

IN THE PICTURE ROOM

NINA ROYLE

22 JUN—17 AUG

Based at CAST in Helston, Nina Royle will present a new body of work, exploring the relationship between water, sight and the nature of images.

JONATHAN MICHAEL RAY

19 AUG - 5 OCT

Porthmeor Studio-based Jonathan Michael Ray will show a collection of new work reflecting on the impact of time and human activity on nature.

IN THE STUDIO CAFÉ

ALI CORDER & ELIZABETH LOVEDAY

22 JUN - 5 OCT

Following their Transition 2017 project *Personal Proverbs And Put-Downs*, Ali Corder and Elizabeth Loveday present a project-based exhibition in The Studio.

Similar to their *Transition* week, this new work aims to be an interactive and evolving project, with paintings, textiles and objects that explores gossip, proverbs and Chinese whispers.

“We will begin to explore the way we see ourselves, others and the way we portray ourselves to the world, the show will run in three parts, one informing the next.”

NEWLYN
ART GALLERY
& THE
EXCHANGE

EUROPE AFTER THE RAIN

22 JUN - 5 OCT 2019

An international group exhibition
curated by Simon Faithfull



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The international group exhibition, curated by Simon Faithfull, borrows its title from Max Ernst's painting 'Europe After The Rain II'. Taking its lead from this work, the exhibition presents visions of dystopian terrains and possible landscapes to come.

Ernst's painting from 1942 depicts a haunting future landscape where things seem to have evolved, or possibly devolved, into a new strange state. For the exhibition in Newlyn, Ernst's small surreal painting is reproduced as a 7m wallpaper-print in the upper gallery that provides both a backdrop and a starting point for a show that imagines a world in transition after things have changed. Within these artworks, the current tensions between humans or landscapes are amplified to create an unnerving alien terrain. Although many of the artworks do create a sense foreboding, they also present visions of renewal and growth within an emerging world. While some of the works consider normal things from our everyday world (such as caravans or ski-slopes), when framed within the wider context of the exhibition these works become artefacts within a collective dream – a dream of an imagined landscape to come.

In the garden: Larry Achiampong's (1984, UK) *Relic 1* (2017) is a film that looks back at an English landscape and culture as seen from a distant post-colonial future.

In the lower gallery: Melanie Manchot (1966, Germany). Showing, in the lower gallery, *Out of Bounds* (2016) is a double projection installation that presents two scenes from the high Alps. Although actually depicting normal ski-slope maintenance - the sublime and otherworldly vision could equally suggest a kind of 'terra-forming' activity in an alien landscape.

Throughout the building: Peggy Atherton's (1969, UK) work is haunted by a sense of loss and absent presence. Atherton collects 'road kill' which she then slip-casts and fires to 900C to create ceramic shells that encapsulate spaces where an animal used to be.

In the reception: Simon Faithfull's (1966, UK) short video work made in an abandoned whaling station on a sub-Antarctic island.

Throughout the building: Nick Crowe & Ian Rawlinson's (1968, UK & 1965, UK) '*Bunting*' repurposes emergency foil blankets to create golden, reflective bunting – perhaps a marking of celebration or maybe of warning.

First floor: Tim Knowles' (1969, UK) '*Nightwalk*' photographs present a light-trail drawn by the artist as he walks through an empty nighttime landscape.

In the upper gallery, clockwise:

Karin Bos' (1966, Netherlands) paintings of caravans and fires that have a survivalist mood, hunkered down in a desolate landscape.

Nick Laessing's (1973, UK) work engages with the idea of the 'Anthropocene' (the landscape as created and dominated by humans). Laessing's sculptural-machines offer solutions for surviving in sustainable ways – plants growing in simulated zero-G and cooking using the power of sunlight.

Onya McCausland's (1971, UK) monochrome wall-painting has been made from raw earth pigments that were created by the runoff from a flooded, abandoned mine in West Cornwall.

Benny Nemerofsky Ramsay (1973, Canada). The sound of an air-raid siren reveals itself to the voice of a boy soprano – perhaps a plaintiff call from the future.

Rebecca Partridge (1976, UK) is a painter whose work often engages with the idea of the romantic landscape. Partridge's two works: *Desert Night* and *Desert Day* (2016) present a vision an 'empty' landscape turning in space.

Anne Hardy's (1970, UK) art practice is in photography and sculptural installation, often presenting abandoned but ambiguous environments.