

Cob.

Press

CAT ROISSETTER

Cob.

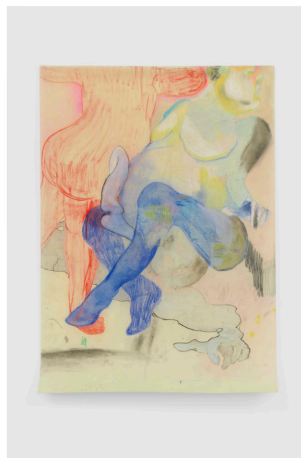
BREED
2021



News

Select

Wednesday 23rd June 2021



Do you have any favourite up-and-coming artists we should look out for?

Cat Roissetter.

What plans do you have for the future of the gallery?

I hope we can continue to grow – we wish to work with more international artists and develop our profile internationally. We also hope to expand the residency opportunity to international artists.

Image credit

Cat Roissetter

Muster I, 2020

Coloured pencil, graphite, crayon on linseed, turps and cooking oil
primed paper

90 x 64 cm

Cob.

NATHALIE KARG GALLERY *2021*

NATHALIE KARG
GALLERY

[HOME](#) [ARTISTS](#) [EXHIBITIONS](#) [ONLINE EXHIBITIONS](#)

TENDER MEAT

CAT ROISSETTER · 27 APRIL - 15 MAY 2021

Cat Roissetter is known for a labour-intensive drawing method where distortion of form is a symptom of the gradual degeneration of materials – alongside a potency of observation that verges on the neurotic.

Departing from her more frequently exploited medium of drawing, Roissetter presents a new series of paintings on primed 'sugar paper' that continue the investigations and concerns central to Roissetter's last body of drawings – English Filth. The title of this ongoing series, has as much to do with the material on and with which she works – often oil-soaked paper, repeatedly worked into with lines and blocks of graphite colour, paint and oil bar – as it does with a specific idea of English culture: a crusted veneer of politeness that masks a festering mass of seediness and vice.

Rooted in a Victorian, dualistic and hypocritical morality, this approach to culture is nowhere more emblematic than in the tradition of English portraiture, where nudity is typically absent. The puritanical streak in British history and culture, which presumes that nudity is always on some level a depraved state, transforms natural things into criminality and depravity, something inherently suspicious. So Roissetter gives us the Hyde to English Portraiture's Jekyll; she shows us Dorian Gray's portrait in the attic. She creates a visual language that is fluid and complex enough to soak up myriad implications and projections; her art is the oil-soaked paper on to which our ideas and images attach and fall apart, in a process of psychological unravelling, a playful interrogation of our own subconsciousness.

Cob.

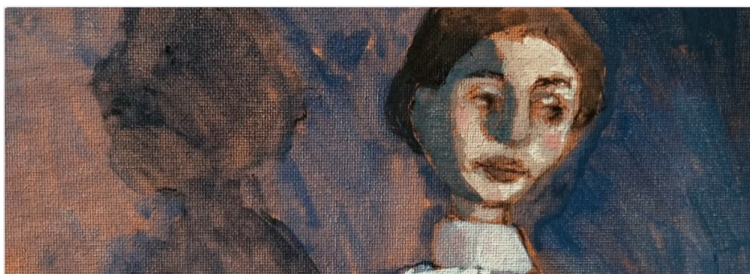
THE AUCTION COLLECTIVE
2021



This event has passed.

SEP 12 MORE HEED Art exhibition, charity auction and live event in South London & Online **FREE**

September 12 @ 11:00 am - 11:30 pm
Recurring Event ([See all](#))



More Heed is an immersive exhibition, charity auction and live event to support the transformative work of FareShare, a nationwide charity tackling hunger and food waste.

More Heed brings together an exciting roster of over 30 emerging and established artists. These artists explore progressive approaches to street art, contemporary painting, drawing, print and sculpture. Presented together, the works initiate an intriguing dialogue between different visual languages and approaches to making, taking heed of the current practices in the contemporary art landscape.

