

Mounira Al Solh, Catherine Anyango
Grünewald, Andrea Bowers,
Nidhal Chamekh, Eugenio Dittborn,
Joy Gerrard, Leon Golub,
Beatriz González, George Grosz,
Erik van Lieshout, Lorna Simpson,
Nancy Spero, Rirkrit Tiravanija

GRAPHIC WITNESS

DRAWING ROOM

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Nancy Spero
'Fleeing Vietnamese Holding Child'
1980s
Hand-printing on paper
50 x 17 cm



Catherine Anyango Grünewald
Bad Dream: The Death of Walter Scott, 4.4.2015 (detail), 2017
Pencil on paper
76 x 111 cm

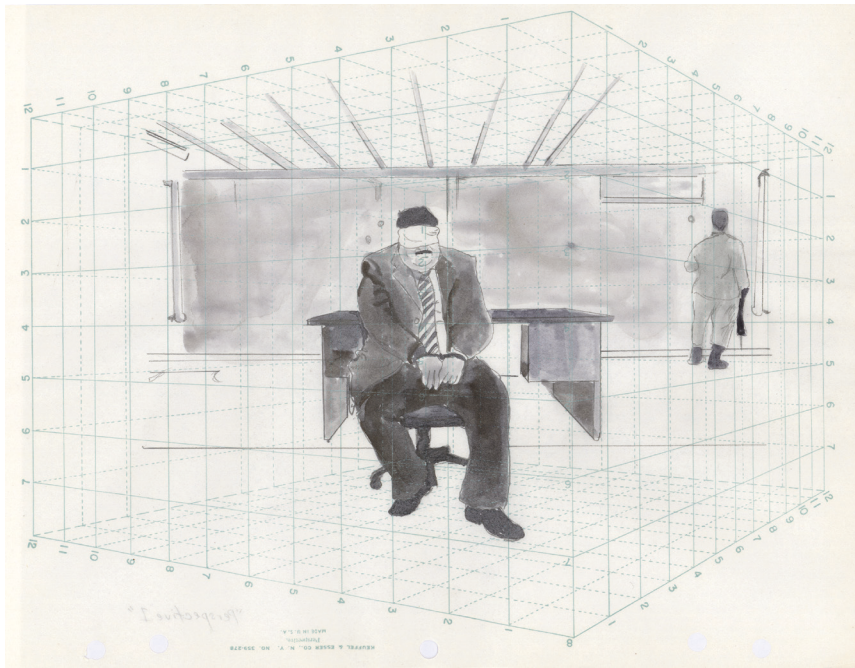
Graphic Witness

by Kate Macfarlane

This exhibition considers the notion of the 'graphic witness', a term that harnesses the power of drawing to challenge and question the status quo, to record and reflect protest, as well as to bear witness to social injustices and the horrors of war. *Graphic Witness* explores the way drawings can both document injustices and become agents that encourage us to act. The artists here use drawing to produce evidence of conflict and suffering, to comment on injustice and as tools to prompt social change.

To witness is to have observed, either as a participant, as a bystander or remotely; to create a graphic response to this act of witnessing is to reconstruct this experience in the immediate aftermath or at a later point in time. Drawing is particularly suited to representing evidence as it is a legible medium; to look closely at a drawing is to trace the history of its making and in this sense each drawing acts as its own witness. When photography is unavailable or inappropriate, drawing can act as witness, and produce subjective commentary on injustice. Often less explicit than photographs, drawings can encourage the viewer to re-engage with horrific subject matter, and to question 'evidence', and therefore prompt a more wide-ranging debate about miscarriages of justice and conflict.

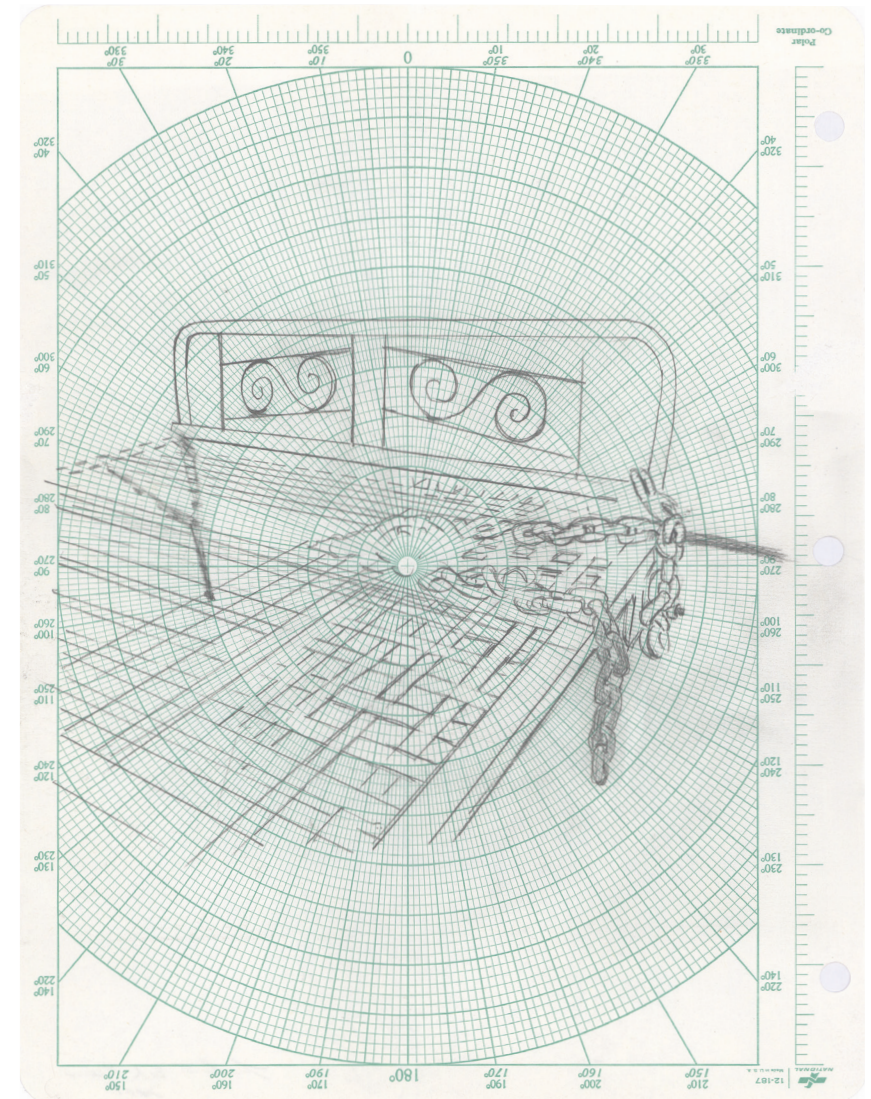
Graphic Witness brings together artists working from the 1930s to today, and features new work made for the exhibition. Each artist produces consciously political art in response to particular situations, and the work is characterised by figurative representations of people and actions. Eschewing naturalism and reportage, the artists develop drawing modes that question accepted histories and speculate on alternative sociopolitical trajectories. Throughout the exhibition, we find the artists returning to the same image over and over again, to build evidence, as commentary, and to stimulate change for the better. Drawing here is used to mediate acts of observation, archival material, the canon of art history, orally transmitted stories and documentary evidence of the effects of war and incarceration.



Lorna Simpson
Perspective 1 (Interrogation series), 2008
 Graphite and ink on paper, 27.94 x 21.59 cm

American artist **Lorna Simpson** made her series of *Interrogation Drawings* (2008) in response to images released in the media of Guantánamo Bay, Abu Ghraib and the Iraq war. Known since the 1980s for photographic works that examine the ways in which society categorises individuals, Simpson's *Interrogation Drawings* strip out the detail and full colour of these shocking images, rendering them as clinical interiors. Using graph paper as a readymade ground, her highly reduced lines resist personal intonation and signature. The perpetrators of the violence and their victims are largely absent, the architectural spaces and empty furniture representing the regime responsible not only for incarceration but also for the cruel and barbarous actions of the soldiers. Simpson believes that photojournalism 'develops a kind of apathy, an unquestioned acceptance after a certain point'.¹ These minimal drawings provide graphic evidence of the realities on the ground; in their sparseness, they throw the problem back at us, forcing us to question official narratives.

1 Simpson, Lorna and Green, Alison. 2014. "Lorna Simpson interviewed by Alison Green." *Art Monthly* 377, June 2014: p.3



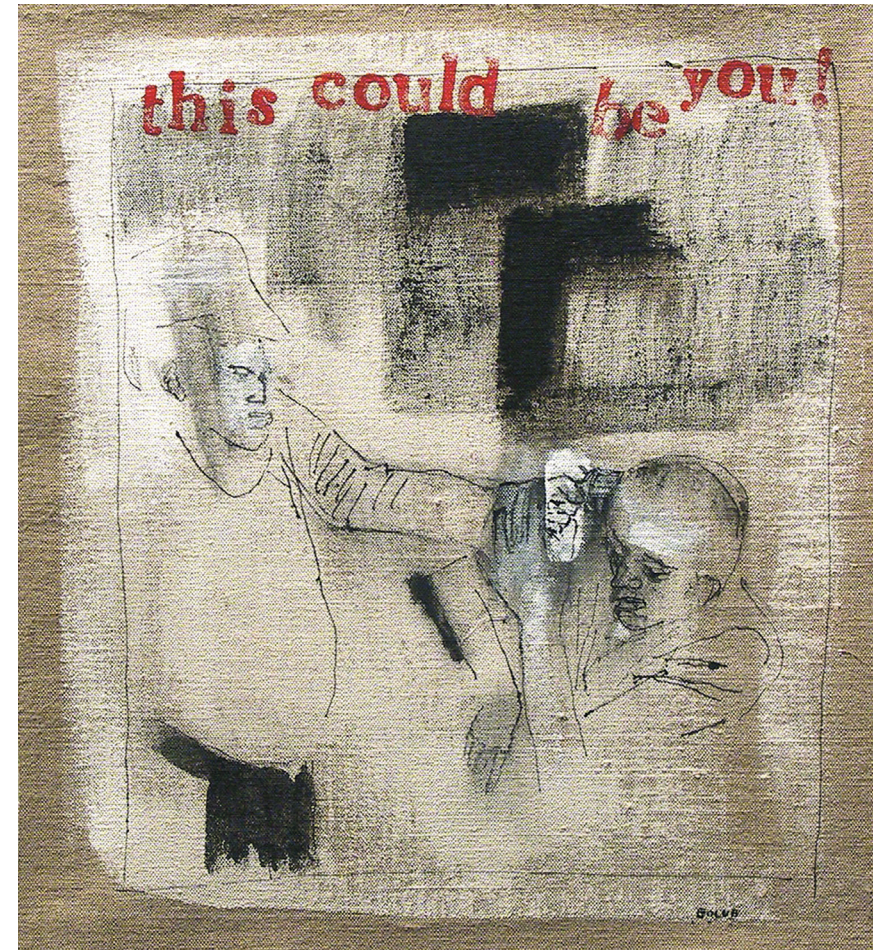
Lorna Simpson
Bed Green (Interrogation series), 2008
 Graphite and ink on paper
 27.94 x 21.59 cm

American artist **Leon Golub** similarly uncovers governmental corruption, in the process bearing witness to unsavoury and buried outcomes of official US policy. Golub is best known for his expressive figuration, exemplified by his large-scale paintings that between 1976-86 took as their subject matter media images of global and, specifically, American conflict and covert operations. These were rendered onto unstretched canvas shaped, against convention, to accommodate his figures. In *This Could be You #14* (2001) and *We Can Disappear You #2* (2001), he uses paint to create an irregular white ground, the bare canvas forming a frame around the image and increasing the sense of compression. Returning to themes explored in two earlier series of paintings in particular – *Mercenaries* and *Interrogation* (both late 1970s to mid 1980s) – these small-scale works offer disquieting and ambiguous scenes, the titles alluding to insidious violations of human rights. His characteristic severe cropping of images leaves much to the viewer's imagination.

