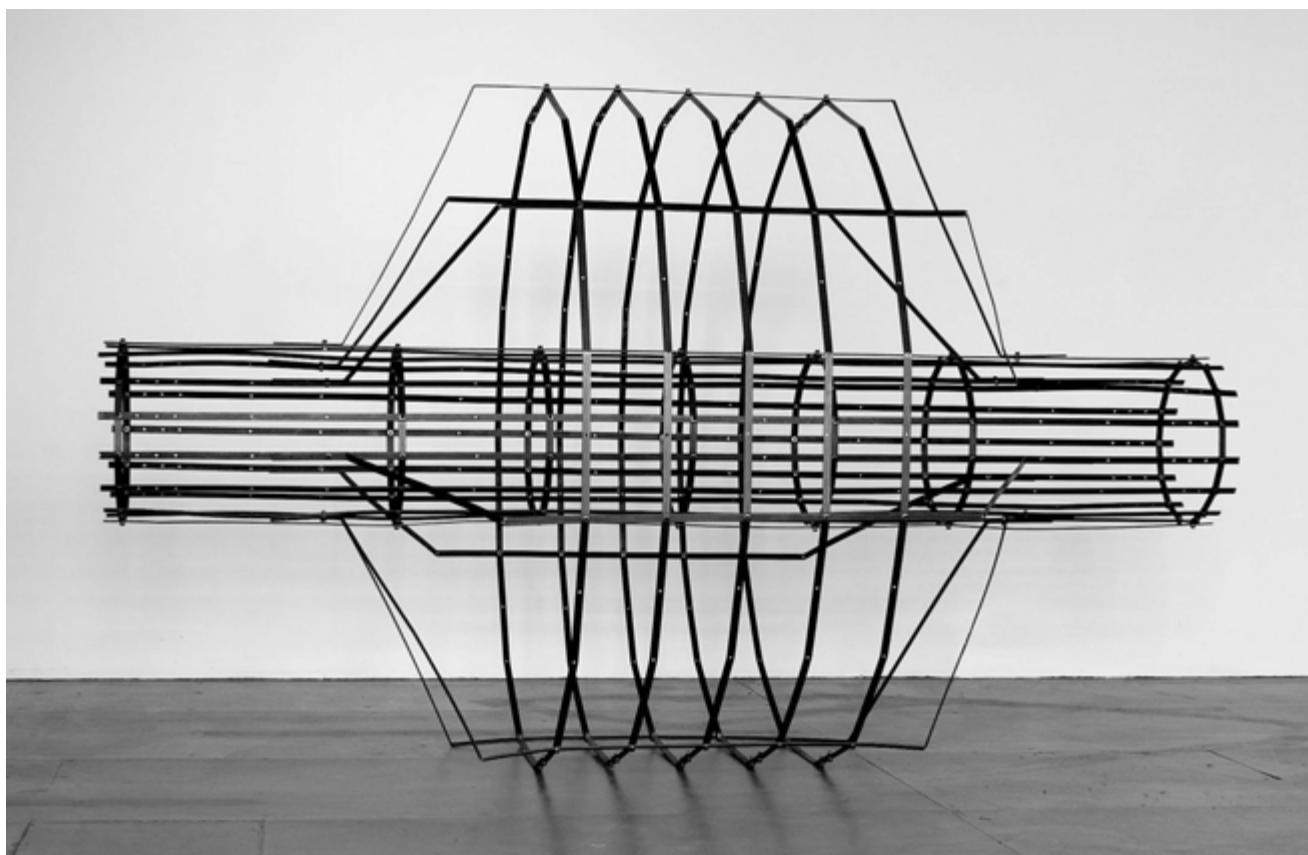


Y E S



YOUNG ENGLISH SCULPTORS

12 auost – 2 settember 2012

Front cover:

David Murphy

They are the mysteries and these are the traps of the mysteries (2)

waxed steel, ca. 250 x 250 x 250 cm, 2011. (Courtesy the Artist)

"These steel structures are derived from the neat wicker-work tunnels
of the traditional woven eel trap, but enlarged to human scale ...

Confronted with the body, the work becomes drawing-like – a handful
of overlapping black lines: uncertain depths, flattened volumes."

D.M., 2012

impressum
artists

à 2012, fundaziun@notvital.com

James Capper

Luke Hart

David Murphy

curator

Alma Zevi

grafica

Süsskind SGD

ediziun

1000

YES voul dir schi per inglais ma es eir il titel d'üna exposiziun da traïs GIUVENS SCULPTURS INGLAIS, James Capper, Luke Hart i David Murphy chi exponan quista stà lur sculpturas aint illa fundaziun Not Vital ad Ardez. La curatura es Alma Zevi, ella viva a Londra, sco James, Luke i David id es fingià da matta stattà ferm attachada a l'Engiadina. Sia famiglia viva daspö decenis eir a Schlarigna. Alma ha stübgjà art a l'institut Courtauld a Londra. Ses interess i sia paschiun es la sculptura aint il spazzi liber. SCHI da prüma davent m'ha sottisfà la tscherna cha Alma ha fat dals traïs sculpturs inglais. Els lavuran cun fier pero agiundschan divers materials sco gess, gomma o legn i rivan da dar ün aspet frais-ch i nov a la sculptura.

