

kamel
mennour^z

LIAM EVERETT

STATEMENT

With painting there is a very primitive and accessible way to move between two points, back and forth, addition and subtraction. In this way there is always a return, a repeat and therefore a system of constant flux and viscosity. Out of and from this repeat is the residual - debris or sparks that one may attempt to catch and to hold.

Through this process, there is the potential to remain acutely aware of the present and to observe the curious ways it reveals itself through form and light. In order to allow this to happen, my attention is focused on the immediate reality of the studio, both its literal and philosophical context. It is this original reality that serves as the work's content and thus renders the work a thing that is and can only be about its own manifestation. As a result, the paintings I have been working on for the past few years have begun to function as self generative and autonomous as the evolution of each work is determined almost entirely by the physical contents of its immediate architectural and environmental surroundings.

In order to augment the work's relationship with the present, it has been necessary for me to remove all autobiographical content. To do so I have instilled a series of restrictions that encourage decisions that are motivated by the practice itself rather than any kind of narrative, ideological or conceptual thesis.

Questions regarding integration, repetition and threshold points are constantly at play within the studio. It is through questioning that the general movement of my practice is set forth without a concern for ending or conclusion. Instead the pace and direction of the work are guided by its own genesis.

Once the work leaves the studio, my intention is that it remains flexible in such a way that it is always actively responding, transforming, shifting in, of and with the space that it is involved with and implicated by the experience of that specific environment. A light shift, a temperature change, the mood of the viewer are all thrown into this experience, each altering the painting and adding to its malleability. For the painting to remain in this flexible state, it needs to be rendered permanently into a mode in which it is always painting.

I am therefore engaged in a practice that allows the artwork to fluctuate between appearance and disappearance, evolving over time and through an experience that is not only contingent to the visual and the cerebral but also the body and the senses. With this direction, I would like to consider the painting not only a thing to be seen but also a seeing thing itself.

STATEMENT

La peinture permet, d'une manière tout à la fois accessible et primitive, de faire des aller-retours entre deux points, l'addition et la soustraction. De telle sorte qu'il y a toujours un retour, une répétition et par conséquent un système de viscosité et d'écoulement constants. De cette répétition émerge le résidu - les débris et étincelles que l'on voudrait pouvoir saisir et conserver.

Au cours de ce processus, il est possible de maintenir une conscience intense du présent et d'observer les étonnantes manières qu'il a de se manifester en des formes et des lumières. Pour permettre une telle expérience, mon attention se concentre sur la réalité immédiate de l'atelier, le contexte à la fois littéral et philosophique. C'est cette réalité originale qui sert de contenu à l'oeuvre et ainsi fait de l'oeuvre quelque chose qui ne concerne que sa propre manifestation. Aussi, les toiles sur lesquelles je travaille ces dernières années ont commencé à fonctionner de manière autonome et auto-générée car l'évolution de chaque oeuvre est presque entièrement déterminée par le contenu physique de son environnement architectural et par les choses qui l'entourent.

Afin d'accroître la relation de l'oeuvre au présent, il était nécessaire pour moi d'éliminer tout contenu autobiographique. Pour ce faire, j'ai fixé une série de contraintes qui encouragent les décisions motivées par la pratique elle-même au détriment de tout élément narratif, idéologique ou d'une thèse conceptuelle.

Les questions concernant l'intégration, la répétition et les seuils sont constamment en jeu à l'intérieur de l'atelier. C'est par le questionnement que le mouvement global de ma pratique se met en route sans s'interroger sur la fin ou la conclusion. Au contraire, la cadence et le sens sont guidés par sa propre genèse.

Une fois que l'oeuvre quitte l'atelier, mon intention est qu'elle reste flexible de telle sorte qu'elle soit toujours capable de répondre, de se transformer et de jouer activement avec l'espace dans lequel elle est engagée et impliquée par l'expérience de cet environnement spécifique. Des changements de lumière ou de température et l'humeur du spectateur sont comme jetés dans cette expérience, chacun altérant la toile et ajoutant à sa malléabilité. Pour que la toile reste dans cet état de flexibilité, elle doit être constamment engagée dans un mode qui suppose sa perpétuelle peinture.

Je suis donc habité par une pratique qui permet à l'oeuvre d'art de fluctuer entre apparition et disparition, évoluant au cours du temps et à travers une expérience qui n'est pas seulement contingente du point de vue visuel et cérébral mais également depuis celui du corps et des sens. Dans cette perspective, je souhaite considérer la toile non seulement comme une chose à voir mais également comme une chose en soi.

kamel
mennour^٤

OEUVRES / WORKS

The Winds

Liam Everett

Untitled (comedy at Ormans), 2018

Acier, encre, huile, sel, alcool, tissu / Steel, ink, oil, salt, alcohol, fabric

304,8 x 355,6 cm

Floor painting, 2019

Installation

Vue de l'exposition / View of the exhibition « The Winds », kamel mennour (6 rue du Pont de Lodi), Paris 6, 2019

