



SCREAMING HORNETS

5 – 27 September 2014

HADAS AUERBACH | JACK BRINDLEY | NICHOLAS BROOKS | ADAM CLARKE |
CHARLOTTE DEVELTER | AIMEE PARROTT | MILLY PECK | TOBIAS TESCHNER

We are delighted to announce our September exhibition, *Screaming Hornets*. One of Tintype's very first shows was *Irregular Wasps* in 2010. Curated by Peter Lamb and Joby Williamson, it featured nine young artists, most in the post-art school couple of years, "that window of opportunity when you need the energy and resourcefulness of a street urchin to rise above the radar".

Four years later we are launching SCREAMING HORNETS, a show of eight emerging artists.

HADAS AUERBACH

Hadas Auerbach makes raw, cartoonish drawings and prints. Gleefully-grinning men, donkeys, penises, images of eating and devouring...her semi-narrative pictures comically illustrate power-games and the oddity of individuals lost in a dreamy consciousness. Questions of control have a parallel, for Auerbach, in the corrosive 'eating in' of the print-making processes: "prints are like lily pads at the surface of the water, they 'pool' you into deeper engagements – and trap the maker into certain power games so they are both master and slave of their own creation". Hadas Auerbach graduates from the Royal College of Art this summer.

JACK BRINDLEY

Jack Brindley's practice is often based around a form of collaborative engagement with different kinds of systems, crafts and skills. "I did a series of paintings for example which involved contacting various architectural practices in London and installing humidifiers in their offices. I then used the water collected by the dehumidifiers to create the paintings. It was the whole process of collecting the water, the dialogue with the architects and the logistics of the situation that involved a set of relations and collaboration that became the work, and not just the resulting paintings." This became part of Brindley's recent solo-show at Pippy Houldsworth Gallery. He has also shown at Laurent Delaye Gallery, London; Rokeby, London; Boetzelaer Nispen, Amsterdam; CSA Space Vancouver.

NICHOLAS BROOKS

"I am interested in narratives that don't have an arc; horizontal narratives that go beyond the duration of the film, temporally, and the limits of the screen, spatially."

Brook's practice brings together film, sculpture and installation. His work deals with chance encounters with objects, materials and fragments of narratives. More recently the relationship of pattern and cognition are explored through different technologies. Since leaving the Slade he has had solo-shows at Carte Blanche gallery and the Zabłudowicz Collection. He has also participated in group shows at MOT; V22; Vitrine Gallery; Bold Tendencies; and is currently showing in *TTT* at the Jerwood Space.

ADAM CLARKE

Adam Clarke investigates forgotten histories and social narratives. He is intrigued by the interface between work in the sense of *labour*, and work in the sense of *artistic practice*. Clarke has been researching a moment in time when William Franks, a student at the Bauhaus in the late 20s, returned to England and worked at a miners' camp at Boosbeck, North Yorkshire, training the men to make Bauhaus style furniture. "By laying out a series of historical facts and interweaving them with fiction, or simply with modern interpretations, I am asking what is work and what is art?" Clarke graduates from the Royal College of Art this summer.

CHARLOTTE DEVELTER

"What excites me the most about deserts is the confrontation that I have with the horizon, the mirages and their hidden forms of lives. I am obsessed by the idea of space, which can be mental and palpable. In a picture, I love the space's gaps and caves where the eye gets trapped and bounces into the imaginary zone." Charlotte Develter's paintings have a remarkable vitality; their iconography suggests fantastical landscapes, Aztec symbols, sprayed graffiti, small still-lives and cosmic horizons. They are elegantly painterly yet the canvas is often collaged with lo-fi elements like fuzzy felt and pieces of sponge used like bricks.

Charlotte Develter is working on a collaborative project in Italy and has work in *Vive l'été 2* at Galerie Olivier Biltereyst & Laurent Bouchat, Brussels, both this summer.

AIMEE PARROTT

Aimee Parrott combines two forms and disciplines – painting and printmaking – as a way of evincing sensory memories. By layering and repeating colour and form she creates a sense of off-kilter rhythm where solid and amorphous substances collide. Parrott's approach encourages an engagement with the work that unfolds gradually and calls to mind the way in which the exterior world impresses itself upon us - not simply as a series of static solid objects but as shifting perceptual fragments.

Aimee Parrot graduates from the Royal Academy Schools this summer.

MILLY PECK

Peck's work encompasses drawing, printmaking, collage and sculpture. She uses a simple language of chunky, hand-drawn and cut lines to tease out cartoon-like shapes from different materials – allowing both the two and three-dimensional works to be read pictorially. The stubborn flatness of these forms is often

interrupted by collaged images from glossy magazines or advertising attaching a playfully aspirational quality to the work.

Milly Peck recently exhibited in *Stand & See* at Wimbledon Space.

TOBIAS TESCHNER

Tobias Teschner's paintings are dark, strange, wintry, compelling, extraordinary. Gnomonic forms hint at peculiar rituals, archetypes are subtly subverted, landscapes are presented as a tableau that draw the viewer toward some sort of threshold... "a zone where it is not clear where there is healing or poisoning, reason or unreason."

Tobias Teschner is preparing for a solo-show at Wilkinson Gallery, London later this year.

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