

NO DRONES

Louise Lawler

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Exhibition:
THU-FRI 2-6.30 pm
SAT 11 am-5 pm

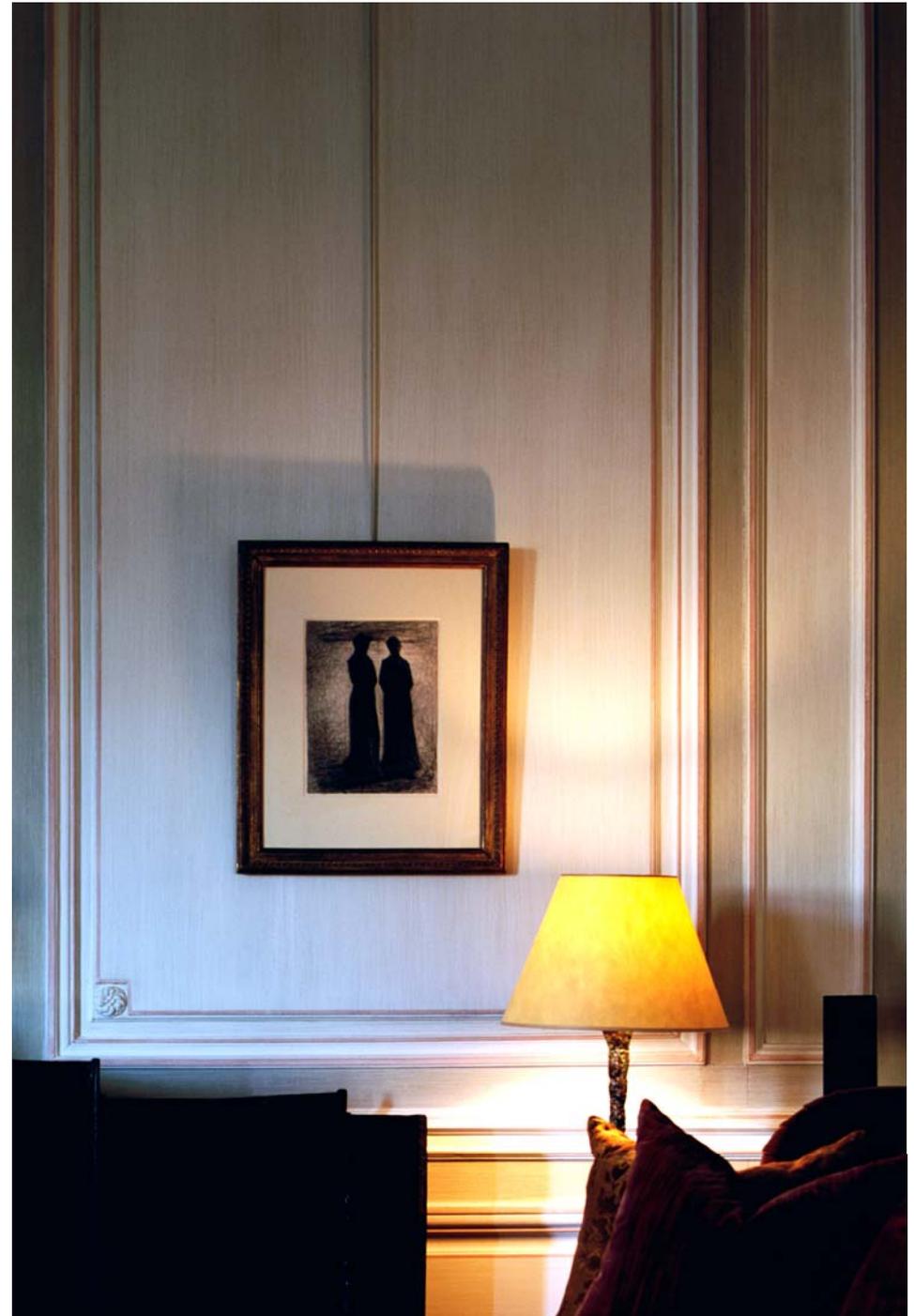
Offices:
MON-FRI 9 am-12.30 pm / 2-6.30 pm