By combining art, live music and performance, More Heed promotes ways of building community and utilising waste. Set among the curious rooms of The Magic Garden Pub & Restaurant, More Heed is curated by Naomi Larh and Bob Rush in collaboration with Graffik Gallery.

More Heed will run for 2 weeks. All pieces featured in the exhibition will also be available to bid online in a timed auction hosted by The Auction Collective.

The opening night will feature a live auction of selected works and performances by musician Joplin Parnell, Brighton based collective The Bobolyne Poets & MC selector Deemas J. Absentee and phone bidding is available for those who cannot attend in person.

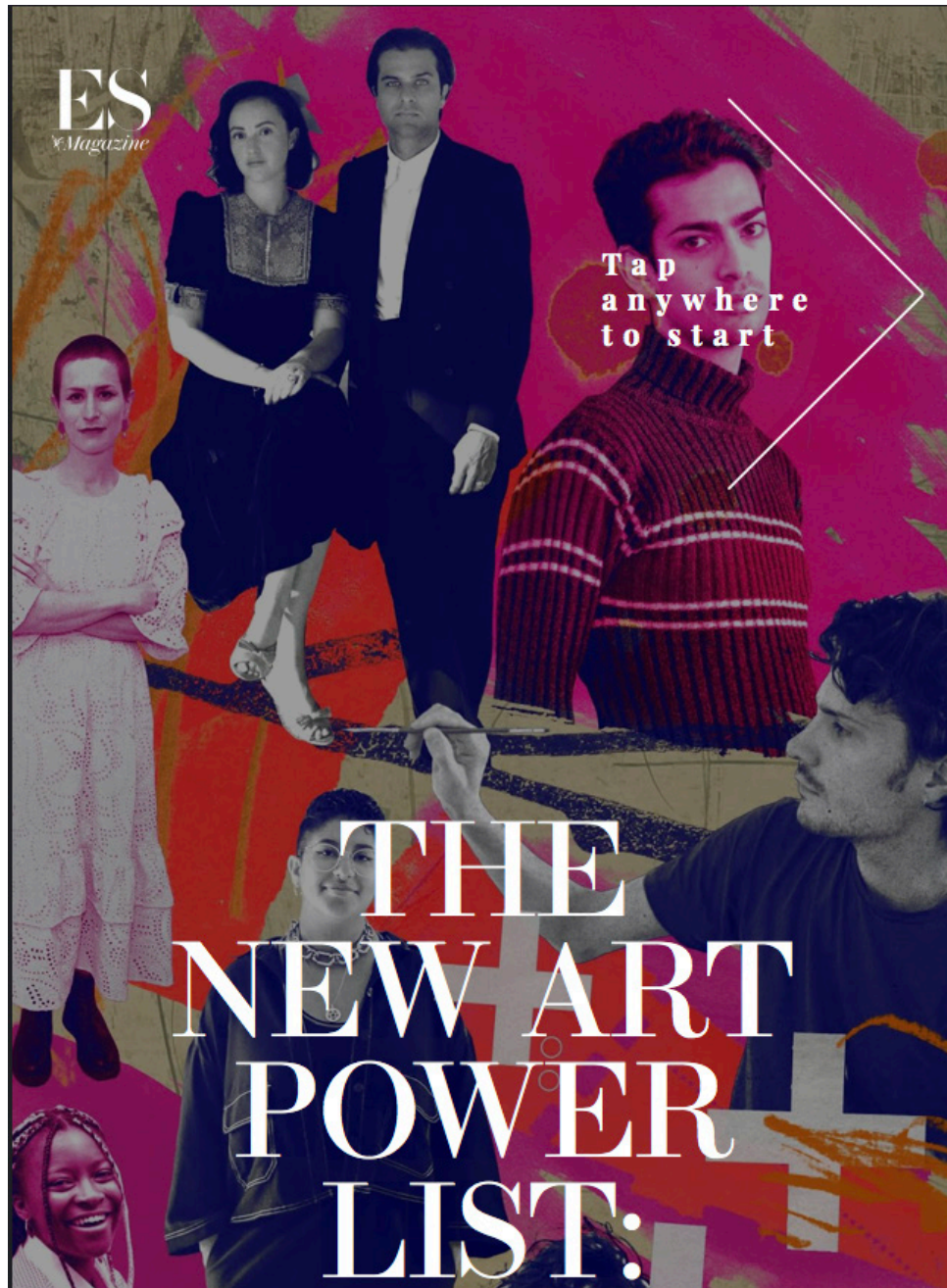
--Artists

Anna Ilsley – Ben Westley Clarke – Brian D Hodgson – Cat Roissetter – Clara Troy – David Hochhauser – Edie Flowers – Gareth Cadwallader – Gommie – Harry Oliver – James Middleton – Jesse Jones – Joana Galego – Julia Campagnola – Katya Sykes – Liberty Antonia Sadler – Lilliana A. Romero – Liorah Tchiprout – Marigold Plunkett – Mari Sylvestris – Mark Mindel – Martin Grover – Michael Ajerman – Michael Chance – Naomi Larh – Pippa Healy – Plum Cloutman – Preslav Kostov – Rafael Klein – Sam Knock – Tanya Brett – Tom Miller – Tuere Nicole – Vanessa Mitter

Cob.

EVENING STANDARD

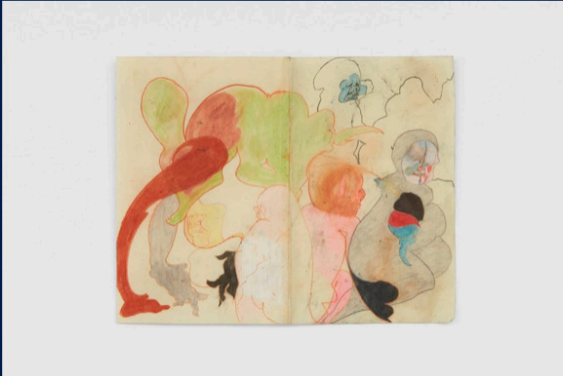
2020



Cob.

EVENING STANDARD
2020

ES
Magazine



Throb, 2020, by Cat Roissetter

ES
Magazine

Cat Roissetter *Artist*

Roissetter has captured attention with her passion for showcasing the art of degradation. Incorporating photographs and illustrations subjected to photocopying, dust and acid baths, she creates otherworldly pieces that galleries are grappling to showcase worldwide.

Cob.

THIS IS TOMORROW
2020

this is tomorrow

Contemporary Art Magazine

