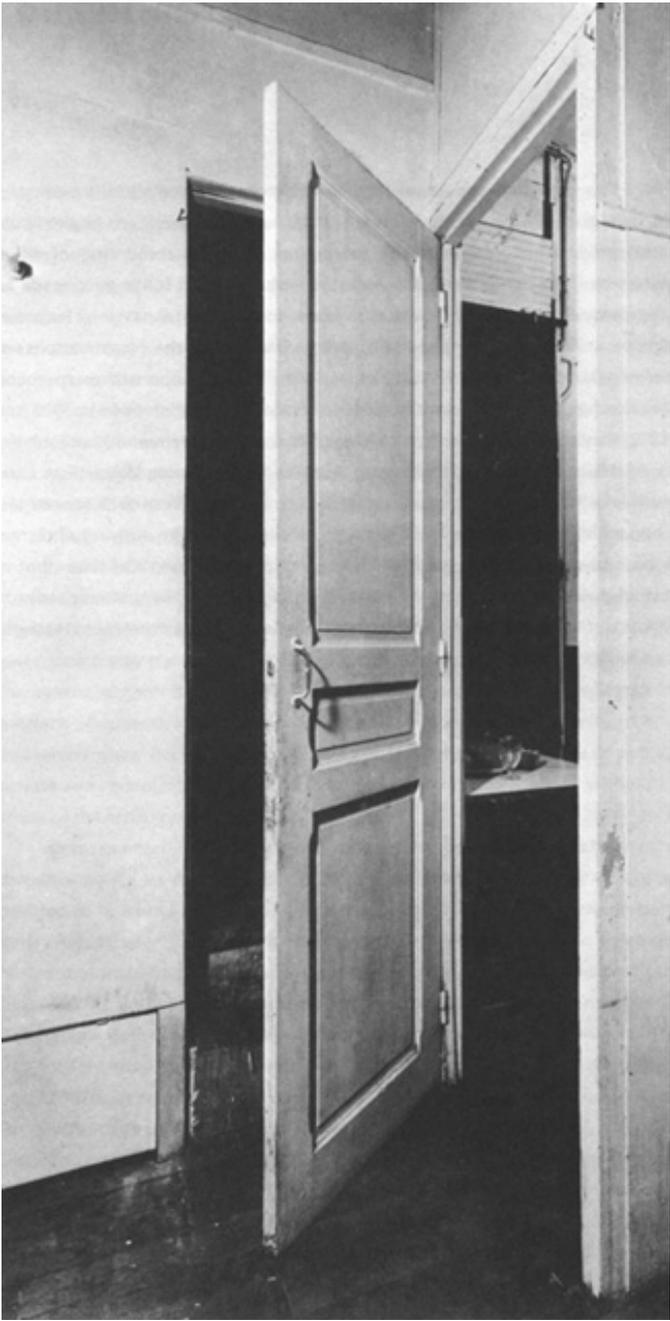




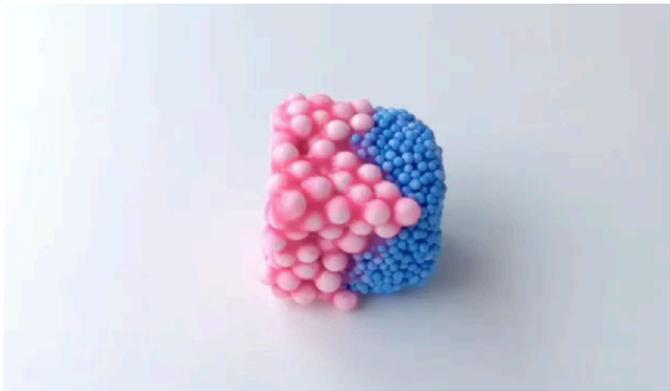
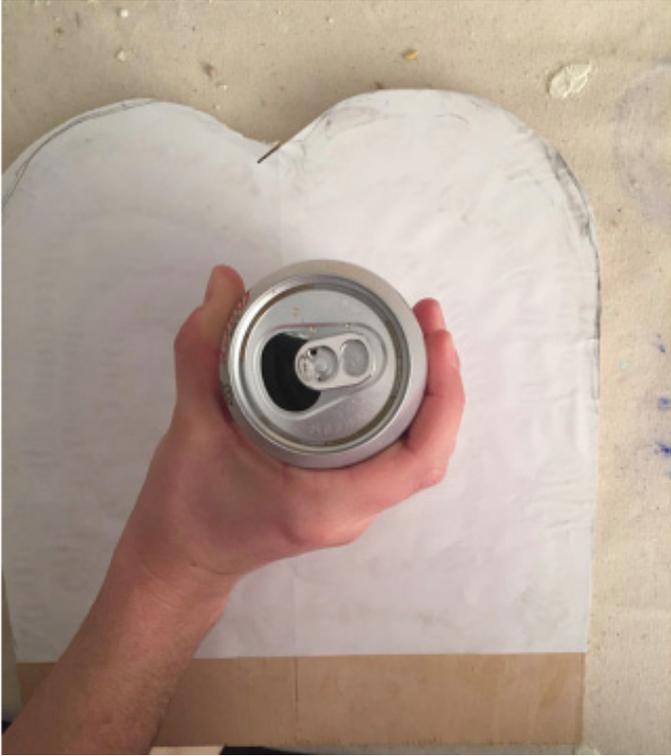










