

Wit + Excess
Par avion



Handwritten signature or initials, possibly "L.E. Young".

FOREWORD

The idea for **U.K. Wit + Excess** germinated during a London visit in '93. I was on holiday and staying with a friend in her Brixton council flat. It was winter. On those days when it was merely drizzling but hardly clement, I would set out to visit overwhelmingly vast galleries and museums. Epic venues hosting epic shows. AMERICAN ART IN THE TWENTIETH CENTURY at the Royal Academy, the promotions for this show resounding on posters everywhere in Ben Hur - strength type faces. Squeezed into hardly adequate buses and tubes, one would then spill forth into cavernous chambers of seemingly endless cultural display. Later, shrinking home to the modesties of the flat. Compelled back and forth through these spatial conundrums, is the fate of the tourist.

U.K. Wit + Excess happened in counterpoint to this conundrum. It grew out of my desire to see art and the artists singularly. In studios and homes I visited friends of friends, who knew other artists, who were friends. This show does not attempt to be an overview, but is a response to the lively art and artists that I met.

I would like to thank the following people for their enthusiasm and assistance: Paul Hewson, Suzy Treister, Kathy Timotheou, Kevan Keeler, David Broker, Julian Bowran, Fiona Lettuce Croall, Richard Grayson, Craig Smith, Betty Sowden, Geoff Riley, Mike Yates and Telecom. Finally, I would like to thank the artists for their good humour and patience.

L.E. Young

L.E. Young is an Adelaide based artist.

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The artists in **U.K. Wit + Excess** are anxious not to be identified with a particular set of critical or political frameworks, according to Lisa Young, the exhibition's curator. Indeed, the works in this exhibition range over a wide field of preoccupations and strategies. However, if we are to concede this, how then might it be useful to think about the work in this exhibition? After all, no curator however open-minded, approaches the selection of an exhibition completely innocently.

Lisa Young has selected the work of nine women artists, conscious of the historical moment in which they were made: that moment in which the "post-colonial boomerangs home" (to borrow her own felicitous phrase), a moment in which Great Britain, like Australia, is finally and irrevocably conscious of, and altered by, the presence of others. In this moment, the conditions of practice which western women artists have had to negotiate for twenty years or more, those conditions which place them outside the centres of practice, have come to represent a cultural truth for other marginalised groups, and the implications of working from this position have become part of an ever-more complex and subtle set of discourses.

My purpose in this essay is to engage with the self-evident truth that the cultural conditions in which women live, frame the strategies which they employ to inscribe themselves and their practices. Twenty-five years or more after the breaking of the second wave of feminism, the agendas are not nearly so clear-cut, and in thinking about this work, it has seemed pointless to try to identify a common terrain in terms of subject matter, or a coherent political position. Indeed, to engage with the very idea of a single, coherent reading seems to miss the point of this exhibition.

Rather, coherence makes itself felt in terms of certain characteristics, certain resistances which, it seems to me, are also a strong hallmark of work by women artists in Australia. The works in this exhibition are allusive, never prescriptive; they represent a commitment to the object; they interrogate their critical contexts and the contexts of their practices; they

utilise the polymorphous language of installation, and they explore the ambiguities and poetic implications of materiality to insist on a multiplicity of meanings.

Indeed, notions of ambiguity, of shifting meanings, are at work in its very title. **The Shorter Oxford Dictionary** defines "excess" as :

1. *The action of going out or forth, departure from custom or reason;* 2. *...extravagant feeling;* 3. *The action of overstepping (a limit); going beyond (one's rights, decency, limit)* 4. *Intemperance ...the act or state of being greater in amount or degree than is usual, necessary or right.*

Wit, it reminds us, carries with it many shades of meaning, including "the seat of consciousness ...intellect ...reason ...talent ...quickness ...liveliness and humour". The work in this exhibition tests the space between permission and transgression, it "goes out or forth", both literally and metaphorically, in its public status as a touring exhibition, and in its renegotiation of the margins of contemporary practice. The work is characterised by all of those calibrations of meaning implied in the word "wit", being conscious of itself, humorous, adroit and intelligent.

Moreover, implicit in its title are qualities inseparable from the condition of those who would describe themselves as the margins of culture whilst participating in the language of its centre. Wit, with its implications of both intelligence and parody, brings with it a detachment, a sense of perspective not possible to achieve from the middle of things. The necessity to "go forth", to "go beyond (what) is decent", implies that the subject lives by conditions imposed by others. Indeed, notions of transgression and subversion lie at the heart of the works in this exhibition, prising open the spaces between often contradictory discourses, holding them both open to be read.


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Hermione Wiltshire and Helen Chadwick, for example, have made works which operate on two discursive levels which, whilst negotiating notions of corporeality and desire, also recognise how these operate within their conditions as art works. They manipulate the qualities of their materials and the seduction and presence of objects to subvert notions of taste, and to allow space for the tacit, forbidden discourses of desire to be made visible. Wiltshire's *Introduce* places a photograph of a sphincter under a glass dome set in a bezel of stained and polished wood. The connotations of the lovingly polished, almost greased wooden frame spill over disconcertingly into the subject matter of the photograph, setting up an unsettling tension between seduction and repulsion, desire and taboo.

Helen Chadwick's *Glossolalia* is an evocation of a kind of ecstatic condition (underpinned by its title, which means "speaking in tongues"), in which the margins of gender representation blur and break down under the weight of the hermaphroditic connotations of a pyramid of bronze tongues. At the same time, its materiality shifts ambiguously, referencing both subject matter and the conventions of representation which frame it.

Redolent of trophy, of status, of a rite, the meticulously cast bronze tongues and the mantle of fur which surround it, also hum an ironic subtext, invoking the heroic connotations of conventional sculpture on the one hand, and the material language of surrealism on the other. Thus, Chadwick subverts not only gendered assumptions about desire, but refers to the tacit gendered implications of the ideologies of recent sculptural practice.

Whilst the work of Chadwick and Wiltshire negotiates several discursive spaces, Elizabeth Wright is preoccupied with reconfiguring modernist icons. Her replica of Le Corbusier's *Perfect Cube*, reduced by 50% to the level of knee-high kiddy


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furniture, deals a swift kick to the shins of modernism, literally cutting its discredited ideologies down to size. Le Corbusier and the other early Modernists were notorious for their blindness to the conditions of domesticity. Wright wreaks a belated vengeance upon him by this witty emasculation, and incidentally also to the office space, that other institution equally blind to domesticity, for which the expensive reproduction Le Corbusier "classic" has become a status symbol.

If Elizabeth Wright domesticates the pristine spaces of modernism, Jemima Stehli, Kate Davis and Suzanne Treister might be seen to investigate the intersections between the fields of representation and "real life". Stehli's resin reproductions of domestic objects provide an adroit commentary on notions of taste and style, alluding wryly to both the history of Dutch still life and domestic genre painting, and the contemporary kitsch reworking of the still life convention: the baskets of plastic fruit and vegetables seen in restaurants and private homes. Her works do not, however, invite odious comparison. Their affectionately parodic quality is designed to reinsert the quotidian back into the subject matter of art work, rather than to reinforce the aesthetically distanced position of the connoisseur.

Something of this agenda also informs the work of Kate Davis, who inverts the grand gestures of conventional sculpture, constructing devices to explore the unconsidered spaces of the gallery. Her objects mirror the secret accretions of dust, fibre and hair which collect in a crack in the floor, or reflect the dormant airspace between ceiling and wall. In scrutinising these spaces, she problematises the gallery space, mapping its own physical margins and peripheries, documenting its invisible minutiae with the same absorption as the nineteenth century naturalist bent on naming and possessing the microscopic animalcules which inhabited the liminal territories between shore and sea.

Suzanne Treister and Emma Rushton also refer to the everyday, but their agendas are different. For these artists, the virtual

space of the computer and the fictional space of television become sites in which to reflect a number of ideological possibilities.

Suzanne Treister's constructions invoke the mimetic facility of the computer's virtual world. *Furniture from the Hallway of the Virtual Castle* delivers objects, which, though three-dimensional, are strangely two-dimensional and cartoonlike in their effect. The florid excesses of the surfaces of her work become a metaphor for the limitless resources of choice which the computer offers: the promise of perfect replication, for example, but always invested with the slick ghost of its origins. The ambiguous qualities of this work allow for a slightly sinister register to be heard, the overblown character of its surfaces suggesting a rather oppressive, fascist quality in which might be heard the echoes of a debate in which the easy promises of technology are called into question.

In Emma Rushton's *Seen and Heard Everything, Said Nowt* images of monkey suit corpses, wittily complete down to their bare bottoms, sprawl in the attitudes of TV police fiction stiff. These idiosyncratic and strangely poignant images collide the fictional fields of childhood fantasy, television and the gallery. Their funny surfaces, redolent of the dramas of childhood play, reverberate with sinister undertones of domestic violence, insinuating life's tacit quotidian dramas into art's subject matter.

The work of Anya Gallacio and Laura Godfrey-Isaacs explore the ambiguities of substances, invoking their metaphoric and poetic qualities to extend meanings and suggest certain conditions. Gallacio's bed of salt, surmounted by a sandwich of glass and blood represents a richly metaphoric field in which connotations of antiseptis, pain, wound and contagion coexist with allusions to the laboratory and the clinical. This work refers to the painful conjunction of the subjective, corporeal experience of illness and pain with the detached and rational systems of Western "healing".

