

Phillida Reid  
Frieze London 2024  
Booth B36

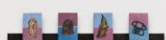
MOHAMMED Z. RAHMAN  
ARMANDO D. COSMOS  
JOANNA PIOTROWSKA  
CELIA HEMPTON  
HANY ARMANIOUS  
VIVIAN LYNN  
PREM SAHIB  
LEA CETERA

Phillida Reid



MOHAMMED Z. RAHMAN







*Full Life*

2024

acrylic, 32 matchboxes arranged in a grid across eight India ink stained wooden shelves  
dimensions variable; each shelf of four matchboxes measures approx 6 x 30 x 2 cm

PR-RAHM0079

GBP 16,000

Rahman's work often acts as visual/material research, referencing texts and studies into pressing socio-political issues and their impact on their own life and the lives of friends and family. In *Full Life*, Rahman takes inspiration from Shon Faye's 2021 book *The Transgender Issue: An Argument for Justice*, as well as from his own lived experience. Each box depicts either a butterfly pupae – a symbol of transformation and the capacity of the body to undergo metamorphoses – or an object from the Museum of Transology (MoT), a collection of objects representing trans, non-binary and intersex lives, working against the erasure of 'transcestry' via the recording of everyday artefacts of personal significance.

Rahman's practice draws from multiple stylistic sources, including surrealism, social realism, and in the case of their matchbox works in particular, Mughal miniatures, condensing imagery with multiple associations and personal narratives into small-scale objects loaded with meaning. Subtly implying the warmth (and potential destructive properties) of flame – a theme which runs throughout their practice – the container-like aspect of the boxes also suggests the possibility of a hidden interior; something tucked away. The form is practical as well as symbolic: cheap, accessible, commonplace materials, at a scale small enough to be worked on without the luxury of a studio, Rahman has painted on matchboxes from a young age.





Artist's notes on *Full Life*

“Representing allegorical images summarising key ideas in Shon Faye’s *The Transgender Issue: an Argument for Justice* (2021) as well as literal depictions of objects from the Museum of Transology and the pupae of butterflies found in the British Isles; *Full Life* re-iterates key demands in contemporary trans liberation and civil rights movements. The title alludes to the reasonable demands of wellbeing provision, dignity, safety and joy for trans communities amid an ongoing moral panic stoked by the British press and politicians to the end of dehumanising communities and dismissing their political demands in the UK context.

The depiction of pupae is presented in allegory to a notion of the trans experience as readily accepted and widely considered beautiful, while also bearing specificity to a UK context. The choice to present 16 different species references the highly personal relationships people have with gender identity and the political pitfalls of generalising diverse experiences.

The objects from the Museum of Transology speak as testaments to actual trans lives, working against erasure towards humanisation and concrete placement of said lives into historical consciousness on their own terms. The artist speaks as an ally to the trans community which makes up much of his chosen family and against a sheer absence of advocacy in their birth community. As per the artist’s wider body of work, the political thrust behind this piece is a resounding call for solidarity, care, action and understanding between communities.”

A portion of funds from the sale of this work will be allocated to [Spectra](#),  
a London-based service supporting trans communities.









## Objects depicted:

Black velvet pants, Museum of Transology

Brimstone pupa (*Gonepteryx rhamni*)

Broken handcuffs, to speak to the role of police and prison abolition in trans liberation referenced in Shon Faye's *The Transgender Issue: an Argument for Justice* (Allen Lane 2021)

Apollo pupa (*Parnassius apollo*)

Dingy skipper pupa (*Erynnis tages*)

Riding crop, to speak to the argument for decriminalising sex work as part of trans liberation referenced in Shon Faye's *The Transgender Issue*

European map pupa (*Araschnia levana*)

Liberty caps in grass with roots and mycelium to speak to the interconnectedness of trans and feminist struggles referenced in Shon Faye's *The Transgender Issue*

Pearl-bordered fritillary pupa (*Boloria euphrosyne*)

Seven inch packer, Museum of Transology

Marsh fritillary (*Euphydryas aurinia*)

Polka-dot packing sock, Museum of Transology

Prosthetic breasts, Museum of Transology

Large heath pupa (*Coenonympha tullia*)

School planner, to speak to the call to protect and support trans youth referenced in Shon Faye's *The Transgender Issue*

Adonis blue pupa (*Polyommatus bellargus*)

Blue detachable collar, to speak to trans liberation as a predominantly working-class issue emphasised in Shon Faye's *The Transgender Issue*

Swallowtail pupa (*Papilio machaon*)

No7 lipstick, Museum of Transology

Monarch pupa (*Danaus plexippus*)

Grizzled skipper pupa (*Pyrgus malvae*)

Lynx deodorant, Museum of Transology

Arran brown pupa (*Erebia ligea*)

Lilies, to speak to access to fertility healthcare as part of trans liberation referenced in Shon Faye's *The Transgender Issue*

Duke of Burgundy pupa (*Hamearis lucina*)

Jay's weave, Museum of Transology

Comma pupa (*Polytonia c-album*)

Black packer holder jockstrap, Museum of Transology

Shitty tabloid, to speak to the role of the British press in manufacturing a moral panic over trans communities, referenced in Shon Faye's *The Transgender Issue*

Camberwell beauty pupa (*Nymphalis antiopa*)

Brick house to speak to themes of housing justice as part of trans liberation referenced in Shon Faye's *The Transgender Issue*

Black-veined white pupa (*Aporia crataegi*)

























*Chilly Dressup*

2024

acrylic on board

80 x 60 cm

PR-RAHM0081

GBP 12,000

*Chilly Dressup* is part of a series of two tableaux celebrating turning looks from upcycled and hybrid styles as a cornerstone of queer, working class and migrant culture. Politically Rahman wishes to honour the role of their various communities as sartorial innovators in style and sustainable practice as well as representing the quotidian opportunity for magic and joy fashion presents in the lives of said communities.

*Chilly* depicts scenes of clothesmaking and getting dressed for cold weather. Rahman juxtaposes a warm colour palette with forms associated with winter and northern climates as per their family experience of migration and adapting to European weather from a warmer motherland. The works speaks to the cosmopolitan as well as Rahman's local experience of winter in London in a fantastical dioramic scene reminiscent of a doll house.

This format addresses the overarching playfulness of dressup alongside depictions of the labour around clothes often invisibilized or outsourced in hegemonic bourgeois representations of fashion. In relation to a well established yet exploitative textile industry in their ancestral Bangladesh as well as their experience as a child of a textile worker in the UK context, Rahman seeks to de-alienate labour and advocate for respect and fair working conditions as a matter of decoloniality and class abolition.

Inspired by the chromatics of Kantemir Balagov's *Beanpole* (2019), the colourful camp of Beryl Cook's paintings, the teeming magical scenes of Hayao Miyazaki's oeuvre as well as older traditions of Mughal miniatures and Dutch renaissance painting, Rahman draws from a typically globalised and eclectic visual vocabulary.

A portion of funds from the sale of this work will be allocated to [Aanchal Women's Aid](#), a service supporting survivors of domestic violence in East London









MOHAMMED Z. RAHMAN is a British-Bengali artist based in London. With a background in social anthropology, Rahman approaches his practice as both an intimate and political force. Interweaving personal, social and folk histories of migration, labour, queerness, family and class, his paintings disturb conventions of domestic space and custom in favour of dream logic and moments of magical realism, excavating stories of overlooked figures and everyday resistance. Allegorical and concrete, his domestic scenes employ the vernacular of surrealism and social realism – art movements which, Rahman points out, flourish during times of social unrest: “the former, in that it allows one to dream beyond current conditions and process the unconscious, and the latter, to give voice to the everyday lived experience of the working and non-ruling classes, acting against hegemony.”

Recent solo exhibitions include *A Flame is a Petal*, Rahman’s second solo presentation at Phillida Reid, in June 2024, and *Awake*, Art Basel Hong Kong, with Phillida Reid, London, in March 2024. Recent group exhibitions include *Love Will Come Back: Ann Craven with Robert Mapplethorpe and Mohammed Z. Rahman*, Phillida Reid, London (2024); *On Feeling – an exhibition about emotion and subjectivity*, curated by Peter Davies, The Approach, London (2024); *Atavism for the Future*, Ehrlich Steinberg, Los Angeles, USA (2023). Rahman’s work was included in 2022’s Brent Biennial, *In the House of my Love*, curated by Eliel Jones. His first solo exhibition at Phillida Reid, *City of Burrows*, opened in 2023. Their work is held in the collection of the Government Art Collection, UK and the Sharjah Art Foundation, UAE.

“Mohammed offers an antidote to political projects that erase lives deemed inconvenient, or as efforts of producing knowledge that, like Mohammed himself found, at times enforce a dangerous method of capture rather than embracing and foregrounding the strangeness that is at stake. His deep and personal understanding of colours and form, coupled with a dedication to a new form of surreal, social- realist aesthetic, results in works that ask of us more than just looking at a painting. Mohammed draws us in with an offering, and then extends an open invitation for solidarity.” – Eliel Jones, 2023

[\*Link to artist overview\*](#)



MOHAMMED Z. RAHMAN

Lives and works in London, UK

EXHIBITIONS, EVENTS, RESIDENCIES

2024

*A Flame is a Petal*

Phillida Reid, London, UK

*On Feeling*

The Approach, London, UK

*Awake*

Phillida Reid, Art Basel Hong Kong

*Love Will Come Back :*

*Ann Craven with Robert Mapplethorpe*

*and Mohammed Z Rahman*

Phillida Reid, London, UK

2023

*Come Closer*

Indigo + Madder, London, UK

*Atavism for the Future*

Ehrlich Steinberg, Los Angeles, USA

*ELO MELO Festival*

Whitechapel Gallery, London, UK

*City of Burrows*

Phillida Reid, London, UK

*In conversation: Mohammed Z. Rahman and Kavita Puri*

Phillida Reid, London, UK

*department of Unruly histories*

Cubitt, London, UK

2022

*Unfurnished*

Kingsgate Project Space, London, UK

for The Brent Biennial 2022

*In the House of my Love*

curated by Eliel Jones

*The Conch: November 2022*

South London Gallery, London, UK

2021

Apocalypse Reading Room residency

Artsadmin, London

curated by Ama Josephine Budge

PUBLIC COLLECTIONS

The Government Art Collection, UK

Sharjah Art Foundation, UAE

EDUCATION

2015 - 2018

SOAS University of London

BA Hons Social Anthropology

ARMANDO D. COSMOS



*i. Director of Orchestra*

2023

cotton, merino wool, polyester, steel

220 x 210 cm

PR-COSM0021

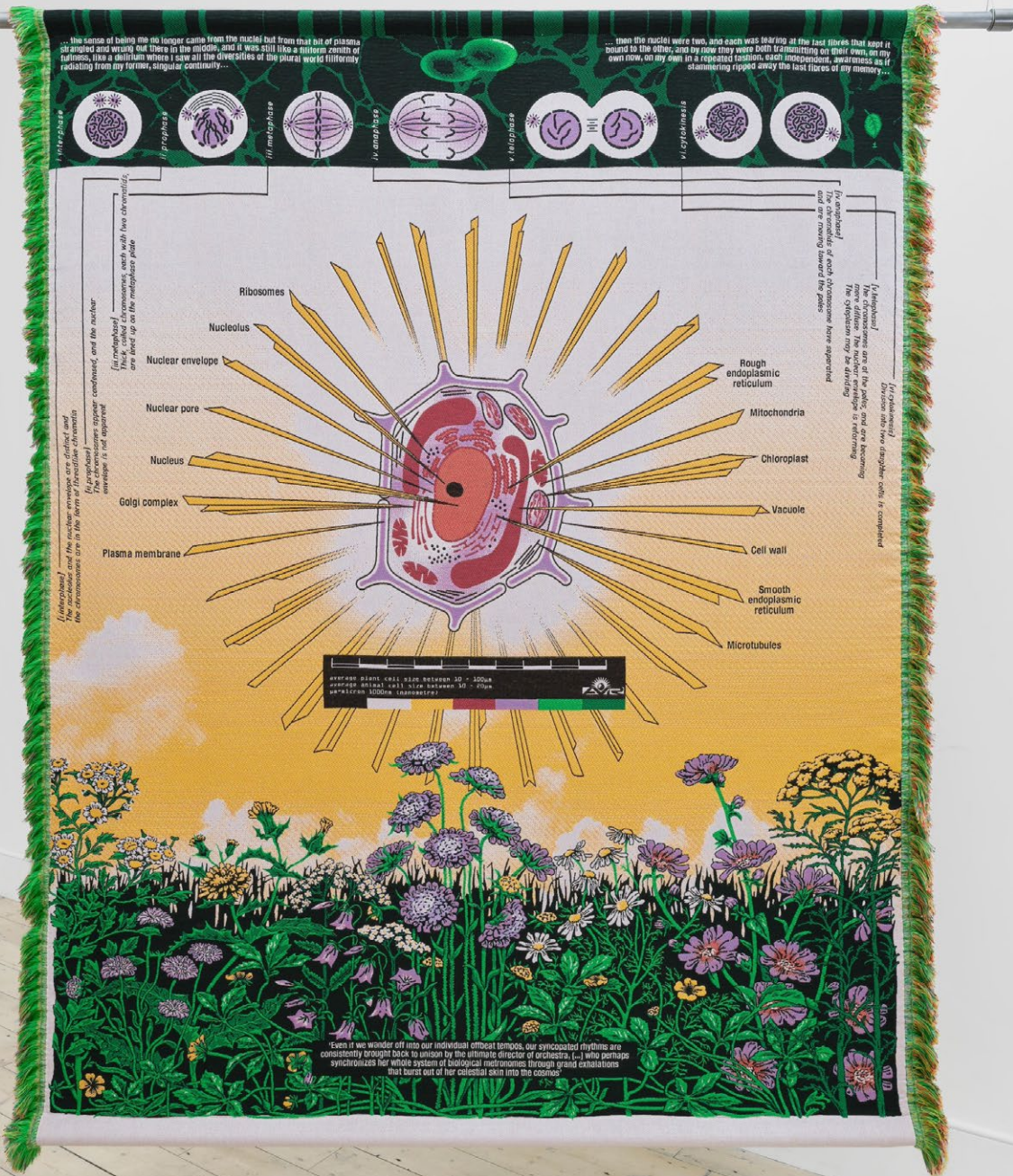
GBP 16,000

*i. Director of Orchestra* is one part of a triptych entitled *Nothing New Under the Sun*. The work embroils the scientific with the cosmic and incorporates imagery and text from biological diagrams, science textbooks and papers, literary fiction, ancient artefacts, and the natural world, to reject the simplification or flattening of knowledge into objective truths and reductive statements. Cosmos's work questions the separation of art from science, and art from design, exploring the history of illustration and visualisation as it relates to scientific discovery, education and the accessibility of knowledge.

Picturing a cross-section of a plant cell, the shard-like arrows that label and probe it lend a slyly beatific presence, forming a sort of baroque golden halo. Beneath the sun-like cell is a tangle of wildflowers – a visual quote from early twentieth century TFL posters . The image is annotated with quotes from ecologist Monica Gagliano and Italo Calvino's short stories: an assemblage of imagery and text from myriad sources, stitched together.

Drawing on research into holistic theories and plant science, this hanging tapestry maps out a vision of shared materiality, in which each iteration of life is imagined as emerging from one common reserve of constantly forming and re-forming matter, each living thing another expression of an entangled whole. An intensive sprawl of information is spread across the triptych, each tapestry acting as a mutation of an initial concept, an exemplar of Cosmos' explorations into mutations and reiterations of image, knowledge, and DNA alike.

Perinent to a society ever-moulded by shifting understandings of truth and knowledge, Cosmos grapples with contemporary discourse surrounding the originality of material and imagery, against a backdrop of the rapidly increasing influence of artificial intelligence. Scientific graphics are dissected, re-framed and interrupted, in a manner typical of Cosmos' practice: both an homage and a pastiche of traditional modes of disseminating knowledge. The interplay between traditional and futuristic modes of transmitting information situates Cosmos' work within a political realm, one which questions the power one wields with access to knowledge, and how the constant, meterotic development of communication contribute to a world of both greater democratisation and a more closed-off, autocratic one.



