

Ivorypress presents

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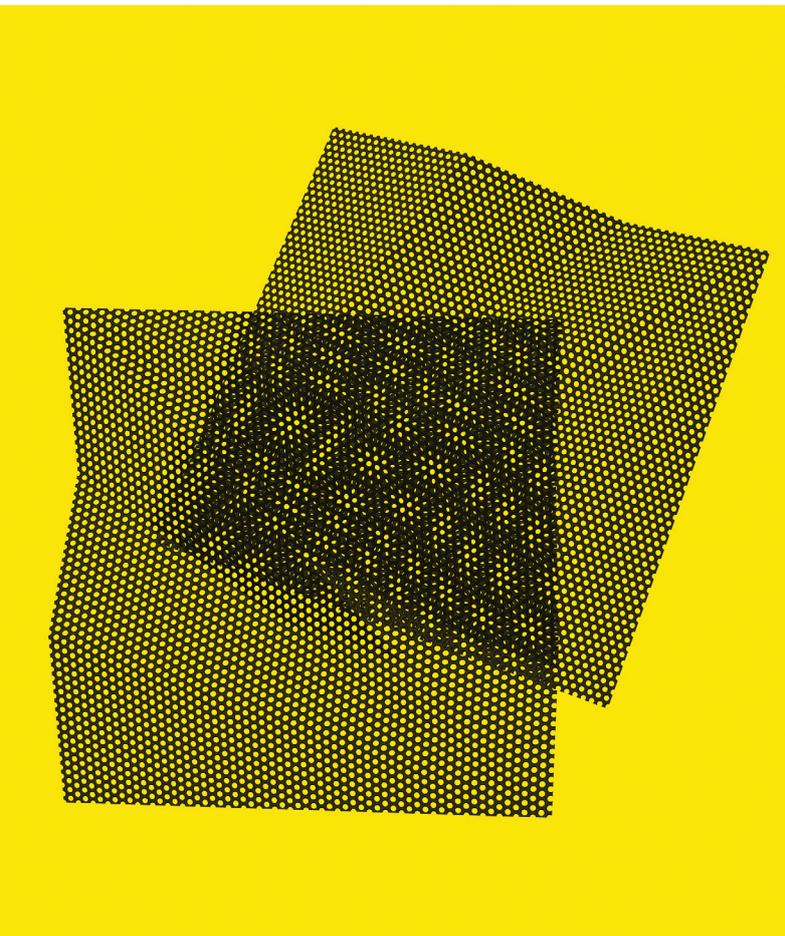
Conrad Shawcross

Inverted Spires and Descendant Folds

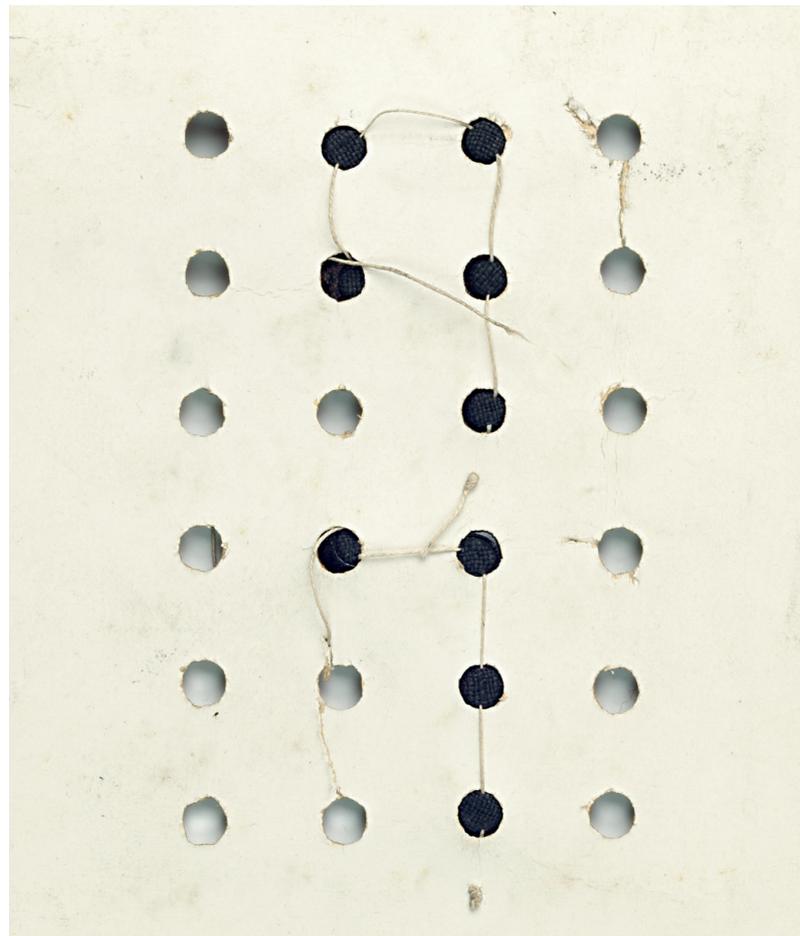
&

Cornelia Parker

Verso



© Conrad Shawcross



© Cornelia Parker

Opening: 14 September 2016 at 7:30 p.m.

