

(X) A FANTASY
08.09.2017 - 07.10.2017

INTRODUCTION


When does the individual experience become a political statement? (X) *A Fantasy* brings together over thirty artworks to explore the subversion of the quotidian and the transgression of boundaries between public and private spheres. Living, eating, dancing, seducing, reading, watching films, going online; the exhibition traces how individual and collective engagements make the political personal.

This exhibition marks the 10th anniversary of DRAF, founded in 2007 by David Roberts, and which I have led as Chief Curator throughout that decade. Since the beginning, DRAF has focused on a model of experimentation, regularly reimagining the programme and testing new models of producing and sharing contemporary practices, through exhibitions, commissions and performances.

Performance is present throughout this exhibition, not only at the Opening Reception when the space is animated with poetry, dance and music. The galleries are transformed once again into a 'stage for ideas'. In each room, a distinctive tone is set by an artist: Dora Budor's flickering lamps; Hannah Quinlan and Rosie Hastings' panoramic light boxes; Paul Maheke's lyrical flowing curtains; France-Lise McGurn's cavorting wall painting; Zoe Williams' mirrored, purple-carpeted, scented installation; Megan Rooney's pale landscape. A number of these artists have spent time with us in the space, producing substantial commissions; it has been a pleasure and a privilege to host them in our former factory, once again a site for production.

We are immensely proud to host works by historic figures whose exceptional, experimental practices shaped the landscape of performance. Pierre Molinier's subversive erotic self-portraits connect us to a heritage of surrealism. Jimmy DeSana's playful portraits testify the centrality of friendships, collaboration and domestic space to the New York performance scene of the 1970s. British artist Helen Chadwick's *Meat Portraits* present flesh as material, redefining the image of the female body. The dialogue between iconic works and contemporary practices has been a rich vein throughout DRAF's programme.

The David Roberts Collection is a body of over 2,000 artworks that has been a library of concepts and forms central to DRAF projects. This exhibition presents works from the Collection by influential international figures including Theaster Gates, Wolfgang Tillmans and Danh Vo; and young London-based artists such as Celia Hempton, Hannah Quinlan and



Rosie Hastings and Prem Sahib, with all of whom we have been very proud to collaborate in recent years. Keren Cytter's 2007 video, Harry Gruyaert's 1972 photograph, Melike Kara's 2017 painting and Julian Opie's 2007 lightbox offer a glimpse of the variety of practices and contexts present in the Collection.

The Opening Reception, our last within these walls, is a particularly important event for us, and we hope to share it with some of the exceptionally generous and inspiring artists and collaborators who have participated over the years. To celebrate, we have invited artists to animate the exhibition. Hannah Regel performs *How to fill a room*, with soundtrack by Hannah Regel and Luke Walker (thanks to the Wellcome Collection). Fernanda Muñoz-Newsome presents *something orange: our bodies slip slide through knowing*, a new choreography "unravelling the in-between spaces of our private and public bodies", performed by Fernanda Muñoz-Newsome and Jamila Johnson-Small, sound production by Nick Owen, Pumarosa.

Upstairs in DRAF Studio, artist Zoe Williams presents her ambitious commission *Ceremony of the Void*, a voluptuous banquet inviting visitors to experience her fantastical immersive environment and large-scale performance involving artist-made delicacies, musicians, performers, video projections and new ceramic sculptures. New costumes have been designed by Hydra Sartorial Latex. Musicians: Patchfinder, Viki Steiri, Dario Papavassiliou. Performers: Mensah A. Bonsu, Freya Field-Donovan, Pegah Tahmasebi, Susu Laroche, Deniz Unal, Nadja Voorham, Tenko Nakajima Glenewinkel, Sarah Hartnett, Cicley Travers.

We finish the evening with an afterparty in DRAF Studio, including a performance by Urara Tsuchiya and a DJ set by collaborative project and artists New Noveta.

(X) *A Fantasy* will be the last exhibition in DRAF's Camden space. It is not the end, but a moment of reinvention: following ten years of exhibitions and performances in London, the Foundation's ambitions are expanding to include projects in different sites across the UK, reaching new and broader audiences. These include a twenty-acre sculpture garden in Somerset to open free to the public in 2019, our first outdoor project. I hope all our visitors will join us to celebrate this milestone on Tuesday 3 October, with a special Evening of Performances at KOKO.

On behalf of all the team, I would like to thank our Founder David Roberts, for his generosity and trust over the last decade. We look forward to working together to realise new projects across the UK over the next 10 years.

Thanks to our Trustees and Advisory Board for their guidance and advocacy.

Thanks to my dedicated colleague Sandra Pusterhofer, who has been part of DRAF from the start, and who curated this exhibition with me. Thanks also to the remarkable DRAF team: Rachel Cass, Sam Hickson, Nicoletta Lambertucci, Olivia Leahy and beloved former colleagues Chris Barr, Benedict Goodwin, Guy Patton, Alex Roberts and Gaia Tedone. You have all been instrumental to establishing the programme. Thanks also to Francesco Gorni for his work producing this exhibition. In addition, thanks to all the talented interns who have supported our work during these years.

We have worked with over 1,000 artists and collaborators, and I would like to thank every one of them for entrusting us with their work, and sharing their ideas and practices with us.

Thanks to Arts Council England, and in particular Sabine Unamun, who have encouraged and enabled DRAF's performance and education programmes since 2008. Our Galleries Circle has, since 2014, brought together an exceptional group of peers from the commercial sector, and we are very proud of their support.

Thanks to Gabriel Araujo and the Canadian High Commission to the United Kingdom for their support of Megan Rooney's commission; and to the numerous embassies, foundations and cultural bodies who have enabled commissions by international artists in London at DRAF.