While Simpson's scenes of incarceration and torture appear diametrically opposed to Golub's, both artists challenge the resolution of the image: Golub's white-painted rectangle and Simpson's graph paper function both as ground and figure, as one ebbs into the other. In these late works by Golub, the threatening titular words are stencilled in large, red capital letters, a warning against complacency. Like Simpson's *Interrogation Drawings* they remind us that institutions created to protect our rights are fallible.



Leon Golub
We Can Disappear You #2, 2001
 Ink and acrylic on linen
 63.5 x 45.7 cm



Leon Golub
This Could Be You #14, 2001
 Acrylic on linen
 53.3 x 18.7 cm

American artist **Nancy Spero** began using paper as her medium in the 1950s, renouncing oil on canvas and its association with a male-dominated art world. *Crematorium Chimney, Heads and Swastika* (1967) is an iconic work from *The War Series* (1966 – 1970), made in response to her horror at the escalating war in Vietnam. In this series, Spero reduced the plethora of news images to a series of emblems that represented her outrage at the destruction wreaked upon the civilians of Vietnam by the U.S. Army. The weapons of destruction are anthropomorphised; male genitalia represent guns and bombs, which spit and vomit their destructive discharge, while female heads are depicted as harpies or furies.² Curator Robert Storr asserts that Spero's *War Series* invokes 'the art of moral witness' that recalls Goya's *Disasters of War* series (1810–20).³ Storr suggests that the power of both Goya and Spero's war series comes not just from the account of human violence and cruelty, but more importantly the failure of political ideals, concluding that each series expresses a 'bitter testament to disillusionment'.⁴

2 'The most ferocious and repulsive image is that of victims who lick the Bomb, also victims who lick the chimney, the swastika marked crematorium'. See: Golub, Leon. 2003. 'Bombs and Helicopters – The Art of Nancy Spero'. In Nancy Spero: The War Series 1966 – 1970, edited by Harlow Tighe and Elena Carotti. Milan: Charta, p.14

3 Storr, Robert. 2003. "The Weapon and the Wound." In Nancy Spero: The War Series 1966 – 1970, edited by Harlow Tighe and Elena Carotti, Milan: Charta. p.10

4 Ibid. 13



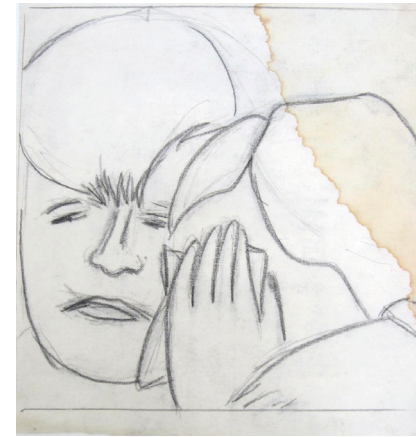
Nancy Spero
Crematorium Chimney, 1968
Gouache & ink on paper, 90 x 59.5 cm

Nidhal Chamekh deploys the restraint of drawing to recreate and reconsider evidence of brutality and cruelty in his native Tunisia in the present and recent past. Alongside small-scale serial works, he tackles the genre of history painting, using classical composition and proportion to comment on issues of abuse and injustice. *Studying Circles* (2015) takes as its starting point a newspaper image of a cigarette vendor who set himself alight in front of the Municipal Theatre in Tunis on 12 March 2013. This echoed similar incidents that swept the country in the wake of Mohammed Bouazizi's self-immolation in 2010 – the act that became a catalyst for the Tunisian revolution and the wider Arab Spring. Chamekh was struck by the newspaper image of the horrific incident that took place in his home city of Tunis in 2013, which exemplifies man's inhumanity to man. Nobody came to the newspaper vendor's aid, even the attendant policeman simply watched as people photographed the event. In the source photograph, the military and law-keeping officials who surround the dying man appear more concerned with posing for the camera than to offer assistance. To convey the irrational nature of the scene, Chamekh crops the heads of these officials, whilst the head of victim is clearly rendered and takes centre stage. The title, *Studying Circles* evokes a civil order in which reason wins the day, emphasised within the image by the rectangular pavement stones, the metrological sign of the sea and two planets, and even the curve that delineates the ground. This vision of progress is diametrically opposed to the breakdown of society that results from ignoring a fellow human in distress. Like Spero, Chamekh uses symbolism to convert an image of horror into a fiction that reminds us of the cyclical nature of the human condition.



Nidhal Chamekh
Studying Circles, 2015
Graphite on wood-free paper
240 x 300 cm

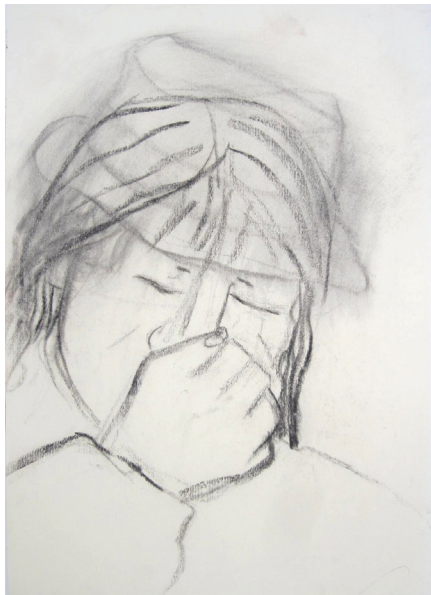
It was her experience of *La Violencia* (the violence) during the 1940s and '50s that inspired Colombian artist **Beatriz González** to build evidence and comment on the corruption of the Colombian government. González began to draw inspiration from the mass media in the 1960s, and over the years amassed a huge number of newspaper clippings that she returns to repeatedly. Like Golub and Spero, González has employed the strategy of repetition, for example with her series of drawings of the former president Julio César Turbay (1978–84), who she transforms into a symbol of corruption. *Las Delicias* (1998) is a series of drawings of weeping figures: the grieving parents of sons who were kidnapped by FARC, the Revolutionary Armed Forces of Colombia, a guerrilla movement involved in the Colombian armed conflict that lasted from 1964 to 2017. Gonzalez is not interested in the particulars of their appearance. She has stripped out all superfluous visual information, and focussed on the head and shoulders, which are presented face on, using sketchy, downturned lines of charcoal to emphasise the dejection of her subjects.



Beatriz González
Las Delicias 4, 1998
 Charcoal on paper, 32.2 x 31.8 cm



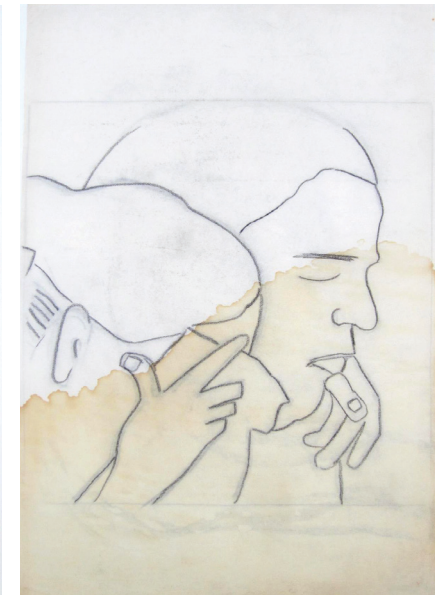
Beatriz González
Las Delicias 5, 1998
 Charcoal on paper, 33 x 31.5 cm



Beatriz González
Las Delicias 3, 1998
 Charcoal on paper, 29.7 x 42 cm



Beatriz González
Las Delicias 6, 1998
 Charcoal on paper, 46.8 x 32.3 cm



Beatriz González
Las Delicias 7, 1998
 Charcoal on paper, 46.7 x 31.7 cm

Dutch artist **Erik van Lieshout** is interested in anecdotes and social attitudes, which he elicits and observes in people ranging from family members through to those he encounters in his neighbourhood in Rotterdam and further afield. He talks to people about their daily lives and their views on social and political issues, at times baiting them and encouraging them to express bigotry. This research is recorded through video and drawings. In 2014 van Lieshout made a series of large-scale drawings based on newspaper photographs of demonstrations in the Netherlands brought on, in part, by the war with ISIS. In the two charcoal drawings, both *Untitled* (2014), van Lieshout adopts his characteristic raw and incisive drawing style; the energy, anger, and frustration of the rioters is transmitted through the volatile, brittle and intense medium of charcoal. The dynamic drawn lines animate the scene, while the face of the protagonist is rendered in pink vinyl and seems momentarily frozen in time. In these drawings, as in his videos, van Lieshout doesn't take sides, with each faction given space to air their grievance.



Erik van Lieshout
Untitled, 2014
Charcoal, acrylic & ink on paper
206 x 150 cm



Erik van Lieshout
Untitled, 2014
Charcoal & vinyl on paper
182 x 150 cm

Mounira Al Solh was born in Beirut and grew up there during the civil war; she now lives in the Netherlands and Lebanon. Her works include video and video installations, painting and drawing, embroidery and performative gestures. Irony and self-reflection are central strategies for her work. *I strongly believe in our right to be frivolous* is an on-going series of drawings, begun in 2012, that aims to represent 1,000 Syrians, Palestinians and others exiled to Lebanon in the last few years. Al Solh invited these individuals to her studio in Beirut, to welcome them, while writing down their conversations and making sketches. These small-scale studies of a variety of people are non-didactical and non-historical personal narratives of Syria before 2011.

Al Solh also employs an expressive mode of drawing to depict horrific incidents that haunt her. *Are you pretending to be Jesus?* (2017) is a large-scale work in oil, acrylic, ink and charcoal on canvas that is part of a new series made for *Graphic Witness*. In this graphic work she relates the fate of a commander in the Syrian army who was imprisoned for refusing to carry out orders to kill people demonstrating against the Assad regime. During interrogation he reiterated his refusal to kill his own people and was accused of pretending to be Jesus, and was duly nailed to a cross and left to die. Al Solh's refusal to represent the iconic scene of crucifixion is allied to Simpson's analytical edit of the now-familiar media images of Abu Ghraib. Al Solh's graphic work does not celebrate the heroism of the crucified figure; rather a fallen cross is rammed down the throat of the victim to represent his powerlessness. Other Christian symbols, such as the table of the Last Supper, the ass and the oxen, further complicate the retelling of history.

