

NEW WORK
PART II:
MATERIAL
COB
GALLERY
21.06-21.07



AGATA INGARDEN

Sweaty Hands, 2017

Steel, enamel, copper and caramel

2900 x 500 mm and 2750 x 600 mm

Agata Ingarden's artwork stems from a fascination with the industrial materials and machinery she encountered at construction sites, a place she frequently visited with her architect father as a child in post-communist Poland. Informed by these experiences, Ingarden's installation, sculpture and video works both investigate the space where the systems surrounding us, both social and manufactured, collide with nature, and explore the relationship between humans and their inventions. Employing organic materials as a means to challenge this complex relationship, Ingarden's work attempts to reconcile human and non-human elements, creating coherent environments where our inventions, technology and organic processes are interdependent.

As part of MATERIAL, Cob Gallery presents *Sweaty Hands* from Ingarden's *Heat Pipes* series. Formed of two hanging living sculptures, these works combine a metal piping structure which suspends a caramel mass. Cast from industrial carton moulds used to transport goods from electronical devices to food, these caramel forms are an imagining of all mass consumption goods- welded to become a "living mass of sugar". Responsive to the conditions in which they are situated- solidifying when cold and liquifying when warmed, as the properties of the piece's adapt they reveal an ironic parallel to plastic. The morphed caramel adopts a living quality, taking on an anthropomorphic sensibility. Displayed in a state of constant transformation, their changes and adaptations become recordings of the gallery space and conditions they are shown in.

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Selected exhibitions include solo exhibition, *Sweaty Hands*, Exo Exo, Paris (2017); and group exhibitions *Communicating Vessels*, Galeria Bunkier Sztuki, Cracow (2017); *Scientific Romance*, Yaby, Madrid (2017); *Canard au Sans*, Sans Titre, Paris (2016); *Le Laboratoire*, Sans Titre, Marseille (2016); *Switchers 3*, The Air Biennale, Paris (2016); *Room for learning*, 41 Cooper Sq, New York; Laurel, New York; and *BATHROOM/BATHHOUSE*, with Irina Jasnowski, MX Gallery, New York (2017).



LINNÉA SJÖBERG

The Wild Bunch, 2016

VHS tape and bra underwire constructions
1600 x 490 mm

Linnéa Sjöberg (b. 1983 lives and works in Stockholm) works with performance, embodying the subject of her interest to the point where no distinction can be made between her work and her persona. The remnants of her actions are documented through text, photo, objects and textile works. The materials in Sjöberg's works meld and fuse together, and layer the past into a non-linear narrative, where time utterly collapses.

There's something to Sjöberg's method that invariably returns to Joseph Beuys's work *Homogeneous Infiltration for Grand Piano*. By covering a grand piano in a thick layer of felt Beuys emphasised the pitfalls of collective silence (in allusion to the thalidomide scandal of the 1960's). Bound into an all-encompassing whole, the instrument's parts are subsequently gagged. In an analogous gesture, if not one more personal than critical, Sjöberg wraps fragments of a collective or personal history, compressing them into impenetrable objects. Just like the grand piano the contents are hidden and, sure enough, completely disabled.

The Wild Bunch is a woven sculpture made from collected videotape from Sjöberg's childhood home, pierced with metal bra constructions. Her use of these metal constructions further an exploration of the fetishisation of female and/or personal identity, and simultaneously reminds the viewer of a fossilised animal skeleton in its anthropomorphic arrangement. The VHS tape tapestry works are an ongoing series, and stem from the artist encountering the VHS archives of the German public service television channel *Deutsche Welle*. Sjöberg questions what the world looked like before televisual recordings could be made, archived and re-watched. In the process of weaving these stored memories are literally entwined to the point of complete erasure— no image or sound remains.

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Recent solo exhibitions include *Jag har spytt tusen år av ord*, Belenius, Stockholm (2017); *Layers of Shit*, Belenius/Nordenhake, Stockholm (2016); and *Recollect*, Galleri Mejan, Stockholm (2012). The artist has also participated in numerous group shows including *NADA*, New York (2018); *ACT III: Making Others Mad*, NSFW, Gothenburg (2017); *AS IF WE NEVER SAID GOODBYE*, Dittrich & Schlechtriem, Berlin (2017); *Biotop*, Biologiska Museet, Stockholm (2017); *Our Winter Show*, Steinsland Berliner, Stockholm (2016); *Grade //// Separation*, Belenius, Stockholm (2016); *Industrisemester*, *Maskinhuset*, Gränesberg (2016); and *Swedish Art: Now!*, Sven-Harrys Konsthall, Stockholm (2016).

THOMAS LANGLEY

STUFF IS TUFF, 2018

Spray paint on oil on ply birch in aluminium
1050 x 500 mm

Thomas Langley is an artist working within an interdisciplinary practice that includes painting, sculpture, performance, drawing and installation. Langley questions and reflects on the very nature of art practice and art production, with rigour and attitude. There is a transparency in the work that instantly destabilises the viewer by speaking a rough cut truth levelled from the surface of the canvas. Playful, often childish materials and colour choices unify the pieces into the realm of humour that revels in the social nerves it strikes. Street culture and working class ethics speak for the social malaise and boldly asks us to wake up to reality, and fix it.

STUFF IS TUFF is indicative of Thomas Langley's subversive approach to 'material' and visual language. Interested in the idea of manual thought and how thinking is embedded in an object, Langley establishes his own 'artistic material', imbuing the canvas with explicit streams of awareness made up of self-instructive statements. Traditional understandings of artistic material is confronted in this context through Langley's process- an approach that echoes that of comics, who's material refers to a scripted humorously charged commentary. Through an establishment of new territories for artistic comment, Langley's material expression of consciousness also turns into a question about the physical/spatial boundaries the artwork occupies and the status it maintains in the wider world.

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Recent exhibitions include solo exhibition, *Art Type Stuff*, Stour Space, London (2016); and group exhibitions, *YOU SEE ME LIKE A UFO*, The Grange, Royal Ascot (2017); *A series of pocket Utopias*, Yellow Brick and Snehta, Athens (2017); *It is what it isn't*, Big Shed, Aldeburgh (2017); *Cut*, Unit 1 Gallery Workshop, London (2017); *Premiums: Interim Projects*, Royal Academy, London (2017); *Zone d'Utopie Temporaire Part II*, The Koppel Project Hive, London (2016); *Charley Thomas*, CRATE, Margate (2014); and *Mega Alright*, The Horse Bridge Centre, Whitstable (2012).



MEEKYOUNG SHIN

Translation Vases

Soap, pigment, varnish and wooden crate

Vase: 520 x 330 x 330 mm / Crate: 780 x 555 x 555 mm

Meekyoung Shin (b. 1967) is known for her painstaking replicas of antique Chinese vases, featuring hand-painted warriors and ornately scaled dragons that curl across brilliantly coloured bowls made from soap. Trained in the classical tradition of European sculpture, Shin explores the process of translation and mutation- both literal and figurative- undergone by cultural objects that have been subjected to a change in location.

The three vases each complete with their own packing case, are examples from Meekyoung Shin's long term series entitled *Translation Vases*. This project conceptually traces the path porcelain took on its way to the West. Her *Translation Vases* are soap facsimiles of Chinese originals created for the European market in the 16th and 20th centuries. On first glance to the Western eye, the vessels read as quintessentially Chinese, however the works referenced bare little significance to the ordinary lives of the Chinese, and despite Shin's reinterpretation of them into exquisite unique objects, were everyday household products. Cultural translation is explored in this context through materiality, with the extraordinary use of soap- evocative of transience and fragility. In its materiality, Shin's work brings together the most precious and the most mundane engaging in a discourse challenging notions of permanence and originality.

