



REF 2021



**DIVISION OF LABOUR: Regional Visual Arts Development
through Gallery Practice**

NAT PITT

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UoA 32

CONTENTS

300-WORD STATEMENT - 3

RESEARCH PROCESS - 5

RESEARCH OUTCOMES - 7

300-WORD STATEMENT

Pitt works as a curator and gallerist with a commitment to regional art collection and art markets. This multi-component research output comprises the curation of over 20 exhibitions and related presentations at international art fairs and festivals. This curatorial practice is documented through photography, film, social media and a working archive of exhibitions on the gallery website. Pitt primarily curates work at the galleries PITT Studio and Division of Labour. Exhibitions in the main have taken place in Worcester, London and Salford. Division of Labour also exhibits at around 10 international events annually.

Pitt's curatorial methodology places emphasis on supporting and presenting art outside the traditional art centres like London or other international centres. Division of Labour specialises in critically engaged art supporting artists whose work is difficult to market but nevertheless deals with important social and socio-economic issues. It supports diversity and widening access and participation, and aims to encourage and educate new audiences in the regions. Division of Labour provides a conduit for emerging artists from the regions to access museum and private collection exposure. The hypothesis is that by strengthening local ecologies in art we can increase subscription and improve regional art collections.

The key research questions underpinning this multi-component output are:

- How might art curation as a strategic practice be explored through an action research methodology of exhibitions. The issues being explored in this search include the geographic distribution of funding in the arts and the effects upon learning from contemporary art curation due to access to progressive curatorial practice?
- How might the art market and the ecology of contemporary fine art in regions outside London be supported by curatorial practice?



Division of Labour, Herald Street address, Bethnal Green, London



Division of Labour, East Philip St address, Salford, Manchester

RESEARCH PROCESS

My curatorial practice is shaped by supporting artists whose work explores ideas of labour and leisure in a relationship to the historical period described as late capitalism. I am interested in how art can function as a socio-cultural tool to question and critique neo-liberalism.

I am particularly interested in how art access to contemporary art tends to be limited to art centres like London, New York and Hong Kong, and the relatively poor provision for critically engaged contemporary art in provincial cities.

I seek through my curatorial research to educate audiences about the work of critically engaged artists. Through the exhibition of critically engaged contemporary art I aim to build new audiences in Worcester and the West Midlands in particular, to bring international artists to these regions, and to take the work of local, regional artists to an international audience.

Research Questions

- Who are the best, most important artists interested in labour, leisure and work working today? How can I work with them to disseminate their art through curated exhibitions, art fair participation, and facilitate career management?
- How do I create a market for critically engaged contemporary art in Worcester (a rural city) or other regional cities?
- In what ways are municipal public art collections affected if there are no local collectors or no local market for art?
- How might art curation as a strategic practice be explored through an Action Research methodology of exhibitions?

The issues being explored in this curatorial research include the geographic distribution of critically engaged contemporary arts and the effects upon learning from contemporary art curation due to access to progressive curatorial practice.

A key aspect of my curatorial methodology is to find and work with artists who have complex art practices that share a common theme in a critique of neo-liberalism.

My gallery Division of Labour, founded in 2012, currently represents eight artists whilst working alongside many others through group exhibitions and project work. The gallery has an ethos of presenting the best artists who share similar sensibilities; a highly developed imagination with clear methodology. The work is often political, social, and economically driven with a conceptual bent, but grounded in the everyday. The gallery was set up to strategically support art that was market resistant and complex art in a regional context. The strategy was to create a non-profit gallery working in a commercial context to bring international artists to the locale and simultaneously take art out of Worcester and present art works across the world. International presentations in this research period include; Dallas, US. Venice, Italy. Rotterdam, NL. Brussels, Belgium.

The gallery at Salford was set up to help develop regional artists and audiences in Greater Manchester and create exchange between regional art scenes. I was appointed as the curator of The Manchester Contemporary based on his interest in regional development. Working in the city of Salford has furthered this research and has increased the dialogue between Worcester and Salford. A good example of this is a touring exhibition Soft Display where the exhibition included artists from Salford in Worcester and visa-versa.

My research sees me curating work in a non-profit gallery in the commercial sector. I work with institutions to work in a commercial art fair context; such as the Library of Birmingham, Belfast Exposed, and Grand Union. I work with regional institutions to curate exhibitions including internationally recognised artists; such as at The Hive, University of Worcester, The Library of Birmingham and Brighton Photo Biennial, now known as Photoworks Festival.



Pitt Studio

Pitt Studio, Worcester's oldest dedicated contemporary art space, opened in 2006 by Nathaniel Pitt as an experimental platform for artists. Originally located in Chestnut Walk, the organisation supported local artists until 2013 where upon it split into two spaces and was renamed Pitt Projects and Division of Labour (DoL) with galleries in Worcester and Malvern. In 2014 Pitt Studio and DoL moved into Worcester City Art Gallery, where it occupied the old library space. During this time DoL opened a series of satellite spaces in London. In 2016 Pitt Studio / Projects moved to Droitwich Road in the Barbourne area, and in 2017 the gallery also opened at its present addresses in London and Salford. Pitt Studio relocated to 4 Edgar Street, Worcester. It now comprises of three sister spaces for research, development and display. Pitt Studio / Projects presents an ongoing programme of public art commissions, exhibitions, consultation, talks, screenings and events. It is a not-for-profit, cultural enterprise, community-facing organisation which is open to the public, free-of-charge.

