

FOR IMMEDIATE RELEASE

FRIEZE LONDON 2021



15 - 17 OCTOBER 2021

VIP OPENING: 13 - 14 OCTOBER 2021

BOOTH E06

Simon Lee Gallery is delighted to present new and historic works by gallery artists Sonia Boyce, Sarah Crowner, Josephine Pryde and Erin Shirreff at this year's iteration of Frieze London. Although each artist's practice is compellingly diverse from the next, each one dismantles formal convention in pursuit of new connections, via their distinct interpretations of collage, montage and assemblage.

Highlights include Sonia Boyce's single-channel video, *Exquisite Tension* (2006). Boyce's practice privileges collaboration and inclusivity, fostering a participatory approach that questions artistic authorship and cultural difference. Derived from an earlier performance in which the artist braided her hair into that of performance artist Richard Hancock, Boyce later re-visited the exercise in front of the camera, this time inviting curator Adelaide Bannerman to take her place. The work directly references Tehching Hsieh and Linda Montano's seminal project, *Rope Piece* (1983-1984), which saw the two artists tied together in a year-long performance that echoes Boyce's own relational and social concerns.

In new paintings, Sarah Crowner continues her fertile exploration into the intersection between painting and performance. The artist composes swatches of painted and raw canvas on the floor of her studio, before stitching them together with an industrial Juki sewing machine and stretching them onto a frame. The seams remain visible, reflecting her interest in systems and patterns, process and production. Inspired by a range of twentieth-century avant-garde movements, including Bauhaus and Constructivism, Crowner expands the definition of painting. Her vibrant canvases, sewn tightly together, reflect the unifying activities of Boyce's performance-based video work and likewise implicate the human body in the interpretation of the artwork.

Equally, Erin Shirreff takes a novel approach to collage in her work. Using dye sublimation printing processes, a method in which the photographic image is transferred onto a thin sheet of metal, she exposes equivalences and anomalies in the viewer's perceptual experience. Each aluminium print features a fragment of a reproduction of a sculpture magnified beyond recognition so that the resulting image is abstracted; nothing more than a collection of halftone dots. Shirreff cuts each print into shapes reminiscent of leftover scraps of paper, before assembling them as informal dioramas in deep-set frames.

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Josephine Pryde is known primarily for her photography, though she often presents work with sculptural elements. In her 2019 series *Time and the Tampon* she combines the two, incorporating images of 3-D printed sculptures that resemble icebergs into otherworldly, celestial, photo settings. Pryde learns from different photographic conventions, for example from publicity or advertising images, where seductive and highly staged, high-resolution images evoke and respond to desire. In this way, her work probes the divide between public and private, exploring the ways in which memory is informed by technology today.

NOTES TO EDITORS

About Simon Lee Gallery

Founded in London in 2002, Simon Lee Gallery represents artists of diverse generations whose practices explore a wide range of media, from sculpture and painting to video and photography, and who share a broad interest in an exploration of the conceptual. Aiming to provide a significant international audience for its artists, the gallery also regularly punctuates its programme with historical exhibitions and curated group shows, which present shifts in contemporary art practice and thought, whilst broadening the dialogue with artists outside of the gallery's core programme. In addition to its UK activity, in 2012 the gallery opened a space in Hong Kong, which introduced its artists to a wider public in Asia, with a fully independent programme. In 2014, Simon Lee Gallery opened an office and private viewing space in New York. In 2017, this space was re-launched with a year-round programme of exhibitions and events, showcasing the work of emerging and established artists in dynamic group and solo exhibitions.

About Sonia Boyce

Sonia Boyce OBE RA was born in London, UK in 1962, where she continues to live and work. In 2019, the artist received an OBE for services to art in the Queen's New Year Honours List, as well as an Honorary Doctorate from the Royal College of Art. In 2016, Boyce was elected a Royal Academician, and received a Paul Hamlyn Artist Award. Between 2012 - 2017, Boyce was Professor of Fine Art at Middlesex University and since 2014 she has been Professor at the University of the Arts London, as the inaugural Chair of Black Art & Design leading on a 3-year research project into Black Artists & Modernism, which led to a BBC documentary *Whoever Heard of a Black Artist? Britain's Hidden Art History* (2018). Recent solo exhibitions include *In the Castle of My Skin*, Eastside Projects, Birmingham, UK (2020), touring to Middlesbrough Institute of Modern Art (MIMA), Middlesbrough, UK (2021); *Sonia Boyce*, Manchester Art Gallery, Manchester, UK (2018); *Sonia Boyce: We move in her way*, Institute of Contemporary Arts, London, UK (2017) and *Paper Tiger Whisky Soap Theatre (Dada Nice)*, Villa Arson, Nice, France (2016). In 2015 she was included in *All the World's Futures*, the International Exhibition of the 56th Venice Biennale, curated by Okwui Enwezor. Her work is held in the collections of Tate, London, UK; Victoria & Albert Museum, London, UK; Arts Council Collection, London, UK; The Government Art Collection, London, UK; British Council Collection, London, UK and Pallant House Gallery, Chichester, UK. Sonia Boyce will represent the UK at the 59th Venice Biennale with a major new commission for the British Pavilion in 2022.