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Translation Vases, Meekyoung Shin's acclaimed long term project running from 1996 to 2012 has exhibited internationally in London, Seoul, Paris, Tokyo and Taipei. The artists special exhibitions include *Translation*, Korean Ambassador's Residency, London (2011); *Translation*, Korean Gallery, British Museum, London (2007); and a performance at the British Museum to accompany *A Free State- Decibel/Arts Council Conference*. The artist has also participated in numerous group shows including *Synopticon-Contemporary Chinoiserie*, Plymouth Museum, Devon (2012); *NyLon*, Korean Culture Centre, London/New York (2011); *Korean Eye*, Museum of Art and Design, New York (2011); *Poetry of in Clay: Korean Buncheong Ceramics from Leeum*, Asian Art Museum of San Francisco, San Francisco (2011); *Art to Wear*, Plateau Museum, Seoul (2011); *TRA: Edge of Becoming*, Palazzo Fortuny, Venice (2011); *Fantastic Ordinary*, Saatchi Gallery, London (2010); *The Alchemists*, Edel Assanti Project Space, London (2010); *Art Basel*, Basel (2009); *Armory Show*, New York (2009); and *Art Basel Miami Beach*, Miami (2008).





Translation Vases

Soap, pigment, varnish and wooden crate

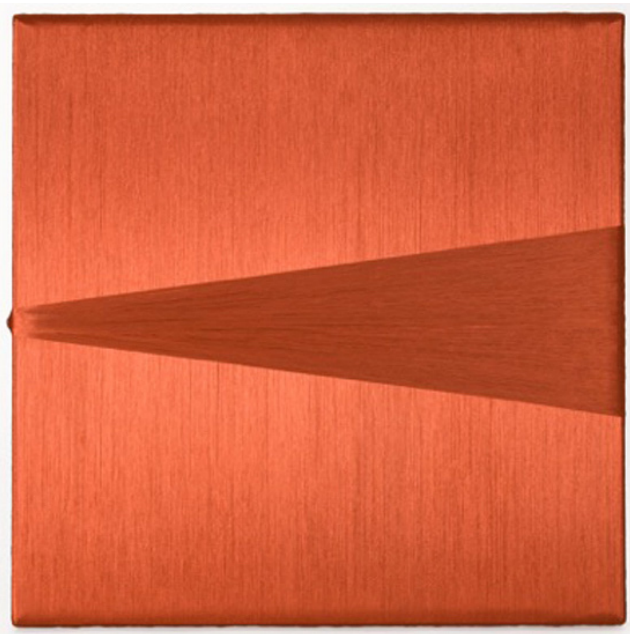
Vase: 380 x 220 x 220 mm / Crate: 665 x 410 x 410 mm



Translation Vases

Soap, pigment, varnish and wooden crate

Vase: 540 x 290 x 290 mm / Crate: 685 x 450 x 450 mm



ALICE ANDERSON

Bodily Itineraries, 2018

Coloured copper wire

500 x 500 mm

Alice Anderson's (b. 1972 lives and works in London) practice is above all performative. The artist's research on how to keep track of a contemporary humanity that is at the edge of transhumanism has directed her to certain ancestral cultures where primal senses are celebrated. "Human degeneration won't be the cause of robots but of human submission and muscular and neuronal passivity" writes Pascal Picq. Moving, walking and thinking will save humanity. This intuition is at the heart of Anderson's practice that generates oil pastel and thread drawings, corten steel and wire sculptures.

Her work with wire creates new physical relationships to objects and spaces generating energy to 'rethink the world'. With copper-coloured wire (symbolising the connectivity of the digital world) Anderson weaves memory circuits around objects echoing how John Cage used to connect with objects.

Bodily Itineraries here presented is a series of performative sculptures composed of square elements of variable dimensions formed through performance using different speeds, movements and postures of the body. These geometric forms create an 'alphabet of movement', which relates to the weaving, a fundamental spiritual act for the Kogi communities from Sierra Nevada, Colombia who philosophise that to live is to 'weave one's life'.

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Selected exhibitions include *Itinéraires d'un corps*, La Patinoire Royale Brussels (2018); *Spiritual Machines*, Galerie Valerie Bach, Brussels (2018); *Nuhé Temple*, Solo Art Brussels, Brussels (2018); *Thoughts*, Centre Pompidou, Paris (2017); *Thread Drawings*, Drawing Biennial, London (2017); *Champagne Life*, Saatchi Gallery, London (2016); *Summer exhibition*, Royal Academy of Arts, London (2016); *Share*, Eiffel Historical Building, Paris (2016); *Touch*, Espoo Museum of Arts, Finland (2015); *Data Space*, Espace Culturel Louis Vuitton, Paris (2015) *Memory movement Memory objects*, Wellcome Collection, London (2014); *55th Venice Biennale*, Venice (2013); *Travelling Studio*, Whitechapel Art Gallery, London (2012); and *Rituals*, Freud Museum, London (2011).

HIROSUKE YABE

Untitled (58), 2017

Wood

685 x 115 x 130 mm

Hirosuke Yabe (b. 1973 lives and works in Kanagawa, Japan) creates wooden sculptures using a nata, a Japanese hatchet, to conjure up a menagerie of human expressions. Ranging in size from just a few inches to several feet high, Yabe uses logwood as well as recycled discarded wood from demolished traditional Japanese houses, often over 100 years old. Captivated by the symbolic spirit of African masks, Yabe's sculptures not only draw on the abstracted geometry of their forms, but also address the universality of the human experience, asking the question "What is it to be human?" and "What is the human being?" The resulting pieces are animal, people, anthropomorphic creates, even monsters, yet they are all metaphors of the human condition.

These six small scale figurines by Hirosuke Yabe contradict the traditionally smooth surfaces of Japanese wooden sculptures, with the uneven rough texture running consistently throughout these miniature works. Designed for cutting branches and chopping wood, nata, the Japanese hatchet employed by Yabe, in this context, allows the artist to relinquish full control and precision, creating a space to explore the notion of disfigurement where no two sculptures are ever truly alike. The resulting pieces are people, animal anthropomorphic creatures, even monsters, yet they are all metaphors of the human condition.

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Recent solo exhibitions include Cindy Rucker Gallery, New York (2018); t-gallery, Tokyo (2016); Tennouzu Central Tower, Tokyo (2015, 2014) and K's Gallery, Tokyo (2010, 2006). The artist has also participated in numerous group shows including *Charles Dunn/Hirosuke Yabe*, Cindy Rucker Gallery, New York (2016); *A4*, Tennouzu Central Tower, Tokyo (2016); *The 14th DANDANS Exhibition*, Maison de la culture du Japon a Paris and Galeri BOA, Paris (2015); *Thinking of ENERGY – from the experience of FUKUSHIMA*, German Federal Foreign Office, Berlin (2014); *Dandans, a Collective of Japanese Emerging Artist*, Rechtsanwaltskanzlei VON ZANTHIER & SCHULZ, Berlin (2014); and *Dandans, a Collective of Japanese Emerging Artist*, Brows & Darby, London (2013).