Supported by Arts Council England

RESEARCH OUTCOMES

Worcester; 2013, 2015, 2017, 2019, 2020

'EST. 1690'

Pitt conceptualised a Public-Art work for Worcester where the local newspaper, Worcester Berrows Journal, and its advertising wrap was utilised as a platform for the dissemination of artists' works. The project was created to showcase some of the world's leading artists alongside emerging local artists.

The image shows the front page of the Berrow's Worcester Journal newspaper. At the top left is the masthead 'JOURNAL' in large blue letters, with 'BERROW'S WORCESTER' in smaller black letters above it. A small crest with a lion and the year '1690' is to the left of the masthead. A black bar above the masthead contains the text 'Thursday, February 28, 2013 40p where sold'. To the right of the masthead is a 'PITT' logo and a list of artists: 'Est. 1690 ROBERT BARRY CANDICE JACOBS CHRIS SHAW HUGHES ELIZABETH ROWE'. Below this is exhibition information: 'Exhibition opens Friday 1st March / 19.00 - 21.00 see website for more info 62 Chestnut Walk, Worcester WR1 1PR'. There are also logos for 'ARTS COUNCIL ENGLAND' and 'DIVISION OF LABOUR' with a QR code and website information: 'www.pittstudio.com / @PITTstudio'. Below the masthead is a black banner with the text 'The world's oldest newspaper : Established 1690'. The main headline is 'TORNADO HITS WORCESTER' in large white letters, followed by '94 DEAD 1000 INJURED' in slightly smaller white letters. The background of the page is a photograph of a large, dark, stormy cloud formation over a town, with buildings and trees visible in the foreground.

Four-page advertising special courtesy of Pitt Studio and Art Gallery



Robert Barry signing the 1st edition of prints for the Est 1690 project, NY



Est 1690. #1 (back cover) (Untitled) Robert Barry 2013



 Thursday, September 18, 2014 40p where sold

BERROW'S WORCESTER

JOURNAL

The world's oldest newspaper : Established 1690

Est. 1690 #2
 Victor Burgin
 David Blamey
 Chris Hodson
 Nicole Mortiboys
 Jeremy Hutchison
 An art news-wrap
 commission by Pitt
 & Division of Labour
 divisionoflabour.co.uk
 pittstudio.com



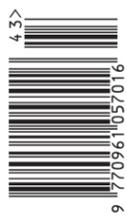
Of all the places I have lived, none has made me more truly happy than this island. It is scarcely known, even to geographers. Its shores are wild and rocky; swift tides and reefs discourage trespassers. Yet it is wonderfully well suited to the happiness of a man who likes to retreat within himself, and even if I may be the only person ever to have had such a life thrust on him by destiny, I cannot believe that I am the only one to possess so natural a taste. It is here that a true spontaneous life of the senses may be lived, far from the cramped cunning and artifice of human society. The world beyond these shores is ruled by demagogues controlled by the avaricious, who degrade and destroy living beings and habitats alike. Their mass newspapers flatter wealth and deride whatever offends stupidity. Their entertainment industries promote conformity and make intelligence redundant. Their inescapable surveillance destroys privacy in the name of security, and their courts render every miscarriage of justice irrevocable. I would have loved my fellows in spite of themselves, it was only by ceasing to be human that they forfeited my affection. Now they no longer exist for me. But I, detached as I am from them and from the world, what am I?

Est 1690 #2 (Untitled) Victor Burgin September 18th 2014

Thursday, October 22, 2015 40p where sold

 **BERROW'S WORCESTER**
JOURNAL

The world's oldest newspaper : Established 1690



On the occasion of the 325th year - EST 1690 #3 IMT Gallery, Pitt Studio & Division of Labour present four cover art designs by: Gavin Wade, Oliver Tirré, Henrik Schrat, Plastique Fantastique
www.imagemusictext.com
www.pittstudio.com
www.divisionoflabour.co.uk



Est 1690 #2 (Untitled) Gavin Wade October 22nd 2015

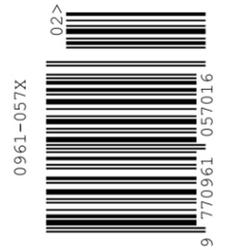
Thursday, January 10, 2019

40p where sold

1690  **BERROW'S WORCESTER**
JOURNAL

Trusted news read by **140,137*** people in print and online (*Page 2)

PROUD TO BE THE WORLD'S OLDEST NEWSPAPER. ESTABLISHED 1690



Est 1690 #4
on the occasion of...
P is for Portrait
 at the ART HOUSE
opens : 18th January 2019

Jo SPENCE (1934-1992) front cover
Photo Therapy: Self-Portrait (1986-88)
 collaboration with Rosy Martin
 © The Estate of the Artist, courtesy of
 Richard Saltoun Gallery, London

