

MATERIAL GIRLS AND THEIR MUSES

MARCELLE JOSEPH
PROJECTS

ENQUIRIES

Selected works in this catalogue are available for private sale from the respective artists, or have been consigned from their representing galleries by Marcelle Joseph Projects. The artworks in this catalogue are featured alphabetically, alongside their selected muses which feature alongside where appropriate.

Prices for selected works are available upon request.

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Jesse Darling
Ludovica Gioscia
Jessica Jackson Hutchins
Annie Morris

Andrea Crespo
Nathalie Du Pasquier
Antoni Tàpies
Rosemarie Trockel

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MATERIAL GIRLS AND THEIR MUSES

Written by Aindrea Emelifé



“What strikes me is the fact that in our society, art has become something which is related only to objects and not to individuals, or to life. That art is something which is specialized or which is done by experts who are artists. But couldn't everyone's life become a work of art? Why should the lamp or the house be an art object, but not our life?”

- Michel Foucault

Art historians do think themselves rather clever. I have noticed a certain hierarchy throughout art history that has involved a power battle between artist and scholar, with more recently ‘the collector’ interrupting it all. Although these roles unequivocally strive for dominance, the role of the muse is unchallenged as a subordinate genius.

When asked, a professor of mine spoke of the muse thusly:

“A muse is there to penetrate the womb of an artist’s genius. Essentially, the muse is the feminine attribute of the male artist. In copulation with the muse – metaphorically or otherwise – the muse inspires and brings forth new work in the artist. The muse is the yin to the artist’s yang.”

Curious, I thought. This discussion of the male artist, female muses and inspirational sexual intercourse. In this modern day.

Indeed, there is a whiff of the ‘kitchen studio’ in the artistic practices of this quartet, though I am reluctant to stress it. These artists, all women – does it matter? – have all employed domestic-led materials and processes. I need not observe feminism – that much is obvious.

Ludovica Gioscia finds her muse in Nathalie du Pasquier of the Memphis group. The Memphis group, being the Milanese design and architecture group founded by Ettore Sottsass in 1981, obvz. Furniture, fabrics, ceramics, glass and metal objects made up the group’s design output. Similar makes up Ludovica Gioscia’s.

Walking into Ludovica’s room is an affront. Her site-specific installations usually feature wallpaper peeling off layer by layer and shedding its skin, but here, for the first time, she adopts a simplicity of form – namely the form of the Gmail cloud which recurs as an unhappy emoticon wallpaper friend for kitschy dolphins – and allows the overarching themes of social degradation, consumerism, technological advance and Tumblr kitsch to take over. In the same way, textiles and found packaging are incorporated into the sculptural objects in a Duchampian, or more relevantly Rauschenbergian manner. Trapped between the Perspex of a flat-pack mass-

produced table are the debris of contemporary life - make-up lids and packaging, Apple stickers and ash from burnt packaging from a skip nearby her studio - running symbolically alongside the degradation and required exposure of society, with the aim to reach our own brick wall - the meaning and foundations of culture. Ludovica Gioscia tips her hat to the maximalist Italian aesthetic; her work mirrors Rome's stratified architecture that is a veritable hodge-podge of historical happenings and context – a visual fossil of Italian history. Vomitoriums with sleek, Apple Mac finishes are strategically placed. A necessity today, society needs a designated area for acid reflux as we binge-consume imagery and commerce. Gioscia seeks to undress and expose society. It's very Baroque – she activates surfaces, the work is alive.

Andrea Crespo self-identifies as New Yorker, artist and muse – Jesse Darling's muse. Though Darling is quick to attest that it is Andrea, trans-gender by way of normative classification, is the true material girl. I would say that Jesse does not have one muse, she collaborates with the world (more realistically, with lots of artists – too many to name, but long may this prosper) To think of Darling is to cite Foucault, and to think of Foucault is to communicate with the core of this exhibition. Darling's language speaks of queer visibility, transparency and self-representation that transcends her role as digital, video and installation artist and essayist. Let's face it – documentation is pretty didactic.

Her work is so obviously drawn from her own world experience, muses in tow, but to say that is merely arbitrary. Since Vasari, the lives of artists have been analyzed to garner further meaning. But there is an air of pre-modern history up until Internet culture and it riffs on the contemporary condition and its theorization (thus creating a sort of inception, as one theorizes on her theorizations of theories).