The Cob Gallery, 205 Royal College St, London NW1 0SG

Cat Roissetter: English Filth



Title : Green Goblin, 2020 Coloured pencil, graphite, crayon on linseed, turps and cooking oil primed paper 1275 x 1800 mm
Website : <https://www.cobgallery.com/exhibitions/76/>

Cob.

THIS IS TOMORROW 2020

The Cob Gallery, London
10 September – 2 October 2020

by CHRISTIANA SPENS

As we enter the Cob Gallery, we are given a choice of face masks in soft blues, greens, yellows and cream, printed with the word *FILTH* in an archaic font. There is something so prescient about the timing of Cat Roissetter's latest show, during a temporary easing of some pandemic restrictions; we are all so preoccupied with filth on so many levels, that to reflect more deeply, albeit with a sense of surrealism and wit, is a welcome way to pass a Thursday evening in Camden, north London.



Cat Roissetter, *Throb*, 2020. Coloured pencil, graphite, crayon on linseed, turps and cooking oil primed paper, 21 x 27 cm. © the artist.

Rooted in a Victorian, dualistic and hypocritical morality, this approach to culture is nowhere more emblematic than in the tradition of English portraiture, where nudity is typically absent. The puritanical streak in our history and culture, which presumes that nudity is always on some level a depraved state, transforms natural things into criminality and depravity, something inherently suspicious. So Roissetter gives us the Hyde to English Portraiture's Jekyll; she shows us Dorian Gray's portrait in the attic. She creates a visual language that is fluid and complex enough to soak up myriad implications and projections; her art is the oil-soaked paper on to which our ideas and images attach and fall apart, in a process of psychological unravelling, a playful interrogation of our own subconsciousness.