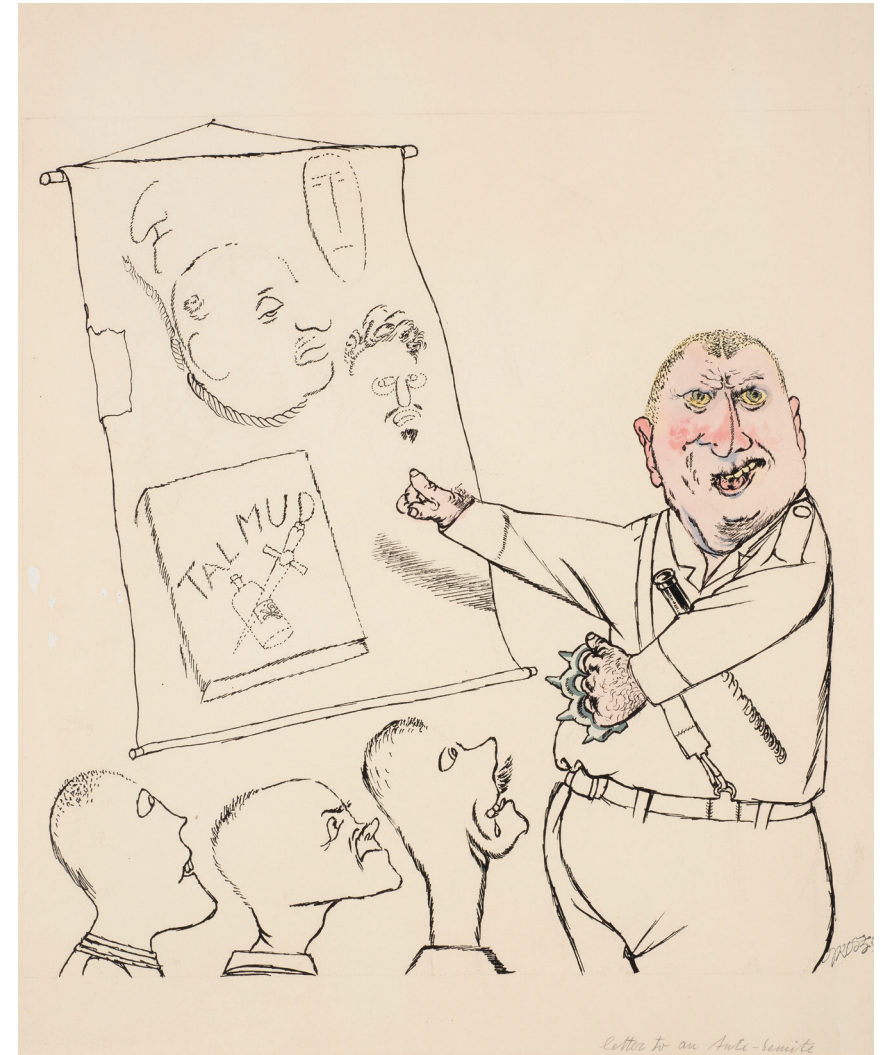


Are you pretending to be Jesus? 2017

Oil, acrylic, black ink and charcoal on canvas

170 x 217 cm

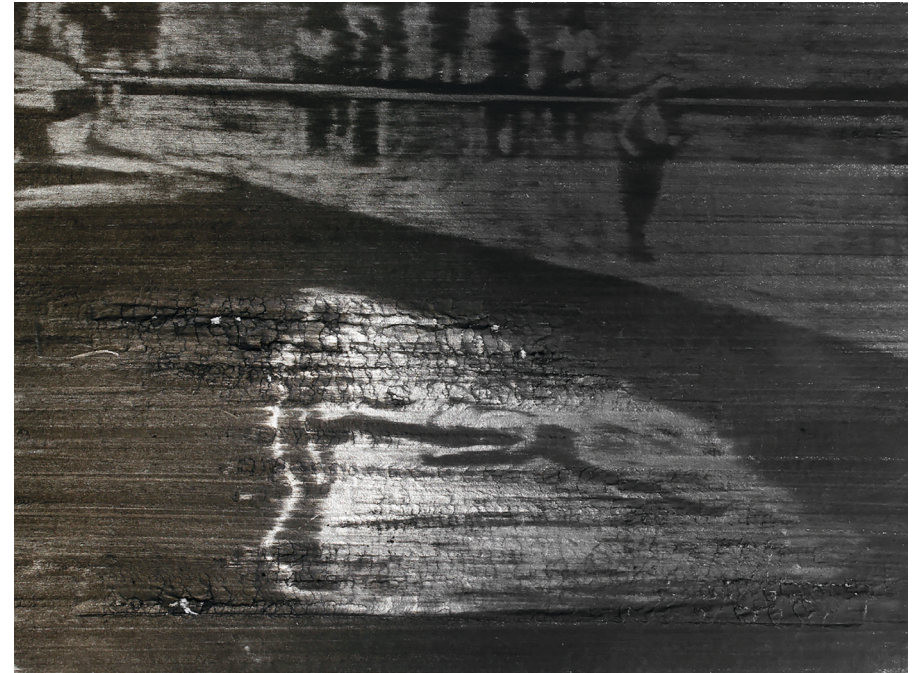
Continuing the power of expressive forms of drawing to commemorate individuals are two drawings made by German artist **Georg Grosz**, who served during the First World War and witnessed at first hand the brutality, corruption and hypocrisy of the German military. Drawn to the grotesque imagery of his German heritage, for example works by the Renaissance painter Matthias Grünewald (c. 1470–1528), Grosz's drawings represent vignettes of debauchery and corruption, illustrating his distaste for the church and the military. He was repeatedly prosecuted on the grounds of obscenity and blasphemy and was an active participant of the Dada movement between 1917 and 1920. In the 1930s, whilst exiled in the United States, Grosz was haunted by the rise of Hitler and his own narrow escape from incarceration. Working from his imagination, he made a number of works that reference the experience of close friends he left behind. *The Lecture* (1935) employs Grosz's signature satirical caricature style, using pen and ink with watercolour to emphasise the mean and bloated face of an officer brandishing a knuckle-duster. The German-American philosopher Hannah Arendt later observed that Grosz's cartoons 'seemed to us not satires but realistic reportage: we knew those types, they were all around us'.⁵ This work and *The Interrogation* (1938) commemorates the brutal death of his friend, the radical Jewish writer and anarchist Erich Mühsam (1878–1934), a long-time critic of successive German political regimes, who was tortured and murdered in Oranienburg concentration camp. The work may also reference the experience of another friend, Dr. Hans Borchardt, who had been imprisoned in Dachau and Sachsenhausen before escaping.



Georg Grosz
The Lecture (aka Letter to an Anti-Semite), 1935
 Pen and ink and watercolour on paper
 82.5 x 72 cm

5 Arendt, H. quoted in O'Donovan, J. (2013) 'George Grosz's Guide to a Dissolute Berlin.' In Daly, S. and Insinga, M. (eds.) *The European Avant-Garde: Text and Image*. Cambridge: Cambridge Scholars Publishing, p. 116 – 137. p.132

In the series *Last Seen*, (2012 and ongoing) Kenyan-Swedish artist **Catherine Anyango Grünewald** selects images from CCTV footage and police photography of the last-known recorded image of a person before or at their disappearance or death. She exploits an excess of mark-making that scars her paper surface, paying homage to her subject whilst representing the violated body and providing evidence of her own artistic process. Her drawings are presented in series, in animations and in graphic novels. *Live, moments ago. The Death of Michael Brown 9.8.2014*, (2015) is an animated drawing that was made using a technique comparable to that employed by the South African artist William Kentridge in his drawings for projection. Anyango Grünewald made fifty drawings in a frame-by-frame reconstruction of a brief section of mobile phone footage of Michael Brown, who was shot by police in the city of Ferguson, USA, in 2014. Each drawing was photographed, and then worked into five more times, and photographed after each intervention, to produce the two-minute film. The accretions of graphite and scarring of the surface of the paper evoke the death of the subject in a highly visceral way, with the identifying terms of the composition becoming degraded and indecipherable in the process. This short, looping film suggests the unbearable duration, as Brown lay dead in the unrelenting summer sun for four hours. Her new film, *Slow Death of a Woman in Aleppo* (2017), is equally poignant, as the subject, confined to a wheelchair, struggles and ultimately fails to survive in the war-torn city of Aleppo.



Catherine Anyango Grünewald
Live, moments ago. The Death of Michael Brown 9.8.2014, 2015
Hand-drawn animation

In 1984, during the 'cultural blackout' of the Pinochet dictatorship, the Chilean artist **Eugenio Dittborn** began to make 'airmail paintings', assemblages of images made on lightweight material that could be folded, placed in airmail envelopes and posted to galleries around the world. *Nine Survivors (Three Stains)* (1986–2011) is a rare work on brown paper, which is hung beside the airmail envelope in which it was circulated. The *Nine Survivors* include images of six women from different cultures and eras and of two 10,000 year old skulls, appropriated from naïve drawings and photocopied photographs. The ninth survivor is represented through a typewritten story. The titular 'stains' are black ink stains that suggest imprints left by a body, and so are also survivors of the dictatorship. These disparate and dislocated images exist in limbo, as their paper carrier is displayed temporarily before being folded, once again, returned to the airmail envelope and sent to another destination. The way in which the folds simultaneously traverse and integrate the images was, for Dittborn, the most radical implication. The evidence here, the message, is in the connective tissue of the paper onto which the disparate images and passages of text are pasted, and in the material conditions of the work: the ever-increasing folds in the paper, the fading faces and the black stains.



Eugenio Dittborn
Nine Survivors (Three Stains)
Airmail Painting No. 182, 1986 - 2011
Paint and photosilkscreen on kraft paper
203 x 154 cm

American artist **Andrea Bowers** has been an active participant in demonstrations around women's rights, anti-war, immigration and AIDs all her adult life. Since 2003 she has taken photographs to document these campaigns, and these are the source of her photorealist drawings of protestors. *Self Determination* (2015) is a body of work included in *Graphic Witness* that takes as its subject the continuing persecution and injustice suffered by individuals of Mexican origin. She combines her own drawings of demonstrations that have taken place in the Los Angeles area with others made from her archive of the Chicano Brown Beret movement from 1968 to 1970. These graphic representations of peaceful protests remind us that brief events can have a long-term impact on collective memory, and thus reiterates their utility in prompting social change. The use of graphite to make photorealist drawings involves the acquisition of skill and a considerable time commitment, which Bowers feels comes close not only to the labour but also the skills of effective activism; indeed she conducts courses in strategies of peaceful demonstration. The small scale drawings exhibited here are made from photographs she has taken. Discarding the camera's framing, Bowers crops the image to focus on an individual. Her subjects appear in the foreground, at one with the paper surface, almost ready to transgress the frame and enter the viewer's space. Up-close we see that this is a fellow human being, who has warmth and feelings, in contrast to the anonymous and intimidating mass of a demonstration. The action occurs at the bottom of the picture, the expanse of white paper emphasising the isolation and vulnerability of the individual.