© Liam Everett

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



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Liam Everett

Untitled (seven sisters), 2018

Ink, oil, salt, alcohol on linen / Encre, huile, sel, alcool sur toile de lin

132,1 x 94cm

Vue de l'exposition / View of the exhibition « The Winds », kamel mennour (6 rue du Pont de Lodi), Paris 6, 2019

© Liam Everett

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Liam Everett

Untitled (poverty of experience), 2018

Acier, béton, ampoules 60W, bois, céramique, encre, huile, tissu / Steel, concrete, 60W light bulbs, wood, ceramic, ink, oil, fabric

113 x 76,2 x 76,2 cm

Vue de l'exposition / View of the exhibition « The Winds », kamel mennour (6 rue du Pont de Lodi), Paris 6, 2019

© Liam Everett

Photo. archives kamel mennour

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Liam Everett

Untitled (pas encore), 2018

Acier, LED, batterie, encre, huile, sel, alcool sur toile de lin / Steel, LED lights strips, battery pack, ink, oil, salt, alcohol, linen

66 x 83,8 x 304,8 cm

Vue de l'exposition / View of the exhibition « The Winds », kamel mennour (6 rue du Pont de Lodi), Paris 6, 2019

© Liam Everett

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



The Listeners

Liam Everett
Vue de l'exposition / View of the exhibition « The Listeners », kamel mennour (51 Brook Street), Londres / London,
2018
© Liam Everett
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris/London



Liam Everett

Vue de l'exposition / View of the exhibition « The Listeners », kamel mennour (51 Brook Street), Londres / London, 2018

© Liam Everett

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Liam Everett

Untitled (Beta Lyrae), 2018

Huile, acrylique, sel, alcool sur toile de lin / Oil, acrylic, salt, alcohol on linen canvas

200,7 x 156,2 cm

Untitled (Vulpecula), 2018

Huile, acrylique, sel, alcool sur toile de lin / Oil, acrylic, salt, alcohol on linen canvas

200,7 x 156,2 cm

Vue de l'exposition / View of the exhibition « The Listeners », kamel mennour (51 Brook Street), Londres / London, 2018

© Liam Everett

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Liam Everett

Untitled (Hydra), 2018

Huile, acrylique, sel, alcool sur toile de lin / Oil, acrylic, salt, alcohol on linen

133,4 x 95,3 cm

Vue de l'exposition / View of the exhibition « The Listeners », kamel mennour (51 Brook Street), Londres / London, 2018

© Liam Everett

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Liam Everett

Untitled (idiot mind), 2018

Bronze, lampe de serrage personnalisée, chiffon en coton / Bronze, customized clamp light, cotton rag

133,3 x 95,2 cm

Vue de l'exposition / View of the exhibition « The Listeners », kamel mennour (51 Brook Street), Londres / London, 2018

© Liam Everett

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Choreuo), 2018
Huile, acrylique, sel, alcool sur toile de lin / Oil, acrylic, salt, alcohol on linen canvas
Diamètre / Diameter : 210,8 cm
© Liam Everett
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris/London



Look at a cat when it stalks a bird;
or a beast when it wants to escape

Vue de l'exposition / View of the exhibition « Look at a cat when it stalks a bird; or a beast when it wants to escape », SFMOMA, San Francisco, 2017



Vue de l'exposition / View of the exhibition « Look at a cat when it stalks a bird; or a beast when it wants to escape », SFMOMA, San Francisco, 2017



Vue de l'exposition / View of the exhibition « Look at a cat when it stalks a bird; or a beast when it wants to escape », SFMOMA, San Francisco, 2017



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Vue de l'exposition / View of the exhibition « Look at a cat when it stalks a bird; or a beast when it wants to escape », SFMOMA, San Francisco, 2017



panem et Circen

Au premier abord, les *Screen Paintings* (peintures-écran) de l'Américain Liam Everett évoquent d'étranges cartographies, de chaotiques paysages parcourus de spasmes lumineux. Si chaque œuvre comporte un sous-titre, il serait vain d'établir une corrélation précise entre la topologie irlandaise et le tableau lui-même. Néanmoins, tous les villages évoqués (Annadorn, Ardgroom, Cloghanmore...) abritent un site néolithique d'importance (dolmens, alignements de mégalithes, tombes). Cette donnée est un point important pour aborder la peinture d'Everett qui, de constructions en déconstructions, d'élévations en excavations, relève à la fois de l'architecture et de la fouille archéologique.

Un grand nombre de strates constituent les tableaux. Elles résultent d'un long processus au cours duquel l'artiste procède à des opérations hétérogènes. La toile est travaillée au sol, sans châssis, mais également sur le mur. Liam Everett agit ainsi « sur » et « en face » d'elle. Ce positionnement double engage la prise de décision sur le terrain non seulement du visuel mais aussi de la physicalité ; il anticipe, et par là même induit d'emblée, le regard du spectateur, dispersé dans diverses directions, sollicité par de multiples interventions menées sans centre préétabli. En sus de l'application de la matière picturale, des protocoles d'effacement génèrent de permanents va-et-vient entre addition et soustraction. La peinture est également soumise à l'action abrasive des éléments naturels (soleil, vent), du sel et de l'alcool, qui perturbent la structure interne du tableau et confèrent aux surfaces des qualités à la fois réfléchives et poreuses, tout en générant parfois de subtiles apparitions anthropomorphiques.

