

*AUTUMN ATTIC*

**SUZY BABINGTON, PRUNELLA CLOUGH,  
BERNARD COHEN, ANTHONY DALEY,  
IAN DAWSON, ADAM GILLAM,  
JASON GUBBIOTTI, KATIE PRATT,  
KATIE TRICK**

82 KINGSLAND ROAD,  
LONDON E2 8DP

T: +44 (0)20 7920 7777

press@flowersgallery.com  
www.flowersgallery.com

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Private View: Thursday 12th August, 6-8pm

This exhibition, guest curated by artist Katie Pratt, brings together the works of nine artists using distinct modes of artistic enquiry to explore the alchemical shift between intention and outcome. The techniques employed in *Autumn Attic* range from improvisational gestures to algorithmic strategies, incorporating chance, imagination, process and error. The attic referred to in the exhibition title is a metaphor for the part of the artistic and imaginative psyche where latent ideas are given space to evolve.

The titles of **Suzy Babington's** works are taken from troubleshoot errors, where access codes have been blocked or forbidden. Babington reframes the access errors as allegories to reflect contemporary experience, which are encountered through allusions to portals and barriers within her paintings. She describes the allegorical narratives within her work as accessing "*a deep primordial desire to dream of escape through life after death, or a more functional human error to dream, conceive and fail.*"

Error is also a central focus in the work of **Adam Gillam**, whose practice eschews the notion of preconceived plans, instead involving a continual system of improvised editing. Gillam's paintings relish in showing what he describes as the "*mindful fidgeting*" of the decision-making process. They evolve from initial drawings, observations or through disruptions to the surface such as written phrases, collages or through imprints from other works in progress.

**Ian Dawson's** sculptural practice centres around ideas of transformation, often involving material experimentation through digital processes. The works in this exhibition are from the series *Meta Lithics*, which began as part of a collaborative project with the archaeologist Dr Paul Reilly through online data sharing during lockdown in 2020. Using 3D printing technology to adapt data from hundreds of photographs, Dawson recreated Reilly's collection of recently discovered Mesolithic flint tools. Dawson describes these new objects as an amalgamation of technologies separated by over six thousand years, citing the colourful stripes as a result of interruptions in the printing process, which add a new digital stratification to the making of these objects.



Katie Pratt, *Webster*, 2021,  
oil and gesso on canvas, 75 x 63 cm

**Prunella Clough's** distinctive work was always responsive to the world around her, often drawing inspiration from Britain's industrial and post-industrial wastelands. Her paintings frequently referred to found objects that would otherwise be overlooked such as electrical wires, gates, fences or stationary vehicles. In the painting *Undone* in this exhibition, the rope-like tangle of lines is at once industrial and internal. This image suggests life unravelling; the cords cut loose, and the four corners left to float into the unknown.

**Bernard Cohen's** paintings tell stories about identity and experience. Since the 1950s, Cohen has developed a wide range of inventive techniques and processes of painting, creating labyrinthine compositions of line, shape, pattern and colour. His paintings use distinctive strategies of layering, superimposing, and condensing multiple images to establish intricate networks and relationships. Cohen has said: *"There is nothing that appears in my paintings that hasn't been seen by me or experienced by me. I paint things that I've seen, things that are part of the everyday, the ordinary. Among things that I see are random things: the way things overlap or interfere with each other. The random has become a very important part of my painting."*

**Anthony Daley's** painting *Pragmatist* has invited gravity to play an incidental yet pivotal role in its making. Having developed serially from a previous body of work, the painting uses the primary gravitational device of a single drip that runs the entire length of the painting, without splitting the picture plane in two. Deeply grounded in abstraction, Daley describes his process as being about *"going all the way."* He says, *"The attainment is not truth, but a freedom to mingle with, flit with and to navigate a beauty - truth - love - continuum through a pictorial minefield littered with potential pitfalls of chaos, collapse, and implosion. This combines with an eternal yearning for that singular defining magic moment when one brushstroke works to bring the entire picture to a climatic finish; where one gesture, one mark, in any distant part of the picture can seem to commune with every other part, all at once, as if in the realm of quantum weirdness."*

