

'A Natural Syntax for Rhythmic Forms and Semiotic Rotations'

Ditte Gantriis, Henry Jackson Newcomb, Fay Nicolson

Curated by Domenico de Chirico

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Bid Project, Milan

Bid Project presents '*A Natural Syntax for Rhythmic Forms and Semiotic Rotations*', a group exhibition with works by Ditte Gantriis, Henry Jackson Newcomb, Fay Nicolson.

The semiotic point of convergence for every one of them is the twisting complementarity of theme and structure: everything turns back and forth - in space and time - in order to use the dualistic character of signs from nature, according to the human body and the body of things, to create basic designs.

Ditte Gantriis' work concerns itself with the idea of caricature in its attempt at examining the condition of contemporary culture. The artist sees the caricature as a defining characteristic of the world we have created, a world in which all features are exaggerated or reduced according to dominant trends. It is a world where brand names have transcended the objects they once adorned to become flexible signifiers of value with which consumers can build identity, and where behaviour has become rituals performed for the sake of reaffirmation.

Thus, to look at a painting, to eat sushi, to listen to Beyoncé is not to really see the art, taste the food, or hear the music, but rather to perform an already scored activity which bears a certain value, readily exchangeable in an economy of cultural capital. However, acknowledging the truth of the feelings and desire that animate this system, Gantriis' work puts her interest into play without passing judgement. Instead, her work is both earnest and humorous, critical and celebratory.

Ditte Gantriis (b. 1980 Rudersdal DK, Buenos Aires, lives and works in Copenhagen DK) studied Visual Communication at Danish School of Design in Copenhagen. Recent solo exhibitions include *A Rose*, Residency and solo show at Picnic Picnic, Sheffield, UK (2015); *Body & Soul*, Frutta, Rome, IT and *Ditte Gantriis & Rolf Nowotny*, shared solo exhibition, Die Raum, Berlin, DE (both 2014); *Standard*, curated by Max Slaven, David Dale Gallery, Glasgow, UK and *CASUAL FRIDAY*, Peter Amby Gallery, Copenhagen, DK (both 2013); *COMPANY*, Green is Gold Studio, Copenhagen, DK and *SERVICE*, Toves Galleri, Copenhagen, DK (both 2012). Recent and forthcoming group shows include *A Natural Syntax for Rhythmic Forms and Semiotic Rotations*, curated by Domenico de Chirico, BID Project Gallery, Milan, IT; *Trust*, curated by Sonia Dermience, Kunsthall Charlottenborg, Copenhagen, DK; *Italian and British artists meet Milan*, curated by Pietro Di Lecce, *The Workbench*, Milan, IT; *Women's Art Society II*, curated by Adam Carr, MOSTYN, Llandudno, UK; *A room with a view*, curated by David Armengol, L21, Palma de Mallorca, ES; *Finite Project Altered When Open*, David Dale Gallery & Studios, Glasgow, UK; *You will find me if you want me in the garden*, curated by Domenico de Chirico, Valentin, Paris, FR (all 2015); *SMALL Rome*, curated by Adam Carr, Frutta, Rome, IT; *De Generation of Painting*, Fondazione 107, Turin, IT; *Speedboat*, curated by Alex Ross, Nicelle Beauchene Gallery, New York, US (all 2014); *Kultur und Freizeit*, Westfälischer Kunstverein, Münster, DE; *Ditte Gantriis and James Clarkson*, *Brussel Cologne Contemporaries*, Gallery Drei, Cologne, DE; *Vegetal Passion*, CREDAC, Ivry, FR; *Noisy Spaghetti*, Fauna, Copenhagen, DK; *Cloud Hosting*, curated by Tim Saltarelli, Rachel Uffner Gallery, New York, US (all 2013).

Henry Jackson Newcomb's work explores the aesthetics of materials and the human body through spatial collage and juxtapositions of objects and abstract form. A repetitive approach to process and the layering of elements establishes a relationship between the artist and viewer. Significant subjects become reoccurring motifs, deconstructed and evolved into future dialogues after being recorded. Refined lines introduce figurative elements, as gentle curves emerge out of angled layers and abstracted backdrops.

