

Cinematic Visions Painting at the Edge of Reality

An exhibition in support of the Bottletop Foundation, curated by James Franco, Isaac Julien and Glenn Scott Wright

Njideka Akunyili, Jules de Balincourt, Ali Banisadr, Hernan Bas, Joe Bradley, Cecily Brown, Peter Doig, Inka Essenhigh, Eric Fischl, Barnaby Furnas, David Harrison, Secundino Hernández, Nicholas Hlobo, Chantal Joffe, Sandro Kopp, Harmony Korine, Yayoi Kusama, Glenn Ligon, Wangechi Mutu, Alice Neel, Chris Ofili, Celia Paul, Philip Pearlstein, Elaine Reichek, Luc Tuymans, Adriana Varejão, Suling Wang, Lynette Yiadom-Boakye.

Exhibition continues until 3 August 2013

Walking List

The exhibition extends across both Victoria Miro gallery spaces, which are adjacent to one another. Victoria Miro No. 14 is accessed via the garden terrace of No. 16.

Victoria Miro No. 16 Downstairs gallery. *Clockwise from entrance.*



Chris Ofili
Ovid-Windfall, 2011-2012
Oil and charcoal on linen
310 x 200 x 4 cm, 122 1/8 x 78 3/4 x 1 5/8 in



Eric Fischl
Victoria Falls, 2013
Oil on linen
208.3 x 172.7 cm, 82 x 68 in



Chantal Joffe
Jessica, 2012
Oil on board
305 x 150 cm, 120 x 48 1/8 in



Lynette Yiadom Boakye
Alive To Be Glad, 2013
Oil on canvas
200 x 160 cm, 78 3/4 x 63 in



Celia Paul
Painter and Model, 2012
Oil on canvas
137.2 x 76.2 cm, 54 x 30 in



Peter Doig
Two Students, 2008
Oil on Paper
73 x 57.5 cms, 28.76 x 22.66 in



Alice Neel
Ian and Mary, 1971
Oil on canvas
116.8 x 127 cm, 46 x 50 in



Peter Doig
Trinidad & Tobago Film Festival, 2008
Oil on paper
76 x 105.5 cm, 29 7/8 x 41 1/2 in



David Harrison
Midnight Meet, 2011
Oil on paper on board
50.7 x 40.5 x 42.5 cm, 20 x 16 x 16 3/4 in

Victoria Miro No. 16 Upper gallery. Clockwise from entrance.



Wangechi Mutu

Girl Specimen XI, 2013
Ink, latex paint, glitter, pearls, collage and contact paper on linoleum
53.3 x 46.4 cm, 21 x 18 1/4 in



Luc Tuymans

Album, 2012
Oil on canvas
162.6 x 119.9 cm, 64 1/8 x 47 1/4 in



Njideka Akunyili

Something Split and New, 2013
Acrylic, charcoal, pastel, color pencils, collage and transfers on paper
213.4 x 266.4 cm, 84 x 104 7/8 in



Philip Pearlstein

Model on African Chair with Japanese Robe and Wooden Owl, 2011
Oil on canvas
121.92 x 91.44 cm, 48 x 36 in



Hernan Bas

HOAX REVEALED: the Devil of Deckheart Manor caught on film, 2013
Acrylic and silkscreen on linen
152.4 x 121.9 x 5.1 cm, 60 x 48 x 2 ins



Jules de Balincourt

Hidden men and lost monkeys, 2013
Oil and oil stick on panel
243.8 x 152.4 cm, 96 x 60 in



Sandro Kopp

Ambassador, 2013
Oil on linen
80 x 80 cm, 31 1/2 x 31 1/2 in



David Harrison

Moonstruck, 2011
Oil on paper on board
59.4 x 52 x 43 cm, 23 3/8 x 20 1/2 x 16 7/8 in



Inka Essenhigh

Daphne and Apollo, 2013
Oil on canvas
152.4 x 182.9 x 0.6 cm, 60 x 72 x 1/4 in



Elaine Reichek

Ariadne in Crete, 2009-2010
Hand embroidery on linen
97.8 x 73 cm, 38 1/2 x 28 3/4 in



