

1/1

Calendar is a solo exhibition that furthered Wilson's exploration of private and public meanings in relation to material culture. Confronting and debating several questions through the development of the enquiry through the use of the traditionally introspective form of the single artist exhibition. This exhibition deliberately turned an exhibition visit into a studio visit in a neat reversal of the usual order of events. Wilson poses the questions 'Can staging within the public gallery a porous architecture of the private 'artist's studio' help reveal our myriad understandings of everyday material culture, and might such an encounter lead us to question the special status afforded the artwork? By experiencing/performing being both inside and outside of the quotidian creative space (the studio) within the familiar form and site of the exhibition (the gallery) can we become more critically aware of the many constructions that frame and form our wider habits of cultural consumption?'

The resulting exhibition Calendar offered visitors an architectural outline of the artist's studio comprising an entire calendar year of bolted-together single-day units built into offset three-month slabs as walls. Built of galvanised steel cubes and blackboard baseboards, the constituent materials brought with them both atavistic (agrarian) and aspirational (academic) references

in the building of this imagined world of the artist/creator. The structure was populated with small studio works; daily thoughts filling an everlasting advent calendar, with the first and last days of the year sharing a single cube and completing an annual loop. Frames of reference shifted between the found, the made, the given, and the stolen, as art history was forced into many and various juxtapositions, while the visitor was freely invited to stand both outside of and in the place of the artist. This exhibition was funded by and premiered at the MAC, Belfast, in 2016.



Above: A visitor surveys the exhibition from within the work

1/1



Above: Calendar: Solo exhibition at the MAC, Belfast

One room-sized sculpture **Calendar** occupying the entire Tall gallery plus a small informal reading room in the annexe space and a further work **Dog Pen** (for cats) installed outside in the neighbouring Buoy Park.

1/3

**Mixing component elements gifted by members of the public alongside small studio works and items from the artist's own life, Wilson produces a field of enquiry developed in the studio that is readily transposed to the space of exhibition.**

Encouraging touch and close engagement, an aura of horizontal exchange is established that invites the visitor to imagine themselves artist, critic, curator, composer, contributor, thief, all within the single visit. The work entertains all while ultimately settling with none, a methodology that leaves making sense of the encounter radically open to the visitor's imagination.

Wilson's is an elaborate method where systems of ordering are forced to lie one within the next; daily studio practice as an advent calendar of works revealed or obscured; the systematic construction of relations between the framing galvanised metal cubes – welded this way or drilled that; assemblages riffing one to the next, making visual and conceptual connections on all axes. The effect is dizzying as one pattern replaces the next – even on leaving the gallery there is a twin piece lurking in the adjacent square to set you back re-examining what exactly you were just looking at, and what you might be looking at now.

2/3

The project emphasises the ‘thereness’ of things. Stopping just before a collapse into a meaningless excess of stuff, Wilson gives things their place in public life, offering any thing a chance to serve as a monument (in that it might serve to remind).



