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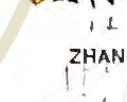
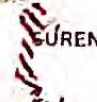
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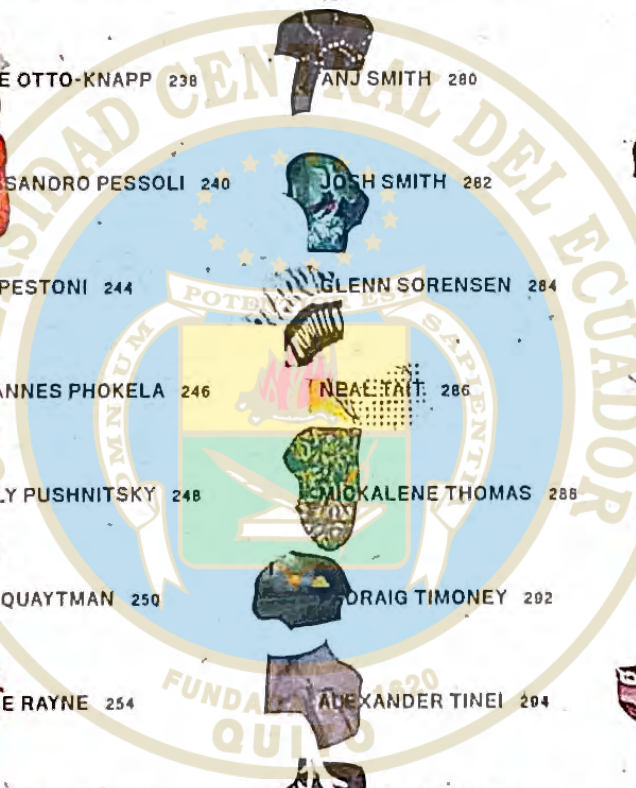


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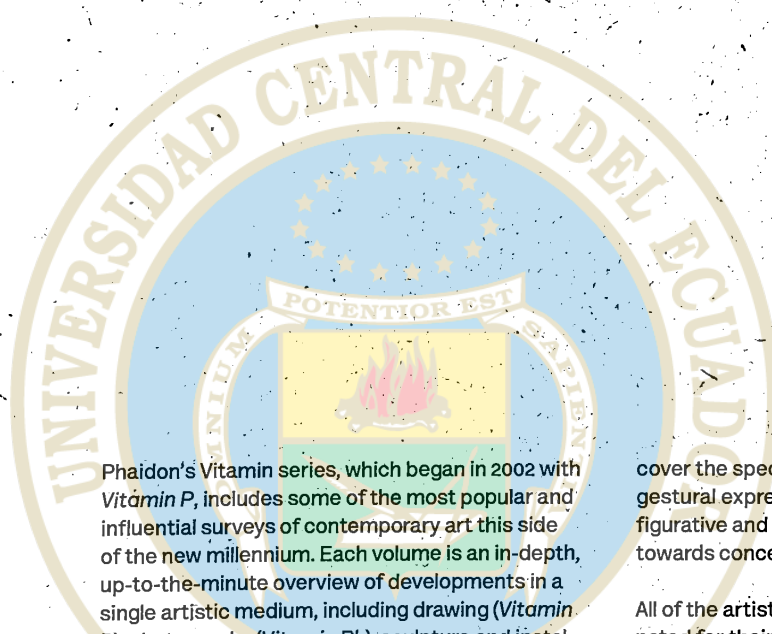
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PREFACE



Phaidon's Vitamin series, which began in 2002 with *Vitamin P*, includes some of the most popular and influential surveys of contemporary art this side of the new millennium. Each volume is an in-depth, up-to-the-minute overview of developments in a single artistic medium, including drawing (*Vitamin D*), photography (*Vitamin Ph*), sculpture and installation (*Vitamin 3-D*) and painting (*Vitamin P* and now *Vitamin P₂*). Compiled from the nominations of internationally renowned curators, critics and art historians, the results offer a thorough assessment of the best recent work in each medium.

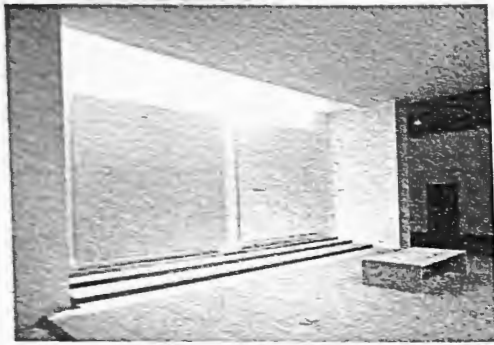
The first *Vitamin P* arrived at a moment when painting was in need of such a re-evaluation, and the book's success exceeded all expectations, inaugurating a vibrant new period for painting and helping to ignite an explosion of interest in the medium. Since that book's publication, a new generation of painters has emerged, some inspired by the artists who appeared in it, others taking their cues from new sources. *Vitamin P₂* presents this new wave of painters to the world.

Hailing from more than thirty countries, the 115 artists in *Vitamin P₂* represent the pinnacle of new international painting, their work encompassing a staggering diversity of styles, perspectives and subjects. Their figurative approaches range from the realist to the stylized and the surreal, and their abstract works

cover the spectrum from geometric minimalism to gestural expressionism. Many artists bridge the figurative and the abstract divide, while others veer towards conceptual and interdisciplinary approaches.

All of the artists in *Vitamin P₂* have been nominated for their outstanding recent contributions to the medium. Some are senior figures, others just commencing their artistic careers. All have received their first international attention or significant new acclaim in the past five years. What they share is a commitment to a medium as old as art itself. In his introduction, Barry Schwabsky sees this commitment as the key to painting's undiminished vitality: 'It's where the much-cited modern project of linking art with everyday life continues to be worked out.'

As well as a showcase for new painting, *Vitamin P₂* is also a platform for new art writing, featuring texts by over forty writers commissioned especially for the publication, including leading critics, curators and academics. As the practice of painting and the discourse around it maintain their primary role in contemporary art, *Vitamin P₂* provides an indispensable guide to the medium's current moment, as well as its future.



EVERYDAY PAINTING

BARRY SCHWABSKY

Before there was art, there was painting. The intentions of the Paleolithic people who conjured the famous herds of bison and deer that move across the walls of the ancient caves are mysterious, but we can be sure that they had nothing to do with the concept of aesthetics that arose in eighteenth-century Europe or the field of autonomous art production that emerged around that time as painting began to detach itself from service to church and court. Neither a cave painting nor a Medieval altarpiece was self-evidently 'an object [...] in the fashioning of which the intention to enable it to satisfy the aesthetic interest played a significant causal part' – to use a definition of the artwork typical of philosophical aesthetics.¹ Even the masterpieces of the Renaissance and Baroque eras, which for many viewers are still exemplary of great painting, possess a very ambiguous relation to autonomous art as we understand it, being devotional images whose surpassing beauty was valued at the time more for its power to kindle faith than for its own sake. Other works functioned as propaganda for the rulers who commissioned them; their impressive qualities were intended to reflect back on the patron rather than onto the painting itself as a self-reflective entity.

I remember a conversation I once had with an elder painter who was a particularly adamant proponent of abstraction, insisting on the absolute importance of painting's independence from any demand that it illustrate a predetermined meaning. 'Well, how do you feel when you look at a painting by Caravaggio,' someone asked, 'who made such great paintings under the constraint of illustrating scenes from the Bible?' 'When I look at Caravaggio's paintings I feel sorry for him,' the painter replied. 'I can imagine how much greater the paintings might have been if they had been free to be nothing but painting.' There is something wonderful, as much as it is absurd, in that dogmatic extremism, but it no longer has much of a grip on contemporary culture. It no longer seems of use. Ad Reinhardt may have had a point when he claimed that the project of abstract art is 'to present art-as-art and as nothing else, [...] separating and defining it more and more, making it purer and emptier, more absolute and exclusive'.² Infuriating bravado is always good as entertainment, but still less today than in Reinhardt's time can we see his claim that 'originality exists only where all artists work in the same tradition and master the same convention' as anything but an idiosyncratic hobbyhorse, the impossible notion of a charismatic crank whose ideal academy could only ever have existed in his own fierce imagination.³ The purity of the modernist dream could only have been realized either by a complete separation from daily life – Reinhardt's

colleague Jack Tworkov accused him of wanting to erect 'a kind of Chinese wall between experience and painting'⁴ – or a complete colonization of it, such as that aimed at by the artists of De Stijl and of Russian Constructivism, each in their own way. Today, contra Reinhardt, we know it's no use pretending that there is just one tradition or one convention. The quasi-anonymity that Reinhardt ascribed to the true painter has no social, political or economic basis for existence. Maybe that's one reason why, as time goes on, it becomes harder and harder to make any general statement about painting (as opposed to the general cultural situation in which painting takes place).

Perhaps once it was possible to believe that painting was one thing, and that therefore the collective effort involved in the pursuit of painting could have to do with finding its essence – for instance, flatness and delimitation, according to the definition once given to it by Clement Greenberg. But some do still believe that painting is one thing, no matter what anyone says. It's still possible to be an essentialist rather than a pluralist. More importantly, it's still possible to make very good and very relevant painting out of such a belief; one of my favourite contemporary painters comes to mind, Joseph Marioni, who upholds severe modernist criteria in painting (he paints one-colour abstractions) in the face of an art world that insists these are outmoded. Marioni once told me that painters ought to secede from the art world. I identify with the art world from which he

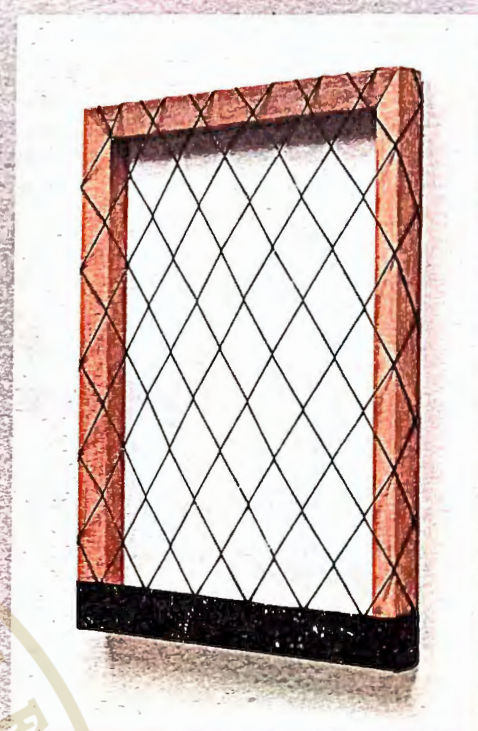
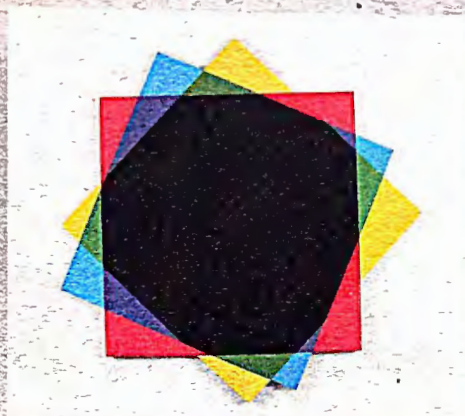
1. Joseph Marioni
Contemplation Room
Installation at The Basel
Art Fair, 2009

2. Paulina Olowska
Wool mark, 2010
Oil on canvas
195 x 140 cm

3. Katharina Wulff
Untitled, 2006
Oil on canvas
40 x 45 cm

4. Philippe Decrauzat
Out Of Control, 2009
Acrylic on canvas
140 x 140 cm

5. Dianna Molzan
Untitled, 2010
Oil on canvas on fir
61 x 45.5 cm



would like to secede, but my art world would include him as a major contemporary figure. Dogma – keeping in mind the sense of the word as it was adopted by the group of Danish filmmakers in 1995 – remains a reasonable position to take within a context that continues to be plural.

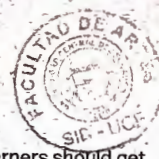
But while such essentialism may be helpful to some artists, it would be detrimental to the critic who wants to understand the work that artists are doing today. A glance or two around the art galleries – or, for that matter, a glance or two through this book – should remind anyone of the difficulty of defining painting, or of laying down any definitive statements about it. Is it really possible to bracket Wade Guyton's Inkjet abstractions with Odili Donald Odita's clashing shards of colour; Paulina Olowska's canny montaging of capitalist and communist cultural histories with Katharina Wulff's symbolist reveries that float free (it would seem) of any clear historical reference points; the coolly optical/ornamental painting-objects of Philippe Decrauzat with Dianna Molzan's funkier, more tactile take on sculptural painting (deconstructed perhaps more in the sartorial than in the philosophical sense); or Lynette Yiadom-Boakye's moody imaginary portraits with Kerstin Brätsch's multivalent pictorial practice, which seems the product of multiple artistic personae? Sure, you could try to evade this multiplicity by giving yourself some arbitrary ground rules: *Only abstraction!* or *Only mass-mediated images!* or *Only what*

evinces the artist's hand! or *Only what has important socio-political subject matter!* or *Only what is strictly self-reflective!* But how reductive would that be? Nothing could be more contrary to the spirit of art than to put on the blinders in order to feel a false security of judgment. As uneasy as it may make us to say it, our time remains what critic Corinne Robins already called the 1970s: a 'pluralist era'.

One paints today according to a double perspective for which one might borrow the Saussurian terms *diachronic* and *synchronic*. Or perhaps it would be just as well to speak of historical and contextual aspects. On the one hand, and possibly in contrast to artists who work in newer media, painters are necessarily conscious of their production as sharing in an array of practices and conventions with deep roots in history. Painters are aware of a multiplicity of pictorial vocabularies from mannerism to modernism – to mention only terms relevant to the history of European art. Today, a painter might equally be inspired by, for instance, Chinese Ink painting or Australian aboriginal bark painting – irrespective, of course, of where he or she happens to be from. The fact that the arts of Asia, Africa and Australia seem to be converging with those of Europe and the Americas, however, should make us especially sensitive to the likelihood that the art we encounter has sources that may not be equally evident to all viewers. In particular, a significant number of the artists included in this book have been edu-

cated in China and India; we Westerners should get used to the idea that, as fascinating as we find their work, our interpretation and judgment of it are only partial. And just as contemporary painting need not come from a European tradition, even when it does it may not be the 'great tradition' we learned about in school. Merlin James, as we discover in these pages, rates Giorgio Morandi as an inspiration. Well, no great surprise there; so should plenty of others. But how many of those others would, as James does, evoke the Bolognese master in the same breath as the less renowned L. S. Lowry, William Nicholson or Jean Hélion? In Romania, of all places, there seems to be something in the water conducive to good painting. Shouldn't we assume that behind this lies a hidden history waiting to be excavated?

But painting is hardly the only form of visual input to which today's painters attend – and for that matter, their artistic interests may not even be predominantly visual. You'd be hard put to find many who don't use photography as a tool or a source; movies, television and the internet are all felt influences. Fashion too (as we learn, Anj Smith introduces Bosch and Cranach to Chanel and Vuitton). And so are all kinds of music. Even the onetime phobia against 'literary' painting seems to have fallen by the wayside, and we find painting once again being used as a vehicle for historical and social commentary as well as a reflection on narrative (Nina Chanel Abney, Michael Fullerton, Li Songsong). In place of the



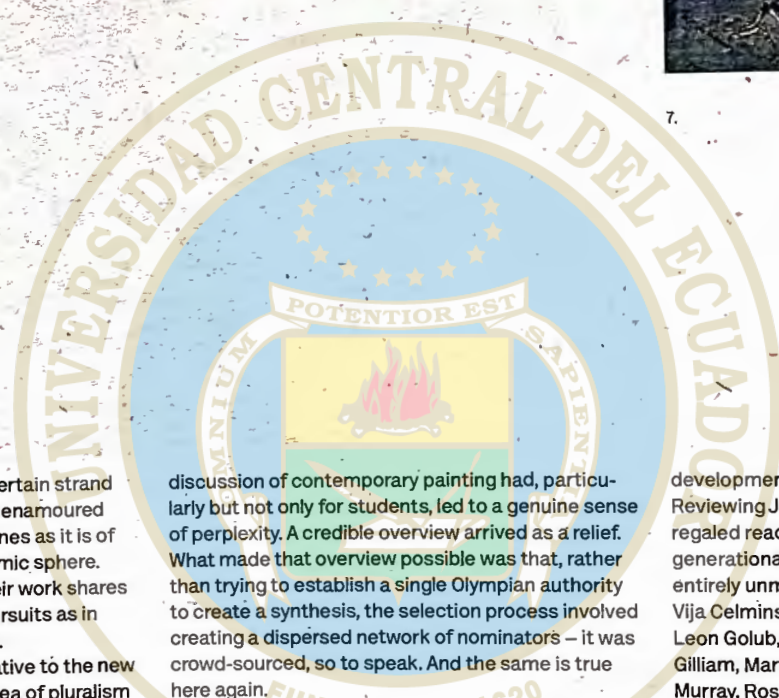
6. Nina Chanel Abney
Close but No Cigar, 2008
Acrylic on canvas
2 parts, overall 183 x 426.5 cm

7. Li Songsong
Flowers on the Sea, 2008
Oil on canvas
350 x 300 cm

8. Mary Heilmann
Neo Noir, 1998
Oil on canvas
190 x 152 cm

9. Kerry James Marshall
Untitled (Painter), 2010
Acrylic on pvc panel
120.5 x 109 cm

10. Rodney Graham
Inverted Drip Painting #3, 2007
Liquid acrylic on linen
150 x 124.5 cm



aesthetic autarky once sought by a certain strand of modernism, the present seems as enamoured of free trade between artistic disciplines as it is of untrammelled exchange in the economic sphere. Painters are as interested in what their work shares with other cultural and subcultural pursuits as in what distinguishes it from all the rest.

These developments are hardly native to the new millennium. As I've pointed out, the idea of pluralism in art was already mooted decades ago. But it has gathered force in recent years, if only because the hold of classic modernist thinking on artists and critics has grown ever more tenuous. As a result, it has become difficult to get an overview of what painting is or can be today. This was already true when *Vitamin P* was published in 2002, by the way. That book had an immediate impact that was surprising even to those of us who had been involved in making it. Clearly, it answered a widely felt hunger. In particular, as someone who regularly visits art schools and university art departments, I could hardly help but notice that nearly every painting student – or rather (since these institutions no longer necessarily divide themselves into departments of painting, sculpture, print-making, new media, and so on) nearly every student who was making paintings – had a copy of it in his or (more likely) her studio. Naturally I had to ask myself why *Vitamin P* had been so enthusiastically received. Part of the reason, it seemed and still seems to me, was that the paucity of serious

discussion of contemporary painting had, particularly but not only for students, led to a genuine sense of perplexity. A credible overview arrived as a relief. What made that overview possible was that, rather than trying to establish a single Olympian authority to create a synthesis, the selection process involved creating a dispersed network of nominators – it was crowd-sourced, so to speak. And the same is true here again.

As in any art, the meaning of a new work is relative to its position in relation to other works in the same field, past and present – its significance emerges on diachronic and synchronic planes. I often hear the complaint that young painters have little grasp of history. In fact, I find the opposite is true; they have a better grasp of history than of the present state of the art. Young painters who have studied art formally may have a good general grasp of the history of the medium from the beginnings of modernism up to about, say, the 1960s, maybe even the 1980s, but after that it all tails off – at least in widely used, thematically organized sourcebooks such as Charles Harrison and Paul Wood's *Art in Theory* or Kristine Stiles and Peter Selz's *Theories and Documents of Contemporary Art*. Subsequently published histories like David Joselit's *American Art Since 1945* or the massive *Art Since 1900* by Hal Foster et al. merely codify the reigning prejudice that after Pop art and its German offshoot, the 'capitalist realism' of Gerhard Richter and Sigmar Polke, further

developments in painting can be safely ignored. Reviewing Joselit's book for *Bookforum* in 2003, I regaled readers with a somewhat arbitrary multi-generational listing of some of the names that went entirely unmentioned in it: Alex Katz, Larry Poons, Vija Celmins, Malcolm Morley, Peter Saul, Jim Nutt, Leon Golub, Robert Colescott, Brice Marden, Sam Gilliam, Mary Heilmann, Susan Rothenberg, Elizabeth Murray, Ross Bleckner, David Reed, Terry Winters, Jean-Michel Basquiat, Jonathan Lasker, Kerry James Marshall, Sue Williams, John Currin and Lisa Yuskavage.¹⁶ Looking back now, I can only wonder why I didn't make my list even longer. But I could probably make an even more impressive and equally disparate list of international names that you won't find in the index to *Art Since 1900*, starting with Eugène Leroy, Carol Rama, Carla Accardi, Raoul de Keyser, Lee Ufan, Rémy Zaugg, Martin Kippenberger, Marlene Dumas, Chéri Samba, Bernard Frize, Michael Krebber, Luc Tuymans, Takashi Murakami, Gary Hume, Peter Doig, Katharina Grosse and Beatriz Milhazes. Like my American roster, that's not a group whose members could please any one viewer equally, but it demonstrates the range of striking and influential figures working primarily or significantly with painting in recent decades; it would stand to reason that at least some of them ought to have been mentioned (even if only to be criticized) in considering the art of our time. And aside from being left unapprised of some of the leading painters of the day and of the



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issues surrounding their work, readers of standard references on contemporary art might also find themselves puzzled as to why established artists primarily known as conceptualists so often seem to turn back to painting as a medium of expression – from first-generation conceptualists like Mel Bochner or Art & Language, who have been making paintings for decades now, to more recent converts such as David Hammons, Rodney Graham and Martin Creed. Clearly, painting continues to satisfy artistic needs that objects, texts, photography and so on don't.

What *Vitamin P* supplied, and what this book means to supplement, was an overview that never claimed to be a canon. It was never asserted that these were the hundred or so most interesting younger painters working today – merely that they were painters whom some people knowledgeable about the field considered interesting. For that very reason, it provided glimpses of the range of possibilities for contemporary painting, including possibilities that might be mutually incompatible. This was something that was only possible because the book did not represent a single critic's viewpoint or even the consensus of a committee but rather the passions of some seventy nominators. Such a book could never presume to give the reader a formula to determine what authentic painting is (and isn't) in our time. It does not prescribe a style, a range of subject matter or a historical agenda for painting. But neither does it prescribe pluralism as a style in itself. It doesn't

contend that all these disparate things are good or that all are equal. It merely suggests that all these clashing proposals might be worth entertaining, and that, in undertaking such a task, readers will be sure to have the raw materials necessary to make up their own minds as to what painting can or can't or should or shouldn't do in our time.

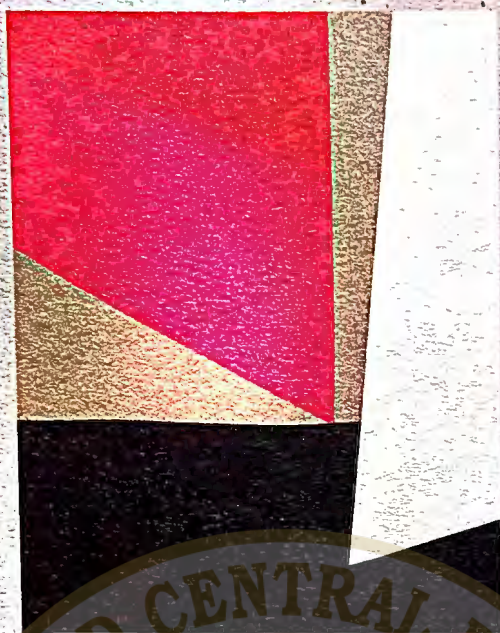
The question of the historicity of art, of what art has to do with the now, with today, is one of the most serious questions that criticism has to deal with, and one of the most urgent. 'The chance won't come again,' as Bob Dylan once sang. It also represents the greatest possible temptation to sheer superficiality – to futile trend-chasing. Remember the singer's advice: 'Don't speak too soon / For the wheel's still in spin.' The movement of the now may be always on the verge of overwhelming us, but, by the same token, it never reveals itself until the last minute, until it's almost too late. And while the movement of present time may be enigmatic in itself, even more enigmatic is the relation to it of any art form, for art has its own unique course of development while at the same time being affected by a constellation of broader social, political and economic factors. Is it through its responsiveness to its context that an art embodies its time, or is it rather through the integrity with which it resists external pressure in order to follow through on its own internal logic? And, if the latter, is this internal development still somehow correlated to social developments, so that autono-

mous art nonetheless takes on a broader historical resonance – for free, as it were? This point often seems to be implied by the writings of, for instance, Frederic Jameson, or of Theodor Adorno, whose music criticism was based on the idea that 'the time that is immanent in all music, its inner historicity, is real historical time reflected phenomenally'.⁶ But that seems too good to be true; it sounds like a way for the critic to act as if he could speak with the voice of history itself. Art criticism today, if not the art of painting itself, is still sufficiently woozy with its hang-over from the ecstasies of modernism that it really might be wise not to 'speak too soon'.

And with good reason. Everyone knows that for the last hundred years or so, in principle, anything can be art. It started with Marcel Duchamp, of course, but it didn't end there – and didn't really take effect in a big way until the 1960s. If art can be a snow shovel or a urinal, then why shouldn't it be some live horses or dead cows, a tent, some newspapers piled up, or even an immaterial something possibly transmitted by telepathy between two people and inaccessible to anyone else? And if art can be any of those things, why, couldn't it also be a painting? Maybe. But what kind of painting? Any kind, presumably. Figurative or abstract – in this view, it might not matter. But if figurative, for the sake of argument, then realism might be as good as fantasy or expressionism, classical technique as good as primitivism or faux naïveté, pompous



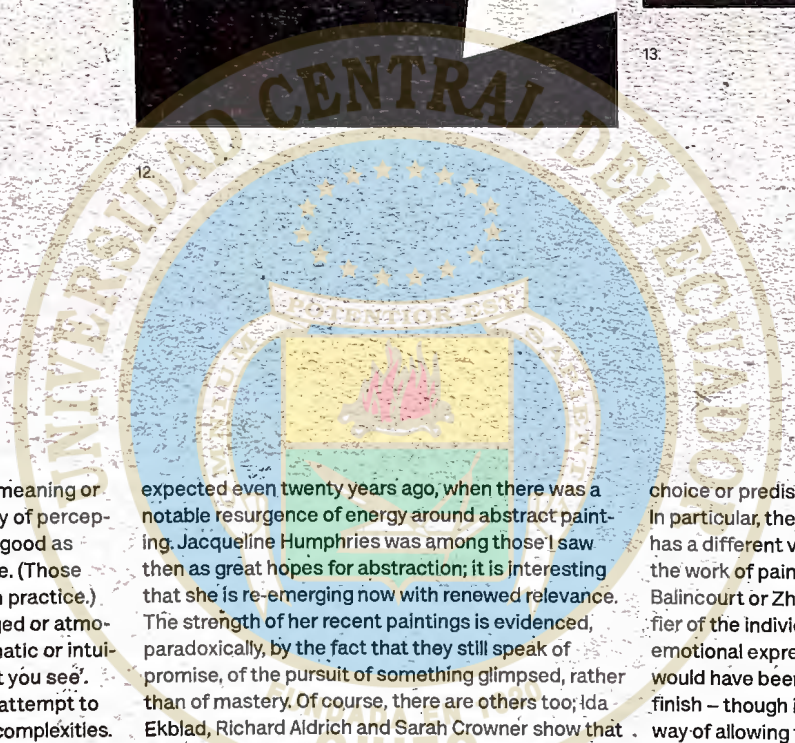
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allegory as good as nihilistic disdain for meaning or an engagement with the phenomenology of perception, the icons of commercial culture as good as objects of intimate personal significance. (Those last two might in any case be identical in practice.) Abstraction, likewise, might be hard-edged or atmospheric, geometrical or gestural, systematic or intuitive, illusionistic or 'what you see is what you see'. It can limit itself to the monochrome or attempt to overwhelm the viewer with its structural complexities.

Let's look a little more closely at the commonplace dichotomy between abstraction and representation. Although many of the works in this book depict recognizable people and things, very few of the painters who made those works are engaged with representation in the classical sense – the art that dominated Western painting from the Renaissance through Impressionism and which still had significant proponents at the end of the twentieth century (Balthus, for example). Among those in the book, Ellen Altfest still upholds this practice of reconstructing visible appearances through direct observation and not through the treatment of already mediated imagery, but she is one of the few. It should go without saying that those who paint from photographs or other forms of technically reproduced imagery are engaged in projects quite distinct from classical representation.

Pure abstraction is more common than traditional representation, yet still less so than one might have

expected even twenty years ago, when there was a notable resurgence of energy around abstract painting. Jacqueline Humphries was among those I saw then as great hopes for abstraction; it is interesting that she is re-emerging now with renewed relevance. The strength of her recent paintings is evidenced, paradoxically, by the fact that they still speak of promise, of the pursuit of something glimpsed, rather than of mastery. Of course, there are others too; Ida Ekblad, Richard Aldrich and Sarah Crowner show that abstract painting takes numerous forms today.

But a great many contemporary painters work on the borderline between abstraction and images; this contested and highly porous boundary is in itself an object of great fascination. It's as if the potential for transition had become more urgent than identification with a fixed position. Mobility trumps rigour. More than in images or abstraction per se, there is a tremendous interest today in what the art historian Darlo Gamboni has called 'potential images': 'those established – in the realm of the virtual – by the artist but dependent on the beholder for their realization. [...] Their property is to make the beholder aware – either painfully or enjoyably – of the active, subjective, nature of seeing.' That is, seeing one thing rather than another is not a given; it is a commitment. And a form of painting that lays emphasis on this latent state of the image (which is also a latent state of abstraction) is one that throws back on the viewer the question of his or her own

choice or predisposition in determining what to see. In particular, the whole phenomenon of 'painterliness' has a different value today than it did in the past. In the work of painters such as Phoebe Unwin, Jules de Balincourt or Zhang Enli it functions less as a signifier of the individual artist's stylistic signature, or of emotional expression, or of the labour of making that would have been concealed by a smoothed-over high finish – though it can still be all of those – than as a way of allowing the painting to linger in the condition in which things are still unsettled, metamorphic, in transition. Many such artists seem determined to catch painting in an in-between state, a sort of amorphous lability in which any given mark can read as abstract or as image-bearing, depending on how you look at it.

Then there are the painters whose work appears more abstract than it really is – particularly those who use the subject of architecture to rediscover abstract form, as Pierre Dorion, Josephine Halvorson and Martin Kobe do in very different ways; or those who use motifs from observed reality as starting points for paintings that might as well be abstract and yet retain something of the aroma of representation, as Lesley Vance does in her intense little paintings derived from still-life set-ups. Li Shuru's paintings may remind you of Op Art, but they are inspired by all sorts of artificial and natural light sources. Meanwhile, artists such as Wendy White and Josh Smith explore the common ground (and the

11. Jacqueline Humphries
Untitled, 2009
 Oil on canvas
 183 x 198 cm

12. Sarah Crowner
Untitled, 2010
 Oil on sewn canvas,
 cloth and linen
 86.5 x 68.5 cm

13. Zhang Enli
White Tables and Chairs, 2008
 Oil on canvas
 250 x 250 cm

14. Adrian Ghenie
Flight into Egypt I, 2008
 Oil and acrylic on canvas
 200 x 320 cm



conflicts) between writing and pictorial mark-making – a different way of not painting entirely abstractly. Tauba Auerbach's recent paintings, as Jens Hoffmann points out, 'look [...] like oversize photocopies' – that is, like reproduced images – but instead have been made using non-representational processes.

Still, it should be evident that if most of the salient painters of the 1990s were painters of images – Marlene Dumas, Luc Tuymans, Peter Doig, Chris Ofili, Gary Hume, Lisa Yuskavage, John Currin, Elizabeth Peyton, Karen Kilimnik – their influence has remained strong in the first decade of the new millennium. Younger painters such as Dana Schutz, Karin Mamma Andersson, Victor Man, Adrian Ghenie, Silke Otto-Knapp or Tala Madani continue to develop the idioms of contemporary image-based painting with extraordinary freshness and vigour.

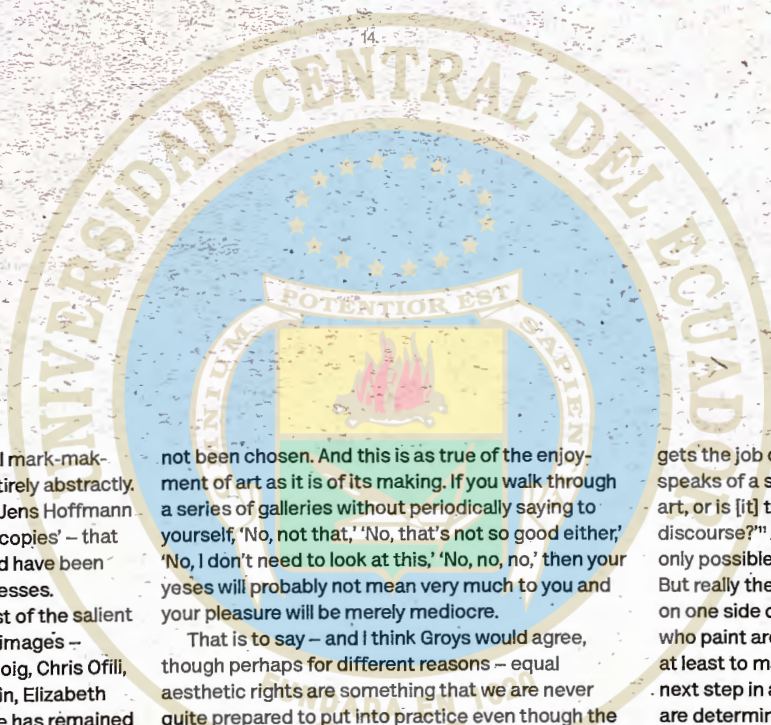
Everything goes, it would seem; or, as another great song of the 1960s had it, 'different strokes for different folks'. Well, isn't that a good thing? It appears that nothing and therefore no one is excluded from the happy realm of contemporary art, either as a producer or as a receiver. This is the era of what Boris Groys calls 'the logic of equal aesthetic rights'.⁸ And yet exclusion – perhaps we could even say *discrimination*, in both the positive sense of discernment and the negative one of bias – seems to be central to the notion and practice of art. 'Art is always choosing,'⁹ as Duchamp once insisted, and for that reason always entails excluding what has

not been chosen. And this is as true of the enjoyment of art as it is of its making. If you walk through a series of galleries without periodically saying to yourself, 'No, not that,' 'No, that's not so good either,' 'No, I don't need to look at this,' 'No, no, no,' then your yeses will probably not mean very much to you and your pleasure will be merely mediocre.

That is to say – and I think Groys would agree, though perhaps for different reasons – equal aesthetic rights are something that we are never quite prepared to put into practice even though the concept is foundational for artistic modernity. One's capacity for tolerance, let alone love or even just sincere interest, can never be infinite. The parallel lines of apparently incommensurable artistic aspirations may never meet within a given subjective structure of aesthetic judgment – that is to say, within any one person's taste. Or else you could say that they do meet but only in the infinitely extensive judgment and infinitely deep sympathy of God. In any case, never in the finitude of being human. And just as equal aesthetic rights exist but, as Kafka might have said, 'not for us', so it is the case that the predicament of this contradiction weighs upon all art, but not equally. It affects painting more than the rest. That's because painting is so familiar, so well-known. It is the default mode of art-making (and the usual form in which art is appreciated and marketed). The critic and poet Bill Berkson cites the figure of 'the Ordinary Artist'. He defines this as 'the one who just

gets the job done. No sweat.'¹⁰ Elsewhere, Berkson speaks of a student who asked, 'Is it my goal to make art, or is [it] to contribute the next step in art-historic discourse?'¹¹ A very astute question, to which the only possible answer might be 'Yes, of course. Both!' But really there is always going to be an emphasis on one side of the coin or the other, and the people who paint are setting out to be people who mean at least to make art, whether or not they make the next step in artistic discourse, whereas those who are determined at least to make the next step in the discourse, whether or not they do so by making any art, are not necessarily painters. In other words, the ordinary art made by the ordinary artist is likely to be painting. It's an art that meets its beholder on a plane of equality. It may be in this particular sort of ordinariness that the necessity and contemporaneity of painting now resides; it is in painting, more than in other, less deeply rooted artistic forms, that art can hope to succeed in the task Groys sees for it in the face of the onslaught of media imagery, to be 'where the visual vocabulary of the contemporary mass media can be critically compared to the art heritage of the previous epochs',¹² which in its totality is so much wider and deeper and full of possibilities for the future.

For me, and I think for many others, the ordinariness of painting has become one of its most important characteristics. It's where the much-cited modern project of linking art with everyday





15. Dana Schutz
Arrangement, 2010
Oil on canvas
183x228.5 cm

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life continues to be worked out. When a collection of Gerhard Richter's writings and interviews was first published in 1995, what was possibly the most resonant thing about it was not any of its particular contents, but its title: 'The Daily Practice of Painting'. It's not necessarily through any particular subject matter that painting comes close to us, nor through the avoidance of it, but more likely through the evident manner of its doing. 'I am for an art that is political-erotic-mystical,' as Claes Oldenburg famously said, 'that does something other than sit on its ass in a museum. [...] I am for an art that embroils itself with the everyday crap and still comes out on top.'¹¹ It's ironic that, when Oldenburg made that statement in 1961, it was a manifestation of a revolt against painting in favour of the new art of happenings and environments, whereas now, fifty years later, such art has become in many cases a form of entertainment, a distraction, a spectacle used to draw crowds to vast museum spaces like Tate Modern's Turbine Hall. Meanwhile it's painting that keeps trying to draw us closer to a sense of our own daily lives and to whatever is political, erotic and mystical. This everyday art is more necessary than ever.

- 1 Monroe Beardsley, cited by Paul Guyer, *Values of Beauty: Historical Essays in Aesthetics*, Cambridge University Press, 2005, p. 308.
- 2 Ad Reinhardt, 'Art as Art', in Charles Harrison and Paul Wood (eds.), *Art in Theory 1900-1990: An Anthology of Changing Ideas*, Blackwell, Oxford, 1992, p. 806.
- 3 Reinhardt, *Ibid.*, p. 808.
- 4 'Selections from the Philadelphia Panel' (*It Is*, no. 5, spring 1960) in Mira Schor (ed.), *The Extreme of the Middle: Writings of Jack Tworok*, Yale University Press, New Haven, 2009, p. 177.
- 5 Bookforum, fall 2003, p. 52.
- 6 Theodor W. Adorno, 'On the Current Relationship between Philosophy and Music', *Night Music: Essays on Music 1928-1962*, trans. Wieland Hoban, Seagull, London, 2010, p. 445.
- 7 Dario Gamboni, *Potential Images*, Reaktion, London, 2002, p. 18.
- 8 Boris Groys, *Art Power*, MIT Press, Cambridge, Massachusetts, 2008, pp. 13-22.
- 9 Marcel Duchamp in conversation with George Heard Hamilton, 'Marcel Duchamp Speaks', BBC, London, 1959; published in *Audio Arts Magazine*, vol. 2, no. 4 (1976) and quoted in Thierry de Duve, *Kant After Duchamp*, MIT Press, Cambridge, Massachusetts, 1996, p. 161.
- 10 Bill Berkson, *For the Ordinary Artist: Short Reviews, Occasional Pieces & More*, BlazeVox, Buffalo, 2010, p. 218.
- 11 Berkson, *Ibid.*, p. 19.
- 12 Groys, *op. cit.*, p. 18.
- 13 Claes Oldenburg, 'I Am for an Art ...', in Harrison and Wood, *op. cit.*, p. 728.

VITAMIN

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2



NINA CHANEL ABNEY

Nearly thirty years after art historian Hal Foster's seminal essay 'The Expressive Fallacy' indicted the neo-Expressionist painters of the 1980s as cynical traffickers in an ahistorical style, a new generation of young artists has returned to the scene of the crime. In exploring narrative, pastiche and the expressive stylization of the figure – but interrogating the transcendental claims and privileged subject positions that gave neo-Expressionism a bad name – these artists have strongly reasserted the potential of figurative painting in our era. Nina Chanel Abney's paintings participate in this ongoing retrieval, tackling the complexities of race and gender, experience and mediation, through an evocative form of visual storytelling.

In Abney's work we see figures frozen in strange transformations. *Beauty in the Beast* (2009) shows two tattooed, fishnet-and-tanktop-clad white women with the heads of older black men (or, just as easily, black men becoming white women) cradling unlikely offspring (a mustachioed black man swaddled in blankets and a pig in a dunce's cap) while cartoony dogs and death's heads look on. In *The Boardroom* (2008), a group of men in various stages of undress inhabit a fractured space recalling a sauna or Japanese bath. Several couples are engaged in ambiguous, possibly sexual embraces, while in the foreground one man has unambiguously put another in a chokehold. The group is racially mixed down to the individual limb, face or feature, and, as with the complicated drag act performed by *Beauty in the Beast*'s central pair, we could interpret the situation as black men donning white-face, the reverse, or something less literal entirely.

Abney's scenes show bodies and identities subject to dramatic change. Her work operates via the dreamlike logic of signs, through which images from the collective American imaginary and the artist's own life coalesce into unpredictable new arrangements. *Randaleeza* (2008), for example, brings together the former Secretary of State Condoleezza Rice and a friend of the artist in a portentous narrative. Rice poses in a white bikini and army helmet, while Randal is set upon by a pack of fierce dogs; the two appear as part celebrity couple, part wartime antagonists.

In their collision of historical allusion, pop reference, and autobiography, Abney's paintings recall those of Robert Colescott. Though both artists stage dramas of African-American life in which pernicious racial stereotypes and demons of the past are always waiting in the wings, Abney composes her troubled tableaux with slow deliberation – closer to the Cubist-inspired draughtsmanship of early American modernists Jacob Lawrence and Stuart Davis than to Colescott's fevered scumbling. The carefully maintained emotional temperature of Abney's paintings may be a good strategy for expressionism in our time: in an era of mediated experience, painting first has to cool itself down in order to reach the frozen heart of the viewer. - Roger White



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1. *Beauty in the Beast*, 2009
Acrylic on canvas
139 x 169.5 cm

3. *Randaleeza*, 2008
Acrylic on canvas
228.5 cm x 233.5 cm

2. *Ivy and the Janitor in January*, 2009
Acrylic on canvas
Diptych, 137 cm x 152.5 cm total



RICHARD ALDRICH

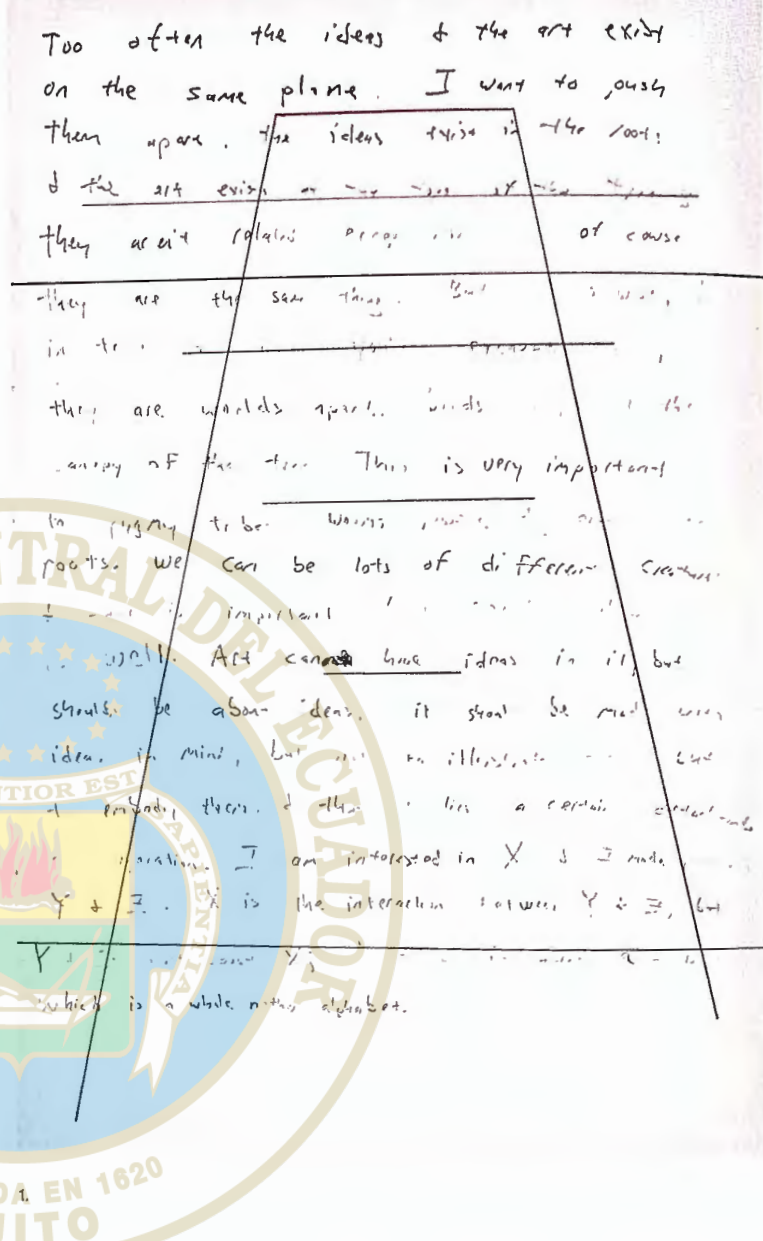
When people talk about 'conceptual painting' they often mistakenly assume that such an approach strives to reduce painting to the illustration of ideas in paint. What they fail to grasp is that conceptual painting is itself a mischievous paradox: all painting is to a greater or lesser extent conceptual, but, equally, its concepts crystallize in the realm of the visual, and it is there that they ultimately succeed or fail.

Richard Aldrich spends a lot of time thinking deeply about what it means to be a painter today. His practice aims to encompass big questions – about history, time and the ways in which we position ourselves in the world – but it is also about, in his words, 'the number of different things one does in a day'. He has made portraits, abstract works, text works, assemblage, large and small paintings (sometimes of the same composition), sculptures, performances, music and poetry. Newcomers to his wide-ranging oeuvre might assume that he deliberately avoids a coherent aesthetic style, and that his attitude to his art is somehow detached, cerebral, even ironic. As it happens, most of the time he works intuitively, feeling his way tentatively in the dark rather than charging forward, map in hand.

For instance, in a 2010 exhibition at Marc Foxx gallery in Los Angeles, Aldrich exhibited the work *ufo2* (2006), which consisted of the letters 'ufo' written above a diamond-shaped hole in the surface of the canvas. The once radical gesture of cutting into the canvas – thus revealing the painting's stretcher and the wall beneath – now belongs to a solidly historicized area of modernist discourse, dominated, of course, by the Italian Lucio Fontana. For Aldrich, however, it was merely an attempt to solve a problem: he didn't like what he'd painted previously, so he sliced the offending area away. In fact, in notes accompanying the exhibition he admits that he was 'never quite sure of' *ufo2*, and had left it crated for the four years since it was last exhibited. Exposing it once again to public scrutiny, now framed by the doubt expressed in his text, became a way of trying to make the painting 'work'.

This combination of candor and casual involvement, offsetting difficult, reticent work, is typical of Aldrich. He understands that paintings only become complex when one comes to them lightly, and from an angle. *If I Paint Crowned I've Had It, Got Me* (2008) is another painting with a large section of canvas cut away, as well as having thin strips of wood fixed over the top (it's almost more a sculpture than a painting). Aldrich titled it after reading Maurice Merleau-Ponty's 1945 essay 'Cézanne's Doubt'; it refers to Cézanne's comment that if he tried to transpose the words 'a tablecloth [...] crowned with blond rolls' into paint, his representation would fail to match the expressiveness of language.

The disconnect between ideas conveyed in words and expressions inherent in images or objects lies at the core of Aldrich's evasive practice. His painting *Two Planes (with text)* (2007) admitted almost as much, in hand-written text scrawled across the abstract image: 'The ideas exist in the roots & the art exists at the tops of the trees. They aren't related except for, of course [...] they are the same thing.' – Jonathan Griffin



1. *Two Planes (with text)*, 2007
Oil, wax and marker on linen
81.5 x 52.5 cm

2. *If I Paint Crowned I've Had It, Got Me*,
2008
Oil and wax on wood on cut linen
213.5 x 147.5 cm



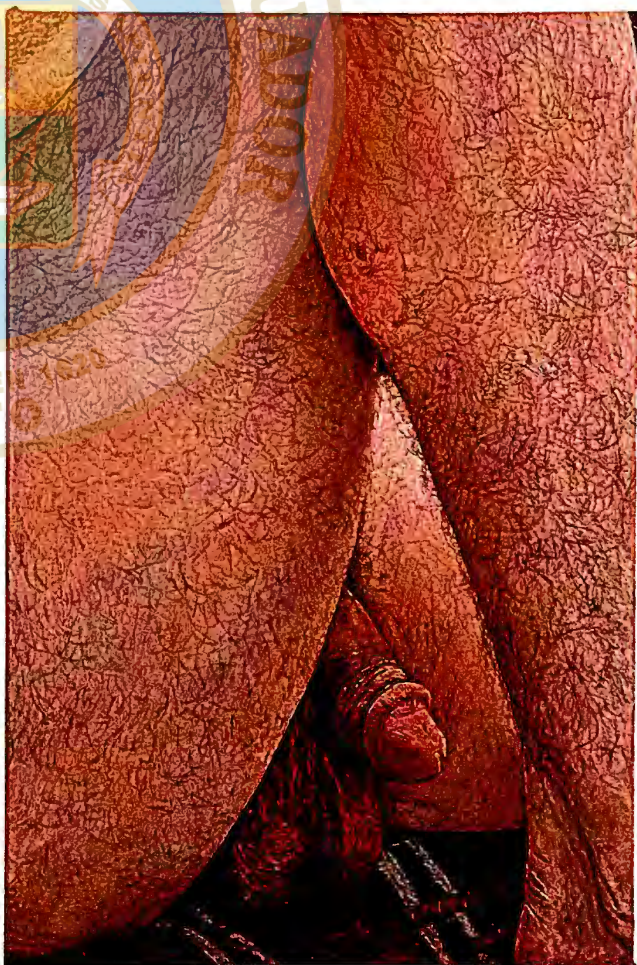
ELLEN ALTFEST

American artist Ellen Altfest, who has enjoyed a number of lauded solo shows since graduating from Yale University School of Art in 1997, is a prolific name in contemporary figurative and representational painting. The reason for her success is not only her meticulous technical skill, but also her awkward compositions and subject matter. They go against what might conventionally be considered pleasing, creating a tension in the union between elements that are typically difficult to find beautiful – minute details of the body like veins and fingernails, intimate body parts and body hair, for example, as well as lifeless gourds, desiccated cacti, scaly logs and unruly tumbleweeds. Altfest makes her subject – whether the male body or the still life – both ugly and beautiful, representative and abstract.

Painting from life rather than reproduction, Altfest subsumes herself in intense scrutiny and personal engagement with the subject that she then renders on the canvas. The intensified details of individual hairs and pores create dense paintings, and her division of the male form into smaller parts – with one composition isolating a foot, another a head, a back or a front, for example, each one different from but informing the other – adds a level of abstraction to these otherwise representative paintings. Where objects are positioned in the frame is crucial to her work, as are what is omitted from the picture, her subdued palette, the tiny brushes she uses and the small scale at which she paints. She creates a shallow depth of field that is intimate, inward-looking or claustrophobic, both adding intensity to the work and heightening its voyeuristic nature.

Altfest moves back and forth between the figure and the still life, but each is treated in the same way. In the latter, she has the unique power of giving a decaying object life or making her subject impotent yet still physically present. Rocks, logs, plants and gourds become estranged from their natural habitat, but they feel uncannily natural in the composition, usually situated on a table or the floor of an urban space.

Even if the gourds are rotting or the logs are disintegrating, all these states of being offer a drama of their own on the canvas. The physical and the sexual are omnipresent in her paintings in much the same way that Jean-Baptiste-Siméon Chardin's works convey a palpable physical reality and tension, or Caravaggio's decaying, insect-infested fruit defies the ageless nature of still life and reminds us of mortality. Altfest's gourds, cacti and tumbleweeds feel robbed of their turgidity, yet their wilting nature offers another pressure or quality that fills the frame. The sturdy human flesh in her nudes is impotent too but obviously present before us. These subjects are real but not real, dead but alive. – Marina Cashdan



1. *Head and Plant*, 2010 (first state)
Oil on canvas
28 x 25.5 cm
2. *Bent Leg*, 2008
Oil on canvas
30.5 x 20.5 cm
3. *The Back*, 2008-09
Oil on canvas
40.5 x 63.5 cm



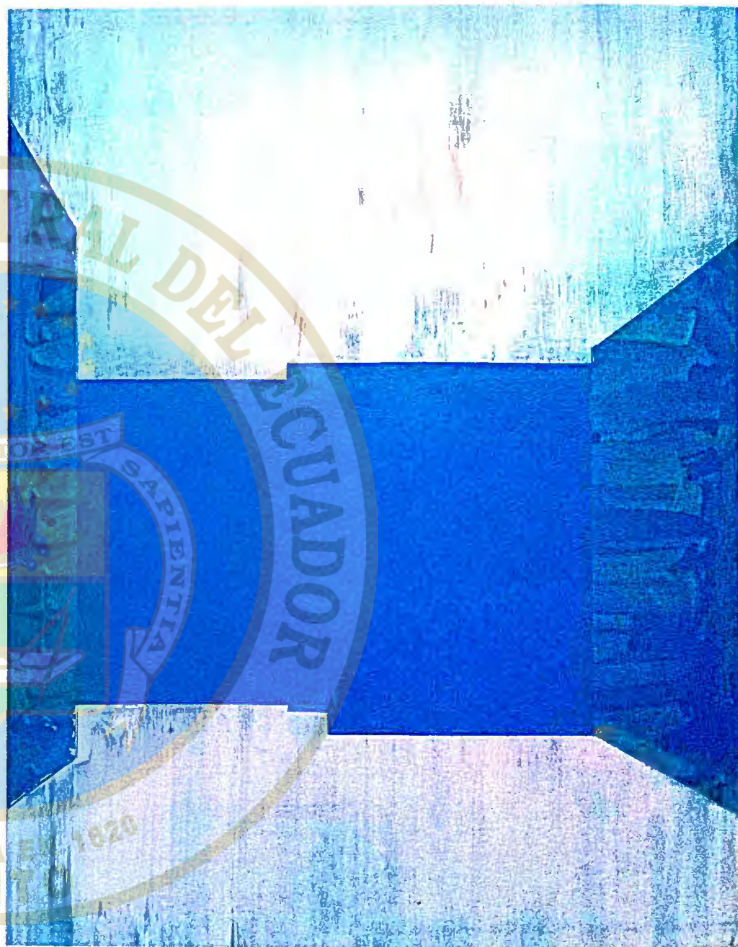
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HURVIN ANDERSON

Born in Birmingham, England, to Jamaican parents, Hurvin Anderson maps the eddies and flows of first-generation immigrant culture. *Peter's Series* (2007–09) is a suite of paintings depicting, from various angles, a sparse and somewhat impoverished domestic space furnished as an ad hoc barber shop with a set of mirrors, a swivel chair and a radio. The scene is not from the present day but from the 1950s, when newly arrived immigrants too poor to afford the rent of commercial property sought alternative locations for their businesses. What we see is a sign of the survival of not just a commercial instinct but a way of life: barber shops were, and still are, places to hang out and chat late into the night in Afro-Caribbean neighbourhoods. For those who arrived in England in the 1940s and 1950s, the UK was a promised land. But in retrospect, Calypso singer Lord Kitchener's *London is the Place for Me* (1948), with its admiration of all things British, seems blind to the experience of many immigrants. *Peter's Series* succinctly captures this stoicism and celebrates the fragile capacity for the uprooted to believe in a new life.

Formally, *Peter's Series* invokes the traditional painterly palette of Northern European seascapes. Here, the room's reddish carpet is an earthy foreground, the blue walls suggest the open sea, but the wash of blank sky looks anaemic, as if the vibrancy of the Caribbean sun is fading to a north European pall. Each work in the series is a permutation of figuration and abstraction: the nearly featureless blue and white walls in *Peter's III* (2007) cede to the furnished room in *Peter's Sitters III* (2009), in which a customer is depicted hunched in the barber's chair. We might read the levels of abstraction here as Anderson's faltering attempts to reconstruct a past that he experienced as a child and which is only partially remembered. In this sense, the walls that vanish to an ethereal nothingness might be equated with the erosion of identity in an uprooted culture. However, it's also important to realize that these images may be read in reverse: as nomadic figures populating and giving life to a void. As the cultural critic Paul Gilroy once observed, migration is best interpreted in terms of mobile 'routes' that meander across the globe, rather than static 'roots' based on fixed identities and essentialist notions of race and place.

Anderson, who is above all interested in the psychology of architectural space, frequently paints views of private homes, clubs and bars that have restricted public access. For example, *Country Club Series: Chicken Wire* (2008) depicts a tennis court as seen through a tall wire-mesh fence, the kind used to prevent tennis balls flying off and smashing neighbourhood windows. The barrier is, however, also a means of fencing off the court from non-club members. This is a vision of relative opulence that is tempered by the implied experience of those forced to look from the outside only (we, the viewers, share this outsider's perspective). Through such inventive formal means, Anderson's paintings draw our attention to the real and psychological barriers within our societies and the spaces that we inhabit. - Colin Perry

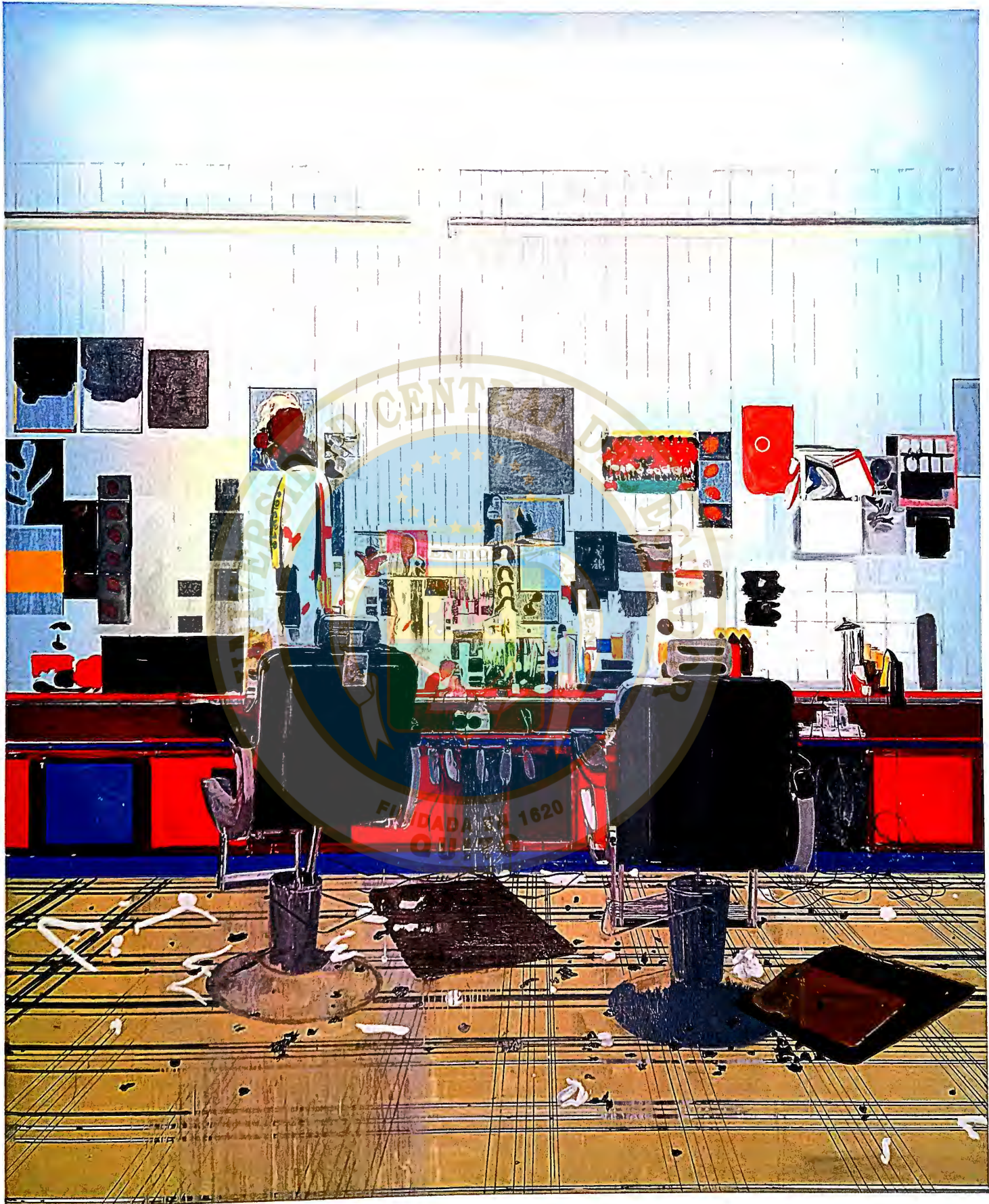


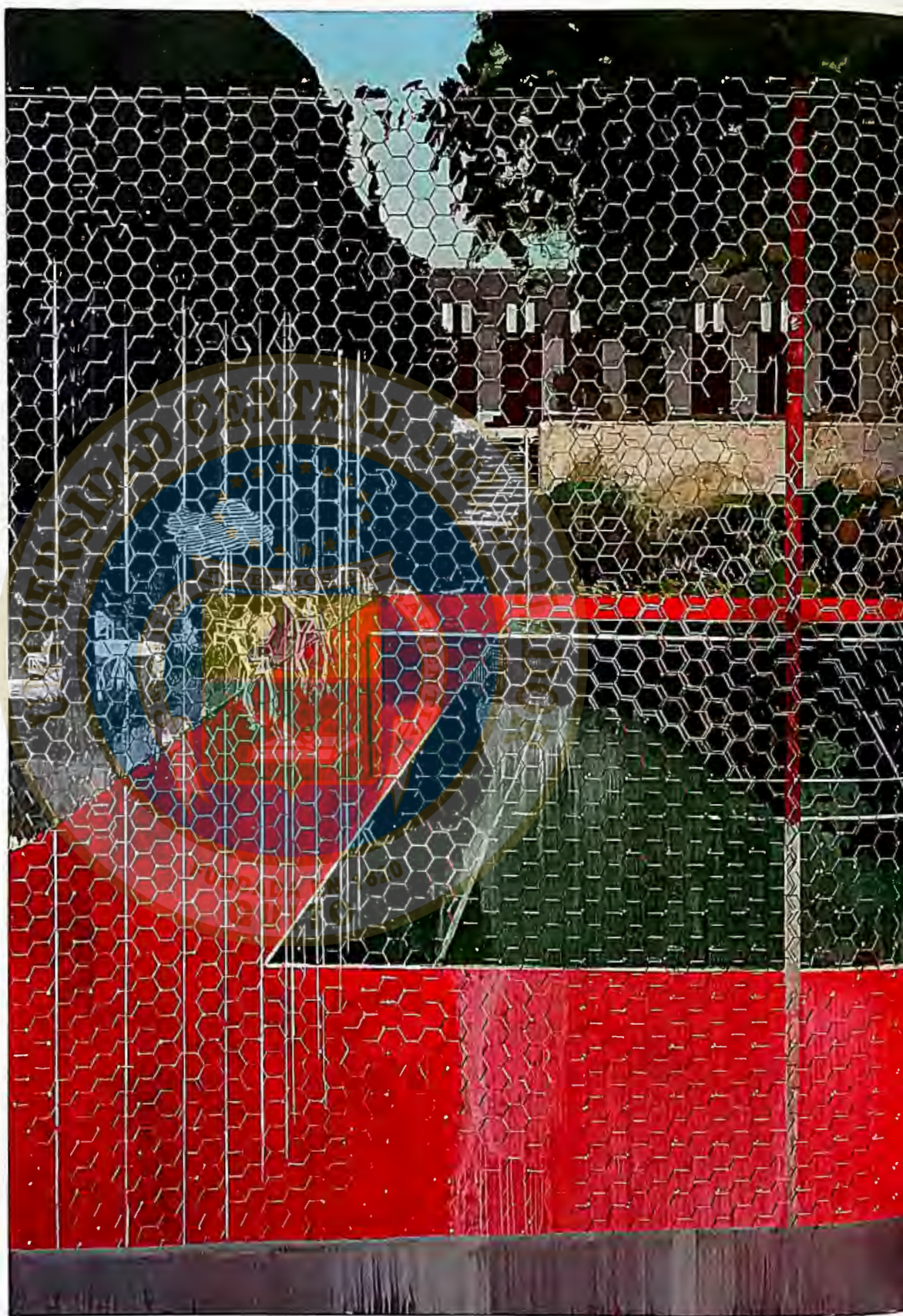
1.

1. *Peter's III*, 2007
Oil on canvas
187 x 147 cm

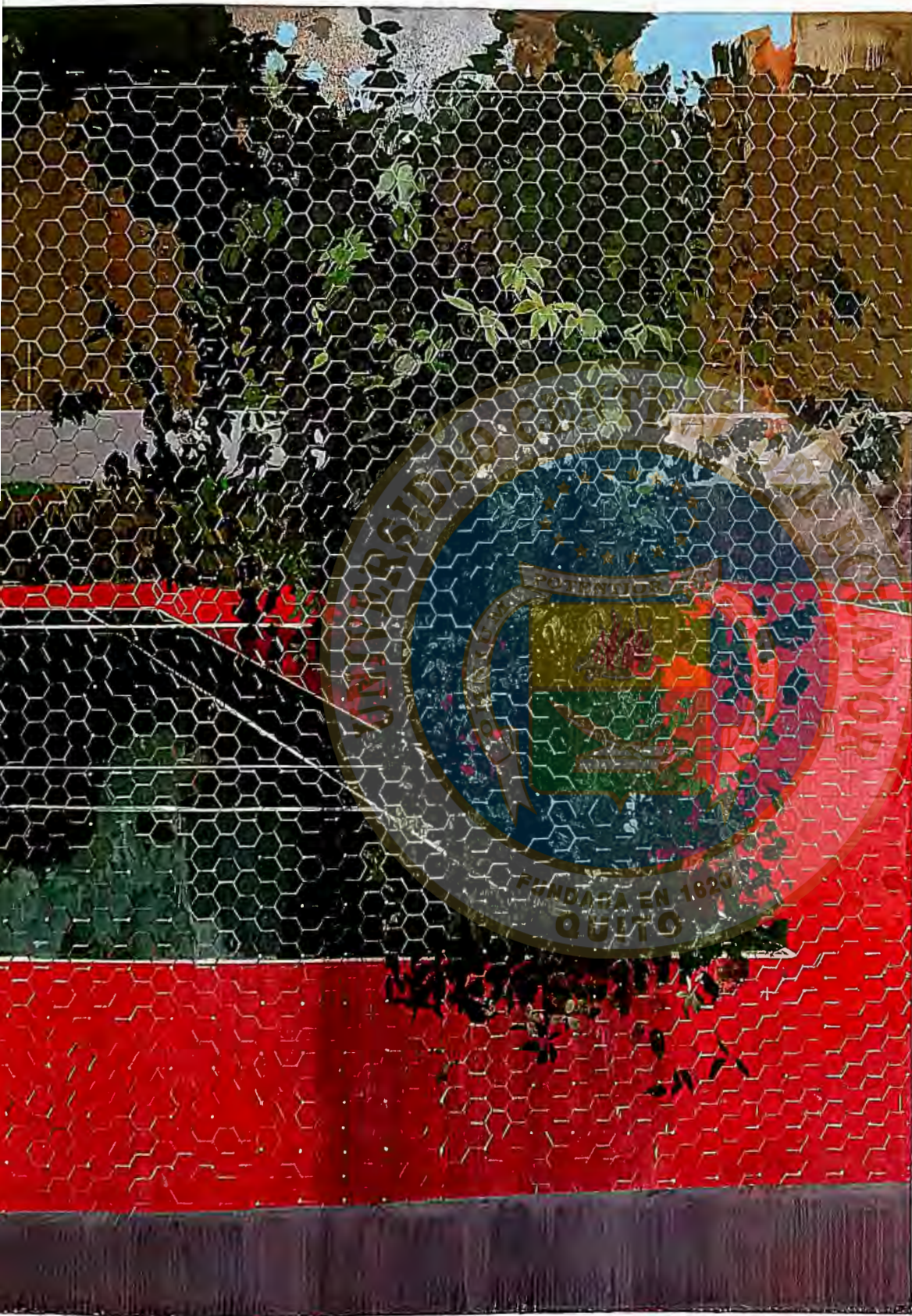
2. *Afrosheen*, 2009
Oil on canvas
250 x 208 cm

3. *Country Club Series: Chicken Wire*,
2008
Oil on canvas
240 x 347 cm





3.



KARIN MAMMA ANDERSSON

Karin Mamma Andersson is one of Sweden's most internationally renowned artists. Her paintings comprise a melange of imagery that is paradoxically inviting and unnerving: domestic interiors pulsating with eerie tension, snowy landscapes evocative of the forests and open vistas of Lulea, the artist's childhood home in the north of Sweden, and awkward groupings of figures that convey an uneasy intimacy.

Andersson acquired her memorable middle name while a student at the Royal University College of Fine Arts in Stockholm. The painter already had two small sons with the artist Jockum Nordström when she began her studies and recalls how she started her career by depicting landscapes because this is what she saw all around her when she was pushing her children around in their pram. Though the landscapes of her childhood and young adulthood were clearly a profound influence on her practice, so too were the paintings that she encountered while working as a guard at Stockholm's Moderna Museet. She has recalled the need she felt to engross herself in others' works in order to further her own painting, and cites examples of painters from whom she learned, most notably Dick Bengtsson, whom she describes as her 'greatest teacher'.

Andersson's dream-like work has invited comparisons with the British artist Peter Doig, the South-Africa-born, Netherlands-based Marlene Dumas and the Norwegian master Edvard Munch. The open vistas and dramatically lit interiors and exteriors of Andersson's work have also prompted critics to compare her with the American painter Edward Hopper. The artist herself lists John E. Franzen and Enno Hallek as significant to her practice's development and, while many artists might seek to hide the tricks and turns they've purloined from past masters, Andersson credits many of the sources of her inspiration, such as Manet, Monet and Gauguin, by including her own versions of their iconic works within several of her compositions.

If Andersson's practice is open about its art-historical references, it is no less coy concerning its debt to cinema. The medium of film allows the director to play back and forth between past and present, exploiting different vantage points and building suspense. The contemporary viewer is therefore primed and ready to conjure up narratives from the most skeletal of clues that a painting might afford and to draw conclusions from even subtle suggestions. Andersson could be said to exploit this modern-day phenomenon, knowing that a tense arrangement of figures in a pristine, domestic setting, for example, or wildly swerving tyre tracks in virginal snow, will lead the viewer to a variety of possible narratives.

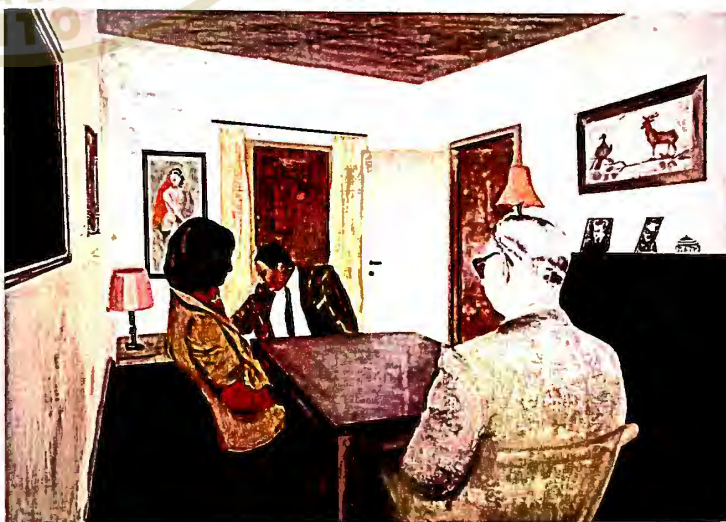
The uncanny atmosphere of Andersson's works is heightened by the 'normality' of the scenes that she depicts. Yet their dreamlike quality is so constant as to suggest that the 'reality' she conveys is an alternative one, a place where fairy-tale characters can exist alongside her favourite artists and contemporary muses. That Andersson succeeds in combining these disparate elements in one unifying language is testament to her skill as an artist, but it also points to a directorial awareness that would not be out of place in film or on stage, since it is the drama of the stories she conveys that takes precedence in her intriguing and compelling works. - Jane Neal



1.



2.



3.

1. *Who Is Sleeping On My Pillow*, 2010
Acrylic and oil on panel
72 x 122 cm

4. *Looters*, 2010
Acrylic and oil on panel
122 x 150 cm

2. *Labourious*, 2008
Oil on panel
85 x 122 cm

5. *Dead End*, 2010
Acrylic and oil on panel
122 x 150 cm

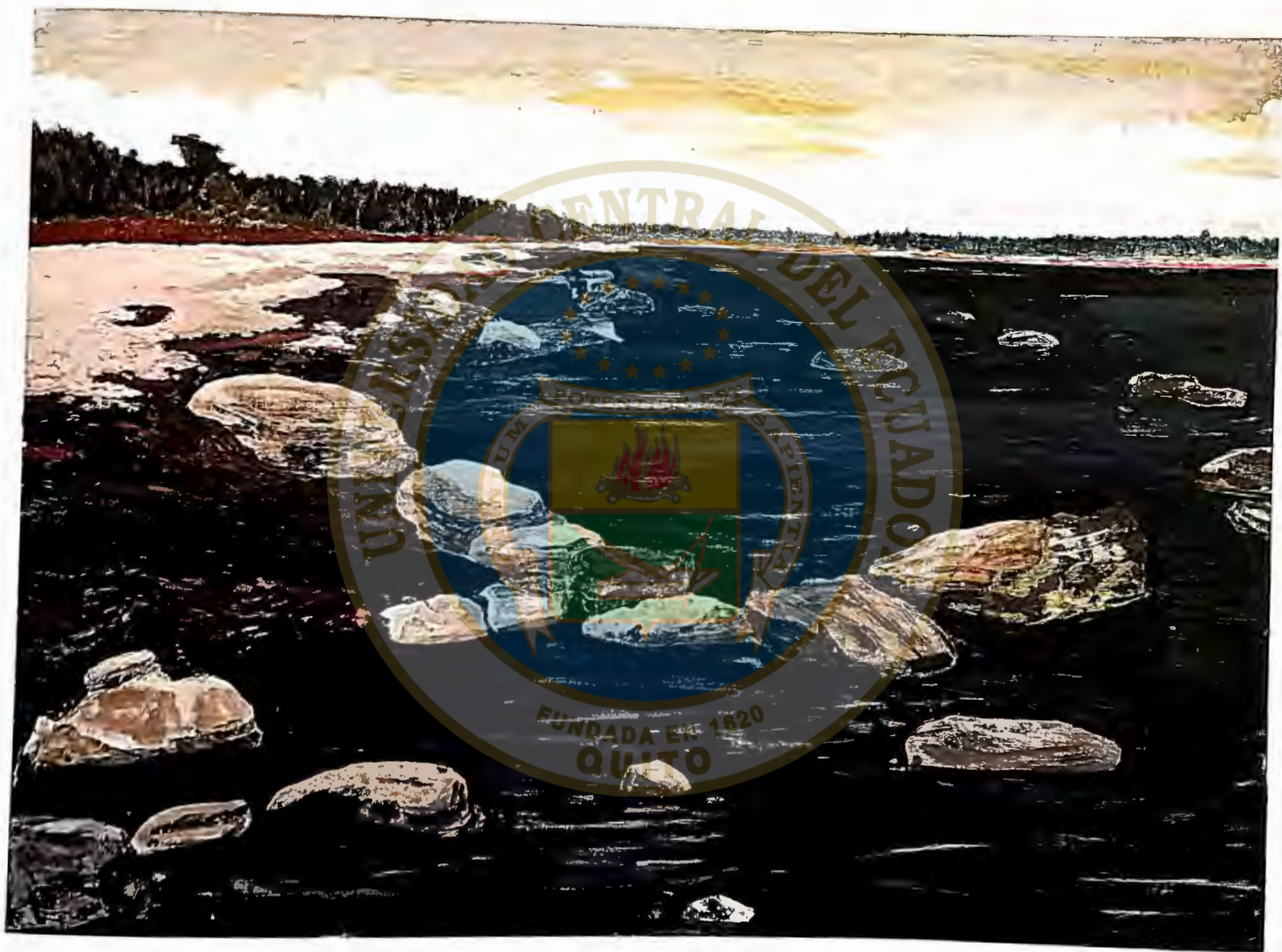
3. *Pigeon House*, 2010
Acrylic and oil on panel
85 x 122 cm

6. *The Horizon, Caspar and Me I*, 2009
Oil on panel
61 x 83.5 cm





5.



JUAN ARAUJO

The traditional art-historical canon is northern-hemispheric, and its chapter on painting, the central one, is chiefly composed of masterpieces from Europe and the United States (perhaps with a brief passage devoted to Mexican muralism, though often as a footnote to Abstract Expressionism). If painting must inescapably refer to its own history, and if the artist must see the history of painting by viewing it in the flesh (an equation that Google's latest art project might alter), how can a painter working at the margins of northern-hemispheric modernity build his own oeuvre? Juan Araujo's practice has always been a reflection on his condition – and his position. His first paintings reproduced not the canonical masterpieces themselves but the pages of the books and magazines in which they were reproduced. Here and there one finds fragments of the original mediating structures: the white space of the page where a caption or explanatory text was once printed, a picture frame with its barely legible imprint, the unequivocal squarish white borders of a Polaroid.

On coming to professional maturity, Araujo turned to masterpieces to which he had direct access. This time he referred not just to art but also to the Latin American architecture that surrounds him. Along with a series of paintings made after photographs that he himself took in and around Gio Ponti's Villa Plachart (Caracas, 1956), he became interested in the work of Morandi and the Venezuelan masters Alejandro Otero and Armando Reverón. Araujo presents fragments of these paintings, sculptures and buildings in dialogue with the architecture and the landscapes in which they are situated.

He has since worked his way through a succession of houses that help to integrate the canon of Latin American modernist architecture into international discourse: Oscar Niemeyer's Canoas House (Rio de Janeiro, 1951–53), the Brazilian Ministry of Education and Health by Niemeyer and Le Corbusier with gardens by Burle Marx (Rio de Janeiro, 1930), Lina Bo Bardi's Glass House (São Paulo, 1951), Luis Barragán's House (Mexico City, 1947), Carlos Raúl Villanueva's Caoma House (Caracas, 1951–52), and Marcos Acayaba's more recent Residência Milan (São Paulo, 1972).

While architecture has become increasingly significant in his work, Araujo has maintained his interest in books and magazines as mediating structures, evidenced in works such as *Libro Luis Barragán* (2010) and *Catalogue Luisa Lambri* (2009), the latter involving the appropriation of a brochure on the Italian photographer's images of Canoas House. Araujo has been developing a rich dialogue between the history of painting and architecture, interconnecting European and Latin American narratives. *Canoas 7* (2008), for example, appears to be a black and white abstract geometric composition but in fact depicts a detail of a window designed by Niemeyer for the house, with its slanted constructivism and orthogonal form challenging both European modernist architecture and geometric abstraction. Yet Araujo's practice is also outward-looking and inclusive, seeking as much to create connections and conversations as to question the Euro-American status quo. This can be seen in works referencing architects such as Frank Lloyd Wright – by means of his Imperial Hotel (Tokyo, 1916–22) – and Álvaro Siza, depicting his Centro Galego de Arte Contemporáneo (Santiago de Compostela, Spain, 1988–93). Almost always presenting fragments and filtered through reproductive processes, Araujo's practice builds up into a polyphonous perspective on twentieth-century architecture and aesthetics. - Adriano Pedrosa

President, a political direction that stimulated industrial development. In 1957-1958 Lina temporarily abandoned the use of glass, and walls in her projects became more expressive. The Brazilian political and cultural context explains why she changed the direction of her work



1. *Cirell House 1*, 2007
Oil on wood
40 x 55.5 cm

2. *Canoas 2*, 2007
Oil on wood
27 x 18 cm

3. *Residencia Milan 1*, 2010
Oil on wood
69 x 110 cm

4. *Caoma 1*, 2007
Oil on wood
33.5 x 50 cm



3.



4.

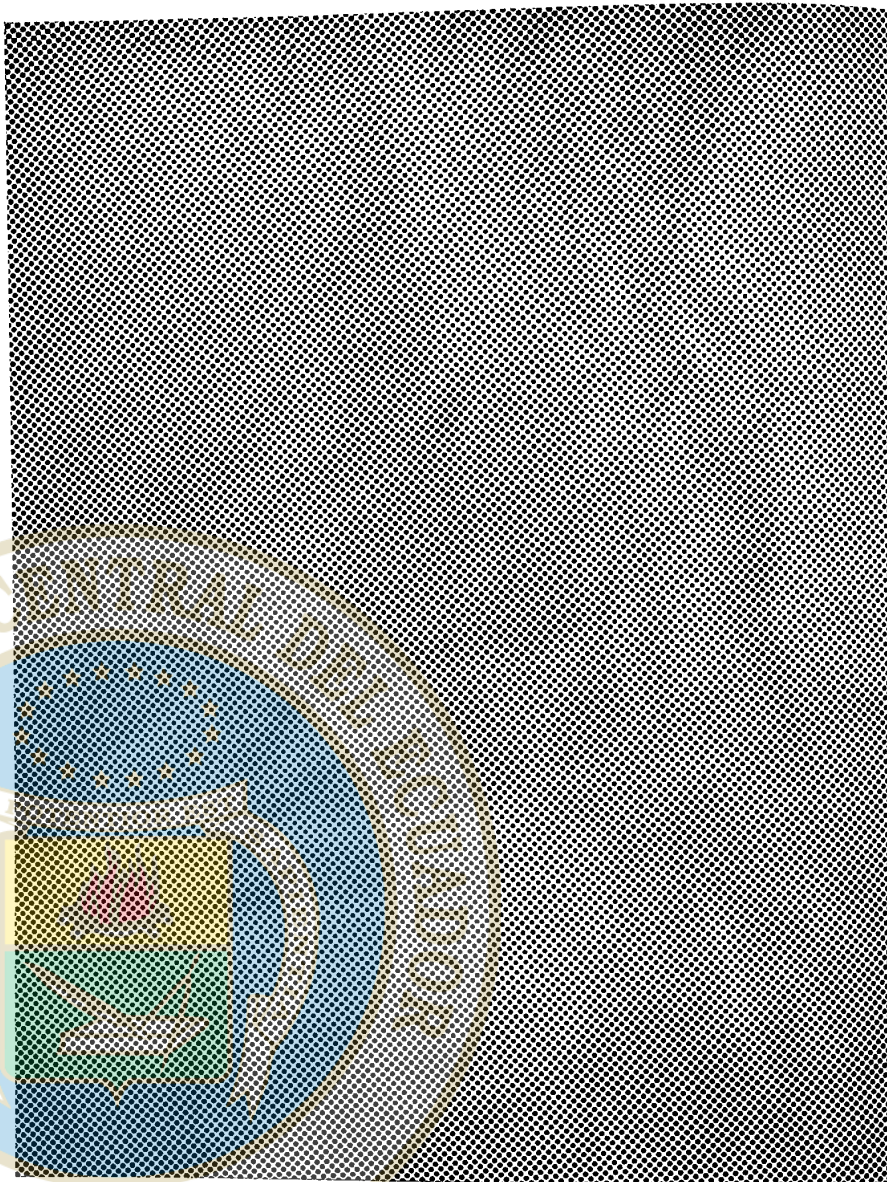
TAUBA AUERBACH

Like many artists of her generation, Tauba Auerbach is unafraid to bridge many different disciplines in her work, taking on at various times the guise of graphic designer, sculptor, painter, photographer and even maker of musical instruments. Holding all of these attitudes together is a refined sense of detail and formal construction, her works always conveying the meticulousness with which she has embarked on a new project.

It could be said that graphic design, or at least a strong affiliation with typography, underlies her earliest works and continues to influence her keen feeling for design. Early paintings were constructed quite literally out of letters – one series, for example, *Uppercase Insides* (2006), used the interior shapes of the uppercase letters that have enclosed insides (A, B, D, O, P, Q and R) to create Constructivist-like abstractions. It comes as only a slight surprise therefore to hear that Auerbach was a sign painter in her native San Francisco for some years before dedicating herself exclusively to her artwork. In a recent article she said of the experience, 'It was ideal because I was forced to meditate on letters and began to manipulate them.' Other text-based works include the book *Bbe ehHi lloTy*, for which she arranged all the letters and punctuation marks found in the Bible in alphabetical order – the title is a re-arrangement of 'The Holy Bible'.

In a unique mise-en-scène at Deitch Projects in 2009, Auerbach, with the musician Cameron Mesirov (aka Glasser), designed and then performed on an eccentric-looking two-person pipe organ while dressed in outfits and shoes that they had specially constructed. Suggestive of something between an Arts and Crafts revival and an exactly realized ritual, the wooden organ was characterized by its two incomplete keyboards at either end and the foot pedals on each side that sent air to the other player's bellows.

More recently, Auerbach's work has remained abstract but taken on a concern with our reading of different modes of visual information. A significant series of 'Crumple' paintings look like oversize photocopies of crumpled paper. Painted and printed using a half-tone process, the image is almost invisible at a normal viewing distance, and only on stepping back a considerable distance (between 10 and 25 metres depending on the work), does the image become readable. A related series of 'Fold' paintings look like – and actually are – previously creased canvases. These works are directionally sprayed with paint to record the contours of the folded fabric before being stretched taut, and thus the paintings are poised between two and three dimensions. Compellingly perplexing as well as beautifully resonant abstract surfaces, Auerbach's works take time to unpack visually, giving us cause to consider the implications of, and the intentions behind, her processes of reversal and revealment. - Jens Hoffmann



1. *CRUMPLE IV*, 2009
Acrylic paint and UV cured pigment
on canvas
203 x 152.5 cm
2. *CREASE I*, 2009
Acrylic paint and UV cured pigment
on canvas
203 x 152.5 cm
3. *Untitled (Fold)*, 2010
Acrylic paint (airbrush) on canvas
183 x 137 cm
4. *Untitled (Fold)*, 2010
Acrylic paint (airbrush) on canvas
152.5 x 114.5 cm
5. *Untitled (Fold)*, 2010
Acrylic paint (airbrush) on canvas
152.5 x 114.5 cm
6. *Untitled (Fold)*, 2010
Acrylic paint (airbrush) on canvas
152.5 x 114.5 cm
7. *Untitled (Fold)*, 2011
Acrylic paint (airbrush) on canvas
152.5 x 114.5 cm





4.



5.



6.



7.



JULES DE BALINCOURT

Jules de Balincourt has described himself as a 'perpetual tourist'. This has to do with personal history – his relocation from France to the United States as a child in the early 1980s, and his extensive travelling – but perhaps more importantly, the phrase crystallizes an attitude. Being a tourist implies a certain way of looking – one that combines curiosity, even fascination, with incomprehension and occasional distrust. Balincourt's paintings are infused with the conflicting feelings inherent to this particular perspective. His pictorial mix of figuration, text and abstraction reflects a world that is at once familiar and odd to the point of surreality.

In his early pieces, little devils shared cocktails on a terrace overlooking a megalopolis (*Feast of Fools*, 2004), and hooded characters hid rabbits from an inquisitive helicopter (*Free for All*, 2003). His latest work has lost some of this unbridled fantasy, but the uneasy feeling remains. *Looking at Them Looking* (2010) shows a crowd of faceless youngsters cheering and dancing in front of an enormous stage. The piece's mood would be joyful if not for a stern profile silhouetted in the foreground – a mirror of the artist unable to engage, or a personified critique of mass-entertainment.

Some of Balincourt's works are more overtly political. His *Holy Arab* (2007) seems to condense the compulsive anxiety that beset America after 9/11. It's a close-up portrait of a bearded man, his face crossed by looped lines like so many aeroplane trails. Composed of tiny square patches of colour, the painting is as pixelated as an image on a computer screen, a constructed, disembodied vision of the 'enemy'. Digital communication recurs in many of Balincourt's paintings, as if the artist were trying to make sense of its impact and of the overabundance of images that arrived in its wake. Networks of high-powered beams explode in bright colourful ribbons in his large abstract paintings; in *Think Globally, Act Locally* (2007), glowing white rays spring up from what looks like a small town seen from a plane at night. The piece's title is inscribed in block letters on each side of the canvas, hammering the message home.

Balincourt's painting is immediate, inescapably so. Whether it involves unsettling slogans – *Temporary Wellness*, shouts one of his works from 2010 – or depicts an everyday scene, like *A Few Good Men* (also 2010) in which a class of schoolchildren sit listening to their teacher, it is this very sense of immediacy that gives coherence to Balincourt's multifarious imagery. His lines are consciously unaffected, almost naïve, as if he were attempting to rid himself of the weight of historical tradition. He doesn't fully escape it, though. The wraiths of Pop art and Nouvelle Figuration haunt his pictures, but Balincourt seems eager to keep them at bay, adopting instead a pictorial simplicity reminiscent of outsider artist Henry Darger. And like Darger's works, Balincourt's pieces function on a logic of free association, instantly accessible. They capture a train of thought that the artist has put onto the canvas seemingly unhampered by concerns of style. Balincourt has talked about the 'directness' of painting and its ability to 'offer the most elementary, basic transmission of vision': his pictures, he suggests, are an unmediated mapping of his mindscape. – Coline Milliard

1. *Holy Arab*, 2007
Oil on panel
92 x 82 cm

2. *A Few Good Men*, 2010
Oil and acrylic on panel
66 x 51 cm

3. *Floating Through It*, 2010
Oil and acrylic on panel
239 x 208.5 cm

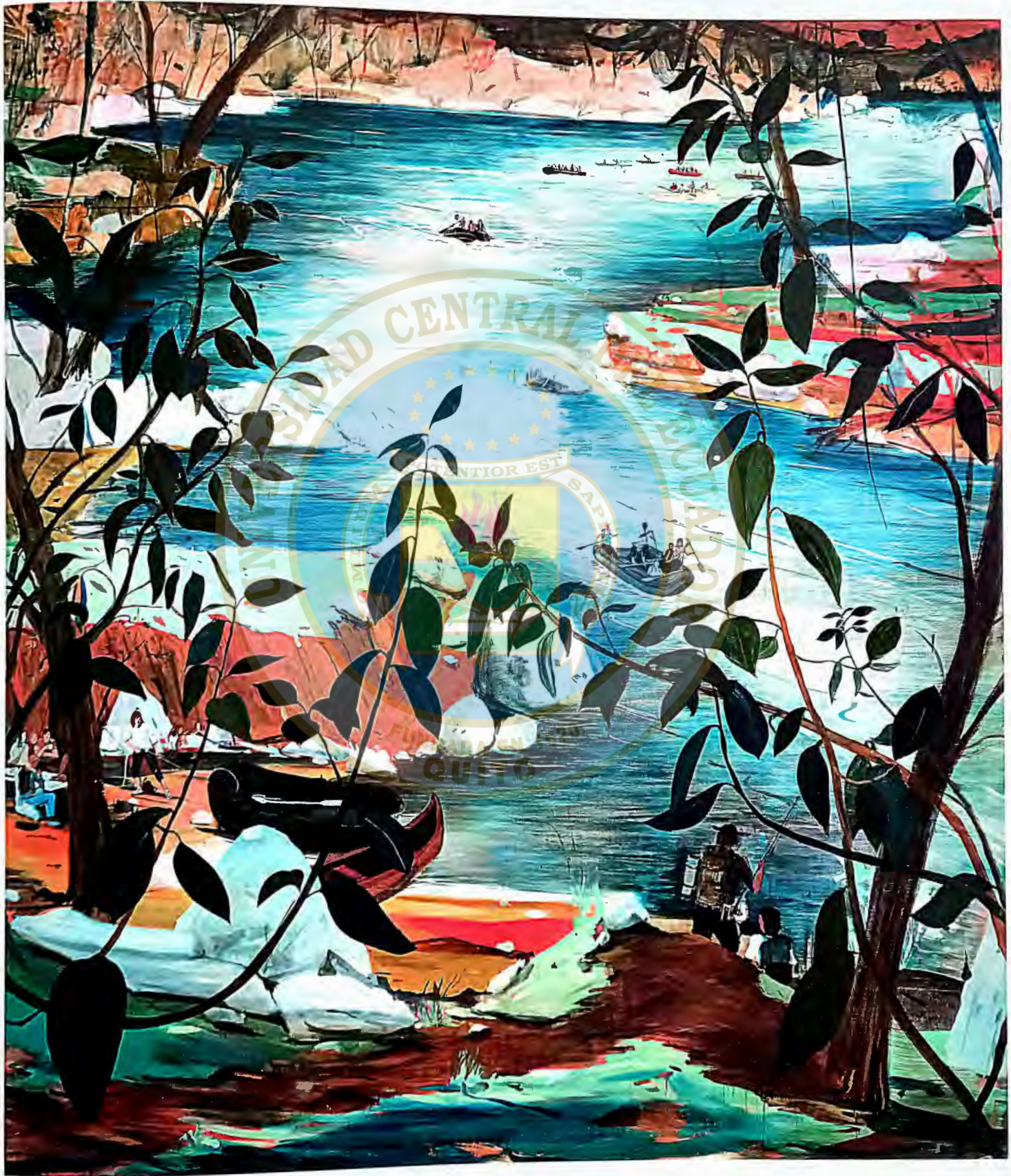
4. *Looking At Them Looking*, 2010
Oil and acrylic on panel
48.5 x 56 cm

5. *Drawing Color Lines*, 2010
Oil on panel
218.5 x 244 cm

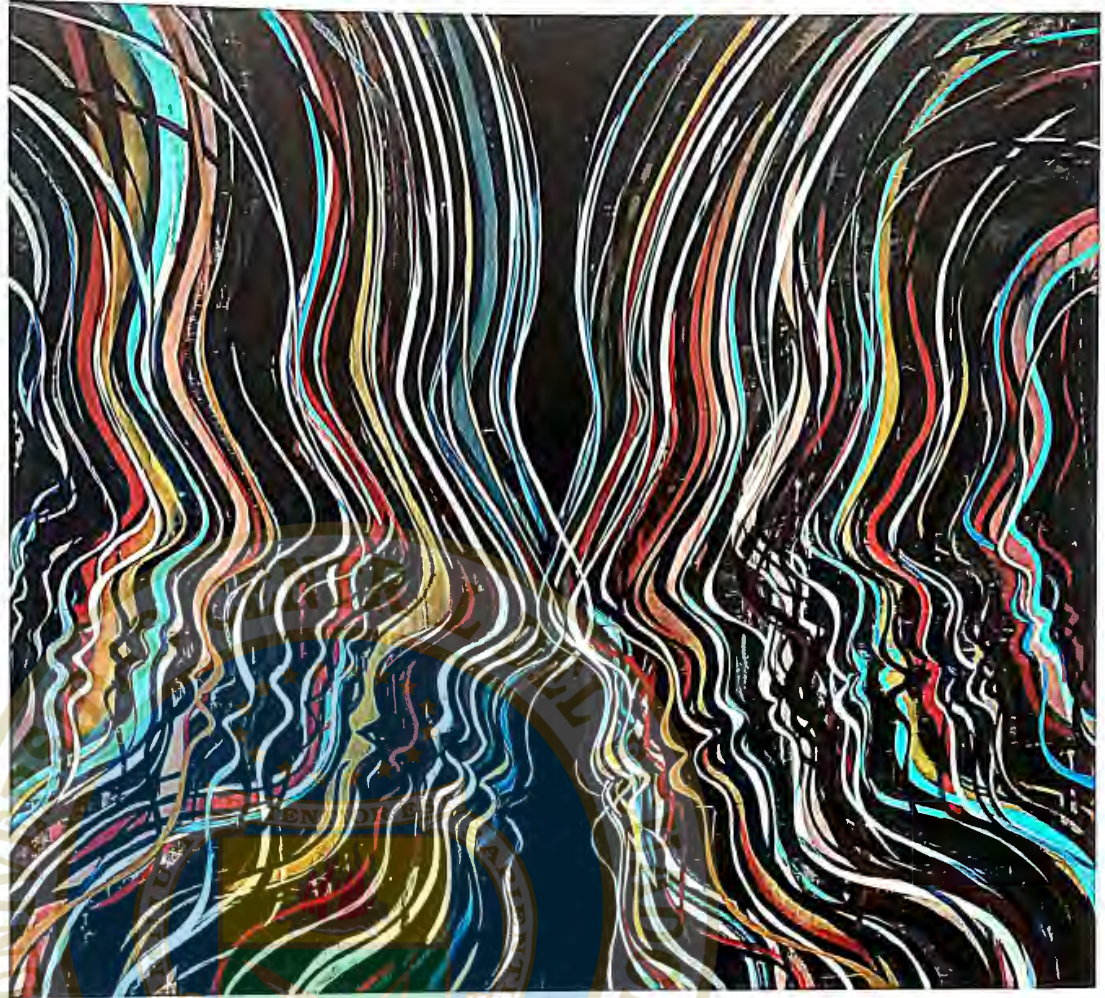
6. *Out of the Darkness and Into the Light*, 2009–10
Oil, acrylic on panel
178.5 x 204 cm



2.







5.



6.

ANTONIO BALLESTER MORENO

Abstraction versus figuration, Art Brut versus Pop, naivety versus irony: Antonio Ballester Moreno's loud, playground aesthetic compulsively merges all these concepts into a new kind of historical painting. Both his large-scale works and his smaller panel composites mix motifs from conventional children's drawing and school murals with folk crafts and symbols, references to outsider art and autodidacticism, all laid out together to intimate an ironic quotation, a re-appropriation of the past without nostalgia. They create instead a world full of grotesquely exaggerated innocent wonder. Populist subjects and technique and a sort of outsiderish obsessiveness are interwoven with codes and nods revealing a continual sublimated recollection of childhood, often representing experience in post-dictatorship Spain. Exuberant and terrifying, his work suggests a crudely unromanticized celebration of the primal human urge to depict.

The Madrid-based artist's panels are crammed to the edge with cartoon-like depictions of people, objects and situations in civilization and in nature, in 1980s Spanish life and outside of it. Painted in ordinary acrylics with either careful fill-in-the-pattern precision or in a looser Art Brut fashion full of drips and scratches, Ballester Moreno's bright rainbow of colours is almost hallucinogenic. There's a compulsive, childlike horror vacui in these pictures, a sort of perverse, uncomfortable reversal of painter's block: he fills in all blank spaces, often weaving repeating patterns in ink, and the whole world has to fit in, even at its most unglamorous and antisocial.

Imperfection is a running theme throughout – the imperfection of the 'untrained' artist, whether a child, a folk crafter, an art-therapy patient or, like Ballester Moreno, the artist himself. 'I'm interested in that line that connects Art with a capital "A" and amateur artistic manifestations, whether intentionally or not,' he has said. Having started out with a low-fi street aesthetic, Ballester Moreno turned from installation and video to painting, despite not knowing 'how to paint', for one simple reason: it required less infrastructure. An obsessive curiosity fuels his fragmented conceptual rebus, looking in as much as he looks out. The paintings assimilate a chain of art-making influences ranging from the writings of Henry David Thoreau and John Cage to pop music, as well as from the artist's own childhood drawings. He has said that some of his inspiration stems from his own family's home-grown practice: 'My grandfather was a sculptor from Murcia who never sold a thing.'

In his self-created world, everything and everyone simply exists, bright and banal, with big bold colours and wide-open eyes that convey a sort of consistently hyper, panicked acceptance, all depicted from a flat, frontal point of view, as if everything were on the same plane, newly pluralistic and 'democratic', like an orderly vegetable patch but ruled by oversimplifying stereotypes – a middle-class world where a racial caricature or a visual gender slur is evidence of an everyday hegemony still to be reconstructed. Ballester Moreno's work is a contemporary update on the surreal, a politically unfiltered world-fashioning springing up from the past, offering images in their crudest and most unabashed form to challenge assumptions of cultural politics with both an incurable inquisitiveness and unadulterated glee. - Lupe Núñez-Fernández



1.



2.



3.

1. *Belén (Bethlehem)*, 2010
Acrylic on canvas
200 x 250 cm

2. *Pájaro (Bird)*, 2010
Acrylic on canvas
162 x 195 cm

3. *Tribu (Tribe)*, 2010
Acrylic on canvas
200 x 250 cm

4. *Untitled (Expect Anything)*, 2011
Acrylic on canvas
200 x 250 cm



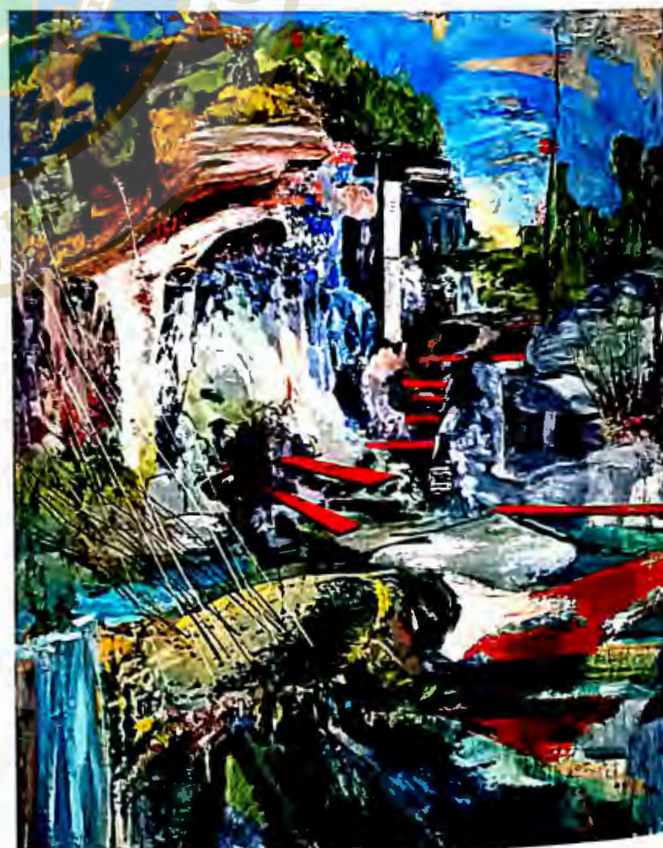
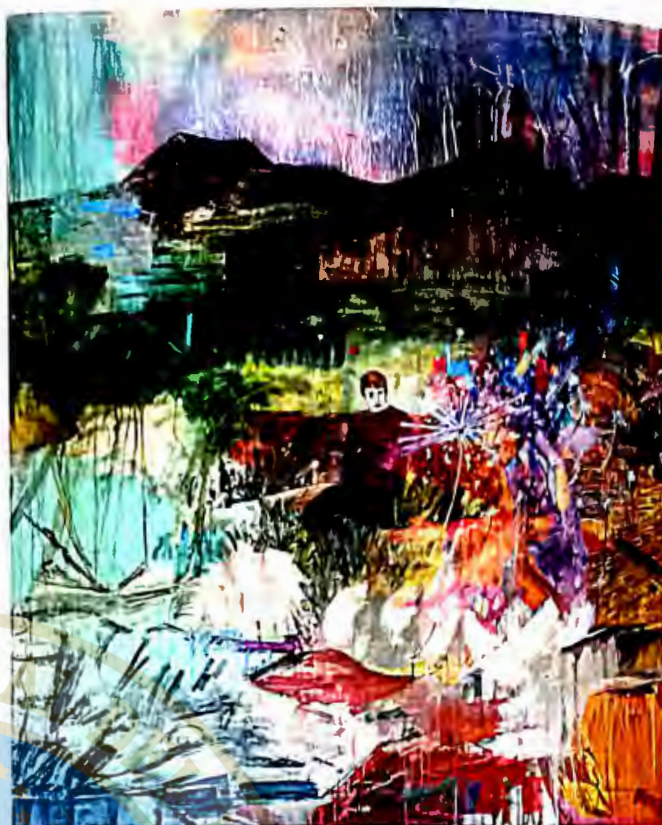
HERNAN BAS

Plushly decadent interiors and vibrant, exotic landscapes nestle around the young male protagonists of American painter Hernan Bas. He has a love of literature and poetry that manifests itself at times delicately and at others vigorously in the soulful expressions and situations of his subjects. The decadent and impassioned writings of Joris-Karl Huysmans and Oscar Wilde have both been cited as inspiration, and more recently the American Transcendentalist poets (Emerson, Thoreau, Alcott), and the 'Dark Romantics' (Poe, Melville, Hawthorne and Dickinson) have made their presence felt in his work, bringing their sinister shadows and preoccupation with death and the supernatural to bear on the young artist's oeuvre in the form of a sombre palette that contrasts sharply with Bas's earlier preferences for vivid, almost fluorescent hues.