NV lügl 12

YES/YOUNG ENGLISH SCULPTORS

YES / YOUNG ENGLISH SCULPTORS is a group show in the fundazun Not Vital of three London-based sculptors: James Capper, Luke Hart and David Murphy. Home to Not Vital's library of Romantsch books and a permanent collection of art spanning over several decades, the foundation consists of a beautiful historical house with features hundreds of years old. YES is a showcase of three promising young artists who have been given a unique opportunity to display their work in an unconventional exhibition space and, by extension, to re-evaluate their work in the wider context: cultural, historical, aesthetic.

By gathering together Capper, Hart and Murphy, I hope to shed light on art that is powerful and new, and art-making that is approached in a serious manner, yet not without playful and experimental turns. The exhibition consists of a number of works on paper, maquettes, small and larger sculptures. The sculptures are executed in a wide range of materials, including steel, rubber, plaster, silicone, clay and wood. The artists are of the same generation and peer group, they are friends and studied at the same art schools, live in the same city, and visit the same exhibitions. Despite this context, the artists' sculptural concerns, studio practice, and artistic precedents have little in common and pinpointing the differences is arguably more interesting than forcing parallels between them. The work exhibited in YES draws from fields as far-reaching as industrial equipment, eel-traps and cutting-edge technology to produce, respectively, earth-marking machines, elegant free-standing sculpture, and floor-pieces that explore the potential of movement.

This exhibition provides an opportunity in which to observe how three dissimilar, yet well articulated, creative languages can play off on one another. A fitting analogy might be the The School of London, a group of artists who were bunched together by critics and art historians as a movement, because they were of a similar age-group, were working in London contemporaneously and were England's leading artists of that generation. Yet they would not consider themselves as having mutual concerns or styles. Similarly, YES is about presenting some of the best young talent in London simply because they are each, in their own right, extremely good artists. The juxtaposition between the work of the three artists exists naturally alongside other juxtapositions: that between the old house and new art, between the three London sculptors and the work of Not Vital – English meets Swiss, emerging artists meet established artist. This makes for a context that is theatrical, and unexpected.

We must observe how the artists' work – both individually and as a group – responds to, and engages with, the fabric of the foundation. It is a building with many layers of history – generations of the affluent and influential Von Planta family lived in this house. The paw of a mountain bear, their family crest, can be found in both obvious and unexpected parts of the house – it is for the artist and the audience to discover such details that allude to those mysteries that are born out of time. Aside from this paw, there are many other sculptural elements in the house that resonate with the artists in different ways: its unprecedented tower-like height; huge, old wooden ceilings;

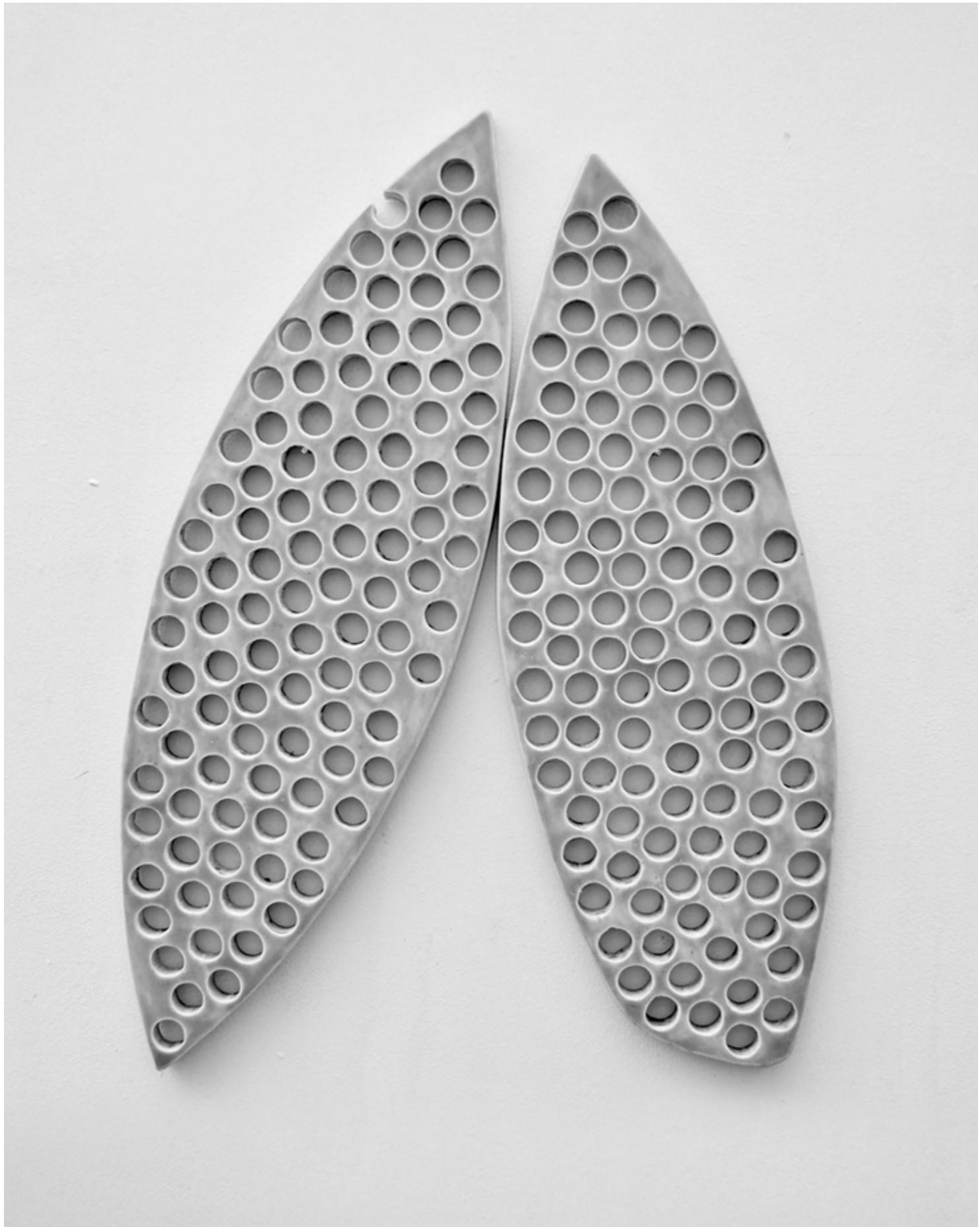
thick doors with ornate handles, antiquated sliding lock systems and beautiful hinges; vaulted ceilings; painstakingly carved wooden (and sometimes painted) furniture; and the delicately shaped windows under the roof.

