

STEPHEN FRIEDMAN GALLERY

PAST PRESENT

Friday 26 March - Friday 9 April 2021

'Past Present' opens online to the public on 26 March at Stephen Friedman Gallery. The presentation brings together paintings, sculptures and editions by contemporary artists inspired by notable historical works by Picasso, Matisse and Moore amongst others. 'Past Present' highlights one work each by **Juan Araujo**, **Stephan Balkenhol**, **Lisa Brice**, **Tom Friedman**, **Wayne Gonzales**, **Ged Quinn**, **Deborah Roberts** and **Yinka Shonibare CBE RA**.

Artists have always taken note of other artists' creativity and work. While we tend to think of referencing as a postmodern phenomenon, the list of famous artists who documented admiration of past masters is endless; Landseer after Rubens; Singer Sargent after Velasquez; Latour after Titian, to name but a few. 'Past Present' continues this theme by exploring a selection of contemporary artists' reinterpretation of historical works and movements.

For full details and larger images, please see the end of this document.



Juan Araujo

Sculpture Landscape - Double Oval, 2018 - 2019

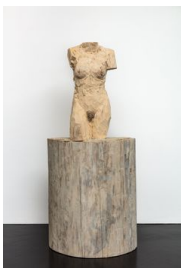
Oil on canvas

33 x 41cm

(13 x 16 1/8in)

(ARAU 49)

[View detail](#)



Stephan Balkenhol

Venus of Kassel, 2016

Wawa wood

184.8 x 79 x 32cm

(72 7/8 x 31 1/8 x 12 5/8in)

(BAL 164)

[View detail](#)



Lisa Brice

Untitled, 2020

Oil on tracing paper

Each: 41.9 x 29.6cm (16 1/2 x 11 5/8in)

Each framed: 50.2 x 38cm

(19 7/8 x 15in)

(BRICE 161)

[View detail](#)



Tom Friedman

Circle Dance, 2010

Highly polished stainless steel
Approximately 1.8 x 6.7m diameter
(6 x 22ft)
Edition of 3, AP 2 of 2
(FRIE 283)

[View detail](#)



Wayne Gonzales

Woman in the Garden, 2016 - 2017

Acrylic on canvas
218.4 x 167.6cm
(86 x 66in)
(GONZ 118)

[View detail](#)



Ged Quinn

Cut, 2015

Oil on linen
183 x 240cm
(72 x 94 1/2in)
(QUINN 122)

[View detail](#)



Deborah Roberts

One history, two versions (Bullet Points), 2019

Screenprint on Somerset Tub Sized 600gsm
59.4 x 42cm
(23 4/8 x 16 5/8in)
AP 10 of 10 in an edition of 100
(ROB 234)

[View detail](#)



Yinka Shonibare CBE

Discobolus (after Naukydes), 2017

Unique
Cast fibreglass sculpture, hand-painted with Dutch wax Batik pattern, bespoke hand-coloured globe and gold leaf
Sculpture: 175.5 x 85 x 60cm (69 1/8 x 33 1/2 x 25 1/2in)
Plinth: 60 x 95 x 70cm (23 5/8 x 37 3/8 x 27 1/2in)
Overall: 235.5 x 95 x 70cm (92 3/4 x 37 3/8 x 27 1/2in)
(SHO 975)

[View detail](#)

JUAN ARAUJO

Sculpture Landscape - Double Oval, 2018 - 2019



Oil on canvas
33 x 41cm
(13 x 16 1/8in)
(ARAU 49)

Image 1/4

Description

In 'Sculpture Landscape – Double Oval' Araujo depicts Henry Moore's monumental sculpture 'Double Oval' in the lush pastures of Perry Green. Araujo portrays Moore's sculpture from a vantage point on the far side of a manicured lawn. The artist uses unpainted sections to contrast with the expressive brushwork and vividly rendered colours. Nestled in the landscape, Moore's work gives the impression of being merely the tip of an iceberg and hints at a larger form buried under ground. Indeed the elegant sculpture has been compared to a pair of scissors, thrust into the ground.

