

STREAMS OF WARM IMPERMANENCE

16.09.2016 – 10.12.2016

With Kelly Akashi, Jean-Marie Appriou, Dora Budor, Justin Fitzpatrick, Ann Hirsch, Max Hooper Schneider, Donna Huanca, Renaud Jerez, Jason Matthew Lee, Athena Papadopoulos, Anna Uddenberg, Stewart Uoo and Issy Wood; and works by Renate Bertlmann, Carolee Schneemann, David Wojnarowicz and Martin Wong.

Streams of Warm Impermanence is a group exhibition at DRAF focusing on new iterations of flesh in a networked era. The body has always generated a lot of discussions in literature, politics, performance studies, fashion, biology, and more recently in cultural theory, bioethics and information technologies. The body has been scrutinised, reconsidered, modified and reconquered as both a subject and an object, a constructed material and a matter to form. Yet, the body is still not exhausted: it escapes, it decays, and ways to control it (fitness, plastic surgery, cosmetics, diets etc) only emphasise its plasticity, its malleability, its inescapable putrefaction.

Streams of Warm Impermanence looks beyond well-rehearsed anxieties about human corporeity rendered either excluded and redundant, or abstracted and vacuous. The glossy, photoshopped, hyper-hygienic image only represents the surface of our online-body, a mirage of identity. The exhibition re-focuses attention from the body to its more basic matter: flesh, in its material, cultural, sexual, medical or cosmetic aspects.

Flesh is the matter of empowered bodies, 'informed bodies' operating through networks and fields of information (social, cultural, medical, etc) to perform, transform, transcribe, reconfigure or reinvent themselves. This exhibition wishes to consider flesh not as a category to read, decode or classify, but as a material that acts as much as is acted upon, infiltrates and is informed by the systems around it.

The artists are surgeons or Frankensteins, creating, opening, re-inventing and hacking bodies, at once violating and celebrating the flesh. The exhibition is constituted of fragmented, precarious, abject and complex organs and systems. Eventually, the works re-inform the art of portraiture blurring the boundaries between human/animal/object/technological. They articulate a vision of flesh as both material and a locus of fluid identity. Neither static and solid nor fully fluid, be they infected, pollinated or mutated, flesh has the potential to be "trans-" in its literal meaning: across, through, beyond.

The exhibition includes sculptures, paintings, drawings and installations never previously presented in London and new commissions. Practices by international contemporary artists are accompanied by historical works that point to key moments of shift in artists' engagement with the flesh and the body: liberated with Carolee Schneemann, feminist with Renate Bertlmann, contaminated with David Wojnarowicz and the multi-cultural with Martin Wong.

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GALLERY ONE

1 - UNTITLED (EYE WITH ANTS) is a gelatin silver print from the *Ant Series* (1988-89) by artist **DAVID WOJNAROWICZ** (1954-1992, USA). Wojnarowicz was an American painter, photographer, writer, filmmaker, performance artist and AIDS activist prominent in New York City, where he settled in 1978. The death in 1987 of his long-term lover, photographer Peter Hujar, due to AIDS-related complications and his own diagnosis in the same year, moved Wojnarowicz's towards much more explicit activism and political content in his work, notably around the social and legal injustices in the government's response to the epidemic. The *Ant Series* (1988-89) consists of a sequence of gelatin silver print stills from Wojnarowicz's iconic 1986-7 film *A Fire in My Belly*, featuring various loaded iconographic objects — a crucifix, a military action figure, a clock, coins, a nude male torso — nestled among ashes and gravel as ants crawl over the inanimate objects.

2 - DOWNTIME MACHINE are sculptures in the form of chandeliers by Los Angeles based artist **KELLY AKASHI** (b. 1983, USA) made in 2016 for *Streams of Warm Impermanence*. Handmade candles, coiled around copper hoops, have burned, leaving rings of coloured wax on the floor. Akashi's practice includes a range of materials, such as bronze, glass, wax, plaster, which can be both liquid and solid. The work exists in a transient, unstable state: simultaneously formed and unformed, sculpted and accidental.

3 - IN THE RYE is a sculpture from 2015 by **JEAN-MARIE APPRIOU** (b. 1986, France). The freestanding bronze figure is covered in umbilical tubes that plug into the figure's bare scalp, cheeks, chest, stomach and legs. Although his main mediums are ceramic and metal, Appriou also incorporates salt crystals, fabric, and glass into his works. The artist's touch is always visible in the works' raw finishes and heavily worked surfaces. His textured and expressive sculptures, objects, reliefs, and installations touch on an expansive range of cultural references, such as Medieval and early Renaissance portraiture, pop music, space exploration, evolution, prehistoric landscapes and Greek mythology. Like much of Appriou's work, *In The Rye* proposes an allegorical link between mythical and contemporary culture.

4 - Witness to the personal devastation wrought by the AIDS epidemic, **DAVID WOJNAROWICZ** channelled the unyielding aggression of his illness, its “unchartable progress” into his work. **BRAIN TIME / BLOOD BRAIN** (1988-89) shows two charcoal-coloured brains made in plaster carrying photocopied images of the face of a handless clock and microscopic view of blood cells respectively, a blunt allusion to the grim terminal nature of his condition. The social repercussions of the AIDS crisis in America and worldwide were to irrevocably shift the diseased body from personal and biological object to a site of political discourse.

5 - MARTIN WONG (1946-1999, USA) was an American ceramist and painter. His work blends social realism with multiple ethnic and cultural identities, including multilingualism. His work often depicts the decaying Lower East Side and its community, New York's Chinatown, prisons and urban scenes. Other series painted translations of headlines of news papers or fragments of poetry

in American Sign Language which is started to use in his work from 1980. **MAN CARRIES UNBORN TWIN INSIDE HIS HEAD** is a painting from 1982.

