

WHITE CUBE

Remembering Tomorrow:

Artworks and Archives

18 July – 25 August 2018

Hong Kong

White Cube Hong Kong is pleased to present 'Remembering Tomorrow: Artworks and Archives', an exhibition organised to mark the 25th anniversary of the gallery. The first group show to be held in the Hong Kong space, it includes 36 artworks contextualised by a selection of previously unseen material from the gallery's extensive archives. Featuring painting, sculpture, photography and drawing, 'Remembering Tomorrow: Artworks and Archives' draws attention to the broad scope of White Cube's exhibition history, which has taken place in six locations across three continents.

This landmark exhibition, configured as intimate viewing spaces arranged around a central 'memory capsule', explores the theme of memory in relation to time and myth, the sublime, social history and autobiography. In the ground floor gallery, memory is first explored in relation to notions of time and myth. Antony Gormley's sculptures record emotion via specific physical poses, each holding a moment of lived time, as with *BUTT* (2010) which is suggestive of tension or emotional strain. Both Fred Tomaselli and Darren Almond register specific moments of time through painting. Tomaselli's intervention onto the front page of *The New York Times* highlights the absurdity of global politics through the addition of cosmic imagery, while Almond's paintings are a record of his memories of starry night skies viewed from Chile's Atacama Desert. In the same space, Anselm Kiefer's sculpture *Daphné* (2014) elegiacally explores the enduring Greek myth of Daphne at the moment of her metamorphosis into a tree, while Raqib Shaw's invented mythological creatures are inspired by Hieronymus Bosch's *The Garden of Earthly Delights*.

In the adjoining ground floor gallery the idea of memory is considered as a contemplative state, through predominantly monochromatic works that focus on the seductive beauty of materials and the poetics of perception. Gabriel Orozco's delicate watercolours on gold card reference the historical tradition of Japanese brushwork, while Virginia Overton transforms found materials, in this instance a scratched gold mirror rear lit to create a luminous painterly surface suggesting memory is inscribed through use. In contrast, Rachel Kneebone's porcelain sculpture employs a contained explosion of limbs, plants and spheres covered with a bone white glaze, to explore more psychologically charged states. Josiah McElheny's trio of hand-blown glass objects adapt shapes borrowed from the futuristic forms of Giacomo

Balla, transposing culturally dominant forms onto the insistently poetic and tactile material of glass.

In the first floor gallery, the works articulate the idea of memory as a pathway for social enquiry, political and cultural history as well as autobiography – or the intersection of all three. Both Damián Ortega and Jac Leirner use everyday industrial products, which are reconfigured into works that suggest memory, action and time through their collective form. In Leirner's sculpture *Blossom* (2017), 22 spirit levels are transformed into objects of abstract beauty when installed together across the corner of a gallery, while Ortega's casts of the moulded interior packaging used for consumer products, set out in a line on the floor, appear like an extrapolated and frozen timeline in material form. Similarly, Mona Hatoum explores memory through familiar places and objects. *Bukhara (red to pink)* (2009), is part of an ongoing series of sculptures that use antique, hand-woven carpets similar to the kind she lived with as a child, to create low-relief maps of the world. Landmasses here appear as small fissures or moth-eaten gaps, cut out of the surface pile.

Works by Georg Baselitz and Tracey Emin highlight more personal memories and themes. Baselitz's dark, almost monochromatic painting *Es geht weiter abwärts* (2017) presents the artist's legs and torso upside down, emphasising gravitational pull and suggesting a sense of falling or collapsing through the deterioration of physical mass. The bird is a recurring motif in Emin's work, symbol of an alter ego, free and unfettered. Mirosław Balka consistently references personal historical memory in his work, transforming humble materials into potent and charged objects. *2 × 40 × 33 × 20* (2000) consists of a pair of neutrally-coloured felt masks with cut out, downward-cast eyes: muted witnesses whose material warmth and specific height relates directly to the artist's own body. Etel Adnan's small scale, vibrant paintings appear like crystallisations of particularly vivid memories, abstracted and condensed images recalling the landscape of her childhood in Beirut, or the years spent living on the West Coast of America.