De dimensions plus réduites, les tableaux de la série des *Mask Paintings* (peintures-masque) résultent quant à eux d'impressions sur vinyl contrecollé sur des panneaux de bois. Les œuvres sont directement exposées à la lumière du soleil, et l'artiste applique jusqu'à trente couches d'un fin lavis de vernis qu'il s'emploie à effacer par intermittences. Leurs sous-titres (*Helvine*, *Tinzenite*...) sont empruntés au répertoire de la minéralogie. Le motif récurrent d'une grille enclot la composition, mais il laisse toutefois entrevoir, à la manière d'une claustra ou d'un moucharabieh oriental, les strates empilées qui mènent le regard vers un intérieur du tableau.

En fait, Liam Everett a voulu, à travers ces nouvelles séries d'œuvres, pousser dans ses retranchements le concept moderniste de « bidimensionalité ». Cette dernière « filtre » en quelque sorte la lumière et l'air afin qu'ils affleurent à la surface du tableau. Elle entrave en premier lieu la divulgation du long chemin parcouru par l'artiste au cours d'opérations quasi alchimiques ; mais dans le même temps, les effets de transparence ouvrent sur une profondeur qui permet de reconstituer la « vie » de l'œuvre. Le terme de vie paraît tout à fait adéquat, tant les tableaux paraissent vivants et le processus encore en devenir : « Je suis vraiment intéressé par la possibilité qu'une œuvre demeure toujours "au travail", plutôt qu'elle ait été définitivement "travaillée", déclare l'artiste.

panem et Circen

At first, US artist Liam Everett's Screen Paintings evoke strange maps, chaotic landscapes overrun with luminous spasms. It is impossible to establish a precise correlation between the Irish topology evoked in the captions accompanying each of the paintings and the paintings themselves. But each of the villages named here (Annadorn, Ardgroom, Cloghanmore...) is home to an important Neolithic site (dolmens, megalithic alignments, tombs). This is an important piece of information for approaching Everett's painting, as—constructing and deconstructing, erecting and excavating—it pertains at once to the spheres of architecture and the archaeological dig.

The paintings are built up with many layers. They are the result of a long process during which the artist executes various, heterogeneous operations. He works with the canvas on the floor, or on the wall, without an easel. In this way, Everett works 'on' and 'before' it. This double positioning sets in motion a decision made not only in the visual field but also in that of the physical in space, anticipating—and so directing—the viewer's gaze, as it is scattered in different directions, solicited by multiple interventions without a pre-established centre. On top of the application of the pictorial materials, protocols of effacement generate a ceaseless back and forth between addition and subtraction. The paintings are also subjected to the abrasive activity of natural elements (sun, wind), salt, and alcohol, which disturb the internal structure of the painting and give to the finished surface qualities at once reflective and porous, at times generating subtle anthropomorphic apparitions.

The smaller paintings in the series of Mask Paintings begin with vinyl prints glued onto wooden panels. The works are exposed directly to the sunlight, and Everett applies up to thirty layers of a thin varnish, intermittently effaced. The captions of these works (Helvine, Tinzenite...) come from mineralogy. A recurrent grid pattern encloses the composition, revealing in its interstices, like an openwork panel or an Oriental lattice, the layered strata drawing the gaze towards the interior of the painting.

With these two new series, Everett has wanted push in the direction of subtraction the modernist concept of 'two-dimensionality'. This two-dimensionality 'filters' in a way the light and air so that they appear at the surface of the painting. In a first instance, it holds the painting back from divulging the long, almost alchemical series of operations the artist has subject it to, while at the same time, the effects of transparency open onto a depth making it possible to reconstitute the 'life' of the work. Life seems indeed to be the eminently adequate word here: the paintings feel truly alive and the process in an uninterrupted state of becoming. Everett himself says, 'I am very interested in the possibility of a work that's always working, instead of a work that's been worked.'

Liam Everett

- *Untitled (Faulagh)*, 2016

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl
248,9 x 198,1 cm

- *Untitled (Labbacallee)*, 2016

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl
97,8 x 73,7 cm

- *Untitled (Eightercua)*, 2016

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl
200,7 x 139,7 cm

Vue de l'exposition / View of the exhibition « panem et Circen », kamel mennour (47 rue Saint-André des arts), Paris, 2017 © Liam Everett. Photo. Julie Joubert & archives kamel mennour. Courtesy the artist and kamel mennour, Paris/London



Liam Everett

- *Untitled (Faulagh)*, 2016

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl

248,9 x 198,1 cm

- *Untitled (Kilmashogue)*, 2016

Détail / Detail

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl. 124,5 x 91,4 cm

Vue de l'exposition / View of the exhibition « panem et Circen », kamel mennour (47 rue Saint-André des arts), Paris, 2017 © Liam Everett. Photo. Julie Joubert & archives kamel mennour. Courtesy the artist and kamel mennour, Paris/ London



