

ARMADA



IAN DAWSON

ARMADA

FIVE YEARS

02-03-2013 > 24-03-2013



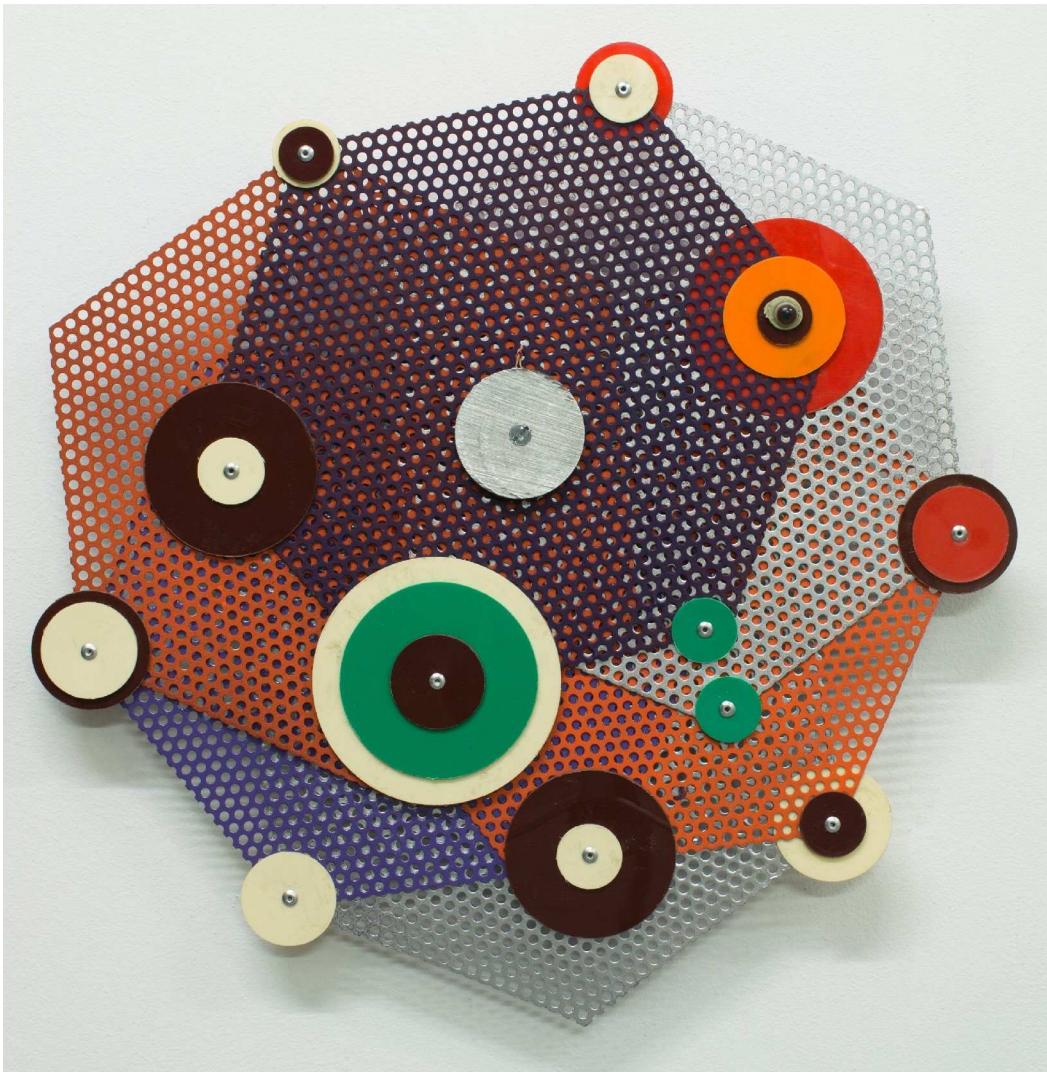




HORIZONTAL HOLD, 2011-13, STEEL, PAINT AND MIXED MEDIA 170 x 16 x 18cm



HEXHEAD, 2013, PAINT, STEEL, PESPEX, 30 X 30 X 5CM



MAESTROMO, 2013, PAINT, STEEL, PERSPEX, 50x50x5CM

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BOCKS(A)ISLE, 2010-13, STEEL, PAINT, CERAMIC, MIXED-MEDIA, 48 x 50 x 41CM

