

# *new foragers*

at Collyer Bristow Gallery, 4 Bedford Row, Holborn, London WC1R 4DT

Private view, 6-8pm, 04 October, 2012 (runs until 30 January 2013 during office hours)

Jessica Coleman - Judith Cowan - Mandy Hudson - David Kefford - Peter Lamb - Fiona MacDonald - Danny Rolph - Richard Stone - Jennifer Taylor - Laura White  
Curated by Day+Gluckman

## **Finding, collecting, selecting, editing, eradicating, revealing, transforming**

Artists are infinitely resourceful, finding materials and ideas from wide ranging sources to produce individual and unique works. The artists in this exhibition share a process of using 'found', or everyday objects, creating a visceral response to their surroundings and the world we live in. This foraging and transformation of a found object can be seen as a kind of alchemical moment: when something seemingly redundant or unremarkable takes on a new identity.

Looking both to the history of art and to current and future concerns, the artists in this show exemplify how diverse the resulting artworks can be. The works are derived both from familiar detritus and subtle allusions to our art historical past creating a palpable tension.

**Fiona MacDonald** intricately weaves a narrative between old and new through materials and subject matter. Referencing directly from art historical works by old masters, MacDonald flips expectations by re-interpreting paintings as sculpture and sculpture as painting. Through fastidious sculpting of clay and wire, the silicone smothered sculptures create gravity defying poses and appear to be melting and oozing. The reversal works just as well – paintings visceral with re-worked oil paint surfaces are direct descendants of their earlier Baroque sculptures.

Whist MacDonald plumbs the great museums and churches of Europe for imagery, Peter Lamb and Danny Rolph use a more auto-biographical and direct sourcing of images for their work. **Peter Lamb** upends our ordered way of looking and our conventional understanding of art practice by appropriating imagery directly from his own work. Photographing the floor of his studio, bespeckled with paint and dirt, he refers back to his recent activity. The resulting digital image is then overworked with paint to create an illusion of a conjoined past and present. Often these are then re-photographed or the printed image is reworked. These multi-layered 'paintings' evoke a magicians smoke and mirror trick thereby confounding our ideas of what is 'real' and what may be the truth.

**Danny Rolph** uses drawing and collage in his practice to piece together images that create a writhing cacophony of references to places, people and contemporary culture, often sourced from his immediate surroundings; an airport, a hotel room or similar. In Collyer Bristow we show, alongside his framed sketches, *Eden* using collage and a layer of a plastic building material, Triplewall. The regular disruption of the segmented Triplewall, like the slow flick of a film reel through a projector, creates a sense of movement, discovery and narrative. Each viewing reveals a new depth of colour, an un-noticed image and a new element of the story.

In a more pedestrian manner **Mandy Hudson's** prolific paintings are from photographs she takes walking around London. Shapes of objects, from discarded doors to post-it notes, sing out and are painted repeatedly. Often the images are paired back to create abstract pattern. Hudson's style and editing, use of sharp lines and

colour reveal her training as an illustrator.

Richard Stone, David Kefford and Laura White all source materials from their local areas, charity shops or car-boot sales, releasing new energy into discarded objects.

**Richard Stone's** acquired paintings are re-edited through a scouring and paring back of the surface to reveal ghostly shades of what they might have been. His sculptures, similarly sourced figurines, are masked with wax to create utterly contemporary pieces both suggestive of their past but veiled as if their secrets should remain hidden. However indifferent the original artwork, Stone imbues them with new meaning, turning their very redundancy into beautiful, elegiac works.

Using found, redundant and unloved things **David Kefford** explores the past lives of objects and uses playful experimentation to create powerful sculptures. In this series of work involving sports equipment there is an innocence in their simple construction with rubber bands and paper clips. They are unpretentious and yet they have powerful undertones of sexuality and fetishism. Phallic, drooping, or plain weird, the sculptures often require support. To Kefford they speak of a very British relationship to sex and sexuality - both boldly perverse but at points pathetic, imbued with a gentle pathos.

**Laura White** also uses foraged objects from car-boot sales and charity shops. In her new body of work, *Pierced Forms*, elements of plastic toys and ready-mades are smothered and revealed by a grey clay, with a direct lineage to Barbara Hepworth's *Form* sculptures from the 1930's. They are dynamic and beautiful whilst revealing a colourful plethora of plastic creating a palpable tension between references to the historical aesthetic beauty of modernist sculpture and the perversity, ubiquity and permanence of disposable plastic.

**Jennifer Taylor** has been commissioned to make a new work for New Foragers, *I'm Happy, I Hope You're Happy Too*. A large installation of predominantly glass vessels uses both found and crafted objects whose curves, shapes and voids are amplified through the monotone use of white. Familiar objects are transformed and re-coded to create an almost eerie tableau or scene, hinting at a laboratory for some kind of act or creation.

From the clinical to the domestic, **Judith Cowan** exhibits *Melancholia Exists*, a contemplative work that uses a battered old chest of drawers as both plinth and vessel. The poignancy of the drawers partially open, perhaps revealing hidden secrets and the menace of rope, coiled within a pristine neon structure, hints at the internal workings of the human psyche.

Unapologetically **Jessica Coleman** uses found objects in the most direct way. Taking an object and finding imaginative and playful ways to create amusing and joyful sculptures. Children's' coat hangers, sandpaper and even nail files are used to great effect through colour and texture.

With references to the art historical, environmental and experimental the works in this exhibition all use foraged and familiar materials to subvert what we know and understand.

Editors notes:

The Collyer Bristow Gallery is a unique gallery space with a dynamic exhibition programme. Collyer Bristow LLP is a UK law firm with offices in London and Geneva. The firm provides business and personal legal advice to a wide range of clients both in the UK and internationally. Collyer Bristow has been championing emerging talent in contemporary art for over fifteen years. [www.collyerbristow.com](http://www.collyerbristow.com)

Day and Gluckman are Lucy Day and Eliza Gluckman. Both trained as artists, Day+Gluckman have been working together curating projects and exhibitions since 2006. From Museum-based exhibitions to collaborations with old master dealers, the duo have worked with over 200 artists in diverse environments.

New Foragers exhibits 10 artists at different stages of their career, from internationally acclaimed artists Danny Rolph, and Judith Cowan, the recent British School in Rome resident, Fiona MacDonald, to new graduate Jessica Coleman. Day+Gluckman aim to work directly with artists with rigorous and inspiring art practices to create thought provoking exhibitions of high quality and dialogue.

Danny Rolph is represented in London by Poppy Sebire Gallery, in Italy by Roberto Annicchiarico AR / Contemporary Art, Milan and in the USA by Barbara Davis Gallery, Texas.