

A THOUSAND DOORS

4 MAY – 30 JUNE 2014

GENNADIUS LIBRARY

AMERICAN SCHOOL OF CLASSICAL STUDIES

Edward Allington

Matthew Barney

Christian Boltanski

Pavel Büchler

Michael Dean

Nina Fischer and

Maroan el Sani

Ceal Floyer

Isa Genzken

Shuruq Harb

Nigel Henderson

Georg Herold

Susan Hiller

Hannah Höch

Kostas Ioannidis

Valentina Karga

Jannis Kounellis

John Latham

Mark Manders

Juan Muñoz

Nikos Navridis

Giuseppe Penone

Elizabeth Price

Michael Rakowitz

Annie Ratti

Meriç Algün Ringborg

Daniel Silver

Francis Upritchard

Adrián Villar Rojas

Paky Vlassopoulou

Jane and Louise Wilson

Whitechapel Gallery

NEON

CONTEMPORARY ART OUT OF THE MUSEUM

A THOUSAND DOORS

4 MAY – 30 JUNE 2014

CURATOR | IWONA BLAZWICK, OBE

The NEON Organisation for Culture and Development, Dimitris Daskalopoulos and the Whitechapel Gallery, London collaborate in a survey of international public art located in the gardens and interiors of a renowned site in the heart of Athens. NEON is dedicated to enhancing the status of contemporary art in Greek society. We believe in the strength of showing art outside the museum, in unexpected places, where a new platform for constructive engagement and dialogue is initiated.

This project, made in collaboration with the Whitechapel Gallery, presents a recent history of public art projects made over two decades, alongside five new commissions from Greek artists. Inspired by Jorge Luis Borges, the title refers to the library as threshold of a thousand portals to knowledge and to the imagination.

Situated in the grounds of the American School of Classical Studies at Athens in Greece, the Gennadius Library is a centre for the study of ancient and modern Greek culture. Running throughout all the works in the exhibition is a connection to the legacies of the Hellenic civilisation.

The exhibition is in three sections. Starting in the library, artists make books into sculptural objects and use them to mirror subjectivity and society.

The second section, also located throughout the library, traces the destruction, disappearance and retrieval of knowledge.

Finally, the sculptures and installations located throughout the Gennadius Library Garden offer complete imaginative worlds, portals to time travel, to scientific and philosophical enquiry.

This exhibition has been curated by Iwona Blazwick, in dialogue with Poppy Bowers, Omar Kholief, Elina Kountouri and Dimitris Paleocrassas.