This painting was included in Araujo's solo exhibition at PEER, London in 2019. For this exhibition he created a new series of photorealistic paintings, works on paper and multimedia works inspired by visits to the Henry Moore Foundation in Perry Green, Hertfordshire and the Barbican Centre, London in early 2018. In these paintings the artist explores various expressions of modernist histories through art and architecture.

Exhibitions

London, PEER, 'Measurable distances of space and air', 26 April - 15 June 2019



Image 2/4



Image 3/4



Image 4/4

STEPHAN BALKENHOL
Venus of Kassel, 2016



Wawa wood
184.8 x 79 x 32cm
(72 7/8 x 31 1/8 x 12 5/8in)
(BAL 164)

Image 1/6

Description

Stephan Balkenhol is recognised for his technical prowess and his devotion to exploring figuration in contemporary art. Carved from wawa wood, the free-standing sculpture 'Venus of Kassel' is a characteristic example of the artist's practice. This work is inspired by the marble statue 'Venus of Kassel', which survives in an eighteenth-century plaster model in the collection of Museum Schloss Wilhelmshöhe, Kassel.

Balkenhol reconceived the sculpture in his own distinctive style. Intimately engaged with the carving process, the artist uses a hammer and chisel to shape his figures. The surface remains a document to Balkenhol's process, exposing the trace of his tools. Also visible are knots, grain and cracks in the texture of the wood. Liberated from the moral, political and aesthetic precepts that typically shape depictions of the human form, this figure reveals instead what the artist describes as a "wooden mirror" for the viewer's imagination.

Exhibitions

Germany, Emden, Kunsthalle Emden, Stephan Balkenhol, 9 June - 16 September 2018



Image 2/6



Image 3/6



Image 4/6



Image 5/6



Image 6/6

LISA BRICE
Untitled, 2020



Oil on tracing paper
Each: 41.9 x 29.6cm (16 1/2 x 11 5/8in)
Each framed: 50.2 x 38cm
(19 7/8 x 15in)
(BRICE 161)

Image 1/6

Description

Lisa Brice is renowned for works that interrogate the male gaze and contest the misogynistic nature of historical figuration typically painted by white men for white men. 'Untitled' is a new diptych created by the South African artist for her solo exhibition at KM21, The Hague, Netherlands in November 2020. Each painting in this new group of works features a woman variously portrayed as an artist clutching a palette or as the nonchalant subject, either defiantly returning the viewer's gaze or regarding her own likeness on a canvas within the painting.

'Untitled' is rendered in an evocative cobalt blue oil on tracing paper. As the artist explains, "I did my first blue drawing in an attempt to imitate the blue light of neon signs, which led to trying to capture the fleeting colour of twilight in paint, the transitional gloaming hour. It has gone on to accumulate further meaning as the work has progressed. I associate it with the Trinidadian 'Blue Devil', a formidable Carnival character. Masqueraders are emboldened by a coating of cobalt blue paint ... This notion of a masked identity was employed during slavery, when the character was born, freeing the revellers from accountability." Brice's use of this blue obscures the naturalistic skin tones of the body to further discourage an easy 'read' of the female form.

In an essay written for Brice's 2019 exhibition at Stephen Friedman Gallery, Whitechapel Gallery curator Laura Smith reflects on the self-assurance of Brice's enigmatic female figures. "Her women appear completely poised and self-satisfied. Here, the body of a woman is not an object to be desired and consumed but a subjective being, symbolic of nothing other than itself." Smith continues, "Her works are not portraits of specific women but they represent an idea, an escape towards ambiguity, emancipation and empowerment that reclaims the female body on both an international and transhistoric level."