Each artist and visitor invents a story of this house, and the artwork shares, or maybe shapes, the stories of our imagination. What binds Capper, Hart and Murphy is their conversations, driven by a mixture of panic and delight at exhibiting in such a space. These artists, while having exhibited in many venues, have thus far been restricted to spaces that follow the ideology of a “white cube space”; a space that is neutral, with artificial light, smooth walls, and regularly sized rooms. The foundation could not be less alike: with its somewhat awkward configuration of rooms, wood-clad walls, uneven stone floors, small windows with the intense Engadiner light streaming in, and narrow staircases giving access to several floors. All this to say that the artists are forced to think in a way that is entirely new to them, considering the exhibition space almost as an artwork in itself, and an alien one at that.

It has been an exciting but challenging curatorial task to make an exhibition of this kind which does not solely demand attention on the basis of the inevitable “shock-effect” of exhibiting contemporary sculpture in a 17th Century house. Finding a balance between the sensitivity and subtlety needed for the contemporary art not to be overbearing, while ensuring that the work does not get completely swallowed up by the rich fabric of the house, was complex, and the result is not without imperfections. Yet,

ultimately in the context of this other-worldly house the fundamental concerns of modern sculpture are rejuvenated, and come to the fore. That is, the move to abstraction, the use of industrial materials, the rejection of the plinth, the embracing of sketches and maquettes as artworks in their own right. These basics are still ripe with unexplored possibilities and yet they are so often overlooked in a search for the higher intellectual theories that are attached (often uncomfortably) to contemporary art. In YES we can see artists drawing from the traditions set out by modern sculpture, while looking forward and breaking new ground.