Andrea Bowers
Made in U.S.A. (La Raza, Vol. IV, No. 2, December 1968, L.A. cover page), 2015
 Graphite on paper
 42.5 x 43 cm



Andrea Bowers
Migration Is Beautiful II (May Day, Los Angeles 2013) (detail), 2015
 Graphite on paper
 43 x 61.5 cm

While Bowers becomes personally invested with the individuals she depicts, the Argentinian-born Thai artist **Rirkrit Tiravanija** keeps his distance. Tiravanija explores the social role of the artist through diverse media, ranging from projects such as *Free* (1992/1995/2007/2011-) – a meal cooked and served by the artist to be shared by visitors to the gallery – to print projects such as *The map of the land of feeling* (2008–11). We include fifteen *Demonstration Drawings* (2007), small-scale drawings of demonstrations and other forms of gathering. Stirred by the global political crisis that has led to an increase in people coming together to protest, in 2003 Tiravanija began to collect images of demonstrations featured in the *International Herald Tribune* (now *The New York Times International Edition*). In a typical anti-authorial gesture, he employed Thai artists to copy these images, and has claimed that the project was partly motivated by the sheer number of highly skilled artists emerging from art school in Thailand with no career prospects in the arts. Nonetheless, Tiravanija selected images of demonstrations in which the Thai artists had a personal stake, in some cases extending to participation. His only instruction was to copy the selected image through the simple means of graphite on a given size sheet of paper. Fidelity to the photographic source has not prevented the transmission, through graphite, of compassion and empathy.

Tiravanija's *Demonstration Drawings* represent the multitudinous voices that constitute contemporary forms of protest, which represent divergent life experiences and agendas. He is perhaps suggesting a parallel between the potential inclusivity of contemporary forms of protest and of art production.



Rirkrit Tiravanija
Untitled 2007 (Demonstration drawing #180), 2007
 Pencil on paper, 24 x 33 cm



Top: Rirkrit Tiravanija
Untitled 2007 (Demonstration drawing #78), 2007
 Pencil on paper, 24 x 33 cm

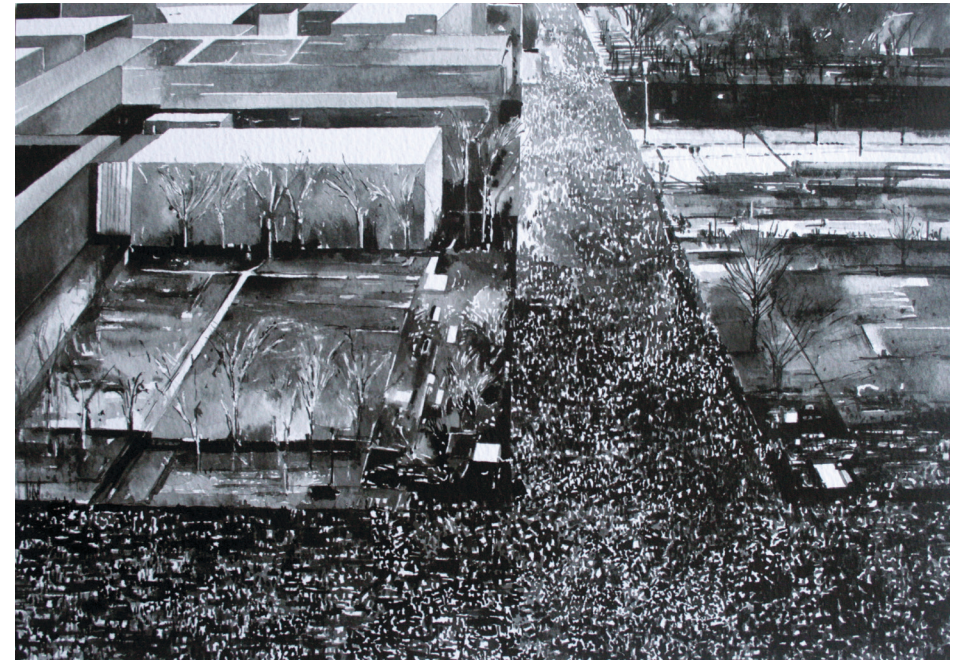


Above: Rirkrit Tiravanija
Untitled 2007 (Demonstration drawing #179), 2007
 Pencil on paper, 24 x 33 cm

The repetitious nature of scenes of activism and protest has fuelled the work of Irish artist **Joy Gerrard** since 2003, a theme that she has investigated through a range of media including ink on paper and canvas, sculpture and video. Her work is inspired by media images of amongst others, the Occupy movement, anti-austerity marches, Black Lives Matter and the Arab Spring. *Protest Crowd, Chicago, USA, Trump Rally (2016) (2017)* depicts a protest that was successful in that it resulted in Donald Trump cancelling his appearance at a rally. Due to its success, the protest was the subject of a large number of aerial media photographs. These photographs have the effect of tipping the entire image towards the viewer, and bringing each individual into the same frame. Meanwhile the built environment, reduced by Gerrard to intensely black rectangles and triangles, both constrains and channels the flow of people. As Gerrard translates these photographic images into ink drawings, her marks seem to take on a life of their own. Here Gerrard captures a moment in time, and yet the production of her image is far from momentary, but instead involves a painstaking process, a tussle, an enactment requiring the unleashing of artistic liberty within the constraints of her subject matter. This process mirrors the constant negotiation in which we are all engaged, between the sense that we are powerless in the face of adversity, and the sure sense that we cannot sit still, but must act to prompt social change.

Joy Gerrard
Protest Crowd, (Womens March, Chicago, January 21, 2017), 2017
 Japanese ink on linen
 195 x 300 cm

Joy Gerrard
Protest Crowd, (BLM, Oakland, July 08, 2016), 2017
 Japanese ink on linen
 195 x 300 cm



List of Works: Graphic Witness

Mounira Al Solh

Are you pretending to be Jesus? 2017 (page 19)
Oil, acrylic, black ink and charcoal on canvas
170 x 217 cm

Are you pretending to be Jesus? 2017
Pencil, charcoal, collage, sewing, Beton and
stencil on paper
116 x 70 cm

Are you pretending to be Jesus? 2017
Pencil, charcoal, collage and sewing on paper
117 x 70 cm

© Mounira Al Solh. All courtesy the artist &
Sfeir-Semler Gallery Hamburg / Beirut

Catherine Anyango Grünewald

The Death of Michael Brown 9.8.2014, 2015
(page 23)
Hand-drawn animation

The Death of Trayvon Martin Florida, 26.2.12,
2012
Pencil on paper
101.6 x 66 cm

Bad Dream: The Death of Walter Scott, 4.4.2015,
2017 (page 4)
Pencil on paper
76 x 111 cm
Photograph: Damien Griffiths

The slow death of a woman in Aleppo, 2017
Hand-drawn animation

© Catherine Anyango Grünewald
All courtesy the artist

Andrea Bowers

Fascist police (Inside Eastside 1968 no.14, pg 7),
2015
Graphite on paper
62 x 43.5 cm

Badass Girls (May Day, Los Angeles 2014), 2015
Graphite on paper
62 x 43.5 cm

*By All Means Necessary (La Causa, Vol. I, No. 3,
September 1969, L.A. pg. 7)*, 2015
Graphite on paper
53.5 x 31.2 cm

*Migration Is Beautiful I (May Day, Los Angeles
2013)*, 2015 (page 27)
Graphite on paper
43 x 61.5 cm

*Migration Is Beautiful II (May Day, Los Angeles
2013)*, 2015
Graphite on paper
43 x 61.5 cm

*Beware Gringo (La Raza, Vol. I, No. 14, July
1968, L.A. pg. 2)*, 2015
Graphite on paper
81.3 x 35.7 cm

*Made in U.S.A. (La Raza, Vol. IV, No. 2, December
1968, L.A. cover page)*, 2015 (page 26)
Graphite on paper
42.5 x 43 cm

© Andrea Bowers
All courtesy the artist and Kaufmann Repetto,
Milan/New York. Photography: Andrea Rossetti

Nidhal Chamekh

Studying Circles, 2015 (page 13)
Graphite on wood-free paper
240 x 300 cm

*Le Battement des Ailes No. II, (The Beating of the
Wings No. II)*, 2016
Graphite, ink and transfer on cotton paper
23 x 32.5 cm

*Le Battement des Ailes No. IV (The Beating of the
Wings No. IV)*, 2016
Graphite, ink and transfer on cotton paper
23 x 32.5 cm

*Etude d'un Habitat de Fortune (Study of the
Habitat of Fortune)*, 2016
Pencil and ink on cotton paper
23 x 30 cm

#icare, 2016
Pencil, ink and felt pen on cotton paper
23 x 30 cm

© Nidhal Chamekh. All images and works
courtesy Patrick Heide. Photography: Marcus Leith

Eugenio Dittborn

Nine Survivors (Three Stains)
Airmail Painting No. 182, 1986 - 2011 (page 25)
Paint and photosilkscreen on kraft paper
203 x 154 cm
Photo: Joerg Lohse
Image courtesy Alexander and Bonin, New York

© Eugenio Dittborn. On loan from Towner Art Gallery, Eastbourne. Presented by the Art Fund under Art Fund International. Acquired 2012.
Image courtesy Alexander and Bonin, New York. Photography: Joerg Lohse

Joy Gerrard

Protest Crowd (Chicago, USA, Trump Rally, 2016), 2017 (cover (detail))
Japanese ink on linen
195 x 300 cm

Protest Crowd, (BLM, Oakland, July 08, 2016), 2017 (page 31)
Ink on paper mounted on aluminium
40cm x 58 cm

Protest Crowd, (BLM, Minneapolis, April 29, 2015), 2017
Ink on paper, mounted on aluminium
40cm x 58 cm

Protest Crowd, (Womens March, Chicago, January 21, 2017), 2017 (page 31)
Ink on paper, mounted on aluminium
40cm x 58 cm

© Joy Gerrard. Courtesy the artist

Leon Golub

This Could Be You #14, 2001 (page 9)
Acrylic on linen
53.3 x 18.7 cm

We Can Disappear You #2, 2001 (page 8)
Ink and acrylic on linen
63.5 x 45.7 cm

Figure studies for paintings, 1970/80s
Pencil on paper
Various dimensions: 17 x 22 cm; 27 x 19.5 cm; 20 x 27.5 cm; 18 x 27 cm

