

Public Programme

Painting from the Zabłudowicz Collection will be accompanied by additional public events, which will be announced on zabludowiczcollection.com

Thursday 28 February, 6.30pm

Artists Francesca DiMattio and Matthew Chambers join Zabłudowicz Collection curators Ellen Mara De Wachter and Elizabeth Neilson on a tour of the exhibition

Saturday tours, 4pm

Weekly tour of the exhibition by a Zabłudowicz Collection team member

Saturday 2 March, 4pm

Artist Francesca DiMattio joins Zabłudowicz Collection curators Ellen Mara De Wachter and Elizabeth Neilson on a tour of the exhibition

Saturday 6 April, 4pm

Elizabeth Neilson leads a tour of the exhibition

Saturday 20 April, 4pm

Ellen Mara De Wachter leads a tour of the exhibition

Life Drawing

Wednesdays, 7pm

Artist John Close leads this regular life drawing class exploring the current exhibition through the human figure. Classes suitable for all levels. Paper and some materials are available to buy. Places are limited so booking is recommended.

£6

Wednesday 1 May, 7pm

Drawn Together

A unique drawing class that brings together performance, poetry, music and drawing. Open to all. Suitable for all levels. Paper and some materials are available. Places are limited so booking is recommended.

£6 or FREE if you bring an instrument

Upcoming Exhibitions

Painting from the Zabłudowicz Collection:

Part II

23 May–11 August

Albert Oehlen

Josh Smith

Painting in the 2.5th Dimension

Annual Commission

Andy Holden

26 September–15 December

ZABLUDOWICZ
COLLECTION

Invites

Lora Hristova

28 February–7 April

Pio Abad

11 April–19 May

Lucy Tomlins

23 May–30 June

Berry Patten

4 July–11 August

Heather Phillipson

26 September–3 November

Nicholas Brooks

7 November–15 December

Zabłudowicz Collection New York

Sound Spill

Curated by Thom O’Nions and Richard Sides

8-26 May

1500 Broadway, New York, NY 10036

PAINTING

from the ZABLUDOWICZ COLLECTION

PART I

28 FEBRUARY–5 MAY

Albert Oehlen Matthew Chambers Francesca DiMattio

Since 1994, the Zabłudowicz Collection has been collecting important 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.

Francesca DiMattio’s large paintings and ceramic sculptures engage with representations of space, style and technique. DiMattio grafts together handmade interpretations of material which she collects from art history and design sources. Her layered images and sculptures offer us a new experience of space and ask us to consider how interiors, patterns and decorative elements are constructed and depicted.

Matthew Chambers paints colourful, bold works using abstract and figurative techniques. Writing and drawing play an important part in his work and he is interested in examining his own status as an artist and painter, as well as the act of painting itself. Chambers also makes books and zines, which bring together his drawings and texts and which are included here alongside his paintings.

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, Parts I and II* will be published in July 2013.

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FREE ENTRY

Thursday–Sunday, 12–6pm
or by appointment



ZABLUDOWICZ
COLLECTION
LONDON
SARVISALO
NEW YORK

I make sculptures about vases and paintings about weaving. My paintings use the structures of textiles. The up-and-down weaving rhythm tangles and sutures disparate painting languages and imagery together.

Textiles tend to be delicate, and in the pursuit of overall order and balance, but I use the same modes to produce large paintings that focus more on discord, contrast and difference than balance. Each painting combines multiple styles and histories as well as painting techniques: thick and thin, rough and delicate, oil and acrylic, taped and poured. I think of the different elements in the sculptures and paintings as being grafted together rather than collaged, the way one succulent grafts itself onto another and makes an entirely new species. Disparate elements are digested into a new whole rather than placed next to one another.

I use representational elements to build abstract paintings. Each element exists within both a real world and an unreal one, recognisable but not behaving as it should. The imagery moves between the nameable world that adheres to rules of weight and gravity, and a flat world of pattern and abstraction that follows its own logic.

A tiled floor, like the one in *Damask*, is at once a floor that holds a table and a flat grid pattern that moves throughout the composition. I like spaces you can’t quite pin down, that are both inside and out; in-between spaces.

Diptych has a minimal space almost like an unfolded piece of paper with drawn lines, in which things then happen. Because everything is fractured, there is a suggestion of motion rather than stillness. Every element is interrupted or broken by another element. Nothing is left whole.

I am interested in how imagery moves through culture, how visual language is reinterpreted again and again, moving through high and low culture. I spend a lot of time at yard sales, thrift stores and 99 cent stores; places where things end up, where you can sift through a huge range of materials, textures, prints and shapes from different sources in culture, without any particular order – not unlike a Google search.

A lot of my inspiration comes from daily activities, like setting a table, wrapping a present, making a bed, decorating a cake, arranging flowers, sewing, crocheting and quilting. Some of these domestic activities associated with the feminine are not seen as major acts. I want to slow them down, study them and find ways to see them out of context.

I have chosen a very refined and usually delicate material, porcelain, and I use it to produce large sculptures that combine rough slabs with highly detailed painted vase forms. By slamming together different designs referencing multiple cultures and moments in ceramic history, *Totem* presents the decorative in such way that it is grotesque and overwhelming but still undeniably feminine. It changes what we think of as feminine and presents the domestic in forms that call for new adjectives.

I chose porcelain for its history, which is one of envy, stealing and forgery. Out of desire, many cultures tried to copy the Chinese blue-and-white porcelain underglaze technique. As a result, its history is one of hybrids. You can always tell a Dutch version, as it carries both its Asian influence and its own hand. The technique of blue-and-white underglaze on porcelain has moved through cultures throughout history and is now most commonly found on kitsch objects in gift shops.