Alma Zevi, 2012

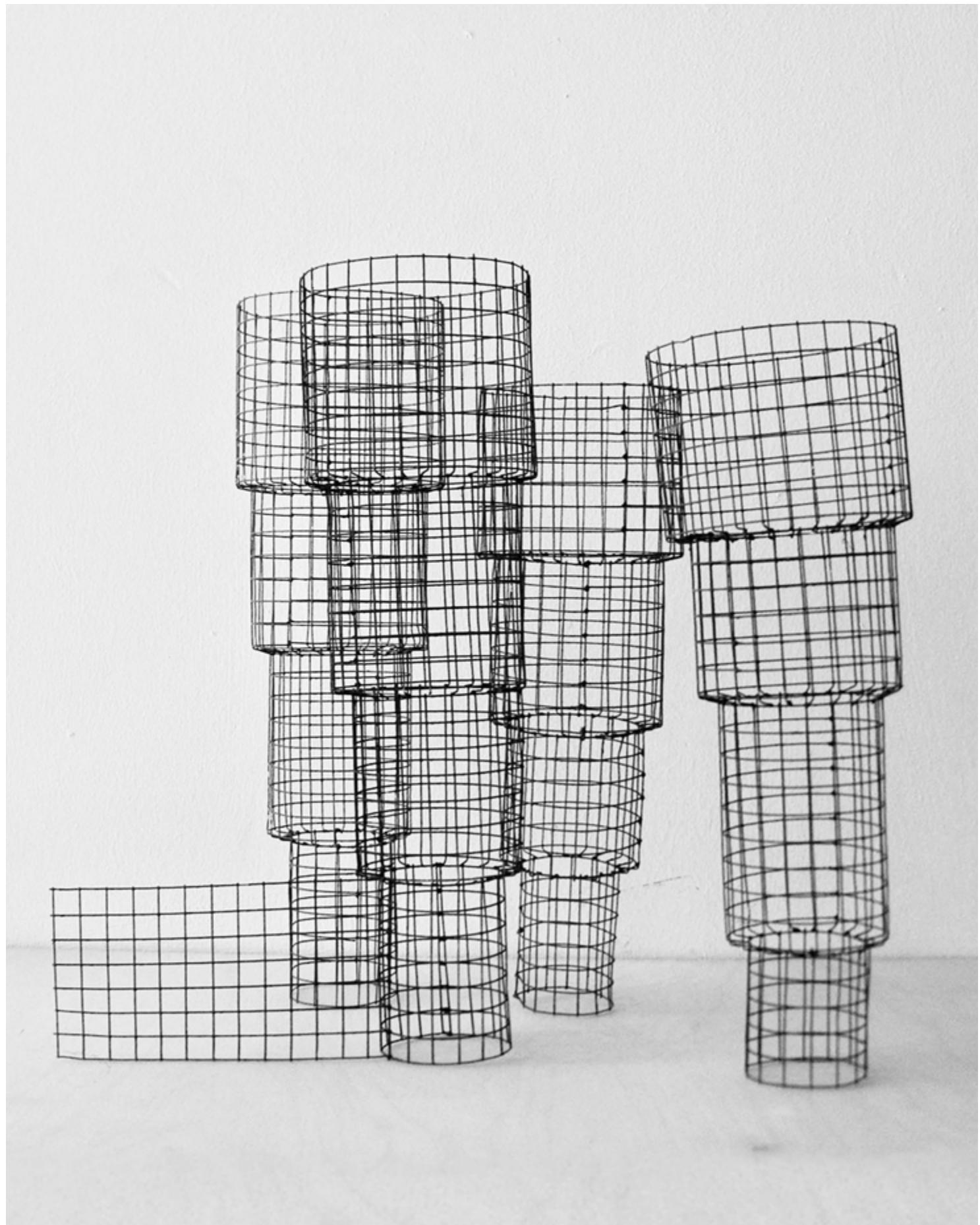


David Murphy

Lungs

gesso on board 50 x 56 cm, 2009. (Courtesy the Artist)

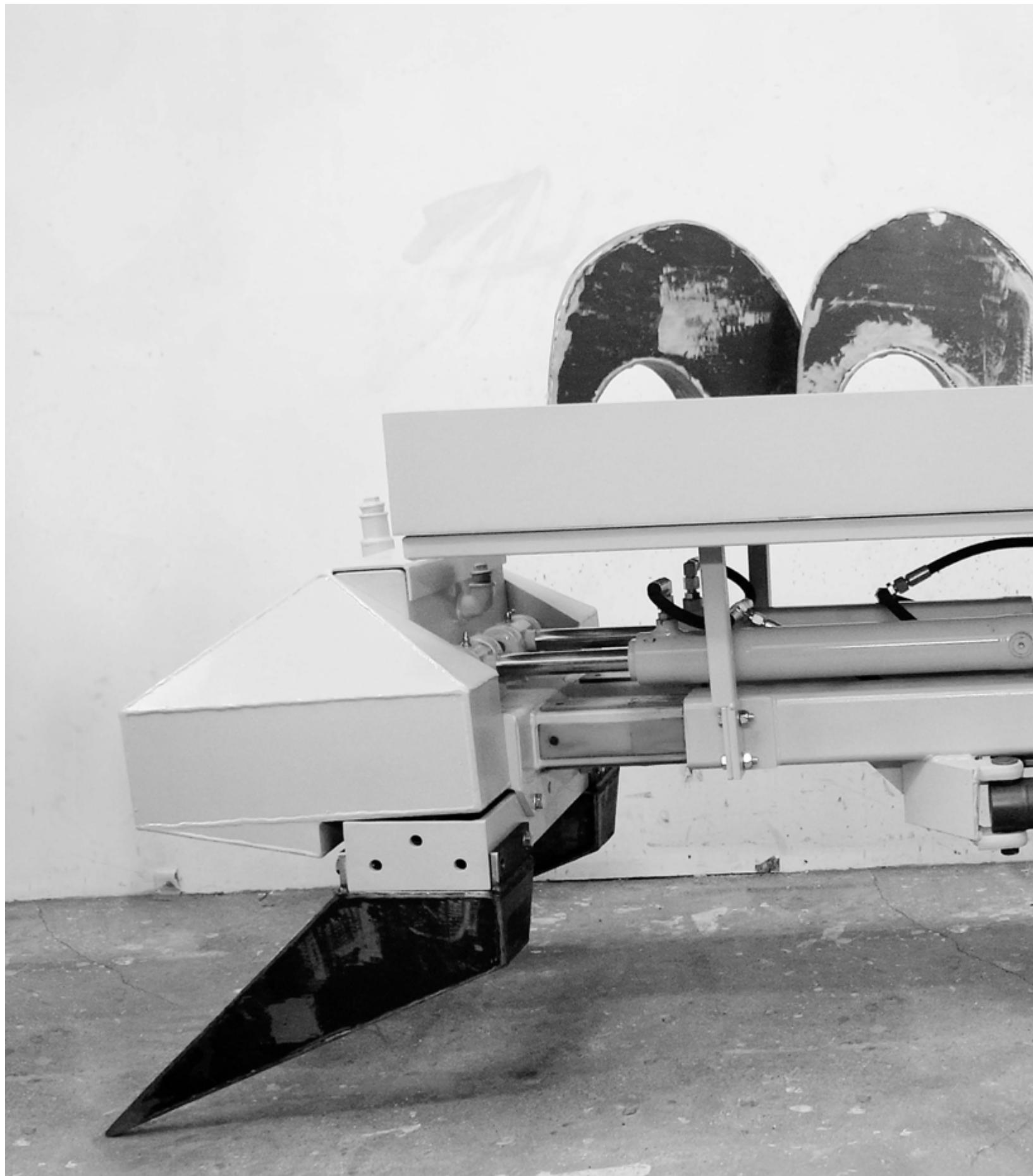
"Selective walls are as much about our bodies as they are about the built-up world. Ventilation is an important way to relate the 'hole' to the 'wall'." (D.M., 2012)



