STRUCTURES OF RECOLLECTION

CONTEMPORARY APPROACHES
TO MATERIALS AND MEMORY





CHUN KWANG YOUNG

LEONARDO DREW

DALE FRANK

HEW LOCKE

QIU DESHU

YINKA SHONIBARE MBE



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/ Paul Moorhouse

In his vast novel À la recherche du temps perdu, which was published in seven parts between 1913 and 1927, Marcel Proust wrote, 'The past is hidden somewhere outside the realm, beyond the reach of intellect, in some material object (in the sensation of which that material object will give us) of which we have no inkling.' Proust's central theme is that the physical world, its inhabitants and all experience are essentially fugitive: amidst the flux of reality, people, things and events come into being, endure a while and then disappear. However, as the novelist showed, the past is never entirely extinguished. We each carry the past within us: 'the vast structure of recollection' as Proust calls it." Moreover, the material fabric of the world and the objects within it act as triggers for memory. Through interacting with the things around us, we all possess the capacity to recover such hidden memories. The internalised past can be brought to the surface and re-experienced through the sensations connected with material objects. For Proust, taste and smell are powerful agents of memory. In the novel, the narrator is transported back to his childhood through the recollections provoked by drinking a spoonful of tea in which a morsel of cake—a madeleine—was soaked. But the visual experience of objects can also stimulate emotive associations. This exhibition comprises a selection of recent work by six leading contemporary artists whose shared concern with material as a stimulus for memory forms its central theme.

In their different ways, the Western and Eastern artists in Structures of Recollection are each engaged with the associative and expressive qualities of their chosen media.

In Dale Frank's paintings there is an intimate connection between the fabric of everyday experience and its internalised counterpart in the form of recovered memory. During the early 1980s, he began to incorporate a bewildering array of real objects within the works he created. These found things included furniture, eating utensils, toys, clothing, domestic furnishings, tools and scrap parts. The presence of the external world was brought within the domain of art in the most direct and literal way possible. But none of these things was embraced simply for their formal significance. Despite an extreme emphasis on colour, shape and texture, the paintings were never simply decorative or intended as exercises in arrangement. Rather, it was the evidence of individual history that Frank seems to have valued: the capacity of things to evoke their previous existence and, thus impressed with the past, to resonate in the context of art.

Since the 1990s, Frank's preoccupation with the evidence of history has taken a related, but different, form. While still deeply involved with his paintings' material identity, his attention has focused on the process of their creation. He now employs varnish as a fluid framework for the dynamic and chemical interaction of various materials. Again, these substances are wrested from his surroundings, albeit bearing the stamp of an industrialised, contemporary environment. Crushed glass, recycled rubber tyres, construction foam and various paints and pigments are all pressed into service and, within the domain of art, they are transformed. Combined and overlaid, they attain a new, surprisingly seductive, significance. Shedding a purely functional role, they reveal

an unexpected beauty. But that allure is not only visual. Each painting is a unique record of the journey taken in its creation: the collision and intermingling of parts, the fusion of substances and the spawning of tactile progeny. Through his engagement with his materials, the artist identifies strange new phenomena. Moving beyond the incidental significance of their components, Frank's paintings are an evocation of memory itself—the complex traces of a succession of moments, each in turn dissolving and re-forming, being overlaid, combined and reborn. Proust refers to this imagery 'palpitating in the depths of my being,' and to its inchoate character: 'its struggles are too far off, too confused and chaotic; scarcely can I perceive the neutral glow into which the elusive whirling medley of stirred-up colours is fused, and I cannot distinguish its form.' In Frank's paintings the flux of the material world is momentarily suspended, and, presented against a shiny Perspex ground, that spectacle acquires a mirror-image: a mind, as it were, reflecting its recollected contents.

Qiu Deshu's practice is similarly rooted in the sense of an everpresent past. And, as in Frank's art, the presence of previous experience is evoked by his use of particular materials and highly distinctive method. The substance of Qiu's work has a long history. Combining ink, pigment and Xuan paper, his way of working continues the traditions of Chinese art and his employment of these materials pays homage to the past. However, the systematic nature of his creative process is individual and connected with personal biography. The artist has stated, 'Recalling those old days, in 1982, a year of great

- Marcel Proust, In Search of Lost Time, translated by C.K Scott Moncrieff & Terence Kilmartin, revised by D.J. Enright, Volume 1 Swann's Way Vintage 2002, p51
- ii Ibid, p54
- iii Ibid, p53
- Statement by the artist to the author, 5 February, 2016
- v Ibid
- vi Proust, p223

adversity, I realised the significance of "fissuring". I began to develop the concept of fissuring while nursing a broken heart by practicing deep Zen meditation. Different from the way I used to approach the mortal world, this meditation wanders in between reality and a transcendental state. It conjures a feeling of precious vitality to me. The concept of fissuring has informed my life and my art...' As this observation suggests, Qiu sees his artistic practice as linked with a moment of profound personal significance and insight, which that method recalls

thus, 'Modern science has confirmed that the universe was formed by a "Big Bang" scenario, which involved an explosion My explanation of this explosive energy (cracking) is what I flux, the world reforms, sheds its previous states—which Qiu's work emulates these natural processes. Using Xuan progressively built up, shaped and overlaid. The resulting and traditional to the personal and artistic. The suggestion of overlaid experience is a potent metaphor for 'memories, superimposed upon one another...' which Proust describes. vi During Oiu's process, fissures occur and are admitted. Each of these fractures discloses glimpses of the work's underlying strata, like shreds of an immanent past.

That sense of accumulation—of an aggregation of history—finds in the art of Leonardo Drew an extreme and insistent

with Number 8. That extraordinary wall-mounted sculpture Massive in presence and assertive in tactile force, the work is a dense assemblage of found things, the detritus of an and the inescapably animal. Ropes and rags are enmeshed with the remains of dead creatures—skulls, bones, claws, feathers, hides and entrails. Painted black, the impression by the artist have an abiding sense of existence discarded: from objects that evoke particular associations. Drew's use of rope suggests bondage, enforced restraint and even the means of killing, an implication strengthened by the wider context of the work's deathly components. Slavery—both in the past and present resurrected by society's poignant cast-

But Drew's work is never steeped simply in forlorn indictment. As recent assemblages such as Number 22C (2015) demonstrate, while his use of found materials seems loaded with weighty nostalgia and a sense of decay, their transformation as art has a redemptive aspect. From the evidence of deterioration and the trappings of worthlessness, there arises—phoenix-like—an object that possesses a surprising new order, significance and, against the odds, an affecting beauty. Drew collates his materials into structured arrangements that recollect the ethos of earlier artistic activities. His deployment of outline, texture and shape provide echoes of abstract expressionism, and the

repetition of individual elements is redolent of minimalism. Drew's achievement is to divine in the trash of present life the emotive traces of lived experience: spent memories reimagined and rekindled, from which a consoling warmth can be derived. In that respect, his work kicks over the traces but, at the same time, expresses an essential compassion.

The idea of accumulated memory lies at the heart of Proust's novel. But as the novelist makes clear, while individual memories can emerge with startling clarity, that repository of subconscious material is not ordered or separate. The past is absorbed and stored subliminally, that material laid down and combined into stratified formations which glimmer in the depths of the mind. Indeed, at one point Proust refers to these aggregated recollection: 'All these memories, superimposed upon one another, now formed a single mass...' That observation seems particularly germane to an appreciation of the art of Chun Kwang Young. The seeds of this artist's work, as he has recalled, are his earliest memories. 'I think the first thing I first saw was my mother's face, and then there was mulberry paper.' In his native Korea, hanji is the traditional paper made from the bark of the mulberry tree and has a ubiquitous presence. The paper pulp yields a robust, translucent paper that has many uses, from wrapping food to providing the covering of walls, doors and floors in houses. As the artist has explained, 'For us, traditional paper, hanji, is our entire life.' Within that realm of experience there are particular memories, not least that of visiting his uncle who was a herbal doctor. There the child was fascinated to see herbs wrapped in mulberry paper, suspended from the ceiling. This was a scene that resonates through his later work as an artist.

Chun's art is characterised by his practice of wrapping tiny units of Styrofoam in mulberry paper. These individual parts are then assembled into larger structures, some wall-mounted, others freestanding, using string to attach the small packages to the support. Crucially, the paper he employs is taken from old books, so that each fragment bears passages of prose and individual words, these characters providing traces of their authors' thoughts. The

paper is pigmented and stained to impart colour. In some cases these Aggregations, as they are titled, comprise many thousands of the small bundles. Each Aggregation is the product of a patient process of wrapping and protracted assembly in which the separate units eventually form a single, undulating or swelling mass. While these works have an imposing presence, inspection of their surface reveals their most compelling aspect. Combined from separate parts, the fragments of language are compacted. Names, references, ideas and events are fused, forming new clusters of experience. In this way, the artist's individual childhood memory is evoked, but also something of the mysterious process of recollection as a generative process in itself

The final pair of featured artists comprises Yinka Shonibare MBE and Hew Locke. Their work demonstrates a shared sensitivity to the evocative and associative power of manufactured materials and objects. A British-Nigerian artist, Shonibare's work derives its probity from a deep sense of relationship with his Yoruba cultural heritage as well as his subsequent ancestry. From that lineage, the artist's investigation of identity proceeds. Shonibare is descended from the 19th century Yoruba King Kosoko, chief of the Lagos tribe. His grandfather was a tailor. His parents belonged to Nigeria's elite and migrated to London in the early 1960s. Following his birth in 1962, Shonibare's parents moved to Lagos and during his upbringing there, his father, who was a lawyer, spoke English during the daytime while dressing and speaking according to his African heritage at home. As a result, during that formative stage, Shonibare had a dual existence, in part deriving from a European context and partly rooted in Nigerian culture. That duality continued after he began to attend an English boarding school in 1978 and during his later course of study at Byam Shaw School of Art, London. While Shonibare was a student his tutor posed what would be a significant question, 'Why don't you make authentic African art?' ×

The contested nature of any answer to that query lies at the heart of Shonibare's art. What would authentic African art look like? Shonibare's past cuts across racial and cultural stereotypes and transcends a neat pigeonhole. His characteristic use of African print fabric manufactured by the Dutch textile company Vlisco is an important element in the artistic context he has developed around such issues of racial authenticity. Conventionally an individual reaches into the past, into personal and collective memory, in order to identify their roots. Shonibare taps into the capacity of materials to evoke the past. But by incorporating a fabric manufactured by Europeans to simulate the look of African culture, and by clothing exemplars of European history and art with that hybrid fabric, he reveals that the idea of an 'authentic' past is elusive: rarely pure and never simple. These complicating factors are evident in the work shown in the present exhibition, Ballerina with Violin (Giselle) (2013). The sculpture refers to the celebrated romantic French ballet Giselle by Adolphe Adam, which was a huge popular success in numerous European cities and in the USA following its premiere in Paris in 1841. Originally, it was intended that some of the dancers should dress in ethnic costume, an idea calculated to evoke their cultural history. Although that plan was eventually dropped, Shonibare has recreated it—but has dressed the figure in Vlisco's simulated African batik fabric. This ambiguous intervention re-imagines the past by viewing it through the manifold perspective of the multicultural present.

The contingent and involuntary nature of memory is Proust's great theme. The past cannot be summoned at will, but comes into the view of memory bidden by its association with particular things. At the conclusion of the first volume, Swann's Way, the novelist observes, 'how paradoxical it is to seek in reality for the pictures that are stored in one's memory, which must inevitably lose the charm that comes to them from memory itself and not from their being apprehended by the senses.'xi This comment identifies the importance of sensory association in triggering images that exist beyond the senses and, instead, linger in the recesses of the mind. That apparent paradox is central to Hew Locke's work where a rich range of sensory information is employed, but not simply to a visual end. His work employs found artefacts which are valued for their capacity to seduce the eve and

excite the imagination. Frequently he chooses objects that are deliberately cheap and mass-produced: toys, trinkets, jewellery, imitation insects and lizards—the proliferations of a culture besotted by make-believe. Locke has commented, 'I like how it looks. It is aspirational—in that I try to take the cheapest thing I can find and work to make it look precious. The irony here is that the materials I am using—such as the golden plastic toy weapons and jewellery—are trying to look expensive.'*ii Here, the associations produced by Locke's use of certain materials are delusory: in themselves, such objects are worthless. But in its exploration of issues relating to beauty, power and identity, his work suggests that such concepts are, as Proust suggested, not inherent in the objects themselves, but, rather, stored in the ideas they evoke.

In his sculptures After the Gold Rush, Locke creates trophies from dense assemblages of glittering, yet essentially trashy, objects. Their surfaces seem literally to crawl with the ingratiating attraction of baubles and jewels, infested by slithering life. The power signified by such trophies is revealed to be an idea—an illusion—and, with that deception, the implication is that prizes are a sparkling confection, a charming and poisonous mirage. The same is true of Locke's Share certificates. Ranging from patriotic eagles to Aztec Gods, these use imagery calculated to impress by specious association. Locke completes the trajectory traced by the work of these six artists. In common with the others, his art explores the capacity of things to evoke ideas relating to our personal and collective past, and it emphasises the subjective nature of that response. But his work has a twist. The After the Gold Rush series suggests that the physical nature of things, while beguiling, can also be, as he suggests, 'a poisoned chalice'. XIIII The associations produced by the objects we encounter must constantly be tested—for authenticity and probity. Collectively, these artists explore the notion that no object is ever dumb, but, instead, all material is encrypted with the past and, hence, potentially articulate. Fertilised by visual sensation and the power of association, the works in this exhibition are structures of recollection. Replete with implication, they convey the poetry of memory and the seduction of nostalgia.

viii The artist quoted in

Kwang Young-Chun, Aggregation Painting, Relief and Sculpture, exhibition catalogue, Annely Jud Fine Art, 2006, [not paginated]

ix Ibic

- * The artist in conversation with Anthony Downey, in Yinka Shonibare MBE, exhibition catalogue, Museum of Contemporal Art, Sydney, Australia, 2008, p39
- Proust. p513
- xii Statement by the artist to the author February 2016
- ii Ibid



CHUNKWANGYOUNG

Seoul-based artist Chun Kwang Young (b. 1944, Hongcheon County, Korea) received his BFA from Hongik University in Korea and MFA from the Philadelphia College of Art, USA. Known for his sculptural assemblages—both freestanding pieces and wall-hung low reliefs—Chun composes his forms from a myriad of small shapes wrapped in Korean mulberry paper. With a trompe l'oeil quality, Chun's sculptures create the illusion of depth and coalescence and, ultimately, represent the harmony and conflict in the unity of many.

Inspired by childhood memories of clusters of medicine packages, wrapped in mulberry paper and hung from the ceiling at a clinic, Chun Kwang Young began using this material in his works, deeply imbuing them with distinctly Korean connotations and sensibilities. His well-known sculptural Aggregations feature hand-cut triangles of polystyrene, individually wrapped in delicate mulberry paper pages torn from old books. The result is a strikingly textured low-relief wall work, both visually and materially. Chun also works with monumental sculptural pieces that feature sensuous surfaces rippling with texture, either suspended from the ceiling or rising from the ground.

Chun has exhibited extensively around the world. Major solo exhibitions include *Aggregations* (2015), Beck & Eggeling Gallery, Dusseldorf, Germany; *Kwang Young Chun: New Work* (2014), Bernard Jacobson Gallery, London, UK; *Chun Kwang Young Solo Exhibition* (2013), Museum of Seoul National University, Seoul, Korea; *Kwang-Young Chun: Aggregations*

(2011), Knoxville Museum of Art, Tennessee, USA; *Kwang-Young Chun* (2006), Kim Foster Gallery, New York, USA; and a solo exhibition at Fine Art Center (1976), Seoul, Korea.

Major group exhibitions include the Venice Biennale (2015), Palazzo Grimani Art Museum, Venice, Italy; Odd Volumes: Book Art from the Allan Chasanoff Collection (2014), Yale University Art Gallery, Connecticut, USA; Holland Paper Biennial (2006), CODA Museum, Apeldoorn, the Netherlands; Yokohama Contemporary Artists Exhibition (1986), The Museum of Yokohama, Yokohama, Japan; and The Shin Sang Group Show (1966–67), National Museum of Modern Art, Seoul, Korea.

Chun Kwang Young's works have been acquired by and are included in esteemed public collections such as the Rockefeller Foundation in New York, the Victoria and Albert Museum in London, the Woodrow Wilson International Center in Washington D.C., the United Nations headquarters in New York, the National Museum of Contemporary Art in Seoul, the Philadelphia Society Building, Seoul Museum of Art, the National Gallery of Australia at Canberra, Fidelity Investments Boston, Museum Kunstwerk in Germany, and the Busan Art Museum, among others. Named the Artist of the Year by the National Museum of Contemporary Art, Seoul, in 2001, Chun has also received many other accolades recognising the unique beauty of his works. He was awarded the Presidential Prize in the 41st Korean Culture and Art Prize by the Ministry of Culture, Sports and Tourism in Korea in 2009.

Chun Kwang Young b. 1944

Aggregation 07-DE245, 2007, Mixed Media with KoreanMulberry paper, 240 \times 193 cm (94 1/2 \times 75 7/8 in.)





Chun Kwang Young b. 194

1/8 in.)



LEONARDO DREW

Leonardo Drew was born in 1961 in Tallahassee, Florida, and he grew up in Bridgeport, Connecticut. Drew seemed bound to work as a professional artist from a young age; his works were exhibited publically for the first time when he was only 13 years old. By the age of 15 he was being courted by both DC and Marvel Comics to work as an illustrator. However, Drew would apply his talents to a very different artistic path. He became inspired by abstract works, especially those of Jackson Pollock and Piet Mondrian. Drew went on to attend the Parsons School of Design in New York, and he earned a BFA from Cooper Union in 1985

Drew's works are always sculptural, although he tends to avoid making freestanding pieces. Instead, he will often mount objects onto panels or directly to the wall, which can be seen as a nod to his beginnings as a painter and draftsman. His seminal work "Number 8" features rope, animal hide, raccoon skull, and even a dead bird that all hang together, all painted black, creating a deep, dark, and brooding sculptural take on Pollock's all-over drip painting.

