

EXHIBITION GUIDE

4 BRIDGET RILEY GALLERY

Mother as docked idol with move-in date, 2019

Oil on linen

220 × 165.5 × 4 cm

Will he, 2019

Oil on linen

225 × 150 × 4.5 cm

All the rage 2, 2019

Oil on linen

100 × 140 cm

Sphinx making the best of a seasonal depression, 2019

Oil on velvet

180 x 140.5 x 4.5cm

Mother as space-age mannequin, 2019

Oil on linen

29.5 × 23.5 × 1.5 cm

Alien / Worry, 2019

Oil on linen

30 × 19.5 × 1.5 cm

E.N.D. (ear, nose, dignity) 2019

Oil on linen

24 × 18 × 2 cm

Incidental (with letters) 2019

Oil on linen

29.5 × 20.5 × 2 cm

Joan Circa 2000, 2019

Oil on canvas

7 x 10 cm

Joan Circa 1982, 2019

Oil on canvas

8 x 10 cm

Joan Circa 1973, 2019

Oil on canvas

8 x 10 cm

ISSY WOOD

ALL THE RAGE

29 Jun – 11 Aug 2019

All The Rage is the largest solo exhibition to date by artist Issy Wood (b. 1993, USA). Occupying four of Goldsmiths CCA's gallery spaces allows Wood to present a broad selection of paintings grouped to articulate the interconnections and preoccupations of her practice.

Wood's paintings find comfort in the uncomfortable, and vice versa. Uncannily familiar yet entirely strange, they are both painterly in an impressionist style and subtle imposters in their anachronism. Depicting contemporary ephemera such as mobile phones and car interiors, she impulsively renders apparently unconnected subject matter on lush velvet or discarded items of clothing, mimicking the non-sequiturs of social media. These works indicate an obsessive relationship to commodities, both treasured and discarded, inherited or stolen, gathered from the pages of auction catalogues, or snapshots from her on and offline surroundings.

Palpable throughout the work is Wood's negotiation of her personal life through her relationship to objects and figures, such as Joan Rivers' auctioned jewellery and Rivers herself, which she invests with fetishistic and sometimes tragic symbolism. The patterns of thematic repetition in her body of work perform a pathological, even medical, excavation; or perhaps an attempt to exorcise their seductive appeal, treading the fine line between advert and pervert.

The resulting vision is a mournful one, rendered in a muted palette, and compositionally disquieting, with implausible perspectives, crushed distances and a certain claustrophobia – we never see a skyline or a full body. Here and there, faces might emerge from inert forms, or incongruous objects jar in the pictorial frame, lacing Wood's work with a neurotic and hallucinogenic humour.

With *All The Rage* (a phrase which simultaneously suggests both unrelenting anger and a nod to being concerned with fashion) Wood offers a dysmorphic take on objects we think we know the shape of. In isolation, her depictions of aliens, dogs, or leather cloaked women might confound, but as a visual vernacular they begin to reveal (often falling just short of revealing) a specific relationship to objects and ideas as being proxies for her lived experiences and social realities; be it the trappings of 'femininity', residual angst, or technological alienation. Though intensely personal, her works investigate a universal mode of identity formation through which we no longer know where

projection upon bodies and objects around us ends and material reality begins.

Wood's writing has maintained its diaristic blog-form since her early teens, the results of which are presented accompanying *All The Rage*, as a publication of the same name.

