



UNIT LONDON
Exhibition Catalogue

13 September - 16 October

SENSITIVE CONTENT

Group Exhibition

Curated by Alayo Akinkugbe,
Helen Beard and Maria Elena Buszek



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Digital C-print
117 x 76 cm

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Foreword

Sensitive Content

Curated by the artist Helen Beard
and art historians Alayo Akinkugbe
and Maria Elena Buszek.

In 1973, feminist artist Betty Tompkins was invited to exhibit two pieces from her 1969 series of *Fuck Paintings* in a Parisian exhibition dedicated to the kind of “photo-realistic” work of which she was a pioneer. Derived from her (then-)husband’s pornography stash, the paintings dramatically cropped only the genitalia from the source material which the artist then blew up and, consequently, abstracted in her massive black-and-white paintings. The works, however, never made it to the gallery: they were confiscated and held as contraband for almost a year by French customs, which had declared the works obscene. Fifty years later, the indignity of the experience still stinging, Tompkins revisited the series and its history in *Censored Painting #1* (2019), in which she both calls attention to and claps back at the works’ censorship, which nearly ended her career: the *Fuck Paintings* would sit rolled-up and hidden in her studio until the 21st century.*

The artists in *Sensitive Content* have in common such histories of censorship: due not to the prurient, agitational or untruthful nature of their work, but because their nuanced, marginalised perspectives on sex, beauty and politics confuse or threaten dominant narratives of these very subjects.

* Richard Meyer documents Tompkins’ experiences, as well as the censorship of feminist art more broadly in “Hard Targets: Male Bodies, Feminist Art, and the Force of Censorship in the 1970s”, in the exhibition catalogue WACK! Art and the Feminist Revolution (Cambridge, MA and London: The MIT Press, 2007): 362-383.

As this exhibition's co-curator Helen Beard has experienced, the censorship of women artists creating politically charged, sexual imagery is no less prevalent today, simply more subtle. Unabashedly influenced by Tompkins, Beard's work is similarly drawn to the frequently abstracting conventions of pornography, but with a focus on details pertaining to women's pleasure and point of view, rendered in eye-popping, seductive colour. Yet, regardless of the works' evident artistry, the massive social media conglomerate Meta has often threatened to close her Instagram account and frequently "shadow bans" or removes images from her galleries' as well as her own professional posts. As Beard states: "My paintings depict female pleasure through the use of juicy pigment and abstraction, close-cropped images that portray intimacy using a palette of raw colour. They are not photographic or forensic, yet they still fall prey to the algorithm's eagle eye."

Censorship has been a longstanding, persistent source of contention throughout the history of art. Governments, museums and corporations have reserved the right to censor artworks for centuries on the grounds that these works are offensive to the public, that they upset the status quo and systems of convention.

Examples abound in this exhibition. In 1978, copies of Penny Slinger's book of *Mountain Ecstasy* collages and poems, addressing what the artist called themes of "tantric alchemy" were confiscated and destroyed by the British government. That same year, Linder Sterling and Jon Savage had to find a British publisher willing to covertly publish the collage work in their own, Dada-inspired punk 'zine *The Secret Public* due to this repressive environment. Tellingly, while both artists' projects were sophisticated critiques of commercial pornography, the government saw their works, rather than the source material, as obscene.

Caroline Coon's 1983 painting *Mr. Olympia* – a gender- and race-swapped response to Edouard Manet's famous work – was selected for and then pulled from a Tate catalogue on “the nude” in 1995. The resulting scandal was a reminder of the art world's resistance to a similar gender-swap of the bravado with which artists depict sexuality and prostitution as part of their practices. As Coon notes, men are allowed to be “both the artists and the whore-fuckers. Well, I was the artist and also the whore”,* which is the subject of her devastating autobiographical 2019 video in the exhibition.

Several of the artists in *Sensitive Content* have put not only their self-expression but their very freedom as citizens on the line. Since the 1980s, artist Xiao Lu has used both her art and occasions of its censorship by Chinese authorities as opportunities to draw attention to the oppression of women in the country. Most recently, *Polar* poetically confronted her country's chilling effect on feminist activism as the artist placed herself in a booth made of thick ice and – futilely, ultimately harming only herself – attempted to hack her way out with a kitchen knife. And, in perhaps one of the most visible examples of government censorship, three members of the Pussy Riot collective were sentenced to prison for “hooliganism” in response to their 2012 anti-Putin performance at Moscow's Cathedral of Christ the Saviour. Since its members' release, they have continued to use visual art and music to draw attention to a political climate in which, for the first time in centuries, women in global democracies are facing constricted, rather than increasing, rights.

* Tim Jonez, “Caroline Coon: ‘Even at 13, I knew I couldn't be respectable’”, *The Guardian* (2 May 2018): 10.



Less spectacular and more insidious is the everyday censorship that artists face on social media. Visual art is frequently flagged, removed and banned by overzealous artificial intelligence filters and undercooked “sexual solicitation” laws, both sharing a tendency to single out images of and by women, plus-sized, queer, disabled and BIPOC artists and subjects.* Contributing artist Emma Shapiro has written extensively on these issues, noting that platforms such as Instagram and Facebook (both now under the Meta umbrella):

gave many artists a chance to confront traditional standards on an impactful scale, ostensibly creating space for marginalised voices and bodies. But, in reality, these artists often are met with “community guidelines” that (despite explicitly allowing for nudity in art) lack the nuance to discern art from obscenity, and therefore result in extensive censorship of marginalised creators.**

Renee Cox has experienced the full spectrum. Her 1996 work *Yo Mama's Last Supper* was at the centre of a tense political standoff with New York City's then-mayor Rudolph Giuliani, who threatened to appoint censorship boards and cut funding to the borough's museums when it was exhibited at the Brooklyn Museum of Art, taking offence at the work's Black-power restaging of Leonardo da Vinci's *Last Supper*.

* The Salty community and Coalition for Digital Visibility published its “Investigation into Algorithmic Bias in Content Policing on Instagram”, which posits that these communities are policed at higher rates than the general population (2019): <https://saltyworld.net/algorithmicbiasreport-2/>.

** Emma Shapiro, “Censorship on social media not only limits artists' online reach—it can prevent future opportunities, too”, *The Art Newspaper* (18 April 2022): <https://www.theartnewspaper.com/2022/04/18/censorship-on-social-media-not-only-limits-artists-online-reach-it-can-prevent-future-opportunities-too>.

This was a threat that Cox battled in both the press and her personal life, receiving death threats from Giuliani supporters.* More recently, she has fallen victim to the dreaded, vague “community guidelines” ban when an animated film of her *Soul Culture* collages, based on the spiritual principles of sacred geometry, was pulled from YouTube – due, presumably, to the repeated appearance of black and brown limbs in its kaleidoscopic swirl.

Beverley Onyangunga has been prevented from promoting her studio practice on Instagram and her works about the violent histories of European colonisation have been shadow banned, due to what the artist was informed were the “harmful ideas” they contain. Ironically, “harmful ideas” about enslavement were, until relatively recently, normalised by modern Western culture, which is precisely what her work pointedly seeks to critique. Onyangunga summarises the logic of this seemingly contradictory social media phenomenon:

It promotes fake identity and fake ways of living and fake interactions. It doesn't show reality, and we all know that. So as someone whose work talks about authentic experiences rooted in the truth and fact, it makes sense that the app would want to censor it. My work is real, Instagram and the lifestyle it promotes isn't.

