GEOGRAPHIES OF CONTAMINATION
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**GEOGRAPHIES OF CONTAMINATION**

*Geographies of Contamination* forms a landscape, a common ground for three curators to survey from different, but convergent, vantage points the return to materiality in contemporary practice and discourse. This short text will address materiality as a process that contaminates, hybridises, stretches and suspends the aesthetic systems operating in single artworks.

Two recently formulated critical terms can help us to understand this process. *Post-Internet* was coined in 2008 by the artist Marisa Olson in interviews and texts\(^1\); elaborated by the writer Gene McHugh in an eponymous blog\(^2\); and described by the American artist Artie Vierkant\(^3\) to be ‘a result of the contemporary moment: inherently informed by ubiquitous authorship, the development of attention as currency, the collapse of physical space in networked culture, and the infinite reproducibility and mutability of digital materials’. *New Aesthetics* emerged out of Post-Internet debates as an online research project by the artist and writer James Bridle into the ‘physicalisation of what was/is more commonly purely digital – a realisation of immateriality as physicality’\(^4\).

Both concepts prompted a spate of exhibitions in commercial and public galleries. The latest and most exhaustive of these, *Speculations on Anonymous Materials*, was curated by Susanne Pfeffer at the Fridericianum in Kassel this past autumn. According to Pfeffer, ‘art’s brief is no longer to generate unique, original images, but to seek reflection in a de-subjectivised approach to the existing stocks of objects, images and spaces. The order of the day is to understand the world from the vantage point of abstraction and not to abstract from the world’.\(^5\) The exhibition addressed ‘surface, real and virtual spaces, digital imaging and analog staging’ and practices that reinterpret ‘the Anonymous Materials created by rapid and incisive technological change’. At the same time the exhibition acknowledged a return to materiality, in which digital images and technologies are articulated in objects and installations that mix traditional techniques with recent digital technologies.

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1 See for example, Regine Dabatty, “Interview with Marisa Olson”, 2008
2 The Post Internet blog ran from December 2009 to September 2010 and was later published as a book.
4 As described by Michael Betancourt in *Automated Labor: The “New Aesthetic” and Immaterial Physicality*, 2013
Not that materiality had been absent in recent artistic development. But it was being addressed more as a perception linked to impersonal or immaterial sources than as a physicality. The material richness of some of Parker Ito’s work, for instance, is primarily conceived as a contradiction between its photo-documentation and its diffusion into digital networks and social media platforms, where it is experienced by the viewer as an entirely different work. One of the fundamental contributions of the Post-Internet and New Aesthetics debates has been to shed light on the paradoxes of ‘immaterial physicality’ and of impersonal subjectivity in contemporary culture, and by extension on the physical experience of artworks. A number of artists have responded by using the digital not simply as a tool but as a structure from which to investigate these paradoxes and their effects on the object and the subject through a return to materiality. Or as seen in Geographies of Contamination, the creative contamination of diverse systems.

This return to materiality, centred on the object – subject relation, has been discussed in contemporary philosophy. As Svenja Bromberg claims in The Anti-Political Aesthetics of Objects and Worlds Beyond: ‘philosopher Jane Bennett pushes this aesthetico-materialist investment one step further towards properly inorganic, nonhuman bodies. Interested in the “material agency of natural bodies and technological artefacts”, Bennett does not rest at a transindividual(ising) capacity of the vital forces that she finds in these things (“thing-power”), but thinks of them as impersonal, as being for themselves. Her project here is political [...] Politics must be thought, here, an ecology that is made of human and nonhuman agents [...] It is at this point that a vitalist-materialist aesthetics of affects and vibrations is paired with an overwhelming concern for a working environmental politics’. This way of looking at politics raises an important point by considering the inorganic on the same level as the organic.