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Liam Everett

- *Untitled (Cloghanmore)*, 2016

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl
198,1 x 284,5 cm

- *Untitled (Eightercua)*, 2016

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl
200,7 x 139,7 cm

- *Untitled (Actinolite)*, 2016

Huile, acrylique, sel, alcool sur vinyle monté sur panneau / Oil, acrylic, salt, alcohol on vinyl mounted on panel
40,6 x 30,5 cm (panneau / panel), 43,8 x 33,7 cm (encadré / framed)

Vue de l'exposition / View of the exhibition « panem et Circen », kamel mennour (47 rue Saint-André des arts), Paris, 2017 © Liam Everett. Photo. Julie Joubert & archives kamel mennour. Courtesy the artist and kamel mennour, Paris/London



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London



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London



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London



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London



Liam Everett

- *Untitled (Aghanaglack)*, 2016

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl
193 x 198,1 cm

- *Untitled (Kilmashogue)*, 2016

Huile, acrylique, sel, alcool sur vinyle enduit de gesso / Oil, acrylic, salt, alcohol on gessoed vinyl
124,5 x 91,4 cm

Vue de l'exposition / View of the exhibition « panem et Circen », kamel mennour (47 rue Saint-André des arts), Paris, 2017 © Liam Everett. Photo. Julie Joubert & archives kamel mennour. Courtesy the artist and kamel mennour, Paris/ London



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198,1 x 284,5 cm

- *Untitled (Baotite)*, 2016

Huile, acrylique, sel, alcool sur vinyle monté sur panneau / Oil, acrylic, salt, alcohol on vinyl mounted on panel
40,6 x 30,5 cm (panneau / panel), 43,8 x 33,7 cm (encadré / framed)

- *Untitled (Tinzenite)*, 2016

Huile, acrylique, sel, alcool sur vinyle monté sur panneau / Oil, acrylic, salt, alcohol on vinyl mounted on panel
43,8 x 33,7 cm (panneau / panel), 43,8 x 33,7 cm (encadré / framed)

- *Untitled (Helvine)*, 2016

Huile, acrylique, sel, alcool sur vinyle monté sur panneau / Oil, acrylic, salt, alcohol on vinyl mounted on panel
40,6 x 30,5 cm (panneau / panel), 43,8 x 33,7 cm (encadré / framed)

Vue de l'exposition / View of the exhibition « panem et Circen », kamel mennour (47 rue Saint-André des arts), Paris, 2017 © Liam Everett. Photo. Julie Joubert & archives kamel mennou. Courtesy the artist and kamel mennour, Paris/ London



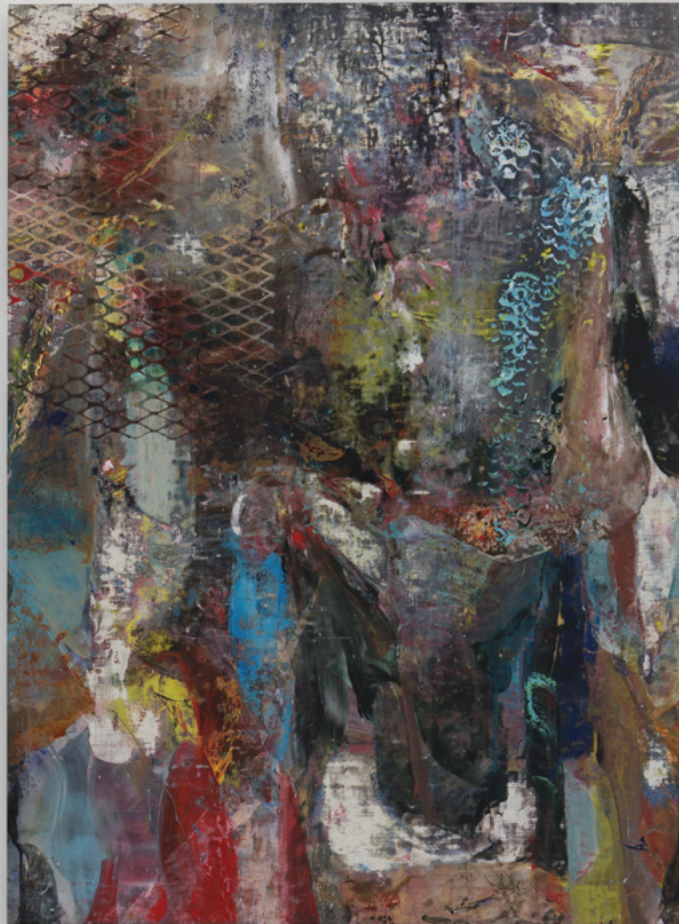
Liam Everett

Untitled (Kilmashogue), 2016

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Liam Everett

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Huile, acrylique, sel, alcool sur vinyle monté sur panneau / Oil, acrylic, salt, alcohol on vinyl mounted on panel
40,6 x 30,5 cm (panneau / panel), 43,8 x 33,7 cm (encadré / framed)

