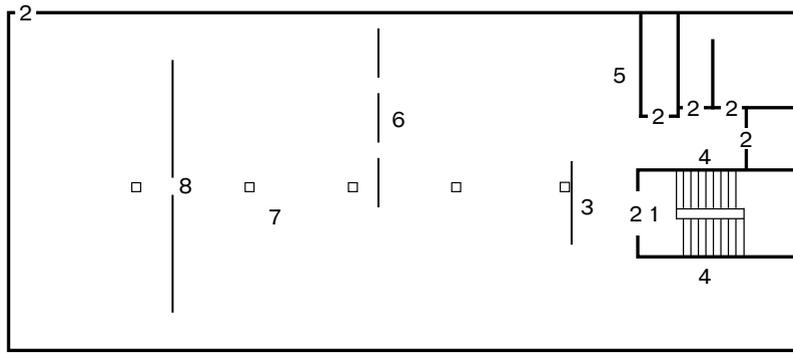


Through a small door set recessed within a heavy-set wall, white gloss painted walls hang and fold down into a space punctuated by several black gloss coated doors. Tonal sound fills the space in pockets and holes that shift and move. Directly opposite is a single prefabricated white metal panel filled with polyurethane and secured with bolts via white powder-coated metal brackets to the concrete floor. Fixed frontally to this is a small white powder-coated, wall-mounted heater powered by a single small, dark grey and lime green box with digital display also powering a small ceramic pink, white and green house-shaped object containing a light bulb. Mounted to the right are two tall long black speakers, a bit too close together, from which emit the aforementioned sounds. At a distance and facing these, are three more prefabricated white metal panels filled with polyurethane and secured with bolts via white powder-coated metal brackets to the concrete floor. Each panel contains one single plug power supply that runs, with white coated electrical cable, to multiple adapters set into white surface-mounted wall sockets. Two of these panels have small black plastic moulded lanterns attached to them, the white coated cables for which run to the plug points of another. Running behind and parallel to these, a row of forty ceramic objects with black text printed on them are wrapped in pairs in an abundance of red heart and clear cellophane with a combination of oversized pull bows and light pink and red curled ribbon that sits, entrail-like, at the base of each object. Set back against this line, are a further two larger prefabricated white metal panels filled with polyurethane and secured with bolts via white powder-coated metal brackets into the concrete floor. Both panels contain small fixed double-glazed windows with vents and double plug power supplies that each run with white coated electrical cable to single adapters set into white surface-mounted wall sockets. On the back of one panel, mounted low and close, is a large monitor screen running a video file from a small concealed media player, the cables of which are held together with a combination of cable ties and an unlocked heart-shaped padlock. To power this equipment, a long white lead folds around to reach the power source of the second panel. The sockets of the first panel remain unused and covered. Also featured, hung low on the white gloss walls are 272 close-cropped images taken over the years 2017, 2018, 2019 inclusive.

Level 4



- 1 *Closer*, standard size door and doorway, closer, dimensions variable
- 2 *Flags*, black gloss paint, dimensions variable
- 3 *Children*, panel, metal fixings, stickers, radiant heater, house nightlight, portable battery generator, 230 x 300 x 30 cm
- 4 *Loads*, 272 images, dimensions variable
- 5 *Kiss Magic Heart*, double mono, 60 min
- 6 *Lovers*, panel, plug sockets, stickers, plugs, insulated electrical cable, metal fixings, security lanterns, 230 x 670 x 36 cm
- 7 *Bosses*, ceramic, cellophane, bows, ribbons, 800 x 15 x 15 cm
- 8 *Parents*, panels, monitor screen, monitor mount, media player, plug sockets, plugs, insulated electrical cable, heart shaped padlock, windows, metal fixings, stickers, 230 x 840 x 22 cm, HD video file, 8 min 28 sec