David Murphy

Untitled

soldered steel mesh and enamel paint (in four parts), each ca. 33 x 26 cm, 2010. (Courtesy the Artist)

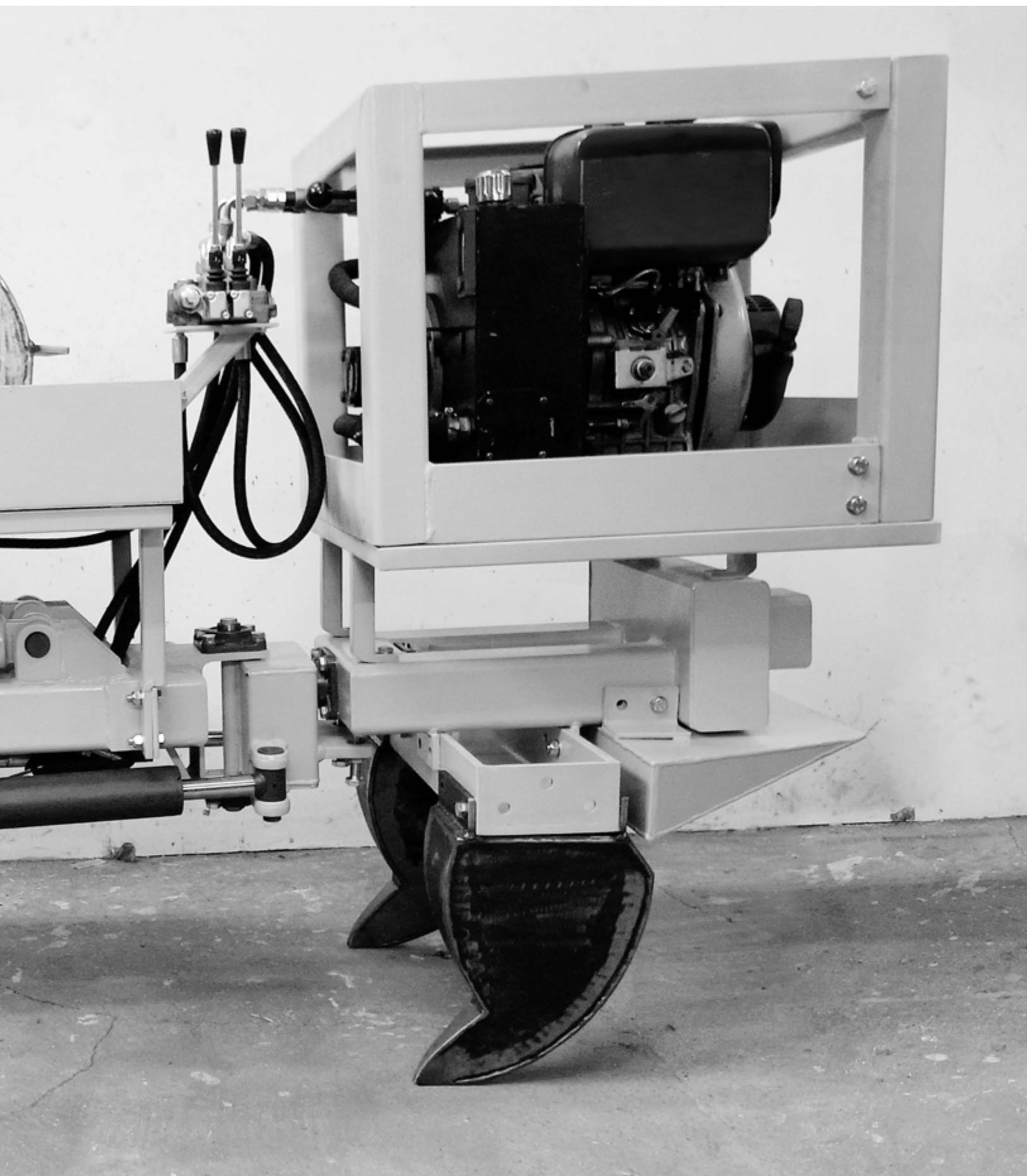


