

CURATORS' SERIES #9
WAYS OF LIVING
15.04.2016 - 23.07.2016

INTRODUCTION

It is a great pleasure to welcome Arcadia Missa and their ambitious exhibition *Ways of Living* to DRAF.

Since 2009, DRAF has hosted one exhibition each year by independent international curators as part of the Curators' Series. For the first time in the history of this programme we have invited a space rather than an individual. This marks a shift in how we conceive curatorial strategies, turning towards a dynamic engaged with a local community and a certain duration (a programme) rather than a singular voice. Arcadia Missa is a self-organised space founded in 2011 in Peckham, South East London. It combines independent research and curatorial projects, exhibition space and publications platform. Rózsa Farkas (Director and Curator) and Zhoe Granger (Director) often situate their projects within a wider socio political context with a distinct collaborative approach to working with artists, especially from London. In a few years, they established their project as a unique structure and hub in London.

The exhibitions in the Curators' Series have introduced new ideas and practices to our London audience. We have been particularly proud to present works of art from different continents, generations, practices and ideologies, many of which had never been previously displayed in the UK. The depth of the curators' research, their individual curatorial sensibilities and the broad networks of artists and collaborators they have introduced have made an invaluable contribution to our programme.

Our guests have brought much to the household, and we have both enjoyed and learned from these collaborations. Our thanks to previous Curators' Series participants, all of whom remain part of the family: Cylena Simonds (US/UK), Raimundas Malasauskas (Lithuania), Mihnea Mircan (Romania), Mathieu Copeland (UK), Simone Menegoi (Italy) & Chris Sharp (US), Pablo Leon de la Barra (Mexico), Vivian Zihelr (Australia) & Natasha Ginwala (India), and Christine Eyene (France/Cameroon)

We continue to be grateful to Arts Council England who have supported the Series since the beginning, and whose endorsement means a great deal. Thanks also to the many cultural funds who have supported elements of these exhibitions.

A range of diverse and fascinating works constitute this show, and we thank all the artists for their trust and commitment. The exhibition at DRAF has been produced by Sandra Pusterhofer (Curator) with Rachel Cass (Development and Communications Manager), Benedict Goodwin and Alex Roberts.

Finally, and most of all, we would like to warmly thank Rózsa Farkas and Zhoe Granger for this exhibition: it had been a great pleasure to collaborate with them, to learn with them, and to think together about different "ways of living".

Vincent Honoré, Director & Chief Curator, DRAF



WAYS OF LIVING

The exhibition *Ways of Living* engages artists who occupy and transform spaces.

Young artists are increasingly working with materials and situations that are contingent to the places in which they live, no matter how internationally connected they themselves may be; one outcome of the current era of austerity. Forced inter-dependency can forge discourse and occupy space, and also permits us to conceive a different space outside of the walls in which we live.

This exhibition looks at artists who have sought practices inverse to the individualised, satellite modes in which we are increasingly expected to work. In doing so, these artists actualise, imagine or politicise the spaces in which they find themselves, fostering a still-needed sense of locality and producing directed responses to problems definitive of their time, place and situation. The exhibition also looks at how process speaks to us when taken out of the specific context to which it responded.

Artworks that speak about society outside of the gallery are not new; nor is the model of the process, rather than the product, as art. A processual and correlative way of working as a fallout of socio-political austerity also has historical precursors. The exhibition presents new commissions alongside twentieth century works from the David Roberts Collection or on loan to draw parallels as to how the residue, the material of the artwork itself, can exist potentially after the act or reaction from which it was born.

Understandings of “The Political” are often predicated on Hannah Arendt’s definition of *being political* as requiring public action, with the so-called private space existing outside the political realm.¹ This binary has been refuted by movements such as Wages for Housework: when one’s home, love, care, relationships are part and parcel of the apparatus of the state and capitalist reproduction, “everything you do in private is political: who you have sex with, how long your showers are, if you have access to clean water for a shower at all, and so on.”² Nonetheless, recent political struggles have continued to play out in public spaces - as protests or strikes, or the internet (an extension of our streets) as a place of speech, assembly and dissemination of discontent and exploitation. There are many who can’t occupy these spaces, and many reworkings of systems and hegemonies occur invisibly behind closed doors.