Venue: Ivorypress C/ Comandante Zorita 48 (Madrid)

Dates: 14 September 2016 to 12 November 2016

On 14 September Ivorypress presents the exhibitions *Inverted Spires and Descendant Folds*, by British artist Conrad Shawcross (London, 1977), and *Verso*, by British artist Cornelia Parker (Cheshire, 1956).

For his first exhibition at Ivorypress, Conrad Shawcross will present a sculptural show of bronze and steel works. Considered 'models'—some of projects that have already been completed and others for large-scale works—this line of work covers two areas of research: constant exploration of the tetrahedron as mosaic in the series *Paradigm* and the visually powerful *Harmonics*, from the series *Manifold*.

Born in 1977, Shawcross lives and works in London. The artist, who joined the Royal Academy in 2013 as its youngest academic, has exhibited his work in solo shows at The Peninsula, Hong Kong (2015); Victoria Miró, London (2015); ARTMIA Foundation, Beijing (2014); Roundhouse, London (2013); Palais de Tokyo, Paris (2013); MUDAM, Luxembourg (2012); the Science Museum, London (2011–2012); Turner Contemporary, Margate (2011); and the Oxford Science Park (2010). His first public commission, *Space Trumpet*, installed in the atrium of the newly renovated Unilever Building in London (2007) won the Art & Work 2008 Award for a Work of Art Commissioned for a Specific Site in a Working Environment. Conrad Shawcross was Artist in Residence at the Science Museum in London, from 2009 to 2011.

Verso, by Cornelia Parker, stems from the publication of the same name created especially for Ivorypress's LiberArs collection. By deconstructing everyday objects, Parker's work shows the viewer how even the most insignificant things can trigger a deeper meaning. Through a combination of visual and verbal allusions her work evokes cultural metaphors and personal associations, which allow the viewer to witness the transformation of the most ordinary objects into something compelling and extraordinary.

Parker has a fascination with the inverse, she has been drawing attention to the underbelly of everyday objects for some years now. In 1998 at the Serpentine Gallery she famously exhibited canvas liners, the former backs of Turner paintings, as objects in their own right. Originally discovered in the drawers of the Tate conservation department, the liners were re-appropriated by the artist and are now in the Tate collection re-titled Room for Margins as an example of her own work.

For *Verso* she photographs the underside of cards used to display buttons from a museum collection. Parker uncovers the patterns created by the workers whose hands had sewn the buttons onto the cards many decades before. A repetitive mundane task has produced unconsciously abstractions on the underside of the card. As each card's original function was to be a backdrop to an array of goods, the backs therefore are free to evoke the opposite meaning.

Cornelia Parker lives and works in London. She has presented her work in a large number of solo and group exhibitions worldwide. Recent solo exhibitions include: *Richard Of York Gave Battle In Vain*, Whitechapel Gallery, London (Curation for Collections Gallery of the UK Government Art Collection) 2011, *Cornelia Parker* Whitworth Art Gallery, Manchester 2015; *Magna Carta (An Embroidery)* British Library London, The Whitworth, Manchester, and The Bodleian Library, University of Oxford (2015); *One More Time*, a Terrace Wires commission for St. Pancras International Station, London, co-presented by Royal Academy of Arts (2015). This year she was commissioned to make a site-specific installation, *Transitional Object (PsychoBarn)* for the Metropolitan Museum's Roof Garden.

Group exhibitions include 8th Sharjah Biennial, UAE 2007, 16th Biennale of Sydney 2008 Medals of Dishonour, State Hermitage Museum, St. Petersburg, Russia (2012); 4th Guangzhou Triennial, China (2012); Gwangju Biennale, South Korea (2014) and this year as London's Foundling Museum Hogarth Fellow, she has curated an exhibition there, FOUND featuring 69 contemporary artists.

She has works in numerous museums and private collections worldwide including Tate, V&A, British Museum in London, MoMa and the Metropolitan Museum in NY. Parker was elected to the Royal Academy of Arts in 2009 and became an Officer of the Order of the British Empire (OBE) 2010.

For further information and interview requests:

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