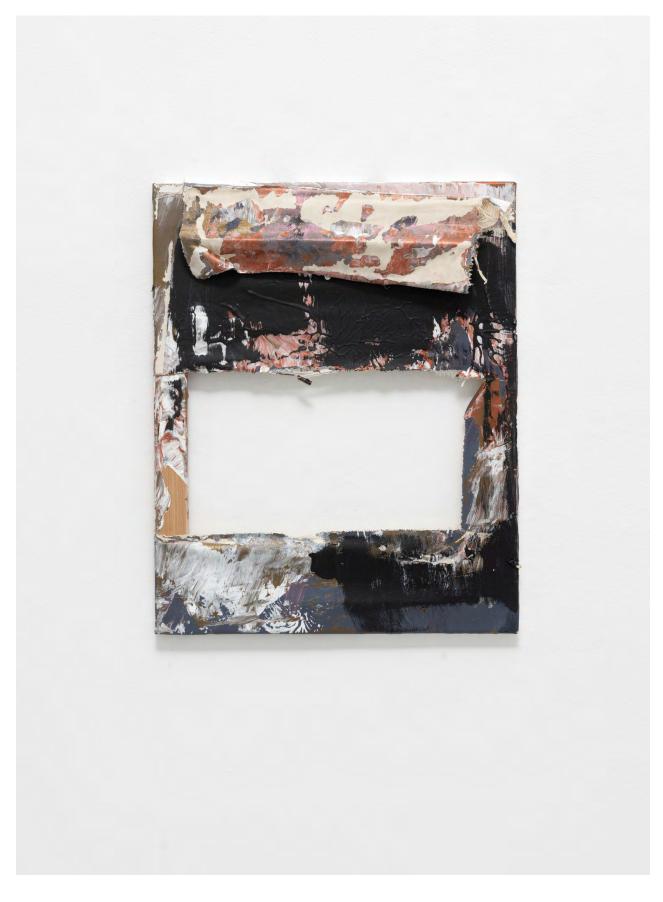
TREVOR SHIMIZU

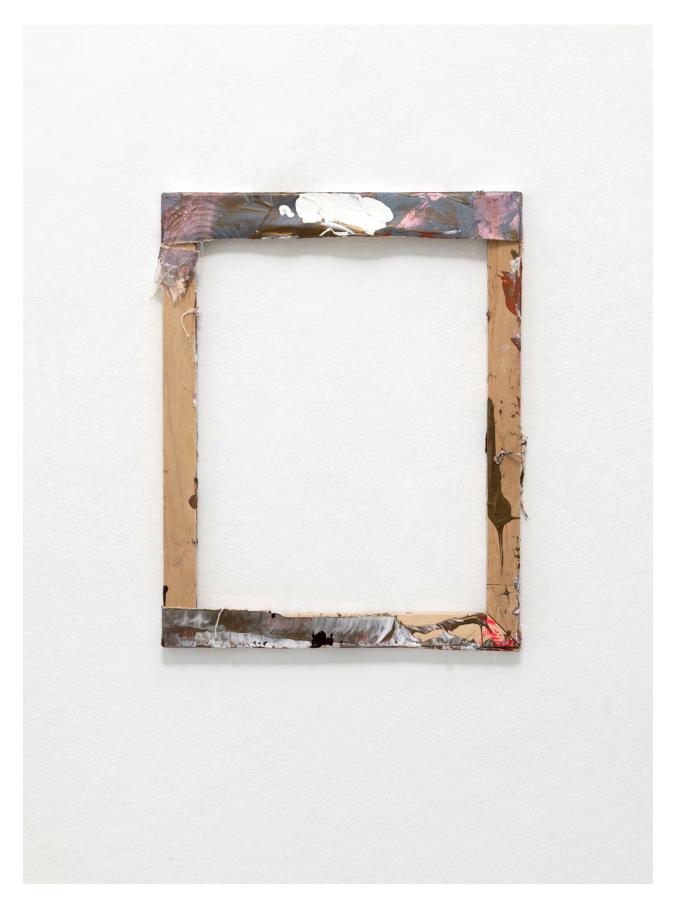
2007 – 2017

GALERIE CHRISTINE MAYER









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

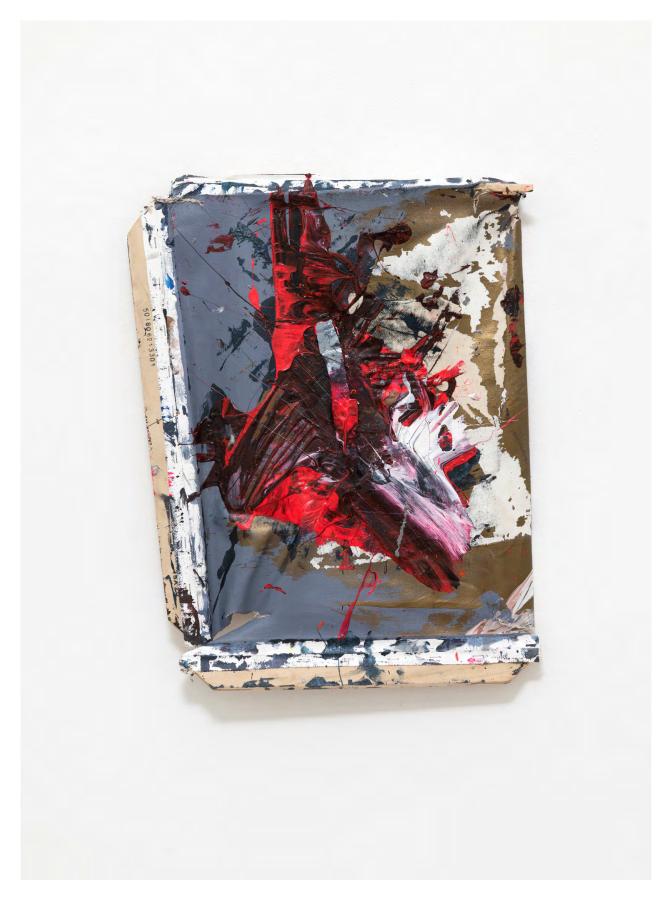


Untitled (Garbage Bag Painting 2), 2007 Acrylic and wooden wedges on canvas 51,5 x 41 cm / 20,3 x 16,1 in.