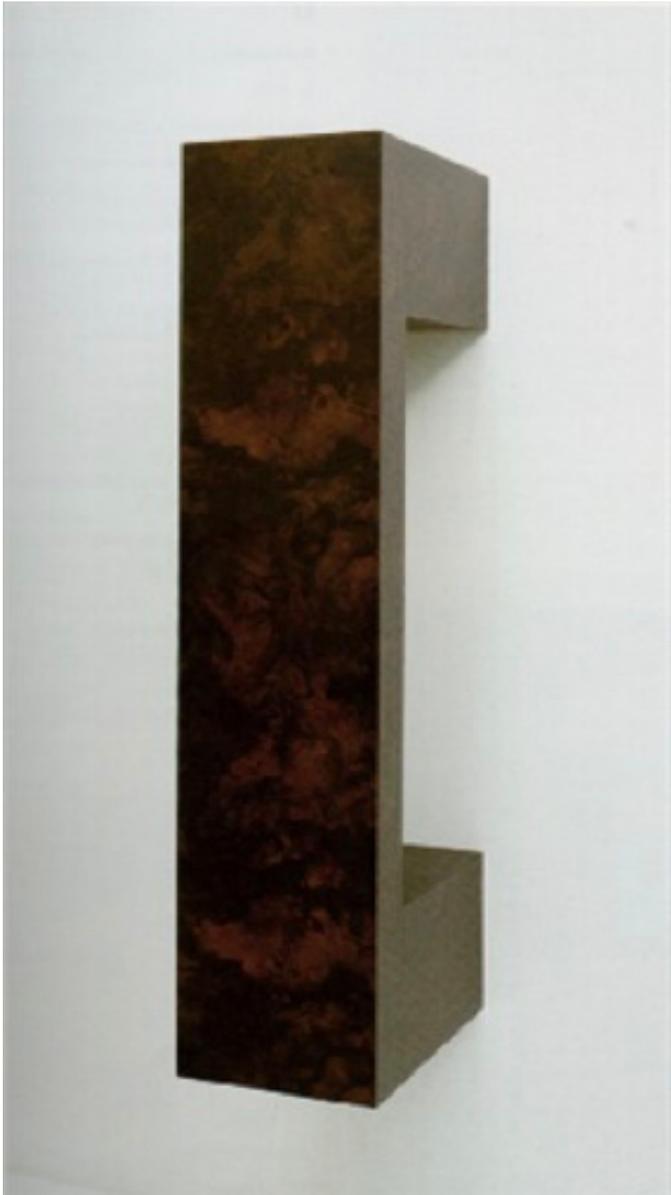


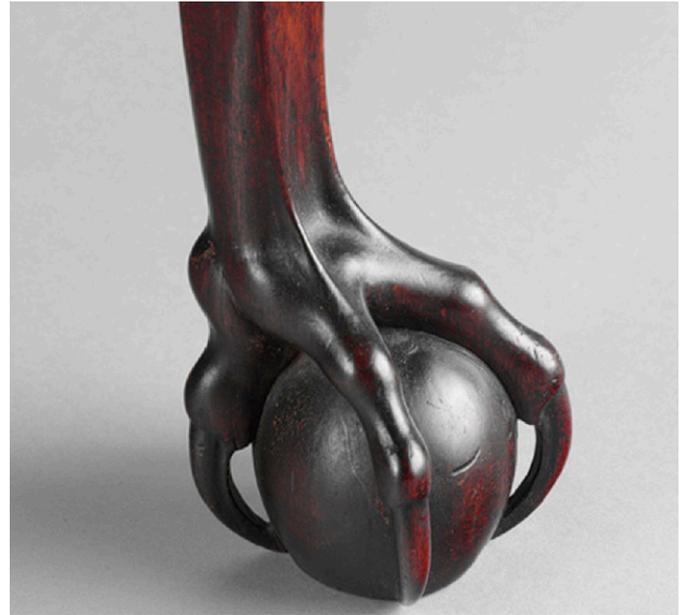


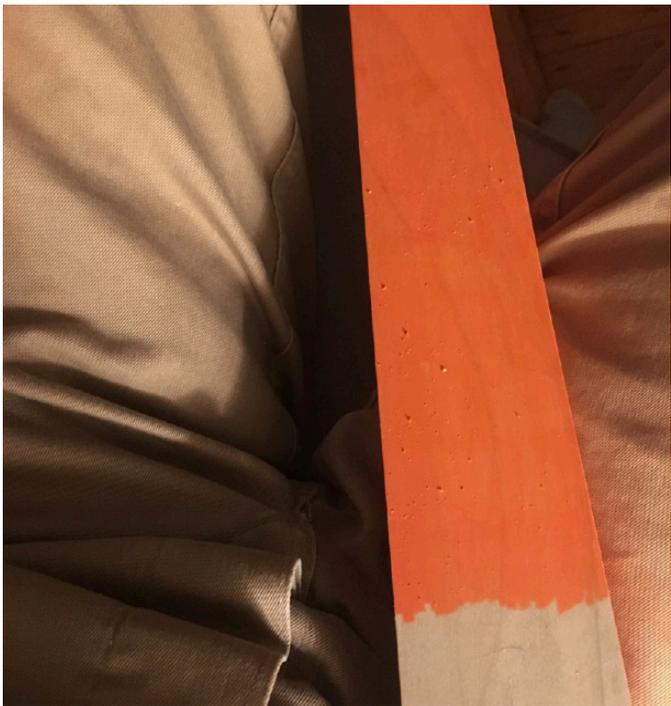
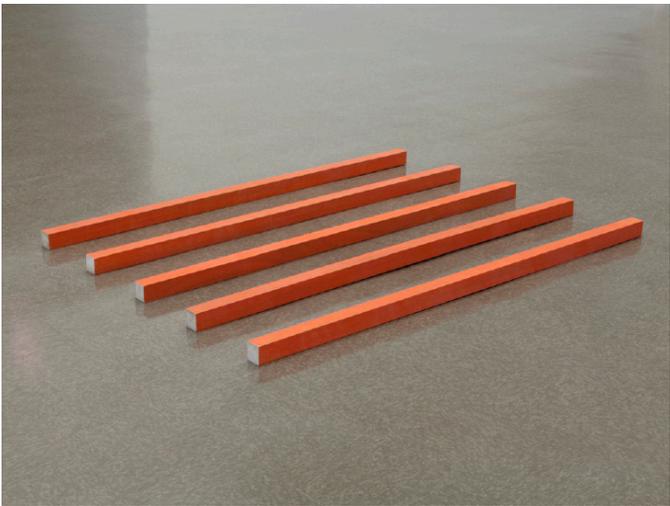
It was toffee; they were advertising toffee, a nursemaid told Rezia. Together they began to spell t . . . o . . . f . . .

