







Cecily Brown

2
Untitled (#11), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

3
Untitled (#19), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

4
Untitled (#22), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

5
Untitled (#20), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

6
Untitled, 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

7
Untitled, 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

8
Untitled (#95), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

9
Untitled (#60), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

10
Untitled (#86), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

11
Untitled (#96), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

12
Untitled (#97), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

13
Untitled (#98), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)

14
Girl Eating Birds, 2004
Oil on linen, triptych
195.6 x 419.1 cm (77 x 165 in) overall

16
Suddenly Last Summer, 1999
Oil on linen
254 x 279.4 cm (100 x 110 in)

18
Aujourd'hui Rose, 2005
Oil on linen
195.6 x 139.7 cm (77 x 55 in)









Hans Josephsohn

23
Untitled, (Lola), 1998
Brass. Edition of 6 + 2 AP
137 x 78 x 48 cm (54 x 30¾ x 19 in)

24
Untitled, 1985
Brass. Edition of 6 + 2 AP
58 x 25 x 19 cm (22¾ x 9½ x 7½ in)

25
Untitled, 2004
Brass. Edition of 6 + 2 AP
68 x 204 x 65 cm (26¾ x 80¼ x 25½ in)

26
Untitled, 2000
Brass. Edition of 6 + 2 AP
29 x 88 x 30 cm (11½ x 34¾ x 11¾ in)

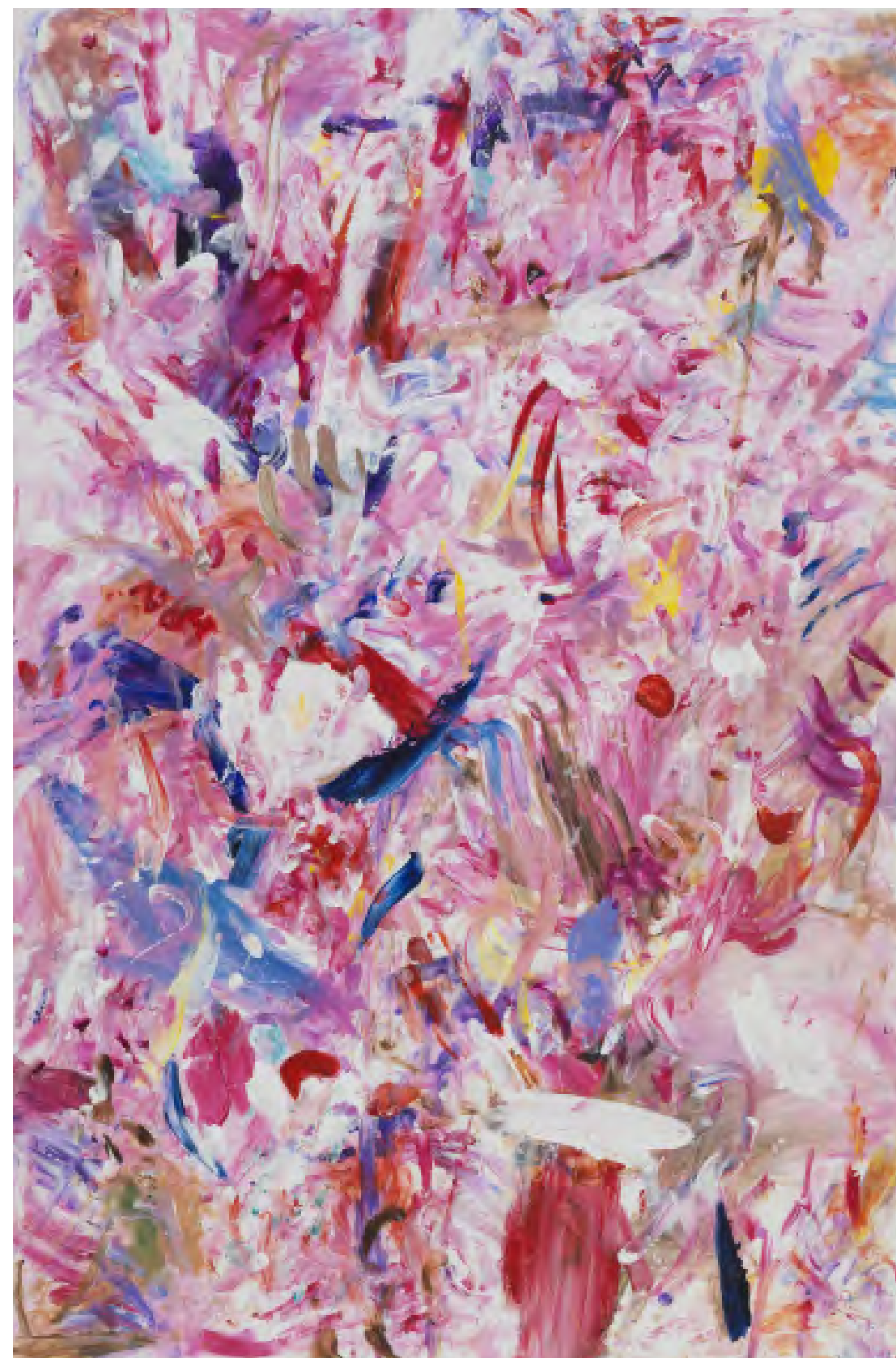
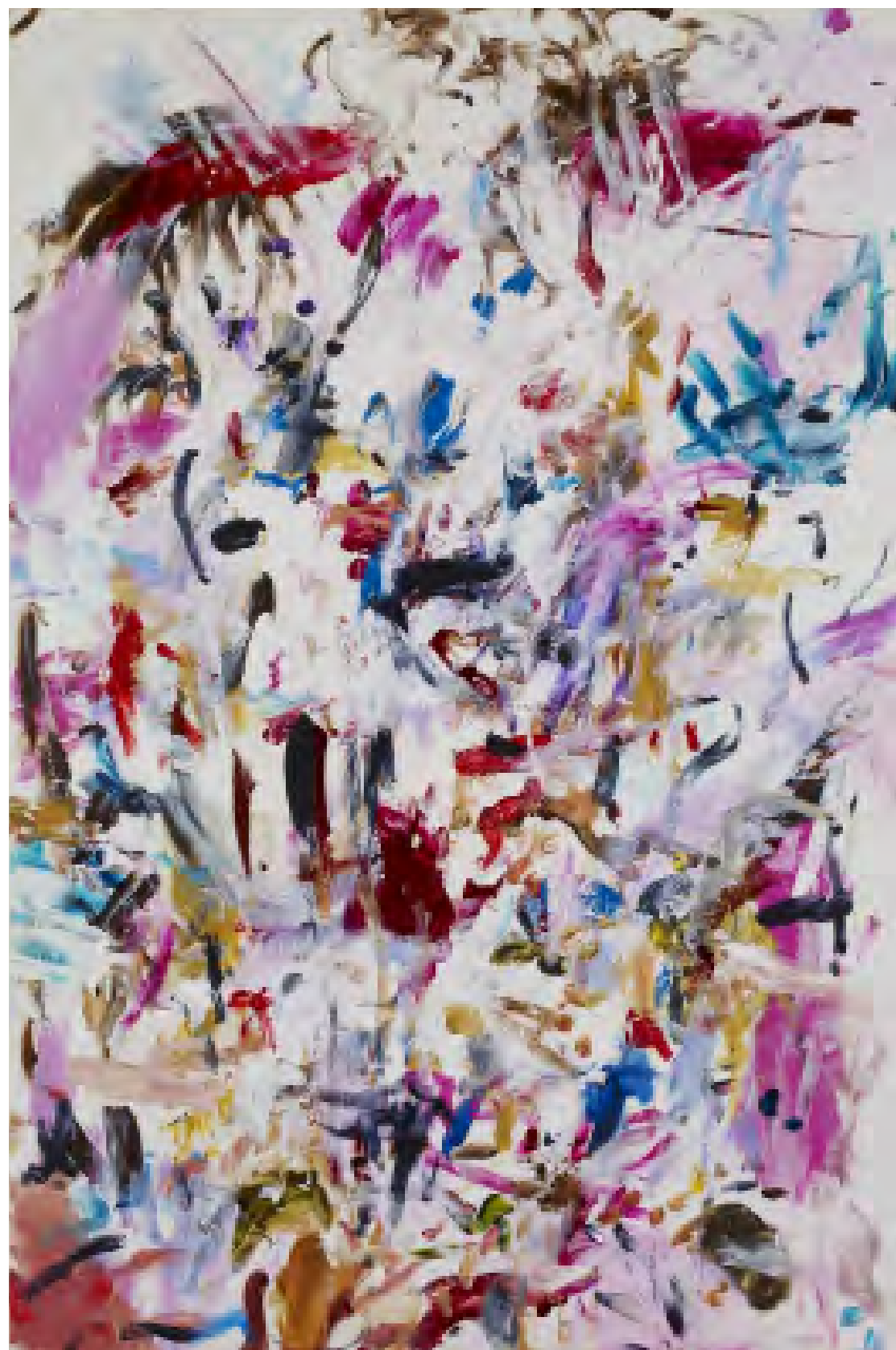
27
Untitled, (Lola), 1996
Brass. Edition of 6 + 2 AP
143 x 80 x 76 cm (56½ x 31½ x 30 in)

