

LIAM GILLICK

FACT STRUCTURES

AMOUNT STRUCTURES

LANGUAGE STRUCTURES

Esther Schipper, Berlin

March 15 – April 13, 2024



Esther Schipper

Liam Gillick



Liam Gillick was born in 1964 in Aylesbury, England. He studied at Goldsmiths, University of London. He lives and works in New York.

Liam Gillick deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. Examining the aesthetics of the constructed world, Gillick's work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus.

Gillick's work ranges from small books to large-scale architectural collaborations. His practice exists in a constant tension between his formally minimalistic works that reflect upon the language of renovated space and his critical approach through writing and the use of text. This approach is brought together in a continual testing of the conventions of the exhibition as form. In addition, he has produced a number of short films since the late 2000s, which address the construction of the creative persona in the light of the enduring mutability of the contemporary artist as a cultural figure.

Gillick uses a wide-ranging vocabulary to knowingly question the role art may play in society and how aesthetics is a political issue in the neo-liberal economy. His artworks place the viewer in an implicated role and designate spaces where it might be possible to rethink the way the built world intersects with modes of critique.

A selection of Liam Gillick's critical writing appeared as **Proxemics: Selected Writings (1988–2006)** in 2007 and his artistic writing as **All Books** in 2009. In 2016, Columbia University published **Industry and Intelligence: Contemporary Art Since 1820**, an analysis of the origins of contemporary art.

The artist has exhibited extensively. Recent institutional solo exhibitions include: **Filtered Time**, Pergamonmuseum, Berlin (2023); **Liam Gillick: Kinetic Energy of Rigid Bodies**, Kunst-Station Sankt Peter, Cologne (2021); **The Work Life Effect**, Gwangju Museum of Art, Gwangju (2021); **Stinking Dawn** (with Gelatin), Kunsthalle Wien, Vienna (2019); **Standing on Top of a Building: Films 2008-2019**, Museo d'Arte Contemporanea Donnaregina, Naples (2019); **The Light is no Brighter at the Centre**, CAC Contemporary Art Centre, Vilnius (2017); **Campaign: An Exhibition in Four Moments**, Museu Serralves, Porto (2016); **What's What in A Mirror**, Dublin City Gallery – The Hugh Lane, Dublin (2016); **All-Imitate-Act**, Stedelijk Museum and Holland Festival, Amsterdam (2015); **From 199C to 199D**, Le Magasin, Grenoble (2014); **From 199A to 199B**, Hessel Museum of Art, Bard College, New York (2012).

In 2009, Gillick represented Germany at the 53rd Venice Biennale. He participated in the 50th Venice Biennale (2003) and in documenta X in Kassel (1997). Gillick was the artistic director of the 2016 Okayama Art Summit, entitled **Development**.

Gillick's work is held in the collections of The Albright Knox Museum, Buffalo; Arts Council Collection, London; Baltimore Museum of Art, Baltimore; British Council Collection, London; Centre Georges Pompidou, Paris; Essl Museum of Contemporary Art, Vienna; Fondazione Sandretto Re Rebaudengo, Turin; Fonds Régional d'Art Contemporain (FRAC); Fonds National d'Art Contemporain (FNAC); Fundación Jumex, Ecatepec; Guggenheim Museum, Bilbao; The Hirshhorn Museum and Sculpture Garden, Washington DC; Lenbachhaus Museum, Munich; Musée d'Art Moderne et Contemporain, Geneva; Moderna Museet, Stockholm; Museum der Angewandten Kunst, Vienna; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; Muzeum Sztuki, Lodz; The Solomon R. Guggenheim Museum, New York; Tate, London.

Cover, exhibition view: **Fact-Structures Amount Structures Language-Structures**, Esther Schipper, Berlin (2024)

Photos © Andrea Rossetti

PRESS RELEASE

Esther Schipper is pleased to present **Fact Structures Amount Structures Language Structures**, Liam Gillick's tenth solo exhibition with the gallery.

Liam Gillick's new works draw on the artist's long-standing interest in how ideologies find form. Seeking new ways to represent complex interrelations—material and human—his work involves installation, sculptural work, films, graphics, and texts. All these different approaches are an integral part of a coherent project. A central aspect of his work has been the representation of production as it concerns changing processes of manufacturing, construction, and communication in a period of radical upheaval and displacement.

Recent bodies of works have functioned as abstractions derived from the functional organs of a building. Resembling heat sinks or vents they have suggested the building as a body and an abstraction that draws inspiration from server farms, hard drives and circuits. Gillick's use of mathematical equations pursued a similar search for an abstracted language, their economy and beauty suggesting a parallel visual language that exists as pure conceptual potential.

In the course of recent large-scale institutional projects, in particular **Filtered Time** at the Pergamon Museum in Berlin in 2023, Gillick has developed a new underlying narrative in response to his continued engagement with the history of standardized graphical systems.

The new body of work draws conceptually on the work of Otto Neurath and Gerd Arntz who in the 1920s developed a system to simply represent complex statistical information, known as the Vienna Method or, beginning in 1935, as ISOTYPE (International System of Typographic Picture Education). A philosopher and sociologist, Neurath recognized in cinema and advertising a visual mode of communication that could be adopted to convey information. With the development of a quantitative system using pictograms, Neurath sought to make specialized knowledge legible to non-specialized mass audiences. The graphics for these early modern pictograms were created by German artist Gerd Arntz. An instrument of education, the visual language was intended to reduce the role of convention, custom and schooling in the reception of knowledge and with its comparative signs also stimulate both intellect and imagination.

With this exhibition, Gillick proposes a new model for representing the processes of advanced production. The abstract forms in this exhibition represent a more elusive visual language that might represent new advanced forms of production today. This exhibition introduces three unresolved artistic elements that operate alongside each other, in a series of contradictory parallels. Color has always pervaded Gillick's work where it is present as a theoretical subject. He deploys the history of color theory, for practical applications, and makes use of its sheer impact, and phenomenological effects. Resolute color choices for individual works and their elements act as a reminder of the artist's broad understanding of its transformative power. The works address the gap between what is desired, what is produced and how it is described.

Three distinct types of wall-mounted works attempt to find abstraction in the material structures of advanced production. The wall works are constructed from lightweight aluminium t-slot extrusions that are commonly used for the construction of laboratory rigs, CNC machines, and advanced production lines. These extrusions create self-contained systems evocative of the mute, smooth flows of advanced production in stasis.