“K . . . R . . .” said the nursemaid, and Septimus heard her say “Kay Arr” close to his ear, deeply, softly, like a mellow organ, but with a roughness in her voice like a grasshopper’s, which rasped his spine deliciously and sent running up into his brain waves of sound which, concussing, broke. A marvellous discovery indeed—that the human voice in certain atmospheric conditions (for one must be scientific, above all scientific) can quicken trees into life! Happily Rezia put her hand with a tremendous weight on his knee so that he was weighted down, transfixed, or the excitement of the elm trees rising and falling,













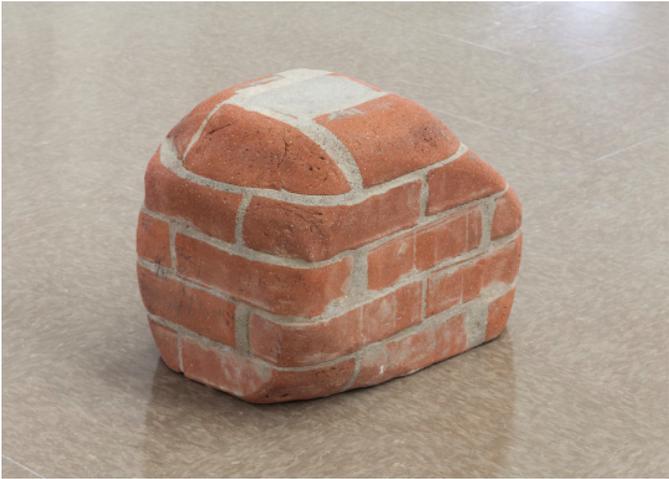




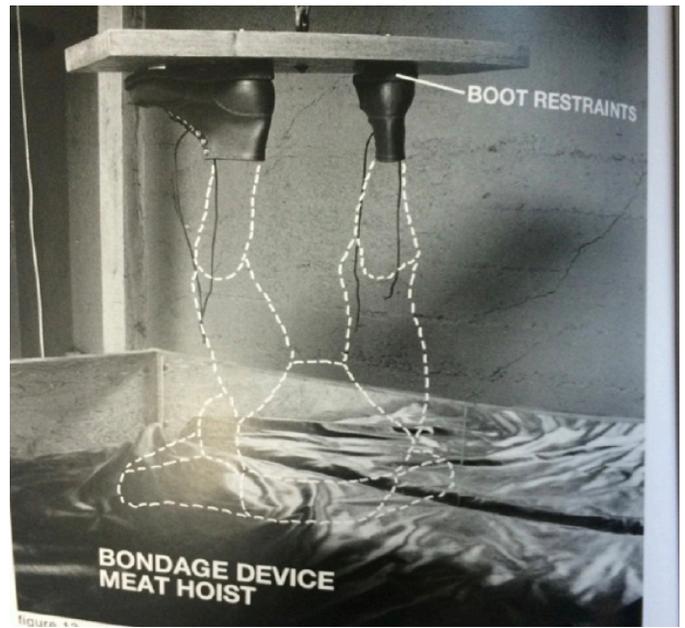
Orange or Salmon was created from combinations of red and yellow pigments and decorated furniture, exteriors and woodenware.

