

REBECCA LATOURETTE CONNOLLY
rlatouretteconnolly@gmail.com | rebeccalatourette.com

PLASTICS, RESEARCH

Slade School of Fine Art: Rebecca Connolly responds to Raw Materials: Plastics research



As part of our partnership with University College London, Slade School of Fine Art students joined the project's archive and museum research visits



During the research phase of Raw Materials: Plastics, Slade School of Fine Art students were invited to take part in the steering group-led research and archival visits, with a view to using the inspiration of plastics heritage in their own work.

MFA Painting student Rebecca Latourette Connolly was interested in the degradation of plastics mentioned by a conservation scientist at the Victoria and Albert Museum and in response discusses the use of latex within her art practice.

The Material Degradation of Latex and its Relation to Duration in the Human Body

By Rebecca Latourette Connolly

MFA Painting, Slade School of Fine Art, UCL

Latex has long served as an essential material for FX makeup because of its likeness to skin and viscera. It is simple to infer from physical inspection the efficacy of this likeness: latex stretches like skin, tears like skin, it can be held taut and moulded around a skeletal structure. But, like most natural polymers, latex will begin to degrade and lose its structural integrity over time. This is due to exposure to light, heat, oxygen and stress. It is therefore a material that invites a conversation around the limitations of the human body. How does the body react to exterior interventions and how does it endure these over time?

My art practice deals with the conflation of borders between the body and the mind when the body absorbs and reacts to stimulus. I am engaged with the examination of conditions that effect perception such as Synaesthesia and Post-Traumatic Stress Disorder (PTSD): In both conditions an outside sensory

For full article please visit: <https://rawmaterials.bowarts.org/rebecca-connolly-slade-school-of-fine-art/>

**Bow Arts, 'Raw Materials' Research Initiative funded by the National Lottery Heritage Fund,
in collaboration with the V&A and UCL**

FILM

WAYS OF SEEING BERGER

Tilda Swinton on a legendary critic

THE THRILL OF watching John Berger on screen is watching him listen. In *The Seasons in Quincy: Four Portraits of John Berger*, a new documentary that's less about the writer than an extension of his ideas, the titular essayist, artist, critic, and poet—he prefers the catchall term *storyteller*—proves to be, above all else, an engaging audience. When he speaks, his words are chosen carefully; when he's silent, his face is animated, alive to possibilities. It was this mode of “enlightened conversation” that led his friend, actress Tilda Swinton, to make a film about him. “We realized that any film we might make featuring John would place him, and an engaged chinwag with him, at its heart,” she says.

The film's first section, “Ways of Listening,” shows Swinton and Berger in discussion across the kitchen table at Berger's home in rural France, and was initially

conceived as a standalone piece. “We realized we were hungry for more John and conceived the idea of three further conversations through



Still from *The Seasons in Quincy: Four Portraits of John Berger*.

three further seasons,” Swinton says. The following sections feature Berger in dialogue with other companions, including writers Ben Lerner, Akshi Singh, and filmmaker Colin MacCabe. Each takes a topic close to Berger's heart—animals, politics, history—and explores it from different perspectives. For Swinton, Berger represents “a compassionate and inspired belief in the innate dignity of human beings and a refusal to settle for anything less.” She continues to marvel at his “boundless curiosity and heart of joy.” —CRAIG HUBERT

PUBLIC ART

BUCKET LIST

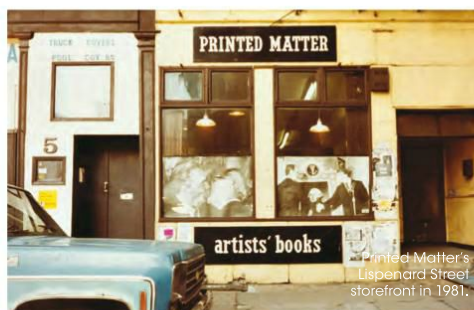
A satirist ponders death

SHOPPERS ALONG MANHATTAN'S posh Fifth Avenue are being confronted with an unusual shopping list: a 17-foot-tall granite tombstone engraved with words like *cheese*, *tampons*, and *cleaning stuff*. Best known for his satirical illustrations, David Shrigley has deviated from his usual practice with *Memorial*, installed in Central Park's Doris C. Freedman Plaza September 7 to February 26. It is his largest sculpture to date, realized with support from the Public Art Fund, though later this month he will install an even more monumental work, a 32-foot-tall thumbs-up, in London's Trafalgar Square.

