

**TREVOR SHIMIZU**

2007 – 2017

**GALERIE CHRISTINE MAYER**



Installation view



*Untitled (Garbage Bag Painting 3)*, 2007  
Acrylic on stretchers and canvas  
53 x 40 cm / 20,9 x 15,7 in.



Installation view



*Untitled (Garbage Bag Painting 4), 2007*  
Acrylic on stretchers and canvas  
51,6 x 40,5 cm / 20,3 x 16 in.



*Untitled (Garbage Bag Painting 2)*, 2007  
Acrylic and wooden wedges on canvas  
51,5 x 41 cm / 20,3 x 16,1 in.



Installation view



*Untitled (Garbage Bag Painting 7), 2007*  
Acrylic on canvas  
51 x 44,5 cm / 20,1 x 17,5 in.





*Untitled (Garbage Bag Painting 6), 2007*  
Acrylic and plexiglass on canvas  
55 x 43 cm / 21,6 x 17 in.



*Untitled (Garbage Bag Painting 5), 2007*  
Acrylic on canvas  
55 x 40 cm / 21,6 x 15,7 in.



Installation view



*Untitled (Garbage Bag Painting 1), 2007*  
Acrylic on four stretchers  
51,5 x 40 x 7,5 cm / 20,3 x 15,7 x 2,9 in.



Installation view



*Cyborg*, 2007-2017  
Oil on canvas, video on monitor, colour, sound, 15'52"  
231 x 216 cm

For the video please click on the image



Detail from *Cyborg*, 2007-2017



Detail from *Cyborg*, 2007-2017





Installation view



*Landscape, 2017*  
Oil on canvas  
53,3 x 36,8 cm / 21 x 14.5 in.



*Untitled (Garbage Bag Painting 8), 2007*  
Acrylic on plastic foil  
43 x 43 cm / 16,9 x 16,9 in.



Installation view



*Coke*, 2007  
Acrylic and inkjet print on paper  
132 x 106,7 cm / 52 x 42 in.



*Mirror*, 2007  
Acrylic on Mylar  
151,1 x 120,6 cm / 59,5 x 47,5 in.

## GALERIE CHRISTINE MAYER

Liebigstraße 39  
80538 München

### Trevor Shimizu

2007–2017

29.6.–3.8.2024

A few months ago, Christine Mayer sent me Trevor Shimizu's PDF with available works. One of the photographs showed a wrapped black plastic bag in a corner, so I asked: "What is that?" Christine Mayer answered: "*Untitled*, 2008, the 'garbage bag' sculpture, does not exist anymore." I didn't think more about it until I was asked to write this short text about Trevor's new exhibition *2007 – 2017* a week ago. New exhibition? What is the newness of the *2007 – 2017* show? Maybe we should not consider it as a new exhibition but rather as a rematerialized exhibition.

*2007 – 2017* consists of several small works, that once were hiding inside *Untitled*, 2008. The 'garbage bag' sculpture was Shimizu's contribution to the group show *Workspace*, where Josh Kline, Dean Kenning, Devon Costello, and Antoine Catala participated, at Galerie Christine Mayer back in 2008.

Christine Mayer may have mentioned that the plastic bag sculpture doesn't exist, but its content does. The works in *2007 – 2017* have never seen the light of day since they left Trevor's studio back in 2007/08. So, is this show an old bag of forgotten, abused, and mistreated works (those previously placed in a black plastic bag)? Some would argue yes. Would *The hidden show*, *The aged show*, *The matured exhibition* or *The pickled show* be more appropriate? Maybe. One could potentially claim that *2007 – 2017* is like 'old wine in new bottles.' The idiom of course refers to presenting something in a new or different way, often with the intention of making it seem fresh or innovative when, in reality, it is just a rehash or a repackaging of something that already exists or is well-known, but in this case, it is actually a matter of unpacking and opening up the bottle and pouring out the content.