Harmony Korine

Trap Lord, 2013
VHS tape, oil paint and marker
81.9 x 58.4 x 5.7 cm, 32 1/4 x 23 x 2 1/4 in



Barnaby Furnas

Creation of Adam, 2013
Acrylic on linen
129.5 x 177.8 cm, 51 x 70 in

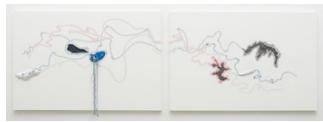
Victoria Miro No. 14 Clockwise from staircase entrance.



Adriana Varejão
Monocromo "Jiaguwen" Azul, 2013
 Oil and plaster on canvas
 98.5 x 98.5 cm, 38 3/4 x 38 3/4 in



Suling Wang
Shadow Wing, 2013
 Acrylic on aluminium
 Overall: 228 x 360 cm, Overall :89 3/4 x 141 3/4 in, Triptych. Each panel 228 x 120 cm



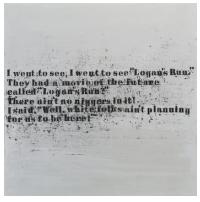
Nicholas Hlobo
Uvukelwano, 2013
 Ribbon, steel on canvas
 Diptych: 120 x 180 cm each,
 47 1/4 x 70 7/8 in each



Cecily Brown
Sweetly Reminiscent, Something Mother Used to Make, 2013
 Oil on linen
 170.2 x 165.1 cm, 67 x 65 in



Yayoi Kusama
IN THE SPRING SUN, 2009
 Acrylic on canvas
 162 x 162 cm, 63 3/4 x 63 3/4 in



Glenn Ligon
Silver The Future #4, 2013
 Acrylic and oilstick on canvas
 32 x 32 x 1 1/2 inches



Secundino Hernández
Don't let our youth go to waste., 2013
 Gouache, acrylic, alkyd and oil on canvas.
 240 x 200 cm, 94 1/2 x 78 3/4 in



Ali Banisadr
HRH, 2013
 Oil on linen
 76.2 x 91.4 cm, 30 x 36 in



Joe Bradley
Untitled, 2013
 Charcoal on paper
 45.7 x 61 cm
 18 x 24 in

Victoria Miro Reception Clockwise from entrance.



Hernan Bas
Honey in Venice, 2013
 Giclée print on paper
 35 x 28 cm, 13 3/4 x 11 1/8 in
 Edition of 100 plus 10 APs

Buy a limited edition print by Hernan Bas made especially for Bottletop Foundation



James Franco
Movie Posters - Young Men 1, 2013
 On paper
 124.5 x 94 cm, 49 x 37 in



Wangechi Mutu
Second born, 2013
 Collagraph, relief, digital printing, collage and hand colouring
 91.4 x 109.2 cm, 36 x 43 in
 Edition of 35

Since the infancy of cinema, when moviegoers would watch in disbelief as two-dimensional images leapt into life, painting and film have enjoyed a fruitful if sometimes fraught relationship. *Cinematic Visions: Painting at the Edge of Reality* (8 June to 3 August) takes as its starting point an ongoing dialogue between the two media, looking at the enduring influence of film on visual artists and how in an age of the Internet and social media painters continue to engage with and redefine their practice in relation to the moving image. At the exhibition's heart are questions about time, technology, narrative, memory and their impact upon contemporary painting.

The exhibition brings together a broad spectrum of leading artists, prompting thematic conversations across generations, between those who rose to prominence during the closing decades of the last century and younger artists who have found their voice in today's world, a place of incalculably more images, where distinct movements have given way to heterogeneity and the availability of and reliance on technology is taken as given. Shifting ideas about portraiture and our relationship to the body are central themes. *Ian and Mary*, 1971, by the late American painter **Alice Neel**, is one of a handful of images in the exhibition painted directly from life, yet in her spare, urgent paintings Neel, who famously stated 'I don't do realism' always alerts us to pictorial shifts and disjunctions that trigger psychological readings beyond the painted surface. Painted four decades later, **Chantal Joffe's** *Jessica*, 2012, a portrait of the actress Jessica Chastain, was made by remarkably different means. The result of a photographic shoot directed remotely by Joffe via Skype, the painting could be regarded as an archetypal twenty-first-century hybrid - an oil painting derived from a photographic image, which was created via camera and screen with artist and model thousands of miles apart. Joffe's is certainly a highly mediated image, yet her direct painterly approach bestows a convincing physicality that, as with Neel's painting, transcends space and time.

