



The Rivington Place Portfolio



Sonia Boyce
Isaac Julien
Glenn Ligon
Hew Locke
Chris Ofili
Carrie Mae Weems



An opportunity to own a spectacular set of prints and support a new visual arts centre, Rivington Place, in London.





What is the Rivington Place Portfolio?

International artists Sonia Boyce, Isaac Julien, Glenn Ligon, Hew Locke, Chris Ofili and Carrie Mae Weems have created stunning new works for a set of 50 limited edition portfolios. All proceeds will support Iniva and Autograph ABP's new arts venue, Rivington Place, which opened this autumn in Shoreditch, London.

Edition size: 50 with a portfolio box

Box designed to enclose Hew Locke's three-dimensional silkscreen/digital construction

Paper size: 20 x 30 inches

Master printer: Randy Hemminghaus

Publisher: Brodsky Center, Rutgers University, New Brunswick, NJ, USA

The artists included in the portfolio have significant international reputations and their generosity in contributing their time and energy demonstrates their awareness of the project's great importance.

As print has always played a crucial role in the dissemination of ideas and ideologies, it is appropriate for Rivington Place to use fine print as a vehicle for simultaneously fundraising and raising awareness of contemporary cultural issues. All the artists involved have worked to a greater or lesser degree with printmaking techniques before coming to the Rivington Place Portfolio. Most are better recognised for their work in other media, making this portfolio all the more exciting for providing a rare opportunity to see their ideas transformed by the possibilities of the various processes which collectively make up the concept of 'print'.





'It's been a long time coming and will do much for many worldwide. Rivington Place through both its architecture and curatorial programming will provide a hub for the ever-rotating world of visual arts. It's a necessary project for our present and future.'

Chris Ofili





What is Rivington Place?

Rivington Place opened in October 2007 and is a new and groundbreaking contemporary visual arts building in Shoreditch, East London. It is the United Kingdom's first permanent home for culturally diverse visual arts and photography.

Much more than a conventional gallery, Rivington Place acts as a window on ideas, experiences and artworks from every corner of the globe.

One of the leading architects of his generation in the UK, David Adjaye designed Rivington Place as an innovative landmark building. As well as providing a home for Iniva and Autograph ABP, Rivington Place incorporates exhibition and installation spaces; (Barclays Project Space); a seminar and screening space; a multimedia lab; library; photography archive; education space; meeting room and workspaces; and a café/bar.



Sonia Boyce (born London, 1962)

Sonia Boyce began her career as a painter and focused in her early work on the idea of black identity and belonging. In the 1990s she moved to a more generic exploration of personal relationships, using the context of 'interactive' sites of personal drama, such as phone booths, lonely hearts columns and the domestic interior, to create objects and installations. Boyce has worked with music, film and video, inviting members of the public – in the form of choirs, gallery visitors and refugee communities for example – to work collaboratively with her, blurring distinctions between art and education. Such work has included interviewing women about their memories of black female singers. Drawing has always been an important form of expression for Boyce, and is often brought together with her interest in music in frank and moving pieces about the twin powers of voice and line.



Sonia Boyce
Hard ground, soft ground and spitbite etching on Pescia
Magnani paper
2006, Publication March 2007
30 x 20 inches
Image courtesy of Sonia Boyce
© Sonia Boyce





Isaac Julien

(born London, 1960)

Isaac Julien is known internationally for his pioneering approach to representation, aesthetics and politics in film and photography. He came to prominence in the film world with his 1989 drama-documentary *Looking for Langston*, which gained a cult following for its poetic exploration of Langston Hughes and the Harlem Renaissance. This following was expanded in 1991 when his film *Young Soul Rebels* won the Semaine de la Critique prize for best film at the Cannes Film Festival.

Julien's work has been acclaimed for its theoretical sophistication, lush sensuality, intelligence and emotional complexity. One of the objectives of his work is to break down barriers between different artistic disciplines, drawing from and commenting on film, dance, photography, music, theatre, painting and sculpture, and uniting these to construct a powerfully visual narrative. His complex and mesmerising audio visual installations and photographs portray rich narrative journeys through space and time and reflect poetically on geopolitical movement and the impact of location – both cultural and physical.



