

The logo for Whitechapel Gallery, consisting of a solid blue square with the text "Whitechapel Gallery" in white, sans-serif font centered within it.

Whitechapel  
Gallery

# **Adventures of the Black Square**

## **Abstract Art and Society 1915–2015**

15 Jan - 06 Apr 2015

Large print labels and interpretation

Gallery 8

## From Entrance - Clockwise

Gunilla Klingberg

Spar Loop, 2000

DVD loop

12 minutes

Born 1966, Sweden

Lives and works in Stockholm, Sweden

Before formal training as an artist, Klingberg studied magazine and newspaper design and developed a particular sensitivity to the corporate logo as a constitutive element of daily life. Routine activities, both in public and private, are read through the aesthetics of advertisements and, like them, commercial iconography attains a pervasive invisibility, particularly in the low-end brands of supermarkets and discount furniture stores.

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Using mirrors and kaleidoscopic effects, their logos are turned into endlessly repeating geometric patterns reminiscent of mandalas or gothic rose-windows, suggesting a link to a spiritual realm, which may or may not stand counter to consumerism.

Courtesy Galerie Nordenhake and the artist

### **Gabriel Orozco**

Light Signs #1 (Korea), 1995

Synthetic polymer plastic sheet  
and light box

Born 1962, Xalapa, Mexico

Lives and works New York, Paris  
and Mexico City

Mexican artist Orozco studied at the Escuela Nacional de Artes Plásticas of the Universidad Nacional Autónoma de México in Mexico City and at the Círculo de Bellas Artes in Madrid. Light Signs was made for the 1995 Gwangju Biennale in Korea.

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Orozco arrived in Gwangju with a set of drawings whose images of interconnecting circles had been arrived at by tracing the shapes of ashtrays, plates, glasses and other household objects. Struck by the abundance of colourful lit signs lining the streets of Gwangju, Orozco decided to translate his drawings into a simulation of these signs by transcribing them onto handmade light boxes using shapes cut out from brightly coloured vinyl adhesive. Alluding to European artistic traditions such as Constructivism and De Stijl, with these works Orozco investigates the medium of painting but by using vinyl on plastic.

Courtesy Marian Goodman Gallery, New York

## **Gabriel Orozco**

Untitled, 1995

Computer generated drawing

on paper

Courtesy Marian Goodman

Born 1962, Xalapa, Mexico

Lives and works New York, Paris

and Mexico City

**Sarah Morris**

Beijing, 2008

35mm/HD video

84:48 minutes

2028.07 (Rings), 2008

Household gloss paint on canvas

Born 1967, London, UK

Lives and works in New York, NY, USA

and London, UK

Morris attended Brown University, Cambridge University, and the Whitney Museum of American Art's Independent Study Program and since the mid-1990s has been making abstract paintings and films to investigate what she describes as 'urban, social and bureaucratic typologies'. Morris's films operate between documentary, the biography of a city, non-narrative fiction and sites of production and leisure. Also known as a painter, Morris views her paintings as a parallel activity to her films.

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Her paintings convey an ambivalent impression, hanging somewhere between the facades of corporate architecture and pure abstraction, critique and power, and are inspired by cinematic architecture, industrial design and urban theatre.

Courtesy White Cube

### **Peter Halley**

Auto Zone, 1992

Acrylic, Day-Glo and

Roll-a-Text on canvas

Born 1953, New York, NY, USA

Lives and works in New York, NY, USA

Josef Albers' writings, life in late 1970s New

Orleans, and New Wave popular music have all

influenced Halley in his vibrant palette. Halley studied at

Yale University and at the University of New Orleans. He uses

commercial Day-Glo paint and textured decorating products

to propose a contemporary alternative to the traditions of

painting.

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Seen as a founder of Neo-Geometric conceptualism (Neo-Geo) – a superficially minimalist movement that adopted flow charts, circuit diagrams and architectural plans as source materials – Halley adopts the ideas of the French post-structuralist philosopher Michel Foucault, seeing the prison as the archetype of modern social technology, with his cell paintings emphasizing the pervasive nature of surveillance and management of space and activity.

