

DRAWING ROOM

EXHIBITION INFO

Double Take

14 April -12 June 2016

Drawing and photography are often considered the most direct media with which to engage with the world. They share fascinating parallels: the blank sheet of paper and the photosensitive surface, graphite marks and silver emulsion, the sense of an invisible apparatus (the camera and pencil), the engagement with surface, light, negative and positive, the trace and the indexical. *Double Take* is a parallel exhibition staged simultaneously at Drawing Room and Photographers' Gallery, which seeks to explore the multifarious ways in which photography and drawing have been combined and extended into new arenas in modern and contemporary practices.

For **Tacita Dean** analogue photography has a kinship with drawing; it provides a continuity of signal – from object in the world, to a photograph or film – that transmits the wobbles and poetry of life, just as marks upon a support transmit the wobble of the artist's hand. Dean is represented by *Still Life I-VI* (2009), exhibited for the first time in the UK, a grid of six, fibre-based prints mounted on paper. These are photographs of 'found drawings', discovered in the studio of Giorgio Morandi, their insistent and tremulous lines at odds with the still lives of this painter. Framed by Dean's lens, these notations are extracted from the past, and through serialisation, are propelled into the present.

For **Dove Allouche**, drawing and photography work in tandem to register the passage of time through his use of fugitive materials from the early days of photography – metallic powders, lamp-blacks and ethanol. He chooses subjects that are themselves undergoing constant change; for example, his *Spore drawings 1 - 5* (2014) document the growth of mould on the gelatin-bromide layer of archived silver gelatin prints. Whilst Allouche copies the beautiful forms of this fungus, he recognises that the passage of time will alter the image through evaporation and oxidation.

Josh Brand uses a combination of camera-less techniques and lens-based photography to make unique silver gelatin or c prints. Like Dean, Brand relies on chance encounters that have a personal resonance. Objects are gathered – for example the skull that has appeared in many of his photographs – and in the studio Brand manipulates materials that are to hand – paper, matchsticks, song lyrics, darkroom chemicals - and uses a range of processes such as photographic development, 'light drawings', and drawing blind. The result is visual phenomena that suggest the fuzziness of recollection, of a fleeting sensation, of reverie, something that can't be named, or pinned down.

A philosopher and an artist, **Thomas Zummer** is interested in debunking the genre of portrait photography and questioning the veracity of any image. We include his 'Portraits of Robots', an ongoing series in which the drawings are produced rapidly with white paper ground, graphite powder of different hues, and erasure; the artist's mind simultaneously editing the source photograph. Thus the image is drawn from darkness into light, at a comparable duration to the action of the camera in early photography. The graphite is not fixed and the drawing remains unglazed; in the flesh these drawings possess a materiality which endows his non-human subject with an intense human presence. The compassion we feel for these robots demonstrates the fallacy at the core of all image-making. Zummer is interested in exposing the processes involved in the production and

consumption of works of art; making drawings, and manipulating photographs digitally, form part of his arsenal in doing this.

Margarita Gluzberg contributes a new work that includes a still image projected onto graphite screens. The production of this new, site specific work involves a number of stages, with visual material generated by an analogue camera as she moves through shop window displays. Adopting an automatic procedure, Gluzberg takes double and triple exposures by reloading the film multiple times. As the frame is broken down the imagery becomes abstracted and reduced to lines, with the medium seeming to transition from photography to drawing. A slide mount reframes the abstract lines which are projected onto silvery panels, formed through accretions of graphite.

Matt Saunders, like Allouche and Brand, experiments with the capacity of materials to produce images. As the genre of photography in the 1920s was called upon to validate the existence of spirits and ghosts, so Saunders resurrects found images using a process in which he draws his own negatives, using ink on Mylar (a type of plastic film). The suite of photo-drawings for *Double-take*, are drawn from press photographs taken by the German architect and set designer Hans Poelzig in the early 1920s. In the darkroom, during development, these images are subjected to manipulation using a combination of materials including oil, digital content, graphite, toner cartridge, casein, and ink, in a bid to 'make the suture of image with form ...an insistent materiality for the seemingly immaterial'.

LIST OF WORKS

Some works are available for sale. For sales enquiries please ask at front desk.

