

PIPPY HOULDSWORTH GALLERY

A Voice Remains

**ANDREA BOWERS
SAM DURANT
HANS HAACKE
SHARON HAYES
MARY KELLY
CARRIE MAE WEEMS**

24 April – 30 May 2015



Andrea Bowers, *Fight for \$15 March (December 4, 2014)*, detail, 2015, graphite on paper, diptych, 38.1 x 55.9 cm (each)

Pippy Houldsworth Gallery is delighted to present an exhibition of work by Andrea Bowers, Sam Durant, Hans Haacke, Sharon Hayes, Mary Kelly and Carrie Mae Weems.

A Voice Remains will look at how artists have, in recent years, begun to address the renewed significance of history, perhaps driven by the need to preserve personal and cultural stories in the age of globalisation, to honour those that may have otherwise been left forgotten, or to simply learn from the past. Often politically charged, many of these works encompass formative events from history that have shaped the artists' lives, as well as exploring the day to day reality of the world in which they now live. Whilst the memories and cultures they evoke may differ, each of the artists within *A Voice Remains* engages with history in order to better understand how the past informs the present, often revealing unexpected resonances across disparate periods of time.

The exhibition will coincide with Mary Kelly's ongoing collaboration with Tate Modern as part of the curated conversation programme *On the Passage of a Few People Through a Rather Brief Period of Time*. This will end with an In Conversation event between Mary Kelly and Hans Ulrich Obrist at Tate Modern on 22 May 2015 in which they will explore what defines an era.

The show will also take place alongside Hans Haacke's recently unveiled commission *Gift Horse* (2015) for the prestigious Fourth Plinth programme in London's Trafalgar Square. *Gift Horse* portrays a skeletal, riderless horse – a wry comment on the equestrian statue of William IV originally planned for the plinth. Tied to the horse's front leg is an electronic ribbon displaying live the ticker of the London Stock Exchange, completing the link between power, money and history.

Addressing the crossover between art and activism, Andrea Bowers' work in the show contextualises an ongoing, political struggle currently shaping contemporary American history. The diptych (2015) depicts two protestors from the *Fight for \$15* campaign, in which thousands of low-wage workers across the US have been taking a stand against low pay by demanding that the federal minimum wage is raised from \$7.25 to \$15 an hour. In both drawings, Bowers highlights that fast-food workers have been at the fore of this present struggle; the woman on the left is a worker at McDonald's, whilst the boy on the right is the child of a fellow employee. Significantly, Bowers designed the political graphics on the t-shirts that both figures wore whilst marching. By isolating each person on the page, the artist highlights the implications of individual actions in collectively inciting social change. Rendered in photorealistic detail, Bowers' technique also serves to reiterate that both people, as well as the causes they are fighting for, are very much real.

Sam Durant's work in the exhibition *England (National Geographic)* (2010) addresses the historical geopolitics of the United Kingdom. Stenciled in spray paint, Karl Marx's quote 'All that is solid melts into air, all that is holy is profaned' from *The Communist Manifesto* (1848) is branded onto a map of the British Isles in an 'oblique indictment' of Britain's national identity and colonial past. Here, Durant suggests that the country's history is all but forgotten.

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Hans Haacke's work stages an overt critique of George W. Bush and his historical legacy. The title of the work refers to a televised address in May 2003 in which Bush declared the end of major combat operations in the Iraq war. Reading the victory speech in front of a large banner that read 'Mission Accomplished,' it transpired that Bush pre-empted the end of the war by almost eight years. The image subsequently came to encapsulate the unrealistic goals of Bush's administration. Drawing upon this event, Haacke's work features a torn-in-half print of the stars which adorn the American flag; one segment is left dented on the floor, and the other remains framed and intact on the wall. Symbolically, the disfigured flag suggests the impact Bush had on fragmenting the country in the name of militaristic patriotism.

Examining the crossover between politics, history and the language of twentieth-century protest groups, Sharon Hayes presents three works; *O, M, N* (2015). Each letter is a segment from a banner carried in the Women's Strike for Equality on 26 August, 1970 that read 'WOMEN OF THE WORLD UNITE!'. Whilst the work mimics the scale of the original banner, thus confronting the viewer at human height, the isolation of the letters alters the legibility of the original word: WOMEN. In so doing, Hayes serves to problematise the signification of the letters by manipulating the event's documentation.

