

HAUSER & WIRTH
SOMERSET



‘IN REAL LIFE’: GRADUATE EXHIBITION

29 JUL – 2 AUG 2020



Melody Addo
The Artist is Present
2019
Video Installation
Films of various durations
POR



Betsy Bond
Domestic Exhibition Space
2020
Mixed Media
32 × 16 × 21 cm
£500



Betsy Bond
Industrial Exhibition Space
2020
Mixed Media
32 × 17 × 31 cm
£500





Betsy Bond
Landscape Exhibition Space
2020
Mixed Media
32 × 21 × 30 cm
£500



Samantha Davies
50.7193° N, 1.8431° W
2019
Limited edition print, signed by the artist
Series of 3
£250



Samantha Davies

Go Out

2020

Microphones, wooden stands, recording device, cables, headphones

130 × 200 cm

£1600





Kamila Dowgiert

24/5

2020

Video installation, jesmonite, bread

7 mins 29 sec

£1100

Single sculpture

£475



Juliet Duckworth

Apple Path

2020

Video, single edition

3 mins

£1000



Juliet Duckworth
Apple Path- November 2019
2019/2020
Photographic reproduction on aluminium
Limited edition
Series of 3
100 × 100 cm
£275



Juliet Duckworth

Interstices

2020

Mixed media

Series of 10 sculptures

62 × 42 × 20 cm to 36 × 17 cm

£2000



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Louise Hall
13 Dead, Nothing Said
2020
Mixed media
240 × 425 × 200 cm
£2000





Lauren Horrell
In the Corner
2020
Mixed media
160 × 52 × 60 cm
£250



Lauren Horrell
Combined
2020
Mixed media
78 × 37 × 8 cm
£250



Lilith Piper
Book of Lilith
2020
Hand bound, embossed concertina book
£1000



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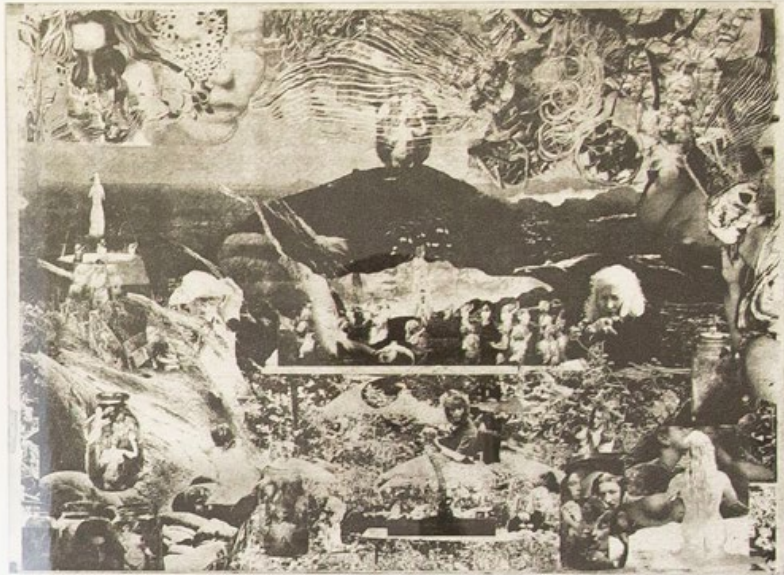
he scattered her
seeds



Lilith Piper
Hanging eggs outa basket
2020
Mixed media
Dimensions variable
POR



Lilith Piper
Sleeping lions of the land, Searching selkies of the shore
2020
Mixed media
60 × 60 cm
POR



Lilith Piper
The Point of Wisdom and the Ask of Youth
2020
Photo etched print
Edition of 1
£900



Lilith Piper
King pigeon adorned in a cloak of gold
2020
Mixed media on fabric
£2500





Madeline Rolt
Vestibular Sweethearts
 2020
 Mixed Media
 152 × 92 cm (left) 59 × 36 cm (right)
 POR





Madeline Rolt
Dance Dereliction
2020
Mixed media
Dimensions variable
POR



Madeline Rolt
Diddle and Sass and The Chorus of Faff
2020
Video installation
7 mins 17 sec
POR





