

**kurimanzutto**  
**t/f (5255) 5256.2408**  
**t (5255) 5553.0665**  
**info @ kurimanzutto.com**

## Liam Gillick and Gabriel Kuri

### por favor gracias de nada

April 3 to May 10, 2003

kurimanzutto is pleased to present **por favor gracias de nada**, the most recent collaboration between Mexican artist Gabriel Kuri and British artist, Liam Gillick. Running from 3 to 26 April in Mexico City, the exhibition will be located in a shop taken over for the project.

This exhibition is the result of an ongoing dialogue and provides an opportunity to witness the overlaps and resonances within their work.

Kuri continues to work with habitual systems, constructing oppositions that both operate together while systematically serving to cancel each other out. Thank you, no thank you (at present a nickname rather than a title for this new work), is a continuation of Kuri's most recent practice, and consists of two separate groupings of collected plastic shopping bags, each attached to and inflated by a pivoting fan. Kuri has choreographed the movement between the two to allow them to both meet and miss each other at different points on their journey.

Kuri's second work finds items of his clothing, dry-cleaned and pressed, preserved firstly by their protective plastic sleeves, and then in a refrigerator. The dichotomy created by Kuri's clashing plastic bags is a device repeated in this work, but this time by acknowledging the cyclical processes of heating and chilling, which can be viewed as metaphors for recurring moments, actions and events which do not normally or necessarily overlap.

Gillick has created two new works for the exhibition, "Discussion Corral" and "Liquid Renovation", which develop the rhetoric behind his Think Tanks, Platforms and Screens, gridded structures made from brightly coloured Plexiglas and aluminium. Operating somewhere between architecture, design and sculpture, these works ask us to negotiate space, thereby creating the potential for new or unexpected social encounters.

Gillick's new works are more open structures than his recent works, and abandon the use of multi-coloured Plexiglas. Instead they favour the painting of the gridded aluminium frame, leaving a more permeable structure, which can also be entered from one side.

Both artists are interested in systems of operation and offer spaces for discussion which are not prescribed, and are often deliberately confused, pushing us to reassess the social space we inhabit. While the systems used in Gillick's case exist substantially in parallel structures, like his texts, in Kuri's case they are concealed within the object, and look little further than to their materiality for their meaning. While each artist has produced separate works for this exhibition, they will collaborate on a site-specific work which draws on both their practices and recognizes the siting of the exhibition in this unconventional and short-lived setting.

The artists' first collaboration, involving just the two of them, was the project "Everyday Holiday" at Le Magasin, Grenoble (1996), which created a yearly calendar of events and special occasions based on following but altering local customs, Saint Day celebrations and commemorations. They also worked together with others on the exhibition "Dedalic Convention" at MAK, Vienna (2001), a hypothetical convention which examined modes of improvisation. Kuri was also designated one of the supervisors for "The Trial of Pol Pot" (1998), a Philippe Parreno and Liam Gillick project at Le Magasin, which assessed the tangible and the mythical within the enigmas behind this architect of genocide.

Liam Gillick, born in 1964, lives and works in London and New York. Studied at Hertfordshire College of Art (1983-4) and Goldsmith's College, London (1984-7). He was short-listed for the Turner Prize in 2002, following his major institutional exhibition "The Wood Way" at Whitechapel Art Gallery, London and his presentation of "Annlee You Proposes" at Tate Britain. His work was featured in *Dokumenta X*, 1997. His vast exhibition record includes solo shows at Le Consortium Dijon, Kunstverein Munster, Arnolfini Bristol, Kunstverein Frankfurt and most recently, at Schipper Krome, Berlin, and Max Hetzler, Cologne, both in 2003.

Gabriel Kuri, born in 1970, lives and works in Mexico City. Studied at Escuela Nacional de Artes Plásticas, Mexico (1988-92) and Goldsmiths' College, London (1993-95). He has presented solo exhibitions in Mexico at Museo de las Artes de Guadalajara (1999), Sala 7 at Museo Rufino Tamayo (2001), and most recently at Sara Meltzer Gallery, New

York (2002). He has also exhibited widely in international group shows including Sonsbeek 9 (2001), MAK, Vienna (2001), "Age of Influence" Museum of Contemporary Art, Chicago (2000), and in "New Sitings. Contemporary Projects 4" at LACMA (2000). He will present an outdoor project in the Venice Biennale in 2003.