Godfrey-Isaacs' work, on the other hand, unfolds a series of material puns which deliberately withhold the material qualities which Gallacio's work explores. Her collections of unspecified effluvia, with names such as *Mud, Slime, Dirt and Gum* are fabricated out of oil and medium, cast and contained into neat cubes of substance. In this way, Godfrey-Isaacs plays out a kind of visual prick-tease, in which the materials' visual qualities are represented, but their physicality is denied them through the same process. Abjection with no objections, perhaps?

If the work in **U.K. Wit + Excess** is ambiguous and inclined to hold open and explore several positions at once, it would be a mistake to assume that it is unsure of, or even sorry for itself. In fact, the overwhelming impression which this work conveys is a distinct sense of self-assuredness, both in terms of its confident relationship with materiality, process and space, and in the way in which it understands and commands its own position within visual arts practice. In the hands of the nine exhibiting artists, ambiguity and polyvalency become a subtle tool to problematise the field of meaning in visual arts practice, and to interrogate the assumptions which underpin its central narratives.

Anne Brennan, Canberra 1995

Anne Brennan is a practising artist, and teaches in the Art Theory Department of Canberra School of Art.

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ALICE ON THE NORTHERN LINE

One feels oneself almost to have stopped over at a '70s boutique some place on the information superhighway wedged in alongside the kind of department store that may boast a zoo or police department on its fourth floor, art monographs on the second, speciality groceries on the ground, whilst offering undies from refrigerated displays in the basement. Next door, snuggling comfortably, is the rather ambiguous frontage of what was once, most likely, a sex shop (closed for renovations). In a Dickensian alley, running between our world and theirs, one just catches sight of a rather smart lady peering intently at a vicar through her magnifying glass. A lemon rolls slowly out of her grocery bag. On the video screen Kate Davis sits for an hour with a lemon between her knees, squeezing gently almost motionless, in silence ('squeeze my lemon baby 'til the juice runs down my leg' Led Zeppelin). The lemon as hermaphrodite – simultaneously breast, penis and vagina, solid, liquid, gas

collapsed into one – is memorialised in bronze on top of the monitor, its particles now even more close-packed, seemingly stationary, proffering 'its' weight upon time and space. Davis excels in rather perversely understated genital/spatial conundrums. What may appear at first glance to be a rubbery manhole on the floor reveals itself to be a circular mirror, concealed from above but visible to the stooping skew-faced investigator, allowing viewers a visually infinite penetration of the space below the floorboards.

In descending into the hole Alice fashion we experience the reverse in scale transformation. Only after bumping into the room below does it become apparent, encountering the scaled-down furniture and telephone books of Elizabeth Wright, that we have doubled in size. Trying to get comfortable in a half-size version of a Le Corbusier chair one begins to wonder whether there is a link between the International style in

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architecture and the unaffordability of property in London. One might imagine that the one had hoped to ease the other. Whereas the reality is such that the prohibitive cost of anything much larger than a studio flat really necessitates the renegotiation of the size of one's furniture. Concurrently the recession has brought about a situation (at least in parts of the art world) where a reduction in market-orientated career opportunities/egos has certainly reduced the burden on the skull in its containment of the goods within: the shrunken egos fitting more easily into their modest homes.

Jemima Stehlis's piece for the show also subscribes to the aesthetics of the replicant: an arrangement of household objects cast in brightly coloured resins. Perfectly seamless and seductive they take one back to the early days of *Habitat* and the arrival of lorry loads of Swedish furniture: good design for all, plain red mugs and vases bought on a sunny Saturday morning along with the last pair of Inca socks one would

ever buy. These are not the irony clad, Baudrillard-inspired surrogates of the '80s, footnoted all the way to the bank. There is a modesty and joy in a return to the simple pleasures: melamine bowls, Modern Art, Mondrian and Matisse, whilst simultaneously maintaining a flirtatious relationship with the all-too-familiar conventions of recent art practice.

Likewise, Suzanne Treister's *Furniture from the hallway of the virtual castle* from the series *Q. Would you recognise a virtual paradise?* exists both ideologically and hypothetically in a very different space from the furniture sculpture of the '80s. Accompanied elsewhere by a range of software packages allowing one 'entry' to a virtual castle and a group of painted 'representations' of views within, this particular piece functions as a somewhat mutant bank/post office counter-cum-reception desk, fabricated in the style of a Black Forest cuckoo clock. The pens provided (engraved in golden gothic: *Ethical hallucinations, States of perpetual excitement, Spiritual*

blackmail, Your vile questions answered), allow the work, situated in the corridor, to become a space where the visitor may 'report' both on an imagined experience of the 'castle' and simultaneously on one's real time/space experience of the gallery. This work belies the notion of a techno-clean future as a value-free zone, and humorously inserts the viewer into a recreated VR simulation of Europe around the time when psychoanalysts thought they might find the solutions to all our problems.

Were we to have the privilege of witnessing Emma Rushton's earlier work we would have been able to remain within the realm of fantasy. Rushton used to ask women to describe their perfect mate, produced a waxwork model from the description and then photographed the women with their fantasy partner on their knees. What we have in this show is a new series of 'mates': photographs of dead or dying monkeys each collapsed across their own patch of 'turf' (sections of carpet, lino...), suggesting

rather unfortunate scenarios of the domestic killing variety. One feels only a certain degree of sympathy for these humanised childlike victims, their rubbery detailed bottoms raised skyward. From the squares of carpet one imagines the seedy environments in which the crimes took place: grimy rented bedsits, suburban kitchens, communal hallways.

These photographs in their plastic police bags seem to indicate that someone somewhere is doing something about it all. Would you report it if you found a well crafted toy monkey straddled across your entrance hall with blood gushing from its mouth, or would you rub salt into the wound?

Anya Gallaccio's *Red and white* abstracts this dilemma somewhat by presenting a flat bed of blood, salt and glass. A geological stratum of suspended torture, a particularly inedible sandwich comprising a layer of salt beneath a layer of glass onto which has been poured a gallon of blood, topped with a second layer of glass. The blood weeps from the sides to

produce lacy indentations in the salt below. This work comes out of the relatively recent return of a small group of London artists to the big stuff: cycles of birth, life and death. Gallaccio's piece resembling a rather beautiful, albeit war-torn, Turkish carpet (not the Wars of the Roses) could function equally as a prayer mat or as a rather impenetrable swimming pool for soaking up the sins of the Fathers. Hyper-cool grunge or what?

Back within the rather unpleasant confines of the council flat some rather nasty chemical experiments have taken place. This is substance abuse of a different order. Laura Godfrey-Isaacs has moved on from an earlier series of tumescent skin paintings into the manufacture of mountainous blobs. Using industrial chemicals poured layer upon layer until ultimate snot level is achieved, these smaller wall-based pieces in the show rather alarmingly resemble disembodied diseased breasts whilst somehow maintaining a level of glossy sensuality. One hesitates to imagine what may lurk undetected below the sink or behind

the cooker. Could these alien blobs be the result of a rather unsuccessful after-hours experience with half a dozen eggs and a quarter-pound of cheese, inspired by the viewing of too many late-night sci-fi movies?

Hermione Wiltshire's piece in the show is also a blob of sorts. A small glass dome through which one peers into a photograph of the head of a penis, focused in on the rather mouth/vagina-like slash at its tip. Gazing into the crystal ball one momentarily tunnels down into the scrotum below to imagine so many potential births, lives and deaths buried within. One wonders will they all have to live in council flats, or more to the point, will there even be any council flats left in a few years once the Tories have their way? This piece with its smart 'antique' surround has the look of an object from a museum: an old paperweight with a butterfly in resin or a closed over inkwell, an object which perhaps inspired the inventor of the snowstorm.

Also concerned with ideas both surrounding and including

sexuality and gender there is Helen Chadwick who showed her backlit transparencies of meat at the last Sydney Biennial. Chadwick's enormous chocolate fountain recently drew the crowds to London's Serpentine Gallery. The piece in this show *Glossolalia*, takes the form of a fountain frozen in time, not unlike her earlier *Piss flowers* – casts made from the indentations left in the snow after she and her partner had a rather decorative piss somewhere in Canada.

As with Davis's and Wiltshire's work Chadwick's representations of, or allusions to, genitalia, have all got their knickers in a twist and inside out. Centrally located in the piece is a slithering rising column of bronze-cast lambs tongues, a Tower of Babel

with 'flames' licking out of its windows, complete with orifice on top. Splayed out from the centre on an Arthurian round table lie twenty-four fur pelts. As an absurdly bestial multi-gendered organism this creature/object would make a perfect guest online in the spa bath at Lambda Moo.

One does not want to fall into the trap of a post-post-post (feminist) utterance when so much is already known and already stated/achieved, so one can only look at these artists as no less than hyper-conscious, weaving their way subtly, humorously and intelligently around past/current obsessions with theory, representation and sexuality whilst moving knowingly amongst the conventions/reinventions of art practice.

June Mary Scott, London 1995

ARTISTS COLOUR PLATES

U.K.

