

**KNOCK KNOCK
HUMOUR IN
CONTEMPORARY
ART**

22 SEPT-18 NOV 2018

**ADMISSION FREE
LARGE PRINT EXHIBITION GUIDE**

KNOCK KNOCK HUMOUR IN CONTEMPORARY ART 22 SEPT-18 NOV 2018

KNOCK KNOCK explores the enduring use of humour as a device in contemporary art.

Featuring works by 36 artists, the exhibition spans the South London Gallery's main site and three floors of its new annexe in the former Peckham Road Fire Station. At a time of much unease and upheaval in the world, the exhibition aims to raise a smile at a particularly joyous moment in the history of the SLG, but also to explore the things that do and indeed don't make us laugh in contemporary art, and why.

That humour is such a vitally important aspect of everyday life perhaps explains its persistent and varied role in artistic practice. The comedic has long been employed by artists in numerous different ways, be it to riff on popular culture,

redeploy the language of cartoons or as a mechanism by which to convey underlying and sometimes darker truths. From 18th century caricature through to Dadaist jokes, Marcel Duchamp's *Fountain* and a considerable slice of Andy Warhol's output, humour has a long-established

history which flourished and diversified throughout the 20th century. Over recent decades that history has been substantially built upon by all sorts of artists in umpteen ways.

KNOCK KNOCK does not set out to relate that rich history or unite the contemporary 'greats' of the genre. Its aim is rather to show that humour is as vital as ever in contemporary art by bringing works by internationally established figures into thought-provoking dialogue with newly-commissioned and existing pieces by younger and lesser-known practitioners.

Encompassing painting, drawing, collage, photography, video and sculpture, KNOCK

KNOCK offers a surprising encounter with a broad spectrum of humorous strategies, from satire and irony through to visual puns, in-jokes and one-liners. Whilst certain works are outright funny, others probe the role of humour as a vital facet of human existence, how we use it to make sense of our place in the world and help us understand who we are.

The origin of 'knock knock' jokes is far from clear but most experts pinpoint 1606, in Shakespeare's 'Macbeth', proving its lasting popularity in the lexicon of comedy. Some 350 years later and Roy Lichtenstein's *Knock, Knock Poster*, 1975, (based on his original drawing of 1961) is a brilliantly succinct visual summary of this long-standing jocular format. The drawing was made in the year in which he dramatically changed his art, at the age of 38, from abstract painting using colour and gesture, to scaled-up and painted cartoons that parodied conservative representational drawing.

Lichtenstein's poster serves as an apt introduction to a number of other works in the show that poach from the stylistic language of comics and animation, either to pervert it in an exposé of its dark underbelly as in Joyce Pensato's frenzied drawing of military Donald Ducks in pursuit of running Mickey Mice, or to explore issues of identity, cultural hierarchies and visitor participation as in Hardeep Pandhal's cut out figures and a specially-commissioned wall drawing. Christian Jankowski's *I love the art!* neon, taken from a gallery visitor comments book, overlooks the other works in the SLG's main space as if to deride the snobbery of the art world, whilst Maurizio Cattelan's pigeons nestle cosily along the ceiling beams, perched up high to enable an ironic birds'-eye view of people viewing the exhibition below. Shown in a first version at the 1997 Venice Biennale to poke fun at established hierarchies and satirise local attitudes towards tourists in Venice, this

iteration, titled *Others*, 2011, takes on additional resonance in London where pigeons are an occasionally cherished but more often pesky presence in daily life.

Ceal Floyer's *Saw*, 2015, does exactly what we'd expect it to: its humour lies in us knowing it isn't for real but being willing to suspend disbelief for long enough to laugh. Spinning a more protracted witty yarn is Eleanor Antin, whose postcards track the travels of 100 boots, captivating in their send-up of a whole host of scenarios and ultimately the male-dominated art market when she posted them to 1000 recipients in an act of subversion.

In Pilvi Takala's film, *Real Snow White*, 2009, the artist is denied admittance to Disneyland because she's dressed as Snow White. The irony of the situation is painfully funny, whilst Basim Magdy's glass basketball hoop presents a no-win game: if you score a basket you break the hoop. That there are no winners here is presented as a

gag but one that thinly disguises the more serious undertones of its message when applied to the world stage.