Ultimately, despite their many differences, the artists in *Sensitive Content* have a shared commitment to the real over the fake – whether in our politics, interactions or expressions – that binds them more deeply than their works' censorship. This exhibition hopes to honour that courageous common bond.

written by Maria Buzcek

* On the cover of its 16 February 2001 edition, The New York Times reported on the row, which was subsequently picked up by the national news in the United States. It was just months before the recuperation of Giuliani's reputation following the September 11th attacks on New York City later that year, and foreshadowed his underlying authoritarianism that would become most visible in his (ongoing) efforts to interfere in the 2020 American presidential election results on behalf of Donald Trump. Elizabeth Bumiller, “Affronted by Nude ‘Last Supper’, Giuliani Calls for Decency Panel”, The New York Times (16 February 2001): Section A, p. 1.



Beverley Onyangunga

Parts Of A Rubber Tree, 2022

Rubber gloves, rubber paint, tree

Branch, bubble wrap, cups, compost

200 x 200 x 180 cm

Featured Artworks

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Helen Beard
Equilibrium II, (detail), 2022
Oil on canvas
70 x 70 cm

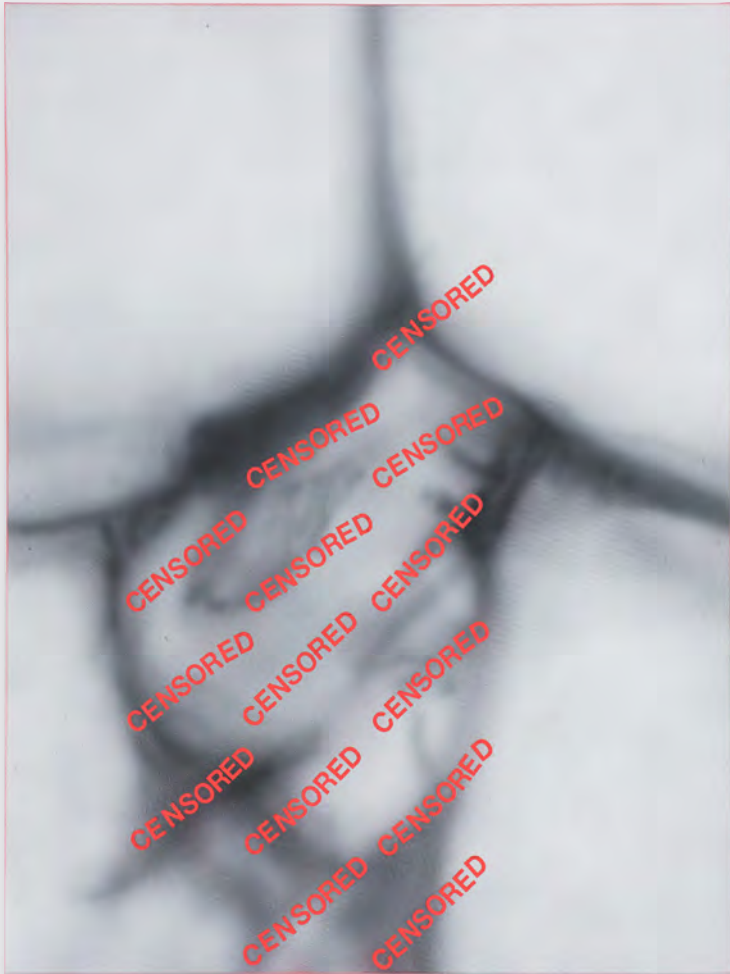
BETTY TOMPKINS

Betty Tompkins' works revolve around the intricacies of sexual contact. Her artworks often feature photorealistic, close-up imagery of both heterosexual and homosexual intimate acts. By putting up a mirror to some of society's most charged and private activities, Tompkins' artworks have often been subjected to censorship. *Censored Painting #1* is an example of Tompkins' comments on the relationship between art and censorship, particularly exploring Instagram's censorship of nudity in art.

After posting *Fuck Painting #1* (1969), Tompkins had her account disabled by Instagram. This led to the artist posting statements that the social network had unfairly censored her account, breaking their own rules of censorship around nudity in art. In response, Tompkins began to create censored versions of her own censored artworks.

"Before Instagram, there were 15, 20 years between governments censoring me, so I was surprised each time there too. There are certain things I do when being censored to keep my sanity, and for Paris and for Japan, I did censored drawings of the pieces that were actually censored. So after I got my account back, I started to keep a list of what Instagram was taking down, so I'm now doing censored paintings. I'm on my fourth one, and I already have a list of at least 10 more images that I can go to work on. And enough's enough! I already have enough for the whole series; stop. And I am going to go through with them, because it keeps me pretty centred to do something positive out of an experience that was 100 percent negative."

– Betty Tompkins



BETTY TOMPINKS

Censored Painting #1, 2019
Acrylic on canvas
61 x 46 cm

ENQUIRE

BEVERLEY ONYANGUNGA

Beverley Onyangunga is a multi-disciplinary artist based in London. Her artistic practice is founded on her Congolese heritage and UK upbringing. Working across various mediums, Onyangunga explores notions of identity, politics and race. Her multi-media artworks investigate complex ideas, aiming to voice stories that have been left untold. Onyangunga works frequently with photo archives, using these images to invite the viewer to question conventional narratives.

The artist's recent body of work explores the brutalities which occurred in the 1890 Free State Congo during the reign of the Belgian King Leopold II. It is estimated that 10 million Congolese people were killed, yet this remains a period overlooked by historians. Onyangunga uses the motif of the red hand to symbolise the mutilation of the native people.

"Sometimes, I get told from time to time that my work is "too dark", and I'm like, "yeah, that's the point? What happened wasn't exactly a good time". Obviously, I would like to make work that's "pretty and nice", but sometimes it just doesn't work like that. My work is dark, and that's the whole point to it."

– Beverley Onyangunga



BEVERLEY ONYANGUNGA

Parts Of A Rubber Tree, 2022

Rubber gloves, rubber paint, tree
Branch, bubble wrap, cups, compost

200 x 200 x 180 cm

NOT FOR SALE



BEVERLEY ONYANGUNGA

Archive I, 2022
Photomontage
30 x 21 cm

NOT FOR SALE



BEVERLEY ONYANGUNGA

Archive II, 2022
Photomontage
30 x 21 cm

NOT FOR SALE

CAROL RAMA

Italian artist, Carol Rama, explored erotic and sexual identity through her paintings with a specific focus on female sensuality. Rama's practice was largely inspired by biographical materials with many artworks being drawn directly from the artist's own memories. Rama was an artist well ahead of her time, envisioning the possibility of a humanity that strove beyond binary perspectives of gender.

The decidedly subversive nature of her artwork meant that Rama was often subject to censorship and discrimination during her lifetime. Her first exhibition was banned in 1945 by the Italian government. The exhibition was censored for its overtly sexual and provocative themes and some of the work was not shown to the public for forty years after the ban.

“Eroticism for me is the rejection of any prudery. It's about sensuousness, the relationship with your senses, with the body. It's about the body being scrutinised and dissected in its anatomical parts, in all its bits and functions.”

– Carol Rama



Carol Rama

Malelingue, (detail), 2022

Enamel on board

35 x 45 cm



CAROL RAMA

Untitled, 1995

Marker pen on pre-printed paper
23 x 29 cm

ENQUIRE



CAROL RAMA

Malelingue, 2002
Enamel on board
35 x 45 cm

ENQUIRE

CAROLINE COON

Caroline Coon's artworks often explore sexual themes from a feminist standpoint. Her work has been influenced by Pop Art, Feminist Art and concepts of sexual liberation, aiming to challenge patriarchal and binary views of sexuality. Coon's honest depictions of the male and female body have previously been subject to censorship with the Tate banning her 1995 painting, *Mr Olympia*.

In essence, Coon's artworks may shock us, but they aim to subvert traditional perspectives and narratives. For example, Coon's performance piece *I AM A WHORE* examines the shaming of female bodies in the context of misogynistic societies and cultures, which punish women for showing signs of sexual behaviour.