The twelve *Garbage Bag Paintings* are abstract, partly destroyed, and a biting humor, a humor that mocks the seriousness of painting, is very present. Besides the paintings from the black plastic bag, the exhibition presents the two older works *Coke*, 2007 and *Mirror*, 2007 from about the same time when Shimizu started painting again, and finally the scribbled landscape idea *Landscape*, 2017, an early attempt that kickstarted the whole series relating to nature that the artist has made the last few years. And Shimizu has added yet another twist to the exhibition. Within the blank video painting from 2017—a work that usually shows the video (text) self-portrait *Memoir*—Shimizu has placed the video work *Cyborg* from 2007. When I first saw *Cyborg* – an obscure mashup and apocalyptic sci-fi parody of clips including a British-English natural history index lesson, a pizza slice screenplay voiceover, advertisements, a newspeak about geminoid's rights in the future, a thinking-feeling-emotional-machine memory monologue, TV glitches, etcetera—I couldn't help humming:

Lobotomy, lobotomy

Lobotomy, lobotomy

DDT did a job on me / Now I am a real sickie / Guess I'll have to break the news / That I got no mind to lose / All the girls are in love with me / I'm a teenage lobotomy

I am still not sure why those lines sidetracked my brain. There is no logic nor explanation as to why I thought of Ramones' song about a teenager who had a lobotomy because of the brain damage caused by overexposure to the modern synthetic insecticide D.D.T. Sometimes weird shit happens inside the brain – wires connect, disconnect, and make neural activity wander off to other spheres. It is as unexplainable as cyborgs and other aliens. Maybe I thought of the Ramones because of *Cyborg's* fearless, punk, and primal attitude.

The *Garbage Bag Paintings* exhibition echoes Trevor Shimizu's deadpan wit, playing with titles and words and reflects his formal experiments with painting between 2007-2017. The important experiments and different painterly expressions that Shimizu went through in those ten years shaped a strong baseline in the artist's following ten years. Some of the works in 2007 – 2017 can be seen as predecessors for works made in 2017 or later.

The good thing about hiding paintings for 15 years, making them invisible for a while, is that gold nuggets may appear with time. Sometimes 'the now' is not ready for 'the now.' Sometimes works produced with immediacy and 'nowness' need to age before they become relevant as a 'now.' The discovery of old works can make them even stronger if they echo present works, hint at or link to later works, or even future historical events. I am not trying to paint Trevor Shimizu or the 2007 – 2017 exhibition into a Rembrandt corner of masterpieces, I simply want to address the interesting approach of hiding and recovering works. The 'destroyed' or 'collapsed' paintings that Shimizu produced in 2007/08 foretell the biggest financial crisis and art market collapse that we have experienced in the last 25 years.

The works belong to the anti-painting painting tradition. Shimizu pokes fun at the tradition of painting and works with multiple expressions and methods at the same time. Some might characterize them as abstract/figurative—they are—but I would tick the box of conceptual. To pull off the transformation of *Untitled*, 2008, the 'garbage bag' sculpture to 2007 – 2017 (2024) is simple, yet conceptual. Because of the long history of painting, it is almost impossible to make something new within this genre. Nevertheless, these early works capture the 'I DON'T CARE' attitude that plays with and rejects prior definitions of painting. Shimizu lets the process of the making of a work become a battlefield with its own rules hence without any rules. Like *Late Works*—the exhibition title of Shimizu's first solo show at 47 Canal in 2012—the exhibition 2007 – 2017 is a self-ironic take on Shimizu's own practice and role as an artist, and at the same time it points toward the artist's own exhibition history at Galerie Christine Mayer—full circle—and particularly winks at the works produced around the time of *Workspace* as a sculpture.