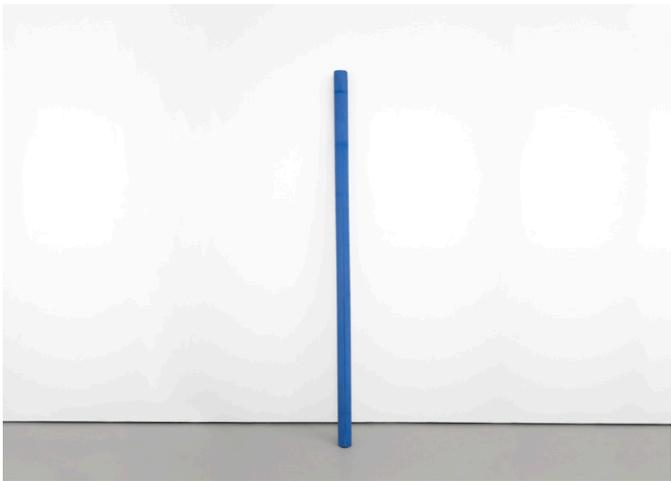
Prussian Blue coated Meeting

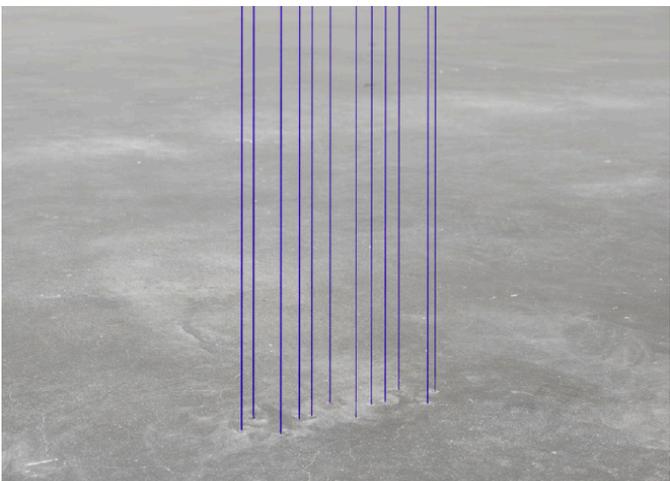


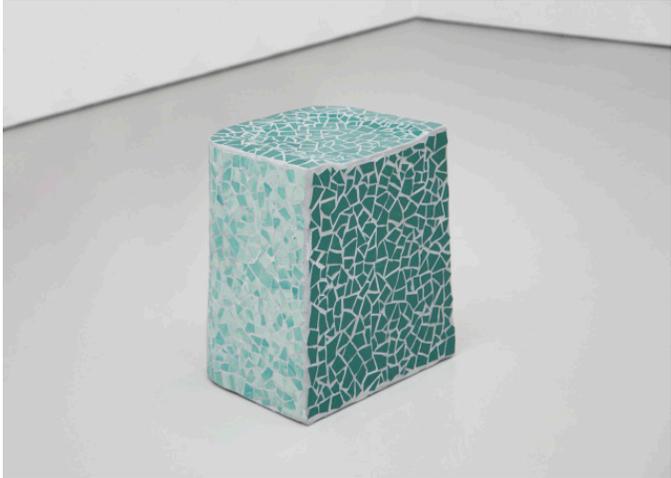


















ARTIST'S CHOICE

Burton on Brancusi

April 7—June 28, 1989



This exhibition has been made possible by grants from Agnes Gund and Daniel Shapiro, and The Contemporary Arts Council of The Museum of Modern Art.

My Brancusi by Scott Burton

The Table and Its Double

My excitement over Brancusi focuses not on his works with human and animal subjects, but on the architectural elements and works of furniture he created. The various kinds of seats and tables he made are especially fascinating. Although I am hardly the first to celebrate Brancusi's famous bases, I see them in a slightly different light from that in which they have been discussed before.

Archive
MoMA
1514



* Young Bird, 1928. Bronze, on two-part pedestal of stone and wood, overall 35 1/2" high. The Museum of Modern Art, New York, Gift of Mr. and Mrs. William A. P. Murless.

The base, or pedestal, is a specialized form of table, and we can call Brancusi's objects of support pedestal-tables. I do not claim that all of them are major works of art, as wonderful as the heads or birds. But I do feel that a number of them are very fine and complex—works of the same order as his other sculptures. William Tucker has declared bluntly: "The bases are not works of art" (*Early Modern Sculpture*, New York: Oxford University Press, 1974). More liberal and interested but of the same judgment is Sidney Geist, who states in his