It is interesting, moreover, that, to a child, these images are still just "bubble people", not sinister at all. So much of our sense of filth is subjective and projected. Here, Roissetter experiments with us, the viewers; we see, to some degree, what we want to see. Her figures are grotesque, but not obscene as such; it is up to the audience to invest them with seediness and vice.



Cat Roissetter, *Muster I*, 2020. Colour pencil, graphite, crayon, on olive oil primed paper, 90 X 64 cm. © the artist.

Cob.

THE FALL
2020

THE FALL

The Screen The Fashion The Music The Culture The Features THE FALLtv



17th September 2020

Cat Roissetter – English Filth

A new art exhibition that plays at the edges of your perceptions

The title of celebrated English contemporary artist Cat Roissetter's new exhibition, *English Filth*, serves three very important purposes. Firstly, it aptly describes the materials she uses to create her art – oil-soaked paper, repeatedly worked into with lines and blocks of graphite colour. This method is what gives the works its tangible, relatable and yet fascinating quality. The images depicted are only recognisable when they eye is giving a moment to decode the shapes, colours and unrestrained strokes. Notably, when our eyes do pull the images out of the canvas, it's not lithe, supermodel-esque figures we're looking at. There's a deliberate attempt to ground the work in the real world, with her subjects featuring real curves and even occasionally bloated forms. All of which directly feeds into the psychology behind the title.



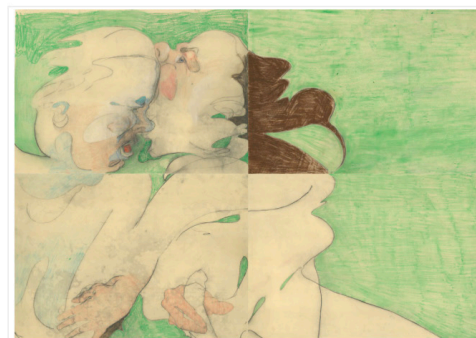
Muster I, 2020

Secondly, the title plays on the perceptions – particularly English perceptions – of sex, love and the human interactions therein. The impressionistic nature of the art almost lends itself to a voyeuristic dynamic – that feeling of lingering too long on what are, ostensibly, private scenes as your eyes reconcile the embracing figures and naked bodies in amongst the clash of bright colours and overlapping outlines. Lastly, not one to let a good marketing opportunity slip by, the title also acts as an effective attention grabber. Who wouldn't at least be intrigued to see what *English Filth* has to offer?



King's Maid's Dream, 2020

For those who will succumb to that intrigue the new exhibition now on at London's Cob Gallery could prove to be a fascinating journey, not only into a world of exciting new artwork but also into the mind of a seasoned artist already adept at interpreting the world around us. Pointedly, the exhibition asks the question: is this really how Roissetter herself experiences the underbelly of English culture, or is she just a very observant documentarian of it, highlighting the underlying sexual subtexts most of us gloss over?



Green Goblin, 2020

English Filth is the latest in a long line of exhibitions Roissetter has been invited to put on, both here in the UK and abroad, but it won't be on for long. So, if you'd like to spend an hour or two getting lost in a world that isn't as life-threatening as the real one currently is, The Cob Gallery until October 2nd is your escape.

Cob.

ART RABBIT

2020

ART

Get
the app

Menu

Search

Log in



EXHIBITION

Cat Roissetter English Filth

26 Mar 2020 - 2 May 2020

The title 'English Filth' has as much to do with the material Cat Roissetter works with – oil-soaked paper, worked into with lines and blocks of graphite colour – as it does with a specific idea of English culture: a crusted veneer of politeness that masks a festering mass of seediness and vice.