GALLERY TWO

1 - DIE LIEBENDEN - LEPORELLO (6 TEILIG) [The Lovers - Leporello (6 parts)], WURM GEHÄNGT I [Hanged Worm I], WURM GEHÄNGT II [Hanged Worm II] are three drawings from the same series, created in 1973 by **RENATE BERTLMANN** (b. 1943, Austria). An influential feminist avant-garde artist, Bertlmann explores the representation of sexuality and eroticism in a male dominated world. The subject matter in her work is characterised by ambivalence: tenderness stands alongside aggression, lasciviousness alongside asceticism, the feminine alongside the masculine, and the serious and profound alongside a revealing and occasionally biting humour. Here, an impotent worm curls lifelessly in the corner of his geometric cell (*Wurm gehängt I*), struggles up steps, desperately entwines himself with a mate (*Die Liebenden - Leporello*), and even hangs himself from a thread (*Wurm gehängt II*). Drawn on a fragile dermis of tissue, more often used for body fluids, the creature represents an ambiguous fetish exposed, needy and vulnerable.

2 - In HYSTERIA from 2015 by **JEAN-MARIE APPRIOU** (b. 1986, France), a crudely rendered face is suspended, or submerged, in a womb-like pool of glass. Wall-mounted, the work initially recalls a Roman fountain or medieval gargoyle, but its mouth is blocked, encrusted with the plaster residue that infects the surface of the glass. Layers of glass, lead and paint merge in a primordial crystallised matter. From iron casting, to ceramics and glass blowing, Appriou's processes see materials fuse, giving shape to a heterogeneous aggregate of references and representations.

3 - LEPROSY (HEBREW) and MALARIA (HINDI) from 2016 by American artist **MAX HOOPER SCHNEIDER** (b. 1982, USA) are the last sculptures from the twelve in his *Pet Semiosis* series, begun in 2015, made especially for *Streams of Warm Impermanence*. Acrylic tanks contain neon signs spelling out the names of diseases in foreign alphabets alongside found objects including fluorescent plastic flora and various preserved specimens. (squid spines, porcupine quills, alligator feet and pieces of lynx fur). The works present nature as continuously created and transformed in self-contained vivariums or television sets, in which disease and language play a central role. According to critic and long-term collaborator, his mother Barbara Hooper, the works are "perpetually performing the nature theatre of dismembered and deformed materials and taxonomic mutilation. They "denature" nature in disorienting ways, breeding monstrous hybrids and uncanny assemblages".

4 - SCHWANGER [Pregnant] from 1974, frames two close views of a pregnant body, an emphatic *linea nigra* curving from the navel to visible pubic hair. In the upper image, the figure appears naked and supine, legs apart as if positioned to give birth. In the lower frame she stands, wearing unzipped charcoal trousers. **RENATE BERTLMANN** had explored pregnancy in performances and drawings to expose assigned roles and constraints to which men and women are subject.

5 - BFF TWIN TORSO from 2015 by Berlin based artist **ANNA UDDENBERG** (1982, Sweden) is a sculpture of a double torso made of styrofoam, resin, fiberglass and found clothing, supported by a coffee table. The figure leans over the reflective surface in a Narcissus pose. The title refers to friendship (BFF = Best Friends Forever) and the implicit intimacy of selfies and social media. The work points to the duality between real and digital identities, and the neurosis created by the confusion of the two. Uddenberg produces sculptures, videos and performances investigating concepts of identity, sexuality and the self. Her works point to the overlapping narratives of social media, online dating, gaming, reality television; and the production and mediation of subjectivity by new technologies and forms of circulation.

6 - PAYPHONE DYPTICH is a sculpture from 2015 by New York-based artist **JASON MATTHEW LEE** (b. 1989, USA). It consists of two payphone cases that the artist collects around New York. The shells carry discarded objects such as old cigarette butts, a prosthetic leg and an empty cigarette packet. A skull and dead flowers points to the classical tradition of *memento mori* motif. Payphones themselves are now technologically redundant objects: in Lee's installations they become stages, graves and altars.

GALLERY THREE - SECTION A

Gallery 3 is partitioned by curtains created by London-based Canadian artist **ATHENA PAPADOPOULOS** (b. 1988, Canada). Originally part of her installation *The Smoke Shows* from 2015, they were originally exhibited in Lausanne, Switzerland, with seven handmade anthropomorphic furniture sculptures (six chairs and one table), on show at DRAF in

Gallery 5. The curtains are used in the exhibition as moments of separation and moments of passage from one state to the next, as in a digestive chain. Papadopoulos employs a large range of materials and techniques in her work, such as red wine, lipstick, iodine, hair dye, collages and image transfer. Her work often finds its starting point in the artist's private and family life, expanding from social and sexual dimensions to organic or grotesque extremes.

1 - CURTAIN MOMENT II (LIGHTING A MATCH IN DAYLIGHT) from 2016 is a sculpture by **STEWART UOO** (b. 1985, USA) that adopts a hybrid identity: vegetal, animal and decorative. In his enigmatic, opulent soft sculptures, Uoo reconsiders the art of male portraiture, pointing to industrial design, organic functions and sexuality. The works allude to the soft or formless sculptures from the 60s and 70s by artists such as Eva Hesse or Claes Oldenburg. The fabric has been sourced from casual menswear in order to string up what could be a human form – at once male and female – as window décor. As the artist declares: "Identity is seen as passé. Aren't we all post-human? But I think living a story and telling it is very important.... We already know that identity matters, that it's nowhere - it's like breathing."