**Jason Gubbiotti's** paintings begin with the construction of a unique physical support, of which no two are alike. These can be flat or bending, often primed as a smooth wood panel, or wrapped in cotton or linen. These wooden supports set the tone for the paintings, which are characterised by the evidence of improvised decisions, alterations and repair, which in Gubbiotti's words, causes the work to be *"propelled forward from its initial plan to a realm not preconceived."* He says: *"My paintings may appear as if they are in transition, incomplete or unfinished. There are unpainted areas, passages built up more than others, and systems stopping short of a pattern. In these moments where my process is revealed the viewer is able to access the most formative stages of each painting. Nothing is eclipsed. Each layer is offered up for the viewer to discover, examine, and consider."*

**Katie Pratt's** abstract oil paintings progress from chaotic beginnings towards systemic order. The grounds of the works are laid with hasty, exaggerated gestures. Sometimes fluid, and at other times viscous, the paint is brushed roughly or poured on the canvas. Systems are devised for each artwork in response to the underpainting, imposing organisation on the otherwise disarranged marks by emphasising patterns and connections within the brushwork itself. New rules accumulate, setting up contradictions and overlaying structures so that the composition increases in complexity. The works in this exhibition involve rules determining the order in which lines interplay. Protocol is established for rights of way; whether lines will pass over or under each other, and any transformation after they cross paths, drawing connections to the ways in which humans organise, socially and politically. Pratt describes the rules as reflecting *"the dilemmas of societal regulation and how the law is implemented."*

**Katie Trick's** paintings sit between imagination and observation, pairing places with sound and colour. Trick modulates the speed of her mark-making to affect the perceived sonic texture of her paintings. The paintings in this exhibition reflect a personal, familial landscape, finding a balance within the elements that is both fleeting and concrete. Trick says: *"At times I feel like I'm playing the role of a storyteller, but the painting dictates which way the story goes, and I like that, as I want to be surprised by what reveals itself - I want the painting to look back at me and feel unfamiliar and unexpected, but also familiar and intimate."*

For more information and images please contact Hannah Hughes:  
hannah@flowersgallery.com  
+44 (0)20 7920 7777

## ARTIST BIOGRAPHIES

**SUZY BABINGTON** (b. 1992) gained her BFA at The Slade School of Fine Art (2014). Recent solo exhibitions include *Cherry Sour*, Well Projects Margate, (2021); Three Works Gallery, Scarborough (2018); and *Paradise Noise* with Milk Collective at Spanish City Newcastle (2018). Group shows include *Model City*, curated by Hot Desque, (2020); *Modern Finance*, Thames-side Studios London, curated by Howard Dyke and Playpaint, (2019); *28th September 1980*, Asylum Studios, Suffolk, curated by Thom Trojanowski, (2018); *La Dia Blesse*, Tramps Gallery, London, curated by Simone Kennedy Doig, (2018); and *If it bends its funny, if it breaks it's not funny...* at Bosse & Baum, London, curated by Miroslav Pomichal and Ana Melinkovich, (2016). Suzy has been shortlisted for The Ingram Collection YCT and has been selected for the Saatchi Art *Invest in Art* series in 2015. Her work is featured in Turps Magazine Issue 21; and Art Maze Magazine Issue 17.

**PRUNELLA CLOUGH** (1919-1999) studied at Chelsea School of Art. In 1999, three months before her death, she won the prestigious Jerwood painting prize. Her work has been exhibited at Camden Arts Centre, London; Kettle's Yard, Cambridge; Whitechapel Gallery, London; Serpentine Gallery, London, and the Gallery of Modern Art, Edinburgh. In 2007 she had a major retrospective exhibition at Tate Britain, London. Her work is held in more than forty collections, including Tate; the Courtauld Gallery; the Government Art Collection; Museum of Modern Art, NY; the Ashmolean Museum, Oxford, and Art Gallery of New South Wales, Sydney.

