

## Piper Keys Exhibitions

### Keith Farquhar: *Ken & Cady Noland*

27th July to 1st September 2013

Opening view: Friday 26th July, 6 to 9pm

*Jerry Saltz uploaded his pics of the last Frieze art fair to Facebook – images of a gargantuan inflatable balloon-dog the size of a building – Paul McCarthy appropriating Jeff Koons.*

*Someone commented - "Blatant imitation is the last form of rebellion."  
Yes!*

*I had printed a huge Morris Louis painting (16ft wide) life-size onto four sheets of plywood for my exhibition ABSTRACT PRINTINGS at New Jersey, Basel in November last year. I simply took a jpeg from Google images and blew it up. Mathis Altmann from New Jersey said the new piece looked like something from a Prenzlauer Berg Kindergarten.*

*With this in mind I'm now appropriating Louis's fellow '60s stainer Ken Noland along with his '90s daughter Cady (did you know they were father and daughter?) together in one work. Cady's famous stocks are here cut into her father's geometric abstraction allowing for real-life, face painted kids to stick their heads through the holes during the private view, thereby completing the new work – a kind of generational progression – with Ken as the father, Cady as the daughter and now myself taking on the role of creating the surrogate grandchildren.*

For *Ken & Cady Noland*, Keith Farquhar will show a new group of ABSTRACT PRINTINGS, activated at the opening view by a children's face painting event. For one work a found image of Kenneth Noland's *Epigram* (1961) has been printed across two 8 x 4ft sheets of birch ply. Into this reproduction five circles have been cut to function as stocks. A second series of works involve the re-imaging of Christopher Wool spray paintings onto corrugated metal.

In result, everyday modular materials offer new interpretations of canonical images via an industrial UV flatbed printer. The gestural marks of a painterly genius (Noland, Wool) are now appropriated by an unthinking machine, tricked into misuse by Farquhar. Descriptive details come to the fore through a massive increase in scale. A printed photographic image of spray-paint becomes real spray-paint by raising the print heads and allowing the ink-jet to dissipate as vapour into the troughs of corrugated metal. Material play is accentuated through these well-aimed interventions whilst throughout, children's face painting is promoted ahead of oil on canvas. Farquhar's acquired knowledge of factory processes is here combined with his plundering of art history and a celebration of the ordinary and the overlooked.

In previous work Farquhar has made use of other production-line outputs in order to address the viewer from within the day-to-day. Through this use of current technologies and the appropriation of existing artworks he develops the proposition of the readymade: "this is the thing as it comes to us". Whiteboard markers, the folded on-sale garment or flat packed point-of-display are all mediums utilised in previous re-workings of inherited visual effects. Materials and means of display offer their own logics that carry simple visual materials towards reverberating chorus or iconoclastic crescendo.

Keith Farquhar lives and works in Edinburgh. Recent solo exhibitions include *Ocean Terminal* at Leslie Fritz, New York, *ABSTRACT PRINTINGS* at New Jersey, Basel, *Boy* at Hotel, London, and presentations of the *Nudes in Colour* series at Tramway, Glasgow, Focal Point Gallery, Southend, and Studio Voltaire, London. Farquhar studied for his MA in Fine Art at Goldsmiths College 1994-96, and for his BA in Fine Art at Edinburgh College of Art 1989-93.

Gallery opening hours 12noon to 6pm, Friday to Sunday

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