"How can I grow up into a woman who does not cause offence? I couldn't be assertive, or have an opinion, and I was warned that I should hide one's intelligence because men didn't like intelligent women. You were expected to grow into a respectable woman, a wife and a bearer of children. Even at the age of 13, I knew I couldn't be that."

– Caroline Coon



CAROLINE COON

I AM WHORE, 2019

Video MP4 480MB, duration 09'01"

1280 x 720 px

NOT FOR SALE

CARY KWOK

Cary Kwok's artworks display a fascination with fashion, humour, eroticism and sexuality. His subjects range from explicit explorations of the male nude to period portraits and still lifes. Kwok's works also explore the diversity of styles and street fashion in London with an equal interest in period films. As such, Kwok's artworks often seem to reside in another time, distilling the sense of a specific era.

Kwok is most known for his intricately detailed biro pen drawings, but his most recent body of work in acrylic explores dreamlike and imaginative realms with a similarly photorealistic aesthetic. These pieces subtly refer to issues of race, ethnicity, culture, gender and sexual equality.

"To me, my different subjects harmonize with one another because I stay true to what I love and what excites me. I don't know if I can answer for other people but I think artists should be encouraged to experiment with different subjects and media. I don't want to be confined as an artist who only does this or that. People are interested in many things, we all have things we like and we all evolve in time."

– Cary Kwok



Cary Kwok

Men on the Verge of a Nervous Breakdown, 2022
Ink and acrylic on paper, artist's frame
39 x 51 x 5 cm



CARY KWOK

La Piscine with a Happy Ending, 2022
Ink and acrylic on paper, artist's frame
39 x 51 x 5 cm

ENQUIRE



CARY KWOK

Men on the Verge of a Nervous Breakdown, 2022

Ink and acrylic on paper, artist's frame

39 x 51 x 5 cm

ENQUIRE

EMMA SHAPIRO

Emma Shapiro is an American artist and feminist activist whose work includes the use of video, collage, performance and photography. She often uses her own body and image, seeking to represent the human and female form as something timeless and fixed in memory. Shapiro grew frustrated with the shaming and sexualisation of the female body, she therefore began *The Exposure Therapy Project* to empower women to see the value and beauty in their own bodies.

Cuerpas is an ongoing project in which Shapiro uses contortions of her own image. Here, she investigates the idea of self-hood, examining how we “twist” ourselves to fit our own concept of identity. This body of work serves as a reminder that identity is not a monolith but is constantly in flux as we grow and shift over time.

“With ‘Cuerpas’ I am investigating who I remember myself to be, and how I adapt to new circumstances and ‘lives’ by twisting this concept of who I ‘am’ into them. But as I move further from this person I identify as, who is it that I am bringing into my present? While I hold on to my identity as a touchstone, I am reminded that even who I believe myself to be distorts and changes over time.”

–Emma Shapiro



EMMA SHAPIRO

Cuerpas (Compilation 3), 2021
Photo, paper, single channel HD video
on flash drive 169MB, duration 01'02"
2324 x 1368 px

ENQUIRE

HELEN BEARD

Helen Beard is known for her vibrantly colourful artworks that lie between representation and abstraction. Beard's works reimagine the canonical trop of the nude, reducing figures to vivid fields of colour. Her images, sourced from pornography, circumvent any sense of crudeness by invoking the intimacy of physical touch in broad swathes of bright colour.

Using her knowledge of cinematography, Beard employs close-up, detailed cropped images, which draw the viewer into a physical and emotional experience. In this sense, Beard's works redefine sources that were originally rooted in objectification, choosing to give voice to female and queer sexuality. Works like *Selenicereus grandiflorus* (*Queen of The Night*) unashamedly bring feelings of desire to the forefront, allocating attention to subjects that have often been censored in mainstream contexts.

"I think that, only recently, a lot of women are realising that they can talk about sex...The more that women deal with the subject matter, I think will take away the stigma. Because we're all humans, we've all got the same desires, it shouldn't be any different for a woman to talk about this subject than a man."

– Helen Beard



Helen Beard

Selenicereus grandiflorus
(*Queen of The Night*), 2021
Oil on canvas
260 x 200 cm



HELEN BEARD

Equilibrium I, 2022

Oil on canvas

70 x 70 cm

ENQUIRE



HELEN BEARD

Equilibrium II, 2022

Oil on canvas

70 x 70 cm

ENQUIRE



HELEN BEARD

Internal Expansion, 2021
Oil on canvas
200 x 200 cm

ENQUIRE



HELEN BEARD

Selenicereus grandiflorus (Queen of The Night), 2021

Oil on canvas

260 x 200 cm

ENQUIRE

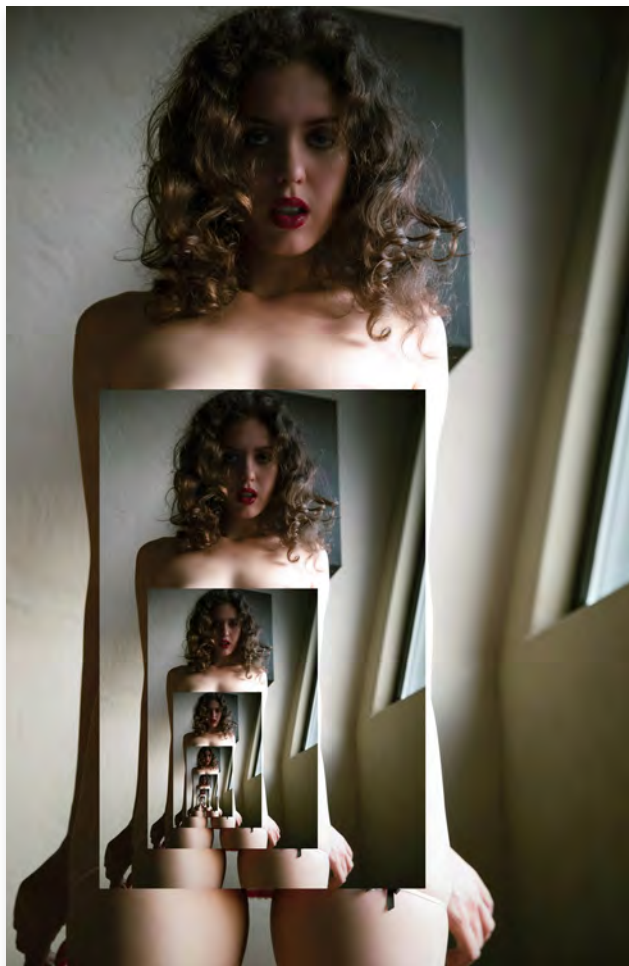
LEAH SCHRAGER

Using social media as her own gallery, Schrager's work investigates digital identity, celebrity culture and the selfie. As a voice in the new feminist art wave, Schrager situates her work in a contemporary polemic on appropriateness, celebrity, fandom and commercialism. Above all, her works seek to explore female biography and labour in our contemporary global landscape.

Schrager is her own model, photographer and marketer and, as such, her work reframes the dynamic between model and photographer. The *Infinity Selfie* series explores the ways in which women are "allowed" to use their own image. With these works, Schrager challenges the idea that provocative imagery is less than art.

"It was a constant challenge due to people not really liking my work because "sexy isn't supposed to be art." So, I had to keep fighting for why it was ok for my image to be in my work. It made me in a way even more set on that. It's hard to remember while you're in it, when you feel frustrated and upset, but opposition is often a sign that you're doing something you're truly invested in and you want to try to figure out more and understand."

