

**Press Release**

2017.1.04

**Steve Bishop*****What Would It Be Without You***

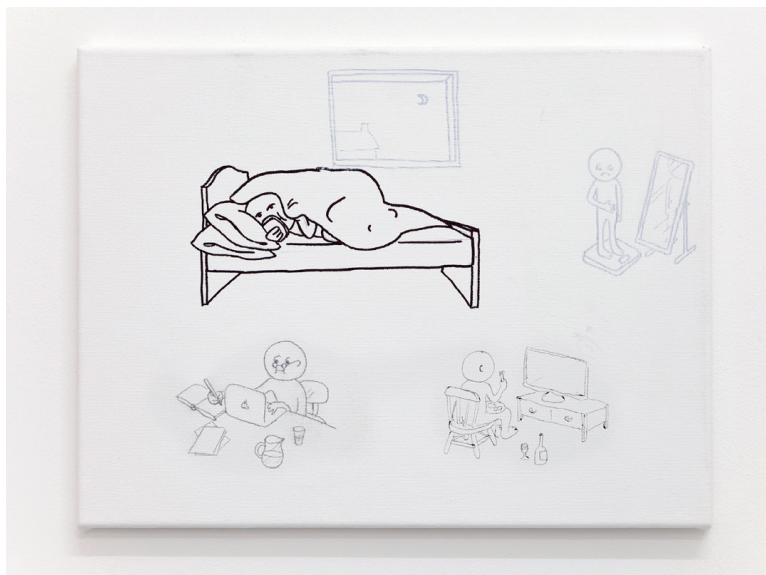
January 14 – February 12, 2017

Opening reception: January 14 26, 6 – 8 pm

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Talion Gallery is pleased to announce our first solo exhibition by Steve Bishop "What Would It Be Without You". Steve Bishop (b.1983) is known for immersive installation works representing personal and numerous feeling of a void or existential proffering, as well as video / sound works with a symbolic trigger as if it slides into the area and disappears quietly. The continuity and discontinuity of identity, nostalgia and alienness, the memory and space hybridization as an empty place to subsume self and others are expressed in his own way that have been consistently engaged in recent years.

As the first solo show for the artist in Japan among Asian countries, the artist installs a scenery in domestic kitchen room at the time around midnight, punctuated by the ambiguous appearance of an imaginary character, named "Chutchie" in a series of drawings and ceramic sculpture. Entering such a space in absence of someone anonymous, a tranquil atmosphere there might alienate us even more with the presence of ordinary objects and settings. Under a dim light a dish with little leftover of pasta and wine glass remains on the blank kitchen counter and a playlist of jazz on the radio can evoke the vessel of a variety of emotions in ourselves.



Chutchie (didn't leave the house today 3), 2016, Marker pen, biro and pencil on canvas, 30 x 40 cm

*Chutchie (2003 - )*

I don't know when I first drew him but I remember tracing the shapes of his face onto a steamed up bus window sometime in 2003 or 4. I was on my way to Richmond Park during the winter months, my gaze clouded by a sheet of condensation as crisp as a leaf of A4. The dew collected on the tip of my finger as I drew one eye and then another, moisture pooling until its own weight grew too great and streamed down the length of the glass. The mouth was drawn closed and silent, hugged by its own cheeks. He looked at me and also out onto the streets, sharing my view of the world passing by. Getting off at my stop I left him there, to face new passengers long after I would have departed.

Since then, my thoughts would turn to him in those idle moments: Long journeys, phone calls on hold, sitting and doodling with pen and paper. A circle appeared, a boundary against other marks on the page, separating his vulnerable features from the confusion of his surroundings. In 2006 a friend named him Chutchie\* and in 2007 or 8 he turned up with arms and legs, leaning up against a wall, hands in pockets while whistling a tune and taking 5, or 10.

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\* It was pointed out to me some years later that his name shared a similarity to a scene from the film Chitty Chitty Bang Bang, although with a different spelling of the word:

*You're my little chu-chi face  
My coo-chi, coo-chi, woo-chi little chu-chi face  
Every time I look at you I sigh  
And you're my little teddy bear  
Whatever you may ask becomes my happy task  
I only live to serve you  
I never will divine what magic made you mine  
I only know I don't deserve you  
You're my little chu-chi face*



*Chutchie (sitting)*, 2016, Glazed ceramic, 15 x 10 x 14 cm

## Steve Bishop

Born 1983, Toronto, CA

2006 BA in Fine Art, Kingston University, Kingston, UK

2008 MA, Royal College of Art, London, UK

Lives and works in London, UK

### SELECTED SOLO EXHIBITIONS

2017 What Would It Be Without You, TALION GALLERY, Tokyo

2016 You'd Be So Nice to Come Home To, Supportico  
Lopez at 6817, Los Angeles

Insulated by the Boundary, AND NOW, Dallas

2015 Noclip, La Salle de bains, Lyon

Standard Ballad, Carlos/Ishikawa, London

It's Easier To Love Your Song Than It Is To Love You  
Too, Stereo, Warsaw

Deliquescing, Lock-up International, London

2014 It's Easier to Love Your Song Than It Is To Love You,  
Supportico Lopez, Berlin

2013 An Escalator Can Never Break, It Can Only Become

2012 Buildings are Heavy, Supplement, London

2010 Sheer Fatigue, Christopher Crescent, London

2009 Instant Distance / Distant Instance, Outpost, Norwich

2008 Simply Read, Supplement, London

### SELECTED GROUP EXHIBITIONS

2016 How Deep is the Ocean (curated by Arlene Berceiot Courtin),  
Shanaynay, Paris

An Idle Visitation (organised by ANDNOW, Hester & Tomorrow),  
Plaza Mercado, Santa Fe

