

Cathy Wilkes, Untitled, 2011

Plough, boy mannequin, kneeling mannequin, standing mannequin, tap and concrete base sculpture, general parts (bowls, toy rabbits, clay pieces, rake) 430 x 390 x 170 cm approx

Wojciech Bałowski, Analysis of Emotions and Vexations 2, 2016
Duration: 10'

KHISHVI, 1995 - 2018, Mixed Media

Wojciech Bałowski, Dry Standpipe, 2012
Duration: 12' 08"

Torsten Slama, Kay Fisker, C.F. Möller, Paul Stegmann; Universität Aarhus ab 1933
Pencil drawing on colored paper. 29.7 x 21.0 cm
Courtesy the artist and Slg. Wilhelm Otto Nachf

Dani ReStack, Mixed Media works on Paper, 2013 - 2015
Dimensions variable

Tolia Astakhishvili, WHICH BITCH IS A WITCH, 2000
Video
Duration: 2' 44"

Christian Friedrich, The Stone That the Builder Rejected, 2008
DV transcoded to digital file, color, sound
Duration: 10' 24"

JX Williams, Untitled (Bull Chain), 2018
Mixed media floor installation
Dimensions variable

JX Williams is the pseudonym of AA Bronson and James Richards

Isa Genzken, X-Ray (1989)
b/w-photograph. 80.5 x 67.5 cm
Courtesy the artist and Slg. Wilhelm Otto Nachf


A SLIGHT ACHE

TOLIA ASTAKHISHVILI, WOJCIECH BAŁOWSKI,
CHRISTIAN FRIEDRICH, ISA GENZKEN, KHISHVI,
DANI RESTACK, TORSTEN SLAMA, CATHY WILKES
AND JX WILLIAMS

Exhibition Organised By James Richards

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In his own video works Richards combines diverse sources of existing audio and video to tease out new associations and connections. The idea of exhibition making is explored here as a kind of collage or composition that brings together works in an intuitive and associative way to create a highly charged environment.

A Slight Ache focuses on work that use materials drawn from daily life but that possess a visceral emotional intensity and suggestions of ritual or performance. They speak of the body, emerging and dissolving from the detritus of daily life, to describe a sense of collage as a way of thinking through the world. Here, the human form is something fragmented, in constant flux and interaction with its environment.

Drawing features prominently in the show. Scratchy and delicate, these works on paper by KHISHVI, Dani ReStak and Torsten Slama bring a sense of emotional immediacy and desire. In the works of Cathy Wilkes and JX Williams the sculptural assemblages of found domestic materials are conjured into something dramatic, erotic and deathly. Familiar objects suggest a narrative - of the figures that they evoke and through the marks that they carry.

Throughout the show photography and video bring elements of performance, transformation and language. Wojciech Bąkowski narrates over stop-frame animations and seductive audio loops, whilst in Christian Friedrich’s work a performance unfolds wherein the artist has invited to his studio an unsuspecting stranger he contacted via a personal ad and immerses him in a strobe-lit scenography. In Tolia Astakhishvili’s video work she crudely adapts and alters her appearances whilst addressing the viewer, and in Isa Gensken’s work the artist presents a single image of her own head in X-Ray.

The works in A Slight Ache are by a diverse group of artists, coming from a range of generations and geographies and installed in a way that sculpts a narrative. Works remain discreet and intact but, across the overall arc of the show, a picture is formed in the mind of the viewer - making a case for art making as something private, impulsive and devotional.

ABOUT THE ARTISTS

KISHVI / Tolia Astakhishvili (b. 1974, Tbilisi, Georgia) lives and works in Berlin. Selected exhibitions include: ‘Drop Shadow’, Petra Rinck Galerie, Düsseldorf (2018); ‘Faultlines’, Frontviews Temporary, Berlin and ‘Hed’, Klein Raum fur Aktuelles Nicht, Berlin (2017); ‘Airhead / Lifejacket / Mugshot’, Milchof Pavillion, Berlin (2016); ‘Crash Blossom’, Galerie Rolando Anselmi, Berlin, A’nachronics’, Petra Rinck Galerie, Düsseldorf, ‘Alms for the Birds’, Cabinet Gallery, London and ‘Bloomberg New Contemporaries’ (all 2014); ‘A Perfect Vacuum’, Sonntag, Berlin (2013); ‘Interior’, MAP, Düsseldorf and ‘Seams’, Autocenter, Berlin (2012) ‘Insular’, Petra Rinck Galerie, Düsseldorf (2011); ‘Born in Georgia’, Cobra Museum, Amstelveen (2009).

