Camden Arts Centre announces a new programme of exhibitions for 2018/19 including Giorgio Griffa, Sadie Benning, Yuko Mohri, Amy Sillman and Beatrice Gibson

- First major exhibition of the Italian abstract artist Giorgio Griffa in the UK
- American artist Sadie Benning presents first UK exhibition of entirely new work
- An exhibition and public programme celebrating the legacy of the late artist and curator Ian White
- Japanese artist Yuko Mohri returns to Camden Arts Centre with a new sculptural commission following her 2016 residency
- An exhibition of new and existing work never seen in the UK by American painter Amy Sillman
- New film commissions by UK artist Beatrice Gibson
- Jonathan Baldock continues his residency at Camden Arts Centre as the first Freelands Lomax Ceramics Fellow

Camden Arts Centre is pleased to announce highlights of its forthcoming programme for 2018, marking an exciting new chapter for the Centre with Martin Clark, previously Director of Bergen Kunsthall, joining as Director in September 2017. This is Clark’s inaugural programme and demonstrates his commitment to a cross-generational, interdisciplinary and highly engaged series of exhibitions, projects and events.

Camden Arts Centre continues to be a space for the most vital and diverse mix of practices and ideas, and to support artists at every stage of their careers. 2018 will see artists Giorgio Griffa and Sadie Benning each have their first UK exhibitions, with Benning’s comprising entirely new works. In the summer, Yuko Mohri, who was previously artist-in-residence at the Centre, will realise an ambitious installation in Gallery 3; followed by an exhibition of new and existing work by Amy Sillman in the autumn which will take over all three galleries. To launch the 2019 programme, London-based artist and filmmaker Beatrice Gibson will exhibit two new film commissions in a bespoke and highly activated social environment.

**Forthcoming exhibition highlights**

**Giorgio Griffa: A Continuous Becoming**
26 January – 8 April 2018

Abstract painter Giorgio Griffa (b. 1936, Turin, Italy), closely linked to the Arte Povera movement, first became known in the 1960s as part of an Italian generation of artists who sought to radically redefine painting. The exhibition will provide a rare opportunity to discover the breadth of the artist’s practice, incorporating works from the 1960s through to today.
Believing in the ‘intelligence of painting’ Griffa allows surface, colour and marks – painting’s essential elements – to form the work: the type or width of the brush; the colour or dilution of the paint; and the nature of the canvas, whether linen, cotton, hemp or jute. Often working on the studio floor, Griffa’s rhythmic, formal gestures soak into the unprimed, unstretched material, reflecting on painting as a performative, time-based process. Griffa’s minimal and primordial marks extend from his fascination with quantum energy, time-space mathematics, the golden ratio and the memory of visual experience since time immemorial. Lines and brushstrokes are deliberately cut short and the canvas is never filled; never a finished or complete object, but a process viewed in the moment, Griffa’s works remain open as a metaphor for a permanently unfinished space.

Giorgio Griffa, Rosso sotto, 2003. Photo: Giulio Caresio
Courtesy Archivio Giorgio Griffa and Casey Kaplan, New York

Sadie Benning: Sleep Rock
19 April – 24 June 2018
New York-based artist Sadie Benning (b. 1973, Wisconsin, USA) works across performance, video installation, drawing, painting and wall sculpture. Benning has received critical acclaim following major institutional exhibitions across Europe and the USA including: The Renaissance Society, Chicago; Kunsthalle Basel; and The Whitney Museum of American Art, New York. Sleep Rock will be Benning’s first exhibition in the UK, with an installation of all new works.

Ian White: Any Frame is a Thrown Voice
19 April – 24 June 2018
Curated by Kirsty Bell and Mike Sperlinger
Ian White (1971–2013) was an artist, curator, writer and teacher who lived in London and Berlin. White’s solo and collaborative performances from 2002–2012 derived from his expanded approach to moving image and film as a live event. Their accumulated layers of live or mediated audio or visual materials were designed to produce an ‘excess of content’. To experience them was, in White’s words, “a story or a picture, but the/our/your own ACT of interpretation”. This exhibition will be a speculative thinking-aloud about White’s practice, the future status of his works and the challenge of presenting the work of a performer in their absence.
Yuko Mohri
6 July – 16 September 2018
Previous artist-in-residence Yuko Mohri (b. 1980, Kanagawa, Japan) returns to Camden Arts Centre with a new sculptural installation. During Mohri’s residency in 2016, she focused on the environmental conditions of the Artists’ Studio and Gallery 3, which have the original features of the former 19th century library. Her interest in improvisation and performance establish dialogues between sound, objects and space, emphasising the natural properties of found materials to reveal relationships and interactions between elements in an ‘ecosystem’. The sculptural installation in Gallery 3 will harness the architectural features of the space, ambient sound, light and atmospheric conditions to animate a musical environment.

