

British sculptor Roger Hiorns makes objects that explore transformation, both material and perceptual. Using divergent and often esoteric found materials—jet and automobile engines, plastinated cow brains, perfume, thistles—Hiorns collides the natural and man-made. His work often engages a variety of organic and chemical processes such as treating objects with substances like amyl nitrate, steroids, or salt, and past works have incorporated such elements as foam and fire.

For his Aspen Art Museum exhibition, Hiorns is creating a new group of works exploring transparency as a sculptural property. The works will combine incredibly thin, ballistics-grade transparent plastic with nearly invisible bits of brain matter. While transparency suggests a membrane, a physical mediating layer, the brain alludes to cognition and control, and therefore becomes a perceptual, immaterial intermediary. As in much of Hiorns's work, the sculptures become material expressions of anxiety, as the cold rationality of industrial production is held in uneasy balance with the unpredictability of natural processes.

Roger Hiorns was born in Birmingham, England, in 1975 and currently lives and works in London. He has had one-person exhibitions at the Hammer Museum, Los Angeles, and the Camden Arts Center, London. His work has been included in numerous group exhibitions internationally, including *The Quick And the Dead*, Walker Art Center, Minneapolis, Minnesota, 2009; *Busan Biennale*, Busan, Korea, 2008; *Destroy Athens*, 1st Athens Biennial, Athens, 2007; *British Art Show 6*, BALTIC Centre for Contemporary Art, Gateshead, England, 2006; *Water Event*, Migros Museum für Gegenwartskunst, Zurich; *Astrup Fearnley Museet for Moderne Kunst*, Oslo, 2005; *Into My World*. In 2009, Hiorns was a finalist for the Turner Prize.

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