James Capper

Midi Marker

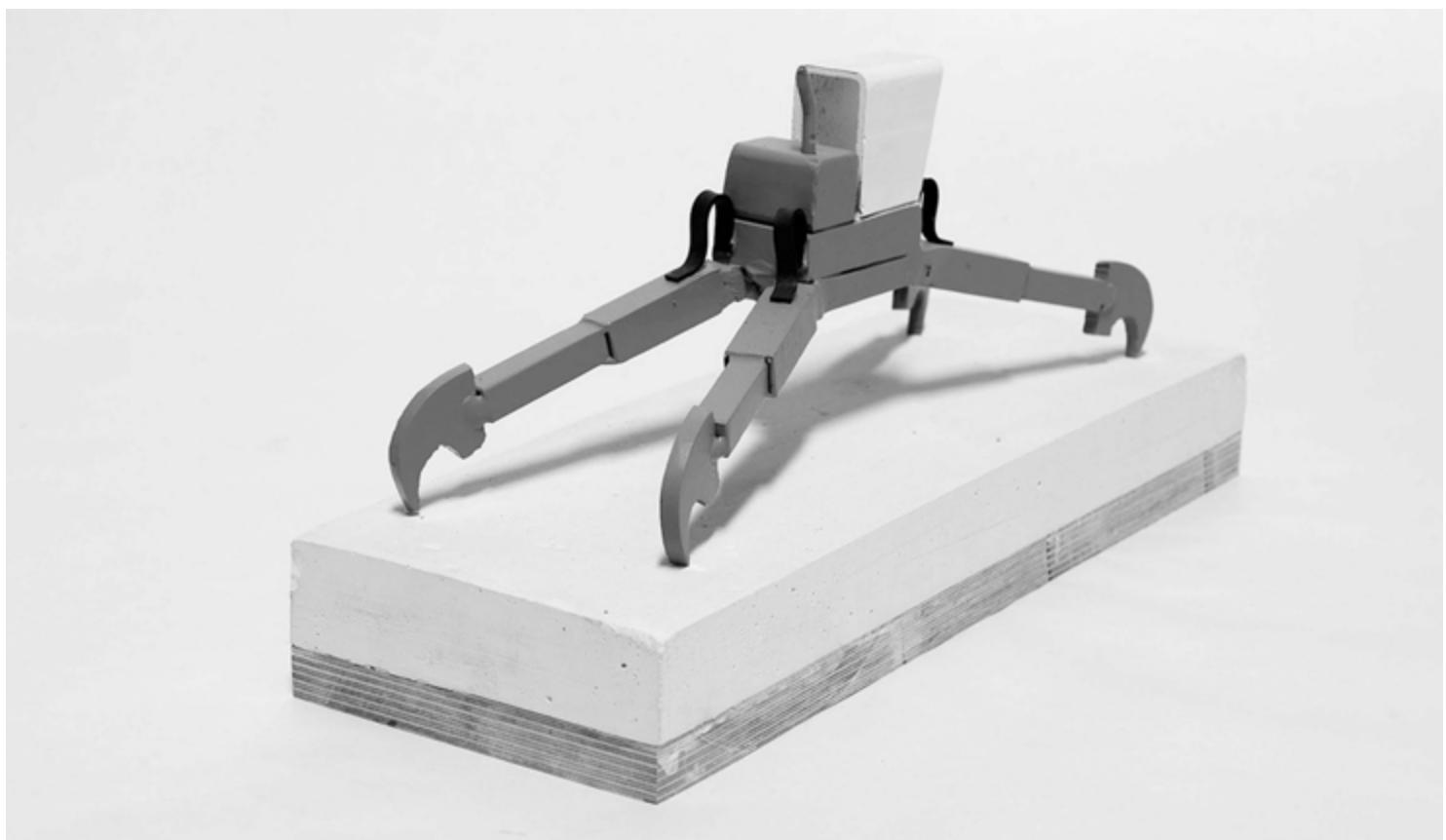
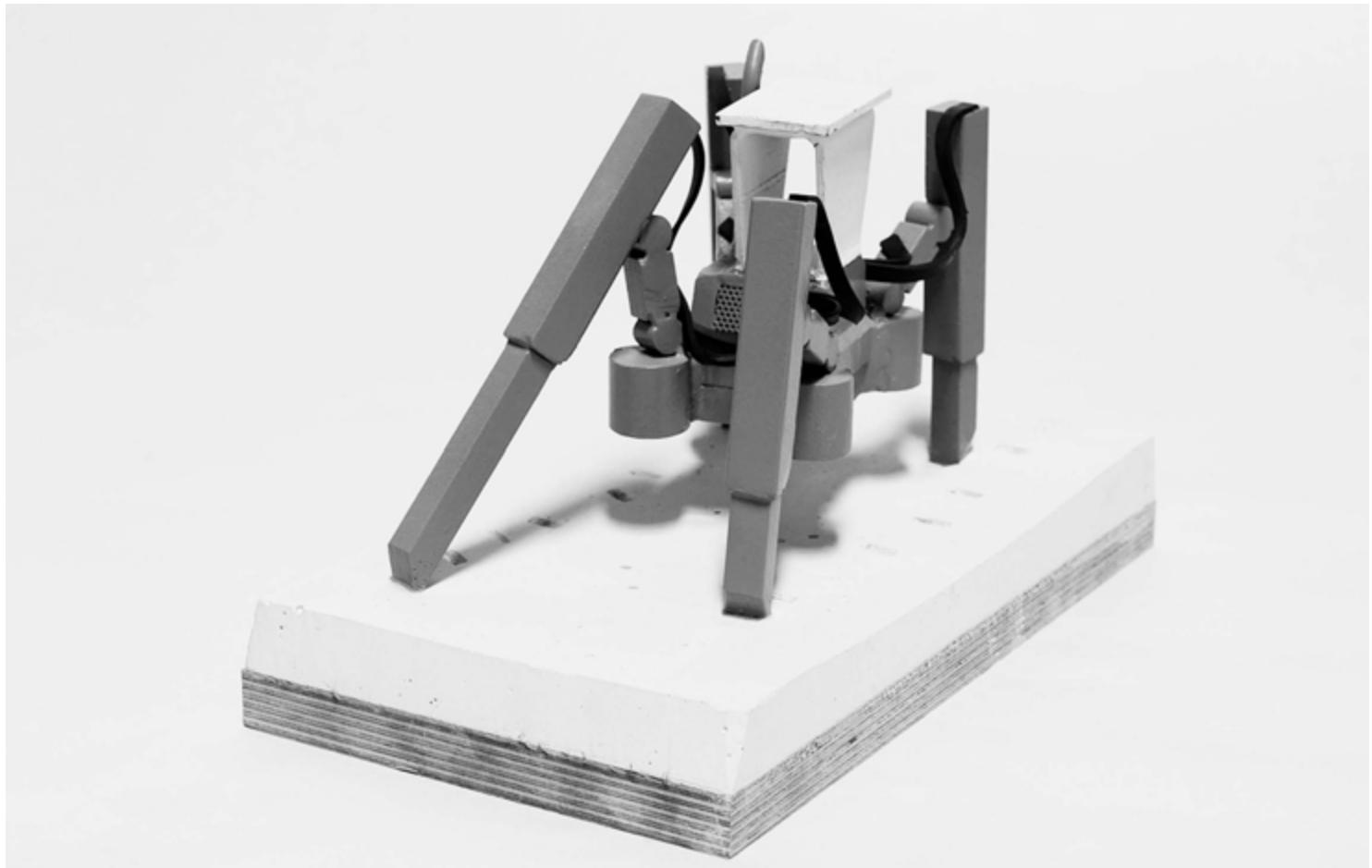
steel, 200 x 100 x 60 cm, 2012. (Courtesy the Artist)