– Leah Schrager



LEAH SCHRAGER

Infinity Selfie I, 2016
Digital C-print
117 x 76 cm

ENQUIRE



LEAH SCHRAGER

Infinity Selfie II, 2016

Digital C-print

79 x 117 cm

ENQUIRE



LEAH SCHRAGER

Infinity Selfie IV, 2016

Digital C-print

65 x 117 cm

ENQUIRE

LINDER

Linder is a British artist recognised for her radical feminist photomontages and her confrontational performance art. Her work has largely been influenced by the Punk Rock movement and also by the Dadaist art historical legacy. Linder's artworks frequently critique gender relations, contrasting images of women with images of inanimate objects.

Untitled (TV Sex) is exemplary of Linder's work of the 1970s, which explored the dual expectations of women as both sexual and domestic beings. The inspiration for this series of works came from Linder's exploration of lifestyle and pornography magazines. Here, women inhabited two separate worlds, one in which they are housewives and one in which they are objects of sexual fantasy. Through these pieces, Linder explores our collective desires, questioning our expectations on both women and contemporary living.

"I use the collages to burst that bubble of gorgeousness in those glamour magazines...All those images are quite fragile and it doesn't take much to hijack them and take them somewhere they shouldn't go."

– Linder



LINDER

Untitled (TV Sex), 1977
Magazine collage on board
30 x 21 cm

NOT FOR SALE

ENQUIRE

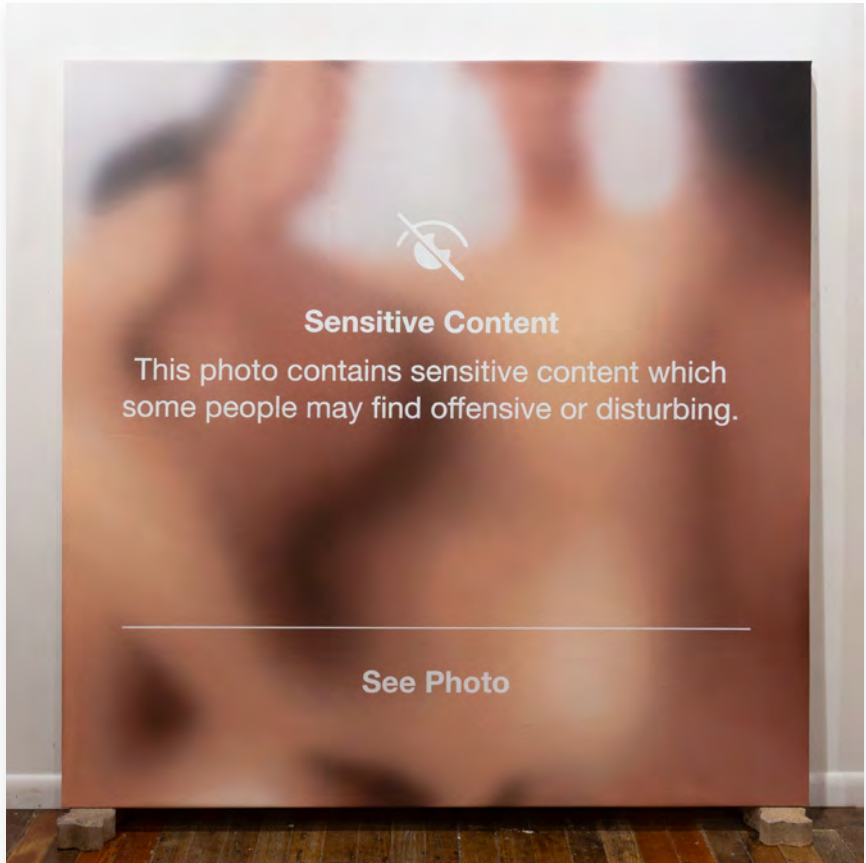
MAURO C. MARTINEZ

Mauro C. Martinez's satirical works depict the iconography of contemporary digital culture, including memes, censorship warnings and Instagram tags. Throughout his work, Martinez juxtaposes art historical tropes with the ubiquitous online imagery of our digital society. The artist employs metaphor, irony and dark humour, responding to the trends of internet culture and probing our relationship to contemporary imagery in both positive and negative ways.

In his "Sensitive Content" series, Martinez allows his source images to dictate his use of materials and technique. The artist uses an airbrush to achieve a blurred effect, obscuring the censored image, whereas the crisp lettering of the text overlay requires the precision of silkscreen printing. With this series, Martinez considers what should be seen and what should be accessible.

"I like the tension between the iconoclastic nature of memes and the archival nature of oil painting. They seem contradictory and harmonious at the same time"

– Mauro C. Martinez



MAURO C. MARTINEZ

Sensitive Content No. 34, 2022
Acrylic and acrylic ink on canvas
180 x 180 cm

ENQUIRE

MICOL HEBRON

Micol Hebron is an American interdisciplinary artist whose work critically examines and employs methods of feminist activism. In 2013, Hebron launched a collaborative art project, *Gallery Tally*, a gender equity initiative which tracks women's representation in art galleries worldwide.

Hebron has used her artwork to protest Instagram's policy of censorship, particularly their censorship of the female nipple. The artist questioned why Instagram censored the female nipple and not the male nipple. Therefore, Hebron embarked on a nipple project that went viral, encouraging women to post topless images with male nipples superimposed in order to draw attention to social media sexism.

"When there are restrictions imposed upon women's bodies, as with the nudity clauses on Facebook or Instagram, what we are doing, implicitly, is admitting that we sexualize and objectify women's bodies and that they are "dangerous" and therefore must be controlled, limited and regulated. Male bodies are not managed in this way. And, with each act of censorship, the female body is problematized even further."

– Micol Hebron



MICOL HEBRON

Under/Over Exposed in the Museum,
Picasso, 2015/2022

Digital inkjet print on archival
luster paper
31 x 23 cm

ENQUIRE



MICOL HEBRON

Under/Over Exposed in the Museum,

Monet, 2015/2022

Digital inkjet print on archival
luster paper

47 x 61 cm

ENQUIRE



MICOL HEBRON

*Under/Over Exposed in the Museum,
Picasso Again, 2015/2022*
Digital inkjet print on archival luster
paper
31 x 23 cm

ENQUIRE

PENNY SLINGER

British-born American artist Penny Slinger has developed a visual language that she defines as “feminist surrealism”, influenced by her study of European Surrealism, her friendship with Roland Penrose and her association with Max Ernst. Spanning photography, collage, film and sculpture Slinger’s works explore the nature of the self, the feminine and the erotic, often using images of the artist’s own body. Works like *Mermaid’s Tale* examine the relationship between femininity, sexuality and mysticism.

Active from the 1960s, Slinger’s artistic career emerged from a context of political protest, social change and sexual freedom. As such, Slinger’s focus on surrealism aimed to mine the depths of the feminine psyche and subconscious. She often photographs herself naked for her works, using her own image as her muse to explore notions of female identity, desire, fantasy, dreams and female liberation.

“I make artworks to bring the inside out and the outside in. My life and art are a collage.”

– Penny Slinger.



PENNY SLINGER

Mermaid's Tale, 1976-1977

Collage on board

81 x 88 cm

ENQUIRE



PENNY SLINGER

Scarlet Woman, 1976-77
Collage on board
46 x 60 cm

ENQUIRE



PENNY SLINGER

The Golden Pyramid, 1976-77
Collage on board
42 x 58 cm

ENQUIRE

POLLY BORLAND

Australian photographer, Polly Borland, is widely known for her images of prominent cultural figures and also of underground communities, like her investigation of fetishes in the 1990s. With works like *Nudie 10*, Borland turns the lens on herself for the first time, challenging selfie tropes and contemporary ideas of self-worship through contorted and almost grotesquely oversized nudes.

These confrontational photographs unabashedly present the artist's ageing body in tightly cropped frames. The artist twists and folds her body, using her own flesh as a ductile material to create surreal kaleidoscopic abstractions. With these personal self-portraits, the artist examines her own image, exposing her own vulnerability as she has done in the past with her portrait subjects.