The return to materiality is by no means an animistic, bucolic or mythological turn. In fact, it takes from the New Aesthetics a coldness that is expressed in the use of specialized production processes (commissioned objects, readymades, and so forth). As Karen Archey argues, ‘Just as the anti-form aesthetic of Postminimalism can be read as a response to the chilly remove of Minimalist work, and an attempt to re-assert a haptic or sexual material presence, it could be argued that the artists considered here attempt a similar operation by introducing the concept of emotional and bodily alienation within the discourse dominated by the ready-made, corporate art pursued by many
of their contemporaries. [...] Perhaps this collection of work responds not to a
delayed understanding of how to resolve the networked with flesh, but how to
navigate an increasingly impersonal world as a sentient being’. 6

Archey points to a historical precedent recently explored by Elena Filipovic
in her exhibition Counter Forms: Tetsumi Kudo, Alina Szapocznikov, Paul
Thek, Hannah Wilke in New York in autumn 2013. Filipovic writes: ‘[The
artists’] immediate context were different, but whether grappling with the
implications of post-war America, post-Holocaust Poland, or Post-Hiroshima
Japan, their works seem haunted — materially and actually — by their
makers’ willing exploration of disaster and disintegration in a way that was
quite at odds with the clean, optimistic and perfected forms that more widely
circulated in their epoch’. 7

In our ‘post-Web, post-AIDS, post-capitalist and post-Fukushima’ times,
are we feeling a resurgent need for the emotional charge of matter? In my
conversations with the artists in this exhibition, I couldn’t help but notice that
they invoked Kudo, Szapocznikov, Thek, and also Louise Bourgeois and Eva
Hesse, in tandem with current philosophical debates, video games, video clips
and industrial productions.

Formless, as defined by Georges Bataille in 1929 and developed by Rosalind
Krauss and Yve-Alain Bois in an exhibition and book in 1996, 8 is a way of
thinking declassification and displacement, of putting the disorder back
into taxonomy of cancelling the oppositions on which logical and categorical
thinking is based (form vs content, form vs matter, inside vs outside, and so
on). Formlessness operates like a deviant system to explore the limits of the
object.

Krauss and Bois sought the Formless in art from the period between 1930
and 1975: Surrealism and beyond, the eccentric objects and assemblages
fundamentally linked to materiality and the body (often through bodily
fluids). Like many of the works Krauss and Bois selected from the 1960s
and 70s, those in Geographies of Contamination are informed by a global
contamination of aesthetic categories and a hybridisation of materials and
sources – spatially, temporally, and conceptually. Displacement allows a

6 In Kaleidoscope Magazine, Issue 18
7 http://www.andrearosengallery.com/exhibitions/counter-forms_2013-10-12/1
general denial of categories and past taxonomies, while declassification blurs the boundaries between high and low, horizontality and verticality, object and subject, virtual and real, past and present, ignorance and knowledge, activity and passivity, singularity and standardisation.

Although *Geographies of Contamination* is not organised by categories, its modi operandi are discernible. Horizontality, for instance, opposes the optical bias in art and refers to the base quality of matter. The horizontal is apparent not only in works displayed on the floor (Marlie Mul, Michael E. Smith, and Olga Balema) but in those that refer to the soil (Neil Beloufa, David Douard) or to the role played by gravity and horizontality in their fabrication (Nicolas Deshayes).

Artworks that beat and pulse (Olga Balema, Rachel Rose), that mutate from exhibition to exhibition (David Douard), that are moveable (Neil Beloufa, David Douard) or contaminated by previous works (Renaud Jerez) bring temporality into the visual field. But to catalyse these mutations and transitions, movement is not necessary: once a thing is fragmented and recomposed into new things, a confusion between the animate and the inanimate takes place and the pulse of the uncanny is felt in the work. This is especially so when the human figure, here most often in the status of consumer, can be perceived only as a potentiality or trace in found objects and images (Sam Lewitt, Rachel Rose, Renaud Jerez, Marlie Mul) or “commissioned readymades” (Magali Reus).

Hybridisation and contamination involve the action of fluxes on matter, and in this way are related to the concept of entropy, which describes the inevitable and irreversible degradation of the energy in an isolated system. The second law of thermodynamics has expanded into biological and information theory to signify the gradual evolution of an organism toward an undifferentiated state. As a process of inevitable disintegration, entropy directly threatens the conception of an artwork as an enclosed and autonomous entity. Instead, the artwork is just another thing in the world, contaminated and contaminating.

*Geographies of Contamination*, and its accompanying programme of talks and events, will explore these dynamics. The purpose of this exhibition is neither to formulate nor to analyse a scene, movement, or generation, but to dig deep into this complex and important question of the rapid mutability of art itself. For this exhibition, I have asked the writer-curators Laura McLean-Ferris
and Alexander Scrimgeour to join me and the team at DRAF to reflect on the issue. The hope is to create a project that, far from being a conclusion, can act as an institutional introduction to and participant in a wider discussion of contemporary practices.