Rooted in historical evidence, Leonardo Drew's abstract sculptural compositions are emotionally charged reflections on the cyclical nature of existence—from the eroded fibres of human industry and the urban tide of development to the awareness of ourselves as part of the fabric of a larger universe and a connection to all things. The work reflects the universality of existence and the interconnectivity of all beings to one another. It illustrates these relationships through a combination of the visceral qualities of the materials with the abstract sculptural forms the pieces make up. These cosmological frameworks are meant to mirror the organic reality of existence

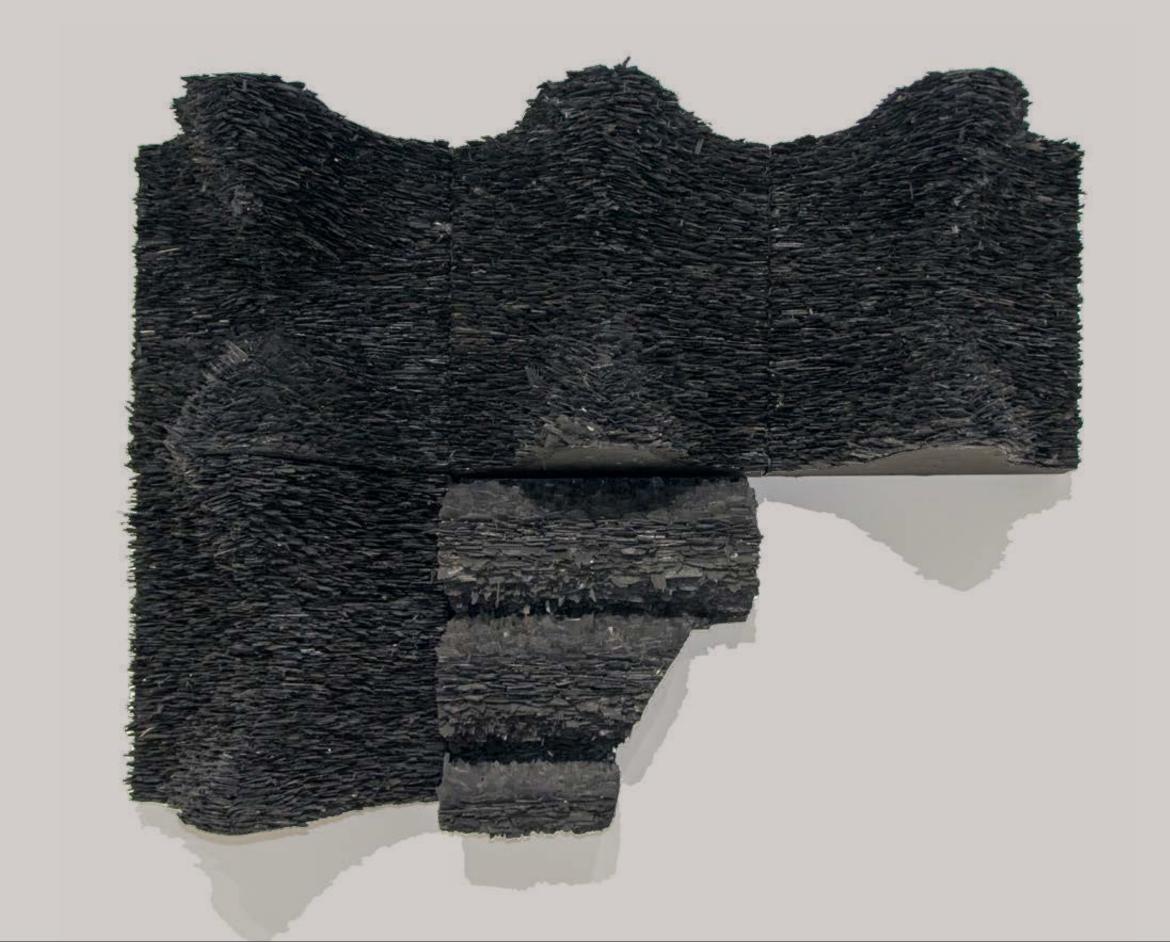
and reveal the resonance of life and humanity.

Leonardo Drew's work has been exhibited across the USA and internationally. Major solo exhibitions include Vigo Gallery, London, UK (2015); Anthony Meier Fine Arts, San Francisco, USA (2014); Selected Works, SCAD Museum of Art at the Savannah College of Art and Design, Savannah, GA, USA (2013); *Existed: Leonardo Drew*, Blaffer Gallery, Art Museum of the University of Houston, Houston, USA (2009); Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy (2006); Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, USA (2000); The Bronx Museum of the Arts, Bronx, NY, USA (2000); and Museum of Contemporary Art, San Diego, CA, USA (1995).

Recent major group exhibitions include *Unsuspected Possibilities*, SITE Santa Fe, New Mexico, USA (2015); *Summer Group Show*, Galerie Forsblom, Helsinki, Finland (2014); *Material World*, Denver Art Museum, Denver, CO, USA (2013); Museum of Art and Design, New York, USA (2012); *From Then to Now: Masterworks of Contemporary African American Art*, Museum of Contemporary Art Cleveland, OH, USA (2010); *Lost and Found: Selections from the MCA Collection*, Museum of Contemporary Art (MCA), Chicago, USA (2010); and *Black Alphabet: Contexts of Contemporary African American Art*, Zacheta National Gallery of Art, Warsaw, Poland (2006).

Leonardo Drew's works are also held internationally in public and private collections such as with the Metropolitan Museum of Art, New York, USA; the Museum of Contemporary Art, Los Angeles, USA; and the Princeton University Art Museum Princeton N I USA

Number 22C, 2015, Wood and paint, $183 \times 183 \times 51$ cm ($721/8 \times 721/8 \times 201/8$ in.)







DALE FRANK

Born in 1959 in Singleton, New South Wales, Australian artist Dale Frank challenges the concept of painting by embracing the full physical transformation process of the medium used, whether its acrylic or paint stripper. Therefore, he sees himself both as an artist and an alchemist. Frank currently lives and works in Australia.

Using universal codes such as colour and form, he engages with the audience on a subconscious level. He, therefore, transports this non-verbal communication to another parallel dimension, as if his paintings were a kind of wormhole to another universe. Very interested and influenced by cosmology, Frank's paintings can be deciphered as dreamscapes that talk about the enormity of the universe.

.ately, Frank has been painting on a UV-protected woven Chinese ibreglass "canvas". He has also introduced new elements such as nirrors, making his art relational and interactive.

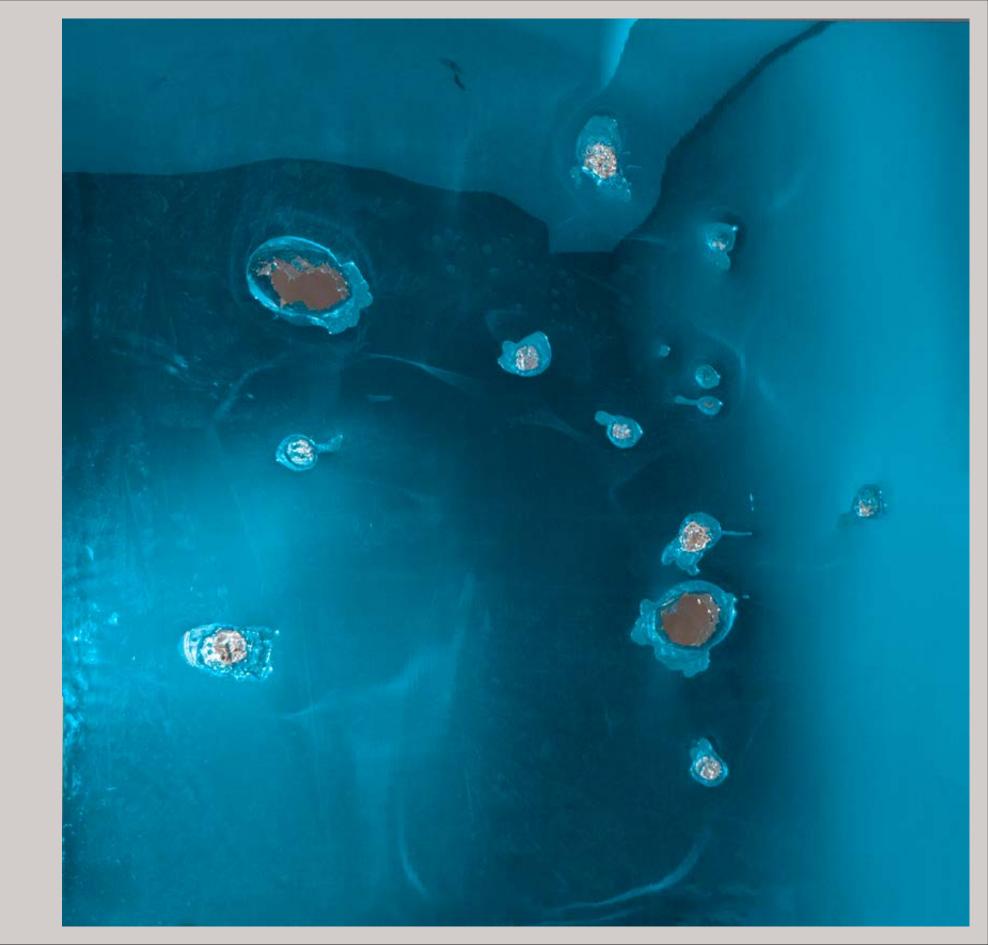
His recent solo exhibitions include *Toby Jugs* (2014), Roslyn and

Oxley9 Gallery, Sydney, Australia; *The Silence Rode a Donkey into Town* (2012), Gallery Reis, Singapore; The Armory Show (2012), Anna Schwartz Gallery, New York City, USA; Dale Frank Solo Exhibition (2012), Art Statements Gallery, Hong Kong; and Ecstasy: *20 Years of Painting* (2000), the Museum of Contemporary Art of Sydney. Recent group exhibitions include the Adelaide Art Biennial (2014); *the 55th Venice Biennale* (2013); *Les arts de l'effervescence. Champagne!* (2013), Musée des Beaux Arts de Reims, Reims, France; *Inner Worlds: Portraits and Psychology* (2011), National Portrait Gallery, Canberra; and 17th Biennale of Sydney: *The Beauty of Distance, Songs of Survival in a Precarious Age* (2010), Sydney, Australia.

Public collections include the Art Gallery of New South Wales Sydney; the Art Gallery of South Australia, Adelaide; the Art Gallery of Western Australia, Perth; Museum of Contemporary Art, Sydney; the Museum of Fine Arts, Boston; Musée de Ville de Liège, Belgium; the Guggenheim Museum, New York; and Zurich Kunsthaus, Switzerland

DALE FRANK b. 1959



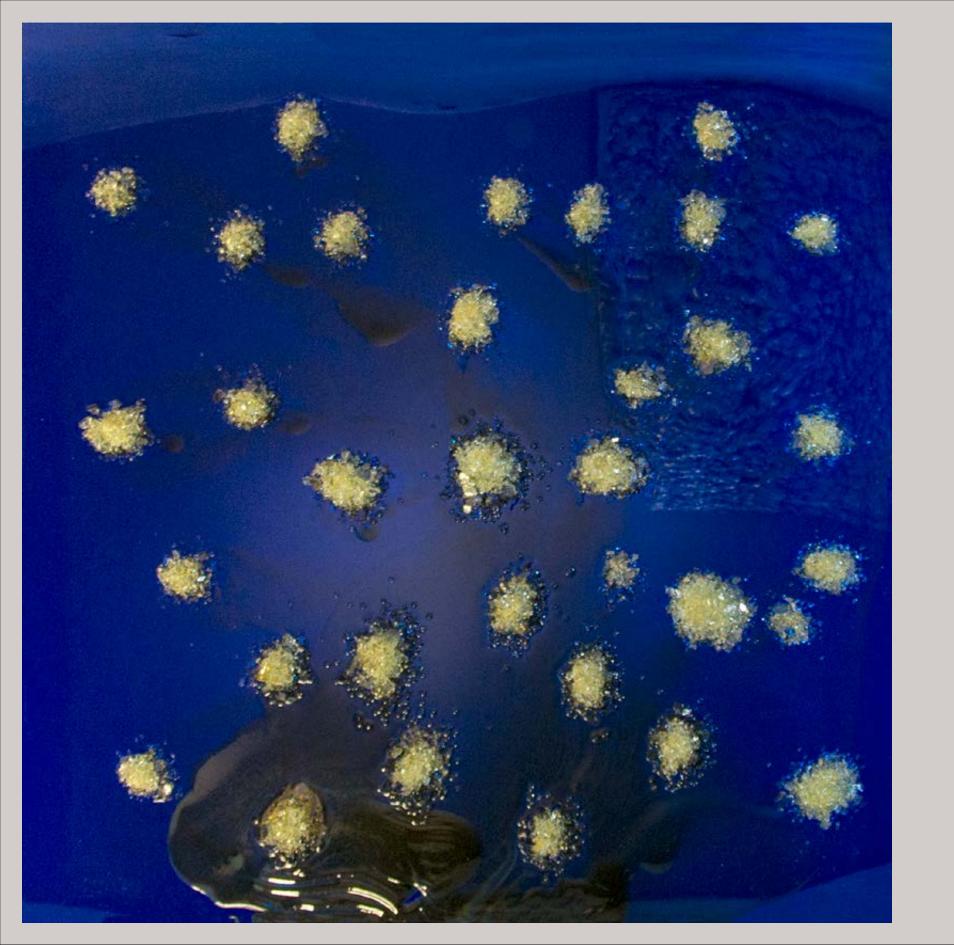


DALE FRANK b. 1959

Chinese landscape—sore succulents, 2015, Paint stripper acid on anodized Perspex, $200 \times 200 \text{ cm}$ (78 $3/4 \times 78 3/4 \text{ in.}$)

DALE FRANK b. 1959

She's snatched, scented candles, 2015, Shattered glass and polyurethane (varnish) on Perspex 200 \times 200 cm (78 3/4 \times 78 3/4 in.)



HEW LOCKE

Hew Locke (b. 1959, Edinburgh, UK) spent his formative years (1966–80) in Guyana before returning to the UK for study. He completed his BA at Falmouth School of Art, UK in 1988 and graduated with an MA in sculpture from the Royal College of Art, London in 1994. The artist is currently based in London.

Locke works in a variety of media, including painting, drawing, photography, sculpture, and installation. He explores the subject of power, particularly through the representation of royal portraiture, coats-of-arms, public statuary, trophies, company share certificates, weaponry and costume. In his early works, Locke began to see the Royal Family, specifically the Queen's official portrait, as a vehicle through which he confronted and evaluated his experiences of growing up. With this subject, his work began to engage with the embodiment of power, building amalgamations between different cultures and colonial histories.

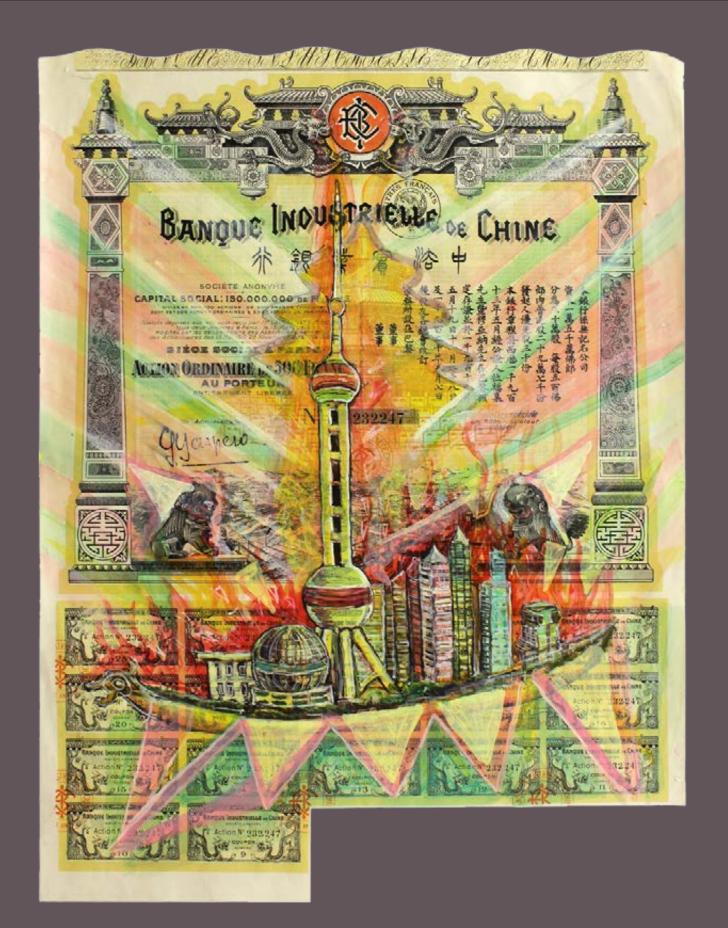
Successfully merging influences from both Guyanese and British cultures, Locke delves deeply into the history behind the subject matters and objects involved in his works. Unifying this knowledge with his creative vision, he creates pieces that stand at a crossroad of cultures, mediums, and historic references.