- *Untitled (Tinzenite)*, 2016

Huile, acrylique, sel, alcool sur vinyle monté sur panneau / Oil, acrylic, salt, alcohol on vinyl mounted on panel
43,8 x 33,7 cm (panneau / panel), 43,8 x 33,7 cm (encadré / framed)

- *Untitled (Helvine)*, 2016

Huile, acrylique, sel, alcool sur vinyle monté sur panneau / Oil, acrylic, salt, alcohol on vinyl mounted on panel
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1970-1974

Liam Everett
View of the exhibition / Vue de l'exposition «1970-1974», Office Baroque, Brussels, 2015.
© Liam Everett
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
View of the exhibition / Vue de l'exposition «1970-1974», Office Baroque, Brussels, 2015.
© Liam Everett
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
View of the exhibition / Vue de l'exposition «1970-1974», Office Baroque, Brussels, 2015.
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Its Rising Brings No Light

Liam Everett
View of the exhibition / Vue de l'exposition «Its Rising Brings No Light», Eleni Koroneou Gallery, Athens, 2015.
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Liam Everett
View of the exhibition / Vue de l'exposition «Its Rising Brings No Light», Eleni Koroneou Gallery, Athens, 2015.
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The Elephant Calf

Liam Everett
View of the exhibition / Vue de l'exposition «The Elephant Calf », Altman Siegel, San Francisco, 2016.
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Courtesy the artist and kamel mennour, Paris/London



Liam Everett
View of the exhibition / Vue de l'exposition «The Elephant Calf », Altman Siegel, San Francisco, 2016.
© Liam Everett
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Amiens), 2016
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
129 x 91 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Bagnac), 2016
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
198 x 142 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



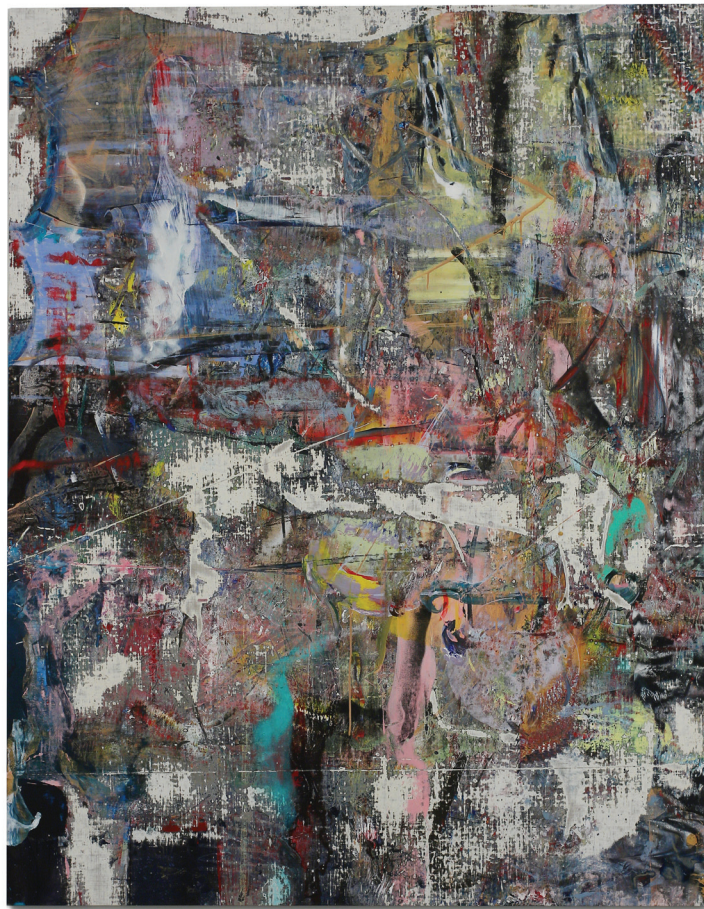
Liam Everett
Untitled (Camburat), 2016
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
190 x 139 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Carennac), 2016
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
198 x 142 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Killington), 2015
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
198 x 152 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