Collezione Maramotti, Reggio Emilia

## **Lewis Baltz**

From The new Industrial Parks,  
near Irvine, California portfolio,  
1978–79

From left to right:

South Wall, H and K Industries, 1611 South Boyd Street,  
Santa Ana

North Wall, Ranger Yachts, 200 B Calmus, Costa Mesa

West Wall, RAAD, 201 Paularino,  
Costa Mesa

East Wall, McGaw Laboratories,

1821 Langley, Costa Mesa

(continues on next page)

East Wall, Business Systems  
Division, Pertec, 1881 Langley,  
Santa Ana  
Unoccupied Warehouse, Santa Ana

Gelatin silver prints

Private Collection

Born 1945, Newport Beach, CA, USA

Died 2014, Paris, France

Baltz took up photography when it was still an emerging artistic practice in America. Following art school, he embarked on capturing the minimalist qualities of utilitarian architecture in a rapidly urbanising landscape – industrial estates, car parks, ski resorts or neglected stretches of coastline, ripe for redevelopment. Baltz is a prominent representative of the New Topographics movement and seminal to the development of conceptual photography. His work reveals parallels between spatial forms that occur in the everyday world and abstract art.



**Angela de la Cruz**

Shrunk, 2000

Oil on canvas

Born 1965, La Coruña, Spain

Lives and works in London, UK

After breaking the stretchers of her canvases as a student whilst studying at Goldsmiths' College and the Slade School of Art, London de la Cruz became intrigued by the idea of 'liberating' a canvas from its boundaries, allowing it to take on a third dimension. Engaging with the 'death of painting' and its role in contemporary life, de la Cruz purposefully disrupts highly-finished, monochrome canvases by breaking and resetting the concealed wooden stretchers that normally sustain the illusion of the picture plane. Paintings are seen as three-dimensional objects – expressive sculptural forms that expand into the space of the spectator.

Courtesy Lisson Gallery, London

## Keith Coventry

Sceaux Gardens Estate, 1995

Oil on canvas, painted wood  
and glass

Born 1958, Burnley, UK

Lives and works in London, UK

Inspired by Malevich's Suprematist ideas and the Constructivists' use of colours and geometric forms, Coventry's work juxtaposes utopian models of urban living with the reality of contemporary urban life in particular the 'Estate Series' of paintings begun in the 1990s and based on the schematics of large London housing estates whose layouts echo Malevich's Suprematist works and the graphic language of De Stijl. Coventry exposes the dystopian side of city living by grounding the abstraction of the aerial view in the reality of life in social housing.

Courtesy of the London Borough of Southwark on behalf of the South London Gallery

## Clay Ketter

I Don't Remember, 2006

Mixed media

Born 1961, Brunswick, ME, USA

Lives and works in Sweden

Clay Ketter studied at the School of Art+Design, Purchase College, State University of New York whilst also working on construction sites. First recognised for his Wall Paintings – plasterboards which were both abstract paintings and fabricated ready-mades – Ketter followed the tradition of artists such as Gordon Matta-Clark in exploring the surfaces, colours and textures of the built environment, specifically domestic interiors. His works often appear as found assemblages with traces of wallpaper, shelves and electric wiring evoking a reality that is soon subverted by artifice-revealing shifts in scale or tromp l'oeil effects. The abstract and concrete reality of the materials are what the artist calls 'compromised' by representation and aesthetic considerations. I Don't Remember is an attempt to recall the traces and remnants of a torn-down building.

Private Collection

## Kostis Velonis

Lissitzky was a Craftsman Hero,

2007–8

Wood, acrylic, spray

Born 1968, Athens, Greece

Lives and works in Athens, Greece

Reflecting his previous training as an architect, Velonis approaches the history of twentieth century sculpture through carefully designed responses in wood, plaster, brick and concrete, each roughly on the scale of an architectural model. A systematised vocabulary of forms and materials connotes the status of modernist practice both as an archive and resource to be drawn on for contemporary social ends. The practices of Constructivism or later modernisms are also understood in the context of failed utopias, and individual quixotic struggles, and their cultural legacy is read against a current climate of austerity and inequality.

The artist and Monitor, Rome

**Armando Andrade Tudela**

CAMION, 2003

35mm single carousel projection comprising of 60 slides

Born 1975, Lima, Peru

Lives and works in France and Germany

Andrade Tudela explores the interplay of cultures from the pre-Columbian to the postcolonial, within a Peruvian contemporary setting. Whilst making numerous road trips in his native country, he photographed the abstract, mural-scaled designs with which truck owners customise their vehicles. These geometric symbols, representing a distinctive everyday vernacular, reference graphic design of the 1950s–1970s, the legacy of Brutalist modernism in Latin America and traditional highway signs. He asks how we understand popular acts of customisation that resemble both corporate logos and the artistic forms they in turn recruit, and what it means for them to be then taken back into a gallery setting.