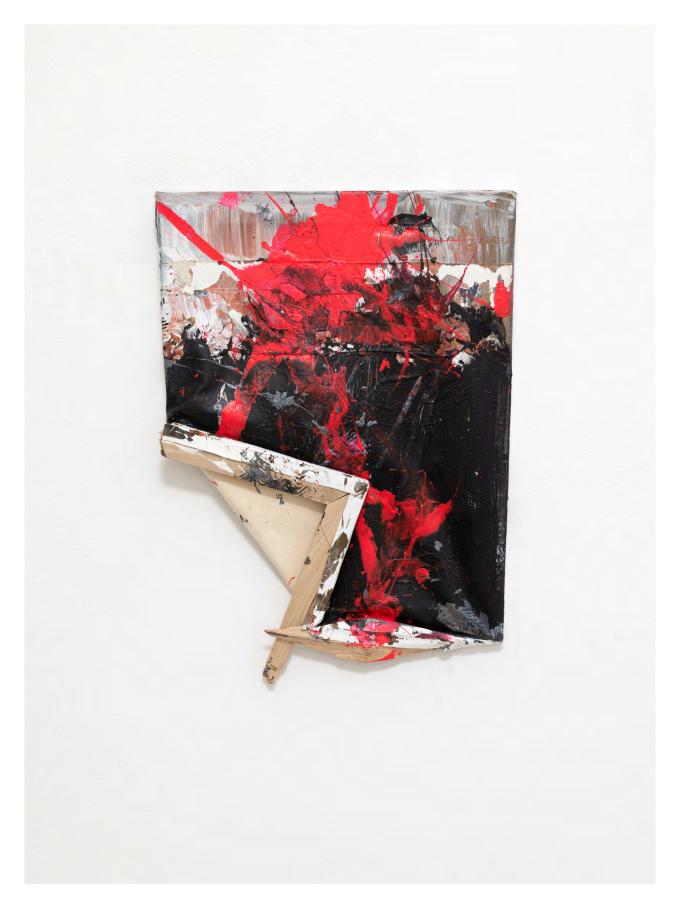




Untitled (Garbage Bag Painting 7), 2007 Acrylic on canvas 51 x 44,5 cm / 20,1 x 17,5 in.

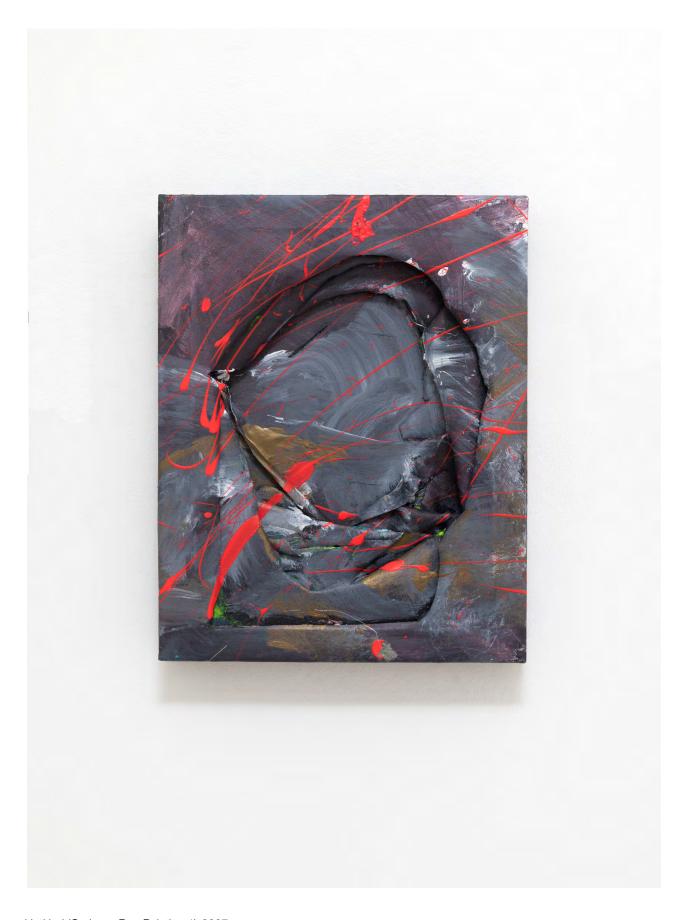


Untitled (Garbage Bag Painting 6), 2007 Acrylic and plexiglass on canvas 55 x 43 cm / 21,6 x 17 in.



