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Dissertation

What does it mean to be a UK based contemporary artist with South Asian heritage in 2023?

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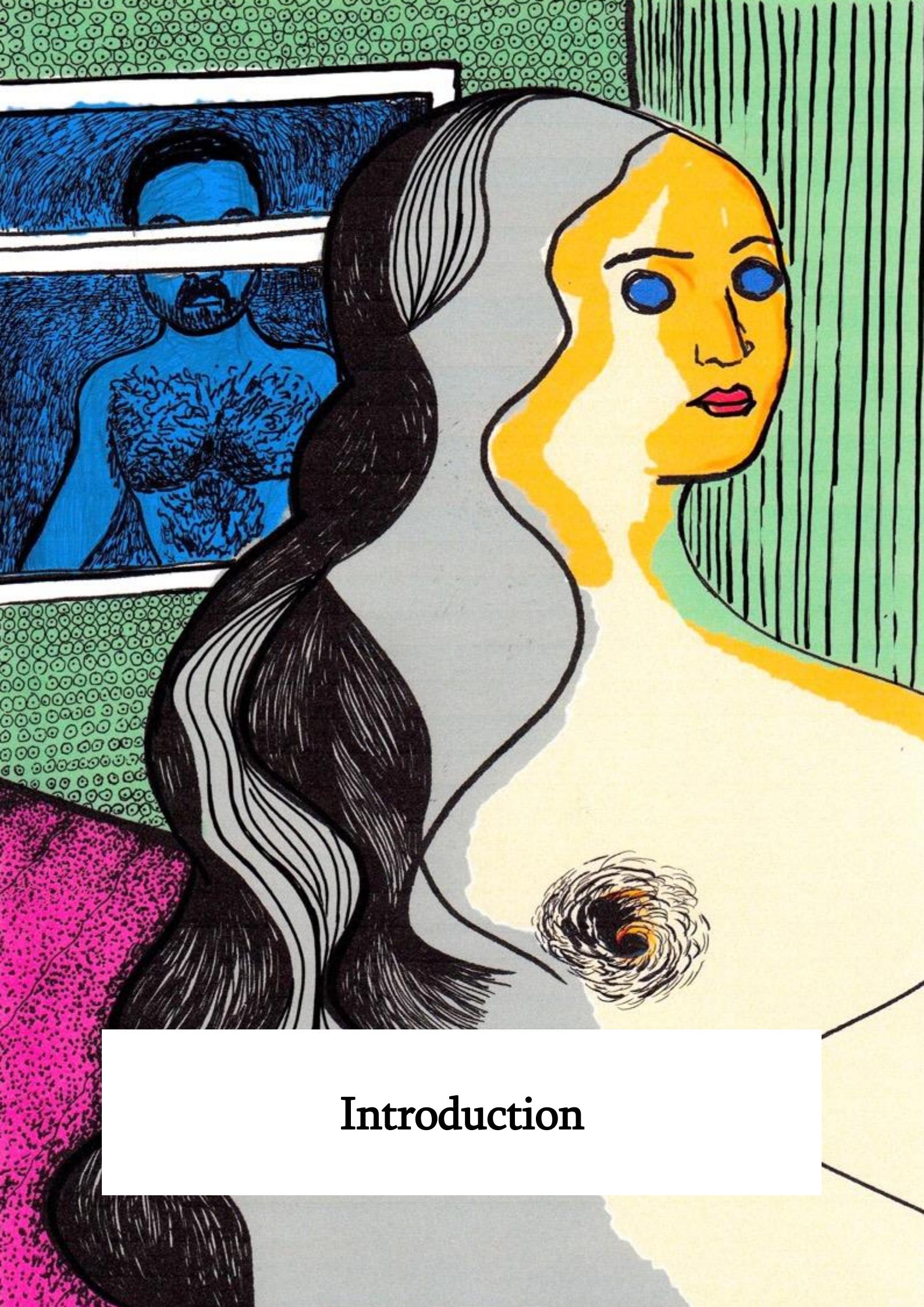
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Introduction

I was born in the UK in the 1980s and was a teenager in the 1990s. As a child and young adult, I was aware of some of the negative or reductive attitudes people had toward my skin colour and ethnicity, and unfortunately, this awareness was occasionally sharpened when I experienced overt racism. Over time, it became normal for me to be wary in all-white environments, even in the absence of prejudice and although it has been a long time since I experienced racism, it is very hard to relinquish this wariness.

My creative practice draws on my own life, and at times this will include signifiers of my heritage/ethnicity/skin colour. Discussions about my work with my peers on the course and with my tutors have rarely included the themes or content for my work, and this has created a vacuum in my own thinking process when I think about the work that I make.

The literature review that I conducted for Unit 3.1 (Appendix 1) was trying to understand my work in relation to other work made by people with a similar cultural heritage and to consider whether my art should be called diaspora art. The literature review introduced me to this idea of 'bad brown art', an idea that is discussed well in a blog post by Mistry (2019) who tries to understand her need to "search for brown arts". In their article they try and unpick their need to access culture that represents them or their experience, while also trying to find 'brown art' that is also complex and technically 'good'. I am still looking for a way to do this in my own creative practice and this dissertation is a further step in me trying to work out how to make 'good brown art'.

My literature review also introduced me to the term 'hybrid subjectivity'. The term is used as an umbrella for the complicated, changing, and sometimes confusing way that people with a migration history process their experiences through / in their work.

As I move into the final part of my degree, I want to get a better understanding of what it means to be a UK based artist with South Asian heritage by understanding the practice of

artists and creatives who are practising now. I want to identify examples of 'good brown art' and see what, if anything, I can learn for my own practice. I am hoping that in learning from others, I can avoid potential pitfalls of working with my identities and be better prepared for some of the conversations I may have with potential galleries if I choose to work towards showing my work in their spaces.

I appreciate that my dissertation has the potential to reduce or flatten the work of artists / creatives by stratifying them according to one aspect of their identities. In an effort to mitigate this risk, I will try to take an intersectional approach (Coaston, 2019) when discussing how an artist's identity may be interacting with their context to generate barriers or opportunities for their work to be seen or celebrated.

I expect there to be some overlap in some of the issues experienced by all non-White artists and although I am primarily concerned with finding artists with South Asian heritage, much of my discussion will also refer to wider data and theory on race, ethnicity and skin colour which will include other non-White labels and identities.

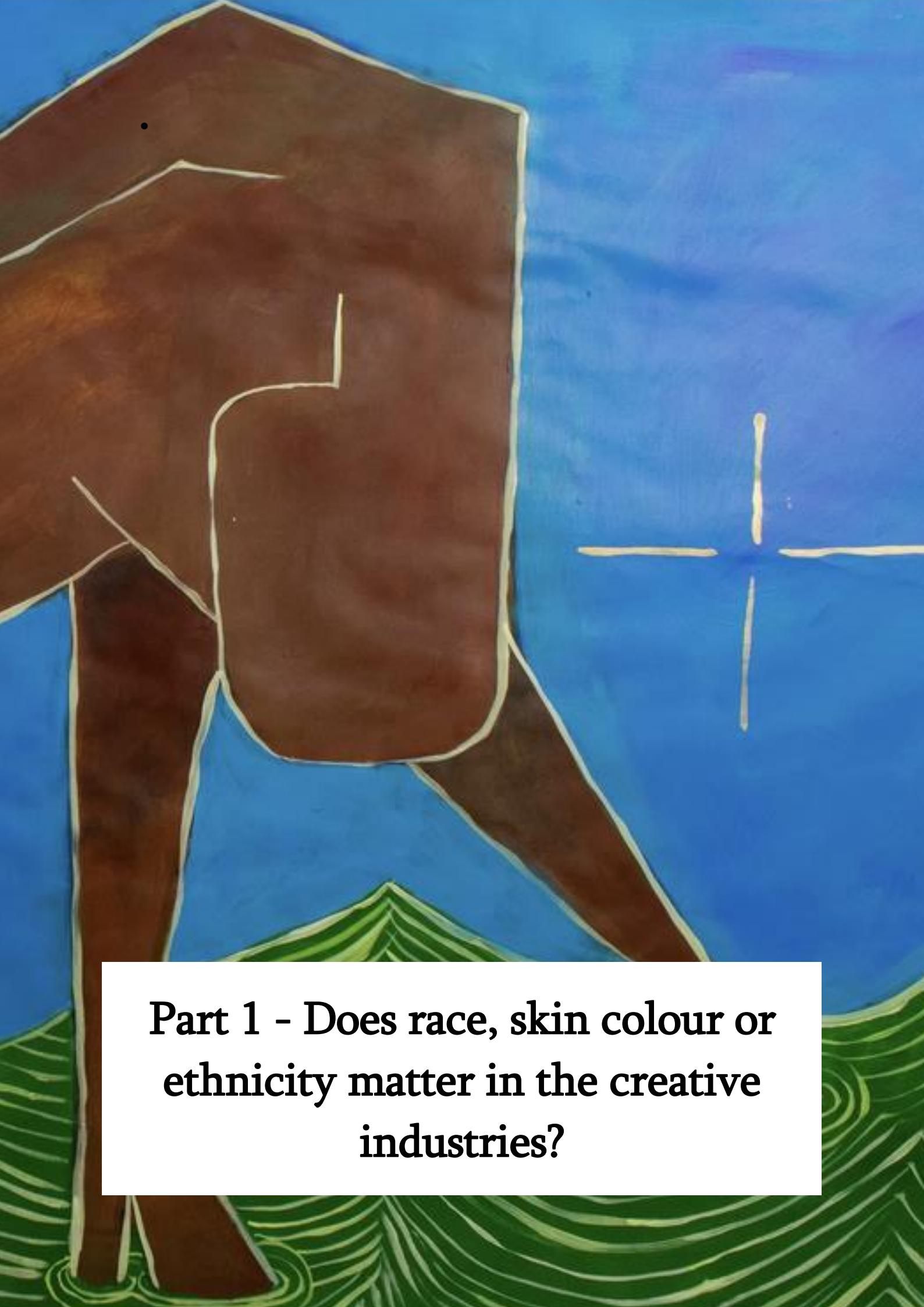
Part 1 of the dissertation will explore some of the issues with identity labels and look at the recent history of South Asian creativity in the UK. My search for contemporary artists with South Asian heritage starts using the galleries of London in a snapshot research study which samples a cross section of artists showing their art on one day in July 23. I look at artists with different races/skin colours/ethnicities and try and understand what kinds of work different artists are making, and if this work has any relation to their race/skin colour or ethnicity. Part 3 looks at the work of Hetain Patel and the dissertation will end with a summary of my conclusions.

For the purposes of this dissertation South Asian countries will use the list of countries listed by the South Asian Heritage Month project (www.southasianheritage.org.uk) which are:

- Afghanistan
- Bangladesh
- Bhutan
- India
- The Maldives
- Nepal
- Pakistan
- Sri Lanka.

I will be using the definition of diaspora artist listed by Tate online (Tate, no date) which is “the term diaspora is used to discuss artists who have migrated from one part of the world to another, (or whose families have), and who express their diverse experiences of culture and identity in the work they make”.

The images used on the title pages are images I have made during my degree. The images reference my life story and I hope they highlight some of the ways I have tried to explore my understanding of my self-image through my creative practice so far.



Part 1 - Does race, skin colour or ethnicity matter in the creative industries?

The complications of identity labels

There is no agreed standard for recording race or ethnicity (Drevdahl, D. 2006). Race is a social construct based on how people look, or their “phenotypic genetic expression” (Ford et al, 2005, pg 1659). These phenotypic features can “result in social interactions, which in turn produce racial and ethnic disparities” (pg 1660), which include racism.

My phenotypic features have led to some irrelevant conversations about my work and post-degree I would like to be able to make work where these conversations do not happen or they happen in a wider intersectional context where other people are also interrogating their own phenotypic features.

The minority ethnic group label becomes even more problematic when you consider ideas about differential attainment (Social Mobility Commission, 2016) where disadvantages within ethnic groups can be as relevant as differences between them. For example in the South Asian group British Pakistani women earn less than women from other South Asian groups. Also in higher education, more people from an Asian background attained higher grades (70.5%) compared with those from Black ethnicities (57.5%) (Universities UK, 2019).

Focusing on race or ethnicity can hide other complexities such as class or gender (Stone et al, 2023) and Stuart Hall (2023) suggested that it is better to think of conversations about heritage as a “discursive practice” - an ongoing and changing conversation that sits inside a national identity that is always an “imagined community” (page 15) and not a fixed thing. I think this kind of idea makes sense, but it requires an understanding of complex systems which do not often result in easy answers.

Does race / ethnicity or skin colour matter in the creative industries?

Art and design cover such a broad range of industries that it was very difficult for me to know how to look for intersections between race/ethnicity and skin colour and the

experiences of artists or creatives that were informed by data that was robust and relevant to my practice in the UK.

Interrogating the literature on the subject was further complicated by the fact that race, ethnicity and skin colour are used interchangeably, and they mean different things depending on the context that they are used in.

A general Google search of news articles on the topic of prejudice or racism in the arts returns a diverse range of results with a range of stories and points of view. In one article a theatre director talks about the “implicit expectation” for people from “ethnic minorities to focus on work that comes from, or draws upon, their cultural communities” (Cheslaw, 2016). This is a theme that comes up in different places and will be discussed further in my dissertation.

There are other articles (Puffet, 2023; Lewis, 2023; Slow, 2022; The Voice, 2021) that seem to be critical comment pieces about statements about race made by public figures.

It is not all negative news and there are positive accounts of what it means to be an artist from a minority ethnic group working in the UK (Khan, 2019; Pandey, 2022;), with evidence of new approaches to showing and supporting diasporic art in the UK (Tolhurst, 2023).

In order to contextualise these narrative articles, I looked for more specific data which is discussed in the next section.

What does the data tell us?

In their Equality, Diversity and Inclusion data report from 2021 (Arts Council England) the Arts Council reported that there had been a 2% increase in the diversity of their National Portfolio's workforce, from 11% in 2018/19 to 13% in 2020/21.

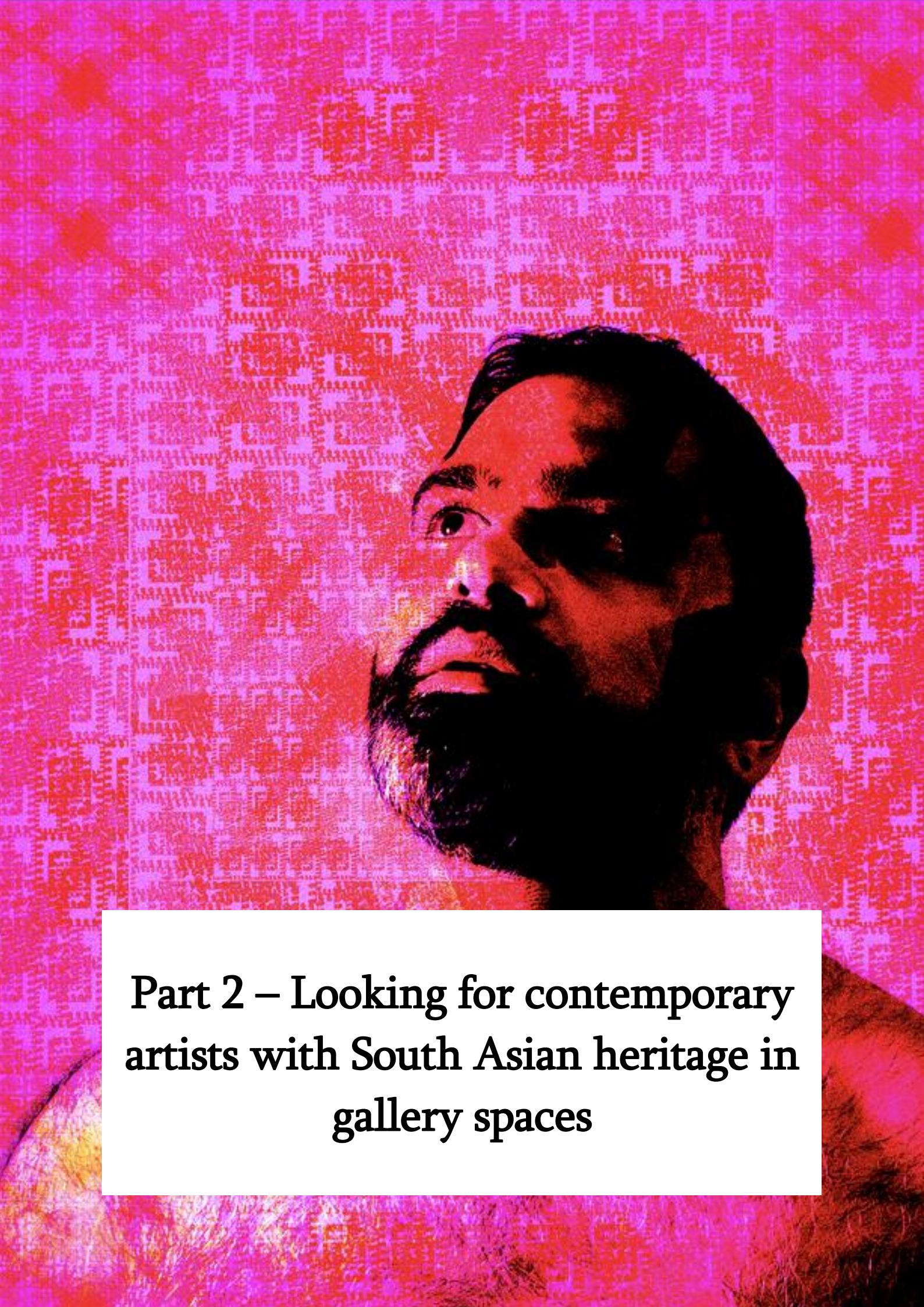
Their data is high level and there is little analysis of what they find. In some sections of their data (ethnicity represented by job level) 27% of the data is in the unknown ethnicity category and different artistic disciplines (like dance) have different proportions of ethnicities with no discussion of why this might be. One of the limitations of the data is that it was gathered during the covid pandemic and therefore the data may not be representative of the current picture.

If we expect our art institutions to represent the spread of ethnicities in the wider population then their figures are almost in keeping with wider population numbers as in the UK White ethnicities account for 81.7% of the population with the remainder being Black, Asian, mixed or 'other' ethnic groups (National Office for Statistics, 2022).

Although at a high level the quantitative data might seem reassuring, it does not tell me anything about the kind of work that the artists are doing and what their experience of working in the arts industry is. A blog post by The Arts Council (2020) suggests that the situation is more complicated than the data implies and they talk about the ongoing "structural issues facing Black and minority ethnic people" in the arts.

Their comment piece suggests that there are multiple intersecting issues that may be impacting on who gets to make and access art and there is a potential risk that I may experience some (but not all) of these barriers in my future practice. As an able bodied, cis-gendered man who has a middle class profession, I have privileges that may insulate me from some of these barriers and may help me get my work into the right spaces. In saying this, I am not sure if these privileges will still apply when my work is

compared with White artists of a similar background, and this is where I hoped my research study (part 2) would provide specific cases of contemporary artists with South Asian heritage currently exhibiting their work.



Part 2 – Looking for contemporary artists with South Asian heritage in gallery spaces

The research study

I have a science background and my instinct is to look for answers in data that has been gathered systematically and that tries to mitigate for assumptions or bias. After looking at the literature, and realising that the arts do not ask questions in the same way as what I would expect in medicine, I decided to try conducting a short research study of my own to find out what artists with South Asian heritage are currently doing in London, one of the cities with the highest proportion of Asian ethnicity staff working in the arts (Arts Council England, 2021).

I picked a date in July and copied a list of all the art exhibitions on show in London according to Art Monthly magazine on that day. Group exhibitions were excluded from the data collection. I gathered the ethnicity of the artist by looking at their public biographies and also used principals from qualitative research to group the shows by themes. The detailed methods can be found in Appendix 2 and the texts from the exhibitions can be found in Appendix 3.

The results

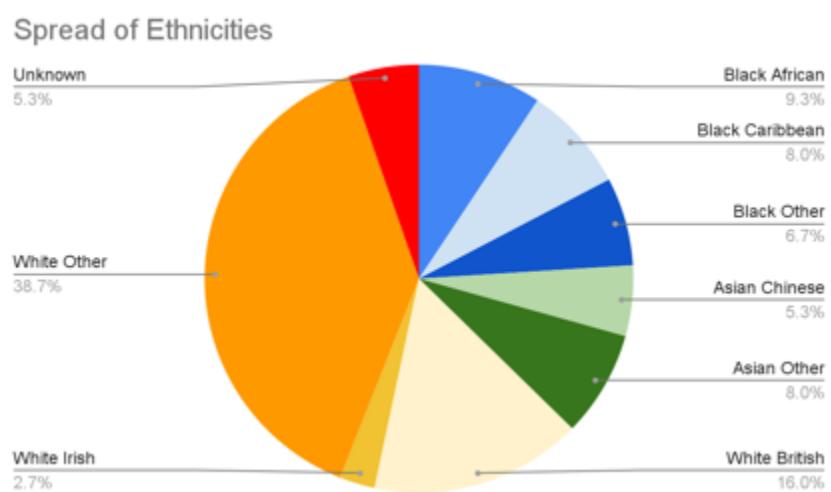


Chart 1

In the sample of 74 exhibitions there were 0 artists who had South Asian heritage (chart 1). This was a surprise for me. The Asian ethnicities that did have exhibitions were all from Southeast Asia with Chinese being the most well-represented Asian ethnicity.

The White Other was the biggest ethnic group with the White British category being the next biggest group. Black ethnicities were the largest minority ethnic group.

| Politics of Difference - Work with an explicit social justice, colonial or identity based theme. | Culture - the arts and other manifestations of human intellectual achievement regarded collectively. | The Physical World - about science, objects unrelated to emotions, the geography of a place | Myself - explicitly about or drawing on the personal life of the artist | Technical - Significant focus on the descriptions of how the art was made or techniques it used |
|---|--|--|--|--|
| Colonialism Imperialism Migration Race Representation Heritage Identity -Semiotics / reading images Sexuality -Sociology Social justice Bias Gender: female Gender: Masculinity Politics of difference Refugees: group Belonging: group Home: group Group identities: study of Intersectional Misogyny Class Power Stereotypes Police violence Collective communities Marginal communities Wealth Conflict | History Literature Museum culture Culture Myth Morality Politics of history (not individuals) Modern life Pop culture Spirituality: group Transcendence: group Western World Language: general Anthropology Allegory | The universe Ecology Passage of time: non-human Nature Science Buildings Decay: non-human Landscapes Ecology Sense of place Climate Geography Natural world | Psychological Sex Human condition Mortality -Bodies Passage of time: human Refugees: personal Belonging: personal Home: personal Modern life: personal Transformation: personal Life stages Spirituality: personal Transcendence: personal Human contact Interdependence Emotion Communication of the self Autobiographical Family relationships Eroticism Narrative / storytelling Human figure: self and other Dislocation Trauma Language: personal | Music Sculpture Photography Film Interdisciplinary Abstraction Surrealism Technical Painting Sound Art history Technology Video games Materiality Portraiture |

Table 1

Looking at the spread of themes that the artists were using in their work (table 1), the artists with Black ethnicity were disproportionately making work about the politics of difference.

Skin colour, race or ethnicity was not mentioned at all in any of the text accompanying the White artist exhibitions.

Having white skin also seemed to increase the chances of your work being primarily described for its technical qualities. The inter-ethnic differences in the other themes were more similar in frequencies.

What do these results tell me?

London is 33% Asian (Gov.uk, 2022). Given this I was surprised that there were no artists with South Asian heritage exhibiting in solo shows in my sample. This may have been due to methodological issues with my study design, including the sample selection or perhaps it may say something about what gallery spaces in London are currently most interested in showing.

Considering specific cases - Sasha Gordan

Sasha Gordan is an artist who is described as a young, queer, Asian-American woman by the gallery showing her work (Stephen Friedman Gallery, 2023). Their work Garden Troll (2021) can be seen in Image 1.



Image 1 - Sasha Gordon - Garden Troll (2021)

The descriptions of Gordon's work on the gallery website very much frame her work as being about her identities but in a flattened and in my opinion overly simplified way. This is in contrast with how Gordon describes her own life experience in an interview she gave in Vogue magazine (Kazanjian, 2023) where she describes her journey with racism, internalised shame about her ethnic features and how her work is a response to these experiences. It left me wondering if a decision had been made to make her journey less interesting to allow her work to appeal to more people or to be more easily considered as identity based art.

Looking for research on how artists end up in galleries (Gotthardt, 2017) I realised that the journey from art school to a gallery exhibition is a complicated one. Education, being visible, being adjacent to the gallery world, and being tactful when approaching galleries are all listed as important factors in whether an artist will get gallery representation. The article does not take into account what happens to people who as the Art Council suggests in their blog post (2020), do not have access to or feel welcome in gallery spaces.

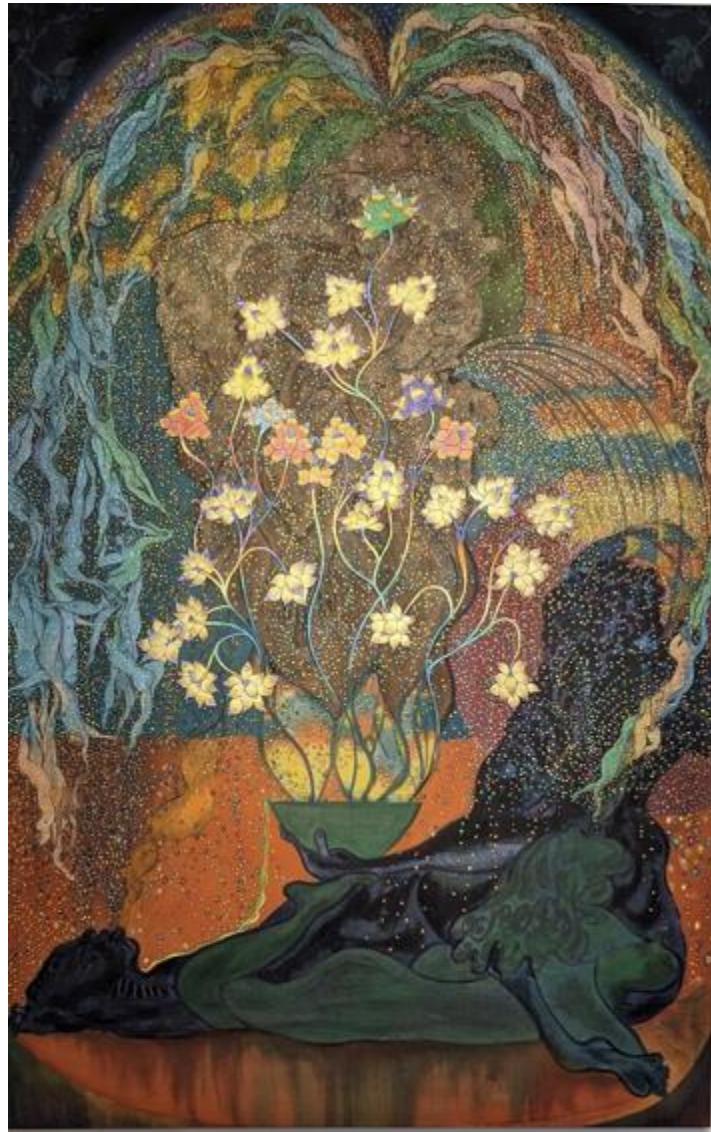
Jenny Timmer

“Jenny Timmer’s work stems from experiences as a child on remote African farms and more recently through her reading and travel. The darkness, the trophies of a hunting culture, the ‘otherness’ of the local people and their customs, and the tensions that existed in the early 1950’s Africa which infiltrated her imagination, are all fundamental to her art. ”

Tension Fine Art (www.mutualart.com)

The write-up for Timmer’s referenced race without naming it. It is work made in response to an ‘other’ but the Whiteness of the artist is considered as an invisible comparator that

seems not to need explanation. Their work and exhibition text exemplifies another finding from my data - that for White artists there seems to be no need for them to ever mention their Whiteness, even when they are talking about issues that appear to have a racialised



context.

Chris Ofili

Image 2 - Chris Ofili - 7 Deadly Sins (2023)

Ofili, although well known to my OCA tutors, is not someone whose work I was familiar with. I discovered his recent exhibition as part of my research project and went to see it in situ in London.

Ofili was part of the ‘young British Artist’ world (Tolia-Kelly, Morris, 2004) and he won the Turner Prize in 1998 and is described as having “rejected an identification within the Black arts movement (page 159). In their article Tolia-Kelly and Morris argue that “Ofili does not defy the dominant discourse of ‘primitivism’; instead he uses its legacy to win the prize” (160) – he understands his position within the system and bends it to his advantage. They wonder about his “ethics and authenticity” (page 162) as he seems to be “relieved of the burden of creating a language that communicates a moral or political message” (page 164).

I was interested to read about the idea that artists like Ofili who make work that exemplifies postmodern hybridity theory ignores the fact that “for a majority of black British and Asian people.. the option of revelling in liminal, hybrid spaces is simply not available” (Ratnum, 1999). Considering his work in light of the other two examples it seems that artists who make work about / from their identity positions will be judged for their position in relation to the wider politics of difference whether they consent to this or not. If Sasha Gordan had the option of obscuring or not disclosing her queer, Asian-American, female identities, would she be accused of being inauthentic?

As my research study did not find any artists with South Asian heritage, but did find evidence that people from ethnic minorities are making different work to White artists, I decided to specifically search for contemporary artists with South Asian heritage to see if the above findings make sense in light of their practice and experiences. These artists (Perminder Kaur and Hetain Patel) will be discussed in part 3.



Part 3 - Considering Perminder Kaur and Hetain Patel

Perminder Kaur is a sculpture / installation artist who was born in 1965. Her website describes her approach as “playful, using childlike objects to explore the territory of cultural identity, home and belonging” (Kaur, 2023).

Hetain Patel was born in 1980 and is about the same age as me. He has been described as a “British Postwar and Contemporary artist” (Mutual Art, no date). Both artists are currently active, have produced work shown in multiple galleries and have also spoken about the role of their biographies in their work.

I have seen the work of both artists in my local art gallery (John Hansard Gallery, Southampton) over the last 3 years but until now had not drawn any connections between them.

Perminder Kaur

Alice Correia (2021) writes about Kaur and considers her to be an under-recognised artist of the Young British Artists (YBA) era. Her paper discusses some of the complexities of what it means to be an artist who is ‘Black’ and British. Black in this context is the black that “emerged directly from the joint struggle of Asian, African and the Caribbean people against racism” (page 606) and is often referred to as ‘political Black’.

The article starts with Kaur’s statement to a question about whether she is a ‘Black artist’ and she says “What does that mean? Who defines it? And do I have a choice?”. There seems to be a similarity between Kaur’s position here and Chris Ofili’s position, another YBA who is aware of but tries not to be fixed by the way other people ‘read’ his skin colour, race or ethnicity.

The article makes the argument that despite being part of important exhibitions in the 1990s, Kaur “has largely been omitted from narratives of British art in the 1990s” and this

“provides insight into the challenges of narration faced by artists of colour”. The article talks about the fact that diaspora artists working in the 1990s were working with a “problem space’ largely defined by the 1980s” where they eventually felt the ‘burden of representation’. What had started as a wish to push back against the prejudice of the time, became a cage or limiting pressure on some of the artists of that time.

Correai explains that as the YBA movement took hold in the 1990s, it became increasingly nationalistic and a multicultural Britain was not an ongoing part of this nationalistic vision. This article suggests that art historians have contributed to the relative invisibility of artists like Kaur, those whose narrative is not easy to understand or make sense of.

The 1990s is a relatively long time ago and it could be argued that South Asian diasporic peoples have had a long time to produce new culture across the arts but the optimism of that time has not extended into the present day. In an article about the decline in British South Asian cultural production, Saha (2020) argues that in most areas of cultural practice in the UK, “Asian acts remain novel rather than the norm” (page 7).