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JOSHUA, 2012-13, STEEL, CAST IRON, PERSPEX, MODEL FIGURES, 46 X 32 X 18 CM





TRINS, 2010-13, STEEL, CERAMIC, MODEL FIGURE, 40 x 55 x 17cm

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HEXION TO DEVON, 2012-13, STEEL,PAINT,160X60X15CM





WARDS, 2009-13, STEEL, PAINT, PERSPEX, ALUMINIUM,, MODEL FIGURE, 100 X 33 X 13CM





DUMDEE, 2010-13, ALUMINIUM, STEEL, PESPEX, 90 X 70 X 17CM





O, 2012-13, STEEL, MIXED MEDIA, 22 X 22 X 33CM



LITTLE FLUFFY CLOUDS, 2011-13, STEEL, DIBOND, PAINT, 50 X 30 X 12CM



SNA(c)K.E.YES, 2009-13, STEEL, PAINT, AND MIXED MEDIA, 140 X 30 X 30CM







FACED, 2012-13, STEEL, MIXED MEDIA, 44 X 32 X 18CM



THE TOWER OF POWER, 2010-13, STEEL, CERAMIC, PAINT, 65 x 35 x 18CM

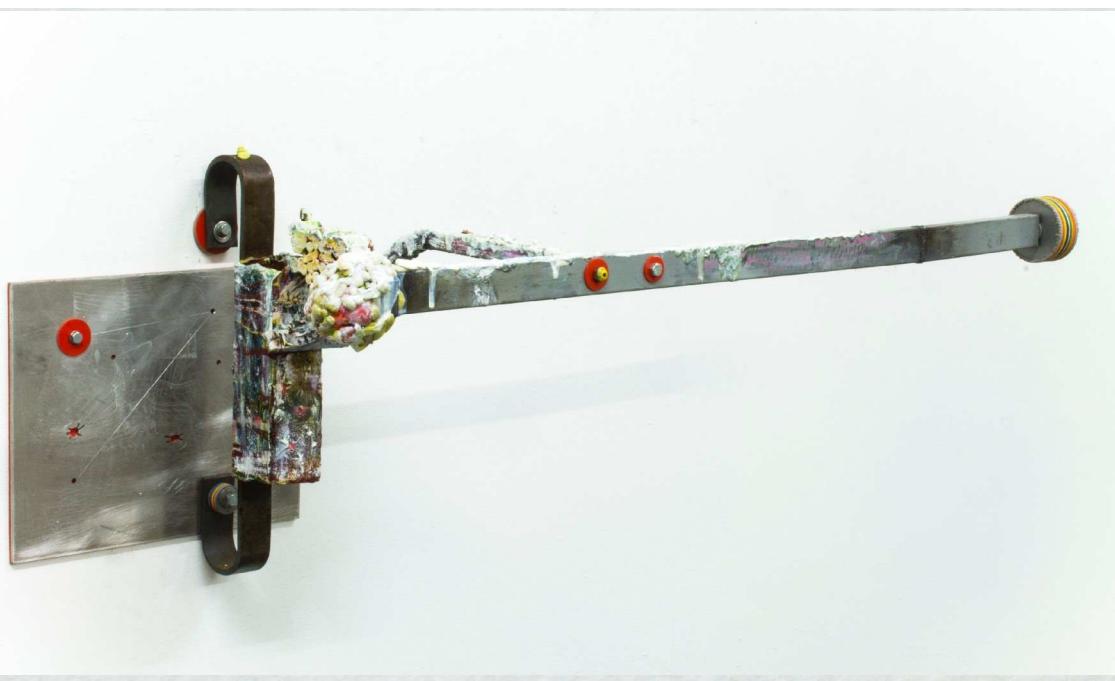




LEIBIG, 2011-13, STEEL, MIXED



-MEDIA, 196 x 38 x 33 CM



HAMMERHEAD, 2010-13, STEEL, PAINT, PESPEX, MIXED MEDIA, 86 X 38 X 55CM





I-SAW, 2010-13, STEEL, PAINT, MIXED-MEDIA, 130 X 28 X 32CM



ARMADA



STRAIGHT UP, STEEL, PAINT, ACRYLIC EYE AND



MODEL FIGURE, 152 X 7 X 10 CM

THE MUTINY OF THE BOUNTY

OLIVER PETERSON GILBERT & HAZEL ATASHROO