"IT WORKED. I saw our electric motors lift a 9,000,000 pound platform high above the drilling rig on the Gulf coast to take the full brunt of 1957's Hurricane Audrey and escape undamaged. Since then we've built a dozen more." (R.G. LeTourneau, *LeTourneau Mover of Men and Mountains*, Chicago: 1960, p. 121)





Luke Hart
Plate Joint
steel, rubber and plywood, 29 x 29 x 11 cm, 2012. (Courtesy the Artist)



James Capper

Mountaineer

sprayed steel, plaster and wood and rubber, 18 x 30 x 16 cm, 2010. (Private Collection. Photo: Damien Griffiths/ Hannah Barry Gallery, London)

James Capper

4 Legs

sprayed steel, plaster wood and rubber, 18 x 39 x 14 cm, 2010. (Private Collection. Photo: Damien Griffiths/ Hannah Barry Gallery, London)



Luke Hart

Fractal Weave Joint I

bonded polyurethane, steel and carbon fibre, 225 x 20 x 20 cm, 2012. (Private Collection. Photograph: James Champion)

“It’s not: What is the thing? But: How is the thing put together? What is the thing doing? What can the thing do? What can one do with the thing?” (L.H., 2012)



JAMES CAPPER

b. 1987, London, UK

MA Sculpture

Royal College of Art, London, England (2008–2010).

BA Sculpture

Chelsea College of Art, London, England (2005–2008).

Solo Exhibitions

2011

Fleet, Hannah Barry Gallery, London, England.

Ripper Teeth in Action, Modern Art Oxford, Oxford, England.

2010

The Long Way Round, Hannah Barry Gallery, London, England.

2008

James Capper Drawings For Machines, Hannah Barry Gallery, London, England.

James Capper, Wieden & Kennedy, London, England.

Selected Group Exhibitions

2012

This is London, Shirazu, London, England.

Pertaining to Things Natural, Chelsea Physic Garden, London.

Fabricators, Hannah Barry Gallery, London, England.

London Twelve, City Gallery Prague, Prague, Czech Republic.

2011

Bold Tendencies 5, Peckham Car Park, London, England.

2010

Illuminate Productions – Drift 2010.

Let There be Sculpture, New Art Centre Roche Court, Wiltshire, England.

2009

The Oil Fields, Hannah Barry Gallery, London, England.

Peckham Pavilion, 53rd Venice Biennale, Venice, Italy.

Royal Academy Summer Exhibition 2009

(won Jack Goldhill award for sculpture).

Time Flies, Hannah Barry Gallery, London, England.

Bold Tendencies 3, London, England.

Jerwood Sculpture Prize, Jerwood Space, London, England.

2007

Summer House – Bold Tendencies: Outdoors Sculpture, Peckham Car Park, London, England.

2006

78 Lyndhurst Way – 10 Rooms and a Sculpture Garden, 78 Lyndhurst Way, London, England.

LUKE HART

b. 1985, London, UK

MA Sculpture

Royal College of Art, London, England (2011–2013).

BFA Sculpture

Pratt Institute, Brooklyn, New York, USA (2003–2007).

Selected Exhibitions

2012

Fabricators, Hannah Barry Gallery, London, England.

2011

The Sculpture House, SEE Studio, London, England.

How To Carve Totem Poles, Arcadia Missa, London, England.

2010

18@108: Naked, Royal British Society of Sculptors, London, England.

Ludlow College Summer Exhibition, Ludlow College, Shropshire, England.

2009

Annual Bursary Exhibition, Royal British Society of Sculptors, London, England.