Henry Jackson Newcomb was born in Suffolk, UK in 1988. He completed a BA at Norwich University College of the Arts and currently lives and works in Norwich. Past exhibitions include *Rhythm Maroc*, 18 Ave, Tétouan, Morocco (2015); *Venice, The Lookout*, Aldeburgh (2014); *Seven Angles*, 18/21, Norwich (2013); *SAVORR 1-12*, Norwich (2011-2014); *Now In Colour*, Millington Marriott, Peckham (2011); *The Tomorrow People*, Future Artists Now, Elevator Gallery, Hackney Wick (2011); *The Late Shift*, Sainsbury Centre for Visual Arts, Norwich (2010). He was selected for the Free Association Retreat, Wysing Arts Centre, Cambridge (2011), and is a member of the Norwich 20 Group. In 2011, Newcomb founded SAVORR - a non profit Norwich based arts platform supporting local and international artists through open submission exhibitions.

Fay Nicolson. She is interested in the physicality of images and repetitious making processes. Shifting fluidly between photography, print, paint she tries to create distance between a visible surface and what we expect to know about it. Document and the textile are important to her thinking: the document as a malleable, fictitious, porous record, as an image-object loaded with cultural value; the textile as a structured image, laboured and layered slowly from one narrative thread that overlaps to form a textured surface. She works in series to generate large bodies of work that play with limited tools, situations or elements. Recent bodies of work include: *Marginal Notes* (a series of analogue photographs and photograms manipulating materials within the studio) and *We exist! We have the will! We are producing!* (digital prints on silk that evoke modernist designs for textiles). Most recently she developed a series of large scale works that combine paint and silk screen printing on un-primed canvas. Rippled striped fabric, disembodied postures or digital brush marks are scattered rhythmically across the work. Bars of colour weave between these motifs operating like visual scores for performance or sound. She brings these compositions together like visual poems, trying to attain a sense of rhyme, rhythm and repetition. These works are activated in the studio or gallery by the presence of a body (occasionally her own but also by performers or viewers). For example, she often places a choreographed body in the documentation of these works to generate a relationship between them both; which is backdrop, which is supporting structure; which inscribes the other with significance? When installed in a gallery these works act between paintings, screens or barriers, dividing spaces or acting as guides to choreograph an exhibition.

Fay Nicolson (b. Derby 1984) has an MA from the Royal College of Art (2011) and a BA from Central Saint Martins College of Art and Design (2006). Recent solo exhibitions include: *OVER AND OVER PURE FORM*, Grand Union, Birmingham, UK; *PLAY SENSE*, Gerald Moore Gallery, London, UK (both 2015); *A P E L*, Almanac Projects, London, UK; *P A R E*, West Lane South, London, UK, *WORK WITH MATERIAL*; Künstlerhaus Wien, Vienna, AU (all 2013); *Bad Signs*, PLAZAPLAZA, London (2012). Recent selected group shows include: *The Place of the Scene*, Bloc Projects, Sheffield; *Madrugada*, Tomorrow Gallery, New York, USA; *Jacopo Miliani, Fay Nicolson, Jackson Sprague*, Frutta Gallery; *Elapse / End*, MAISTERRAVALBUENA, Madrid, ES; *As it seems*, COSAR HMT, Dusseldorf, DE; *Palourde Cuites*, Christopher Crescent, Brussels, BE; *Mostyn Open 19*, Mostyn Gallery, Llandudno, UK; *Exquisite Collapse*, blip blip blip, Leeds, UK; *The Decorator and the Thief (...)*, NGCA & Priestman Gallery, Sunderland, UK (all 2015); *ACCORDION*, Laura Bartlett Gallery, London, UK; *before breakfast we talked about the furthest visible point before it all disappeared*, Tenderpixel, London, UK; *Textile Languages*, Thalie Art Project, Brussels, BE (all 2014); *Open Cube*, Mason's Yard White Cube, London, UK (2013). Fay has delivered talks and performances at: *Open File: A Rehearsal*, Outpost, Norwich, UK (2014); *Lecture Performance*, Overgaden Institute of Contemporary Art, Copenhagen, DK; *An-artist, Unlearning*, David Roberts Art Foundation, London, UK (both 2013); *Prospectus*, Chelsea College of Art, London, UK and *WE ARE THE TIME*, Gerrit Reitveld Academy, Amsterdam, NL (both 2012). Fay has undertaken residencies at: Montiverdi Gallery, Sienna, IT (2015); Gerald Moore Gallery, London, UK, (2013-15) and in Muscat, Oman organised by the British Council of Oman and Triangle Artists Network (2013).