They argue that the political and social atmosphere in the 1990s, with ideas of multiculturalism under New Labour and new creative industries policy, came at the right time to encourage British Asian creatives. This optimism did not last and eventually due to a change in the political winds, the national agenda became more about cultural integration than multiculturalism.

They also argue that because the creatives with South Asian heritage of the 1990s were so successful, diversity policies were developed to encourage more diversity in the industry and eventually this became a set of “strategies used to manage difference” (page 17). He argues that people in the diversity box were effectively pushed out of the mainstream forever to be considered in the diversity category. He also feels that it pushed race and racism underground.

They suggest that by forcing diversity into institutions there is now “hyper-visibility of minorities in television and film, but often in a superficial way” (page 18). This “emphasis on diversity puts pressure on minorities to perform their ethnic and racial identity so it



confirms to White expectations” (page 19).

Image 3 - Perminder Kaur - Overgrown House (2020)

In a video interview (Studio International, 2022) to accompany work at The Art House (Wakefield - Image 3) Kaur talks about how her early work was about identity and finding belonging. She quickly goes on to say that the work then changed and became about home - looking at “threat and comfort” in the domestic. She comments, without apology, that some of her answers are vague and that she is looking for people to make their own interpretations about her work.

She talks about how identity was important in her work but that she has moved past that. I wonder if she is consciously trying to resist easy conversations about her work being about her cultural identities. It's interesting that even though most of her conversation is not about her cultural identity, the tagline for the interview still reduces the conversation to say that her work is about "feelings of belonging and cultural identity".

If Kaur's success has been limited by her resistance to being categorised by her ethnicity, race or skin colour, I wonder if other non-white artists who take a similar stance will also be at risk of being not included in the history of British art.

Hetain Patel

Hetain Patel was born 15 years after Kaur and has also had an extensive career. He makes work across photography, film and performance and his work explicitly plays with identity, assumptions and belonging.

His TED talk titled "Who am I? Think again" (2013) has been viewed over 3 million times and it is a short performance piece that asks the audience to question their assumptions about skin colour, clothing, body language and point of view. He uses humour to generate critical thinking and judging by the number of views that his video has received, has done this successfully.

In an interview about his work (The Guardian, 2019) he talks about how he received "vicious abuse" for wearing Indian formal clothing and how film and music culture helped him reinvent himself. In one of the final quotes for the piece, which is about him winning an award for his films he says "The biggest challenge I've faced is being recognised as a British artist outside of my ethnicity" "I'll get invited to do shows around the subject of diaspora or race."

It seems like despite taking a different approach to Kaur, Patel also struggles with finding a space that does not only categorise him by his skin colour, race or ethnicity.

In another interview he states:

“While I’ve always known it emotionally, it took me a long time to understand intellectually that the brown body in the UK is not a neutral body. That any deviation from the white body is automatically “other”. Despite the fact that I made self-portraits at art school, nobody told me how I would be seen in the artworld. I feel like one of my main struggles and challenges in my career is to be accepted and recognised as a British artist. In the past, I’ve had so many invitations to do shows to do with India or ethnicity, and even Indian touring shows where I’m the only non-Indian.”

(Roberts, 2020)

This is similar to my experience so far and although it is validating to see another person articulate it, it is also demoralising as he was making these self-portraits in art school 20 years ago. What is also interesting is that the interviewer makes no attempt to unpack or unpick his comments and it reminds me of the strange silence that I have experienced when I have tried to make sense of these experiences with other people on my degree.



Conclusions

So what **does** it mean to be a UK based contemporary artist with South Asian heritage in 2023? As Gal-Dem suggested in their 2019 piece (Padin), am I doomed to be haunted by the spectre of making work that appeals to a White audience, or can I be like Kaur, inside the artworld whilst refusing to conform to its demands for a simple or easy explanation.

Searching the literature for unit 3.1 and unit 3.2 I realised that it is hard to find good quality data on what it means to be a South Asian artist in the UK. Perhaps we are too much of a heterogeneous group to be meaningfully interrogated in this way. Perhaps there are also more success stories that go under the radar or do not feel that they need to talk about their identities because they have managed to become a part of the mainstream conversation.

In saying this, I keep wondering about the results of my research study, which even if flawed, seems to shine a negative light on the place of South Asian heritage artists in the UK. They seem to suggest some kind of deficiency or lack which I can not quite articulate yet.

I suspect in practice, my approach will probably be most similar to Patel. I think I will keep trying to build a body of work that has a context, which may look racial or ethnic, but that can also be read on its own. I think that Patel's search to be measured by the standards of White artists is probably impossible in the near future because, if my research is right, then white artists are not making work that talks about their Whiteness and Patel's work will therefore continue to look like the half of a one sided conversation.

Some of what might be going on may be generational. It is probably not an accident that I am drawn to the work of Kaur and Patel, as they have experiences similar to my parents and my generations. There are resonances (real or imagined) in their work with my own experience which may be invisible to those who do not have these similar experiences. Although this should be true of all works - the observer makes their personal connection with it - where race, skin colour or ethnicity is concerned, the assumptions that come with

the work may be much more loaded, something which probably reflects wider values in gallery spaces.

My research did not look outside London which has skewed its findings. I know there are specific galleries outside London (e.g. Ikon Gallery, Birmingham) who seem committed to showing and celebrating work by artists of very diverse backgrounds. In saying this, I suspect that if we were to look at the themes of the works being shown, the 'politics of difference' would continue to come up more in those gallery spaces relative to those that are only showing work by White artists.

There are some seeds of growing confidence in some areas of cultural production by people with South Asian ethnicities in the UK (Joshi, 2021) but it remains to be seen if these seeds will grow and develop into something lasting or end up being another cultural false start.

South Asian Heritage Month (<https://southasianheritage.org.uk/>) has gathered momentum since it started in 2020 and it supports creative work like the Sustainable Futures project (<https://www.dhaga.art/>) which took place in August 2023 at the Fusebox in London. Although this work looks good, I think there is a risk that it sometimes falls into the neat trap of only being about diversity. I look forward to the day when these kinds of exhibitions will also include White British artists reflecting in conversation with their non-White counterparts.

In his essay on diaspora communities, Hall (2019) talks about the diaspora aesthetic as something that will always be "irretrievably "impure"" (page 213) and that it will constantly be reforming in a process of "becoming" (page 222).

Although I do not feel reassured by the lack of South Asian looking artists in the gallery spaces, I hope that there may be space for someone like me, and that it will show itself if I keep on showing up, developing my craft and trying to interrogate my position within the

whole. Looking at the skill and breadth of artists like Kaur and Patel, I am confident that amazing work can be produced as a by-product of this ongoing process of becoming and I am hoping that once I relax into this idea, it will be the start of a new and better phase of my practice.

Images

Image 1 - Gordon, S (2021). *Garden Troll*. Painting. Accessed online on 13.08.23 Available at: <https://www.matthewbrowngallery.com/artists/sasha-gordon?view=slider#6>

Image 2 - Ofili, C (2023) *7 Deadly Sins* Photo taken by Kuljit Bhogal July 2023.

Image 3 - Kaur, P (2020). *Outgrown*. Photo by Richard Davies. Accessed online on 23.09.23. Available at: <https://www.studiointernational.com/index.php/permindar-kaur-video-interview-outgrown-the-art-house-wakefield>

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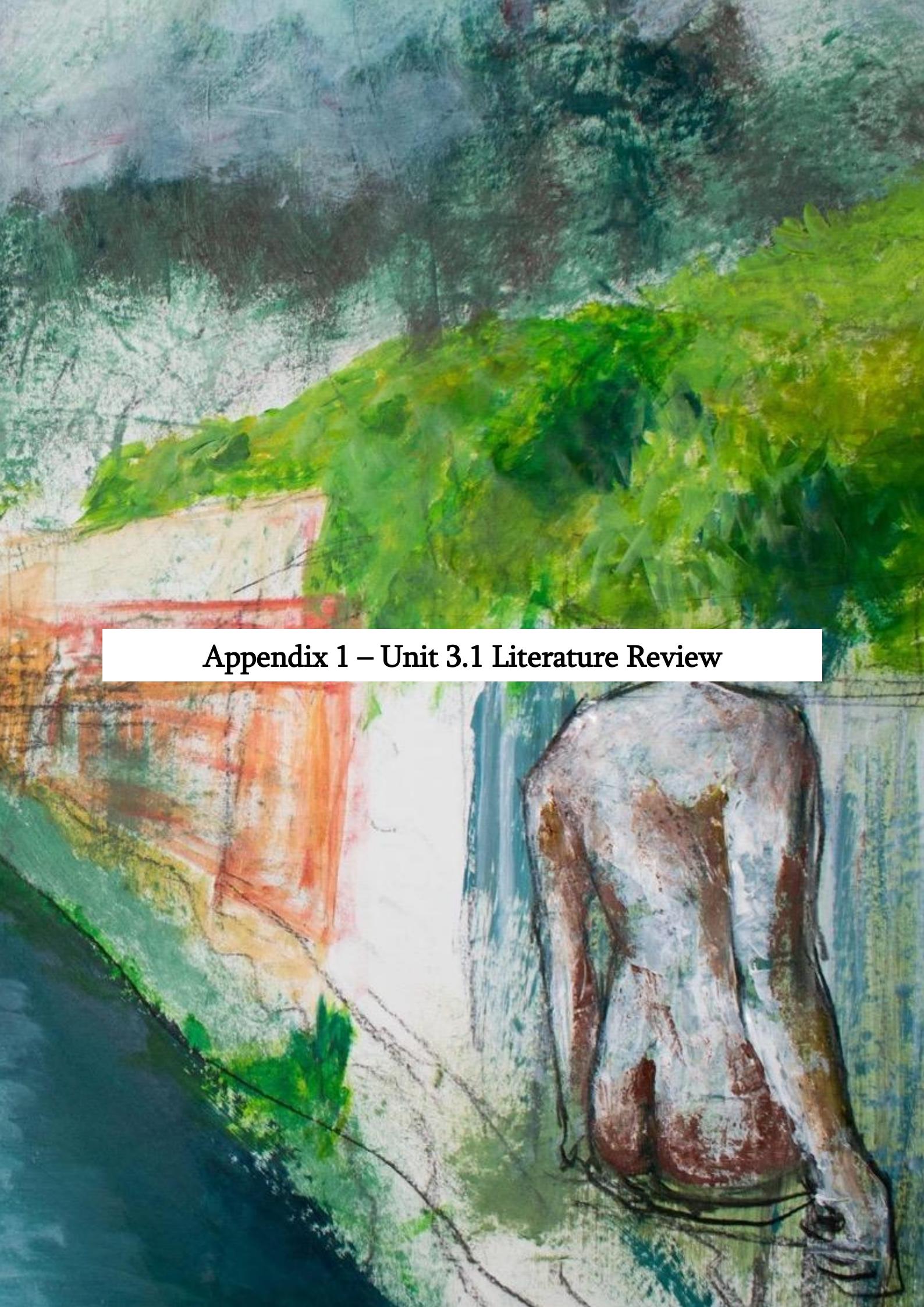
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Appendix 1 – Unit 3.1 Literature Review

Literature Review

Is there a problem with diaspora art and if so, whose problem is it?

Introduction

The White Pube (TWP) is a website and social media account that is run by Gabrielle de la Puente and Zarina Muhammad, both ex-art students. They write about art and other topics and describe their work as being centred in “embodied criticism”(About Us, The White Pube). They also state that they try to challenge “boring, lifeless, or overly academic” art reviews that are “basically all written by middle-class white men” (About Us, The White Pube).

I identify as a gay or queer man with Punjabi heritage and I was born and raised in the UK. I am currently making work in response to family photo albums and am thinking about ways to represent parts of my history in my art. Early in my exploration of these topics, my tutor sent me a range of references that he thought might be useful to my practice and TWP blogpost “The Problem with Diaspora Art” was on this list.

The word ‘diaspora’ refers to “people who spread from one original country to other countries” (Cambridge Dictionary Online) and ‘diaspora art’ is a term used to describe the art that people in this category make.

I wanted to use the blog post to interrogate the literature on ‘diaspora art’ and to use this interrogation to form the basis of my dissertation for unit 3.2.

“The Problem with Diaspora Art”

The blog post was written by the TWP in 2018 (The Problem with Diaspora Art) and they limit their discussion to those of the South Asian Diaspora. They argue that diaspora art, at its worst, “feels tied to a cycle of dealing with the condition of duality that the diasporic body rests in ... on a level that is purely aesthetic”, and therefore is “never really wholly satisfying”.

My first reading of the post left me with a lot of thoughts and at the time I tried to reflect on what kinds of work I had made or had been making, and whether I could be accused of making work that was made to perform for the sympathetic or empathetic ‘white gaze’.

They name the artist Babbu (Babneet Lakhesar) and the brand HATECOPY, whose work is made by Maria Qamar, as 2 examples of this kind of work. Examples of their work can be seen in image 1 and image 2.



Image 1 - Lakhesar, *Girl with the Evil Eye Braid* Image 2 - HATECOPY, *no title*

They go on to say that this is superficial work that is being produced to “capitulate to the white gaze’s well-intentioned drive to understand ... but never to overthrow, act or change”.

Looking at images 1 and 2, I can see how they can be called superficial or ‘purely aesthetic’ but I am not sure why this is necessarily a problem given that they have been made as commercial prints. As a counter argument, I think TWP blog post could also be accused of having only made a superficial or surface-level analysis of these prints that ignores their context.

In an article titled *Whose Diaspora?* (Wofford, 2016) suggests that diaspora art is about “hybrid subjectivities” and that it produces “difference with other populations in their dispersed contexts... that always results in new hybrid subjectivities” (page 76).

With my knowledge of Punjabi culture, which I recognise has its limitations, I would argue that Image 1 is a hybrid mix of old and new. I would disagree with the TWP post about it being a simple “binary juxtaposition” between 2 identities or that it is a “tired and worn” approach. The post argues that this kind of work is this way because it lacks “external perspective” and by this, they mean “critical feedback”. I think the problem with this point is that external perspectives and feedback will also be coloured by the positions of the person looking at the work.

I agree that people need feedback to develop but think that more discussion needs to happen about the limitations of feedback and the challenges of providing cross-cultural feedback where the frames of reference may compete or clash.

In a paper from 2021, which looks at the experiences of Black art students in critique sessions (Unkefer et al., 2023) the authors suggest that art education in the USA assumes that “white artists are culturally neutral and objective” and that “white cultural norms” “are often presumed as foundational” (page 41). They argue that the risk is that “critique could serve as a continual hegemonic process of crystallizing Whiteness as the universal, rational, and singular truth” (page 43).

In Unkefer et al.’s paper (2023) they also talk about how students faced silence when presenting “overt identity based work” and how “interviewees consistently searched for an understanding of silence in the critique based on their racialised experiences inside and outside the classroom” (page 46).

Migration and Belonging

I went to see Bani Abdi's *The Song* at the John Hansard Gallery in Southampton. Abdi has a practice that "reflects on the problems of nationalism and borders and how such issues affect everyday life and individual experiences" (John Hansard Gallery, 2022)

Abdi was born in Lahore, Pakistan, and has lived in Berlin since 2011 (Contemporary Art Society, 2023). She has moved from the country of her birth and can therefore be considered to be a 'diaspora artist'. I think one of the key things the blog post misses is the potential effects of Migration on a diasporic person.

The film is a moving, fictional account of a man from a place that is very different from where he finds himself in the present. He is living alone in a flat that is sparsely furnished and very quiet. As the film progresses we see him build more and more sound-making objects using vibrating and oscillating household objects, like an electric toothbrush and a rotating fan. The film is interspersed with short scenes from a noisier more vivid city. The film ends with him sitting in a room, surrounded by small noisy objects which sound like the kind of noises you might hear in a busy city.

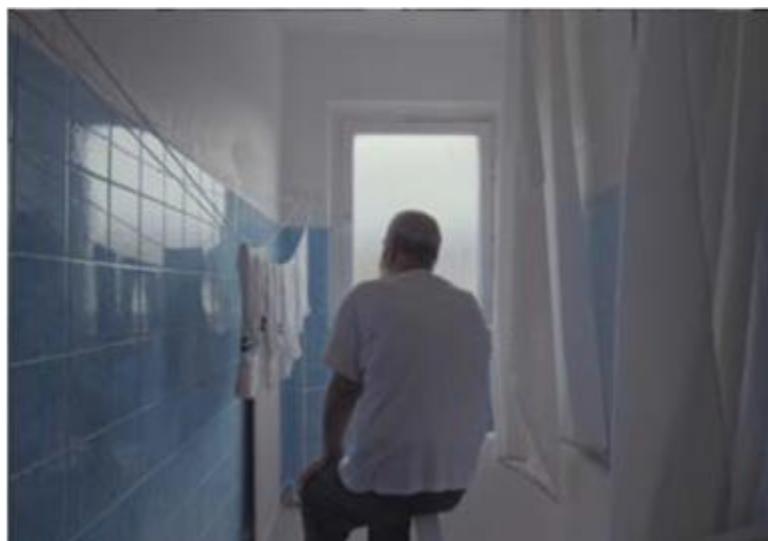


Image 3 - Abdi, *The Song*, film still

This account of migration is very much about an individual perspective and it feels multilayered and leaves a lot of room for interpretation. I believe that one of the messages it is trying to convey is about the challenge of feeling like you belong somewhere when you have memories of belonging somewhere else. I think this is one of the core challenges faced by many diasporic communities.

The relationship between 'old' and 'new' home is explored in depth in an article called *Coloring Memories and Imaginations of "Home": Crafting a De/Colonizing Autoethnography* (Bhattacharya, 2018). Bhattacharya has moved to Canada from India

and uses a traumatic childhood memory to problematise the idea of being able to ‘go back home’ when you have moved to a new place. She talks about struggling to feel like you belong when you are “frequently interrogated about where we are from and when we will return there” and that these interrogations “convey the message that wherever we are cannot be our home” (page 10). Now, for her, to long to return home is “longing for a future that exists only in my imagination” (page 14).

I have had these kinds of conversations with people who have left India and are now resident in the UK. They talk about their connection to India becoming thinner or more fragile and many also lose their fluency with their mother tongue. It is interesting that none of these issues are discussed in TWP blogpost as the challenge of making sense of multiple identities across time and geography might give some context to the suggested problems with some diaspora art.

Considering Another Way to Think about Identity-Based Work

In writing this literature review I have realised that TWP oversimplifies what is a very complicated topic. One of the neglected parts of the post is about how identity changes with time and how the act of making work about our identity can also inform our sense of ourselves.

In the article titled *The Search for an Individual Voice* (2022) Reisner and Presiado use the case study of Fatma Shanan, an artist who belongs to the Druze minority group in Israel to specifically think about the relationship between self-portraiture and identity. They look at four self-portraits made by Shanan between 2010 and 2017 to “understand her relationship with the complexity of her experience as a woman and as an artist who is active in both her patriarchal Druze society and the Western-affiliated Israeli artworld” (Reisner and Presiado, 2022, pg 383).

Images 4-7 shows the four self-portraits in chronological order.



Image 4 - Shanan, *Self-Portrait*.



Image 5 - Shanan, *Self-Portrait with Misbaha*

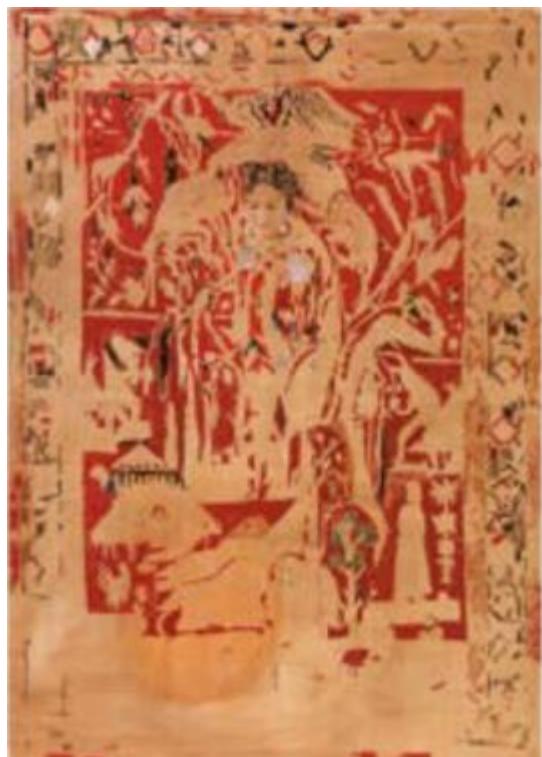


Image6-Shanan, *Self-Portrait and a Carpet#1*



Image7-Shanan, *Self-Portrait and a Carpet #2*

They argue that Shanan has gone through a process of development in three stages and that this starts with a state that includes “the collective ethic of the individual’s society of origin”, a state of “split” between the different parts of the individual personality and then the “new ethic” which is a “consolidation of the individuals identity” (page 389). They explain that their theories are based on Depth Psychology, a type of psychotherapy that is

an “exploration of the subtle, unconscious, and transpersonal aspects of human experience” (*What is depth psychology?* - CG jung center 2011).

In their opinion, her first self-portrait is steeped in the traditions of “the great masters of Western art” (page 392) and she progressively moves towards using symbols of Druze culture, filtered through a feminist lens, in her final image which uses a traditional carpet as the base for the image and where she uses motifs of “a crown, a falcon and the red, white and gold colours that give the work an aura of splendour” (page 404).

The idea of an artist’s work changing as their relationship to themselves and their surroundings change is an interesting way to frame what people consciously or unconsciously choose to show or not show in their work. It could be argued that some of the ‘superficial’ diaspora art referenced in TWP post reflects the experience of artists who are in the second stage of their psychological development - being split between the individual identity parts that make up their diasporic identity. Perhaps this is where good quality critique could function as a therapeutic process to help them move on to the next stage of their development.

Considering how I have used Self-Portrait and what it says about the Development of my Identity

Images 8 - 11 show four self-portraits that I have completed as part of my Creative Arts degree. They are ordered chronologically.



Image 8 - Bhogal, *Self Portrait 2020*

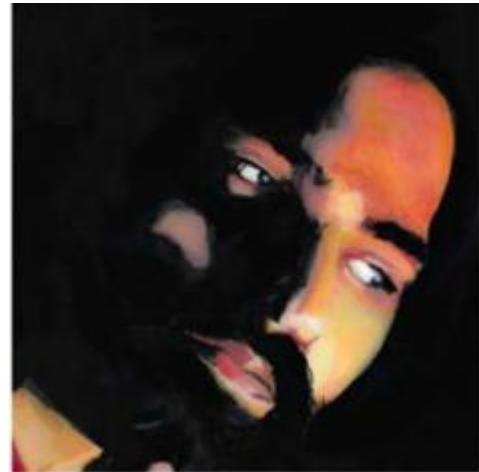


Image 9 - Bhogal, *Self Portrait 2022*

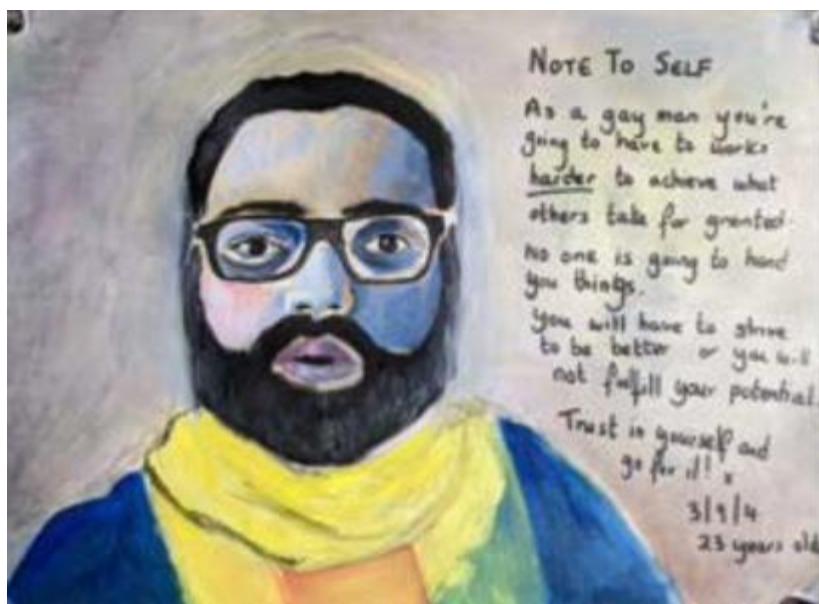


Image 10 - Bhogal, *Self-Portrait 2022*

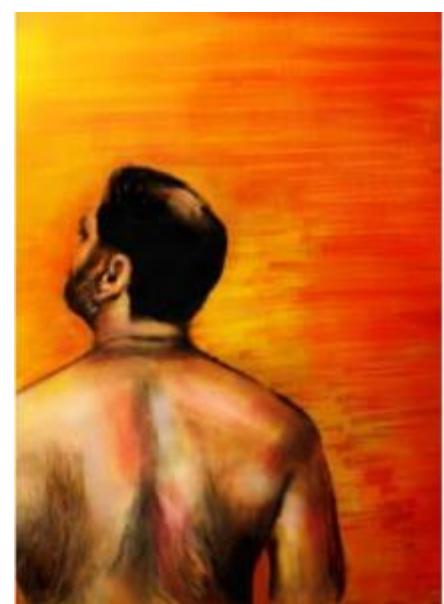


Image 11 - Bhogal, *My Back 2022*

Images 8 and 9 were technical exercises where I was trying to get an idea of how to use the paint. In saying this, when making both images I was very deliberate about which direction I was facing and how much of my face and body I wanted to show. Image 8 felt risqué because I decided to show part of my unclothed upper chest.

Image 10 is another portrait where I am looking directly at the viewer and I think that adding the text from a diary entry written almost 20 years ago shows an increased willingness and confidence in what I am prepared to show to the viewer. I think my confidence has continued to increase and this is evidenced by the amount of naked skin I am able to show in image 11. I would argue that image 11 asks more nuanced questions about my identity but that I still have some way to go before I reach the 'third stage' of identity development.

Conclusions

I decided to do a literature review in response to TWP blog post because Muhammad's writings unsettled me enough to question my relationship with the term 'diaspora art'. I wanted to think more carefully about what had been written and to see if I could learn about the potential pitfalls of being labelled as a diasporic artist.

In trying to unpick their writings, I have developed a different way of thinking about the issues. I think that although Muhammad cites a critical vacuum as the reason for poor quality art produced by some South Asian diaspora artists, I think that their opinions gloss over or do not mention any specifics about what is a very heterogeneous group of people. In their paper on Complexity Theory (Walby, 2007), Walby writes about the challenges of "theorizing the intersection of multiple complex social inequalities" (page 449), and considering TWP blog post in light of this paper, it is a shame that they managed to write so many words without engaging with any literature on the topic of intersectionality or diversity.

I wonder if the blog post is not about the 'problem with diaspora art' but really about the writers trying to make sense of the fact that some works made by some artists with South Asian heritage seem to lack depth or substance. I think this would have been a much more interesting idea to unpick, probably in the wider context of why people make art and what enables some artists to make more meaningful or 'deeper' work, and why others may never want or be able to get to this stage of making identity-based work.

I think their comments about the lack of external criticism ultimately ring hollow, especially in light of what the research suggests about the ability of art institutions being able to provide culturally informed criticism.

Reading about the Depth Psychology stages of personality development and considering some of my work in light of them has ultimately been a reassuring exercise. I have a new way to think about the work that I am making in light of my wider development as an artist. I would no longer be happy to refer to myself as a diaspora artist and will keep searching for a term that best describes the richness that migration has had on my way of seeing the world and the subjects that I choose to make work about.

Next steps

For my dissertation I will continue to explore the idea of diaspora art being about hybrid subjectivities and aim to use the work of specific artists as case studies to unpack these thoughts.

I hope that through the process of writing the dissertation I will learn more ways to describe and understand my own history and journey as an artist with dual heritage, and to find new ways to unpick the complexities of identity labels in the way we understand and consume artwork.

Word Count - 2477

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Images

Image 1

Lakhesar, B. (no date) *Girl with the Evil Eye Braid*. Bakwaasbybabbu. Available at:<https://www.bakwaasbybabbu.com/prints/p/girl-with-the-braid-3ye6s-g9fh8-hlfly-cly3e-k84m6-ts7xs-dtmz6-kz3ll-me55t-33sy3-83fja-hnnfb-bklft-xemef-48jtg> (Accessed: April 10, 2023)

Image 2

Qamar, M. (no date) *no title*. HATECOPY. Available at:
<https://hatecopy.com/collections/prints>

Image 3

Bani Abdi (2022). *The Song*. Film still. Available at: *What's on* (2022) *John Hansard Gallery*. Available at: <https://jhg.art/whats-on/> (Accessed: April 6, 2023).

Image 4

Fatma Shanan. (2010) *Self-Portrait*. Oil on canvas. Taken from Reisner, R.P. Presiado, M. (2022) *The Search for an Individual Voice*. Third Text. Vol.36, No.4, 383-405.

Image 5

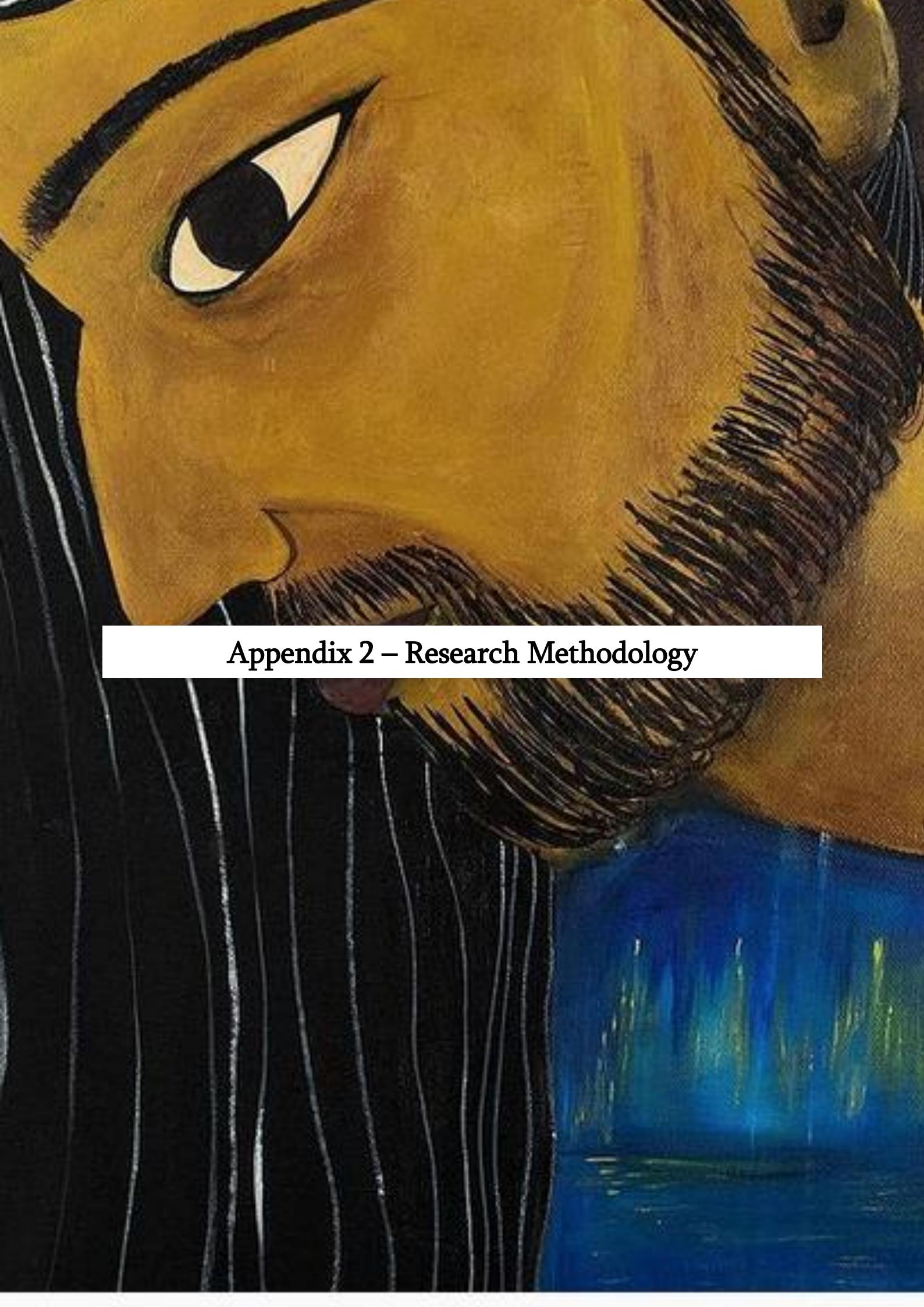
Fatma Shanan. (2010) *Self-Portrait with Misbaha*. Oil on canvas. Taken from Reisner, R.P. Presiado, M. (2022) *The Search for an Individual Voice*. Third Text. Vol.36, No.4, 383-405

Image 6

Fatma Shanan. (2017) *Self-Portrait and a Carpet #1. Oil and pencil on canvas*. Taken from Reisner, R.P. Presiado, M. (2022) *The Search for an Individual Voice*. Third Text. Vol.36, No.4, 383-405.

