

**Large Print Exhibition
Guide
Desde el Salón
(From the Living Room)
Sol Calero selects from
the Hiscox Collection
19 May– 15 August 2021**



Gallery 7

Exhibition Guide

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Desde el Salón

(From the Living Room)

Sol Calero selects from the Hiscox Collection

For fifty years, insurance providers Hiscox have been collecting contemporary art. With no work ever in storage, this living collection of close to 1000 works appears in offices around the world, enlivening the working environment with art that provokes thought or sparks creativity.

The Hiscox Collection is on public view here for the first time, in two consecutive displays curated by two artists with works in the collection. For this, the second iteration, Berlin-based multi-media artist Sol Calero (b.1982, Venezuela) celebrates the natural and the domestic realms as she explores ideas around collecting and the objects that we choose to surround ourselves with.

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Calero creates large-scale, brightly coloured installations that investigate themes of representation, identity and migration, informed by her own perspective as a migrant. Her paintings and murals brim with tropical motifs as she employs a number of visual stereotypes related to popular imagery of Latin America.

Calero selects luscious images of trees, flowers and seed-heads, vast ocean – and mountain – scapes, verdantly coloured maps and depictions of contested lands. They are shown alongside paintings of bright brick walls and open windows, sculpted chairs, tufted rugs and ceramic jugs and vases, in a reflection on our relationship with nature and the making of a home.

Featured artists:

Pio Abad, Phillip Allen, Polly Apfelbaum, John Baldessari, Yto Barrada, David Batchelor, Willem Blaeu, Alighiero Boetti, Marc Camille Chaimowicz, Christo and Jeanne-Claude, Willie Cole, Andrew Cranston, Noah Davis, Maria de Lima, Nathalie Du Pasquier, Lilah Fowler,

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Daniel Gordon, Richard Hamilton, Gil Heitor Cortesão, Howard Hodgkin, Agnieszka Kurant, Jim Lambie, Peter Lanyon, Annie Leibovitz, Sol LeWitt, Amadeo Luciano Lorenzato, Eddie Martinez, Nancy Milner, Joan Miró, Sarah Morris, Richard Mosse, Malgorzata Neubart, Chris Ofili, Jorge Pedro Núñez, Pavel Pepperstein, Pablo Picasso, Benedetto Pietromarchi, Tal R, Abigail Reynolds, John Riddy, Martin Soto Climent, Jeni Spota, Brent Wadden and Ali Zitouni.

Offering a wide-ranging survey of the art of our time, a book of the Hiscox Collection is available from the bookshop.

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Press Release & List of Works

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Desde el Salón

(From the Living Room)

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Envisioning her exhibition of works from the Hiscox Collection as a total installation, Venezuelan artist Sol Calero (b. 1982) has created the architecture of a house within the gallery. In this new space she evokes the feeling that we are in the private collection of someone unknown, exploring their highly personal environment. Calero has arranged her selection of works into three areas which expand on this theme: architecture, landscape and interior.

The yellow walls of the installation represent the outer walls of the house and its façade. They contain works of art with architectural references that welcome us into the space. Christo and Jeanne-Claude's wrapped Reichstag is waiting to be revealed while the bold geometric structures in Sarah Morris' large abstract painting and the intimate origami forms of Abigail Reynold's...

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collages both seem to unfold the notion of architecture and open up the walls of the house. Meanwhile views of doors and windows from Tal R, Howard Hodgkin and Nancy Milner remind us that we are still outside, persuading us to venture a step inside. Richard Hamilton and John Riddy hint at the notion of what we may find in the interior, as Hamilton explains; 'Any interior is a set of anachronisms, a museum, with the lingering residues of decorative styles that an inhabited space collects. Banal or beautiful, exquisite or sordid, each says a lot about its owner and something about humanity in general. They can be dreary or warm and touching, on occasion, inspiring; all tell a story and the narrative can be enthralling; some even give us a little lesson in art appreciation.'

The two long green walls of the existing gallery space represent the outdoors and nature, they present depictions of landscapes as though we are looking out of the house through a series of windows. John Baldessari's work signifies the line between the architectural area and the images of landscapes, offering a poetic approach to

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humankinds' relationship with nature. Andrew Cranston, Polly Apfelbaum and Gil Heitor Cortesão present luscious and joyful celebrations of the natural world. Yto Barrada and Richard Mosse similarly present beautiful photographs of nature that are, in fact, created in complex territories with tumultuous histories. Barrada's photographic practice documents her native Tangiers and explores the impact of unchecked urban development on nature and the subtle, local forms of resistance against it. Mosse uses obsolete military surveillance technology, a type of infrared colour film called Kodak Aerochrome, to investigate ongoing conflict in the Democratic Republic of Congo. Originally created to detect targets for aerial bombing, Kodak Aerochrome film registers a spectrum of light beyond what the human eye can see, rendering foliage in vivid hues of lavender, crimson and hot pink.

The pink walls of the installation create the interior of the house, generating a very domestic feeling. Together the works inside form a personal collection of objects. This could be an unfinished home, a home under construction or one that has been abandoned, as several of the works

appear to be placed provisionally and the paintwork is deliberately unfinished. Here the selection of works is more intuitive, Joan Miro's exuberant tapestries become blankets or rugs, Picasso's ceramics are almost given back their functionality as vases, and intimate portraits by Noah Davis, Chris Ofili and Annie Leibovitz could be personal snapshots of friends and family members. Marc Camille Chaimowicz' exquisite collages celebrate both the politics and the playfulness of personal interior décor, as he comments: 'I organise space to deal with questions related to identity, to gender (masculine/feminine), and to politics. The Seventies were deeply politicised. My select political position was summarised in the formula: Personal is political. I subscribed to the idea that our internal behaviour can have a political dimension.'