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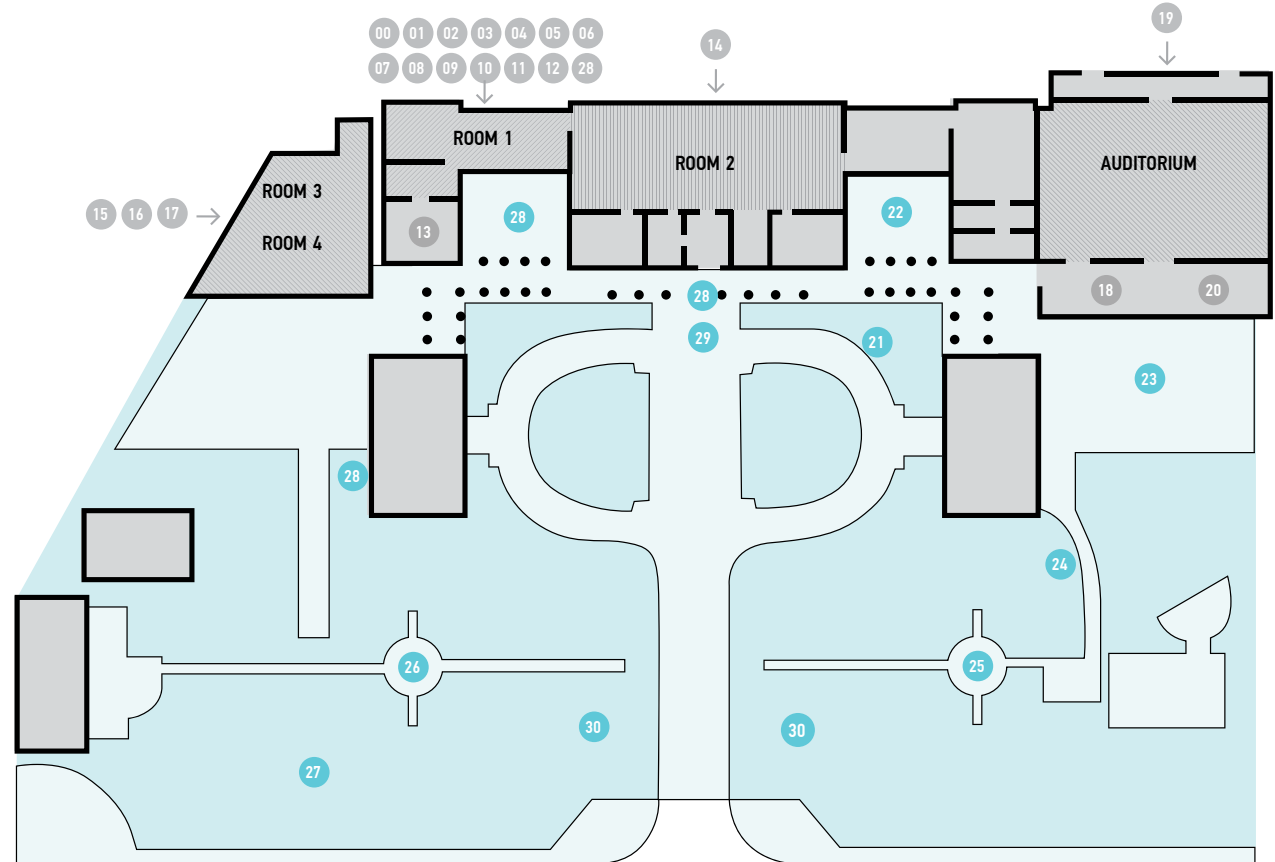
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(the work is activated 15'
before the closing time
of the exhibition)



Edward Allington

Born 1951 in Westmoreland, UK
Lives and works in London, UK

Two ledgers full of commercial and legal transactions reveal unexpected treasures. Buried within their pages are geometrical forms – a cube, a sphere, a cone, a pyramid – carved out of plaster. But they are hollow shells describing a void, an abstraction. These forms are inspired by the philosophy of Plato (429–347 BC) who claimed a distinction between our sensory understanding of reality and an ideal realm that transcends the material world and is constant and universal. Although Plato rejected art as a form of deception, Allington makes his concept concrete. Embedded within books of calculus the shapes read as a typology of form. Hand carved even decorative, these ‘ideal’ forms also convey the fallibility and imperfection of the man-made.

Standard Ideal Forms, 1981

Nine plaster forms, found book ledger
Private collection

Secret Devices for Measuring Subtle Curves, 2012

19th century book, ledger paper,
ink and emulsion, MDF, bronze
and aluminum
Courtesy the artist and Megan Piper

John Latham

Born 1921 in Livingstone, Northern Rhodesia (now Maramba, Zambia)
Lived and worked in London, UK
Died 2006 in London, UK

A side view of two thick books, probably reference works such as dictionaries or encyclopaedias, shows their pages interleaved. Layered like geological strata, they create a new structure, symbolising new insights that result from combining sources of knowledge. This photograph made in 2004 is of a project Latham pursued from 1964 to ‘74, titled *Review of a Dictionary*. Interested in the book as materialisation of knowledge, Latham was also dedicated to inter-disciplinarity, making analogies ‘between the process of making art’ with science; and the philosophy of art with literature, in particular Dostoyevsky’s *Brothers Karamazov* who embody concepts of faith, reason and doubt.

Untitled, is a jigsaw cut from the magazine *Art & Artists*. As the cut penetrates its layers, it creates a picture within a picture, transforming 2D into 3D. The sculptures of books intersecting with glass, which symbolises the membrane between knowledge and mental absorption, continue this theme of creation through destruction.

