

RYAN GANDER

THIS IS FEELING ALL OF IT

Esther Schipper, Berlin

November 1 – December 7, 2024



Esther Schipper

Ryan Gander



Ryan Gander was born in 1976 in Chester, England. He received his First Class Degree, BA (Hons) in Interactive Art at Manchester Metropolitan University and was a Post-Graduate Fine Art Participant at Jan van Eyck Academie Maastricht and Rijksakademie van Beeldende Kunsten in Amsterdam. The artist lives and works between Suffolk and London.

Gander has been invited to teach and lecture at numerous institutions, such as the AA School of Architecture, London; Barbican, London; Barnard College, New York, and École nationale supérieure des Beaux-Arts, Lyon.

Gander has been awarded numerous prizes including: the 2010 Zurich Art Prize, the 2006 ABN Amro Art Prize, and the 2003 Dutch Prix de Rome for Sculpture. In 2015, he received the honorary degree Doctor of Arts of the Manchester Metropolitan University. In 2017 he was awarded an OBE (Order of British Empire) for services to contemporary art. In 2022 he was elected as Royal Academician.

Ryan Gander's œuvre evokes fictional spaces, institutions and figures. His work is extremely varied, unified more by a conceptual vision than by formal appearance. It often combines fictional presence and absences, creating objects that refer to events, other absent objects, art works or persons, both real and imaginary. The voids or absences, evoked by the suggestion of missing items either named, delineated or circumscribed by traces, act as witty, sometimes lyrical invocations of the power of imagination. His attention is often focused on the playfulness and imagination of children, which is often more expansive and less restrictive than adult behavior, less encumbered by "reality," facts and appearances.

The artist has had numerous solo exhibitions, among them: **I'm just resting my eyes**, Ishikawa Cultural Foundation, Okayama (2023); **The Markers of our Time**, Tokyo Opera City Gallery, Tokyo (2022); **Ryan Gander: The Gift**, East Gallery, Norwich University of the Arts, and Houghton Hall, Norfolk (2022); **Ryan Gander: The Rates of Change**, Space K, Seoul (2021); **Ryan Gander: Natural and Conventional Signs**, Solid House/Princeton University, Princeton (2021); **The 500 Million Year Collaboration**, Kunsthalle Bern (2019); **Good Heart**, Base / Progetti per l'arte, Florence (2018); **The day to day accumulation of hope, failure, and ecstasy**, Laguna Gloria, The Contemporary Austin, Austin (2017); **Faces of Picasso: The collection selected by Ryan Gander**, Remai Modern, Saskatoon (2017); **These wings aren't for flying**, The National Museum of Art, Osaka (2017); **Human / non Human / Broke / non Broken**, CC Foundation, Shanghai (2017); **Works by Ryan Gander**, Dazaifu Tenmangu Shrine, Fukuoka (2017); **To stand amongst the elements and to interpret what one knows**, Museum Dhondt-Dhaenes, Deurle (2016); **Creative play entails some risk taking**, Scrap Metal Gallery, Toronto (2016); **Make every show like it's your last**, Musée d'art contemporain de Montréal (2016), Aspen Art Museum, Aspen (2015), Contemporary Art Gallery, Vancouver (2015), and Manchester Art Gallery, Manchester (2014) (touring exhibition).

Gander's work is held in the collections of the Museum of Contemporary Art, Chicago; Museum Moderner Kunst Stiftung Ludwig, Vienna; Carnegie Museum of Art, Pittsburgh; Museum Boijmans van Beuningen, Rotterdam; Carré d'art, Musée d'Art Contemporain, Nîmes; The Contemporary Austin, Austin, Texas; Dazaifu Tenmangu Shrine Museum, Fukuoka; FRAC Ile de France, Paris; Fundación Jumex Arte Contemporáneo, Mexico City; Ishikawa Collection, Okayama; Kadist Art Foundation, Paris; LVMH Foundation, Paris; MMK–Museum für Moderne Kunst, Frankfurt; Museo d'Arte Moderna di Bologna, Bologna; Musée d'art contemporain de Montréal, Montréal; Museu d'Art Contemporani de Barcelona, Barcelona; Museo Tamayo Art Contemporaneo, Mexico City; Museum of Modern Art, New York; Muzeum Sztuki Nowoczesnej w Warszawie, Warsaw; National Gallery of Art, Osaka; National Museum Wales, Cardiff; Remai Modern, Saskatoon; San Francisco Museum of Modern Art, San Francisco; and Tate Collection, London.

Cover: **Closed systems**, 2024, floor installation, wooden and plastic toys, dimensions variable, edition of 3 (RG 438).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

Photos
© Andrea Rosseti
© Philip Sinden

PRESS RELEASE

Esther Schipper is pleased to announce **THIS IS FEELING ALL OF IT**, Ryan Gander's third solo exhibition with the gallery.

THIS IS FEELING ALL OF IT draws on Gander's research into human perception and cognition, investigating the variety of ways in which humans navigate and perceive the world around them. Particular focuses include his research into Autism, with his six-year old son Baxter having been diagnosed several years ago, alongside ongoing themes around attention and distraction — terms highly charged in cultural discussions of the last 150 years, and increasingly so in the context of social media and their impact on changing human cognition. Gander's exhibition addresses these topics as artist and father, transforming them into artworks that are profoundly moving and thought-provoking, a subtle celebration of cognitive diversity. The exhibition also premieres Gander's first artificial intelligence virtual reality artwork, co-commissioned and presented by global arts and technology initiative VIVE Arts in partnership with Esther Schipper and organised with Olivier Renaud-Clément.

The first work visitors encounter is a giant upended balloon blocking the entrance to the exhibition space. Bearing the question "Do ghosts have teeth?", the work represents the inquisitiveness of children who ask what more jaded grown-up minds often dismiss as non-sensical or illogical. What is here the obstacle? The ball or our inability to engage with such feats of the imagination?

Moving instead to the next entrance, visitors pass a machine that dispenses Gander's unrealised ideas for artworks. Producing them at such speed that giving them away is preferable to feeling the burden of holding onto them, and realising that he can never execute all the ideas, Gander's work is both an act of generosity and an acknowledgement of his own mortality.

Looking inside the exhibition space, a sea of tiny toys becomes apparent. Aligned in neat rows they only leave open narrow pathways just wide enough for a visitor to travel through. The work is both a collaboration with his son and a portrait of sorts, by means of the young boy's favourite activity of ordering these toys. For Gander, it is a celebration of his son's particular sense of beauty and order and the toys a representation of an emotional landscape. Navigating its paths is a symbol for the distinct ways we, and Baxter, are operating in the world.

Next to the entrance a small-scale doll version of Ryan Gander appears to be resting on a garbage bag. Moving his head from one side to the other, his chest rising with regular breaths, the toy-like representation of the artist also speaks. The doll represents a fictional alter ego, an artist who has not been successful, who is obsessed with attention, overly narcissistic and generally disinterested in contributing to human culture. At the same time, one senses, the "little stink" as Gander calls him, is also stand-in for the artist's fears: is the real Ryan really better than that? Has he transcended his dread of becoming like him?

Baxter is also the subject of a new major work that covers almost one entire wall. A postcard rack holds over 1500 cards in a grid that together create an image, the rendering of an unexecuted marble sculpture of his son. The portrait is durational: the sculpture is based on a 20 second scan of Baxter. Having created several sculptures with his elder daughters, Gander sought to portray his son true to his being, in near constant movement, a coping strategy which is part of a self-stimulating behaviour called stimming, that can alleviate an overflow of cognitive information.



Los fantasmas tienen dientes? (Do ghosts have teeth?), 2024, PVC, ink, ø 370 cm (145 5/8 in) (RG 439).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

Exhibited as both an individual VR headset experience and a wrap-around environment of monitors for visitors to walk into, **Ryan Waiting** features an avatar of the artist waiting in an empty, perimeter-less landscape, showcasing an uncanny life-likeness due to motion capture which retains characteristic gestures and body language. Acting as a durational hundred-year performance and taking two years to develop, the avatar's actions are continually self-written in real-time whether there is a spectator watching or not; affected by time of day and external data gathered from the internet, the avatar's mood is in constant flux and will ultimately outlive us all. The focus of Gander's work is not just on longevity but it also addresses the spectacularisation of everyday life. The experience highlights the state of being in-between—waiting—even deliberately ignoring any supposed audience. Gander's work shifts the emphasis onto a rare commodity in today's life—doing nothing, waiting, enjoying boredom, ennui—traditionally the state of inspiration, creativity, and sudden ideas. But, what is Ryan waiting for? Clearly not us, as the avatar seems to deliberately avoid us.