Each work is accompanied by a unique book jacket design featuring a new abstract neo-Isotype by Gillick on the cover. While the wall structures are clean, stark and direct – what they point to—represented by the paired potential book—is interwoven and elusive. The neo-isotype marks are a visual language consciously derived from the legacy of attempts in 1920s Europe, to rationalize understanding of production, consumption and social development. Yet in this case they are entirely abstract and elusive in terms of precise representation, developing forms of contemporary abstraction as modes of production and consumption continue to evolve and mutate.



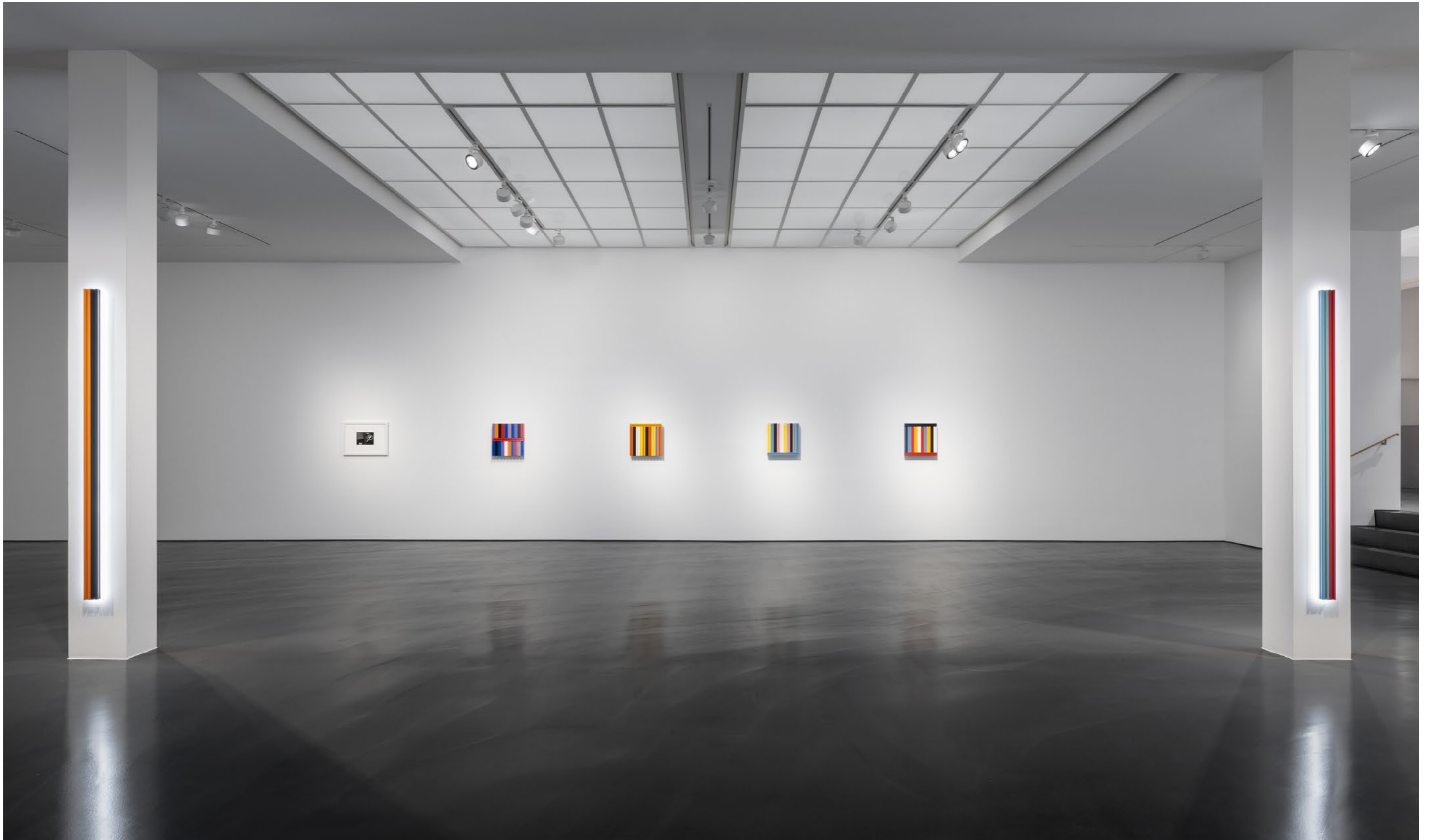
Artist's video made especially for the exhibition



Exhibition view: Liam Gillick, **Fact-Structures Amount Structures Language-Structures**, Esther Schipper, Berlin (2024)