Untitled (53), 2017
Wood and cashew paint
365 x 110 x 110 mm



Untitled (151), 2017
Wood
145 x 90 x 56 mm



Untitled (162), 2017
Wood
368 x 310 x 165 mm



Untitled (175), 2017
Wood
83 x 145 x 80 mm



Untitled (y_10), 2018

Wood

178 x 35 x 26 mm



Untitled (y_02), 2018

Wood

178 x 58 x 65 mm

HENRY HUDSON

Plate 2 detail from 'The Rise and Fall of Young Sen' - I love NHS, 2017

Woodburytype print

Image size: 150 x 100 mm, Perspex stand: 50 x 250 x 50 mm

Henry Hudson's (b. 1982 lives and works in London) multifaceted practice incorporates painting, sculpture, etching, performance, and most recently *Woodburytype* printing. Integral to Hudson's practice is the relationship between image and overt materiality, revealing a poignant social commentary through a confrontational and masterful subversion of traditional mediums. Hudson's opulent plasticine paintings serve as a satire of the madness of contemporary life. His theatrical scenes reveal a grotesque and depraved version of humanity, and reference political and contemporary affairs, consumerism and obscene products of salacious desire.

The works on display for MATERIAL are a selection of three of 30 'postcards' from Henry Hudson's most recent body of work. Adapting the 19th Century process known as *Woodburytype*, these prints have been produced as a result of 3D scanning scenes from his body of plasticine paintings- a material process which defines his practice- entitled *The Rise and Fall of Young Sen*. These isolated compositions are succinct pictorial anagrams of contemporary life and its desires. Prada, Mustique, Damien Hirst and Pepsi Cola billboards jostle against one another for our attention.

The illusionism is in tension with the highly tactile surface, an attribute also distinct within Hudson's plasticine panels. Where the plasticine pieces have the physicality of a sculpture, the *Woodburytype* prints have qualities of early glass plate negatives, yet the visual language and process make them strikingly current. The transparency of gelatin means we also literally look through the image on the glass to the tinted shadow it casts, evidence of the relationship between tone and depth. These are elusive objects with a material fragility which seems fitting for work that illustrates Hogarth's parable of false dreams.

Recent solo exhibitions include *Sun City Tanning*, Sotheby's S|2 gallery, New York (2016); *Sun City Tanning*, Carl Kostyal, London (2016); *The Rise and Fall of Young Sen*, The Contemporary Artist's Progress, Sotheby's S|2 gallery, New York (2015); *Pellegrino*, T J Boulting, London (2014); *Hominidae*, T J Boulting, London (2012); *A Rake Revisited*, Sir John Soane's Museum, London (2011); *Between A Rock And A Hard Place*, F2 gallery, Beijing (2011); *Crapula*, 20 Hoxton Square Projects, London (2010); *Knappin*, Trolley Gallery, London (2009); *A Prayer for the Procrastinator*, Cosa, London (2008); *Dewlap*, Hiscox Collection, London (2007); and *Animals Farming*, Ada Gallery, London (2006). The artist has also participated in numerous group shows including *What Duchamp Taught Me*, The Fine Art Society, London (2014); *Human Reproduction*, Art Miami, Miami (2014); *Multiplied 2014: Contemporary Art in Editions Fair*, Christie's, London (2014); *Protopia Utopia*, Honore, Galerie RueVisconti, Paris (2014); *Publish/Curate*, T J Boulting, London (2014); *The British Cut*, Cat Street Gallery and Fine Art Society, Hong Kong (2012); *InVisible*, Edel Assanti, London (2011); *Wonderland – New Work from London*, curated by James Putnam, Assab One, Milan (2010); and *Peeping Tom*, curated by Keith Coventry, Vegas Gallery, London (2010).





Plate 5 detail from 'The Rise and Fall of Young Sen' - Las Vegas, 2017

Woodburytype print, Image size: 100 x 150 mm, Perspex stand: 50 x 250 x 50 mm



Plate 5 detail from 'The Rise and Fall of Young Sen' - Mustique, 2017

Woodburytype print, Image size: 150 x 100 mm, Perspex stand: 50 x 250 x 50 mm



Plate 5 detail from 'The Rise and Fall of Young Sen' - Saint Mary, 2017

Woodburytype print, Image size: 150 x 100 mm, Perspex stand: 50 x 250 x 50 mm



Plate 8 detail from 'The Rise and Fall of Young Sen' - \$, 2017

Woodburytype print, Image size: 150 x 100 mm, Perspex stand: 50 x 250 x 50 mm



Plate 10 detail from 'The Rise and Fall of Young Sen' - Sky, 2017

Woodburytype print, Image size: 100 x 150 mm, Perspex stand: 50 x 250 x 50 mm



Plate 6 detail from 'The Rise and Fall of Young Sen' - Chadwick, 2017

Woodburytype print, Image size: 100 x 150 mm, Perspex stand: 50 x 250 x 50 mm

CAROLINE LARSEN

Springtime Madness, 2018

Oil on board

510 x 510 mm

Caroline Larsen's (b. 1985) vivid impasto painting style resonates with both the aesthetics associated with kitsch and psychedelia. Creating images from her memory of the landscapes she experienced as a child living in Sarasota, Florida, and in Panama as an adult, Larsen's autobiographical paintings toy between abstraction and representation. Painstakingly constructed through a variety of unconventional and traditional tools, strokes of paint weave through each other creating optical rhythms that take on the characteristics of woven tapestry.

Springtime Madness evokes the artist's distinctively celebratory tropical frenzy, that plays heavily with pattern, decoration and the ornamental. Like many of her other works, here Larsen explores the experience of being in the tropical landscape at night, when the heat exaggerates the saturation of the night hues. This pictorial flora work combines a hyper-saturated psychedelic palette with a rich material density, which in its entirety coexists between a recognisable form and a non-representational image. Applied by squeezing paint through a pastry tube, the image is knitted together by cable like brushstrokes, producing such an enticingly tactile surface with a texture that almost pulsates on the canvas.

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Recent solo exhibitions include *Romance on the Islands*, Dio Horia, Greece (2018); *Mountain Painting*, General Hardware Contemporary, Canada (2018); *Flower Frenzy*, Andrew Rafacz, Chicago (2018); *Poolside*, Craig Krull Gallery, California (2017); *Wildflowers*, Gordon Gallery, Tel Aviv (2017); *Mirror/Mirror*, Spring Break Art Show, New York, curated by Adam Mignanelli (2017); *Kabloom!*, The Hole, NYC (2016); and *Palm Flora*, Mulherin Gallery, NYC (2014). The artist has also participated in numerous group shows including *The Beyond*, Georgia O'Keeffe and Contemporary Artists, Crystal Bridges Museum of American Art, Arkansas (2018); *Shapeshifter*, Guerrero Gallery, San Francisco (2018); *No Commission*, Dean Collection, Miami (2017); *Still Life*, Allouche Gallery, NYC (2017); *Three Painters*, Andrew Rafacz, Chicago (2017); *Frank Lloyd Wright: Petra Island*, Silvermine Arts Centre, NY (2017); *Parting and Together*, Greenpoint Hill, NY, curated by Trudy Benson (2017); and *Post Analog Painting II*, The Hole, NYC (2017).