1 Arendt, Hannah, *The Human Condition*. Chicago: University of Chicago Press, 1958

2 Johanna Hedva, *Sick Woman Theory*, 2016 <http://www.maskmagazine.com/not-again/struggle/sick-woman-theory>

Every day going to DRAF to install the show we went up to Waterloo then changed over to the strand of the Northern Line that took us to Mornington Crescent. When you change lines at Waterloo, the travelator - is that what it's called? - is flanked by Lloyds ads all from the same series. The *For Your Next Step* series. This series presents us with various stages of 'our' so-called lives: the studying moment, the buying property moment, the starting your own business moment (because accessible and reliable employment is out of reach?), the getting married moment, the getting divorced, and the burying your spouse. It's how to bank for convention, even though in our lifetimes banking always has been convention. It's not clear if the ad is trying to make us borrow free money or save to go against the grain of the structure that dragged us deeper into hyper-financialised capitalism.

The ambiguity of what Lloyd's is selling is reiterated in the images of the adverts - at first you don't see that it's a gay couple in the "he said yes" moment from the series, but then you see it's the acceptable and projected image of homosexuality that governments and banks etc. can swallow: masculine, tweed wearing, heteronormative. It's also ambiguous who is dumping who in the *I don't love you any more* piece, but when you look closer it's clear the woman is being dropped like something gone off. Zoe said "he's 'fucking the secretary'" (stick to convention). The most uplifting one perhaps is the wrinkled hand of the woman who is finally going to college, at first glance: "yay old people exist too and are part of society!" And then, "oh wait she's performed her reproductive and affective functions and is allowed some time just for herself before she dies, now that she's financially stable cos she's got a huge fucking diamond on that finger so I'm sure it's not student debt she's signing up for."

When the private is intrinsically political and so clearly public, there is still disparity of access to making this private-public space *seen*. So what does it mean to create space? Or, what does it mean "to be public"?

An artwork cannot exist as an anonymous entity devoid of the weight of structural histories as well as the local, material and social contexts that the work stems out of and is a part of. In this vein it would be remiss to not acknowledge the fact that Arcadia Missa began in 2011 as a DIY space for a group of people within a fairly small network in London and to a degree, online. And that its roots outside of the institution, as a self-organised space that is the sum of its parts, is no longer the way in which it can be read or operate now. The platform of DRAF in which to produce an exhibition is just one testament to the fact that where Arcadia Missa was once outside the layers of the London artworld, we are now accepted and a part of that space itself, or at the very least are straddling something.

The spaces of labour and industries are entrenched with bodies, and the history of bodies exploited, exploiting, stretching in both ways. Artworks travel through an industry that too sits on histories and bodies - many excluded.



This space is honed by social, economic and cultural factors, as well as forged by individuals within the space. Just under half the artists in the exhibition have a pre-existing relationship with Arcadia Missa. Our reasoning for this was firstly to look at how intent and action can continue to re-perform in a work, and how responses to contingent scenarios in artworks from different eras are in a historical continuum and conversation. Secondly, we wanted to note directly how a form of inverse nepotism, or perhaps now just nepotism, is being exercised: what was previously a collection of people, a nebulous social group that was looking in, is now inserting or inserted into the institution.

On the one hand, Arcadia Missa is a physical meeting point and exhibition space/publishers in a precariously-rented railway arch. Yet what has urged and inspired us to continue are the conversations with those close to us there, thereby creating a space for discourse and production. This is of course so precarious, the potential of Arcadia Missa to host a safer space for people and conversations is always in the balance, a safer space is always conditional. As put by Hannah Black, “The safe space does not guarantee protection, but it does offer a method for thinking harder about cruelty.” And further (and perhaps importantly when thinking about what an “imagined” space means), “The contingent, strategic demand for safety is not a retreat from reality but a closer examination of reality’s contours”.³

Creating a safer space is negotiated socially, and urgently needs to exist in actual places, under roofs, in our streets, cities, world. Imagining what that could look like is part of its construction. It’s important to find methodologies for imagining spaces, then in whatever way possible, recreating them. Access to the tools to imagine and create relies on a sliding scale of privilege, making things tangible is generally the preserve of the few.

Can coping mechanisms be protest?⁴ When forced communal living and interdependency arises in major cities due to rent increases and loss of regular employment, part of the “private” protest being enacted is not only to care for oneself, but to care for each other.

Producing something, or a space, in a sense is a refusal of hedonism and denial. Rather than escaping from the world we live in, it is trying to understand it, whilst seeking alternative strategies.

Rózsa Farkas and Zhoe Granger

3 Hannah Black, *A Kind of Grace*, 2016 <https://harpers.org/archive/2016/03/a-kind-of-grace/>

4 “Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare.” Audre Lorde, 1988, *A Burst of Light*, Essays. London; Sheba Feminist Publishers.

