

Highly Educated Secular Salamaders R us

Curated by Monster Chetwynd

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What is the point of small 'c' conservative comment?
 What is the point of covert political action?
 The aesthetic, the playful, the amusing, are these
 qualities to invest time and effort in?
 What is the 'game'/agenda with an online space that
 is rendering the real? Why is it not more imaginative
 or confrontational? Is it replicating the show room?
 Why no Gothic windows?
 Why choose to exhibit the works in this way? The 3D
 does not convert well to the 2D option.

In Real Life, I am entirely IRL. I have no online
 profile and here is the contradiction: I Love the work
 of Theo Triantafyllidis. The genderfluid orc who
 paints whilst questioning the point of contemporary
 painting. Watching the multitasking avatar is
 exquisite. The layering of surfaces you comprehend
 as an audience leads to a mediative state of mind. You
 have to contemplate as you decipher the digital
 canvas surface, the surface of the depth within the
 digital canvas and the realm you are invited into to
 witness the act. What more can I ask for as the
 avatar's gesture commits simulated paint to surface?

Highly educated secular Salamaders R us is a show
 that is in-between worlds, it is sliced into the space
 that is not provocative. It is a group show. It is within
 the walls of a replication of a commercial gallery.
 What comment can be made? How conservative is
 the decision to replicate the frames at this width?
 What decision was made to render a photograph to
 represent a 3D work?
 Where do the compromises lead us? Are we on a
 journey that is defiant? Are the works bristling with
 comment? The artists in the show have worked with
 'me' Monster Chetwynd for many years; they have
 insatiable energy and quick minds. How does VSpace
 deal with/process their IRL personalities and art
 works?

Monster Chetwynd

Monster Chetwynd (b. 1973, London) lives and works in Zürich. Chetwynd graduated from the Royal College of Art with an MA in painting (2004), following a BA in Fine Art at the Slade School of Art (2000) and a BA in Social Anthropology and History at UCL (1995) (all London).

Known for her exuberant and fun performance pieces featuring handmade costumes, props and sets. Chetwynd describes her work as 'impatiently made', often re-using materials that are easy to process and to use by the many performers she invites to participate, emphasising the notion of collective development that informs much of the artist's work.

Her solo shows include: Rotunda Frankfurt, Schirn Museum, Frankfurt, Germany (2023); Art on the underground commission, Solo exhibition Gloucester Road underground station, London UK (2023); Monster Chetwynd, Migros Museum, The Löwenbräukunst-Areal, Zürich, CH (2022); Monster Loves Bats, Konsthall C, Stockholm (2022); Gregor Staiger gallery, Milan, Italy (2022); Surrealist influenced, curated by Alice in Wonderland, Strasbourg Museum of Contemporary Art, Strasbourg (2022); Bat Opera Hong Kong, MASSIMODECARLO, Hong Kong, PRC (2022); Free Energy, Studio Voltaire, London (2021); Monster Loves Bats, Konsthall C Stockholm (2021); Monster Rebellion, Villa Arson, Nice (2019); Toxic pillows, De Pont Museum of Contemporary Art, Tilburg (2019); The owl with the laser eyes, Fondazione Sandretto Re Rebaudengo, Torino (2018); The Science Lab & The Green Room, Art Basel Parcour, Basel (2017); Dogsy Ma Bone, Tate Exchange, London (2017); Bergen Kunsthall, Bergen (2016); Bonner Kunstverein, Bonn (2016); CCA, Glasgow (2016); Studio Voltaire, London (2014); Nottingham Contemporary, Nottingham (2014); Tate Britain, London (2012); New Museum of Contemporary Art, New York (2011); Le Consortium, Dijon (2008).

Her group shows include: 16th Istanbul Biennial, Istanbul Foundation for Culture and Arts, Istanbul

Biennial, Istanbul (2019); 60 Years, Tate Britain, London (2019); Michael Jackson: On The Wall, National Portrait Gallery, London (2018); Tate Exchange, Liverpool Biennial Tour, London (2017); Coming Out, Walker Art Gallery, Liverpool (2017); L'Almanach 14, Le Consortium, Dijon (2014); Aquatopia, Nottingham Contemporary, Nottingham (2013); Tate Triennial, curated by Nicolas Bourriaud, Tate Modern, London (2009); The Perfect Man Show, curated by Rita Ackerman, White Columns, New York (2007); A Comedy of Errors, Artspace, Sydney, Australia (2007).

Paul Kindersley

Paul Kindersley was born in 1985 in Cambridge, UK. Graduated 2004 Art Foundation at Cambridge Regional College before studying Fine Art, Chelsea College of Art & Design, London.

Paul Kindersley is a London-based artist and filmmaker working across drawing, performance, film, ceramics and storytelling. His work has been exhibited widely, including at Kettle's Yard, MACVAL Paris, Charleston House and The Hayward Gallery. He is also a visiting lecturer and drawing tutor at the University of the Arts London.

