

Esther Schipper

Ceal Floyer

December 10, 2022 – February 4, 2023



Ceal Floyer, **Untitled Installation (Dotted Line)**, 1993-2022 (visualization)
Photo © Andrea Rossetti

Esther Schipper is pleased to announce an exhibition of works by Ceal Floyer at our Paris gallery. This is the artist's sixth solo exhibition with the gallery. On view will be a selection of new, recent and historical works.

Ceal Floyer's oeuvre is characterized by a distinct voice: exuding a quiet but forceful presence, her works address us with playfulness and profundity. Slight alterations to found objects that are usually familiar from everyday experiences create surprising interventions that heighten the awareness of our surroundings. Often the artist mixes visual and linguistic references, combining semantic levels in a disorienting and witty way. Her work achieves a profoundly paradoxical condition: feather-light gravitas.

Ceal Floyer's presentation responds to the recently opened space by subtly disrupting the self-evidence of its architecture. With simple gestures she proposes breaks or slippages in the existing rooms, toying with our perception of walls, floors and windows as anything but stable. In the main exhibition space, a large, serrated metal blade protrudes from the parquet floor. A fine circular mark completes the work, suggesting a hole is being cut into the floor from below. Drawing on the iconographic trope from cartoons, **Saw**, 2015 dramatically undermines the trust in the permanence of the ground on which we stand and generally take for granted. Installed on the wall alongside **Saw** is **12 pieces**, a new work, that consists of twelve framed graphite drawings, each depicting a single blank puzzle piece. Isolated on a blank page, the individual pieces will never meet, the jigsaw puzzle never be solved.

In the adjoining space, small tear lines discreetly edge the walls. **Untitled Installation (Dotted Line)**, 1993-2022 is an early example of Floyer's minimal, witty spatial interventions. The broken line resembles "cut-here" markings on a sheet of paper or a sewing pattern. First conceived in 1993, the work has been updated to include the image of scissors on a digital display—it is the image of the scissors that gives a new significance to the dotted line.

In the second room a video and a sound work subtly interact: presented on a large LED screen, the 2013 **Drop** consists of a deceptively still image of the evening sky. The video shows a number of drops of water hanging precariously from a horizontal railing that runs across the top of the frame. In the course of the 11:18-minute duration of the video, several of the drops fill up, drop, and new ones form. Oddly transfixing, the extremely slow transformation alters the viewer's perception of elapsing time and of the scale.

Ceal Floyer's 2018 sound sculpture, **Untitled (Static)** is a classic example of the artist's use of suggestion, recasting familiar perceptions into an unexpected experience. The sculpture is a parabolic speaker that is suspended from the ceiling and plays ready-made static sound effects. The combination of the sight of the clear plastic dome and the sound of the static provokes a "trompe l'oreille" effect as the noise seems to transform into the patter of rain upon an umbrella.

Another work subverting our understanding of space is **Hinges**, 2021. Two metal hinges, installed in a corner give the impression that the two adjoining walls could be moved in relation to one another. Characteristic of Floyer's economical and playful approach, **Hinges** momentarily changes how we perceive our surroundings in a lasting and even slightly surreal way.

A companion piece of sort is **Umbrella**, 2018, a photograph depicting a large black umbrella, unfolded and lying upside down on a grey concrete floor. Tilted at a slight angle, it is filled with water, taking up a large section of the concave shape, still and level with the floor. From a convex shield pointing toward the sky to protect from the rain, the characteristic shape has been transformed into a receptacle. Represented indoors, the question of how the liquid has accumulated inside the umbrella creates an intractable visual puzzle.

Ceal Floyer was born in 1968. She studied at Goldsmiths, University of London. The artist lives and works in Berlin. In 2006, Floyer was nominated for the Nam June Paik Award and in 2007, for the Berlin-based Preis der Nationalgalerie für junge Kunst. Floyer participated in **Manifesta 11** in Zurich (2016), **DOCUMENTA (13)** in Kassel (2012), and in the 53rd Venice Biennale (2009).

The artist has exhibited extensively. Among her numerous solo exhibitions are: **Ceal Floyer**, goeben Berlin (2021); **Ceal Floyer – Unrequited Line**, Y8 Kunstraum, Hamburg (2020); **Ceal Floyer, Exercises in Harmony 3**, Kunsthall 44Møen, Askeby (2019); **Things**, University of Michigan Museum of Art, Michigan (2019); **Maximum Headroom**, Neuer Berliner Kunstverein, Berlin (2018–2019); **Ceal Floyer**, Aspen Art Museum, Aspen (2016); **On Occasion**, Aargauer Kunsthhaus, Aarau (2016); **Ceal Floyer**, Kunstmuseum Bonn (2015); **Ceal Floyer**, Museion, Bolzano (2014); **Ceal Floyer**, Kabinett für Aktuelle Kunst, Bremerhaven (2013); **Things**, Project Arts Centre, Dublin (2011); **Works on Paper**, CCA, Tel Aviv (2011); **Ceal Floyer**, DHC/ART, Montreal (2011); **Auto Focus**, Museum of Modern Art (MOCA), North Miami (2010); **Ceal Floyer**, KW Institute For Contemporary Art, Berlin (2009), and **Gakona**, Palais de Tokyo, Paris (2009).

Floyer's work has been acquired by the following collections: Centre Pompidou, Paris; Tate, London; The Museum of Modern Art, New York; Museum für Moderne Kunst, Frankfurt; Neue Nationalgalerie, Staatliche Museen zu Berlin; Sammlung Zeitgenössische Kunst der Bundesrepublik Deutschland, Berlin; Denver Art Museum, Denver, and SFMOMA, San Francisco.

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