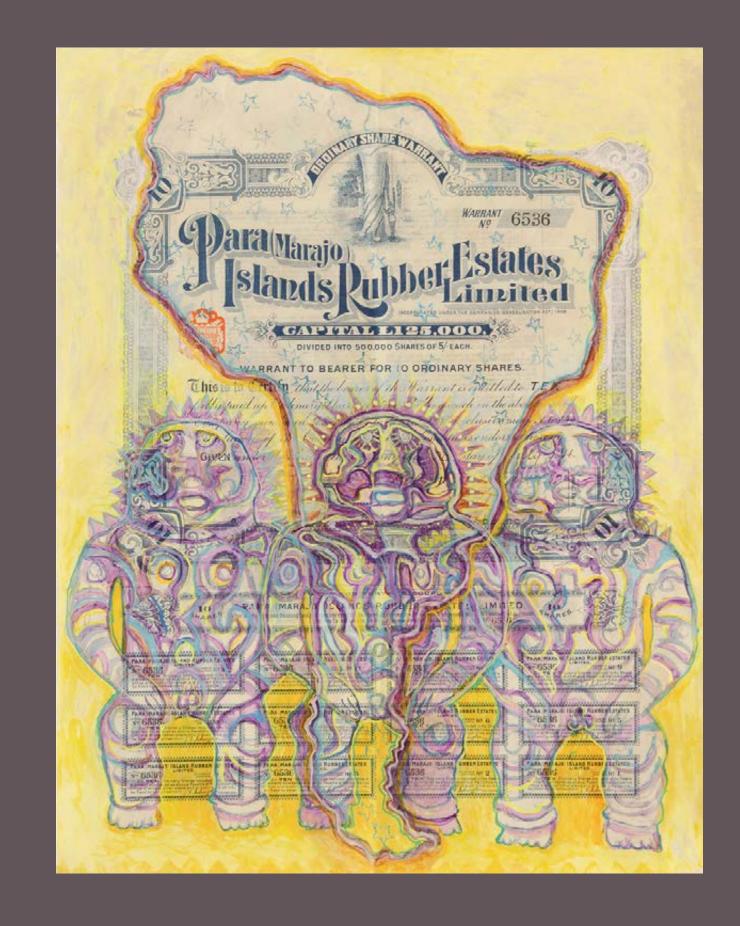
Locke's works have been included in The Folkestone Triennial (2011), the 54th and 55th Venice Biennales (2011, 2013), Deptford X (2012,

participating artist curator), and Prospect New Orleans Contemporary Art Biennial, New Orleans, LA, USA (2014).

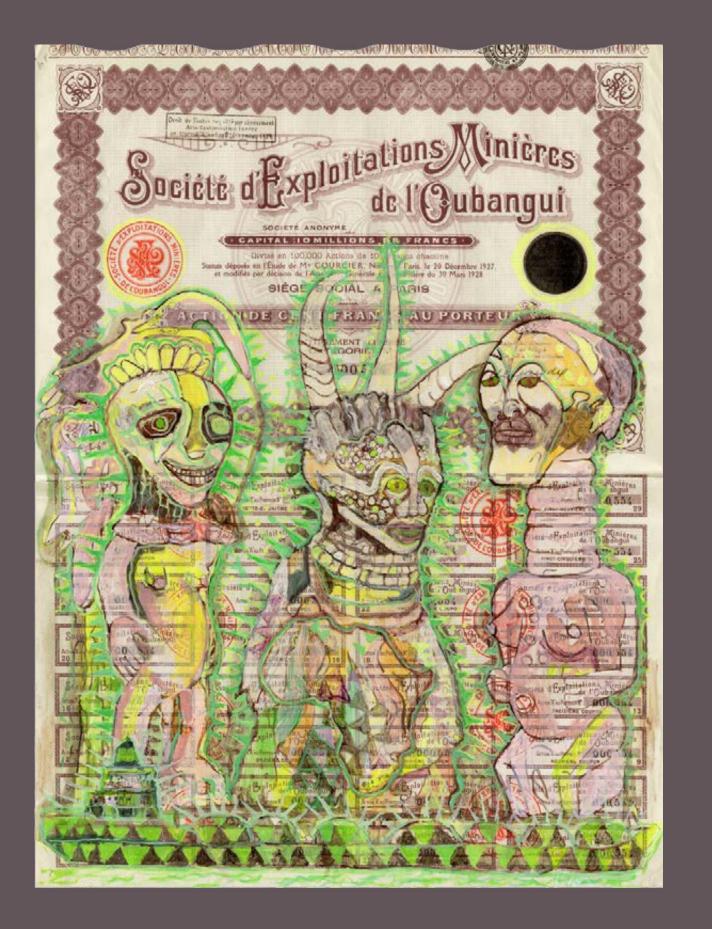
Selected shows include at the National Portrait Gallery, London; El Museo de Bario, New York; Fondation Clément, Martinique; the Bell House, Prague; Kunsthal KAdE, the Netherlands; Tate Britain, London; V&A Museum, London; the New Art Gallery, Walsall, UK; Rivington Place, London; the Bluecoat Gallery, Liverpool; the British Museum, London; the New Art Exchange, Nottingham; the Luckman Gallery, Los Angeles; the New York Museum of Art and Design, New York; Atlanta Contemporary Arts, Atlanta; the Brooklyn Museum, New York; and Perez Art Museum Miami, FL, USA. In 2010, Locke's work, Sikandar, was shortlisted for the Fourth Plinth, Trafalgar Square, London.

Locke's work is represented in many collections, including the Government Art Collection, UK; Miami Art Museum, USA; Tate Gallery, UK; the Arts Council of England, UK; the Collection of Eileen and Peter Norton, USA; the Brooklyn Museum, New York; the Arnold Lehman Collection, USA; the Kemper Museum of Contemporary Art, USA; Kansas City Collection, USA; the RISD Museum, Rhode Island, USA; the New Art Gallery, Walsall, UK; Victoria & Albert Museum Drawing Collection, London, UK; the British Museum, London, UK; and the Henry Moore Institute, Leeds, UK.





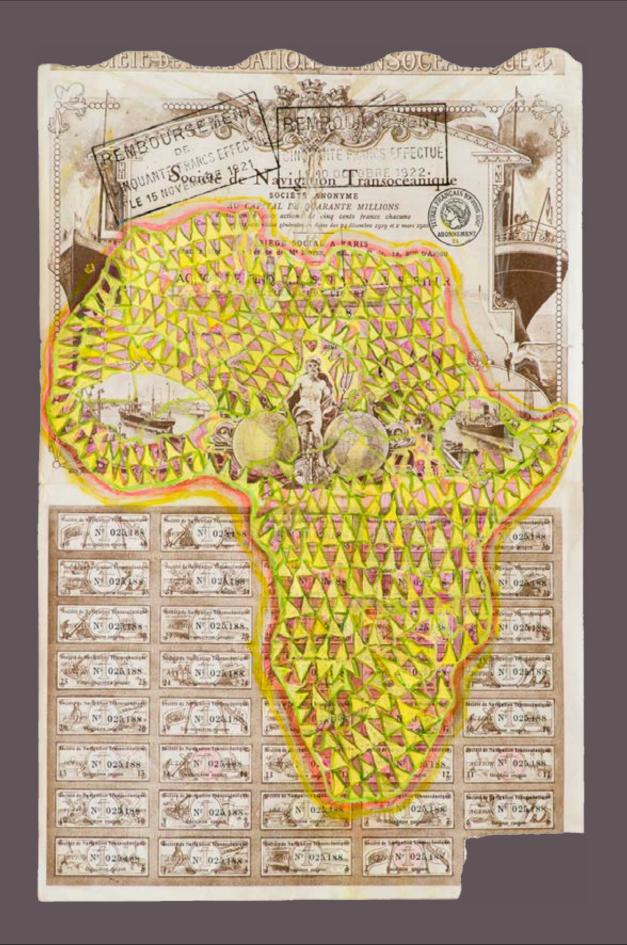
Para(Marajo) 3, 2013, Acrylic on found share certificate, Framed: $54 \times 43 \times 4$ cm ($211/4 \times 17 \times 11/2$ in.)







certificate, Framed: $52 \times 37 \times 4$ cm ($20 \frac{1}{2} \times 14 \frac{1}{2} \times 15/8$ in.)









QIU DESHU

Qiu Deshu (b. 1948, Shanghai) received an early education in traditional Chinese painting, seal carving, and scroll mounting. His engagement with experimental ink painting began in the late 1970s. In 1979, Qiu co-founded the Grass Painting Society (*Cao Cao Hua She*), one of China's first experimental art societies in the post-Mao era. The Society was a group of twelve artists who advocated independence of spirit, technique, and style in painting. In his works of this period, the influence of concepts drawn from Western modern art is evident, but Qiu's choice of materials remained rooted in traditional Chinese art. He is one of China's earliest professional artists in the 1980s. The artist currently lives and works in Shanghai, China.

Qiu is a gifted painter and calligrapher. His work transcends medium and subject to become modern iterations that both honour his cultural heritage and simultaneously reject it. In the 1980s, Qiu devised his signature technique of combining ink, pigment, and paper, then rending and reforming the pieces, a method that reflects his worldview and life experience for which he has coined the term "fissuring". He situates the breakthrough moment in 1982, when one day he glanced down and at once became fully aware of cracks in the cement ground and how they are an apt metaphor for his beliefs and personal experiences. This sparked the idea for a new method of creative expression, which he has continued to develop and deepen over the past three decades.

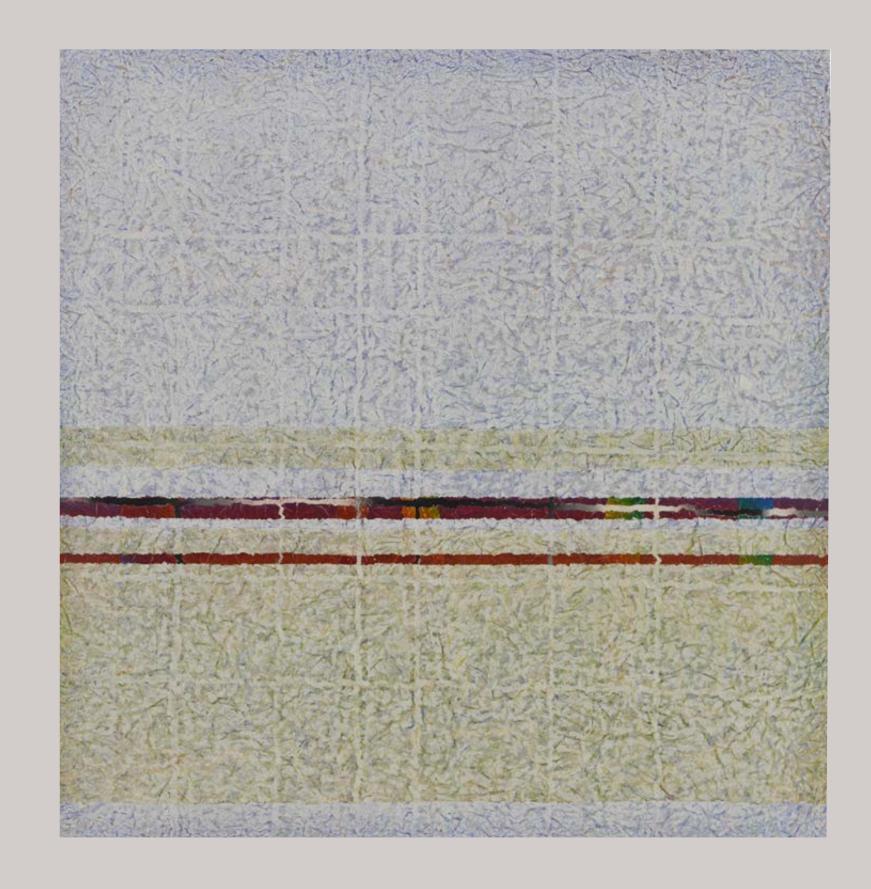
Qiu's "fissuring" technique encompasses tearing Xuan paper, reconfiguring the pieces, and mounting them to form images,

creating lines, or "fissures", that travel across the painting's expanse in a natural, free-flowing manner. The application of colour onto a painting is here subverted as well. Qiu rubs and carves the delicate rice paper, much like in creating a bas-relief, and builds this on top of a coloured base layer, such that the colours show through the layers and combine with the "fissures" to endow his works with a sense of dynamic rhythm and spatial complexity.

Qiu's unique approach to materials and process reimagine the traditional idea that ink is the essence of Chinese painting by foregrounding Xuan paper and its previously untapped potentials as an artistic medium, making inventive use of its hue, delicacy, pliability, and water permeability. While his work is indebted to the Chinese landscape tradition, Qiu transforms the language of landscape into a contemporary idiom of creative expression. His use of ink, colour, and paper in a collage-like process similar to techniques used in scroll-mounting subverts the way brush and ink once defined the forms of Chinese landscape art

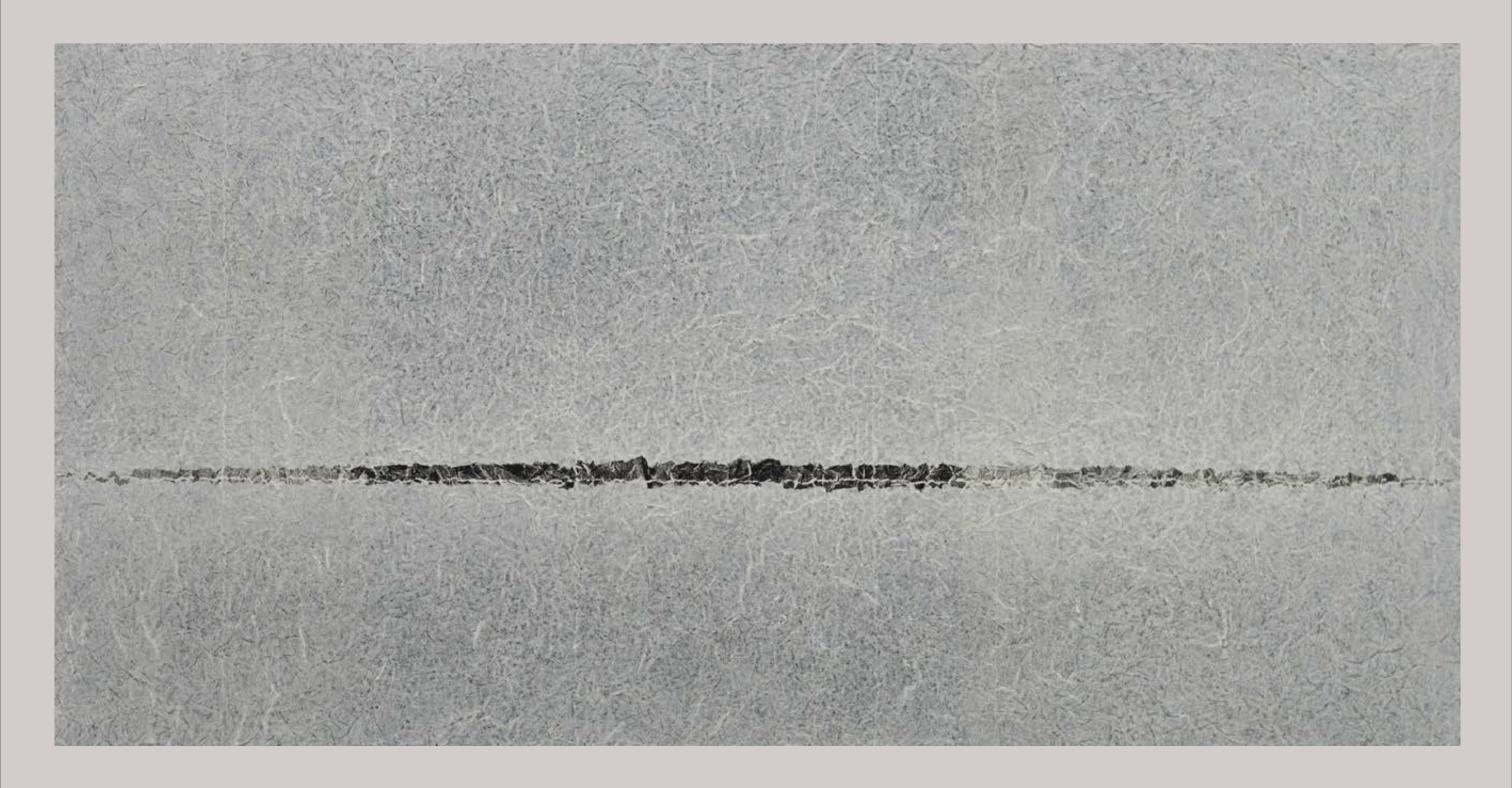
Qiu's works have been widely exhibited in Mainland China, Hong Kong and Taiwan, as well as in the UK, USA, Germany and Australia. His works have been collected by the National Art Museum of China in Beijing, the Shanghai Art Museum, the Asian Art Museum of San Francisco, the Museum of Fine Arts in Boston, Oxford University in the UK, Taichung Art Museum in Taiwan, the Asian Art Museum in South Korea, Hamburg Rathaus in Germany, and other private collections.

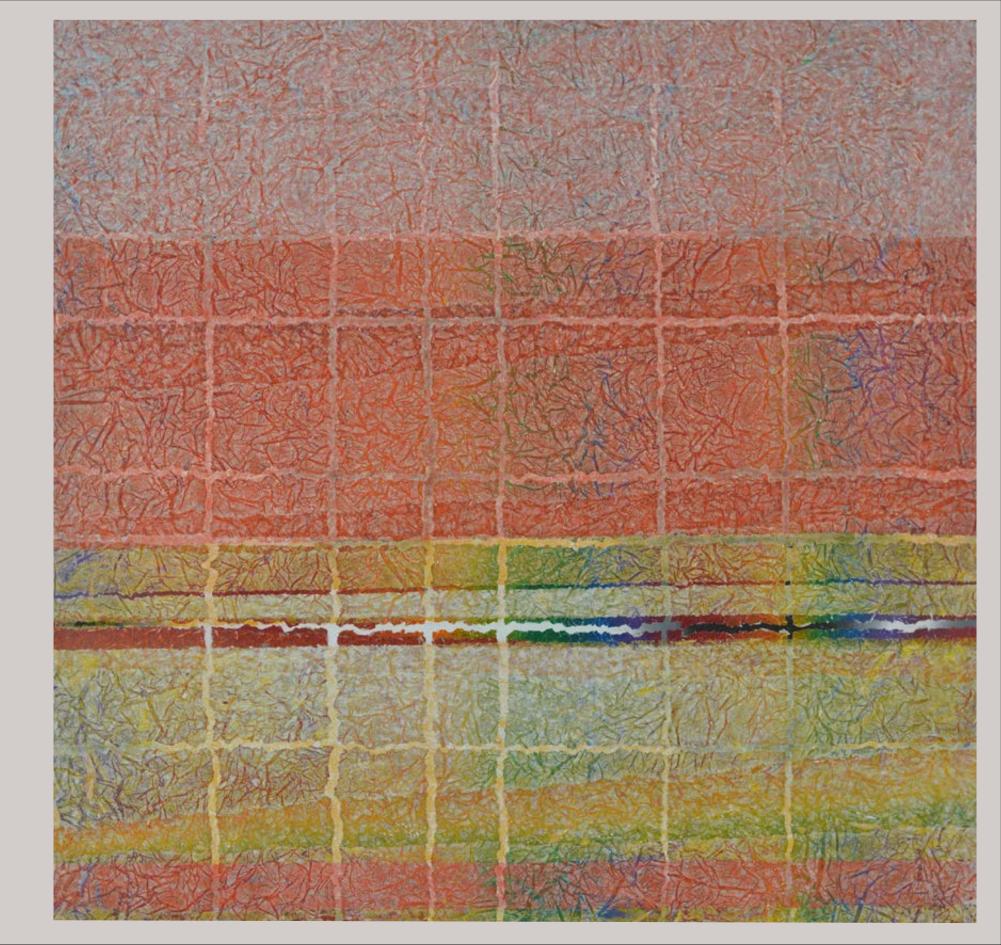




QIU DESHU b. 1948

Fissuring, 2015, Acrylic on Xuan and Canvas, $122 \times 122 \text{ cm} (48 1/8 \times 48 1/8 \text{ in.})$





QIU DESHU b. 194

122 x 122 cm (48 1/8 x 48 1/8 in.)