About

Drawing on Roissetter's long interest in English portraiture, 'English Filth' is also prompted by the strange absence of nudes from the domestic tradition – and a suspicion that this links up with an English perception of nudity as always containing some element of lewdness or depravity. No naked body without a leering observer lurking behind a newspaper or a keyhole; no gilded drawing room without a grimy backstreet peepshow somewhere nearby.

Roissetter's fascination with scenes that are sexually charged without being conventionally 'sexy' is at the core of 'English Filth'. Her models' bloated forms, tumbling like distended cherubs across the frame, emblemise an aesthetic mode where sexuality is inevitably accompanied by some suggestion of the farcical or grotesque. Seductive and unsettling, her layered, intricate but spacious drawings combine a sheepishly childlike innocence with a muffled sense of alarm. As in a nursery rhyme or fairy tale, there is often the suggestion of some sinister force bubbling up beneath the surface: a darker truth loitering just out of view.

'English Filth' witnesses Roissetter's distinctive use of oil take a new turn: formerly used mainly as a means to increase the clarity of her graphite lines, its repeated application and removal has now become integral to a distinctive atmospherics of dreamy liquidity. The effect is of a sense of hubbub and motion rippling through the imagery; of each drawing being always under construction as it resolves and dissolves before our eyes.

Cob.
ELEPHANT
2020

ELEPHANT

20 Apr 2020

Cat Roissetter, Feast, 2020



Cob.

10
2020

10

ARTS WEDNESDAY 16TH SEPTEMBER | BY PAUL TONER

TEN'S TO SEE: 'ENGLISH FILTH' BY CAT ROISSETTER AT THE COB GALLERY



Cat Roissetter is fascinated with the human body. The Sheffield-based artist has spent the last year observing the British form, and by that, we mean newspaper clippings of footy hooligans and Brit's abroad.

"I enjoy the relationship that these images have with historical English paintings and 19th Century British genre and satire painting," explains Roissetter – who says she can see particular likeliness of beer-bellied, ruddy-faced punters with the characters found in the drawings and paintings of William Hogarth.

The artist has blended this wide range of photographic sources – which also includes Toby Jugs and niche pornography – in a range of drawings which make up her new solo exhibition. Titled *English Filth*, this series of distorted sketches represent a specific idea of English culture – "a crusted veneer of politeness that masks a festering mass of seediness and vice," reads the press release.



Cob.

10
2020

Like the name, the drawings carry a distinct repulsiveness to them. Roissetter dips each of her sketchbooks in oil before working, evoking a waxy surface which allows her to create different textures and carve into the page as if it was a sculpture, not a drawing.

"I build my works from stacks and stacks of tracing paper, which I overlay and move around to form the final compositions," says the artist. "I use and reuse again as I morph and change the drawings around.

There is as much a reductive process as one as layering and building. Like a collage of my own subconscious and my own drawing ephemera."



Throughout the exhibition, lumpy bodies can be seen tangled into orgies of scrunched up faces, lanky limbs and misshapen silhouettes. Some bodies are provisional in their form, sketched in parts with harsh graphite lines yet left blobby in parts as their bodies never quite grow to be fully-fledged.

The oil coating accentuates imperfections and deteriorations throughout, often leaving a vomit of body parts that treads the fine line between beautiful and grotesque. Sexually charged without ever feeling 'sexy', these bloated beings hold the power to both unsettle and entice your gaze. Beware.

'English Filth' by Cat Roissetter is open at The Cob Gallery until October 3.

cobgallery.com



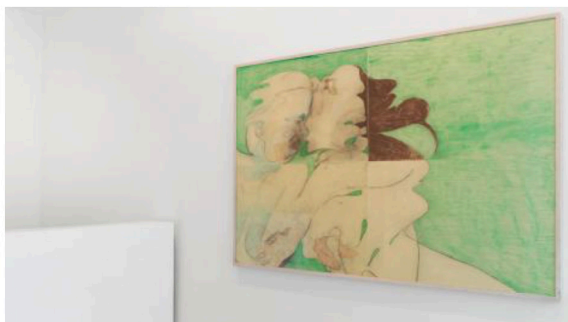
studio international

Published 25/09/2020

Share:  

English Filth: Cat Roissetter

In her latest exhibition, Roissetter creates a distorted dreamworld that playfully, but subtly reveals the seediness inherent in England's 'polite society'



English Filth: Cat Roissetter, installation view, The Cob Gallery, London, 2020.

