

Press Release

Victoria Miro Gallery

Anne Chu

8 April – 6 May 2006

Private View, Saturday 8 April, 6 – 8pm

Following the critically acclaimed solo presentation of her work at the Museum of Contemporary Art in Miami in 2005, Anne Chu returns to London with a new body of sculpture and work on paper for her second solo exhibition at Victoria Miro Gallery.

Anne Chu's work is underpinned by a sophisticated and highly conceptual approach to form, content and colour. Renowned for her ability to work with a variety media, in her practice Chu integrates wood, bronze, ceramic, resin and fabric in such a way that one medium is animated by another. Textiles take on the appearance of carvings; sculptures become painted canvases. She draws inspiration from wide-ranging sources, which although at times historically specific, are employed less for their iconographic meaning and more for the subject's potential for unraveling broader artistic ideas. These new sculptures instigate a dynamic dissonance with regards to how we look at and understand two- and three-dimensional works.

This exhibition includes the first pieces from two new series of work, and features a large ceramic landscape, three birds and a bronze. As is characteristic of Chu's practice, the relationship between the distinct bodies of work is spatial rather than narrative-driven. The ceramic *Three Rocks* is a continuation of Chu's skillful pursuit of abstract landscapes. Operating on two opposing notions of scale, the work is simultaneously suggestive of distant mountain ranges and a close-up view of a rock formation. Viewed from various positions, the *Three Rocks* appear either to gather themselves together or to visually break apart. The multi-coloured patterned glazes on the ceramics relate to Chu's series of *Rock* watercolors on view here and recall her use of printed fabric in earlier work such as *Four Mountain Views*.

Three exquisite birds - a pigeon, bluebird and starling - typify the ingenuity with which Chu renders her subject matter. The birds are life-sized embroidered figures made with computer driven embroidery, and further prioritize conflation of drawing and sculpture as a basis for the artist's work. Although the computer is used as a tool, the intervention of Chu's own hand to manipulate and redefine the language the programme generates affects a result akin to drawing in three dimensions.

The bronze is of a figure that has previously appeared in Chu's work, and portrays the subject of Velazquez's *El Primo* (or *The Favorite*) - a portrait of a dwarf in the court of King Philip IV of Spain in 1644.

As mentioned above, a selection of watercolours also features in the show. Chu's work on paper is intrinsic to the realisation and form of her sculptural practice. The drawings similarly waver between representation and abstraction, density and openness, offering the artist a different means of exploring formal concerns.

Anne Chu lives and works in New York. She received her MFA from Columbia University in 1985. In 2005 Chu had a major solo exhibition at the Museum of Contemporary Art in Miami. Her work has also been exhibited at a number of other institutions including the Westfälischer Kunstverein, Münster, the Berkeley Art Museum, University of California, the Indianapolis Museum of Art, the Dallas Museum of Art, and the Cleveland Centre for Contemporary Art. She was included in the 2004 Carnegie International in Pittsburgh and her work has been acknowledged through awards from Anonymous Was a Woman, the Penny McCall Award in 2001, the Joan Mitchell Foundation grant in 1999 and the Louis Comfort Tiffany Biennial Competition in 1997.

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