Wit+Excess



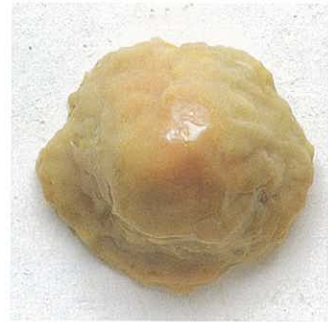
SUZANNE TREISTER

Furniture from the Hallway of the Virtual Castle
(from the series, "Q. Would you recognise a Virtual Paradise?") 1994
Wood, marble, paper, plastic, glass, metal.
photo credit: Alan Cruckshank



HERMIONE WILTSHIRE

Introduce, 1991-92
Hardboard, glass, limed and stained wood



LAURA GODFREY-ISAACS
ALIEN BLOB, 1993
Resin



EMMA RUSHTON
'Seen and heard everything, said nowt' 1994
Fur, fabric, rubber, resin, stuffing



HELEN CHADWICK

'ADORE/ABHOR' 1994

Oil on fur, plywood, MDF



ANYA GALLACCIO
PRESERVE (BEAUTY), 1991

3 sheets of 6mm glass and 800 gerberas, window installation at Karsten Schubert



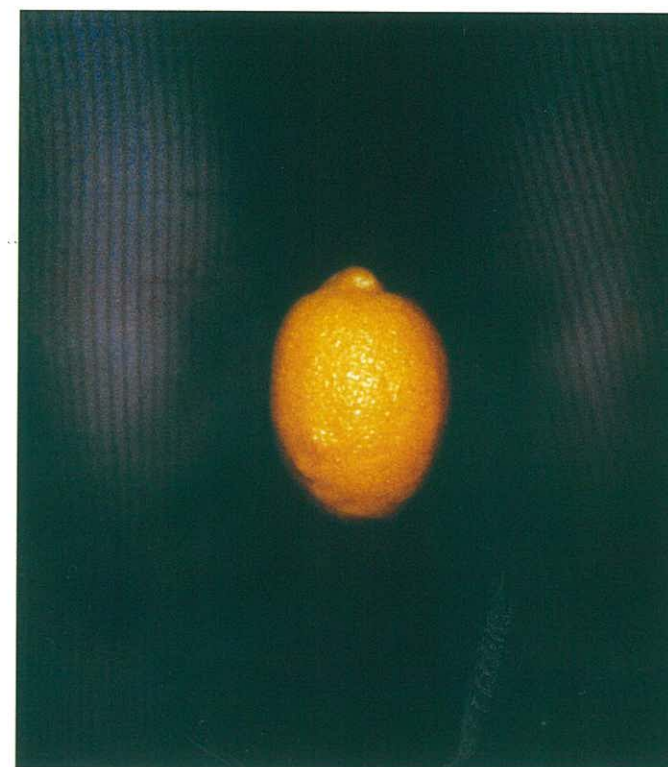
ELIZABETH WRIGHT

Le Corbusier 'The perfect Cube settee' reduced by 50%, 1994

Fabric, metal



JEMIMA STEHLI
Untitled, 1995
Resin, size variable. *photo credit: Peter White*



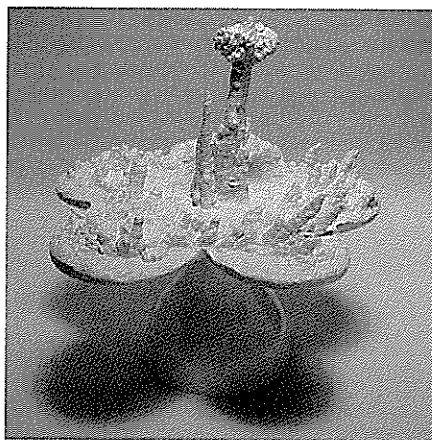
KATE DAVIS
'To know the sound is something', 1995
TV monitor, video tape, bronze lemon

BIOGRAPHICAL DETAILS



Wit+Excess

HELEN CHADWICK



Piss Flower no. 8, 1992
Bronze cast, white enamel lacquer

Edited curriculum vitae

1953 Born in Croydon, London
1973-76 Brighton Polytechnic
1976-77 Chelsea School of Art
1987 Shortlisted for the Turner Prize, Tate Gallery, London

Lectures at the Royal College of Art,
Chelsea School of Art - The London Institute
Lives and works in London

Solo exhibitions

1978 "In the Kitchen" Art Net, London
1978-79 "Train of Thought" Acme Gallery, London; Spectro
Gallery, Newcastle
1981-84 "Model Institution" Newcastle, Sheffield and
Brighton Polytechnics; Architectural Association,
Chalmers Art Gallery, Cockpit Gallery, Oval House
Theatre, London; Orchard Gallery, Derry
1982 "Fine Art/Fine Ale" Sheffield Polytechnic, Sheffield
1983 "Portraits Out of Placements" Spectro Gallery,
Newcastle
"Growing Up" National Portrait Gallery, London;
Cockpit Gallery, London
1983-85 "Ego Geometria Sum" Art & Research Exchange,
Belfast; Aspek Gallery, Portsmouth; Riverside
Studios, London
1986-87 "Of Mutability" Institute of Contemporary Art,
London; Ikon Gallery, Birmingham; Harris Museum,
Preston; Kunstverein, Freiburg; Third Eye Centre,
Glasgow
1987 "Allegory of Misrule" Birmingham City Museum
and Art Gallery, Birmingham
"Upon an Ova" Mappin Art Gallery, Sheffield
1988 "Cameos" Torch Gallery, Amsterdam; Torch Onrust
Gallery, Cologne

"Blood Hypan" Clerkenwell Medical Mission,
London for Edge '88
1989 "Lamps" Marlene Eleini Gallery, London
"Lumina" Portfolio Gallery, Edinburgh
"Enfleshings" Interim Art, London
"Viral Landscapes" Museum of Modern Art, Oxford
1990 "Viral Landscapes" 121 Art Gallery, Antwerp;
Friedman Guinness Gallery, Frankfurt
"Meat Lamps" Ehlers Caudill Gallery, Chicago;
Burden Gallery, Aperture Foundation, New York
1991 "Doubles" Galerie d'Art Contemporain St. Vincent,
Herblay (with Dany Leriche)
"Viral Landscapes" Walter Phillips Gallery,
Banff, Canada (with Shelagh Keeley); Mercer
Union, Toronto
"De light" Institute of Contemporary Art,
Philadelphia
1992 "Im Fleischgarten" Friedman Guinness Gallery,
Frankfurt; Produzentengalerie, Hamburg
"Meat Lamps" The British School at Rome
"Im Fleischgarten and Viral Landscapes" Galerie
Vier-Andreas Weiss, Berlin
1993 "Bronzes" Angel Row Gallery, Nottingham
"XXY" Interim Art, London
"Trophies" Galerie Eugen Lendl, Graz
1994 "Effluvia" Museum Folkwang, Essen; Fundació
la Caixa, Barcelona; Serpentine Gallery, London
1994-95 "Poesies" Salzburger Kunstverein; Kunsthaus
Glarus, Switzerland
1995 "Bad Blooms" Museum of Modern Art, New York

Selected group Exhibitions

1990 "Fotofest '90" George R. Brown Convention
Centre, Houston
"Paysage Demoralise" Grey Art Gallery, New York
"In Her Image" Barbara Toll Fine Arts, New York
"British Art Now: A Subjective View" Selagaya
Museum, Tokyo, and Iour Japan
"The Collector's Cabinet" Curt Marcus Gallery,
New York
"Images in Transition" National Museum of
Modern Art, Kyoto & Tokyo
"Withdrawal: Objects, Signs, Commodities" Forum
Stadtpark, Graz
"For the Wider World" (British Council Exhibition),
Musée National, Luxembourg; Cyril Methodius
Foundation, Bulgaria; Museo Nacional,
Buenos Aires
1991 Maureen Paley Interim Art, London
"Real Fake" Milan Rotunda; Villa Stuck, Munich
"Long Live the New Flesh" Kettle's Yard,
Cambridge
"De-Composition" Oriol Cardill (British Council
Touring Exhibition); and Iour South America
"Kunst, Europa 1991" Badischer Kunstverein,
Karlsruhe
"Exploring the Unknown Self" Tokyo Metropolitan
Museum of Photography
"Le Corps Vacant" Musée d'Art Contemporain
de Montreal
"Postmodern Prints" Victoria & Albert Museum,
London
"Physical Relief" Hunter Galleries, Hunter College,
New York
"Les Couleurs de l'Argent" Musée de la Poste,
Paris

1992 "Edge '92: Fruit Rage I" Plaza de los Carros and
Plaza de la Paja, Madrid;
"Edge '92: Fruit Rage II" Spitalfields Market,
London
"Home" Kajaani Art Hall, Finland
"Whitechapel Open" Whitechapel Art Gallery,
London
"Flora Photographica" Serpentine Gallery, London
and Iour
"Traces of the Figure" City Museum & Art Gallery,
Stoke on Trent; Cartwright Hall, Bradford
"Innocence & Experience" City Art Galleries,
Manchester & Iour
"The Boundary Rider" IX Biennale of Sydney
"Twelve Stars" Arts Council Gallery, Belfast & Iour
"Small is Beautiful" Flowers East, London
1993 "Schönheit Macht Schamhaft" Aschenbach Gallery,
Amsterdam
"Flora Photographica" Vancouver Art Gallery &
Iour Canada and U.S.A.
"Public and Private" Bellevue Church for Skills,
Edinburgh
"Das Bild des Körpers" Frankfurter Kunstverein,
Frankfurt
"Elective Affinities" Tate Gallery, Liverpool
"Bad Girls" Institute of Contemporary Art, London;
Centre for Contemporary Arts, Glasgow
1994 "Dialogue with the Other" Kunsthallen Brandis
Klaedefabrik, Denmark; Norrköpings
Kunstmuseum, Sweden, 22nd International Bial
of São Paulo, Brazil
1995 "Ars 95" Museum of Contemporary Art, Helsinki
"U.K. Wit + Excess" Contemporary Art Centre,
Adelaide; Australian Centre for Contemporary Art,
Melbourne; Institute of Modern Art, Brisbane; Ivan
Dougherty Gallery, Sydney