LINDSEY MENDICK

Meal Deal Realness, 2017

Ceramic

430 x 295 x 295 mm

Lindsey Mendick's (b 1987 lives and works in London) practice is hinged to her skilled work in ceramics, which she describes being drawn to for its tactile nature and its desire to be manipulated by the maker. She also embraces banner painting, sewing, metalwork, furniture making, and sound within her autobiographical practice. By playfully combining low culture iconography and high culture methods of construction, Mendick creates humorously decadent and elaborate installations that enable the viewer to explore their personal history in a cathartic fashion.

Meal Deal Realness forms part of a body of work entitled *Clever Girl*, produced whilst Mendick was based in Texas, USA. The materialisation of this ceramic work was a result of the artist's desire for home comforts. Iconic British foods are gaudily assembled and set within a saturated and deceptively cheerful colour palette. In a broader sense this series of work engages and confronts the simultaneous emotions of both shame and delight experienced by woman in relation to food, a reoccurring theme throughout Mendick's practice.

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Recent solo and duo exhibitions include *SMUT*, Jamie Fitzpatrick, Lindsey Mendick, VITRINE Gallery, Basel (2018); *Perfectly Ripe*, Invites at Zabudowicz Collection, London (2018); *She's Really Nice When You Get To Know Her*, Visual Arts Center, Austin Texas (2016); *'Girls'*, Rebecca Gould & Lindsey Mendick, Oriel Wrecsam, Periclo, UK (2015); and *Performance: Disco 2000*, Zabudowicz Collection, London (2015). The artist has also participated in numerous group shows including *Terra*, Hotel Contemporary, Lamb Arts, London (2018); *If You Can't Stand the Heat*, Roaming, London (2018); *You See Me Like A UFO*, Marcelle Joseph Projects (2017); *Herland*, Bosse & Baum, London (2017); *...In Dark Times*, Castlefield Gallery, Manchester (2017); *Anne et Lucie*, Musee de Valence, France (2016); and *Mostyn 19*, Mostyn Gallery, Wales (2015). She has recently been awarded the 2018 Alexandra Reinhardt Memorial Award.



RASMUS SØNDERGAARD JOHANNSSEN

Lineated Luminary, 2018

Stinging nettle fibre, cyanotype, robinia wood and roofing lead
990 x 990 mm

Rasmus Søndergaard Johannsen (b. 1982 lives and works in Berlin) produces process lead works across mediums such as installation, photography and sculpture. Concerned with the transformative abilities of elements and the properties that make up a material, Johannsen engages a scientific approach to his subjects- creating a 'formula' of deconstructed and reassembled components, which is then left to external factors- such as the atmosphere- to determine the outcome. Despite his works being grounded in a rigorous understanding of material, Johannsen uses his knowledge sparingly, viewing each component as undiscovered territory, and allowing the immeasurable nature of the final stage to forge new systems and reactions from his experiments.

Comprised of stinging nettle fibre, cyanotype, robinia wood and roofing lead, this textile sculpture is the most recent work in Rasmus Søndergaard Johannsen's *Lineated Luminary* tapestry series. Each of the tapestries are a by-product of the reaction between the UV-light of the full moon with the cyanotype- a photo-sensitive mixture of iron salts. Implementing scientific processes, once the controlled variable is left exposed to the elements, the unpredictability of the final stage ensures no two works bare the same marks.

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Recent exhibitions include *SPECTA Surplus Store*, Galleri Specta, Copenhagen (2018); *-46,08°*, fffriedrich, Frankfurt (2018); *Wohnfront Megadark*, Plan5, Stockholm (2017); *JCE Biennale 2017-2019*, Le Beffroi, Paris (2017); *KN 1-15*, Kunsthal Nord, Denmark (2017); *Times New Romantic*, Kurfürstenstraße 14, Berlin (2017); *Twill*, Kunsthal Ved Siden Af, Denmark (2017); *Darmstädter Sezession*, Kunstforum TU, Darmstadt (2017); *Søby Skulpturbiennale*, Årø, Denmark (2016); *viscous*, ZQM, Berlin (2016); *fyr*, *Doppelzimmer – 3 ½*, KE Institute for Contemporary Art, Berlin (2015); *The second death of George Mallory*, Karlin Studios, Prague (2015); *Men hvorom alting er*, Galleri SØ, Copenhagen (2015); and *Fall*, Gallerie Jochen Hempel, Leipzig (2014).



IRVIN PASCAL

Young Chief, 2018

'Pascollar' (mixed media and artist's hair)

1080 x 570 x 65 mm

Irvin Pascal (b. 1987 lives and works in London) is known for his arresting and monumental sculptural work, built of matter or constructed from ebonised wood, which can be translated into a poetic abstraction of a body. Within the bounds of that body, a passive face peers through, gazing endlessly at that which it cannot see. Pascal has developed an affinity for working with plaster and clay, but increasingly questioned these materials durability or nobility. This led to the development of the artist's own unique material- Pascollar, the result of years of experimenting with a variety of sculpting and painting materials. Pascal's immensely physical totemic works fluctuate between enigmatic and aggressive and addresses questions of race and masculinity through a very certain deployment of material and its treatment.

Young Chief, Irvin Pascal's totemic monument, in its employment of the artist's unique material Pascollar, offers the work the interpretation of a 'three-dimensional' painting. Physically reminiscent of human attributes, a passive face peers through, gazing endlessly at that which it cannot see. Symbolically, alongside Pascal's commonly explored themes of race and masculinity, is a concern with human appropriation of natural materials, and the destruction of these materials through the fabrication process. The artist's hair, a resource naturally in abundance and completely recyclable forms the key ingredient in Pascollar, and subsequent to its many durable qualities, is used as a means to archive an element of his existence.

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The artist is one of the *Bloomberg New Contemporaries* for 2017 and is participating later this year in group exhibition *Talisman in the age of difference*, curated by Yinka Shonibare MBE, Stephen Friedman Gallery, London (2018). Recent exhibitions include *Bloomberg New Contemporaries*, Block 336, London (2018) and *BALTIC Centre For Contemporary Art*, Newcastle (2017); *PIAF*, Copeland Gallery, London (2017); *The Long Count*, Von Goetz Art, London (2017); *Atkinson Gallery*, Somerset (2018); and *BHM*, Latham Watkins, London (2017). The artist's work is also included in collections such as Latham Watkins LLP.



REN RI

Yuansu Chain Series I, RG-1, 2014 - 2015

Acrylic box, natural beeswax and natural pigment
400 x 800 x 400 mm

Ren Ri (b. 1984) is a Beijing-based biomedica artist and beekeeper, whose work investigates the relationship between humanity and nature. Recognisable for his use of beeswax, Ri's mesmerising sculptures are a by-product of the artists specialist understanding of bee psychology, with the works representing a symbiotic collaboration between Ri and insects. Central to Ri's practice is the concept of *Yuansu*. 'Yuan' meaning element, and 'su' meaning mold- the word in full can be translated as 'a comprehension of the gestalt of life'. For Ri, *Yuansu* acts as a portmanteau to describe the duality between- the tension which becomes the foundation of life, 'yuan', and the relationship formed by two entwined life forms, 'su'.

MATERIAL presents one piece from Ren Ri's *Yuansu* series, a body of work that relates to his intimate experience with bees as both an artist and a beekeeper. For this geometrical sculpture, a queen bee was placed in the middle of the box- resulting in the other bees gathering around her to start building. Referencing the seven days of creation, every week Ri changed the gravity of the honeycomb by rotating the box, a process that interrupted the organic development of the sculpture, yet still allowed for nature to take president. *Yuansu Chain Series I, RG-1* is an unusual work in the series due to Ri's application of natural dye to the beeswax. Ri sees his sculptures as representing the truth of how humans interact with the environment, a symbiosis between harmony, destruction, moulding and interference.