Isaac Julien
Untitled (Déjà-Vu No. 2, Baltimore Series), 2003–2007
Digital prints on Somerset Enhanced Velvet
Each 20 x 30 inches
Image courtesy of Isaac Julien
© Isaac Julien





Glenn Ligon (born New York, 1960)

As with the work of Chris Ofili and Hew Locke, humour, often in the form of black comedy, is integral to Glenn Ligon's work. Notwithstanding trademark stencilled texts begun in the early 1990s and produced at intervals ever since, Ligon has experimented with a range of materials (such as coal dust) and processes from installations through to performance-based video pieces. He has worked with children and their story books, with family snapshots and also with some of the most radical texts from black literature – Ralph Ellison and James Baldwin are but two of his sources. One might say his deepest engagement is with the given text and the 'ready-made' image which he then re-contextualises or re-makes to the extent that the original survives visually – either in fact or implicitly – but at the same time is endowed with extended powers. The original words (or images) are heightened in their mordancy or pathos. Sometimes crushed into near invisibility or blatantly disfigured, they are also given a new and resonant 'texture' for contemporary reading.

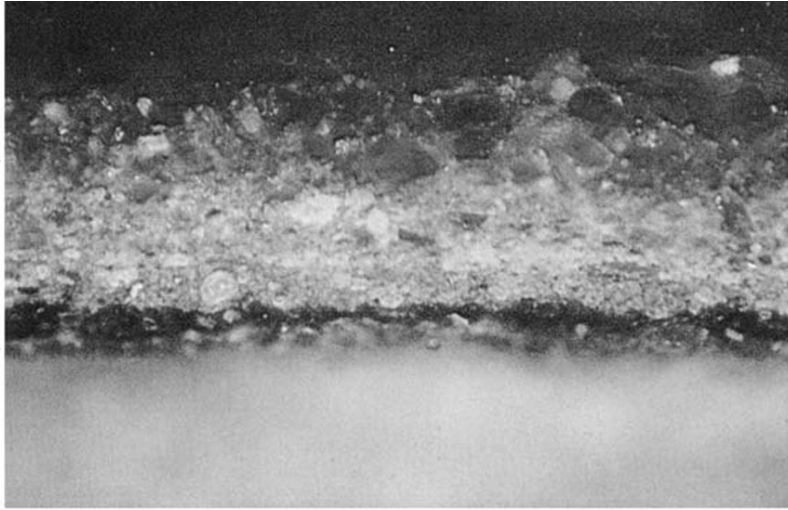


Plate 2. Glenn Ligon, *Stranger*. Photomicrograph of paint cross-section, photographed in reflected light under the microscope at 160x.

In none of the paint or ground samples were the characteristic splinter-like particles of wood charcoal seen. The pigment particles viewed under the optical microscope were small and rounded, or larger aggregates of such particles. Unfortunately it was in this case impossible to say whether the pigment was bone (or ivory) black or lamp black, since the particles of these two types of black look very similar not only under the optical microscope, but also in the SEM. A method which has been used by us successfully in the past is X-ray diffraction which gives for bone or ivory black a powder pattern for calcium phosphate. The problem with the sample is that there seemed to be no pure black paint; even an apparently intense black was found to contain scattered particles of lead white, earth pigments, and often vermillion, so that the sample would have given an impossibly confused powder pattern. At some future date it may be possible to identify the black in a sample by combined SEM/XRF analysis. It is conceivable that the artist thought pure black would give too dark an effect.

