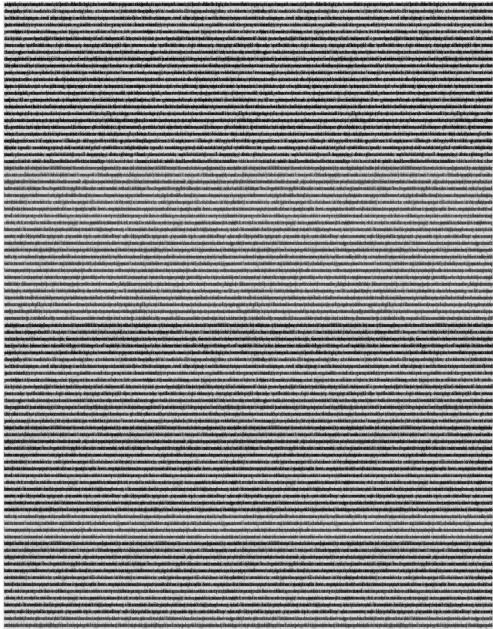


Art Monte-Carlo

Booth B4, 28 – 29 April 2018



Idris Khan
The World of Perception, 2010
Lambda digital C-print mounted on aluminium
228.6 x 177.8 cm, 90 x 70 in
© the artist

Victoria Miro is delighted to participate in Art Monte-Carlo (Booth B4) with works by Doug Aitken, Stan Douglas, Elmgreen & Dragset, Idris Khan, Yayoi Kusama, Jorge Pardo, Conrad Shawcross and Francesca Woodman.

United by a monochrome palette, the presentation takes the photographs of **Francesca Woodman** as a starting point. Woodman exhaustively photographed herself, often nude, investigating the nature and limitations of bodily existence. In the works *From Eel Series*, *Venice, Italy*, 1978, and *Self-deceit #4, Rome, Italy*, 1978, Woodman's face is obscured, raising a feeling of self-displacement essential to her work. Framing, motion, and juxtaposition (often with props, such as in the *Eel Series*) allowed Woodman to manipulate her physicality and continuously reiterate herself as the object of the gaze.

Doug Aitken's work often deals with media's role in contemporary society, and *Volume (Nighttime Cityscape)*, 2011, discusses media's potential to both saturate and encapsulate human life, across all scales. These two capabilities are represented by light, a pillar of Aitken's work, which acts as both the medium and subject of this piece. The image is a photograph Aitken took of Tokyo in 2007.

Using installation, film, and, as in the two works included in this presentation, photography, **Stan Douglas** deconstructs reality, exposing its machinations and makeup. *Intrigue, 1948*, 2010, and *Dancer II*, 2010, both belong to the celebrated *Midcentury Studio* series, wherein each of its large-scale monochrome photographs depict a scene within a narrative. Assuming the role of a fictional photojournalist, Douglas blends fantasy and hyper-reality, revealing the complementary roles fact and fiction play in constructing historical narrative.

While Douglas examines the act of telling, **Elmgreen & Dragset** suggest an act of doing in *But I'm on the Guest List!*, 2007, its freestanding VIP door, slightly ajar, questioning social behaviour and popular culture – inclusion and exclusion. Part of the duo's celebrated *Powerless Structures* works, *Time Out / Powerless Structures Fig. 248*, 2010, further exemplifies the questioning nature of their work, in which form is

robbed of function. transforming meaning by recontextualising the familiar: in this instance a clock that, bearing a visible crack, carries the suggestion that time itself has been halted.

Idris Khan's *The World of Perception*, 2010, also deals with transference of meaning, as its layers of text render the whole indecipherable as written language, tending instead towards abstraction. In *Blanket of White*, 2015, Khan employs a favoured technique of overlaying writing in paint, photographing the work after each additional application. When the final work, a composite photograph of the painting at each stage, is complete the original canvas, and any textual meaning, are destroyed.

Works by **Yayoi Kusama** reflect her lifelong preoccupation with the infinite and sublime, as well as the twin themes of cosmic infinity and personal obsession as found in pattern and repetition. Covered with proliferating patterns of dots, eyes, faces in profile, leaf- and frond-like forms, the monochrome silkscreen works on canvas, including *Lips Floating in the Waves [TOWHC]*, 2005, and *Arrival of Spring [Q.A.B.Z]*, 2005, offer impressions of worlds at once microscopic and macroscopic, while distilling the themes that characterise Kusama's art.

Celebrated for his use of vibrant colours, eclectic patterns and natural and industrial materials, **Jorge Pardo** has since the 1990s drawn on the historical intersections of fine art, architecture and design to create a highly individual body of work. Characterised by its fluidity between genres, his diverse output ranges from paintings, sculptures and murals to furniture and even entire buildings. Pardo's focus on multiple meanings, purposes and contexts invites constant re-evaluation of objects, images and architectural space. The unique chandelier on view here offers an extended consideration of physicality and immateriality. Itself a sculptural form, the work's light emitting property spans the gap to intangibility

Conrad Shawcross' *Paradigm Slender (Structural)*, 2016, and *Paradigm Optic (Stainless)*, 2017, and *Paradigm Slender 2 (Solid)*, 2017, are part of the artist's ongoing exploration of the four-sided tetrahedron as a tessellating form. As a building block, the tetrahedron behaves as an irrational number, creating sequences that, in theory, extend into infinity without repeating. Works from the *Paradigm* series elicit a subtle line between structure and nature, the metaphysical and the molecular and make reference to the notion of the paradigm shift – a leap of imagination that jolts scientific enquiry forwards.

For further press information please contact:

Victoria Miro Kathy Stephenson | Director of Communications | kathy@victoria-miro.com | +44 (0) 20 7549 0422

Rees & Company Alice Evans | alice@reesandco.com | + 44 (0) 75 1547 5411 | +44 (0) 20 3137 8776