

Will Sheldon: Tales from a Drippy Realm, The Card Thrower

1/8/17 — 2/13/17

The year is 2017 and Will Sheldon is an alien and his art work is out of this world.

Glitter, jewels, pinks, purples and hearts are cheap, naff, girly and camp. We could even say that because of these connotations they are 'low culture'. When Sheldon overlays these with intricate pencil drawings of lounging lady dogs and lips stick marks and dripping blood and evil pumpkins and pretty bows and animal paws in confident hues reminiscent of the bedroom walls of teenage girls in the early 2000s the work cements itself as a strangely calm new mediation of needed visibility.

The suffocation of America's unavoidable unequal social reality is distorted by Will Sheldon through his wild and compassionate vision. Sheldon's world addresses some of the globe's most intimate and arousing subjects then disrupts them without aggression but instead with a fantastical eccentricity that allows everyone in. Elitism is discarded in Sheldon's paintings, collages and sculptures of unknown animals exhibiting identities that know no binary hover, clone and explode into solicitous spasms.

Why is it that male art is almost always serious, sterile, hygienic, studious and bold - (well, to an extent) We accept the overtly masculine in its seriousness and never challenge everyone's undying congratulation of it. Will Sheldon is ephemeral, delicate, glamorous, friendly, wild and chic. These more exhilarating aspects to his work can be seen through his special collaboration with the clothing art project Women's History Museum where they have worked on a huge domesticated pillow.

In a political time of fear, nostalgia and bigotry, Sheldon is inviting you into a utopia that gleefully disintegrates these banal and dangerous stereotypes that are so complacent in their refusal to die out. Humour reigns without being intellectually worthy or silly. It confronts you, but it doesn't scare you, it knows that it is an equal to you while still being comfortable in being itself.

This exhibition looks at a disruption of the beige.

Text by Reba Maybury.

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