

PRESS RELEASE

Victoria Miro

Victoria Miro is delighted to announce a presentation of works by Idris Khan, Yayoi Kusama and Conrad Shawcross at Schloss Sihlberg, Zurich.

14 to 22 June 2014

This special presentation by Victoria Miro in Schloss Sihlberg, Zurich considers the work of three artists, Idris Khan, Yayoi Kusama and Conrad Shawcross, focussing on an intersection of their practices through the use of abstraction and repetition. The presentation runs from 14 to 22 June 2014.

The gestural abstraction of Yayoi Kusama's ongoing series of *Infinity Net* paintings and her important large-scale accumulation sculpture *Prisoner's Door* provides a formal counterpoint to the geometric abstraction of Conrad Shawcross' *Perimeter Studies* sequence and *Plosion* sculpture, which take theories of cosmic expansion and contraction as their starting point. Like Shawcross sculptures, Idris Khan's paintings employ a radicle pattern comprised of lines of stamped philosophical texts in luminous white on a white gesso ground.

The minimal aesthetic of these monochromatic works emphasises an elegantly reductive complexity, as the artists use a considered economy of form, texture, and colour to convey or question sophisticated metaphysical or philosophical ideas. The serial is essential, as each of these artists deals with such concepts through their repeated and rigorous exploration of formal strategies.

Victoria Miro at Schloss Sihlberg, Sihlberg 10, 8002 Zürich, Switzerland

Open on Saturday 14 from 11am to 7pm and from 15 to 22 June from 11am to 6pm

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Portrait © Suki Dhanda

IDRIS KHAN

Idris Khan has created new series of white on white paintings to be presented by Victoria Miro at Schloss Shilberg. This presentation coincides with Khan's critically acclaimed collaboration with Wayne McGregor and Max Richter on a new ballet at Opernhaus Zürich. Victoria Miro will also present a new large scale photographic work *The Four Season's 2014* by Khan at Art Basel which relates to his designs for the Opernhaus.

The works on view in Zurich are a continuation of the artist's stamp paintings which he began in 2012. Khan gradually builds up strands of text stamped onto the gesso-like surfaces of the work. The paintings are radiantly white with a dense circular constellation of words creating an

image that suggests a contained energy emanating from a central point. During the making of the works the glossy words disappear into the white ground surface until they become saturated to such an extent they slip from tangibility into abstraction.

Notations, a three-part performance, premiered at the Opernhaus Zürich on Thursday, April 24th. Idris Khan designed the stage environment for the first piece, an avant-garde ballet by world renowned choreographer Wayne McGregor set to Max Richter's Vivaldi Recomposed. Repeat performances will continue through Sunday, June 29th.

"Wayne McGregor created a nearly flawless neoclassical play full of subtle details. Sophisticated also the stage design by Idris Khan: a curtain like a musical score out of which the dancers appear and disappear again live or as flashes." (Basler Zeitung)

Born in Birmingham in 1978, Khan lives and works in London. His monumental sculpture *Seven Times*, recently toured to Doha Museum of Islamic Art as part of the British Museum's *Haaj* exhibition. Khan has shown internationally, including solo shows at the Whitworth Gallery, University of Manchester (2012); Sadler's Wells, London (2011); Gothenburg Konsthall, Sweden (2011); Museum of Contemporary Canadian Art, Toronto (2010); Kunsthau Murz, Murzzuschlag, Austria (2010); and K20, Düsseldorf (2008). His work has also been included in group shows at Jeu de Paume, Paris, 2013; The Museum of Contemporary Art, Jacksonville, Florida (2013); The British Museum, London (2012); National Museum of Contemporary Art, Oslo (2012); Fundament Foundation, Tilburg (2011); Solomon R. Guggenheim Museum, New York (2010); and Martin-Gropius Bau, Berlin (2009).



Portrait © Gautier Deblonde

YAYOI KUSAMA

Yayoi Kusama has made new monochromatic Infinity Nets for the gallery's Zurich show. The paintings will be installed alongside her important accumulation sculpture *Prisoner's Door* (1994), which was last exhibited at the artist's retrospective at Tate Modern in 2012. Victoria Miro is also delighted to show at Art Basel a new bronze pumpkin by Yayoi Kusama in advance of an exhibition in London in September dedicated to the artist's iconic pumpkin works.