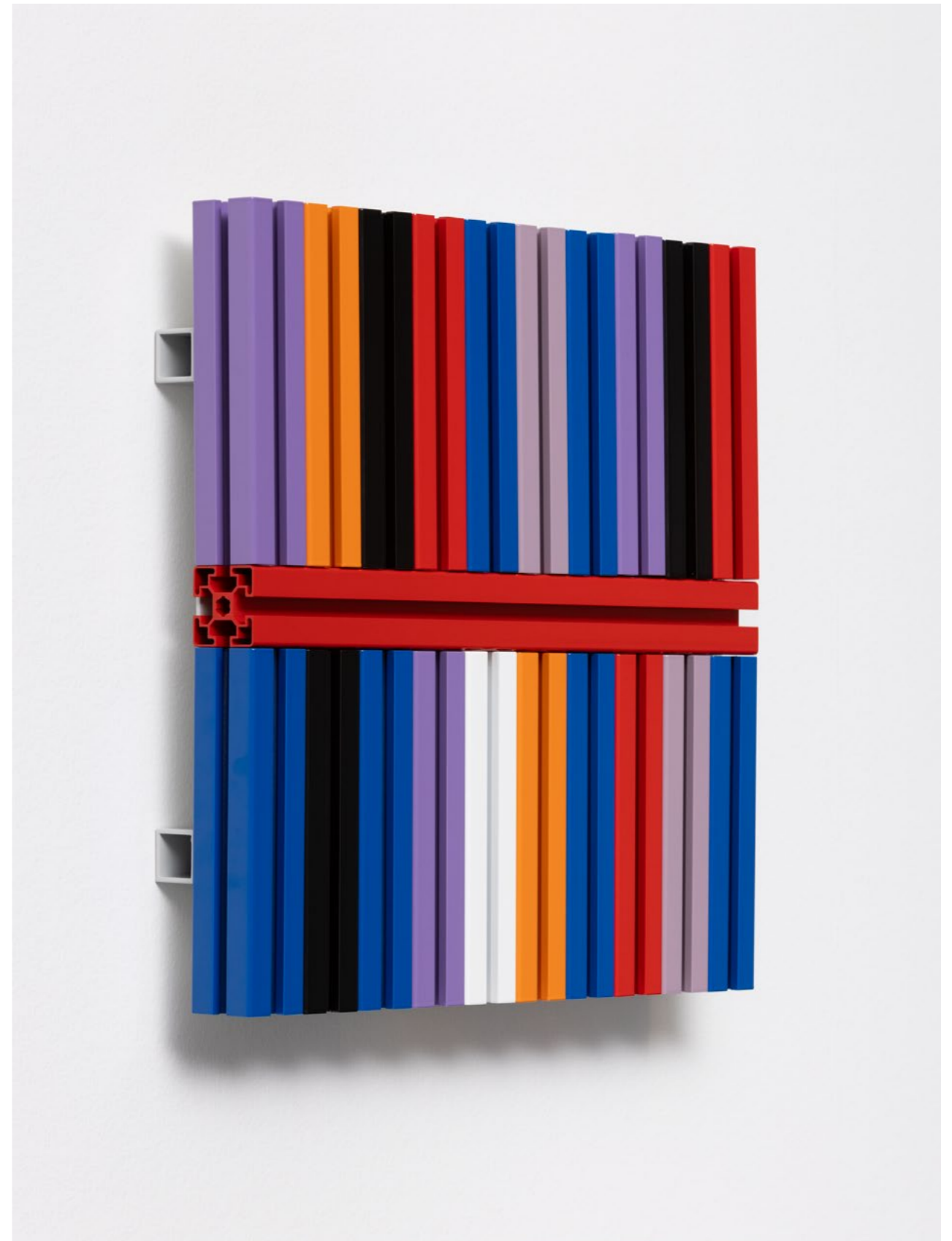
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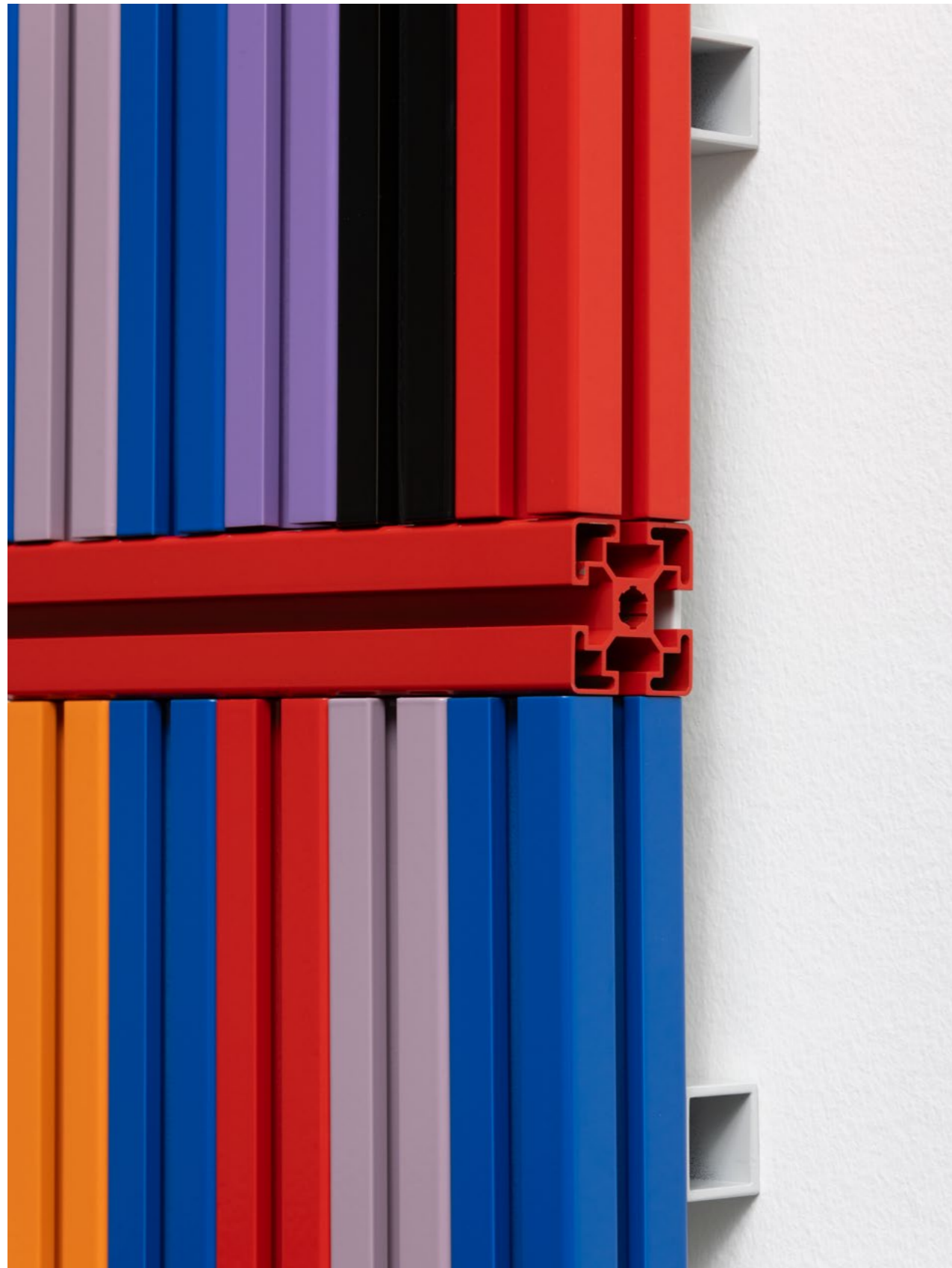
Exhibition view: Liam Gillick, **Fact-Structures Amount Structures Language-Structures**, Esther Schipper, Berlin (2024)