Monograph

1989 "Enfleshings" Secker & Warburg, London, and
Aperture, New York; essay by Marina Warner;
commentaries by Helen Chadwick

Selected catalogues and publications

1990 "Future Tense" Methuen, London; essay "The
Body Politic" by Robert Hewison
"British Art Now: A Subjective View" Asahi
Shimbun, Tokyo; essays by Andrew Graham-Dixon
and Junichi Shioda
1991 "Doubles" Les Cahiers des Regard, Herblay; essay
"Rehearsing the Body: Chadwick, Descartes" by
Andrew Benjamin
"De light" ICA, Philadelphia; essay "The
Ambivalence of Desire" by Thomas McEvilley
"Long Live the New Flesh" Kettle's Yard,
Cambridge; essay "Innocence, Ambiguity and
Subversion" by Emmanuel Cooper
1992 "In Side Up" Walter Phillips Gallery, Canada;
essay "Before Sexual Difference" by Jack Buller
"Dreaming with Open Eyes" Michael Tucker,
Aquarian/Harper
1993 "Piss Flowers" Angel Row Gallery, Nottingham;
essay by Michele Roberts
"Gondwanaland" Interim Art, London; artist's
project
"Das Bild des Körpers" Frankfurter Kunstverein;
essay "Sexing the Brain: Four Specimens" by
Dr Rachel Armstrong and Helen Chadwick
"Elective Affinities" Tate Gallery Liverpool; essay
by Penelope Curtis

"Trophies/Ganzer Stolz" Galerie Eugen Lendl;
essay "The Treasures of Diana" by Julien Robson

Selected reviews and articles

1990 Edwards, Natasha, "Helen Chadwick" Artforum,
January
Cardinal, Roger, "The Sensual Repertoire" Times
Literary Supplement, 12 January
Taylor, Brandon, "Helen Chadwick" Art Monthly,
January
Robinson, Hilary, "Helen Chadwick" WASL
Journal, no. 31/32
Renton, Andrew, "Helen Chadwick" Flash Art,
January/February, no. 150
Roberts, John, "Helen Chadwick at MOMA"
Artscribe, no. 80
Chadwick, Helen, "Obscure Objects of Desire (3)"
Blitz, March, no. 87
Hughes, David, "Helen Chadwick - Enfleshings"
Performance, Spring Issue
McCracken, David, "Squeamish Beware - Living
Art Images" Chicago Tribune, 13 April
Von Hemolt, Christa, "Landschaft ist ein Virus"
Frankfurter Allgemeine Zeitung, 17 April
Brenson, Michael, "Defining Nature by its Battle
Scars" New York Times, 1 June
Sichey, Ingrid, "Photography" The New Yorker,
2 July
Grundberg, Andy, "Helen Chadwick - Meat Lamps"
The New York Times, 6 July
Lillington, David, "What Happens Between"
Metropolis M, no. 5

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1991 Benglis, Lynda, "Chicago Review" Arts Magazine, Summer
 Sozanski, Edward J., "Bizarre Delight" The Philadelphia Enquirer, March 26
 Warner, Marina, "Bush Natural" Parkett, no. 27
 Hubbard, Sue, "The Body - Gut Feelings" New Statesman, 10 May
 Chadwick, Helen, "Objects, Signs, Commodities" Camera Austria, no. 37
 Perron, Mireille, "Le texte biologique ou la métaphore engendrée" Noir d'Encre Revue d'Art Contemporain, Vol 1, no. 2
 1992 Wesemann, Arnd, "Eingelleisch" Die Tageszeitung, 29 January
 Nabakowski, Gisliind, "Garten der Fleischestust" Frankfurter Rundschau, 4 February
 Nabakowski, Gisliind, "Vanitas" Frankfurter Allgemeine Zeitung, 15 February
 Kreis, Elli, "Schlacht der Sinne" Der Tagesspiegel, Berlin, 23 June
 Pepper, Jens, "Helen Chadwick" Zitty, 26 June
 Warner, Marina, "Penis Plenty or Phallic Lack - Exit Mr Punch" Parkett, no. 33
 Nabakowski, Gisliind, "Helen Chadwick" Kunst-Bulletin, 5 May
 Wolff, Thomas A., "Made for Arolsen" Artis, June
 Chadwick, Helen, "Withdrawal: Object Sign Commodity" Architecture, Space, Painting, Journal of Philosophy and the Visual Arts
 Chadwick, Helen, "Self Portrait, Aperture 40 years"
 1993 Brauer, Fay, "The Bricoleur, The Borderico and the Boundary Rider" Art Monthly, February
 Billen, Andrew, "Work of the Body as a Body of Work" The Observer, 21 March
 Lillington, David, "Helen Chadwick" Time Out, 21 April

Cullis, Ann, "Nice Women Don't Play Dirty" Women's Art Magazine, May/June

Selected film, television and videotapes

1976 "Domestic Sanitation" Super 8mm (30 minutes)
 1986 "Imaginary Women, Tattooist International" for Channel 4, director Gina Newson (60 minutes)
 1990 "Moveable Feast" BBC Arena, director Kristiene Clarke (40 minutes)
 1991 "Meat Abstracts - Photographs by Helen Chadwick"
 British Council, director John Boden (22 minutes)
 1992 "Outing Art: The Billboard Art Project" BBC 2 director Sheree Folkson (40 minutes)
 "Artists' Journeys: Chadwick on Kahlo" BBC 2 director Chris Swayne (50 minutes)
 1993 "Painted Passions, Illuminations" for BBC 2 director Terry Braun (15 minutes)

Awards and commissions

1986 Artist in Residence, Birmingham City Museum and Art Gallery, and West Midlands Arts
 1988 Artist in National Parks, Department of the Environment, Victoria & Albert Museum, and Pembrokeshire National Park
 Bill Brandt Award
 1990 BBC Billboard Project
 1994 Art Angel "Mundo Positive Aids" Project

Collections

Arts Council of Great Britain
 Contemporary Art Society, London
 Victoria and Albert Museum, London
 Birmingham City Museum and Art Gallery
 National Museum of Photography, Film and TV, Bradford
 Department of the Environment, London
 International Polaroid Collection
 Tate Gallery, London
 British Council
 Castle Museum, Nottingham
 Saatchi Collection, London
 Museum Folkwang, Essen
 Graves Art Gallery, Sheffield
 European Parliament, Strasbourg
 Museum Moderner Kunst, Vienna



Wit + Excess

Edited curriculum vitae

23.2.60 Born in Chesham, England
 Address 56 Nelson Road
 London N8 9 RT
 Tel/Fax 081 292 73 65

Education and qualifications

1978-79 Hertfordshire College of Art & Design
 1979-82 Falmouth School of Art, B.A. Hons Fine Art, Class 1
 1983-86 Slade School of Fine Art, UCL, Postgraduate Higher Diploma

Awards

1986 Boise Travel Award
 1986-87 The Stanley Picker Fellowship, Kingston Polytechnic
 1988 Young Artist of the Year, Whitechapel Gallery, London, nominated by Alison Wilding
 1994 Individual Artists Award, London Arts Board

Selected exhibitions

1989 "Home Truths" Franz Paludetto, Castello di Rivara, Italy
 Whitechapel Open, Whitechapel Gallery, London
 "Sculpture in Paradise" Chichester Cathedral
 "Sculpture Open" The Minorities Gallery, Colchester
 One person show "Batteries and Giants" New Gallery, Whitechapel Gallery, London
 1990 "Post Morality" Kettle's Yard/Cambridge Darkroom, Cambridge
 "Upturned Art" Pitt Rivers, Oxford

1991 Whitechapel Open, Whitechapel Gallery, London
 Sculpture Project and Exhibition, Cleveland Arts Festival, The Motor House, Yorkshire
 The Motor House Exhibition, Middlesborough Museum

1992 "Challenging Perspectives" (New Directions in Drawing), Ash Gallery, Edinburgh
 "Double Vision" Vanessa Devereux/Anderson O'Day, London

"The Dutch Exchange" The Motor House, Yorkshire
 "Whitechapel Open" invited artist, The Clove Building, London

1993 Group Show, Four Artists, Anderson O'Day Gallery, London
 "Site Specific" Newlyn Orion Gallery, Cornwall
 "Art Cologne" NOVEMBER TV, Schipper and Krom Gallery, Cologne

1994 "Art Cologne" Anderson O'Day Gallery
 "Ms.(cellaneous)" Six Artists, Newlyn Orion Gallery, Penzance