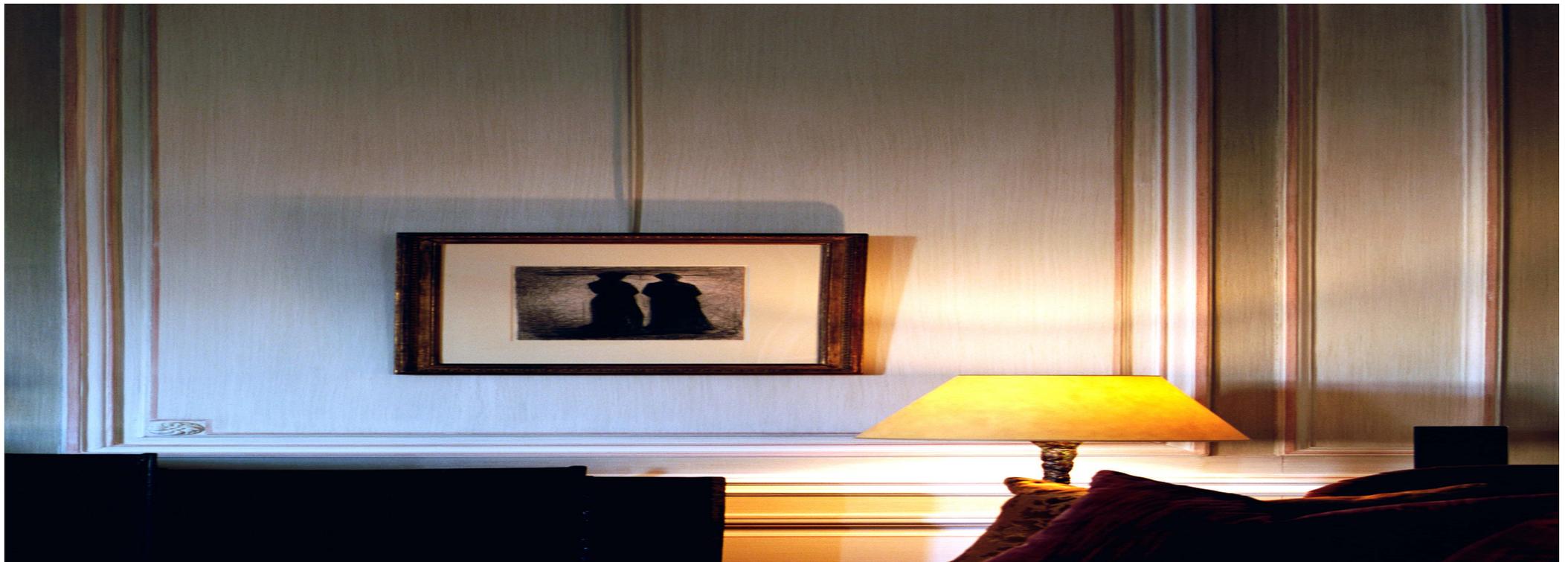




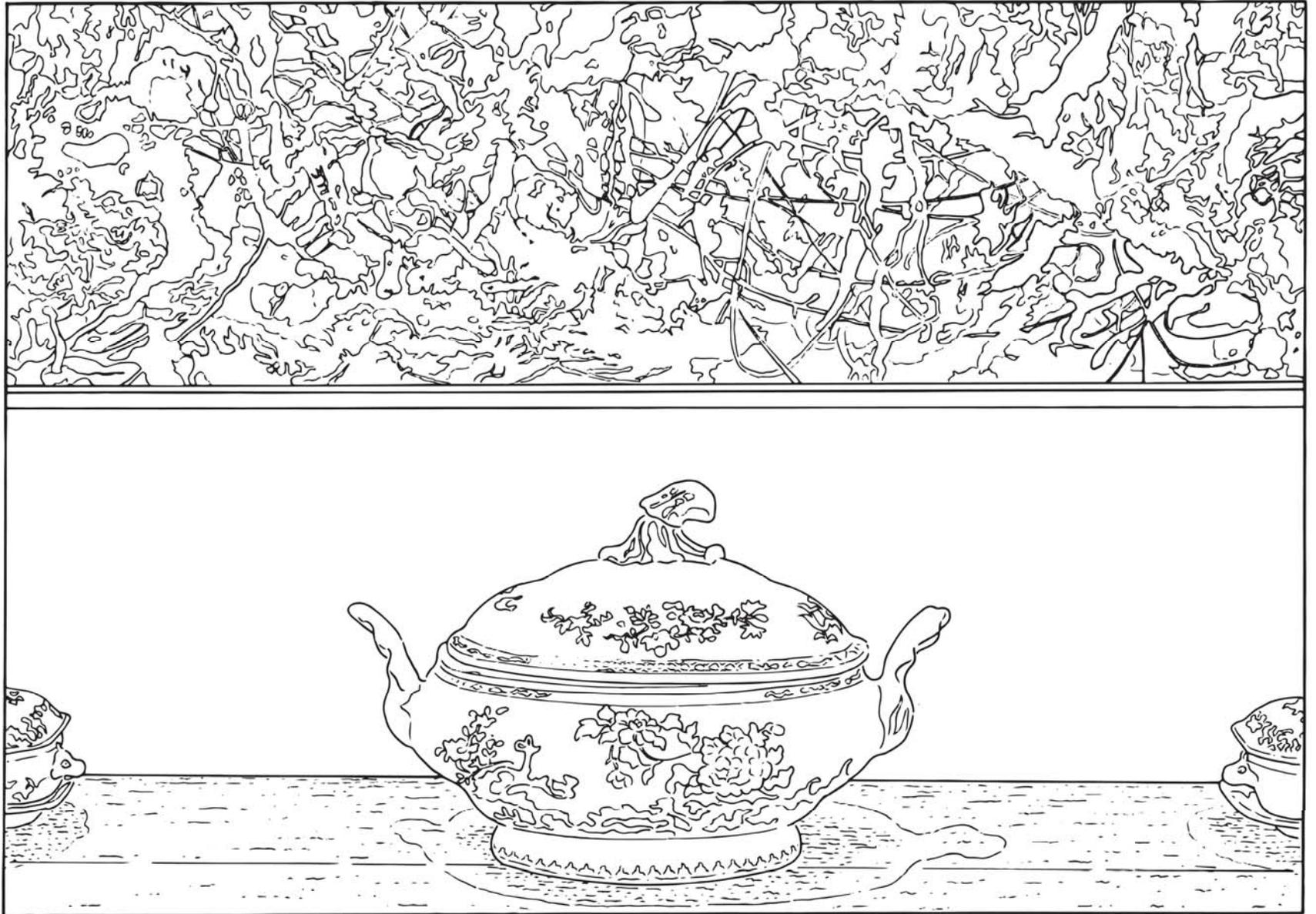
1 *Moon*, 2014/2015
Digital Fujiflex print mounted to plexiglass on museum box
49.8 x 88.7 cm. 19.6 x 34.9 in.
Edition of 5 (+1 AP)