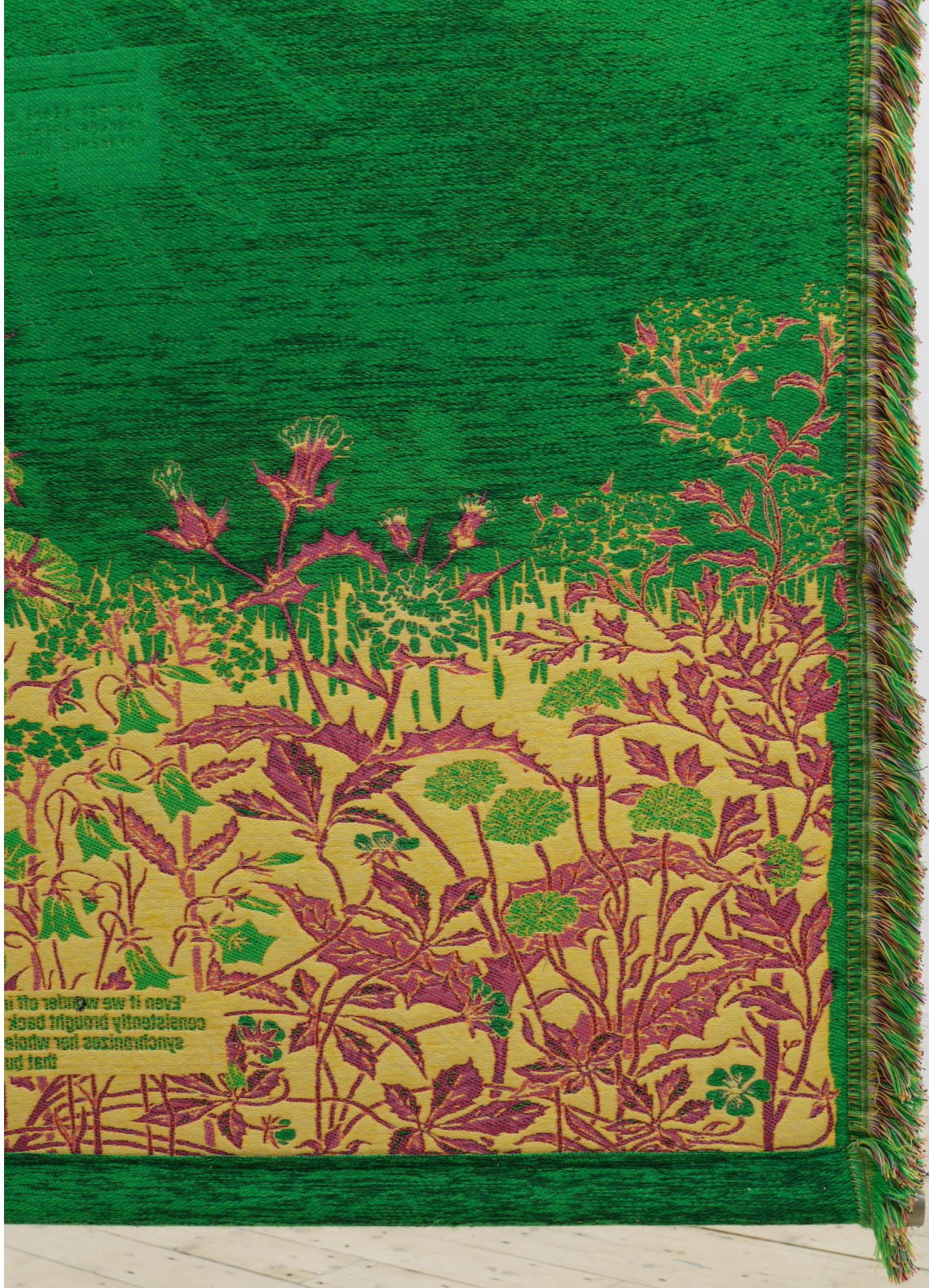
*i. Director of Orchestra*  
 2023  
 cotton, merino wool, polyester, steel  
 220 x 210 cm  
 PR-COSM0021  
 GBP 16,000





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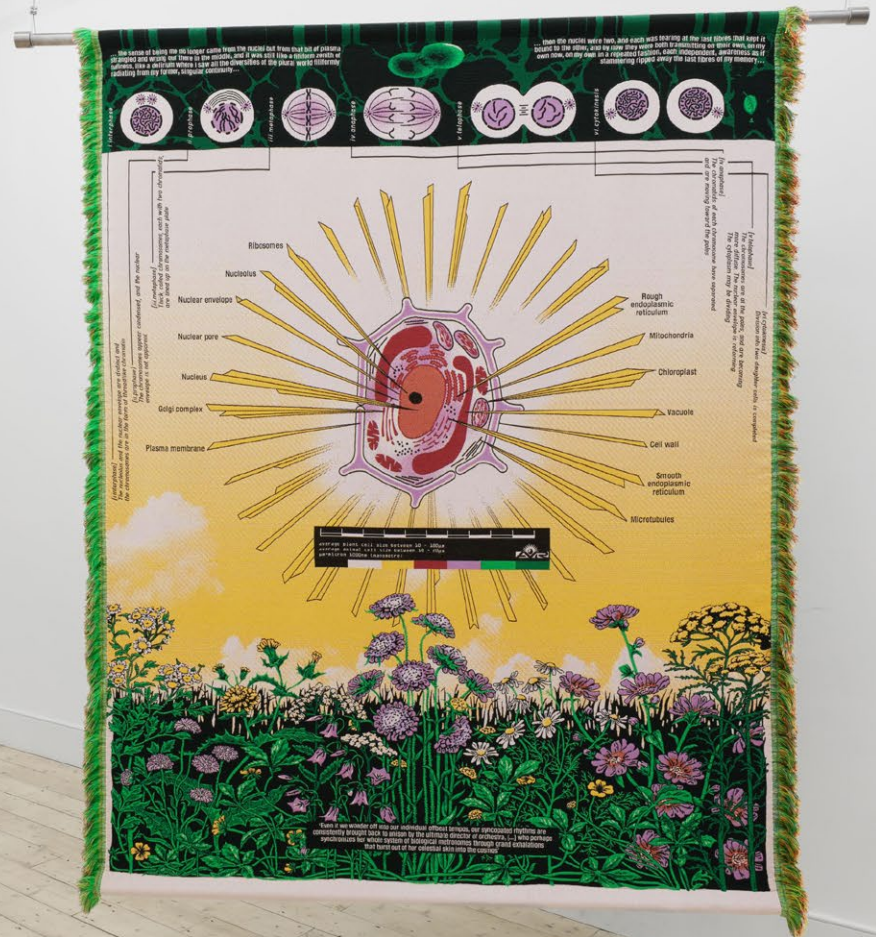


Even if we winter off  
consistently brought back  
spindles for whole  
and tent













Deoxyribonucleic Acid

Deoxyribonucleic Acid

Deoxyribonucleic acid (DNA) is a long molecule that carries the genetic instructions for the development, functioning, growth and reproduction of all known organisms and many viruses. DNA is a polymer of nucleotides, which are the building blocks of DNA. Each nucleotide is composed of a phosphate group, a deoxyribose sugar, and a nitrogenous base. The nitrogenous bases are adenine, thymine, guanine, and cytosine. The phosphate groups and deoxyribose sugars are linked together to form the backbone of the DNA molecule. The nitrogenous bases are attached to the deoxyribose sugars and are linked together by hydrogen bonds. This arrangement of atoms forms the double helix structure of DNA.

Diagram illustrating the structure of Deoxyribonucleic Acid (DNA) showing the double helix structure, the sugar-phosphate backbone, and the nitrogenous bases (Adenine, Thymine, Guanine, Cytosine).

Diagram illustrating the structure of a mitochondrion, showing the outer membrane, inner membrane, and cristae.

Diagram illustrating the structure of a plant, showing the root system, stem, leaves, and flowers.

Mitochondrion

Mitochondrion

Diagram illustrating the structure of a mitochondrion, showing the outer membrane, inner membrane, and cristae.

Plant

Diagram illustrating the structure of a plant, showing the root system, stem, leaves, and flowers.

12 GRAPE STREET







ARMANDO D. COSMOS (b. 1988, lives in Manchester) works in the tradition of narrative weaving to create textile collages composed from layered and manipulated found images, iconography and historical printed matter. Destabilising the canon of explanatory imagery set out in scientific textbooks, Cosmos' tapestries employ a sci-fi inflected visual language to imagine diagrams of the future: scenes in which technologies both new and ancient unfold amid environments of human-induced cataclysm.

Cosmos seeks to undermine the sciences' claims to objectivity and rationalism; a visual and material process of what he calls 'deobjectivisation.' Scientific graphics, for Cosmos, are not vessels for accurate depictions of hard fact or reality, but rather demonstrations of subjective beliefs and theories: a record, above all, of human understanding. In his works, contemporary environmental issues are examined through an imagined retrospective lens, picturing biological and physical processes in vivid, saturated detail. Arguing for a conscious acceptance of the biases and inconsistencies inherent to scientific and historical epistemology, Cosmos' tapestries exist as ruminations on the relationships between the mediums of art, science and technology, and the visual representation of knowledge.

Recent exhibitions include *Underland Chapter 4: THE CALM BEFORE THE STORM* at Radius, Centre for Contemporary Art and Ecology, Delft, The Netherlands (2022); *Non-profit at all Cost*, NEST, The Hague, the Netherlands (2022); *Our Silver City, 2094*, Nottingham Contemporary, UK (2022); *Plant Fever - Towards a Phyto-centred Design at Museum für Gestaltung*, Zürich, Grand Hornu, Belgium, and Kunstgewerbemuseum, Dresden (touring, 2020-22); and shows at Dutch Design Week, Eindhoven and Looiersgracht 60, Amsterdam.

[Link to artist overview](#)

ARMANDO D. COSMOS

b.1988. Lives and works in Manchester, UK

EXHIBITIONS

2024

*Collective Futures*

TRIXIE, The Hague, the Netherlands

2023

*Nothing New Under the Sun*

Phillida Reid, London

2022

*Underland Chapter 4: CALM BEFORE THE STORM*

RADIUS Center for Contemporary Art, Delft, the Netherlands

*Non-profit at all cost*

Nest, the Hague, the Netherlands

LISTE Art Fair Basel

with Southard Reid, London, UK

2021 - 2022

*Plant Fever - Towards a Phyto-centred Design*

Museum für Gestaltung, Zürich

touring to Kunstgewerbemuseum, Dresden

*Our Silver City, 2094*

Nottingham Contemporary, Nottingham

2020

*Plant Fever - Towards a Phyto-centred Design*

CID au Grand Hornu, Belgium

2019

Dutch Design Week, Eindhoven

*Sandberg Graduation Show*

Looiersgracht 60, Amsterdam

EDUCATION

2017 - 2019

Sandberg Institute, Amsterdam

Masters in Fine Art

2006 - 2009

Lincoln University

BA Hons Illustration



JOANNA PIOTROWSKA

Joanna Piotrowska's work across photography, film and installation probes the dynamics of domestic spaces and relationships, exploring the push and pull of intimacy and violence; closeness and claustrophobia; attack and defence; control and care. Hierarchies of power and frameworks of patriarchal domination are observed at a cool distance, often removing the oppressor from the scene. Above all, Piotrowska's work approaches her themes through depictions of touch, hands featuring centrally throughout her compositions, in a tender and cramped bodily choreography.

*Vital Points I* depicts, in lucid close-up, the torso of a young woman as she points with one hand towards the upper left portion of her collarbone. This work, which sits within the wider *Vital Points* series (2019), in which this same figure touches a constellation of points on her arms, face and chest with her index finger. 'Vital points' are the most fragile parts of the human body; points which are the most vulnerable to attack (as often taught in self defence classes). Piotrowska created this series at a time during which women's rights were becoming increasingly under threat in her home country of Poland, preceding 2021's abortion ban and subsequent violently policed protests – a landscape mirrored in governmental messaging and legislation across the globe.

In her 2024 works, Piotrowska pushes her approach to materials and framing, introducing wood veneer and aluminium into her compositions in order to conjure the domestic textures of her family home and childhood – spaces of affection, but not always safety. Bodies are cropped and fragmented like snatches of memory; arms invade the frame without indication of their owners; faces are concealed or disappear. A continuation of concerns developed throughout Piotrowska's 'Frowst' series, in which family members pose together in arrangements inspired by the "family constellations" conceived by psychotherapist Bert Hellinger, bodies appear either to embrace or ambush; hold or hold down.

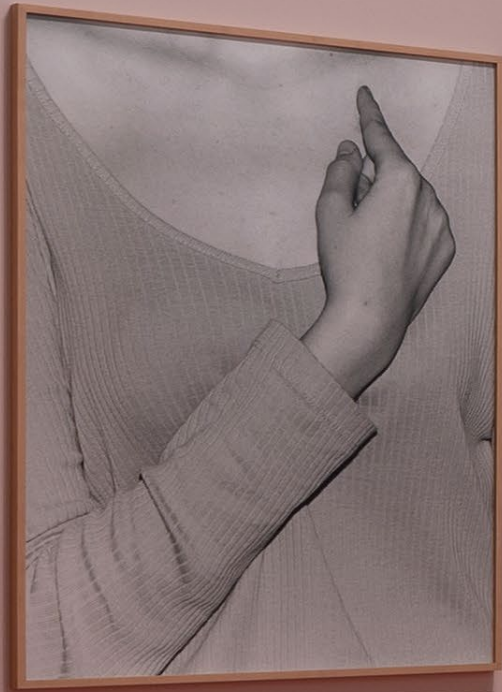






*Vital Points I*  
2019  
silver gelatin hand print  
120 x 95 cm  
edition of 3 + 2 AP  
PR-PIOT4099  
EUR 18,000



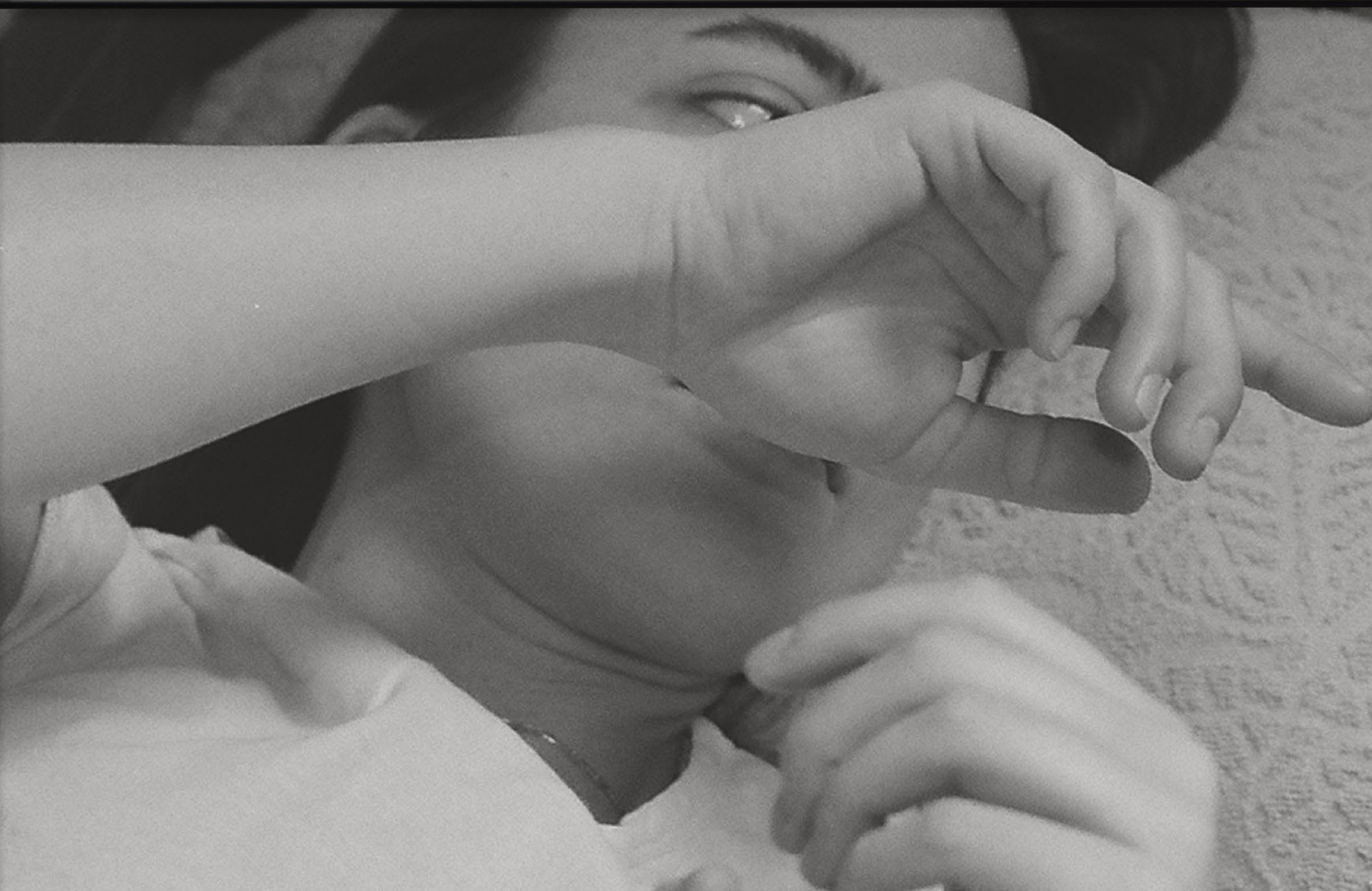








*Untitled*  
2024  
silver gelatin hand print, aluminium  
60 x 50 cm  
edition of 3 + 2 AP  
PR-PIOT4163  
EUR 14,000







*Untitled*  
2024  
silver gelatin hand print, wood veneer, brass  
60 x 50 cm  
edition of 3 + 1 AP  
PR-PIOT4175  
EUR 18,000

*working image*





*Untitled*  
2024  
silver gelatin hand prints,  
cherry wood  
50 x 60 cm  
edition of 3 + 2 AP  
PR-PIOT4134  
EUR 16,000









*Untitled*  
2024  
silver gelatin hand print  
30 x 24 cm  
edition of 5 + 2 AP  
PR-PIOT4174  
EUR 6000



JOANNA PIOTROWSKA (b. 1985, Warsaw, Poland. Lives and works in London) examines the human condition through performative acts and the construction of multiple 'social landscapes' using photography, performance and film. Family archives, self-defence manuals and psychotherapeutic methods are used as reference points as Piotrowska explores the complex roles which play out in everyday performance.