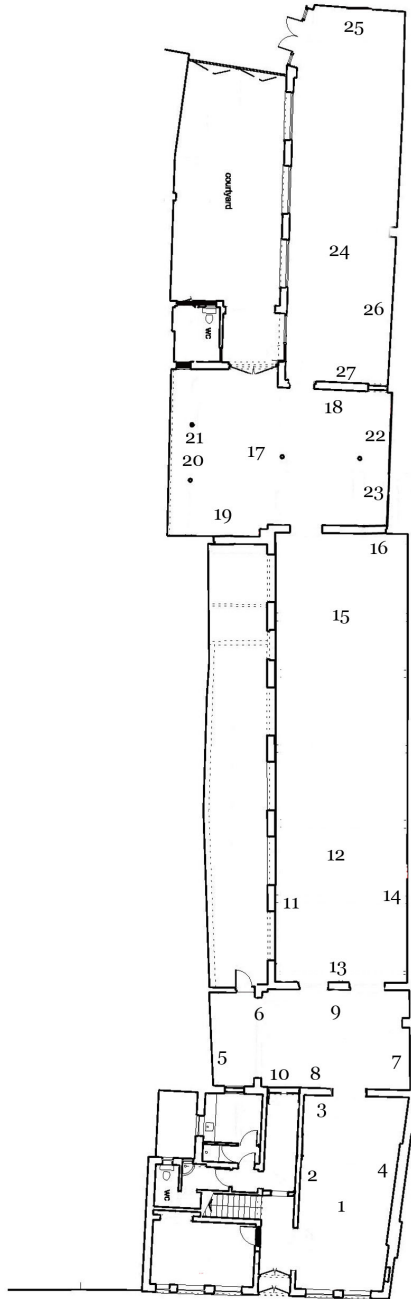
Thanks also to in kind supporters of Ceremony of the Void: Nishane, Istanbul; Hydra Sartorial Latex; Rochester Square ceramics; and Suze Saveur d'Autrefois liqueur. Partnerships with artisans and producers from different industries have enabled artists to work with an extraordinary range of materials at DRAF, and we add our thanks to all who have contributed in kind.

CURA. is the media partner for this exhibition, and we thank them for sharing our work with their readers. Thanks also to the publications, editors and writers who have championed DRAF; we hope you will continue to share our news as we move beyond Camden.

Thanks lastly to the many thousands of visitors who have joined us for their exceptional enthusiasm and engagement. We look forward very much to seeing you again soon.

Vincent Honoré, 2017






GALLERY 1

1. **STREPITOSO, RINFORZANDO** and **ALLEGRO MA NON TROPPO** are three works from the **2017** *Fragments of an Instrument* series by **DORA BUDOR (b.1984)**. Each motion-sensitive light has a resin shade set with frogs, props from the film *Magnolia* (1999) by Paul Thomas Anderson. The raining frog scene is the climax of Anderson's film investigating societal chaos. Budor suspends the frogs in lights – motionless and artificial – until the activated lamps illuminate the frogs, generating a heightened sense of apprehension. This work is on loan from New Galerie, Paris.

2. **AUTOPORTRAIT (1960)**, 3. **ÉPERON D'AMOUR (1960)** and 4. **MES JAMBES (1965)** by **PIERRE MOLINIER (1990-1976)** are self-portrait photographs which the artist is dressed in stockings and high heels, turned away from the lens so his sex is ambiguous. From within his boudoir Molinier experimented with autoerotism: these works testify his private desires and were not intended for a public audience. Molinier scrutinises gender and sexuality in his body, in carefully staged erotic portraiture, often with intertwined bodies, sex toys and costumes. These works are on loan from Richard Saltoun, London.

GALLERY 2

6. **TIFKAS** is a **2015** work by **HANNAH QUINLAN** and **ROSIE HASTINGS (b.1991)**. The title, *Tifkas*, is the name of the bar in Leslie Feinberg's out-of-print novel *Stone Butch Blues* (1993), set just before the American Civil Rights Movement. The artists create a sublime landscape littered with references to the narrative including flyers and discarded beer cans. *Tifkas* is part of an ongoing investigation by Quinlan and Hastings into the contested symbols and spaces of gay identity. The two other light boxes in this room 5. **D.I.N.K. (DOUBLE INCOME NO KIDS) #3** and 7. **D.I.N.K. (DOUBLE INCOME NO KIDS) #4** both from 2016, refer to their research into controversial 20th Century gay holiday resort Fire Island. The works re-imagine Fire Island as a queer, anarchic sci-fi space, to critique the relationship between private property, gentrification and the production of



a standardised white gay and lesbian subjectivity. *Tifkas* was purchased for the David Roberts Collection in 2016 from Arcadia Missa, on the occasion of Curators' Series #9. *Ways of Living* at DRAF. *D.I.N.K. (Double Income No Kids) #3* and *D.I.N.K. (Double Income No Kids) #4* are on loan from Arcadia Missa, London.

8. **GAUZE** and 9. **EXTENSION CORD** are two photographs from **1979** by **JIMMY DESANA (1949-1990)**. DeSana's photographs of undressed bodies in various poses and contortions lit by gel-covered tungsten lights were inspired by his experiences of the late 1970s gay scene in New York. DeSana arranged his shoots in the domestic interiors of middle-American suburbia as seen in these photographs. These works are on loan from the Estate of Jimmy DeSana and Amanda Wilkinson Gallery, London.

10. **KAMAL** is from **2016** by **CELIA HEMPTON (b.1981)**. Hempton makes close-up paintings of male and female nudes. She crosses an intimate boundary, working with her friends as models. This work is on loan from Southard Reid, London.

GALLERY 3

11. **AT THE END OF THE DAY, IT'S NIGHT** is a new mural commission by **FRANCE-LISE MCGURN (b.1983)**. Androgynous bodies are intertwined in a party scene; arms and legs overlapping. Referencing club culture, McGurn creates an imaginary crowd. Through a process of painting and over-painting, the boundaries between characters are blurred and they become a mass of movement. McGurn in collaboration with Katie Shannon, runs a club night residency called *DAISIES* at the poetry club in Glasgow. As part of the event they invite DJs and artists to contribute to the decor and installation. This work has been commissioned by DRAF.

12. **THE DANCE FLOOR COULD NEVER BE A STORY WITH ONE VOICE. THE DANCE FLOOR IS PACKED WITH STORIES ALL PULSATING WITH THEIR OWN EXPERIENCES AND NEEDS** is a new commission by **PAUL MAHEKE (b.1985)**. Maheke has transformed

the gallery space with gel-covered lights and digitally printed curtains. The curtains hold a quote from the book *The Impossible Dance: Club Culture and Queer World-making* by Fiona Buckland, a seminal text on queer club culture in 1990s New York. Both Maheke and Buckland look at dancing as a liberating expression of imagination and desire and explore how club spaces are important to forming social and political communities. This work has been commissioned by DRAF.

13. **AGAPE** is a work from **1989** by **HELEN CHADWICK (1953-1996)**. Chadwick constructed a mouth-shaped light box around a photograph, with a light as tonsils. This work can be read as a portrait, in which the structure of the body is exposed and an area of seduction is shown to also be an area of repulsion. This work is on loan from Richard Saltoun Gallery, London.