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1. Christo and Jeanne-Claude, *Wrapped Reichstag* (Project for Berlin), 1983, two-part collage
2. Sol LeWitt, *Irregular Form*, 1997, gouache on paper
3. Maria di Lima, *Crop 4*, 2014, oil on plywood panels
4. Tal R, *The Pleasure*, 2017, pigment and rabbit skin glue on canvas
5. Abigail Reynolds, *The Universal Now: Compton Wynnyates 1976 / 1959*, 2008, cut and folded vintage bookplates
6. Abigail Reynolds, *Salt Poles*, 2012, cut and folded vintage bookplates
7. Sarah Morris, *Weasel (Origami)*, 2007, household paint on canvas, based on a crease pattern *Weasel* by Noboru Miyajima

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8. Richard Hamilton, *Interior with Monochromes*, 1979, collotype and screenprint on Ivorex paper
9. John Riddy, *Utrecht*, 2004, chromogenic print
10. Nathalie du Pasquier, *Untitled*, 2014, oil on canvas with painted frame
11. John Baldessari, *Brain / Cloud (With Seascape and Palm Tree)*, 2009, inkjet print on Hahnemühle photo rag 308 gsm paper using archival inks
12. Yto Barrada, *The Snail*, 2009–11, chromogenic print
13. Richard Mosse, *Lava Floe*, 2010, chromogenic print
14. Gil Heitor Cortesão, *Bifurcação*, 2013, oil on Plexiglas
15. Polly Apfelbaum, *Baby Love 112*, 2007, Hiromi Handmade DHM-11 Triple Thick

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16. Polly Apfelbaum, Baby Love 47, 2007, Hiromi Handmade DHM-11 Triple Thick
17. Andrew Cranston, Robert in Assynt, 2019, distemper, oil and varnish on hardback book cover
18. Andrew Cranston, Dream of Rockall, 2019, oil and varnish on hardback book cover
19. David Batchelor, Glowstick 1, 2016, stainless steel, LED lights, DMX controller
20. Ali Zitouni, Composition avec, 2005, collage
21. Malgozarta Neubart, Untitled, 2009, oil on canvas
22. Pio Abad, Silk Twill scarf depicting I.R.M as the reincarnation of Semiramis, surrounded by Filipino artefacts and objects that mistakenly refer to Ancient Egypt instead of Assyria, 2012, hand embroidered silk twill, gold frame

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23. Jorge Pedro Núñez, Untitled (Josef Albers and other artists), 2010, print on fine art paper
24. Noah Davis, Cross Eyed on Rye, 2010, oil on canvas
25. Mart in Soto Climent, The Equation of Desire (November), 2013, 30 photographs, Giclée prints on Hahnemuhle paper
26. Daniel Gordon, Philodendron and Nectarines, 2017, archival pigment print
27. Lilah Fowler, 4086, 2017, wool, wood, hand loom weaving
28. Pavel Pepperstein
The cloud and The transparent Supreme. For the moment we see Debris as growing problem, 2013, watercolour on paper
29. Marc Camille Chaimowicz, Untitled (Drawing) No I, 1985, gouache, oil paint and photographs on paper
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30. Marc Camille Chaimowicz, *Untitled (Drawing) No II*, 1985, gouache, oil paint and photographs on paper
31. Peter Lanyon, *Texas 63 (Violet)*, 1963, gouache on board
32. Eddie Martinez, *Untitled*, 2016, patina on bronze
33. Willie Cole, *Middle Passage*, 2012, iron scorches and resin on wood
34. Brent Wadden, *Alignment #53*, 2015, handwoven fibres, wool, cotton, and acrylic on canvas
35. Amadeo Luciano Lorenzato, *Untitled*, 1989, oil on board
36. Amadeo Luciano Lorenzato, *Untitled*, 1973, oil on board

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37. Howard Hodgkin, *Moroccan Door*, 1990–1, hand-coloured etching with carborundum on handmade paper
38. Nancy Milner, *Suction*, 2012, oil on canvas
39. Chris Ofili, *Paradise by Night*, 2010, portfolio of 10 colour lithographs
40. Willem Blaeu, *Blaeu Map of Bermuda*, 1640, paper
41. Agnieszka Kurant, *Map of Phantom Islands*, 2011, pigment print on archival paper
42. Willie Cole, *Lizzy*, 2012, leather shoes, stainless steel wire, nylon thread, screws
43. Chris Ofili, *Untitled*, 1998, set of three watercolours on paper
44. Annie Leibovitz, *Louise Bourgeois, Sculptor*, 1997, archival pigment print, printed later

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45. Jenni Spota. Ah la la, 2011, oil on canvas with book

46. Lilah Fowler, Drawing for Land Use #13, 2017,
collage with mixed media

47. Pablo Picasso, Lampe Femme (Woman Lamp), 1955,
white earthenware turned vase, a variant painted in
colour, with knife engraving

48. Pablo Picasso, Chouette (Owl), 1955, white
earthenware turned vase, painted in colours, with knife
engraving and arial brushed glaze

49. Eddie Martinez, Untitled, 2016, oil paint, spray paint
and patina on bronze

50. Benedetto Pietromarchi, Untitled, 2014, ceramic

51. Alghiero Boetti, Tutti I Pesci Vennero a Galla, 1992,
embroidery

52. Joan Miró, Danseuse Espagnole, c.1950, carpet

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53. Joan Miró, Mongoose, c.1950, carpet

54. Jim Lambie Seat Belt, 2009, mild steel, acrylic paint

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