

# FRESTONIAN GALLERY

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## MAGIC & METHOD

NICK HORNBY / EDUARDO PAOLOZZI / DOUGLAS WHITE

Private View: Wednesday 14 March, 6-9pm

Exhibition: 15 March – 21 April 2018

*'Any sufficiently advanced technology is indistinguishable from magic'*  
Arthur C. Clarke

The exhibition 'Magic & Method' is something of a confluence of three artists' practices that are intrinsically linked to both the artistic and technological contexts of their time. Artistic enquiry, much like any other vital human endeavour, does not exist in isolation – and in the development of each 'new' moment in art countless shoulders are stood upon. In the cases of Hornby, Paolozzi and White however it is not only the sediment of art history that provides the platform for their expression, but the new tools – some industrial and generic, some improvised and unique, at their disposal at the point of making.

For both Paolozzi and Hornby the 'tools' concerned are both the ephemeral produce of Western civilisation and the material processes at hand with which to manipulate and reimagine them. Paolozzi, born in 1924, was material witness to the post-war flowering of both mass production and mass culture on a truly global scale for the first time in human history. An almost compulsive collagist, Paolozzi dissembled and re-purposed every element of this new global industrialism that he could lay his hands upon, and it was to truly game-changing individual figures that he turned when addressing sculpture, on a famously monumental scale. Alan Turing and Michael Faraday, both present in Paolozzian reconstruction in this exhibition, as well as other chosen subjects such as Newton and Wittgenstein, serve as markers for moments when mystery – magic even – became able to be wrought with human hands.

Hornby, born in 1980, inherited a more normalised sense of the global nature of mass-culture, though displays no less fascination with the essential and retrospectively inevitable-seeming moments of its advancement. In his practice the consciously ancient and decisively modern combine – cast bronze and marble dust meet modern resins and 3D modelling techniques as his 'extrusions' and 'intersections' redefine the iconic cultural material at hand in a manner sure, innovative and revelatory.

White, by contrast, looks to the fluid processes of nature as his initial source of imagery and inspiration – but, like Paolozzi and Hornby, projects this 'collected material' through the lens of very modern techniques and processes. The works in this exhibition – his 'Lichtenburg Drawings' – are drawn not with ink but with electrical current – burned into the surface of the panel as the current arcs and dissipates. The resultant images have about them an undeniable beauty that speaks to our fascination with the micro and macro – these could be neurons or river deltas. In their interplay with illusory scale they speak to Hornby's elegantly reimaged assemblages, and in their subject and execution they speak clearly and directly to Paolozzi's presiding figures here gathered – Turing and Faraday – of the potential within technology for both destruction and the creation of beauty.

For further information on the artists and exhibition please visit: [www.frestoniangallery.com](http://www.frestoniangallery.com)

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## NOTES ON THE ARTISTS

### **NICK HORNBY** (born London, 1980)

Hornby studied at the Slade School of Art and Chelsea School of Art. Hornby's sculptures emerge from the convergence of a postmodern historical perspective and cutting-edge digital technology. His recent presentations include CASS Sculpture Foundation, The Museum of Arts and Design New York; Mediations Poznan; Tate Britain; Eyebeam, New York; Fitzwilliam Museum, Cambridge; Leighton House, London, and Southbank Centre, London. He was awarded the Clifford Chance Sculpture Prize and was shortlisted for the Mark Tanner Sculpture Prize.

Hornby's work has been reviewed in the New York Times, Frieze, Artforum, The Art Newspaper, The FT, and featured in Architectural Digest, Cultured Magazine and Artsy among others.

### **SIR EDUARDO PAOLOZZI** (born Edinburgh, 1924 – 2005)

Born in Edinburgh, Paolozzi became a titan of British and international art in the second half of the 20th Century. Popularly considered the founder of Pop Art, he continued to innovate as well as inspire other artists throughout his long and extraordinary life. Primarily known for his sculpture, Paolozzi produced ground-breaking work across multiple media, including prints, reliefs, collage, drawings and ceramics.

Paolozzi was knighted in 1989 and has been the focus of major institutional solo exhibitions at, amongst others, the Victoria & Albert Museum; Nationalgalerie, Berlin; the Royal Academy; and most recently this year at The Whitechapel Gallery. His work is held in most major western public collections, including MOMA, the Tate Gallery and the National Gallery of Modern Art, Edinburgh.

### **DOUGLAS WHITE** (born, Guildford, 1977)

White read Fine Art at the Ruskin School of Drawing and Fine Art, graduating in 2000, and thereafter undertook an MA in Sculpture at The Royal College of Art in 2005. His work has been exhibited in museums and institutions worldwide, and is included in prominent collections including David Roberts Art Foundation, Saatchi Collection, CASS Sculpture Park, Modern Forms and The Donum Sculpture Collection. He has recently completed site-specific sculptural commissions in France and Brazil and USA.

He has held solo exhibitions at galleries including at Galerie Valerie Bach (Brussels) Eden Rock Gallery (St Barth), MCA (Malta) and Paradise Row (London). Recent group exhibitions include 'Iconoclasts: Art Outside the Mainstream' at Saatchi Gallery (London), 'Feito por Brasileiros', Cidade Matarazzo (Brazil) and 'Islands', Dairy Art Centre (London). He lives and works in London.

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