14. **A ROOF FOR THE MIDDLE CLASS** from **2012** by **THEASTER GATES (b.1973)** is part of a series of paintings made with roofing materials. Gates uses skills learnt from his father to apply roofing paper and tar onto a wooden panel, partially concealing a copy of the August 1973 issue of *Ebony*. In 'The Black Middle Class' issue of the African American focussed magazine, the editors analysed the social mobility of the aspirational Black bourgeoisie. Gates entirely obscures the cover text with tar. In this work Gates addresses racial divides, labour and class, over 40 years after the publication was printed. *A Roof for the Middle Class* was purchased for the David Roberts Collection in 2013 from White Cube, Hong Kong.

15. **STATUE OF SHAHNOZA** from **2007** by **JULIAN OPIE (b.1958)** is from a group of works depicting a pole dancer called Shahnoza. The simplified form of the female nude is magnified in a lightbox 'statue', referencing neon advertising and illuminated signs. The lightbox gives a mechanical banality to this female figure. Larger than life size, although the torso is given a realistic shape, the head of Shahnoza is reduced to a featureless circle. This work was purchased for the David Roberts Collection in 2007 from Galerie Barbara Thumm, Berlin, on the occasion of the artists solo exhibition.

16. **TV SHOTS, DIVER** is one of an extensive series of photographs by **HARRY GRUYAERT (b.1941)** made in **1972**. Each image was



photographed directly from a domestic colour television screen, documenting the daily barrage of public broadcasting. Variety shows, sitcoms and ad breaks become a banal visual noise, realised in heightened saturation through the artist's intentionally distorted television set. Integral to the series are Gruyaert's photographs of the Munich 1972 Olympics, during which the terrorist group Black September murdered eleven Israeli Olympic team members. The work included is one of fifteen *TV Shots* works purchased for the David Roberts Collection in 2006 from Atlas Gallery, London.

GALLERY 4

17. **PEL III** is a new commission by **ZOE WILLIAMS (b.1983)** made of second-hand furs, carpet, mirrors and Nishane perfume. It is a reimagining of a work titled *Pel* from 2016 presented at Antoine Levi, Paris. *Pel III* emulates a room from a fictional late night encounter – perhaps a lounge or a sex shop – that aspires to be alluring but oversteps notions of taste to become gaudy. The materials that constitute *Pel III* are indulgent, and the overpowering scent lingers on clothes. The mirrored walls enhance the veneer of seduction and disorientation. Resting on the floor of the installation, among the furs, are two new ceramic sculptures: *Chamber Pot* and *Ceremony of the Void Font*. Hanging on the wall, among works by other artists, is 18. **BIBBINS** (2015) - a photograph from *Eternal Bronzer* (2015) a collaboration between the artist, Amy Stickland, Urara Tsuchiya and photographed by Amy Gwatkin. *Pel III*, *Chamber Pot* and *Chamber of the Void Font* have been commissioned by DRAF. Thanks to Rochester Square for the production of the ceramic works. *Bibbins* is on loan from Galerie Antoine Levi, Paris.

19. **SILVER 80** from 2011 by **WOLFGANG TILLMANS (b.1968)** is a work from his *Silver* series of material investigations with photographic printing. Tillmans fed undeveloped photographic paper through a printer that had not been cleaned, to leave traces and residues of process on the surface of the paper. Tillmans shows the idiosyncrasies of image-making as the work itself. This work was purchased for the David Roberts Collection in 2013 from Galerie Chantal Crousel.

20. **MEAT ABSTRACT NO. 8: GOLDBALL/STEAK** and 21. **MEAT**

ABSTRACT NO. 1: BLACK SUN are both **1989** works by **HELEN CHADWICK (1953-1996)**. In these sumptuous and theatrical arrangements, offal is positioned among satin-like fabrics that softly reflect the light, suggestive of a Renaissance *nature morte*. This work is on loan from Richard Saltoun Gallery, London.

22. **UNTITLED** from **2014** is part of a body of work by **DANH VO (b.1975)** in which the artist asks his father, Phung Vō, to scribe different historical texts. In this work the text is an abbreviation of the title of Nancy Spero's work *Me, Antonin Artaud, Born September 4, 1896, out of a Uterus I Had Nothing to Do With* (1969) to 'Born out of a uterus I had nothing to do with'. Vō places the quote over a luminous pink and silver print of *Big Electric Chair* by Andy Warhol, from his *Death and Disaster* series. This work was purchased for the David Roberts Collection in 2014 from Marian Goodman at Frieze Art Fair, London.

23. **USER_01** is a work by **PREM SAHIB (b.1982)** from **2016**. A panel of aluminium is coated with resin which forms beads. Sahib investigates spaces where physical encounters happen – saunas, clubs and cruising spots. These spaces are both public and private; they are hidden from daily life but offer a semi-public intimate experience. User_01 was purchased for the David Roberts Collection in 2016 from Southard Reid, London.

GALLERY 5

24. **EVERYWHERE BEEN THERE** is a new site-specific commission by **MEGAN ROONEY** that draws on a familiar set of quotations within Rooney's practice to evoke an enigmatic and discomfiting environment. Cat sand, feathers, string, mattresses, flowers, cigarettes, painted fruit, mop heads, pillows, wigs, cut keys to nowhere – objects and materials are ubiquitous and ordinary. Displaced and altered, here they appear as an array of delicate detritus, a second skin sloughed from a world or a being, bodily vestiges of which remain strewn and stretched through the space, as though they could be reanimated at any time. A womb-like sack of papier maché heads hangs from a patio umbrella; pillow 'girls' lie face down, with their down stuffing spilling out; a canvas face, lashed eyes blinking wide, stares to the ceiling as



flowers grow out of her mattress chest. Female forms are truncated, candles flicker nearby and an ochre-coloured mop droops. The violence of decay and disuse presses everywhere under the surface of these objects that seem at once abandoned and arranged tenderly, with great care. This work has been commissioned by DRAF.

25. **DER SPIEGEL** (The Mirror) from **2007** by **KEREN CYTTER (b.1977)** is a one-room drama played out over a single camera shot in an infinite loop. A woman contests her age with two male suitors, who form a dysfunctional love triangle, overseen by a female chorus. Throughout the film, language, subtitles and stage are brought to the forefront, revealing the tricks of cinema itself. *Der Spiegel* was purchased for the David Roberts Collection in 2008 from Ellen de Bruijne, Amsterdam.

26. **LOVE STORY (2017)** by **MELIKE KARA (b.1985)** depicts an animated cast with lolling tongues, tilted heads and reaching arms and saliva drips from two figures. Kara's paintings are derived from her own poetry, drawn lines replace words to form a rhythmic scene, be it a dance or a conversation. *Love Story* was purchased for the David Roberts Collection in 2017 from Peres Projects, Berlin.