IN 1588, SPAIN'S 'ARMADA INVENCIBLE' WAS TORN TO RAGS AND FLOTSAM BY DIVINE TEMPESTS IN THE ENGLISH CHANNEL. SURVIVAL REPLACED CONQUEST. THE SHIPS' CREWS, STARVED AND LONGING FOR A DISTANT HOMELAND, WERE SOON LOST TO THE SHIPPING FORECAST. ALL THAT REMAINED WAS TAVERN TALK AND SHIPWRECKS BOTH GATHERING LIMPETS: A BOUNTY WAITING TO BE FOUND.

IN 1956, ALISON AND PETER SMITHSON, EDUARDO PAOLOZZI AND NIGEL HENDERSON POPULATED THEIR REGION OF THE *THIS IS TOMORROW* EXHIBITION WITH THE PROFANE AESTHETICS OF THE 'AS FOUND'. FOUND OBJECTS, INCLUDING A RUSTED BUGLE AND A CLOCK WITHOUT HANDS, CLUNG TO THE CORRUGATED ROOF OF A MOCK SHANTY-TOWN SHACK. ROUGHLY HONED AND PROVOCATIVELY INCONGRUOUS IN THE WHITECHAPEL GALLERY, THE INSTALLATION SYNTHESIZED IMPRESSIONS OF POST-NUCLEAR FUTURES AND NEOLITHIC PASTS IN A DIALECTICAL VISION OF ITS PRESENT.

IN 2013, WE ENTERED DAWSON'S RAMSHACKLE STUDIOS. CROWDED WITH BITS, PIECES AND FRAGMENTS, HIS HABITAT WAS ONE OF ATOMIC COLLISION AND MATERIAL FUSION: THE WHITE HEAT OF MAKING. A 'MAKING' PALPABLY INFORMED BY A VAST KNOWLEDGE OF MATERIAL PROPERTIES, GAINED THROUGH PERPETUAL EXPERIMENTATION OVER YEARS OF PRAXIS. ON ENCOUNTERING THE ARMADA, WE FOUND ITS CONSTITUENT VESSELS GATHERING LIMPETS ON THE STUDIO WALL, BRACED FOR THE NEXT CREATIVE STORM...

