

For immediate release

Markers

November 24 – December 20, 2017

Private view: Thursday, November 23, 6 – 8 PM

David Zwirner is pleased to present *Markers*, a group exhibition at the London gallery on 24 Grafton Street featuring work by Matt Connors, Michael Dean, Marlene Dumas, Goutam Ghosh, Richard Hamilton, Josh Kline, Gillian Lowndes, John Outterbridge, Gerhard Richter, Celso Renato, Jason Rhoades, Prem Sahib, and Pádraig Timoney.

Like the exclamation mark, and the multivalent and shifting sentiments it has come to represent, this exhibition will encompass artworks that evoke diffuse and even contradictory meanings within a single visual gesture. The exclamation mark is believed to have originated in the Medieval era, when copyists would append the Latin word *io* (literally "hooray") to the end of a sentence in order to indicate joy, and eventually the letters were consolidated into a single character. Over the centuries, its connotations have become corrupted: it is simultaneously warning and exaltation, interjection and admonition, ecstatic and sober. Likewise, this exhibition will include works by both emerging and established artists that elicit such oppositional emotions at once, frequently as a means of negotiating the polarities and vagaries of contemporary society. Mirroring this semiotic shift in particular is the transition from analogue to digital culture, and the shorthand and indeterminate mode of expression it has engendered.

Amongst the works on view is John Outterbridge's *Rag Factory IV* (2017), an evocative arrangement of colorful, found rags tied together and suspended from the ceiling like a curtain. Indicative of the Los Angeles-based artist's innovative approach to materials since his earliest, assemblage-style works of the 1960s, the installation has both autobiographical and social resonances. Likewise incorporating nonconventional and readymade objects, the ceramic sculptures by Gillian Lowndes appear at once otherworldly and domestic, and reflect the British artist's pioneering experimentations with her medium. Chicago-born Matt Connors explores the intersection between mimesis and abstraction in the large-scale painting *A New Illusion* (2017), whose visual vocabulary evokes modernist processes, but ultimately rejects categorization, while the diagrammatic works by Indian artist Goutam Ghosh are inspired by the unspecified common ground occupied by religion, science, and magic. Also on view, a canvas by gallery artist Marlene Dumas, *The White Disease* (1985), offers a punctuating reflection on identity and ethnicity.

The exhibition is organised by Rodolphe von Hofmannsthal, Director, David Zwirner, London.

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