27. **PISS SMILEY** is a painting from **2011** by **TALA MADANI (b.1981)**. A group of male heads are each adorned with a 'piss smiley' and yellow paint pours from corner of the picture. Madani's minimal palette and graphic lines heighten the playful mood of the work. Subverting a normal moment, a crowd, with a shower of piss that forms into smiles is absurd, sinister and humorous. This work is on loan from Pilar Corrias, London.

ARTISTS

DORA BUDOR (B. 1984, CROATIA) lives and works in New York City. Through her work, Budor considers the representation of emotional and physical experience within mainstream cinema. She focuses in particular on Hollywood production methods and special effects, where ideas transfer between states of materialisation, fictionalisation and digitalisation. Selected solo exhibitions include *Dora Budor: Ephemeral*, Ramiken Crucible, New York, 2016 and *Dora Budor: Spring*, Swiss Institute, New York, 2015. Her performance *MANICOMIO!*, 2017 was included in Frieze New York Projects, 2017. Selected group exhibitions include *Le Rêve des formes*, Palais de Tokyo, Paris 2017; *Vienna Biennale*, MAK, Vienna, 2017; *Streams of Warm Impermanence*, DRAF, London, 2016; *Dreamlands: Immersive Cinema and Art, 1905–2016*, Whitney Museum of American Art, New York; *9th Berlin Biennale*, KW Institute for Contemporary Art, Berlin, 2016; and *Inhuman*, Fridericianum, Kassel, Germany, 2016. Budor is represented by New Galerie, Paris.

HELEN CHADWICK (B. 1953, CROYDON, UK : D. 1996, LONDON, UK) was a British sculptor, photographer and installation artist. Chadwick embraced the sensuous aspects of the natural world, breaking taboos of the “normal” and “traditional” in art historical pedagogy. Her influence upon a young generation of British artists was cemented through her teaching posts at the Royal College of Art, Chelsea School of Art and the London Institute. Her experiments with material were innovative and unconventional and captured a world in a state of flux. Nominated for the Turner Prize in 1987 her work is included in the Tate Collection as well as the collections of the Victoria & Albert Museum and the Museum of Modern Art, New York. Solo exhibitions included *Effluvia*, Serpentine Galleries, London, 1994; *Bad Blooms*, the Museum of Modern Art, New York, 1994, and *Of Mutability*, Institute of Contemporary Art, London, 1986-87. The estate of Helen Chadwick is represented by Richard Saltoun Gallery, London.

KEREN CYTTER (B. 1977, TEL AVIV, ISRAEL) creates films, video installations, and drawings that represent social realities through experimental modes of storytelling. Characterised by a non-linear, cyclical logic Cytter’s films consist of multiple layers of images; conversation; monologue, and



narration systematically composed to undermine linguistic conventions and traditional interpretation schemata. Recalling amateur home movies and video diaries, these montages of impressions, memories, and imaginings are poetic and self-referential in composition. The artist creates intensified scenes drawn from everyday life in which the overwhelmingly artificial nature of the situations portrayed is echoed by the very means of their production. Selected solo exhibitions of Cytter's work include: *Ocean*, Pilar Corrias, London, 2016; *Panoramas*, Mathew Gallery, New York, 2016; *Keren Cytter Selection*, Künstlerhaus Halle für Kunst & Medien, Graz, Austria, 2016; *Keren Cytter*, Museum of Contemporary Art, Chicago, 2015; *Here and There*, Noga Gallery, Tel Aviv, 2015; and *Rose Garden*, Indianapolis Museum of Contemporary Art, Indianapolis, 2015. Recent group exhibitions include: *Nothing But Longing*, Void Gallery, Derry, UK, 2017; *House of Commons*, Portikus, Frankfurt, 2016; and *Political Populism*, Kunsthalle Wien, Vienna, 2015. Cytter is represented by Pilar Corrias, London.

JIMMY DESANA (B. 1949, DETROIT, USA : D. 1990, NEW YORK, USA)

was an American artist and a key figure in the East Village punk art scene of the 1970s and 1980s. DeSana's photography has been described as "anti-art" in its approach to capturing images of the human body. He began to take photographs as teenager, mostly photographing his friends and acquaintances striking silly and sexy poses in houses and gardens. He moved to New York in 1973, and DeSana continued to picture the human body as the primary subject. De Sana died in 1990 from AIDS related illness. Following his death, his work continues to be exhibited internationally at group and solo exhibitions including *Performing for the Camera*, Tate Modern, London, 2016; *The 1970s: The Blossoming of a Queer Enlightenment*, The Leslie-Lohman Museum of Gay and Lesbian Art, New York, 2016; *Greater New York*, MoMA PS1, New York, 2015; *Party Picks*, Salon 94, New York, 2013. The Estate of Jimmy DeSana is represented by Amanda Wilkinson Gallery, London.

THEASTER GATES (B. 1973, CHICAGO, USA) lives and works in

Chicago. Gates' practice includes sculpture, installation, performance and urban interventions that aim to bridge the gap between art and life. Gates works as an artist, curator, urbanist and facilitator and his projects attempt to instigate the creation of cultural communities by acting as catalysts for social engagement that leads to political and spatial change. Gates has described his working method as "critique through collaboration" – often

with architects, researchers and performers – to create works that stretch the idea of what we usually understand visual-based practices to be. Gates trained as both a sculptor and an urban planner and his works are rooted in a social responsibility as well as underpinned by a deep belief system. His installations and sculptures mostly incorporate found materials – often from the neighbourhoods where he is engaged and have historical and iconic significance. Perhaps Gates most ambitious project, however, is the ongoing real estate development, simply known as ‘The Dorchester Project’. In late 2006, Gates purchased an abandoned building on 69th and Dorchester Avenue on Chicago’s South Side, collaborating with a team of architects and designers to gut and refurbish the buildings using various kinds of found materials. The building and, subsequently, several more in its vicinity, have become a hub for cultural activity housing a book and record library and becoming a venue for dinners (choreographed occasions entitled ‘Plate Convergences’), concerts and performances. Gates describes this project as “real-estate art”, part of a “circular ecological system” since the renovations of the buildings are financed entirely by the sale of sculptures and artworks that were created from the materials salvaged from their interiors. Solo exhibitions include *To Speculate Darkly: Theaster Gates and Dave, the Slave Potter*, Milwaukee Art Museum, 2010; Seattle Art Museum, 2011; MCA Chicago, 2013; and *The Black Monastic* residency at Museu Serralves, Porto, 2014. He has exhibited widely, including group shows such as the Whitney Biennial, New York, 2010; DOCUMENTA (13), Kassel, Germany, 2012; *The Spirit of Utopia*, Whitechapel Gallery, London, 2013; *When Stars Collide*, Studio Museum, New York, 2014. In 2013, Gates was awarded the inaugural Vera List Center Prize for Art and Politics, and he has since won the Artes Mundi 6 prize, 2015. Gates is also the founder of the non-profit Rebuild Foundation and currently Professor in the Department of Visual Arts, University of Chicago.