Yet the core of Bas's practice remains the same: romantic heroes, wayward dandies and wistful young men on the threshold of adulthood occupy a variety of situations that evoke nineteenth-century romanticism, dandyism, the charge of sexual tension and his delight in the canon of epic classical and historical painting. If pleasure is key to the sensuous delight that Bas appears to take in his painterly brushwork (especially evident in his description of lush vegetation and in his sensitive evocation of the beauty of the youthful human physique), it is balanced with sufficient pain and nastiness to prevent his works from leaning towards the sentimental. An underlying sense of nihilism and desperation is summoned by the sometimes hopeless expressions of his figures, and by the drama and the potentially threatening nature of their often dark and foreboding surroundings, suggesting that paradise (or the closest an earthly version can offer) has a seedier, troubling underbelly.

Bas works in oil and acrylic. One of the most brilliant colourists of his age, he lightens and darkens the mood of his theatrically staged works with an instinctive knowledge for colour that appears rooted in expressionism but also invites comparisons with Blake and El Greco. Skies are often pregnant with storm clouds and the promise of spiritual revelation. Religious enlightenment runs as a leitmotif throughout Bas's works, taking form in the depiction of saints struggling to overcome their particular demons or burdens, and in the quietly contemplative scenes of young men at meditation.

Bas has lived and worked in Miami since his birth, and the city's lush vegetation and tropical climate have clearly left their mark on his practice in terms of his palette and in his feeling for its landscape. A recent decision to move to Detroit, coupled with his foray into the world of Dark Romanticism has seen Bas's practice both darken and deepen, affirming his position as one of America's most sensitive and expressive young painters. - Jane Neal

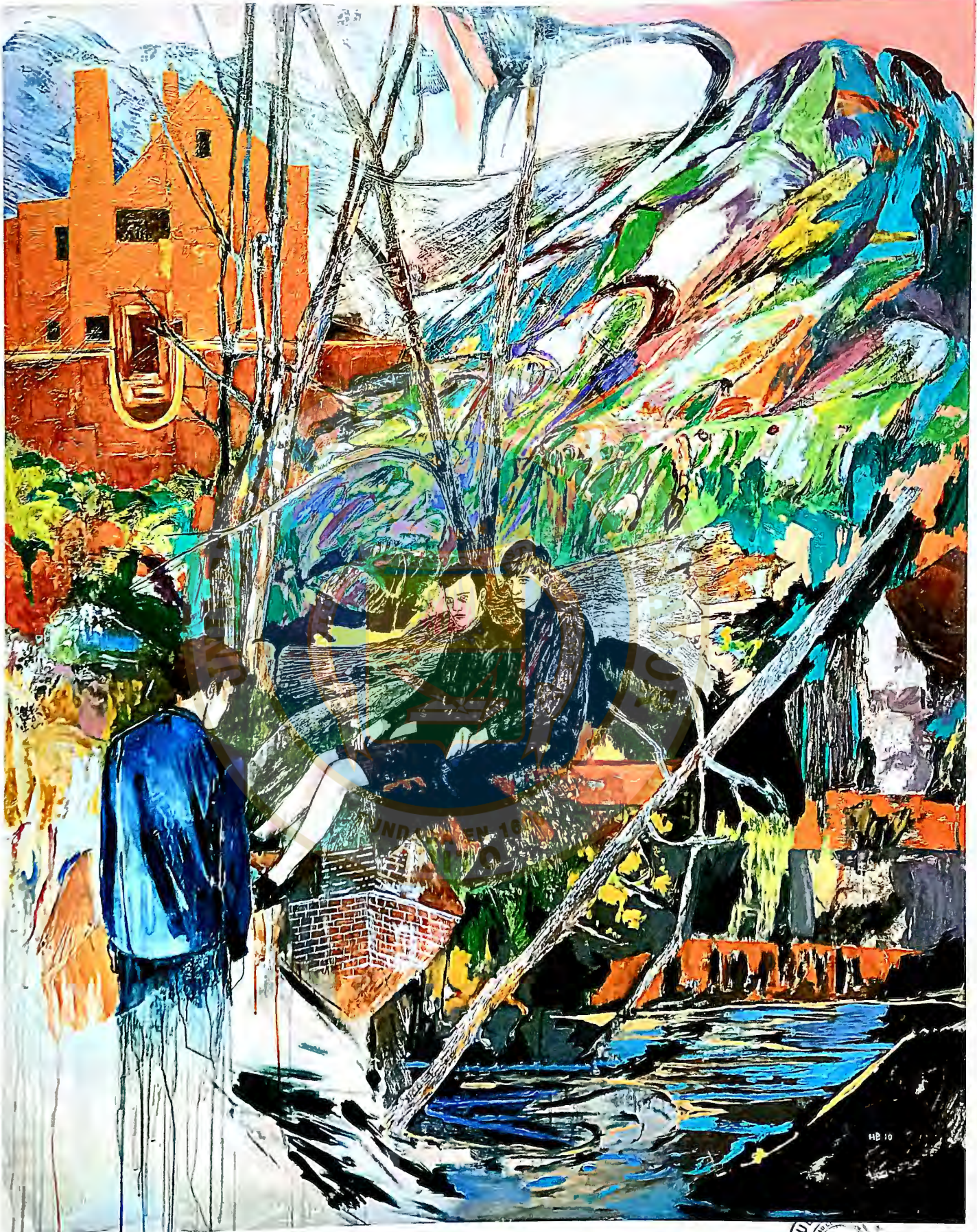


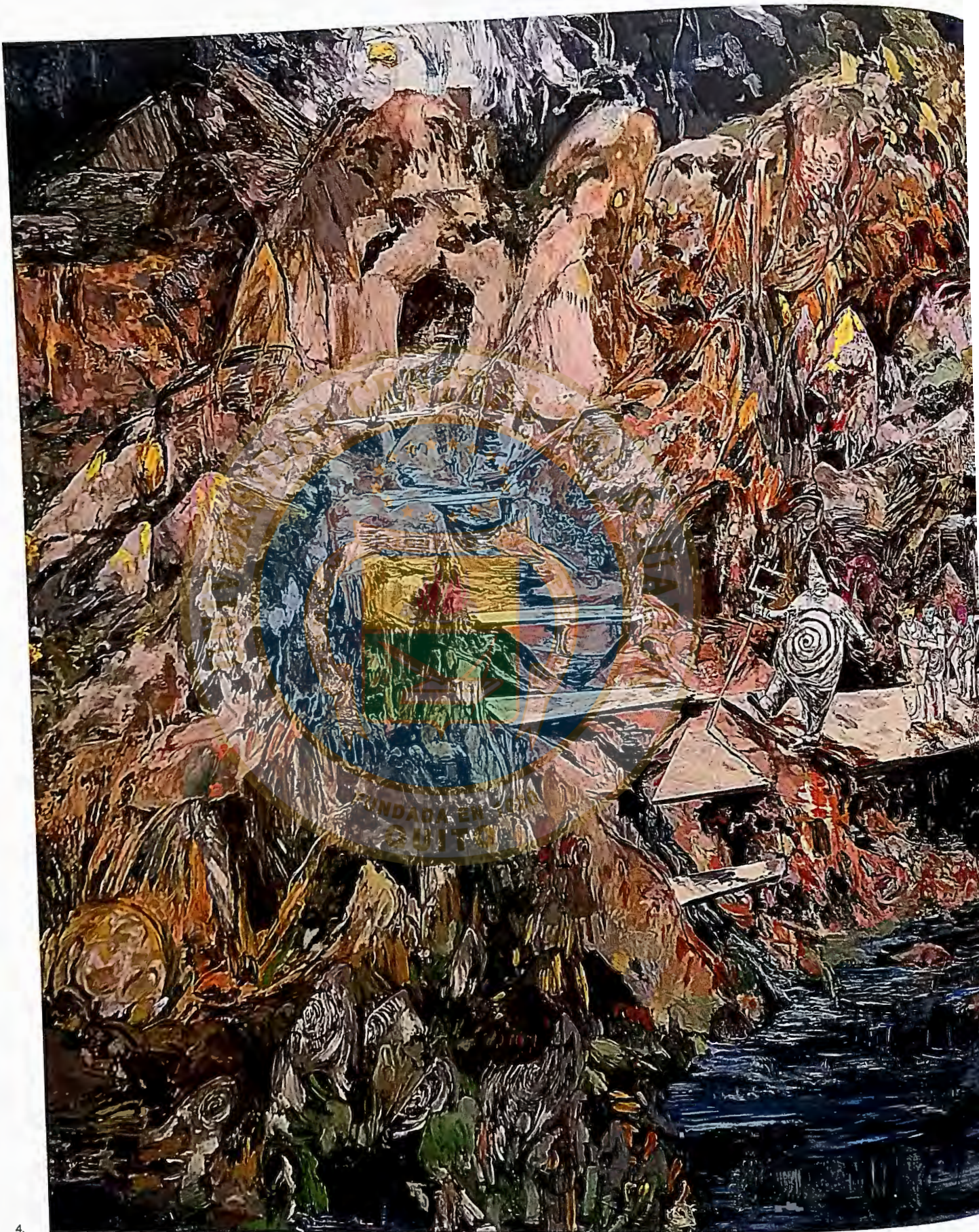
1. *The Hallucinations of Poets* (dandelion), 2010
Acrylic, airbrush, household gloss
and block print on linen
183 x 152.5 cm

3. *The haunting of that hill house* (Mackintosh), 2010
Acrylic, airbrush, household gloss,
and block print on linen
152.5 x 122 cm

2. *The act of pollination*, 2009
Acrylic on linen over panel
127 x 101.5 cm

4. *Ubu Roi (the war march)*, 2009
Acrylic on linen over panel
Diptych, 213.5 x 366 cm





4.



TILO BAUMGÄRTEL

Tilo Baumgärtel seems to have aligned his figures with the 'multi-option society' as Peter Gross calls it, referring to the way in which large sections of society have dispensed with the concept of salvation. Representatives of this existence appear slack and voiceless, thrust involuntarily into a particular and often peculiar set of circumstances – slumped on the ground in a makeshift campsite next to an amphitheatre, or sharing a cigarette with an Eskimo during a thunderstorm, for example. The characters in his paintings thus appear strangely inactive – lethargic perhaps, or simply without purpose.

Baumgärtel is not a social analyst, but he is a realist when it comes to his own inner worlds – there is something down-to-earth and believable about the strange scenarios he concocts. His worldly yet unworldly approach is reflected in deliberately neutral yet curiously retrospective attire – his characters regularly appear in period costume from one era or another. This, however, is only a trick to liberate himself from rules and norms. He sometimes leaves realism behind and gets closer to fantasy when he turns to exaggeration as a strategy, whether in the form of an oversized animal or a figure verging on caricature.

Some commentators describe his style as fairy-tale, while others say it is nostalgic. His aim, however, is serious engagement. During an interview in 2008 he declared to me, 'I see myself as a hinge between people asking questions on all levels, and as an agitator who presents his findings and tries to capture madness, beauty, questionable things and strange things in pictures in order to create a certain resonance.' He also likes to incorporate a little irony into his pictures, perhaps to make his messages less indigestible. For fun, he brings everyday objects absurdly to life – quite literally in the drawn animation films that he creates alongside his paintings.

Baumgärtel thinks in filmic and theatrical terms, and his staged spaces have an extraordinary unity as painterly compositions. Within his complex pictorial arrangements, his figures are exposed in their isolation. They are shown in interior and exterior spaces, frozen mid-step as they realize that they have entered at the wrong time. They wait on staircases and in hallways, on beaches and wharfs; they meditate at writing desks or pianos or blow their psychoplasm pensively at the moon, always with unmoved faces (some reveal their dreams and yearnings, floating above their heads in the kind of speech bubbles found in comics).

The pictorial spaces that Baumgärtel creates are like memories and fantasies torn from their proper homes, offering visions of incipient decay or a looming downfall – we can't help but feel we are looking at the visualization of someone's worst-case scenario. This unsettling world is one of beguiling possibilities – of the dark, of threatening incidents, or of the menace of something unforeseen that enshrouds the figures in their post-catastrophic surroundings.

Baumgärtel's paintings have considerable affinity with the great decades of the late nineteenth and early twentieth centuries – the spirit of Max Klinger, Arnold Böcklin and Edvard Munch with a leavening of Giorgio de Chirico. The contemporary relevance of his work is anchored in his respect for tradition and in a sense of rootedness within it. He has thrown the window of memory wide open and made the past contemporary. - Christoph Tannert

1. *Woodway*, 2009
Oil on canvas
30 x 40 cm

2. *The Tempest*, 2008
Oil on canvas
210 x 350 cm

3. *About the Showtime*
(*Über die Vorstellung*), 2008
Oil on canvas
210 x 300 cm

4. *The Dependent Independent*, 2009
Oil on canvas
210 x 300 cm





MICHAËL BORREMANS

'That the human being is a victim of his situation and is not free is a conviction of mine,' Michaël Borremans said in a 2009 interview in *Art in America*; his art has been saying it for some fifteen years. The figures in his calculatedly anaemic images are benignly stalled, lacking the ability to mobilize themselves, sometimes literally so: truncated figures have long been a favourite motif, from the boy's head and shoulders within a glass case in the drawing *Ghost of the Built-Up Area* (1995) to the cropped torso in the painting *The Apron* (2009). Where figures do seem to be acting, as in various canvases where giant beings appear to oversee the activities of miniature ones, these ersatz gods are mechanically locked into their tasks too – suggesting an endless, nested structure of societal controls and/or predestination.

And yet Borremans' paintings (and, of late, glacial and painterly films) won't be contained by their desolate refusal of human autonomy. He is in fact expressing a species of freedom: that which comes with the demise of the last century's obsession with sectioned-off formal developments and which, as he sees it, allows a dialogue with the world-shaking painting of the past. One may see echoes of Goya, Velázquez and Manet in Borremans' fathomless black backgrounds, pellucid flesh tones and virtuosic pleasure in brushwork: his 2006 exhibition 'Horse Hunting' was, he says, a conscious dialogue with the latter artist. One might think, too, of Magritte's eye for the unearthly within the ordinary, but the intellectual liberation that underwrote Surrealism is studiously absent here: Borremans' art, with its lack of logic and grindingly static, knowingly extremist scenarios, is one for discontented times. However, his paintings do offer a kind of uneasy latitude for the mind. An admirer of the films of Stanley Kubrick and David Lynch, he knows the value of an indelible image that won't reduce to narrative, and his art, while vouchsafing the limits of free will, frequently crowbars open vast spaces of irreducible enigma.

For example, one can peer lengthily into the gauzy textures of the three-part series *The Load* (2008) – three figures looking away, wearing strange headwear – without penetrating its narrative mysteries. (One of the hats, sporting miniature ears, appeared in the tragicomic *Man with Bonnet* of 2005; repetition, though, does not equal explication.) It is not only Borremans' figures that are cut off midway: so are the tales he tells. While he once used 1930s and 40s photographs as source material, he found them too specific and now employs models in his Ghent studio. We do not know, however, whom, where or when we're looking at in these paintings.

In creating worlds in which to get lost, this programmatic confusion and engendering of obscurity may actually function as a partial counterbalance to Borremans' pessimistic outlook, offering a rare non-deterministic space and turning his art into a dynamic, a movement between polarities, rather than an embodied argument. 'The finest thing we can experience is the mysterious,' Albert Einstein once said. Look at *The Pendant* (2009), which conflates unnerving passivity and outright strangeness in its image of a woman's hair tugged disturbingly upwards into a shape resembling a silhouetted classical bust. Here, one can feel that statement's truth – and perhaps an admission of the circumscriptions and controls to which, when we feel it, we remain subject. - Martin Herbert



1.



2.

3.



1. *The Load*, 2008
Oil on canvas
40 x 50 cm

3. *The Apron*, 2009
Oil on canvas
38 x 52 cm

2. *Sleeper*, 2007-08
Oil on canvas
40 x 50 cm

4. *The Pendant*, 2009
Oil on canvas
60 x 40 cm





5.



6.

5. Lakei, 2010
Oil on canvas
50 x 42 cm

7. The Glaze, 2007
Oil on canvas
83.5 x 71.5 cm

6. Lakei, 2010
Oil on canvas
54 x 42.5 cm



MARK BRADFORD

Mark Bradford's large-scale pictures – it is hard to speak of 'paintings' when so little paint is actually involved in the process – are devouring machines: they eat up all sorts of paper that the artist finds on the streets and glues to his works. Although seemingly abstract, to the careful viewer these works will reveal their true subject: the city and its streets. More specifically, they represent the neighbourhood where Bradford grew up and still lives, where his home and studio (which occupies his mother's former beauty salon, in which he once worked) are located – the predominantly black and Latino neighbourhood of Leimert Park in South Los Angeles. In this sense, the work's primary material is literally uprooted from its highly charged context and becomes deeply contaminated by it: paper advertisements and billboard posters found on the streets are recycled into fine-art material. Sections of amassed newspapers may advertise legal services for divorce or debt, cosmetic improvements of different sorts or programmes for achieving sobriety. Bradford describes this hitherto unnamed material, usually cheap, disposable and often printed simply in one or two bright colours, as 'merchant posters', referring to the promotional material of self- or family-run businesses. In increasingly technological times, where printed paper is being replaced by digital media both indoors and out, the artist becomes a 'paper chaser'.

The resulting pictures are deceptively abstract. They are intricate and layered compositions, paper patchworks that conceptually weave a variety of urban threads. One might perceive nets, grids and maps, yet it is difficult to draw, let alone close, a final circle. As such, they remain open to interpretation, up for grabs to viewers, critics and collectors alike. Fully abstract they cannot be, since there is nothing autonomous, sublime, otherworldly or detached from real life about these pictures. Bradford's surfaces are loaded with the detritus of everyday life, an endless superposition of scraps of paper that carry their own meaning and history. And if the original sources seem to be rendered abstract, their DNA is never truly erased. If one were to ask what it is, ultimately, that the works portray, the answer would have to be the city itself. Metonymically, what is here is the city, the street, the economy, the periphery, the margins – a fragment of life in Leimert Park. Connections have been drawn with the work of Mimmo Rotella, Jackson Pollock and Richard Diebenkorn, and one may speak of Neoplasticism and Analytical Cubism, but the true reference here is Hélio Oiticica, who brought street life and the favela to his pictorial works, pushing us to experience colour and form through the body and life itself.

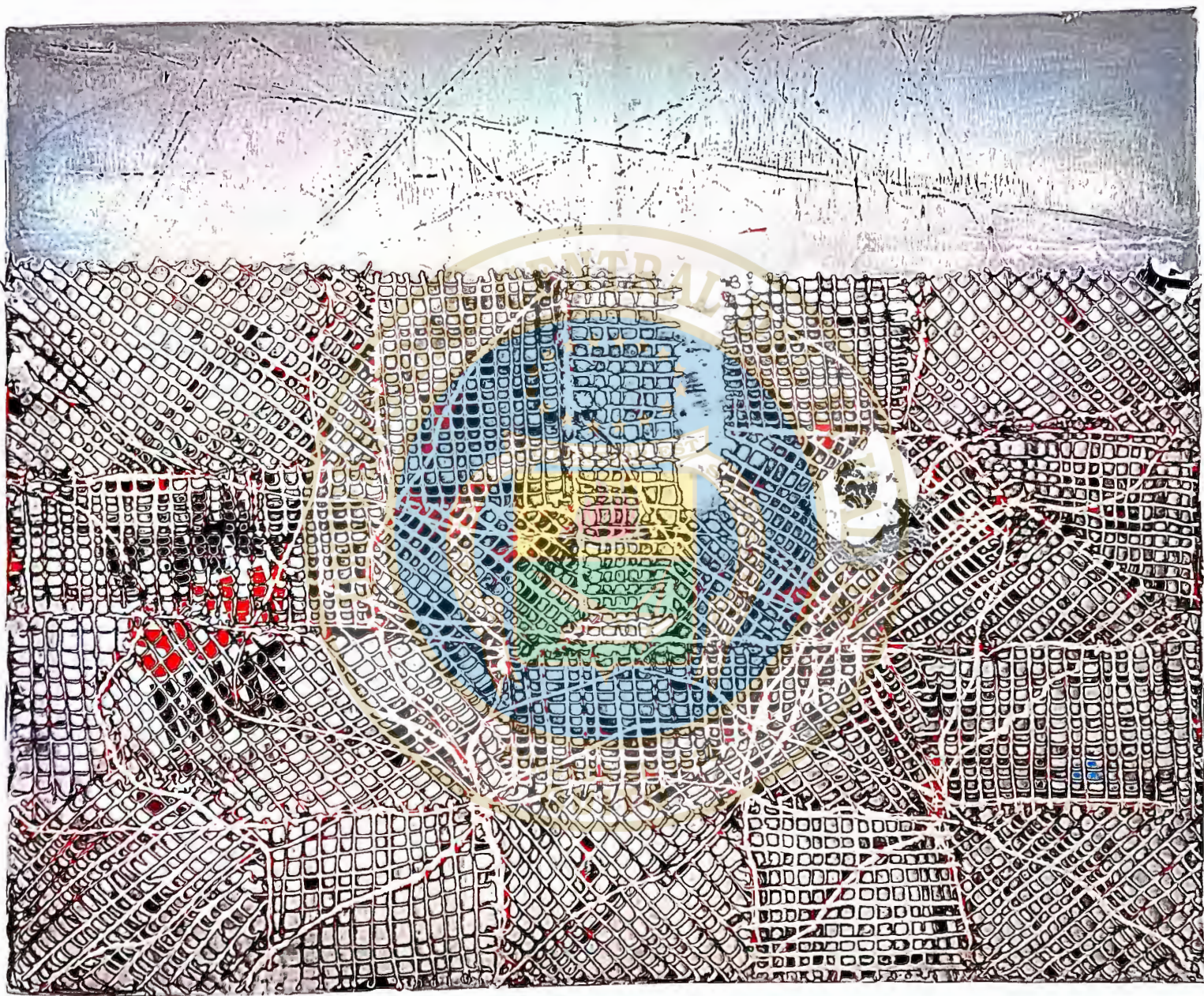
Bradford's pictures are deeply ingrained in city life, and if at times the messages of these pictures are plural and elusive, at others they can touch us in a direct and poignant way, as is the case with a work from 2008 entitled *A Truly Rich Man is One Whose Children Run Into His Arms When His Hands are Empty*. - Adriano Pedrosa



1. *A Truly Rich Man is One Whose Children Run Into His Arms When His Hands are Empty*, 2008
Billboard paper, acrylic gel medium, carbon paper, nylon string and additional mixed media on canvas
259 x 366 cm

2. *Untitled/Explosion*, 2009
Billboard paper, acrylic gel medium, carbon paper, nylon string and additional mixed media on canvas
183 x 152 cm

3. *Measuring the Moment*, 2009
Billboard paper, acrylic gel medium, carbon paper, nylon string and additional mixed media on canvas
122 x 152 cm



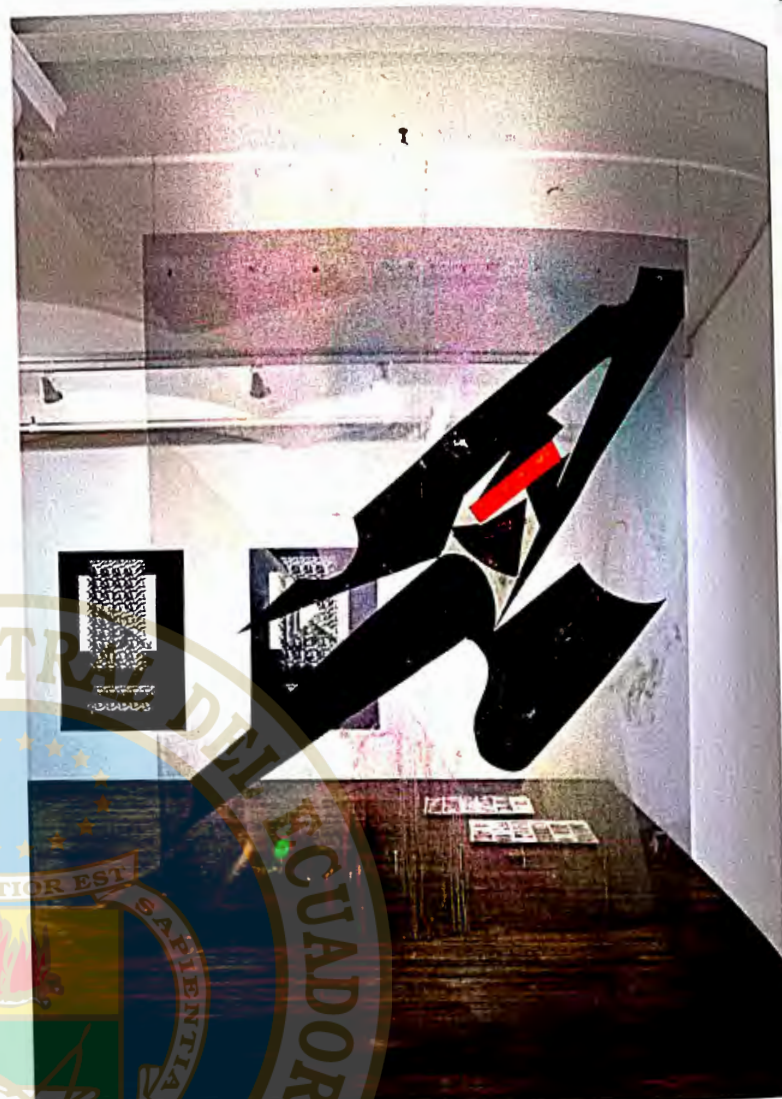
KERSTIN BRÄTSCH

I once walked into a claustrophobic non-profit arts space in New York's Chinatown to see the work of the artist Kerstin Brätsch. Loud music with indiscernible words was playing from a ratty stereo, and a woman – I presumed this was Brätsch – was action-painting before a clump of people clutching plastic cups of beer. She made broad gestures with her arms, and it became clear that she was painting the words 'ARE YOU GAME?' in bold phosphorescent colours on the oversize paper before us. An old man wandered about in a trench coat, mildly interested in the performance but more interested in refilling his plastic cup with wackelpudding, the German version of jelly. Nearby the artist Debo Eilers lay under an improvised stage making paintings with his body that he passed to Brätsch, who would in turn sign and title them. These paintings were then auctioned on the spot to help raise funds for the non-profit space in which they were performing. By the time I left, everyone was covered in paint, making unclear where the paintings began and ended, or whether what we were witnessing was a performance or simply a live-action studio visit.

Brätsch's works are very large and ambitious in scale and tenor. Sometimes they are gaudy in their colouring, to the point of assaulting even the most liberal aesthetic sensibilities. Entering a space like the one above can be a confusing experience, since her goods will be hanging from the ceiling in the form of paintings on Mylar, sitting in exotic frame structures or printed in self-made booklets. Some will simply be lying on the ground. At PS1, as part of the 'Greater New York' exhibition, her paintings seemed to be awkwardly drilled into the wall – though closer inspection revealed that they were affixed by magnets.

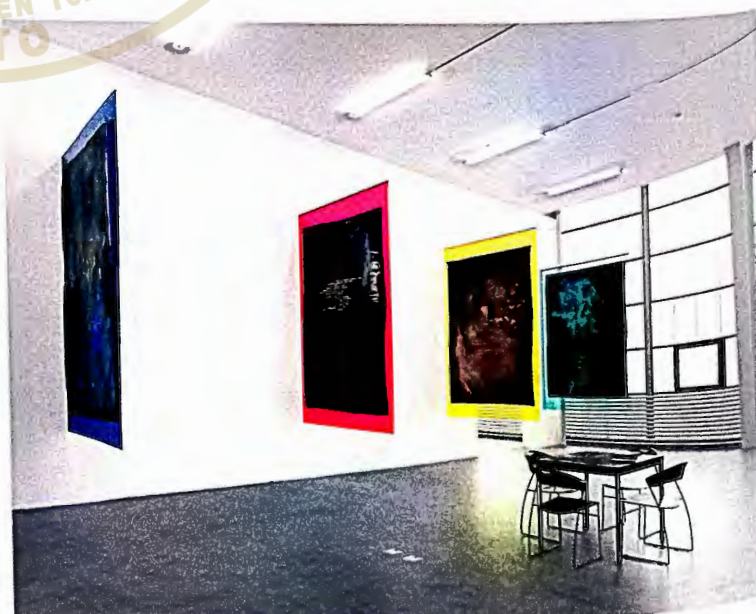
Brätsch's subjects, in the meantime, are often familiar. Her images summon up referents from the world around us, a fragment of a pattern from a sweater you once wore, a shape drawn from a computer-game interface or something you simply saw in a Frank Stella show, somewhere, sometime. Like the best of the German Expressionists, on whom one can't help but think she is riffing, her paintings are intrepid, mining geometric absurdity. Altered, edited, abbreviated like a cheap VHS copy, they mimic the ways in which we experience the world around us. They also, like the best of the Conceptualists who came before her, invoke psychological states via clever puns that are remarkable for their aphoristic brevity, such as 'Good Mourning', 'Dürty Gürl' or 'All Ready Maid'.

Intermittently, she and a collaborator, Adele Röder, run an import/export agency called DAS INSTITUT. Röder, who went to art school with Brätsch in Germany, generates imagery with a computer, which, for one of their collaborations, was imported into Brätsch's paintings and then exported onto various other surfaces. At Art Basel 2010, for example, her gallerists Daniele Balice and Alexander Hertling wore a series of customized men's shirts designed by Röder that were extensions of the paintings on the walls – and functioned like subliminal advertisements for DAS INSTITUT. Which came first – the shirt or the painting – is deliberately opaque. It is also not the point. In Brätsch's universe there is no 'original'. The painting as a painting is only incidental, something that happened, a visual Esperanto, a vessel. And like the best art, it is familiar and novel at once, a scandal and a delight. - Negar Azimi



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2.

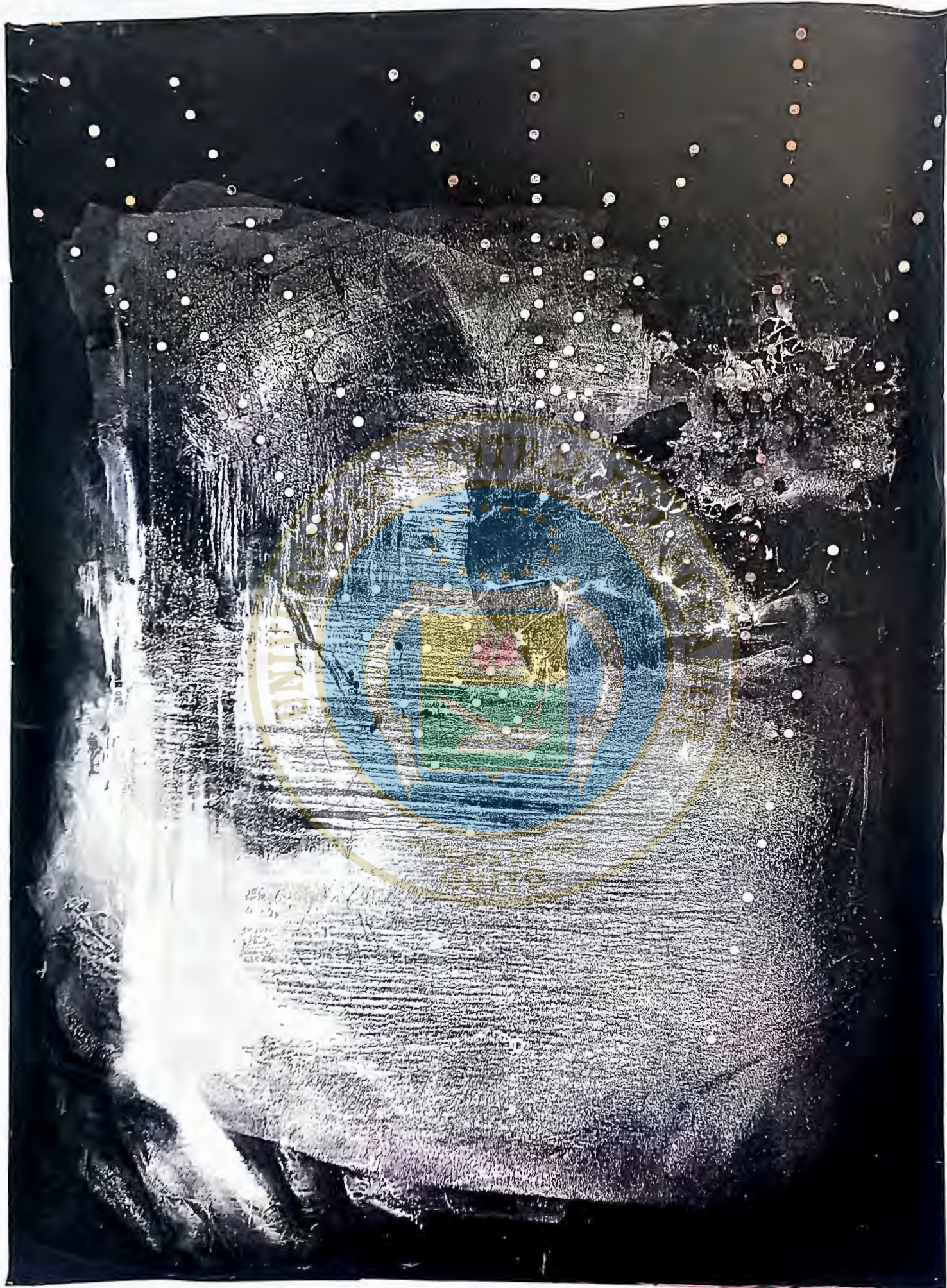


1. Exhibition view of 'DI WHYI, DAS INSTITUT' at Swiss Institute, New York, 2009

3. Exhibition view of 'Younger Than Jesus' at New Museum, New York, 2009

2. Kerstin Brätsch for DAS INSTITUT, exhibition view of 'Non Solo Non Group Show' at Kunsthalle Zürich, 2009







4. Kerstin Brätsch for DAS INSTITUT
The V.I.P. E.R., 2009
From the series Stars and Stripes
Oil and coins on paper
200x300 cm

5. Kerstin Brätsch for DAS INSTITUT
The IF, 2010
From the series B'wayBrätsch /
Corp Ab
Oil on paper, magnets
200x300 cm

5.

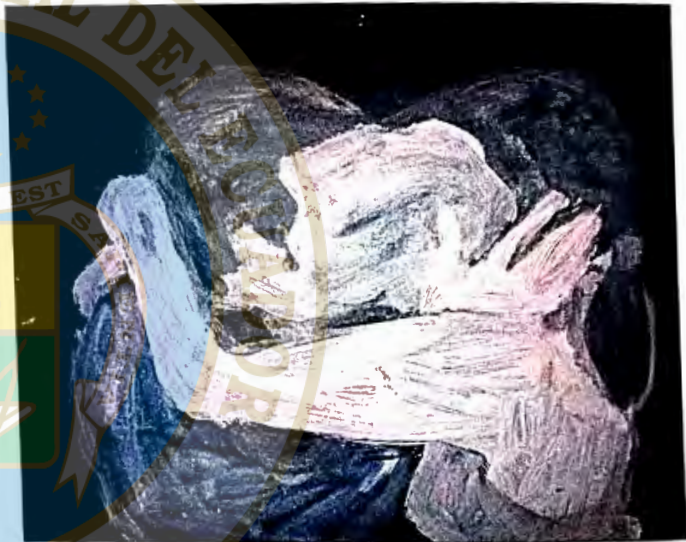
LISA BRICE

Lisa Brice has experienced an unusual artistic trajectory. Painting was her major when she studied at art school, but she gradually moved away from what she felt was a contrived medium, only to return to it almost a decade later. 'I became aware,' she says, 'of infinite possibilities within its constraints.' It is perhaps the freedom acquired through this rediscovery of the medium that has given Brice's work its sensitivity and precision – and has granted the artist the ability to experiment with various aesthetics without ever fully settling for one.

Brice's recent body of work is infused with her experiences of Trinidad, a place that she has visited several times in the last twelve years and where she has recently bought a plot of land with the intention of building a studio. *Studio Jungle* (2009) is emblematic of her relationship to the island. A woman (the artist herself?) is pictured facing an empty easel. Dozens of small canvases are hanging from barely discernible black trees, imposing a grid-like pattern onto this oneiric vision of the artist's working space. The composition is based on a Bruno Barbey photograph of political posters stuck on the wall of the École des Beaux-Arts in Paris in the late 1960s. Brice establishes a parallel between these years of protest and her own memories of being a student in South Africa in the late 1980s, but her version goes beyond the particulars of a given time or country. The posters have turned into abstract pictures; they are devoid of messages, open to the viewer's own projections.

Brice's work may be described as figurative, but it often verges on abstraction. In *Rain Falling* (2009) the palm trees and plants faintly suggested by a few liquid lines of ink seem about to vanish. The upper part of the picture is dappled with blue halos like a sky washed out by a torrential downpour. Brice doesn't represent tropical rain; she captures an atmosphere on canvas. The solid black blocks in *Giving Ma Outlines I* (2009) are another way to approach the complex relationship between figuration and abstraction. Here, a pregnant woman playing with a child is reduced to a few essential shapes: an oblong for the hair, two trapezoids for the shirt and three little triangles for the trousers. The body itself is left to emerge from the page's whiteness.

No Wherian – I Hear You (2009) adopts the same succinct visual language. A large dark face occupies the whole canvas; it is blurry like a bleeding ink patch and yet intensely present, the two slightly fairer areas being enough to evoke the eyes in this anonymous visage. In Trinidad, a 'no wherian' is someone without a fixed place of residence. The artist turns such figures into phantoms, haunting a society where they don't fully belong. This ghostliness is very much in tune with the sense of the occult that permeates many of the artist's recent works. Just as her painting hovers between figuration and abstraction, her figures occupy the limbo between the living and the dead. Brice's work is all liminality. - Coline Milliard



1. *Studio Jungle*, 2009
Ink on linen
121.2 x 152.6

2. *Untitled*, 2008
Oil on board
29.7 x 42 cm

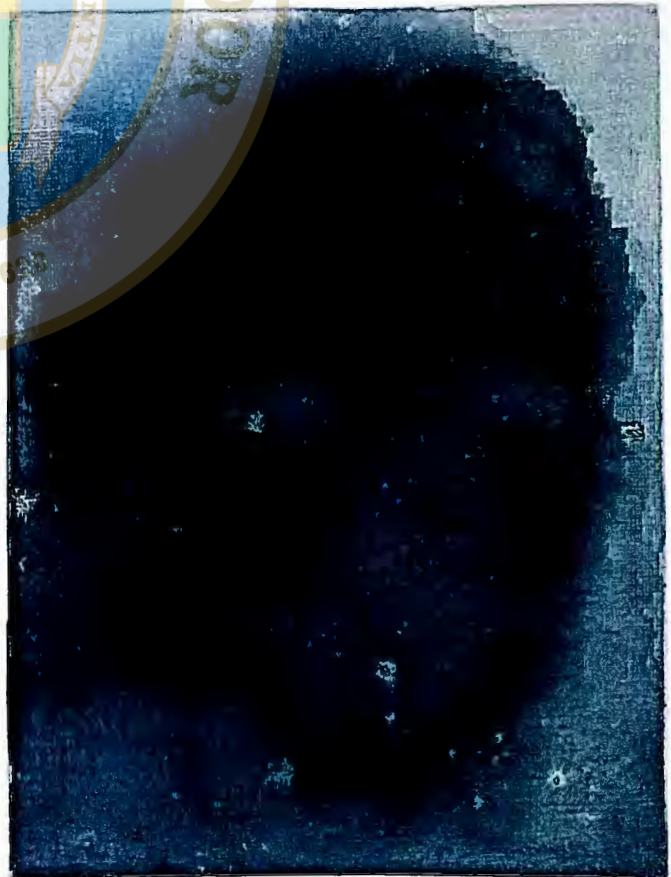
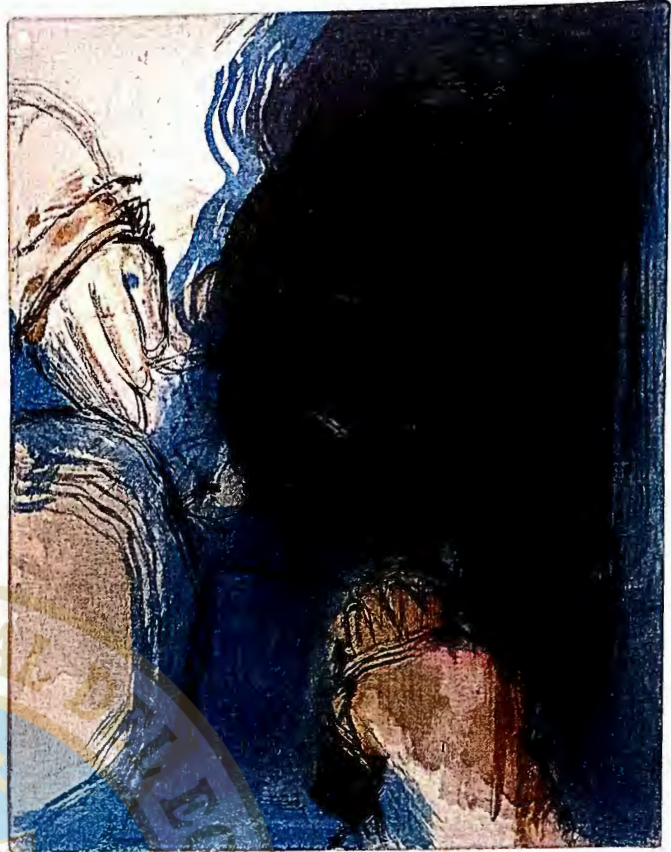
3. *Ning Ning*, 2009
Ink and gesso on canvas
25.5 x 23 cm

4. *Untitled*, 2010
Oil and wax on board
30 x 26 cm

5. *Untitled*, 2009
Ink on linen
51 x 40 cm

6. *Rain Falling*, 2009
Ink and gesso on canvas
46 x 35 cm

7. *No Wherian – I Hear You*, 2009
Ink and gesso on canvas board
20 x 15 cm



RAFAL BUJNOWSKI

Ever since his days as a member of the Krakow collective *Ladnie* (Pretty), Rafał Bujnowski has been busy questioning the validity of his chosen medium – painting – and how it could provide an adequate response to the social and political challenges that Poland was facing at the beginning of the 1990s. Detached from the old guard of highly politically involved artists, and with the prospect of laying the foundation for a new wave of artists uninterested in, if not unaware of, the recent history of their country, Bujnowski's generation took up the challenge by focusing on the most ordinary aspects of the transitory reality that surrounded them. It was a decision that gained the artists the dubious honour of being labelled 'banalists', and while Bujnowski entered the battlefield strongly identifying with the uniform, he wasn't so sure about the weapon.

Bujnowski's early paintings carried price tags bearing their value. In 2002 he developed *Paintings for an Apartment*, a series of canvases designed to decorate the house (and quite aptly exhibited in an Ikea store) with a set of instructions about what could go where. Another series, *Paintings Seen at an Angle* (2003), played with the notion of perspective, introducing a line of five identical abstract paintings with the left end wide and the right end progressively narrowing down a few inches. Other experiments from this period include the performative *Dusk* (Video Paintings) (2004), and the now legendary *Self-Portrait* (2004), where his photocopy of a thumbnail-size painting of his face looked so convincing that it made it onto his US visa application papers.

The portraits of a group of miners made in charcoal in 2007 heralded a new era. Intrigued by the history and the visual quality of the material, Bujnowski started a 'dark phase', which resulted in the series *Lamp Black* (2008), a landmark in his production. All rigorously painted with Winsor & Newton Lamp Black #25 oil colour, the paintings explore size and form, going from the cube to the tondo and the pentagon but carefully avoiding the square, although they have inherited the assertiveness of Kasimir Malevich's work. Extremely slick and minimal, they shine in their blackness, giving the canvas an unexpected three-dimensional quality.

Most recently, Bujnowski has returned to urban themes, suggested by works such as *The Fog* and *Eye-sockets* (both 2010). Indebted to Claude Monet's famous rendering of the Houses of Parliament in London, *The Fog* shows the end stop of a ski lift emerging from a gloomy foreground. Romantic rather than spooky, a visible and yet unreachable subject, it appears like a picture from the past, and forms a prelude for the more direct examination of the cemented walls and glassless windows of the anonymous buildings of *Eye-sockets*. Painted in different tones of grey, the abandoned structures look like gigantic crippled creatures, making immediately palpable the dramatic gap between the aspirations of a society and the limits of its resources. While this constitutes a reminder of how the country's dreams of rebirth are still unfinished business, the series also signals a return to the ordinary as subject. It is a strong indication of how things have come full circle in Bujnowski's work. - Michele Robecchi

1.



2.



3.



1. *Untitled (Corner 1)*, 2010
Oil on canvas
130x130 cm

3. *Untitled (Corner 2)*, 2010
(rotated)
Oil on canvas
121x128 cm

2. *Untitled (Corner 2)*, 2010
Oil on canvas
128x121 cm

4. *Eye-sockets (4)*, 2010
Oil on canvas
180x130 cm



STEPHEN BUSH

A poured, viscous mix of enamel and oil paint dominates the ground of Stephen Bush's recent paintings, replacing the landscapes prevalent in his earlier works. Freed from the constraints of representation when first applied, the shiny paint finds its own shapes and layers, which ripple, pool and melt across the canvas. The materiality and colour of the paint stand in for the mountains, plains and valleys that in previous works recalled the nineteenth-century New World landscapes of Australia and America. In common with many artists of his generation, Bush was troubled by history, both the history of painting and of such archetypes as the traveller, explorer, colonist and artist, all of whom appeared in his work. A remnant of these interests can be found in the large scale in which he continues to work and the swirling vortices of paint that recall the extreme atmospherics of some early nineteenth-century Romantic sublime and picturesque painting.

While Bush has painted entire series in monochrome red or grey, he now revels in intense, even lurid colour, deliberately aiming for shocking effects and clashing tones that saturate the retina. Working over the strata of poured abstract paint, he mines images that appear to him in the pooled and layered forms, working them up into representational figures, architecture and objects. This can lead to the surreal juxtaposition of a hydro-electric dam, a hovering goat's head and a castle and forest in *I am still what I meant to be* (2009), none of which are scaled in relation to each other. These disparate elements seem to emerge from a psychedelic subconscious, clashing in the picture like Bush's staged conflict of abstraction and representation. While the artist has suggested that a form of automatism is at work when he develops a new painting, the recurring images across paintings and series suggest that they are more consciously selected.

Bush's imagery samples 1970s alpine calendars and posters, photographs of buildings that are exemplars of progressive industrial modernity, and the folksy evangelism of American blues and gospel songs that become painting titles such as *Shout on the hills of glory* (2008) and *Light in the valley* (2008). He has also frequently depicted log cabins and other vernacular timber buildings, wood-burning stoves and the figures of beekeepers and welders. While some of these motifs, such as the hovering stoves and welding men, are more recent, others have appeared over many years, including the decaying huts and the apiarists attending to beehives. The welder and beekeeper are always covered in protective clothing to minimize the risk inherent in their work – intently focused on their tasks, they could be a stand-in for the artist himself, the labour and discipline of painting and the risky business of undertaking exhibitions.

There is a distinctive beauty to Bush's paintings; his technical virtuosity allows a freewheeling merging of painterly incident, expressive abstraction, and imagery derived from both art history and more recent pop sources. His vertiginous kitsch sublime and shuddering juxtapositions, and a sense that figures and objects may be re-engulfed by the matrix from which they have emerged, mean that this beauty is as dangerous as it is unexpected. - Wayne Tunnicliffe



1.



2.

3.



1. *I am still what I meant to be*, 2009
Oil and enamel on linen
200 x 310 cm

3. *Shout on the hills of glory*, 2008
Oil and enamel on linen
200 x 310 cm

2. *Salvation Jane*, 2010
Oil and enamel on linen
200 x 310 cm

4. *Tupelo*, 2009
Oil and enamel on linen
183 x 183 cm



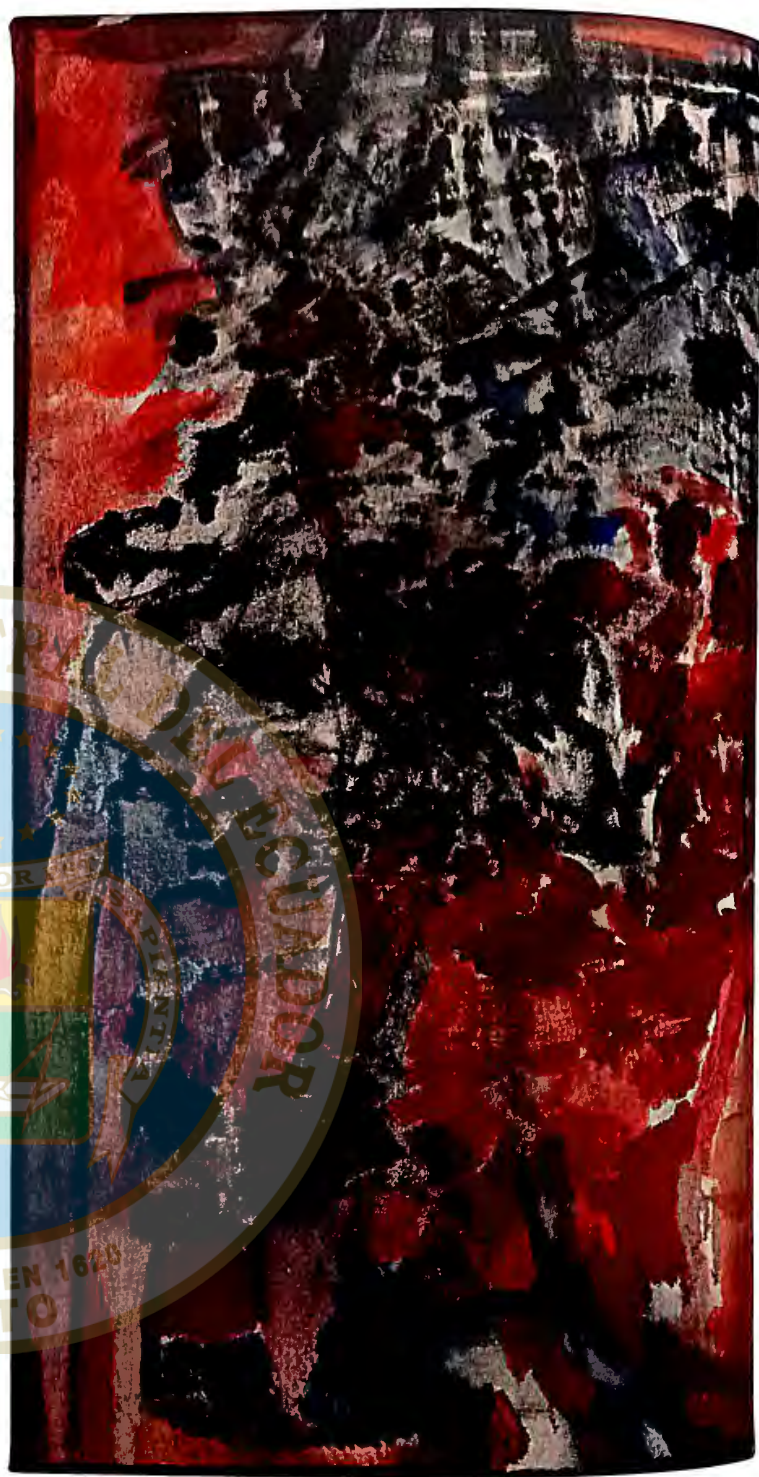
VARDA CAIVANO

Small in scale but vibrantly colourful, Varda Caivano's paintings reference early twentieth-century painting while remaining utterly contemporary. The exact allusions are hard to unpack, but her painting is not immediately concerned with a history of mark-making and process. It is instead an intuitive development of semi-abstractness. That is not to say that she feels disconnected from art history. Indeed, she has stated that 'as a painter, each time you pick up a brush, you are evoking art history and [...] having conversations with other artists.' Perhaps unexpectedly, her work seems to recall early twentieth-century British painting, such as the landscapes and seascapes of John Nash or the slightly later landscape abstractions of Cornish artist Peter Lanyon. More contemporaneously, her work appears to draw on the layered, cross-hatched surfaces of Terry Winters' map-like paintings and even the colourful semi-abstractions of Howard Hodgkin. Caivano was born and trained in Argentina but made London her home in 2000 after studying at Goldsmiths, which perhaps goes some way towards explaining the eclectic points of reference in her work, particularly those from Britain.

Caivano's surfaces are typically scraped down, some areas of canvas left raw while others are so depleted of paint that, despite the strong colour, the weave of the canvas can be seen, adding another texture to the image. Recent paintings resemble aerial views, evoking the lushness of a garden or landscape. An untitled work from 2007, for example, appears to be patchworked together from mainly blues, pinks and brown, giving the impression of a close-up view of a flowerbed or perhaps, on a different scale, an aerial view of vibrantly coloured fields. Similarly, the entirely green surface of *Untitled* (2008) evokes a grassy landscape, where the suggestion of winding roads or rivers gives the further impression of some shift in scale or topography. From a more recent body of work, *Untitled* (2010) [ill.2] suggests a wintry aerial view, the typically organic division of fields and land implied by the blue/grey sections of paint.

Other paintings, less redolent of landscape motifs, embody their process of making. Caivano deliberately leaves apparent the possible mistakes, alterations and overpainting to reveal the intuitive manner in which the work came into being. Drips and a scumbled surface characterize such recent paintings as *Untitled* (2009) and *Untitled* (2010), and one has the impression that chance plays more than a passing role in her work. Caivano carefully orchestrates the installation and presentation of her works, making evident what is often true of smaller paintings: that they are perhaps even more demanding of space than large-scale works. Placed on a white wall, her intense and dense canvases demand concentration, drawing the viewer into the unexpected depths of their intimate scale.

A work such as the landscape-format *Untitled* (2010) [ill.3] requires considerable focus and attention: each centimetre of the canvas has been worked on to create a complex network of linear and wash details. Similarly, the reds, pinks and greys of *Untitled* (2010) [ill.1] have been expertly arranged to create a painting that is all about surface and yet has surprising depth. Control, restraint and release are among the defining qualities of these captivating works. - Jens Hoffmann



1.

1. *Untitled*, 2010
Oil and ink on canvas
87x47 cm

3. *Untitled*, 2010
Oil on canvas
63x111 cm

2. *Untitled*, 2010
Oil on canvas
85.5x65 cm







BRIAN CALVIN

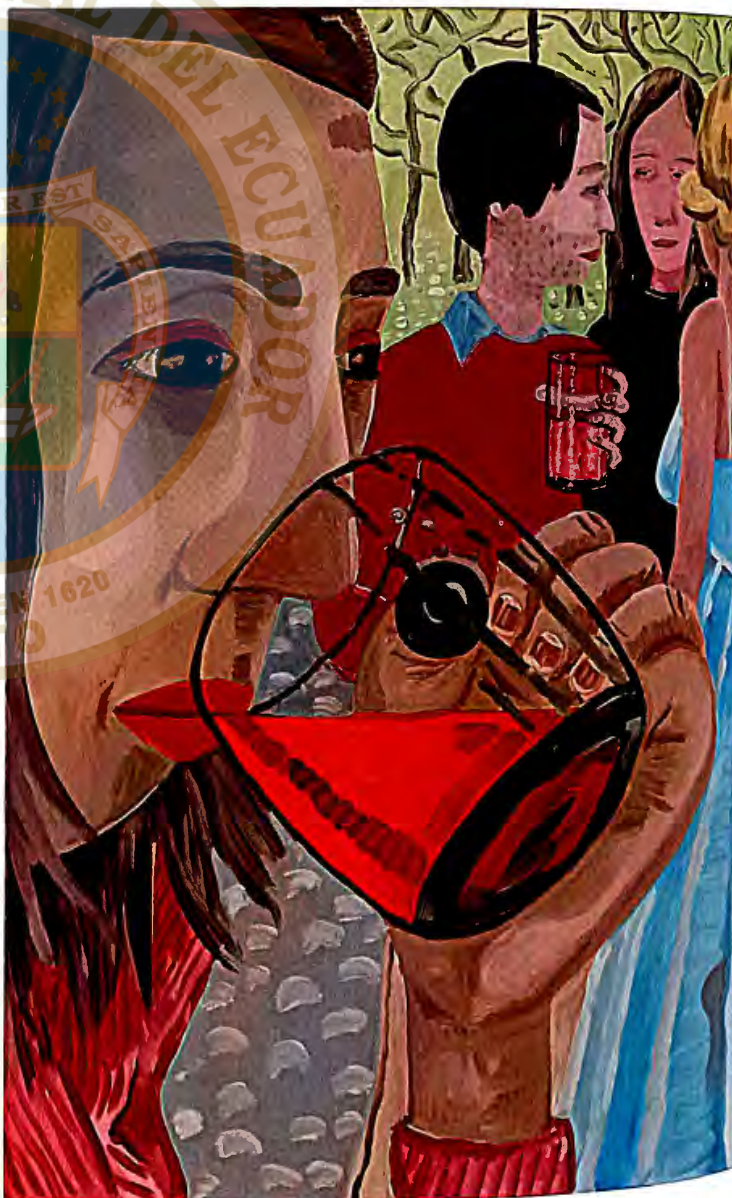
Someone once remarked to the writer David Foster Wallace that they would rather be a character in a piece of fiction than a real person. 'I got to wondering,' wrote Wallace later, 'just what the difference was.' Brian Calvin makes paintings of people who are both imagined and wholly real. While he often begins by depicting people he knows, he insists that his works are not portraits. They are themselves, nothing more or less, and only when he suddenly feels the presence of someone staring back at him from the canvas does he consider them finished.

Calvin became known in the late 1990s for a mode of figuration that was both plainly realist, incorporating the minutiae of contemporary daily life, and stylized to the point of caricature. (Some of his very earliest work had in fact taken cartoon characters such as Popeye or Fred Flintstone as source material.) But his painting was less politically glib and more formally complex than most other work of this kind. It typically depicted young people, usually female, gazing expressionlessly out at the viewer, their arrestingly large watery eyes and pale skin rendered in flat acrylics. The flowers in their hair or their fashionable clothing would be handled just as carefully as their facial features.

There is something captivating but unknowable about these paintings; while the hairstyles and dress of the characters may make them feel familiar, they give little away about themselves. This is no accident. Calvin has said that during the evolution of a painting, if he feels that a figure suggests certain attributes, he will strive to counter that impression until she becomes mysterious, even to him. The notion that a person's appearance betrays some kind of insight into their selfhood is by no means uncontested, and for Calvin failures of communication, of empathy and understanding, seem to be at the emotional core of his melancholic oeuvre.

Take, for instance, the painting *Happy Hour Reconsidered* (2010). An image of conviviality, of three people in conversation (or perhaps just standing together), is framed by a close-up of someone staring at the ground while drinking alone. This sense of unfathomable distance, even at close quarters, extends to paintings of Calvin's family, just as it does to pictures of his cat. 'Sometimes you can't tell what a person looks like, even when you're staring straight at them,' he has said. One remarkable painting, *LAX* (2010), looks more than any other as if it portrays a person known to the artist. In fact, the figure was cropped from an old photograph of passengers waiting at an airport.

In recent work such as *Students* and *Two Youths* (both 2010) Calvin has turned away from his customary acrylics to oils; the challenge has been to retain the impenetrability of flat, acrylic pictorial space while taking advantage of oil paint's mutability and looseness. The enigmatic *Soliciting* (2010), in which a man offers flowers to someone hidden behind an immaterially flat panel, began life as a picture of an artist at work. In Calvin's eyes, it remains the artist's job to pay tribute to the secrets of the painting, without ever betraying them to the viewer. - Jonathan Griffin



1. *Students*, 2010
Oil on canvas
20.5 x 25.5 cm

3. *Alta California*, 2009
Acrylic on canvas
152.5 x 122 cm

2. *Happy Hour Reconsidered*, 2010
Oil on canvas
91.5 x 61 cm



GILLIAN CARNEGIE

Rendered in a palette of grubby dun, lichen-green and slate-greys, Gillian Carnegie's quietly domestic vignettes might initially seem somewhat old-fashioned. Over and over, she paints a few choice motifs in minor permutations: a black cat, a staircase, a vase of wilting flowers. There is, however, something uncanny about these quotidian motifs. Most famous, perhaps, are the images that she paints of her own backside, which she copies from photographs and renders variously with expressionistic screeds of oil paint and as penumbral nocturnes. Such works are signposts that Carnegie's paintings are not as anachronistic as one might initially imagine: these self-portraits might be taken (literally) as cheeky subversions of the depiction of women's bodies by men in both pornography and art.

Carnegie's work as a whole garners its force from this subtle refusal of the visual noise delivered by a century of accelerated mainstream media and modern art. Her works are particularly sophisticated in their ability to destabilise icons of macho modernism, whose fierce denial of representative content has been questioned by artists since at least the 1970s. For example, *Black Square* (2002) is a pointed denial of Kasimir Malevich's eponymous work of 1914 (Carnegie's painting contains the dark outlines of a woodland). Similarly, *Section* (2010), a grey-hued painting of a tree, nods a wink towards Mondrian's *The Grey Tree* (1911), but resists the fierce logic of the cool abstraction that Mondrian's early canvas would ultimately lead to.

If modernism was a movement that rushed ahead of itself, Carnegie's images are attuned to a slower, less impetuous pace. The artist's numerous flower paintings, for example, are meditations on space and time, colour and form. She has repeatedly painted a single posy of dying or dried flowers propped in the sliced-open lower half of a water bottle. Each version of this striking arrangement could not be more different from the next, appearing to summarize the shifting drama of natural light: there are dark and mysterious nocturnal blooms, pallid evening flowers glowing with the last rays of daylight, frigid daytime flowers against dusty lemon walls and a white Formica surface.

Ultimately, Carnegie's images concern modes of inhabiting space, and she repeatedly deploys vertical arrangements of line and form to suggest a compressed urban environment. But these are not spaces of accelerated city noise; rather, they are oases of meditative calm. *Prince* (2010) shows a cat on a stairwell, glancing up in meditative alertness at some mote or supra-human sound; in *Duenna* (2010), a woman rendered as a sculpture, anaemic and out-cast, appears to symbolize the sadness of being passed over in life or love. We might read these works as arguments in favour of a way of living in a densely populated city, as routes to a quietly brooding enjoyment of space free from the furore of modernity. - Colin Perry



1. *Yellow Wall*, 2009
Oil on board
74 x 58.5 cm

2. *Prince*, 2009
Oil on canvas
47 x 50 cm

3. *Section*, 2010
Oil on canvas
101.5 x 91.5 cm

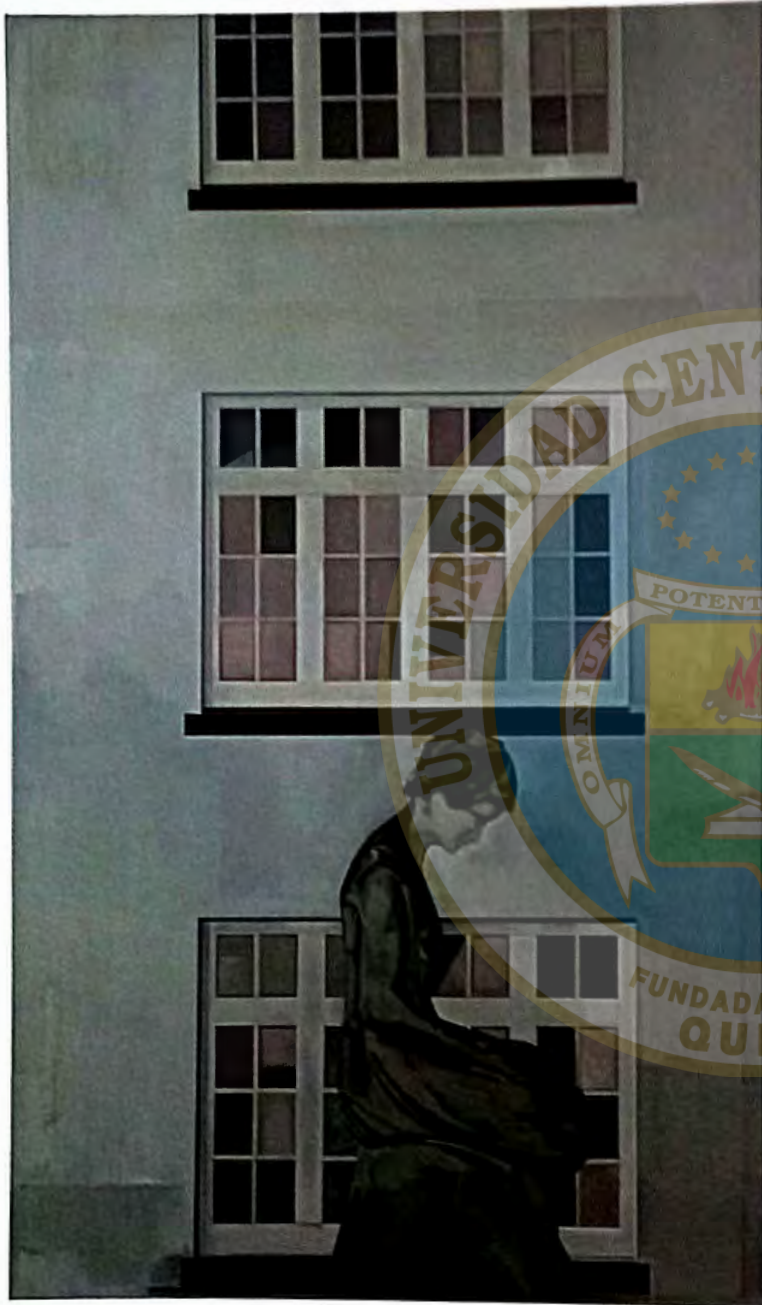
4. *Duenna*, 2010
Oil on canvas
216 x 127 cm

5. *Pearl Eyed*, 2010
Oil on canvas
216 x 127 cm

6. *Prince*, 2010
Oil on canvas
216 x 127 cm

7. *Hanser*, 2010
Oil on canvas
216 x 127 cm





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SARAH CROWNER

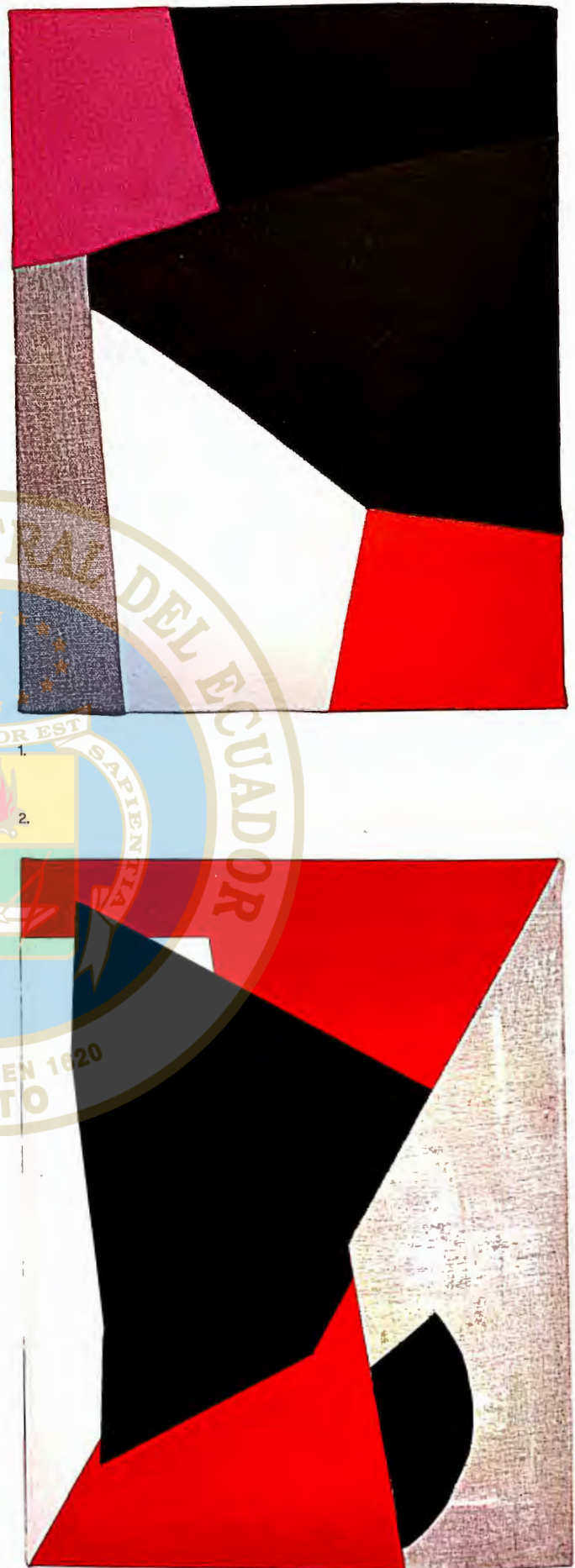
Sarah Crowner's 'paintings' come together through the perforated seams of textiles – linen, cloth and canvas, some painted with gouache or oil, others raw – that she stitches together, creating a wonderful array of textures and a DIY quality. From afar, this hand-made effect dissolves, and the compositions evoke the hard-edge paintings of the 1950s and 1960s. However, as the viewer moves closer to her works, the soft poetic lines, visible brushstrokes and exposed materials reference Bauhaus and craft-centric art movements. Crowner's use of the material and process of stitching together monochromatic textiles is just as significant as the shapes and surfaces she fashions. The visible folds in the textiles and exposed stitching on the back and sides of the canvas offer a human touch, while the geometrical lines and colour present a formalist approach. In that sense, Crowner's paintings are as sculptural as they are Constructivist, as gestural as they are hard-edge, and as representational as they are conceptual.

The artist – who was born in 1974 in Philadelphia, Pennsylvania – received her BA from the University of California, Santa Cruz, her MFA from Hunter College in New York in 2002, and also studied at the École des Beaux-Arts in Paris. It is obvious that she is schooled in art history, and as a result her practice and oeuvre to date (which cross a variety of media, including painting, ceramics and book-making) have been steeped in homage, appropriating techniques or formal motifs from those artists she admires most, including Sonia Delaunay, Sophie Taeuber-Arp, Blinky Palermo, Bridget Riley and Victor Vasarely.

In her 2009 series *Superficie Modulada* (Modulated Surfaces), Crowner has directly appropriated sections of Lygia Clark's 1956 series *Planos em Superficie Modulada*, producing three large canvases, their tactile and angular patches of black, grey and white intersecting one another in clean geometric shapes. Crowner's series reintroduced Clark's original investigations into the interplay between line and colour in the architecture of a pictorial space.

In 2010 Crowner's jagged black and white compositions in the Whitney Biennial directly referenced the work of British artist Bridget Riley, whose visually confounding Op Art paintings and sculpture produce similarly complex optical effects. Using images of Riley's 1963 sculptural installation *Continuum* (now destroyed) as a template, Crowner re-imagined Riley's three-dimensional work as a series of two-dimensional paintings. While as meticulous as Riley's geometric abstractions from afar, Crowner's canvases offer the works on a more intimate, human scale.

Crowner's relationship to art history, notably modernism, is an interesting one – she uses it as one of the materials in her compositions, reassembling it in a different, more abstract way. Through her filter of craft and the handmade, she establishes new situations and relationships with the works while simultaneously creating engaging fresh works in her own history. - Marina Cashdan



1. *Untitled*, 2010
Oil on sewn canvas, cloth and linen
45.5 x 35.5 cm

2. *Geometric Composition #7*, 2009
Oil on sewn canvas, cloth and linen
45.5 x 35.5 cm

3. *Superficie Modulada, 1956 (Part 3)*,
2009
Gouache on sewn canvas
147.5 x 91.5 cm

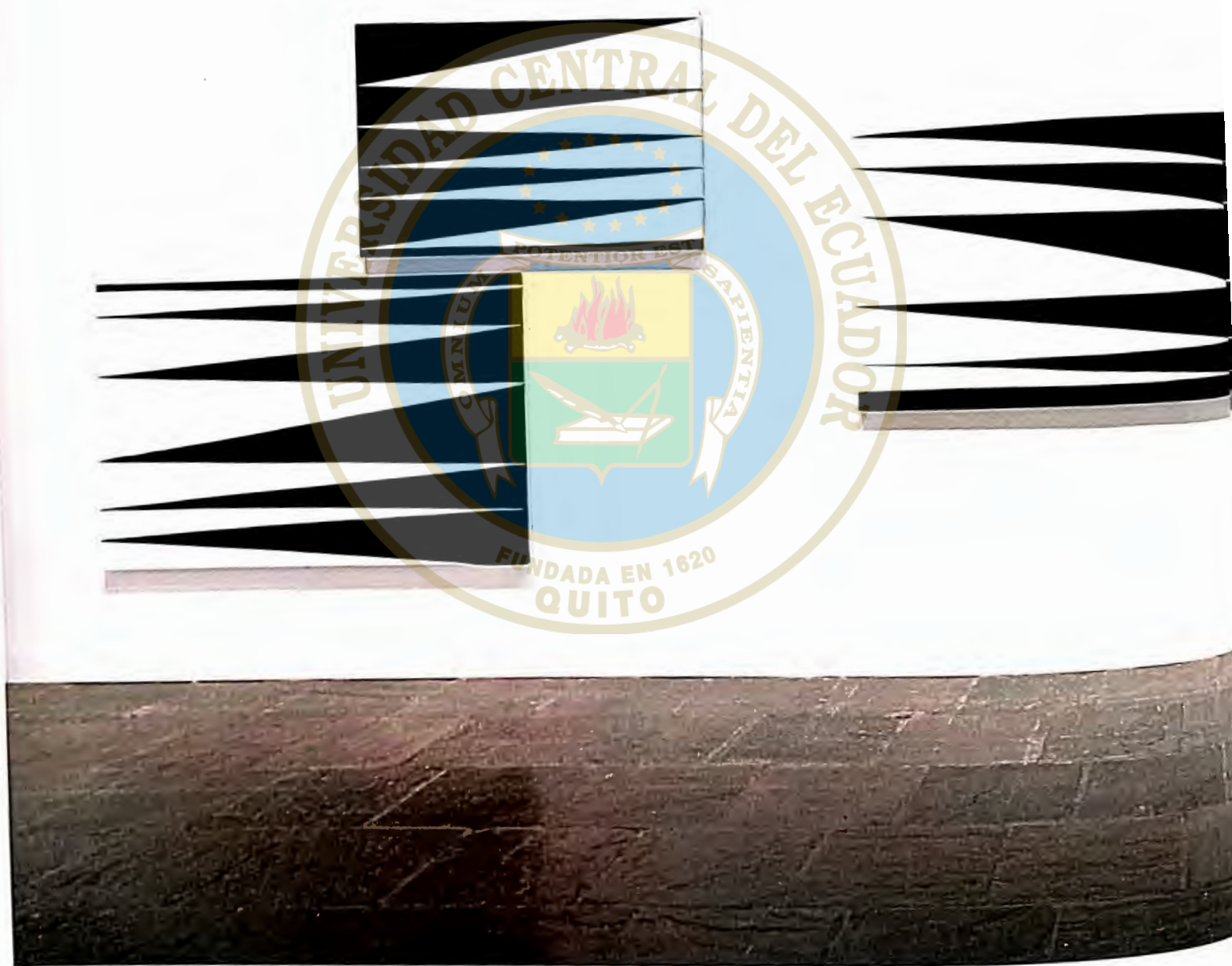
4. *Superficie Modulada, 1956 (Part 2)*,
2009
Gouache on sewn canvas
147.5 x 91.5 cm

5. *Continuum, 1963, 2010*
Gouache on sewn canvas,
dimensions variable
Exhibition view at the 2010 Whitney
Biennial, Whitney Museum of
American Art, New York



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WILLIAM DANIELS

At first glance, the paintings of British artist William Daniels look like cubist collages: they appear to be composed of rustic-looking materials full of seams and fractures. Closer inspection reveals that what he displays are not cubist at all but rather oil paintings depicting the sculptural recreations of iconic historical works. Process is key to these small-scale, meticulously rendered paintings. First, Daniels alights upon an iconic image by one of art history's best-loved names, such as Caravaggio, Blake or one of the Dutch masters; then he creates a maquette of the image. To date, he has constructed models from cardboard and paper, and from aluminium foil. Once the maquette is formed, he begins the business of painstakingly recreating each detail of this man-made landscape. Tears, troughs and folds are noted and recorded, and, as the light plays off the surface of the foil, Daniels allows it to lend new shadows and possibilities to some of the most recognizable images from art history.

At the beginning of his international career, Daniels chose only to reinterpret works made before the twentieth century, but in recent years his interest has moved to more contemporary sources, with leading modern painters and their masterpieces providing inspiration. His work presents viewers with an interesting and complex visual conundrum: what exactly are they looking at? The canvases certainly resemble famous portraits, landscapes or history paintings (divisions of painting laid out by the eighteenth-century master Joshua Reynolds in his now famous Royal Academy lectures). Yet the genre that Daniels actually favours is the still life. By creating a model from which to paint, he is faithfully recording what he sees in front of him, much as a seventeenth-century Dutch master might have recreated a vase of flowers or a table full of food.

The material from which Daniels chooses to make his maquettes is also of key significance. By working with cardboard or paper he is emphasizing the fragile and obsolescent nature of so much contemporary material; foil mimics expensive metal, and painting after it becomes suggestive of reliquaries or Old Master altarpieces, though paradoxically the element aluminium is the most modern of materials, used for the most ordinary purposes. Daniels clearly enjoys painting after foil, explaining, 'It's like painting pure light.' Yet though he enjoys the effect, his work seems to convey a serious message: that genuine contemporary human experience is often substituted by information gleaned via secondary or virtual sources. In an age when image is everything, sight has superseded all other senses, but, as Daniels' work reveals, what we see might only be a fabrication after an event. The humble still life has an honesty and inherent value because of the immediacy of the relationship between artist and object, and the translation of this into a directly executed work. It reminds us that, in this age of visual trickery, direct experience still holds surprises and offers fresh insights. - Jane Neal



1. *Napoleon Crossing the Great Saint Bernard Pass, 2006*
Oil on board
31x25 cm
2. *David with the Head of Goliath, 2007*
Oil on board
30x25,5 cm
3. *Untitled, 2010*
Oil on board
29x26,5 cm



NOAH DAVIS

Whether in casual portraits, erotically charged interiors or elaborate compositions rich with literary allusion, Noah Davis's wide-ranging figuration is anchored by an attention to African-American subjects. While he shares that thematic consistency with several notable painters of his generation (Mickalene Thomas, Kehinde Wiley and Khalif Kelly, to name a few), Davis has argued against the ascription of any profound meaning to it. ('They're just black. That's the only thing that makes it racial,' he remarked in a recent interview.) Yet the variation of register, mood and affect with which he evokes his subjects – from the sociological redolence of *Single Mother with Father in the Picture* (2007–08) and the existential melancholy of *The Seven Prisoners of the Abyss* (2008) to the ironic humour of *Black Wall Street* (2008) and *The Year of the Coxwain* (2009) – suggests that questions particular to African-American experience inform his work, by turns subtly, humorously and with a nimble pathos.

This is not to say that Davis's paintings form some visual excursus on identity politics. An image such as *The Forgotten Night* (2010) appears as concerned with the stuff of painting as with its elliptical content; the unrelenting vertical bands, the dripping and streaked forms and the pentimenti all call attention to the canvas's wrought surface. Davis's practice of mixing oil and acrylic paints lends his canvases – perhaps inevitably – a certain ambivalence, even volatility, of surface and texture. If some works verge on the decorative in their simple, flattened treatment of form (*Black Muscle*, 2007; *Mary Jane*, 2008), works like *What They Did to Themselves* (2010) employ a collage-like displacement, with two soldiers hovering over a seemingly incongruous landscape. Swathes of colour and form often refuse to cohere entirely, while the faint, dark nimbus that occasionally haunts his figures – reminiscent of work by leading contemporary figure painters such as Marlene Dumas and Luc Tuymans – further underscores the spectral quality of his imagery.

A recent painting such as *Leni Riefenstahl* (2010) would suggest that Davis also engages with the historical, appropriative play that marks Tuymans' work. Yet the breadth and scope of Davis's paintings refuse – like the imagery of individual canvases – to cohere into any simple tack, whether ideological or formal. The subtly oneiric atmosphere of *Untitled* (2010), with its anonymous female figure outstretched, arms raised, turns to outright hallucination in *All Those Lost to Oh Well* (2010), with its illegible metamorphosis of forms. *Green Behind the Ears* (2008), *1984* (2009) and *Cross Eyed on Rye* (2010) exemplify Davis's penchant for solitary subjects in spare settings – paintings in which the scene's backdrop, often a field of arresting pink or green buzzing with brushwork, appears as striking as the figure depicted. These canvases also exemplify the artist's sensitivity to language and the literary, whether in the form of his allusive punning titles or the narratives – like Orwell's – that often inform their imagery. The sweet sight of a pyjama-clad child at her bed's edge in *1984* is pulled up short by the mask-like distortion of her face. Davis wields irony like his paint: withholding it, shoring it up into tightly bound spaces or else letting it drip. That such affect is not necessarily in sync with the strokes of his actual paint makes his work all the more striking, pleasurable and unsettling. - Ara H. Merjian



1. *Mary Jane*, 2008
Acrylic and oil on canvas
153 x 127 cm

3. *Leni Riefenstahl*, 2010
Oil on canvas
188 x 152.5 cm

2. *The Forgotten Night*, 2010
Oil on canvas
195.5 x 239 cm



PHILIPPE DECRAUZAT

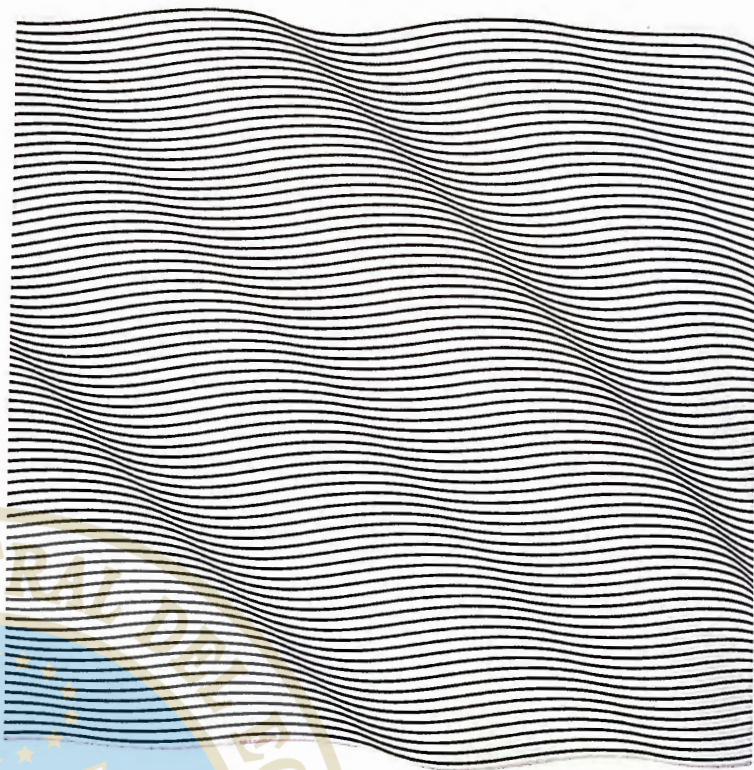
Philippe Decrauzat paints on canvas, on floors, on walls. His geometric patterns also exist as sculptures and installations – and recently the Swiss artist has started to tackle film and sound. Yet despite the variety of media he uses, his production is astoundingly tight. It is as if the choice of medium were only an incidental occurrence in the artist's ongoing research into the modalities of perception.

The precedents here are too obvious to ignore. Decrauzat taps into the rich history of geometric abstraction – not only Constructivism or Suprematism but also Op Art. These are only part of the substrate feeding Decrauzat's production though. Perverting modernist ideals, pop culture (sci-fi, cinema, music) is a common tactic too, and the abstract shapes of scientific records are also very present: swelling shock waves, oscilloscope lines, charts, maps and diagrams. Geometric designs don't necessarily belong to another, purer reality, the artist seems to suggest – they can be found in ours.

The five canvases in the *Lanquidity* series (2010) appear ridged with ripples. As in Bridget Riley's seminal 1964 *Current*, the flatness of the picture plane is negated by an illusionistic optical effect. The five pieces are at once independent and interconnected; they stand as five chunks excised from one single sequence, whether mathematic or cinematic. In Riley's picture, the undulating lines are contained by the canvas and abruptly interrupted when they hit the stretcher's limits. But in Decrauzat's practice, graphic patterns are far more important than the support on which they happen to take place. Canvases no longer impose their pictorial unity, instead being subjected to the motif that they bear and thus physically transformed. In the *Lanquidity* series, the picture's top and bottom follow the painted lines: they become line.

The shape of Decrauzat's canvases can be free and organic, as in the large blue ribbon *NOVO* (2009); star-shaped, as in *Untitled* (2009); flowerlike, as in his *A Rose is a Rose is a Round* (2004). They can explode in a series of modules (the *Peeping Tom* series of 2007) or be casually propped against the wall (*Mae West West*, 2005). It is perhaps this fluid approach to painting that allows Decrauzat to move so easily between media. *Mae West West* is a clear attempt to ditch the pictorial two-dimensional diktat. In *Man the Square II* (2008), the flat surface is tilted and pierced with a wide hole; painting verges on sculpture.

This piece sums up several strands of Decrauzat's most recent investigations. Its white grid on black has something of Piet Mondrian's ordered vision and echoes the background set up by Eadweard Muybridge to measure the movement of his photographic subjects. The artist refers particularly to one of Muybridge's photoplates ('plate 28'), in which the jumping man grabs the grid wires, disturbing the apparently flat structure and blurring – as in *Man The Square II* – the limits between the two- and the three-dimensional. The work's round aperture also directly interacts with the place's architecture; it frames the gallery space and modifies the way in which it is perceived almost as much as Decrauzat's dizzying wall paintings. As Riley famously said, painting doesn't take place on the canvas but in the space between the picture plane and the spectator. - Celine Milliard



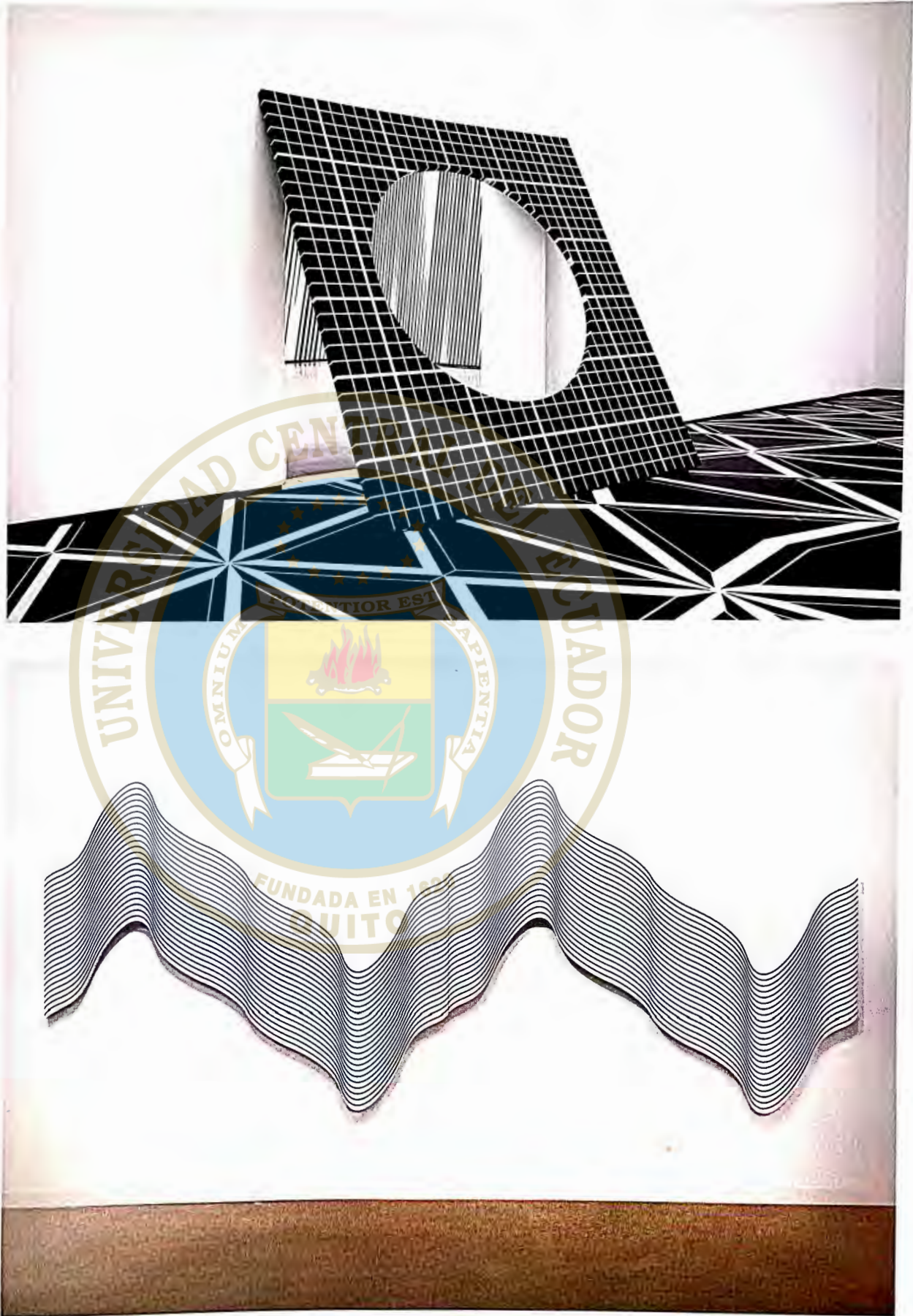
1. *Lanquidity I*, 2010
Acrylic on canvas
218 x 220 cm

2. *Untitled #4*, 2008
Acrylic on canvas
210 x 215 cm

3. *Man the Square II*, 2008
Acrylic on wood, steel
288,5 x 279 x 5 cm
Exhibition view at Printemps de
Septembre, Toulouse, 2008

4. *NOVO*, 2009
Acrylic on canvas
209 x 508 cm

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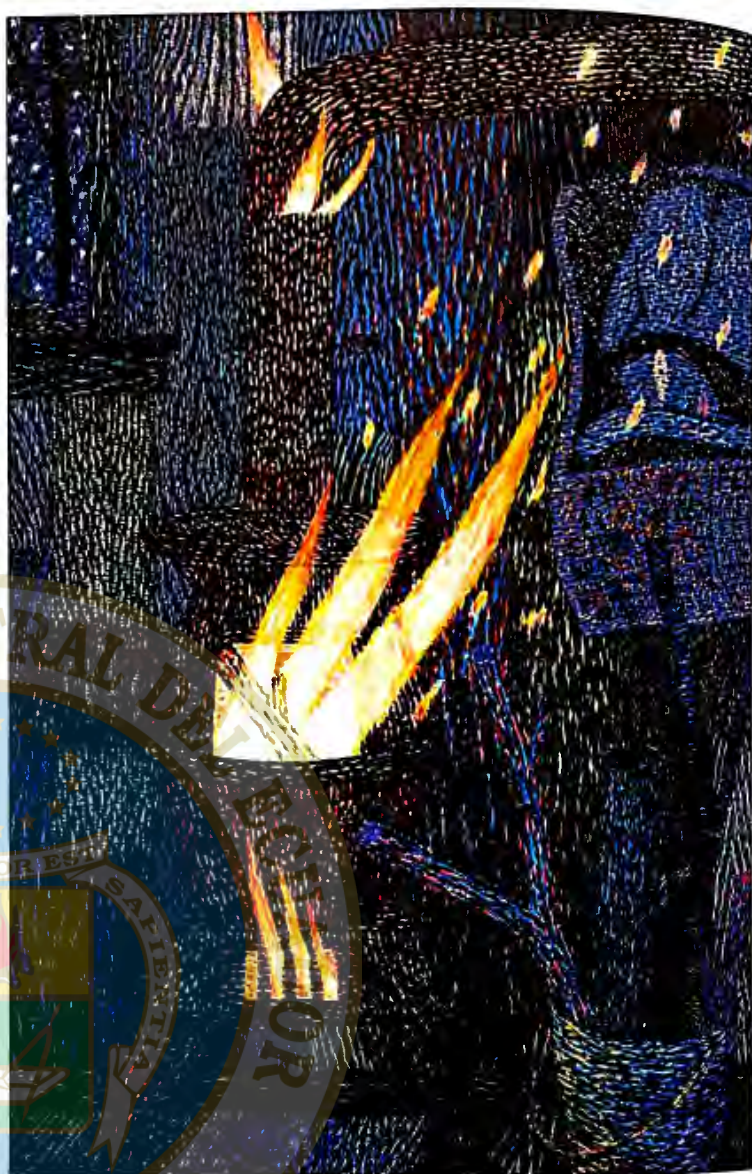
BENJAMIN DEGEN

Naked, translucent bodies intertwine with one another and their immediate surroundings like apparitions; figures and ground merge; inanimate objects come to life, and the seeming chaos of an all-over composition reveals itself to be a precisely calibrated puzzle. The pieces in Benjamin Degen's paintings somehow all fit together and simultaneously participate in activating the picture plane in a way that we more readily associate with pointillism, Pollock and camouflage. The copulating figures in *Shh!* (2009) are so embedded within the overall image that they are hiding in plain sight, and it's not only bodies in motion that cause the picture to perform, but outwardly graphic elements, the kinetic pulse of floorboards and books that their carnality occasions. Even with a still life such as *Stove* (2010), where the heat and glow and trails of flickering light are made visible, where falling snow and twinkling stars are seen through a cabin's window, Degen captures the energy that resides in stillness. He is an artist for whom the body at rest is that of the viewer in front of one of his pictures, whose eye is attracted everywhere all at once.

The balance of control and fluidity in Degen's work is a direct result of how he arrived at painting: by way of drawing and water-colour. Many years before he began to paint, he produced only works on paper. With graphite and coloured pencil he could plot every mark, control a wide variety of patterns and fully orchestrate his composition. Applying this well-honed, methodical approach to watercolour, however, was simply not an option, and Degen revelled in the speed and spontaneity that the medium offered. Little wonder that the subject of many of his earlier watercolours was the ocean, with bodies submerged and buoyant: an aqueous image for an aqueous material. Once Degen's picture-making was transferred to canvas, it was inevitable that techniques engaged on paper would come into play and figures and objects would emerge from and dissolve into pattern and paint.

Degen begins by drawing on canvas with glazes of paint that are thinned with linseed oil and medium. Built up and applied in broad brushstrokes, their translucence allows colour to come through from beneath; as the artist describes them, the different media – whether wet or dry, shiny or matte – 'change how the light reflects off of the surface of the painting and also how the light passes through the surface and reflects back through the layers of paint. This effect gives a sense of luminosity, that the light/colour is coming from inside the painting.' And so the fire in the stove illuminates both the room in the painting and the canvas itself. The bodies in *Shh!* are permeable to one another and to the space they inhabit, suggesting an exchange of bodily and painterly liquids.

Degen's engagement with painting entwines its history and its craft, abstraction and figuration, quietude and abandon – all at the service of activating every moment of every picture. Although these paintings are fixed in place, they insist on a temporal life of their own. The skeleton in the appropriately titled *Brevis* (2010), for example, is so immersed in the place where it has come to rest, among traces of its clothes and habits, that its passing has been compressed into what can only be described as time-lapse decomposition. – Bob Nickas



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|---|--|
| 1. <i>Stove</i> , 2010
Oil on canvas over panel
114.5 x 76 cm | 3. <i>Shh!</i> , 2009
Oil on canvas over panel
122 x 183 cm |
| 2. <i>Woodpile</i> , 2008
Oil on canvas over panel
183 x 275 cm | 4. <i>Brevis</i> , 2010
Oil on linen over panel
102 x 152.5 cm |



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KAYE DONACHIE

Characterized by a muted palette that gives them an eerie atmosphere of recollection, Kaye Donachie's portraits take as their subject twentieth-century figures, most of whom have led fiercely independent or unconventional lives. Though by no means using the style, technique or exactitude that we might expect of traditional portraiture (her work recalls the Symbolist painting of Gustav Moreau or the diffused 1970s cinematography of Vilmos Zsigmond), Donachie presents her subjects as if seen through the mists of time. Veils of cloudy paint and the impression of double exposure evoke a sense that these characters are unstable, as if their presence is fading over time.

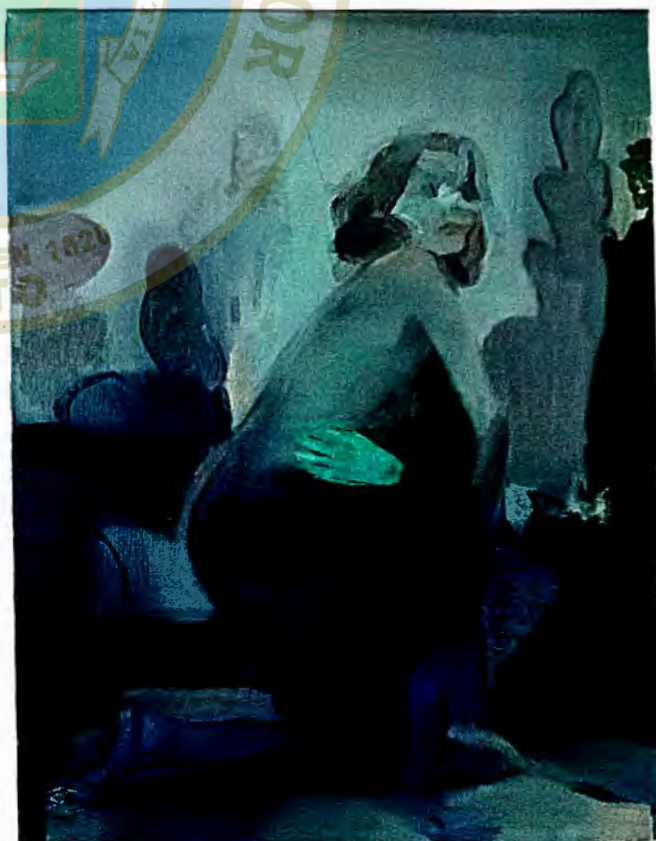
Donachie's most recent paintings, for example, comprise six portraits of female icons, including Mina Loy, Nina Hamnett and Edna St Vincent Millay, where the subjects are seen floating in, or perhaps projected onto, landscapes and other imagery, almost as if their inner thoughts were visible. Donachie chose to show the paintings alongside a selection of short films, including the out-takes of a lost project involving Duchamp, and Millay reading from her poetry journal, which provided titles for some of the paintings.

Donachie has typically been drawn to moments of utopian promise, and, in common with so many of her peers, her work seems to look back to a bygone era of hopeful experimentation and liberation. In 2006 a number of works focused on the group of anarchists, nonconformists, writers and artists who took up residence in the early twentieth century at Monte Verità in Switzerland (among them Gustav Landauer, Franziska zu Reventlow and Otto Gross). Donachie made reference to her subjects' writings and backgrounds in the titles of her works. *Then between lust and tragedy I know not what* (2006) for example, which depicts the aristocrat and libertarian artist Zu Reventlow, is a phrase taken from her diary. Other paintings from this series are titled after works by Hermann Hesse. The combination of loosely allusive verbal citation and visual ghostliness makes for a dreamy evocation of times past.

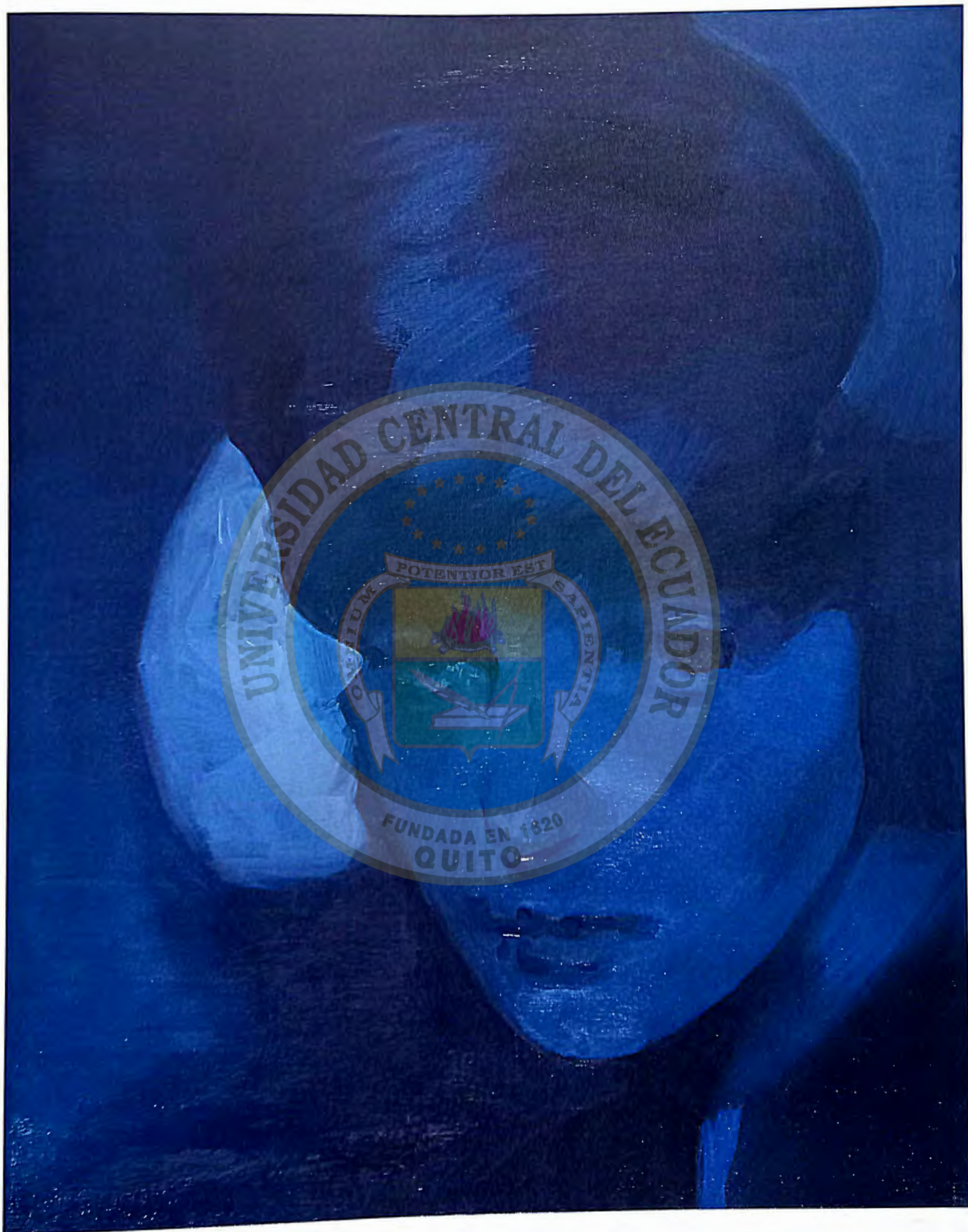
Elsewhere, Donachie has used found footage of 1960s counter-cultural groups as the basis for her works, and this source material goes some way to explain the misty, layered exposure suggested by her technique. She is interested in the associations that are contained within such documentary material, which evokes not only a historical moment but also a political and social ideal. Other earlier portraits depict Mark Frechette and Daria Halprin (lead actors in Michelangelo Antonioni's *Zabriskie Point* of 1970) and members of the Charles Manson family – the latter perhaps pointing to a darker undercurrent in Donachie's work.

