

Frieze London

Stand C7, 3–7 October 2018



Elmgreen & Dragset
Anger Management, 2018
Punching bag, leather thread, stainless steel
189.2 x 100 x 83 cm, 74 1/2 x 39 3/8 x 32 5/8 in
© Elmgreen & Dragset, courtesy the artists and Victoria Miro, London / Venice

Victoria Miro is delighted to participate in Frieze London (Stand C7) with works by Elmgreen & Dragset, Ian Hamilton Finlay, Secundino Hernández, Ilse D’Hollander, Isaac Julien, Idris Khan, Yayoi Kusama, Conrad Shawcross, and Sarah Sze.

Works made specially for Frieze include *Anger Management*, 2018, by **Elmgreen & Dragset**. A sculpture in the form of a blue leather punch bag embroidered with the twelve stars of the European Flag, *Anger Management* embodies the fractious nature of the debate around Britain’s exit from the EU, its title referring to the referendum when the Union became a target for often unconnected grievances by swathes of the electorate. The work proposes an alternative outlet for collective vexation. *This Is How We Bite Our Tongue*, the first major overview of Elmgreen & Dragset in the UK, takes place at the Whitechapel Gallery (27 September 2018–13 January 2019).

Ian Hamilton Finlay’s neon text work *Translation of a Line from Chénier: A Line of Thin Pale Red*, 1989, refers to the poet André Marie Chénier (1762–1794), whose life was brought to an abrupt end when he was executed for ‘crimes against the state’ during France’s Reign of Terror. For Finlay (1925–2006) the French Revolution represented a moment of enormous political and aesthetic rupture, encompassing extraordinary advances in secular democracy and social progress, as well as great bloodshed and

unrest. Ian Hamilton Finlay's 1987 installation *Adorno's Hut* forms a centrepiece of the current exhibition *Machines à Penser* at Fondazione Prada, Venice (until 25 November 2018).

New works by **Secundino Hernández** continue his investigation into the components of painting – line, form, gesture and colour – to create images that, radiating a sense of urgency, explore not just their own process of production but our methods of looking. Mixing strong linear elements and rich bursts of colour, Hernández's work corrals diverse influences within a signature abstract language. His latest paintings pivot between spontaneity and improvisation, action and thought, foregrounding vestiges of colour and gesture partially erased through the process of their making to highlight the passage of time and the role of abstraction as a conduit for intellectual and philosophical enquiry. The resulting works have a dramatic, exploratory quality and openly display the triumphs and struggles of the artist's practice.

The presentation features a number of works by **Ilse D'Hollander**, ahead of a solo exhibition at Victoria Miro Mayfair in November. In her short life, D'Hollander (1968–1997) created an intelligent, sensual and highly resonant body of work, drawing upon her impressions and experience of place, particularly the Flemish countryside where she spent the last, highly productive years of her life, to produce paintings and works on paper that reveal a masterful command of graphic and painterly touch. Her work can be read as a series of accumulated impressions, adjustments and layerings – visual records of the artist's thought processes as much as evocations of the landscapes she knew and loved.

In new photo-collage works, **Isaac Julien** revisits and expands upon his influential 2004 work *Encore II (Radioactive)*, a short film inspired in part by the acclaimed science fiction writer Octavia E. Butler (1947–2006). Julien's collages stage a solitary heroine, a cyborg called Lilith Iyapo, who is performed by Vanessa Myrie in Julien's film. In these new works, Lilith's 'avatar' nature and human and mechanical origins, as well as a feeling of dislocation, are heightened by the dramatic use of collage, where enigmatic figurative and abstract elements are brought together on metallic foils to evoke a hybrid materiality and an unreal, dream-like effect. Works by Isaac Julien are included in *Michael Jackson: On the Wall* at the National Portrait Gallery, London (until 21 October 2018). Further institutional exhibitions featuring work by the artist include *Strata – Rock – Dust – Stars* at York Art Gallery (28 September–25 November 2018), and *Catastrophe and the Power of Art* at Mori Art Museum, Tokyo (6 October 2018–20 January 2019).