Study for painting *Napalm 1V* (1969)
Pencil on paper
16 x 22 cm

Study for 'Vietnam' paintings (1972-74)
Pencil on paper
25 x 17 cm

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Private collection, London

Beatriz González

Las Delicias 1, 1998
Charcoal on paper
29.5 x 42 cm

Las Delicias 2, 1998
Charcoal on paper
42 x 30 cm

Las Delicias 3, 1998 (page 14)
Charcoal on paper
29.7 x 42 cm

Las Delicias 4, 1998 (page 15)
Charcoal on paper
32.2 x 31.8 cm

Las Delicias 5, 1998 (page 15)
Charcoal on paper
33 x 31.5 cm

Las Delicias 6, 1998 (page 15)
Charcoal on paper
46.8 x 32.3 cm

Las Delicias 7, 1998 (page 15)
Charcoal on paper
46.7 x 31.7 cm

Las Delicias 8, 1998
Charcoal on paper
32 x 47 cm

Las Delicias 9, 1998
Charcoal on paper
31.8 x 47 cm

© Beatriz González
Courtesy Galeria Casas Riegner, Bogotá
Photography: Banco de archivos digitales, Universidad de los Andes, Bogotá

George Grosz

The Lecture (aka Letter to an Anti-Semite), 1935 (page 21)
Pen and ink and watercolour on paper
82.5 x 72 cm

The Interrogation, 1938
Watercolour and ink on paper
73 x 83 cm

© Estate of George Grosz, Princeton, N.J. / DACS 2017. Photography: Justin Piperfer
On loan from Ben Uri Collection, London

Erik van Lieshout

Untitled, 2014 (page 16)
Charcoal, acrylic & ink on paper,
206 x 150 cm

Untitled, 2014 (page 17)
Charcoal & vinyl on paper,
182 x 150 cm

©Erik van Lieshout. Courtesy the artist and Anton Kern Gallery, New York
Photography: Thomas Müller and Anton Kern Gallery

Lorna Simpson

3 Chairs Orange (Interrogation series), 2008
Graphite and ink on paper
21.6 x 27.9 cm

Bed Green (Interrogation series), 2008 (page 7)
Graphite and ink on paper
27.9 x 21.6 cm

Black 8 (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Orange 1 (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Perspective 1 (Interrogation series), 2008 (page 6)
Graphite and ink on paper
21.6 x 27.9 cm

Typewriter Green (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Glass Booth Green (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Green 2 (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Orange 5 (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Plywood Green (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Plywood Green 1 (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Brick Green (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Orange 4 (Interrogation series), 2008
Graphite and ink on paper
21.6 x 27.9 cm

Plywood Perspective (Interrogation series), 2008
Graphite and ink on paper
27.9 x 21.6 cm

Images © 2008, Lorna Simpson, Courtesy of
Lorna Simpson
Courtesy the artist and Hauser & Wirth

Nancy Spero

Crematorium Chimney, 1968 (page 11)
Gouache & ink on paper
90 x 59.5 cm

'Head' from 'War Series' (1966-68). Cut-out for
'Maypole/Take No Prisoners' (2007)
Hand-printing on paper
22 x 19 cm

'One Arm Out', from 'War Series' (1966-68)
Gouache and ink on paper
13 x 23 cm

'Gorgon Head and Tongue', ('Codex Artaud'
period) 1969-70
Gouache, ink and gold paint on paper
9 x 8.5 cm

Figure (source unknown)
Hand-printing and gouache on paper
35 x 30 cm

'Fleeing Vietnamese Holding Child' (1980s)
(page 2)
Hand-printing on paper
50 x 17 cm

Photograph: Damien Griffiths

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for the Arts
Courtesy the Estate of Nancy Spero and Galerie
Lelong / Licensed by VAGA, New York, NY
Private collection, London

Rirkrit Tiravanija

Untitled (Demonstration Drawing #3), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #33), 2007
Pencil on paper
33 x 24 cm

Untitled (Demonstration Drawing #57), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #68), 2007
Pencil on paper
33 x 24 cm

Untitled (Demonstration Drawing #78), 2007
(page 29)
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #81), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #128), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #134), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #136), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #151), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #154), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #158), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #167), 2007
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #179), 2007
(page 29)
Pencil on paper
24 x 33 cm

Untitled (Demonstration Drawing #180), 2007
(page 28)
Pencil on paper
24 x 33 cm

© Rirkrit Tiravanija.
Image courtesy Rirkrit Tiravanija
Work courtesy the artist and
neugerriemschneider, Berlin
Photography: Jeus Ziehe, Berlin

Artists' Reading Lists

Titles marked with an asterisk * are held in Outset Study at Drawing Room

Mounira Al Solh

The Ottoman Empire
By Anne Davison
Published by CreateSpace Independent
Publishing Platform, 2016

Rabih Mroué: Diary of a Leap Year
By Rabih Mroué
Published by Kaph, Beirut, 2017

Walid Raad: I might Die Before I Get a Rifle,
Hasselblad Award 2011
By Walid Raad
Published by Steidl, Göttingen; and Thames &
Hudson, London, 2012

Salvation O Boys: 16 Years in Syrian Prisons *
By Yassin al-Haj Saleh
Published by Dar al Saqi, Beirut, 2012

Myths of the Others: Criticizing Contemporary
Islam and Criticizing its Criticism
By Yassin al-Haj Saleh
Published by Dar al Saqi, Beirut, 2012

A Woman in the Crossfire: Diaries of the Syrian
Revolution *
By Samar Yazbek
Published by Haus Publishing, London, 2012

No Knives in the Kitchens of this City
By Khaled Khalifeh
Published by The American University in Cairo
Press, Cairo, 2016

Syria's Peasantry, the Descendants of Its Lesser
Rural Notables, and Their Politics *
By Hanna Batatu
Published by Princeton University Press,
Princeton, 1999

The Harem Within *
By Fatima Mernissi
Published by Bantam Books, New York, 1995

James Boswell: Unofficial War Artist, London,
Scotland, Iraq 1939-1945 *
By William Feaver
Published by Muswell Press, London, 2006

Emily Jacir: Europa *
By Omar Kholeif
Published by Prestel, Munich, 2015

Nidhal Chamekh

The Muqaddimah: An Introduction to History *

By Ibn Khaldun
Published by Princeton University Press,
Princeton, 1989

The Wretched of the Earth *

By Frantz Fanon
Published by Penguin Books, London, 2001

*The Surviving Image: Phantoms of Time and Time
of Phantoms: Aby Warburg's History of Art* *

By Professor Georges Didi-Huberman
Published by Penn State Press, University Park
Pennsylvania, 2016

La Pensée Fragmentée *

By Ralph Heyndels
Published by Editions Mardaga, 1995

Orientalism *

By Edward W. Said
Published by Penguin Books, London, 2003

One-Way Street and Other Writings *

By Walter Benjamin
Published by Penguin Classics, London, 2009

Catherine Anyango Grünewald

Powers of Horror *

By Julia Kristeva
Published by Columbia University Press, New
York, 1984

And Our Faces, My Heart, Brief as Photos *

By John Berger
Published by Bloomsbury, London, 2005

Something Out There

By Nadine Gordimer
Published by Penguin Books, London, 1985

Heart of Darkness

By Joseph Conrad
Published by CreateSpace Independent
Publishing Platform, 2017

The Perverts Guide to Cinema [Film]

Directed by Sophie Fiennes
Mischief Films and Amoeba Films, 2007

*City of Quartz: Excavating the Future in Los
Angeles*

By Mike Davis
Published by Odonian Press, 2001

*Invention of Hysteria: Charcot and the
Photographic Iconography of the Salpêtrière* *

By Georges Didi-Huberman
Published by MIT Press, Cambridge M.A.,
2004

The Rock

By T.S. Eliot
Published by Faber, London, 1934

Joy Gerrard

Liquid Fear

By Zygmunt Bauman
Published by Polity Books, Cambridge, 2006

*Afflicted Powers: Capital and Spectacle in a New
Age of War*

By Iain Boal et al.
Published by Verso Books, London, 2005

*Precarious Life: The Power of Mourning and
Violence* *

By Judith Butler
Published by Verso Books, London, 2006

Crowds and Power *

By Elias Canetti
Published by Penguin, London, 1962

*The Capsular Civilisation: On the City in the
Age of Fear* *

By Lieven De Cauter
Published by Nai Publishers, 2004

*Multitude: War and Democracy in the Age of
Empire* *

By Michael Hardt and Antonio Negri
Published by Penguin Books,
London, 2005

Leviathan *

By Thomas Hobbes
Published by Penguin, London, 1985

Dead Cities and Other Tales

By Mike Davis
Published by The New Press, New York, 2002

The Society of the Spectacle *

By Guy Debord
Published by Rebel Press, Austin, 1992

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By Paul Virilio
Published by Continuum, London, 2004

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Published by Semiotext(e), New York, 2002

Capitalist Realism: Is There No Alternative?

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Published by O Books, 2009

*Hope In The Dark: Untold Histories, Wild
Possibilities* *

By Rebecca Solnit
Published by Haymarket Books, Chicago, 2016

Crowds and Party

By Jodi Dean
Published by Verso Books, London, 2016

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By Jeffrey T. Schnapp and Matthew Tiewes
Published by Stanford University Press,
Redwood City, 2006

*Crowds and Democracy: The Idea and Image of
the Masses from Revolution to Fascism* *

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York, 2013

A Brief History of the Masses: Three Revolutions *

By Stefan Jonsson
Published by Columbia University Press, New
York, 2008

Europe in Revolt! *

By Bhaskar Sunkara and Catarina Principe
Published by Haymarket Books, Chicago, 2016

Beatriz González

Under Suspicion: a Phenomenology of Media
By Boris Groys
Published by Columbia University Press, New York, 2012

The Republic
By Plato
Published by Penguin Classics, London, 2007

In Search of Lost Time
By Marcel Proust
Published by Vintage, London, 1996

The Surviving Image: Phantoms of Time and Time of Phantoms: Aby Warburg's History of Art *
By Professor Georges Didi-Huberman
Published by Penn State Press, University Park Pennsylvania, 2016

Erik van Lieshout

My Life as a Russian Novel
By Emmanuel Carrere
Published by Picador, London, 2011

Stalin's Daughter: The Extraordinary and Tumultuous Life of Svetlana Alliluyeva
By Rosemary Sullivan
Published by Fourth Estate, London, 2016

Artists' Bibliography

Titles marked with an asterisk * are held in Outset Study at Drawing Room

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Catherine Anyango Grünewald

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By Catherine Anyango and Julie Hill
Published by Petrel, London, 2012

Heart of Darkness *
By Joseph Conrad, Catherine Anyango, David Zane Mairowitz
Published by SelfMadeHero, London, 2010

Last Seen [online article]
By Catherine Anyango
<http://catherine-anyango.com/#/violentcrimes/>

Andrea Bowers

Andrea Bowers *
By Anette Freudenberger
Published by Secession, Vienna, 2008

Andrea Bowers *
Edited by Rebecca McGrew
Published by Pomona College Museum of Art, Claremont, C.A.; and Pitzer College Art Galleries, Claremont, C.A., 2014