Simeon Barclay's work, *Gatefold Series: I Wish I Knew Then What I Know Now*, 2016, pits 'The Hand of God' – Diego Maradona's alleged handling of the ball when Argentina beat England to go on to win the World Cup in 1986, as anyone remotely interested in football history knows – against minimalism, perhaps the form of contemporary art most commonly derided in the popular press and perplexing to the uninitiated. Through the collision of these two worlds, and via the faintly inscribed word 'slight', Barclay introduces a further twist in his exposé of the potentially divisive nature of humour and its power to exclude those who don't get it.

The humour in Martin Creed's row of cacti and roller-painted stripes on the wall lies in their everyday, unfettered simplicity and use of casual materials, appropriated with tongue-in-cheek,

elevating them to the status of Fine Art. Heman Chong's *Oops! Something went wrong. We're working on getting it fixed as soon as we can*, 2016, finds comedy in error, repurposing a generic text that appears when websites crash, known as a 404 error page. Docked in the South London Gallery corridor is Welsh artist Bedwyr Williams' bicycle sheep, through which he jeers at stereotypes of his own national identity, as well as at trend-following tendencies in the art world.

Heralding the entrance to the Fire Station building, and in the stairwell leading to the top floor, are Yonatan Vinitzky's specially-commissioned scaled-up sculptures. Drawn directly on the wall in black elastic stretched around hundreds of nails, they magically revitalise sections of vintage caricatures in fresh, site-specific compositions. Meanwhile, huddled under the stairs, Judith Hopf's flock of concrete sheep steadfastly rejects our expectations of

fluffiness and gently rib the way visitors behave in museums and galleries, clustering around artworks and moving in groups.

Sleeping on the floor of the ground floor gallery, Ugo Rondinone's clown, bathed in filtered coloured light and sprinkled with glitter, occupies an uncannily indeterminate territory that is more irksome than funny.

Realistic but not to the point of trickery, his presence sets up a strangely self-conscious dynamic with the viewer. In his embodiment of the highs and lows of the human condition, and of the melancholia that traditionally lies behind his heavily made-up face and jovial persona, Rondinone's clown probes the very essence of humour and all it implies.

In a completely different register, and sited next to the first floor lift, is Suds McKenna's deft use of black marker to delineate his darkly witty button-pressing gag in a comic strip format. In

the adjacent gallery, Amelie von Wulffen's watercolours bring a lightness of touch to the language of cartoons. Fruit, vegetables and other objects are brought to life with human characteristics in such a way as to evoke an almost melancholy recognition of the mundane realities of daily routines. Mesmerizingly farcical in their unabashed efforts to trot and neigh are Lucy Gunning's horse impersonators, whilst *Yves*, 2018, is the most recent addition to Sarah Lucas' 'bunny' series, initiated in the 1990s, of hilariously seductive female figures fashioned from stuffed pairs of tights. Its title references the artist Yves Klein, known for his paintings made by dragging paint-covered naked women across canvasses, but even more so for having first mixed International Klein Blue – an ultramarine hue not dissimilar to the colour of this 'bunny's' velvet shoes.

Humour has long been used as a weapon of resistance in feminist art practice and Lynn

Hershman Leeson's 1970s photographic compositions beautifully satirise female stereotypes. Barbara Kruger's statement that 'We don't need another hero' raises a wry smile as the caption to an image of a man eating a banana, whilst with feigned naivety Lily van der Stokker's painting proclaims 'we also sell socks' to jape at the inequalities faced by women artists and the male bias of the art market.

Matthew Higgs' self-lamprooning limited edition print entitled *Portrait (landscape)*, 2006, has the pithy one-liner of NO OIL PAINTING emblazoned across it in a clever play on words, and Lynn Hershman Leeson's drawing entitled *Hand Drawn* is an astutely simple visual pun. In Jill McKnight's sound piece, *This work is neverending*, 2018, her deadpan delivery in relating the events leading up to an exhibition of her work highlights the absurdity in everyday situations and pokes fun at the unglamorous reality of her life as a working-class artist with limited means.