YINKA SHONIBARE MBE

Yinka Shonibare MBE was born in 1962 in London and moved to Lagos, Nigeria at the age of three. He returned to London to study Fine Art first at Central Saint Martins College and then at Goldsmiths College, where he received his MFA.

Shonibare was a Turner prize nominee in 2004 and was also awarded the decoration of Member of the "Most Excellent Order of the British Empire" or MBE. He was notably commissioned by Okwui Enwezor at Documenta 10 in 2002 to create his most recognised work *Gallantry and Criminal Conversation* that launched him onto an international stage. He has exhibited at the Venice Biennale and internationally at leading museums worldwide. In September 2008, his major midcareer survey commenced at the MCA Sydney and then toured to the Brooklyn Museum, New York and the Museum of African Art at the Smithsonian Institution, Washington, D.C.

Shonibare's work, *Nelson's Ship in a Bottle* was the 2010 Fourth Plinth Commission and was displayed in Trafalgar Square, London until January 2012. It was the first commission by a black British artist and was part of a national fundraising campaign organised by the Art Fund and the National Maritime Museum, who have now successfully acquired the sculpture permanently for display outside

the museum's entrance in Greenwich Park. London.

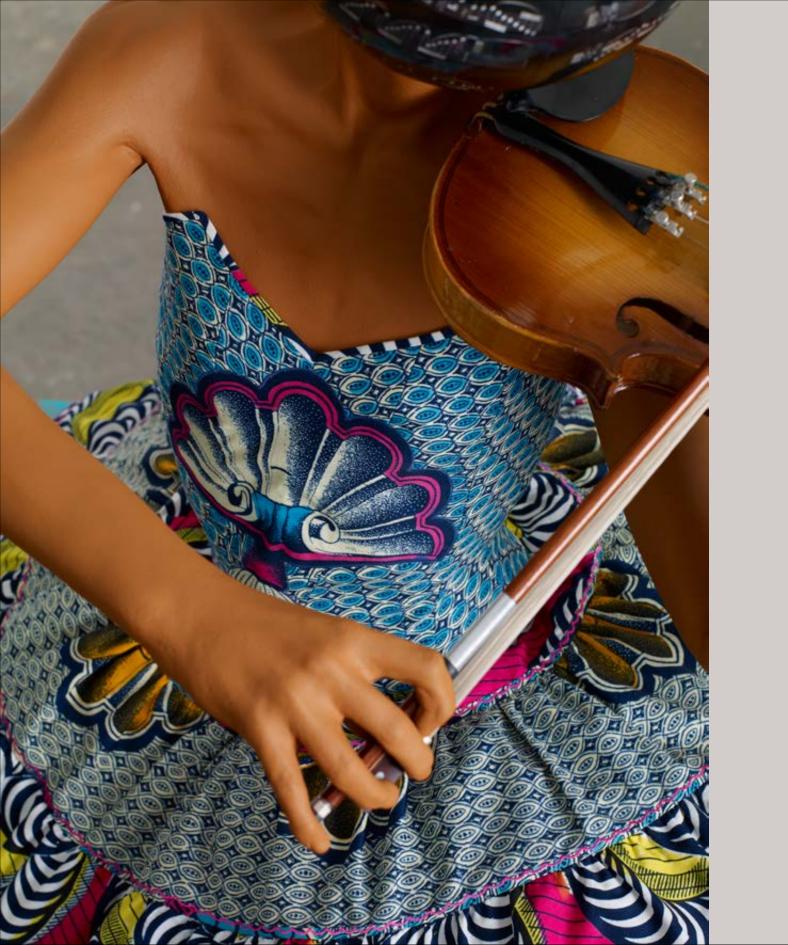
In 2012, the Royal Opera House commissioned *Globe Head Ballerina* to be displayed on the exterior of the Royal Opera House, overlooking Russell Street in Covent Garden. The life-sized ballerina encased within a giant 'snow globe' spins slowly as if caught mid-dance. The piece appears to encapsulate a moment of performance as if stolen from the stage of the Royal Opera House.

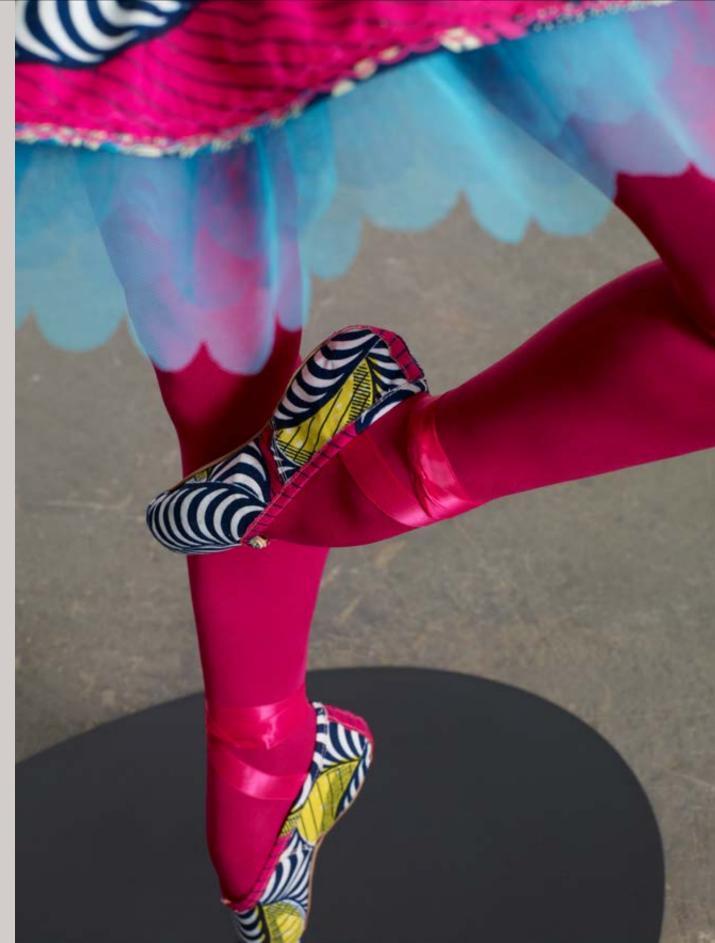
Shonibare has also been elected as a Sculptor in the Royal Academy of Arts, making him part of a select society of at most 80 practicing artists working in the UK. This honour, historically a way to distinguish an artist as a professional in Britain, is the art community's recognition of the significance of Shonibare's work.

Shonibare's works are included in prominent collections internationally, including the Tate Collection, London; Victoria and Albert Museum, London; National Museum of African Art Smithsonian Institute, Washington, D.C; Museum of Modern Art New York; National Gallery of Canada, Ottawa; Moderna Museet Stockholm; and National Gallery of Modern Art in Rome, Rome.



Ballerina with Violin (Giselle), 2013 Fibreglass mannequin, Dutch wax printed cotton textile, violin, globe, pointe shoes and steel baseplate $55 \times 37 \times 291/2$ in.









CHUN KWANG YOUNG

1968	Bachelor of Fine Arts, Hongik University, Korea
1971	Master in Fine Arts, Philadelphia College of Art, Pennsylvania, PA, USA
Present	Lives and works in Seoul, Korea
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	Selected Solo Exhibitions
2016	Woo Yang Museum, Gyeongju, Korea
_010	Bernard Jacobson Gallery, London, UK
2015	Pearl Lam Galleries, Singapore
	Beck & Eggeling Gallery, Dusseldorf, Germany
	Dovecot Studio Edinburgh (Festival), Edinburgh, UK
2014	Hasted Kraeutler Gallery, New York, New York, USA
	Bernard Jacobson Gallery, London, UK
2013	Art Plural Gallery, Singapore
	Museum of Seoul National University, Seoul, Korea
2012	Hasted Kraeutler Gallery, New York, New York, USA
	Asian Art & Culture Center at Towson University, Maryland, USA
	Daura Gallery at Lynchburg College, Virginia, USA
2011	Knoxville Museum of Art, Tennessee, USA
	Gallery Hyundai, Seoul, Korea
2009	Conny Dietzschold Gallery, Sydney, Australia
2009	Singapore Tyler Print Institute, Singapore Mori Arts Center Gallery, Tokyo, Japan
	University of Wyoming Art Museum, Laramie, Wyoming, USA
2008	Robert Miller Gallery, New York, New York, USA
2000	The Aldrich Contemporary Art Museum, Ridgefield, Connecticut, USA
2006	Kim Foster Gallery, New York, New York, USA
	Annely Juda Fine Art, London, UK
	Singapore Tyler Print Institute, Singapore
	Michelle Rosenfeld Gallery, New York, New York, USA
2005	Kukje Gallery, Seoul, Korea
2004	Kim Foster Gallery, New York, New York, USA
	Michelle Rosenfeld Gallery, New York, New York, USA
2003	Newcontemporaries, Sydney, Australia
	Conny Dietzschold Gallery, Sydney, Australia
2002	Kukje Gallery, Seoul, Korea
	Michell Rosenfield Gallery, New York, New York, USA
	Kim Foster Gallery, New York, New York, USA
2001	Columbus Museum, Georgia, USA
2001 2000	Artist of the Year, The National Museum of Contemporary Art, Gwacheon, Korea Kim Foster Gallery, New York, New York, USA
2000	Commenoz Gallery, New Biscayne, Florida, USA
	Michelle Rosenfeld Gallery, New York, New York, USA
1999	Park Ryu-Sook Gallery, Seoul, Korea
	arring a cook daniery, occar, norda

	Kim Foster Gallery, New York, New York, USA
1998	Gallery SiKong, Taegu, Korea
1997	Gallery Bhak, Seoul, Korea
1995	Gallery Bhak, Seoul, Korea
1994	Jong Ro Gallery, Seoul, Korea
1992	Gallery Hyundai, Seoul, Korea
1990	Gallery Dong Sung Arts Center, Seoul, Korea
1989	Gallery Yoon, Seoul, Korea
1988	Gallery Hyundai, Seoul, Korea
1987	Kwan Hoon Gallery, Seoul, Korea
1986	Sirota Gallery, Tokyo, Japan
1985	Kamakura Gallery, Tokyo, Japan
1984	Kwan Hoon Gallery, Seoul, Korea
	Muramatsu Gallery, Tokyo, Japan
1980	American Cultural Center Gallery, Seoul, Korea
1979	Lotus Gallery, New York, New York, USA
	Malta National Museum, Saint Julian, Malta
	Shin Sea Gea Gallery, Seoul, Korea
1977	Fifth St. Gallery, Wilmington, Delaware, USA
1976	Fifth St. Gallery, Wilmington, Delaware, USA
	Fine Art Center, Seoul, Korea
1975	Lotus Gallery, New York, New York, USA
1971	International House Gallery, Philadelphia, USA
1968	Seoul Cultural Center Gallery, Seoul, Korea
	Calanda d One on Euleithian
	Selected Group Exhibitions
2016	Structures of Recollection, curated by Paul Moorhouse, Pearl Lam Galleries, Hong Kong, China
2015	Venice Biennale, Palazzo Grimani Art Museum, Venice, Italy
	Museum SAN, Wonju, Korea
	Spalding house : LESS = MORE, Honolulu Museum of Art, Hawaii, USA
2014	Odd Volumes: Book Art from the Allan Chasanoff Collection, Yale University Art Gallery, New Have
	Connecticut, USA
2013	The Moment, We Awe—Contemporary Art from Korea, How Art Museum, Wenzhou, China
2012	Design Futurology, Seoul National University Museum of Art, Seoul, Korea
	Museum KUNSTWERK—Sammlung Alison und Peter W. Klein, Eberdingen, Germany
2011	Impressions Art Gallery, Taipei, Taiwan
2010	I Am the Cosmos, New Jersey State Museum, Trenton, New Jersey, USA
	Aldrich Undercover 2010, The Aldrich Contemporary Art Museum, Ridgefield, Connecticut, USA
2009	Landau Fine Art, Montreal, Canada
2008	Midnight Full of Stars, Visual Arts Center of New Jersey, Summit, New Jersey, USA
	Undercover Project, The Aldrich Contemporary Art Museum, Ridgefield, Connecticut, USA
2007	Addicted to Paper, Gallery Lelong, Zurich, Switzerland
2006	Holland Paper Biennial, CODA Museum, Apeldoorn, the Netherlands
2005	2005 Speed Art Exhibition Speed Museum of Art Speed Korne

2004	Commemorative Exhibition of South Branch opening, Seoul Museum of Art, Seoul, Korea
2003	Crossings 2003, Korea/Hawaii, The Contemporary Museum, Honolulu, Hawaii, USA
	Art Unlimited, Art 34 Basel, Basel, Switzerland
2001	Compelled, Hunterdon Art Museum, Clinton, New Jersey, USA
1999	Galerie Die Weisse, Cologne, Germany
1998	Galerie Dorothea van Der Koelen, Mainz, Germany
	Crossing Boundaries, Gallery V, Columbus, Ohio, USA
1997	Korean Paper Artist, Walker Hill Museum, Seoul, Korea
1995	L.A. International Biennale Invitation, Bhak-Remba Gallery, Los Angeles, California, USA
	Exhibition of Paper—Korean and Japanese Contemporary Artists, Chong Ro Gallery, Seoul, Korea
	Seoul International Art Festival, National Museum of Contemporary Art, Gwacheon, Korea
1993	Asian Art Biennale Bangladesh Shilpakala Academy, Dhaka, Bangladesh
1986	Yokohama Contemporary Artists Exhibition, The Museum of Yokohama, Yokohama, Japan
1985	ISPPA, Walker Hill Museum, Seoul, Korea
1984	84 ISPPA-HHUKUOKA, The Museum of Fukuoka, Fukuoka, Japan
1982	Ecole de Seoul, The National Museum of Modern Art, Gwacheon, Korea
1977	Invitational Exhibition 2 of Contemporary Artists, Fifth St. Gallery, Wilmington, Delaware, USA
1976	Invitational Exhibition of Contemporary Artists, University of Delaware Museum, Newark, Delaware, USA
1975	Invitational Exhibition of Contemporary Artists, Baulchie Institute Museum, Philadelphia, Pennsylvania, USA
1974	William Penn Memorial Museum, Harrisburg, Pennsylvania, USA
1973	The 24th Cheltenham Art Exhibition, Cheltenham Art Center, Cheltenham, UK
	Drexel University Museum, Philadelphia, Pennsylvania, USA
1971–78	Civic Center Museum, Philadelphia, Pennsylvania, USA
1966–68	Earth Art Modern II Art Exhibition, Philadelphia Civic Center Museum, Pennsylvania, USA
1966–67	National Forum of Professional Artists Show, Civic Center Museum, Philadelphia, Pennsylvania, USA
	Korean Contemporary Artists Invitational Exhibition, The Chosun II-Bo Press Group, Seoul, Korea
	The Shin Sang Group Show, National Museum of Modern Art, Gwacheon, Korea

Selected Public Collections

Busan Metropolitan Art Museum, Busan, Korea
Chase Manhattan Bank, New York, USA
Chosun Hotel, Gyeongju, Korea
Codina Group Inc. Coral Gables, Florida, USA
Continental-Bentall L. L.C., Bellevue, Washington, D.C., USA
Dong Yang Tinplate Corp, Seoul, Korea
Fidelity Investments Boston, Massachusetts, USA
Han Wha Corp., Seoul, Korea
Hansol Foundation of Culture, Seoul, Korea
Hotel Shilla, Seoul, Korea
How Art Museum, Wenzhou, China
Il Shin Spinning Co., Seoul, Korea
International Finance Corp., Washington, D.C., USA
Jackson Consulting Corp., Coral Gables, Florida, USA
Lake Hills Country Club, Suwon, Korea
Lattanzio E Associati SRL, Milan, Italy

LG Group, Seoul, Korea National Gallery of Australia at Canberra, Canberra, Australia Neiman Marcus Department Store, Dallas, Texas, USA Oracle Corporation, New York, USA Pak Young Sa Publishing Co, Seoul, Korea Philadelphia Society Building, Philadelphia, Pennsylvania, USA Potash Corporation-USA Headquarters, Chicago, Illinois, USA Rockefeller Foundation, New York, New York, USA Rosewood Stone Group, Mill Valley, California, USA Seo Heung Metal Co., Seoul, Korea Seo Won Valley Country Club Song-Chou, Korea Seoul 63 Building, Seoul, Korea Seoul Museum of Art, Seoul, Korea Syn Key Group, Seoul, Korea The Leeum, Samsung Museum, Seoul, Korea The Museum of Hongik University, Seoul, Korea The National Military Academy, Seoul, Korea The Seoul National University Museum of Art, Seoul, Korea Tita and Gene Zeffren, Chicago, Illinois, USA United Nations headquarters, New York, New York, USA Woodrow Wilson International Center, Washington, D.C., USA Woong-Jin Group, Seoul, Korea