Like Elizabeth Peyton, Donachie filters our impression of the recent past, creating new narratives from the image bank of history. But while Peyton's love affair with celebrity and pop is expressed on a domestic scale through intimate portraits, Donachie's work unearths more obscure subjects and moments in a manner that remains equivocal, allowing the story to continue to unfold.

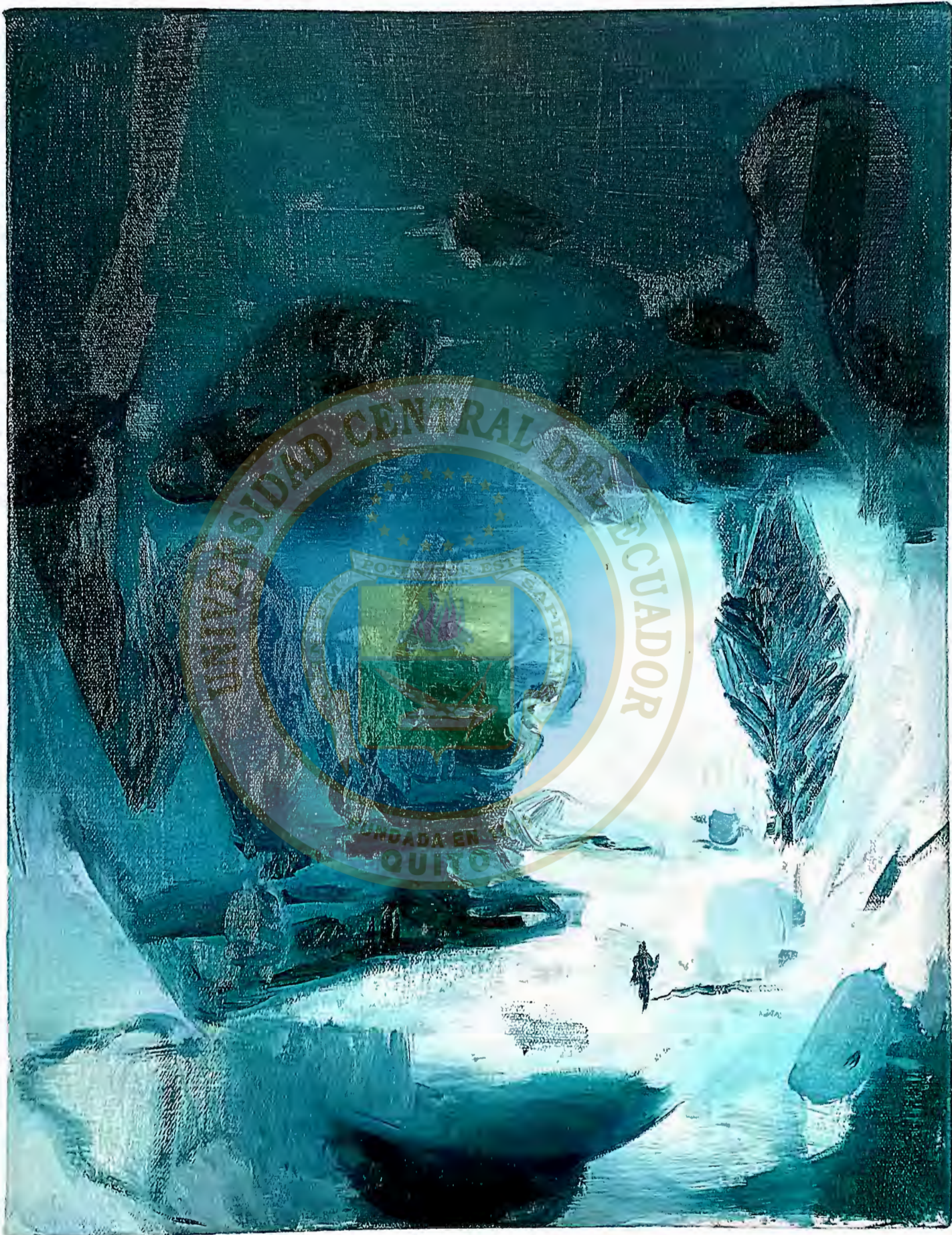
– Jens Hoffmann



1. *Myself I think shall never know, how far beneath the wave I go*, 2010
Oil on canvas
61x45 cm
2. *Beyond a world I never want to join*, 2009
Oil on canvas
51x40.5 cm
3. *I listen to the stillness of you*, 2008
Oil on canvas
51x40.5 cm
4. *In the glass that mirrors me*, 2010
Oil on canvas
51x41 cm
5. *Clouds are pushing in grey reluctance*, 2009
Oil on canvas
41x29 cm







PIERRE DORION

The artists, curators, critics, collectors and museum directors who are the constituents of the contemporary art world spend untold amounts of time moving through the seemingly sterile, cavernous and often hollow commercial exhibition spaces that are currently found side by side, block after block in Chelsea, New York. Still other haunts of this small transitory population include the city's corporate-looking Museum of Modern Art, as well as alternative, grungy exhibition venues such as Artists Space and PS1. Of late, Montreal-based painter Pierre Dorion has found his subject by focusing intensively on the details of this rarified and highly coded world. While viewing exhibitions in New York and other locales, his eye has wandered off beyond the art displayed to look more closely at the architectural envelopes that are considered to be today's premier exhibition spaces.

The resultant paintings are spare and minimal, more so than ever before in his work. Often they are almost abstract in their representation of what is ostensibly ephemeral, light-filled space, filtered through the lens of Dorion's digital camera (and the snapshot-style print he produces and keeps as a reference) as well as through the paint he has brushed, seamlessly and without gesture, onto the canvas. That his palette has been described as 'retro' only heightens the paintings' funereal air.

Untitled (MoMA) (2009) hovers between figuration and abstraction and is ultimately a melancholy museal painting made up of black, beige and both warm and cold whites. It is a depiction of the gradations of light, ranging perhaps from artificial to daylight to shadow, in an open yet somewhat defined space in one of the most prominent museums in the world. While paintings, performances and installations with their attendant discourses come and go, the authoritative modernist frame that Dorion depicts lingers, and day after day reflects the light, or lack thereof, that makes its distinctive narratives visible.

Those who are familiar with the lobby at Sean Kelly Gallery might immediately recognize the spatial coordinates of Dorion's canvas *Intérieur* (2008). The refined minimalist architecture is brought into relief by the warm daylight that is subtly cooled as it passes through the frosted glass panes and into the space, barely illuminating the surrounding walls and reflecting off the dark floors.

While it is difficult to pinpoint, there is a slightly menacing, deathly quality to these pictures. Perhaps it resides in the tropes – of photography, modernist architecture and painting itself. Yet at the same time these paintings give life to the overlooked passages that bring into being our current experience of contemporary art. - Kitty Scott

1. *Untitled* (MoMA), 2009
Oil on canvas
183 x 137 cm

2. *Sonnabend I*, 2008
Oil on linen
183 x 137 cm

3. *Intérieur*, 2008
Oil on linen
183 x 137 cm

2.





MILENA DRAGICEVIC

Twilight memories of Soviet-era public monuments and modernist decor rub against an insistent expressionism in Milena Dragicevic's paintings. The aesthetics that she mines speak of spoiled utopias, Glasnost, censorship and exile. However, while she is indeed from Eastern Europe – she was born a Serb in Yugoslavia – her paintings urge us not to freight them with tedious geopolitical assumptions. Indeed, Dragicevic, who lives and works in London and grew up largely in Canada, subverts any notions that we may have of Eastern European identity as a zone of unreconstituted existential angst. In her paintings, objects and identities are props that dance like chimeras between seriousness and levity.

Identity here is a quality that must be performed. *Supplicants*, which the artist began in 2006, is an ongoing series of modestly scaled figurative canvases depicting friends and acquaintances in which the artist has distorted or re-formed the subjects' faces and features, such as transforming their mouths into angular, geometric or animal shapes. The suggestion of some kind of violence or oral censorship is undercut by a rather comical sadness in these cartoonish visages.

If Dragicevic is partially Canadian, she may find herself cast not as a European exile but as a belated colonist. This creeping inversion of power is apparent in titles borrowed from First Nation languages, such as *nuuktok* (2009) and *aalliraujaq 6* (2008). Some titles play on phonetics and Serbian pronunciation, such as *skoolp-too-ra* (2003). Others are simply Serbian words that remain ambiguous for non-Serbian speakers. *Sova* (2003), for example (which translates as 'Owl'), is a portrait of Englishman Archie Belaney (1888–1938), who, by posing as the Ojibway warrior Grey Owl, became a celebrated environmental campaigner – a figure whose ethical stance is deflated by his fraudulent identity.

Dragicevic's subjects are hard to pin down. Frequently, they are anti-gravitational. In one image, a blob-like disc rotates above a Möbius strip sculpture; in another, a bulbous and amorphous shape balances impossibly on a narrow base. While these forms might seem to float free of specific references and definite historical groundings, they are nevertheless rooted in a variety of iconography, including North American, South American and African art, along with twentieth-century Eastern European and more specifically Yugoslav design. We can spot echoes here of the bizarre modernist architectural follies constructed by President Tito as partisan monuments to his country's connections to, yet independence from, the USSR – monuments that still litter the landscape of the former socialist republic at sites such as Petrova Gora, Kosmaj and Krusevo. Dragicevic's paintings seem to deflate these buildings to the scale of domestic baubles and coffee-table kitsch.

The artist co-opts memorials to an unsavoury ideology not simply in jest but as a way of inscribing a conflicted personal history with protean lightness. Alluding perhaps to her journey across the Atlantic as a young exile, *Erections for Transatlantica (Kolin)* (2009) has a cartoon quality – we appear to be looking at some goofy horns or piece of anthropomorphic machinery. *Erections for Transatlantica (Ralf)* (2009) looks like some sort of can opener or perhaps a springboard into the swimming pool on a cruise liner. These works de-localize our sense of modernity, reminding us that the past century was a network of conflicting modernisms and often temporary or transitory constructions. It is as if Dragicevic has stolen a ship that might shuttle us endlessly from East to West and back again. – Colin Perry



1.
2.



1. *Erections for Transatlantica (Edo)*,
2011
Oil and acrylic on linen
148 x 91.5 cm

2. *Supplicant 888*, 2011
Oil and clear gesso on linen
61 x 51 cm



3.



4.

3. *aalliraujaq 6*, 2008
Oil on linen
148 x 91.5 cm

4. *Erections for Transatlantica*
(Kolin), 2009
Oil and acrylic on linen
148 x 91.5 cm

THOMAS EGGERER

A popular trend in painting over the past decade has been for the work to take the conditions of its making, display and circulation as the basis of its content. Thomas Eggerer's work does not do this; it does not reify the forces regulating the medium's commodity status through a series of self-reflexive gestures. Rather, Eggerer takes advantage of painting's objecthood, using canvas and pigment to ground images of the abstract spaces and subject positions that we inhabit.

There are often people in Eggerer's work – children, bureaucrats, lovers – and they are cast in menacing, vaguely modernist (or at least post-war) spaces. Whether an imposing balcony protruding from a reflective curtain wall, a boy scout camp-site intersected by a foreboding red horizon, or a manmade riverbed partitioned by industrial fencing all the way to the vanishing point, architecture dominates. It directs the flow of narrative, suggests a psychology for the figures by establishing their place within the illusionistic space, and dictates our relationship to the scene, our proximity to it and our consumption of it.

For example, in *Friday's Child* (2009) strong vertical divisions break the over-two-metre-long surface into four registers, which may be read as temporal regions (as in a scroll painting) or sequential cinematic frames. The people who occupy the composition – a group of six mostly pre-pubescent school children and two adults – are restricted to a thin strip at the bottom of the canvas and concentrated around the left-most vertical divider; they appear to be pressed nearly out of the frame. Two figures are placed so close to the painting's bottom edge that their bodies are bisected mid-thigh, as if they are positioned within the viewer's space or we are occupying theirs. These ambiguities, so common in our negotiation of contemporary social space, happen throughout the composition. The broad wall is variously opaque (perhaps an Abstract Expressionist tableau lining a museum wall) and transparent (the windows of an airport opening onto a massive explosion on the tarmac). Colour pairings – including a brooding deep oxblood and a pop-industrial cerulean blue, straight cadmium red and near-bare gessoed canvas – only enhance the flickering between subject and ground. And since Eggerer frequently abandons his rendering of architectural detail just before it completely coheres, the full image is left to be completed in the mind, as with pointillism, the details redrawn by the retina with every viewing.

Over time, if pictorial narrative was at first suggested, rather than ossifying, it dissipates. Meanwhile Eggerer's figures, anonymous in their Prada loafers and able to absorb whatever storyline the voyeur/viewer projects, function as doll-like figurines. These cloned bodies not only appear subject to waves of social control and exercise regimes, but seem to be the hardware keeping the architecture together as the spaces recede, expand, gyrate. It is at this point that the gestural strokes of Eggerer's *Untitled* and *Letter* series take on figurative form: the angle of a V-shaped mark no more or less a bent arm than that attached to the body of the young man in *Thirsis* (2009). In demarcating space within the void, both types of form begin to act as architecture. And yet they are not architecture. They are paint on canvas, fashioned by Eggerer to take us well beyond it. - Caroline Busta

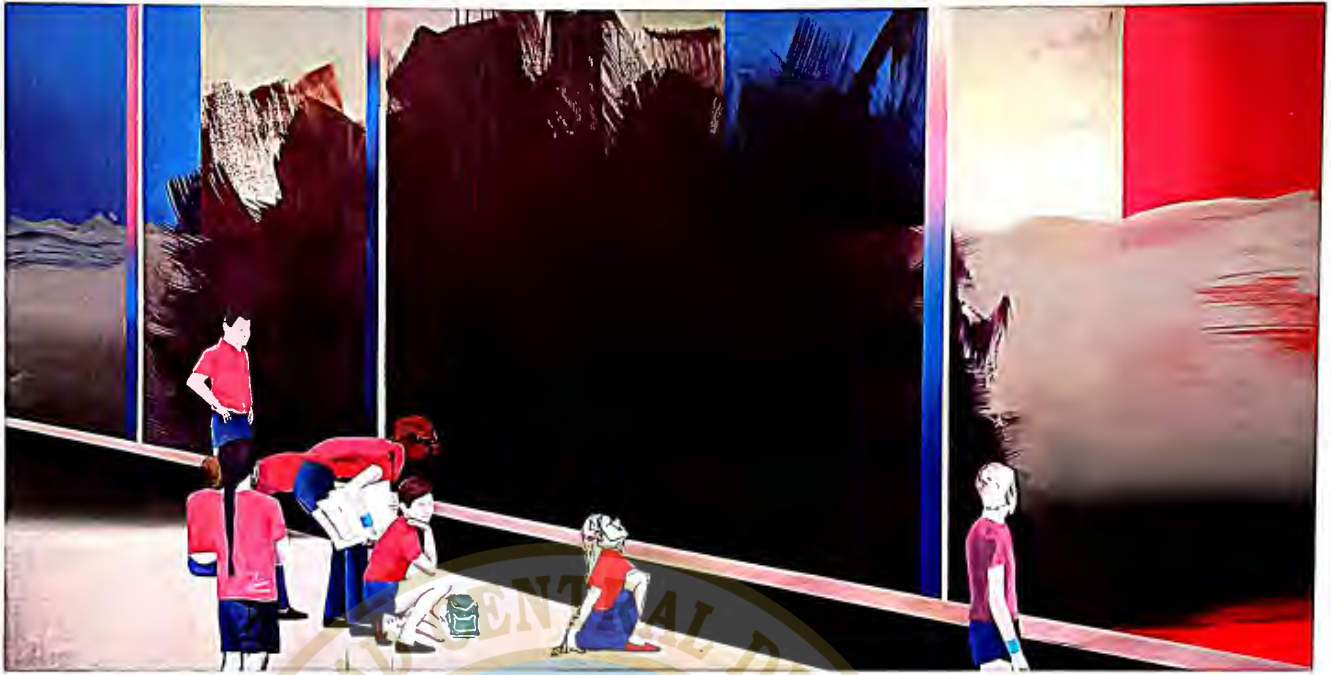


1. *Drifter*, 2008
Acrylic and oil on linen
100.5 x 87.5 cm

3. *Friday's Child*, 2009
Acrylic and oil on canvas
117 x 235 cm

2. *Thirsis*, 2009
Acrylic on canvas
86 x 76 cm

4. *Call of the Wind II*, 2007
Acrylic and oil on canvas
218.5 x 266.5 cm



3.



4.

NICOLE EISENMAN

Over the last two decades, American artist Nicole Eisenman has been recognized for her visually rich scenes – part earthy and vulgar, part dreamlike and fantastical. Born in 1965 in France, raised in a New York suburb and trained at the Rhode Island School of Design, Eisenman creates paintings that are largely autobiographical – scenes, faces and situations plucked from her surroundings, sometimes overtly and sometimes less so. Her comic and diaristic sketches inform her paintings, which respond to various eras of European art history, with strong influences from German Expressionism and French Impressionism.

In Eisenman's early work, identity and gender politics played a significant role. She attempted to 'explode' conventional ideas about gender and to question power struggles with a blithe deconstruction of social conventions, upending the conservative model of male and female roles with in-your-face, sexually charged images. But as she has grown into a more mature painter and entered what she calls her 'midlife crisis years', her overt reaction to the world around her and her own sexuality has generated work that is more personal, complex and introverted – about feeling and atmosphere – as well as a highly emotive, even mystical, narrative. While she depicts emotional reactions to the world outside the studio – as in *Coping* (2008), showing a figure trudging through muck in a small-town setting, which she says was a direct response to the re-election of George W. Bush as president of the United States and her ensuing sense of hopelessness – she also deals with more subconscious ideas about one's fantasies, dreams, desires and fears.

While Eisenman's earlier paintings were densely packed with highly active scenes, in the mid-noughts she began to open up the composition on the canvas, giving it more space to breathe. Inspired by French Impressionist painting, with its lively tableaux of men and women with rose-coloured cheeks (as in Renoir's 1881 painting *The Luncheon of the Boating Party*), her focus shifted to 'painting people having a good time'. Her most popular examples of this type of work are her *Biergarten* paintings, including *Biergarten at Night* (2007), *Brooklyn Biergarten II* (2008), *Biergarten with Ash* (2009) and *Biergarten with Ulrika and Celeste* (2009), where she makes acute observations about the social practices of her fellow Brooklyn-dwellers. The revellers in her paintings come in varied styles and intentionally unusual colours (those more akin to German Expressionism) – with grotesque greenish or raspberry-coloured skin, wearing flannel shirts, fancy dress, T-shirts and jeans, both the young and old dancing, drawing and smoking – to suggest an imaginary place where colour, class, age and race are levelled. Again, Eisenman reformulates the social order.

In other recent paintings, the artist has begun to focus on faces, the apex in which figuration and abstraction begin to meld together. Just as the Expressionists dismantled the figure into abstract shapes, Eisenman's figures have become even more fantastical or imaginary, eventually simplified to heads floating within no particular context or environment. They are cartoonish faces and simultaneously abstract constructions of colour and gesture. Unlike her opulent group scenes and portraits, which are fully thought-out with preliminary drawings, each mark in these paintings responds to the mark before it until a face is formed, perhaps signifying the next stage in the evolution of Eisenman's practice. - Marina Cashdan



1. *Fag End II*, 2009
Oil on canvas
46 x 37 cm

2. *Guy with Yellow Background*, 2009
Oil on canvas
46 x 35.5 cm

3. *Winter Solstice 2012 Dinner Party*, 2009
Oil on canvas
142 x 112 cm





4.

4. *Biergarten with Ash*, 2009
Oil on canvas
165 x 208 cm

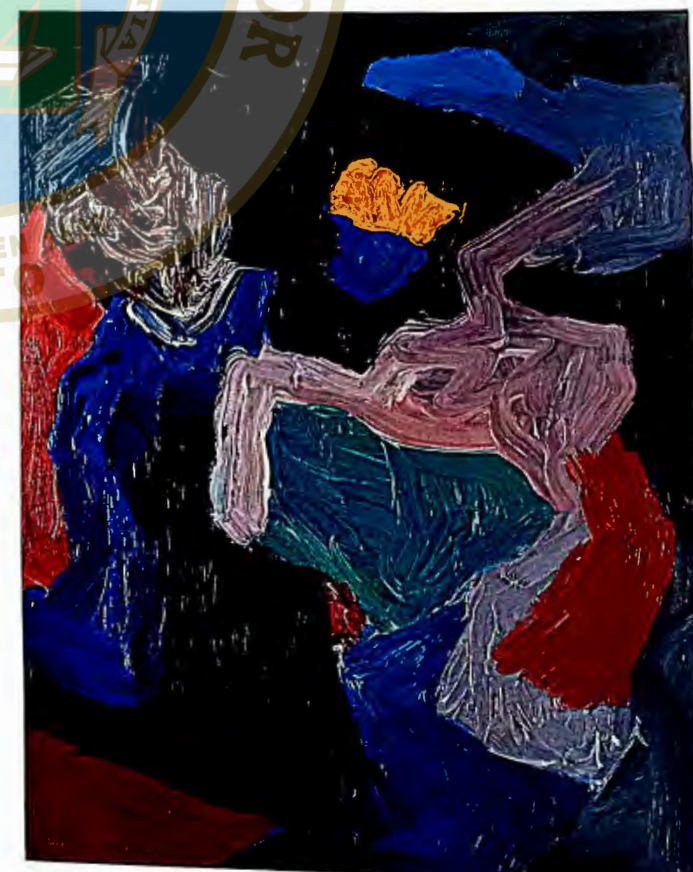
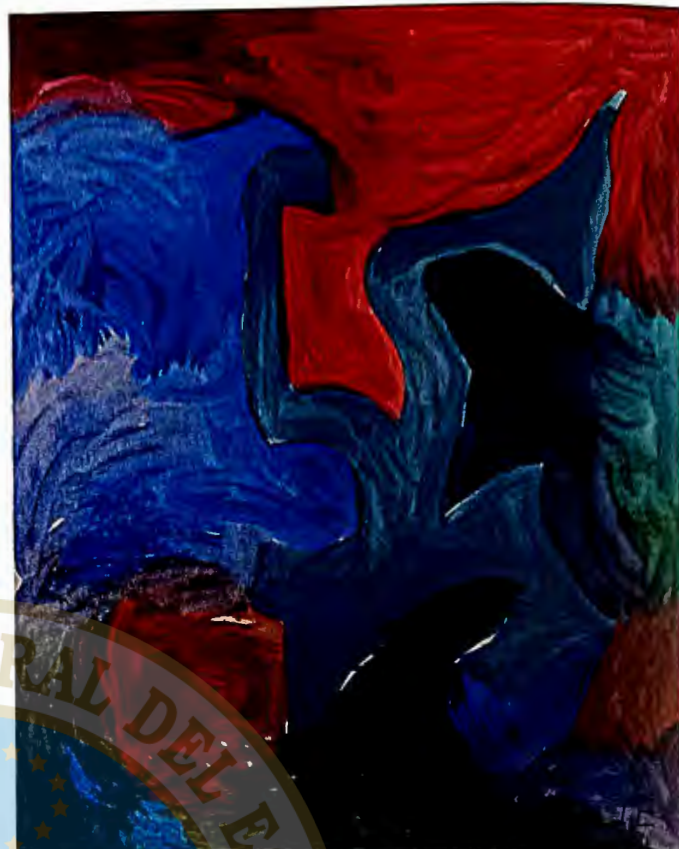
5. *The Triumph of Poverty*, 2009
Oil on canvas
165 x 208 cm



For her first solo exhibition in the United States, 'Salty Sap Green Black' at Brooklyn gallery The Journal in October 2009, Norwegian artist Ida Ekblad exhibited nine sizeable sculptures in the small exhibition space. At the same time, she was part of a three-person show at Gavin Brown's Enterprise in Manhattan, where her paintings and sculptures filled the spacious Greenwich Village gallery. In a matter of a month, the artist was ubiquitous – simultaneously big and small, expansive and contained, exuberant and modest, witty and shy. This epitomizes her work. Born in 1980 and educated at the National Academy of Art, Oslo, and the Mountain School of Arts, Los Angeles, Ekblad works in various media, from oil paint to sculpture, filmmaking to poetry. She is also involved in curatorial and collaborative projects, such as Willy Wonka Inc., an artist-run space in Oslo that she co-founded with fellow Norwegian artist Anders Nordby, as well as musical collaborations. Ekblad extracts various techniques from different periods of art history and applies them to her contemporary practice, but while her work is expansive in influence, it is contained in its aesthetic.

In her paintings, Ekblad's application of pigment is for the most part dense, her gestures expressionistic. Her inspiration runs the gamut from American Abstract Expressionism to the European avant-garde movement CoBrA, with particular reference to the Danish painter Asger Jorn, an understandable propensity given her Nordic heritage. Other precedents might be cited, including post-war Paris School Tachisme and, to fast-forward sixty years, contemporary pop culture, as seen in her collage *Kings Die Too* (2008), an ode to the American rapper Eazy-E, and her earlier *Political Song For Jessica Simpson* (2006), in which she glued a chewed piece of gum to an image of pop singer Jessica Simpson. However, in the last two years she has moved towards less referential and more abstract sculpture and painting.

Her relentless energy is central to the work she creates. In paintings like *Dry Thistle Boiling on the Stove* (2010) and *Zrzavý* (2010), her relationship to the landscape is evident, as well as her nods to influences like Czech painter and illustrator Jan Zrzavý, after whom the latter painting, evoking his melancholic palette and somewhat figurative or animated style, is named. Ekblad places great importance on her surroundings, collecting materials, which she calls 'drifts', for her sculptures from around the immediate area in which they will be exhibited (for example her series of sculptures called *The Gold Bug Drift* exhibited in 'Salty Sap Green Black' and representing New York). Her paintings reflect the milieu of her studio in Oslo; elements of the landscape – the fjords, the endless light in summer and eternal darkness during winter months – are evoked in the application of paint, the colours and the gestures. The smaller paintings tend to take on particular traits or characteristics: dark tones and soft edges, swift strokes and loose interlocking or overlapping of colours, with portions of an unprimed canvas visible at the edges. The larger-format works, however, favour more heavily impastoed applications of brighter colour and a wider variety of gestures and forms resembling thickly knitted ropes and more subtle lines, jagged zigzags and tortured arches that refer to the artist's sculptures made of twisted steel, concrete and found objects. - Marina Cashdan



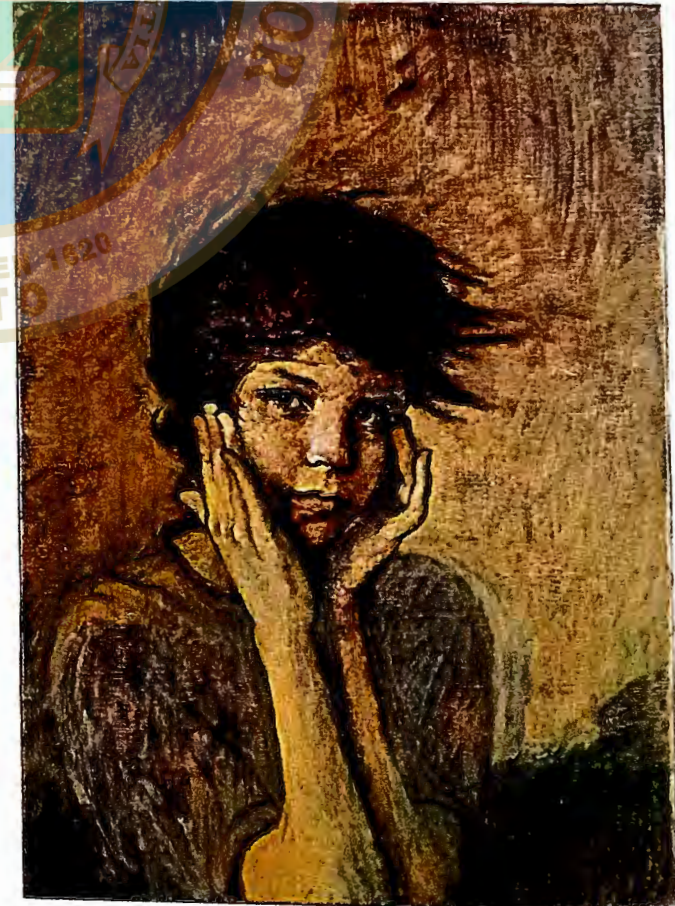
1. *Dry Thistle Boiling on the Stove*, 2010
Oil on linen
203.5 x 163.5 cm
2. *Zrzavý*, 2010
Oil on linen
53 x 43 cm
3. *Untitled*, 2010
Oil on canvas
200 x 160 cm



Pomp, power and politics jostle for our attention in the work of Glasgow-educated, Scottish-born painter Michael Fullerton. One of the most conceptually sophisticated figurative painters of his generation, Fullerton uses his medium against itself in order to expose the mannerisms and sometimes dirty machinations of businessmen and women, politicians and both left- and right-wing lackeys. 'Columbia', the artist's 2010 exhibition at Chisenhale Gallery, London, is more than the sum of its disparate parts: Columbia, the mythological feminine personification of America, the American television network Columbia Broadcasting Services (CBS), and Columbia, NASA's flagship space shuttle. The exhibition includes a series of portraits painted in oil on linen, with accompanying explanatory wall texts. These are often wickedly funny: the twin portraits of beaming 1960s women *Who's Shagging Who at Lockheed Martin?* (all works 2010) is accompanied by a text explaining that the arms manufacturer's director 'was dating one of the staff and her best friend behind her back. The affair was the scandal of the department at the time.'

If we were expecting a fuller exposé, we'd be disappointed. For while 'Columbia' is acerbic, its references are both allusive and elusive. Elsewhere in the same exhibition are two portraits of Loyalist marchers in Scotland, painted in full-profile with all the solemnity of a Gainsborough. *Loyalist Male (William Law) Glasgow, 9th July 2010*, is an image of a man in traditional dress playing a 'fife, a flute-like instrument traditionally used in military bands'; the artist's wall text informs us that 'By some reports a band of fifes and drums can be heard up to three miles away over artillery fire.' Indeed, much of Fullerton's work is concerned with the transmission of information through malicious gossip, rumour and intrigue, and suggests that broadcasters including CBS (in the USA) and the BBC (in the UK) bear some of the responsibility. For example, his portrait of an assassinated papal accountant, *An Unexplained Mystery, Not Broadcast on CBS's "Unexplained Mysteries" (Roberto Calvi)* draws our attention to CBS's elisions. Fullerton himself fuels the fire of such rumours: his wall text notes that 'When Calvi's body was found his clothes were loaded with masonry bricks, which many read as a symbolic Masonic warning.'

Fullerton draws our attention not only to the representative vectors of power but also to its material base. For example, *Analogue Signal Entitled 'The 10 O'Clock News', Broadcast by the BBC, 5th May 1980* is made with ferric oxide, the magnetic coating of analogue cassette tapes – specifically, the tape that recorded the footage of the famous storming of the terrorist siege at the Iranian Embassy in London in 1980 by SAS soldiers. Fullerton's use of oil paint on canvas is likewise far from innocuous. He draws parallels between the ideological persuasiveness of oil paint and the broadcast media, and cuts solemnity short with satire. Although his wit distances his work from the New Glasgow Boys of the 1980s (Peter Howson, Ken Currie, Steven Campbell), he is ultimately an artist whose work is similarly concerned with the ethics of painting and representation. - Colin Perry



1. *An Unexplained Mystery, Not Broadcast on CBS's "Unexplained Mysteries" (Roberto Calvi)*, 2010
Oil and gold leaf on linen
61x46 cm

3. *Who's Shagging Who at Lockheed Martin?*, 2010
Oil on linen
61x46 cm each

2. *Chevalier d'Eon*, 2010
Oil on linen
61x46 cm





4.

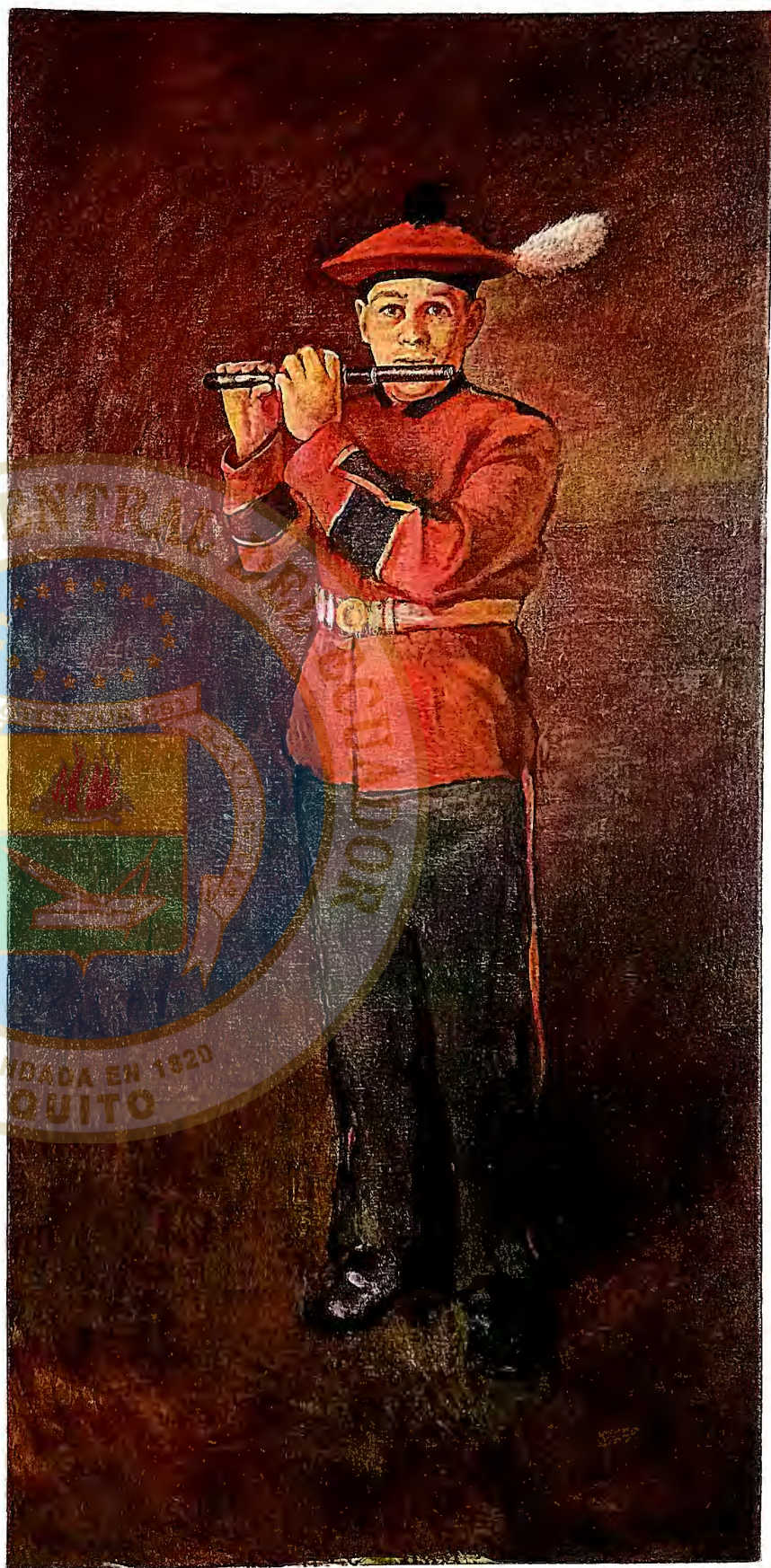


5.

4. *The Bitch Massad With His Head*,
2010
Oil on linen
61x46 cm

6. *Loyalist Male (William Law)* Glasgow,
9th July 2010, 2010
Oil on linen
175x85 cm

5. *Why Your Life Sucks (Alan Turing)*,
2010
Oil on linen
61x46 cm



ADRIAN GHENIE

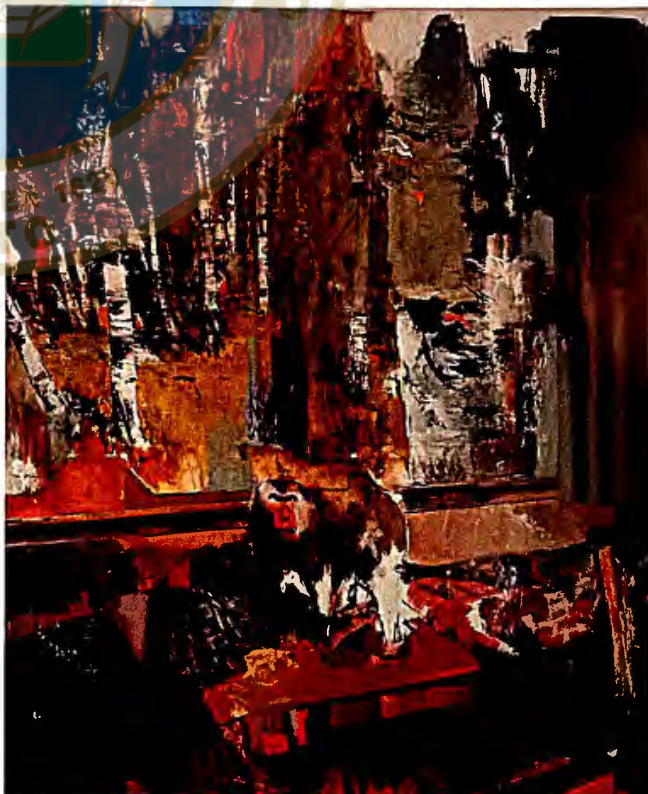
Born in Communist Romania, Adrian Ghenie had little opportunity for Western influence until graduating from art school in Cluj and moving to Vienna. His thirst for diverse and disparate visual culture, now a driving force, has remained unquenchable ever since. Ghenie's work is bound in history: artistic, social, political and economic. His robust compositions, sombre palette and twists and turns between genres and techniques are part of a love affair with the history of painting and a dissection of how history itself is recorded in this and many other forms. Ghenie now uses television, Google and YouTube as often as he does cinema, archives, books and museums to feed his fragmented recollections of global events.

Nickelodeon (2008) depicts a group of ghostly figures moving, or being moved on, in a dishevelled pack. Echoing Francis Bacon's psychology and Gerhard Richter's technique, their faces are torn, collapsed and anonymous, as is the scene around them. The composition exists in a tension between paint as paint and paint as an illusion of something – Ghenie consistently reminds us to consider 'painting' as both an object and an act. The title alludes to the more quotidian spectrum of its influence: accessible, short cinema (studies for the work show Ghenie's preoccupation with the pie fight). Another, infinitely starker reference, one that triggers the ghastly distant recollection so commonly found in his work, is a documentary image of Jewish men being led to a concentration camp.

The abusers of power, as well as its victims, are also the subject of Ghenie's art. In *The Trial* (2010) Ghenie paints the final moments of the lives of Nicolae and Elena Ceaușescu. Using documentary images of their closed, but televised, trial in a military court, Ghenie records the couple penned in behind rudimentary tables shortly before their execution. An incongruous pot plant and upholstered armchair highlight the ramshackle nature of the venue. It is only these objects, the legs of the tables and the couple's heads that prevent the entire scene slipping into abstraction. The flattened, near featureless faces of the figures are in stark contrast to the thousands of officially commissioned, propagandistic portraits that exist showing only the ruler's youth and vitality. Ghenie's own portraits *Nicolae* and *Elena* (both 2010) reveal their utter pathos. Unlike his earlier depiction of Lenin lying in state, it was important to paint them alive – the knowingness of the end written on their faces.

In a recent body of work it is landscape that bears the scars of persecution. Ghenie's relationship to the genre is charged, as demonstrated by his *Flight into Egypt* series, a theme that has long given artists license to concentrate on landscape painting without losing ecclesiastical patronage. *The Stigmata* (2010) is taken from photographs of US military nuclear-weapons tests in the Nevada desert. While the aftermath of the explosions is evident, Ghenie's project is also linked to a very different history – that of Renaissance painting. The landscape of Antonello da Messina's crucifixion paintings is the counterpoint in this collision between the modern and the biblical.

Although his subject is figurative, such is Ghenie's concern for colour, texture, form and gesture that his approach is that of an abstract painter. Merging the two, his paintings ebb and flow between reality and the recalled, a metaphor for his most painterly of concerns: 'How memory colours history.' - Laurence Sillars



1. *The Stigmata*, 2010
Oil on canvas
122 x 102 cm

3. *The Trial*, 2010
Oil on canvas
201 x 363 cm

2. *The Hunted*, 2010
Oil on canvas
203 x 170 cm

4. *Nickelodeon*, 2008
Oil and acrylic on canvas
230 x 420 cm



3.





WAYNE GONZALES

The paintings of Wayne Gonzales might be said to be abstract in many ways. They are stylistic abstractions of their figurative subject matter, and they deal with abstract notions such as 'the political' or 'the social'. They are abstracted from the temporal and geographic anchors of private memories, and of public events. Through repetition, they abstract the singular subjects that they represent, and through Gonzales' measured, programmatic application of paint they become abstractions, in a sense, of the traditional techniques of painting.

In another sense, however, they are resolutely personal and specific. A body of work that Gonzales made, for instance, in the early years of this millennium derived its imagery from the assassination of President Kennedy and the events that surrounded it. While the televised (and re-televised) shooting was shared by millions around the world, Gonzales remembers some of those involved in DA Jim Garrison's famous investigation into alleged conspirators as friends of his parents, who lived in New Orleans (on the same street in which Lee Harvey Oswald was born – something Gonzales only discovered when painting Oswald's birth certificate in the late 1990s). He realized early on in life that historical figures are also local characters, that narrative history is itself an abstraction of egos, interests and viewpoints.

This dizzying, multi-perspective collision of subjectivities may have fed into a more recent untitled series of paintings that depict a grid of glowing white orbs against grey or black backgrounds. The shapes – never perfectly circular – are ringed by concentric bands in darkening tones, which bleed into each other to create dazzling optical effects. The source for these works is in fact a single photograph that Gonzales shot from an aeroplane of the sun, digitally repeated and transposed in flat grades of acrylic paint. There is something perverse about these multiple centres of the solar system, blazing coldly at us. What we see here is not the sun but its effect; the object itself – the closest thing we have here to an objective truth – is perpetually beyond our grasp.

Though formally quite different, another body of Gonzales' recent work consisting of paintings of crowd scenes shares much with these banks of light. Both shroud their subjects in a sickly haze, and both allude to processes of graphic reproduction even while retaining inflections of the painter's hand. From a distance they are smooth and flawless; up close they collapse into their component parts. Both derive from photographic sources, although the specifics of the events that they record are abandoned. In certain of the crowd paintings, such as *Seated Crowd* (2008), the subjects face towards the viewer, fixing us with a gaze comparable to that of the gridded suns. In others, such as *Waiting Crowd* (2009), figures seem to stagger about in darkness, as if in post-apocalyptic shock.

If traditionally photography is linked to factuality, and painting is equated with subjectivity, where do Gonzales' handmade mediations of degraded photographs leave us? In a hinterland of alienation, perhaps, where we are cowed beneath heatless light sources and are surrounded by individuals who never step out of the crowd. The world presented to us is blank and distant, inviting investigation but shrinking away whenever we draw close. - Jonathan Griffin



1. *Untitled*, 2009
Acrylic on canvas
213.5 x 228.5 cm

3. *Seated Crowd*, 2008
Acrylic on canvas
2 panels
Overall 96.5 x 193 cm

2. *Untitled*, 2009
Acrylic on canvas
213.5 x 228.5 cm

4. *Waiting Crowd*, 2009
Acrylic on canvas
132 x 162.5 cm



3.



4.

MARK GROTHJAHN

Mark Grotjahn's body of work is vibrantly immediate and knowingly fleet of foot. In his abstract and quasi-figurative paintings, the Los Angeles-based artist captures something of the West Coast's vortex-like fusion of Pop art, Conceptualism and 1960s mysticism. His well-known *Butterfly* paintings are made up of vivid, abstract, mandala-like canvases that swarm with fleeting allusions to Russian Constructivism, colour field, Op Art, Renaissance vanishing points and the flatness of sign paintings. In his recent *Faces* paintings, he performs a similarly serious yet jocose jig that skirts along the slippery borderland between abstraction and figuration, seriousness and kitsch, deliberate off-kilter amateurism and high-brow modernism.

In *Untitled (Black Over Red Orange "Mean as a Snake" Face 842)* (2009-10), a visage emerges from a knot of pale pastel lines scribbled over a rich, dark background. Three eye-shaped forms stare out with totemic authority, evoking organic undergrowth and throwbacks to mid-century Abstract Expressionist concerns such as Jungian psychology, animism and lurking monsters of the id. This canvas clearly nods towards nature, but it does so only through the graphic filter of twentieth-century Expressionism: of forms found in Picasso's *Les Femmes d'Alger* (1907), Paul Klee, early Jackson Pollock, as well as all the two-bit copyists who came in their wake. The artist does not simply quote these venerable sources; rather, his works are akin to research projects undertaken in the very language of their subject. Rendered in thick clods of oil applied to cardboard and mounted on stretched linen, Grotjahn's *Faces* are implacable, encaustic-looking surfaces whose depth and materiality is central to their forcefulness and historical dialogue.

For example, one significant idea that Grotjahn's practice raises is artistic authorship. How might an artist claim a style as his or her own? Signing one's work is one solution; but the action might seem superfluous if one's canvas is itself a form of autograph. Indeed, Pollock, whose style was unmistakably his own – and predicated on spontaneity – gilded the proverbial lily by dribbling his signature with deliberative care in the traditional lower-right corner. Dallying with the absurd Mannerism of artistic authorship – of endlessly highlighting one's own identity – Grotjahn's *Butterfly* works frequently include a crude rendering of the artist's name, which he paints around by building up dense colours and impasto painting. In *Untitled (Yellow Butterfly I Red P MARK GROTHJAHN 07 781)* (2007), the letters serve to reveal the structure of the work itself, to expose the ferrous red layer beneath the oleaginous surface screed of Californian-sunshine yellow.

Grotjahn frequently deploys a methodology that is both systematic and idiosyncratic. In the early 1990s, he produced 'The Signs Exchange Project', in which he copied handmade signs from local stores (for example, 'No I.D. No Beer' and 'Leave All Bags At The Front') onto wood, cardboard or paper, and then traded his facsimile for the original before displaying the latter in exhibitions. Grotjahn's practice might be described as the serious yet playful pursuit of idiosyncrasy in the service of formal, aesthetic and painterly concerns. - Colin Perry

- | | | |
|--|--|--|
| 1. <i>Untitled (Blue Butterfly Light to Dark VI 656)</i> , 2006
Oil on linen
218.5 x 119.5 cm | 3. <i>Untitled (Yellow Butterfly I Red P MARK GROTHJAHN 07 781)</i> , 2007
Oil on linen
160 x 134.5 cm | 5. <i>Untitled (Black Over Red Orange "Mean as a Snake" Face 842)</i> , 2009-10
Oil on cardboard mounted on linen
257 x 183.5 cm |
| 2. <i>Untitled (Red Butterfly III Yellow MARK GROTHJAHN P-08 Filled in M 3 753)</i> , 2008
Oil on linen
185.5 x 137 cm | 4. <i>Untitled (Pink and Yellow Face 808)</i> , 2009
Oil on cardboard mounted on linen
241.5 x 183 cm | |





MARK GROTHAHN





WADE GUYTON

Before Wade Guyton began making 'paintings', there were his sculptures, which have been described as 'drawings in space'. These subsequently turned into 'drawings', made from pages torn out of 1960s and 1970s art and design books and fed through an Inkjet printer, overprinted with 'scribbles' made on a Word document. Looking for a process that was closer to his drawings but informed by the discourse on painting, in 2006 Guyton replicated his 'drawing' process on a larger scale. Instead of found images, he fed five-foot-wide swathes of pre-primed canvas, folded in half, through an Epson Pro 9600 photo printer, in which tiny mechanisms fired ink onto the canvas. From now on, the artist began making 'paintings'. But is this painting? Curator Ann Umland proposed this question for the Museum of Modern Art's 2007 survey 'What is Painting?', where Guyton's work was placed alongside geometric works by Sarah Morris and Gabriel Orozco. Not without considerable debate, it has generally been agreed that it is indeed painting.

A vertical line down the centre of Guyton's large-scale works marks where the canvas was folded to fit the printer's width, as well as a thin irregular white space dividing it into two slightly different halves. Aberrations and slight ocular shifts occur from the struggle between printer and canvas (the printer is designed to be fed slick photographic paper), like snags, drips, streaks, grids, misregistrations and pools, sometimes made from pulls and tugs by the artist himself or as a result of overprinting, as well as irregularities caused by the canvas hitting the floor as it is spat out from the printer. These are all part of the process, and accidents are part of Guyton's practice. Decisions about colour, line, shape and even texture are partly at the whim of the printer, and with one 'mistake' a new motif may be formed. The colour black (though often Guyton's black consists of a mixture of all seven colours of the printer) and the letter X are signature motifs, as well as flames, the letter U, circles, monochrome black planes, stripes and bars – often part intention, part mistake.

After receiving his BA at the University of Tennessee, and with no formal art training, Guyton moved to New York to study visual art at Hunter College under the mentorship of American sculptor, Conceptual artist and writer Robert Morris, a relationship that has been key to Guyton's development. In a review of his 2007 show at Friedrich Petzel Gallery, *New York Times* critic Holland Cotter wrote, 'Mr Guyton takes modernism, with its touchy-feely spiritual pretensions, for a hard ride,' adding that 'the art-into-life aesthetic of John Cage and the painting-into-architecture aesthetic of Blinky Palermo would seem to be among his models.' (The latter description turned out to foresee or inform Guyton's 2010 show at the Ludwig Museum in Cologne, Germany, where he created an eight-panel, 7.6-by-15.2-metre untitled painting that took up an entire wall of the museum.) Guyton's work is often associated with the reductive styles of modernism, and compared to that of Agnes Martin, Frank Stella, Robert Ryman and even colour-field painters like Barnett Newman, but the artist is both part of and excluded from that history, informed by it but separate from it. In his hard-to-define way, Guyton even refers to his work as 'quasi-formalist'. - Marina Cashdan

1. *Untitled*, 2008
Epson UltraChrome inkjet on linen
213.5 x 175.5 cm

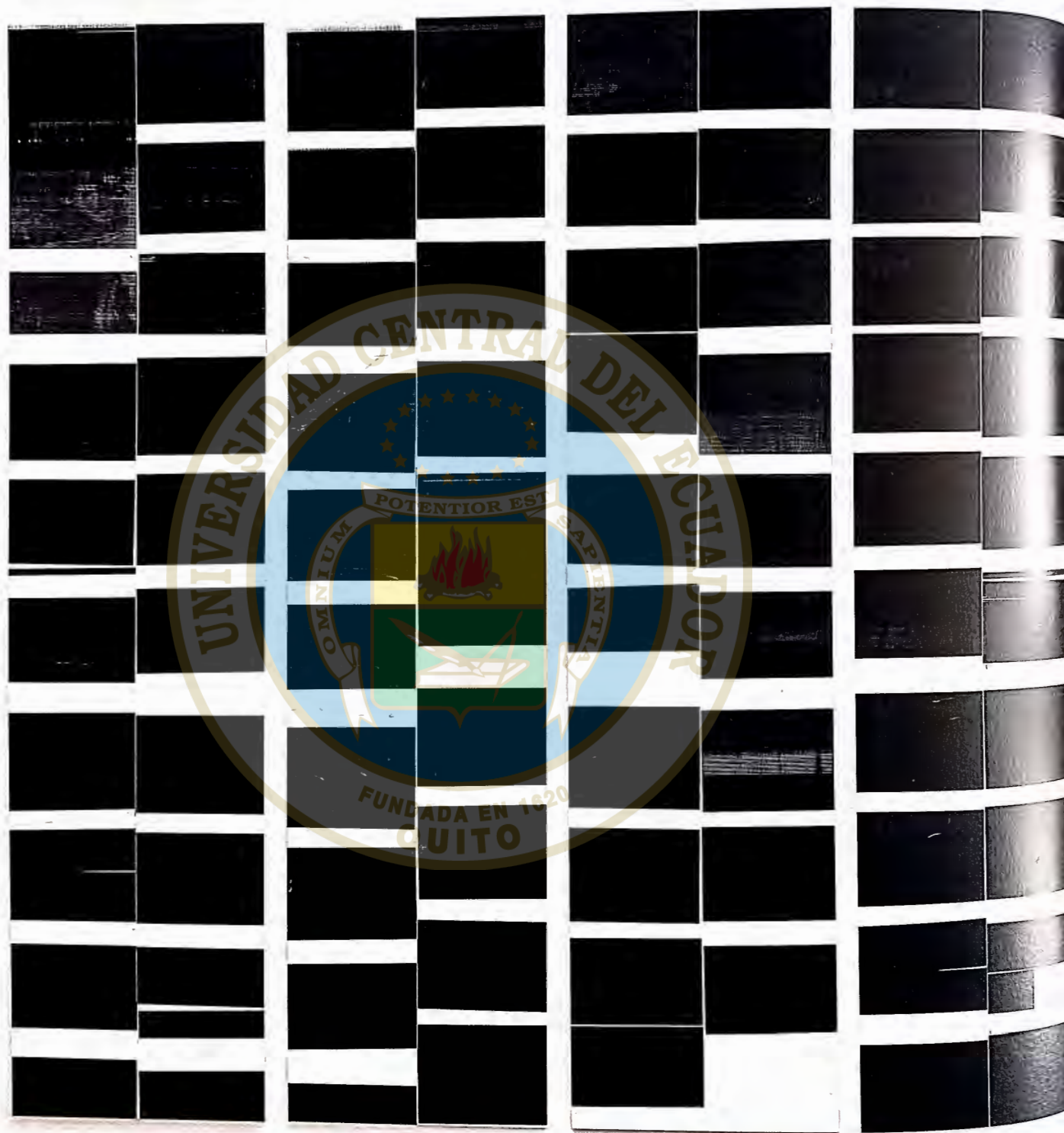
2. *Untitled*, 2005
Epson UltraChrome inkjet on linen
91.5 x 76 cm

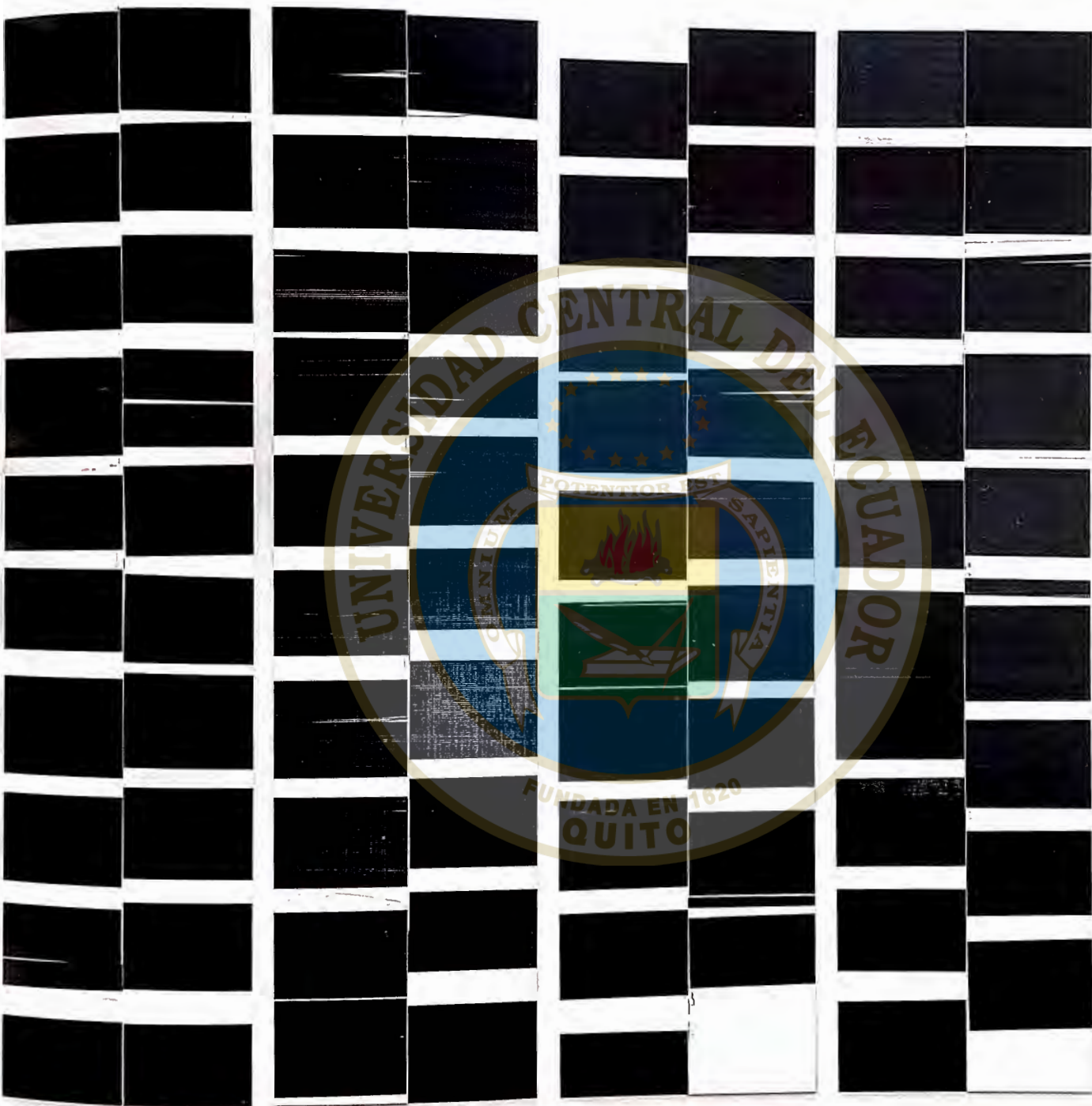
3. *Untitled*, 2008
Epson UltraChrome inkjet on linen
236 x 139.5 cm

4. *Untitled*, 2010
Epson UltraChrome inkjet on linen
8 parts
Overall 760 x 1520 cm

2.







JOSEPHINE HALVORSON

American painter Josephine Halvorson captures the banal in an energetic way. Though her work feels modern in approach, the subject matter refers to the rural or pre-modern American yesteryear – old and overlooked objects like fireplaces, a boarded-up window, a wood-burning stove, statues, dusty books and albums, pads with notes scribbled on them, a decaying tombstone, an old-fashioned white dress. Through her broad, unconstrained brush strokes and loose but identifiable details, she leaves behind traces of human interaction, both in the paint and the subject depicted. The titles of the works are accessible and simple – *Pink Stripe*, *Fireplace*, *Two Primed Boards*, *Bench Marks* and *Patched Stone Hole* – but the form, while just as accessible as its title, is not so simple.

Halvorson, born in 1981 in Brewster, Massachusetts, received her BFA from the Cooper Union in 2003, her MFA from Columbia University in 2007, and has participated in painting residencies in Paris and Vienna. Her young career has been marked by her ability to create a 'stilling' of life in her works, a prolonged closeness and slow interruption of time, the inverse of today's high-speed technology. Having grown up in and around her parents' metal and black-smithing shop, she has an appreciation of craft and materiality that shines through her work and is the framework for her own craft.

Painting directly from life and in a single session, Halvorson develops a visceral closeness to the object she is depicting, yielding to the unpredictable conditions that working on-site presents, and creating an immediacy and intimacy between herself, the materials and the object. The viewer senses that tactile quality and becomes immersed in the work. Halvorson's paintings surprise you because they stay with you, and in turn you must spend time with them to understand their meditative quality. You are required to give the work a diligent investment of time, and this transcendent quality removes the objects depicted from the everyday world.

Cement Wall (2010), *Shaker Shelf* (2009) and *Dirty Window* (2008) are wonderful examples of the delicacy with which Halvorson captures the things that are often overlooked (or looked through). In *Dirty Window*, she renders the window's transparency but simultaneously draws the viewer to the stained and soiled surface of the glass. *Shaker Shelf*, like a countrified Donald Judd with gnarly knots, is depicted at an angle, bisected by sharp shadows. *Cement Wall* is abstract and gestural as well as representational, demonstrating Halvorson's inexhaustible inspiration and unique approach to painting. - Marina Cashdan



1. *Patched Stone Hole*, 2010
Oil on linen
48 x 41 cm

3. *Shaker Shelf*, 2009
Oil on linen
40.5 x 48.5 cm

2. *Pink Stripe*, 2010
Oil on linen
58 x 46 cm



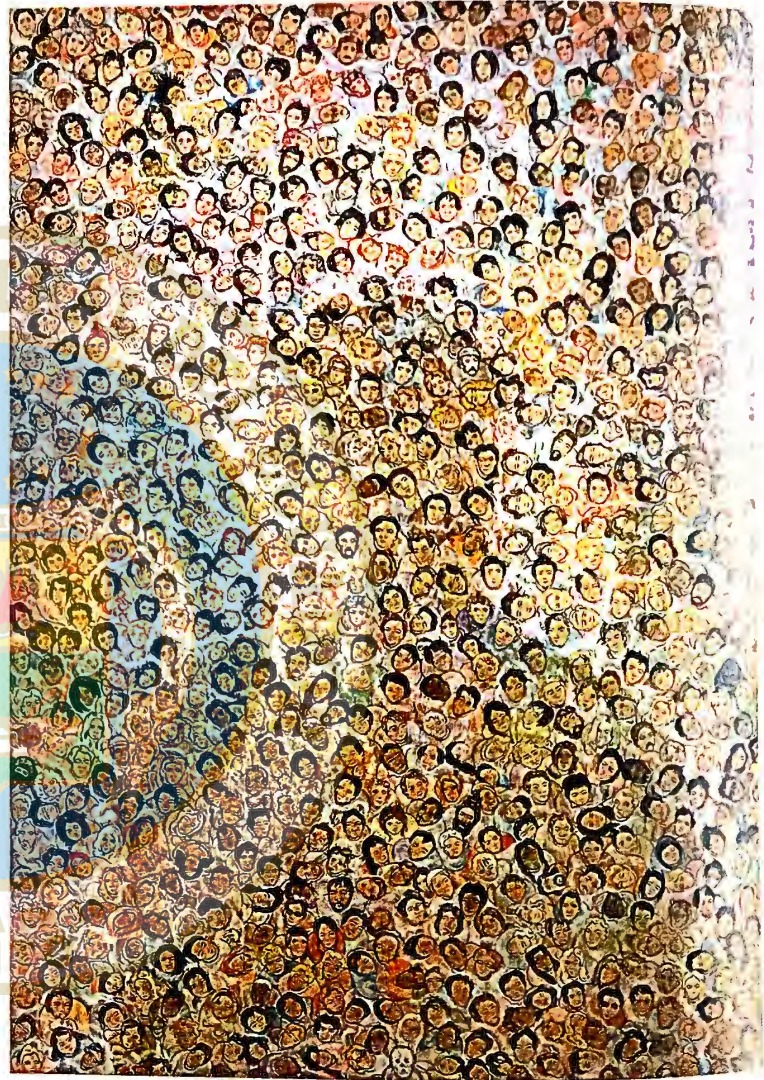
It is hard to fit the Mysore-born N. S. Harsha into any one category. Starting his artistic life as an 'expressionistic' painter ('because I was no good at science'), his later works – spanning painting, installation and interactive performances – were consciously socio-political. But by 2008, the same year he won Wales's Artes Mundi Prize, he noticed another change in himself: 'If place as a geographical setting preoccupied me in my earlier works, it's the no-place, the ambiguous that occupies me now.'

In *Grant me absence from the market of meanings* (2010), minute individuals sitting at sewing machines are all working on the same length of cobalt 'fabric'. Incongruously, each of the machines has a large carrot sticking out of it. The fabric is distractingly pretty – recalling the iridescent, stylized figuration of Raj-era Company School paintings. At times, the material resembles a sky filled with fluffy blue clouds, at others the dainty crests of waves. Harsha confesses that his recent offerings explore 'the absurd universe'. Sewing machines pop up recurrently in his paintings and installations and often have politically pertinent significance. As markers of repetition, perhaps they symbolize the monotony of industrial labour. Yet their seemingly endless 'return' could also gesture towards infinity. Is Harsha's joke at the expense of mathematics or God – or critics whose job it is to manufacture 'meanings'? They certainly tempt the critic to try to decode them.

In the painting *We don't know why we are stitching plants* (2009), for example, where miniature machines form neat rows, one cannot help asking why the tiny, cartoonlike people are busily involved in the ridiculous task of stitching plants. Are they playing God (given the minor miracles performed with their bodies)? Are they ciphers for sweatshop labourers, or (as the plaintive title suggests) do they represent the farmers who are killing themselves in droves in rural India?

In the installation *Nations*, 192 real sewing machines are arranged in rows, each one equipped with a hand-painted flag and swaddled in spidery webs of thread. Mass production seems to have reached an end. Originally created for the Sharjah Biennial in 2009, *Nations* gestured to the ultimately self-defeating nature of massive exhibitions that celebrate cultural difference only to generate conformity. Are Harsha's machines, which can't (or won't) sew, lamenting the failure of biennials or admonishing their participants for fabricating national stereotypes?

If Harsha's oeuvre has a core (however shifting) this is it: he investigates the way in which the individual merges into the collective, while the collective unaccountably develops individual traits. In *Sky gazers* at the Liverpool Biennial in 2010, painted multiracial faces carpeted the floor, each one staring upwards. Stepping on and amongst them, we felt that we were drowning in a sea of others' identities. Then, looking up, our gaze was returned by a mirror on the ceiling, reflecting both 'us' and 'them'. We began to wonder: how often is a viewing viewer viewed? - Zehra Jumabhoy



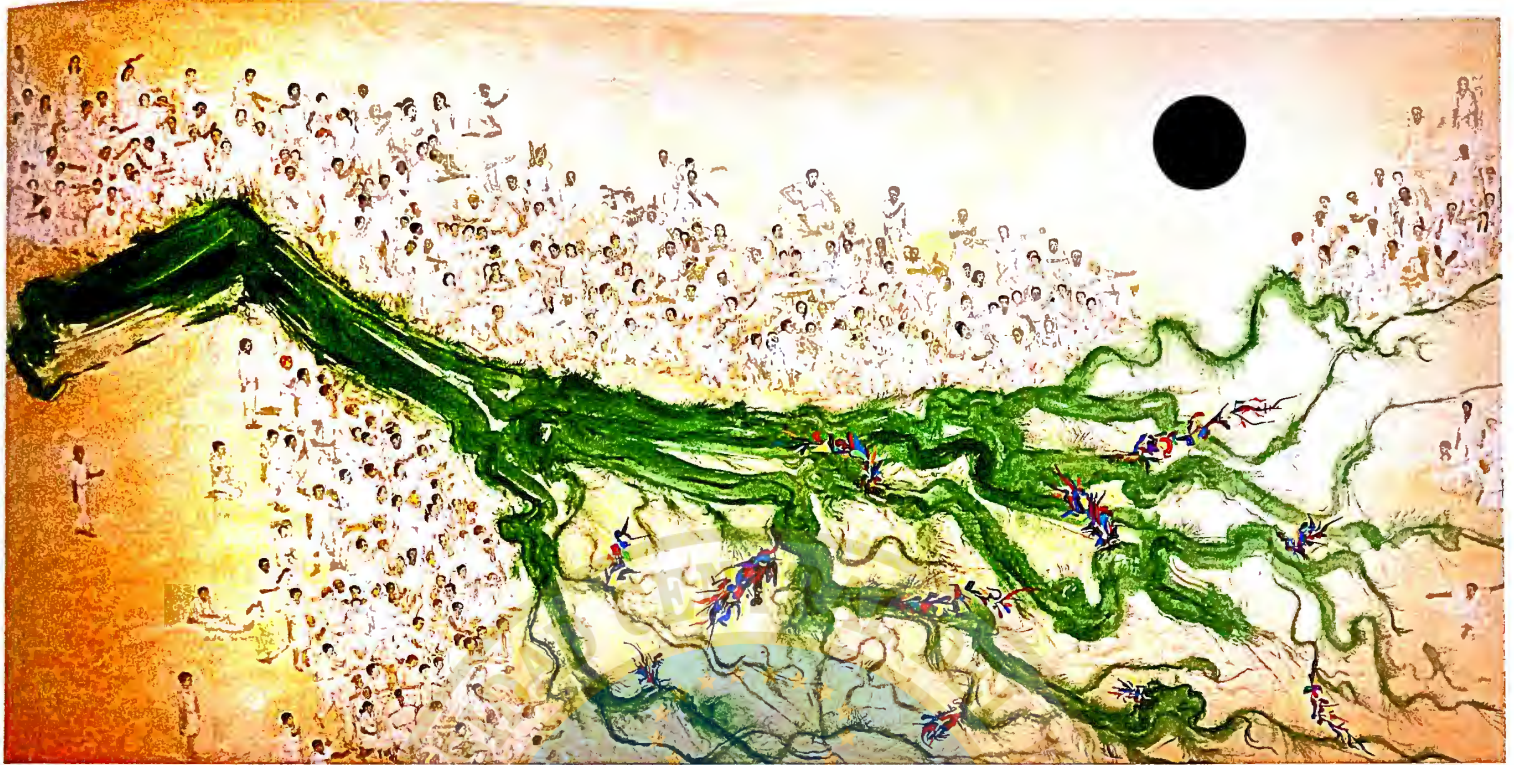
1.

1. *Sky gazers*, 2010
Acrylic on linen
106.5 x 76 cm

3. *In musth*, 2009
Acrylic on linen
183 x 366 cm

2. *Absurd blossoms*, 2009
Acrylic on linen
183 x 366 cm

4. *We don't know why we
are stitching plants*, 2009
Acrylic on canvas
183 x 366 cm

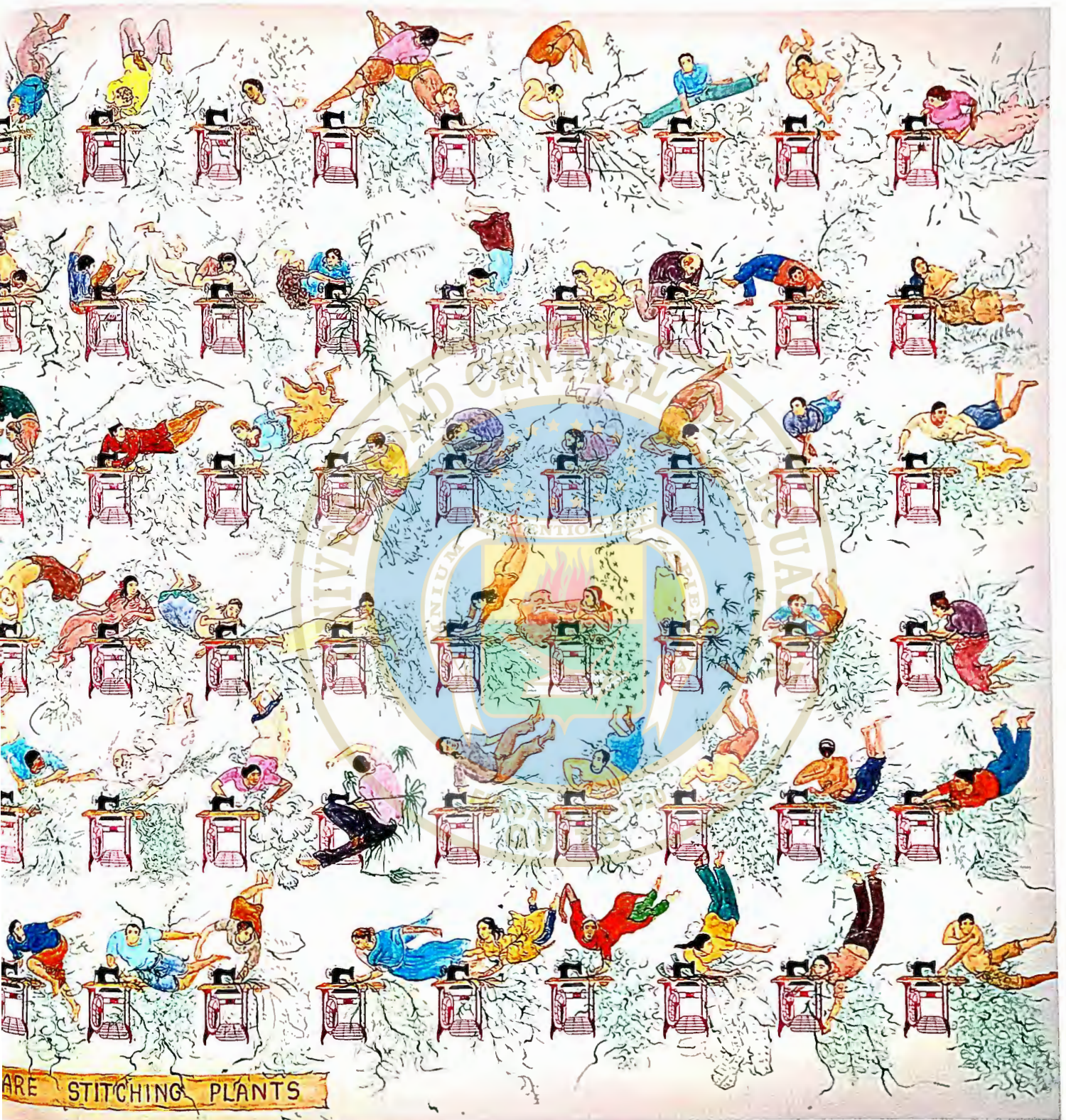


2.

3.







RICHARD HAWKINS

Richard Hawkins has, since the early 1990s, tended a promiscuously cross-fertilising garden of forms, media, subjects and sources. At root level, we might imagine it drawing from a bed of longing, erotic obsession and impossible aspiration; its variegated blooms, however, open into generous and wide-reaching ruminations on identity, marginalized histories, decadence, celebrity culture and the pleasures of looking.

The argument has been made, notably in a 2010 retrospective of Hawkins' work at the Art Institute of Chicago, that all his activities can be understood as forms of collage. Indeed, as is typical of his approach, the technique of collage allows minimal interventions to engender profound transformation and insight. It is not only from the pop cacophony of mass-reproduced imagery that Hawkins samples, however, but from the quieter hum of established genres, aesthetics and systems of belief.

In early works, his gestures were emphatically delicate. He might simply intersperse a book such as *My Sister and I*, apocryphally attributed to Friedrich Nietzsche, with found photographs of teen heart-throb Matt Dillon (*Dillon Nietzsche*, 1992). A notorious series of digital prints from 1997 showed the disembodied heads of male models and actors dripping Photoshopped gore from their necks, eyes and mouths. In these latter works, the violence of the collageist's cut, as well as the pain – and implied threat – of the artist's desire, was manifested through the visual language of hardcore horror movies.

Around this time, Hawkins surprised many people by beginning to paint – in secret at first – for the first time since his student days. His early paintings were abstract, often consisting of areas of lush patches of colour laid over differently coloured backgrounds. Commentators quickly connected this technique to Hawkins' interest in collage, but he stayed one step ahead, moving through direct artistic quotation (in one series, of Francis Picabia's 1922 painting *Volucelle*) to paintings such as *Telstar* (2003), which contained concrete though unidentified cylindrical forms. Then, almost as Philip Guston abandoned abstraction in the late 1960s in favour of a cartoony figuration, so Hawkins began to paint narrative scenarios involving ungainly, misshapen men. Some, such as *In Between Shows* (2009), were set in gay sex clubs or featured Thai prostitutes and sex tourists; others extended his concerns with marginalization to include race, after Hawkins discovered that his family tree traced back to American Indians.

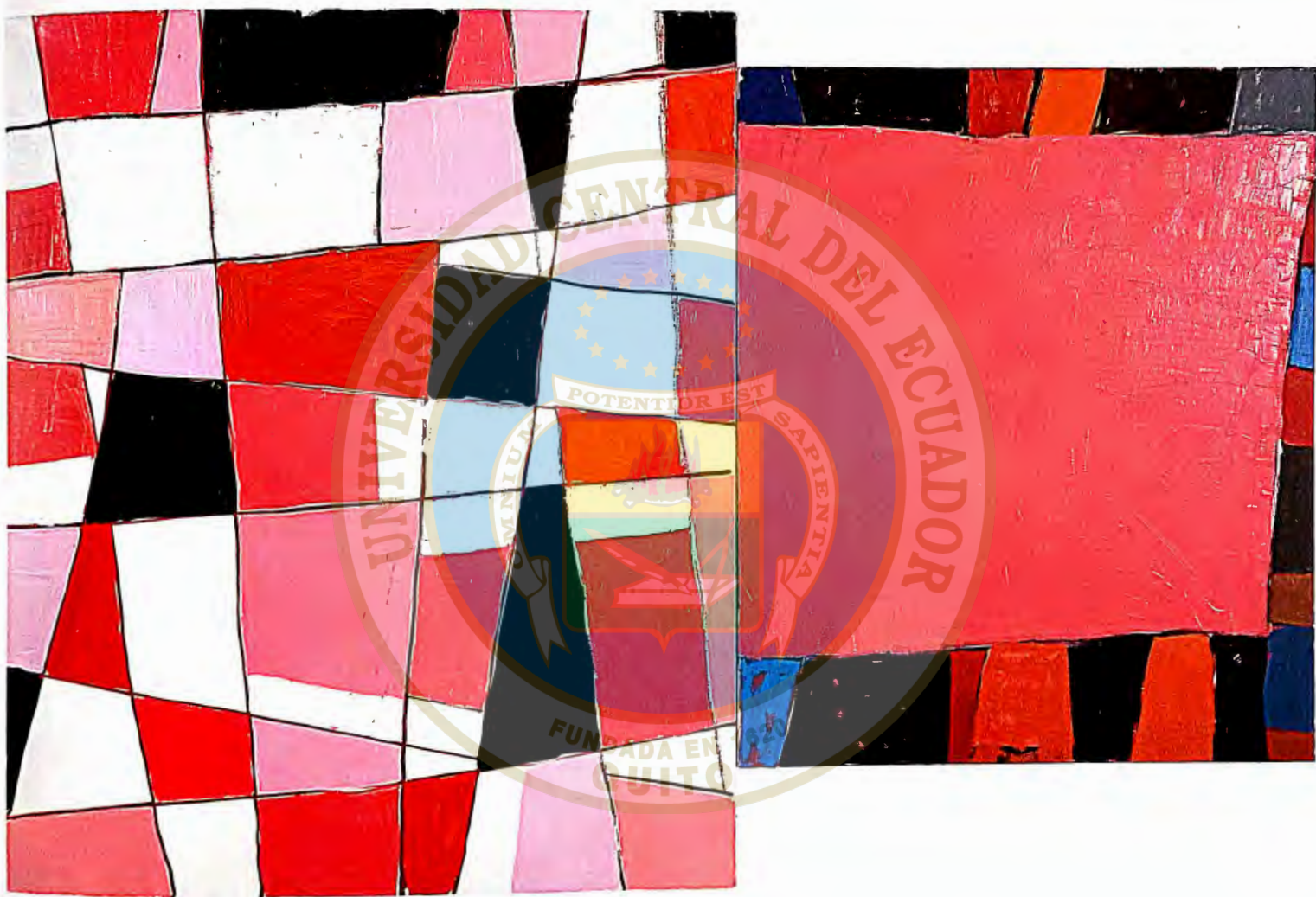
Hawkins would, it should be noted, aggressively reject such a historicizing chronology. He continues to produce collages, such as the series *Urbis Paganus* (2006 ongoing) featuring Greek and Roman statuary (particularly their handsomely sculpted behinds), but he also devotes considerable energy to gorgeously hued abstract painting. Framed within the arc of his entire oeuvre, it is easy to understand works such as *Venice Painting: Pink* (2009) as expressions of pure desire, absorption and wish-fulfilment. Indeed, the checker-board design that structures many of his abstracts also forms the floors, walls and tables of numerous figurative works. The currency of images in which Hawkins trades is, like his interests, in constant flow. It is in terms of ongoing movement – transposition, transformation or translation – that we find our best hope of pinning down this most slippery of practices with words. – Jonathan Griffin



1. *In Between Shows*, 2009
Oil on linen
94 x 106.5 cm

3. *Venice Painting: Pink*, 2009
Oil on canvas
76 x 114.5 cm

2. *Dancing Poet, Siamese Cat*, 2008
Oil on linen
76 x 76 cm



CARMEN HERRERA

Carmen Herrera has been painting crisply geometric abstractions since the late 1940s, but her work has only recently caught the eye of the art market. Born in pre-revolutionary Cuba, she moved to Paris shortly after the Second World War, when it was the principal wellspring of global artistic innovation; she relocated permanently to New York in 1953, just as the avant garde shifted its base across the Atlantic. Yet Herrera was never able to tap into these furlous artistic currents – her marginal identity as a Hispanic woman producing proto-Minimalist canvases did not sit well in the emergent climate of macho Abstract Expressionism. Fame swirled around her like a vortex – she was friend to many of the century’s most acclaimed artists, from Barnett Newman to Wilfredo Lam. Recently, as Western art historians, curators and critics have increasingly begun to absorb contesting histories of non-Western modernisms, Herrera has emerged as a talent that the art world very nearly missed.

Astonishingly, it was not until 2004 that she sold an artwork. She was eighty-nine years old. The turnaround was swift and dramatic: her work can now be found in the permanent collections of institutions such as the Museum of Modern Art, New York, and Tate Modern, London. Categorizing her painting, however, is not easy. Her canvases certainly possess the graphic brilliance of the best abstract art from Brazil, Uruguay, Venezuela and Argentina – Concrete and Neo-Concrete artists such as Geraldo de Barros, Waldemar Cordeiro, Willys de Castro, Hélio Oiticica and Lygia Clark. Indeed, Herrera’s mature work appears to flow in parallel with the ideas put forward by Argentine Concrete artist Tomás Maldonado, who advocated painting that radically denied representational modes. Yet her pioneering works were developed far outside Maldonado’s ambit: her greatest early influence was her participation in the Salon des Réalités Nouvelles during her Paris years, when she lived amongst avant-garde luminaries such as Josef Albers and Jean Arp. The great American pioneer of hard-edge painting, Ellsworth Kelly, whom Herrera once met at Leon Polk Smith’s studio in New York, was also in Paris at the time.

In one sense, Herrera is a bridge between cultures and times – the avant garde of Europe and Latin America and the high modernism of mid-century United States. Nearly always using just two colours or tones (sometimes she uses three) – red and white, black and white, red and purple, black and green – her work’s colouration suggests a Latin American sun, while her signage-like aesthetic belongs, equally, to the billboards of North America. Having been rediscovered by museum curators, she was initially identified as a Latina artist before being drawn into the mainstream: she showed at the Alternative Museum in 1984 and at El Museo del Barrio in 1998. In 2009 the Ikon Gallery in Birmingham, England, staged her first solo show in Europe. Always ahead of her time, she was minimal before Minimalism and optical before Op Art. Most impressive still is her unerring commitment to painting. Her work carries the pulse of a uniquely driven individual. Herrera’s hour has come. - Colin Perry



1. Encounter, 2009
Acrylic on canvas
91.5 x 91.5 cm

2. The Way, 2010
Acrylic on canvas
152.5 x 152.5 cm

3. Morning, 2009
Acrylic on canvas
91.5 x 183 cm
4. Two Worlds, 2011
Acrylic on canvas
183 x 152.5 cm

5. Green Triangle, 2009
Acrylic on canvas
Ø 122 cm

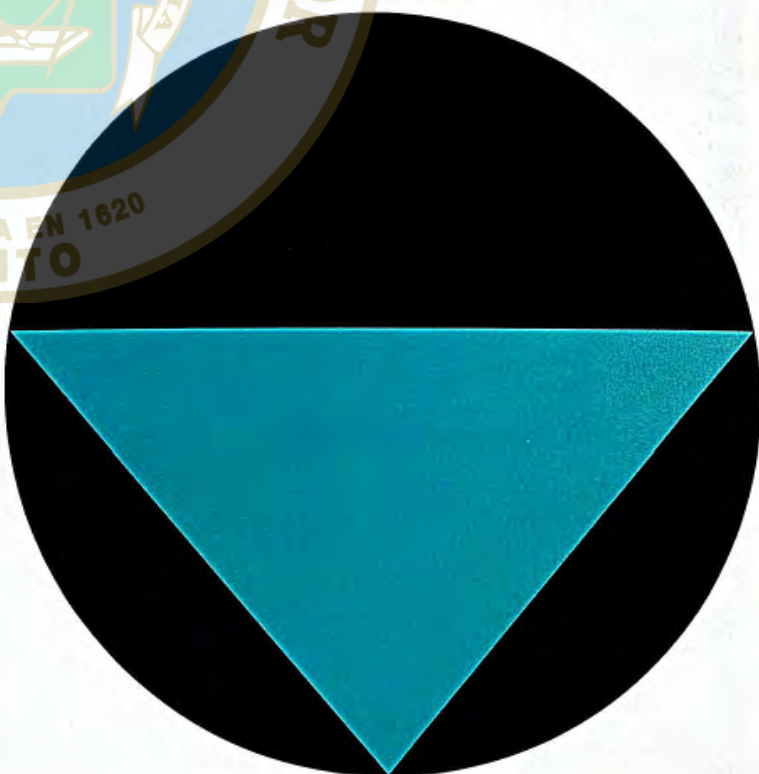


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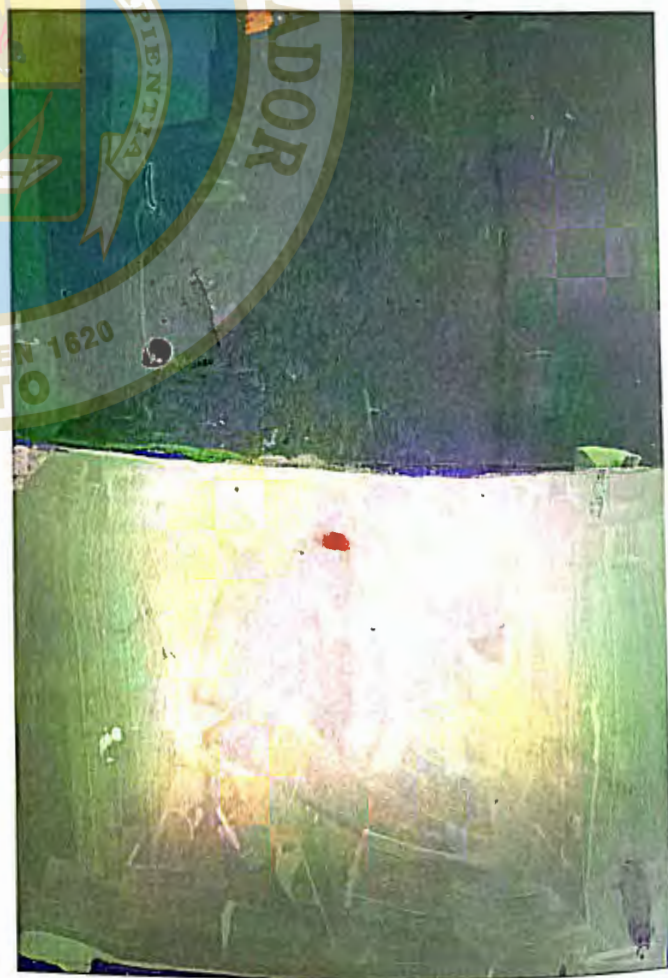


ALEX HUBBARD

'My paintings are done by a filmmaker, sculpture by a musician, films by a painter, music by a filmmaker, paintings by a sculptor, sculpture by a filmmaker, films by a musician, music by a sculptor [...] sometimes they all work together.' These words of Michael Snow from 1967 might also be applied to Alex Hubbard's interdisciplinary practice, which concerns itself with the mutability of distinct art media. Yet although painting is just one of his many activities, an exploration of painterly gesture undergirds his entire oeuvre. Take, for instance, the semi-slapstick tabletop videos for which he is chiefly known, such as his 2007 trilogy *Collapse of the Expanded Field*. Using packing tape, sheets of Plexiglas, various types of paint and other household objects, he creates elaborate painterly effects through violent performative actions that straddle the line between creation and destruction. Tightly framed and shot with a locked-off camera, these 'moving paintings' bring to mind Hans Namuth's films of Jackson Pollock at work, for it is spontaneous gesture and erratic processes – what Hubbard refers to as 'artistic play' – that are the true content of his art.

Many of his paintings appear to have been produced with the same haphazard approach as his videos. In works such as *RF 01* and *RF 02* (both 2009) a ground of oil paint has been casually applied to the canvas, onto which sheets of fibreglass mesh are placed. Then, using a squeegee, Hubbard coats the fibreglass with copious amounts of coloured resin. The quick-drying material forces him to work quickly, intuitively ploughing it into the fibreglass. In a related series from 2010, he has abandoned canvas altogether, slathering the resin directly onto irregularly shaped sheets of fibreglass. The resultant works, with their clashing colour schemes, pooled resin and puckered surfaces, remain remarkably painterly. However, although his paintings complement the videos from which they proceed, Hubbard is keen to stress their autonomy, adamant that they should not be seen as codas to the films, nor objects created purely for the market. In fact, much of his work can be read as a tacit critique of market forces or a defiance of what is expected of him as an artist. For example, in his 2010 series of large silk-screened canvases, *Coastal Blues*, riotous gestural abstractions are over-printed with seafood menus from New Jersey restaurants. Menus, of course, epitomize the subjectivity of taste, and the series was Hubbard's sassy response to a curator who had requested 'a blue abstract one'.

Hubbard is a restless experimenter, an artist who deliberately avoids predictability and resists a market in which repetition and signature style are often demanded at the expense of artistic integrity. In a recent series of films, he balances a variety of household objects on top of one another. These quirky assemblages comprising garden tools, cleaning products, buckets, light fixtures and other quotidian items form rickety towers that inevitably tumble to the ground. In addition to questioning the notion of artistic longevity, these works act as a metaphor for Hubbard's precarious practice, in which he constantly strives to topple what has gone before, confounding expectations as he pitches the art world a steady stream of curveballs. - David Trigg



- 1. *Rambo's Nephew II*, 2010
Resin, canvas and fibreglass
131x116 cm
- 2. *RF 02*, 2009
Resin, fibreglass, oil and enamel
paint on canvas
183x127 cm
- 3. *Coastal Blues #5*, 2010
Silkscreen print, oil and enamel
on canvas
183x127 cm



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How to describe a silver surface? The question never presented itself in the pictures that Jacqueline Humphries painted only a few years ago. It was simple: their surfaces were screens, translucent surfaces that were illuminated from behind, or fluorescent paintings displayed in ultraviolet-lit galleries. They had variable qualities – of reflectivity, of opalescence – but they always elicited comparisons to screens, most often cinema screens, and Humphries did talk of her fascination with the different viewing habits applied to film and painting, but one might as easily have compared them to tarnished mirrors, or even to the rigid screen on a shower stall – steamed up and streaming with water. In the new pictures something has changed. The silver surfaces are still a presence, but the screens have gone.

Now the surfaces of Humphries' works seem secondary to the flurried blooms of colour that sit front and centre. She has moved from one series of pictures to another, brought an idea with her, and placed it down in a new context to transform it entirely. This ethic of dogged progression has made her one of the most interesting of contemporary painters. She has spoken, in a 2009 interview with Cecily Brown for *BOMB* magazine, of her interests when she was first emerging as a painter in the late 1980s, of how she was intrigued by the New York School, despite – and perhaps because of – the fact that they were long out of style. In the intervening years she has abandoned the grave New York School tone of that early work, and she has pursued myriad problems with surface and pictorial depth. But one might see some of those old interests returning in her new work. It is as if she is thinking anew about gesture, about forms emerging into figures or remaining, uncertainly, just forms ('the figures are there, offstage'). If she was uncomfortable with vigorous gesture in her earlier work, she is no longer; indeed, her new pictures contain some of the 'hottest' paint handling she has ever employed.

While fleeting passages from the new pictures evoke the rhythmic ovals of Robert Motherwell or the dappled light of Philip Guston in his abstract days, our too-easy understanding of the tone of mid-century painting – tragedy! doom! – is blocked by Humphries' silver grounds. They seem to force their way into the central forms, making gestures that at first look rich, deep and strident start to seem delicate and provisional – more like shifting lights than paint marks. The old talk of tragedy and doom is also blocked by a palette – turquoise, pink, scarlet – that is oftentimes splendid ('there's a generosity to the space,' she says, 'an almost baroque feeling') and by other devices brought forward from earlier pictures, like the razor edges that cut sharply through brushy fields of colour, suggesting perhaps an angled plane, a change in light. Humphries is always changing her terms, her surfaces, her figures and grounds, and the results are always surprising. - Morgan Falconer

1. Exhibition view, Prospect 1, New Orleans, 2008

2. *Untitled*, 2009
Oil on canvas
203 x 221 cm

3. *Untitled*, 2009
Oil on canvas
203 x 221 cm



1.







At first glance, Nathan Hylden's works appear to be courting a circling reflexivity, almost devoid of content, with their relatively straightforward dynamic compositions, pared-down colour palettes and tendency to foreground a singular stand-alone gestural mark. Where they renege on the presumption of autonomy, however, is in their cut-and-paste historicism, which takes as much from the 'laboratory stage' of Russian Constructivism as from its post-war New York School riposte.

Hylden approaches such ideological stand-offs obliquely, working his way from the front lines of aesthetic advancement via reference to a motley collection of obscure third-rung players towards the non-art margins of design and decoration, where all remaining conflict is automatically trivialized. This is itself an already codified strategy, of course, and to this point Hylden is equally attentive. The Soviet thesis of a dehumanized abstraction of clean-drawn lines and its re-humanized American antithesis of free-form expression attain a precarious synthesis in post-painterly Minimalism, only to be revisited in an evermore attenuated manner by the Neo-Geo school of the 1980s. In Hylden's paintings there are nods to early Frank Stella as well as to Peter Halley and Philip Taaffe, but these citations are deliberately dispersed. Rather, the aesthetic postures of the twentieth century resound here as distant echoes that are no longer required to mean anything in particular. This suggests emancipation, a lifting of ideological weight in favour of frivolity, and yet a vague note of vexation persists.

Stencilled bars of alternating black and white paint are set off against translucent patches of Day-Glo colour, dry graphics against splashy gesture, the pre-planned against the improvised. Largely released from their political allegiances, these forms are in play but not yet prepared to 'all get along'. The 'everything and the kitchen sink' approach that has been for so long the great postmodern privilege of abstract painting is here declined. Consistently, Hylden narrows his compositional leeway to the strict opposition of one form versus another, which indicates a newfound seriousness of purpose, though we can no longer determine just what these forms stand for. Even when they are juxtaposed side by side or pushed to the point of intersection and overlay, they nevertheless continue to assert a fundamental sense of apartness. Avoiding reconciliation without reverting to all-out polarization, these forms enact war-like manoeuvres of advance and retreat, domination and surrender across the picture plane, as a territory that will not conform to the claims of either side. Literally this surface is their shared ground, but virtually it's more like a game board, already subdivided into arbitrary, interchangeable segments of occupation. This, then, is an aesthetic conflict revisited, not without some nostalgia, as a pas de deux between former rivals that have willfully renounced any hope of winning for the greater thrill of keeping the game alive. - Jan Tumlir



1. Untitled, 2010
Acrylic on aluminium
197 x 145 cm

2. Untitled, 2008
Acrylic on linen
171 x 119 cm

3. Untitled, 2010
Acrylic on aluminium
197 x 145 cm

2.

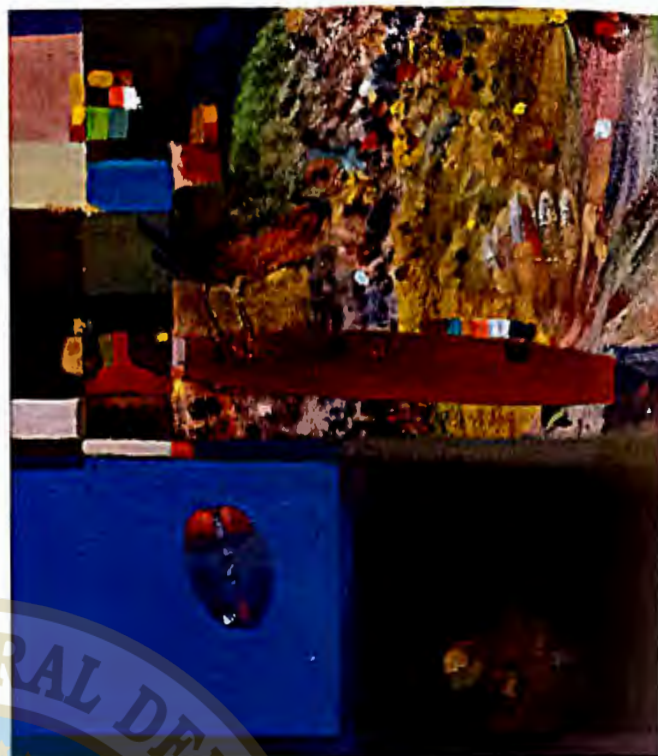


MERLIN JAMES

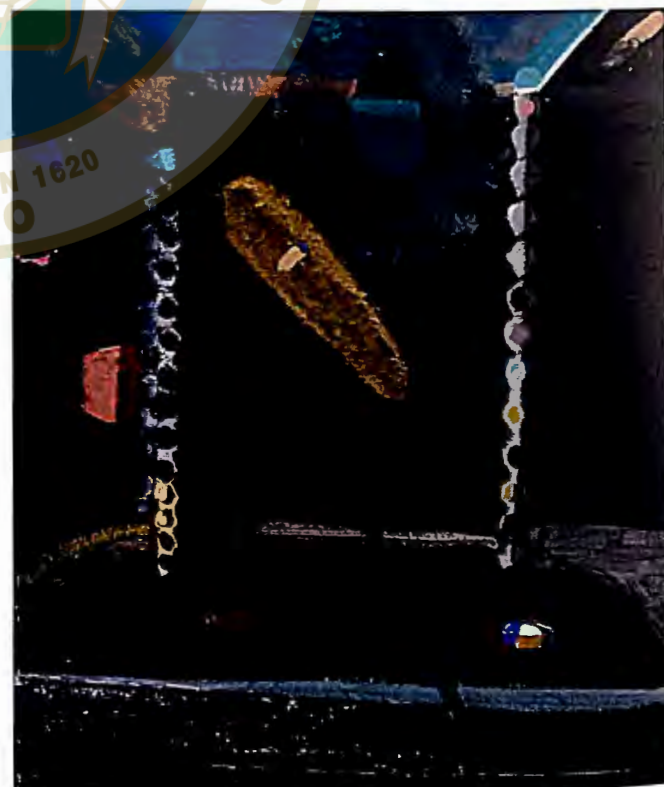
If hemlines are the armchair index to the rise and fall of economies, then perhaps canvas size offers the same loose measure of painting's ambition and confidence. Up in the fat years of the Paris Salons, then down, then up once more in the bull days of the New York School. By that yardstick, the humble scale of Merlin James's pictures would imply that painting is in a meek and defeated condition. But in scaling back, James has bravely – and ambitiously – forced painting to re-confront the limits that it has fought so hard to escape. He makes painting private, anecdotal, bourgeois-domestic once again, and yet compelling none the less.

As a writer, one often refrains from littering an appreciation of an artist with comparisons to others, but in speaking of James it's unavoidable, since he works with an acute sense of the medium's history. Over the past two decades or more he has had a career as a writer and curator in addition to his life in the studio, and that effort of sifting and judging has fostered retrospection. Of course, his tradition is a very personal construction, and his greats – Jean Hélion, William Nicholson, Giorgio Morandi and L. S. Lowry – are not the obvious ones. But James holds dear those painters who have often been cast into shadow by their grander rivals. He lauds artists whose paintings appear to point to no more than they depict, however humble. In the same spirit, he is often comically workman-like in the titling of his own paintings, recent arrivals including *A Bird* (2008) and *Chalet and Other Building* (2010).

But if one could say of James's earlier work that it was consciously and happily tradition-bound, it is harder to argue the same of his newer pictures. His *Frame Paintings* series is a particularly striking departure for an artist who has done without the picture frame for so long. Here he puts it centre stage, presiding over what is sometimes a wisp of an event on the picture's surface. The series refreshes James's enduring fascination with painting's culinary nature and its status as fine ornament. Yet the soft synthetics that replace canvas in the pictures – nylons and polyesters – also enact a kind of undressing. In part this is formal and material, since his canvases are usually weighted down not only with layers of paint but also with collaged additions ranging from hair to hay, twine and wood. But it's thematic too, for the new paintings also dialogue with some of his erotic subjects. Sometimes, as in *House and Cloud* (2010), they take on an eroticism that is metaphorical, the nylon revealing the canvas's surprisingly ornate bodywork. In *Figure (Framed)* (2009), however, it is literal, with the surface being zipped away to reveal the figure. The *Frame Paintings* still speak of a pantheon of forerunners, but instead of Stubbs or Courbet, whom he has honoured of late, now one thinks of different spirits, such as Sigmar Polke and Max Ernst. The tone, as ever in James's work, is sober, almost sullen, and the impact is all the stronger for it. – Morgan Falconer



1.



1. *A Bird*, 2008
Acrylic on canvas
62x55 cm

2. *Not Titled*, 1984–2008
Acrylic on canvas
59x51 cm

3. *House and Cloud*, 2010
Wood, nylon, silk and acrylic
71x56 cm



XYLOR JANE

If Xylor Jane's mesmerizing, kaleidoscopic abstractions are other-worldly, they are also personal, biographical and everyday. Indeed, her work is shot through with such doublings: at first, the pulsing, fractal-like pattern of *Via Crucis IV (Hi Mom)* (2010) appears to be a throwback to the infinite algorithms of early computer graphics, its limited palette of seven hues (ROYGBIV) arrayed in a tight grid of dots. Approach the canvas closely, however, and another reading can be gleaned: each dot is hand-painted, lending the work – along with its titular maternal tribute – a sense of craft and a connection to the labour-intensive tradition of women artists from Agnes Martin to Bridget Riley. Similarly, the title of *Via Crucis III (First Fall)* (2010) might be read as both personal (falling over, falling in love) and general (the Biblical Fall, the autumn).