Flat Time I-10 (NEG), 2004

Photo Etching (Original photograph
by Hélène Binet)
Courtesy Christopher Aldgate and Lynn
Harris

History of Time, 1988

Book fragments on glass
Courtesy John Latham Foundation

Anonymous Books, 1987

Book fragments on glass
Courtesy John Latham Foundation

Untitled, 1966

Art and Artists Magazine, Vol.1, No. 5
August 1966
Courtesy John Latham Foundation

Ceal Floyer

Born 1968, Karachi, Pakistan

Lives and works in Berlin, Germany

As part of the mail art project, 'Imprint 93', Floyer was offered an A5 booklet as the site for a commission. She chose to make a book comprising just one page. Its top corner has been folded to make a tiny triangle. Creating a small geometric abstraction and acting as an aide memoire of nothingness – we fold the page to remind us of a passage or where we have stopped reading – this little act of folding had to be repeated for each copy of the multiple, becoming an enormous act of labour. A second work features blank sheets of paper that are paginated as if in a narrative sequence. This 'volume' becomes both a plinth and a sculpture. Playing with the concept of self publishing, it also calls for an 'act of faith' from the viewer that there are indeed 8,680 sequentially numbered pages.

Untitled, 1996

A5 booklet, cartridge and tracing paper with ink

Courtesy private collection

Commissioned by Imprint 93

Page 8,680 of 8,680, 2010

8,680 pieces of A4 paper with ink

Courtesy the artist and Lisson Gallery

Christian Boltanski

Born 1944 in Paris, France

Lives and works in Paris, France

A cardboard box contains photographs, letters, booklets and press clippings. Somewhere between personal mementoes and forensic evidence, this is actually a catalogue for a solo exhibition Boltanski made in London. Each item tells us something about his life or his work. But it is impossible to tell which is true and which is fiction. Diaristic notes and self-portraits, add subjectivity to the record of a show. Boltanski is interested in the interchangeability of private memory and public history and how truth about the past is subject to interpretation. To order one's work and thoughts into a bound book is also, for the artist, a kind of death. These random materials represent the impossibility of reconstituting a life.

Reconstitution, 1990

Cardboard, paper, photographs

Collection Whitechapel Gallery

Reconstitution, 1990

Cardboard, paper, photographs

Private Collection

Pavel Büchler

Born 1952 in Prague, Czech Republic
Lives and works in Manchester, UK

Eleven variously sized pamphlets have been printed and photocopied with the kind of equipment that can be found in the office of any art school or college. They reflect the bureaucratic paperwork generated around education that circulates from the office to the mailroom to the wastebasket and, ultimately, into the hands of the cleaners. Rather than letting procedural documents act as a barrier to creativity, the artist plays with their administrative language and officious content to produce something poetic and subversive. Displayed above is Büchler himself reading a book in a work titled *Looking for Hegel in Marx On Art*. Marx replaced Hegel's Spirit driven historical dialectic with a human centered dialectical materialism. Is the artist trying to reconcile or upend both of these thinkers?

What the Cleaners Found, 1997

Cardboard, printed matter

Published by RGAP: Research Group for Artists
Publications, Derby

Looking for Hegel in Marx On Art, 1997/2014

Colour print

Courtesy the artist

Shuruq Harb

Born 1980 in Ramallah, Palestine
Lives and works in Amman, Jordan

A Book of Signatures contains the signatures of 250 individuals named Mohammed who live in Palestine. Combining a handmade book, bound in leather, embossed in English and Arabic, and a digital projection of the collected signatures, this work incorporates both traditional and modern ways of archiving information. According to the Palestinian Central Bureau of Statistics, around 250,000 people (13.5% of the Palestinian population) living in the West Bank and Gaza Strip are named Mohammed, making it the most common name there. Yet the calligraphic flourish of every signature testifies to their individuality. The process of collecting signatures also revealed a social network, as each 'Mohammed' introduced other 'Mohammeds'.

A Book of Signatures, 2009

Mixed Media installation: leather bound book,
Arabic and English emboss, 250 archival sheets,
video on loop

Commissioned by Palestinian Art Court- Al-Hoash
for the exhibition "The Other Shadow of the City",
Jerusalem (Oct, 2009)

Courtesy the artist

Hannah Höch

Born 1889 in Gotha, Germany

Lived and worked in Berlin, Germany

Died 1978 in Berlin, Germany

This album contains photographs cut out of scientific, fashion and geographic magazines of the 1930s. Höch, a member of the Berlin Dada movement, had a life-long fascination with media images which she used to create collages. During World War II, she escaped the attentions of the Gestapo by becoming a recluse in the countryside. Höch maintained her connection with the outside world through magazines and newspapers, using the format of the book as a multi-leaved collage. Pictures are juxtaposed to reveal formal patterns that also speak of social phenomena such as a machine aesthetic applied to the body. The album also demonstrates her interest in non-western cultures, technology and unexpected parallels between nature and culture.