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Selected exhibitions include *Ren Ri: Yuansu Projects*, Pearl Lam Galleries (Hong Kong SOHO inaugural show), Hong Kong (2015); *Fusion Convergence*, T-Museum, Hangzhou (2014); *Fame Di Terra*, Amy-D Arte Spazio, Milan (2012); *6th Art Laguna Exhibition*, Venice (2012); and *Carve & New Media*, 798 Art District, Beijing (2007). The artist has also won numerous international awards including the Kaiseeing Award, Germany (2015) and the Award of Excellence, Young Artists Exhibition, St. Petersburg, Russia for 'Goddess'.



CAROLINE ACHAINTRE

Fringe, 2017

Ceramic

230 x 190 mm

Caroline Achaintre's (b. 1969 lives and works in London) ceramics and tufted sculptures translate drawings into real space. Bringing together elements of 'Primitivism', German Expressionism and post-war British sculpture, though seemingly disparate, these references all present junctures between the ancient and modern, psychological and physical, and exoticism and technology. Aesthetically, central to the compositions are masks, with the artist expressing interest in the duplicity of such objects, and their simultaneous representation of both reality and the fantastical. Reminiscent of an anthropological museum display, these fibrous masses take on the quality of expressionist paintings, and demonstrate both technical precision and connoisseurship of post-industrial craft.

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Recent solo exhibitions include '*Present/Future, Illy Prize*', Castello di Rivoli Museo d'Arte Contemporanea, Turin (2014); *Caroline Achaintre*, BP Spotlight, Tate Britain, London (2014); *Arcade*, London (2014, 2012, 2010); and *Quarters*, Whitechapel Project Space, London (2004). The artist has also participated in numerous group shows including *British Art Show 8*, Edinburgh, Norwich, Southampton, Leeds (2015-2016); *RA Summer Exhibition 2015*, Royal Academy of the Arts, London (2015); *Vernacular Alchemists*, Centre d'art contemporain Passerelle, Paris (2013); *Are You Alright? New Art From Britain*, Museum of Contemporary Art, Toronto (2013); *The London Open*, Whitechapel Gallery, London (2012); *Material Matters/East Wing X*, The Courtauld Institute, London (2012); *Newspeak 2: British Art Now*, The Saatchi Gallery, London (2011); and *Archetypes*, Timothy Taylor Gallery, London (2011).



NISSA NISHIKAWA

Amaterra Organ 7, 2018

Stoneware clay, sawdust, bison hair, crow feathers and horse dung
235 mm Ø

Nissa Nishikawa (lives and works in London) works with performance, painting, ceramics, glass, and film. Her practice interprets traditional forms of dance, ritual and craft in ways that illuminate the current crisis in ecology and community. She engages with alchemical and animistic practices through the use of elemental base materials, forging processes of transformation that are intuitively informed by a close observation of the intelligence of nature and the non-human as systems of navigation. This ongoing fascination extends to the embodied principles of movement while bringing together many disciplines in one space.

Amaterra is a portmanteau created by the artist used to describe *Organ 7*, presented for MATERIAL. The first component 'Ama' is reference to Amaterasu the Japanese goddess of the sun; the eternal flame and whom converses with all which dwells within Nature. This alludes to the conceptual element of Nishikawa's investigation into motifs of ancient cultures and rituals. The second component 'Terra', or earth, articulates the process employed by the artist, subjecting sculptural forms made from White Stoneware to a crude, unpredictable and natural firing process using fire pits. Nishikawa creates a 'recipe' of natural substances selected for their unique effects, in this instance using bison hair - which scars the surface with hair-like striations, and crow feathers - which used in conjunction with the marbling effect generated from the fire pit, stains the façade with painterly black gestures.

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Selected exhibitions include *This Is The Hunt*, Æther, Sofia, Bulgaria (2018); *For Her*, CCASM Contemporary Sommerville House, Jersey, Channel Isles (2018); *From This World To That Which Is To Come*, with Fritz Stolberg, Rio Cinema, London (2017); *Dance of Days*, Programme, Apiary Studios, London (2017); *Silent Protest*, Film in progress, Medicine Hat, Alberta and Browning, Montana (2016); *The Interpreter with Noriko Okaku*, Tom's Etching Studio, London (2016); *Feast*, Saint Leonard's Church, London (2016); *From This World To That Which Is To Come*, Station to Station, Barbican Gallery, London (2015); *Purge*, Power Station of Art, curated by J&K, Shanghai and twenty institutions in the Netherlands (2015); and *In The Wake Of The Nightshade*, Camden Arts Centre, London (2011). The artist has completed residencies in London, Morocco and Sweden, and lead workshops at Camden Arts Centre, London College of Fashion and Victoria and Albert Museum, London.



GRAHAM WILSON

Footloose, 2018

Oil, twine and canvas

1626 x 1880 mm

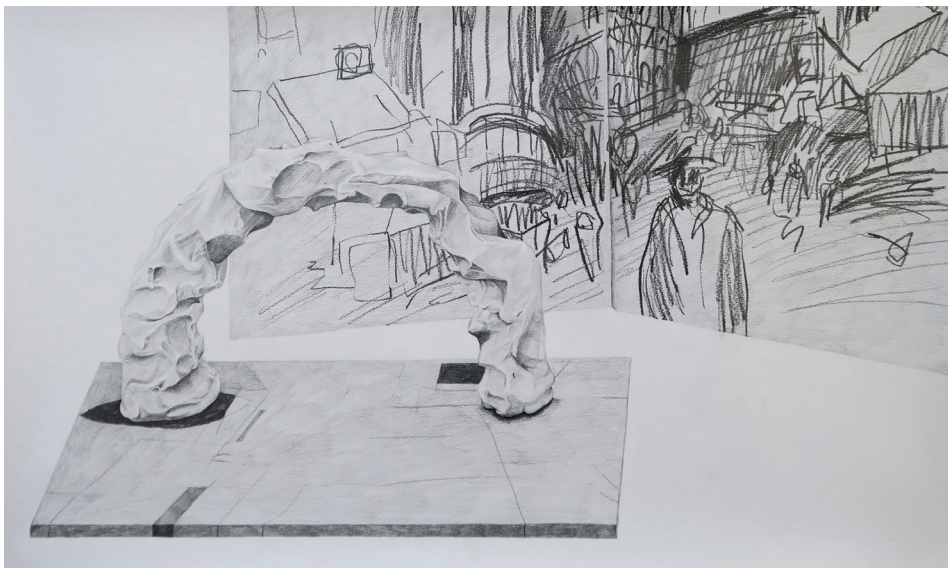
Graham Wilson's (b. 1987 lives and works in New York) patchwork canvases are a deconstruction of the tradition of painting, perceived by Wilson as a tired medium. The artist states, "Using ideas that stem from existentialism, my practice is constantly vacillating and circulating, ridding paintings of their deliberate aspects, and repurposing them into new forms. In this format the paintings acquire a life of their own, containing a past, a present, and possible future."

Footloose, like all of Wilson's works, is the result of a process born from a frustration with the artists unsuccessful Abstract Expressionist inspired works coupled with an investigation into "the end of painting". Wilson has implemented a ritualistic process to his practice, producing first a traditional painting, which is then destroyed into bandage-like strips, and then stitched or woven as an assemblage. The residual marks from the original image are removed almost entirely. Reconstructed as a canvas quilt using a rough and explicit tacking, Wilson imbues the newly constructed surface with a disorderly collage of organic and physical marks.