"I'm fascinated by people - I love meeting them, I love photographing them, I love finding out about them. The best portraiture is when you get beneath the skin of someone, it's psychologically revealing. You penetrate below the surface."

– Polly Borland



Polly Borland

Nudie 10, (detail), 2021
Archival pigment print
102 x 136 x 4 cm



POLLY BORLAND

Nudie 10, (detail), 2021
Archival pigment print
102 x 136 x 4 cm

ENQUIRE



POLLY BORLAND

Nudie 14, 2021

Archival pigment print
102 x 136 x 4 cm

ENQUIRE

PUSSY RIOT

The Russian feminist protest and performance art group, Pussy Riot, first became popular for its provocative punk rock music. Founded in August 2011, the group became known for staging unauthorised and provocative guerrilla gigs in public spaces. The group has engaged in subjects such as feminism, LGBT rights and opposition to Vladimir Putin and the Russian Orthodox Church.

The group gained notoriety when they staged a protest performance outside Moscow's Cathedral of Christ the Saviour in 2012. The group was protesting the Russian Orthodox Church's involvement in Putin's election campaign. Members of the group were arrested and charged with the trial attracting worldwide attention and criticism.

"A punk is someone who knows how to ask the world uncomfortable questions and does everything possible to make sure the world can't cop out of answering those questions. A punk is a person who lives and breathes astonishment. Astonishing other people and astonishing yourself — that's what art is for us, and without art, life can't exist. It would be too boring."

– Pussy Riot



PUSSY RIOT

PUSH THIS BUTTON, 2022

Canvas, faux fur, fabric, push button on
batteries, neon light, metal sign
102 x 76 cm

ENQUIRE



PUSSY RIOT

PUSH THIS BUTTON, 2022

Canvas, faux fur, fabric, push button on
batteries, neon light, metal sign
102 x 76 cm

ENQUIRE



PUSSY RIOT

PUSH THIS BUTTON, 2022

Canvas, faux fur, fabric, push button on
batteries, neon light, metal sign
101 x 76 cm

ENQUIRE

RENATE BERLMANN

The feminist avant-garde artist, Renate Bertlmann, has been exploring issues around the representation of sexuality and eroticism since the early 1970s. Her artwork distinguished itself from the feminist art movement of the period by including the male perspective. Bertlmann's work spans collages, drawings, photographs, performances and objects in order to play, often humorously, on the ambivalence of the feminine/masculine relationship.

Bertlmann's works examine this relationship in the context of sexuality and desire, probing and challenging the stereotypical, circumscribed gender roles traditionally assigned by society. *Tender Touches* exemplifies a series of works she began to create in 1975 using latex teats and inflated condoms, associating the phallic with the feminine while addressing issues of contraception and motherhood.

“Amo ergo sum, the maxim that defines my practice, with its three parts—pornography, irony, and utopia—is always applicable. This is why the phallus, the breast, the skin, and the heart keep reappearing in my work, and with them, the materials—Perspex, latex, metal, and several plastics.”

– Renate Bertlmann



Renate Bertlmann

Zärtliche Berührungen (Tender Touches), (detail), 1976

Digital print mounted on Dibond

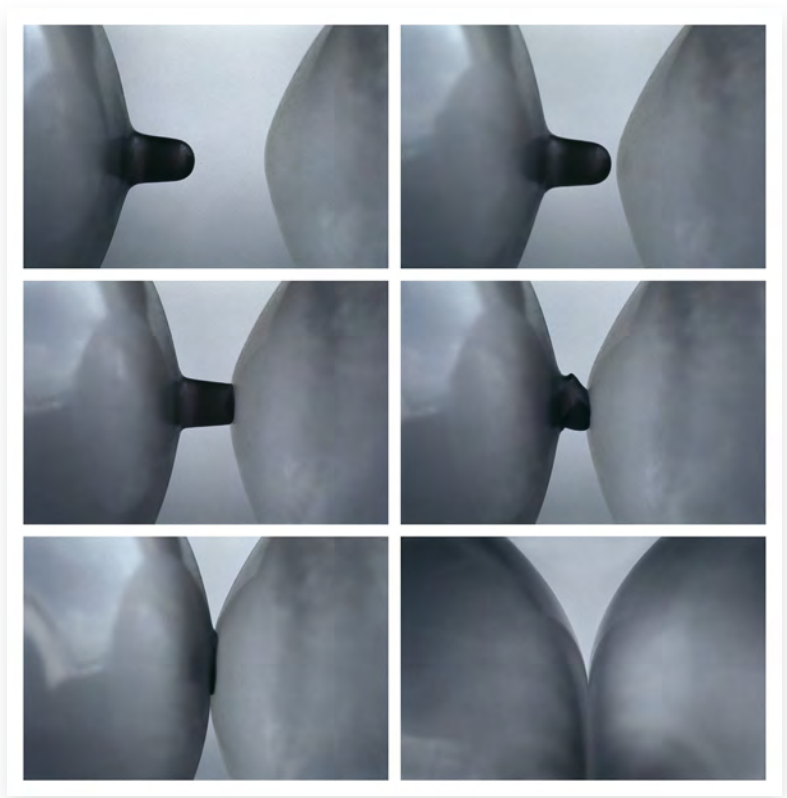
96 x 97 cm



RENATE BERGLMANN

Zärtliche Berührungen (Tender Touches), 1976
Digital print mounted on Dibond
96 x 97 cm

ENQUIRE



RENATE BERLMANN

Zärtliche Berührungen (Tender Touches), 1976/2017
Digital photograph mounted on Dibond
96 x 97 cm

ENQUIRE

RENEE COX

Renee Cox is a Jamaican American artist, photographer, lecturer, political activist and curator. Her work forms part of the feminist art movement in the United States, particularly exemplifying Black Feminist politics. Cox's artworks provoke conversations on the intersections of cultural work, activism, gender and African studies.

Yo Mama's Last Supper is one of Cox's most provocative artworks. In a reimagining of Leonardo da Vinci's 1490s mural painting, *The Last Supper*, Cox positions her own image at the centre. She is featured nude and standing, with arms reaching upwards, as Jesus. The artwork sparked enormous controversy when New York City mayor, Rudy Giuliani, saw the painting and accused Cox of being anti-Catholic. Giuliani also called for the creation of a "decency standard" for artworks shown in publicly funded museums.

"I have a right to reinterpret the Last Supper as Leonardo da Vinci created the Last Supper with people who look like him. The hoopla and the fury are because I'm a black female. It's about me having nothing to hide."

– Renee Cox



RENEE COX

The Self Similarity of the Selfie, 2016

Printed on archival ink jet print on 100% cotton
rag paper, mounted on golden wood panel
194 x 122 x 13 cm

ENQUIRE



RENEE COX

Yo Mama's Last Supper, 1996

Cibachrome prints

76 x 381 cm

ENQUIRE



SALLY HEWETT

Sally Hewett's practice revolves around embroidery and stitching, exploring ideas of beauty and ugliness and the entrenched conventions that define these concepts. Hewett is interested in how we see things and how we interpret what we see. Her works are therefore concerned with the bodily, expressing interest in bodies that are physically marked by history and experience.

Nursing Chair with Placenta Footstall was conceived from a chair that belonged to the artist's grandmother, who taught her how to sew. It was used to breastfeed her children and then passed down to Hewett's mother before being inherited by Hewett herself. In reupholstering the chair, Hewett wanted the object to reflect its family history.

"I love bodies. And it is not the conventionally beautiful bodies that take my eye, it is bodies which show their history, that have been altered by their experiences, that are decorated with bruises, scars, spots, stretch marks, freckles, pigmentation, veins. Bodies that have the marks of life on them."