Image 7

Fatma Shanan. (2017) *Self-Portrait and a Carpet #2. Oil and pencil on canvas*. Taken from Reisner, R.P. Presiado, M. (2022) *The Search for an Individual Voice*. Third Text. Vol.36, No.4, 383-405.



Appendix 2 – Research Methodology

Research Project

The Objective

To use a real-world sample of gallery exhibitions in London in July 2023 to measure how many people of non-white ethnicity are exhibiting work, and to make a comparison of the different themes discussed in the press releases that accompany their exhibitions.

Design

Cross-sectional, using a mix of quantitative and qualitative descriptive statistics. I used the Office for National Statistics ethnicity classification (www.ons.gov.uk) as a trustworthy and comprehensive reference.

Data Sources

A list of live London exhibitions was taken from The ArtMonthly exhibition online database ([Art Monthly : Contemporary Art London Exhibition Listings](http://www.artmonthly.co.uk)) on 21.07.2023.

Eligibility Criteria for Exhibitions Included in the Study (Figure 1)

All exhibitions were considered but group exhibitions that included multiple artists were excluded due to the potential for different artist identities to complicate the descriptions of the work.

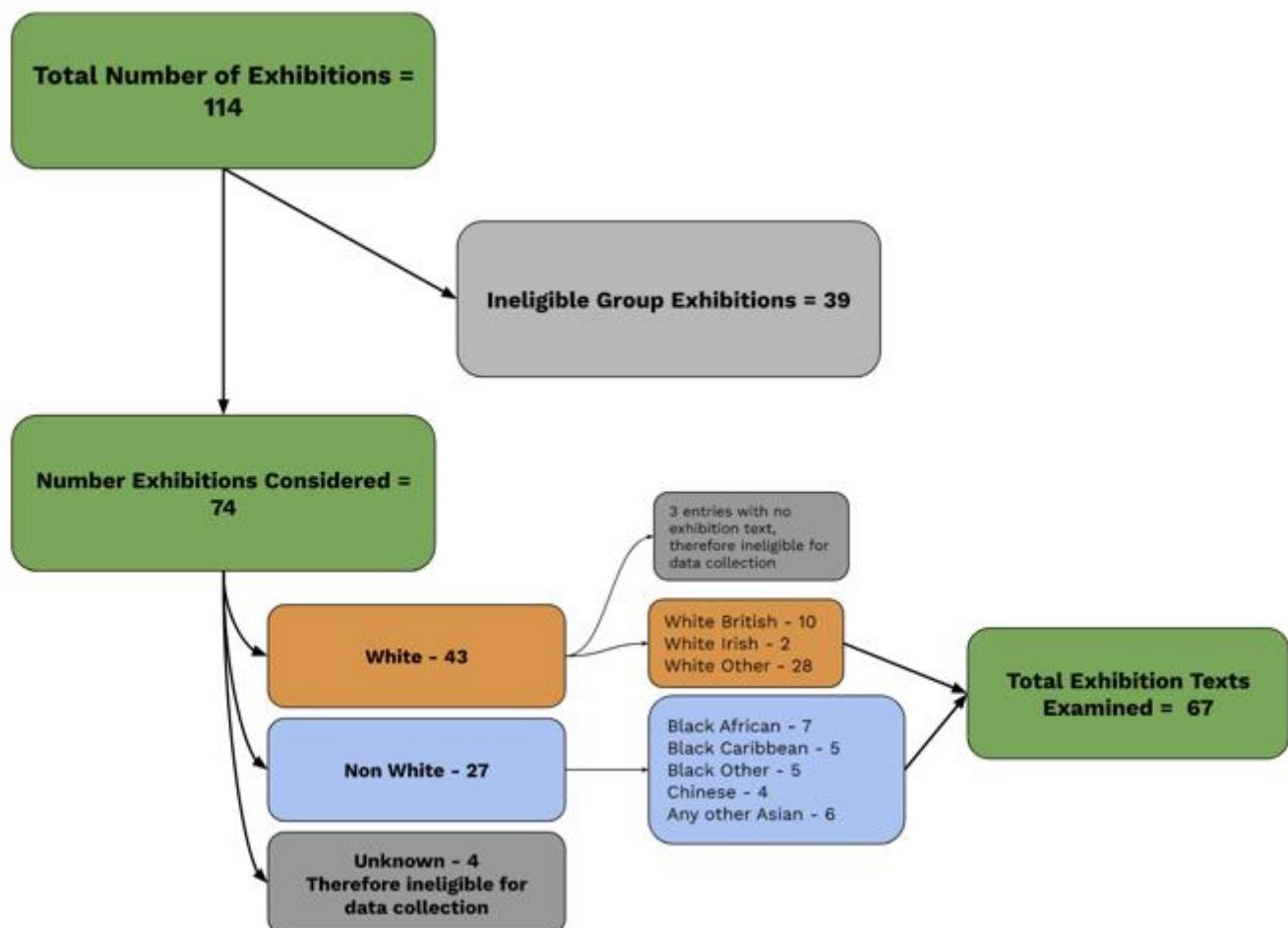


Figure 1

Methods

The text on the website pages for the eligible exhibitions were cut and pasted into a separate document with the name of the artist. For exhibitions with no text, a press release document was sought. A small minority of exhibitions had no associated text and they were excluded from the final analysis.

The artist's ethnicity was recorded if mentioned, and if not mentioned a web search was conducted to look for sources that mention their ethnicity. 4 cases had ambiguous or unclear ethnicity and they were excluded from the final analysis.

White artists or those that looked white in their picture did not routinely mention their ethnicity and in these cases, an assumption was made about their ethnicity.

Analysing the data for Themes

Thematic analysis "involves identifying and developing common themes" to help "make sense of large volumes of data" (Gov.uk, 2020) and involves reading the work repeatedly for themes and connections and developing a coding scheme to help categorise the data. Tables 1 and 2 show the general and then refined thematic areas.

Table 1 – Themes identified on first pass reading of the

| Coding terms first pass | | | | |
|--|---|---|---|--|
| Colonialism Imperialism Migration Mascot Sculpture Allegory Race Representation The universe Sexuality Music Semiotics / reading images Heritage Identity History Literature Photography Sociology Film Social justice Interdisciplinary | Museum culture Culture Bias Gender - female Ecology Abstraction Surrealism Human condition Myth Morality Mortality Gender Masculinity Bodies Passage of time Politics Refugees Belonging Home | Technical Science Nature Transformation Buildings Decay Life stages Modern life Pop culture Painting Landscapes Spirituality Transcendence Group identities - study of Sound Human contact Ecology Interdependence Intersectional | Emotion Communication of the self Sense of place Misogyny Class Power Stereotypes Art history Technology Video games Autobiographical Police violence Collective communities Family relationships | Marginal communities Materiality Climate Geography Eroticism Narrative / storytelling Human figure Western World Wealth Dislocation Conflict Trauma Language Natural world Portraiture Psychological Anthropology |

Table 2

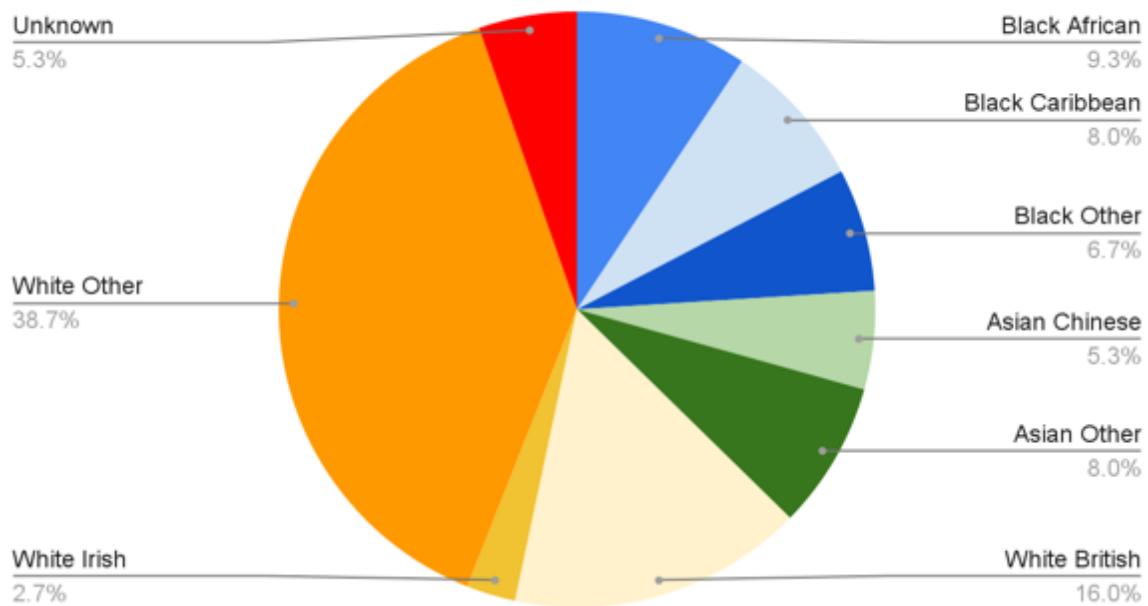
| Politics of Difference - Work with an explicit social justice, colonial or identity based theme. | Culture - the arts and other manifestations of human intellectual achievement regarded collectively. | The Physical World - about science, objects unrelated to emotions, the geography of a place | Myself - explicitly about or drawing on the personal life of the artist | Technical - Significant focus on the descriptions of how the art was made or techniques it used |
|---|--|--|---|---|
| Colonialism Imperialism Migration Race Representation Heritage Identity -Semiotics / reading images Sexuality -Sociology Social justice Bias Gender: female Gender: Masculinity Politics of difference Refugees: group Belonging: group Home: group Group identities: study of Intersectional Misogyny Class Power Stereotypes Police violence Collective communities Marginal communities Wealth Conflict | History Literature Museum culture Culture Myth Morality Politics of history (not individuals) Modern life Pop culture Spirituality: group Transcendence: group Western World Language: general Anthropology Allegory | The universe Ecology Passage of time: non-human Nature Science Buildings Decay: non-human Landscapes Ecology Sense of place Climate Geography Natural world | Psychological Sex Human condition Mortality -Bodies Passage of time:human Refugees: personal Belonging: personal Home: personal Modern life: personal Transformation: personal Life stages Spirituality: personal Transcendence: personal Human contact Interdependence Emotion Communication of the self Autobiographical Family relationships Eroticism Narrative / storytelling Human figure: self and other Dislocation Trauma Language: personal | Music Sculpture Photography Film Interdisciplinary Abstraction Surrealism Technical Painting Sound Art history Technology Video games Materiality Portraiture |

The five overarching themes were found to be:

- The politics of difference: Work with an explicit social justice, colonial or identity based theme.
- Culture: the arts and other manifestations of human intellectual achievement regarded collectively.
- The physical world: about science, objects unrelated to emotions, the geography of a place
- Myself: explicitly about or drawing on the personal life of the artist
- Technical: Significant focus on the descriptions of how the art was made or techniques it used

The Results

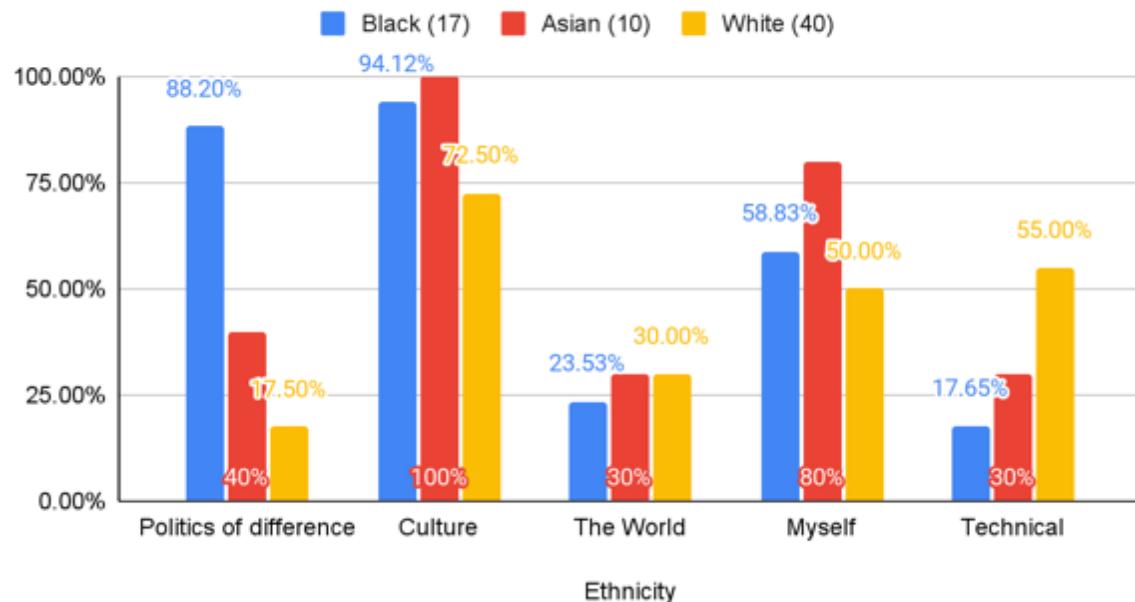
Spread of Ethnicities

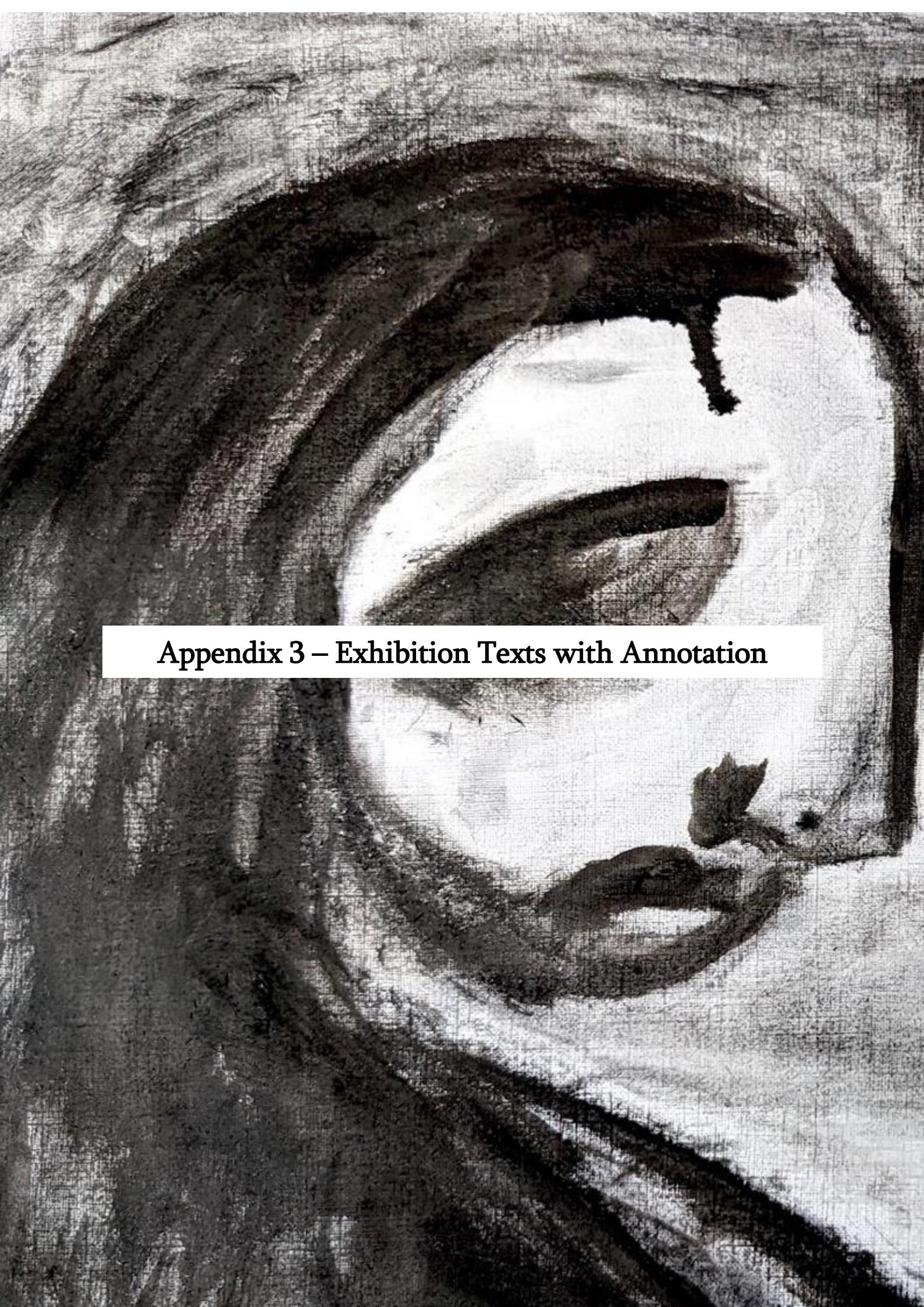


Themes Spread Across the Ethnicities

| Ethnicity | POD Yes | POD No | Culture Yes | Culture No | The World Yes | The World No | Myself Yes | Myself No | Technical Yes | Technical No |
|------------|---------|--------|-------------|------------|---------------|--------------|------------|-----------|---------------|--------------|
| White n=40 | 7 | 33 | 29 | 11 | 12 | 28 | 20 | 20 | 22 | 18 |
| Black n=17 | 15 | 2 | 16 | 1 | 4 | 13 | 10 | 7 | 6 | 11 |
| Asian n=10 | 4 | 6 | 10 | 0 | 3 | 7 | 8 | 2 | 3 | 7 |

Comparing ethnicity and spread of themes in artists work





Appendix 3 – Exhibition Texts with Annotation

1. Gallery: Arcadia Missa 35 Duke St W1 07947 809753

Artist: Hamishi Farah

Exhibition Text:

Hamishi Farah, *Ostentatio Vulnerum*, 2021, oil on linen, 43 1/4 x 34 1/2".
Hamishi Farah
FRI ART
In late July 1609, Sea Venture, an English ship transporting colonists to the New World on her maiden voyage, was steered into a coral reef in the aftermath of a tempest, just days away from her destination of Jamestown, Virginia. Somehow, all 150 passengers survived, inadvertently settling Bermuda as they waded to shore. Among them was a dog, the ship's mascot, which, according to the press release for this exhibition, later became a symbol of collective resistance against the Virginia Company (a corporate entity seeking to establish settlements on the coast of North America) and thus, too, an emblem of the settlers' preference for life on the uninhabited archipelago over that in Jamestown, where only chaos, disease, and starvation awaited them. Directly by the entryway to Hamishi Farah's debut institutional solo exhibition, "Dog Heaven 2: How Sweet the Wound of Jesus Tastes," was Dog Heaven, 2015, a shallow fountain sculpture, bearing a canine head and tail and set atop a wooden table, which spouts a modest stream of local tap and so-called international waters. First shown at Mon Chéri, Brussels, six years earlier—in a presentation to which this exhibition functions as a sequel—the work serves as an homage to the unnamed hound and is accompanied by three wall-mounted legal documents: application papers for the animal's importation into Bermuda, retroactively filed.

Colonialism
Migration
Dog Mascot?
Sublime
Allegory
Race

Farah's ongoing scrutiny of racism was pursued here through an eschatological allegory for the repercussions of forced moral

subjecthood. The artist identifies the perverse contemporary fascination with imagery of suffering by positioning various depictions of the Passion, all made with reference to classical to early-modern devotional paintings and sculptures of Christ, in close proximity to portraits of human and nonhuman subjects facing uncertain fates, including, often enough, martyrdom. On an otherwise empty wall, Crucifix, 2021, containing a spectral outline of Christ's languid corpse, was hung beside Farah's notorious yet tender Representation of Arlo, a 2018 portrait of artist Dana Schutz's son made in response to Schutz's Open Casket, 2016, depicting the corpse of murdered fourteen-year-old African American Emmett Till. In Ostentatio Vulnerum, 2021, which Farah confessed to finishing only after the show had opened, sneaking into the Kunsthalle at night to add layers of pigment, Christ appears tortured and dolorous, his pallid skin flaking off to reveal patches of red flesh—a miserable, stark image when viewed opposite Black Lena Dunham, 2020, which references a paparazzi image of the eponymous white American actress but is painted so that she appears as if originally photographed in full blackface, smiling coyly. Farah extended their ongoing concerns with refusal and scrutiny here. In Ghost Descending a Staircase, 2021, a monochromatic work of citrine-colored acrylic and pumice on linen, a disembodied aura descends a heavenly staircase; in Spider Under Glass, 2021, a brown arachnid is crudely imprisoned in an upturned glass. Above the latter whirled Spinning Around, 2021, a wooden crucifix purchased through a Swiss classified-ad website and attached to the rotating mechanism of a ceiling fan. Keenly aware that the charm of humor lies not just in being funny, but in its suggestion of the absurd, Farah used playfully cynical representational proxies to move toward the Afropessimistic logic that Christ, too, was Black. How else could his subjects so gleefully reinvoke his lynching in order to stoke their faith? In spite of Farah's derision, "Dog Heaven 2" served as a crucial meeting

Jesus
facism
videlic
(murder)

point for Black art workers in and around Switzerland. Eager to nurture a local discourse on the limitations of representation, curator Mohamed Almusibli commissioned two addenda to the exhibition: Window Seat, 2021, an audiovisual installation by Alfatih and Soraya Lutangu Bonaventure in response to Farah's paintings, and an informal workshop, Critique & Care, initiated and organized by artist and curator Deborah Joyce Holman, at which Black art workers could exchange concerns, advice, and feedback among peers. Farah offers a critique, through refusal, of the libidinal obsession with Blackness. By neglecting to paint a "real" Black subject, Farah narrowly avoids the humiliation of representation. Instead, they set their terms of engagement through a play of substitutions.

Olamiju Fajemisin

Links of
Representation



2. Gallery: Autograph Rivington Pl EC2

Artist: Eric Gyamfi

Univers

Exhibition Text:

Eric Gyamfi transforms the gallery into a monochromatic cosmos, examining how photography can shift meanings and histories - 'fixing shadows' of legacy, absence, and revival. Thousands of cyanotype prints densely cover the gallery walls in the first UK solo exhibition of the artist's work. In each one, Gyamfi blends his own image with a portrait of the transgressive, African American composer Julius Eastman (1940-1990).

Face
Sexuality
Music

Eastman was a musical prodigy, a radical classical composer and Grammy-nominated vocalist who combined minimalism with political provocation and elements of pop music. In 1976, Eastman proclaimed "what I am trying to achieve is to be what I am to the fullest: Black to the fullest, a musician to the fullest, a homosexual to the fullest". His oeuvre reflected his lived experience, and he regarded his compositions as 'organic music'. Eastman built his scores through experimental techniques of repetition and accumulation followed by gradual disintegration. His music was nearly lost after his death, and it is only in recent years that Eastman's legacy - and importance in the canon of music - has been revived.

Fixing Shadows - Julius and I is Gyamfi's personal homage to the composer. Each image is unique, thousands of subtle variations in which their faces merge and reappear in new forms. He first came across a portrait of Eastman in 2018, which marked the artist's prolonged encounter with the radical musician. Curious how people 'read' images, Gyamfi collected responses to his and Eastman's portraits via WhatsApp voice notes, which later influenced the cyanotypes. Gyamfi cuts across time, using one of photography's earliest processes to mirror Eastman's methodologies, allowing for happenstance as each image is repeated and reimagined. Hovering between autobiography and fiction, Fixing Shadows - Julius and I presents a constellation in which the photographic image is presented as a powerful yet ambiguous means of storytelling.

Representation

3. Gallery: Copperfield 6 Copperfield St SE1 07845 594549
Artist: Emmanuel Awuni

Exhibition Text:

Emmanuel Awuni (b.1993, Accra) has titled his solo show with Copperfield after Maya Angelou's 1969 text of the same name, and it is fitting that his first notes on the exhibition came in the form of lyrics or poetry. Angelou, herself a poet, has so well encapsulated the idea of non-violent resistance and growing self-worth through expression, not just in her text but in her title alone that Awuni can extend it to think further about culture, objects, music, people and heritage. While sound and music are at the core of his work, in his own terms, any repressed or muted expression no matter the medium 'sings' against the bars when undefeated.

The cage forms a conceptual framework for the show as well as a literal framework, serving as a hanging system for the works. The use of the cage here speaks about far more than human incarceration, though the threat-made-visible here serves as a tangible reminder of that kind of suffering. Cultures, objects and artefacts have their own voice too for Awuni and he considers what theft, displacement and recontextualization does to that song. If the extraction of an endangered tiger and its housing behind bars is justified as being as much for its own protection as for interest then perhaps the traditional museum is a zoo for culture. For every object that is on display, hundreds if not thousands are in cases and crates in storage in their own kind of solitary confinement. Awuni's own selection of objects and sculptures protrude from iconic blue packing foam in tray frames around the space, some having loosed themselves onto the floor. Some are hand made by the artist, informed by identity and ancestry, while others are evocative found objects that speak of museology and cultural biases. Whether rightly or wrongly, necessary or otherwise, a museum crate is quite literally a padded cell.

While one current in his solo show is more defined, sculptural and recognisable, the other is flying free. Gestural emotive paintings seem to express not only what Awuni feels but the potential of 'unchained' objects returned to their heritage - considering perhaps more than the effects of those objects on people but the effect on the objects themselves.

In these works colour has its own symbolism and Awuni unpacks this through poetry.

Oh Black, Black, Black

If you're no colour then what are you?
Spitting fire into dark cages of our mind unlocking spaces to
ancestral dimensions
Salvation from unfolding colours charged with fire
sinking into the bottomless pit of darkness

Greens soft like dreams
Swept by the tears of nature
Laugh because the sun gives and take
Seeing through the split tongue of a serpent
Look back, scars from back draw how I walk
Green & purple feel how I be
I be a breeze, A cool cool breeze
A breeze like the unrestrained joy at anything that could fly

Rae (sir
Chair)

Back

Black. Black like the decay in the back of her tooth but she kept
the space clean as Jesus clothes
Blue. Blue of a peacock.
A bird that can't fly because it's got too much tail
All that jewellery weighs it down.
Red. Blood is thicker than water

Jesus

The exhibition runs Wed - Sat, 12 - 6pm
23 June until 5 August 2023

4. Gallery: Mimosa House 47 Theobalds Rd WC1

Artist: Pélagie Gbaguidi

Exhibition Text:

Brussels-based Beninese artist Pélagie Gbaguidi's practice spreads across painting, drawing, performance and social practice. For her first solo show at a UK institution, the artist presents works from the series *De-fossilization of the Look* (2018) created in dialogue with Piero della Francesca's *Madonna del Parto* (after 1457). This early Renaissance depiction of the Madonna features unorthodox iconography: the pregnant Madonna's dress is undone, exposing an undergarment; her face and posture convey fatigue. Gbaguidi scrutinises this imagery via a series of automatic drawings and paintings, pondering on the depiction of sacralised motherhood and woman's place and agency in the patriarchal society.

Gbaguidi subverts the Renaissance tradition of linear perspective with a fisheye lens: she grasps all at the same time, enveloping her subjects and dissecting them into fibres, as if looking at them from within. The artist states: "I draw without perspective: my perspective is a perspective of a child, of a bird, of an insect, and of a fish".

The exhibition also features works on paper from *Les Vieilles* (2016) (Old Women) series, consisting of 15 drawings and a new site-specific painting on the back wall of the gallery. This series reflects on the invisibility of elderly women in society, their untold stories and unacknowledged wisdom. Cherishing her connection to animistic and matriarchal perceptions of the world, intrinsic to Benin's pre-colonial culture, Gbaguidi transmits an animated spirit of inherited ancestral and contemporary impressions.

In the first floor room of Mimosa House, Gbaguidi invites visitors to take part in the making of a collective gesture by choosing a piece of fabric and stitching a button to it, as a symbol of collective repair.

At the preview, between 6:30-8:30pm on Thursday 22 June, the exhibition will be activated through a vocalisation by the mezzo-soprano Clotilde Van Dieren.

Religion
Point of view

Female
Gender

Clotilde Van Dieren
Ancestry
Memory

5. Gallery: October Gallery 24 Old Gloucester St WC1 020 7242
7367

Artist: Aubrey Williams
Exhibition Text:

Aubrey Williams: Future Conscious

October Gallery presents Future Conscious, a solo exhibition comprising a selection of recently rediscovered paintings and works on paper by Aubrey Williams. The exhibition spans three decades – from the 1960s to the 1980s – and highlights Williams' prescient understanding of, and concerns regarding, the mounting problems impacting [environmental] and ecological stability.

Williams, often cited as being ahead of his time, trained as an Agricultural Officer in Guyana in the early 1940s. He was finely attuned to the complexities of these interactive systems in ways that anticipated, by decades, our own recent awakening to the urgency and seriousness of the environmental crises now looming over humanity. Speaking, in 1978, of how his work addressed 'the anxieties and tragedies of our time', Williams said:

I know that the sea is now 38% polluted. We live off the sea, and we can't now turn the clock back. It's getting worse every day. Our resources of oxygen are shrinking, and can't be reproduced. We have now also punctured the last source of oxygen, which is the South American Selvas [forests] by building that stupid road through the Amazonas. We have done colossal ecological damage... *Abstraction*

Williams' work can be viewed as a uniquely evolved expression of abstraction and as a powerful contribution to a post-war artistic sensibility. The works exhibited in Future Conscious show a striking and comprehensive use of colour, with a complex blend of abstraction and petroglyphic iconography. *Eco Art*

There has recently been a major renewal of interest in Williams' work as shown by his increasing prominence in significant international survey exhibitions, such as the seminal Fragments of Epic Memory at the Art Gallery of Ontario and Postwar Modern: New Art in Britain 1945-1965 at the Barbican, London, a timely reassessment of an artist whose distinctive body of work has frequently defied mainstream art conventions. Life Between Islands: [Caribbean-British Art] 1950s – Now at Tate Britain (2021-2022) positioned Williams' work as a critical point of focus for the exhibition, juxtaposing seminal canvases alongside less familiar paintings. In another major exhibition, The Earth Will *Rebirth*

Caribbean

Open Its Mouth, Williams' work was used as a revelatory counterweight, providing contrast and context alongside pieces by the surrealist, impressionist artist Erna Rosenstein at Museum Sztuki in Lodz, Poland.

