

C A B I N

CHARLES RICHARDSON
REHEARSAL AFTER DARK

9 - 31 January 2015

Private View 8 January 18:00-20:00

11 Brookwood Road
London SW18 5BL

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cabin-gallery.com

CABIN gallery is delighted to present *Rehearsal After Dark*, a new incarnation of *Rehearsal*, the 2014 Saatchi New Sensations award-winning video installation by Charles Richardson, alongside a selection of prints. The work will start each evening as it gets dark, continuing throughout the night.

The bodies appear to reach out of the wall in front of you, Technicolor creations emerging from another dimension. The backdrop of a 16 mm projection screen, with its soft, flickering light, harks to the Golden Age of early cinema, of the magic of entering alternate worlds. Yet these figures, in their perfect 3D rendering, are frozen in place. They are brittle, otherworldly busts, gently rotating and revolving with the perpetual motion of a meteor floating through space. Two figures (a man and boy), sometimes alone, sometimes bound together, stare straight ahead, their fixed expressions avoiding eye contact, excluding the viewer from a further intimacy, yet all the while tempting us with the familiarity of inner spaces. Richardson's oeuvre is the result of "the accrual of events that co-operate organically in contingency." It is a singular exploration of existence as the result of the places, people and interactions he has known. "I feel it relevant to try to explore this accumulated-information and present it to others," he explains. "That is where my focus stems from; listening/watching, interacting and absorbing the immediate experiences in my life. I like to work with agency that excites or perturbs me, provoked by my existing - and existing with others - in the everyday."

In *Rehearsal After Dark* (9 - 31 January 2015), Richardson creates new work as a continuation of *Rehearsal*, the video installation which won him the 2014 New Sensations Prize by Saatchi Art. In the original work, Richardson created self-portraits using the everyday detritus of his studio, appended and merged to his head to create strange, fantastical personas. At times, this, with the combination of the artist's still, frozen image, had the effect of a waxy mask, as if he himself were not real. At others, the shapes conjured by the litany of plastic bags, coffee cups, Post-Its, Extra chewing gum packets and more served to generate creatures - here he appeared like a wolf, there, he channeled Joseph Merrick, the Elephant Man. His own features, buried beneath layers of objects, were obscured and distorted by reams and reams of masking tape. The 3D rendering was hollow, viewers able to see 'inside' Richardson as he rotated slowly away from the viewer, accompanied by various rehearsals of classical music, from the swelling strains of Bach to shimmering piano passages. The combined effect, alongside the flickering background, was of an almost Surreal, absurd Dadaism, a merging and crashing of different visual and audio stimuli to create an immersive and mesmerizing parade of characters.

Rehearsal, like much of Richardson's work, was an exploration of male identity, popular culture and historicity, and the intersection between the three. "I hope to express the more fragile and absurd sides of masculinity," he explains. "Masculinity [as a concept] can be quite clownish at times, and anything that takes itself too seriously can be easily tipped into the absurd or comic." It is within this realm that Richardson manages to distil his subject - himself, a man - and in doing so, examine notions of sentimentality, pride and the failure of masculinity. Indeed, what does 'masculinity' mean? How masculine is Richardson, staring nobly forth to heroic music, with rubbish taped to his head? In turn, the materials he uses are a nod to popular culture, as recognisable brand names and logos jump to the fore. "The images become almost icons, or propaganda-type images," he explains. In *Rehearsal*, this was evident in the juxtaposition of classical music rehearsals with state-of-the-art 3D animated objects, poses taken from Renaissance painting and modern day refuse, the plastics and poor materials from a contemporary age. "I am attracted by sharp contrasts in image and sound, the anachronistic nature of

modern materials and technologies juxtaposed by classical poses and instrumental goings-on,” he says.

In *Rehearsal After Dark*, he further probes this virtual space, using both himself and another subject this time, expanding from simply a focus on the head to encompass the torso and arms, with gesture playing a stronger role. This, like *Rehearsal* before it, marks a vital point of departure from earlier work in its foray into the virtual. Where previous film work was documentary in nature, “I am no longer playing with reality and fiction, as I had done before in my docu-fiction type films, rather now I am exploring reality and the virtual (for me the virtual remains a form of reality not a fictional space),” he says. “I find the realm of the real taken into a virtual space a very interesting proposition, rather than the limits of images and forms created solely in the virtual or solely in the real.”

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Rehearsal After Dark by Charles Richardson will run from 9 - 31 January 2015 at Cabin Gallery. For further information, interviews with the artist or high-resolution images please contact joe@cabin-gallery.com or call +44 (0)20 7112 8838

NOTES TO EDITORS

CHARLES RICHARDSON

Born in Leek, UK (1979), Charles Richardson received his BA in Fine Art from the School of Fine Arts, Malaga Spain (2009), followed by his MA in Fine Art Media from the Slade School of Fine Art, London, UK (2014). His practice is driven by a tongue-in-cheek approach to the ambitious task of understanding what it means to exist and exist with others, working across multiple media, including performance, video, animation, writing and installation. Recent group exhibitions include Art Basel Miami Beach, Florida, USA; *Saatchi New Sensations*, Victoria House, London and *Bloomberg New Contemporaries*, World Museum, Liverpool and ICA, London (all 2014). Winner of the 2014 New Sensations Prize at Saatchi Art, Richardson was also winner of the MFI Award and Julian Sullivan Award (both 2014), and received a scholarship from the Aalto University of Art and Design, Helsinki, Finland as was the recipient of the Valencia Crea Photography prize, Las Naves, Valencia, Spain.

CABIN gallery

CABIN is a contemporary art gallery located in the residential area of Southfields in London, originally founded in 2006. As an artist-run gallery space, CABIN acts as an incubator for phenomenological and philosophical exchange and is committed to supporting an ongoing intellectual and visual dialogue with emerging forms of artistic production. An intimate, minimalist space in which to both challenge and engage with viewers, the gallery core program of exhibitions tends to focus on posthumanism and the exploration and understanding of the self and other, consciousness, life, identity and the body. Joe Madeira, the gallery's founder and director, was born in The Algarve in Portugal and studied at Faculdade de Belas-Artes de Lisboa before coming to the UK in 1991, where he completed his Master of Arts in graphic design at Central Saint Martins and his Master of Philosophy at The Royal College of Art with a research paper in Postmodernism and Self-identity in Photography. In addition to running the gallery, Madeira has designed a number of large-scale exhibitions for galleries and museums, more recently *Hidden Histories of Exploration* for The Royal Geographical Society and *Foundling Voices* for The Foundling Museum. For more information, visit www.cabin-gallery.com

EXHIBITION FACTS

Private View: 8 January 2015 - 18:00-20:00

Exhibition Dates: 8 - 31 January 2015

Opening Hours: Saturday 10am-6pm or by appointment

Video Installation: Everyday after it gets dark - 17:00

Location: 11 Brookwood Road, London SW18 5BL

Tel: +44 (0)20 7112 8838

Website: www.cabin-gallery.com

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