IAN DAWSON DRAWS ON REMAINS AND THEIR TENSIONS. HE REPOPULATES. ARMADA IS NOT A WORK OF CONQUEST BUT A WORK OF MULTIPLE SURVIVALS. THE WORK EXISTS AS A POLEMIC ACT. AKIN TO THE CLOCK WITHOUT HANDS, CONSCIENTIOUSLY OBJECTING TO ITS PRODUCTION LINE DUTY, DAWSON'S ARMADA REFUSES ITS COMPLICIT FUNCTION AS ART-OBJECT/END-PRODUCT. THE ALIENATION OF THE ART PRODUCT FROM ITS LABORIOUS 'MAKING' PROCESS IS FUNDAMENTAL TO ITS AURATIC EFFICACY: THE MAGICIAN'S TRICK STAYS THE CAPITAL OF THE CIRCLE; THE PROVERBIAL TURD GETS POLISHED IN SECRET. DAWSON EXPLORES MUTABILITY IN MAKING AS A RESISTANT PROVOCATION, ACTUALIZING ETHICAL CONCERN OVER THE POLISHED-AESTHETIC HEGEMONY. HE ATTEMPTS TO REINVIGORATE THE DIALECTIC BETWEEN MATERIALITY AND INTERPRETABILITY THROUGH THE CARNIVALESQUE PARODY OF CEASELESS (RE)MAKING. ARMADA LEADS A MUTINY OF THE ART BOUNTY, ANCHORING THE WORK IN THE DIVINE TIDES OF PERPETUAL INCOMPLETION.

DAWSON'S WORK IS INFORMED BY A FASCINATION WITH THE FAR-REACHING MATERIAL BIOGRAPHIES OF EVERYDAY OBJECTS. THE MATERIAL LIVES OF MANUFACTURED PRODUCTS TEND TO FAR EXCEED THE BRIEF ROLES IN PRODUCTION AND CONSUMPTION WHICH WE DESIGNATE THEM. ACCRUING LAYERS OF CULTURAL SIGNIFICANCE THROUGHOUT THEIR VOYAGES, MATERIAL ATOMS ARE RECONFIGURED, THEIR SURFACES PAINTED, LACQUERED AND LABELLED; THEY ARE PACKED, SHIPPED, BOUGHT AND SOLD, ABUSED AND NEGLECTED. ONCE BROKEN DOWN BEYOND RECOGNITION, MATERIAL NARRATIVES PERSIST, EVEN WHEN LOST TO US AS FORGOTTEN PARTICLES CAST INTO THE OCEAN. FORGOTTEN PARTICLES THAT REPEAT IN US WITH EVERY MOUTHFUL OF FISH FINGER.

DAWSON'S STUDIO IS ITSELF AN ECOSYSTEM OF LIVING MATERIALS IN STATES OF TRANSFORMATION, BY NATURE OR NURTURE. A BOUNTY OF INDUSTRIALLY PROCESSED MATERIALS ARE BOUGHT IN OR SALVAGED, CUT DOWN TO SIZE, REFORMED AND REPURPOSED. A LUMP OF RED CLAY IS REBORN AS A SLICE OF IRON GIRDER, ITS LOAD-BEARING QUALITIES QUESTIONABLE. A CONSTELLATION OF PUNCHED METAL SHEETS IN POP COLOURS ARE REMINISCENT OF PROPS FROM LEN LYE'S 1935 *A Colour Box* ANIMATION. WHEN PLUNGED INTO THE INERTIA OF DARKNESS, ARMADA'S REMNANTS, LIKE BIOLUMINESCENT SEA-CREATURES FATHOMS BELOW THE SURFACE, BEGIN TO GLOW. AND YET WE IMAGINE THAT IN AN OFF-CUTS BIN BEHIND THE WORKSHOP JIGSAW, A FURTHER PRIMORDIAL SOUP OF MISSHAPEPN FLOTSAM IS WAITING TO EVOLVE. PAOLOZZI FAMOUSLY CHARACTERISED HIS PRODUCTION METHOD AS 'CONSTRUCT. TACK. DESTROY. RECOMMENCE'. THIS NOTION OF EXTENDED PRODUCTION IS EVIDENT WITHIN ARMADA'S MATERIAL BIOGRAPHIES AND IS FUNDAMENTAL TO ITS EFFICACY THEREBY EVADING ANY COMMODIFIABLE *TELOS*.

