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Louise Lawler (b. 1947, New York) lives and works in Brooklyn, New York. Solo exhibitions include *WHY PICTURES NOW* (MoMA, New York, 2017), *Adjusted* (Museum Ludwig, Cologne, 2013), *Twice Untitled and Other Pictures (looking back)* (Wexner Center for the Arts, Columbus, Ohio, 2006) and *Louise Lawler and Others* (Museum for Gegenwartskunst, Basel, 2004). Selected group exhibitions include Metropolitan Museum of Art, New York; Museum Brandhorst, Munich; Walker Art Center, Minneapolis; Institute of Contemporary Art, Boston; MoMA, New York; MoMA PS1, New York; MUMOK, Vienna; Hammer Museum, Los Angeles; and the Whitney Museum, New York, which additionally featured the artist in its 1991, 2000, and 2008 biennials. Her work was also included in the 59th International Art Exhibition – La Biennale di Venezia (2022).

For her exhibition *SPEECHLESS*, Louise Lawler presents, among other works and selected ephemera, five prints of *Egg and Gun (distorted for the times, speechless)*, 2008/2018, from an edition of 12. A new wrapping paper patterned from the artwork has been produced with Good Books.

Egg and Gun (distorted for the times, speechless), 2008/2018 was distorted from *Egg and Gun*, 2008. That photograph was first presented at Metro Pictures in 2008 for the exhibition *Sucked In, Blown Out, Obviously Indebted or One Foot in Front of the Other*.

For *SPEECHLESS*, Lawler has invited William Wiebe to produce a text alongside the exhibition, which is presented in two formats, here and on the vitrine window. That text was distorted from the press release for *Sucked In, Blown Out, Obviously Indebted or One Foot in Front of the Other* by reordering its words according to the importance ranking of a large language model, the technical architecture behind chatbots and many other artificial intelligence systems.

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