Courtesy of Carl Freedman Gallery

**R.H. Quaytman**

(Schwarze), Chapter 24, 2012

Mixed media on plywood panels

Born 1961, Boston, MA, USA

Lives and works in New York, NY, USA

Quaytman studied at Bard College, the National College of Art and Design in Dublin and the Institut des Hautes Etudes en Arts Plastiques, Paris. Written narrative underpins Quaytman's practice, as she reworks autobiography, family history, archives and the traditions of painting, book production and libraries. Early on, she came to see her works as sentences, not to be viewed in isolation, but deriving meaning from their mutual context. Since 2001, her site-specific exhibitions have been titled 'chapters' – including one exploring Malevich and Constructivism – which gradually collate her work as a 'book'. Polaroid photographs of uneventful scenes are transformed into paintings on wood by a silkscreen process.

Collection Stedelijk Museum Amsterdam

**Liam Gillick**

Big Conference Platform

Platform, 1998

Aluminium and Plexiglas

Born 1964, Aylesbury, UK

Lives and works in New York City, USA

Gillick studied at Hertfordshire College of Art and Goldsmith's, London. In his diverse practice in film, design, architecture, writing and music, the methods of other professions are emulated and scrutinised.

Sceptical about the existence of abstract art, since the means of its production inevitably represents social, economic and political structures, he nevertheless sees abstraction as something to which art aspires. His architectural 'platforms' echo flat-pack furniture or the baldacchino over a sacred space, and examine how space is set apart, demarcated for predetermined uses, but also open to utopian possibilities.

Tate: Purchased 2007

**Andrea Zittel**

Bench (after Judd) #2, 2014

Alpaca, wool, wood, powder  
coated steel

Born 1965, Escondido, CA, USA

Lives and works in Joshua Tree, CA, USA

Since the 1990s, Zittel has created functional art objects – furniture, clothes and utensils – that meet her everyday needs and environment.

She explores how our psychological structures, belief systems, social values are manifested as physical objects around us. She has made complete living spaces and vehicles through which she examines sustainability, self-sufficiency

and the tension between autonomy and isolation.

In this works she transforms the legacy of Minimalist sculpture by Donald Judd into domestic design reconnecting it with a Constructivist ethos.

The artist, courtesy Sadie Coles HQ, London



## Chant Avedissian

Patchwork - Homage to Hassan Fathi, 1990

Born 1951, Cairo, Egypt

Lives and works in Cairo, Egypt

The son of Armenian refugees, Avedissian studied fine art at the School of Art and Design in Montreal, 1970–73, and applied arts at the National Higher School of Decorative Arts in Paris, 1974–76. Avedissian draws upon ideas of many different cultures and traditions, his work ranging from photography to painted stencils to costume and textile design. His hand-dyed textiles include geometric forms inspired by Pharaonic patterns, Bedouin carpets, Silk Road brick walls or Syrian mother-of-pearl inlaid boxes. Through the use of repetitive iconoclastic images, Avedissian challenges social influences of Western cultures in the Middle East.

Courtesy of Rose Issa

**Josiah McElheny**

Interactive Abstract Body

(Circle), 2012

Cedar wood, mirror,  
cloth straps, metal hardware

Interactive Abstract Body

(Triangle), 2012

Cedar wood, mirror,  
cloth straps, metal hardware

Born 1966, Boston, MA, USA

Lives and works in Brooklyn, NY, USA

McElheny trained under master glassblowers and became interested in the craft tradition and the links to functional household objects. Interactions of the Abstract Body, reflects McElheny's interest in Modernism presenting his own set of models for abstract form today - 'I am interested in Modernism and those utopian moments that seeped into popular culture.' Each mirrored sculpture is a variation on a circle, square, triangle or ellipse and is individually titled after each shape. (continues on next page)

The models are supported by photographs, texts and performances, and propose that abstraction draws upon embodied elements of everyday life, such as fashion as much as philosophical concepts.

Every Thursday dancers will activate McElheny's his mirrored triangular and circular works of art on show in the galleries.

With alumni from Trinity Laban Conservatoire of Music and Dance: Lorea Burge, Mathilde Lepage Bagatta and Sandro Piccirilli.