Her work has a deep seriousness and an exuberant, eccentric spirit. Although Jesse's artistic practice is characterized by a wide spectrum of media and forms, her roots in the Internet are always visible, even in the austere steel sculpture and its peppy cheerleader irony, and the plastic bags stretched across metal forms. Though Darling would be keen to resist it, the domesticity in her grocery bag, alienated creatures reek of a bold statement highlighting the domesticity, or perhaps complacency, of contemporary culture. It is an attack on Material Girls in the most obvious, Madonna hit single kind of way, and a solidarity with girls of material; makers, craftsmen, romantics, creators. It's very uncomfortable, but security is overrated.

I must invite you to take a seat with Jessica Jackson Hutchins and her muse Rosemarie Trockel, although this might prove difficult to arrange, and I would advise you not to sit on her works as that would ruin everything. It is remarkably clear that Hutchins sees life and experience as history as do the others. Her living room furniture sculptures – sofas, armchairs – speak more of life and lives than true home-staple artefacts as she bends, and exaggerates human experience to tell a story, with her

juxtaposition of ceramic and domestic and a gusto only slightly offset by the fragility. Ultimately, Hutchins is making it clear that life – read: relationships – is messy. Her work is grounded by this overarching fact. Perhaps I am too romantic, but I would say rather that the quotidian is her muse, and from her personal relationship with the everyday, a wealth of universal themes and their interactions are born.

Her personal life is a footnote in her work – the sofa speaks of familial drama and love trysts, but not of specifics so as not to dictate the abstract and tactile languages.

Although Annie Morris would conjecture that her muse is Tapies, I cannot help but find this problematic; such is my hybrid nature of cynicism and criticism. Not only does this directly confuse all that has been instilled in me from formal art historical training – did Annie let Tapies penetrate her womb? – but her true muse is clear in the round forms of her stack sculptures. It is not Tapies but a single painting that is her muse. Inanimate, yes, that much I do acknowledge, but alive in spirit in the mind of Morris. The painting, namely 'Bed and Colours' (1988) is not in the show, but in many ways it doesn't need to be. The symbiosis cannot be misunderstood. The plaster shapes painted with raw pigment and sand towers over you like a giant three-dimensional representation of an artist's colour palate. The stacked egg-shaped form has a crisp, dry surface that instinctively references the metaphor of childbirth and fragility. But it is the air of hopefulness and possibility that is most endearing, as Morris confronts and returns to the problematic reality of a personal loss.

What are material girls? What are muses? Who are the material girls? Who are the muses? It is infinitely more interesting to consider what rather than who; so that's what I've done.

There's a kind of ecstatic orgy of domestic appropriation going on which is great, but in some instances it seems hollowed out and cannibalistic. As with any reaction to life, the best art is ahead of the game: it simultaneously interrogates and flows back. I really must apply Foucault's notion of practices of the self, which is especially relevant to contemporary feminist practices, especially consciousness raising and autobiography. And so I come to realise, enhanced with the situational juxtaposition of these four artists and their muses, that the connection between self-transformation and social transformation that Foucault theorizes as the connection between subjectivity and institutional and social norms is entirely crucial for contemporary feminist theory and politics, and at their most plaintive: THESE WORKS.

If these artists were in the pulpit, their muses in the choir, I would totes be at church every Sunday morning.

**JESSE
DARLING**

**ANDREA
CRESPO**



'I chose Andrea Crespo as my muse in the sense that she is a beautiful young woman and I am a grumpy old man. Her work is brave and ambitious, dealing with gender and neuropolitics: as an emerging artist and human being, her courage and vision inspires me in my life and my thinking, and hopefully vice versa. I look to my peers for the life energy I need to keep working, and Andrea is a bright light among them.'

- Jesse Darling



Opposite Page: **Jesse Darling**, *Bust*, 2014, steel, plastic, bungee cord, 165 x 40 x 70 cm.

This Page: **Andrea Crespo**, *Sis: Prologue*, 2014, mood chart, diagnostic checklist, cable, assorted paper, poly bag, LED, 50.8 x 40.64 x 0.76 cm (each piece, two pieces).



Installation shot from left:

Jesse Darling, *Masc Trade*, 2014, steel, plastic, pram wheels, bungee cord, 180 x 132 x 90 cm.

Jesse Darling, *Bust*, 2014, steel, plastic, bungee cord, 165 x 40 x 70 cm.

