

FIAC 2018: Grayson Perry

Grand Palais, Stand 0.B16, 18–21 October 2018



Grayson Perry
Stupid White Thing, 2018
Glazed ceramic
65 x 40 cm, 25 5/8 x 15 3/4 in
© Grayson Perry, courtesy the artist
and Victoria Miro, London/Venice

Victoria Miro is delighted to participate in FIAC (Stand 0.B16) with a solo presentation of works from the 1980s to the present by Grayson Perry.

The presentation features rarely-exhibited works created in the years immediately after Perry first attended evening classes to learn pottery in London in the early 1980s. Examples on display include a number of press-moulded plates and dishes, each treated in a unique way with a variety of techniques – including papercut stencils, sgraffito drawing and stamped lettering – such as *Portrait of My Soul*, 1984, and *Goodbye Innocence*, 1984.

Other ceramic works on view – such as *Whore of Essex*, 1986, *Return me to Essex from where I come*, 1986, *The Union of Essexmen*, 1988, and *Essex, Middlesex, Sussex*, 1998 – reveal Perry's ongoing fascination with aspects of his native county. *Map of Essex*, 1990, namechecks the town of Perry's birth, Chelmsford, along with the nearby villages of Broomfield and Bicknacre, where he lived as a child.

A later ceramic work, *Newsreader*, 1990, features a recurring character from works of the period – a well-groomed powerful woman in her thirties. More recent examples include *Visitor Figures*, 2016, a vase whose decoration is loosely based on The Art Newspaper visitor figures supplement and features a map of names, images and places that feature on the most popular exhibition lists. While *Visitor Figures* looks at the often conflicted relationship between artists and popularity, one of the most recent works on display, *Stupid White Thing*, 2018, speaks to perceptions of good taste with its muted tones; meanwhile its transfer images are impressed with current buzzwords and hashtags.

In the recent large-scale tapestry *Battle of Britain*, 2017, Perry creates a vista not dissimilar to the landscape of Essex that is also, in its composition, redolent of one of Perry's favourite paintings, *Battle of Britain*, 1941, by the British artist Paul Nash. The work thus weaves in personal references with those alluding to current conflicts within our society. Other tapestries include *Red Carpet*, whose title evokes the most formal of welcomes, yet whose style is influenced by Afghan war rugs.

Large-scale prints include *Selfie with Political Causes*, 2018, a woodblock print depicting the artist riding a motorbike surrounded by slogans and phrases such as 'Equality', 'Free Speech' and 'Global Warming'. Perry's honest and candid unpacking of his own identity is part of what drives his appeal far beyond the confines of the art world. Putting himself, quite literally, at the centre of the work, in *Reclining Artist* he responds to the tradition of the reclining nude while revealing what he describes as 'both an idealised fantasy and also the messy reality... my desire to be a sex object and also show off my cultural capital and boyish paraphernalia... Alan Measles, my teddy bear and metaphor for masculinity and god, appears as a sculpture, as an inflatable and on a dress hanging on the wall. The cat is called Kevin.'

Grayson Perry: Vanité, Identité, Sexualité at La Monnaie de Paris

19 October 2018–3 February 2019

The first major presentation of Grayson Perry's work in France, *Vanité, Identité, Sexualité* is divided into themed chapters that look at universal topics such as identity, gender, class, religion and sexuality, and features a range of work in mediums including ceramic, cast iron, bronze, printmaking and tapestry. The exhibition features a new publication, in which Perry puts pen to paper to shed further light on the subjects and issues he addresses in his work.

About the artist

Born in Chelmsford, Essex in 1960, Grayson Perry lives and works in London. Recent institutional exhibitions include *Grayson Perry: Folk Wisdom* at Kiasma Museum of Contemporary Art, Helsinki (13 April–2 September 2018), produced in collaboration with La Monnaie de Paris museum, and *Grayson Perry: Making Meaning*, held at The Gallery at Windsor, Florida (15 January–27 April 2018). *The Most Popular Art Exhibition Ever!*, a major presentation of his work, was on view at Serpentine Galleries, London, during the summer of 2017, travelling subsequently to Arnolfini, Bristol (until 24 December 2017). Institutional venues for other recent national and international solo exhibitions include ARoS Aarhus Art Museum, Aarhus (2016); Bonnefantenmuseum, Maastricht (2016); Museum of Contemporary Art, Sydney (2015 – 2016) and Turner Contemporary, Margate (2015). In 2018, Perry coordinated The 250th Royal Academy Summer Exhibition. In 2011, The British Museum opened *The Tomb of the Unknown Craftsman*, a critically acclaimed show in which Perry combined his own works with historical artefacts chosen from the vast British Museum collection. Other solo exhibitions include the Musée d'Art Moderne Grand-Duc Jean, Luxembourg (2008); 21st Century Museum of Contemporary Art, Kanazawa, Japan (2007); Andy Warhol Museum, Pittsburgh (2006); Barbican Art Gallery, London (2002) and Stedelijk Museum, Amsterdam (2002).

The Vanity of Small Differences, Perry's monumental suite of tapestries exploring the subject of taste in contemporary Britain, was first shown at Victoria Miro, London, in 2012 and was acquired by The Arts Council Collection and British Council and has subsequently toured throughout the UK and Europe. The making of these works was chronicled in the first of Perry's Channel 4 television series, *All In the Best Possible Taste*, a 2013 Bafta Specialist Factual winner. Perry's second Bafta-winning television series *Who Are You?*, about identity, was broadcast in 2014, accompanied by a solo presentation of works at the National Portrait Gallery, London. The series *All Man*, which considered masculinity, followed in 2016, winning in the categories of Best Arts and Best Presenter at the Royal Television Society Awards. Allen Lane publishing the related book *The Descent of Man*. Perry's most recent series, *Rites of Passage*, in which he helps people to tailor ceremonies that are appropriate to their personal situations, was first broadcast by Channel 4 in 2018.

Perry delivered The Reith Lectures, BBC Radio 4's annual flagship talk series, in 2013; his ensuing book *Playing to the Gallery* is published by Penguin. The artist's *A House for Essex*, a permanent building designed in collaboration with FAT Architecture, was constructed in the North Essex countryside in 2015.

Work by the artist is held in museum collections worldwide, including The British Museum, London; Tate Collection, London; Bonnefanten Museum, Maastricht; Museum of Modern Art, New York; National Gallery of Victoria, Melbourne; Stedelijk Museum; Amsterdam; Victoria & Albert Museum, London and Yale Center for British Art, New Haven among many others

Winner of the 2003 Turner Prize, Perry was elected a Royal Academician in 2012, and received a CBE in the Queen's Birthday Honours List in 2013; he has been awarded the prestigious appointments of Trustee of the British Museum and Chancellor of the University of the Arts London (both in 2015), and received a RIBA Honorary Fellowship in 2016.

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