28
Untitled, 1995/1996
Brass. Edition of 6 + 2 AP
160 x 96 x 63 cm (63 x 37¾ x 24¾ in)



















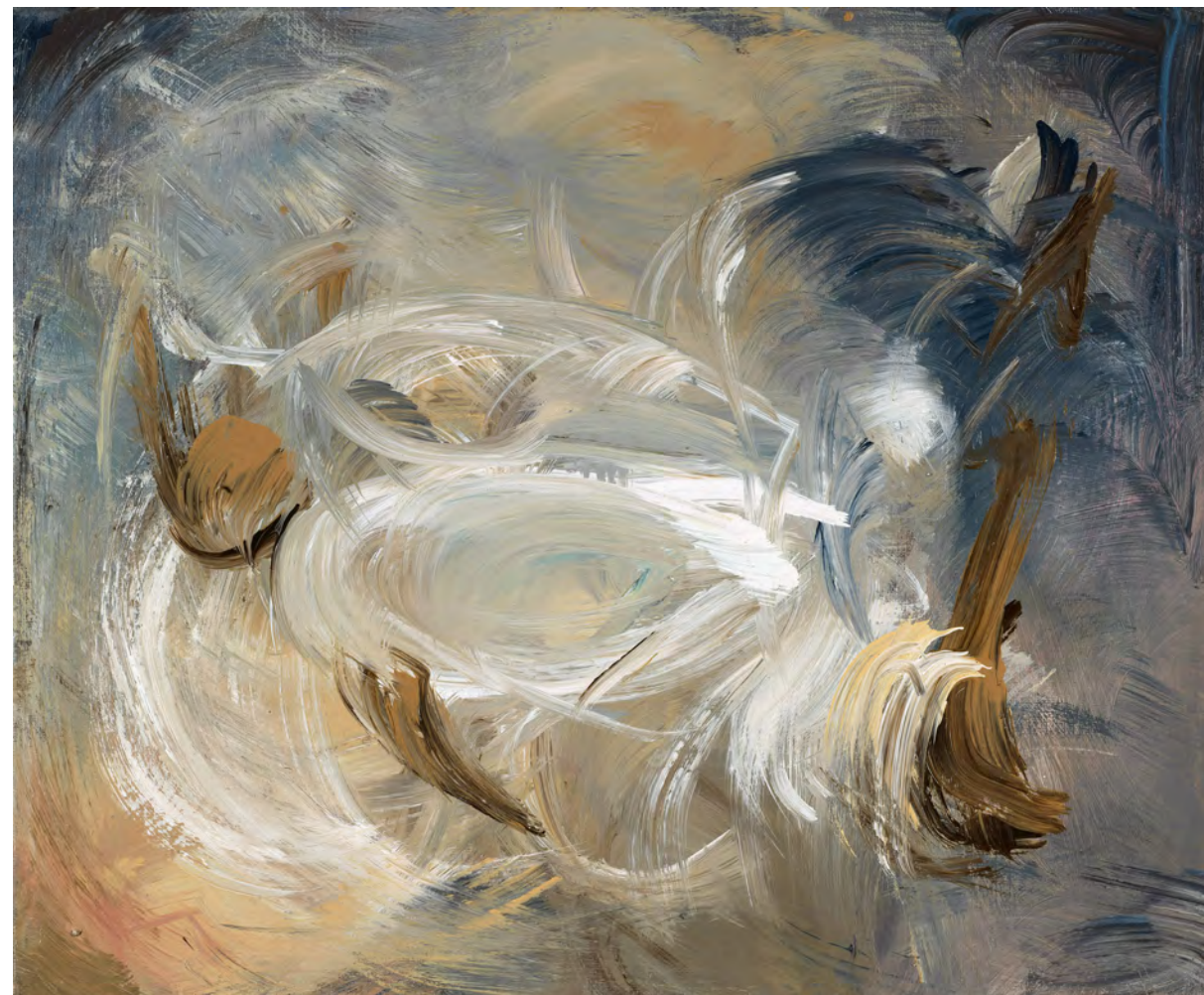
Shaun McDowell

- 33
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
- 34
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
- 35
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
- 36
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
- 37
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
- 38
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
- 39
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
- 40
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
- 41
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)

- 42
Untitled, 2009
Oil stick on board
119 x 157 cm (47 x 61¾ in)
- 43
Untitled, 2009
Oil stick on board
119 x 157 cm (47 x 61¾ in)
- 44
Untitled, 2009
Oil stick on board
119 x 157 cm (47 x 61¾ in)
- 45
Untitled, 2009
Oil stick on board
119 x 157 cm (47 x 61¾ in)
- 46
Untitled, 2008–2009
Oil on board
119 x 90 cm (46¾ x 35½ in)
- 47
Untitled, 2008–2009
Oil on board
119 x 90 cm (46¾ x 35½ in)
- 48
My Yard, My Horse, 2007–2008
Acrylic on board
60 x 60 cm (23¾ x 23¾ in)











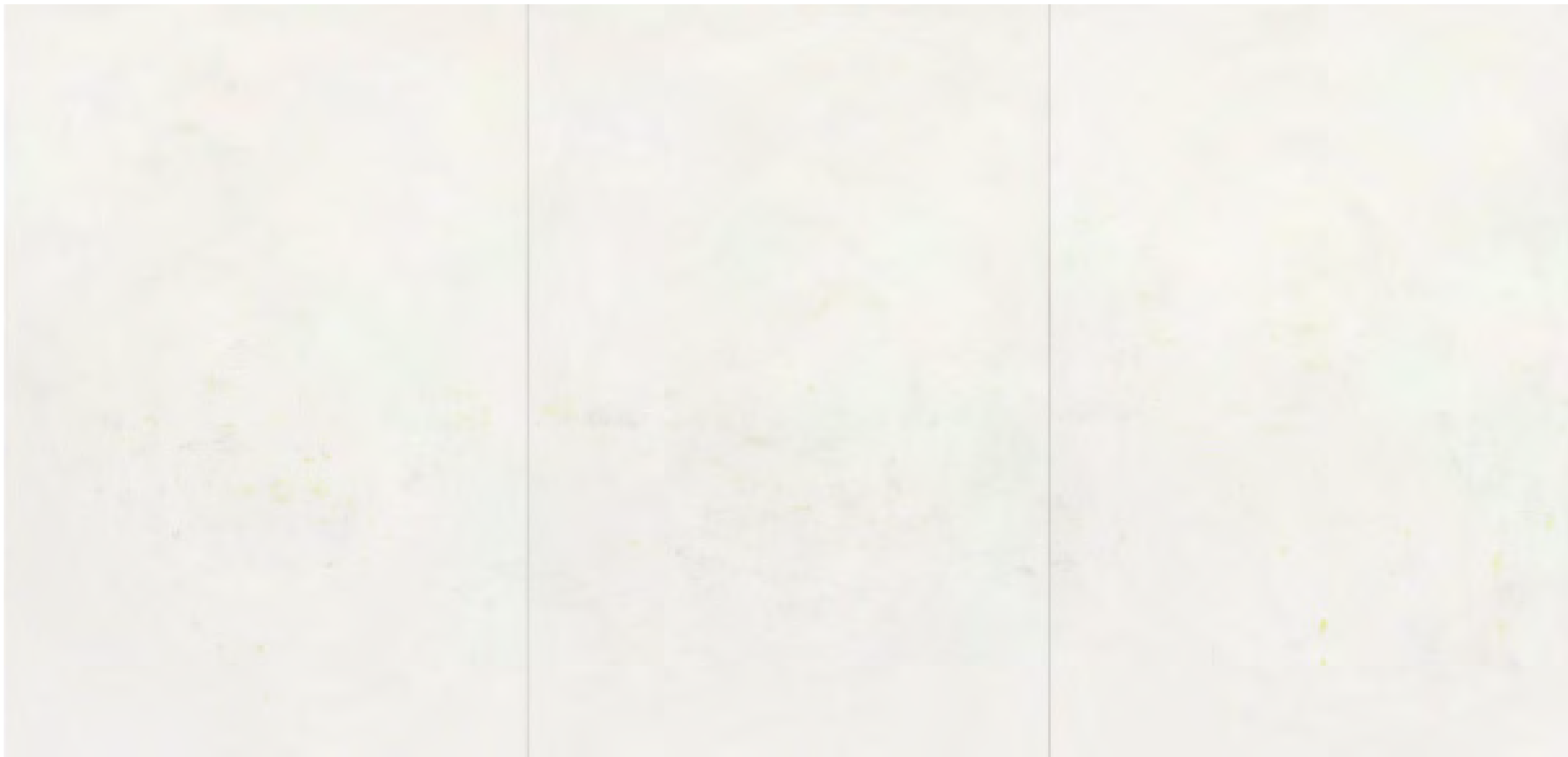


Katy Moran

- 52
Salter's Ridge, 2007
Acrylic on canvas
46 x 38 cm (18 x 15 in)
- 53
Sick Boy, 2006
Acrylic on canvas
46 x 38 cm (18 x 15 in)
- 54
Take me to Barbados, 2007
Acrylic on canvas
30.5 x 41 cm (12 x 16 in)
- 55
Lazy Wears Blue, 2007
Acrylic on canvas
46 x 38 cm (18 x 15 in)
- 56
Volestere, 2007
Acrylic on canvas
38 x 46 cm (15 x 18 in)
- 57
Meeting in Love, 2007
Acrylic on canvas
38 x 46 cm (15 x 18 in)
- 58
Daniel, 2008
Acrylic on canvas
46 x 38 cm (18 x 15 in)
- 59
Nature Boy, 2007
Acrylic on canvas
38 x 46 cm (15 x 18 in)
- 60
Ledger, 2008
Acrylic on canvas
38 x 46 cm (15 x 18 in)
- 61
Lady Things, 2009
Acrylic and collage on canvas (framed)
59.8 x 51.4 cm (23½ x 20 in)
- 62
Whistan, 2008
Acrylic on canvas
60 x 30 cm (23¼ x 11¾ in)











Maaike Schoorel

66
Still life with flowers and tea lights, 2009
Oil on canvas
65 x 85 cm (25¾ x 33½ in)

68
Emma-Louise on her Bed, 2008
Oil on canvas
135 x 186 cm (53¼ x 73¼ in)

71
Roger h., 2009
Oil on canvas
60 x 50 cm (23¾ x 19¾ in)

72
The garden, 2009
Oil on canvas
3 panels, each 185 x 127 cm (72¾ x 50 in)

75
Emma-Louise in front of her dressing mirror, 2009
Oil on canvas
190 x 140 cm (75 x 55¼ in)

76
Edwin in bed, 2009
Oil on canvas
70 x 65 cm (27½ x 25¾ in)

Visible Invisible: Against the Security of the Real

Edited by Ziba Ardalan de Weck

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It is often said that contemporary art is difficult to understand. I wonder whether one should instead ask: how ought we dig deep into ourselves to understand our own feelings and sensations?

