

# Dora

Fiona Banner,  
Cullinan Richards,  
Hilary Lloyd,  
Nicole Wermers  
& Dora Gordine

Stanley Picker Gallery  
8 October -  
28 November 2015

Presented at the Stanley Picker Gallery in autumn 2015, *Dora* exhibited works by Dora Gordine, personally selected by a group of major contemporary artists. Each artist was invited to exhibit pieces of their own alongside works by Gordine, to reflect upon her artistic legacy, whilst considering her fascinating life story and the impressive studio home that she created.

Almost a century after first establishing her name in Paris, the range of works presented in *Dora* offered a subtle and intriguing dialogue around the political, social and artistic challenges facing Gordine as she developed her career. Whilst Dorich House Museum stands today as testament to the creative vision of an enigmatic and ambitious individual, Gordine died relatively forgotten, her own personal style of figurative sculpture long out of fashion. Over the last decade, a revival of interest in her work has resulted in an international retrospective, a major monograph, and her inclusion in the public displays of the prestigious national collection at Tate Britain.

**Nicole Wermers'** selection for *Dora* draws attention to Gordine's singular achievements designing the architectural environments in which her artistic production could best flourish. Before Dorich House, Gordine had designed a striking circular house in Singapore, which she never saw completed, having returned to Europe after the breakdown of her marriage to Dr George H. Garlick. Prior to this, Gordine had commissioned renowned French architect Auguste Perret (1874-1954) to create her very first studio-home in Paris, elements of which were later adopted by Gordine for Dorich House. A model of the Paris studio-home, from the Musée des Années 30 (Boulogne-Billancourt, France), was shown together with the original architectural drawings of Dorich House, and a selection of archival images of the Singapore house. The circular layers of Wermers' *Untitled Ash Tray* (2010) echo the motifs of Gordine's own modernist designs. The sculpture's apparent function seems to demarcate the architectural threshold of the gallery, whilst acknowledging transitions in the social customs of smoking within public and private spaces.

**Hilary Lloyd** chose to exhibit Gordine's painting of her husband the Hon. Richard Hare. An eminent Russian scholar, Hare was hugely supportive of Gordine's practice, introducing her to his social circles in London and donating one of her works to the national collection at Tate. The couple affectionately combined their two names to call their Kingston Vale studio-home Dorich House. Gordine's gentle portrait of her husband is shown alongside Lloyd's *Untitled (Cut Outs)* (2006), projected collections of male crotches and postured hands, the amassed images extracted from fashion magazines. Accompanying this highly distinct pairing of their chosen male subjects, *Princess Julia*

*Slide Projection* (1997) is a documentary-portrait of the London-based DJ who has carved out an influential career in a still heavily male-dominated creative discipline.

**Fiona Banner's** *Black Blind* (1999) is a monumental graphite drawing, vertically sliced and draped from the rafters of the gallery. Together with the immense drawing the artist positioned two of the largest works by Gordine from the Dorich House Museum collection; one female and one male nude figure. The lustred layer of graphite on paper provides a dramatic screen between the textured mass of the solid bronze forms. Banner placed the two figures in close proximity either side. This intimate encounter enhanced their duality, highlighting the distinctions between Gordine's two subjects. The characterful posture of the female figure *Javanese Dancer* (1927-8) exuding a light confident ease, whilst the more stylised headless male torso *Dyak* (1931-2) is cropped below the knees, inhibiting any sense of movement or personality.

The hybrid architectural environment created by Gordine at Dorich House generously prioritised her studio production, and a gallery to present her completed sculptures, over a relatively modest arrangement to serve the couple's domestic needs. **Cullinan Richards'** diverse collaborative practice includes running a small shop called 4COSE from their East London studio. The street-frontage, interior display, shop stock and packaging all form part of an expansive artwork involving a range of invited producers, artists and designers. For *Dora* the duo used a scaffold structure that functions as both display and storage, incorporating a collection of Gordine's bronze busts - packed densely onto shelving as found in the Dorich House Museum archives - combined with other Museum items, stock from 4COSE and artworks from their own studio practice.