Rosemarie Trockel's image, *Campaign Volunteer*, 2018, has multiple meanings. It points to the cruel edge of humour when someone becomes the butt of the joke as well as its potential to convey a political point. Humour can also reinforce hierarchies through references not comprehensible to all. Encapsulating the idea of the 'in-joke', thus perhaps making fools of those who don't 'get' it, *Campaign Volunteer* is inspired by a work by the artist Martin Kippenberger, known to those well-versed in recent art history, and includes an additional reference to a Sixt advertising campaign that received numerous complaints for promoting irresponsible driving.

In the opposite gallery, Jayson Musson breathes cartoon-character life into baseball caps clustered on a shelf whilst Tom Friedman's silver foil guitarist – a product of the artist's obsessively nerdish manipulation of an everyday material – exudes the sheer joy of making music.

Danielle Dean's video, *She*, 2017, redeploys the imagery of advertising to parody the preoccupations of contemporary young women as portrayed in the media, and her newly-commissioned mobile meshes photos of both life-enhancing and life-depriving products in a swirl of ludicrously contradictory messages. Rebecca Warren talks about her collage, *The Cat Stays in the Picture*, 2010, in terms of everything drifting in and out of the various true and false dimensions: the illusory space of the photo, the high and low reliefs and the mind of the cat; proposing the arrangement might even have been made by a cat – perhaps the one in the picture.

Upstairs, Punjabi Liverpoolian Chila Kumari Burman's *eat me now*, 2012, a giant Bollywood bling-inspired, glitter-infused ice cream cone, evokes the magic of childhood memories of helping her Dad on his ice cream van. Austrian artist collective Gelitin also drew on the stuff of

childhood to make *For a Presidential Office*, 2002, a work that could now be understood as a tragicomically prophetic portrait of the current US president. Jamie Isenstein's performance, sculptural and installation work is an ongoing exploration of comedy and the works shown here set up multiple layers of anonymity as masks progressively cancel each other out. The tendency for humour to be a cover for underlying misery is poignantly expressed in Harold Offeh's video entitled *Smile*, 2001, which makes for painful viewing as the artist strains to maintain a smile throughout.

Ceal Floyer's *Mousehole*, 1994, momentarily transports us into a cartoon stage set and Rodney Graham's *Newspaper Man* sneakily spies us through the broadsheet he clearly isn't reading. We are also being watched by Ryan Gander's animatronic pair of eyes which surreptitiously react to what goes on around them. Positioned at child's-view height, they

capture an eye-rolling response to the droll as well as the artist's penchant for seeing the funny side of life. Embedded into the gallery wall, they turn the institution into the spectator, suggesting that you the viewer are as much a spectacle as the works that adorn the walls.

Eleanor Antin

100 Boots documents their epic journey from California to New York City during which they visit a chapel and a museum, go to the supermarket, and take a roller-coaster ride.

Antin, a key figure in the conceptual art movements of the 1970s, sent the postcards to over 1000 individuals as a way of bypassing the traditional art world. Her multi-disciplinary practice is concerned with gender, identity and autobiography, rearticulated through real and fictitious narratives.

Eleanor Antin

100 Boots (uncancelled set of postcards #20)

1971 – 73

Set of 51 photo postcards

11.4 × 17.8 cm each; 60 × 250 cm (framed)

Courtesy the artist and Richard Saltoun

Eleanor Antin, b. 1935, New York, NY, USA; lives and works in San Diego, CA, USA.

Simeon Barclay

Simeon Barclay employs a range of formal references to explore how people construct themselves and perform within the expectations of society. He draws on references to fashion campaigns, sport and popular culture to indicate conflicts that surround the formation of British culture and identity.

Simeon Barclay

Gatefold Series: I Wish I Knew Then What I Know Now, 2016

Aluminium, adhesive vinyl, polished brass

119 × 278 cm

Courtesy the artist

Simeon Barclay, b. 1975, Huddersfield, UK; lives and works in Leeds, UK.

Chila Kumari Burman

Chila Kumari Burman grew up helping her father with his locally renowned ice cream van business in 1960s Liverpool, and now her continued expertise on types of ice-cream is a comical testimony to her father's occupation. Burman's practice playfully explores autobiography, identity and representation through the juxtaposition of the bright colours of advertising, and the aesthetics of the freewheeling 60s and 70s, with those of Hindu imagery and personal family ephemera, overlaid with tongue-in-cheek innuendo. Burman's work was exhibited at the SLG in *The Place is Here*, 2017.