Tate Britain has recently dedicated a room to Williams' paintings, which is on display until 12th May, 2024.

As awareness of mankind's destabilising impact on his environment increases in this newly defined Anthropocene age, there is a particular poignancy to this resurgence of interest in an important artist who was deeply engaged with these issues more than a half century ago.

A handwritten signature in black ink, appearing to read "Julian Bell".

6. Gallery: Victoria Miro Gallery 16 Wharf Rd N1 020 7336 8109
Artist: Chris Ofili

Exhibition Text:

Chris Ofili

Human Condition

The Seven Deadly Sins is a major new series of paintings by Chris Ofili. Completed over the past six years, the works offer an expansive meditation on sin and the complex experience of sinfulness.

In this series of works, Chris Ofili contemplates the seven deadly sins - a subject with Biblical origins that bears fundamentally on the human condition and human behaviour.

Accompanying the exhibition is a new publication: Ofili invited seven writers - Hilton Als, Inua Ellams, Marlon James, Anthony Joseph, Ayanna Lloyd Banwo, Atillah Springer and Lynette Yiadom-Boakye - to contribute new writing. Like Ofili's paintings, their poems and narratives are not confined to illustrating single sins but meditate, personally and expansively, on the seven deadly sins.

Excerpts from the book feature below, along with commentaries about the paintings on view.

The artist, raised as a Roman Catholic, had long wanted to work through the themes and associations - personal and broad-ranging - that gather around sin. Aware that this significant project would require the devotion of a substantial and unbroken period of time, he couldn't have foreseen that it would be the long intervals of enforced isolation accompanying the onset of the Covid pandemic which would occasion heightened reflection and introspection.

Ofili has said of the resulting series of seven works, 'It felt like the right subject: for the time and for these times.'

The artist intended each painting not to cleave to a particular sin, but to encompass a spectrum of excessive and transgressive behaviours. For Ofili, 'There are seven days; each day is made of the same elements - the same hours - but each day turns out differently. Each work takes a slightly different approach, and one sin might become more dominant.'

Moving through dreamlike realms at once paradisiacal, other-worldly and cosmic, these works depict scenes where humans and mythological creatures co-exist. The natural world is fecund and mysterious in this territory of sinfulness, a place where magnetic forces of attraction and repulsion hold sway. It seems born of a liminal, trance-like state, perhaps between wake and sleep, when strange visions swim up into the mind's eye from a creative, playful place in the unconscious that has little to do with the strictures of rationality.

myhr

If these paintings symbolise the mind's innermost workings, then sin is almost a generating principle, catalysing internal dynamics of self-interrogation and self-knowledge. Although they are not simply autobiographical, Ofili found that their subject matter resonated with his formative religious education, and the impact on his psyche of ideas of right and wrong, guilt, innocence and confession. Here, sin and reflection go hand in hand: 'I think the works are more about the inner feelings one has about the sin - not necessarily only in the moment of committal - than about what happens afterwards, or the idea of judgement.'

In these works the artist's interrogations move beyond the straightforward dichotomies of good or bad, before and after; moral and temporal simultaneity are inextricably linked.

Characters and events are suspended in a state of growth or motion as the artist seeks to expand the threshold of the moment - discrete instants becoming broad planes which can be inhabited and explored. As Ofili notes, 'Time can be conceptualised as a sweeping hand, rather than a ticking hand - I'm trying to find a sweep of time, rather than the mechanical units of time.'

Also on view is Ofili's Pink Daydreams of a Faun, a series of ten prints on unique Suminagashi paintings, inspired by Stéphane Mallarmé's Symbolist poem *L'Après-midi d'un faune*, and printed and published in 29 suites by Two Palms, New York. Alongside the suite on view is a new book published by Victoria Miro, which includes Mallarmé's poem and an essay by Minna Moore Ede, who traces its legacy across works by Debussy, Manet, Nijinsky and others, and considers its influence as a generative impulse in Ofili's work.

Image above: The Pink Waterfall (detail), 2019-2023

Morality

7. Gallery: White Cube Mason's Yard 25 Mason's Yd SW1 020 7930
5373

Artist: Cinga Samson

Relyan

Exhibition Text:

White Cube Mason's Yard is pleased to present a new group of oil paintings by South African artist Cinga Samson. The exhibition title, 'Nzulu yemfihlakalo', is borrowed from an isiXhosa phrase which loosely translates to 'the depth of mystery', and is used to express devotion while also serving as a description of God. The complex nature of this phrase informs each one of the works in Samson's exhibition. Hyperreal, and possessing a hallucinatory quality, in these paintings Samson provokes an encounter with the unknown and gives form to the intangible metaphysical realms that impact our mortal existence.

Completed in his studio in Cape Town, the artist's dreamlike large-scale tableaux and portraits draw from his immediate environment as well as addressing wider concerns. Presenting mysterious figures engaging in seemingly secret ceremonies, Samson's work prompts the viewer to confront the epistemological boundaries of our material understanding. Situated against the backdrop of an urban environment and surrounding natural landscape, the paintings register as familiar, though several anomalies set Samson's world apart from the quotidian. Shrouded in a Cimmerian darkness, the figures frequently appear with objects or memento mori, such as white lace, raw meat, animal innards and skulls. Adopting graceful, funereal movements, the figures' blank white eyes seem to dismiss the viewer's gaze.

Deon

In the painting *Abantu Basemzini* (2023), as in many of Samson's ensemble compositions, the near absence of light is offset by luminous areas of raw canvas. Here, these passages are delineated by swathes of translucent material, encasing lifeless human forms carried by Samson's solemn protagonists. Taken together with the title of the artwork, which loosely translates as 'visitor' or 'guest', the mournful atmosphere suggests a sacrifice or offering by which Samson seeks to capture the space between the ephemeral life and the eternal unknown.

There are certain motifs, present throughout the series, which define the character of this inflected world. The enigmatic figures that inhabit Samson's shadowy mise-en-scènes elude specific representation, despite their contemporary attire - a uniform primarily comprising white shirts, brown jackets and denim jeans. Locating the paintings is an assemblage of landmarks and features native to Cape Town. *Uqobo Lwakhe* (2023), for instance,

takes the imposing left-hand slope of Table Mountain as its backdrop, whilst uDondolo (2023) acquires an even greater topographical specificity through the central presence of Lion's Head and Devil's Peak. Other works, like Ebembe ya Nioka, Esilaka Somote (2023) include figures clasping bouquets of proteas – the national flower of South Africa. These scenes, together with the mysterious nature of the actions being performed and the indeterminate time of day, propose that perhaps another world exists within the identifiable and physical, corporeal plane.

Ukuphicotsha Kwento Xa Ingaziwa (2023) uses a monumental sisal plant as its central motif. Several figures gather around the plant, some appearing to listen to a sound emanating from deep within its form, while others trace their fingers across its leaves, examining the smooth fronds with an almost forensic attention, as if auditing the object for its unique and unknown qualities. In 'Nzulu yemfihlakalo' the human form stands equal to nature, neither diminished by it nor elevated above it as a higher ideal, but part of the same eternal driving force.

In Samson's solo portraits, these same, pupil-less figures face square on, exhibiting a quiet assuredness of presence that could be unsettling. Dressed in modern attire, the portraits strike a balance between timelessness and contemporaneity, capturing a poised candour that evokes the grandeur of classical portraiture while also reflecting the artist's complex impressions of masculinity, status and spirituality. Expressionless, these 'authorities of the spirit' command the viewer with the directness of their gaze.

Cinga Samson was born in 1986 in Cape Town, South Africa, where he lives and works. Solo and group exhibitions include FLAG Art Foundation, New York (2021); 'Other Images of Man', Hall Art Foundation, Kunstmuseum Schloss Derneburg, Germany (2022); 'When We See Us', Zeitz MOCAA, Cape Town (2022); 'Who Are We Are Who', Braunsfelder, Cologne (2020); 'Mapping Black Identities', Minneapolis Institute of Art, Minneapolis (2020); 'Kubatana', Vestfossen Kunslaboratorium, Øvre Eiker (2019); and 'Hacer Noche', Centro Cultural Santo Domingo, Oaxaca de Juárez, Mexico (2018).

South Africa

Gender / Masculinity

8. Gallery: Chisenhale Gallery 64 Chisenhale Rd E3 020 8981 4518

Artist: Lotus Laurie Kang

Exhibition Text:

Lotus Laurie Kang

In Cascades

2 June 2023 - 30 July 2023

Opening: Thursday 1 June 2023, 6.30 - 8.30pm

Lotus Laurie Kang's artworks evolve with time. Working across sculpture, photography, installation and drawing, the artist uses her acute sensitivity to process and site to reflect on bodies, identities, memories, and histories. For Kang's first institutional solo exhibition in Europe, In Cascades reorganises the spaces and fissures of Chisenhale Gallery, asking what is passed down and what is lost as we move through the world?

At the centre of the exhibition, ten industrial steel joists are suspended from the gallery's ceiling. Echoing the lotus root - a recurring motif in Kang's practice - the joists contain cavities that enhance their strength; a generative absence through which Kang's commission materialises. Swathes of exposed photographic film tumble from each joist. Vulnerable to their surroundings, their porous skins continue to absorb light and humidity; bodies in states of perpetual becoming.

Sculpture
Sculptures, using tatami mats as their foundation, lie on the floor of the gallery. A portable, domestic technology, they imply cyclical movement and adaptability; a vessel upon which to rest a body on the move. Elsewhere, sand-cast aluminium sculptures of lotus roots, anchovies, and kelp knots sprout discreetly. Seven rat pups, cast in coloured glass, recline and tangle at the edges of the gallery. They are in-betweeners that live across and within the hollows of infrastructures; repellent pests, accepted kin, and human proxies in scientific contexts.

Through close attention to material, site, and process, Kang's commission slips between what is seen and what is felt, what is abundant and what is lost, continually imprinting upon us the recurring question: what sticks and what falls away?

As an extension of Kang's commission, her first publication will launch in July 2023, including new photography; a conversation between Kang and poet CAConrad; an essay by writer Estelle Hoy; as well as original texts by the exhibition's curator Amy Jones and curator Victoria Sung.

In Cascades is commissioned by Chisenhale Gallery, London, and the Contemporary Art Gallery, Vancouver, where the exhibition will be presented from 22 September 2023-7 January 2024.

Permanent
Impermanent

9. Gallery: Delfina Foundation 29 Catherine Pl SW1 020 7233 5344

Artist: Gelare Khosgozaran

Exhibition Text:

Delfina Foundation is proud to present the first European solo exhibition by its former resident, LA-based Iranian artist, writer, and filmmaker Gelare Khoshgozaran, guest curated by Eliel Jones.

Born in Tehran in 1986, Khoshgozaran produces work that engages with the legacies of imperial violence. Through film and video Khoshgozaran explores narratives of belonging outside of the geographies and temporalities that both unsettle a sense of home, and make places of affinity uninhabitable.

To Be the Author of One's Own Travels brings together three films by Khoshgozaran – two of which are new commissions – that continue the artist's deep reflections on the effects of displacement. Through the invoking of various social and political imaginaries, both past and present, Khoshgozaran's exhibition seeks to speak to the personal impact of exile and its generative potential as a space to build transnational solidarity.

Shown for the first time in the UK, To Keep the Mountain at Bay (2023) is a short film shot on Super 8, which explores the figure of the mountain as a witness to experiences of displacement and exile. Conceived as an ode to Etel Adnan and her relationship to California, the film weaves together fragmented images and words that speak against the passivity of nostalgia and assimilationist propaganda.

In close proximity to this work, Khoshgozaran's new hand-edit of the 1939 animation Gulliver's Travels will be projected on loop through a prism, producing a visual distortion of images in the space. The exhibition draws its title from the original Jonathan Swift novel, a piece of literature fuelled by the gallivanting tales of 18th century upper-class English men – an imaginary that is stark in its contrast with the ongoing crisis of movement of vulnerable populations of the Global South who face the closed borders of Europe and North America.

Delving into the temporal, spatial and relational effects that these contemporary migratory movements have on the body and mind of the exiled, the third film presented will be an ambitious visual expansion of Khoshgozaran's 2022 essay, The Too Many and No Homes of Exile. Central to this newly-commissioned work is an 'exile retreat' organised by Khoshgozaran in rural France with participants recruited from an international open call for individuals who are barred from returning due to border partitions, war, occupation, colonial settlements, fear of political persecution or other circumstances.

phind
Shile
retreat
Migahid

feeling home

? Representing
a group

Khoshgozaran's discursive and participatory approach towards developing this new moving image commission is guided by a desire to create space for the convening of persons in exile across borders, languages, and histories. In the process, the artist seeks to create an adjacency to similar gatherings sparked by civil and global wars of the early 20th century – in particular, the convenings made possible by the radical hospitality of the Catalan psychiatrist Francesc Tosquelles.

It was at the psychiatric hospital of Saint-Alban-sur-Limagnole, in Lozère, where Tosquelles worked for over 20 years, that numerous international artists, writers, and thinkers escaped political persecution, whether through engaging in psychoanalytic training, or through taking informal long-term shelter in the space. All in one way or another became involved with his vision for a type of 'anti-concentrationist' environment, which integrated patients with the local community, involved them in meaningful work, and sparked their engagement and participation in various types of cultural production.

At a time of on-going urgent calls for the fulfilment of a politics of abolition of prisons and migrant detention centres, of occupations and expanded forms of carcerality, Khoshgozaran's exhibition will create a space to contemplate alienation, world-building, and the role of fantasy to cross boundaries and enclosures both literal and figurative.

10. Gallery: Soft Opening Minerva Street 6 Minerva Street E2

Artist: Narumi Nekpenekpen

Exhibition Text:

Positioned atop a pair of glossy red heart-shaped plinths, Narumi Nekpenekpen's complex figures and creatures appear frozen in states of feeling, with their clompy feet and oversized doe-shaped eyes peeking out from a whirl of colour, shape and texture.

Nekpenekpen's work involves and processes her emotions within an alternative subconscious, where layers of porcelain and glaze represent thoughts and memories. A reflection of her often indefinable innermost conflicts, in where you fit in my palm, clay becomes a translator for grief, fear, pain, hope, joy, love and desire. By projecting her emotional state onto her sculptures in both their material construction and frenzied glazing techniques, Nekpenekpen externalises the confusion of her internal world in a courageous approach to self-portraiture.

Gazing shyly heavenward, the artist's signature figures are accompanied by newer creatures, including swans, horses, dogs and a bunny rabbit. Hyper-simplified, Nekpenekpen's childlike play with form prioritises tactility over realism, occupying a space at once abstract and familiar. The sculptures invite close reflection in order to discern recognisable features: only intimately do we recognise these forms as figures or animals.

Folds, creases, cracks, splits, gaps, holes and crevices flourish – these amplified feminine imperfections seem to burst each sculpture open, tearing the core of Nekpenekpen's works inside-out to embrace their own material worth. Glazing both follows form and undermines its logic: tracing protrusions and edges while drips eke out from nowhere and angsty patterns or scribbles accidentally decorate.

In her construction, Nekpenekpen uses the specifics of porcelain as a material that requires a build-up of flat layers to imagine a solid object. This attitude of layering in her process mimics alternative practices – from collage and papier-mâché to digital imaging. A method also found in fashion styling, Nekpenekpen turns to the visual language of dress, tattooing and graffiti to inform her work. In all these practices, the flat or two-dimensional becomes immediately animated once activated by the body in space. These forms of communication embody an attractive immediacy to the artist: tattooing changes your physical appearance, clothing can affect your mood and graffiti tagging communicates the inherently personal. In fact, these public-facing forms of communication with an often anonymous external audience, all remain distinctly personal to their individual wearer or writer – a core concern for Nekpenekpen.

Emotion
Sublime

Gender
feminine

Tattooing
Unique

Preferring complexity over cuteness, the works remain inherently multi-dimensional both formally and materially: the artist does not prioritise any part of a sculpture over another, resulting in countless viewpoints and no trace of where each figure begins or ends. The works in where you fit in my palm offer a playful language of symbology that might seem incoherent, but it's in this abundant expression of angel wings, eyelashes, hearts, tears, chains and patterns, that we find the clearest reflection of our complicated and conflicting inner selves.

Conflicting selves
// identity
communication of
self/embodiment

11. Gallery: Stephen Friedman Gallery 25 Old Burlington St W1
020 7494 1434

Artist: Yooyun Yang

*Stephen Friedman
Gallery*

Exhibition Text:

Stephen Friedman Gallery is delighted to present South Korean artist Yooyun Yang's first solo exhibition in Europe. Yang's atmospheric and enigmatic paintings are cloaked in darkness and explore the emotional states of people, with scenes conveying existential thoughts and feelings of solitude. Yang frequently conceals faces and subtly captures intimate moments. By using shadow and composition to create distance between the viewer and the subject, the artist articulates a sense of isolation in what she describes as this 'age of anxiety'. Objects are fundamental to Yang's practice, with motifs of blinds, curtains and railings frequently appearing. By repositioning them through her otherworldly gaze, objects appear increasingly foreign.

Yang's practice is emotionally charged and simultaneously calm. Through a careful treatment of light, her paintings are contemplative: lurking between the real and the imagined. A hazy, cinematic quality pervades the work and suggests the paintings' photographic origins. The artist takes her own photographs and from them maps out her compositions. Yang's snapshot style reveals overlooked details such as marks and folds on the skin and creases in fabric.

The artist paints on Hanji, traditional Korean handmade paper made from mulberry tree bark. Yang builds up layers of diluted acrylic to control the intensity of the colour. Speaking of her paintings, Yang said 'I want my works to be like a thorn in your mind that pricks from time to time, or like a very gentle fever.'

Yang lives and works in Seoul, Korea. Born in 1985, Yang studied Oriental Painting at Sungshin Women's University in Seoul. The artist has had multiple solo exhibitions in Seoul including at Chapter II; Amado Art Space/Lab; Gallerylux; OCI Museum of Art and Ccot+Incubator. She has also had solo exhibitions at Gallery Bundo in Deagu and Gallery SoSo in Paju.

In 2022 Yang was included in the 58th Carnegie International at the Carnegie Museum of Art, Pittsburgh, Pennsylvania and in 2021 she was included in the 8th Chongkundang Yesuljisang at Sejong Museum of Art, Seoul. The artist has also been included in group exhibitions at the National Museum of Modern and Contemporary Art, Cheongju and Arko Art Center, Seoul. She has carried out residencies at Korea National University of Arts, Seoul; Chapter

II, Seoul; Studio White Lock, Cheonan; Gyeonggi Creation Center, Ansan-si and Incheon Art Platform, Incheon, Korea.

12. Gallery: Stephen Friedman Gallery 25 Old Burlington St W1
020 7494 1434

Artist: Sasha Gordon

Gender
Identity
Sexuality

Exhibition Text:

Gordon paints surreal, anthropomorphic versions of herself in hyper-realistic detail. The artist uses these doppelgängers to explore the complexity of her identity as a young, queer, Asian-American woman. Her practice recalls the erotic, highly charged paintings of Paul Cadmus and his documentation of gay life in early 20th-century New York. Gordon's work also resonates with Caroline Coon's crisp-edged paintings and Amanda Ba's unsettling figuration.

In this new body of work, Gordon depicts herself in an unusual array of material forms, transposing her physical characteristics into animal, botanical and even geological features. Through these avatars she portrays the othering of unconventional human bodies and examines her own experiences of alienation, whilst challenging the logic of certain limiting social norms.

One painting portrays the artist as living topiary, her body covered from head-to-toe in painstakingly rendered green leaves. Recalling classical depictions of Aphrodite, the goddess of sexual love, the figure stands in a contrapposto pose and preserves her modesty with two well placed hands. This conventional image of female beauty is threatened by another version of the artist who brandishes a large pair of gardening shears (alarmingly close to the figure's genitalia - a tongue-in-cheek allusion to lesbian sex). Gordon celebrates the interloper's body by stripping her of clothing, using naturalistic skin tones to accentuate her curves in a further challenge to conventions of femininity.

In another work, Gordon transforms herself into a cat, exploring the artist's burgeoning awareness of being queer. Gordon explains: "Cats are domestic animals; they are controlled by their owner yet simultaneously have a mind of their own. The painting portrays my difficulties with my sexuality, experiencing compulsive heterosexuality and not understanding why." Here, the artist uses anthropomorphism to analyse, and learn from, complicated elements of her psyche.

Gordon also tackles misogyny and the demonisation of women's emotions. While anger among men is typically perceived as a manifestation of strength or power, in women it is often labelled a sign of instability. Instead, the artist claims her right to express rage, reimagining herself as an erupting volcano; gritting her teeth, she paints herself overflowing with lava-like emotion.

Projecting herself into bizarre, dream-like scenarios, and disrupting entrenched notions of gender and sexuality, Gordon turns traditional figuration firmly on its head.

13. Gallery: The Linnean Society Burlington House W1

Artist: Simryn Gill

Exhibition Text:

Emilia Terracciano | See with a Feeling Eye, and Feel with a Seeing Hand: Simryn Gill's 'Naga Doodles' (2017)

Artist Simryn Gill (b. 1959, Singapore) draws from her immediate surroundings to create inked impressions on paper of found things through the action of rubbing. She covers the object with ink and superimposes a sheet of paper, which she then rubs through an up-and-down or circular repeated movement. This paper focuses on 'Naga Doodles' (2017), a series of 90 rubbings of roadkill snakes Gill hand-scraped from the tarmac within 50-mile radius of her home on the west coast peninsula of Malaysia. The Malay 'naga' means 'dragon', and Naga is also the Sanskrit and Pali word for a god, or awesome snake, specifically, the king cobra that appears in the Indian religions of Hinduism, Buddhism and Jainism. Gill, I argue, is far more prosaic about snakes; in this paper, I place her rubbings in dialogue with earlier examples of rubbing, notably the Surrealist technique of 'frottage', automatic writing, and 'nature printing'. Prompted by Gill's doodles I ask: What happens each time an existence disappears, and a piece of the universe of sensations fades away? Can the invisible be felt and seen?

Can the invis
made visible?

14. Gallery: Barbican

Artist: Carrie Mae Weems

Exhibition Text:

Identity
Representation
Performance
Salim

Explore the work and career of Carrie Mae Weems in this first major UK exhibition dedicated to one of the most influential American artists working today.

Carrie Mae Weems is celebrated for her exploration of identity, power, desire and social justice through work that challenges representations of race, gender, and class. The largest presentation of the artist's multi-disciplinary work in the UK to date, this exhibition brings together photographs, films and installations spanning over three decades.

Weems came to prominence in the early 1980s through photographic work that questioned how the representation of the Black subject, particularly within the US, has historically reproduced systemic racism and inequality. The exhibition captures the performative and cinematic nature of her practice, from the iconic Kitchen Table Series (1990) to the epic film installation The Shape of Things (2021) focusing on the history of violence in the United States.

15. Gallery: Hauser & Wirth 23 Savile Row W1 020 7287 2300

Artist: Gary Simmons

Ravel | Gary Simmons

Exhibition Text:

One of the foremost artists of a generation which emerged during the late 1980s and early 1990s, Gary Simmons has achieved wide acclaim over the past three decades for his work which explores the politics of race, class and social stereotypes through painting, sculpture, sound and architectural environments. Simmons uses imagery drawn from popular culture to create works that address personal and collective memories.

Born in New York in 1964, Simmons received his BFA from the School of Visual Arts in 1988, and his MFA from CalArts in 1990, studying under the tutelage of Charles Gaines, Michael Asher, Catherine Lord, and others. Early in his practice, Simmons established a studio in a former school in New York City. At this stage, he was working predominantly in sculpture, a medium he would return to in subsequent decades. Works from this period, such as 'Big Dunce' (1989), use schoolroom objects to address racial inequality and institutional racism through the filter of childhood experience, themes seen most explicitly in 'Six-X' (1989), comprising six child-sized Ku Klux Klan uniforms hanging from a schoolhouse coatrack.

Simmons' use of pedagogical motifs, in particular readymade chalkboards, led to the formal and aesthetic breakthrough that would inform much of his subsequent work, in which erasure of the image has been a powerful and recurring theme. Outlines of characters, scenes and words—based on 20th-century cartoons steeped in the racist traditions of minstrelsy, disappeared architectural sites, vintage film title cards, evaporating clouds of smoke and stars—are drawn or painted then blurred and smeared by hand. The tropes of erasure and ephemerality suggest the fleeting nature of memory and histories re-written. As the artist explains: 'I started to think about how images on blackboards can never be fully erased. It was about trying to erase a stereotype and the traces of the racial pain that you drag along with you.' A landmark piece commissioned for the Whitney Biennial, 'Wall of Eyes' (1993), picturing a smudged field of cartoon eyes drawn with chalk over slate paint applied directly to the wall, revealed the aesthetic possibilities of chalkboard at a monumental scale. In further key commissions, Simmons has expanded beyond the confines of museum and gallery walls, creating performative and site-specific works which underline a relationship to a trajectory of art history that includes minimalism and conceptual art. For 'Sky Erasure Drawings' (1996), commissioned by the Museum of

Contemporary Art Chicago, airplanes temporarily inscribed vapor stars in the daytime sky using liquid paraffin. For his immersive installation, 'Fade to Black' (2017), for the California African American Museum in Los Angeles, Simmons created five monumental wall drawings featuring the titles of vintage silent films and the names of largely forgotten African American actors in big typewriter-style letters blurred with ghostly traces. In a series of works from 2019, Simmons mined the architecture of surveillance through depictions of watchtowers and lighthouses. Deliberately ambiguous, these works collapsed the boundaries between signifiers of safety and those of control.

Simmons' immersion in music has continually informed his practice which draws inspiration from dub, punk, hip-hop, reggae, and rap. Particularly influenced by the genres' race and class-focused politics, the artist has created a number of works tracing the voices in music that have shaped contemporary culture. Simmons attracted significant critical attention in 2014 for his stacked speaker piece 'Recapturing Memories of the Black Ark'. Inspired by Jamaican sound systems, the work is a living sculpture, with performers invited to activate it and then leave the configuration they utilized behind until the next performance. The work's ongoing history offers both a contrasting and complementary approach to the record of the past offered by the artist's erasure paintings.

For a site-specific installation commissioned for Culture Lab Detroit in 2016, Simmons was inspired by the guerrilla marketing style of fly-posting to promote gigs. Using found posters sourced from flea markets and the internet, he manipulated the originals, saturating the colors or reworking the texts, before layering onto the wall. This process has subsequently made its way into other works on plywood and canvas that evoke the fragmentation between individual and collective memory that preoccupies much of Simmons' practice.

In his most recent works, Simmons continues to engage with popular culture, however, in an increasingly nuanced and abstracted way, as his focus shifts towards the history and materiality of painting and sculpture. Simmons has also reintroduced racist cartoon characters such as Bosko and Honey from the Looney Toons franchise and the crows from Disney's film, 'Dumbo'. Combined with the use of erasure, the artist references the attempt to cover up the engrained prejudices revealed by the popularity of such cartoons. Though these subjects first appeared in Simmons chalkboard drawings from the early 1990s, his newest works demonstrate an exploration of painterly issues such as background, depth of field, process and layering, citing Albert Oehlen and Martin Kippenberger as influences. The process involves a constant building and removal of up to fifteen layers of paint, evoking layered histories lying deep beneath the canvas. Simmons likens

Jack

this effect to aged chalkboards, containing the traces of years of markings.

Gary Simmons has been the subject of solo exhibitions both nationally and internationally, including Henry Art Gallery, Seattle; California African American Museum, Los Angeles; Modern Art Museum of Fort Worth; and Kunsthaus Zürich. Selected group exhibitions include Museum of Modern Art, New York; Walker Art Center, Minneapolis; and Stedelijk Museum, Amsterdam; among others. Simmons was featured in Thelma Golden's landmark 1994 'Black Male' exhibition at the Whitney Museum of American Art in New York, Franklin Sirmans' 2014 Prospect Triennial in New Orleans, and Okwui Enwezor's 'All the World's Futures,' for the 2015 Venice Biennale.

In 2021, Simmons was appointed a National Academician by the National Academy of Design. He is the recipient of the Joyce Alexander Wein Prize, Studio Museum of Harlem; USA Gund Fellowship; Penny McCall Foundation Grant; and InterArts Grant, National Endowment for the Arts.

The first comprehensive institutional survey of Simmons' work, 'Gary Simmons: Public Enemy,' will be on view at Museum of Contemporary Art Chicago from 13 June - 1 October 2023, traveling to Pérez Art Museum Miami from 5 December 2023 - 24 April 2024.

16. Gallery: Serpentine Gallery Kensington Gdns W2 020 7402
6075

Artist: Gabriel Massan & Collaborators

Exhibition Text:

Video games
Video games

Designed as a responsive ecosystem, this interdisciplinary exhibition extends the ideas behind the video game, offering all visitors an opportunity to play it and step inside the world of its concepts, emotions and mechanics, while seated in Massan's sculptural playstations. The exhibition is also a space to encounter the broader practices of a network of artists and thinkers - including Castiel Vitorino Brasileiro, Novissimo Edgar, LYZZA, Jota Mombaça and Ventura Profana - with contributed works combining installation, textile, sound and poetry. These expand our capacity to imagine otherwise, embracing ancestral knowledge, ecological awareness, and an openness to transmutation and reverberation.

Inviting visitors to navigate through the lenses of decoloniality, queerness and decentralisation - technological, social, economic, and ideological - Third World is an experience that challenges us to rethink the ways in which we understand and orient ourselves in the world. As Massan says, "I want to create the experience of walking through possibilities and memories of life and narrative." Taking cues from work developed for the game, Castiel Vitorino Brasileiro exercises a space of freedom with a text work and earth installation. Novissimo Edgar explores the construction of social fabric through character play, textile work and ceramics that reflects their in-game level design. LYZZA creates an immersive surround sound environment influenced by real-time gameplay that invites us to consider symbiosis and adaptive behaviour. Jota Mombaça's text-based wall intervention announces an architectural breach within the gallery space and offers an eye to possibility. Ventura Profana brings a digital collage and sculptural installation that lays the foundations for new infrastructures.

web3 Tokens

The project Third World: The Bottom Dimension emerges from Massan's interest in technological, social and economic decentralisation, and includes participatory digital tokens built on the Tezos blockchain. Players can record 'memories' of their own actions as they play the game, and by minting this record (or snapshot) on the blockchain, build a public archive of multiple perspectives and actions. In addition, a collection of limited

editions will bring together Massan, their collaborators and a wider community of web3 artists.

17. Gallery: Studio M 7 Playground Gardens E2

Artist: Reverend Joyce McDonald

Exhibition Text:

Studio M, Rochelle School, 7 Playground Gardens, London
1 June - 30 July 2023

Maureen Paley is pleased to present a new exhibition by the
Reverend Joyce McDonald. This will be her first solo exhibition
with the gallery, presented at Studio M, London.

The Reverend Joyce McDonald, a multi-disciplinary artist and
activist, began working with clay in the 1990s and was ordained as
a minister in 2009. In her sculptural works, she enshrines her own
personal narrative: living with HIV since 1985 and wider cultural
experiences of family, love, loss, illness, healing,
transformation, and transcendence. McDonald is a long-standing
Visual AIDS artist member.

McDonald works with both glazed ceramics and air dry clay, often
detailing her figurative sculptures with materials at hand
including acrylic paint, Wite-out, markers, glitter, fabric, false
eye lashes, and beads. Made at an intimate handmade scale, the
works in the exhibition take the form of busts, vessel-like
ceramic sculptures, grouped and individual figures, and wall-based
reliefs.

Often memorialising events in McDonald's own life as well as the
world more broadly, recent sculptures are shown alongside others
made during the 1990s. Together, they mark both personal and
collective paths, honouring the pursuit of social justice and
commemorating lives lost to systemic racism and police violence.

