

PRESS RELEASE
PILAR CORRIAS PRESENTS
ADULT SWIM

CURATED BY GERASIMOS FLORATOS:

IDA APPLEBROOG, EMHEYO BAHABBA, JUDITH BERNSTEIN, RAFAEL DELACRUZ,
IDA EKBLAD, SOPHIE VON HELLERMANN, EVAN HOLLOWAY, LEE LOZANO, TALA MADANI,
QUINTESSA MATRANGA, TREVOR SHIMIZU, SPENCER SWEENEY, BILLY WHITE,
AMELIE VON WULFFEN

28 JUNE – 5 AUGUST, 2017



Adult Swim conjures an image of movement in a communal body of water, a metaphor for non-linear navigation of collective consciousness and the shared realms in which we work, play, and live. The metaphor suggests a style of thinking or approach which we might employ to reveal a multitude of behaviours, ideas and moods; existential vignettes that rise from and float around the surface of the psyche.

The exhibition brings together works by 14 artists who often communicate these 'navigations' with a playful or humorous delivery. Though various in medium, the works are connected by a seemingly rudimentary application of material, cartoonish in many cases, channeling transhistorical tropes of Pop Art, Abstract Expressionist posturing, surreal juxtapositions, Modernist regard for material, with a Postmodern nonchalance for mixing these references.

Pilar Corrias, London is open Monday-Friday, 10 am to 6pm & Saturday 11am-6pm. For further information, please contact Will on: +44 (0) 20 7323 7000 or william@pilarcorrias.com

Image: Adult Swim, Pilar Corrias, London, 28 June – 5 August, 2017 - Installation view (photo: Damian Griffiths)

Ida Applebroog (b. 1929, New York) is an American painter currently living and working in New York. Since the 1970s Applebroog has been known for creating paintings, sculptures, artists' books and several films that often explore the themes of gender, sexual identity, violence and politics. Appropriating mainstream media in innovative and surprising ways, Applebroog transforms her canvases into structural elements of an uncanny theatre where visitors are both audience and actors. Her works can be found in numerous public collections including the Metropolitan Museum of Art, the Denver Art Museum, the Walker Art Center in Minneapolis, and the San Francisco Museum of Modern Art. Applebroog has been the recipient of multiple honors including the MacArthur Fellowship "Genius Grant". **Recent exhibitions include:** *Ida Applebroog. Mercy Hospital*, Hauser & Wirth, London (2017); *Other Faces*, Whitechapel Gallery (2017); *Ida Applebroog*, Institute of Contemporary Art, Miami, (2016); *Back in Time-based Works: Books at Franklin Furnace, 1976-1980*, Museum of Modern Art, New York (2016); *Ida Applebroog. The Ethics of Desire*, Hauser & Wirth, New York, (2015); Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France (2014); dOCUMENTA (13), Fridericianum, Kassel, Germany (2012).

Judith Bernstein (b.1942 in Newark) earned a MFA from Yale University in 1967. Both artist and activist, Bernstein was a founding member of A.I.R. gallery and has also been involved with the Guerilla Girls, Art Worker's Coalition, and Fight Censorship Group. She was awarded the John Simon Guggenheim Memorial Foundation fellowship in 2016. Bernstein has used Sexually explicit imagery throughout her career, deliberately confronting the viewer with aggressive language and representations in order to destroy the embedded societal notions of censorship and gendered hierarchies, often confronting the heroic posturing of the (usually male) expressionist. **Recent exhibitions include:** The Drawing Centre, SoHo, NY (forthcoming); *Cock in the Box*, The Box, Los Angeles (2017); *CUNT*, Venus, Los Angeles (2017); *Hot Mess*, Karma International, Los Angeles (2017); *We need to talk...*, Petzel Gallery, New York (2017); *Judith Bernstein*, Kunsthall Stavanger, Stavanger, Norway (2016); *Dicks of Death*, Mary Boone Gallery, New York (2016); *The Napoleone Collection*, Touchstones Rochdale, Rochdale, UK (2016); *Human Interest: Portrait from the Whitney's Collection*, Whitney Museum of American Art, New York (2016); *Judith Bernstein: Rising*, Studio Voltaire, London (2014)

Rafael Delacruz (b.1989, San Francisco) **Recent solo exhibitions:** include Rachel Uffner (New York, NY) and Exploding Jezebel (Berkeley, CA). **Recent group exhibitions include:** The Journal (Brooklyn, NY); Kimberly-Klark (Queens, NY); Et Al (San Francisco, CA); Charlie James Gallery (Los Angeles, CA) and The Oakland Museum of Art (Oakland, CA).