Indeed, while Jane's paintings are determined by impersonal numerological systems, they are also grounded in humdrum routine and personal experience. Earlier works such as *Dying Everyday* used a palette of seven colours to correspond to the seven days of the week. Like On Kawara's diaristic system paintings, Jane's canvases are a record of personal time, although her works are more seductive, patterned and colourful than Kawara's conceptually oriented works. Relating to numbers emotionally, she finds resonance in prime numbers, perfect numbers and the Fibonacci sequence (which can be used for such diverse tasks as describing the fractal forms of ferns and analysing the financial markets). The artist is fascinated by the impact of numbers on her own life and has, for example, chosen her studio address based on their auspiciousness (358, as in the Fibonacci sequence: 1, 1, 2, 3, 5, 8, 13...). Even the dimensions of her panels are often prime or twin prime numbers. Moreover, interviewers have frequently noted another manifestation of the artist's number-mania: she has had a series of Xs tattooed onto her fingers. These correspond to the word 'five', transliterated using gematria (a system of assigning numbers to letters based on their position in the alphabet) placed in three-by-three grids.

There's nothing exactly new in Jane's endeavour. School teachers, lab-coated scientists and the ancient Pythagorians have all eulogized the sublime beauty of mathematics. Similarly, artists from Leonardo da Vinci to Robert Smithson (whose thinking about sculpture was based on crystallographic logic) have explored ways in which we might visualize the pleasure of numbers. Few, however, have given numbers the heady spirituality that Jane assigns to them. For her, this transcendentalism has a mystical quality: her recent paintings, *Via Crucis I-XIV*, are influenced by Barnett Newman's elegiac abstract series of canvases titled *The Stations of The Cross*, which he made in the late 1950s and early 1960s. There's also a cosmic significance to many of these paintings: *J. Day* (2008) is a painting of a series of seven digit prime numbers representing Julian Days from her life. For Jane, numbers are not Platonic abstracts, unknowable to us mortals. Rather, she has noted, 'We have counting within us. [...] There is a sense of counting in our genes.' - Colin Perry



1. *Via Crucis IV (Hi Mom)*, 2010
Oil on panel
99 x 109 cm

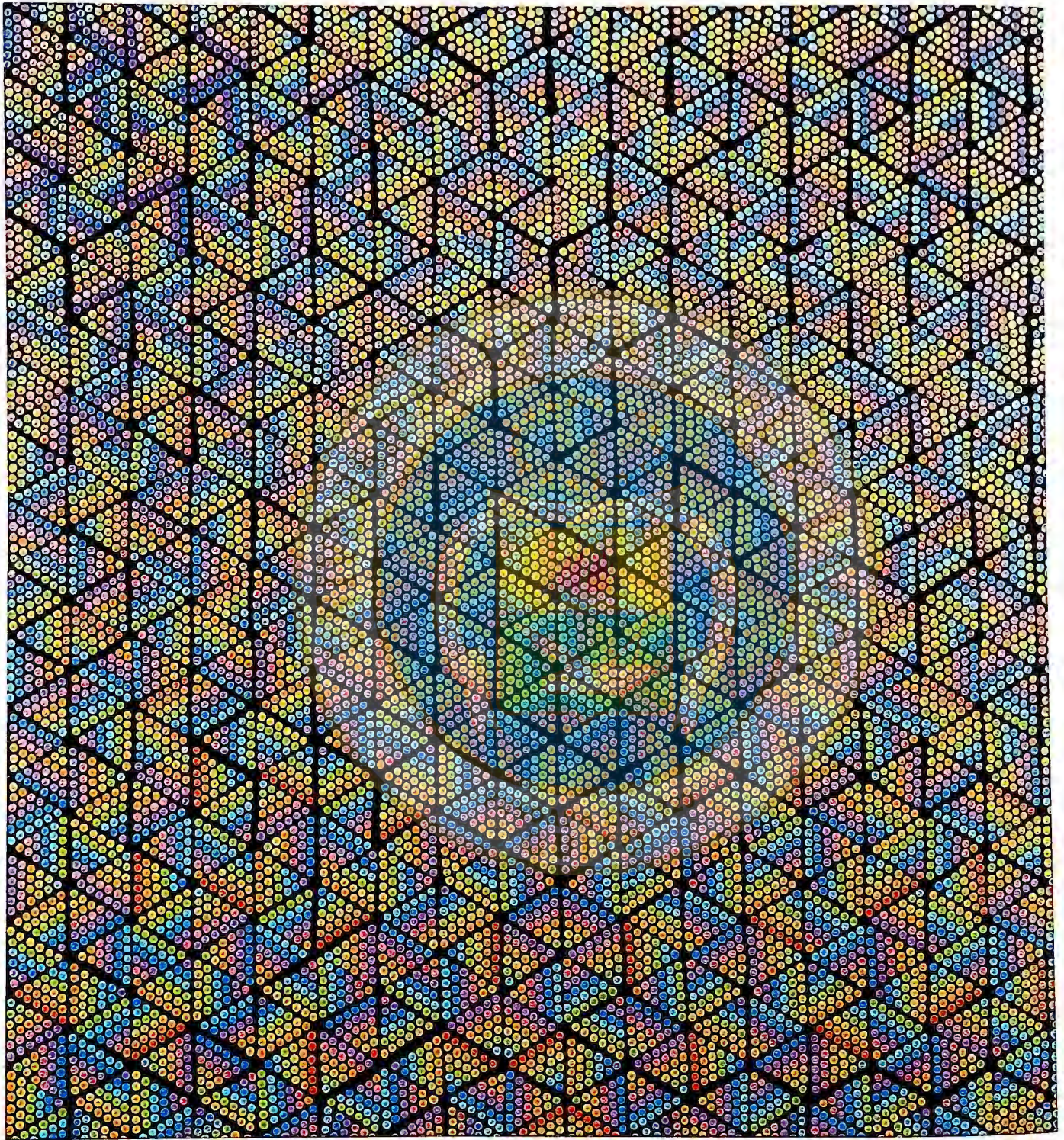
4. *Bombinating*, 2009
Oil on panel
112 x 104 cm

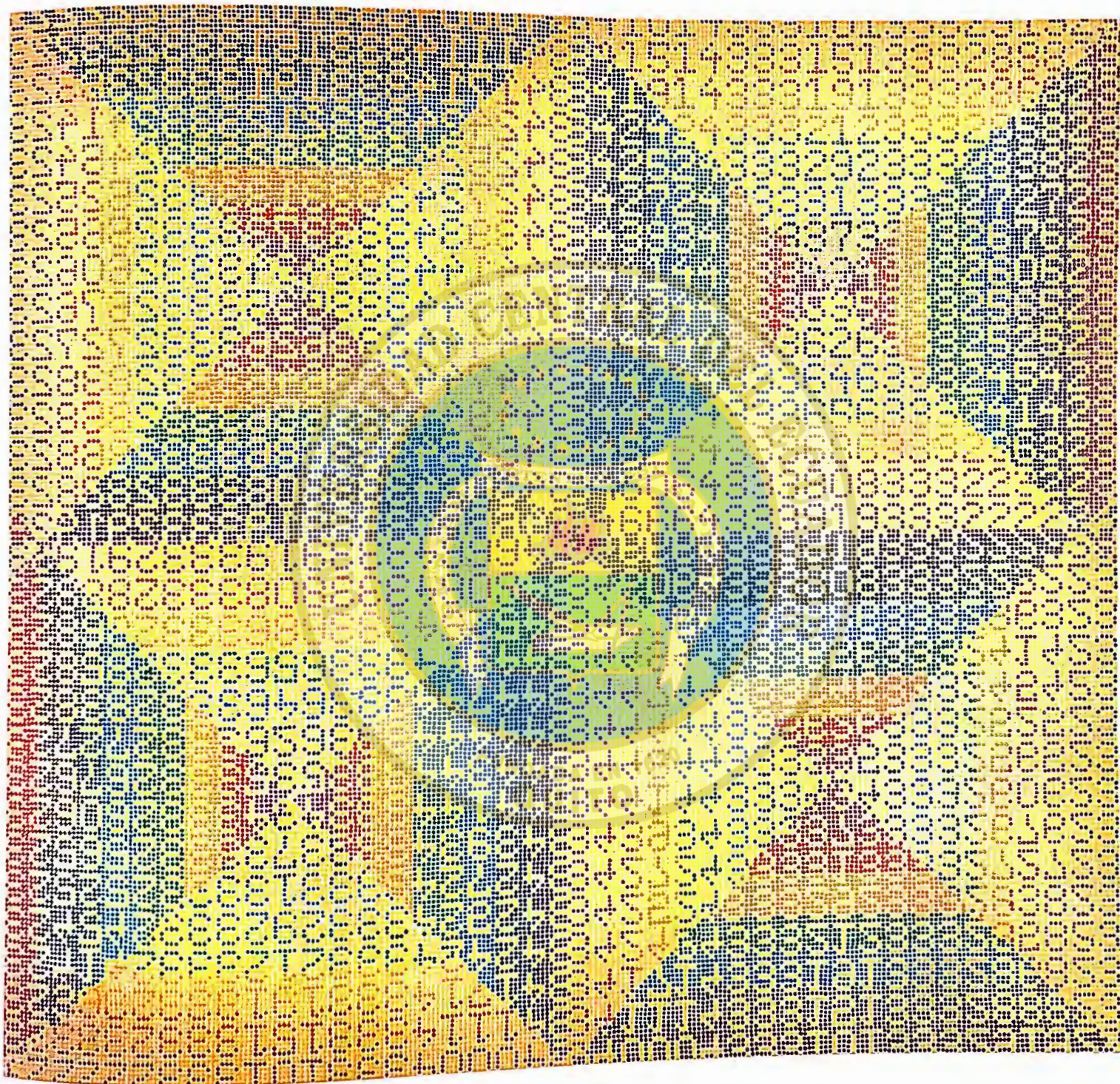
2. *Via Crucis III (First Fall)*, 2010
Oil on panel
180.5 x 119.5 cm

5. *Via Crucis II (Cross)*, 2010
Oil on panel
73.5 x 78.5 cm

3. *J. Day*, 2008
Oil on panel
109 x 134.5 cm







JIA AILI

Jia Aili is a conscientious, almost obsessive artist, primarily a painter but one who takes paint beyond the realm of flat arenas towards objects large and small. He is keen to experiment with ideas, using non-traditional materials. Thus he has employed many unconventional objects as his picture plane – an exhibition catalogue, a mattress, the inside of a shoe, a pillow and the back of a discarded painting – establishing a dialogue between objects that have no direct relation with one another. Each is primed with grey paint, and to this neutral ground he brings an equally grey and brooding palette, out of which he conjures a desolate wasteland, always the same space or situation but entered from different points or investigated from different angles. Rarely has a single environment so haunted an artist.

These wastelands are populated by a cast of familiar elements: a masked boy, a burning bed, a youth straining under the weight of an electrical appliance, an endless horizon and a variety of space rockets and crashed planes completing the aura of despair. All speak of a sense of loneliness, of utter alienation, of being in the world yet cut off from it. At times Jia deliberately employs incongruous painting styles that are so different one would think the works could not have been created by the same artist. Yet he always returns to the broken, diffused landscape, out of whose surface objects often extend, both via the artist's brush and by being physically placed in the vicinity of a painting. Most often, it is with a chair that Jia invades the viewer's space. To sit and contemplate these paintings allows us to understand the terror of the challenge that each blank canvas presents as he prepares himself to work.

Jia's most recent experiments include multimedia installations that introduce moving images into a rich array of drawn, painted and assembled spatial compositions. 'Painting doesn't always satisfy me,' he says. 'I'm constantly trying to find better ways to be clearer about what I seek to express. A lot happens in the process of painting that is impossible to predict.' In 2008 a project that he entitled *Hibernation* combined installation, performance and painting, each form making a distinct contribution to the creation of the whole. At its core is the monumental painting *We are from the Century*, an apocryphal work in the manner of Goya's *Black Paintings* (1819-23) that is unlikely ever to be completed. But this is not the point: the installation is about process. The entire progress of its metamorphosis is recorded daily on video. As the painting moves through its stages of creation, the work will remain in flux, never just a film or only a painting, neither entirely moving nor completely static. And it is Jia's faith in process, his fearless ability to destroy and recommence in an age of rampant commercialism, that places him amongst the leading Chinese artists of his generation. - Karen Smith



1. *The Wasteland*, 2007-08
Oil on canvas
267x200 cm

2. *The Wasteland*, 2007-08
Oil on canvas
267x200 cm

3. *Untitled*, 2007-10
Oil on canvas, mirror fragment
3 parts, each 300x200 cm
Exhibition view at INIVA,
London, 2010

4. *We are from the Century*, 2008-11
Oil on canvas
5 parts, each 600x300 cm







MAGDALENA JITRIK

Magdalena Jitrik had a strong leftist upbringing – her parents were exiled in Mexico City during the Argentine military dictatorship, and she was schooled around Trotskyists, anarchists and Communists. Back in Buenos Aires in 1987, she underwent the rite of passage of many young artists there, studying painting with Guillermo Kuitca, the Argentine master of architecture and cartography. In 2001 she found herself in the middle of a deep national economic crisis that brought the most European of all American countries to its knees. In this context she and some colleagues founded the Taller Popular de Serigrafía, a graphics workshop that made posters and T-shirts for political and labour protests, denounced unpunished military officials from Argentina's dark years, and supported the six-hour shift for the city's underground workers. This particular cause appears in a painting entitled *Movimiento 6hs* (6-hour Movement, 2005).

Time is a central concern, and Jitrik's practice reflects a certain anti-capitalist notion of it. After all, the artist (like the writer) is one of the few individuals who can resist the implacable division of time imposed on the worker by the industrial revolution. This is the anti-disciplinarian stance of a painting such as *Trabajo ocio arte* (2006) in which the Spanish words for 'labour', 'idleness' and 'art' are depicted in the form of design, sign painting, typography and geometric abstraction (Mondrian's *Broadway Boogie Woogie* comes to mind). Other works from the same series portray sentences in a similar spirit: *Reconocimiento, respeto, apoyo, defensa* (Recognition, respect, support, defence, 2007), or *Idea de sociedad sin patrones ni desocupados* (Idea of a society without bosses or unemployment, 2005). The coupling of somewhat askew geometric abstraction and anti-capitalist slogans evokes less high-modernist abstraction than more popular manifestations of the idiom in folk, crafts or applied arts, the latter challenging the hierarchies of the former. Malevich is another key reference, and indeed Jitrik has painted a number of crosses clearly quoting the Russian modernist: *Cruz Roja* (Red Cross, 2007), *Dos Cruces* (Two Crosses, 2008), *No es sobre dios, es lo humano* (It's not about God, it's human, 2010).

Most recently, Jitrik has turned to a certain re-politicization of abstraction, at times questioning the economy of painting as a stable, fixed object hanging from a wall in a white cube. *Painting in Askeaton* (2009) is a case in point. The work itself is a splendid abstract geometric composition, and one can see the same mosaic of multicoloured slanted rectangles forming a larger, again not quite orthogonal square, which is in turn intersected by a trapezoid figure, offering a feast for the formal connoisseur. Yet what takes the work to another dimension is a video in which one sees each step of the making of the painting, as if Jitrik wants to reveal her mastery, all accompanied by the sound of a guitar – from Jitrik's own group *Orquesta Roja* (Red Orchestra). *Arbol de cuadros* (Tree with Paintings, 2008) is a photograph of a tree from whose branches the artist hung six paintings – including *Painting in Askeaton* – set against bright blue skies and La Plata River. With interesting connections to the work of Lygia Clark and Lygia Pape, her practice brings painting and abstraction back to life and back into contact with nature. – Adriano Pedrosa



1.



2.



3.

1. *Untitled*, 2009
Oil on canvas
40 x 60 cm

2. *It's not about God, it's human*, 2010
Oil on canvas
97 x 130 cm

3. *Painting in Askeaton*, 2009
Oil on canvas
40 x 50 cm

4. *Recognition, respect, support, defence*, 2007
Oil on canvas
50 x 90 cm

5. *Two crosses*, 2008
Oil on canvas
50 x 90 cm

4.



5.



In *Megan* (2010) a woman, perhaps in her thirties, sits on a blue cushion – a cobalt blue that almost fades to nothing as the pigment stretches across the canvas. With her knees together and hands clasped in her lap, she seems anxious or nervous, as if waiting for an interview, but maybe she is just self-conscious as she becomes fixed by the artist's gaze. Her outfit is more sophisticated than average, her face an endearing one suggestive of warmth and intelligence, despite the concentration and mild concern of her expression.

Another of Chantal Joffe's recent paintings, *Untitled* (2010) [ill. 1], depicts a girl who appears to be in her late teens. She could be a poster girl – innocent and yet camera-aware, her expression somewhere between pensive and vacant. She sits on a chair, not wearing much, clutching the collar of a denim jacket draped over her shoulders. Maybe she has just come in from a photo shoot or got out of a pool. Vertical stripes – reminiscent of the paintings of Frank Stella – and dribbled striations down the canvas add to the sense of wetness and cold. Rendered with Joffe's confident and characteristic economy of painterly means, it's difficult to say whether the portrait was painted from life in the artist's studio, captured in a photograph, or taken from the pages of a fashion magazine.

Joffe often focuses on single figures, implying that it is something about individuals, their personalities, minds, bodies and appearances that fascinates her as much as narrative and the interaction of people. There are occasional portraits of men, but it would appear that she is more interested in depicting women. Among her latest works are a number devoted to women from throughout history who have influenced her, including Emily Brontë, Emily Dickinson and Abstract Expressionist painter Lee Krasner. In contrast with much of her previous production, the colour palette used in these paintings steers towards darker tones of black, white and grey. One of these, *Untitled* (2010) [ill. 2], is a portrait of Susan Sontag next to the figure of a man whose face has been purposely erased with thick grey brush strokes. Standing next to an anonymous, literally faceless character, the American intellectual emerges in all her complexity, the reluctant but undisputed centre of attention. The portrait might be read as an ironic yet understated comment on the overshadowing of women throughout history.

Indeed, women are depicted in many forms – in all shapes and sizes, ages, attitudes and roles, whether models or mothers, friends and family, artists or lawyers, heroines or villains, or any combination thereof. We find in Joffe's lexicon young girls aspiring to be models, models wishing they were anything else, and androgynous figures and archetypes with who knows what on their minds. Her stylized imagery verges on the naïve yet is subtle and incisive, communicating the enormous variety and complexity of people and their personalities in a visual language that connects the contemporary to the past, pop culture with the history of avant-garde art.

– Michele Robecchi



1. *Untitled*, 2010
Oil on board
244 x 183 cm

2. *Untitled*, 2010
Oil on board
138 x 183.5 cm

3. *Megan*, 2010
Oil on canvas
213 x 152 cm

4. *Untitled*, 2010
Oil on board
244 x 183.5 cm

2.



3.



4.

CHRIS JOHANSON

Chris Johanson's artistic practice is marked by two significant dates: 1989, when the twenty-year-old skateboarder arrived in San Francisco, and 2002, when he exhibited a large wall painting at the Whitney Biennial in New York. Today, his paintings remain true to the rhythm, colour and collaborative ethics of San Francisco's alternative street-art scene. For example, in his 2008 exhibition 'Totalities' at Deitch Projects, he enlisted a group of friends to help create an installation of vibrantly hued paintings housed in and around a ramshackle domed sanctum (which he dubbed 'the spaceship temple'). In its folksy expansiveness, 'Totalities' was a more socially generous version of Kurt Schwitters' *Merzbau*. It was as if the latter's hermetic *gesamtkunstwerk* had been re-born into the contemporary world of permanent markers, spray paint and trippy West Coast egalitarianism.

Johanson was a key member of San Francisco's vibrant street art movement of the 1990s, known as the Mission school (after the city's creative Mission District). The Mission school artists, such as Barry McGee, Margaret Kilgallen and a decade later Clare Rojas, who have since established careers for themselves within the gallery-bound art world, are deeply embedded in the social realm, mining and developing the graphic brilliance of comic books, skater culture and outdoor wall murals. These impulses go back decades: one early precedent in San Francisco is the Precita Eyes Muralists Association, founded in 1977 and still practising (their murals can be found throughout the Mission District). Johanson's all-encompassing installations draw on this tradition: his contribution to the Whitney Biennial in 2002 was an indoor wall painting entitled *This is a picture about a place we live in called Earth that is inside of this place we call space* (2002). In 2009 he created, with Johanna Jackson (his partner and frequent artistic collaborator), an untitled mural in Portland's Albina Green park. Working with Jackson, he has also produced an illustrated book (*Peaceable Kingdom*, 2008), and a limited-edition skateboard deck, the sale of which will raise funds for a five-year-old child with cerebral palsy.

Johanson's work also has an ecological bent. In his short book *Operating Manual for Spaceship Earth* (1968), R. Buckminster Fuller describes how civilization has become so overwhelmingly concerned with specialized problems, as analyzed by scientists and technicians, that only children and politicians have the imagination or motivation to glimpse the bigger picture. However, Fuller notes that 'Nothing seems to be more prominent about human life than its wanting to understand all and put everything together.' It's hard to look at Johanson's space temple, which represented 'a space ship or a universal time capsule', and not think of Fuller's telescoped 'long-distance thinking'. Like Fuller's interdisciplinary-architectural projects, Johanson's work seeks a synthesis that goes beyond specialization in order to unite humans, plants and animals in a quest for a more peaceable existence, giving new life to a visionary idealism that's as necessary now as it was in Fuller's day. - Colin Perry



1.



2.



3.

1. *Untitled*, 2008
Acrylic on wood
255 x 256.5 cm

2. *Untitled*, 2008
Acrylic on wood
274 x 305 cm

3. *Backwards Abstract Paintings #3*,
2010
Acrylic on found wood
147 x 143 x 6.5 cm

4. Exhibition view of 'Totalities', Deitch
Projects, New York, 2008

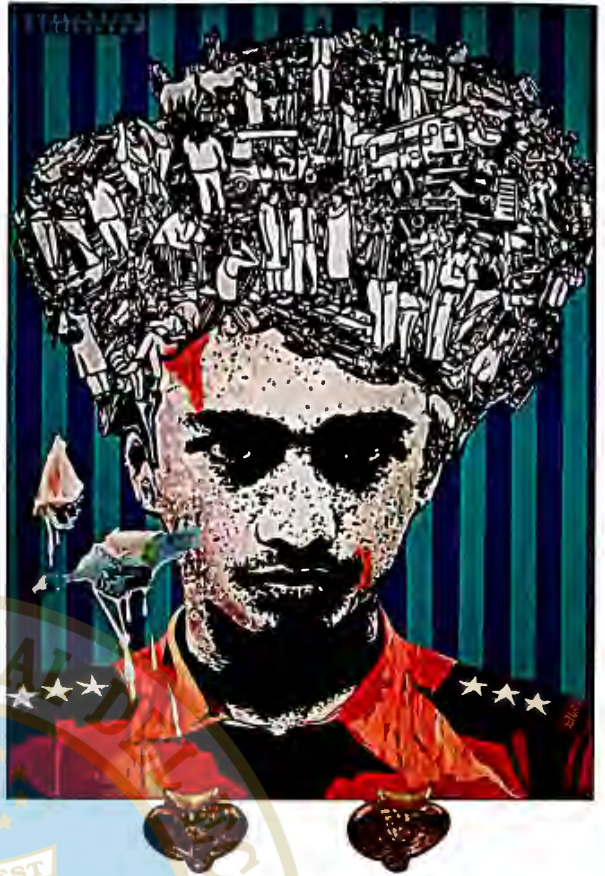


Jitish Kallat's paintings are largely a reflection of his principal home town and muse – the city of Mumbai. Just like the Indian metropolis, they are overcrowded islands, explosive concentrations of different moods, people and vibes, urban jungles that live within the limits dictated by the frame. Even some of his titles (*Aquasaurus*, *Rickshawpolis*, *Sweatopia*) are attempts to condense different concepts within a single word. What emerges from this intense and colourful patchwork, which is at times jovial, at times dramatic, is mostly the absence of a single voice – a rare quality in a medium like painting. The scenes painted by Kallat look as if they are in constant mutation; to shift focus from one detail to another is like embarking on a long journey. Given the way in which the experience of Mumbai percolates Kallat's paintings, one finds an inevitable clash between order and disorder, calm and chaos.

The reasons for this windowlike view onto the city are partly due to Indian mid-1990s figurative painting, which relied heavily on perspective and depth of field, and partly to television – a mass medium that exploded in India just at the time when Kallat was laying the foundations of his practice. Trained at the Jamsetjee Jeejeeb School of Art in Mumbai, a rather old-fashioned institution with an emphasis on technical proficiency, Kallat became conversant with many different media, including photography, sculpture and video, but painting was and still remains his chosen form of expression. A boy wonder (he started exhibiting regularly while still a student), he deliberately ignored scholarship opportunities and the possibility of an early breakthrough on the international art scene, quickly realizing that the streets of Mumbai were the best possible place in which to draw inspiration for his work.

Kallat constantly entertains a dialogue with the conventions and contradictions of his native India, but if the viewer is willing to peel back the numerous layers of his work, what eventually stands out is a solitary enterprise, in which themes such as mortality and survival play a central role. To further testify to this, Kallat's recent paintings, although still tied to the technique and themes embraced at the beginning of his career, steer towards a more abstract, if not surreal, dimension.

Horrificabilitudinibus (2009) is a painting in which cartoon-like, blood-dripping chunks of muscle and bone can be seen floating around a group of Kallat's trademark human heads (their hair curiously filled with detailed black-and-white imagery of their everyday lives in the city), all of which is set against a colourful sunburst background. The title, abstracted from Latin roots, which can be roughly translated as 'the state of being able to achieve horrors', seems to herald Kallat's need to reposition his practice in light of his global success, as well as to bridge towards another series of anatomical works, *Haemoglyphics* (*Archipelago of Aches*) (2009). Evoking a Rorschach inkblot and painted in biology textbook fashion, *Haemoglyphics* promotes the muscular tissues to an elevated status in Kallat's oeuvre. The linen support is apparently held up by two gargoyles – recreated in bronze and referencing those found atop the Victoria Terminus building in the center of Mumbai – indicating once again the pulsing rhythm of the city, perennially suspended between embracing modernity and preserving tradition, with life and death at its centre. - Michele Robecchi



1. *Universal Recipient 1*, 2008
Acrylic on canvas, bronze
Canvas 249 x 173 cm
Bronze fixtures 35 x 32 x 43 cm

2. *Universal Recipient 2*, 2008
Acrylic on canvas, bronze
Canvas 249 x 173 cm
Bronze fixtures 35 x 32 x 43 cm

3. *Haemoglyphics (Archipelago of Aches)*, 2009
Oil and acrylic on linen, bronze
Canvas 244 x 152.5 cm
Bronze fixtures 45.5 x 37 x 30.5 cm

4. *Horrificabilitudinibus*, 2009
Acrylic and glitter on canvas, bronze
Canvas 350 x 780 cm
Bronze fixtures 53.5 x 33 x 28 cm





4.



Horrorificabitudo in iis

MAKI NA KAMURA

It is tempting to claim that Maki Na Kamura's paintings are caught between the polarities of Japanese and Western cultures. The artist's work undoubtedly contains two pulses: the limpid heart-beat of Eastern landscapes sketched in serried watercolours, and the impasto thump of European Romanticism, realism and Impressionism rendered in oil on canvas. But if these traditions seem opposed, we should recall some art history. European art has long been informed by Orientalist crossovers, from the seraglios of Rubens to the *Japonisme* that revolutionized Van Gogh's canvases; indeed, in the 1880s, in parallel with Van Gogh's advances, artists in Japan were splitting into two camps: those who practised *nihonga* (Japanese-style painting) versus those engaged in *yōga* (Western-style painting). Such binaries evidently disguise a complex web of power relations – imperialism, fantasy and otherness. Indeed, Na Kamura has noted that life itself occurs on the border between such poles: 'Hell and heaven. Up and down. Idyll and civilization. Yesterday and today. The monarch and the masses. Life and death. And there we are, somewhere in between.'

Na Kamura was born in Osaka, was raised in what she describes as 'Western American style', studied at the Kunstakademie Düsseldorf, and currently resides in Berlin. The roots and routes of her life are one story, but ultimately her work stands on its own. In fGf XXVIII (2010), a landscape in the European horizontal format, details float off in a dreamy haze: a canary yellow halo of blossom atop weeping willow branches glows in counterpoint to a purplish watering hole, where a person can be seen bent forward in some kind of industrious labour. Human figures often populate Na Kamura's paintings, but they are rarely immediately discernable: in fGf XXX (2010) an elusive series of marks seems to denote two men and, perhaps, their horses. If these figures often appear Western in dress, the landscapes themselves nod towards Japanese watercolour: horizons are pushed to the very tops of the canvases, the major part being filled by a plummeting flow of ravines, lachrymose pools and an air of moonlit wonder. From painterly gesture to the titles of the works themselves, these canvases elude definition.

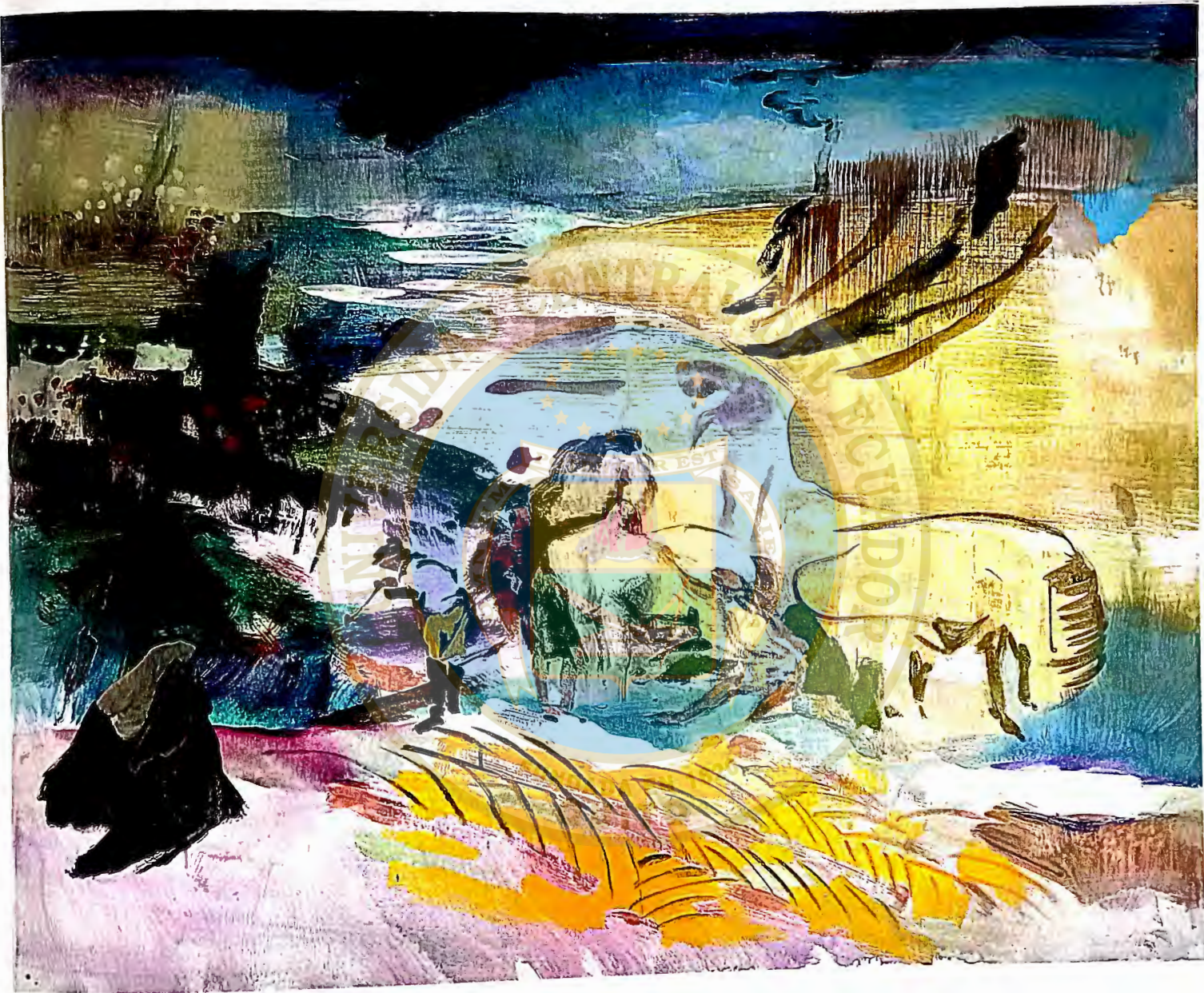
Na Kamura has recently become fascinated by the work of Jean-François Millet. The French painter's depictions of peasant labour fomented a new visionary spiritualism between nature and manual labour in nineteenth-century European painting. A key painting for Na Kamura is Millet's *Le Printemps* (1868–73), in which a figure in the middle distance appears to dissolve into a haze of proto-Impressionist tendrils and budding spring flowers beneath a benevolent rainbow cupping the sky. In her own work, Na Kamura successfully binds the history of mystical European-Christian painting with the reverence for nature found in Eastern religions such as Taoism, Buddhism and Shintoism. The watery flow of these religions is summed up by Na Kamura's comment that, in some of her paintings, she wants viewers to get 'lost inside'; it is as if she wishes us to renounce our separation from nature and art in order to fuse spiritually with both. – Colin Perry



1. fGf I, 2010
Oil and watercolour on canvas
80 x 60 cm

2. fGf XXVIII, 2010
Oil and watercolour on canvas
160 x 200 cm

3. fGf XXX, 2010
Oil and watercolour on canvas
100 x 125 cm



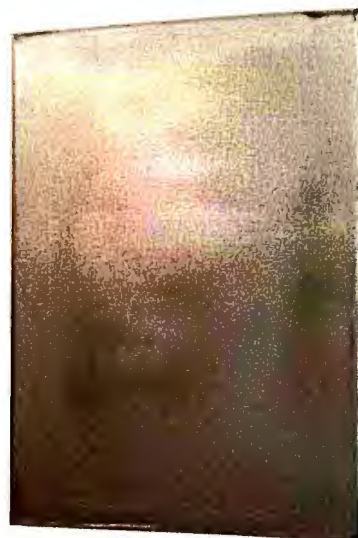
In 1964 the Minimalist composer Terry Riley devised a piece of music consisting of fifty-three short melodic patterns, to be repeated an unspecified number of times by an unspecified number of musicians, with unspecified instruments, tempo, tone and duration. *In C*, as it is simply titled, is no improvisational free-for-all, however; the score is accompanied by extensive written guidelines, and performers taking on the piece soon realise that their negotiation requires discipline and attentiveness. For Jacob Kassay, *In C* is a sovereign lesson in the riches available in repetition and subtle variation. Since 2005, the artist has worked on an untitled series of paintings that are made in more or less the same way: he primes his canvases (produced at various scales) with an acrylic sealant, and hands them over to an electroplater, who submerges them in a bath of electrolyte and coats them with a layer of silver that is, as Kassay says, just 'atoms thick'.

This straightforward – even arbitrary – procedure dictates the ascetic constraints within which Kassay works. With each new painting, he is surprised by the accidents of its surface and by other subtle differences in density and tone, and prefers to hang them in groups to enable close comparison. He discards the painting if it varies too wildly from the last. Artistically, he says he is interested not so much in unthinking progression but in reducing the temporal – and thus historical – distances between himself and artists such as Lucio Fontana, Robert Rauschenberg and Robert Ryman, all of whom, at various times and with diverse motives, have made emptiness the form and content of their paintings. Other works, such as white monochromatic paintings or constructions of steel and sackcloth that recall the works of Piero Manzoni, reveal Kassay to be minutely attentive to the inroads of his predecessors. There is something unforgiving, even stern, about Kassay's work, as if he is teaching us to look more closely, not just at his paintings but at the historical lineage to which they belong.

That is not to say that the paintings themselves are ungenerous. Kassay is arguably more a sensualist than a conceptualist, insisting on the primacy of the viewer's experience of his work in a gallery. The drama and emotional content of these paintings derives from their ability to collapse their environment (changing lighting conditions, passing foot traffic and of course the presence of us, the viewers) into the entropic materiality of their surfaces – the weave of the canvas or linen, the dust and hairs caught in the primer, and, occasionally, the marks of the brush.

Ultimately, Kassay may not be so interested in painting per se as in the objecthood of paintings. A recent project, an untitled sixteen-millimetre film of a hovering helicopter in which the shutter speed of the camera coincides with – and so appears to arrest – the movement of its rotary blades, suggests that his concerns are more formal than relational. On the other hand, events in which he has invited avant-garde musicians such as Rhys Chatham to perform alongside his work confirm his description of his paintings as 'sentinels for what's in front of them'. Kassay's endeavour might best be seen as a kind of total project: by paring his work back to the bare minimum, he leaves nothing out, and allows for everything.

– Jonathan Griffin



1. *Untitled*, 2010
Acrylic and silver deposit on canvas
122 x 91.5 cm

2. *Untitled*, 2010
Acrylic and silver deposit on canvas
122 x 91.5 cm

3. *Untitled*, 2010
Oil on linen, silver deposit on canvas
2 parts, each 35.5 x 25.5 cm



KHALIF KELLY

Saturated in Day-Glo hues, Khalif Kelly's pictures are built up from a geometric shorthand of angular lines and blocky cubes – a visual idiom that treats its units with unvarying matter-of-factness, whether the ruffle of fabric or the sole of a shoe. By turns tumescent and flattened, his subjects appear full of gesture yet fixed into caricatured detachment reminiscent of George Pal's *Puppetoons*. The mock-pixelation of his paintings – evocative of comic books and digitized imagery – often gives the lie to their medium and materiality as works of oil on canvas. The tension between the grid of bitmaps and the fluid application of brushstroke updates some of the questions raised by Roy Lichtenstein's work. Like the latter's trademark Ben-Day dots, Kelly's digitized imagery generates a figure from a series of coordinated abstractions – a visual feat greater than the sum of its cybernated parts. Yet even as they engage with contemporary modes of visual communication, Kelly's images appear decidedly low-tech, in the vein more of Atari's quaint outmodedness than the sleek innovations of Xbox.

The *Uncle Remus* series to which some of his titles allude is naturally deeply fraught with cultural-political questions. As an African-American artist attuned to the politics of race and its representations, Kelly makes over that vexed legacy into the stuff of his painting. The unvarying infantilization of his figures, for example, conjures up stereotypical portrayals of African-Americans with stylized, minstrel-like anatomies in an arrested development of perennial childhood. If his characters appear overtly African-American, their multicoloured faces and bodies – as well as the kaleidoscope scenes in which they are set – suggest a utopic transcendence of mere black and white. The character Robot Picaninny appears in several of Kelly's canvases, his face streaked by various hues. His presence in scenes evocative of video games – a world of metamorphoses and transformations – suggests an appropriative reworking of stereotyped clichés on the artist's part, an agency that sets the labile world of virtual fantasy to subtly ideological ends.

There are notable exceptions to the slick, polished surfaces of bounded colour that Kelly has made his signature idiom. *Into the Deep* (2007), for example, reveals an untypical impasto. With its looser wash of paint, *Silly Rabbit* (2008) appears uncharacteristically unfinished in its delineation of ground and horizon. The textures, local colour and vernacular naturalism of *Boy on Swing* (2007) contrast sharply with the stylized geometries of *Steppin' out* (2009). If *Ascent to the Big Top* (2009) renders the scene's ambient clouds in a network of flattened, geometric patterns uniformly illuminated, *Funtime* (2008) reveals an almost melancholic attention to shading and shadows. In fact, the apparent simplicity of Kelly's happy-go-lucky titles and imagery – all featuring children alone or playing together – often belies a more nuanced underlayer. *Kool Aid Stand* (2008) – which features one boy holding a water pistol that resembles a machine gun, and another wearing a crown and a jacket emblazoned with the initials for the Soviet Union – suggests that the politics of race swell far beyond the neighbourhood block. Still, in this image, as in the range of Kelly's paintings, the upshot of those politics remains – like the children's poker-faces – hard to pin down. – Ara H. Merjian

1. *Boy on Swing*, 2007
Oil on canvas
160 x 119.5 cm

2. *Cruel Joke*, 2008
Oil on canvas
198 x 228.5 cm

3. *Kool-Aid Stand*, 2008
Oil on canvas
211 x 272 cm

4. *Ascent to the Big Top*, 2009
Oil on canvas
137 x 137 cm

5. *Threshold*, 2009
Oil on canvas
198 x 228.5 cm









MARTIN KOBE

Emerging as part of the new Leipzig school, Martin Kobe belongs to a young generation of artists credited with reinvigorating German painting during the 2000s. The built environment has held an enduring fascination for Kobe, who was born into a family of architects in the former East Germany. Populated by vertiginous conglomerations of fractured architectures, his meticulously rendered paintings (all of which are untitled) speak of the palimpsest-like nature of cities while simultaneously suggesting futuristic metropolises. In Kobe's curious virtual world, illogical structures and multiple perspectives intertwine, disorienting the viewer; facades of buildings seem to invade interior spaces; walls and floors hover inexplicably in mid-air, while ceilings simply dissolve into indeterminate spaces. Doors, windows, railings, blinds and other architectural elements appear regularly, yet none seem bound by the laws of physics as they chaotically overlap and intersect each other. In this way, the illusion of solid space is frequently disrupted. Kobe's paint handling, too, serves to further destabilize the compositions, fluctuating between figurative areas of smooth, modulated hues and non-figurative passages where paint is dripped, dragged and smudged across the canvas.

The fantastical nature of Kobe's work is heightened by the artist's strikingly vivid, synthetic palette. Red-golds, silvery blues and intense violets all stand as an antithesis to the drab concrete of the modernist architecture from which the artist constantly quotes. Yet, despite his dramatic use of colour, the hues of each painting are harmoniously restrained, which lends the works a sense of unity. For instance, a work from 2007, depicting a typically odd conflation of interior and exterior spaces, features a tight range of acid greens and coppery oranges that serve to consolidate the composition.

Remarkably, despite their video-game aesthetic, Kobe's paintings are not created with the aid of computers. In fact, his acrylic compositions are largely unplanned, built up intuitively by hand, layer upon layer. Like the urban metropolises that inspire his work, the artist's canvases evolve organically, leaving behind traces of their development. During the course of constructing a painting, he may change direction several times, making numerous adjustments and revisions as he goes. Abandoned elements, along with earlier stages of the painting's production, such as pencil lines, are often left visible in the finished works, sometimes covered over by thin glazes of paint or partially scraped away.

The history of modernist architecture is fundamental to Kobe's practice. For instance, the flowing spaces of Mies van der Rohe's enormously influential German Pavilion, built for the 1929 World Fair, are an important reference point for much of the artist's thinking, as is Bauhaus, De Stijl, Russian Constructivism and East Germany's monumental architecture (which has become increasingly rare since unification). Although much of Kobe's imagery is sourced from books, magazines and his own photographs, it is not important to him whether one recognizes his sources or not. (Indeed, he often works from memory and occasionally from his own imagination.) Rather, Kobe attempts to capture an impression of the city as a site of constant flux, a place where architectural landscapes are constantly evolving. Indeed, since unification, German cities such as the artist's native Dresden or current home of Leipzig have seen radical urban development. In this sense, Kobe's work can also be considered as an ambivalent meditation on the disappearance of socialism's architectural utopias and an expression of apprehension regarding future developments. - David Trigg

1.

1. Untitled, 2007
Acrylic on canvas
50 x 75 cm



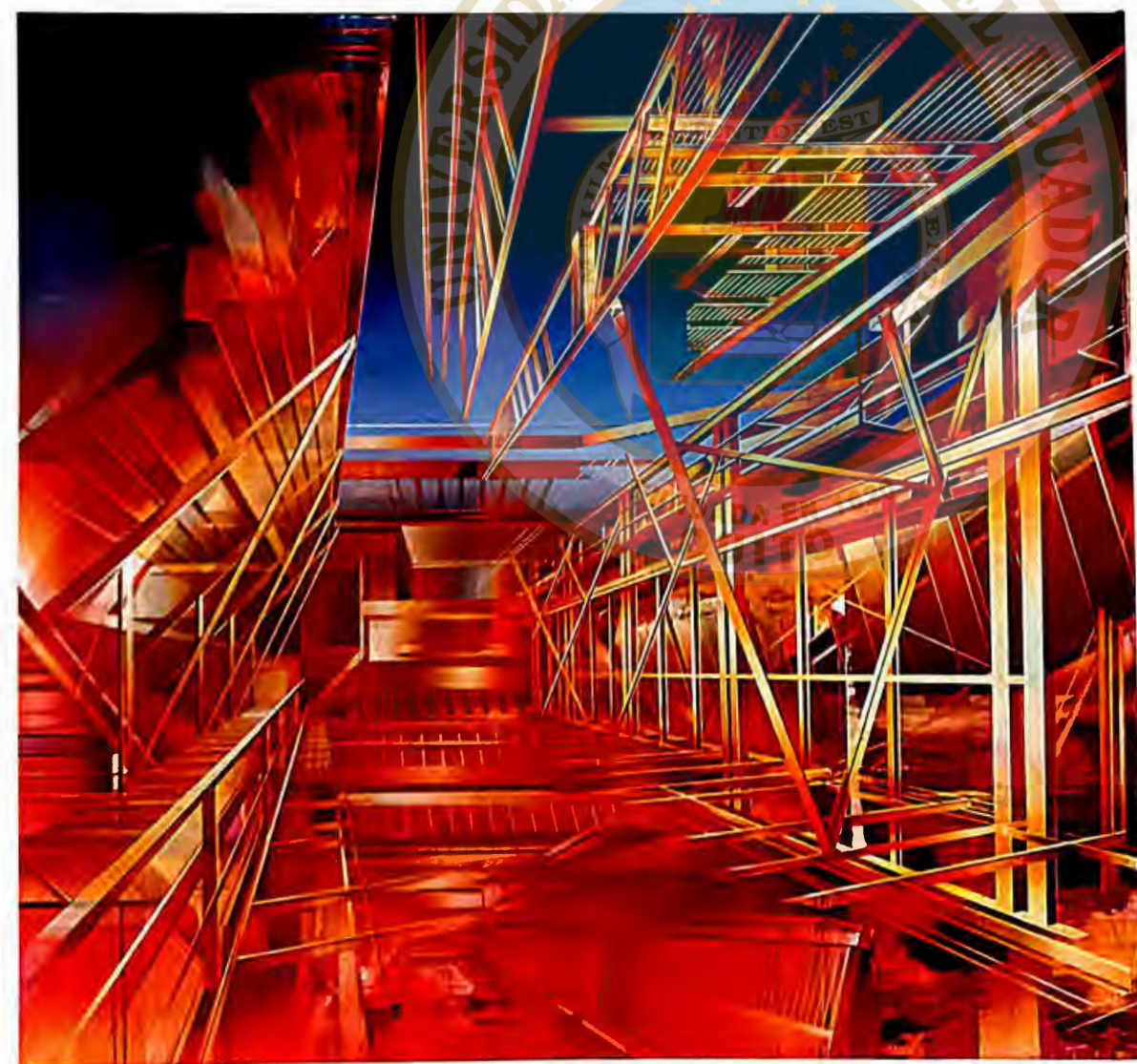


MARTIN KOBE

2. Untitled, 2007
Acrylic on canvas
60 x 60 cm

3. Untitled, 2010
Acrylic on canvas
120 x 130 cm

4. Untitled, 2008
Acrylic on canvas
180 x 150 cm



3.



JUTTA KOETHER

Since the early 1980s, Jutta Koether has been challenging clichés of 'German Painting', deconstructing it in myriad ways and making us think back to the old days of the Cologne art scene and Martin Kippenberger, Albert Oehlen and Michael Krebber. This neo-Expressionist background, which often worked against the conventions of painting, has been extended by Koether to the point of forming a significant artistic corpus.

Having become established as a painter in New York in the early 1990s, she exploits and interfaces with other media, such as performance and music: canvases become a channel through which to articulate literary, theoretical and musical interests, shaking them up in a sort of expanded new genre. For Koether, painting is a medium rather than an end in itself, though on some occasions it is the origin of the performance and on others is just the residue from it. What identifies Koether's approach is both a reassessment of the artistic discipline in combination with performance and music, and art's intersection with the dandiest authors, feminist politics, experimental existentialists and American rock and roll. In this way, painting can work as a critical and staged instrument towards the theatrical, demonstrated in her memorable exhibition 'Lux Interior' at Reena Spaulings Fine Art, New York, in 2009.

She clearly sees painting as an opportunity to re-examine gender conventions without undermining the narrative and expressiveness of the medium itself; ample brushstrokes, glossy black lacquer and trinkets glued to canvases are just some features of her trashy, sensuous and punk materiality. But, despite the combination of media and styles – for example, painting with music or film – there is no attempt to create a *gesamtkunstwerk*.

Art history offers an immense backdrop to Koether's practice. Her treatment of canonic painters such as Courbet, Manet or Cézanne verges on the Oedipal. For the exhibition 'Feminist Legacies and Potentials in Contemporary Art Practice' at MuHKA in Antwerp in 2007 she showed small red paintings next to two large black ones – a response to two paintings by Rubens. Another work, *Hot Rod (after Poussin)* (2009) presents an anaemic remake of Nicolas Poussin's *Landscape with Pyramus and Thisbe* (1651). It would seem that her position as a painter involves a certain demythologizing of painting as a medium historically considered primarily masculine. From her appropriation, multiple questions arise. Are her paintings a re-interpretation of art history? In what sense do they present a cannibalization of a gendered account of the past? How do they subvert the established orders and advocate a performative theory of subjectivity?

Koether's practice reveals itself as a revision of the canon, both in the history of painting and in the strategies of feminist legacies, proclaiming the necessity of maintaining and sharing methods with them in order to reinforce the dialectical continuity/discontinuity of history. Koether's is a post-studio stage, moving us away from the culturally entrenched idea of the exclusiveness of the artist's studio and the way it affects the psychological relations between the subject (the artist) and the object (the painting). The work demonstrates an object-like condition with a performative conception of the self whereby the artist, as an author, projects herself and her work in an endless mirrorlike play. - Peio Aguirre



1.

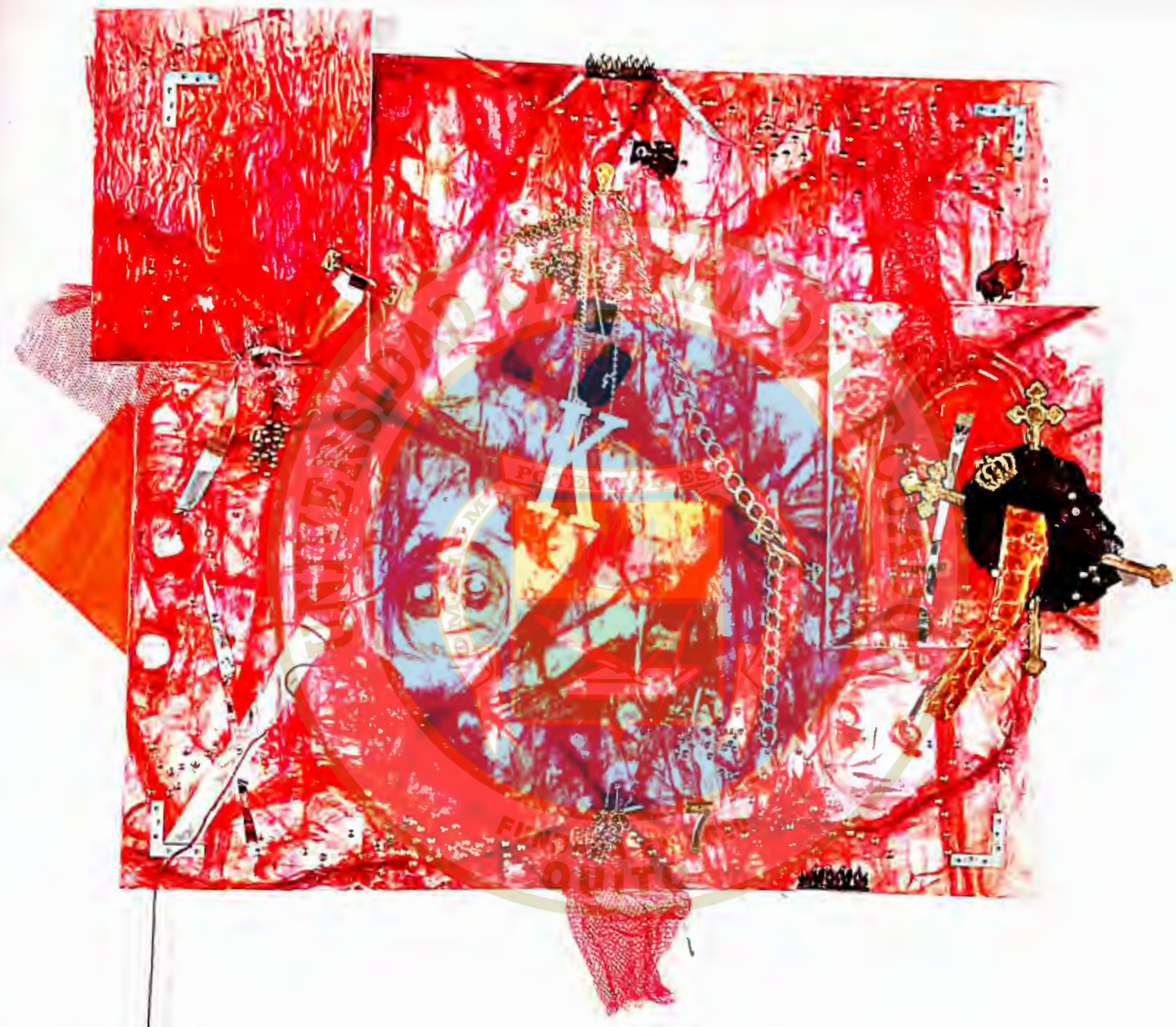


2.

1. *INKARNAT VENUSFEST*, 2008
Acrylic on canvas
100 x 120 cm

2. *Berliner Schlüssel #12*, 2010
Acrylic on canvas
223.5 x 162.5 cm

3. *Demonic Options (large format #1)*,
2010
Acrylic, liquid glass, mixed media
and accessories on 3 canvases
145 x 175 cm



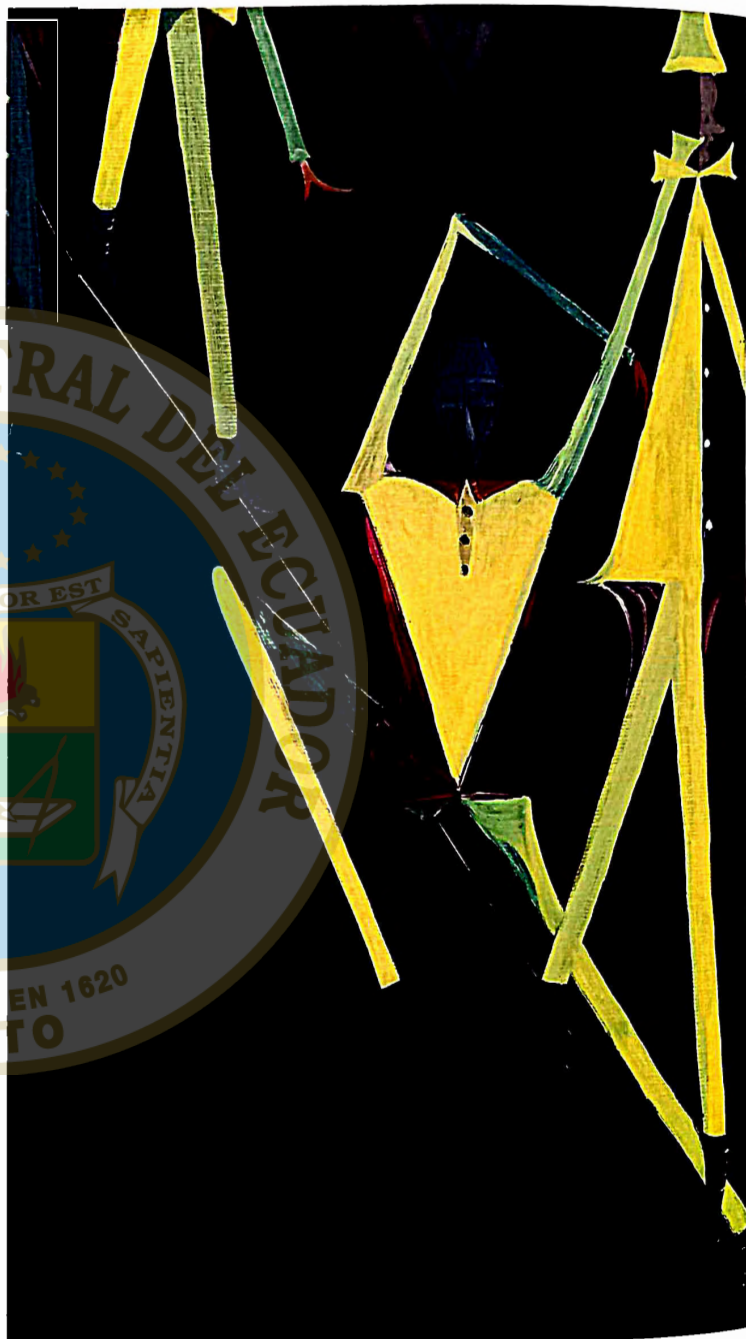
TOMASZ KOWALSKI

Tomasz Kowalski's point of departure, whether his work takes the final form of an oil-on-canvas painting, a sculpture or even a radio play, is rooted in the history of avant-garde painting. At his 2010 solo exhibition at Tim Van Laere Gallery, the young Polish artist presented an installation featuring a free-standing metal screen (*Parawan*, 2010) whose fluid scrollwork forms the outlines of two headless human figures. Such non-painterly work is an expansion of the artist's considerable body of canvas-based works, which recall such twentieth-century pioneers as Max Beckmann, Otto Dix and George Grosz, the inter-war angst having been recuperated as darkly anachronistic post-Glasnost ribaldry. *Strych* (2010), for example, is a purplish nocturne of the exterior of a house from whose upper windows several Weimar-era-like figures balance and risk self-defenestration. Kowalski has called this snowballing of references from past and present 'the domino effect': indeed, once you begin to excavate these works, it's hard to stop.

Kowalski's paintings may be art historical, but they are carnivalesque and never wear their references too heavily. Indeed, he imbues his imagery with a Brothers Grimm quality that is truly expressionistic rather than ersatz or overly knowing. But although his works orbit around confabulated ideas suggestive of narratives, they deliberately stall before reaching anything so fully defined as a fairytale. For example, *Chimney Sweeper* (2010) (which tips a nod to both James Ensor and the Polish outsider artist Edmund Monseil) is born of a vignette thought up by Kowalski concerning the layering of penumbral blacks: a coal-covered chimney-sweep touches the pupil of his eye at night. It sounds like the start of a strange joke, but of course the point here is the potentiality of imagery rather than its resolution. Nevertheless, Kowalski's characters are comedic: night-folk out having japes; figures twiddling waxed moustaches, tickling armpits and undoing shoelaces; duos clubbing together in acts of bawdy confusion, their tangling geometric limbs stacked into pleurably obscure zigzag arrangements.

Kowalski's works are part of a wider trend within contemporary painting towards an exploration of personal iconographies through the symbolism of early modernism, as is evident in the divergent pursuits of Enrico David, Silke Otto-Knapp and Andro Wekua. For example, the spiky graphics developed by both David and Kowalski is a considered echo of avant-garde design, as instantiated by Dutch art magazine *Wendingen* (published between 1918 and 1932). Similarly, the Expressionistic figuration in Wekua and Kowalski draws from a range of figures from Marc Chagall to the little known Polish neo-Expressionist painter Andrzej Wroblewski (1927–57) and the Polish Unism movement. Another contemporary figure who has undoubtedly influenced Kowalski's expanded installations is Wilhelm Sasnal, an artist who has shifted the potentiality of painting across media into film, video and installation, while continuously rooting those practices in the history and utilities of painting.

Stranger and creepier still is *Untitled* (2010), a large painting of a prone figure that occupies only the lower sliver of the canvas – the remaining eighty percent being left ominously blank. Lying in bed, the figure might be at death's door but looks on closer inspection more like an insomniac. A series of accompanying gouache-on-paper works shows a parallel nightmare/bedtime scenario, with more windows open and strange men breaking in. These scenes of intrusion are an orchestrated theatre of painting that is all the more powerful for being unresolved. - Colin Perry



1.

1. *How to pass by tightrope walker*, 2010
Oil on canvas
55 x 32 cm

2. *Strych*, 2010
Oil on canvas
220 x 120 cm

3. *Rehearsal*, 2010
Oil on canvas
55 x 32 cm



2.



3.

MAKIKO KUDO

Makiko Kudo's paintings are sleepy adventures in absorption. She not only depicts this absorption figuratively – in paintings of people hiding, sitting, lying or otherwise immersed in lush landscapes – but also invokes it formally through her deployment of luxuriant colour across large canvases, and through her deep engagement with the history of (predominantly Western) art.

In most cultures, fantasy and escape are seen as being commensurable with the avoidance of reality and abdication of responsibility. In late twentieth-century Japan however, where rigid societal structures and a beleaguered economy left many young people feeling trapped and without options, escapism assumed the status of something akin to political resistance. To become unapologetically engrossed in alternative, fictional realities such as manga comics or computer games amounted to a direct refusal of the confined, unimaginative worldview of the preceding generation. It is important to bear this context in mind when exploring Kudo's art, in case her whimsical dream worlds appear to Western eyes jejune or trivial. If the long-legged and wide-eyed girls who populate her paintings are assumed to be avatars for the artist herself, then the places to which they retreat are serious – and very real. Kudo's choice to regress into a child's body can be seen as reflecting her generation's anxieties about the constraints of adulthood – about the assumption of responsibility or autonomy, about mature sexuality and interpersonal relationships, and about social convention.

In paintings such as *unu-unu* (2008) and *insomnia* (2010), Kudo shows figures accompanied by an animal – part pet and part spirit guide. The tamed otherness of the natural world is, apparently, preferable to the untameable strangeness of humanity. When multiple figures inhabit the same space – as in *Water Vein* (2009) or *Untitled* (2008) – their interactions remain ambivalent, even (in the case of the latter) somewhat threatening. Kudo's characters are much more comfortable when alone, surrounded by thriving, multi-hued plants and flowers. As if in a dream, no logical distinction is drawn between wilderness and cultivation; tangles of foliage that evoke the thick chaos of the jungle cohabit with pansies, water lilies and cacti. These are not endless open landscapes, however; Kudo is apt to end her depicted spaces abruptly beneath the upper edge of the canvas, as if indicating the edge of the garden or the back of the stage.

Indeed, despite its imaginative transgression of boundaries and limitations, Kudo's art implicitly and explicitly acknowledges the many forms that those edges might take. Aside from the physical dimensions of spatial borders, evocatively liminal states between day and night, visibility and invisibility, and reality and fantasy are recurring tropes in her work. Her distinctly Japanese anime figures also seem to be trespassing into landscapes depicted as first imagined by Western painters – from Henri Rousseau and Claude Monet to John Everett Millais, David Hockney and Henri Matisse. The half-pleasurable loneliness evoked in Kudo's paintings might be interpreted as the cost of freedom: the sense of being adrift, as separate from one's own culture as from a foreign one. - Jonathan Griffin



1. *unu-unu*, 2008
Oil on canvas
73 x 73 cm

3. *Water Vein*, 2009
Oil on canvas
260 x 194 cm

2. *Green Uniform*, 2008
Oil on canvas
227 x 182 cm



STEFAN KÜRTE

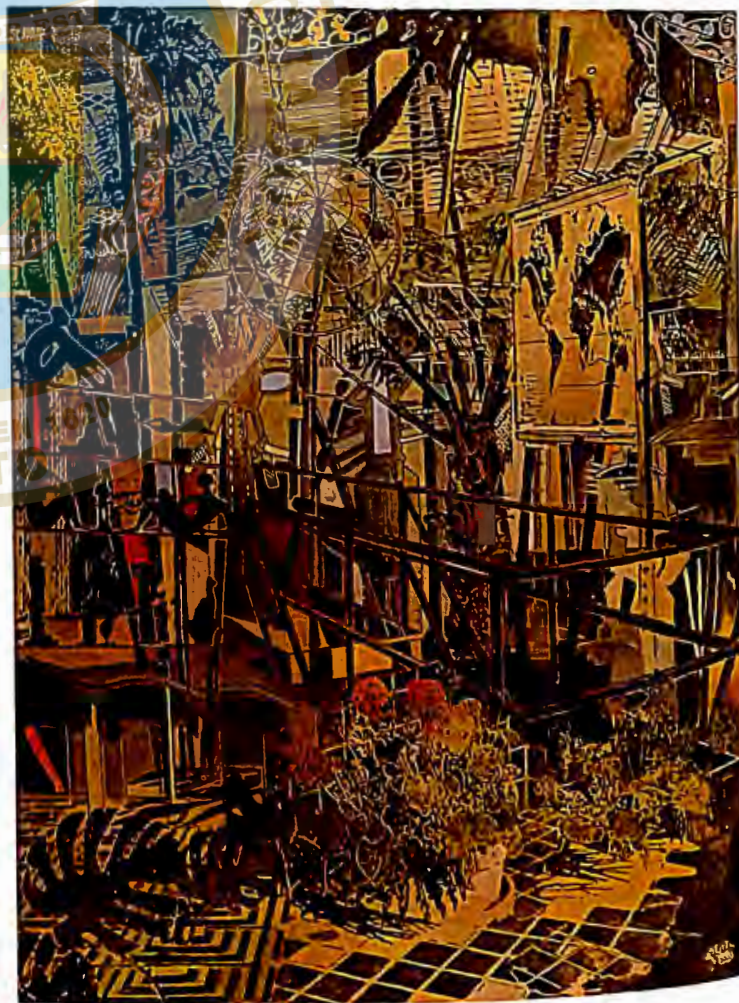
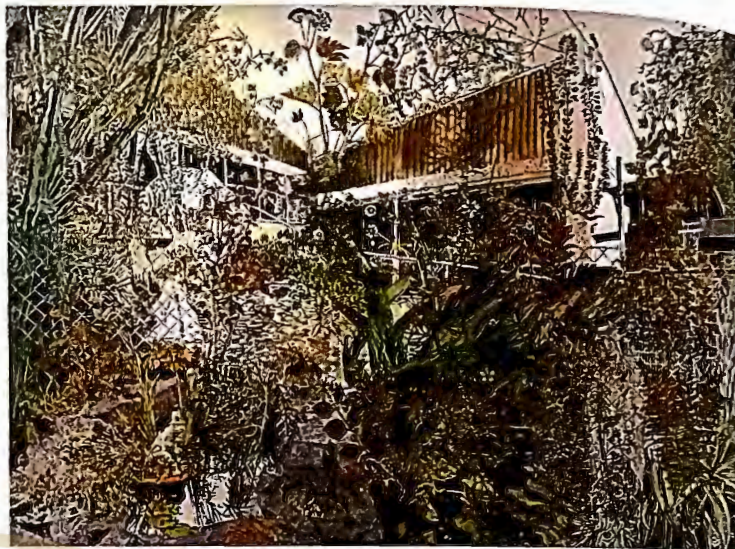
Stefan Kürte's precise renditions of semi-urban environments dissect the links between painting and decoration, illusionistic space and picture plane. *Spellbound* (2007) depicts a large modernist house, spread over two wings – clear-cut geometrical volumes of concrete, wood and glass. The design is familiar: it's one of those mock Frank Lloyd Wright pieces of architecture that have become so common in tasteful wealthy suburbs throughout the Western world. *Spellbound* could be set in Kürte's native Germany as easily as in America or France. It's a fine example of the residence-turned-private-castle favoured by the international rich – an enclave allowing its owners to withdraw from reality.

Of these owners, though, there's no trace. As in almost all of Kürte's work, the place is devoid of human presence. It feels isolated to the point of oppression. The house appears to exist in and for itself – abandoned, awaiting its decay. The luxuriant, out-of-control vegetation seems at first to confirm this impression, but a closer look reveals that the wild foliage doesn't obey the standard rules of spatial organization. Weeds and shrubs hover at roof level; they appear to have been added to the painting's surface like specimens in a herbarium, or the motifs of an unruly pattern.

Kürte recurrently inserts patterns into realistic pictures, a device that highlights uneasy equivalences: the use of fine art as the ultimate decoration in the opulent houses he depicts, for example, or the affinities existing between artists and craftsmen. In *Black Hole Sun (Horizontal)* (2006–07) the whole image, picturing a banal homestead, is covered with filigreed geometrical flower motifs. The house is seen as through a very thin meshrebiya – the viewer is a voyeur. Perhaps most importantly, this ornate grid materializes the picture plane. Kürte presents elaborate representations in the Renaissance tradition of painting as 'a window on the world' while at the same time unveiling their constructed nature.

This duality is particularly visible in Kürte's recent works. In *Supernatural* (2010) a quiet pathway is dappled with turquoise patches. These visual disturbances at once enhance the narrative and give a magical quality to the scene – they could be an army of sylvan fairies on a reconnaissance mission – but they also unsettle the representation and thus undermine its narrative power. *Tranquilizer* (2010) equally pertains to an idea of the paranormal. The golden figures of wild animals are superimposed onto a black and white depiction of a forest cabin. They float from earth to sky, defying gravity like long-forgotten spirits – ones that subtly remind the viewer of the artist's intervention.

In *Power, Corruption and Lies* (2009) a large white habitation (rendered all the more sinister by the piece's title) stands behind a tall iron gate. In the foreground a lattice-like arrangement echoes the portaf's structure, but it is unclear whether it belongs to the represented scene or not. It could be an unexpected piece of modernist public sculpture stuck on the pavement, but it is more likely to be a purely abstract addition to the composition. Likewise, in *Borders* (2008) one of the clouds bleeds onto the house's roof, reminding the viewer that all pictorial illusion is first and foremost an arrangement of paint on canvas. Kürte's mundane scenes are saturated with this inner and irresolvable tension. - Coline Millard



1. *Spellbound*, 2007
Oil and pigmented gesso on canvas
190 x 270 cm

3. *Black Hole Sun (Horizontal)*, 2006–07
Oil on canvas
145 x 190 cm

2. *Bosement*, 2008
Oil and pigmented gesso on linen
190 x 145 cm

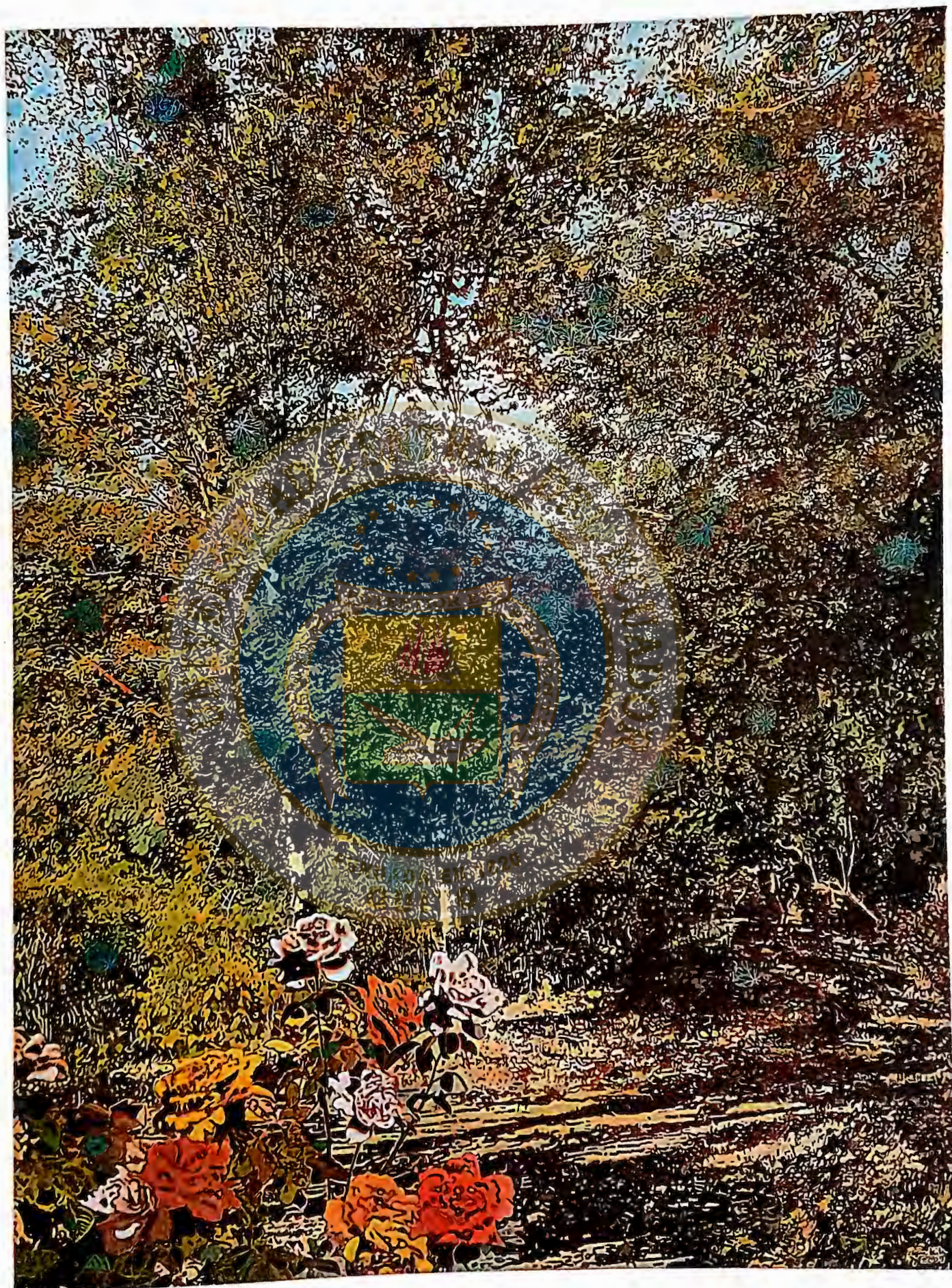




4.

4. *Tranquillizer*, 2010
Oil on linen
145 x 190 cm

5. *Supernatural*, 2010
Oil on linen
190 x 145 cm

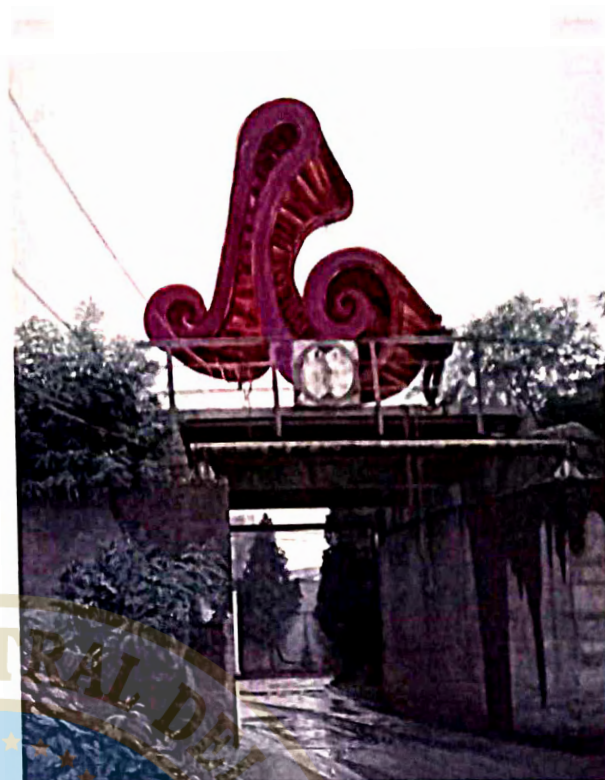


When not painting, Li Dafang is a wanderer, driving or roaming aimlessly around the city and beyond – an experience that he finds absorbing and stimulating. These sorties greatly influence his relationship with his surroundings and society at large, as well as informing the themes and content of his canvases. His photo-realistic paintings bear witness to his exposure to different facets of suburban and urban life in various stages of development (or underdevelopment) and portray them in panoramic views. These depictions, meticulous and exhaustive in detail and short in depth of field, give a compelling sense of orderliness and formality to common sites and scenes of no particular distinction, importance or order. It's no coincidence that certain geometrical shapes, columns, piles of tubes and symmetrical pine trees are always present in the midst of the debris and disarray he portrays, and that he often chooses to present his paintings on top of wooden podiums, chests of drawers and staircases, betraying his desire for stability and steadiness, a sentiment prevalent in our uncertain and turbulent present.

In his paintings from 2004 to 2008, Li focused on places in ruins: deserted and obsolete factories, bulldozed sites of demolition, transitory places on the outskirts of cities where scattered low-rises and basic housing meet with the wildness of nature – bushes, trees, overgrown grass, rubble and dirt. These unnamed places, left behind by the fast pace of modernization and urbanization, carry with them the memory of human existence and are yet to be rediscovered and redeveloped into something useful or meaningful in contemporary life. They represent both in-between sites and precarious states of being.

Li's fascination with literature, drama and the cinematic style of Alfred Hitchcock has prompted him to offer visual clues which, however, lead to no particular sequence of events or narrative. The random strokes of bright colours, the objects and structures, relationships between people, and between people and locations, that he creates in these settings appear so blatantly out of place that they inevitably cause speculation and suspense. Although his paintings since 2010 have turned more to cities, depicting a street, an unexceptional roadside, a busy intersection or a group of lit-up office buildings at night in Beijing, his characteristic approach continues, offering an intense sense of absurdity within scenes that even in reality are already absurdly incongruous.

What these images reveal, perhaps regardless of Li's intentions, is his own longing for, and conflicting thoughts about, creating an orderly present. His accomplished and obsessive technique is strangely at odds with the chaos depicted in his works. Their titles often suggest a narrative but remain oblique. For example, in *The Fourth Younger Brother's Little Sister* (2009) a small man stands in the midst of a wasteland with his head turned away from us, looking towards a wall. While any further clues to the story are unlikely to be forthcoming, Li forces us into the middle of his narratives through his compelling evocation of the dramatic and the mundane in the rapidly changing landscape of contemporary China. - Carol Yinghua Lu



1.

2.



1. *Fumin Brand Dried Noodles*, 2009
Oil on canvas
165 x 130 cm

3. *Threaten*, 2007
Oil on canvas
190 x 400 cm

2. *Small Golden Implement*, 2008
Oil on canvas, painted wood
2 panels, each 300 x 150 cm
Cabinet 100 x 300 x 40 cm

4. *Xiao Yao*, 2010
Oil on canvas
190 x 310 cm



3.

4.



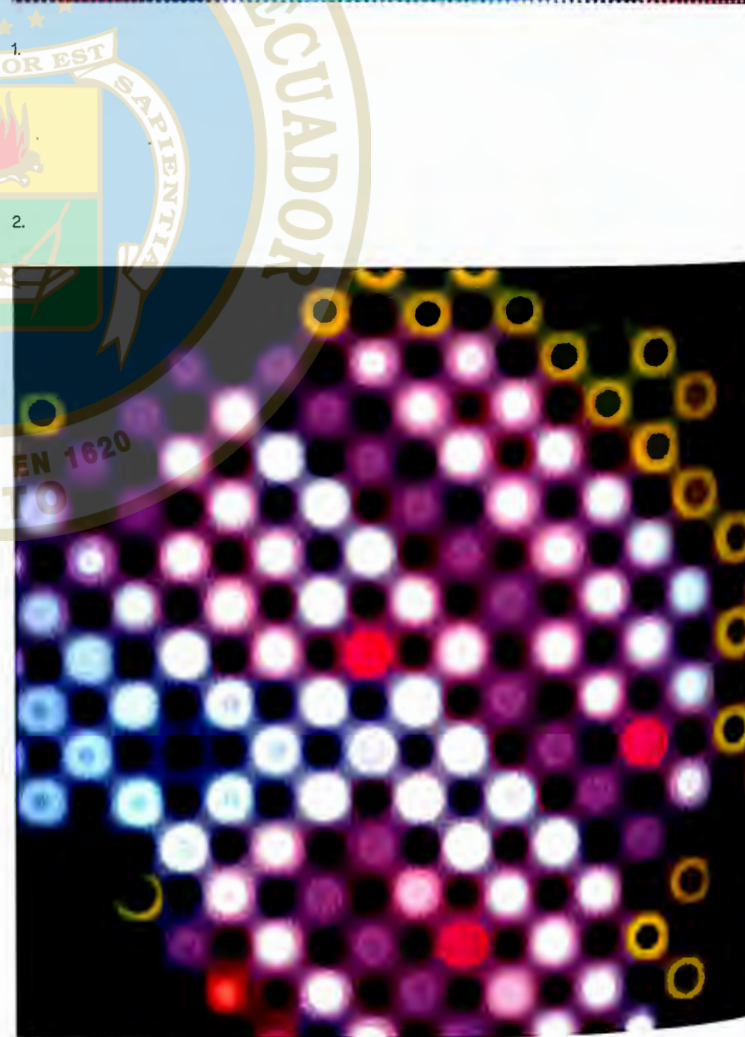
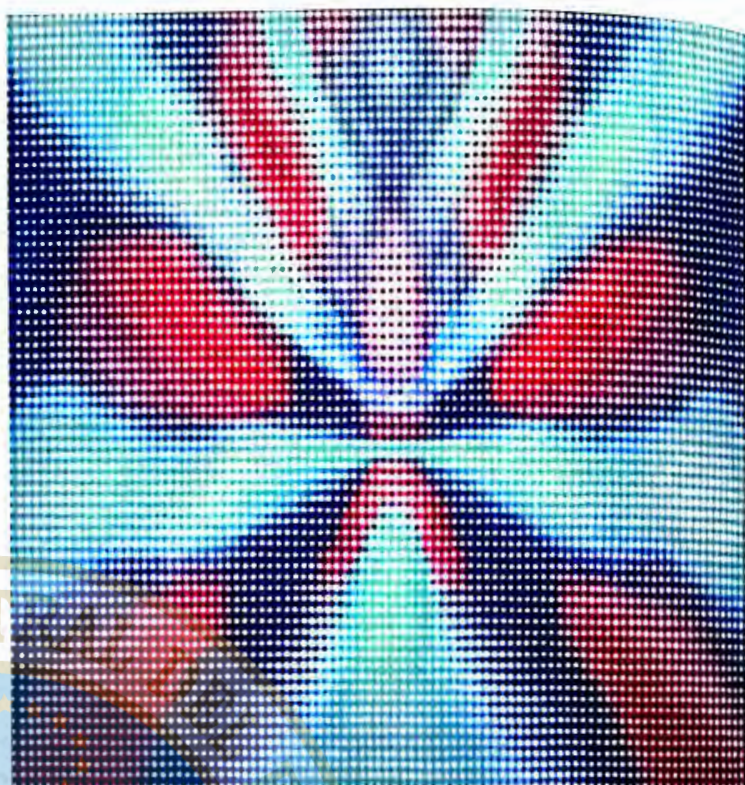
LI SHURUI

One of the youngest Chinese painters to enjoy an international career, Li Shurui has her airbrush firmly on the aura of the current zeitgeist in her country: her expansive canvases are to the nation's twenty-first-century, boom-and-bust, design-accoutred and technology-rich culture what psychedelia was to pockets of Western art that flourished in the 1960s. Made in a style signifying a generation set on determining its own identity and independent existence, and springing from immediate visual/emotive stimuli, her compositions speak of intoxication, illusion and a form of delirious escapism.

Li is obsessed with light in its most elementary visual forms, whether electric bulb, neon strip or light-emitting diode. A first series of photographs, *Untitled No.1* (2004), saw her pointing a camera lens at the most potent of all light sources, the sun, as it danced on an urban horizon, bursting out from behind buildings, only to be extinguished again behind others. The brilliance of such explosions was first transposed to canvas in a series titled *Explosive* in 2005. As literal recreations of big bangs and fissions of light in painted form, this series laid the groundwork for her future field of exploration.

From that point on, Li's style evolved with the same mesmerising qualities as a lava lamp but with a richer, more generous palette of hues. Simply entitled *Lights*, her next expansive series, ongoing since 2006, bends a skilfully wielded airbrush around the colour spectrum in circular pools of pigment arranged on canvas with an almost automated precision. Through successive transitions between areas of light and dark and varying degrees of saturation and diffusion, the finished product achieves a seductive yet pure visual experience. At its best, the style is intoxicating, going beyond an apparent delight in flirting with surface decoration. Yet, as Li would have it, one person's vacuous image is another's mind-bending experience, and while her work is less about painting *per se* than image-making, she works on a scale that ensures the canvases have a commanding and striking presence. Where the picture plane extends beyond the field of vision, an encounter with her work becomes all-engulfing, like standing in a room full of Dan Flavin's works observed through half-closed eyes.

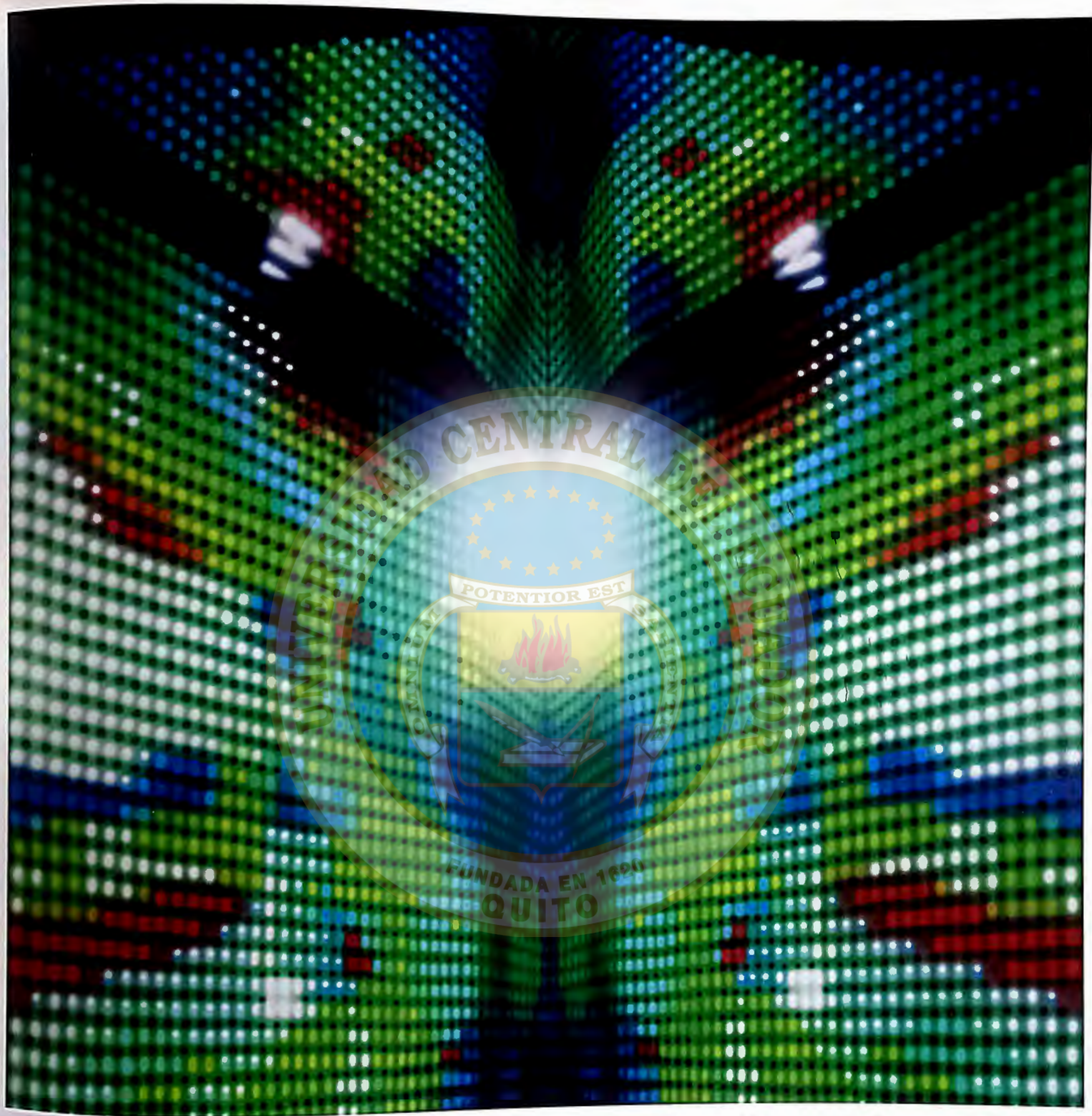
As a young artist, Li brings the tireless energy of youth to her experiments, which also, on occasion, take the act of painting beyond the two-dimensional picture plane. In three-dimensions, the painted structures have a more definite optical-illusory feel: less lava lamp and more Bridget Riley, although in working with light Li always begins from life rather than from invented optical illusion: visual fantasy is the result of her work and not its *modus operandi*. And while making reference to obvious counterparts in Western art history, Li's work remains attuned to the visual nuances of art within her own specific cultural framework – in particular, immediate influences such as the 'plastic realism' of painter Chen Wenbo (in whose studio Li began her career) and his fascination with the explosion of night culture in China, the dazzling underworld of clubs and chemically enhanced evenings. Thus it was in becoming conscious of darkness that Li Shurui found the light. - Karen Smith



1. *Lights No. 100, 2009*
Acrylic on canvas
210 x 210 cm

3. *Lights No. 95, 2009*
Acrylic on canvas
210 x 210 cm

2. *Lights No. 78, 2008*
Acrylic on canvas
140 x 140 cm



In 2006 Leng Lin, Director of the gallery Pace Beijing, made an insightful comment regarding Li Songsong's practice. For such an artist, Leng contended, the term 'contemporary' cannot merely be read as a signifier of the present, or as an indication of time. It must rather be understood as a form of critical distance, keeping contemporary time and its objects from that which has passed.

Seeking to mediate monumental, traumatic and banal moments from China's history, Li works with source photographs and, less frequently, film and television stills gleaned from the arsenals of Chinese entertainment and news media. His oeuvre is colonized by photographic memories: portraits of Kamikaze pilots from the Second World War in *Six Men* (2008), a pilot from the mainland who has defected to Taiwan in *Peach Garden* (2008) and, in *Public Enemy* (2008), a portrait of Yang Jia, a civilian convicted and sentenced to death for murdering numerous policemen with a knife after being incarcerated and tortured for stealing a bicycle (Yang's portrait is juxtaposed with what we assume to be his police interrogation). In Li's practice the documentary photograph catalyzes historical time, infusing contemporaneity with spectres of the past and vice versa.

Li seeks to create a critical distance between the viewer and the historical referent through a number of strategies. The colour palette of his paintings predominantly comprises black, grey and white, with infrequent interruptions of cool shades of yellow, pink and green, mirroring both the monochromatic colour scheme of analytic Cubism practised by Braque and Picasso and its mysterious, cerebral aesthetic. Through this prism, our gaze towards history is one of slow scrutiny. We are indeed prompted to look closely and carefully, but sometimes to no avail. Li's loose brushwork more often than not abstracts his subject's physiognomic details. Further, the paintings come without captions and at best with ambiguous titles; we are left in an indeterminate position, closer to but still distant from historical knowledge. This condition is further exacerbated: Li tears his photographic sources into pieces prior to commencing the painting process. As a result, he paints from shards, forming an aesthetic of fragmentation, a view of history in ruins. Finally, he uses impasto – so much so that he considers his paintings to be 'painting on painting' rather than painting on canvas – infusing his works with a distinctive murkiness. These techniques diminish our clarity of vision, prompting us to assess connections between looking, knowing and remembrance.

It's no surprise that Li cites Gerhard Richter as a key influence: his paintings particularly recall Richter's *October 18, 1977* (1988), which embodies its own impenetrable vision of history. It's also worth noting that Li's use of mass-media clippings of traumatic but ultimately fleeting memories, as seen in *Public Enemy*, evokes Andy Warhol's *Death and Disasters* series (1963), which, with its presentation of everyday tragedies sourced from the mass media, elicits what Hal Foster has called sustained 'mass witnessing'. When in 1927 Siegfried Kracauer lamented that the news media's excessive dissemination of photography turns history into momentary spectacle, thus eroding historical memory, he could not have prophesied that generations of artists, Warhol, Richter and Li included, would humbly work against this storm, slowing down and recalibrating the news media's surplus into the archives of art history. - Veronica Tello



1. *Chinese Military Mission at the SAAB AB Factory*, 2009
Oil on canvas
210 x 210 cm

3. *Six Men*, 2008
Oil on canvas
160 x 280 cm

2. *Beast*, 2010
Oil on canvas
2 parts, each 210 x 210 cm

4. *Public Enemy*, 2008
Oil on canvas
2 parts
210 x 210 cm and 160 x 280 cm



2.

3.





4.



LIANG YUANWEI

Although Liang Yuanwei's practice is not limited to the canvas, she has made a name for herself with gorgeous paintings that mix the visual appeal of tapestries with the conceptual inclinations of American Minimalism. The Beijing artist was trained as a graphic designer and now works across media, including installation, photography and found objects. There is both self-discipline and wit at the foundation of her practice, evident since her early works, such as *umustbestrong* (2004), in which she used a typewriter to type the title onto the length of an entire roll of two-ply toilet paper.

Liang is both protagonist and antagonist in the complex personal world she plays out on the canvas. In her first significant painting series, *Pieces of Life* (2008), what looks at first glance to be a conventional approach to feminine beauty becomes more complex as one nears the canvas, where her rigorous painterly approach to self-cultivation and strict explorations of form come into focus. She reproduced twelve different patterns, including palm trees, flowers and geometric designs, on uniformly sized canvases. Each one has a field of colour with top-down gradient, changing the light and effecting a subtle three-dimensional depth. The motif is 'cut' into the thick field of paint, creating a negative space that is then filled in with colour.

Each canvas is completed in horizontal strips using a meticulous process requiring time-management, focus and control. Once begun, the painting cannot be abandoned until the strip is completed, which is often an eight-hour process or more, depending on the size of the canvas. One slip of the hand can lay ruin to many hours, days or weeks of work.

Liang is uninterested in representation or semiotics. Perception is via a flurry of delicate strokes on the canvas that manifest time's accumulation and the personal, even spiritual, experiences of the painter. While the formula might be simple, this extreme articulation of form exerts a strong sense of empathy in viewers.

As her painting has evolved, Liang has simplified her vocabulary to the single motif of an unassuming flower, and her brushwork has become less restrained. Her paintings have grown to challengingly large sizes and are sometimes presented as pairs, with two contrasting fields of colour and with gradations of light progressing in opposite directions. These large canvases are contrasted with much smaller studies that surround them. The subtle or undisguised contrast between large and small works, between the uniformity dictated by her painting and the slight variations of hand, or the beauty of the finished canvas and the oppression of her working procedure, adds a contradiction and complexity to her work that has led art critic and gallerist Leng Lin to praise her work as asserting a new 'cultural confidence' in Chinese art.

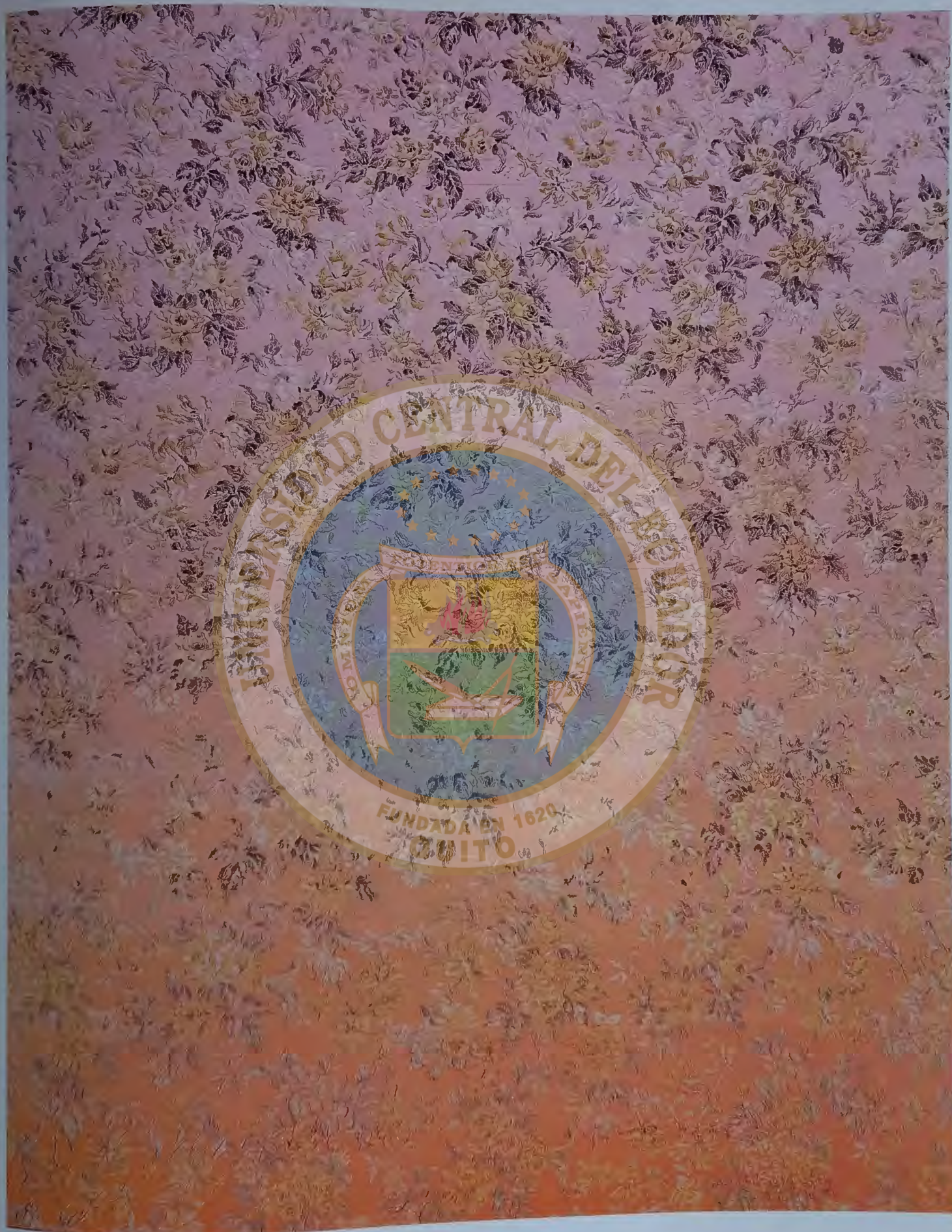
Liang's most recent works continue to explore form, expanding on her vocabulary of visual vernacular, which includes household objects, folding tables, telephones, shoes and clocks. Beyond the analytical abilities demonstrated in these works, it is clear that her painting is endowed with temporal qualities that captivate far beyond their superficial elegance. - Lee Ambrozio



1. *Piece of Life 01s*, 2008
Oil on linen
28 x 24 cm

3. *Piece of Life 13*, 2008
Oil on linen
162 x 130 cm

2. *Piece of Life 06s*, 2008
Oil on linen
28 x 24 cm



LIU XIAODONG

Liu Xiaodong paints people caught in a moment of distraction, time frozen at a point of significant insignificance. When these characteristics combine, his paintings convey the emotive power of people reaching beyond the confines of the canvas, their stories reverberating in the ripples of time.

Liu used to rely heavily on photographs to record scenes and images that were later rearranged before metamorphosing into paintings. From around 2004, however, this approach moved towards a new methodology that he continues to employ today. During the last phase of his epic *Three Gorges* series of paintings, he decided to begin painting *in situ*. The experience of his visits to the sublime Three Gorges Dam was so powerful that he wished to capture it, to reclaim the lost pleasure of painting the fleeting moment. He found a parallel between the exertion of his own labour involved in creating a large-scale painting on site and the magnitude of labour devoted to the construction of the dam. His own strenuous involvement opened him up to the world he wished to depict. This method freed him from the sobering detachment of mechanical means of recording. It also required him to race against the sunlight, because, for him, oil painting needs natural light. Painting on site put him on the edge of emergency.

Liu plants himself among the people he wants to paint, soaking up the environment, drenching himself in a microcosm of nuanced interpersonal dynamics and ambivalent social relations. Once among them, he is able to pick up unspoken intent, which is often sensed outside the visual frame. He could smell the aroma of lamb roasted with cumin seeds permeating the small restaurant where he spent many days painting *H's Family* (2009). He could feel the heat of the blistering sun and the cool of the afternoon breeze blowing through the church hall felt by the people he painted in *Z's Family* (2009). He had first-hand access to these emotions and sensations, essential ingredients of the moment. Painting on site plunges him into the thick of immediacy.

Liu does not work with conceptual ideas that can be appreciated from a distance. He dives into the bath of humanity to gauge its temperature. His brushwork is often cursive yet powerful, his visual language often leisurely yet precise. Entering the world he depicts, he absorbs its nexus of relations and emotions, then materializes its spirit at the moment of execution with astonishing precision.

In the painting *Z's Family*, four generations gather together in a church hall. They are a perfectly normal family with a grandfather described by Liu as 'glowing with bliss'. A smashed watermelon on the floor, however, can perhaps be interpreted as an ominous indication of a suppressed rift. The visual images seem both mediated and natural. The donkey standing among them with pricked ears was borrowed from someone in the town through a chain of connections; its presence was at the artist's request.

Like an anthropologist, Liu paints as an observer. But he finds himself caught in a web of actions and interactions, association and dissociation. Although he rarely depicts himself in his canvases, he often alludes to his presence through the gaze of the people depicted. In this way he himself becomes enmeshed in the web of humanity that he sets out to delineate. - Yuehpling Yen



- | | | |
|---|--|--|
| 1. <i>Qiqi</i> , 2007
Oil on canvas
200 x 200 cm | 3. <i>Jincheng Airport</i> , 2010
Oil on canvas
300 x 400 cm | 5. <i>Z's Family</i> , 2009
Oil on canvas
290 x 260 cm |
| 2. <i>Xiao Dou Hanging Out at the Pool Hall</i> , 2010
Oil on canvas
150 x 140 cm | 4. <i>H's Family</i> , 2009
Oil on canvas
290 x 260 cm | |







MARCIN MACIEJOWSKI

Marcin Maciejowski is one of Poland's best-known young contemporary painters. He came to prominence internationally after he and his friends from the technical university in Krakow formed a group known as Grupa Ładnie. Wilhelm Sasnal and Rafal Bujnowski were fellow students, Marek Firek was their drawing teacher and Josef Tomczyk their model. Although the Ładnie group is now known for pioneering oil painting at a time when many young contemporary artists were making forays into new media, it was originally established as a means to initiate artistic actions. The group held live music sessions where they painted on walls, threw crazy parties and, as Maciejowski comments, 'used joking and triviality instead of imitating pompous school teaching' to achieve an honesty in relation to painting that many have argued not only stimulated the arts throughout Poland but also helped to bring about a new focus on painting that raised its profile on the international contemporary scene to a level not experienced for decades.

Maciejowski's paintings reflect everyday life. Almost anything can find its way into them: photographs from bars and parties, archival source material from newspapers and magazines, images from television and press photographs of defendants in famous court cases. Formally these works appear to question the boundaries between the mediums of photography, film and painting – often aping bleached-out, overexposed photographs or bad photocopies with overly heightened colour. The artist is a skilled colourist, comfortable with both vibrant hues and monochrome, yet his easy way of working and the subject matter he chooses suggest that he is more concerned with people's behaviour than with mastering a painterly technique. He appears to be attempting to chronicle all of life, rather than worrying about conforming to the pretensions of so-called 'fine painting'.

Often, the subjects of Maciejowski's works are missing their faces. This deliberate decision to leave his protagonists characterless evokes both an uncanny sense in the viewer and allows us to project freely onto the scenes that he conveys. Removing features from faces also distances the artist from the accusation that his works are documentaries. Certainly there is a documentary angle to his paintings (such as when he questions the glorification of certain art or film stars), but there is a stronger sense that he is trying to understand why people react in the way they do to certain situations; it's about what might lie behind an event, rather than the specifics of the moment itself.