– Sally Hewett



Sally Hewett

Nursing Chair with Placenta Footstool, (detail), 2021

Victorian chair and footstool, Lycra, angel skin, padding and embroidery silk
Victorian footstool, Lycra, angel skin, padding
100 x 75 x 85 cm



SALLY HEWETT

Nursing Chair with Placenta Footstool, 2021

Victorian chair and footstool, Lycra, angel skin,
padding and embroidery silk Victorian footstool,
Lycra, angel skin, padding
100 x 75 x 85 cm

ENQUIRE



SALLY HEWETT

Louis' Chair, 2021

Antique French chair, Lycra, padding,
embroidery silk and papier-mâché

100 x 75 x 75 cm

NOT FOR SALE

SARAH HARDACRE

Sarah Hardacre's works explore the mediums of collage and photo screen prints. While the subject matter of her works focuses on the landscape of the female body, Hardacre's pieces are not feminist critiques. Instead, they can be interpreted as representations of the biographical fetishism of the artist.

Pieces like *We will never love again without the telephone* use images from local history archives and clippings from vintage "gentlemen's magazines". Hardacre's works juxtapose notions of public and private spheres, opposing masculine architectural forms with feminine sensuality. Hardacre's artworks pay homage to the high-rise housing innovations of the 1950s and 1960s, enacting a sensual exploration of these urban landscapes. The central theme of Sarah Hardacre's work is her "*personal questioning of the roles of women within this new futuristic world of the home.*"



SARAH HARDACRE

West End Girl In A Denim World, 2018
Magazine page and gold leaf
54 x 42 cm

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SARAH HARDACRE

We will never love again without the telephone, 2018
Page from *Lek* magazine, gold leaf and G.F. Smith
Peregrina Majestic Paper
17 x 27 cm

ENQUIRE



SARAH HARDACRE

All Men Have Met Her Hammer, 2018

Collage

42 x 62 cm

ENQUIRE



SARAH HARDACRE

The Eloquent Peasant, 2018
Collage
54 x 42 cm

ENQUIRE



SARAH HARDACRE

The Villain In Us All, 2018
Penthouse magazine page, gold leaf
54 x 42 cm

ENQUIRE

XIAO LU

Xiao Lu, well known for her work with installation, performance and video, has long been an explosive force in the Chinese art world. She gained fame when she shot one of her own artworks at the opening of the China Avant-Garde exhibition in 1989. She was subsequently detained for these actions.

Ideas of gender and self-hood have been frequent subjects of her work. Works like *Polar-2* are representative of Lu's more recent style, which is characterised by socio-political messaging but also by a deep sense of the personal. *Polar-2* depicts the artist as she attempts to use a knife to hack her way out of a chamber with walls of ice. In the process Lu gashed her hand, leaving streaks of blood across the transparent surface of ice.

"Whenever I am in the process of developing a new work, I feel that it comes from my heart and that the essence of my soul is encapsulated in my art. As such, performance art has always been my artistic medium of choice as it enables me to make this internal connection and express myself fully. It is more direct, sporadic, and uncertain than any other artistic medium and I like to work at the juncture between emotional control and loss of control."

– Xiao Lu



XIAO LU

Polar, 2016

Video Installation, duration: 04'38"

1280 × 720 px

ENQUIRE



XIAO LU

Polar-2, 2016
Photograph
120 x 80 cm

ENQUIRE



XIAO LU

Polar 4, 2016
Photograph
120 x 80 cm

ENQUIRE

Curator Biographies



HELEN BEARD

Artist and Co-curator

Helen Beard creates work that vibrates with movement and colour in a celebration of the erotic experience. Her paintings often represent explicit views of sexual acts and have previously been censored on Instagram but her more abstract works evade the algorithms to present a joyous, female-centric depiction of sensual joy. Her exhibitions include *True Colours* at Newport Street Gallery (2018); *It's Her Factory* at Unit London (2019) and *The Desire Path* at Reflex Amsterdam (2020). She is currently working on a new European solo show.



ALAYO AKINKUGBE

Co-curator

Alayo Akinkugbe graduated from the University of Cambridge with a BA in History of Art in 2021, and is currently undertaking an MA in Curating at the Courtauld Institute of Art. She is an art historian, writer and founder of the Instagram platform @ABlackHistoryOfArt, which highlights Black artists, sitters, curators and thinkers from art history and the present day. Her aim is to continually champion emerging and forgotten Black artists from across the globe and across all periods of art history, in a bid to change the way art is taught and presented in the West, in favour of a more global and inclusive approach.



MARIA ELENA BUSZEK

Co-curator

Maria Elena Buszek is Professor of Art History and President's Teaching Scholar at the University of Colorado Denver. Her publications include the books *Pin-Up Grrrrls: Feminism, Sexuality, Popular Culture, Extra/Ordinary: Craft and Contemporary Art*, and (with Hilary Robinson) *A Companion to Feminist Art*. She has also contributed to numerous international anthologies, exhibitions catalogues, and journals. Dr. Buszek is also a prolific independent curator, who has previously worked at the Museum of Modern Art in New York and the Los Angeles County Museum of Art. Her most recent exhibitions include *Inner Ear Vision: Sound as Medium* (with Raven Chacon and Robert Aiki Aubrey Lowe, 2019) and *Danger Came Smiling: Feminist Artists and Popular Music* (2016).

Artist Biographies



BEVERLEY ONYANGUNGA

Beverley Onyangunga is a multidisciplinary artist, based in London. In 2021 Beverley graduated from Chelsea College of Arts with an MA in Fine Art. Her practice is strongly informed by her Congolese roots, and UK upbringing. Her concepts incorporate a variety of media, to explore complex ideas, voicing tales that have been left untold. Investigating the notion of identity, politics and race, and the role they play in wider society.

In 2022 Onyangunga held a solo exhibition titled *Cut* with Huxley Parlour Gallery in Mayfair, London. Recent group exhibitions include *Bloomberg New Contemporaries*, at Ferens Art Gallery & Humber Street Gallery, Hull, (2022) and *Unity in Diversity Arts Carnival*, Never Fade Factory, Soho, London (2022).



BETTY TOMPKINS

Betty Tompkins (b. 1945) is an American artist born in Washington, D.C. She received a BA from Hampshire College, Amherst, MA in 1998 and an MFA from University of Illinois at Chicago, IL in 2003. Tompkins is regarded as one of the pioneers of feminist art and is best known for her unabashed, large-scale and photorealistic portrayals of sexual desire. The intimately close-cropped frames put the works on the verge of abstraction as only the explicit sexual parts remain.

Selected solo exhibitions include P·P·O·W, New York, NNY (2017); GAVLAK, Los Angeles, CA (2016) and Rodolphe Janssen, Brussels, Belgium (2012). In 2021, MO.CO. Montpellier Contemporain presented *Betty Tompkins: Raw Material*, a revelatory survey exhibition accompanied by a monograph. Her works can be found in the permanent collections of the Brooklyn Museum, Brooklyn, NY; Centre Pompidou, Musée National d'Art Moderne, Paris, France; Pennsylvania Academy of Fine Arts, Philadelphia, PA and Museum of the City of New York, New York, NY. The artist currently lives and works in New York, NY and Pleasant Mount, Pennsylvania.



CAROL RAMA

Carol Rama (1918–2015) is an Italian artist whose career began in the mid-1930s. In her evocative watercolour paintings of the 1930s and 40s, she insists on the corporeality and vitality of the human experience: bodies actively copulate, defecate, and disobey. Her early paintings were received by the public as scandalous and obscene, anticipating the dismissal of Rama's work by the dominant art-historical discourse for decades to follow. Selected solo exhibitions include *Carolrama Coralarma Claromara Arolcarma Coralroma Ormalacra Carmarola*, LGDR, Paris (2022); *Seduzioni e Sortilegi*, Studio la Città, Verona (2022); Gutshaus Steglitz, Berlin (2021) and *Eye of Eyes*, Lévy Gorvy, New York (2019). Rama's works are held in collections worldwide, including Musée d'Art Moderne de la Ville de Paris, Museo del Novecento in Milan, Museum of Contemporary Art in Chicago, Museum of Modern Art in New York, Stedelijk Museum in Amsterdam and Tate Modern in London.



