

For immediate release

FOLK DEVIL

July 11 – August 9, 2013

Opening reception: Thursday, July 11, 6–8 PM



Lynn Chadwick, *The Watchers*, 1960 (detail)
Photograph: John Donat/RIBA Library Photographs Collection

David Zwirner is pleased to present *Folk Devil*, a group exhibition curated by Rodolphe von Hofmannsthal in the gallery's 525 and 533 West 19th Street spaces in New York. It borrows its title from sociologist Stanley Cohen's 1972 study *Folk Devils and Moral Panics*, which looked at modern society's deep-rooted fear of subcultures and the morally aberrant. More specifically, "folk devil" was Cohen's description of the British media's hostile reaction towards youth groups who clashed on the beaches of British seaside towns on summer bank holidays in the early 1960s.

Bringing together a diverse group of artists, *Folk Devil* presents a comment on the tendency to create artificial connections between individuals with different backgrounds and no inherent commonality. It also contains a self-referential statement on the idea of "free rides," a term used in Cohen's

essay to denote preventative actions by the police, who would pick up random groups of youths in the seaside towns and drive them to locations too far for them to return.

The use of disparate fragments and found objects characterizes several of the works on view. **Spartacus Chetwynd's** life-size painted fabric and latex puppets line up against the wall like belligerent guards—fearsome but also lonely and vulnerable—while **Mike Nelson's** helmet atop a thin wooden stick resembles a primitive doll, with bones at the feet inspiring caution as well as empathy. The exaggerated proportions of **Brian Griffiths's** bear head, sown from canvas and installed like a tent with ropes and poles, project isolation and dislocation rather than power and strength. Viewed together, these works resemble an army of abject creatures, handmade rejects whose original purpose remains elusive.

Other sculptural works in the show reinforce a sense of uncertainty. **Lynn Chadwick's** works, characterized by acute angles and spiky twisted forms, can be seen to reflect the anxieties and fears of post-war Britain. In the words of art historian Herbert Read, they present "images of flight, or ragged claws 'scuttling across the floors of

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silent seas,' of excoriated flesh, frustrated sex, [and] the geometry of fear." The do-it-yourself aesthetics of **Jason Rhoades's** assemblage of motorized scooter, steer horns, and buckets, buoyantly titled *The Future is Filled with Opportunities*, poorly masks an obsessiveness with clutter and an irrational logic that feels ironic and impotent. Likewise, **Franz West's** papier-mâché form on a chain metal stand resembles a cut-off body part, bright and colorful, but disintegrated and decomposing.

Paintings on view also convey loneliness. **Marlene Dumas's** *The White Disease* presents a pale and despondent individual branded by an ambiguous disorder, while **Lynette Yiadom-Boakye's** portrayals of solitary young girls facing away from the viewer suggest seclusion and mystery. Eschewing figuration, and including dirt on par with oil, **Oscar Murillo's** canvases imply action, performance, and chaos, but are in fact methodically composed and tied to a notion of community stemming from the artist's cross-cultural ties to London and Colombia. **Eddie Peake's** bold, spray-painted slogans evolve through his performances that often incorporate dance and music, and use British slang to investigate notions of culture and sexuality. **Sophie von Hellermann's** *Fighting on the Beach* provides perhaps the closest allusion to Cohen's treatise: based in Margate in the south of England, the seaside location of a violent clash between mods and rockers, von Hellermann presents an effervescent tableau of faces and bodies, at once secular and timeless.

The exhibition is curated by Associate Director Rodolphe von Hofmannsthal.

Artists included in the show: Lynn Chadwick, Spartacus Chetwynd, Marlene Dumas, Nikolas Gambaroff, Brian Griffiths, Roger Hiorns, Ryan McGinley, Oscar Murillo, Mike Nelson, Eddie Peake, Jason Rhoades, Steven Shearer, Oscar Tuazon, Sophie von Hellermann, Franz West, and Lynette Yiadom-Boakye.

Thanks to The Brant Foundation, The Estate of Lynn Chadwick, and The Mario Testino Collection.

For all press inquiries, please contact

Kim Donica at David Zwirner 212-727-2070 kim@davidzwirner.com

Folk Devil
July 11 - August 9, 2013

525 Front Gallery



Ryan McGinley
Haystacks (Grassy), 2012
C-print
Framed: 51 1/8 x 75 1/8 x 2 1/4 inches
129.9 x 190.8 x 5.7 cm
Image: 47 3/4 x 72 inches
121.3 x 182.9 cm
Edition 2 of 3
Certificate of Authenticity
MCGRY0002



Brian Griffiths
The Body and Ground (Or Your Brittle Smile), 2010
Canvas, scenic acrylic paint, rope, webbing, fiberglass pole, metal poles, vintage travel souvenirs patches, net fabric, tarpaulin, duct tape, thread, string, sand, and fixings
Dimensions variable
Canvas Structure: 137 3/4 x 228 3/8 x 177 1/4 inches
350 x 580 x 450 cm
Certificate of Authenticity
GRIBR0001

525 Back Gallery



Sophie von Hellermann
Fighting on the Beach II, 2013
Raw pigment and acrylic binder on canvas
90 1/2 x 126 inches
230 x 320 cm
Signed verso
HELISO0002