John AHEARN centre pages
'the cast of Kido Rosado with his sister Elizabeth Burgos, her husband Ariel, and their daughter Stephanie' (1986)
 photos with Ivan Dalla Tana (1950-2011)

John M ROBINSON back cover
Sommambulisit (2018)
 on loan from a private collection
 See page 12 for more details

Est 1690 #4 (Untitled) Jo Spence (courtesy of the estate of Jo Sence, Richard Saltoun) January 10th 2019

BERROW'S WORCESTER JOURNAL

1690

Trusted news read by 140,137* people in print and online (*Page 2)



PROUD TO BE THE WORLD'S OLDEST NEWSPAPER. ESTABLISHED 1690



Thursday, October 29, 2020 40p where sold

YOUR USUAL COPY OF THE BERROWS JOURNAL IS INSIDE



Est 1690 #5 (Untitled) Vanley Burke September October 29th 2020 Supported by the Art House, University of Worcester

Worcester 2018

Migrant Press Revisited

Exhibition and publication exploring a little-known important beat poetry press from the 1960's

Writing by Michael Hampton,

Artists:

Sonia Boyce (now representing GB at Venice Biennale)

S Mark Gubb (University of Worcester Fine Art staff)

David Blackmore. Co-curated with Emalee Beddoes.

Exhibition at the HIVE, Worcester

Exhibition at thrat Division of Labour, Bethnal Green

Publication: ISBN: 98-0-9560918-2-6

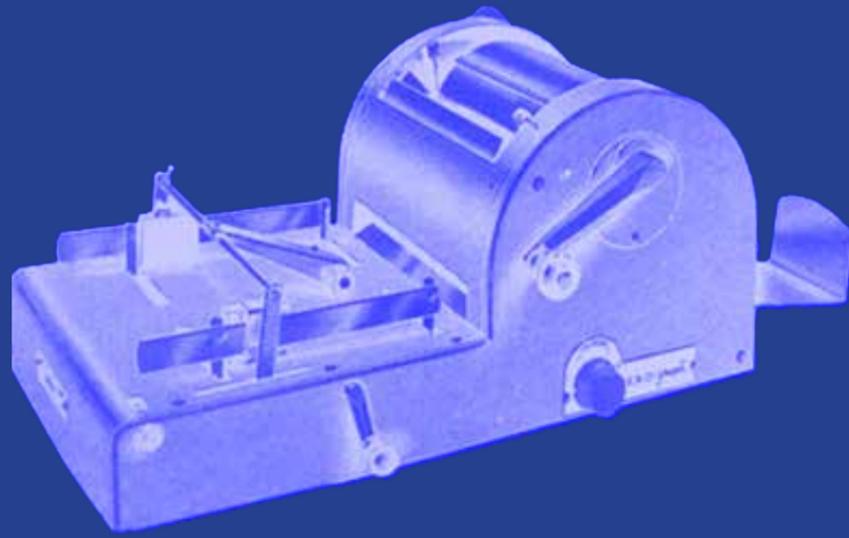
Press: Elephant Magazine Pg35 Issue 14





Archive and research material - MIGRANT, and collected pamphlets form 1962-68

MIGRANT



MIGRANT Press (Revisited)



Everybody's free... (2017) Sonia Boyce



MIGRANT (tattoo on artists leg) Richard Blackmore 2017



MIGRANT Press (Revisited), Mark S. Gubb (2017)



MIGRANT Press (Revisited), Installation view, Division of Labour, 19 Herald Street, Bethnal Green, London





MIGRANT Press (Revisited), Installation view, Division of Labour, The Hive, library, University of Worcester



MIGRANT Press (Revisited), Installation view, Artist: Sonia Boyce and Co-Curator : Emalee Beddoes-Davis

2014 Plane Materials / curated by Nat Pitt

Plane Materials, curated by Nathaniel Pitt, is an exhibition featuring new work by Cornford & Cross and Andrew Lacon. In the exhibition the artists explore the dialogue between photography and sculpture. Lacon's studio based practice draws on historical documents and photographs from the Library of Birmingham's archive that are specifically concerned with Roman antiquity and the framing of photographs of Roman sculpture. Cornford & Cross work differently, a non-studio based practice, they create work through discussion and debate, positing different critical ideas.

MA Photoworks, GRAIN and Library of Birmingham Co-commission for Brighton Photo Biennial 2014.

LINK: <https://grainphotographyhub.co.uk/portfolio-type/plane-materials/>

<http://bpb.org.uk/2014/collaborators/cornford-cross/>

<http://bpb.org.uk/2014/event/plane-materials/>



Sculpted Image (2013) Andrew Lacon, Screenprint edition of 12 +1AP

Over: ISBN 978-1-903796-37-5. Photoworks Annual Issue 21: Collaboration. Brighton: Photoworks, 2014. ISBN 9781903796504.