Vincent Honoré
Rachel Rose, *Sitting Feeding Sleeping*, 2013
Courtesy: the artist.
ON COPPER MOON

We moved into the Copper Moon estate on the outskirts of Lancaster, CA, when the development was still brand new. Our four-bedroom house would be cheaper than our one-bed apartment in San Francisco (but what couple needs a four-bedroom house?). We picked our russet-toned home from a digitally rendered impression on the website of a developer named KB Homes from a possible three different types. ‘Residence Two’ had slanting roofs, a double garage and pink pillars, a perfectly clean mirage in the desert. Four months later there we were: in an alien settlement in Antelope Valley, just off West Avenue J, and backing onto the high, barbed wire-laced walls of the state prison. Of course neither of us were keen on the prison being so close, but this venture would only ever be a short-term one. We planned to sell up in three years, after our consultancy work for the new solar energy plant was through. Clean energy was the imperative, and in the desert the industry was booming, solar panels and wind farms were blossoming out here in the red dust.

Valley Fever. Its name was whispered in the grocery store, and screeched in the online forums. And yet we knew nothing of it until we realised that it was touching everything. *Coccidioides immitis*, a deadly fungus, was rampant in the soil, and construction of the solar energy plant (and our own estate) had disturbed the *cocci*, which had then been picked up by the warm winds. The red dust clouds, that ironically turned the sun to a copper moon, now carried with them horrors of fever, infection, even budding pustules that could live anywhere in the body, and at worst blooming on the brain. Cases were rife among prison inmates just over the wall, due to the fact that the prisoners spent so much time outdoors – the red dust air that constantly sandblasted them regularly filled their bodies with spores. Now suddenly: a case here, a case there. One or two in our newly built community. And though most people were treated and shook off the fever like a bad flu, every time Cameron cleared his throat our terrifying futures flashed before my eyes. Our dog Colby acted strangely and I worried that he spent too much time slumped in the garden, though when I took him to the vet he was clear of infection.

Three weeks after we moved in I stood in the kitchen looking out at Cameron digging in the desert dirt, in our piece-of-shit excuse for a backyard, and felt the dark lurch of regret in my stomach. The creepy hot tub out back looked like an ugly joke. Who would ever want to live in our little gridded piece of turfed-up land full of fear? Suddenly there was no doubt that this had all been
a grave mistake. I knew it when we caught eyes and smiled too brightly at one another, as though it might be amusing that gardening had become such a high-risk activity. The faux-cheeriness was unbearable – as was Cameron’s attempt to make something of that pitiful garden. The kitchen had taken on the atmosphere of a doctor’s waiting room – the wipe-clean plastic that arrived with the house was being thrown into sickly relief by the nauseous shade of yellow that I had rollered onto the walls. Rusty sand was already stuck in the primrose paint, a grim combination that made a joke of Copper Moon, which at one point had sounded faintly appealing and romantic.

Time became puddle-like. For days the invisible threat was consigned to the back of my mind, but would always return at any encounter with the earth, or any sharp gust of wind. Cameron planted three trees in the yard, which seemed to take well to the soil, and I planted some poppy seeds, gingerly throwing them at the earth. A bumblebee flew at me erratically. ‘What are you carrying?’ I enquired of it, and edged back inside.

Every object that was built on the land aggravated the situation. But the building didn’t stop. A new estate, Cinnamon Fields, was planned across West Avenue J, and the date of construction commencement loomed like a guillotine. Every digital picture of a red house that materialised in the land was now a potential threat, but they would just keep on building, until the cocci were blowing right at us. For the first time I seriously broached the subject of moving back home, and Cameron didn’t brush it off.

On the Sunday morning before construction on Cinnamon Fields was due to start, I sat in the hot tub in our mud garden. As the steam rose into the sky I looked up at our copper moon of a sun and cursed it. That fucking sun had brought us here on a false promise – it was never going to save us. We were too late: entering into a rigged game that we were sure to lose. And the whole idea of cleanliness was such a lie. Why were we building a clean energy plant on contaminated land? I watched the water spill over the sides into frothy puddles, imagining the fungus awakening and rushing towards me silently – a dirty puddle teeming with an invisible life force far more powerful than mine, ever-ready to rush in and colonise my body and push it into ruin. Though aren’t we just one and the same?