Amy Sillman
28 September 2018 – 6 January 2019
Amy Sillman (b. 1955, Detroit, USA) will take over all three gallery spaces at Camden Arts Centre with new and existing works for her first institutional exhibition in the UK. The exhibition will present
the breadth of Sillman’s practice, encompassing gestural drawing, painting, digital and silkscreen print processes, video animation and zines. Over the last three decades, Sillman has interrogated the language and practice of painting, re-evaluating its history and extending its reach into emergent mechanical and digital processes. Amongst the most distinctive voices in contemporary painting, she is known for challenging expectations. Having developed a wayward form of abstraction that extended the more process-oriented approaches typically associated with the traditions of post-war painting, Sillman brings a modern sensibility that includes a critical self-reflexivity, feminism and humour. The restlessness of her work liberated itself from some of the assumptions of painterly practices in New York school painting.

Beatrice Gibson
18 January – 31 March 2019
Beatrice Gibson (b. 1978, UK) will present two new, interconnected films and an extended public programme inviting artists, writers, poets and other practitioners into the gallery spaces. Considering gender, poetry and disobedience as means to reckon with the present, the first film, I Hope I’m Loud When I’m Dead, is a collaboration with two of America’s most significant living poets – CAConrad and Eileen Myles. The second film takes inspiration from the work of another seminal literary figure – American novelist Gertrude Stein’s unrealised film script Deux Soeurs qui ne sont pas Soeurs (1929). Looking at ideas around doubling, repetition and sexuality, Gibson uses Stein’s script as a talismanic guide through a contemporary moment of social and political unrest. Deux Soeurs features a specially composed score by British composer Laurence Crane, commissioned by Borealis, Festival for Experimental Music, Norway. Alongside her own films, Gibson will curate a programme of moving image works and create a radical space for cross-disciplinary discussion, extending the thematics of the films into the gallery space. I Hope I’m Loud When I’m Dead and Deux Soeurs qui ne Sont pas Soeurs are a co-commission by KW Institute for Contemporary Art, Berlin and Camden Arts Centre.
Residencies

Jonathan Baldock
Freelands Lomax Ceramics Fellowship
Until March 2018

London-based artist Jonathan Baldock (b. 1980, UK) incorporates sculpture, installation and performance into his practice. Taking on a biographical form, his work addresses the trauma, stress, sensuality, mortality and spirituality around our relationship to the body and the space it inhabits. Baldock often works in a performative way with his sculptural assemblages bringing the viewer, the object and the space they simultaneously occupy into question as a ritual act or theatre. For his Fellowship, Baldock will continue his ongoing interest in the contrast between the material qualities of ceramic and fabric used within his work. Baldock will also spend a month at Bluecoat, Liverpool continuing to experiment and develop new work as well as lead a talk with Bluecoat curators in February. The Freelands Lomax Ceramics Fellowship is a new partnership in support of emerging artists working with clay. From 2017–21, the Fellowship will offer three residencies at Camden Arts Centre with an exhibition the following year.
Projects

Mini Oramics
February 2018

Artists including Tom Richards, James Bulley and Sarah Angliss will work with and construct visual scores using Mini Oramics, a drawn-sound synthesiser designed by Daphne Oram (1925–2003) circa 1976. Oram was an electronic music pioneer and one of the founding members of the BBC Radiophonic Workshop. Through his PhD research into Oram and her Oramics machines, Richards has built this unique and previously unfinished synthesiser from her notes and diagrams. A series of public programme events will take place alongside this project, where scores will be performed live. This project is programmed in response to Giorgio Griffa and his interest in music as well as the rhythmic, formal gestures present within his work.

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Notes to editors:

Camden Arts Centre – Inspiring art since 1965
Camden Arts Centre is a place for contemporary visual art and education, where ideas are made visible and people of all ages and abilities can engage in the creative process of making. Camden Arts Centre’s pioneering and varied exhibition, residency and education programmes have gained an international reputation as a model of good practice. It is a forward-thinking organisation where artists and others can see, make and talk about art.