PRESS PACK

(Χ) A FANTASY
8 SEPT – 7 OCT 2017

PRESS PREVIEWS AND INTERVIEWS:
TUES 5, WEDS 6 SEPT, 12–6PM
OPENING RECEPTION: THURS 7 SEPT, 7.30–11PM

WITH DORA BUDOR, HELEN CHADWICK, KEREN CYTTER, JIMMY DESANA, THEASTER GATES, HARRY GRUYAERT, CELIA HEMPTON, MELIKE KARA, TALA MADANI, PAUL MAHEKE, FRANCE-LISE MCGURN, PIERRE MOLINIER, JULIAN OPIE, HANNAH QUINLAN AND ROSIE HASTINGS, MEGAN ROONEY, PREM SAHIB, WOLFGANG TILLMANS, DANH VO AND ZOE WILLIAMS.


CONTACT
RACHEL@DAVIDROBERTSARTFOUNDATION.COM FOR HIGH-RES IMAGES, INTERVIEWS AND FURTHER INFORMATION
DRAF presents (X) A Fantasy, an exhibition of new commissions and works by historical and contemporary artists. With Dora Budor, Helen Chadwick, Keren Cytter, Jimmy DeSana, Theaster Gates, Harry Gruyaert, Celia Hempton, Melike Kara, Tala Madani, Paul Maheke, France-Lise McGurn, Pierre Molinier, Julian Opie, Hannah Quinlan and Rosie Hastings, Megan Rooney, Prem Sahib, Wolfgang Tillmans, Danh Vo and Zoe Williams.

When does the individual experience become a political statement? Over thirty artworks 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.

On the occasion of the Opening Reception, the exhibition is activated with performances by choreographer Fernanda Muñoz-Newsome, and artists Hannah Regel and Urara Tsuchiya.

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, actors, video projections and new ceramic sculptures. This unique performance will take place during the Opening Reception.

Collaborative project and artists New Noveta will finish the evening with a DJ set during an afterparty in DRAF Studio 10-11pm.

(X) A Fantasy will be the last exhibition in DRAF's Camden space. 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. DRAF will celebrate this anniversary and the launch of the new programme with An Evening of Performances and 10th Anniversary Party open free to all at KOKO, London, on Tues 3 Oct 2017.

Above: Tala Madani, Boxed Head, 2011. Courtesy the artist and David Roberts Collection, London.


Courtesy ICF, Galerie Sultana, Paris and the artist. Photo: Francesco Allegretto and Paul Maheke.


LIST OF WORKS

GALLERY 1

Dora Budor
Stepitoso, 2017
rinforzado, 2017
allegro ma non troppo, 2017
All mixed media installation lamps with rubber frogs used as props in the film Magnolia (1999). Courtesy of the artist and New Galerie, Paris

Pierre Molinier
Mes jambes [My Legs], 1975
Jambes avec porte-jarretelles, vue de dos dos [Legs with suspender belt, view from behind], 1955
Mes jambes [My Legs], 1965
Éperon d’amour [The Love Spur], 1960
All vintage silver gelatin prints. Courtesy of the artist and Richard Saltoun, London

GALLERY 2

Hannah Quinlan and Rosie Hastings
Tifkas, 2015
Lightbox. Courtesy of the artist and David Roberts Collection, London
D.I.N.K (Double income no kids) #3, 2017
D.I.N.K (Double income no kids) #4, 2017
Lightboxes Courtesy of the artist and Arcadia Missa, London

Tala Madani
Cupid piss with goggles, 2011
Boxed Head 2011
Both oil on linen. Courtesy of the artist and David Roberts Collection, London

Celia Hempton
Oil on polyester, courtesy of the artist and David Roberts Collection, London
John, IMUnited States, 27th February, 2016, 2016
Oil on linen
Kamal, 2016,
Oil on polyester.
Both courtesy of the artist and Southard Reid, London

Jimmy DeSana
Extension Cord, 1979
Gauze, 1979
Aluminium Foil #4, Self-Portrait, 1985

GALLERY 3

Julian Opie
Statue of Shahnoza, 2007
Lightbox. Courtesy of the artist and David Roberts Collection, London

Helen Chadwick
Agape, 1989

Theaster Gates
A Roof for the Middle Class, 2012
Wood, roofing paper, tar and paper. Courtesy of the artist and David Roberts Collection, London

France-Lise McGurn
New commission (wall mural) – title TBC
Courtesy of the artist

Paul Maheke
New commission (curtains installation). – title TBC
Courtesy of the artist and Galerie Sultana, Paris

GALLERY 4

Wolfgang Tillmans
Silver 80, 2011
Framed C-print. Courtesy of the artist and David Roberts Collection, London

Danh Vo
Untitled, 2014
Graphite on Andy Warhol silkscreen. Courtesy of the artist and David Roberts Collection, London

Prem Sahib
User_01, 2016
Aluminium and resin. Courtesy of the artist and David Roberts Collection, London