Like the paintings, the ceramic sculptures fuse together different histories and techniques. *Jingdezhen* combines piled-on glaze, as if a child had thrown together anything they could get their hands on, with precise blue-and-white Ming Dynasty style porcelain technique and design. In *Wedgwood with Snake, Elephant and Monkey*, areas of smooth, sanded, slip-cast vase forms sit next to crumpled, distorted vases and punched slabs balance on top of animal figurines. The close proximity of different references and surface techniques calls into question what is beautiful and shifts your initial impressions as you look at the work.

Damask, 2012
Oil, acrylic and collage on canvas
285 x 213 cm

Totem, 2012
China paint and underglaze on porcelain
234 x 71 x 71 cm

Figure 4, 2008
Oil and acrylic on canvas
259 x 213 cm

Wedgwood with Snake, Elephant and Monkey, 2012
Underglaze and high fire glaze on porcelain and stoneware
84 x 46 x 48 cm

Jingdezhen, 2012
China paint and underglaze on porcelain
32 x 41 x 31 cm

Diptych, 2008
Oil and acrylic on canvas
274 x 406 cm

Head and Mask 4, 2008
Oil and acrylic on canvas
51 x 38 cm

Head and Mask 5, 2008
Oil and acrylic on canvas
51 x 38 cm

Head and Mask 16, 2010
Oil on canvas
51 x 41 cm

Francesca DiMattio

(born 1981, New York, NY, USA)

Vertical Arrangements

Matthew Chambers

(born 1982, Boise, Idaho, USA)

Come Winter, The Same Snow Falls Dusting Us All, 2011
Oil and acrylic on canvas
244 x 122 cm

Smells of Chestnuts in the Streets, 2010
Oil and acrylic on canvas
244 x 122 cm

The Heroic Subject of All Study, 2010
Enamel and acrylic on canvas
244 x 122 cm

I Wanted to be Without Precedent, 2011
Oil and acrylic on canvas
244 x 122 cm

As If Humanitarianism is Its Own Alibi, 2011
Oil and acrylic on canvas
244 x 122 cm

Drawings always come first, mostly because of my effort to play into the artist archetype, where I play a man torturing himself to paint something right, obsessively drawing and redrawing. I don't put any pressure on the drawing itself; I put pressure on the historical role of drawing. I see the paintings as 'listening': their purpose is to listen, not to talk. This is a very important stance for me, and drawing is the transformative process by which I get rid of the world's noise and my ego. On a daily basis I probably spend more time writing and drawing than I do painting. But I also spend much more time thinking about painting.

I try to work from everything. I buy magazines, read books and newspapers, and go through all the mass mail looking for things to paint and draw, but I rarely go on the internet for source material.

When I've made a painting, if I can go beyond the image, or beyond the idea of an image into a state of catharsis, then I usually keep that painting and don't rip it up. I'm really just looking for decision-making in painting, and with my drawings and studies, I create the option to proceed where the decisions I would make are hopefully more universal and less specific to my own personal narrative.

I work with my glasses off. I like to work close to paintings or far away, fast and slow; I try not to make colour decisions but just set up palettes at the beginning of the day that are about my relation to colour rather than the picture's relationship to colour.

These are efforts to keep the attention on the energy of painting itself – not to focus on finishing paintings, but just on painting.

The regularity in the size of works allows me to see how I change over time, affording me the potential to think of all my work as a series, or a set of dominoes. The sense of personal growth that I have is in the space between two paintings. To be able to compare paintings from 2008 and 2015 that are of the same size and materials allows the painting to become a standardised test.

When I have about a hundred pages or so of writing and drawing, I make a zine. It used to be about four or five a year, but now that I make more artist books the zines have slowed down a bit. They're not produced under my name and I usually give them away, so if you get one you are aware that it is mine. I see them as reference material for the works that do have my name on them.

I Wanted to be Without Precedent comes from an issue of *Purple* magazine. After painting on top of the pages I pressed them onto the canvas in front to back order. I try to make paintings out of anything, but with a magazine like *Purple*, there is just too much 'anything' so I painted it all. I had no control over the final painting except to say 'yes' or destroy it.

My confidence – and I do think confidence is a huge factor – comes from a democratic notion that all ideas deserve their time in the sun. What's good or bad is subjective, and censorship doesn't make me more self-aware. I try not to think in terms of good or bad but rather in terms of boring or interesting. I destroy my paintings if I'm bored, and if I can surprise myself then they stay.

If I do end up destroying paintings, I reassemble them into ripped or slashed works like *Come Winter, The Same Snow Falls Dusting Us All* and *The Heroic Subject of All Study*.

If I don't like the way these look, they get painted silver and become chrome monochromes. There is string from the canvas, dog hair, leaves and other studio debris trapped under the paint.

Albert Oehlen

(born 1954, Krefeld, Germany)

Deathknocko, 2001
Inkjet print and oil on canvas
260 x 320 cm

Untitled, 1982
Oil, lacquer, mirror on canvas
240 x 200 cm

Evolution 1, 2002
Oil on canvas
220 x 340 cm

FM 6, 2008
Oil on canvas
165 x 210 cm

Nr 9, 2007
Acrylic, oil and paper on canvas
230 x 290 cm

Untitled (9 1/2 weeks), 1995
DVD projection
This work will be shown every day at 2pm or when requested

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.