"Blup - Bleep" Westwerk, Hamburg
 "2 plus 1" Three person show, Lewes Studios, Brighton Festival
 "360°" National Sculpture Centre, Oronsko, Poland, touring in 1995

Art Fair Basel, Anderson O'Day Gallery
 Mixbild Schipper & Krome Gallery, Cologne, Germany
 Open Door, 151 Kingsway London

1995 "Lettera d'amore" le: Arie del Tempo, Genova, Italy
 Distance/3600, Palace of Culture, Warsaw

"U.K. Wit + Excess" Contemporary Art Centre, Adelaide; Australian Centre for Contemporary Art, Melbourne; Institute of Modern Art, Brisbane; Ivan Dougherty Gallery, Sydney

Forthcoming exhibitions

1995 "K. Davis/Z. Dudek" two person show, Lodz Poland Artists Museum
 1996 "New Work" two person show, Museum of Contemporary Art, Lublin

Selected publications

1990 "Postmorality, Kettle's Yard" Cambridge Darkroom and Kettle's Yard publication
 "Upturned Ark" Pitt Rivers, Oxford
 1992 "Double Vision" Exhibition Guide Text by Rose Lord and Alison Jenkins
 1994 "NOVEMBER TV" video compilation, edited by Schipper and Krome Gallery
 1995 "360°", exhibition catalogue, essay by Jan Woiciechowski
 "U.K. Wit + Excess" exhibition catalogue, edited by L.E. Young

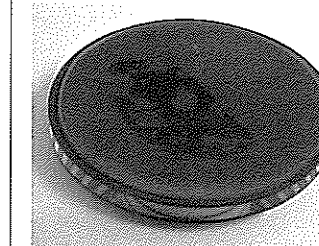
Future publications

1995 Davis/Dudek, Exhibition catalogue, Artists Museum, Lodz
 "Blup-Bleep" Exhibition video documentation, text by Matthias/Davis/Roithi

Additional information

1994 Selected by Catherine Lampert to organise "Open Tutorial II" led by William Tucker, Whitechapel Gallery, sponsored by Stanley Picker Trust, video edited by Kate Davis, ICA/Whitechapel publication
 1995 Currently tutor in Sculpture, Ruskin School of Drawing, Oxford and visiting lecturer at University of Brighton and Kingston University

KATE DAVIS

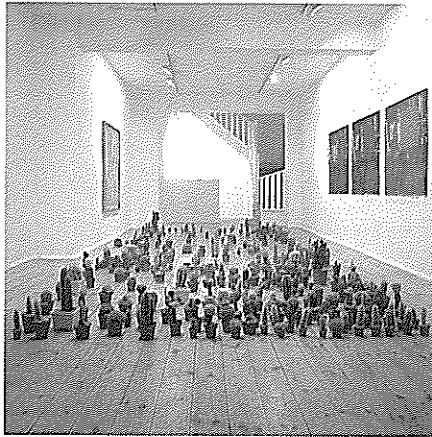


Under the pavement grass grows
 1992
 Mirror, latex, tape rolls



Wit + Excess

ANYA GALLACCIO



DIE HARD
1992
Cach

Edited curriculum vitae

1963 Born
Lives and works in London

Education

1984-85 Kingston Polytechnic
1985-88 Goldsmiths' College University of London

Solo exhibitions

1991 Karsten Schubert Ltd, London
1992 Anya Gallaccio: Small, Medium, Large, Karsten Schubert Ltd, London
Anya Gallaccio: 'Red On Green', I C A, London
Anya Gallaccio: Kim Light Gallery, Los Angeles
1993 Anya Gallaccio, Ars Futura Galerie, Zurich
Anya Gallaccio, Galerie Krinzinger, Vienna
1994 Anya Gallaccio, Stephanie Miscetti, Rome
Anya Gallaccio, 'Stroke', Karsten Schubert, London
Anya Gallaccio, Filiale Basel, Switzerland
Anya Gallaccio, 'Stroke', Btun and Poe Gallery, Los Angeles
Anya Gallaccio, Francesco Sorace, Florence
Anya Gallaccio, Placentia, Milan

Selected group exhibitions

1992 'Confrontaciones', Palacio Velasquez, Madrid
Fifth Anniversary Exhibition, Karsten Schubert Ltd, London
'15/1: Denise Hawryso, Sean Dower, Clare Tindall, Peter Lloyd Lewis, Pauline Daly, Brendan Quick, Andreas Ginkel, Amikam Toren, Graham Ramsey, Richard Makin, Adam

Chodzko, Anya Gallaccio, Wendy Elliott, David Griffiths, Patrick McBride, Malania Basarab, London
'Life Size: Per Agut, Paolo Canevari, Sylvie Fleury, Anya Gallaccio, Huang Yong Ping, Ivonne Joki, Edwin Janssen, Karen Killmick and Vik Muniz', Museo d'Arte Contemporanea Prato, Italy
'Lea Andres, Keith Coventry, Anya Gallaccio, Liam Gillick, Damien Hirst, Gary Hume, Abigail Lane, Sarah Lucas, Steven Pippin, Marc Quinn, Marcus Taylor and Rachel Whiteread', Barbara Gladstone Gallery and SteinGladstone Gallery, New York (curated by Clarissa Dairympole)
'Sweet Home: Anya Gallaccio, Pat Kaufman, Cornelia Parker and Pat Thornton', Oriol Mostyn Gallery, Gwynedd; South London Art Gallery, London; Newlyn Art Gallery, Penzance, Cornwall; Aberystwith Arts Centre, Aberystwith
'20 Pieces Fragile', Galerie Barbara et Luigi Polla, Geneva
'With Attitude: Dominic Dennis, Anya Gallaccio and Simon Patterson', Galerie Rodolphe Janssen, Brussels
1993 'Ha-Ha', (Anya Gallaccio, Abigail Lane), Spacex Gallery, Exeter
'Le Principe de Realite', Villa Arson, Nice
'Home Alone' (with Angus Fairhurst), 85 Charlotte Street, London
'Mandy Loves Declan 100%: Glenn Brown, Keith Coventry, Adam Chodzko, Anya Gallaccio, Stephen Glynn, Siobhan Hapaska, Stephen Hughes, Alex Landrum, Michael Stubbs, Mark Wallinger, Gillian Weaving', Mark Boote Gallery, New York
'Le Jardin de la Vierge', Musee Instrumental, Bruxelles
1994 'A Group Show: Keith Coventry, Peter Davis, Anya Gallaccio, Zebedee Jones, Bridget Riley and Alison

Wilding', Karsten Schubert, London
'Punishment and Decoration', Galerie Hohenthal and Bergen, Cologne (curated by Michael Corris)
'Domestic Violence', Gio Marconi, Milan (curated by Alison Jacques)
'Choix de Bruxelles', Espace Jacquotte, Brussels
'Fat' (curated by Alison Maddox), Clark & Co, Washington D C
'Group Show: Gallery Artists', Karsten Schubert, London
'inSITE 94' Installation Gallery, San Diego, CA
'Sarah Slaton Supastore Boutique...', Laura Genillard Gallery, London
'Anya Gallaccio/Foulum/O'Brien', Bloom Gallery, Amsterdam
1994/5 'Art Unlimited: Multiples from the 1960s' and '1990s', South Bank Centre Touring Show
1995 'U.K. Wit + Excess' Contemporary Art Centre, Adelaide, Australian Centre for Contemporary Art, Melbourne; Institute of Modern Art, Brisbane; Ivan Dougherty Gallery, Sydney

Projects

1989 'The Return of Ulysses', set for English National Opera, London
1991 'The Archive Project', APAC Center for Contemporary Art, Nevers, France
1992 'Prestige 2' published by GW Press
1993 Anya Gallaccio (with Rosemary Butcher), Third Eye Centre, Glasgow
Bournemouth Festival: project on Bournemouth Beach

Publications

1988 Ian Jeffrey: 'Freeze', Surrey Docks (III)
1990 Ian Jeffrey: Next Phase, Wapping Pumping Station (III)
1991 Mark Currah: Museum of Installation Site Three, Surrey Docks, London (III)
Andrew Graham-Dixon: Broken English, Serpentine Gallery, London, (III)
Andrew Renton & Liam Gillick (eds): Technique Anglaise, Current Trends in British Art, One-Off Press/Thames and Hudson (III)
1992 'Life Size: Small, Medium, Large', exhibition catalogue, Museo d'Arte Contemporanea Prato (III)
Kim Sweet: Anya Gallaccio, ICA London (III)
'Sweet Home: Anya Gallaccio, Pat Kaufman, Cornelia Parker and Pat Thornton', Oriol Mostyn Gallery, Gwynedd (III)
Liam Gillick: 'Lea Andrews, Keith Coventry, Anya Gallaccio, Damien Hirst, Gary Hume, Abigail Lane, Sarah Lucas, Steven Pippin, Marc Quinn, Marcus Taylor, Rachel Whiteread', artist's book to accompany exhibition at Barbara Gladstone and SteinGladstone, New York (III)
Gianni Romano: 'Twenty Fragile Pieces', Galerie Analix, B & L Pölla, Carouge/Geneva (III)
1993 Andrew Benjamin (ed): 'Installation Art', Art and Design, London (III)
Michael Archer: 'Anya Gallaccio', Galerie Krinzinger, Vienna (III)
'Le Principe de Realite', exhibition catalogue, vols 2,3 and 9, Villa Arson, Nice (III)
Iwona Blazwick (ed): 'Ha-Ha: Contemporary British Art in an 18th Century Park', exhibition catalogue (III)