Piotrowska's solo exhibition at ICA Philadelphia, *unseeing eyes, restless bodies*, runs from 13 July to 1 December 2024. Recent solo exhibitions include *Entre nous*, LE BAL, Paris, France (2023); *Sub Rosa*, with Formafantasma, Phillida Reid, London (2022, another iteration of which was shown at ARCH, Athens); *Dreams Are The Facts From Which We Must Proceed*, Galeria Kaufhof, Urbane Kunste Ruhr, Witten, Germany (2023); *Sleeping Throat, Bitter Thirst*, Kestner Gesellschaft, Hanover, Germany (2022); *Thump*, Museum Insel Hombroich, Germany (2021); *FROWST*, Zacheta National Gallery of Art, Poland (2020); *Stable Vices*, Kunsthalle Basel, Switzerland; *All Our False Devices*, Tate Britain, London; Yorkshire Sculpture International, Leeds Art Gallery, UK (2019).

Piotrowska's work was included in *The Milk of Dreams* at the Venice Biennale 2022 and *manifesto of fragility*, 16th Lyon Biennale 2022. Current and previous group exhibitions include *Photography and Touch*, Princeton University Art Museum, USA (2024); *Stranger Things*, Neue Galerie Gladbeck, Germany (2024); *to display, to support, to care*, Heiligenkreuzerhof, Vienna (2024); *The Yebisu International Festival for Art*, Tokyo Photographic Museum, Japan (2024); *L'Irrésolue*, FRAC Île-de-France, Le Plateau, Paris (2023); *British Art Show 9* (touring), various UK venues (2021-2); *The Architecture of Confinement*, BNKR, Munich, Germany (2021); *Our Red Sky*, Göteborgs Konsthall, Göteborg, Sweden (2020-1); *Museum for Preventive Imagination – EDITORIAL*, MACRO, Rome, Italy (2020); *Tell me about yesterday tomorrow*, NS-Dokumentationszentrum, Munich (2019-20); Coimbra Biennial of Contemporary Art, Portugal (2019); *Structures of meaning/Architectures of perception*, Gateway, Abu Dhabi, United Arab Emirates (2019); *Being: New Photography 2018*, MoMA, New York (2018); *We don't need another Hero*, 10th Berlin Biennale, Germany (2018); *SUPERSTITION*, Museum Marres, Maastricht, Netherlands (2018).

Publications include *Entre Nous* (2023), *Stable Vices* (2021), *Frantic* (2017) and *Frowst* (2014), as recipient of the Mack First Book Award.

Piotrowska's work is held in the collections of the Art Institute of Chicago, Chicago, Museum of Modern Art, New York, USA; Centre Pompidou, Paris, FRAC Champagne-Ardenne, FRAC Bretagne, KADIST, France; Tate, London, Leeds City Art Gallery, Northern Gallery of Art, Sunderland, National Photography Collection, Bradford, Arts Council Collection, UK; Tokyo Photographic Art Museum, Japan; Zacheta National Gallery of Art, Poland.

[Link to artist overview](#)

# JOANNA PIOTROWSKA

b. 1985, Warsaw, Poland. Lives and works in London

## SOLO EXHIBITIONS

2024

ICA Philadelphia, USA

2023

*Entre Nous*

LE BAL, Paris, France

*Dreams Are The Facts From Which We Must Proceed*

Galeria Kaufhof, Urbane Kunste Ruhr, Witten, Germany

砦 *Toride*

Hagiwara Projects, Tokyo, Japan

2022

*Sub Rosa*

Joanna Piotrowska & Formafantasma  
Phillida Reid, London, UK

*Sub Rosa*

Joanna Piotrowska & Formafantasma  
ARCH, Athens, Greece

*Sleeping Throat, Bitter Thirst*

Project Space Shifting Present  
Kestner Gesellschaft, Hannover, Germany

2021

*Are we home yet?*

Thomas Zander, Cologne, Germany

*Thump*

Museum Insel Hombroich, Germany

2020

*FROWST*

Zacheta National Gallery of Art  
Warsaw, Poland

2019

*Stable Vices*

Kunsthalle Basel, Switzerland

*Joanna Piotrowska*

Leeds Art Gallery, Leeds, UK

*Art Now: All Our False Devices*

Tate Britain, UK

2018

*Frieze Focus*

Southard Reid, London, UK

2017

*Untitled*

Southard Reid, London, UK

*Art Basel Statements*

Dawid Radziszewski Gallery

2016

*Frantic*

Madragoa, Lisbon, Portugal

2015

*Hester*

Southard Reid, London, UK

*How Are You?*

Ksiegarnia | Wystawa, Krakow, Poland

*FROWST*

Krakow Photomonth Festival 2015  
The Seweryn Udziela Ethnographic Museum, Krakow, Poland

2014

*s.w.a.l.k*

Project Space, Northern Gallery of Contemporary Art,  
Sunderland, UK

## SELECTED GROUP EXHIBITIONS

2024

*Don't we touch each other just to prove we're still here?*  
*Photography and Touch*  
Princeton University Art Museum, USA

*to display, to support, to care*

Angewandte University Gallery Heiligenkreuzerhof,  
Vienna, Austria

*Stranger Things*

Neue Galerie Gladbeck, Germany

2023

*Her Voice - Echoes of Chantal Akerman*  
FOMU, Antwerp, Belgium

Formafantasma: *Oltre Terra. Why Wool Matters*  
Nasjonalmuseet Oslo, Norway

*L'Irrésolue*

FRAC Île-de-France, Le Plateau, Paris, France

*Sisters & Brothers: 500 Years of Siblings in Art*

Kunsthalle Tübingen, Germany  
Lentos Kunstmuseum Linz, Austria

2022

*The Milk of Dreams*  
59th Venice Biennale, Italy

*manifesto of fragility*

16th Lyon Biennale of Contemporary Art, France

*British Art Show 9*

The Box, Plymouth, UK

*Il était un fois...*

FRAC Champagne-Ardenne, Reims, France



|   |  |  |
|---|--|--|
| 2021  |  | 2015   |
| <i>British Art Show 9</i>   | <i>Being: New Photography 2018</i>   | <i>True Players</i>  |
| Aberdeen Art Gallery, Aberdeen, UK                                      | MoMA, New York, USA  | W139, Amsterdam, Netherlands                                   |
| <i>The Architecture of Confinement</i>                                  | <i>La Bottega Oscura</i>   | <i>Royal College of Art Stand</i>                              |
| BNKR, Munich, Germany   | GRGLT, Turin, Italy  | Photo London, Somerset House, London, UK                       |
| <i>Day/Night</i>  | <i>Material Environments</i>   | <i>Kombucha</i>  |
| Southard Reid, Old Folks Association, Auckland, Aotearoa<br>New Zealand | The Tetley, Leeds South Bank, Leeds, UK  | Bunkier Sztuki, Krakow, Polan                                  |
| <i>British Art Show 9</i>   | <i>We don't need another hero</i>  | <i>ALTRIMENTI CHE ESSERE</i>                                   |
| Aberdeen Art Gallery, Aberdeen, UK                                      | 10th Berlin Biennale, Berlin, Germany  | Galleria Oltredimore<br>Gender Bender Festival, Bologna, Italy |
| <i>La Boîte-en-Valise (online)</i>                                      | <i>SUPERSTITION</i>  | <i>Krasna-Krausz Book Awards and First Book Award 2015</i>     |
| Office Baroque, Antwerp   | Museum Marres, Maastricht, Netherlands   | Media Space, Science Museum, London, UK                        |
| 2020-2021   | 2017   | <i>Jerwood and Photoworks Award Exhibition</i>                 |
| <i>Our Red Sky</i>  | <i>Big Towers</i>  | Jerwood Space, London, UK                                      |
| Göteborgs Konsthall, Göteborg, Sweden                                   | ICA Singapore  |  |
| 2020  | <i>OFF-Biennale Budapest,</i>  | 2014   |
| <i>Museum for Preventive Imagination – EDITORIAL MACRO</i>              | Budapest, Hungary  | <i>What love has to do with it</i>                             |
| Museum of Contemporary Art of Rome, Rome, Italy                         | <i>SEVER</i>   | Project Space, Hayward Gallery, London, UK                     |
| <i>Paranoia TV</i>  | Galeria Boavista, Galerias Municipais, Lisbon, Portugal  | 2013   |
| steirischerherbst'20, Vorherbst Magazine                                | <i>These Rotten Words</i>  | <i>When Sleeper Wakes</i>                                      |
| 2019  | Chapter Gallery, Cardiff, UK   | Aperto Gallery, St Petersburg, Russia                          |
| <i>occupy and echo (a stage)</i>  | <i>Something halfway between the typical atmosphere I<br/>breathe and the tip of my reality.</i> | <i>Bloomberg New Contemporaries</i>                            |
| ReadingRoom, Melbourne, Australia                                       | Curated by Juan Canela and Stefanie Hessler  | Institute of Contemporary Arts, London, UK                     |
| <i>Tell me about <del>yesterday</del> tomorrow</i>                      | La Tabacalera, Madrid, Spain   | <i>Family Politics</i>   |
| NS-Dokumentationszentrum München  | <i>Room</i>  | Jerwood Space, London, UK                                      |
| Munich, Germany   | Sadie Coles, London, UK  | <i>Fly me through the night, Pilot</i>                         |
| <i>Coimbra Biennial of Contemporary Art</i>                             | Mead Gallery, Warwick Arts Centre, Coventry, UK  | Private house, Primrose Hill, London, UK                       |
| Coimbra, Portugal   | 2016   | <i>Bloomberg New Contemporaries</i>                            |
| 2018  | <i>Give Me Yesterday</i>   | Spike Island, Bristol, UK                                      |
| <i>Antarctica. An Exhibition on Alienation</i>                          | Fondazione Prada Osservatorio, Milan, Italy  | <i>Call XV</i>   |
| Kunsthalle Wien   | <i>Salon of New Photography</i>  | Luis Adelantado Gallery, Valencia, Spain                       |
| <i>CONDO London</i>   | Raster Gallery, Warsaw, Poland   | <i>21st Century Art and Design - RCA 2013</i>                  |
| Southard Reid, London, UK   |  | Christie's, London, UK   |

*MA Graduation Show*  
Royal College of Art, London, UK

2012  
*The Suspension of History*  
Basement Project Space, Cork, Ireland

2010  
*Sittcomm.Award*  
Wyspianski Pavilion, Krakow, Poland

“5128”  
Zpafiska Gallery, Krakow, Poland

## SELECTED PRESS

2023  
Le Monde, *La résistance des corps vue par la photographe Joanna Piotrowska*, by Emmanuelle Lequeux, February 2023

2022  
Artforum, *Critic's Pick: Sub Rosa*, by Jonah Goldman Kay, November 2022

artnet, feature, *Joanna Piotrowka's Photographs Make Our Quotidian World Appear Uncanny and Unsettling – and the Art World Can't Get Enough*, by Devorah Lauter, July 2022

Frieze, *Preview of the 2022 Venice Biennale: 'The Milk of Dreams'*, Joanna Piotrowska by Vanessa Peterson, April 2022

2021  
Financial Times, *My London: photographers Joanna Piotrowska, Clare Strand and Ronan Mckenzie*, Sept 2021

ArtForum, review, *Joanna Piotrowska, Zachęta National Gallery of Art*, March 2021

British Journal of Photography, *Joanna Piotrowska stages images of violence and vulnerability in her latest monograph*, by Philomena Epps, April 2021

AnOther, feature, *Dysfunctional Environments: The Unsettling Photography of Joanna Piotrowska*, May 2021

2018  
Frieze, feature by Harry Thorne and photo essay by Joanna Piotrowska, *The Black Garden*, September 2018

2019  
The Guardian, feature, *Gimme shelter: Joanna Piotrowska on her unsettling domestic scenes*, March 2019

2017  
TANK Live, *Food for Thought*, by Adam Bychawski, October 2017

2016  
TANK, cover and photography, *Double Take: the focussed rigour and empowered vision of Alessandra Facchinetti at Tod's*, p. 256-278, Spring 2016

VICE, feature, *Black and White Photos That Show the Disturbing Side of Being a Teenage Girl*, by Anastasiia Fedorova, online, January 2016

2015  
VAULT: Issue 12, feature, *Joanna Piotrowska: Of Body and Mind* by Daniel Boetker-Smith, p. 50, November 2015

AnOther, interview, *...Using Gesture to Empower Women*, by Daisy Woodward, online, November 2015

Magenta Mag, *Nowa Anatomia The King is Naked, The King is Dead, Long Live the Dead King*, by Michal Grochowiak, p. 49, June 2015

Art News, review, *Joanna Piotrowska, Southard Reid, London*, by Jennifer Thatcher, p. 127, May 2015

Calvert 22, essay by Anastasiia Fedorova, online, March 2015

Tjej Land, text by Stanley Wolukau-Wanambwa, Spring 2015

Art Monthly, mention, *Emotional Resources*, Northern Gallery for Contemporary Art, by Louisa Elderton, p.24, February 2015

2014  
Aperture, text by Wojciech Nowicki, Winter 2014

Dazed Magazine, pictorial feature, *Never is a Long Time*, p. 180, Winter 2014

Paper Journal, *Uncertain Constellations*, interview by Darren Campion, July 2014

2013  
The Independent, *Art Stars of Tomorrow* by Adrian Hamilton, December 2013

Dust Magazine, *Frowst*, text by Anca Rujoiu, December 2013

Photomonitor, interview by Christiane Monarchi, November 2013

Time Out, *Bloomberg New Contemporaries* by Martin Coomer, November 2013

## SELECTED PUBLIC COLLECTIONS

Arts Council Collection, London, UK  
FRAC Bretagne, Rennes, France  
FRAC Champagne-Ardenne, France

KADIST, Paris, France  
Leeds City Art Gallery, Leeds, UK  
Museum of Modern Art, New York, USA  
Art Institute of Chicago, Chicago, USA

Northern Gallery of Contemporary Art, Sunderland, UK  
National Photography Collection, Bradford, UK  
Tate, London, UK

Zacheta National Gallery of Art, Poland  
Centre Pompidou, Paris, France



## AWARDS & RESIDENCIES

2023

Camera Austria Award for Contemporary Photography by the City of Graz, Austria

Ellen Auerbach Scholarship for Photography, Akademie der Künste, Berlin, German

2020

Artist in Residence, ARCH Athens, Greece

2018

Lewis Baltz Research Fund Award

2017

Inclusartiz Institute, Rio de Janeiro, Brazil

2015

Plat(t)form 2015, Winterthur Fotomuseum, Switzerland

Photoworks & Jerwood Award

2014

Nomination: reGeneration, Tomorrow's Photographers Today

Nomination: REFOCUS: The Middlesbrough Institute of Modern Art, Castlegate Photography Prize

Kuldiga Artists Residence 2014

First Book Award, MACK Books

2013

Selected for Catlin Guide 2013

2011

Genesis Foundation Scholarship

2010

Nomination for sittcomm. award 2010

Creative Scholarship of the Head of the City of Krakow

Hidden Places artist in residence, Görlitz, Germany

## BIBLIOGRAPHY

2023

*Entre Nous* by Mack, with LE BAL, Paris

2021

*Stable Vices* by Mack

2017

*Frantic* by Humboldt Books

2014

*Frowst* by Mack

## EDUCATION

2011 – 2013

MA Photography, Royal College of Art, London, UK

2010

Contemporary Culture, Jagiellonian University, Krakow, Poland

2008

Erasmus Exchange, Universität für Angewandte Kunst, Vienna, Austria

2006 – 2009

BA Photography, Academy of Fine Arts, Krakow, Poland

2004 – 2006

Photography course, Warsaw Film School, Warsaw, Poland

CELIA HEMPTON



*Kidneys, 2024*

Hempton's series of 'transplant' paintings (2023 onwards) document kidneys in the process of transplantation from donor to patient – a procedure undergone by her infant daughter in 2022. Sculpted in thick swathes of paint, at close range, the images – surgeons' gloved hands holding and operating on kidneys – captures the visceral, frightening intensity of the procedure. Sitting within a long tradition of painterly depictions of medicine, surgery and anatomy, this new series intensifies Hempton's subject of the bodily gaze, its intimacy, voyeuristic complicity, and the charge of painting life at its most exposed and fragile.