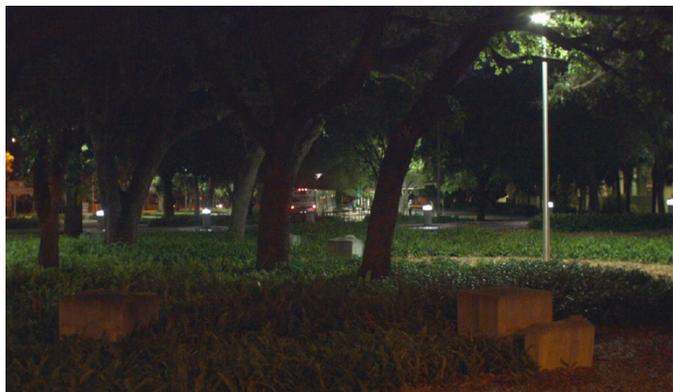
The Museum of Modern Art Library



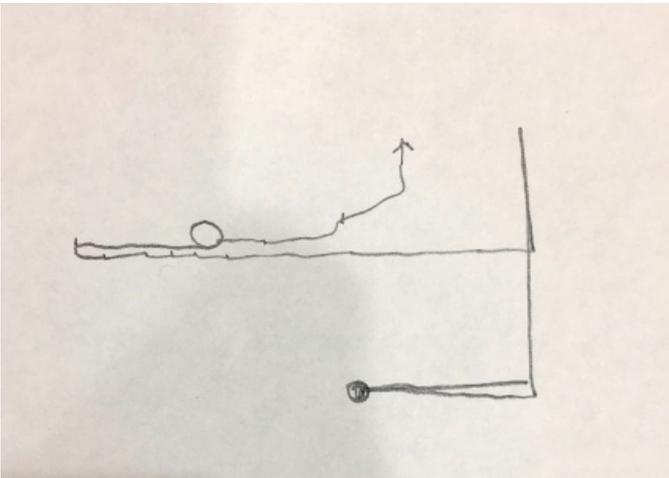












List of Works

Brothers and Sisters (II), 2018
cast pigmented concrete

Ramp, 2016
unfinished poplar

Fold (II), 2018
hand-dyed cotton

Brothers and Sisters (I), 2018
cast pigmented concrete, unfinished poplar

Three Part Object (Can), 2018
cast pigmented concrete

Handle (II), 2018
cast concrete and unfinished poplar

Digits, 2018
colored pencil on poplar (set of five)

Gordon Hall and Octavius Neveaux
Kneeling (Brick Object), 2018
carved brick and mortar

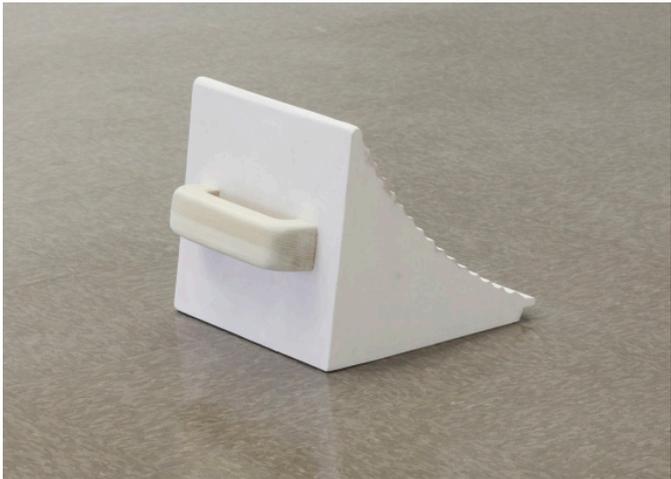
Leaning Object (Blue), 2018
cast pigmented concrete