Album, 1933

Facsimile

Published by Hatje Cantz

Nigel Henderson

Born 1917 in London, UK

Lived and worked in London and Essex

Died 1985 in London, UK

A member of London's Independent Group, also known as 'the fathers of pop', Henderson composed this scrapbook with pictures from catalogues, soft porn magazines, plumbing manuals and educational books he found in London's post war flea markets and second hand bookshops. He uses these illustrations to create an archeology of his time. The found images he glued onto double page spreads are connected with crayon drawings of child-like patterns adding a playful air of innocence. Influenced by Surrealism, Henderson used juxtaposition to generate free association between words and images. Creating formalist compositions of shape and line, he also releases the magical and psychic potential of the everyday.

Scrapbook, c.1952

Paper, card, printed matter, crayon

Collection Estate of Nigel Henderson

Matthew Barney

Born 1967 in San Francisco, USA
Lives and works in New York, USA

These nine sculptural objects each present an item of printed mass media – a supplement to a weekend newspaper or popular entertainment magazine – framed within various plastic and rubber casings. Inspired by athleticism and machine aesthetics, Barney's works incorporate materials associated with the friction and restraint of the human body, such as petroleum jelly and prosthetics. He combines this with modern modes of production such as plastic molding and stainless steel to create visceral objects that allude to a sci-fi futurism. By framing images of celebrities and models Barney heightens their iconic status, transforming them into modern day gods and goddesses.

CREMASTER 1: Goodyear Manual, 1999
Petroleum jelly and enamel paint on Smithsonian magazine in prosthetic plastic frame

CREMASTER 5: The Tears of Ehrich Weiss, 1998
magazine supplement to The Independent, acrylic, graphite and petroleum in acrylic and prosthetic frame

Classic New York, 2003
Hot-stamped silver foil on onionskin paper on December 23-30, 2002 issue of 'New York' magazine in internally lubricated plastic and stainless steel frame

COVER-cadence, 1991
Raiders tabloid, internally-lubricated plastic, velcro, light-reflecting vinyl

Death Wish, 2002
Graphite, pigment, and glass tape on November 29, 1976 issue of Newsweek in nylon frame

DRAWING RESTRAINT 7, 2005

Isis and Osiris, 2008
Lapis lazuli and gold leaf on July 16, 1973 issue of Time Magazine, in polyethylene frame

LIGATOR: General managing partner, 1992
Petroleum jelly, silicone, rubber and wax on newsprint with velcro and prosthetic plastic clipboard

CREMASTER 2: The Man in Black, 1999
C-print in acrylic frame

Private Collection

Isa Genzken

Born 1948 in Bad Oldesloe, Germany
Lives and works in Berlin, Germany

This scrapbook is a portrait of a city created by a sculptor who uses assemblage in her work. Genzken combines her own snapshots, with receipts, messages, newspapers and flyers. The transparent red tape is a way of holding everything in place, physically and metaphorically. It is also a formal device adding line and colour. Cartoon faces loom out of pictorial space arresting our gaze. Headlines offer glimpses of current affairs, while delivery notes and messages for the artist communicate daily life. Fascinated by the glass and steel towers of Manhattan, Genzken also reflects the city's energy and its street level chaos where life can be dynamic or destitute.

I Love New York, Crazy City, 1995-6/2006
Hardback reproduction of photographs, tape, printed papers
Published by JPR Ringier

Michael Dean

Born 1977 in Newcastle Upon Tyne, UK
Lives and works in London, UK

Michael Dean creates a three dimensional still life with a model of a chair made from MDF. This generic furniture defines a space apart, a beautiful environment of quietude. It is a stage set for a book, along the pages of which creeps a concrete tongue. Dean writes texts, books and plays which are often presented alongside his sculptures. He explores the nature of language as materialized in the form of a book; as a sequence of graphic signs; and as verbal communication embodied by the tongue. A prime locus of physical connection the tongue signifies not only speech but also the pleasures of licking and eating. The reading eye is replaced with the tongue, consuming and giving voice to knowledge.

