

The Rural Co
llege of Art +
International
Lawns + Dis
information

International Lawns + Disinformation + the Rural College of Art

Friday 5 July to Sunday 28 July 2019

11am to 6pm Fridays to Sundays

Closed Mondays to Thursdays

White Box Gallery
5 Hare & Billet Road
London SE3 0RB

In his essay “Meanings of Landscape” (“Places of the Mind”, RKP 1949) the critic and curator Geoffrey Grigson described how “some people have ignored the personal factor” in writing on landscape art, and have attempted “to deduce from landscape rules of its own aesthetic”, describing the influence on art (and on art writing) of “a romantic pastime of English travellers in the eighteenth century” who sought to postulate “a kind of psychology divorced from the individual soul”. Particularly in response to the work of the painter John Constable, “Places of the Mind” proposed the alternate hypotheses that “landscape is you and me”, discussing how “we project ourselves” into an actual or painted landscape, “which then reflects our own being back to our eyes”.

In July 2019 the artists’ projects International Lawns, Disinformation and the Rural College of Art join forces to exhibit at the White Box Gallery – a few minutes walk from the Royal Park at Greenwich, and directly opposite the wide-open green spaces of suburban Blackheath.

International Lawns is a design agency founded in 2013 by the artists Andrew Curtis and Niall Monro, who practice “a philosophy of doubt”, which sees suburban landscapes as a neutral space between the countryside and city centre, where the subtle aesthetics of (for instance) lawn care or garage door painting can flourish. Disinformation is an electronic music and installation art project, which produces work concerned with projective psychology and the perceptual construction of natural forms; the works exhibited explore the representation of landscape artefacts, and the aesthetic possibilities of construction with lawn-care products. The Rural College of Art is a project of artist, film-maker and architect-carpenter David Gates, who works with leaves and feathers, who reduces and edits grand landscapes, and is stubbornly unromantic.

Describing “monkey puzzle trees, garage doors, Field Trips, house plants, chocolate box paintings, and [the English nature writer] Richard Jefferies”, International Lawns co-founder (and former Eltham resident) Andrew Curtis presents paintings, prints and works in cut metal and timber, which celebrate the recurring motifs that define his experience and perception of suburban South East London.

With a nod to the poem of the same name by Geoffrey Grigson, the Disinformation “Ammonite” video artwork experiments with novel techniques for the representation of natural objects. “Ammonite” was created by (former Blackheath resident) Joe Banks, in collaboration with the film-maker Barry Hale, using standard definition domestic TV and video equipment, and a 632.8nm helium-neon research laser. The “Hex Series” sculptures explore similar aesthetics, in this case in the form of geometric constructions, assembled using hundreds of equilateral Y-shaped garden hose connectors.

Rural College of Art founder (and current resident of rural Essex) David Gates presents works which explore “repetition, boredom and nothingness”. The “Blaise Castle” video is constructed from hundreds of pin-hole camera photographs, recording changes in light and shadow etc over an artificial concrete-edged reservoir, constructed to resemble a natural lake, “always slipping out of view wherever one stands”. “Found & Forged” consists of aluminium shapes, cast in the image of the antique clay (smoking) pipes, unearthed as a result of the improvisatory archaeology practiced in repetitive excavations by suburban gardeners.

www.instagram.com/internationallawns/

www.instagram.com/xxruralxx/

www.flickr.com/disinfo

www.domobaal.com