

PRESS RELEASE: OFFER WATERMAN (BOOTH C 24) at FRIEZE NEW YORK

London gallery Offer Waterman returns to Frieze New York for the second time this May. Following 2018's solo presentation of *Early Works by David Hockney*, the gallery will exhibit an exceptional selection of Post-War and Contemporary British art.

Among the earliest works on view is **Frank Bowling's**, *Bird*, 1965, a painting which combines the image of flapping swan against flag-like abstract elements. Bowling was born in (then British) Guyana, moving to London in 1953 and New York in 1966. His work is now being shown at The Broad, Los Angeles in *Soul of a Nation: Art in the Age of Black Power* (closing 1 September) and this summer he will be the subject of a major retrospective at Tate Britain, London. Bowling graduated from the Royal College of Art in the same year as **David Hockney**, another British artist who made America his home. Hockney is represented here by two works, made nearly fifty years apart: *Palm Tree*, 1963, a drawing made on his very first trip to Los Angeles and *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)*, 4 May, 2011, 2011, an iPad drawing of the countryside where Hockney spent holidays as a child.

Two works by **Michael Craig-Martin** also mark different points in his career. *Small Headphones*, 1986, is a rare mid-1980s wall sculpture, one of a small series which developed out of tape drawings the artist had been making directly onto the gallery wall. Since the late 1970s, Craig-Martin has compiled his own visual dictionary of household objects, creating a single 'styleless' drawing to be used repeatedly across different artworks. In the more recent work, *Apple Powerbook G4 17"*, 2003, colour is now a key element, but the painting retains the same deadpan beauty as the earlier sculpture.

Leon Kossoff's *Outside Kilburn Underground March*, 1985, and younger artist **Tony Bevan's**, *Green Blouse*, 1988, exemplify two unique voices in British figurative painting. Both painters work within a narrow range of motifs - for Kossoff, this has been a handful of sitters and specific locations in North and East London, for Bevan it has been lone figures, self-portraits and empty buildings. Their paintings are distinctive, emotionally charged and underpinned by their engagement with drawing.

There is a quiet melancholy to **Rachel Whiteread's** *Model III*, 2006, and **Richard Long's** *Untitled*, 2013, both of which, in different ways, seek to memorialise lived experience. In *Untitled*, mud from the River Avon in Bristol, Long's home town, becomes the material for his painting, its splatters and drips documenting the action of the painter's body. In Whiteread's shelf piece, the interior spaces of ordinary objects are made manifest through casting, while their arrangement and subtle, pastel hues pay homage to Giorgio Morandi.

William Turnbull is a rare example of a British Modernist equally accomplished in both sculpture and painting. Offer Waterman represents the artist's estate, from which come the spectacular large-scale bronze, *Horse*, 1999, and zen-like oil *Untitled (Yellow Violet Arc)*, 1962. The acid yellow of Turnbull's colour field picture is picked up in **Howard Hodgkin's** triptych *Indian Veg*, 2013-14, where the emotional impact of colour is also explored, albeit on a far more intimate scale.

The gallery is showing a total of three ceramics by 'cross-dressing potter' **Grayson Perry: Trapped in Suburban Hell**, 1994; *Transference*, 1996; and *Pseudo Spiritual Clap Trap*, 1998. By turns explicit, exuberant and often very funny, Perry's autobiographical pots illustrate complex parables of identity, gender and social class. **Martin Creed**, is a similarly eccentric British artist whose conceptually driven practice spans music, performance, painting and installation. He is represented here by *Work No. 2075*, 2014, a painting whose composition has been dictated by the size of brushes available in a standard pack of decorating brushes. Finally, there are two very different artworks made in the past year: **Jonas Wood's** sell-out limited edition knitted blanket, *Untitled*, 2018, a greytone interpretation of his own 2013 landscape painting *Basel, Switzerland* and **Bridget Riley's** *Study for Measure for Measure 25*, 2018, which revisits the circle motif she first used in 1964, using a palette revived from the 1970s.

The Preview of Frieze New York takes place on **Wednesday 1 May** and the fair continues at Randall's Island Park, N.Y.C. from **2 - 5 May 2019**. For more information please contact:

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