The Cob Gallery, London
10 September – 2 October 2020

by CHRISTIANA SPENS

As we enter the Cob Gallery, we are given a choice of face masks in soft blues, greens, yellows and cream, printed with the word FILTH in an archaic font. There is something so prescient about the timing of Cat Roissetter's latest show, during a temporary easing of some pandemic restrictions; we are all so preoccupied with filth on so many levels, that to reflect more deeply, albeit with a sense of surrealism and wit, is a welcome way to pass a Thursday evening in Camden, north London.

Cat Roissetter, Throb, 2020. Coloured pencil, graphite, crayon on linseed, turps and cooking oil primed paper, 21 x 27 cm. © the artist.

Downstairs, Roissetter's work – mainly drawings on oil-soaked paper – is immediately wry and entertaining. Ambiguous, leering nudes, who merge into one another (even as they are at times repulsed by each other) are rendered in the vivid colours of a set of children's pencils, which seem transient in their fluidity and layers, their erased and reappeared lines on degraded paper. The "bubble people", as my young son describes them, are bloated and yet light; they remind me of the girl who balloons into a giant blueberry in Charlie and the Chocolate Factory; certainly there is an almost childish sense of enjoyment and daring, as these human figures transform, coalesce and fade into one another.

There is, of course, a more "adult" edge to these works (subtle enough that it is clear only to adult eyes, I think). "English filth" refers not just to the materials with which Roissetter works – oil-soaked, crusty paper, hard and transparent like the discarded paper from a fish supper – but also to a form of English culture as familiar as it is often overlooked. In a humorous, mocking way, Roissetter casts light on the duplicity of these social structures: the ways in which a mask of politeness often conceals the vipers and smut, the lewdness and vice, that underlies the "culture" we often export and choose to represent us.

In *Muster I* (2020), for instance, a female figure in blue stockings, her stomach bloated, turns away, her face disappearing into the paper, while a red figure seems to crash into her, albeit opaquely.

In *Feast* (2020), a simple red line drawing, a figure sits like someone propping up a bar, expression wry and detached. In *Study for King's Maid Dream* (2020), several figures merge into each other. While the title implies some seediness, the image also recalls a mourning scene, the central character seeming to fade away as he is consoled. Then, in *King's Maid Dream* (2020), brighter and deeper in its shades of blue, red and pink, a character is upright and yet overwhelmed by ambiguous blobs; phallic, cloud-like forms surround him.

In *Slow Poke* (2020), awash with pale pink, a central figure seems to dominate another, as a third person looms over them; though the palette is dreamy and soft, there is, just in the slight facial expressions, an implication of some subdued terror here, too.

Roissetter plays with our subconscious fears and suspicions – our imaginations apparently primed to disappear into dark alleyways and crevices of connotation and meaning, at the slightest cues. In these rooms, behind our FILTH masks, we are all Dorian Gray. We are all the products of our culture and its complex history of erasure and reappearance, of suppression and statement. Toxicity and delicacy coalesce in tension and harmony in these mirrors, finely wrought, to expose and free dark things in pastel shades.

Cob.

IMPERIAL COLLEGE LONDON
2019

Imperial College
London

The Flesh of Thought



Cat Roissetter

25 September - 1 November 2019

Artists in this exhibition

Zoe Dorelli Mary Grif fiths Mindy Lee Robin Mason Stephen Palmer Cat Roissetter Anita Taylor Marianne Walker Sarah Woodfine

Curated by Marianne Walker

The Flesh of Thought is an exhibition of drawings. It is built around the idea of drawing as a form of incarnation, how it is able to put flesh on the bones of thought. Regardless of any delicacy of technique, the works included concentrate on the mucky fight for their own meaning, a grungy disegno.

