

DRAWING ROOM

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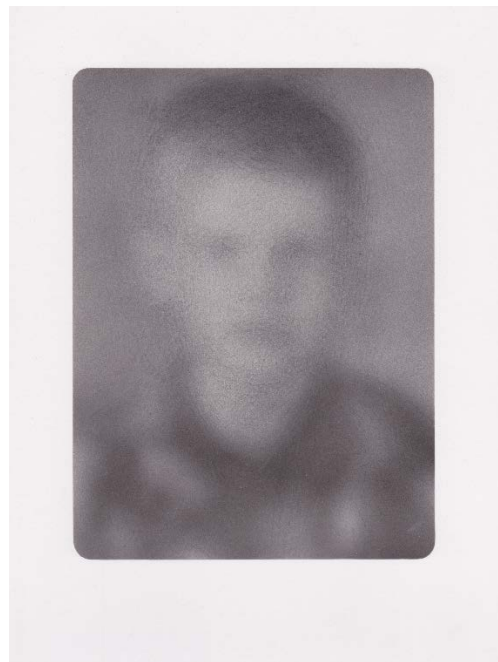
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INTERFACE

at Draw Art Fair, 17-19 May Saatchi Gallery



David Haines, *Portrait of Kane*, 2017. Pencil on paper, framed, 16 x 16 cm
Courtesy the artist and Upstream Gallery, Amsterdam



Paul Chiappe, *Untitled*, 2018. Pencil and acrylic on paper, 17.5 x 14 cm
Courtesy the artist

Participating artists: Paul Chiappe, Marc Bauer, Rachel Goodyear, Margarita Gluzberg, David Haines, Marie Jacotey, Ali Kazim

Drawing Room is an institutional partner of the first edition of Draw Art Fair, the first fair in the UK dedicated to modern and contemporary drawing. Draw Art Fair aims to present all facets of drawing as a fundamental practice and to create a platform where rare works by modern masters and contemporary works will stand side by side.

At Draw Art Fair Drawing Room will present *Interface*, an international line up of artists who exploit the expressive capacity of drawing to render faces, both observed and imagined.

The artists are from the UK, France, Pakistan, Switzerland and the former Soviet Union and work in London, Amsterdam, Berlin, Glasgow, Lahore, Paris and Zurich. Each has a long-term commitment to the medium of drawing, displayed in their inventive and skilled manipulation of materials.

David Haines begins with a contemporary, virtual interface – a live chat room. In his suite of portraits these characters are reborn through the agitated, hatched lines that were employed by artists of the Italian Renaissance to convey the liveliness of empirical study. Committed to a pre-photographic form of intense looking, Haines uses the tactility of drawing as a reminder of the importance of physical contact between people.

Paul Chiappe's portraits form part of his Yearbook series which are based on school class head shots found on Google. The artist builds up a layer of organic, free-flowing drawn lines to create a blurred image that mimics photographic reproduction and anonymises the subject. Time appears frozen, and the school pupil remote, a contrast to a lived presence that internet images suggest.

Ali Kazim selects subjects from the world to consider the relationship between people and place. Chance encounters trigger exquisite watercolours on Wasli, a type of paper typically used for Indian miniature painting. Ali Kazim applies layers of pigment before washing the paper in a shallow bath, with each wash removing as well as fixing the colour, giving his works a depth and texture belying the qualities of transparency for which watercolour is best known.

Margarita Gluzberg uses drawing to explore cultural identity and takes as her subject Soviet children's iconography to reflect on her Soviet past and transition to British citizen. The subject of her graphite drawing, the little girl Masha, is taken from folk-lore and is a figure representing resilience mixed with vulnerability - the archetypal human condition. The back of a woman's head is represented as a complex woven braid, a one to one registration of hair strands and drawn lines, evocative of Hans Bellmer's intricate drawings. Its superimposition onto a cartoon rendition of Masha is reminiscent of Picabia's 'Transparencies', a fusion of competing genres and epochs.

Also taking inspiration from popular culture, **Marie Jacotey** uses the comic book genre with its captioned images to revisit, in a diaristic mode, events experienced or imagined. She uses Japanese paper, a delicate ground that rewards both delicate and more vigorous applications of dry pastel, her drawing medium of choice. Freed from the constraints of traditional composition, Jacotey's characters exist in different time zones, suggesting personal spaces that invite reverie and reflection.