From a distance Yayoi Kusama's Infinity Net paintings read as monochromes, but up close their intricate surfaces become visible: small arched semi-circles of paint almost completely covering the ground of the canvases. On each painting the underlay, a wash of black or grey, is obscured by an intricate network of gestural scallops of paint that combine to form a net. The paintings are characterised by an all-over surface that suggests detailed lattice or lacework. The first Infinity Nets Kusama produced in the 1950s and 1960s were white although she subsequently also made coloured net

paintings. Since these first iterations she has returned periodically to Infinity Nets, and these works have become a touchstone in her practice for over half a century.

Kusama began making accumulation sculptures in New York in 1961. Growing out of the compulsive practice of the Infinity Nets, Kusama began fabricating three-dimensional objects covered with sewn stuffed fabric phalli. These sculptures are often identified as an attempt by the artist to confront her deep-seated sexual fears by giving them physical embodiment. In *Prisoners' Door*, 1994 multiple phallic forms are rendered in fabric and silver paint within a large scale grid framework.

Kusama's work is currently the subject of three major international museum exhibitions. *Yayoi Kusama: A Dream I Dreamed* is a solo exhibition of over 100 recent works travelling through Asia, first displayed at the Daegu Art Museum in Korea and followed by the Museum of Contemporary Art Shanghai. The exhibition currently Seoul Arts Center (opening May 4, 2014). It will tour through 2015 to the Taipei Fine Arts Museum, National Gallery of Modern Art, New Delhi, as well as other Asian venues shortly to be confirmed.

Yayoi Kusama: Infinite Obsession tours Central and South America throughout 2015. Consisting of over 100 works created between 1950 and 2013, the exhibition opened in June 2013 at Malba – Fundación Costantini, Buenos Aires—setting a new record attendance for the museum—and then traveled to the Centro Cultural Banco do Brasil, Rio de Janeiro. It is currently presented at the Centro Cultural Banco do Brasil, Brasília (through April 28, 2014). It will be hosted next by the Instituto Tomie Ohtake, São Paulo, followed by the Museo Tamayo Arte Contemporáneo, Mexico City.

Travelling to various venues in Japan the *Yayoi Kusama: Eternity of Eternal Eternity* began in January 2012, is now on view at the Contemporary Art Museum, Kumamoto (until June 15th 2014). It will continue to the Akita Senshu Museum of Art and the Matsuzakaya Museum, Nagoya.



Portrait © Stuart Leech

CONRAD SHAWCROSS

Shawcross's works *Perimeter Studies* and *Plosion* continue the artist's ongoing enquiry into the concepts of sequence and repetition of form. Situated on the borders of geometry and philosophy, physics and metaphysics, Shawcross's works appropriate often redundant methodologies and theories to create ambitious structural montages. These two series further experiment with ideal geometries, topologies and mathematical ratios; here these constructions are conceived as sequential systems and all deal with the problems and challenges of envisioning information and the invisible. Both groups of work are preoccupied with ideas of the Big Bang and thus can be seen as radiant diagrams of expansion or contraction.

Shawcross was born in 1977 in London, where he currently resides and works. He has recently had solo presentations at the Roundhouse, London (2013); Palais de Tokyo, Paris (2013); MUDAM, Luxembourg (2012); Science Museum, London (2011-2012); Turner Contemporary, Margate (2011); and Oxford Science Park (2010). His work has also been exhibited internationally at institutions and events including the 55th Venice Biennale (2013); Grand Palais, Paris (2013); Hayward Gallery, London (2013); KW Institute for Contemporary Art, Berlin (2012); National Gallery, London (2012); Weizmann Institute of Science, Israel (2012); Centre d'Art Bastille, Grenoble (2012); Museum of Art, Rhode Island School of Design, Providence (2011); Park De Oude Warande, Tilburg (2011); Palazzo Fortuny, Venice (2011); Gervasuti Foundation, Venice (2011); CA2M Centro de Arte Dos de Mayo, Madrid (2011); Museum of Old and New Art, Tasmania (2011); and Kunsthal in Amersfoort (2010). Shawcross's first public realm commission Space Trumpet installed in the atrium of the refurbished Unilever Building in London in 2007 won the Art & Work 2008 Award for a Work of Art Commissioned for a Specific Site in a Working Environment, and in 2009 he was awarded the Illy prize for best solo presentation at Art Brussels. From 2009-2011 Shawcross was Artist in Residence at the Science Museum, London. In 2012 Shawcross, along with Chris Ofili and Mark Wallinger, was invited to create works inspired by Titian's masterpieces for the project *Metamorphosis: Titian 2012*, an ambitious collaboration with the National Gallery and Royal Ballet for the Cultural Olympiad.