

NATURAL PERCEPTION

17 - 21 APRIL 2013

68 DEAN ST, LONDON W1

PV : 17 APRIL , 6.30 - 8.30PM

Aretha Campbell Fine Art in conjunction with **Narcissus Arts** are proud to present a group exhibition of work by **Henry Hudson, Mat Chivers, Emilie Pugh, Nancy Fouts, Dr. Victor Schroeder, Guy Archard, Phoebe Dickinson, Adeline de Monseignat, Sam Pelly, Yun-Kyung Jeong and Camilla Emson**. Set within a 19th century Georgian townhouse in the heart of Soho, designed by the architect Meard in 1850, Natural Perception will address the value of these art works by blurring the distinction between exhibition and archive, art and artefact.



Matt Chivers

In a process akin to Darwin's natural selection, the exhibition has taken form from the individual artists' evolving ideologies and perceptions of nature, curated by Aretha Campbell. Through the personal processes of their selected mediums, there runs a parallel theme of hybridisation of old-world techniques and subject matter with contemporary processes. For instance in the work of Mat Chivers, there is a tangled hierarchy system of nature illustrated in these perceptual physicalisations.



Phoebe Dickinson

Phoebe Dickinson's art cannot be confined to archetypes, but is an amalgamation of different techniques she has spent recent years exploring. Her fascination with taxidermy and curiosities has led her to experiment with a diverse range of materials, mediums and artistic processes. Cabinets of curiosity sit alongside paintings from Dickinson's travels as well as the nudes, portraits, landscapes and still life's she is better known for.

"The Universe has its endless gamut of great and small, of near and far, of many and few... Men and trees, birds and fishes, stars and star-systems, have their appropriate dimensions, and their more or less narrow range of absolute magnitudes. The scale of human observation and experience lies within the narrow bounds of inches, feet or miles, all measured in terms drawn from our own selves or our own doings."(Sir D'arcy Wentworth Thompson, On Growth and Form)



Adeline de Monseignat

The sensory experience of Adeline's spherical glass encased fur sculptures juxtaposed with the delicate burnt pen and ink canvases of Emilie Pugh's work draw on the dichotomy of the natural landscape which surrounds us. With influences such as Meret Oppenheim, Louise Bourgeois, Eva Hesse and Gabriel Orozco, Adeline's work falls into a genre of sculpture known as 'soft sculpture'. Most recently, Adeline's work was selected for The Threadneedle Prize at the Mall Galleries (London, 2012). She was also invited as a guest speaker at Art Moscow to contribute to a talk organised and supported by Christie's, Frameless Gallery and the British Council (Moscow, 2012), with a selection of her works on display.

Emilie Pugh's work begins as an introspective journey - a mapping of an internal mindscape; feeling her way around an unfolding thought or sensation. She combines both alternative and traditional methods of mark making; her recent work is a delicate fusion of burnt marks and intricate ink drawing applied to several layers of semi-translucent Gampi paper. By implying a sense of movement through this layering process she is attempting to escape the temporal constraints of a page, and challenge the anchored present moment.



Emilie Pugh

Described by The Telegraph's chief arts critic Richard Dorment as "a remarkable young painter," Henry Hudson is a mutinous artist and an intuitively playful one, who subverts traditional narratives and mediums. His art is bound inherently to the nation's sensibilities and traditions, his pictures satirise the madness of modern life. Hudson uses incongruous media, such as children's plasticine or clumps of human hair, to depict "aspects of the grotesque."

Behind Victor's work can be seen an obsession with archival museology coupled with a playfully mischievous take on the discrepancies in contemporary affairs. Often the re-contextualisation of an object or piece of information from what it has been to the possibility of what it does now, raises key questions around progress.



Dr Victor Schroeder

The artworks of modern day surrealist Nancy Fouts frequently explore themes of time, religious iconography, nature and humour. The artist works typically with everyday objects, injecting them with her

unique wit and manipulating them in such a way that we seem to recognize them for the first time. During the 1960's Fouts co-founded the pioneering design and model-making company Shirt Sleeve Studio, creating seminal ad campaigns for Tate Gallery and album covers for significant bands including Jethro Tull and Steeleye Span amongst others. Examples of the artist's works are to be found in private homes and established collections across the globe, including that of the Victoria & Albert Museum in London.



Nancy Fouts

Guy Archard's photography are enigmatic exploration of beauty and decay both in the physical and metaphysical form. Abstracted images take the viewer on a poetic meander through relationships with loved ones past and present, accompanied by pondering day-dream fixations on everyday objects. The dichotomy between Archard's work and that of fellow photographer Sam Pelly's characterises the internally epic proportions and mystery within both these artists perceptions of nature. Pelly believes that, "like the human portraits I capture, trees have a character all of their own. They are solitary or weak, strong or proud. They entwine and mingle or stand alone. Trees are the subconscious of the landscape, they hold ideas as to how we might rescue our lives."

In contrast to this , by marrying aspects of eastern and western culture in her paintings, Yun-Kyung Jeong's works are the painterly pursuit of an imagined and idealised natural Utopia. Through the repetition of a leaf-shaped symbol that signifies the elements as one, the artist attempts to portray the invisible and subtle collisions arising from the conflicts between the countless elements that make up the world. Jeong's current body of work meticulously pursues every possible combination of the repeated sign in patterns that have qualities of optical illusion in their play with depth, combined with a strong sense of perverse three dimentionality.

For a full list of works or further information please contact

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