

LIAM GILLICK

WOVEN/INTERSECTED/REVISED



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GREY ZONE

Stemming from a program of site-specific commissions for a bank, the four books are conceived as individual monographs on each artist's contribution. Gathering preparatory material, documentation on the works, and essays by critics or the artists themselves, these volumes contribute a discussion around commissioning, the notions of public vs. private collection, and the relationship between artists and patrons.

Liam Gillick's book shows the realization of his designs in conference rooms, corridors, and offices, coinciding with his sustained interest in the negotiation of a middle ground between corporate culture and contemporary art. The volume is accompanied by an artist's essay discussing the dissolution of the public/private dichotomy into a grey zone of semi-public/semi-private spheres.

John Armleder's book focuses on the origins of his playful use of multiple styles and devaluated decorative effects for a practice claiming to be anchored in the 20th century avant-gardes.

Daniel Buren's and Robert Barry's volumes each follow the set-up of their respective artistic programs within the corporate spaces of the bank and the ways they conceived simultaneously their site-specificity and their break away

from this framework.

A box, produced in a limited edition, reunites the four volumes and adds a fifth one, describing the agenda of the commissions and the intentions of the program.

The books are published by the commissioner, BSI (Banca della Svizzera Italiana), as part of the Lugano Art Program, relaunched this year by the Italian curator and critic Luca Cerizza.