My James (2008) is one of three works from Mary Kelly's *Vox Manet* series in which the artist addresses the murder of three civil rights activists - James Chaney, Andrew Goodman and Michael Schwerner - that took place during a voter registration drive near Meridian, Mississippi by the Ku Klux Klan on 21 June 1964. The works take the form of moving, fictional postcards which Kelly imagined were sent to the activists from their mothers forty years later on the occasion of their killer finally being brought to justice. Significantly, Kelly vectorized her own handwriting for the work to create awareness that the story is being filtered, and revived, through her own voice. Gathered over time from many hundreds of loads of washing, Kelly's use of compressed lint to cast the individual panels of text also adds to the ephemeral nature of the piece.

Carrie Mae Weems' *Constructing History* series (2008) reconstructs seminal moments from the past forty years which played a pivotal role in the civil rights movement. As *Mourning* demonstrates, the scenes are based on well-known photographs or television footage documenting these particular events, including the assassinations of activists Medgar Evers and Martin Luther King. Curator Kathryn Delmez, Frist Center for the Visual Arts, highlights that 'the constructed nature of history - and our perception of it through the media - is underscored through the purposeful inclusion of the lighting tracks, pedestals, and cameras used on set.' By revisiting these moments, Weems emphasises their enduring historical significance, both in terms of her own life and that of society at large. Weems believes that 'through the act of performance, with our own bodies, we are allowed to experience and connect the historical past to the present—to the now, to the moment.' Indeed, on viewing *Mourning*, one becomes aware that something formative is being witnessed.

Andrea Bowers (b. 1965 in Wilmington, United States) lives and works in Los Angeles. Recent solo exhibitions include those at Espace Culture Louis Vuitton, Paris (2014); Pitzer College Art Galleries and Pomona College Museum of Art, Claremont (2014); The Power Plant, Toronto (2007); Secession, Vienna (2007); REDCAT, Los Angeles and Contemporary Art Museum St. Louis (2006). Her recent group exhibitions include, among others, La Biennale de Montréal (2014); 10th Gwangju Biennale, South Korea (2014); SiteLines, Santa Fe (2014); The Drawing Center, New York (2014); Museum of Contemporary Art, Oslo (2014); MOCAD, Museum of Contemporary Art Detroit (2013); Museum of Contemporary Art, San Diego (2013); Liverpool Biennial (2012); Yerba Buena Center for the Arts, San Francisco (2012); Museum of Modern Art, New York (2011); MoMA PS1, New York (2011). Her work can be found in numerous public collections including Hammer Museum, Los Angeles; Brooklyn Museum, Brooklyn; Hirshhorn Museum, Washington; Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles and Whitney Museum of American Art, New York. Andrea Bowers is represented by Susanne Vielmetter Los Angeles Projects.

Sam Durant (b. 1961 in Seattle, Washington) lives and works in Los Angeles. Recent solo exhibitions include those at MACRO, Rome (2013); The Getty Center, Los Angeles (2013); S.M.A.K., Ghent, Belgium (2004); Kunstverein für die Rheinlande und Westfalen (2003) and Museum of Contemporary Art, Los Angeles (2002). Recent group exhibitions include those at Hirshhorn Museum, Washington (2013); Walker Art Center, Minneapolis (2012); Museum of Modern Art, New York (2011); SITE Santa Fe (2011); Serralves Museu, Porto (2010); Centre Pompidou, Paris (2010) and the Guggenheim Museum, New York (2010). His work was exhibited as part of documenta (2013) as well as the Panamá, Sydney, Venice and Whitney Biennales. He was a finalist for the 2008 Hugo Boss Prize and has received a United States Artists Broad Fellowship and a City of Los Angeles Individual Artist Grant. His work can be found in many public collections including Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; Stedelijk Museum voor Actuele Kunst, Ghent; Art Gallery of Western Australia, Perth; Hammer Museum, Los Angeles; Tate, London; Project Row Houses, Houston and Museum of Modern Art, New York. Durant teaches art at the California Institute of the Arts in Valencia, California. His solo exhibition at Kemper Art Museum runs until 13 April 2015. Sam Durant is represented by Sadie Coles HQ, London.