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Recent solo exhibitions include *Quarantine*, Anna Zorina Gallery / Spring Break Art Show, New York City (2018); *Sometimes I Confuse Myself Too...*, Peninsula Art Space, Brooklyn, New York (2018); *Every Which Way But Loose*, Anna Zorina Gallery, New York City (2017); *Cauling All Of My Contemporaries... (To Come Burst My Bubble)*, Galerie Valentin, Paris (2016); *I Clocked Out When I Punched In*, Brand New Gallery, Milan (2015); *Tired of Bal(d)ing Out*, Peninsula Art Space, Brooklyn, New York (2015); *Introducing Mr. Golyadkin*, MonCheri, Brussels (2014); and *Remnants of Arcadia*, Peninsula Art Space, Brooklyn, New York (2013). The artist has also participated in numerous group shows including *9999*, curated by Edsel Williams, The Fireplace Project, New York (2018); *Cocoon*, curated by Lux Yuting Bai, Pfizer Building, New York (2018); *In The Depth Of The Surface, Act II*, Pablo's Birthday Gallery, New York City (2018); *GIFC*, The Hole, New York City (2017); *The August Show*, Galleri Jacob Bjorn, Aarhus (2017); *In The Deep of the Surface*, curated by Andrea Carpits, Ex Fabbrica Orobica 15, Milan (2016); *Face to Face: Works from Ernesto Esposito Collection*, Palazzo Fruscione, Salerno (2016); *Volumes*, Berthold Pott at Koelnberg, Cologne (2015); and *Warp and Wood*, The Hole, New York City (2014).





WILLA HILDITCH

Slink, 2018

Graphite, paper, glass, tape, wood and bracket

460 x 600 mm

Upstage, 2018

Graphite, paper, glass and tape

285 x 420 mm

Willa Hilditch (b. 1995 lives and works in London) juxtaposes intuitive gestures with academic drawing. Hilditch's performative process sees sculpture and painting transform back and forth between two and three-dimension. Treating each component as a prop or backdrop, assemblages built up of vibrant colour and warped forms occupy her studio as if it were a rehearsal space, creating an interplay between physical objects, reinterpreted abstractions and reflections. Once set, these 'scenes' are translated into black and white studies, that in their rigorous depiction of constantly shifting perspectives possess qualities reminiscent of optical illusions.

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Recent exhibitions include *FBA Futures 2018*, Mall Galleries, London (2018); *Stamped*, Brighton (2017); *Artists for Migrants Organise*, Anish Kapoor Studio, London (2017); *Vacuum Arts*, Martin Hall, Loughborough University (2017); *Hermoine Hammond*, Cass Art Islington, London (2017); *London Arts Board*, London (2017); *Interim*, DG10, London (2017); *Translations*, CLG05 gallery, London (2016); and *Ends*, Cookhouse Gallery, London (2016). A graduate of Chelsea College of Art, London, the artist is currently studying at the Royal Drawing School.



FERNANDO CASASEMPERE

Tectonic 14, 2014

Porcelain and stoneware

210 x 190 x 170 mm

Fernando Casasepere (b. 1958 lives and works in London) is a sculptor working with ceramics, the traditional material of pottery, to explore ideas of landscape and the environment. Conceptually his use of earth/clay and his concern with nature and ecological issues connects him to artists associated with the Land or Earth Art movement, such as Robert Smithson and Richard Long, however works out of a different cultural tradition, being profoundly inspired by the Pre-Columbian art and architecture of Latin America.

Casasepere's prevailing subject matter, the Chilean landscape, has inspired a conceptual investigation into the processes by which that landscape has been exploited. In particular, he has worked with copper tailings, industrial waste materials produced by copper mining (copper being the principle export of Chile) to make work that explores ideas around ecology and geology. Casasepere's work calls into question the relationship between art and the environment, between culture and the earth itself from which the sculptures are made.

Countless earthquakes have afflicted Chile, an enclosed threshold with an especially volatile land, located as it is at the fault line between the Nazca and South American plates. *Tectonic 14* from the series *Tectonic Plates*, denotes the telluric movements recorded and its effect on pre-Columbian archaeological ruins. These totemic and stacked sculptures unfold with great deftness and lightness of touch into sometimes fragile, sometimes robustly vigorous vertical cuboid configurations; they are precarious recalling buildings, both ancient and modern, in the aftershock of natural and man-induced disasters. Similarly to many of his other compositions, here, Casasepere's employment of a molecular structure- the building blocks of all things, further unites the body, landscape and architecture, the substance and void, the place from which we emerged and to which we return.

Adapted from Claire Lilley's (Yorkshire Sculpture Park) contributing text for
Fernando Casasepere's monograph: *Works / Obras 1991-2016*

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Recent solo exhibitions include *Out of Sync*, Somerset House, London (2012); *Falla Ideologico*, Museo de Arte Contemporaneo, Santiago (2012); and *Bricks and Mortar*, New Art Centre, Roche Court, Salisbury (2011). The artist has been included in international collections including the Victoria & Albert Museum, London and the Museu Nacional de Bellas Artes, Santiago. In 2016 the artist will mount a major exhibition at the Museo Nacional de Bellas Artes in Santiago. He is the first artist to be honoured with an exhibition throughout the entire museum.

FERNANDO CASASEMPERE

Untitled, 2017

Porcelain and industrial waste

420 x 490 x 180 mm

Untitled is formed from a process of binding industrial waste into clay. Casasempere's repeated use of copper tailings and porcelain carries both human and topological associations, and develops the artist's language of sculpture with a truth to material and process that is sophisticated and raw. Britain's mercantile history, by which English porcelain drew from Dutch and East Asian exemplars, is explored through Casasempere's abstracted rich, blue contour lines within white blocks which are immediately recognisable as belonging to this reciprocal trans-oceanic trade. The uniting of these two materials is also in acknowledgement of his Chilean origins and English residence. In its realisation, *Untitled* feeds into a rigorous and extensive exploration of culture and nature across eras and geography, and serves as a document of the landscape from which the materials have been sourced.

Adapted from Claire Lilley's (Yorkshire Sculpture Park) contributing text for Fernando Casasempere's monograph: *Works / Obras 1991-2016*



FERNANDO CASASEMPERE

Geology 4, 2015

Porcelain, stoneware and cobalt

290 x 250 x 300 mm

Geology 4 is one of many works by Casasempere reflecting on the alarming threats of global warming, and scarcity of resources that the planet is enduring. Referencing the 'core' of the planet and the materials existing below the surface, this piece combines three types of clay: porcelain, stoneware and industrial waste produced by copper mining.