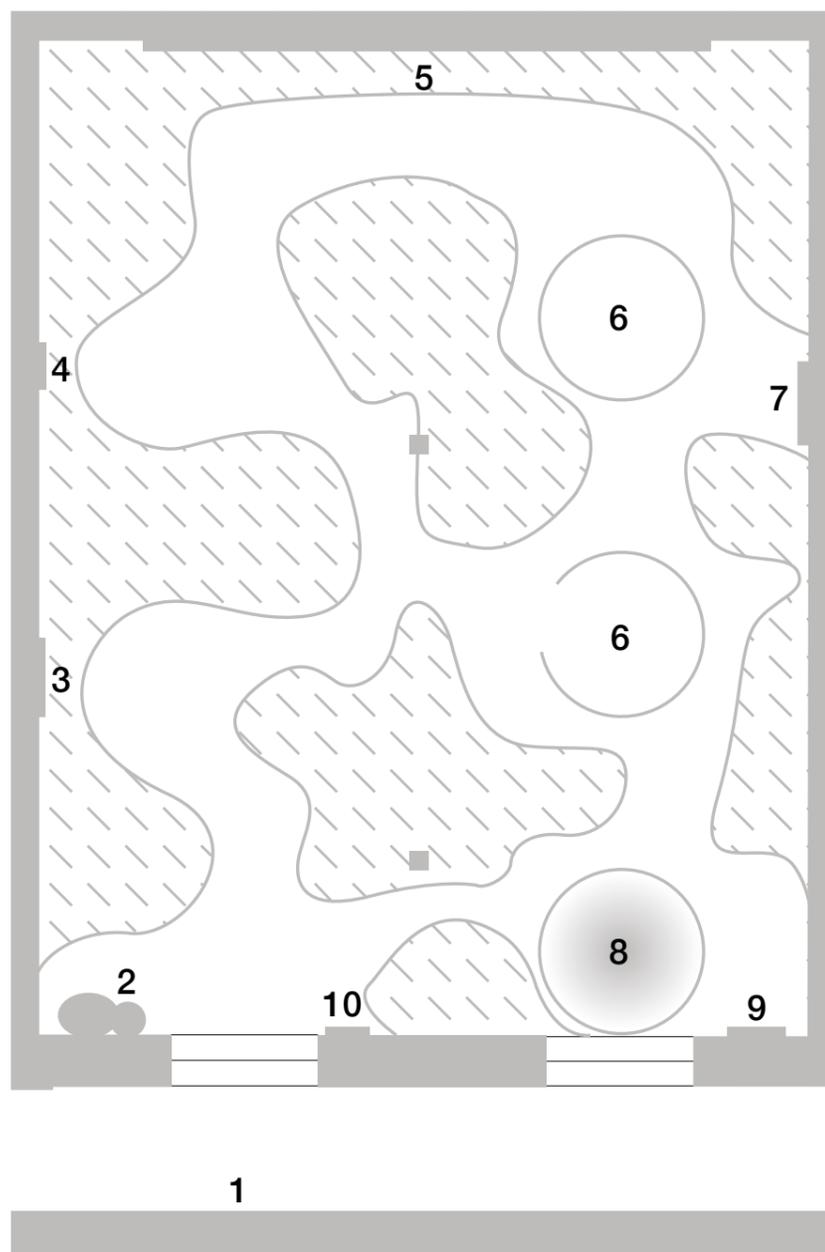
A work, **Couvrir**, may be a portrait the artist made with his son. But, just as we can never experience the entirety of **Ryan Waiting**, this paintings also remains partially hidden, its contents forever shielded from view. Two mirrors in antique gilded frames are also partially obscured. Draped with heavy white cloth—actually consisting of marble—their mirrored surfaces are permanently veiled, impeding the spectators' desire to see their own reflections.

The title, **THIS IS FEELING ALL OF IT** is both a reference to the artist's earlier exhibition entitled **This Feeling is Everything**, and as such acknowledging the passage of time, and a description of Autism's central feature: an unfilterable onslaught of all sensorial stimuli.



Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

GALLERY MAP



1. **Idea machine**, 2024
Steel, thermal receipt printer, motion sensor
30 x 30 x 27,5 cm
Edition of 3
(RG 446)
2. **Swan Song (They will only encourage you to perform the script)**, 2024
Animatronic puppet, plastic
20 x 53 x 27 cm (puppet)
Duration: 13:13 min
Edition of 3
(RG 442)
3. **Couvrir**, 2024
Wenge wood, cherry wood, glass, brass, hessian, acrylic
97 x 122 x 11 cm
(RG 441)
4. **I be... (Ixxviii)**, 2024
Antique mirror, cold cast marble
113 x 80 x 23 cm
(RG 444)
5. **Instinctive, unproductive and free (Departure)**, 2024
Paper, metal
2,42 x 10,24 x 0,3 m
Edition of 1
(RG 447)
6. **Ryan Waiting**, 2024
Commissioned by VIVE Arts
Artificial intelligence virtual reality simulation, monitors, headsets
Dimensions variable
Edition of 3
(RG 443)
7. **I be... (Ixxx)**, 2024
Antique mirror, cold cast marble
153 x 88 x 20 cm
(RG 445)
8. **Los fantasmas tienen dientes? (Do ghosts have teeth?)**, 2024
PVC, ink
ø 370 cm
(RG 439)
9. **Painting drawing**, 2024
Stolen cotton napkin, ink, decaf espresso, tiramisu
48,3 x 48,5 x 5 cm (19 x 19 1/8 x 2 in)
(RG 449)
10. **Painting drawing**, 2024
Stolen cotton napkin, ink, Aloxe
Corton 1er Cru rouge Domaine du Pavillon
67,4 x 67,5 x 5 cm
(RG 450)
11. **Closed systems**, 2024
Floor installation, wooden and plastic toys
Dimensions variable
Edition of 3
(RG 438)

IDEA MACHINE, 2024

A viewer of Ryan Gander's **Idea machine** first encounters a brass plate, installed flush with the wall. A button and a narrow horizontal slot below suggest a ticket machine, an impression reinforced by fingerprints and small smudges left by previous visitors. The work is intended to be touched: pressing on the button, a small white ticket stub with a short, printed text is produced. The work holds 2000 unrealized ideas for artworks by Gander.

Gander has long collected spontaneous ideas, keeping a large pin wall in his studio. Producing them at such speed that giving them away is preferable to feeling the burden of holding onto them and realizing that he can never execute all the ideas, Gander's work is both an act of generosity and an acknowledgement of his own mortality.

The notion of giving away ideas for art works highlights Gander's conceptual approach to the production of art. Questioning common ideas about originality and copyright, and, in making it a machine, gently poking fun at traditional ideas about how an artist creates.



Idea machine, 2024, steel, thermal receipt printer, motion sensor, 30 x 30 x 27,5 cm (11 3/4 x 11 3/4 x 10 7/8 in), edition of 3 (RG 446)



Idea machine, 2024, steel, thermal receipt printer, motion sensor, 30 x 30 x 27,5 cm (11 3/4 x 11 3/4 x 10 7/8 in), edition of 3 (RG 446)



Video: Idea machine, 2024, steel, thermal receipt printer, motion sensor, 30 x 30 x 27,5 cm (11 3/4 x 11 3/4 x 10 7/8 in), edition of 3 (RG 446)



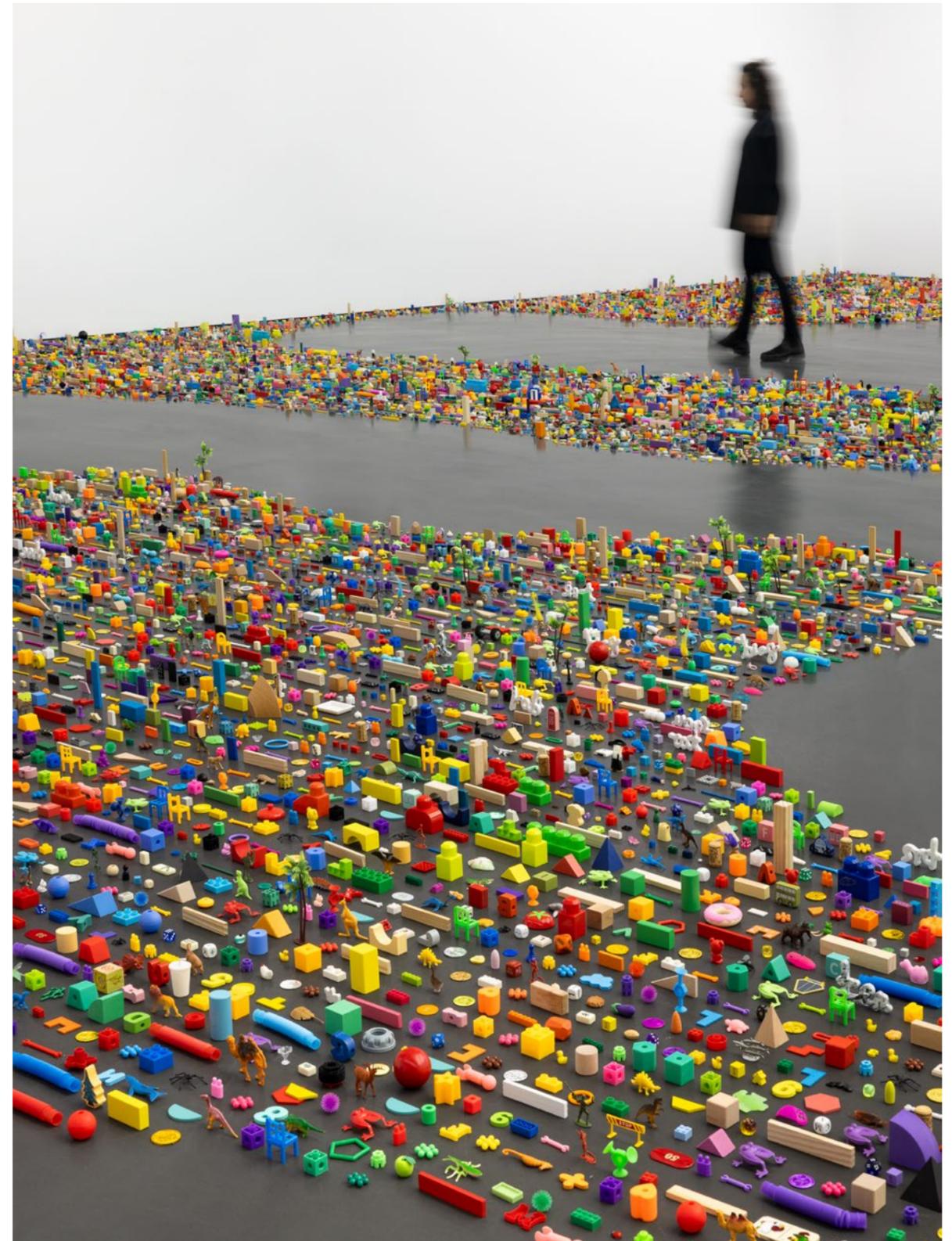
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

CLOSED SYSTEMS, 2024

Closed systems is a new floor installation by Ryan Gander. Toys made of various materials, in many different shapes, sizes and colors are placed on the floor in neatly arranged straight parallel lines. The order appears to be random, mixing geometric shapes, letters, miniature animals and objects and colors without any discernible system.

Closed systems is both a collaboration with his son Baxter and a portrait of sort. Baxter was diagnosed with Autism, and the ordering of these toys is one of the young boy's favorite activities. For Gander, Closed systems is a celebration of his son's particular sense of beauty and order and the toys a representation of an emotional landscape. The lines of toys, meaningful to his son but appearing random to other viewers, to the artist represents the distinct ways we, and Baxter, operate in the world.

There are two iterations of the work: either covering the floor of an entire room which visitors may view from the outside or installed in a way to leave narrow pathways for visitors to walk through.