EVER THE BRICOLEUR, DAWSON'S REACH IS NOT LIMITED TO MATERIAL REPURPOSING. IN A FURTHER CARNIVALESQUE EXAGGERATION OF PROCESS AND MATERIAL ALIENATION, A CREW OF LILLIPUTIAN CONSTRUCTION WORKERS ARE PRESSGANGED TO SERVE AS PAINTERS AND DECORATORS UPON THIS SCULPTURAL FLEET. TO US, AS ONLOOKERS, THESE DIMINUTIVE WORKERS APPEAR TO APPLY LAYERS OF OIL PAINT AND GLITTER TO THE UNITS, ENACTING A TRANSFORMATION OF SURFACE NOT IN KEEPING WITH THE MATERIAL BASE. THIS ACTION INTRODUCES A BENJAMINIAN AURATIC SENSIBILITY THROUGH ARMADA'S POLISHED POOP-DECKS. THEIR THEATRICAL GILDING SHATTERS THE CHAIN OF SIGNIFICATION, PARODYING THE HIDDEN STAGES IN THE COMMODIFICATION OF OBJECTS: A SEMIOTIC SLEIGHT-OF-HAND SPECTACLE WITH LASHINGS OF NEON SLUDGE AND GLITTER GLOBULES. WILL YOU ACCEPT THE KING'S SHILLING?

CURIOUSER AND CURIOUSER, THIS NAUTICAL WONDERLAND IS ALSO POPULATED BY SCANTILY-CLAD MINIATURE BATHERS, LOUNGING AS THOUGH BRONZING ABOVE DECK ON SOME MEDITERRANEAN CRUISE. ARE THESE ART CONSUMERS BASKING IN THE REFLECTED HEAT OF THE ARTWORK'S GLITTERING PATINA? A TONGUE-IN-CHEEK REFERENCE TO THE 'CLASSICAL NUDE' OF TRADITION? RAY BAN'D CHERUBS IN AN IRONIC ROUSSEAUIAN ARCADIA? IS THEIR NARRATIVE OF LESS IMPORT THAN THE PHENOMENOLOGICAL SENSATION OF THE SCALE MODEL THAT THEY EVOKE?

THEN WHAT OF THE GLASS EYEBALLS AND MONSTROUSLY EXPOSED BRAINS THAT CAN BE FOUND GROWING SPORADICALLY FROM THE SCULPTURES' UNDULATING SURFACES? TO OFFER ANY FINITE DIAGNOSIS WOULD SERVE MERELY TO STUNT THE GROWTH OF THIS EVER TRANSMOGRIFYING WORK. TODAY'S ENCOUNTER WAS BUT ONE MOMENT IN THE BIOGRAPHY OF DAWSON'S ARMADA, A HASTILY SCRIBBLED ENTRY IN THE CAPTAIN'S LOG. WE EXPERIENCED THE SCULPTURE IN ITS HABITAT, THE TEMPESTUOUS STUDIO ENVIRONMENT, KNOWING THAT WHAT WE HAVE OBSERVED WILL BE BUT ARCHAEOLOGICAL LAYERS, BURIED IN ITS OWN UNFOLDING NARRATIVE. DESPITE ITS SEEING STASIS IN THESE CATALOGUE PHOTOGRAPHS, ARMADA'S FUTURE LIES IN UNCHARTED WATERS, A SLIPPERY BOUNTY NEVER TO BE RAISED.

THE ARMADA'S LOG BOOK AWAITS YOUR ENTRY, YOUR TAVERN TALK.

FEBRUARY 2013

BIOGRAPHY

BORN 1969, DARLINGTON, CO DURHAM, U.K.
LIVES AND WORKS IN LONDON

SOLO EXHIBITIONS

2013 FIVE YEARS, LONDON
2005 NAPOLEON GARDENS, HOLLAND PARK, LONDON
2004 GALLERIE XIPPAS, PARIS
2003 ARCHIMEDE STAFFOLINI GALLERY, NICOSIA, CYPRUS
JAMES COHAN GALLERY, NEW YORK
GRAND ARTS, KANSAS CITY
2002 MODERN ART- STUART SHAVE, LONDON
GALERIE GRIEDERVONPUTTKAMER, BERLIN
2000 ART+PUBLIC, GENEVA
JAMES COHAN GALLERY, NEW YORK
HABITAT, KINGS ROAD, LONDON
1999 MODERN ART- STUART SHAVE, LONDON
1998 HALES GALLERY, LONDON
1995 LONDON ARTFORMS, LONDON

