



Jamie Fitzpatrick, *The King* (2015); courtesy of Dominic Tschudin and Pangaea Sculptors' Centre

EXHIBITION
**Which one of these
is the non-smoking lifeboat?**

Private View / Late-night opening Thursday 19 November 7 – 9 pm
Show runs: Friday 20 November – Wednesday 9 December 11 – 6 pm
Closed Mondays & Tuesdays

LOCATION: PSC's Project Space, 45 Gransden Avenue, E8 3QA

Which one of these is the non-smoking lifeboat? marks the culmination of Pangaea Sculptors' Centre's (PSC's) Autumn 2015 artists' residency. The exhibition showcases the ambitious three-dimensional artworks realised over the course of the six-week programme. Whilst diverse in their practices, what draws the artists together is their commitment to the in-depth exploration and recalibration of ideas, materials and processes. Pushing an impulse to its full potential - even to its breaking point - is something else that this group shares.

The exhibition features work by **Byzantia Harlow, David Rickard, Emily Motto, Jamie Fitzpatrick, Matthew de Kersaint Giraudeau** and **Revital Cohen & Tuur Van Balen**.

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Revital Cohen & Tuur Van Balen's practice appropriates industrial production mechanisms into self reflecting processes. As part of their investigations into the design and manufacture of animal bodies, they are creating a sculptural installation and film occupied with Heck cattle. This breed originated from an attempt to bring the extinct aurochs back to life in 1930's Germany; a Nazi de-domestication project in search of an animal's 'true form'. The remaining cattle now exist as self replicating sculptural objects, inspired by an ideological dream of nature.

In the south of England, a farmer is rearing Heck cattle as photographic objects, reflecting a post-Fordist economy where the image of an animal is more valuable than its flesh. Using his cattle as both mould and model, they explore the resurrection and construction of the form of a beast.

To what extent, then, is there still demand for the kind of gradual innovation demonstrated across this type of art practice, its slow but also eccentric specialisation marked by excessive depth instead of spreading breadth?

Byzantia Harlow continues to deconstruct and reconfigure the infrastructure of street markets, exploring the thin edge between the desired and the discarded, the valued and its detritus. Slick surfaces, saturated with corporatised cultural identity, begin to break down and fall apart under the weight of scrutiny, revealing other realities behind their facades. As a multidimensional context, the market stall raises questions about value, commodity, branded cultural identity and authenticity. Plumbing the performance of the objects-as-experience as they are enmeshed in the conditions of their own production is something this installation aims to engage.

Emily Motto's assemblages are becoming known for an obsessive preoccupation with the physicality of unstable materials, including bread dough, that are prone to collapse or implode. Those exhibited here begin to mutate organically-produced forms into distorted replicas. Using her time on the residency to explore how these more controlled manifestations disrupt the organically produced environments she creates, Emily's new installation investigates an even more delicate balance of choice and chance in its material composition.

Jamie Fitzpatrick's brazen monuments often appear threatened as they subside under the weight of their (art) historical references. Figures and forms ape hegemonic authority by revisiting, reviving and revoking aesthetics that have previously been concerned with the glorification of power, power. POWER. Jamie's work for this exhibition takes as its jumping off point the public fountain as an apogee of wastage and an historicised symbol of power in its excess. Using what is surely becoming his character style, he will attempt to subvert this position with his violent application of materials. This often results in a mocking crudity and over-theatricality of expression.

David Rickard's ongoing preoccupation with the shape-shifting properties of materials gives his experiments with aluminium familiar yet surprising form as well as disconcerting significance. They quicken questions about the mutability of matter and the social, technological and environmental consequences of this relentless transformation writ large. Systematic in his experimentation, David cleverly manipulates materials to reveal their particular properties in ways that invite our careful consideration and compel a wry smile.

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Matthew de Kersaint Giraudeau's work for this exhibition continues his preoccupation with taste, class and economies. In his most ambitious investigation to date, Matthew draws together two threads of this ongoing research: cultural abjection as it appears in the textiles of women's garments and the kind of cultural discharge analogous to the more traditional idea of bodily release: human hair, vomit, spit, faecal matter, etc. His abject combinations evoke consumption and discharge; masticated materials also call to the table perversion and an corruption of the bodily and the social.

All these practices share a gravity of purpose as each one asks, in its own way: What are the possibilities of bucking the pancake flatness that threatens to suffocate us with its dull genericism? This question is explored in the exhibition, *Which one of these is the non-smoking lifeboat?* with the express purpose of insisting on a sense of sculptural production that seeks out progressive understanding as it iterates across a practitioner's artworks, accumulating through a feedback loop of making in the studio and exposure to public encounter. In this way, the residency and resulting exhibitions celebrate an alternative to the 'just-in-time production' that is running roughshod over contemporary work and life. What is offered instead of this frenetic cycle of make-ship-repeat / buy-use-discard is gradual innovation and slow specialisation: obsessive depth instead of spreading breadth.