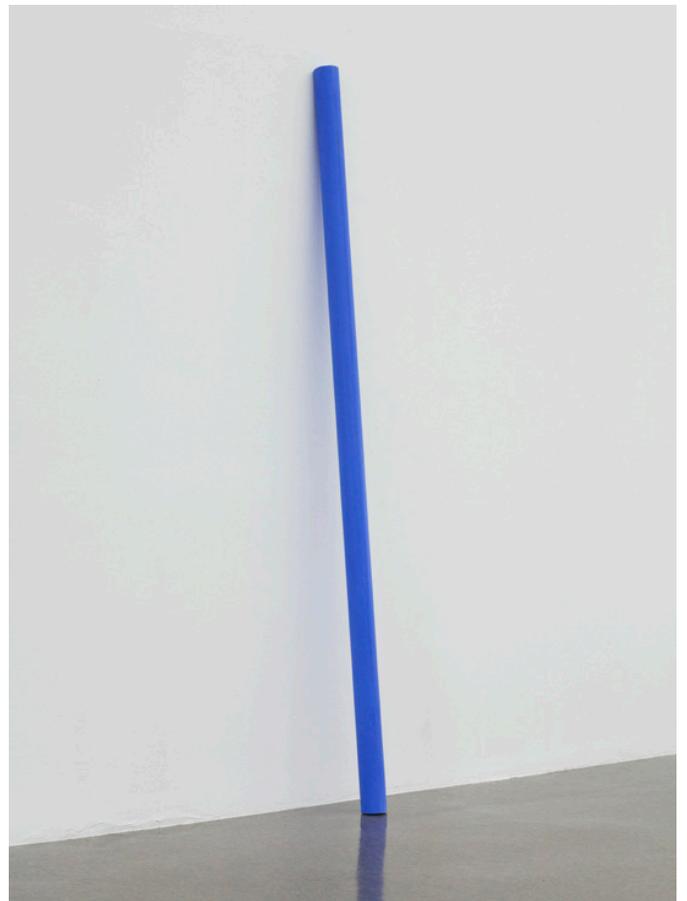
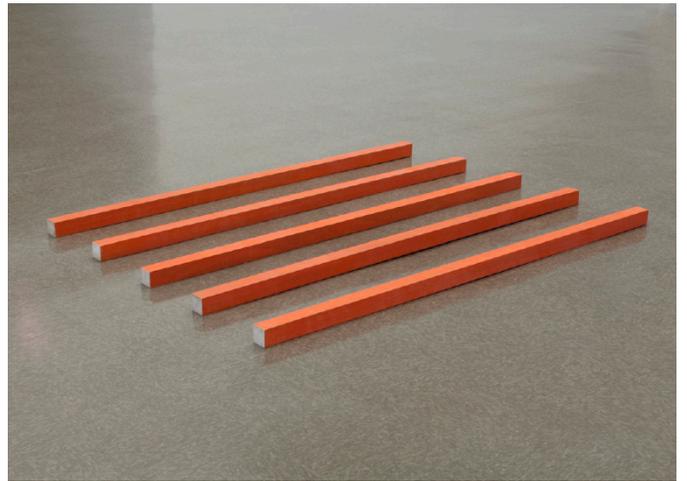
Seat (Greens), 2018
hand-glazed tile mosaic

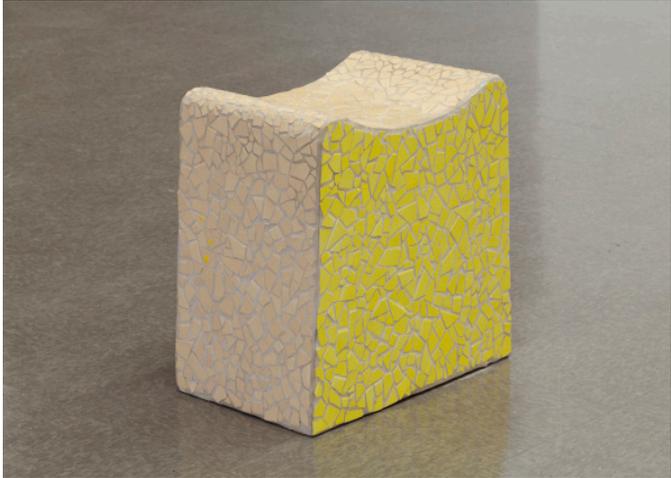
Seat (Yellow and Beige), 2016
hand-glazed tile mosaic

Panels (Winter Dawn and Dusk), 2018
cast pigmented concrete (set of two)













