

## Regeneration

April 2. until May 7. 2022

Informality, 11 Market Place, Henley on Thames, RG9 2AA. UK



Hannah Brown, Hedge 4., 2018, Oil on linen, 150x200cm

Informality is delighted to announce its upcoming presentation 'Regeneration', showing works by eight international artists' bringing together multiple disciplines including Jamie North, Martine Poppe, Virginia Woods-Jack, Rebecca Partridge, Hannah Brown, Laura White, Tamara Dean and Tamsin Relly. 'Regeneration' aims to use Richard Taylor's theory on Fractals as an instruction to investigate how artists and art can scientifically provide us with a way to regenerate.

Fractal, is a term that was originally coined in 1975 by Polish-born mathematician, Benoit Mandelbrot. Mandelbrot's theory, later explored in its relationship to art by Taylor, provided an intersection between physics and art using simple mathematical rules to help us understand the laws of imagery that might otherwise read or present as too complex or chaotic. In 1999, an expert of chaos and professor in physics, psychology and art at the University of Oregon published in a journal titled 'Nature', findings on why a series of abstract works created by Jackson Pollock in the 1950's soothed viewers so much. Similarly, the artists carefully considered exhibiting in 'Regeneration' present works that are equal in dimension for us to scientifically relax. In his findings, Taylor found that we relieved stress or otherwise started to regenerate when viewing a mathematical dimension (D) read through our retina of a ratio between 1.3 and 1.5D. In nature, clouds, trees, branches, rivers and foliage are imagery that repeats the same ratio as the patterns which Taylor examined in Pollock's series of works created in the 1950s.

In Regeneration the artists aren't just turning to our natural world as a source for a subject, they have also paved a way of looking and living, constantly appreciating the space around us.

### About the artists

#### Jamie North

The work of Jamie North operates at the intersection of the natural and the human-made. In his cast concrete sculptures, native Australian plant species are employed to seek out natural growth lines and explore the landscape of the work. In time, the selected plants become entangled with the inorganic concrete, creating a continuously evolving and living sculptural form.

There is a fascinating merger of dichotomies at play within North's sculptures; between the unpredictability of their lush inner crevices and their obdurate exterior shells. The work simultaneously invokes ideas of progress and collapse, industry and ruin, melancholy and triumph. The use of industrial materials further blurs the disjunction between the naturally occurring and the anthropogenic. The jagged edges of North's poetically eroded forms expose a variety of aggregates such as coal ash and steel slag, which despite having the appearance of volcanic rock, are by-products of industry. This redemptive re-use of the waste generated by human activity sits alongside that most definitive of regenerative processes: the succession of nature.

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## Martine Poppe

Martine Poppe (B. 1988, Norway) has been living and working in London, Oslo and Paris. Poppe graduated from the Slade School of Fine Art BA and an MFA in 2011 and 2013 respectively. The artist's source materials, which are often photographs or textiles, instigate her process. Poppe's paintings carry the effects of diffracted light and overexposed photography, as well as the pixelation of blown-up digital images. Sometimes she affixes the source material behind translucent fabrics on stretchers, creating a screen that she can see through and work on with paint. At other times, she tears and scrounges it up, or reshapes it as standing barriers in the exhibition space. Poppe's works are developed from the fluidity between the different materials she employs, negotiating the boundaries between abstraction and representation, opening the work up for the viewer to situate themselves within the boundaries, and expectations that her practice negotiates.

Poppe's works can be found in the collections of the UK Government Art Collection (UK), the Kistefos Museum (Norway), NRK (Norway), the Saatchi Collection (UK), University College London (UK), Oxford University (UK), CCA Andratx (Spain), House of St. Barnabas (UK) and KODE Museums (Norway); Saatchi Collection (UK); UCL Art Collection (UK); University of Oxford Collection (UK); NRKs Kunstsamling (Norway), House of St. Barnabas Collection (UK) Benetton Collection (Italy), CCA Andratx (Spain).