2 - SEHNSUCHT (FOR JOHN CRAXTON) is a painting by **JUSTIN FITZPATRICK** (b. 1985, Ireland) from the 2016 *Animal Mundi* series. *Sehnsucht* is a German word describing the search for an impossible desire. Here Fitzpatrick depicts the fantasy of the auto-fellator, giving and receiving pleasure within a closed loop of sexuality and animality. The English painter John Craxton (1922-2009) also referred to in the title often painted young men and cats.

2 - WORKING OUT (GIRAFFE) by **JUSTIN FITZPATRICK**, from 2016, depicts a man checking out another lifting weights at the gym. The scene is contained within the silhouette of a giraffe. The work was modelled in clay and then cast in Jesmonite. A layer of pink silicone is added to suggest the glossy surface of the oiled gym body, or latex fetish wear. The animals in Fitzpatrick's works are chosen in response to the shapes of the tableau contained within them.

3 - SECURITY WINDOW GRILL VI from 2014 is a sculpture by **STEWART UOO** (b. 1985, USA) made from steel window bars wrapped with fleshy silicone strips sprouting human hair. The grills both protect and exclude. Writer Alexander Scrimgeour describes "these intestinal forms seem to contradict or rebuke the objects to which they are affixed, which, in their original function, literally constitute the boundary between inside and outside, private and public, defined as safe and hostile respectively. A signifier of liminality here thus itself becomes a site of hybridization, wherein horror-film special effects clash with white-painted steel to leave avatar-sculptures made of fragments of existing image-languages, ranging from a Brooklyn streetscape to sculptural statuary and, via the fake flesh, the artist Paul Thek."

GALLERY THREE - SECTION B

1 - FIGURE 14 OR MY ALPHABET is an installation from 2015 by artist **KELLY AKASHI** (b. 1983, USA). Small objects and sculptures are carefully displayed on an especially designed wooden table. The objects illustrate Akashi's signature vocabulary of forms (the artist's hand in particular) and materials (wax, glass, stone). Akashi's diverse materials (bronze, lead, blown and sculpted glass, wax, cotton wick, alabaster, nickel, urethane, fingernails, antique beads, Solomon's borosilicate glass, enamel paint, wood, silver gelatin, oil) are often transformed using bodily processes (hand-blown glass, modelling). Akashi skilfully plays with these materials' contrasting qualities: stability and ephemerality, transparency and opacity, fluid and solid states. Andrew Berardini wrote in *Art Review* (Jan 2016), "In her curved undulating glass and bronze, the fleshy fragility of her wax, both cold and candled to melt, the coiled knots like hair braids, Kelly Akashi makes bodies."

2 - SECURITY WINDOW GRILL VII from 2014 is a sculpture by **STEWART UOO** (b. 1985, USA) made from steel window bars wrapped with fleshy silicone strips sprouting human hair. Writer Alexander Scrimgeour describes "these intestinal forms seem to contradict or rebuke the objects to which they are affixed, which, in their original function, literally constitute the boundary between inside and outside, private and public, defined as safe and hostile respectively. A signifier of liminality here thus itself becomes a site of hybridization, wherein horror-film special effects clash with white-painted steel to leave avatar-sculptures made of fragments of existing image-languages, ranging from a Brooklyn streetscape to sculptural statuary and, via the fake flesh, the artist Paul Thek."

3 - AS SEEN ON T.V. – IT'S FUN TO SHOP AND SAVE is a work from 1981 by Chinese-American artist **MARTIN WONG** (1946-1999, USA). The titles of Wong's *Paintings for the Hearing Impaired* are headlines taken from tabloids and advertisements, spelled out in American Sign Language within the works. Gestural languages have a broad cultural history, from Chinese

ideograms to the signals of sexual availability used by a segment of New York's gay community: they can both communicate and encode. These stylised hand signs remind us that art itself is a language of signs to be deciphered and interpreted.

4 - A SERVANT WHO'S NOT SERVING is a painting from 2016 by London-based artist **ISSY WOOD** (b. 1993, UK). The oil on canvas painting is part of an on-going series of 'objects-with-faces', where inanimate objects take a human stance. Wood mixes figurative and abstract elements in her work, using contrasting colours and different techniques to create surreal scenarios. Her compositions are often informed by art historical references, from Renaissance portraiture to Gustave Courbet, Expressionism to Francis Picabia. Wood presents in this exhibition a selection of paintings in which women's bodies, hands and faces both handle and fuse with objects and landscapes. Symbolically loaded props, including cosmetics, mirrors, smart phones and fake nails, populate a singular universe where Wood erases boundaries between subject and object, and flesh is a product of cultural heritage and technology.

5 - WORKING LATE (ALSATIAN) by **JUSTIN FITZPATRICK** from 2016 is a jesmonite relief in the shape of a dog's head, featuring a scene between two office workers. One is massaging the others' shoulders, a cliché from erotic narratives of physical contact triggering a sexual encounter. The animals in Fitzpatrick's works are chosen in response to the shapes of the tableau contained within them.

6 - UNTITLED is a painting by **DAVID WOJNAROWICZ** (1954-1992, USA) from 1984. Wojnarowicz used graffiti and street art in his early work, as in this painting made of stencils and airbrush. The work shows a neon tangle of limbs, groins, necks, belts, ties, money and drugs, a heady cycle of hedonism and destruction, of circulation and contamination. Following an abusive childhood, Wojnarowicz lived as a street hustler during his teenage years. His experience of gay cruising, prostitution and drugs and their inter-personal game of power, informed his vivid paintings in the early 80s.