Image 2/6



Image 3/6



Image 4/6



Image 5/6



Image 6/6

TOM FRIEDMAN
Circle Dance, 2010



Highly polished stainless steel
Approximately 1.8 x 6.7m diameter
(6 x 22ft)
Edition of 3, AP 2 of 2
(FRIE 283)

Image 1/7

Description

Inspired by Henri Matisse's renowned painting 'La Danse', Friedman's 'Circle Dance' comprises a circle of eleven polished stainless steel figures, dancing joyously. Their balletic movements are frozen in time. Conceived in a majestic scale, 'Circle Dance' captures the playful exploration at the heart of Friedman's practice.

Artists have exploited everyday materials since Marcel Duchamp first introduced his readymades. Many of Friedman's works start with ordinary materials such as paper, wire, cardboard, plastic cups, pencils, foam core, Styrofoam. 'Circle Dance' was cast in magnificent detail from a maquette originally fashioned out of domestic oven roasting trays. Friedman delights in the creases and lines embedded in the malleable foil, transforming the domestic and everyday with alchemic touch. As New York Times critic Roberta Smith has written, Friedman demonstrates

“unusual clarity in the interaction of materials and thought. In fact, he connects the two.”



Image 2/7



Image 3/7



Image 4/7

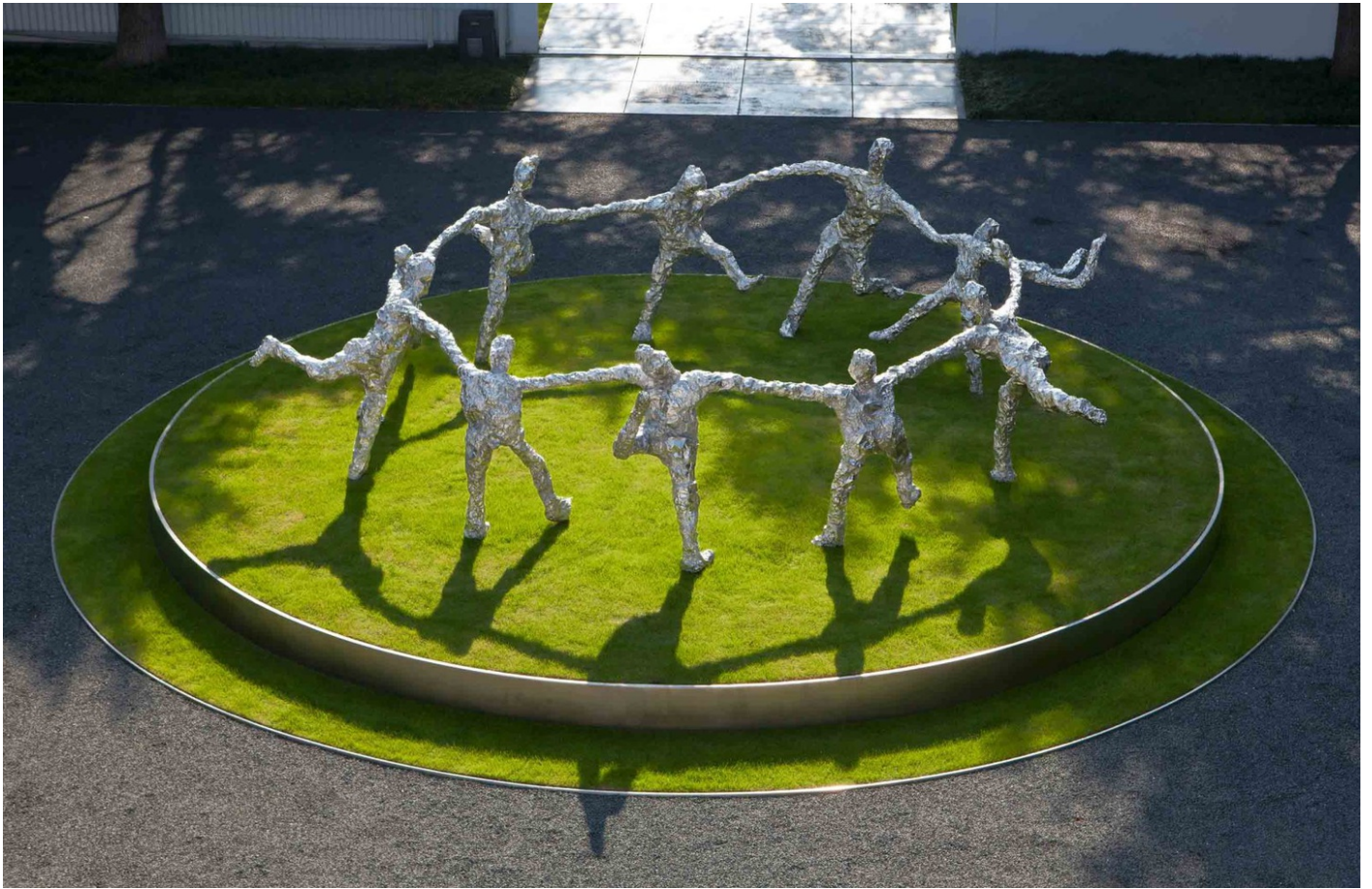


Image 5/7

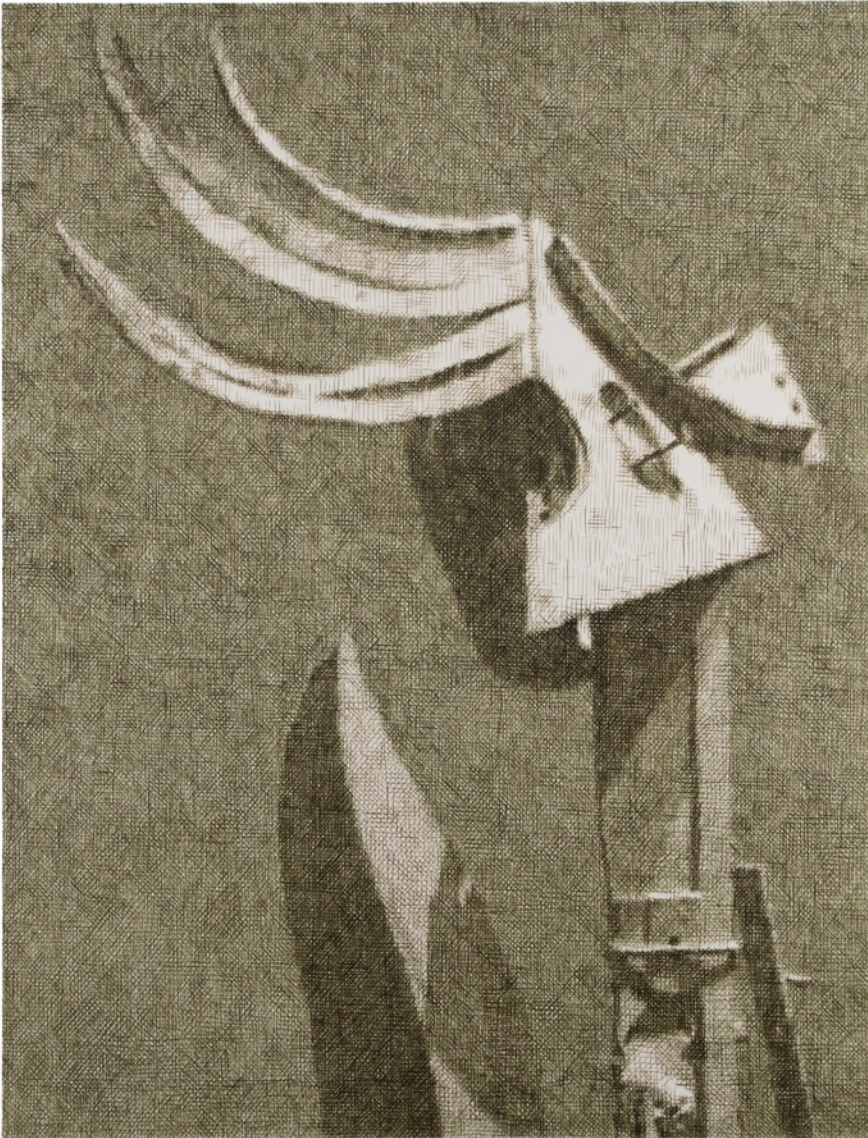


Image 6/7



Image 7/7

WAYNE GONZALES
Woman in the Garden, 2016 - 2017



Acrylic on canvas
218.4 x 167.6cm
(86 x 66in)
(GONZ 118)

Image 1/5

Description

'Woman in the Garden' is inspired by a sculpture by Pablo Picasso in the collection of Museum of Modern Art, New York. Made from welded scrap iron, Picasso's work reduces the human form to a complex assemblage of fractured, abstract shapes. Gonzales conveys the sculpture's graphic outline and rough texture through his signature use of crosshatching. The stark, industrial forms recall Gonzales' photography-based paintings of industrial landscapes and shuttered steel plants and reveal the artist's nuanced engagement with a wide variety of source material.

Gonzales' approach to composition is much like a photographer, cropping, editing and manipulating his own source imagery using digital technology. Using a technique centred on the effects of chiaroscuro, the artist creates form through differing densities of interlocking lines. Dependent on our proximity to the work, Gonzales' scenes come in and out of focus; from afar we are granted a strong sense of the whole, when up close the image dissolves into a haze of individual brush strokes and small gestures. By making references across time and art history, Gonzales imbues the work with a sense of impermanence, and spectacle.

Exhibitions

England, London, The London House of Modernity, 'Stephen Friedman Gallery at the London House of Modernity', 2021