Chila Kumari Burman

eat me now, 2012

Resin, henna paste, peacock feathers, Indian stickers, fake gems, mirror, glitter, sticky ups,

plastic fairy lights, western stickers, alphabet
glitter stickers

190 × 54 × 54 cm

Courtesy the artist

Chila Burman, b. 1957, Bootle, UK; lives and
works in London, UK.

Maurizio Cattelan

Cattelan's installations of taxidermy animals unite his particular form of humour with the ironic and the macabre. He interrogates socially ingrained norms and hierarchies in his work, often making fun of the art world and the artist by pushing the boundaries of what can be installed in a museum.

Maurizio Cattelan

Others, 2011

40 taxidermy pigeons

Variable dimensions, Private Collection

Maurizio Cattelan, b. 1960, Padua, Italy; lives and works in New York, NY, USA.

Heman Chong

Heman Chong works at the intersection between image, performance, situations and writing. His work examines fictions that are often absurd or bizarre, misplaced in the realm between reality and fantasy. Chong had a solo exhibition at the SLG in 2015 – 2016.

Heman Chong

Oops! Something went wrong. We're working on getting it fixed as soon as we can., 2016

Vinyl lettering, dimensions variable

Courtesy the artist and Amanda Wilkinson
Gallery

Heman Chong, b. 1977, Muar, Malaysia; lives and works in Singapore.

Martin Creed

Martin Creed transforms everyday materials and actions into surprising meditations on the absurdity of the human experience. By heightening the strange within the commonplace, Creed exposes the friction between system and spontaneity. The ridiculous can always be found within order, whether it is rows of cacti, a lift announcement or lines painted onto a wall. Creed's work was exhibited in Lovecraft at the SLG in 1998.

Martin Creed

Work No. 603, 2006

6 different kinds of cacti; dimensions variable

Martin Creed

Work No. 798, 2007

Emulsion on wall; stripes 23 cm wide overall
dimensions variable

Courtesy the artist and Hauser & Wirth

Martin Creed, b. 1968, Wakefield, UK;
lives and works in London, UK.

Danielle Dean

Danielle Dean is concerned with how regimes of life and death are enforced through everyday consumer objects and images that at first glance can appear innocent or even funny. Her new commission KEEP OUT OF REACH OF CHILDREN, combines images of products that take care of and maintain life, with products that take life. The circulation of images and products relates to bio-politics, where certain lives, based on race and geo-politics, are maintained and others are destroyed.

Danielle Dean

She, 2017

Film, 5 min., 8 sec.

Danielle Dean

KEEP OUT OF REACH OF CHILDREN, version 2,
2018

Perspex and wire; 95 × 150 × 150 cm

Courtesy the artist

Danielle Dean, b. 1982, Alabama, USA;

lives and works in London, UK and

Los Angeles, CA, USA.

Ceal Floyer

Ceal Floyer challenges the viewer to renegotiate their experience of the world by reconfiguring familiar objects as sources of surprise and humour. Floyer's minimalist language, and interest in world play and dual meanings, reveals

the absurd in everyday situations by exposing the chasm between perception and reality.

Ceal Floyer

Mousehole, 1994

Ink on paper

21 × 29.5 cm

Saw, 2015

Saw blade, perspex and chalk marker pen

dimensions variable

Courtesy the artist and Lisson Gallery

Ceal Floyer, b. 1968, Karachi, Pakistan; lives and works in Berlin, Germany.

Tom Friedman

Tom Friedman makes sculpture from mass-produced materials that defy the logic of perception. Working in material such as tinfoil and Styrofoam, Friedman's visual jokes expose

the assumption that content and form follow each other. *Untitled (silver foil guitarist)* was first exhibited in Friedman's 2004 solo exhibition at the SLG.

Tom Friedman

Untitled (silver foil guitarist), 2004

Aluminium foil, wood armature; 152 × 119 × 76 cm

Collection of Ninah and Michael Lynne

Tom Friedman, b. 1965, St Louis, MO, USA; lives and works in Northampton, MA, USA.