Closed systems, 2024, floor installation, wooden and plastic toys, dimensions variable, edition of 3 (RG 438)



Closed systems, 2024, floor installation, wooden and plastic toys, dimensions variable, edition of 3 (RG 438)



Closed systems, 2024, floor installation, wooden and plastic toys, dimensions variable, edition of 3 (RG 438)



In the corner: **Swan Song (They will only encourage you to perform the script)**, 2024, animatronic puppet, plastic, 20 x 53 x 27 cm (7 7/8 x 20 7/8 x 10 5/8 in) (puppet), 40 x 105 x 34 cm (15 3/4 x 41 3/8 x 13 3/8 in) (overall), duration: 13:13 min, edition of 3 (RG 442)



Swan Song (They will only encourage you to perform the script), 2024, animatronic puppet, plastic, 20 x 53 x 27 cm
(7 7/8 x 20 7/8 x 10 5/8 in) (puppet), 40 x 105 x 34 cm (15 3/4 x 41 3/8 x 13 3/8 in) (overall), duration: 13:13 min, edition of 3 (RG 442)

SWAN SONG (THEY WILL ONLY ENCOURAGE YOU TO PERFORM THE SCRIPT), 2024

Ryan Gander's **Swan Song (They will only encourage you to perform the script)** consists of an animatronic puppet resembling a small-scale look-a-like of the artist. The puppet appears to be resting on a garbage bag. Moving his head from one side to the other, his chest rising with regular breaths, the toy-like representation of the artist sighs, groans softly but also speaks, reciting a circa 10 minute free verse poem about an imaginary alter ego. The duration of the entire program is about 13 minutes long.

Swan Song (They will only encourage you to perform the script) doll represents this fictional alter ego, an artist who has not been successful, who is obsessed with attention, overly narcissistic and generally disinterested in contributing to human culture. The text spoken by the puppet was written by Ryan Gander to address these topics. At the same time, one senses, the „little stink,“ as Gander calls him, is also stand-in for the artist's fears: is the real Ryan really better than that? Has he transcended his dread of becoming like him?

Ryan Gander has integrated animatronic elements for some of the artist's most iconic works, among them his animatronic mouse coming out from the wall, bundles of banknotes peeking out of the wall, as well as larger scale animatronic puppets such as a gorilla hiding under a desk.

Several editions of puppets resembling Gander exist, each edition rendered in distinct set of clothes and slightly different appearance.

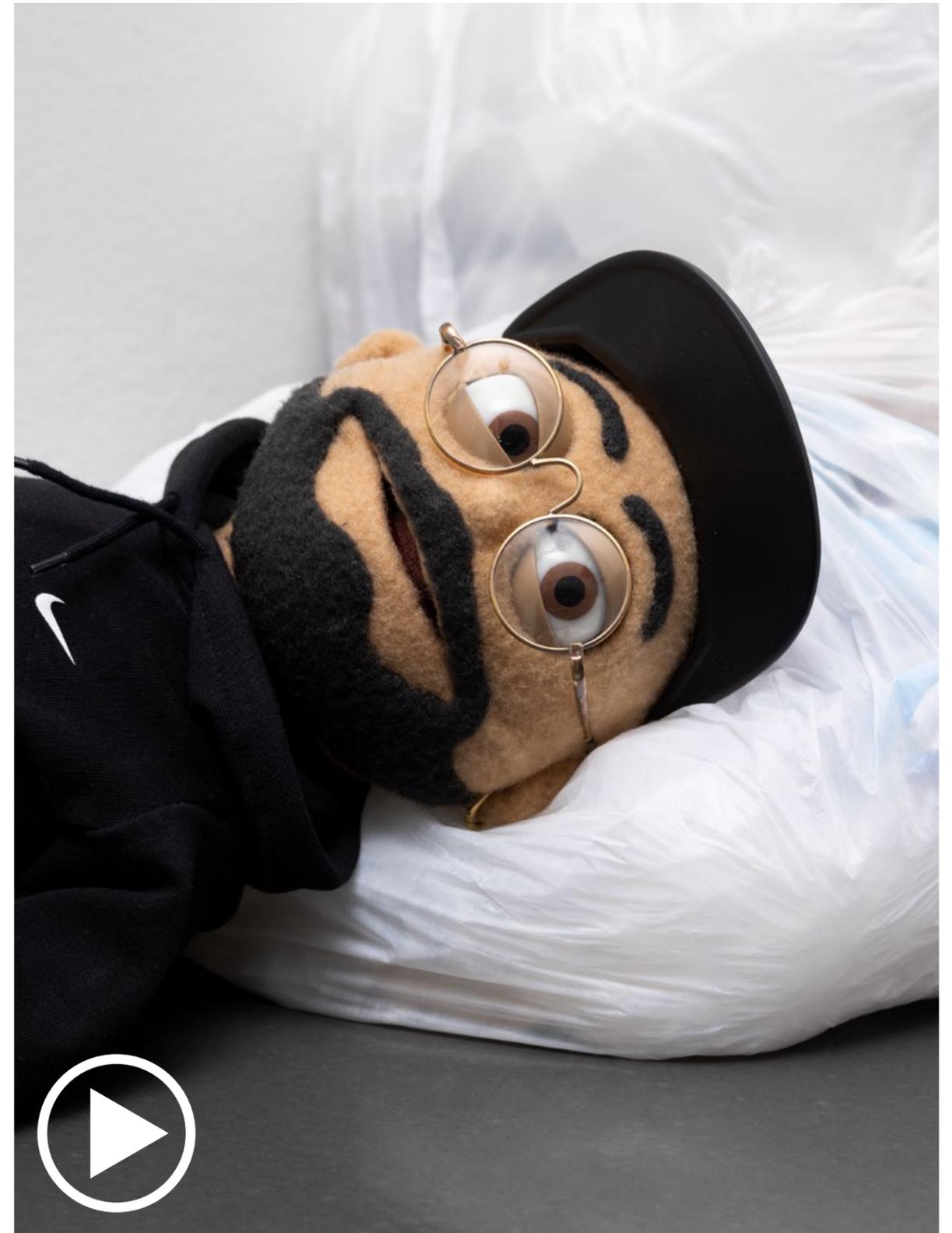


Swan Song (They will only encourage you to perform the script), 2024, animatronic puppet, plastic, 20 x 53 x 27 cm (7 7/8 x 20 7/8 x 10 5/8 in) (puppet), 40 x 105 x 34 cm (15 3/4 x 41 3/8 x 13 3/8 in) (overall), duration: 13:13 min, edition of 3 (RG 442)

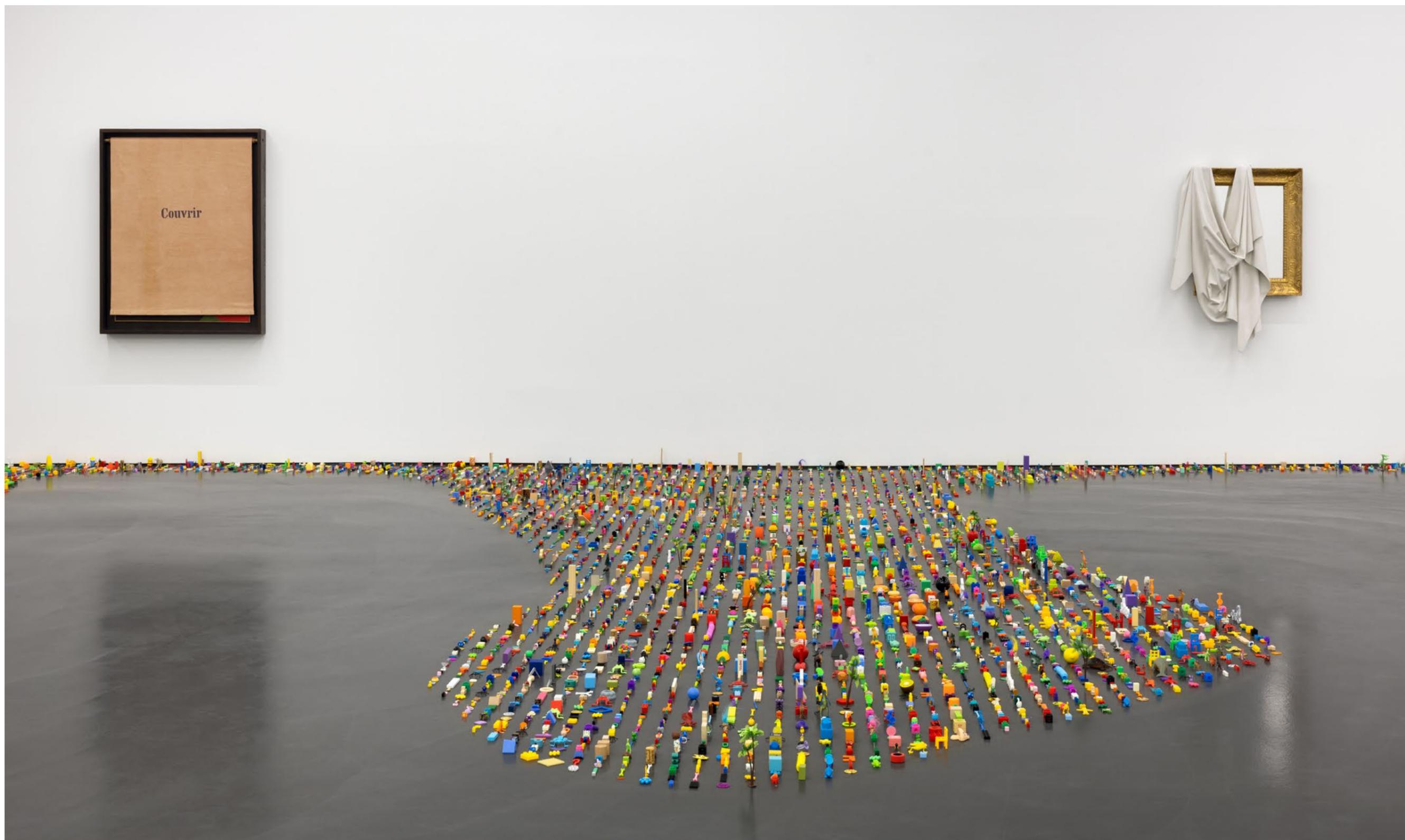
(TRANSCRIPT)