Image 2/5

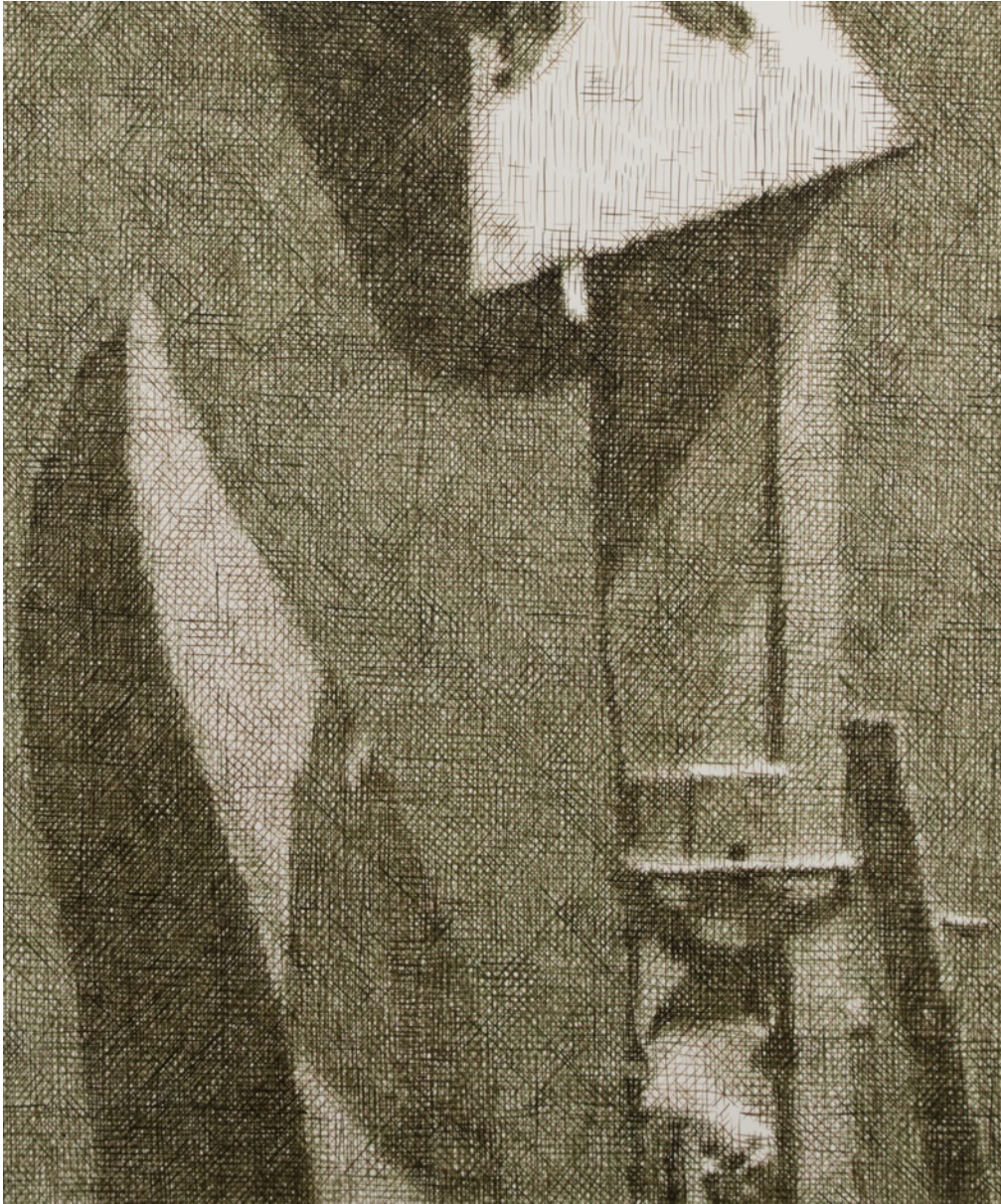


Image 3/5



Image 4/5



Image 5/5

GED QUINN
Cut, 2015



Oil on linen
183 x 240cm
(72 x 94 1/2in)
(QUINN 122)

Image 1/6

Description

In 'Cut', Ged Quinn weaves the visual language of Enlightenment Spanish still life painting into a palimpsest of cultural references. The floral background is derived from the work of Juan de Arellano 1614-76 and Bartolomé Pérez 1634-98, who typify this little-known genre. At the foot of the composition lies an ambiguous object derived from a globe or glass vessel in the original paintings. Glinting with light, the form reminds Quinn of scientific instruments or early cathode ray tubes. Infused with ideas of communication, the object functions as a symbol of transmission by which disparate temporal and geographical locations are linked.

Meticulously rendered cut-outs of found reproductions appear roughly taped to the surface of the painting. These trompe l'oeil fragments multiply the time and space depicted. A photo of Rimbaud at his first holy communion coexists with a film still from *Poltergeist*, a discoloured magazine

reproduction of a drawing by Jackson Pollock, archival photographs from the October Revolution of 1917 and of Stalin lying in state. This collaged imagery forms a multifaceted exploration of political and cultural revolution, encompassing broader themes of idealism and historical cycles.

A major point of reference for this painting is the 'Mnemosyne Atlas', 1929 by Aby Warburg, in which the German theorist attempted to map how images of great symbolic or intellectual power emerged in Western antiquity and are reanimated in art and cosmology. Warburg believed that the juxtaposition of images in a thematic sequence could foster insights into the afterlife of charged iconography. Drawing attention to the artwork's construction, Quinn's visual quotations engage the viewer in an endless exploration of symbolic resonance. Resisting conventional systems of pictorial decoding, this painting is a masterful example of the artist's practice, breathing fresh life into an historical genre.

