



Veronica Smirhoff, *Chronicle Of Peril*, 2013  
Egg tempera on wood, 60 x 60 cm

**VERONICA SMIRNOFF:  
THE GREATER AND LESSER WAYS**

8 Feb—4 March  
Jessica Carlisle, London

Water is a central theme within Veronica Smirhoff's *The Greater and Lesser Ways*, where it is explored for its practical—swimming and travelling—physical and mystical elements, as well as its visual and metaphorical qualities, not to mention its effect on the human senses. The role of water within folk tales and myths is addressed within the exhibition, and the varied ways that water is seen within different cultures, from the Byzantine to Asian traditions: sometimes as a symbol of purity, sometimes as an image of passing time. The artist also explores her ongoing interest in ancient topography in the exhibition, and she works repeatedly with egg tempera, a technique in which water is

“instrumental”, and which often acts in a similar manner to water, being unpredictable and often challenging to control.  
*Bio:* Veronica Smirhoff was born in Russia and now lives and works in the UK. She studied a BA at the Slade School of Art, followed by a postgraduate diploma from the Royal Academy of Arts in London. Her first solo exhibition was at Milan's Galleria Riccardo Crespi in 2008.  
*Quote:* “I am interested in exploring that aspect of the landscape which draws on the allegorical and feels antiquated and stylized, laden with meanings but yet intimate and dreamlike.”

[jessicacarlisle.com](http://jessicacarlisle.com)



Tschabalala Self, *Sapphire*, 2015, oil, pigment and fabric on canvas

**TSCHABALALA SELF**

16 Jan—12 March  
Parasol unit, London

For her first solo exhibition in London, New York-based artist Tschabalala Self presents work from the last four years of her practice at London's Parasol unit. Her works often represent the bodies of black women distorted and warped in paintings, prints and sculptures which employ techniques of Cubism, as well as mixing materials such as paint, fabric and paper. The works are at once autobiographical and collective, addressing our group notions of the body and, in particular, the black female body, as a society. However, the artist doesn't want the works to be viewed as painful: she has previously mentioned that she also wants her figures to be seen as expressions

of self-love and joy, as well as an exploration into the potential of certain identities.  
*Bio:* Born in 1990 in New York, Self took a BA in Studio Arts at Bard College, Annandale-on-Hudson, New York, before undertaking an MFA in Painting/Printmaking at Yale School of Art. She has shown in solo exhibitions since 2015, in Berlin, New York, Los Angeles and Naples.  
*Quote:* “In my own life, I occupy a black female body and that's how I identify. It's always been interesting and important to me to try to understand: what do my physicality and my identity signify to others?”

[parasol-unit.org](http://parasol-unit.org)



Sarah Morris, *Strange Magic*, 2014  
Film HD, color, sound, 45 mins 8 secs

**SARAH MORRIS:  
FALLS NEVER BREAKS**

8 Dec—8 Jan  
Kunsthalle Wien, Vienna

*Strange Magic* will show at Sarah Morris's solo exhibition at Vienna's Kunsthalle Wien: a film that focuses on the luxury industry, and in particular on LVMH, the French luxury goods conglomerate. The work addresses ideas of desire through fashion, champagne and perfume, addressing clichéd ideas around French culture and opulence. The film was commissioned in line with the opening of Paris's Frank Gehry-designed Louis Vuitton Foundation, which features in the work as a space that mirrors this desire for the luxurious. In the film, the emptiness and the seduction of the luxury world meet, and the artist presents both perspectives, also offering a view of

the decidedly less glamorous assembly line.  
*Bio:* New York-based artist Sarah Morris was born in the UK in 1967, and has been shown internationally since the mid-90s. She is known for her abstract paintings and her films, such as her behind-the-scenes films for the Beijing Olympics. Morris has shown solo at institutions around the world, including the Fondation Louis Vuitton, Chicago's MCA, Sotheby's New York and London's Barbican.  
*Quote:* “*Strange Magic* is a portrait of contemporary France, a portrait of the Bois de Boulogne, a portrait of the capital flow going into the building.”

[kunsthallewien.at](http://kunsthallewien.at)



Joyce Pensato, *Silver Batman II*, 2012  
Enamel on linen, 183 x 162.6 cm

**MCA DNA:  
RIOT GRRRLS**

17 Dec—4 Jan  
Museum of Contemporary Art, Chicago

Taking its name from the 1990s feminist hardcore punk movement, *Riot Grrrls* brings together the work of eight female abstract painters who all challenge convention in this typically male-dominated form of painting. Curated by Michael Darling, James W. Alsdorf Chief Curator at the Museum of Contemporary Art Chicago, the exhibition is part of a series of shows presented at the museum which pull from its collection and aim to resist market popularity, instead working with artists whose practices are intriguing to the curators. Artists to be included are Mary Heilmann, Charline von Heyl, Judy Ledgerwood, Joyce Pensato and Amy Feldman, between them representing both the

female pioneers and the younger generation.  
*Something else you should know:* Looking for a soundtrack to the show? Plug into Bikini Kill's *Rebel Girl* on the way to the MCA. It was recently voted number one Riot Grrrls track in the *Guardian*.  
*Quote:* “Abstraction was absolutely non-existent in my immediate surroundings in Germany in the 80s. The positions that I was confronted with were of Sigmar Polke, Joerg Immendorf, Martin Kippenberger, and Albert Oehlen's. It was a heavily male, very jokey and ironic stance toward painting”—Charline von Heyl.

[mcachicago.org](http://mcachicago.org)