CAROLINE COON

Caroline Coon (b.1945) is an English artist, journalist and political activist. She was educated at Central St Martins College of Art (Fine Art 1965-67) and Brunel University London (PSE 1970-72). A lifelong political activist, Coon's work has always reflected cultural movements that provoked changes in Britain; 60s 'peace and love' counterculture, punk rock and feminism. Exploring sexual themes from a feminist standpoint Coon's honest depiction of the male nude has been considered shocking and destabilising of patriarchal sexual stereotypes.

Coon had her first solo painting exhibition in 2018 at The Gallery Liverpool entitled *Caroline Coon: The Great Offender*. In 2014 her work was showcased in Paris Photo at James Hyman Gallery and in 1995 her painting *Mr Olympia* was not shown at Tate Liverpool.



CARY KWOK

Cary Kwok (b.1975) is a Hong Kong-born, London-based artist who holds a degree from Central St Martins of Art and Design. He graduated in 2001 with an MA in Fashion Design (Womenswear). Kwok is best known for his blue ball point pen drawings and humorous erotic works. His extensive practice ranges from explicit male nudes to period portraits and still lifes.

Kwok has exhibited internationally, selected solos include *Cary Kwok*, Herald St, London, UK (2016) and *Qipao*, ART HK 12, Hong Kong (2012). Group exhibitions include *SFW*, Forward Assembly in Hong Kong (2016) and *Takashi Murakami's Superflat Collection- From Shohaku and Rosanjin to Anselm Kiefer*, Yokohama Museum of art, Yokohama, Japan (2016). His work has been featured in multiple publications including The Guardian, Artnet News and FAD Magazine.



EMMA SHAPIRO

Emma Shapiro (b.1988) is an American artist and feminist activist based in Valencia, Spain. She holds a degree from The Rhode Island School of Design. Shapiro's multidisciplinary practice seeks to represent the human and female form as a timeless event, ephemeral yet fixed through genealogical and physical memory. She sees her body as a vessel for ancestral history -- a link to a family lost to anti-semitism and the Irish Famine -- and thus a primal act of resistance against injustice, and a representation of hope.

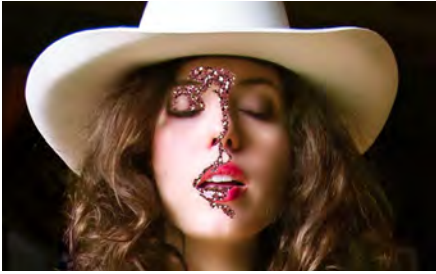
She is the founder of the international body-equality art project and movement *Exposure Therapy*, and a curator for the *Don't Delete Art* campaign (of the NCAC). Selected solo exhibitions include *Exquisite Cuerpas*, Loading Festival: Screendow, Maimi, FL, USA (2021), *The Body Room*, The New Earth Art School, London, UK (2020) and *Emma Shapiro: Enactments*, Larkin Arts Gallery, Harrisonburg, VA, USA (2018).



HELEN BEARD

Helen Beard (b.1971) is a Brighton-based artist who studied at Bournemouth and Poole College of Art and Design. Her works lie between abstraction and representation, reducing figures to vibrant fields of colour. Through this joyous use of bright colouring, Beard seeks to reclaim depictions of the body and of the sexual from the predominant male perspective. These are explicit works that unreservedly depict sex, encouraging the viewer to engage with the subject without embarrassment or reserve.

Since 2000, Beard has exhibited in numerous group shows, including *Simulation Skin* and *True Colours* at Newport Street Gallery. Solo shows include *Lyrical Lines*, Paul Stolper Gallery, London, UK (2021); her first international exhibition, *The Desire Path* at Reflex Amsterdam (2020) and *It's Her Factory* at Unit London (2019). Beard's work is held in many renowned collections worldwide, and has been featured in publications internationally.



LEAH SCHRAGER

Leah Schrager (b. 1983) is a digital artist and online performer. She received her BA in Dance & BS in Biology from the University of Washington, Seattle (2007) and her MFA in Fine Arts from Parsons, The New School, NY (2015). Focusing on examining the gaze, her visual works apply a painterly aesthetic to bodily forms and often draw their material from her conceptual online performance practice that encourages her online viewers to participate, becoming part of the artwork.

Schrager's work has been profiled in various media outlets including; Art Forum, Monopol, The Huffington Post, Vice, Viceland, The Tonight Show with Jay Leno, CBS News, ABC News, The NY Daily News, and Playboy. She has exhibited with Johannes Vogt Gallery, Castor Gallery, Roman Fine Art, and others; her work has been on view in notable museums such as Fotografiska, Museum of Sex, and the Museum of Visual Art in Leipzig; and her pieces and performances have been purchased by collectors world-wide.



LINDER

Linder Sterling (b.1954) is a London-based artist. She studied art and design at Manchester Polytechnic in the late 1970s. Linder is internationally renowned for her photomontages, performances, and radical feminism. She combines imagery that portrays women's sexuality and domesticity to openly criticise conventional female roles and representation.

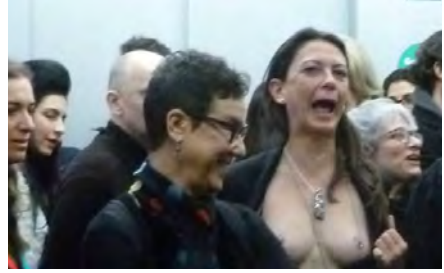
Recent solo exhibitions include *Someone Like you*, at Andréhn-Schiptjenko, Stockholm, Sweden (2021), *Linderism*, at Kettle's Yard, University of Cambridge (2020) and *Linderism* at Hatton Gallery in Newcastle upon Tyne (2020). Linder's work resides in collections such as; Tate in London, The Museum of Modern Art in New York and Musée d'art Moderne de la ville de Paris in Paris, amongst others.



MAURO C. MARTINEZ

Mauro C. Martinez (b. 1986) is an American artist currently living and working in San Antonio, Texas. In 2010 he obtained a degree from the Art Centre College of Design, Pasadena, USA. Skillfully utilising metaphor, irony and dark humour, Martinez's paintings respond to the doctrines of internet culture, at once critiquing and mocking our relationship with contemporary imagery.

In 2022, Martinez had his second solo exhibition with Unit London, titled *The Last Man*, that took place following his 2020 debut solo exhibition with the gallery, *Big Mood*. 2021 group exhibitions include *ART 021*, Brownie Project, Shanghai, China and *Ein Museum auf Probe*, Villa Merkel, Esslingen, Germany. Martinez's work is held in various collections including Emergentes Art Foundation in Beirut, Lebanon; Xiao Museum of Contemporary Art in Shandong, China and M+ Museum in Hong Kong.



MICOL HEBRON

Micol Hebron (b. 1972) is a multidisciplinary artist who works out of Los Angeles. She holds multiple degrees from University of California in Los Angeles; Accademia di Belle Arti / Università di Venezia in Venice and Università di Siena, Italy. Employing humour, art historical references and explicit body imagery, Hebron explores how the female body can create dialogues of empowerment.