Indeed, the increasingly frenetic pace of contemporary life and excessive attention to the superficial has to some extent dampened our curiosity about life. Maintaining a lively curiosity takes time, which makes it something of a luxury. Nowadays, we expect everything to be readily available and consumable. In such a world, artists have become increasingly responsible for challenging us and for showing us fresh ways of perceiving reality. This might explain why contemporary art can sometimes be difficult; it simply takes time to understand a work of art. Artists of today have become astute and sophisticated readers of their environment. Even when they are apparently depicting reality, they have surely got something else in mind. It is precisely in this context that the exhibition *Visible Invisible: Against the Security of the Real* was conceived and executed. The work of the four younger painters – Cecily Brown, Shaun McDowell, Katy Moran and Maaïke Schoorel – is shown alongside sculptures by Hans Josephsohn, an artist from an earlier generation. Seen together, these works elicit in us a need to take our time in looking at them, to think, and to consider them in other, if improbable, situations.

I am indebted to all the artists, who so readily and enthusiastically accepted my invitation to show their works in this group exhibition. It has been a pleasure to work with each and every one of them on this energising project.

My immense gratitude goes to the lenders, who kindly agreed to lend us their beloved works. Without their generosity this exhibition could not have come together.

Tom Morton deserves a special note of thanks for his enthusiastic agreement to contribute his thoughts

on this exhibition. His insightful essay offers us an expansive point of view in relation to the works and is itself a real enrichment of this publication.

As the sole not-for-profit institution in this diverse area of London, Parasol unit's roles and responsibilities have grown tremendously over the last few years. To accomplish all its duties to the highest possible standard, Parasol unit is increasingly dependent on the good will and generosity of other institutions and individuals. For this specific project, Parasol unit is grateful to the Embassy of the Kingdom of the Netherlands, and to the Mondriaan Foundation, Netherlands.

For their unfailing assistance on this project, I would also like to thank particularly Hannah Barry, Rebecca Sternthal from the Gagosian Gallery, Gregor Muir from Hauser & Wirth, Maureen Paley, Modern Art/Stuart Shave and Andrea Rosen Gallery, New York, as well as Annette Siever from Deichtorhallen, Hamburg and Aileen Agopian from Phillips de Pury, New York.

As always, Helen Wire's editing skill was a great asset, and the design and its execution by Marc Kappeler and Markus Reichenbach has once again been both creative and flawless. I thank them for their continuing creations.

The devotion of the staff at Parasol unit is remarkable and I am thankful to Rachel Assaf, Asha Burchett, Natalia Maria Pietrzak and Nick Sanders, as well as to our intern Alex Bellemore and the gallery assistants, all of whom ensure the experience of viewing each exhibition at Parasol unit is a memorable one for visitors.

Ziba Ardlan de Weck
Director/Curator

Visible Invisible: Against the Security of the Real

*There are two ways of going beyond figuration (that is, beyond both the illustrative and the figurative): either toward abstract form or toward Figure. Cézanne gave a simple name to this way of the Figure: sensation.*¹

The French philosopher Gilles Deleuze (1925–1995) elaborated on that by saying the figure acts on the human nervous system, which is of the flesh, whereas abstract form addresses the head, which is closer to the bone. But in his writings Deleuze aimed to draw parallels between the way Paul Cézanne and Francis Bacon both perceived and painted the world: painted sensation. Reflecting on this, we could say that although both Cézanne and Bacon painted seemingly recognisable images, their works actually have abstract qualities. Indeed, Cézanne was acclaimed by some as a great abstract painter. Both Cézanne and Bacon masterfully maintained a fine line between figuration and abstraction in their painting, something that probably was and still is what countless artists strive for. There is good reason for Deleuze, in his preface to the English edition of his book on Francis Bacon, to have written: *The abandonment of simple figuration is the general fact of Modern painting and, still more, of painting altogether.*² He was referring not only to artists’ subjective feelings, but also to the metaphysical forces.

A few decades earlier the French writer and literary critic, Jean Paulhan (1884–1968) had written: *the space of Modern painting is space which the heart feels,*

*space in which we too are located, space which is close to us and with which we are organically connected.*³

As one of the most significant literary figures of the first half of the twentieth century, and a champion of Cubist painting, Jean Paulhan well knew what he intended to express in the above. He clearly meant that Modern painters were striving to capture on canvas the feel of perceptual experience in ways that would ultimately allow viewers to participate in their discoveries. This was a departure from simply rendering the world according to the laws of geometrical perspective, as had been done in the past, which endowed paintings with a genteel and peaceful look but excluded both painter and viewer from becoming involved in the perceptual experience. This is why contemporary painting is often difficult for viewers at large to understand and why the experience of discovering it can be both highly challenging and exhilarating. Cézanne said that the painter takes hold of a fragment of nature and: *makes it entirely painting.*⁴ George Braque stated that painting does not strive to: *reconstitute an anecdote* but rather *to constitute a pictorial event.*⁵ Paul Klee thought: *the object of painting is not to render the visible – to reproduce visual entities – but to render visible, to make visible that which is not visible, the forces that play through the visible.*⁶

The nineteenth-century invention of photography was no doubt eventually instrumental in freeing painters from their often illustrative and documentary occupation. Artists were finally able to take on the challenge of the pictorial space of their canvas. Indeed, until the twentieth century, at no time in the history of art had artists tried and succeeded in breaking with figuration in such imaginative ways and, paradoxically, they often did so by elevating its status. The temptation to render figures has been and remains irresistible to artists. Cubism, Fauvism, Expressionism and Futurism all offered new opportunities for rendering the perceptual world, and for some years the development of Abstract painting was a radical challenge to figuration,

1 Deleuze, Gilles, *Francis Bacon: The Logic of Sensation*, New York and London: Continuum, 2003, p. 25.

2 Deleuze, Gilles, *ibid*, xiv.

3 Merleau-Ponty, Maurice, and Jean Paulhan, *The World of Perception*, London and New York: Routledge Classics, 2008, p. 41.

4 Gasquet, Joachim, *Cézanne*, Paris: Bernheim-Jeune, 1926, pp. 130–31.

5 Braque, Georges *Notebooks 1917–1947*, trans. S. Appelbaum, New York: Dover, 1971, p. 22.

6 Klee, Paul, *Deleuze on Music, Painting and the Arts*, New York: Routledge, 2003, p. 44.

but for the last few decades later generations of artists have revived and focused on it even more intensely. Artists in our own time are extremely sensitive to their surroundings; and as we all are they are inundated by imagery in their everyday life. Deleuze may have been right when he wrote: *It would be a mistake to think that the painter works on a white and virgin surface. The entire surface is already invested virtually with all kinds of clichés, which the painter will have to break with.*⁷

More than the invention of photography, artists were probably also influenced by the many changes in the perception of the world and in every field and aspect of life, such as advances in science, philosophy and psychology. One of the most important thinkers and creative philosophers of the twentieth century, Maurice Merleau-Ponty wrote that: *In modernity, we have a representation of the world which excludes neither fissures nor lacunae, a form of action which is unsure of itself, or, at any rate, no longer blithely assumes it can obtain universal assent.*⁸ This clear shift from the classical worldview is something that distinguishes our time and society from that of the past. Merleau-Ponty later elaborated that: *one of the great achievements of modern art and philosophy... has been to allow us to rediscover the world in which we live, yet which we are always prone to forget.*⁹

Since the beginning of the twentieth century, layman and artist alike have become acutely conscious of their senses. There is no doubt then that several important thinkers and philosophers have paid particular attention to the work of Cézanne. For him the act of painting was about sensing (*le sentir*) the visual experience and that is how Cézanne was able to show a new way of perceiving and rendering reality, where objects are not all visually attended to at one time, from one point of view. Rather, he saw the perceived world as structured by a plurality of overlapping perspectives within which different aspects are somehow all seen together as aspects of the one world. It is also thanks to Cézanne's groundbreaking work that subsequent generations of artists could explore new ways of perception that led to art movements such as Cubism, Fauvism, Expressionism, Futurism, and others. Later in the century Francis Bacon was heralded as the artist, who *reassumed the entire problem of painting after Cézanne.*¹⁰ It is therefore in a similar vein that we need to see the work of artists such as Arshile Gorky, Willem de Kooning and Philip Guston, all of whom clearly searched for and found new ways of figuration. And along such lines of thought we ought also to consider the works of the five artists, Cecily Brown, Hans Josephsohn, Shaun

McDowell, Katy Moran and Maaïke Schoorel, shown in the exhibition *Visible Invisible: Against the Security of the Real*.