The two 'memory capsules' situated at the centre of each floor of the exhibition provide a historical framework for contextualising these artworks. In these spaces a curated selection of archive material, including objects, images, films, texts and printed ephemera, serve to highlight key moments in the gallery's history.

Maquettes for Kiefer's Jericho Towers installed at London Royal Academy of Arts, London in 2014; Shaw's lavishly encrusted lobster claws for a monumental sculpture; or delicately embroidered appliqués by Tracey Emin, for example, are presented alongside hand-written notes by artists, press cuttings, invitation cards, publications and photographs of past exhibitions.

Amassed together they provide a unique and fascinating insight into the artistic process and methods of exhibition-making, as well as White Cube's extensive gallery programme of the past 25 years: from its beginnings in 1993, to its current international status with two locations in London and one in Hong Kong.

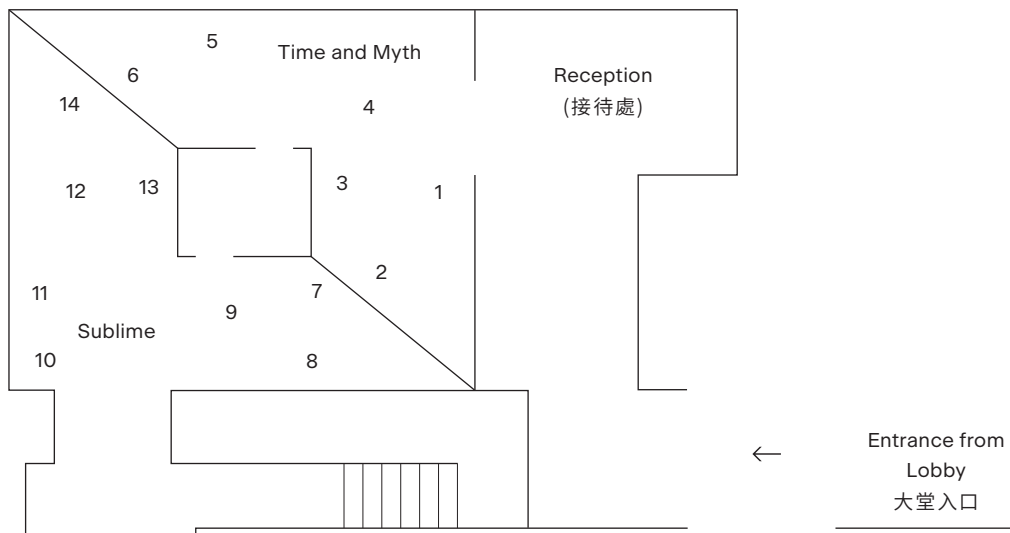
White Cube Hong Kong is open
Tuesday – Saturday, 11am – 7pm.
Admission is free.