Hebron is the founder of Gallery B12, a cooperative artists-run exhibition and lecture space in Hollywood and, in 2004, she became founder of the LA Art Girls. Hebron has held teaching positions at Chapman University, Art Centre College of Design, UCLA Extension and Chaffey College. Selected solo exhibitions include; *It's All I Know*, Performance, Bebelplatz, Berlin, Germany (2012); *Sisterhood is Powerful*, Jancar Gallery, Los Angeles, CA (2011); *Essential*, Jancar Gallery, Los Angeles, CA (2010) and *Bubble Gum Pop*, Central Utah Art Centre, Spring City, UT, 2009.



PENNY SLINGER

Penny Slinger (b.1947) is a London-born, LA-based artist. She graduated from the Chelsea School of Art in 1969 having developed a visual language she described as 'feminist surrealism', influenced by her association with Max Ernst. Her provocative, multidisciplinary practice explores and investigates the notion of the feminine subconscious and psyche, using her own body to examine the relationship between sexuality, mysticism and femininity.

Slinger's work has featured in numerous exhibitions, including *An Exorcism- The Works*, Broadcasts, Blum and Poe, Los Angeles (2020); *House of the Sleeping Beauties* at Sotheby's S|2 Gallery, London, UK (2019); *Virginia Woolf: An Exhibition Inspired by Her Writings*, Tate St. Ives, Cornwall, UK (2018) and the major touring exhibition *Feminist Avant-Garde of the 1970s: Works from the Verbund Collection* at the Photographers' Gallery, London, UK (2016–2017). Her work is held in prominent collections such as Tate, London, UK; Georges Marci Monet Collection, Gstaad, Switzerland and The Museum of Drawers, Antwerp.



POLLY BORLAND

Polly Borland (b. 1959) is an Australian photographer whose artistic career began in the late 1980s. She holds a degree in Photography from Prahran College in Melbourne (1983). The artist is widely known for her portraits of prominent cultural figures and underground communities. Her expansive career focuses on portraying vulnerability, pathos and desire for comfort and care through the manipulation of body, power, sex and ego.

In 2000 The National Portrait Galleries in London and Canberra showcased Borland's work in *Australians*, a major commissioned solo exhibition. The artist's work has been acquired by the collections of the National Portrait Galleries, London and Canberra, the Museum of Old and New Art, Hobart and The Andy Warhol Foundation for the Visual Arts, New York. In 2011, Borland relocated to Los Angeles, California to begin work on *Pupa*, which was later exhibited at Murray White Room, Melbourne, Australia.



PUSSY RIOT

Pussy Riot is a Russian feminist protest and performance art group, founded in 2011. They first gained notoriety for their provocative punk rock music which later expanded into unauthorised public performances that are filmed as music videos and posted online. Consisting of approximately 11 female artists, their practice ventures beyond music and incorporates painting, sculpture and digital art. The group's focus is to shine a light on prevalent issues such as the status of women in Russia, and the re-election campaign of Vladimir Putin for President of Russia.

Their performances were showcased at numerous galleries and museums such as Catriona Jeffries and Saatchi Gallery. Art Basel 2022 hosted a performance by the group in support of the Ukrainian victims of war. Additionally, in March 2022, Pussy Riot collaborated with SaveArtSpace on a public art exhibition, #PUSSYVERSE, which hosted 10 works on billboard ad spaces in 10 US States. The group has been featured in articles for HYPEBEAST, Time Out, It's Nice That, The Art Newspaper and The Guardian.



RENATE BERTLMANN

Renate Bertlmann (b. 1943) is a leading Austrian feminist avant-garde visual artist. She studied painting, conservation, and technology at the Academy of Fine Art in Vienna from 1964 to 1970. She often employs the use of pornographic imagery and props, as well as her own body, to explore sexuality, gender and eroticism. Her work actively confronts the social stereotypes assigned to masculine and feminine behaviours and relationships.

In 2019, Bertlmann was selected to represent Austria at the Biennale Arte 2019 –58th International Art Exhibition in Venice. Her work has featured in numerous important exhibitions such as *Women – Feminist avant-garde of the 1970s*, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna (2017); *Renate Bertlmann: Amo Ergo Sum*, Sammlung Verbund, Vienna (2016); *The World Goes Pop*, Tate Modern, London (2015). Her work can be found in collections such as; Centre Georges Pompidou in Paris, France; La Gaia Foundation in London, UK and the Lentos Art Museum in Linz, Austria, among others.



RENEE COX

Renee Cox (b. 1960) is a Jamaican-born African-American artist. Cox received her education from the Whitney Museum of American Art's Independent Study Program (1992–93), followed by an MFA from the School of Visual Arts, New York (1990–92). Cox is known for her provocative photographs and videos that address racism and sexism in society. Her practice aims to challenge stereotypes and empower minorities, reimagining iconic imagery to question our views on the state of politics, race relations and the role of women today.

In her first one-woman show at Cristinerosse Gallery, New York in 1998, Cox made herself the centre of attention by dressing in the colourful garb of a black superhero named Raje, solidifying her position within Afrofuturism. Her multiple solo exhibitions since then include *Renee Cox: Soul Culture* at Columbia Museum of Art, South Carolina (2018). Her works are in the collections of the Brooklyn Museum and Mildred Lane Kemper Art Museum, St. Louis, MI.



SALLY HEWETT

Sally Hewett (b.1947) is a British artist with a BA (Hons) in Fine Art from the Kent Institute of Art and Design (2003). Hewett uses the art of embroidery to explore ideas of beauty related to the human body, and the conventions that determine beauty standards. The works are fascinating in their intricacy and in their intimacy.

Recent group exhibitions include *Unravelled: Confronting The Fabric of Fibre Art* with The Untitled Space (2021); Ten, Paradigm Gallery + Studio (2020 and *Stitch Fetish 7*, Hive Gallery Los Angeles (2019).



SARAH HARDACRE

Sarah Hardacre (b. 1986) lives and works in Salford, UK. In 2008 she obtained a degree in Visual Arts at The University of Salford. Employing collage and screenprint she re-examines Modernist architecture and post-war social housing while also questioning the experience of women within the urban environment. Hardacre's work shines a light on the complex relationship between female bodies, architecture and space.

Selected solo exhibitions include *Architecture Now*, Bury Art Museum and Sculpture Centre, Bury (2019), *Brutal Print*, Prism Contemporary, Blackburn (2019), *The Vanity of Small Differences*, Stolper + Friends, Oslo (2012) and *Heaven with the Gates Off*, Paul Stolper, London (2012). Her work is included in the collections of The British Museum, The British Council and numerous private collections throughout Europe and the US. She is a member of the Mirabel Studio Group in Manchester and the Hotbed Press Printmakers' Studio in Salford where she continues her practice.



XIAO LU

Xiao Lu (b.1962) is a Chinese artist who lives and works in Beijing. In 1988 she graduated from the Oil Painting Department of Zhejiang Academy. Lu's practice is focused around performance, installation and video. She is best known for raising a gun and shooting at her work in the National Art Museum of China a few months before the Tiananmen Square protest of 1989, thus precipitating the closing down of the show by the government, and her brief arrest.

More recent solo exhibitions include *Skew*, at 10 Chancery Lane, Hong Kong and *Xiao Lu: Impossible Dialogue*, 4A Centre Contemporary Asian Art, Sydney, Australia (2019). In 2019, her work was featured in *180 Years of Photography in China* at MOCA, Yinchuan, China. Her work can be found in public collections including Taikang Life, Beijing, China; MoMA, NY, USA; Shanghai Himalayas Museum, Shanghai, China; White Rabbit Contemporary Art Collection, Sydney, Australia and MoCA, Singapore.

An abstract painting featuring a stylized face in shades of cyan and magenta, with a prominent red vertical element extending downwards. Below the face, a hand is depicted in light pink and peach tones, with dark, solid-colored fingers. The background is composed of large, flat areas of color: yellow, green, and purple. The overall style is expressive and modern, with visible brushstrokes and a limited color palette.

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