Jacob Fabricius



## GALERIE CHRISTINE MAYER

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## TREVOR SHIMIZU

Lives and works in New York

### SOLO EXHIBITIONS

- 2024                    2007 – 2017, Galerie Christine Mayer, Munich  
Trevor Shimizu: Past/Future, Modern Art, London
- 2023                    Trevor Shimizu: Land/Time, The Ranch, Montauk, NY  
Edvard Munch / Trevor Shimizu, Landscapes, VI, VII, Oslo  
Cycles, 47 Canal, New York
- 2022                    Eco-Formalism, Green Gallery, Milwaukee, WI  
Luminism (American Art Style), Galerie Christine Mayer, Munich  
Yin-Yang, La Maison de Rendez-Vous, Brussels, Belgium
- 2021                    Hudson River and More?, Misako & Rosen, Tokyo
- 2020                    Landscapes, 47 Canal, New York  
Masterpieces (with Ken Kagami), Somerville  
Trevor Shimizu: Performance Artist, Institute of Contemporary Art, Philadelphia
- 2019                    Trevor Shimizu: Performance Artist, ICA Philadelphia at Kunsthalle Lissabon
- 2018                    Paul Kos & Trevor Shimizu, Potts, Los Angeles  
Ken Kagami & Trevor Shimizu, Mendes Wood DM, São Paulo
- 2017                    Selected Video Works 2000 – 2013, 47 Canal, New York  
Galerie Christine Mayer, Munich
- 2016                    The Green Gallery, Milwaukee  
New Work, 47 Canal, New York  
Magenta Plains, New York
- 2015                    Selected Works, Evelyn Yard, London  
Gas, Misako & Rosen, Tokyo

Appropriation 2, Galerie Christine Mayer, Munich  
Trying To Be A Good Person, Rowhouse Project, Baltimore

2014 Trevor Shimizu: Actor, The Vanity East, Los Angeles  
Trevor Shimizu. Again, 47 Canal, New York

2013 Post, Kunsthal Charlottenborg, Copenhagen  
Romantic, Galerie Christine Mayer, Munich

2012 Ken Kagami and Trevor Shimizu, Misako and Rosen, Tokyo,  
Late Work, 47 Canal, New York

#### GROUP EXHIBITIONS

2024 On Landscape, Green Naftali, New York  
Toward the Celestial: ICA Miami's Collection at 10 Years, Miami  
Back Box Theater, Clearing, New York  
Arcadia and Elsewhere, James Cohan, New York

2023 Landschaft, Galerie Khoshbakht, Cologne  
Real Life, Gallery Sofie Van de Velde, Antwerp, Belgium  
The Moth and the Thunderclap, Stuart Shave Modern Art, London  
Future Shock, Lisson Gallery, New York

2022 Minimalism-Maximalism-Mechanissmmm, Kunsthal Aarhus, Denmark  
A Form of Magic, Morán Morán, Mexico City  
Impressions of the Fall, 47 Canal, New York  
Gute Nacht, BRAUNSFELDER, Cologne, Germany  
Minimalism-Maximalism-Mechanissmmm, Art Sonje Center, Seoul, South Korea

2021 Ridiculous Sublime, SFA Advisory, New York  
Accrochage: 15 years of Misako & Rosen at The Green Gallery, Green Gallery, Milwaukee

2020 Honest Gravy, Marinaro, New York  
Any Day Now, Sprüth Magers (Online Exhibition)  
Double-M, Double-X, Kerlin Gallery, Dublin, Ireland  
Crumple, Vin Vin Gallery, Vienna  
WENN DIE KASTANIEN BLÜHEN, Galerie Christine Mayer, Munich

2019 Goldie's Gallery, Galerie Christine Mayer, Munich  
Downtown Painting, Peter Freeman, Inc., New York  
Artists I Steal From, Galerie Thaddaeus Ropac, London