HARRY GRUYAERT (B. 1941, ANTWERP, BELGIUM) lives and works in Paris. He studied at the School of Film and Photography in Brussels from 1959 to 1962 and made films as director of photography for Flemish television before turning to colour photography in the early 1960s. In the early 1970s, while he was living in London, he worked on a series of colour television screen shots which “cover” the Munich Olympics of 1972 and the first Apollo flights, later to become the TV Shots, now included in the Centre Pompidou collection. Gruyaert joined Magnum Photos in 1981 and made trips including Asia, USA, Middle East and Russia. He has photographed his homeland and produced two books, *Made in Belgium*, 1981-3, and *Roots*, 2012. Recent

exhibitions include *Western and Eastern Light*, Michael Hoppen Gallery, London, 2017; *It's not about cars*, GALLERY FIFTY ONE, Antwerp, 2017; and *Harry Gruyaert*, Maison Européenne de la Photographie, Paris, 2015. He will be the subject of a major retrospective at the FotoMuseum, Antwerp, in 2018. His work is included in collections including Bibliotheque Nationale de France, Centre Pompidou, Fondation d'Entreprise Hermes, Metropolitan Museum, Tokyo. Gruyaert is represented by GALLERY FIFTY ONE, Antwerp.


CELIA HEMPTON (B. 1981, STROUD, UK) lives and works in London. Hempton makes abstract and figurative paintings, sculptures, installations and sound works, that often explore the human form and the spaces and landscapes it inhabits. Much of her work plays with the display, exposure and performance of the body in our social encounters and relationships—both online and in person—turning the human form into a type of landscape in itself. Selected forthcoming exhibitions include *Art in the Age of the Internet, 1989 to Today*, ICA Boston, USA (2018), and selected solo exhibitions include presentation for Frieze, London with Southard Reid, Art Night with ICA, London, UK, *The Magazine Sessions* in collaboration with Fiorucci Art Trust, Serpentine Sackler Gallery, London, UK, (2016); *Celia Hempton*, Michael Lett, Auckland, New Zealand; *Lupa*, Galerie Sultana, Paris, France; *FLYASH*, White Cubicle, The George & Dragon, London, UK (2015); *Chat Random*, Southard Reid, London, UK (2014). Selected group exhibitions include *31 Women*, Breese Little, London, UK, *Transmissions from the Etherspace*, La Casa Encendida, Madrid, Spain, *Sans Titre 2016 Vol.3*, Sans Titre, Paris, France (2017); *Gettin' The Heart Ready*, The Royal Standard, Liverpool, UK, *The Female Gaze, Part II: Women Look at Men*, Cheim & Read, New York, USA, *No Ordinary Love*, Galerie Sultana, Paris, France, *Prediction*, Mendes Wood DM, São Paulo, Brazil, *The Painting Show*, British Council Touring Exhibition, *Electronic Superhighway 2016 – 1966*, Whitechapel Gallery, London, UK (2016). Hempton is represented by Southard Reid, London and Galerie Sultana, Paris.

MELIKE KARA (B.1985, BENSBERG, GERMANY) lives and works in Cologne. She studied at Dusseldorf Academy under Rosemary Trockel. Kara focuses on the immediacy of bodily forms rendered through frenetic accumulations of lines. Composed of simple forms and mostly monochromatic colours, Kara's figures convey emotional and psychological energy through gesture. Selected solo exhibitions include *Melike Kara*, Peres Projects,

Berlin, upcoming 2017; *In Your Presence*, Peres Projects, 2016; *Lunch*, Salon Kennedy, Frankfurt Am Main, 2015; *Flying Dinner*, Open Forum, Berlin, 2015; *Real Sorbet*, Ortlo, Leipzig, Germany, 2014; *Das kleine Schwarze*, (duo with Peppi Bottrop), Boutique, Cologne, Germany, 2013. Selected group exhibitions include *MIDTOWN*, Salon 94 and Maccarone Gallery, Lever House, New York, 2017; *Melike Kara, Talisa Lallai, Lindsay Lawson*, Studiolo, Milan, 2016; *Wild Style: Exhibition of Figurative Art*, Peres Projects, Berlin, 2016; *In Wonderland*, Salon Dahlmann, Berlin, 2016; *SURREAL*, König Gallery, Berlin, 2016; *Lanzarote*, Union Pacific, London.

PAUL MAHEKE (B. 1985, BRIVE-LA-GAILLARDE, FRANCE) lives and works in London. Maheke works in video installation, performance and sculpture. His practice is grounded in decolonial and emancipatory thought with a focus on cultural identity and new subjectivities. His current research imagines the body as an archive, a territory with its cartography and its colonised zones. Selected solo-exhibitions include *Acqua Alta*, Galerie Sultana, Paris, 2017; *What Flows Through and Across*, Assembly Point, London, 2017; *In Me Everything is Already Flowing*, Room E-1027, Berlin, 2016; *I Lost Track of the Swarm*, South London Gallery, London, 2016, and *Green Ray Turns Out To Be Mauve*, Green Ray, London, 2016. Selected group shows and performances include *Ten Days Six Nights*, Tate Modern, London, 2017; *Diaspora Pavilion*, Venice Biennale, 2017; *Partitions Performances*, Fondation Ricard, Paris, 2017; *The problem with having a body / is that it always needs to be somewhere*, The Approach, London, 2017; *Transition*, Galerie Alain Gutharc, Paris, 2016; *Hypersea*, in collab. with Sophie Mallett, Turner Contemporary, Margate, UK, November 2016; *Seeking After *deep within**, Grand Union, Birmingham, 2016; *As Far As You Are Unconcerned*, The Showroom, London, 2016; *Lock Eyes and Bare with Me*, Tate Modern, London, 2016; *Decolonial Love, Eventually*, Document Film Festival, CCA, Glasgow, 2016; *Paul Maheke: Unwritten Handbook*, Serpentine Galleries, London, 2015; *Posthuman Complicities*, Akademie der Künste, Vienna, 2014. Maheke is represented by Galerie Sultana, Paris.