Recently Maciejowski has become increasingly intrigued by the social environment of the art world, comparing contemporary Polish society with the bohemian world of late nineteenth-century France. The subjects of these paintings are drawn from his own observations in Krakow's art world and from Polish art-history books and photographs. In style the works remain simplified, comic-book images, cleaned of excess, fussiness or detritus that may detract from the questions that the often stark scenarios beg of the viewer. Maciejowski may have once commented that his paintings 'concern values that cannot be closed within specific time frames', but as he also explained, 'I am rooted in the here and now. I comment on our times, customs, values and the culture of the twentieth and twenty-first century.' The artist is already known as a chronicler of his age, and one feels that, looking back through time, his works will become increasingly poignant. - Jane Neal



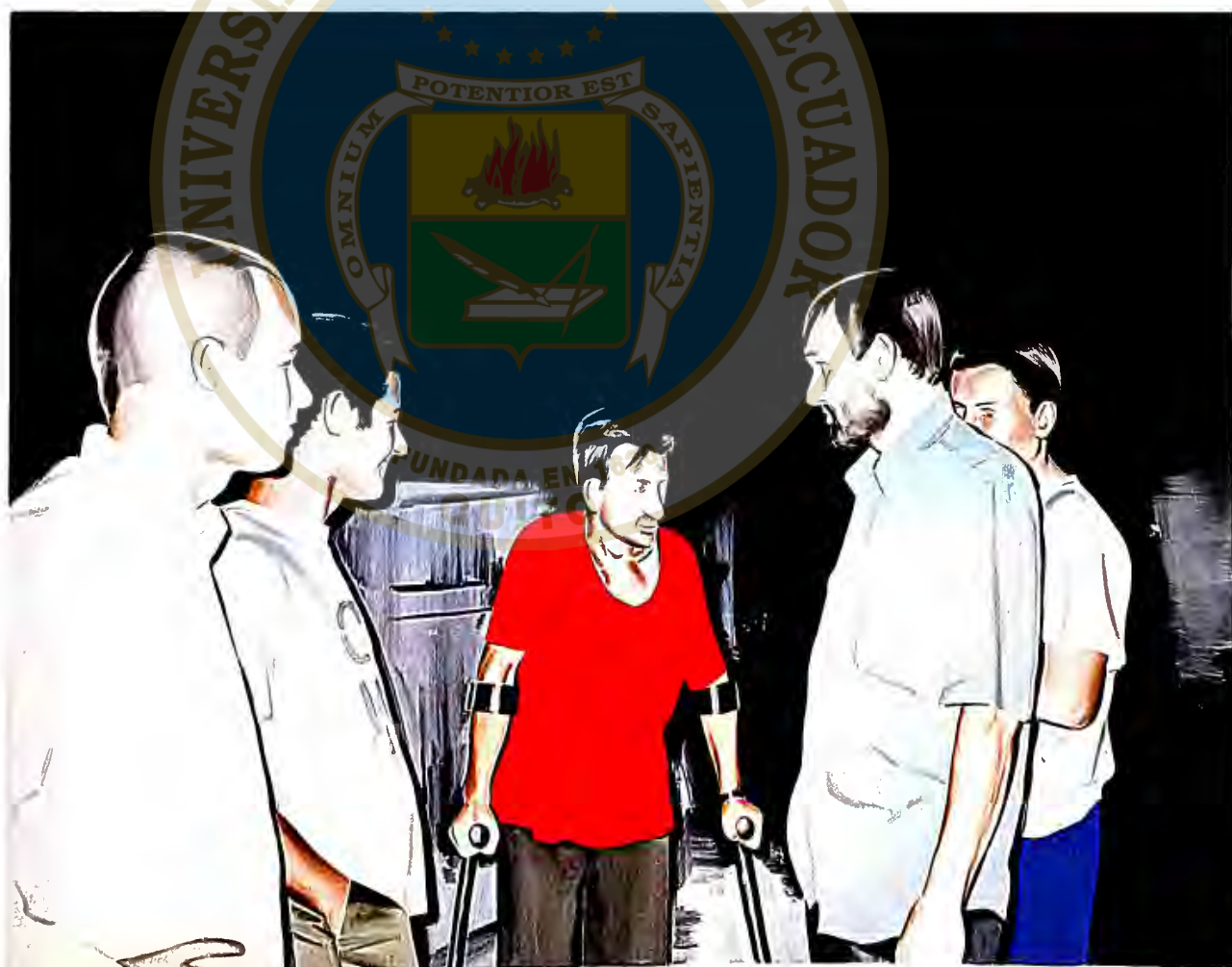
1. *Town (Lidka)*, 2008
Oil on canvas
36 x 30 cm

2. *VIP I to XII*, 2008
Oil on canvas
10 parts, each 110 x 80 cm

3. *Grupa Ładnie. Oświęcim*, 1999, 2007
Oil on canvas
130 x 160 cm



2.



Grupa Kadnie. Oświęcim. 1999.

3.

TALA MADANI

A balding man of considerable girth stands with his back to view. A stream of piss and vomit emerges from his broad flank onto the chalkboard before him, splotching traces of the previous day's lessons. In another scene, a man hovers over a second man lying asleep on a bed. Smiling maliciously, the standing man has a knife and fork in hand, as if he is about to eat his slumbering friend for lunch. And, in one more scene, a fellow is seated in an incongruously baroque chair. He sprays stripes from a paint can onto three of his compatriots. It appears as prison bars, a collection of terrifying vertical lines.

In these and other scenarios captured in Tala Madani's distinctive paintings and stop-motion animations, something will inevitably be off-kilter, if not darkly outlandish. Men – and her subjects are almost exclusively male – morph into sumptuous cherries ready to be picked and, ultimately, eaten. Erect, brightly lit candlesticks replace a pair of eyes. A group (again, of men) hovers in the sky like itinerant balloons. At least one of them has popped.

Mostly amusing, these mini-narratives – marked by very lush, abundant, impressionistic brushstrokes – are also sinister, craven, crazed. Madani's characters are often too hairy, too unserious and oversexed. Likewise, life, as presented in this kooky ribald universe, is too brutish, too mean, too abbreviated. People are bloated with ignorance and lethargy. They unravel in every direction, like objects out of control. And while Madani's work mines the language of absurdity, it is also steeped in that of ambiguity. Her portraits are many things at once: humorous and sinister, realistic and impossible, shallow and profoundly existential. It is as if her subjects are both architects and victims of the worlds they inhabit.

One is led to wonder why she takes men as her favoured subject – mainly hirsute men of vaguely Middle Eastern provenance. Is this a statement about gender, the moral and spiritual depravity of men? Or is it a comment on culture and the exotic buffoonery we tend to associate with the East? Try again, for there is something interestingly generic about these figures. They are the stuff from which the world around us is constructed – or at least the world according to the artist – and in that way they are everyone and no one at once.

In her most recent series, *Pictograms*, Madani extends her deconstructivist instincts by taking language as her subject. Roman letters appear throughout. Staring out at us as if they are charts in an eye exam, they are rendered fluorescent, off-balance, almost teeming with energy. At times in the series she returns to the tried and true male form, bending or stretching him sideways until he himself looks like a letter drawn from the alphabet. Like the male bodies she depicts, these letters, the basic building blocks of the language we use, are stripped of everything. Executed in Madani's trademark brushstrokes, they gleam and glow naked before us in all their awkward glory. - Negar Azimi



1. *Panties*, 2008
Oil on wood
40 x 30.5 cm

3. *Spraying Stripes*, 2008
Oil on linen
60.5 x 70 cm

2. *Hangman Lesson*, 2008
Oil on wood
40 x 30.5 cm

2.



NALINI MALANI

Round and round they go, like a magic lantern display from years gone by. Floating past us are a woman wielding pots, a skeletal dog, a dancing doll, a hand that seems to open and close ('speaking' in sign-language?) and schools of fish, their feathery fins brushing against walls. These wispy, phantasmagoric shapes swirl as a woman's voice chants and moans.

This is *Remembering Mad Meg* (2010-11), Bombay-based Nalini Malani's 'video/shadow play' that re-interprets Pieter Bruegel the Elder's painting *Mad Meg* (1562), about the peasant woman who raids hell. In Malani's version, paintings on rotating Lexan cylinders cast shifting shadows. They mingle with video animations and red, purple and gold lights to transform gallery walls into sites of eerie bedlam. Are the sinister spectres metaphors for society's ills?

Malani has been stretching the boundaries of painting for some time. While early works leaned heavily on the side of the materially disenfranchised, especially women, they were straightforwardly figurative. 'I paint, therefore I am,' says Malani. Nonetheless, in the 1990s her drawing and painting began to overlap with theatre, performance, video and installation art, and her paintings became multi-layered. In *Remembering Mad Meg*, fish adopt the stark, fluid lines of nineteenth-century Kalighat temple paintings, skeletal forms recall surgical drawings, and the little, crippled girl-doll could have walked out of a children's book illustration.

1992 saw the demolition of Babri Masjid, a sixteenth-century mosque in Ayodhya, by the Hindu right, which led to sectarian violence in Bombay, Gujarat and Delhi. A few painters of Malani's generation – like Vivan Sundaram, Navjot Altaf and Rummana Hussain – turned to video, installation and performance to fight fundamentalism. In *Remembering Mad Meg*, images seem to jump out of their frames in protest.

Yet Malani's paintings are not gloomy: women finally get to tell their side of the story. Radha, the consort of the flirtatious blue god Krishna, Sita from the Hindu epic *The Ramayana*, Medea the ancient Greek sorceress, and Lewis Carroll's child-woman Alice are key protagonists. Sometimes in Malani's renditions symbols of intrepid womanhood are indistinguishable from each other. The pollen-yellow painting *Cassandra* (2009) contains a tiny woman standing on a pedestal. Luminous blue light emanates from her hands while two children prance next to her. Looking closely, we see that the 'pedestal' is actually a weaving machine. Is the figure Cassandra, the Trojan prophetess of doom, or a female bemoaning the demise of Bombay's now defunct textile mills, or is it the resilient Sita, posing with her twin sons Luv and Kush? In Malani's most seductive work, identities are amorphous and thresholds porous. In the gilt-edged artist's book *Listening To The Shades* (2008) a sad-eyed man is connected by a line (a chain or an umbilical cord?) to a pulpy mass of brains. All three forms are a runny reddish-brown, seeming to flow into each other. Perhaps their resemblance to blood underscores what links us all: like that life-giving fluid, the watery paint seeps through boundaries, blurring the frontiers between the self and its other. - Zehra Jumabhoy



1. *Mappings II*, 2007
Acrylic, ink and enamel reverse-painting on acrylic sheet
183 x 91 cm
2. *Broken II*, 2009
Acrylic, ink and enamel reverse-painting on acrylic sheet
Ø 152 cm
3. *Listen I*, 2009
Acrylic, ink and enamel reverse-painting on acrylic sheet
Ø 122 cm
4. *Remembering Mad Meg*, 2010-11
3-channel animated video, 7 rotating reverse-painted Lexan cylinders

1.



2.



3.



4.

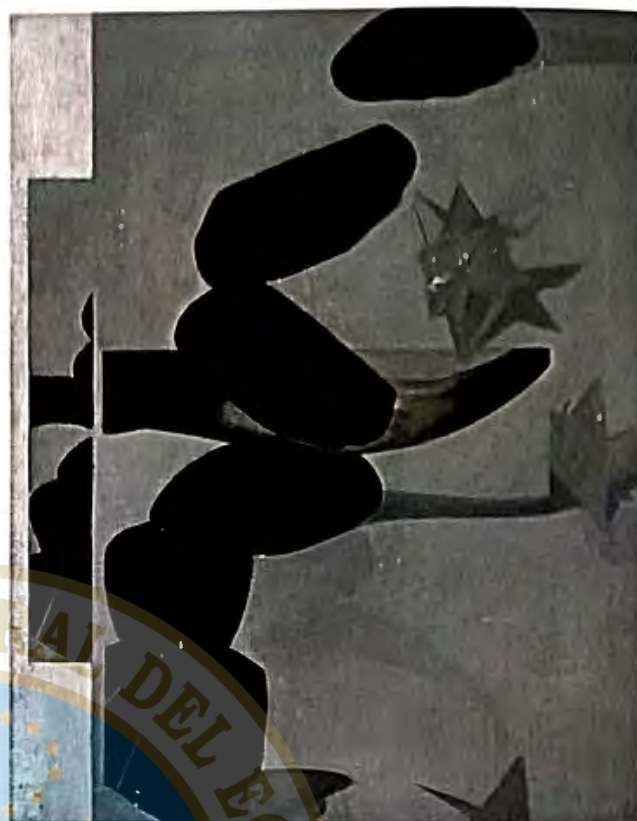


VICTOR MAN

Victor Man is at once an artist and an Impish editor. Frequently offset by photographic and sculptural elements, his painting practice involves selecting pre-existing photographic images, bleaching or darkening their colours, privileging certain details, cropping out the back story and leaving us with a freestanding painted scene that consciously courts enigma. His painting might be seen as a quietly alchemical process operating on a limitless index of slight scenarios. Aspen (2009), for example, is little more than a pair of hands, an exploding puff of smoke between them – presumably a handful of white powder thrown in the air, though one might think of a magic act – and, in the corner, a patch of harlequin patterning. Interpretation here becomes a negotiation of discontinuities: the ambivalence of the act, the weight given to it by painting, the geographically specific title. But as meaning ramifies inexorably and chaotically into pure speculation, Man's art performs a kind of resistance to the narrative impulse, to the idea of ascertainable knowledge itself.

He exacerbates this process by placing disparate images in conjunction and skewing the grouping further through elliptically precise titles: *A trace that makes in advance the present by its 'absence'* (2006), say, for a painting of a man clambering over a wall and a grainy photograph of a picture of the Virgin Mary. An appellation like this suggests that Man is well aware of the games his art plays with reception – and wants us to know it. No wonder, then, that his imagery itself frequently gestures towards the performative. The painting *Untitled* (2006) is a tenebrous freezing of a scene from a stage performance, at once menacing and ridiculous, in which one figure dressed as an animal is held at gunpoint by others; *Grand Practice* (2009) depicts a figure dressed in a mournful horse's head bent over in the middle of some ambiguous action. Paint, body language and the resolute gloominess of this scene conspire to blur the lines between human and animal, theatrics and authenticity. We can sense wires being tugged here, yet still we're pulled in.

In *Composition with Pagan Statue* (2010) Man juxtaposes a black painting concealing geometric/architectural aspects, a print of what looks like a distressed spacecraft (accessorized with a feather and a length of wire) and a found obsidian sculpture nestled in a cat-food can. Privileging an ominous composite tone over rationality, this miscellany avows the magnetic effect of loaded material in the same way that Man's sexualized paintings do, such as the murky transaction between a man and a half-naked woman in the 2006 painting *Leading by example*, a prurient scenario that puts the woman's covered crotch at its centre. (As critic and curator Tom Morton wrote in the November 2008 issue of *Frieze*, 'the thing revealed is a thing concealed'.) If such an image – like all of Man's works – is a snippet from a larger narrative, we can't know what preceded or what follows it. But because we're human – and because of those darkly fulsome poetics that the painter sets in train – we tell ourselves stories in front of it, half-aware that this is all they are. – Martin Herbert



1. *Pagan Space*, 2010
Oil on linen mounted on wood
42 x 33 cm

4. *St Nicholas (virgács)*, 2010
Oil on canvas
50 x 40 cm

2. *Grand Practice*, 2009
Oil on linen
171.5 x 130 cm

5. *Aspen*, 2009
Oil on linen mounted on wood
29 x 21.5 cm

3. *Composition with Pagan Statue*, 2010
Oil on linen mounted on wood
27 x 39 cm
Statue, can, pedestal, print,
wire, feather
Dimensions variable

2.







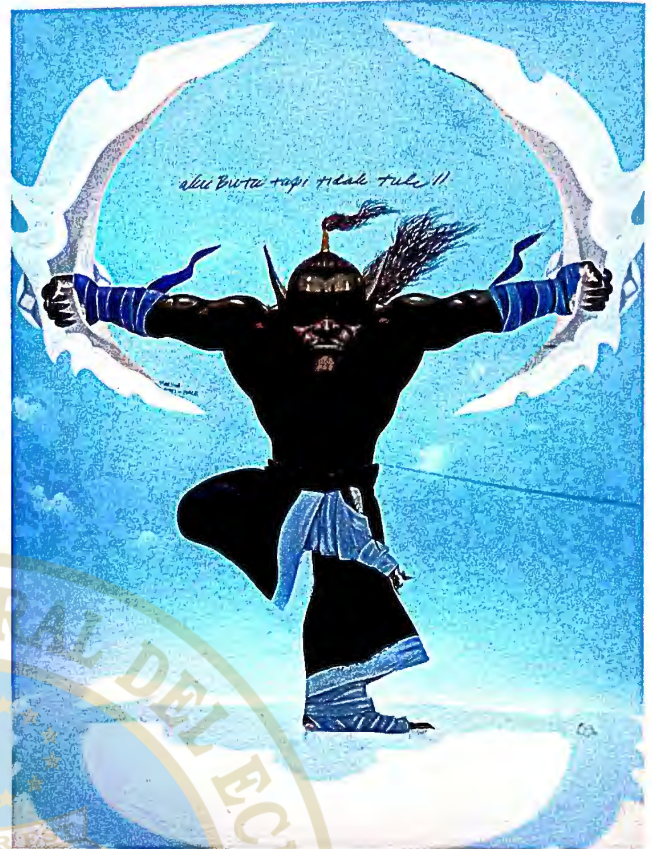
I NYOMAN MASRIADI

I Nyoman Masriadi was born and brought up in Bali but went to art school in Yogyakarta, Java, the main art centre of Indonesia, where he has lived ever since. He became famous for striking paintings of boxers, body builders and grossly corpulent businessmen. These were made in the aftermath of the fall of President Suharto and his military regime but referred to the changing political situation only indirectly or allegorically. The style of painting was unusual: he used Leger-like cubistic segments to modulate both the figures and the surface of the paintings. Recent work has been more realistic, though clearly influenced by Manga and the graphics of computer games.

Masriadi is on the one hand a commentator on Indonesian society – in particular on power and masculinity – but on the other a man in love with painting. His works seem simple but are in fact complicated. In most of his recent work there is still an emphasis on sportsmen, body builders, superheroes, politicians, criminal bosses – people of power. But there is a desire to make those figures seem simultaneously beautiful and repulsive, heroic and absurd. Very often their power is expressed through the hyper-masculinity of their bodies. His figures can easily slip from the heroic to the grotesque, however, both in their excessive musculature and their obsessive self display, and they can often appear more pathetic than menacing. The grotesque here serves both as a way of ridiculing the world (especially the machismo of Indonesian society) and of creating an animated decorative painting surface.

Masriadi is himself a competitor – both in computer games, to which he has been periodically addicted, and as a painter: he is obsessed with painting things well. Concentrating on only one painting at a time, he works slowly; his commitment to painting means a concern with details and small areas. But the resulting perfectly smooth surface of his recent work is invariably disturbed by small graffiti that he adds at the very end of the painting process and which undercut the portentousness both of his figures and his display of painterly verisimilitude. For example, a painting of a shark over which he laboured for months, and which was meant as a painter's riposte to Damien Hirst's real shark displayed in a tank of formaldehyde, is augmented at the last moment with drawings, made with a magic marker, of a tiny figure in the shark's mouth and a minuscule anchor trailing from its fin.

A concern with his own role and the role of the painter today means that Masriadi often paints himself both as a hero in comic situations and as a subject for self examination. But although he is perhaps the most famous artist in a country that has the fourth largest population in the world, he rarely exhibits and leads a reclusive life. - Tony Godfrey

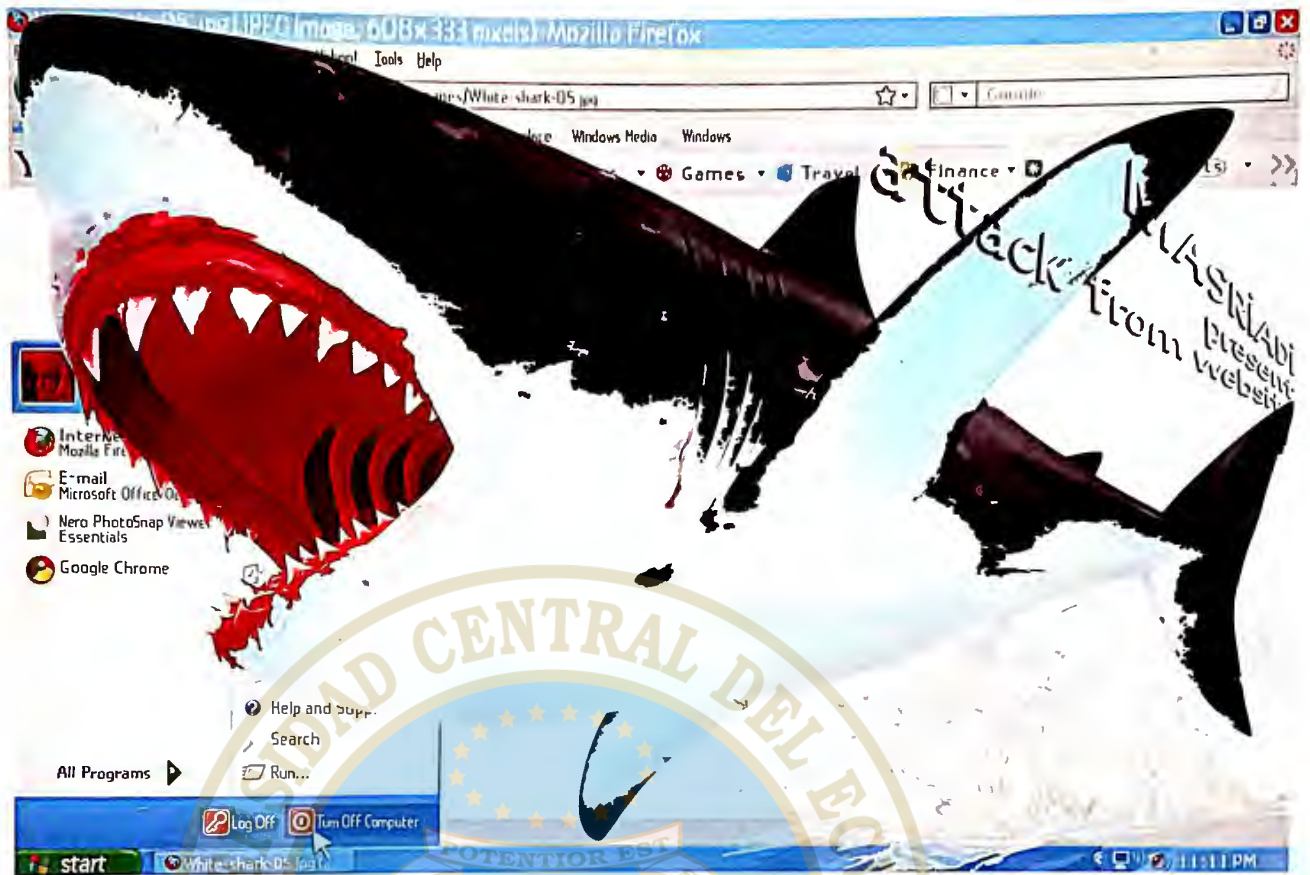


1. *Magina*, 2009
Acrylic on canvas
200 x 150 cm

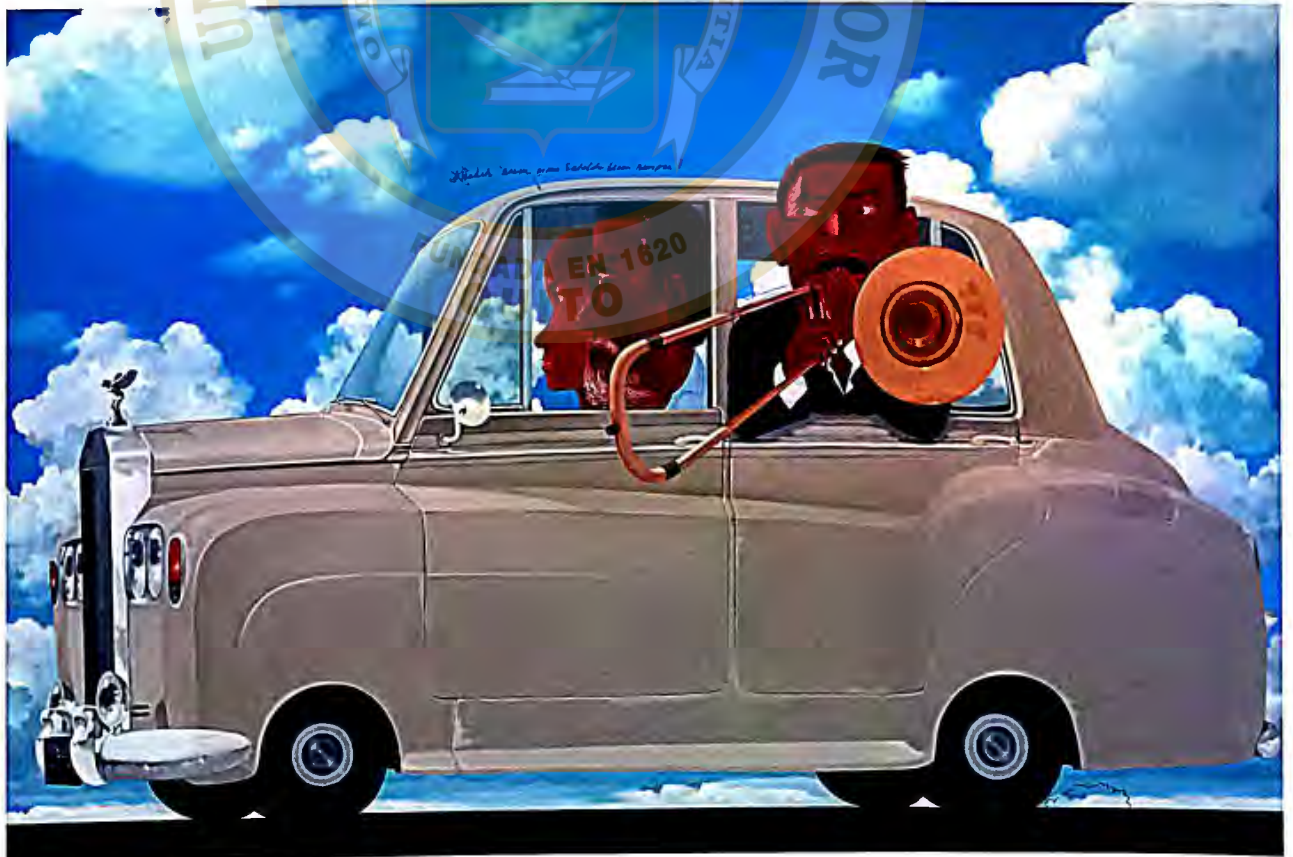
2. *Hisap (Suck)*, 2010
Acrylic on canvas
200 x 150 cm

3. *Masriadi Presents - Attack from Website*, 2009
Acrylic on canvas
200 x 300 cm

4. *Trombone*, 2010
Acrylic on canvas
200 x 300 cm



3.



4.

BIRGIT MEGERLE

Birgit Megerle's paintings could be said to form a sort of frozen meeting point where the histories of photography, cinema and theatre overlap with that of painting. Static and muted, often rendered in grisaille, they depict moments of non-event that seem heavy with emptiness. Compositional decisions combine with a reduced palette to imply a nebulous idea of the past that feels quintessentially photographic, often giving the impression of stills taken from the in-between moments of a Hitchcock film.

Colour – when present – is drawn from a nostalgic palette. Even the garish makeup and bright strips of colour adorning *Brigid Gray* and *Nadira Violet* (both 2010) feel as much related to early avant-garde theatre as to an electroclash aesthetic, and this historical ambiguity is present throughout Megerle's work. The few details offered up to analysis by an image as opaque as *Self-portrait with peaked cap* (2008) send mixed historical messages, leaving the figure in a limbo not dissimilar to the essential condition of the painted or photographic image – which, unlike its perishable subjects, travels through time changed only by its increasing alienation from its context.

A sense of the inaccessible, the frozen, the closed, is key here. Spaces within these images are often shallow and boxed off, either by flat areas of colour or architectural structures. These architectural details (often the sole subject of a painting, as in an untitled work from 2007) act as a blockage or screen – a shutting off of pictorial space – and cast both the painting's ground and surface as lids placed over a void. While Megerle's imagery often hints at an oblique narrative (she has compared the figures in her paintings to characters in a detective story) the underlying content here is a more profound emptiness or sense of detachment.

Megerle cites as influences not only modernist architecture but also disguises, costume and stage design – all essentially varieties of facade. It's therefore not surprising to find that how these objects and images *perform* is of the utmost concern to her. An interest in what she calls 'layering and transparencies [...] in transgressing the singular image' leads her to break down the autonomy of her paintings: she has exhibited them propped up on the floor like scenery flats and provided a scored piano soundtrack to accompany them, and the dresses that appear in *Nadira Violet* and *Brigid Gray* (made from the artist's own designs) have been worn by models at her openings.

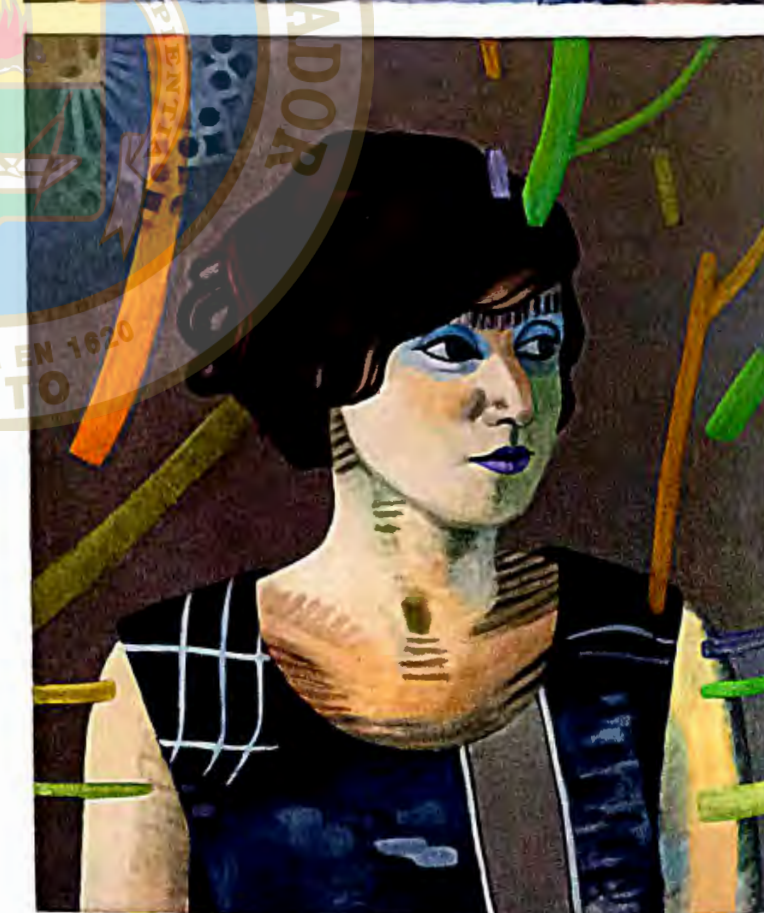
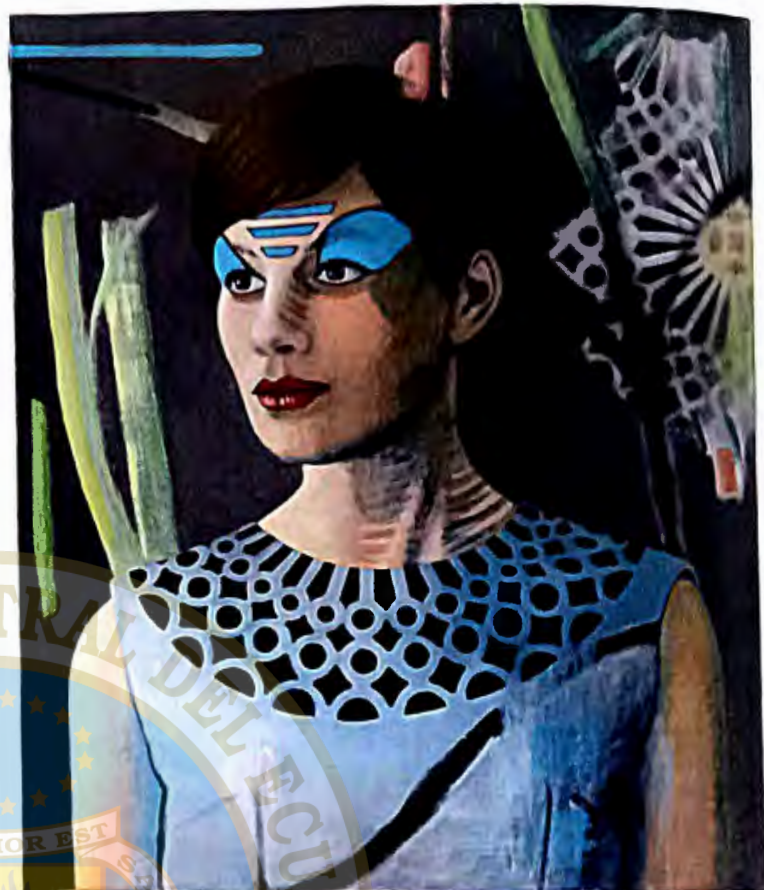
The relationship of Megerle's work to photography gains a new dimension here. Photographs not only function as elements of an archive but also mark an instant of transition from life to image, from movement to stillness. The artist typically takes numerous photographs as part of the process that leads to the production of her paintings, and, by engaging her images with the spatial and temporal world through the strategies mentioned above, she opens another transitional space where elements from her paintings can move back into the world, made subtly strange by their passage through the filters of photography and painting. - Lee Trimming

1. *Brigid Gray*, 2010
Enamel, tempera and oil on canvas
70 x 60 cm

2. *Nadira Violet*, 2010
Enamel, tempera and oil on canvas
70 x 60 cm

3. *Self-portrait with peaked cap*, 2008
Oil on canvas
182 x 64 cm

4. *Lucia*, 2008
Oil on canvas
182 x 64 cm





3.



4.

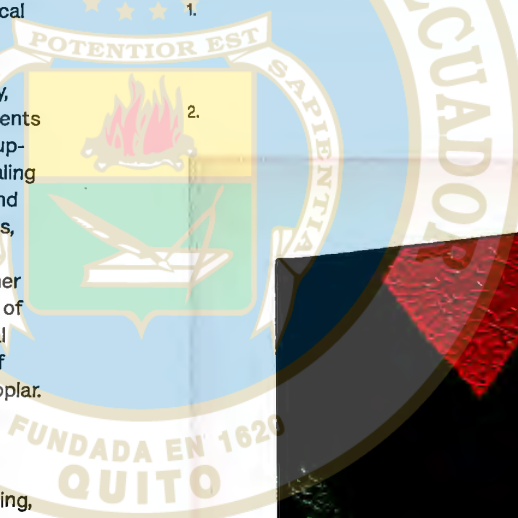
DIANNA MOLZAN

Dianna Molzan favours strange, evocative, wall-mounted 'thing-ness' over imagery. Grounded in an investigation of the material and structural ground-zeroes of painting – canvas, linen, stretcher bars, oil paint, brushes, palette knife – her singular painting-objects put sculptural questions of solidity, mass, volume, void, manual facture and textural pattern before surfaces. Her painting subtly processes abstraction through the aesthetic logic of revealing cut-outs, piping, pigeon droppings, 1980s wrapping paper and textiles, all-over flecking, Gobstopper candies, chocolate cake, Memphis Group ceramics, midriff-baring crop-tops and dentist-office wallpaper. Referential specificity and abstraction interact with each other through an understated but brazen formal wit.

Meticulously executed details generate surface tension where, for instance, one bold shape of colour ventures out around the corner of a three-dimensional form or a line stops absurdly short of touching an edge. Balancing contained regions of carefully orchestrated chaos with hard-edged graphic punctuations, Molzan reduces the visual forces at play to amplify their effect. There are no spontaneous or casual gestures, yet each object is powerfully human, tactile and full of hand-crafted charm. The abrupt truncation, for instance, of the bottom portion of one Abstract Expressionist-style painting generates an affectionate humour, parodying romantic tropes of the genre's expressive gestures by cutting them off at the knees and poking fun at the fantasy of the poor starving artist who can't afford enough canvas to cover her stretcher. Her practice speaks as much of the countless private hours of sustained mental exertion – looking, thinking, unravelling, ravelling, *not* painting – in the studio as it does of specific physical interventions on canvas.

Adhering to conventional rectangular dimensions, restricted palettes and a concentrated reduction of compositional activity, Molzan's practice registers an evolving series of formal experiments inventing various dimensional treatments of painting's fabric support. She regularly cuts into or builds on the picture plane, revealing and constructing literal depths in order to form each work around a strange and potent interiority. Strategically sited cavities, gaps, protrusions and concealed hollows give her work peculiar body. One surface appears bandaged together out of strips, while other panels are covered by an even layer of tangled, hair-like strands of thread. The stretcher bar's exposed skeleton becomes a crucial recurring feature, its natural wood frame contributing shades of warmth, shifting from the blush of Douglas-fir to the pallor of poplar.

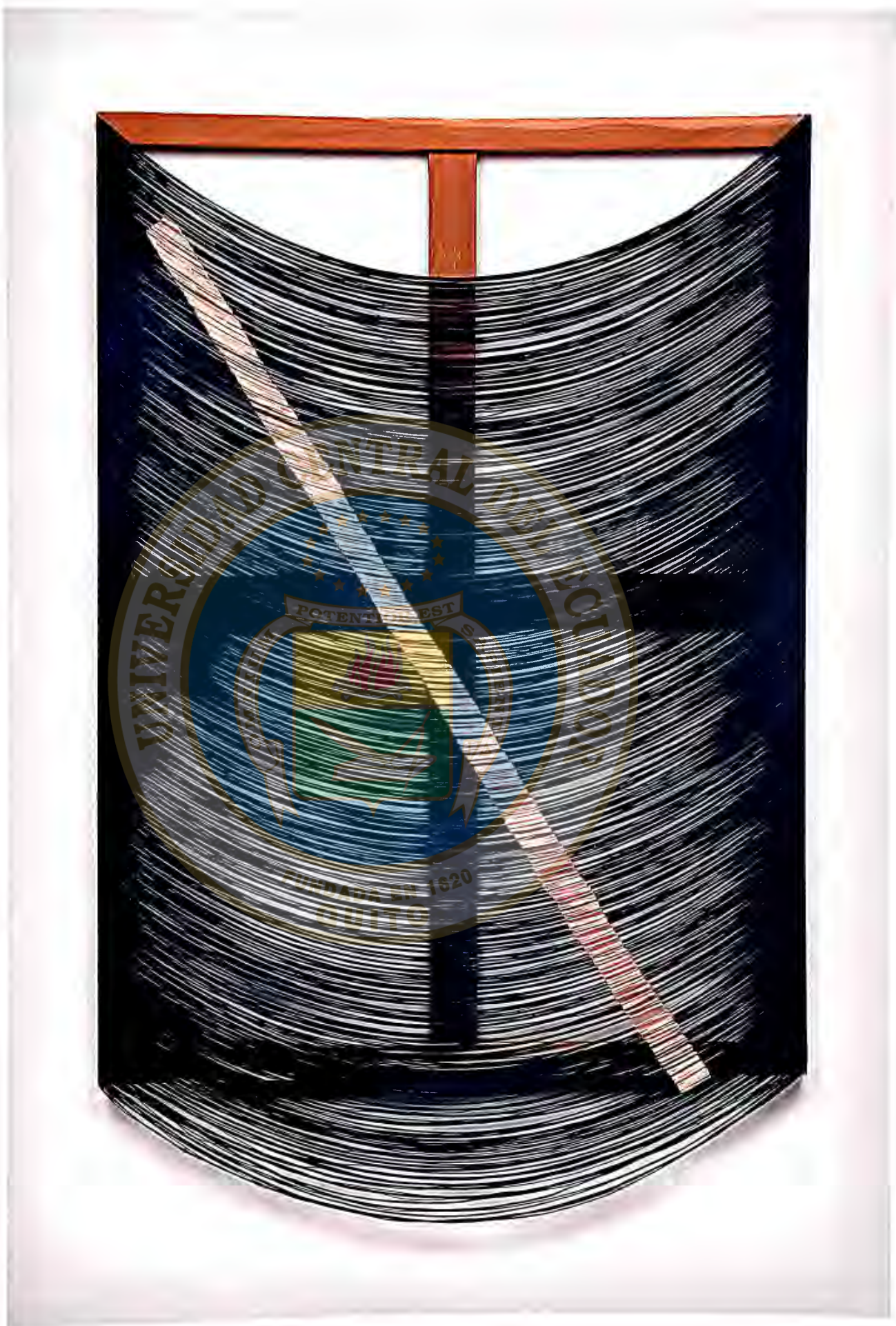
Canvas is taken apart and reassembled into a porous, open-weave screen while simultaneously passing as the lattice of a chaise-longue, an empty cloth cage or fishing net. Working with canvas as fashion and tailored drapery for the body – or as netting, mesh, strap and even sail pulled and laced up taut like a drum over the frame – becomes a way to multiply evocative references as well as to materialize notions of tension and slackness. In several of her meticulously dressed and undressed sculpture-canvases, Molzan has transformed the fabric ground, removing the vertical warp threads and leaving the horizontal weft sagging loosely from end to end like a splayed hammock or evening gown whose elegance is tinged with punk. Her riveting objects have a quivering, immanent relationship to reference: seeming at moments to be the thing itself rather than its depiction, all the while remaining strikingly unclassifiable. - Sarah Lehrer-Graiwer



1. *Untitled*, 2009
Oil on canvas on fir
61x51 cm

2. *Untitled*, 2010
Oil on canvas
61x51 cm

3. *Untitled*, 2010
Oil on canvas on fir
139.5x91.5 cm



KATY MORAN

Katy Moran's modestly sized paintings embrace both the ambitions of mid-twentieth-century gestural abstraction and the sensual abandon of a Boucher or a Fragonard. She doesn't try to resist painting's loaded history; she doesn't strive to invent new methods at all costs or adopt the postmodern mishmash aesthetic of a cynic. Instead she revels, unabashed, in pure painterly pleasure, giving in to the flow of her acrylic swathes and glossy impastos.

Like passing clouds, fleeting images often appear to surface in Moran's pictures – an impression reinforced by her traditional organization of the picture plane. Most of her canvases are unquestionably abstract, but a subject is usually put to the fore, existing in relation to and in contrast with a less prominent background. She defies us to decrypt the shapes she invents: standing out of a fawn backdrop, the figure in *Whistan* (2008) could be a dragon or a totem adorned with lurid fabric garments. Her works function as spaces for projections, 'a kind of Rorschach blot', as art critic Charles Darwent has written, 'our reading of it shaped by our experience'.

Moran's painting may be firmly grounded in art history, but her source material is resolutely contemporary. She works from images found on the internet and in magazines, or casually shot on her mobile phone. To avoid immediate recognition, she then turns these pictures upside down and lets other images emerge. 'The point when I see something is when they are done,' she says.

This ability to conjure representation is enhanced by the precise titles that she gives to her works. The riot of cream and ivory smudges cavorting on a sky-blue plane takes on an altogether different feel when one reads its title, *house* (2009). The name given to the image superimposes a narrative on it and encourages the viewer to make correlations between the visual and the linguistic. Moran's titles could be helping hands or red herrings, but the distinction matters little. The words and snippets of sentences added to her acrylic sweeps further spur the imagination and thus the experience offered by the pictures themselves.

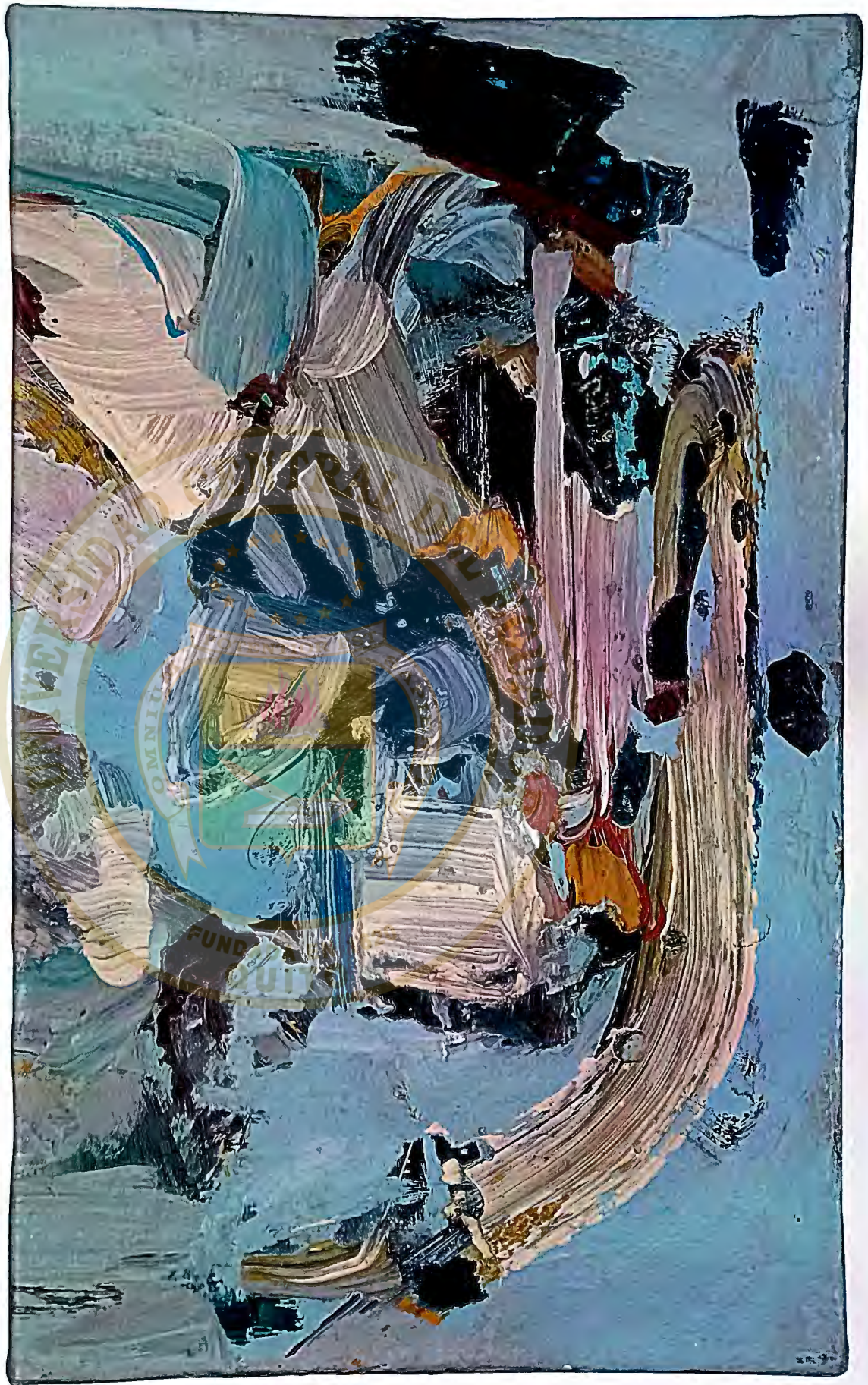
Moran regularly inlays cut-outs and torn bits of paper into her pieces. The surface of *Clown Face* (2009) bears snatches of retro greeting cards and children's illustrations. The very specific iconography chosen here reinforces the sense of nostalgia permeating most of her production. Besides the abundant artistic references, this longing for the past is clearly visible in the way she chooses to hang and frame her pictures. Two brown chains support the second part of the diptych *Jaguar Nights* (2008), a brown sculpted frame – as you might expect in an old Portuguese *pensão* – encases one of the three canvases in *Short legs... I'm coming* (2008). Moran's painting seems to belong to another era – it is to be read, guessed at and fantasized in turn. - Coline Milliard



1.

1. *Whistan*, 2008
Acrylic on canvas
60 x 30 cm

2. *house*, 2009
Acrylic on canvas
50 x 32.5 cm



KRISTINE MORAN

Kristine Moran has a magpie's attraction to a myriad of subjects. She has eavesdropped on wealthy Wall Street brokers and party-goers, family preparation rituals of small-town Canadian weddings, the edgy bustle of New York's 42nd Street, and has also drawn on the dystopian, urban savagery in J. G. Ballard's *High Rise* and the primal engagement with nature in Margaret Atwood's *Surfacing*. Her work is unabashedly personal. The paintings that emerge from her reconfigured experience are a concatenation of visual shapes and colours in which everything from the form of the body to the architecture of interior space is susceptible to being dismantled and rearranged, often in radical ways.

Undress (2009) is a tumult of marks and forms in which the suggestions of specific body parts – breasts, buttocks and crevices – are caught up in an indecent whirlwind of gestural sweeps and blurs. In an interview with me in January 2011 Moran asserted that 'the figure has always been present in the work, whether in obvious or not so obvious ways. It is where the work originates.' *Undress*, then, is a narrative of mutability in which a woman moves from an interior domestic space (the left-hand side includes a curtain and the edge of a mirror) to an untamed wilderness that peeks through as you move across the surface. Suddenly all is changeable, and the grey edge of the mirror becomes a thick, undulating tube that insinuates itself everywhere in the bewildering room.

Moran cites as her admired predecessors a clutch of figurative painters from Giorgione and Titian to Degas and Francis Bacon. Her paintings evince a kind of hybridity, commingling abstraction and representation, that has also freely crossed generational lines. In *Sidestep* (2010) she reprises Francis Picabia's *I See Again in Memory My Dear Udnie* (c. 1914), a dazzling fusion of the organic and the mechanical. Her version, in a related palette and similar composition, manages to fuse the lyric with the architectural.

Moran's manner of building her paintings drifts towards Orphic Cubism – what she describes as a way of 'taking cubism to something more sensual'. Her tendency is to ameliorate insistent forms and hard edges with sensuous mark-making, a preference for volumetric illusion over two-dimensionality, and a palette that appeals to the tongue as much as to the eye.

On the surface, her paintings are seductive confections. But the more you look at them, the more they give back a sense of resolute structure and intelligent organization. As she paints, she tells herself stories about what she is painting, and the voice in her head is echoed by a voice from the canvas. 'It's like a chess game, where I'll make a move and the painting sits there and challenges me by asking what my next move will be.' – Robert Enright



1. *Sidestep*, 2010
Oil on panel
122 x 91.5 cm

3. *Undress*, 2009
Oil on canvas
107 x 137 cm

2. *Reclining Nude*, 2010
Oil on panel
122 x 91.5 cm

2.



JUSTIN MORTIMER

An emerging talent in the current wave of European figurative painting, Justin Mortimer creates cyclopean canvases that fragment recent global events into strange and alien mirror shards. His morbid subjects call to mind both fifteenth-century battle scenes and more recent photographic reportage from the Yugoslav Wars of 1991–95 (as well as the ongoing 'war on terror'). These paintings have to be seen in the flesh, not just because of their scale and physical presence but also because of the detailing and extraordinary chiaroscuro technique. In these works, mundane detritus seems corporeal and fleshy: plastic refuse bags are taut and epidermal; cables and concertinaed pipes hang like gangrenous entrails. A more obvious morbidity is evinced by figures lying (dead, it seems) among piles of garbage, stacked in piles like so many bits of firewood, or still alive (but for how long?), poised with sadomasochistic suggestiveness on an executioner's table.

When I visited Mortimer's studio in the East End of London, the visceral impact of these works gave me goose bumps. He is motivated to depict these scenes by a mixture of empathy with the victims of war, a fearful imagination and a sense of the familiar and uncanny drama of news reports. This is most evident in the images of hillside villages that he has repeatedly painted during the last few years, which refer to the picturesque stone-built abodes ravaged during the Yugoslav Wars. Newsworthy tales of barbarism seem improbable in such a setting.

Mortimer works directly from a wide range of media imagery, including snapshots, photojournalism and low-resolution images gleaned from the internet, which he then reworks into collages that form the source material for his paintings. He calculates that he spends up to fifty per cent of his working day editing, shuffling and recombining images into these photographic collages. This is, of course, merely the beginning: his larger canvases can take months to resolve. His paintings are complex compositions often worked out through a process of accretion and oblation, of painstaking rendering of details that are subsequently abandoned, masked and reworked until the final painting reaches an intense equipoise. At other times, his subjects already suggest this tense balance: the translucent form of *Host* (2010), for example, is both monumental and makeshift. What it depicts is not immediately obvious (a decontamination unit used to wash away biological poisons), but its membrane suggests something both womblike and suffocating. *Host* relates to other works, such as *Cleaners* (2009), in which plastic-suited figures roam post-apocalyptic landscapes, measuring and detecting presumably lethal ambient viruses, bacteria or radiation – the most terrifying, perhaps, of modern military-industrial innovations.

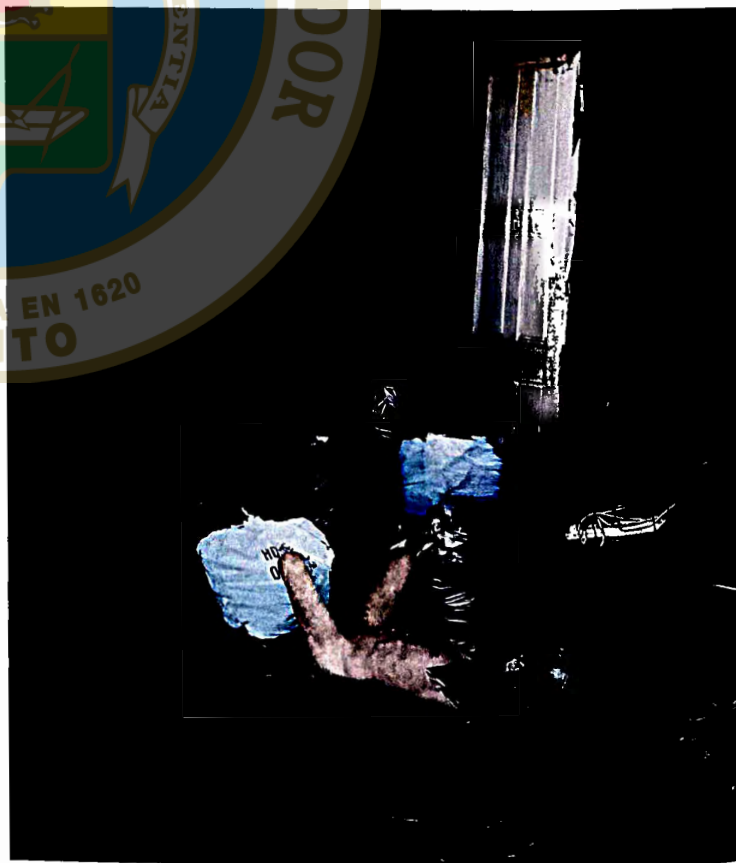
While it might seem glib to draw a parallel between the iconography of these works and the artist's own life, several similarities do appear. Mortimer, who has endured a lifetime of surgery to correct a congenital leg problem, is particularly drawn to medical photography produced for pedagogic enlightenment. Indeed, *Section* (2010) features a figure based on a girl suffering from polio taken from a medical textbook. In a number of paintings we look down upon landscapes from above in much the same manner as Mortimer's naval pilot father would have regularly viewed the world. Out of these febrile experiences and ghost-memories, Mortimer has carved out a practice that is candid and ambitious. - Colin Perry



1. *Häftling*, 2010
Oil on canvas
184 x 228 cm

2. *Foyer*, 2010
Oil on canvas
218 x 188 cm

3. *Section*, 2010
Oil on canvas
225 x 185 cm







4.

4. *Host*, 2010
Oil on canvas
184 x 224 cm

5. *Theme Park*, 2009
Oil on panel
80 x 60 cm



FARHAD MOSHIRI

Farhad Moshiri's work is often very big, very beautiful and very iconic. From a distance it can look like a set-piece for a sumptuous living room. Sometimes it takes the form of actual furniture: a chandelier, a boom box, a puffy couch. And yet, upon closer inspection, all is not as it seems. The furniture, for example, is covered in a fine layer of gold spray paint. An image drawn from a children's book is made up of thousands of tiny coloured sequins. A classical painting of a vase is inscribed not with Persian mysticism as one would expect, but with the equivalent of a knock-knock joke. Another work is made up of individual knives stabbed into a canvas one by one; incongruously, it spells the words 'Home Sweet Home'.

Moshiri's distinctive 'cake paintings' are made by squeezing paint through icing bags onto a canvas, as if decorating an elaborate dessert. The result is a surface marked by a luscious swirling of colours and textures. *Choc Line* (2007) is made up of dozens of tiny pastries that make up a human profile, much like the outline traced around a corpse by police. Other works mix paint and glitter, such as *Secret Garden* (2009), which features a dreamlike image of an oversized white bear carrying a slumbering boy through an idyllic forest. And yet another, "Can't Stand Too Much Beauty" *The Chairman Said* (2010), features two cardboard-like men in white suits carrying a third man, in black, through that same lush, impressionistic forest. It is incongruous and improbable, as if representing a trace of a dream.

These and other works play with notions of artifice. Moshiri uses fake diamonds, fake gold, and even fake paint. The works glitter and shine; they seem to indulge in luxury as their primary mode of being. And yet their referents hail from low-brow malls, highway advertisements and inflated Hollywood-inflected ideas about beauty, as well as from Iranian soap operas, advertising culture and cinema. In this way, Moshiri pushes back on the prevailing notion of art as a luxury good and, equally, on art as a site of fantasy. More than ever, all that glitters is not gold.

Though Moshiri's universe of references spans his native Iran to America and back, his work does not convey a simple hackneyed message about East and West. Rather, it is born of what happens when an Iranian studies at CalArts, when the city of Dubai becomes the new El Dorado, and when language is lost mid-translation. The Iranian word for *know*, we learn in one classic Moshiri work, is 'barf'.

In the end, culture – in all its confusing complexity, its flux and its garish contemporary manifestations – is Moshiri's primary subject. Knowing, rarely precious, and often marked by an irreverent irony, his works provide a rare X-ray of these strange times. - Negar Azimi



1. *Love Letter*, 2008
Oil and crystals on canvas on board
189 x 148 cm

2. "Can't Stand Too Much Beauty"
The Chairman Said, 2010
Embroidery, acrylic and beads on
canvas on board
200 x 200 cm

3. *Secret Garden*, 2009
Oil, acrylic and Swarovski crystals
on canvas on board
200 x 210 cm

2.



SURENDRAN NAIR

As a resident of Baroda, India, who was born in Kerala in 1956, Surendran Nair's heritage is as hybrid as the creatures that populate his figurative paintings. Baroda is known for its highly politicized artists – many of whom witnessed the Hindu-Muslim riots of 2002 – as well as for being the cradle of the narrative figurative style of painting in the 1980s: think of Bhupen Khakhar's fluorescent canvases of highly sexed Gujarati men. Kerala's history, on the other hand, combines religious Kathakali dance dramas with a penchant for Marxism. Tellingly, in Nair's paintings political concerns are married to aesthetic ones, and religion is the dubious bedfellow of both.

If Hindu fundamentalism, on the rise since the 1990s, equates Indian identity with Hindu identity and insists on essentialist readings of mythology (arguing that Ayodhya is the birthplace of the muscular Lord Rama, for instance), Nair's painting makes short work of such literal renditions of the past. For the artist, mythical heroes are (to use one of his titles) *neti, neti* – neither this nor that. His hyper-real style conjures deliberately unlikely worlds, exhibiting a magpie-like tendency to raid Greek drama, Hindu mythology, Mughal miniatures (golden friezes and gazelles), Roman myths and South Indian theatre for inspiration. In his 'corollary mythologies' (as Nair dubs them), we make the acquaintance of a drooping swan-man, a lady with the legs of a stork and the tail of a horse, a lungi-draped man trying on a mask of feathers, and an actor impersonating Icarus, his waxy wings poised for flight off the top of the Ashoka pillar. The latter figure made his controversial debut in the form of a painting that was removed by the Hindu-majority BJP government from an exhibition at Delhi's National Gallery of Modern Art in 2000 for 'defiling' India's national emblem.

Some critics argue that Nair's creatures forge links between competing cultural contexts, celebrating the underlying presence of a Cosmic Man. Yet something does not ring true about this utopian interpretation. For Nair's hybrid protagonists invariably stage their identities. In *Neti Neti – Doctrine of the Forest* (Cuckoonebulopolis) (2009), for example, a dark-skinned man in flowing lungi wears a mask like that of Kathakali actors, who don their regalia to play the gods; the blue hand that offers him a tiny plant might look like a supernatural intruder, but upon closer examination one sees that it is attached to the actors' throat: it is a prop. Nair appears to be lampooning the very idea of a Cosmic Man who embodies celestial truths. But, then again, perhaps despite themselves, Nair's paintings do hold out fleeting promises of utopia. In *Lovers* (ShriParvatheeveekshanapriyan and Kaushiki Puramjanam) at playful leisure – *The Doctrine of the Forest* (Cuckoonebulopolis) (2009), the purple-skinned Hindu goddess Kali jumps on her husband Shiva, her red tongue curling menacingly. Meanwhile, a kitten nuzzles his neatly bandaged leg (perhaps the lord of destruction has suffered a sports injury), and a deer looks curiously on. Bedlam is contained – however momentarily – as contrasting intellectual streams flow together on the picture plane. – Zehra Jumabhoy



1. *Lovers* (ShriParvatheeveekshanapriyan and Kaushiki Puramjanam) at playful leisure – *The Doctrine of the Forest* (Cuckoonebulopolis), 2009
Oil on canvas
180 x 180 cm
2. *Yamanl Bilawal – Elyslum* (Cuckoonebulopolis), 2010
Oil on canvas
180 x 180 cm
3. *Neti Neti – The Doctrine of the Forest* (Cuckoonebulopolis), 2009
Oil on canvas
180 x 120 cm

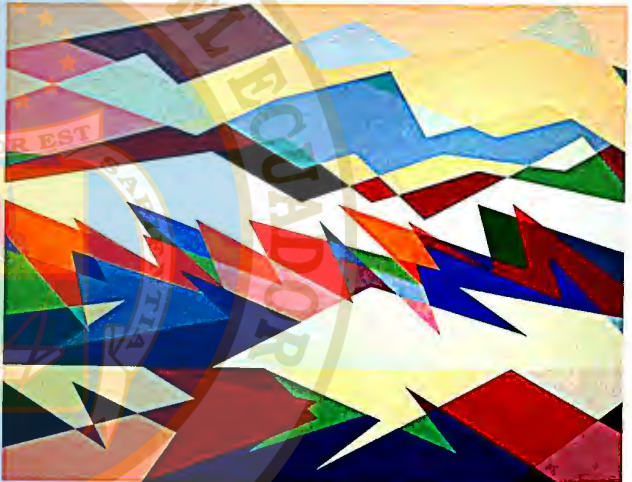


ODILI DONALD ODITA

Colour's radical potential to dislodge cultural moorings is the subject and modus operandi of Odili Donald Odita's abstract paintings. Raised in the American Midwest by parents who had fled Nigeria in the build-up to the Biafran war, Odita has refined an abstract visual language that imbricates these two seemingly adversarial backgrounds. In discrete works on canvas and installation-like murals, he deploys hand-mixed hues that explicitly evoke skin colours (beige, ochre, dun) or the blues and purples of an imagined sea voyage undertaken by African slaves en route to the New World. Canny conceptual switchbacks trouble these works and lift them far beyond the decorative: if their palette appears celebratory, it should be recalled that their visual pleasure is also routed in a post-colonial reading of history and contemporary media culture. Far from being devoid of political content, these works seek to locate colour within a framework in which beauty has a history that can be engaged with both critically and viscerally.

Odita's path to painting and abstraction in particular has been ambulatory. In the early 1990s he moved to New York and began a critical engagement with contemporary culture through readings encouraged by the newly established *Nka: Journal of Contemporary African Art*, founded in 1994 by curator Okwui Enwezor. Initially working across media and often using photocollage to critique magazine advertising, it wasn't until the end of that decade that Odita began producing the colour-based works for which he is now known. Indeed, his abstract murals still invoke such a reading: the artist has noted that his images can look 'like the scrambled reception from a television set', a relationship that might appear abstract but nevertheless gives 'the sense of a familiarity located deep within one's own culture'. These works are equalizers that connect the palette of African textiles, the language of Modernist abstraction, and the visual textures of postmodern/postcolonial life lived in proximity with digital imaging on computers and mobile phones.

Odita has exhibited widely at such venues as the Venice Biennale (2007), Studio Museum in Harlem (2007) and the Yerba Buena Center for the Arts, San Francisco (2009). In the latter he presented the wall mural *Post-Perfect* (2009), whose dazzle-like effect seemed designed to confuse the eye and make one's passage through the space a visceral experience. A recent work on canvas, *Brave Men Run* (2010), is a typical exposition of his talent for sharp-toothed energy: a central band sparks horizontally like a modified sine wave in brilliant hues of orange, blue, green and pink. This visual intelligence has a personal history – Odita's father was also a painter who worked in a Cubist-style, and it is evident that Odita junior has spent a lifetime thinking about abstraction. Odita urges us to read colour as a loaded form that cannot escape the culture in which it is embedded. - Colin Perry



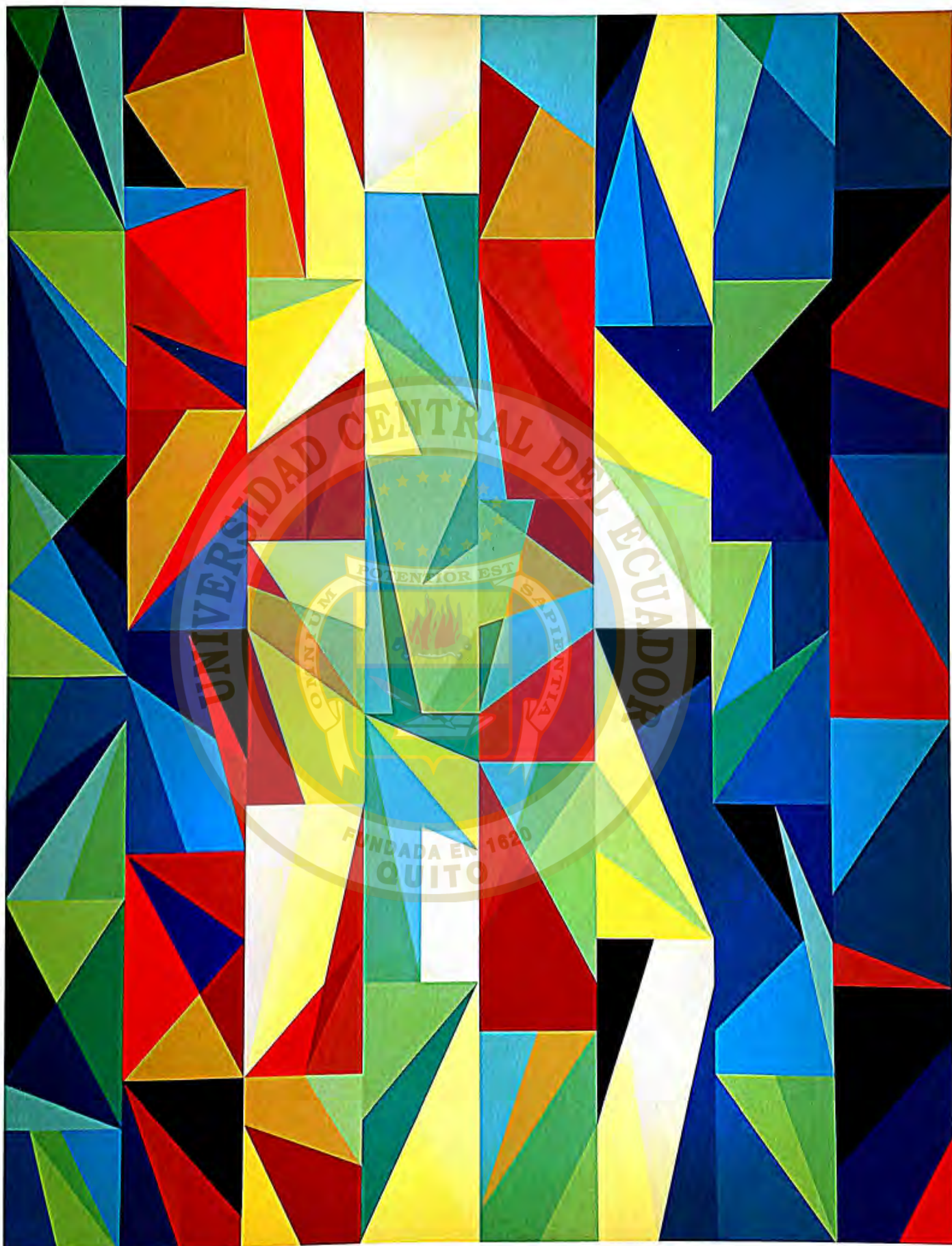
1. *Serrated*, 2008
Acrylic on canvas
127.5 x 152.5 cm

4. *Here and There*, 2008
Acrylic on canvas
228.5 x 178 cm

2. *Brave Men Run*, 2010
Acrylic on canvas
213.5 x 277 cm

5. *Post-Perfect*, 2009
Acrylic on wall
Dimensions variable
Exhibition view at Yerba Buena
Center for the Arts, San Francisco

3. *Crash*, 2008
Acrylic on canvas
213.5 x 277 cm





5.



Performer, collage-maker, occasional curator, fanzine editor, costume designer, barmaid: any of these labels might be used to describe Polish-born artist Paulina Ołowska, whose wide-ranging practice is as varied as it is frequently collaborative. Yet painter remains the most tenacious and central of her many personae, which, no matter how disparate, build on her interest in vanguard modernity, neglected (often feminist) histories and the utopian visions of bygone eras. This backward gaze is both programmatic and aesthetic, signalling a restlessness with existing teleologies that lies at the heart of her response to the here and now.

To find her subjects, Ołowska mines images gleaned from popular magazines (whether fashion or punk music, propaganda or craft) and the art of sometimes forgotten female artists (Pauline Boty, Alina Szapocznikow, Vanessa Bell and Djuna Barnes are just a few that come to mind). It is perhaps not surprising, then, that reproduction, both in the sense of cheap printed matter and the revisiting of an original, is fundamental to her work. In some cases, fanzines and other such sources become fodder for her costumes or collage pieces; in others, like her homage to Polish painter of folk imagery Zofia Stryjenska (1891–1974), the act of copying becomes a strategic means of defiance of a history that has too quickly forgotten the figure. Ołowska's curated exhibition of some of the late artist's colourful compositions alongside a monumental series of her own grey-scale replicas (Zofia Stryjenska, 2008) not only refused the cult of originality concerning her own practice but also pointed to the way in which (art) histories can be rewritten in the present.

The deliberate black and white swathes of Ołowska's renditions remain but one example of how her painterly style – in turns deft and awkward, vaporous and concrete – could be called rhetorical: a mode of painting in which the chosen technique is 'about' the subject matter itself. The contents of a recent solo exhibition, *Applied Fantastic* (2010), is a perfect case in point: large-scale paintings walked a tightrope between the precision of photographic realism and the gaucheness of amateurism, pointing both to the Polish period postcards and magazines that were her sources and to the homemade quality of the knitted sweaters depicted in them. Ołowska enlarged her source images and rendered them in paint, underscoring the act of translation: in an image from a magazine clipping, the chin of a model with a spotlight reflected on it became a whitened blob in paint that looked decidedly odd and misplaced, even if a dutiful reproduction of the original. Beneath the surface of the imagery were myriad allusions: to women's work, to a creative practice that escaped industrial codes, to Eastern Europe's fascination with Western consumerism, and to an effort (during late-communist-era Poland) to create the semblance of fashionable novelty from localized re-creations of Western styles (the term for which in Poland gave the ensemble of works their title).

Ołowska's seemingly endless return to figures and sources that history has largely forgotten makes the mechanisms, strategies and construction of history in general as much her subject as a particular past image or story. And therein lies the radical potential of her work: to redo and, in the process, unravel the too-tidy continuum of representation and history in her own way. - Elena Filipovic



„Polowanie”



„Torcik”

1. *Hunting*, 2010
Oil on canvas
175 x 125 cm

2. *Cake*, 2010
Oil on canvas
175 x 125 cm

3. *Bee*, 2010
Oil on canvas
175 x 125 cm

4. *Zofia Stryjenska*, 2008
Gouache on canvas
230 x 400 cm

2.



„Pszczola”





CHRISTOPHER ORR

Christopher Orr's latest semi-abstract paintings are windows onto atmospheric voids cloaked in gloaming mists and pregnant storm clouds. Until recently, I thought of the artist as a kind of painterly bricoleur who meshed dour or homely 1950s figures onto the inscrutable landscapes of Caspar David Friedrich. In the late 1980s he was involved in the underground music scene of his native Glasgow and regularly created collaged posters to promote gigs in the city. His paintings from the early 2000s were faithful to the random shifts in scale of this cut-and-paste technique: figures are either Lilliputian or giants adrift in a Hieronymus Bosch landscape. Since then he has continued investigating his medium's physical and representative properties. For example, he often scrapes patches from the oil surface to reveal the linen weave underneath, creating holes of existential uncertainty between figure and ground. Like the hero in Edwin Abbott Abbotts' classic inter-dimensional story *Flatland: A Romance of Many Dimensions* (1884), his figures appear to confront the sublime limits of their two-dimensional existence.

It is this self-awareness and vertiginous wonder that propel Orr's work to the forefront of contemporary painting. His latest works push the envelope further. The radiant lines of *Fainted Eyes* (2010), for example, or the celestial abstraction of *Time We Left This World Today* (2009) are almost-pure abstractions that refer as much to the natural world as to the painterly tropes of Henry Fuseli or J. M. W. Turner. Orr's repertoire now touches not just on the heritage of abstraction but also portraiture and still life. *Green Solvent* (2008), for example, is part of a group of paintings of that most temperate of fruit, the apple; here, several hang on a branch against a musty green backdrop, their fleshiness making them look good enough to eat. *Until Only The Mountain Remains* (2010), meanwhile, is a figurative work in which two women, seen from behind and dressed in mid-1960s outfits, sit like tourists and gaze across a dizzying landscape of impossibly dramatic peaks.

It is perhaps necessary to note that these are images-of-images coalesced around a private emotional nucleus, transformed from their source material into psychological vignettes. Nothing could be further from the academic cleverness of the 1980s Pictures Generation (Richard Prince, Sherrie Levine, et al.). Rather, Orr's work takes the medium seriously but not without humour or self-analysis. The jewel-like quality of Orr's paintings has been much discussed, and it is evident that his achievements are to a large degree colour-based. When I recently visited him in his studio, he discussed the nature of colour in his work. He mentioned the honeyed print quality of the great stack of old *National Geographic* magazines that he keeps as reference material, the over-saturation of Kodachrome, the influence of Old Masters such as Vermeer and Tiepolo. He talked, too, of experiments that he is now undertaking with dual film projections that overlap and create serendipitous juxtapositions: happy moments that he plans to use as a basis for his paintings. Orr's works do not just depict light; they are emitters of that precious energy. - Colin Perry



1. *Green Solvent*, 2008
Oil on linen
70 x 60 cm
2. *Until Only the Mountain Remains*, 2010
Oil on linen
19 x 16 cm
3. *To Your Scattered Bodies Go*, 2010
Oil on linen
23 x 18.5 cm
4. *Time We Left This World Today*, 2009
Oil on linen
23 x 19 cm
5. *Fainted Eyes*, 2010
Oil on linen
23 x 19.5 cm
6. *Lighten Our Darkness*, 2010
Oil on linen
23 x 19 cm







5.



6.

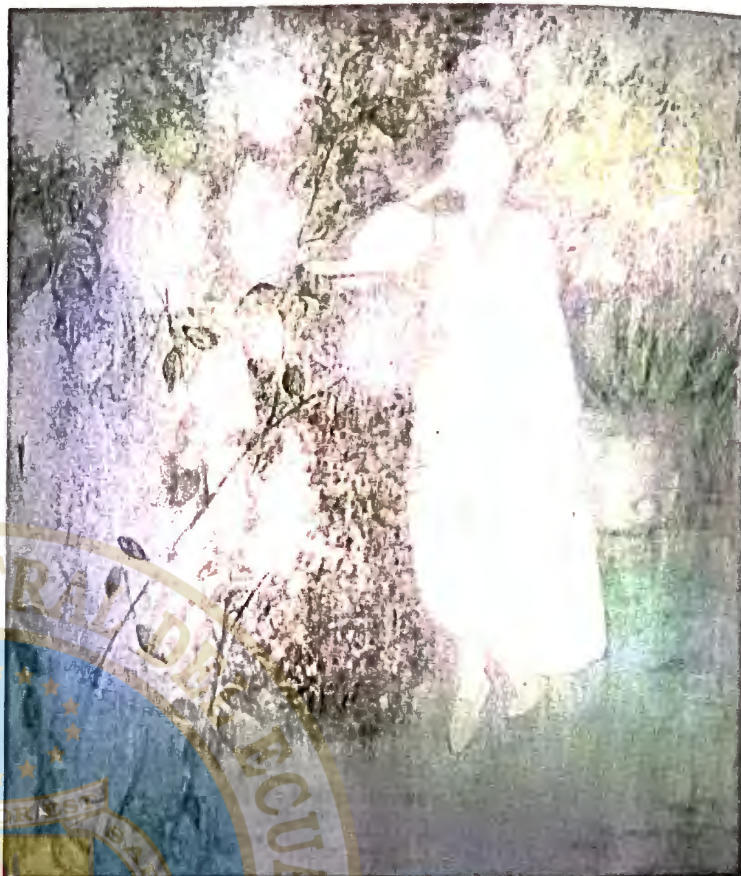
SILKE OTTO-KNAPP

The first paintings I saw by Silke Otto-Knapp, in 2003, were based both on her own photographs and found ones of Los Angeles and Las Vegas, showing palm-filled landscapes and showgirls. More recently her sources have been historical images of early twentieth-century dance performances. All of these works are painted in watercolour and gouache on canvas. This, the artist told me in 2004, 'makes the picture appear as if floating on the surface of the canvas' – the phenomenological location of the image and its literal place on the support are not made to coincide. The Los Angeles and Las Vegas paintings were 'attached to a specific location, but without telling you anything about it'. One might say that the newer paintings, whose subjects are bound up with notions of action rather than place, are attached to a specific time – that of modernism – but likewise without making a specific statement about it.

Although Otto-Knapp's method is based on the photographic archive, she eschews the look of the photograph. Or perhaps it would be better to say that she takes the vaporous, ethereal effects with which Pictorialist photography emulated Symbolist painting and puts them back into a form of painting that somehow evokes both the austerity of high modernism and the decorative insinuations of Art Nouveau without ever falling into simple pastiche. The fascination with somewhat overlooked aspects of early modernism, especially in dance, is something that Otto-Knapp shares with other artists of her generation – not only fellow painters like Kaye Donachie but also filmmakers such as Daria Martin. It can't be denied that this fascination betrays a certain nostalgia, but this nostalgia may have its uses in the present, if the foreclosed possibilities it evokes might still be worth actualizing.

This sense of continuing potential may be precisely what differentiates Otto-Knapp's take on the past of modernism from that of many of her colleagues, who seem to view it more as a distant object to be curiously examined. In the seductively diaphanous veils of her shimmering surfaces, the performances she pictures, by such choreographers as George Balanchine or Bronislava Nijinska (Vaslav Nijinsky's sister and, like him, a member of Diaghilev's Ballets Russes) always seem to be not disappearing but, on the contrary, gathering themselves into being – not withdrawing, but on the verge of return.

Otto-Knapp endows her work with every quality commonly denominated 'feminine' and therefore often disdained under the precepts of modernism. Domestic in scale, her paintings don't present themselves as rigorous, implacable or imposing but rather as soft, delicate, dreamy and subdued – they are not sublime but beautiful. And although men are not excluded from her paintings, Otto-Knapp pays particular attention to the activities of women in modernism, and not only in dance; her paintings have evoked such figures as the painter Florine Stettheimer and the writer and gardener (and Virginia Woolf's lover) Vita Sackville-West, among others. If there is a polemical intent to this emphasis on modernist women, perhaps it is to remind us that their utopian desires, out of league with their own time, remain to be realized. - Barry Schwabsky



1. *White Lilac*, 2009
Watercolour and gouache on canvas
140 x 120 cm
2. *Two Figures (leaning)*, 2006
Watercolour and gouache on canvas
100 x 120 cm
3. *Stage*, 2009
Watercolour and gouache on canvas
140 x 170 cm



ALESSANDRO PESSOLI

Alessandro Pessoli started working at the very end of the 1980s, during a time when painting was going through one of its periodic phases of revision and self-reassessment. For a young artist to pick up a brush was either a sign of great confidence or a foolhardy gamble. It was a decision that earned him the reputation of an outsider – a position he has enjoyed ever since and one that curiously befits the allegorical nature of his work.

Pessoli's canvases are immediately recognizable, which is often a desirable quality in painting, especially when the artist is prone to experimenting with different techniques and exploiting a rich visual vocabulary. His distinctive marks follow a deeply instinctive style and are revealed across a broad range of subjects, from religion and history to film, music and art itself. Cubist perspectives are impregnated with Fauvist colours; romantic landscapes are contrasted with cartoonlike characters; and oil, enamel and spray paint are forced to cohabit within a canvas, metaphorically pulling in separate directions. Yet his work is not derivative but rather the result of an intimate connection between the artist and his practice. His vision is mystical while strangely street-savvy, and even in his most spiritual moments he tends to display a very personal, contemporary interpretation of faith. Titles are evocative but often ambiguous, and if on the one hand they help cast a light on his subjects, on the other they open up a whole new set of possibilities, as *Snowdrop crying head and my smiling face in March* (2008) or the shorter but equally poignant *Gypsy Bunker* (2008) attest.

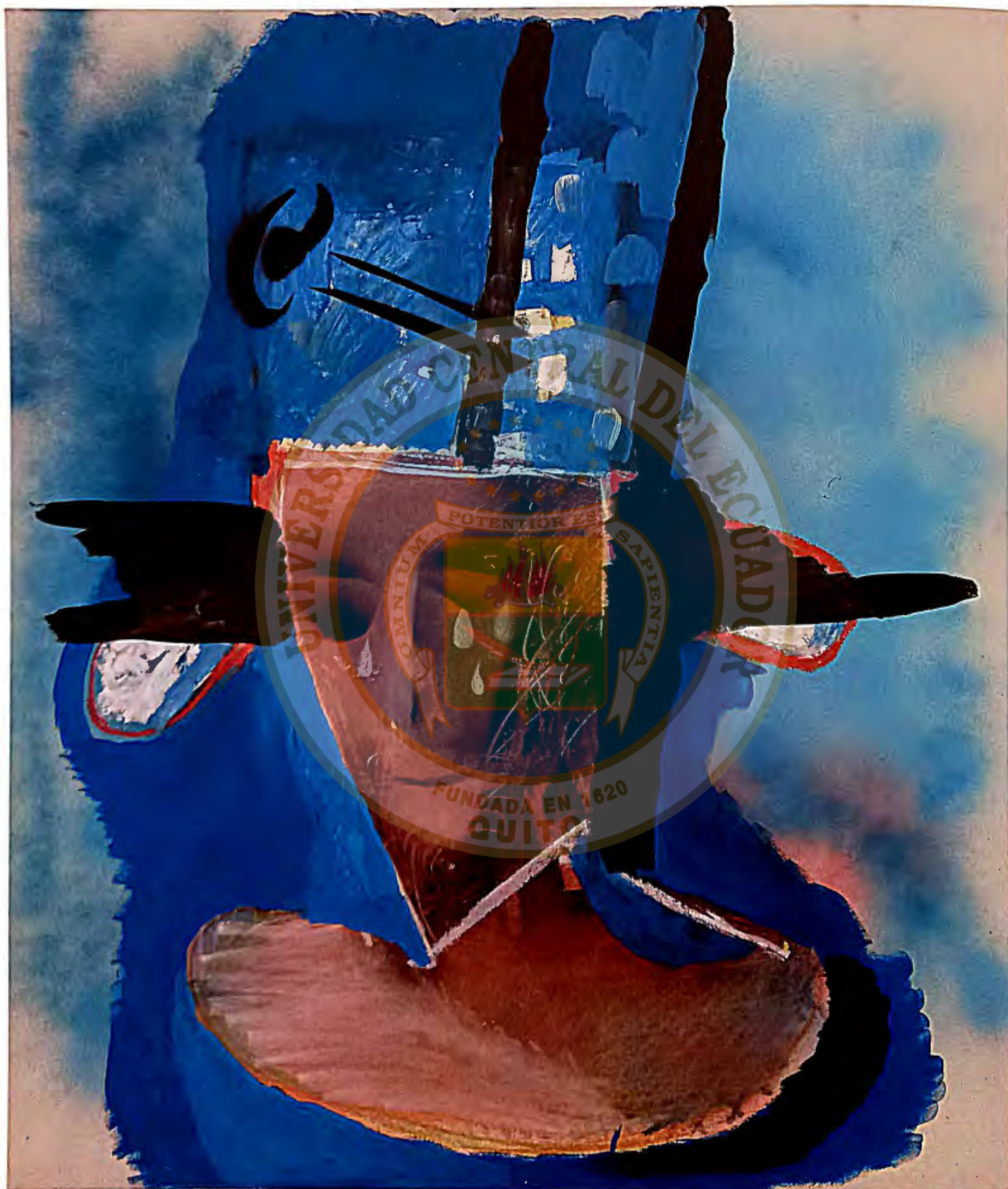
The nature of Pessoli's past two years of work has been interwoven with his decision to relocate to Los Angeles. The manifestation of this enculturation in his paintings has been gradual but increasingly tangible and suggests a renewed relationship between the artist and the two cultural realities with which he is most familiar. *Giulietta degli spiriti* (Juliet of the spirits, 2010) borrows its title from a film by Federico Fellini (who was born just a few miles from Pessoli's hometown). Shot in 1966, it was the director's first attempt in colour, and a highly controversial one. Pessoli reprises the title and merges it with another of Fellini's favourite themes – the circus – to depict a scene of remarkable melancholy in which two street artists walk away from an audience composed of spectral creatures. The ghostly figures that constitute the public and the ethereal essence of the leading couple create a transitory atmosphere that is accentuated by fluid painterly gestures and clear signs of erasure and repainting.

Cristo che brucia tra i limoni (Christ suffering among lemons, 2009), an unusual depiction of the crucifixion in a lemon garden before an orange sky, reinforces Pessoli's desire to question conventionally expressed doctrinal views. One of the best-known scenes from Christian iconography is imbued with a mellow feel and a chromatic intensity profusely indebted to the Californian landscape. All the ingredients for creating something provocative, or potentially comical, are in place, but Pessoli doesn't think in such mono-dimensional terms. The sense of suffering is retained, conveyed by a contradictory mixture of passion and detachment. Such an ambiguous portrayal of Christ asks more questions than it answers, reflecting the complexity, idiosyncrasy and unorthodoxy of Pessoli's painted universe. - Michele Robecchi



1. *Cristo che brucia tra i limoni*, 2009
Oil, pastel, enamel and spray paint
on canvas
290 x 180 cm
2. *Giulietta degli spiriti*, 2010
Oil, enamel and spray paint
on canvas
170 x 147 cm
3. *Testa con chiodo*, 2009
Oil pastel, enamel and spray paint
on paper
83 x 72 cm
4. *Annunciazione*, 2009
Oil, enamel and spray paint on
canvas
120 x 100 cm







JON PESTONI

Though not distinctly palpable, the notion of drawing is integral to Jon Pestoni's canvases, which fuse the medium's subtle fragility with the formal concerns of painterly abstraction. In fact, Pestoni admits to being more inclined towards works on paper than those on canvas. Nevertheless, while it is his spontaneous approach to drawing that invariably informs his paintings, it is the latter that pose the greater challenge and to which he remains deeply committed as an artist.

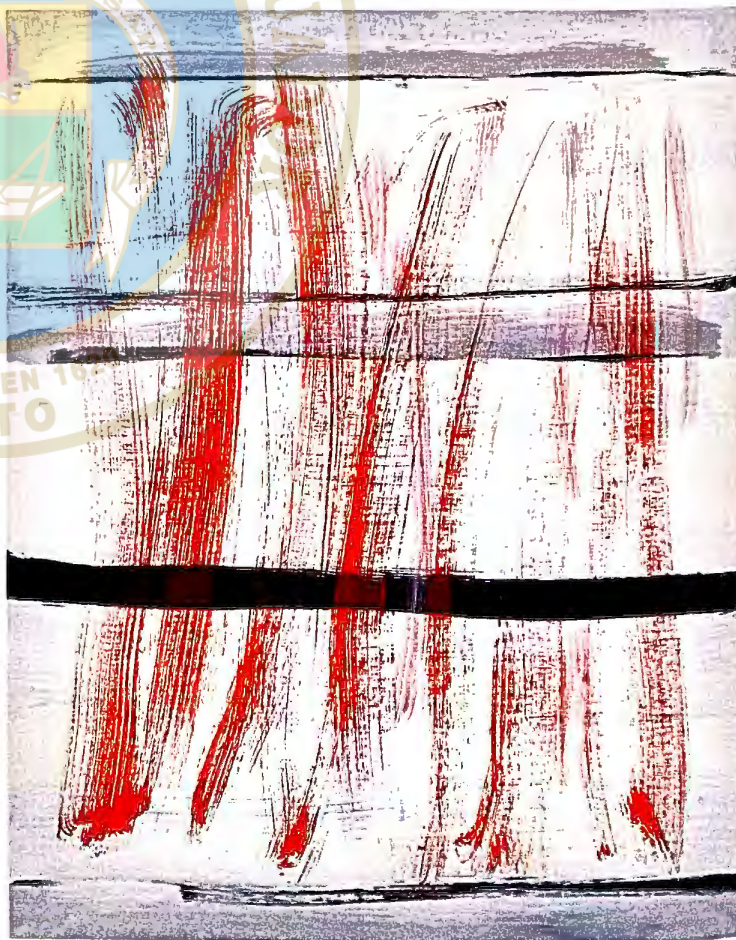
For Pestoni, drawing is a process of addition – one keeps adding until the work is either finished or destroyed. Working instinctively, he may change the course of a drawing on a whim or even discard it altogether, only to return to it at a later point and determine it finished. His paintings are created in a similar way; they are not planned or anticipated, relying as much on intuition and chance as on any formal decision-making. But, unlike his drawings, they are built up slowly – layer by layer, over many weeks – and while Pestoni doesn't rush to complete his paintings, he strives to resolve them at every opportunity.

Displaying a soft, paper-like quality, their super-matte finishes are the result of mixing cold wax medium with oil paint. However, before a single brush stroke is applied, Pestoni carefully prepares his grounds with multiple layers of gesso and moulding paste, which are sanded down until glassy smooth. Then, utilizing a rich palette of colours, thin layers of paint are applied; enigmatic shapes, patterns and loose gestural brushwork are added layer by layer until the figure-ground relationship becomes inverted. At this point, the layers on top become as strong as the layers beneath, coalescing into a unified whole. Residues of these layers can be seen in the final pieces, revealed either at the painting's edges or through semi-opaque passages that give us a sense of looking through the painting to something beneath. For example, in *Eclipse* (2009), several blocks of translucent yellow paint hover above a cluster of thick black lines, beneath which are at least five more visible layers of paint. Thick bands of colour streak across the surface of works such as *Horizontal Hold* (1) and *Wide Parallels* (both 2009), appearing to negate sections of the image. These bold marks, which effectively deny viewers access to the painting's 'interior', are an overt statement on Pestoni's process, emphasizing the work's materiality and nuance.

Although working abstractly, Pestoni considers his paintings to be pictures. His descriptive titles stress this by referring the works back to the real world. *All Ways* (2010), for instance, attempts to describe the painting's wandering brushwork, while *Red Sweep* (2009) alludes to the light red marks sweeping across the work's surface that appear to have been applied with a broom. Other titles suggest figurative readings, such as *Bird Food* or *Canary Book* (both 2009). This slippage between abstraction and ostensible representation is encouraged by Pestoni. In this way, it can be said that, rather than a creator of abstract paintings, Pestoni is an artist who paints abstractly. - David Trigg



1.



2.

1. *Eclipse*, 2009
Oil on canvas
61 x 61 cm

3. *All Ways*, 2010
Oil on canvas
152.5 x 122 cm

2. *Red Sweep*, 2009
Oil on canvas
127 x 101.5 cm



JOHANNES PHOKELA

The iconography of classical European painting is revisited with a pitiless eye in the work of Johannes Phokela. Born in Soweto and trained under Durant Sihlali (one of the founders of black South African modernism), he engages with the historical concatenations between African and European modernity: a history marked by colonization, apartheid and eventually democracy. Stylistically, the artist has developed from his early mural work at Johannesburg's Federal Union of Black Artists (FUBA) to virtuoso figurative allegories on canvas based on Baroque Flemish and Dutch masters such as Peter Paul Rubens, Jacob Jordaens and Jacob de Gheyn. Negotiating between the expectations of European and African audiences has been vital to this trajectory: while studying at the Royal College of Art in London, Phokela noticed, 'White fellow students expected me to paint lions, and the black community expected me to paint images of the struggle. That kind of pressure made me decide to do my own thing.'

In the 1990s and early 2000s, Phokela perfected his 'own thing': subversive appropriations of Baroque painting whose original intention was to bolster the reputation of patrons and the status quo. His recent works include the triptych *Tender Loving Care* (2006-07), in which the iconography of obeisance in classical painting is ramped up with racial stereotypes and contemporary references. One panel depicts a black man, dressed in exotic Moorish silks, being offered a comedy red nose by a white woman (Red Nose Day is a charity event that raises funds to alleviate poverty in Africa and the United Kingdom); a second panel shows a corpulent white monk drooling over a slab of meat proffered by a servile black figure; the final panel presents a black male dressed in porter's getup carrying aloft a slovenly white man in contemporary vest, a white child, and a Flemish-looking figure who brandishes a stick on which is pinned a dollar bill. The latter is, perhaps, a synecdoche for the seventeenth-century Dutch East India Company, which set up the first white colony in South Africa and whose profits paid for commissioned images of wealth thinly sublimated beneath classical and biblical narratives.

Treating the past as a single traversable plane, Phokela jumbles up history in order to make it present again. Writer James Gaywood has classified him as a 'syncretist' who amalgamates different ideologies onto a single surface. This is perhaps most evident in *Regarding Fontana* (2005) a triptych in which Lucio Fontana's famous modernist slashed canvases are rendered in *trompe l'oeil*, with figures of African child soldiers emerging from the tear. We might, perhaps, read *Regarding Fontana* as marrying the visual violence of European modernism with the literal violence of post-colonial warfare or neo-liberal politicking. Yet Phokela would resist such closure. In his own words, he puts 'lots of conflicting elements in [the] work so that it is not assigned a specific meaning'. If a painting at first appears to hold out the promise of an easily graspable meaning, we should recall this protean slipperiness.

- Colin Perry



1. *Regarding Fontana*, 2005
Oil on canvas
1 of 3 parts
165 x 130 cm

3. *Tender Loving Care*, 2006-07
Oil on canvas
1 of 3 parts
210 x 180 cm

2. *Narcissus*, 2006
Oil on canvas
130 x 110 cm

2.



VITALY PUSHNITSKY

Vitaly Pushnitsky could be compared with an archaeologist. Just as Heinrich Schliemann once unearthed Troy by following the clues in Homer's *Iliad*, Pushnitsky follows the trail of classical art. Exploiting his academic training, he has learnt to love what contemporary art often rejects.

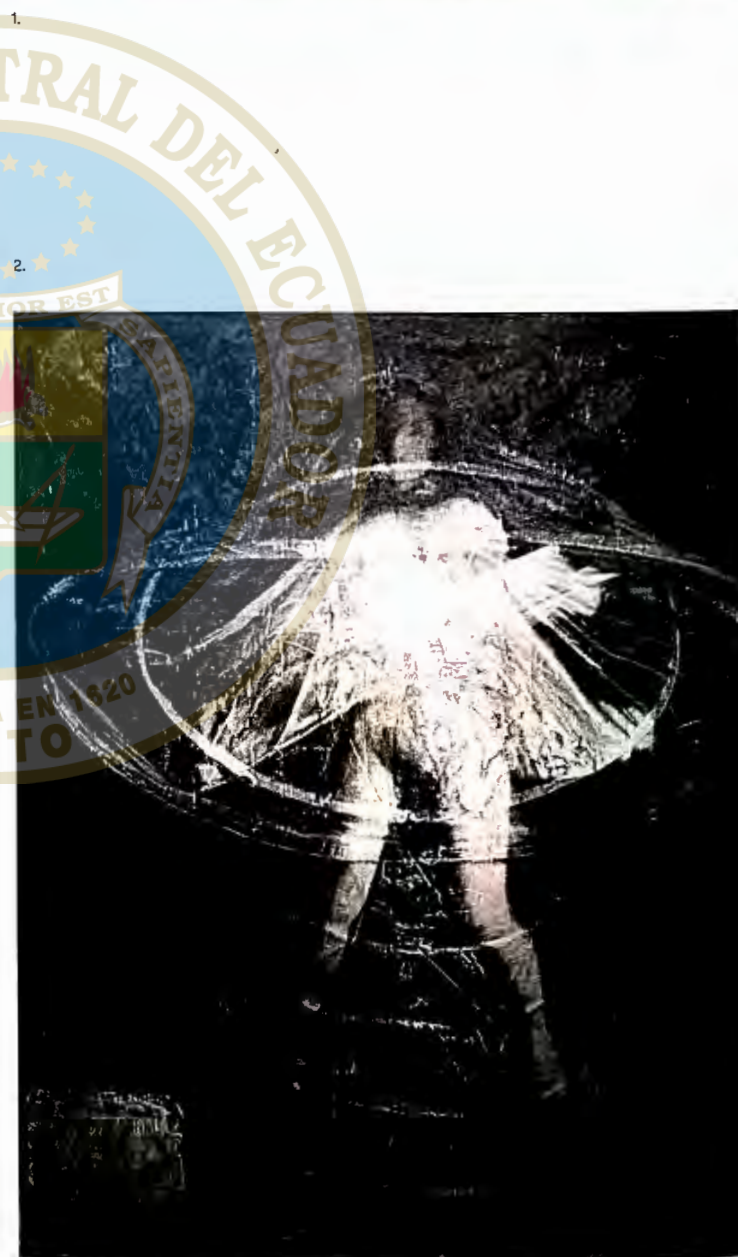
In the series *Some Days* and *Labyrinth* (both 2010), he covers his paintings with thin, semi-transparent paper. A confusion of historical chronology takes place in these works. The ruins of the Baths of Titus and the Theatre of Marcellus, the depictions of which are inspired by the etchings of Piranesi, sit side by side with a Ferris wheel and an excavator that will one day arrive to destroy everything. Piranesi produced his *Vedute di Roma* by mixing archaeology and imaginary forms. Pushnitsky similarly combines various motifs in his own work, but unlike Piranesi he does not aspire to clarity; on the contrary, he dispels the illusion of space and perspective.

An upside-down perspective is represented in the triptych *The Fall: Russian Beauty* (2009). Its subject – the beauty of the sky as reflected in a puddle – is inspired by Dostoevsky. At the same time, this and another piece in the same series, *The Fall: The Last War* (2009), deal with the fate of painterliness. This is the only directly socially engaged work to date in Pushnitsky's oeuvre. It depicts a makeshift basement hospital in Tskhinvali, the capital of South Ossetia. Here we see the tragedy of war, in which there is no place for the individual.

In the two-part panorama *No Man's Land* (2008) and *The Line* (2010), Pushnitsky situates the horizon line so that it passes from one piece into the next. In the literal sense of the word, this is not a panorama but a collage assembled from different views, photographed by the artist. The horizon line, generated by the emptiness and expanse of the landscapes that he witnessed during a trip through the mountain plateaus of New Mexico, is thus an artifice rather than optically authentic.

Despite its title, the series *Las Meñinas* (2009) has nothing to do with the famous painting by Velázquez, although the first piece in the series was inspired by the desire to present its subject from an unusual point of view. Pushnitsky's *Las Meñinas* combines a non-handmade quality with a documentary approach (a photo session provided the basis for the pictorial composition). The painting, representing three exposures, presents a young woman dancing in a trance; she is simultaneously reminiscent of a mannequin and a structure spinning on its axis and frozen in place. As in medieval painting, cartouches bearing inscriptions appear in the works. These are tracings that Pushnitsky has made from eighteenth- and nineteenth-century tombstones.

It could be proposed that Pushnitsky is attempting to create a new 'archaeology of the image' by uniting the entropy of classical art with the melancholy of documentary photography. Despite alterations in manner and style and his turn to various media and genres, his work always conveys something haunting, affecting and tinged with magic from things past. - Olesya Turkina



1. *Some Days #2*, 2010
Acrylic on paper and canvas
190 x 295 cm

3. *The Fall: The Last War*, 2009
Oil on canvas
150 x 180 cm

2. *Las Meñinas*, 2009
Acrylic and pencil on paper
and canvas
180 x 140 cm



R. H. Quaytman prefers not to.

Since the closing of Orchard Gallery in 2008, its former director R. H. Quaytman has completed nine installations of paintings, bringing the number of these 'chapters', as the artist likes to call them, up to twenty-one. Criticism has reached a general consensus on their significance, succinctly stated by David Lewis in *Frieze*: 'to maintain and simultaneously disrupt painting's absolute presence'.

How, then, to distinguish the artist's 'book' from all the other statements of denial that populate the history of post-war art? After all, the artists with whose work Quaytman's project can be most fruitfully compared – Ryman, Richter, Buren – all undermine the autonomy of painting in their own way.

The critic Roland Barthes once wrote of the oppositional gesture as the arrogant affirmation of the no. He likened it to a dinner guest who never speaks but whose mute defiance is as 'loud' as those who shout. The silent do not say anything, but their silence nonetheless signifies. It signifies 'I won't speak.' It is a form of negation, but one that is perfectly understood and therefore perfectly accountable within table talk.

In contrast to 'silence', which is the stance of the passive-aggressive, there is what Barthes calls 'tact': 'the minimal expenditure of a speech act meant to neutralize silence as sign'. This is the semiotic equivalent of the guests whom one can never figure out, precisely because they are neither garrulous nor speechless but rather continually evasive, unreadable. One can accommodate someone who says nothing. It is much more difficult to communicate with someone who only says – like Herman Melville's *Bartleby* – 'I would prefer not to.' Whereas other painters might be deft practitioners of silence, Quaytman is a master tactician.

The tactics employed by Quaytman are the various 'allegorical decoys' on which the artist has written at length. For example: photo silk-screens to offset painting's immediacy; the intrusion of the bevelled edge of the wood-panel support into the picture plane; storage racks within the exhibition space; juxtapositions of abstraction and photography, of archival imagery and installation shots, and of the very smooth with the highly textured. The itemized list creates the illusion of parts easily separated. The truth, however, is that in front of the work such disassociation is difficult to achieve. Hence the difficulty of writing on Quaytman. The general overview glosses over the details; the close analysis gets tangled in their web.

Take the title of the 2008 show at Miguel Abreu Gallery, 'Chapter 12: iamb', as an example. It is a wordplay in which the Cartesian ego ('I am') is converted homophonically into a written sign of poetic meter (iamb). Since the subject-position 'I am' corresponds to the viewer's position in one-point perspective, the 'foot' here is used to side-step monocular vision. Accordingly, things that disturb the straight-ahead stare – arrows, lamps, optical patterns – abound in Quaytman's work, as do mirrors (*Exhibition Guide: Chapter 15* at the Boston ICA, 2009) and skewed views (*Chapter 16: Distracting Distance*). In the latter grouping at the 2010 Whitney Biennial – to continue the linguistic game for a moment – a sign for sight (the receding parallel lines of a perspectival grid) doubled as a sign of the actual site (Marcel Breuer's trapezoidally fenestrated museum).