Ida Ekblad (b. 1980, Oslo) Ekblad's artistic practice incorporates painting, sculpture, performance, filmmaking as well as poetry. Her works transmit a distinct vibrancy and spontaneity, created through the energetic movement of her compositions, the bold application of colour and the attentive use of found materials. The forms and gestures found in her work derive from a wide variety of inspirations and art historical references, such as CoBrA, Situationism and Abstract Expressionism but also pop cultural aesthetics like graffiti or cartoon that indicate Ekblad's genre-crossing approach. **Recent and forthcoming exhibitions include:** Museo Rufino Tamayo, Mexico City, MX (2018); Herald St, London, UK (2017); *Diary of a Madam*, Kunsthau Hamburg, Hamburg, DE (2017); *University of Disaster*, Venice Biennale, National Pavilion Bosnia & Herzegovina, Palazzo Malipiero, Venice, IT (2017); *Absent Bodies*, OSL Contemporary, Oslo, NO (2017); Baltic, Gateshead, UK (2015); *Going Public – The Napoleone Collection*, Graves Gallery, Sheffield, UK (2016); *Madam is fucking Sir*, *Madam*, Karma International, Los Angeles, US (2015); *the Garden of Forking Paths*, Migros Museum, Zurich (2011).

Embah (b.1937-2015, Trinidad) lived and worked in Port of Spain, Trinidad. Artist and poet, Embah began making art in 1980, employing a rich, highly complex visual vocabulary of layered and overlapping imagery. Embah's work often functions as a counterpoint for his own poetic writings. An avid colorist and often known as an enigmatic folklorist, Embah's practice simultaneously examines social and spiritual realms rooted in the musical legacies, physical topographies and autobiographical narratives of Trinidad and Tobago. He had numerous solo exhibitions in Trinidad, including the CCA 7 Gallery, Port of Spain, (2004); Aquarela Galleries, Port of Spain, Trinidad (1989,90,9, 92); The National Museum and Art Gallery, Port of Spain (1982/84); and the American Center, Trinidad (1980). **Group shows include:** 'Caribbean Art Now' Commonwealth Institute, London (1986); 'Seven Trinidadian Artists', IFA Gallery, Bonn, Germany 1990; 'Contemporary Paintings: Trinidad and Tobago', October gallery, London (1992); and 'Sing Me A Rainbow: An artist Medley From Trinidad and Tobago' (1998, Meridian International Center, Washington D.C., and subsequent U.S. tour); and most recently the widely celebrated exhibition 'Making & Unmaking' curated by Duro Olowu at London's Camden Arts Center (2016).

Evan Holloway (b.1967, Whittier, California) currently lives and works in Los Angeles. He received his BA from the University of California, Santa Cruz in 1989 and his MFA from the University of California, Los Angeles in 1997. Holloway engages with modernist assumptions about sculpture by reintroducing representational content, unpolished craftsmanship, as well as notions of banality and decoration in his work. With forebears such as Charles Ray and Mike Kelley, Holloway furthers a tradition in sculpture that disrupts and expands our understanding of contemporary art.

Recent exhibitions include: Evan Holloway, Paula Cooper Gallery, New York (2017); *Evan Holloway*, David Kordansky gallery, Los Angeles (2016); *You've Got to Know the Rules ... to Break Them*, de la Cruz Collection, Miami (2015); *Triples: Harry Dodge, Evan Holloway, Peter Shelton*, The Approach, London (2016); *Don't Look Back: The 1990s at* (2016); MOCA, The Geffen Contemporary, Los Angeles (2015); *Lightness of Being*, Public Art Fund, City Hall Park, New York (2013); *All of this and nothing*, Hammer Museum, Los Angeles (2011); *The Artist's Museum*, Museum of Contemporary Art, Los Angeles (2011).