Study for a Portrait of 'Robonaut,' NASA (no.1), 2002
Graphite, carbon, erasure on paper
35.2 x 28.2 cm

1. Thomas Zummer

All works courtesy the artist

Study for a Portrait of 'Marsalus,' France, 1951, 1999

Study for a Portrait of an anonymous Robot inscribed RM (undated), 2006
Graphite, carbon, erasure on paper
35.2 x 28.2 cm

Graphite, carbon, erasure on paper
35.2 x 28.2 cm

Study for a Portrait of an Anonymous Robot, Soviet Ukraine (circa 1969), 2002
Graphite, carbon, erasure on paper
35.2 x 28.2 cm

Study for a Portrait of 'ONOFF,' (v.3) (1979) [with alternate head configuration], 2008
Graphite, carbon, erasure on paper
35.2 x 28.2 cm

Study for a Portrait of 'Leachim' (1987), 2005
Graphite, carbon, erasure on paper
35.2 x 28.2 cm

Study for a Portrait of 'Alpha,' smoking, London 1932 (v.1), 2005

Study for a Portrait of 'Elektro,' Smoking (No. 2) 1939, 2005
Graphite, carbon, erasure on paper
35.2 x 28.2 cm

Graphite, carbon, erasure on paper
35.2 x 28.2 cm

Study for a Portrait of an Anonymous/Virtual Robot, (1987), 2005

Graphite, carbon, erasure on paper
35.2 x 28.2 cm

Study for a Portrait of 'Sabor,' Switzerland (v.2) (1950),
2005

Graphite, carbon, erasure on paper
35.2 x 28.2 cm

2. Margarita Gluzberg

Girl, 2016
35mm slide projection/graphite/metal
Variable dimensions
Courtesy the artist

3. Matt Saunders

Haus Poelzig, 2016
Silver gelatin print on fibre-based paper
75 x 100 cm
Courtesy the artist & Marian Goodman Gallery, New York/Paris

4. Dove Allouche

Spores 1,2,3,4,5, 2014
Lead pencil, silver oxide, ethanol and ink pigment on paper
120 x 90 cm
Courtesy the artist, Peter Freeman Inc., New York & Gaudel de Stampa, Paris

5. Tacita Dean

Still Life I-VI, 2009
Fibre-based photograph, mounted on paper; edition 5/6,
56 x 84 cm
Courtesy the artist, Frith Street Gallery, London & Marian Goodman Gallery, New York/Paris

6. Josh Brand

All works courtesy the artist and Herald St, London

Untitled, 2007
Unique silver gelatin print
35 x 27.5 cm

Untitled, 2013
Unique silver gelatin print

61 x 50.8 cm; framed 74.5 x 64.3 cm

Untitled, 2011
Unique silver gelatin print
61 x 50.8 cm; framed 74.5 x 64.3 cm

Draw and Other Space, 2011
Unique machine c-print
10 x 15.2 cm; framed 36 x 38 cm

Arm, 2011
Unique c-print with ink, dyes and mixed media
10 x 15.2 cm; framed 36 x 38 cm

Skull Ohio (colour), 2011
Unique c-print
10 x 15.2 cm; framed 36 x 38 cm

Ohio Untitled, 2011
Unique c-print
15.2 x 10 cm; framed 48.4 x 35.7 cm

#doubletake
#drawingroom

Instagram: drawingroom_ldn
Twitter: drawingroomldn

Double Take: Drawing & Photography

Drawing Room research papers have been published to coincide with *Double Take*. These research papers include: an exhibition text by Kate Macfarlane, co-director, Drawing Room; an interview with artist Matt Saunders; *A Matter of Shadows*, an illustrated conversation with Thomas Zummer; Tacita Dean's *The Studio of Giorgio Morandi* and more.