There is trauma in recollection, and this is expressed in **Marc Bauer's** *Freddy*, a graphite drawing which reimagines the burnt serial killer who in 'A Nightmare on Elm Street' uses scissored hands – gloves with razor blades - to murder his victims. Bauer uses a technique which distinguishes his large and small-scale drawings. In this, graphite is laid down, on paper or on walls, and a hard, thin eraser rubs away and smears the graphite and lithographic chalk to achieve a sense of depth. The dark and malevolent smudges of graphite evoke the terror that the artist experienced on watching the film as a twelve-year-old boy.

Rachel Goodyear's female figures are surreal, mute and blind characters that exist in an unspecified, dream-like realm. Delicately rendered in pencil and ink on paper, another layer or reality is represented by seemingly accidental, uncontrolled splotches of ink that threaten the legibility of the image. Bringing attention to the paper ground, these carefully orchestrated 'accidents' operate on two levels, simultaneously signifying impulses of the psyche, and bringing our attention to the quintessential wateriness of ink, the reality of the material, and hence of the production process.

Interface brings together a collection of drawings that signal the skilled manipulation of materials and a map of their artistic process. The drawings come alive as we trace the journey each artist has made with pencil, ink or pastel. It is the thin line that separates fact from fiction that is celebrated in this exhibition of exquisitely drawn heads.



Ali Kazim, *Untitled*, 2019. Watercolour pigments on paper, 35 x 30.5 cm / 43 x 38cm with frame
Courtesy the artist and Jhaveri Contemporary



Margarita Gluzberg, *Masha/Masha*, 2018.
Pencil on paper, 56 x 77 cm
Courtesy the artist



Marie Jacotey, *We woke up against each other and I looked ravaged*, 2016-2017.
Dry pastel on Japanese paper, 34.2 x 22.5 cm
Courtesy the artist and Hannah Barry Gallery



Marc Bauer, *Freddy*, 2018. Pencil on paper, 32 x 45cm unframed
Courtesy the artist and Peter Kilchmann Gallery, Zurich



Rachel Goodyear, *Woman in a Blindfold*, 2016.
Pencil and ink on paper, unframed, 31 x 23 cm
Courtesy the artist and Pippy Houldsworth Gallery

ARTIST BIOGRAPHIES

Marc Bauer (b. 1975, Geneva) lives and works in Berlin and Zürich. Graduated from Rijksakademie van Beeldende Kunsten, Amsterdam (2004); and Ecole Supérieure d'Art Visuel, Geneva (1999). Bauer was the recipient of the Prize of the Cité Internationale de la Tapisserie et de l'Art Tissé, Aubusson (2011); Prix Culturel Manor, Geneva (2009); and Swiss Art Award, Basel (2006, 2005, 2001). Select residencies include Landis & Gyr Stiftung, Studio Stipendium, London (2017); GegenwART_ Museum Bern, Beijing Studios (2006); and Swiss Institute Rome, Rome (2005-6). Select solo exhibitions include Drawing Room, London (2019); *Avondland*, Deweer Gallery, Otegem (2018); *Tracing Identities*, Frieze Projects, Peckham Platform, London (2017); *An unser Schicksal von Heute und Morgen*, Galerie Peter Kilchmann, Zurich (2017); *Focus sur les collections Marc Bauer*, Le Bal, Paris and Musée Jenisch, Vevey (2016); *Cinerama*, FRAC Provence-Alpes-Côte d'Azur, Marseille (2015); *Der Sammler – Nachbilder*, Museum Folkwang, Essen (2014); and *Le Collectionneur*, Centre Culturel Suisse, Paris (2013). Select group exhibitions include *SUPERPOSITION: Equilibrium & Engagement*, 21st Biennale of Sydney, Sydney (2018); *I who made mistakes on the eternal typewriter*, Drawing Center, Diepenheim (2017); *Drawing Biennial 2017*, Drawing Room, London (2017); *10 Years Guerlain Drawing Prize*, Centre Pompidou, Paris (2017); *Cinéma mon amour. Film in Art*, Aargauer Kunsthhaus, Aargau (2017); *Museum Revisited 1996-2016*, Migros Museum Zürich, Zürich (2016); and *Nous pourrions danser ensemble*, Bâtiment d'Art Contemporain, Geneva (2016).