“I think if you can laugh at something, then you instinctively understand it,” Shrigley says. A shopping list and a memorial serve the same function—to remember—and they tap into the human desire for resonance. “Often when people are taken away, they're just taken away. Without any great glorious reminder of who they were under the circumstances in which they departed,” he says. “Death for most of us is just something that's a part of life, and it's very ordinary.” *Memorial* valorizes one of life's most quotidian objects—a shopping list—to raise some of its fundamental questions. “Maybe,” he says, “the small things in life are just as important as the big things.” —REBECCA L. CONNOLLY



David Shrigley
Memorial, 2016. The artist's sketch for his public sculpture.



STAYING POWER

FIT FOR PRINT

Printed Matter turns 40

WHILE SOME cynics pronounce the book industry dead, **Printed Matter**, New York's preeminent nonprofit artist bookstore, is currently celebrating its 40th anniversary and is staging the 11th edition of the **New York Art Book Fair** this month, September 16 to 18.

“The book has been relegated to the dustbin of history, but in fact we're seeing a real resurgence in artist-book publishing and in public interest, as witnessed by the huge popularity of the L.A. and New York Art Book Fairs, which have reached the scale of rock festivals,” says Printed Matter

executive director Max Schumann. Last year the fairs drew 35,000 to 40,000 attendees each.

To celebrate the anniversary, the shop is dedicating a show to the late, “completely unknown book artist” Robert Jacks, a close friend of Printed Matter cofounder Sol LeWitt. Instead of

selling the minimalist rubber-stamp books he produced, Jacks often traded them with other artists and amassed an extensive collection from the likes of Bruce Nauman, Hanne Darboven, and Ed Ruscha, whose first editions now sell for upwards of \$5,000. Jacks's historical collection will be shown alongside his own books in “Available to Everyone: Robert Jacks and Printed Matter,” September 10 to October 22.

Printed Matter's history is “a story of survivals,” Schumann says. Founded in 1976, it weathered the transition from publishing to distributing, as well as the digital age and, most recently, Hurricane Sandy, which in 2012 all but destroyed its archives. And Schumann should know: He's been working at the store since 1989, when he was hired as a book packer for the holidays. —RC

CLOCKWISE FROM TOP RIGHT: DAVID SHRIGLEY AND ANTON KERN GALLERY; NANCY LINN; TWO IMAGES: ICARUS FILMS



Crash Course

On July 5, Judge Paul Crotty of the U.S. District Court for the Southern District of New York ruled that *Public Art Fund v. Titon Builders, Inc.* would proceed. The case involves the need to prematurely dismantle Paola Pivi's 2012 sculpture *How I Roll*, installed in Central Park. Commissioned by the Public Art Fund, the kinetic work—which featured a twin-engine Piper Seneca II that, with its wings attached to steel supports, continuously rolled tail over nose. It debuted in the Doris C. Freedman Plaza on June 20, 2012, and was to remain on view through August of that year, but on July 18

the support structure failed and the sculpture came crashing down.

The nonprofit PAF, which had contracted Titon Builders to fabricate the rotating mechanism for the piece, has filed suit for breach of contract, citing faulty welds, and is seeking \$51,301 for early deinstallation and \$377,400 to restore the artwork. Titon has counterclaimed that the design provided by PAF's engineer was faulty and that the welds should have been inspected upon installation by a fund representative. Titon even alleges that two employees from Art Crating, which installed the sculpture on behalf of PAF, went for a joyride in the spinning plane before finishing the job, their combined weight of 270 pounds placing additional strain on the supports.

IN THE COURTS

Credit Where Credit Isn't Due

Retired corrections officer **Robert Fletcher** couldn't have predicted that a painting he had bought in the late 1970s from a young parolee would turn out to be the work of an internationally acclaimed artist and it likely is not. Fletcher attributes the work to **Peter Doig** and is suing the artist for denying a hand in the work, a desert scene Fletcher contends is consistent with Doig's style.

