

Public Programme

Painting from the Zabłudowicz Collection: Part II will be accompanied by additional public events. For the most up-to-date schedule visit zabludowiczcollection.com

Saturdays Tours, 4pm

Every Saturday join a member of the Zabłudowicz Collection team or an invited guest for a tour of the exhibition. FREE

Saturday 1 June

Kelly Large, Public Programme Curator, Zabłudowicz Collection

Saturday 15 June

Ellen Mara De Wachter, Curator, Zabłudowicz Collection

Saturday 27 July, 4pm

Kate Owens, artist

Saturday 10 August, 4pm

Flora Parrott, artist

Families Create Drop-In Workshop

Saturdays, 2–5pm

Every Saturday drop in and explore the exhibition through fun activities with artist Effie Coe. FREE

Family Day

Sunday 23 June, 12–6pm

To coincide with the Alma Street Fair, drop in to the gallery and take part in fun creative activities. FREE

Performance Night

Thursday 27 June, 7.30pm

An evening of new performances made in response to the exhibition, by artists including Katrina Palmer and Jack Tan. FREE

Life Drawing

Wednesdays, 7–9pm

Artist John Close leads our life drawing class, exploring our exhibitions through the human figure. Suitable for all levels. Paper and some materials are available to buy. Places are limited so booking is recommended. £6

Upcoming Exhibitions

Annual Commission

Andy Holden

26 September–15 December

ZABLUDOWICZ
COLLECTION

Invites

Lucy Tomlins

23 May–30 June

Berry Patten

4 July–11 August

Heather Phillipson

26 September–3 November

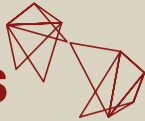
Nicholas Brooks

7 November–15 December

Artist's Presentation: Lucy Tomlins

Sunday 23 June, 3pm

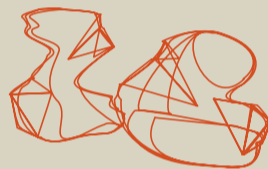
Tomlins presents 'The Butcher and the Artist', in which her local butcher, Paul Hamilton, talks about his experiences as a meat trader and gives an anecdotal history of the butchering trade.



Zabludowicz Collection
176 Prince of Wales Road
London NW5 3PT
+44 (0)207 428 8940
info@zabludowiczcollection.com
zabludowiczcollection.com

FREE ENTRY

Thursday–Sunday, 12–6pm
or by appointment



ZABLUDOWICZ
COLLECTION
LONDON
SARVISALO
NEW YORK

Josh Smith

(born 1976, Knoxville, TN, USA)

Untitled, 2007

Silkscreened acrylic on canvas
61 x 46 cm

Untitled, 2010

Enamel on aluminium
122 x 122 cm

Stage Painting 3, 2011

Wood, paint, fabric, lights and hardware
244 x 173 x 137 cm

Untitled, 2010

Mixed media on panel
152 x 122 cm

Untitled, 2008

Wooden stool and paint
76 x 43 x 33 cm

Untitled (Encyclopedia), 2006

Mixed media, 28 handmade books
25 x 61 x 15 cm

Untitled, 2009

Collage and paint on board,
4 panels
244 x 183 cm

The only idea I have is to create doubt within my own mind. I don't want things rolling out that I feel super-confident about. I love painting, and I really don't want to get sick of it.

The thing I like about painting as opposed to sculpture is its fairness. It's a two-dimensional, flat thing and there's a standard there. Thousands and thousands of years don't lie, with art materials. They're very refined and they are like that for a reason.

I don't think you should paint abstractly or realistically, necessarily. You should be able to look at something and paint it, even though you don't paint it well. It's something artists should do more: just paint a building or a car.

With the announcement paintings, I was making my own posters and then I printed them onto canvases. I get asked to make them all the time, but I don't personally want any more myself – and that's pretty much when I stop. Also, they are so recognisable, because I paint the silk screen itself rather than use it like Warhol did, photomechanically. I just take the blank screen and fill in all the parts. They have a thickness to them. The white just pours through the screen and there are no halftones.

I tried the 'stop' signs on canvas and they function completely differently. The metal ones are reflective and shiny. Painting on the aluminium is awesome; everything sticks to it so well. I wanted to make a comment on that – how everyone was making shiny reflective things. The sign was a given. I knew it wouldn't fail. Sign painting is a real thing and the 'stop' sign is an international sign, which translates even though the word is in English. I don't think it's a great idea. All my ideas, I think any artist could do them and it wouldn't be a big problem. It's just that I did them my way.