Paul Chiappe (b.1984, Scotland) lives and works in Scotland. Graduated from the Edinburgh College of Art (2007). Select solo exhibitions include Josée Bienvenu Gallery, New York (2014); and Carslaw St* Lukes, London (2014). Select group exhibitions include *Truth and Fantasy - Contemporary Artists Drawing*, touring exhibition (2018); *Double Take: Drawing and Photography*, The Photographers' Gallery, London (2016); *Art and psychiatry at borderline times*, Museum Dr. Guislain, Gent (2016); *FOUND*, The New Art Gallery Walsall, Walsall (2015); *Drawing Biennial 2015*, Drawing Room, London (2015); *Small*, The Drawing Center, New York (2014); *RIFT*, BALTIC 39, Newcastle (2014); *Picture Takers*, The Visual Arts Center, New Jersey (2012); *Slow Looking: Contemporary Drawing*, Tate Britain, London (2012); *The Art of Appropriation*, The Museum of Fine Arts, Houston (2012); *A Parliament of Lines*, City Art Centre, Edinburgh (2012); *Hong Kong International Art Fair*, Art Futures, Hong Kong (2011); *The Scottish Summer Exhibition*, The Fleming Collection, London (2010); and *What You See is Where You're At*, The Scottish National Gallery of Modern Art, Edinburgh (2010). His works are held in public and private collections including the National Galleries of Scotland, Edinburgh; The Museum of Fine Arts, Houston; and Fondation Frances, Senlis.

Rachel Goodyear (b. 1978, Lancashire) lives and works in Manchester. Studied at Leeds Metropolitan University. Select solo exhibitions include *Catching Sight*, New Art Gallery Walsall, Walsall (2017); *Approaching the Surface*, Pippy Houldsworth Gallery, London (2016); *Restless Guests*, The Drawing Center, New York (2015); and *Modifications of the Host*, Yorkshire Sculpture Park, Wakefield (2011). Select group exhibitions include *I Prefer Life*, Weserburg Museum of Modern Art, Bremen (2017); *Tall Tales*, The Freud Museum, London (2016); *Innsbruck Biennial*, Innsbruck (2016); *Drawing Stories*, Folkwang Museum, Essen (2012); *The Curitiba Biennial*, Curitiba (2013); and *Liverpool Biennial*, Tate Liverpool, Liverpool (2008). Her work is held in public and private collections including The Victoria and Albert Museum, London; Olbricht Collection, Essen; Walker Art Gallery, Liverpool; The New Art Gallery Walsall, Walsall; Whitworth Art Gallery, Manchester; and Museum Folkwang, Essen.

Margarita Gluzberg (b. 1968, Moscow) lives and works in London. Studied at Ruskin School of Drawing, Oxford University and Royal College of Art. Gluzberg is Senior Tutor in Contemporary Visual Production, Fine Art, Royal Academy Schools, London. She was a Wingate Scholar at the British School in Rome. Select solo exhibitions include *For Children Not For Children*, Filet Space, London (2018); *Black Friday*, 4COSE, London (2015); *Consumystic*, Unseen Photo Fair, Amsterdam (2012); *Avenue des Gobelins*, Paradise Row, London (2011); *Captive Bird Society (Dublin Edition)*, Kevin Kavanagh Gallery, Dublin (2009); *Phonographicon*, Zonca&Zonca, Milan (2008); and *The Money Plot*, Paradise Row, London (2008).

Select group exhibitions include *Double Take*, Drawing Room and Photographer's Gallery, London (2016); *House For Hanging*, WestminsterWaste.Biz, London (2015); *I'M Ten*, IMT Gallery, London (2015); *Paper Vernacular*, Cutlog Contemporary Art Fair, New York (2013); *Flights of Fancy*, Babylon Cinema Mitte, Berlin, and Jerwood Drawing prize, touring exhibition (2013); and *Il Faut Être Absolument Moderne*, Paradise Row, Istanbul (2009). Her works are held in public and private collections including David Teiger, New York; UBS, London; Simmons & Simmons, London; Lodevans Collection, London; Royal College of Art, London; The Essel Collection, Vienna; and Jana Peel, London.

