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Peter Liversidge

Proposal for The Aldrich Museum No. 20: Wooden Mail Objects, 2016

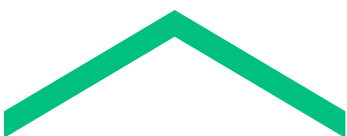
First group of objects posted to The Aldrich from London for installation on “postal shelf” in Museum
Courtesy of the artist and Sean Kelly Gallery, New York

For Immediate Release:

**Peter Liversidge: Proposals for The Aldrich Contemporary Art Museum
May 1, 2016, through February 5, 2017**

Ridgefield, CT (May 2016): For his first solo museum exhibition in the United States, currently on view at The Aldrich Contemporary Art Museum, British artist Peter Liversidge wrote sixty proposals, including performances and physical artworks across a variety of mediums. Of these, twenty-four have been selected for realization and—with some help from local residents—will be presented at the Museum and in the surrounding neighborhood as part of *Site Lines: Four Solo Exhibitions Engaging Place*, which will be on view until February 5, 2017.

For the past decade, Liversidge’s (born 1973, Lincoln, UK) practice has begun with the creation of conceptually based proposals. Typed on an old manual typewriter, these proposals—complete with typographical errors and hand annotations—describe ideas from the practical to the far-fetched. The chosen proposals, guided by the concept of connecting the interior of The Aldrich Museum with both the surrounding landscape and community, include working with the employees of Ridgefield Hardware to write a song about the store that they will publicly perform; firing a cannonball into the Museum’s wall in reference to the action during the Revolutionary War that led to a British cannonball being embedded in the wall of the Keeler Tavern, Ridgefield’s Colonial-era historical site; and the fabrication of nine shallow, circular aluminum pans whose relative sizes correspond to the nine largest lakes in Connecticut, with the pans being subsequently filled with water from the specific lakes.



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Aldrich exhibitions director Richard Klein, the curator of the exhibition, explains, “Liversidge’s way of working echoes artists such as Sol LeWitt, in that his ideas are open to interpretation by others in the specific manner in which they are realized. Unlike LeWitt, however, he is anything but a formalist, engaging every conceivable approach to cultural production with an emphasis on ideas that are extremely accessible to the general public. Liversidge’s physical works are usually made of everyday materials or are created by simple, transitory actions and his performative works commonly utilize people who don’t think of themselves as performers. His work is a reminder that art can be created out of almost anything and that realizing a simple idea can result in anything but a simple outcome. Liversidge is just as interested in his proposals that are not realized, as they have their own life in each viewer’s imagination.”

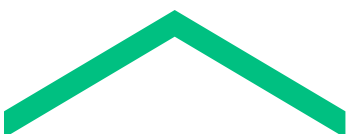
Generous support for *Peter Liversidge: Proposals for The Aldrich Contemporary Art Museum* is provided by Sean Kelly Gallery, New York, and Francis H. Williams and Keris Salmon.

Site Lines: Four Solo Exhibitions Engaging Place

Peter Liversidge: Proposals for The Aldrich Contemporary Art Museum is part of *Site Lines: Four Solo Exhibitions Engaging Place*, which opened with a public reception on May 1, 2016. This series of exhibitions also features David Brooks, Kim Jones, and Virginia Overton, presenting site-specific commissions, ranging from sculpture to drawing and performance-based works. The exhibitions encompass both the monumental and the ephemeral, intersecting, interconnecting, or mirroring the Museum’s interior galleries and two-acre Sculpture Garden, as well as the surrounding community. The artists utilize materials found on or indigenous to the grounds and the area, offering a response to “site” that underscores the institution’s material history and its visual condition by transforming scale and circumstance. The works seek to “frame” the interiority of the galleries against the natural landscape while also accentuating the Museum’s unique architectural features, such as a pitched roofline, paned windows, and a room-scale camera obscura. Viewers are able to respond to works from multiple vantage points as they move around the Museum’s galleries, grounds, and the surrounding environs. *Gravel Mirror* (1968), a work by the influential artist and writer Robert Smithson, incorporated gravel found on the grounds of The Aldrich, and was a significant touchstone for the development of this exhibition series.

Major funding for the *Site Lines* exhibitions is provided by the Anna-Maria and Stephen Kellen Foundation. Additional support is provided by Danbury Audi and DEDON.

CTC&G (Connecticut Cottages & Gardens) is the official media partner of the exhibition series.



The Aldrich Contemporary ArtMuseum

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The Artist

Liversidge has worked with a diverse range of institutions, including the Tate Gallery, London in 2008, the Centre d'art Santa Mónica, Barcelona in 2008, Bloomberg SPACE, London in 2009, the Scottish National Gallery of Modern Art, Edinburgh in 2010, the Whitechapel Gallery in London in 2014 and most recently the Van Abbemuseum, Eindhoven in 2015. He has also developed projects for the Europalia Festival in 2007, Edinburgh's sculpture park, Jupiter Artland, in 2009, The Scottish National Gallery of Modern Art, Edinburgh in 2010, the Armory Art Fair in 2011, and the Tate Modern, London in 2013. In 2012, Peter Liversidge began collaborating with *Low*, a band from Duluth, Minnesota, which ultimately resulted in Liversidge creating a backdrop for their international tour as well as several album covers and release proposals. In 2013 the Edinburgh Art Festival commissioned Liversidge's *Flags for Edinburgh*, which toured to The MAC, Belfast in 2014. Peter Liversidge lives and works in London, England.

The Museum

Founded by Larry Aldrich in 1964, The Aldrich Contemporary Art Museum is dedicated to fostering the work of innovative artists whose ideas and interpretations of the world around us serve as a platform to encourage creative thinking. It is the only museum in Connecticut devoted to contemporary art, and throughout its fifty-year history has engaged its community with thought-provoking exhibitions and public programs.

The Museum's education and public programs are designed to connect visitors of all ages to contemporary art through innovative learning approaches in hands-on workshops, tours, and presentations led by artists, curators, Museum educators, and experts in related fields. Area schools are served by curriculum-aligned on-site and in-school programs, as well as teachers' professional development training.

Supporters

The Aldrich, in addition to significant support from its Board of Trustees, receives contributions from many dedicated friends and patrons. Major funding for Museum programs and operations has been provided by the Department of Economic and Community Development, Connecticut Office of the Arts; the Anna-Maria and Stephen Kellen Foundation; the William Randolph Hearst Foundation; the Leir Charitable Foundations; The Goldstone Family Foundation; the Anne S. Richardson Fund; CTC&G (Connecticut Cottages & Gardens); The Pollock-Krasner Foundation, Inc.; The Coby Foundation; Fairfield Fine Art; The Cowles Charitable Trust; The Gage Fund; Fairfield County Bank; Tauck; and Cohen and Wolf.

WSHU Public Radio, TownVibe, and HamletHub are the official media partners of The Aldrich in 2016.

For additional information and images, please contact:

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