Selected solo exhibitions include: Speak Your Story Into Life, Gasleak Mountain, Nottingham, (2022); Meander, 34 Bourdon Street, London (2021); Ship of Fools, SKIP Gallery, Selfridges, London (2019); Narrator, Relator & Stimulator, Belmacz, London (2017); #TheBritishAreCumming, Kunstschlager, Reykjavik (2014); #ExtremeDream Makeover, Nottingham Contemporary, Nottingham (2014); She wanted his soul, but he could only give her his blood, Transition Gallery, London (2009).

Recent Group Exhibitions include: "Pour vous séduire, La Crypte d'Orsay (2022); After Hours: To Be Human, The Courtauld, London, (2022); Don't Let The Bastards Grind You Down, Glasgow International (2021); BUMS, Dia Horia, Mykonos (2021); Queer as Folklore, Gallery 46, London (2021); Abbieannian Novlangue, Galerie Sultana, Paris (2020); Schöne Scherben - Die Kunst der Reparatur, Lanterhauss, Eppan (2020); The Cambridge Show, Kettle's Yard, Cambridge (2019); Henry Darger

Summer Camp, Extramentale, Arles (2019); Lignes de vies – une exposition de légendes, MACVAL, Paris (2019); Orlando... at the present time, The Wolfson Gallery, Charleston House, Lewes (2018); DRAG, Hayward Gallery, Southbank Centre, London (2018); In some far off place many light years in space I'll wait for you, Cubitt, London (2018); Creative Rage, The Potteries Museum and Art Gallery, Stoke-on-Trent (2018); Mad Cow (Life is Random, Why Not All The Rest?), SCAG Contemporary, Vienna (2017); New Material, A.P.T. Gallery, London (2017); Recasting, Museum of Classical Archeology, Cambridge (2016); Ill Meat, La Fonderie, Geneva (2016); Coming Into Being, Stockholms Universitet, Stockholm (2016); The Conformist (also as curator), Belmacz, London (2016).

Feature films include The Burning Baby 2020; The Image (commissioned by Charleston Trust) 2018; Das Spiel Der Hoffnung, 2017

Mette Sterre

Mette Sterre's creations escape fixed definitions. They exist in the in-between-spaces where our brain fills in the blind spots, the twilight zones; exceeding performance, installation and body masks. Diving into robotics, patterns as captured narratives of time and somatic disruptive experiences, we are cast into the materialisation of her mind processes. She's a Rijksakademie Alumna and has shown her work internationally, for example at the Manifesta 14 in Kosovo, the Kunstverein in Hamburg, the Watermill Center in New York and the Frieze evening of performances at David Roberts Art Foundation Club Koko in London. Her work has been published in the New York Times, Hyperallergic, Berlinartlink, Wall Street Journal, Wall Paper Magazine and Vogue.

Charlie Davenport

Charlie Davenport (b. 1992) lives and works in Bristol. They graduated from Edinburgh College of Art in 2014 and show in cafes, at home and on the street. They always wanted to be a gift maker. Making things fashion houses would send instead of flowers.

Jack Brennan

Jack Brennan (b. London, lives and works Frankfurt am Main, London) graduated from the Staedelschule in 2022, where he studied with Peter Fischli and Hassan Khan. He runs a space for art production and exhibition in a garden in the suburbs of Frankfurt.

Verity Coward

Verity Coward (b.1993) was born in Sharjah, UAE, and grew up moving between working rural environments in the UK and Queensland. She now lives and works in London. Descendent of cowboys and horse breakers, Coward's sculptural practice explores relationships between agency and material enquiry. She embraces non-traditional energies of production, from suping-up vehicles to rude building construction. In recent work she experiments with the mechanisms and by-products of storytelling: plot devices, recurrent characters, circuitous repetition within painting, accumulation in counting songs, and wayward functions of rhymes. Unfaithful to storylines as such, she renders their constituent parts and frameworks into new, fragmented compositions and crude landscapes. The works feature a cast of characters and recurring motifs - geese, pigs, devils and sausages serving as prompts and players.

Verity Coward gained her BA in Fine Art from Goldsmiths, University of London (2017) Notable exhibitions and awards include: London Bronze Fellowship (2022) Well Projects, (Margate 2022) Vessel Studios (London 2022) Mahler and LeWitt Studios (Spoleto, Italy 2022) Jupiter Woods (London 2021) The Turner House (Penarth 2021) Industrious Demons made in association with Chisenhale Art Place screened as part of OSR Projects, OD Arts Festival (Dorset 2021), Underground Flower Offspace (London 2020) Bowes Parris Gallery and Harlesden High Street (London 2020) Chisenhale Art Place (London 2018) contributing artist on Chisenhale Art Place's 'Into The Wild' programme (London 2018) Secret Spawning Site (solo) BAES (London 2016).