SELECTED GROUP EXHIBITIONS

2012 THE PERFECT NUDE, WIMBLEDON ART SPACE LONDON THE PHOENIX CENTRE EXETER
AND CHARLIE SMITH GALLERY, LONDON
2011 'TWO AND A HALF DIMENSIONS' PANGOLIN LONDON
THE PERFECT CRIME, NO.4A GALLERY, MALVERN
2010 AGAINST GRIDS, MILK AND HONEY, RIBA LIVERPOOL
HOUSE OF FAIRY TALES, MILLENIUM, ST IVES
2009 COLLAGE LONDON/NEW YORK, FRED LONDON
TWISTED CHRISTMAS, BARBICAN CENTRE, LONDON
THE HORN OF PLENTY, VIKTOR WYND FINE ART, LONDON
EXQUISITE TROVE, THE NEW ART GALLERY, WALSALL, UK
HOUSE OF FAIRY TALES, ARTE POVERA LONG WEEKEND, TATE MODERN
COOL AND COLLECTED, WEATHERSPOON ART GALLERY. NORTH CAROLINA
EAT ME DRINK ME GOSS MICHAEL FOUNDATION, DALLAS, TEXAS
2008 'END GAME' MUSEUM OF FINE ARTS , HOUSTON, TEXAS
'NATURE IS A WORKSHOP ' TURNER CONTEMPORARY, MARGATE
PALIMPSESTE UN BON PRE-TEXTE GALERIE XIPPAS PARIS
2007 LIGHT, WINCHESTER CATHEDRAL, UK
RUMMAGE WINCHESTER GALLERY, UK
2006 METROPOLIS RISE: NEW ART FROM LONDON, CQL DESIGN CENTRE, SHANGHAI & 789
SPACE, BEIJING
COLD CLIMATES, LIVING ART MUSEUM, REJKAAVIK, ICELAND
MIMOID, LIMEHOUSE ARTS FOUNDATION, LONDON, UK
SUMMERIZE, WORKPLACE GALLERY, GATESHEAD, UK
2005 THE LAW OF LARGE NUMBERS, CELL PROJECTS LONDON, UK
NICE TO MEET YOU, MARK MOORE GALLERY, LOS ANGELES
DESSINS D'ARTISTES A L'ECOLE, LE MUSEE D'ART CONTEMPORAIN VAL-DE- MARNE/VITRY

2004 'MATERIAL FAITH', KONTAINER, LOS ANGELES
 'SHAPESHIFTERS', GALERIE M-PROJECT, PARIS
 'SUMMERTIME IN THE CITY', ARCHIMEDE STAFFOLINI GALLERY, NICOSIA, CYPRUS
 'MESMER', TEMPORARYCONTEMPORARY, SEAGER DISTILLERY, LONDON

2003 'ON', GALERIE XIPPAS, ATHENS, GREECE
 'URBAN BAROQUE', PLANE-SPACE, NEW YORK
 'ONE WORD-PLASTIC', WEATHERSPOON GALLERY, UNIVERSITY OF NORTH CAROLINA,
 'POP THRU OUT', ARARIO GALLERY, CHEONAN, S. KOREA
 'RENDERED', SARA MELTZER GALLERY, NEW YORK

2002 'THE NATURE OF THE BEAST', CAREN GOLDEN FINE ARTS, NEW YORK
 'PER SALDO', HET NOORDBRABANTS MUSEUM, S-HERTOGENBOSCH, NETHERLANDS.
 'SCULPTURE BY THE SEA', SYDNEY, AUSTRALIA
 'CRAFT', CELL PROJECT SPACE, LONDON
 '4TH GWANGJU BIENNALE', GWANGJU, S. KOREA