## Tamsin Relly

Tamsin Relly's multi-disciplinary practice includes painting, printmaking and photography. In response to the increasingly disrupted environmental conditions of a shifting global climate, her work explores the reciprocal relationship we have with our planet's ecology and how we find a connection with the living world. Recent projects consider the migration of plants and the preservation of botanical environments through conservation, urban parks and memory – be it personal, collective or held within the land.

Drawing on both found media imagery and first-hand observations, Relly works with the fluid and unpredictable qualities of her materials and processes to present impressions of natural and urban spaces in states of uncertainty or impermanence. South Africa born, Relly's research has taken her to diverse locations including the Arctic Circle, The Eden Project in Cornwall and Las Vegas. She lives and works in London, where she received an MA in Fine Art at City & Guilds of London Art School in 2011.

Relly's work has been exhibited and collected widely in the United Kingdom and internationally. It has been presented in group exhibitions curated by Royal Academy of Arts, Oliver Projects, Alteria Art and T J Boulting in London; SMITH, Cape Town; and Gerson Zevi, New York; and solo shows hosted by the House of St Barnabas, The Place Downstairs and Brocket Gallery in London. Her work is held in collections including Simmons Contemporary, Hogan Lovells, and the National Maritime Museum in London. Artist residencies include Arteles, Finland; RE·THINK: Environment, National Maritime Museum, London; Pocantico, Rockefeller Brother Fund, New York; and The Arctic Circle, Svalbard.

## Hannah Brown

Hannah Brown was born in 1977 in Salisbury, England. She completed her BA in fine arts at Central St Martins in 1999 and her MA at the Royal College of Art in 2006. Recent major exhibitions include 'This Muddy Eden' 2020 (two person with Christopher Orr, Broadway Gallery, curated by Kristan Day) and 'Before Long' 2019 (Union Gallery, London). In 2021 she was featured in the John Moores Painting Prize and in 2020 in the exhibition 'The Green Fuse' at Frestonian Gallery. Her work is held in private collections in the UK, USA, Switzerland, Korea and U.A.E among others, and has been acquired for the permanent collections of the State Art Collection of Ireland, Dublin and the V&A Museum, London. She lives and works in London.

Hannah Brown's works centres on the psychology of the English landscape. She is interested in the status of landscape painting, the use and value of bucolic imagery, and how we interact with the natural environment and bring it into the domestic sphere.

## Rebecca Partridge

Rebecca Partridge was born in the U.K, in 1976 and currently lives and works in London. Since graduating

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from the Royal Academy Schools in 2007 she has exhibited internationally. Solo exhibitions include, 'In The Meantime', at Kunsthalle CCA Andratx, Spain, 'Notations' Kunstverein Springhornhof and 'Painting Fast, Painting Slow' at Konstkraft Ljusne, Sweden. She has been awarded several international scholarships including from The Nordic Kunstsenter Dale, Norway, The Josef and Anni Albers Foundation, USA, and The Terra Foundation for American Art Fellowship in Giverny, France. Over the past ten years she has curated a series of exhibitions taking place in Germany, Norway and the U.K, most recently 'Scaling The Sublime' at Nottingham University which she co-curated in 2018, followed by 'In Pursuit of Elusive Horizons' at Parafin Gallery, London.

## Virginia Woods-Jack

Virginia Woods-Jack is a British-born photographic artist, advocate and curator currently living and working in Aotearoa New Zealand. Her practice explores notions of connection to place, materiality and memory to consider relationships between the human and more-than-human worlds. By doing so, she aims to understand how memory informs the way people interact with the natural environment to highlight the importance of care in navigating the climate crisis. This is integral to the preservation of the planet.

In her practice, the material nature of the image is malleable with VWJ looking to expand upon her understanding of the photographic image and how it is understood. With constant shifts in how she creates images, the opening of the shutter becomes a departure point. The final expression and installation of the work engage with experiential concepts which seek to expand upon and enhance the viewer's understanding of the photographic medium.