Lee Lozano (b. 1930-1999, New Jersey) was a renowned Conceptual artist and painter of the 20th century, associated with Minimalism and Expressionism at different times in her career. Lozano received her BFA from The Art Institute of Chicago in 1960. She moved to New York and began exhibiting with Bianchini Gallery where she befriended artist Carl Andre. Lozano became known for her energetic, scratchy drawings and paintings, with hardware and tools as a favorite subject matter. She eventually moved towards Minimalism, producing a body of stark *Wave* paintings that was featured in solo exhibition at the Whitney Museum in New York in 1971. As her reputation grew, Lozano began working in more Conceptual projects that targeted the art world. She began to withdraw from public life, with pieces such as *General Strike Piece* (1969) and *Decide to Boycott Women* (1971), where she cut ties and refused to speak or engage with other members of her gender. One of her last works, *Dropout Piece*, consisted of her withdrawing from her career completely, returning to her parents' home in Dallas, TX, where she would live until her death from cervical cancer at the age of 68. Lozano's work has been the subject of numerous solo exhibitions at major institutions, including the P.S.1 Contemporary Art Center in Queens, NY, Hauser & Wirth in Zurich, Switzerland, and Kunsthalle Basel in Basel, Switzerland, among many others. Recent exhibitions include: *Lee Lozano*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2017)

Tala Madani (b.1981, Tehran) lives and works in Los Angeles. Madani's work is characterised by her loose expressive brushwork rendered in a bold, distinctive palette. Rich in narrative and heavy in irony Madani's paintings depict darkly comic mise-en-scènes. Whilst her more abstract large-scale works usually contain a mass, group or collective, Madani's more descriptive and intimately scaled paintings, and painterly video animations, depict uncomfortable scenes in which bald, middle-aged men engage in absurd scenarios that fuse playfulness with violence and perversity. Products of curiosity, fantasy, and desire, Madani's paintings provoke a cacophony of interpretation that exceeds mere commentary. As such they exist as 'vignettes for experimentation,' powerful meditations on the tension between the stereotypical and the iconic. **Recent exhibitions include:** *Tala Madani*, La Panacée, Montpellier, France (2017); *Shitty Disco*, Pilar Corrias Gallery, London (2016); *First Light*, organised in collaboration with the Contemporary Art Museum St. Louis, MIT Visual Arts Center, Cambridge (2016); *Invisible Adversaries*, The Hessel Museum of Art, Bard College, Annandale-on-Hudson (2016); *Smiley has no nose*, David Kordansky Gallery, Los Angeles (2015); *Tala Madani*, Centro Andaluz de Arte Contemporáneo, Seville (2014).

Quintessa Matranga (b.1989, New York) lives and works in Brooklyn. Recent solo exhibitions include *Me at 3AM* at Queer Thoughts (New York, NY); *VelvetAngelFire* at Freddy (Harris, NY); *Mental* at Goldie's Gallery (Queens, NY); *My Celebrity Crush* at Boyfriends (Chicago, IL); and *Screaming In A Cage In Hell* at Sydney (Sydney, AU). Select group exhibitions include Karma International, Los Angeles; Sandy Brown, Berlin and American Medium, New York.

Trevor Shimizu (b. 1978, California) lives and works in Long Island City, NY. Pop culture plays a pertinent role in shaping Shimizu's practice. Trevor Shimizu is a multidisciplinary artist whose practice encompasses performance, video, and sculptures, yet it is his paintings and drawings, which allow him the fastest and most direct way of visualizing an idea. Shimizu is primarily concerned with the generic and cliché situations of everyday life, whilst simultaneously being informed by popular media. **Recent exhibitions include:** *Trevor Shimizu*, Galerie Christine Mayer, Munich, Germany (2017); The Green Gallery, Milwaukee, WI *New Work*, 47 Canal, New York (2016); *Your Face in the Mirror Isn't Your Face, Similar to Plastic Silverware*, Moran Borandoff, Los Angeles (2016); *Milk of the Poppy*, CAPITAL, San Francisco (2016); *"Edited at EAI": Artist to Artist*, Electronic Arts Intermix, New York (2016); *Peaceful Pictures*, Kodomo, Queens, NY (2016); Magenta Plains, New York (2016); *Trevor Shimizu: Actor*, The Vanity East, Los Angeles, CA (2016). *Cabin Fever creature*, Centre for Style, Melbourne, Australia (2015).