Calendar as built in the Tall gallery



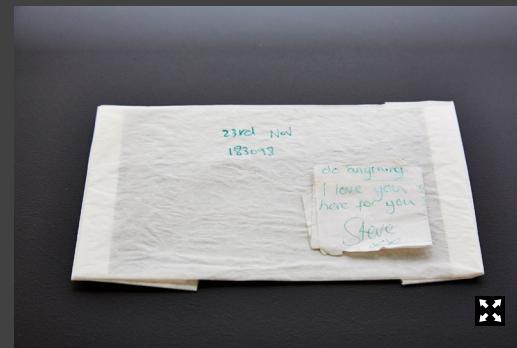
Looking through the display structure



Dog Pen (for cats) in Buoy Park



Calendar: single day-unit detail

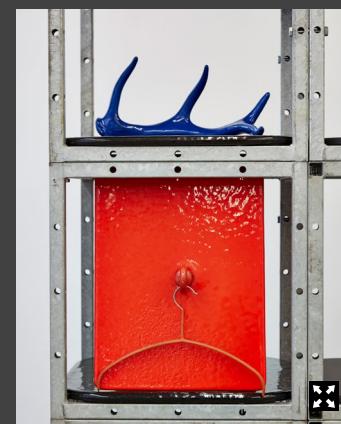


Calendar: single day-unit detail



Calendar: single day-unit detail

3/3

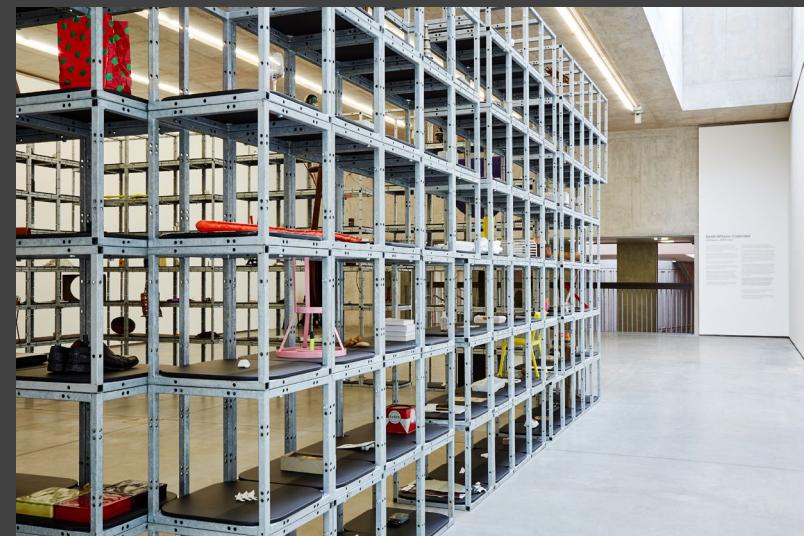


1/4



## 13,000 visitors came to the exhibition in the gallery with Dog Pen being seen by many passers-by in Buoy Square

Wilson's projects are an enquiry into the contingency of meaning, specifically in relation to the public function of sculpture. Interested in exploring the power relations inherent in everyday human interactions, as seen here with Calendar, his sculptures are often dramatized by having to navigate your way around seemingly authoritative pieces of highly ordered sculptural material. By simultaneously channelling bodies and ordering abstract ideas, the works encourage interpretative resistance and imaginative re-ordering of the encounter according to the visitor's mindset and imaginative appetite.



Above: Installation view (032)



Above: Dog Pen (for cats) in Buoy Square, adjacent to the MAC

2/4

**In this filmed interview**

- **Wilson places Calendar**
- **in the context of his wider**
- **practice**

Looking from outside in, you peer into the space of the artist's studio through porous walls. Look from the inside out and you see the gallery's constructed walls framing the work. Gallery and studio make competing claims on the subject of art, and with this installation Wilson invited the gallery visitor to experience first hand the contest of competing frames.



Above: Please press play to watch

3/4

**Continuity of activities –  
assemblage, arrangement  
– carrying studio practice  
by carrying the studio  
itself into the gallery.**

Mix of formal, singular and purposive with the incidental and the accidental, leaving plenty of scope for unintended conversations and humour. The artist presented here is inconsistent with a plurality of focus, over here manifest seriousness, over there base gags, with repetition and variation making it impossible to hold onto a firm sense of which is which. Gifted objects from strangers aerate the space of creation with the everyday lives of others.



4/4



**Calendar bursts interpretative bubbles even as they form with grounded self-deprecation and a determination to range across the imaginative worlds we inhabit. Pathways to meaning are blocked just as they are opened up.**

[What's On](#) [Your Visit](#) [Art Exhibitions](#) [Cafe Bar](#) [Hire the MAC](#) [Community & Schools](#) [Support Us](#) [About](#) [Search](#)

## Keith Wilson: Calendar

For this major exhibition in our Upper Gallery, British artist Keith Wilson further develops his longstanding investigation into the cultural status of sculpture, considering how ideas develop in the private sphere of the artist's studio and transform into a public space.