GALLERY THREE - SECTION C

1 - RADIX and **LIBERTHENITE** from 2016 are two torso-sized sculptures by artist **Donna Huanca** (b. 1980, USA). Huanca starts by modelling a block of clay, the marks of her hands making visible the interaction of the body and material, carrying traces of an absent author. The works are then moulded and rendered in Acrylcast, a durable matt plastic that resembles plaster, and painted. Their titles come from geological names and the colours are chosen according to palettes found in natural environments, gems and minerals.

1 - UNTITLED and **STRETCH MARKS** are two assemblages from 2015 made of treated and scarred leather. Although Huanca studied painting, "My flat works act as backdrops that are meant to be experienced in conversation with the body." The painted skin, hanging on a stretched canvas, becomes a fetishist memory of the envelope it once was. Its identity is unclear: clothing and painting, sculpture and image, animal and human, seductive and cruel. Huanca started to employ

female performers for her works in 2012; their bodies, like the canvases, are heavily painted allowing them to merge and interact with the flat works.

2 - MAGNETIZATION REACHING from 1968 is a preparatory watercolour for a celebratory performance. **CAROLEE SCHNEEMANN** used scores in the shape of drawings and notes for her performances, which are celebrated for their cathartic, if not ecstatic, liberation of the body from patriarchal structures of both the art world and society. “I assume the senses crave sources of maximum information; that the eye benefits by exercise, stretch, and expansion towards materials of complexity and substance; that conditions which alert the total sensibility – cast it almost in stress – extend insight and response, the basis responsive range of empathetic-kinaesthetic vitality.”

3 - GREEN DOLL is a new sculpture made for *Streams of Warm Impermanence* by artist **RENAUD JEREZ** (b.1982, France) in 2016. The puppet is hand-made by the artist, including its hand-sewn green suit, with an internal steel aluminium skeleton, giving every part of the body individual movement. The doll has the same measurements as the artist, it is an alter ego that lies on a garden bench, maybe waiting or sleeping, holding a flower in its hands. *Green Doll* follows a recent series of soft works by Jerez made of fabrics, bandages, light industrial materials and home furniture, including wearable sculptures.

5 - NUDE ON TRACKS D and **NUDE ON TRACKS E** from 1975 (reprinted in 2005) by New York based artist **CAROLEE SCHNEEMANN** (b. 1939, USA) are two hand-tinted photographs from the 1974 performance *Nude on Tracks*, in which the artist walked naked along a railway. The sunlight and her outstretched arms suggest liberation and pleasure. *Nude on Tracks* series resembles an erotic rite that celebrates the body as hedonistic material; its ritualistic, ecstatic quality echoing her seminal 1964 performance *Meat Joy* in which Schneemann and seven other partially nude figures danced and played with various objects and substances including wet paint, raw fishes and chickens. “I explore the image values of flesh as material I choose to work with. The body remains erotic, sexual, desired, desiring, but it is as well votive: marked, written over in a text of stroke and gesture discovered by my female will.”

GALLERY FOUR

1 - BRUTEFORCEPHREAK: FARCEURH and **BRUTEFORCEPHREAK:OD** are two sculptures from 2015 by New York-based artist **JASON MATTHEW LEE** (b. 1989, USA). Both sculptures are part of the *BRUTEFORCEPHREAK* series consisting of discarded payphones collected by the artist around New York. The handsets hang on and off the hook, in this case modified to a literal hook. The sculptures feature painted comic book villains, graffiti tags and distortions to the metalwork. Now obsolete technology, payphones remind us of a near past, increasingly relegated to fictional worlds of comic-books and action films.

2 - JODIE COMES CLEAN was painted in acrylic in 1982 by **MARTIN WONG** (1946-1999, USA). It is one of his *Paintings for the Hearing Impaired* series started in 1980, in which he combines American Sign Language with *trompe-l'œil* renditions of the everyday surfaces around Manhattan's Lower East Side, where he settled in 1978. Brick walls, rustic stone, wooden shelves

and chalkboards serve both a decorative purpose and highly recognisable style, and connect the works to Wong's neighbourhood. Wong's hands are at once stylised decorative forms and tools of communication – through gesture, sign language and painting. Wong's work has been described as a meticulous blend of social realism and visionary art styles, exploring multiple ethnic and cultural identities, including cross-cultural elements and multilingualism.

3 - ONE MILLION AND ONE YEARS OF FEELING NOTHING from 2015, is a sculpture by New York-based artist **DORA BUDOR** (b. 1984, Croatia). It belongs to her *Spring* series exploring the cultural weight of Hollywood blockbusters. A used maquette of the garages in which Bruce Willis' character lives in the 1997 film *The Fifth Element* (dir. Luc Besson) is incorporated into an elaborate armature made of metal and discarded prosthetic silicone, recalling a heating system or network of blood vessels. Budor often works with architectural props from gothic-futurist sets of 1990s sci-fi films, often staged in a post-apocalyptic society. Her work explores how a cultural product, the movie, has informed the way we live in and understand the world, as well as possibly our bodies "In the same way viruses carry genes, films carry codes, information and meaning."