Painstaking, economical deployment of the taciturn is the hallmark of Quaytman's pictorial practice. Barthes celebrated it in his lectures on the 'neutral'. No doubt this is why the artist prefers not to reveal his or her gender. By opting to remain neutral, Quaytman tacitly epitomizes the spirit, if not the letter, of Barthes' quiet man. – Paul Galvez

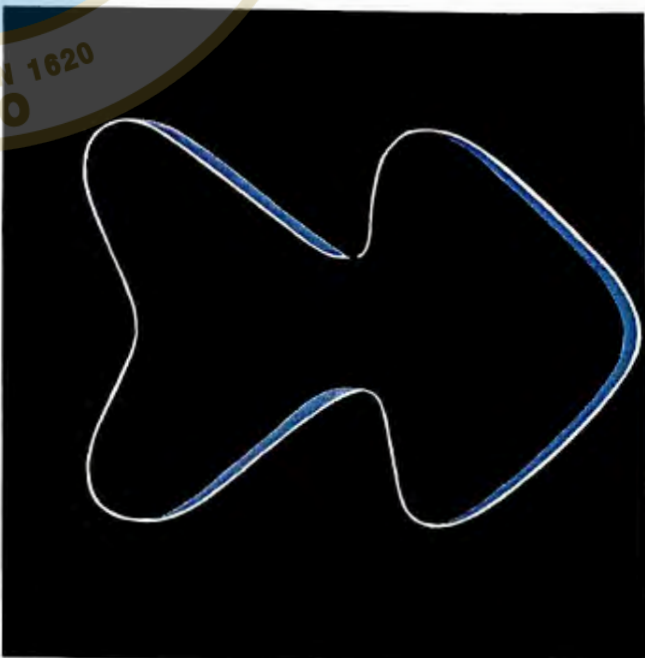
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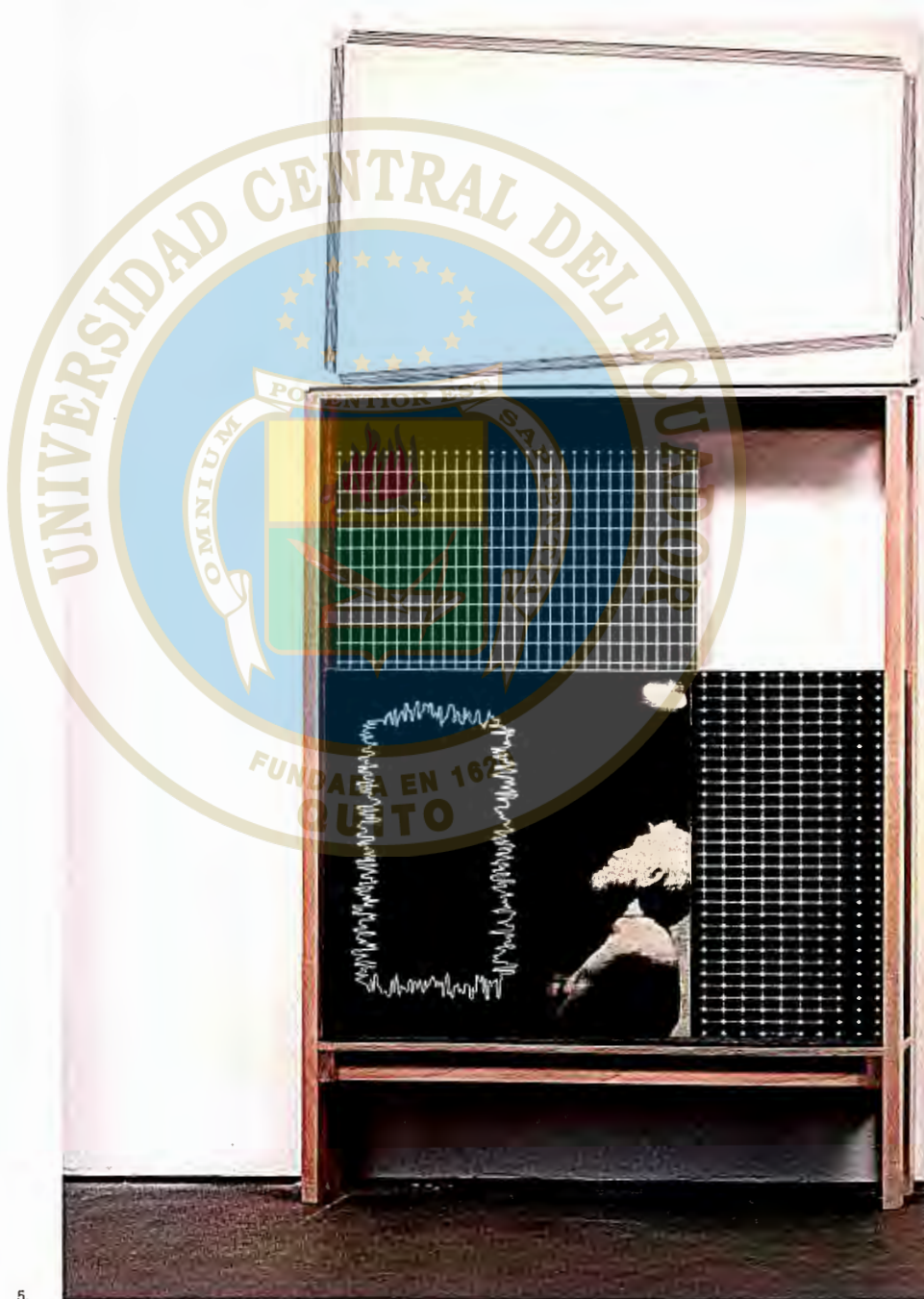


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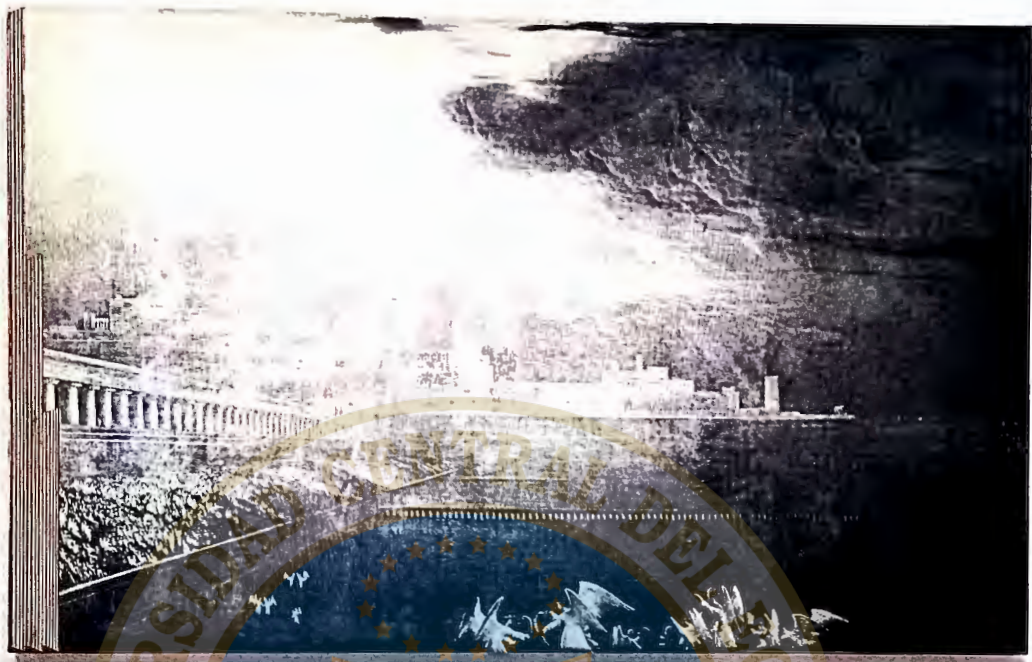




1. *Distracting Distance, Chapter 16*
(*A Woman in the Sun – yellow*), 2010
Silkscreen, gesso on wood
63x101.5 cm
2. *Exhibition Guide, Chapter 15 [arrow
painting in model]*, 2009
Oil, silkscreen, gesso on wood
51x51 cm
3. *Exhibition Guide, Chapter 15*, 2009
Oil on wood
31.5x31.5 cm
4. *iamb, Chapter 12*, 2009
Silkscreen on wood
133x82 cm
5. *iamb, Chapter 12, Excerpts and
Exceptions, with Painting Rack*,
2001–09
Installation view at the Museum of
Modern Art, New York, 2009



5.



BLAKE RAYNE

Blake Rayne's work – spanning painting, installation, sculpture and performance – is arguably more conceptual than it is visual. Rayne has developed a set of procedures and conditions from which to practise, which include processes of translation, decontextualization, folding, superimposition, cultural abstraction and theatrical scripts. These procedures become the language of his work. The painting doesn't exist solely as a material object but as a vehicle with which to articulate a conceptual idea – a practice continually being shaped by linguistic, institutional and physical relations and not defined by any static or ahistorical definition that might characterize painting as purely visual.

In his second solo show with Miguel Abreu Gallery in 2008, Rayne's paintings – primed, folded and applied with aerosol paint then cut-up, rearranged, sewn and cropped into a consistent scale, overlaid with typography and tribal patterns – were accompanied by the crates in which they were shipped; they hung along the walls like wood panels next to the paintings that were once inside them, leaving traces of the artist's process visible to the audience as well as drawing attention to the painting as an object in space and as a commodity. In a non-material sign of 'painting', Rayne also had the gallery close for a set duration of the exhibition, to be re-opened for its final four weeks, mimicking the act of folding.

This cross-referencing and conceptual practice has been the crux of Rayne's work. *Time Out New York* critic Howard Halle called him a practitioner of 'transitive painting', a term coined by Yale art-history professor David Joselit for a mini-trend 'in which the canvas or panel [...] is merely one node in a network of associations or visualizations that exist outside the object itself – and without which the work can't really function as art.' Born in Delaware in 1969 and having received his BFA from the California Institute of the Arts in 1992, Rayne has been exploring this idea of 'transitive painting' throughout his career, evoking the work of process artists like Robert Ryman and Conceptual artists such as Daniel Buren.

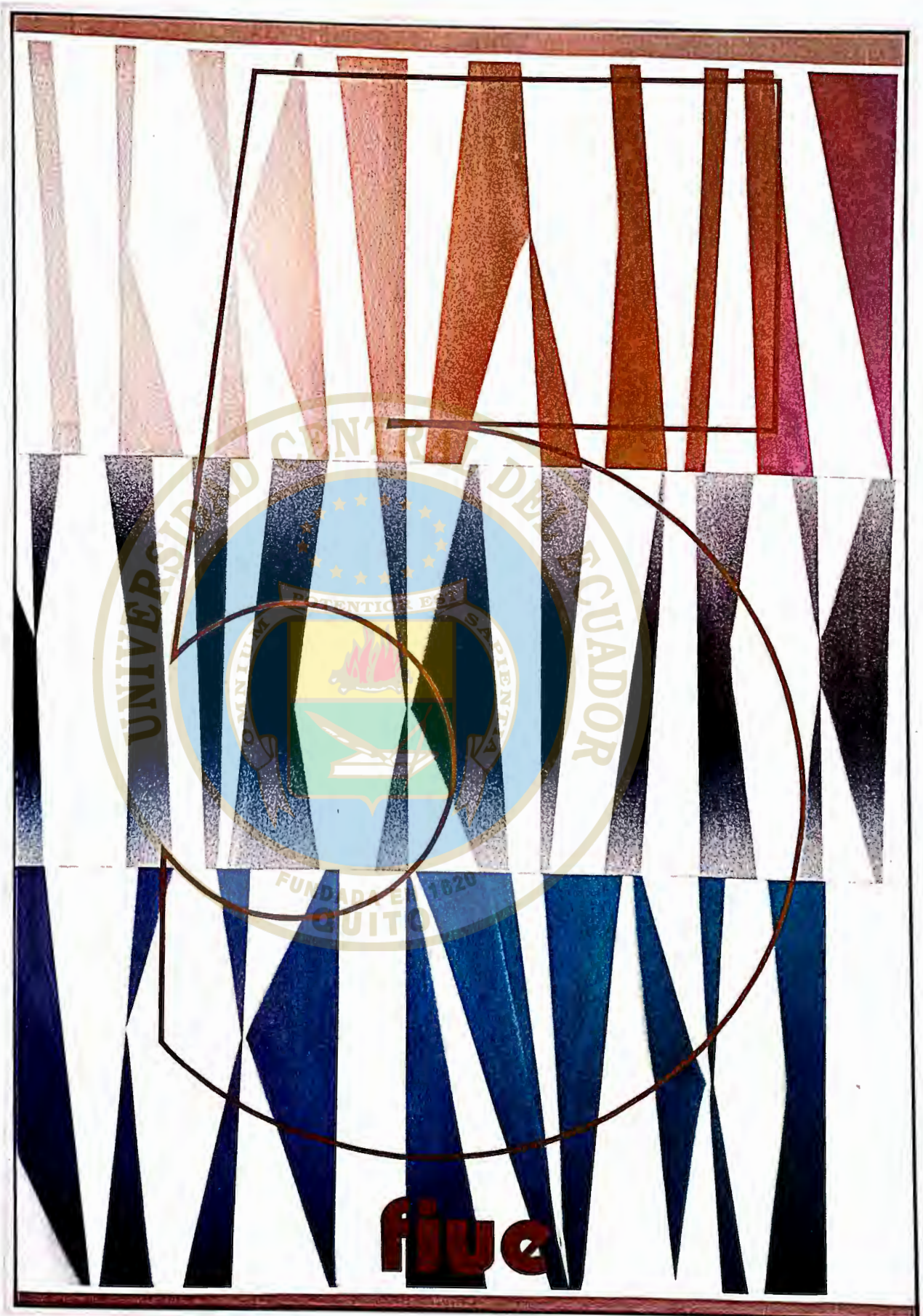
In his 2010 show 'Folder and Application', his third solo exhibition with Miguel Abreu, Rayne's paintings and floor works were collectively structured around the protocols of application writing, with slips and puns referencing material production, word processing, employment and the words of the title. In *Cover Letter* (2010), a giant letter A cut out of felt was draped over an all-white canvas; some paintings included decorative elements like bright tropical flora over chromatically reductive backgrounds. Taken as separate entities, the works would verge on the critically insubstantial. Marcel Duchamp called this *infra-mince* (ultra-thin), suggesting that art in the world at large is small and insubstantial and only allows one to see things a tiny bit more clearly, laying the groundwork for the transition from art about objects to art about ideas. Rayne has rooted his practice in this conceptual sliver. - Marina Cashdan

1. *Cover Letter (green)*, 2010
Synthetic felt and acrylic on canvas
200.5 x 122 cm

3. *Untitled Painting Number 7*, 2008
Acrylic, gesso, linen and lacquer on wood
232.5 x 162 cm

2. *Statement of Teaching Philosophy*, 2010
Vinyl, polyester, synthetic felt and acrylic on canvas
175.5 x 134.5 cm

2.



CLARE ROJAS

It is easy to become happily ensnared in Clare Rojas's paintings; their jolly colour schemes and intricate decoration evoke the wholesome craft activities of a simpler, innocent, parallel universe. Some fill whole walls, like tapestries; others are no bigger than the page of a book, framed and hanging from pegs in a line. But look closer and all is not well. One woman has six hooves emerging from her skirt where her ankles should be; in *Untitled (Warriors)* (2009) the female figure braced against the wind has blood on her sword. Men, as with *Untitled (Ladyman)* (2009), are often naked, staring confusedly at their own sagging bodies or comically wary of the triffid-size flowers that they hold out in front of them. And I don't like the way that dog is looking at me.

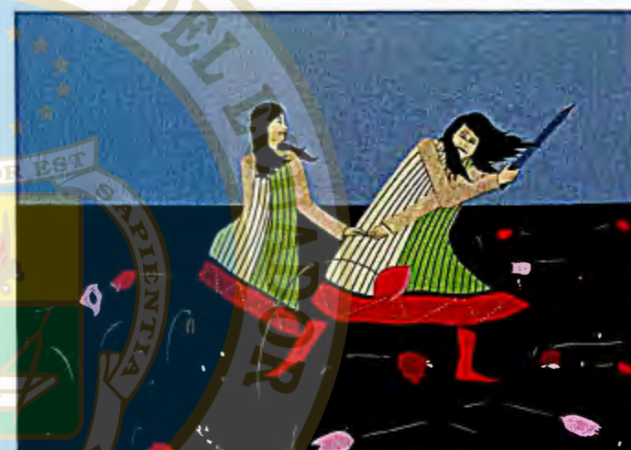
The flatness of Rojas's pictures belies the depth of their mystery, their emotional range and their social acuity. For the last decade she has carved out scenarios in gouache or acrylic that, despite their strangeness, respond in incisive terms to the iniquities of contemporary society. They imagine an existence of reversed fortunes, in which women are calm and powerful, men are feeble and ridiculed, and animals sage and respected. This is no utopia – its frictions make it too real – but neither does it want for moments of quiet beauty.

Rojas is an assiduous gatherer of influences, from Native American textiles, Amish quilts and Japanese prints to Russian Matryoshka and Dutch ceramics. Her eclecticism is to some extent political: for previous generations, such forms of creativity were vehicles for encoded dissent or private expression, especially for women. Her points of reference are not limited to the traditional or folksy, however. Since her inclusion in the 2001 exhibition 'East Meets West' at Philadelphia's Institute of Contemporary Art, she has been associated with the group of San Francisco artists known as the Mission school. Cross-fertilizing the worlds of street art and gallery-based contemporary art, the Mission school also distinguished itself by its humanitarian conscience and its use of homespun, craft-based aesthetics and techniques.

While Rojas has on occasion tried to distance herself from the Mission school label ('Who wants to be working out in the street?', she joked recently), she shares its spirit of social inclusion and do-it-yourself resourcefulness. But the products of her imagination are more introspective and less strident than most political art. Her 2010 exhibition 'We They, We They' at Ikon Gallery, Birmingham, England, and the Museum of Craft and Folk Art, San Francisco, conveyed an interiority both literal and psychological. Her figures inhabited domestic spaces that expanded into fields of rich colour or repeating pattern painted directly on the walls. As Rojas's work seems to become more abstract and less concerned with narrative, it in fact pulls off a profound about-face. We, the visitors to the gallery, begin to supply the figurative content; we are the work's subjects. Rojas is merely dressing the stage. - Jonathan Griffin



1.



2.



1. *Untitled (Blue Poppy Lady)*, 2009
Gouache on paper
30 x 35 cm

2. *Untitled (Warriors)*, 2009
Acrylic and gouache on board
39 x 47 cm

3. *Untitled (Bunny with Flowers)*, 2009
Gouache on paper
32 x 39 cm

4. *Untitled (3 Men with Flowers)*, 2009
Acrylic and gouache on board
38 x 40 cm

5. Exhibition view of 'We They, We They' at Ikon, Birmingham, UK, 2010







STERLING RUBY

Sterling Ruby has developed his practice through a critique of the kind of art that for him reaches its zenith of institutional oppression in Minimalism. In this he is not without precedent, and it was no doubt the presence of such fellow travellers as Charles Ray and Mike Kelley that recently drew him from the Midwest to Los Angeles. But here the critical posture will not yield a legible rhetoric; Ruby employs the rigid, rectilinear forms of Minimalist art as a prick to kick against. Moreover, the argument that critique is inherently reactive is neither ignored nor opposed but rather mobilized for highly improvisational aleatory and even expressive purposes. Underwriting this approach is a conviction that art is, or should be, expressive but that expression is never free.

The work for which Ruby is best known conforms to the Donald Judd designation of 'not-sculpture' and 'not-painting' precisely because it is both. Starting out with the cube as the prototype object of Minimalism, already understood as rotated flatness, Ruby proceeds to inscribe its surfaces with 'signature' marks of grime and graffiti. Larger freestanding works appear to be made of swipes and drips of paint, as though extruded from the canvas support and then concretized as things in the room. In terms of content as well, Ruby consistently invokes painterly analogies, from the various gang tags that he collects and then scrupulously reproduces to the body fluids that seem to stain or drench every work. Even his early interest in the topic of cosmetic and surgical sex-change hints that the status of painting is gender-uncertain, whether a source of feminizing anxiety for men or macho empowerment for women.

Painting proper is a more recent addition to Ruby's material repertoire, but he treats it, much like everything else in the studio, both hands-on and hands-off. Avoiding the direct contact of paint-loaded brush to canvas, he opts instead for the touching at a distance of the aerosol spray, thereby nodding again towards street culture and a kind of decoration that is always also defacement. In the pared-down design of these works, we may discern references to the post-painterly moment, since every formal element is derived from the proportions and scale of its ground, but whatever hard edges this would normally produce are systematically softened, literally vapourized, by the mode of application. An uncanny geometry results; rectangular forms recede in a photo-like blur behind a sharp splattering of drips that speak less of gestural bravura than of exhaustion, the last wet gasp of a used-up can. In the play between foregrounded facture and the more distanced elements of the painting's intended composition, an image of sorts begins to emerge.

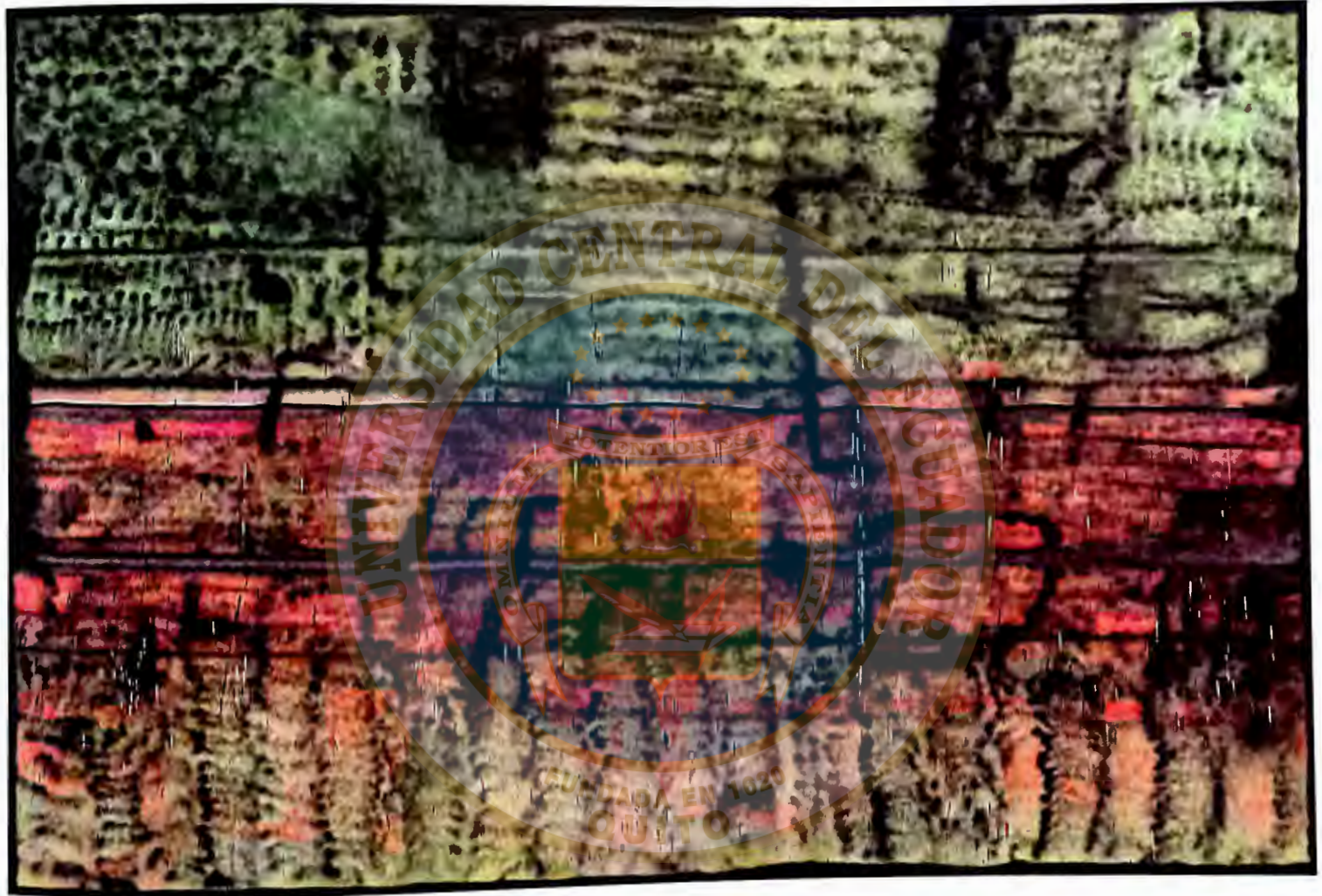
The same conflation of Minimalist Platonism with the prosaic givens of the urban-industrial infrastructure that subtends Ruby's work in the round is resumed from the side of the wall-hung works. In the paintings one sees freeway overpasses and prisons, structures of movement and stoppage that reflect the alternating currents of expression and repression that power his practice. - Jan Tumlir



1. SP74, 2009
Spray paint on canvas
244 x 213.5 cm

3. SP113, 2010
Spray paint on canvas
317.5 x 470 cm

2. SP95, 2010
Spray paint on canvas
244 x 213.5 cm



CHRISTOPH RUCKHÄBERLE

Christoph Ruckhäberle is the most conspicuous outsider of the new Leipzig school, which has a reputation for melancholy. There is nothing wrong with melancholy in itself – after all, this quality is often associated with greatness. But a whole group of artists painting sad pictures? In fact, Ruckhäberle's pre-2006 pictures also appear rather gloomy, but he managed to put this characteristic behind him earlier than most of his contemporaries by exploring tendencies already present in his work, most notably bright colour, humour and his affinity with precisely patterned surfaces and ornament. The awkward gestures and oddly twisted limbs of the figures in his pictures make them look like marionettes in a puppet play. Particularly in his earlier works, they seem wooden, as if carved, frozen in time and in mid-movement, isolated and bored. The minimal interaction between the figures and a palpable distancing from the viewer in his skilfully painted compositions have a considerable allure that has propelled him onto the international stage.

Ruckhäberle's coloured lithographs, which began to appear at the end of 2006, demonstrate a more stylized version of his formal vocabulary that has fed back into his paintings. At around this time, Ruckhäberle and graphic artist Thomas Siemon founded the Leipzig LUBOK Verlag publishing house, which came to attention through its 'Bilderbücher': graphic books printed on a 1950s rapid press using the original printing blocks. *Lubok* is a Russian word that refers to satirical folk picture books that were popular in the seventeenth century. Ruckhäberle's printed graphics and oil paintings on paper and canvas owe much to this research. They show individual figures standing, lying, gesticulating and dancing – almost always seen full-frontal and facing the viewer. The single-colour posterlike backgrounds and the suggestion of cloud formations in some of the pictures are clear borrowings from Expressionism and Surrealism.

Sharing a certain sentiment with Tilo Baumgärtel, Ruckhäberle puts masked companies on parade, permeated by the spirit of New Folk – a kind of post-hippie hippie movement that exalts closeness to nature and is interested in folk art and an early European earthy contemplativeness. These children of freedom are searching for new adventures and find them in a return to private mythologies and in cult-like groups. Ruckhäberle's paintings of masks combine horror, humour and superstition, intensified to wild and absurd excesses. He spreads colour around in an endeavour to share sensual and earthly *joie de vivre* and to reconcile it with spiritual ideals. This sounds rather like the output of the band Gogol Bordello; one could imagine that Ruckhäberle's peasant women, circus figures, free wanderers and twisted marionettes are dancing to the band's distinctive brand of folk punk. The resulting aesthetic of these pictures is unmistakable. Ruckhäberle's paintings are curiously accessible – but despite their simplicity, they do not shrink from being confrontational, engaging and challenging. - Christoph Tannert



1.

1. *Untitled*, 2010
Oil on canvas
170 x 120 cm

4. *Untitled*, 2009
Oil pastel on paper
207,5 x 203,5 cm

2. *Untitled*, 2010
Oil on canvas
170 x 120 cm

5. *Spring-Ins-Feld*, 2009
Oil on canvas
180 x 180 cm

3. *Bäcker*, 2009
Oil on canvas
180 x 130 cm



SERBAN SAVU

Picasso once said, 'Art washes from the soul the dust of everyday life.' It could be argued, however, that art collects and transforms the dust into enduring images of the soul that transcend everyday life. This is precisely what Serban Savu does in his portraits of daily routines in his native Romania – a place where dust, ashes and other residues of the Communist past still shape a phantasmic present.

1989 brought the end of the Cold War. It was followed by the collapse of the Soviet Union, regional and civil wars, neo-liberal capitalist reconstruction and the reterritorialization of Eastern Europe. In Romania, hundreds of shopping malls, banks and villas mushroomed on the ruins of train stations, cinemas and factories. Thousands of workers – ex-farmers displaced from rural areas to the socialist towns built after the 1960s – reinvented themselves as small traders based in their flats, or as strawberry pickers in Spain. The ashy urban landscape designed by Ceausescu turned into a luxuriant jungle, with massive rusting overground water and gas pipes competing with flashy advertising signs. The new grammar of life has changed not only the physical environment in Romania but also human relationships and ways of communicating, prompting a fervent search for meaning and new modes of existing.

Savu's paintings portray this reality in ways that confront viewers' attitudes towards the fabric of everyday life in Romania. He captures a sense of the current urgency within Romanian society to address spaces for living in all this turmoil: places for picnicking, even if in communal gardens between blocks of flats; places for bathing or fishing, albeit in urban waterways; or places for walking and playing, whether a derelict industrial site or a car park. Savu records such episodes as well as vistas of socialist architecture and anonymous workplaces, where people with unknown identities perform indistinct activities. Ironically, the Communist censors would probably have approved of most of Savu's paintings, and Socialist Realism would have appropriated them as 'concrete representations of reality in its radical development' or as means to 'elevate the common people', to create what Lenin called 'an entirely new type of human being', 'the man of the future'.

However, Savu's aim is the complete opposite: to question what the 'new man' of the new order is and to inspect overwritten myths that have shaped the post-socialist environment. To make his works, he takes photographs as inspiration, using them as his point of departure for painterly co-relationships of colour, gesture and texture, often developing a composition from a number of source images. Both contemporary and yet strangely timeless, Savu's paintings are born from observation and experience, images that reveal the overlooked while offering a chance for Romania to reflect and take stock of its past, present and future. - Simona Nastac



1. *Under the View*, 2010
Oil on canvas
154 x 195 cm

2. *Summer Kitchen*, 2009
Oil on canvas
130 x 106 cm

3. *Blue Shadow*, 2010
Oil on canvas
137 x 106 cm



MAAIKE SCHOOREL

Painting often asks us to pause in order to allow the pictorial twists and turns contained within it to work their way to the surface. Maaïke Schoorel's paintings are no exception, inviting us to slow down, to put on the brakes in a world dominated by rapidly proliferating images and flickering lights that over-stimulate the eye. At first glance, her paintings appear monochrome white or black, yet a more careful look reveals that they are in fact composed of a wide variety of colours. The painting's ground dominates the pictorial field since it is left mostly untouched; in this sense, Schoorel's paintings are akin to drawings. The white gesso she uses to prepare the ground is always mixed with colour, a crucial process because it goes on to provide a subtle background to the painted scene. Thus what seemed to be a pure white ground reveals itself as an extremely light and delicate colour – whether in tones of warm yellow, orange, brown or cream, a cool green or blue. On top, the artist then applies rich and subdued colours in oil paint with varying textures. The outcome is as refined as it is evanescent. Symptomatically, these paintings are difficult to reproduce in print, not only because of the intricate and faint colours but also due to the inevitable reduction in scale, which results in the disappearance of certain pictorial elements and qualities.

The subjects of Schoorel's paintings can be found throughout the history of art – a beach, a garden, a still life, a portrait, a nude. A number of female portraits reveal her interest in daily life and the domestic context, including *Emma Louise on her Bed* (2008), *Emma Louise from Above* (2008), *Monica in her Living Room* (2008) and *Katherine Lying Down* (2009). At the beginning of her career, she used photographs as her source, both found ones and those she had taken herself. More recently, she has widened this repertoire to include concrete objects (again found and made) as well as images based on memories and dreams. In a recent series of nudes, Schoorel decided to revisit the genre of classical portraiture. To find her models, she advertised on the internet and went to meet them in their homes, attempting to access and capture a certain intimacy.

Schoorel's work has been contextualized within European art history – from Vermeer to Gerhard Richter and Luc Tuymans. Yet Venezuelan modern master Armando Reveron is perhaps historically her closest predecessor (though geographically distant, since she lives between London and Amsterdam). Reveron's white landscapes from the 1920s and 1930s were an attempt to withdraw from the chaos of vivid or bright colours, focusing on a very light grisaille palette. Like Reveron, Schoorel asks us to take the time to concentrate and focus, not aiming for some kind of purification process, but for a re-education of the eye, an exercise in looking that can be truly liberating. - Adriano Pedrosa

1. *Emma-Louise on her Bed*, 2008
Oil on canvas
135 x 186 cm

3. *Monica in her Living Room*, 2008
Oil on canvas
195 x 145 cm

2. *Emma-Louise from Above*, 2008
Oil on canvas
145 x 110 cm



DANA SCHUTZ

In 2009 Dana Schutz had her fourth solo show with New York Gallery Zach Feuer, her umpteenth exhibition since the moment when, while still a student in Columbia University's MFA programme, she was catapulted to stardom by PSI's barometric 'Greater New York' survey show in 2001. In spite of rising to the pinnacle of art-world hoopla, where she has been subject both to the saccharine praise and microscopic scrutiny of critics and scholars, she has remained unwaveringly loyal to her practice and true to her vivid imagination, time and again producing paintings that are not only boldly constructed and supercharged with energy but also offer whimsy, elegance and profundity.

Throughout Schutz's relatively young career, she has shown dynamism in her use of colour and her reference to – and simultaneous eschewing of – historical genre and technique. Her humour, compelling intensity and freshness of subject matter can cause an audience to become both deeply engaged and uncomfortable, to be equally perplexed, wooed or amused by the situations she presents. Each painting gives us a nugget of information, a glimpse into the bizarre world that lives in Schutz's head, just enough to leave us to contemplate the life inside the canvas. Meta-narrative and portraiture distill the contradictions around her subjects, where expressionist angst converges with cartoonish horror and Pop humour: subjects who eat themselves, disfigurement, dismemberment and fragmentation of the body, sometimes gorging; Eakins-like surgical scenes and laboratories represented as false histories and miscues to the future; and still lifes in which the figure and material object are inverted and interchangeable – the subjects, like paper, are easily singed, blown away, cut up or pasted together.

In the paintings *Speech* and *Signing* (both 2009), people are being torn apart or constructed from an abstract composition, while *Car and Driver* (2009) presents the image of a road accident where the onlookers are attempting to reassemble the driver's broken body. Schutz's subjects and figures are as grotesque as they are captivating, as puzzling as they are strangely natural. It's as if life is a struggle not to fall apart and crumble away, and the paintings are always fighting to stay in the moment you see them.

Still, traces of art history are present, and cleverly so: Schutz draws on an amalgamation of modern art history – German Expressionism, the Fauves, Matisse, Magritte, Gauguin and the Symbolists, Guston, Max Ernst, Yves Tanguy, Manet, Cézanne. *Singed Picnic* (2008) is her nod to Manet's *Le déjeuner sur l'herbe*; *Chess* (2008) to Cézanne's *The Card Players*; *Mona* (2006) to *The Mona Lisa*; the man with the blindfold in *I'm into Shooting in Natural Environments* (2008), reminiscent of De Chirico's metaphysical paintings. You even find a tinge of David Hockney and a nod to Rodin in her painting *Thinker* (2008), where the figure looks happened upon and constructed almost clumsily with parts and shapes, impulsive but expressive, ambiguous and fanciful yet also profound.

- Marina Cashdan



1.

2.



1. *Car and Driver*, 2009
Oil and acrylic on canvas
204 x 229 cm

4. *I'm into Shooting in Natural Environments*, 2008
Oil on canvas
228.5 x 244 cm

2. *Signing*, 2009
Oil and acrylic on canvas
204 x 229 cm

5. *Singed Picnic*, 2008
Oil on canvas
204 x 230 cm

3. *Thinker*, 2008
Oil on canvas
242 x 193 cm





4.



RAQIB SHAW

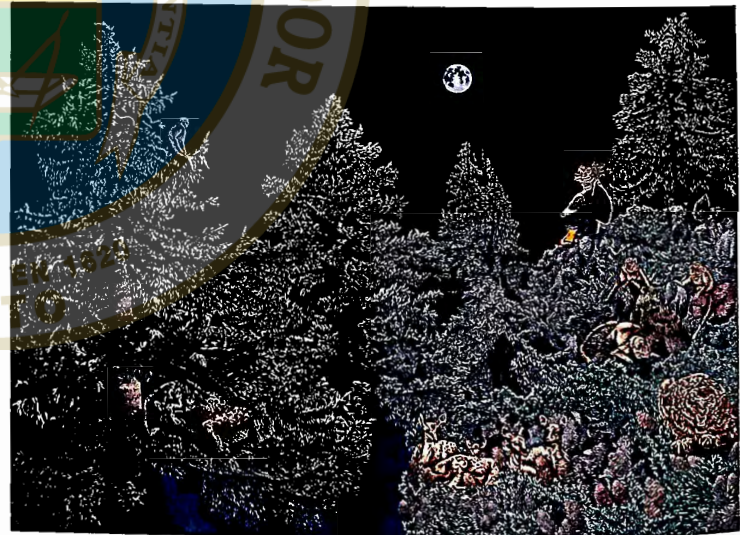
To encounter a Raqib Shaw painting is not simply to view it but to experience it as an event. Each painting is a furious theatre of the contemporary sublime, at once terrifying and beautiful. In his recent major paintings, particularly the monumental series *Absence of God* (2007–09), the hallucinogenic turbulence of the work is generated by scenes of mongrelized creatures inhabiting a sort of ecstatic hell, consumed by hysterical violence and vicious sexual acts. Protagonists are strung together in chains of bondage; a child willingly self-mutilates; the mouths of crowned animals are gnarled in mid-scream; and metallic blue figures take part in a macabre ritualistic dance. Their world exists within the relics of classical and late-Romantic architecture, while at the same time exquisite and piquantly coloured flowers illuminate the sky and adorn the walls of the ruins.

Undoubtedly, Shaw's paintings are a melting pot of aesthetic flavours. He takes inspiration from a wide range of artists and artistic canons, such as the paintings of Hans Holbein, working in the Northern Renaissance and Gothic style, the Italian artist Piranesi's eighteenth-century visions of ancient Rome, and Hieronymus Bosch's fantastical imagery of heaven and hell. He also finds inspiration in the woodcuts of nineteenth-century Japanese artist Hokusai and references seventeenth- and eighteenth-century Mughal miniatures and palace marbles.

Shaw himself has a rich personal experience of different cultures: born in India's Kashmir Valley, he grew up in a Muslim family while being taught by Hindu scholars at a Christian School. He eventually came to London in 1998 to study fine art at Central Saint Martins College of Art and Design. Yet rather than his paintings becoming studies of postcolonial issues, the cross-cultural and temporal influences upon which Shaw draws open his work up to awesome aesthetic possibilities and invention. Indeed, as our world becomes increasingly globalized while the local is also maintained, the importance for contemporary artists to express the positive intermingling of cultures and histories, along with the pedagogic and reparative possibilities this holds for the human race, has never been more acute.

Shaw's works also reinstate a superior craftsmanship and technical skill in contemporary art, something that is often seen to be diminished in favour of pure conceptual content. We see Shaw's technical expertise in his vivid drawing and composition, and through the experimental use of industrial metallic paints that he manoeuvres with a porcupine quill to give variegated surface qualities. He further augments the opulence of his work by bejewelling it in rhinestones and enamels and outlining details in gold. The sculptural effect of these materials also subtly articulates the surface tensions within his work between regions of flat smooth planes and those that are raised and textured.

Shaw's work is perhaps unique in contemporary painting and is certainly distinctive. By recalling a plethora of art histories and cultural imagery and the significance of fine craftsmanship, it becomes not a pastiche of earlier genres and ideas but a powerful synthesis that pushes painting in new and exhilarating directions. - Freya Smaill



1. *Moon Catcher*, 2009
Acrylic, oil, enamel, glitter and rhinestone on birch wood
91.5 x 91.5 cm
2. *Ode to the lost moon when innocence was young*, 2009–10
Oil, enamel, acrylic, glitter and rhinestone on birch wood
152.5 x 213.5 cm
3. *Absence of God VIII*, 2008
Acrylic, glitter, enamel and rhinestone on board
244 x 152.5 cm
4. *Absence of God VI*, 2009
Acrylic, glitter, enamel and rhinestone on board
Six panels, each 244 x 122 cm







AMY SILLMAN

Ever since her art-school painting professor insisted that artists must choose either abstraction or figuration, Amy Sillman's exuberant canvases have defiantly ridden the line between the two. An intransigent artist, Sillman has maintained a steadfast commitment to her medium for over thirty years. Yet despite being a prominent figure on the New York art scene since the 1980s, it was not until her inclusion in 2004's Whitney Biennial that she began to receive wider recognition. Filled with humour and pathos, her intimate, psychologically charged works explore relations between 'things that don't go together', embracing and borrowing from a superfluity of genres and styles. Abstract Expressionism, Cubism, Surrealism, folk art, Indian miniatures and the Arts and Crafts movement are just some of the disparate influences that have found their way into her quirky, idiosyncratic and often highly cryptic lexicon, and one can detect elements of Philip Guston, Willem de Kooning, Arshile Gorky, Richard Diebenkorn and Roberto Matta throughout her work.

Sillman's palimpsest-like canvases are born out of a protracted struggle with paint. With an acutely intuitive approach, multiple layers of oil are added, subtracted and laboriously reworked until an end point is finally reached (though Sillman could easily continue grappling with her compositions indefinitely). The resultant surfaces are densely textured, highly variegated and visually complex; areas of thick colour often sit adjacent to thinner passages, through which details of the work's previous incarnations can sometimes be detected. Her recent paintings are among her most confident and emphatic, and though they appear wholly abstract they remain firmly grounded in the figure. Take for example the jumble of colour and form constituting *Blue Diagram* (2009), which oscillates precariously between abstract marks and recognizable motifs. At the painting's centre a confusing tangle of electric blue lines splays out from a dusty teal ground, zinging off in all directions, while on either side are what appear to be truncated body parts and the rudimentary outline of a figure. As with so many of Sillman's works, it's hard to see what, if anything, is actually happening. Perhaps there is someone holding a torch in *Flashlight* (2010), although equally we may be witnessing some kind of erotic encounter.

In other works, various limbs and orifices collide with quivering lines, skewed rectangles and disfigured triangles that amuse and bemuse in equal measure. Sillman's titles occasionally offer moments of enlightenment, such as *Nose* (2010), during which what initially appear to be abstract doodlings present themselves (somewhat amusingly) as nostrils and assorted proboscises. Indeed, humour permeates much of Sillman's work, underscored recently by her series of light-hearted hand-drawn zines titled *The O-G*, which she has started to present alongside each new group of paintings. Printed in black and white, the small pamphlets feature cartoons and drawings in which Sillman muses on topics such as the relationship between Conceptual art and painting, creates seating plans for imagined art-world dinner parties, or charts the history of the light bulb. For Sillman, *The O-G* is intended to encourage viewers to approach her paintings with a certain irreverence, and while the artist may love a foolish joke, her dedication to her art is as serious as ever. - David Trigg



1. *Blue Diagram*, 2009
Oil on canvas
230 x 215 cm

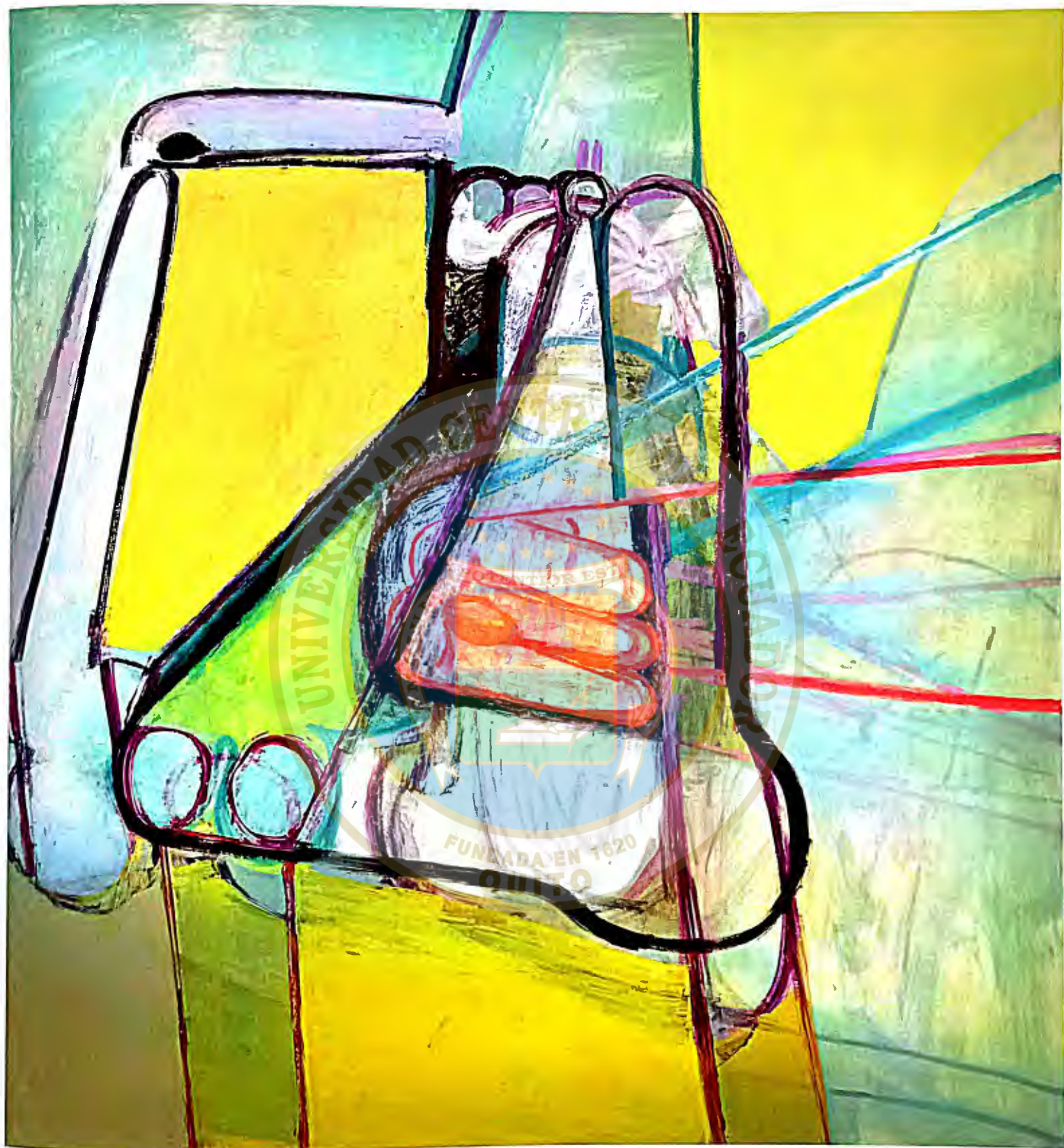
3. *Nose*, 2010
Oil on canvas
230 x 215 cm

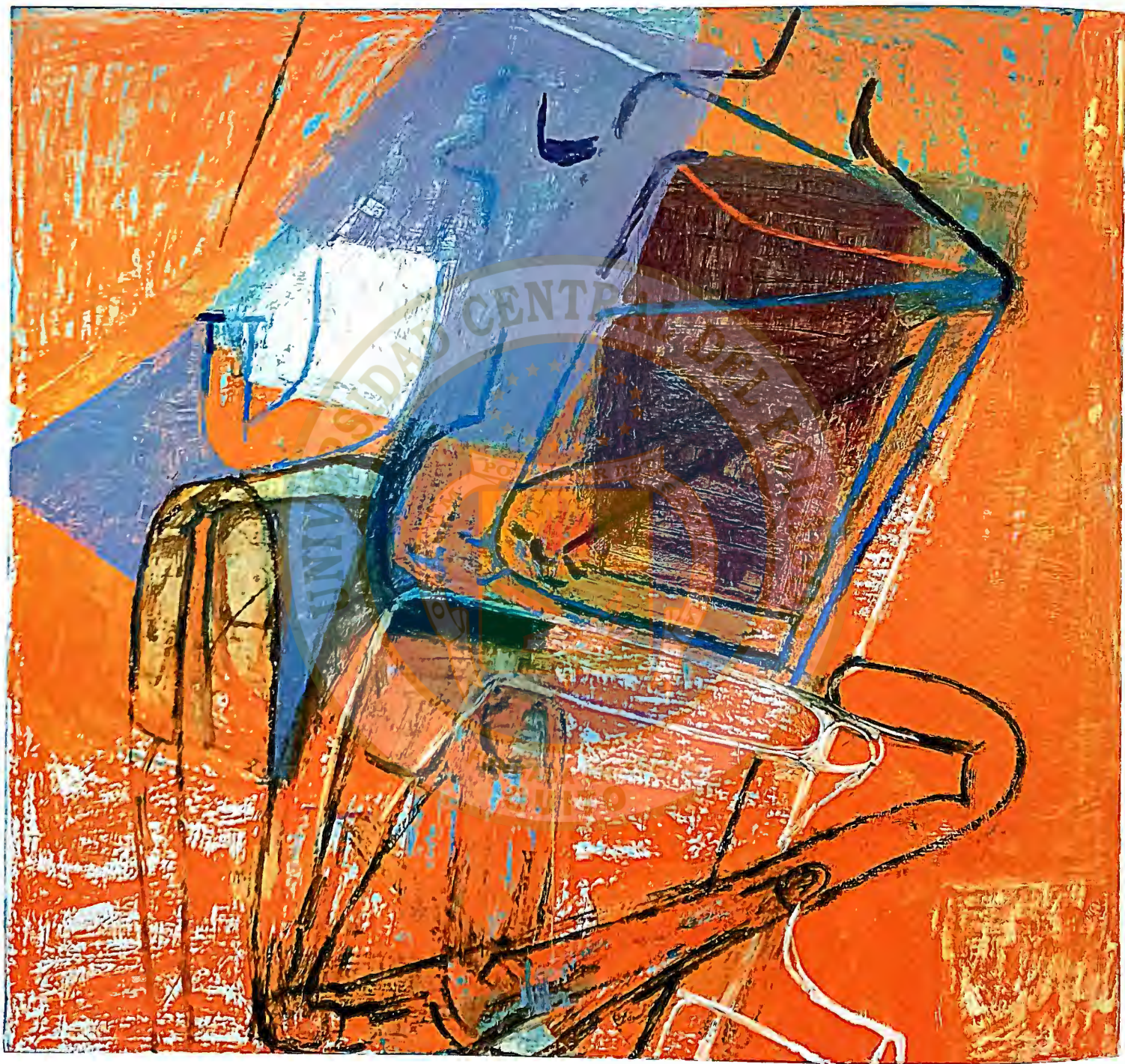
5. *Drower*, 2010
Oil on canvas
215 x 230 cm

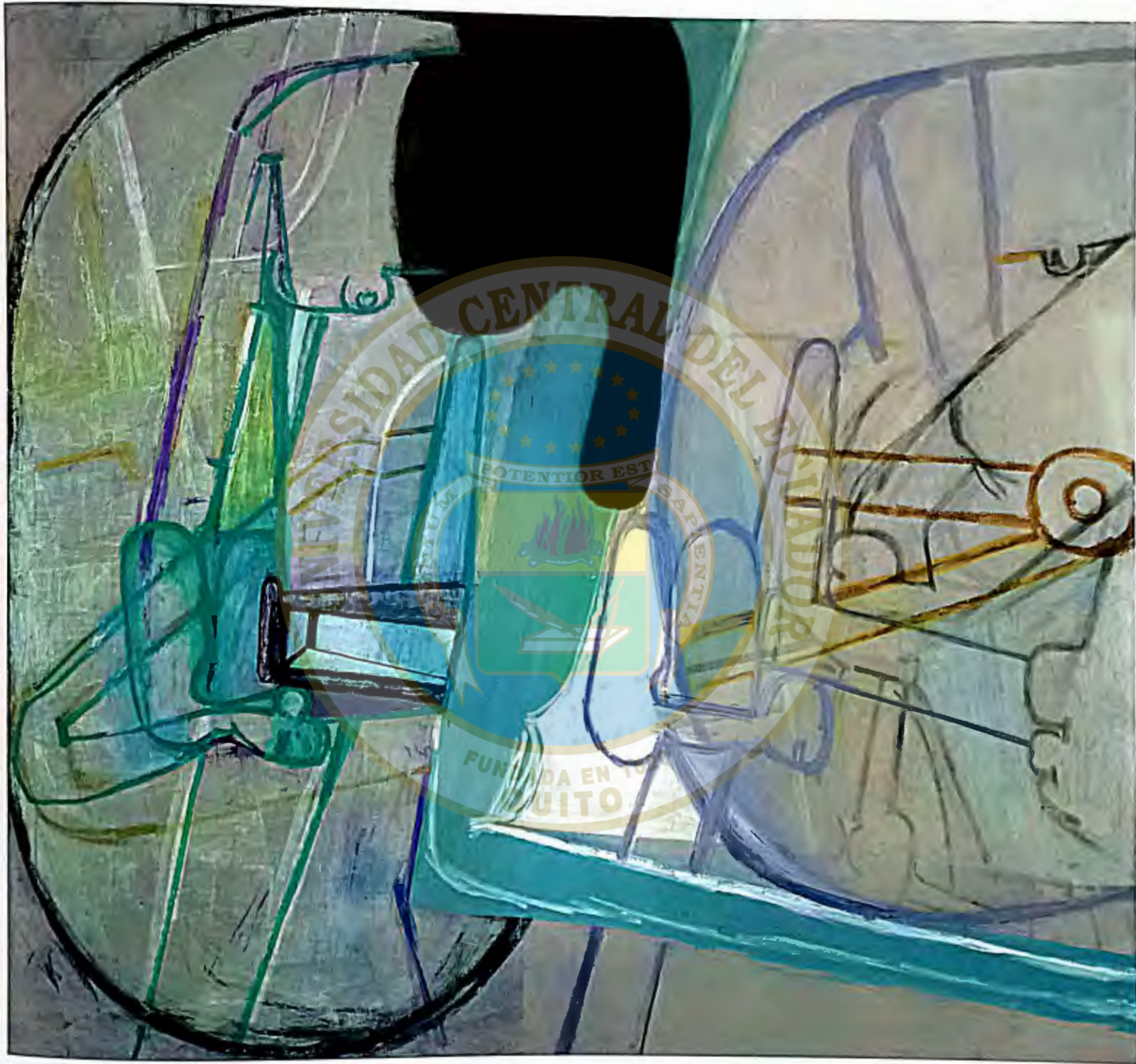
2. *Flashlight*, 2010
Oil on canvas
130 x 114 cm

4. *Junker 1*, 2009
Oil on canvas
215 x 230 cm

2.







ANJ SMITH

The exquisite, diminutively scaled paintings of British artist Anj Smith are evocative of Ottoman and Persian miniatures. Meticulously rendered objects are scattered on the paintings' surfaces, and creatures pick their way across jewel-coloured grounds. Yet, though Smith has the precise touch of a Chinese master, her inspiration is clearly drawn from the Western artistic tradition, with debts owed to sources such as Lucas Cranach and seventeenth-century Dutch vanitas painting.

Nature depicted as wholesome and nurturing is not, however, her favoured landscape; rather, she plays with apocalyptic scenarios and overly heightened skies that suggest the sublime but evoke an unusual sense of theatre: women fight their way through weblike curtains that tangle with their hair, and marine fossils and animal bones become interchangeable with ornamentation and jewellery. Perhaps the surreality of much of Smith's work comes from a marriage of implausible bedfellows: medieval-style symbolism twinned with flashes of iconic fashion – Chanel, Vuitton and Comme des Garçons – interspersed with strange geometrical signs, natural wonders and fantastical creatures that wouldn't be out of place in an Hieronymus Bosch painting.

Underlying each of her works is a feeling of fragility, but more than this there is the ever-pervading sense of death and decay. Each lush landscape seems on the verge of turning from fresh to fetid; vines slither out of cracks in stone walls, curling round ankles or spinning a web to trap all who stumble into their path. Strange totems and fetish objects vie for supremacy with tiny shells and animal skulls. Smith's paintings are imbued with a sense of expectant horror; there is no utopia here, only evidence of dystopian chaos, and yet, paradoxically, her worlds are compellingly attractive. Erotic energy competes with mortal fear, delight in fleshly pleasures distracts from the evidence of decay. In this sense, she echoes the paradox of the vanitas inherent in Dutch flower painting: the more delicate and beautiful, the greater the sense of decay and perversity.

Smith understands the materiality of her chosen medium and its relationship to both the so-called decorative and fine arts. Giving preference to neither, but tying together fancy and art-historical tropes in one painterly language, she succeeds in balancing her work. Flat, polished surfaces are punctuated by thick tendrils of gooey impastoed paint that drip and swirl to form the objects they represent.

All things in Smith's painting seem to have grown up through the canvas as opposed to the artist having put them there. It's a strange and peculiar skill but a fiendishly successful one – as if she has taken all the good things from the ground and woven them into a beautiful but hellish nightmare. Perhaps it is a comment on humankind's relentless pursuit of beauty, which is so often at the expense of the earth. – Jane Neal



1. *Pastoralia*, 2008
Oil on linen
28 x 22 cm

3. *R*, 2010
Oil on linen
42.5 x 38 cm

2. *Quinkunx of Heaven*, 2007
Oil on linen
35 x 30 cm



JOSH SMITH

Painting is a slow medium, we've been told often enough in recent years. We're told it's a footpath in a land of superhighways, and ambling along its route gives us the leisure to see what others miss. Never mind that we can't clock the speed of all the different vehicles out there and truly determine the pace. Never mind that this 'slow painting' sounds lovelier than it is logical. Besides, what of the virtues of speed?

Josh Smith filled a solo show in New York in 2007 with a generous quantity of canvases. They were abstractions painted with gestural dash in a palette of dirty, burnt, earthy hues, swift cover-versions of mid-century School of Paris, executed with fondness and good humour. Halfway through the show, he took them all out and hung a new set, some of which he had dreamt up since the opening. A few critics wondered if he was pushing his luck in the over-heated market, but Smith simply wanted to be its satirist from the inside.

Hyper-productivity has been his principle since he began exhibiting barely a decade ago. He likes pictures to spring from pictures, and then maybe return there; he might take digital photographs of his paintings, use them to create collages, slather over those collages with colour, and group them together like unrelated fly-posters glimpsed fading and tattered on the street. In recent times he has also started to back his collages onto plywood boards – the better to shunt them about. If the old New York School inflated their canvases to accommodate inflated ambitions, Smith has reduced his pictures so that they might be trafficked like humble housewares.

What distinguishes his painting isn't simply the fact that he has engineered some no-nonsense functionality into it, making a mockery of the painter-contemplator, the creator of genius one-offs; he has also done so while rejecting the conceptualism of many of his peers and returning to a strain of expressionism. Not that he's all heart and no head: for some years he has enjoyed playing elusive games with his own name, turning it into a motif that becomes a kind of 'signature style' made all-too manifest. We might sense here the influence of Christopher Wool, for whom Smith was once a studio assistant. Yet Smith is often far more hotly involved than Wool in the act of painting.

His latest work shows this more than ever, with many canvases abandoning the old figurative motifs and also throwing aside all the sure-fire tricks in the compositional box that painters once used to anchor their abstractions – tricks that Smith parodied with marvellous wit in the pictures he exhibited back in 2007. His name continues to appear now and again, and the vestige of alphabetic characters still occasionally gives his pictures a solid architecture. But now he often stakes everything on smears and smudges of colour that hang together through sheer energy. The individual pictures are compelling, but Smith's achievement is dispersed across his prodigious output, with each new picture somehow qualifying all those that went before. - Morgan Falconer



1.



2.



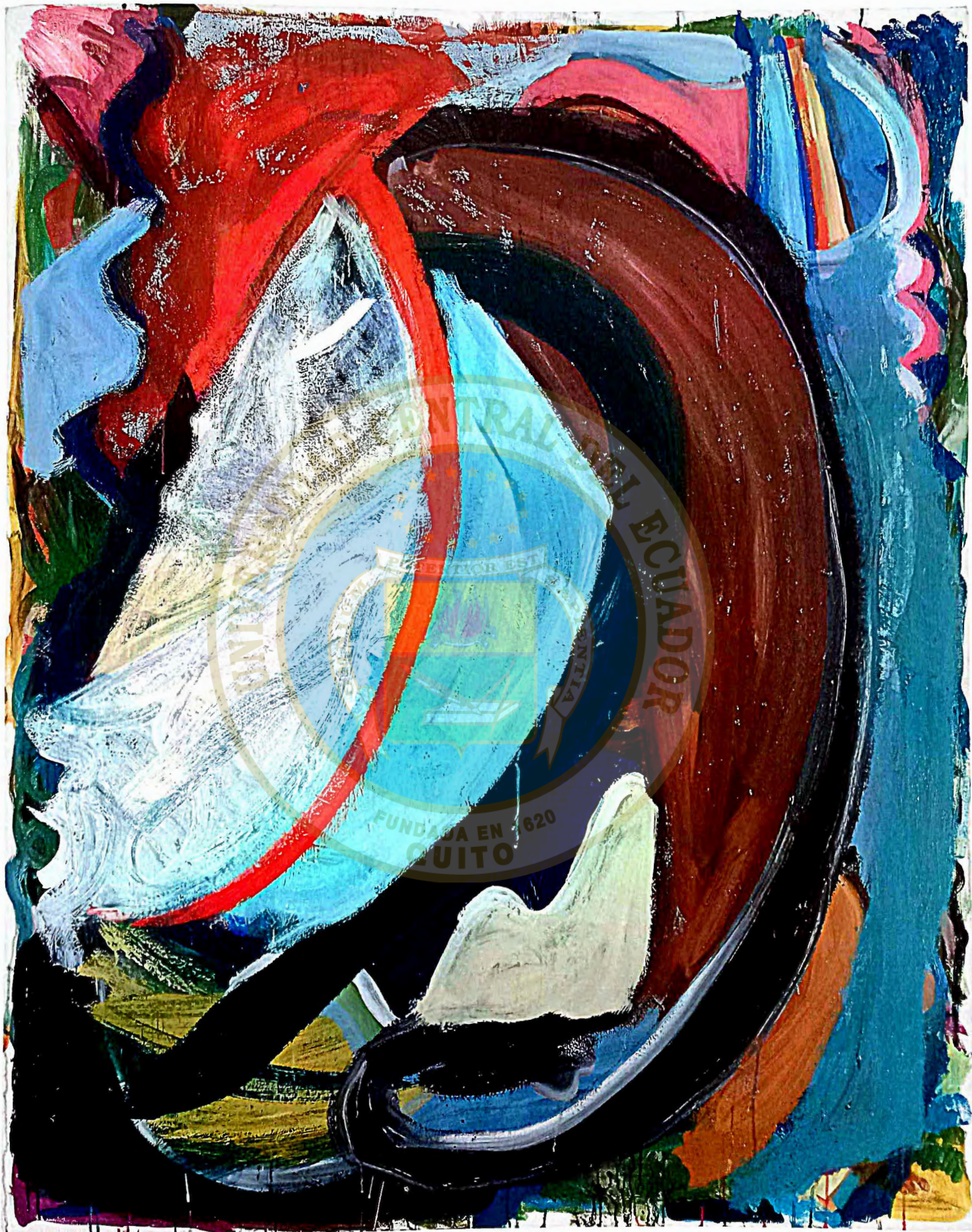
3.

1. *Untitled*, 2010
Oil on canvas
61x45.5 cm

3. *Untitled*, 2010
Oil on canvas
61x45.5 cm

2. *Untitled*, 2010
Oil on canvas
61x45.5 cm

4. *Untitled*, 2010
Oil on canvas
152.5x122 cm



GLENN SORENSEN

In Glenn Sorensen's world, people, plants and animals seem crystalized under a layer of cool Scandinavian frost. The Australian-born artist has long made Sweden his home, and its somnambulant winters and icy beauty permeate his work, lending a chilled Arctic wildness to scenes of otherwise warm domestic interiority. The artist returns repeatedly to a few motifs of precious fragility and humble everydayness: lilies in a vase, figures walking along a blank white horizon, the artist's baby son. *Affection* (2009) is part of a series of images depicting lilies whose arrangement seems elusively anthropomorphic: a couple of drooping figures that lean together in silent collusion. A Proustian or post-1960s drop-out appreciation of slowed-down time freed from the headlong rush of modern life seems to be at the core of *Sunday* (2009) and *Days* (2008), both images in which lilies stand stark against black-void backgrounds, all the better for us to contemplate their delicate complexity.

Entropy as an idea in art is usually bracketed with ideas of dispersal and fragmentation (as in Robert Smithson's Land Art). In Sorensen's work it is linked to thermodynamics: these images are about the dispersal of thermal energy (heat) and the loss of energy available within a system, which in Sorensen's vision is a celebratory and contemplative movement. Removed from the heat of the world, these images are also not without their danger: coldness itself appears to threaten life. In *The Fair* (2010) two diminutive snakes inch along the stalks of a plant towards a small bird; in *Blind* (2009), the snake has got its catch, appearing to be snatching and downing the birds in mid-flight. Sorensen's images are suffused with an elegiac air of the past. The tonalities are the opposite of what one might expect – flesh tones appear inverted, as if we are looking at colour photographic negatives. In *The Birthday Party* (2007–09), two women stand together. The younger-looking of the two (perhaps this is a mother and daughter) clutches the other, as if threatened by the frosty landscape they inhabit like islands.

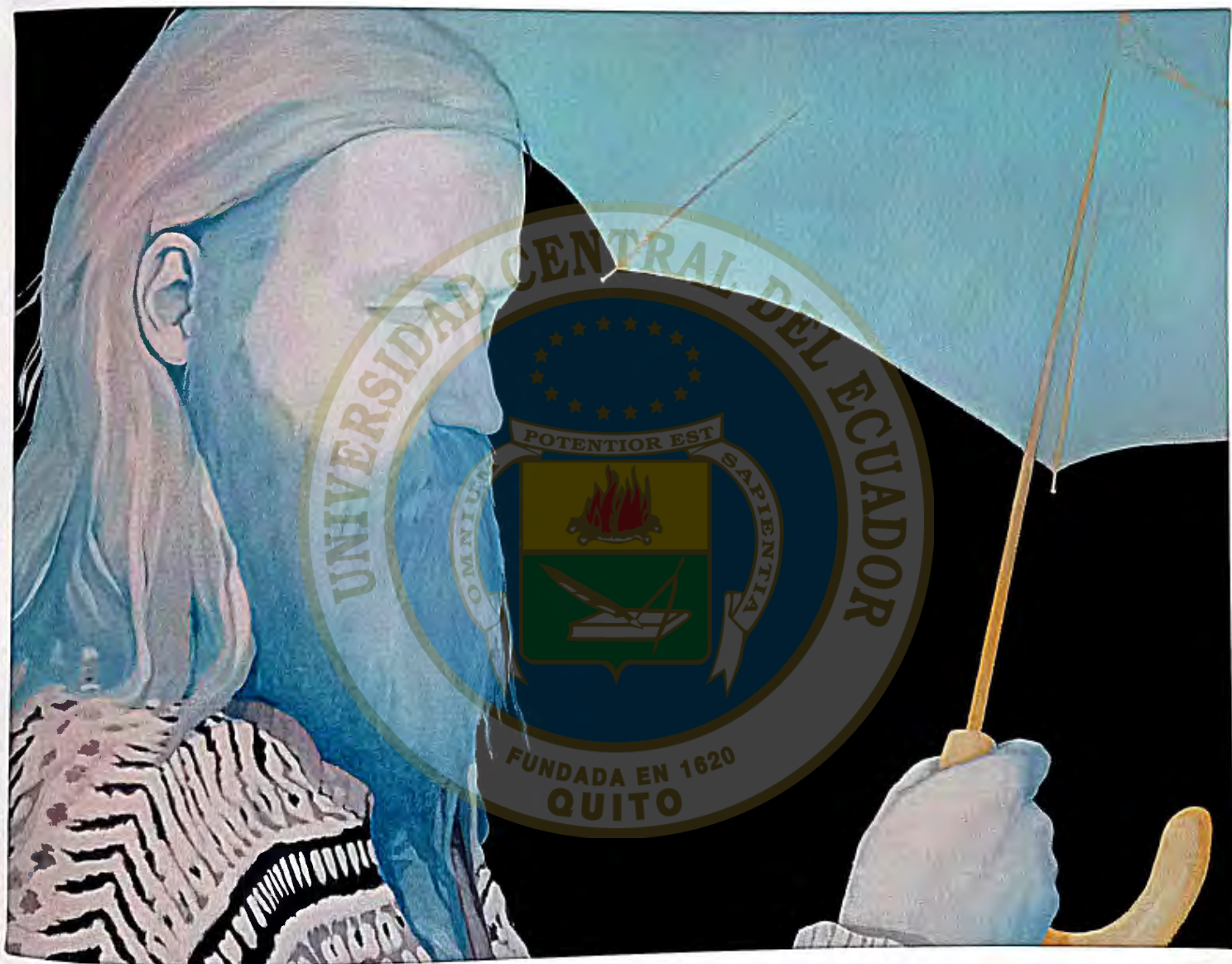
If there's something implicitly photographic about Sorensen's canvases, it is connected to Roland Barthes' notion, expressed in *Camera Lucida* (1980), that photography is intimately related to our sense of death. Nevertheless, there's nothing grim about this mortal awareness. Indeed, these images are also about the warmth of familial relations, and one senses that they are related closely to his most precious private experiences – although the details remain undisclosed. *Behaviour* (2009) depicts the bearded artist clutching an umbrella and lost in a solitary reverie – he is almost sage-like in his contemplation. *Behaviour* is reminiscent of the tradition of seventeenth-century Mughal paintings, in which poets and emperors wander through jasmine gardens, meditating on nature's beauty. Like them, Sorensen's eye singles out moments frozen from the world in order to highlight its sublime ordinariness. - Colin Perry



1. *Days*, 2008
Oil on canvas
50 x 40 cm

3. *Behaviour*, 2009
Oil on canvas
42.5 x 55.5 cm

2. *The Birthday Party*, 2007–09
Oil on canvas
40 x 44 cm



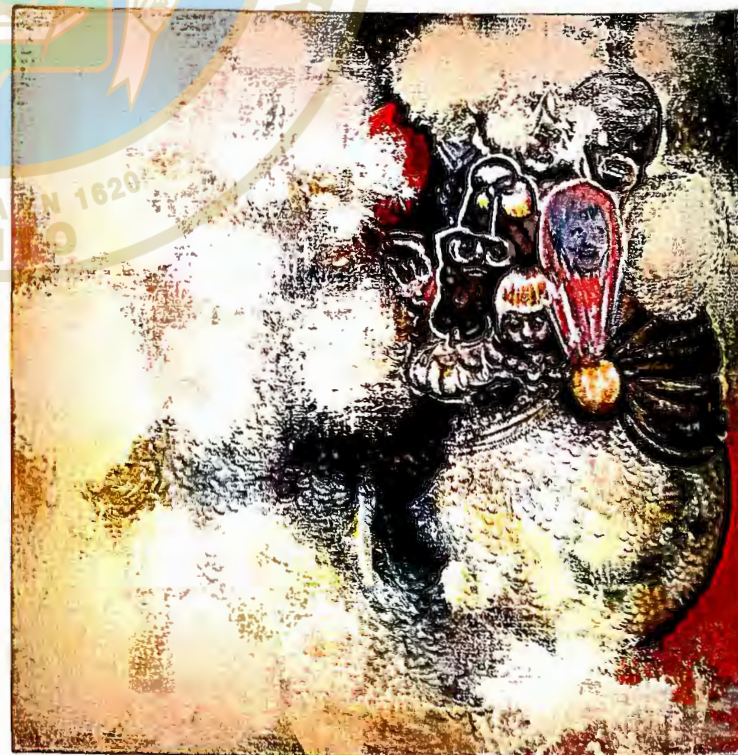
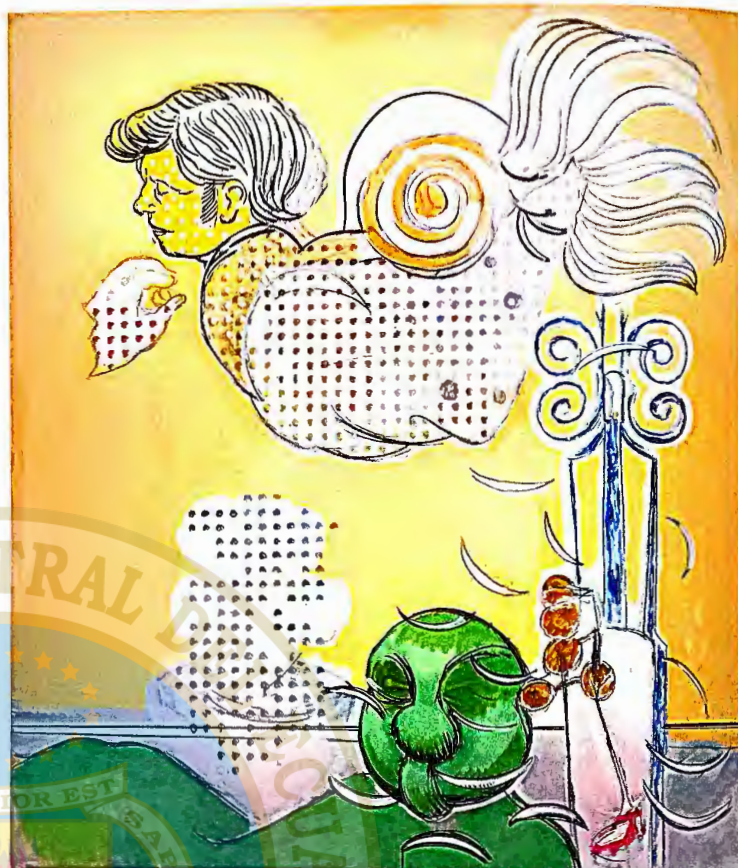
NEAL TAIT

In Neal Tait's *A Cure* (2009) a dandy seemingly plucked from one of Oscar Wilde's drawing rooms morphs, from the neck down, into an ambiguous creature (fish? bird?) with a quivering tail. This half-human hybrid floats past something that resembles a cricket bat with a complexly filigreed handle, and above a sickly green reclining figure whose head is a Baconesque distortion of curves. Crescent-shaped petals fall over the artfully composed melee; grids of dots sparkle unpredictably in patches; a disembodied hand reaches out to the Wildean head. Describing Tait's paintings is like articulating your dreams. They skittishly repel language; they live, primarily, in your head.

Yet, if this makes the painter sound like a surrealist, his art couldn't have been made at any moment but now. He first made his mark in the late 1990s as a painter of skewed, single-figure portraits: take, for example, the androgynous wraith in *Hallo* (2000), whose blank flesh-toned face with green hair and blue lips is suggestive of a photographic negative, the whole conveying a mood of weirdly frightening repose. But Tait seems in some ways to have worked steadily back to the postmodernist painting that was *au courant* when he was a student: a collection of historical fragments. Often worked up from intuitive sketches, his painting finds a way out of that era's endgame. It does so both by foregrounding the disquiet that comes from feeling time's progressive unmooring of the meaning of things – the title of his 2009 exhibition 'Les Toits de Parise', which makes mangled reference to a 1930s René Clair film, suggests as much on a linguistic level – and by finding counterweights for that state of unease in the gratifying frictions of juxtaposition.

The Food Inspector (2006) convenes figures on diverse scales against a hot orange backdrop, including a white-haired woman who gazes towards something ontologically stranded between saucepan and giant gavel, a disengaged serving girl and a looming Gingerbread Man-like monster. This discontinuous array could have been – and probably was – sourced from Victorian children's book illustrations (Sir John Tenniel's *Alice* illustrations are evidently touchstones for the artist), newspaper photographs and Tait's own imagination, each aspect amplified and estranged by conjunction. Here, po-mo collaging technique is used not to construct an argument but to generate rambling intensities for the viewer to navigate, shifty reveries to interpret.

This may sound like strategy, but Tait, by contrast, often seems to be working thrillingly in the dark, looking to resurrect older improvisatory thrills within the medium, and the feeling of adventure is contagious. *Sunday Afternoon* (2009) feels constructed and completed on sheer instinct: a weird cluster of heads both human and animal is all that remains of some larger composition, which has been mostly obliterated by a massive stippling of buttermilk-coloured paint. It's an indubitably anti-intuitive formal decision, a confidence trick of sorts that advertises years of painterly experience, yet one that leads back to Tait's central conjecture. The process of time passing is something like a moving cloud, his canvases suggest, within which historical details might become visible though their cultural meanings don't. And, by way of compensation for what's lost, in that melancholy play of obscuring and revealing, myriad pleasures are to be found. – Martin Herbert



1. *A Cure*, 2009
Tempera and acrylic on canvas
180.5 x 157.5 cm

3. *The Food Inspector*, 2006
Oil on canvas
56 x 76 cm

2. *Sunday Afternoon*, 2009
Oil on linen
60 x 80.5 cm

2.



MICKALENE THOMAS

Mickalene Thomas creates imposing portraits of African-American women in complex interiors, painted in acrylics and enamels and reverentially adorned with rhinestones and crystals. Patterns on folding screens collide with those on dressing gowns and bed covers; vintage wallpapers create intense optical effects; flowers and pillows spill across expanses of wood grain in riotous opulence. All of these elements circulate around Thomas's women, who maintain a regal calm amid the frenzy of decorative signification.

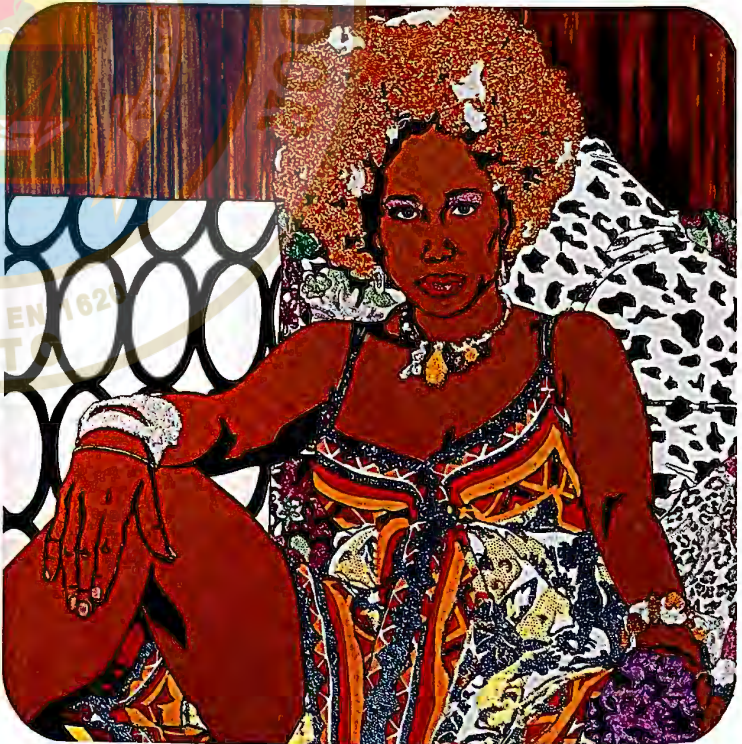
The material richness of these paintings is matched by their wealth of visual information; Thomas's works are first of all lessons in the history of style. A single picture can send the viewer back along divergent chains of associations: from the confrontational eroticism of Manet to Matisse's exoticist fantasies, or from the heroines of Blaxploitation cinema to the construction of middle-class African-American taste in the pages of *Ebony* and *JET*.

Though Thomas's paintings are compositionally faithful to conventional forms of portraiture within the history of European painting, their material holism brings them closer to abstract art than to Ingres. All the elements of her pictures are rendered in high-keyed colours and strong graphic lines, causing the viewer's eye to travel the image without respect to portraiture's customary hierarchies of attention. Often, in fact, it's the zebra-skin rug or floral bed sheet that is painted in the most eye-popping detail, or adorned with the most dense clusters of rhinestones, while the figures of the women themselves are rendered in economic brevity and provide moments of comparative visual calm. But far from suggesting that the sitter is no different from the drapes, Thomas's material all-overness implies that identity is a matter of a complete aesthetic system, encompassing not just the physical body but every aspect of dress and environment. The subjects of these portraits inhabit total worlds that reflect their aims and desires.

However, to describe Thomas's paintings as catalogues of various historical motifs is to miss how thoroughly she has synthesized her dissimilar stylistic sources. What appears at first glance to be wholesale appropriation (of postures, decorating schemes, even complete compositions) is in fact the result of an involved process of reconstruction. Thomas begins many paintings with photo shoots in her studio, styling and posing models (often friends and family members) in constructed sets. Collages follow the photographs, and the eventual translation of these sources into large-scale paintings gives the latter their distinctive, disjointed sense of space. Overlapping areas of pattern create jarring optical effects; planes of wood panelling oscillate between flatness and depth; and Thomas's women seem to project out of their environments and into the viewer's. By restaging these scenes of imagined history in the present tense, the artist weaves the different stylistic and conceptual strands of her images into a powerful unity and recruits nostalgia into a forward-looking project: the construction of a new language for self-presentation. - Roger White



1.



2.

1. *I Just Wanna Be With You*, 2007
Rhinestone, acrylic and enamel
on wood panel
183 x 213.5 cm

2. *Miss Collette*, 2009
Rhinestone, acrylic and enamel
on wood panel
183 x 183 cm

3. *Mama Bush: (Your love keeps lifting me) higher and higher*, 2009
Rhinestone, acrylic and enamel
on panel
213.5 x 183 cm

4. *Le Déjeuner sur l'herbe: Les Trois Femmes Noires*, 2010
Rhinestone, acrylic and enamel
on wood panel
305 x 731.5 cm







PADRAIG TIMONEY

To understand Padraig Timoney's relationship with painting it is perhaps necessary to remember what John Cage said before one of his concerts to a visitor who asked which was the best seat: 'Every spectator is in the right place.' He meant that art is such a personal experience that it doesn't matter where you are – you will always get something that other people don't. It's a reasonable concept for an auditorium, where it would clearly be inconceivable to attend the same performance from every possible angle. But what about a two-dimensional form of expression like painting? Interpretation might vary, but aren't we all fundamentally looking, at one time or another, at the same thing?

If such a performative analogy might seem misleading in a book about painting, it is because Timoney is a multifaceted artist who often uses one medium to explore the limits or the potentials of another. Conceptual as much as formal, his works ask how it is possible to make a poignant depiction of a fast-changing world with conventional weapons like painting or sculpture. Timoney's paintings are seldom specifically localized. There is a constant sense of displacement, an attempt to start a deconstructive and reconstructive process all at once, where the images, even when totally invented, give the idea of representing a world that is possibly only one step beyond but temporarily out of sight.

The Evening Rise (2008) is an austere, rectangular, dark brown monochrome on top of which the artist has installed a series of objects, including two empty film-roll cans, a chopped wooden trunk and two copper plates onto which he has inscribed the title of the work. Displayed like antiques on a pedestal, they seem set up to claim the initial scrutiny, only to give it back once it becomes clear that they are there to provide a description of the previously overlooked structure on which they stand.

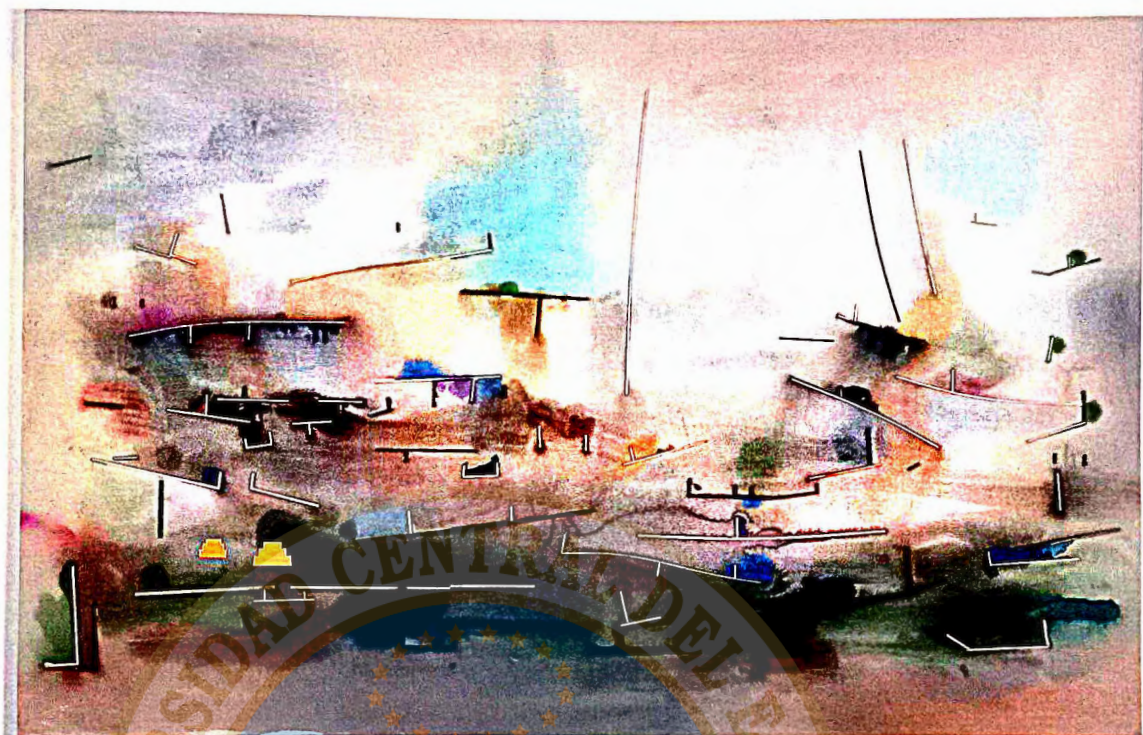
Dry Dock Two (2009) is a diptych with the bottom half picturing the hull of a boat on stalls; this motif is materially transferred from a different background at the top, this time looking like a sail in the dark. Though very different, the two canvases nevertheless happily convive, questioning the validity of their respective representational forms while establishing a narrative structure that is the result of their complementary existence.

Timoney's work invites the viewer to follow a long chain of events that leads from one curious thing to another but regularly covers its tracks so well as to become obscured, or leaves us wondering where we have ended up and why. Take for example *Wadas* (2009), another painting from the same period. Named after a Mexican border town infamous for drug cartels, murders and illegal trafficking, it presents a dramatically dense background populated by a series of floating coloured motifs, some of which are based on the forensic signs that the police place on the ground to determine the dynamic of a shooting. Dark and menacing, the painting doesn't do anything to hide the general outlines of the story it's trying to tell, and yet there's something beautifully transitory about it, which is perhaps a useful term when considering Timoney's practice. Like an exploratory journey, it constantly moves; it presents imponderables and diversions, forcing the viewer to take a step back to look closer, or to look away to be engaged. - Michele Robecchi



1.

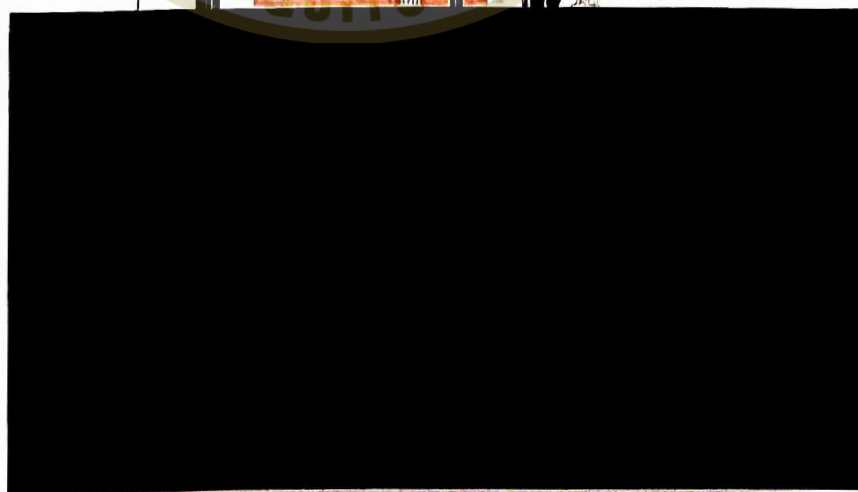
1. *Dry Dock Two*, 2009
Rabbit skin glue, pigment and ink
on canvas
2 parts, each 170 x 263 cm
2. *Wadas*, 2009
Rabbit skin glue, pigments and
wood on canvas
265 x 170 cm
3. *The Evening Rise*, 2008
Rabbit skin glue, ink and pigments
on canvas, copper, pewter, wood,
plastic charcoal
200 x 170 x 40 cm



2.



3.



ALEXANDER TINEI

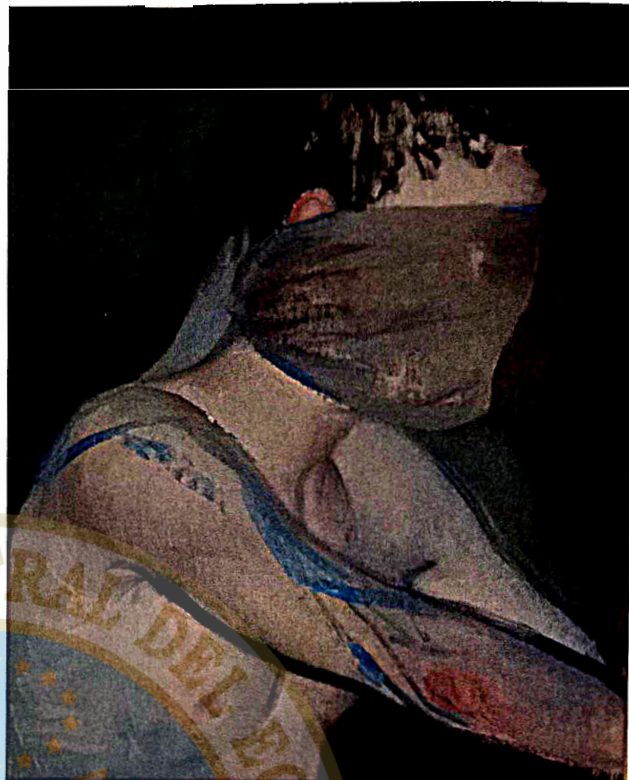
Born in 1967 in pre-independence Moldova, Alexander Tinei describes himself as 'an absolute product of Soviet culture, transformed into Western culture, transformed into myself'. His striking portraits of tattooed young subjects reveal his preoccupation with issues surrounding identity, belonging and faith. Increasingly concerned with the phenomenon of instant global visibility via the internet and the exposure of people's formerly private moments on the web, he uses his traditional academic art training and painterly style to submerge these new 'icons' of cyberspace within the traditional context of portraiture. Re-staged in a new context or altered by the addition of strange blue lines and patterns on parts of the body, each protagonist is subject to Tinei's own interpretation of events.

More recently, Tinei has begun to intersperse these subjects sourced from magazines and internet blog pages with iconic images from art history. Although there is a strongly voyeuristic quality to the work, with the viewer often happening upon intimate moments such as couples kissing or lone figures contorting their bodies into strange and provocative poses, he also manages to convey the vulnerability of his subjects through a close-up, almost medical scrutiny and by emphasizing their uncomfortable body language.

Tinei's work captures the paradoxical nature of an increasingly 'plugged-in' world where users of technology often confess to feeling isolated from society, though they may have hundreds of online 'friends'. The sense that many people today inhabit another world online in parallel to their 'real' lives is beautifully conveyed by his treatment of his figures. Their skin is strangely white, almost ethereal, as if not fully human. Often contrasted against darkly unfathomable backgrounds, they pose in this alternate universe for 'friends' only known to them in this realm.

Growing up in Moldova, Tinei spoke Russian and admired Russian heroes such as Fyodor Dostoevsky, Ilya Repin and Valentin Serov, while not actually being Russian himself. Looking back, he now feels that he accepted unquestioningly the imposition of another culture (or 'realm'), an alternate reality imposed on Moldova when it became part of the Soviet Union.

For Tinei the parallels between his subjects, the graffiti-covered buildings of the modern urban landscape and the condition of the postmodern, post-communist world are clear. When he imagines a contemporary portrait, he sees graffiti on this body too. His subjects are marked, perhaps wounded, by life. There is a strong sense that in the strange other online world, there is a kind of safety, a protected zone where, no matter how damaged or how strange, the subject is accepted for who he or she is. Yet the precarious nature of so many of the poses that Tinei's subjects adopt intimates that this world may not hold them forever. Increasingly exhibitionistic or painful to behold, they suggest that the human need to connect and be looked at can become twisted into something unhealthy, even dangerous, when it is mediated by machines. Through his use of paint to create portraits of these creatures so dependent on technology, Tinei acutely conveys how otherworldly so much human activity has become. - Jane Neal



1. *Slave*, 2010
Oil on canvas
50 x 40 cm

3. *Game*, 2010
Oil on canvas
120 x 100 cm

2. *Tailor*, 2010
Oil on canvas
120 x 100 cm



PHOEBE UNWIN

Much has been made of Phoebe Unwin's catholic plundering of painting's history, but while her canvases clearly draw upon the possibilities set out by this history, she is very clear that her strategy is not one of literal or ironic sampling. Her interest is less in historical critique than in the attempt to construct a language, destabilizing the painting in order to engineer a fresh encounter with this most familiar of art objects.

Unwin's canvases range from the densely worked to the spare, restlessly pitting gesture, colour and material against each other in unexpected ways. Elements hinting at pictorial depth often coexist with fields of spray paint or metallic foil, which reassert the closed nature of the painting's surface. Gestural marks may simultaneously echo process painting and collapse into automatism, tracing silhouettes across anthropomorphic splurges of colour crossed by wobbly geometric forms (as in *Day for Night*, 2008). Often in a single canvas abstraction and figuration mesh and tussle in dense thickets of disparate painterly device (none of which ever quite gain the upper hand) and the results are as likely to explore simple still life or portrait forms such as in *Orange Room* (2007) as something more oblique (*Soft Person and Desk*, both 2008). At every turn, each element (each mark in a painting, each painting in relation to those around it) somehow unravels or complicates its fellows, thereby placing the resulting whole in question: why these particular configurations, and how, as viewers, can we navigate these deliberately unstable images?

Based on first-hand perceptions (she never works from photographs), Unwin's paintings explore the inherently precarious recollection of experience and its distillation into what she calls 'an essence'. This has led many commentators to describe her work as being about memory. This is true, but misleading. Unwin has no interest in inviting us into her own remembered experience, or providing us with anything sentimental or nostalgic. Memory concerns her more as a function, akin to pattern recognition or physical memory, and her practice can be read on one level as an inquiry into its role in constructing felt experience.

Unwin's emphasis on the importance of scale as a way of entering the work becomes revealing in this light. Take *Aeroplane Meal* (2008): a flat, spray-painted image of a plastic tray, the same size as the object to which it refers, floats on an abstract ground that offers nothing – no lap or chair back – to place it in a definite pictorial space. Bereft of these points of reference, the painted tray becomes less an image of something and more object-like: a layer of spray paint mimicking a sheet of moulded plastic by assuming its general shape and dimensions. 'I want to explain the idea of the subject rather than reproduce an image of it,' says Unwin. 'The paintings aren't windows; they don't offer a world that's separate from the viewer.' Perversely, given the riot of event and referentiality in her work, this suggests a link to Minimalist concerns with the experiential connections between optical and corporeal modes of cognition. Unwin's work weaves the pictorial and the physical into a single painterly rebus and invites you to feel your way around it as if negotiating tumbled furniture in a dimly lit room. - Lee Trimming



1. *Aeroplane Meal*, 2008
Spray paint and oil on linen
97.5 x 107.5 cm

2. *Orange Room*, 2007
Acrylic on linen
183 x 152.5 cm

3. *Desk*, 2008
Oil, aluminium leaf and spray paint
on linen
183 x 153 cm



LESLEY VANCE

Painting has, in one way or another, always been about time – how to slow it down, arrest it, reverse it, speed it up or dispense with it altogether. Lesley Vance makes paintings quickly that unfold slowly, and which expand from their modest physical proportions into sprawling timescales, histories and formal reverberations.

Cubism, the art-historical movement that remains a touchstone for the artist, was essentially an exercise in presenting multiple moments at once, thus confounding the notion that depiction was limited to a single, preserved instant (as with most photography). Cubists such as Juan Gris, whose work Vance adores, made images that thrust themselves forward from the wall, projecting (sometimes literally, in the case of their collages and assemblages) all at once into the space of the viewer.

Vance sets out to create abstract paintings that are as temporally complex as these antecedents, but which, by contrast, retain the illusion of depth and an intimacy that draws the viewer in towards them. The results can be confusing and uncanny. Instead of Cubism's extrovert qualities, Vance's paintings keep their secrets, only hinting at the absences within themselves.

This attitude arises, in part, from Vance's particular working process. She sets out as a still-life painter, in the traditional mould, selecting objects and setting them against a dark background, lighting them carefully and making pencil or pastel studies. When she finally starts painting (on smooth, gessoed canvases) the work emerges over the course of a single day, freeing itself from its figurative beginnings through adventures of wet paint. When finished, the original tableau is almost unrecognisable, often resembling nothing so much as folded paper – as if Vance is making collages from her own paintings.

She describes her smeared and scraped gestures as strategies for 'covering her tracks'; there lingers, however, a tantalizing sense that there are tracks to be followed. She has referred to the sensation of walking into a room for the first time and sensing that an object is missing while not knowing precisely what. Her finished paintings, none of which is titled aside from a number that distinguishes it from the others, are at once resolutely complete and mystifyingly fragmented, as if still in a fluid process of becoming.

What we are left with is a sense of atmosphere – almost like scent – that emerges through colour temperature and texture, and which originates from the specific temporal and spatial origins of these still lifes. With their unexpected shadows and excised forms, they perform the trick of making loose gestures concrete and solidity rootless. In a 1919 pamphlet on the intentions of Cubism, the writer Maurice Raynal quoted Plato: 'The senses perceive that which passes, the understanding that which endures.' Through her attentiveness to the history of painting, Vance creates images that are like nothing we've seen before, while remaining heavy with the sense of that which is past. - Jonathan Griffin



1. *Untitled (15)*, 2009
Oil on linen
45.5 x 38 cm

2. *Untitled (29)*, 2010
Oil on linen
53.5 x 40.5 cm

3. *Untitled (30)*, 2010
Oil on linen
51 x 40.5 cm



PIETER VERMEERSCH

Pieter Vermeersch has described his colourful and minimalist installations as the result of an ongoing attempt to create paintings that are 'as impersonal as possible'. The Brussels-based painter views his work as part of the shift away from the Romantic notion of the artist as genius, which began in the twentieth century with the *Neue Sachlichkeit* (New Objectivity) movement of the 1920s. In their pure material presence, Vermeersch's works reach towards the degree zero of painting: he usually deploys no more than two or three colours in long gradients covering the gallery walls. It is an endgame approach that might be compared with Kasimir Malevich's deep questioning of the limits of art. Yet, like Malevich, who returned to figuration after executing his famous *Black Square* (1915), Vermeersch remains resolutely committed to painting as an ongoing project. Nor do these works deny the viewer's subjectivity: they are pleasurable, seductive celebrations of colour, their epic scale invoking the vertiginous and ocular experience of the sublime.

I first saw Vermeersch's work at the South London Gallery in 2009, as part of the group exhibition 'Beyond These Walls', where the artist painted two entire walls with opposing gradated fields of red and green that enveloped visitors in a burst of colour. Walking into the space, I felt as if I'd stepped inside a canvas by Barnett Newman or Mark Rothko. More significantly, however, it was the architecture of the space itself that seemed most evident: this was painting that served not to cover up but to expose the architectonics of everyday space. Vermeersch's talent for re-ordering the equilibrium of built space with just a lick of colour can be seen in earlier exhibitions: at Palais Grosser Garten, Dresden, the artist covered the vast windows of the building in a trippy purple hue, while, in the less ostentatious setting of White Box, New York, he created an installation with a wall mural rendered in a white-to-blue gradient and a video projection of an abstract polygon of white light. Through such sparse, economical, yet precise means, the artist seeks to highlight and explore the facticity of the everyday.

Vermeersch's surprisingly emotive work is an appeal to the subjectivity of the audience rather than to the inspired authority of the art-maker. As such, he partakes in a line of questioning that stretches from early Russian Structuralism, American New Criticism and – most famously – Roland Barthes' post-mortem of author intentionality in his essay 'The Death of the Author' (1967). Vermeersch has stated that 'painting is a kind of job like any other', yet if there is a democratic levelling here (the audience is more vital than the author), it should also be emphasised that his work is not exactly in line with the participatory practices that emerged in the 1990s under the banner of 'relational aesthetics'. Indeed, the spaces that he paints are sometimes blocked to public access: viewers must stand at a threshold to look at the works, by which means Vermeersch hopes to highlight what he has called 'the mystification of the pictorial space'. In this sense, he is at once radical and traditional: he wishes to strip back the act of looking to a dialectic, yet, equally, he is an artist with a profound understanding of the mutable pleasures of authored artistic practice. – *Colin Perry*

1. *Untitled*, 2010
Oil on canvas
230 x 170 cm

2. *Untitled*, 2010
Oil on canvas
230 x 170 cm

3. *Untitled*, 2009
Acrylic paint and projection on wall
Exhibition view at White Box,
New York

2.





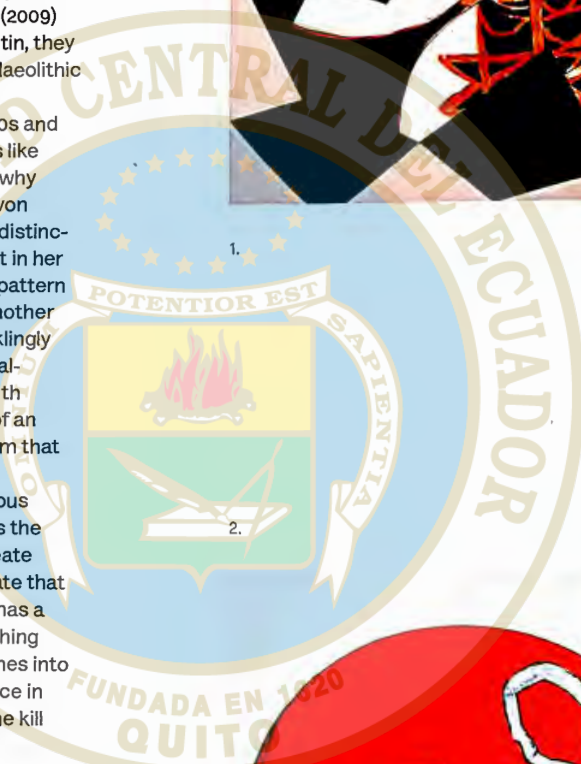
CHARLINE VON HEYL

Known since the early 1990s as an abstract painter, Charline von Heyl published an artist edition book in 2008. She titled it *Sabotage*, saying that she likes the suggestion of violent intervention: 'the Sabot – a wooden clog – thrown into the machinery'. So she used a variety of media and processes, including silkscreen, woodblock, litho, spray-paint and stencil, dividing the pages with printed vellum to enhance the book's tactility and sense of playfulness.

