

SCARLETT BOWMAN

Curating Herself

SET DESIGNER **Thomas Bird** COSTUME DESIGNER **Viola Cesa de Marchi** MAKE-UP ARTIST **Marco Antonio using Tom Ford Cosmetics** HAIR STYLIST **Carolina Crona using Bumble and bumble** NAIL STYLIST **Roxanne Campbell** PRODUCER **Ivana Dzaferovic** PETRIe TV **Nic Flatt and Stacey Powers at Fifth Planet** PHOTOGRAPHIC ASSISTANTS **Joe Wilson and Katherine Needles** ASSISTANTS TO FASHION DIRECTOR **Tess Pisani and Jamal George-Sharpe** SET DESIGN ASSISTANTS **Katia Hall and Matt McCoubrey** PRODUCTION ASSISTANT **Agata Grela** TALENT **Jessica Luostarinen at Supa Model Management and Sadie Byron at Bruce and Brown** SPECIAL THANKS **Alisha Brittan at William Vintage, Charlotte Sutherland-Hawes, Claire Stansfield, Fiona Stuart and Steven Phillip at Rellik, Eileen, Elizabeth Rutledge at Supa Model Management, Emma Sidibé Perez de la Torre at Karla Otto Paris, Kim Grant at Bruce and Brown, Louise Heard at Benjamin Pollock's Toyshop (pollocks-coventgarden.co.uk), Pixipixel, RiDa Studios, Viktor Horsting and Rolf Snoeren**

Curatorial Statement

Scarlett Bowman's new body of work reinforces her fascination with materiality. Using latex, tarpaulin, construction mesh and removal blankets, Bowman's works are imposing in scale yet their detailed composition demands close inspection. She extracts mediums from the over-industrialisation and waste of our modern society; this inspires instinctive feelings of repulsion in the viewer as they are forced to examine materials more commonly seen in a landfill site. This repulsion leads to curiosity as the viewer reengages with the materiality that surrounds them, creating a desire to touch and feel the works. This new body of work resembles the 'tatters' that Charles Juliet describes in his book

Lambeaux; indeed, Bowman seems to bring Juliet's words to life, evoking memories and physical sensations of the real world, thus transcending our reality to access the core symbolism of materiality. She exposes the rawness of materiality, as well as the sincere meaning behind our over-industrialised and commercialised world. In this exhibition, exposure becomes an unveiling process for the viewer to reflect on the physical and symbolic meanings of materiality.

Marine Tanguy, Gallerist



Artist Statement — Scarlett Bowman

Material culture and modern craft: navigating my way by hand through the readymade and the handmade in 2015. This project was inspired by themes connected to craft and industry and explores particular ideas about production, both artistic and industrial. I researched the various shifts in labour and production history, looking back to post-industrialisation in which there was a shift from artisan labour to industrial labour. In this time, there was a growing redundancy on the use of the hand. Nowadays, we are very wasteful and have a great amount of material debris surrounding us. Looking at the disposable culture of the 21st century, my work explores what can be recycled, reused and converted. Assembling mundane objects, applying handmade processes to them, and utilising discarded and found material from around cities, introduces ideas about the function of materials,

their destruction and their transformation in everyday life. I converted each type of material into a new type of media that lies between sculpture and painting. I wanted to combine aesthetic traditions from craft and the history of abstraction. I was interested in both the material's history of use and also the original intentions for the use of these materials. For the project, I used latex, acrylic, pigment, PVC-coated woven polyester mesh, recycled mixed fibre blankets and faux fur, but I also worked with a wide variety of other materials such as cotton dust sheets, tarpaulin and plastic. The materials I used form the conceptual framework of the work and play with the notion of materiality through being re-contextualised. Taking mundane everyday materials and elevating them to a higher status gives them a new life, which are then cut and woven to form a hybrid of tangible matter.

