

Zabludowicz Collection

16 January – 23 February 2020

no horizon
no edge
to liquid

No horizon, no edge to liquid explores the concept of cultural hybridity as a space in which cultures meet: where bridges are built between societies through the processes of communication, negotiation, and translation. The exhibition includes work by thirteen artists, all of whom were born outside North America or continental Europe, although many have since immigrated there. Encompassing a diverse array of media – painting, sculpture, video and installation – the exhibition explores how varying forms of hybridity can manifest through artworks: it might be expressed through materiality, the blending of traditional and new media, the dialogue between two cultures, or the interplay between art/craft, high/low or popular/elite.

Featured artists

Alvaro Barrington, Varda Caivano, Nir Evron, Richard Ayodeji Ikhide, Laura Lima, Mohamed Namou, Nam June Paik, Seth Price, Hiraki Sawa, Raqib Shaw, Nobuko Tsuchiya, Francis Upritchard and Saya Woolfalk

Cultural hybridity is a pertinent topic in 2020: a point in which globalisation seems maximised, movement and migration seem inevitable, and yet shared borders worldwide are becoming increasingly rigid, with the UK poised to remove itself from the EU. Cultural hybridity seems both a logical outcome of our cultural moment, and a potential tool for resistance against rising nationalist sentiments. At the core of the key post-colonial theorist Homi Bhabha's works on cultural hybridity are descriptions of hybrid narrative, experience and self-conscious perspective. Bhabha argues that new transcultural forms are produced throughout contact between

a coloniser, or dominant culture, and its subject. This exchange produces a new 'hybrid' that stands in opposition to fixed national identities of cultures and belonging, negotiating a space in resistance to the dominant discourse, and questioning the idea that 'culture' is ever singular.

Most of the artists in *No horizon, no edge to liquid* are products of international movement – born in one place, educated in another, settled somewhere else. Some have chosen to remain in their homelands, whilst their artworks travel across the globe. Their works are manifestations of multiple forms of cultural hybridity, looking at and intertwined with multiple cultures. In some cases this is a literal intertwining: in a series by Alvaro Barrington, coarse yarn is woven through found postcards depicting European landmarks. Engaging with a tradition of women's handicrafts, from the Greek myth of Penelope to the textiles made by the artist's own aunts in Grenada, Barrington uses this domestic and 'minor' technique to overwrite the implicit power of European architecture with his own narrative, building an alternative vision into an existing view of the world.

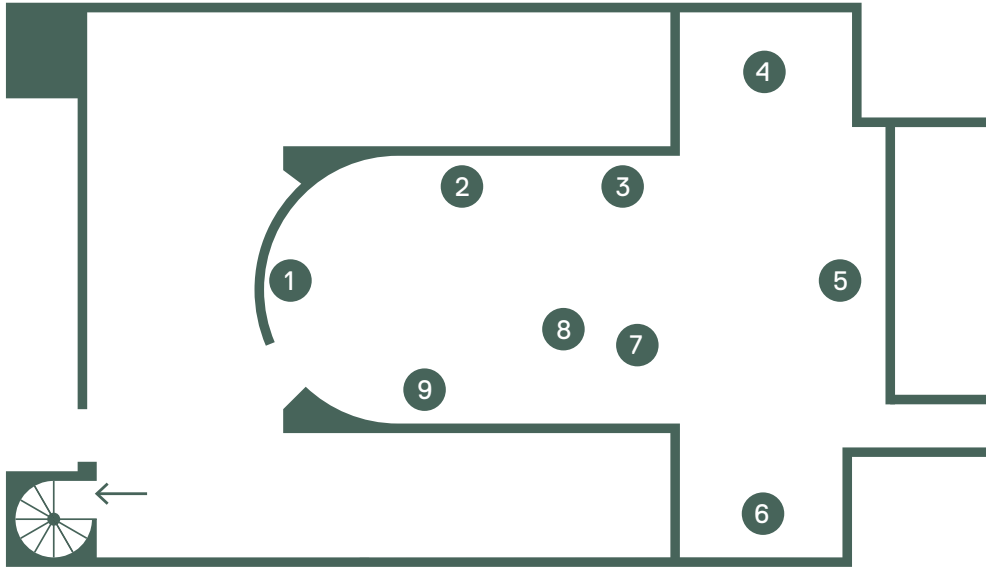
Saya Woolfalk uses science fiction and fantasy to re-imagine the world in multiple dimensions. With her project *Life Products by ChimaTEK* (2014), Woolfalk has created the world of the Empathics, a fictional race of women who are able to alter their genetic make-up and fuse with plants. This work is a continuation of Woolfalk's body of work that builds the narratives of these women's lives, and questions the utopian possibilities of literal cultural hybridity. Not all explorations of hybridity are utopian, however. Raqib Shaw's opulent paintings of imagined fantastical worlds, full of intricate detail, rich colour, and jewel-like surfaces, mask the intense violent and sexual nature of their imagery. Inhabited by phallus-headed birds, bug-eyed butterfly catchers, reptilian warriors, these fantastical worlds are laden