<https://themaclive.com/exhibition/keith-wilson-calendar>

## Slavka Sverakova

on Art

[Home](#) [About](#)

-- Liam O'Connor: SLEEPER  
Sinead McKeever: Tipping Point, QSS Gallery, Belfast -->

**Keith Wilson, Calendar, MAC, Belfast, 2016**  
Posted on August 30, 2016 by Slavka.Sverakova

The curators issued the following information:

**Keith Wilson: Calendar**

12 Aug 2016 – 16 Oct 2016  
VENUE: UPPER GALLERY  
ART  
For this major exhibition in our Upper Gallery, British artist Keith Wilson further develops his longstanding investigation into the cultural status of sculpture, considering how ideas develop in the private sphere of the artist's studio and transform into a public space.

<https://slavkasverakova.wordpress.com/2016/08/30/keith-wilson-calendar-mac-belfast-2016/>

**The Object Library: Material starting points for knowledge**

The Graduate Center, CUNY

**The Object Library Project**  
<https://www.centerforthehumanities.org/programming/the-object-library>

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

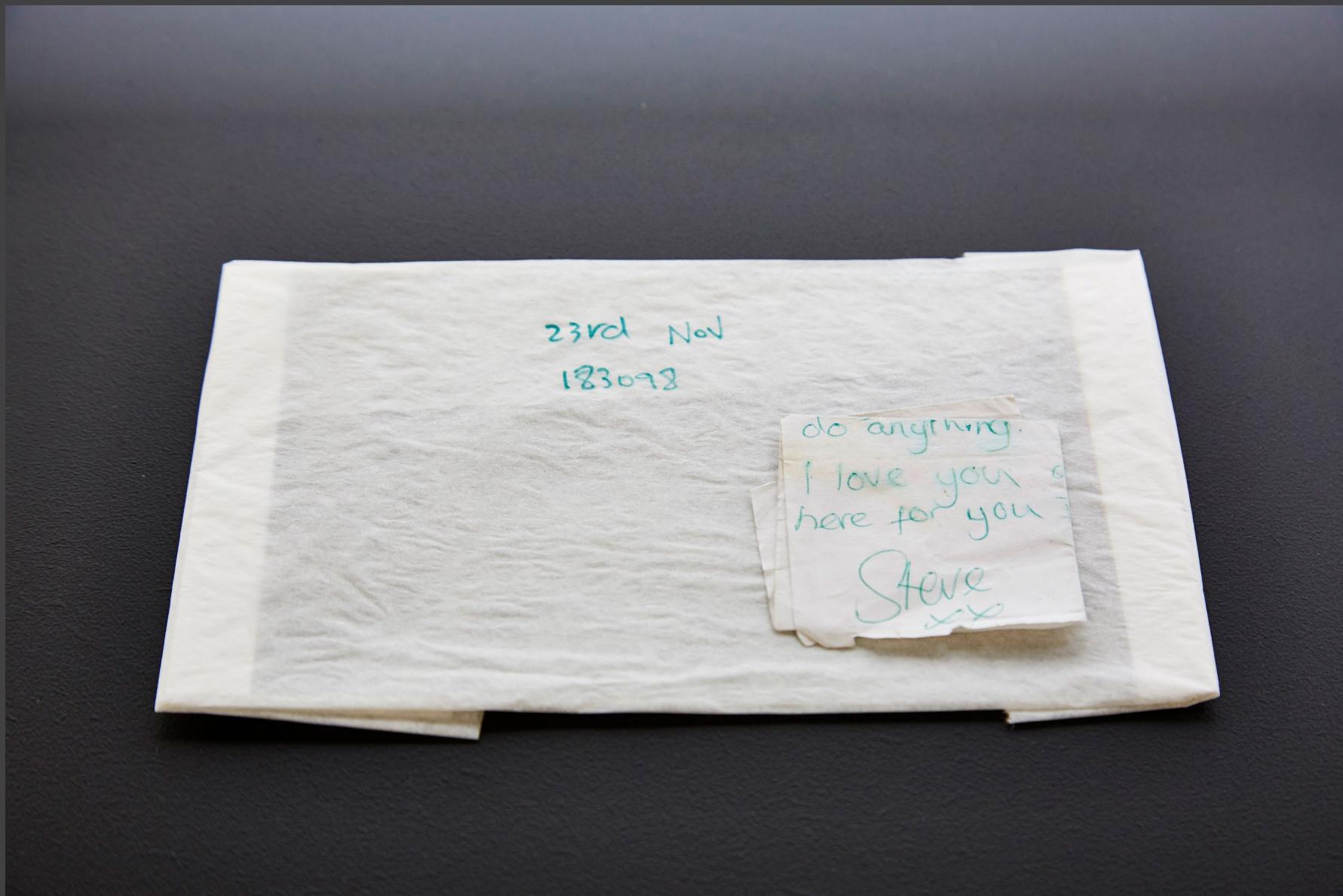
---

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



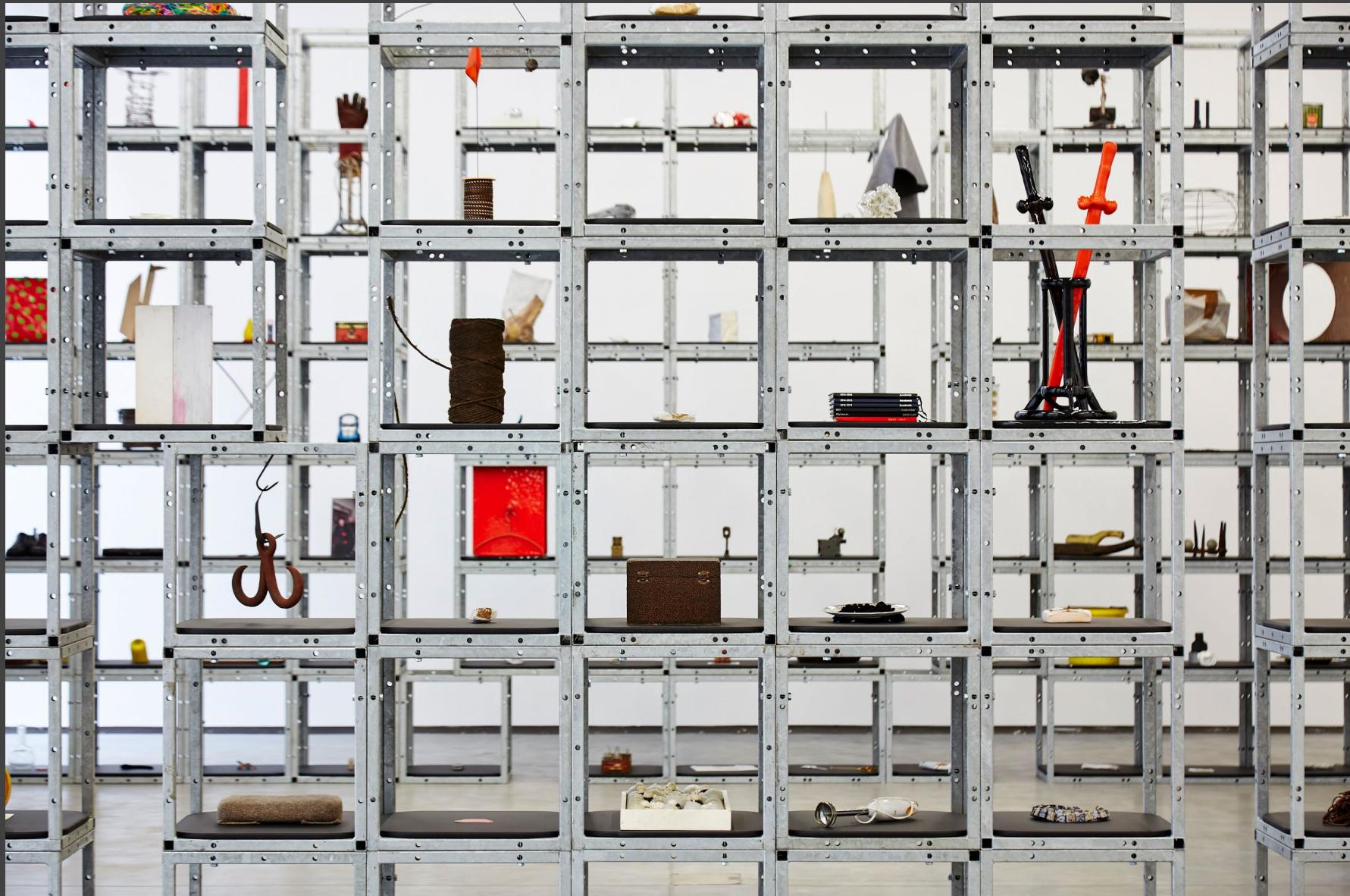
[Go Back to Previous Page](#)