1994 Michael Corris: 'Punishment and Decoration', exhibition catalogue, Galerie Hohenthal and Bergen Cologne
'Art Unlimited: multiples of the 1960s' and '1990s', exhibition catalogue, South Bank Centre, London (III)

Reviews

1994 Jan Dalya Alberge 'Tasty art exhibit doomed to rot', The Independent, p11 (III)
Susannah 'And all because the lady loves a room full of chocolate', The Daily Telegraph, p8 (III)
Matthew Collings 'Please taste the art', Daily Express, New London Magazine, pp 4-5 (III)
James Hall 'Anya Gallaccio at Karsten Schubert', Evening Standard Magazine
Camille Paglia 'Sex, Art, and Selling', The Guardian Weekend, p12
Brian Sewell 'Wall-to-wall gibberish', The Evening Standard, p 28
1994 Mar Richard Stone 'Anya Gallaccio' (exhibition review), The Burlington Magazine, p 191 (III)
1994 Apr Angela Choon 'Rebels of the Realm', Art and Antiques Magazine, pp 56-63 (III)
Holger Liebs 'Ausgrabung und/oder Unterstand', (Punishment and Decoration), Texte zur Kunst, Cologne, vol 4, no 14, pp 175-177)
Armine Haase 'Gedraugel der Kunstwerke', ('Punishment and Decoration'), Kölner Stadt-anzeiger, no 100
1994 May Sachiko Tamashige 'Up and Coming London Art Scene', Bujutsu Techno Magazine, Vol 46, No 668, pp 15-118 (III)
1994 Jun Richard Johnson 'A load of old rot', Observer Newspaper, 'Life' Section pp 32-34 (III)
Steve Rushton 'Everything talks with Karsten

Schubert' (Interview), Everything Magazine, No 14, pp 5-7 (III)
Daniela De Dominicis 'Anya Gallaccio' Flash Art, No 183 'Spotlight' (III)
Hans-Joachim Muller 'Funt Tage, die eine Stadt Verändert Haben', Basier
Armelle Leturcq 'Anya Gallaccio: Du perissable au perilieux', Blocknotes Magazine, no 3 pp26-28 (III)
Jake Chapman and David Falconer 'Anya Gallaccio: Karsten Schubert, London', Frieze Magazine, pp 53/54 (III)
Rosa-Maria Gropp 'Dabeisein ist alles', Frankfurter Allgemeine Zeitung
Phillip Meier 'Hochkaratig, Abwechslungsreich, Ausgewogen', Neue Züricher Zeitung
1994 Jul Noemi Smolik 'Punishment + Decoration', Kunstforum International, no 127, pp 360-361 (III)
1994 Aug Eve MacSweeney 'Hot Chocolate', Vogue (UK) Magazine, Art Notices, pp32-33 (III)
Celia Littleton 'War of the Art Worlds' The Tatler Magazine, pp 58-62
1994 Sept Angela Valeso 'Domestic Violence', Frieze Magazine, No 18 pp 62/63
1994 Nov Mary Rose Beaumont 'Art Under £1,000.00' (Contemporary Art Societ Market), Arts Review Magazine, pp 40-42 (III)
1994 Dec Sarah Kent 'The Best Art of 1994', Time Out, No 1269, p20

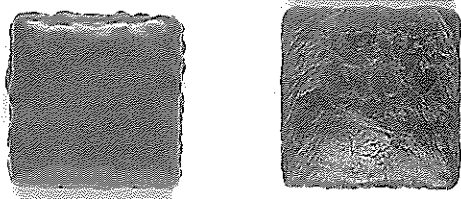
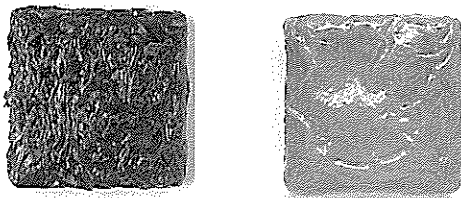


Wit+Excess



Wit+Excess

LAURA GODFREY-ISAACS



SLIME BALL GUM SLIME BLOB
Oil and medium

Edited curriculum vitae

22.2.64 Born in London
Address 40 Crewdson Road, London, SW9
Tel/Fax 071 735 0275

Education

1982 Kingston University London, Foundation Course
1983-86 Brighton University, Sussex, BA Fine Art 1st Class Honours
1886-88 The Slade School of Art, London, Higher Diploma, Fine Art

Awards

1986 Jacob Mendelsohn Scholarship
1988 McDonald Fellowship, awarded by Pratt Institute, New York
Boise Fellowship, awarded by the Slade School of Art, London
Fulbright Fellowship, awarded for Residency in New York
1990 Momart Fellowship, awarded for Residency at Tate Gallery, Liverpool
1994 British Council Individual Artist Award, awarded for exhibition in New York

Solo exhibitions

1987 Monima Gallery, London
Morgan's Gallery, London
1990 "Pink" Tate Gallery, Liverpool
1991 "Pink" Sue Williams Gallery, London
John Milton Gallery, London
1992 "Physical Encounter" The Gardner Arts Centre, Sussex University with Helen Chadwick and

Laura Ford, touring to the Royal Festival Hall Galleries, South Bank Centre
1993 "Slime" Sue Williams Gallery, London
1994 "The Alien and the Domestic" Rebecca Hossack Gallery, London
"Padded Paintings" Condeso Lawler Gallery, New York
"The Alien and the Domestic" The Winchester Gallery, Winchester School of Art
1995 "Monstrous" The Gallery at John Jones, London
"Monstrous" Spacex Gallery Exeter

Group exhibitions

1989 Group Show, Condeso Lawler Gallery, New York
Whitechapel Open Studio Exhibition, London
1990 "Young British Artists" Chelsea Studio Gallery, London
1991 "Valentine's Day" Bluecoat Gallery, Liverpool
Olympia Art Fair, Sue Williams Gallery, London
"Living Artists" John Milton Gallery, London
Group Show, Nigel Greenwood Galler, London
"View of the New" Exhibition, Royal Overseas League, London
John Moores Exhibition, Walker Art Gallery, Liverpool
"The Discerning Eye" invited artist, The Mall Galleries, London
"Roses are Red" British Council sponsored exhibition of five Bulgarian artists, five British artists, Poldiv Bulgaria and London
"Express Art" group show curated by Tricia Clark, Mall Galleries, London
The South Bank Picture Show, prizewinner, The Royal Festival Hall Galleries, South Bank
1992 "The Body Abstract" Middlesex Polytechnic Gallery and touring to Norwich Art Gallery, with Gwen

Hardie, Jaquie Ponsalee, Pam Skelton, Rebecca Fortnum
The Whitechapel Open '92 (invited artist), Whitechapel Gallery, London
Amperand Group Exhibition, Heritage Centre London
Festival International de la Peinture, Cannes, France (British Council Representative Artist with Saleem Arit)
"Art for Sale" Exhibition, Whitelays Shopping Centre, London (Guardian Newspaper)
Women's Art at New Hall, New Hall, Cambridge
"Critics Choice" Spacex Gallery, Exeter, Selected by Ann Jones, with Rosa Lee, Mali Morris and Rebecca Fortnum
1993 Riverside Open, Riverside Open, Riverside Studios Gallery, London
"Get Physical" Anglo-Bulgarian exhibition at New Loom House, London
Courthauld Institute temporary collection exhibition Courthauld Institute, London
"The Rose, the Daffodil and the Thistle" Galerie Christel Fahrenhorst Hamelyn, Germany with Vanessa Jackson, Rebecca Fortnum, Eliza Bonham-Carter
1994 "Skin", Galerie Antonio de Barnola Gallery, Barcelona Spain with Marlene Dumas, Susy Gomez, Cathy de Monchaux, Motta Tocci, Erwin Wurm
1995 "U.K. Wit + Excess" Contemporary Art Centre, Adelaide; Australian Centre for Contemporary Art, Melbourne; Institute of Modern Art, Brisbane; Ivan Dougherty Gallery, Sydney
"It's a Pleasure" Royal Festival Hall Gallery, South Bank Centre London, with Laura Ford, Annie Griffin, Janet Thoma, Suzanne Treister, Hermione Wiltshire, Jemima Stehli, Nicky Petrie, Emma Rushton

Collections

Leeds City Art Museum
St. Paul's Girls' School, London
Momart, London
Private collections, London, Liverpool, New York, Los Angeles, Germany, New Hall, Cambridge

Articles and publications

1991 The Guardian, Critic's Choice, Tim Hilton, 20 march
Modern Painters, "Galleries" Karen Wright, Spring issue
Arts Review, London Reviews, Mary Rose Beaumont, April issue
Womens' Art Magazine, "The Politics of Paint" Leah Kharibian, May/June issue
Art '91, Olympia Art Fair Catalogue
Amperand Magazine, Feature "In Residence" 1st issue, Spring
Foreign Service Magazine no. 2/1991 "In Search of the Future Famous" a personal selection by John Simmons
View of the New Catalogue 1991, Royal-overseas League, London
John Moores Catalogue 1991, Walker Art Gallery, Liverpool
"The Discerning Eye" Catalogue, Mall Galleries, London
"Roses are Red" exhibition catalogue by Andrew Cross, Plovdiv Bulgaria and London
Independent on Sunday "An Ugly Portrait of Artistic Prejudice" David Lister, 8 September