2 *Abat-Jour*, 2014/2015
Direct cibachrome mounted to plexiglass on museum box with
wooden edges
153 x 104.8 cm. 60.2 x 41.3 in.
Edition of 5 (+1 AP)





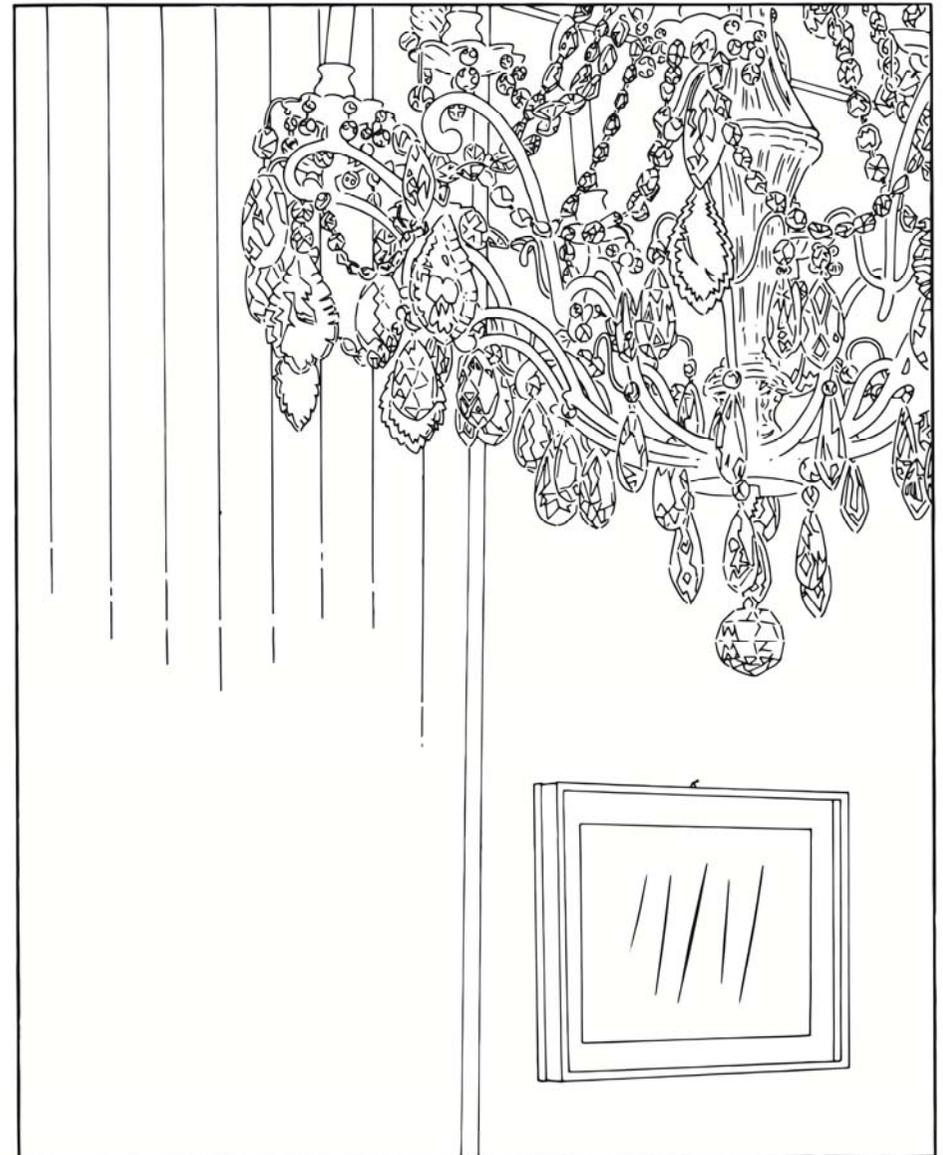
- 3 *Abat-Jour (adjusted to fit)*, 2015/2015
Adhesive wall material
Variable dimensions constrained to match aspect ratio of wall
Exhibited artwork: 402 x 888 cm. 158.3 x 349.6 in.
Edition of 1 (+1 AP)



4 *Pollock and Tureen (traced)*, 1984/2013
Printed vinyl
Dimensions variable in proportion to size of original artwork:
71.5 x 99.6 cm. 28.1 x 39.2 in.
Edition of 10 (+2 AP) - Sold out



5 *Still Life (Candle) (traced)*, 2003/2013
Printed vinyl
Dimensions variable in proportion to size of original artwork:
33 x 27.3 cm. 13 x 10.7 in.
Edition of 10 (+2 AP)



6 *Chandelier (traced)*, 2001/2007/2013
Printed vinyl
Dimensions variable in proportion to size of original artwork:
48.9 x 39.4 cm. 19.3 x 15.5 in.
Edition of 10 (+2 AP)

