

ART COLOGNE

→ Neumarkt

Hall 11.2 Stand C-041

10 - 14 April 2019

ALVARO BARRINGTON

Born in Venezuela to Grenadian and Haitian parents, Alvaro Barrington spent his early childhood in Grenada before moving to Brooklyn, where he is based today. The artist's multimedia practice attends to combinations of materials, decisions and references, tied to both to the art historical canon and broader cultural contexts. An engagement with the personal and collective histories of the localities that inform his experience —along with a consideration of the ways in which identity narratives come to structure understandings of artistic practice—form a core concern of his work. As such, Barrington paints onto and into bleached burlap, weaves thick yarns and delicate threads into and around his paintings, sews into found postcards. The formal action of sewing, orally documented and passed down by the women in the artist's own family, serves as an entry point into a long tradition of a gendered textile art practices.

In Barrington's work, a personal relationship to materiality is brought into the artist's ongoing dialogue with the radical painterly practices of our time. From Piero della Francesca to Raoul De Keyser, Barrington moves freely across the history of painting, accumulating a vast associative network of themes, motifs and decision-making processes. At Art Cologne, Emalin is pleased to present a series of new paintings.

ASLAN GAISUMOV

Aslan Gaisumov's *Household* (2016) is comprised of two unpainted wooden crates alongside a list of household items, recorded in black vinyl lettering across one wall of the stand. The directory of objects is as inconspicuous as the two wooden containers beside it: 1 washing machine, 11 cooking pans, 2 tea kettles... As such, these items configure a relatively standard inventory belonging to a single family household.

Upon closer inspection, however, some of the listed items - 5 tarpaulin awnings from UNICEF or 12 aluminum cups, 19 aluminum mugs, 16 aluminum plates - register as the tools, equipment and utensils that accompany the lives of those in precarious situations. What is withheld and only inferred, is that *Household* contains the real life contents belonging to a family in displacement. Following the devastating destructions of the Chechen Wars, 400,000 citizens were forced to rehouse into refugee camps in Ingushetia. *Household* conceals the objective evidence of this unstable existence, while also making it overtly and physically present in the space of the art fair. Gaisumov's *Household* has been widely exhibited, including recent presentations at Le CAP Saint-Fons (Lyon, FR, 2019); Kunsthalle Mulhouse (Mulhouse, FR, 2017); and M HKA (Antwerp, BE, 2016).

JESSICA VAUGHN

Jessica Vaughn's research-based practice takes on a variety of forms, including sculpture, photography and mixed media, to consider how materials - new, used and discarded - accumulate and inhabit space. Vaughn's investigation into specific materials interrogates the nature and site of their production, their position and circulation through different spaces as well as the relationship between their intrinsic functionality and the lived meaning they take on. As such, the New York-based artist's research into materials rubs up against questions of labour, authority and economics and questions to which extent our socialization is largely dictated by civic and commercial institutions.

The artwork *Composite* (2017) is comprised of a group of paintings made from the lining of school bus seats. Interested in gaining an understanding of the formal qualities of how transit seats are produced, the lining has been sewn together and stretched over metal panels configured to the standard size of the back of seating on coach school buses. Inverting the material in this way makes visible the degree to which the interior lining ranges from cotton-like fabric to plastic synthetic materials. *Composite* forms part of a larger body of research into negative space and absence, centred around collected scraps of upholstery from commercial seating manufacturers and reclaimed public transportation seats from Chicago. By foregrounding the interior lining of these seats, Vaughn points towards the unseen labour involved in making this public infrastructure.

Alvaro Barrington (b. 1983, Caracas, VE. Lives and works in Brooklyn, NY, USA) completed his MFA at The Slade School of Art, London in 2017. His first solo museum exhibition, curated by Klaus Biesenbach, took place at MoMA PS1 (Long Island City, NY, USA) in October 2017. Recent exhibitions include Alvaro Barrington, with David Weiss, Emalin (London, UK); A Taste of Chocolate, Thaddaeus Ropac (London, UK); and Natura Naturans, Mendes Wood (New York, NY, USA), all 2018. Upcoming presentation include a group exhibition curated by Barrington at Thaddaeus Ropac (London, UK); a solo exhibition at Sadie Coles (London, UK) and a presentation of his collaborative practice Tt X AB at Emalin (London, UK), all forthcoming this year.

Aslan Gaisumov (b. 1991 in Grozny, Chechnya) lives and works between Grozny and Amsterdam, NL. He is currently enrolled at Rijksakademie van Beeldende Kunsten, Amsterdam. Recent exhibitions include: If No One Asks, CAG Contemporary Art Gallery (Vancouver, CA, 2019); Crystals and Shards, Kohta Kunsthalle (Helsinki, FI, 2018); Beautiful world, where are you?, Liverpool Biennial (Liverpool, UK, 2018); Everything Was Forever Until It Was No More, RIBOCA 1st Riga Biennale (Riga, LV, 2018); All That You See Here, Forget, Emalin (London, UK, 2018); I Am a Native Foreigner, Stedelijk Museum (Amsterdam, NL, 2017); How To Live Together, Kunsthalle Wien (Vienna, AT, 2017); and People of No Consequence, Museum of Contemporary Art M HKA (Antwerp, BE, 2016). His work is included in the permanent collections of Stedelijk Museum (Amsterdam, NL), M HKA Museum of Contemporary Art (Antwerp, BE), Collection Fondation Louis Vuitton (Paris, FR), Kadist Art Foundation (San Francisco, CA, USA) and State Hermitage Museum (Saint-Petersburg, RU), amongst other.

Jessica Vaughn (b. 1983, Chicago, IL, USA) received a BFA from Carnegie Mellon University and her MFA from the University of Pennsylvania. Selected exhibitions include: FRONT International Cleveland Triennial for Contemporary Art, Akron Art Museum (Cleveland, OH, USA, 2018); Exit Strategy, Emalin (London, UK, 2018); Omnipresence, The Kitchen (NY, USA, 2018); Receipt of a Form, Martos Gallery (New York, NY, USA, 2018); Material Deviance, Sculpture Center (NY, USA, 2017); and Harlem Postcards, The Studio Museum in Harlem (New York, NY, USA, 2015). Upcoming exhibitions include presentations at Dallas Contemporary (Dallas, TX, USA, 2019) as well as at MASS MoCA / Massachusetts Museum of Contemporary Art (North Adams, MA, USA, 2020). Her work is included in the permanent collection of the Centre for Photography at Woodstock, NY.