I breathed a feverish breath, and shivered in the hot water. Colby padded into the yard panting and stopped and looked at me. There was a moment of silent communication between us. I gave him a nod of understanding and stood
up. The razor teeth of the sand in the warm wind bit at my skin for a moment before I toweled off and went inside to get our dog some food. We were in this together, after all.

Laura McLean-Ferris

‘On Copper Moon’ was greatly informed by Dana Goodyear’s article ‘Death Dust’ in *The New Yorker*, 20 January 2014, and the retrospective of Pierre Huyghe at The Centre Pompidou (2013).
Courtesy: David Roberts Collection, London
FRACKING THE SURFACE

1. The premise of this show is held in its title: there is not one geography but many; and they are contaminated. The exhibition and the artworks within it are both contaminated by their entanglement with other image-worlds, affects, materials, processes, apparatuses and discourses; the site of art’s operation has become porous, permeable, hybrid.

2. We are today confronted by a pressing need to reconfigure many long-held preconceptions. Biologists, for example, make ever-new discoveries of the extent to which humans are symbiotic with other species – even our dependence on gut bacteria for digestion challenges anthropocentric narratives and undermines the idea of the individual, autonomous self. Various philosophers, meanwhile, are seeking to dislodge the centrality of ‘man’ in our frameworks for understanding the world. We are all cyborgs now, Donna Haraway claimed some twenty years ago, while more recently Jane Bennett has used the idea of the assemblage to discuss the ‘material agency . . . of nonhuman or not-quite-human things,’ and Isabelle Stengers has turned to Gaïa as a way to go beyond humanity’s impasse at the end of its trajectory of self-glorification.

3. The image, meanwhile, has become information: it is rootless, multipliable. And this information itself is increasingly embedded in and inseparable from what Tiziana Terranova calls ‘informational dynamics,’ demanding that we also consider ‘the relation between noise and signal, including fluctuations and microvariations, entropic emergences and negentropic emergences, positive feedback and chaotic processes.’ Because it carries information inseparable from the dynamics of its transmission, the visible surface has become an interface, a site of exchange. In consumer technology, the surface is almost always designed to look ‘clean,’ but a high-definition flatscreen is a mechanism of deception. The artwork may thereby become a means of fracking the HD surfaces of the advertising world, forming countercurrents within surveilled flows of monetisable data, or congealing them in its own specific materiality.

4. I would like to tentatively connect some aspects of the so-called posthuman turn with the debate about Minimalism launched by Michael Fried and his complaints about the ‘theatricality’ of Minimalist sculpture, which also appears in this light as a challenge to conventional understandings of the subject-object binary. What Fried saw in Minimalist work was a ‘latent or
hidden naturalism, indeed anthropomorphism, [that] lies at the core of literalist theory and practice,’ which he saw as ‘incurably theatrical.’ Yet, as Juliane Rebentisch has claimed, the conclusion of the long discussion triggered by *Art and Objecthood* through the history of post-Minimalism and into the present is that all art is theatrical. By virtue of operating as both thing and sign, the object takes on a performativity that counters our own projections onto it. Can we push the argument a little further, to say that not only does the artwork enable an experiential exchange between subject and object, but both viewer and work partake in both forms of being? The assemblage of viewer, artwork and context involves many kinds of relationships, affects and modes of embodiment and receptivity; it is always a work in progress.

5. Is this one way to trace the spectre of anthropomorphism present in varying degrees in several of the sculptural works in this exhibition? A ghost of the artwork as quasi-subject, as hauntological space in which disparate energies and forms of information-transmission come together. But it is difficult to say whether the organic forms in the show function as a substitute for the body and, hence, as stand-ins for the subject – or whether they are not rather memorials to its dissolution, its disappearance within what Diedrich Diederichsen calls ‘a contemporary capitalism of self-optimisation, with its imperative to produce a perfect self as a perfect thing.’