Blue Non-linear Flow, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1154)



Blue Non-linear Flow, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1154)



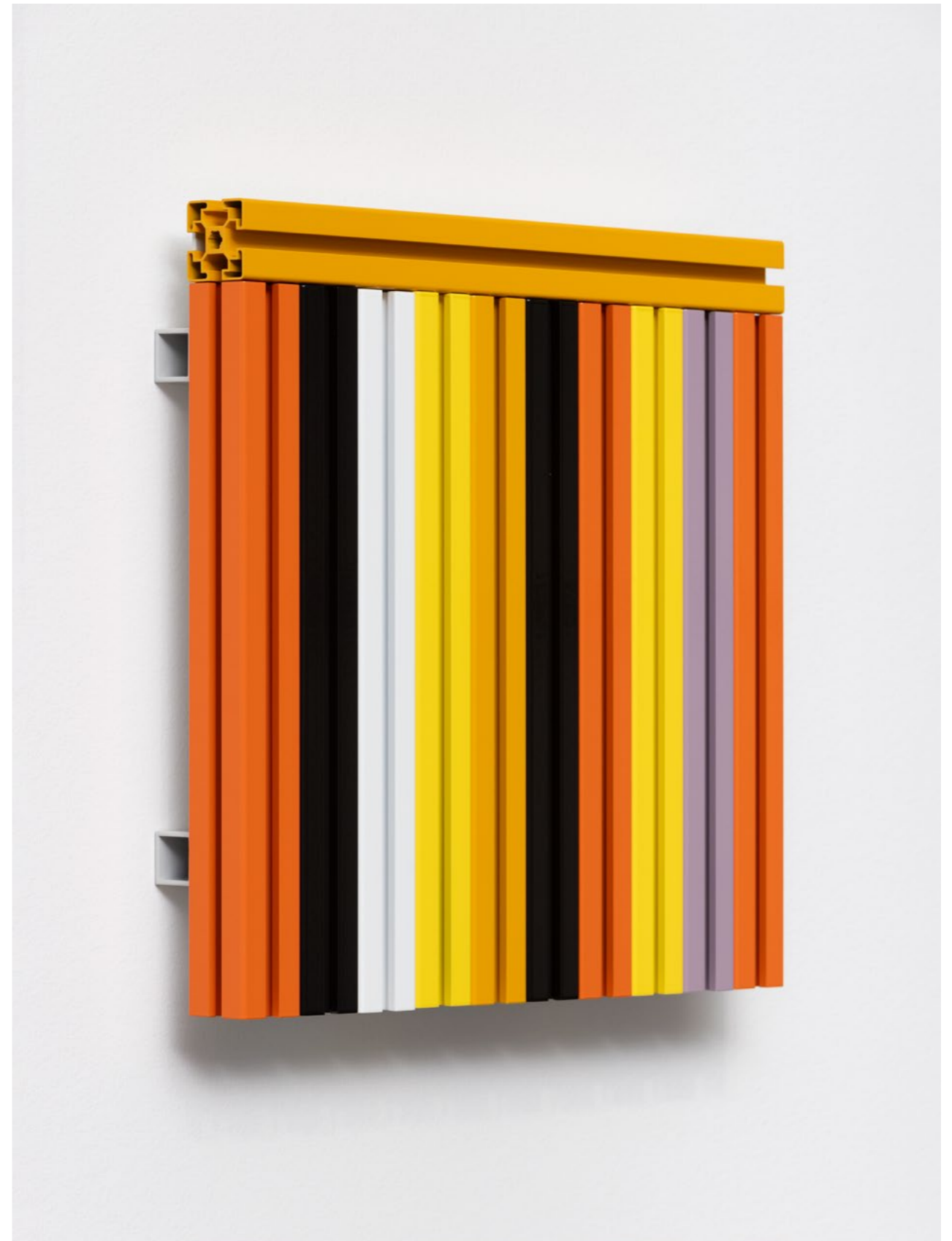
Detail: **Blue Non-linear Flow**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1154)



Artist print: **Blue Non-linear Flow**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1154).
Each work is accompanied by print of a unique book jacket design that features short quote by the philosopher and social scientist Otto Neurath, and, on the right, the cover proper of a book, an image of a thought bubble with a schematic drawing. This unique motif relates to the notion of a new visual language and also functions as the announcement of a potential publication.



Orange Network Flow Problem, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1155)



Orange Network Flow Problem, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1155)



Detail: **Orange Network Flow Problem**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1155)



