

CURATED BY LISA LE FEUVRE AND TOM MORTON

CHARLES AVERY / BECKY BEASLEY
KARLA BLACK / JULIETTE BLIGHTMAN
VARDA CAIVANO / DUNCAN CAMPBELL
SPARTACUS CHETWYND / STEVEN CLAYDON
CULLINAN RICHARDS / MATTHEW DARBYSHIRE
MILENA DRAGICEVIC / LUKE FOWLER
MICHAEL FULLERTON / ALASDAIR GRAY
BRIAN GRIFFITHS / ROGER HIORNS / IAN KIAER
ANJA KIRSCHNER & DAVID PANOS / SARAH LUCAS
CHRISTIAN MARCLAY / SIMON MARTIN
NATHANIEL MELLORS / HAROON MIRZA
DAVID NOONAN / THE OTOLITH GROUP
MICK PETER / GAIL PICKERING
OLIVIA PLENDER / ELIZABETH PRICE
KARIN RUGGABER / EDGAR SCHMITZ
MAAIKE SCHOOREL / GEORGE SHAW
WOLFGANG TILLMANS / SUE TOMPKINS
PHOEBE UNWIN / TRIS VONNA-MICHELL
EMILY WARDILL / KEITH WILSON

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ARTISTS A - Z
EXHIBITION GUIDE

HAYWARD GALLERY
16 FEBRUARY - 17 APRIL

SOUTHBANK
CENTRE

Brian Griffiths

Brian Griffiths' sculptures reflect something of the showmanship familiar from the theatre and fairground. For *BAS7* he presents sections of a giant bear. Having shown its tent-like 'head' at Nottingham, at the Hayward its headless body lies prone and tethered to the gallery floor. Griffiths explains that this new work, *The Body and Ground (Or Your Clumsy Hands)*, is 'a convoluted way of completing the head'. The two separate sculptures are 'parts that have not met yet'; it is only in the memory or the imagination that they can become a 'full bear'. Unlike the first section, which was based on a teddy bear's head, the body is an enlarged version of a promotional bear costume.

Roger Hiorns

Roger Hiorns investigates alchemical and metaphysical transformations of ideas, actions and materials, and his works involve elements of surprise and risk. Organic matter, chemical compounds and processes (like brain matter, fire, crystals, sperm and drugs) – along with such invisible ingredients as faith – are introduced into man-made structures, among them engines, street furniture, and a council flat in South London.

For *BAS7* at the Hayward, Hiorns introduces objects subjected to prayer, and places a commonplace metal bench – the type found in public parks and on railway stations – in the gallery. At unspecified intervals, a flame will flare at one end of the bench, occasionally tended by a naked young man.

Ian Kiaer

Ian Kiaer's works allude to utopian movements and visionary figures from the history of art, architecture, and ideas. Using cheap, throw-away materials, his understated installations evoke epic subjects, often focusing on modernist architects or idealistic figures of resistance, such as dissidents in the Soviet Union.

For *BAS7*, Kiaer considers the pioneering Russian architect Konstantin Melnikov. Becoming increasingly alienated from Stalinism in the 1920s, Melnikov was forced into isolation in his cylindrical house studio, which became, in Kiaer's words, 'a kind of professional tomb'.

Anja Kirschner and David Panos

The films of Anja Kirschner and David Panos make use of a wide variety of historical, literary and popular narratives to explore the relationship between class, politics and aesthetics. Their new feature-length film, *The Empty Plan*, takes its organising principle from the German playwright Bertolt Brecht's *Messingkauf Dialogues*, which Brecht described as a 'four-sided conversation about a new way of making theatre'. Depicting Brecht's life and work in Los Angeles during World War II, *The Empty Plan* juxtaposes his theoretical writing in exile with preparations for different productions of his political play *The Mother*, staged in the contrasting conditions of the pre-war Weimar Republic, in America, and in post-war East Germany.