Madeline Rolt
Velcro Vision 1
2020
Oil based mono-print on paper
59 × 84 cm
£200



Madeline Rolt
Velcro Vision 2
2020
Oil based mono-print on paper
59 × 84 cm
£200



Connor Vickery-Gearty
Untitled Installation
2020
Ratchet straps, concrete
100 × 300 cm
£2000





Connor Vickery-Gearty
Untitled Casts
2020
Concrete
150 × 250 cm
£500

ABOUT THE EXHIBITION

With art schools, workshops and facilities closed and degree shows postponed for the foreseeable future, many disappointed graduates faced the loss of creative momentum whilst they were forced to transform their own domestic spaces into innovative and inventive studios. However, 'In Real Life' gives 10 recent art-school graduates the opportunity to showcase, promote and display this work.

Whilst the works on display oscillate in scale, form and medium, they collectively demonstrate determination, motivation and the ability to respond creatively during challenging times. Whilst showing the graduates tenacity and originality, 'In Real Life' demonstrates the support Hauser & Wirth offer to the wider community and younger individuals. Through university partnerships and young-educational groups, the gallery has produced a creative environment of like-minded individuals and has continued to develop positive, lasting relationships within the wider community. Although final year students are entering a world turned upside down, with many aspects of life being delayed or made digital, 'In Real Life' gives optimism for our creative futures. – Eliza Howell, Art History BA (Hons), University of Sussex, 2020

ABOUT THE ARTISTS

Melody Addo

BA (Hons) Fine Art, Bath Schools of Art & Design

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Melody Addo's practice belongs to the existentialist plane, focused on personal experiences. The artist channels her emotions through art, using it as a means to interpret the self and works in photography, video, installation, performance and sculpture. Addressing the uneasy coexistence of the mind and the body, Addo chooses not to limit her creative output. The artist takes a holistic and natural approach to sourcing objects and her creative output: letting concepts flow and be expressed how they need to be, without forcing them to be narrowed into a particular physical format. Addo utilises common objects and utilities – like toilet paper, wool and a bidet – to rarer or more carefully selected (or topic-targeting) materials – like Ghanaian traditional fabrics and fake blood – in different ways.

Betsy Bond BA

(Hons) Contemporary Arts Practice, Bath Schools of Art & Design

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Betsy Bond's work reflects on domestic spaces and the objects we choose to represent ourselves and our ideals. Focusing on the display of artworks, she investigates relationships between gallery spaces and the art exhibited, concentrating on the impact of temporal and spatial contexts in exhibitions and their influence on the accessibility of and responses to art. A result of these explorations is the design and construction of miniature gallery spaces, which also allow for the impact of scale on art to be explored. The miniature gallery manifests different ways for Bond to explore her work, the creative process and the art world.

Samantha Davies

BA (Hons) Fine Art, Bath Schools of Art & Design

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Samantha Davies is a multimedia artist who works with sound and sculptural space. Attracted towards the otherworldly and spiritual: E.T., Close Encounters of the Third Kind, and Star Wars fuelled the artists' imagination as a child. The theme of alienation resonated deeply with Davies, sparking a life-long obsession to understand the self and consciousness. Curious about how an awareness of sound, and sustained practice of listening, can transform consciousness through receptive insight. The artists' sound installations have evolved through experimentation in listening to found sounds and field recordings, resulting in natural and synthetic soundscapes delivered to an audience in the form of interactive sculptures and spaces to inhabit. The sculptures bring about a heightened awareness of the listener's body, signposting toward an interdependent relationship between the material and immaterial, the ordinary and otherworldly.

Kamila Dowgiert

BA (Hons) Fine Art, Arts University Bournemouth

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Kamila Dowgiert's work has always revolved around finding a way to reflect on her own experiences with buildings and relationship with space and place, as well as exploring the themes of movement, displacement, and loss through migration. The transitory nature of bread is a metaphor for a constant change of houses in the artist's life despite her young age. Through this installation, Dowgiert is inviting the audience to join the melancholy journey of exploring her roots and sense of belonging, allowing others to reflect on their own relationship with heritage, home, and space.