Reverend Joyce McDonald (b. 1951, Brooklyn, New York, USA) lives
and works in New York. McDonald presented a solo exhibition at
Gordon Robichaux, New York, USA (2021) and her work has been
featured in numerous group shows including outer view, inner
world, Maureen Paley: Morena di Luna, Hove, UK (2023); Marc Selwyn
Gallery, Los Angeles, USA (2020); Parker Gallery, Los Angeles, USA
(2020); Souls Grown Diaspora (curated by Sam Gordon), apexart, New
York, USA (2020); AIDS at Home: Art and Everyday Activism, Museum
of the City of New York, USA (2017); Everyday, La MaMa Galleria,
New York, USA (2016); Persons of Interest (curated by Sam Gordon),
Bureau of General Services-Queer Division, New York, USA (2016).

McDonald's work has been celebrated in The New York Times on two
occasions, and her work is held in the collections of institutions
including Brooklyn Museum, New York, USA; Hammer Museum, Los

*Reverend
Joyce
McDonald*

*Racial
Police
violence*

Angeles, USA; Hessel Museum of Art, Bard College,
Annandale-on-Hudson, New York, USA.

18. Gallery: Victoria Miro
Artist: Howardena Pindell

Exhibition Text:

Victoria Miro is delighted to present an exhibition of new spray dot paintings by Howardena Pindell. Howardena Pindell's spray dot paintings are among her most iconic works. The artist first created these sensuous paintings in New York in the early 1970s. Using various hole punchers and tools, she punched into discarded cardstock, manila folders and heavy watercolour paper, the result of which she used as templates, spraying paint through the perforations across large-scale canvases to create fluctuating veils of colour. In the past few years, for the first time in decades, Pindell has revisited this technique with renewed creativity and excitement, integrating geometric shapes and experimenting with different sizes of dots across these fields of colour. Conceived for the gallery in London, this exhibition marks the first solo presentation of these new works, featuring a monumental diptych. Each of Pindell's spray dot paintings investigates themes of control, chance and the interaction of colour according to saturation and hue - topics that have been of interest to the artist since the beginning of her career. She describes her relationship to colour and its application as an intuitive process, with Josef Albers' colour theory course at Yale University

a catalyst in her development from figuration to abstraction early in her career and a touchstone of her practice. While studying at Yale, a fellow graduate student's use of the circle awakened a childhood memory in Pindell; on a road trip with her father in Kentucky, she was served a mug of root beer with a red painted circle on the bottom - the circle indicated the separate utensils and serving ware for Black people in the Jim Crow era South. Pindell's repeated use of the circle, which she describes as 'an iconic form that appears on a cosmic scale in nature,' can be read partly as an act of catharsis and transformation - she is fascinated with its appearance across the natural world, from molecules to solar systems, and with its subliminal potency as a shameful cultural artefact in US civil rights history.

Howardena Pindell, Tesseract #1, 2022
Acrylic on canvas
198.1 x 223.5 cm
78 x 88 in
© Howardena Pindell

↑
new
ela

fail

Universal
X-rayed
Science

Courtesy the artist, Garth Greenan Gallery, New York, and Victoria Miro

The artist's process might be considered a kind of pointillism freed from the burden of representation. Through repeated action, Pindell's ranks of dots, grid-like in essence, become energised optical fields, supporting myriad fluctuations of colour, tone and light. Often appearing predominantly as a single hue from a distance, up close the paintings unfold as a series of shifting sensations, one colour pulsing with or against another, the energy of these constituent parts taking on a different character in minutiae, akin to cells or pixels.

Pindell's expansive canvases are the result of years spent thinking about studies into the great range of emotional responses elicited by colour, discussions surrounding the meaning and cultural significance of colour, and colours found in the natural world, such as glaciers, bioluminescent plankton, and solar storms.

In this latest body of work, she has been experimenting with free-flow geometric forms, drawing upon her childhood memories of what she saw under a microscope when she noticed the Philadelphia drinking water teeming with life. More recently, she has acquired a professional microscope in order to look at nature close-up and discover new forms to use in her art. Informed by her understanding of geometry but judged by eye, these paintings feature fields of radiant dots punctuated by larger circular and quadrilateral shapes that provide rhythmic interplay between background and foreground. These developments add further complexity to works that, symphonic in their structures and rhythms, reveal new variations as the artist advances her exploration of colour and its effects, resonating emotionally, conceptually and perceptually. Meditations on the relationship of form and colour, they make evident her continually evolving practice and approach to the micro and macro; as she notes, 'I feel like I am a tree with many branches'.

science
color
nature

19. Gallery: Thomas Dane 11 Duke St SW1 020 7925 2506
Artist: Alexandre da Cunha

Exhibition Text:

Thomas Dane Gallery is delighted to present a solo exhibition of Alexandre da Cunha (b. 1969, Rio de Janeiro) featuring new sculptures and works on paper. These new works expand on da Cunha's longstanding engagement with found objects, incorporating new aspects of his studio practice and experimenting with strategies of display through spatial interventions in the gallery. Titled

Broken, the show will encompass ideas of redundancy, fragmentation and disrepair as generative and productive forces.

Da Cunha's practice centres on a highly attuned bearing toward his everyday surroundings, often engaging with workaday objects and utilitarian materials in ways that challenge perceptions of value, function and form. Da Cunha splits his time between Brazil and the UK, countries which have both seen turbulent periods of ~~political transition and social disruption~~ in the last year. This broader sense of flux reverberates

through the artist's recent studio work, in which objects and materials are altered and assembled into

piebald compositions that suggest a state of suspension, as though captured in limbo. While many of the

appropriated objects remain immediately recognisable - a chair, hat, bottle or feather - in other instances

they are ~~presented in~~ broken and fragmented states that reflect an exercise of ~~reconfiguration~~ in which the

habitual is ~~transformed~~ and the act of 'breaking' - both as fracture and discontinuation - serves as a mode

of reframing and rebuilding. This transitory sensibility is reflected in the modest scale of many of the

works, which stand in contrast to previous large-scale concrete sculptures by da Cunha.

Around the gallery, sculptural works will be displayed on the walls at eye level, as well as on a ledge running along the perimeter of the gallery. Intentionally avoiding

showing sculptural works in the round, da Cunha forces us into frontal views of each, enhancing their

pictorial status. Repeating in many of the shelf-based works is da Cunha's use of concrete, a material

crucial to his vernacular, stemming from his reflections on ~~construction, architecture and modernism, and the~~ material's prevalence in his native Brazil.

*Change
Transformation*

Architecture

The concrete bases of many of the works secure and add weight to objects that would otherwise topple over, suggesting a permanence which is often in stark contrast to the objects they support. Upended, specimen-like bottles contain soft or organic materials, frozen in time by concrete which seals their hourglass-like containers. Items often discarded at the end of their short lives - brushes, broken fragments of furniture or clothing - are made permanent and eternal by their unbreakable bases. There is a dark sense of humour in many of these works; as these objects are solidified and made permanent, they are also ~~trapped and imprisoned, denied their usual cycles of decay and disappearance.~~

The sculptures will be accompanied by a series of intimate gouache works on paper, divergent abstract compositions of the same size, forming what can be thought of as a series of diary entries or letters realised over a period of time. Continuing his exploration of the middle ground between objects and pictures da Cunha presents these works framed but unglazed, drawing our attention to the object of the paper itself.

Alongside the gouaches will be a series of flat wall-based objects resembling paintings, and often supported on painting stretchers, containing groupings of objects composed on a flat surface. Da Cunha has long been interested in the narratives and histories of the often used or broken objects he finds. These narratives take on an even more resonant importance in the context of this Rauschenbergian or Braquian approach to sculptural pictures.

Alexandre da Cunha was born in Rio de Janeiro in 1969 and lives and works in São Paulo and London. He has exhibited widely throughout the world with selected solo exhibitions including:
Quebrada, auroras, São Paulo, Brazil (2023);
Duplex, Brighton CCA, Brighton, England (2021);
Arena, Thomas Dane Gallery, Naples, Italy (2020);
Duologue with Phillip King, Royal Society of Sculptors, London, England (2018);
Boom, Pivô, São Paulo, Brazil (2017);
Free Fall, Thomas Dane Gallery, London, England (2016); the Museum of Contemporary Art Chicago, Chicago IL, USA (2015);
Dublê, Centro Cultural São Paulo, São Paulo, Brazil (2011), and

Laissez-Faire, Camden Arts Centre, London, England (2009). Da Cunha's work is included in major private and institutional collections including the Tate, England; ICA Boston, Boston MA, USA; Museum of Contemporary Art Chicago, Chicago IL, USA; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; and Inhotim, Brumadinho, Brazil. Major public and outdoor sculptures by da Cunha are on permanent view at Battersea Power Station Underground Station in London, the Monsoon Building in London, the Laumeier Sculpture Park in St. Louis USA, Pierce Boston Tower in Boston USA and the Rochaverá Tower in São Paulo, Brazil.

20. Gallery: Almine Rech Broadbent House, Grosvenor Hill W1
020 7287 3644

Artist: Javier Calleja

Exhibition Text:

Javier Calleja was born in 1971 in Malaga where he lives and works nowadays.

Over the years Calleja worked with drawings, installations, sculptures, and paintings, often playing with the scale and perspective in his presentations. Working both in minuscule and large scale his installations were regularly focusing on beguiling the viewer as a significant part of the work.

After showing around Spain and the rest of Europe, it was his debut with Aisho Nanzuka in Hong Kong that for the first time debuted ~~on his big-eyed boy characters. Originally imagined as visual representations of the artist's own feelings and experiences, they became his unmistakable signature.~~ Over the years the characters evolved from drawings, over paintings, into sculptures and objects, almost exclusively depicting a boy in the transitional age between the teen and adolescence. With oversized watery eyes, and subtle addition of red blush, Calleja's characters are little heroes who just overcame something painful and are about to smile again after crying.

self-taught
Gender?
big
childlike
purely
→ good

21. Gallery: The Approach 47 Approach Rd E2 020 8983 3878
Artist: Mike Silva

Exhibition Text:

Mike Silva paints portraits, interiors and still lives that are intimately connected to personal memory. Whilst the importance of his subject matter is evident, the artist's fascination with the medium of painting is perhaps less often acknowledged. Painting is Silva's language: through a process of observing and making, he attempts to reflect a part of himself which cannot be articulated by any other means.

For his second solo show at The Approach, Silva will produce a series of new paintings where light is the central protagonist. Bringing a contemporary approach to a major art historical trope, Silva possesses a seemingly effortless flair for noticing and depicting light; producing subtle changes in atmosphere that poetically communicate the complexities of human desire and loss. Light is a mediator in Silva's paintings, acting as an agent to connect inner and outer worlds. As shafts of daylight shine brightly across bedroom walls, obscured blue sky glows blindingly through frosted windows or the last afternoon sun is diffused by sheer linen curtains - the noise of the outside world is met with the safety and stillness of Silva's private domain. Windows act as portals or thresholds, bridging the realm of the personal and intimate with the public and exposed. In the direct portraits included in the show, a haptic sensibility is induced as light glimmers and shadows reflect across skin.

Though most of the works in New Paintings centre on interior scenes, human presence remains at the core of Silva's practice. Compositions of bedrooms or bathrooms are in many ways as much portraits as his studies of Mark or Gary. An unmade bed or dishes left at the kitchen sink demonstrate human activity, acting as a proxy for the person though not directly visible in the scene but whose traces tell us they recently inhabited the space depicted. Silva works from photographic images, but the transition from photograph to painting is slow: Silva first captures his scenes on camera, suspending impermanent moments in time which might only be returned to many years later once the image has had time to 'cure'. Gradually we see the same scenes reappear in his work. Paintings are produced from photos that each offer a slightly new perspective on the same moment in time: a different angle, curtains open or closed, with or without a central figure; like building blocks or jigsaw pieces that slowly consolidate to form a single picture. The process of painting is meditative for Silva, who works from photos taken as far back as the '90s or early '00s, as he tries, perhaps futilely, to reactivate attachments to the

haptic

Human *general*

people and places he paints, to capture something that is ultimately already lost.

22. Gallery: Bartha Contemporary 7 Ledbury Mews North W11 020
7985 0015

Artist: Mike Meiré

Exhibition Text:

life carpe
time
memento

Mike Meiré describes his work as a continued investigation into life's evolutionary processes, which the artist interprets in three phases, birth, biography and death. Central to all of Meiré's work is a delicate interplay between highly refined ~~get~~ against mundane everyday materials.

The intriguing juxtaposition of organic often sexually explicit or gender-orientated objects with anodyne geometric elements play an increasingly important role in Meiré's work. These evoke a sense of ambivalence towards modernity. Within Meiré's continuing work as a creative director, he has for many years navigated and in some cases deliberately trespassed the boarders between Advertising, Design and Fine Art.

Within this capacity as a designer Meiré's has worked on several installation-based projects, which were commissioned by a variety of commercial companies as subversive means of product placement. However more recently Meiré has clearly defined his practice as an independent artist. As one line of work continues to inform the other Meiré's art-works reveal a profound understanding of popular culture. It is this knowledge, which allows the artist to explore the deep-rooted neuroses that inhibit today's societies and in turn challenge these through his work.

Critique of popular culture
modernity

23. Gallery: Beers Contemporary 51 Little Britain EC1 020 7502
9078

Artist: Jan Sebastian Koch

Exhibition Text:

Jan Sebastian Koch might just be the art-world's best kept secret: his ethereal, dreamlike landscape and fantastical still life paintings evoke the otherworldliness of Chagall or Matisse, handled with a masterful approach to contemporary painting rarely matched by an artist his age. The works are at once poetic, powerful, and deceptively simple: cerulean hues and pastel planes delineate a mountain, a body of water, or a rocky outreach. Through a style that is simultaneously 'landscape' painting and completely abstract, the artist recalls contemporary peers Andreas Eriksson or Harold Ancart, but with a greater poetic sensitivity that suggests an emotional understanding or even through his literary imbued titles, even a sense of developing narrative. In 2019 we proudly presented Jan Sebastian in his first major solo outing, which nearly sold out in its first 5 days. We have great aspirations for this incredibly talented painter.

*Jan Sebastian Koch
Paints*

24. Gallery: Cecilia Brunson Projects Royal Oak Yard
Bermondsey Street SE1

Artist: Katie van Scherpenberg

Exhibition Text:

Cecilia Brunson Projects is delighted to present the second UK exhibition by Katie van Scherpenberg. Drawing together works produced in Brazil between 1960s-2000s, Traces gives unique focus to the depth of van Scherpenberg's environmental investigations. Her gestural, transmutational work offers a tender and thoughtful approach that counters the monumental land art practices unfolding concurrently in North America and Europe. The tenets of both painting and environmental thought are dismantled to a point of pure simplicity in works such as Jardim Vermelho [Red Garden] (1986), a landmark event in the history of Brazilian painting.

Van Scherpenberg's work is immeasurably influenced by her time spent in the Amazon, her observations of its landscape and her particular notion of it as a living painting, carrying colour and a sense of continual evolution. Creating landscape paintings that are ephemeral, alive, and inevitably consumed by the earth, she offers a point of reference for one of the most pressing themes challenging artists today.

Painting
Technical Environment

Jardim
Travel?

25. Gallery: Cell Project Space 258 Cambridge Heath Rd E2 020
7241 3600

Artist: Niklas Taleb

Exhibition Text:

Opening 23rd June 2023, 6-9pm
24th June 2023 - 13th August 2023
12-6pm Thursday-Sunday

Solo Yolo, Essen-based artist Niklas Taleb's first UK solo exhibition, explores material relations and emotional transitions of the everyday - being (or having a) solo, coming-of-age, settling down, individuating, communing and assimilating, considered through and as photographic forms & formulas.

The half-melancholic, half-facetious twist on the exuberant millennial You Only Live Once mindset of the early social media era (#yolo), a lived mantra of trust fund babies, and a coping strategy for those priced out of the previous generation's stability, Solo Yolo suggests reality hitting home as the dust of the pandemic years settles.

Niklas Taleb's photographs extend from the inside out. The exact site of this interior is rigorously non-specific, an opening that encloses, conceals. Picking up spots and smudges of everyday life, the camera works from within it; from within the quite literal messiness of a child-rearing home, the almost inevitable circumstance of early parenthood, and from the messy, prescriptive nature of middle-class relations - familial, convivial, professional and incidental.

Standardised, grid-like, modular, wooden toy building blocks first appeared in Fröbel's gift #3 in the 1850s, marking a shift towards a child-centric education model in 'the West'. Le Corbusier adored Fröbel's gifts, made to nurture the child's sense of form, structure, and proportion through imaginative play. And thus, he came up with 'Unité d'Habitation', standardised homes he coined 'the machines for living in'. *Modell, Modell, Class.*

Hands on the back of his neck, a family friend smiles wearily on the living room sofa (Alex, 2023). Stocks only go up, building blocks point up (In the city, 2023), and you only live once. In the exhibition's single decisive moment, the infant's nail valiantly meets the file in the mother's ambivalent grip, soft yet firm (Untitled, 2023). Boy at risk (Boy at Risk I, 2021) has got *modern life - ? English review*

about a 5% chance of success. Regret flickers across the poker face, did he really go all-in with a 9 of hearts and 2 of clubs?

Making use of the much-theorised family photography and snapshot genres, Taleb's photographs abstain from reflecting on their obligatory core concerns—narrative construction, class dynamics, identity performance and ideological reproduction! As Solo Yolo works through the codes (of lived experience, and of photography), assimilation into existing cultural and social life is the state of affairs. Its flow is for the photographs to fragment and unpick.

Refusing to tell stories or counter-stories, reproduce lives or set memories, Solo Yolo gradually extends to nearer and farther proximities between people. The photographs attune to moments of idle time. The poker player has not slept for hours, the dad on parental leave watching TV waits with him. The child's asleep, and so we wait too. In supposed unproductive time of very real alertness (the player can't quit the bluff, the child is about to wake up), Niklas Taleb stages general forms for particular affects. As these forms become formations, a strange clarity saunters in aimlessly.

Xanly Pukh

Family lives

26. Gallery: New Exhibitions

Artist: Juha Pekka Matias Laakkonen
Exhibition Text:

Tommaso Corvi-Mora is pleased to present an exhibition of new work by Finnish artist Juha Pekka Matias Laakkonen, his third at the gallery.

There will be four works included in the current exhibition, made of fabric with a minimal armature to keep their shape. Each inside structure of the works is built differently, but their differences are not visible, they are hidden from view. The same material that forms the fabric was used to join the pieces of cloth, so there is no separation between the material and the joints.

These objects were designed to collect feathers but remain empty, unused. The implication is that feathers are so delicate that the gatherer will be destructive, no matter what their intention is.

Juha Pekka Matias Laakkonen's current exhibition was devised as a reflection on his previous two shows at the gallery. An important element for these new works is the notion of "one becoming many" and many being one", as the artist writes. At the same time there is an emphasis on process, on repetition and variation, on honesty to materials.

Juha Pekka Matias Laakkonen was born in Helsinki in 1982 and lives between Finland and Sweden. He has exhibited extensively across Europe; recently he had a solo exhibition titled "Buoyancy" at Gasworks, London.

*Technical
+ spickeL materiality*

27. Gallery: David Zwirner 24 Grafton St W1 020 3538 3165

Artist: Elizabeth Peyton

Exhibition Text:

David Zwirner will present **Angel**, a solo exhibition of new paintings and works on paper by Elizabeth Peyton (b. 1965) at the gallery's London location, opening 7 June. This will be the artist's first solo exhibition with the gallery and the first presentation of Peyton's work in London since **Aire and Angels**, her 2019 exhibition at the National Portrait Gallery, which placed her paintings alongside historical works of portraiture drawn from the museum's permanent collection.

Elvis's Eyes. Angel. Elvis. Echo from Thus Love. Luca, maker of I am Love. Leonardo-Jack and Rose-Titanic. Mai. Mary Magdalene. Ang Tsherin Lama. Lara, Flowers. Jules and Isolde.

These are all traces of a "visionary company of love," as the poet Hart Crane put it in his powerful poem about cathedrals from 1932, "The Broken Tower." To discover this visionary company in an exhibition whose title can be traced back to the ancient Greek term **angelos**, meaning messenger, protector, someone who comes to guide us on our way. Peyton's subjects all become **angels** in her work, where light and emotion are rendered with the intensity of her distinctive humanism: a close-looking akin to love. In each subject's specificity, the artist transmits the **universal feelings** that connect us to each other and to art, that stretch from our present moment back through time. In their togetherness, they constitute a painted world transmitting that ecstatic life force we feel in cathedrals and on mountain tops and which is present in each of us.

The exhibition will be accompanied by a fully-illustrated catalogue that will be published by David Zwirner Books in collaboration with the artist.

Elizabeth Peyton (b. 1965) attended the School of Visual Arts in New York from 1984 to 1987. The artist had her first solo exhibition in 1987 at Althea Viafora Gallery in New York. In the early 1990s, Peyton proceeded to have solo exhibitions at nontraditional sites, such as the in the washroom at Novecento, a former restaurant in downtown New York (1992); in Room 828 at the Hotel Chelsea, New York (organized by Gavin Brown; 1993); and at the Prince Albert Pub in London (1995).

Angel

Angels
Sorrows
Religion
Universal
Humanity

In 2008 the New Museum, New York, organized the mid-career retrospective, *Live Forever: Elizabeth Peyton*, which later traveled to the Walker Art Center, Minneapolis, Minnesota; Whitechapel Gallery, London; and Bonnefanten Museum, Maastricht, the Netherlands. The artist has had solo exhibitions at notable institutions, such as The Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2008); Irish Museum of Modern Art, Dublin (2009); Mildred Lane Kemper Art Museum, St. Louis, Missouri (2011); Opelvillen, Rüsselsheim, Germany (2011); Staatliche Kunsthalle Baden-Baden, Germany (2013); Gallery Met, Metropolitan Opera, New York (2016); Hara Museum of Contemporary Art, Tokyo (2017); and French Academy in Rome – Villa Medici (2017).

More recently, the National Portrait Gallery, London, presented *Elizabeth Peyton: Aire and Angels* in which the artist's paintings were presented alongside historical works of portraiture drawn from the museum's permanent collection, and UCCA Center for Contemporary Art, Beijing, presented the solo exhibition *Elizabeth Peyton: Practice* in 2020.

She is the recipient of several awards, including the Larry Aldrich Award, The Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2006), and was an honoree at the 2018 New Museum Gala.

Work by the artist is held in international public collections, such as the Art Institute of Chicago; Boros Collection, Berlin; Brant Foundation, Greenwich, Connecticut; Carnegie Museum of Art, Pittsburgh; Centre Pompidou, Paris; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; Kultur123 Stadt Rüsselsheim, Germany; Kunstmuseum Basel; Kunstmuseum Wolfsburg, Germany; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Mildred Lane Kemper Art Museum, St. Louis, Missouri; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; The Museum of Modern Art, New York; National Portrait Gallery, London; Orlando Museum of Art, Florida; Parrish Art Museum, Water Mill, New York; Philadelphia Museum of Art; Rubell Museum, Miami; San Francisco Museum of Modern Art; Seattle Art Museum; Solomon R. Guggenheim Museum, New York; Saint Louis Art Museum, Missouri; Tate, London; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York, among others. Peyton has lived and traveled internationally throughout her career, and she is currently based in New York.

Location

24 Grafton Street, London

Dates

June 7–July 28, 2023

David Zwirner will present *Angel*, a solo exhibition of new paintings and works on paper by Elizabeth Peyton (b. 1965) at the gallery's London location, opening 7 June. This will be the artist's first solo exhibition with the gallery and the first presentation of Peyton's work in London since *Aire and Angels*, her 2019 exhibition at the National Portrait Gallery, which placed her paintings alongside historical works of portraiture drawn from the museum's permanent collection.

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She is the recipient of several awards, including the Larry Aldrich Award, The Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2006), and was an honoree at the 2018 New Museum Gala.

28. Gallery: Edel Assanti 1B Little Titchfield Street W1 020
7637 8537

Artist: Marcin Dudek

Exhibition Text:

Edel Assanti is pleased to present Marcin Dudek: NEOPLAN. The artist's sixth exhibition with the gallery runs concurrently with his solo show at Kunsthall Extra City, Antwerp, and the launch of his new monograph.

NEOPLAN harnesses the raw energy of a football fan club on the road to support their team at an away game in a hostile rival city. The imposing shell of a disused and disassembled tour bus runs across the gallery, branded "Neoplan" and painted with the snarling dog logo of Bucharest team FC Dinamo.

Dilapidated and bearing scars of its former life transporting fans and players across eastern Europe, the bus is closed on the side facing the gallery's entrance, whereas its other side has been completely removed, allowing exploration of its interior. Once entered, the bus unfolds into a world unto itself. Inspired by Polish artist Bronislaw Wojciech Linke's surrealist painting, Autobus (1959-1961), featuring a city bus overflowing with a slew of nightmarish spectres and human-object hybrids, the bus's interior is an echo chamber of visceral emotion and collective expression associated with the journey towards match day confrontation.

Inside the installation, bus seats anthropomorphize and contort, morphing into a section of stadium terracing representative of the final destination. Suspended above the bus, a large textile serves as its roof, constructed from second-hand clothes stitched together. Tracksuits, hoodies, jerseys and trainers are stitched together, acting as a haunting flag or monument to the crowd that inhabited this space.

NEOPLAN continues Dudek's practice of creating "memory boxes", installations archiving lost spaces specific to his own experiences yet emblematic of the latent ~~toxicity and violence~~ associated with the construction of group identity. Splayed across the gallery floor, several seats serve as sites for small film works, interacting with three wall-based collage works. Diagrammatic in their form, each piece delves into individual biographies of several self-proclaimed football hooligans and thugs, putting faces to the narratives explored. The collages and

toxic culture
football culture
group identity

Handwriting *Personal*
artbiografia

installation are punctuated with fragments of stadiums, tickets, banners and other ephemera that comprise Dudek's vast ongoing research archive devoted to the subculture that possessed him during his teenage years as a member of a notoriously violent Krakow football fan club.

On the occasion of the exhibition's opening Dudek will perform a three-minute smoke grenade intervention. Using flares customarily ignited at football matches, a trail of thick orange smoke will create a claustrophobic atmosphere in the space, leaving a residue across the works and infusing the walls with the odour of fire and sulphur serving as an evocation of the volatile atmosphere associated with rival contests.

Dudek (b. 1979, Krakow) studied at the University of Art Mozarteum, Salzburg, and Central Saint Martins, London, graduating in 2005 and 2007 respectively. Forthcoming institutional solo shows include Kunsthall Extra City, Antwerpen, Belgium (2023) and IKOB, Eupen, Belgium (2023). Recent solo exhibitions include Ultraskraina, Centre Wallonie-Bruxelles, Paris, France (2021); The Crowd Man, MWW Wroclaw Contemporary Museum, Wroclaw, Poland (2019); The Lure of the Arena, MNAC National Museum of Contemporary Art, Bucharest, Romania (2019). Selected group exhibitions include Art of the Terraces, Walker Art Gallery, Liverpool, UK (2022); Collapsing, TEA Tenerife Espacio de las Artes, Santa Cruz de Tenerife, Spain (2022); 8th Biennial of Painting, Museum Deinze and Museum Roger Ravel, Deinze, Belgium (2022); FUCK YOU, Kunstenhuis Haralbeke, Belgium (2021); DOPPELGANGER, Entreprendre & KANAL-Centre Pompidou, Brussels, Belgium (2021); Psychic Wounds: On Art & Trauma, The Warehouse, Dallas, USA (2020); Giochi Senza Frontiere, Palazzo Mazzarino, Manifesta12, Palermo, Italy (2018). Dudek's work is included in international collections including MWW Wroclaw Contemporary Museum, Wroclaw, Poland and National Museum of Contemporary Art, Bucharest, Romania. Dudek lives and works in Brussels.

29. Gallery: Estorick Collection 39a Canonbury Sq N1 020 7704
9522

Artist: Osvaldo Licini

*Art Fix Masters
↳ NOT Contemporary
Art.*

Exhibition Text:

Osvaldo Licini (1894-1958) produced some of the most distinctive and idiosyncratic imagery in the history of twentieth-century Italian art. His early years were spent in Bologna, where he met Giorgio Morandi and experienced a fleeting interest in Futurism. Between 1917 and 1926 he divided his time between Italy and Paris, moving in the avant-garde circles of artists such as Modigliani and Picasso. On returning to Italy in the mid-1920s he established himself as a figurative painter of portraits and landscapes. However, early the following decade he abruptly changed direction and adopted a geometric-abstract vocabulary, developing a style infused with a sense of playfulness and poetry recalling that of Paul Klee. Together with artists such as Lucio Fontana and Fausto Melotti, Licini showed work at Milan's important Il Milione gallery, and was associated with the international Abstraction Crédation group.

Having always been ill-disposed toward Mussolini's regime, during the Second World War Licini withdrew into the isolation of his hometown of Monte Vidon Corrado, in the rolling landscape of Italy's Marche region. There, his style once again underwent a dramatic shift, and he embarked on a series of highly imaginative works populated by fantastical characters such as 'rebellious angels', 'flying Dutchmen' and an enigmatic, moon-like presence he named 'Amalassunta'. Licini died in 1958, the year of a major exhibition of his work at the Venice Biennale, where he was recognised as a modern master.

The first show to be dedicated to Licini by a British museum, *Osvaldo Licini: Rebellious Angel* explores every phase of the artist's endlessly creative career, presenting around fifty of his most significant and characteristically exuberant paintings.

30. Gallery: Institute of Contemporary Arts The Mall SW1 020
7930 3647

Artist: Moki Cherry

Woman / mother
Gendered Identity self

Exhibition Text:

Here and Now displays over 30 artworks and archival material of Swedish artist, designer and educator Moki Cherry (1943 - 2009) including works that have never been shown in the UK. The exhibition celebrates her exploration of where art and life meet, her collaborative and interdisciplinary practice, and her inventive resolve in the face of gendered challenges working both as an artist and mother - issues which remain pertinent to artists and audiences today.

Trained as a fashion designer, Moki was already embedded in the Stockholm cultural scene when she met the jazz musician Don Cherry in 1963. It began their 20-year relationship and artistic collaboration which was formalised in 1967 as 'Movement Incorporated', later renamed 'Organic Music'. A skilled pattern cutter, Moki created tapestries and costumes for their performances for which she is perhaps best known. Foregrounding Moki's assertion of herself as an artist in her own right, the exhibition also features often overlooked aspects of her work such as a 16mm film she shot of her first solo exhibition in 1973 as well as sculpture, painting and writing which she practiced up into the 2000s.

Throughout her life, Moki sought to use her creativity to communicate with and inspire others. The exhibition's accompanying event programme will provide a platform for contemporary practitioners to respond to the significant themes in Moki's work: from music, experimentation, collaboration, audience engagement and pedagogy, to working while raising a family as a mother.

31. Gallery: Institute of Contemporary Arts The Mall SW1 020
7930 3647

Artist: Rosa Loy

Exhibition Text:
Billboard - need to find the press release

32. Gallery: Lisson Gallery 27 Bell St NW1 020 7724 3713
Artist: Devon Turnbull

Exhibition Text:

Presented in London for the first time, the Brooklyn-based speaker sculptor and sound guru, Devon Turnbull - aka OJAS - introduces HiFi Listening Room Dream No. 1, a free, drop-in experience for all to surrender to the act of listening, with rare intention, to recorded and live music. Featuring a high-performance, handmade sound system composed of a wall of brutalist speakers, a turntable, a series of amplifiers and seats typically reserved for meditation, this site-specific acoustic setting creates a transformative environment to absorb and reflect. Described by Turnbull as a "shrine to music", each week a varied, curated programme of recorded tracks is presented, from unreleased music to all-time favorites across a range of mediums including vinyl, analogue tape and more.

