

James Sturkey's artistic practice combines drawing, painting and sculpture to describe the liminal architecture of everyday life. His first solo exhibition *My Very Own Nemesis* is compartmentalised in two halves: drawings depicting a monster-shaped building hang beneath *Single Riders*, an assembly of relief-like sculptures lining the walls, resembling helmets.

Not unlike helmets, the sculptures are intended to replicate the protective body parts of a rollercoaster train. These parts are designed to encase the train's wheels where they make contact with the track rail, thus shielding them from the elements, but also masking them off from onlookers behind elegant, aerodynamic plastic. *Single Riders* recreates them in plaster. Their fragility is evidenced by their quirks and cracked surfaces, belying their streamlined profiles, and the implication of speed. Here, rather like an ornamental cornice, they remain stationary.

Beneath them, *Hardscaping at the Mouth of the Nemesis Monster* and *Hardscaping at the Rear ...* offer opposing architectural elevations of a coaster station. Together, they bookend an imagined ride circuit: the former showing the gangway through which passengers would be dispatched, the latter the rear through which they return.

The building's facade is adorned in decorative flourishes resembling muscle tissue and veins, complete with two eyeballs flanking a suggested mouth, a gaping square. In the spirit of technical blueprints, the studies are just as exacting about the layout of the surrounding brickwork as they are about the contours of the monster itself. What's more, the excessive use of Tipp-Ex to conceal the drawings' many revisions works to unsettle their matter-of-fact delineation of space, ushering in a competing uncertainty, and intimating a human presence.

The Monster Suite portrays a themed hotel experience: a night's stay with your nemesis. Otherwise defined as your arch-enemy, or "the inescapable agent of your downfall", guests' worst fears and wildest fantasies are embodied here by tentacles that furnish the walls, paying homage to the art historical notion of the room as psychological interior.

James Sturkey (*1991, Crawley, UK) studied at Goldsmiths College, London and graduated from Städelschule, Frankfurt under Peter Fischli and Hassan Khan in 2020. His work has been exhibited in London, Copenhagen, Berlin and Florence among others.