*Untitled
Latex, Pigment, Acrylic,
Mixed Recycled Fibres,
Faux Fur
183x113cm*



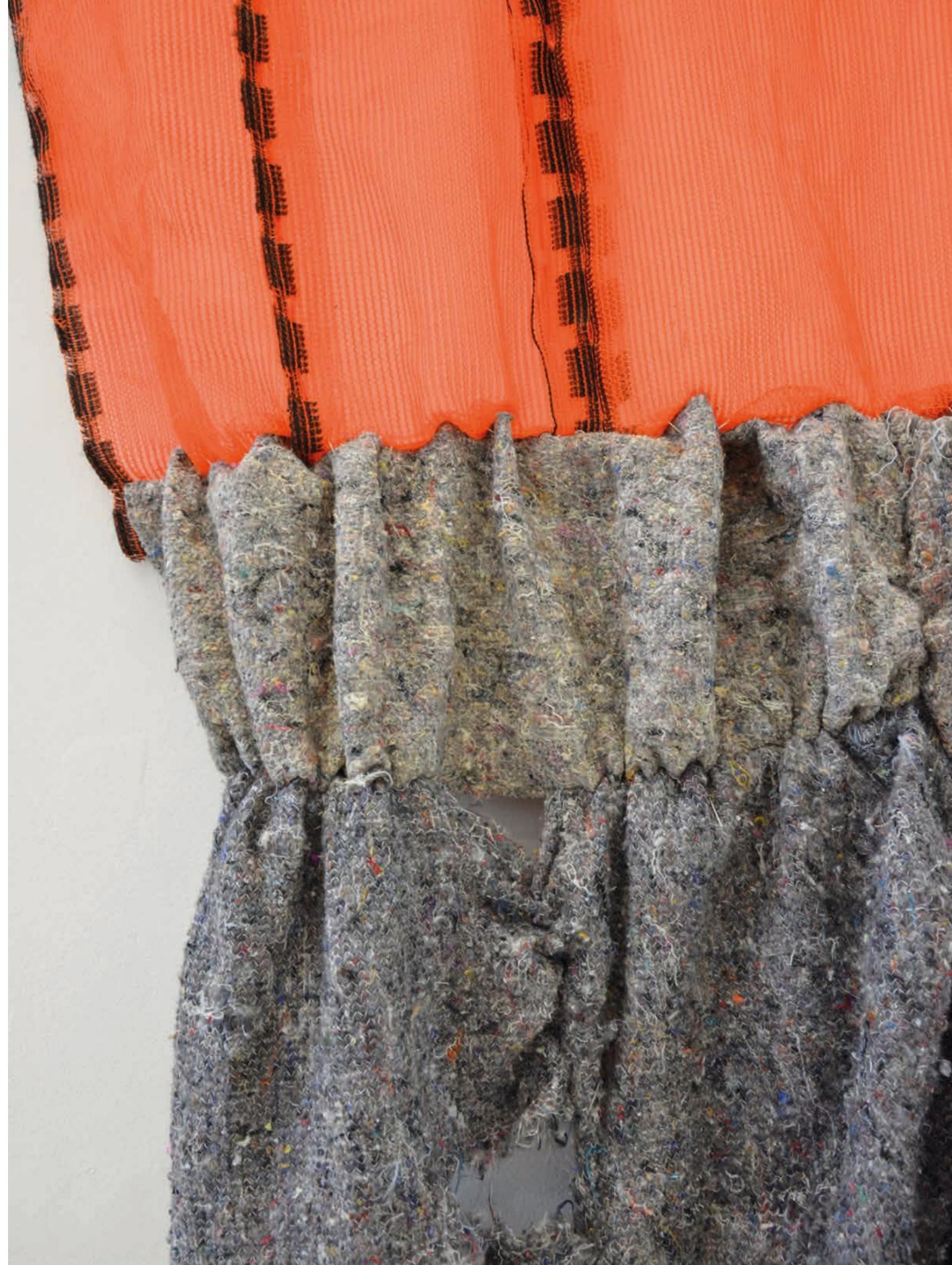
This Page:
Untitled
Latex, Pigment, Wool
130x230cm

Opposite Page:
Untitled
Polyester, Latex,
Mixed Recycled Fibres
245x98cm

In my research, I drew on contemporary visual artists working within the realm of craft. I looked at how 'craft' is produced through a wide variety of materials and processes and how various artists experiment with techniques of manufacture. These artists include; Eva Hesse, Phyllida Barlow, El Anatsui, Karla Black, Sterling Ruby and Sheila Hicks. Specifically looking at how and why they choose to work with certain materials, from the traditional tactile pleasures of cloth and fibre to the industrial pleasures provided by aluminium, polyurethane and plastic, I also explored our modern commodity culture. Each piece within this project can be considered as 'process-based', lying between sculpture and painting. This essentially refers to a method of making that is not hidden but remains a prominent aspect of the completed work so that a part, or even the whole, of its subject is the making of the work. Processes visible in my work include the hand-stitched elements, as well as the way in which the latex is made through building up several hand-painted layers that take 24 hours to cure before another layer is added. This 'process' takes around a week per 'skin'. Finally, there is the process of hand-bleaching the mixed recycled fabric. To draw out some of the colour, I soaked these vast blankets in buckets of bleach overnight before leaving them

to dry for a further 24 hours. This process again takes a couple of days. As opposed to keeping the process hidden from the viewer, all aspects of the creation of the work are made visible and these techniques are exposed.

In working in this way, the surface of the material is laden with information and inextricably connected to the powerful repertoire of our senses, exposing us to an immediate, almost subconscious, message. It's not so much about breaking viewers perceived associations, rather making people question ideas about the function of everyday objects and materials, their dependence on everyday materials and the skill required to produce them. The 2011 book, *The Toaster Project* by Thomas Thwaites, concerns itself with the authenticity of imperfect labour through not concealing the mistakes and residue found in the world around us. In this project, Thwaites proved that it takes an entire civilisation to build a toaster. Yet, by attempting to build one from scratch (mining ore for steel and deriving plastic from oil) it was miraculous to get as far as he got. It is from this that I drew inspiration for the project.





Untitled
Latex, Pigment
142x98cm

Off-Duty

PHOTOGRAPHER
BRILLANT NYANSAGO