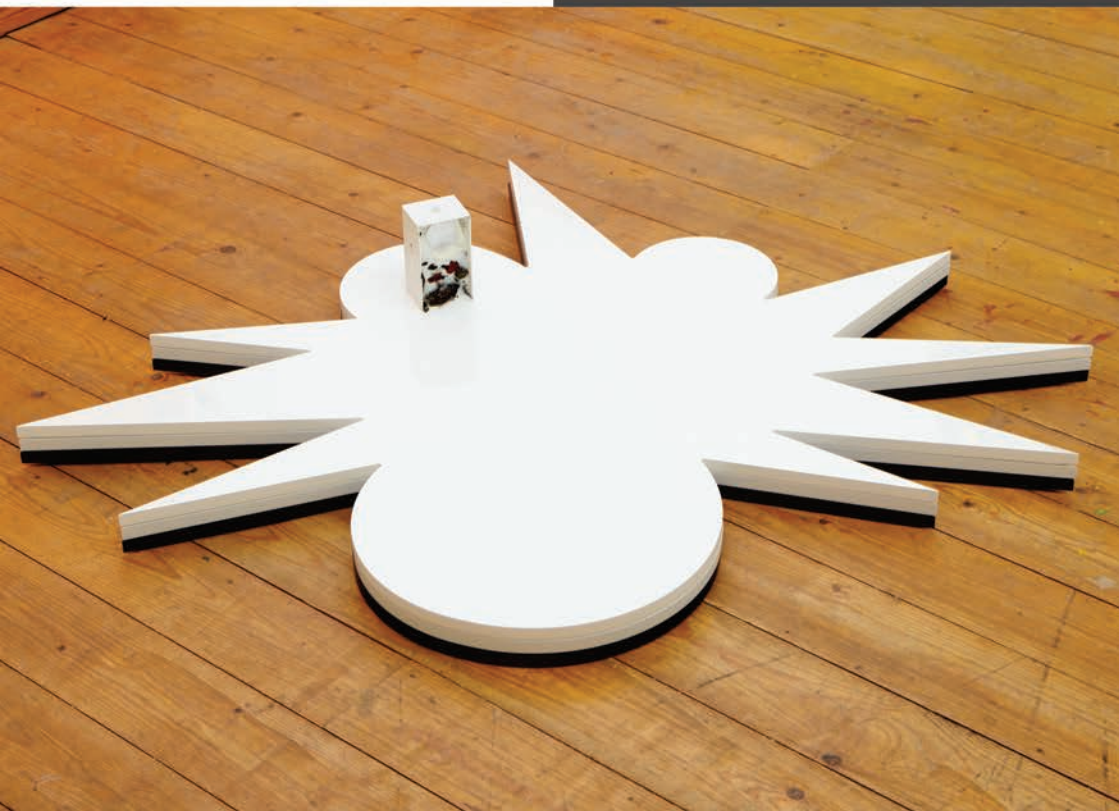
Jesse Darling, *Material Girl*, 2014, steel, plastic, rope, 110 x 59 x 75 cm.



Jesse Darling, *The Veterans*, 2014, steel, plastic, textile, 240 x 60 x 85 cm
Jesse Darling, *Gun 1*, 2014, steel, plastic, bungee cord, 180 x 42 x 160 cm