“In KIDNEYS, the trauma of the inconceivable assumes life in an animism of its own configuration. An operating table scene transmutes from one of danger into a scene of arresting schadenfreude. As the wayward kidney, with all the innocence of a child is given its own characterful set of features, the mind wanders. Is the troublesome kidney rejoicing in its failure to assume its function? The perspectives in Hempton's scene are both perplexing and engrossing: Could this be a scene from a near-future Elon Musk induced science fiction experiment, an inter-species landing on Mars? Or is this a version of a reality that has occupied the artist's life, body and mind for the last five years, bifurcating, rupturing, any chance of her constructing a composite image ever again? The truth is for her and her body *only* to narrate. I have no right, for the time being.”

– Extract from essay by Prof. Dr Omar Kholeif, 2024



*Theatre*  
2024  
oil on linen  
30 x 35 cm  
PR-HEMP4061  
GBP 12,000







Celia Hempton's *Surveillance* works, recording live video feeds from online CCTV streams of remote spaces. Each titled for the precise location of the footage and date of Hempton's encounter, the works measure no larger than a standard laptop screen, maintaining the intimate yet lonely scale of the original digital encounter. With compositions framed by fixed cameras, often at height, Hempton's landscapes take on the uncanny angles and perspectives of security technology: a distinctively unhuman eye.

The *Surveillance* paintings act as portals into brief, often banal moments across diverse timezones and settings. Subjects vary between legible, familiar environments – highways, gas stations, places of worship – and abstracted fields of vision obscured by weather, glitches or obstacles, in which locations exist solely as light, colour and shape. Random and enigmatic, the nature of CCTV imagery and data invests the process of looking with questions of consent and trespass. Shifting from one location to another, Hempton's paintings attend to the sense of multiplicity and disorientation generated by online browsing.





*Bekasi, Indonesia,*  
*25th July 2024*  
2024  
oil on aluminium  
30 x 40 cm  
PR-HEMP4084  
GBP 10,000





*Zurich, Switzerland,  
8th July 2024  
2024  
oil on linen  
30 x 40 cm  
PR-HEMP4051  
GBP 10,000*







Celia Hempton's *Chat Random* series consists of portraits painted from encounters with strangers in online video chatrooms. As with *Surveillance*, each work is titled for the date and location of the encounter: fragmented studies of the body that are simultaneously intimate, sensual and violent, scaled to the size of a screen.

“Hempton's *Chat Random* portraits, painted in fleeting digital encounters, invoke both intimacy and threat. In the most aggressive images among them – foregrounded erect penises, blank small heads, the cold blue light of the screen – we are grateful to know that it is Hempton who, as the portrait-painter, had the last laugh. Do they know she is using them, we wonder? Never mind; they were out to use her. What does it mean to attend to those who are themselves uninterested in attending to you, who so often see you simply as a means to their own gratification – who, as Hempton's *Chat Random* subjects often do, verbally abuse her, ask her to take off her clothes, attempt to manipulate her? It is clear that, in Hempton's own case, this asymmetry is no obstacle to a forthright and artistically productive engagement with the world. One question that her work poses is whether such a practice of asymmetrical attending can or should ever be generalised. Does the preservation of the self ever require a reciprocal refusal to attend to the unseeing other? Should there ever be a limit, politically speaking, to our willingness to make ourselves vulnerable to the others who refuse vulnerability in turn?”

- Amia Srinivasan, *Celia Hempton: On Attention*, 2021





*United Kingdom, 10th July 2024*

2024

oil on linen

25 x 30 cm

PR-HEMP4057

GBP 9000

CELIA HEMPTON's (b.Stroud, UK. Lives and works in London) work explores concepts of voyeurism in the post-digital age. In her paintings, performances and installations, she investigates the blurred lines of comfort and consent; desire and subjugation; visibility and opacity, seeking to deconstruct the ways in which we engage with humans in a rapidly evolving age of hyper-mediation. Formally, Hempton's paintings, which range in scale from intimate to life-size, acknowledge the tropes of history painting and the often subjugated female body. Hempton's richly layered paintings directly play with and confront this historical dynamism, producing tactile celebrations of the body, alongside multiple perspectives on how the bodily gaze is constructed.

“Hempton often takes transgression and discomfort as a precondition of her work. This is most obvious in her *Chat Random* [and *Surveillance*] series and her early images of building sites into which she had illegally trespassed. But difficulty is also central to her *Self Portrait* series, which she paints from the live image by crouching over a mirror. Perhaps it is Hempton's sense of her own discomfort and vulnerability in these moments that allows her to create images that, just as often as they depict human aggression, also capture the vulnerability, loneliness and alienation of contemporary life, especially as it is lived out online. Her paintings remind us that nowhere and no one is safe, and that, paradoxically, a certain sense of safety can be drawn from owning up to that fact. But crucially, in Hempton's paintings, human vulnerability does not operate as an excuse or a denial of violence. It is simply there, real: a reminder, perhaps, of the distance between the psychosexual script we are expected to rehearse and the vast complexity of each human life.”

- Amia Srinivasan, *Celia Hempton: On Attention*, 2022

[Link to artist overview](#)



## CELIA HEMPTON

b. Stroud, UK, 1981. Lives and works in London.

### SOLO EXHIBITIONS

2024

*Celia Hempton*  
Phillida Reid, London

2022

*Surveillance Paintings*  
Southard Reid, Art Basel Hong Kong

2020

*Celia Hempton*  
Southard Reid, London

2018

*Breach*  
Galleria Lorcan O'Neill, Rome, Italy

2016

*Tor*, Frieze London  
with Southard Reid, London, UK

*Art Night*

ICA London, Curated by Kathy Noble  
180 Strand, 2 July

*TOR*

The Magazine Sessions in collaboration with Fiorucci Art  
Trust Serpentine Sackler Gallery, London, UK

*Celia Hempton*

Michael Lett, Auckland, New Zealand

2015

*Lupa*  
Galerie Sultana, Paris, France

*ARCO Madrid*

Madrid, Spain

*FLY ASH*

White Cubicle, George & Dragon, London, UK

2014

*Chat Random*  
Southard Reid, London, UK

*Celia Hempton*

Galleria Lorcan O'Neill, Rome, Italy

Performance and presentation of work made in Stromboli  
as part of *Forget Amnesia*  
Curated by Milovan Farronato and Haroon Mirza  
Fiorucci Trust, Stromboli, Italy

2013

*VUG*  
Neuer Aachener Kunstverein, Aachen, Germany

*Cur*

Southard Reid, London, UK

2012

*TIN*  
Take Courage, London, UK

2011

*Celia Hempton*  
Southard Reid, London, UK

2010

*Raze/Built*  
Wolstenholme Creative Space, Liverpool, UK

### SELECTED GROUP EXHIBITIONS

2024

*The Living End: Painting and Other Technologies, 1970 - 2020*  
Museum of Contemporary Art Chicago, USA

*Good Morning, Midnight*

The Courtauld, London, UK

2023

*Recent Acquisitions and Eternal Loves - Part I*  
Nicoletta Fiorucci Collection, Monaco

2022

*My Life in the Metaverse*  
Abu Dhabi Art, Manarat Saadiyat, UAE

*British Art Show 9*

The Box, Plymouth, UK

2021

*Portraiture One Century Apart*  
Massimodecarlo, London, UK

*British Art Show 9*

Aberdeen Art Gallery, UK

*Day/Night*

Southard Reid, Old Folks Association, Auckland, Aotearoa  
New Zealand

2020

*Rear Window*  
White Cube (online)

*Shaking the habitual*

Galeria Duarte Sequeira, Braga, Portugal

2019  
*BREATHLESS / SENZA RESPIRO. London Art Now*  
Ca' Pesaro Galleria Internazionale d'Arte Moderna,  
Venice

*Personal Private Public*  
Hauser and Wirth, New York, USA

*Tainted Love/Club Edit*  
Villa Arson, Nice, France

2018  
*Art in the Age of the Internet, 1989 to Today*  
ICA, Boston, USA (Touring Exhibition)

*Kathy Acker: Who Wants to Be Human All the Time*  
Performance Space 122, New York, USA

*The House of Osman*  
London, UK

LISTE Art Fair  
Southard Reid, London, UK

*The Public Body .03*  
Artspace Sydney

*Entangled Tales*  
Rupert, Vilnius, Lithuania

*MADemoiselle*  
Centre Régional D'Art Contemporain Occitanie,  
Pyrénées-Méditerranée, France

*Collaborative Collections*  
Gallery of Matica Srpska, Serbia

2017  
*Sans Titre (2016) Vol.3*, Paris, France

*Transmissions from the Etherspace*  
Curated by João Laia  
La Casa Encendida, Madrid, Spain

*31 Women*  
Breese Little, London, UK

*CONDO NY*  
Foxy Production hosting Galerie Sultana, New York, USA

*(X) A Fantasy*  
DRAF, London, UK

*DESIRE*  
Museo de Arte Moderno de Medellín, Colombia  
*Tainted Love*  
Confort Moderne, Poitiers, France

2016  
*Gettin' the Heart Ready*  
The Royal Standard, Liverpool, UK

*The Female Gaze, Part II: Women Look at Men*  
Cheim & Read, New York, USA

*No Ordinary Love*  
Galerie Sultana, Paris, France

*Prediction*  
Curated by Milovan Farronato  
Mendes Wood DM, São Paulo, Brazil

*The Painting Show*  
British Council Touring Exhibition

*Electronic Superhighway 2016 – 1966*  
Curated by Omar Kholeif with Séamus McCormack  
Whitechapel Gallery, London, UK (Touring exhibition)

*It's only castles burning*  
Station Gallery, Melbourne, Australia

*Lucy Stein & France-Lise McGurn present NEO-PAGAN*  
*BITCH-WITCH!*  
Evelyn Yard, London, UK

*Un certain regard*  
Dürst Britt & Mayhew, The Hague, Netherlands

*Mendes Wood DM*  
São Paulo, Brazil

2015  
*The Ultimate Vessel*  
Koppe Astner, Glasgow, Scotland

*La Femme de trente ans*  
Galerie Art : Concept, Paris, France

*Mycorial Theatre*  
Initiated by Paulina Olowaska and Milovan Farronato  
Fiorucci Art Trust, Rabka-Zdrój, Poland

*The Chic & The Borderline*  
DRAF ISTANBUL, Grand Hotel de Londres, Istanbul,  
Turkey

*fig-2 25/50*  
In collaboration with Prem Sahib and Cecilia Bengolea ICA  
Studio, London, UK

*Odradek*  
nstants Chavirés, Montreuil, France

*I'm here but you've gone*  
Curated by Milovan Farronato with Stella Bottai  
Fiorucci Art Trust, London, UK

*WHISPERS*  
Ronchini Gallery, London, UK

*Hands Off!*  
Curated by Francesca Gavin  
ROOM OF REQUIREMENT at HORSEANDPONY Fine  
Arts, Berlin, Germany

2014  
*Tomorrow: London*  
South London Gallery, London, UK

*Burning Down The House*  
Gwangju Biennale, Korea



*Pontoon Lip with Katie Cuddon*  
Cell Project Space, London, UK

*Issues No. 1*  
Issues Gallery, Stockholm, Sweden

*Bloody English*  
Oh Wow Gallery, Los Angeles, USA

2013  
*Silica with Adham Faramawy*  
Galerie Sultana, Paris, France

*Open Heart Surgery*  
The Moving Museum LDN, London, UK

*Abstract Cabinet*  
David Roberts Art Foundation, London, UK

2012  
*Ruby* curated by Eddie Peake  
Gallery Vela, London, UK

*SV12*  
Studio Voltaire, London, UK

2011-12  
*Perfect Nude*  
Curated by Philip Allen and Dan Coombs  
Wimbledon College of Art Gallery, London  
Charlie Smith Gallery, London

2011  
*Offsite*  
Rod Barton Gallery, London, UK

2010  
*Accademia delle Accademie*  
Santo Spirito, Rome Art Fair, Italy

*Easyjetsetters*  
Curated by Lucy Stein

The Forgotten Bar, Berlin, Germany

*This Matter*  
The Royal Standard, Liverpool, UK

*Riff-Raff*  
Curated by David Southard  
Q, London, UK

2009  
*Purpling*  
Gimpel Fils Gallery, London, UK

*Mermaids vs Unicorns*  
i-20 Gallery, New York, USA

*Atlas: Separated by Intervals*  
The Crypt Gallery, London, UK

*Spazi Aperti*  
Romanian Academy, Rome, Italy

#### SELECTED PRESS AND TEXTS

2023  
Review: *Celia Hempton* at Galerie Sultana, Paris, by Mara  
Hoberman, Artforum, May 2023

2022  
*Celia Hempton: On Attention*, Amia Srinivasan in Celia  
Hempton, published by Southard Reid, 2022

2020  
*Power Dynamics: Celia Hempton Interviewed by Will*  
*Fenstermaker*, BOMB Magazine, Oct 2020

2021  
*Tate: Contemporary Art Decoded*, by Jessica Cerasi, Tate  
with Octopus Publishing, 2021

2018  
*The Bodies Are Real, But They Are Also Imaginary...*,  
Kathy Noble, CURA.28, 2018

*The Artists Who Will Change the World*, Omar Kholeif,  
Douglas Coupland, Thames and Hudson, Sep 2018

Catalogue, *Art in the Age of The Internet, 1989 to Today*,  
ICA Boston, pp. 262-265, Feb 2018

*fig-2* publication 50 projects in 50 weeks, Black Dog  
Publishing, Jan 2018

2017  
interview, Celia Hempton, by Nicoletta Lambertucci,  
Cura Magazine, NO. 25

2016  
Feature, Phaidon, *Vitamin P3: New Perspectives in*  
*Painting*, pp.130-133, November 2016

*The Art of The Erotic*, Phaidon, September 2016

Interview, Twin, *Made you look*, by Aimee Farrell, pp.  
4-9, September 2016

Review, Frieze, *Art Night*, by Matthew McLean, online,  
July 2016

Interview, VICE, *Art Changes: Celia Hempton*, by Darren  
Flock co-created with Tate, online, June 2016

Feature, GQ, *The Art of Self Love*, by Lou Stoppard  
pp.195-196, June 2016

Feature, Bijutsu Techo / BT Magazine, Japan, *Male Nude:*  
*Celia Hempton*, p. 66, March 2016

Feature, VAULT: Issue 13, *Celia Hempton: Painting Tom,*  
*Dick and Harry* by Steve Cox, p. 2, February 2016

2015

*London Burning: Portraits from a Creative City*, by Hossein Amirsadeghi and Maryam Eisler, Thames and Hudson, Oct 2015

Feature, *Frieze, In Focus, Celia Hempton: Painting, nudes and chatrooms* by Matthew McLean, p. 118, September 2015

Feature, Kaleidoscope, *The Art & Sex Edition: Celia Hempton*, by Francesca Gavin, p. 202, Fall 2015

Review, Mousse Magazine, *La Femme de trente ans at Art : Concept*, Paris, online, June 2015

Interview, Purple Magazine, *Celia Hempton: Auto-Erotic Internet Paintings* by Ariella Wolens, p. 84, S/S 2015

2014

Pictorial feature, Elephant, *Webcam Intimacies* by Grace Banks, p. 80, Winter 2014

Review, *Frieze, Celia Hempton, Lorcan O'Neill, Rome, Italy* by Louisa Elderton, June 2014

Review, Artforum, *Critics Picks: Lorcan O'Neill, Rome*, June 2014

Interview, NERO, *Celia Hempton* by Abigail Lewis, March 2014

## SELECTED AWARDS

2014 Civitella Ranieri Foundation residency, Umbria, Italy

2008-10 Sainsbury Scholarship in Painting, The British School at Rome, Italy

2007 Neville Burston Memorial Award, Royal College of Art, London, UK

## PUBLIC COLLECTIONS

Museo de Arte Moderno de Medellin, Colombia

The British Council, UK

The Government Art Collection, UK

## EDUCATION

2005-2007 MA Painting, Royal College of Art, London

2000-2003 BA (Hons) Fine Art, Painting, Glasgow School of Art



HANY ARMANIOUS

Hany Armanious works with polyurethane casting to create uncanny facsimiles of everyday objects and debris, distilling their presence with painstaking care. In his new sculptures, *Pageant* and *Old Work* (both 2024), elements are merged in idiosyncratic combinations. *Pageant* sees a roll of sellotape in a split plank of wood imitate the form of a tape dispenser, whilst *Old Work* consists of a set of double-ended screwdrivers, to be arranged so that they cross each other in any configuration. Each length of steel is capped with a colourful cast handle, the function of the tool nullified.