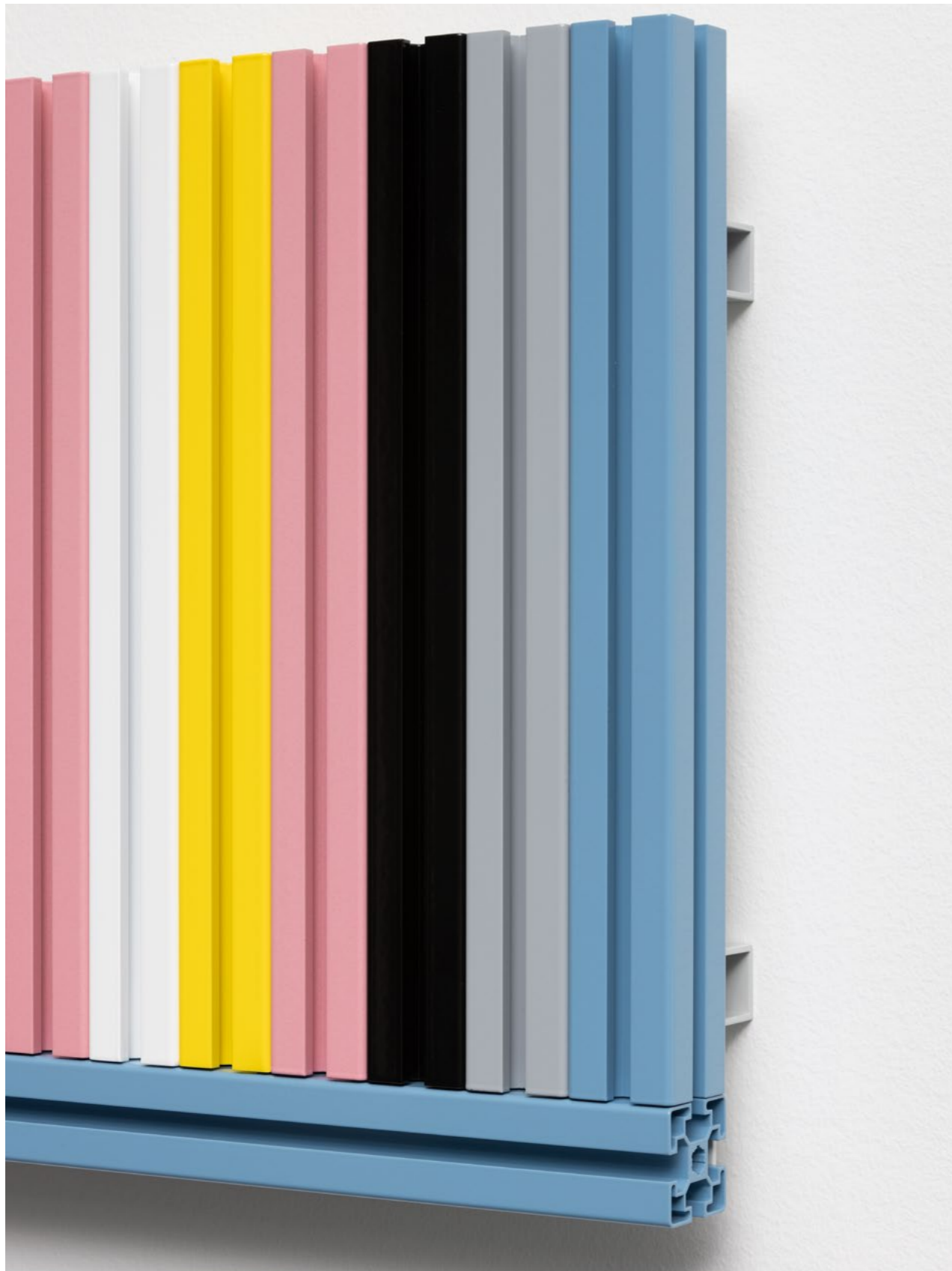
Artist print: **Orange Network Flow Problem**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1155)



Blue Flow Line, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part)
(LG 1156)



Blue Flow Line, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part)
(LG 1156)



Detail: **Blue Flow Line**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1156)



Artist print: **Blue Flow Line**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1156)



Red Flow Process, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1157)



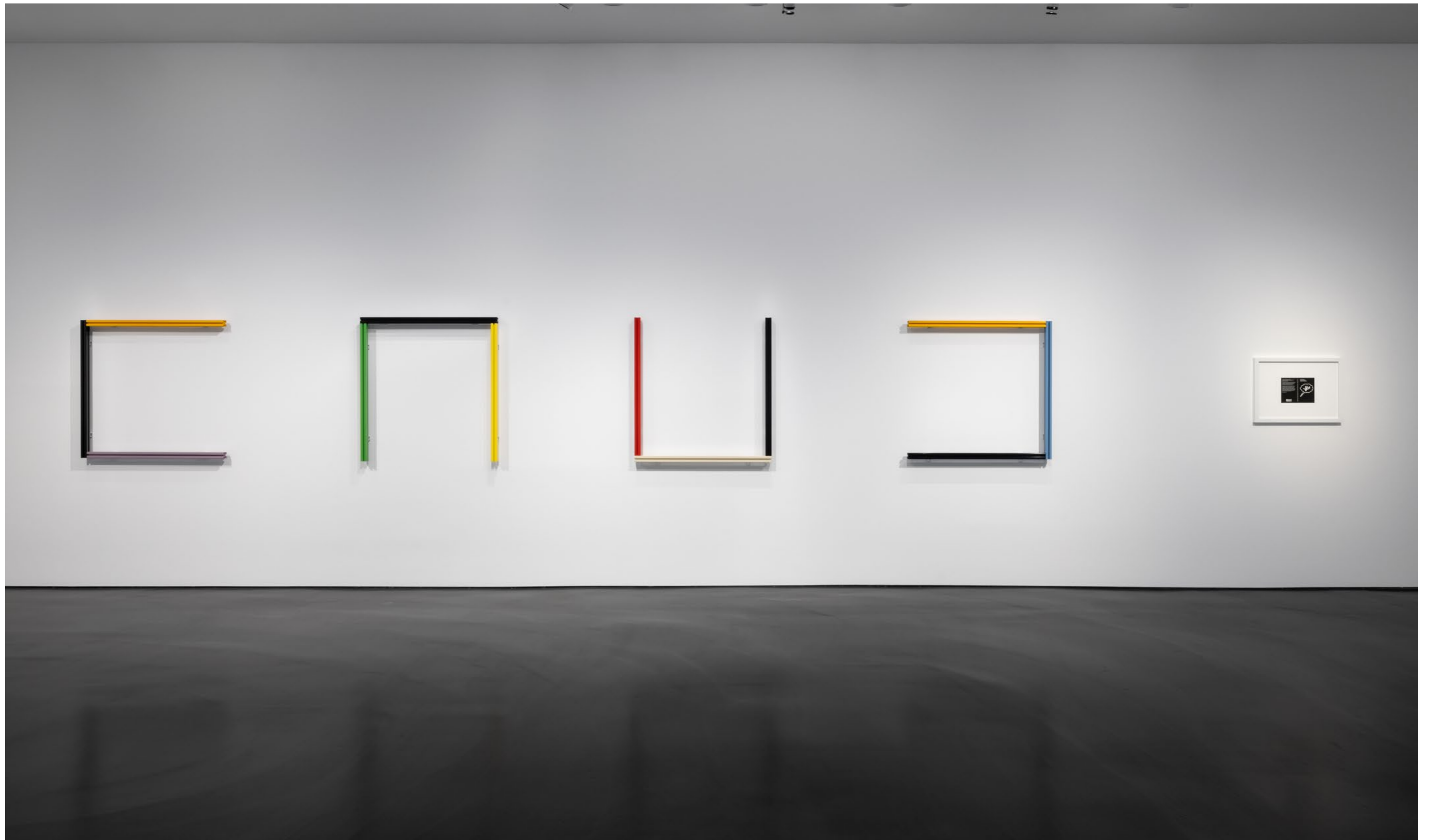
Red Flow Process, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1157)



