

MOSTYN

12 June 2018
FOR IMMEDIATE RELEASE

MOSTYN, Wales UK is pleased to present a group exhibition of works by over 40 contemporary artists from the David Roberts Collection, marking the first off-site collaboration by David Roberts Art Foundation (DRAF).

She sees the shadows

Exhibition Dates: 14 July - 4 November 2018

Exhibition Opening: Saturday 14 July from 4.00pm until 6.00pm

MOSTYN, 12 Vaughan Street, Llandudno, Wales UK

Works by:

Caroline Achaintre, Horst Ademeit, Fiona Banner, Sara Barker, Phyllida Barlow, Neil Beloufa, David Birkin, Karla Black, Carol Bove, Martin Boyce, Lea Cetera, Susan Collis, Thomas Demand, Jason Dodge, Boyle Family, Theaster Gates, Isa Genzken, Rodney Graham, Harry Gruyaert, Jeppe Hein, Marine Hugonnier, Pierre Huyghe, Matthew Day Jackson, Tatsuya Kimata, Rachel Kneebone, Elad Lassry, Bob Law, Nina Beier & Marie Lund, Kris Martin, Marlie Mul, Nika Neelova, Man Ray, Magali Reus, Pietro Roccasalva, Analia Saban, Erin Shirreff, Monika Sosnowska, Oscar Tuazon, Gavin Turk, Franz West, Douglas White.

“She sees the shadows... she even counts the tree-trunks along a promenade by the shadows, but sees nothing of the shape of things.”¹

In 1886, a 22-year-old woman in Lyon saw the world around her for the first time. Objects instantly recognisable by touch were hard to distinguish with her new sight, and shadows appeared more concrete than solid forms. Her doctors described the sudden strangeness of familiar environments, and her singular experience of the world as a newly sighted person.

In his 1932 book *Space and Sight*, Marius Von Senden collated the patient’s experiences alongside testimonies of similar cases dating from 1020 to the present. These captivating accounts, which later inspired writers including Maggie Nelson and Annie Dillard, express how something familiar can show a previously unacknowledged beauty when seen in a new way.

She sees the shadows is a group exhibition of works from the David Roberts Collection that resonate with the ideas found in *Space and Sight*. Each artist has re-conceived day-to-day objects and materials in unexpected ways – a bench, plug socket, grate, section of railing or broom – inviting viewers to see alternative qualities and narratives therein.

Some artists have used precious materials to confer value to unremarkable commonplace objects. Susan Collis’ paint-splattered broom is inlaid with mother-of-pearl; Lea Cetera’s disposable coffee cup

is cast in ceramic; Tatsuya Kimata's generic plug socket is carved from white marble; Kris Martin's wall¹ screw is solid gold; Gavin Turk's cardboard box is cast in bronze; and Rachel Kneebone's eggbox is filled with delicate porcelain. Meticulous trompe l'oeil studies of grimy undistinguished patches of a city street, including puddles, broken tiles and railings, focus attention onto the unnoticed fabric of daily life.

Other subtle modifications to objects can subvert their use: wooden bannister rails jointed into an endless loop, public benches where the seat is elevated beyond reach, notebooks opened to face the wall so their contents are entirely obscured, a single black leather glove behind a glass frame, a wind chime pitched to an atonal scale.

Stories and ideologies infiltrate the private sphere through different media channels. Isa Genzken's *Weltempfänger (World Receiver)* points to the domestic radio's influential role in both propaganda and resistance. Rodney Graham's couple reading a comic magazine in bed enact a popular sketch in Alfred Hitchcock's 1938 film *'The Lady Vanishes'*. Theaster Gates places a charged 1970s journal article *'The Black Bourgeoisie'* in the seat of a piano stool. Harry Gruyaert's *TV Shots* capture the constant news stories and dramas of 1970s colour television sets. Neil Beloufa carves a constellation of floating cats into compressed wood and power sockets, the ubiquitous trope of online videos and memes streamed into contemporary homes.

"I Was So Entranced Seeing That I Did Not Think About The Sight". David Birkin's title directly quotes deaf-blind activist Helen Keller, describing her experience at the top of the newly built Empire State Building in 1932. Birkin exposed a sheet of gelatin silver photographic paper to sunlight at the same location, embossed with a braille transcription of the quote.

Each of the works in a collection, like the testimonies compiled by Von Senden, speak of personal experiences and moments. *She sees the shadows* is accompanied by a new publication with responses to the project from writers Orit Gat, Claire Potter and Sally O'Reilly and artists David Birkin, Jason Dodge, Marine Hugonnier, Marlie Mul, Magali Reus and Douglas White.

For press enquiries and images, please email Lin Cummins lin@mostyn.org or call 01492 879201.

NOTES TO EDITORS

She sees the shadows is a collaboration between DRAF and MOSTYN, curated by Olivia Leahy (DRAF) and Adam Carr (MOSTYN). The exhibition presents works by over 40 artists from the David Roberts Collection.

About David Roberts Art Foundation (DRAF)

DRAF (David Roberts Art Foundation) is an independent, non-profit organisation for contemporary art. Since it was founded in 2007, DRAF has welcomed over 100,000 visitors to international programmes including exhibitions, commissions, performances and discussions. To date, DRAF has partnered with over 100 museums, institutions, and not for profit organisations and collaborated with over 1,000 artists.

In Autumn 2017, DRAF celebrated its 10th anniversary with exciting plans to significantly expand the programme beyond its London base. In 2018, DRAF launched an ambitious UK-wide programme enabled by an endowment of funds raised from the sale of the exhibition space in Camden, and appointed Fatos Ustek as Director & Chief Curator to lead the next phase of the organisation.

1 M. Von Senden (trans. P. Heath), *Space and Sight: the perception of space and shape in the congenitally blind before and after operation*, 1932, Methuen & Co. Ltd.: London, 1960.

DRAF (David Roberts Art Foundation), is a registered charity in England and Wales (No. 1119738). DRAF is proudly supported by the Edinburgh House Estates group of companies.
www.davidrobertsartfoundation.com

Started in the mid 1990s, the DAVID ROBERTS COLLECTION currently comprises over 2,000 works. It focuses on contemporary art but also includes some modern works. It is not focused on a specific medium, generation or geographical area. The Collection is an evolving archive of forms and concepts. Works from the Collection are regularly exhibited by DRAF (David Roberts Art Foundation) and internationally within exhibitions at other institutions.



About MOSTYN

MOSTYN presents international art and culture of our time, activating people's lives through exhibitions, cultural programmes and commercial activities. Situated in the coastal town of Llandudno, it is Wales' foremost contemporary gallery and visual arts centre, serving as a place to form and share new perspectives through artistic/curatorial practice and audience engagement.

MOSTYN receives financial support from the Arts Council of Wales and Conwy County Borough Council Art Service. Mostyn Gallery Ltd is a registered charity trading as MOSTYN.

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Open Tuesday – Sunday

10.30am – 4.00pm

ADMISSION FREE