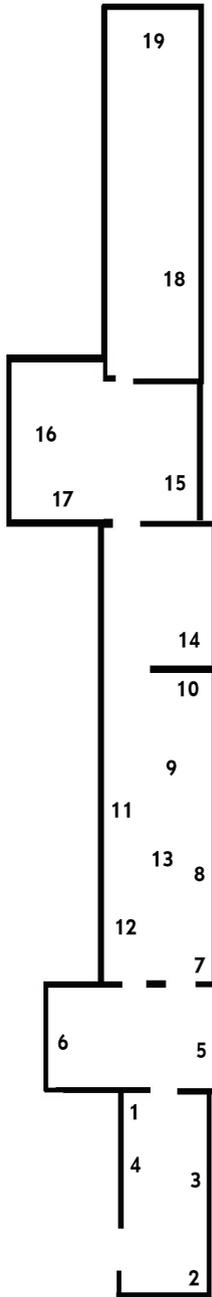


WALK THROUGH

There are various distinct political issues brought up by works in the exhibition. Collectively combatting how to deal with racism as seen in Adrian Piper's video work, the post-apocalyptic nature of London housing and gentrification in the work of Holly White, and the reconfiguration of queer space through claiming popular music mixed with underrepresented archival material in the sound piece by Hannah Quinlan & Rosie Hastings. What 'ties' the works together is not so much the subject matter, but the processes by which the artists make work – often collaborative or live, and involving a degree of immediacy.

Some pieces are made with the material that seeps out from immediate and generative ways of working, such as the photograph by Peter Hujar. Many of the objects are somehow performances, or documentations/extensions of, seen in the graffitied gesture throughout the whole space by Beatrice Loft Schulz.

Of course we make connections between works but in fact each artist and each work has its own set of concerns and intentions. The most difficult thing about making a group show is the risk of flattening what each artist is dealing with into one theme. So this walkthrough, rather than shoehorning all the works into one narrative, or speaking on behalf of the artists as to what their work is about, has been written to say simply our responses to the pieces and reasons for choosing each work.



1. Beatrice Loft Schulz

satin seed stipple arsehole hair plait, 2016

Artex, matt emulsion paint

Courtesy the artist

Loft Schulz's practice offers an elaborate and decorative response to austerity, reminding us of pockets in the way we live, the way we create, where a vital pleasure still exists.

The baby puke yellow and acid purple graffiti joyfully meanders across entire walls of the gallery. The asemic writing provides a setting, quite literally joining the DRAF galleries together and behaving as a thread between and backdrop to 20th century works by Paul Thek and Bernd and Hilla Becher.

2. Lena Tutunjian

Shoplifting Video, 2015

Digital Video

Courtesy the artist

This work was first part of a solo exhibition by Tutunjian at Lima Zulu 2015 titled *CUANA* (community, unison, anti-network, alliance). It features a staged action of shoplifting cans from a supermarket chain, negotiated with the shop managers. The event was recorded by the shop's CCTV camera and the footage is shown on a red washed monitor, rendering the video itself a final or ongoing performance.

For us, Tutunjian's practice continually spotlights the institutionalisation of relationships and power. The process by which she makes work involves negotiation and agency, such as arranging an action with the shopkeepers - recognising labour and dealing with an exchange in upfront terms.

3. Juliana Huxtable

Untitled (Assassins Creed I) and *Untitled (Assassins Creed II)*, 2016

C-Type print back mounted onto glass

Courtesy the artist

During a trip to NYC last year Huxtable showed us snippets from the video component of *There Are Certain Facts that Cannot Be Disputed*, a performance she was working on for The Museum of Modern Art and Performa 15. The piece asserts and toys with colonial documentations of history, documentations that negate and erase.

Initially when the artist asked her friends to pose she asked them to behave in an instinctual way in relation to their outfits. A conversation then began between the models and the artist behind the camera, eventually veering off into the performers enacting their own characters, which were formed through

the process of shooting. What many think of when given the word 'historical' is devoid of specific place and time, yet often triggers a visually coded and whitewashed idea of the past.

Huxtable reminds us who has previously owned history and suggests that it can be recaptured, a reference to the adolescent time she spent on early internet sites that reclaimed the scholarship of histories - often inspired by Chancellor Williams (his book, *The Destruction of Black Civilization*, was formative for the artist) and others.

4. Peter Hujar

Thek Working on the Tomb Figure, 1967 (Print from 2010)

Pigmented ink print

Courtesy The Peter Hujar Archive, Pace/MacGill Gallery, New York and Fraenkel Gallery, San Francisco.