Ryan Gander

Ryan Gander (co-curator of Knock Knock) has a multimedia practice that encompasses a vast array of forms: sculpture, paintings, installations, photography, film, performance and text. Each one of his artworks may act as a vessel for a new

story where the viewer's experiences, Gander's fictions and the realities of the present collide. Humour underpins much of Gander's work, which engages the viewer with its dead-pan, self-deprecating knowingness. Gander had a solo exhibition at the SLG in 2008.

Ryan Gander

Dominae Illud Opus Populare, 2016

Animatronic eyes, sensors; 35 × 35 × 17.5 cm

Courtesy the artist and Lisson Gallery

Ryan Gander, b. 1976, Chester, UK; lives and works in Suffolk and London, UK.

Gelitin

Gelitin is a collective comprised of four artists. The group are interested in children's disregard for socially expected norms and uninhibited

behaviour. The clash between children's impulse and the art world is explored by using plush material from toys to create works that are both strange and monstrous.

Gelitin

For a Presidential Office, 2002

Textile, plastics; 75 × 67 × 38 cm

Courtesy the artist and Perrotin

Gelitin, founded 1993, Vienna, Austria: live and work Vienna, Austria.

Rodney Graham

Rodney Graham takes inspiration from a vast array of sources, using references from music, literature, history and mass media to confuse and delight his audiences. Newspaper Man, which

depicts Graham himself, uses humour to toy with the role of self-portraiture within art history.

Rodney Graham

Newspaper Man, 2016

Painted aluminium lightbox with transmounted chromogenic transparency; 182 × 136 × 18 cm

Museum Frieder Burda, Baden-Baden

Rodney Graham, b. 1949, Abbotsford, Canada;

lives and works Vancouver, Canada.

Lucy Gunning

The unlikely juxtapositions in Lucy Gunning's films destabilise conceptions of gender by transgressing social norms and expected behaviour. Lucy Gunning exhibited at the SLG in the exhibition Pursuit of Perfection: The Politics of Sport in 2012.

Lucy Gunning

The Horse Impressionists, 1994

Film, 7 min., 13 sec.

Courtesy the artist

Lucy Gunning, b. 1964, Newcastle, UK; lives and works, London, UK.

Matthew Higgs

Portrait (landscape) was produced as part of a portfolio of editions for Studio Voltaire in 2006 and subsequently acquired for the South London Gallery collection. Matthew Higgs' is a practising artist and director of White Columns, one of the oldest non-profit spaces for emerging artists in New York. Higgs's work was exhibited in *Lovecraft*, a group exhibition at the South London Gallery in 1998.

Matthew Higgs

Portrait (landscape), 2006

Screenprint on Somerset paper; 29.7 × 42 cm

London Borough of Southwark Art Collection /
South London Gallery Collection

Matthew Higgs, b. 1964, West Yorkshire, UK;
lives and works in New York, NY, USA.

Judith Hopf

Judith Hopf plays with the physical interrelation between individuals, objects, and their surroundings. She anthropomorphises objects or creates work out of counterintuitive materials such as bricks or concrete. Her comedic interventions imbue the materials with a new potential for purpose and agency.

Judith Hopf

Flock of sheep, 2017

Concrete, metal, cardboard, Styrofoam, coal
dimensions variable

Courtesy the artist and kaufmann repetto

Brick-Foot, 2016

Bricks, cement, red clay

31 × 78 × 33 cm

Courtesy the artist and kaufmann repetto

Ball in Remembrance of Annette Wehrmann,

2016

Bricks, cement

150 cm diameter

Private Collection

Judith Hopf, b. 1969, Karlsruhe, Germany; lives
and works in Berlin, Germany.

Jamie Isenstein

Jamie Isenstein blends media installation with performance, sculpture and drawing, often 'occupying' her artwork by inhabiting it with her own body. Isenstein contests the status of sculpture as an inanimate object with elements of absurdist humour that suggest the artist is still present even after their performance has ended.