Exhibitions

London, Stephen Friedman Gallery, Anniversary Exhibition: 20 Years of Stephen Friedman Gallery, 13 June 2015 - 18 July 2015 (catalogue)

Literature

Anniversary Exhibition: 20 years of Stephen Friedman Gallery, Stephen Friedman Gallery, London, 13 June 2015 - 18 July 2015 (exhibition catalogue)



Image 2/6



Image 3/6



Image 4/6



Image 5/6



Image 6/6

DEBORAH ROBERTS

One history, two versions (Bullet Points), 2019



Screenprint on Somerset Tub Sized 600gsm

59.4 x 42cm

(23 4/8 x 16 5/8in)

AP 10 of 10 in an edition of 100

(ROB 234)

Description

Combining collage with mixed media, Roberts' figurative works depict the complexity of Black subjecthood and explore themes of race, identity and gender politics. 'One history, two versions (Bullet Points)' was originally made as part of the series 'Bullet Points', created for the exhibition 'If they come' at Stephen Friedman Gallery in June 2019. As the title's grammatical connotations suggest, the series acts as a visual 'to-do list' of what the artist strives to reconcile in her practice. Using the face of a Black doll to punctuate each point, issues of beauty, colourism, pop culture, racism and identity are explored through striking collaged motifs.

In 'One history, two versions (Bullet Points)', Roberts uses collage to highlight the cross-generational struggle against racism, emphasising the importance of history to African-American identity today. The edition combines a badge referencing Martin Luther King's iconic 'I Have a Dream' speech of 1963, with the arm from King's memorial statue in Washington D.C. "A lot of times in my work you will see hands [that pull up] each other, so we can all move forward." Roberts explains. "It's important to pay homage" to those who have "paved the way". The doll's innocent face suggests the vulnerability of African-American children as they strive to build their identity in the context of the white gaze and American visual culture at large. Draped in a scarf emblazoned with the stars of the American flag, the doll represents the rights for which generations of African-Americans have fought.

Roberts' use of collage also 'pays homage' to her art historical forebears. Dada artists such as Hannah Höch working during the first world war saw the medium as a way of interrogating the society that produced the conflict. Today, it has seen renewed interest as a way of deconstructing the inequities and violence of our era. Unlocking the political potential of collage to address notions of social and political identity, a distinct strain of Dada rebellion runs through this work.

Exhibitions

London, Stephen Friedman Gallery, 'Multiple II', 5 - 14 September 2019

YINKA SHONIBARE CBE
Discobolus (after Naukydes), 2017



Unique

Cast fibreglass sculpture, hand-painted with Dutch wax Batik pattern, bespoke hand-coloured globe and gold leaf

Sculpture: 175.5 x 85 x 60cm (69 1/8 x 33 1/2 x 25 1/2in)

Plinth: 60 x 95 x 70cm (23 5/8 x 37 3/8 x 27 1/2in)

Overall: 235.5 x 95 x 70cm (92 3/4 x 37 3/8 x 27 1/2in)

(SHO 975)

Image 1/11

Description

'Discobolus (after Naukydes)' by Yinka Shonibare CBE is inspired by the Roman copy of a now lost Greek sculpture, attributed to Naukydes of Argos. The Roman statue was excavated from the ruins of a villa on the Appian Way by Scottish art dealer and archaeologist Gavin Hamilton in

1792 and is now housed in the collection of The Vatican Museums.

Shonibare created this sculpture for the group exhibition 'From Life', which launched the 250th anniversary celebrations of Royal Academy of Arts, London in 2018. Portraying an eternally youthful, naked athlete, the work embodies the archetype of masculine athleticism and strength. Gripping a discus in his left hand, the figure's toes contract to reveal the tension which runs through his body as he prepares himself to throw.

Shonibare transforms this symbol of the Roman Empire with his signature Dutch wax batik design. The artist explains, "the original classical sculptures would have been painted in bright colours [...] That is before Johann Winchelmann, the 19th century historian, created his fallacy of the superiority of the white classical marble sculpture." Seductive in colour and beauty, 'Discobolus (after Naukydes)' is reimagined for a domestic setting, whilst retaining the dramatic impact of the original masterpiece.