Spencer Sweeney (b. 1973, Philadelphia) lives and works in New York. Artist, musician, DJ and club owner Spencer Sweeney emerged on the New York art scene in the late 1990s. Sweeney's multifaceted persona is reflected in his art, with a boundless disregard for consistency. Whether creating all-encompassing installations, colourful collages, cartoonish drawings or charismatic self-portraits, Sweeney eschews a single, identifiable style in lieu of work that reflects the multiplicity of his influences and the shifting nature of his practice. **Recent exhibitions include:** *Viva Las Vegas*, Contemporary Fine Arts, Berlin, Germany (2017); *The Grey Leg*, Gavin Brown's enterprise & Cahiers d'Art, 15 rue du Dragon, Paris, France (2017); *Animal Farm*, The Brant Foundation Art Study Center, Greenwich, CT (2017); *HeatWave*, UTA Artist Space, Los Angeles (2017); *Peace Pieces*, Brian DeGraw with Spencer Sweeney, Hysteria Glamour, Shibuya, Japan (2017); *Don't Look Back*, Contemporary Fine Arts, Berlin, Germany (2017); TRAMPS, curated by Parinaz Mogadassi, London (2015); Karma, New York (2015); *Wake Up and Make Love*, Gavin Brown's enterprise, 291 Grand, New York (2015).

Sophie von Hellermann (b.1975, Munich) lives and works in the UK. Best known for her large-scale, romantic, pastel-washed canvases, which are often installed to suggest complex narrative threads. Hellermann often applies pure pigment on to unprimed canvas, her use of broad-brushed washes imbues a sense of weightlessness to her pictures. Von Hellermann's paintings draw upon current affairs as often and as fluidly as they borrow from the imagery of classical mythology and literature to create expansive imaginary places. **Recent exhibitions include:** *Sophie von Hellermann*, Office Baroque, Brussels (2017); *After a Fashion— A Play with Fire*, Vilma Gold, London (2015); *Novel Ways*, Greene Naftali, New York (2013); *Elephant in the Room*, Firstsite, Colchester, England (2013); *Crying for The Sunset*, Vilma Gold, London (2011); *Sophie von Hellermann & Josh Smith*, curated by Anne Potegnée, Museum Dhondt-Dhaenens, Deurle, Belgium, Le Consortium, Dijon, France (2010).

Amelie von Wulffen (b.1966, Breitenbrunn) Wulffen's paintings follow the collage principal of appropriation. If collage is a mirror that reflects a subject or world, assembled from multiple viewpoints, von Wulffen suffuses this logic with painterly traditions of still life, landscape and self-portraiture to conflate an abyss of collective history and personal stories into artificial, disconcerting montages of memory. **Recent exhibitions include:** *Amelie von Wulffen*, Studio Voltaire, London (2017); *Sputterances*, curated by Sanya Kantarovsky, Metro Pictures, New York (2017); *Zeitgeist*, Musée d'art modern et contemporain, Geneva (2017); *Infected Foot*, Greene Naftali Gallery, New York (2017); *Exhibition Paintings*, Merano Arte, Merano (2017); *Der Tote im Sumpf*, Galerie Barbara Weiss, Berlin (2016); *Adrift on Plastic Island*, curated by Nikola Dietrich, Galerie Bernhard, Zurich (2016); *AMELIE VON WULFFEN, WORKS 2000-2015*, Pinakothek der Moderne, Munich (2015).

Billy White (b. 1962) is a natural storyteller. He weaves tales throughout the scenes he creates in his drawings and paintings, explaining that narrative forms in his head while he is drawing. Often dredging up long forgotten gems of African American popular culture, White's subjects ranges from film and television celebrities to hip hop artists and soul singers; as well as imagined characters like "Count Dracula, the Wrestler." **Recent exhibitions include:** *Igneous Intrusions*, organized by Jon Shibata NIAD Art Centre (2017); *Celebrating A Vision: Art & Disability*, San Francisco International Airport Terminal Two (2016); *Hands and Pants 6*, Faultline Artspace, Oakland (2016); *Variations On a Theme*, organized by Robert Wuilfe, NIAD Art Center (2016); *Adventure!*, organized by Block Gallery, Yali's Café Berkeley, California (2015).