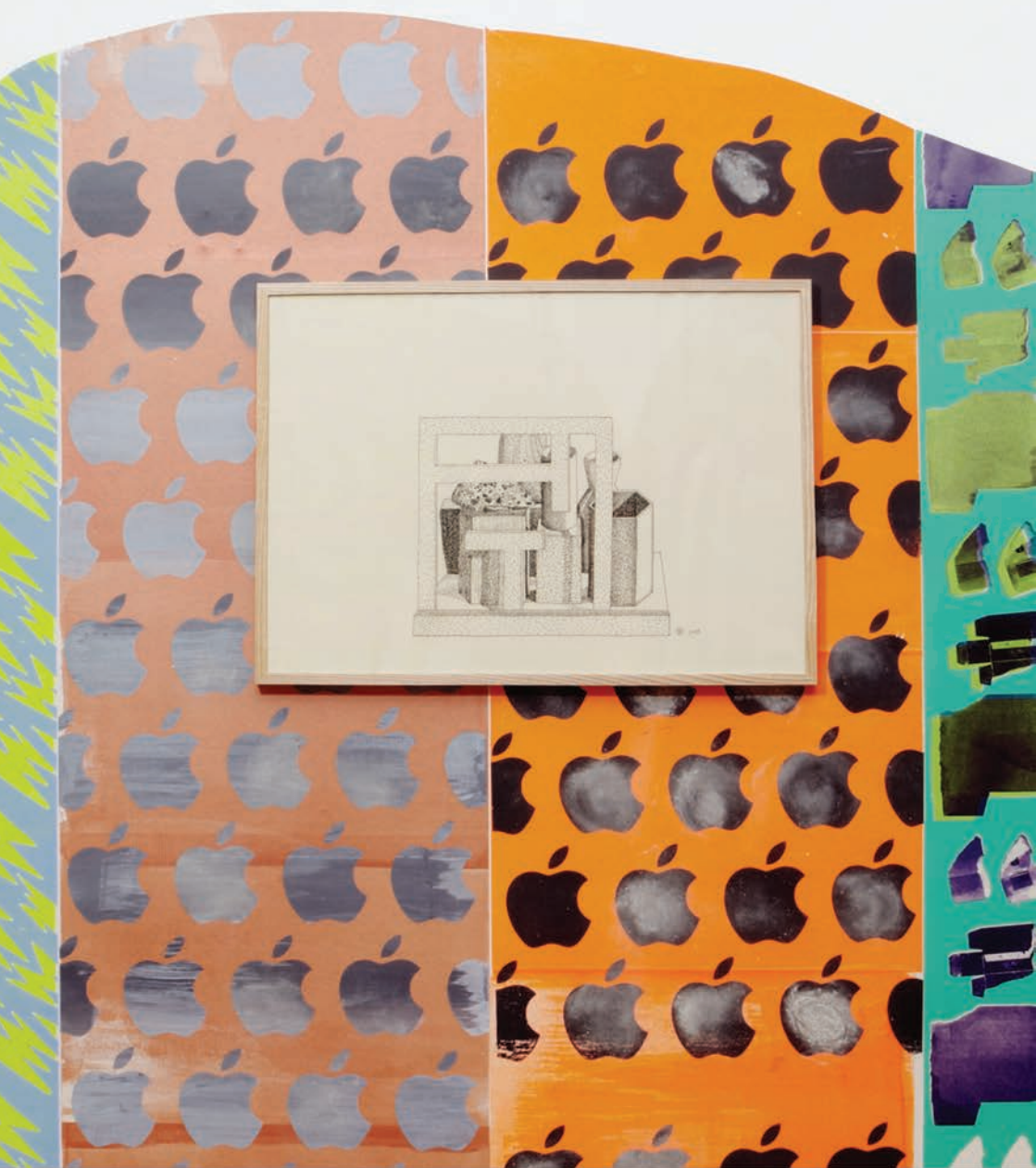
**LUDOVICA
GIOSCIA**

**NATHALIE
DU
PASQUIER**



'I grew up with my muse Nathalie Du Pasquier's designs, and have been avidly following her output in the last ten years. Nathalie is one of the founders of Memphis, a design movement born in 1981. Its bold postmodern aesthetic has deeply influenced my work, and during the years I have created many works that reference and encompass the movement.'

- Ludovica Gioscia



Opposite Page: **Ludovica Gioscia**, *VL Fall/Winter 2014 (detail)*, 2014, MDF, gloss paint, iPhone box, resin, plastic and dirt, three sprouts measure 140 x 110 x 2.5 cm each and three bases measure 140 x 110 x 2.5 cm each.

This Page: **Nathalie Du Pasquier**, *Untitled (5)*, 2009, ink pen on paper, 50 x 70 cm.



Installation from left: **Ludovica Gioscia**, *VL Fall/Winter 2014*, 2014, MDF, gloss paint, iPhone box, resin, plastic and dirt, three sprouts measure 140 x 110 x 2.5 cm each and three bases measure 140 x 110 x 2.5 cm each. **Ludovica Gioscia**, *Cloud Ash Dolphin Crash*, 2014, custom screen printed wallpaper, dimensions variable.



Nathalie Du Pasquier, *Untitled (6)*, 2009, ink pen on paper, 50 x 70 cm.