ARTIST TALK Issy Wood

04 Jul

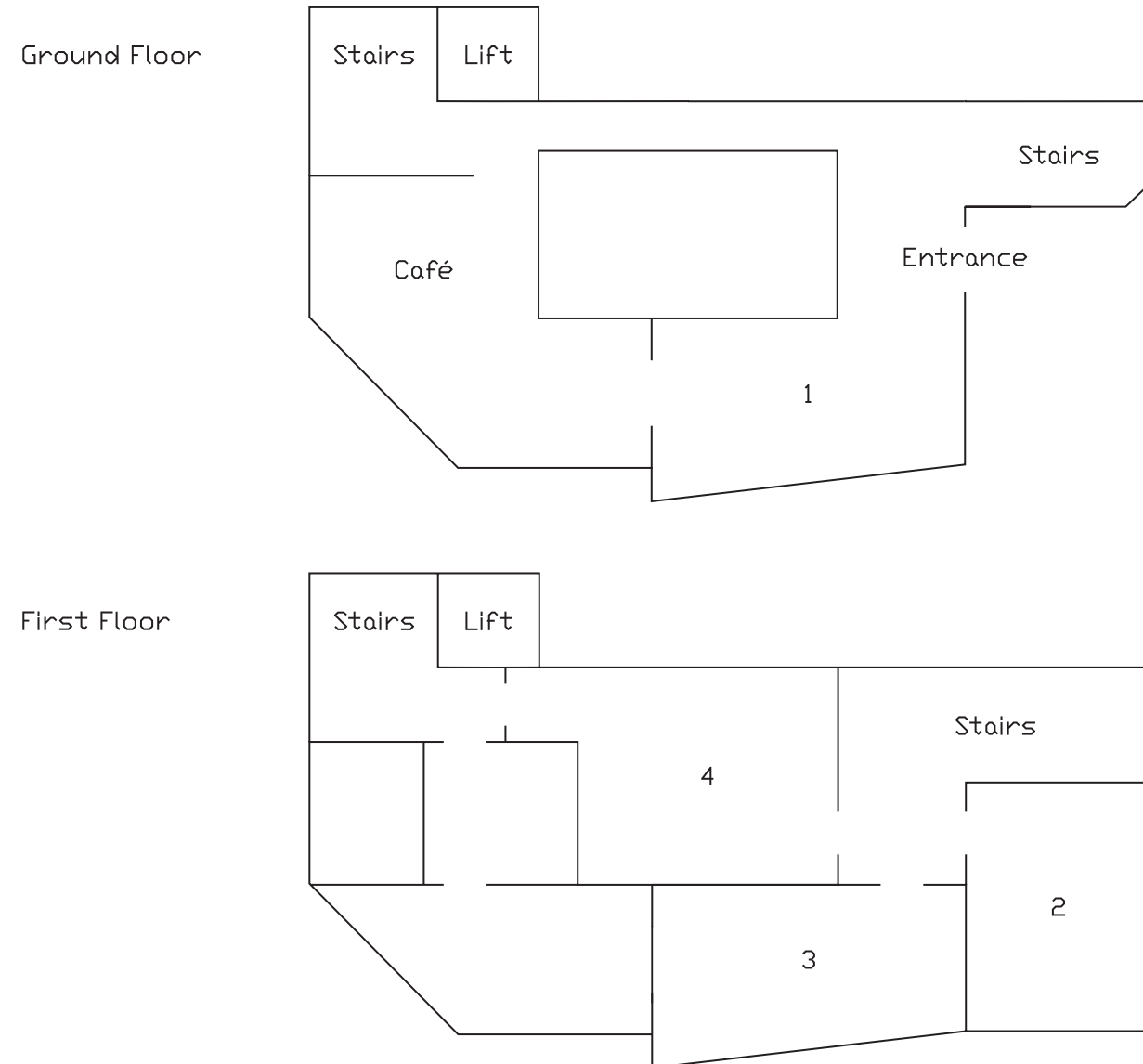
7–8pm

Issy Wood reads passages from her new publication published on the occasion of her solo exhibition. The book collects texts from her blog, committothedish.co.uk; ranging from surreal fragments and prose poems, to confessional streams of consciousness. For Wood the two practices of painting and writing weave together, informing and contextualising each other. The readings will be followed by a Q&A.

For more information on upcoming events visit goldsmithscca.art

FLOORPLAN

LIST OF WORKS



GROUND FLOOR

1 GARCIA FAMILY FOUNDATION GALLERY

Study for good will, 2019
Mixed media installation (oil on clothing items)
Dimensions variable

FIRST FLOOR

2 CANDIDA & ZAK GERTLER GALLERY

All the rage 1, 2019
Oil on linen
100 × 140 cm

The underdose, 2019
Oil on linen
162 × 208 × 4 cm

Idea for responsibility (dog), 2019
Oil on linen
30 × 23.5 × 1.5 cm

Untitled (Cuisine), 2019
Oil on linen
29.5 × 20 × 1.5 cm

Untitled (Seder at Nick's parents' house), 2019
Oil on linen
29.5 × 20.5 × 1.5 cm

Untitled (Me as child prodigy), 2019
Oil on linen
30 × 19.5 × 1.5 cm

Untitled (Ruse), 2019
Oil on linen
29.5 × 20 × 1.5 cm

Untitled (Idea for a crazy timepiece 3), 2019
Oil on linen
29.5 × 20.5 × 1.5 cm

The scratch, 2019
Oil on linen
23.5 × 30 × 1.5 cm

The invoice, 2019
Oil on linen
18 × 24 × 2 cm

Will she?, 2019
Oil on linen
19.5 × 30 × 1.5 cm

Study for No, 2019
Oil on linen
19.5 × 29.5 × 1.5 cm

JW! KS! IW! 2019
Oil on linen
24 × 30 × 1.5 cm

Kettle (By which I mean you die in a fire), 2018
Oil on linen
24 × 30 × 1.5 cm

3 DASKALOPOULOS GALLERY

Car interior / go, Daddy 1, 2019
Oil on velvet
170.5 × 290.5 × 4 cm

Car interior / go, Daddy 2, 2019
Oil on velvet
170 × 290 × 3 cm

Light layers / go, Daddy 3, 2019
Oil on velvet
170 × 290 × 3 cm

Actual car, 2019
Oil on velvet
105 × 55 × 4.5 cm

STAIRWELL

The art of divorce (Russell Crowe, his belongings), 2019
Oil on linen
29.5 × 20.5 × 1.5 cm