Detail: **Red Flow Process**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1157)



Artist print: **Red Flow Process**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1157)



Exhibition view: Liam Gillick, **Fact-Structures Amount Structures Language-Structures**, Esther Schipper, Berlin (2024)



Violet Discrete Optimization, 2024, powder-coated aluminum accompanied by an artist print, 100 x 100 x 4,5 cm (39 3/8 x 39 3/8 x 1 3/4 in) (aluminum part) (LG 1158)



Detail and artist print: **Violet Discrete Optimization**, 2024, powder-coated aluminum accompanied by an artist print, 100 x 100 x 4,5 cm (39 3/8 x 39 3/8 x 1 3/4 in) (aluminum part) (LG 1158)



Green Discrete Part Production, 2024, powder-coated aluminum accompanied by an artist print, 100 x 100 x 4,5 cm (39 3/8 x 39 3/8 x 1 3/4 in) (aluminum part) (LG 1159)



Detail and artist print: **Green Discrete Part Production**, 2024, powder-coated aluminum accompanied by an artist print, 100 x 100 x 4,5 cm (39 3/8 x 39 3/8 x 1 3/4 in) (aluminum part) (LG 1159)



Ivory Discrete Probability, 2024, powder-coated aluminum accompanied by an artist print, 100 x 100 x 4,5 cm (39 3/8 x 39 3/8 x 1 3/4 in) (aluminum part) (LG 1160)



Detail and artist print: **Ivory Discrete Probability**, 2024, powder-coated aluminum accompanied by an artist print, 100 x 100 x 4,5 cm (39 3/8 x 39 3/8 x 1 3/4 in) (aluminum part) (LG 1160)



Yellow Discrete Material Flow, 2024, powder-coated aluminum accompanied by an artist print, 100 x 100 x 4,5 cm (39 3/8 x 39 3/8 x 1 3/4 in) (aluminum part) (LG 1161)



Detail and artist print: **Yellow Discrete Material Flow**, 2024, powder-coated aluminum accompanied by an artist print, 100 x 100 x 4,5 cm (39 3/8 x 39 3/8 x 1 3/4 in) (aluminum part) (LG 1161)



Exhibition view: Liam Gillick, **Fact-Structures Amount Structures Language-Structures**, Esther Schipper, Berlin (2024)



Lilac Fixed Routing, 2024, powder-coated aluminum accompanied by an artist print, 200 x 200 x 4,5 cm (78 3/4 x 78 3/4 x 1 3/4 in) (aluminum part) (LG 1162)



Detail and artist print: **Lilac Fixed Routing**, 2024, powder-coated aluminum accompanied by an artist print, 200 x 200 x 4,5 cm (78 3/4 x 78 3/4 x 1 3/4 in) (aluminum part) (LG 1162)



Orange Fixed Point Problem, 2024, powder-coated aluminum accompanied by an artist print, 200 x 200 x 4,5 cm (78 3/4 x 78 3/4 x 1 3/4 in) (aluminum part) (LG 1163)



Detail and artist print: **Orange Fixed Point Problem**, 2024, powder-coated aluminum accompanied by an artist print, 200 x 200 x 4,5 cm (78 3/4 x 78 3/4 x 1 3/4 in) (aluminum part) (LG 1163)



Turquoise Fixed Constant, 2024, powder-coated aluminum accompanied by an artist print, 200 x 200 x 4,5 cm (78 3/4 x 78 3/4 x 1 3/4 in) (aluminum part), (LG 1164)



Detail and artist print: **Turquoise Fixed Constant**, 2024, powder-coated aluminum accompanied by an artist print, 200 x 200 x 4,5 cm (78 3/4 x 78 3/4 x 1 3/4 in) (aluminum part), (LG 1164)



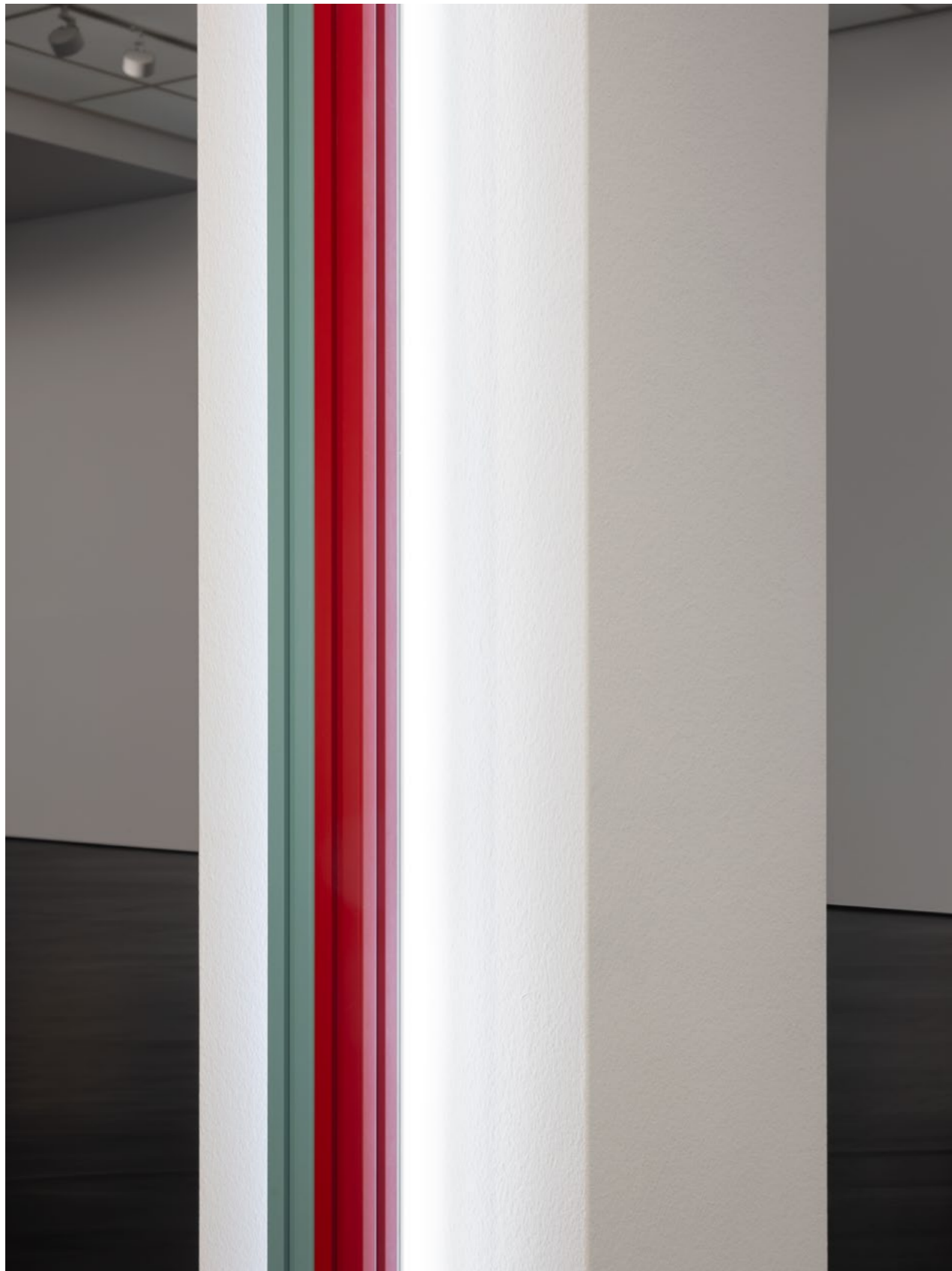
Exhibition view: Liam Gillick, **Fact-Structures Amount Structures Language-Structures**, Esther Schipper, Berlin (2024)