Clockwise from left: **Ludovica Gioscia**, *Amarklor Peritonitis*, 2014, packaging debris, plaster, resin, plastic, paper and make-up, 45 x 18 x 18 cm; *Hoolooovoo*, 2014, packaging debris, plaster, resin, plastic, paper, acrylic paint, textiles and make-up, 62 x 11 x 11 cm; *Sumatra Samphire*, 2014, packaging debris, Easy Jet sick bag, plaster, resin, plastic, paper, acrylic paint, textiles and make-up,



81 x 15 x 15 cm; *Infra-white*, 2014, packaging debris, ash, dirt, plaster, resin and textiles, 25 x 11 x 11 cm. **Ludovica Gioscia**, *Appetite For Great Design*, 2014, resin, ash, plastic debris, metal, plaster, Ikea table legs, Ipad box, terracotta, make-up, paper and acrylic paint, 93 x 60 x 99 cm.

**JESSICA
JACKSON
HUTCHINS**

**ROSEMARIE
TROCKEL**



'I chose Rosmarie Trockel as my "muse" because her work is both imbued with joy and freedom, and then possesses the integrity and intellectual prowess that is required to ground those feelings within the internal logic of its material and formal expression.'

- Jessica Jackson Hutchins



Opposite Page: **Rosemarie Trockel**, *Training*, 2011, ceramic, PU-finish, 60 x 90 x 10.5 cm, Edition 1 of 3, © Rosemarie Trockel, VG Bild-Kunst, Bonn 2014 / resp. DACS 2014, Courtesy Sprüth Magers, Photo: Mareike Tocha, Cologne. This Page: **Jessica Jackson Hutchins**, *Late Gain Wide*, 2014, linen, fabric, acrylic, ceramic, collage on wooden stretcher with wood stain, 119.4 x 94 cm, Courtesy Timothy Taylor Gallery.



Installation shot from left: **Jessica Jackson Hutchins**, *Loveseat and Bowls*, 2008, loveseat, plaster, fabric, and ceramics, 156.2 x 105 x 133.4 cm, © Jessica Jackson Hutchins, 2014, Courtesy Saatchi Gallery, London; **Rosemarie Trockel**, *Training*, 2011, ceramic, PU-finish, 60 x 90 x 10.5 cm Edition 1 of 3, © Rosemarie Trockel, VG Bild-Kunst, Bonn 2014 / resp. DACS 2014, Courtesy Sprüth Magers



Jessica Jackson Hutchins, *Late Gain Wide*, 2014, linen, fabric, acrylic, ceramic, collage on wooden stretcher with wood stain, 119.4 x 94 cm, Courtesy Timothy Taylor Gallery.

**ANNIE
MORRIS**

**ANTONI
TAPIES**



'Antoni Tàpies painted "Bed with Colours" in 1988. I've always been inspired by the unexpectedness and immediacy of the coloured chalk lines hovering together above the painterly bed. It seems to suggest something both optimistic and dreamlike. I think the power of the piece lies in its simplicity; it has a teasing power which creates something extraordinary.'

- Annie Morris



Opposite Page: **Antoni Tàpies**, *Llit y Colors [Bed and Colours]*, 1988, mixed media on cardboard and canvas, 139.5 x 200 cm, Provenance of image: Image Bank VEGAP © Foundation Antoni Tàpies, Barcelona/VEGAP, Madrid and DACS, London 2014. This Page: **Annie Morris**, *Squares with Colour*, 2014, unique, thread and paint on canvas, 50.8 x 101.6 cm.



Installation shot from left: **Annie Morris**, *Stack 8, Ultramarine*, 2014, unique, polystyrene, sand, raw pigment, steel and concrete base, 180 cm in height x variable width; **Annie Morris**, *Peg Piece*, 2014, unique, paint on wooden clothes pegs, 90 x 74 cm.



Antoni Tàpies, *Coberts*, 1994, aquatint and etching, edition 10/45, 33 x 50 cm, Private collection.



Installation shot from left: **Annie Morris**, *Stack 7, Veridian Green*, 2014, unique, polystyrene, sand, raw pigment, steel and concrete base, 180 cm in height x variable width. **Annie Morris**, *April 5th 2014*, 2014, unique, thread on canvas, 210 x 188 cm.



Annie Morris, *Figure with Colour*, 2014, unique, thread and paint on canvas, 30.5 x 50.8 cm. **Annie Morris**, *Stack 6, Cadmium Orange*, 2014, unique, polystyrene, sand, raw pigment, steel and concrete base, 100 cm in height x variable width.