Article: Jonathan P Watts



PLANE MATERIALS

Cornford & Cross

Andrew Lacon

PLANE MATERIALS / Cornford & Cross, Andrew Lacon

Curated by Nathaniel Pitt

Essay by Elinor Morgan

A Photoworks, Grain and The Library of Birmingham co-commission for Brighton Photo Biennial 2014

Published by The Library of Birmingham 2014

Printed and bound in an edition of 500 by Aldgate Press, London

ISBN 978 – 0 – 7093 – 2070 – 4

© The artists, the authors and the publisher

26

PLANE MATERIALS

Plane Materials looks at the close and complex relationship between photography and sculpture, and brings together for the first time artists Cornford & Cross and Andrew Lacon, whose work has raised questions around photography in relation to the spatial experience of the viewer.

The title *Plane Materials* was inspired by an image/text work by Victor Burgin, from the series *US '77*. Burgin's work, *Flights of Fancy*, combines a photograph of a passenger aircraft seen through the window of an airport departure lounge, with a text punning on the word 'plane' to associate material production with physical alienation. Elsewhere, Burgin has observed, 'A basic principle of Euclidean geometry is that space extends infinitely in three dimensions. The effect of monocular perspective, however, is to maintain the idea that this space does nevertheless have a centre – the observer' (Victor Burgin, 'Geometry and Abjection', in *Psychoanalysis and Cultural Theory: Thresholds*, edited by Donald James (London: Macmillan, 1991) p.13).

The exhibition *Plane Materials* presented in October 2014 at the University of Brighton staged an encounter between the material qualities revealed through the processes of stripping bare (Cornford & Cross) and covering up (Lacon). Through both formal and conceptual approaches to the work, we could engage with some of the complexities the artists find in the functional and symbolic presence of materials in the world – their aesthetic qualities, cultural values and social uses. Marble from Carrara in Italy and aluminium smelted from bauxite mined around the world: the prime materials of this show serve to evoke the places of their extraction and the systems of their production. Through these materials, the artists invite us to reflect on the military, industry, aviation; on luxury, craftsmanship and privilege. Through succinct sculptural gestures, the works expand our attention to include the absence and presence of materials and their related sites – present, past and future.

Plane Materials was made possible by a Curators' Bursary awarded through the Grain project. Through the course of the Bursary the exhibition *Plane Materials* was developed as a co-commission with Photoworks, Grain and The Library of Birmingham for the 2014 Brighton Photo Biennial. Thanks go to Pete James, Curator of Photography at the Library and Co-Director of Grain, who facilitated access to the archive, and to Nicola Shipley, Co-Director of Grain, who facilitated and managed the commission. Further thanks and acknowledgement go to Celia Davies, Director of Photoworks, and Mariama Attah, Programme Curator Photoworks for co-commissioning *Plane Materials* for the 2014 Brighton Photo Biennial.

Nathaniel Pitt
Curator



Installation views / photo Nigel Green ©
PLANE MATERIALS / Cornford & Cross, Andrew Lacon
Curated by Nathaniel Pitt