6. Maybe the human has already disappeared. A few months ago, the Iraq war veteran Roy Scranton wrote in the *New York Times*: ‘The biggest problem climate change poses isn’t how the Department of Defense should plan for resource wars, or how we should put up sea walls to protect Alphabet City, or when we should evacuate Hoboken... The biggest problem we face is a philosophical one: understanding that this civilisation is already dead. The sooner we confront this problem, and the sooner we realise there’s nothing we can do to save ourselves, the sooner we can get down to the hard work of adapting, with mortal humility, to our new reality.’ And perhaps some of the artworks in this show already speak to this absence: the zombie, the mummy, the ruins, the debris, the coming-after, the aftermath.

7. And perhaps a form of resistance can also be found in not communicating, in a kind of active silence akin to Barthes’s idea of the Neutral, a challenge to binary power relations, the only option being the ‘like’ button. Barthes said: ‘I define the Neutral as that which outplays the paradigm, or rather I call Neutral everything that baffles paradigm.’ Some works decline to give us something we
used to want from them, leaving a kind of void. A text lifted from the dark web (and reposted by ‘Build the Party’) defines resistance in a similar way: ‘Without this communicative capacity – without feedback, information, & circulation — there is no network, no flows.’

8a. Yet this is where the sense of loss comes from, too.

8b. ‘Reclaiming,’ writes Stengers, ‘means recovering what we have been separated from, but not in the sense that we can just get it back.’

Alexander Scrimgeour
Magali Reus, *Parking (Fiji)*, 2013
Courtesy: Galerie Fons Welters
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RACHEL ROSE

MICHAEL E. SMITH
KOW, Berlin (Nikolaus Oberhuber)
NOTES ON THE ARTISTS

Olga Balema (b.1984, Ukraine, lives in Berlin)
Balema’s sculptures exist on the border of the alive and the inanimate, using materiality, fragmentation and bodily presences to reduce the distinction between object and subject. Her three works in the show feature deconstructed metal buckets, pointing to transformations and mistranslations within a strange environment of exchange. Balema has exhibited in Europe and the USA, including solo presentations at Galerie Fons Welters, Amsterdam (2013), 1646, Den Haag (2013) and The Vanity, Los Angeles; and group shows at The Approach, London (2013), Casco, Utrecht (2012) and Rijksakademie, Amsterdam (2011). www.olgabalema.com

Neil Beloufa (b.1985, France, lives in Paris)
Beloufa’s sculptures, assemblages, videos and installations use displaced, condensed or fictional images. Beloufa presents five works (including two from the David Roberts Collection); panels of obscured electrical parts that hint at an opaque circuit system, and large freestanding ‘souvenirs’ made from a re-configured fragments of a wall built for a previous show. Beloufa has exhibited in art institutions, film festivals and biennales, including solo shows at Hammer Museum, Los Angeles (2013) and Palais de Tokyo, Paris (2012); and group shows at the Venice Biennale (2013), Biennale de Lyon (2013), SongEun Artspace, Seoul (2013) and Royal College Of Art, London (2013). He will have a solo show at the ICA, London in 2014. He is represented by François Ghebaly Gallery, Los Angeles; Galleria Zero, Milan; and Galerie Balice Hertling, Paris. www.neilbeloufa.com

Nicolas Deshayes (b.1983, France, lives in London)
Deshayes works with glossy, synthetic materials (such as anodised aluminium and vacuum-formed plastic) to create skins, bulges and organic forms with both liquid and solid properties. The contrasting wipe-clean industrial aesthetics and the bodily undertones of his sculptures play on our visceral response to an object. For the exhibition Deshayes has made a new series of vacuum-formed sculptures and an installation of discreet cast aluminum reliefs. Deshayes has exhibited widely, including solo exhibitions at S1 Art-space, Sheffield (2013), Brand New Gallery, Milan (2013) and Jonathan Viner, London (2012); and group shows at Galerie Opdhal, Stavanger (2013), The Approach, London (2013) and Carl Freedman Gallery, London (2013). He is represented by Jonathan Viner Gallery, London. www.nicolasdeshayes.net
David Douard (b.1983, France, lives in Paris)
Douard’s works combine films, soundtracks, tweaked and motorised everyday objects to create environments of overlapping digital, virtual, mechanical and material experiences; including an unsettling animism. He presents a new commission for the show and group of recent works, including a freestanding fountain system; for the first exhibition of his work in the UK. Douard has exhibited extensively in Europe, including solo exhibitions at Signal, Malmö (2013), Les Eglises, Chelles (2012) and Bétonsalon, Paris (2012); and group shows at the Biennale de Lyon (2013), T293, Naples (2013) and 1857, Oslo (2013). He is currently preparing a solo exhibition at Palais de Tokyo, Paris (2014) and SculptureCenter, New York (2014). Douard is represented by High Art, Paris.