"Express Art" Catalogue, Mall Galleries, London
The Guardian Critic's Choice (21 September)
The South Bank Picture Show Catalogue, The Royal Festival Hall Foyer Galleries, Caroline Collier
The Guardian "Paintings from Never-never Land" John Moores Exhibition Tim Hilton, August 13th
1992 The Guardian "Inside Out of Outside In" by Sue Hubbard, 3 March
The Guardian "Open season but closed minds" Tim Hilton, 13 August
"Womens' Art at New Hall" catalogue essay, Marina Warner
Womens Art Magazine "Open for Business and Pleasure" Fiona Hackney, September issue
Womens Art Magazine "Bodies of Knowledge" Hilary Robinson, Womens Art, November
"Somatic States: The Body Abstract" - catalogue essay, Rachel Withers, Middlesex University Gallery and Norwich Gallery
Journal of Education in Museums (13) "The Daylight Project" Adrian Plant
Independent on Sunday "Critics Choice" Tim Hilton, February 15
The Guardian on Sunday "Pick of the Week" Charles Hall, March 30
Time Out Magazine, Tania Ghua, March 21
Untitled Magazine, Sharon Kiriland, April
"Slime" catalogue essay, Rose Jennings, Sue Williams Gallery, London, February/April
The Independent, Geraldin Norman, March
ES Magazine "The Art Market", November
Juliet Art Magazine Anna Richardson, October/November
1994 Time Out Magazine, Rose Jennings, April 30
Independent on Sunday, Tim Hilton "One Lump or Two", 16 April

Guardian on Saturday, James Hall, Preview, 9 April
Independent on Sunday, Ian Gale, Critics Choice, 10 April
Womens Art Magazine, Katy Deepwell "Paint Strippers", May/June issue
Womens Art Magazine, Hilary Robinson
"Discussing Luce Irigaray", November/December

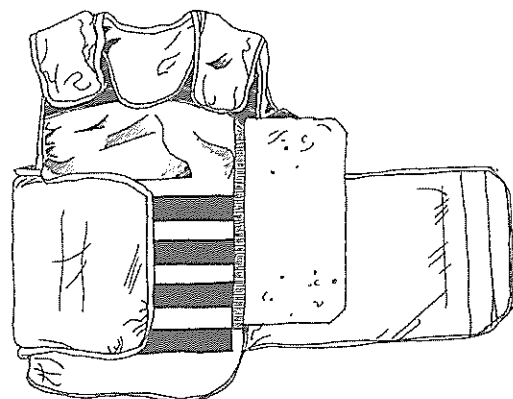


Wit + Excess



Wit + Excess

EMMA RUSHTON



Ballistic protection system, 1995
Drawing: paper, pencil

Edited curriculum vitae

10.5.65 Born in Pickering, North Yorkshire
Address 60 Nutcroft Road, Peckham, SE15 1AF
Telephone 071 639 8118

Education

1976-83 Lady Lumleys Comprehensive School, Pickering
1985-86 York College of Arts and Technology, Foundation.
Distinction
1986-89 Brighton Polytechnic. B.A. Sculpture, 1st class
(Honours)
1990-92 The Royal College of Art. M.A. Sculpture

Awards

1994 K. Foundation Grant, awarded by Rachel Whiteread
and Committee
1995 Bemis Residency, Omaha, Nebraska, U.S.A.

Exhibitions

1990 "Do you like my sandals" One person show
Red Herring Galleries, Brighton.
"Crossing Over" Eastern European and Brighton
artists, The Corn Exchange, Brighton Festival
1990-91 "Fina Young Sculptors Arena" (Touring)
James Hockey Gallery, Farnham, Herbert Read
Gallery, Canterbury. The Polytechnic Gallery,
Brighton
1992 Interim Group show. Gulbenkian Gallery, Royal
college of Art, Kensington, London
"The Riverside Open" Riverside Studios,
Hammersmith, London
"South-East" Open, chosen by Helen Chadwick
and Majorie Althorpe-Guyton. Norwich Gallery

1993 "Love at First Sight" The Showroom, Bethnal
Green, London
"Personal Worlds" Two person show. The
Riverside Studios, Hammersmith, London
"Re-Present" Todd Gallery, Notting Hill, London
"Peripheral States" Four artists curated by Sarah
Kent. Benjamin Rhodes Gallery, London
"Splendid Tails" Four artists. 4 New Burlington
Place, London
1994 "Whitechapel Open" Whitechapel and Atlantis
Galleries, London
Festival of Women Photographers. Flaxman
Gallery, Stoke-on-Trent
1995 "English" Icon Touring programme, Icon Gallery,
Birmingham
"6th Mostyn Open" Oriol Mostyn, Llandudno,
Wales
"Frozen When Nervous" Atlantis Gallery, London
"It's a Pleasure" The Royal Festival Hall, London
"U.K. Wit + Excess" Contemporary Art Centre,
Adelaide; The Ivan Dougherty Gallery, Sydney;
Australian Centre for Contemporary Art,
Melbourne; Institute for Modern Art, Brisbane

Publications

"Shark Infested Waters" The Saatchi Collection
of British Art in the 90s, text by Sarah Kent.
Published by Zwemmer, December 1994

Teaching

1993 Artist in Residence, Crofton Park School, London
1992-95 Arts workshop tutor, Hollyfield School, Surbiton,
for Kingston Borough Council

and Norfolk Institute of Art and Design

"Love at First Sight" The Showroom, Bethnal
Green, London

Edited curriculum vitae

30.6.61 Born in London
1962-73 Lived in Sydney, Australia

1980-81 Watford College Art Foundation Course
1981-84 Goldsmiths' College, University of London
BA Honours Degree Fine Art
1989-91 Goldsmiths' College, University of London,
MA Fine Art

Exhibitions

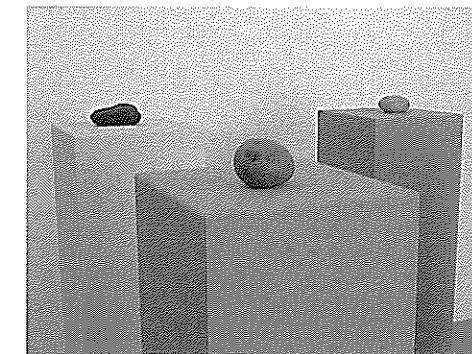
1984 Christies' Inaugural Show, London
1987 "Three Up Two Down" The Showroom, London
1988 "The Singer" performance presented at: The
Hornpipe Theatre, Portsmouth, The Gantry,
Southampton, The Third Eye Centre, Glasgow
1989 The Gymnasium Project Space, solo show
London
1990 "Swimming Underwater" group show at The
Imagination building, London
1991 The Economist Plaza group show, London
MA Show, Goldsmiths' College, London
1992 "Roll" group show at The Clove Gallery, London
1993 "Western Exposure" group show The Riverside
Gallery, London
"Seasons' Greetings" group show The British
Council Window Gallery, Prague
1994 "The Curators Egg" group show Anthony
Reynolds Gallery, London
1995 "It's a Pleasure!" group show The Royal Festival
Hall, London
"U.K. Wit + Excess" group show
Contemporary Art Centre, Adelaide; Australian
Centre for Contemporary Art, Melbourne; Ivan
Dougherty Gallery, Sydney; Institute of Modern

Art, Brisbane
The British Council Window Gallery, solo show,
Prague

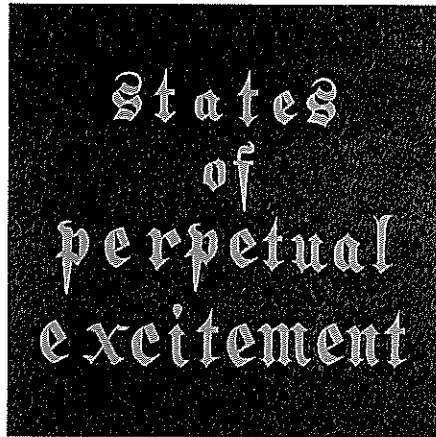
Reviews and articles

1990 "Swimming Underwater" catalogue essays by Nick
de Ville and Dick Hegdige
1991 Goldsmiths' MA 1991 catalogue writing by Nick
de Ville
The Economist exhibition review by Adrian Searle,
Time Out issue 1097, August/September
1992 "Roll" catalogue essay by Andrew Renton, April
"Roll" review by Rose Jennings, Time Out
issue 1137, June
1994 "The Curators Egg" review by David Lillinton,
Time Out issue 1243, June
1995 "It's a Pleasure" review by Rose Jennings, The
Independent, review by Sue Hubbard, Time Out
issue 1276 February
The British Council Window Gallery in Prague,
catalogue essay by Giorgio Sadotti

JEMIMA STEHLI



Potatoes, 1994
Wax, photo credit: Peter White



Q, would you recognise a virtual paradise?
 painting from within the Virtual Castle: states of perpetual excitement
 Oil on canvas, photo credit: Alan Cruickshank

Edited curriculum vitae

1958 Born in England
 1963-77 Educated in London
 1977-78 Brighton Polytechnic
 1978-81 St Martins School of Art BA
 1981-82 Chelsea School of Art MA