Thek's construction of the 1967 installation *The Tomb-Death of a Hippie* is documented in this photograph by his long-term partner Peter Hujar. It is of archival and historical importance since the original installation no longer exists.

Being immersed in the queer and transgender communities of 1970's NYC, Hujar's peers and friends frequently informed his practice as a portrait and documentary photographer. Hujar's oeuvre highlights how forming a community out of necessity can create some of the safest places for creative construction. Hujar's images avoid becoming fetishistic, as documentation so easily can. Instead his work captures figures and space with a poignant intimacy.

5. Jesse Darling (also in Gallery 4)

Window Painting 1, *Window Painting 2* (Gallery 2) and *Triptych* (Gallery 4),

All 2014

Windows, Emulsion, Lights

Courtesy the artist

Jesse Darling's windows are found materials from living spaces and studios. The gesture of whitewashing the windows to us speaks of squats (and their annihilation with anti-squatting laws), as well as the continuous transposition of businesses – waiting for a new shop to open as an area goes through its next two-year cycle of rapid enclosure and alienation.



6. Sharon Hayes

I Didn't Know I Loved You, 2009

HD Video with sound

Sound Recorder: Becca Blackwell, Speakers: Aybike Esin Tumluer, Gizem Aksu, Tuna Erdem, Sema Semih, Sanem İlçe, Baris Ger, Seyhan Arman, Camera: Özcan Vardar

Courtesy the artist and Tanya Leighton Gallery, Berlin

Hayes' work is associated with political actions and the translation of something performance-based into another format (as opposed to straight-up documentation of performance). *I Didn't Know I Loved You* was originally produced as a live work for the Istanbul Biennial in 2009 curated by What, How & for Whom/WHW. The format of the piece itself is premised on the act of speaking publicly, in particular the use of silence - the moments where the translation goes away - reminds us of the fragility of this voice as well as our own understanding. The question of how work born from a specific context and moment retains affect, and continues to hold sway and relevance now, in a different place and in a society that may have changed since the work was originally made is extremely pertinent. Showing a piece from 2009 is one way in which we have thought about the importance of 'residue' and what it does.

7. Holly White

The Estate Agent (No One's Going To Go There Anymore), 2014

Starring Chloe Morgan, featuring music by Goth Tech and filmed in Southwark

Video with sound

Courtesy the artist

Holly White's video tracks the near future of privatised and gated housing already existing in London. *The Estate Agent* proposes that the next point to the total demolition of social housing we are witnessing will be when government contracts to provide homes are put out to tender to fizzy drinks companies. The best sci-fi is always that which, in its absurdity, makes plainer the conditions in which we live now. 'Safe Homes Enterprises' is housing for after the impending disaster.

8. Adrian Piper

This is Not the Documentation of a Performance, 1976

Silkscreened newspaper article with altered photograph and text

Collection Adrian Piper Research Archive Foundation Berlin

The work depicts a newspaper article of people protesting against the eviction of Hispanic families in New York City. The placard of one protester directly addresses the viewer, warning against the fetishisation of action. We can view the piece as a predecessor of graphic political photomontage such as seen in the work of Barbara Kruger in the eighties. It demands we pay attention to a cause,

but also that we acknowledge that we ourselves are situated within not outside of the political process of the cause, active or complicit.

9. Hannah Black

Black Quadrilateral 4, 2015

Steel, matt emulsion colour matched to artist's arm painted on MDF board
Courtesy the artist

Initially shown at Arcadia Missa in 2015 we wanted to re-exhibit one of the works from the *Black Quadrilateral* series in a different space perhaps more appropriate for its scale.

The work acts as a screen shaping the interior of the gallery space itself. The work is at once both a body and a border, an enlarged version of typical office dividers. Stopping your movement, access and view, the work is playful, but most of the time the scratched faces on the surface of the painting are evocative of the global restriction of some bodies more than others. From which place is your body, how is your skin read and what levels of access does your body afford you?

10. Eva Hesse

Three, 1965

Gouache and oil on paper collage
David Roberts Collection, London

Eva Hesse often employed spontaneous gestures including the use of detritus such as string, rope, wire and fiberglass. We see this small triptych from 1965 as a form of documentation of her studio - work that was more a working out of something towards a future piece, yet just as important as a work in itself. In reference to *Ways Of Living*, the act of placing *Three's* chaotic abstract figures, roughly chopped, into a clean institutional frame mirrors the studio to gallery process itself.

