

# ALBERT THE KID IS GHOSTING

25.09 – 12.12.2015

*He who names the collection doesn't know what he is talking about.*

–Jakuta Alikavazovic

A collection is an organism – in essence, unnameable. A collection is an experience more of loss than of accumulation: constant loss of its own sense, at least, to always find a renewed meaning. Whatever its protocols, its procedures, its strategies, a collection is built as a system of desires and, in fact, as a pluralist history. A collection is a storytelling.

“It takes more than seeing to make things visible.” (T.J. Clark).

Who is Albert the kid, ghosting the space? Who are the authors of a museum or of a fiction? What does it take to look at an artwork? These are the questions we wanted to ask in this strange and hopefully funny mise-en-scene which we have built collectively: thanks to the artists and the writers for their trust and enthusiasm, thanks to the team for its dedication and thanks so much to our dear ghost haunting the space. Every museum is a fiction.

## LIST OF WORKS

*I don't work on Sundays (1)* is a work from 2014 by Oscar Murillo (b.1986). It is made of oil on canvas sewn together, hung on a stainless steel rail, recalling a curtain. On the occasion of the 56<sup>th</sup> Venice Biennale curated by Okwui Enwezor in 2015, similar works were hanging in the form of black flags. The artist's principal interest in his series of similarly named works is to explore leisure activities of people from different cultures. In his work, Murillo reflects on meanings behind object making as recreational and social labour. The initial inspiration for the theme lays on Murillo's conversation with a group of Afro-Colombian amateur musicians that create their own basic instruments. The work was acquired for the David Roberts Collection in 2014 from Marian Goodman, Paris.

*Untitled (2)* is a sculpture from 1974 by Swiss sculptor Hans Josephsohn (1920 – 2012). The initial modeling of the piece was made using construction plaster. This allowed the artist to cut off any undesired parts and mold the work into the composition even when the material had dried. The surface of the final artwork, cast in brass, expresses this creative process of the artist. Josephson's main interest lays in mastering the balance of volume and mass. The work was acquired for the David Roberts Collection in 2012 at the Frieze art fair from Hauser and Wirth, London.

*Untitled (3)* is a brass sculpture made in 1979 by Hans Josephsohn (1920-2012). The oeuvre belongs to a series of abstract half-figure works that explore the human figure as a volume in space. The sculptures reference ancient motifs and result in a timeless calm presence. Even though these works are not portraits, they are inspired by women with whom the artist had a close relationship. This piece was acquired for the David Roberts Collection in 2013 from Hauser & Wirth, London.

*Untitled (4)* is a landscape painting from 2000 by artist and poet Etel Adnan (b.1925). Mount Tamalpais in California has been an enduring presence in the artist's work. Adnan has produced a number of landscape paintings that represent living under the mountain. She also wrote a book-length essay *Journey to Mount Tamalpais* published in 1986. Many of her paintings were inspired by the experiences and ideas she developed in this essay. The work was acquired for the David Roberts Collection in 2014 from Calicoon Fine Arts, New York City.

*Independence Plaza (6)* is a diptych by Ida Applebroog (b.1929) from 1979-80. It is made with ink and rhoplex on vellum and each panel is 220 x 160 cm. The work was acquired for the David Roberts Collection in September 2013 from Richard Saltoun gallery in London, where it was exhibited in the group exhibition *Poetry & Performance: Ida Applebroog, Henri Chopin and Gina Pane* (18 July – 16 August 2013). The work was first exhibited at Printed Matter, a year before Applebroog's first solo show at Ronald Feldman Fine Art, New York in 1981. The exhibition, titled *Co-op City*, at Printed Matter was curated by Lucy Lippard. *Independence Plaza* was also exhibited at Galleria del Cavallino, Venice in 1981. The large diptych corresponds to Applebroog's *Dyspepsia Works*, a series of eleven performance booklets. The image on left hand side with a man sitting on a chair appears in the booklet entitled *Now Then*. The image on right hand side with a man taking off his jacket in front of a woman in bed appears in the booklet entitled *Sure I'm Sure*.

*Trinity Towers (8)* is a diptych by American artist Ida Applebroog (b.1929) from her series of 'Window Pieces', large three-dimensional wall stagings of voyeuristic dramas taking place behind windows. This staging, from 1982, in ink and rhoplex on vellum, makes reference to a homoerotic trend observed by the artist in New York in the late 1970s. High school boys, in the midst of sexual discovery, would practice erotic auto-asphyxiation, sometimes dying as a result. The iconography of the work is initially to be found in small, twelve-page books of images and text that Applebroog would post

to her friends and colleagues. *Trinity Towers* was exhibited in a solo show in 2011 at Hauser & Wirth, from where it was acquired for the collection, together with a group of Applebroog's performances from 1977. Two additional works have been lent from Hauser & Wirth, London, for the exhibition *Albert the Kid is Ghosting*. *Untitled (woman lying in bed)* (**5**) and the diptych *Mercy Hospital* (**7**), both from 1982 are respectively ink and acrylic and rhoplex on vellum. These two works are from the same series of 'Windows Pieces' as *Trinity Towers*.