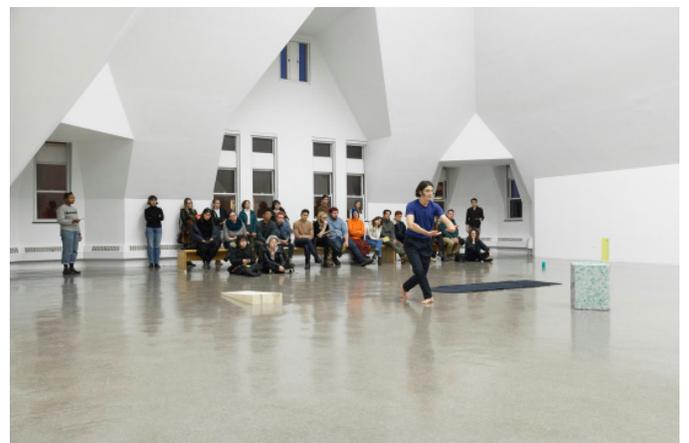


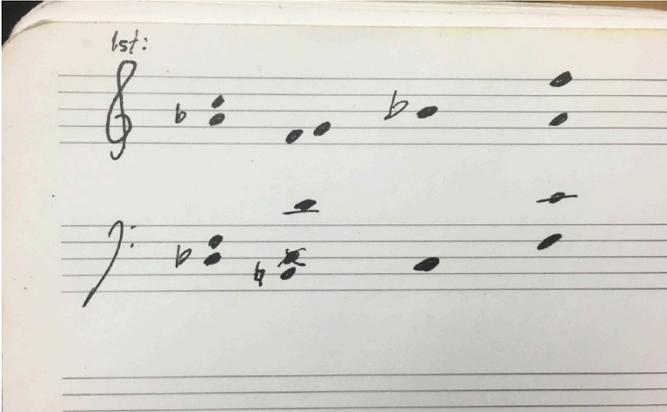












Ich ruf' zu dir, Herr Jesu Christ
(Seigneur Jésus-Christ, je t'appelle)

Johann Sebastian BACH
(1685-1750)

a 2 Clav. & Ped.

Printed musical score for two clavichords and pedal. The score is in G minor, 4/4 time, and consists of three systems. The first system shows the beginning of the piece with a treble clef for the first clavichord and a bass clef for the second clavichord and pedal. The second system includes first and second endings. The third system continues the piece. The score is published by Les Éditions Outremontaises in 2008.

Brothers and Sisters

Gordon Hall
Octavius Neveaux

repeat several times
free and sharp

Printed musical score for 'Brothers and Sisters' in 4/4 time. The score is in G major and consists of four measures. The first measure is marked '80s.', the second '45s.', the third '25s.', and the fourth '30s.'. The score is published by Les Éditions Outremontaises in 2008.

R **INTERRUPTIONS** **Gordon Hall**

“BROTHERS AND SISTERS”

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**Gordon Hall
Brothers and Sisters**

Recorded music:
Johann Sebastian Bach, *Ich ruf zu dir
Herr Jesu Christ, BWV 639*, composed
1708-17, performed and recorded by
Ivan Dolganov, 2017

Movement arranged and performed by
Gordon Hall

Musical arrangement by Octavius
Niveaux and Gordon Hall

Singers:
Brendon Gallagher, Juliana Philippi,
Logan Pitts, Jennifer Salant

Special thanks to Patrick Owens and
David Hayes of the New York Choral
Society

Brothers and Sisters was originally
commissioned by the Renaissance
Society at the University of Chicago as
part of their *Intermissions* series and
adapted for *This is Not a Prop* at David
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Orange or Salmon is a lecture by Gordon Hall presented at The Swiss Institute, New York, on July 26, 2018 in conjunction with the exhibition *READYMADES BELONG TO EVERYONE* and in collaboration with the Graham Foundation for Advanced Studies in the Visual Arts. This PDF is a companion to the video documentation of the lecture, which can be found at <http://gordonhall.net/?q=Project&ID=103>. All images from *Brothers and Sisters* at The Renaissance Society at The University of Chicago were taken by Meg T. Noe. Performance images from *The Number of Inches Between Them* at MIT List Visual Arts Center were taken by Cassandra Rodriguez/Stealth Visuals. Support on this PDF and its accompanying video was provided by Nora Sanchez.