About Sarah Crowner

Sarah Crowner was born in 1974 in Philadelphia, PA and lives and works in Brooklyn, NY. She received her BA from the University of California, Santa Cruz and her MFA from Hunter College, New York. In April 2019 Crowner was awarded the Rome Prize by the American Academy in Rome. In October 2018, she presented a major installation for the *57th Carnegie International*, Carnegie Museum of Art, Pittsburgh, PA. In December of the same year, Crowner organised an exhibition, *Clay Bodies: Moving Through Ceramics*, at the Kentucky Museum of Art and Craft (KMAC), Louisville, KY. In January 2017, a major installation by the artist, commissioned specifically for The Wright restaurant, opened at the Solomon R. Guggenheim Museum, New York. Recent solo exhibitions include *Weeds*, Casey Kaplan, New York, NY (2018); *Beetle in the Leaves*, MASS MoCA, North Adams, MA (2016-2017); *Plastic Memory*, Simon Lee Gallery, London, UK (2016); *Everywhere the Line is Looser*, Casey Kaplan, New York, NY (2015); *Interiores*, Travesia Cuatro, Guadalajara, Mexico (2014); *Motifs*, Galerie Catherine Bastide, Brussels, Belgium (2014); *The Wave*, Nicelle Beauchene Gallery, New York, NY (2014); *Rehearsal*, Galerie Nordenhake, Stockholm, Sweden (2012). Her work has been included in group exhibitions at the Jewish Museum, New York, NY (2015); Museum of Fine Arts, Boston, MA (2014); Walker Art Center, Minneapolis, MN (2013); WIELS, Contemporary Art Centre, Brussels, Belgium (2013); ICA, Philadelphia, PA (2013); Zacheta National Museum of Art, Warsaw, Poland (2013); Museum of Modern Art, New York,

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NY (2013); and the 2010 Whitney Biennial, Whitney Museum of American Art, New York, NY (2010). Her work is held in the collections of Museum of Modern Art, New York, NY; Solomon R. Guggenheim Museum, New York, NY; Carnegie Museum of Art, Pittsburgh, PA, and Walker Art Center, Minneapolis, MN, amongst others.

About Josephine Pryde

Josephine Pryde was born in Alnwick, UK, in 1967 and lives and works between London, UK, and Berlin, Germany. Since 2008, she is Professor of Contemporary Art and Photography at the University of the Arts, Berlin, Germany. In 2016 she was nominated for the Turner Prize presented by Tate Britain, London, UK. Notable solo museum exhibitions include ICA Philadelphia, PA (2015); CCA Wattis Institute of Contemporary Arts, San Francisco, CA (2015); Arnolfini, Bristol, UK (2014); Kunsthalle Bern, Switzerland (2012); Kunstverein Düsseldorf, Germany (2012); Chisenhale Gallery, London, UK (2011); Secession, Vienna, Austria (2004). Major group exhibitions include Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria (2019); Museum of Modern Art, New York, NY (2019); National Museum, Oslo, Norway (2018); McEvoy Foundation for the Arts, San Francisco, CA (2017); Kunstnernes Hus, Oslo, Norway (2017); Malmö Konsthall, Malmö, Sweden (2017); Berlin Biennale 9, (2016); Kunsthalle Bern, Switzerland (2016); Centre Pompidou, Musée National d'art Moderne, Paris, France (2016); Whitney Museum of American Art, New York, NY (2016); National Gallery of Kosovo, Kosovo (2015); Künstlerhaus Stuttgart, Stuttgart, Germany (2016); Künstlerhaus, Graz, Austria (2014); MoMA, New York, NY (2013). Her work is represented in major institutions and private collections worldwide including Fonds National d'Art Contemporain, Paris, France; British Council, London, UK; Stedelijk Museum, Amsterdam, The Netherlands; The Metropolitan Museum of Art, New York, NY; Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY; The Art Institute of Chicago, Chicago, IL.

About Erin Shirreff

Erin Shirreff's work has been featured in recent solo exhibitions at the San Francisco Museum of Modern Art, San Francisco, CA (2019); Palazzo De'Toshi, presented by Banca di Bologna, Bologna, Italy (2018); Kunsthalle Basel, Basel, Switzerland (2016); Albright-Knox Art Gallery, Buffalo, NY (2016) and the Institute of Contemporary Art, Boston, MA (2015). *Erin Shirreff: Reminders*, is currently on view at the Clark Art Institute in Williamstown, MA until January 2022. Her work belongs to major private and public collections including Art Gallery of Ontario, Toronto, Canada; Centre Pompidou, Paris, France; Nouveau Musée National de Monaco, Monaco; Albright-Knox Art Gallery, Buffalo, NY; Los Angeles County Museum of Art, Los Angeles, CA; The Metropolitan Museum of Art, New York, NY; Museum of Modern Art, New York, NY; San Francisco Museum of Modern Art, San Francisco, CA; Solomon R. Guggenheim Museum, New York, NY and Whitney Museum of American Art, New York, NY. She was born in 1975 and currently lives and works in Montreal.

Facebook, Instagram, Twitter: @SimonLeeGallery
www.simonleegallery.com

Image: Sarah Crowner, *Underwater Moonlight*, 2021. Acrylic on canvas, sewn, 200.7 x 177.8 cm (79 x 70 in.)
Courtesy of the artist and Simon Lee Gallery.

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