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GROUND FLOOR

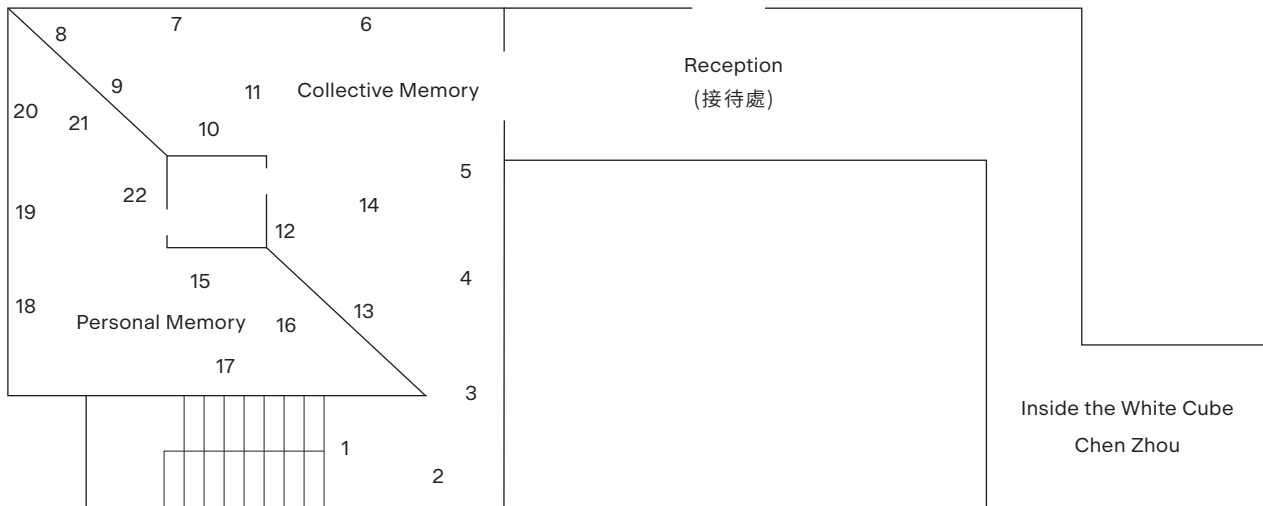
- | | |
|---|---|
| <p>1 Antony Gormley
<i>Butt</i>
2010
Cast iron
182.8 × 48 × 78.3 cm (71¹⁵/₁₆ × 18⁷/₈ × 30¹³/₁₆ in.)</p> <p>2 Darren Almond
<i>Timescape 23:22</i>
2015
Aquacryl and gouache on aluminium
61.6 × 76.6 cm (24³/₄ × 30³/₁₆ in.)</p> <p>3 Julie Mehretu
<i>Untitled</i>
2001
Medium
48.26 × 50.8 cm (19 × 20 in.)</p> <p>4 Anselm Kiefer
<i>Daphné</i>
2014
Glass, metal, lead, dried branches,
dried leaves and fabric
190 × 80 × 71 cm (74¹³/₁₆ × 31¹/₂ × 27¹⁵/₁₆ in.)</p> <p>5 Raqib Shaw
<i>The Garden of Earthly Delights XIV</i>
2005
Acrylic, glitter, enamel
and rhinestones on board
Ø 142.2 cm (Ø 56 in.)</p> <p>6 Fred Tomaselli
<i>Thursday, January 7, 2016</i>
2016
Acrylic, collage and ink on paper
144 × 161.9 cm (56¹/₁₆ × 63³/₄ in.)</p> <p>7 Gabriel Orozco
<i>Suisai XXXIX</i>
2016
Watercolour on gold card
Overall dimensions variable
Three parts, each: 78.7 × 69.1 cm (31 × 27³/₁₆ in.)</p> | <p>8 Virginia Overton
<i>Untitled</i>
2015
Acrylic, aluminium, paint,
LED bulbs and electrical wiring
122.3 × 87.5 × 15.3 cm (48³/₈ × 34⁷/₁₆ × 6 in.)</p> <p>9 Rachel Kneebone
<i>Salmacis</i>
2016
Porcelain
62 × 56 × 54 cm (24⁷/₁₆ × 22¹/₁₆ × 21¹/₄ in.)</p> <p>10 Sergej Jensen
<i>Untitled</i>
2003
Handknitted wool on linen
132 × 99 cm (51¹⁵/₁₆ × 39 in.)</p> <p>11 Liza Lou
<i>Citrine/Solid</i>
2012 – 2014
Woven Glass beads
166 × 166 cm (65³/₈ × 65³/₈ in.)</p> <p>12 Josiah McElheny
<i>The Futurist Body (after Balla)</i>
2012
Steel, wood, low iron glass,
hand blown and carved glass
164.5 × 82.6 × 52.1 cm (64³/₄ × 32¹/₂ × 20¹/₂ in.)</p> <p>13 Imi Knoebel
<i>Number 110</i>
2014
Acrylic on aluminium
146.8 × 116.7 cm (57¹³/₁₆ × 46 in.)</p> <p>14 Cerith Wyn Evans
<i>Neon forms (resembling clouds...)</i>
2014
Neon
67 × 170 × 4.5 cm (26³/₈ × 66¹⁵/₁₆ × 1³/₄ in.)</p> |
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Ground Floor