NICK DOYLE

I Only Have Eyes For You, 2018

Di-bond, walnut, machine bolts and 12v motor

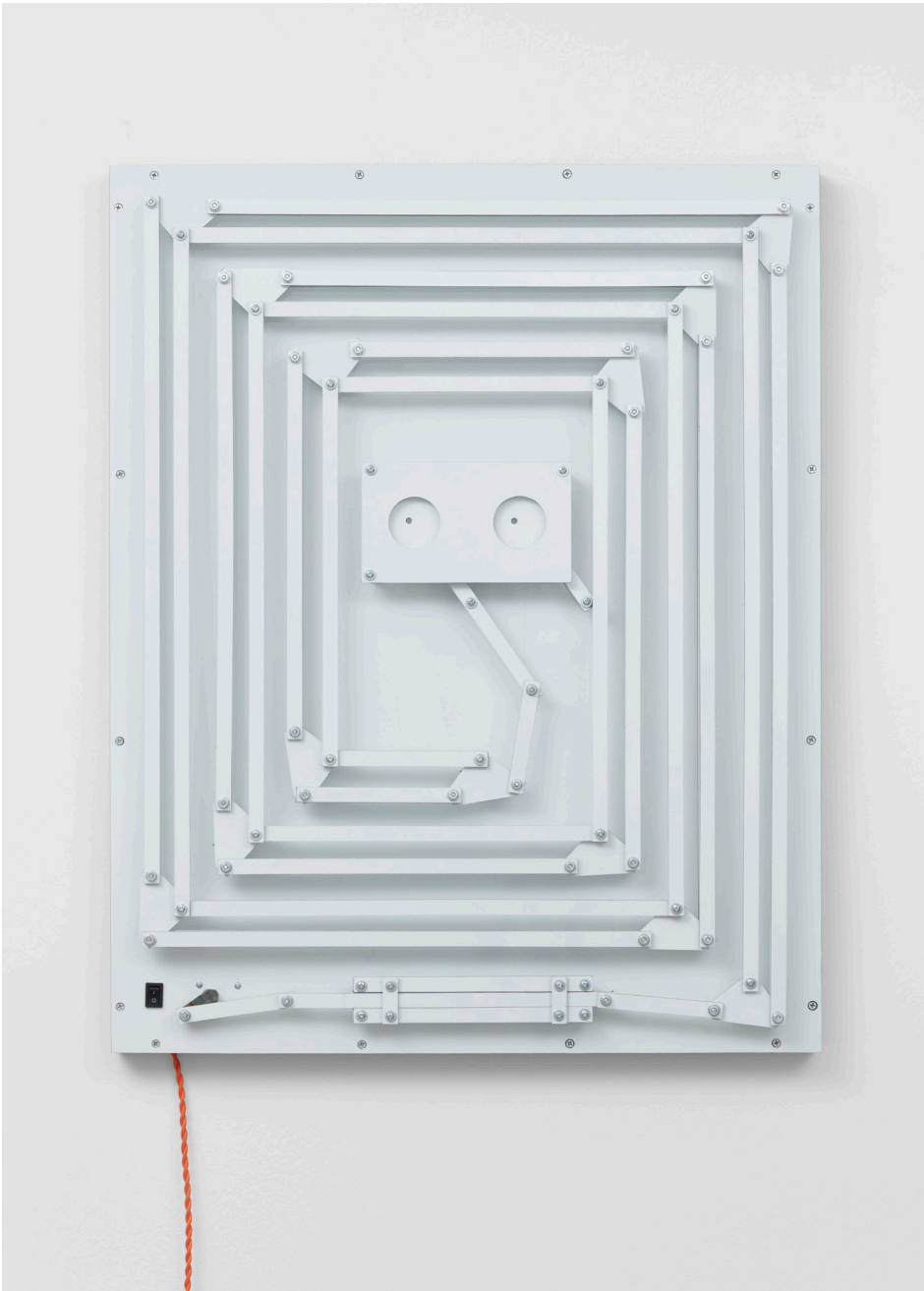
767 x 609.6 x 88.9 mm

Nick Doyle (b. 1983 lives and works in New York) places social critique at the heart of his sculptural practice, making objects that are born out of a suspicion and condemnation of contemporary culture. Employing humorous and dark aesthetics, Doyle's work captures the emotional conflict between seduction and repulsion, a symptom of the devices and trappings of advanced capitalism. As a means to breakdown the symbolic function of found objects, Doyle puts them through a process of mutation- amplifying, shrinking and distorting them to the point where the sculptures emerge imbued with reimagined associations and narratives.

For his *Machine* series, Nick Doyle draws inspiration from prolific writer and proponent of trans-humanist thinking, Ray Kurzweil, who describes a forthcoming epoch where technology becomes so exponentially advanced that our minds and bodies seamlessly merge with physical reality through nanotechnology. *I Only Have Eyes For You* comments on how, much like art, technology reflects ourselves back at our gaze, and that despite technological and cultural progression we are still primarily interested in our own image.

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Recent exhibitions include *Soft Arrest*, Mrs Gallery, New York (2018); *Landing*, Sisters of the Presentation, New York (2017); *Victory Over the Sun*, Kentucky Museum of Art and Craft, Louisville (2017); *Face Shifts*, Microscope Gallery, New York (2017); *Conspiracies Are Things*, curated by Xacier Acarin, Abrons Art Center, New York (2017); *NADA Miami*, Miami (2014); *Happiness and Other Forms of Self Delusion*, Pioneer Works, New York (2016); *Re: art show*, Phaiser Building, New York (2016); *Rock 'n' Roll Nightmare*, 41 Cooper Gallery, New York (2016); *Love 2016*, Leroy Neiman Gallery, New York (2016); *Make Yourself At Home*, 7Eleven Gallery, New York (2014); and *Happyland*, Skowhegan Performs, Socrates Sculpture Park, New York (2014).



DEAN LEVIN

Good News Travels Slow, 2015

UV curable ink on polished steel and oil on linen
1778 x 1016 mm (each panel)

New York-based artist Dean Levin's (b. 1988) background in architecture informs his study of light, colour, and space through mediums sculpture, painting and installation. Through these various media, Levin melds industrial and traditional art materials and techniques. This implicit tension is indicative of his ongoing interest in mechanical reproduction versus the hand of the artist. Similarly, Levin deftly expands upon the language of Minimalism in his work- the grid, seriality, modularity and the viewer-centric phenomenological experience are all important facets of his practice.

Good News Travels Slow is exemplary of Dean Levin's aesthetic- a refined synthesis of grids, indices, and design and construction techniques. The mirror diptych on display for MATERIAL forms part of a larger body of work that utilises Levin's distinctive technique, where panels printed with hand-drawn grids reflect starkly monochrome canvases, resulting in large scale sculptural paintings. Through his use of traditional industrial materials, *Good New Travels Slow* bares the traits of an immaculate manufactured structure. However, on closer inspection, the pristine surface of the polished steel subtly reveals the imperfect marks of the artists hand, dislocating it's minimalist characteristics reminiscent of the Light and Space works of John McCracken and Peter Alexander- artists who helped pioneer a movement famously based in California, where Levin grew up.

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Recent solo exhibitions include *Arches*, Marianne Boesky Gallery, New York (2017); *Exterior Objects for Interior Use*, The National Exemplar Gallery, New York (2017); *XTC*, Kohn Gallery, Los Angeles (2016); *A Long, Narrow Mark*, BOESKY EAST, New York (2015); and *0.001*, Bill Brady Gallery, Kansas City (2015). The artist has also participated in numerous group exhibitions including *London Summer Contemporary* (2017); *How To Be Being*, Super Dakota, Brussels (2017); *5 Years at Heddon Street*, Pippy Houldsworth Gallery, London (2016); *Night Shade: Dean Levin, Eli Ping, Elizabeth Jaeger*, Kinman Gallery, London (2015); and *Weird Science*, Marianne Boesky Gallery, New York (2015).