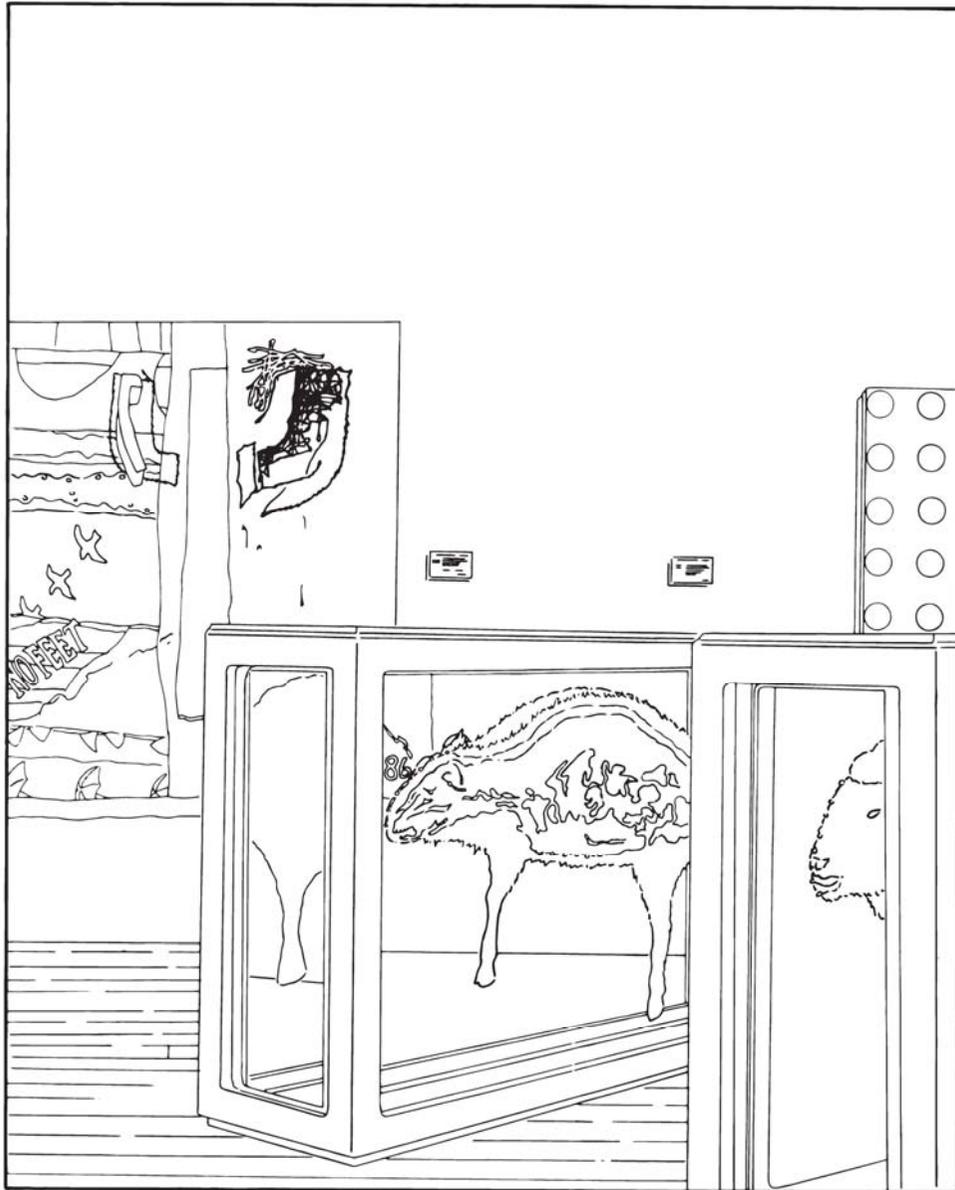


7 Salon Hodler (traced), 1992/1993/2013

Printed vinyl

Dimensions variable in proportion to size of original artwork:
120 x 144.8 cm. 47.2 x 57 in.