11. Bernd & Hilla Becher

Water Towers, 1972-2012

Black and white photographs
David Roberts Collection, London

Bernd and Hilla Becher photographed the architecture of industrialisation: Water towers, coal bunkers, blast furnaces, gas tanks and factory facades. To our postindustrial society, these images of water towers taken between 1972 and 2012 in Britain, France and Belgium can evoke nostalgia for a lost era. But they do not lack a critical edge. The intense and obsessive nature of the Bechers' project mirrors the relentless order of industrial production with its monumental implications for the economy and the environment.



12. Anne Imhof

Untitled, 2015

Aluminium, suitcases, condensed milk, cans, fur, bandages, banana, charcoal, lighter, stainless steel table.

Courtesy the artist and Isabella Bortolozzi, Berlin

Imhof is well known for her lengthy performance work, which like this sculpture explores endurance and restraint. *Untitled* is at once sexy and repugnant.

Poured condensed milk draws the viewer to a work that otherwise appears to be simply composed of a metal table, briefcases, steel bars, condensed milk tins and a rotten banana. However, like all bodies *Untitled* hides a menagerie of chaos, each case withholding animal fur, charcoal, a lighter and bandages.

The restraint of this piece is also a reflection on the social expectation on the body, and the often social obligation to retract within.

13. Hannah Quinlan & Rosie Hastings

TIFKAS, 2015

Audio track made in collaboration with Sam Cottington, produced by

Jan Piasecki

Courtesy the artists

Pop emptied out, its bass removed, leaves a haunting melody that creates an aural installation reminiscent of a club at the end of the night. The mix of archival sounds from an 'Act Up' meeting and a 'Women's Liberation' march into the 24 minute long track is one of the many ways this artist duo bring their research of underrepresented histories into their art practice. The women chant "Go and do the dishes!" over and over again, another nod to the political and public agendas that everyday 'private' life presents us with.

14. Jenny Holzer

Blue Cross, 2008

Seven electronic corner LED signs, bright blue diodes on front, bright blue and red purple diodes on back

David Roberts Collection, London

Holzer's use of language reminds us of the way in which we consciously and subconsciously carry around and ingest the semantics and messages put out by society, and that these can either invigorate or oppress us.

Blue Cross creates an all encompassing, celestial experience yet attacks the viewer without reprieve. The anxiety inducing words in *Blue Cross* read, in part, "I breathe you, I smile you, I am crying hard, There was blood". They are comfortingly humanistic, however displayed on the LED panels at such a dizzying pace, the words become a reminder of how affect is the product par excellence for advertisers and is sold back to us - in part feeding a detached

society - where emotionally driven content is measured by market researching teams.

15. Paul Thek

Big Bang Painting, 1987-88

Acrylic on canvas board,

Big Bang Painting, 1987-88

Acrylic on canvas board

Both courtesy of Philippe Piessens, London

These works, part of the last series Thek made before he died, are hyper-coloured interpretations of *The Big Bang*. The works cheekily poke fun at the philosophical 'big question' of where we come from. The scale and controlled chaos Thek employed to compose each piece become the answer to that question of the point of being.

16. Holly White

Blanket Display (No One's Going To Go There Anymore), 2014 (Reworked 2016)

Removal blankets with crochet and loom band repairs, rainbow string, photo, foil tiles

Courtesy the artist

This work is different each time it is shown. For this exhibition it was deliberately reworked, changing the blankets from perhaps makeshift walls back into a more exact version of a blanket, maybe hung out to dry.

White's use of hand-made craft processes is important to us not just because it stays faithful to her sci-fi narratives of post-apocalyptic scenarios where people have to go back to more traditional forms of home-making and survival, but also because the materials pick up on histories of labour, and in particular in many cases, the history of 'women's work'. Pushing these previously hidden, privatised forms of labour into the public space of the gallery and into survivalist strategies reads to us as an agenda or continual action inherent to her practice and its objects in space.

17. Jesse Darling

Triptych, 2014

Windows, Emulsion, Lights

Courtesy the artist

See number 5 in gallery 2



18. Hannah Quinlan & Rosie Hastings

TIFKAS, 2015

HD drawing printed on duratrans film in lightbox

Courtesy the artists

The lightbox is perhaps one of the desolate landscapes we imagine ourselves in when we listened to the sound work by the artist duo, which is also included in this exhibition. The work reinserts lost or little known cultural artefacts and histories. It takes as its starting point the book *Stone Butch Blues* by Leslie Feinberg and imagines Jess' (the protagonist's) perfect landscape for riding a Norton motorbike, the title *Tifkas* is a bar in the novel.