In his latest works on glass, **Idris Khan** draws inspiration from the American poet Theodore Roethke (1908–1963), in particular the 250-plus notebooks he left behind after his death, which are full of snippets of poetry, as well as aphorisms, jokes, memos and journal entries. Taking the freewheeling nature of these notebooks as a starting point, Khan reflects on the contemporary world, investigating memory, creativity and the layering of experience. Using stamps applied repetitively to the surface of glass, Khan creates works of intense power, presence, gravity and resonance; their content, overlaid, becoming fragmentary while their radial compositions evoke forces of great energy. A major new work by Idris Khan features in the British Museum's new Albukhary Foundation Galleries of the Islamic World (opening 18 October 2018).

Yayoi Kusama's *WAVES*, 2013, its delicate skeins of blue fluctuating over a darker ground, is an especially resonant and evocative example of all-over technique, developed since the 1950s when the artist created the first of her profoundly influential *Infinity Net* canvases. While Kusama's *Infinity Nets* are endlessly self-referential and self-generating, the title of *WAVES* offers a link to the origins of these iconic works in smaller paintings completed shortly after she first arrived in the United States, in which the artist attempted to capture the bird's-eye view of the ocean rippling beneath her, which she experienced on her flight from Tokyo. There is a link, in turn, to the character of the hallucinations first experienced by Kusama during childhood, in which her surroundings were overtaken by a single, proliferating pattern. *THE MOVING MOMENT WHEN I WENT TO THE UNIVERSE*, an exhibition of new paintings, sculptures, and an *Infinity Mirrored Room*, opens at Victoria Miro on 3 October 2018. *Space Shifters*,

featuring a presentation of Kusama's seminal installation *Narcissus Garden*, is currently at the Hayward Gallery (until 6 January 2019). *Infinity Mirrors*, focusing on the evolution of the artist's *Infinity Mirrored Rooms*, is at The Cleveland Museum of Art (until 30 September 2018) before touring to The High Museum, Atlanta (18 November 2018–17 February 2019).

New *Fracture* sculptures by **Conrad Shawcross** mark an evolution in his practice, whereby a central helical stem supports a series of branches which in turn support hundreds of fragmentary shield-like elements. While adhering to geometric parameters and constraints, the *Fractures* seem almost to disappear as they rise up and expand. *After the Explosion, Before the Collapse*, an exhibition of new sculptures, mechanical works and unique photographic prints, is on view at Victoria Miro Mayfair (until 27 October 2018). The artist's first solo institutional exhibition in the United States takes place at the Wadsworth Atheneum Museum of Art (until 21 October 2018). A major site-specific work for the new Comcast Technology Center building, designed by Foster + Partners, in Philadelphia, is unveiled this autumn. Also this autumn, a substantial new book focusing on key themes in Shawcross's art and detailing many of his most ambitious public projects to date, will be published by Elephant Publishing.

Sarah Sze's *Afterimage* works consist of paintings integrated within and amongst a constellation of their own archival references and materials, revealing the processes of their making and questioning how meaning is ascribed to individual works of art. The title, referring to the effect where an image continues to appear in our vision after exposure to the original image has ceased, alludes to the filmic idea of the persistence of vision, where the afterimage fills in the gaps between film frames, setting still images into motion in our perception and memory. Sarah Sze will be in conversation with Mark Godfrey, Senior Curator of International Art, at Tate Modern on 15 November 2018. The event marks the launch of a new display of her important 1999 work, *Seamless*, at Tate Modern.

Frieze Sculpture

Conrad Shawcross, Elmgreen & Dragset

Until 7 October 2018

For Frieze Sculpture, selected by Clare Lilley, Director of Programme, Yorkshire Sculpture Park, Conrad Shawcross has created a new large-scale work, *Optic Labyrinth (Arrangement I)*, 2018. Taking the form of a simple immersive maze, the work engages with the sun and its shifting position throughout the day and the seasons, focusing specifically on how people navigate and orientate themselves both emotionally and physically in relation to its rise and fall. Elmgreen & Dragset show *Si par une nuit d'hiver un voyageur*, 2017, a sculpture of a vulture – a recurring motif in their work – perched on the branch of a tree.

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