Exhibitions

Berlin, Tempelhof Airport, 'Diversity United', 4 May – 31 July 2021

Southampton, Southampton City Art Gallery, Criminal Ornamentation, 28 June - 28 September 2019

London, Royal Academy of Arts, 'From Life', 11 December 2017 - 11 March 2018



Image 2/11



Image 3/11



Image 4/11



Image 5/11



Image 6/11



Image 7/11



Image 8/11

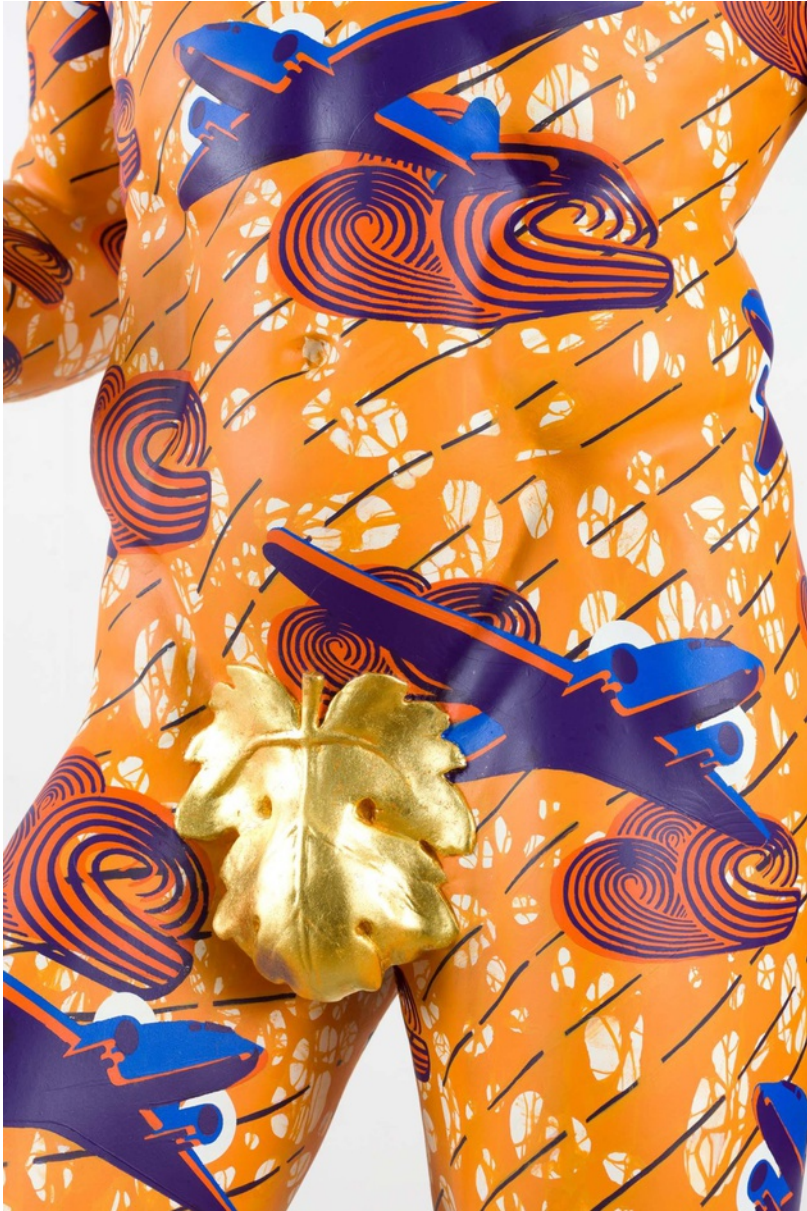


Image 9/11



Image 10/11



Image 11/11