Helen Chadwick
Meat Abstract No.1: Black Sun, 1989
Meat Abstract No.8 Goldball/Steak, 1989
Both polaroid and silk mat. Courtesy of the Estate of Helen Chadwick and Richard Saltoun, London

Zoe Williams  
Ode to the gynaecologist's, 2016  
Fur coats  

GALLERY 5

Keren Cytter  
Der Spiegel, 2007  
Digital video colour/sound, courtesy of the artist and David Roberts Collection, London

Melike Kara  
love story, 2017  
Acrylic and oil sticks on canvas  
Society’s Child, 2017  
Aquerelle, pastel sticks and oil sticks on canvas  
Both courtesy of the artist and David Roberts Collection, London

Harry Gruyaert  
TV Shot series, 1972 (selection TBC)  
Framed photographs. Courtesy of the artist and David Roberts Collection, London

Megan Rooney  
New commission – title TBC  
Courtesy of the artist and Seventeen. London.

OPENING RECEPTION PERFORMANCES

Thurs 7 Sept 2017, 7.30–11pm

Zoe Williams  
Ceremony of the Void, 2017  
8–9.30pm  
Performance with cakes, sausages, grapes, Suze liqueur, Nishane perfume, musicians, performers, latex costumes designed by Hydra, video projections and new ceramic sculptures.

Hannah Regel  
How to fill a room, 2017  
Text by Hannah Regel, soundtrack by Hannah Regel and Luke Walker. With thanks to the Wellcome Collection.

Plus performances by choreographer Fernanda Muñoz Newsome and artist Urara Tsuchiya, details to be announced.
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.


**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 *Efflivia*, 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. DeSana 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. DeSana’s estate is represented by 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 Bibliothèque Nationale de France, Centre Pompidou, Fondation d’Entreprise Hermes, Metropolitan Museum, Tokyo. Gruyaert is represented by GALLERY FIFTY ONE, Antwerp.


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-indexed 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 Algæ’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.

NEW NOVETA is the collaborative project of artists Keira Fox and Ellen Freed. They have worked together for over six years, and have exhibited and performed across the UK and internationally. Previously this year New Noveta opened the programme at Ludlow 38 in New York with a performance and solo exhibition *Violent Amurg*. In June 2017 they performed a site-specific work *Abject Majetek* at the opening of LISTE art fair in Basel. Currently they are working on an exhibition and performance for YEARS Gallery, Copenhagen, which will open in September 2017. They are collaborating with costume designer HYDRA, and will be performing as part of a group exhibition at tranzitdisplay, Prague, in December 2017.

FERNANDA MUÑOZ-NEWSOME (b 1984, London, UK) is a London-based dance artist, who creates and performs choreographies across the UK and Europe. She works with composers, visual artists, pop/punk bands and other choreographers and dance artists in live performance and video works. She has collaborated recently with Pumarosa’s Nick Owen on *still point*, 2017 at Oval Space, London and the ICA, London; with Shelley Parker on *Passage*, 2016 and *Let the Body* at Arnolfini, Bristol, 2016; with Helm at South London Gallery, 2015; and with Savages and A Dead Forest Index in *Station to Station* at Barbican, 2015. She has performed pivotal works by Yvonne Rainer, Trio A and Simone Forti Huddle and Hangers at Hayward Gallery were she also worked with Xavier Le Roy and Marten Spangberg in Production. She is currently finishing her MA at Siobhan Davies, Independent Dance and Trinity Laban. She co-founded the cross-disciplinary performance night London Topophobia, keeping London’s performance scene fired up.

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 REGEL (b.1990, Nottingham, UK) is an artist based in London. Regel is currently completing her MFA in Sculpture at the Slade School of Fine Art and is also the co-editor of the feminist journal SALT. She has performed and exhibited internationally.
and was selected for Bloomberg New Contemporaries in 2013. She has also appeared as a panelist for discussions on contemporary feminism at institutions including the ICA, Goldsmiths College, Tate and Tenderbooks.


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 Tilmans: 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, Bà Rịa, 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; *Go Mo Ni Ma Da*, Museum Ludwig, Cologne, 2015; *Ydob eht ni mraw si ti*, Museum Ludwig, Cologne, 2015; *I M U U R 2*, Guggenheim Museum, New York, 2013; and *We The People (detail)*, Art Institute of Chicago, 2012. In 2015, Danh Vō 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. Selected solo-exhibitions include *Opening Times*, online artwork commission, 2017; *Châteaux Double
THANK YOU
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Megan Rooney's commission is kindly supported by Canada House, London.

Canada

Thanks also to in-kind supporters of the performance Ceremony of the Void: perfume provided by Nishane, Istanbul; costumes designed by Hydra in collaboration with Zoe Williams; ceramic works produced by Rochester Square; and Suze Saveur d’Autrefois liqueur provided by Pernod-Ricard.

Media partner:

CURA.

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.

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For more information about DRAF see www.davidrobertsartfoundation.com