Unlimited edition

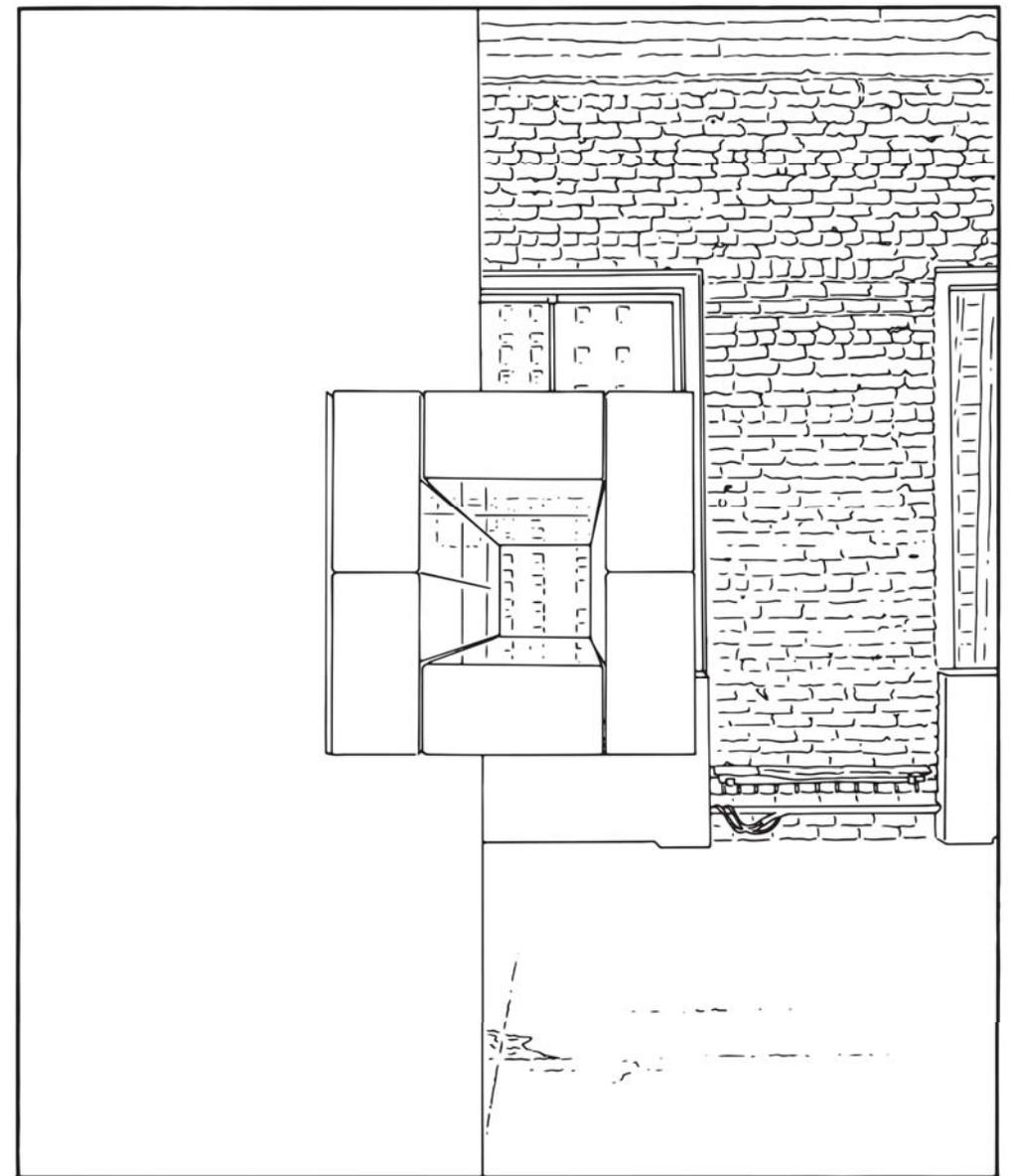


8 *Dots and Slices (traced)*, 2006/2013

Printed vinyl

Dimensions variable in proportion to size of original artwork:
92.7 x 75.6 cm. 36.5 x 29.8 in.

Unlimited edition

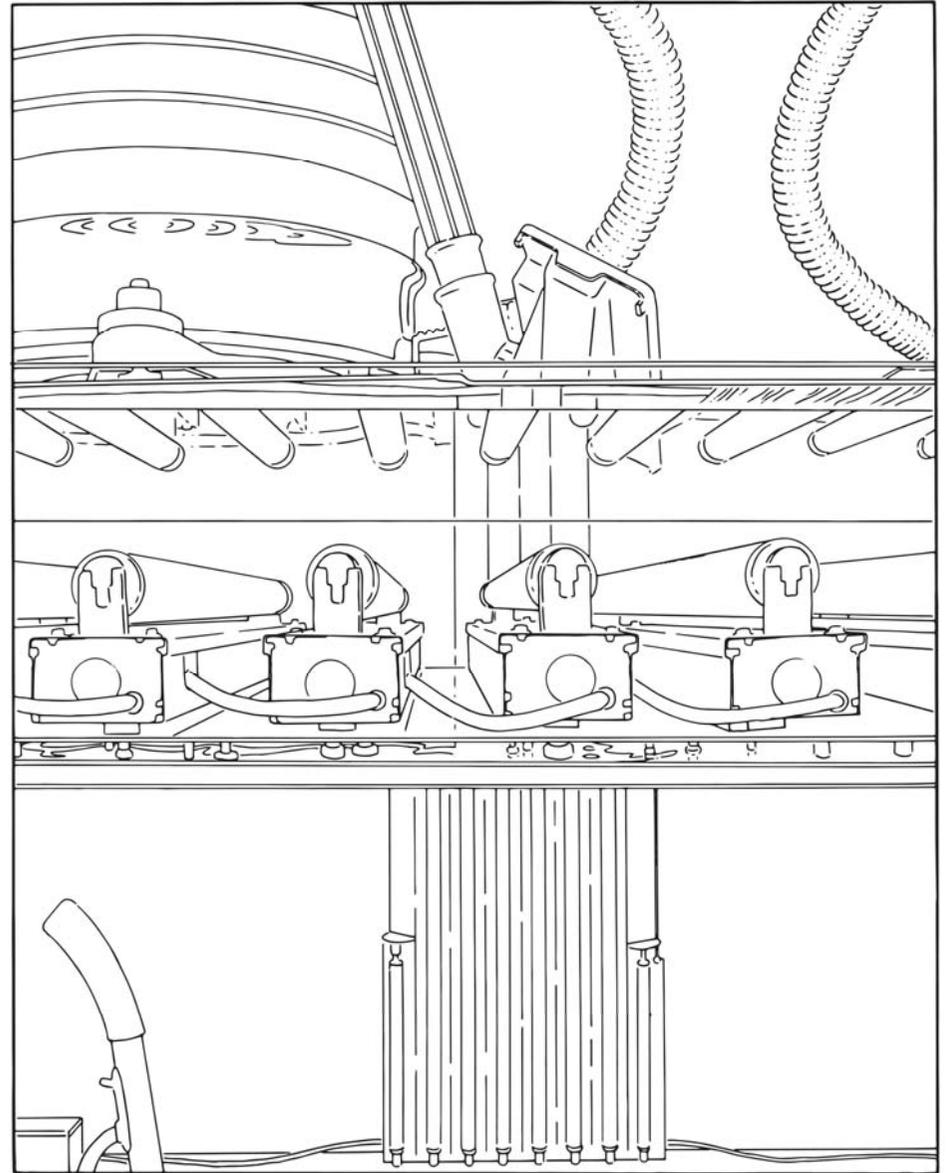


9 *Untitled (traced)*, 2006/2013

Printed vinyl

Dimensions variable in proportion to size of original artwork:
49.2 x 58.7 cm. 19.4 x 23.1 in.