I first made the *Stage Paintings* in college and I remade them because I lost them all between things getting thrown out and a fire. I was 19 or 20 when I first made them, and they were made to mock performance, because a lot of people would come into a painting class and someone would throw a bucket of red paint on someone else. I wanted to show them because I wanted to show something about myself. They are a little scarier than a normal painting – each one is a sculpture and looks like it might fall over or fall apart. There's none of this seamless mystery, nothing is smoothed out, and the viewer can look at it and right away see exactly how it was made. So if they wanted to, theoretically, they could make it themselves. It's immediately inspiring in that way: 'Oh, here's art I can make.'

PAINTING

from the ZABLUDOWICZ COLLECTION

PART II

23 MAY–11 AUGUST

Albert Oehlen

Josh Smith

Painting in the 2.5th Dimension

Since 1994, the Zabłudowicz Collection has been collecting contemporary paintings from around the world. This spring and summer, our exhibitions and events focus on painting from the Collection, juxtaposing works by German artist Albert Oehlen with paintings by younger artists based in the US.

Painting in the 2.5th Dimension includes works that explore and challenge the notion of two dimensional painting by supplementing it with additional practices and media such as photography, sculpture, printmaking and time-based interactions. The title is taken from a comment Tauba Auerbach made about her *Fold* paintings, which waver between 2-D and 3-D, floating in the 2.5th dimension. In addition to Auerbach's work, this show includes works by Jessica Dickinson, Sam Falls, Alex Hubbard, Nathan Hylden, Rosy Keyser, Michael E. Smith and Ned Vena. Their works strain at the boundaries of painting's history and physicality and invite us to expand our understanding of painting today.

Josh Smith is a New York-based painter whose work explores ideas of authorship, authenticity and originality. Smith frequently uses his own name as a visual trope running through his work, where it acts as both an

image and a signifier of his identity. His practice explores meaning and aesthetics, as well as the shifting grounds that connect them. This exhibition includes works by Smith made over the past six years.

Albert Oehlen has been a key figure in contemporary painting since the 1980s. Over the past few decades, he has consistently questioned and played with the conventions of painting. His works incorporate techniques ranging from oil painting to spray paint, digital printing and collage. Their exceptional energy conveys Oehlen's questioning attitude towards the practice and meaning of contemporary painting. His work continues to influence generations of artists working today.

Painting from the Zabłudowicz Collection is curated by Ellen Mara De Wachter. Texts in this leaflet are drawn from her conversations with the artists.

A fully illustrated catalogue containing exclusive interviews with the artists in *Painting from the Zabłudowicz Collection* will be published in July 2013.

Albert Oehlen

(born 1954, Krefeld, Germany)

Evolution 1, 2002

Oil on canvas
220 x 340 cm

Nr 9, 2007

Acrylic, oil and paper on canvas
230 x 290 cm

Untitled, 2009

Oil, paper on canvas
200 x 230 cm

Untitled (9 1/2 weeks), 1995

DVD projection
This work will be shown daily at 2pm and on request

Unschuldig verbrannt, 1996

Oil on canvas
300 x 210 cm

FM 6, 2008

Oil on canvas
165 x 210 cm

I think the aspect that something has not been seen before is elemental for me. So how do you get freshness into the work? This problem is very relevant in my finger paintings because they are on the edge of being something that has been done before, so it's very dangerous. With the first finger paintings it was easy because the idea was fresh, and I was ready for it. But what do you do with later paintings? Should I use that trick or should I not use it?

FM 6 is a funny painting because it's not 'FM Number 1' but it is the first FM or Finger Malerei (finger painting). This work was done very quickly because I did it under the very first impression of what I wanted to do. So when I made it, I really didn't know what would come out; I just had an idea of how to start. And with this one I was quite quick and I was happy with it, and then I made others. But it becomes more difficult to get the freshness with each one. It gets really difficult, and closer to my regular painting. So it might, in a natural way, become impossible one day.

My use of colours has changed a lot over time. At the beginning I was not interested in colours. I worked in series, and for each one, I had a specific setup of colours. There were different systems. It started with very few colours: using three or four, including black and white, or using as many colours as possible.