None of the works by these artists represents perceived reality per se, rather by hovering somewhere between figuration and abstraction they open up new areas of possibility. While each artist's inspiration and the resulting art works are distinctly different, seen together all these works share an indisputable material presence and exhibit an intriguing dynamism that not only intensifies the viewer's sense of perception but also prompts an active exchange with them. In such an experience the artist and viewer go in different directions: the artist dissolves reality through their senses into signs that the viewer either has to put back together to recreate it or, better still, simply experiences the emotion expressed by the work. Also inherent in these works is that they sometimes appear to be the result of accident – a few touches of paint on the support or some gestures of hand on plaster might transform the work and open up other areas of feeling. All these characteristics add a temporal element or a performance mood to the works and prompt other layers of energy within them.

Cecily Brown's dynamic paintings are so eventful that they could almost be considered as happenings. They are informed and inspired by a perfusion of imagery, mainly from the art of the past, but also from everyday life. It has often been written that the source material for her work could be anything, from the fleshly erotic paintings by Rubens, Titian, Tintoretto, Poussin, Breughel, Boucher, Fragonard, Goya, Hogarth, Fuseli, Philip Guston, Willem de Kooning, to the pornographic and comic imagery in contemporary media. Brown's large paintings are usually densely packed and layered with energetic brush strokes of vivid and saturated colours, frequently in hues of red and flesh tones that virtually burst out of the canvas. Her work is known to contain figures and, indeed, her earlier paintings were loaded with recognisable imagery in erotic poses. Appearing in the 1990s, these could have been considered as a continuation of the 1980s expressive paintings of artists, such as Eric Fischl, David Sally, and to a certain extent Malcolm Marley, and perhaps of the German Neo-Expressionist paintings. However, in their more recent developments, Brown's paintings, while maintaining a foothold in figuration, increasingly approach the threshold of abstraction. In these works the most important and relevant issues seem to be the structure of the painting: the way Brown handles the pictorial space, the relationship between the figure and background, her ability to deal with the ensuing tension and finally the balance between the sensation generated by various hues of a colour. Viewers tend to engage fully with this new paradigm, having

⁷ Deleuze, Gilles, *Francis Bacon: The Logic of Sensation*, New York and London: Continuum, 2003, p. 8.

⁸ Merleau-Ponty, Maurice, *The World of Perception*, New York and London: Routledge Classics, 2008, p. 78.

⁹ Merleau-Ponty, *ibid.*, p. 6.

¹⁰ Deleuze, Gilles, *Francis Bacon: The Logic of Sensation*, New York and London: Continuum, 2003, p. xiii.

little choice but to look and experience the world as expressed by Brown. Her paintings, constantly on the verge of tipping from abstraction into figuration, are a celebration of paint. To view them is to have an overwhelmingly visceral experience. Of her concept of painting Brown has said: *I think that painting is a kind of Alchemy...the paint is transformed into image, and hopefully paint and image transform together into a third and new thing...I want to catch something in the act of becoming something else, not in the sense of it becoming a leg or a tree or whatever, but something hard to name. Maybe that is why I am so inclined to stop short of letting things become a complete leg or tree, why I don't want things completely described.*¹¹

Maaïke Schoorel's works are also inspired by existing imagery, but unlike Brown who builds on source imagery to create her paintings, Schoorel pares down to a minimum her source imagery – often photographs of people she knows – to create new and fresh images. Her paintings are characterised by an apparent blankness of the canvas on which a slight wash of pink, yellow or even white is just discernible and sparse touches of paint, often in the palest of pastel colours, alternate with areas of emptiness. Reading Schoorel's paintings requires astute observation, because these dabs of colour barely hint at the form or outline of an object. This is particularly so in her recent paintings but, paradoxically, with prolonged viewing the image becomes legible. It is unlikely that the artist is concerned simply with obliging viewers to look at her work long enough to decipher it. On the contrary, by working in this way Schoorel comments on our sensibility to perceptual experiences which we have long taken for granted. Through this subtle and sophisticated manner of painting Schoorel forces viewers to take the time to slow down, to experience the painting, and to become aware not only of the materiality of paint but also of the many ways there are to render reality. In doing so, we are once again reminded that less can be more.

Of her way of working Schoorel has said: *The images in our contemporary visual culture have come to look very much alike. Our ability to distinguish them seems to be growing less and less important....I play with the phenomenon of reduction, but at the same time, I also believe in a new image that stands in its own time, and in that sense, is no longer about loss.*¹²

Katy Moran's paintings are executed with such spontaneous gestures of energy and fluidity that it is difficult to think that they have their roots in found imagery, even more so because these canvases are so small, most often 38 x 46 cm (15 x 18 in). Moran usually places these

small canvases on the floor and works the paint on them until a form takes shape. These shapes may not represent anything real but they do excite the viewer's curiosity. The intimacy and closeness to canvas makes the experience very like looking at a drawing in which the artist's thoughts and emotions have been highly involved in the creative process. Looking at Moran's paintings, I can well imagine that she uses source images purely as reference, because her brushwork is so strong and assured that the created image becomes totally autonomous. In Moran's paintings, as in those by other artists in this exhibition, there is a constant exchange between abstraction and figuration and the most successful works are those in which the tension between them is at its zenith. Moran's paintings are extraordinarily expressive and despite their small size they have the commanding presence of much larger paintings and require large areas of wall space in which to breathe. Assertive and independent, each of her paintings strikes a bold and direct relationship with the viewer, while alluding to a scene, a situation, or a world of other active possibilities. For all their spontaneity Moran's paintings also have a strong formal element: the imagery is usually centred on the canvas and the pictorial space usually resolved. To her credit she is able to balance all these elements and offer us a wealth of experience in the viewing of them.

Shaun McDowell works directly from the perceptible world – either from a model or from nature – and tackles his medium- and small-sized boards with considerable freedom, painting or drawing on them with acrylic or oil stick to create works that are often inspired by a situation. McDowell does not make preparatory drawings and prefers to let himself be guided by sensations that come to him in response to some experience. The suggestive, freely drawn or painted lines make the works burst with a pulsating energy and often belie the considerable amount of time the artist spends working on them. At first glance one might see McDowell's works as overall paintings because their imagery is spread like a firework across the whole support, but in reality they do have a formal composition or structure. The pictorial space often becomes a stage on which some situation or experience is played out. Light, too, seems to play an important role in McDowell's paintings, as is clearly seen in his *Untitled* paintings (p. 42–45) from the series of works based on a nude in the landscape. In others, *Untitled* paintings (p. 33–41) such as the nine paintings that make the *Confession and Love* series, one recognises artificial indoor light. Each of these paintings, inspired by his relationship with his partner, seems to suggest an occurrence rather than a static depiction of the model, although the paintings contain no recognisable imagery. This degree of intimacy seems to be an important component

11 Correspondence between the artist and Dr Mac Giolla Leith, 2005.

12 Schoorel, Maaïke. Ingrid Commandeur in *Metropolis Magazine*, No. 6, December/January 2006/7, p. 93.

of the work and perhaps contributes to the less than formal composition of the paintings. McDowell's paintings seem to be a tangible expression of his feelings and the inspiration stimulated in him either by the model or the natural world. As viewers we undoubtedly participate in the sensations emanating from them.

Hans Josephsohn, too, works directly from nature or from a model to create not paintings but sculptures, and does so without preliminary drawings or photographic references. This has provided him with considerable freedom and endowed his work, like those by McDowell, with a certain daring expressiveness. Again like McDowell, Josephsohn works from models, using people he knows or perhaps with whom he has a relationship. Such a degree of acquaintance allows him to make discoveries in his work during the making process, which would not otherwise have been possible. Yet again and remarkably, the works of these artists does not always show recognisable individuals.

Josephsohn's oeuvre is rooted exclusively in his perception of the world around him and always deals with the human form, particularly that of women. The works refer to classical forms in sculpture, such as figures standing, walking, seated, or reclining, or simply include the torso and head. By their very nature they are endowed with a sense of eroticism, but they also have an existentialist element to them. One is not only impressed by the rough, unpolished and powerful presence of Josephsohn's works, but also by the presence of the artist himself and his hands. We get a sense of him still being there, modelling and kneading the malleable material. Josephsohn is a born sculptor. To record his impressions, he does not make drawings but rather creates small, three-dimensional sketches in clay. Tableau-like, they usually represent some life situation, and are appropriately called *Relief-sketch* figures. Another group of works are called *Semi-figure* (p. 23, 27–28) sculptures and are usually slightly larger than life-size and are worked in plaster. While creating them, Josephsohn adds material to them where he considers

it necessary to achieve the right balance in the overall form. Indeed, Josephsohn's working method is the reverse of that of Alberto Giacometti, who commonly subtracted material to achieve the emaciated appearance of his sculptures. Once Josephsohn has finished a plaster figure, he has it cast in brass. Externally, his works appear rough and unfinished, but in their proportions they are knowingly well considered and the relationship of mass and volume is interestingly precise.

Josephsohn's semi-figure sculptures often have the appearance of primitive and boulder-like objects and have a timeless quality, almost as if they belong to an ancient civilisation and have only recently been removed from an archaeological site and brought into the gallery. Their remarkable presence bears testimony to the artist's intention to go beyond figuration precisely by elevating it. Their heavily charged look seems imbued with feelings that may at any moment burst into a discernible expression, while at the same time confining emotions within their indefinable and mysterious forms.

