

CORNERSTONE



FESTIVAL 2015

Andrew Bick
Conversation

Liverpool Hope University Gallery
16 November – 18 December 2015

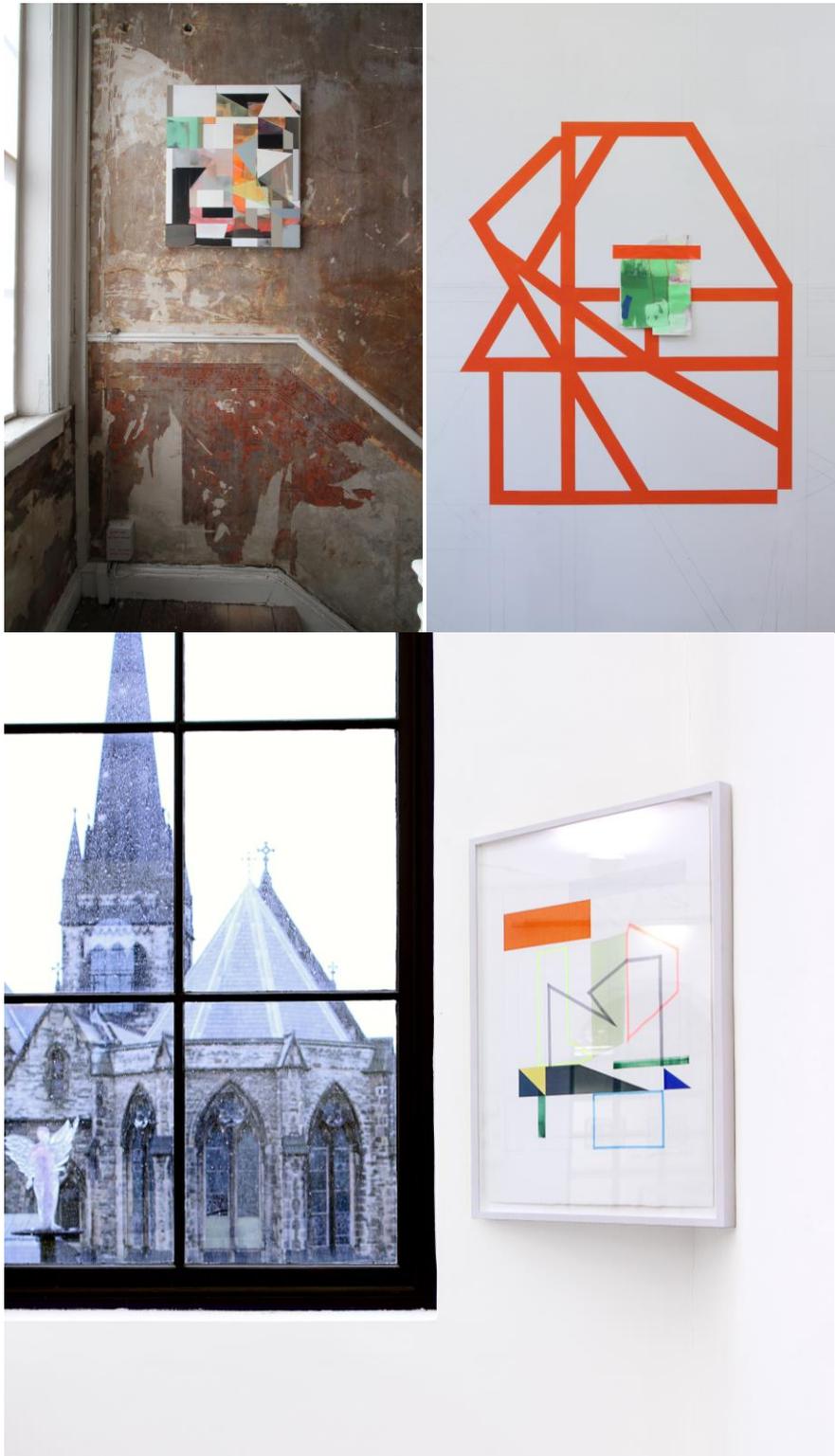
Public lecture Capstone Theatre
7-30pm Monday 23 November 2015

URL Links:

<http://www.thecapstonetheatre.com/whatson/cornerstonefestivalandrewbicktheconversation.html>

<http://www.artinliverpool.com/cornerstone-conversation-exhibition-by-andrew-bick/>

<http://www.artinliverpool.com/featured-artist-andrew-bick/>



images: clockwise, left to right, OGVDS-GW [WTF], 2008-2014, installed at &Model, Leeds, June 2014. Studio wall drawing test #1, 2015, installation view, November 2015.

In this public lecture and exhibition for Cornerstone Arts Festival 2015 Bick drew on his recent research projects as artist and curator to

explore the idea of *conversation* as a means of exhibition making, bringing together disparate and sometimes conflicting elements of British Constructivism in relation to a contemporary art practice consciously in dialogue with these legacies. Bick uses art historical research as a platform from which to both animate his own practical work and engage with the work of other contemporary artists, including those whose practice is locked in to forms of late Modernism, while, in relation to Bick's research, developing new currency. This approach to curation and painting operates in ways that are generative, methodical in underpinning and yet sometimes haphazard in presentation, *conversation* being an apt model for such an approach.

Both making painting and organising exhibitions in collaborative contexts are what drives Bick's ideas of analysing, discussing and persuading his audience to engage with contemporary abstraction, not as something remote and difficult, but as a complex art form, witty, full of human anecdote, but which *can* also be austere and demanding in the most rewarding ways possible. Dialogue, as a means of reinterpreting overlooked and undervalued artists (and of reappraising contemporary practice) is made possible through a careful and sustained adjustment of contemporary art's relationship with the past; this is central to Bick's methods and the public lecture and subsequent informal discussion both demonstrated how this process might work.



photo Sam Minshall, Cornerstone Arts Festival 2015

Interactive colouring in of a poster designed as a merger of his own grids with that of the renowned (but under-known) Constructive and Systems artist Gillian Wise, were used as part of the exhibition, given

to the students who assisted in the making of wall drawings to complete in any way they wished and also the public who attended the lecture during an informal post lecture discussion.

As well as three new wall paintings, two recent paintings and the screen printed poster, the project presented Bick's engagement with the work of some of his key collaborators through his personal archive of catalogues, books and prints of their work (including Norman Dilworth, Anthony Hill, Malcolm Hughes, Peter Lowe, Jean Spencer, Jeffrey Steele and writer Stephen Bann). The Public Lecture included anecdotes about Bick's dialogue with the living artists among this group and a short dialogue with fellow researcher and artist Katrina Blannin.



Installation view, Cornerstone Arts Festival, Liverpool Hope University, November 2015

Instrumental in developing this project have been the papers Bick delivered for the seminar *Staging Painting* (ICA 21 July 2015) <https://www.ica.org.uk/whats-on/panel-discussion-staging-painting> and on Marlow Moss for Leeds Art Gallery in 2014. In parallel with the latter Bick also co-curated *Conversations Around Marlow Moss*, with artist Katrina Blannin, <http://abstractcritical.com/note/conversations-around-marlow-moss/> and his painting from this exhibition was included in *Coversation* at Liverpool Hope University.



photo Sam Minshall, Cornerstone Arts Festival 2015



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