*Untitled* (**12**) is a mixed media painting from 2013, by Michael E. Smith (b.1977). It belongs to a larger series of similar works, in which the artist typically employs found objects and alters them. The thematic in this series moves around the ecological and economic disaster of our era. The work was acquired for the David Roberts Collection in 2014 at Art Basel art fair from Zero Gallery, Milan. Two other works have been lent from KOW, Berlin: *Untitled* (**9**), a work made with car airbags and drinking glasses from 2015, and *Untitled* (**10**) from 2014, a sculpture consisting of a spray can of wasp killer and bike frame that has been exhibited on the occasion of the artist's solo exhibition at De Appel, Amsterdam.

*Drive* (**13**) is a work from 1969 by Philip Guston (1913-1980). It is one of his earliest figurative paintings and exposes a character often repeated throughout his career, the Klansmen. His works often explore the human condition and build a discourse around urban violence and racism. Starting from comic strips as a boy, Guston's political realism was developed through Abstract Expressionism, of which he was an important member before turning to figuration in 1969. This artwork was presented in a retrospective exhibition at Timothy Taylor Gallery, London, where it was acquired for the David Roberts Collection in 2013.

*Untitled (money bags)* (**11**), *Sewn Japonaise* (**14**) and *Untitled (grey seam)* (**15**) are three works by Danish artist Sergej Jensen (b.1973) all made in 2013. Sometimes qualified as 'paintings without paint' they are made of scraps of salvaged fabric and bits of canvas, soiled at source, or simply from hanging around the studio. If the painter's gestures, taking a modernist and/or minimalist approach to painting are discrete – indeed absent, they still allow a precise work of composition to play out within the space of the picture. While the discourse of Jensen's paintings is often associated with the work of Rosemarie Trockel, Sigmar Polke, Blinky Palermo and Michael Krebber, it is the production of his own music, films and collaborative performances, which bears as large an influence over his practice. These works entered the David Roberts Collection in 2014 and were purchased from White Cube, Hong Kong.

*Untitled* (**16**) is a work from 2010 by Andreas Slominski (b.1959). It is made with polystyrene coloured with a bright green, which emphasises the central figures: a romantic pastoral reference. The work was acquired for the David Roberts Collection in 2011 from Sadie Coles HQ, London.

These three works with cryptic titles belong to a series of polystyrene images by Andreas Slominski (b.1959). In this series, elements and motifs are constructed as layers together with primary palette and fluorescent spray-paint. The artist constructs mementos using wall-size slabs of Styrofoam rendering objects such as a shoe, a Swiss knife and a tool. The works are an exploration of found objects and handcraft that rarely are elevated as aesthetic subjects of inspection. The hidden iconography makes a reference to the artist's earlier series of sculptures, as well as other artists' work. The pieces are both, conceptual paintings and sculptures. *xWSy7z* (**19**) was acquired for the David Roberts Collection in 2008 from Sadie Coles HQ on the occasion of the artist solo exhibition at the gallery (12 June - 5 July 2008). *xRRy277z* (**17**) and *xHSy34z* (**18**) are on loan from Sadie Coles HQ, London.

## **ACKNOWLEDGEMENTS**

*Albert the kid is ghosting* is curated by Vincent Honoré (Director and Chief Curator, DRAF) with Nicoletta Lambertucci (Curator, DRAF).

It was produced at DRAF by Benedict Goodwin with Francesco Gorni, Fraser Hamilton, Alex Roberts and Victor Ruiz.

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### **PHILIP GUSTON**

The Estate of Philip Guston  
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### **SERGEJ JENSEN**

White Cube, London

### **HANS JOSEPHSOHN**

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### **OSCAR MURILLO**

Vanessa Carlos and all at Carlos Ishikawa, London  
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### **ANDREAS SLOMINSKI**

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### **MICHAEL E SMITH**

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### **MATTHEW MCLEAN**

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**DRAF (David Roberts Art Foundation)** is an independent, non-profit space for contemporary art in London founded in 2007. It is directed and curated by Vincent Honoré. DRAF presents an international programme of exhibitions, commissions, live events, discussions and projects. DRAF is located at Symes Mews, 37 Camden High Street, Mornington Crescent, London NW1 7JE.

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