Renaud Jerez (b.1982 France, lives in Berlin)
Jerez’s installations use digital and material presences – mummified plumbing systems, abstracted computer animations, sand, plastic, fragments of decoration – and the vocabulary of the Internet and advertising to evoke an uneasy landscape of contemporary consumerism. They explore the systems of an increasingly intangible materialism. Jerez presents the latest iteration of his project Greed (2013–), premiered at MOT International, London in 2013, commissioned for the exhibition. Jerez’s exhibitions include a solo presentation at Galerie Crèvecoeur, Paris (2014); a solo exhibition at MOT International, London (2013); and a group show at Sandy Brown, Berlin (2013). He is represented by Galerie Crèvecoeur, Paris.

Sam Lewitt (b.1981 born in Los Angeles, lives in New York)
Lewitt’s works examine communications technologies (both obsolete and cutting edge) that are integral to our contemporary life; systems which are simultaneously familiar and obscure to us. For Fluid Employment, 2012, the artist used ferrofluid, a material used to make hard drives that responds to a magnet yet retains the plasticity of a liquid, straddling both states. Lewitt presents two new and two existing works from his Stored Value Field Separators series, building sculptures from credit and loyalty cards. Lewitt has exhibited globally, including solo exhibitions at Galerie Daniel Buchholz, Cologne (2013), Miguel Abreu Gallery, New York (2011) and Gallery Taka Ishii, Kyoto, Japan (2009); and group shows at MUMOK, Vienna (2013), Whitney Biennial (2012), Cherry and Martin, Los Angeles (2011) and Thomas Dane Gallery, London (2011). He is represented by Miguel Abreu Gallery, New York, and Daniel Buchholz, Cologne and Berlin.
Marlie Mul (b. 1980, The Netherlands, lives in Berlin and London)
Marlie Mul’s work is often informed by everyday outdoor scenarios such as air vents that have been appropriated as ashtrays, or gritty rain puddles. Cigarette butts and litter are here traces of human behaviour, suggesting the invisible presence of a virtual population or crowd. Sensitive to the banality of their imagery and narrative, Mul’s sculptures portray these common situations with such artificiality that they are rather a representation of ‘realistic’ than of ‘real’. Mul has had solo shows at Croy Nielsen, Berlin (2013); Fluxia, Milan (2012); Autocenter, Berlin (2012); SPACE, London (2012); and participated in group shows at Vilma Gold, London (2013), M/L Artspace, New York (2013); Tanya Leighton, Berlin (2011, 2013) and HHDM, Vienna (2012). Last year, Mul also co-curated the group exhibition Door Between Either and Or together with Judith Hopf at Kunstverein München.

Magali Reus (b. 1981, The Netherlands, lives in London)
Reus is interested in the strategic manipulation of everyday things, translating a known object or image into forms more frustrated and collapsed. In Reus’ works, handmade approximations of these things are resistant or exhausted, abstracted from their expected functions. Making sculpture and video, her work is at once sanitized and hermetic, but agitated also by the debris and proximity of an inevitable human touch. Reus presents three sculptures, each mimicking the form and image of a ubiquitous waiting room chair, but all so graphically rendered that they deny the conventional invitation to sit or linger. Selected solo exhibitions include: Highly Liquid, Galerie Fons Welters, Amsterdam; Out of Empty, Albert Baronian, Brussels, (2013); ON, The Approach, London (2012). She is included in Assembly: recent artists film and video 2008-2013 at Tate Britain, and has forthcoming group exhibitions at Kestnergesellschaft, Hannover; Kunstmuseum St. Gallen; De Hallen, Haarlem. Forthcoming solo shows will be held at Freymond Guth Fine Arts, Zurich and Circuit, Lausanne. Her solo exhibition In Lukes and Dregs is currently on view at The Approach, London, until February 16th. She is represented by The Approach, London. www.magalireus.com