“The highly skilled casting Armanious practices and the idiosyncratic, completely original take on what art can be and mean, are energising. His work pushes at the idea of surface itself. What lies beneath an exterior we think we can read so easily? What is the difference between real and not real, and why does it matter? How can the physicality, the tactility of sculpture remind us of the quiet beauty and playful humour of the things we barely look twice at? Armanious’s work doesn’t answer these questions, but it asks them in a way that allows us to accept that the answers might come in feelings, intuition and embodiment rather than words. No wonder it’s so hard to describe how astonishing it is.”

– Eliza Goodpasture, *A load of rubbish... or a whole new reality? Hany Armanious on his ‘redemptive’ replicas show*, The Guardian, July 2024



*Pageant*  
2024  
cast pigmented polyurethane resin, gouache  
16 x 66 x 15 cm  
PR-ARMA3779  
GBP 15,000

*working image*















*Old Work*  
2024  
cast pigmented polyurethane resin, steel  
dimensions variable  
PR-ARMA3772  
GBP 12,000

*working image*







HANY ARMANIOUS (b. Ismailia, Egypt. Lives and works in Sydney, Australia) is a sculptor whose work deals with the transformation of one material into another. Armanious moved from Egypt to Australia as a child and has spoken of his experiences of a cultural shift, relearning the world through its material language as much as its spoken one. His sculpture practice throws into question any certainty of knowing the world through its things, while unravelling the experience of encountering objects for the very first time.

Starting with modest, found objects from the domestic world, Armanious follows a convoluted process to create duplicates, or 'distillations' of these originals, creating a mould and then a near-identical cast of his starting subject. Presented as standalone forms or as accumulations of several different objects, his sculptures toy with the notion of originality and the dependability of the physical world to learn or be a manifestation of truth. In the era of artificial intelligence and deepfakes, this relationship is only ever becoming more unstable. Enduringly playful, Armanious' works also prod at the legacies of modern painting and sculpture.

The Henry Moore Institute in Leeds, UK, opened *Stone Soup* in July 2024; Armanious' first solo institutional exhibition in Europe. Armanious has exhibited widely throughout Australia, Europe and United States over the past two decades, including representing Australia in the 2011 Venice Biennale with his exhibition *The Golden Thread*, later touring to MUMA, Melbourne.

Recent solo exhibitions include *Frequently Asked Questions*, Southard Reid, London, UK (2016); *Pavilion* sculpture commission for City of Sydney, Australia (2015); *Selflok*, City Gallery, Wellington, New Zealand (2014); *Fountain*, sculpture commission for Museum of Contemporary Art, Sydney, Australia (2012); *The Oracle*, Contemporary Art Museum St Louis, USA (2008); *The Centre of the Universe (Central Core/Hard Core/Soft Core)*, Auckland Art Gallery, Aotearoa New Zealand (2004); *Selflok*, Hammer Museum, Los Angeles, USA (2001). Selected recent group exhibitions include *Caught Stealing*, National Art School, Sydney, Australia (2019); *Future Eaters*, MUMA, Melbourne, Australia (2017); *Mutatis Mutandis*, Secession, Vienna, Austria (2012).

Work by Armanious is held in the collections of the National Gallery of Australia, Canberra; the Museum of Contemporary Art, Sydney; the Art Gallery of New South Wales, Sydney; the Auckland Art Gallery Toi o Tāmaki, Aotearoa New Zealand; Dakis Joannou Foundation, Athens; Museum of Contemporary Art, San Diego; and Hammer Museum, Los Angeles.

[Link to artist overview](#)



# HANY ARMANIOUS

b. 1962, Ismailia, Egypt. Lives and works in Sydney, Australia.

## SOLO EXHIBITIONS

2024

*Hany Armanious: Stone Soup*  
Henry Moore Institute, Leeds UK

2022

*Acheiropoieta*  
Fine Arts, Sydney, Australia

2021

*Hany Armanious*  
Fine Arts, Sydney, Australia

2019

*O Week*  
Michael Lett, Auckland, New Zealand

2018

*Hany Armanious*  
Roslyn Oxley9 Gallery, Sydney, Australia

2016

*Frequently Asked Questions*  
Southard Reid, London, UK

*Hollow Earth*

Michael Lett, Auckland, New Zealand

*Cavities, Platforms, Footings: Selected Work, 2007 – 2012*

Roslyn Oxley9 Gallery, Sydney, Australia

2015

*Hany Armanious*  
Roslyn Oxley9 Gallery, Sydney, Australia

*Pavilion (ongoing)*

Sculpture commission for City of Sydney, Australia

2014

*Selflok*  
City Gallery, Wellington, New Zealand

*Hany Armanious*

Galerie Allen, Paris, France

2013

*We Go Out Inside*  
Roslyn Oxley9 Gallery, Sydney, Australia

*Set Down*

Michael Lett, Auckland, New Zealand

2012

*The Plagiarist of My Subconscious*  
Southard Reid, London, UK

*The Golden Thread*

MUMA, Melbourne, Australia

*Fountain*

Sculpture commission for Museum of Contemporary Art,  
Sydney, Australia

2011

*The Golden Thread*  
Australian Pavilion, Venice Biennale, Italy

2010

*Birth of Venus*  
Foxy Production, New York, USA

2009

*Running Man*  
Galleria Raucci/Santamaria, Naples, Italy

*Uncanny Valley*

Roslyn Oxley9 Gallery, Sydney, Australia

2008

*The Oracle*  
Contemporary Art Museum St Louis, St Louis, USA

2007

*Year of the Pig Sty*  
Foxy Production, New York, USA

*Year of the Pig Sty*

Michael Lett Gallery, Auckland, New Zealand

*Morphic Resonance*

City Gallery, Wellington, New Zealand

2006

*Morphic Resonance*  
Institute of Modern Art, Brisbane, Australia

*Intelligent Design*

Roslyn Oxley9 Gallery, Sydney, Australia

*The Frontiers Are My Prison*

Michael Lett Gallery, Auckland, New Zealand

2005

*Hany Armanious: Central Core Component from the Centre of  
the Universe*  
Ocular Lab Inc., Melbourne, Australia

2004

*The Centre of the Universe (Central Core/Hard Core/Soft Core)*  
Auckland Art Gallery, Auckland, New Zealand

*Michael Parekowhai / Hany Armanious*

Michael Lett Gallery, Auckland, New Zealand

*The Cult*

Roslyn Oxley9 Gallery, Sydney, Australia

*Stopping the World*

Michael Lett Gallery, Auckland, New Zealand

2003

*Hany Armanious*  
Michael Lett Gallery, Auckland, New Zealand

*Art Nouveau Barbeque*  
Roslyn Oxley9 Gallery, Sydney, Australia

2002  
*Selflok*  
Ian Potter Museum, Melbourne, Australia

2001  
*Selflok*  
UCLA Hammer Museum, Los Angeles, USA

1997  
*Hany Armanious*  
Testrip, Auckland, New Zealand

1994  
*Snake Oil*  
Sarah Cottier Gallery, Sydney, Australia

## SELECTED GROUP EXHIBITIONS

2021  
*Day/Night*  
Southard Reid, Old Folks Association, Auckland,  
Aotearoa New Zealand

2019  
*CONDO: Hany Armanious, Hiro Naotaka, Bedwyr Williams*  
Southard Ried, London, UK

*Caught Stealing*  
National Art School, Sydney, Australia

2017  
*Future Eaters*  
MUMA, Melbourne, Australia

*Hany Armanious with Patrick Hartigan*  
Neon Parc, Melbourne, Australia

2016  
*It's only castles burning*  
Station Gallery, Melbourne, Australia

*True Spirit*  
Galerie Allen, Paris, France

2015  
*Australian Painting*  
Minerva Gallery, Sydney, Australia

*Melting Point of Reason*  
Curated by Mark Feary  
Margaret Lawrence Gallery, University of Melbourne,  
Melbourne, Australia

*Lean Cuisine*  
Curated by Hany Armanious  
Minerva Gallery, Sydney, Australia

2014  
*On the Devolution of Culture*  
Rob Tufnell, London, UK

*Post Picasso – Contemporary Reactions*  
Curated by Michael Fitzgerald  
Museu Picasso, Barcelona

2013  
*Cast Recording*  
Curated by Liv Barrett  
PRISM, Los Angeles, USA

*Hany Armanious, Patrick Hartigan, Neal Jones - In the  
House of Martha and Mary*  
Darren Knight Gallery, Sydney, Australia

2012  
*Mutatis Mutandis*  
Curated by Catherine David  
Secession, Vienna, Austria

*you, your sun and shadow*  
Curated by Michael Jones McKean  
Anderson Gallery, School of the Arts, Virginia  
Commonwealth University, Richmond, USA

2010  
*Adelaide Biennale, Before and After Science*  
Curated by Charlotte Day and Sarah Tutton  
Art Gallery of South Australia, Adelaide, Australia

*Before and After Science*  
Curated by Charlotte Day  
Adelaide Biennale, Art Gallery of South Australia,  
Adelaide, Australia

2009  
*Tonight*  
Curated by Toby Webster  
The Modern Institute, Glasgow, UK

*Zero...*  
Zero Gallery, Milan, Italy

2008  
*Jesuvian Process*  
Elizabeth Dee Gallery, New York, USA

*Noli Me Legere*  
Michael Lett Gallery, Auckland, New Zealand

*Ceramica*  
Institute of Contemporary Art, Sydney, Australia

*Lost and Found: An Archeology of the Present*  
Curated by Charlotte Day,  
TarraWarra Biennial, Healesville, Victoria, Australia

2007  
*Nueva Dimension*  
Curated by Dick Evans  
Gallery Hats Plus, London, UK

*Artist Makes Video, Art Rage Survey 1994-1998*  
Griffith University, Queensland College of Art, Brisbane,  
Australia

*Surface Wave*  
Foxy Production, New York, USA

*Strange Cargo: Contemporary art as a state of encounter*  
Newcastle Region Art Gallery, Broken Hill Regional Art  
Gallery, Bendigo Art Gallery, Orange Regional Gallery,  
Wagga Wagga Art Gallery and Tweed River Regional  
Gallery, Australia



- 2006  
*Stolen Ritual*  
Roslyn Oxley9 Gallery, Sydney, Australia
- Before the Body-Matter*  
Monash University Museum of Art, Melbourne, Australia
- Busan Biennale*  
Korea
- Adventures with form in space*  
Balnaves Foundation Sculpture Project, Art Gallery of New South Wales, Sydney, Australia
- Selekta*  
West Space, Melbourne, Australia
- Uncanny Nature*  
Curated by Rebecca Coates  
Australia Centre of Contemporary Art, Melbourne, Australia
- 2005  
*National Sculpture Prize*  
National Gallery of Australia, Canberra, Australia
- The Centenary of Wild Beasts*  
Curated by Ian Geraghty  
MOP Projects, Project Room, Sydney, Australia
- Where the Wild Things Are*  
Curated by Tara D'Cruz Nobel  
UTS Gallery, University of Technology, Sydney, Australia
- 2004  
*Fantasy Island – A Block Project*  
Michael Lett Gallery, Auckland, New Zealand
- 2003  
*Bloom, mutation, toxicity and the sublime*  
Curated by Greg Burke  
Govett Brewster Art Gallery, New Plymouth, New Zealand
- Islands in the Stream, Hany Armanious, Natsuho Takita, Mary Teague, Koji Ryui*  
Artspace, Sydney, Australia
- MCA Unpacked II*  
Museum of Contemporary Art, Sydney, Australia
- Citigroup Private Bank Australian Photographic Portrait Prize*  
Art Gallery of New South Wales, Sydney, Australia
- Surface Tension*  
BLOCK, Sydney, Australia
- 2002  
*Fieldwork: Australian Art 1968 – 2002*  
National Gallery of Victoria, Federation Square, Melbourne, Australia
- Line Up*  
The Happy Lion Gallery, Los Angeles, USA
- 2001  
*Painting: an arcane technology*  
Curated by Bala Starr  
Ian Potter Museum of Art, Melbourne, Australia
- A Century of Collecting: 1901-2001*  
Ivan Doherty Gallery, Sydney, Australia
- Necessary Invention*  
Artspace, Sydney, Australia
- 2000  
*Verso Süd*  
Curated by Franz West  
Palazzo Dorio Pamphilly, Valmonte, Italy
- GOLD!*  
Sarah Cottier Gallery, Sydney, Australia
- Moet et Chandon Fellows Exhibition*  
Art Gallery of New South Wales, Sydney, Australia
- Drive*  
Govett-Brewster Art Gallery, New Plymouth, New Zealand
- Plastika*  
Govett-Brewster Art Gallery, New Plymouth, New Zealand
- 1999  
*The Queen is Dead*  
Curated by Toby Webster  
Stills Gallery, Edinburgh, UK
- Home and away*  
Auckland Art Gallery, Auckland, New Zealand
- 1998  
*Moet and Chandon Touring Art Prize*  
(1998 Fellow), National Gallery of Australia, Canberra and touring all state galleries, Australia
- EAT!*  
Curated by Ben Curnow  
Museum of Contemporary Art, Sydney, Australia
- 1997  
*On Dialogue*  
Curated by Anne Marie Freybourg  
Haus am Waldsee, Berlin, Germany
- Child Bride*  
Artspace, Auckland, New Zealand
- Contempora 5*  
National Gallery of Victoria, Melbourne, Australia
- 1996  
*33 1/3, Armanious, Cerkez, Dashper, Gordon*  
Canberra Contemporary Art Space, Canberra, Australia
- Occular*  
Curated by Trevor Smith, Pendulum, Sydney, Australia
- Rapport: Eight Artists from Singapore & Australia*  
Singapore Art Museum, Singapore: Monash University Gallery, Melbourne, Australia
- Flagging the Republic*  
Sherman Galleries Goodhope, Sydney, Australia
- 1995  
*Volatile Colonies*  
Curated by Kedell Geers  
Johannesburg Biennale, MuseumAfrica, Johannesburg, South Africa

1994  
*Virtual Reality*  
Australian National Gallery, Canberra, Australia

*Localities of Desire*  
Curated by Bernice Murphy  
Museum of Contemporary Art, Sydney, Australia

*Jeden Tag*  
Christine Konig, Vienna, Austria

*Aussemblage*  
Auckland City Gallery, Auckland, New Zealand

1993  
*Plastic Fantastic*  
Museum of Contemporary Art, Sydney, Australia

*Aperto*  
Curated by Achille Bonito Oliva  
Venice Biennale, Venice, Italy

*Luminaries*  
MONASH University Museum of Art, Melbourne, Australia

*Soaked*  
Institute of Modern Art, Brisbane, Australia

*Wit's End*  
Museum of Contemporary Art, Sydney, Australia

*Emergency*  
Curated by Achille Bonito Oliva Aperto  
45th Venice Biennale, Venice, Italy

1992  
*The Boundary Rider*  
Curated Tony Bond  
9th Sydney Biennale, Sydney, Australia

1991  
*1991 Australian Perspecta*  
Curated Victoria Lynn  
Art Gallery of New South Wales, Sydney, Australia

## SELECTED PRESS

2024  
Profile, The Guardian, *A loud of rubbish... or a whole new reality? Hany Armanious on his 'redemptive' replicas show*, by Eliza Goodpasture, July 2024

Review, The Guardian, Hany Armanious: Stone Soup review - the quizzical strangeness of the everyday, by Laura Cumming, August 2024

Profile, Ocula, *How to Make Stone Soup: Hany Armanious' Sculptural Repartees*, by Misong Kim, July 2024

2016  
Review, artforum, *Hany Armanious: Frequently Asked Questions at Southard Reid*, London by Sherman Sam, April 2016

2013  
Review, Frieze, *Hany Armanious: We Go Out Inside*, Roslyn Oxley Gallery, Sydney, Australia by Ian Geraghty, October 2013

2011  
Review, The New York Times, 'Artists Decorate Palazzos and Vice Versa' by Roberta Smith, June 2011

Review, The Monthly, *Vanity Case: Sebastian Smee on the 54th Venice Biennale*, by Sebastian Smee, July 2011