Print edition £10
Download £3

BIOGRAPHIES

Dove Allouche (b. 1972, France) currently lives and works in Paris. Studied at the École Nationale d'Art de Cergy 1993- 1997. Recent solo exhibitions: *Mea Culpa of a Sceptic*, Fondation d'Enterprise Ricard, Paris, France (2016); *Three Seconds*, Peter Freeman, Inc, New York, US (2014); *La dernière couleur*, Galerie Gaudel de Stampa, Paris, France (2014); *Point triple*, Centre Pompidou, Galerie d'Art Graphique, Paris, France (2013); *Art Positions*, Art Basel Miami, US (2013); *Nos lignes sous les obus toxiques*, Circuit, Lausanne, France (2012); *Le diamant d'une étoile a rayé le fond du ciel (partie I)*, LAM, Musée d'art moderne, d'art contemporain et d'art brut, Lille, France and *Le diamant d'une étoile a rayé le fond du ciel (partie II)*, Frac Auvergne, France (2011). Recent group exhibitions: *Sublime, les tremblements du monde*, Centre Pompidou Metz, Metz, France (2016); *L'Effet vertigo*, Musée MAC VAL, Vitry-sur-Seine, France (2015); *Eppur si muove*, MUDAM, Luxembourg, Belgium (2015); *L'icosasphère*, Galerie Mezzanin, Geneva, Switzerland (2015); *Art imprimé*, Musée des Beaux-Arts du Locle, Le Locle, Switzerland (2015), *A vue de pied, à vue de nez*, Frac Aquitaine, Bordeaux, France (2015); *Avec ou sans peinture*, Musée MAC VAL, Vitry sur Seine, France (2014); *Extraits et extractions*, Les Abattoirs, Toulouse, France (2014); *Inside*, Palais de Tokyo, Paris, France (2014) and *Explore*, Château Rentilly, Rentilly, France (2014).

Josh Brand (b. 1980, Elkhorn, US) currently lives and works in New York. Studied at The Art Institute of Chicago, US. Recent solo exhibitions: *Peace Being*, Herald St, London, UK (2015); Bianca Beck and Josh Brand, Rachel Uffner Gallery, New York, US (2015); *Face*, Misako and Rosen, Tokyo, Japan (2014); *Nature*, Herald St, London, UK (2012); Misako and Rosen, Tokyo, Japan (2011); *ABC Berlin*, Herald St, Berlin, Germany (2011); Herald St, London (2009); *Statements*, Art Basel, Switzerland (2009); *Liste 08* (with Brian Moran), Basel, Switzerland (2008); *White Columns*, New York, US (2007). Recent group exhibitions and screenings: *Process Priority*, Steven Zevitas Gallery, Boston, US (2014); *Never Enough: Recent Acquisitions of Contemporary Art*, Dallas Museum of Art, Dallas, US (2014); *NO GROUND BUT SAY GROUND*, Halsey McKay Gallery, East Hampton, New York, US (2014); *Personal Space*, Essex Flowers, New York, US (2014); Museum of Modern Art and Western Antiquities *Department of Light Recordings Section IV: Lens Drawings*, Galerie Marian Goodman, Paris, France (2013); Mitchell-Innes & Nash, New York (2013); *Rock Art & the X-ray Style*, 425 Oceanview Ave, Brooklyn, US (2013); *Printed*, Mai 36, Zurich, Switzerland (2012); *Why not live for Art?*, Tokyo Opera City Cultural Foundation, Japan (2012), Whitney Biennial, Whitney Museum, New York, US (2010)

Tacita Dean (b. 1965, Canterbury, UK) lives and works in Berlin. Studied at Falmouth School of Art, UK, 1985- 1988 and the Slade School of Fine Art, UK, 1990-1992. Recent solo exhibitions: *...my English breath in foreign clouds*, Marian Goodman Gallery, New York, US (2016); *Event for a Stage*, 52nd Theatertreffen, Berlin, Germany (2015); *Tacita Dean: The Friar's Doodle*, Albright-Knox Art Gallery, New York, US (2014); *Tacita Dean*, SMK, Copenhagen, Sweden (2014); *JG*, Utah Museum of Fine Arts, Salt Lake City, Utah, US (2014); *JG*, Film Forum, New York, US (2014) and *JG*, Marian Goodman Gallery, Paris, France (2014); *The Unilever Series: Tacita Dean*, Turbine Hall, Tate Modern, London (2011). Recent group exhibitions: *Into Great Silence*, Centro Andaluz de Arte Contemporáneo (CAAC), Sevilla, Spain (2015); *The Problem of God*, K21/ Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany (2015); *Saltwater: a Theory of Thought Forms*, 14th Istanbul Biennial, Istanbul (2015); Landskrona Foto Festival, Landskrona Museum, Sweden (2015); *Il Palazzo Enciclopedico / The Encyclopedic Palace*, Venice Biennale, Italy (2013); *Unattained Landscape*, The Japan Foundation, Fondazione Bevilacqua La Masa, Palazzetto, Venice, Italy; *Documenta 13*, Kassel, Germany.