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

---

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

---

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

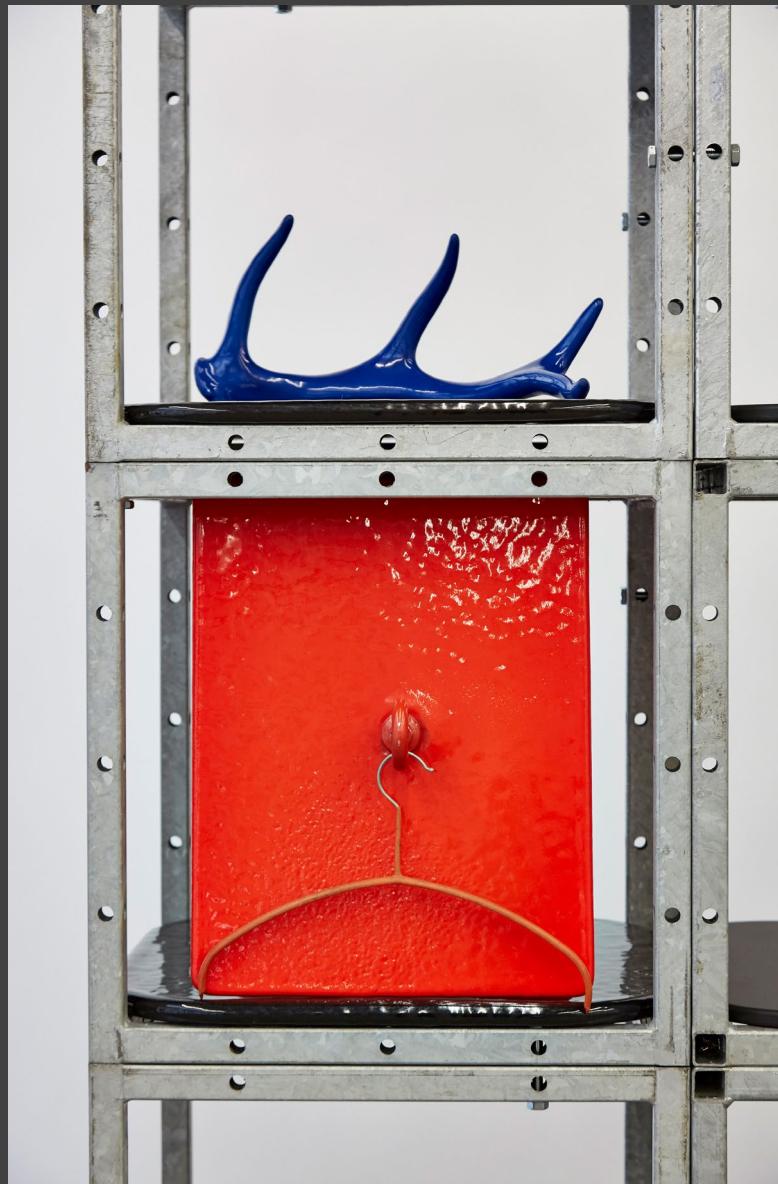
---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