Courtesy White Cube

**Willem de Rooij**

Blue to Black, 2012

Wax print on cotton

Born 1969, Beverwijk, Netherlands

Lives and works in Berlin, Germany

Willem de Rooij studied at the Gerrit Rietveld Akademie in Amsterdam and at the Rijksakademie.

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He became renowned for his sculptural installations made with Jeroen De Rijke who died in 2006. Willem de Rooij's *Blue to Black* is made with a cloth treated with the wax dye, batik technique that originated in Java, Indonesia. The Dutch colonisers developed a version of this technique for mass production which they exported to West Africa where it became very popular in the nineteenth-century. Slaves from the Gold Coast of Africa were able to buy their freedom by joining the Dutch colonial military forces in Indonesia. At this time, the West Africans were referred to as 'blacks' and the inhabitants of the Dutch East Indies were called 'blues'. The shifting colours of the waxed cloth thus reflect a colonial history.

Collection Stedelijk Museum Amsterdam

**Doug Ashford**

Many Readers for One Event, 2012

17 paintings, tempera on wood and 14 black and white photographs on wood

(continues on next page)

Born 1958, Rabat, Morocco

Lives and works in New York, NY, USA

Ashford has worked extensively as an arts educator, notably at Cooper Union, New York, where he has taught sculpture and 3D-design with a strongly interdisciplinary approach, since 1989. Collaboration is at the heart of his practice and from 1982–86 he was part of Group Material. Producing over forty presentations and public projects internationally, the collective took the exhibition as a medium and encouraged audiences to envisage possible democratic worlds. While Group Material addressed large social issues, Ashford's own paintings stem from a quieter and more formal voice, and abstract forms became a language to explore the relationship between the personal and political.

Courtesy of Wilfried Lentz, Rotterdam

**David Batchelor**

October Colouring-in Book,

Spring 1976, 2012–13

Felt pens on paper

Born 1955, Dundee, UK

Lives and works in London, UK

An exploration of colour and the modernist legacy is at the heart of Batchelor's art and writing and has made colour-based sculptures, paintings, drawings and installations, for over two decades. With *October Colouring-In Book* Batchelor critiques *October*, arguably the single most influential journal of art history and criticism. Published in the spring of 1976, the first issue of the journal boldly stated: 'October will be plain of aspect' – a monochrome art magazine completely devoid of any colour illustrations. As Batchelor puts it, he consequently sought revenge by colouring in the entire first issue. Bright shapes mask or reveal words – a humorous inversion of the journal's aim to extend the avant-garde project of monochromatic abstraction.

Private Collection, New York

**Andrea Büttner**

Untitled (Fabric Paintings), 2011

Wooden stretchers with  
work-suit fabric

Born 1972, Stuttgart, Germany

Lives and works in London, UK and  
Frankfurt am Main, Germany

Working with woodcut, sculpture, video and performance, Büttner studied at the Humboldt University in Berlin and at the Royal College of Art. As winner of the MaxMara Art Prize in 2010 she had a residency in Italy and drew inspiration from Giotto's frescoes of the life of St. Francis, the son of a wealthy cloth merchant. Transposing 14th century religious imagery into the language of modernism, she uses heavy duty fabrics manufactured for workers' uniforms to create a series of monochromes. Each colour relates to a different job – Italian street sweepers wear orange, the police wear blue and so on. Every one of these activities also represents an important public service. The monochrome comes once again to represent a celebration of labour.

Collezione Maramotti, Reggio Emilia

**Amalia Pica**

Memorial for

Intersections #2, 2013

Colour-coated steel and coloured

Perspex

Intersections #2, 2013

Ilford silver bromide fibre-based print

Born 1978, Neuquen, Argentina

Lives and works in London, UK

With a background in experimental theatre and stage design, art as communication is central to Pica. Memorial to Intersections #2 is the development of a previous project,  $A \cap B \cap C$ , (2013), where performers manipulated translucent pieces of coloured acrylic. The work references the policies of the Argentinian military junta in the 1970s forbidding Venn Diagrams and the concept of intersection because it implied collaborative practice and collective actions.

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By inviting performers to rearrange these shapes and create new colours and relationships, Pica uses the language of abstraction to invite a rethinking of collaboration and community. Black and white photo-documentation of the performances is

the basis of the sculpture, which memorialises these ideas.