- Pastoral (Grind and Drone), 47 Canal, New York  
 Il Ghirigoro, Pio Pico, Los Angeles  
 ✦*Slow Hand Movements*✦\* *Gentle Whispers* \* *Water* \* *Salt* \* *Tingles* \*, Boers-Li Gallery, New York  
 Condo Shanghai 2019, AIKE, Shanghai  
 Food Show 3, 3A Gallery, New York  
 4 U, Haus N, Athens, Greece
- 2018 ISLAND OF LOST SOULS, Galerie Christine Mayer, Munich  
 Tiger-Poems and Songs for Hurricanes, Travesía Cuatro, Guadalajara  
 Michael Krebber, Win McCarthy, Josephine Pryde, Trevor Shimizu, Galería Marta Cervera, Madrid  
 Broadcasting: EAI at ICA, Institute of Contemporary Art, University of Philadelphia, Philadelphia  
 I Am A Scientist, V1 Gallery, Copenhagen
- 2017 The World Without Us, Brennan & Griffin, New York  
 SEA, SEX AND SUN, Galerie Christine Mayer, Munich  
 Adult Swim, curated by Gerasimos Floratos, Pilar Corrias, London  
 EXO EMO, Greene Naftali Gallery, New York
- 2016 Your Face in the Mirror Isn't Your Face, Similar to Plastic Silverware, Moran Borandoff, LA  
 Milk of the Poppy, CAPITAL, San Francisco  
 Peaceful Pictures, Kodomo, Queens  
 Quiz 2 - Based on an Idea by Robert Stadler, Mudam Luxembourg, Luxembourg  
 Art is not a competition – Kaiga no Tabi, Redling Fine Arts, Los Angeles  
 TENDER IS THE NIGHT, Galerie Christine Mayer, Munich
- 2015 Summer Group Show, Mallorca Landings, Palma de Mallorca, Spain  
 HOT TOWN, SUMMER IN THE CITY, Galerie Christine Mayer, Munich  
 We Are All Cats, Karma International, Zurich  
 Painting The Sky Blue, Stefan Lundgren Gallery, Palma de Mallorca  
 Small Pillow, Queer Thoughts at Arcadia Missa, London  
 Box Lunch, SkyLab, Ohio  
 Comedie Concrète, Misako and Rosen, Tokyo  
 We are All Cats, 3A Gallery, New York  
 Call and Response, Gavin Brown's Enterprise, New York  
 Looking Back/The 9th White Columns Annual - Selected by Cleopatras, White Columns, New York
- 2014 The Cats-in-Residence Program, 356 Mission Rd., Los Angeles  
 ABCOM, four81, New York  
 Silly Canvas, Centre for Style, Melbourne
- 2014 We are all Cats, 3A Gallery, New York  
 Summer Show, Galerie Christine Mayer, Munich

Whitney Biennial, Whitney Museum of American Art, New York  
 Multimedia Messaging Service, Center Galleries, CCS, Detroit

2013  
 New Western Art, Halele Timco, Temeswar  
 Michel Thibault Gallery, Los Angeles  
 If I had asked people what they wanted, they would have said faster horses,  
 Galerie Christine Mayer, Munich

2012  
 VHS The Exhibition, Franklin Street Works, Stamford  
 Public Relations, Night Gallery, Los Angeles  
 Summer Show, Galerie Christine Mayer, Munich  
 Context Message, Zach Feuer, New York  
 Queens International 2012: Three Points Make A Triangle, Queens Museum of Art, New York

2011  
 Local Realities, Tokyo  
 Food Show, 3A Gallery, New York  
 Nic Guagnini, Mieko Meguro, Trevor Shimizu, NHK Gallery, Hokkaido  
 First Show, II: David Berezin, Michael Guidetti, Trevor Shimizu, Jancar Jones Gallery,  
 Los Angeles  
 Times Square Show, organized by Marlous Borm, Times, Berlin  
 Happy Mind my pleasure, Misako & Rosen, Tokyo  
 Social Photography, Carriage Trade, New York

2010  
 179 Canal / Anyways, organized by Margaret Lee, White Columns, New York

2009  
 Large Folded Drawing, 179 Canal, New York  
 \*MAGIC JACKPOT\*, Galerie Christine Mayer, Munich  
 Time-Life 2, Taxter & Spengemann, New York  
 Circular File Channel, Curated by Josh Kline, PERFORMA, New York  
 Geba-geba Summer Show Geba-Geba 4 Weeks, Misako & Rosen, Tokyo  
 Nobodies New York, curated by Josh Kline, 179 Canal, New York  
 Das Herr Winkelhuber Stipendium München, Weltraum 26, Munich  
 On From Here, Guild & Greyshkul, New York

2008  
 Workspace, organized by Antoine Catala, Galerie Christine Mayer, Munich  
 Here's Why Patterns, Misako & Rosen, Tokyo

2006  
 Action Adventure, curated by Melissa Brown, Josh Kline, and Michael Williams, Canada, New York

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