

GHISLAINE LEUNG
SCORES

SCORES is a solo exhibition by Ghislaine Leung at Ordet from December 9, 2021 to February 5, 2022. The exhibition features works including SHROOMS (2016), GATES (2019), VIOLETS 3 (2019), ARCHES (2021) amongst others. The exhibition is curated by Edoardo Bonaspetti and Stefano Cernuschi. SCORES is the first solo exhibition in Italy of Ghislaine Leung (b.1980, lives and works in London). All works courtesy of the artist, Maxwell Graham / Essex Street, New York and Cabinet, London. This information on SCORES is provided as per the required character count and has been edited by Edoardo Bonaspetti, Stefano Cernuschi and Ghislaine Leung. Details are correct as of December 8, 2021 and are subject to change dependent on requirements and resources available.

ARCHES, 2021

SCORE: A white inflatable welcome arch in all available rooms.

"*Arches* consists of an inflatable arch placed in each exhibition room made available to the artist. The arches were produced according to order in Germany and have the same color, size and design. They each occupy a distinct exhibition space that was available for use at the time of set up for the project. Due to their size and design, they are powered by an electric generator that is plugged in and are turned on only during visiting hours." "The works constitute markings, forcing us to reconsider what constitutes an exhibition space and what are the reasons for such a designation of spaces inside the institution. As the exhibition proceeds *Arches* will lose their original firmness. Their life is in a literal sense dependent on the institution." Text by Haris Giannouras for Ghislaine Leung, *Portraits*, Museum Abteiberg, Mönchengladbach, Germany, June 3 – November 21, 2021.

GATES, 2019

SCORE: All thresholds to be gated with child safety gates.

"*Gates*, similarly confrontational, makes spatial circulation and questions of accessibility apparent and relatable. As the artist evokes the stratification of domestic space between adult and child, aesthetic space is perversely posited as a site as much heavily reliant on changing governance and dramaturgy (who are the bodies that are kept from entering these spaces, and what are they narrated as?)." Text by Kathrin Bentele for *The Making of Husbands: Christina Ramberg in Dialogue*, KW, Berlin, September 14, 2019 – January 5, 2020.

SHROOMS, 2016

SCORE: All available electrical outlets filled with a mushroom night light and adapter.

"*Shrooms* highlights all unoccupied electrical sockets of the gallery through mushroom-shaped night-lights and adapters. A population to light up the vital and fertile components of the institutional body, they also add a touch of domestic mysticism or perhaps a moment of hazy, stoned psychedelia to the default format of aesthetic space, pointing to the brinks of what rules govern it as opposed to others." Text by Kathrin Bentele for *The Making of Husbands: Christina Ramberg in Dialogue*, KW, Berlin, September 14, 2019 – January 5, 2020.

VIOLETS 3, 2019

SCORE: All exhibition partners to provide a minimum of one object for display.

Ordet, Via Adige 17, 20135 Milan, +39 02 47757753, info@ordet.org, September 27, 2021, Dear X, As a supporter of Ordet, you are invited to submit one object to be part of the work VIOLETS 3 (2019) for the exhibition SCORES by Ghislaine Leung at Ordet, Milan, December 9 2021 to February 5 2022. The score for VIOLETS 3 is: All exhibition partners to provide a minimum of one object for display. Objects can be as small or large as desired. Previous exhibitions of VIOLETS 3 have included a street sign, a carnival horse head, an oil painting, a military uniform and mannequin, benches, toy fruit and vegetables. Please supply your selected object by November 21st at the latest. Kind regards, Edoardo and Stefano. Invitation letter for *Violets 3* written and edited by Edoardo Bonaspetti, Stefano Cernuschi and Ghislaine Leung.

POWER RELATIONS, 2021

Phone photograph

Ordet

Via Adige 17, 20135 Milan, +39 02 47757753, info@ordet.org, Wed – Sat, 2 – 7 PM

GHISLAINE LEUNG
SCORES

Above the concrete slabs, the sand, the pipes and cables going through them, the water and electricity, the telephone lines, here are currencies. The currencies necessary for our social existence, our endless exchanges of value. They are experienceable – in translucency – as different kinds of energy. Given and taken. Perhaps it is only one currency, but I don't think I am able to give it one name. It is one thing, with many names, like many things are. It is here, between the subjects that inhabit this exhibition, it lives through them and it allows them to exist. Like every system of currencies it is ontologically ambivalent. It welcomes and pushes away. It is at the same time gentle and violent. This reflects the fact that every affect contains its own opposite – think of the whisper of fear that we can hear when we are truly in love or the consistency of the smiles that populate family group photos.¹ Here, for a short moment of suspended time, all is balanced in control and inattention. We welcome ourselves to a sort of slumber party. Our eyes are half closed, it is warm, yellow night-lights illuminate the room, the space is soft and humid, gifts are brought from the cold outside, something is cooking in the oven, it smells of gingerbread: the sweetness of the sugar, the spiciness of the ginger and the cloves, the bitterness of the cinnamon.

–Stefano Faoro

¹ “Successful marketing is often assumed to be the result of convincing consumers the benefits of a product through the communication of favorable product cues. For example, taglines such as General Electric’s ‘We bring good things to life’ and Maxwell House coffee’s ‘Good to the last drop’ provide favorable cues about the product or company that are likely to contribute to favorable consumer response such as positive brand attitudes or increased purchase likelihood. So why does Buckley’s cough syrup tout unfavorable, negatively valenced product cues, such its bad taste, in the previously cited advertisement? [It tastes awful. And it works]. Similarly, why did Listerine mouthwash want to attract customers with its slogan, ‘It’s got the taste people hate, twice a day’? . . . We have proposed the existence of an inference strategy, which based on a no-pain, no-gain lay theory, suggests that consumers infer that affective products will have to affect them negatively in some way to realize desired results. Given that the inference strategy proposed here is cognitive resource-intensive, we expected that its impact on efficacy beliefs should be limited to those consumers likely to engage in effortful cognitive activities. The results from our studies support these predictions. Specifically, study 1 found that consumers high in NFC inferred a bad-tasting cough syrup to be more effective than a good-tasting one. Furthermore, consumers who use allergy medications were shown to infer a fictitious allergy medication with common side effects to be more effective than one with rare side effects. Our final study built on these results and found that consumers high in NFC inferred a pain killer with common side effects to be more effective than the one with rare side effects, but only when it had been on the market for a relatively long period of time. . . . Although we found the effect of no-pain, no-gain inferences on efficacy beliefs for motivated consumers to be robust across our studies, future research should investigate other types of unfavorable product cues. For example, Gaspari Nutrition’s Mitotropin “30-day pre-contest physique repartitioning compound” (a sports supplement) informs consumers on the front of its label, ‘WARNING: Do not exceed recommended dosage under any circumstances.’ In this case, detrimental effects are communicated in a way to suggest that exceeding the recommended dosage would result in harm to the consumer, although the type of harm is left unspecified. Similarly, in other cases, the unfavorable attribute itself has to be inferred. For example, a cold medication may advise users not to drive or operate heavy machinery when first taking the medication, not to combine it with other medications, or to keep it out of reach of children. Consumers may infer from these warnings that there are side effects associated with the product, which in turn may determine efficacy beliefs (e.g., “if it can hurt children it must be strong medicine”).” (Kramer, Thomas, Çağlar Irmak, Lauren G. Block, and Veronika Ilyuk. “The effect of a no-pain, no-gain lay theory on product efficacy perceptions,” *Marketing Letters* 23, no. 3 (2012): 517–29.)