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Sharon Hayes (b. 1970 in Baltimore, Maryland) lives and works in New York. She has had major solo exhibitions at the Reina Sofia, Madrid; the Art Institute of Chicago, and most recently at the Whitney Museum of American Art, New York. Her work has been widely exhibited in significant exhibitions including The Encyclopedic Palace at the 55th Venice Biennale; the 2010 Whitney Biennial, documenta 12 (collaborative project), Kassel; MoMA PS1, Long Island City, NY; Generali Foundation, Vienna; Museum Moderner Kunst (MUMOK), Vienna; Artists Space, New York; New Museum, New York; Tate Modern, London and Istanbul Biennale. Hayes has recently been granted the Alpert Award in the Arts. Her work features in numerous public collections including Guggenheim Museum, New York; Tate, London; San Francisco Museum of Modern Art; Museum of Modern Art, New York and Whitney Museum of American Art, New York. She currently has a solo exhibition at Baltimore Museum of Art. Sharon Hayes is represented by Tanya Leighton, Berlin.

Hans Haacke (b. 1936 in Cologne, Germany) has lived and worked in New York since 1965. Haacke's commission for the Fourth Plinth programme has recently been unveiled in Trafalgar Square, London. He has had numerous solo exhibitions at international museums including the Museo Nacional Centro de Arte Reina Sofia, Madrid (2012); Akademie der Künste, Berlin (2006); Generali Foundation, Vienna (2001); Serpentine Gallery, London (2001); Centre Georges Pompidou, Paris (1989); New Museum of Contemporary Art, New York (1986) and Tate, London (1984). His work was exhibited at the 2000 Whitney Biennial, four times at documenta (1972, 1982, 1987, 1997) in Kassel and at biennales in Gwangju, Sharjah, Johannesburg, São Paulo, Sydney and Tokyo. Haacke was awarded the Golden Lion with Nam June Paik for their German Pavilion at the 1993 Venice Biennale. His work features in numerous public collections including Museum of Modern Art, New York; Walker Art Center; Tate, London; San Francisco Museum of Modern Art; Metropolitan Museum of Art, New York and MACBA, Barcelona. Hans Haacke is represented Paula Cooper Gallery, New York.

Mary Kelly (b. 1941 in Fort Dodge, Iowa) lives and works in Los Angeles. She has recently been awarded the 2015 Guggenheim Fellowship. Kelly's work has been the subject of major solo exhibitions at the ICA, London (1976 and 1993); New Museum of Contemporary Art, New York (1990); Generali Foundation, Vienna (1998); Santa Monica Museum of Art (2001); Center for Contemporary Art, Ujazdowski Castle, Warsaw (2008); Moderna Museet, Stockholm (2010) and Whitworth Art Gallery, Manchester (2011). Kelly was represented in the 1991 and 2004 Whitney Biennials; documenta 12, 2007 and the 2008 Biennale of Sydney. Her work is included in numerous international collections, including Tate, London; New Museum, New York; Whitney Museum of American Art, NY; Burger Collection, Zurich; Vancouver Art Gallery; Moderna Museet, Stockholm; MOCA, Los Angeles; Hammer Museum, Los Angeles; Arts Council of Great Britain and the V&A, London, amongst many others. A new anthology of critical texts on Kelly's career will be published by October File (MIT Press) in Autumn 2015. Mary Kelly is represented by Pippy Houldsworth Gallery, London.

Carrie Mae Weems (b. 1953 in Portland, Oregon) lives and works in Syracuse, New York. Her work was recently the focus of a major retrospective, *Carrie Mae Weems: Three Decades of Photography and Video*, touring from Portland Art Museum to Cleveland Museum of Art and Cantor Center for Visual Arts, Stanford, before finishing at the Guggenheim Museum, New York in 2014. Weems has participated in numerous other solo and group exhibitions at major national and international museums including Whitney Museum, Museum of Modern Art and the Metropolitan Museum of Art. Weems has received numerous awards, grants and fellowships including the prestigious Prix de Roma, The National Endowment of the Arts, the Alpert Award in the Arts and the Anonymous was a Woman Award. In 2012, Weems was presented with one of the first US Department of State's Medals of Arts in recognition for her commitment to the State Department's Art in Embassies program. In 2013, Weems was the recipient of the MacArthur 'Genius' Grant, as well as the Congressional Black Caucus Foundation's Lifetime Achievement Award. She is represented in public and private collections around the world, including Metropolitan Museum of Art, New York; Museum of Fine Arts, Houston; Museum of Modern Art, New York and Museum of Contemporary Art, Los Angeles. Carrie Mae Weems is represented by Jack Shainman Gallery, New York.