ABOUT THE RESIDENCY

Distinguished by their commitment to practice, seven early-career sculptors were selected through an open call to undertake a residency programme. In addition to supporting their professional development, this opportunity has showcased their work via two exhibitions. The first one, *Taking Shape*, was part of the Art Licks Weekend. The second one, *Which one of these is the non-smoking lifeboat?* marks the culmination of the residency. Visitors are invited to consider the two exhibitions in relation by drawing a through-line to connect the two bodies of work.

Hothoused in Pangaea Sculptors' Centre's (PSC) temporary project space in London Fields, the residency has been opened out to other beneficiaries through a public programme of practical workshops, critical talks, field trips and further educational activities exploring three-dimensional practice from diverse perspectives.

ABOUT PANGAEA SCULPTORS' CENTRE

Founded in 2013, Pangaea Sculptors' Centre (PSC) is a London-based resource for the production of sculpture and critical thinking about three-dimensional practice more generally. PSC is dedicated to providing essential opportunities to practitioners in the UK and beyond. We enable the realisation of ambitious works by providing technical expertise to help sculptors hone their skills and advance their practice. PSC aspires to be an international centre for distinction in sculpture, a context where creativity can flourish and which supports artists and arts organisations alike. PSC celebrates 'sculpture' in an elastic sense, as a sensibility, an approach to practice and a frisson between us and the stuff of our world.
www.pangaeasculptorscentre.com

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ABOUT THE ARTISTS

Byzantia Harlow graduated from MA Painting at the Royal College of Art in 2015. She creates artworks which focus on participation, performativity, aspects of the 'vener', analysis of social situations and subversion of expected interactions. Pivoting on points of value and authenticity, and aspiration and desire, her work investigates commodity, branding, the unique object, the mass produced and cultural identity. As part of her practice, Byzantia organises collaborative projects, including Rushgrove House Project and Franchise. The artist has performed at the Barbican Centre, given a presentation at Tate Britain, had work published in ARC magazine and is included in the Kabin Contemporary Art Collection.

www.byzantiaharlow.com

David Rickard was born in New Zealand, and today lives and works in London. Following a degree in Architecture he went on to study Fine Art at the Accademia di Brera in Milan, and Central Saint Martins in London. His original studies in architecture have had a lasting impact on his art practice, embedding queries of material and spatial perception deep into his work. Through his practice, he investigates the inherent material properties of our surrounding environment and the spatial relationships between people, objects and architecture.

www.david-rickard.net

Emily Motto studied at the Ruskin School of Art, Oxford, and currently lives and works in London. Her sculptures recently featured in the Bloomberg New Contemporaries 2014 and through this were exhibited at the Liverpool Biennial, ICA London, and Newlyn Gallery Penzance. Her work was also selected for the Saatchi New Sensations 2014 and was shortlisted for the Woon Art Prize. Last year Emily did a residency in Beijing, China with the Redgate Gallery after being selected by the Red Mansion Foundation. She has recently made commissions for Absolute and Clyde&Co in London, and the Ashmolean in Oxford.

www.emilymotto.com

Jamie Fitzpatrick is a London-based artist whose work deals with types of artistic rhetoric and the relevance of the figure when used as a way of imposing forms of power, authority and nationalistic ideology upon the viewer. Recently graduated from the Royal College of Art, his upcoming exhibitions include Bloomberg New Contemporaries 2015 (selected by Simon Starling, Jessie Flood-Paddock and Hurvin Anderson) showing at Primary & Backlit, One Thoresby Street, Nottingham and ICA, London. Previous exhibitions include Pause Patina, Camden Arts Centre, Cowley Manor 2015, Cowley.

www.jamiefitzpatrick.co.uk

Matthew de Kersaint Giraudeau creates sculptures, drawings, performances and films. His work addresses abject materials, negative affective states, and the ambiguities of language and objects. Matthew was an Associate of Open School East, 2013-2014. He runs The Bad Vibes Club, is one half of Radio Anti and collaborates with Ben Jeans Houghton as the ARKA group. He lives and works in London.

<http://dekersaint.co.uk/>

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Revital Cohen & Tuur Van Balen are London-based artists working with materials and systems of industrial production. Since graduating from the Royal College of Art in 2008, their work has been exhibited, screened and presented internationally. Recent exhibitions took place at Thyssen-Bornemisza Art Contemporary Vienna, Ernst Schering Foundation and HKW in Berlin, Jerwood Space in London and the Museum of Contemporary Art Tokyo, amongst others. Recent talks include ICA London, TENT Rotterdam and Skiff Goma, DRC. Their work is part of the permanent collections of the MoMA, New York and the M+ Museum Hong Kong.
www.cohenvanbalen.com

For press enquiries, image requests and to attend the private view please contact: admin@pangaeasculptorscentre.com

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