Woods-Jack is the founder and curator of Women in Photography NZ & AU. She has exhibited widely, both locally and internationally, and her work is held in private collections in Aotearoa New Zealand, Australia, The United States, Europe and the United Kingdom. Her photographs have appeared in Harper's Magazine, The Guardian, The Observer and Time Magazine, among others, and she was a finalist in the 2010 New Zealand Contemporary Art Award. Her photobook 'None of this was done with us in mind' will be published by Bad News Books in late 2021.

## Laura White

Laura's practice is interdisciplinary - STUDIO BASED WORK: sculpture, drawing and photography, WRITING: on material encounters, and FIELDWORK: workshops exploring materiality as participant and educator. Laura grew up in rural Worcestershire and has lived in London for the past 20 years with regular visits back home to roam the countryside.

Things are explored as material stuff and anthropological signifiers, occupying a fluid space where things demand critical discourse and their own intuitive logic. Her practice focuses on a fascination with material behaviour and is often about 'not knowing, 'not planning', 'unlearning' and being open to failure which exposes her own vulnerabilities and strengths, as well as those of the materials she uses.

## Tamara Dean

Tamara Dean is a critically acclaimed photo media artist working in photography, installation and moving image, her practice explores the relationship between humans and the environment. Her works aims to bridge the separate-ness that we as humans create in our minds between ourselves and nature.

Tamara has held multiple solo exhibitions and group exhibition highlights including the Adelaide biennial of Australian Art (2018); Tamara was also selected for the ArtOmi International Artists Residency in Upstate New York where she continued to win The New York photo awards (2013). Selected prizes include Moran Contemporary Photographic Prize (Winner 2019), Josephine Ulrick & Win Schubert Photography Award (Winner 2018), Taylor Wessing Photographic Portrait Prize, National Portrait Gallery, London (2016). Work has been exhibited at International art fairs including Sydney Contemporary (2015, 2017, 2019), Pingyao Photography Festival (2012, 2018, 2019). FotoLeggendo Rome (2013,2017), Auckland Art Fair (2016, 2018, 2019, Delhi Photo Festival, India (2013).

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Tamara's work is held in notable private and public collections including the National Gallery of Australia Collection, Canberra ACT; Parliament House Art Collection, Canberra ACT, Art Gallery of South Australia, Artbank, The Mordant Family Collection, Neil Balnaves Collection, Francis J. Greenburger Collection NYC, Tweed River Gallery, Gold Coast City Art Gallery, Macquarie University Art Gallery, and Newcastle Art Gallery.

## About Informality

Informality was founded in 2019 and is a contemporary art gallery that works with international artists. In October 2019, Informality opened a project space based in Oxfordshire, UK as part of its commitment to art in a rural location. The space showcases both solo and group presentations with artists' practicing in a range of mediums whose work's explore topics on the environment.

Informality enhances its exhibition programme with accompanying talks and lectures. These are tailored to aid emerging collectors in researching artists and understanding the art market.

## *Informality beyond the white cube*

Outside of the gallery's own walls, Informality has committed to site-specific collaborations. In late 2019 Informality collaborated with Jamie North and Pi Artworks to bring the artists first solo exhibition in the United Kingdom, Inflection (11–17 November 2019, Pi Artworks), to Central London's Fitzrovia district. The bustling metropolis provided a poignant location for a show exploring the current climate crisis and the fragility of human cities in the face of nature.

In 2020, Informality collaborated with the Sidney Nolan Trust to exhibit works of gallery artist, Anthony White in Anthony White at The Rodd (21 May - 25th June 2020). White's work was displayed digitally throughout The Rodd, a 17th-century property and outbuildings in Presteigne, Wales where renowned Australian artist, Sidney Nolan resided for 10 years. The project supported Anthony White's award of the Creative Arts Fellowship which was postponed due to Covid 19 and international travel restrictions.