Painting, like film, is revealed to be a powerful motor in the creation of fiction. Like cinematic moments, many of the works in the exhibition invite us to construct a whole from isolated images. In **Eric Fischl's** *Victoria Falls*, 2013, figures ascending and descending are caught in a moment of stasis that resembles a perilous psychological dance. The noir-ish scene depicted in **Hernan Bas'** *HOAX REVEALED: the Devil of Deckheart Manor caught on film*, 2013, reads like a still from an imagined movie, one in which the central character - a figure in disguise - seems humorously to question ideas of authenticity and authorship.

Peter Doig, whose practice over the past twenty years has drawn heavily on the language of cinema, layers the personal and public, figurative and abstract, visual and conceptual in works that resonate with narrative potential. In 2003, Doig started a film club, StudioFilmClub, in his studio near Port of Spain, Trinidad, making posters for the weekly screenings. An audience member walking in front of the screen, casting a shadow across the moving image, inspired the artist to create a version of *Lapeyrouse Wall*, one of a number of works by Doig that depict a mysterious figure walking beside a cemetery wall. In Doig's shadow world the real and cinematic merge. Fittingly, the image was eventually reproduced as a poster for the 2008 Trinidad Tobago Film Festival.

While several of the images in *Cinematic Visions* appear haunted or suggest heightened states, as in the metaphysical world conjured by **Chris Ofili** in *Ovid-Windfall*, 2011-2012, others seem subject to unseen forces or interior compressions. For many artists in the exhibition, the radical language of modernist painting developed during the early twentieth century - of collapsing and expanding picture planes responding to the frenetic pace and fragmentary encounters of modern life - continues to evolve as distortions and mutations of the image take on new permutations with each technological advance. *Cinematic Visions* examines how, through a variety of painterly strategies and gestures, figuration starts to break down and, conversely, how a residual figurative substratum can be found in even the most apparently abstract image. In **Cecily Brown's** *Sweetly Reminiscent, Something Mother Used to Make*, 2013, brush marks and body parts, paint and flesh, begin to dance in a contemporary bacchanal. The cut and splice of **Wangechi Mutu's** hybrid figures and **Inka Essenhigh's** sinuous biomorphs, meanwhile, seem to exist on a sliding scale between figuration and abstraction, realism and surrealism.

For many artists the questions, diversions, doubts and decisions of the painting process become ways of altering an image's rhythm, narrative and meaning. If film has the capacity to capture its subject in an instant and painting, by its nature, requires time for its production, the decelerated space of painting becomes an expanded arena for enquiry. Painted surfaces invite the eye to linger. Working between surface and image, flatness and materiality, source and transformation, artists such as **Peter Doig, Chris Ofili, Eric Fischl and Luc Tuymans** harness the operations of memory and desire to uniquely atmospheric ends. In more abstract works by **Yayoi Kusama, Adriana Varejão**, and **Nicholas Hlobo**, embellished surfaces are designed to engage the mind while leading the eye on an orchestrated journey around the picture plane.

It is through these shifts and nuances of pace and touch that the paintings in *Cinematic Visions* address the slippery world of image making and image reading in the twenty-first century, where access can be instantaneous yet often at one remove and the screen dominates experience. If individually some of the works bear a resemblance to film stills, installed across all three spaces of Victoria Miro Gallery the paintings gain a cumulative momentum that can be thought of as a kind of tracking shot. Narrative threads are revealed and renewed with each experience of viewing. The act of looking becomes cinematic.