---

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---

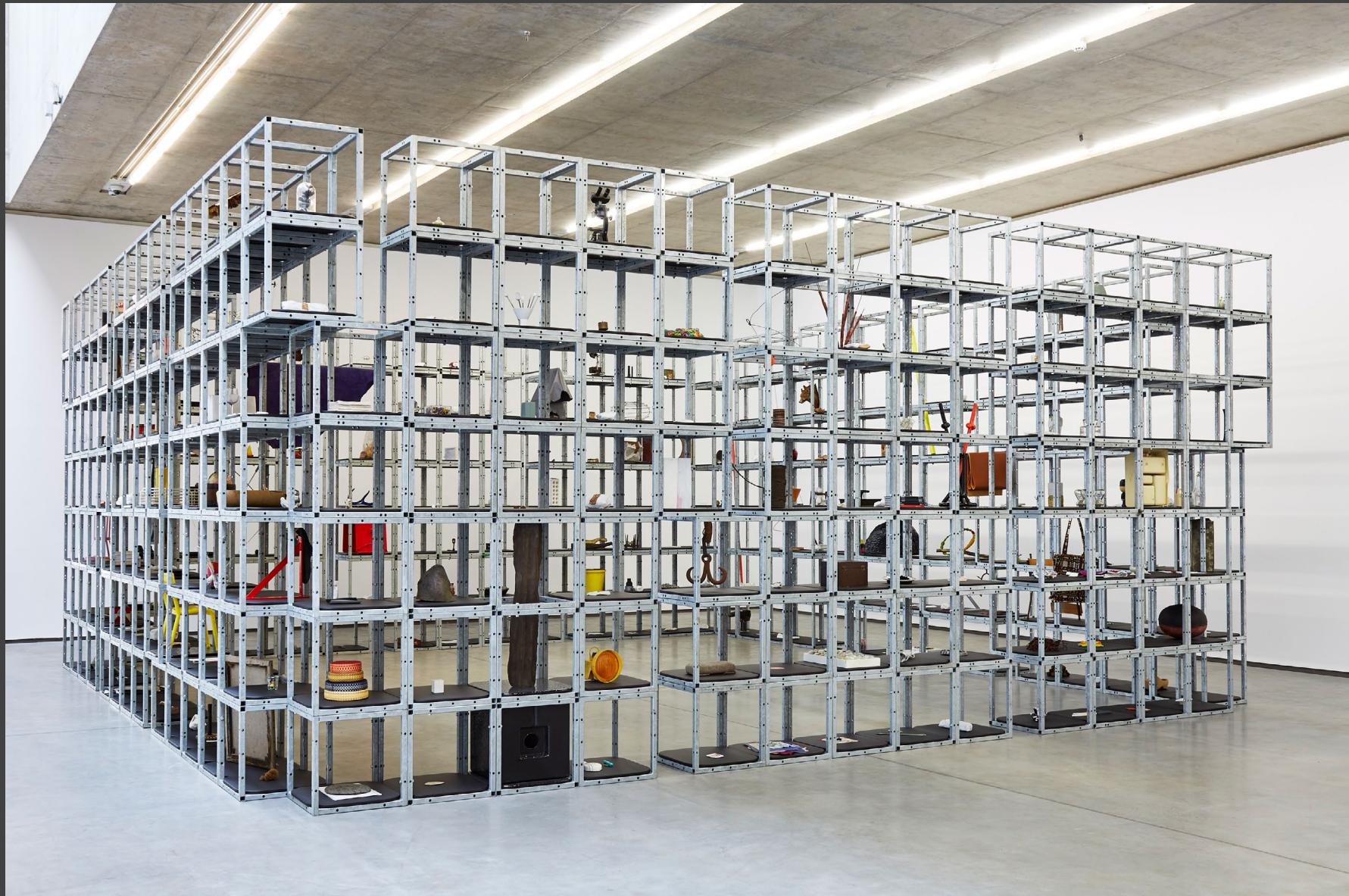


[Go Back to Previous Page](#)

---

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

PLEASE NOTE THAT PAGES FROM THIS POINT ONWARDS ARE OF ENLARGED IMAGES THAT APPEAR IN THE PREVIOUS PAGES

---



[Go Back to Previous Page](#)

---