David Haines (b. 1969, Nottingham) lives and works in Amsterdam, Netherlands. Studied at Camberwell School of Art, London; and The Rijksakademie, Amsterdam. Haines' work is featured in publications including *Vitamin D2*, Phaidon (2013); *Drawing People* by Roger Malbert, Thames and Hudson (2015); and *Interdisciplinary Encounters - Hidden and Visible Explorations of the work of Adrian Rifkin*, I.B.Tauris (2014). Awards include the Irinox Drawing Prize, Artissima, Turin (2017); and the Jeanne Oosting Prize, The Hague (2012). Haines exhibited as part of the 12th Istanbul Biennial (2011). Select solo exhibitions include *A Fragile Membrane, an Illusive Screen*, Upstream Gallery, Amsterdam, Netherlands (2017); *Two Way Mirror*, Tyneside Cinema (Gallery), Newcastle (2017); *Disegni*, Artissima, Turin (2017); *Armory Show*, New York (2016); *Discoveries*, Art Basel HK, Hong Kong (2014); and Upstream Gallery, Amsterdam (2013). Select group exhibitions include *Trouble in Paradise*, Kunsthal, Rotterdam (2019); *A Slice Through the World*, Drawing Room, London (2018); *Drawing Biennial 2017*, Drawing Room, London (2017); *New Dutch Short Films*, Rooftop Films/ Trilok Fusion Center for the Arts, New York (2016); *Art at the Spaarne* (The Collection/Donation of Bart Spoorenberg), Teylers Museum, Haarlem (2016); *Transformer*, Upstream Gallery, Amsterdam (2015); *Beauty of Violence*, Museum Het Dolhuys, Haarlem (2014); and *Nothing in the World But Youth*, Turner Contemporary, Margate (2011).

Marie Jacotey (born 1988, Paris) lives and works in London. Graduated with an MA Printmaking from the Royal College of Art, London (2013). Select solo exhibitions include *Goodbye Darkness*, Ballon Rouge, Paris (2018); and *Morning Defeats*, Hannah Barry Gallery, London (2017). Select group exhibitions include *Architectural Ethnography*, Japan Pavilion, Venice Biennale (2018); *Watery, fluid*, Cloud cuckoo land, London (2018); *You see me like a UFO*, Marcelle Joseph Project, Ascot (2017); and *Assemble: How We Build*, Architekturzentrum Wien, Vienna (2017).

Ali Kazim (b. 1979, Pakistan) lives and works in Lahore. Graduated from the Slade School of Fine Art, London (2011); and National College of Arts, Lahore (2002). Awards include The Land Securities Studio Award, London; and the Melville Nettleship Prize for Figure Composition, UCL, London (2011).

Residencies include The Art House residency, Wakefield (2014); and the ROSL Travel Scholarship, Residency at Hospital Field, Scotland (2005). Select solo exhibitions include *Of Darkness and Light*, Rohtas II, Lahore (2016); *Sacred Souls, Secret Lives, Rider*, Green Cardamom, London (2009); and Ethan Cohen Fine Arts Gallery, New York (2006) . Select group exhibitions include *Human Image: master pieces of figurative art from the British Museum*, Seoul Arts Center, Seoul (2016); *Dust*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw (2015); *Ethereal*, Leilah Heller Gallery, New York (2014); *Heritage Reinvented*, Tryon St Gallery, London (2013); *Oog in oog*, Speelhuilaan 171, Breda (2009); *13th Asian Art Biennale*, Dhaka (2008); *Curious Ties*, The Lab Gallery, New York (2006); *9th National Exhibition of Visual Arts Lahore*, Lahore (2005); and Lionel Wendt Art Gallery, Colombo (2003). His works are held in public and private collections including the Metropolitan Museum, New York; Asia Pacific Museum, Pasadena; British Museum, London; Victoria and Albert Museum, London; the Queensland Art Gallery, Brisbane; Burger Collection, Hong Kong; Kiran Nadar Museum of Art, New Delhi; Samdani Foundation, Dhaka; Creative Cities Collection, Beijing; Devi Art Foundation, Delhi; and Kamel Lazaar Foundation, Tunis.