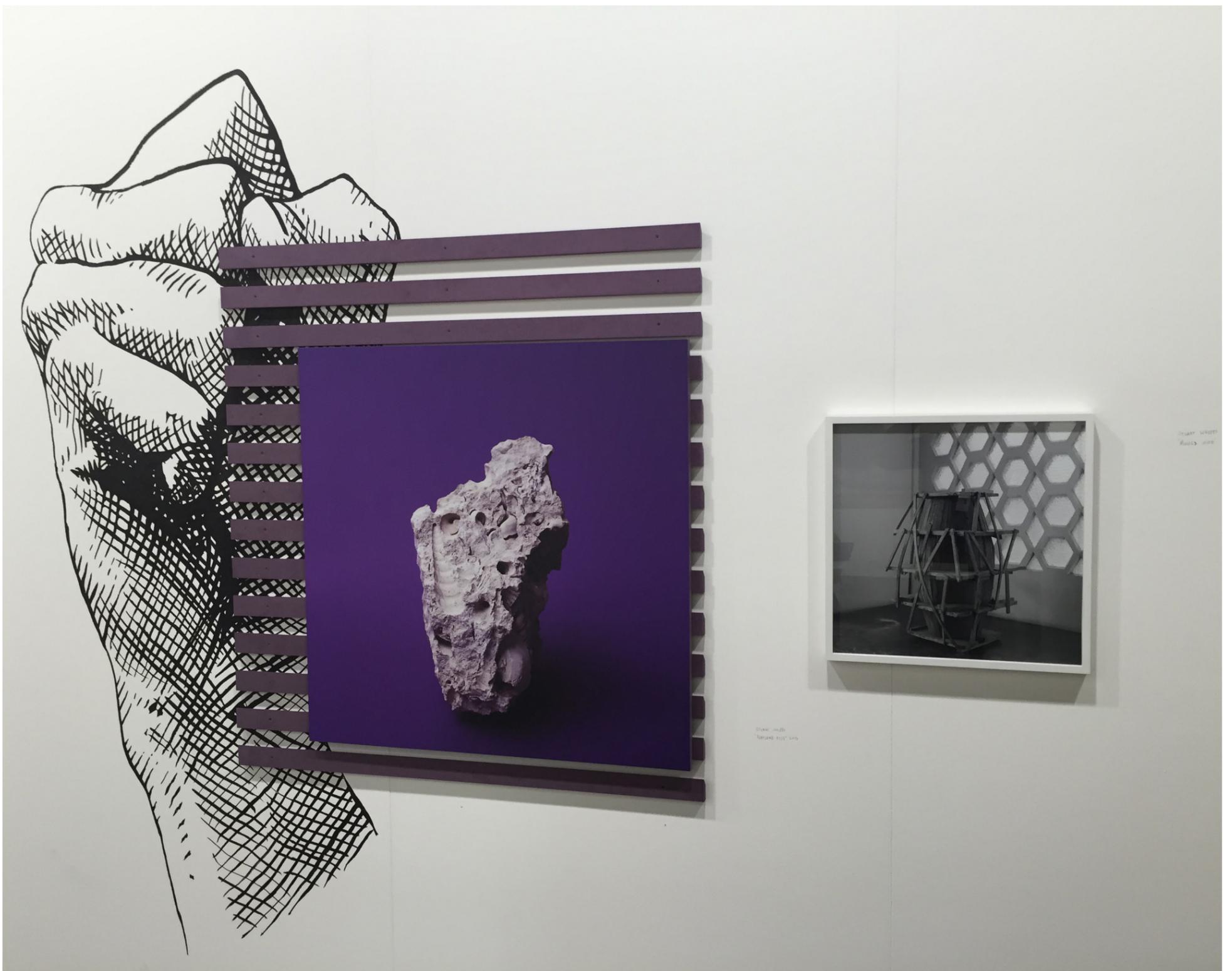




Art Fair Participation

Photoworks, Library of Birmingham - Stuart Whipps, Andrew Lacon
Belfast Exposed - Unseen Art Fair
University of Worcester - Art Rotterdam
London Art Fair / START Art Fair - Eastside Projects

A key strategy of engagement is participation at international art fairs where, in partnership with provincial city institutions we take local artists from centres like Birmingham, Salford, Belfast and Worcester and network them into international art fair around the world.