Toons, white gloss paint, dimensions variable

All works 2019

CHRISTIANE LEUNG
CONSTITUTION

<i>Closer</i>	Consists of the main entrance to the internal gallery space being made, if not extant, into a standard size door and doorway as per the building regulations of the country of their exhibition. The work physically exists when the door and doorway are standard size. The door and doorway are not the work.		the sound is based on one twenty-minute broadcast clock from the radio stations Kiss, Magic and Heart FM. The sound consists of sinusoidal waves generated from this structure and full spectrum pink noise. The speakers, brackets and playback device are not the work.
<i>Flags</i>	Consists of all doors internal to the space being painted gloss black, excluding unpainted handles or fixings. The work physically exists when every door has been painted gloss black. The paint and doors are not the work.	<i>Lovers</i>	Consists of three 2 metre by 2.30 metre panels plugged into a power supply, plug sockets, stickers, plugs, insulated electrical cable, metal fixings, a security lantern with light sensor, and a security lantern with motion sensor. The work physically exists when all panels are plugged into a power supply with lights powered.
<i>Children</i>	Consists of one 3 metre by 2.30 metre panel, metal fixings, stickers, radiant heater, house nightlight, and portable battery generator. The work physically exists when the mounted heater and nightlight are on and plugged into the generator and when the generator is plugged into a power supply charging and the mounted heater and nightlight are off.	<i>Bosses</i>	Consists of <i>Bosses II, Bosses II</i> (2019) which consist of two gift-wrapped oversized ceramic ‘The Boss’ mugs. Each pair of gift-wrapped ceramic oversized ‘The Boss’ mugs is a work. <i>Bosses II</i> is an edition of twenty. The work <i>Bosses</i> physically exists when all 20 editions are brought together via exhibition loan.
<i>Loads</i>	Consists of 272 images of the constituents included in the exhibition <i>CONSTITUTION</i> , January to March 2019, Chisenhale Gallery, London, UK.		
<i>Kiss Magic Heart</i>	Consists of one double mono-channel audio file and two speakers hung side by side on the wall at standard exhibition hang height. The sound file consists of six mono channels, panned left and right in pairs, with the left channel always being phase inverted. The structure of	<i>Parents</i>	Consists of two 4 metre by 2.30 metre panels plugged into a power supply, monitor screen, monitor mount, a ‘Stuff-a-loons’ tutorial, colour, high definition video file of 8 mins and 28 seconds, media player, plug sockets, plugs, insulated electrical cable, heart shaped padlock, windows, metal fixings, stickers.

Toons

The work physically exists when both panels plugged into a power supply with the monitor on and playing video.

Consists of all internal walls being painted gloss white. The work physically exists when every wall has been painted gloss white. The paint and walls are not the work.

CONSTITUTION

The exhibition consists of the following works: *Bosses, Children, Closer, Flags, Kiss Magic Heart, Loads, Lovers, Parents* and *Toons*.

Level 2 Künstlerhaus Kino, Saturday 16 November, 7pm

Mike Kelley

Day Is Done

Extracurricular Activity Projective Reconstructions #2–#32

2005–6, 169 min, colour, sound

Mike Kelley's absurdist masterpiece, *Day Is Done*, is a fractured feature-length musical, featuring vampires, goths, hillbillies, mimes, and demons. The video comprises parts #2 through #32 of Kelley's multi-faceted project *Extracurricular Activity Projective Reconstructions*, in which trauma, abuse, and repressed memory are refracted through personal and mass-cultural experience. In creating the work, Kelley collected hundreds of high school yearbook photographs of 'extracurricular activities', specifically those that represent what Kelley has termed as 'socially accepted rituals of deviance'. He arranged the images into various categories, including religious performances, thugs, dance, hick and hillbilly, Halloween and goth, satanic, mimes, and equestrian events. Each of the 31 video chapters of the film is based on one of these categories, and consists of a performance or time-based recreation of the activities recorded in the photographs, all set at an undefined institutional building and gymnasium referred to as the 'Educational Complex'. The result is an intentionally disjointed narrative that speaks to the cult of cultural and institutional rituals, the complex vulnerability of adolescence, and the related adult experience of potentially traumatic buried memories.

Day Is Done exemplifies Kelley's fascination with what he called the 'American Carnavalesque', an ambivalent category oscillating between humour, eroticism, darkness, and alienation. *Day Is Done* treats its subjects with an approach that is not only dutifully anthropological – identifying and cataloging behaviors and types – but is also radically reconstructive, adding layers of perversity, violence, and surrealism to socially accepted rituals and folk entertainment.

Ghislaine Leung
CONSTITUTION
20 October – 8 December 2019

Künstlerhaus Stuttgart
Reuchlinstraße 4b
D-70178 Stuttgart
kuenstlerhaus.de

Gallery open
Wednesday–Sunday 12–6 pm

Ghislaine Leung (b. 1980, Stockholm, Sweden) lives and works in London, UK. Recent solo projects include: *Power Relations*, ESSEX STREET, New York City; *CONSTITUTION*, Chisenhale Gallery, London (2019); *VIOLETS 2*, Network, Aalst; *Local Studies*, Reading International, Reading (2018); *The Moves*, Cell Project Space, London (2017); *078746844*, WIELS, Brussels (2016). Leung is a member of PUBLIKATIONEN + EDITIONEN. Her first collection of writings, *Partners*, was published by Cell Project Space in 2018 and her second publication with Divided is forthcoming in 2020.

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