BIOGRAPHIES

Andrea Crespo (born 1993 in Miami, Florida) lives and works in New York. She will finish her BFA at Pratt Institute in 2015. Dubbed a 'post-internet artist' and interested in otaku and nerd culture, Crespo combines hand-drawn manga images of hyperreal bodies that take on virtual lives outside of her art practice with other elements, such as the psychiatric mood chart in her work in this exhibition, *Sis: Prologue* (2014), commenting on mental pathology and the gendered body in equal measures. Recent group exhibitions include *Heathers*, Rowing Projects, London (2014); *Pre-Extinct* (two-person show with Danny Lane Russell) (2014); *Datamine Conflux* (curated by Nuno Patricio of Ofluxo), neverlandspace.com (2014); *SOULDRONE/SUPERDEMO* (curated by Ian Swanson), adultcontemporary.us (2013); *Crazy, Sexy, Cool* (curated by Jennifer Chan), .dpi (2013); Pop-up gallery online vol. 1 (curated by Nick Kegeyan), internet-art.net (2013); *iShot Andy* (curated by Ana Cecilia Alvarez), Recession Art (2013).

Jesse Darling (born 1981 in Oxford, UK) is a British artist, blogger, writer and Internet extraordinaire who lives and works in London after graduating from the Slade School of Fine Art earlier this year (MFA) and Central St Martin's College of Art and Design in 2010 (BA). Her work centres around explorations of self in the Internet age and profound thinking about queer politics as well as late capitalism. As the artist puts it, her art addresses "sex, labour, work, trauma, alienation, love, death, physical fragility, mental instability, structural precarity: everything I know about, basically. And more that I'm yet to discover.' Recent solo shows include those at CAC 41N/41E, Batumi, Georgia (two-person show with Takeshi Shiomitsu) and Lima Zulu, London in 2014, Arcadia Missa, London in 2012 and AiRBase, quartier 21 in Vienna in 2009. Selected group exhibitions include those at Luminary Arts Center, St. Louis, MO (2014), Museum of Modern Art, Warsaw, Poland (2014); Preteen Gallery @ Arcadia Missa, London (2014); OCAD U, Toronto, Canada (2014); 55 Sydenham Road, Sydney, Australia (2014); KM Temporaer, Berlin, Germany (2014), The Royal Standard, Liverpool, UK (2013); Nottingham Contemporary, Nottingham, UK (2013); Michaelis Gallery, Cape Town, South Africa (2012); and Basic Space, Dublin, Ireland (2011). In 2014, Darling has given lectures in the UK at the Serpentine Galleries, Wysing Arts Centre and the David Roberts Arts Foundation and participated in the Extinction Marathon at the Serpentine Galleries during Frieze Week 2014. Darling is represented by Arcadia Missa, London. For this exhibition, Darling, interested in making explicit the physical labour involved in her work, has created a deconstructed architecture of welded steel and other found objects. These angular welded pieces of steel attempt to represent the ungendered body without the exactitude of depiction.

Ludovica Gioscia (born 1977 in Rome, Italy) lives and works in London after graduating from Slade School of Fine Art in 2004 (MFA) and the Chelsea School of Art and Design in 2000 (BA). The Italian artist works in a broad range of media, including photographic collages and mixed media sculptures incorporating textiles, consumer packaging and other design-based elements, but is perhaps best known for making works from her own designed and screenprinted wallpaper, creating vibrant collages and sculptural installations that comment on the compulsive and voracious nature of today's mass consumerism. She has crossed many creative disciplines by collaborating with the dance-inspired gallery, Siobhan Davies Studio, London (2009) and the fashion brand Stella McCartney (2012), creating bespoke handbags for London Fashion Week. Recent solo shows include those at Riccardo Crespi in Milan (2013), MACRO in Rome (2012) and The Warhol in Pittsburgh (2009). Gioscia's work will be featured in an upcoming solo exhibition at John Jones Project Space, London (November 2014). Her work has been shown as part of group shows at, among others, The American Academy in Rome, Edinburgh College of Art, The Miró

Foundation in Barcelona, The Flag Art Foundation in New York, Jerwood Space, South London Gallery and House of Peroni in London, MNAC in Bucharest and Comfort Moderne in Poitiers. In 2013, Gioscia's first monograph was published by Edizioni Olivares. Gioscia is represented by Galleria Riccardo Crespi in Milan. For this exhibition, responding to her muse Nathalie du Pasquier's Still Life drawings of, among other things, obsolete Nokia phones, Gioscia has created new sculptures made out of waste- and resin-filled Apple packaging, offering a holistic portrait of the brand and introducing dirt as an interjecting force in an otherwise pristine retail strategy. As a backdrop to these sculptures, Gioscia has wallpapered the walls of the exhibition space with a number of different custom screenprinted wallpapers, including a bootleg of a thunder-like pattern designed by her muse in the 80's and a new design featuring the Apple logo encrusted with the ashes collected from burnt packaging.