Dependent non-player characters assisted him well,
hired hands, capable of anything, no product to sell,
nothing to want for, he yearned spontaneous prose,
10,000 likes an hour and big museum shows,
Princeton leisurely study where anything goes,
"I thinked it now! I done an art!" the Little Stink blows.
On a spectrum of want, he defied classification,
he'd never read Kant or the authors he was quoting,
For real Proper Gander everything happened at once,
For real Propaganda it was all just a thin front,
Like a senior on prom night with a full bag of dreams,
Horny for rigour yet addicted to memes,
Eyes on the high life, cock on the road,
Trying to weave narratives, about to implode.
Jettisoned yet sober, he wasted no time,
Searching the internet for words that would rhyme.
Sycophantically social, working with new rules,
on Half Built Bridges he would never conclude.
Too gruesome. Too sad. Off the Gestalt reckoning chart,
Resigned to the passing of time in part,
In multiple situations wherever she'd roam,
A prison, a waiting room, an elevator, on hold on the phone,
And then god forbid another artist's talk,
Another narrative video with a Jim O'rourke,
Soundtrack so sad it would make you weep,
Strategically nostalgic it sent me to sleep,
With it's endless budget and attention seeking style,
The Little Stink had produced it with his air miles.
The Bingo caller looked pissed without alliance,
From the bible, into drugs and out the other end into science,
She seemed so hungry, such young blood,
The thermals made her lazy like the pills should,
Without logical application he was making sheep's eyes,
Wayfinding in different registers, eyes on her thighs,
You watch the dead speak from a refracted position,
Thinking across time from a paraposible transition,
We watched her agency and we watched her freedom,
Her cognitive talents would soon supercede him,
Little stink sat there with Ivy League self-security,
Not able to see he'd soon sink into obscurity,
Suffocated by his own crushing ambition,
A footnote on a website, the only lasting recognition.
Courting controversy-for-attention in a controversy tolerant world,
Don't forget that Little Stink, don't forget how it felt when it swirled,
Around your head with natural and conventional signs,
Flashes of beautiful thinking that arise when language aligns,
I know that it shocked you, you were completely out to lunch,
It came unexpected, everything happened at once.
It's obvious when you see it, but who'd have guessed five years before,
We can't watch you put impulses before your intentions no more,
We watched you exorcise ghosts with corrosive pessimism,
"Will you do me two favours?" had asked the generation before him.
Jeering on cue, our 8-bit Hero,

He'd felt more Joan Miro than Joel Shapiro,
Memory is a funny thing, he'd only told important lies,
But the brags, the boasts and exaggerations made him widely despised.
How was the hang? From which we'd reply:
You've seen the smoke, the mirrors, the pulleys and God,
Electricity, gravity, magic and fog,
But this was dreamers and disrupters like you'd never known,
You felt you were growing, you felt you were prone,
To the exact right answer at the exact right moment,
An acceleration of influence and a sense of postponement.
We watched Z enter a prism and reappear as a giraffe,
We watched my mouth move at 0 degrees to 30 degrees and half,
An unmarked envelope, a sensory garden for ghosts,
This was everything and a spectacle, what the notion of 'felt' provokes,
It was texture and tragedy and euphoria at once,
It was unexplainable minutes, hours, days weeks and months,
200 million years in full circle,
Shadow clocks of our ancestors hurtling towards us,
A feeling that is there whether you are or not,
The cognitive abilities we'd assumed we'd forgot,
In a whisper that was louder than your raised voice,
In a staccato of trajectories that gave us no choice,
But it recalled how we used to 'feel' our time,
Not know it, or fall through it, or record it, or read it line after line.
It shone like a paradigm of how to move out of this shadow,
From the five-second-buzz that feels so shallow,
L'esprit de l'escalier, inactive markers of time,
and change and chance, happenstance and all that's sublime.
I know it's a hard refraction to swallow,
"... a stream of change so accelerated that it influences our sense of
time" borrowed,
It "revolutionises the tempo of daily life, and".
"Affects the very way we 'feel' the world around us." as it stands,
"We no longer 'feel' life as humans did in the past" 1
A Cognitive Revolution will devour us fast.
This is abstract and empty and holds no form,
It's a hard work to be part of, from which you can't worm,
But you are modern and in tune with language and fiction,
These are difficult truths but ones you can exist in.



Video: **Swan Song (They will only encourage you to perform the script)**, 2024, animatronic puppet, plastic, 20 x 53 x 27 cm (7 7/8 x 20 7/8 x 10 5/8 in) (puppet), 40 x 105 x 34 cm (15 3/4 x 41 3/8 x 13 3/8 in) (overall), duration: 13:13 min, edition of 3 (RG 442)



Wall, left: **Couvrir**, 2024, wenge wood, cherry wood, glass, brass, hessian, acrylic, 97 x 122 x 11 cm (38 1/4 x 48 x 4 3/8 in) (RG 441). Wall, right: **I be... (lxviii)**, 2024, antique mirror, cold cast marble, 113 x 80 x 23 cm (44 1/2 x 31 1/2 x 9 in) (RG 444).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

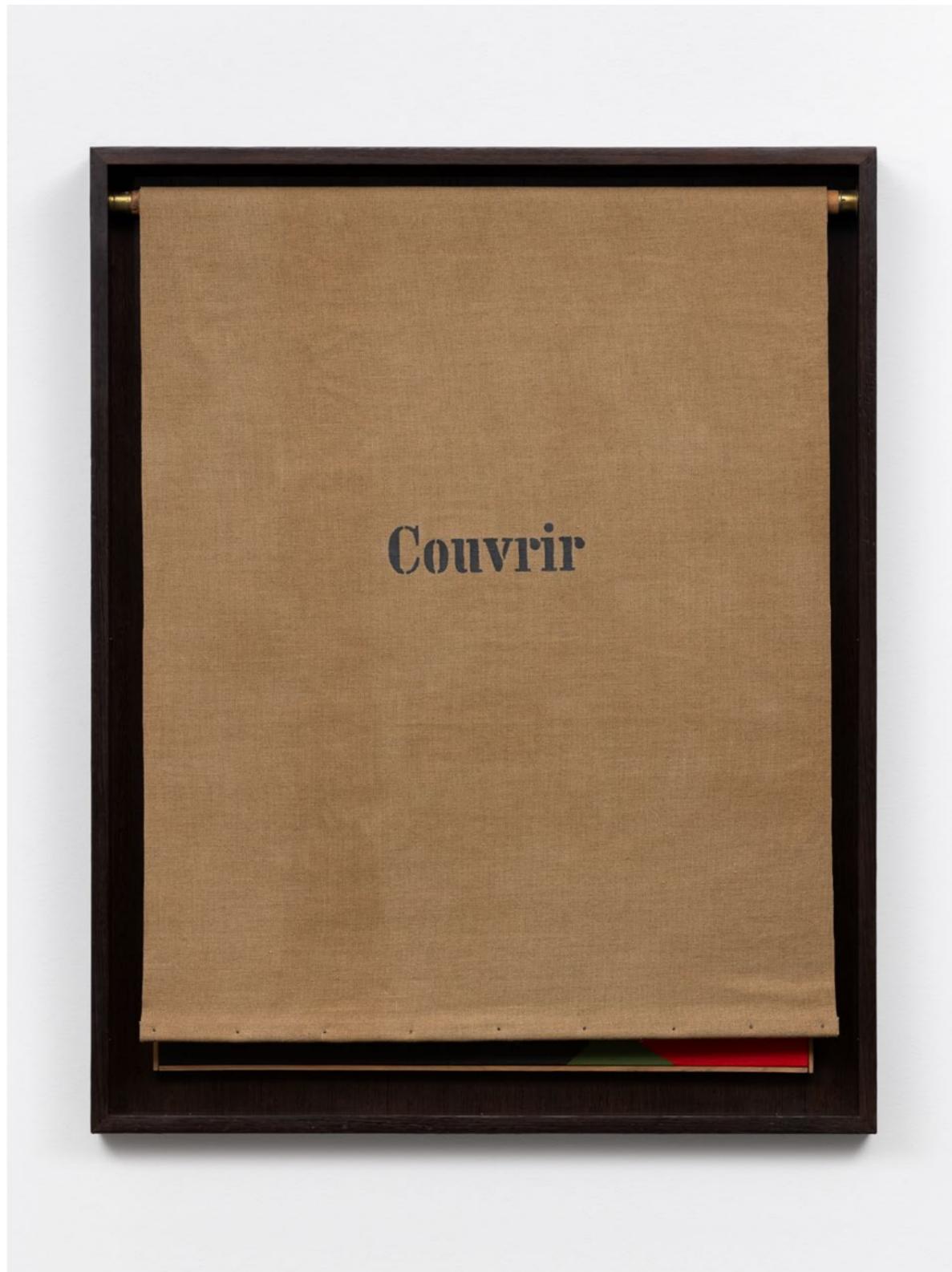
COUVRIR, 2024

Ryan Gander's work continues the artist's fascination with hidden art works. The artist placed a painting in a frame often found in museums: a drawing or painting shielded from sunlight by a cloth covering. For **Couvrir**, Gander has placed a painting inside such a frame and disabled the mechanism with which to roll up the cover. The surface of the painting thus is largely hidden, with just a narrow strip of its lower part visible. Covered by a piece of burlap with the word "Couvrir" (ENG: to cover or to shield) written on it in black letters, the writing doubles as title and description.