Hannah Quinlan & Rosie Hastings' work is important for us particularly for their thinking about imaginary spaces, and the importance and potential this act contains. To believe that some place can be created from scratch, and to do so both representationally in the lightbox work, as well as in their project @Gaybar (which will make up part of the public programme for this exhibition), offers both hope and a testbed for a better society.

19. Adrian Piper

My Calling (Card) #1 Meta-Performance, 1987-88

Video with sound

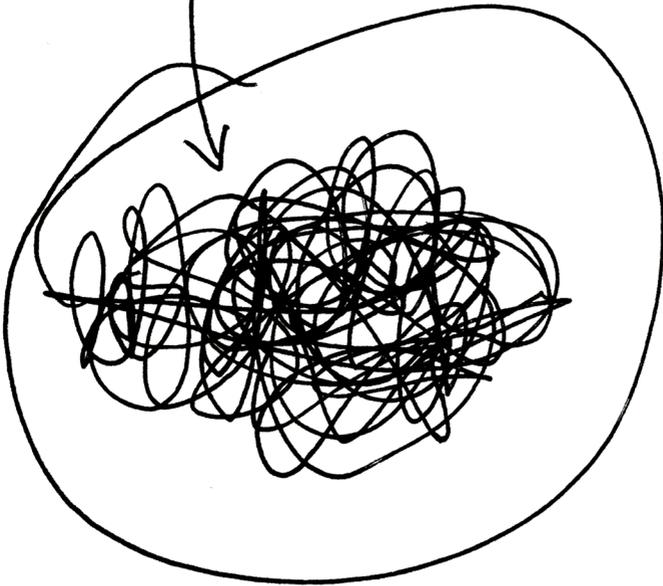
Collection Adrian Piper Research Archive Foundation Berlin

This piece contains footage from two situations constructed by Piper - one at Randolph St Gallery (Chicago) with an all white audience, the other at the Studio Museum in Harlem (New York City) with a mainly black audience. As put by Piper "I call them meta-performances because in them I invite a larger audience into self-reflective participatory critique of a one-on-one interpersonal performance for which I present documentation. In this case, the one-on-one performance was of *My Calling (Card) #1*. The first meta-performance, at the Randolph Street Gallery in Chicago in 1987, took that performance as the object of critique. The second meta-performance, at the Studio Museum in Harlem, took the Randolph Street Gallery meta-performance as the object of critique. In that performance I suggest that whoever watches the tape edited from these two meta-performances will be participating in a third level of self-conscious meta-performance, taking the combined tape itself as the object of critique".¹

We thought that ending the exhibition with this work from the 1980s reinforced the fact that the issues prevalent in many of the works are by no means historical. Watching a white male reaction to the idea that he is racist is not far off many reactions in contemporary discussions and call out culture - in and out of safe/safer spaces. Many of the difficulties in collectively engaging with issues can often be something as simple as the refusal to see oneself as part of the problem.

3 http://www.adrianpiper.com/vs/video_cc.shtml, from Adrian Piper Research Archive Foundation Berlin

Ways
of living



CURATORS

Arcadia Missa is a self-organised space founded in 2011 in Peckham, South East London. It combines independent research and curatorial projects, exhibition space and publications platform. It has presented off-site projects at international institutions including Astrup Fearnley Museet (Oslo), South London Gallery (London), 55 Sydenham Road (Sydney) and Tank TV (London and online). The journal *How To Sleep Faster*, which combines creative writing with critical theory and commentary, is now in its seventh edition. Arcadia Missa is run by Founding Director and Curator Rózsa Farkas (b. 1987, UK) and Director Zhoe Granger (b.1988, New Zealand).

ARTISTS

Bernd (b. 1931, d. 2007, Germany) and **Hilla Becher** (b. 1934, d. 2015, Germany) were German conceptual artists and photographers who worked as a collaborative duo from 1959. They are best known for their extensive series of photographic images, or typologies, of industrial buildings and structures, often organised in grids. Retrospectives of the couple's work have been organised by Centre Georges Pompidou in Paris (2005) and Museum of Modern Art in New York (2008). They participated in Documenta editions 5, 6, 7, and 11 in Kassel (1972, 1977, 1982 and 2002); and in 1991 won the Leone d'Oro award for sculpture at the Venice Biennale.

Hannah Black (b. 1984, UK) is a London-born artist and writer who has shown in W139, Amsterdam; Embassy Gallery, Edinburgh; 155 Freeman, New York; Museum of Modern Art in Warsaw, Warsaw and Sala Luis Miro Quesada Garland, Lima. She has also written for *Dazed Digital*, *The New Inquiry* and *Art in America*.