Analogue Series (Tongue), 2014
Concrete, MDF
Courtesy the artist
and Herald St, London

Analogue Series (Tongue), 2014
Concrete, MDF, paper
Danjuma Collection, London,
courtesy Herald St, London

Mark Manders

Born 1968 in Volkel, the Netherlands
Lives and works in Ronse, Belgium

The artist has described the vertical wooden components of this sculpture as forming 'one harmonious musical chord'. They also look like the spines of books. Peering through them is a face. Most classical libraries, including the Gennadius, are furnished with the busts of famous authors, poets or philosophers; but here an anonymous head is spliced with the books. In his famous article, 'Death of the Author', the French thinker Roland Barthes argued that the reader brings as much meaning to a text as its author. We can read this bust as our own consciousness. Perhaps it also represents knowledge and imagination as integral to subjectivity.

Composition with Short Verticals, 2010
Wood, painted wood, painted epoxy
ISELF Collection

Michael Rakowitz

Born 1973 in Great Neck, USA

Lives and works in Chicago, USA

Commissioned by dOCUMENTA 13, the installation *What Dust Will Rise?* includes a series of books carved out of Bamiyan stone and placed on a glass table. They are accompanied by hand written accounts of book burning and the destruction of libraries. This section refers to the books ruined by the aerial bombing in Kassel in 1941 and to the destruction of the Buddhas of Bamiyan by the Taliban in 2001. In parallel, Rakowitz shows a film documenting how he helped reintroduce the lost craftsmanship of stone carving at Bamiyan, which had disappeared during years of conflict, by conducting local workshops. While focusing on German and Afghanistan history, this work offers a broader exploration of trauma, iconoclasm and cultural revival.

What Dust Will Rise? (17), 2012
Hand carved Bamiyan travertine

What Dust Will Rise? (2), 2012
Hand carved Bamiyan travertine

What Dust Will Rise? (4), 2012
Hand carved Bamiyan travertine

What Dust Will Rise? 2012/2014
HD video 18:05 minutes

Courtesy the artist and Lombard Freid Gallery, NY. Commissioned and produced by dOCUMENTA 13 with the support of Dena Foundation for Contemporary Art, Paris

Georg Herold

Born 1947 in Jena, Germany

Lives and works in Cologne, Germany

Hung from a metal grid in the shape of a labyrinth are narrow boards of light wood. Fragments of poetry in different European languages are written on the underside of each board, creating a collage of quotations. This work was first presented hanging from the branches of a tree, as part of the 1997 Munster Sculpture Show. Here it is suspended above the readers in the central reading room, a three dimensional iteration of the lines of a poetry book. Herold's installation interrupts the focused process of studying, inviting us to pause, look up and to let our minds wander through a labyrinth of art, philosophical history, literature and poetry.

Bent poetry, w. up!, 1997/ 2014
Wood, ink, metal and wire
Courtesy the artist

Paky Vlassopoulou

Born 1985 in Athens, Greece

Lives and works in Athens, Greece

In a semi-derelict room of the Library, Vlassopoulou has created a herd of horses, assemblages made from natural and cultural materials. Thinking about the ancient world where armies vanquished civilizations on horse-back, the artist considered the etymology of the word horse - 'άλογο' - in Greek. It derives from 'άλογον' meaning the illogical or irrational and was attributed to horses in military horology as distinct from human rationality. This installation presents the horse as a symbol of freedom, wonder and otherness. It is a critique of the prioritization of rationality against natural instincts in western cultures, highlighting the contradiction of irrational acts made in the name of Reason.

«θέλω να κάνω σαματά/ σαν τον κακό Γενάρη/
να ρίξω χιόνια και νερά/ άλλος να μην σε πάρει»,
"Twinkle, twinkle, little star, /how I wonder what
you are./Up above the world so high, / like a
diamond in the sky.", 2014

Clay, wood, wire, twine, book pages and tape
Courtesy the artist and NEON

Meriç Algün Ringborg

Born 1983 in Istanbul, Turkey

Lives and works in Istanbul, Turkey and Stockholm, Sweden

Ringborg presents books that have gone for at least a decade without being borrowed from the Gennadius Library. She raises questions about which subjects, authors and literary styles have currency or desirability in any contemporary moment. The artist is also drawn to the library as an institution that in its encyclopaedic compilation of knowledge over time comes also to represent 'the gaps and cracks of history... the ambivalent relationship between absence and presence'. Working with the librarians Ringborg retrieves knowledge, putting back into the public arena those topics and approaches that have been lost, rejected or superseded.