In accord with Deleuze's statement at the beginning of this essay, all the artists in this exhibition go beyond simple figuration in their work, either by embracing abstraction or by elevating the possibilities within figuration. No matter what direction their work takes, they are all so fully engaged with it that whatever they paint or sculpt is an expression of the feelings and sensations they receive from perceptual experience. For them, therefore, the relationship of the viewer to their art and the experience of viewing it is of prime importance; something that elevates the role of the viewer. Not irrelevant here is what Merleau-Ponty wrote about the experience of art: *So in the presence of a painting, it is not a question of my making ever more references to the subject ... Rather ... it is a matter of contemplating, of perceiving the painting by way of the silent signals which come at me ... from its every part, which emanate from the traces of paint set down on the canvas ... to form a tightly structured arrangement in which one has the distinct feeling that nothing is arbitrary ...*¹³

¹³ Merleau-Ponty, Maurice, *The World of Perception*, New York and London: Routledge Classics, 2008, p.72.

I Am What You Are...

Painted between 1425 and 1428, Masaccio's fresco *The Holy Trinity, with the Virgin and Saint John and Donors* in the church of Santa Maria Novella in Florence is perhaps the first work in Western art to make use of systematic linear perspective. In the lower portion of the fresco, a skeleton (identified by some art historians as that of Adam, the Biblical first man) lies atop a stone tomb, the words 'I am what you are and what I am you shall be' running parallel to its prone, boney form. In the upper section, symmetrically arrayed in front of a barrel-vaulted room, Masaccio's patron Berto di Bartolomeo del Bandeario and his wife kneel in prayer, while behind them Mary and St John flank the crucified Christ, and God the Father floats behind Him, as though to bear Him up to heaven. (It is notable that this levitating figure is the only one in the fresco that does not fully occupy the illusion of three-dimensional space. Ineffable deities, it is to be supposed, are motionless in mysterious ways.) *The Holy Trinity* is, by any measure, a work much concerned with accurate depiction, something only underlined by Mary's gesturing right hand, which invites us to observe the aching, all-too-human musculature of her dying son. But if Mary draws our attention to the empirical world, her companion at the cross's base, St John, lost in contemplation of the mysteries of the Passion, points to a realm that's much harder to comprehend, let alone to measure or to verify. Masaccio's fresco is about the gap between the knowable and the unknowable, and how it might be bridged by human ingenuity – if today we might depict man with this degree of verisimilitude, it seems to ask, how soon might we know the mind of God? For all *The Holy Trinity*'s mathematical sophistication, however, great stretches of its painted surface (the front-facing casket, the altar, the plain wall that runs alongside the fluted pilasters) proclaim not the illusion of a three-dimensional space occupied by three-dimensional, naturalistically rendered figures, but flat panels of mottled, occasionally line-crazed

colour. It's easy, of course, to dismiss these elements of the fresco as playing nothing but the most modest of supporting roles in achieving the finished piece, and of being in all likelihood not the work of Masaccio himself, but of some dim-witted assistant, not even trusted to highlight the folds of the kneeling petitioners' robes. To do this, though, would be to ignore their careful framing (each one occupies a carefully delineated rectangle), and the demands that realizing even such seemingly peripheral scenography places on the painter in terms of balancing tone, form and line. These panels are not representations of existing blocks of stone, and nor are they simply standardized 'stone effect', of the sort that might be printed on a roll of linoleum. Rather, they are in their own small way abstract compositions, resolved in themselves but also supporting a wider pictorial resolution. Reading again the fresco's inscription (set above the uncompromising two-dimensional frontage of the tomb), I idly wonder whether they might denote more than a familiar *memento mori*. 'I am what you are and what I am you shall be' – even in this icon of perspectival logic and the illusionistic rendering of reality, figuration and abstraction walk hand in unsteady hand, into a shadowy future.

Curated by Ziba Ardan de Weck, the exhibition *Visible Invisible: Against the Security of the Real* brings together five contemporary artists whose works, as Ardan de Weck has written, do not represent 'perceived reality per se [but...] by hovering somewhere between figuration and abstraction [...] open up new areas of possibility'. Reading the title of the show, we're struck both by its oxymoronic yoking together of the categories 'Visible Invisible' (which, we might note, correspond to the physical and metaphysical realms signposted by Mary and St John in *The Holy Trinity*), and by its ambiguous use of the word 'security', which summons up thoughts of on the one hand a perhaps rather flat type of safety, and on the other of control, exclusion, and the erection of a mental perimeter

fence around perception. By ‘the real’, I suspect Ardalan de Weck is not referring to the anyway deeply problematic notion of ‘the state of things as they actually exist’, but rather to a culturally specific tradition of empiricism, perhaps best summed up in the following passage from James Boswell’s celebrated biography *The Life of Samuel Johnson* (1791):

‘After we came out of the church, we stood talking for some time together of Bishop Berkeley’s ingenious sophistry to prove the nonexistence of matter, and that every thing in the universe is merely ideal. I observed, that though we are satisfied his doctrine is not true, it is impossible to refute it. I never shall forget the alacrity with which Johnson answered, striking his foot with mighty force against a large stone, till he rebounded from it – “I refute it *thus!*”.’

Visible Invisible is not an exhibition about perceiving the world through the toe of one’s boot, but through the more sensitive instruments of one’s head and heart. If there is a commonality to the at times very different works on display here, it is that they each demand of the viewer an active piecing together and working through of an image or object. This is not an enterprise that offers security (what adventures do?), but rather something far richer: the making and remaking of a corner of the world anew.

Based on photographs borrowed from family albums or (more often) taken by the artist, at first glance the Dutch painter Maaïke Schoorel’s canvases might be mistaken for abstract compositions on pallid pastel grounds. Slowly, however, their faint washes, delicate brush marks, and occasional smears of thick, scumbled pigment resolve themselves into tangible motifs: still lifes, landscaped gardens, portraits of friends and fellow artists, family groups, male and female nudes. The temporality these works possess is not, then, that of the lens, with its flashing instantaneity, but that of painting itself. While Schoorel’s canvases disclose little more than the sparest of details – the swell of a belly or the curve of a back is not so much declared as rumoured, here – they are not an index of an ebbing memory, or a disappeared past. Muted shades and blotted marks are matched by notes of bright, hot colour and craggy passages of paint, and for every form that seems close to fading out of existence, there is another that is precisely articulated by a few strokes of the artist’s brush. The viewer doesn’t so much visually consume these paintings as participate in their assembly, a process that bypasses the traditional scopic politics of figurative painting and demands a more conceptually and emotionally nuanced way of seeing. This ‘way of seeing’ is perhaps most interestingly elicited in Schoorel’s paintings of female nudes. Central to the history of Western painting, this motif has been employed by artists to many different and often contradictory ends: as a vehicle for allegory, erotic fantasy, formal experi-

mentation and political oppression and resistance. Far from being refugees from art history, the young women in Schoorel’s *Nudes* series – at home in their own apartments, and lost in their own thoughts – belong to nowhere but right here, right now.

Each measuring 91.5 x 61 cm (36 x 24 in), the nine acrylic paintings on board in Shaun McDowell’s 2008 exhibition *Confessions and Love Pictures* at Hannah Barry Gallery, London, were painted over the course of a love affair, with the artist’s girlfriend present in his studio, as though the work of art were a conduit through which the uneven intensity of a romance might flow back and forth, or a barrier between two people intent on making and keeping a connection. Overwhelmingly non-figurative, these works nevertheless feel as though they might at any moment tip over into an urgent type of representation, their daubed marks seemingly describing a proximate body, too close to see in its entirety, and too close not to touch. (I’m reminded here of Willem de Kooning’s *Woman I*, 1950–52, and how far away that chilly, chilling mash-up of ancient fertility goddess and fifties pin-up feels from the tenderness of McDowell’s approach.) In his preface to *Lyrical Ballads* (1802), William Wordsworth famously remarked that: ‘poetry [...] takes its origin from emotion recollected in tranquillity: the emotion is contemplated until by a species of reaction the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind.’ McDowell’s *Love Pictures* dispense with Wordsworth’s first stage of solitary calm, creating a compelling index of masculine and artistic vulnerability.

Excess is everywhere in Cecily Brown’s paintings – in their large scale, their thick, intensely worked surfaces, their often frankly sexual subject matter, and the grand larceny they perform on pop culture and the painting of the past. Announcing their ambition with breezy self-confidence (Take on Titian or Abstract Expressionism now, this late in the day? But then again, hey, why not ...), they aim for a response that at once acknowledges their playful art-historical gamesmanship, while also cleaving to their brazen attempts at painterly seduction. Their abundance of lushly applied pigment, however, is at odds with their pared down approach to figuration. As the artist has said: ‘I love the way Francis Bacon talked about the grin without the cat, the sensation without the boredom of its conveyance [...] I’ve always wanted to be able to convey figurative imagery in a kind of shorthand to get it across in as direct a way as possible. I want there to be a human presence without having to depict it in full.’ In the context of *Visible Invisible*, Brown’s work stresses the possibility of painting as a site not for pinning down a motif, as one might a butterfly to a board, but for its constant, fluttering becoming.

Brushy, layered, and characterized by a largely cool and earthy Walter Sickert-like palette occasionally relieved by spots of hot colour, Katy Moran’s small-scale canvases and paintings on board appear to be forever on the brink of representation, without ever quite committing to it. What might be natural forms – nest, petals, waves, rock formations – remain unsubstantiated rumours, their ontological credibility further undermined by the names the artist chooses to give her works. *Jaguar Nights* (2008), *Mrs E Blandy* (2009), *Short Legs ... I’m Coming* (2008), *Wasabi Without Tears* (2007) – these might be respectively the title of a sweaty thriller and of a prim Edwardian portrait, an SMS message to a cutely nicknamed lover, and a revolutionary horseradish product. Whatever they refer to (and Moran remains tight-lipped on this subject), their oblique relationship to her swirling passages of acrylic is a neat joke on the reliance we often place on text when negotiating the visual. Language, here, like paint, is not descriptive, but evocative, providing glimpses of possible worlds that we might not fully map, but whose strange force we cannot help but feel.