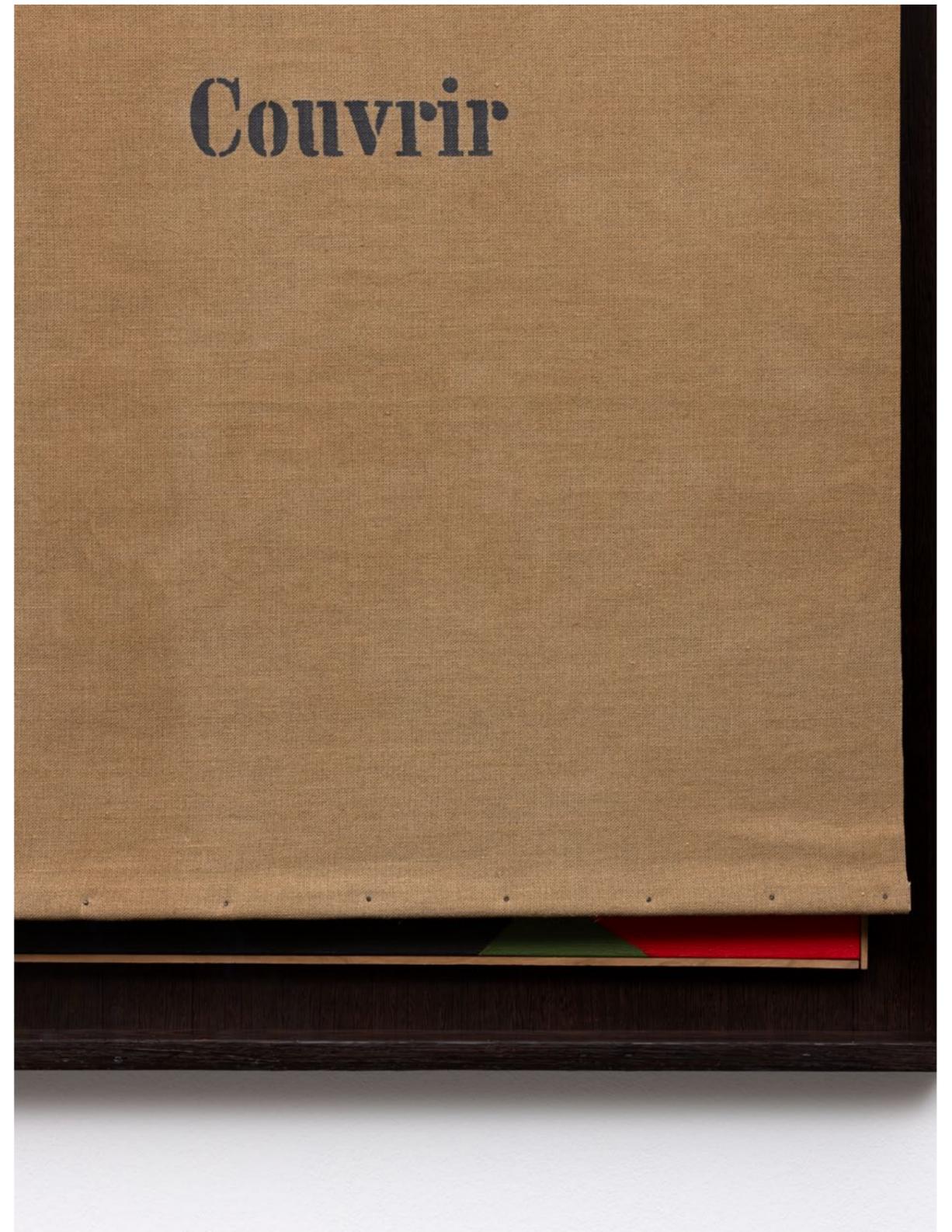
Gander has played with inaccessible art works hidden by layers of other materials or placed in locked rooms in the past, drawing attention to the power of the imagination.



Couvrir, 2024, wenge wood, cherry wood, glass, brass, hessian, acrylic, 97 x 122 x 11 cm (38 1/4 x 48 x 4 3/8 in) (RG 441)



Couvrir, 2024, wenge wood, cherry wood, glass, brass, hessian, acrylic, 97 x 122 x 11 cm (38 1/4 x 48 x 4 3/8 in) (RG 441)



Detail: **Couvrir**, 2024, wenge wood, cherry wood, glass, brass, hessian, acrylic, 97 x 122 x 11 cm (38 1/4 x 48 x 4 3/8 in) (RG 441)



Wall, left: **I be... (I xviii)**, 2024, antique mirror, cold cast marble, 113 x 80 x 23 cm (44 1/2 x 31 1/2 x 9 in) (RG 444). Wall, right: **Instinctive, unproductive and free (Departure)**, 2024, paper, metal, 2,42 x 10,24 x 0,3 m (7,9 x 33,6 ft), edition of 1 (RG 447).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

I BE... (IXVIII), 2024
I BE... (IXXX), 2024

The two gilded frames **I be... (lxviii)**, and **I be... (lxxx)** appear to be partially covered with a white sheet, its ostensibly fluid folds held across one side of the large mirror. In fact, the folds consist of marble resin, thus permanently veiling the mirrored surface, impeding the spectators' curiosity and desire to see their reflections.

Ryan Gander's oeuvre evokes para-historical, fictional spaces, institutions and figures. His works often combine fictional presence and absences, creating objects that refer to events, other absent objects, art works or persons, both real and imaginary. The voids or absences, evoked by the suggestion of hidden or missing items that are named, delineated or circumscribed by traces, act as witty, sometimes lyrical invocations of the power of the imagination.



I be... (lxviii), 2024, antique mirror, cold cast marble, 113 x 80 x 23 cm (44 1/2 x 31 1/2 x 9 in) (RG 444)



I be... (I xviii), 2024, antique mirror, cold cast marble, 113 x 80 x 23 cm (44 1/2 x 31 1/2 x 9 in) (RG 444)



Detail: I be... (I xviii), 2024, antique mirror, cold cast marble, 113 x 80 x 23 cm (44 1/2 x 31 1/2 x 9 in) (RG 444)



I be... (lxxx), 2024, antique mirror, cold cast marble, 153 x 88 x 20 cm (60 1/4 x 34 5/8 x 7 7/8 in) (RG 445)



I be... (lxxx), 2024, antique mirror, cold cast marble, 153 x 88 x 20 cm (60 1/4 x 34 5/8 x 7 7/8 in) (RG 445)



Detail: **I be... (lxxx)**, 2024, antique mirror, cold cast marble, 153 x 88 x 20 cm (60 1/4 x 34 5/8 x 7 7/8 in) (RG 445)



Instinctive, unproductive and free (Departure), 2024, paper, metal, 2,42 x 10,24 x 0,3 m (7,9 x 33,6 ft), edition of 1 (RG 447).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

INSTINCTIVE, UNPRODUCTIVE AND FREE (DEPARTURE), 2024

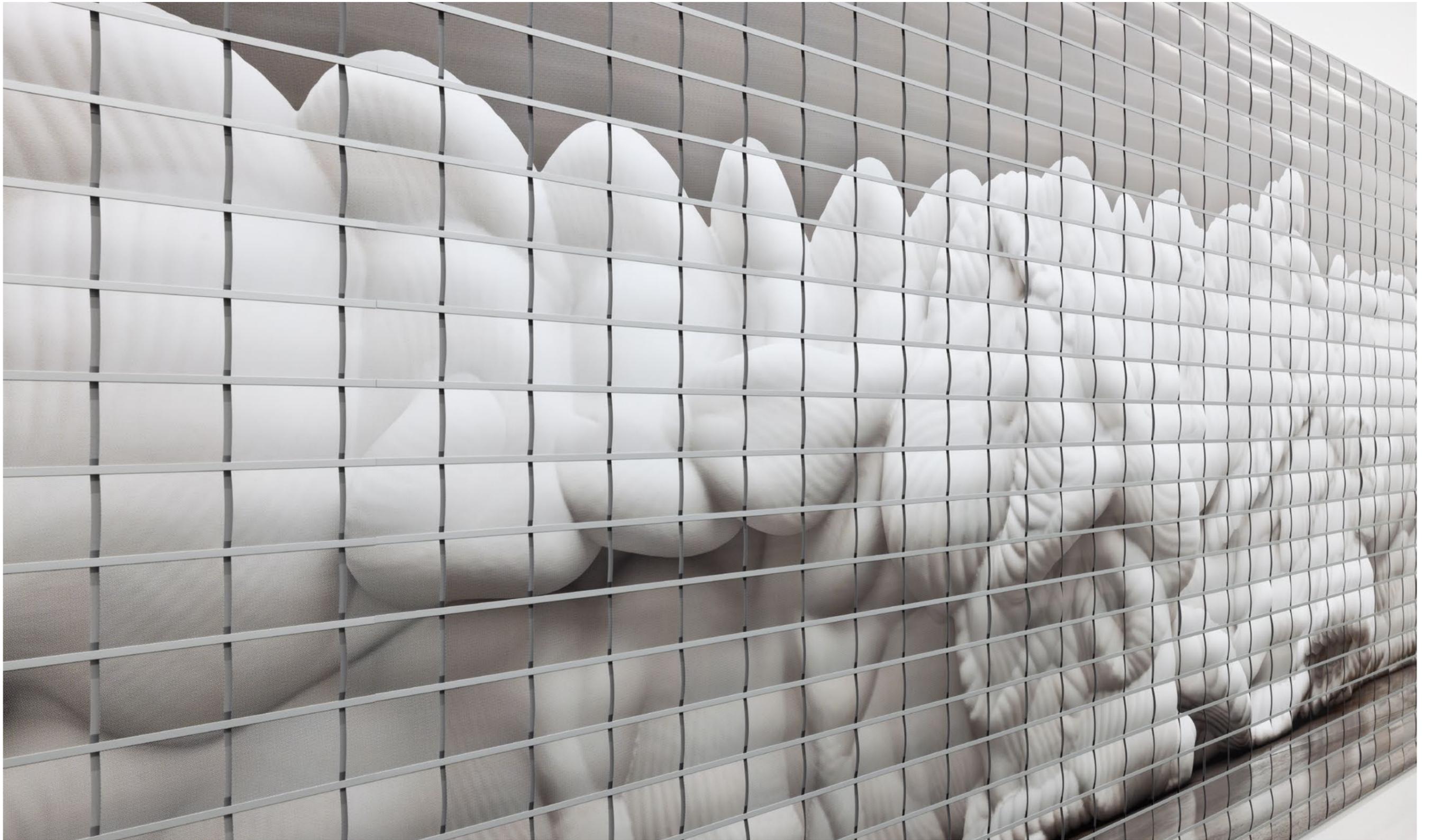
A postcard rack holds over 1500 cards in a grid that together create an image, the rendering of an unrealized marble sculpture of Gander's five-year-old son, Baxter. Nearly ten meters wide, the rendered sculpture is a durational portrait: it is based on a 20 second scan of his son moving across space. Each postcard is addressed to his son on the back.

Having created several sculptures with his elder daughters, Gander sought to portray his son true to his being. Baxter, diagnosed with Autism, is in near constant movement, a coping strategy which is part of a self-stimulating behavior called stimming, that can alleviate an overflow of cognitive information. Gander's portrait seeks to celebrate his son's diversity, representing him in a rendering of his constant state of movement.

Gander has created sculptures based on his children's activities in the past, among them the series of temporary play-dens built by them which the artist turned into marble sculptures.