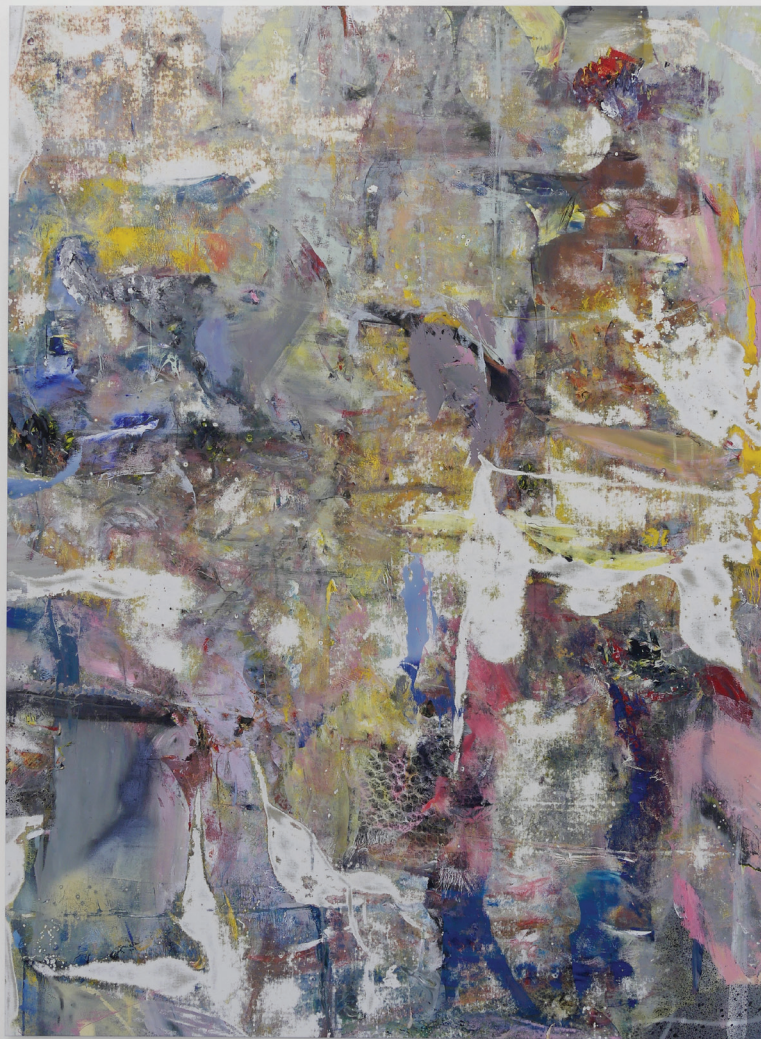
Liam Everett
Untitled (Lacapelle), 2016
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
198 x 142 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Laconia), 2015
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
195 x 282 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



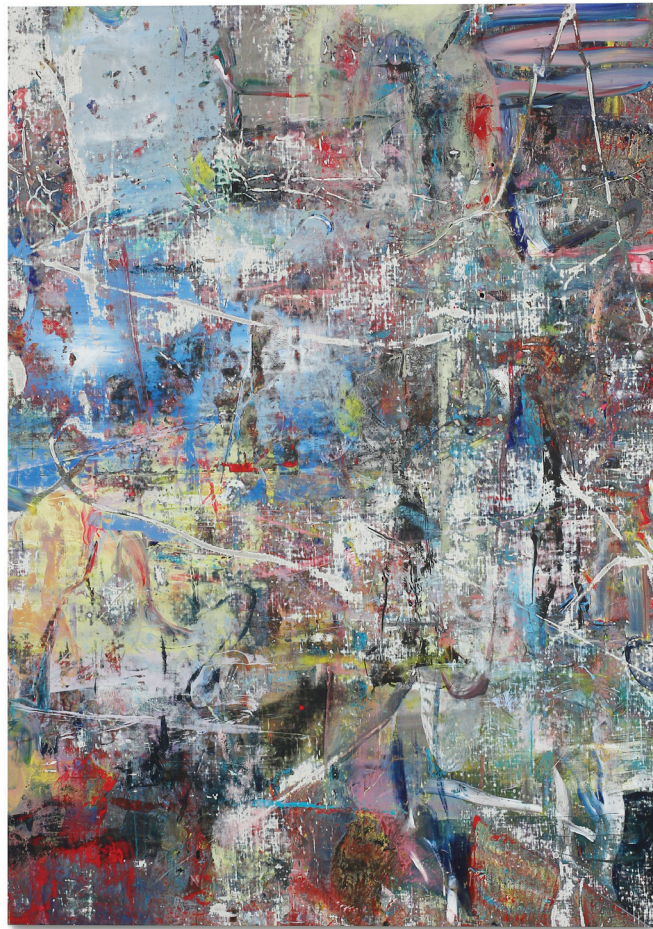
Liam Everett
Untitled (Larnagol), 2016
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
195 x 137 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Marcilhac), 2016
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
195 x 137 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Tahawaus), 2015
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
198 x 142 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Viazac), 2016
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
193 x 142 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



Liam Everett
Untitled (Wanakena), 2015
Huile, acrylique, sel, alcool / Oil, acrylic, salt, alcohol
198 x 142 cm
© Liam Everett
Photo: Jay Jones
Courtesy the artist and kamel mennour, Paris/London



kamel
mennour^٤

BIOGRAPHIE / BIOGRAPHY

LIAM EVERETT

Born in 1973 in Rochester, New York, USA. Lives and works in San Francisco, California, USA.

SOLO SHOWS

2020

Altman Siegel Gallery, San Francisco, CA, USA (upcoming)

2019

Galerie Art & Essai, Université de Rennes, Rennes, France (upcoming)

"The Winds," kamel mennour, Paris, France

2018

"The Listeners," galerie kamel mennour, London, UK

"Fais semblant qu'on n'est pas ici," Altman Siegel, San Francisco, CA, USA

2017

"Look at a cat when it stalks a bird; or a beast when it wants to escape," The SECA Exhibition, San Francisco Museum of Modern Art, San Francisco, CA, USA

"Ex Nihilo Nihil Fit," Eleni Koroneou Gallery, Athens, Greece

"panem et Circen", kamel mennour, Paris, France.