4 - This wall installation by Los Angeles based artist **Ann Hirsch** (b. 1985, USA) consists of five drawings installed onto a wall of bright green carpet. In these works, Hirsch addresses the representation of female identity with humour and a fake naivety, allowing a sharp critique of modes of representations. **Q** and **PICARD**, from 2016 are two drawings on paper from the ongoing series *Genies and Annies*, of portraits of her and her husbands' imagined future children. They can be considered automatic drawings from the artist's subconscious, addressing a complicated and anxious future of motherhood as a female artist. The grotesque features of the figures, in **JEANNIE, FOSTER** and **JAN** from 2016, with their cropped bodies, bulging eyes and bald scalps, evoke German expressionist paintings and present a stark contrast with the polished presentation of women through advertising and social media. "Then and now, I continually represent women – women's bodies, women's clothes, and, more recently, my own female genitalia – as a way to reconcile my own position as a woman in a complex, often hostile world. How is a woman supposed to appear? And how do I fit into that?"

5 - RAY NAILS II is a cast iron sculpture of a sinister giant hand, with gnarled elongated fingers and ridged fingernails, produced in 2014 by French artist **JEAN-MARIE APPRIOU** (b. 1986, France). Appriou lives and works between studios in Brest and Paris and has developed an experimental sculptural practice in ceramics and iron casting, drawing from manufacturing processes.

6 - IF YOU FIND THIS WORLD BAD, YOU SHOULD SEE SOME OF THE OTHERS by **DORA BUDOR** from 2015 is one of four sculptures constituting the *Spring* series in which the artist uses real props from 1990s science fiction blockbusters, the last era of analogue visual effects. In this work, Budor encases an artificially weathered triangular rooftop maquette from Tim Burton's film *Batman Returns* (1992) in a web-like tangle of steel. This structure, recalling a circulatory system or a plant creeper, incorporates different silicone and latex prosthetics sourced from horror films. This mutilated ecosystem contaminates its environment, plugged into the floor and walls of the gallery space with pipes. The title borrows from a 1977 conference by writer Philip K. Dick in which he stated: "we are living in a computer-programmed reality, and the only clue we have to it is when some variable is changed, and some alteration in our reality occurs." Budor explores the anxieties of being both a human body and a conscience in works informed by science-fiction, cinema, cyber punk, ecological awareness and artificial intelligence.

GALLERY FIVE

1 - EIGHT BOOKWORMS FIND RELIGION AND THEN LOSE IT AGAIN by **JUSTIN FITZPATRICK** (b. 1985, Ireland) is part of the *Animal Mundi* series from 2016. The painting features bookworms literally digesting a religious book. As the pages pass through their bodies, temporarily nourish, and finds their way out of the worms' bodies, the painting playfully questions the physicality of a text, and the relationship between language, flesh and culture.

2 - THE SMOKE SHOWS is an installation from 2015 by London-based artist **ATHENA PAPADOPOULOS** (b. 1988, Canada). It comprises seven individual handmade sculptures in the form of anthropomorphic furniture (six chairs and one table), alongside the large-scale fleshy curtains displayed in gallery 3. On each work, fabric letters spell out their individual titles (*Yee Haa Booo Booo*, *Hairy Harry Who Who* etc). Self-portraits and images of the artist's friends and family are sewn onto the soft elements, while personal items from childhood or adolescence fixed onto resin seats include chicken bones, pork scratchings, underwear, plastic figurines and other trinkets. The legs that resurface in Papadopoulos' work refer to a story of her grandmother: "She got diabetes, ignored it completely, ended up hospitalised and lost her leg from gangrene and died. (...) This gangrene leg has haunted me every since." Materials used in these works include nails, self tan, synthetic hair, jewellery, nail polish, lipstick and other cosmetics, together with more traditional materials. Through formal experimentation the artist has created an installation in which fleshy materiality, kitsch, humour and the abject merge into a spectacular exploration of the body informed by art history, cosmetics, language, vernacular culture, Hip Hop, sexuality and alcohol.

3 - ECCE! is an oil on canvas from 2016 by London-based artist **ISSY WOOD** (b. 1993, UK). Wood is interested in medieval illuminations, where flowers, insects and other symbolic elements directly relate to women's bodies. In her paintings there is almost always a direct allusion to the body and its symbolic and sensual value. In the selection of paintings for *Streams of Warm Impermanence*, women's bodies, hands and faces both handle and fuse with objects and landscapes, such as in **UNTITLED**, an oil on canvas from 2016. Symbolically loaded props, including cosmetics, mirrors, smart phones and fake nails, populate a singular universe where Wood erases boundaries between subject and object, and flesh is a product of cultural heritage and technological awareness. Dark colours are central in Wood's practice: "I almost always start from a totally black background and make colours work against that."

3 - In THE AGONY IN THE PHARMACY from 2015, **ISSY WOOD** continues her investigation into medieval illuminations and the symbolic elements in direct relation to women's bodies. This landscape of hats blends with the flesh of an abstracted woman's body. Wood mixes figurative with abstract elements using contrasting colours and different techniques, to create surreal scenarios often informed by historical references, from Renaissance portraiture, Expressionism, Francis Picabia to, as in this work, to Gustave Courbet. The reclining figure in this work is directly inspired by *La Femme Au Perroquet* painted by Gustave Courbet in 1866.

ARTISTS

KELLY AKASHI (b. 1983, USA) lives and works in Los Angeles. Her works play with contrasts of materials, including hand-blown glass, latex, alabaster and wax, combining stability and ephemerality, and pointing to transitions between liquid and solid states. Her practice often involves bodily processes, such as using the tactile warmth of her hands to soften and mould wax, or her breath to form glass.