Red General Process, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm (78 3/4 x 1 3/4 x 1 3/4 in)
(aluminum part) (LG 1165)



Red General Process, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm (78 3/4 x 1 3/4 x 1 3/4 in)
(aluminum part) (LG 1165)



Detail: **Red General Process**, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm (78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1165)



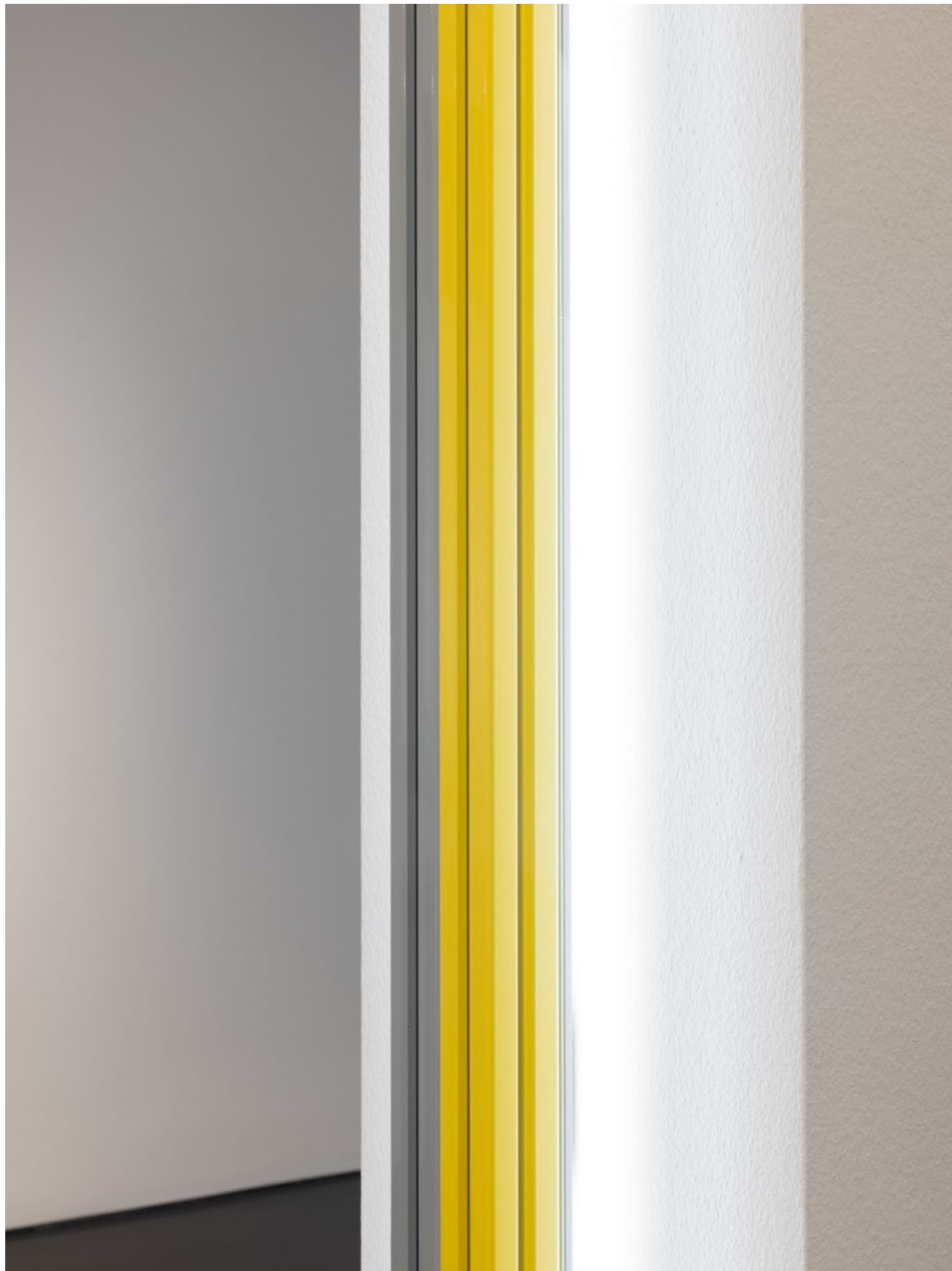
Artist print: **Red General Process**, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm (78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1165)



Grey General Classification, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm
(78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1166)



Grey General Classification, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm
(78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1166)



Detail: **Grey General Classification**, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm (78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1166)



Artist print: **Grey General Classification**, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm (78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1166)



Lilac General Repair Rate, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm
(78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1167)