Jamie Isenstein

Onions (Mario to Clown Mouse), 2015

Synthetic hair, papier-mâché, acrylic paint, mesh, plastic, ribbon, ceramic, string and rubber
40.6 × 50.8 × 40.6 cm

Onions (Charlie Brown to Clown Clown), 2015

Papier-mâché, acrylic paint, rope, ribbon, string and plastic

40.6 × 50.8 × 40.6 cm

Courtesy the artist and Andrew Kreps Gallery

Jamie Isenstein, b. 1975, Portland, OR, USA;
lives and works in New York, NY, USA.

Christian Jankowski

The series Visitors takes doodles or comments from gallery visitor books and transforms them into monumental neon signs. Jankowski's playful project queries notions of authorship and authenticity by navigating performative interactions between the artist and the viewer, and between contemporary art and life outside the art world.

Christian Jankowski

I love the art! (from the series Visitors), 2014

Neon sculpture; 200 × 120 cm

Courtesy the artist and Lisson Gallery

Christian Jankowski, b. 1968, Göttingen, Germany; lives and works in Berlin, Germany and New York, NY, USA.

Barbara Kruger

Barbara Kruger uses jokes, puns, and clever wordplay to emphasise the power of humour when combined with the tragic. The text in her work often addresses social constructions of power, gender and the self by using the pronouns "you", "your", "I", "we", and "they". Kruger had a solo exhibition at the SLG in 2001.

Barbara Kruger

Untitled (We don't need another hero), 1988

Collage; 27.5 × 36 cm

Courtesy the artist and Sprüth Magers

Barbara Kruger, b. 1945, Newark, NJ, USA; lives and works in New York, NY and Los Angeles, CA, USA.

Lynn Hershman Leeson

Created before the advent of digital design technologies, The Phantom Limb series mutates the appearance of women by replacing their limbs with telephones, clocks, and televisions. With an ironic humour, the work explores the relationship between female identity and technology, particularly the erasure of women's individuality in mass media.

Lynn Hershman Leeson

Hand Drawn, 1964

Collage; 50 × 38 cm

Seduction (Phantom Limb series), 1985

Gelatin silver print; 41 × 58 cm

Call Me (Phantom Limb series), 1987

Chromogenic print; 51 × 41 cm

Biological Clock 2 (Phantom Limb series), 1995

Gelatin silver print; 58.4 × 47.9 cm

Courtesy the artist and Bridget Donahue

Lynn Hershman Leeson, b. 1941, Cleveland, OH, USA; lives and works in New York, NY and San Francisco, CA, USA.

Roy Lichtenstein

Roy Lichtenstein was one of the founding figures in the Pop art movement in the 1960s.

Lichtenstein parodied the language of comic books and cartoons to create humorous reflections on American life after the Second World War.

Roy Lichtenstein

Knock, Knock Poster, 1975

Line-cut in black on Arches paper; 65.4 × 47.6
cm Private Collection

Roy Lichtenstein, b. 1923, New York, NY, USA, d.
1997, New York, NY, USA.

Sarah Lucas

Sarah Lucas mocks conceptions of the ideal feminine body in her 'bunny' sculptures which appear funny and ridiculous, while simultaneously hopeless and sad. Lucas frequently employs visual puns and bawdy humour in her work which includes sculpture, photography and found objects. Lucas's work was exhibited at the SLG in the 1995 exhibition, *Minky Manky*.

Sarah Lucas

Yves, 2018

Tights, chair, shoes, kapok, wire; 104 × 60 × 88
cm

Courtesy the artist and Sadie Coles HQ

Sarah Lucas, b. 1962, London, UK; lives and
works in Suffolk, UK.

Basim Magdy

Basim Magdy is a multi-disciplinary artist whose practice encompasses drawing, sculpture, video and installation. He uses humour and quiet melancholy in his works which reflect on the present social and political climate, and the failure of our desire for progress as we repeat the same mistakes over and over again. Magdy has undertaken the current commission at Art Block, the SLG's art space for children on Sceaux Gardens housing estate.

Basim Magdy

Good Things Happen When You Least Expect

Them, 2010

Stainless steel subway vent cover and clear
blown glass

90 × 120 × 45 cm

Courtesy the artist, hunt kastner, Gypsum
Gallery and artSümer

Basim Magdy, b. 1977, Assiut, Egypt; lives and
works in Cairo, Egypt and London, UK.