Courtesy Herald St, London

**Heimo Zobernig**

Untitled, 2009

Sculptures, MDF, plywood,  
wood, polyester figure

Untitled, 1995

Wood, glass and red light

Born 1958, Mauthen, Austria

Lives and works in Vienna, Austria

Courtesy of the artist and

Simon Lee Gallery,

London and Hong Kong

**Adrian Esparza**

Leadlight, 2015

Serape, wood, nails and enamel

Born 1970, El Paso, TX, USA

Lives and works in El Paso, TX, USA

Esparza began his career as a painter after studying at the California Institute of the Arts during the late 1990s. He then turned his attention to the *serape*, the traditional blanket often worn as a poncho and evocative of his Mexican-American heritage, evaluating it in modernist terms of colour and form, and literally deconstructing it into individual threads before reconfiguring it into wall-mounted geometric, perspectival forms. This practice embodies themes of transformation and migration and reminds us of the art that surrounds us in familiar objects, and gives a hopeful and vibrant sense of possibility regarding creative destruction and repurposing in a time of rapid change.

Courtesy of the artist and Taubert Contemporary

**Karthik Pandian**

Reversal, 2013

Single-channel moving image  
programme with six-channel  
sound programme by Robby MacBain

Born 1981, Los Angeles, CA, USA

Lives and works in Los Angeles, CA, USA

Pandian makes works in moving image and sculpture. His process is defined by a particular approach to vision: how to recognize the play of time, labour, and meaning in things – a line of enquiry developed whilst studying at Art Centre College of Design, Pasadena and Brown University. *Reversal* presents photographs staged by Pandian randomly selected by a custom computer programme that applies the cinematographic effect of a still image in motion. Red rectangular shapes, set in motion by the image programme, travel across the screen in different directions and speeds and remain equally unpredictable in their size and frequency creating a series of geometric abstract forms.

Vilma Gold, London and the artist

**Liu Wei**

Purple Air 2014 No.2, 2014

Oil on canvas

Born 1972, Beijing, China

Lives and works in Beijing, China

Graduating from the China Academy of Art in 1996, Liu Wei works across video, installation, drawing and painting.

Interested in the rapid urbanisation generated by recent, fast-paced change across China, Liu Wei explores contemporary urban life and the architecture of the city through photography,

painting, sculpture and installation. The

geometric forms of building materials inform

his paintings. In the series Purple Air (2011–14)

a complex abstract grid of vertical lines in neon

colours references the ever changing urban

landscape and the individual's place within the

social and political structures of the city.

The artist and White Cube

**Zhao Yao**

Spirit Above All 1-93A, 2012

Acrylic on denim

Born 1981, Luzhou, China

Lives and works in Beijing, China

Zhao graduated from the Design and Arts Department of Sichuan Fine Art Institute and lives and works in Beijing. Zhao Yao's work inhabits the dichotomies of ancient and modern that have disrupted Chinese life since the Cultural Revolution. With a background in graphic design, his work seems part of a Western abstract tradition but also freighted with symbolism. In Spirit Above All 1-93A he paints an abstract geometric composition on denim, a material idealised for proletarian durability in the West. He then gives the work social and spiritual resonance by taking it on an arduous journey to a Tibetan monastery to be blessed by a 'living Buddha' before it is presented in a gallery. Zhao Yao documented this process through photographs of the Tibetan landscape which form the backdrop to this painting and complete the installation. Private Collection

## Kamal Boullata

Homage to the Flag (Study-I), 1990

Silkscreen on paper

Homage to the Flag (Study-II), 1990

Silkscreen on paper

Born 1942, Jerusalem, Palestine

Lives and works in Menton, France

Boullata is a Palestinian artist working primarily with silkscreen printing. He studied at the Accademia di Belle Arti, Rome and the Corcoran School of Art, Washington, DC. In 1993–94 he was awarded a Fulbright Senior Scholarship to research Islamic art in Morocco.

Boullata uses abstract geometric forms to convey ideas of identity and disassociation from the Palestine homeland.

His Homage to the Flag series (1990) responds to the uprisings in Palestine from 1987. The geometric forms pay homage to fighters and protesters holding the national flag, a symbol that was banned in occupied Palestine.