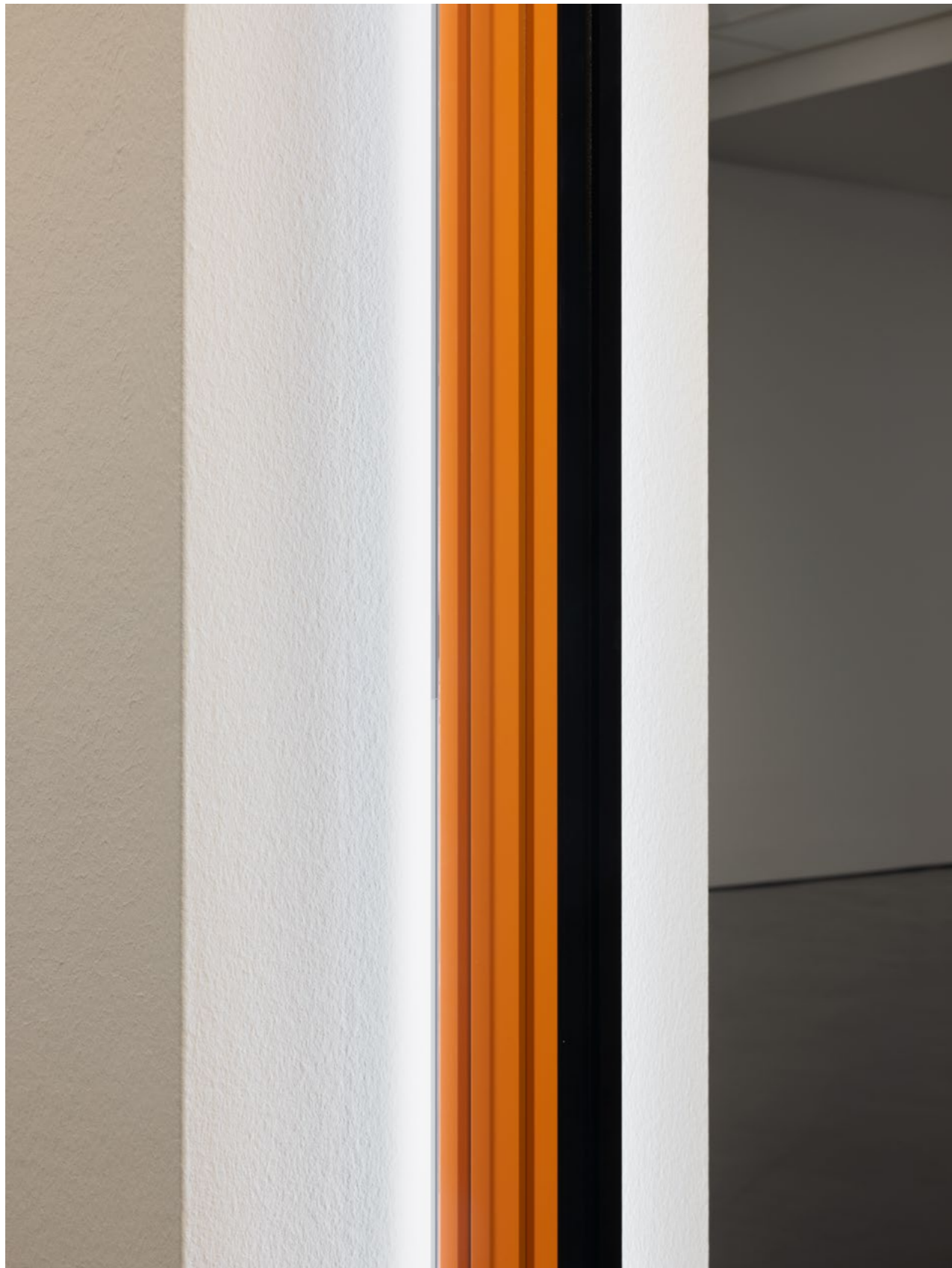
Lilac General Repair Rate, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm
(78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1167)



Orange General Solution, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm
(78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1168)



Orange General Solution, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm
(78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1168)



Detail: **Orange General Solution**, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm (78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1168)



Artist print: **Orange General Solution**, 2024, powder-coated aluminum, LED, accompanied by an artist print, 200 x 4,5 x 4,5 cm (78 3/4 x 1 3/4 x 1 3/4 in) (aluminum part) (LG 1168)



Exhibition view: Liam Gillick, **Fact-Structures Amount Structures Language-Structures**, Esther Schipper, Berlin (2024)

MODEL OF A SYSTEM TYPE 2



Model of a System Type 2, 2024, powder-coated aluminum accompanied by an artist print, 9 x 200 x 4,5 cm
(3 1/2 x 78 3/4 x 1 3/4 in) (aluminum part) (LG 1169)



Model of a System Type 2, 2024, powder-coated aluminum accompanied by an artist print, 9 x 200 x 4,5 cm (3 1/2 x 78 3/4 x 1 3/4 in) (aluminum part) (LG 1169)



Artist print: Liam Gillick, Model of a System Type 2, 2024, powder-coated aluminum accompanied by an artist print, 9 x 200 x 4,5 cm (3 1/2 x 78 3/4 x 1 3/4 in) (aluminum part) (LG 1169)

The first rule for number fact pictures:
A sign is representative of a certain amount of things;
a greater number of signs is representative of a
greater amount of things.

As an instrument of discussion, frequent use is made of
simple signs – points, lines and so on – which are not part
of the store of signs. Such pictures are not teaching
pictures, but only self-teaching pictures: they give no
memory-material, but only an idea of relations.

There is a sign for worker and a sign for coal. If it is
necessary for a worker in the coal industry to be marked
off from other workers, the sign for coal will be put on
their chest. The worker is the thing and the coal is their
quality. The worker is the root idea and the coal the
addition. On the other hand, the coal may be the root idea
and the worker the addition, for example if we are talking
about coal produced by handwork and coal produced by
machines. Then we will make the decision to put the
worker and the machine outside the coal.

O.N. London, 1936



THE ALTERANTS
FACT-STRUCTURES
AMOUNT STRUCTURES
LANGUAGE STRUCTURES



Artist print: Liam Gillick, **Model of a System Type 2**, 2024, powder-coated aluminum accompanied by an artist print, 9 x 200 x 4,5 cm
(3 1/2 x 78 3/4 x 1 3/4 in) (aluminum part) (LG 1169).
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