2016

"The Elephant Calf," Altman Siegel, San Francisco, USA.

2015

"1970-1974," Office Baroque, Brussels, Belgium.

"Its Rising Brings No Light," Eleni Koroneou Gallery, Athens, Greece.

2014

"Montolieu," On Stellar Rays, New York, NY, USA.

2012

Altman Siegel, San Francisco, CA, USA.

2011

"Being-with," Romer Young Gallery, San Francisco, CA, USA.

"Cura," Paul Kasmin Gallery, New York, NY, USA.

2009

White Columns (curated by Matthew Higgs), New York, NY, USA.

2008

Geoffrey Young Gallery, Great Barrington, MA, USA.

2007

Cynthia Broan Gallery (curated by Michael St. John), New York, NY, USA.

2003

Künstler Haus Bremen, Bremen, Germany.

Francine Seders Gallery, Seattle, WA, USA.

2002

Tohu-Bohu, Marseille, France.

GROUP SHOWS (SELECTION)

2018

"HEROES," Kamel Mennour, Paris, France

"6 Artists," Eleni Koroneou Gallery, Athens, Greece

2016

"A Slow Succession with Many Interruptions," San Francisco, Museum of Modern Art, CA, USA.

"Will and Be Going To," Altman Siegel, San Francisco, CA

"In search of Vedaland," Altman Siegel, San Francisco, CA

Biennale of Painting, Museum Dhondt-Dhaenens, Deurle, Belgium

2015

"Nacht und Träume," Altman Siegel, San Francisco, CA

"Family & Friends," Eleni Koroneou Gallery, Athens, Greece

"I Know You Got Soul," Arndt, Singapore
 "Pass," curated by Kris Martin & Jan Hoet Junior, Huise-Mullem-Wanegem-Lede, Belgium
 "Rotrixagatze," On Stellar Rays, New York, NY
 2014
 "The Presence of the Present: Teresa Baker, Liam Everett, Leslie Shows," di Rosa, Napa, CA
 "Nuit Américaine," Office Baroque, Brussels, Belgium
 "Color Shift," Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
 2013
 "Jessica Dickinson - Liam Everett - Yorgos Sapountzis," Eleni Koroneou Gallery, Athens, Greece
 "Curated by_Vienna 2013: Dress rehearsal," Galerie Andreas Huber, Vienna, Austria (curated by Franklin Melendez)
 "NextNewCA," Institute of Contemporary Art, San Jose, CA
 "Wassup Painters," Anat Ebgi, Los Angeles, CA (curated by Pavan Segal)
 "Present Tense," Headlands Center for the Arts, Sausalito, CA (curated by Christian L. Frock)
 "Nevermore," On Stellar Rays, New York, NY
 2012
 "Hang Up: Anissa Mack, Anna Betbeze, Ellen Lesperance, Liam Everett and Ruairiadh O'Connell," Josh Lilley Gallery, London, UK
 "In Stasis," MacArthur B Arthur, Oakland, CA
 "K," Wattis Institute, San Francisco, CA (curated by Juan A. Gaitán)
 "Flection," Hedge Gallery, San Francisco, CA
 2011
 White Columns Benefit Auction, White Columns Gallery, New York, NY (curated by Matthew Higgs)
 "Odds Art 13:1," Wattis Center for Contemporary Art, San Francisco, CA (curated by Jessica Brier)
 "Hammarby," Wattis Center for Contemporary Art, San Francisco, CA (curated by Kris Martin)
 2010
 "Closed for Installation," 303 Gallery, New York, NY
 "The Projection Project," Canada Gallery, New York, NY (curated by Cleopatra's)
 2008
 "Bad Moon Rising," ISCP, Brooklyn, NY (curated by Jan Van Woensel)
 "Gouache & Gouache Only," Andrea Meislin Gallery, New York, NY (curated by Geoffrey Young)
 2007
 "MetLife," Morgan Lehman Gallery, New York, NY (curated by Geoffrey Young)
 2006
 "Work on Paper," Leubdsorf Art Gallery at Hunter College, New York, NY (curated by Laura Sue Phillips)
 2005
 5. Bremer Kunstfruhling, Bremen, Germany (curated by Boris Nieslony)
 Geoffrey Young Gallery, Great Barrington, MA
 2004
 "The Neon Forest Is My Home," *sixtyseven, New York, NY
 "Sprawl," Chewy Hudson Clearing, New York, NY (curated by Emily Wei and Haan Chau)
 2003
 "Selections from the Flat Files," Pierogi Gallery, Brooklyn, NY
 "Confabulations," Leubdsorf Art Gallery at Hunter College, New York, NY (curated by Peter Dudek)
 2001
 "Sylvia Heisel," New York, NY (curated by Dara Meyers-Kingsley)