### **David Falkner**

Director, Stanley Picker Gallery & Dorich House Museum

Thanks to: Frith Street Gallery & Alice Walters, Herald Street, Sadie Coles HQ, Musée des Années 30 (Boulogne-Billancourt, France), Kingston Museum & Heritage Service and Marc Bultitude. Special thanks to: Fiona Banner, Charlotte Cullinan, Hilary Lloyd, Jeanine Richards and Nicole Wermers



Dora Exhibition View, Stanley Picker Gallery, Kingston University  
Foreground: **Nicole Wermers** *Untitled Ash Tray* (2010)  
Powder-Coated Steel, Sand, Pigment & Cigarette Butts /  
Courtesy the Artist and Herald Street

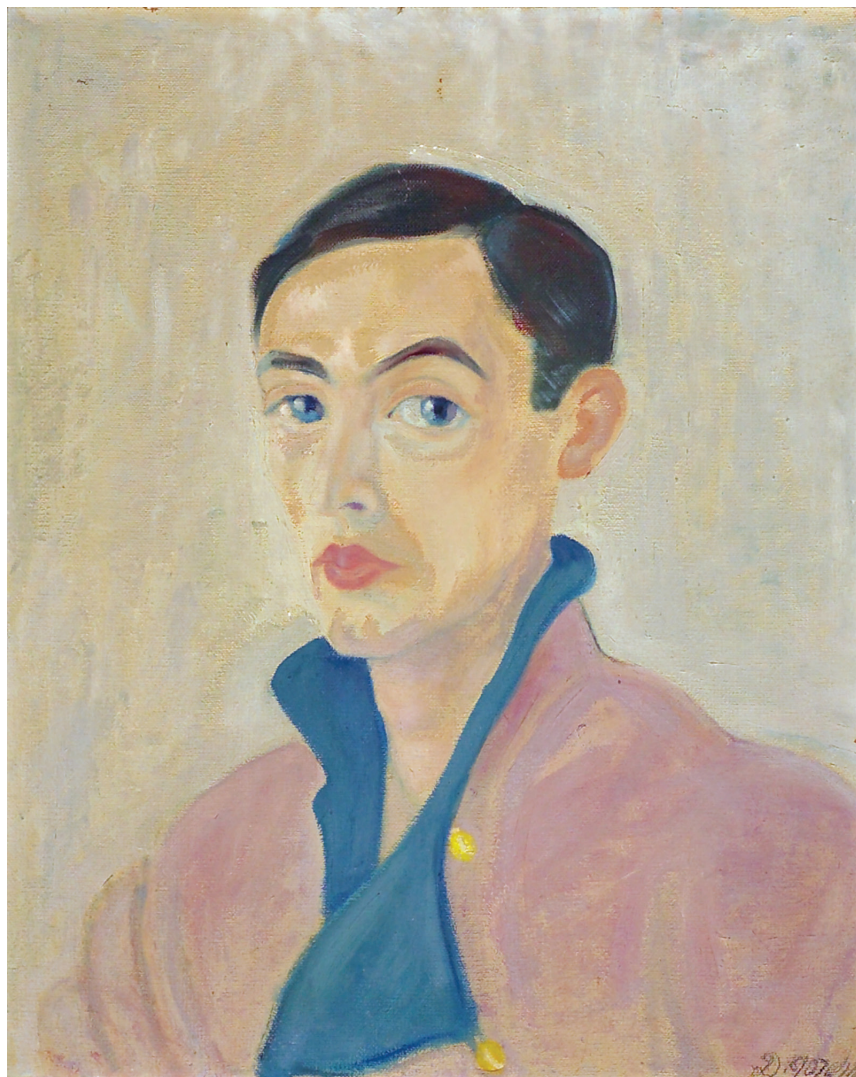


Dora Gordine's Studio-Residence 21 Rue de Belvédère,  
Boulogne-Billancourt by Auguste Perret / Model by Philippe  
Velu / Wood, Card & Acrylic / Courtesy Musée des Années 30  
(Boulogne-Billancourt)





