

**Frieze London
October 5 - 9, 2017
Booth B19**

P•P•O•W is pleased to present historical and contemporary works by Dinh Q Lê, Hew Locke, Carlos Motta, Carolee Schneemann, Betty Tompkins and Suzanne Treister.



Dinh Q. Lê (b. 1968) works in video, photography, sculpture, and installation, often interlacing fiction and memory, with narratives of conflict and dislocation. *The Multitudes, 360 View* (2017) addresses informal urban systems for signaling the availability of certain goods and services on the streets of Hà Tiên, Vietnam, the artist's hometown. The use of disposable materials relating to a particular trade creates a portable, economical system of advertising, as well as enterprising self-reliance. A symbol of the dexterity and strength of the Vietnamese people, many of whom have lived through the war and are now battling poverty, this many-mirrored bicycle reveals Lê's admiration of the resilience and inventiveness of the people as shown in their everyday life.

P•P•O•W will also present *Fragile Springs* (2012), a portfolio of 10 screen prints, appropriating iconic photojournalism from uprisings in Burma, Iran, Iraq, Libya, Thailand, Tibet, Tunisia, Ukraine, Vietnam, and Yemen. Lê participated in the 2013 Carnegie International at the Carnegie Museum of Art, PA, dOCUMENTA 13 in 2012; the 2009 Biennale Cuveê in Linz, Austria;

the 2008 Singapore Biennale; and the 2006 Asia-Pacific Triennial of Contemporary Art, in Brisbane, Australia. His work has been exhibited at major institutions and international exhibitions including the Museum of Modern Art, NY; Carnegie Museum, PA; MoMA PS1, NY; the Museum of Contemporary Art, IL; The Museum of Fine Arts, TX; Tufts University Art Gallery, MA; and the Asia Society, NY, among many others. In 2010, he was awarded the Prince Claus Award for his outstanding contribution to cultural exchange. A major survey exhibition, *Dinh Q. Lê: Memory for Tomorrow*, was presented at the Mori Art Museum in Tokyo in 2015. Lê lives and works in Ho Chi Minh City, Vietnam, where he co-founded Sàn Art.



Hew Locke (b.1959) explores the languages of colonial and post-colonial power, how different cultures fashion their identities through visual symbols of authority, and how the passage of time alters these representations. P•P•O•W will present works from the *Restoration* series (2006), which were exhibited in *Artist and Empire* at Tate Britain in 2015. These large-scale photographs of public monuments are festooned with gold-plated chains, fake flowers and broken plastic crowns, among other materials. Using artistic processes as a metaphor for political engagement, these works investigate the productive tensions between flatness and dimensionality, past and present, and public and private space. Locke spent his formative years (1966–80) in Guyana before returning to the UK to complete an MA in sculpture at the Royal College of Art (1994). His work has been included in The Folkestone Triennial in 2011, the 54th and 55th Venice Biennale in 2011 and 2013, Deptford X in 2012 (participating artist curator), Prospect New Orleans Contemporary Art Biennial, New Orleans, LA, USA in 2014 and Hangzhou Triennial of Fiber Art in 2016. In 2010, Locke's work, *Sikandar*, was shortlisted for the Fourth Plinth, Trafalgar Square, London. In 2015, Locke was commissioned by Surrey County Council and National Trust to create *The Jurors*, a public artwork at Runnymede commemorating the 800th anniversary of the sealing of the Magna Carta, and nominated for the PMSA's 2016 Marsh Award for excellence in public sculpture. His work is represented in many collections including the Government Art Collection (UK); Miami Art Museum, FL; Tate Gallery, UK; the Brooklyn Museum, NY; Perez Art Museum Miami, FL; the Kemper Museum of Contemporary Art, MO; the RISD Museum, RI; the British Museum, London, UK; and the Henry Moore Institute Leeds, UK.



Carlos Motta (b. 1978) examines multicultural political histories of those oppressed for their sexuality and gender in projects that engage an array of media, including installation, video, photography, and sculpture. P•P•O•W will present works from Motta's 1998 *Untitled Series* of photographic self-portraits, which feature the artist performing fictive characters in eerily constructed landscapes. In these early photographs, Motta experiments with the representation of sexual alterity, the elasticity of identity, and the politics of difference, anticipating the themes that he engages in his current practice. Motta's work has been exhibited at the Tate Modern, London; the New Museum, the Guggenheim Museum, and MoMA/PS1, New York; the Institute of Contemporary Art, Philadelphia; the Museo de Arte del Banco de la República, Bogota; Serralves Museum, Porto; the Museu d'Art Contemporani, Barcelona; the National Museum of Contemporary Art, Athens; the Sala de Arte Público Siqueiros, Mexico; Castello di Rivoli,

Turin; CCS Bard Hessel Museum of Art, Annandale-on-Hudson; San Francisco Art Institute; Hebbel am Ufer, Berlin; and X Lyon Biennale; among others. Motta was awarded the Main Prize of the Future Generation Award, Pinchuk Art Centre, Kiev in 2014 and nominated for a Guggenheim in 2008. He has received grants from Art Matters, NYSCA, and the Creative Capital Foundation. Motta lives and works in New York City and is a professor at Parsons, The New School of Design. As a member of the collective SPIT!, Motta will present a series of performances for Frieze Projects 2017. *The Crossing*, an 11-channel video installation, will debut at The Stedelijk Museum, Amsterdam in September 2017.