Akashi's work has been recently shown at White Flag Projects, Saint Louis; Tomorrow Gallery, New York; Midway Contemporary Art, Minneapolis; and Château Shatto, Los Angeles. Her work is currently on display at the Hammer Museum's biennial exhibition *Made in L.A. 2016: a, the, though, only*, 2016. She is represented by Michael Jon and Alan, Miami and Detroit, and Ghebaly Gallery, Los Angeles, where she will be producing a solo exhibition in Autumn 2016.

JEAN-MARIE APPRIOU (b. 1986, France) lives and works between Brest and Paris. Using materials including cast aluminium, bronze, ceramics and glass, Appriou creates objects and installations that are surreal composites of legends and realities from different cultures, ancient and contemporary.

Recent solo shows include *Salt Crystals* at Jan Kaps, Cologne, 2015; *Sonde D'Arc- En-Taupe* at Palais de Tokyo, Paris, 2014; *Juillet*, Sculpture d'Exterieur, Vent Des Forets, 2014. Appriou's work has been included in recent group shows such as *The Great Depression*, Balice Hertling, Paris, 2015-16; *L'Usage des Formes*, Palais de Tokyo, Paris, 2015; *Deep Screen*, Centre D'Art Contemporain, Pougues-Les-Eaux, France, 2015. Appriou was awarded the Laureat du Prix Yishu-8 in 2013.

RENATE BERGLMANN (b. 1943, Austria) is a feminist avant-garde artist who lives and works in Vienna. Her work focuses on representations of sex, love, and relationships. Her body itself often serves as the artistic medium as she transforms herself according to stereotypes of femininity and masculinity: the pregnant woman, the model, the masturbating man.

Berlmann participated in the radical feminist exhibition *MAGNA. Feminismus Kunst und Kreativität* (curated by Valie Export), Galerie St. Stephan, Vienna, 1975. She was recently included in museum exhibitions *The World Goes POP*, Tate Modern, London 2015; *WOMAN, The Feminist Avant-Garde of the 1970s*, BOZAR, Brussels, 2014; Gwanju Biennale, 2014; and *VIDEORAMA — Kunstclips aus Österreich*, Kunsthalle Wien, Vienna, 2009. She will be included in the forthcoming exhibition *The Feminist Avant-Garde of the 1970s*, The Photographer's Gallery, London, 2016–2017.

DORA BUDOR (b. 1984, Croatia) lives and works in New York. Her work addresses contemporaneous human anxieties of being both a body and conscience in sculptures informed by science-fiction, cinema, cyber punk, ecological awareness and artificial intelligence. She often uses materials from the film industry including recycled props, set furniture and prosthetic scars and wounds in her work.

Budor has exhibited extensively throughout the U.S. and Europe. Recent solo exhibitions include *Ephemerol*, Ramiken Crucible, New York, 2016; *Spring* at Swiss Institute, New York, 2015; and *The Architect's Plan, His Contagion and Sensitive Corridors* at New Galerie, Paris, 2015. Group shows include *Body Building* at Max Mayer, Dusseldorf, 2015; *National Gallery*

II: Empire at Chewday's, London, 2015-16; *1000 Islands* at Simon Lee, Hong Kong, 2015; and *Fade In: Int. Art Gallery - Day*, Swiss Institute, New York, 2016; *Inhuman* at Fridericianum, Kassel, 2015; and *DIDING – An Interior That Remains an Exterior* at Halle für Kunst & Medien, Graz, 2015. She is a winner of the 2014 Rema Hort Emerging Art Award.

JUSTIN FITZPATRICK (b. 1985, Ireland) lives and works in London. He creates objects, reliefs and paintings, playing with notions of style and taste. His figurative artworks often include a sexual, animal or object/absurd component to question and enact what George Bataille termed "base materialism".

Fitzpatrick completed an MA (Painting) at the Royal College of Art in 2015. Recent exhibitions include *Bloomberg New Contemporaries*, ICA, London, 2015; *SEXT*, Hockney Gallery, RCA, London, 2014; *London Gay Pride 2014: Freedom to...*, Take me home projects, 2014; and *Salon Art Prize*, Matt Roberts Arts, London, 2012. In 2015 he won the Troytown Art Pottery Residency, and in 2014 received the Royal College of Art Secret Bursary.

ANN HIRSCH (b.1985, USA) lives and works in Los Angeles. She is best known for her videos and performances addressing feminism, sexuality and identity in our hyper-connected culture. In her drawings, she explores the appropriation of female bodies and representation of female identity with humour and a fake naivety allowing a sharp critique of modes of representations.

Hirsch was awarded a Rhizome commission for her two-person play *Playground* which was performed at the New Museum and by South London Gallery at Goldsmiths College. Recent solo shows include *List Projects: Ann Hirsch* at MIT List Visual Arts Center, 2016 and *IT IS, I, ANN HIRSCH: horny lil feminist* on the New Museum's online project space First Look. Her work is currently on display in the solo show *Ann Hirsch: Sharing Love*, 2016, at the Institute of Contemporary Art, Maine; group exhibition *Caméra(Auto)Contrôle*, 2016, at Centre de la photographie, Geneva; and *Public, Private, Secret*, 2016-17, the debut exhibition at the International Center of Photography, New York.

MAX HOOPER SCHNEIDER (b. 1982, USA) lives and works in Los Angeles. Hooper Schneider's work creates worlds that materialise and dramatise nature as a process of ceaseless morphogenic modulation, in which bodies are continuously created, transformed, and destroyed.

Recent exhibitions have explored living systems, anthropomorphism, cultural habitats, specimen production. He was included in the group exhibition *Omul Negru*, at Nicodim, Bucharest, 2016 and will participate in *Dolores* at Team Gallery, New York, 2016, and have his second solo show at Jenny's, Los Angeles, in September 2016.