There's no research at all. I don't plan it. Things might have impressed me at a point and I ingested them, and it's possible that my view on existing art and art history is filtered through caricatures. This is an aspect that entertains me a lot: how art gets misunderstood, or rejected. I love that. In one sense artworks are like humans, because they can be forced too much, they can be annoying or too loud. The more the painting can bear, the more it proves its dignity. And if the painting has a lot of self-esteem, then it can afford silliness.

Untitled (9 1/2 Weeks) is about watching the movie and forgetting the painting. Because that's what happens. You want to see the movie and you forget about the painting but actually you stare at my painting for an hour and a half and it is burned into your eyes.

Painting in the 2.5th Dimension

Tauba Auerbach

(born 1981, San Francisco, CA, USA)

Untitled (Fold), 2010
Acrylic on linen
254 x 191 cm

We might be used to it, but I think it's totally amazing that we are able to read images of three dimensions represented in two. I spend a lot of time thinking and reading about higher spatial dimensions. I suspect that some of the more mysterious things we observe in the universe are artefacts or shadows of things occurring in four or more dimensions, interacting with and impacting our three. Just as a 3-D volume is bounded by 2-D surfaces, our 3-D space might very well be the surface of a 4-D space. But I really think there are more than four ... If a fractional dimensional state can be achieved between two and three dimensions – 2.5-D – that action might do something to just slightly erode the boundary that seems to divide these two seemingly discrete states. And if that happens, doesn't it imply the possibility of doing so to the boundary between 3-D and 4-D? I don't want to wait until I die to be able to experience that, or at least think about it more skilfully and joyfully.

Jessica Dickinson

(born 1975, St Paul, MN, USA)

Full-See, 2010
Oil on limestone polymer on panel
142 x 135 cm

trace (Full-See 1), 2010
Wax crayon and pastel on paper
102 x 92 cm

trace (Full-See 2), 2010
Wax crayon and pastel on paper
102 x 92 cm

trace (Full-See 3), 2010
Wax crayon and pastel on paper
102 x 92 cm

trace (Flash-Here-Full-See), 2010
Wax crayon and pastel on paper
102 x 92 cm

It took a long time for me to figure out how to do what I wanted to do. I had wanted to make a painting whose physical surface could absorb time, accident, chance, intention, and some paradoxes; a painting that could be a space of projection, thinking and recording. Working with fresco-like surfaces, into which oil paint is absorbed or built up, or into which I can cut, was a way to put the surface through certain events. The *trace* works are chromatic rubbings of the surface made at intervals during the process to mark certain states or illuminate potentials. With *Full-See*, I wanted to make a surface that was like a concrete wall. I etched two rectangles into it and then I patched over it. There was an uncovering and layering in the first part, and we can see that stage in *trace (Full-See 1)*. I was thinking of opening up the surface. The paintings I made at that time were about thresholds and limits – visual, mental, sensory – and I wanted to open them in a new way.

Rosy Keyser

(born 1974, Baltimore, MD, USA)

Eve's First Confusion Between Penises and Snakes, 2012
String, sawdust, wood, enamel, dye and snakeskin
254 x 254 cm

Moby Dick, 2012
Enamel, spray paint, polycarbonate, aluminum, wood on found, rolled steel
260 x 215 x 27 cm

In the works, I'm interested in placing oblique ideas in a parallel way. This provides an opportunity and framework for understanding things in a way that conventional language can't. *Eve's First Confusion Between Penises and Snakes* is taken from a Frank O'Hara poem and to me it uses humour to address how Eve was vilified, way back when. Her form is composed of strings, part solid, part fiction. Is she leaving the stretcher, or is she arriving? Is she moving up or down? And that's true of a lot of the paintings: you can't tell whether they are on their way up or down, falling to bits or moving up in a storm. The constituent parts of my work are like a support group, parts of a puzzle to say that this work may be large in scale, but it's not unwieldy.

