

TINTYPE

EDWINA ASHTON | WHY WE GOT SO FAT

TINTYPE PROJECT SPACE

19 June – 20 July

Opening event: Tuesday 18 June 6.30 – 8.30

Tintype is delighted to announce that Edwina Ashton is our Project Space artists for 2018. **Why we got so fat**, is also her first solo-show at the gallery.

Renowned for her interest in animals, zoology and our perceptions of nature, Edwina Ashton uses creatures to explore awkward human sensations, social relationships and language. "Animals act and do things but we have little access to their mental states."

Ashton's practice includes animation, performance, drawing and installation. Her hand-drawn, animated films hinge on the mismatch between our intentions and reality, offering tiny narratives that draw on painful observations of everyday behaviour and individual foibles; "I'm interested in constructing characters and objects from the flimsiest of means and setting emotions up against ridiculous scenarios."

Writing about Ashton's film *Maybe I'm Short-sighted*, Sally O'Reilly observed, "The ensuing absurdist dialogue groans with bad gags and twisting contradictions as the human and animal worlds writhe uncomfortably together." This combination of slapstick and pathos is similarly a leitmotif of Ashton's exhibitions and performances; scraps and debris suggestive of backstage at an amateur pantomime – exuberant re-purposing – audiences brushing up against odd and beguiling situations.

The title refers to a familiar human fallibility – how, while meaning to do and be better, we never quite manage it. The most foolish concerns stop us. How is it that we repeatedly sleepwalk to calamity? "I'm drawn to things that aren't quite right, especially in public; social embarrassment and the awkwardness of being a lone visible object. We are surrounded by smooth-running images and ideas but the reverse seems to be true. In an aptitude test for office work I got 1 per cent!"

Tintype's annual Project Space invites an artist to use the gallery as a studio space or workshop for the weeks running-up to an exhibition, enabling an experimental approach or helping to achieve a specific aim.

EDWINA ASHTON's selected exhibitions, films and commissions include: *Essex Road IV*, Tintype, London 2017; *The Winter Hours – Children's Commission* for the Whitechapel Art Gallery, 2016; *Puppet Show*, Eastside Projects, Birmingham, UK 2013; *Midnight at the Watering Hole*, WORKS|PROJECTS, Bristol, 2013; *In the Belly of the Whale (Act III)*, Monothermosa Fray Martinez, Spain 2012; *LUPA 9*, LUPA, London 2012; *Icons of Puppet Animation*, Barbican Art Gallery, London 2011; *Out with the Hammers*, Phoenix Gallery, Exeter, 2011; *Peaceful serious creatures (lobster arranging) SHOW*, Jerwood Space, London, 2011; *No more furniture*, WORKS|PROJECTS, Bristol 2010; *Shudder*, Animate Projects/The Drawing Room, London 2010; *Mr Panz at Lake Lemman (notes on mammals and habitats)*, animation commission for Animation Projects 2010; *Rude Britannia: British Comic Art*, Tate Britain, London; *Gallery Termite*, Performance with Jordan Mckenzie and Aaron Williamson, Studio I.I., London; MAM Screening, Mori Museum, Tokyo, 2008; *Dr Voss talks about Moths*, Camden Art Centre, London, 2005; *At Last the Postman*, Peer, London, 2005; *Edwina Ashton Videowrks*, MoCA Miami, US, 2004.

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