The most senior artist featured in *Visible Invisible*, the Prussian-born Hans Josephsohn began studying sculpture in Florence in 1938 at the age of 18 before moving, ahead of the rising tide of anti-Semitism, to Switzerland where he lives and works today. Since the

1950s, his principle subject has been the human form, something he conjures not from the stern stuff of stone, within which, as Michelangelo claimed, sculptures await their liberation by the artist’s chisel, but from plaster (which is later cast in brass) – a material that, like paint, may be spontaneously removed and restored until the work reaches its resolution. Josephsohn has described his sculptures as ‘self-enclosed figures’, and looking at them they seem to belong not to the present but to some dim and distant moment in pre-history. While they resemble archaic idols, they speak of a godless world, in which the human body – for the artist, the sole repository of truth – must bear all of life’s injuries, and in which dignity born of stoicism is the only comfort on offer.

Physiognomic detail in Josephsohn’s work is rough, blurred and bleary, and his sculptures seem always a step away from sliding back into inchoate matter – it is only by an extreme act of will, it seems, sustained second to second, that their humanity is preserved. But if they resist chaos, they also resist order, or in Ardan de Weck’s formulation ‘the security of the real’. In this, they are not alone. As with the paintings of Schoorel, McDowell, Brown and Moran, Josephsohn’s sculptures require the viewer to negotiate their presences and absences, their guttering moments of figuration, to bring them to visible and invisible life.

List of Works in the Exhibition

Unless otherwise stated, all works are reproduced by courtesy of the relevant Artist. Height precedes width precedes depth.

Cecily Brown

p. 2
Untitled (#11), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 3
Untitled (#19), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 4
Untitled (#22), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 5
Untitled (#20), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 6
Untitled, 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 7
Untitled, 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 8
Untitled (#95), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 9
Untitled (#60), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 10
Untitled (#86), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 11
Untitled (#96), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 12
Untitled (#97), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 13
Untitled (#98), 2006
Oil on linen
43.2 x 31.8 cm (17 x 12½ in)
Collection of Cecily Brown

p. 14
Girl Eating Birds, 2004
Oil on linen, triptych
195.6 x 419.1 cm (77 x 165 in) overall
Collection of Irwin and Joan Jacobs

p. 16
Suddenly Last Summer, 1999
Oil on linen
254 x 279.4 cm (100 x 110 in)
Courtesy of the Riccardo Rossi Collection

p. 18
Aujourd'hui Rose, 2005
Oil on linen
195.6 x 139.7 cm (77 x 55 in)
Collection of Cecily Brown

Hans Josephsohn

p. 23
Untitled, (*Lola*), 1998
Brass. Edition of 6 + 2 AP
137 x 78 x 48 cm (54 x 30¾ x 19 in)
Courtesy Hauser & Wirth

p. 24
Untitled, 1985
Brass. Edition of 6 + 2 AP
58 x 25 x 19 cm (22¾ x 9½ x 7½ in)
Courtesy Hauser & Wirth

p. 25
Untitled, 2004
Brass. Edition of 6 + 2 AP
68 x 204 x 65 cm (26¾ x 80¼ x 25½ in)
Courtesy Hauser & Wirth

p. 26
Untitled, 2000
Brass. Edition of 6 + 2 AP
29 x 88 x 30 cm (11½ x 34¾ x 11¾ in)
Courtesy Hauser & Wirth

p. 27
Untitled, (*Lola*), 1996
Brass. Edition of 6 + 2 AP
143 x 80 x 76 cm (56½ x 31½ x 30 in)
Courtesy Hauser & Wirth

p. 28
Untitled, 1995/1996
Brass. Edition of 6 + 2 AP
160 x 96 x 63 cm (63 x 37¾ x 24¾ in)
Courtesy Hauser & Wirth

Shaun McDowell

p. 33
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of a private collection

p. 34
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of a private collection, London

p. 35
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of a private collection

p. 36
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of a private collection, London

p. 37
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of a private collection

p. 38
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of a private collection

p. 39
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of Collection SFA, Düsseldorf

p. 40
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of Collection SFA, Düsseldorf

p. 41
Untitled, 2008
Acrylic on board
91.5 x 61 cm (36 x 24 in)
Courtesy of a private collection, London

p. 42
Untitled, 2009
Oil stick on board
119 x 157 cm (47 x 61¾ in)
Courtesy of Hannah Barry Gallery

p. 43
Untitled, 2009
Oil stick on board
119 x 157 cm (47 x 61¾ in)
Courtesy of Hannah Barry Gallery

p. 44
Untitled, 2009
Oil stick on board
119 x 157 cm (47 x 61¾ in)
Courtesy of Hannah Barry Gallery

p. 45
Untitled, 2009
Oil stick on board
119 x 157 cm (47 x 61¾ in)
Courtesy of Hannah Barry Gallery

p. 46
Untitled, 2008–2009
Oil on board
119 x 90 cm (46¾ x 35½ in)
Courtesy of a private collection

p. 47
Untitled, 2008–2009
Oil on board
119 x 90 cm (46¾ x 35½ in)
Courtesy of a private collection

p. 48
My Yard, My Horse, 2007–2008
Acrylic on board
60 x 60 cm (23¾ x 23¾ in)
Courtesy of Merrick d’Arcy-Irvine

Katy Moran

52
Salter’s Ridge, 2007
Acrylic on canvas
46 x 38 cm (18 x 15 in)
Courtesy of a private collection

53
Sick Boy, 2006
Acrylic on canvas
46 x 38 cm (18 x 15 in)
Courtesy of The Mario Testino Collection

54
Take me to Barbados, 2007
Acrylic on canvas
30.5 x 41 cm (12 x 16 in)
Courtesy of the Zabłudowicz Collection

55
Lazy Wears Blue, 2007
Acrylic on canvas
46 x 38 cm (18 x 15 in)
Courtesy of a private collection, London

56
Volestere, 2007
Acrylic on canvas
38 x 46 cm (15 x 18 in)
Courtesy of a private collection, New York

57
Meeting in Love, 2007
Acrylic on canvas
38 x 46 cm (15 x 18 in)
Courtesy of a private collection, New York

58
Daniel, 2008
Acrylic on canvas
46 x 38 cm (18 x 15 in)
Private Collection, San Francisco,
courtesy Anthony Meier Fine Arts.

59
Nature Boy, 2007
Acrylic on canvas
38 x 46 cm (15 x 18 in)
Courtesy of Collection of Carlo
Bronzini Vender, New York

60
Ledger, 2008
Acrylic on canvas
38 x 46 cm (15 x 18 in)
Courtesy of David Roberts Collection,
London

61
Lady Things, 2009
Acrylic and collage on canvas (framed)
59.8 x 51.4 cm (23½ x 20 in)
Courtesy of Katy Moran and Stuart Shave/
Modern Art, London

62
Whistan, 2008
Acrylic on canvas
60 x 30 cm (23¾ x 11¾ in)
Courtesy of Mark and Emily Goldstein

Maaike Schoorel

p. 66
Still life with flowers and tea lights, 2009
Oil on canvas
65 x 85 cm (25¾ x 33½ in)
Courtesy Maureen Paley, London, and
Galerie Diana Stigter, Amsterdam

p. 68
Emma-Louise on her Bed, 2008
Oil on canvas
135 x 186 cm (53¼ x 73¼ in)
Courtesy of The Mario Testino Collection

p. 71
Roger h., 2009
Oil on canvas
60 x 50 cm (23¾ x 19¾ in)
Courtesy Maureen Paley, London, and
Marc Foxx, Los Angeles

p. 72
The garden, 2009
Oil on canvas
3 panels, each 185 x 127 cm (72¾ x 50 in)
Courtesy Maureen Paley, London, and
Marc Foxx, Los Angeles

p. 75
Emma-Louise in front of her dressing mirror,
2009
Oil on canvas
190 x 140 cm (75 x 55¼ in)
Courtesy Maureen Paley, London

p. 76
Edwin in bed, 2009
Oil on canvas
70 x 65 cm (27½ x 25¾ in)
Courtesy Maureen Paley, London, and
Marc Foxx, Los Angeles

Self-portrait sitting on a bed, 2009
Oil on canvas
133 x 176 cm (52 x 69 in)
Courtesy Maureen Paley, London

Cecily Brown

Born in London, 1969.
Lives and works in New York.

Education

1989–1993
BA in Fine Arts, Slade School of Art, London, UK.
1987–1989
Drawing and Printmaking, Morley College, London, UK.
1985–1987
B-TEC Diploma in Art and Design, Epsom School of Art, Surrey, UK.