with nature and irony. They fuse motifs from old master painting with imagery exploring Shaw's own metamorphosis, having grown up in New Delhi as a Muslim minority, to tell a narrative of becoming, negotiating and being.

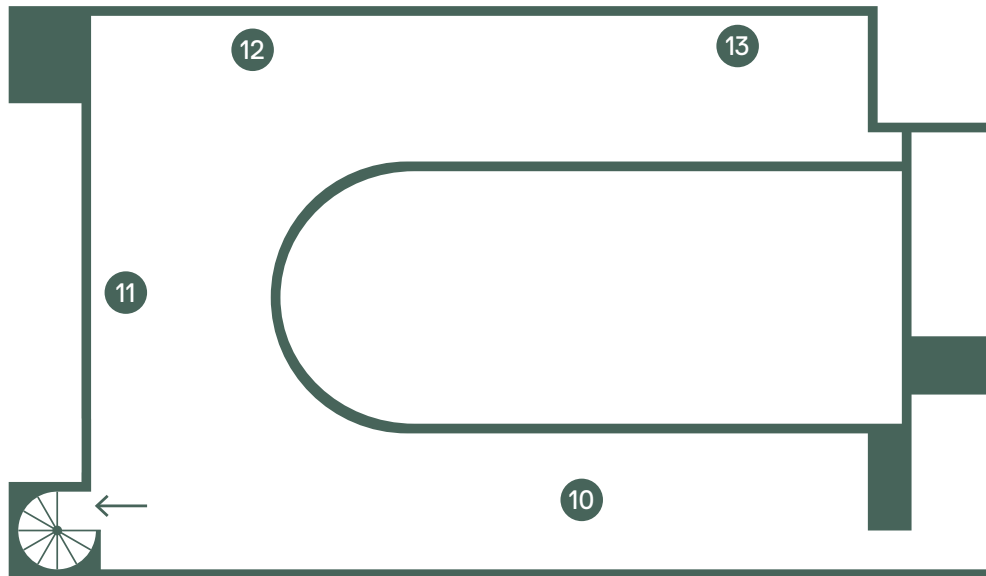
Other artworks raise questions about who has access to hybridity, and whether hybrids can also be produced by the 'dominant' culture. New Zealand-born artist Francis Upritchard employs a variety of existing historical and cultural materials, found objects, and people within her practice. Although Upritchard has on occasion described her work as 'meaningless', it holds distinct references to existing history, culture and people. By presenting works that evoke or blur certain traditions, histories, cultures and ideologies, Upritchard critiques the practice of many institutions that collect and display native items of curiosities, removed from context. Richard Ayodeji Ikhide inhabits a similar territory; exploring the creation of personal mythologies, fusing depictions of cultural artefacts with everyday life.

By presenting disparate perspectives of cultural hybridity, *No horizon, no edge to liquid* poses the question: Is cultural hybridity an amalgamation of different components or is it a 'third product', created by the combination of two or more elements? Arguably, the process of hybridisation has existed as long as humans have had the capacity to travel beyond their own communities, but as new technologies enable intercultural contact (from the Internet to more affordable international travel), the pace of cultural hybridity accelerates and its scope widens. The artworks presented are a means of communication within the space of the exhibition, but are they merely mouthpieces for the artists, relaying a specific cultural experience, or do they speak for themselves, as autonomous cultural hybrids?