Wojciech Bąkowski (b. 1979, Poland) graduated at the Academy of Fine Arts in Poznań, Poland. His work has been shown (among others) in New Museum, New York, Schmela Haus, Kunstsammlung Nordhein-Westfalen, Dusseldorf, Museum Morsbroich, Leverkusen, and the Museum of Modern Art, Warsaw. In 2015 he was awarded the Grand Prize the 61st International Short Film Festival Oberhausen, Germany. His films have been presented at film festivals in Toronto, Vienna, Wrocław, Ann Arbour and on individual screenings at Anthology Film Archives.

Selected exhibitions include: ‘Holiday Power Supply’, SVIT, Prague; ‘Hideout in the Corner of Level 6’, Bureau, New York, ‘Main Issues’, Vosberg, Cologne (all 2016); ‘Weak Moods Control’, Stereo, Warsaw, ‘There’s a Pain Somewhere In The Room’, Galeria Labirynt, Lublin, ‘Realizing’, Audio Visual Arts (AVA), New York (all 2015) and ‘abc – art berlin contemporary’, Berlin (2014).

Christian Friedrich (b. 1977, Freiburg, Germany) is a multi-disciplinary artist.

A vague sense of threat often permeates his work because something highly personal is at stake: the sovereignty of the human body, for instance, or the balance of power in intimate relationships. Friedrich’s sculptures, videos and sound installations derive their vitality from the faults, weaknesses and failures at the base of human existence. His works invite the viewer to establish affective connections between the forbidden and the sacred. Recent exhibitions include ‘Spectres of Want’, Cobra Museum of Modern Art, Amstelveen; ‘Skins’, Goethe-Institut Niederlande, Amsterdam; ‘On Something New / Dirt in a Hole’, Grazer Kunstverein, and ‘De Hallen’, Haarlem.

Christian Friedrich is a recipient of the Prix de Rome Nomination (2013) and was the winner of the Cobra Art Prize 2017.

Isa Genzken (b. 1948, Bad Oldesloe, Germany) is a contemporary artist who lives and works in Berlin. Genzken studied fine arts, art history, and philosophy in Hamburg, Berlin, and Cologne, before completing her studies at Kunstakademie Düsseldorf in 1977.

In 2017, Genzken received the Goslarer Kaiserring (or the ‘Emperor’s Ring’) award from the city of Goslar. An accompanying solo exhibition was held at Mönchehaus Museum Goslar in Germany, October 2017 through January, 2018.

Selected exhibitions include: Stedelijk Museum in Amsterdam (2015) that travelled to Martin-Gropius-Bau in Berlin in 2016; Whitechapel Gallery, London (2009) that travelled to Museum Ludwig, Cologne; Museum Abteiberg, Mönchengladbach, Germany (2002) that travelled to Kunsthalle Zürich (2003); The Renaissance Society at the University of Chicago (1992) that travelled to Portikus, Frankfurt; Palais des Beaux-Arts, Brussels; Städtisches Galerie im Lenbachhaus, Munich (both 1993); and Rheinisches Landesmuseum, Bonn, Germany, 1988 that travelled to Kunstmuseum Winterthur, Switzerland; Museum Boijmans Van Beuningen, Rotterdam (both 1989).

Other venues which have hosted solo exhibitions include Inverleith House, Royal Botanic Garden, Edinburgh (2014); Museion, Bolzano, Italy (2010); Camden Arts Center, London; Galerie im Taxispalais, Innsbruck; Secession, Vienna (all 2006); Museum Ludwig, Cologne (2002); and Kunstverein Braunschweig, Germany (2000). Her first institutional solo exhibition was held in 1978 at the Kabinett für aktuelle Kunst in Bremerhaven, Germany.