Solo Exhibitions

2009 *Cecily Brown*, Deichtorhallen Hamburg, Germany.
2008 *Cecily Brown*, Gagosian Gallery, New York, USA.
2006 *Cecily Brown*, Museum of Fine Arts, Boston, MA, USA.
 Cecily Brown: New Paintings, Gagosian Gallery, London, UK.
 Cecily Brown, curated by Jeff Fleming, Des Moines Art Center, IA, USA.
2005 *Cecily Brown: Paintings*, Kunsthalle Mannheim, Germany.
 Cecily Brown: Paintings, curated by Suzanne Cotter, Modern Art Oxford, UK.
 Cecily Brown: Recent Paintings, Gagosian Gallery, New York (Chelsea), USA.
2004 *Cecily Brown*, Contemporary Fine Arts, Berlin, Germany.
 Cecily Brown, Museo Reina Sofia, Madrid, Spain.
 Cecily Brown, Galerie Lisa Ruyter, Vienna, Austria.
2003 *Cecily Brown*, Museo d’Arte Contemporanea Roma, Rome, Italy.
 Cecily Brown, Gagosian Gallery, Beverly Hills, CA, USA.
2002 *Directions–Cecily Brown*, Hirshhorn Museum and Sculpture Garden, Washington, DC, USA.
 Cecily Brown, Gagosian Gallery, New York, USA.
2001 *Days of Heaven*, Contemporary Fine Arts, Berlin, Germany.
2000 *Cecily Brown*, Gagosian Gallery, New York (Soho), USA.
1999 *Serenade*, Victoria Miro Gallery, London, UK.
 The Skin Game, Gagosian Gallery, Beverly Hills, USA.
1998 *High Society*, Deitch Projects, New York, USA.
1997 *Spectacle*, Deitch Projects, New York (Storefront Gallery), USA.
1995 *Cecily Brown*, Eagle Gallery, London, UK.

Group Exhibitions

2009 *Visible Invisible: Against the Security of the Real*, Parasol unit foundation for contemporary art, London, UK.
 Bad Habits, Albright Knox Art Gallery, Buffalo, New York, USA.
2007 *Honky Dory*, Gary Tatintsian Gallery, Moscow, Russia.
2006 *Heroines*, curated by Dodie Kazanjian, The Arnold & Marie Schwartz Gallery Met at the Metropolitan Opera, New York (through 2007), USA.
 Survivor (organized by David Rimanelli), Bortolami Dayan, New York, USA.
 The Garden Party, Deitch Projects, New York, USA.
2005 *Getting Emotional*, Institute of Contemporary Art, Boston, MA, USA.
 90-Day Loans: From the Broad Art Foundation and the Ovitiz Family Collection, Nelson Fine Arts Center, Arizona State University Art Museum, Tempe, AZ, USA.
 Works on Paper, Gagosian Gallery, Beverly Hills, CA, USA.
 Contemporary Erotic Drawing, The Aldrich Contemporary Art Museum, Ridgefield, CT, USA.
2004 *Whitney Biennial 2004*, Whitney Museum of American Art, New York, USA.
 A Collector’s Vision, Museum der Modern Salzburg, Austria.
 Direct Painting, Kunsthalle Mannheim, Germany.
 Drawings, Gagosian Gallery, London (Heddon Street), UK.

2003 *Gyroscope*, Hirshhorn Museum and Sculpture Garden, Washington, DC, USA.
–04 *Under Pressure: Prints from Two Palms Press*, Cooper Union, New York, USA.
2001 *Szenenwechsel XIX*, Museum für Moderne Kunst, Frankfurt am Main, Germany.
2000 *OO Drawings 2000*, Barbara Gladstone Gallery, New York, USA.
 Emotional Rescue: The Contemporary Art Project Collection, Center on Contemporary Art, Seattle, WA, USA.
 The Figure: Another Side of Modernism, Newhouse Center for Contemporary Art at Snug Harbor Cultural Center, New York, USA.
 Greater New York: New Art in New York Now, P.S.1 Contemporary Art Center, Long Island City, NY, USA.
1999 *At Century’s End: The John P. Morrissey Collection of 90’s Art*, The Museum of Contemporary Art, Lake Worth, FL, USA.
 Pleasure Dome, Jessica Fredericks Gallery, New York, USA.
 Four Letter Heaven, David Zwirner Video Library, New York, USA.
 Vertical Painting, P.S.1 Contemporary Art Center, Long Island City, NY (1999–present), USA.
1998 *More Fake, More Real, Yet Even Closer: Drawings by Some Younger Painters*, Castle Gallery, The College of New Rochelle, NY, USA.
1997 *Cecily Rose Brown, Bonnie Collura and Anna Gaskell*, Janice Guy Gallery, New York.
1996 *Taking Stock*, curated by Kenny Schacter, New York, USA.
1994 *The Fete Worse Than Death*, Laurent Delaye, London, UK.
1990 *Contemporary View*, National Competition for British Art Students, Royal College of Art, London, UK.

Films

1995 *Four Letter Heaven*, a short animated film, premiered at Telluride Film Festival. Travelled to: Ann Arbor Film Festival, MI; Seattle Film Festival, WA; Pandemonium Festival of the Moving Image, Institute for Contemporary Art, London; Stuttgart Filmfest, Germany; Big Muddy Film Festival, Carbondale, IL; Black Maria Film Festival, Jersey City, NJ; and others in Europe and the US.

Hans Josephsohn

Born in Königsberg (now Kaliningrad), East Prussia, 1920.
Lives and works in Zurich.

Solo Exhibitions

- 2009

Visible Invisible: Against the Security of the Real, Parasol unit foundation for contemporary art, London, UK.
Hauser & Wirth Outdoor Sculpture: Hans Josephsohn, St James’s Church, London, UK.
- 2008

Josephsohn Bildhauer, Museum für Moderne Kunst, Frankfurt am Main, Germany.
Hauser & Wirth, London, UK.
- 2007

Sculpture at Schönthal, Kloster Schönthal, Langenbruck, Switzerland.
Buchmann Skulpturenprojekte, Lugano, Switzerland.
- 2006

Galerie Bob van Orsouw, Zurich, Switzerland.
Peter Blum Gallery, New York, USA.
- 2005

Museum Liner, Appenzell, Switzerland.
Kolumba – Diözesanmuseum, Cologne, Germany.
- 2004

Galerie Reckermann, Cologne, Germany.
Kesselhaus Josephsohn, St Gallen, Switzerland.
Evangelische Stadtkirche, Darmstadt, Germany.
- 2003

Museum Ostdeutsche Galerie, Regensburg, Germany.
- 2002

Stedelijk Museum, Amsterdam, Netherlands.
Galerie Bob van Orsouw, Zurich, Switzerland.
- 2001

Haus der Kunst der Stadt Brünn, Brno, Czech Republic.
- 2000

Galerie Bob van Orsouw, Zurich, Switzerland.
- 1997

Helmhaus, Zurich, Switzerland.
- 1993

Galerie im Trudelhaus, Baden, Switzerland.
- 1988

Galerie Produga, Zurich, Switzerland.
- 1985

Stiftung Landis & Gyr, Zug, Switzerland.
- 1984

Urania-Galerie, Zurich, Switzerland.
- 1982

Kunsthalle im Waaghaus, Winterthur, Switzerland.
- 1981

Aargauer Kunsthaus, Aarau, Switzerland.
Buchhandlung am Rösslitor und Galerie an der Klostermauer, St Gallen, Switzerland.
- 1978

Galerie an der Stadthausgasse, Schaffhausen, Switzerland.
- 1975

Museum zu Allerheiligen, Schaffhausen, Switzerland.
- 1972

Galerie zum Elephanten, Zurzach, Switzerland.
- 1969

Galerie Daniel Keel, Zurich, Switzerland.
- 1967

Technisches Rathaus Tübingen, Tübingen, Germany.
- 1966

Galerie Obere Zäune, Zurich, Switzerland.
- 1965

Kunsthalle Basel, Switzerland.
- 1964

Helmhaus, Zurich, Switzerland.
- 1962

Galerie am Stadelhofen, Zurich, Switzerland.
- 1956

Städtische Kunstkammer zum Strauhof, Zurich, Switzerland.

Group Exhibitions

- 2009

Visible Invisible: Against the Security of the Real, Parasol unit foundation for contemporary art, London, UK.
Hauptsache Köpfe. Merkwürdige Häupter, Galerie Reckermann, Cologne, Germany.
- 2007

The Third Mind, Palais de Tokyo, Paris, France.
Klaus Merz und die Bilder, Literaturmuseum Strauhof, Zurich, Switzerland.
Hans Josephsohn und Marisa Merz, Galerie Buchmann Lugano, Lugano, Switzerland.
Hans Josephsohn und Ernst Hermanns, Galerie Reckermann, Cologne, Germany.
- 2006

Die obere Hälfte – die Büste seit August Rodin, Museum Liner Appenzell, Switzerland. (touring exhibition)
- 2005

Die obere Hälfte – die Büste seit August Rodin, Städtische Museen Heilbronn, Heilbronn, Germany. (touring exhibition)
Die obere Hälfte – die Büste seit August Rodin, Kunsthalle Emden, Germany. (touring exhibition)
Architektur + Kunst – Dialoge, Architektur Galerie Berlin, Germany; Kunsthalle Wien, Vienna, Austria. (touring exhibition)

- 2004

Mind the Gap, Kunstverein Freiburg, Germany.
- 2003

Mostra Internazionale di Scultura all'Aperto, various locations, Vira Gambarogno, Switzerland.
- 2000

Sammlung Frick, Schaan, Liechtenstein.
Der verlorene Blick, Galerie Lelong, Zurich, Switzerland.
- 1999

Haus Bill, Zumikon, Switzerland.
- 1998

Spurensuche Mensch, Seedamm-Kulturzentrum, Pfaffikon, Switzerland.
- 1994

Eine Art Kunstszene, Helmhaus Zürich, Zurich, Switzerland.
- 1989

Babel, 2. Bauetappe, Art Basel, Switzerland.
- 1988

Kunstszene Zürich 88, Shedhalle, Zurich, Switzerland.
- 1986

Galerie im Trudelhaus, Baden, Switzerland.
- 1984

Kunsthaus Aarau, Switzerland.
Le Strutture della Visualità, Museo Civico, Varese, Italy.
- 1981

Zeichnungen von 13 Schweizer Bildhauern, Tiroler Kunstpavillon, Kleiner Hopfgarten, Innsbruck, Austria.
- 1972

