

LONDON ART FAIR

ART PROJECTS EXPLORES THE IMPACT OF TECHNOLOGY ON SOCIETY AT LONDON ART FAIR 2020

Art Projects returns to London Art Fair 2020 (22 - 26 January), offering a platform for emerging galleries to showcase contemporary art from across the globe. Now in its 16th edition, the section will bring together artists working across a broad range of mediums, including digital art, video, photography, textiles and painting.

Hosted as part of Art Projects, the **Screening Room** is an accompanying programme of collaborative video and new media initiatives. *Playtime*, curated by Pryle Behrman, explores the increasing commodification in our society and how this encroaches on our leisure time. The guest-curated themed presentation **Dialogues** returns this year, inviting paired galleries to exhibit artwork in conversation around the theme *Talk! Talk! Talk!*.

ART PROJECTS

Art Projects will feature eighteen galleries presenting works that reflect on the dominant social, political and personal issues affecting artists around the world.

Cork Printmakers will exhibit work by a diverse group of artists, many of whom draw upon the cultural history which has shaped the Irish landscape. Highlights include Catherine Hehir and Noelle Noonan's new series *Brides of Print* with mysterious signifiers. Robyn Litchfield at **Nunnery Gallery** employs landscape painting to reflect on her own cultural heritage, drawing on archival material and personal documents relating to the early exploration and colonisation of her native country New Zealand. Meanwhile at **ED CROSS FINE ART**, Peruvian artist Cesar Cornejo's installation proposes a new kind of monument which reflects the social reality of those living in shanty towns in Latin America.



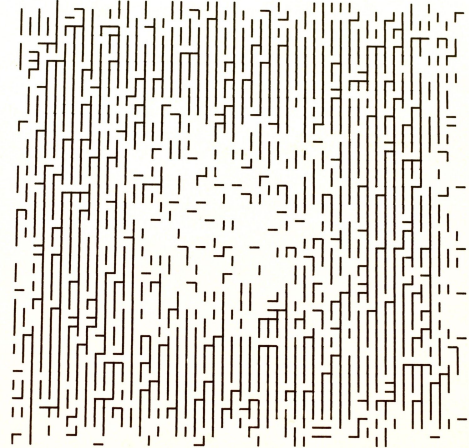
A number of galleries featured in Art Projects will exhibit artwork that explores our fragile relationship with the natural world. In her bright landscape paintings, Canadian artist Judith Berry at **Art Mûr** renders natural elements such as sticks, grass and vegetation to appear manufactured, posing the pressing question – what are the consequences of our interference with the natural world? Anna Reading's sculptures presented by **Standpoint Gallery** are built using a range of found material – from shredded foam to oyster shells – bringing into question the

relationship between organic and synthetic items, whilst Olivia Bax's large sculptural forms transform

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elements that are familiar, such as a handle or a pipe, into an unconventional form. A solo exhibition of Tom Down by **Mint Art Gallery** will consider how the natural world has been idealised from the traditional Romantic landscape to today's media. Taking visual clichés such as alpine vistas and forest idylls, he re-creates these scenes as maquettes using polystyrene, cardboard, glue and paint, before realistically rendering them in paint.

A number of exhibitors are showcasing artists who incorporate mathematical and technological ideas into their practice. **DAM** will exhibit code-based art by a range of early pioneers and middle-generation digital artists, including Frieder Nake's plotter drawings produced by an algorithm trained to draw lines at random, questioning the 'clean' digital aesthetic that dominates the world of technology. In contrast, **Eagle Gallery** are presenting a more recent form of systems-based art with the work of Natalie Dower, a friend and colleague of many of the original British constructivist and systems painters of the 1950s and 60s. Her paintings and three-dimensional works, rooted in mathematical geometry, codes of proportion and colour theory, will be shown in counterpoint with works on paper by six contemporary artists responding to her work. Meanwhile Nadav Drukker at **Knight Webb Gallery** will create unusual vessels in clay to communicate his research into theoretical physics to a wider audience.



White Conduit Projects will present a group exhibition that draws upon our anthropomorphic relationship with "things", featuring brooches, paper sculptures, and 'shoulder sculptures' by artists Dunhill and O'Brien, which will be worn by staff members during London Art Fair. Textiles are also featured in **Tamar Dresdner Art Projects'** installation of hanging embroidered objects by Israeli artist Batia Shani, which addresses the global refugee crisis.

SCREENING ROOM

Playtime, curated by Pryle Behrman, explores the all-encompassing impact of technology under capitalism and some of the ways in which it blurs the boundaries between work and play resulting in 'playbour', a term coined in the early 21st century within the gaming industry. The Screening Room presents a collaboration between video artist **David Theobald** and design studio **Studio Hyte**.



Whereas in the past questions such as 'how much is my time worth?' were dictated by our employer, *Playtime* asks how we assess the value of our leisure time and perhaps more pressingly (particularly after the recent Facebook–Cambridge Analytica data scandal) how we know what our leisure time is worth to others.

Strategies to boost productivity have seeped into all aspects of our lives, including our private spaces, as highlighted in Theobald's looped animations. Theobald explores how our domestic appliances are complicit in increasing the rapidity of our purchasing behaviour,

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as seen in the work *The Internet of Things (IoT)*, and how even play has become another part of the production line, as symbolised by a robotic arm juggling party balloons in *Workers' Playtime*.

These video works will be shown within Studio HYTE's interactive installation, designed to make the audience aware of their own economic value. As visitors sit and watch the screen, the length of time they stay will be monitored by a custom designed beanbag. The longer they watch, the more the price of the artwork goes down, identified on a nearby LED display. Thus the installation encourages visitors to think about how they value their own time.