In 2007, the artist represented Germany at the 52nd Venice Biennale. Her work has been prominently featured in international biennials and group exhibitions such as the Venice Biennale (2015, 2003, 1993, and 1982); Skulptur Projekte Münster (2007, 1997, and 1987); and Documenta (2002, 1992, and 1982).

Dani (Leventhal) Restack (b. 1972, Columbus, Ohio, USA) graduated from Earlham College, Richmond, Indiana (1994), and completed an MFA Studio Arts from the University of Illinois at Chicago, Illinois (2003) and an MFA Film & Video from Bard College, New York (2009).

Selected exhibitions include: ‘Shameless Light’, Leslie Lohman Prince Street Project Space, New York (2018); ‘Repeat Pressure Until’, Angela Meleca Gallery, Columbus, Ohio, ‘Stack for Carrington’s Hyena’, Iceberg Gallery, Wilson & Leventhal, Chicago, Illinois, ‘Stack’, Columbus Museum of Art, Wilson & Leventhal, Columbus, Ohio, Pine Forest’, Gaa Gallery, Provincetown, Massachussets (all 2017); ‘Carousel’, Gaa Gallery, Provincetown, Massachussets, ‘Summertime’, Gaa Gallery, Wellfleet, Massachussets, ‘Repeat Pressure Until’, Ortega y Gassett, Brooklyn, New York, ‘Myths of the Academy’, Hopkins Gallery, Columbus, Ohio, ‘Pobre Diablo Gallery’, Quito, Ecuador (all 2016).

She has screened films internationally and was nominated for the United States Artists Fellowship in 2018 and for the Anonymous Was a Woman Award, New York in 2017. In 2016 she was awarded the Greater Columbus Arts Council Fellowship; Headlands Center for the Arts Residency, Marin County, California; Carrizozo Artist Colony, Carrizozo, New Mexico; OSU Arts and Humanities Grant for Exhibition or Studio Work, Columbus, Ohio. ReStack’s works are held in collections including Bard College, Bowling Green State University, Ohio, Columbia College, Chicago, Connecticut College, New London, MoMA, New York, UCLA (University of California, Los Angeles) and Yale University, New Haven.

Torsten Slama (b. 1967 Schwarzach, Austria). Selected exhibitions include: ‘Exhibition for Go-Getters’, Focal Point Gallery, Southend-on-Sea, ‘Komm und Sieh - Vorschläge für eine Sprach-und Schulreform’, Kunstverein Bremerhaven (both 2016); ‘Le Souffleur - Schürmann trifft Ludwig’, Ludwig Forum Aachen (2015); ‘Torsten Slama: Le Reste Parfait’, Marc Jancou, Geneva (2015); ‘Exhibition for Sorcerers and Sodomites’, Kimmerich, Berlin, ‘The Stairs Turned Back Into Stairs’, Albus Greenspon, New York (both 2014); ‘Entwürfe für die planetarische Modellkolonie Neutopia-Schessmanweil’, Galerie Campana, Berlin (2010); ‘P’erspectives 166’, Museum of Contemporary Art, Houston and ‘Ausstellung für die Zukunft’, Galerie Vera Gliem, Köln (2009).

Cathy Wilkes (b. 1966, Dundonald, Belfast, lives and works in Glasgow, UK) graduated with a BA from The Glasgow School of Art in 1988, and completed her MFA at the University of Ulster, Belfast in 1992. In 2016, she was the inaugural recipient of the Maria Lassnig Prize and presented the largest solo exhibition of her work to date at MoMA PS1, New York (2017-2018).

Selected exhibitions include: The Modern Institute, Glasgow (2016); Tate Liverpool, touring to LENTOS Kunstmuseum, Linz and Museum Abteiberg, Mönchengladbach (2015 - 2016); Tramway, Glasgow (2014). Wilkes was nominated for the Turner Prize in 2008. She represented Scotland in the Venice Biennale of Art (2005) as part of the exhibition ‘Selective Memory’, and was featured in ‘The Encyclopaedic Palace’, part of the Venice Biennale of Art (2013).

In 2019 she will represent Great Britain at the 58th Venice Biennale of Art.

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