

With this exhibition, the artist continues his ongoing evaluation of the conditions of being and being-ness. Hiorns describes his current practice as having moved away from a process of selection and rejection of ideas towards the conjuring of a mood, a feeling, a sense of emotional composition, in which the artist describes his work as an organism, a growing, living entity. As a “maturing species, that grows alongside my life as an artist.”

On the far wall of the space hangs a mural made of layers of clear polyester sheet. The work shows paired figures organised around male on male sexual encounters. The figures are painted onto the plastic sheet using acrylic colour and a thickening medium. The texture of the painted surface is skin like.

On the other walls hang paintings: acrylic paint, latex and wax on black polycarbonate squares. The works harbor a memory of a small monochrome Rodchenko painting experienced in the artist's youth.

A sculpture in white plastic, carrying the clay residues of the original model, describes two figures, maybe a father and son. Perhaps information is being passed from one to the other.

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