The Library of Unborrowed Books. Section V:
The Gennadius Library, ASCS, Athens, 2014
Site-specific installation with books, shelves,
brass sign, two contracts
Courtesy the artist, Galeri NON, Istanbul and
Galerie Nordenhake, Stockholm.

Nina Fischer & Maroan el Sani

Born 1965 in Emden, Germany and born 1966, Duisburg, Germany

Live and work in Berlin, Germany

In 1956 French film director Alain Resnais made a documentary film of the treasures of the Bibliothèque Nationale de France. Composed of long tracking shots of the building's interior, it captures the enormity of the library holdings as a symbol of universal knowledge and the formation of a collective memory. Fifty years later, Fischer and el Sani return to this cavernous building, once a storehouse of the world's knowledge, now a vacant site. Moved to a new facility, part of President Mitterand's 'grand projet' the books themselves have become just a memory. Mirroring the slow tracking shots of Resnais' film, this double projection spans the gigantic reading room and numerous floors of now-empty storerooms. Within this architectural shell stand lone individuals, bored in this new world without books, a despondency that promises rebellion.

Toute la mémoire du monde - Alles Wissen

dieser Welt, 2006

35 mm transferred to HD, 2 channel video

installation, colour, stereo, 7 min.

Courtesy the artists and Galerie Eigen+Art, Berlin

Jannis Kounellis

Born 1936 in Greece

Lives and works in Rome, Italy

The windows of the neo-classical building of The Gennadius Library have become concealed by a compact stacking of books. Gathered from across Athens, they span an array of languages, dates and subjects, reminding us of the vast field of the published word. As a pioneer of Arte Povera, Kounellis uses everyday materials – often wool, coal, iron, stone and earth – to create sculptural installations that reference the tension between mass urban, industrial contemporary society and traditional, primitive and individual values. The books here are objet trouvés, individual voices that when brought together create a corpus large enough to transform a portal to a wall.

Untitled, 2014

Second-hand books

Courtesy the artist

Elizabeth Price

Born 1966 in Bradford, UK
Lives and works in London, UK

This film examines a single book, 'Systems', written by artists associated with the 1970s British Systems Group and published by Arts Council England in 1973. The book is a manifesto, expressing their shared interest in investigating and revealing sequence, rhythm and structural relations within art. Filming in her studio, Price translates the physical properties of the book into a dramatic narrative, eventually focusing on James Moyes' *Vibration Tent*, an enclosure filled with white light and white noise. Urgent and apocalyptic in tone, the film re-energizes the historical cultural material of the book, collapsing the distance between the past and our present moment.

THE TENT, 2012
HD video 15 minutes
Courtesy the artist and MOTINTERNATIONAL
London & Brussels

Annie Ratti

Born 1956 in Mendrisio, Switzerland
Lives and works in London, UK

A curved wooden screen opens to reveal two seats. Like a small cabin this inviting sculpture can accommodate two people. The screen creates privacy even in a crowded public arena. The seats are inspired by the utilitarian furnishings of buses or diners. They are positioned so that the occupants' knees may touch. Ratti has created a 'social sculpture', a space that can be occupied by strangers yet which produces intimacy. The title, literally head to head, also proposes dialogue. Ratti's sculpture reminds us of the phrase 'two heads are better than one'. She suggests that knowledge is generated not only from books, but also from conversations.

Tête à Tête (You and Me), 1999/ 2014
Bent plywood, metal, plastic
Courtesy the artist and NEON

Valentina Karga

Born 1986 in Chalkidiki, Greece
Lives and works in Berlin, Germany

Valentina Karga has chosen to revive the Aristotelian concept of the walking university. Karga has issued an open invitation to anyone based in Athens to walk with her and talk about the idea of education. Each conversant works with the artist to make a typewritten transcription of their dialogue, recalling and synthesizing key points. The participant and the artist each keep a signed copy. These transcripts will build into a unique publication housed in perpetuity at the library. They will also be published as part of the American School's annual periodical, The Gennadion News. It will be a contemporary history of what people today feel about knowledge and its dissemination. In the alienated age of internet communication and (dis)information, her singular process reminds us of that most elemental human activity— dialogue with a fellow human being.