Detail: **Instinctive, unproductive and free (Departure)**, 2024, paper, metal, 2,42 x 10,24 x 0,3 m (7,9 x 33,6 ft), edition of 1 (RG 447)



Detail: **Instinctive, unproductive and free (Departure)**, 2024, paper, metal, 2,42 x 10,24 x 0,3 m (7,9 x 33,6 ft), edition of 1 (RG 447)



Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)



Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

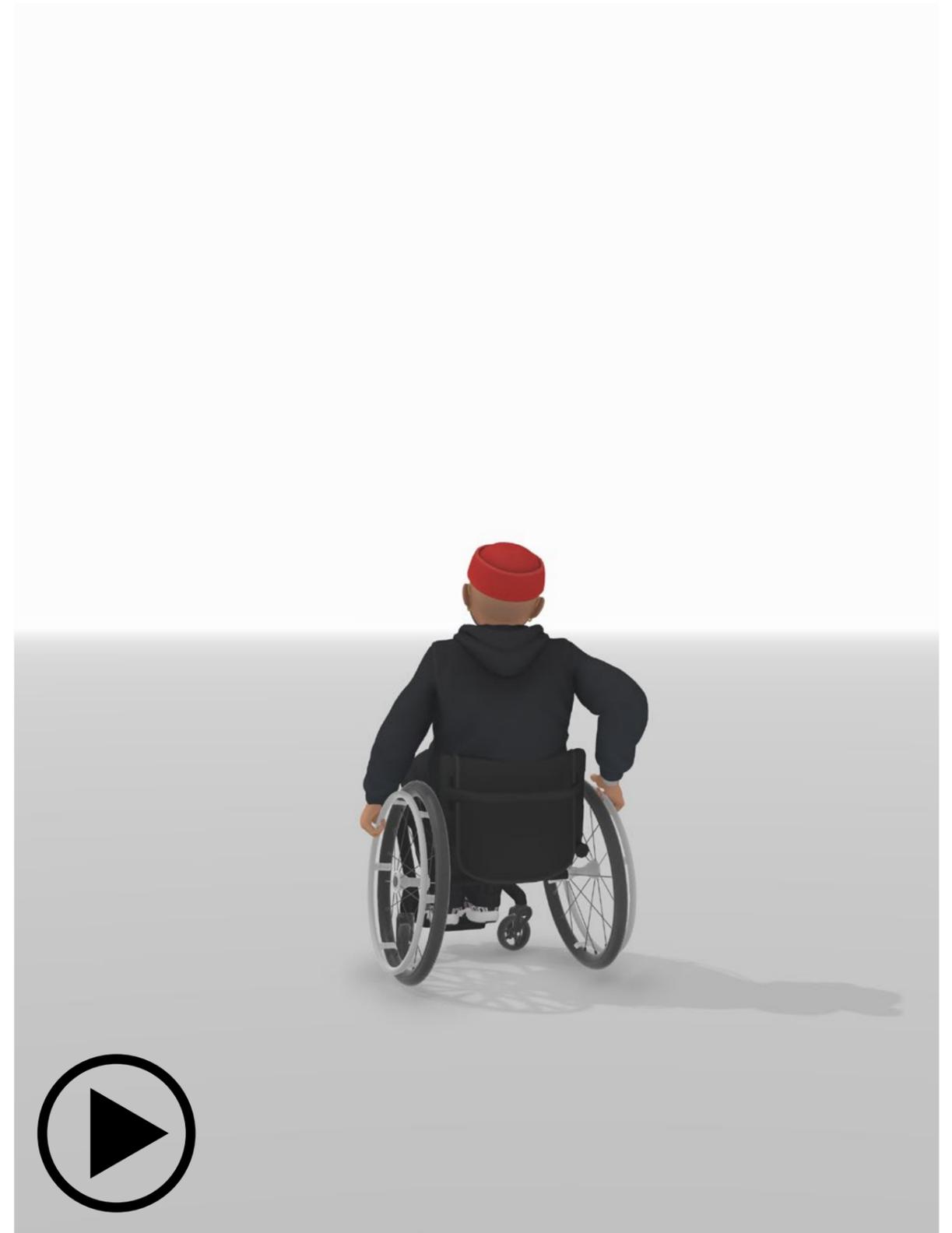
RYAN WAITING, 2024

Ryan Waiting, 2024 is Gander's first artificial intelligence virtual reality artwork. The work which exists as both a VR experience and a wrap-around environment of monitors for visitors to walk into renders Gander as cartoony avatar. At the same time, the rendered figure has an uncanny life-likeness due to motion capture which retains characteristic gestures of the artists and his body language.

The avatar is represented in a grey, limitless environment, going about a suite of ever changing minimal activities: he sighs, yawns, drives around a bit, and generally pays no attention to the viewer, even apparently to avoiding them.

The actions, which are self-generating and thus in constant flux, are influenced by three central factors: the time of day, information about the temperature in relation to global warming, and the number of participants at any time. (The work exists in an edition structure that allows six persons access to **Ryan Waiting**.) **Ryan Waiting** will be active even without anyone present but once someone does enter, the AI will respond and the behavior of the avatar will be modelled based on these parameters.

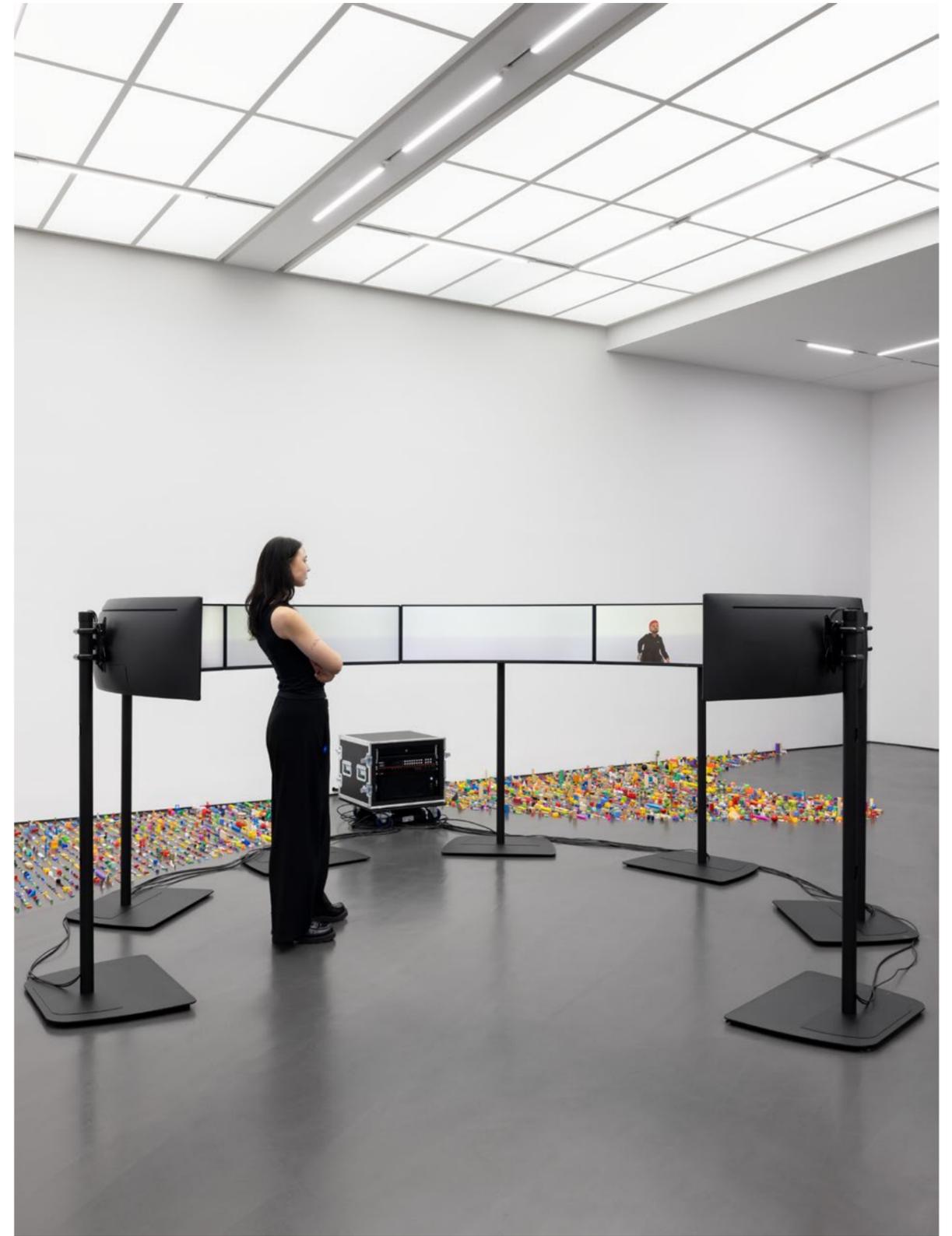
The work is conceived as a 100 year-long waiting of the artist's avatar, a period that commenced at 6PM CET on October 31, 2024. Hosted on a remote server, the work will outlive most of its current contemporary audience. Yet, the focus of Gander's work is not on longevity but addresses the spectacularization of everyday life. To the artist, contemporary life is in a constant search for distraction and entertainment. **Ryan Waiting** deliberately highlights the state of being in-between: Both the figure in the VR environment and viewers are placed in a environment with little outside stimulation. For Gander, the work shifts the emphasis onto a rare commodity in today's life—doing nothing, waiting, enjoying boredom, ennui—traditionally the state of inspiration, creativity, and sudden ideas.



Video: **Ryan Waiting**, 2024, commissioned by VIVE Arts, Artificial intelligence virtual reality simulation, monitors, headsets, dimensions variable, edition of 3 (RG 443)



Ryan Waiting, 2024, commissioned by VIVE Arts, Artificial intelligence virtual reality simulation, monitors, headsets, dimensions variable, edition of 3 (RG 443).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)



Ryan Waiting, 2024, commissioned by VIVE Arts, Artificial intelligence virtual reality simulation, monitors, headsets, dimensions variable, edition of 3 (RG 443).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)



Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)



Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

LOS FANTASMAS TIENEN DIENTES? (DO GHOSTS HAVE TEETH?), 2024

Los fantasmas tienen dientes? (Do ghosts have teeth?) is a giant black PVC balloon bearing the question “Do ghost have teeth?” in large white letters.