DONNA HUANCA (b. 1980, USA) lives and works in New York City. She works with items related to the body, such as cosmetics and clothes, to create artworks and tableaux vivants that question the relationship between object and subject, spectator and actor, presence and absence.

Huanca studied at the Städelschule, Frankfurt, and the Skowhegan School of Painting and Sculpture, Maine. In 2012, Huanca was awarded a Fulbright Scholarship to live and work in Mexico City. Recent exhibitions include: *Polystyrene Braces* at Kim? Riga, 2016; *Muscle Memory* at Peres Projects, Berlin, 2015; *Water Scars* at Valentin, Paris, 2015; *Psychotria Elata* at Art Berlin Contemporary, Berlin, 2014; *Sade Room (famously reclusive)* at MoMA PS1 Printshop New York, 2014. Upcoming solo exhibitions in Autumn 2016 include Peres Projects, Berlin; and Zabłudowicz Collection, London.

RENAUD JEREZ (b. 1982, France) lives and works in Berlin. Jerez uses bandages, fabrics and light industrial materials, to make innovative, anthropomorphic and apocalyptic forms, which consider the human body alongside architecture and technology.

Renaud Jerez has had solo exhibitions at the National Gallery, Prague, 2015; at GAMEC, Bergamo,

2014; at Autocenter, Berlin, 2014; at Marbriers 4, Geneva, 2014; at MOT International, London, 2013; at Fahrenheit, Los Angeles, 2016 and at the ICA, Miami, 2016. His work has also been shown at the Neuer Aachener Kunstverein, Aachen, 2015; at the New Museum, New York, 2015; at The Box, Los Angeles, 2015; at Catherine Bastide, Brussels, 2015 and 2013; at the Palais de Tokyo, Paris, 2014; at the K11 Foundation, Shanghai, 2015; at Carlos Ishikawa, London, 2014; and at DRAF (David Roberts Art Foundation), London, 2014.

JASON MATTHEW LEE (b. 1989, USA) lives and works in New York. Lee collects discarded payphones around New York, a near obsolete technology which retains strong fictional and social-cultural associations. Found objects and material from the internet added to the altered objects to create assemblages that question the impact of information networks on the urban self.

Recent solo exhibitions include: *BruteForcephreak*, Johann Berggren Gallery, Malmo, 2015; *GLObal Hell*, Galerie Crèvecoeur, Paris, 2015; *Entropy*, Eli Ping Frances Perkins, New York, 2014; *Too Many Memories*, Bedstuy Love Affair, Brooklyn, 2014. Recent group exhibitions include: *No Shadows in Hell*, Pilar Corrias, London, 2015; *Crunchy*, Marianne Boesky, New York, 2015; *Liminal Sunday*, Satellite Space, Los Angeles, 2014; *To the End of the Line*, Chateau Shatto, Los Angeles, 2014; *De Generation of Painting*, Fondazione 107, Turin, 2014; *From Whose Ground Heaven and Hell Compare*, Croy Nielsen, Berlin, 2014; *AirBnB Pavilion*, 14th Venice Architecture Biennale, Venice, 2014; *there is nothing personal of yours to exhibit*, Galerie Crèvecoeur, Paris, 2014.

ATHENA PAPADOPOULOS (b. 1988, Canada) lives and works in London. She creates multilayered installations, sculptures and paintings using a large range of materials and techniques, such as red wine, lipstick, iodine, hair dye, collages and image transfer. Her work often finds its starting point in the artist's private and family life.

Papadopoulos graduated from Goldsmiths, University of London's MFA Fine Art programme in 2013 and University of British Columbia with a BFA in Visual Art and Art Theory in 2011. Selected solo exhibitions include *Rancho Rat-King- Cougar* at Supportico Lopez, Berlin, 2015; *Zabludowicz Invites: Athena Papadopoulos* at the Zabludowicz Collection, London, 2015; and *Honeymoon in Pickle Paradise* at The Landmark Hotel, London, 2014. She is preparing solo exhibitions at Shoot the Lobster, New York and Supportico Lopez, Berlin for late 2016. Selected recent group exhibitions include *From Transhuman to South Perspectives*, ROWING London, 2016; *Bloody Life*, Herald Street, London, 2016; *Wild Style*, Peres Projects, Berlin, 2016. *K Hole*, at 6817 in Los Angeles, 2015; *Metaforms*, Collins Park, Miami Beach, 2015; and *Natural Instincts*, at Musee Espace Arlaud, Lausanne, 2015.

CAROLEE SCHNEEMAN (b. 1939, USA) is a multidisciplinary American artist best known for her work exploring the body, sexuality and gender. Over seven decades, her practice has included painting-constructions, assemblages and kinetic multimedia installations. From 1960 she collaborated in New York with an avant-garde community of artists, writers, musicians and filmmakers, and began to experiment with new media and forms of art-making, from performance to film, and co-founded and choreographed for the groundbreaking Judson Dance Theater. Her works incorporate her physical body and subjective experience, Schneemann has reshaped discourse on gender, sexuality and the body, insisting on her status as both image and image-maker.

Schneemann has received awards including Art Pace International Artist Residency; two Pollock-Krasner Foundation Grants; Guggenheim Fellowship; National Endowment for the Arts Fellowship; Rockefeller Foundation Fellowship; and a Lifetime Achievement Award from the College Art Association. Her work has been exhibited worldwide at institutions including the Los Angeles Museum of Contemporary Art, the Whitney Museum of American Art, the Centre Georges Pompidou, The Reina Sophia Museum, and the Museum of Modern Art, New York.