Doig, whose *Swamped* sold at auction for more than \$25 million last year, lived in Toronto during the period in question but never served time in Thunder Bay Correctional

Center, where Fletcher claims to have met him. The painting is signed "Pete Doige 76," matching the particulars of an amateur artist who died in 2012, and was imprisoned at the facility, according to a court statement by Doige's sister. In an affidavit, a former art teacher at the prison recalls watching Doige work on the painting. Despite the lack of records linking Doig to the painting, Fletcher believes the artist is mistaken and that his refutations have ruined plans to sell the work for a hefty sum. Fletcher seeks \$5 million in damages and is asking the court to declare the painting authentic; at press time he was pursuing redress in the U.S. District Court of Northern Illinois.

MOVERS IN BRIEF

Christine Kuan, former chief curator and director of strategic partnerships at Artsy, has been appointed director of the Sotheby's Institute of Art in New York... Emma Enderby, formerly of London's Serpentine Galleries, has crossed the pond to join the curatorial staff of the New York-based Public Art Fund... Socrates Sculpture Park has hired Jess Wilcox as director of exhibitions... The Andy Warhol Foundation for the Visual Arts has elected artist Catherine Opie to its board of directors... Zurich-based gallery Karma International has opened a permanent outpost in Beverly Hills, having set up a temporary space there last year.

Gulf State of Mind

Art Dubai has a new fair director, **Myrna Ayad**, who is spearheading preparations for its 11th edition in March 2017. The Beirut-born Ayad, who has worked with the fair since 2007, is an independent arts writer, editor, and consultant. She replaces six-year veteran **Antonia Carver**, who was named the first global director of **Art Jameel** earlier this year. Commenting on the change in leadership,



Myrna Ayad

Art Dubai CEO **Benedict Floyd** said, "It is with great regret that we see Antonia depart from Art Dubai. Thanks to her leadership and that of our fantastic team, the future has never looked brighter as we enter the next phase in the fair's history." Art Dubai, with the Abraaj Group as lead partner, annually hosts galleries from more than 40 countries; it also supports a formidable not-for-profit program, which is run in partnership with the Dubai Culture and Arts Authority with support from Dubai Design District.



FOR MORE OF WHAT'S IN THE AIR, VISIT
BLOUINARTINFO.COM

FROM LEFT: ATTILIO MARANZANO, PAOLA PIVI, PUBLIC ART FUND, AND GALERIE PERROTIN, NEW YORK; ABBY KEMP

TRENDS // SNEAK PEEKS // NEWSMAKERS //

PORTFOLIO



ALL'S FAIR

OUT OF AFRICA

MALICK SIDIBE, the late, revered Malian photographer, will receive his first major U.K. solo show, opening at Somerset House in London during the **1:54 Contemporary African Art Fair**, October 6 through 9. The show, which is being jointly organized with Galerie Magnin-A of Paris and will stay open through January 15, is “a particular highlight” of this year’s fair, says director Touria El Glaoui. “Sidibé was a pivotal figure in African art in the 1960s and 1970s and remains an enduring influence on photographers today.”

1:54, which coincides with Frieze London, is also the “biggest and most varied yet,” adds El Glaoui. It features work from 40 galleries—up from 17 at its inaugural event in 2013—and more than 110 artists from Africa and its diaspora, including Driss Ouadahi, Gideon Mendel, and Derrick Adams. “Strong themes will include textiles, recycled materials, and North African art,” El Glaoui says, but given the emphasis on Sidibé, solo booths from young photographers like Namsa Leuba and Em’kal Eyongakpa may well get extra exposure. —REBECCA L. CONNOLLY

Malick Sidibé
Combat des amis avec pierres, 1976.
Barium silver print,
47¼ x 47¼ in.

MALICK SIDIBE AND GALERIE MAGNIN-A, PARIS

BLOUINARTINFO.COM OCTOBER/NOVEMBER 2016 MODERN PAINTERS 17

'Out of Africa', *Modern Painters*, October/November 2016.