**BERNARD COHEN** (b. 1933) studied at the Slade School of Fine Art from 1951-1954. In 1988 he was appointed as Slade Professor and Director of the Slade School of Fine Art, University College, London. Cohen came to prominence during the 1960s and has since exhibited widely. Cohen was one of five artists to represent Britain in the 1966 Venice Biennale. Other selected exhibitions include a retrospective at the Hayward Gallery, London, (1972); *Artist in Focus, Six Paintings from the Tate Gallery Collection*, Tate Gallery, London (1995); *Stroll on! Aspects of British Abstract Art in the Sixties*, Mamco, Musée d'Art Moderne et Contemporain, Geneva (2006); *Abstraction and the Human Figure* at CAM's British Art Collection, Calouste Gulbenkian Foundation, Lisbon (2010); and a solo retrospective *Spotlight Display* at Tate Britain (2017-18). Bernard Cohen lives and works in London. Ten of Cohen's paintings are in the Tate collection, and his work is included in numerous public collections worldwide.

**ANTHONY DALEY** (b.1960) Daley emigrated to England from Jamaica in 1971, where he studied Fine Art at Leeds, and Wimbledon College of Arts, graduating with a master's degree in Fine Art Painting from Chelsea School of Art in 1983. Since then, he has worked primarily as a fine artist/painter and educator, teaching at various institutions including Chelsea School of Art; The Slade; Morley College; Blackheath Conservatoire; and The Essential School of Painting. Daley has an extensive exhibition record in museums and galleries both nationally and internationally. He has had a representational attachment with Flowers Gallery since 1983, when he took part as the very first *Artist of the Day* selected by David Hepher, a gallery programme that continues to the present day. He has work in collections across the globe and gained multiple painting awards and scholarships, including a Pollock Krasner Painting Fellowship. His rich bibliography includes Edward Lucie-Smith's *Art Today*. He lives and works in London.

**IAN DAWSON** (b. 1969) is an artist and educator. He has exhibited extensively with solo shows in New York (James Cohan Gallery), London (C&C Gallery) and Paris (Galerie Xippas) and has works in both public and private collections worldwide. His work is featured in *Contemporary British Sculpture* (Schiffer Publishing); and *Collage, Assembling Contemporary Art*, (Black Dog Publishing). He also articulated the complex relationship between sculpting and the creative act in his book *Making Contemporary Sculpture* (Crowood Press). His material experimentation has led him to explore the intersections between 3D imaging, 3D print technologies and representation, these have been the outcome of an ongoing collaboration with members of the Archaeological Computing Research Group and The Centre for the Archaeology of Human Origins at the University of Southampton. As part of his practice, he has produced interactive material workshops for The House of Fairy Tales at Tate Modern and Hauser and Wirth; and has recently collaborated with The Compound 13 Lab on the *Rethinking Waste* project to explore 3D printing and plastic recycling in Dharavi, Mumbai.

**ADAM GILLAM** (b. 1970) lives and works in London. He studied for his BA Fine Art at Liverpool John Moores University from 1991-1994 and his MA Fine Art at the Royal Academy Schools, London, from 1994-1997. Recent shows include *In Constant Use*, (2020); and *Work, Work* (co-curator, 2017), both at Tintype, London; *The Order of Things*, The Wilson, Cheltenham Art Gallery & Museum, curated by Andrew Bick, Jonathan Parsons, and Katie Pratt, (2017); *Stop Bugging Me: Frame 1*, Tintype, London, (2015); *Conversations Around Marlow Moss*, &Model, Leeds, curated by Andrew Bick & Katrin Blannin, (2014); *Ideal Paste*, Tintype, London, (2013); *Curator's Egg*, Anthony Reynolds Gallery, (2012); *Adam Gillam, Joe Orton and Kenneth Halliwell*, Ancient & Modern, (2011); *Melanchotopia*,

Witte de With, Rotterdam, curated by Nicolaus Schafhausen and Anne-Claire Schmitz, (2011); *Construction and its Shadow*, Leeds City Art Gallery, curated by Andrew Bick, (2011); *(Z)Art*, ABT Art Gallery, Stuttgart, curated by Jan Hoet; *Adam Gillam and Sara Mackillop*, (2010), MOT International, London (2009); *Cortez Arrives*, Herbert Read Gallery, Canterbury, (2009).