PERFORMANCES
 2015

Various positions for René Paul Strudel, Kadist, San Francisco

2012

The Draft Report, Section I (sounds from the Black Forest), Liste 17, Basel, Switzerland

The Draft Report (sounds from the Black Forest), The Potrero Neighborhood House, San Francisco, CA

2010

“Disappearance of Tal Ben-Yacov, Times Square Gallery, Hunter College, New York, NY

2009

On the Wall (The Leaking), 179 Canal St, New York, NY

On The Wall, ArtBasel 09, Basel, Switzerland

2005

Tarnan, 5. Bremer Kunstfruhling, Bremen, Germany (curated by Boris Nieslony)

BIBLIOGRAPHY

2018

Desmarais, Charles, “Gallery roundup: Altman Siegel,” The San Francisco Chronicle, January 12

“Liam Everett: Without an Audience, Suzanne Stein (ed.), Jenny Gheith, Jonathan Griffin and Hope Mohr; Copla Press, Altman Siegel, San Francisco and Kamel Mennour, Paris. pp. 156

2017

Gheith, Jenny and Erin O’Toole (ed.), 2017 SECA Art Award Catalogue, San Francisco Museum of Modern Art, San Francisco

“Solid exhibition of unstable art at SFMOMA,” The San Francisco Chronicle, Charles Desmarais, July 14

“Meeting the winners of 2017 SECA Art Award at SFMOMA,” The San Francisco Chronicle, Sam Whiting, June 29

“Context and Meaning: Looking at Art through a Post-Election Lens,” SFMOMA, Craig Corpora, June

“An Interview with Liam Everett,” Artdependence Magazine, Dirk Vanduffel, March 19

“Liam Everett, un peintre obsédé par l’invention”, Télérama, Olivier Cena, February 04

“L’énigmatique Liam Everett,” Figaroscope, Sophie de Santis, February 15, p.22-23

“The Agenda of the Week,” Ad Magazine, Oscar Duboř, February 6

2016

“Liam Everett: ‘The Elephant Calf’ at Altman Siegel,” Art ltd, Leora Lutz, May

“Art: Elephant in the Room,” SF Weekly, Jonathan Curiel, March 16

“See Inside Art Los Angeles Contemporary Packed VIP Opening Night,” Artnet.com, January 29

2015

“Liam Everett,” Colette Dubois, H.Art, November

“Hand Tools Lead to Liam Everett Limited-Edition Book,” San Francisco Chronicle, Anh-Minh Le, November 25

“Review: Nacht und Träume,” Artforum, Brian Karl, November, p. 331

“Tools of the Trade: Liam Everett,” Port Magazine, October 28

“Liam Everett Gets Bound,” Cultured, Tali Jaffe, October

Liam Everett: Inutile, with Bruno Tollon and Rabih Alameddine, RITE EDITIONS, August

2014

“Liam Everett,” San Francisco Arts Quarterly, May-July

2012

“Liam Everett,” Artforum, Franklin Melendez, December

“Liam Everett,” Frieze, Jonathan Griffin, December 12

“Liam Everett’s ghostly fabrics at Altman Siegel,” Kenneth Baker, SF Chronicle, December 7

“Liam Everett at Altman Siegel, San Francisco,” San Francisco Arts Quarterly Online, November 5

2011

«Best Of: Year Two», Zachery Royer Scholz, Art Practical, September

«Liam Everett: Confident Solo Debut at Romer Young», Kenneth Baker, SF Chronicle, June 11

2009

«Haderdashery Anyone?», Mary Cook, Art 21 Blog, June 5

2005

«Bits and Picks», Michael Paulson, New York Arts Magazine, September/October, Vol.10

2004

«The Neon Forest is My Home», William Powhida, The Brooklyn Rail, March

2003

«Sprawl», Ken Johnson, The New York Times, January 23

«Künstlers Kochkünste», Klaus Irlner, Taz Bremen, August 20

«Authentischer Gast aus N.Y. «, Links der Weser, August 13

«Kultur vor Ort», Peter Groth, Weserkurier, August 9

«Bremen als Kunststandort Stärken», Jörg Teichfischer, Bremer Anzeiger, August 9

«Je Suis Fatigué», Emily Hall, The Stranger, July 24

«In the Galleries», Regina Hackett, The Seattle Post-Intelligencer, July 3

2000

«Liam Everett», New American Paintings, The Open Studio Press, Wellesley, vol.4, n.6, p.62-65

AWARDS AND RESIDENCIES

2017

SECA Art Award, San Francisco Museum of Modern Art, San Francisco, CA

2013

Richard Diebenkorn Teaching Fellowship, San Francisco Arts Institute

Artadia San Francisco Council Awardee

2012

Fellowship Award, Headlands Center For the Arts, Artist in Residence

PUBLIC COLLECTIONS

The Metropolitan Museum of Art, New York

San Francisco Museum of Modern Art, San Francisco

Berkeley Art Museum and Pacific Film Archive, Berkeley

Fondation Carmignac, Paris