Juliet Duckworth

BA (Hons) Fine Art, Bath Schools of Art & Design

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Juliet Duckworth shows concern with temporality and topography of the earth's surface. Her practice deals with materiality, scale and physical process. Artworks are often constructed using natural materials and found objects which when transformed into sculptural forms are often ephemeral. The liminal space just above and just below the surface is a source of inspiration. The ordinary and often unnoticed surfaces under our feet are a continuing source of material. Using organic materials, there is a relinquishing of control by the artist over the end result. The physical processes involved demonstrate where the point of control on the surface is between artist and the hidden. After the initial decision of material and location, the material is left for space and nature to sculpt. Influenced by the Anti-Form sculptors, Duckworth works from the principles that form should be derived from the inherent qualities of material.

Louise Hall

BA (Hons) Fine Art, Arts University Bournemouth

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A UK-based multidisciplinary artist that focuses on performance, printmaking and sculpture, Louise Hall explores conversations on postcolonial ideas around the Black British experience and the diaspora. Through the materiality of fabric and language, the artists' work investigates social issues within the UK and the BAME experience, challenging concerns of colonial narrative and history, and the impact within education and many other aspects of society. The use of non-violent imagery within the works represent violent traumatic events with ties to plantations, colonial history and transatlantic slave trade.

ABOUT THE ARTISTS

Lauren Horrell
BA (Hons) Fine Art, University of the West of England
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Lauren Horrell's practice incorporates domestic materials, a presence of materialistic goods, and an uncluttering of belongings. Assemblages of over-consumption from mass-produced possessions are turned into a labour of love: hand sewn to create something new. A feminine touch that weaves and sews putting life into these objects, as they stand there and grow. The artist uses crafts as a source of recovery, a psychological release, and a way to recover from the future, that we have yet the chance to change.

Lilith Piper
BA (Hons) Fine Art, Falmouth University
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Lilith Piper works in painting, textile, print, drawing and performance. Her works draw on a rich history of folkloric, magical and mythological imagery which she employs not as mere representation but as an active reimagining and evocation of collective archetypes. Drawing on a repressed but powerful history of feminine sexuality, ritual, wisdom and practice – one in which women were routinely cast as abject and feminine pleasure as a kind of terror or poison – she redeploys and reimagines various cultural stories, histories and myths, recovering them from fairy-tales and folklore in order to reanimate them for the contemporary world. Her works operate as powerful, poetic images and objects, flowing and flickering into existence like the formless, fluid sounds of a song – reclaimed from a repressive patriarchy to which they were both subject and object, a journey out of Eden retold by a new Eve.*

Madeline Rolt
BA (Hons) Fine Art, Falmouth University
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Madeline Rolt's sculptures play with flatness and form, surface and depth, and languages of painting, drawing, illustration and animation to conjure enigmatic but highly affecting image-objects that are like sketches from a story, stumbling into space. There is a charming and at times unsettling awkwardness, which emphasises these objects operation as approximations, imaginings, pictures made poem, made sculpture, made prop. Shapes are cut and folded, collaged and formed into 'things', at once fleeting and uncertain, like an idea or a thought, but weighted with meaning, with a history of pictures played out and performed.*

Connor Vickery-Gearty
BA (Hons) Fine Art, Falmouth University
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Connor Vickery-Gearty's material is not just the industrial objects, machinery and detritus he employs in his sculptures and prints, but the forces of gravity, of weight, of substance and stuff, that exert their influence on and across his work. Using industrial objects to print and make marks, he also employs them directly, producing a taught poetics of matter: tightening, flattening, stretching, pushing. Objects are brought into a highly charged relation with each other – opened out, pressed together. Released now from any former function or 'use' they are free instead to enter into new configurations, new operations – charging the space with a tangible tension, a haptic language of force made visible, made physical.*

This project is part of #artforbetter, and reflects Hauser & Wirth's longstanding philanthropic framework with plans to extend university partnerships and graduate exhibitions in further locations. Among its current charitable initiatives, the gallery is donating 10% of gross profits from all of its online exhibitions to the COVID-19 Solidarity Response Fund for the World Health Organization.

* Texts written by Martin Clark, Director of Camden Arts Centre, London.

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