Künstler im Atelier, Museum Strauhof, Zurich, Switzerland.
- 1969

Kunsthaus Zürich, GSMBA (Gesellschaft schweizerischer Maler, Bildhauer und Architekten/Society of Swiss Painters, Sculptors and Architects), Zurich, Switzerland.
- 1967

10. Internationale Kunstausstellung, Bayreuth, Germany.
Zürcher Künstler, Helmhaus Zürich, Zurich, Switzerland.
- 1965

Parktheater Meilen, Zurich, Switzerland.
- 1963

Galerie am Stadelhofen, Zurich, Switzerland.
Freie Gruppe, Stuttgart 1963, Württembergischer Kunstverein im Kunstgebäude am Schlossplatz, Stuttgart, Germany.
Bodenseekünstler, Friedrichshafen, Germany.
- 1961

Nationale, Kunstmuseum Luzern, Lucerne, Switzerland.
- 1960

Künstlervereinigung *Der Ring*, Museum zu Allerheiligen Schaffhausen, Schaffhausen, Switzerland.
- 1959

Gemeindehaus der Israelitischen Kultusgemeinde, Zurich, Switzerland.
- 1958

Künstlervereinigung *Der Ring*, Schulhaus Wolfbach, Zurich, Switzerland.
- 1956

Nationale, Basel, Switzerland.
- 1954

Plastik im Freien, various locations, Biel, Switzerland.
7 junge Zürcher Künstler, Helmhaus, Zurich, Switzerland.
- 1951

Beteiligung an den Weihnachtsausstellungen (participant in Christmas exhibition), Helmhaus, Zurich, Switzerland.
- 1949

Junge Zürcher Künstler, Kunsthaus Zürich, Zurich, Switzerland.
- 1946

Emigrantenkünstler in der Schweiz, Helmhaus, Zurich, Switzerland.

Shaun McDowell

Born in Cuckfield, West Sussex, UK, 1981.
Lives and works in London, UK.

Education

2000–2002
Reigate School of Art and Design, UK.
2002–2005
Chelsea College of Art and Design BA (Hons) Fine Art New Media,
London, UK.

Solo Exhibition

2008 *Confessions and Love Pictures, A Cycle of Paintings by Shaun McDowell*, Hannah Barry Gallery, London, UK.

Selected Group Exhibitions

2009 *Visible Invisible: Against the Security of the Real*, Parasol unit foundation for contemporary art, London, UK.
 TO PAINT IS TO LOVE AGAIN, Hannah Barry Gallery at 21 Dering Street, London, UK.

2008 *Optimism: The Art of Our Time*, Hannah Barry Gallery, London, UK.
 Bold Tendencies II, Hannah Barry Gallery, Peckham, Peckham Multiplex, London, UK.

2007 *Monumental Painting, Sculpture and Film*, Area 10, Peckham, London, UK.
 Bold Tendencies, A Survey Exhibition, Sumner House, Sumner Road, Peckham, London, UK.
 Building and Breaking – Drawing in Pencil, 78 Lyndhurst Way, Peckham, London, UK.
 Experiments with Figuration, 78 Lyndhurst Way, Peckham, London, UK.
 Landscape, Film & Photography, 78 Lyndhurst Way, Peckham, London, UK.
 Small Paintings and Sculpture, 78 Lyndhurst Way, Peckham, London, UK.

2006 *10 Rooms and a Sculpture Garden*, 27 Lyndhurst Way, Peckham, London, UK.
 The Gateless Gate, Untitled Generation, Sassoon Gallery, Blenheim Grove, Peckham, London, UK.

Katy Moran

Born in Manchester, 1975.
Lives and works in London.

Education

2003–2005
Royal College of Art, MA Painting.
1995–1998
Leeds Metropolitan University, BA Hons Graphic Art and Design.

Solo Exhibitions

2009 *Contemporary Fine and Applied Arts: 1928–2009*, Tate St Ives, Cornwall, UK.
 Stuart Shave/Modern Art, London, UK.
 Galleria il Capricorno, Venice, Italy.

2008 Middlesbrough Institute of Modern Art, Middlesbrough, UK.
 Anthony Meier Fine Arts, San Francisco, CA, USA.
 Andrea Rosen Gallery, New York, USA.

2006 Stuart Shave/Modern Art, London, UK.

Group Exhibitions

2009 *Visible Invisible: Against the Security of the Real*, Parasol unit foundation for contemporary art, London, UK.
 Surface Reality, Laing Art Gallery, Newcastle, UK.

2008 *Strange Solution, Art Now*, Tate Britain, London, UK.

2007 *Dining Room Show*, Andrea Rosen Gallery, Amagansett, Long Island, NY, USA.
 Old Space New Space, Gagosian Gallery, New York, USA.
 The Painting Show – Slipping Abstraction, Mead Gallery, Warwick Arts Centre, Warwick, UK.
 Salon Nouveau, Galerie Engholm Engelhorn, Vienna, Austria.

2006 *A Broken Arm*, curated by Mari Spirito, 303 gallery, New York, USA.
 New Contemporaries 2006, London and Liverpool, UK. (touring exhibition)
 Young Painters, Grusenmeyer Art Gallery, Deurle, Belgium.
 Primetime Painting – Young Art from London, Galerie Seitz, Berlin, Germany.

2005 *Art Futures*, Bloomberg, London, UK, (*Art Review* magazine prize).
 Peculiar Encounters, ecArtspace, London, UK.
 London Kicks, The Wooster Project, New York, USA.
 Morpho Eugenia, San Marino, Europe.
 Man Drawing Prize, Royal College of Art, London, UK.

Maaïke Schoorel

Born in Santpoort, Netherlands, 1973.
Lives and works in London and Amsterdam.

Education

- 2001
- MA, Royal College of Art, London, UK.
- 1998
- BA, Gerrit Rietveld Academy, Amsterdam, Netherlands.
- 1997
- Michaelis School of Fine Art, Cape Town, South Africa.

Solo Exhibitions

(c) denotes a catalogue was published in conjunction with exhibition.

- 2009
- Nudes and Garden, Marc Foxx, Los Angeles, CA, USA.
- 2008
- Album, Museum de Hallen, Haarlem, Netherlands. (c)
Nudes, Maureen Paley, London, UK.
- 2007
- Stilleven, Portret, Schutterstuk, Marc Foxx: West Gallery, Los Angeles, CA, USA.
- 2006
- Bathing dining garden father daughters beach bed, Maureen Paley, London, UK.
- 2004
- Rheinschau Art Cologne Projects, Galerie Diana Stigter, Cologne, Germany. (c)
Twilight, Galerie Diana Stigter, Amsterdam, Netherlands.
- 2002
- Darling Buds, Galerie Diana Stigter, Amsterdam, Netherlands.

Group Exhibitions

(c) denotes a catalogue was published in conjunction with exhibition.

- 2009
- Visible Invisible: Against the Security of the Real, Parasol unit foundation for contemporary art, London, UK. (c)
Fallen Out of Space, Mol's Place, London, UK.
Long Meg, Vilma Gold Gallery, London, UK.
- 2008
- Roger Hiorns, Christina Mackie, Maaïke Schoorel, curated by Maaïke Schoorel, Galerie Diana Stigter, Amsterdam, Netherlands.
Eyes Wide Open – New to the Collection, Stedelijk Museum, Amsterdam, Netherlands.
Nonknowledge, Project Arts Centre, Dublin, Ireland.
Wolvecamp Prize, Hengelo, Netherlands. (c)
- 2007
- Prix de Rome 2007, de Appel, Amsterdam, Netherlands. (c)
How to Endure, curated by Tom Morton, Athens Biennial, Athens, Greece.
Very Abstract and Hyper Figurative, curated by Jens Hoffmann, Thomas Dane Gallery, London, UK. (c)
Zes, curated by Marc Foxx, Marc Foxx, LA, & Harris Lieberman, New York, USA. (c)
- 2006
- Just in time, Stedelijk Museum, Amsterdam, Netherlands. (c)
Le Nouveau Siècle, curated by Xander Karskens, Museum van Loon, Amsterdam, Netherlands. (c)
Vincent Van Gogh and Expressionism, Van Gogh Museum, Amsterdam, Netherlands.
- 2005
- Alex Bircken, Mari Eastman, Maaïke Schoorel, Maureen Paley, London, UK.
Slow Art, Museum Kunst Palast, Düsseldorf, Germany. (c)
Prague Biennale 2, presentation for Flash Art, Prague, Czech Republic. (c)
Two-person show with Nathaniel Mellors, IBID Projects, Vilnius, Lithuania.
- 2004
- Must I paint you a Picture?, curated by Pablo Lafuente, Haunch of Venison, London, UK.
Concert in the Egg, The Ship, London, UK.
- 2003
- Someplace Unreachable, IBID Projects, London, UK.
To Avoid the Void, Artwalk, Amsterdam, Netherlands.

- 2002
- Koninklijke Subsidie voor Vrije Schilderkunst, Gemeente Museum, The Hague, Netherlands.
Band in Crisis, (with Skill 7 Stamina 12), Cooper Gallery, Dundee, Scotland, UK.
Deliberate Regression, Daniel Arnaud Gallery, London, UK.
And Other Love Stories, Galerie Diana Stigter, Amsterdam, Netherlands.
- 2001
- An Elephant Station, Vilma Gold, London, UK.

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Parasol unit foundation for contemporary art
14 Wharf Road, London N1 7RW
T +44 (0)20 7490 7373, F +44 (0)20 7490 7775
E info@parasol-unit.org, www.parasol-unit.org

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