XAVIER ROBLES DE MEDINA

in the realm of translation, 2014 - 2018

Cast graphite and plaster

440 x 330 x 80 mm

Edition of 4 + 1AP

Xavier Robles de Medina (b. 1990) produces observational drawings alongside objective dissections of the painting as a three-dimensional object. A process that works away at the original source, Robles de Medina translates images back and forth between varying mediums and alternating views, establishing a lineage between the origins of the image and the newly emerged form. He is currently studying the visual cues and contextual idiosyncrasies within the photographs and documentary films of Surinam's past and present history.

in the realm of translation is a three-dimensional painting cast from graphite, displayed alongside its silicone mould entitled, *some bend and twist their contents*. Exploring material as a means of re-interpretation, these works form part of a larger investigation into social and artistic categorisations, that attempts to unravel and redefine the identity and attributes prescribed to traditional mediums-painting and sculpture.

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In 2015 the artist was the youngest nominee for the Prix de Rome Visual Arts (Netherlands) and also completed residency programs at WOW Amsterdam and CTG: Zimbabwe. In 2016 his drawing *En het donker duurde een volle nacht* earned him a place on the short-list of the Royal Award for Modern Painting (Netherlands). Recent solo exhibitions include Catinca Tabacaru Gallery, New York (2017); and Readytex Art Gallery, Suriname (2017). The artist is currently enrolled in MFA Fine Art at Goldsmiths, University of London.





SAM AUSTEN

A Cool Drink to Cheek, 2014

16mm onto HD

8:47 minutes

Sam Austen, (b. 1986 lives and works in London) is a graduate of the Royal Academy schools and Chelsea College of Art & Design. Early animated cinema, graphic novels, horror film, and science fiction are particular influences on Sam Austen's work. Primarily he produces 16mm films that utilise a range of in-camera multi-layered special effects, shooting an array of studio built objects, material and texts.

Austen is interested in creating an awareness of the image as a physical entity, something that wrestles with it's non-physical nature, wrangling with an excessively expanding eye that flirts with both the virtual and the real. A constant vortex of looking and longing, both inwards and outwards of the image.

A Cool Drink To Cheek is a 16mm film transferred onto HD video featuring a soundscape by the artist. The film mixes live action with still drawn elements, superimposing multiple layers in-camera. A single confronting eye is visible through an aperture that stares out at the viewer, while a text surrounding the eye describes an inner monologue of yearning and desire, but deliberates upon a confused sense of space, surface, texture and meaning. Titled chapters break up the film into sections, each title alluding to a space, sensation or scene of its own. An ever increasing purring and buzzing sound washes through the film, but is punctuated in each chapter by brief heavy beats like drilling or knocking. While towards the end the knocks begins awkwardly stretching out like an unsteady fog horn.

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Selected group and solo exhibitions include *Like Honey From A Weed*, Cass Sculpture Foundation, West Sussex (2017); *Bearing Liability*, Strange Cargo, Folkestone (2017); *The Instability of the Image*, Paradise Row (2013); *V22 Collection Show*, London (2013); *You Aren't Anything, You Are Everything*, The Duchy, Glasgow (2012); *TVOD*, Transition Gallery, London (2011); and *Angry Film*, The Sunday Painter, London (2010). In 2009 the artist was awarded the ACME Studio Prize Chelsea.

ANTONY CAIRNS

E.I. TYO2_078, 2017

E-ink screen encapsulated in Perspex frame

Negative date 2016

101 x 129 mm / 200 x 200 x 32 mm (framed)

Antony Cairns (b. 1980, lives and works in London) works across photography, installation and sculpture. Preoccupied with the material process of photography and its intrinsic interplay with technology, at the root of Cairns' practice is the fusing of advanced means of image reproduction with traditional processes. Inspired heavily by science fiction, particularly the work of William Gibson, Philip K. Dick and J.G. Ballard, his subject matter- the modern metropolis, is revealed through a dark dystopian and uncanny lens.

Antony Cairns' three works presented for MATERIAL are examples from his acclaimed E-ink screen series, 45 of which are currently on display at the Tate Modern's *Shape of Light: 100 Years of Photography and Abstract Art* exhibition.

This body of work aims to capture the ambience and atmosphere of the modern city. Starting with London, Cairns' *E.I. prints* document the new landscape of conglomerate mega-complexes that have replaced historical buildings, a concept that he has repeated internationally in Tokyo, Osaka, LA and Las Vegas. Shot on his 5x4 camera, these electronic ink images are produced using a technique unique to Cairns, which includes freezing the display on his kindle book before hacking into the e-reader and uploading his own photographs. Once removed from their casing, in their rawness, the residual images are evocative of conventional photographic processes and demonstrate Cairns' abilities in "marrying the right process with the right image".

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Recent exhibitions include *TYO2-LDN4*, Roman Road, London (2017); *A Matter of Memory: Photography as Object in the Digital Age*, George Eastman Museum, New York (2016); and *LA-LV / LDN Process at Sfera Exhibition*, Kyoto, Japan, as part of KYOTOGRAPHIE 2016. A new installation by the artist will be featured in the upcoming exhibition *Shape of Light: 100 Years of Photography and Abstract Art* at Tate Modern, London, and he will also be participating in *London Nights* at the Museum of London. He was awarded both the Hariban Award (2015) and the Images Vevey Special Jury Prize (2017). His work is held in a number of important British and European collections and was recently acquired by George Eastman Museum, New York.





E.I. TYO2_088, 2017

E-ink screen encapsulated in Perspex frame
 Negative date 2016
 101 x 129 mm / 200 x 200 x 32 mm (framed)



E.I. TYO2_092, 2017

E-ink screen encapsulated in Perspex frame
 Negative date 2016
 101 x 129 mm / 200 x 200 x 32 mm (framed)



E.I. TYO2_114, 2017

E-ink screen encapsulated in Perspex frame
 Negative date 2016
 101 x 129 mm / 200 x 200 x 32 mm (framed)



E.I. LPT02, 2015

E-ink screen encapsulated in Perspex frame
 Negative date 2012
 101 x 129 mm / 200 x 200 x 32 mm (framed)

KRISTINA HORNE

Corporeal Transition III, 2017

Steel and blown glass
1580 x 500 x 800 mm

Kristina Horne's (lives and works in London and New York) large scale sculptural works explore the relationships between belief, transcendence, mortality, and selfhood. Her work navigates the surreal space of the 'in-between' and evokes sentiments of detachment, loss and desire. As her vessel, she uses the body by inference, either shown in fragmented parts or in liquid form, often illusively melting away like drops of rain, engaging in the notion of the body's passage through time and space.

Corporeal Transition III, consists of a body-proportional rectilinear frame draped with a flesh toned blown glass vestigial form. Kristina Horne's prevailing investigations into challenging ocular-centric thought, and tasking further cognition and sense engagement to negotiate the dreamlike spaces of the 'in-between', is expressed in this instance through an exploration of the relationship of the body to existential thought.

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Recent exhibitions include *Transcendental Thresholds*, Crypt Gallery, London (2018); *Broad Strokes*, Pen and Brush, New York (2016); *WIP Show*, Royal College of Art, London (2016); *SAW Open Studios*, Carbondale, USA (2015); and *Constructed, Collaged, Combined, and Congruent*, Gallery Portege NY, New York (2014). The artist has also completed two residencies, the Vermont Studio Centre Residency, Sculpture, Vermont (2014) and School of Visual Arts Summer Residency, Painting and Mixed Media, New York (2013).