André Bullata Collection, London

**Francis Alÿs**

Retoque/Painting,

Ex-US Panama Canal Zone, 2008

Video documentation of an action

8:30 minutes, colour, sound

Born 1959, Antwerp, Belgium

Lives and works in Mexico City, Mexico

Having studied architectural history and engineering in Europe, Alÿs moved to Mexico City in 1986 to undertake voluntary national service and subsequently made the country his home. His work explores the tensions between politics and poetics, and individual action and impotence. This film documents Alÿs repainting the yellow lines dividing traffic lanes on an 80 kilometre road dividing North and South America. The yellow paint represents a geographical and political abstraction. The geometry of mapping has been exposed by artists of the late 20th century as an abstraction that generates a daily reality of exclusion, conflict and violence.

Courtesy David Zwirner, New York/London

**Jenny Holzer**

TOP SECRET 32, 2010

Oil on linen

Born 1950, Gallipolis, OH, USA

Lives and works in Brooklyn and

New York, NY, USA

Originally working as an abstract painter, Holzer's engagement with texts and her own writing gave rise to her distinctive practice of language-based work, using posters, T-shirts, projections and scrolling LED-signs. Holzer studied at Rhode Island School of Design as well as the Whitney Museum of American Art's Independent Study Programme. In TOP SECRET 32, Holzer investigates how the monochrome has been deployed in suppressing free speech. As government records have become declassified or leaked, secret documents are coming to light: surveillance files on individuals, letters from war zones or prisons, transcripts of state sanctioned interrogations, memoranda about home affairs of foreign policies.

**(continues on next page)**



They are frequently censored, 'redacted' with patterns of black squares and rectangles.

Sprüth Magers Berlin London

## **Adam Pendleton**

Black Dada (K/A), 2012

Silkscreen ink on canvas, diptych

Born 1984, Richmond, VA, USA

Lives and works in New York, NY, USA

Pendleton's work explores race, language and history. It is frequently informed by Black Dada: a conceptual manifesto, which, by the artist's own admission, defies logic, but unites a diverse practice that includes painting, publishing, photographic collage, video and performance. Characteristically the Black Dada paintings contain a partial view of Sol LeWitt's cube sculptures, evoking geometric abstraction, accompanied by letters derived from 'Black Dada'.

(continues on next page)

He has also drawn on and referenced other cultural sources, including Arte Povera, Jean-Luc Godard, charismatic gospel preaching, the Situationist manifesto, Congolese independence and the Arial Typeface.

Pissioti Collection/The Museum Partnership Collection

## **Klara Lidén**

Untitled (Poster Painting), 2010

Found posters, blank poster  
paper, wheat paste

Born 1979, Stockholm, Sweden

Lives and works in Berlin, Germany

After architectural training in Stockholm, Lidén went on to study art at the University College of Art, Craft and Design in Stockholm as well as at the Berlin University of the Arts. Her work questions the way we plan and utilise public space. By appropriating and re-interpreting buildings and objects from city streets, Lidén searches for alternative uses and hidden meanings.

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Her installations and video performances confront the viewer with the grim realities of urban living and she often uses discarded materials and real life scenarios in her projects. In her series Poster Paintings, Lidén layers advertising posters taken from the street and, by painting the top layer white, she eradicates the original slogans and corporate messages of the posters. There are elements of destruction and sabotage in her work; an uneasy combination of violence and humour.

The Silvie Fleming Collection, London

**Anna Parkina**

On, 2006

Newspaper, book page

31 × 23.7 cm

Private Collection, London

The World is Yours, 2006

Collage, newspaper,

photocopy, poster

Private Collection, London

(continues on next page)

TEATRIX, 2008

Oil, collage, poster on canvas

Courtesy of the

Saatchi Gallery, London

Born 1979, Moscow, USSR

Lives and works in Moscow, Russia

**Nazgol Ansarinia**

22 September 2012, front page,

from the series Reflections/Refractions, 2012

4 March 2012, pp. 18 & 19,

from the series Reflections/Refractions, 2012

Newspaper collage

Born 1979, Tehran

Lives and works in Tehran

Ansarinia's work examines the systems and networks that underpin her daily life such as everyday objects, routines and experiences, and their relationship with a larger social context.

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She employs diverse media, from collage and drawing to found objects, such as street signs. Her organising principle is based on forms of abstraction so familiar they are often overlooked, such as the traditional patterns of Persian carpets, tablecloths and tessellated mirror-mosaics. These seem to promise a framework for understanding a globalised world, but also make explicit our assumptions and culturally-conditioned perception of reality.