Margarita Gluzberg (b. 1968, Moscow, Russia) lives and works in London. Studied at Ruskin School, Oxford and Royal College of Art. Solo exhibitions and performances: *Rock On Bones*, De La Warr Pavilion, Bexhill, UK (2014); *Captive Bird Society* Wysing Art and Music Festival, Wysing Arts Centre, Cambridge (2013); *Consumystic*, solo presentation, Unseen Photo Fair, Amsterdam, Netherlands (2012); *Avenue des Gobelins*, Paradise Row, London, UK (2011); *Phonographicon*, Zonca&Zonca, Milan, Italy (2010); *Captive Bird Society (Dublin Edition)*, Kevin Kavanagh Gallery, Dublin, Ireland (2009); Ecole Normale Superieure, Paris, France (2009); *The Money Plot*, Paradise Row, London, UK (2008); *Funk of Terror Into Psychic Bricks*, Paradise Row, London, UK (2007). Recent group exhibitions: *House For Hanging*, WestminsterWaste.Biz, London, UK (2015); *I'm Ten*, IMT Gallery, London, UK (2015); *Paper Vernacular*, Cutlog Contemporary Art Fair, New York, US (2013); *Flights of Fancy*, Babylon Cinema Mitte, Berlin, Germany (2012).

Matt Saunders (b.1975, Washington, US) lives and works in Berlin. Studied at Harvard College, Cambridge, Massachusetts, US and Yale University School of Art, US. Recent solo exhibitions: *Two Worlds*, Blum & Poe, Tokyo, Japan (2016); *Matt Saunders*, Marian Goodman Gallery, New York, US; *A Step away from them*, Galerie Marian Goodman, Paris, France (2014); *Matt Saunders: Century Rolls*, Tate Liverpool, UK (2012); *The Movies That Were Secret Remain Secret Somehow And A Nation Forgets Its Pleasures*, Project For The Harvard Film Archive, Carpenter Center For The Visual Arts, Harvard University, Cambridge, Massachusetts, US (2012); Galerie Marian Goodman, Paris, France (2011); *Parallel Plot*, Renaissance Society, University of Chicago, US (2010); *People on Sunday*, Harris Lieberman, NY, US (2010); *Occasionals and Danger Men*, Galerie Analix Forever, Geneva, Switzerland (2010); *Buster*, Clockwork, Berlin, Germany (2010). Selected group exhibitions: *Images that Speak*, Presentation House Gallery, Vancouver, Canada (2015); *Test Pattern*, Whitney Museum of American Art, New York (2013); *The Anxiety of Photography*, Aspen Art Museum, Aspen, Colorado, US (2011).

Thomas Zumner (b. Michigan, USA) lives and works in Brooklyn, US. Studied at Delta College, US and University of Michigan, US. Zumner is a scholar, writer, artist, curator and is currently Professor of Philosophy at the European Graduate School, Saas-Fee, Switzerland, a professor in Digital + Media Program at Rhode Island School of Design and an Assistant Professor in Graphic and Information Design at Central Connecticut State University. Selected solo exhibitions: *Least Likely Theories: Floyd Merrill Savage, Malcolm Tent, Thomas Zumner*, Gallery 66, Connecticut (2014); *Stuart Sherman: Proposals for Sculptural Works 1982-89 Drawn by Thomas Zumner*, JTT Gallery, New York (2013); *Thomas Zumner: A Partial Retrospective of Works I Should Have Done*, Philip Feldman Gallery, Pacific Northwest College of Art, Portland (2012) and *Loughelton Revisited*, Winkleman Gallery, New York (2012). Selected group exhibitions: *Funhouse (Part 1)*, Truth&Beauty, Los Angeles, (2013); *Graphology*, Museum of Contemporary Art, Antwerp, Belgium, Drawing Room, London, UK and Art Exchange, University of Essex, UK (2012); *Divided Landscape*, Gist Galerie, Amsterdam (2009).