CAFKA.09: Veracity Biennial, Kitchener, Ontario, Canada.

2007

Summer Invitational Exhibition, Pratt Institute: Schafler Gallery, Brooklyn, New York, USA.

2005

The Brooklyn Art Collective Presents Food Chain, Built NYC, NYC, New York, USA.

DAVID MURPHY

b. 1983, Newcastle Upon Tyne, UK

Back Cover:

David Murphy

They are the mysteries and these are the traps of the mysteries

waxed steel, ca. 250 x 250 x 250 cm, 2011. (Courtesy the Artist)

BA Sculpture

Glasgow School of Art, England (2002–2006).

BTEC Fine Art

Newcastle College, England. (2001–2002).

Selected Solo Exhibitions

2011

Almost Island, CoExist Arts, Southend on Sea, England.

2010

We could Cooperate, M4 Gastatelier, Amsterdam,
Netherlands.

2007

Honourable Ordinary, Galsgow Sculpture Studios Gallery,
Glasgow, Scotland.

Selected Group Exhibitions

2011

Aggregate!, E:vent Gallery, London, England.

2010

Jerwood Drawing Prize, Jerwood Space, London, England.

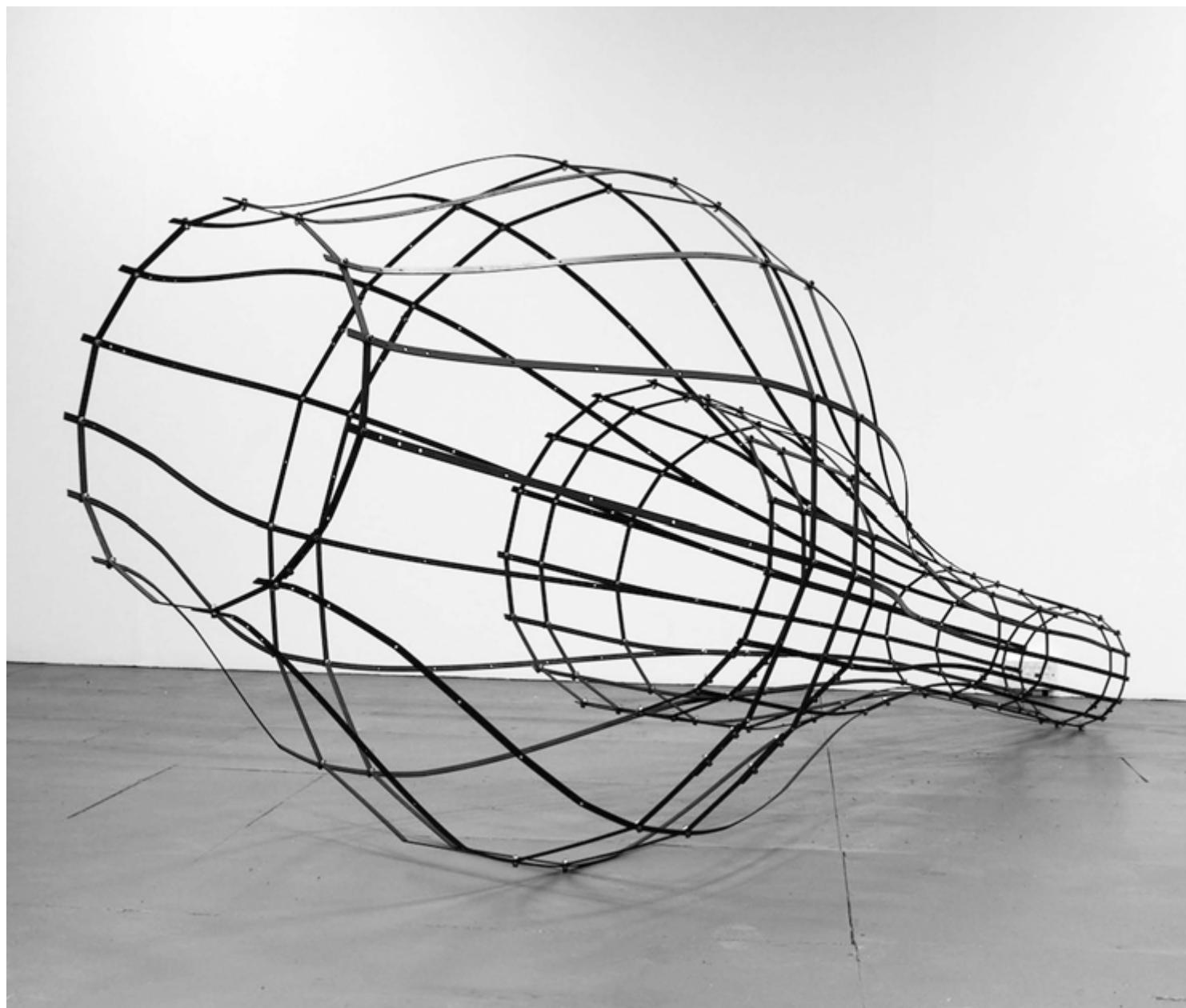
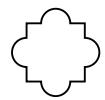
2009

Impromptu, Schwartz Gallery, London, England.

2007

SLOW, August Art, London

Bursary Awards, Royal Society of British Sculptors,
London, England.



fundaziun
Not Vital
7546 Ardez