

Georgina Wells, 'Everything Goes: Vivienne Griffin's All-consuming Art,' *Modern Painters*, March 2013

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EVERYTHING GOES

Vivienne Griffin's all-consuming art

"I HAVE A STUDIO practice that allows anything and implicates everything, so a solo exhibition can occasionally look like a group show," says Irish artist **Vivienne Griffin**. Case in point: her outing this month at **Bureau** gallery with a wealth of diverse works, including black marble sculptures, drawings, sound pieces, and found objects. Despite their immediate differences, the pieces share a concern with language and dark humor. The show's centerpiece is *4.48 psychosis*, 2010, a recording of Sarah Kane's bleak play about mental illness, read by a computer-generated voice with what the artist terms "a sunny California accent." Other pieces are similarly steeped in absurdity: an all-black watch, fully functional except that the numbers are obscured by paint; elegant marble plinths supporting commonplace items that have previously included plastic water bottles and a copy of the self-help guide *The Power of Now*. "A hierarchy of objects is disrupted," says Griffin about her unusual grouping of pieces. "The reverence attached to traditional practice demoted, while quotidian debris—the mundane, the seemingly useless, the overlooked, debased humor, lowbrow cultural references—is elevated." Adds Griffin: "The aim is that the work bleeds into the world outside and the outside world is brought in." —**GEORGINA WELLS**

Vivienne Griffin
Unfilled, 2012.
India ink on
paper, 15 x 11 in.