DIALOGUES



Alistair Hicks curates this year's **Dialogues**, a selection of eight gallery collaborations exploring how artworks speak to us - whispering, nagging, seducing, or just plain asking for our attention. The artists featured in *Talk! Talk! Talk!* work across a wide range of media, but they have all created work which we can attempt to 'read', as well as see and feel.

In modern communication there is now invariably a battle between text and image for our attention, as explored by Henry Hussey at **Anima Mundi** whose stitched words are combined with a vocabulary of quasi-mythological symbols exploring his personal and national identity. Meanwhile the paintings of Jason Noushin shown by **Janet Rady Fine Art** juxtapose classic comic book imagery with handwritten Farsi.

Several of the artists being shown by **IMT Gallery** address the power of the screen and its influence on image-making. Works by Paola Ciarska and Lotte Rose Kjær Skau explore the contemporary flow of images as mediated through the World Wide Web, whilst collective *Plastique Fantastique* build fiction works drawn from a variety of sources from Mummies' plays to meme culture cut-ups.

Elsewhere painters in *Talk! Talk! Talk!* ask the viewer to tread the line between abstraction and figuration, and invite them to create their own narrative. At **Aleph Contemporary**, Joe Packer's landscape paintings have a strong psychological undertone which encourage a closer look into the undergrowth. Meanwhile Ivan Villalobos' surreal pictures, presented by **Perve Galeria**, are awash with imagery which the viewer can allow to wash over them or try to explain.

-ENDS-

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NOTES TO EDITORS

LONDON ART FAIR

22 - 26 January 2020 (Preview 21 January)

Business Design Centre, 52 Upper Street, Islington, London N1 0QH

www.londonartfair.co.uk

Tickets: £22, £17 in advance. Full ticket types and prices at: londonartfair.co.uk/tickets.

For our latest news, follow @LondonArtFair on Facebook, Twitter and Instagram (#LAF20)

PRESS CONTACTS

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IMAGE CREDITS

- Catherine Hehir & Noelle Noonan, *Bride of Print*, 2019. Cyanotype on paper, 48 x 33 cm. Courtesy the artists and Cork Printmakers
- Olivia Bax, *Monkey Cups*, 2018. Steel, chicken wire, newspaper, glue, paint, plaster, 240 x 212 x 146 cm. Courtesy Standpoint Gallery
- Frieder Nake, *Walk-Through-Raster-Series*, 1966. Plotter drawing, 26 x 26 cm. Courtesy DAM Gallery
- David Theobald, still from *Workers' Playtime*, 2011. Looped digital animation, 5'51". Courtesy the artist
- Henry Hussey, *Bleed Me Dry*, 2019. Screen print: digitally printed linen and canvas, dyed hessian and yarn, bleached velvet, embroidery, 260 x 130 cm. Courtesy Anima Mundi

ABOUT LONDON ART FAIR

London Art Fair will return to London for its 32nd edition in 2020, recognised as a platform for connecting the best galleries from around the world with both seasoned and aspiring collectors, providing a unique opportunity to discover and champion outstanding modern and contemporary art. The Fair seeks to nurture collecting at all levels whilst providing expert insight into the changing international market. Sitting alongside the main Fair, curated sections Art Projects and Photo50 feature the next generation of artists, collectives and gallerists; showcasing increasingly innovative and interactive ways to engage with art. The Fair's strong gallery line up is also complemented by an extensive programme of engaging talks, panel discussions, interactive performance art, and onsite activations from the Fair's partners. London Art Fair continues to champion regional collections through its annual museum partnership, which this year invites Southampton City Art Gallery to showcase their outstanding modern British and contemporary art. Taking place from 22 – 26 January 2020 (VIP Preview 21 January), London Art Fair is an unmissable opening to the international art calendar. www.londonartfair.co.uk

ALISTAIR HICKS

For twenty years Alistair Hicks was Senior Curator at Deutsche Bank. He is the author of the *Global Art Compass* (Thames & Hudson, 2014), a survey of 21st century art. In 2019 he has curated two exhibitions, *The Time Needs Changing* at the Pera Museum, Istanbul, and *The Crime of Mr Adolf Loos* at the Axel Vervoordt Gallery, Antwerp. Hicks has been an art critic for such diverse publications as *The Spectator*, *The Times* and *Vogue*, and writer of *School of London* (Phaidon, 1989) and *New British Art* in the Saatchi Collection (Thames & Hudson, 1989). Currently, Hicks is working on three books, one on Francis Bacon, another on Istanbul by its artists, and a book on the art and architecture of Chateau LaCoste with Robert Ivy.

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EXHIBITOR LIST

ART PROJECTS

Art Mûr

Black Box Projects

Cork Printmakers

DAM

Eagle Gallery / EMH Arts

ED CROSS FINE ART

Elizabeth Xi Bauer

Fiumano Clase

Gibbons & Nicholas

Kevin Kavanagh

Kittoe Contemporary

Knight Webb Gallery

Mint Art Gallery

Nunnery Gallery

Standpoint

Tamar Dresdner Art Projects

The Contemporary London

White Conduit Projects

DIALOGUES

Aleph Contemporary

Anima Mundi

Division of Labour

DOMOBAAL

IMT Gallery

Janet Rady Fine Art

Perve Galeria

Versus Art Project

SCREENING ROOM

David Theobald

Samantha Humphreys

Studio Hyte