

Ivorypress presents

Ivorypress

MARC QUINN

Thames River Water



Frozen Wave (The Conservation of Energy), 2015 © Marc Quinn

Opening of the exhibition, with the presence of the artist: 22 February 7:30 p.m.–9 p.m.

Venue: Ivorypress C/ Comandante Zorita 48 (Madrid)

Dates: 22 February – 13 May 2017

Ivorypress is pleased to present an exhibition and series of artist's books by British artist Marc Quinn this spring. The exhibition, *Thames River Water*, draws from the artist's exploration of the human relationship with nature.

The artists' books, entitled *Thames River Water Atlas* and individually created by Quinn for Ivorypress, are sculptural objects. Unfurled as a freestanding screen, each book stands approximately four metres long; equally, when contracted, it can be viewed as a concertinaed book. Each of the four books is unique and originates from the artist's recent bodies of work *The Toxic Sublime* and *River Paintings*. Alongside the books, paintings from both series will be presented, as well as two sculptures from the *Frozen Wave* series.

The Toxic Sublime works respond to the ecological impact of humans on nature and question the notion of 'the sublime' in landscape. To make the works, an oversized canvas photograph of a sunrise is first sanded and taped by Quinn, then spray-painted through templates the artist makes using flotsam and jetsam he gathers from beaches. He then takes the canvas onto London streets, introducing the impressions of drain covers into the surface of the work. This intrusion is suggestive of how water, which is free and boundless in the ocean, is tamed, controlled and directed by the human-made network of conduits running beneath the surface of the city. The degraded seascapes are then bonded to a sheet of aluminium, to be pummelled and contorted by Quinn. The completed works exhibit the formal elements of classical landscape painting but are also suggestive of something wrecked, as though a pictorial remnant discarded from some kind of physical disaster.

In *River Paintings* the artist looks explicitly at humankind's control of nature. Quinn sees a river as something primordial running through the heart of the modern city; it is the city's life-blood and its circulation, which brought and sustained the first visitors and continues to sustain us today. The *River Paintings* consist of photographs of rivers running through cities, which are printed onto canvas and then overpainted completely in black acrylic. Quinn takes the painted canvases and uses sanding tools to grind impressions from city streets into their surfaces. Highlighting humankind's control of water, these marks emerge as white symbols in the work.

Juxtaposed with the paintings that evaluate humankind's impact on and control of nature are two sculptures from Quinn's *Frozen Wave* series. These large-scale stainless steel and white concrete arches examine water's inherent power in nature, as exemplified in its erosive effect on beach matter. In many ways these sculptures stand as a self-portrait of the open ocean, with every back-and-forth of the waves pronounced on the shells. Shown side-by-side, the sculptures and canvases that make up *Thames River Water* speak of the natural environment, the human-made world and their powerful coexistence.

Marc Quinn (London, UK, 1964) is considered one of the leading artists of his generation. Quinn first came to prominence in the early 1990s, when he and several peers redefined what it was to make and experience contemporary art. He has exhibited widely for over twenty-five years, including solo exhibitions at Sir John Soane's Museum, London (2017); Museum of Islamic Art, Doha (2016); Somerset House, London (2015); the Centro de Arte Contemporáneo de Málaga, (2014); Giorgio Cini Foundation, Venice (2013); Musée Océanographique de Monaco (2012); Beyeler Foundation (2009); the National Portrait Gallery (2009); the Tate Liverpool (2002); and Fondazione Prada, Milan (2000). Recent group exhibitions include *From Hockney to Holbein—The Würth Collection in Berlin*, Martin-Gropius-Bau, Berlin (2016); *Bad Thoughts—Collection Martijn and Jeannette Sanders*, Stedelijk Museum, Amsterdam (2015); *Works from the YAGEO Foundation Collection*, National Museum of Modern Art, Tokyo (2014). In 2005 Quinn was awarded the inaugural commission for The Fourth Plinth, in Trafalgar Square, London.



Thames River Water. 2017 © Marc Quinn

For further information and interview requests:

Santiago Riveiro
Ivorypress
T: +34 91 449 09 61
M: +34 678 926 659
sriveiro@ivorypress.com

www.ivorypress.com