Catalogue, *Hany Armanious – The Golden Thread*, exh. cat. Australian Pavilion at the 54th International Art Exhibition, la Biennale di Venezia, Australia Council for the Arts, 2011, by Anne Ellgood

Review, Art Asia Pacific, *Plundering the Uncanny Valley*, Hany Armanious by Oliver Krischer, p. 120, May 2011

2010  
Review, New York Times Culture, *Asked and answered / Hany Armanious*, by Kevin McGarry, December 2010

Review, Art & Australia, *Hany Armanious, Compulsive Beauty* by Francesco Stocchi, p. 488, Autumn 2010

Review, Sydney Morning Herald, Arts and Entertainment, *Digging the dirt all the way from Leichhardt to Venice biennale* by Adam Fulton, p. 9

2009  
Review, Art World, *Hany Armanious: Unreality Bites*, by Adam Jasper, p. 74, May 2009

2008  
Review, Current, *Contemporary Art from Australia and New Zealand, Art and Australia*, Sydney, p. 48

Catalogue, TarraWarra Museum of Art, *Lost and Found: An Archeology of the Present* by Charlotte Day

## PUBLIC COLLECTIONS

National Gallery of Australia, Canberra, Australia  
National Portrait Gallery, Canberra, Australia  
Museum of Contemporary Art, Sydney, Australia  
Art Gallery of New South Wales, Sydney, Australia  
Queensland Art Gallery, Brisbane, Australia  
National Gallery of Victoria, Melbourne, Australia  
Monash University Gallery, Melbourne, Australia  
Tasmanian Museum and Art Gallery, Hobart, Australia  
Hammer Museum, Los Angeles, USA  
Museum of Contemporary Art, San Diego, USA  
Auckland City Art Gallery Toi o Tamaki, New Zealand  
Chartwell Collection, Auckland, New Zealand  
DESTE Foundation for Contemporary Art, Athens, Greece

## EDUCATION

2014 DCA (Doctor of Creative Arts),  
University of Wollongong, Australia

1984 Bachelor of Visual Arts, City Art Institute,  
Sydney, Australia



VIVIAN LYNN





*Beyond the Either/Or: Ice Burns, Poison Cures IV*

1983 - 1989

embossed processed paper, graphite paste, acrylic

Part 1 (unframed): approx 110 x 3 x 100 cm

Part 2 (framed): 108 x 95.3 x 3.6 cm

PR-LYNN3873

GBP 18,500

*Beyond the Either/Or: Ice Burns, Poison Cures IV* is one of six diptychs which comprise the *Beyond the Either/Or* series initiated by Vivian Lynn in 1983. The works each consist of one vertically paired framed graphite and acrylic drawing positioned beneath a sculptural relief, cast on the form of metal cyclone gates (also the central motif in Lynn's major 1982 installation *G(u)arden Gates*, collection of Te Papa Tongarewa, Museum of New Zealand). *Beyond the Either/Or* was first exhibited as a set in Aotearoa New Zealand in 1989, and again in 1992.

Presented dialogically, the works that make up *Beyond the Either/Or: Ice Burns, Poison Cures* serve as a critique of the binary system of Western patriarchal culture, both acknowledging and disrupting its language. The drawings that form the baseline of each diptych signify 'culture', contained within their frames and replete with coded symbolism. Each page bears private ciphers in various combinations – mirrored symbols of hourglasses, double-ended tree trunks, crosses and figure eights – threaded at each corner onto sheets of leathery processed paper. These discrete drawings are characterised by Lynn's typically innovative and expressive material handling, with precisely delineated symbols set against graphite, thickly applied to form a near-metallic surface.

The assemblages that float above each drawing are comparatively 'open systems', stained, smeared, organic in appearance, resistant to confinement in the irregular frills around each edge. Made by layering wet processed paper and paint over a cyclone gate, hardened into a firm relief, the gridded forms are near-skeletal structures overlaid with a skin-like surface, both bodily and industrial. Both sections of the diptych are at once in contrast and in proximity, inciting the potential for exchange. The closeness of both elements speaks to the permeability of the boundaries between them, thus casting the differing pieces as 'inextricably one surface.'

*The subject of this work is a concept. It is a text in itself. It is a critique of the master narrative embodied in the western inversion symbol system. It questions the structure of patriarchal societies' representations. It attempts to deconstruct the old order of representation and reinscribe it. The older order embodied in the inversion symbol system explained the world in binaries and posited difference. This work demonstrates that what is represented by these symbols, for example, masculine and feminine are not stable identities but subject to exchange. – Artist notes on Beyond the Either/Or: Ice Burns, Poison Cures*



*Beyond the Either/Or: Ice Burns, Poison Cures IV*  
1983-1989  
embossed processed paper, graphite paste, acrylic  
Part 1 (unframed): approx 110 x 3 x 100 cm  
Part 2 (framed): 108 x 95.3 x 3.6 cm  
PR-LYNN3873  
GBP 18,500









*Beyond the Either/Or: Ice Burns, Poison Cures IV*  
1983-1989  
Part 1





*Beyond the Either/Or: Ice Burns, Poison Cures IV Vivian Lynn 1983-89*

*Beyond the Either/Or:  
Ice Burns, Poison Cures IV  
1983-1989  
Part 2*





Beyond the Either/Or: Ice Burns Poison Cures Vivian Lynn 1983-88



VIVIAN LYNN (b. Wellington, Aotearoa New Zealand, 1931, d. Wellington, 2018) worked both in and outside the conventional structures of the art establishment. She sought to construct and record an alternative tradition for art, one that had deep roots but was re-worked so that its symbols were no longer inimical to women. The retelling of classical stories and recalling of historical subjects repurposed the binary logic of nature and culture, mind and body, to revindicate a female language parallel to but critical of male dominated histories.

Lynn worked across and interwove a diverse range of media: sculpture, installation, collage, painting, photography, drawing, print and book-making, incorporating references to history, culture, politics, society, technology, and chemical, biological and medical processes. Her constant experimentation with materials and modes of presentation was as much a political as an aesthetic choice, exploiting the invested and inherited meanings embedded in materials, objects and contexts to offer a distinctively relational concept of female subjectivity.

*Our bodies are mediated by cultural codes, as are our daily lives. My interest is in dislocating and transgressing these codes in a way that makes them tangible. The different bodies, the biological, imaginary, socio-economic, political and mythic, that form a corporeal ground of intelligence and desire, are alluded to in my work.*

Lynn's first solo exhibition at Southard Reid, *Mind Fields*, opened in 2021, and her work was included in the exhibition *Our Silver City, 2094* at Nottingham Contemporary (2021-2). The installation *Spin*, 1995–7, and *Caryatid*, 1986, were included in the Gwangju Biennale, *Minds Rising, Spirits Tuning* (2021). Recent group exhibitions include *Folded Memory*, Te Pātaka Toi Adam Art Gallery, Wellington, *Finding Shape: Sriwhana Spong and Vivian Lynn*, Te Papa Tongarewa Museum of New Zealand, Wellington, *Crossings*, Te Pātaka Toi Adam Art Gallery, Wellington and *Day/Night*, Southard Reid, Old Folks Association, Auckland (2021). *I, HERE, NOW*, a retrospective, was held at Te Pātaka Toi Adam Art Gallery, Wellington in 2008.

Lynn's works have been widely exhibited and acquired by institutions in Aotearoa New Zealand including Te Papa Tongarewa, Museum of New Zealand; Toi o Tamaki, Auckland Art Gallery; Te Puna o Waiwhetu, Christchurch Art Gallery, as well as Smithsonian Institute, Washington; Honolulu State Foundation and Honolulu Art Academy, Hawaii, amongst others.

[Link to artist overview](#)

## VIVIAN LYNN

b. 1931, Wellington, Aotearoa New Zealand, d. 2018,  
Wellington, Aotearoa New Zealand

### SELECTED SOLO EXHIBITIONS

2024

*Beyond the Either/Or*

Phillida Reid, London, UK

2023

*SPIN*

Phillida Reid, London, UK

2021

*Mind Fields*

Southard Reid, London, UK

2018

*Extricating Form: 1969–1984*

Curated by Christina Barton

Bowerbank Ninow, Auckland, Aotearoa NZ

2008

*I, HERE, NOW Vivian Lynn*

Curated by Christina Barton and Laura Preston

Adam Art Gallery, University of Wellington, Wellington,  
Aotearoa NZ

2007

*Mindfield*

Mark Hutchins Gallery, Wellington, Aotearoa NZ

1998

*Mantles, maladies, mutations and Prussian blue*

Brian Queenin Gallery, Wellington, Aotearoa NZ

1999

*Mantles, maladies, mutations and Prussian blue*

Manawatu Art Gallery, Palmerston North NZ

1997

*Spin: verso versari*

City Gallery, Wellington, Aotearoa NZ

*Angels: chimeric antibodies*

Brooker Gallery, Wellington, Aotearoa NZ

1996

*Drawing connections*

Brooker Gallery, Wellington, Aotearoa NZ

1993

*Vivian Lynn: G(u)arden gates and related works*

Te Papa Tongarewa, Museum of New Zealand,  
Wellington, Aotearoa NZ

1989

*Vivian Lynn: recent works*

Southern Cross Gallery, Wellington, Aotearoa NZ

1986

*The Goddess gateway: a southern crossing  
attended by the Goddess in Sculpture Project  
1985-1986*

Govett-Brewster Art Gallery, New Plymouth, Aotearoa  
NZ

*Vivian Lynn — Caryatid, Installation Project 2*

Wellington City Gallery, Wellington, Aotearoa NZ

1983

*Twist*

National Art Gallery, Wellington, Aotearoa NZ

1982

*A survey 1972-80 and new work*

City Art Gallery, Wellington

*Vivian Lynn: recent works*

Victoria University Library, Wellington (organised by the  
Department of University Extension), Aotearoa NZ

1980

*Vivian Lynn: drawings, collages, prints, book construction*  
New Vision Gallery, Auckland, Aotearoa NZ

1978

*Taupatauma environmental project*

Colombo Street, Wellington, Aotearoa NZ

1971

*Vivian Lynn prints and paintings*

New Vision Gallery, Auckland, Aotearoa NZ

1951

*Vivian Robertson Paintings*

Little River Coronation Library, Banks Peninsula,  
Aotearoa NZ

### SELECTED GROUP EXHIBITIONS

2023-2024

*Folded Memory*

Te Pātaka Toi Adam Art Gallery, Te Herenga Waka—  
Victoria University of Wellington, Aotearoa NZ

2023

*Finding Shape: Sriwhana Spong and Vivian Lynn*

Te Papa Tongarewa Museum of New Zealand,  
Wellington, Aotearoa NZ

2021-2022

*Our Silver City, 2094*

Nottingham Contemporary, Nottingham, UK

2021

*Crossings: a group show about intimacies and distances*

Te Pātaka Toi Adam Art Gallery, Wellington, Aotearoa  
NZ



|   |  |  |
|---|--|--|
| <i>Minds Rising, Spirits Tuning</i><br>13th Gwangju Biennale<br>Curated by Defne Ayas and Natasha Ginwala<br>Gwangju, South Korea | Te Papa Tongarewa, Museum of New Zealand,<br>Wellington, Aotearoa NZ   | National Art Gallery, Wellington, Aotearoa NZ  |
| Day/Night<br>Southard Reid, Old Folks Association, Auckland,<br>Aotearoa NZ   | 1999<br><i>Summer exhibition</i><br>Brian Queenin Gallery, Wellington, Aotearoa NZ   | 1991<br><i>Art and organised labour</i><br>Wellington City Art Gallery, Wellington, Aotearoa NZ  |
| 2020-2022<br><i>Te Wheke: Pathways Across Oceania</i><br>Christchurch Art Gallery, Christchurch, Aotearoa NZ                      | <i>Bulge</i><br>Brian Queenin Gallery, Wellington, Aotearoa NZ   | 1990<br><i>Face value</i><br>Jordan & Present Co, Old BNZ, Wellington, Aotearoa NZ   |
| 2018<br><i>Embodied Knowledge</i><br>Curated by Melanie Oliver<br>Dowse Art Museum, Lower Hutt, Aotearoa NZ                       | 1996<br><i>Sharp and shiny: fetishism in New Zealand art</i><br>Govett Brewster Art Gallery, New Plymouth, Aotearoa<br>NZ  | 1989<br><i>Nobodies: adventures of the generic figure</i><br>Curated by Robert Leonard<br>National Art Gallery, Shed 11, Wellington, Aotearoa NZ |
| 2011<br><i>Crowning Glory</i><br>The Suter Art Gallery, Nelson, Aotearoa NZ   | 1994<br><i>Works from stock</i><br>Brooker Gallery, Wellington, Aotearoa NZ  | <i>Community of women</i><br>National Art Gallery, Wellington, Aotearoa NZ   |
| 2009<br><i>Role. Play</i><br>Curated by Siv B. Fjærestad<br>Enjoy Public Art Gallery, Wellington, Aotearoa NZ                     | 1993<br><i>Alter image: negotiating feminism and representation in<br/>recent New Zealand art</i><br>Curated by Christina Barton and Deborah Lawler-<br>Dormer, City Gallery, Wellington and Auckland City Art<br>Gallery, Auckland, Aotearoa NZ | 1988<br><i>Festival exhibition</i><br>Southern Cross Gallery, Wellington, Aotearoa NZ  |
| 2008<br><i>We are unsuitable for framing</i><br>Te Papa Tongarewa, Museum of New Zealand,<br>Wellington, Aotearoa NZ              | <i>New Zealand women printmakers</i><br>Zonta International touring exhibition   | <i>Monsters from the id</i><br>City Limits, Wellington, Aotearoa NZ  |
| 2007<br><i>Art school 125</i><br>Christchurch Art Gallery, Christchurch, Aotearoa NZ  | <i>Perspectives</i><br>Te Papa Tongarewa, Museum of New Zealand,<br>Wellington, Aotearoa NZ  | 1986<br><i>Surreal</i><br>National Art Gallery, Wellington, Aotearoa NZ  |
| <i>Group show</i><br>Mark Hutchins Gallery, Wellington, Aotearoa NZ   | <i>Public practices</i><br>South Island Art Projects, Dunedin, Aotearoa NZ   | <i>Content/Context: a survey of recent New Zealand art</i><br>National Art Gallery, Shed 11, Wellington, Aotearoa NZ                             |
| 2006<br><i>Vivian Lynn, Cathryn Monro, Lorene Taurerewa</i><br>Mark Hutchins Gallery, Wellington, Aotearoa NZ                     | <i>Works on paper</i><br>Brooker Gallery, Wellington, Aotearoa NZ  | <i>Aspects of recent New Zealand art: sculpture 2</i><br>Auckland City Art Gallery, Auckland, Aotearoa NZ  |
| 2004<br><i>Out on the Street: New Zealand in the 1970s</i>  | 1992<br><i>The sacred way: 22 Wellington artists explore the spiritual<br/>dimension</i><br>City Gallery, Wellington, Aotearoa NZ  | 1985<br><i>New Zealand printmaking 1985: invited artists exhibition</i><br>Portfolio Gallery, Auckland, Aotearoa NZ                              |
|   | <i>New Zealand women artists</i>   | <i>Acquisitions 1984/85</i><br>National Art Gallery, Wellington, Aotearoa NZ   |
|   |  | 1984<br><i>Asherim II in Two women artists</i><br>with Colleen Anstey<br>CSA Gallery, Christchurch, Aotearoa NZ                                  |

*Aspects of recent New Zealand art: anxious images*  
Auckland City Art Gallery, Auckland, Aotearoa NZ  
(and touring)

*Nature and form*  
National Art Gallery, Wellington, Aotearoa NZ

*Four installation sculptors: Andrew Drummond, Stuart Griffiths, Vivian Lynn, Jürgen Waibel*  
Centre Gallery, Hamilton Arts Centre, Hamilton, Aotearoa NZ

1983  
*Lamella-lamina*  
ANZART-in-Hobart, Hobart, Australia

*Lamella-Asherim 4 + 1*  
Dowse Art Museum, Lower Hutt Acquisitions  
1982/83, National Art Gallery, Wellington, Aotearoa NZ

1982  
*F1 New Zealand sculpture project*  
Wellington, Aotearoa NZ

*NZ prints from the permanent collection*  
Waikato Art Museum, Hamilton, Aotearoa NZ

1981  
*3 Wellington women* Gingko Print Workshop and Gallery, Christchurch, Aotearoa NZ

*Opening exhibition*  
Janne Land Gallery, Wellington, Aotearoa NZ

*Me by myself: the self portrait*  
National Art Gallery, Wellington, Aotearoa NZ

*Acquisition 1980/81*  
National Art Gallery, Wellington, Aotearoa NZ

1980

*Opening exhibition*  
City Art Gallery, Wellington, Aotearoa NZ

*Women in communication*  
National Art Gallery, Wellington, Aotearoa NZ

*Diverse dimensions*  
New Vision Gallery, Auckland, Aotearoa NZ

*Directions in New Zealand printmaking*  
Govett-Brewster Art Gallery, New Plymouth, Aotearoa NZ

