

GAGOSIAN



PIERO GOLIA

March 26–May 16, 2020
6–24 Britannia Street, London

Piero Golia, *Untitled (lightning)*, 2020 (still), 35mm film (color, silent, 1 min. 57 sec.) and projector, overall dimensions variable; photography: Martin Lisius, StormStock © Piero Golia

March 5, 2020

People always think I'm joking. But I am a serious man.
—Piero Golia

Gagosian is pleased to present an exhibition by Piero Golia.

Golia is a sculptor of situations. His works—at times architecturally scaled, at others elusive or immaterial—are statements aimed at expanding the boundaries of art. His practice is heterogeneous and unpredictable, employing diverse mediums and methods to spark chain reactions that, even when they leave no objects or images behind, have the capacity to alter our perception.

In 2003, after his involvement in a car accident that threw him into debt, Golia took the remains of his 1984 Saab, melted them down, and recast them into a glossy black unicorn. Five years later, he responded to the standardized format of the art-fair booth by compressing a 10-meter-long passenger bus into the 6-meter width of the assigned space, filling it completely. In 2010, he installed a sculpture atop the roof of the Standard Hotel on Sunset Boulevard—a mysterious orb, *Luminous Sphere*, which lit up whenever he was in town.

In 2013, Golia opened Chalet, a speakeasy in the heart of Hollywood. The club rapidly became a local legend, attracting an extraordinary crowd of artists, curators, designers, poets, and celebrities. Presented by the artist as an architectural tool for community building, it operated for more than eighteen months in its original location before moving to the Nasher Sculpture Center in Dallas for six additional months. In 2016, after a grand finale with marching bands and fireworks, a curtain

bearing the *Looney Tunes* sign-off—“That’s all Folks!”—dropped to seal the establishment’s door forever.

For this exhibition, Golia has engineered a surreal “sculptural happening” by choreographing a set of objects and incidents to create a singular experience that seems to unfold outside of time. A ball spiraling around a roulette wheel signals the start of an adventure in which the only stable reference is the presence of a certain human element in the gallery’s lobby. Viewers witness, in rhythmic sequence, a biological occurrence, an instance of extreme weather, and an object coming to a catastrophic end—events that together form a living tableau in constant motion. Golia’s exhibition regenerates itself from moment to moment, suggesting that repetition and renewal might give rise to heightened sculptural presence.

Piero Golia was born in 1974 in Naples, Italy, and lives and works in Los Angeles. Collections include the Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Museo Jumex, Mexico City; Fondazione Morra Greco, Naples, Italy; Fondazione Memmo, Rome; Museo de Arte Contemporáneo de Castilla y León, Spain; and Stedelijk Museum Amsterdam. Solo exhibitions include *La Folie de la Villa Médicis*, Villa Medici–Académie de France à Rome (2002); *Double Tumble or the Awesome Twins*, Stedelijk Museum Amsterdam (2011); *Chalet Dallas*, Nasher Sculpture Center, Dallas (2015–16); *To be continued*, Villa Medici–Académie de France à Rome (2016); and *The Painter*, Kunsthaus Baselland, MuttENZ/Basel, Switzerland (2017). Golia participated in the 2nd Moscow Biennale (2007); SITE Santa Fe, NM (2008–09); California Biennial, Orange County Museum of Art, Newport Beach, CA (2008); 55th Biennale di Venezia (2013); and *Made in L.A. 2014*, the Hammer Museum’s 2nd biennial.

#PieroGolia

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