**JASON GUBBIOTTI** (b. 1975) lives and works in the countryside, just outside of Paris, France. He received his BFA from the Corcoran College of Art and Design in 1998. He has exhibited in the United States, France, Germany, and Switzerland. His solo exhibitions have been mounted at Civilian Art Projects, Hemphill, PAH Projects and FUSEBOX. Selected group exhibitions have included *Landscape Confection*, curated by Helen Molesworth, The Wexner Center for the Arts; Contemporary Arts Museum Houston,; and The Orange County Museum of Art; Centre d'art Contemporain; Atelier Estienne (France); FRIART / Kunstalle Freiburg (Switzerland); Stadtgalerie Saarbrücken (Germany); and The Katzen Arts Center, and Curator's Office, (Washington, DC). In 2007, he received a Bourse d'aide a la creation, Direction R gionale des Affaires Culturelles, Metz, France and in 1997 a Vermont Studio Center Artist Grant.

**KATIE PRATT** (b. 1969) studied Painting at Winchester School of Art (1992) and the Royal College of Art (1998). She has been the recipient of numerous awards including the Jerwood Painting Prize in 2001; the Arts Council MK Painting Prize in 2009 and the Thermae Bath Spa Commission in 2019. She exhibited in the 2020 John Moores Painting Prize. In 2018 she was Artist in Residence at City & Guilds of London Art School. Her interviews with Suzan Frecon and with Jonathan Lasker were the main features in Turps Magazine issues #19 and #16, respectively. She first exhibited with Flowers Gallery as *Artist of the Day*, (1995), selected by Sacha Craddock and was a selector of Freya Guest, (2014). She co-curated *The Order of Things* with Andrew Bick & Jonathan Parsons at the Wilson Gallery, Cheltenham, (2017). Other group exhibitions include *Location /Dislocation...* at the Mark Rothko Center, Daugavpils touring to Dubulti Art Station, Riga, (2020); *Patrick Heron, Jonathan Lasker, Katie Pratt* at John Hansard Gallery Southampton, (2006); *Landscape Confection*, curated by Helen Molesworth at the Wexner Center for the Arts, Columbus Ohio, touring to Contemporary Arts Museum, Houston Texas; and Orange County Museum of Art, California, (2006). Solo Exhibitions include Galerie Peter Zimmermann, (2012 & 2016); Fine Art Society, London, (2012); Kontainer Gallery Los Angeles, (2003, 2005 & 2008); Forum d'Art Contemporain, Si re, (2003); and Houldsworth Fine Art London, (2001 & 2003). Her work is in private collections internationally and in the Jerwood Collection; the Royal College of Art Collection; Forum Konkrete Kunst, Erfurt; and the NHS collection. She lives and works in London.

**KATIE TRICK** (b. 1991) studied BA Fine Art painting at Wimbledon College of Art, graduating in 2014, and now lives and works in South Wales. Trick was shortlisted for the Beep Painting Prize, (2020) and exhibited throughout South Wales as part of the Beep painting biennial, (2020). Recent group shows include *Stand Close and Breath Me In*, Oceans apart gallery, Salford, curated by Enzo Marra, (2021); *Bird House*, Elysium gallery, Swansea, curated by Abby Poulson, (2021); and *Bucolia*, Blue Shop Cottage, London, (2021). Her work was selected for the UAL collection.

## NOTES TO EDITORS

Opening Hours: Tuesday - Saturday 11am - 6pm or by appointment.

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