Devon Turnbull (b. 1979, New York) is known under his creative pseudonym OJAS, a Sanskrit term that loosely translates to 'life vitality', and one that has been used multi-disciplinary, from graffiti to streetwear, music, high fashion and graphic design. Having originally studied Audio Engineering, Turnbull went on to co-found and design for the influential subterranean clothing brand, Nom de Guerre, in 2003. During this time he regularly visited Japan, where he was exposed to the now almost-extinct craft of the audio-building, and began to turn his attention to experimentation and engineering of underground audio. Over the decades, Turnbull has created a countercultural following for creating handmade, high-fidelity home-audio equipment that is committed to conveying the naturalistic quality of music. These monolithic speakers have been seen and heard in spaces including the homes of celebrity music producers like Mark Ronson; Virgil Abloh's 'Figures of Speech' exhibition at the Brooklyn Museum; the Nine Orchard Hotel, NYC Ace Hotel and Public Records in Brooklyn, NYC; and the fashion retailers, Ssense and Supreme Stores. Through all of these collaborations, Turnbull's devotion to utter sonic purity remains unparalleled.

First launched at Lisson's New York space last summer in the group exhibition, 'The odds are good, the goods are odd' (29 June - 5 August 2022), Turnbull now brings HiFi Listening Room Dream No. 1 to London for the first time, creating a purpose-built space at 27 Bell Street. In New York, Turnbull selected music from the legendary jazz imprint Blue Note Records, Spiritmuse and other recordings from Turnbull's own collection, ambient music by Brian Eno, and live performances recorded directly to tape. Now in London, Turnbull plans to also engage with the history and culture of music within the UK and Europe.

music culture

Common Autobiography

Previously referred to as like a "spiritual gathering", the contemplative nature of HiFi Listening Room Dream No. 1 was influenced by Turnbull's upbringing: raised by former Transcendental Meditation teachers, Turnbull's family relocated from New York to a remote town in Iowa where he attended the Maharishi School, an academy connected with the movement, with hours each day devoted to meditation. While Turnbull no longer observes this form of meditation, the sense of community and shared practice, as well as the power of mind and conscious-altering behaviours - in tandem with his parents who now academically advise on psilocybin studies - has inspired the energy and identity of HiFi Listening Room Dream No. 1. While music is now listened to more than ever, rarely do we listen with focused attention rather than passivity. Turnbull equates a musician with a Shaman, maintaining that they similarly manipulate the functioning of the brain.

Turnbull recognized, when Lisson Gallery approached him with the idea for HiFi Listening Room Dream No. 1 - that it was an opportunity to achieve his dream of creating a democratic, public listening space, where people could experience music through a high-quality stereo system without needing to own it. With this in mind, the exhibition will also be accompanied by a series of workshops to promote the craft of DIY hi-fi, an attempt to empower visitors to learn this skill, while also a homage to the Japanese audiophile culture.

The programme will feature collaborations with record labels and artists, ranging from seminal jazz label Blue Note through to younger artists such as Domi & JD Beck. For Blue Note, Devon has been granted exclusive access to their master tape catalogue and throughout the exhibition there will be special appearances from several of their artists. Label Spiritmuse will also feature heavily, with collaborations from artists such as Carlos Gabriel Niño & friends and Nate Mercereau & friends. There will be a live performance by the iconic multi-instrumentalist Kahil El'Zabar. Artists Balmorhea and Isaiah Collier & Michael Shekwoaga Ode will be spotlighted and there is much more programming to be announced in the coming weeks.

Throughout the run of the exhibition, the gallery will also host a series of live musical events, which will be announced in advance on social media.

OJAS merchandise will be available for purchase at the gallery, including T-shirts, posters, zines and speaker kits.

33. Gallery: Marlborough 6 Albemarle St W1 020 7629 5161

Artist: Celia Paul

Exhibition Text:

Marlborough Graphics is delighted to present Celia Paul: 26 Years of Portraiture with Studio Prints. The exhibition celebrates Celia Paul's long-time collaboration with master printmakers Studio Prints and the intimate portrait etchings that she produced with them until 2011. The exhibited etchings depict a small group of frequent sitters such as Paul's mother, her sisters and friends. These tender portrayals bear a quiet resilience, capturing her subjects in contemplation, sleeping or in moments of togetherness. The exhibition traces the development of Paul's prints from her first hard-ground etching, *Pregnant Girl* (conceived in 1985 and published in 1991) to the soft-ground etchings that characterised her later work. It was Marc Balakjian of Studio Prints who first showed Celia Paul a soft-ground etching by James Abbott McNeill Whistler. As she recounts: 'The Whistler image was quietly mysterious, it glowed. This was the effect I was after.' Soft-ground etchings differ from hard-ground in that the image is drawn onto tracing paper placed on a plate prepared with a soft etching ground. The pencil marks are transferred to the plate giving the final print an effect similar to that of a crayon drawing, thus creating a more atmospheric image. Celia Paul credits Balakjian's wife and collaborator Dorothea Wight for having 'a natural intuition for producing the glow I desired'. She worked with Wight until 2011 with *Five Sisters* marking their final print together.

Celia Paul was born in 1959 in Trivandrum, India, where she lived until 1965 when her parents returned to England. From 1976 to 1981, she studied at London's prestigious Slade School of Fine Art.

Major solo exhibitions include *Celia Paul: Memory and Desire*, Victoria Miro, London, May (2022); *Celia Paul*, curated by Hilton Als, at Yale Center for British Art, New Haven, Connecticut (2018) touring to The Huntington, San Marino, California (2019); *Gwen John and Celia Paul: Painters in Parallel*, Pallant House Gallery, Chichester (2012-13); *Celia Paul Paintings and Works on Paper*, The Grave's Art Gallery, Sheffield (2005) and *Celia Paul: Stillness - Paintings and Etchings 1990-2004*, Abbot Hall Art Gallery & Museum, Kendal (2004).

She has participated in group exhibitions including *All Too Human: Bacon, Freud and a Century of Painting Life*, Tate Britain, London, (2018); *Recent acquisitions: Arcimboldo to Kitaj*, British Museum, London (2013); *Self-Consciousness*, curated by Peter Doig and

Memory
Resilience
Century
Intimacy
Technique

Hilton Als, VeneKlasen/Werner Gallery, Berlin (2010); The School of London: Bacon to Bevan, Musée Maillol, Paris (1998) and British Figurative Painting of the 20th Century, The Israel Museum, Jerusalem (1992).

Her work is held in several major collections including Abbot Hall Art Gallery & Museum, Kendal; British Museum, London; Carlsberg Foundation, Copenhagen; Fitzwilliam Museum, Cambridge; Metropolitan Museum, New York; Morgan Library, New York; National Portrait Gallery, London; New Hall Art Collection, Murray Edwards College, Cambridge; Saatchi Collection, London; Victoria & Albert Museum, London and the Yale Center for British Art, Connecticut. The catalogue Celia Paul: 26 Years of Portraiture with Studio Prints will accompany the exhibition.

34. Gallery: The Mayor Gallery 1st Fl 21 Cork St W1 020 7734
3558

Artist: Julian Stańczak

Art Movement
of Art

Exhibition Text:

A leading artist of Op Art, Stańczak created from the 1960s a dynamic and joyous oeuvre. The term Op Art itself was coined by The Times after his first major show, Julian Stańczak: Optical Paintings, held at the Martha Jackson Gallery in New York, 1964 where his paintings, full of colour and optimism, gave nothing of his traumatic childhood.

W.W. (Signature)

In 1940 Stańczak was forced with his family into a Siberian labour camp, where he permanently lost the use of his right arm. In 1942, aged thirteen, Stańczak escaped to join the Polish army-in-exile in Persia. After deserting from the army, he spent his teenage years in a Polish refugee camp in Uganda. It was there, in Africa, that he learned to write and paint left-handed and was profoundly affected by the African light, the intensely coloured sunsets and what he called "the immense visual energy" of the fauna and flora.

In 1950 the family relocated to Cleveland USA via London, England. He studied at the Cleveland Institute of Art and later trained under Josef Albers at Yale University where he received his Master of Fine Arts in 1956, and became a US citizen in 1957.

Influenced by his teacher Josef Albers, Russian Suprematism and Constructivism, Stańczak wanted to achieve an extreme sensory experience for the viewer. His abstract compositions are full of vibrating colours and optical illusion. Stańczak was interested in the emotions that colour can evoke, which are personal and unique to each viewer, hoping to provide an ultimately uplifting experience. He once said that his style was an attempt to forget about his war traumas. "I did not want to be bombarded daily by the past," he said. "I looked for anonymity of actions through nonreferential abstract art."

He took part to the Museum of Modern Art's seminal 1965 exhibition The Responsive Eye. In 60 years of painting, Stańczak has proven to be a leading colourist of the 20th Century. His paintings are included in numerous public and private collections, including more than 70 museums.

Technical

35. Gallery: Mazzoleni 27 Albemarle St W1 020 7495 8805

Artist: Nunzio

Exhibition Text:

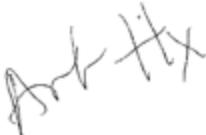
Following the great success of Nunzio's first solo exhibition in London The Shock of Objectivity in 2019, Mazzoleni is delighted to present Nunzio. Drawings, a selection of new and unseen works on paper by the artist, which will be on view for the first time at the London gallery from Thursday, 8 June to Sunday, 17 September 2023.

In the artworks on display the dualisms and dialogues that recur in Nunzio's research are evoked through the use of black and white - soft pastel - on Japanese paper: fibrous and with a consistency of matter (i.e. presence), the shadow defines as much as the light, the black line is a tension that seeks to break out of the physical limits of the sheet that holds the generative forces of space. Just as in his combusted wooden sculptures and lead works, Nunzio's drawings reveal an almost alchemical process that triggers an unexpected metamorphosis of the matter.

Technical
universal

36. Gallery: Michael Werner Gallery 22 Upper Brook St W1 020
7495 6855

Artist: Gaston Chaissac



Exhibition Text:

Michael Werner Gallery, London is pleased to present Gaston Chaissac, an exhibition of paintings, drawings, and collages by 20th century French artist Gaston Chaissac (b. 1910 in Avallon, France, d. 1964 in La Roche-sur-Yon, France). The first major, comprehensive exhibition of Chaissac's work in the U.K., it spans the entire length of Chaissac's career from late 1930s until his death in 1964.

Born into a French rural working-class family, Chaissac was an autodidact. In the late 1930s, his neighbors in Paris, the artists Otto Freundlich and Jeanne Kosnick-Kloss, convinced him to become an artist and promoted his career. A decade later, Jean Dubuffet championed his work as Art Brut only to later exclude him from the Art Brut collection, saying that Chaissac had become "an educated man, in touch with cultivated circles...more or less a professional artist."

Chaissac lived remotely in the coastal town of Vendée and cited unconventional influences, including prehistoric art and the art of children. At the same time, he was also extremely aware of contemporary ideas of abstraction, Cubism, and Surrealism and incorporated them into his work. He kept in touch with established critics, artists, and writers through extensive letter writing. In 1947, he wrote to Picasso, "more than ever, I'm a Picasso in clogs, Picasso's student, student by correspondence course."

Chaissac earned a remarkable amount of international recognition during his lifetime with exhibitions across Europe and the U.S. Artists such as Georg Baselitz have cited him as an influence. Today his work is held in the collections of Museum of Modern Art, New York; Centre Pompidou, Paris; Collection de l'Art Brut, Lausanne; Musée d'Art Moderne et Contemporain, Abbaye Sainte-Croix, Les Sables-d'Olonne; Espace Chaissac, Sainte-Florence, Vendée; amongst others.

Gaston Chaissac opens on 23 June with a private view on 22 June from 6-8pm and will remain on view through 14 September. The exhibition will be accompanied by a full-colour catalogue.

37. Gallery: Modern Art 4 Helmet Row EC1 020 7299 7950

Artist: Jacqueline Humphries

Exhibition Text:

Modern Art is pleased to announce a solo exhibition of new works by Jacqueline Humphries. This is Humphries' fifth solo exhibition with the gallery.

Over the past four decades, Jacqueline Humphries has been working through the question of what contemporary abstract painting can mean in a society mediated online. Excavating the limits of her medium, Humphries generates a density of languages, forms and gestures native not only to the history of painting but also the codes and aesthetic registers that belong to the endless scroll of data and commerce on the flat cold surfaces of screens. Using stencils, fluorescent paint and black light, to name a few of her materials, Humphries' work revels in its playful profanity, the pleasure of its sheer materiality seeping from its surface. Humphries describes her search as one for "a kind of psychological hook, as if there's almost suspense or a sense of something wrong". This nameless sensation creeps across much of her oeuvre; her large-scale, commanding paintings inviting close inspection, while at the same time eluding and confusing the ways in which their surfaces were worked by Humphries herself. For the occasion of this exhibition, Humphries is exhibiting a new series which she has described as 'pre vandalised' paintings. Absorbing the recent shock tactics engaged by eco-activists, Humphries's latest works are repeatedly inscribed with motifs of vandalism, with paint apparently flung onto their surfaces as though to disfigure the artwork beneath. Yet Humphries is not simply simulating these marks of defacement or destruction - namely pea soup or black liquid splattered across masterpieces in museums. Instead, in repeating and working through them, her canvases seem to propose a curiosity about how we may consider these disruptive marks as active agents themselves, containing within them intelligence of media and attention economies. In so doing, Humphries's new paintings continue to locate a rupture between symbolic and real, or, in her own words "bring abstraction into a renewed confrontation with the actual world." Whilst Humphries is known to relocate previous motifs and signs from the matrix of her own oeuvre - her last exhibition at Modern Art even translated older paintings in their entirety through ASCII code - this latest series of paintings also now locate themselves through previous gallery inventory numbers, painted here as a part of their intrinsic subject and now existing within a displaced system of classification.

Techn. of
abstraction

Shown across both galleries, Humphries' new body of work for Modern Art takes the form of individual or multi-panel arrangements of large-scale canvases. In it, she continues to wrestle in the conflict between erasing trace of the hand and reinstating it through mechanical means; a binary that is echoed elsewhere in her practice where precision meets accident and consideration counters intuition. The legacies of Abstract Expressionism are folded into her process, with paint applied in gestural homages to Jackson Pollock, Barnett Newman and Lucio Fontana. But the granular surface of Humphries' own iconic vernacular carries through the span of her recent work; her marked, gridded surfaces incorporating such quotidian signs as digital static and emojis: the visual fabric of our online existences.

Jacqueline Humphries was born in New Orleans in 1960, and lives and works in New York. A graduate of Parsons School of Design and subsequently the Whitney Independent Study Program, she has mounted solo institutional exhibitions at Wexner Center for the Arts, Columbus (2021); Dia Art Foundation, The Dan Flavin Art Institute, Bridgehampton (2019); the Carnegie Museum of Art, Pittsburgh (2015); and Kunsthalle Wilhelmshaven (2000). She has participated in recent group exhibitions at the Parrish Art Museum, Water Mill (2021); the Hirshhorn Museum, Washington, D.C. (2019); Museum Brandhorst, Munich (2019); Albright-Knox Art Gallery, Buffalo (2018); Fondation Louis Vuitton, Paris (2018); and Tate Modern, London (2016). Her works are held in collections including the Dallas Museum of Art; Fondation Louis Vuitton, Paris; the Hirshhorn Museum, Washington, D.C.; The Metropolitan Museum of Art, New York; MoMA, New York; the Museum of Fine Arts, Boston; SFMOMA, San Francisco; the Solomon R. Guggenheim Museum, New York; Tate, London; and the Whitney Museum of American Art, New York. Paintings by Humphries were included in the 59th Venice Biennale 2022, The Milk of Dreams, curated by Cecilia Alemani. For more information, please contact Sam Talbot (sam@sam-talbot.com) or Pascale de Graaf (pascale@modernart.net)

[Jacqueline Humphries](#)

38. Gallery: Raven Row 56 Artillery La E1 020 7377 4300

Artist: Ibon Aranberri

Exhibition Text:

Despite Ibon Aranberri's significant contribution to questions about what might constitute contemporary sculpture, this is his first exhibition in the UK. Visitors to *Unequal Diameters* will be met by an array of objects, films and photographs that recount and reconfigure half-familiar situations and forms, among them a mountaineering expedition, drawings for trainee steel welders, makeshift urban security, a habitat for bats, and the armature of a statue. Sometimes Aranberri's works stand alone, each telling a particular (non-linear) story. At others they overlap and elide to create a precise exhibition itinerary. Often, they are manifestations of ongoing projects, transformed over time and specific exhibition contexts. Some in *Unequal Diameters* originated in the early 2000s when Aranberri came to international attention through a series of events and political interventions in Basque Country where he lives.

Aranberri explores the relationship between nature and culture, and modernity's failure to subordinate or impose a totalising vision on the natural environment. He uses materials from the earth and from industrial history, often accumulated in modules or series (so in that sense post-minimal). What appears is fractured, archaeological, sometimes like ruins. Aranberri's works carry the personal history of his journeys into landscapes, as well as the weight of cultural history and geological time. They evidence meticulous and associative thought processes, extrapolations from cultural and political histories which generate tentative possible contemporary sculpture. His work is also a tantalising open-ended puzzle, provoking the curiosity of an active observer.

Ibon Aranberri (born 1969) has exhibited in numerous European institutions including in solo shows at Kunsthalle Basel (2007), Fundació Antoni Tàpies, Barcelona (2011), Fondazione Sandretto Re Rebaudengo, Turin (2011), and Secession, Vienna (2014). He participated in documenta 12 (2007), Sydney Biennial 2008, and Busan Biennial 2012. A survey exhibition of his work will open at Museo Reina Sofia, Madrid, in October 2023.

*888 Nature vs modernity
888 Sculpture
888*

39. Gallery:

<https://www.sanmeigallery.co.uk/exhibitions/alia-hamaoui-hino-500>

Artist: Alia Hamaoui

Exhibition Text:

San Mei Gallery is pleased to present HINO 500 by British-Lebanese artist Alia Hamaoui. This will be the second exhibition in San Mei Gallery's new public-facing window space, presenting a series of micro-exhibitions by emerging contemporary artists. Open 24 hours a day, this new programming strand facilitates responsive and exciting small-scale exhibitions in a hypervisible context.

Alia Hamaoui's practice probes the relationships between cultural identity, objects and places, drawing on the artefacts, spaces, materials and textures that resonate with her dual heritage. Working across sculpture, print, image-making and moving image, Hamaoui's work layers fragments of personal memory, found objects and digital imagery to construct enigmatic and affective elements of speculative mise-en-scènes.

At San Mei Gallery, Alia Hamaoui presents a single wall-based assemblage, HINO 500, made from perforated leather, UV print on sand, and a hand woven beaded insert. Exploring the way the architectural space of both car interiors and the Islamic paradise garden use physical containment to accentuate ideals of psychological journeying, HINO 500 stitches together visual references from both, such as the wooden beaded car seat covers often found in the SWANA region and other hot climates around the world. Hamaoui turns to the car seat as an intimate object defined by its proximity to the human body, a supportive form designed for both comfort and security in the risk-laden space of the car.

Flattened against the wall, Hamaoui's car seat pursues an uncertain relationship to death, at once protective but also indexing a driving force that pulls the human body forward through time and space. Also drawing on the geometric architectural designs of Islamic paradise gardens, HINO 500 registers a speculative drive towards undetermined futures.

40. Gallery: The Showroom 63 Penfold St NW8 020 7724 4300

Artist: Kathrin Böhm

Exhibition Text:

Architectural structures, tape towers, haystacks, a drinks company, posters, books, a pantry, trade-shows, pots with noses... Compost was a unique collaborative exhibition that explores twenty years of artist Kathrin Böhm's practice. For six weeks throughout June and July 2021, a cumulation of objects and methodologies filled the gallery space at The Showroom, opening up an invitation to contribute to a process of fertiliser-making: to sieve through, to assess, to archive, and to reformulate Böhm's practice by making use of her methods of production, working one-to-one, collaboratively, and in public.

Kathrin worked on-site at The Showroom daily throughout Compost; and in a synthesis of spatial, visual, social and economic processes, the collective act of composting was organised around principles of usership, accessibility, and enacting modes of economic and cooperative sustainability; all guided by an urgent sense of discontinuing 'business as usual'. For Böhm, Compost in the form it took at The Showroom has been in-the-making for many years, stemming from a deep desire to not just produce, but to process and to carefully consider what to do next: what to continue, what to leave behind, and the need for fundamental shifts grounded by an acknowledgment of our entangled interdependence.

Compost reopened for a second phase between Wednesday 15 September - Saturday 16 October; opening up a space to start drawing out fertiliser for future use, whilst dissolving the materiality of the work through swapping, buying, giving, taking and trading; enacting possibilities of queering economies discussed in the [Icebergian Economies of Contemporary Art](#) (The Centre for Plausible Economics).

It was possible to visit the Compost [website](#) to tune in online via webcam during opening hours, from Wednesday-Saturday, 12-5pm. A live programme of talks, workshops, and 1:1 drop-ins was also held at The Showroom and online. The programme was updated weekly on the website [compost.kathrinbohm.info](#). Designed by An Endless Supply, the site went live in tandem with the opening of Compost in June 2021.

Compost opened with a [live online event](#) on Tuesday 15 June, 4.30-6.30pm GMT, in partnership with PARSE Journal, Gothenburg for the interconnected launch of issue 13: On the Question of Exhibition. A recording is available to watch again online [here](#).

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Compost: Turning Points

edways fragile collective interdependence

In January 2021 Böhm wrote the following statement:

For me this is the year to compost.

To compost the many things I have made and been involved with, and to make fertiliser for the future. This plan has been in the making for a while, and to enter a new year, the one in which we get used to the end of things as we know them, makes the compost heap a timely rotting pile.

The publication of 'The Social (Re)Production of Architecture: Politics, Values and Actions in Contemporary Practice' by Doina Petrescu and Kim Trogal in 2017 was an important moment for me - when an idea becomes an embodied experience, and won't leave. The simple but fundamental realisation that everything we do either supports or undermines a system. If we want systemic change, we need to care about the re-production of the values and systems we want, and not just their set up.

In early 2020 I wrote in big letters, that I would not do another project - instead I want to make a pile, and to see what rots and observe what survives. The compost heap and fertiliser making is in preparation.

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A guiding principle of transparency has been fundamental to the economic, social and material process of planning Compost and its realisation in public at The Showroom. The open format of an exhibition-in-use enables this collation of a body of work and its past contexts, to sieve through whilst actively reflecting, 'turning the heap', and in this way to produce fertiliser for the future: for Böhm, for The Showroom as a team, and for everyone who becomes collaboratively involved.

Reciprocally Compost constitutes a shared process of redefining institution-building for The Showroom; taking this approach to artistic production, exhibition-making and new models of sustainability as a method of enquiry. If under the one-to-one circumstances offered by Compost everyone becomes a 'user', what kind of user-ship will these processes generate? And if each user affects the activities of piling-up, reviewing, archiving, socialising, reading or simply being in the space, how will this determine, augment or change the nature of the exhibition-in-use and the work itself over time? Is there a case for collective ownership? What sorts of publicness does Compost establish? The decision to 'make a pile' is conceived in parallel to its dissolution, which took place during the final closing week of Compost. What does dissolution mean in this context and under which circumstances will it take place? Which new conditions might emerge from these processes? What are the possibilities for The Showroom, as an institution, to germinate new modes of sustainability?

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Equipping for hybridity and future use

A constant for Kathrin Böhm is her 1:1 scale of operation, where the work is produced on the scale of the topic it addresses. Compost was therefore an exhibition that operated on the scale of the gallery and within the publicness of the institution. To enable the process of composting at The Showroom, the space was equipped with new, hybrid seating and shelving structures, which were designed for use on-site through conversations between Kathrin, The Showroom curatorial team, artists Adam Shield and Elliott Denny; and subsequently built in-situ by Shield and Denny, followed by further preparations and finishing touches with Paulina Michnowska. Almost all of the materials used were repurposed from those that were readily available at The Showroom in May 2021; the material residue of past installations being put to new use. A parallel digital space was built in collaboration with designers An Endless Supply; and the digital life of Compost connecting activities at The Showroom to online publics was enabled by Andy Jenkin. Compost involved a new partnership with Art360 Foundation and a collaboration with archivists Frances Whorrall-Campbell and Laura Callegaro, to archive Böhm's work to date as a live process in public, creating a database for future use. Collaborators looking after the compost included Elvira Dyangani Ose, Lily Hall, Seema Manchanda, Katherine Finerty, Adam Shield, Elliott Denny, Paulina Michnowska, Andy Jenkin, Harry Blackett, Frances Whorrall-Campbell, Ellie Porter, Mark Waugh, Carson Arthur, Vanya Cantone, Mahsa Dehghani, Kaitlyn Walker-Stewart, Campbell McConnell, Oana Damir and Corrie Denby McGowan.

Techni~~cal~~!

41. Gallery: Simon Lee Gallery 12 Berkeley St W1 020 7491 0100

Artist: Olivier Debré

Exhibition Text:

Simon Lee Gallery is pleased to present its inaugural exhibition of works by French lyrical abstract painter Olivier Debré (1920-1999).

Spanning two gallery floors, the exhibition explores the artist's fervent colour-field paintings produced from 1980 to 1999, the pinnacle of Debré's practice, when he deftly captured the emotional experiences of natural phenomena and the outside world. It was after witnessing the horrors of the Second World War that Debré pivoted away from his architectural training at the École des Beaux Arts in Paris to focus on painting, seeking inspiration and refuge in the natural world. His visual language and painterly approach drew on the immediacy of working en plein air, and he coined the term 'signes' to reference the primordial mark-making that characterises his spontaneous responses to his environment. The exhibition's canvases, made by Debré in the latter part of his career, evidence his desire to capture the power and wonder of the sites he encountered by the use of luminescent, fluid backgrounds punctuated with strong accents of colour, which played an increasingly important role in the expressive quality of Debré's works following 1947, putting him in conversation with artists such as Jules Olitski and particularly Mark Rothko, who he befriended in New York in the 1950s.

Debré's harnessing of colour is evident in *Bleu Coule de Loire, Touraine* (1988), a work that will be on view. Here, Debré takes influence from the gushing currents of the Loire river - a muse for the artist, who travelled extensively but who called Touraine, in the Loire Valley, home. Soft washes of powder blue are interjected with impasto ripples of dark green and ultramarine, resulting in a dynamic composition that exudes the life of the river. Debré described of his process: "When I am like the wind, like the rain, like the running water, then I am part of nature and nature passes through me," an approach that can be understood through the works that form this exhibition.

The sense of touch also became key to Debré's practice as he shifted to painting canvases on the floor, moving over them like part of the landscape as they took shape. The sights and sounds of places around the world - from the Imperial Palace of Tokyo to Beijing's Forbidden City, the Yemeni desert, and the fjords of Norway - continued to feed his creativity.

These works of the 1980s and '90s contrast the artist's early monochrome works, which were informed by the prismatic compositions of Picasso, who Debré visited many times at his

studio at Rue des Grands-Augustins in 1942, and which convey the war's destruction. Instead, the exhibition's paintings signal a rebirth in their vibrancy and rich hues, conjuring the universal human sensations that are provoked by the relentless life force of nature, while evincing an artist in his creative prime.

Walter
Napier

42. Gallery: Studio Voltaire 1a Nelson's Row SW4 020 7622 1294

Artist: Olga Grotova

Exhibition Text:

Artist Olga Grotova is in residence at Studio Voltaire until July 2023, continuing and expanding her practice-based research project, The Friendship Garden. This project explores the land cultivation practices of Soviet women under the authoritarian state. The residency will comprise a public programme of events, workshops and talks, and will culminate in a display in the Project Studio in 2023.

The Friendship Garden takes the history of the artist's grandmothers' garden in the Urals as a prompt to explore alternative economic systems based on friendship, cooperation, and care across diverse communities, diasporas and generations.

Through this marginalised female history, Grotova will explore gardening as means of resistance to patriarchy and oppression and open up public discussions about the consequences of Soviet and British colonialism, the body's connection to the land and friendship as an alternative economic force. Whilst women and marginalised people still have to carve out spaces for themselves, gardens serve as a powerful tool to express oneself and thrive. The project's starting point is the history of 'Friendship', an allotment cooperative where Grotova's great-grandmother, Klaudia, and her grandmother, Marina, had a plot for three decades from the 1960s, in the aftermath of their return from ALZHIR - an all-female gulag camp for 'Wives of Traitors to the Motherland'. Friendship was situated on the border with the vast forest that camouflaged a myriad of nuclear research towns. The garden's timeline ran parallel to the Cold War but existed outside the official history, instead existing in sync with the lunar cycles, plants, and lives of the female gardeners. The allotment garden became a site where the women's trauma could be processed through engagement with the land. Since the garden also served as the main source of food, the wellbeing of all the neighbours depended on collaboration and friendship.

Through this residency, Grotova will explore multiple aspects of gardening with diverse communities of allotment tenants, horticulturists, artists and thinkers, with a particular focus on the East European community and the Caribbean diaspora. Together these participants will explore and intensively consider caring cultures and their implications for anti-extractivism, resistance and solidarity. The residency will prioritise inter-cultural dialogue and exchange, horizontality, friendship and experimentation.

Patriarchy
Female
Marginalisation
Friendship
Gardening

Herstory

Intercultural
Interdisciplinary
Inter-industry

43. Gallery: The Sunday Painter 117-119 South Lambeth Rd SW8

Artist: Rui Ferreira

Exhibition Text:

The Sunday Painter is pleased to present the first painting show of Portuguese artist Rui Miguel Leitaºo Ferreira (b.1977) in the UK. Opening June 29th and curated by Daniel Malarkey, the exhibition sees Ferreira further develop his self-portrait series. Posing for Sue. An essay by Bella Kesoyan will accompany the show.

The works on show explore Ferreira's relationship with close friend and mentor Sue Tilley - widely known for her long-standing professional relationship with Lucian Freud - whilst subtly manipulating and subverting the complex dialogue between the three subjects traditionally involved in portraiture: the portrayed, the artist and the observer. The artist first met Tilley at a charity event in 2013. An in-depth exploration into the experiences of life models within the realm of fine art had recently prompted Ferreira to begin modelling himself, a disquieting endeavour that left the artist feeling increasingly vulnerable and directionless when it came to his own practice. Ferreira found solace in Tilley's gaze, eventually leading the two to forge a close friendship. Inspired by the powerful artist-model dynamic between Freud and Tilley - whose iconic four-year professional relationship saw Freud produce perhaps some of his most acclaimed and psychologically charged nude portraits - Ferreira sought to capture the intimacy of time spent between artist and sitter through the specificity of paint.

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Rather than simply mirroring the pair's relationship, however, the Posing for Sue series attempts to subvert art history's long established traditions of portraiture - one of the oldest enduring art forms - by reconsidering the roles of all those involved. Ferreira begins his artistic process by filming a video piece in which he undresses in front of Tilley, with each recording capturing the collaborators reacting and responding to each other's physical presence. Ferreira then paints from carefully chosen film stills, allowing him to analyse the process in motion rather than focusing on one particular viewpoint. By undressing in front of Tilley and remaining completely exposed throughout each filmed session, the source of the gaze, usually strictly maintained by the artist, is intentionally displaced to the model.

Posing for Sue explores the notion of shared experience between artist and sitter, tapping into the deep-rooted human desire to capture the complexities of expression via mimetic representation.

Roxhology | Raphaellap

Through the act of being observed in his most vulnerable state - both by the model and by the viewer - Ferreira utilises his body as an instrument to explore the heights and depths of the human psyche.