Unseen Art Fair, Amsterdam, installation view, Stuart Whipps ©



Unseen Art Fair 2015

In collaboration with Belfast Exposed Photography Gallery

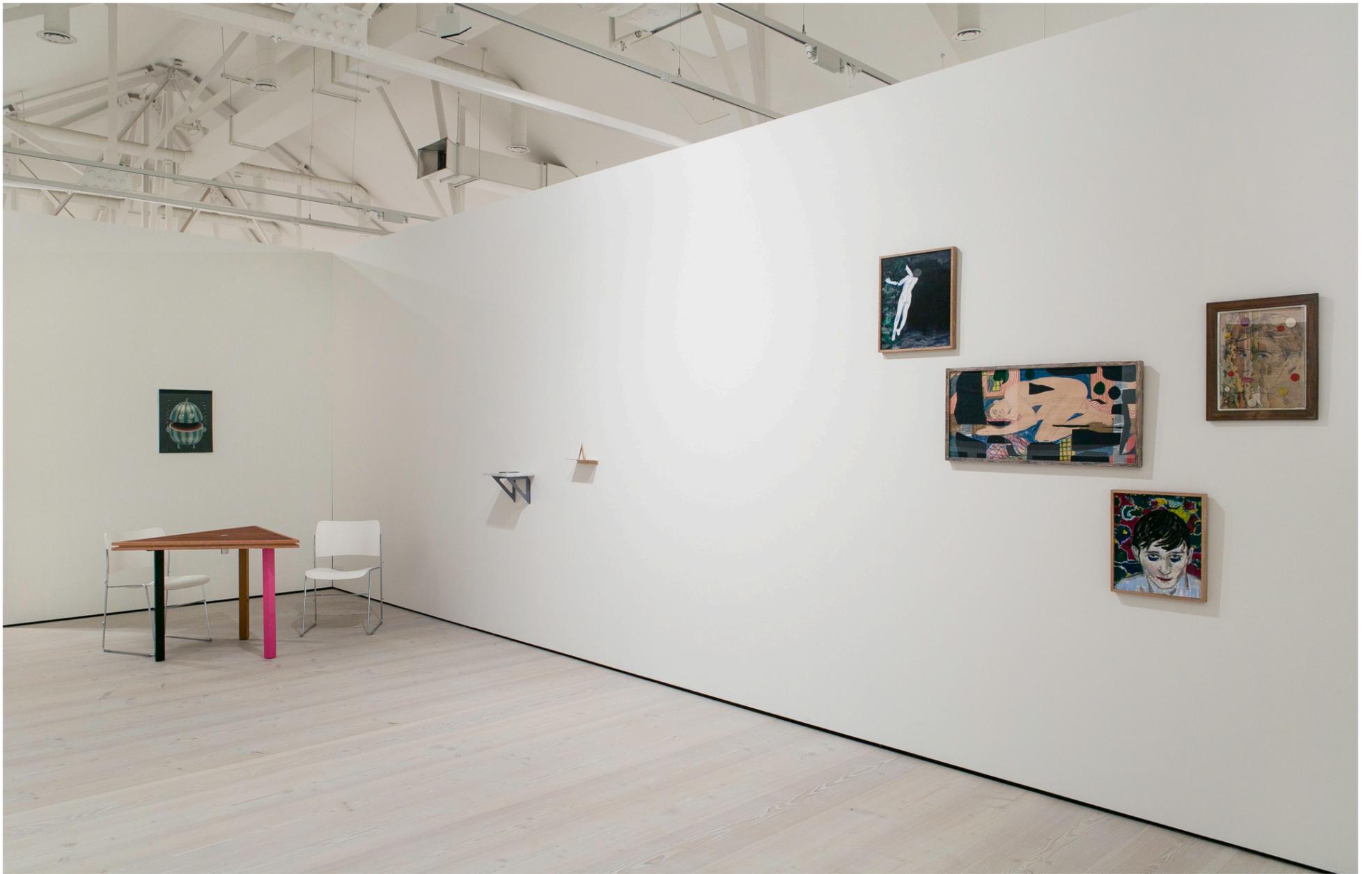
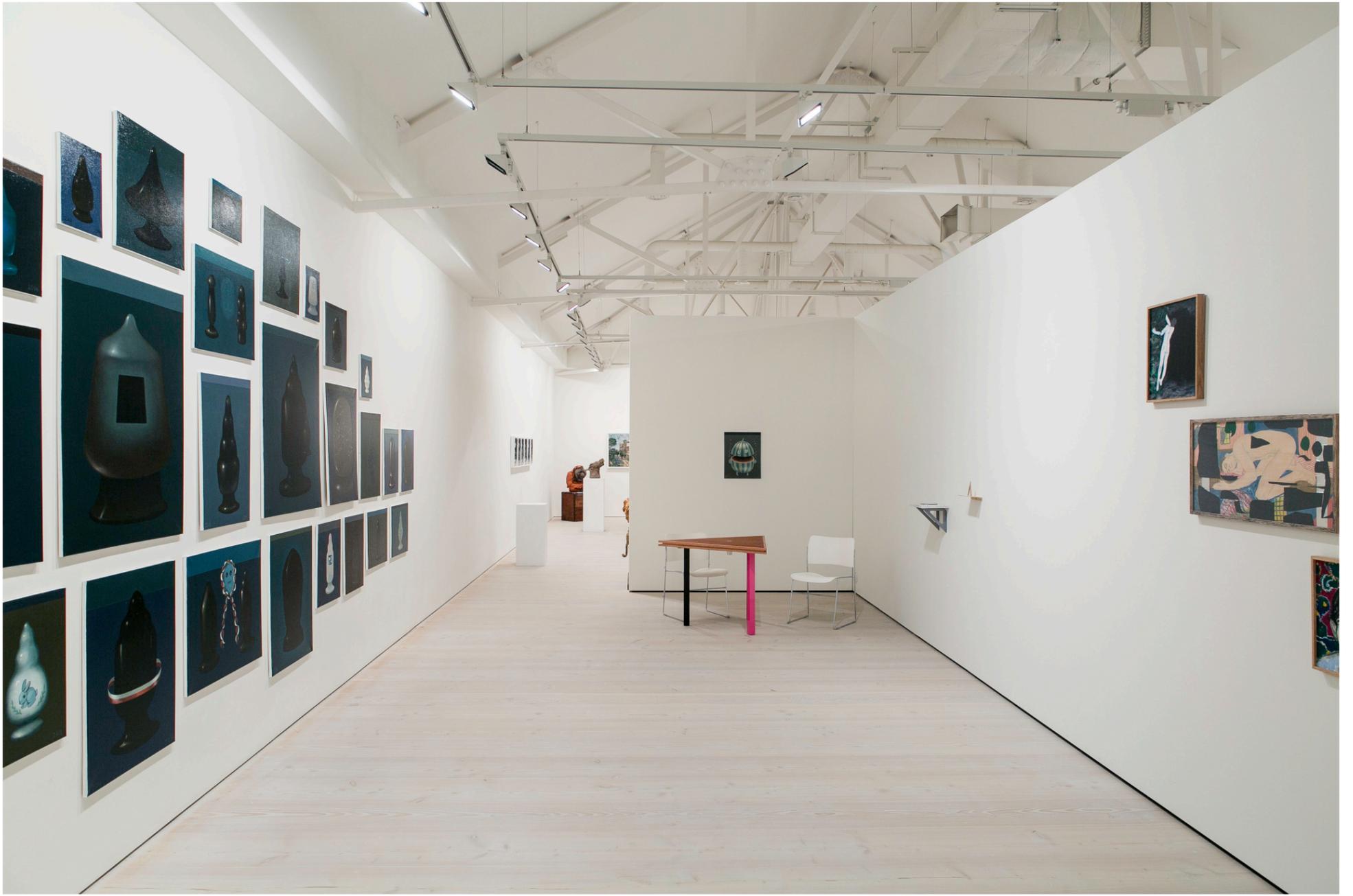
Jill Quigley, Jan McCullough, Stuart Whipps, Ciara Hickey, Nat Pitt

Exhibition title: Unseen Art Fair / Tick, Tack, Tick, Tack, Tick by Stuart Whipps

Synopsis: "At one time I was so impressed, so enthralled by the beauty of colour and form that I wanted to perpetuate it forever. Long before I knew about movies, I tried to imitate the camera and say 'tick' when I was moved by something, feeling that I was recording this particular scene for ever, and then I would say 'tack' when it was over. My mental film clips lasted longer and longer. First they would just be a few seconds and then, after about a year, several minutes. I would say 'tick' and then something ugly would spoil the scene or something boring would happen and I would say 'tack'. When I was about eight, I said 'tick' one day and forgot to say 'tack' and it has been running ever since, this interior camera."