Yale University Art Gallery, New Haven, Connecticut, USA

Selected Awards

Yu Yu Ind. Ltd., Seoul, Korea

2009	Presidential Prize, the 41st Korean Culture and Art Prize, the Ministry of Culture, Sports and Tourism, Seoul,
	Korea
2001	Chun Kwang Young; Artist of the Year 2001, National Museum of Contemporary Art, Gwacheon, Korea
1974	Silver Prize, the 27th Cheltenham Art Center Exhibition sponsored by Cheltenham Art Center
1973	Special Prize, Earth Art II sponsored by Civic Center Museum, Philadelphia, Pennsylvania, USA
1969	Special Prize, the 18th Korean National Arts Exhibition sponsored by the Korean Culture and Arts
	Foundation, Seoul, Korea
1967	Korean Contemporary Artists Invitational Exhibition Special Prize, held by Chosun Press Group,
	National Museum of Modern Art, Gwacheon, Korea
1966–67	Special Prize, the 5th and 6th Shin Sang Group Exhibition, held by Shin Sang Group, National
	Museum of Modern Art. Gwacheon. Korea

LEONARDO DREW

1981–82 1985 Present	Parsons School of Design, New York, New York, USA BFA, The Cooper Union for the Advancement of Science and Art, New York, New York, USA Lives and works in Brooklyn, New York, USA
	Selected Solo Exhibitions
2015	Pearl Lam Galleries, Hong Kong, China Vigo Gallery, London, UK Galerie Forsblom, Helsinki, Finland Pace Prints, New York, New York, USA
2014	Anthony Meier Fine Arts, San Francisco, California, USA
2013	Selected Works, SCAD Museum of Art at the Savannah College of Art and Design, Savannah, Georgia, USA Exhumation/Small Works, Canzani Center Gallery at Columbus College of Art & Design, Columbus, Ohio, US, Vigo Gallery, London, UK
2012	Sikkema Jenkins & Co., New York, New York, USA Pace Prints, New York, New York, USA
2011	Anthony Meier Fine Arts, San Francisco, California, USA Vigo Gallery, London, UK Galleria Napolinobilissima, Naples, Italy
2010	Sikkema Jenkins & Co., New York, New York, USA Window Works: Leonardo Drew, Artpace, San Antonio, Texas, USA
2009	Existed: Leonardo Drew, Blaffer Gallery, Art Museum of the University of Houston, Houston, Texas, USA Weatherspoon Art Museum, Greensboro, North Carolina, USA DeCordova Museum and Sculpture Park, Lincoln, Massachusetts, USA Fine Art Society, London, UK
2007	Sikkema Jenkins & Co., New York, New York, USA
2006	Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy
2005 2002	Brent Sikkema, New York, New York, USA The Fabric Workshop, Philadelphia, Pennsylvania, USA
2002	Mary Boone Gallery, New York, New York, USA

	The Bronx Museum of the Arts, Bronx, New York, USA
1999	Madison Art Center, Madison, Wisconsin, USA
1998	Mary Boone Gallery, New York, New York, USA
1997	Samuel P. Harn Museum of Art, University of Florida, Gainsville, Florida, USA
1996	University at Buffalo Art Gallery, Center for the Arts, State University of New York, Buffalo, New York, USA Mary Boone Gallery, New York, New York, USA
1995	Currents: Leonardo Drew, Saint Louis Art Museum, Saint Louis, Missouri, USA Museum of Contemporary Art, San Diego, California, USA
1333	The Pace Roberts Foundation for Contemporary Art, San Antonio, Texas, USA
1994	Ground Level Overlay, Merce Cunningham Dance Company Collaboration, New York, New York, USA San Francisco Art Institute, Walter and McBean Galleries, San Francisco, California, USA
	Thread Waxing Space, New York, New York, USA
	Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, USA
1992	Thread Waxing Space, New York, New York, USA
	Selected Group Exhibitions
2015	Unsuspected Possibilities, SITE Santa Fe, New Mexico, USA
	Showing Off: Recent Modern and Contemporary Acquisitions, Denver Art Museum, Denver, Colorado, USA
2014	Summer Group Show, Galerie Forsblom, Helsinki, Finland
2013	Material World, Denver Art Museum, Denver, Colorado, USA
2012	San Antonio Collects Contemporary, San Antonio Museum of Art, San Antonio, Texas, USA
	Against the Grain—Wood in Contemporary Art, Craft and Design, Mint Museum, Charlotte, North Carolina, USA Museum of Art and Design, New York, New York, USA
2011	Toward the Third Dimension, David Floria Gallery, Aspen, Colorado, USA
2010	The Bearden Project, The Studio Museum in Harlem, New York, New York, USA
2010	From Then to Now: Masterworks of Contemporary African American Art, Museum of Contemporary Art Clevelan

Collected. Reflections on the Permanent Collection, Studio Museum of Harlem, New York, New York, USA Lost and Found: Selections from the MCA Collection, Museum of Contemporary Art (MCA), Chicago, Illinois, USA Your Golden Teeth II, Marianne Boesky Gallery, New York, New York, USA

2008	30 Americans, Rubell Family Collection, Miami, Florida, USA North Carolina Museum of Art, Raleigh, North Carolina, USA Corcoran Gallery of Art at the College of Art and Design, Washington, D.C., USA Chrysler Museum of Art, Norfolk, Virginia, USA Milwaukee Art Museum, Milwaukee, Wisconsin, USA
2007	New Directions in American Drawing, Columbus Museum, Columbus, Georgia, USA Telfair Museum of Art, Savannah, Georgia, USA Knoxville Museum of Art, Knoxville, Tennessee, USA Repeat Performances: Seriality and Systems Art since 1960, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, USA
2006	Reverance, HVCCA (Hudson Valley Center for Contemporary Art), Peekskill, New York, USA Legacies: Contemporary Artists Reflect on Slavery, The New York Historical Society, New York, New York, USA Black Alphabet: Contexts of Contemporary African American Art, Zacheta National Gallery of Art, Warsaw, Poland
2005	Sikkema Jenkins & Co., New York, New York, USA Leonardo Drew/Kara Walker, Galerie Max Hetzler, Berlin, Germany Between Image and Concept: Recent Acquisitions in African-American Art, Princeton University Art Museum, Princeton, New Jersey, USA
2004	Material Pleasures, Green on Red Gallery, Dublin, Ireland
2003	Hands on, Hands down, The Studio Museum in Harlem, New York, USA
	From Modernism to the Contemporary, 1958–1999, The Allen Memorial Art Museum, Oberlin, Ohio, USA
2001	Brooklyn!, Palm Beach Institute of Contemporary Art, Lake Worth, Florida, USA
2000	Vanitas: Meditations on Life and Death in Contemporary Art, Virginia Museum of Fine Arts, Richmond , Virginia, USA
1998	Passages: Contemporary Art in Transition, The Studio Museum in Harlem, New York, New York, USA Bill Jenson/Leonardo Drew, Mary Boone Gallery, New York, New York, USA
1997	New Work: Words & Images, Miami Art Museum, Miami, Florida, USA
1996	Leonardo Drew/Mark Francis/Oliver Herring, Mary Boone Gallery, New York, New York, USA
1995	About Place: Recent Art of the Americas, The Art Institute of Chicago, Chicago, Illinois, USA Pace Roberts Foundation for Contemporary Art, San Antonio, Texas, USA
1004	1995 Carnegie International, Carnegie Museum of Art, Pittsburgh, Pennsylvania, USA
1994 1993	Promising Suspects, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, USA
	Markets of Resistance, White Columns, New York, New York, USA
1992	Dakar Biennale, Dakar, Senegal Three Sculptors: Leanarde Draw, Lica Hake, Brad Kahlhamer, Threed Waxing Space, New York, New York, U.S.A.
1991	Three Sculptors: Leonardo Drew, Lisa Hoke, Brad Kahlhamer, Thread Waxing Space, New York, New York, USA From the Studio: Artists in Residence, 1990–91, The Studio Museum in Harlem, New York, New York, USA

Public Collections

Caldic Collectie, Rotterdam, the Netherlands
Cisneros Fontanals Art Foundation, Miami, Florida, USA
Denver Art Museum, Denver, Colorado, USA
Detroit Institute of Arts, Detroit, Missouri, USA
Fabric Workshop and Museum, Philadelphia, Pennsylvania, USA
Fogg Art Museum, Harvard University, Cambridge MA, USA
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA
Linda Pace Foundation, San Antonio, Texas, USA
McNay Museum of Art, San Antonio, Texas, USA
Metropolitan Museum of Art, New York, New York, USA
Miami Art Museum, Miami, Florida, USA
Museum of Contemporary Art, Los Angeles, California, USA
Philbrook Museum of Art, Tulsa, Oklahoma, USA
Princeton University Art Museum, Princeton, New Jersey, USA
Progressive Art Collection, Mayfield Village, Ohio, USA
Solomon R. Guggenheim Museum, New York, New York, USA
Sorigue Foundation Collection, Lérida, Spain
St Louis Art Museum, St. Louis, Missouri, USA
Studio Museum in Harlem, New York, New York, USA

Selected Awards

2011	Joyce Alexander Wein Artist Prize, The Studio Museum in Harlem, New York, USA
1997	Asian Cultural Council Grant, New York, New York, USA
1995	Artist in Residence, ArtPace, San Antonio, Texas, USA
1994	Joan Mitchell Foundation Grant, New York, New York, USA
1993	Mid-Atlantic Arts Foundation Grant, Baltimore, Maryland, USA
1991	Artist in Residence, The Studio Museum in Harlem, New York, USA
1990	Artist in Residence, Vermont Studio Center, Johnson, Vermont, USA
1020	Artist in Residence, Skowhegan School of Painting and Sculpture, Skowhegan, Maine, USA

DALE FRANK

Born in New South Wales, Australia Present **Selected Solo Exhibitions** Sabco Peroxide, Roslyn Oxley9 Gallery, Sydney, Australia Neon Parc Gallery, Melbourne, Australia Gow Langsford Gallery (at both the Lorne St and Kitchener St galleries), Auckland, New Zealand Toby Jugs, Roslyn Oxley9 Gallery, Sydney, Australia Nobody's Sweetie, Roslyn Oxley9 Gallery, Sydney, Australia The Silence Rode a Donkey Into Town, Gallery Reis, Singapore Art Statements Gallery, Hong Kong WACKY DUCK FLUFFY TOM, Roslyn Oxley9 Gallery, Sydney, Australia Ice Age, Roslyn Oxley9 Gallery, Sydney, Australia Art Statements Gallery, Hong Kong Gow Langsford, Auckland, New Zealand Anna Schwartz Gallery, Melbourne, Australia Anna Schwartz Gallery, Sydney, Australia Some Boring Paintings, Roslyn Oxley9 Gallery, Sydney, Australia Gow Langsford, Auckland, New Zealand Roslyn Oxley9 Gallery, Sydney, Australia Roslyn Oxley9 Gallery, Sydney, Australia Studio Foyer Exhibitions, Sydney Opera House, Sydney, Australia New Paintings, Anna Schwartz Gallery, Melbourne, Australia Roslyn Oxley9 Gallery, Sydney, Australia Gow Langsford, Auckland, New Zealand Ecstasy—20 Years of Painting, curated by Sue Cramer, Museum of Contemporary Art, Sydney, Australia Art Gallery of New South Wales, Sydney, Australia Galerie Albert Baronian, Brussels, Belgium Roslyn Oxley9 Gallery, Sydney, Australia Karyn Lovegrove Gallery, Los Angeles, California, USA

Gin Gin Paintings, Bundaberg Art Gallery, Bundaberg, Australia (touring, Toowoomba Regional Gallery,
Tamworth City Gallery, Australia)

Unseen New York Paintings 1985–86, Alderton Gallery, Brisbane, Australia

Anna Schwartz Gallery, Melbourne, Australia Gow Langsford Gallery, Auckland, New Zealand (touring Govett-Brewster Gallery, New Plymouth; Wellington Roslyn Oxley9 Gallery, Sydney, Australia Teststrip Gallery, Auckland, New Zealand Centre for Contemporary Photography, Melbourne, Australia Disco-Behaviouralism, Upper Roma Street, Brisbane (VOLT, Brisbane Festival), Australia Pool Hall, Institute of Modern Art, Brisbane, Australia Roslyn Oxley9 Gallery (photography), Sydney, Australia Perfumed Lotus (sculpture performance), Room 117, Asia Pacific Hotel Art Fair, Brisbane, Australia Bellas Gallery, Brisbane, Australia Karyn Lovegrove Gallery, Melbourne, Australia Karyn Lovegrove Gallery, Melbourne, Australia Project Space, Level 2, Art Gallery of New South Wales, Sydney, Australia Sherman Galleries Goodhope, Sydney, Australia Private Viewing, Hugh Jamieson Collection, Bilpin, New South Wales, Australia Jack Shainman Gallery, New York, New York, USA Drawing Retrospective, 1980–1994, Wollongong City Gallery, Wollongong, New South Wales, Australia Unseen 1984 Exhibition, Karyn Lovegrove Gallery, Melbourne, Australia Satellite of Love, Canberra Contemporary Art Space (in association with the National Gallery of Australia, 'Virtual Reality'), Canberra, Australia Solander Gallery, Canberra, Australia Bellas Gallery, Brisbane, Australia Drawing Retrospective, 1980-1992, Monash University Gallery, Monash University, Melbourne, Australia Sherman Gallery Goodhope, Sydney, Australia Galerie Albert Baronian, Brussels, Belgium Collaboration with John Coburn, Newcastle Regional Gallery, Newcastle, Australia Contemporary Art Centre of South Australia, Adelaide, Australia

Karyn Lovegrove Gallery, Melbourne, Australia

Roslyn Oxley9 Gallery, Sydney, Australia Roslyn Oxley9 Gallery, Sydney, Australia

Tamworth City Gallery, Tamworth, Australia

The Villa Verte, Kuala Lipis (Kuala Lumpur), Malaysia

	Deutschen Deutschiele Christa Melle erwes Australia
1990	Deutscher Brunswick Street, Melbourne, Australia Milburn+Arte, Brisbane, Australia
1990	Deutscher Brunswick Street, Melbourne, Australia
	Roslyn Oxley9 Gallery, Sydney, Australia
	Sculptures and Constructions, Milburn, Brisbane, Australia
1989	Milburn+Arte, Brisbane, Australia
1909	
1000	Roslyn Oxley9 Gallery, Sydney, Australia
1988	Jack Shainman Gallery, New York, New York, USA
	Milburn+Arte, Brisbane, Australia Mon Gallery, Sydney, Australia
	Realities Gallery, Melbourne, Australia E.M.R. Gallery, Sydney, Australia
1987	Studio Marconi, Milan, Italy
1907	
	Museé de Arte Modern di Ville Liège (curated by Galerie Albert Baronian), Liège, Belgium Marianne Deson Gallery, Chicago, Illinois, USA
	Realities Gallery, Melbourne, Australia
	Mon Gallery, Sydney, Australia
1986	Massimo Audiello Gallery, New York, New York, USA
1300	Galerie Polynero, Antwerp, Belgium
	Galerie Albert Baronian, Brussels, Belgium
	Triagono Modern Arte, Nola (Naples), Italy
	Roslyn Oxley9 Gallery, Sydney, Australia
1985	Palais Des Beaux-Arts (Galerie Albert Baronian), Brussels, Belgium
	Galerie Barbara Farber, Amsterdam, the Netherlands
	Roslyn Oxley9 Gallery, Sydney, Australia
	Canberra School of Art Gallery, Canberra, Australia
	Studio d'Art Cannaviello, Milan, Italy
1984	Studio d'Art Cannaviello, Milan, Italy
	Roslyn Oxley9 Gallery, Sydney, Australia
	University Gallery, Melbourne, Australia
	Institute of Modern Art, Brisbane, Australia
	Monique Knowlton Gallery, New York, New York, USA
1983	Museum Fodor, (Stedelijk Museum), Amsterdam, the Netherlands
	Roslyn Oxley9 Gallery, Sydney, Australia
1982	Galerie Tanit, Munich, Germany
	Roslyn Oxley9 Gallery, Sydney, Australia
	Severina Teucher Galerie, Zurich, Switzerland
1981	Acme Art Gallery, London, UK
	PS1 Gallery (Project Studios One), New York, New York, USA
	Praxis Gallery, Perth, Australia
	Fernando Pellegrino Galerie, Bologna, Italy
1980	Project Art Gallery, Dublin, Ireland

Selected Group Exhibitions Structures of Recollection, curated by Paul Moorhouse, Pearl Lam Galleries, Hong Kong, China GROUP SHOW: Tony Clark, Dale Frank, Kathy Temin & Jenny Watson, Roslyn Oxley9 Gallery, Sydney, Australia Adelaide, Australia Abstract, Benalla Art Gallery, Victoria, Australia Every day I am a day older: Portraiture from the Griffith University Art Collection, Griffith University Art Gallery, Mix Tape 1980s: Appropriation, Subculture, Critical Style, National Gallery of Victoria, Melbourne, Australia Luminous World, Charles Darwin University Art Gallery; National Library of Australia, Canberra; the Anne & Gordon Samstag Museum of Art—UniSA, Adelaide and The Ian Potter Museum of Art—The University of Les Arts De L'effervescence. Champagne!, Musée des Beaux Arts de Reims, Reims, France Forever Young: 30 Years of the Heide Collection, Heide Museum of Modern Art, Melbourne, Australia 17th Biennale of Sydney: The Beauty of Distance, Songs of Survival in a Precarious Age, directed by David Contemporary Australia: Optimism, Gallery of Modern Art I Queensland Art Gallery, Brisbane, Australia Neo Goth: Back in Black, curated by Alison Kubler, The Art Museum, University of Queensland, Australia The Year in Art, S.H. Ervin Gallery, Sydney, Australia 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 Before the Body—Matter, Monash University Museum of Art, Melbourne, Australia Parallel Lives: Australian Painting Today, Tarrawarra Biennial, Tarrawarra Museum of Art, Healesville, Victoria, Australia Frieze, Gow Langford Gallery, Auckland, New Zealand Drawing Centre, curated by Ross Woodrow, Newcastle Region Art Gallery, New South Wales, Australia South Wales. Australia The Year in Art, S.H. Ervin Gallery, Sydney, Australia