Rachel Rose (b. 1986, lives in New York)
Rose’s work addresses the boundaries between life and death. The work featured here was shot in a cryonics facility, a robotics lab and zoos across America, transposing through these places the sensation of being alive, yet feeling dead. Rose probes how underneath this feeling of dying is a fundamental mutability, felt in our everyday living, sense of being and time. Recent exhibitions and screenings include Electronic Arts Intermix, New York
Michael E. Smith  (b.1977 USA, lives in Detroit)
Smith’s objects, pictures and videos appear as physical reconstructions of emotional disfigurement; his exhibitions as an archeology of humanity. He counters the ecological and economic disaster of our era with a materialism of basic needs, displayed as a layout of ruined bodies. Smith has exhibited at the Whitney Biennial (2012), Culturgest Lisbon (2012), Les Ateliers de Rennes (2012), Ludwig Forum Aachen (2013) and CAPC, Bordeaux (2014). He is represented by KOW, Berlin.

NOTES ON THE CURATORS


Laura McLean-Ferris  is a writer and curator based in New York and London. She regularly contributes to Frieze, Artforum, Mousse, ArtReview and Art Monthly. Recent curatorial projects include Cally Spooner’s And you were wonderful, on stage, at the National Academy Museum, New York, during Performa 13 (2013), with Charles Aubin; and Deliquesce, Jonathan Viner, London (2012), with Emma Astner.

Alexander Scrimgeour  is a writer, editor, and curator based in Berlin and London. He is a semi-regular correspondent for Artforum, where he worked as an editor from 2006 to 2012. He is also an editor for the Austrian art magazine Spike Art Quarterly and the new online publishing house Fiktion.
Sam Lewitt, *Credit Wipe (SVFS 06)*, 2012
Courtesy: Galerie Buchholz, Berlin/Cologne
Olga Balema, *Subscribing is better*, 2013
Photo: Gert Jan van Rooij. Courtesy: Galerie Fons Welters
STUDY #5. STUDY OF SHATTERED RED TILES WITH OLD BRICKS AND DECAYING WOOD, BOYLE FAMILY

Study is a focused case-study of a single work from the David Roberts Collection. Each work in the series is displayed with in-depth research material: from its technical production, origin and history to its position in the artist’s practice and contemporary debates.

Study of Shattered Red Tiles with Old Bricks and Decaying Wood, 1973-74 by Boyle Family will be the fifth in the series of studies of works from the David Roberts Collection. The fiberglass and mixed-media work will be shown together with other works by Boyle Family in the Collection.

Study of Shattered Red Tiles with Old Bricks and Decaying Wood, 1973/74 is part of Boyle Family’s lifetime project of Earth Studies. Since the 1960s, Boyle Family have used various random selection techniques to isolate squares of the Earth’s surface, and then created three-dimensional works in fiberglass, resin and mixed media to present these various sites as accurately as possible. Their aim is to make art that does not exclude anything as potential subject matter: “I am not trying to prove any thesis and when one is concerned with everything, nothing (or for that matter anything) is a fair sample. I have tried to cut out from my work any hint of originality, style, super-imposed design, wit, elegance, or significance. If any of these are to be discovered in the show then the credit belongs to the onlookers.”

Previous Studies include works by Victor Man, Carol Bove, Bruce McLean and Martin Boyce.

1 Indica Gallery, July 1966
Boyle Family, *Study of Shattered Red Tiles with Old Bricks and Decaying Wood*, 1973-74
Courtesy: David Roberts Collection, London
Marlie Mul, *Puddle (Daub)*, 2013
Courtesy: David Roberts Collection, London
DRAF

David Roberts Art Foundation (DRAF) is an independent, non-profit foundation founded in 2007. It is directed and curated by Vincent Honoré. DRAF develops an international and collaborative programme of contemporary art exhibitions, commissions and live events.

The David Roberts Art Foundation Limited is a registered charity in England and Wales (No. 1119738) and a company limited by guarantee registered in England and Wales (No. 6051439) at 4th Floor Adam House, 1 Fitzroy Square, London, W1T 5HE. It is proudly supported by the Edinburgh House Estates group of companies.

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The nearest tube stations are Mornington Crescent and Camden Town. DRAF is a 15 minute walk from Kings Cross St. Pancras. Busses: 24, 27, 29, 88, 134, 168, 214, 253

OPENING TIMES

Thu - Sat, 12 - 6 pm
Tue - Wed by appointment

FREE ADMISSION