Rui Miguel Leitão Ferreira (b.1977, Lisbon, Portugal, lives and works in Lisbon.) Selected solo exhibitions include: Outdoors - Paintings for a Post-Pandemic World, Mind Set Art Center, Taipei, Taiwan (2023); New Paintings from the Lake, Galerie Krinzinger, Vienna, Austria (2023); Nem Vale Nem Montanha, Galeria 111, Lisbon, Portugal (2020). Group exhibitions include: In the Kingdom of Clouds: Artists and the Invention of Sintra, Sintra Museum of the Arts, Sintra, Portugal (2020); Fuck The Digital, Low Gallery, London, UK (2020); Minimal Gestures, Museu Berardo, Lisbon, Portugal (2019); AIR-Krinzinger Projekte, Vienna, Austria (2019). Ferreira's works are in numerous public collections including: Yuan Art Collection, Switzerland; PLMJ, Portugal; AIP - Associação Industrial Portuguesa, Portugal; Fidelidade Seguros, Portugal; Re - Mu'tua del Carme - Granollers, Spain; CAMB - Oeiras, Portugal; Colección Navacerrada, Spain.

Beth's gal

44. Gallery: Tension Fine Art 135 Maple Rd SE20

Artist: Jenny Timmer

Jenny Timmer

Exhibition Text:

Jenny Timmer's work stems from experiences as a child on remote African farms and more recently through her reading and travel. The darkness, the trophies of a hunting culture, the 'otherness' of the local people and their customs, and the tensions that existed in the early 1950's Africa which infiltrated her imagination, are all fundamental to her art. An anthropological eye is present in her ethnographical stories. In her interests in and reading of archaeology and anthropology she has understood that the ancient and universal mind of homo sapiens distils experience, observations and emotions into art and culture. Timmer's work unearths locality and personality: these amass in a cultural study and sense of experience and conjecture at the pre-scientific mind in its attempt to make sense of experiences and the world. Her works embody the energies of the relationships between man and their environments manifesting in the language of magic, superstition, belief and ceremony which influence her choice of materials and furnish the language for her work. Often there are reverberations echoing from social and political concerns. She sets her work in series, taxonomies and collections often resembling the anthropologist's concerns and the presentation often alludes to a collector's chaos. In these series of ceramic, clay and concrete masks, made over a period of time, her influences are varied, including the human need to bend identity to new situations - displacement, social status, physical changes, loss, and so on: other influences are those from folk traditions and tribal ceremonies which carry elemental emotions and intuitions. The masks gather here like an alchemical conference of elemental beings emerging into a material world. By using the form of masks Timmer insinuates to tribal cultures and, in casting, to death masks. Seeing death masks of Napoleon and William Blake for sale in the National Portrait Gallery in the 1980's was seminal in the idea of using a cast of her own face. Casting has a semblance of 'being/not being' and 'present/absent' which is also reflected in the title of the show.

45. Gallery: Thomas Dane 3 Duke St SW1 020 7925 2506

Artist: Caragh Thuring

Exhibition Text:

Caragh Thuring

The Foothills of Pleasure

Private view: Tuesday 23 May, 6-8pm

Exhibition dates: 24 May-15 July 2023

Thomas Dane Gallery

11 Duke Street, St James's, London SW1

For her new exhibition at Thomas Dane Gallery in London, Caragh Thuring (b. Brussels, 1972) takes as the starting point her own painting, The Foothills of Pleasure (2022). Its title, a seemingly familiar literary reference, is in fact imagined by the artist to describe the geology of volcanic landscapes, as well as intensifying human passions. These foothills, fertile but perilous, are a place where life and death coexist and where rock is melted, folded and reformed in an endless cycle.

Foothills #1, 2023
Foothills #1, 2023

Nature + Omnipresence

Extruded from this original painting Thuring has created an array of new landscape works that adapt, repeat and recycle fragments...
Foothills #7, 2023

Extruded from this original painting Thuring has created an array of new landscape works that adapt, repeat and recycle fragments from her highly personal visual language. Through this process of self-imitation, the new compositions share moments of connection, but also diverge profoundly, framing the same scene repeatedly but from different vantage points and ranges.

Foothills #2, 2023

Foothills #2, 2023

FURTHER INFORMATION

Alongside this volcanic series, and for the first time, Thuring has painted a group of portraits. These historical figures were...
Foothills #3, 2023

Alongside this volcanic series, and for the first time, Thuring has painted a group of portraits. These historical figures were all lovers of volcanoes, but also lovers in life: Lord Nelson, Emma and William Hamilton (the three of whom were entangled in a love affair) and Katia and Maurice Krafft (who perished together during an eruption in Japan). Conjured from varied existing portraits and painted sparsely to distil an imagined essence, these lovers cut across time and geography.

His Volcanology, 2023

His Volcanology, 2023

Her Attitudes, 2023

Her Attitudes, 2023

His Unconventional Tactics, 2023

His Unconventional Tactics, 2023

Portrait History

Foothills #5, 2023

Foothills #5, 2023

Katia, 2023

Katia, 2023

Maurice, 2023

Maurice, 2023

The works in the show have been painted on gessoed board, weavings and primed and bare linen, and include bespoke...

Foothills #6, 2023

The works in the show have been painted on gessoed board, weavings and primed and bare linen, and include bespoke carved wooden frames. The visual components that find their way into Thuring's intentional and precise language are layered into different contexts over time and across multiple series. With these she creates a confusing sense of depth on the flat surfaces of the paintings: backgrounds overlay foregrounds and objects appear to

reveal the space behind them. A cyclical geology operates within her work, which forces these constituent elements through a repeating gyration. Each element has come before, though its origin is obscured.

Caragh Thuring was born in Brussels in 1972 and has lived in the United Kingdom since 1973. Receiving a BA...

Caragh Thuring was born in Brussels in 1972 and has lived in the United Kingdom since 1973. Receiving a BA Hons in Fine Art from Nottingham Trent University in 1995, she moved to London the same year and currently divides her time between London and Argyll in Scotland.

Thuring's unique language relishes but undermines the inherent flatness of painting, destabilising the viewer into reassessing how they have been conditioned to look and see. Never making preparatory drawings, Thuring paints fluidly and intuitively, building and arranging imagery in opposition to traditional visual and logical hierarchies. In a constant filtering of the world, her fractured compositions of people and places interweave history, the present and the future into a glimpsed experience that's both technological and human.

For recent works, Thuring has commissioned bespoke cloth to use as her canvas. Digital renderings of previous paintings, photographs she has taken, and found images are woven on a loom, sewn together and stretched before being painted onto - 'I want to build the work into the surface, to continue the work I've already begun.'

In her series of window paintings, or 'lateral portraits' as the artist refers to them, window ledge displays reveal the self fashioning of the buildings' unseen occupants. Thuring is curious about what lies beyond, out of sight, or beneath the surface, be it man-made, a person, or a landscape. Volcanoes, their geological structures, and nuclear submarines both reoccur in her work and further emphasise the clash of the natural and the manufactured.

46. Gallery: VITRINE 15 Bermondsey Sq SE1 020 7564 7027

Artist: Romain Sarrot

Exhibition Text:

In response to the exhibition space, a window display covering sixteen meters in length, the artist proposes the theatrical installation, '9:00 AM'. It brings together a dozen quasi-fictional works that question the forms of transcendence. By its staging, the artist emphasizes that of the elevation. The windows are covered with a veil. Behind the opaque windows, we can see fragments of roofs and masks. A porthole underlines the presence of ladders. An "exit" symbol materializes a gateway on which is engraved 9:00 AM. Everything seems to signal an imminent departure... A sensation of lightness invades the visitor. The exhibition, 9:00 AM, in allusion to the popular song "Rocket Man" by Elton John and the "Third" of religious monks, brings together spiritual traditions. It evokes both the descent and the ascent. It attempts to represent the feelings of fear and euphoria, the desires for adventure and peace that emanate from the unknown.

The installation questions the search for a mysterious kind of euphoria that accompanies the sensation of elevation. It puts us in this very particular state of weightlessness and suspension, as if our soul was leaving the body. For Romain Sarrot, the impossibility, for humans, to be satisfied with their finite condition is at the heart of the exhibition. He thus wants to represent the struggle between the desire for adventure and peace, between comfort and danger, the struggle between belief and experience.

The artist stages the porosity between heaven and earth, ascendent and descendent movements, the top and the bottom. The title-hour 9:00 AM brings together spiritual traditions. It evokes "the Third", a prayer signifying both the descent and the ascent. The reference to 9:00 am is also present in popular culture, as in the song "Rocket Man" by Elton John. The song talks about an astronaut on a mission in space and whose family he misses. It is directly inspired by a science fiction short story by Ray Bradbury, the Rocket Man, told by Doug, a 14-year-old boy, whose father travels in space for three consecutive months, stays at home next to his grieving mother Lilly. In Bradbury's story, the rocket man is torn between his two lives as if was gravity pulling him back to the unknown adventure in the sky. Each time he returns, his wife experiences his living presence as a memory. The song highlights the feeling of fatality and loss on the part of the father. By

means of a theatrical installation, 9:00 AM therefore deals with latency and with the feelings it engenders. Romain Sarrot stages the euphoria of losing ground and the exaltation of elevation by using an all encompassing mystical white light, opacified window, fragments of roof-tops and ladders. The spectator is situated at the level of experience. He lives the experience as if he was omniscient.

One way of approaching the exhibition is to see how it explores forms of transcendence. Ascension is one of them. The spectator is moving beyond the limits of the physical world. We are entering into a spiritual realm, evoking the feeling of rising above the earth when one starts to fly. There are faces in silicon in the exhibition. They are inspired by the Mostasu: "talking statues" that served as an outlet for the frustrations and complaints of the people. The reference to this popular form of confession, coexisting with more traditional Christian confessions, introduces a more ambiguous take on transcendence and spirituality. The Mostasu is a hybrid sitting somewhere between the insect, the human and the animal. The use of silicon not only refers to human flesh but also to sexuality, as if we were looking at the repressed in religion.

Throughout the exhibition '9 AM', we are facing the profound dissatisfaction that lies underneath our mystical quests of euphoria. In John Steinbeck's "The Winter of Our Discontent", Ethan experiences the feeling of Weltschmerz. This term, introduced by German romantic poet Jean Paul, refers to the pain one feels when one realizes that our spiritual desires will never be fulfilled because of the physical limitation of a finite world. One could say that it is this pain that the exhibition is trying to translate visually. It thus plunges us into melancholia when we realize that this world will never satisfy our deepest desires.

Written by Anissa Touati.

Romain Sarrot's solo show is presented in collaboration with HATCH, Paris, FR, and is curated by Anissa Touati. It is the second show in VITRINE Bermondsey's gallery collaboration programme.

Anissa Touati

47. Gallery: White Cube Bermondsey 144 Bermondsey St SE1 020
7930 5373

Artist: Anselm Kiefer

Exhibition Text:

Art based on a novel

In 'Anselm Kiefer - Finnegans Wake', the artist's new paintings, sculptures and installations respond to (that is, struggle with and transform) James Joyce's novel of 1939. Kiefer first read the Irish writer as a young man, devouring Ulysses (1922) and embarking on a slow and spiralling relationship with the later, more exacting, Finnegans Wake. It is a book of circles and echoes, more or less overt or secret; its riverine movement begins in the midst of things, and turns back on itself on the final page. The novel seems to contain all words, all thoughts, all histories. Likewise, the works Kiefer assembles here, bristle with motifs and materials seen elsewhere in his art. There are fields of rubble and wire, skeletal sunflowers, the DNA helix, the ouroboros snake that eats its own tail. Concrete, copper, glass vitrines, unreadable books made of lead, Joycean inscriptions everywhere. It is as if language itself has become a material, a sculptural medium.

Read less

Finnegans Wake is sometimes spoken of as though it were a literary monument or ruin - radical but unread. But gaze at it or read aloud, a single page (perhaps even a single sentence or word) and you will find it contains a profusion of puns, references and invocations. Up to 70 languages are present, and numerous cultures: among them Egyptian, Irish, Norse, Islamic. All intermingled: 'Jewgreek is greekjew', as Joyce puts it in Ulysses. Kiefer's work has always been nourished by a multitude of written sources: poetic, philosophical, religious, scientific. 'They are like buoys in the sea. I swim to them, from one to the other.' Norse mythology, German metaphysics, the poetry of Paul Celan and Ingeborg Bachmann: such disparate writings cohabit in the space or time of the work. With Joyce, Kiefer invokes a writer who weaves the past and future of language into a single work. As if time itself does not exist, as if Joyce had been influenced by Kiefer.

'Anselm Kiefer - Finnegans Wake' completes a trilogy of exhibitions at White Cube Bermondsey, London. In 2016, 'Walhalla' presented sculpture and paintings that summon the heavenly hall of Norse myth and its complex afterlife in art, music and literature. In 'Superstrings, Runes, The Norns, Gordian Knot' (2019), Kiefer's sculpture and paintings, with their darkly sinuous forms and writhing materials, brought together Greek mythology, ancient forms of writing and the speculations of string theory. The new

exhibition, whose literary source only seems to be singular and contained, is the most ambitious of the three. Here, as in Kiefer's studio complex where works from several decades remain ready to be finished, we may encounter many turns of thought and phrase, many painterly or sculptural adventures, that have exercised Kiefer in the past. 'Anselm Kiefer - Finnegans Wake' is a passage in which his work rushes past us into the future - where we can say, with Joyce, 'Here comes everybody'.

- Brian Dillon, 2023

Anselm Kiefer was born in Donaueschingen, Germany in 1945 and has lived and worked in France since 1993. He has exhibited widely, including solo shows at the Palazzo Ducale, Venice (2022); Musée Franz Marc, Kochel, Germany (2020); Couvent de la Tourette, Lyon, France (2019); Astrup Fearnley Museet, Oslo (2019); The State Hermitage Museum, Saint Petersburg (2017); Albertina Museum, Vienna (2016); Centre Pompidou, Paris (2015); Royal Academy of Arts, London (2014); Tel Aviv Museum of Art, Israel (2011); Rijksmuseum, Amsterdam (2011); Louisiana Museum of Modern Art, Humlebaek, Denmark (2010); Grand Palais, Paris (2007); Guggenheim Bilbao, Spain (2007); SFMOMA, San Francisco, California (2006); Modern Art Museum of Fort Worth, Texas (2005); The Metropolitan Museum of Art, New York (1998); Neue Nationalgalerie, Berlin (1991); and MoMA, New York (1987).

In 2019 Kiefer was awarded the prestigious Prize for Understanding and Tolerance by the Jewish Museum in Berlin, and in 2017 he was awarded the J. Paul Getty Medal. In 2007 Kiefer became the first artist since Georges Braque 50 years earlier to be commissioned to install a permanent work at the Louvre, Paris. In 2009 he created an opera, *Am Anfang*, to mark the 20th anniversary of the Opéra National de Paris. In November 2020, Anselm Kiefer unveiled a permanent installation comprised of six vitrines at the Panthéon in Paris. Together with a composition by the French contemporary composer Pascal Dusapin, it forms an ensemble of new works commissioned by President Emmanuel Macron. This marks the first time since 1924 that such a commission has been effectuated for the Panthéon.

48. Gallery: White Cube Bermondsey 144 Bermondsey St SE1 020
7930 5372

Ajamu © Autograph
Artist: Autograph
Exhibition Text:

ABOUT THE EXHIBITION

For more than 30 years, Ajamu has unapologetically celebrated black queer bodies, the erotic sense and pleasure as activism. He has been at the forefront of genderqueer photography, challenging dominant ideas around masculinity, gender, sexuality and representation of black LGBTQ+ people in the United Kingdom.

Ajamu's evocative photographs present the lives and experiences of himself and those around him. From charged self-portraits to tender depictions of lovers, spirited images of friends to objects that his sitters use, The Patron Saint of Darkrooms foregrounds the community that has fostered an environment embracing the politics of pleasure. Since the 1980s, Ajamu has sought to use sensuality and desire as a creative practice, liberating representations of the black queer body.

"I want to pose the imagination, fiction and play in opposition to the constant framing of our black queer bodies and nuanced lived experiences from within a sociological framework".

- Ajamu

Autograph has worked with Ajamu since the early 1990s, and a selection of commissioned works by the artist are shown for the first time, including Black Bodyscapes (1994), focused on the private sexual realities of black gay men. These are displayed alongside his acclaimed series Black Circus Master (1997), Ecce Homo (2023) Ajamu's new portraits of black trans men, and more. The gallery is dominated by an imagined darkroom - coated in thick lines of latex - an allusion to the sense of anticipation in Ajamu's process.

49. Gallery: LUX Waterlow Park Centre N19

Artist: Beverley Bennett

Exhibition Text:

LUX is pleased to announce 'Simon Says/Dadda', a new solo exhibition by artist Beverley Bennett showing at LUX, Waterlow Park from 1 July to 19 August 2023.

'Simon Says/Dadda' is a collaborative project exploring father/daughter relationships among Black and Asian women and non-binary individuals, highlighting the deep impact that structural inequalities have within wider society.

Working in partnership with Grand Union, Birmingham; Metal, Liverpool; LUX, London; and The NewBridge Project, Newcastle, 'Simon Says/Dadda' is an ambitious large-scale film project bringing to light stories that are currently not represented in the visual arts. Comprising three core parts, 'Simon Says/Dadda' brings together numerous elements; gatherings, testimonies, collaboration and community, of Beverley's practice within the same body of work. Working over a longer period of time to allow for deeper connections and evolutions to manifest, the work has drawn together mediums that previously have been kept separate, to generate a whole.

With a title referencing patrilineal relationships, 'Simon' is the artist's father, and 'Dadda', the Grandfather on her Mother's side; 'Dadda' is also used as a term in Patois (the Caribbean/Jamaican dialect) to reference 'Father'. Looking at intergenerational legacy and father/daughter relationships, this iteration at LUX reflects on the artists' personal story and her relationship with 'Simon'.

The work has been developed since 2018 through a series of 'gatherings', a model the artist devised that differs from the more hierarchical model of the workshop with one person leading and sharing information with participants taking part in the activities. Instead 'gatherings' are cyclical, whereby everyone learns from each other and often formulate in myriad ways, from reading together to gathering at a party. This has created a 'tapestry of voices', an interweaving of communalities and differences that provide a broader view, an important part of amplifying intergenerational relationships.

This exhibition is generously supported by Arts Council England, The Elephant Trust and Serpentine (Support Structures for Support Structures Fellowship Programme).

Wednesday 19th July 7pm. Screening/Discussion with Beverley Bennett and Rehana Zaman. A special screening of all the works produced as part of the Simon Says/Dadda project followed by a discussion between artists Beverley Bennett and Rehana Zaman.

Role
Technique
~~Sexual~~
Gender
Families
Film
Flix

50. Gallery: Tate Britain Millbank SW1 020 7887 8825

Artist: Isaac Julien

Exhibition Text:

What Freedom Is To Me

Find out more about our exhibition at Tate Britain

[Twitter](#)

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Email

[Pinterest](#)

Isaac Julien (born, London, 1960) constantly pushes the boundaries of filmmaking as an art form. His works tell important stories, prioritising aesthetics, poetry, movement and music as modes of communication. Social justice has been a consistent focus of his films, which explore the medium's potential to collapse and expand traditional conceptions of history, space and time.

Over the past 40 years, Julien has critically interrogated the beauty, pain and contradictions of the world, while inviting new ways of seeing. This exhibition is the largest display of Julien's work to date, reflecting how his radical approach has developed from the 1980s to the present day. You will encounter films he made as part of Sankofa Film and Video Collective (1982-1992), as well as large-scale, multi-screen installations. Julien says, 'This gradual increase in scale - from one screen to two, to three, to five, and so on - has always been in service to ideas and theories: film as sculpture, film and architecture, the dissonance between images, movement, and the mobile spectator.'

What Freedom Is To Me presents a selection of Julien's expansive career. Places, events, and historical moments recur throughout Julien's films: from Notting Hill Carnival, to 1920s Harlem and abolition movements.

You are invited to choose your own route through the exhibition as a 'mobile spectator', encountering works at your own pace, in an order of your choosing. Moving through the multi-screen installations, you will experience different perspectives, and make connections of your own with Julien's films.

'Whenever I make a work, I'm making an intervention into the museum and the gallery, an intervention with the moving image. Radically and aesthetically, I want to aim for an experience that can offer a novel way to see moving images, in its choice of subject, in how it's displayed, in how it's been shot ... in every aspect. Since I entered the art world, that's what it's been all about'

Isaac Julien

'I'll tell you what freedom is to me. No fear.'

Nina Simone

Social Justice

Technic

Film

Wall

51. Gallery: Tate Britain Millbank SW1 020 7887 8825

Artist: Rhea Dillon

Exhibition Text:

A new body of sculptures by Rhea Dillon that consider the formation of British and Caribbean identities
Rhea Dillon: An Alterable Terrain brings together new and existing sculptures as a conceptual fragmentation of a Black woman's body. Examining material and colonial histories, theories of minimalism and abstraction, and Black feminist epistemologies. Dillon's works evoke elements - including the eyes, mouth, soul and hands - of an amorphous, conceptual body that considers the formation of Caribbean and British identities.

Art Now is a series of free exhibitions showcasing emerging talent and highlighting new developments in British art.

Sponsored by the Art Now Supporters Circle:

Princess Alia Al-Senussi, Candida Gertler, Henry Moore Foundation, Tierney Horne, Lalla Hurst & family, Lyndsey Ingram Ltd, James Lindon, Véronique Parke, Catherine Petitgas, Alice Rawsthorn, Matthew Slotover and Emily King, Thomas Dane Gallery The William Brake Charitable Trust

And Tate Americas Foundation

Identity / race

Gender
colonial

Bodies

52. Gallery: Vitrine Fitzrovia 38 Riding House St W1

Artist: Rudy Loewe

Exhibition Text:

'A Significant Threat' brings together paintings on canvas and board produced over 2022 and 2023, which are part of an ongoing visual examination of archival research carried out during Loewe's PhD in The National Archives from the Information Research Department, a secret unit within the Foreign & Commonwealth Office. The documents uncovered serve as source and reference material to the heavily researched and informed paintings, which reflects on the artist's Caribbean heritage and interprets the history and stories they have found during their research.

Giving voice to those suppressed by the British state during this period, Loewe wants to unearth forgotten and hidden figures to bring justice and pay tribute to the work undertaken for Caribbean independence. In doing so, they question the dominant retelling of independence that has been prescribed and controlled by the British Empire.

On the main wall of the gallery a group of paintings are installed in a comic book format - outlined and ordered in the direction of reading or viewing - from top left to bottom right. Like the content of the paintings which bring together text and imagery, the format ensures the works remain accessible, allowing the viewer to learn about this important part of history by providing context and imagery entwined.

The 'Trinidad' series presented in this exhibition highlights moments from the Black Power Revolution in Trinidad & Tobago in February 1970. This included a growing atmosphere of rebellion at Carnival, depicted in 'February 1970, Trinidad #1', black Trinidadians in solidarity with Asian Trinidadian sugar workers, as seen in 'March to Caroni, Trinidad #2', and soldiers from the Teteron Bay barracks in 'An Unsuccessful Rebellion, Trinidad #3'. Further instances of uprising that were suppressed by British colonial rule are depicted in other paintings in the exhibition, such as The Second Regional Black Power Conference, scheduled to take place in 1970 in Barbados. Loewe made a Freedom of Information request to access the archival record documenting a proposed visit by the Foreign & Commonwealth Office to the conference for an individual linked to the Swiss Press Review, but the Foreign, Commonwealth & Development Office denied the request as a matter of national security. However, Loewe did uncover that in 1969 the Information Research Department infiltrated the First Regional Black Power Conference in Bermuda. This story is seen in 'The First Regional Black Power Conference, Bermuda #1'.

ethnicity Racism

Included as part of the exhibition is a reading space created by the artist. The space offers visitors time for reflection and an opportunity to read and engage with material Loewe has used as reference or been influenced by. Fundamental aspects to Loewe's practice is understanding and context which allows for informed interpretation of the history they are depicting.
On Saturday 22 July at 12pm, VITRINE will host an artist talk at the gallery in which Loewe will discuss their research and work.
Approx. duration 1 hour.

53. Gallery: Camden Arts Centre Arkwright Rd NW3 020 7472 5500

Artist: Martin Wong

Exhibition Text:

Camden Art Centre is proud to present the European exhibition of the work of Chinese-American artist Martin Wong (born 1946 in Portland, Oregon, died 1999 in San Francisco).

Martin Wong is widely recognised for his extraordinary depictions of social, sexual and political scenographies from the 1970s, 80s, and 90s. Weaving together narratives of queer existence, marginal communities, and urban gentrification, Wong stands out as an important countercultural voice at odds with the art establishment's reactionary discourse at the time.

Heavily influenced by his immediate surroundings, Wong's practice merges the visual languages of Chinese iconography, urban poetry, graffiti, carceral aesthetics, and sign language as well as drawing heavily on the Latin American community he became so closely involved with. His work offers an important insight into a decisive period of recent American history, as told through its changing urban landscapes and unfolding hidden desires.

Martin Wong: Malicious Mischief presents a survey of over 100 of the artist's works. It encompasses early paintings and sculptures made in the euphoric environments of San Francisco and Eureka, California, in the late 1960s and early 1970s; Wong's iconic 1980s and 1990s paintings, made during his time in a dilapidated New York City; as well as his reminiscences on the imagery of the East and West Coast Chinatowns, made prior to his premature death from an AIDS/ HIV-related illness.

Sexuality
marginal communities
Ethnicity [Art Hx?]

54. Gallery: Design Museum 224-238 Kensington High St W8 020
3862 5900

Artist: Ai Weiwei

Exhibition Text:

What to expect

Ai Weiwei is one of the most significant and recognised artists working today. Known around the world for his powerful art and activism, Ai does not differentiate between disciplines: his practice glides across art, architecture, design, film, collecting and curating.

This major exhibition, developed in collaboration with the artist, is the first to present his work as a commentary on design and what it reveals about our changing values. Through his engagement with material culture, Ai explores the tension between past and present, hand and machine, precious and worthless, construction and destruction.

The exhibition draws on Ai's fascination with historical Chinese artefacts, placing their traditional craftsmanship in dialogue with the more recent history of demolition and urban development in China. The result is a meditation on value - on histories and skills that have been ignored or erased.

Discover some of the artist's most important works displayed alongside collections of objects that have never been seen and new commissions made for the exhibition.

#MakingSense

Achism · History
Design
materialis
Ethics ·

55. Gallery: Gasworks 155 Vauxhall St SE11 020 7582 0159

Artist: Kent Chan

Exhibition Text:

Gasworks presents Future Tropics, the first UK solo exhibition by Amsterdam-based Singaporean artist Kent Chan.

Chan uses film, sound, and installation to consider the relationship between climate and culture, and its ramifications on society. In Future Tropics, he inserts a microclimate into the gallery space alongside new and existing moving-image works that speculate on the tropical imaginary and the context, politics, and aesthetics of heat.

In his new spatial installation, 'Monsoons', a series of humidifiers and heat lamps are dispersed around the gallery space. Mimicking the hot and humid climatic conditions of the tropics, they turn on and off, recreating seasonal shifts of weather. These climactic devices upend the traditional climate-control systems of Western museums, where cool and dry conditions are imperative, and where order and systems reign. Under a warm hue of yellow light an endless summer lingers. Days and nights, geographies, histories, and cultures all blur into one.

These conditions are narrated in 'Future Tropics' (2023), a new film by Chan that speculates upon the ramifications of earth's warming and consequent loss of climate variation. The film pushes observations of tropical expansion to their extreme ends. It follows fictional characters as they explore future societies and environs, ultimately asking the questions "if the entire world turned tropical, what would it mean to have an Old and New Tropics? How would our global culture and geopolitical relations be reshaped in a mono-climatic world?"

Alongside the film, is a presentation of 'Warm Fronts' (2021-ongoing), a series of transmissions from across the tropics that tap into electronic music's long-held associations as forms of futurist statement. Displayed over four screens are sets by musicians from different regions of the tropics (Guillerrrrmo [Brazil], Makossiri [Kenya], Kaleekarma [India], Gabber Modus Operandi [Indonesia]). Together they create a sonic and solar alliance built upon their shared histories and the connectivity of heat. Nearby, four posters introduce a micro-fiction inspired by each performer that foretell a radical tropical future.

The tropics are expanding, they cover almost 40% of the Earth's surface area, and by 2050 more than half of the world's population will live there. Future Tropics situates this zone within a future tense, a place of possibility and imagination, at-odds with the global narrative of the region being behind and out-of-time.

What's
Geography? Ecology?
Science
Global culture

S
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Chan's prescient work expands our geoclimatic imagination as we move towards a post-climatic world.

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56. Gallery: Herald St Museum St 43 Museum St WC1 020 7168
2566

Artist: Cary Kwok

Exhibition Text:

paintings encased in artist's frames, which present quiet moments suffused with tenderness. Still lifes of domestic items, portraits of gazing men, and sublime landscapes are rendered in a soft, dreamlike realism, marking a change in mood while continuing imagined, cinematic narratives which have pervaded Kwok's practice. Installed among these is a functional light switch by the artist mimicking vintage Bakelite styles, its phallic toggle continuing the humour and eroticism of his earlier work.

Signicism
"ordinary" moments
sexual channel.

The intimate vignettes in the exhibition unfold like scenes in a movie. Storytelling lies at the heart of Kwok's work, inspired by the period films he watched as a child and his continued passion for the genre. His paintings are akin to film stills and details of sets - even when devoid of characters, the carefully accentuated objects and directed lighting hint at events unravelled and actions to come. In one work, a looming head casts a shadow on a warm burling wood grain near wisps of smoke drifting from a lit cigarette, resting in an ashtray and gently smudged with lipstick. The same pink gloss is found on the rim of a wine glass in another piece, with raking light revealing the gleaming translucence of an opened wine bottle sitting just out of the frame. When conceiving these works, Kwok sets a scene in his head, referencing directors he admires, continuing plotlines from his own previous compositions, and playing out fantasies in his mind.

Kwok instils a tangible presence and heightened sense of emotion of equal measure in his windswept seascapes as he does to two toothbrushes embracing in a cup or portraits of close friends and lovers. A few works within the show are grounded in the artist's own memories and obsessions, from a sudden storm lighting up the clouds on a Uruguayan coastline, to finding heart shapes in leaves. Some are titled after favourite songs, such as Ben Folds's 'The Luckiest' and Patsy Cline's 1957 country classic 'Three Cigarettes in an Ashtray', the lyrics of which suggest a tragicomic sequence of events. This series marks a departure from a more graphic style of meticulously planned compositions to a gentle realism truer to the artist's own hand. While all the works depict fictional scenes, they are loaded with sentiments taken from Kwok's life as well as the books, movies, and music he absorbs.

The object-like paintings in the exhibition above all emanate a mood. A number are bathed in a palpable 1980s quotidian glamour, while others reveal a contemporary romanticism. Loaded with poignancy, the works blend personal musings and imaginative reveries. Through these glowing tableaus, Kwok encapsulates moments of wonder, magnifying emotions and revelling in the magic of details.

Autograph

Agnes

57. Gallery: Amanda Wilkinson Gallery 47 Farringdon Road EC1M
020 3355 2416

Artist: Phoebe Unwin

Exhibition Text:
No text

58. Gallery: Bobinska Brownlee New River Tower Court,
Canonbury Street N1 07866 063 663

Artist: Jacob Wolff

His Way Technical

Exhibition Text:

Jacob Wolff presents an installation in homage to Giacomo Balla's wall paintings in legendary 1920s futurist cabaret and nightclub Bal Tik Tak in Rome.

Almost a century after it was painted, a mural by Giacomo Balla was discovered under wallpaper in a building on the Via Milano in Rome. This was the site of the Bal Tik Tak, a Futurist nightclub from 1921.

Jacob Wolff was invited to visit the mural while it was being restored. This experience, along with the surviving photographs and sketches of Balla's designs provide the framework for this exhibition.

Wolff's work combines pattern and chance with techniques he has developed using glass and spray paint. His work is concerned with how forms come into being, manual intelligence and crystallisation of time.