Dora Exhibition View, Stanley Picker Gallery, Kingston University



**Dora Gordine** *Richard Hare as a Young Man* (1929-30)  
Oil on Canvas



**Hilary Lloyd** *Untitled (Cut Outs)* detail (2006)  
35mm Slides / Courtesy the Artist and Sadie Coles HQ





**Fiona Banner** *Black Blind* (1999) Graphite on Paper /  
 Courtesy the Artist and Frith Street Gallery  
**Dora Gordine** *Dyak / Headhunter / Man* (1931-2) Bronze /  
 Courtesy Dorich House Museum



Right: **Dora Gordine** *Javanese Dancer / Oriental Dancer*  
(1927-8) Bronze / Courtesy Dorich House Museum





**Cullinan Richards** *Abstract Support Structure: The Love Letter*  
(DORA) (2015) Steel Scaffold, Plywood, Mirror, Paper, Dust  
Sheets, Foam, Salt, Antique Chair (Russian Empire, Karelian  
Birch c.1910) & Group of Cast Bronze Heads\* by Dora Gordine  
/ Courtesy the Artists



\*Left to Right: *Mrs James Walford* (1943-4); *Professor Fred Brown* (1937-8); *Hindu Head* (1930-3); *Mother and Child* (1953-4); *Moyine el Arabi Bey* (1944-5); *Meditation/Head of a Young Eastern Woman* (1930-2); *Head of Pagan* (1932-3); *Miss Kazuko Yoshida / Eastern Moon* (1937-8) / Courtesy Dorich House Museum  
All exhibition photography: Ellie Laycock



## Artist Biographies

**Fiona Banner** (b. 1966) studied BA Fine Art at Kingston University (1988), was awarded an Honorary Doctorate at Kingston University in 2007 and was shortlisted for the Turner Prize in 2002. Often exploring the problems and possibilities of written language, Banner's work encompasses sculpture, drawing and installation, more recently turning her attention to the idea of the classic, art-historical nude. Selected solo exhibitions include *Scroll Down and Keep Scrolling*, Ikon Gallery, Birmingham (2015) and Kunsthalle Nuernberg (2016); *FONT*, Frith Street Gallery, London (2015); *Wp Wp Wp*, a solo exhibition at Yorkshire Sculpture Park, Wakefield (2014); *Mistah Kurtz - He Not Dead*, PEER, London (2014); *The Vanity Press*, Summerhall, Edinburgh (2013); *The Greatest Film Never Made*, 1301PE Gallery, L.A (2012) and *The Duveen Galleries Commission*, Tate Britain (2010). The artist is represented by Frith Street Gallery, London.

**Cullinan Richards** initially collaborated as artlab and began operating as Cullinan Richards in 2006. Their multi-faceted practice involves many different layers and elements with painting central to their art making. Recent exhibitions include: *Paradigm Store*, Howick Place, London (2014); *The Ultimate Materiality of Women Part III*, Visual Arts Centre, Scunthorpe (2013); *The Occupants*, Stanley Picker Gallery, Kingston upon Thames (2012); *Staging Painting*, Dispari&Dispari Projects, Italy (2013), Italy (2011); *Cooper Gallery*, Dundee (2011), *The Lab*, Dublin (2010); *The Laing*, Newcastle (2010), *Mead Gallery*, Warwick Art Center (2008) and *Charles H Scott Gallery*, Vancouver (2008). They were included in *British Art Show 7* and the *Whitstable Biennial* in 2006. In 2006 they established the *Savage School Window Gallery* using the window of their studio on Vyner Street, London, as a platform to display texts by writers, artists and curators and in 2014 this developed into the *4COSE* shop. Cullinan Richards are part of the Fine Art Department at Kingston University.

