

# TUCCI RUSSO STUDIO PER L'ARTE CONTEMPORANEA

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Mercoledì > Domenica: 10.30-13 / 15-19

## CONRAD SHAWCROSS

### *Stacks, Folds and Interference*

Opening Sunday 8<sup>th</sup> May 2016

11:00 – 16:00

Until 31<sup>st</sup> July 2016

Conrad Shawcross was born in 1977 in London, where he lives and works.

The artist, who was elected as a Royal Academician in 2013, has recently unveiled a monumental sculpture, *Paradigm*, outside the new Francis Crick Institute headquarter in London, while last summer the *Three Perpetual Chords* were installed in Dulwich Park.

He recently had solo exhibitions at Royal Academy, London (2015), New Art Center, Salisbury (2015), Dulwich Picture Gallery, London (2015), Careyes Foundation, Mexico (2014), The Vinyl Factory, London and Berwaldhallen, Stockholm (2014), ARTMIA Foundation, Beijing (2014), the Roundhouse, London (2013), Palais de Tokyo, Paris (2013), MUDAM, Luxembourg (2012), Science Museum, London (2011 - 2012), Turner Contemporary, Margate (2011); and Oxford Science Park (2010).

*Stacks, Folds and Interference* is Conrad Shawcross's second solo show at Tucci Russo Studio per l'Arte Contemporanea, after *Dumbbell* in 2008 and his participation in the group exhibition *S.N.O.W. – Sculpture in Non-Objective Way* in 2005.

In this new exhibition, the artist shows a broad body of work that continues to mine essential ideas and truths within mathematics, harmonics and geometry and that phenomenologically question and even undermine perception of time and space and what we perceive as real and concrete.

#### *Slow Arc inside a Cube VII*

This work is the latest in a series of caged light works that date back to 2007, and is the first time the artist has used a pair of lights inside the cage rather than one. This binary system creates a double projection of shadows on the walls of the space. The point sources move to and from each other in a slow methodical cycle: diverging, converging; accelerating, decelerating. Previously the single light works created misbalance and flux, the cage acting as a lens to distort the room. However, this new work creates a sense of harmony and balance, each light seemingly counteracting the other. The work's origins and inspiration come from a quotation the artist discovered in the Science Museum London by the scientist Dorothy Hodgkin whom pioneered the process of crystal radiography in the 1950s. She described this process as being like trying to work out the structure of a tree from seeing only its shadow.

#### *Limit of Everything and Manifold 5:4*

These works are one and the same; both being projections of the same harmonic chord - the Major Third - but manifested in two very different ways. *Limit of Everything* expands contracts and rotates and for every 5 rotations of the machine the three lights move in and out from the centre 4 times, thus extruding a pathway of light driven by the ratio of the chord. *Manifold*, cast in weathering steel, is best described as a picture of chord falling into silence. Its geometry, like the pathway of light, is formed from the same constraints of five and four and time descending into the floor.

### *Three Perpetual Chord Studies*

*Three Perpetual Chord Studies* similarly draw from the artist's continuing study of the formal theories of musical harmony (harmonics) and represent intervals of the Octave, the Fifth and the Fourth within the Western harmonic scale. Each of the loops is a transmogrification of one of these harmonics and the artist describes the forms as "visual descriptions of the immersive experience of musical chords".

### *Paradigm and Manifold*

The artist considers these works to all be studies for works conceived on a monumental scale, some of which have recently been realised. The propositions focus on two lines of enquiry: Shawcross's ongoing explorations of the four-sided tetrahedron as a tessellating form in his "Paradigm" series (the "Stacks" of the exhibition title), and the dynamic visual potential of harmonics in his "Manifold" works, seen here in *Manifold 5:4*. Within the show Shawcross is showing 4 "Paradigm" studies displaying a *Paradigm Broad, Slender* (structural and solid) and *Exploded*. These vertical stacks are perhaps at first interpreted as symbols of progress and endeavour but as actualised metaphors they contain a cautionary aspect as they allude to an inevitability of collapse and thus to the precariousness of knowledge.

### *Surface disruption sequence*

Born out of the research for *The Optic Cloak* - a major new architectural intervention in Greenwich, London - Shawcross has been investigating ways of disrupting the perception of surfaces and form. This sequence of prints explore the optic effect of two perforated surfaces and the dramatic range of interference patterns they create when moved only slightly.