The work on *Sabotage* has nourished her recent painting – pictures like *Black Mirror #2* (2009) have a stridently graphic character. But her understanding of painting also nourished the book, for it confirmed her belief that, if painting is current, the medium also stretches out between ancient and modern. It can be a mouthpiece for Pop slang but also for primitive cries, and it has the memory of everything in between. In pictures like *Momentito* (2009) we find mists and amoebas that could have been inspired by Joan Miró's imaginings of birth and creation. Meanwhile, the contours and patterning of *Woman #2* (2009) suggest a model bent into a pose for a contemporary photo shoot. And although *Frenhoferin* (2009) may remind us of fine-boned modernist grids by Agnes Martin, they also have the aspect of something made with the zeal of a palaeolithic cave painter.

Von Heyl matured as a painter in Cologne in the early 1980s and drew in much of the satirical spirit that fuelled personalities like Martin Kippenberger and Albert Oehlen. That might explain why her pictures are often gleeful and frenetic with energy. But von Heyl's pictures are at war with themselves in ways that are distinctively her own. The styles and motifs that awkwardly coexist in her pictures are odd couplings; one species of line or spiralling pattern might sit with a flat design or spider's web that points to another source entirely. Often their coming together effects a sparkingly sulphurous reaction, and figure and ground seem to cannibalize each other. Hence in *Phoenix* (2008) we are presented with an orange motif that would have the elegance and impact of an insignia were it not overwritten with the checkered blue form that seems to be breaking apart as we watch.

All the breezy pizzazz in von Heyl's pictures belies the furious intensity with which the elements are united. She describes the process as one of extraction – and it's brutal. 'When you create something indifferent and destroy, transform, and manipulate that into something that you can't quite read anymore, but that has a strong feeling of atmosphere, then you have created something new.' It's a call to continual creative destruction. A motif comes into view and is cut down. The contours of something else surface in the aftermath, and that too is put to the sword. Only from the kill can the new be born. - Morgan Falconer



1. *Black Mirror #2*, 2009
Acrylic and oil on linen
208,5x183 cm

2. *Phoenix*, 2008
Acrylic on linen
208,5x188 cm

3. *Woman #2*, 2009
Acrylic, oil and charcoal on linen
208,5x198 cm



KELLEY WALKER

Dispersal has been a principle of Kelley Walker's practice ever since he began to exhibit, less than a decade ago. His paintings often seem to move free of the canvas, his images floating from the wall. They settle instead in flexible environmental displays that border on sculpture and design. It's peculiar, then, that bricks and mortar have been such central motifs for him. They make for images that seem both aberrant and resistant, difficult to penetrate in comparison with much else being produced by contemporary painters. Yet they begin to unlock themselves if one considers that bricks, walls and paving slabs have historically held a fascination for artists – particularly in Paris. For Jean Dubuffet they offered an exemplar for painting, a new cave-painting; for Brassaï, photographing graffiti in the 1930s, walls were the surfaces of an urban-primitive expression; and for the Situationists the city's built surfaces were analogous to prison walls – or, as they liked to put it, 'sous les pavés, la plage' (under the paving stones, the beach). In each case, surfaces sullied with dirt or profanities, or merely made banal through dull use, were redeemed, revealed to hold life beyond or within.

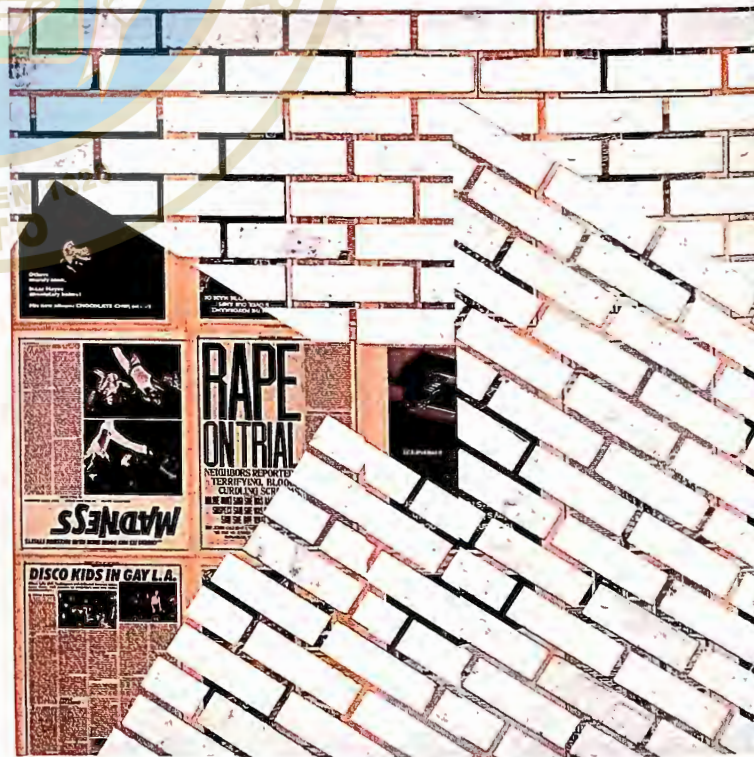
But here is where Walker's untitled brick pictures differ. To begin with, his blocks make no pretence to rich presence: they are silkscreened reproductions made from scans of different bricks and cinder blocks. So while at first glance they appear to have the varied tone and texture of real bricks, on closer inspection they are smooth and insistently flat. Then, of course, the mortar in Walker's walls is not a viscous paste but an insubstantial imagery: it is derived from newspapers and magazines that are arrayed like another wall behind the first (albeit a fast-moving wall that floods past like pages on a printing press). His typical approach is to use one issue of a newspaper or magazine for each panel, and, for record's sake, to attach the front page to the back of the panel – though if this suggests that the content on the other side is distinct and particular, we only have to look once again at the front to be reminded that, one day or the next, the media always look the same; it is the wallpapering of our world, the culture that has become our nature.

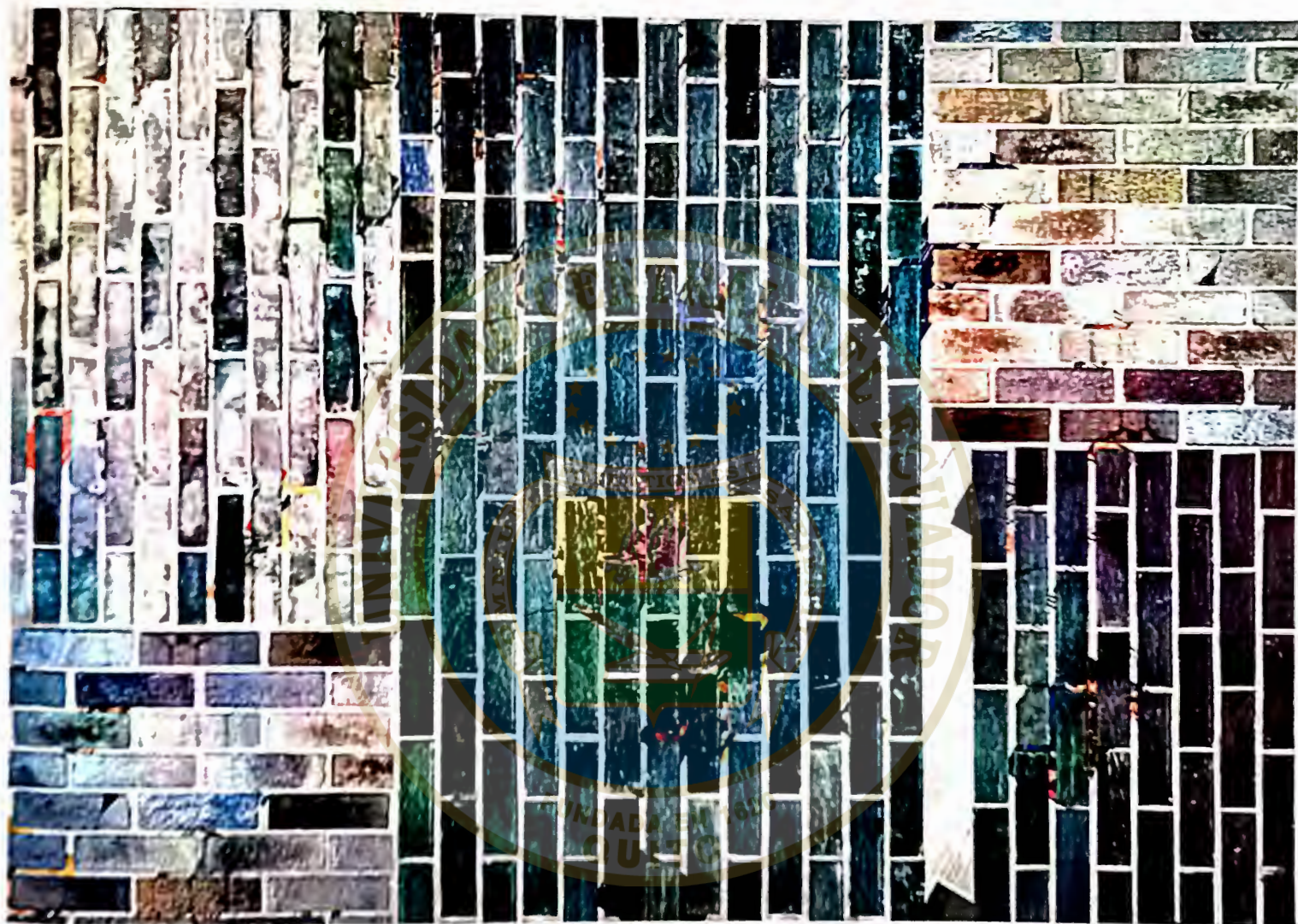
To speak of the Situationists in relation to Walker seems appropriate because many of his other pictures have addressed the urban unrest of the 1960s. The *Black Star Press* series, begun in 2004, borrowed a photograph of the civil-rights clashes of that era and layered silkscreened chocolate over it, creating parodic gestural abstractions. In another series he applied scans of squirted toothpaste to the covers of a men's magazine. In each case the material applied added unsettling commentary to the imagery below and did so while at first proffering a dialectic – between the reproduced and the handmade, the copied and the real – and then revealing it to be a mirage. All, in Walker's pictures, is unreal. If for the likes of Brassaï and Dubuffet that would have proved depressing, for Walker it is more a cause for simple astonishment. The real world is ceding to the virtual; bricks and mortar are giving way to bitstreams. - Morgan Falconer

1. *Black Star Press*, 2007
Four colour process silk screen
on canvas
264 x 211 cm

2. *Untitled*, 2009
Four colour process silk screen
with acrylic ink on canvas with
collage with 28 August 1975 issue
of *Rolling Stone*
122 x 122 cm

3. *Untitled*, 2008
Four colour process silk screen
on canvas with collage with 28
January 2008 issue of *Frankfurter
Allgemeine Zeitung*
152.5 x 213.5 cm





WANG XINGWEI

At the heart of Wang Xingwei's practice lies an undying belief in the sheer power of painting. He believes in the medium not merely as a visual language to represent reality or to tell a story but also as a testing ground for technical proficiency. And, perhaps unlike many artists senior to him from North China, Wang believes in painting as more than just a means of expression for ideological and intellectual values.

Although his works often depict scenarios featuring characters whose identities are given away by their outfits, the incongruity of his protagonists within their surroundings is such that any attempt to make logical connections or infer meaningful plots would be futile. In *A Sunday Afternoon in the Youth Park* (2009), for example, a couple sit opposite each other outside a public toilet that floats on a lake as if just a normal boat. Wang's complete lack of interest in establishing expected associations or sequences of events frees him from any dependency on maintaining narrative consistency in his practice. He doesn't rely on recurring motifs or subject matter to win recognition; rather, he moves fluidly from one thing to another. Similarly, he slides from one style of painting to another, including realism, expressionism, constructivism, comic strip and caricature. Such freedom is rarely tolerated by an art world that so often demands consistency of style and a logical development of themes and subjects.

In the mid-1990s, at the beginning of his career, Wang mostly painted scenarios in settings that were characteristic of Haicheng, a small city in northern China where he lived at the time, making visual and conceptual references to certain imagery, legends and events in both Chinese and Western art histories. He often made an appearance himself in these works, and still does from time to time. Since 2000 his paintings have featured subjects as diverse as unpopulated landscapes, football pitches, flowers, animals, businessmen, nurses, soldiers, seamen, flight attendants, figures from Chinese fables and fellow artists, as well as people without identifiable social or cultural roles.

Having said that, it is not Wang's ambition to pursue eclecticism for its own sake in his choice of characters. The same figure occasionally appears more than once in his paintings, sometimes with a new background or another prop or in a completely different guise. In four paintings from 2008 entitled *Comrade Xiao He*, the protagonist appears in one work against a blue sky with white clouds, and in another against a cloudless blue sky and carrying a goose and a leather medical kit bag. These repetitions and deviations further reduce the significance of content or meaning in his paintings, directing the viewer's attention instead to the peculiar qualities that characterize each of his works.

In many of his paintings, complementary colours – white and black, red and green, yellow and violet, blue and orange – are consciously juxtaposed within one frame, often introducing a sense of tension. The optical unease experienced by the viewer is accompanied by a feeling of being blocked out of the painting to some extent, not least due to a reduced sense of depth within the canvas evoked by these colour combinations. Sickly and strangely disconcerting, his paintings push the usual limits of good taste, challenging our familiar aesthetic perceptions and experiences with curious images that remain long in the memory. – Carol Yinghua Lu



- | | | |
|--|--|--|
| 1. <i>Untitled (red flowers green grass woman No. 1)</i> , 2010
Oil on canvas
240 x 180 cm | 3. <i>A Sunday Afternoon in the Youth Park</i> , 2009
Oil on canvas
165 x 300 cm | 5. <i>Untitled (figure seen from the back)</i> , 2009
Oil on canvas
200 x 200 cm |
| 2. <i>Mao Yan</i> , 2010
Oil on canvas
200 x 160 cm | 4. <i>Comrade Xiao He No. 3</i> , 2008
Oil on canvas
200 x 150 cm | |



3.
4.



CORINNE WASMUHT

To look at a painting by German artist Corinne Wasmuht is to submerge oneself in a futuristic parallel world. At first glance, her large-scale works appear to be abstract compositions, but closer inspection reveals complex interlocked pictorial spaces that are filled with shapes, forms and human figures. Wasmuht's multi-layered compositions are based on photographs that she started to collect in an ever-growing image archive in 1986. Initially she used pictures from magazines and books, but she now prefers to take photographs herself, altering and then assembling them like a collage on her computer to create her stagelike rooms. Subsequently she has begun to transfer these compositions painstakingly onto wooden panels, which she favours above canvas. Her works are full of elaborate details, so the process of reworking these photographic references in oil can take months. The resulting paintings depict several narratives simultaneously that, although recognizable and familiar, remain distant and alien. Wasmuht has compared them to the moment just before one falls asleep, the brief period in which a multitude of thoughts and images overlap. These fragments of reality extend in all directions and seem to hover in a dense reticular structure that covers the picture plane. In this regard, Wasmuht's paintings are reminiscent of the multi-layered abstract works of Julie Mehretu.

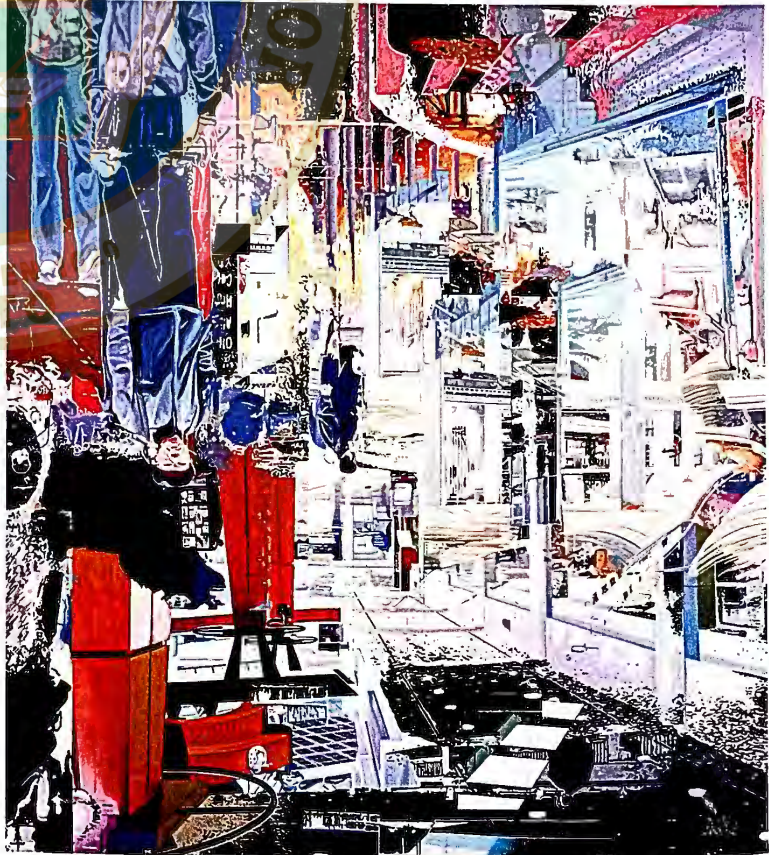
Spatial depth in Wasmuht's works is achieved by means of classical perspective and vanishing points. Yet the interwoven pictorial elements appear to be infinitely reflected, as if in shards of a broken mirror, rather than existing in an actual three-dimensional space. This abundance of visual information and the monumental size of her paintings make it a challenge to comprehend any one of her atmospheric creations in its entirety. The eye is forced to wander from one scene to the next in an attempt to grasp the segments that make up the composition individually. Vivid colours create an impression of lightness that allows the paintings to radiate from within, despite the density of their content. She draws inspiration from a variety of sources: Latin American literature, her own experiences, her travels, and other cultures. This is frequently indicated in the titles and subject matter of her works. *Llanganuco Falls* (2008), for instance, which depicts a myriad of waterfalls in a fictional woodland setting, takes its name from a Peruvian lake and could relate to childhood memories – she was born in Germany and raised in Peru and Argentina – or to more recent travels, whereas *Brückenstr.* (also 2008) and *50 U Heinrich-Heine-Str.* (2009) are representations of Berlin, where she lives and works today.

The tension apparent in Wasmuht's work arises not only from the electrifying visual experience offered by the paintings but also from their artistic execution: traditional panel painting and old-masterly technique stand in contrast to new technology and digitally manipulated source images. She does not shy away from opposites but successfully incorporates an interaction of old and new, abstract and figurative in her work. - Carina Krause



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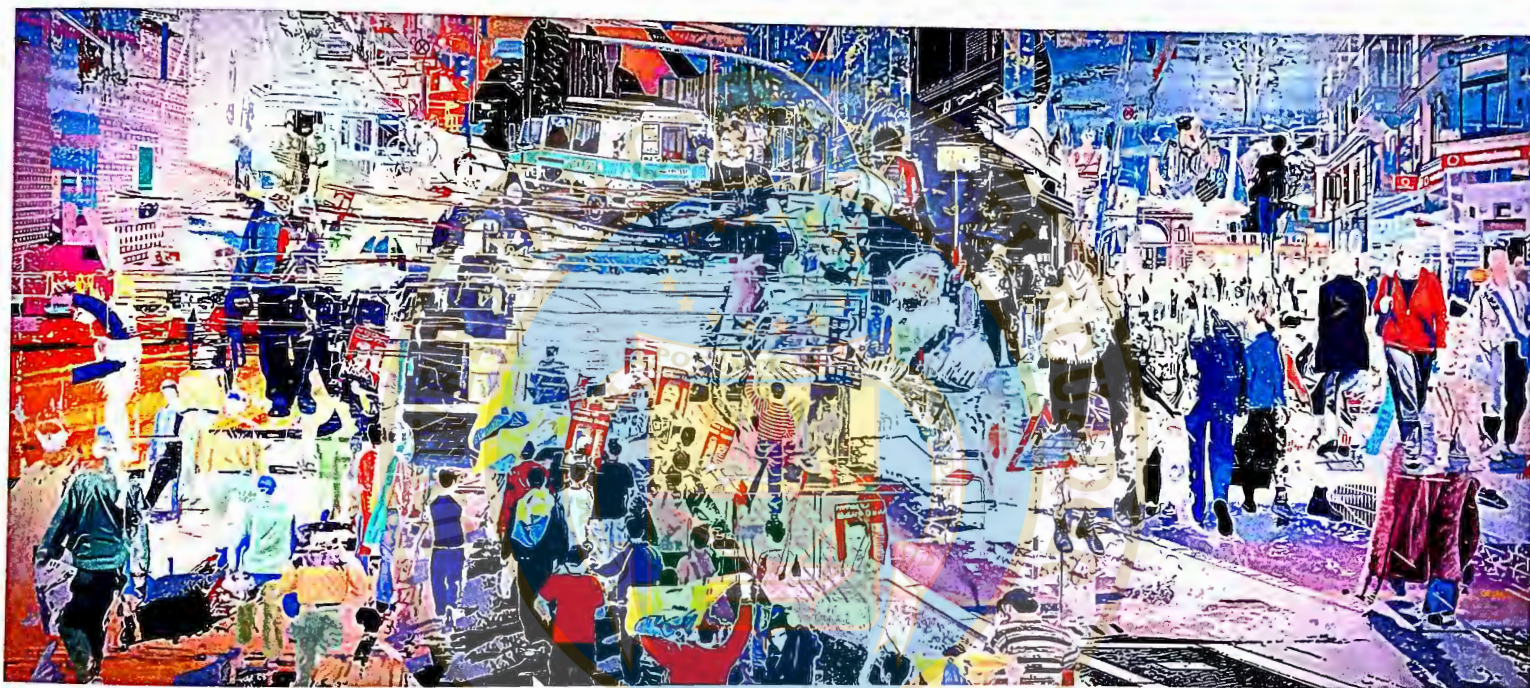


1. *Llanganuco Falls*, 2008
Oil on wood
298 x 390 cm

2. *DFW-CDG*, 2010
Oil on wood
279 x 251 cm

3. *Brückenstr.*, 2008
Oil on wood
227 x 519 cm

4. *703*, 2009
Oil on wood
223 x 703 cm



3.

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QUITO



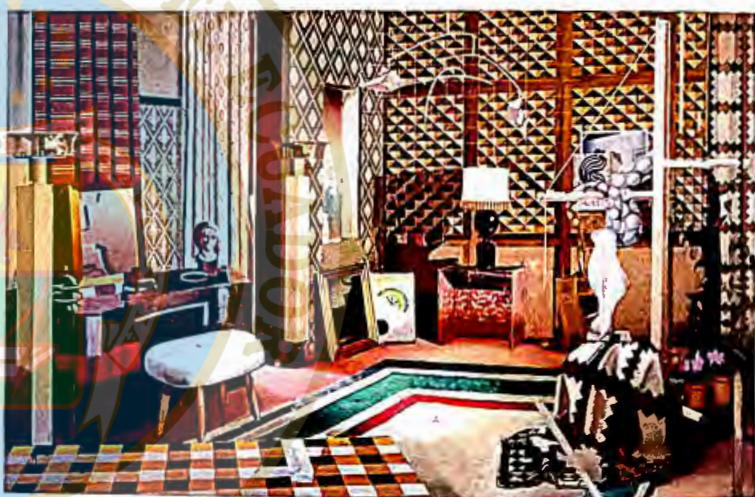


MATTHIAS WEISCHER

Matthias Weischer is one of the most talented members of the new Leipzig school, a loose assembly of painters whose works are marked by a near-perfect marriage of technical bravura, conceptual wit and art-historical awareness. His maturity as a painter was evident from his earliest canvases: dizzyingly baroque architectural spaces rendered with impossible Piranesi-like sightlines, colour palettes that move vertiginously from faded dun to neon green, references and visual jokes that are ten paces ahead of the viewer. Trained at Leipzig's legendary Hochschule für Grafik und Buchkunst – whose alumni include Christoph Ruckhäberle, Tim Eitel, Tilo Baumgärtel and David Schnell – Weischer has long explored painting's freedom to roam the polarities between real and imagined space. In *Egyptian Room* (2001) a sitting room decorated with woven reed furniture explodes onto a landscape populated by pyramids and palm trees; in *Interior* (2003) a room with a mural appears to dissolve into a bucolic exterior space.

In contrast to the furtive imagined spaces of these earlier works, Weischer's recent paintings are anchored to the dusty presence of theatrical stage sets (they have a toned-down palette to match). In order to achieve this facticity, the artist has kitted out his expansive studio in Leipzig's Baumwollspinnerei (a former cotton mill) with a full-size stage and proscenium, which he decorates and populates with props and furniture. Of course, this transliteration has not made a straightforward realist out of Weischer. Rather, in works such as *Die blaue Wand* (2009) we witness a staging of representational fictions: stage right, a figure creeps in, but he appears to be two-dimensional, like a cardboard cut-out; centre stage, a group of paintings hang haphazardly and, like the *ekphrasis* of classical art's self awareness, may or may not be re-representations of the artist's own work. In *Boudoir* (2010), a pallid silhouette of a woman sits in a shallow space beside a screen decorated with a diagonal band of vine leaves that appears to float off into a chinoiserie of bamboo foliage on the room's wallpaper. Her shoe, meanwhile, re-appears like a Surrealist fetish in *Läufer* (2010) next to a donkey's rear-end (a prop, perhaps, from a children's pantomime).

Nature, or at least a particularly mediated form of it, has become increasingly important for Weischer. He frequently spends his mornings sketching at the Leipzig Botanical Garden, a habit adopted while on residency at Villa Massimo in Rome in 2007. *Die Unruhe* (2008), depicting a pond surrounded by trees and shrubs, appears to be a vision of ordered tranquility, except for the disquieting fact that the title translates as 'unrest' – an inversion of the Romantic tradition of transcendental reverie before nature. Indeed, the approach to nature appears barred by an onion skin of representative modes: the lower edges of *Die Unruhe* are painted as a trompe-l'œil band that seemingly reveals the wall below the 'painting' above. These images are therefore paintings of paintings, as if reality has retreated to the level of signs, or rather, as if the history of painting has accumulated such a wealth of iconographic tricks that seeing has ceased to be simple. Thus Weischer's works are a reminder that seeing is an art of infinite complexity and great rewards. - Colin Perry



1. *Die blaue Wand*, 2009
Oil and egg tempera
on canvas
200 x 300 cm
2. *Mobile*, 2007
Oil on canvas
110 x 170 cm
3. *Die Unruhe*, 2008
Oil on paper on canvas
1 of 4 parts,
each 140 x 60 cm
4. *Striptease*, 2007
Oil on canvas
60 x 70 cm
5. *Paneele*, 2006-08
Oil on canvas
210 x 330 cm







5.

ANDRO WEKUA

Andro Wekua's works function in a manner not unlike memory. His film, collage, painting, text and sculpture pieces draw from personal photographs, magazines and books, films and the relics that we may all encounter in the world around us. Like memory, there is something at once soothingly familiar but also intensely unstable, even gnostic, about these works – as if time, circumstance and accident have rendered them a thing of pastiche, a thing of art.

Take *Sunset – I love the horizon* (2008), for example, a large-scale work fashioned from 170 glazed panels. Originally born of a drawing by the artist, enlarged 600 times and then silk-screened onto tiles, the result, a monumental sunset, is, you might say, a standard painterly trope in the landscape tradition. Still, cobbled together from multiple parts, each with a life of its own, it is in small part testament to the multiplicity of elements that go into something as charged and intensely personal as a sunset. Here, the cliché of the sunset as iconic moment is reconfigured, informed by individual will and experience just as a sunset, in its (banal) cinematic glory, exists first and foremost as a totem to individual experience (where were you standing, what were you wearing, and, more importantly, where was the sun the day he proposed?).

The iconic sunset is a useful metaphor in thinking about many of Wekua's works, since the artist has been known to describe his works as if they are stills from a film. It is true, his paintings represent a compendium of moments trotted out before us, as if in stop-motion animation. A moment of theatrical agony, a look of loneliness, falling in love, falling out of love, a sunset – all of these are evoked in his various paintings and collages. Wekua's repeated use of a range of distinctive colours – deep purples, reds, blues – amplifies the sensation of painting as emotional sculpture, of the smell, feel and look of being somewhere or, at his best, of imbuing viewers with the sensation of having trespassed into a private room.

Very often, the artist depicts an individual in the prime of youth – caught at a time when anything goes, when one is most vulnerable and, as a consequence, life is at its most exhilarating. These figures often have their eyes obstructed – covered up with a mask, painted over, forcibly removed or simply looking away. Robbed of their ability to stare back, they are powerless. At the same time, they are anonymous; without their eyes, they are without distinct identity, allowing us, as viewers, to project all that we wish onto their youthful blank bodies. These paintings are about raw youth and about the artist too, but above all they are about us. - Negar Azimi



1. *Can't Hear*, 2005
Oil on canvas
62x52 cm

2. *Golden Hair*, 2009
Oil on canvas
40x30 cm

3. *Sunset – I love the horizon*, 2008
Silk screen print on glazed ceramic tiles, metal framework and steel scaffolding
500 x 800 x 82 cm
Exhibition view at MAGASIN Centre National d'Art Contemporain de Grenoble, France

4. *1995*, 2009
Oil, spray paint, photograph, felt pen on canvas
59.8x59.8 cm

5. *Possible Landscape*, 2009
Oil on canvas
62x62 cm







WENDY WHITE

Much abstract painting seems inhibited – call it scrupulous if you prefer – the product of an earnest effort to get things right. Not Wendy White's. In a 2008 review she is quoted as saying 'successful paintings [...] maintain an awkward, muscular energy that threatens to fall apart at any time.' There's a great deal of bravado in her art, and sometimes a kind of frantic energy, but also fragility, self-consciousness and doubt – sometimes a sense of half-exhausted, half-ecstatic dizziness. The paintings' repleteness seems all the greater for their ability to encompass emptiness. 'I wasn't trained as a painter,' White has explained – she studied fibre art as an undergraduate, though it's hard to imagine a better training as a painter than graduate study at Rutgers with Thomas Nozkowski – 'so I've never followed painting rules. I look at everything from confident art marks like Rauschenberg's and Warhol's to a bad attempt to spackle a hole in the wall.'

For White, the artistic process begins with the construction of the canvas support; it can be a single rectangle or several of them abutted to form an irregular, non-rectangular array. The painting can be hung on the wall, or it can lean against the wall from the floor. One canvas may be 'framed' by another. In a recent development, some of her canvases are crowned by appended sequences of cut-out letterlike shapes formed from canvas over a wooden armature. Like the painterly decisions about colour, edge, gesture and facture, these choices about the painting's material substructure are not entirely pre-planned; there is always the possibility of spontaneous reaction. (That this openness to spontaneity may not even end when a painting is nominally finished was demonstrated when I included White's work in an exhibition I co-curated; in the case of one painting, she left it to our discretion whether to hang it or lean it against the wall.)

As for the pictorial marks themselves, they are primarily made using an airbrush. There is an inevitable association with spray-paint graffiti, but with greatly expanded possibilities for nuance. Marks feel both tactile and mediated, in endlessly varying ratios. The use of letter forms, whether painted or constructed, helps bring the parts of the brain that read into sync with, but also sometimes into conflict with, the parts that see – even if what there is to read is finally inscrutable. White has described the look as 'retro yet futuristic, inherently urban, reactive and rebellious, but also humble and DIY.' There are echoes of experiences familiar from everyday life – roadside billboards caught out of the corner of your eye as you speed by on the highway, cinematic dissolves, debris from a building renovation – and previous art: Cy Twombly's scribbles, Jules Olitski's colour fields, Ed Ruscha's hipster koans on top of Technicolor skylines, Robert Ryman's analytic of the object and Isa Genzken's attack on it. But they never look like anything but what they are – a viable aspiration for abstract painting in the new millennium. - Barry Schwabsky



1. *Partu*, 2010
Acrylic on canvas
92.5 x 106 cm

2. *Ranc*, 2010
Acrylic on canvas
156 x 146 cm

3. Exhibition view of 'Up w/Briquette'
at Leo Koenig Inc., New York, 2010

4. *Le Grau* '96, 2010
Acrylic on canvas
183 x 305 cm

3.



4.



KATHARINA WULFF

Landscapes and portraits are equally at home in Katharina Wulff's practice. Very often they intertwine, but while the former occasionally break free to offer unpopulated views of slightly surreal urban and natural settings, the subjects of the latter are never allowed to forget their surroundings. Towering over a rooftop or standing in front of a tree, Wulff's characters seem set to dominate their environments, but as a matter of fact it's often the other way around. Even in close-up portraits, like the melancholic moustached man in *Stadt im Dunkel* (Dark City) (2010), the intricate puzzle of grey windows, brick walls and aerials slowly emerging from the background eventually steals the scene.

A word often used to describe Wulff's paintings is 'theatrical'. This is not to say that they verge on the grandiose or are deliberately stagy, because even the most dramatic preserve an intimate, solitary atmosphere that is impossible to overlook. But the sequences of metaphysical houses and streets or the mountain peaks dividing light-blue skies from smoky green meadows possess an almost unfinished quality, as if to signify that beyond a certain point the rest of the painting is up to the viewer's imagination. Just like theatre-set design, they are an invitation to join a fictional world, but, in a strange twist of events, they persuade the viewer to suspend disbelief while simultaneously breaking the spell.

This could be attributed to Wulff's personal history. Trained as a ballet dancer (and subsequently as a hairstylist), she is still occasionally involved as a designer with theatre productions. The fabrication of costumes and sets from different periods, while being as faithful as possible to original sources, is subjected to her interpretative creativity, and this offers an analogy to her approach in her paintings. Her constant research into various eras, fashions and social strata manifests itself in the curious and captivating combination of different styles and influences present in her work, from Surrealism to Dutch sixteenth-century painting, Italian Renaissance and twentieth-century figurative painting. Her canvases are the result of a long process devoted to balancing spatiality and ornament, and they provide a kaleidoscope of different perspectives, often living together under the same roof.

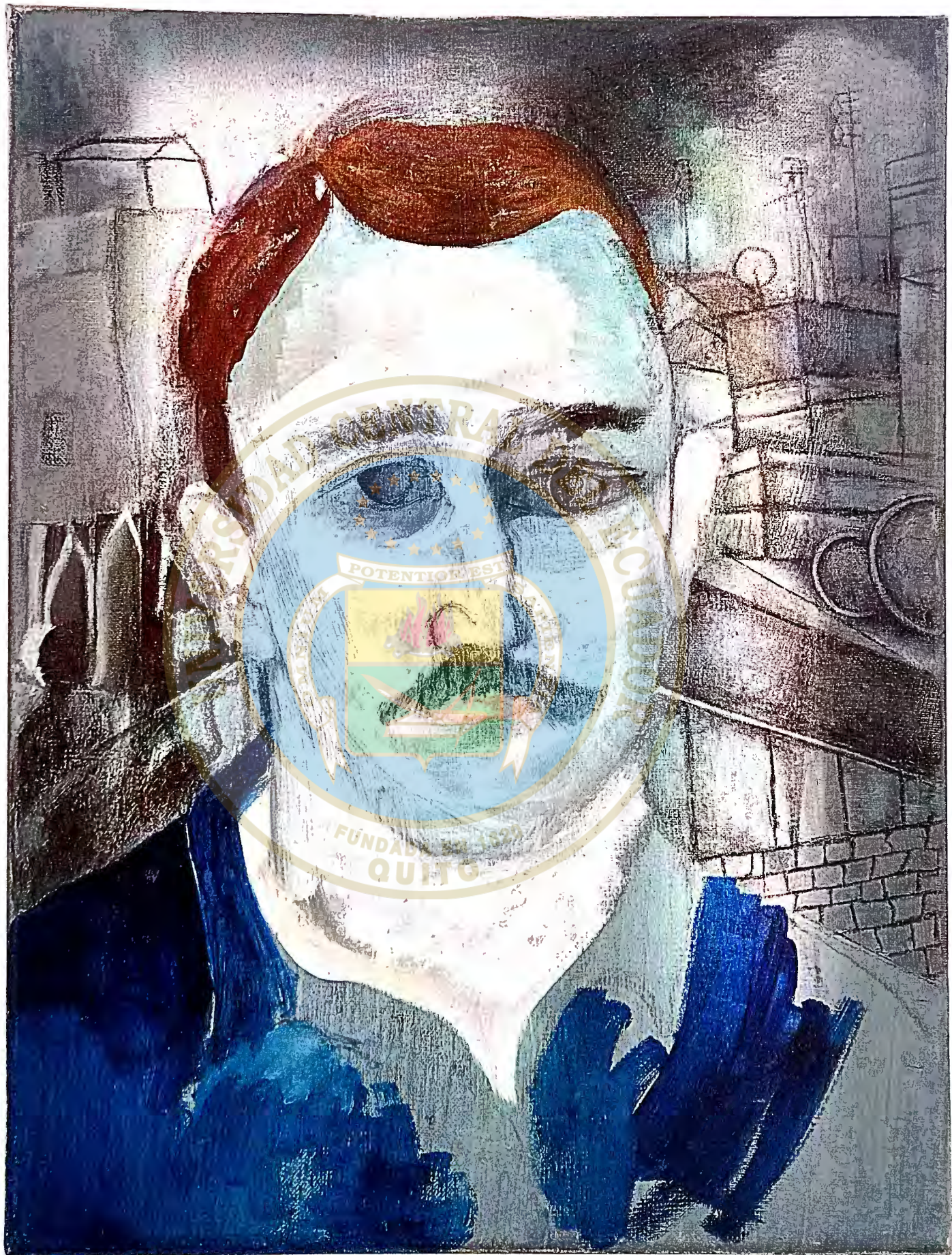
Wulff's recent decision to relocate to Marrakesh has contributed another element to her already rich visual vocabulary. The Moroccan city, with its labyrinthine topography, noisy street markets and funky rhythm of life, is practically an outdoor theatre in its own right. Her representations, from the skyline-dominating bathing-suited man of *Untitled* (2005) to the pastel buildings and quiet alleys of *Untitled* (Town) (2010), suggest that her evolution as a painter will continue to take a surprising and interesting course. The two paintings couldn't be more different, but both convey a deep sense of mystery and are proof of her ability to converse with divergent styles while remaining true to her own. - Michele Robecchi



1. *Untitled*, 2005
Oil on canvas
120 x 160 cm

2. *Untitled (Town)*, 2010
Oil and charcoal on canvas
45 x 35 cm

3. *Stadt im Dunkel* (Dark City), 2010
Oil and charcoal on canvas
40 x 30 cm



LYNETTE YIADOM-BOAKYE

Lynette Yiadom-Boakye paints portraits, but while the genre traditionally serves to confirm the status of the subject – whether through highlighting their wealth, power or beauty – her protagonists are arresting for different reasons. These figures are outsiders, often lone figures, centrally placed on the canvas (a position traditionally reserved for deities and kings) so as to command our attention, and there are no props to support the subject's ego or to distract from the stark exchange between sitter and viewer. Imagination is the key word here, since all the figures in Yiadom-Boakye's works are fictional. There are no actual sitters; instead the artist prefers to summon up the visions she presents, beginning the process of painting with formal concerns such as a specific colour and palette or how she wants to convey light.

Although Yiadom-Boakye grew up in Britain and lives in London, there is a question mark for her over the notion of 'belonging' to a specific culture. Her parents came to England from Ghana in the 1960s. She argues that 'there is a difference between being born somewhere and being rooted to a place. I am British, but my roots aren't here, and in Ghana I am foreign although the whole of my ancestry is there.' It is possible to see this question posed in her work: she draws from the European portrait tradition, but her subjects aren't anchored by objects or surroundings that might tie them to one specific place – it's as if they (and the viewer) are free to decide where they want to belong.

Yiadom-Boakye professes not to find painting easy, yet her rapid and vigorous brushwork, choice of medium (she works in oil) and instinctive use of colour point to an artist in love with the art of painting. There is a freshness to her work that echoes some of art history's greatest painters and draughtsmen (and her favourite sources for inspiration): her debt to Velázquez and Goya is obvious; the starkly confrontational subjects of Courbet and Manet find echoes in her works too, as do the languid glances of Sargent's society ladies and the delineated features of Toulouse-Lautrec's Parisian girls. It is this combination of sinuous line and painterly agitation that gives Yiadom-Boakye's works their strength. Whether working on a large scale or creating small, intimate but intense compositions, her free-flowing and confident brushwork is always supported by a strong sense of line and colour.

Yet the most striking aspect of Yiadom-Boakye's portraits is the character of her subjects. Says the artist, 'Although they are not real, I think of them as people known to me. They are imbued with a power of their own; they have a resonance – something emphatic and other-worldly. I admire them for the strength of their moral fibre. If they are pathetic, they don't survive; if I feel sorry for someone, I get rid of them. I don't like to paint victims.' We shouldn't be surprised by Yiadom-Boakye's strength of feeling. She writes manifestos for her studio practice and often follows self-imposed rules, yet there is an underlying empathy for her subjects that comes across clearly in her works, a sensitivity of touch that suggests strength but also hard-won struggle and defiance. – Jane Neal



1. *An Education*, 2010
Oil on canvas
200 x 250 cm

2. *Hour In The Life Of I*, 2009
Oil on canvas
200 x 120 cm

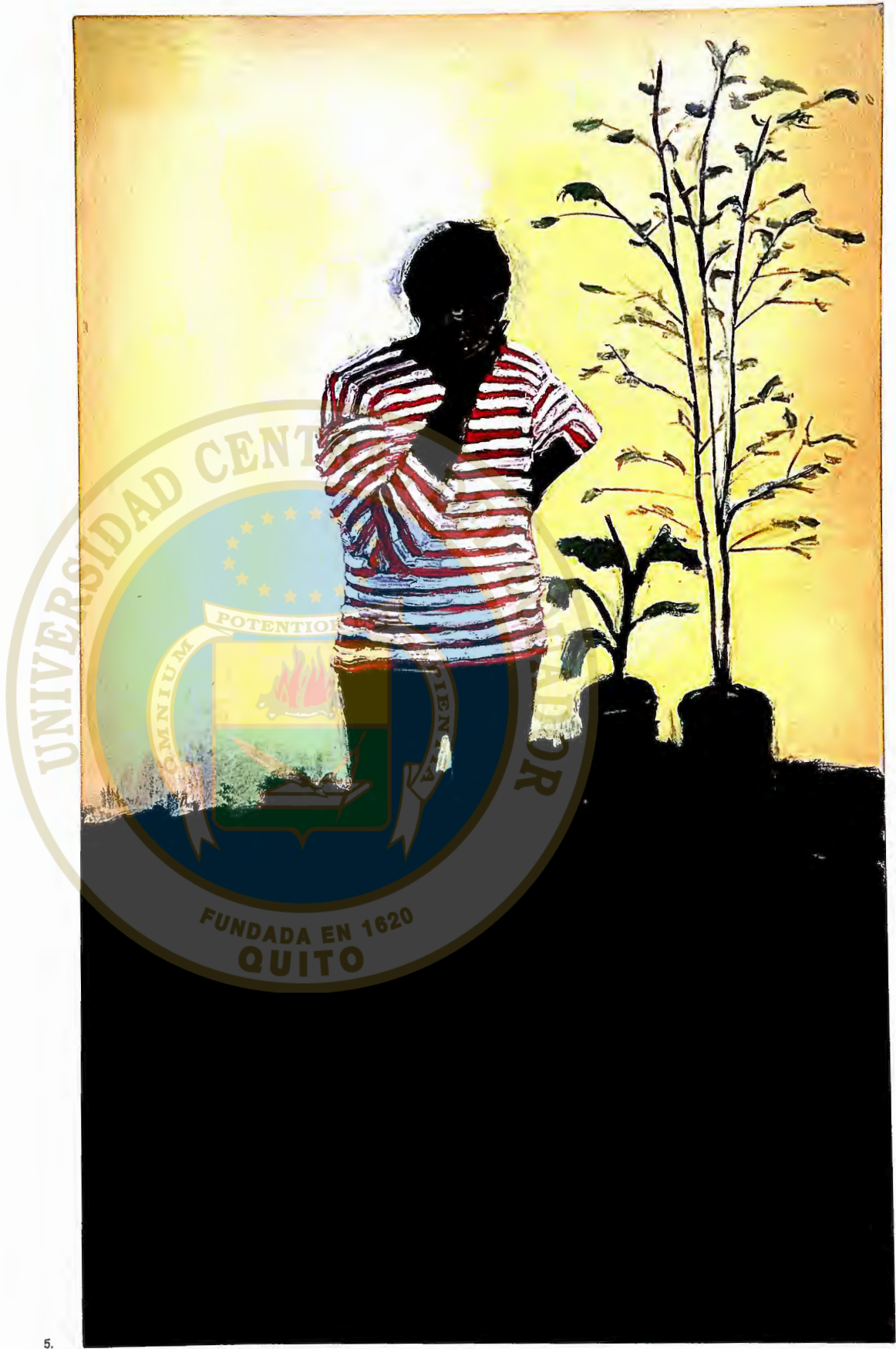
3. *Diplomacy I*, 2009
Oil on canvas
190 x 250 cm

4. *Oracle*, 2010
Oil on canvas
250 x 200 cm

5. *Six A.M. Wednesday*, 2009
Oil on canvas
200 x 120 cm







LUIZ ZERBINI

Having emerged at a young age in the context of the Brazilian '1980s Generation' (dominated as elsewhere by the motto of 'The Return to Painting'), it is perhaps only in the last decade that Luiz Zerbini has brought his practice to full maturity by means of complex paintings encompassing different styles and subject matter. If there is one subject common to his paintings, it is painting itself. The works vary from the abstract to the figurative, often depicting elements that play, in a self-reflexive manner, on the nature of representation and painting: grids and checkerboards, veils, curtains and blinds, windows and frames, mirrors or reflective surfaces, as well highly figurative, colourful and chaotic scenes.

A key work in his trajectory was *História em Quadrinhos* ('Comics' or, literally, 'Histories in Small Pictures', 2002) an accumulation of six little abstract paintings from the geometric and the monochromatic to the organic, humbly propped against a wall. His playful exploration of painting and its death (or its mourning) reached a pinnacle in 2007, with *Minha Última Pintura* (My Last Painting), a vast and sombre monochrome glossed with a reflective coating that transforms its surface into a black mirror capturing all that its 420-centimetre wide-angle panorama may offer. The same year saw another deadly sombre picture, this time a square, titled *Vírus*, its surface completely taken over by a small rectangular grid – at the left side of the painting, the grid begins to fail, perhaps a symptom of contamination by a virus that ruptures the system of geometric abstraction. *Imperfeições* (Imperfections, 2010) is another abstract geometric monochrome, this time in a graphite colour, in which the squares are made in relief with gesso, which is then covered with paint.

But Zerbini is by no means all brooding formalism, and it would be misleading to read his practice purely on the basis of his more severe pictures. Concurrent to those, we find a work such as *High Definition* (2010), a spectacularly colourful tableau populated by fabulous and other worldly tropical plants, set against a seascape of varying shades of blue water – here and there one may perceive vestiges of a grid, from the horizontal bars of the tree trunks to abstract white and dark stripes, painted vertically and horizontally across the canvas. Between the severe and more joyful sides of Zerbini's work lies a painting such as *Paisagem Digital* (Digital Landscape, 2003), which blends abstract elements of the organic and the geometric kinds with sound waves, barcodes, images of electronic synthesizers and a seascape. The digital landscape theme was revisited in 2010 in an untitled painting, adding new elements such as maps and underwater and geological images.

Clearly Zerbini finds himself at a crossroads of different paths and trajectories, following a number of motivations and seeking answers to myriad questions. If and how the two sides of his practice will evolve or converge remains to be seen; in the meantime, it is obvious he is taking full advantage of these critical junctures.

- Adriano Pedrosa



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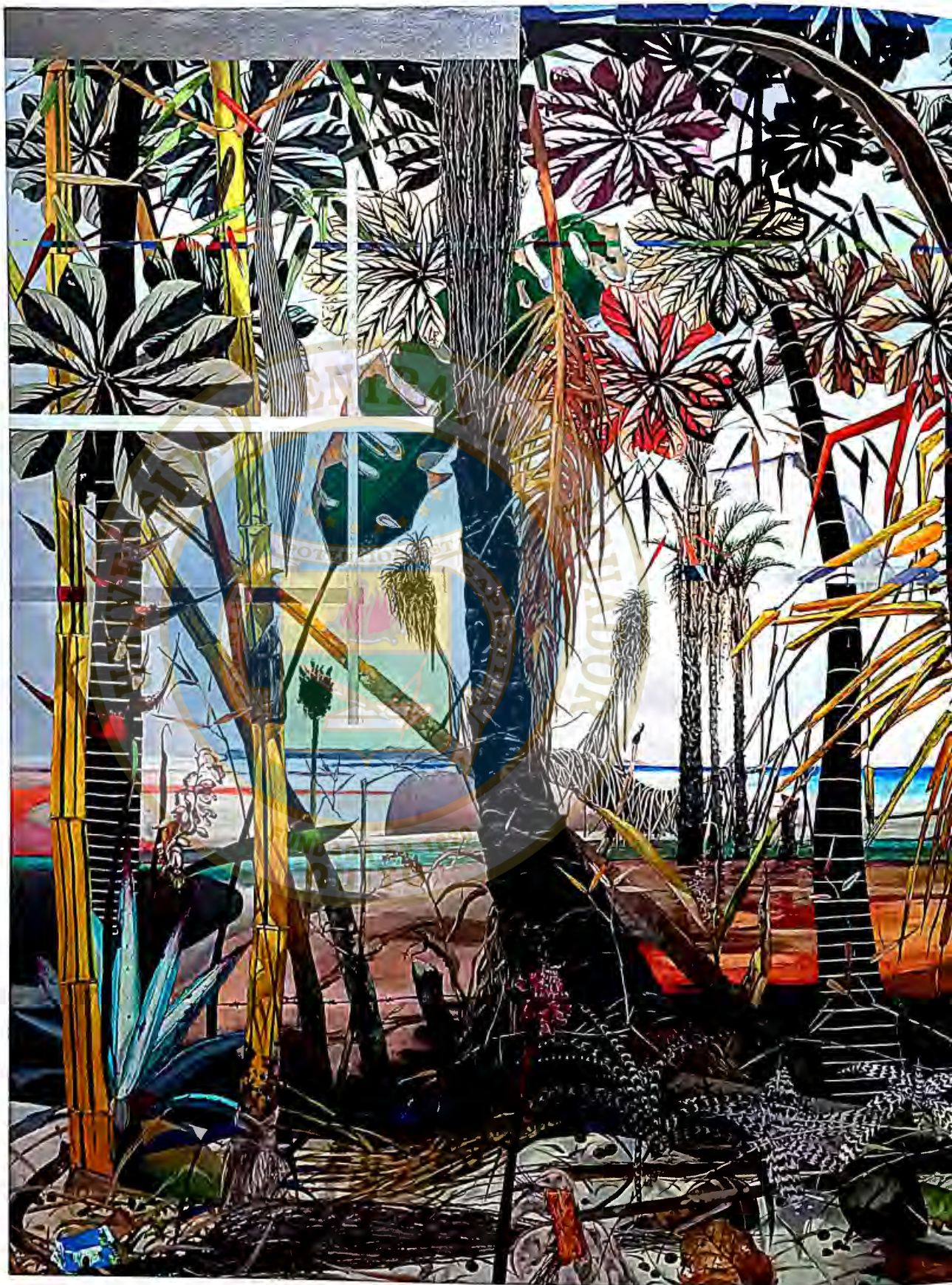
1. *Imperfections*, 2010
Polymer resin and aluminium
pigment on canvas
170 x 120 cm

3. *Virus*, 2007
Enamel paint and aluminium
pigment on canvas
290 x 290 cm

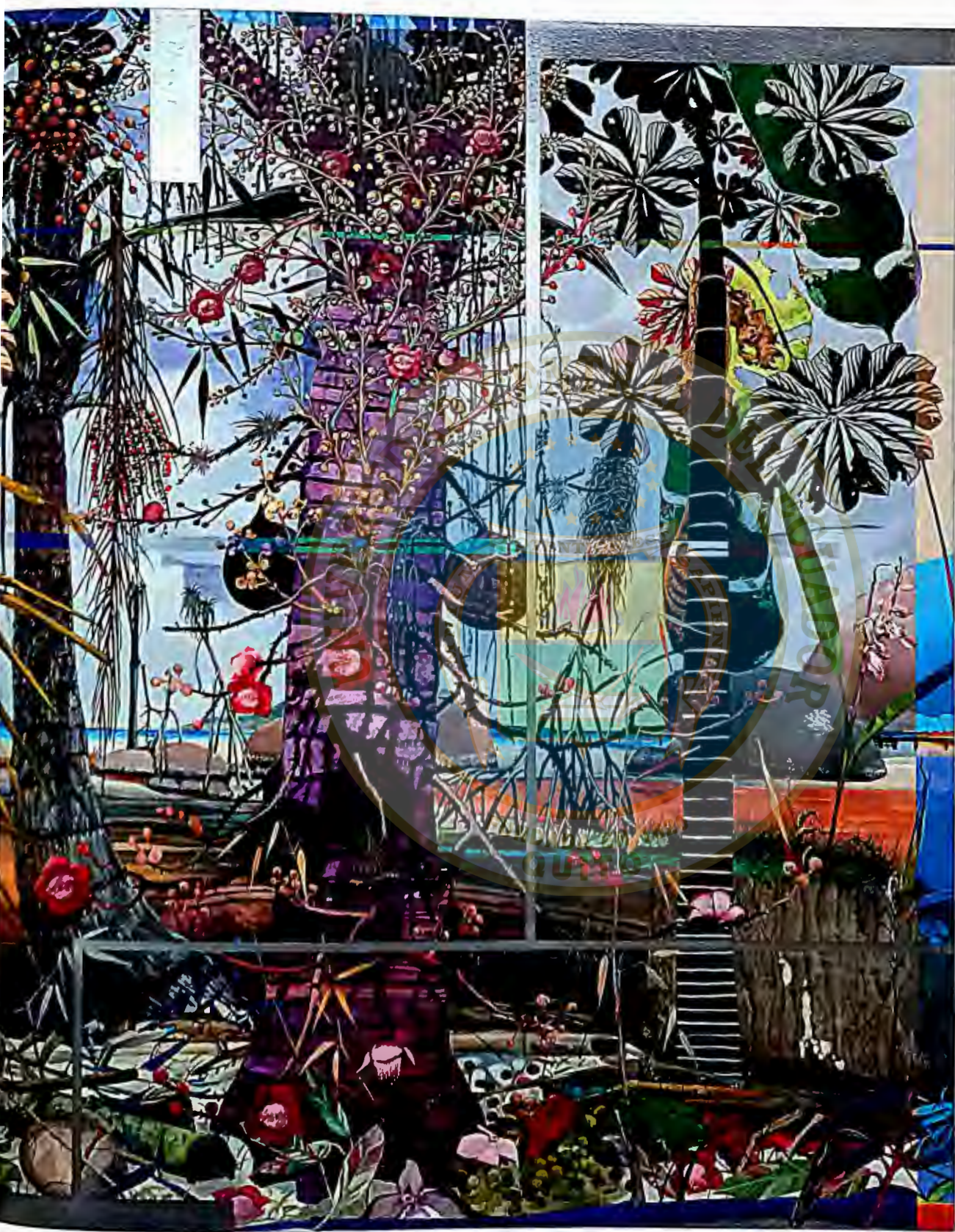
2. *My Last Painting*, 2007
Polymer resin and aluminium
pigment on canvas
270 x 420 cm

4. *High Definition*, 2010
Acrylic on canvas
250 x 400 cm





4.



ZHANG ENLI

There's no need to read too much into the objects and scenarios that Zhang Enli depicts in his canvases. During the past ten years his work has evolved from portraying both humans and objects to mainly painting the backs and tops of people's heads, and most recently he has solely focused on things and scenes, making few references to the physical presence of human beings. His still-life paintings are close-ups of ordinary objects such as buckets, an ashtray, a stack of catalogues, a bed or a light bulb, and of places such as a public toilet in a garden, a view of a bathroom, a corner of a museum, an office. As he explained in an interview in 2008 with Zhou Yuwen, 'What I paint are the things that exist in everyday life and that people use, things from our memories.'

Despite the seeming randomness of what Zhang chooses to paint, the way in which his subjects appear in his paintings is carefully conceived. Their scale remains in proportion to their actual dimensions. Even when he enlarges an object, such as a cigarette butt, there is never a sense of exaggeration for the purpose of visual sensation – the butt still seems small in relation to his other works, since the sizes of his canvases are based on the dimensions of the things he depicts. This proportional realism allows the viewer to look at the objects and settings in Zhang's works as if they are in the physical world, and as aesthetic objects of geometric potential and orderly appeal. The pencil grids he makes during the preparatory sketching for his paintings (and which are sometimes still visible beneath the paint) become an important visual apparatus and a manifestation of his desire for restraint and organization. In his portrayals of garden furniture (*Plastic Chair*, 2010), the surface of a disco ball (*Laser*, 2010), the wallpaper behind a lamp (*Wall Lamp*, 2009), a section of a building facade with windows (*Architecture*, 2009), and any number of other works, the parallel lines, the rhythmic repetitions of graphic patterns and the geometrical shapes conjure up compelling images of precision and elegance.

Zhang's isolation of these objects and details from the contexts in which they might be found is crucial to his philosophical revelations of the value of the ordinary. In our everyday living, we are exposed to places and things that make all kinds of connections and have endless relations to other things, and we tend to pay less attention to their independent and individual significance as a result. Zhang's paintings help objects and places to escape from temporal and spatial association and shed light on their individual value. Each of these things has importance in and of itself, just as any moment of our ordinary existence can turn out to be life-changing and monumental, a second leading to eternity.

Since 2007 Zhang has also realized paintings on site, capturing from real life the leftover traces of inhabitants in living spaces and apartments. His empty rooms bear marks that are suggestive of where furniture once stood, where objects once were and where people previously lived their lives. For Zhang, painting is about the passing of time and, ultimately, of existence. - Carol Yinghua Lu



1. *Laser*, 2010
Oil on canvas
181 x 120.5 cm

3. *Architecture*, 2009
Oil on canvas
248.5 x 219 cm

2. *Wall Lamp*, 2009
Oil on canvas
99 x 99 cm



JAKUB JULIAN ZIOLKOWSKI

Still a young painter, Jakub Julian Ziolkowski is extremely prolific, versatile, fluent and focused. His often narrative, highly imaginative paintings are wide-ranging in subject matter, but in his current work the body – both its insides and its fleshly envelope – is a major object of painterly possibility and fascination. The landscape, generally of a warm, humid, dreamy, tropical kind, is another favourite genre.

These directions coexist in seemingly impossible ways in *Untitled (King of Israel)* (2010). That this is a cartoon-like portrait of Christ is signalled by the title and by the figure's crown of thorns made from strands of woven barbed wire. His head and shoulders are, however, unreadable in a conventional sense, looking more like a biological cross-section filled with still-functioning bodily matter and fluids. Feeding off this pseudo-biological organism is a rooted green network that sprouts fern-like plants over the fertile exterior of Christ's body. The sunny, vivid orange backdrop hosts a lush symbiotic landscape, indistinguishable from the portrait itself. A related and predominantly pink landscape, *Big Milk* (2010), pays homage to the lactating breast and its nurturing function. We see many interconnected, disembodied mammary glands and breasts of different ages and sizes, some of which seem to be growing in this fantastical milk-and-honey-washed scene.

Untitled (Into the Hole) (2010) is a well-wrought depiction of the phrase 'going down the drain'. Bodies, skeletons, cigarettes, tins, bottles, tyres, tree branches and innumerable almost fluorescent yellow banana skins, as well as other detritus, are suspended in a thick, shitty-brown solution that drains towards a central hole. Meanwhile, a small-scale epic drama plays out on this apocalyptic ocean of refuse. A tiny raft made of cigarettes with a cross-wielding priest and various other people at its bow, recalling Théodore Géricault's *The Raft of the Medusa* (1818–19), heads passively, along with everything else, towards certain oblivion. In such a world, there seems to be little worth saving, and this group is doing nothing, other than relying on the power of God, to turn things around. One figure, identifiable as the artist by his glasses, witnesses the event with his eyes wide open, but he too seems helpless against the flood of debris.

A cloudy blue sky and grassy field provide the backdrop for the conflict played out in *The Clash* (2010). Here a man and a woman have been locked in battle for some time. Both have literally lost their heads, their skin flayed down to their bones, but, unlike the inert victims flowing into the hole, these two continue to fight.

Ziolkowski's various portrayals of Christ, motherhood and human folly show him to be an artist addressing archetypal themes in a vaguely surrealist mode. No matter what is happening, it seems the forces of nature will prevail. The tropical landscape grows over a crucified Christ; the mutated field of breasts and related organs continues to overflow with life-giving sustenance; the oozing flood will overpower anything in its path; and the warring humans will surely die; but the landscape surrounding them will continue to sustain life. The grass will still grow, green blade by green blade, and the small creatures visible in it will remain subject to the implacable logic of the survival of the fittest. - Kitty Scott



1. *The Clash*, 2010
Acrylic and oil on canvas
175 x 210 cm

3. *Untitled (Into the Hole)*, 2010
Oil on canvas
134 x 160 cm

2. *Untitled (King of Israel)*, 2010
Oil on canvas
190 x 165 cm

4. *The Mystery of Neocortex*, 2009–10
Oil on panel
44 x 42 cm





BIOGRAPHIES

NINA CHANEL ABNEY

Born 1982, Chicago, IL, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'Go Berserker!', Fred, London * 2009 'Emma's Basement', Kravets Wehby Gallery, New York * 2008 'Dirty Wash', Kravets Wehby Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2010 'The Incomplete Paris', Galerie Richard, Paris * 2010 'Africa Art Now: Contemporary Art from the African Diaspora', Clifford Chance, London * 2009 'Extended Family: Contemporary Connections', Brooklyn Museum, New York * 2009 'The Glamour Project', Lehmann Maupin, New York * 2008 '30 Americans', Rubell Family Collection, Miami **SELECTED BIBLIOGRAPHY** * 2010 Roberta Smith, 'It's Not Dry Yet', *The New York Times*, 28 Mar * 2009 Carol Lee, 'The Next Irascibles: Nina Chanel Abney', *Paper*, Oct * 2009 Holland Cotter, 'Nina Chanel Abney: Emma's Basement', *The New York Times*, 2 Apr * 2009 Gioni Massimiliano, Laura Hoptman, Lauren Cornell, *Younger Than Jesus: Artist Directory*, New Museum, New York, and Phaidon, London

RICHARD ALDRICH

Born 1975, Hampton, VA, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2011 'Richard Aldrich and the 19th Century French Painting', Contemporary Art Museum, St. Louis * 2010 'Slide Paintings', Marc Foxx, Los Angeles * 2010 Misako and Rosen, Tokyo * 2009 Bortolami, New York * 2008 'Narrative with 5 Characters', Corvi-Mora, London **SELECTED GROUP EXHIBITIONS** * 2010 'Feint Art', Kunstverein Freiburg, Germany * 2010 Whitney Biennial, New York * 2010 'Off The Wall', Gustavsbergs Konsthall, Sweden * 2009 'Besides, With, Against, and Yet: Abstraction and The Ready-Made Gesture', The Kitchen, New York **SELECTED BIBLIOGRAPHY** * 2010 Natalie Haddad, 'Focus: Richard Aldrich', *Frieze*, Oct * 2010 Isabelle Graw and Achim Hochdorfer, 'There Is No Such Thing as "Painting"', *Texte Zur Kunst*, Mar * 2009 Bob Nickas, *Painting Abstraction: New Elements in Abstract Painting*, Phaidon, London * 2009 Michael Wilson, *Artforum*, Mar * 2009 Roberta Smith, *The New York Times*, 6 Feb

ELLEN ALTFEST

Born 1970, New York, NY, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'The Leg', Chinati Foundation, Marfa **SELECTED GROUP EXHIBITIONS** * 2009 'On from Here', Guild & Greyshkul, New York **SELECTED BIBLIOGRAPHY** * 2011 Roger White, 'TBA', *Modern Painters*, Feb * 2010 Eric Aho, 'Eric Aho Puts Five Questions to Ellen Altfest', *Modern Painters*, Apr * 2010 Roberta Smith, 'Make Room for Video, Performance and Paint', *The New York Times*, 3 Jan * 2010 Roberta Smith, 'It's Not Dry Yet', *The New York Times*, 26 Mar * 2010 Lily Wei, 'The Great American (Male) Nude', *ArtNews*, Dec * 2008 Ellen Altfest, 'Ellen Altfest interviews Sylvia Sleigh', *Turps Banana*, no. 4 * 2008 Shelly Bancroft, Peter Nesbett, Rebecca Sears, *Diaries of a Young Artist*, Dart, New York

HURVIN ANDERSON

Born 1965, Birmingham, UK. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2009 'Art Now: Hurvin Anderson', Tate Britain, London * 2009 'Hurvin Anderson: Peter's Series 2007-09', Studio Museum, Harlem * 2009 Anthony Meier Fine Art, San Francisco * 2008 Thomas Dane Gallery, London **SELECTED GROUP EXHIBITIONS** * 2010 'Self-Consciousness', Veneklasen / Werner, Berlin **SELECTED BIBLIOGRAPHY** * 2010 Michele Robecchi, *Jamaica, Birmingham, London*, Art of Ideas, Arts & Business, London * 2010 Matt Price, *The Witching Hour*, Arts & Business, London * 2009 Roberta Smith, *The New York Times*, 10 Sep * 2009 Colin Perry, *frieze.com*, 13 Feb

KARIN MAMMA ANDERSSON

Born 1962, Luleå, Sweden. Lives in Stockholm, Sweden **SELECTED SOLO EXHIBITIONS** * 2010-11 Aspen Art Museum, USA * 2010 David Zwirner, New York * 2009 Crown Point Press, San Francisco * 2008 Stephen Friedman Gallery, London; Douglas Hyde Gallery, Dublin * 2008 Galleri Magnus Karlsson, Stockholm **SELECTED GROUP EXHIBITIONS** * 2010 'Who is Sleeping on My Pillow', David Zwirner, New York * 2010 'Friedrich: Eight Contemporary Commentaries', Nationalmuseum, Stockholm * 2010 'Today Is Yesterday Tomorrow', Galleri Magnus Karlsson,

Stockholm * 2008 'In silent conversation with Ingmar Bergman', Kunstmuseum Thun, Switzerland * 2008 'Collecting Collections', Museum of Contemporary Art, Los Angeles **SELECTED BIBLIOGRAPHY** * 2010 'Mamma Andersson and Jockum Nordstrom Exhibit at David Zwirner', *Art Daily*, 25 Jun * 2009 Aidan Dunne, 'Paintings that shoot straight from the hip', *The Irish Times*, 25 Feb * 2009 Kate Butler, 'Mamma Andersson: Cry', *The Sunday Times*, 22 Feb * 2009, Jessica Lack, Mamma Andersson, *The Guardian*, 28 Oct * 2009, Natasha Degen, Mamma Andersson, *artforum.com*, 12 Jan

JUAN ARAUJO

Born 1971, Caracas, Venezuela. Lives in Caracas, Venezuela **SELECTED SOLO EXHIBITIONS** * 2010 'La Silla del Diablo', Galería Cristina Guerra, Lisbon * 2009 'Re - Untitled', Galería Luisa Strina, São Paulo * 2008 'A Través', Centro Gallego de Arte Contemporáneo, Santiago de Compostela **SELECTED GROUP EXHIBITIONS** * 2010 'El Gabinete Blanco', Colección Jumex, Mexico City * 2010 'Panamericana', Galería Kurimanzutto, Mexico City * 2010 Aichi Triennial, Nagoya * 2009 Sharjah Biennial, UAE * 2009 San Juan Polygraphic Triennial, Puerto Rico * 2009 31ª Panorama da Arte Brasileira, São Paulo **SELECTED BIBLIOGRAPHY** * 2009 MAMOYGUARA OPA MAMO PUPE, 31ª Panorama de Arte Brasileira, Museo de Arte Moderno de São Paulo, Brazil * 2009 A Través, Centro Gallego de Arte Contemporáneo, Santiago de Compostela * 2009 Antonia Carver (ed.), *Sharjah Biennial 9*, Sharjah Art Foundation, UAE

TAUBA AUERBACH

Born 1981, San Francisco, CA, USA. Lives in New York, NY, USA, and San Francisco, CA, USA **SELECTED SOLO EXHIBITIONS** * 2010 'New Year', Western Bridge, Seattle * 2009 'Here and Now/ And Nowhere', Deitch Projects, New York * 2008 'Passengers', CCA Wattis Institute for Contemporary Art, San Francisco * 2008 'The Uncertainty Principle', Standard, Oslo **SELECTED GROUP EXHIBITIONS** * 2010 'Le Faux Miroir', Galerie Rodolphe Janssen, Brussels * 2010 Whitney Biennial, New York * 2010 'Seven on Seven', New Museum, New York * 2010 'What Where', Sutton Lane, London * 2009 'The

Generational: Younger than Jesus', New Museum, New York * 2009 'Almost Always Is Nearly Enough', Standard, Oslo * 2009 'A Twilight Art', Harris Liebermann Gallery, New York * 2008 'Paper, Scissors, Stone', Galerie Nordenhake, Stockholm **SELECTED BIBLIOGRAPHY** * 2010 'Portfolio', *The Paris Review*, no. 194 * 2010 'Questions of Style', *Artforum*, Sep * 2009 Andrea K. Scott, 'Chaos Theory', *The New Yorker*, 28 Sep * 2009 Ken Johnson, 'Art in Review', *The New York Times*, 10 Sep * 2009 'Work in Progress', *V Magazine*, Mar * 2008 Tauba Auerbach, 50/50, Deitch Projects, New York

JULES DE BALINCOURT

Born 1972, Paris, France. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 Mori Art Museum, Tokyo * 2008 'Malpais', Galerie Thaddaeus Ropac, Paris * 2008 Vanderbilt University, Nashville **SELECTED GROUP EXHIBITIONS** * 2010 Havana Biennial * 2010 'Return to Function', Madison Museum of Contemporary Art, Wisconsin * 2010 'Transitions: Painting at the (other) End of Art', Collezione Maramotti, Reggio Emilia, Italy * 2010 'Cave Painting', PSM, Berlin; Gresham's Ghost, New York * 2010 'New York Minute', MACRO Museum of Contemporary Art, Rome * 2010 'Stages', Deitch Projects, New York * 2008 '21: Contemporary Art', Brooklyn Museum of Art * 2008 'Eastern Standard', Massachusetts Museum of Contemporary Art, North Adams * 2008 'Cynicism vs. Hope', Perry Rubenstein Gallery, New York **SELECTED BIBLIOGRAPHY** * 2009 Maura Egan, 'Art Show: Jules de Balincourt', *Elle Décor*, June * 2008 Laura Allsop, 'Evil Under The Sun: Jules de Balincourt', *Art Review*, Jun * 2008 Lara Kristin Lentini, 'Jules de Balincourt', *Art Papers*, Jan-Feb * 2008 Arthur Danto et al., *Artists of Invention*, California College of the Arts, San Francisco * 2008 Bob Nickas, *Theft is Vision*, JRP Ringier, Zurich

ANTONIO BALLESTER MORENO

Born 1977, Madrid, Spain. Lives in Madrid, Spain. **SELECTED SOLO EXHIBITIONS** * 2011 'No Future', Maisterravalbuena, Madrid * 2010 'Anti', Peres Projects, Berlin * 2009 RMK, Seoul * 2009 Maisterravalbuena, Madrid * 2008 'Gallo Rojo, Gallo Negro',

Laboratorio 987, Museo de Arte Contemporáneo de Castilla y León, Spain * 2008 'Hunter House & Bear Suite Number Two', Peres Projects, Los Angeles * 2008 'Bärkostum', Peres Projects, Berlin **SELECTED GROUP EXHIBITIONS** * 2011 'Colección III', Centro de Arte Dos de Mayo, Madrid * 2010 'Antes Que Todo', Centro de Arte Dos de Mayo, Madrid * 2010 'Vivere Country Group', Grimmuseum, Berlin * 2010 'Get Behind Me Satan And Push', Peres Projects, Berlin * 2009 'La Liberación Cómica', Masart, Barcelona * 2009 'Minneapolis', Peres Projects, Los Angeles **SELECTED BIBLIOGRAPHY** * 2010 Luisa Fuentes Guaza, *Ustedes, Nosotros*, Index Book, Barcelona * 2010 Ana Ibarra, *Elephant*, no. 2 * 2009 Mariano Mayer and Tania Pardo, *Antonio Ballester Moreno*, RMK, Seoul * 2008 *Wonderland*, no. 9 * 2008 Antonio Ballester Moreno, Peres Projects, Los Angeles

HERNAN BAS

Born 1978, Miami, FL, USA. Lives in Miami, FL, USA **SELECTED SOLO EXHIBITIONS** * 2010 'The Hallucinations of Poets', Victoria Miro, London * 2010 'Considering Henry', Galerie Emmanuel Perrotin, Paris * 2009 'In the land of make me believe', Galleria Il Capricorno, Venice * 2009 'The Dance of the Machine Gun & Other Forms of Unpopular Expression', Lehmann Maupin Gallery, New York * 2008 'Ask the Sky', Sandroni Rey, Los Angeles **SELECTED GROUP EXHIBITIONS** * 2009 'The Collectors', Venice Biennale * 2008 'Exhibitions 21: Selections from the Brooklyn Museum', Brooklyn Museum of Art, New York * 2008 Busan Biennial **SELECTED BIBLIOGRAPHY** * 2009 Skye Sherwin, 'Ten painters you should meet', *Ten Magazine*, Autumn * 2009 Alexandra Peers, 'Little Warhols: Post-boom, artists may rule their own productivity', *New York Magazine*, 10 May * 2009 Lily Alexander, 'Hernán Bas: The Dance of the Machine Gun & Other Forms of Unpopular Expression', *Whitewall*, 6 May * 2009 Kimberly Straus, 'Once Upon a Time', *Vogue*, Mar

TILO BAUMGÄRTEL

Born 1972, Leipzig, Germany. Lives in Leipzig, Germany **SELECTED SOLO EXHIBITIONS** * 2011 'New Paintings', Galerie Kleindienst, Leipzig * 2010 'Ganz Ohr', Christian Ehrentauf, Berlin * 2009 'New Paintings', Wilkinson

Gallery, London * 2008 'The Storm', Galerie Kleindienst, Leipzig **SELECTED GROUP EXHIBITIONS** * 2010 'Parallels: Young Contemporary Painting from Norway/Leipzig', Kistefos Museum, Oslo * 2010 'Silent Revolution', Kunstmuseum Kerava, Finland * 2010 5 Tegnebiennale, Momentum Kunsthall, Moss, Norway * 2008 'The Leipzig Phenomenon', Kunsthalle Budapest, Budapest * 2008 'Daydreams & Dark Sides', Künstlerhaus Bethanien, Berlin **SELECTED PUBLICATIONS** * 2009 Helen Sumpter, 'Tilo Baumgärtel', *Time Out London*, Sep * 2009 Skye Sherwin, 'Pick of the Week', *The Guardian*, Sep * 2008 Kunstwerkstatt Tilo Baumgärtel, Prestel, Munich

MICHAËL BORREMANS

Born 1963, Geraardsbergen, Belgium. Lives in Ghent, Belgium **SELECTED SOLO EXHIBITIONS** * 2011 Műcsarnok Kunsthalle, Budapest * 2011 Württembergischer Kunstverein, Stuttgart * 2011 Kunsternes Hus, Oslo * 2010 Royal Palace of Belgium, Brussels * 2010 Museum of Contemporary Art, Denver * 2009 'Automat', Kestner Gesellschaft, Hannover * 2008 'Veldwerk', Centro de Artes Visuais, Coimbra, Portugal **SELECTED GROUP EXHIBITIONS** * 2010 'Ordinary Madness', Carnegie Museum of Art, Pittsburgh * 2010 'Until Now: Collecting the New (1960-2010)', Minneapolis Institute of Arts, Minnesota * 2009 'Mapping the Studio', Palazzo Grassi, Venice * 2009 'Automatic Cities', Museum of Contemporary Art, San Diego * 2009 'In-finitum', Palazzo Fortuny, Venice * 2008 'Collecting Collections', Museum of Contemporary Art, Los Angeles **SELECTED BIBLIOGRAPHY** * 2009 Jeffrey Grove, *Paintings*, Hatje Cantz, Ostfildern * 2009 Martin Germann and Veit Görner (eds.), *Automat*, Hatje Cantz, Ostfildern * 2009 David Coggins, 'Michaël Borremans', *Art in America*, Mar * 2009 Jeffrey Kastner, *Artforum*, May * 2008 *Whistling a Happy Tune: Drawings*, Ludion, Belgium * 2008 Ann Demeester et al., *Weight*, Hatje Cantz, Ostfildern

MARK BRADFORD

Born 1961, Los Angeles, CA, USA. Lives in Los Angeles, CA, USA **SELECTED SOLO EXHIBITIONS** * 2010-11 Wexner Center for the Arts, Columbus; Institute of Contemporary Art, Boston; Museum of Contemporary Art, Chicago; Dallas

Museum of Art; San Francisco Museum of Modern Art * 2010 Aspen Art Museum, Colorado, USA * 2008 'Nobody Jones', Sikkema Jenkins & Co., New York **SELECTED GROUP EXHIBITIONS** * 2010 'Trust: Media City Seoul 2010', Seoul Museum of Art, South Korea * 2008 Carnegie International, Carnegie Museum of Art, Pittsburgh * 2008 Prospect.1 New Orleans * 2008 'Collage: The Unmonumental Picture', New Museum, New York * 2008 '30 Americans', Rubell Family Collection, Miami **SELECTED BIBLIOGRAPHY** * 2010 Malik Gaines, *Mark Bradford: Merchant Posters*, Gregory R. Miller & Co., New York; Aspen Art Press, Aspen * 2010 Christopher Bedford, *Mark Bradford: Columbus, OH*, Wexner Center for the Arts, Columbus * 2008 Michael Wilson, *Artforum*, Apr

KERSTIN BRÄTSCH

Born 1979, Hamburg, Germany. Lives in New York, NY, USA and Berlin, Germany **SELECTED SOLO EXHIBITIONS** * 2011 '("Nothing, Nothing")', Kölischer Kunstverein, Cologne * 2010 '("Nothing, Nothing")', Parc Saint Léger, Pougues-les-Eaux * 2010 'Broadway Brätsch / Corporate Abstraction', Statements, Art Basel 41 * 2010 'Thus!', New Jersey, Basel * 2010 'KÄYA', 179 Canal, New York (with Debo Eilers) * 2009 'D.I. WHY!', Swiss Institute, New York * 2009 'BUYBRÄTSCHWÖRSTGHOSTS', Hermes und der Pfau, Stuttgart * 2009 'BUYBRÄTSCHWÖRST', Balice Hertling, Paris * 2008 'When You See Me Again It Won't Be Me', Smith Stewart, New York (with Adele Röder and Urania Fasoulidou) **SELECTED GROUP EXHIBITIONS** * 2010 Gwangju Biennial * 2010 'Held Up By Columns', Renwick Gallery, New York * 2010 'The Pursuer', Greene Naftali, New York * 2010 'Greater New York', MoMA PS1, New York * 2010 'The Inhabitants', Vilma Gold, London * 2010 'Vertically Integrated Manufacturing', Murray Guy Gallery, New York * 2009 'The Generational: Younger Than Jesus', New Museum, New York **SELECTED BIBLIOGRAPHY** * 2010 Elke Buhr, 'Portrait: Kerstin Brätsch', *Monopol*, Jan * 2009 Joanna Fiduccia, 'Original Copies: Images in The Zero Dimension', *Art on Paper*, May * 2009 Cecilia Alemani, 'When You See Me Again It Won't Be Me', *Mousse*, Apr

LISA BRICE

Born 1968, Cape Town, South Africa. Lives in London, UK and Trinidad, Republic of Trinidad and Tobago

SELECTED SOLO EXHIBITIONS

* 2009 'More Wood for The Fire', Goodman Gallery, Johannesburg
SELECTED GROUP EXHIBITIONS
* 2011 Photomonth Festival, Krakow
* 2010 'Self-Consciousness', Veneklasen Werner, Berlin
* 2010 'Open End', Goodman Gallery, Cape Town
* 2010 '1910 to 2010: From Pierneef to Gugulethu', South African National Gallery, Cape Town
* 2010 'The Marks We Make', Goodman Gallery Cape Town
* 2009 'Legacies of the Landscape', Michaelis Gallery, Cape Town
SELECTED BIBLIOGRAPHY * 2010 Godfried Donkor and Lisa Brice, 'Embracing Uncertainty', *Art South Africa*, vol. 9.1 * 2009 Sue Williamson, *South African Art Now*, HarperCollins, New York

RAFAL BUJNOWSKI

Born 1974, Wadowice, Poland. Lives in Krakow, Poland
SELECTED SOLO EXHIBITIONS * 2011 Johnen Galerie, Berlin
* 2010 'Gambler', Raster, Warsaw
* 2010 'Rafal Bujnowski, Ray Bartkus', Galeria Vartai, Vilnius
* 2008 '85%', Raster, Warsaw
* 2008 IBID Projects, London
SELECTED GROUP EXHIBITIONS * 2010 'Things Evoke Feelings', Centre for Contemporary Art, Warsaw
* 2010 'Fate Away', Raster, Reykjavik
* 2010 'Do It Like That', Galeria Stereo, Poznan
* 2009 '3 x Yes', Museum of Modern Art, Warsaw
* 2009 'Schisms. Polish Art of the 90s', Centre for Contemporary Art, Warsaw
* 2009 'Slow Magic', Bluecoat, Liverpool
* 2009 'Double Hemisphere', Foxy Production, New York
SELECTED BIBLIOGRAPHY * 2007 Sarah Lehrer-Graiwer, *artforum.com*, 18 Jun

STEPHEN BUSH

Born 1958, Victoria, Australia. Lives in Victoria, Australia
SELECTED SOLO EXHIBITIONS * 2008 'The Devil Drives', Sutton Gallery, Melbourne
SELECTED GROUP EXHIBITIONS * 2010 'Wilderness: Balnaves Contemporary Painting', Art Gallery of New South Wales, Sydney
* 2010 'We Call Them Pirates Out Here', Museum of Contemporary Art, Sydney
* 2010 'Highlights of the University of Melbourne Art Collection', University of Melbourne
* 2009 'Clemenger Contemporary Art Award', National

Gallery of Victoria, Melbourne
* 2008 'Contemporary Australia: Optimism', Gallery of Modern Art, Queensland
SELECTED BIBLIOGRAPHY * 2010 Natasha Bullock, *Wilderness: Balnaves Contemporary Painting*, Art Gallery of New South Wales, Sydney
* 2009 Kelly Gellatly, *Clemenger Contemporary Catalogues Art Award*, National Gallery of Victoria, Melbourne
* 2008 *Current: Contemporary Art from Australia and New Zealand*, Art & Australia, Paddington, Queensland, Australia
* 2008 Rebecca Coates, 'Stephen Bush: Toxic Utopias', *Art World*, Oct–Nov

VARDA CAIVANO

Born 1971, Buenos Aires, Argentina. Lives in London, UK
SELECTED SOLO EXHIBITIONS * 2011 Victoria Miro Gallery, London
* 2009 'The Inner Me', Tomio Koyama Gallery, Kyoto
* 2009 'Galerie Sies + Höke, Düsseldorf
* 2009 'Chisenhale Gallery, London
SELECTED GROUP EXHIBITIONS * 2010–11 British Art Show 7, Nottingham Contemporary, Hayward Gallery, London; Centre for Contemporary Art, Glasgow; Plymouth Arts Centre
* 2010 'Collection 2: Focus on Recent Acquisitions', National Gallery of Osaka
* 2010 'Resonance', Suntory Museum, Osaka
* 2009 'East End Academy: The Painting Edition', Whitechapel Gallery, London
* 2008 'M25 Around London', CCA Andratx Art Centre, Majorca
* 2008 Busan Biennial
SELECTED BIBLIOGRAPHY * 2010 *British Art Show 7: In the Days of the Comet*, Hayward, London
* 2010 Barry Schwabsky and Minoru Shimizu (eds.), *Varda Caivano*, Tomio Koyama Gallery, Kyoto
* 2009 Bob Nickas, *Painting Abstraction: New Elements in Abstract Painting*, Phaidon, London
* 2008 Ben Luke, 'Varda Caivano: New Work', *Art World*, Oct–Nov

BRIAN CALVIN

Born 1969, Visalia, CA, USA. Lives in Los Angeles, CA, USA
SELECTED SOLO EXHIBITIONS * 2010 Corvi-Mora, London
* 2009 'Head', Anton Kern Gallery, New York
SELECTED GROUP EXHIBITIONS * 2010 'Public Private Paintings: 2000–2010', Kunstmuseum Aan Zee, Oostende
* 2010 'This and That', Corvi-Mora, London
* 2009 'Fantastic LA', Illinois State University, Normal, Illinois, USA
* 2009 'Group Show', Marc Foxx, Los Angeles
* 2009 'Electric Mud',

Blaffer Gallery, Houston
* 2008 'Pretty Ugly', Gavin Brown's enterprise, New York
* 2008 'Friends and Family', Anton Kern Gallery, New York
* 2008 'Live Undead', Transmission Gallery, Glasgow
* 2008 'Rose Colored Glasses', GBE/Passerby, New York
SELECTED BIBLIOGRAPHY * 2008 Judicaël Lavrador, *Qu'est-ce Que La Peinture Aujourd'hui?*, Beaux Arts Editions, France
* 2008 Morgan Falconer, 'Good Morning, Midnight', *Art Review*, Jan

GILLIAN CARNEGIE

Born 1971, Suffolk, UK. Lives in London, UK
SELECTED SOLO EXHIBITIONS * 2011 Andrea Rosen Gallery, New York
* 2009 Cabinet Gallery, London
* 2008 Douglas Hyde Gallery, Dublin
* 2008 Galerie Gisela Capitain, Cologne
SELECTED GROUP EXHIBITIONS * 2011 'Creating the New Century', The Dayton Art Institute, Ohio, USA
* 2011 'Still Life', Lismore Castle Arts, Waterford, Ireland
* 2010 'The Library of Babel', Zabłudowicz Collection, London
* 2009 '120 Day Volume Part I', A Palazzo Gallery, Brescia
* 2009 'Collection: The First Thirty Years', Los Angeles Museum of Contemporary Art
* 2009 'The Dark Monarch', Tate St. Ives, UK
* 2008 'Kunst Im Heim', Capitain Petzel, Berlin
SELECTED BIBLIOGRAPHY * 2009 Frank Von den Weiffen 'langsam Bildern zum Fluxus', *Kölner Stadtanzeiger*, 20 Nov
* 2009 'Slow Paintings in Leverkusen', *Schwäbische Zeitung*, 19 Nov
* 2009 Martin Bochynek, 'Als die Bilder bremsen lernten: "Slow Paintings" sind im Leverkusener Museum Morsbroich zu sehen', *Kölner Stadt-Anzeiger*, 20 Nov
* 2008 Jörg Heiser, 'Gillian Carnegie', *Das Magazin*, no. 22

SARAH CROWNER

Born 1974, Philadelphia, PA, USA. Lives in New York, NY, USA
SELECTED SOLO EXHIBITIONS * 2011 Nicelle Beauchene Gallery, New York
* 2011 Catherine Bastide, Brussels
* 2011 Nice + Fit Gallery, Athens
* 2009 'Paintings and Pots', Nicelle Beauchene Gallery, New York
* 2008 'Handbuilt Vessels', Nice + Fit Gallery, Berlin
SELECTED GROUP EXHIBITIONS * 2010 'Creeds, Colors and Combinations', Nicelle Beauchene Gallery, New York
* 2010 'Owl Stretching Time', Nordenhake, Berlin
* 2010 Whitney Biennial, New York
* 2009–10 'For the blind man in the dark room looking for the black cat that isn't

there', Contemporary Art Museum St Louis; Institute of Contemporary Arts, London; Museum of Contemporary Art Detroit; de Appel Arts Centre, Amsterdam
* 2009 'Looking Back: The White Columns Annual', White Columns, New York
* 2009 'Cave Painting: Installment #1', Gresham's Ghost, New York
SELECTED BIBLIOGRAPHY * 2010 Chus Martínez, 'Whitney Biennial', *Artforum*, May
* 2010 Lisa Phillips, 'Whitney Biennial', *Interview Magazine*
* 2009 Anthony Huberman, *For the blind man in the dark room looking for the black cat that isn't there*, St Louis Museum
* 2009 Lyra Kilston, *Modern Painters*, Jun
* 2009 Dominikus Müller, 'Sarah Crowner and Paulina Olowska', *Artforum*, Mar

WILLIAM DANIELS

Born 1976, Brighton, UK. Lives in London, UK
SELECTED SOLO EXHIBITIONS * 2010 Vilma Gold, London
* 2009 Lühring Augustine, New York
SELECTED GROUP EXHIBITIONS * 2010 Mimesi Permanente, GAM, Turin
* 2010 'Newspeak: British Art Now', Saatchi Gallery, London
* 2009 'Dreaming the Mainstream', Vilma Gold, London
* 2009 Jean-Luc Blanc: *Opera Rock*, CAPC Musée d'Art Contemporain de Bordeaux
* 2009 '60 Miles by Road or Rail', Fishmarket, Northampton, UK
* 2008 'Perverted by Theatre', Apex Art, New York
* 2008 'Summer show', Marc Foxx, Los Angeles
* 2008 'Zuordnungsprobleme', Johann König, Berlin
* 2008 'Precious Things', Highlanes Gallery, Drogheda, Ireland
SELECTED BIBLIOGRAPHY * 2011 Josh White, *Flash Art*, Jan–Feb
* 2010 Merilly Kerr, 'William Daniels Paintings', *Time Out New York*, Jan
2009 Alexis Vaillant, *Jean Luc Blanc: Opera Rock*, CAPC Musée d'Art Contemporain de Bordeaux
* 2008 Judicaël Lavrador, *Qu'est-ce Que La Peinture Aujourd'hui?*, Beaux Arts Editions, France
* 2008 Helen Sumpter, *Time Out London*, Jan

NOAH DAVIS

Born 1983, Seattle, WA, USA. Lives in Los Angeles, CA, USA
SELECTED SOLO EXHIBITIONS * 2010 James Harris Gallery, Seattle
* 2010 'More Paintings', Galerie Annarumma 404, Naples
* 2010 'The Forgotten Works', Roberts & Tilton, Culver City
* 2009 'New Paintings', Tilton Gallery, New York
* 2009 'Nobody', Roberts & Tilton, Culver City
SELECTED GROUP EXHIBITIONS * 2011

'30 Americans', Corcoran Museum, Washington DC * 2010 'Stranger Than Fiction', Santa Barbara Museum of Art * 2010 'Wild Thing', Roberts & Tilton, Culver City * 2008 '30 Americans', Rubell Family Collection, Miami * 2008 'Macrocosm', Roberts & Tilton, Los Angeles **SELECTED BIBLIOGRAPHY** * 2010 Marina Gûlda, *Exibart*, 16 Jul * 2010 Leah Ollman, *Art in America*, May * 2010 Sharon Mizota, Los Angeles *Times*, 30 Jan * 2010 Eric Bryant, *ARTnews*, May * 2010 Eve Wood, *Flash Art*, Mar-Apr * 2009 Ed Templeton, *ANP Quarterly*, vol. 2, no. 3 * 2009 Gioni Massimiliano, Laura Hoptman, Lauren Cornell, *Younger Than Jesus / Artist Directory*, New Museum, Phaidon, London * 2008 Roberta Smith, *The New York Times*, 25 Nov

PHILIPPE DECRAUZAT

Born 1974, Lausanne, Switzerland. Lives in Lausanne, Switzerland **SELECTED SOLO EXHIBITIONS** * 2011 'Anisotropy', Le Plateau, FRAC Ile de France, Paris * 2011 Le Magasin, Grenoble * 2010 'Screen-o-scope', Praz-Delavallade, Paris * 2009 'Haus Konstruktiv', Zurich * 2009 Elizabeth Dee Gallery, New York * 2008 'Printemps de Septembre', Les Abattoirs, Toulouse * 2008 Praz-Delavallade, Berlin * 2008 Secession, Vienna * 2008 Galerie Francesca Pia, Zurich **SELECTED GROUP EXHIBITIONS** * 2010-2011 'Electro Geo', FRAC Limousin, Limoges * 2010 'It's all American', New Jersey Museum of Contemporary Art * 2009 'Black Hole', Centro Cultural Andratx, Majorca * 2008 'Fade In/Fade Out', Bloomberg Space, London **SELECTED BIBLIOGRAPHY** * 2010 F. Bonnet, 'Paroles d'Artistes: Philippe Decrauzat; J'avais envie d'une confrontation avec le soleil', *Le Journal des Arts*, 16-29 Apr * 2009 Bob Nickas, *Painting Abstraction: New Elements in Abstract Painting*, Phaidon, London * 2009 Fionn Meade, *Artforum*, May

BENJAMIN DEGEN

Born 1976, New York, NY, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'Out of the dark, into the air', Museum 52, New York * 2008 'We can't stop living', Guild and Greyshkul, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Reclining Nudes', Geoffrey Young Gallery, Great Barrington, Massachusetts * 2010 'Natural Renditions', Marlborough Gallery, New

York * 2009 'Kings County Biennial', Kidd Yellin, Brooklyn, New York * 2009 'New Work New York', Fortune Cookie Projects, Singapore * 2009 'Variations on a Theme', Kavi Gupta Gallery, Chicago * 2009 'Body Language', Geoffrey Young Gallery, Great Barrington, Massachusetts * 2008 'Three Landscapes (or More) in the Modern Style', Western Exhibitions Gallery, Chicago **SELECTED BIBLIOGRAPHY** * 2009 *The Judith Rothschild Foundation Contemporary Drawing Collection: Catalog Raisonné*, The Museum of Modern Art, New York * 2009 *Beyond Bounds-Glow*, Nerman Museum of Contemporary Art, Kansas * 2009 *Off the Books: Drawing in Text Space*, Frederieke Taylor Gallery, New York * 2008 *Oppenheimer Collection*, Nerman Museum of Contemporary Art, Kansas * 2008 'Benjamin Degen', Galleries: Downtown', *The New Yorker*, 24 Mar

KAYE DONACHIE

Born 1970, Glasgow, UK. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2010 Maureen Paley, London * 2009 Peres Projects, Berlin * 2009 Marianne Boesky, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Get Behind Me Satan and Push', Peres Projects, Berlin * 2009 'The Dark Monarch: Magic and Modernity in British Art', Tate St. Ives, UK * 2009 'Minneapolis', Peres Projects, Los Angeles * 2008 'M25: Around London', Centre Cultural Andratx, Majorca * 2008 '41 Tage / Die Kirchner Show', Kornhäuschen, Aschaffenburg, Germany * 2008 'The Brotherhood of Subterranea', Kunstbunker, Nuremberg **SELECTED BIBLIOGRAPHY** * 2010 Michael Archer, *Artforum*, Summer * 2010 Steven Cairns, 'Critics' Picks', *artforum.com*, 31 Mar * 2010 Gabriel Coxhead, *Time Out London*, 18 Mar * 2010 Sherman Sam, *MAP*, no. 22 * 2010 Skye Sherwin, *The Guardian*, 27 Feb * 2008 Clarie Wallis, *Flash Art*, Oct

PIERRE DORION

Born 1959, Quebec, Canada. Lives in Montreal, Canada **SELECTED SOLO EXHIBITIONS** * 2010 Galerie René Blouin, Montreal * 2010 'Pierre Dorion: Peinture et Photographie', Musée des beaux-arts de Montréal * 2009 'Pierre Dorion: Abstractions', Galerie René Blouin, Montreal * 2008 Galerie René Blouin, Montreal **SELECTED GROUP EXHIBITIONS** * 2009 'The Denatured

Human: Contemporary Art from Glen Bloom's Collection', Carleton University Art Gallery, Ottawa * 2009 'Jardins', Galerie René Blouin, Montreal * 2009 'As much as possible given the time and space allotted', Galerie Leonard & Bina Ellen, Université Concordia, Montreal * 2008 'Idées de Paysage / Paysages d'Idée 2', Musée d'art contemporain de Montréal * 2008 'Close up', Galerie René Blouin, Montreal **SELECTED BIBLIOGRAPHY** * 2008 Annie Lafleur, *Master printer/Artist Collaborations*, FOFA Gallery, Montreal; Université Concordia, Montreal * 2008 Marie-Eve Beupré, *Libre < échange. Extraits de la Collection de l'UQAM*, Galerie de l'UQAM, Montreal

MILENA DRAGICEVIC

Born 1965, Knin, Yugoslavia. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2011 'Erections for Transatlantica', Galerie Martin Janda, Vienna * 2008 Pump House Gallery, London * 2008 Galerie Martin Janda, Raum Aktueller Kunst, Vienna **SELECTED GROUP EXHIBITIONS** * 2010-11 British Art Show 7, Nottingham Contemporary, Hayward Gallery, London; Centre for Contemporary Art, Glasgow; Plymouth Arts Centre * 2010 'Another Face: works from the Arts Council Collection', Hatton Gallery, Newcastle upon Tyne * 2010 'TAG, From 3 to 36: New London Painting', Brown, London * 2009 'Dark Side of the Moon', Galerie Martin Janda, Raum Aktueller Kunst, Vienna * 2008 'L'été', Galerie Martin Janda, Raum Aktueller Kunst, Vienna **SELECTED BIBLIOGRAPHY** * 2011 Caoimhín Mac Giolla Leith and Ned Beauman, 'British Art Show 7', *Frieze*, Jan-Feb * 2010 *British Art Show 7: In the Days of the Comet*, Hayward, London

THOMAS EGGERER

Born 1963, Munich, Germany. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'The Rules of the Fence', Friedrich Petzel East, New York * 2010 'Fence Romance', Galerie Daniel Buchholz, Berlin * 2008 'The Goodbye Look', Richard Telles, Los Angeles **SELECTED GROUP EXHIBITIONS** * 2009 'Compass in Hand', Contemporary Drawing Collection, The Museum of Modern Art, New York * 2008 'Idle Youth', Gladstone Gallery, New York * 2008 'The Painting of Modern Life', Castello di Rivoli, Turin

* 2008 'Figur und Grund', Augarten Contemporary, Galerie Belvedere für zeitgenössische Kunst, Vienna * 2008 'Passageworks', San Francisco Museum of Modern Art **SELECTED BIBLIOGRAPHY** * 2010 Susanne Leeb, 'Zustaende der Malerei: Ueber Thomas Eggerer in der Galerie Daniel Buchholz, Berlin', *Texte zur Kunst*, Mar * 2009 'Thomas Eggerer', *Frieze*, Jan-Feb * 2008 Morgan Falconer, 'New York: Thomas Eggerer', *Art World*, Dec-Jan * 2008 Thomas Eggerer, 'The Artists' Artists: Best of 2008', *Artforum*, Dec * 2008 Agnes Husslein-Arco (ed.), *Form und Grund: Augarten Contemporary*, Belvedere, Vienna

NICOLE EISENMAN

Born 1965, Verdun, France. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2009-10 'Nicole Eisenman: The Way We Weren't', Tang Museum, Skidmore College, Saratoga * 2009 Leo Koenig Inc., New York * 2008 Barbara Weiss Gallery, Berlin **SELECTED GROUP EXHIBITIONS** * 2011 'Readykulous: The Hurtful Healer: The Correspondance Issue', Invisible-Exports, New York * 2010 'Summer Group Show', Susanne Vielmetter, Los Angeles Projects, Culver City, * 2010 'Painting Like a Feminist', The Jewish Museum, New York * 2010 'At Home/Not at Home', CCS Bard Hessel Museum of Art, Annandale, New York, USA * 2009 'Compass in Hand', The Museum of Modern Art, New York * 2009 'Everywhere: Policies of Sexual Diversity in Art', Centro Galego de Arte Contemporánea, Santiago de Compostela * 2009 'The Endless Renaissance', Bass Museum, Miami **SELECTED BIBLIOGRAPHY** * 2010 Brian Evans White, *Art US*, Summer * 2010 Casey Ruble, *Art in America*, Feb * 2009 Nana Asfour, *Time Out New York*, Dec * 2009-10 John Yau, *The Brooklyn Rail*, 9 Dec-10 Jan * 2008 Nicole Eisenman and Brian Sholis, *artforum.com*, 6 Sep

IDA EKBLAD

Born 1980, Oslo, Norway. Lives in Oslo, Norway **SELECTED SOLO EXHIBITIONS** * 2011 West London Projects, London * 2011 Greene Naftali Gallery, New York * 2010 Herald St, London * 2010 Karma International, Zurich * 2010 Bergen Kunsthall, Norway * 2010 Giti Nourbakhsh, Berlin * 2010 Bonniers Kunsthall, Stockholm **SELECTED GROUP EXHIBITIONS** * 2011 Prague

Biennial * 2010 'Faded into You', Herald St, London * 2010 'Ida Ekblad/Markus Karsties', Nymphius Projekte, Berlin * 2010 'Anonymous Materials', Blnz, Zürich * 2010 Jonathan Viner/Fortescue Avenue, London * 2010 'The Pursuer', Greene Naftali Gallery, New York * 2009 Nordic Biennial of Contemporary Art, Moss, Norway * 2009 'The Generational: Younger Than Jesus', New Museum, New York **SELECTED BIBLIOGRAPHY** * 2009 Michelle Yun, 'Ida Ekblad: The Journal Gallery', *Artforum*, Dec * 2009 David Lewis, *frieze.com*, 29 Apr * 2009 Hanne Mugaas, 'Brand New', *Flash Art*, Nov-Dec * 2009 'Dark Continents', Museum of Contemporary Art, Miami

MICHAEL FULLERTON

Born 1971, Bellshill, UK. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2010 'Columbia', Chisenhale Gallery, London * 2008 'Black and White Are Colours', Art Nova, Art Basel Miami Beach **SELECTED GROUP EXHIBITIONS** * 2010-11 British Art Show 7, Nottingham Contemporary, Hayward Gallery, London; Centre for Contemporary Art, Glasgow; Plymouth Arts Centre * 2010 'In the Event of Suspicion', Bielefelder Kunstverein * 2008 'Unreliable Witness', Tramway, Glasgow * 2008 'Think Again', Rachmaninoffs, London **SELECTED BIBLIOGRAPHY** * 2008 John Calcutt, *MAP*, Winter

ADRIAN GHENIE

Born 1977, Baia Mare, Romania. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2010 S.M.A.K., Ghent * 2010 'The Hunted', Nolan Judin, Berlin * 2010 Mihai Nicodim Gallery, Los Angeles * 2009 'Adrian Ghénie: Rainbow at Dawn', Tim Van Laere Gallery, Antwerp * 2009 National Museum of Contemporary Art, Bucharest * 2009 'Darkness for an Hour', Haunch of Venison, London * 2008 'Works on paper', Plan B, Berlin * 2008 'Flight into Egypt', Nolan Judin, Berlin * 2008 Tim Van Laere Gallery, Antwerp **SELECTED GROUP EXHIBITIONS** * 2010 'The Crystal Hypothesis', GAMEc, Bergamo, Italy * 2009 Prague Biennial * 2009 'The Punishment of Lust and Luxury', Mihai Nicodim Gallery, Los Angeles * 2009 'Drawings and Other Works on Paper', Tim Van Laere, Antwerp **SELECTED BIBLIOGRAPHY** * 2010 Matt Price, 'Adrian Ghénie: Out of the Zoo', *Modern Painters*, Apr * 2009 Adrian Ghénie:

Rainbow at Dawn, Tim Van Laere Gallery, Antwerp * 2009 Michael Glover, 'Adrian Ghénie: Darkness for an Hour', *Art Review*, Sep * 2009 Jane Neal, 'The New Roman (ian) Order', *Modern Painters*, Sep * 2009 Magda Radu, *Flash Art*, Nov-Dec * 2009 Adrian Ghénie, Hatje Cantz, Ostfildern * 2008 Valerie Knoll, 'Adrian Ghénie: Haunch of Venison', *Artforum*, Apr

WAYNE GONZALES

Born 1957, New Orleans, LA, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'Recent Paintings', Patrick de Brock Gallery, Knokke, Belgium * 2010 Stephen Friedman Gallery, London * 2009 Paula Cooper Gallery, New York * 2008 'Crowd Paintings', Seomi Gallery, Seoul; Patrick de Brock, Knokke, Belgium * 2008 Stephen Friedman Gallery, London **SELECTED GROUP EXHIBITIONS** * 2010 'Wait for Me at the Bottom of the Pool', José Martos Gallery, Sagaponack, New York * 2010 'Item', Mitchell-Innes and Nash, New York * 2010 'Reprise', Paula Cooper Gallery, New York * 2009 'Cave Painting', Gresham's Ghost, New York * 2009 'Infinitesimal Eternity', Yale University School of Art, New Haven * 2009 'Transitions: Painting at the (other) end of art', Collezione Maramotti, Reggio Emilia, Italy **SELECTED BIBLIOGRAPHY** * 2009 *Transitions: painting at the (other) end of art*, Collezione Maramotti, Reggio Emilia * 2009 Steel Stillman, 'In the Studio: Wayne Gonzales with Steel Stillman', *Art in America*, Dec * 2009 *The New Yorker*, 30 Nov * 2009 Michael Wilson, 'Every Revolution is a Roll of the Dice', *Time Out New York*, 29 Jan-4 Feb

MARK GROTJAHN

Born 1968, Pasadena, CA, USA. Lives in Los Angeles, CA, USA **SELECTED SOLO EXHIBITIONS** * 2010 'Seven Faces', Blum & Poe, Los Angeles * 2009 Gagosian Gallery, London * 2009 Blum & Poe, Los Angeles * 2008 'Black Dancing Butterflies', Gagosian Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2010 Galerie Emmanuel Perrotin, Paris * 2009 'Saints and Sinners', Rose Art Museum, Waltham * 2009 'Group Exhibition', Galerie Daniel Blau; Munich * 2009 'Private Universes', Dallas Museum of Art * 2008 'Friends and Family', Anton Kern Gallery, New York * 2008 'Eyes Wide Open', Stedelijk Museum, Amsterdam

SELECTED BIBLIOGRAPHY * 2009 Maggie Nelson, 'Oranges and Sardines: Hammer Museum, Los Angeles', *Artforum*, Feb * 2009 Robert Storr, *Mark Grotjahn*, Gagosian Gallery * 2008 Holland Cotter, 'Art Makes Such Weird Bedfellows', *The New York Times*, 25 Jul * 2008 Cecilia Alemani, *Art Now! Vol 3*, Taschen, Cologne * 2008 Daniel Völzke, 'Malewitschs Enkel', *Monopol*, Feb

WADE GUYTON

Born 1972, Hammond, IN, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2011 Secession, Vienna * 2010 Museum Ludwig, Cologne * 2009 Museum Dhondt-Dhaenens, Deurle, Belgium * 2008 Portikus, Frankfurt **SELECTED GROUP EXHIBITIONS** * 2010 'Picture Industry (Good Bye To All That)', Regen Projects, Los Angeles * 2010 'Almería', Galerie Chantal Crousel, Paris * 2010 'Fax', Para/Site Art Space, Hong Kong * 2009 'Space as Medium', Miami Art Museum * 2009 'Besides, With, Against, and Yet: Abstraction and The Ready-Made Gesture', The Kitchen, New York * 2008-09 Turin Triennial **SELECTED BIBLIOGRAPHY** * 2011 Wade Guyton: *Black Paintings*, JRP Ringier, Zurich * 2010 Wade Guyton: *Zeichnungen für ein grosses Bild*, Museum Ludwig, Cologne; Walther König, Cologne

JOSEPHINE HALVORSON

Born 1981, Brewster, MA, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2009-10 'Clockwise From Window', Monya Rowe, New York * 2009 The Volta Show, New York * 2009 Sikkema Jenkins & Co., New York * 2008 'Peintures de Patience', Fondation des États-Unis, Paris **SELECTED GROUP EXHIBITIONS** * 2010 'Rites Of Passage', The Cooper Union, New York * 2010 'Americanana', Hunter College, New York * 2009 'Breaking Into The Human Race', The Cooper Union, New York * 2009 'Party At Chris's House', Janet Kurnatowski Gallery, New York * 2009 'The Open', Deitch Projects, New York * 2009 'What's Bin Did And What's Bin Hid', Gallery 106 Green, New York * 2009 'Hand-in-Hand', Non-Objectif Sud, Tulette, France * 2009 'Subverted Genres', Sue Scott Gallery, New York * 2009 'Perception As Object', Monya Rowe, New York **SELECTED BIBLIOGRAPHY** * 2010 Peter Schjeldahl, *The New Yorker*, 18 Jan * 2009 Roberta Smith, 'Clockwise From Window',

The New York Times, 11 Dec * 2009 Jerry Saltz, 'House of Representative', *New York Magazine*, 21-28 Dec * 2008-09 Lita Pertá, Josephine Halvorson, *The Brooklyn Rail*, Dec-Jan

N. S. HARSHA

Born 1969, Mysore, India. Lives in Mysore, India **SELECTED SOLO EXHIBITIONS** * 2009 'Picking Through the Rubble', Victoria Miro Gallery, London * 2009 'Nations', Institute of International Visual Arts, London * 2009 'Cultural Debris', Sakshi Gallery, Mumbai * 2008 'Leftovers', Maison Hermes, Tokyo, Japan * 2008 'Come Give Us a Speech', Bodhi Art, New York **SELECTED GROUP EXHIBITIONS** * 2010 Liverpool Biennial * 2010 São Paulo Biennial * 2009 'All that is Solid Melts into Air', MuHKA, Antwerp * 2009 Sharjah Biennial * 2009-10 'Indian Highway', Serpentine Gallery, London; Astrup Fearnley Museum of Modern Art, Norway; Herning Museum of Contemporary Art, Denmark; Musée d'art contemporain de Lyon, France * 2008 'India Moderna', IVAM, Valencia * 2008 Artes Mundi 3, National Museum of Cardiff **SELECTED BIBLIOGRAPHY** * 2009, Coline Milliard, 'United Nations', *Modern Painters*, Oct * 2008 Tessa Jackson, *Artes Mundi 3: Wales International Visual Art Exhibition and Prize*, Cardiff

RICHARD HAWKINS

Born 1961, Mexia, Texas, USA. Lives in Los Angeles, CA, USA **SELECTED SOLO EXHIBITIONS** * 2011 'The Third Mind', Hammer Museum, Los Angeles * 2010 Corvi-Mora, London * 2010 Richard Tellés Fine Art, Los Angeles * 2009 Greene Naftali, New York * 2009 Corvi-Mora, London * 2008 'Celestial Telegraph Paintings', Galerie Daniel Buchholz, Berlin **SELECTED GROUP EXHIBITIONS** * 2010 'BigMinis', CAPC Musée d'art Contemporain, Bordeaux * 2009 'Beg Borrow and Steal', Rubell Family Collection, Miami * 2009 'Rotating Views No.2', Astrup Fearnley Museum of Modern Art, Oslo * 2009 'Compass in Hand', The Museum of Modern Art, New York * 2008 'Three Black Minutes', Künstlerhaus Stuttgart * 2008 Cobra Museum of Modern Art, Amsterdam, Netherlands **SELECTED BIBLIOGRAPHY** * 2010 Lisa Dorin, *Richard Hawkins: Third Mind*, Yale University Press * 2008 Richard Hawkins: *Of Two Minds, Simultaneously*, Walther König, Cologne

and de Appel Centre for Contemporary Art, Amsterdam * 2008 Christy Lange, Art Now! Vol 3, Taschen, Cologne

CARMEN HERRERA

Born 1915, Havana, Cuba. Lives in New York, NY, USA SELECTED SOLO EXHIBITIONS * 2010 'Carmen Herrera: Recent works', Frederico Sève Gallery/latincollector, New York * 2009-2010 'Carmen Herrera', Ikon Gallery, Birmingham, UK; Museum Pfalzgerie, Kaiserslautern, Germany SELECTED GROUP EXHIBITIONS * 2010 'Peter, Joseph and Carmen Herrera', Lissón Gallery, London * 2010 'Negotiations', Today Art Museum, Beijing * 2010 'Then & Now: Abstraction in Latin American Art from 1950 to Present', 60 Wall Gallery, New York * 2010 'Geometric Illusion', Latincollector, New York * 2010 'Grass Grows by Itself', Marlborough Gallery, New York * 2009 'The Line is a Sign', Latincollector, New York SELECTED BIBLIOGRAPHY * 2011 'Stefanie Cohen, Art Is Having A Senior Moment', The New York Post, 18 Jan * 2010 Andrea Aguilar, 'El largo viaje de Carmen Herrera', El País, 16 Jan * 2009 Carmen Juliá, 'Carmen Herrera at Ikon Gallery', Art Nexus, Dec 2009-Feb 2010 * 2009 Isobel Harbison, 'Carmen Herrera: Ikon Gallery', Frieze, Oct * 2009 Nigel Prince (ed.), Carmen Herrera, Ikon Gallery, Birmingham, UK.