The Bal Tik Tak installation includes murals, sculpture, paintings and neon.

Jacob Wolff (b.1986, Winchester) studied at The Ruskin School of Art, University of Oxford, before receiving an MA from the Royal College of Art in 2015.

In 2019 he was awarded the Fellowship in Contemporary Art at the British School at Rome.

Recent group exhibitions include New Breeders, Grölle Gallery, Wuppertal and Rainbow's Edge, Tin Man Art, London.

His work has been shown at the New Art Centre at Roche Court, Camden Arts Centre and Museion, Bolzano.

The private view, on Thursday 15 June 5-8pm, includes live music by saxophonist Wes Frankel.

There will be other events during the exhibition, including a private view on Tuesday 18th July, the date of Giacomo Balla's birthday in 1871, and a closing view in late August.

Images: Andy Keate (installation shots) | Jacob Wolff (documentation)

[Press release](#)

59. Gallery: Cabinet 132 Tyers Street SE11 020 7820 0277

Artist: Ed Atkins

Exhibition Text:
Ed Atkins
Refuse
2019

*Software
Technology
Gaming*

Two-channel realtime 3D simulation authored in a custom version of the Unreal Engine

Refuse.exe is a two-channel realtime 3D simulation, authored in a custom version of the Unreal Engine: a software development environment used to make video games.

The artwork is two projections on two screens - the upper screen in the ground floor gallery, the lower screen in the basement gallery. Objects fall through the upper screen, freezing momentarily, before continuing to fall, landing in a pile on the lower screen. Refuse.exe is not a video, it's an app, running on a high end custom PC.

Each run-through of Refuse.exe is unique. The objects drop in the same sequence and at the same time per playthrough - but their movement while dropping, their landing and their accumulation differs every time, at the whim of the physics simulated.

More information about Refuse.exe can be found in the accompanying text *Three Pieces of Bread*, which can be read at the following link

<https://cabinet.uk.com/ea-threepiecesofbread>

60. Gallery: Copperfield

Artist: Ty Locke

Exhibition Text:

For his first London solo exhibition with Copperfield titled Kitchen Sink Drama, Ty Locke has taken over the gallery's back office and kitchenette, working with the walls, surfaces, sink and cupboards. Locke's works often deal with domestic breakdown, reflecting on his own childhood as one of 7 siblings growing up in working class Kent with a good helping of bad luck. Entering the office and kitchenette area into the exhibition, visitors will push their way through Same Shit Diff Day, a bead curtain executed in strung together self-roll cigarette filters.

Lifting the text "Same shit diff day" from an entry scrawled across 2 empty pages of his mum's diary Locke found while she was in prison, he subtly unloads his dark humor across the objects that make up the room. Mirrors are inscribed with positive little marks like smiling suns and wiggles, while the cryptic ID tag number carved into the corner is the only reference to the origin of these marks found in the margins of his mums' letters sent to him from HMP Bronzefield.

Other works are preoccupied with transforming useful domestic objects, rendering them useless in the conventional sense through processes which are incredibly labour intensive and tragicomic. The masochistic processes involved in filling all holes in a colander with circles of plastic removed from a nearby kettle, meticulously fabricating net curtains from hundreds of Rizla Papers, or welding a ladder into a circle, become a sort of therapy for Locke.

Talking about dysfunction by causing dysfunction.

raising dysfunction
class
of life
family

Grove painting Psychosocial

61. Gallery: Hannah Barry Gallery 4 Holly Grove SE15 07850
639570

Artist: George Rouy

Body Painting Figure

Exhibition Text:

BODY SUIT George Rouy 3 June - 9 September 2023 Human beings need reinforcement and refuge, pleasure does not necessarily seduce us from the tasks at hand, but can fortify us. The pleasure that is beauty, the beauty that is meaning, order, calm. - Rebecca Solnit Skin encloses and enshrines the body's complex internal workings in a way that makes them both safe and mysterious. - Jack Hartnell However we may wish to keep in one posture - for it is in these Ecstasies that lines of pure poetry suddenly flow as if liquefied by a great heat - so to remain in one posture was against nature. Perhaps it is against the nature of things also. We snatch the intensity because we are aware of the change that must alter, of the discord that must interrupt. - Virginia Woolf The contents of these new BODY SUIT paintings by George Rouy are at once the contents of the unconscious mind, the world of fantasy and imagination, and lived experience; at once contradiction, resolution, belief. The group of ten works that make up the exhibition give equal prominence to physical and psychological experiences of the figure, traversing a propulsive line between internal and external positions: internal gaze reflected through external object and vice versa. BODY SUIT is something we wear, and also something we are; it speaks to how we feel in and outside our bodies, how we carry ourselves and how that mass of feeling and feeling of mass constantly shifts and moves: a series of truths that are fluid and flexible, and at times dissonant, misleading, or even humorous. Like the two groups of work made before this one (Shit Mirror and Belly Ache), BODY SUIT combines the physical and the psychological to confront the figure with intent and cause; a continued, committed line of inquiry. George Rouy's paintings dissolve and dismantle unpredictable barriers between internal and external to bring forth a singular experience of the figure: in and out of space and place; in and out of time past, phantom and present; and - most dangerous and difficult of all - in and out of body and mind itself. In BODY SUIT he sets all these thoughts and ideas out and offers them to us without compromise. George Rouy (b. 1994, Sittingbourne, UK). Lives and works in Kent.

psychological

62. Gallery: Lisson Gallery Lisson st 67 Lisson St NW1 020
7724 2739

Artist: Sarah Cunningham

Exhibition Text:

"There is an immense reward to be found in that frozen forest. There the transfiguration of all living and inanimate forms occurs before our eyes, the gift of immortality a direct consequence of the surrender by each of us of our own physical and temporal identities."

- JG Ballard, *The Crystal World*, 1966

Lisson Gallery presents its first solo exhibition by British painter Sarah Cunningham exploring psychological spaces and multifaceted landscapes that the artist composes within her layered and generative canvases. This new body of paintings - including a major triptych and large-scale works, alongside smaller panels - focusses on Cunningham's abstract forays into kaleidoscopic environments and imagined forest clearings, which she constructs over time through layer after layer of gesture and radiating bursts of light, line and colour.

Cunningham (b.1993) pulls from a multitude of literary, art historical and personal references, adopting and dissolving these situations through vivid, expressionistic mark making. The exhibition takes its title from one such influence, JG Ballard's 1966 science-fiction novel, *The Crystal World*, although her own crystalline scenes are structured from constantly shifting, penumbral planes and collaged fragments, leading viewers through the proscenium arch towards new worlds beyond. The earliest work also lends its title to the show: *The Crystal Forest* depicting a fractured vortex of earth, trees and sky, merging multiple viewpoints and testing the boundaries between human beings, nature and landscape.

Cunningham's is not a single forest - although influenced by the woods around her hometown of Nottingham and those of Guna Yala in Panama, where she undertook a residency in 2018 - rather it represents a wider diversity of interconnecting ecosystems, species and even possible future forests. Time intervenes and splinters in the triptych at the centre of the exhibition, entitled *I Will Look into Earth*, with its central panel having been added as a last action, bringing immediacy, space and light to the scene, while pulling apart and reconfiguring its original, dualistic state. All works undergo Cunningham's demanding process of layering, erasure, rebalancing and occasionally, wholesale destruction, as was the case both with *Urchin Shelter*, a painting brutally cut from a larger entity and re-stretched into its final form, or in another ocean-themed canvas, *Oyster Catcher*, flipped

Landscape
native
(ecosystem)

upside down to create bedrock from sky and to transform dappled sunlight into shoals of fish and tumbling crustaceans. An improvisatory approach to materials also influences every fluid gesture and crystalline composition she makes, whether using cloth to drag and remove paint or by adding branches and other wooden extensions to brushes as a means to extend or alter her arm's length, as in *My Body is a Drowning City*, which maps Cunningham's figure through alternate horizontal and gravitational sweeps. Her unusual, nocturnal practice of working through the night further estranges her limbs and thoughts from any systematic, painterly movements, resulting in works that briefly dwell in darkness only to culminate in the arrival of the dawn chorus. This is Sarah Cunningham's first solo show in London after completing an MA in Painting at the Royal College of Art in 2022 and being presented in exhibitions in Vancouver, Berlin, Los Angeles, New York and Aspen.

Technique

63. Gallery: National Portrait Gallery

Artist: Yevonde

Exhibition Text:

An exploration of the life and career of Yevonde, the pioneering London photographer who spearheaded the use of colour photography in the 1930s.

Yevonde: Life and Colour tells the story of a woman who gained freedom through photography - as she experimented with her medium and blazed a new trail for portrait photographers. The exhibition features portraits and still-life works produced by Yevonde over a colourful sixty-year career, and draws on the archive of her work acquired by the Gallery in 2021, as well as extensive new research by our teams.

Yevonde: Life and Colour is supported by The CHANEL Culture Fund, and builds on Reframing Narratives: Women in Portraiture, a major partnership project that aims to enhance the representation of women in the Gallery's Collection.

Art
Art
Gender

64. Gallery: The Nunnery Gallery 181 Bow Rd E3 020 7538 1719

Artist: Lucy Orta

Exhibition Text:

Led by international artist and researcher Lucy Orta, in partnership with London College of Fashion's Making for Change as part of The Portal Centre for Social Impact, the participants of the Traces: Stories of Migration workshops came together to share textile knowledge, follow the threads of community migration in the context of the East End rag trade, and celebrate east London's history of clothing and textile industry. As the culmination of a 2-year project involving over 80 residents across Newham and Tower Hamlets, the installation is a collective tapestry of lived experiences.

The walls of the Nunnery Gallery will reveal two distinct artistic responses that celebrate the collaboration. A 'Portrait Gallery' by Lucy Orta: a frieze of 40 large format canvases depicting the makers involved in the workshops recalls motifs from their migration stories. 'Story Cloths' made by each maker depict their physical or metaphorical journeys using a range of dexterous textile craft techniques.

On display will also be excerpts from *Needle Around Her Neck* (Fair Acre Press), a collection of poems penned by author and Royal Literary Fellow Nathalie Abi-Ezzi, who accompanied the project. A film produced by AKO Storytelling Institute that follows the journey of the Story Cloths will debut at the exhibition.

An inspiring public programme accompanies the exhibition, featuring workshops on upcycling fabric offcuts, Nakshi Kantha embroidery techniques, botanical bundle dyeing, and an introduction to oral history and more, featuring some familiar faces from *Traces: Stories of Migration* participants. The programme provides opportunities to experience and appreciate the deep connections between storytelling, migration, heritage, and textile-based craft.

Traces: Stories of Migration is supported by the National Lottery through Arts Council England, the Portal Trust, Foundation for Future London, and the AKO Storytelling Institute, as well as Bromley by Bow Centre, Making for Change as part of The Portal Centre for Social Impact, Rosetta Arts, The Fashion District, and The Lab E20.

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65. Gallery: Pangolin London 90 York Way N1 020 7520 1480

Artist: Nigel Hall



66. Gallery: Rocket 4-6 Sheep La E8 020 7254 8391

Artist: Martin Parr

Exhibition Text:

Martin Parr | born 1952

Martin Parr is a British documentary photographer known for his photographic projects that take an intimate, satirical and anthropological look at aspects of modern life, in particular documenting the social classes of England, and more broadly the wealth of the Western world.

Rocket presented the first commercial London gallery exhibition of Martin Parr's photographs in 1997. Rocket has collaborated with Parr on eleven solo exhibitions and exclusively represents his original photographs in the United Kingdom - and internationally through close partnerships with other art galleries.

Photographs by Martin Parr are held in numerous British public collections including: Tate Gallery, London; V&A London; The Hepworth, Wakefield; Arts Council of Great Britain; Government Art Collection. International collections include Bibliotheque Nationale, Paris; J Paul Getty Museum, Los Angeles; Museum of Modern Art, New York; Los Angeles County Museum; Australian National Gallery, Canberra.

Class
Health
Western world
Anthropology

67. Gallery: San Mei 39a Loughborough Rd, Myatts Field South
SW9 020 7095 9771

Artist: Melanie Jackson

Exhibition Text:

San Mei Gallery is pleased to present a solo exhibition by Lambeth-based artist Melanie Jackson. This exhibition will be the first staging of Rouge Flambé, an ongoing body of new work linking fire, flame, animation, kiln, sun, water and earth. At San Mei Gallery, she presents a selection of ceramics, drawings and animation and an opening text co-authored with Esther Leslie, available as a booklet from the gallery front desk.

This new body of work animates connections between protean materials, objects and symbols from the Middle Ages through to the era of colonial conquest and our contemporary world. It takes its name from the red oxide ceramic glaze known by its French moniker rouge flambé, translating to 'red flame' in English. Rouge Flambé draws on medieval "fire rocks" found in English and Scottish bestiaries.

In these illustrated compendiums largely describing various animals, fire rocks were placed alongside beasts as animate and even gendered beings believed to be native to the East. These European "fire rocks" that were speculatively to be found in the East were simultaneous with the sun worship and sacrificial red glazes of Ming dynasty copper-red vessels - xiānhóng (鲜红, "fresh red") and bāoshihóng (宝石红, "ruby red") - made for Imperial sacrificial ceremonies at the Altar of the Sun, later emulated in Europe as flambé wares in the nineteenth century, and continuing to the present. Jackson looks to these artefacts as lively testimonies of an incendiary history and violent cultural exchange, such as the burning of Yuanmingyuan (the Old Summer Palace in Beijing) by British military fire in 1860. During this act of colonial vandalism thousands of priceless objects and artworks were looted, subsequently to be emulated by potteries across Europe. As such, Rouge Flambé unearths destructive encounters at state level that precipitate not only slow violence, but also kinships and fusions away from the source of power at street level.

Around these cross-class and transcultural collisions and encounters, Jackson pays attention to the symbolic and affective meanings that circulate around the colour red: warning, danger, anger, rage, shame, joy, luck, and hope. In Europe, medieval clerics likened working people to beasts of the field to endorse feudal dominion over them, and over nature. However, as much as animal bestiaries and animal monstrosities functioned in this

Colonial
Scientific
Technique
History

process of domination, animals also acted as symbols of resistance, bravery, transformation and magical defiance. Animals move between national stories, playing different narrative functions, and ultimately escape from them. Monkeys, in particular, take form in many wares in China and are mirrored in the flambé ceramics of Europe in the nineteenth century. Jackson's irreverent ceramic sculptures are based on The Red Uakari Monkey of the Amazon basin, colloquially known since the colonial period as The English(*man*) because of its bald pate and bright scarlet face.

From sun worship to scorched earth, from the mediaeval bestiary to meme animals, from the red of shame and humiliation to the red of anger and defiance, the spectre of extinction vies with small acts of resistance and the persistence of hope.

Expanding from this first exhibition, *Rouge Flambé* will culminate in a future film and a long-form publication co-authored by Melanie Jackson and writer Esther Leslie.

68. Gallery: Seventeen 270 Kingsland Rd E8 020 7729 5777

Artist: Rhys Coren

Exhibition Text:

Coren works across animation, writing, performance and painted marquetry; each media displaying an obvious pleasure in rhythm, form, colour and texture, space and negative space. The wall works contain cartoon-like clouds broken by grids of colour and texture, raking perspectives, drop shadows and the interplay of frenetic lines. Coren describes the direct link between his experience of music and the visual language of his practice, crediting the structure and strategies found in electronic dance music, jazz and disco as the genesis of the works.

Recent commissions include a permanent public installation in Mayfair, a collaboration with Umbro and a moving image work as part of Lumiere London in the Royal Academy Courtyard. He also curated the group exhibition Cuts, Shapes, Breaks and Scrapes at Seventeen, London alongside Gabriel Hartley and he has co-founded curatorial projects including [Opening Times](#) and [bubblebyte.org](#).

Rhys Coren (b. 1983, Plymouth, UK) completed a Postgraduate Diploma at the Royal Academy of Art in 2016 and lives and works in London.

Musical
Technical

Time Dislocation History Climate

69. Gallery: domoBaal 3 John St WC1 07801703871

Artist: Ailbhe Ni Bhriain

Exhibition Text:

Domo Baal is delighted to present Interval One (Dream Pool), Ailbhe Ni Bhriain's fifth solo exhibition at the gallery. This is an exhibition of richly material works, with a multi-layered meditation on time running throughout. In the main gallery a monumental tapestry fuses early photographic portraiture with imagery of underground caves and extinct animals; a large floor-based sculpture forms a mysterious, reflective tableau; positioned throughout the building, a series of abstract prints and objects evoke the world of the archive and the museum. Ni Bhriain creates visual worlds that are at once precise and enigmatic, exact and elusive, drawing the familiar into a register of interruption and disorientation. At the core of her work is an exploration of dislocation, with historical displacement considered against the spectre of loss that haunts the contemporary imagination.

This exhibition forms the beginning of a new and evolving body of work, in which the artist connects nineteenth century legacies with narratives of the underworld and contemporary climate anxiety. It is defined by the deeply associative approach familiar from Ni Bhriain's film works, in which disparate elements come together to capture a dreamlike theatricality and an unsettled sense of past and future.

The exhibition's title is a reference to 'The Dream Pool Essays', a text by the Chinese polymath Shen Kuo in 1088. Included in this book's vast array of subjects are geological recordings that are considered to be the earliest observations of climate change. Selected presentations of Ni Bhriain's work in 2022-2023 include: Art Basel (with Kerlin Gallery); The Kitchen, New York; Gagosian Deitch (during Art Basel Miami Beach); Lismore Castle Arts; Nottingham Contemporary and The Glucksman, Cork (with Hayward Touring); the 16th Lyon Biennial; IMMA, Dublin; Solas Nua, Washington DC; PhotoIreland Festival, Dublin; Centre Culturel Irlandais, Paris and CCA Glasgow.

Works by Ni Bhriain are held in the collections of Musée d'art contemporain (MAC Lyon) France, Crawford Art Gallery, Cork, Ireland, The Arts Council of Ireland, Trinity College Dublin, and OPW (Office of Public Works) Ireland. Domo Baal is delighted to work alongside Kerlin Gallery, Dublin who will present her first solo show at Kerlin in November 2023.

Ailbhe Ni Bhriain and Domo Baal would like to thank Culture Ireland/Cultúr Éireann for their support of this exhibition.

70. Gallery: Vardaxoglou 7 Royalty Mews W1 020 8154 9096

Artist: Niamh O'Malley

Exhibition Text:

Vardaxoglou Gallery is pleased to present Niamh O'Malley's first solo exhibition in London following her representing Ireland at the 59th Venice Biennale in 2022. This is Niamh O'Malley's first solo exhibition with Vardaxoglou Gallery and a text by Chris Fite-Wassilak will accompany the exhibition.

Through sculpture and moving-image installations, Niamh O'Malley (b. 1975, Co. Mayo) situates her objects carefully, accounting for the room and the context with the same care and attention as she selects her distinct repertoire of materials. The artist takes notice of our distance from the world, complicating the potential function of each elusively familiar object she makes.

This exhibition brings together a group of recent and unseen sculptures made with craftspeople in Ireland. These sculptural works consist of recognizable materials such as wood and stone that partly adheres to their conventional use within furniture and architecture but, in each case, highlights their new absoluteness. For example, in *Shelf (held)*, 2023 displayed for the first time in this exhibition, glass wood and steel are used as tools to frame, fragment or obscure from view. These materials are placed together in a fragile composition that remains poised and deliberate, despite its tension.

O'Malley's moving-image work captures slight moments, from the breath of a broken vent to *here*, a small digital square which allows the sun to pass through it. At first glance, the video work *Sun*, 2023, appears static but this 'real-time' capture, in its subtle and silent repetition, resituates us in a space of attention.

O'Malley's intent to hold things apart for a moment, her effort at capture, along with the expression of the intrinsic qualities of each of her chosen materials, come together in this exhibition as a new landscape of forms.

For further information please contact info@vardaxoglou.com.

Sculpture
Materials

71. Gallery: Maureen Paley 60 Three Colts La E2 020 7729 4112

Artist: Avis Newman

Exhibition Text:

Maureen Paley is pleased to announce a new exhibition by Avis Newman. This will be her second with the gallery and her first at 60 Three Colts Lane.

"The work presented in this exhibition forms part of a larger ongoing series entitled Thirteen Chapters, which is a meditation on notions of conflict. This is a reflection on the writing of Sun Tzu's Art of War and the lasting significance of the poetry of the German/French poet Paul Celan. The limits of language and what cannot be said has had a great effect on me as a visual artist and the notion that the image is beyond language has always been a truism for me. This conundrum has been ever present.

Aporia (Thirteen Chapters), i
acrylic on linen canvas
25 x 20.3 cm
9 7/8 x 8 in
2022-23

■

Strategies of Engagement VI (Thirteen Chapters)
acrylic and chalk on unstretched cotton canvas

2 part work:
1. 192 x 183 cm
75 5/8 x 72 in
2. 20 x 20 cm
2. 7 7/8 x 7 7/8 in
2018-22

■

Strategies of Engagement VII (Thirteen Chapters)
acrylic and chalk on unstretched cotton canvas
232 x 183 cm
91 3/8 x 72 in
2022

■

There are such incomprehensible events in the world, near impossible to classify or comprehend, where experience and embodied trauma are so compressed and overwhelming, that it exceeds comprehension. In this context, speech is reduced to a stutter. Imaginary strategies of engagement, depicted in encoded signs and inscriptions, attempt to bring to the mind of the viewer different modalities of collective social meaning and the autonomy of the individual. The work endeavours to become an arena for the

Conflict
Trauma
Social
meaning v/s
Individual

viewer's deliberation on the nature of being and an exploration of the 'imaginary' that art embodies. It is integral to how I see and understand the past in the present moment and the workings of memory.

The exhibition takes its title, *Watching the Map*, from the installation in the second of the two gallery spaces, and reflects on the ancient Chinese notion of 'the ground as square and the sky as a dome' - a conceptual construct that has been familiar in many different cultures as symbols of the universe. Here the viewer is invited to consider the idea of 'watching' as an active mapping of change. In the main gallery, the large unstretched canvases allude to emblems, banners or scrolls. The movement of paint and the irrefutable effect of gravity on liquidity attempts to ground the viewer in the here and now.

Watching the Map (Thirteen Chapters) I
acrylic on cotton canvas, acrylic and ink on cotton canvas,
acrylic on linen canvas, acrylic on paper, ink on paper, graphite
on wall, wood and glass (optional)

17 part work as shown: 1. 120 x 125 cm - 47 1/4 x 49 1/4 in, 2. 95
x 100 cm - 37 3/8 x 39 3/8 in, 3. 75 x 85 cm - 29 1/2 x 33 1/2 in,
4. 25.5 x 30.5 cm - 10 x 12 in, 5. 21.5 x 30.5 cm - 8 1/2 x 12 in,
6. 20.5 x 25.5 cm - 8 1/8 x 10 in, 7. nine folded paper wall
works, 8. 88 x 40 x 50 cm - 34 5/8 x 15 3/4 x 19 3/4 in (Bentwood
chair), 9. graphite drawing on wall

2023

■

The work is conceptually rooted in a Modernist notion of the white page as an infinite space in contrast with forces of materiality and incorporates works on paper, stretched and unstretched canvases and objects, where 'assemblages of interchangeable elements, layered, hung, and partially overlapped, are arranged in sets or sequences that resist an absolute fixity.'*

Language has always been integral to my thoughts and I have looked to poets and thinkers who have questioned narrative as a linear progression, reflecting my interest in mobile states of thought and unconscious processes. My work since 2007 brings together layered references where meaning is not absolute - existing as a myriad of interpretations, taking the form of multiple elements collectively referred to as *Configurations*." - Avis Newman, 2023

*Catherine de Zegher, *On Line: Drawing Through the Twentieth Century*, The Museum of Modern Art, New York, 2010 pp. 108-109

Modernism

72. Gallery: The Residence 229 Victoria Park Rd E9 020 8985
0321

Artist: Lucy Evetts

Exhibition Text:

The exhibition questions the relationship between celebrities and fame as a metaphor for the ego, exploring the camera lens and screen as a barrier between individual perception and connection with others. The paintings feature stills of Julia Roberts as Anna Scott from the 1999 Rom-com Notting Hill. Throughout the film the protagonist played by Julia Roberts (also an actor) features as many different personas such as an astronaut and a character from a Henry James novel. The exhibition focuses on the sub narrative and parody (of a film within a film and an actor acting as an actor) as a conduit to explore pretense, performance and multiple 'selves'. The stills from Notting Hill are collaged with motifs associated with celebrity culture such as limousines alongside racing dogs and horses as place holders for elitism, winning and success. The paintings employ the landscape of dark and bright lights of a premier and the theme of cinema to explore contrasting narratives and points of view. The laugh that remained the same She spots the reproduced Chagall on his kitchen wall and tells him, "It feels like how love should be, floating through a dark blue sky". Then and there I'm reminded of the Prius Hybrids that would drive me at ten to midnight under a name that was not my own and a rating that put mine to shame, of the smoothness of the engine and how every road felt as though it had been freshly paved that very morning. I once spent twenty pounds on a drawing of my soulmate by an artist on Etsy who claimed to be psychic. It didn't look like you so I bought another, the second one didn't look like you either. A few nights ago I spent 7.99 on Amazon Prime renting a horror film you recently featured in and then 3.49 on a single episode of a TV Series, in which you had a recurring role. I emailed you that night, simultaneously congratulating you and resurrecting a past I know full well has no place in my future. Your characters are both nothing like you and utterly indistinguishable all at the same time. Some have a dress sense that's eclectic, outrageous, or of a completely different era and some appear to own items I recognise. Some don wigs and hair pieces and some speak in an entirely different dialect from that of your own. In spite of all this, your laugh lines continue to map the route from your crow's feet to the corners of your mouth by treading down the grass between them, and your laugh remains the same. Your laugh was the most organic sound I'd ever come across, it couldn't be coaxed, mimicked or forced, and yet it's credited, multiple times. I believed you were the most interesting

thing about me, telling people it felt like a movie. Now I wonder if that's simply a consequence of your talent, that neither you, or the people around you, can spot the difference. This accompanying text was commissioned for Limelight Molly Gough 2023

73. Gallery: Zabludowicz Collection

*Alephant in
my Denial?*

Artist: Milo Creese

Exhibition Text: Zabludowicz Collection is pleased to present an invites exhibition by UK-based artist Milo Creese. Working across sculpture, installation, and the moving image, Creese's practice draws on mythology, science, and psychology to form dream-like animations.

The installation builds on the moving image work Super Special Garden (2023), a stream of consciousness film created through a series of technical experiments in music, narrative, and visual effects. Using stock footage of natural to domestic scenes, Creese overlays fragmented or dissolving animated figures with a unique soundtrack and calming narration. Together with traditional cinematic textures such as darkened edges and cooler colour tones, the work embodies the experience of memory and collective mythology.

The film captures an ethereal quality akin to sensations of déjà vu or the soothing effects often experienced while watching ASMR videos. Unpacking the contemporary phenomenon in which memories and dreams are increasingly influenced by social media rather than tangible lived moments. Through technique and metaphor, Creese illuminates the limitations of everyday existence and invites viewers into a dimension beyond, one where comfort and strangeness seamlessly coexist.

In a celebration of the summer season, Creese extends the recurring motifs of Super Special Garden into the exhibition space. Hand-drawn birds and butterflies are suspended amidst tree-like structures adorned with artificial flowers and leaves, creating a lively and immersive encounter. Within this simulated setting, Creese pulls back the veil of reality, inviting viewers to transcend the ordinary and revel in the mysteries of a secret realm. Both in the film and the installation, the works fully embrace the richness of summer, drawing on the artist's enduring nostalgia and fondness for the season.

Milo Creese (b.1986, Chertsey UK) received an MA from the Royal College of Art in 2017 and a BA from Wimbledon College of Art in 2015. Recent exhibitions include London Short Film Festival, BFI, London (2022); Tailbone, The Artesian Well, London (2019); Art Night, London (2018); Tenderflix, BFI, London (2018); Transcending species, transcending gender, transcending nations, Deptford Cinema, London (2018). In 2019 Creese was the recipient of the Film London FLAMIN Fellowship In 2019 Creese was the recipient of

the Film London FLAMIN Fellowship and in 2022 participated in the Master Class programme at the Zabludowicz Collection, London.

74. Gallery: Rodeo 12 Bourdon St W1 020 7439 9777

Artist: Nour Mobarak

Exhibition Text:

Language my myth
mushroom
Decay

The works in this exhibition* originated in a reinterpretation of the first opera, Jacopo Peri and Ottavio Rinuccini's *La Dafne*. In 1598, Peri and Rinuccini asked the question what if speech were to become music? Language-- assembled in our embodied minds, fixed in our larynx, emitted from our mouths, resonating in our chests, our backs, our sinuses--made story into song. If opera in the West is born in this gesture, it is significant that they chose the myth of Dafne from Ovid's *Metamorphoses* to serve as its central figure. Apollo, shot by Cupid, falls in love with Dafne, who cares for nothing but hunting. When he is at the point of raping Dafne, she escapes by transforming into a laurel tree. He is left with nothing but a laurel, which nonetheless becomes a symbol of conquest and victory, and she is trapped in the body of a tree forever. Art and music are born -- Apollo finds a lyre, sits under her branches, and sings songs of love's sorrow. In Athens, visitors buy chintzy gold crowns of Dafne's leaves.

La Dafne was first performed at the Medici's Palazzo Pitti, in the Sala Dei Nicchie -- the Hall of the Niches. The classical gods being played onstage were doubled as statues in niches on the walls. The gods were incarnated, materialized, mimicked, rendered, copied, replicated, commodified. Their voices ringing, the sound bouncing off their statuified selves.

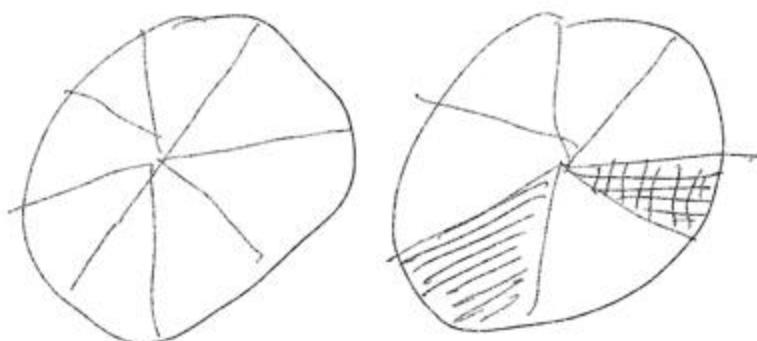
To become thing-like--as Dafne transformed into tree, as deity into devotional object, or as collaborative labor into glistening wares--is to follow the seemingly inevitable trajectory, circumscribed by myth and economy, from an animate state into an inanimate one. Some phenomena pose a resistance to this trajectory, however. As an example, the sculptures in both London and Athens are grown from saprophytic mycelium. Mycelium is fungi. It is the root form of the mushroom. On earth, it came before plants. Its form is rhizomatic, repeating and proliferating through a cycle of decomposition and recomposition. Its branching network of filamentous cells, called hyphae, create a dense web that can be dried out, petrified. It can remain in states of unchanging dormancy indefinitely, but has the potential to be reawakened and altered if pushed. It lives by eating death and decay. In conversation, resin and plastic, modern indestructible synthetics, are also materially present in the exhibitions.

If technological advancement (or at least its commercial fantasies) will one day transform death into the ultimate luxury, questions about what might separate the living from the dead become less rhetorical--less operatic, even. Yet the sound of Dafne, which Ovid describes as a still beating heart perceptible in the trunk of a tree with slow growing roots, is nothing less than the persistence of this question. This question persists as the emergence of the possibility of reanimating the inanimate.

Text by Jeffrey Stuker and Nour Mobarak

memory
ground

race



Themes as %



END