Jessica Jackson Hutchins (born 1971 in Chicago) is an American artist who lives and works in Portland, Oregon. She gained her MFA from The School of the Art Institute of Chicago in 1999. Jessica Jackson Hutchins' mixed media sculptures, ceramics, prints and works on paper are a curious combination of physical gusto tempered by great fragility. Her works act as containers for a wide range of themes – popular and personal, sad and humorous, but always grounded in the messy business of human relationships. She transforms life into art, creating sculptures and collage from everyday objects and marrying the personal quotidian with a wealth of universal themes. Her work is informed by the ethical philosophy of Emmanuel Levinas and Maurice Blanchot as much as by news reportage of current events and sporting triumph. The disclosure of her personal life is a further conceptual and formal basis of her work. Her use of everyday personal objects and materials hint at the dramas of love and family, yet she keeps her references oblique and mysterious, allowing formal qualities free rein to create their own abstract and tactile languages. Hutchins had her first solo exhibition in Europe at Timothy Taylor Gallery, London in 2010 and her first solo museum presentation in the UK at The Hepworth Wakefield in 2013. She has previously had solo exhibitions at White Columns, New York, ICA Boston, and Atlanta Contemporary Art Center. Jessica was included in the 55th International Art Exhibition at the Venice Biennale as part of Massimiliano Gioni's *The Encyclopedic Palace*. Past group exhibitions include the 11th Lyon Biennale: *A Terrible Beauty is Born* (2011); The Whitney Biennial, Whitney Museum of American Art, New York (2010); *Kurt*, The Seattle Art Museum, Seattle, Washington (2010); and *Dirt on Delight*, Institute of Contemporary Art, Philadelphia and the Walker Art Centre, Minneapolis, Minnesota (2009). Hutchins' work is in public and private collections including the Whitney Museum of Art, New York; Brooklyn Museum of Art, New York; the Tang Teaching Museum at Skidmore College, Saratoga Springs, NY; the Portland Art Museum, Portland, Oregon; and the Museum of Modern Art, New York. She is represented by Timothy Taylor Gallery in London and Marianne Boesky Gallery in New York.

Annie Morris (born 1978 in London) is a British painter and sculptor educated at École Nationale Supérieure des Beaux-Arts in Paris and the Slade School of Fine Art in London. Morris works with a variety of media, such as painted postcards and clothespins, to create paintings and sculptures as well as obsessive ink or stitched drawings resting on the border between figuration and abstraction. The subject matter of her work often flows across different media in the same exhibition, leaving the viewer to follow the narrative of the artist's haunting figures from her drawings through to her sculptures. Through her sculptures, Morris explores the relationship between the second and third dimension, resolving her fascination with art as an object. She has had solo exhibitions at international galleries including at Winston Wachter Gallery, New York (2014 and 2010), Allsopp Contemporary, London (2007), and Lightbox Gallery, LA (2006) as well as taking part in group exhibitions such as *What Marcel Duchamp Taught Me*, The Fine Art Society Contemporary, London (2014), *Sculpture al Fresco III*, Marcelle Joseph Projects at Great

Fosters, Egham, UK (2013), *The British Cut*, The Space, Fine Art Society, Hong Kong (2012), *MergingBridges*, Baku Museum of Modern Art, Baku, Azerbaijan (2012), *Summer Exhibition*, Royal Academy of Art, London (2012), *This is London*, Shizaru Gallery, London (2012), *Artist Launch*, 20 Hoxton Square Projects, London (2010), and *The Big Rip Off*, Camden Arts Centre, London (2010). For this exhibition, Morris has created new stack sculptures originally inspired by her muse Antoni Tàpies' 1988 painting *Lit y Colors* [Bed and Colours]. Consisting of egg-shaped forms made of plaster and painted with an artist's palette of different shades of raw pigment, these teetering towers reference childbirth and fragility and allude to realities of personal loss from the artist's own life. These sculptural works are juxtaposed with Morris' new *Stitch Drawings* that combine the spontaneity of 'automatic' drawing with the slow, tactile, and expressive nature of stitching. Exploring death and the afterlife, the thread of the *Stitch Drawings* acts as both a disruption of the original drawing, and a way of mending it, giving it new life. Morris finds inspiration in simple materials and everyday objects and this influence is readily seen in her work – most notably, her clothespin paintings, one of which has been made by the artist for this exhibition.