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





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.



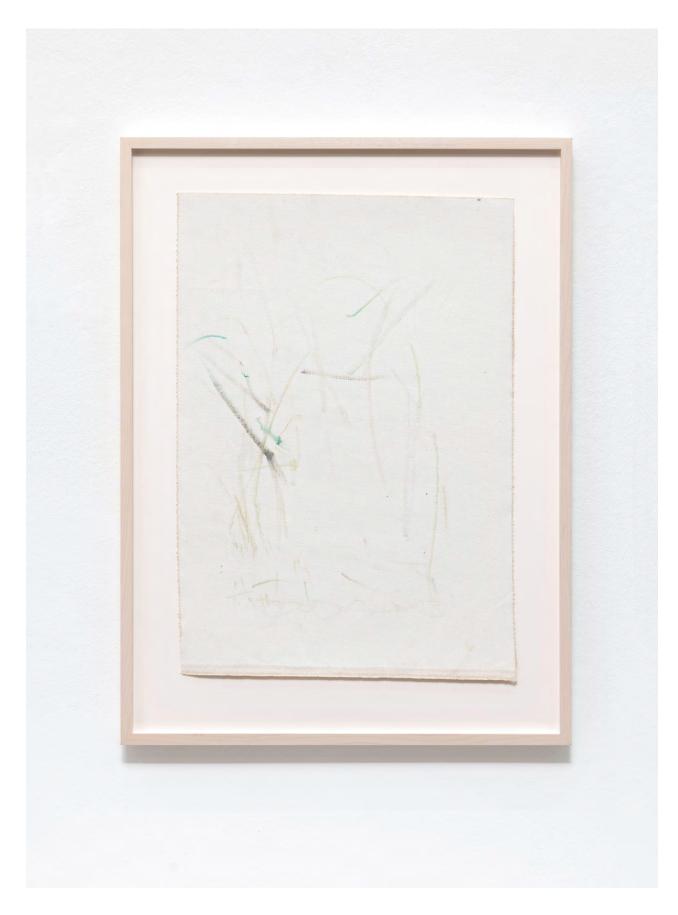


Cyborg, 2007-2017 Oil on canvas, video on monitor, colour, sound, 15'52" 231 x 216 cm

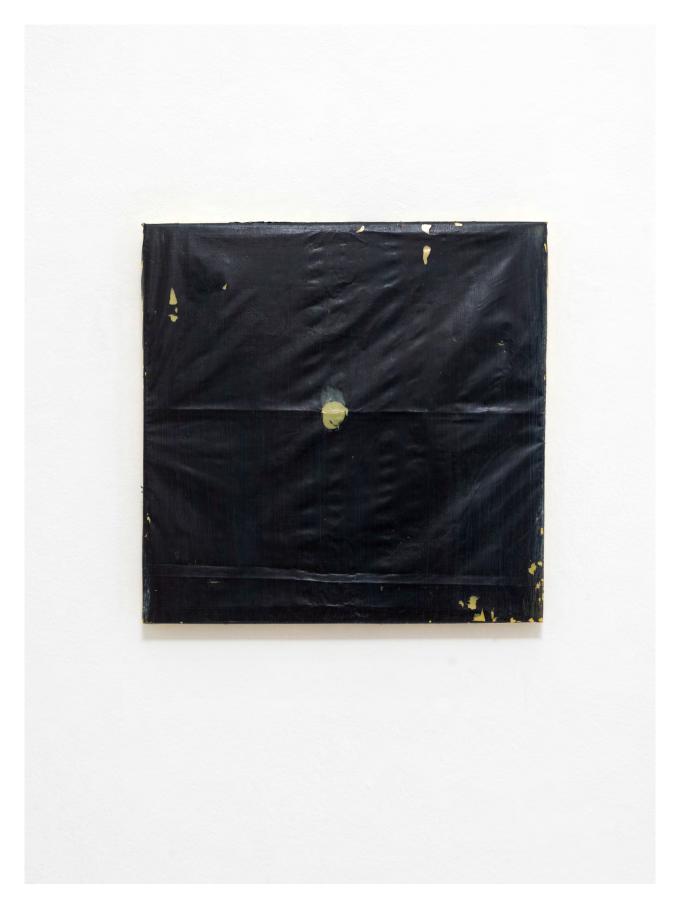








Landscape, 2017 Oil on canvas 53,3 x 36,8 cm / 21 x 14.5 in.



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





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 bassline 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

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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 Biennal, 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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