Nothing is Neutral: Andrea Bowers *
Published by REDCAT, Los Angeles, 2006

Drawing Now: 2015 *
Ed. by Klaus Albrecht Schröder and Elsy Lahner
Published by Hirmer, Munich; and Albertina, Vienna, 2015

Nidhal Chamekh

Nidhal Chamekh [article] *
By Arafat Sadallah, in *Prōtocolium* 2015/16, October 2015, pp. 78-81

Eugenio Dittborn

Fugitiva: Eugenio Dittborn, pinturas, dibujos, textos, pinturas seropostales recientes (paintings, drawings, texts, recent airmail paintings) *
By Ticio Escobar
Published by Fundacion Gasco, Santiago de Chile, 2005

Remota: Pinturas Aeropostales Eugenio Dittborn Airmail Paintings *
Published by Pública Editores, Santiago, 1997

Mapa: las Pinturas Aeropostales de Eugenio Dittborn 1984-1992 (Mapa: The Airmail Paintings of Eugenio Dittborn 1984-1992) *
Edited by Eugenio Dittborn, Guy Brett and Kate Bush
Published by Institute of Contemporary Arts, London, 1993

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*Multitude: a test publication by Joy Gerrard, January 2014, containing multitude drawings (2012/13), models and work in progress **
Published by Joy Gerrard, London, 2014

*Joy Gerrard and Elements of Action: Permanent Rainbow for TGAF 2014 **
Published by Terryglass Arts Festival, Terryglass, 2014

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Published by Jerwood Drawing Prize, London, 2011

Leon Golub

*Don't Tread On Me!: Drawings, 1947-2004 **
Published by Ronald Feldman Fine Arts, New York; Griffin Contemporary, Santa Monica; and Anthony Reynolds, Gallery, London, 2004

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By Jon Bird
Published by Reaktion Books, London, 2011

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By Brett Littman
Published by The Drawing Center, New York, 2010
Available online: https://issuu.com/drawingcenter/docs/drawingpapers90_golub

Beatriz González

*Beatriz González la Comedia y la Tragedia: Retrospectiva, 1948 – 2010 **
By Alberto Sierra M.
Published by Museo de Arte Moderno de Medellín, Medellín, 2015

*Beatriz González: Reiteraciones (1981 - 2015) **
Published by La Oficina del Doctor, Bogota, 2015

*Conversations in Colombia **
By Hans-Ulrich Obrist
Published by La Oficina del Doctor, Bogota, 2015

George Grosz

*George Grosz, Berlin: Prostitutes, Politicians and Profiteers **
By Richard Nagy
Published by Richard Nagy, London, 2013

*George Grosz: The Day of Reckoning **
By Frank Whitford
Published by Allison & Busby, London, 1984

*George Grosz: The Face of the Ruling Class **
By Frank Whitford
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*George Grosz: THE BIG NO **
By Lutz Becker and Helen Lockett
Published by Hayward Gallery Publishing, London, 2012

*Small Yes and a Big No **
By George Grosz
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Erik van Lieshout

*This Can't Go On (Stay With Me): Erik van Lieshout **
By Rein Wolfs
Published by JRP Ringier, Zurich, 2006

*The Show Must Ego On!: Erik van Lieshout **
By Zoe Gray
Published by Koenig Books, London; and WIELS, Brussels, 2016

Erik van Lieshout: Home South
Published by Witte de With, Rotterdam, 2014

*Drawing Now: 2015 **
Ed. by Klaus Albrecht Schröder and Ely Lahner
Published by Hirmer, Munich; and Albertina, Vienna, 2015

Lorna Simpson

*Lorna Simpson: Ink **
By Eve MacSweeney
Published by Salon 94, New York, 2008

*Lorna Simpson: Works on Paper **
By Anna Deavere Smith
Published by Aspen Art Press, Aspen, 2013

Nancy Spero

*Nancy Spero **
Published by ICA, London; Fruitmarket Gallery, Edinburgh; and Orchard Gallery/Foyle Arts Project, Derry, 1987

*Nancy Spero: The War Series 1966-1970 **
By Emanuela Belloni
Published by Edizioni Charta, Milan, 2003

*Nancy Spero: Torture of Women **
Edited by Lisa Pearson
Published by Siglio Press, New York, 2010

*Nancy Spero: The Work **
By Christopher Lyon
Published by Prestel, Munich, 2010

*New Works for Different Places: TSWA Four Cities Project **
By James Lingwood
Published by TWSA, 1990

*Nancy Spero: MATRIX/BERKELEY 72 **
Published by University Art Museum, Berkeley, 1984
Available online: http://archive.bampfa.berkeley.edu/images/art/matrix/72/MATRIX_72_Nancy_Spero.pdf

Rirkrit Tiravanija

*Drawing Papers 79: Rirkrit Tiravanija, Demonstration Drawings **
By Joao Ribas
Published by The Drawing Center, New York, 2008

*Rirkrit Tiravanija: A Retrospective, Tomorrow Is Another Fine Day **
Published by JRP Ringier, Zurich, 2007

*Rirkrit Tiravanija: The Conversation Series **
By Hans Ulrich Obrist
Published by Walther Koenig, Cologne, 2010

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Between Past and Future: Eight Exercises in Political Thought *

By Professor Hannah Arendt

Published by Penguin Classics, London, 2006

On Violence *

By Professor Hannah Arendt

Published by Harcourt Publishers,
San Diego, 1970

Remnants of Auschwitz: The Witness and the Archive *

By Giorgio Agamben

Published by MIT Press, Cambridge M.A.,
2002

The Originality of the Avant-Garde and Other Modernist Myths *

By Rosalind E. Krauss

Published by MIT Press, Cambridge M.A.,
1986

Dissensus: On Politics and Aesthetics *

By Jacques Ranciere

Published by Bloomsbury, London, 2015

Regarding the Pain of Others *

By Susan Sontag

Published by Penguin, London, 2003

Art and Politics. A Small History of Art for Social Change since 1945

By Claudia Mesch

Published by I.B. Tauris, London, 2013

Art and Social Change. A Critical Reader

By Will Bradley and Charles Esche

Tate Publishing in Association with Afterall,
London, 2007

ARTICLES

At the Limits of the Image: Torture and its Representation in Popular Culture [article]

By Anthony Downey, in *Brumaria*, Vol. 10
(2009), pp. 123 – 133

Joseph Conrad's Heart of Darkness Published as a Graphic Novel [online article]

By Sam Jones

Published 2010

<https://www.theguardian.com/books/2010/aug/31/heart-of-darkness-graphic-novel>

Lorna Simpson Interviewed by Alison Green [article]

By Lorna Simpson and Alison Green, in *Art Monthly*, Vol. 377 (June 2014), pp. 3 – 4

Durable Forms: The Importance of Art in War Zones [article]

By Kaelen Wilson-Goldie, in *Frieze*, Vol 186
(April 2017) pp. 29 – 30

Artists' Biographies

Mounira Al Solh (b. 1978, Beirut, Lebanon)

lives and works in Amsterdam and Beirut.

Studied Painting at the Lebanese University, Beirut (1998-2001) and Fine Arts at the Gerrit Rietveld Academy, Amsterdam (2003-6).

Shortlisted for the *Abraaj Group Art Prize*, Dubai (2015); nominated for the *Volkskrant Award*, the Netherlands (2009) and winner of the *Uriôt Prize*, Rijksakademie (2007). Select solo exhibitions

include *Graphic Witness*, Drawing Room, London, UK (2017); *Documenta 14*, Kassel, Germany and Athens, Greece (2017); *I Want to Be a Party* Sfeir-Semler Gallery Hamburg, Germany (2016); *I Strongly Believe in Our Right to Be Frivolous* Alt Art Space, Istanbul, Turkey (2016); *All Mother Tongues Are Difficult* Sfeir-Semler Gallery, Beirut, Lebanon (2014); *NOW EAT MY SCRIPT* KW

Institute for Contemporary Art, Kunst-Werke, Berlin, Germany (2014); *and suddenly there were women* (Performance), Ministry of Foreign Affairs, The Hague, Netherlands (2013); and Centre for Contemporary Art, Glasgow, UK (2013). Select group exhibitions include *The Measure of our Traveling Feet* Marres Maastricht, Netherlands (2016); *Everything in Nature has a lyrical essence, a tragic fate, a comic existence*, Kunsthalle Exnergasse, Vienna, Austria (2016); *Es war einmal ein Land* Heidelberger Kunstverein, Germany (2016); *Wir Flüchtlinge - Von dem Recht Rechte zu haben*, Badischer Kunstverein, Karlsruhe, Germany (2016); and *Venice Biennial* Venice, Italy (2015).

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Catherine Anyango Grünewald (b.1982,

Nairobi, Kenya) lives and works in London

and Stockholm. Studied at University College, London, The Royal College of Art and Central St Martins. Select exhibitions include *Graphic Witness* Drawing Room, London, UK (2017); *Crying Out Loud: Ladies Room* Edwardian Cloakroom, Bristol, UK (2016); *Parts & Labour* Animate Projects, Derby QUAD, UK (2016); *3881 Days*, Blank Projects, Cape Town, SA (2016); *Comix Creatrix - Women Making Comics* House of Illustration, London, UK (2016); *Lux Artist Moving Image Festival* Tramway, Glasgow, Scotland (2015); *Derwent Drawing Prize* The Mall Galleries, UK (2015); *The Itinerant* Illustrator, Srishti School of Art, Design and Technology, Bangalore, IN (2014); *Outline Festival* Mnevnikovskaya Poima, Moscow, Russia (2014); *Waste Not, Want It* London Design Festival, Bloomberg Space, London, UK (2014); *Vanity and Shame Live* Rifleman Gallery & NOPI, London, UK (2013); *Ensuite*, ROCA London Gallery, London, UK (2013); *Cartographies of Life & Death* London School of Hygiene and Tropical Medicine, London, UK (2013); *Crying Out Loud*, Guest Projects, London (2012); *A Room for London* Queen Elizabeth Hall, Southbank Centre, London, UK (2012); *Writing Britain: Wastelands to Wonderlands* British Library, London, UK (2012); *Tell Stories* London Design Festival, London, UK (2011); *The 43 Uses of Drawing* Rugby Art Gallery and Museum, Rugby, UK (2011); and *RCA Black* Royal College of Art, London, UK (2011).

and Stockholm. Studied at University College, London, The Royal College of Art and Central St Martins. Select exhibitions include Graphic Witness Drawing Room, London, UK (2017); Crying Out Loud: Ladies Room Edwardian Cloakroom, Bristol, UK (2016); Parts & Labour Animate Projects, Derby QUAD, UK (2016); 3881 Days, Blank Projects, Cape Town, SA (2016); Comix Creatrix - Women Making Comics House of Illustration, London, UK (2016); Lux Artist Moving Image Festival Tramway, Glasgow, Scotland (2015); Derwent Drawing Prize The Mall Galleries, UK (2015); The Itinerant