Nathalie du Pasquier (born 1957 in Bordeaux, France) has lived in Milan since 1979. Until 1987, she worked as a designer and was a founding member of Memphis, an Italian design and architecture group founded in Milan in 1981 that designed post-modern furniture, fabrics, ceramics, glass and metal objects from 1981 to 1987. She designed numerous "decorated surfaces", including textiles, carpets, plastic laminates and some furniture and other objects. Since then, du Pasquier has dedicated herself to painting and more recently to building things. Her work has been widely exhibited internationally including solo shows throughout Italy and in Cologne, Belfast, Paris, Luxembourg, Dublin, Edinburgh, Hong Kong and Amsterdam. Recent group exhibitions in 2014 include *Little Message for Modern Shut-Ins*, Aran Cravey Gallery, Los Angeles; and *A Machinery for Living* (organized by Walead Beshty), Petzel Gallery, New York. For this exhibition, artist Ludovica Gioscia has chosen to exhibit alongside her work four recent drawings from du Pasquier's *Still Life* series. These drawings depict assemblages of numerous objects, some of which are commercial, alluding to the artist's history as an important international designer.

Antoni Tàpies (Barcelona, 1923-2012) was a Catalan painter, sculptor and art theorist who became one of the most well-regarded European artists of his generation. Through the use of heavily textured canvases of great expressive and communicative possibilities, Tàpies achieved international recognition by the mid-1950s. Tàpies' pictorial language has continued to develop ever since, resulting in a creative and productive body of work that is admired throughout the world. He has exhibited at the Museum of Modern Art and the Solomon R. Guggenheim Museum, New York; the Museum of Contemporary Art, Los Angeles; the Institute of Contemporary Art and the Serpentine and Hayward Galleries, London; the Neue Nationalgalerie, Berlin; the Kunsthaus, Zurich; the Musée d'Art moderne de la Ville de Paris, the Jeu de Paume and the Centre Pompidou, Paris; the Museo Nacional Centro de Arte Reina Sofía, Madrid; the Institut Valencià d'Art Modern, Valencia; and the Museu d'Art Contemporani de Barcelona, among many other prestigious institutions. Tàpies created the Fundació Antoni Tàpies in 1984 with the aim of promoting the study and knowledge of contemporary art, paying special attention to art's role in forming the conscience of modern man.

Rosemarie Trockel (born 1952 in Schwerte, Germany) is a German conceptual artist who lives and works in Cologne. She studied from 1974 to 1978 at the Werkkunstschule, Cologne, then heavily influenced by Joseph Beuys. Trockel has been the subject of numerous solo exhibitions at the Moderna Museet, Stockholm; the Dia Center for the Arts, New York; Whitechapel Art Gallery, London; and Centre Georges Pompidou, Paris. In 1988, as part of the museum's "Projects"

series, the Museum of Modern Art offered an extended look at the artist's work made between 1982 and 1987. Trockel was the sole representative of Germany in the 1999 Venice Biennale, and participated in documenta in 1997 and 2012 as well as the 10th Gwangju Biennale in 2014. In 2012, Trockel work was featured in a retrospective exhibit called "Rosemarie Trockel: A Cosmos" at the New Museum in New York, and in 2014, her work was featured in a solo exhibition at the Serpentine Galleries in London. Since 1988, she has been a Professor at the Kunstakademie Düsseldorf. She is represented by Sprüth Magers in London and Berlin and Gladstone Gallery in New York. For this exhibition, Trockel chose a monochrome ceramic wall-based work entitled *Training* (2011) to be shown alongside Jessica Jackson Hutchins' intricate and tangled sculptural works that incorporate ceramics as well as domestic furniture, textiles and other everyday objects. In this way, Trockel's work – made from a craft-based gendered medium but classical and masculine in form and composition – acts as a punctuation mark between Jackson Hutchins' more complex works using the same age-old medium of clay.



