



Art Basel Miami Beach

Doug Aitken
Idris Khan
Yayoi Kusama
Conrad Shawcross
Do Ho Suh
Adriana Varejão

Yayoi Kusama's infinity mirror room
Where the Lights in My Heart Go, 2016
is on view at Art Basel Miami Beach
(pictured above installed in the
Victoria Miro Garden)

Victoria Miro
BOOTH M9
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A presentation exploring themes of geometric abstraction, repetition, mirroring and reflection.

Where the Lights in My Heart Go, 2016, is a work of two distinct characters. While its mirrored exterior both reflects and appears to merge with its surroundings, punctured with small holes it becomes, on the inside, a fathomless space filled by dots of light. It is the first mirror room by Kusama which relies solely on ambient light to create an experience of entering a subtle, yet expansive, cosmos. Victoria Miro will also present a new large mirror-polished bronze pumpkin by Kusama. The varying forms and dot-patterns across the surface of the work integrate many key aspects of Kusama's practice: the reflectivity of the mirror, the repeating pattern of dots, a juxtaposition of light and dark, connotations of growth and fertility and the almost mythical status of the pumpkin in her art. Two *Infinity Net* paintings will also be on display. The 'all-over' quality of these seminal works encapsulate the fundamental tenets of Kusama's art and her lifelong exploration of infinity, illusion, self-obliteration and repetition.

Composed of clear and coloured mirror, resin and concrete, Doug Aitken's sculptural text work *END (mirror)*, 2014, takes a single word and through the actions of light and reflectivity across its surface turns a quick read into a more complex consideration of word, image and object, perception and meaning. Aitken has described his iconic text pieces possess a "toughness" akin to the commercial landscape of signage. At the same time, these works move beyond language, breaking down into abstraction.

Language becomes overlaid, abstracted and obscured in works by Idris Khan. In *Autonomy*, 2016, a work on glass, lines of texts are repeatedly stamped to create a radial form. Derived from a series of oil stick paintings created through an intensive process of overlaying lines of text on to a minimal ground, large-scale photographs such as *To Disappear*, 2016, capture the process of making at every stage and collect details of each line from every angle to document the journey of the paintings while obscuring any single viewpoint and eradicating a definite reading.

Adriana Varejão evokes traditions of minimalism and monochrome painting while creating an expanded sense of time. The cracked tile has been a recurring motif in Varejão's work since early in her career and in visceral monochromatic works such as *White Mimbres V*, 2016, she draws particularly on the history of Portuguese Azulejo tilework and the legacy of Brazil's colonial past to suggest the passage of time as well as a sense of instability.

Suggestions of time and movement are encapsulated in sculptures by Conrad Shawcross such as *Paradigm Chamfer (Structural)*, 2015, part of the artist's ongoing explorations of the four-sided tetrahedron as a tessellating form, and *The Dappled Light of the Sun (study)*, 2016, a branching, cloud-like form made up of steel tetrahedrons. While Shawcross' work possesses an appearance a machine-like authority, tending towards the sublime, it questions what we take for granted and encourages us to see beyond the physical.

Meticulously replicating the architecture of the places in which he has lived, Do Ho Suh's translucent fabric structures give form to ideas about migration, transience and shifting identities. Delicately precise, weightless impressions of household objects such as a bathtub, a thermostat or a door hinge seem to exist between imagination and reality, inviting reflection on notions of home, physical space, displacement, identity and memory.

Notes to Editors

Yayoi Kusama is currently the subject of a major international museum tour throughout Northern Europe, from Louisiana Museum of Modern Art, Humlebaek, (2015 - 2016) to Henie Onstad Kunstcenter, Oslo (2016); Moderna Museet, Stockholm (2016) and Helsinki Art Museum (2016 - 2017). A major exhibition focusing on the evolution of Kusama's Infinity Mirror Rooms will tour the US and Canada in 2017 - 2018, beginning at the Hirshhorn Museum and Sculpture Garden (23 February - 14 May 2017) before travelling to Seattle Art Museum (30 June - 10 September 2017), The Broad in Los Angeles (October 2017 - January 2018), Art Gallery of Ontario (March - May 2018) and the Cleveland Museum of Art (July - October 2018).

Doug Aitken: Electric Earth, the first North American survey of Aitken's work, opened at The Geffen Contemporary at MOCA, Los Angeles in September 2016. Produced by Parley for the Oceans and presented in partnership with MOCA, *Underwater Pavilions*, one of Aitken's most ambitious projects to date, is installed off the coast of Catalina Island, California.

Idris Khan is currently showing at The Whitworth, Manchester (until 19 March 2017). In 2017 (3 February - 7 May) The New Art Gallery Walsall will stage a survey bringing together significant bodies of Khan's work. A major commission for a public monument forms the centerpiece of the new Memorial Park in Abu Dhabi.

Conrad Shawcross' *The Optic Cloak*, 2016, a major architectural intervention for the Greenwich Peninsula low carbon Energy Centre, south-east London, was unveiled in September 2016. *Monolith (Optic)*, 2016, selected for Frieze Sculpture Park 2016, remains on view in Regent's Park, London, until 8 January 2017. Shawcross' installation *Timepiece* is currently on display as part of *The Universe and Art* at Mori Art Museum, Tokyo (until 9 January 2017).

Do Ho Suh's first exhibition with Victoria Miro will take place in February 2017. Featuring new fabric sculptures conceived especially for the galleries and a range of works on paper, the exhibition will be the first presentation of Suh's work in London since *Staircase-III* was displayed as part of Tate Modern's Collection Displays in 2011, and the most extensive presentation of his work in the UK since his Serpentine Gallery survey in 2001. *Between Spaces*, Do Ho Suh's first solo exhibition in Colombia is on view at NC-arte, Bogotá (until 17 December 2016). Madison Museum of Contemporary Art will host a solo exhibition of Suh's work in 2017 (11 February - 14 May).

Adriana Varejão is included in *The Great Animal Orchestra* at Fondation Cartier pour l'art contemporain (until 8 January 2017) and *Flesh* at York Art Gallery (until 19 March 2017).

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