Marlene Dumas

The White Disease, 1985

Oil on canvas

Framed: 52 5/8 x 44 7/8 x 1 3/4 inches

133.7 x 114 x 4.4 cm

Canvas: 51 1/4 x 43 1/2 inches

130.2 x 110.5 cm

Signed, titled, and dated verso

DUMMA0066A



Roger Hiorns

Untitled, 2013

Engines, steel, and copper sulfate

104 1/4 x 36 1/2 x 36 inches

264.8 x 92.7 x 91.4 cm

Certificate of Authenticity

HIORO0004



Oscar Murillo

Untitled, 2013

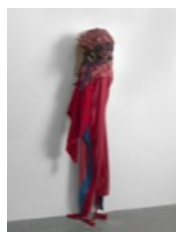
Oil and oil stick on canvas

142 1/2 x 110 1/2 inches

361.9 x 280.7 cm

Certificate of Authenticity

MUROS0001



Spartacus Chetwynd

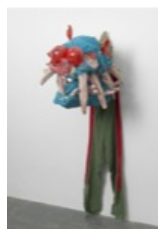
Gatekeeper (Red Dragon), 2011

Paper, latex, plastic, and fabric

76 x 11 x 18 inches

193 x 27.9 x 45.7 cm

CHESP0003



Spartacus Chetwynd

Gatekeeper (Blue Head), 2011

Paper, latex, plastic, and fabric

75 3/4 x 22 1/2 x 37 inches

192.4 x 57.2 x 94 cm

CHESP0001



Spartacus Chetwynd

Gatekeeper (Green Badger), 2011

Paper, latex, plastic, and fabric

75 x 17 1/2 x 29 inches

190.5 x 44.5 x 73.7 cm

CHESP0002



Eddie Peake

Caressed By Marble, 2013

Lacquered spray paint on polished stainless steel

39 1/4 x 55 inches

99.7 x 139.7 cm

Signed and dated verso

PEAED0002

525/533 Middle Gallery



Jason Rhoades

The Future is Filled with Opportunities, 1995

GoPed motorized scooter, ABS pipe, red tie down, rope, two blue buckets, two white buckets, steer horns, and flashlight

Dimensions variable with installation

Bike: 49 1/2 x 42 x 32 inches

125.7 x 106.7 x 81.3 cm

Bucket: 32 1/2 x 13 3/4 x 13 inches

82.6 x 34.9 x 33 cm

Edition 4 of 8

RHOJA0057AZ



Sophie von Hellermann

Get back on the horse that throws you, 2013

Raw pigment and acrylic binder on canvas

90 1/4 x 126 inches

229.2 x 320 cm

Signed, titled, and dated verso

HELISO0003

533 Front Gallery



Steven Shearer

Poems X, 2005

Inkjet print

7 Parts

Each, framed: 49 1/8 x 36 1/4 x 2 inches

124.8 x 92.1 x 5.1 cm

Each, image: 47 1/2 x 34 1/2 inches

120.7 x 87.6 cm

SHEST0003



Steven Shearer

Davos, 2007

Oil on linen

34 x 30 inches

86.4 x 76.2 cm

Signed and dated verso

SHEST0001



Lynn Chadwick

Teddy Boy and Girl, 1979

Bronze

78 1/4 x 25 x 21 inches

198.8 x 63.5 x 53.3 cm

Edition 1 of 6

CHALY0004



Steven Shearer

Puffs, 2006

Inkjet print

Framed: 51 x 36 3/4 x 1 3/4 inches

129.5 x 93.3 x 4.4 cm

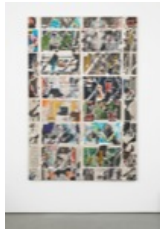
Image: 49 1/4 x 35 1/4 inches

125.1 x 89.5 cm

Edition 2 of 3, 1 APs

Signed verso

SHEST0002



Nikolas Gambaroff

Untitled, 2013

Newsprint and acrylic on linen

84 x 56 1/8 inches

213.4 x 142.6 cm

Signed and dated verso

GAMNI0001



Oscar Tuazon

Headache Rack, 2013

Utility trailer, aluminum, and steel

92 1/2 x 169 x 75 3/4 inches

235 x 429.3 x 192.4 cm

Certificate of Authenticity

TUAOS0001



Oscar Murillo

yuka chips, 2013

Oil stick, oil paint, concrete dye, and dirt on canvas

134 1/2 x 138 inches

341.6 x 350.5 cm

MUROS0002



Lynette Yiadom Boakye

Divining In The Dark, 2013

Oil on canvas

55 1/8 x 51 1/8 inches

140 x 130 cm

Signed, titled, and dated verso

BOALY0001



Franz West

Untitled (Pink, Red, Turquoise), 2004

Papier-mâché, gauze, plaster, paint, and chain metal stand
on artist's plywood table

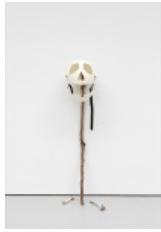
Papier-mâché element: 52 3/8 x 25 3/16 x 25 3/16 inches

133 x 64 x 64 cm

Artist's table: 28 x 40 x 40 inches

71.1 x 101.6 x 101.6 cm

WESFR1083Z



Mike Nelson

Amnezi Skalk Kask, 2012

Wood, plastic helmet, and bones

46 3/4 x 15 3/8 x 13 inches

118.7 x 39.1 x 33 cm

Certificate of Authenticity

NELMI0001