Unlimited edition



10 *Closer than You Thought (traced)*, 2004/2005/2013
Printed vinyl
Dimensions variable in proportion to size of original artwork:
104.1 x 81.9 cm. 41 x 32.2 in.
Unlimited edition



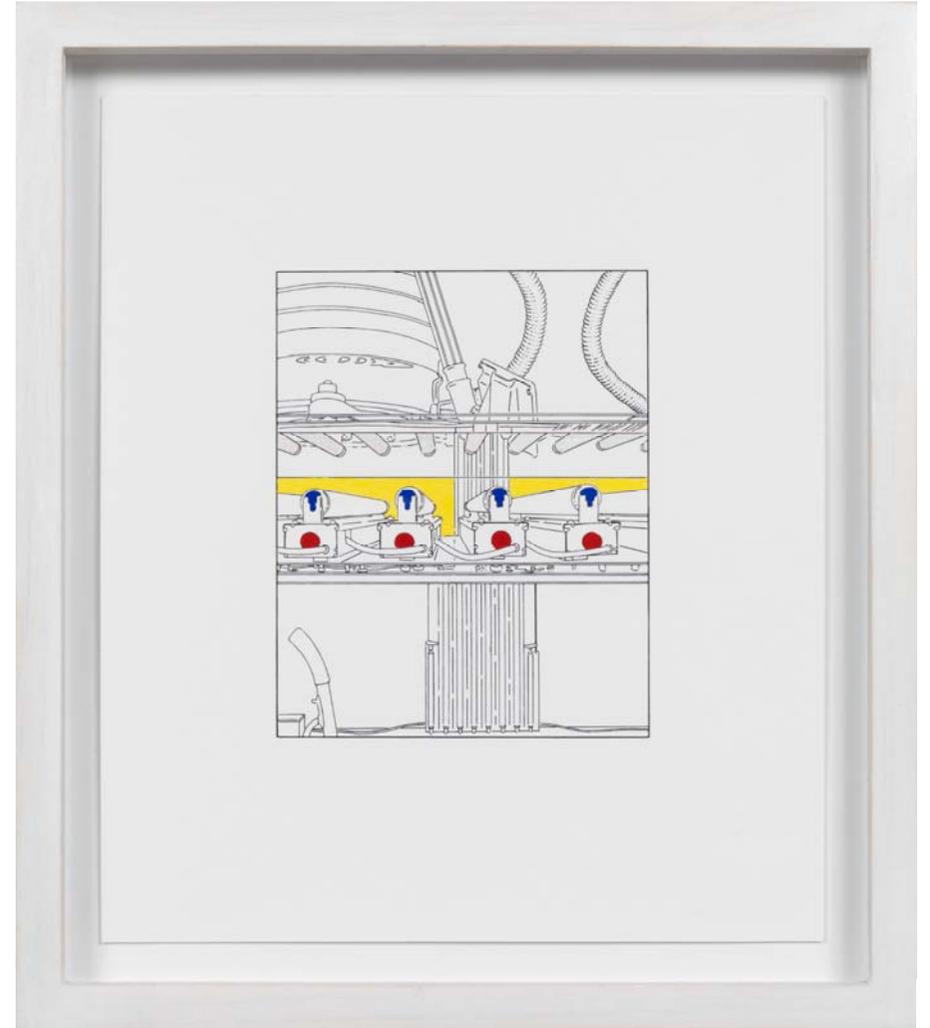
11 *Il m'aime un peu, beaucoup, passionnément, à la folie, pas du tout, (traced and painted), Third, 2008/2009/2014*

Gouache on archival pigment print, artist's frame

Paper: 21 x 22.5 cm. 8.3 x 8.9 in.

Frame: 24.4 x 26 cm. 9.6 x 10.2 in.