Galerie Sixto Notes, Milan, Italy

	In Conversation, The van Vliet Collection of international contemporary art with artworks from the collection of The University of Queensland, University Art Museum, University of Queensland, Brisbane, Australia On the Beach with Whiteley, Brett Whiteley Studio, Sydney, Australia
2002	Fieldwork: Australian Art 1968–2002, National Gallery of Victoria, Federation Square, Melbourne, Australia Sublime: 25 Years of the Wesfarmers Collection of Australian Art, Art Gallery of Western Australia, Perth, Australia Dirty Dozen, Roslyn Oxley9 Gallery, Sydney, Australia The First Twenty Years, Roslyn Oxley9 Gallery, Sydney, Australia
2001	Other Views: an exhibition from the Griffith University Art Collection, Griffith University, Nathan, Queensland, Australia low-down, Monash University Gallery, Monash University, Melbourne, Australia
	Desire, RMIT Gallery, Royal Melbourne Institute of Technology, Melbourne, Australia
2000	Monochromes, University Art Museum, The University of Queensland, Brisbane, Australia Home and away, Contemporary Australian and New Zealand Art from the Chartwell Collection, Auckland Art
	Gallery, New Zealand (Touring exhibition until 2001)
1999	Moral Hallucinations: Channelling Hitchcock, curated by Edward Colless, Museum of Contemporary Art, Sydney, Australia
	Geelong Contemporary Art Prize (winner), Geelong Art Gallery, Victoria, Australia
	Funk de Siècle, curated by Murray White, Museum of Modern Art Heide, Melbourne, Australia
	Exploratory Behaviour: Contemporary Art from the Permanent Collection, National Gallery of Victoria, Melbourne, Australia
	Molecular Reality, curated by Christopher Chapman, Experimental Art Foundation, Adelaide, Australia
1998	Mécénat Collection, Sherman Galleries (Hargrave), Sydney, Australia
	The Female Form Divine, Monash University Gallery, Melbourne, Australia Blue, Annandale Galleries, Sydney, Australia
	Group Show, Alderton Gallery, Brisbane, Australia
1997	It's a Guitar Shaped World III, Tamworth City Gallery, Tamworth, Australia
	NOW, Bellas Gallery, Brisbane, Australia
	Dead Sun, curated by Mike Parr, Art Gallery of New South Wales, Sydney, Australia
	Ambient (Male) Identity, curated by Christopher Chapman, Contemporary Art Centre of South Australia, Adelaide, Australia
1996	Hidden Treasures II, Art in Corporate Collections, S.H. Erwin Gallery, Sydney, Australia
	Adelaide Biennial of Australian Art, curated by Christopher Chapman, Art Gallery of South Australia, Adelaide, Australia
	New Additions, Monash University Collection, Monash University, Melbourne
	Sweet & Sticky, curated by Jane Gallagher, Bundaberg Arts Centre, Bundaberg, Australia
	Australia: Familiar and Strange, curated by Timothy Morrell, Seoul Arts Centre, Seoul, Korea
1995	Imants Tillers, Dale Frank, Geoff Lowe, Robyn Stacy, Karyn Lovegrove Gallery, Melbourne, Australia Group Exhibition, Roslyn Oxley9 Gallery, Sydney, Australia
1995	Aspects of Australian Printmaking 1984–1994, National Gallery of Victoria, Melbourne, Australia
	Christmas Show, Peter Bellas Gallery, Brisbane, Australia
	Group Exhibition, Karyn Lovegrove Gallery, Melbourne, Australia
	Out of the Analogue, curated by Leigh Hobba, Plimsoll Gallery, Hobart, Australia
1994	McCaughey Prize Exhibition, National Gallery of Victoria, Melbourne, Australia 25 Years of Porformance Art in Australia, curated by Nick Waterley, Ivan Doughorty Callery, Sydney, Australia (touring)
	25 Years of Performance Art in Australia, curated by Nick Waterlow, Ivan Dougherty Gallery, Sydney, Australia (touring) Faces of Hope, Art Gallery of New South Wales, Sydney, Australia
	Virtual Reality, 1st Biennial of Contemporary Art, curated by Mary Eagle, National Gallery of Australia, Canberra, Australia
1993	Wit's End, curated by Kay Campbell, Museum of Contemporary Art, Sydney, Australia
	Rad Scunge; new art from Sydney (curated by Dale Frank), Karyn Lovegrove Gallery, Melbourne, Australia

The Hypothesis of Imitation, curated by Rex Butler, Sutton Gallery, Melbourne, Australia Drawings, Gow Langsford Gallery, Auckland, New Zealand Courts and Jesters, curated by Jeff Gibson, Ars Multiplacata Gallery, Sydney, Australia Prolepsis, curated by Redza Niza-Tan, National Museum of Art, Kuala Lumpur, Malaysia Medium Density: Contemporary Australian Drawings and Photographs, Australian National Gallery, Canberra, Australia Selected Contemporary Australian Artists, Deutscher Brunswick Street, Melbourne, Australia Banal Art, curated by Rex Butler, Artspace, Sydney, Australia
The Hypothesis of Imitation, curated by Rex Butler, Bellas Gallery, Brisbane, Australia The History of the Electronic Page, curated by Paul Groot, Institute of Contemporary Art, Amsterdam, the Netherlands Art and History, Hamilton, New Zealand Group Show, Roslyn Oxley9 Gallery, Sydney, Australia The Ready Made Boomerang: 8th Biennale of Sydney, curated by Rene Block, Art Gallery of New South Wales, 100 Artists Against Animal Experimentation, Deutscher Brunswick Street, Melbourne, Australia Vache, Site Gallery, Brisbane, Australia I.C.I. Contemporary Art Collection, Australian Centre for Contemporary Art, Melbourne; Ballarat Fine Art Group Show, The University of South East Queensland, Toowoomba, Australia Australian Art Post 1960, Deutscher, Gertrude Street, Melbourne, Australia Advance Australian Painting, Auckland City Art Gallery, Auckland, New Zealand; Robert McDougall Art Gallery, Christchurch, New Zealand The New Generation (1983–1988), Phillip Morris Arts Grant Purchase, Australian National Gallery, Canberra Irony, Humour and Dissent, curated by Alison Carroll, Manly Art Gallery and Museum, Sydney, Australia Primal Painting, Heide Park Art Gallery, Melbourne, Australia Nature Re-defined, Galerie Segal-Steinberg, Montreal, Canada Documentation, Daniel Newburg Gallery, New York, New York, USA Drawings, 56 Bleecker Street, New York, New York, USA Australia, Perth, Australia The Australian Exhibition, Frankfurter Kunstverein, Frankfurt; Wuttembergische Kunstverein, Stuttgart, Germany What Is This Thing Called Science, The University Gallery, University of Melbourne, Australia Australian Contemporary Drawing, Heide Park and Art Gallery, Melbourne, Australia Group Show, Jack Shainman Gallery, New York, New York, USA Backlash: Australian Drawing Revival 1976–1986, National Gallery of Victoria Melbourne, Australia 15 Years Galerie Albert Baronian, Museum International Cultureel Centrum, Antwerp, Belgium New Generation, 5 Painters from New York, Segel Steinberg Gallery, Montreal, Canada Forbidden Objects, Roslyn Oxley9 Gallery, Sydney, Australia

Dale Frank, Imants Tillers, John Young, Sherman Goodhope Gallery, Sydney, Australia

Summer Show, Jack Shainman Gallery, New York, New York, USA

Human (video installation), curated by Christopher Chapman, National Gallery of Australia, Canberra, Australia

	Western Australia, Perth, Australia
	Doppelganger/cover, curated by Paul Groot, Aorta Gallery, Amsterdam, the Netherlands
	Nuove Trame dell'Arte, curated by Achille Bonito Oliva, Castello Genazzano, Rome, Italy
	Anniottanta, curated by Renato Barilli, Flavio Caroli, Chiostri di San Domenico, Imola (Museum of Modern Art, Bologna), Bologna, Italy
	Master Drawings, Galerie Barbara Farber, Amsterdam, the Netherlands
	Rondo 2nd Rassenga Intemazionale d'Arte, curated by Gaspare Russo, Antichi Arsenali, Amalfi, Italy
1984	Fremantle Drawing Exhibition, curated by Christa Johannes, Fremantle Arts Centre, Fremantle, Australia Form>Image>Sign, curated by Tony Bond, Art Gallery of Western Australia, Perth, Australia Dreams & Nightmares, Roslyn Oxley9 Gallery, Sydney, Australia
	Aperto 84, Arte e Arti: Attualita e Storia, curated by Flavio Caroli & John Roberts, Venice Biennale, Venice, Italy Symbol, Emblem and Signature, curated by Jennifer Phipps, Govett-Brewster Gallery, New Plymouth, Australia L'Occhio Sull Imagine, Carla Feishci, Sestri Levante, Italy
	Recent Australian Art—An American Perspective, curated by Diane Waldman, Solomon R. Guggenheim Museum, New York, New York, USA
	Inspirit, curated by Garry Nichols, Monique Knowlton Gallery, New York, New York, USA
1983	Critica ad Arte: Panorama della Post-Critica, curated by Achille Bonito Oliva, Palazzo Lanfranchi, Pisa, Italy
	Tall Poppies, curated by Paul Taylor, Melbourne University Gallery, Melbourne, Australia
	Perspecta 83, curated by Bernice Murphy, Art Gallery of New South Wales, Sydney, Australia
	End of Civilization, Part II, curated by Vivian Shark-LeWitt, Ewing Gallery, Melbourne, Australia
	Place, curated by Caryn Faure-Walker, Gimpel Fils Gallery, London, UK
	De Goddeliik Komedie (The Divine Comedy), curated by Paul Groot, Galerie t'Venster, Rotterdam;
	Bonnefantan Museum, Maastricht, the Netherlands
	Faces and Portraits from Life, Heide Park Gallery, Melbourne, Australia
	D'un Autre Continent, curated by Suzanne Page, ARC2, Musée d'Art Modern de la ville de Paris, Paris, France Recent Australian Painting, Art Gallery of South Australia, Adelaide, Australia
	Drawings, Art Projects, Melbourne, Australia
	Vox Pop, National Gallery of Victoria, Melbourne, Australia Michalla Foundation Callection, National Callery of Victoria, Melbourne, Australia
1982	Michelle Foundation Collection, National Gallery of Victoria, Melbourne, Australia 4th Biennale of Sydney, curated by William Wright, Art Gallery of New South Wales, Sydney, Australia
1902	Muswellbrook Art Prize (winning entry), Muswellbrook, New South Wales, Australia White and Black Drawings, Willard Gallery, New York, New York, USA
1981	Les Oeuvres Plastiques Exposition, curated by Marie Claude-Jeune, Espace Lyonnais d'Arte Contemporain,
	Lyon, France
	April Show, PS1, New York, New York, USA
	Anzart, curated by Ian Hunter, Robert McDougall Art Gallery, Christchurch, New Zealand
1980	Post 80s Video, Action Space Gallery, London, UK
	Project Art Gallery (Spring Program), Dublin, Ireland
1979	Alternatives, Sydney Biennale, Sculpture Centre, Sydney, Australia
	Nexus: 4 Artists, Triskel Art Gallery, Cork, Ireland
1978	Ten Contemporary Sculptors, State Office Block, Sydney, Australia
	La Trobe University Sculpture Festival, La Trobe University Art Centre, Melbourne, Australia
1977	Mildura Sculpture Triennale, Mildura Arts Centre, Mildura, Australia
	Contemporary Art Society Exhibition, Paddington Town Hall, Sydney, Australia
1976	Four Painters, Cooks Hill Gallery, Newcastle, Australia
1975	Wynne Exhibition, Art Gallery of NSW, Sydney, Australia
	Maitland Bradmill Painting Prize (Syd Ball, Judge), Maitland, Australia

Dale Frank/Roberto Agus, Unimedia Galerie, Genoa, Italy

Contemporary Art Society Exhibition, Hogarth Gallery, Sydney, Australia Red Cross Art Prize (winning entry, John Olsen, Judge), Sydney, Australia

Selected Collections

Museum of Fine Art. Boston. Massachusetts. USA Zurich Kunsthaus, Zurich, Switzerland Ball State University Collection, Muncie, Indiana, USA Musée de Ville de Liège, Liège, Belgium Westpac Collection, New York, New York, USA National Gallery of Victoria, Melbourne, Australia Museum of Contemporary Art, Sydney, Australia National Gallery of Australia, Canberra, Australia Art Gallery of South Australia, Adelaide, Australia Auckland City Gallery, Auckland, New Zealand Allen Allen and Hemsley Collection, Sydney, Australia University of Melbourne Collection, Melbourne, Australia Tamworth City Gallery Collection, Tamworth, Australia Wollongong City Art Gallery, Wollongong, Australia Burnie Municipal Gallery, Burnie, Australia Darwin Institute of Technology Collection, Darwin, Australia Philip Morris Collection, Canberra, Australia IBM Collection, Melbourne, Australia Shell Australia Collection, Melbourne, Australia BP Collection, Melbourne, Australia Monash University Collection, Melbourne, Australia

Selected Awards

The Arthur Guy Memorial Painting Prize 2005 (winner), Bendigo Art Gallery, Victoria, Australia Geelong Contemporary Art Prize (winner), Geelong Art Gallery, Victoria, Australia Muswellbrook Art Prize (winning entry), Muswellbrook, New South Wales, Australia Maitland Bradmill Painting Prize (Syd Ball, Judge), Maitland, Australia Red Cross Art Prize (winning entry, John Olsen, Judge), Sydney, Australia Chartwell Collection, New Zealand UBS Collection Sydney and Melbourne, Australia

HEW LOCKE

1966–80 1988 1994	Spent formative years in Georgetown, Guyana BA (Hons) Fine Art, Falmouth University, UK MA Sculpture, Royal College of Art, London, UK
	Selected Solo Exhibitions
2016 2015	The Wine Dark Sea, Edward Tyler Nahem Fine Art, New York, New York, USA IWM Contemporary: Hew Locke, IWM London, UK The Tourists, HMS Belfast, London, UK Magna Carta Commission, Runnymede, Surrey, UK
2014	Beyond the Sea Wall, Hales Gallery, London, UK Give and Take, performance in the Turbine Hall, part of Up Hill Down Hall, Tate Modern, London, UK
2013	For Those in Peril on the Sea, installation at launch of Pérez Art Museum Miami, Florida, USA Adrift, All Hallows by the Tower Church, Thames Festival, London, UK
2012 2011	Day of the Dead Festival, a new installation titled Adrift created for the Old Vic Tunnels, London, UK For Those in Peril on the Sea, St. Mary & St. Eanswythe Church, Folkestone Triennial, UK The Nameless, Kunsthal KAdE, Amersfoort, the Netherlands Are We There Yet?, The Gallery, the Arts University College at Bournemouth, UK Starchitect, ArtSway, Hampshire & as part of The New Forest Pavilion, Venice Biennale, Italy
2010 2008	The Nameless, Hales Gallery, London, UK The Kingdom of the Blind, Rivington Palace, London, UK How do you want me?, Hales Gallery, London, UK
2006 2005	Restoration, commission for Spike Island exhibited at St Thomas the Martyr's Church, Bristol, UK Hew Locke, New Art Gallery Walsall, UK Natives and Colonials, Hales Gallery, London, UK
2004	King Creole, installation on façade of Tate Britain, London, UK House of Cards, Luckman Complex, Los Angeles, California, USA House of Cards, Atlanta Contemporary Art Center, Georgia, USA
2003 2002	The Centre for Drawing, Wimbledon School of Art, UK Souvenir, The Horniman Museum, London, UK

2000 1999 1995–96	Hemmed In Two, installation/sculpture, V&A Museum, London, UK Hemmed In, Millais Gallery, Southampton, UK Ark, De La Warr Pavilion, Bexhill on Sea; Gardner Art Centre, Brighton; Oldham Art Gallery and Museum, UK
	Selected Group Exhibitions
2016	Structures of Recollection, curated by Paul Moorhouse, Pearl Lam Galleries, Hong Kong, China EN MAS: Carnival and Performance Art of the Caribbean, Contemporary Arts Center, New Orleans, Louisiana, USA
2015–16	Affinity Atlas, The Frances Young Tang Teaching Museum and Art Gallery, New York, New York, USA Artist and Empire, Tate Britain, London, UK
2015	Colonial Afterlives, Salamanca Arts Centre, Tasmania, Australia
2014	Kochi-Muziris Biennale, Kochi, India
	Prospect.3, New Orleans Biennial of Contemporary Art, New Orleans, Louisiana, USA The Deep of the Modern, Manifesta 9, Genk, Belgium
	Up Hill Down Hall—An Indoor Carnival, Tate Modern, London, UK
	White Light/White Heat, The Wallace Collection, London, UK
	Sculptural Forms, Manchester Art Gallery, Manchester, UK
2013	The Shadows Took Shape, Studio Museum in Harlem, New York, USA
	Artists Make Faces, Plymouth City Museum and Art Gallery, Plymouth, UK
	Characters: Portraits and People from the Arts Council Collection, Holburne Museum, Bath, UK
	Glasstress, White Light/White Heat, Palazzo Cavalli Franchetti, Venice & Berengo Centre for Contemporary Art and Glass, Murano, Italy
	Ordinary/Extra/Ordinary, The Public, West Bromwich, West Midlands, UK
	Vitalic, Hales Gallery, London, UK
2012	Affinity Atlas, Wellin Museum of Art at Hamilton College, Clinton, New York, USA
	Caribbean: Crossroads of the World, El Museo del Barrio, New York, New York, USA
	The Queen: Art and Image, National Portrait Gallery, London, UK
	London Twelve, The Bell House, Prague, Czech Republic
	Happy Islands, part of Prome Encuentro Bienal Arte Contemporaneo di Caribe, Aruba, West Indies Fourth Plinth: Contemporary Monument, Institute of Contemporary Art (ICA), London, UK

Terrible Beauty, Satellite, a division of Roebling Hall, New York, New York, USA

Temporary Fiction, Transition Gallery, London, UK
Jerwood Sculpture Prize, London, UK
Yesteryear Nowadays, Hales Gallery, London, UK
Somewhere, places of refuge in art and life, curated by Angela Kingston, Angel Row Gallery, Nottingham, U
Beautiful, Oxo Tower, London, UK
East International, Norwich Gallery at Norwich University of the Arts, UK
Routes: Thou Shalt Not Covert Thy Neighbour's Idols, Brunei Gallery, SOAS, University of London, UK