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Andrea Bowers (b. 1965, Wilmington, Ohio, US) lives and works in Los Angeles, California, US. Studied BFA at Bowling Green State University, Ohio, US (1987) and MFA at California Institute of the Arts, Valencia, CA (1992). Select solo exhibitions include *Bureau of Feminism*, Hammer Museum, Los Angeles, CA (2017); *Andrea Bowers and Marcos Erre* Westmont Ridley Tree Museum, Santa Barbara, CA (2017); Contemporary Arts Center, Cincinnati, OH (2017); *Occupancy* Boston University Art Galleries, Boston, MA (2017); *Triumph of Labor*, Susanne Vielmetter Los Angeles Projects, Los Angeles, CA (2016); *The United States v. Tim DeChristopher* Elizabeth Leach Gallery, Portland, OR (2016); *Whose Feminism is it Anyway?* Andrew Kreps Gallery, New York, US (2016); Elizabeth Leach Gallery, Portland, OR (2016); *Self-Determination*, Kaufmann Repetto, Milan, IT (2015); *Andrea Bowers: #sweetjane* Pomona College Museum of Art, Claremont, CA (2015); *In Situ-1: Andrea Bowers* Espace Culturel Louis Vuitton, Paris, FR (2014); and *Ni Una Muerta Mas* National Museum of Contemporary Art, Athens, GR (2011). Select group exhibitions include *The Arcades: Contemporary Art and Walter Benjamin* The Jewish Museum, New York, NY (2017); *Displacement: Symbols and Journeys*, Cornell Fine Arts Museum, Rollins College, Winter Park, FL (2016); *The Revolution Will Not Be Gray*, Aspen Art Museum, Aspen, CO (2016); *Take Me (I'm Yours)*, Jewish Museum, New York, US (2016); *The Gildless Age* Torrence Art Museum, Torrence, CA (2016); *Andrea Bowers: Sanctuary*, Bronx Museum, New York, US (2016); *Citizen*, Tate Modern, London, UK (2015); *Drawing Now*, Albertina Museum, Vienna, AT (2015); and *Drawing: The Bottom Line*, Stedelijk Museum

voor Actuele Kunst (S.M.A.K.), Ghent, BE (2015). Bowers' work is held in a number of public collections including Tate Modern, London, UK; Brooklyn Museum, NY; The Museum of Modern Art, NY; The Museum of Contemporary Art, Los Angeles, CA and the Whitney Museum of American Art, NY.

Nidhal Chamekh (b.1985, Dahmani, Tunisia) lives and works in Paris, FR. Studied at the School of Fine Arts, Tunis and the University of Sorbonne, Paris. Select solo exhibitions include *Mnēmē*, Selma Feriani Gallery, Sidi Bou Said, Tunisia (2016); *Burn*, Primo Marella Gallery, Milan, Italy (2016); *Dispars*, Aïcha Gorgi Gallery, Sidi Bou Said, Tunisia (2014); and *Entre les choses*, Mariska Hammoudi Gallery, Paris, France (2014). Select group exhibitions include *Yinchuan Biennale: For an Image, Faster Than Light*, Museum of Contemporary Art Yinchuan, Yinchuan, China (2016); *Aichi Triennale, Homo Faber: A Rainbow Caravan*, Museum of Contemporary Art of Nagoya, Nagoya, Japan (2016); *Effervescence*, Institut des Cultures d'Islam, Paris, France (2016); *Inventory, New Works and Conversations Around African Art*, Hood Museum of Art, Dartmouth College, New Hampshire, U.S.A. (2016); *All the World's Futures*, 56th International Art Exhibition, La Biennale di Venezia, Venice, Italy (2015); and *Les jours d'avant*, 12th edition of Biennale de Lyon – Résonances, Lyon, FR (2013). Nidhal Chamekh's work is held in a number of public collections including The British Museum, London, UK; Blachère Foundation, FR; Kadist Art Foundation, Paris / San Francisco and Kamel Lazaar Foundation, TN.

Eugenio Dittborn (b. 1943, Santiago, Chile) lives and works in Santiago, CL. Studied at The School of Fine Art, University of Chile. Select solo exhibitions include *Las Dos* Galeria Macchino, Santiago, CL (2015); *KOW* Berlin, DE (2014); *Your Letters: Pinturas Aeropostales 1986 - 2012* Museum Het Domein, Sittard, NL (2013); *Airmail Paintings 1989 - 2011*, Alexander and Bonin, New York, US (2012); *14 Peintures Aëropostales* Château de Jau, Cases de Pène, FR (1999); *Pinturas Aeropostais* Instituto de Arte Contemporânea, Lisbon, PT (1998); *Remota* The New Museum of Contemporary Art, New York, US (1997); *Mapa* Wellington City Art Gallery, Wellington, NZ (1994); *In An Instant and With Devastating Fury* Centre for the Fine Arts, Miami, US (1994); *Mapa* Institute of Contemporary Art, London, UK (1993); *La Casa, The Letter, The House* Linden Gallery, Melbourne & Centre for Photography, Sydney, AU (1989); *20 Airmail Paintings* Centro Cultural de la Municipalidad de Miraflores, Lima, PE (1989); *Delachilenapintura* Historia, Centro de Arte Contemporaneo, Pereira, CO (1978). Select group exhibitions include *América Latina: arte y confrontación 1910 - 2010*, Museo del Palacio de Bellas Artes, Mexico City (2011); *Provisions for the Future* 9th Sharjah Biennial, Sharjah, UAE (2009); *BAGHDAD/ SPACE COG/ ANALYST* Frith Street Gallery, London, UK (2008); *Classified Materials: Accumulations, Archives, Artists* Vancouver Art Gallery, Vancouver, BC (2005); *Faces in the Crowd: The Modern Figure and Avant-Garde Realism* Whitechapel, London, UK & Castello di Rivoli, Museo d'Arte Contemporanea, Turin, IT (2004); *3rd Kwangju Biennale* Kwangju City, KR (2000); *Trade Routes: History and Geography*, The 2nd Johannesburg Biennale, Johannesburg, ZA (1997); *Thinking Print: Books to Billboards*

1980-1995 Museum of Modern Art, New York, US (1996); *Face à l'Histoire 1933-1996*, Centre Georges Pompidou, Paris, FR (1996); *Documenta IX*, Kassel, DE (1992); *Cuatro Artistas Chilenos en el Cayc de Buenos Aires*, Cayc, Buenos Aires, AR (1985); *New York Latin American Triennale*, Museum of Contemporary Hispanic Art, New York, US (1984); and *XII Paris Biennale*, FR (1982).

Joy Gerrard (b. 1971, Ireland) lives and works in London, UK. Gerrard graduated with an MA and MPhil from the Royal College of Art, London. Select solo exhibitions include *shot crowd* Royal Hibernian Academy, Dublin, Ireland (2017); and *Protest Crowd*, Peer UK, London (2015). Select group exhibitions include *MAC International 2016*, MAC International, Belfast (2016); *In a Dream You Saw A Way To Survive and You Were Full of Joy*, Hayward Gallery Touring (2016); and *Contemporary Drawing*, Xi'an Academy of Fine Arts, China (2015). She has installed numerous public installations since 2004 including at the London School of Economics (Elenchus/ Aporia, 2009) and Chelsea and Westminster Hospital (Assemble/Move/Map, 2012).

Leon Golub (b. 1922 Chicago, Illinois) lived and worked, for much of his life, in New York. Studied BA at the University of Chicago (1942) and the Art Institute of Chicago, BFA (1949) and MFA (1950). His work has been the focus of solo exhibitions such as *Leon Golub: Portraits of Power* National Portrait Gallery, London, UK (2016); *Bite Your Tongue* Museo Tamayo, Mexico City, Mexico (2015-16); Serpentine Gallery, London, UK (2015); *Riot* Hauser & Wirth, New York NY (2015); *Danse Macabre* Barbara Gross Galerie Munich, Germany (2014); Nacional Centro De Arte, Reina Sofia, Madrid, Spain (2011); *Live + Die Like a Lion?* The Drawing Center, New York, US (2010); Chicago Cultural Centre, Chicago, Illinois, US (2003); Anthony Reynolds Gallery (2005, 2000, 1998 and 1991); The New Museum, New York, US (1984); Eli Broad, Los Angeles, California (1989); San Francisco Art Institute (1976); and National Gallery of Victoria, Melbourne, Australia (1970-71). He was awarded the Hiroshima Prize and exhibited a retrospective at Hiroshima City Museum of Contemporary Art (1996).

Beatriz González (b.1938, Bucaramanga, Colombia) lives and works in Bogotá, Colombia. Studied at Universidad de los Andes, Bogotá, Colombia and Universidad Nacional de Colombia, Bogotá, Colombia. Select solo exhibitions include *Reiteraciones (1981-2015)*, Casas Riegner, Bogotá, Colombia (2016); *El segundo original*, Museo La Tertulia, Bogotá, Colombia (2016); *El segundo original*, Sala de Exposiciones Julio Mario Santo Domingo Universidad de Los Andes, Bogotá, Colombia (2015); *Beatriz – Bienal – Berlín*, Galería de la Oficina, Medellín, Colombia (2014); *Empatia*,

Casas Riegner, Bogotá, Colombia (2012); *Beatriz González: la comedia y la tragedia. Retrospectiva 1948-2010*, Museo de Arte Moderno, Medellín, Colombia (2011). Select group exhibitions include *Documenta 14*, Kassel, Germany and Athens, Greece (2017); *Frieze Art Fair*, Casas Riegner, New York, USA (2016); *Transmissions: Art in Eastern Europe and Latin America, 1960–1980*, MoMA, New York, USA (2015); *The World Goes Pop*, Tate Modern, London, UK (2015); *Art Basel Miami Beach*, Casas Riegner, Miami, USA (2015); *8th Berlin Biennale*, Berlin, Germany (2014).

George Grosz (b.1893, Berlin, Germany) lived and worked in Berlin, Germany. Studied drawing at the Dresden Royal Academy of Art, specialising in Graphic Art (1909-11); the School of Arts and Crafts, Berlin (1912-14) and the Atelier Colarossi, Paris (1913). Select exhibitions include *Graphic Witness* Drawing Room, London, UK (2017); *George Grosz: Correct and Anarchic* Akademie der Kunst, Berlin, Germany (2010); *The Years in America: 1933-1958* David Nolan, New York, US (2009); *German Drawings and Prints from the Weimar Republic (1919-33)* Metropolitan Museum of Art, New York, US (2004); *The Berlin of George Grosz: Drawings, Watercolours and Prints 1912-1930* Royal Academy of Arts, London, UK (1997); *The New Objectivity* Galerie St. Etienne, New York, US (1997); and *Art and Politics in Weimar Germany* Galerie St. Etienne, New York, US (1993). Works by Grosz are held in a number of public collections world-wide including Kunsthalle, Hamburg; the Staatliche Museum, Berlin; the Stedelijk Museum, Amsterdam; the Thyssen Bornemisza Collection, Madrid and Museum of Modern Art (MoMA), New York, US.

