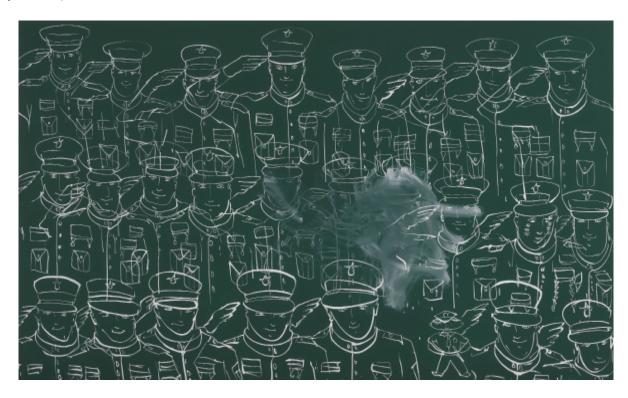


PRESS RELEASE

Tala Madani | Chalk Mark Pilar Corrias Savile Row 8 July - 8 September 2021



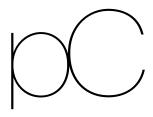
Pilar Corrias is delighted to present 'Tala Madani: Chalk Mark', which inaugurates the gallery's new location at 2 Savile Row and runs 8 July – 8 September 2021.

Tala Madani (b. 1981, Tehran) is known for work that deconstructs and satirises social norms. Early works focused on farcical male figures engaged in crude or intimate activities. These works examined power structures and the construction of male identity. Recent years have seen female figures appear in her work (shit moms), as well as those of children, and all her work is characterised by an uncomfortable comedy that aligns repulsion with empathy, intimacy with the grotesque.

'Chalk Mark' brings together new works exploring education and instruction, examining the ways in which children are controlled and cultured by their schooling. A series of Chalk Board paintings engages with the role of copying and repetition in learning, via repeated motifs that are deliberately undisciplined and unruly. Children are depicted as accosted by education, with one painting showing a line of lilliputian figures entering the mouth of a prone adult male. A line of graduates exits from his back passage.

Unidentified officers appear repeatedly in the exhibition, symbols of enforcement, conformity and control. In a perversion of this dynamic, one painting shows a child drawing a policeman. In another, the child drawing the policemen has become a drawing himself.

The exhibition also includes a number of paintings from the artist's Shit Moms series. Begun in 2019, the series depicts distorted female figures whose dripping, amorphous forms appear to be made entirely of excrement. By contrast, one painting in the exhibition shows a child tearing apart his bottom to reveal a shit-built interior.



Other new paintings see Pinocchio emerge as a recurrent character. Madani presents Pinocchio as a grown man, years after his transformation into a 'real boy', with one crucial element forgotten: he still has a penis made of wood.

About Tala Madani

Tala Madani was born in 1981 in Tehran, Iran, and lives and works in Los Angeles. Madani received her MFA from Yale University School of Art in 2006. Selected solo shows include: Vienna Secessions, Vienna (2019); Portikus, Frankfurt (2019), La Panacée, Montpellier (2017); MIT Visual Arts Center, Cambridge (2016); Centro Andaluz de Arte Contemporáneo, Seville (2014); Nottingham Contemporary, Nottingham (2014); Moderna Museet Malmö & Stockholm (2013); and Stedelijk Museum Bureau, Amsterdam (2011). Selected group exhibitions include: 'Radical Figures: Painting in the New Millennium', Whitechapel Gallery, London (2020); Whitney Biennial, Whitney Museum of American Art, New York (2017); 'National Gallery of Victoria Triennial, Melbourne (2017); 'The Great Acceleration: Art in the Anthropocene', Taipei Biennial (curated by Nicholas Bourriaud), Taipei (2014); 'Made in L.A.' 2014, Hammer Museum, Los Angeles (2014); 'Where are we Now?', 5th Marrakech Biennale, Marrakech (2014); 'The Future Generation Art Prize@Venice 2013', Palazzo Contarini Polignac, Venice (2013); and 'The Great New York', MoMA PS1, New York (2010). Madani has been awarded the Catherine Doctorow Prize for Contemporary Painting (2013) and the De Volkskrant Art Award (2012), and was shortlisted for the Future Generation Art Prize, Pinchuk Art Centre (2012), the Van den Berch van Heemstede Stichting Fellowship (2008), and the Kees Verwey Fellowship (2007). She was artist in residence at the British School of Rome (2010), and The Rijksakademie van beeldende kunsten, Amsterdam (2007).

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