*Donors' exhibition*  
Gingko Print Workshop and Gallery, Christchurch, Aotearoa NZ

1979  
*Focus on children*  
Galerie Legard, Wellington, Aotearoa NZ

*Show the flag*  
National Art Gallery, Wellington, Aotearoa NZ

1978  
*Works on paper*  
Galerie Legard, Wellington, Aotearoa NZ

*Invited printmakers*  
New Vision Gallery, Auckland, Aotearoa NZ

*New Zealand prints*  
Organised by the Ministry of Foreign Affairs  
Touring Asia 1978-79

*Prints, paintings, weavings, sculpture*  
Sphinx Gallery, Wellington, Aotearoa NZ

1977  
*New Zealand prints 1977*  
Auckland City Art Gallery, Auckland, Aotearoa NZ

1976  
*New Zealand drawing 1976*  
Auckland City Art Gallery, Auckland, Aotearoa NZ

*Land 1976*  
Canterbury Society of Arts Festival, Exhibition  
CSA Gallery, Christchurch, Aotearoa NZ

*Printmaking 1976, Sixth Print Council of NZ touring exhibition*  
Organised by Manawatu Art Gallery, Palmerston North, Aotearoa NZ

1974  
*Art New Zealand 1974, Commonwealth Games exhibition*  
CSA Gallery, Christchurch, Aotearoa NZ

*Printmaking 1974, Fifth Print Council of NZ touring exhibition*  
Organised by Manawatu Art Gallery, Palmerston North, Aotearoa NZ

1973  
*New Zealand women as potters and printmakers*  
New Vision Gallery, Auckland, Aotearoa NZ

*Printmaking 1973, Fourth Print Council of NZ touring exhibition*  
Organised by Manawatu Art Gallery, Palmerston North, Aotearoa NZ

*Canterbury confrontations*  
CSA Gallery, Christchurch, Aotearoa NZ

1972  
*Honolulu printmakers' exhibition*  
Honolulu Academy of Arts, Hawaii, USA

1971  
*Christchurch '71*  
New Vision Gallery Auckland, Aotearoa NZ

*Barry Cleavin, Vivian Lynn*  
Bett Duncan Gallery, Wellington, Aotearoa NZ

*Vivian Lynn: prints*



Rue Pompallier Gallery, Akaroa, Aotearoa NZ

*Nine printmakers living and working in Canterbury*

Robert McDougall Art Gallery, Christchurch, Aotearoa NZ

*Printmaking 1971, Third Print Council of NZ touring exhibition*

Organised by Manawatu Art Gallery, Palmerston North, Aotearoa NZ

*30 plus*

Robert McDougall Art Gallery, Christchurch Manawatu prize for contemporary art

Manawatu Art Gallery, Palmerston North, Aotearoa NZ

1970

*Vivian Lynn & Marilyn Webb*

Graphic Gallery, Christchurch, Aotearoa NZ

*Vivian Lynn, Barry Cleavin: exhibition of prints and paintings*

Dawsons Gallery, Dunedin, Aotearoa NZ

*Expo '70*

Organised by the Ministry of Foreign Affairs Osaka, Japan

1969

*Printmaking 1969, Second Print Council of New Zealand touring exhibition*

Organised by Manawatu Art Gallery, Palmerston North, Aotearoa NZ

1967

*86th annual exhibition of the Canterbury Society of Arts*

Durham Street Art Gallery, Christchurch, Aotearoa NZ

1966

*New Zealand painting 1966*

Auckland City Art Gallery, Auckland, Aotearoa NZ

*Manawatu prize for contemporary art*

Manawatu Art Gallery, Palmerston North, Aotearoa NZ

*Group of seven: painting*

Dunedin Public Art Gallery, Dunedin, Aotearoa NZ

*The Group*

Durham Street Art Gallery, Christchurch, Aotearoa NZ 1965

Guest exhibitor, Autumn exhibition, Nelson Suter Art Society

Suter Art Gallery, Nelson, Aotearoa NZ

*Annual exhibition, Canterbury Society of Arts*

Durham Street Gallery, Christchurch, Aotearoa NZ

*Mid 65*

Barry Lett Galleries, Auckland, Aotearoa NZ

*Pan Pacific Arts Festival*

Robert McDougall Art Gallery, Christchurch, Aotearoa NZ

1963

*Contemporary New Zealand painting 1963*

Auckland City Art Gallery, Auckland, Aotearoa NZ

*The Group show*

Durham Street Art Gallery, Christchurch, Aotearoa NZ

1959

*South Canterbury centennial art competition and 7th annual exhibition*

Technical College Hall, Timaru, Aotearoa NZ

## ARTIST BOOKS

2004

*I, HERE, NOW: a documentation*, photocopied papers collated in vinyl ring binder, 2004

circa 1999

*G(u)arden gates 1982*, prototype for artist's publication

1998

*Angels: chimeric antibodies*, boxed deluxe edition and paperbound artist's book, digital prints and text, 1998

1996/1983

*Threshold: maculae*, unique mixed media artist's book, mixed media on Canson paper with mica cover, 1983/1996

1982-88

*Mantles, maladies, mutations and Prussian blue*, unique mixed media artist's books in three gold-leaf boxes

1982

*Taupatauma*, collated and photocopied notes, drawings and photographs

*Documentation 1982*, photocopied papers collated and bound, 1982

1973-4

Book of forty images, silkscreen and vinyl, edition of 10, two realised, 1973-1974

## EXHIBITION CATALOGUES

*I, HERE, NOW Vivian Lynn*, Adam Art Gallery Te Pataka Toi, Victoria University of Wellington, 2010

*Vivian Lynn, Mind field*, Mark Hutchins Gallery, Wellington, 2007

*Vivian Lynn, The spectrum series 1970*, Lynn Peck, Central Media and Mark Hutchins Gallery, Wellington, 2007

*Vivian Lynn: mantles, maladies, mutations and Prussian blue*, Manawatu Art Gallery, Palmerston North and Lynn Peck, Central Media, Wellington, 1999

*Vivian Lynn. Spin: versor, versari*, City Gallery, Wellington, 1997

*Vivian Lynn: G(u)arden gates and related works*, Christina

Barton, Museum of New Zealand Te Papa Tongarewa, Wellington,  
1993

*Vivian Lynn: a survey 1972-1980 and new work*, Wellington City  
Art Gallery, 1982

## PUBLIC COLLECTIONS

Auckland Art Gallery Toi o Tāmaki, Tāmaki Makaurau Auckland,  
Aotearoa NZ

Christchurch Art Gallery, Te Puna o Waiwhetū, Ōtautahi  
Christchurch, Aotearoa NZ

Christchurch Public Library, Ōtautahi Christchurch, Aotearoa NZ  
Christchurch Technical Institute, Ōtautahi Christchurch, Aotearoa  
NZ

Dowse Art Museum, Te Awa Kairangi ki Tai Lower Hutt, Aotearoa  
NZ

Dunedin Public Art Gallery, Ōtepoti Dunedin, Aotearoa NZ

Dunedin Public Hospital, Ōtepoti Dunedin, Aotearoa NZ

Govett-Brewster Art Gallery, Taranaki New Plymouth, Aotearoa  
NZ

Honolulu State Foundation, Honolulu Art Academy, Hawai'i, USA

Manawatu Art Collection, Te Papaoiea Palmerston North,  
Aotearoa NZ

Ministry of Foreign Affairs, Te Whanganui-a-Tara Wellington,  
Aotearoa NZ

Te Papa Tongarewa, Museum of New Zealand, Te Whanganui-a-  
Tara Wellington, Aotearoa NZ

Timaru Public Library, Timaru, Aotearoa NZ

Smithsonian Institute, Washington, USA

Te Herenga Waka Victoria University of Wellington, Te  
Whanganui-a-Tara Wellington, Aotearoa NZ

Waikato Museum Te Whare Taonga o Waikato, Hamilton,  
Aotearoa NZ



PREM SAHIB

*The Life Cycle of a Flea: Stage 1*

2023

puffer jackets, hay, feathers, shock blanket, glass, steel

80 x 100 x 4 cm

PR-SAHI3968

GBP 18,000

Sahib's *The Life Cycle of a Flea, Stage 1* (2023), sees feather-lined puffer jackets pressed between sheets of glass in a black steel frame. The jackets form a tactile, abstract composition – a painting of sorts – punctuated by sprays of animal bedding, feathers and shock blankets: a crush of materials suggestive of bodily contact, den-like, even smothering. As its title implies, the work captures a process of something coming into being or being conceived, but the scene is also one of unfolding violence, softness tempered by harsh glints of metal and zippers.

The work continues Sahib's exploration of the figure of The Flea, functioning as a malleable symbol; a parasitic entity that sits close to the body, extractive by nature; a transmitter of disease, able to move imperceptibly across spaces and organisms; suggestive of unsettling intimacy. Puffer jackets encased in the glass lie among feathers and a nest of materials, alluding to an absent body delineated only by the clothing that remains.











The work of PREM SAHIB (b. 1982 in London) embodies a poetic and provocative “destabilised minimalism”. It references the architecture of public and private spaces, structures that shape individual and communal identities, senses of belonging, alienation and confinement. Mixing the personal and political, abstraction and figuration, Sahib’s formalism is suggestive of the body as well as its absence, drawing attention to traces of touch and frameworks of looking.

In 2024 Sahib presented *Alleus*, a live performance work co-commissioned by Somerset House Studios and The Roberts Institute of Art, performed at Somerset House and the Edinburgh Art Festival. Recent exhibitions include *The Life Cycle of a Flea*, Phillida Reid, London and the 12th Göteborg International Biennial for Contemporary Art, Göteborg, both 2023. *That Fire Over There*, an artist’s book developed from *Descent*, Sahib’s three-part show of 2020-21, was published in autumn 2023 by Book Works.

Sahib’s work has been shown widely including solo institutional exhibitions *Balconies*, Kunstverein Hamburg, 2017 and *Side On*, ICA London, 2015, as well in group shows at Sharjah Art Foundation, Migros Museum, Whitechapel Gallery, Hayward Gallery, KW Institute of Art, Des Moines Art Centre and the Gwangju Biennale.

Their work is in the collections of Tate, The Arts Council, Government Art Collection, The Royal Academy, UK; KADIST, Paris, France; Astrup Fearnley Museum of Modern Art, Norway; MONA, Australia; Walker Art Center, Minneapolis, USA.

[Link to artist overview](#)

## PREM SAHIB

b. London, 1982. Lives and works in London.

### SOLO EXHIBITIONS

2024

*Alleus*

Performance co-commissioned by The Roberts  
Institute of Art and Somerset House Studios  
Somerset House, touring to Edinburgh Art Festival

2023

*The Life Cycle of a Flea*

Phillida Reid, London, UK

2022

*Liquid Gold*

Southard Reid, London, UK

*Semi Permanent Interventions*

Magic Stop, Lausanne, Switzerland

*Burner Phone Hex*

Ridley Road Project Space, London, UK

2021

Art Basel Miami Beach

with Southard Reid, London, UK

2019-2020

*DESCENT*

Southard Reid, London, UK

2018

*Artnight*

Curated by Hayward Gallery

Vauxhall, London, UK

2017

LISTE Art Fair Basel

with Southard Reid London, UK

*Balconies*

Kunstverein in Hamburg, Hamburg, Germany

*Heron*

Mendes Wood DM, Brussels, Belgium

2016

*Cruising the House*

Curated by Milovan Farronato

Residency at Inclusartiz, Rio de Janeiro, Brazil

*Grand Union*

Grand Union, Birmingham, UK

2015

*Side On*

Institute of Contemporary Arts, London, UK

*END UP*

Southard Reid, London, UK

2014

*Tongues*

Jhaveri Contemporary, Mumbai, India

Presentation of work and event as part of *Forget Amnesia*

Fiorucci Art Trust, Stromboli, Italy

Independent Projects, New York, USA

Southard Reid/Galleria Lorcan O'Neill

2013

*spinning lil' white lies about his crepuscular time in Yellow*

White Cubicle, George & The Dragon, London, UK

*Back Chat*

Galleria Lorcan O'Neill, Rome, Italy

*Night Flies*

Southard Reid, London, UK (catalogue)

*Frame*

Southard Reid, Frieze London, UK

2012

*He Looked Me Up*

Marian Cramer Projects, Amsterdam, The Netherlands

*Feel Up*

Prem Sahib & Eddie Peake (collaboration)

Southard Reid, London, UK

*Woman to Woman*

Gallery Vela, London, UK

*home from home*

Arts & Jobs, curated by Sarah McCrory, London, UK

### SELECTED GROUP EXHIBITIONS

2023

*forms of the surrounding futures*

Göteborg International Biennial for Contemporary Art

curated by João Laia, Gothenburg, Sweden

*EVERYTHING BROKEN DOWN*

Solid Haus Kunsthalle, curated by Ryan Gander, Melton, UK

*Recent Acquisitions and Eternal Loves - Part I*

Nicoletta Fiorucci Collection, Monaco

2022

*Future Cities*

National Poetry Library, Southbank Centre, London, UK

*My Reflection of You*

Presented by Alexander Petalas and Russell Tovey,

The Perimeter, London, UK

2021

*Right About Now: Recent Acquisitions from the Arts*

*Council Collection*

No. 9 Cork Street, London, UK



*The Gaze*  
Curated by Louis Wise  
TJ Boulting, London, UK

*the view from there: an international video exhibition  
and digital streaming platform*  
Sadie Coles, Offsite: 169-173 Regent Street, London, UK

*(in)visible*  
Malmö Konstmuseum, Malmö, Sweden

*Day/Night*  
Southard Reid, Old Folks Association, Auckland,  
Aotearoa New Zealand

*Unsettled Objects*  
Sharjah Art Foundation, UAE

*On Earth We're Briefly Gorgeous*  
Jhaveri Contemporary, Mumbai

2019  
*The Hoodie*  
Het Nieuwe Instituut, The Netherlands

*BREATHLESS / SENZA RESPIRO. London Art Now*  
Ca' Pesaro Galleria Internazionale d'Arte Moderna,  
Venice

*Modern Nature*  
La Becque, La Tour-de-Peilz, Switzerland

*Walk & Talk Festival*  
Azores Islands

*Volcano Extravaganza*  
Fiorucci Art Trust, Stromboli, Italy

*Cruising Pompeii*  
As part of *Volcano Extravaganza*  
Performance, Pompeii, Italy

*United by AIDS—An Exhibition about Loss, Remembrance,  
Activism and Art in Response to HIV/AIDS*  
Migros Museum für Gegenwartskunst, Zurich,  
Switzerland

*MACHISMO*  
Villa Lontana, Rome, Italy

*Queer Spaces: London, 1980s–Today*  
Whitechapel Gallery, London, UK

*Queer Abstraction*  
Nerman Museum of Contemporary Art, USA

*Queer Abstraction*  
Des Moines Art Center, USA

2018  
*The House of Osman*  
London, UK

*Cruising Pavilion*  
16th International Architecture Exhibition, La Biennale  
di Venezia, Spazio Punch, Giudecca, Italy

2017  
*Si Sedes Non Is*  
Curated by Milovan Farronato  
The Breeder, Athens, Greece

*ISelf Collection: Self-Portrait as the Billy Goat*  
Whitechapel Gallery, London, UK

*(X) A Fantasy*  
DRAF, London, UK

*Paper, Canvas, Neon*  
Grundy Art Gallery, Blackpool, UK

*Markers*  
David Zwirner, London, UK

2016  
*CRUISING*  
S.A.L.T.S., Birsfelden, Switzerland

*NEON: The Charged Line*  
Grundy Art Gallery, Blackpool, UK

*Prediction*  
Mendes Wood DM  
São Paulo, Brazil

*Secret Surface*  
KW Institute for Contemporary Art, Berlin, Germany

2015  
*The Ultimate Vessel*  
Koppe Astner, Glasgow, Scotland

*Sensorium*  
Sunaparanta, Goa Centre for the Arts, India

*Thinking Tantra*  
Jhaveri Contemporary, Mumbai, India  
(Touring Exhibition)

*5 Alumni Royal Academy Schools London*  
Marian Cramer, Amsterdam, Netherlands

*fig-2 25/50*  
In collaboration with Celia Hempton and Cecilia Bengolea  
ICA Studio, London, UK

*Britain Can Make It*  
Hayward Gallery, London, UK

*I am here but you've gone*  
Curated by Milovan Farronato with Stella Bottai  
Fiorucci Art Trust, London, UK

