

Koppe Astner is delighted to present *More Sculpture about Dogs and Shadows*, Aaron Angell's first solo show with the gallery. Angell's unique visual language extracts imagery from a wide range of collected pictures and literary sources— faulty medieval histories, craft gestures, poetry, botany and landscape— implementing the malleability of the medium to allow symbols to transcend their ascribed attributes and narratives.

Cranes and machine engines are recurring forms in this body of work. Based on fragments of images depicting the construction of medieval cathedrals and clad with large flowers, these structures appear as meaningful but dysfunctional objects while the blossoms, in their ceramic form become burnt and lifeless. *Cabbage Platter* revisits the story of John the Baptist who's decapitated head was served to Salome on a platter. Here, John the Baptist's head is replaced with a cabbage— one of Angell's various formal reinterpretations of this biblical story.

These nine new sculptures are gas-fired at a high temperature and display the results of Angell's recent experimentations with Shino glazing. Angell has also introduced sawdust and granite to his usual ceramic body mix, enabling a faster and more direct working process, an imitation of the style of Japanese *Iga* ware.

A limited edition print, produced in collaboration with poet Lucy Mercer accompanies *More Sculpture about Dogs and Shadows*. This poster poem is the first in a series by Angell and Mercer. The exhibition also coincides with Angell's solo show at Gallery of Modern Art, Glasgow. Angell will have a solo show at Kunstverein Freiburg in 2018 and a two person show with Ian Law at the University of Essex.

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