

FRESTONIAN GALLERY

IMAGINATION AND ITS CONTENTS

Sara Barker | Anthony Caro | Laurence Owen

PRIVATE VIEW – WEDNESDAY 6 SEPTEMBER, 6-9PM

Exhibition dates – 7 September – 6 October 2017

Painting and sculpture are very archaic forms. It's the only thing left in our industrial society where an individual alone can make something with not just their own hands, but brains, imagination, heart maybe – Philip Guston

The works in this exhibition, span the 40 years since Caro wrought the elegant lines of 'Table Piece Z-8' to the absolute present in which Owen's ceramic works emerged from the fire of the kiln and Barker's delicate metalworks sprang forth from their painted aluminium bases.

The investigations of these three artists are, to use an uneasy phrase, the same but different. Each of their practices pulls the viewer's mind into a state of tension between the physical nature of their materials and the immediate interpretive sense of the 'work itself'. This sense of material disparity is well documented in regard to Caro's work (heavy but light, solid yet elegant) and applies equally well to the essential elevation of materials in Barker's works – where the individual elements of each work have a quality of functional recognition but through their assemblage force the eye to defocus and refocus, until the new form is clear in itself.

This form, or rather method, of sculptural assemblage – in both Caro's and Barker's works – is perhaps more akin to poetry than any other artistic process. The use of extant and self-defined parts to create, within their new pattern, an entirely new idea and form; a context purely of the imagination.

This notion of the redefining assemblage of otherwise recognisable elements applies more literally to the paintings and ceramics of Laurence Owen. In Owen's work it is the passages of ambiguity, the moments of 'strangeness' between the fragmented representational picture-plane that provide the poetic pauses, indeed the invisible structure of each individual work. A face becomes a field, becomes a painting, each a swirling form wherein the alien and the familiar jostles for the viewer's focal attention.

For further information on the artists and exhibition please see the attached 'Notes on the artists' or visit the Frestonian Gallery website: www.frestoniangallery.com

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NOTES ON THE ARTISTS

SARA BARKER (born Manchester, 1980)

Sara Barker was educated at Glasgow School of Art and University of Glasgow and lives and works in Glasgow. Her works are composed of irregular beams and poles that form approximations of overlapping rectilinear structures, often with sheets of glass intercepting the open spaces left between the metal and wood. Barker's work has been featured in exhibitions at prestigious galleries across the UK, Europe and the US, as well as in public / museum exhibitions at Tate Liverpool; Saatchi Gallery; the Louisiana Museum of Modern Art, Denmark and the Museum Morsbroich, Germany. She has recently been awarded solo exhibitions at the Ikon Gallery, Birmingham and the Fruitmarket Gallery, Edinburgh, and completed sculptural commissions for the CASS Sculpture Foundation and Jupiter Artland, Edinburgh.

SIR ANTHONY CARO (born London, 1924 – 2013)

Anthony Caro, often lauded as the greatest British sculptor of his generation, played a pivotal role in the development of twentieth century art. After studying sculpture at the Royal Academy Schools in London, he worked as assistant to Henry Moore. His first solo exhibition was at the Galleria del Navaiglio in Milan, in 1956, though he truly came to public attention with a show at the Whitechapel Gallery in 1963. His ground-breaking work as a sculptor, a teacher (at Saint Martin's School of Art from 1953-81) and collaborator in the fields of architecture and design saw him awarded many prestigious awards and titles (including a knighthood in 1987). His work is held in most major collections of modern art worldwide, and museum exhibitions include those at the Walker Art Center, Minneapolis; MOMA & The Metropolitan Museum of Art, New York and the Tate.

LAURENCE OWEN (born Gloucester 1984)

Laurence Owen's work moves effortlessly between mediums – and in the case of this exhibition displays (and in one instance combines) ceramics and painting. Graduating from Falmouth College of Art in 2005 and the Royal Academy Schools, London in 2015. Owen has been awarded several solo exhibitions of his work dating back to 2009. His work has recently featured in exhibitions at the Whitechapel Gallery and at the Walker Art Gallery, Liverpool when selected for the John Moores Prize for Painting (2016).