Selected Collections

Perez Art Museum, Miami, Florida, USA
Tate Gallery, UK
The Arts Council of England, UK
The Brooklyn Museum, New York, USA
Arnold Lehman, USA
The Kemper Museum of Contemporary Art, Kansas City, Missouri, US
Collection of Eileen and Peter Norton, USA
The New Art Gallery Walsall, UK
The Victoria & Albert Museum Drawing Collection, London, UK
The British Museum London, UK

The British Museum, London, UK
The Henry Moore Institute, Leeds, UK

The Government Art Collection, London, UK

Selected Awards

2000 Paul Hamlyn Award, UK
East International Award, UK
1995 Discerning Eye New Discovery Prize, UK
1994–96 Wingate Scholarship combined with Delfina Studio Award, UI
1994 Madame Tussauds Prize for Art, UK

QIU DESHU

1979 1985–86 Present	promotion of artistic originality Invited to be artist-in-residence at Tufts University, Medford, Massachusetts, USA Lives and works in Shanghai, China
	Selected Solo Exhibitions
2015	The Art of Fissuring, Pearl Lam Galleries, Singapore Night and Day: The Art of Qiu Deshu—1979 and After, Pearl Lam Galleries, Hong Kong, China Qiu Deshu, NanHai Art, Millbrae, California, USA Liebian/Fissure: The Art of Qiu Deshu, Nanhai Art, Singapore
2013 2012	The Fissuring World of Qiu Deshu, Pudong Airport Terminal 2, Shanghai, China Qiu Deshu, Ink Painting from 1980 to 2012, Michael Goedhuis Gallery, London, UK B-Cities: Solo Exhibition of Chinese New Painting by Qiu Deshu and Lin Jiabing, Tian Ren He Yi Art Center, Hangzhou, China
2011	New Works by Fissuring, Shanghai Grand Theater Gallery, Shanghai, China
2010	Fissuring—Buildings & Courtyard, Latest works from Qiu Deshu, Wu Chang Shuo Museum, Shanghai, China
2008	Fissuring—Qiu Deshu Contemporary Water-Ink Exhibition, Shanghai Art Museum, Shanghai, China Crack of Dawn—Qiu Deshu Exhibition, Zee Stone Gallery, Hong Kong, China Fissuring—Qiu Deshu, SMYH Gallery, Beijing, China
2007	Fissuring—Landscape, New Works from Qiu Deshu, Leda Fletcher Gallery, Geneva, Switzerland; Shanghai, China
2006	Qiu Deshu—Ten Years after the Grass Painting Society, Shanghai Duolun Contemporary Art Museum, Shanghai, China
2006 2005	Chinese Contemporary Art—Qiu Deshu, Frankfurt, Germany
2005 2004	Fissuring—Qiu Deshu New Works, Changliu Art Museum, Taipei, Taiwan Fissuring—Contemporary Chinese Art from Qiu Deshu, Fletcher Art Museum, Geneva, Switzerland
	Fissuring—Qiu Deshu's New Paintings, Hai Shang Shan Art Center, Shanghai, China
2003	Fissuring—Qiu Deshu, Goedhuis Contemporary, New York, New York, USA
2000	Fissuring—Qiu Deshu, Courtyard Gallery, Beijing, China; Asian Art Museum, Seoul, Korea
1999 1006	Fissuring—Qiu Deshu, Consulate General of Germany, Shanghai, China
1996 1994	Fissuring—Genesis-Sublimation, Plum Blossoms Gallery, Hong Kong, China; Singapore
1994	Fissuring—The Paintings of Qiu Deshu, Shanghai Art Museum, Shanghai, China Fissuring, Panlong Art Center, Taiwan
1993	Fissuring—Qiu Deshu, Shanghai American Culture Center, Shanghai, China
1992	Fissuring, Lommel Gallery, Leverkusen, Germany
1332	Fissuring, Maroochy and Noosa Regional Gallery, Queensland, Australia
1988	Fissuring, John King Fairbank Center, Harvard University, Cambridge, Massachusetts, USA
	Qiu Deshu Retrospective Exhibition, 1981–88, The Art Waves Gallery, New York, New York, USA
1986	Fissuring, Chinese Culture Institute, Boston, Massachusetts, USA
1985	Fissuring, The Campus of Harvard University; The Art Gallery of Tufts University, Medford, Massachusetts, USA

Selected Group Exhibitions

16	Structures of Recollection, curated by Paul Moorhouse, Pearl Lam Galleries, Hong Kong, China Chinese Ink Exhibition, Hong Kong Central Library, Hong Kong, China
15	Theatre of Paper, Pearl Lam Galleries, Shanghai, China 2015 New Year Exhibition, Shanghai Huayi Art Club, Shanghai, China
14	The Art of Line: Contemporary Chinese Ink and Brush, Pearl Lam Galleries, Singapore Abstraction and Refinement: Contemporary Chinese Ink Paintings, Gajah Gallery, Singapore Oil & Water: Reinterpreting Ink, works by Qiu Deshu, Wei Jia, and Zhang Hongtu, Museum of Chinese in America, New York, New York, USA
13	Beyond Colour: Chinese Contemporary Art, Pearl Lam Galleries, Shanghai, China Beyond Black and White: Chinese Contemporary Abstract Ink, Pearl Lam Fine Art, Shanghai, China The Second Reconstructing Oriental Beauty Painting Exhibition—Contemporary Life: Aspiration in Ink and Wash, Shanghai Duolun Museum of Modern Art, Shanghai, China Tension of White Line, Modern Ink Painting Exhibition from Mainland China, Hong Kong; Taiwan Light Before Dawn Unofficial Chinese Art 1974—1985, Asia Society Hong Kong Centre, Hong Kong, China Insightful Charisma, Shanghai Himalayan Museum, Shanghai, China
12	Tension of White Line, National Chiao Tung Univeristy Arts Center, Hsinchu, Taiwan; Zhu Qi Zhan Museum of Art, Shanghai, China 2012 Shanghai China CEIBS Contemporary Art Exhibition, Melbourne, Australia Ink: The New Ink Art from China, Saatchi Gallery, London, UK 2012 Context China, Sanchuan Modern Art Museum, Nanjing, China 2012 International Ink Painting Exhibition and Symposium, Chung Shan National Gallery, National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan Taste of the East—Masterpieces of Chinese Art, Shanghai Art Museum, Shanghai, China; How Art Museum, Shanghai, China
11	2011 Chinese Context "Super Freehand" 10 + 10, Beijing Museum of Contemporary Art, Beijing, China; Fragrant Hill Museum, Beijing, China A New Horizon of Contemporary Chinese Art, National Art Museum of China, Beijing; National Museum of Australia, Sydney, Australia Blooming in the Shadows: Unofficial Chinese Art, 1974–1985, China Institute, New York, New York, USA Ink Reproduction—World Tour of Contemporary Ink Painting, Chinese Culture Center in Berlin, Germany; Kuala Lumpur, Malaysia; Singapore
10	Age of Water-Ink Art—New Water-Ink Art Grand Exhibition, Shanghai Duolun Contemporary Art Museum, Shanghai, China; Zhu Qi Zhan Art Museum, Shanghai, China; Spring Art Salon, Shanghai, China Crossing Asia and Europe—Dialog of Civilization (Paris-Shanghai), Contemporary Art from Chinese and French Artists Grand Exhibition, Zhe Jiang Art Museum, Hangzhou, China; Expo Theme Pavilion, Shanghai, China; Paris Senior Art Institute, Paris, France Contemporary Chinese Ink Brush Painting, Morlan Gallery, Arkansas, USA
09	Chinese Ink Painting: Change and Growth I, Shanghai Zendai Museum of Modern Art, Zendai Zhujiajiao Art Museum, Shanghai, China

2008	Open and Change, Creative Water-Ink Art Exhibition, Taipei Art Museum, Taipei, Taiwan "Chinese Blue" Arts Festival, Malmö, Sweden
	Turn to Abstract—Retrospective of Shanghai Experimental Art from 1976 to 1985, Shanghai Zendai Museum of Modern Art, Shanghai, China
	New Ink: Chinese Contemporary Ink Art, the National Art Museum of China, Beijing, China; Dresden, Germany Story of Ink—Contemporary Artists Nomination Exhibition, Beijing Contemporary Art Museum, Beijing, China; RAAB Gallery, Berlin, Germany; Harvard University, Cambridge, Massachusetts, USA
2007	<i>In Transit—Shanghai New Water-Ink Grand Exhibition</i> , Shanghai Duolun Contemporary Art Museum, Shanghai, China; Zhu Qi Zhan Art Museum, Shanghai, China
	07 Contemporary Cultural Venation—China Version, Today Art Museum, Beijing, China China Onward—Chinese Contemporary Art, 1966–2006, Louisiana Museum of Modern Art, Denmark OST WEST Dialog I, Kulturaustausch, Haus Metternich, Koblenz, Germany
2006	Rebirth of Water-Ink, Shanghai New Water-Ink Art Exhibition, Zhu Qi Zhan Art Museum, Shanghai, China; Shanghai Duolun Contemporary Art Museum, Shanghai, China
	International Contemporary Water-Ink, Manhattan Asian Art Center Gallery, New York, New York, USA The 21st Asian International Art, Singapore National Museum, Singapore
2005	First Taipei International Modern Ink Painting Biennial, National Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan Sky Group Human Merge—Liu Guosong, Chen Jialing, Qiu Deshu, Shanghai Duolun Museum Of Modern Art, Shanghai, China
	2005 Water-Ink Art Exchange Exhibition, Hong Kong City Hall, Hong Kong, China 25th Anniversary of The Grass Painting Society, Shanghai Hai Shang Shan Art Center, Shanghai, China
2004	Protruding Schema, Shanghai Art Museum, Shanghai, China Shanghai Abstract Art Exhibition, Shanghai Mingyuan Cultural Art Center, Shanghai, China Dreaming of the Dragon's Nation: Contemporary Art Exhibition from China, Dublin Ireland First Exhibition of Peninsula Art Center, Peninsula Art Museum, Belmont, California, USA
2003 2002	Chinese Art Today Grand Exhibition, Beijing World Art Museum, Beijing, China Rocks and Art, Chambers Fine Art, New York, New York, USA
2002	East+West Chinese Contemporary Art, Shanghai Art Museum, Shanghai, China; Kunstlerhaus, Vienna, Austria Metaphysics 2002, Shanghai Abstract Art Exhibition, Shanghai Art Museum, Shanghai, China First Guangzhou Triennial, Guangzhou Art Museum, Guangzhou, China
	<i>On the Edge of the Millennium: New Art from China</i> , Goedhuis Contemporary, New York, New York, USA; London, UK
2001	China without Borders, Goedhuis Contemporary at Sotheby's, New York, New York, USA Metaphysics 2001, Shanghai Abstract Art Exhibition, Shanghai Art Museum, Shanghai, China First Chengdu Biennale, Chengdu, China
2000	Shanghai—Taiwan New Century Water-Ink Dialog, National Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan New Chinese Painting Touring Exhibition, Shanghai, China; Nanjing, China
	Second International Water-Ink Biennale, Guan Shanyue Art Gallery, Shenzhen, China
1999	Fantasy 2000—Chinese Contemporary Chinese Painting and Sculpture, Lubeck, Germany; Stuttgart, Germany; Dortmund, Germany
1998	The 3rd International Exhibition of TSAI-MO Art, Touring Exhibition in Taiwan, France, China and El Salvador First International Water-Ink Biennale, Guan Shan Yue Art Museum, Shenzhen, China
1997	Gathering of Innovations, Hong Kong Convention & Exhibition Centre, Hong Kong, China Shanghai Art. St. Petersburg, Russia

1990	Contemporary Chinese Painting and Sculpture, Goedhuis Contemporary, London, UK
1995	First Kwangju Biennale, <i>Beyond the Borders</i> , Kwangju, Korea
	25 Years of Chinese Paintings 1970–1995, Michael Goedhuis Gallery, London, UK
1994	Chinese Contemporary Ink Paintings from Liu Guosong and Qiu Deshu, Zhuhai, China
	Modern Chinese Water-Ink Art from the Mainland/Taiwan/Hong Kong Grand Exhibition, Taichung Provincial
	Museum, Taichung, Taiwan; Chung Cheng Art Gallery, Taipei, Taiwan
	Between East and West: Transformations of Chinese Art in the Late 20th Century, Connecticut, USA
	East Asian Arts Exchange and Invitational Exhibition, Hong Kong, China
1993	20 Years of Sister Relationship between Shanghai and Yokohama, Shanghai Modern Art Exhibition, Yokohama, Japan
	Shanghai-Taipei Modern Water-Ink Exhibition, Shanghai Art Museum, Shanghai, China
	First East Asia Games, Shanghai Art Museum, Shanghai, China
1992	Encountering the Others (K18), Kassel University, Kassel, Germany
1990	The New Generation of Chinese Art, Smith College Art Museum, Northampton, Massachusetts, USA Asian Artists, Hong Kong Entertainment Centre, Hong Kong, China
1987	Chinese Art, Plum Blossoms Gallery, Hong Kong, China
1986	Paintings of Four Chinese Artists, New York, New York, USA
1984	Qiu Deshu and Kong Boji, Princeton University Art Museum, New Jersey, USA
1982	Painting the Chinese Dream, Smith College Art Museum, Northampton; Boston City Hall Art Gallery, Boston; Brooklyn Museum, New York, USA
1980	Painting of the Eighties, Luwan Cultural Palace, Shanghai, China

Selected Collections

Asian Art Museum of San Francisco, California, USA
Asian Art Museum, Seoul, Korea
Contemporary Art, Dunkerque, France
M+ Museum, Hong Kong, China
Museum of Fine Arts, Boston, Massachusetts, USA
National Art Museum of China, Beijing, China
Nusa Art Centre, Australia
Origo Family Foundation, Geneva, Switzerland
Princeton University Art Museum, New Jersey, USA
Rathaus of Hamburg, Hamburg, Germany
Shanghai Art Museum, Shanghai, China
Sullivan Showroom of Oxford University, UK
Taichung Provincial Art Museum, Taichung, Taiwan
The University of Arizona Museum of Art, Tucson, Arizona, USA

Selected Awards

2004 Art Literature Award, Shanghai, China

YINKA SHONIBARE MBE

1962	Born in London, UK
1991	Goldsmiths College, London, UK
1989	Byam Shaw School of Art (now Central Saint Martins College of Art & Design), London, UK
	Selected Solo Exhibitions
2016	End of Empire, co-commission by 14–18 NOW and Turner Contemporary Margate, Kent, UK
	Recreating The Pastoral, Visual Carlow, Carlow, Ireland
	Childhood Memories, Pearl Lam Galleries, Singapore
2015	Wilderness into a Garden, Daegu Art Museum, Daegu, Korea
	William Morris Family Album, The William Morris Gallery, London, UK
	Rage of the Ballet Gods, James Cohan Gallery, New York, USA
	Colonial Arrangements, Morris-Jumel Mansion, New York, USA
	Pièces de Résistance, DRC/ART, Montreal, Canada
2014	Egg Fight, Fondation Blachère, Apt, France
	Cannonball Paradise, Herbert Gerisch Foundation, Neumünster, Germany
	The British Library, HOUSE 2014 and Brighton Festival co-commission, The Old Reference Library, Brighton
	Museum, UK
	Magic Ladders, The Barnes Foundation, Philadelphia, Pennsylvania, USA
	Yinka Shonibare: Selected Works, Wroclaw Contemporary Museum, Wroclaw, Poland
2013	FOCUS: Yinka Shonibare, MBE, Modern Art Museum of Fort Worth, Texas, USA
	FABRIC-ATION, Yorkshire Sculpture Park, Wakefield, UK
	POP!, Stephen Friedman Gallery, London, UK
	Dreaming Rich, Pearl Lam Galleries, Hong Kong, China
2012	Imagined as the Truth, San Diego Art Museum, San Diego, California, USA
	Invasion, Escape: Aliens do it right!, Anna Schwartz Gallery, Sydney, Australia
	Addio del Passato, James Cohan Gallery, New York, New York, USA
2011	El Futuro del Pasado, Alcalá 31 Centros de Arte, Madrid, Spain, curated by Octavio Zaya;
0010	toured to Centro de Arte Moderno, Las Palmas de Gran Canaria, Spain
2010	Human Culture: Earth, Wind, Fire and Water, Israel Museum, Jerusalem, Israel
	Yinka Shonibare, MBE: Sculpture, Photography and Film, Western Michigan University, Kalamazoo, Michigan, USA
	Looking Up, Nouveau Musée National de Monaco, Monaco
	Yinka Shonibare MBE, Friedrichswerder Church, Berlin, Germany Refere and After Medarajama Brane Shour Bay Visat Cala Visla Shonibara MBE, Lethaby Callary
	Before and After Modernism: Byam Shaw, Rex Vicat Cole, Yinka Shonibare, MBE, Lethaby Gallery,
2008-09	Central Saint Martins College of Art & Design, London, UK Willy Loman: The Rise and Fall, Stephen Friedman Gallery, London, UK
2000-03	Party Time: Re-Imagine America, A Centennial Commission by Yinka Shonibare MBE, Newark Museum, New
	Jersey, USA
	A Centenary Commission, Dublin City Gallery The Hugh Lane, Ireland
	A Flying Machine for Every Man, Woman and Child & Other Astonishing Works, Santa Barbara Museum
	of Art, California, USA
	A Flying Machine for Every Man, Woman and Child, Miami Art Museum, Miami, Florida, USA
	Yinka Shonibare MBE, Museum of Contemporary Art (MCA), Sydney, Australia; toured to Brooklyn Museum,
	New York, USA, and National Museum of African Art Smithsonian Institution, Washington, D.C., USA
	Odile and Odette, Savannah College of Art and Design, ACA Gallery, Atlanta, Georgia, ŪSA
	Prospero's Monsters, James Cohan Gallery, New York, New York, USA
2007	Scratch the Surface, National Gallery, London, UK
	Jardin d'Amour, Musée du Quai Branly, Paris, France
	White Flag at Half Mast, commission for the Jubilee Flagpole, Hayward Gallery, South Bank Centre, London, UK
	Summer Show, New York Gallery, New York, New York, USA
2006	Yinka Shonibare Installation, Speed Museum, Kentucky, USA
	Flower Time, Stephen Friedman Gallery, London, UK
2005	Mobility, James Cohan Gallery, New York, New York, USA
	Yinka Shonibare Selects: Works from the Permanent Collection, Cooper-Hewitt, National Design Museum of the
	Smithsonian Institution, New York, USA