Unique



12 *Closer than You Thought (traced and painted), Fourth, 2004/2005/2013/2015*

Gouache and shell silver on archival pigment print, artist's frame

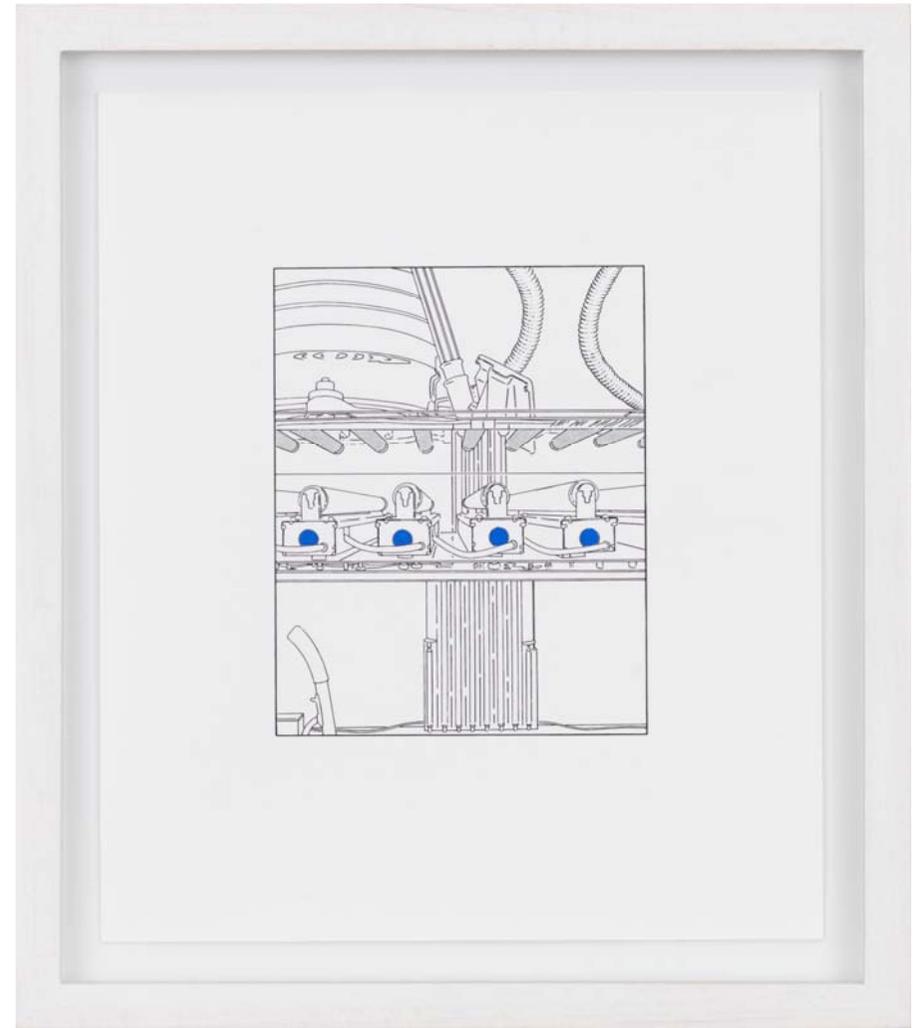
Paper: 18.4 x 15.7 cm. 7.2 x 6.2 in.

Frame: 21.9 x 19.4 cm. 8.6 x 7.6 in.

Unique



13 *Pollock and Tureen (traced and painted), Seventh*, 1984/2013/2015
Gouache and shell gold on archival pigment print, artist's frame
Paper: 20.3 x 25.4 cm. 8 x 10 in.
Frame: 23.8 x 28.9 cm. 9.4 x 11.4 in.
[Unique](#)



14 *Closer than You Thought (traced and painted), Third*, 2004/2005/2013/2014
Gouache on archival pigment print, artist's frame
Paper: 18.4 x 15.7 cm. 7.2 x 6.2 in.
Frame: 21.9 x 19.1 cm. 8.6 x 7.5 in.
[Unique](#)