Suds McKenna

Suds McKenna creates comics, drawings and
sculpture that address the humour to be found
within the everyday. McKenna's work extends the
boundaries of the comic, favouring amusing
observations over graphic action sequences.

Suds McKenna

Buzz, 2018

Wall drawing, dimensions variable

Courtesy the artist

Suds McKenna, b. 1994, Belfast, Northern
Ireland;

lives and works in Glasgow, Scotland.

Jill McKnight

Jill McKnight makes playful sculptures and witty observational texts, drawn from her working class background in Sunderland. Softly spoken and seemingly unassuming, she makes her own experiences speak universally.

Jill McKnight

This work is neverending, 2018

Phone, iPod, audio; dimensions variable

Courtesy the artist

Jill McKnight, b. 1990, Sunderland, UK; lives and works in Leeds, UK.

Jayson Musson

Jayson Musson satirises contemporary art by fusing elements of high and low culture in his work. He imbues his work with humour by using heavy one liners to critique the art world and its inherent structural bias, as well as American politics.

Jayson Musson

Many Nemes, 2009 – 2018

Black coated chrome steel and 13 hats 182.9 ×
91.4 × 35.6 cm

Courtesy the artist and Salon 94

Jayson Musson, b. 1977, New York, NY, USA;
lives and works in New York, NY, USA.

Harold Offeh

Harold Offeh is interested in the inhabiting or embodying of history. Offeh's early work often utilises performance-to-camera to subvert the language and modes of popular culture and television. He had a solo exhibiton at the SLG in 2006.

Harold Offeh

Smile, 2001

Film, 2 min., 58 sec.

Courtesy the artist

Harold Offeh, b. 1977, Accra, Ghana; lives and works in London, UK.

Hardeep Pandhal

Hardeep Pandhal creates viewing experiences for his audience using sound, sculptural environments and cartoonish characters, frequently in the form of beach front style 'cut-outs', known as comic foregrounds. His work often draws on and references his own background as a second generation British Sikh. Pandhal welcomes satire and silliness as a way of relating to themes of authority, control and power in his work. Pandhal has created a new wall drawing in the main gallery for KNOCK KNOCK.

Hardeep Pandhal

Untitled, 2017

Printed plastic, powder coated steel

180 × 150 × 50 cm

Arts Council Collection, Southbank Centre,
London

Untitled, 2017

Printed plastic, powder coated steel

180 × 150 × 50 cm

Courtesy the artist

Untitled, 2017

Printed plastic, powder coated steel

180 × 150 × 50 cm

Courtesy the artist

Hardeep Pandhal, b. 1985, Birmingham, UK;
lives and works in Glasgow, Scotland.

Joyce Pensato

Joyce Pensato paints large scale images of distorted cartoon characters and comic-book heroes that are both funny and sinister. The site-specific wall drawing she has created for the South London Gallery draws the viewer in with

its frenzied composition of military Donald Ducks pursuing Mickey Mice.

Joyce Pensato, b. 1941, New York, NY, USA;
lives and works in New York, NY, USA.

Ugo Rondinone

Ugo Rondinone makes sculpture, paintings, monumental drawings and text-based work as well as immersive installations. His clowns are often captured at the moment of sleeping, waking or walking. They emphasise presence in the moment over more constructed social, economic, and political roles.

Ugo Rondinone

If There were Anywhere but Desert, Friday, 2002

Fibreglass, paint, clothing, glitter; 40 × 170 × 45
cm

Courtesy the artist, Sadie Coles HQ and
Gladstone Gallery

Ugo Rondinone, b. 1963, Brunnen, Switzerland;
lives and works in New York, NY, USA.

Lily van der Stokker

Lily van der Stokker plays on stereotypical femininity by using pastel colours and decorative shapes in her paintings. She occupies a place of naivety to question the gap between the art world and the creativity of the rest of the population. Van der Stokker exhibited large scale wall paintings at the SLG in Lovecraft in 1998 and Nothing is Forever in 2010.

Lily van der Stokker

We also sell socks, 2012

Acrylic on MDF; 110 × 90 cm

Courtesy Valeria and Gregorio Napoleone
Collection, London

Lily van der Stokker, b. 1954, Den Bosch, The
Netherlands; lives and works in Amsterdam, The
Netherlands.