Jesse Darling (b. 1984, UK) is a London-based artist, who studied dance and physical theatre at de Theaterschool, Amsterdam; sculpture at Central Saint Martins, London and Fine Art Media Slade School of Fine Art, London. Solo exhibitions include *NTGNE* (2015), Serpentine Pavilion, London; *Absolute Bearing* (2015), LD50, London; *Spirit Level* (2015), AND/OR, London; *Not Long Now* (2014), LimaZulu, London; and *Stockholm Syndrome and Other System Failures* (2012), Arcadia Missa, London.

Sharon Hayes (b. 1970, USA) is an American performance artist whose works discuss feminism and queer identity using history and activism. She studied dance, theatre and performance in New York before attending the Whitney Museum's Independent Studio Program and studying under Mary Kelly at UCLA. She currently has a solo exhibition at Studio Voltaire, London. Her works have been shown in Istanbul Biennial (2009); Yokohama Triennial

(2008); Guangzhou Triennial (2008); and Performa05 (2005), New York. Her collaborative piece, *9 Scripts from a Nation at War*, (2006–2007) was installed in Documenta 12, Kassel, Germany.

Eva Hesse (b. 1936, Germany, d. 1970, USA) was an American sculptor who worked primarily with latex, fiberglass and plastics. She is known for her pioneering effect on the postminimal art movement in the 1960s. Posthumous retrospectives include Solomon R. Guggenheim Museum, New York (1972); San Francisco Museum of Modern Art, San Francisco, (2002); Tate Modern, London (2002), Drawing Center, New York (2006) and Jewish Museum of New York, New York (2006).

Jenny Holzer (b. 1950, USA) is an American artist who is well known for her truisms on LED signs and large-scale installations in public spaces. She became the first female artist to represent the United States at the Venice Biennale and received a Golden Lion in 1990. Major exhibitions include Neue Nationalgalerie, Berlin (2001); Contemporary Arts Museum, Houston (1997); Dia Art Foundation, New York (1989); and Solomon R. Guggenheim Museum, New York (1989).

Peter Hujar (b. 1934, d. 1987, USA) was an American artist best known for his black and white photographs. He was an influential figure in the 1970s and 80s downtown New York cultural scene, and long-term partner of artist Paul Thek. His 1976 book *Portraits in Life and Death* includes an introduction by Susan Sontag, one of many friends and peers whose portraits are included. His work is currently held in the collections of the Whitney Museum, Metropolitan Museum of Art, Museum of Modern Art, Walker Art Center, Art Institute of Chicago, Brooklyn Museum, Glasgow Gallery of Modern Art, Stedelijk Museum Amsterdam.

Juliana Huxtable (b.1987, USA) is an artist, poet and DJ based in New York. She works closely with performance, visual art, poetry, music and social media to explore notions such as race and globalism. Recent group presentations include Performa 15 (2015); New Museum Triennial (2015); MoMA PS1 (2014); White Columns Annual (2014); and Frieze Projects (2014).

Anne Imhof (b. 1982, Germany) lives and works in Frankfurt, Germany. She works primarily with installation, performance, video, sculpture, painting and drawing. Recent solo shows include *DEAL* (2015), MoMA PS1, New York; *Rage I* (2014), Deborah Schamoni, Munich; and *School of the Seven Bells njyy* (2013), New Jersey, Basel. She will have a solo exhibition in 2016 at Kunsthalle Basel.

Beatrice Loft Schulz (b. 1986, UK) is a London-based artist, writer and researcher. She recently exhibited a solo show, *Living Arrangement #* (2015), at Arcadia Missa, London. Her written works include *The Story of Joan of Arc*, for



a collection edited by Babak Ghazi; booklet with text and typography (working title), with Tal Isaac Hadad's modified piano series at the Istanbul Biennale and in *Senza Cornice; Seduction as a Virtual Object*, with V.O.R.G., in EROS Journal.

Adrian Piper (b. 1948, USA) is an American conceptual artist and philosopher. Her artwork is held in the Museum of Modern Art, New York; Centre Pompidou, Paris; Metropolitan Museum of Art, New York; Museum of Contemporary Art of Los Angeles, Los Angeles; among others. She was awarded a Golden Lion for best artist of the 2015 Venice Biennale. She has taught philosophy at Georgetown University; Harvard University; University of Michigan; Stanford University and University of California, San Diego. In 2011, she was awarded the title of Professor Emeritus by the American Philosophical Association.