– Edward James, Swans Reflecting Elephants.

Using a combination of projections, prints and structural installation, Whipps presents photographs created over the last year in Las Pozas, Mexico; a surrealist sculpture garden, built by Edward James, in the Mexican rainforest.





Above: London Art Fair in collaboration with Eastside Projects
Sotheby's award for Best Artist Project. Artist: Jeremy Hutchinson

<https://jeremyhutchison.com/Work/104-2013-Demand-&-Supply/>

Exhibition Title: Demand & Supply

Synopsis: An artist is invited to create work for a Swiss art fair. He outsources his creative control to an investment banker. The banker instructs the artist to find an anti-capitalist protester, who can spray whatever he wants onto eleven white boards. The banker instructs the artist to play the role of gallerist. Any profits are split between them.

This project investigates the recuperation of radical aesthetics by the contemporary art market. Hijacking the market's appetite for the surface of political protest, it explores the potential for political protest to remain intact - even become more toxic - within the frenzy of a capitalist marketplace. The work sold to a private collector, and is featured in the book *Global Corporate Collections*, published by Deutsche Standards.

Presented at Liste 18, Basel

Commissioned by de Appel Gallerist Programme, Amsterdam

Winner of the Sotheby's Artist Award, 2015

Previous: START Art Fair, Duke of York HQ, London - in collaboration with Eastside Projects

Artists: Andrew Mania, Rafal Zar, Saulius Leonivicius

<https://eastsideprojects.org/projects/start-art-fair/>

Exhibition Title: Old Hill Uprising

Synopsis: For the inaugural START art fair at the Saatchi Gallery, London from 26 – 29 June 2014 Division of Labour and Eastside Projects show a joint presentation of new work with an Eastern European focus.

Polish artist Rafal Zar's paintings wield a cartoonlike dark humour. Themes of religion, sexuality, race, violence, oppression and unrequited love constantly loop in his work. Queer characters (priests, Madonnas, water melons, bunnies, pigs, donkeys, turds and butt plugs) perform picaresque journeys through landscapes, often empty except for an abstracted horizon line. Taking the position of the outsider Zar combines religious, natural, scatological and sexual imagery in joyously bleak paintings.

Art Rotterdam Galeriehouders nemen weinig risico deze editie

Liever verkopen dan verrassen in Rotterdam

De 134 deelnemers aan Art Rotterdam serveren als vanouds een stortvloed aan hedendaagse kunst. De kwaliteit is hoog, maar er zitten dit jaar weinig uitschieters bij. Galeriehouders spelen op safe.

Edo Dijksterhuis
ROTTERDAM

River's Crib is een even aan-
doenlijk als onpraktisch
kunstwerk. De installatie is
bijna drie meter hoog en past
in vrijwel geen enkel appar-
tement. Door de gemiddelde
voordeur zal de installatie
ook niet passen. Kunstenaar
Edward Clydesdale Thom-
son bouwde het werk met
zijn twee maanden oude dochter in gedachte,
voor het geval ze wordt overvallen door een
hittegolf als gevolg van klimaatverandering.
Vanuit een plastic bak druppelt water naar een
laag mossen die zorgt voor een microklimaat in
een koepel met wiegje, afgeschermd met zand-
zakjes.

Het getuigt van lef dat de Britse galerie Division of Labour dit toont op Art Rotterdam. Niet veel particulieren zullen de aanschaf van zo'n gevaarte overwegen, ongeacht de arte povera-achtige schoonheid en geëngageerde boodschap. De meeste andere beursdeelnemers houden het dan ook bij veel conventioneel, makkelijker te verkopen werk. De kwaliteit van galeriën is te hoog om oneerbiedig te spreken van 'winkeltjes', maar deze editie van Art Rotterdam telt niet veel spectaculaire presentaties.

Lekker rare werken

Je merkt dat kunstverkoop zich steeds meer concentreert op beurzen. Het bezoek aan galeriën, waar doorwrochte en soms gewaagde solotentoonstellingen worden gemaakt, loopt terug. Op een evenement als Art Rotterdam moet het gebeuren en daarbij worden liefst zo min mogelijk risico's genomen. Tweedimensionale wand-

vulling is dominant, videowerk en sculpturen zijn schaars. Erkende successen gaan op herhaling en verzamelaarslievelingen krijgen een prominente plek. Galleryviewer, het online previewsysteem dat zijn tweede jaargang beleeft, neemt het laatste restje verrassing weg.