To draw is very human. Charcoal depictions of lions in Chauvet Cave from around 37,000 years ago attest

the deep history of this form of communication. Even now in the 21st Century, when our digital and "meatspace" co-ordinates can vary wildly, the importance of drawing as a tool of actualisation continues.

Each of the artists included in the exhibition are linked through their contemporary practice of this particular medium, be that across two or three dimensions, with graphite, marker pen, sewn and scored marks. Here be snakes and monstrosity, mythic journeys, stains, leaks, true grit and the cool precision of sci-fi etched lines:

Cat Roissetter's work contains qualities of both innocence and the grotesque. The olive oil that the artist applies to the surface of her paper gives it a vintage fragility. This quality of history is echoed by her expressive drawing style and the varied characters that populate her work. These characters hark from an internal past and are metabolised through the drawing process onto the negative space of the page.

Cob.

SIDNEY + MATILDA
2019

Joanna Whittle · Dec 5, 2019 · 1 min read

Bethlehem Boys Club 3

Updated: Jan 11, 2020

Great to be part of the 3rd iteration of Bethlehem Boy's Club- in good company....

SIDNEY
& MATILDA

BETHLEHEM
BOYS CLUB III
5th - 18th Dec

BBC3

Ian Justice
Edwin Aitkin
Dan Cimmerman
Sean Williams
Stanley Donwood
Kaye Mitchell
Mir Jensen
Mikk Murray
Cat Roissetter
Paul Morrisson
Mandy Payne
Al Daw
Jo Whittle
Robin Megannity
Jim McElvaney
Paul Giovanni
Ingrid Berton Moine



Ben Cooney
Rachael Kidd
Arantza Pardo
Joe Ridgeon
Kieran Ingram
Molly Palmer
Ryan Mosley
Sharon Kivland
Mila K
Pete Bennett
Tony Squance
Connor Rodgers
Marc Berger
Bede Robinson
Conrad Armstrong
Felipe Campos Peres

POLITICAL PAINTING
NICE PRINTING
NAUGHTY DRAWING

Rivelin Works
46 Sidney St
Sheffield, S1 4RH

info@sidneyandmatilda.com
@sidneyandmatilda
facebook.com/sidneyandmatilda

Gallery
Arts Club
Private Members Bar

"Set up by artist Al Daw, Sidney + Matilda is an independent gallery, creative project space and social club in a former paper factory on Sidney Street. Its aim is to incubate regional artistic talent and to introduce national and international artists to Sheffield. Join Sidney + Matilda this December for a new show of presents, just in time for Christmas.

Bethlehem Boys Club is a seasonal group show providing an alternative take on the season of goodwill. Over thirty regional, national and international artists share work that tackles themes of religion, politics, ritual, identity and consumer culture, from paintings to print to drawings – assembled against a backdrop of mulled wine, mince pies and live performances from The Dublo and Grub. The bar will be serving craft beer on draft, and all work will be on sale alongside prints, merchandise and more available in the gallery shop."

The artists:

Mir Jensen / Mikk Murray / Cat Roissetter / Paul Morrisson / Mandy Payne / Al Daw / Jo Whittle / Paul Giovanni / Ingrid Berton Moine / Bede Robinson / Kaye Mitchell / Felipe Campos Peres / Rachael Kidd / Ben Cooney / Arantza Pardo / Conrad Armstrong / Joe Ridgeon / Kieran Ingram / Molly Palmer / Ryan Mosley / Sharon Kivland / Stanley Donwood / Pete Bennett / Tony Squance / Tom J Newell / Connor Rodgers / Mila K / Marc Berger / Robin Megannity / Jim McElvaney / Ian Justice / Edwin Aitkin / Dan Cimmerman / Sean Williams

Cob Gallery · 205 Royal College St, London, NW1 0SG · + 44 (0) 207 209 9110 · www.cobgallery.com