Pilvi Takala

Pilvi Takala exposes society's unspoken rules by
staging social situations that run in opposition to
conventional norms. She documents these acts
in films, installations and books.

Pilvi Takala

Real Snow White, 2009

Film, 9 min., 18 sec.

Courtesy the artist and Carlos/Ishikawa

Pilvi Takala, b. 1981, Helsinki, Finland; lives and works in Berlin, Germany

Rosemarie Trockel

Rosemarie Trockel was a key figure in the feminist art movement of the 1980s who came to prominence with her now iconic 'knitting pictures'. Trockel merges Pop, minimal and conceptual art with contemporary theory and humour in her practice, which spans film, painting, sculpture and digital print.

Rosemarie Trockel

Campaign Volunteer, 2018

Digital Print; 80 × 60 cm

Courtesy the artist and Sprüth Magers

Rosemarie Trockel, b. 1952, Schwerte, Germany; lives and works in Cologne, Germany.

Yonatan Vinitzky

Yonatan Vinitzky moves freely and restlessly between disciplines and references, constantly collaborating with other artists and creating fictional characters who are also responsible for art works and books. His work acknowledges the power contained within tension and stillness, while playing with the viewer's expectations of everyday materials and their potential.

Yonatan Vinitzky

"The Imaginary Wind

A man in his late twenties, who is very restless.

A man in his early forties, who is very
inspirational.

The story begins in a hotel.

A phone call devastates a family.

It's a story about loyalty.

The characters approach the situation extremely carefully.", 2018

Black elastic, thread, steel nails; 242 × 372 × 3 cm

"Please don't argue. You have to leave right now, you aren't safe here.", 2018

Black elastic, thread, steel nails; 445 × 84 × 3 cm

Courtesy the artist

Yonatan Vinitzky, b. 1980, Jerusalem; lives and works in Canterbury, UK and Paris, France.

Rebecca Warren

Rebecca Warren is a sculptor who works in clay and bronze, and creates wall-mounted vitrines using assemblages of objects she has collected.

The Cat Stays in the Picture is a collage consisting of an irregularly-cut photo of a cat at

rest with its front paws crossed, pasted onto an MDF board along with a score of small items including a shoelace, felt, wood-shavings, pompoms, a polystyrene sphere, string, straw, wool, and other less easily identifiable fragments. Everything drifts in and out of the various true and false dimensions: the illusory space of the photo, the high and low reliefs, the mind of the cat... As the qualities get swapped, a new space develops. Who's to say this isn't an arrangement made by a cat – even the one in the picture?

Rebecca Warren

The Cat Stays in the Picture, 2010

Mixed media on MDF; 81 × 61 × 12.5 cm

Courtesy the artist and Maureen Paley

Rebecca Warren, b. 1965, London, UK; lives and works in London, UK.

Bedwyr Williams

Bedwyr Williams combines a unique sense of humour with his own autobiography to create installation work that offers a sharp critique of our everyday world. Williams often satirises the role of the artist and curator against this backdrop, creating absurd scenarios for them to appear in.

Bedwyr Williams

Fucking Inbred Welsh Sheepshagger, 2018

Bicycle, ram head and horns, sheepskin

179 × 60 × 113 cm

Courtesy the artist

Bedwyr Williams, b. 1974, St Asaph, Wales; lives and works in Caernarfon, Wales.

Amelie von Wulffen

Amelie von Wulffen adopts kitsch visual motifs in her paintings of anthropomorphised fruit and vegetables engaging in human activities.

Continuing the legacy of historical genre painting, but updated for the 21st century, von Wulffen's characters play at day-to-day life with all the low-key frustrations and emotions intrinsic to it.

Amelie von Wulffen

Untitled, 2011 – 2015

A selection of watercolour on paper

30 × 20 cm each

Courtesy the artist and Galerie Barbara Weiss

Amelie von Wulffen, b. 1966, Breitenbrunn, Germany; lives and works in Berlin, Germany.

Curated by

Margot Heller with Ryan Gander

Essay

Margot Heller

Artist entries

Lily Tonge

Design

OK-RM, London

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