ALEX HUBBARD

Born 1975, Toledo, OH, USA. Lives in London, UK SELECTED SOLO EXHIBITIONS * 2011 'Just Like Pants', Standard, Oslo * 2010 'Death Never Sleeps', The Kitchen, New York * 2010 'Somebody had to do it', Maccarone, New York * 2010 'Bingo, wait a minute', Midway Contemporary Art Center, Minneapolis * 2009 'Spaced Yourself', Standard, Oslo SELECTED GROUP EXHIBITIONS * 2010 'At Home/Not at Home', CCS Bard, New York * 2010 'Greater New York', MoMA PS1, New York * 2010 Whitney Biennial, New York * 2009 'Besides, With, Against, and Yet: Abstraction and The Ready-Made Gesture', The Kitchen, New York SELECTED BIBLIOGRAPHY * 2010 Graham T. Beck, 'Knight's Move', Frieze, Sep * 2010 Morgan Falconer, 'Alex Hubbard', Frieze, May * 2010 Suzanne Hudson, 'Openings: Alex Hubbard', Artforum, Mar * 2010 Anthony Huberman, 'Bringing it to the Table', Mousse, Mar * 2008 Lauren O'Neill

Butler, Artforum, Apr * 2008 Roberta Smith, 'Art in Review', The New York Times, 1 Feb

JACQUELINE HUMPHRIES

Born 1960, New Orleans, LA, USA. Lives in New York, NY, USA SELECTED SOLO EXHIBITIONS * 2010 Stuart Shave Modern Art, London * 2009 Greene Naftali Gallery, New York SELECTED GROUP EXHIBITIONS * 2010 'Re-Dressing', Bortolami, New York * 2010 'The Big New Field', Dallas Museum of Art * 2010 'Spray', D'Amelio Terras, New York * 2009 'Besides, With, Against, and Yet: Abstraction and The Ready-Made Gesture', The Kitchen, New York * 2009 'The Living and the Dead', Gavin Brown's enterprise, New York * 2008 Prospect 1 New Orleans, USA * 2008 'Power', Foxy Production, New York SELECTED BIBLIOGRAPHY * 2010 Martin Coomer, 'Reviews: Jacqueline Humphries', Art Review, Summer * 2010 Morgan Falconer, 'Besides, With, Against and Yet', Frieze, Mar * 2010 Suzanne Hudson, 'Besides, With, Against, and Yet', Artforum, Feb. * 2009 Bob Nickas, 'Painting Abstraction: New Elements in Abstract Painting', Phaidon, London * 2009 Cecily Brown, Interview, Bomb Magazine, Spring

NATHAN HYLDEN

Born 1978, Fergus Falls, MN, USA. Lives in Los Angeles, CA, USA SELECTED SOLO EXHIBITIONS * 2010 'Getting There, In Various Order', Johann König, Berlin * 2010 Misako & Rosen, Tokyo * 2010 'Once I Get Started', Art Concept, Paris * 2009 'Done And', Richard Telles Fine Art, Los Angeles * 2008 'Still Now Again', Johann König, Berlin SELECTED GROUP EXHIBITIONS * 2010 Arte Portugal 10, Lisbon * 2010 'Abstraction', Paul Kasmin Gallery, New York * 2010 'Le Faux Miroir', Galerie Rodolphe Janssen, Brussels * 2010 'What Where', Sutton Lane, London and Paris * 2009 'Cave Painting: Installment #2', Gresham's Ghost, New York * 2009 'Affinity', Paul Kasmin Gallery, New York * 2009 'The Secret Life of Objects', Midway Contemporary Art, Minneapolis * 2009 'It's you. Not me', Andrew Kreps Gallery, New York SELECTED BIBLIOGRAPHY * 2009 Bob Nickas, 'Painting Abstraction: New Elements in Abstract Painting', Phaidon, London * 2008 Jens Asthoff, 'Critic's Picks', artforum.com, May * 2008 Sally O'Reilly, 'Collage: Assembling Contemporary Art', Black Dog, London * 2008 Cristina Travaglini, Mousse, no. 12

MERLIN JAMES

Born 1960, Cardiff, UK. Lives in Glasgow, UK SELECTED SOLO EXHIBITIONS * 2010 Mummery & Schnelle, London * 2008 Kerlin Gallery, Dublin SELECTED GROUP EXHIBITIONS * 2010 'Building on a Cliff', Sikkema Jenkins & Co., New York * 2010 'Long, Long Gone', Leo Koenig, New York * 2010 'Self Consciousness', VeneKlasen-Werner, Berlin * 2010 'Le Tableau', Cheim & Read, New York * 2009 'Nus', Fortes Valeca, São Paulo SELECTED BIBLIOGRAPHY * 2010 John Yau, 'Merlin James, Louise Hopkins', Brooklyn Rail, Aug-Sep * 2009 Barry Schwabsky, 'Merlin James, Serge Charchoune', Artforum, Feb * 2008 Lisa Turvey, 'Merlin James: Sikkema Jenkins & Co.', Artforum, Feb

XYLOR JANE

Born 1963, Orange County, CA, USA. Lives in Mount Holyoke, MA, USA SELECTED SOLO EXHIBITIONS * 2010 'Crisscross', Galerie Almine Rech, Paris * 2009 'N.D.E.', CANADA, New York SELECTED GROUP EXHIBITIONS * 2010 'Day to Day', Martos Gallery, New York * 2009 'New York Minute', Macro Future, Rome * 2009 'Ecstatic Resistance', X Initiative, New York * 2009 'Abstract Abstract', Foxy Production, New York * 2009 'GROUP SHOW @ 515 BROADWAY', Martos Gallery, New York * 2009 'Formulation', Gallery Joe, Philadelphia * 2009 '50 Very Small Drawings', Gallery Joe, Philadelphia * 2008 'Headlock', Galerie Krinzinger, Vienna SELECTED BIBLIOGRAPHY * 2009 Roberta Smith, The New York Times, 19 Mar * 2009 Holland Cotter, The New York Times, 18 Dec * 2009 Lauren O'Neill-Butler, Artforum, May * 2009 Jerry Saltz, 'Dot Matrix', New York Magazine, 23 Mar * 2009 John Yau, The Brooklyn Rail, Apr * 2008 Ken Johnson, The New York Times, 18 Jun * 2008 Lauren O'Neill-Butler, artforum.com, 20 Jul

JIA AILI

Born 1979; Dandong, China. Lives in Beijing, China SELECTED SOLO EXHIBITIONS * 2010 'The Dharma Burns', Cornell University, New York * 2010 'Good Morning, World!', OCT Contemporary Art Terminal, Shenzhen * 2010 'Make Believe...', Institute of International Visual Art, London * 2009 'Unmixed', Sh Contemporary Art, Shanghai * 2009 Michael Ku Gallery,

Taipei * 2008 Jia Aili's Hibernation, DoART, Beijing SELECTED GROUP EXHIBITIONS * 2010 'The Third Party: An exhibition in Three Acts', Platform China Contemporary Art Institute, Beijing * 2010 Nanjing Biennial * 2010 'The Personal Dimension', Arario Gallery, New York * 2010 '30 Years of Chinese Contemporary Art', Minsheng Art Museum, Shanghai * 2009 '10 Years', Luxun Academy of Fine Arts, Shenyang * 2009 'City net Asia 2009', Seoul Museum of Art * 2009 'Paradise Lost', Fun Art Space, Beijing * 2008 Guangzhou Triennial SELECTED BIBLIOGRAPHY * 2008 Farewell to Post-Colonialism: The Third Guangzhou Triennial, Guangdong Museum of Art, Guangzhou * 2008 Subtlety, Platform China, Beijing

MAGDALENA JITRIK

Born 1966, Buenos Aires, Argentina. Lives in Buenos Aires, Argentina SELECTED SOLO EXHIBITIONS * 2010 'Temple', Dabbah Torrejón Gallery, Buenos Aires * 2010 Galería Luisa Strina, São Paulo * 2009 'Espionage Network, Antology', Museo de Bellas Artes de Bahía Blanca, Argentina * 2008 Galería Luisa Strina, São Paulo SELECTED GROUP EXHIBITIONS * 2010 'Critical Fetishes: Residues of General Economy', Centro de Arte Dos de Mayo, Madrid * 2009 San Juan Poly/Graphic Triennial, Puerto Rico * 2009 Thessaloniki Biennial * 2009 Mercosul Biennial, Porto Alegre, Brazil * 2009 'Rojas, 25 Años', Centro Cultural Ricardo Rojas, Buenos Aires * 2008 'Democracy in America', Armory/Creative Time, New York SELECTED BIBLIOGRAPHY * 2010 Valeria González and Máximo Jacoby, Como el Amor, Libros del Rojas, Buenos Aires * 2010 Valeria González, En Busca del Sentido Perdido, Papers, Buenos Aires * 2009 Andrea Poscrisis Giunta, Arte Argentino Después de 2001, Siglo XXI, Buenos Aires * 2009 Victoria Noorthoorn, Desenho das Ideias, 7th Mercosul Biennial, Porto Alegre, Brazil

CHANTAL JOFFE

Born 1969, St Albans, UK. Lives in London, UK SELECTED SOLO EXHIBITIONS * 2011 Victoria Miro Gallery, London * 2010 Galerie Alex Daniels, Amsterdam * 2009 Cheim & Read, New York * 2009 Galleria Monica De Cardenas, Milan * 2008 Victoria Miro Gallery, London SELECTED GROUP EXHIBITIONS * 2010 'Creain', Museum of Contemporary Art Kiasma, Helsinki

* 2009 'On Paper', Galleria Monica De Cardenas, Zuoz, Switzerland * 2008 'Her House', Her House Gallery, London * 2008 'I Won't Grow Up', Cheim & Read, New York * 2008 Monument to Transformation 7, Prague * 2008 '...Same as it Ever Was: Painting at Chelsea 1990-2007', University of the Arts, London **SELECTED BIBLIOGRAPHY** * 2010 Natasha Degen, 'In the Company of Alice', Frieze, Sep * 2009 Lilly Wei, Art News, Summer * 2009 Stella McCartney, Interview Magazine, Jun * 2009 Amanda Church, Art in America, Nov * 2008 Neal Brown and Sacha Craddock, Chantal Joffe, Victoria Miro Gallery, London * 2008 Chantal Joffe, 'In the Studio', Time Out London, 26 Jun * 2008 Chantal Joffe, 'Going Backstage', Art Review, June * 2008 Jo Craven, Sunday Telegraph, 22 Jun

CHRIS JOHANSON

Born 1968, San Jose, CA, USA. Lives in Portland, OR, USA **SELECTED SOLO EXHIBITIONS** * 2011 Malmö Konsthall, Sweden * 2010 '1991 to 2010: I Was There', Nicolai Wallner, Copenhagen * 2010 'Backwards Towards Forwards', Kavi Gupta, Chicago * 2010 'Not a waste of...!', Georg Kargl, Vienna * 2009 'Chris Johanson - Jean Dubuffet', Baronian Francey, Brussels * 2009 'Continuity', Van Every/Smith Galleries, Davidson College, North Carolina * 2008 'Totalities', Deitch Projects, New York * 2008 Jack Hanley Gallery, San Francisco **SELECTED GROUP EXHIBITIONS** * 2010 '75 Years of Looking Forward', San Francisco Museum of Modern Art * 2010 'Aktualität eines Mediums - Nader Ahrman bis Chen Zhen', Galerie Krinzinger, Vienna * 2010 'Draw', Museo De La Ciudad De México, Mexico City * 2009 'A Mind Meld is a Terrible Thing to Waste', Jack Hanley Gallery, San Francisco * 2009 '15 Years of New Image Art', New Image Art, Los Angeles * 2009 'Impossible Instruments/Future Flags', Fourteen 30 Contemporary, Portland * 2009 'Songs from the Treetops', PDX Contemporary, Portland **SELECTED BIBLIOGRAPHY** * 2010 Arty Nelson, Chris Johanson: Totalities, Deitch Projects, New York * 2009 Bob Nickas, Painting Abstraction: New Elements in Abstract Painting, Phaidon, London * 2008 Chris Johanson and Jo Jackson, The Peaceable Kingdom, Nieves, Zurich

JITISH KALLAT

Born 1974, Mumbai, India. Lives in Mumbai, India **SELECTED SOLO EXHIBITIONS** * 2011 'Stations of a Pause', Chemould Prescott Road, Mumbai * 2010 'Likewise', ARNDT, Berlin * 2010 'Jitish Kallat: Public Notice 3', The Art Institute of Chicago * 2010 'The Astronomy of the Subway', Haunch of Venison, London * 2008 'Universal Recipient', Haunch of Venison, Zurich **SELECTED GROUP EXHIBITIONS** * 2010 'The Empire Strikes Back: Indian Art Today', Saatchi Gallery, London * 2010 'Urban Manners 2', SESC Pompeia, São Paulo * 2009 'Mythologies', Haunch of Venison, London * 2008-10 'Indian Highway', Herning Museum of Contemporary Art, Copenhagen; Astrup Fearnley Museum of Modern Art, Oslo; Serpentine Gallery, London * 2008 'Frontlines: Notations from the Contemporary Indian Urban', Bodhi, Berlin * 2008 'Passage to India', Initial Access Frank Cohen Collection, Wolverhampton **SELECTED BIBLIOGRAPHY** * 2010 'Why should we be thinking of being colonised?', India Times, 6 Apr * 2010 Gerald Geilert, 'The Astronomy of the Subway: Jitish Kallat in London', Art Concerns, May-Jun * 2010 JJ Charlesworth, 'Mythologies', Art Review, May * 2008 'Skinside Outside', Art in Asia, Sep-Oct

MAKI NA KAMURA

Born in the Year of the Dog, Osaka, Japan. Lives in Berlin, Germany **SELECTED SOLO EXHIBITIONS** * 2011 'Transit Age', Museum Haus Kaşuya, Japan * 2010 'fGf: fat Gold-frame', Schlechtriem Brothers, Berlin * 2009 'PML', Schlechtriem Brothers, Berlin * 2008 'Le Désespoir du Peintre', Jiri Svestka Gallery, Prague **SELECTED GROUP EXHIBITIONS** * 2011 'Easel at Atelier: Landscape', Schlechtriem Brothers, Berlin * 2010 'Crefelder Gesellschaft für Venezianische Malerei', Galerie Börgmann, Krefeld * 2010 'Premio Lissone 2010', Museo d'Arte Contemporanea di Lissone, Italy * 2010 'Quarto Foglio', Tapetenwerk, Leipzig * 2010 'Douboudoushi', Museum Haus Kaşuya, Yokosuka, Japan * 2010 'Moraltarantula 4', Elektro Haus, Hamburg * 2009 'Kunstbewegen', Galerie Florian Trampler, Munich **SELECTED BIBLIOGRAPHY** * 2009 Noemi Smolik, Artforum, Jan

JACOB KASSAY

Born 1984, Buffalo, NY, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2011 Eleven Rivington, New York * 2011 L & M Arts, Los Angeles * 2010 Art Concept, Paris * 2010 Collezione Maramotti, Reggio Emilia, Italy * 2010 Franklin Art Works, Minneapolis * 2009 Eleven Rivington, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Le Faux Miroir', Galerie Rodolphe Janssen, Brussels * 2010 'And so on, and so on, and so on...', Harris Lieberman, New York * 2010 'Meet Me Inside', Gagosian, Los Angeles * 2009 'Besides, With, Against and Yet: Abstraction and the Readymade Gesture', The Kitchen, New York * 2009 'Jasmine', Front Desk Apparatus, New York * 2009 Nicole Klagsbrun Gallery, New York * 2009 'Chat for the Now', Marvelli, New York * 2009 'Strip Stripe', Emily Harvey Foundation, New York * 2009 'Our Mirage', Art Concept, Paris * 2009 'Cave Painting', PSM Gallery, Berlin and Gresham's Ghost, New York * 2009 'One Loses One's Classics', White Flag Project, St Louis **SELECTED BIBLIOGRAPHY** * 2010 Suzanne Hudson, 'Besides, With, Against, and Yet', Artforum, Feb * 2010 Bob Nickas, 'Emerging Artists', Frieze, Jan-Feb * 2009 Joseph Wolin, Jacob Kassay, Time Out New York, 18 Mar * 2009 Andrea Scott, The New Yorker, 16 Mar

KHALIF KELLY

Born 1980, Nashville, TN, USA. Lives in New Haven, CT, USA **SELECTED SOLO EXHIBITIONS** * 2009 'Metamorphosis', Thierry Goldberg Projects, New York * 2008 'Electronicon', The Santa Monica Museum of Art * 2008 'Khalif Kelly', Galleria Monica De Cardenas, Milan * 2008 'Recess', Thierry Goldberg Projects, New York **SELECTED GROUP EXHIBITIONS** * 2009 'Khalif Kelly, Adam Pendleton and Dawit Petros', The Studio Museum in Harlem, New York * 2009 'Strange Days', Thierry Goldberg Projects, New York * 2009 'About Face', Adam Baumgold Gallery, New York * 2008 'Summer Mix', Thierry Goldberg Projects, New York * 2008 'Ambivalent Figuration: People', Samson Projects, Boston **SELECTED BIBLIOGRAPHY** * 2010 Faye Hirsch, 'Khalif Kelly at Thierry Goldberg', Art in America, Feb * 2009 Emma Pearse, 'Trip Through Khalif Kelly's Wonderland', New York Magazine, Oct * 2009 Holland Cotter, 'Studio Museum in Harlem: Encodings', The New York Times, Oct * 2009 Murray,

Derek, Conrad, 'Adventure of the Robot Pickaninnies', The International Review of African American Art, Vol.22 No.4 * 2009 Alberto Mugnaini, 'Khalif Kelly: Monica De Cardenas', Flash Art, Oct

MARTIN KOBE

Born 1973, Dresden, Germany. Lives in Leipzig, Germany **SELECTED SOLO EXHIBITIONS** * 2009 'Schwarze Risse Weisser Quader', Galerie Christian Ehrentraut, Berlin * 2009 'Other Monuments', Domus Artium, Salamanca **SELECTED GROUP EXHIBITIONS** * 2010 'Does City/Münster Matter?', Ausstellungshalle Zeitgenössische Kunst, Münster * 2010 'Das Versprochene Land', Albertinum, Staatliche Kunstsammlungen, Dresden * 2009 '60/40/20, Leipziger Kunst seit 1949', Museum der bildenden Künste, Leipzig * 2008 'New Leipzig School', Cobra Museum voor Moderne Kunst, Amstelveen, Netherlands * 2008 'The Leipzig Phenomenon', Mücsarnok, Budapest * 2008 'Karl Schmidt-Rottluff Award, 2004 - 2008', Kunsthalle Duesseldorf **SELECTED BIBLIOGRAPHY** * 2008 Mark Rappolt, Behind true symmetry, White Cube, London * 2008 Mark Gisbourne, 'Martin Kobe', Karl Schmidt-Rottluff Stipendium

JUTTA KOETHER

Born 1958, Cologne, Germany. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2011 'Berliner Schlüssel', Galerie Daniel Buchholz, Berlin * 2009 'Lux Interior', Reena Spaulings Fine Art, New York * 2008 'New Yorker Fenster', Galerie Daniel Buchholz, Cologne **SELECTED GROUP EXHIBITIONS** * 2010 'Steirischer Herbst', Graz * 2009 'Born to Be Wild', Kunstmuseum St Gallen, Switzerland **SELECTED BIBLIOGRAPHY** * 2009 Michael Ned Holte, Jutta Koether: Susanne Vielmetter Los Angeles Projects, Artforum, May * 2009 David Joselit, 'Painting Beside Itself', October, Autumn

TOMASZ KOWALSKI

Born 1984, Szczecznyszyn, Poland. Lives in Krakow, Poland **SELECTED SOLO EXHIBITIONS** * 2011 'A Chimney Sweeper on the Church Roof', Centre for Contemporary Art Ujazdowski Castle, Warsaw * 2010 'Gabriele Senin', Galerie, Vienna * 2010 'PoWrót Przdoka',

Tim Van Laere Gallery, Antwerp * 2010 'Pokaz', Galeria Kronika, Bytom, Poland * 2009 'Gniazdo', Künstlerhaus Bethanien, Berlin * 2009 Carlier Gebauer, Berlin **SELECTED GROUP EXHIBITIONS** * 2010 'Hareng Saur: Enisor and Contemporary Art', S.M.A.K. Ghent * 2010 'In Dreams', Timothy Taylor Gallery, London * 2010 Bunkier Sztuki, Krakow * 2010 'Small Improvisation', Stadtgalerie Kiel, Germany * 2009 'Hell of Things', CCA Kronika, Bytom, Poland * 2008 'Ballady i Romanse', Raster, Warsaw **SELECTED BIBLIOGRAPHY** * 2010 Joanna Zielińska, 'Brand New', Flash Art, Oct * 2008 Magdalena Kownacka, 'Modern Art Review', Krakow Post

MAKIKO KUDO

Born 1978, Aomori Prefecture, Japan. Lives in Tokyo, Japan **SELECTED SOLO EXHIBITIONS** * 2011 Marc Foxx, Los Angeles * 2010 Andersen's Contemporary, Copenhagen **SELECTED GROUP EXHIBITIONS** * 2011 'The Most Requested Top 30: 10 Years of Takahashi Collection', Tabloid Gallery, Tokyo * 2010 'Paintings by Four Artists', Tomio Koyama Gallery, Kyoto * 2009-10 'Winter Garden', Hara Museum of Contemporary Art, Tokyo; Japanisches Kulturinstitut, Cologne; Instituto Giapponese di Cultura, Rome; Aberystwyth Arts Centre, UK; The Japan Foundation, Toronto * 2008-10 'Neoteny Japan: Takahashi Collection', Kirishima Open-Air Museum, Kagoshima, Japan; Sapporo Art Park, Hokkaido, Japan; The Niigata Prefectural Museum of Modern Art, Japan; Akita Museum of Modern Art, Akita, Japan; Yonago City Art Museum of Art, Tottori, Japan; The Museum of Art, Ehime, Japan * 2008 'Four of a Kind', Gallery Side 2, Tokyo **SELECTED BIBLIOGRAPHY** * 2011 David Pagel, 'Makiko Kudo at Marc Foxx', Los Angeles Times, 13 Jan

STEFAN KÜRTE

Born 1963, Düsseldorf, Germany. Lives in Düsseldorf, Germany and New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'Supernatural', Galerie Ute Parduhn, Düsseldorf * 2009 'Printaffairs' (with Kiki Smith), Mike Karstens Editions, Münster * 2009 'Once in a lifetime', Hosfelt Gallery, San Francisco * 2008 'Trains and Boats and Planes', Alexander and Bonin, New York * 2008 'Always', Malkasten, Düsseldorf

* 2008 'Black Mirror', Thomas Dane Gallery, London * 2008 'Transmission', Galerie Cösar HMT, Düsseldorf **SELECTED GROUP EXHIBITIONS** * 2010 'Mona Hatoun', Stefan Kürten, Rita McBride, Alexander and Bonin, New York * 2010 'Optical Shift: Illusion und Täuschung', B-05 Kunst und Kulturzentrum, Montabaur, Germany * 2009 'Privat: Wuppertaler Sammler der Gegenwart', Von der Heydt Museum, Wuppertal, Germany **SELECTED BIBLIOGRAPHY** * 2010 Martin Hentschel, *Black Mirror*, Stefan Kürten Prints, 1991-2009; Kerber, Germany * 2009 Barry Schwabsky, *Germania*, Saatchi Gallery, London, and Jonathan Cape Ltd., London * 2009 Gerhard Finckh; *Privat: Wuppertaler Sammler der Gegenwart*, Von der Heydt Museum, Wuppertal, Germany * 2008 Helga Meister, 'Transmission', Kunstforum International, May-Jul

LI DAFANG

Born 1971, Elite, Shenyang, China. Lives in Beijing, China **SELECTED SOLO EXHIBITIONS** * 2009 'MAKE WAY! MAKE WAY! Painting is an Aversion to All that Glitters', Galerie Urs Meile, Lucerne **SELECTED GROUP EXHIBITIONS** * 2009-10 'The State of Things: Brussels/Beijing', National Art Museum of China, Beijing; Centre For Fine Arts (BOZAR), Brussels * 2009 'Reshaping History: Chinart from 2000 to 2009', China National Convention Center, Beijing * 2009 'Zhang Hongbo', Art Unlimited, Art 40 Basel, Basel * 2008 'Half-Life of a Dream: Contemporary Chinese Art from the Logan Collection', San Francisco Museum of Modern Art **SELECTED BIBLIOGRAPHY** * 2009 Carol Yinghua Lu, 'The Value of Paintings as that of Cabbage and Thieves: On Li Dafang', *Yishu*, Nov-Dec * 2009 Ulrike Münter, 'Li Dafang', *The State of Things: Brussels/Beijing*, BOZAR EXPO and Lannoo Publishers, Brussels and Tietl * 2008 Heinz Norbert Jocks, 'Li Dafang - Die Schatten der Erinnerung: Ein Gespräch von Heinz-Norbert Jocks', *Kunstforum International*, Nov-Dec. 2008 Carol Yinghua Lu, 'Li Dafang. Abandoned Factories and Sad Machinery, Fantasy, Reality and Ambiguity', *Frieze*, May

LI SHURUI

Born 1981, Chongqing, China. Lives in Beijing, China **SELECTED SOLO EXHIBITIONS** * 2010 'LSR', Connoisseur Contemporary, Hong Kong * 2008

Gallery A: Story, Seoul * 2008 'Lights', Connoisseur Contemporary, Hong Kong **SELECTED GROUP EXHIBITIONS** * 2010 'Future Visions: The APT Global Art Collection', Artist Pension Trust, Li-Space Gallery, Beijing, * 2009 'Santa's Workshop', James Cohan Gallery, Shanghai * 2008 'It Ain't Fair', Deitch Projects, Art Basel Miami Beach * 2008 'Surfacing', Shanghai Gallery of Art, Shanghai * 2008 'Delirious Beijing', PKM Gallery, Beijing **SELECTED BIBLIOGRAPHY** * 2010 LSR, Connoisseur Contemporary, Hong Kong * 2010 Connoisseur Contemporary Volume II, Connoisseur Contemporary, Hong Kong * 2009 Connoisseur Contemporary, Connoisseur Contemporary, Hong Kong * 2008 Holland Cotter, 'China's Female Artists Quietly Emerge', *New York Times*, 30 Jul

LI SONGSONG

Born 1973, Beijing, China. Lives and works in Beijing, China **SELECTED SOLO EXHIBITIONS** * 2009 'Li Songsong: Abstract', Pace Gallery, Beijing **SELECTED GROUP EXHIBITIONS** * 2010 'Great Performances', Pace Gallery, Beijing * 2010 'Reshaping History', China National Convention Center, Beijing, China * 2010 'Thirty Years of Chinese Contemporary Art', Minsheng Art Museum, Shanghai * 2010 *Jungle: A Close-up Focus on Chinese Contemporary Art Trends*, Platform China, Beijing * 2009 'Red Storm', Rijksmuseum Twenthe Museum voor oude en moderne kunst, Enschede, Netherlands * 2008 'The Revolution Continues', Saatchi Gallery, London * 2008 'Mahjong: Contemporary Chinese Art from the Sigg Collection', University of California, Berkeley **SELECTED BIBLIOGRAPHY** * 2010 Ai Weiwei, 'Reality behind Hypnosis and Fragment', *Oriental Art-Master*, no. 2 * 2010 Angie Bäcker, 'Li Songsong: Abstract', *Leap*, no. 2 * 2010 Ralph Yuü, 'Li Songsong at Pace Beijing', *ArtChina*, no. 2-3 * 2009 Fu Xiaofeng, 'Interview with Li Songsong', *Fine Art Literature*, no. 5 * 2009 Lu Wei, 'Inside of Li Songsong', *Art Value*, no. 12 * 2009 Li Changfeng, 'Li Songsong Solo Exhibition', *artforum.com.cn*, 27 Dec

LIANG YUANWEI

Born 1977, Xi'an, China. Lives in Beijing, China **SELECTED SOLO EXHIBITIONS** * 2010 'Golden Notes: Liang Yuanwei', Beijing Commune, Beijing * 2010 '51 m215# LiangYuanwei', Talkang Space,

Beijing * 2008 'BLDG115 RM1904', Boers-Li Gallery, Beijing **SELECTED GROUP EXHIBITIONS** * 2010 'Beijing Voice: Together or Isolated', Pace Beijing, Beijing * 2009 'Il Dio Delle Piccole Cose', Casa Masaccio contemporary art space San Giovanni Valdarno, Arezzo, Italy * 2009 'New Trends: Fifteen Contemporary Chinese Artists', Pacific Heritage Museum, San Francisco * 2009 'Red Aside', Joan Miro Foundation, Barcelona * 2008 'Asking for It: Everyday Neurosis in Chinese Contemporary Art', Mackintosh Gallery, Glasgow School of Art * 2008 'Zhu Yi! Chinese Contemporary Photography', ARTIUM, Basque Centre Museum of Contemporary Art, Vitoria-Gasteiz, Spain * 2008 'Mahjong: Contemporary Art from the Sigg Collection', Berkeley Art Museum **SELECTED BIBLIOGRAPHY** * 2009 Gioni Massimiliano, Laura Hoptman, Lauren Cornell, *Younger than Jesus: Artist Directory*, Phaidon, London

LIU XIAODONG

Born 1963, Liaoning Province, China. Lives in Beijing, China **SELECTED SOLO EXHIBITIONS** * 2010 'Hometown Boy', Ullens Center for Contemporary Art, Beijing * 2010 'Yan' Guan Town', Mary Boone Gallery, New York * 2008 'Qinghai-Tibet Plateau and Beijing Girls', Mary Boone Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Fresh Ink: Ten Takes on Chinese Tradition', Museum of Fine Arts, Boston * 2010 'Contemporary Art from China and Belgium', National Art Museum of China, Beijing * 2009 'The Three Gorges Dam and Contemporary Chinese Art', Art Institute of Chicago * 2008 'Writing on the Wall: Chinese New Realism and Avant-garde in the Eighties and Nineties', Groninger Museum, Netherlands **SELECTED BIBLIOGRAPHY** * 2010 Alexandra Munroe, Jeff Kelley, Jerome Sans, *Liu Xiaodong: Hometown Boy*, Ullens Center for Contemporary Art, Beijing * 2010 Jeff Kelley, *Liu Xiaodong: Yan' Guan Town*, Mary Boone Gallery, New York * 2008 Karen Smith, *Qinghai-Tibet Plateau and Beijing Girls: New Paintings by Liu Xiaodong*, Mary Boone Gallery, New York

MARCIN MACIEJOWSKI

Born 1974, Babice, Poland. Lives in Krakow, Poland **SELECTED SOLO EXHIBITIONS** * 2010 'Marcin Maciejowski: Lovis Corinth Preis', Kunstforum Ostdeutsche Galerie,

Regensburg * 2010 Galerie Thaddeus Ropac, Paris * 2010 National Museum, Krakow * 2009 Galerie Meyer Kainer, Vienna * 2008 'Not obvious', Wilkinson Gallery, London **SELECTED GROUP EXHIBITIONS** * 2009 'Sehnsucht nach dem Abbild', Kunsthalle Krems, Krems * 2009 'The Making of Art', Schirn Kunsthalle Frankfurt, Frankfurt * 2009 'Last day of Summer', Galeria Pies, Poznan * 2008 'Bildpolitiken', Kunstverein Salzburg, Salzburg **SELECTED BIBLIOGRAPHY** * 2008 *L'artista nella rinuncia 2*, Transfert Gallerie Polacche a Roma 3, Istituto Polacco di Roma, Warsaw * 2007 Dieter Giesing & Christian Meyer, *I Wanna Talk to You*, Galerie Meyer Kainer, Vienna

TALA MADANI

Born 1981, Tehran, Iran. Lives in New York, USA, and Amsterdam, Netherlands **SELECTED SOLO EXHIBITIONS** * 2011 'Manual Man', Pilar Corrias, London * 2010 'Pictograms', Lombard-Freid Projects, New York * 2009 'Dazzle Men', Pilar Corrias, London * 2008 'ASS-AS-SIN: hashish anyone?', Lombard-Freid Projects, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Greater New York', MoMA PS1, New York * 2010 'The Future of Tradition: The Tradition of Future', Haus der Kunst, Munich * 2010 Liverpool Biennial * 2009 'The Girl Effect', Lombard-Freid Projects, New York * 2009 Tirana Biennial * 2009 'The Generational: Younger Than Jesus', New Museum, New York * 2009 'Out of Line', Lombard-Freid Projects, New York * 2009 'Unveiled: New Art from the Middle East', Saatchi Gallery, London **SELECTED BIBLIOGRAPHY** * 2010 Merrily Ker, 'Tala Madani', *Flash Art*, May-Jun * 2009 Diana Al-Hadid, 'Tala Madani', *Bomb*, Fall * 2010 Jens Hinrichson, 'Tala Madani', *Monopol*, Apr * 2009 Laura McLean-Ferris, 'Tala Madani: Dazzle Men', *Art Review*, Apr * 2009 Maxine Kopsa, 'Dazzled Man: The Paintings of Tala Madani', *Metropolis M*, Apr * 2009 Dan Perjovschi, 'Artist's Favorites', *Spike Magazine*, Winter

NALINI MALANI

Born 1946, Karachi, Undivided India. Lives in Bombay, India **SELECTED SOLO EXHIBITIONS** * 2010 'Splitting the Other', Musée Cantonal des Beaux-Arts, Lausanne * 2009 Govett-Brewster Art Gallery, New Plymouth, New Zealand * 2009 Galerie Lelong, Paris * 2008 'Listening to the Shades', Arario

Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2011 'Paris-Delhi-Bombay...', Centre Pompidou, Paris * 2009 'In the Seeds of Time', National Gallery of Modern Art, New Delhi * 2009-10 'Indian Highway', Serpentine Gallery, London; Astrup Fearnley Museum of Modern Art, Norway; Herning Museum of Contemporary Art, Denmark; Musée d'art contemporain de Lyon, France * 2008 Sydney Biennial * 2008 'Emotional Drawing', National Museum of Modern Art Tokyo **SELECTED BIBLIOGRAPHY** * 2010 Abhay Sardesai, 'Nalini Malani: When Images Collide', *ArtIndia*, XVI no. III Quarter III * 2010 Bernard Fibicher, 'Nalini Malani Splitting the Other', MCB-A and Hatje Cantz, Lausanne * 2009 Christopher Hart Chambers, 'Nalini Malani', *Flash Art*, Jan-Feb * 2009 Jean Fremon, 'Nalini Malani-Cassandra', *Galerie Lelong*, Paris * 2009 Murtaza Vali, 'Nalini Malani', *Art Asia Pacific*, May-June * 2008 Robert Storr, 'Nalini Malani-Listening to the Shades', Charta, Milan * 2008 Roberta Smith, 'Nalini Malani', *The New York Times*, 24 Oct

VICTOR MAN

Born 1974, Transylvania, Romania. Lives in Berlin, Germany **SELECTED SOLO EXHIBITIONS** * 2010 'The Dust of Others', Galleria Zero, Milan * 2009 Gladstone Gallery, New York * 2009 'If Mind Were All There Was', Hayward Gallery Project Space, London * 2009 Centre international d'art et du paysage de l'île de Vassivière, France * 2009 Museum Boljmans Van Beuningen, Rotterdam * 2008 Ikon Gallery, Birmingham, UK * 2008 'Black Hearts Always Bleed Red', Blum & Poe, Los Angeles **SELECTED GROUP EXHIBITIONS** * 2010 'Tanzimat', Augarten Contemporary, Vienna * 2009 'Sequelism: Part 3 Possible, Probable and Préférable Futures', Arnolfini, Bristol * 2009 'Wessen Geschichte / Whose (His) story', Kunstverein in Hamburg * 2008 Busan Biennial **SELECTED BIBLIOGRAPHY** * 2010 Laura Hoptman, Yilmaz Dziewior, Uta Grosenick (eds.), *The Art of Tomorrow*, Distanz, Berlin * 2009 Neville Wakefield, *Flash Art*, Oct * 2008 Tom Morton, 'Shape Shifter', *Frieze*, Nov-Dec * 2008 Alessandro Rabottini (ed.), *Victor Man*, JRP Ringier, Zurich * 2008 Victor Man, *ottebasile*, Ikon Gallery, Birmingham, UK, and Centre international d'art et du paysage de l'île de Vassivière, France

I NYOMAN MASRIADI

Born 1973, Bali, Indonesia. Lives in Yogyakarta, Indonesia **SELECTED SOLO EXHIBITIONS** * 2008 'Black is my Last Weapon', Singapore Art Museum **SELECTED GROUP EXHIBITIONS** * 2010 'Contemporaneity: Contemporary Art of Indonesia', Museum of Contemporary Art Shanghai * 2009 'In Rainbow', Esa Sampoerna Art House, Surabaya, Indonesia **SELECTED BIBLIOGRAPHY** * 2009 Jasmine Prasetyo, 'Through Jasmine's Eyes', *Indonesia Tatler* * 2008 Sonia Kolesnikov-Jessop, 'Turning Black To Cash', *Newsweek*, 1 Sep * 2008 Le-Min Lim, 'Antiques Slide, Paintings Thrive at Christie's Hong Kong Sale', *bloomberg.com*, 30 May

BIRGIT MEGERLE

Born 1975, Gelsingen, Germany. Lives in Berlin, Germany **SELECTED SOLO EXHIBITIONS** * 2010 Kunsthalle Lingen, Germany * 2009 'Soft Skills', Galerie Neu, Berlin * 2009 'Local Colors', Galleria Fonti, Naples **SELECTED GROUP EXHIBITIONS** * 2010 'BloodFlames III', Alex Zachary, New York * 2010 'The Berlin Box', CCA, Andratx, Mallorca * 2009 'In Memory of Painting 6', Layr Wuestenhagen Garage, Vienna * 2009 Gerichtstr. 52a, Berlin * 2009 'Modern Modern', Chelsea Museum, New York * 2009 'Bulletin Board Blvd', Pro Choice, Vienna * 2008 'Pollen', Neue Alte Brücke, Frankfurt **SELECTED BIBLIOGRAPHY** * 2010 Josef Strau, 'Untersuchung des Selbst, über Birgit Megerle', *Texte zur Kunst*, Mar * 2009 Christian Rattermeyer (ed.), *The Judith Rothschild Foundation Contemporary Drawings Collection. Catalogue Raisonné*, The Museum of Modern Art, New York * 2009 Pati Hertling (ed.), *Modern Modern*, Starship, Berlin, and Chelsea Art Museum, New York

DIANNA MOLZAN

Born 1972, Tacoma, WA, USA. Lives in Los Angeles, CA, USA **SELECTED SOLO EXHIBITIONS** * 2011 'Dianna Molzan: Bologna Meissen', Whitney Museum of American Art, New York * 2009 'The Case of the Strand', Overduin and Kite, Los Angeles * 2009 'A Diamond In The Square', Gayle and Ed Roski Master of Fine Arts Gallery, Los Angeles **SELECTED GROUP EXHIBITIONS** * 2011 'All of This and Nothing', Hammer Museum, Los Angeles * 2010 'How Soon Now', Rubell Family Collection, Miami

SELECTED BIBLIOGRAPHY * 2011

Douglas Fogle and Anne Ellegood (eds.), *All of This and Nothing*, Hammer Museum, Los Angeles * 2010 How Soon Now, Rubell Family Collection, Miami * 2010 Bruce Hainley, 'Openings: Dianna Molzan', *Artforum*, Apr * 2010 Andrew Berardini, 'Dianna Molzan', *Frieze*, Mar * 2010 Sarah Lehrer-Graiwer, 'Dianna Molzan', *Art Review*, Jan-Feb

KATY MORAN

Born 1975, Manchester, UK. Lives and works in London, UK **SELECTED SOLO EXHIBITIONS** * 2010 Wexner Center for the Arts, Columbus, Ohio, USA * 2009 'Contemporary Fine and Applied Arts: 1928-2009', Tate St. Ives, UK * 2009 Modern Art, London * 2009 Galleria Il Capricorno, Venice * 2008 Middlesbrough Institute of Modern Art, UK * 2008 Anthony Meier Fine Arts, San Francisco * 2008 Andrea Rosen Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Tasters' Choice', Stephen Friedman, London * 2010 'Le Tableau', Cheim & Read, New York * 2010 'Feint Art', Kunstverein Freiburg, Germany * 2009 'Visible Invisible: Against the Security of the Real', Parasol Unit, London * 2009 'We're Moving', Royal College of Art, London * 2009 'Surface Reality', Laing Art Gallery, Newcastle, UK * 2009 'Contemporary Fine Arts and Applied Arts: 1928-2009', Tate St. Ives, UK **SELECTED BIBLIOGRAPHY** * 2009 Bob Nickas, *Painting Abstraction: New Elements in Abstract Painting*, Phaidon, London * 2009 Sara Hughes, Katy Moran, Tate St. Ives, UK * 2008 Katy Moran Paintings, Middlesbrough Institute of Modern Art, UK

KRISTINE MORAN

Born 1974, Montreal, Canada. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2011 'Protean Slip', Nicelle Beauchene Gallery, New York * 2009 'Hidden in the Shore Maze', Clark & Faria, Toronto * 2009 'Laugh Until My Teeth Fall Out', Nicelle Beauchene Gallery, New York * 2008 'Unraveling Under Conditions of Uncertainty', Skew Gallery, Calgary **SELECTED GROUP EXHIBITIONS** * 2010 'Power of Selection: Part 3', Western Exhibitions, Chicago * 2010 'Holger Kalberg and Kristine Moran', Monte Clark Gallery, Vancouver * 2009 'Party at Chris' House', Janet Kurnatowski, New York * 2009 'Clark & Faria Presents', Clark &

Faria, Toronto * 2009 'Home', Westport Art Center, Connecticut * 2009 'Play', Galleria Monica De Cardenas, Milan
SELECTED BIBLIOGRAPHY * 2010 'Chance Evolutions: Interview with Lindsay Cuff', *NYArts Magazine*, Summer * 2010 Carol-Ann M. Ryan, 'Kristine Moran: The Marsh, The Maze', *Canadian Art*, 7 Jan * 2008 Diana McClintock, 'The Possibility of Framing Infinity', *Art Papers*, May–Jun

JUSTIN MORTIMER

Born 1970, Cosford, UK. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2011 'Häftling', Mihai Nicodim Gallery, Los Angeles * 2010 'In Your Own Village', Master Piper, London * 2009 'National Geographic', Five Hundred Dollars, London * 2008 Hewer Street, London **SELECTED GROUP EXHIBITIONS** * 2011 Prague Biennale 5 * 2010 'Bad Industry', Mihai Nicodim Gallery, Los Angeles * 2010 'Cutters 2010', Pool Gallery, Berlin * 2010 'Cut, Collage Contemporain', Galerie Van Der Stegen, Paris * 2010 'Cutters, An Exhibition of International Collage', Cinders Gallery, New York * 2008 'We Don't Need Nobody Else', Eigse Carlow, Ireland **SELECTED BIBLIOGRAPHY** * 2011 Christopher Knight, 'Justin Mortimer: Häftling' at Mihai Nicodim Gallery', *Los Angeles Times*, 14 Apr * 2010 Matt Price and David Trigg, *Justin Mortimer: In Your Own Village*, Master Piper, London * 2010 Jane Neal, Justin Mortimer: This Could be Home', *Flash Art*, Mar–Apr * 2010 Justin Mortimer, *Modern Painters*, Apr

FARHAD MOSHIRI

Born 1963, Shiraz, Iran. Lives in Tehran, Iran **SELECTED SOLO EXHIBITIONS** * 2011 The Third Line Gallery, Dubai * 2010 'Nothing Serious', Galerie Thaddeus Ropac, Salzburg * 2009 'Silly You, Silly Me', Galerie Emmanuel Perrotin, Paris * 2008 Galerie Emmanuel Perrotin, Art Basel Miami Beach * 2008 Galerie Rodolphe Janssen, Brussels **SELECTED GROUP EXHIBITIONS** * 2010 'Hope!', Palais des arts et du festival, Dinard, France * 2009 'Iran Inside Out', Chelsea Art Museum, New York * 2009 'Translation/Tarjama', Queens Museum of Art, New York * 2008 'East West Dialogues, Mysticism, Satire and the Legendary Past', Leila Taghinia-Milani Heller Gallery, New York * 2008 'Word into Art', British Museum at DIFC, Dubai **SELECTED BIBLIOGRAPHY** * 2010 Negar Azmi,

'Fluffy by Farhad', *Bidoun*, Spring * 2010 Olivia Sand, 'Farhad Moshiri', *Asian Art*, Apr * 2009 Anthony Downey, 'Inverted Modernities And Contested Traditions: Contemporary Iranian Visual Culture And (In)Authenticity', *RES*, Sep

SURENDRAN NAIR

Born 1956, Ornakoor, India. Lives in Baroda, India **SELECTED SOLO EXHIBITIONS** * 2010 'Neti-Neti', Frey Norris Gallery, San Francisco * 2008–09 'Pernoctation & Early Drawings', Sakshi Gallery at Darbar Hall, Cochini; Sakshi Gallery, Mumbai **SELECTED GROUP EXHIBITIONS** * 2010 'Roots', Sakshi Gallery 25th Anniversary Exhibition, The Park, Chennai * 2010 'Looking Glass: The Existence Of Difference', Religare Arts Initiative, New Delhi * 2010 'Singularities', RI Fine Arts, New York * 2009 'Bapu', Saffronart and Berkeley Square Gallery, London * 2009 'Inaugural Show', Sakshi Gallery, Taipei * 2008 'Indi Genius', Soka Contemporary Space, Taipei * 2007–08: 'Horn Please: Narratives In Contemporary Indian Art', Kunstmuseum Bern, Switzerland **SELECTED BIBLIOGRAPHY** * 2010 Qamar Adamjee, *Neti, Neti*, Frey Norris, Los Angeles

ODILI DONALD ODITA

Born 1966, Enugu, Nigeria. Lives in Philadelphia, PA, USA **SELECTED SOLO EXHIBITIONS** * 2010–11 Musée d'art de Joliette, Québec * 2010 'Perspectives 169: Odili Donald Odita', Contemporary Arts Museum Houston, Texas * 2009 'Up & Away', Princeton University * 2009 'Television', Ulrich Museum of Art, Wichita, Kansas, USA * 2008 'Double Edge', Michael Stevenson Gallery, Cape Town * 2008 'Odili Donald Odita: Third Space', Institute of Contemporary Art, Philadelphia **SELECTED GROUP EXHIBITIONS** * 2010 'Wild is the Wind', Savannah College of Art & Design, Georgia, USA * 2009 'Wallworks', Yerba Buena Center for the Arts, San Francisco * 2009 'Poised', Solomon Projects, Atlanta * 2009 'Strip/Stripe: a Project by Test', Emily Harvey Foundation, New York * 2008 'Artcrush', Jenny Jasky Gallery, Philadelphia * 2008 'Tapping Currents: Contemporary African Art and Diaspora', The Nelson-Atkins Museum of Art, Kansas City **SELECTED BIBLIOGRAPHY** * 2009 Marilyn Martin, 'Odili Donald Odita, Michael Stevenson Gallery, Cape Town', *Art South Africa*, Feb * 2009 Bob

Nickas, *Painting Abstraction: New Elements In Abstract Painting*, Phaidon, London * 2009 Okwui Enwezor & Chika Okeke-Agulu, *Contemporary African Art since 1980*, Damiani, Bologna

PAULINA OLOWSKA

Born 1976, Gdansk, Poland. Lives in Warsaw, Poland **SELECTED SOLO EXHIBITIONS** * 2010 'Applied Fantastic', Metro Pictures, New York * 2010 'Accidental Collages', Tramway, Glasgow * 2010 'The Magnificent Seven', CCA Wattis Institute for Contemporary Arts, San Francisco * 2009 'Shadow with a Sneak', Pinakothek der Moderne, Munich * 2008–09 Daad Galerie, Berlin (with Sarah Crouner) * 2008 Galerie Daniel Buchholz, Cologne **SELECTED GROUP EXHIBITIONS** * 2010 'Utopia and Monument II', Steirischer Herbst Festival, Graz * 2010 'While Bodies Get Mirrored', Migros Museum Für Gegenwartskunst, Zurich * 2010 'Early Years', KW Institute for Contemporary Art, Berlin * 2009–10 'Mondernologies', Museu d'Art Contemporani, Barcelona; Museum of Modern Art, Warsaw * 2009 Baltic Triennial, Vilnius * 2009 'Head-Wig', Camden Arts Centre, London * 2009 Berlin Biennial **SELECTED BIBLIOGRAPHY** * 2011 Lauren O'Neill-Butler, 'Paulina Olowaska Metro Pictures', *Artforum*, Jan * 2010 Raphael Gyga and Heike Munder (ed.), *Between Zones*, Migros Museum Für Gegenwartskunst, Zurich, and JRP Ringier, Zurich

CHRISTOPHER ORR

Born 1967, Helensburgh, UK. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2010 Hauser & Wirth, Zurich * 2010 ArtSway, Hampshire, UK * 2009 'Strong to Heal', IBID Projects, London * 2008 Nyehaus, New York **SELECTED GROUP EXHIBITIONS** * 2011 'Tyranny of Grammar', Fishmarket Gallery, Northampton, UK * 2010 'No New Thing Under the Sun', Royal Academy of Arts, London * 2010 'Memories of the Future', Sean Kelly Gallery, New York * 2009 Galerie Chez Valentin, Paris * 2008 'Groupshow', IBID Projects, London **SELECTED BIBLIOGRAPHY** * 2010 Peter Bonnell and Stephanie James (eds.), *Christopher Orr: Time Is The Diamond*, Arts University College at Bournemouth and ArtSway, Hampshire * 2008 Tim Nye, *Christopher Orr: Paintings 2003–2008*, Nyehaus, New York

SILKE OTTO-KNAPP

Born 1970, Osnabrück, Germany. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2011 Greengrassi, London * 2010 'Many Many Women', Kunstverein München, Munich * 2010 'Interiors', Gavin Brown's enterprise, New York * 2009 'Present Time Exercise', Modern Art Oxford, UK * 2009 'Standing anywhere In the space in a relaxed position', Banff Centre, Alberta, Canada **SELECTED GROUP EXHIBITIONS** * 2010 'While Bodies Get Mirrored', Migros Museum, Zurich * 2010 'At first I thought that it was difficult work', Kunsthall Oslo * 2008 Art Sheffield, UK **SELECTED BIBLIOGRAPHY** * 2010 Jan Verwoert, 'Motion Pictures. On the Paintings of Silke Otto-Knapp', *Tell Me What You Want, What You Really Really Want*, Sternberg, Berlin * 2010 'Silke Otto-Knapp', *Between Zones*, Migros Museum für Gegenwartskunst, Zurich * 2010 Sabeth Buchmann, 'Ein Medium unter anderen Bedingungen', *Texte zur Kunst*, Mar * 2009 *Silke Otto-Knapp: Present Time Exercise*, Modern Art Oxford, UK, The Banff Centre, Alberta, and Walther König, Cologne * 2008 Catrin Lorch, 'Silke Otto-Knapp', *Frieze*, Apr

ALESSANDRO PESSOLI

Born 1963, Cervia, Italy. Lives in Milan, Italy **SELECTED SOLO EXHIBITIONS** * 2011 'Giulietta degli spiriti (la notte il giorno)', Xavier Hufkens, Brussels * 2010 'Caligola, 1999–2002', Nottingham Contemporary, UK * 2009 'Macrowall: Alessandro Pessoli', Museo d'Arte Contemporanea Roma, Rome * 2009 Anton Kern Gallery, New York * 2008 'Bunker Zingaro', Marc Foxx, Los Angeles * 2008 'Bucaneve testà che piange e sorride la mia faccia e Marzo', Studio Guenzani, Milan **SELECTED GROUP EXHIBITIONS** * 2010 'Group Exhibition', Xavier Hufkens, Brussels * 2009 Venice Biennale * 2009 XIV Quadriennale di Roma, Rome * 2008–09 'Italics: Italian Art Between Tradition & Revolution 1968–2008', Palazzo Grassi, Venice; Museum of Contemporary Art, Chicago * 2008 'A Seer Out of Season', On Stellar Rays, New York **SELECTED BIBLIOGRAPHY** * 2009 Alessandro Rabottini, 'Alessandro Pessoli. Un'immagine, ancora', *Flash Art*, Feb–Mar * 2008 Paola Noe, Alessandro Pessoli, *Artforum*, Oct

JON PESTONI

Born 1969, St Helena, CA, USA. Lives in Los Angeles, CA, USA **SELECTED SOLO EXHIBITIONS** * 2011 Lisa Cooley, New York * 2010 'Alex Hubbard, Jon Pestoni', Shane Campbell Gallery, Chicago, Illinois * 2009 Jon Pestoni and Zak Prekop', Lisa Cooley, New York **SELECTED GROUP EXHIBITIONS** * 2010 'The Pursuer', Greene Naftali, New York * 2010 'Ann Craven, Peter Halley, Jon Pestoni', Shane Campbell Gallery, Chicago * 2009 'Alex Hubbard, Charlemagne Palestine, Anthony Pearson, Jon Pestoni', China Art Objects, Los Angeles * 2008 'Looking Back, White Columns Annual', White Columns, New York * 2008 'Call the Interruptions Days', Leo Koenig Gallery, New York **SELECTED BIBLIOGRAPHY** * 2009 Gregory Montreuil, Jon Pestoni & Zak Prekop', *Flash Art*, Nov-Dec

JOHANNES PHOKELA

Born 1966, Soweto, South Africa. Lives in South Africa and the UK **SELECTED SOLO EXHIBITIONS** * 2009 'I like my neighbours', Standard Bank Art Gallery, Johannesburg * 2008 'Compendium', KZNSA Gallery, Durban **SELECTED GROUP EXHIBITIONS** * 2010 'The Eleven Football and Art: S. Africa 2010 x Brazil 2014', Commerzbank AG, Johannesburg * 2010 Gallery Momo, Johannesburg * 2010 Joburg Art Gallery, Johannesburg **SELECTED BIBLIOGRAPHY** * 2010 Okwui Enwezor and Chika Okeke-Agulu, *Contemporary African Art since 1980*, Damiani, Bologna * 2009 Paul O'Kane and Bronwyn Law-Viljoen, *I like my neighbours*, David Krut Publishing, Johannesburg * 2009 Mary Corrigan, 'Johannes Phokela', *Art South Africa*, no. 7.3, Bell-Roberts, Vlaeberg, South Africa * 2009 Joburg Art Fair '09, Artlogic, South Africa

VITALY PUSHNITSKY

Born 1967, Leningrad, USSR. Lives in St. Petersburg, Russia **SELECTED SOLO EXHIBITIONS** * 2010 'Scale Feeling', Tatiana Kourochikina Galeria D'Art, Barcelona * 2010 'Back Light', The Central Exhibition Hall, Perm, Russia * 2009 'Cell: Solitary Confinement', RuArts gallery Moscow * 2009 'Here & Now', Paper Factory, Pop/off/art Gallery, Moscow **SELECTED GROUP EXHIBITIONS** * 2010 'Always Other Art', The Moscow Contemporary Art Museum, Russia * 2009 'Show Me a Hero', Calvert 22,

London * 2009 'Silence', The Red Flag Factory, St Petersburg * 2009 'The Art about the Art', State Russian Museum, St. Petersburg * 2009 'Russians', OberGallery, New York **SELECTED BIBLIOGRAPHY** * 2010 *Sky in the Art*, The State Russian Museum, St. Petersburg * 2010 'Offended Geniuses Leave Art', Moscow Museum of Modern Art Magazine, Moscow * 2010 S Popov, *Always Other Art*, The Contemporary Art Collection of V. Bondarenko, WAM, Moscow * 2009 Jane Neal, *Show Me a Hero*, Calvert 22, London

R. H. QUAYTMAN

Born 1961, Boston, MA, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 Neuberger Museum of Art, New York * 2010 San Francisco Museum of Modern Art * 2010 'Silberkuppe, Chapter 17', Silberkuppe, Berlin * 2009 'Exhibition Guide, Chapter 15', The Institute of Contemporary Art Boston * 2008 'Chapter 12: iamb: Through the Limbo of Vanity', with Josef Strau, Vilma Gold, London; Miguel Abreu Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2010 Bergen Kunsthalle, Norway * 2010 Whitney Biennial, New York * 2010 'Besides, With, Against, And Yet: Abstraction and the Ready-Made Gesture', The Kitchen, New York * 2009 'Front Room', Contemporary Art Museum, St Louis * 2008 'From One O to the Other', Orchard, New York * 2008 'Painting Now and Forever', Matthew Marks Gallery and Greene Naftali Gallery, New York **SELECTED BIBLIOGRAPHY** * 2010 Steven Stern, 'Past Present', *Frieze*, Jun-Aug * 2010 Steel Stillman, 'In the Studio', *Art in America*, Jun-Jul * 2010 Luke Cohen, 'Catachreses / On R.H. Quaytman', *Texte Zur Kunst*, Mar * 2010 Paul Galvez, 'R.H. Quaytman: Institute of Contemporary Art, Boston', *Artforum*, May * 2010 Paulina Pobocha, *Museo*, no. 14

BLAKE RAYNE

Born 1969, Delaware, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2011 'Coastal Graphics', Sutton Lane, Paris * 2011 Captain Petzel, Berlin * 2010 'Folder & Application', Miguel Abreu Gallery * 2010 Blake Rayne & Scott Lyall, 'Rationalisme Appliqué', 1301 PE, Los Angeles * 2009 'The World of Interiors at War', Terri and Donna, Miami * 2008 Sutton Lane, Paris * 2008 'Dust of Suns', Miguel Abreu Gallery, New York

SELECTED GROUP EXHIBITIONS

* 2010 'Systems Analysis', West London Projects, London * 2010 'Swell: Art 1950 - 2010', Metro Pictures, New York * 2010 'Besides, With, Against, and Yet: Abstraction and The Ready-Made Gesture', The Kitchen, New York, * 2009 'Collatéral', Le Confort Moderne, Poitiers, France * 2009 'The Practice of Joy Before Death: a Die Störung Situation', Scaramouche Gallery, New York * 2009 'Practice vs. Object', Miguel Abreu Gallery, New York * 2009 'The Space of the Work and the Place of the Object', SculptureCenter, New York **SELECTED BIBLIOGRAPHY** * 2010 Howard Halle, 'Blake Rayne, Folder and Application', *Time Out New York*, 27 May - 2 Jun * 2008 David Lewis, *frieze.com*, 6 Oct * 2008 Kyle Bentley, *Artforum*, Summer * 2008 Tyler Coburn, *Art Review*, Summer

CLARE ROJAS

Born 1976, Columbus, OH, USA. Lives and works San Francisco, CA, USA **SELECTED SOLO EXHIBITIONS** * 2010 'We They, We They', Ikon Gallery, Birmingham, UK; Museum of Craft and Folk Art, San Francisco * 2010 'Through the Woods', Savannah College of Art and Design, Georgia, USA * 2009 'Believe Me', Kavi Gupta, Chicago * 2009 'Barry McGee & Clare Rojas', Riverside Art Museum, California, USA **SELECTED GROUP EXHIBITIONS** * 2010 '2TheWall', New Image Art Gallery, West Hollywood * 2009 'Constellations', Museum of Contemporary Art Chicago * 2009 'Instruments', Solway Jones, Los Angeles * 2008 Prospect.1 New Orleans * 2008 'The Wizard of Oz', CCA Wattis Institute for Contemporary Arts, San Francisco * 2008 'Journey to the End of the Night', Green On Red Gallery, Dublin * 2008 'Harry Smith Anthology Remixed', Centre for Contemporary Arts, Glasgow **SELECTED BIBLIOGRAPHY** * 2010 Clare E. Rojas, Pidgy, Ikon and Museum of Craft and Folk Art * 2009 Lori Waxman, 'Clare E. Rojas: Kavi Gupta', *Artforum*, Oct

STERLING RUBY

Born 1972, Bitburg, Germany. Lives in Los Angeles, USA **SELECTED SOLO EXHIBITIONS** * 2011 The Pace Gallery, Beijing * 2011 'I Am Not Free Because I Can Be Exploded Anytime', Sprüth Magers, Berlin * 2011 'Paintings', Xavier Hufkens, Brussels * 2010 'Metal Works', Xavier Hufkens, Brussels * 2010 'ASHTRAYS', Galerie Pierre Marie Giraud,

Brussels * 2010 'New Works', Taka Ishii Gallery, Tokyo * 2010 '2TRAPS', The Pace Gallery, New York * 2009 'The Masturbators', Foxy Production, New York **SELECTED GROUP EXHIBITIONS** * 2010 'The Transformation Show', Gallery 400, Chicago * 2010 'Misericordia', Prism Gallery, Los Angeles * 2010 'The Pencil Show', Foxy Production, New York * 2010 'Endless Bummer/Surf Elsewhere', Blum & Poe, Los Angeles * 2010 'Rethinking Location', Sprüth Magers, Berlin * 2010 'Melanie Schiff and Sterling Ruby', Kavi Gupta Gallery, Berlin **SELECTED BIBLIOGRAPHY** * 2010 Jao Ribas, 'Sterling Ruby: Sincerely Hostile', *Flash Art*, Mar-Apr * 2010 Brienne Walsh, 'Sterling Ruby's Evening Trap', *Art in America*, Feb

CHRISTOPH RUCKHÄBERLE

Born 1972, Pfaffenhofen, Germany. Lives in Leipzig, Germany **SELECTED SOLO EXHIBITIONS** * 2010 'Trapped in White Tiger Sanctum', Hospitalhof Stuttgart * 2009 'Bäckerei', Sutton Lane, Brussels * 2009 Migros Museum, Zurich * 2009 'L'Emmerdeur Futuriste', Galleri Nicolai Wallner, Copenhagen * 2009 'Dessins', Sutton Lane, Paris * 2008 'General Angst', Galerie Kleindienst, Leipzig **SELECTED GROUP EXHIBITIONS** * 2010 'The Cannibal's Muse', Patricia Low Contemporary, Gstaad, Switzerland * 2009 '60/40/20', Museum der Bildenden Künste, Leipzig * 2008 Manifesta 7, Trento, Italy * 2008 'The Leipzig Phenomenon', Mücsarnok, Budapest **SELECTED BIBLIOGRAPHY** * 2010 Roberta Smith, 'It's Not Dry Yet', *New York Times*, 28 Mar

SERBAN SAVU

Born 1978, Sighisoara, Romania. Lives in Cluj, Romania **SELECTED SOLO EXHIBITIONS** * 2011 'Under the View', PM Gallery and House, London * 2010 'Essay on Limits', Galerie Hussernot, Paris * 2010 'Unimportant Stories', Mihai Nicodim Gallery, Los Angeles * 2009 'Recent Paintings', Plan B, Berlin * 2009 'The Edge of the Empire', David Nolan Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2010 'After the Fall', Hudson Valley Center for Contemporary Art, Peekskill, New York * 2010 'Romanian Cultural Resolution', Spinnerei, Leipzig, Germany, * 2010 'Mircea Pinte Collection', Museum of Art, Cluj, Romania * 2009 'The Generational: Younger than Jesus', New Museum, New York * 2009 Prague

Biennial * 2009 'Show Me a Hero', Calvert 22, London **SELECTED BIBLIOGRAPHY** * 2010 Raluca Voinea, 'No Trains Coming', *Idea Art + Society* no. 35 * 2010 Jane Neal, *Mircea Pintea Collection*, Plan B Cluj-Berlin and Museum of Art Cluj * 2009 Nick Obourn, 'Serban Savu at David Nolan', *Art in America*, Jun-Jul * 2008 Jane Neal, 'Ouverture – Serban Savu', *Flash Art*, Mar-Apr

MAAIKE SCHOOREL

Born 1973, Santpoort, Netherlands. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2010 'Art Features', Art 41 Basel, Galerie Diana Stigter * 2009 'Nudes and Garden', Marc Foxx, Los Angeles * 2008 'Album', Museum de Hallen, Haarlem * 2008 'Nudes', Maureen Paley, London **SELECTED GROUP EXHIBITIONS** * 2010–11 British Art Show 7, Nottingham Contemporary, Hayward Gallery, London; Centre for Contemporary Art, Glasgow; Plymouth Arts Centre * 2010 'Newspeak: British Art Now', Saatchi Gallery, London * 2010 'Painted Over/Under', LACE, Los Angeles * 2009 'Visible Invisible: Against the Security of the Real', Parasol Unit, London * 2008 'Eyes Wide Open: New to the Collection', Stedelijk Museum, Amsterdam * 2008 'Nonknowledge', Project Arts Centre, Dublin **SELECTED BIBLIOGRAPHY** * 2010 *British Art Show 7*, Hayward, London * 2009 Saskia van der Kroef, *Artforum*, Jan * 2008 *Album*, Veenman Publishers, Netherlands, and Museum de Hallen, Netherlands * 2008 Martin Herbert, *Frieze*, Jun * 2008 Roy Exley, *Flash Art*, May–Jun

DANA SCHUTZ

Born 1976, Livonia, MI, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2011 'Dana Schutz: If the Face Had Wheels', Neuberger Museum of Art, Purchase * 2011 'Dana Schutz: Drawings & Prints', Atlanta Contemporary Art Center, Atlanta * 2010 Douglas Hyde Gallery, Dublin * 2010 Museo di arte moderna e contemporanea di Trento e Rovereto, Italy * 2010 Contemporary Fine Arts, Berlin * 2009 'Missing Pictures', Zach Feuer Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Shifting the Gaze: Painting and Feminism', The Jewish Museum, New York * 2010 'Carol Bove, Dana Schutz, and Sterling Ruby', Andrea Rosen Gallery, New York * 2010 'Precarity and the Butter Tower', CTRL Gallery, Houston

* 2010 'ATOPIA: Art and the City in the 21st Century', Centre of Contemporary Culture of Barcelona **SELECTED BIBLIOGRAPHY** * 2010 Martin Herbert, 'Bendable Poseable', *Time Out London*, 27 May * 2010 Dodie Kazanjian, 'The Body Eccentric', *Vogue*, Feb * 2009 'A Horrible World of Dana Schutz', *Vision*, Jul * 2009 'Dana Schutz', *The New Yorker*, 30 Mar * 2009 Kate Lowenstein, 'Dana Schutz, Missing Pictures', *Time Out New York*, 16–22 Apr * 2009 Roberta Smith, 'Dana Schutz, Missing Pictures', *The New York Times*, 17 Apr

RAQIB SHAW

Born 1974, Calcutta, India. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2009 'Absence of God', Karlsplatz Project Space, Kunsthalle Wien, Vienna; White Cube Hoxton, London * 2008 'Raqib Shaw', Metropolitan Museum of Art, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Kupferstichkabinett: Between Thought and Action', White Cube, London * 2010 Sydney Biennial * 2009 'Nightmare Full of Unspeakable Things', Concept V, New York * 2009 'Taswir: Pictorial Mappings of Islam & Modernity', Martin Gropius Bau, Berlin * 2009 'The Power of Ornament', Belvedere, Vienna **SELECTED BIBLIOGRAPHY** * 2009 'Absence of God', White Cube, London, * 2009 Zehra Jumabhoy, 'Raqib Shaw: Absence of God', *Art Asia Pacific*, Sep–Oct * 2009 Norman Rosenthal, 'The World's Most Magical Artist', *The Telegraph*, 16 May

AMY SILLMAN

Born 1955, Michigan, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'Transformer (or, how many lightbulbs does it take to change a painting?)', Silkkema Jenkins & Co., New York * 2009 'zum Gegenstand', Carlier Gebauer, Berlin * 2008 'Amy Sillman: Third Person Singular', The Hirshhorn Museum and Sculpture Garden, Washington DC; Skidmore College, Saratoga Springs **SELECTED GROUP EXHIBITIONS** * 2009 'Abstract America: New Painting and Sculpture', Saatchi Gallery, London * 2009 'Compass In Hand', The Museum of Modern Art, New York * 2009 'Fluchtige Zeiten', Westfälischer Kunstverein, Münster * 2008 'Oranges and Sardines', Hammer Museum, Los Angeles * 2008 Prospect.1 New Orleans **SELECTED BIBLIOGRAPHY** * 2010 Johanna Burton,

Artforum, Sep * 2010 Matt Saunter, 'Parts & Labour', *Frieze*, Sep * 2009 Gary Garrels, *Oranges and Sardines: Conversations On Abstract Painting*, Hammer Museum, Los Angeles * 2009 Bob Nickas, *Painting Abstraction: New Elements in Abstract Painting*, Phaidon, London * 2009 David Joselit, 'Painting Beside Itself', October, Fall

ANJ SMITH

Born 1978, Kent, UK. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2011 IBID Projects, London * 2010 'Geometry of Bliss', Hauser & Wirth, New York **SELECTED GROUP EXHIBITIONS** * 2010 'The Wunderkammer', Me Collector's Room, Berlin * 2009 'Remap2', Athens * 2009 'Your Gold Teeth II', Marianne Boesky Gallery, New York * 2008 IBID Projects, London * 2008 'M25 Around London', CCA Andratx, Majorca * 2008 'Doktors Traum', Neues Museum Weserburg Bremen, Germany * 2008 'In Geneva No One Can Hear You Scream', Blondeau Fine Art Services, Geneva **SELECTED BIBLIOGRAPHY** * 2008 Ossian Ward and Helen Sumpter, 'London's 40 Best Artists', *Time Out London*, 21 Oct

JOSH SMITH

Born 1976, Tennessee, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 Galleria Massimo De Carlo, Milan * 2010 'On The Water', Deitch Studios, New York * 2010 'Who Am I', De Hallen, Haarlem * 2009 Centre d'Art Contemporain Genève, Geneva * 2009 'Currents', Luhring Augustine, New York * 2009 Hiromi Yoshii Gallery, Tokyo * 2009 'I'm Not You', Air de Paris, Paris * 2009 Josh Smith Books, Printed Matter, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Barbaric Freedom', Simon Lee Gallery, London * 2009 'Besides, With, Against, and Yet: Abstraction and The Ready-Made Gesture', The Kitchen, New York * 2009 'The Generation: Younger Than Jesus', New Museum, New York * 2009 'The Living and the Dead', Gavin Brown's enterprise, New York **SELECTED BIBLIOGRAPHY** * 2010 Sophie von Hellermann/Josh Smith, *Le Consortium*, Dijon * 2009 Stephen Mainé, Josh Smith, *Currents*, *Art in America*, Jun–Jul * 2009 Ira G. Wool, 'Josh Smith is not Afraid', *Parkett*, no. 85

GLENN SORENSEN

Born 1968, Sydney, Australia. Lives in Åhus, Sweden **SELECTED SOLO EXHIBITIONS** * 2011 'Geranium Empire', Galleria Raucchi Santamaria, Naples * 2010 'The Sugar Cane Allegory', Pump House Gallery, London * 2010 'The Valley Floor', Annet Gelink Gallery, Amsterdam * 2009 'Lesser Pleasures', Corvi-Mora, London * 2008 'Black Paintings', Galleri Nicolai Wallner, Copenhagen **SELECTED GROUP EXHIBITIONS** * 2010 'BigMinis', Musée d'art Contemporain, Bordeaux * 2010 'The Drawing Room', Annet Gelink Gallery, Amsterdam * 2008 '15-Year Anniversary Exhibition', Galleri Nicolai Wallner, Copenhagen **SELECTED BIBLIOGRAPHY** * 2011 Martin Herbert, 'A Man Out of Time: The Slipping Forms of Glenn Sorensen', *Art & Australia*, Mar * 2011 *BigMinis Book*, Musée d'art Contemporain, Bordeaux * 2010 Jennifer Higgie, 'Glenn Sorensen, Suspension, isolation, anticipation...', *Frieze*, Mar

NEAL TAIT

Born 1965, Edinburgh, UK. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2009 'Les Toits de Paris', White Cube, London * 2008 Sies + Høke Galerie, Düsseldorf * 2008 'Drawings, North Gallery', ACME, Los Angeles * 2008 'The Dressmaker Who Lived on The Outskirts', Tanya Bonakdar Gallery, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Modern Love', Simon Oldfield Gallery, London * 2010 'The Milkplus Bar', Josh Lilley Fine Art, London * 2010 'Kupferstichkabinett: Between Thought and Action', White Cube, London * 2010 'Once, Removed', The Apartment, Athens * 2010 'What Have I Done', FAS Contemporary, London **SELECTED BIBLIOGRAPHY** * 2009 Martin Herbert, *Frieze*, Nov–Dec * 2009 Simon Baker, *Neal Tait: Les Toits De Paris*, Lunchtime Press, UK * 2009 Martin Herbert, 'Neal Tait', *Art Review*, Sep

MICKALENE THOMAS

Born 1971, Camden, NJ, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'Put A Little Sugar In My Bowl', Susanne Vielmetter Projects, Los Angeles * 2009 'Something You Can Feel', La Conservera Contemporary Art Space, Ceuti, Spain * 2009 'She's Come Undone!', Lehmann Maupin Gallery, New York * 2009 Pratt Institute, New York * 2008 'Girlfriends, Lovers, Still

Lives and Landscape', Rhona Hoffman Gallery, Chicago **SELECTED GROUP EXHIBITIONS** * 2011 'Elizabeth Catlett: Call and Response', Bronx Museum of Art, New York * 2011 'Pattern ID', Kemper Museum of Contemporary Art, Kansas City * 2010 'Sharon Stone in Abuja', Location One, New York * 2010 'Inspired', Steven Kasher Gallery, New York * 2010 'Americans Now', National Portrait Gallery, Washington DC * 2010 'Collected', The Studio Museum in Harlem, New York **SELECTED BIBLIOGRAPHY** * 2010 Derek Blasberg, 'Happy Birthday, Naomi!', *V Magazine*, Summer * 2010 Paul Laster, 'A Window on Art', *The New York Observer*, 21 Apr * 2010 Haven Thompson, 'Creative Chic', *W Magazine*, Apr

PADRAIG TIMONEY

Born 1968, Derry, Northern Ireland. Lives in Naples, Italy **SELECTED SOLO EXHIBITIONS** * 2010 'Instead of Being Lucky', Andrew Kreps Gallery, New York * 2010 'Buenas Noches, Laser', Galerie Xavier Hufkens, Brussels * 2009 'Folklores', Raucchi/Santamaria Gallery, Naples * 2008 'Fave New Bridges Knot Knowing Corona Cardinals', Galerie Almine Rech, Paris * 2008 'Rockeryer', The Modern Institute/Toby Webster Ltd, Glasgow **SELECTED GROUP EXHIBITIONS** * 2010 'Summer Tree', Galerie Analix Forever, Geneva * 2010 'Fade into You', Herald Street, London * 2009 'Tom Wood and Padraig Timoney', Museum 52, London * 2009 'Laure Genillard Gallery, London * 2009 'Mental Puberty', Store Gallery, London * 2009 'Frequency: Mark Garry, Padraig Timoney, Hayley Tompkins', Hugh Lane Gallery, Dublin **SELECTED BIBLIOGRAPHY** * 2010 *Languages and Experimentations*, MART, Trento * 2010 *Art 41 Basel*, Basel * 2009 H. Murray 'Frequency', *Circa*, May

ALEXANDER TINEI

Born 1967, Caushani, Moldova. Lives in Budapest, Hungary **SELECTED SOLO EXHIBITIONS** * 2010 'All About Me', Ana Cristea Gallery, New York * 2009 'I Collect All My Tears', Deák Erlika Gallery, Budapest **SELECTED GROUP EXHIBITIONS** * 2011 Prague Biennale 5 * 2010 'After the Fall', Hudson Valley Center for Contemporary Art, New York * 2010 'Naked Truth', Frissiras Museum, Athens **SELECTED BIBLIOGRAPHY** * 2010 Christopher H. Chambers, 'Like a Rolling Stone', *Art International*,

Autumn * 2010 *After the Fall*, Hudson Valley Center for Contemporary Art, New York * 2009 Jane Neal, *Show Me a Hero*, Calvert 22, London

PHOEBE UNWIN

Born 1979, Cambridge, UK. Lives in London, UK. **SELECTED SOLO EXHIBITIONS** * 2011 'Mari made', Wilkinson Gallery, London * 2010 Wilkinson Gallery, London * 2009 'Making an Outside Space Theirs', Honor Fraser Gallery, Los Angeles * 2008 'Feelings and Other Forms', Wilkinson Gallery, London **SELECTED GROUP EXHIBITIONS** * 2010–11 British Art Show 7, Nottingham Contemporary, Hayward Gallery, London; Centre for Contemporary Art, Glasgow; Plymouth Arts Centre * 2010 'Le deuil', IFF Gallery, Marseille * 2010 'Newspeak: British Art Now', Saatchi Gallery, London * 2010 ... avant il n'y avait rien, après on va pouvoir faire mieux', CIRCUIT, Centre for Contemporary Art, Lausanne **SELECTED BIBLIOGRAPHY** * 2008–09 Rebecca Geldard, 'Emerging Artists', MAP, Winter * 2008 Skye Sherwin, 'Pick of the Week', *Guardian*, 4 Oct * 2008 Jens Hoffmann, *Feelings and Other Forms*, Wilkinson Gallery, London

LESLEY VANCE

Born 1977, Milwaukee, WI, USA. Lives in Los Angeles, CA, USA **SELECTED SOLO EXHIBITIONS** * 2011 David Kordansky Gallery, Los Angeles * 2011 Galleria Il Capricorno, Venice * 2008 'Lesley Vance and Ricky Swallow', The Suburban, Oak Park, Illinois, USA **SELECTED GROUP EXHIBITIONS** * 2010 'Triumphant Carrot: The Persistence of Still Life', Vancouver Contemporary Art Gallery, Vancouver * 2010 Whitney Biennial, New York * 2010 'Kathryn Andrews, Heather Cook, Lesley Vance, Lisa Williamson', David Kordansky Gallery, Los Angeles * 2009 'Richard Aldrich, Zak Prekop, Lesley Vance', Roger Björkholmen, Stockholm * 2009 'Sam Moyer & Lesley Vance & Stan VanDerBeek', The Front Room, Contemporary Art Museum, St Louis * 2009 'The Longest Train I Ever Saw', Rachel Uffner Gallery, New York * 2008 'Delusionarium 4', Bonelli Contemporary, Los Angeles **SELECTED BIBLIOGRAPHY** * 2010 Laura Fried, 'Brand New: Lesley Vance', *Flash Art*, May–Jun * 2010 Linda Yablonsky, 'Women's Work', *New York Times*, 12 Feb

PIETER VERMEERSCH

Born 1973, Kortrijk, Belgium. Lives in Brussels, Belgium **SELECTED SOLO EXHIBITIONS** * 2011 Carl Freedman Gallery and Londonewcastle Project Space, London * 2010 Elisa Platteau & Cie Galerie, Brussels * 2010 'Reception: Pieter Vermeersch hosts...', Projecte SD, Barcelona * 2009 Carl Freedman Gallery, London * 2009 White Box, New York **SELECTED GROUP EXHIBITIONS** * 2010 'Public Private Paintings', Mu. ZEE, Oostende, Belgium * 2009 'With Your Eyes Only', Kunstverein Medienturm, Graz * 2009 'Beyond these walls', South London Gallery, London * 2009 'There is no(w) romanticism', Galerie Les filles du calvaire, Brussels * 2008 Brussels Biennial **SELECTED BIBLIOGRAPHY** * 2010 Dieter Roelstraete, 'The Lie of the Beholder', *Mousse*, Summer * 2010 Luk Lambrecht, 'Het eenzame werk van Pieter Vermeersch', *Knack*, 31 Mar

CHARLINE VON HEYL

Born 1960, Mainz, Germany. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2011 Institute of Contemporary Art, Philadelphia * 2011 1301PE, Los Angeles * 2010 Worcester Art Museum, Massachusetts, USA * 2010 Friedrich Petzel Gallery, New York * 2009 'Le Temps de Boire est Arrivé', Le Consortium, Dijon * 2008 'Paintings', The Ice Plant, Marfa **SELECTED GROUP EXHIBITIONS** * 2010 'Immaterial', Ballroom Marfa, Texas * 2010 'Grass Grows by Itself', Marlborough Chelsea Gallery, New York * 2010 'Le Tableau: French Abstraction and its Affinities', Cheim & Read, New York * 2010 'Picture Industry (Good Bye to All That)', Regen Projects, Los Angeles * 2009 'Cave Paintings: Installation #1', Gresham's Ghost, New York * 2009 'Compass in Hand', The Museum of Modern Art, New York **SELECTED BIBLIOGRAPHY** * 2010 Shirley Kaneda, *Bomb*, Autumn * 2010 Joseph R. Wolin, *Time Out New York*, Apr * 2009 Bob Nickas, *Painting Abstraction: New Elements in Abstract Painting*, Phaidon, London * 2009 Kirsty Bell, 'Its Own Reality', *Frieze*, May * 2009 Judith Raum, *Flash Art*, Mar–Apr

KELLEY WALKER

Born 1969, Columbus, Georgia, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 Thomas Dane Gallery, London * 2010 'Front

Room: Guyton Walker', The Baltimore Museum of Art, Baltimore * 2010 Captain Petzel, Berlin * 2010 'Whitney on Site', Whitney Museum of American Art, New York * 2009 Captain Petzel Gallery, Berlin * 2009 'Guyton Walker', Greene Naftali Gallery, New York * 2009 'Guyton Walker', Air de Paris, Paris **SELECTED GROUP EXHIBITIONS** * 2011 'The Luminous Interval', Guggenheim Museum, Bilbao * 2010 'The Last Newspaper', New Museum, New York * 2010 'Push and Pull', Museum moderner Kunst Stiftung Ludwig Wien, Vienna **SELECTED BIBLIOGRAPHY** * 2010 Sara Krajewski (ed.), *Image Transfer*, Henry Art Gallery, Seattle * 2009 Bob Nickas, *Painting Abstraction: New Elements in Abstract Painting*, Phaidon, London

WANG XINGWEI

Born 1969, Shenyang, China. Lives in Beijing, China **SELECTED SOLO EXHIBITIONS** * 2008 'Wang Xingwei: one-man show', Galerie Urs Melle, Beijing **SELECTED GROUP EXHIBITIONS** * 2010 'Thirty Years of Chinese Contemporary Art 1979–2009', Minsheng Art Museum, Shanghai * 2009–10 'The State of Things: Brussels/Beijing', National Art Museum of China, Beijing; BOZAR Centre for Fine Arts, Brussels * 2009 'Bourgeoisified Proletariat: Contemporary Art Exhibition in Songjiang', Shanghai Songjiang Creative Studio, Songjiang, China * 2008 'Opening Exhibition', Nam June Paik Art Center, Suwon-Seoul, South Korea * 2008 'Mahjong: Contemporary Chinese Art from the Sigg Collection', Berkeley Art Museum, California, USA * 2008 'Our Future: The Guy & Myriam Ullens Foundation Collection', Ullens Center for Contemporary Art, Beijing **SELECTED BIBLIOGRAPHY** * 2008 Lorenzo Sassoli de Bianchi (ed.), *From Heaven to Earth: Chinese Contemporary Painting*, Damiani, Bologna * 2008 C. Albertini, *Avatars and Antiheroes: A Guide to Contemporary Chinese Artists*, Kodansha International, Tokyo

CORINNE WASMUHT

Born 1964, Dortmund, Germany. Lives in Berlin, Germany **SELECTED SOLO EXHIBITIONS** * 2011 Meyer Riegger Galerie, Berlin * 2011 Kunstraum Innsbruck * 2010 Kunsthalle Nürnberg * 2009 Haus am Waldsee, Berlin * 2009 Galerie Giti Nourbakhsh, Berlin **SELECTED GROUP EXHIBITIONS**

* 2011 Venice Biennale * 2010 'Color and Content', Kunstmuseum Bonn * 2010 The Berlin Box, CCA Andratx, Majorca * 2009 'Slow Paintings', Museum Morsbroich, Leverkusen * 2009 'Supracity: Corinne Wasmuht', Haus am Waldsee and Kunsthalle Nürnberg **SELECTED BIBLIOGRAPHY** * 2009 Katja Blomberg (ed.) *Supracity: Corinne Wasmuht*, Kunsthalle Nürnberg and Haus am Waldsee, Walther König, Cologne * 2008 Zdenek Felix, Corinne Wasmuht, Friedrich Petzel Gallery, New York

MATTHIAS WEISCHER

Born 1973, Elte, Germany. Lives in Leipzig, Germany **SELECTED SOLO EXHIBITIONS** * 2011 Museo Art de Ponce, Puerto Rico * 2010 'In Monte Carlo', Galerie EIGEN + ART Leipzig * 2009 'Room with a view', Kunsthalle Mainz * 2008 'In the Space Between', Centro de Arte Contemporáneo Málaga, Spain **SELECTED GROUP EXHIBITIONS** * 2010 'Die Bilder tun was mit mir...', Museum Frieder Burda, Baden-Baden * 2010 'Parallelen: Junge zeitgenössische Kunst aus Norwegen und Leipzig', Kistefos Museum, Jevnaker, Norway * 2009 '60-40-20', Museum der bildenden Künste Leipzig **SELECTED BIBLIOGRAPHY** * 2010 Patricia Kamp (ed.), *Die Bilder tun was mit mir...*, Museum Frieder Burda, Baden-Baden, and Hatje Cantz, Ostfildern * 2009 *Interieur/Exterieur*, Kunstmuseum Wolfsburg, and Hatje Cantz, Ostfildern * 2009 *Room with a view*, Kunsthalle Mainz, Nuremberg

ANDRO WEKUA

Born 1977, Sochumi, Georgia. Lives in Zurich, Switzerland **SELECTED SOLO EXHIBITIONS** * 2011 'Never Sleep With A Strawberry In Your Mouth', Kunsthalle Wien, Vienna * 2011 'N.N.', Kunsthalle Fridericianum, Kassel; Castello di Rivoli, Turin * 2010 'Gott ist tot aber das Mädchen nicht', Schinkel Pavillon, Berlin * 2010 'Books, Editions, and the Like', Swiss Institute, New York * 2010 '1995', Gladstone Gallery, Brussels * 2009 'Workshop Report', Wiels, Brussels * 2009 '28. August', Galerie Peter Kilchmann, Zurich **SELECTED GROUP EXHIBITIONS** * 2010 Gwangju Biennial * 2010 'Get Behind me Satan and Push', Peres Projects, Berlin * 2010 'Skin Fruit', New Museum, New York, US * 2010 'Abstract Resistance', Walker Art Center, Minneapolis * 2010 'Contemplating the Void', Solomon R. Guggenheim

Museum, New York * 2010 'Ordinary Madness', Carnegie Museum of Art, Pittsburgh **SELECTED BIBLIOGRAPHY** * 2010 Rupert Smyth, Now, Halls, UK * 2010 Douglas Fogle et al, *Creamier: Contemporary Art in Culture*, Phaidon, London * 2010 Lisa Philips and Massimiliano Gioni, *Skin Fruit*, New Museum, New York * 2009 Andro Wekua and Boris Groys, *Wait to Wait*, Christoph Keller, Zurich

WENDY WHITE

Born 1971, Deep River, CT, USA. Lives in New York, NY, USA **SELECTED SOLO EXHIBITIONS** * 2010 'French Cuts', Andrew Rafter, Chicago * 2010 'Up w/ Briquette', Leo Koenig Inc., New York * 2009 'Feel Rabad or Not', Galerie Moriarty, Madrid * 2008 'Autokennel', Leo Koenig Inc., New York **SELECTED GROUP EXHIBITIONS** * 2010-11 'Informal Relations', Indianapolis Museum of Contemporary Art, Indianapolis * 2010 'Vivid', Schroeder Romero & Shredder, New York * 2010 'Painting Comes Alive!', Artjail, New York * 2010 'Graphic Abstraction', Moot Gallery, Hong Kong * 2010 'New Paintings', Staley Wise Gallery, New York * 2010 'Third Thoughts', CCA Andratx, Majorca **SELECTED BIBLIOGRAPHY** * 2010 Lauren Weinberg, 'Wendy White: French Cuts', *Time Out Chicago*, 23-29 Sep * 2010 Jerry Saltz, 'Two New, On View, Critics' Pick', *New York Magazine*, 10 May * 2009 Abel H. Pozuelo, 'Wendy White, colapso calculado', *El Cultural*, 16 Oct * 2009 Raphael Rubinstein, 'Provisional Painting', *Art in America*, May

KATHARINA WULFF

Born 1968, Berlin, Germany. Lives in Berlin, Germany **SELECTED SOLO EXHIBITIONS** * 2010 'Wanwizzi', Greene Naftali Gallery, New York * 2010 'Allô allô mein Hitler, you na3se?', Galerie Daniel Buchholz, Cologne * 2009 'Steep Rock Arts', Washington, Connecticut, USA * 2008 'Oh, Camelot!', Galerie Neu, Berlin **SELECTED GROUP EXHIBITIONS** * 2009 'Head-Wig: Portrait of an Exhibition', Camden Arts Centre, London * 2009 'Quodlibet II', Galerie Daniel Buchholz, Cologne * 2008 'Painting Now and Forever Part II', The Greene Naftali Gallery, New York. **SELECTED BIBLIOGRAPHY** * 2009 Christian Rattermeyer (ed.), *The Judith Rothschild Foundation Contemporary Drawings Collection, Catalogue*

Raisonné, The Museum of Modern Art, New York * 2009 Andreas Koch, 'Doppelvertretungen. Liste aller Künstler in Berlin mit zwei oder mehr Galerien', *Vonhundert*, no. 6

LYNETTE YIADOM-BOAKYE

Born 1977, London, UK. Lives in London, UK **SELECTED SOLO EXHIBITIONS** * 2010 'Any Number of Preoccupations', The Studio Museum in Harlem, New York * 2010 'Essays and Documents', Jack Shainman Gallery, New York * 2010 'Essays and Letters', Michael Stevenson Gallery, Cape Town * 2009 'Manifesto', Faye Fleming & Partner, Geneva **SELECTED GROUP EXHIBITIONS** * 2010 'Newspeak: British Art Now', Saatchi Gallery, London * 2009 'Living Together: Towards a Contemporary Concept of Community', Centro Cultural Montehermoso Kulturenea, Vittoria, Gasteiz, Spain; Museu de Arte Contemporânea, Vigo, Spain * 2008 Gwangju Biennial * 2008 'Flow', The Studio Museum in Harlem, New York **SELECTED BIBLIOGRAPHY** * 2010 Okwui Enwezor, Lynette Yiadom-Boakye, Studio Museum in Harlem, New York * 2010 *Newspeak: British Art Now*, Booth-Clibborn Editions, London * 2009 Okwui Enwezor and Chika Okeke-Agulu, *Contemporary African Art Since 1980*, Damiani, Bologna * 2009 Chika Okeke-Agulu, 'New Order', *Arise Magazine*, no. 6

LUIZ ZERBINI

Born 1959; São Paulo, Brazil. Lives in Rio de Janeiro, Brazil **SELECTED SOLO EXHIBITIONS** * 2010 'Galpão', Fortes Vilaça, São Paulo * 2009 Casa de Cultura Laura Alvim, Rio de Janeiro * 2008 'paisagemnaturezamortaretrato', Centro Universitário Maria Antonia, São Paulo **SELECTED GROUP EXHIBITIONS** * 2010 São Paulo Biennial * 2009 'Nus', Galeria Fortes Vilaça and Galeria Bergamin, São Paulo * 2009 'O Gabinete de Curiosidades de Domenico Vandelli', Inhotim Centro de Arte Contemporânea, Minas Gerais, Brazil * 2008 'O Gabinete de Curiosidades de Domenico Vandelli', Museu do Meio Ambiente, Rio de Janeiro **SELECTED BIBLIOGRAPHY** * 2010 Ligia Canongia, *Ruído*, Galeria Laura Alvim, Rio de Janeiro * 2010 Agnaldo Faria, *Arte Brasileira Contemporânea: Um Prelúdio*, Sílvia Roesler, Rio de Janeiro

ZHANG ENLI

Born 1965, Jilin Province, China. Lives in Shanghai, China **SELECTED SOLO EXHIBITIONS** * 2011 Shanghai Art Museum, Shanghai * 2010 Hauser & Wirth, London * 2009 Kunsthalle Bern * 2009 Ikon Gallery, Birmingham, UK * 2008 ShanghaART H-Space, Shanghai **SELECTED GROUP EXHIBITIONS** * 2010 'Thirty Years of Chinese Contemporary Art', Minsheng Art Museum, Shanghai * 2010 Gwangju Biennial * 2009 '5x5 Castello', Espai d'art contemporani de Castelló, Spain * 2008 Shanghai Biennial * 2008 'Art Multiple 2008', Ke Center for the Contemporary Arts, Shanghai, China * 2008 'The World of Others', Museum of Contemporary Art, Shanghai * 2008 'China New Vision', La Spezia Contemporary Art Museum, Italy **SELECTED BIBLIOGRAPHY** * 2009 Hans-Ulrich Obrist, *The China Interviews*, Office for Discourse Engineering, Hong Kong * 2008 Michaela Unterdörfer (ed.), *Zhang Enli*, Hauser & Wirth, Zurich, and Steidl, Göttingen

JAKUB JULIAN ZIOLKOWSKI

Born 1980, Zamosc, Poland. Lives in Krakow, Poland and Zamosc, Poland **SELECTED SOLO EXHIBITIONS** * 2011 Parasol Unit, London * 2010 'Hokaina', Zacheta National Gallery of Art, Warsaw * 2010 'Timothy Galoty & The Dead Brains', Hauser & Wirth, New York * 2010 BWA Wrocław. Gallery of Contemporary Art, Wrocław, Poland * 2009 Centre d'art contemporain, Geneva, Switzerland **SELECTED GROUP EXHIBITIONS** * 2010 'Hareng Saur: Ensor and Contemporary Art', Museum of Contemporary Art, Ghent * 2010 Gwangju Biennial * 2010 'Damnations of Imagination', Contemporary Art Gallery Bunkier Sztuki, Krakow * 2009 'The Generational: Younger Than Jesus', New Museum of Contemporary Art, New York * 2009 Athens Biennial **SELECTED BIBLIOGRAPHY** * 2010 *Jakub Julian Ziolkowski: Hokaina*, Zacheta National Gallery of Art, Warsaw * 2010 Donald Kuspit, 'Jakub Julian Ziolkowski', *Artforum*, Oct * 2010 Roberta Smith, 'The Body, Whole or in Parts', *The New York Times*, 6 Jul

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