Exercises in Walking and Talking, 2014
Participatory performance
Courtesy the artist and NEON

Nikos Navridis

Born 1958 in Athens, Greece
Lives and works in Athens, Greece

In 2013 Nikos Navridis planted a field of wheat throughout an abandoned olive oil factory, in a work titled *Try Again.Fail Again.Fail Better* (after Samuel Beckett). Here he returns to wheat as primary ingredient. The artist conflates artistic creativity with the artisanal handiwork of preparing filo pastry, a traditional Greek way of baking. He conjures an image of a Greek grandmother laboring away at filo but the end product is an artwork of a book. The word 'filo' in Greek also means the leaf of a book. He positions the books in a sunny courtyard highlighting the opposition to the Library, the musty ivory tower of academia. The books are liberated, open to the elements where their sacrosanct and permanent materiality may be devoured by a passing cat or dissolved by the rain.

*1000 Φύλλα**, 2014
Homemade pastry sheets.
Coarse wheaten flour, water, salt, string
Courtesy the artist and NEON

* In greek 'φύλλο' (plural φύλλα) means the pastry filo and also the leaf of a book, while 'φύλο' refers to gender.

Juan Muñoz

Born 1953 in Madrid, Spain

Died 2001 in Ibiza, Spain

Six figures, just a little smaller than life-size, bend and gesture towards one another; yet they appear immobilized by their large spherical bases. Bald and gowned, and therefore androgynous, they look like aristocratic or religious figures, escaping perhaps from a painting by Goya or Velázquez, two artists Muñoz admired. These bronzes relate to classical statuary; but Muñoz has taken the statue down from its traditional hieratic position on a plinth into the space of the spectator. Rather than looking up to the statue we can walk around it. However the intense dialogue between these figures will always remain a secret. From another time and place they occupy a parallel universe that we can witness but never enter.

Conversation Piece II, 2001

Bronze in six parts

Courtesy the Estate Juan Muñoz

Jane and Louise Wilson

Born 1967 in Newcastle, UK

Live and work in London, UK

The title of this work comes from the film *Orphée*, made in 1950 by Jean Cocteau. It is the first in a series of mysterious messages from the Underworld, broadcast through the car radio of a modern day Orpheus. Entering the Underworld by stepping through a mirror, the signal for his descent is the sound of a bell ringing. Walking from the upper level of the Gennadius garden down a verdant slope, visitors set off a sequence of bells that mark both their physical passage and a cerebral transition from visual perception to contemplation. Within this cinematic installation the composition of eight bells is random, so that each visitor inspires their own soundtrack.

The Silence is Twice as Fast Backwards,

2007/ 2014

speaker sound installation with 2 IR beam sensors, 4.75 mins

Originally commissioned by Outset and Reconstruction for the second annual Reconstruction project at Sudeley Castle, Gloucestershire, UK 2007

Courtesy the artists, 303 Gallery and Helga de Alvear Gallery

Giuseppe Penone

Born 1947 in Garesio, Italy

Lives and works in Turin, Italy and Paris, France

Spazio di Luce is a cast of a larch tree common to the hills of Northern Italy.

Fascinated by a tree's structure, the artist pressed a layer of wax onto the trunk, simulating one more year's growth. The wax mold was then cast in bronze to form a solid free-standing skin. The inside of the bronze is textured with the bark of the tree whilst the outer surface records the fingerprints of the foundry workers who helped apply the wax. The interior glow of gold leaf celebrates the nourishing strength of sunlight, aligning the transformative properties of photosynthesis with the creative potential of the human hand.