The work represents the inquisitiveness of children who ask what grown-up minds often dismiss as non-sensical or illogical. The medium in which this sentence is conveyed, a huge balloon, invokes the playfulness of childhood and draws on Gander’s use of children’s toys as symbols of their imaginative powers.

Installed in a way to block an entrance at the artist’s solo exhibition at Esther Schipper, **Los fantasmas tienen dientes? (Do ghosts have teeth?)** raises the question of what the obstacle to enter the room is: The ball or our inability to engage with such feats of the imagination.

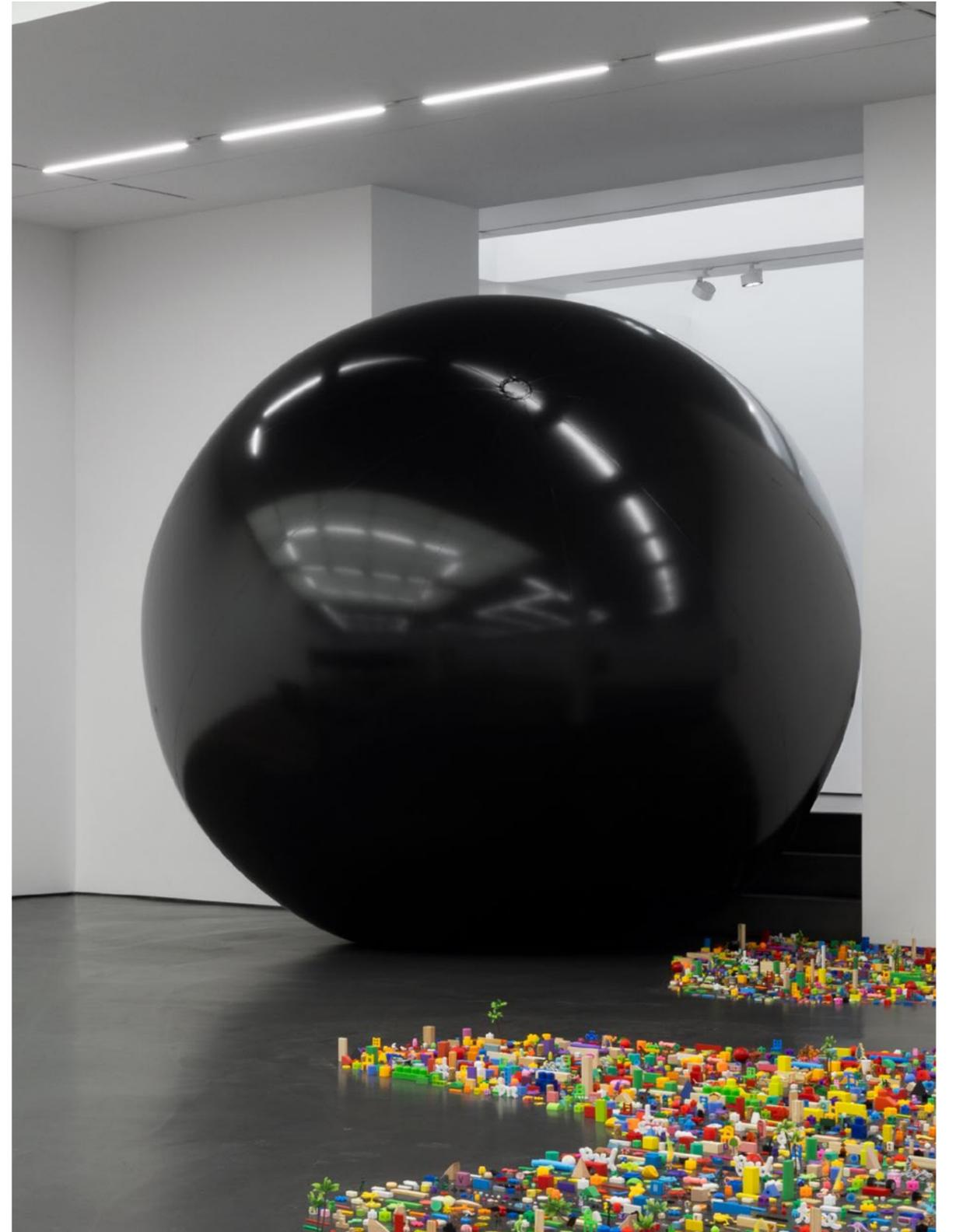
Human perception and cognition, the way humans navigate and perceive the world around them are recurring topics in Ryan Gander’s artistic practice. Gander’s works are focused on the playfulness and imagination of children, which is often more expansive and less restrictive than adult behavior, less encumbered by “reality,” facts and appearances.



Los fantasmas tienen dientes? (Do ghosts have teeth?), 2024, PVC, ink, ø 370 cm (145 5/8 in) (RG 439).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)



Detail: **Los fantasmas tienen dientes? (Do ghosts have teeth?)**, 2024, PVC, ink, ø 370 cm (145 5/8 in) (RG 439).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)



Los fantasmas tienen dientes? (Do ghosts have teeth?), 2024, PVC, ink, ø 370 cm (145 5/8 in) (RG 439).
Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)



Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

PAINTING DRAWINGS, 2024

Ryan Gander's work places a used cloth napkin in a frame, behind glass. The napkins in the series, titled *Painting drawing*, are from real-life events the artist attended, attested by the precise captions which designate the items on the menu that left the stains. Affixed to burlap or coarse unprimed linen, each napkin features a delicate drawing of a painting on an easel. The work plays on the doubling of a drawing of a painting, framed on canvas, the traditional support of paintings. With this series Gander, whose practice does not include any painting as such, addresses preconceived notions of artistic production which is still largely associated with this medium.

Napkins from dinners he attended are also a subject of Gander's earlier series *I've enabled every rule*, for which the artist had linen dinner napkins cast in Carrara marble and placed upon modernist wooden plinths.



Painting drawing, 2024, stolen cotton napkin, ink, decaf espresso, tiramisu, 48,3 x 48,5 x 5 cm (19 x 19 1/8 x 2 in) (RG 449)



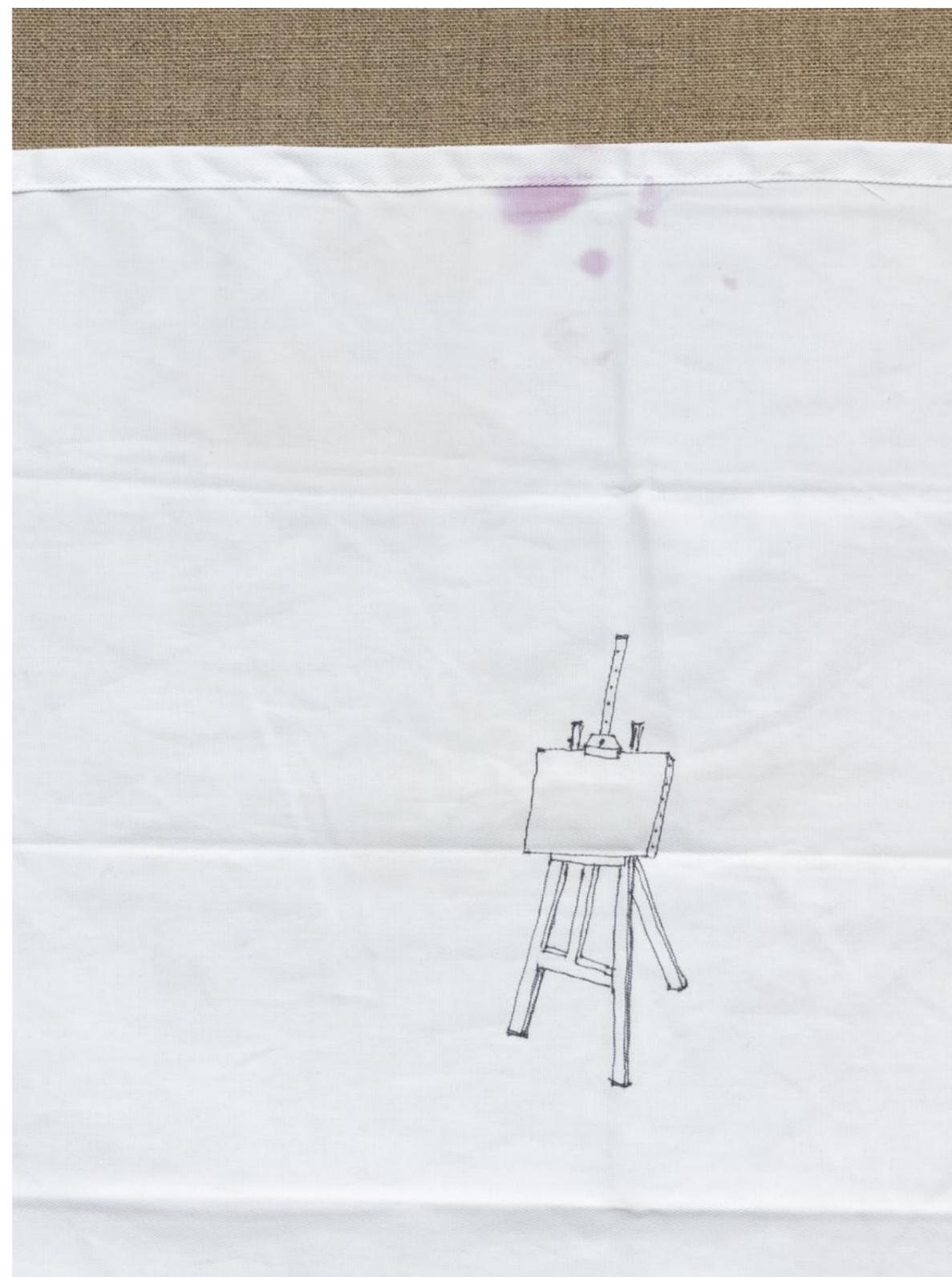
Painting drawing, 2024, stolen cotton napkin, ink, decaf espresso, tiramisu, 48,3 x 48,5 x 5 cm (19 x 19 1/8 x 2 in) (RG 449)



Detail: Painting drawing, 2024, stolen cotton napkin, ink, decaf espresso, tiramisu, 48,3 x 48,5 x 5 cm (19 x 19 1/8 x 2 in) (RG 449)