2004	Turner Prize, Tate Britain, London, UK Yinka Shonibare, Double Dutch, Boijmans van Beuningen Museum, Rotterdam, the Netherlands; toured to Kunsthalle Vienna, Austria
	Vasa, Commission for the opening of Moderna Museet, Stockholm, Sweden
2002	Yinka Shonibare, The Fabric Workshop and Museum, Philadelphia, Pennsylvania, USA
2003	Play with me, Stephen Friedman Gallery, London, UK Double Dress, KIASMA, Helsinki, Finland; toured to Israel Museum, Jerusalem; Israel Studio Museum, Harlem, New York, USA; and Padiglione d'Arte Contemporanea, Milan, Italy
2002	Christmas Tree Project, Tate Britain, London, UK
2002	Britannia project, Tate Britain, London, UK
	Be-muse, The British School in Rome, Rome, Italy
	The Andy Warhol Museum, Pittsburgh, Pennsylvania, USA
	Camouflage, Johannesburg, South Africa
2001	Stephen Friedman Gallery and 2nd Floor, 12 Dolland Street, London, UK
2000	Effective, defective, creative, permanent video installation, Wellcome Wing, Science Museum, London, UK Camden Arts Centre, London, UK
	Affectionate Men, Victoria & Albert Museum, London, UK
	Diary of a Victorian Dandy Project, InIVA; toured to Castle Museum, Nottingham; Laing Art Gallery, Newcastle;
1000	Towner Art Gallery, Eastbourne, UK
1999	Dressing Down, Ikon Gallery, Birmingham; toured to Henie Onstad Art Centre, Norway Northern Gallery for Contemporary Art, Sunderland; Mappin Art Gallery, Sheffield; Oriel Mostyn, Llandudno, Wales, UK Brent Sikkema, New York, New York, USA
1998	Diary of a Victorian Dandy, site-specific project on the London Underground, commissioned and produced by
	InIVA, London, UK
	Alien Obsessives, Mum, Dad and the Kids, Tablet, the Tabernacle, London; toured to Norwich Art Gallery, Norwich, UK
1997	Stephen Friedman Gallery, London, UK
	Present Tense, contemporary project series, Art Gallery of Ontario, Toronto, Canada
1995	Sun, Sea and Sand, BAC Gallery, London, UK
1994	Double Dutch, Centre 181 Gallery, London, UK
1989	Byam Shaw Gallery, London, UK
	Bedford Hill Gallery, London, UK
	Selected Group Exhibitions
2016	Structures of Recollection, curated by Paul Moorhouse, Pearl Lam Galleries, Hong Kong, China Materialised Sentiments, Pearl Lam Galleries, Shanghai, China
2015	Self: Image and identity, Turner Contemporary, Kent, UK
	The House for the Flying Wheel, Morley Gallery, London, UK
	In Search of Meaning: The Human Figure in Global Perspective, Museum de Fundatie, Zwolle, the Netherlands
	Venturing Out of the Heart of Darkness, Harvey B. Gantt Center for African-American Arts & Culture,
	Charlotte, North Carolina, USA
	Staying Power: Photographs of Black British Experience 1950s–1990s, The Victoria & Albert Museum, London, UK
	Africa Africans: Contemporary African Art, Museu Afro Brasil, São Paulo, Brazil
	Making Africa: A Continent of Contemporary Design, Guggenheim Bilbao, Spain
2014–15	The Global Africa Project: Political Patterns, Seoul Museum of Art, Seoul, Korea
	Post Pop: East Meets West, Saatchi Gallery, London, UK
0014	Temporary Contemporary, Bass Museum of Art, Miami, Florida, USA
2014	Study from the Human Body, Stephen Friedman Gallery, London, UK
	Misled by Nature: Contemporary Art and the Baroque, The Museum of Contemporary Canadian Art, Toronto, Canada Shir to Share, John Hangard Callery, Southampton, LIK
	Ship to Shore, John Hansard Gallery, Southampton, UK The Divine Comedy: Heaven, Hell, Purgatory Revisited by Contemporary African Artists, Frankfurt MMK, Frankfurt,
	Germany; Smithsonian National Museum of African Art, Washington, D.C., USA; Museo Reina Sofia, Madrid, Spain; Correo Venezia, Venice, Italy; Hayward Gallery, London, UK

Pivot Points: 15 Years & Counting: 15th Anniversary Collection, MOCA, North Miami, Florida, USA

Earth Matters: Land as Material and Metaphor in the Arts of Africa, Smithsonian Institute, National Museum of

Encounters: Photography from the Sheldon Museum of Art, Sheldon Museum of Art, Lincoln, Nebraska, USA Le Pont, Musée d'Art Contemporain, project for Marseille-Provence 2013 European Capital of Culture, France The Progress of Love, Center for Contemporary Art, Lagos, Nigeria; touring to The Menil Collection, Houston,

Texas, USA: The Pulitzer Foundation for the Arts, St. Louis, Missouri, USA

The Desire for Freedom: Art in Europe since 1945, Deutsches Historisches Museum, Berlin, Germany

Happening to Be, Lethaby Gallery, Central Saint Martins, London, UK

Migrations: Journeys into British Art, Tate Britain, London, UK

Déjà vu? Die Kumst der Wiederholung von Durer bis YouTube (Déjà vu? The Art of Reproduction from Durer YouTube),

artbindLuxe: Mode D'Emploi, Passage de Retz, Paris, France

The Crisis Commission, Somerset House, London, UK Six Yards, Guaranteed Dutch Design, Museum of Modern Art, Arnhem, the Netherlands

Block Party, Smiths Row, London; toured to National Craft Gallery, Kilkenny, Ireland; New Walk Museum & Gallery,

Fairy Tales, Monsters, and the Genetic Imagination, Frist Centre for the Visual Arts, Nashville, Tennessee, USA; toured to Winnipeg Art Gallery, Manitoba, Canada and to the Glenbow Art Museum, Calgary, Alberta, Canada

Travelling Light, Whitechapel Art Gallery, London, UK

I Know Something About Love, Parasol Unit, London, UK

Sympathy for the Devil, Vanhaerents Art Collection, Brussels, Belgium

Made in the UK: Contemporary Art from the Richard Brown Baker Collection, Rhode Island School of Design

Environment and Object: Recent African Art, Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York, USA

Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia, USA

Spirit and Space: The Sandretto Re Rebaudengo Collection, Fundación Banco Santander, Santander Art Gallery,

The Wav We Are Now: Selections from the 21c Collection. Cincinnati Art Museum, Ohio, USA

Lust and Vice. The Seven Deadly Sins from Dürer to Nauman, Kustmuseum Bern and the Zentrum Paul Klee,

GSK Contemporary—Aware: Art Fashion Identity, Royal Academy of Arts, London, UK

Huckleberry Finn, CCA Wattis, San Francisco, California, USA

Spanish Muse: A Contemporary Response, Meadows Museum, Southern Methodist University, Dallas, Texas, USA

Eve of the Pacific Rim. Gyeonggi Museum of Modern Art. Ansan City. Korea

Foundation of Art: Sculpture and Its Base since Rodin, ARP Museum, Bonn, Germany

Summer Exhibition, Royal Academy, London, UK

Who Knows Tomorrow, Friedrichswerder Church, Berlin, Germany

Until Now: Collecting the Contemporary (1960–2010), Minneapolis Institute of Arts, Minnesota, USA Size DOES Matter, The FLAG Art Foundation, New York, New York, USA

Nothing Is Forever, South London Gallery, London, UK

Performance/Art, Dallas Center for the Performing Arts, Dallas, Texas, USA

DaDaFest International, Liverpool, UK

A Rebelión dos Xeneros (The Rebellion of Genres), Centro Torrente Ballester, Ferrol, Spain Third Moscow Biennale of Contemporary Art, Garage Center for Contemporary Culture, Moscow, Russia

Persona, Royal Museum for Central Africa, Tervuren, Belgium

Perhaps Truth Is a Woman, Museum of European Garden History, Dusseldorf, Germany

Unbounded: New Art for a New Century, Newark Museum, New Jersey, USA

Body Memory, Princeton University Art Museum, Princeton, New Jersey, USA

Pictures in Series, Fischer Landau Center for Art, Long Island City, New York, USA

Space Now!, The Triangle Gallery at Space Studios, London, UK

Angaza Afrika, The October Gallery, London, UK

The Essential Art of African Textiles: Design Without End, Metropolitan Museum of Art, New York, New York, USA

Body Space, Tullie House Museum & Art Gallery, Carlisle, UK

Crossing the Water, Cartwright Hall Gallery, Bradford; travelled to City Gallery, Leicester, UK

Role Exchange, Sean Kelly, New York, New York, USA
African Art Today: An Unbounded Vista, Nelson-Atkins Museum of Art, Kansas City, Missouri, USA

Uncomfortable Truths—the shadow of slave trading on contemporary art and design, Victoria & Albert Museum,

Tomorrow Now: When Design Meets Science Fiction, MUDAM, Luxembourg City, Luxembourg

War and Discontent, Museum of Fine Arts, Boston, Massachusetts, USA

Primitivism Revisited, Sean Kelly Gallery, New York, New York, USA

RADAR: Selections from the Collection of Vicki and Kent Logan, Denver Art Museum, Denver, Colorado, USA

Transvideo, Madison Museum of Contemporary Art, Madison, Wisconsin, USA

MASCARADA/MASQUERADE, DA2-Domus Artium 2002, Centro de Arte de Salamanca, Spain

DRESSCODE, Historisches und Volkerkundemuseum (History and Ethnology Museum), St. Gallen, Switzerland

Space Is the Place, Independent Curators International, New York, New York, USA

Los Usos de la Pintura II. Espacio 1414. San Juan. Puerto Rico

Pattern Language: Clothing as Communicator, University Art Museum, UC Santa Barbara, California, USA Africa Remix, Moderna Museet, Stockholm, Sweden

Acting the Part: Photography as Theatre, National Gallery of Canada, Ottawa, Canada

East Wing Collection No. 7 Culture Bound, Courtauld Institute, Somerset House, London, UK

Around The World In Eighty Days, Institute of Contemporary Arts and South London Gallery, London, UK

Photography: Recent Acquisitions, Fisher Landau Center for Art, Long Island City, New York, USA Artificial Afrika, Gigantic ArtSpace, New York, New York, USA

Linkages and Themes in the African Diaspora: Selections from the Eileen Harris Norton and Peter Norton

Woman Women, Ville de Carouge, Geneva, Switzerland; toured to the Palazzo Strozzi, Florence, Italy; Palais des Beaux Arts/Entrepõt Royal Tour & Taxis, Brussels, Belgium

Take Two. Worlds and Views, The Museum of Modern Art, New York, New York, USA

Acting Out: The Invented Melodrama in Contemporary Photography, University of Iowa Museum of Art, Iowa

City, Iowa, USA; toured to the Neuberger Museum of Art, Purchase College, State University of New York, USA Ten-Year Anniversary Exhibition, Stephen Friedman Gallery, London, UK

African Voices, New Museum of World Cultures, Gothenburg, Sweden

Translation, Palais de Tokyo, Paris, France

African Art, African Voices: Long Steps Never Broke a Back, Philadelphia Museum of Art, Pennsylvania, USA

Continental Drift: Installations by Ilya Kabakov, Joan Jonas, Juan Muños, Yinka Shonibare, Norton Museum in West

Palm Beach, Florida, USA

Fashination. Moderna Museet. Stockholm. Sweden

The Fabric Workshop and Museum, New York, New York, USA Flexible 4: Identities, Landes Museen, Linz, Austria Between The Lines, James Cohan Gallery, New York, New York, USA California, USA Love over Gold, Gallery of Modern Art, Glasgow, Scotland, UK Black President: The Art and Legacy of Fela Anikulapo-Kuti, New Museum, New York, New York, USA Flexible 4: Identities, The Whitworth Art Gallery, Manchester, UK Supernova: Art of the 1990s from the Logan Collection, SFMOMA, San Francisco, California, USA (doublures), vêtements de l'art contemporain, Musée national des beaux-arts du Québec, Canada The African Exile Museum, Migros Museum, Zürich, Switzerland Attitude 2002, Contemporary Art Museum, Kumamoto, Japan Documenta 11, Kassel, Germany Spoleto Festival, Charleston, WV, USA Authentic/Ex-centric: Conceptualism in Contemporary African Art, 49th Venice Biennale, Fondazione Levi, Unpacking Europe, Boijmans Van Beuningen Museum, Rotterdam, the Netherlands The Short Century, Museum Villa Stuck, Munich, Germany Give and Take, Serpentine Gallery and Victoria & Albert Museum, London, UK Secret Victorians, Fabric Workshop, Philadelphia, Pennsylvania, USA Vantage Point, Irish Museum of Modern Art, Dublin, Ireland Sense of Wonder, Herzliya Museum of Art, Israel South Meets West, Accra, Ghana and Kunsthalle, Bern, Switzerland From Where–to Here: Art from London, Konsthallen Göteborg, Sweden Kunstwelten im Dialog, Museum Ludwig, Cologne, Germany Missing Link, Museum of Arts, Bern, Switzerland Heaven, Kunsthalle Düsseldorf, Germany; Tate Gallery, Liverpool, UK Mirror's Edge, Bild Museet, Umeå, Sweden; toured to Vancouver Art Gallery, Canada; Castello di Rivoli, Citibank Private Bank Photography Prize, Photographers' Gallery, London, UK In the Midst of Things, Bournville Village, Birmingham, UK Secret Victorians, Arts Council Touring Exhibition, Ikon Gallery, Birmingham, UK, Firstsite, Colchester; Arnolfini, Bristol; Middlesborough Art Gallery; Museum and Art Gallery, Brighton; Armand Hammer Museum, Los Angeles, alifornia, USA Sensation, Brooklyn Museum of Art, New York, New York, USA Personal Effects; Sculpture & Belongings, Spacex Gallery, Exeter; toured to Angel Row Gallery, Nottingham, UK Ethno-antics, Nordic Museum, Stockholm, Sweden Liberating Tradition, Bard Center for Curatorial Studies, New York, New York, USA Transatlantico, Centro Atlantico de Arte Moderno, Canary Islands, Spain Beyond Mere Likeness: Portraits from Africa and the African Diaspora, Duke University Museum of Art, Durham, Global Vision; New Art from the '90s, Deste Foundation, Athens, Greece Sensation: Young British Art from the Saatchi Collection, Royal Academy of Arts, London; toured to the National Gallery of Berlin, Germany and the Brooklyn Museum of Art, New York, New York, USA Portable Personal Histories Museum, Ikon Gallery, Birmingham, UK Trade Routes: History and Geography, 2nd Johannesburg Biennale, South Africa Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966–1996, Caribbean Cultural Center/ African Diaspora Institute, New York, New York,: Studio Museum, Harlem, NY; the Bronx Museum of the Arts,

Adelaide and the City Gallery, Wellington, New Zealand What, Trinity Buoy Wharf, London, UK Pledge Allegiance to A Flag?, London Printworks Trust, London, UK Imagined Communities, National Touring Exhibition, Oldham Art Gallery; John Hansard Gallery, University of Southampton; Colchester Minories; Royal Festival Hall, London and Glasgow Gallery of Modern Art, Glasgow, Inklusion: Exclusion, Steirischer Herbst, Graz, Austria Jurassic Technology, 10th Biennale of Sydney, Australia Painting, Stephen Friedman Gallery, London, UK Out of Order, Independent Art School, London; Cornerhouse, Manchester, UK Seeing and Believing, The Economist Building, London, UK 2 out of 4 dimensions, Centre 181 Gallery, London, UK Where are they now...?, Byam Shaw Gallery, London, UK Seen/unseen, Bluecoat Gallery, Liverpool, UK TENQ, group exhibition in Senegal, West Africa Space Studios Open Exhibition, London, UK Barclays Young Artists Award, Serpentine Gallery, London, UK Interrogating Identity, Grey Art Gallery, New York, New York; Museum of Fine Arts, Boston, Massachusetts; Walker Arts Center, Minneapolis, Minnesota; Madison Art Center, Wisconsin; Memorial Art Museum, Ohio, USA Black Art New Directions, Stoke-on-Trent City Museum and Art Gallery, Stoke-on Trent, UK Byam Shaw Final Year Show, London, UK Byam Shaw Concourse Gallery, London, UK

Selected Public Collections

New York, New York, USA

Arts Council Collection, London, UK
The Art Institute of Chicago, Illinois, USA
Corcoran Gallery of Art, Washington, D.C., USA
The Israel Museum, Jerusalem, Israel
Museum of Contemporary Art, Chicago, Illinois, USA
Museum of Modern Art, New York, New York, USA
Moderna Museet, Stockholm, Sweden
Magasin 3, Stockholm, Sweden
National Gallery of Canada, Ottawa, Canada
National Gallery of Modern Art in Rome, Italy
National Museum of African Art, Smithsonian Institute, Washington, D.C., USA
Rhode Island School of Design Museum, Providence, Rhode Island, USA
Speed Art Museum, Louisville, USA
San Francisco Museum of Modern Art, California, USA
Seattle Art Museum, Washington, USA
Scottish National Gallery, Edinburgh, Scotland
Tate Collection, London, UK
Victoria and Albert Museum, London, UK
Walker Arts Center, Minneapolis, Minnesota, USA

Selected Awards

2010	The Royal Academy of Arts Charles Wollaston Award, London, UK
2005	Awarded the MBE (Member of the Order of the British Empire), London, UK
2004	Turner Prize, Tate Britain, London, UK
1998	Paul Hamlyn Foundation Award, UK
1992	Barclays Young Artists Award, Serpentine Gallery, London, UK

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