Main gallery



Mezzanine



Main gallery

1. Nam June Paik

Beethoven, 2001

Two-channel video sculpture, with four monitors, audio and radio casings, neon, clock and various objects
105 x 80 x 39 cm

2. Varda Caivano

Untitled, 2006

Oil on canvas
36 x 46 cm

Untitled, 2008

Oil on canvas
60 x 90 cm

3. Laura Lima

Costumes, 2006

Wood, mirror and plastic costumes
140 x 120 x 25 cm

4. Nobuko Tsuchiya

Insect Surgery Machine, 2002

Mixed media
119 x 245 x 52 cm

5. Raqib Shaw

The Purification of the Temple (After Venusti) II, 2014-2015

Acrylic liner, enamel, glitter and rhinestones on birchwood
273.8 x 178.7 cm

Courtesy of the artist and White Cube

6. Nir Evron

Echo, 2008

16mm transferred to single-channel digital video with sound
8 mins looped to 42 min running time

7. Seth Price

Two For One Piece aka "Global Taste, A Meal in 3 Course" (Element 1, by Martha Rosler, 1985), 2002

Single-channel digital video with sound
30 mins running time

8. Hiraki Sawa

Migration, 2003

Single-channel digital video
7:10 mins loop running time

9. Mohamed Namou

Open Stone, 2013

Canvas and marble
190 x 150 cm

All works courtesy of Zabłudowicz Collection unless otherwise stated.

Mezzanine

10. Richard Ayodeji Ikhide

Fragments 1 - 4, 2019
Charcoal on 160 gsm Surrey paper
59.4 x 84.1 cm
All works courtesy of the artist

11. Francis Upritchard

Believer, 2012
Modelling material, foil, wire,
paint, cloth, steel plinth
112 x 100 x 23 cm

Severed Paheka Head, 2003
Modelling materials and gouache
20 x 20 x 20 cm

Grandma Tea Light, 2004
Ceramic, paint, wood
10 x 10 x 10 cm

Human Problems, 2004
Mixed media
32 x 20 x 10 cm

Ceramic Rock, 2004
Ceramic
82 x 25 x 20 cm

Jack of Diamonds, 2012
Modelling material, foil, wire,
paint, cloth, steel and marble plinth
78 x 26 x 20 cm

Purple Ewe, 2003
Found ceramic pot and modelling material
20.5 x 12 x 11 cm

Emerald Ibis, 2003
Found ceramic pot and modelling material
19.5 x 6 x 6 cm

Brown Cat, 2003
Found ceramic pot and modelling material
31 x 10 x 10 cm

12. Alvaro Barrington

*A Different World -
If Chosen I May Not Run* 8, 10, 11, 12, 2017
Yarn, found postcard
10.5 x 14.5 cm

13. Saya Woolfalk

Life Products by ChimaTEK, 2014
Single-channel digital video with sound
3:17 mins loop running time

Public programme

Sunday 9 February, 2-5pm — £10/8 Workshop: Drawing with Richard Ayodeji Ikhide

Join the exhibiting artist for a workshop exploring self-representations through mark making and drawing. This session is open to all abilities, materials provided.

Saturdays, 2-3:30pm Reading group

Join members of the curatorial team for an informal reading group discussing works of fiction and theory related to the exhibition and its central themes.

Saturdays, 4pm Curator Tours

Join a tour of *No horizon, no edge to liquid*, given by one of the show's curators, to provide an overview of how cultural hybridity is manifested within the displayed works.

No horizon, no edge to liquid is curated by students from MA Culture, Criticism and Curation at Central Saint Martins; MA Curating and Collections at Chelsea College of Arts; and MA Film Programming and Curating at Birkbeck College. Combining an international cross-section of curatorial and artistic perspectives, the curators are: Rosa Abbott, Krishna Balakrishnan, Kateřina Čuprová, Celina Loh, Hao Long and Gaia Maggio.

Testing ground for art and education

No horizon, no edge to liquid is part of Zabłudowicz Collection's Testing Ground for Art and Education. Now in its 12th year, it is an annual season offering creative and professional development opportunities for emerging artists and curators. Through collaboration, Testing Ground facilitates a consideration and testing-out of new ideas and modes of practice, and the development of experimental exhibitions and events. This year's iteration includes an exhibition, and the professional development programme Master Class.

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