



Frequent Long Walks

A proposition by Christopher Green

Featuring:

Etel Adnan, Richard Artschwager, Vija Celmins
Jem Cohen, Michael Dumontier & Neil Farber
Hreinn Fridfinnsson, Ian Hamilton Finlay
Mary Heilmann, Agnes Martin, Vicken Parsons
Nigel Shafran, Philippe Van Snick, Anne Truitt
Christophe von Weyhe

Opening 8 March 6 – 9 pm

9 March – 23 April 2016

Hannah Barry Gallery
4 Holly Grove, London SE15 5DF
www.hannahbarry.com

Etel Adnan
b. 1925

Mary Heilmann
b. 1940

Richard Artschwager
b. 1923 d. 2013

Agnes Martin
b. 1912 d. 2004

Vija Celmins
b. 1938

Vicken Parsons
b. 1957

Jem Cohen
b. 1962

Nigel Shafran
b. 1964

Michael Dumontier
& Neil Farber
b. 1974 & b. 1975

Philippe Van Snick
b. 1946

Hreinn Fridfinnsson
b. 1943

Anne Truitt
b. 1921 d. 2004

Ian Hamilton Finlay
b. 1925 d. 2006

Christophe von Weyhe
b. 1937

Special Thanks:

To all the artists and Sorcha Richardson, Susan May, Romilly Phillips and Katrina Crear at White Cube, Bob Monk, Maggie Dougherty and Jonathan Germaine at Gagolian Gallery, New York, James Lingwood, Halla Einarsdóttir and Sólveig Stewart at Hreinn Fridfinnsson Studio, Stéphanie Roisin at Meessen De Clercq, Jelena Seng, David Wood, Emma Mee at Victoria Miro Gallery, Pia Simig, Nerissa Khan,

Esther Flury, Barbara Corti, Gemma March and Iwan and Manuela Wirth at Hauser & Wirth, Alice O'Reilly, Helen Waters, Luke Duncan and Martha Ronson at Alan Cristea, Tatjana Pieters, Alexandra Truitt, Jem Cohen, Arne Glimcher, Mary Lance, Siobhan Davies and David Hinton, Donatien Grau, Elisabeth Golovina-Benois at Galerie Eric Dupont, Paris, Diana Cordoba Barrios, Riccardo Pillon and Charles Clarke.

Dear reader,

I do not wish to tell you what to think nor tell you what you see. All I ask of you is to look and to think for yourself. There is a title, there is a location, there are objects and ideas made by various people, and there is of course you, and for a moment, me. What I will outline are my reasons for bringing these artists together and, in turn, for making an exhibition.

To start: The show's title is derived from a description of the Swiss writer Robert Walser, in which it was stated that the writer was known to take 'frequent long walks'. I was introduced to Walser's work through a conversation with the artist John Tremblay¹, whose work I included in an exhibition in Brussels in 2014. Here this thread is continued, picked up; Tremblay is not here, and Walser alone cannot be held as the sole driving force for these artists being brought together.

In recent years there have been a handful of exhibitions dedicated to the writer's legacy². My interest in Walser is predominantly in the nature of his very person³; his attitude, as opposed to citing him as an influence or inspiration to the work of the artists here. For example, Hermann Hesse was a great admirer of Walser's work, and I am an admirer of Hesse's work, and yet Hesse is not in the show, but his kindred spirit might be. To focus too heavily on Walser in this instance, I feel, would be as if to spend so much time checking the ingredients that the pot boils dry, and the meal spoils — a kind of scholarly interrogation of his work. Scholar of Walser I am not, and do not aspire to be, for this is not what Walser as a writer requests from his readers. Similarly I do not expect you to have done your 'homework' before viewing the works in this exhibition.

When making exhibitions I am willing - at times positively eager - to co-opt the unexpected — the unforeseen. After all, one cannot be truly certain how works by a diverse selection of artists will actually 'sit' next to one another - how they will behave - until the works requested are received and positioned within their predestined temporary accommodation: the gallery.

Whether or not the artists were aware of Walser's work was not a prerequisite for their inclusion in this exhibition. Common to the artists and the particular works chosen to form this exhibition, is the notion of time and gestation. Most of the works included could be described as possessing a kind of slowness in their burn; giving-off seemingly very little on first encounter; artists who frequently stoke the viewer's perception; unravelling their ideas, their speech, slowly over time⁴.

I'd ask you to consider what it means to take frequent, long walks; to surrender to the journey; to not choose the quickest route from A to B; to have an awareness - not fear - of time and of being. This is perhaps the best offering of the show's 'subject'. Walking as an attitude, rather than walking as the physical act of transportation⁵.

I could go on, but I would like to leave where I began with this introduction: I do not wish to tell you what to think, or to tell you what you see. All I ask of you is to look, look, and look⁶ — and to walk for yourself.

C.G. 2016

Footnotes:

1. On 6th November 2012 I visited John Tremblay's studio in Williamsburg NYC, where upon arrival I also - unexpectedly - encountered Fabrice Stroun who was attending to some administration at John's kitchen table — introductions were made and John recounted a story about a car he owned that was made the same year as I was born. The exhibition in question was titled *En-trée* and held at Middlemarch, an apartment-based project space in Brussels, 25th January - 22nd February 2014.

2. Notably *A Little Ramble: In the Spirit of Robert Walser* at Donald Young Gallery, USA in 2012 (Curator: Donald Young), and *Paying No Attention I Notice Everything, Robert Walser and the Visual Arts* at Aargauer Kunsthhaus, Switzerland in 2014 (Curators: Madeleine Schuppli and Thomas Schmutz).

3. "I am a kind of artisan novelist. A writer of novellas I certainly am not. If I am well-disposed, that's to say, feeling good, I tailor, cobble, weld, plane, knock, hammer, or nail together lines the content of which people understand at once. If you liked, you could call me a writer who goes to work with a lathe. My writing is wallpapering. One or two kindly people venture to think of me as a poet, which indulgence and manners allow me to concede. My prose pieces are, to my mind, nothing more nor less than parts of a long, plotless, realistic story. For me, the sketches I produce now and then are shortish or longish chapters of a novel. The novel I am constantly writing is always the same one, and it might be described as a variously sliced-up or torn-apart book of myself" Robert Walser, *Eine Art Erzählung*, 1928-1929.

4. In his essay entitled *Walking* from 1863, Henry David Thoreau wrote "There is in fact a sort of harmony discoverable between the capabilities of the landscape within a circle of ten miles' radius, or the limits of an afternoon walk, and he threescore years and ten of human life. It will never become quite familiar to you."

5. One of my motives with this show was to bring together artists whose works are, for the most part, lesser known, or indeed less frequently presented to a British audience.

6. As Richard Artschwager often told people: "Shut up and look". Ref: *Richard Artschwager shut up and LOOK*, 2012 (Director: Maryte Kavaliauskas).

Christopher Green
2016

Annotations to a frequent long walk
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Christopher Green

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Exhibition Events:

A programme of events will run throughout the show including a special screening of *Richard Artschwager shut up and LOOK*.

For more details regarding events please see www.hannahbarry.com or email hello@hannahbarry.com.