

Press Release



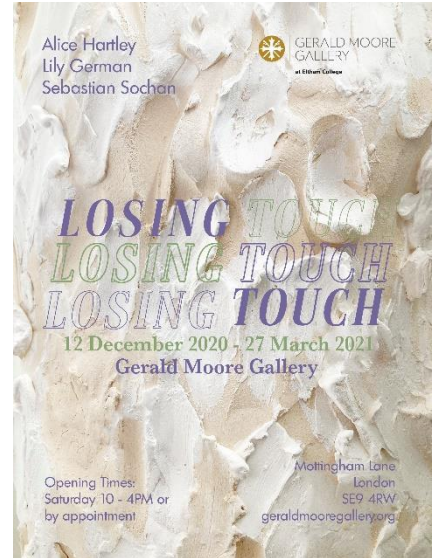
GERALD MOORE
GALLERY
at Eltham College

Losing Touch

12 December 2020 - 27 March 2021

**Open to public: Saturday 10am - 4 pm or by appointment.
Tickets must be booked in advance at
www.geraldmooregallery.org**

Gerald Moore Gallery, Mottingham Ln, London SE9 4RW



Losing Touch is an exhibition that brings together artists Alice Hartley, Lily German and Sebastian Sochan. Through sculpture, performance, textiles and print, these artists each investigate materiality and pursue processes that transform the materials that they use. We live in an increasingly non-tangible world that is changing the way we perceive and interact with materials and one another. The virus has affected our usual means of communication, forcing us to go beyond our habits in order to reimagine space and activate other senses to adjust to the “new normal”. *Losing Touch* will investigate these artists evolving and altered practices as we return to a different world and negotiate a new sensorial landscape.

Alice Hartley paints quickly and instinctively with momentum and vigour to create work that sits somewhere between painting and printmaking, the voice is urgent and the mark is sure. Lily German constructs ceramic sculptures that are activated through vocal performance which explores the vulnerability and physicality of the voice and wet clay. Sebastian Sochan’s instinctual sculptural works explore the intimacy, closeness and complexity of queer relationships through the emotive and humble quality of materials.

A series of workshops, performance and events exploring different materials and making processes will run alongside the exhibition. Booking is essential. Visit Gerald Moore Gallery’s website and social media pages for further information and to book a time slot for the exhibition.

geraldmooregallery.org

Instagram: @geraldmooregallery

Facebook: @geraldmooregallery

Twitter: @geraldmooregall

Alice Hartley

Hartley (b.1988, Winchester, UK) works across printmaking, painting, writing and drawing, showing an instinctive nature of pairing gleaned text and compulsive mark making. Her work - stemmed from fragments of writing and drawing from her own sketchbooks are transformed into expressive mono screen print installations that she creates specifically for site.

Hartley paints quickly and instinctively on the silkscreen with momentum and vigour to create one off panels that sit somewhere between a painting and a print. The work has biographical elements but is predominately fictional. The voice is urgent and the mark is sure.

Hartley has exhibited across the country as well as around Europe and North America. Recent exhibitions *Art Night 2019*, *Recreational Grounds IV*, *Strike site* curated by Sacha Craddock at Backlit, Nottingham and Pi Artworks, London, a solo commission, for Kingsgate Workshop in London. Hartley was selected for New Contemporaries 2014 and completed her MA in Fine Art Printmaking at the Royal College of Art in 2013 and lives and works in London.

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Lily German

Lily German's ceramic and wet clay sculptures sit on, press upon and play with each other. Interrupting the clay surface through smudging, blending and wiping away mud, the constructed forms are manipulated and placed into precarious positions.

German activates clay through vocal and bodily interactions, adopting tropes used in performance language and technique. From silence to awkwardness to laughter, the voice is used as a tool to evoke vulnerability and a fragility that can expose narrative merely through breath. The nature of clay and investigation into the voice lend themselves to the bathetic and, sometimes, to failure.

Lily German lives and works in London. Recent performance and exhibitions include *Was it for this the clay grew tall* as part of Matter(ing) at Platform Southwark in 2019; *Relics* (2018) a solo show at Colfe's School at the end of a 2 year residency; *Gentle Bodies* as part of 2021 Concerts: Perception at APT Gallery, London (2018); Performance Auction at New Shoreditch Theatre, London (2017) and *Dilbings* at 48 Poland Street, Soho (2017). Ongoing research includes a community ceramics project, *Clay at The Ringway* at Grove Park Community Group, Artist walks with Crossness Engines Trust and freelance creative workshops run regularly across London. In 2020, German was selected for and is supported by a bursary from a-n The Artists Information Company and Arts Council England.

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Sebastian Sochan

Sochan's instinctual sculptural works explore the emotive and humble quality of materials, testing their borders between fragility and robustness. Through a personal lense, the work explores intimacy, closeness and complexity of queer relationships. The work takes grace in its vulnerability to the world and celebrates everyday relationships with surroundings, materials and people - something that is intrinsic and primitive in our behaviour.

Side by side the works are undeniably independent but slowly they become conversational through their qualities - in things that one lacks, the other completes. Separately the works are fragile and unstable but together they balance and hold each other strong.

Utilising the "home", personal experiences and a diverse range of materials and processes such as sugar, embroidery and tufting, Sochan forms unmonumental works that are familiar and often ephemeral. The work references fashion, set design, interiors and the everyday. Something that is central to these fields is the idea of taste. Can something nice and potentially sweet become bittersweet through imagination, association and material exploration? The excessive use of sugar, form, colour and textile techniques is a way in to question our relationship to the world of aesthetics and objects.

Sebastian Sochan is a London based artist whose recent exhibitions include "Potion Room" at Subsidiary Projects and "Habitual" at Castor Gallery. Sochan was awarded 3rd prize at the Woon Foundation Painting and Sculpture Prize 2018 and received the Gary Hume Scholarship at Goldsmiths University.

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