Carolee Schneemann (b. 1939) As one of the first artists to use her body in her work, Schneemann activated and took control over the formerly mute female nude with a multidisciplinary practice that includes painting, assemblage, performance, and film. By connecting the kinetic nature of her paintings and assemblages to her radical performances and films, Schneemann's work has made a permanent mark on the history of art. In *Vulva's Morphia* (1995), 36 hand-painted photographs of Yonic imagery are juxtaposed with an accompanying text that humorously personifies the vulva. Sardonicly addressing the ways in which philosophers, scientists, artists, and even feminists have set understandings and expectations of women, *Vulva's Morphia* addresses the ways in which self-identity are bound to outside structural forces. Schneemann's work has been exhibited worldwide, at institutions including the Los Angeles Museum of Contemporary Art; the Whitney Museum of American Art and The Museum of Modern Art, New York; the Tate Modern, London; the Centre Georges Pompidou, Paris; and The Reina Sophia Museum, Madrid. Her published books include *Cezanne; She Was a Great Painter* (1976); *Early and Recent Work* (1983); *More Than Meat Joy: Complete Performance Works and Selected Writings* (1979); *Correspondence Course* (2010) by Kristine Stiles, and *Imaging Her Erotics – Essays, Interviews, Projects* (2002). *Carolee Schneemann: Kinetic Paintings*, a

comprehensive retrospective of Schneemann's work, opened at the Museum der Moderne, Salzburg (2015) before traveling to the Museum für Moderne Kunst, Frankfurt am Main, Germany (2017). The exhibition will be on view at MoMA PS1, New York from October 22, 2017 – March 11, 2018. In April 2017, Schneemann was awarded the Venice Biennale's Golden Lion for Lifetime Achievement.



Betty Tompkins (b.1945) For the last forty years Tompkins has created paintings, drawings and collages based on the tension of intimacy and representation of sexuality in monochromatic tones. P·P·O·W will be presenting new large-scale paintings alongside historical collages from the early-1970s; Tompkins' vintage paintings will be featured in "Sex Work: Radical Art and Feminist Politics" in Frieze Masters, organized by independent curator and scholar Allison Gingeras. By subverting a genre typically associated with men's pleasure and the submission of women, Tompkins reclaims the imagery often considered taboo, positioning the female body as a strong and powerful force. While much of Tompkins' early work was under appreciated by contemporary art critics, her provocative and complex paintings have recently had

a resurgence in recognition, and offer a timely response to current dialogues in feminism. Tompkins lives and works between New York, NY, and Pleasant Mount, PA. Recent solo exhibitions include *Virgins*, P·P·O·W, New York (2017); *WOMEN Words, Phrases, and Stories*, Flag Art Foundation, New York (2016); *Sex Works/ WOMEN Words, Phrases and Stories*, Gavlak Gallery, Los Angeles, CA (2016); *Real Ersatz*, FUG, The Bruce High Quality Foundation, New York (2015); *Paintings & Works on Paper 1972-2013*, Gavlak Gallery, Palm Beach, FL (2014); *Fuck Paintings*, Galerie Rodolphe Janssen, Brussels, Belgium (2012); *New Work*, Mitchell Alpus Gallery, New York (2009). Tompkins's work has also been featured in numerous group exhibitions, including *Black Sheep Feminism: The Art of Sexual Politics*, Dallas Contemporary, Dallas, Texas (2016); *The Shell (LANDSCAPES, PORTRAITS & SHAPES)*, Almine Rech Gallery, Paris, France (2014); *A Drawing Show*, Matthew Marks Gallery, New York (2014); *CORPUS*, Zacheta National Gallery of Art, Warsaw, Poland (2014); *A Chromatic Loss*, Bortolami Gallery, New York (2014); *Sunset and Pussy*, Marianne Boesky Gallery, New York (2013); *Elles*, Centre Pompidou, Paris (2011).



Suzanne Treister (b. 1958) is a pioneer in the digital- and web-based media from the beginning of the 1990s, developing fictional worlds and international collaborative organizations addressing the rapid technological innovations of the late-20th Century and their ongoing ontological and epistemological affects. Treister often works in large series over the course of several years, engaging eccentric narratives and unconventional sources for research to examine covert systems at work in the world, whether corporate, military, or paranormal. P·P·O·W will present paintings from 1990-94 that formally and critically deconstruct video game culture in the early days of the World Wide Web. *Software* (1993-94) is an elaborate series of boxes containing hand-painted floppy discs. Each fictitious product juxtaposes text and image to graphically evoke a fraught world of rules and regulations, rational or not, contained within. Another series, *Fictional Video Game Painting* (1990-91), consists of hyper-flat paintings on canvas that

mimic algorithmic aesthetics, implying continuous mazes of paths and obstacles that extend, seemingly infinitely, beyond the borders of each canvas. In a time when democracy and warfare have been utterly reformed by digital technology, these prescient works scrutinize moral and ethical norms with the artist's signature wit and depth. Though primarily concerned with painting and drawing, Treister's practice has consistently engaged multiple media, including video, the internet, interactive technologies, photography and watercolor. She studied at St. Martin's School of Art, London (1978-1981) and Chelsea College of Art and Design, London (1981-1982). Recent exhibitions include solo and group shows at the ICA London; 10th Shanghai Biennale, China; 8th Montréal Biennale, Canada; ZKM, Karlsruhe, Germany; Stedelijk Museum Bureau Amsterdam (SMBA), Netherlands; Schirn Kunsthalle, Frankfurt; Raven Row, London; Secession, Vienna; Museum of Contemporary Art (CAPC) Bordeaux and Annely Juda Fine Art, London. Treister's work is held in private and public collections including Tate Britain; Science Museum, London; Centre Pompidou, Paris; Muzeum Sztuki, Łódź, Poland and Thyssen-Bornemisza Art Contemporary, Vienna.