Spazio di Luce, 2008

Bronze, gold leaf

Courtesy the artist

Susan Hiller

Born 1940 in Tallahassee, Florida, USA

Lives and works in London, UK

What Every Gardener Knows is a sound composition originally commissioned for the 'Genius Loci' exhibition in Stadtpark Lahr, Schwarzwald. The musical structure is based on 19th century scientist Gregor Mendel's discovery of genetic patterns inherent within nature. His theory of inheritance traits founded the science of gardening - the breeding and controlling of plant populations. Through the use of basic chords, Hiller translates Mendel's code into an electronically timed carillon that precisely marks the hours, half-hours and quarter-hours. Concealed amongst the foliage of the garden, the sound work emanates across the expanse of the grounds, celebrating the diversity of life forms.

What Every Gardener Knows, 2004

Audio installation

Courtesy the artist and Timothy Taylor Gallery

Adrián Villar Rojas

Born 1980 in Rosario, Argentina
Lives and works in Buenos Aires, Argentina

Deliberately using materials that are inherently fragile yet seemingly timeless, Adrián Villar Rojas draws on many other fields of knowledge (literature, music, comics, biology, to name a few) to imagine alternative universes. *Return the World* was a site-specific work originally created for the Weinberg Terraces in Kassel, a fossilized vision of how the world might be recreated following its destruction. For this large-scale outdoor installation, transformed human figures appeared amongst abstract sculptural forms, verging in this context on the unrecognizable. The movement of the viewer and their navigation through the site completed this strange narrative, animating a filmic landscape that had been suspended in time.

From the series Return of the World, 2012
Unfired clay, cement, wood, metal
Collection Sandretto Re Rebaudengo
Commissioned for dOCUMENTA 13, Kassel, Germany

Daniel Silver

Born in 1972 London, UK
Raised in Jerusalem until 1994
Lives and works in London, UK

Commissioned for a building site in London by the public art agency Artangel, *Dig* mirrors an archaeological excavation. Six statues positioned between the Library's columns gaze out in a magisterial way; on closer examination these bearded patriarchs look distressed and eroded. In a marble courtyard behind them and in the garden below are dozens of figurines, apparently mass produced souvenirs from antique originals. Finally, an actual dig disgorges the fragile remains of ancient forms. *Dig* emblemizes how we retrieve and abstract history. Echoing mythological stories such as the descent to the Underworld, it also evokes Sigmund Freud's reference to archaeology as an analogue for reaching into the unconscious to reveal buried drives and traumas.

Dig, 2013
Figures from marble, plaster, rubber and concrete
Commissioned and produced by Artangel with the support of Arts Council England and The Henry Moore Foundation

Francis Upritchard

Born 1976 in New Plymouth, New Zealand

Lives and works in London, UK

Bronze figurines point and gesticulate, positioned on a marble pedestal created by Italian designer Martino Gamper. These semi-naked statuettes appear both ancient and futuristic. Moreover, Upritchard has revived a traditional Brazilian technique, using balata rubber to cast each psychedelic figurine. Their scale makes them marionette-like. In the context of this center for the study of Ancient Greece, they also suggest the rhetorical gestures of actors addressing a crowded amphitheater. A key element of Upritchard's figures is their refusal to connect with their environment. Reflecting a contemporary society driven by 'ego' that has superseded the 1960s' hippy philosophy of 'love and peace' they are augurs of a lost utopia.

Balata Figures, 2012

Bronze

Courtesy the artist and Kate MacGarry, London

Kostas Ioannidis

Born 1962 in Athens, Greece

Lives and works in Athens, Greece

This sound piece can only be heard just before the daily closure of the exhibition. Counter to their habit of erupting into song at dawn, Ioannidis asks the birds in the Gennadius garden to sing at the end of the day. They respond to a chorus of birdsong he has composed from recordings collected by a US ornithological museum. Ioannidis sound works intervene in our perception of time and space. By displacing sound he creates unanticipated situations in unexpected places, questioning objective and subjective perception, reality and illusion. Underscored by the lyricism of the birdsong orchestra in the Arcadian context of the garden, Ioannidis' reversal of dawn and dusk proposes a metaphorical rebirth for Greek society.

Dawn Chorus, 2014

Audio installation, courtesy of The Macaulay Library at the Cornell Lab of Ornithology

Recordists: Randolph S Little, Geoffrey A Keller, William R Fish, Arno B van den Berg, Paul C Munding, Wilbur L Hershberger, Thomas G Sander, Bob McGuire.

Courtesy the artist and NEON

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