Erik van Lieshout (b. 1968, Deurne, Netherlands) lives and works in Rotterdam, NL. Studied at the Academie voor Kunst en Vormgeving, Hertogenbosch, NL (1990) and Ateliers '63, Haarlem, NL (1992). Select solo exhibitions include *Three Social Works* South London Gallery, Hannover Kunstverein and Annet Gelink Gallery, Amsterdam (2017); *The Show Must Ego On*, Wiels, Brussels, Belgium (2016); *DOG*, Tent, Rotterdam, Netherlands (2016); *After the Riot II*, Galerie Guido W. Baudaich, Berlin, Germany (2015); *I am in heaven*, Anton Kern Gallery, New York, NY (2015); *Private View*, Maureen Paley, London, UK (2014). Select group exhibitions include Cobra Museum, Amstelveen (2017); *Graphic Witness*, Drawing Room, London (2017); *Mentales Gelb. Sonnenhöchststand, Works from the KiCo Collection*, Lehnbachhaus Munich and Kunstmuseum Bonn (2017); *Unfinished Conversations*, New Work from the Collection, MoMA, New York (2017); *Kochi–Muziris Biennale 2016*, Kerala, India (2016); *Emscherkunst 2016*, Dortmund, Germany (2016); *CELEBRATE LIFE!* Kunsthistorisches Museum Vienna, Austria (2015); *Political Populism*, Kunsthalle Wien, Vienna, Austria (2015); *The Bottom Line*, S.M.A.K., Ghent, Belgium (2015); *Drawing Now: 2015*, Albertina Gallery, Vienna, Austria (2015); *Old Intersections-Make it New III*, Thessaloniki Biennale, The State Museum of Contemporary Art, Thessaloniki, Greece (2015); *Scenes for a New Heritage: Contemporary Art from the Collection*, The Museum of Modern Art, New York, NY (2015).

Lorna Simpson (b.1960, Brooklyn, NY) lives and works in Brooklyn, NY. Studied at University of California, San Diego, CA (1985) and School of Visual Arts, New York, NY (1983). Select solo exhibitions include *Lorna Simpson: Lorna Simpson*, Salon 94, New York, NY (2016); *Lorna Simpson*, Modern Art Museum of Fort Worth, TX (2016); Art Basel - Unlimited, Art Basel, Switzerland (2015); Baltic Centre for Contemporary Art, Gateshead, UK (2014); Addison Gallery of American Art, Andover, MA (2014); *Lorna Simpson traveling exhibition*, Jeu De Paume, Paris, France (2013); *Lorna Simpson: Works on Paper*, Aspen Art Museum, Aspen, CO (2013). Select group exhibitions include *First Light: A Decade of Collecting at the ICA*, The Institute of Contemporary Art, Boston, Boston, MA (2016); *The Uses of Photography: Art, Politics, and the Reinvention of a Medium*, Museum of Contemporary Art San Diego, La Jolla, CA (2016); *Invisible Adversaries: Marieluise Hessel Collection*, Bard-Hessel Museum of Art, Bard College, New York (2016); *Making & Unmaking*, Camden Arts Center, London, UK (2016); *Intersections: Photographs and Video from the National Gallery of Art and the Corcoran Gallery of Art*, National Gallery of Art, Washington DC (2016); *Citizens and States - Tate Modern Displays*, Tate Modern, London, UK (2016).

Nancy Spero (b. 1926 Cleveland, Ohio) lived and worked, for much of her life, in New York. Received B.F.A, Art Institute of Chicago (1949); honorary doctorates, the School of the Art, Institute of Chicago (1991); and Ecole des Beaux-Arts, Paris (1949-50). Her awards include a Lifetime Achievement Award from the College Art Association (2005); the Honor Award from the Women's Caucus for Art (2003); the Hiroshima Art Prize (jointly with Leon Golub, 1996); and the Skowhegan Medal (1995). Major exhibitions include Museo Tamayo, Mexico City, Mexico (2017); The Metropolitan Museum of Art, New York, New York (2017); Smart Museum of Art, University of Chicago, Chicago, Illinois (2016); Punta della Dogana, Venice, Italy (2015); Worcester Art Museum, Worcester, Massachusetts (2013); Serpentine Gallery, London, England (2011); Musée National d'art Moderne Centre Georges Pompidou, Paris, France (2010); Museo d'Arte Contemporani, Barcelona, Spain (2008); Venice Biennale, Venice, Italy (2007); Museo Nacional Centro de Arte, Reina Sofia, Madrid, Spain Centro Galego de Arte Contemporanea, Santiago de Compostela (2003); Hiroshima Art Prize, Hiroshima Museum of Contemporary Art, Japan (1996); Massachusetts Institute of Technology, List Visual Arts Center, Cambridge (1994); the Institute of Contemporary Art, Boston (1994); the Museum of Modern Art, New York (1992); Salzburger Kunstverein, Salzburg, Austria (1991); the Museum of Contemporary Art, Los Angeles (1988); and Museum of Contemporary Art, Los Angeles, California, US (1987).

Rirkrit Tiravanija (b. 1961, Buenos Aires, Argentina) lives and works in New York, Berlin, and Bangkok. Studied at the Ontario College of Art, Toronto; the Banff Center School of Fine Arts, Canada; the School of the Art, Institute of Chicago; and the Whitney Independent Study Program. Select solo exhibitions include *Utopia Station*, Brooklyn Museum, New York – US (2017); *Ishikawa Architecture Project*, Okayama, Japan (2017); *Dreamlands: Immersive Cinema and Art 1905–2016*, Whitney Museum, New York, US (2016); *Unclebrother*, Hancock, New York, US (2016); *Tomorrow is the Question/Morgen is de vraag*, Museumplein, Amsterdam, The Netherlands (2016); *Karl Holmqvist Reads*, Gavin Brown's enterprise, New York, US (2015); *Untitled 2015 (run like hell)*, Galerie Chantal Crousel, Paris, France (2015); *Tomorrow is the Question?*, Garage Museum, Moscow, Russia (2015); *Untitled 2015 (there is a light that never goes out)*, Sant'Andrea de Scaphis, Rome, Italy (2015). Select group exhibitions include *FREDERICK KIESLER: Life Visions*, MAK Exhibition Hall – Austrian Museum of Applied Arts, Vienna, Austria (2016); *The Collection Thea Westreich Wagner and Ethan Wagner*, Pompidou, Paris (France); *Take Me (I'm Yours)*, Kunsthal Charlottenborg, Copenhagen, Denmark (2016); *A Brief History of the Future*, Louvre, Paris, France (2016).

Acknowledgements

We would like to thank the artists who have embraced the notion of the 'graphic witness' and in some instances made new work in response: Mounira Al Solh, Catherine Anyango Grünewald, Andrea Bowers, Nidhal Chamekh, Joy Gerrard, Beatriz González, Erik van Lieshout, Lorna Simpson and Rirkrit Tiravanija. We are delighted that Mounira Al Solh, Catherine Anyango Grünewald, Nidhal Chamekh, Joy Gerrard and Erik van Lieshout are participating in associated panel discussions and workshops. It has been a pleasure to develop events in collaboration with Royal College of Art's School of Fine Art and UAL: Camberwell College of Arts and I thank Kelly Chorpening and Professor Rebecca Fortnum (editors of the forthcoming *Companion to Contemporary Drawing* volume), and Anne Duffau for their work on these.

We would also like to thank the artists, galleries, studio managers and collectors who have provided invaluable assistance and generously loaned works:

Jon Bird; Samm Kunce (The Nancy Spero and Leon Golub Foundation for the Arts); Patrick Heide; Naja Bak Rantorp (Maureen Paley, London); Valentina Suma (Kaufmann Repetto, Milan); Linnéa Eleonora Bake and Maria Elisa Marchini (neugerriemschneider, Berlin); Emily Rithrum (Hauser & Wirth); Jennifer Hsu and Bonnie Lane (Lorna Simpson Studio); Selma Feriani and Javier Robledo (Selma Feriani Gallery, Tunisia); Sven Christian (Galerie Sfeir-Semler, Hamburg and Beirut); Suzanne Weenink (Erik van Lieshout studio); Jan Pfeiffer (studio Rirkrit Tiravanija); Tom Laver and Karen Taylor (Towner, Eastbourne); Amanda Singer (Anton Kern Gallery, New York); Sarah MacDougall (Ben Uri Collection, London); Paula Bossa (Galeria Casas Riegner, Bogotá).

We are grateful to Fluxus Art Projects for supporting the participation of Nidhal Chamekh, and to the Mondriaan Foundation for supporting the participation of Mounira Al Solh and Erik van Lieshout.

Graphic Witness is related to a chapter of the same name commissioned for *The Companion to Contemporary Drawing*, edited by Kelly Chorpening and Rebecca Fortnum to be published by Wiley Blackwell in 2018.

We appreciate the support of Arts Council England and greatly value essential support provided by: Outset Contemporary Art Fund; Drawing Circle members: Andrew Abdulezer and Laura Samuels, Marie Elena Angulo and Henry Zarb, David Bickle, Brian Boylan, Patrick Heide, Michael Landy, Stephen and Sigrid Kirk, Roland Augustine and Lawrence Luhring, Veronique Parke, Karsten Schubert, Peter St John, White Cube, David Zwirner and our Network members.

We thank the board of Tannery Arts and Drawing Room Advisory Board members for their continuing advice and support: David Austen, Andrew Bick, Brian Boylan, John Boxall, Irene Bradbury, Ken Hawkins, Amrita Jhaveri, Sigrid Kirk, Sarah Macdonald, Sir Michael Craig Martin, Allegra Pesenti, Veronique Parke, Andrew Renton, Karsten Schubert, Katharine Stout, Jeni Walwin, Grant Watson.

We highly value our small team and thank the following members of staff for their hard work on *Graphic Witness*: Jacqui McIntosh, Yamuna Ravindran, Jessica Temple, Silvia Denaro and volunteers Tayler Harriman, Emily Knapp, Ellie Tonna and Minkyung Kim. Thanks also to Eve White for assistance with research and editing.

Mary Doyle and Kate Macfarlane
Co-Directors, Drawing Room

Published in 2017 by Drawing Room, London

On the occasion of the exhibition:

Graphic Witness

Curated by Kate Macfarlane

18 May – 9 July 2017

Drawing Room

Tannery Arts, Unit 8 Rich Estate,

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London, SE1 5SF

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British Library Cataloguing-in-Publication
Data

A full catalogue record of this book is available from the British Library

ISBN: 978-0-9932199-4-8

Edited by Kate Macfarlane

Copyedited by Colin Perry

Proof reading by Yamuna Ravindran

Designed by Tim Jukes



Supported using public funding by
**ARTS COUNCIL
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GRAPHIC WITNESS

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