Ver Lento (curated by Francisco Cordero-Oceguera), Centro de  
la Imagen, Mexico City

Irony Comes from a Vanishing Point (curated by Julia  
Marchand), Stereo, Warsaw

2015 Borrowed Alibis, Freymond-Guth Fine Arts, Zürich

Limited Liability Corporation, Frankfurt am Main & LLC, Berlin  
City, William Arnold, New York

2014 In the Wake (curated by Julia Marchand), Truth and  
Consequences, Geneva

Enigma, Minibar, Stockholm

Fight, Center, Berlin

Pre-Pop to Post-Human (curated by Isobel Harbison), Hayward  
Touring, UK

2013 From Morn Till Midnight, Supportico Lopez, Berlin

To Clear The Bush Of Your Garden (with Richard Sides), David  
Dale Gallery, Glasgow

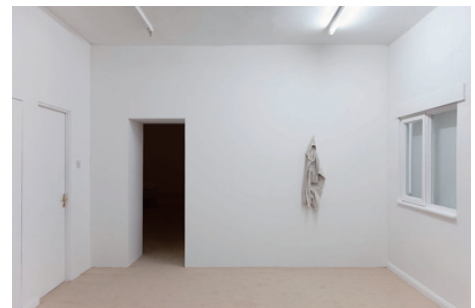
Every bird brings a different melody to the garden (curated by  
Amy Botfield and Rob Dowling), No Format, London



Noclip  
Installation view at La Salle de bains, Lyon, France, 2015



Hello, How May I Help You?, 2015  
80 page colour publication in French and English, 17 x 24 cm



Installation view at Carlos/Ishikawa, London, 2015



Untitled, 2015  
Shirt, metal alloy. 80 x 20 x 15 cm

- 2012 Remainder (curated by Alex Ross), Hilary Crisp, London  
 Technicolour Yawn (curated by Nadim Samman), Import  
 Projects, Berlin & Karst Projects, Plymouth  
 Painting Without Paint, David Risley Gallery, Copenhagen
- 2011 Performance Anxiety (curated by Nicolas Djandji), Stadium,  
 New York  
 Steve Bishop & Dan Shaw-Town, Christopher Crescent, London  
 Common Room (curated by Christopher Crescent), Pianissimo,  
 Milan  
 Studio Artists Group Show, Woodmill, London
- 2010 Library of Babel / In and Out of Place, Zabudowicz Collection,  
 London  
 Converse / Dazed Emerging Artists Award 2010, Stephen  
 Friedman, London  
 Newspeak: British Art Now Part II, The Saatchi Gallery, London  
 New Panorama, Pianissimo, Milan  
 The Devil's Necktie, Woodmill, London
- 2009 Ventriloquist, Timothy Taylor, London  
 Grey Matter, Talbot Rice Gallery, Edinburgh
- 2008 Bloomberg New Contemporaries 2008, A-Foundation, Liver  
 pool, Rochelle School, London
- 2007 Bloomberg New Contemporaries 2007, New Art Gallery, Walsall,  
 Cornerhouse, Manchester, Rochelle School, London



*Standard Ballad*, 2015  
 Installation view at Carlos/Ishikawa, London



*Standard Ballad*, 2015  
 Installation view at Carlos/Ishikawa, London

#### PUBLISHING & PROJECTS

- 2016 Strangers' Guide to Home Territories, publication produced with  
 Motto, Berlin
- 2015 Hello, How May I Help You?, publication produced with La Salle  
 de bains, Lyon
- 2014 I See Them, Do You?, online project for Bomb magazine, NY
- 2014 World Music, group show co-curated with Richard Sides at  
 Carlos/Ishikawa, London
- 2013 Focus II, publication produced with Beyond Entropy Mediterra  
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- 2009 – 2013 Published the biannual paper Mono



*I Opened My Mouth / Zz (with Francesca Henry-Pierre)*, 2014  
 A4 printouts, cardboard boxes, strapping, shrink film, 4 x 5" photographs

#### AWARDS, GRANTS, & SCHOLARSHIPS

- 2015 Exhibition funding – Centre cultural canadien, France
- 2013 Residency – Beyond Entropy/Fondazione MACC, Sardinia
- 2012 Residency – Artists Unlimited, Bielefeld
- 2011 Funding for Mono publishing project – The Elephant Trust
- 2011 Travel grant – Reuben Mackintosh
- 2010 Converse/Dazed Emerging Artist Award – exhibiting finalist
- 2007 Research & travel grant – Villiers David Trust



*I Opened My Mouth / Zz (with Francesca Henry-Pierre)*, 2014  
 A4 printouts, cardboard boxes, strapping, shrink film, 4 x 5" photographs

For Inquiry:

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