Solo exhibitions

1985 Edward Totah Gallery, London
 1988 Edward Totah Gallery, London
 1990 Edward Totah Gallery, London
 Ikon Gallery, Birmingham: major Arts Council exhibition travelling to: Spacex, Exeter; Oldham Art Gallery; The Minorities, Colchester; Darlington Arts Centre; Nottingham Castle Art Gallery, Kerlin Gallery, Dublin
 1992 Edward Totah Gallery, London
 Post West, Adelaide
 1993 "Q. Would you recognise a Virtual Paradise?" Exeter Hotel, Adelaide
 Recorded Evidence: Prosthetic Speech (RE) Gallery, Adelaide
 "Software" Union Gallery, University of Adelaide
 1994 "Q. Would you recognise a Virtual Paradise? and other paintings" Contemporary Art Centre of South Australia
 "Q. Would you recognise a Virtual Paradise?" Australian Centre for Contemporary Art, Melbourne
 1995 Mizuma Art Gallery, Tokyo

Selected group shows

1988 "New Brits: Contemporary British and Scottish Painting" The Contemporary Arts Centre, Cincinnati, Ohio, USA and tour
 "Object and Image: British Art in the 1980s" City Museum and Art Gallery, Stoke on Trent
 "Figuring out the '80s" Laing Art Gallery, Newcastle upon Tyne
 "Something Solid" Cornerhouse Gallery, Manchester
 Whitechapel Open, London
 "It's a Still-life" Arts Council Collection, London and tour
 1989 "XXI Festival International de la Peinture" Cagnes sur Mer, France
 Whitechapel Open, London
 John Moores, Liverpool (3rd prize)
 1990 "Decoy" Serpentine Gallery, London
 "Global Art" Brent Gallery and Galleria, Houston, Texas
 "London, Passim" Casa Veneta, Trieste
 Whitechapel Open, Whitechapel Art Gallery, London
 "Homage to the Square" Flaxman Gallery, London
 1991 "A Painting Exhibition in Two Parts" Todd Gallery, London
 1992 Whitechapel Open, Whitechapel Art Gallery, London
 "Blast from the Past" Minorities Gallery, Colchester
 "New Voices" British Council exhibition, Centre de Conférences Albert Borschette, Brussels
 "Walls 1" Union Gallery, Adelaide University
 "20th Century Women's Art" New Hall College, University of Cambridge
 "Presumed Innocent" (collaborative installation with eight artists), Post West, Adelaide

Edward Totah Gallery, London
 "Nothing is Hidden" (collaborative installation with Pamela Golden, Andrew Renton and Linda Lewinson), Rear Window, London
 1993 "Hit and Run" A Presumed Innocent collaborative event, (RE) Gallery, Adelaide
 "Moving into View" work from the Arts Council collection, Royal Festival Hall, London
 "The return of the Cadavre Exquis" The Drawing Center, New York, USA
 VITE A: A.I.P.#7, Fifth Sculpture Triennial, R.M.I.T. Faculty Gallery, Melbourne
 1993/4 "New Voices" Jeunes Artistes Britanniques, Musée National d'Histoire et d'Art à Luxembourg, Centre d'Art Santa Monica Barcelona, Museo de Bellas Artes Bilbao, Centro Cultural Galileo Madrid
 1994 "Fla" Union Gallery, University of Adelaide
 Whitechapel Open, Whitechapel Art Gallery, London
 Presumed Innocent collaboration, Exeter Hotel, Adelaide
 "Lead and Follow" Atlantis, London
 1995 "It's a Pleasure" Royal Festival Hall, London
 "U.K. Wit + Excess" Contemporary Art Centre, Adelaide; Australian Centre for Contemporary Art, Melbourne; Ivan Dougherty Gallery, Sydney; Institute of Modern Art, Brisbane

Collections

Leicester County Council
 Leeds City Council
 Arts Council of Great Britain
 Saatchi Collection
 British Council
 Nordstern, Köln
 New Hall, Cambridge

Awards

1992 British Council travel grant, Australia
 1994 South Australian Department of Arts and Cultural Development
 British Council travel grant, Tokyo

Selected reviews and publications

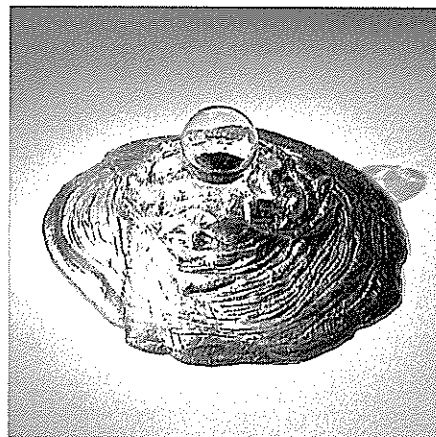
1986 John Roberts "Interference" Artscribe, September/October
 1988 Tony Godfrey "Classicism in Painting Today" Art & Design June
 Lynne Cooke Art International Autumn
 Higgins & Cohen "New British Painting" Phaidon
 Peggy Cyphers "New York in Review" Arts Magazine October
 1989 Kazu Kajido Ikebana Sogetsu Spring
 Carolyn Cohen 40 Under 40 Art & Design, Vol 5 no. 3/4
 1990 Collins & Josephs Catalogue Essays, Edward Totah/Ikon Gallery Catalogue
 Andrea Schlieker "Decoy" Catalogue Essay, Serpentine Gallery
 Sofiris Kyriacou Artscribe, September/October
 1991 Tony Godfrey "A British Painting for the 90s" Art in America, April

1992 Charles Hall Arts Review March
 Andrew Renton Flash Art, May/June
 Catherine Lumby Art and Text, September
 1993 Jyanni Steffensen "Virtual(l)y Real Desire; Software" Broadsheet (Adelaide) Vol 22 no. 3, Spring
 Richard Grayson, Catherine Lumby "Q: Would you recognise a Virtual Paradise?" Catalogue Essays
 Contemporary Art Centre, Adelaide/Australian Centre for Contemporary Art, Melbourne
 Steve Wigg "Impolite Questions" Broadsheet Vol 23 no. 2 Winter
 1994 Julianne Pierce "Selecting the Morph Tool" Broadsheet Vol 23 no. 2 Winter
 Steve Wigg "Virtual History" Artlink Vol 14 no. 3 Spring

Television

"Presumed Innocent-Disaster" Documentary by Heather Croall for "Carpet Burns" SBS Australia

HERMIONE WILTSHIRE



Puff
Gilt, plaster, glass

Edited curriculum vitae

- 1963 Born in London
- 1966-67 Chelsea School of Art
- 1982-85 Central School of Art & Design
- 1981-82 Foundation at Winchester School of Art

Solo exhibitions

- 1987 "Name No Body" Riverside Studios, London
- 1991 Riverside Studios, London. Hermione Wiltshire and Laura Ford
- 1992 Lisson Gallery, London
- 1994 "A Pressing Engagement" British Council Window Gallery, Prague
- "Lost at Sea and Found on the Ground" Eugen Lendl Gallerie, Graz, Austria
- "O2" Zone Gallery, Newcastle

Group exhibitions

- 1984 "New Contemporaries" ICA, London
- 1985 "85 Degree Show" Serpentine Gallery, London
- 1985-86 "Walking and Falling" touring to Plymouth Art Centre and Kettle's Yard Cambridge and Interim, London
- 1987 "New British Art Show" Air Gallery, London
- "New Acquisitions" Fabian Carlsson, London
- 1990 "The Artist Selects" Goldsmith's Gallery, London
- 1992 "Traces of the Figure" Stoke on Trent City Museum and Gallery (touring to Cartwright Hall, Bradford)
- "Addressing the Forbidden" (toured to Skills Gallery, Edinburgh)
- 1993 "What She Wants" touring throughout Britain
- "Itself" Transmission Gallery, Glasgow
- "Elective Affinities" Tate Gallery, Liverpool

- "Sweet Side Show" (in collaboration with Emilyn Claid, Dancer) Riverside Studios, London
- 1994 "It's a Pleasure" Royal Festival Hall, London
- "Thinking Aloud" Small Mansion Arts Centre, London
- 1995 "U.K. Wit + Excess" Contemporary Art Centre, Adelaide, Australian Centre for Contemporary Art, Melbourne; Ivan Dougherty Gallery, Sydney; Institute of Modern Art, Brisbane

Forthcoming exhibitions

- "The Storeroom Project" The Whitworth Gallery, Manchester

Residences and scholarships

- 1994-95 Scholarship to the British School at Rome
- 1991-92 Artist-in-residence at Tate Gallery, Liverpool (Momart Fellowship)

Awards

- 1994 L.A.B. Production Award
- 1991 G.L.A. Production Award

Selecting exhibitions

- 1993 Selector, Riverside Open Exhibition

Publications

- 1987 "Untitled Centrefold" Creative Camera, January issue
- 1993 Catalogue for "Elective Affinities"
- 1994 Catalogue for "Lost at Sea, Found on the Ground"



Wit+Excess

CONTEMPORARY
ART CENTRE OF SOUTH AUSTRALIA

Concept by L. E. Young and Katherine Timothew Design by Bolinda Fyfe Printed by Show Ads Printed by Five Star Press