TALA MADANI (B. 1981, TEHRAN, IRAN) lives and works in Los Angeles. Madani's work is characterised by loose expressive brushwork rendered in a bold, distinctive palette. Rich in narrative and heavy in irony Madani's paintings depict darkly comic mise-en-scènes. Whilst her more abstract large-scale works usually contain a mass, group or collective, Madani's more



descriptive and intimately scaled paintings, and painterly video animations, depict uncomfortable scenes in which bald, middle-aged men engage in absurd scenarios that fuse playfulness with violence and perversity. She has an MFA from Yale University School of Art, 2006. Recent solo exhibitions include: *Tala Madani*, La Panacée, Montpellier, France, 2017; *Shitty Disco*, Pilar Corrias Gallery, London, 2016; *First Light*, MIT Visual Arts Center, Cambridge, USA, 2016; *Smiley has no nose*, David Kordansky Gallery, Los Angeles, 2015; *Tala Madani*, Centro Andaluz de Arte Contemporáneo, Seville, 2014; *Tala Madani: Abstract Pussy*, Pilar Corrias, London, 2014; *Tala Madani*, Nottingham Contemporary, Nottingham, UK, 2014; *Rip Image*, Moderna Museet Malmö & Stockholm, 2013; *The Jinn*, Stedelijk Museum Bureau, Amsterdam, 2011; *Manual Man*, Pilar Corrias, London, 2011. Recent group exhibitions include: *Whitney Biennial*, New York, 2017; *Hope and Hazard: A Comedy of Eros*, Hall Art Foundation, New York, 2017; *Made Masculine*, Museum of Art at the University of New Hampshire, USA, 2017; *The Distance of a Day*, The Israel Museum, Jerusalem, 2016; *Inside Out*, Galerie Eva Presenhuber, Zurich, 2016; *The Great Acceleration: Art in the Anthropocene*, Taipei Biennial, 2014; *Made in L.A. 2014*, Hammer Museum, Los Angeles, 2014; *Where are we Now?*, 5th Marrakech Biennale, Marrakech, 2014; *Speech Matters*, Danish Pavilion at the 54th International Art Exhibition, La Biennale di Venice, 2011; *The Great New York*, P.S. 1 MoMA, New York, 2010.

FRANCE-LISE MCGURN (B. 1983, GLASGOW, UK) lives and works in Glasgow. She graduated with a BA from Duncan of Jordanstone College of Art in 2005 and with an MA from the Royal College of Art in 2012. McGurn works with painting and drawing. Her work is developed from a non-indexical archive of collected imagery and moving image files. References for her work arise from social and emotional phenomena including, but not limited to: family, privacy, club culture, disobedience, sexuality, and ecstasy. Selected projects include *Archaos* (solo), Alison Jacques, London, 2017; residency and stairwell commission at Tate St Ives, 2017; *Mondo Throb*, Bosse and Baum, London, 2016; *The Old Things*, Crévecoeur, Paris, 2016; *Sexting*, Kate Werble Gallery, New York, 2016; *NEO-PAGAN BITCH-WITCH!* Evelyn Yard, London, 2016; *Only with a light touch will you write well, freely and fast*, Supplement, London, 2016 and David Dale Gallery, Glasgow, 2015; *3am* (solo), Collective Gallery, Edinburgh, 2016; A collaboration with Marianne Spurr, Studio Leigh, London, 2015; *Nos Algae's* (a performance), Tramway, Glasgow, 2014. She was part of collaborative performance *Amygdala N.O.S* with Kimberley O'Neill and Cara Tolmie at South London Gallery in 2015 for the launch of *Love your*

Parasites, edited by Camilla Wills, to which she also contributed. McGurn runs a club night residency at the poetry club in Glasgow in collaboration with Katie Shannon called *DAISIES*, which invites DJs and artists to contribute to the decor and installation.

PIERRE MOLINIER (B. 1900, AGEN, FRANCE : D. 1976, BORDEAUX, FRANCE) was a surrealist painter, photographer and object maker who worked alongside the Surrealists, including Andre Breton who organised his only solo show in his lifetime at *L'Etoile Scellee* (1957). By embodying an androgynous identity and through his fetishistic, erotic portraiture, he challenged norms of morality and decency, as in the self-portrait series *Mon cul*. He committed suicide in 1976, and a retrospective at Centre Georges Pompidou was held the following year. Molinier's work in photography and photomontage furthered a fantastical, erotic vision, and served as inspiration for a later generation of artists including Robert Mapplethorpe and Cindy Sherman.

JULIAN OPIE (B. 1958, LONDON, UK) lives and works in London. Opie's distinctive formal language is the result of digital alteration, presenting images as black outlines and simplified areas of colour; it speaks of Minimal and Pop art, of billboard signs, classical portraiture and sculpture and Japanese woodblock prints. Opie 'paints' using a variety of media and technologies, from inkjet on canvas and painted aluminium to vinyl on walls and sculptures of everyday features: scaled-down buildings, life-size cars, signposts. Opie graduated from Goldsmith's School of Art, London in 1982. Solo exhibitions include Kunsthalle Helsinki, Finland, 2015; Museum of Contemporary Art Krakow (MoCAK), Poland, 2014; National Portrait Gallery, London, 2011; IVAM, Valencia, Spain 2010; MAK, Vienna, Austria, 2008; CAC Malaga, Spain, 2006; Neues Museum, Nuremberg, Germany, 2003; Ikon Gallery, Birmingham, UK, 2001; Kunstverein Hannover, Germany, 1994 and Institute of Contemporary Arts, London, 1985. Major group exhibitions include the Victoria & Albert Museum, London, 2016; Barbican Art Gallery, London, 2014; Tate Britain, London, 2013; the Shanghai Biennale, 2006; 11th Biennial of Sydney, 1998; documenta 8, Kassel, Germany, 1987; and XIIème Biennale de Paris, 1985. His public projects include works for hospitals, such as Barts & the London Hospital, 2003; the Lindo Wing, St Mary's Hospital, London, 2012; Heathrow Terminal 1, 1998; the prison Wormwood Scrubs, London, 1994; and his design for the band Blur's album, 2000, for which he was awarded the Music Week CADS for Best Illustration in 2001. Opie's work is



held in many major museum collections including the Arts Council, England; British Museum, London, UK; Carnegie Museum, Pittsburgh, PA, USA; IVAM Museum of Modern Art, New York, NY, USA; MoMAT Tokyo, Japan; National Gallery of Victoria, Melbourne, Australia; National Portrait Gallery, London, UK; Städtische Galerie im Lenbachhaus, Munich, Germany; Stedelijk Museum, Amsterdam, Netherlands; Tate Collection, London, UK and the Victoria and Albert Museum, London, UK. Opie is represented by Lisson Gallery, London.