ANNA UDDENBERG (b. 1982, Sweden) lives and works in Berlin. She works with performances,

installations, video, and sculpture, to approach concepts of identity, sexuality, and the self, as well as social and sexual power relations. Her sculpture and installations embody the overlapping, reinforcing narratives of social media, online gaming/dating and reality television. She is interested in the mediation and production of subjectivity by new technologies and forms of circulation.

Current exhibitions include: *The 9th Berlin Biennale*, Berlin, 2016; *Manifesta 11*, Zurich, 2016; and recent solo exhibitions include *Mystique 881 RPH*, Sandy Brown, Berlin, 2015; *Jealous Jasmine*, Vårbergs Dansservice, Stockholm, 2014. Recent group exhibitions include *S.M.S.M.S.*, Stedelijk Museum, Amsterdam, 2016; *Swedish Art Now*, Sven Harrys Konstmuseum, Stockholm, 2016; *Young Girl Reading Group Show*, Artgenève, Geneva, 2016; *Fear of a Blank Pancake*, White Flag Project, Saint Louis, 2016; *The Description of a New World, Called the Blazing-World*, Mitchell Alguus Gallery, New York, 2015; *Never Winter : BorderLands*, Dragon's Lair, 2015; *Anna Uddenberg + Nicolas Ceccaldi*, MEGA Foundation, Stockholm, 2015; and *The Cipher and the Frame*, Cubitt, London 2015.

STEWART UOO (b. 1985, USA) lives and works in New York. Working across photographs, sculptures and different media, Uoo builds up and breaks down the human form as a porous vessel for fluid and shifting identities. Best known for dystopic, putrefying figures, his works absorb fashion, technology, commerce and pop culture.

Uoo's work is currently included in *Greater New York* at MoMA PS1, New York, NY and has exhibited at ICA, London; Museum Fridericianum, Kassel; Künstlerhaus, Vienna; Halle für Kunst & Median, Graz; 10th Gwangju Biennale, Gwangju, Korea; SMK Museum, Copenhagen, Denmark; Kunsthall Oslo, Norway; Elaine MGK, Basel and White Columns, New York, amongst others. In 2013 he had his first two person museum exhibition, *Outside Inside Sensibility* with Jana Euler at the Whitney Museum of American Art. His work is included the collection of The Whitney Museum of American Art, NY collection and is a 2015 recipient of the Louis Comfort Tiffany Foundation Award.

DAVID WOJNAROWICZ (1954 –1992, USA) was a painter, photographer, writer, filmmaker and performance artist. His work channelled raw images, sounds, memories and lived experiences, and was an influential presence in the New York City art scene of the 1970s, 80s and early 90s. Wojnarowicz died of AIDS-related complications on July 22, 1992 at the age of 37.

His works are in permanent collections of major museums internationally. Highly influential to the current generation of artists, writers and activists, his work continues to be the subject of exhibitions and scholarly studies. Wojnarowicz has had retrospectives at Illinois State University, and the New Museum, New York, 1999. His work has been included in solo and group exhibitions at international institutions such as The Museum of Modern Art, New York; Museum of Contemporary Art, Chicago; The American Center, Paris; The Busan Museum of Modern Art, Korea; Centro Galego de Art Contemporanea, Santiago de Compostela, Spain; The Barbican Art Gallery, London; and the Museum Ludwig, Cologne. A selection of works from the Rimbaud Series were included in *Performing for the Camera*, Tate Modern, London, 2016. In the spring of 2018, The Whitney Museum of American Art will present a traveling retrospective of the artist's work entitled *History Keeps Me Awake at Night*.

MARTIN WONG (1946– 1999, USA) was an American painter. Brought up in San Francisco Chinatown, Wong studied ceramics and was active in the San Francisco Bay Area art scene, including stints as a set designer for the performance art groups The Cockettes and The Angels of Light. In 1978, he moved to New York, and focussed his attention on painting. His work ranges from gritty, heartfelt renderings of the decaying Lower East Side, to playful, almost kitschy depictions of New York's and San Francisco's Chinatowns, to 'traffic signs for the hearing impaired'. Following his death aged 53 from AIDS-related illness, critical esteem of Wong's work continued to increase.

Wong's works can be found in collections worldwide, including the Metropolitan Museum of Art, the de Young Museum, the Whitney, the Art Institute of Chicago, the Bronx Museum of the Arts. The Martin Wong Papers reside at the Fales Library, New York University, and include among other things sketchbooks, correspondence, biographical documents, videocassette recordings, photographs, graffiti-related materials, and parts of Wong's personal library.

ISSY WOOD (b. 1993, North Carolina) lives and works in London. Primarily a painter, her recent body of work includes drawing, writing and wood-carving. Her surreal, figurative works are often informed by art historical references, from Renaissance portraiture to Gustave Courbet, Expressionism to Francis Picabia.

Wood graduated from Goldsmiths University of London and currently studies at the Royal College of Art (graduating 2018). In 2014, she had a duo exhibition at Plaza Plaza London (with Lewis Teague Wright), in 2015 she had a solo show at Triumph Gallery, Moscow. She was recently included in group exhibitions *Chatsubo* at Kraupa-Tuskany Zeidler, Berlin, 2016; and *Gallery Share*, Off Vendome, New York (with Chewday's, Bridget Donahue, Jenny's, Galerie Max Mayer & Real Fine Arts), 2016.

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

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DRAF is a 15 minute walk from Kings Cross St. Pancras.
Buses: 24, 27, 29, 88, 134, 168, 214, 253

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Thu - Sat, 12 - 6 pm
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