Green Art Gallery, Dubai

**Melanie Smith**

In collaboration with

Rafael Ortega

Aztec Stadium. Malleable Deed, 2010

Single-channel video, colour, sound

24:20 minutes

Born 1965, Poole, UK

Lives and works in Mexico

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Smith studied painting at the University of Reading and moved to Mexico in 1989 where she lives and works. Her practice includes painting, photography, film, video and installation. *Aztec Stadium. Malleable Deed* shows 3,000 students in the raked stands of Mexico's largest sports stadium, holding up placards to create monumental mosaics of iconic art historical and popular images, including Malevich's Red Square and the wrestler Santo. Everywhere order threatens to descend into chaos as the image disperses into placards and the group into individuals. Smith writes 'chaos and revolution are symbiotic in some sense, and in chaos, some kind of potentiality for revitalization can be created.' This dialectic is accentuated by the soundtrack of a traditional Mexican march played out on electric guitar.

Courtesy of the artist and Galerie Kilchmann, Zurich

**Isa Genzken**

*New Buildings for Berlin (Beta)*, 2014

Glass, epoxy resin, wood

Born 1948, Bad Oldesloe, Germany

Lives and works in Berlin, Germany (continues on next page)

Genzken studied at studied fine arts and art history in Hamburg, Berlin, and Cologne, before completing her studies at the Kunstakademie Düsseldorf. Her diverse body of work questions the physical and ideological structures that society is built upon. By combining a wide range of materials and often incorporating found objects, her sculptures are a dialogue between the past and the present and between high and low culture. To understand modern-day society, Genzken draws on art history, exploring Malevich's Suprematist models, Constructivist forms and the principles of architecture adopted by the Bauhaus. Her everyday materials including Perspex, tape, paper and wood contrast with the futurist aesthetic of the avant-garde of the first part of the twentieth century.

Courtesy Galerie Buchholz, Berlin/Cologne

**Sarah Morris**

Beijing, 2008

35mm/HD video

84:48 minutes

(continues on next page)

2028.07 (Rings), 2008

Household gloss paint on canvas

Born 1967, London, UK

Lives and works in New York, NY, USA  
and London, UK

Morris attended Brown University, Cambridge University, and the Whitney Museum of American Art's Independent Study Program and since the mid-1990s has been making abstract paintings and films to investigate what she describes as 'urban, social and bureaucratic typologies'. Morris's films operate between documentary, the biography of a city, non-narrative fiction and sites of production and leisure. Also known as a painter, Morris views her paintings as a parallel activity to her films. Her paintings convey an ambivalent impression, hanging somewhere between the facades of corporate architecture and pure abstraction, critique and power, and are inspired by cinematic architecture, industrial design and urban theatre.

Courtesy White Cube



**Facundo de Zuviría**

Tarde de Lluvia, Barrio Norte, 1992

El Ciudadano, Alem y Viamonte, 1998

Vista desde el Kavanagh, 2000

Gelatin silver prints

Born 1954, Buenos Aires, Argentina

Lives and works in Buenos Aires, Argentina

De Zuviria has been photographing Buenos Aires since the 1980s and collaborated with Horacio Coppola, the renowned modernist chronicler of the city on a major publication of their photographs entitled Buenos Aires in 2006. Like Coppola, the cityscapes and streets of Buenos Aires are his on going subject. Influenced by Aleksandr Rodchenko and the way the Russian avant-garde used angles and hard-edged geometry to depict modernity he has gone on to photograph cities across Brazil including a series on the favelas of São Paulo whilst also being recognised as an authority on twentieth-century Argentinian photography. Courtesy the artist

**Hannah Starkey**

Untitled, October 2006, 2006

C-type print

Courtesy Maureen Paley, London

Untitled, August 2006, 2006

C-type print

University of Warwick Art Collection, UK

Born 1971, Belfast, UK

Lives and works in London, UK

Starkey studied at the Royal College of Art, London and has described her work as 'explorations of everyday experiences and observations of inner city life from a female perspective'. Set against architectural frameworks whose corporate interiors evoke the geometric language of Constructivism, Starkey's photographs address the relationship between the private and the public sphere. Starkey stages photographs of women in the hard-edged corporate atriums or public spaces of the City of London, associated with a very masculine modernism and where the surfaces of glass, marble and steel can appear as both interior and exterior.

**Please return the large print to the gallery  
assistant.**