Painting drawing, 2024, stolen cotton napkin, ink, Aloxe Corton 1er Cru rouge Domaine du Pavillon, 67,4 x 67,5 x 5 cm (26 1/2 x 26 5/8 x 2 in) (RG 450)



Detail: **Painting drawing**, 2024, stolen cotton napkin, ink, Aloxe Corton 1er Cru rouge Domaine du Pavillon, 67,4 x 67,5 x 5 cm (26 1/2 x 26 5/8 x 2 in) (RG 450)



Exhibition view: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

AVAILABLE WORKS



Ryan Gander
Closed systems, 2024
 Floor installation, wooden and plastic toys
 Dimensions variable
 Edition of 3
 (RG 438)



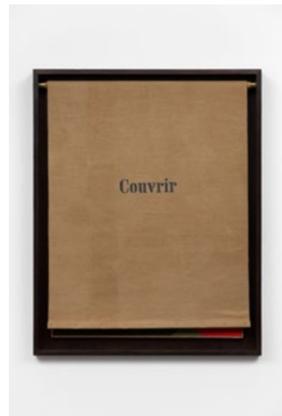
Ryan Gander
Ryan Waiting, 2024
 Commissioned by VIVE Arts
 Artificial intelligence virtual reality simulation,
 monitors, headsets
 Dimensions variable
 Edition of 3
 (RG 443)



Ryan Gander
Los fantasmas tienen dientes? (Do ghosts have teeth?), 2024
 PVC, ink
 ø 370 cm (145 5/8 in)
 (RG 439)



Ryan Gander
I be... (I xviii), 2024
 Antique mirror, cold cast marble
 113 x 80 x 23 cm (44 1/2 x 31 1/2 x 9 in)
 (RG 444)



Ryan Gander
Couvrir, 2024
 Wenge wood, cherry wood, glass, brass, hessian,
 acrylic
 97 x 122 x 11 cm (38 1/4 x 48 x 4 3/8 in)
 (RG 441)



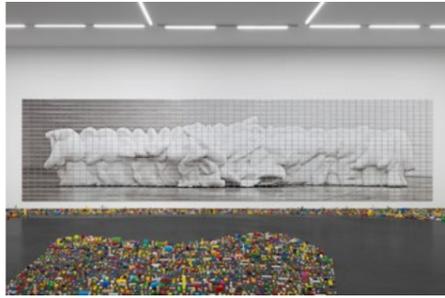
Ryan Gander
I be... (I xxx), 2024
 Antique mirror, cold cast marble
 153 x 88 x 20 cm (60 1/4 x 34 5/8 x 7 7/8 in)
 (RG 445)



Ryan Gander
Swan Song (They will only encourage you to perform the script), 2024
 Animatronic puppet, plastic
 20 x 53 x 27 cm (7 7/8 x 20 7/8 x 10 5/8 in) (puppet)
 40 x 105 x 34 cm (15 3/4 x 41 3/8 x 13 3/8 in) (overall)
 Duration: 13:13 min
 Edition of 3
 (RG 442)



Ryan Gander
Idea machine, 2024
 Steel, thermal receipt printer, motion sensor
 30 x 30 x 27,5 cm (11 3/4 x 11 3/4 x 10 7/8 in)
 Edition of 3
 (RG 446)



Ryan Gander
Instinctive, unproductive and free (Departure),
 2024
 Paper, metal
 2,42 x 10,24 x 0,3 m (7,9 x 33,6 ft)
 Edition of 1
 (RG 447)



Ryan Gander
Painting drawing, 2024
 Stolen cotton napkin, ink, decaf espresso, tiramisu
 48,3 x 48,5 x 5 cm (19 x 19 1/8 x 2 in)
 (RG 449)



Ryan Gander
Painting drawing, 2024
 Stolen cotton napkin, ink, Aloxe Corton 1er Cru rouge
 Domaine du Pavillon
 67,4 x 67,5 x 5 cm (26 1/2 x 26 5/8 x 2 in)
 (RG 450)

SELECTED PRESS

Sonnabend, 2. November 2024 tagesspiegel.de

Kunst & Markt Kultur 27



Blick in die aktuelle Ausstellung von Ryan Gander in der Galerie Esther Schipper.

Die neue Ausstellung von Ryan Gander Hundert Jahre Langeweile

Von Birgit Rieger

Eine Landschaft aus kleinen Plastikspielsachen breitet sich im Galerieraum aus. Man sieht Figuren, Türmchen und Tierchen in Reih und Glied, eins hinter dem anderen in vertikalen Linien. Ruhe vermittelt diese Bodenarbeit nicht, dafür ist sie zu heterogen und zu bunt. Während man noch versucht diesem Rätsel aus Chaos und Ordnung auf die Spur zu kommen, kommt Ryan Gander um die Ecke und sagt, es gebe keine Logik im System.

Die Ausstellung, die der 1976 im englischen Chester geborene Künstler in der Galerie Esther Schipper eingerichtet hat, dreht sich um Reizüberflutung, Ablenkung und die Jagd nach immer stärkeren Reizen in Social-Media-Zeiten. Es sei die persönlichste Ausstellung, die er je gemacht hat, sagt Gander. Sein Gefühl dabei: ein bisschen *cringe*.

Porträt des Sohnes
 Gander ist als international erfolgreicher Konzeptkünstler in allen Medien unterwegs. Mal macht er Skulpturen aus Stahl oder Marmor, dann eine animatronische Maus, die übers Leben philosophiert, er gibt Lectures, schreibt Gedichte und kreierte Kunst mit verschiedenen Alter Egos. Bei Esther Schipper zeigt er nun konzeptuelle Porträts von sich und seinem Sohn Baxter, bei dem vor einigen Jahren Autismus diagnostiziert wurde. Es gehe nicht um ihn, sondern um universelle Themen, sagt Gander. Identitätspolitik ist ihm ein Graus, wohl auch weil andere das oft auf ihn als Mensch im Rollstuhl projizieren.

Die KI-gesteuerte Arbeit „Ryan Waiting“ zeigt einen digitalen Avatar des Künstlers, der sich in einer grauen, horizontlosen Fläche bewegt. An der Wand hängt ein mehrere Meter langes horizontales

Die Ausstellung

Bis 7. Dezember, „This is feeling all of it“, Galerie Esther Schipper, Potsdamer Str. 81 E, Berlin. Die Ausstellung hat dienstags bis samstags von 11 - 18 Uhr geöffnet.

Bild, im Raster auf 1500 Postkarten gedruckt. Es ist ein Porträt seines Sohnes Baxter. „Weil Baxter ständig in Bewegung ist, konnte ich keine statische Skulptur von ihm entwerfen, wie ich es mit meinen Töchtern gemacht habe“, sagt Gander. Stattdessen macht er einen 20-Sekunden-Scan von dem Kind, verwandelte die Aufnahme in eine Marmorskulptur, druckte sie als Foto aus und zerlegte es in 1500 Teile. „Das kommt Baxter sehr nahe“, sagt Gander.

Spielsachen in Reih und Glied

Die Spielzeugarbeit am Boden ist ein Symbol für die Beziehung zwischen Vater und Sohn und ihren völlig unterschiedlichen Wahrnehmungen. Ryan Gander, dessen Welterschließung über Sprache funktioniert und der nicht läuft, und Baxter, der keine Sprache benutzt, dafür aber sehr körperlich agiert. Baxter baue die Spielsachen zu Hause genauso auf wie hier in der Galerie, erzählt Gander. Er versuche nicht, Baxters Weltwahrnehmung zu verstehen, sondern sie einfach anzunehmen. Offenbar übt Gander das Loslassen. Einerseits verschenkt er seine nicht realisierten, künstlerischen Ideen per Automat ans Publikum, andererseits macht er sich in „Ryan Waiting“ im digitalen Raum unsterblich.

Die Galerie promotet die Schau damit, dass Gander zum ersten Mal mit künstlicher Intelligenz und Virtual Reality-Technologie arbeitet. Die unbegrenzten Möglichkeiten der VR nutzt er in einer Art Reverse-Modus.

Was er für seine VR-Arbeit vor allem getan hat, ist lange stillzuhalten. Für „Ryan Waiting“, das in der Galerie als Mehrkanal-Videoinstallation und mit VR-Headset zu erleben ist, saß Gander viele Stunden lang tatenlos da – und machte nicht viel, außer schauen,

blinzeln, sich im Raum bewegen, was man eben so macht, während man nichts macht.

100 Jahre Lebenszeit

Ganders Körperbewegungen wurde per Motion Capture gefilmt und ein 3D-Modell erstellt. Der Avatar des Künstlers wird ab Ausstellungseröffnung hundert Jahre lang in dieser Animation vor sich hinleben, ob jemand zuschaut oder nicht, seine Bewegungen und seine Laune verändern sich, gesteuert von einem Algorithmus der Daten zu Tageszeit, Klima und Ganders Relevanz im Kunstbetrieb verarbeitet. Er bleibt, wenn der echte Ryan Gander längst tot ist, sein virtuelles Vermächtnis.

Ein essenzieller Teil der Arbeit besteht aus rechtlichen Verträgen, die festlegen, wie das Ganze am Laufen gehalten werden soll. Es ist eine aufwändige und zugleich kontemplative Hommage an die Langeweile, an den ereignislosen Zustand, den es braucht, um neue Ideen zu generieren. Und natürlich ist es auch eine Erinnerung an das Abfließen der Lebenszeit, und dass man sich gut überlegen sollte, wie man sie füllt. Gander liefert seinen Zuschauern verschiedene Möglichkeiten, um auf eigene Ablenkungsstrategien und den Umgang mit Zeit zu schauen. Als Künstler ist er selbst Teil der Aufmerksamkeitsökonomie, will gesehen werden, giert nach Likes und Klicks und neuem Content bei Social Media.

Die Angst, dem zu erliegen, hat er in eine weitere Arbeit gepackt. Wieder ein Abbild seiner selbst. Es liegt in der Ecke und nennt sich „Little Stink“, eine schlechte Version seiner selbst, die faul daliegt und Kunst aus eiteln Motiven macht. Es ist eine bewegende Ausstellung geworden, die auf subtile Art Persönliches behandelt. Und nein, es ist nicht *cringe*.

ESTHER SCHIPPER GMBH
POTSDAMER STRASSE 81E
D-10785 BERLIN
TEL: +49 (0)30 374433133
WWW.ESTHERSCHIPPER.COM
OFFICE@ESTHERSCHIPPER.COM