Ned Vena

(born 1982, Boston, MA, USA)

Untitled, 2011
Vinyl on aluminium
214 x 122 cm

Untitled, 2011
Vinyl on aluminium
214 x 122 cm

Untitled, 2012
Garvey ink on canvas
214 x 122 cm

Untitled, 2012
Garvey ink on canvas
214 x 122 cm

Garvey ink is used in price-marking guns in supermarkets. It stains surfaces more than it covers them. It buries itself deep into surfaces, making it nearly impossible to erase -or cover, so it is a perfect material for graffiti. These works have a lot to do with drawing. I draw in sketchbooks with heavy markers. Every line drawn on one page leaves a residual trace on the page below, something of a phantom image. Knowing this made me question the role of gesture in painting, the privilege associated with gesture or the unique properties of a gesture. I was interested in an economy of gesture, and excited by the possibility of being able to glean more than one painting through a single process.

Sam Falls

(born 1984, San Diego, CA, USA)

Untitled (black and pink, Joshua Tree, CA), 2012
Pastel on archival pigment print
23 x 28 cm

Untitled (blue and pink, Joshua Tree, CA), 2012
Pastel on archival pigment print
23 x 28 cm

Untitled (Eight Tires, Black, Los Angeles, CA), 2011
Vinyl and metal grommets
762 x 305 cm

Untitled (Model Painting, Black No. 2), 2012
Acrylic on archival pigment print on linen
152 x 107 cm

Untitled (Model Painting, Light Green), 2012
Acrylic on archival pigment print on linen
152 x 107 cm

My work challenges our conditioning to photography versus painting. There is a series of processes: the studio set-up or a set-up outdoors, photographing or working in Photoshop. You end up with an object that is not a photograph or a painting, but comes from a melded process. You also have something happening over time and with the hand of the artist. It isn't just one moment of taking the picture, with a thing that happened in the past transferred to the future for the viewer; it's a timeline and the viewer becomes incorporated into that timeline. I think this makes for a unique object, but also a friendlier gesture. It brings the work into the world of the viewer, rather than bringing them into my world. I like to think about how you engage time, not only in production, but also in viewing.

Nathan Hylden

(born 1978, Fergus Falls, MN, USA)

Untitled, 2011
Acrylic on aluminium
197 x 145 cm

Untitled (NH2912A), 2012
Acrylic on aluminium
197 x 145 cm

I think all paintings have several different registers of speed. My works are very quick in that there tend to be only a few elements in each one, and each part of the painting is made in a one-shot manner. There is no reworking; each part is a singular gesture. The slower register of speed in the work comes from the interactions of the various elements and incidental affects of the material.

Michael E. Smith

(born 1977, Detroit, MI, USA)

Untitled, 2012
Cotton t-shirt, sweatshirt, plastic, enamel
52 x 41 cm

Untitled, 2012
Cotton t-shirt, sweatshirt, plastic, enamel
52 x 41 cm

Untitled, 2012
Cotton t-shirt, sweatshirt, plastic, feathers
52 x 41 cm

Untitled, 2012
Cotton, plastic, electric cord
52 x 41 cm

These works only look like paintings – they're decoys – bodies mashed into the flat front/back dynamics of spectator painting. That's why they are all sized to the torso.

Alex Hubbard

(born 1975, Toledo, OR, USA)

How It Is, 2010
Two-channel video, colour, sound
9.00 minutes
Courtesy the artist and Maccarone, New York

Just to Complete the Thought, 2011
Acrylic, resin and fibreglass on canvas
213 x 158 cm Unique

La Califia, 2011
Acrylic, resin and fibreglass on canvas
209 x 178 cm Unique

The Paranoid Phase of Nautical Twilight I-III, 2009
Single channel video, colour, sound
9.33 minutes
Courtesy the artist and Maccarone, New York

With these paintings, the issue is the drying time. That was the initial way for me to paint. Working with quick-drying materials was a way to take a lot of the decisions out of the paintings; it was a way to make the gesture into the creation. The force and the constraints of the materials were the thing. But then you learn to control the thing and it's no longer that. You lose something, and you're filling in and it becomes something else. *The Paranoid Phase of Nautical Twilight I-III* was like a slasher movie. I had seen a beautiful Donald Judd drawing or something, and I thought: what if instead of making gestural things, I made a minimal thing in the same manner? What if I'm cutting a circle or trapezoid? I made two layers of drywall with wood on top. I painted the front so that it was the opposite colour of the lighting gels, and I used a chainsaw to cut through the two layers of drywall. It made an unbelievable mess. It was fun and satisfying because it worked so well, especially the circle, which is kind of perfect.