Glenn Ligon
Photogravure on Somerset paper
2006, Publication March 2007
30 x 20 inches
Image courtesy of Glenn Ligon
© Glenn Ligon



Hew Locke (born Edinburgh, 1959)

Trained as a printmaker then sculptor, Hew Locke is celebrated for his huge cardboard constructions which fall between architecture and sculpture as well as for his portraits of the British Royal Family. Intricately fretted and pieced together, profusely decorated with painted inscriptions and patterns, the cardboard fabrications are reminders of the role packaging, international trade and commodification play in our daily lives, while suggesting the staggering, labyrinthine complexity of our institutions. They draw on an incredible range of man-made structures, from South American favellas to Victorian fun fair carousels and medieval cities. The portraits range from charcoal drawings to vast low-relief structures composed of kitsch plastic toys and bric-a-brac from local pound stores and market stalls. Reflecting on the achievements of Empire, Locke frequently references such critics of society as Hogarth and Goya. More recently he has evoked the great 18th/19th century satirists Rowlandson and Gillray in overpainted photo-based pieces, questioning the stature of great figures in British history.



Hew Locke
The Prize, 2006, Publication March 2007
Digital images with silkscreen cut into 43 pieces and re-collaged into a
three-dimensional object
30 x 20 x 5 inches
Image courtesy of Hew Locke
© Hew Locke





Chris Ofili (born Manchester, 1968)

Chris Ofili has frequently been viewed as the maverick amongst black British artists, having taken up the stereotype of black man/woman and running with it as a kind of leitmotif. At the same time Ofili explores the complexities of power, exploitation, religion and spirituality with particular, but by no means exclusive, reference to the black experience and with deeply sophisticated irony. His earlier canvases suggested an interest in Art Deco, Aubrey Beardsley, Paul Klee and Scottie Wilson and, as Stuart Hall noted with reference to more recent work, 'his knowledge of European painting is extraordinarily wide and sophisticatedly unpredictable...'. Ofili's taste for appropriating visual culture from not only Europe and America, but also from Africa, on his own terms, also characterises his Blue Rider Extended Remix project, seen in 2006 in Hanover. Here 'Blue' and 'Blueness' derived from Picasso, Jazz, Symbolism, German Expressionism and Blue Humour inform with the same sophisticated irony, while taking off in a direction which has very much to do with moving the trajectories of aesthetics and art history.



Chris Ofili
After the Dance 2006
Silkscreen on Somerset Velvet
30 x 20 inches
Image courtesy of Chris Ofili, Afroco
© Chris Ofili





Carrie Mae Weems (born Oregon, 1953)

Renowned as a photographer, Carrie Mae Weems is in fact an artist who uses photography – that of other photographers in several instances. The graceful choreography of text, sound and magical swathes of printed muslin, and the implicit socio-political messages of her work, seem informed by her earlier study of folklore, modern dance and work as a union organiser. Weems is interested in opening windows on black and Native American history but equally in suggesting that the black experience might be a conduit. ‘A part of my project,’ she has said, ‘is absolutely inserting the black presence in the world, asserting it as the norm. Not as the abnormal. Not as simply racial politics, but rather, embracing the breadth of this humanity that comes through this brown skin.’ For her numerous serial works and installations, she frequently takes historical incident, circumstance and architecture as frame and reference, setting herself as actor in a narrative to create a vital link between past and present, art and reality.



Carrie Mae Weems
Digital print on Somerset Enhanced Velvet
2006, Publication March 2007
20 x 30 inches
Image courtesy of Carrie Mae Weems
© Carrie Mae Weems





Rivington Place

Rivington Place is the home of Iniva and Autograph ABP. Its Chairperson is Ken Dytor and its Vice Chair is Professor Stuart Hall.

Rivington Place has the support of a number of important ambassadors:

Baroness Lola Young

Chris Ofili

David A. Bailey

Dawoud Bey

Deborah Willis

Faisal Abdu'Allah

Gary Young

Glenn Ligon

Iqbal Wahhab

Isaac Julien

Jennifer Williams

Judith K. Brodsky

Paul Hobson

Pedro Meyer

Professor Lawrence Grossberg

Salah Hassan

Sunil Gupta

Victoria Miro

Yinka Shonibare MBE

What is Iniva?