HANNAH QUINLAN AND ROSIE HASTINGS (B. 1991, NEWCASTLE/ LONDON) live and work in London. They graduated from Goldsmiths, University of London in 2014. Their work centers themes of queerness and resistance, and includes an ongoing project *@Gaybar*, wherein the artists rematerialise the historic gay bar as a container for queer practice. Selected solo/duo exhibitions include *Fuck Me On The Middle Walk*, Truth and Consequences, Geneva, 2017; *GENTRIFICATION*, presented by Daata Editions and Zuecca Projects, 15th Venice Architecture Biennale, 2016; *How to survive a flood @Gaybar*, DRAF Studio, London, 2016; *Cruising Extinction*, *@Gaybar*, Oslo 10, Basel, 2015; *If These Fossils Could Talk They Would Tell You Who Got Fucked and Who Didn't*, Room E10-27, Paris, 2015; *Tifkas*, Arcadia Missa, London, 2015. Selected group exhibitions include *Coming Out*, Walker Art Gallery, Liverpool, 2017; *Late at Tate*, *Platinum Paradise* (event), Tate Britain, 2017; *Utopian Voices Here & Now*, Somerset House, London, 2016; *No! I Am No Singular Instrument*, Various Small Fires, Los Angeles, 2016; *Curators' Series #9: Ways of Living by Arcadia Missa*, DRAF, London, 2016; *CONDO Cinema* (screening), Genesis Cinema, London, 2016; Frieze Art Fair, London, 2016; and *S*, Arcadia Missa, London, 2015. Forthcoming shows include a solo exhibition at Arcadia Missa, London, 2017, and *Queer Thoughts*, New York, 2018. They are represented by Arcadia Missa, London and Truth and Consequences, Geneva.

MEGAN ROONEY (B. 1986, CANADA) lives and works in London. Her practice unfolds across painting and murals, written and spoken word, sculpture and installation. Her works evoke characters: women with acrylic made-up pillowcase faces in film *Tilia Americana* (2015); sleeping sofa bags with tights as heads in sculpture *A Petit Maison* (2015); or ghosts, faces drawn like pillowcases, in paintings rendered on both canvas and Topshop magazines. Recent exhibitions include *Sun Up Moon Down*, Freymond-

Guth Fine Arts, Basel, 2017; *Ministry of Internal Affairs*, MoMA Warsaw, Warsaw, 2017; *Quiet*, Barbara Seiler Gallery, Zurich, 2017; *HULLABALOO*, Cordova, Vienna, 2017; *Animals on the bed*, Seventeen, London, 2016; *Piggy Piggy*, Croy Nielson, Berlin, 2016; *Grand Gestures*, Freymond-Guth Fine Art, Basel, 2016; *Natural Instincts*, Les Urbaines, Lausanne, 2015; *Till the stars turn cold*, Glasgow Sculpture Studios, 2015; *Tilia Americana*, Opening Times Digital Commissions, 2014; *Der Leone have Sept Cabeça* (with Quinn Latimer), CRAC, Alsace, 2014. *Performances include, f on your tongue*, LUMA foundation for Project 1049, Gstaad, 2016; *Last Days, Last Days. Last Days* at Serpentine Galleries, London, 2015 and *O labor, Sister Continent* (with Quinn Latimer), at DRAF, 2014; *Pleasure and Charity – sharing in the experience*, Art Gallery of Ontario, 2014. Rooney is represented by Seventeen Gallery, London and Freymond-Guth Fine Arts, Basel.

PREM SAHIB (B. 1982, LONDON, UK) lives and works in London.

Through objects, performances and installations, Sahib explores both formal and autobiographical themes, relating often to intimacy, sexuality, relationships, desire and community. Sahib is interested in exploring the relationship between public and personal spaces, often evoking a sense of intimate encounters that remain hidden from plain sight in public places. Forthcoming solo exhibitions include *Balconies*, Kunstverein in Hamburg, Hamburg, Germany, *Prem Sahib in collaboration with Celia Hempton*, Southard Reid, London, UK (2017). Recent solo exhibitions include *Cruising the House*, residency, Inklusartiz Institute, Rio de Janeiro, Brazil, *Grand Union*, Grand Union, Birmingham, UK (2016); *Side On*, ICA, London, UK, *END UP*, Southard Reid, London, UK (2015); *Tongues*, Jhaveri Contemporary, Mumbai, India, *Forget Amnesia*, Fiorucci Art Trust, Italy (2014); *Night Flies*, Southard Reid, London, UK, (2013). Select group exhibitions include *Si Sedes Non Is*, The Breeder, Athens, Greece, *ISelf Collection: Self-Portrait as the Billy Goat*, Whitechapel Gallery, London, UK (2017); *CRUISING, SALTS*, Basel, Switzerland, *NEON: The Charged Line*, Grundy Art Gallery, Blackpool, UK, *Prediction*, Mendes Wood DM, São Paulo, Brazil, *Secret Surface*, KW Institute for Contemporary Art, Berlin, Germany (2016); *The Ultimate Vessel*, Koppe Astner, Glasgow, *Sensorium*, *Sunaparanta*, Goa Centre for the Arts, India, *Thinking Tantra*, Jhaveri Contemporary, Mumbai, India, Touring Exhibition; *fig-2 25/50* in collaboration with Celia Hempton and Cecilia Bengolea, ICA Studio, London, UK, *Britain Can Make It*, Hayward Gallery, London, UK, and *I am here but you've gone*, Fiorucci Art Trust, London, UK (2015). Sahib is represented by Southard Reid, London and Galleria Lorcan O'Neill, Rome.

WOLFGANG TILLMANS (B. 1968 REMSCHEID, GERMANY) lives and works in Berlin. Tillmans studied at Bournemouth and Poole College of Art and Design in the early 1990s. In 2000 he was the first photographer and the first non-British artist to receive the Turner Prize. He has also been awarded the Hasselblad Award, the Royal Photographic Society's Centenary Medal, the Royal Academy Summer Exhibition's Charles Wollaston Award, The Culture Prize of the German Society for Photography, and is a member of the Royal Academy of Arts. Tillmans's work has been recognised with international exhibitions, including solo-exhibitions *Wolfgang Tillmans: 2017*, Tate Modern, London, 2017; *In Dialogue: Wolfgang Tillmans*, Philadelphia Museum of Art, Philadelphia, USA, 2013; *Lignine Duress*, Galerie Chantal Crousel, Paris 2008; *Freedom from the Known*, MoMA PS1, New York, 2006; and *Wolfgang Tillmans*, Museum of Contemporary Art, Chicago, 2006. Since 2006, he has directed and curated Between Bridges, a nonprofit gallery first located in London and now in Berlin since 2014. Tillmans is represented by Maureen Paley, London, and David Zwirner, New York.