FIRST FLOOR

- | | |
|---|---|
| <p>1 Damián Ortega
<i>Genealogy of anything</i>
2017
Concrete, varnished cardboard, silicone and fiberglass
38 × 50 × 165 cm (14¹⁵/₁₆ × 19¹¹/₁₆ × 64¹⁵/₁₆ in.)</p> <p>2 Jac Leirner
<i>Blossom</i>
2017
Precision levels
144 × 65.5 × 61.5 cm (56¹¹/₁₆ × 25²⁵/₃₂ × 24⁷/₃₂ in.)</p> <p>3 Christian Marclay
<i>Drinking, Drinking, Drinking</i>
2014
Found sheet music, bullseye glass, box frame
35.3 × 30.7 × 14 cm (13⁷/₈ × 12¹/₁₆ × 5¹/₂ in.)</p> <p>4 Jeff Wall
<i>Poppies in a Garden</i>
2006
Transparency in light-box
112 × 135 × 20 cm (44¹/₈ × 53³/₈ × 7⁷/₈ in.)</p> <p>5 Andreas Gursky
<i>Dunkelkammer</i>
2016
Inkjet print behind glass
87.2 × 114.1 cm (34⁵/₁₆ × 44¹⁵/₁₆ in.)</p> <p>6 Liu Wei
<i>Untitled No.3</i>
2014
Oil on canvas
60 × 80 cm (23⁵/₈ × 31¹/₂ in.)</p> | <p>7 Theaster Gates
<i>Roof Extraction for Bank under Water</i>
2014
Wood, tar, roofing felt and copper nails
123 × 122 × 11.4 cm (48⁷/₁₆ × 48⁷/₁₆ × 4¹/₂ in.)</p> <p>8 He Xiangyu
<i>Lemon Pickers</i>
2017
Bronze and stainless steel
46 × 35 × 30 cm (18 × ⁷/₆₄ × 13²⁵/₃₂ × 11¹³/₁₆ in.)</p> <p>9 Gilbert & George
<i>Preacher</i>
2011
Acrylic on aluminium
151 × 127 cm (59⁷/₁₆ × 50 in.)</p> <p>10 Haim Steinbach
<i>Untitled (double decker bus)</i>
2013
Fibreglass-faced honeycomb boards, plastic laminate and glass box; painted metal London toy bus
60.6 × 60.7 × 25.7 cm (23⁷/₈ × 24 × 10¹/₈ in.)</p> <p>11 Runa Islam
<i>Anatomical Study (Instruments)</i>
2014
Silver recouped from film processing
Dimensions variable</p> <p>12 Elad Lassry
<i>Untitled (Woman, Lipstick)</i>
2014
C-print, walnut frame and wire
50.8 × 29.2 × 15.2 cm (20 × 11¹/₂ × 6 in.)</p> |
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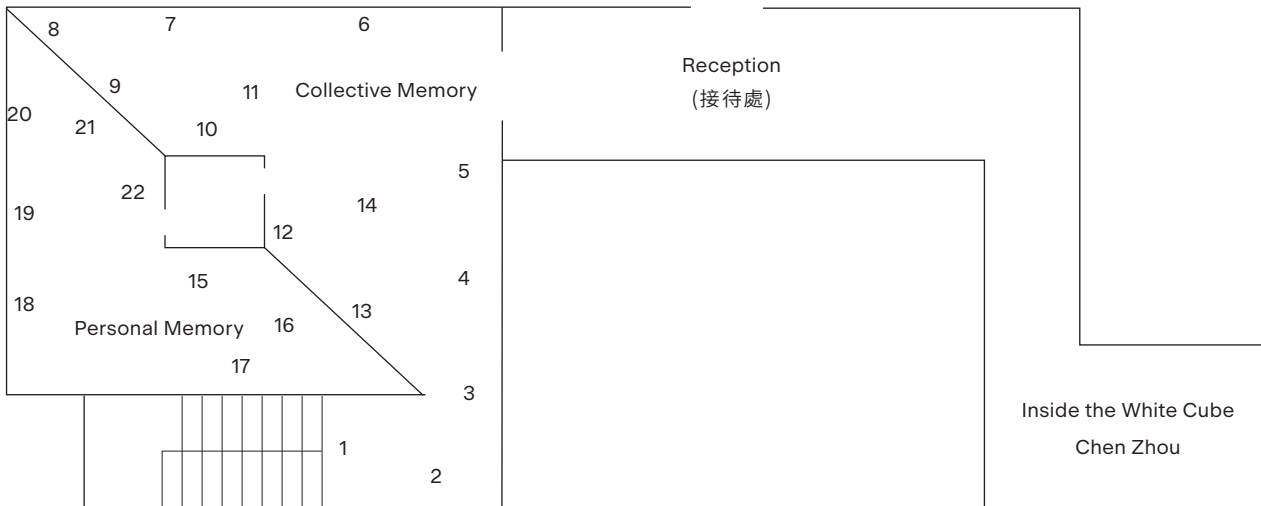


