

GROUNDWORK

Miriam Austin
Rob Chavasse
Freddy Dewe Mathews
Tom Lovelace
David Murphy

Curated by Holly Willats & Alma Zevi

New Art Centre, Roche Court

01 Aug – 27 Sep 2015



Tom Lovelace, *Brace Brace*, 2015, ash timber and black,
individual dimensions: 250cm x 250cm x 100cm





Rob Chavasse, *Untitled (CE)*, 2015, turf, dimensions variable



Freddy Dewe Mathews, *Bouvetøya Cube*, 2013, concrete, 85 x 85 x 85 cm





Freddy Dewe Mathews, *Objects from the Pleasure Gardens - A Recent Survey of Outdoor Sculpture: Mankind*, 2015, concrete, dimensions





Miriam Austin, *Menhir*, 2015, foxgloves, platinum silicone, resin, steel, thread, circa 1.2m x 30cm x 60cm



David Murphy, *Untitled (Climbing)*, 2015, galvanised and powder coated steel, stainless steel bolts and spacers, dimensions variable





Installation views, gallery







David Murphy, *Spiller*, 2015, glass, 35 x 30 x 30 cm



Miriam Austin, *An Ear of Corn in Silence Reaped*, 2015, foxgloves, bluebells, brugmansia, pressed poppy petals, pressed blossom petals, platinum silicone, gold powder, silver, aluminium, potassium sulphate, steel, wax, jesmonite, resin, milk, dimensions variable



Miriam Austin, *An Ear of Corn in Silence Reaped*, 2015, (detail)



Miriam Austin, *An Ear of Corn in Silence Reaped*, 2015, (detail)





Miriam Austin, *An Ear of Corn in Silence Reaped*, 2015, (detail shots)



Freddy Dewe Mathews, *Eternal Soup*, Sudden Clarity, 2015



Installation views, Artist's House (above)

Rob Chavasse, *The logical song*, 2015, ash wood, 40cm x 8cm x 9cm (below)





In line with the New Art Centre's important history of supporting forward-thinking young artists, each artist represented in the group exhibition *GROUNDWORK* is at a significant point in their early careers. Miriam Austin, Rob Chavasse, Freddy Dewe Mathews, Tom Lovelace and David Murphy are London-based and of the same generation, providing an illuminating showcase of current concerns in emerging contemporary practices.

Exhibited is a broad selection of media: sculpture, film, drawing and photography, with each artist making new work for the gardens of Roche Court, alongside further new and existing works shown in the indoor galleries.

Being taken out of the city and presented with the Wiltshire countryside to navigate was perhaps a daunting task for these urban artists. The particular location of the New Art Centre, with ancient earthworks within the adjacent woods, and the culture surrounding the nearby Stone Henge was hard to ignore. Despite the varied application, the sense of nature taking agent, and the heavy reminder of the passing of time was something that each artist responded to; looking at the ways that this can be measured, recorded and experienced. Each artist has embraced this opportunity, performing and intervening in the characteristics of an English garden, and the rituals of the changing seasons.

With an undeniable reference to Land Art, these artists strive to communicate a human experience of nature in the 21st century. There is a clear interest in the natural environment, which is tempered by an awareness of topical concerns that subvert straightforward associations between land, nature and indeed, urbanisation. The artists are interested in nature in relation to interventions, grappling with the reality that human life is inextricably linked to the 'purity' of the outdoors.

Miriam Austin, *An Ear of Corn in Silence Reaped*, 2015, (detail)

Artist Biographies:

Miriam Austin graduated from the Royal College of Art with an MA in Sculpture in 2012. Since graduating, her practice has focused on an investigation of specific ritual practices in relation to contemporary theoretical debates around subjectivity, identity and technology, drawing on a range of sources from post humanist theory to psychoanalysis.

Recent exhibitions and projects include: *An Ear of Corn in Silence Reaped*, Grove House, London, UK, (2015); *A Sense of Things*, Zabłudowicz Collection, London, UK, (2014); *Elements of Religion*, Bold Tendencies, London, UK, (2013); *Happening #1*, The White Building, [SPACE] Studios, London, UK, (2013); *The Birth Caul*, Vitrine Gallery, London, UK, (2013); *Creekside Open*, APT Gallery, London, UK, (2013); *Heart of Darkness*, Villa Arson Art Centre, Nice, France, (2012). In 2012 she completed a residency at the Villa Arson, and was selected as the winner of 'New British Art 2013' at Lloyds, London.

Rob Chavasse, born in Shoreham-by-Sea, UK in 1984, now lives and works in London. Recent solo exhibitions include: *Earth wire*, The Sunday Painter, London (2015); *Ceremonial platforms*, Cosmos Carl, Online (2015); *Ghostie!* The Royal Standard, Liverpool (2014); *Sand In The Disk Drive*, Rod Barton, London (2014). Recent group exhibitions include: *Finite project altered when open*, David Dale, Glasgow (2015); *Drawing Biennial*, Drawing room, London (2015); *Thank you*, Jupiter Woods, London (2014); *Space and time are reborn to us today*, And/Or, London, Project Numbers, London and Wysing Arts Centre, Cambridge (2014).

Freddy Dewe Mathews uses archival and research material to produce artworks that look at human impositions on landscape and community. These examples of interaction between the physical world and culture hope to show how one influences the other; feeding, developing and creating new forms in fluctuation of meaning and influence.

Recent solo exhibitions include: *Eternal Soup*, *Sudden Clarity*, [SPACE] Studios & Space in Between, London, UK (2015); *Ritschercha*, Lendi Projects, Celerina, Switzerland (2014); *Milk*, Kiosko Galeria Santa Cruz de la Sierra, Bolivia (2013); *Bouvetøya*, *The Shadow Line*, *54°25'S, 3°21'E*, Space In Between, London (2012). Awards and residencies include; Lendi Projects, Switzerland, (2014), supported by The Artist International Development Fund and The Gasworks International Fellowship at Kiosko, Santa Cruz, Bolivia, (2013).

Tom Lovelace lives and works in London. Since 2007, Lovelace has been producing work at the intersection of photography, sculpture and performance. Recent exhibitions include: *Mirage Valley*, Lendi Projects, Switzerland, (2015); *This Way Up*, Flowers Gallery, London, UK, (2015); *PROJECT 05*, Contemporary Art Society, London, UK, (2014); *The Opinion Makers*, Londonewcastle Project Space, London, UK, (2014); *Blog Reblog*, Austin Center for Photography, Texas, USA, (2014). He was recently artist in residence at Lendi Projects, Switzerland (2015); Aarhus, Denmark (2014); and Anna Mahler Residency, Spoleto, Italy (2012).

David Murphy was born in Newcastle Upon Tyne, UK, in 1983, and lives and works in London. Recent exhibitions include: *Deep, Deeper*, Galleria Monica de Cardenas, Milan, Italy (2015); *Keep it Real*, Bayt Al Sinnari Centre for Culture, Cairo, Egypt (2015); *Certain Impacts*, PEER, London (2014); *Zeichnung ohne Zeichnung*, Christian Ehrentraut, Berlin (2013); *New Basics*, Galleria Monica de Cardenas, Zuoz (2013); *Young English Sculptors*, Fundaziun Not Vital, Switzerland (2012). He was recently artist in residence in Murano, Italy (2015); and at the Yorkshire Sculpture Park (2014).