2014  
*Burning Down The House*  
Gwangju Biennale

*Listening*, Hayward Touring Contemporary Open,  
curated by Sam Belinfante  
BALTIC Centre for Contemporary Art, Newcastle, UK  
The Bluecoat, Liverpool, UK  
Site Gallery and Sheffield Institute of Arts, Sheffield, UK  
Firstsite Gallery and Art Exchange Gallery, University of  
Essex, Colchester, UK

*Do Not Disturb*, At the Invitation of Elmgreen & Dragset  
Gerhardsen Gerner, Oslo, Norway

*ETHEREAL*  
Curated by Amin Jaffer  
Leila Heller Gallery, New York, USA

2013  
*Days in Lieu*  
David Zwirner, London, UK

*Paradise Garage*  
Eighty One Curtain Road, London, UK

*Pop Tarts*  
James Fuentes Gallery, New York, USA, curated by Henry Kinman

*Abstract Cabinet*  
DRAF, London, UK

*A Journey Through London Subculture: 1980s to Now*  
*Anal House Meltdown, Sahib, Eddie Peake and George Henry Longly*  
ICA offsite, The Old Sefrldiges Hotel, London, UK

*Feel Up* Prem Sahib & Eddie Peake (collaboration)  
Re-Map4, Athens, Greece

*Shape of Thoughts*  
The Breeder, Monaco

2012  
*Interpretations of the Frame and Gesture*  
Meulensteen Gallery, New York, USA

*Ruby*, curated by Eddie Peake  
Gallery Vela, London, UK

*BIJOU*  
Aubin Gallery, London, UK

*New End Art Foundation: Exhibit*  
New End Art Gallery, London, UK

*Premiums Interim Projects*  
6 Burlington Gardens, London, UK

2011  
*Darkroom*  
Performance in the dark in collaboration with Eddie Peake  
Take Courage & Vogue Fabrics, London, UK

*BIJOU* in conjunction with Anthea Hamilton  
IBID projects, London, UK

2010  
*Boyfriend Material*  
Curated by Prem Sahib  
LIANGWEST, London, UK

*Overzealous INTRODUCING*  
Guest Projects, London, UK

2009  
*Make Your Own Kaleidoscope*  
Tricycle Gallery, London, UK

2008  
*Ctrl Alt Delete*  
Gallery Priestor/Space Gallery, Bratislava

*Drawing Under Construction*  
Centre for Recent Drawing, London, UK

*New Work by...*  
Truck Art in arrangement with Art : Concept, Paris

2007  
*The Later Notice Show*  
Cavell Street, London, UK

2006  
*New Work by*  
Truck Art in arrangement with Alexandre Pollazzon Ltd,  
London, UK

*I Can't Think of Anything*  
Galerie Martin Kudlek, Cologne, Germany  
2005

*Fair Play*  
Play Gallery, Berlin, Germany

*Prague Biennale 2*  
Prague, Czech Republic

## SELECTED PRESS

2023  
Art Monthly, review: *The Life Cycle of a Flea*, by Marek Sullivan, November 2023

AnOther Magazine, *How Prem Sahib Is Distilling the Dystopian Mood of Contemporary Britain into Art*, by Amelia Abraham, October 2023

British Journal of Photography, review: *That Fire Over There*, September 2023

2021  
Frieze, *A Domestic Odyssey: How Artists are using Video to Explore the Changing Faces of 'Home'*, by Roisin Tapponi, July 2021

2020  
Frieze Magazine, *Prem Sahib Revisits His Past at Southard Reid*, London, by Matthew McLean, Apr 2020

Art Monthly, *Prem Sahib interviewed by Paul Carey-Kent*, Feb 2020

2019  
Sleek Magazine, *A Walk through the ruins of East London's Queer Spaces...* by Benoit Loiseau, April 2019

2018  
Phile Magazine, *We Are Islands*, by Ashkan Sepahvand, Fall/Winter 2018

i-D Magazine, *the radical issue*, by Charlie Porter, p. 82, Spring 2018

Frieze.com, mention, *The Year in Queer*, by Matthew McLean, Jan 2018

CURA, Special Commission text by Huw Lemmey, Issue 28, 2018

2017  
Mousse, review, *Luiz Roque and Prem Sahib at Mendes Wood DM*, Brussels, by João Laia, Oct 2017



Amuse, interview, *Sex & Social Spaces in Prem Sahib's New Show*, July 2017

2016

Man About Town, *East End Boys*, Photography Mark Blower, Prem Sahib, p.272, Winter/Spring 2016/2017

i-D Magazine, review, *Queer Art Lives*, by Michael Segalov, online, April 2016

Evening Standard Magazine, interview, *Prem Sahib*, by Dipal Acharya, p.58, March 2016

i-D Magazine, feature, *Young Gay Creatives Shaking Off the Sex Shame*, online, January 2016

2015

Elephant Magazine, feature, *Prem Sahib*, by Emily Steer, p. 78, AW 2015

Wallpaper, review, *Hidden in plain sight: Prem Sahib at the ICA*, by Nick Compton, online, October 2015

Huffington Post, review, *Falling Leaves*, by Dr. Michael Petry, online, October 2015

Blouin Art Info, *Prem Sahib's Sculptural Symphony at ICA London*, by Nicholas Forrest, online, October 2015

BUTT Magazine, review, *Prem Sahib*, by Danny Calvi, online, October 2015

OCULA, review, *Focus on London: Five must see shows...*, by Dr. Kostas Prapogiou, online, October 2015

Evening Standard, *Progress 1000: London's Most Influential People 2015*, by Ben Luke, front cover & p. 28, August 2015

2014

Art Asia Pacific, interview, *Night Moves*, by Shanay Jhaveri, p.100, Nov/Dec 2014

Frieze, text, *Queer Time & Place*, by Paul Clinton, p. 186, May 2014

Frieze, review, *Prem Sahib: Night Flies, Southard Reid*,

by Matthew McLean, p. 155, Jan/Feb 2014

2013

Artforum, review *Prem Sahib: Night Flies, Southard Reid*, by Sherman Sam, p. 279, Dec 2013

Art Review, *The view from... Halfway up the greasy pole*, by James Franco, p. 76, Nov 2013

Pony Step, Issue 06, *popART*, by Sarah McCrory, p. 41, Autumn 2013

Frieze, *Best in Show: The changing face of graduate exhibitions*, by Tom Morton, p. 15, Summer 2013

The Independent, *In the Studio: Prem Sahib, London*, by Karen Wright, p. 22, June 2013

## PUBLIC COLLECTIONS

Tate, UK

Government Art Collection, UK

Arts Council Collection, UK

The Royal Academy Collection, UK

Astrup Fearnley Museum of Modern Art, Oslo, Norway

MONA, Tasmania, Australia

Walker Art Center, Minneapolis, USA

KADIST, Paris

## EDUCATION

2013 Post Graduate Diploma in Fine Art,  
Royal Academy, London

2008 MA Material & Visual Culture,  
University College London

2006 BA Fine Art, Slade School of Art,  
London

LEA CETERA



Lea Cetera

*Clear Memory Foam Barcelona Chair*

2024

powder coated steel, memory foam, plywood, vinyl, hardware

82 x 75 x 78 cm

PR-CETE3936

USD 12,000

A continuation of Cetera's ongoing homages to chairs and functional design, *Clear Memory Foam Barcelona Chair* utilises a powder coated steel frame typical of her sculptural work. This work takes direct influence from the work of designer and architect Ludwig Mies van der Rohe, combining modernist design aesthetics with a sensuality alluded to by the clear plastic tightly embracing the seat-pads, rendering the foam interior visible whilst alluding to protective coverings used to keep furniture in pristine condition, clean and unblemished.

Lea Cetera  
*Clear Memory Foam Barcelona Chair,*  
2024  
powder coated steel, memory foam,  
plywood, vinyl, hardware  
82 x 75 x 78 cm  
PR-CETE3936  
USD 12,000

*working images*











The work of New York-based artist Lea Cetera immortalises cultural and material detritus through sculpture, film and performance. In her installations, ephemeral forms and disposable objects are cast in porcelain, resin and plastic. Often mounted on shelves, tables and chairs crafted from gridded steel and wood, her forms disclose a fixation with often exploitative mechanisms of display and consumption, and with the aesthetics of production and its attendant waste materials. Utilizing techniques culled from a background in theatre and film-making, Cetera places the viewer in positions which draw attention to their implication in cycles of consumption and waste. Interrogating how identities are constructed and performed, she pays particular attention to the ways in which contemporary technologies and media intersect with the physical reality of inhabiting a body.

In September 2022 Cetera opened Phillida Reid's new London space with the solo show *Chassis*. Other solo shows and commissions include *Expanding Brain*, Southard Reid, London, UK (2018); The Lighthouse Works Public Art Commission, Fishers Island, NY, USA (2017); *Threshold*, Southard Reid, Frieze NY, USA (2017); *Emerging Artist Fellowship*, Socrates Sculpture Park, Long Island City, NY, USA (2016); *TRANSFERENCE*, Southard Reid, London, UK (2015); *Sprawl*, Art In General, New York, NY, USA (2015); *Observational Comedy*, Southard Reid, London, UK (2014). Group shows include *Acts of Creation: On Art and Motherhood, a Hayward Touring Exhibition curated by Hettie Judah, Arnolfini, Bristol*; *MAC, Birmingham*; *Millenium Gallery, Sheffield*; *Dundee Contemporary Art, Dundee, UK*; *Design for Life - Art and Architecture - Part 1*, Hestercombe Gallery, Somerset, UK (2023); *52 Artists: A Feminist Milestone*, The Aldrich Contemporary Art Museum, Connecticut, USA (2022); *Above Us Only Sky*, Nitja Centre for Contemporary Art, Oslo, Norway (2021); *Pond and Waterfall*, Michael's Santa Monica, USA (2018); *She sees the shadows*, DRAF and MOSTYN Gallery, Llandudno, Wales (2018); *CONDO*, Southard Reid, London, UK (2016); *West of the Sun*, Kala Art Institute, Berkeley, CA, USA (2015); *Find Local Gourds Now* and *OBE (Outer Body Experience)*, The Drawing Centre, NY, USA (2015); *Disjecta*, Contemporary Art Centre, Portland, OR, USA (2014).

[Link to artist overview](#)

## LEA CETERA

b. 1983, Brooklyn, NY, USA. Lives and works in New York

### SOLO EXHIBITIONS

2022

*Chassis*

Phillida Reid, London, UK

2018

*Expanding Brain*

Southard Reid, London, UK

2017

*Threshold*

Southard Reid, Frieze NY, USA

*Lighthouse Works Public Art Commission*

Fishers Island, NY, USA

2016-17

*Emerging Artist Fellowship*

Socrates Sculpture Park, Long Island City, NY

2015

*Transference*

Southard Reid, London, UK

*Sprawl*

Art in General, New York, USA

2014

*Observational Comedy*

Southard Reid, London, UK

### SELECTED GROUP EXHIBITIONS

2024 - 2025

*Acts of Creation: On Art and Motherhood*

Hayward Gallery Touring, curated by Hettie Judah  
Arnolfini, Bristol; MAC Birmingham; Millenium Gallery,  
Sheffield; Dundee Contemporary Arts, Dundee, UK

2023

*Design for Life - Art and Architecture - Part 1*

Hestercombe Gallery, Somerset, UK

2022

*52 Artists: A Feminist Milestone*

The Aldrich Contemporary Art Museum, Connecticut,  
USA

2021

*Above Us Only Sky*

Nitja Centre for Contemporary Art, Oslo,  
Norway

2018

Group exhibition Curated By Lea Cetera:

*Destruction of Pleasure*

Agency, Brooklyn, New York, USA

*She sees the shadows*

DRAF and MOSTYN Gallery, Llandudno, Wales, UK

*Pond and Waterfall*

Michael's Santa Monica, USA

2016

*Tarantallegra*, Curated by Nicoletta Lambertucci

Hester, New York, USA

*EFFICIENT FRONTIER*

Curated by Chris Dorland  
Magenta Plains, New York, USA

Lea Cetera & Josh Tonsfeldt

Curated by Sebastian Black  
Malraux's Place, Brooklyn, USA

*CONDO*

Southard Reid, London, UK

2015

*Name It by Trying to Name It: Open Sessions 2014-15*

Curated by Lisa Sigal and Nova Benway  
The Drawing Center, New York, USA

*West of the Sun*, Residency Projects: New Work by

2014-2015 Kala Fellows  
Kala Art Institute, Berkeley, CA, USA

*Surface Support*

Curated by Amanda Schmitt  
Signal Gallery, Brooklyn, NY, USA

*Open Sessions: Drawings in Context/Field*

Queens Museum, New York, USA

2014

*In Response: Other Primary Structures*

Jewish Museum, New York, USA

2013

*Where 1*

Where, Brooklyn, NY, USA

*Ora Serrata: The Boundary Between the Retina and  
the Ciliary Body*

Chashama, Harlem Art Factory, New York, USA

*Ajar*

Curated by Natasha Marie Llorens  
Reverse Space, Brooklyn, USA

*Angle of Repose*

Simone Subal Gallery, New York, USA

*Coded Conduct*

Curated by Isabella Maidment  
Pilar Corrias Gallery, London, UK



*Disappearance Performance as Elegy in Double Life*  
The Sculpture Centre, Long Island City, New York, USA

2012  
*High Desert Test Sites*  
Andy's Gamma Gulch Parcel, Joshua Tree, CA, USA

*New Wight Biennial*  
New Wight Gallery, Broad Art Centre, UCLA,  
Los Angeles, USA

2010  
Portugal Arte, 10 Biennale, Freedom of Expression,  
Portuguese Pavilion  
Lisbon, Portugal

2009  
*On From Here*  
Guild and Greyshkul Gallery, New York, USA

2006  
*Flex Your Textiles*  
John Connelly Presents, New York, USA

2005  
*The North Face*  
Houghton Gallery, The Cooper Union, New York, USA

## SELECTED PERFORMANCES & SCREENINGS

2016  
*JOAN presents Lea Cetera,*  
*Untitled Variation #1 (performance)*  
ARTBandini, Los Angeles, USA

2015  
*Nothing to Hide (performance)*  
Southard Reid, London, UK

*OBE (Outer Body Experience), (performance)*  
The Drawing Center, New York, USA

*OBE (Outer Body Experience), (performance)*  
Signal, New York, USA

2014  
*OBE (Outer Body Experience), (performance)*  
Oregon Center for Contemporary Art, Portland, OR,  
USA

2010  
Anthology Film Archives (screening)  
New Filmmakers NY Festival, New York, USA

*Vibrant Futures: Episodes Two and Three (screening)*  
Millenium Film, NY, USA

2009  
*Vibrant Futures (screening)*  
Friday Night Series, The Poetry Project at St. Marks  
Church on the Bowery, New York, USA

2008  
*Vibrant Futures (screening)*  
Guild and Greyshkul Gallery, New York, USA

*Catharsis (performance with*  
IMAGINATIONEXPLOSION)  
Friday Night Series, The Poetry Project at St. Marks  
Church on the Bowery, New York, USA

## SELECTED PRESS

2024  
*Biological clocks and lactating breasts: the show*  
*celebrating artist mothers*, The Guardian, review by  
Laura Cumming, March 2024

*The women breaking down art's final taboo: motherhood*,  
The Independent, interview by Chloe Ashby, March 2024

2017  
*White Zinfandel*, Issue VII: Offal 2017, Feature,  
Observational Comedy, pp. 16-19

2016  
*MARFA Journal 5*, interview, Lea Cetera, in conversation  
with India Salvor Menezes p.168-175, Spring

2015  
New York Times: Style Magazine, review, *A Trio of Art*

*Shows that Inspire Double Takes*, by Kat Herriman, online,  
December 2015

East Bay Express, review, *Beyond the Horizon*, by Sarah  
Burke, online, August 2015

Brooklyn Magazine, review, *Screw You: Surface Support*,  
by Paul D'Agostino, online, July 2015

Bedford + Bowery, review, *Surface Support, the Show for*  
*Artists Who are Smashing the Screen*, by Nicole Disser, online,  
July 2015

2013  
artforum, mention, Critics' Pick: "Ajar," by Abraham Adams,  
online, October 2013

2009  
New York Times, mention, *A Gallery Goes Out In a Burst of*  
*Energy*, by Roberta Smith, online, February 2009

## AWARDS & RESIDENCIES

2015 Kala Art Institute, Berkeley, CA, Fellowship  
Residency

2014 Foundation for Contemporary Art,  
Emergency Grant

2011 Mildred's Lane, Beach Lake, PA

2005 Elliot Lash Memorial Prize for Excellence in  
Sculpture, Cooper Union School of Art

## EDUCATION

2012 Columbia University, School of the Arts, Visual  
Arts, MFA

2005 The Cooper Union for the Advancement of  
Science and Art, BFA

Works are offered subject to availability and taxes where applicable.