DANH VO (B. 1975, HÀ RÀ, VIETNAM) lives and works in Berlin and Mexico City. Vo is a graduate of the Kongelige Danske Kunstakademie, Copenhagen (1998–2002), and the Städelschule, Frankfurt (2002–05). His practice, existing at the intersection of autobiography and collective history, explores the signification found within archival traces as well as the malleable nature of personal identity. With references to migration and integration, Vo's largely conceptual body of work destabilises the embedded structures of legitimacy within citizenship and identification. He represented Denmark at the Venice Biennale in 2015 and participated in the International Exhibition of the Venice Biennale in 2013. Solo exhibitions include *Danh Vo*, White Cube, Hong Kong, 2016; Ng Teng Fong Roof Garden Gallery Commission, National Gallery Singapore, 2016; *Banish the Faceless: Reward your Grace*, Museo Nacional Centro de Arte Reina Sofia, Madrid, 2015; *Danh Vo Homosapiens*, Marian Goodman Gallery, London, 2015; Aspen Museum of Art, USA; *Ydob eht ni mraw si ti*, Museum Ludwig, Cologne, 2015; *Go Mo Ni Ma Da*, Musée d'art moderne de la Ville de Paris, 2013; *I M U R 2*, Guggenheim Museum, New York, 2013; and *We The People (detail)*, Art Institute of Chicago, 2012. In 2015, Danh Võ co-curated *Slip of the Tongue* with Caroline Bourgeois at the Punta della Dogana, Francois Pinault Collection, Venice. He was the winner of the Hugo Boss Prize (2012) and awarded the ARKEN Art Prize, Denmark (2015). Vo is represented by Marian Goodman Gallery, London.

ZOE WILLIAMS (B. 1983, SALISBURY, UK) lives and works in London. Her work is concerned with the creation of immersive experiences which, holding a veneer of seduction, seek to access the cerebral through sensual experience. Selected solo-exhibitions include *Opening Times*, online artwork commission, 2017; *Châteaux Double Wide series (Chamber Aide)*, *Pel*, Galerie Antoine Levi, Paris, 2015; *Movements in Love*, Galerie Antoine Levi, Paris, 2014; and *You Consume Me*, Kunstforeningen GL STRAND, Copenhagen, 2014. Selected group exhibitions include *Granpalazzo*, Ariccia, Rome, Solo with Galerie Antoine Levi, 2016; *Sex Living – New Noveta* residency fundraiser, London, 2016; *Centers of Indetermination*, SixtyEight Art Institute, Copenhagen, 2016; *Skins*, Ellis King, Dublin, 2016; *Tender Touches*, Austrian Cultural Forum, London, 2016; Paris Internationale 2016, Booth with Galerie Antoine Levi, Paris; *Chateaux Double Wide Pop up bar*, for solo exhibition by Urara Tsuchiya, Union Pacific, London, 2016; AFA 2, Art-O-Rama, Marseille, 2016; ART-O-RAMA, Marseille International Fair of Contemporary Art, Booth with Galerie Antoine Levi, Marseille, 2016; *HYP E R C O N N E C T E D*, MMOMA, part of 5th Moscow International Biennale of Young Artists, 2016. Williams is represented by Galerie Antoine Levi, Paris.



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OPENING RECEPTION

Thurs 7 Sept 2017

GALLERY

7.30–10PM
Exhibition Preview

8PM

Hannah Regel, *How to fill a room*
soundtrack by Hannah Regel and Luke Walker, with thanks to the Wellcome Collection.

8.30PM

Fernanda Muñoz-Newsome, *something orange: our bodies slip slide through knowing*
performed by Fernanda Muñoz-Newsome and Jamila Johnson-Small, sound production by Nick Owen, Pumarosa.

STUDIO

8–9.30PM

Zoe Williams, *Ceremony of the Void*
costumes designed by Hydra Sartorial Latex, musicians: Patchfinder, Viki Steiri, Dario Papavassiliou, performers: Mensah A. Bonsu, Freya Field-Donovan, Pegah Tahmasebi, Susu Laroche, Deniz Unal, Nadja Voorham, Tenko Nakajima Glenewinkel, Sarah Hartnett, Cicley Travers.

10–11PM

Afterparty
performance by Urara Tsuchiya, DJ set by New Noveta.

SAVE THE DATE

Weds 20 Sept, 6.30–8.30pm

Opening Reception:

Shooting Performance: Edward Woodman and British Art of the 1980s and 1990s

Art360 presents a special exhibition in DRAF Studio of photographs of important performances and installations by artists including Phyllida Barlow, Stuart Brisley, Anya Gallaccio, David Medalla and Cornelia Parker.

Exhibition continues to 7 Oct

Tues 3 Oct, 7pm–1am

(X) An Evening of Performances + DRAF 10th Anniversary Party
at KOKO

Join us to celebrate performances by Marvin Gaye Chetwynd with MEGA HAMMER, Last Yearz Interesting Negro aka Jamila Johnson-Small, Lina Lapelyte, Kris Lemsalu, DJ Nkisi, Laure Prouvost + Trim, Hannah Quinlan and Rosie Hastings.

All welcome, no booking required. Please note: this event will take place off-site at a KOKO, a five-minute walk from DRAF. The increased capacity of the venue will allow swift entry for all.



DRAF

DRAF (David Roberts Art Foundation) is an independent, non-profit organisation for contemporary art. Since it was founded in 2007, DRAF has welcomed over 100,000 visitors to international programmes including exhibitions, commissions, performances and discussions. To date, DRAF has partnered with over 100 museums, institutions, and not for profit organisations and collaborated with over 1,000 artists.

DRAF moved from its original premises in Fitzrovia in 2012 to its current space at Symes Mews, 37 Camden High Street, Mornington Crescent, London NW1 7JE. In 2015, DRAF Studio opened as a dedicated space for live projects.

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 about DRAF see www.davidrobertsartfoundation.com

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OPENING TIMES

Thurs–Sat, 12–6 pm
Tues–Weds by appointment

Frieze week extended opening times:
2–7 October
Mon–Sat, 12–6pm

FREE ADMISSION