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Ground floor (from left to right)

Ida Ekblad

Desperately (Violently) Accusingly (more and more desperately!) gruffly, HOARSELY (with a harsh laugh !!), 2015
Steel, wood, papier mache, ropes, tape, paint
267 x 550 cm / 105.1 x 216.5 in

Emheyo Bahabba

Face Value, 2009
Mixed media on canvas
104.1 x 81.3 cm
41 x 32 in

Lee Lozano

No Title, No Date
Graphite and crayon on paper
27.2 x 34.2 cm / 10 3/4 x 13 1/2 inches
47.2 x 53.5 x 2.5 cm / 18 5/8 x 21 1/8 x 1 inches (framed)

Evan Holloway

Metaphor, 2016
Steel, sculptamold, plaster, paint
144.8 x 55.9 x 101.6 cm
57 x 22 x 40 in

Judith Bernstein

Birth of the Universe #3, 2012
Oil on canvas
243.8 x 243.8 cm
96 x 96 in

Rafael Delacruz

Blonde Dreads, 2017
Acrylic and paper on canvas
76.2 x 61 cm
30 x 24 in

Trevor Shimizu

Pony, 2017
Oil on canvas
188 x 177.8 cm
74 x 70 in

Ida Applebroog

Please Don't Sit on This Work of Art, 2014
Oil and acrylic on steel folding chair
96.5 x 46.4 x 5.1 cm / 38 x 18 1/4 x 2 inches – folded size 74.9 x 46.4 x 51.4 cm / 29 1/2 x 18 1/4 x 20 1/4 inches – open size

Downstairs (Right)

Quintessa Matranga

Beanie Mode, 2016
Oil on canvas
91.4 x 91.4 cm
36 x 36 in

Ida Ekblad

Holiday, 1995
Ink and puff with plastisol on canvas
180 x 140 cm
70 7/8 x 55 1/8 in

Sophie von Hellermann

High Jump Tower, 2017
Oil on canvas
9 panels (190 x 170 cm, 180 x 160cm, 90 x 80 cm, 90 x 80 cm, 90 x 80 cm, 80 x 70 cm, 80 x 70cm, 70 x 60 cm, 70 x 60cm)

Lee Lozano

No Title, No Date
Graphite on paper
22.2 x 14.7 cm
8 3/4 x 5 3/4 in
43.2 x 36.3 x 2.5 cm (framed)
17 x 14 1/4 x 1 in (framed)

Lee Lozano

No Title, No Date
Graphite on paper
22.2 x 14.7 cm
8 3/4 x 5 3/4 in
43.2 x 36.3 x 2.5 cm (framed)
17 x 14 1/4 x 1 in (framed)

Ida Applebroog

The Ethics of Desire, 2013
Ultrachrome ink on mylar
283.4 x 106.7 cm
111 5/8 x 42 in

Downstairs (Middle)

Amelie von Wulfen

Ohne Titel, 2012
Watercolour, ink on paper
21 x 30 cm
8 1/4 x 11 3/4 in

Amelie von Wulfen

Ohne Titel, 2013
Watercolour, ink on paper
28 x 20 cm
11 1/8 x 7 7/8 in

Tala Madani

Sex Ed by God, 2017
Animation
Digital video color, sound 2' 11"

Tala Madani

Talisman I, 2016
Oil on linen
51 x 43 cm
20 x 17 in

Downstairs (Left)

Quintessa Matranga

Please Espresso Me Please, 2016
Oil on canvas
91.4 x 91.4 cm
36 x 36 in

Billy White

Untitled (P8004), 1999
Acrylic and wood on panel
91.4 x 106.7 cm
36 x 42 in

Spencer Sweeney

Duppy Self Conqueror, 2016
Oil on canvas
162.6 x 101.6 cm
64 x 40 in