Natuurlijk zijn er nog steeds bijzondere, zelfs lekker rare werken te vinden in de Van Nelle-fabriek. Zoals de met injectienaalden versierde cactussen van Daniel van Straalen bij Stigter Van Doesburg, Hiva Alizadehs wandsculptuur

**Erkende successen
gaan op herhaling en
lievelingen krijgen een
prominente plek**

**De hal met werk van jonge
kunstenaars heeft wel het
grote gebaar dat op de
beursvloer veelal mist**

van psychedelisch gekleurd nephaar bij The Flat, of de aircovan Casper Braat (Torch), onderdeel van een serie foeilelijk witgoed uitgevoerd in chic marmer. Ook het werk van Ana Navas, winnaar van de NN Art Award, valt in de categorie 'huislijk surrealisme'. De kunstenaar van tegenboschvanvreden toont wandobjecten van snijplankjes en een aabaar sculptuur gemaakt van een droogrek overtrokken met textiel.

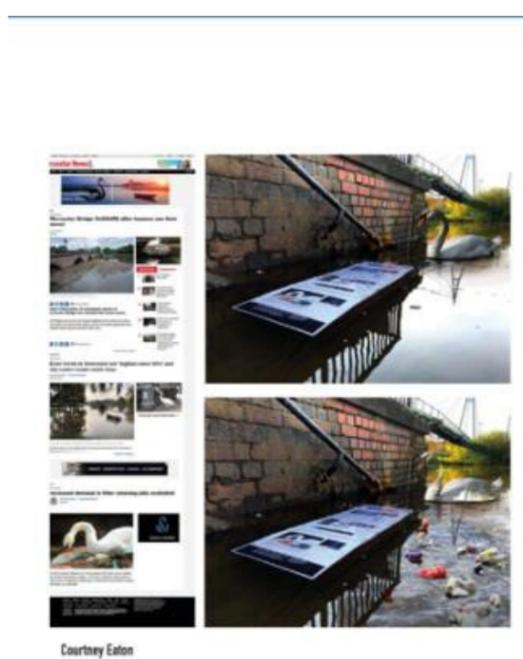
Maar voor de echte ontdekkingen moet je goed inzoomen op al bekende oeuvres. Dan blijkt de magistrale tekenaar David Haines (Upstream Gallery) al even overtuigend te kunnen schilderen, met een feloranje ondergrond voor een homo-erotische portret dat daardoor van binnen lijkt te gloeien. En Niek Hendrix (Roger Katwijk) heeft zijn palet van grijzen voor het eerst verrijkt met kleur, wat zijn hyperrealistische schilderkunst iets ongemakkelijks geeft.

De vernieuwingsdrang is vaak subtiel en grijpt paradoxaal genoeg terug op historische voorbeelden of technieken. Zo fabriceert Arno Beck (Marian Cramer) klassieke landschapjes met behulp van een gemodificeerde typemachine. En hanteert David Roth (Dürst Britt & Mayhew) voor zijn *flower paintings* geen penseel, maar een bos bloemen. Zoals Yves Klein vrouwen door verf liet rollen, doopt hij zijn zonnebloemen in potten met gele, groene en bruine verf om de flora letterlijk en figuurlijk op het canvas te kwakken.

De jonkies

Ger van Elk, Jan Dibbets en Reinier Lucassen zetten zich met hun in 1967 opgerichte Internationaal Instituut voor de Herscholing van Kunstenaars juist af tegen 'het beschilderen van naakten, het laten aan- en uitknippen van neonlampjes op een plank en andere uitwassen van modieus modernisme'. Willem Baars Projects toont een van hun 'opzettelijk smakeloze wand- en vloerobjecten', waarvan de klodders purschuim bijna zijn vergaan. Veertig jaar lang lag dit werk te verstoffen op een Belgische zolder. Nu toont het Rijksmuseum interesse.

Zulke erkenning is nog niet weggelegd voor de deelnemers aan Prospects & Concepts, de vloot-schouw van jonge kunstenaars die het afgelopen jaar een stipendium kregen van het Mondriaan Fonds. Maar de hal met hun werk heeft wel het grote gebaar dat op de beursvloer veelal mist. Dat is grotendeels te danken aan curator



Art Rotterdam 2020 in collaboration with Students from University of Worcester who had an exhibition alongside the fair. Students: - Jamie Hopkins Juliet Mootz and Ur-Rehman
 Artists : Edward Clydesdale Thomson, S Mark Gubb

Exhibition Title: Microplastics Rain Down From the Sky / River's Crib by Edward Clydesdale Thomson
 "The shack is always conditional.....The disposition of things is an economy in time.....Like any etymological construction, each shack is a 3D modification of belief" – Lisa Robertson – The office for soft architecture

During Art Rotterdam Edward Clydesdale Thomson will be showing a series of new sculptures that take the form of baby cribs. These cribs are speculative shelters created in a meeting between art, climate chance and conflict. These structures form part of his research project 'landfall' in which Thomson intends to further develop his understanding of recycling within artistic practice. The research project was funded by a research and development grant (O&O) from the CBK Rotterdam.

During 'landfall', he's been talking with climate scientists and statisticians while at the same time building improvised shelters. These shelters take shape as cribs and are situated in a predicated speculative near future in which extreme rainfall, soaring summer temperatures and more frequent storm winds come to define our climate. But a shelter can be more than something practical, something physical. The cribs, like with the Robertson quote, embody a hybrid conglomeration of beliefs given form in a new vernacular language.



REF 2021