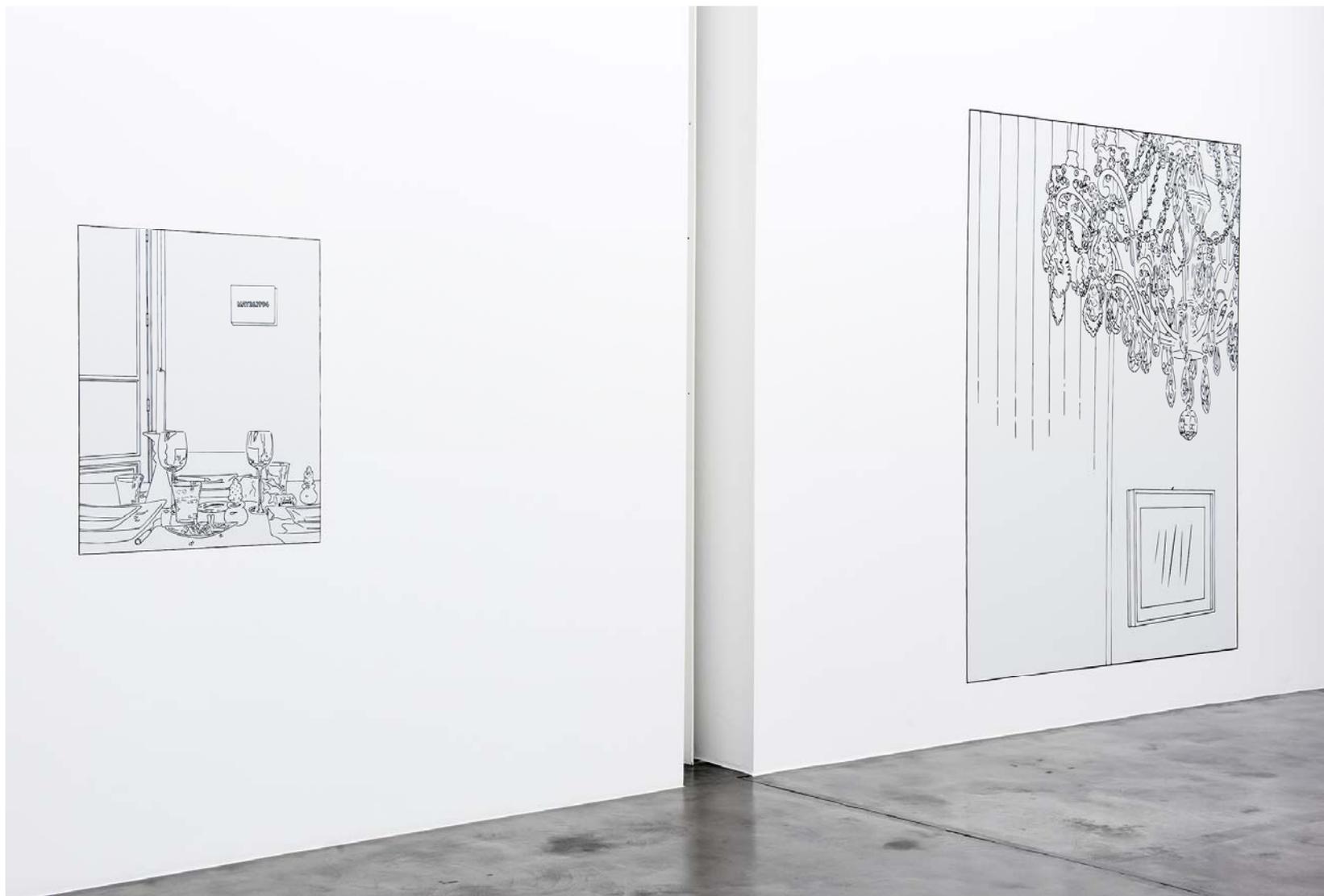


15 *No Drones*, 2013
12 embossed glasses (6 white and 6 black), 2 glass shelves and 4 brackets
41 x 51 x 10 cm. 16.1 x 20 x 3.9 in.
Edition of 20 (+4 AP)













NO DRONES, September 17, 2015 - January 30, 2016

Press release

Blondeau & Cie is delighted to announce a new exhibition by Louise Lawler: *No Drones*, organised in collaboration with Metro Pictures, New York, to open on 17 September 2015, during the “Nuits des Bains” event in Geneva.

The exhibition features a set of works on vinyl, two new photographic prints, and works on paper.

A major presence on the American scene, Louise Lawler started her career in the 1970s alongside artists of the “Pictures Generation” such as Sherrie Levine, Cindy Sherman, Jenny Holzer, Barbara Kruger and Richard Prince, developing a practice grounded in conceptual strategies.

Using photography as her main medium of expression, the artist represents artworks both on display and in storage. Taken in museums, galleries, auction houses, storerooms and Collectors' homes, Lawler's photographs are “framed” so as to reveal the surroundings, context and mode of presentation of artworks.

Her work is effectively about the *re*-presentation of the image in various forms. As Philippe Kaiser writes of her famous *Salon Hodler*:

“Salon Hodler, a color photograph taken in the noble home of a collector in Geneva, exists in a variety of [other] formats, as a black-and-white matted print, as a paperweight, a projection in public space, as well as a tracing. [...] Whereas the black-and-white version appears as a document of the original work, in the best spirit of structuralism, the traced and enlarged version represents the skeleton of the picture. Having mnemonically lodged in our mind and imagination, the picture resonates merely as its own ghost. [The tracings] demonstrate empirically the further steps that can still be taken to explore the extreme ends and corners of pictures and their contexts.”

In her recent series of tracings (called **traced**), created in collaboration with illustrator John Buller, Lawler revisits her photographic compositions in the form of drawings reproduced as black lines printed on vinyl. Applied directly to the wall, these tracings, which exist in digital form, can be printed and reprinted in dimensions that may be varied to fit the wall on which they are exhibited, while respecting the proportions of the original work.

In the **adjusted to fit** series the artist retains the original photographic image but digitally distorts this to match the proportions of the given wall. Printed on vinyl these works are installed centered and produced in any chosen scale, creating a direct relationship with their display settings.

In the **traced and painted** works on paper, the tracings are reprised in smaller formats, with certain motifs hand-painted in what is a first for this artist.

The eponymous installation of 12 glass vessels printed with the words **No Drones**, shifts ambiguously between the status of ordinary objects and artworks, implying a direct exchange between art and society. These installations express an idea also found in the many ephemera that play a central part in this artist's work – the colouring books made from her tracings, matchboxes, paperweights, serving mats with reproductions of photographs, and invitation cards expressing a political opinion, like one made by Metro Pictures in 2003: “No drinks for those who do not support the anti-war demonstration,” which queries the status and finality of the artwork.

LOUISE LAWLER

Born in Bronxville, New York, in 1947, Louise Lawler lives and works in Brooklyn.

Her work has been widely exhibited in Europe and the United States. In recent years she has had significant solo shows at Museum Ludwig, Cologne (2013), the Albertinum, Dresden (2012), the Wexner Center for the Arts, Columbus, Ohio (2006), Dia:Beacon, Beacon, New York (2005), the Museum für Gegenwartskunst, Basel (2004), Portikus, Frankfurt (2003) and the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (1997).

She has taken part in a number of historic group shows, including *The Pictures Generation: 1974-1984* at the Metropolitan Museum in New York, Documenta 12 and the Whitney Biennial.

Louise Lawler's works are held by numerous institutions, including:

Museum of Fine Arts, Boston; The Art Institute of Chicago, Chicago; Museum of Contemporary Art, Chicago; Los Angeles County Museum of Art, Los Angeles; MoCA, Los Angeles; The Metropolitan Museum of Art, New York; MoMA, New York; Solomon R. Guggenheim Museum, New York; Carnegie Museum of Art, Pittsburgh; Glenstone Foundation, Potomac, Maryland; MNAM, Centre Georges Pompidou, Paris; Fondation Cartier, Paris; Jumex Collection, Mexico City; Astrup Fearnley Museet, Oslo; Moderna Museet, Stockholm; Kunstmuseum, Basel.