2001 'GIARDINO', GALLERIA DEL ARTE CONTEMPORANEA, BERGAMO, STUDIO D'ARTE RAFFAELLI,
 TRENTO AND CENTRO CULTURALE DI SASSUOLO, MODENA, ITALY
 'LETS GET TO WORK', SUSQUEHANA ART MUSEUM, HARRISBURG, ROSENWALD WOLF
 GALLERY & BASEKAMP, UNIVERSITY OF THE ARTS, PHILADELPHIA, USA

2000 'LETS GET TO WORK' MARCEL SITCOSKE GALLERY, SAN FRANSISCO
 'ABSTRACT ART', DELFINA GALLERY, LONDON

SELECTED PUBLICATIONS

2012 'MAKING CONTEMPORARY SCULPTURE' IAN DAWSON, CROWOOD PRESS
 ISBN: 9781847974303

2011 TWO AN A HALF DIMENSIONS, PANGOLIN LONDON- ESSAY MARCUS HARVEY

2010 AGAINST GRIDS, BRANDON TAYLOR, ISBN: 978-0-947608-30-92009

2009 BLIND HANDSHAKE, DAVID HUMPHREY, ISBN: 9781-1-934772-32-4
 WINCHESTER RESEARCH ANTHOLOGY, THE WINCHESTER GALLERY PRESS
 ISBN978-1-873452-61-82008

2008 COLLAGE, ASSEMBLING CONTEMPORARY ART, BLACK DOG PUBLISHING
 ISBN: 9781906155391
 NATURE IS A WORKSHOP/SELECTED WORKS FROM THE ARTS COUNCIL COLLECTION, TURNER
 CONTEMPORARY
 END GAME, MUSEUM OF FINE ART, HOUSTON – ISBN-13: 978-0300142013

2007 LIGHT, WINCHESTER CATHEDRAL

2006 METROPOLIS RISE: NEW ART FROM LONDON, ANTHONY GROSS AND JEN WU/ ARTS
 COUNCIL ENGLAND

2004 'CONTEMPORARY BRITISH SCULPTURE' GUY PORTELLI, SCHIFFER PUBLISHING,
 ISBN: 07643211102001
 'NEW LABOUR', THE SAATCHI COLLECTION

1999 'YOUNG BRITISH ART: THE SAATCHI DECADE', BOOTH-CLIBBORN

1998 'NEW NEUROTIC REALISM', THE SAATCHI GALLERY

WORK IN THE COLLECTION OF THE WEATHERSPOON GALLERY, UNIVERSITY OF NORTH CAROLINA,
 ARARIO GALLERY, MICKEY AND JANICE CARTIN COLLECTION, THE SAATCHI COLLECTION, LONDON,
 ABN AMRO COLLECTION, AMSTERDAM, SEI COLLECTION, USA & UK, TI GROUP, LONDON, SKADDEN,
 ARPS, MEAGER & FLOM, NEW YORK, WEST COLLECTION, CHANEY FAMILY COLLECTION, GOSS
 MICHAEL COLLECTION, KEITH TYSON COLLECTION, V22 COLLECTION, ARTS COUNCIL COLLECTION
 AND PRIVATE COLLECTIONS WORLDWIDE



GRATEFUL THANKS: HELEN HAYWARD, AVA
AND NANCY HAYWARD, LOUISA MINKIN,
OLIVER PETERSON GILBERT, HAZEL
ATASHROO, CHRIS HAWTIN, AUGUST DAVIS,
CLARISSE WISER, LESLEY BLAKELOCK AND
ALL AT FIVE YEARS GALLERY INCLUDING
SILVIA, NESSA, LUCIE, MICHELLE, ANTONIO,
BETHANY AND HEN.