First Floor

FIRST FLOOR (CONTINUED)

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|---|--|
| <p>13 Sarah Morris
<i>Fermilab 2</i>
2011
Household gloss paint on canvas
122 × 122 cm (48 × 48 in.)</p> <p>14 Mona Hatoum
<i>Bukhara (red to pink)</i>
2009
Wool
113 × 177 cm (44½ × 69⅙ in.)</p> <p>15 Miroslaw Balka
<i>2 × (40 × 33 × 20)</i>
2000
Steel and felt
40 × 33 × 20 cm (15¾ × 13 × 7⅞ in.)</p> <p>16 Etel Adnan
<i>Untitled</i>
2015
Oil on canvas
50.2 × 42.3 cm (19¾ × 16⅝ in.)</p> <p>17 Beatriz Milhazes
<i>Dália Purpura (Purple Dahlia)</i>
2016
Woodblock and Screenprint, Hiromi
Handmade DHM-11 Triple Thick
153 × 200 cm (60¼ × 78¾ in.)</p> | <p>18 Magnus Plessen
<i>17.01.2018</i>
2018
Cardboard, charcoal and oil on paper
42 × 60 cm (16⅙ × 23⅝ in.)</p> <p>19 Georg Baselitz
<i>Es geht weiter abwärts</i>
2017
Oil on canvas
244 × 174 cm (96⅙ × 68½ in.)</p> <p>20 Ellen Altfest
<i>Untitled (Blue Jean Shirts)</i>
2012
Watercolour on paper
10.5 × 10.8 cm (4⅞ × 4¼ in.)</p> <p>21 Tracey Emin
<i>My Favourite Little Bird</i>
2010
Neon
81 × 124 × 5 cm (31⅞ × 48⅜ × 1⅙ in.)</p> <p>22 Eddie Peake
<i>Autoritratto Quattro</i>
2017
Oil on board
40 × 30 cm (15¾ × 11⅜ in.)</p> |
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Inside the White Cube
Chen Zhou
Blue Hole
2017
Four channel HD videos
Duration: 15 minutes
Music: Jiafeng Gao



First Floor