The Institute of International Visual Arts (Iniva) is a contemporary visual arts agency that supports and promotes the work of artists, curators and scholars from diverse cultural backgrounds, making their artistic practice and ideas accessible to new and diverse audiences. Iniva creates exhibitions, publications, multimedia, education and research projects.





What is Autograph ABP?

Autograph ABP is an international non-profit photographic arts agency established in 1988 to address the lack of representation for a constituency of photographers that has been historically ignored. Its primary role is to develop, exhibit and publish the work of photographers and artists from culturally diverse backgrounds and to act as an advocate for their inclusion in all mainstream areas of exhibition, publishing, training, education and commerce.

What is the Brodsky Center?

The Rutgers Center for Innovative Print and Paper was founded in 1986 by Judith K. Brodsky as an international, national and regional center for leading-edge printmaking ideas and education. It was renamed the Brodsky Center in honour of its founder in September 2006. The Center invites artists from both the United States and other countries to create projects in collaboration with its master printers and papermakers. Invitations are extended to artists from a range of disciplines and whose work addresses a variety of issues, including gender, politics and race.

Prints from the Brodsky Center are featured in the new book, *Prints Now*, by Rosie Miles and Gill Saunders, published by the Victoria & Albert Museum.





How can I buy a portfolio to support Rivington Place?

Price is £5,000 (+ VAT and P&P) or the equivalent in American dollars (\$9,550).

We expect these portfolios to sell out quickly, so please send your order as promptly as possible. The full amount will need to have been paid before the portfolio is dispatched. The order form can be found at the back of the brochure.

How can I get involved with Rivington Place?

Visit our website: www.rivingtonplace.org or contact Nela Popovic nela@rivingtonplace.org

To achieve the funding needed, Rivington Place is seeking donations from individuals, companies, trusts, foundations and public bodies who may choose to contribute to the overall vision or to a particular aspect of the development – specific rooms or programmes in Rivington Place may be sponsored. Contributions will be visibly acknowledged in the building, the website and publicity materials.

Tax Efficient Giving and US Giving:

We can reclaim the tax you have paid on any donation at no extra cost to you, if you are a UK taxpayer and give through the Gift Aid scheme. Rivington Place also has an affiliation with a US registered 501(c)3 organisation and can accept tax deductible dollar donations.





Rivington Place is supported by a £5.9 million Arts Council England's Lottery Capital 2 programme grant. Barclays Bank plc is the Rivington Place Founding Corporate Partner, contributing £1.1 million towards the development. This innovative partnership reflects Barclays' history of supporting positive social change and making a real and lasting difference to the diverse communities in which it operates. The project has access funding from the Bridge House Trust and also the European Regional Development Fund (ERDF), Hackney Council, London Development Agency and City Fringe Capital funding to support Small Medium Enterprise workspaces for cultural/creative industries in the building.

RIVINGTON PLACE

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A B P



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Order Form



To order in the United Kingdom:

I would like to order a Rivington Place Portfolio at the price of £5,000 (+ VAT and P&P). Payment will be required in full prior to dispatch of the portfolio.

All proceeds go to Rivington Place. The Brodsky Center and artists have donated their time and costs.

Please send to Obinna Nwosu, Administrator, FREEPOST, c/o Iniva, Freeport Lon13824 London, EC2B 2LU.

Questions: Please call +44 (0)20 7729 9616 or email obinna@iniva.org or visit www.rivingtonplace.org

To order in the United States:

I would like to order a Rivington Place Portfolio at the price of \$9,550.

I'm enclosing a cheque made out to Rutgers University for \$3,800. The remainder is due on delivery of the portfolio.

All proceeds go to Rivington Place. The Brodsky Center and artists have donated their time and costs.

Please send to Cara Sullivan, Brodsky Center, 33 Livingston Avenue, New Brunswick, NJ 08901

Questions: Please call 732 932 2222, extension 838 or email rcipp@rci.rutgers.edu

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