

Esse Quam Videri

Laura Aldridge, Sara Barker, Tim Facey, Lynn Hynd, Conal McStravick

with a text in catalogue of Darren Rhymes

Opening Saturday 31 May, 7 pm

31 May – 31 July 2008

Fabio Tiboni Arte Contemporanea

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Tuesday - Saturday 2 - 8 pm

Fabio Tiboni is pleased to bring together the work of five Glasgow-based artists: Laura Aldridge, Sara Barker, Tim Facey, Lynn Hynd and Conal McStravick, whose strong over-lapping visual concerns might be considered relative to their close working proximity in the same city. The exhibition's title, *Esse quam videri* is a motto taken from Cicero's work *On Friendship* and is translated: *To be rather than to seem*, when inverted by Machiavelli: *To seem rather than to be*. As an ethical proposition, it forms the basis of relating the practices of the five artists, where the visual and verbal conundrum articulates the gulf between the definite and concrete, and the insincere or mock.

In each artist's individual practice there is a keen emphasis on sculptural methods and the material demands of the finished work and explicit process within this. Emphasis lies with a reverberating relationship between two and three-dimensional form, and also the subsequent 'staging' of the work as a counterpoint between the whole and fragmentary.

Laura Aldridge presents sculptural props that explore her interest in the possibility of undermining and revealing the implicit rhetoric within the presentation of art works. For Fabio Tiboni she will display a large-scale fabric wall hanging, performing as an overbearing backdrop to the exhibition. Aldridge completed her MFA at Glasgow School of Art and Cal Arts, LA, and has since exhibited nationally and internationally. Recent exhibitions include *run run*, Collins Gallery (curated by Alex Frost and Sorcha Dallas) 2008, and a solo exhibition at Glasgow Sculpture Studios, *The workshop has survived because we love each other*, 2007. Sara Barker makes fragmentary structures, in parts, evolved through a self-investigative process to expose the unprocessed tools of making, and exists with other works to punctuate a greater form, pattern or visual grammar. Often hinged around literature, both narrative and structural, namely the literature of Doris Lessing, this subtext orders the work with a framework, in which the weakness, duplicity and near breakdown of the physical material and that of character can be tested within a greater societal context. In recent work, Tim Facey explores a visual language that moves between topographic and figurative perspectives, referring to the histories marked in the physical work created through a recycling and reforming process. Re-examining the surrealist imagery of personal destruction and its environmental consequences portrayed in the works of fiction by JG Ballard, H.G. Wells and Philip K. Dick he combines two and three-dimensional sculptural and relief works in paper, plastic, chipboard worked with pigment, recalling an interest in industrial production methods, Modernist utopian painting and the auto-destructive principles of Gustav Metzger.

Lynn Hynd characteristically fashions monochromatic collages of printed, painted and sculpted elements that concentrate on the structural involvement of line. Hynd defines this as one in which the dialogue between sculpture and painting, flatness and depth, and two and three dimensions, exploring the tensions between the painted surface and the inherent object-ness of these works, without their becoming exclusively identifiable as objects. Challenging the boundaries of a form, Hynd seeks to produce works suggestive in nature, opening the works up to possibly being seen as a trace of a work rather than a work in itself.

Conal McStravick, locates his practice within drawing as a sculptural activity, indicating a reaction to the role of drawing in relation to the built environment as a primary tool for defining physical function or decoration. Purposes that within his body of work are reconfigured through a vocabulary of anthropomorphism and pseudo-religious imagery to channel the conventions of artistic representation, in particular the classicism of high modernism and the simplified forms of post-modern architecture, whose 'normalisation' prescribe the moral hypocrisy and predicate the continuing rehabilitation of dualistic, didactic codes that subsequently adhere to these forms. Framing this are visual references to the orthodoxy of campness and the banal conformities of homosexuality as a historiographic concept.