**Hilary Lloyd** (b. 1964) lives and works in London. Appointed the inaugural Dorich House Fellow in Autumn 2015, she was nominated for the Turner Prize in 2011 for her exhibition at Raven Row, London (2010). She has exhibited internationally, with major exhibitions including the Museum für Gegenwartskunst, Basel (2012); Artists Space, New York (2011); Tramway, Glasgow, UK (2009); Le Consortium, Dijon, France (2009). Group shows include: *A Singular Form*, Secession, Vienna (2014); Janice Kerbel, Hilary Lloyd, Silke Otto-Knapp, Kölnischer Kunstverein, Cologne, Germany (2012); *Remote Control*, Institute of Contemporary Arts, London (2012); *Un'Espressione Geografica* (A Geographical Expression) curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin, Italy (2011); *Little Theatre of Gestures*, Museum für Gegenwartskunst, Basel, Switzerland (2009) and *Dispersion*, ICA, London (2008). Lloyd is represented by Sadie Coles HQ.

**Nicole Wermers** (b. 1971) lives and works in London. Wermers creates sculptures, collages and installations that explore the appropriation of art and design within consumer culture, alluding to themes of lifestyle, class, consumption and control. Nominated for the Turner Prize 2015, Wermers was Stanley Picker Fellow 2012. Recent solo exhibitions include: *Infrastruktur*, Herald St, London, UK (2015); *The London Shape*, Stanley Picker Gallery, Kingston upon Thames (2014); *Manners*, Tate Britain, London (2013); *Spray*, Tanya Bonakdar Gallery, New York (2012). Recent group exhibitions include *Function Follows Vision*, *Vision Follows Reality*, Kunsthalle Wien Karlsplatz, Vienna (2015); *Überschönheit*, Salzburger Kunstverein, Salzburg (2015); *A Singular Form*, Secession, Wien, Austria (2014); *Villa Massimo Stipendiaten*, Martin-Gropius Bau, Berlin (2013) and *Perspectives On Collage*, Photographers Gallery, London (2013). Wermers is represented by Herald Street, London.



## List of Exhibits

Dorich House Drawing by Henry Ivor Cole (1935) / Courtesy Kingston Museum & Heritage Service

The Roundhouse, Singapore / Images Courtesy Private Collection & Dorich House Museum

Dora Gordine's Studio-Residence 21 Rue de Belvédère, Boulogne-Billancourt by Auguste Perret / Model by Philippe Velu / Wood, Card & Acrylic / Courtesy Musée des Années 30 (Boulogne-Billancourt)

Nicole Wermers *Untitled Ash Tray* (2010) Powder-Coated Steel, Sand, Pigment & Cigarette Butts / Courtesy the Artist and Herald Street

Hilary Lloyd *Princess Julia Slide Projection* (1997) 35mm Slides / Courtesy the Artist and Sadie Coles HQ

Hilary Lloyd *Untitled (Cut Outs)* (2006) 35mm Slides / Courtesy the Artist and Sadie Coles HQ

Fiona Banner *Black Blind* (1999) Graphite on Paper / Courtesy the Artist and Frith Street Gallery

Dora Gordine *Javanese Dancer / Oriental Dancer* (1927-8) Bronze / Courtesy Dorich House Museum

Dora Gordine *Dyak / Headhunter / Man* (1931-2) Bronze / Courtesy Dorich House Museum

Cullinan Richards *Abstract Support Structure: The Love Letter (DORA)* (2015) Steel Scaffold, Plywood, Mirror, Paper, Dust Sheets, Foam, Salt, Antique Chair (Russian Empire, Karelian Birch c.1910) & Group of Cast Bronze Heads\* by Dora Gordine / Courtesy the Artists

\*Left to Right: *Mrs James Walford* (1943-4); *Professor Fred Brown* (1937-8); *Hindu Head* (1930-3); *Mother and Child* (1953-4); *Moyine el Arabi Bey* (1944-5); *Meditation/Head of a Young Eastern Woman* (1930-2); *Head of Pagan* (1932-3); *Miss Kazuko Yoshida/Eastern Moon* (1937-8) / Courtesy Dorich House Museum

Cullinan Richards *Dora* (2015) Giclée Print. Stanley Picker Gallery Edition based on Soviet Porcelain Plate (c.1909) by Pyotr v. Vyechegegzhnin. Photo: Ellie Laycock; Digital Manipulation *Dora* by Jacqueline Thomas.





**Cullinan Richards** *Dora* (2015) Giclée Print. Photo: Ellie Laycock; Digital Manipulation *Dora* by Jacqueline Thomas