Hannah Quinlan (b. 1991, UK) and **Rosie Hastings** (b. 1991, UK) are an artist duo known for their project, @Gaybar, in which queer politics and history are remade in the context of a gay bar. They had their first joint solo exhibition at Arcadia Missa, London, in early 2015, titled *TIFKAS*, a virtual fabrication of a queer landscape and experience.

Paul Thek (b. 1933, d. 1988, USA) was a Brooklyn-born American painter and sculptor who gained fame in the mid-1960s for his grotesque beeswax sculptures of meat and limbs, sealed into plexiglass and Formica, titled *The Technological Reliquaries*. He was also recognised for his ephemeral installations exhibited in Europe in places such as Stedelijk Museum, Amsterdam; Moderna Museet, Stockholm; *Documenta V*, Kassel; and Kunstmuseum Lucerne, Lucerne. A retrospective of his work, titled *Diver*, took place in Whitney Museum of American Art, New York; Carnegie Museum of Art, Pittsburgh; and Hammer Museum, Los Angeles.

Lena Tutunjian (b. 1983, Qatar) lives and works in London. Solo exhibitions include *CUANA* (2015), Lima Zulu, London, *Lena Tutunjian: The last cunt to extricate* (2015), LDNLDN, London. She has participated in group exhibitions including *How To Sleep Faster #6* (2015) at Arcadia Missa, London; *Not with nothing but. With nothing* (2015), Project Native Informant, London; *Lets Destroy The Earth But Keep Humans* (2014), Gallery Gregor Steiger, Zurich; *Bar Drei* (2014), 681 Morgan Avenue, New York; *Attachments & Assignations* (2013), Cubitt, London; *Late at Tate* (2009), Tate Britain, London; and *Come on* (2009), Shanghai World Expo, Shanghai.

Holly White (b. 1985, UK) is a British artist who works with video, performance, cast bronze, glazed ceramics, knitting, sculpture and installation. Recent exhibitions include *Young London* (2013), V22, London; *Ocean Living* (2013), Arcadia Missa, London; *Net Narrative* (2012), Carlos/Ishikawa, London; and *The New Deal* (2011), LimaZulu, London.

EVENTS

14 APR 8PM

New performance *Sally* (2016), by Beatrice Loft Schulz

14 APR 9pm-11pm

Afterparty with DJ sets by Goth Tech and Juliana Huxtable

13 & 21 May 6pm - 11.30pm

@ Gaybar at DRAF Studio

4 June 4pm

Curators' Tour with Rózsa Farkas and Zhoe Granger

2 July 4pm

Book launch by Holly White

23 July 4pm

Curators Tour with Rózsa Farkas and Zhoe Granger

Performance *Sally* (2016) by Beatrice Loft Schulz

Free, all welcome.

For more information please see www.davidrobertsartfoundation.com



ACKNOWLEDGEMENTS

We want to say a massive thanks to all the artists, everyone at DRAF, Ben, Tanya & Patrick, Philippe, Deborah Schamoni for being a goddess, Aurelia for teaching us a new word - and her and Sharlean for looking after everything at Arcadia Missa whilst we've been installing.

Thanks to all the artists who have contributed works to the exhibition, and also their galleries, for their trust and commitment.

Adrian Piper Research Archive (Berlin), Isabella Bortolozzi (Berlin), David Roberts Collection (London), Philippe Piessens (London), Tanya Leighton Gallery (Berlin), The Peter Hujar Archive and Pace/MacGill Gallery (New York) have generously loaned works to the exhibition.

DRAF Curators' Series is supported by Arts Council England.

DRAF CURATORS' SERIES supports international curators by commissioning special research-based projects, considering the curator as an author. The series supports independent curators, who are able to develop original research and proposals without institutional constraints. Previous participants include Cylena Simonds (UK), Raimundas Malasauskas (Lithuania), Mihnea Mircan (Romania), Mathieu Copeland (UK), Simone Menegoi (Italy) and Chris Sharp (US), Pablo Leon de la Barra (Mexico), Natasha Ginwala (India), Vivian Zihlerl (Australia), Christine Eyene (Cameroon/France).



Supported using public funding by

**ARTS COUNCIL
ENGLAND**



DRAF

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.

The David Roberts Art Foundation Limited is a registered charity in England and Wales (No.1119738). It is proudly supported by the Edinburgh House Estates group of companies.

For more information see www.davidrobertsartfoundation.com

ADDRESS

DRAF
Symes Mews
London NW1 7JE

+44 (0)20 7383 3004

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

OPENING TIMES

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

—

FREE ADMISSION

