

NO SUCH THING AS A FREE LUNCH

The Koppel Project Campus
Curated by Edward Oliver
13th – 29th of March

By Appointment Only:
freelunch.exhibition@gmail.com

PV 12th March 18:00 - 20:30

“No Such Thing as a Free Lunch”, is an all woman show that, through a series of sensual and playful works, asks the viewer to reassess their understanding of sculpture. Set up in the unique ‘Round Room’ of the late-Victorian Lethaby Building, specifically designed to house the first Central School of Art and Design (soon to become Central Saint Martins), this exhibition disrupts the formality and austerity of its architectural environment by spotlighting a broad range of silly, yet subtly wry sculptures by four contemporary artists. In doing so, it plays with the academicism enshrined in the space and seeks to subvert both it and the Victorian modes of arts education that it represents.

Anya Kashina approaches sculpture through image-making and is interested in the physical relationship an image or object has with its viewer. She is interested in the idea of the frame as artwork, and in the action of looking through an object to create an image. She uses box structures and an assortment of different materials to explore the degree to which she can use both object and setting to create unique and ephemeral images. Her work gives physical space to the three-dimensional language we use to describe flat images, and so her work can be seen as a lighthearted interrogation of some of the accepted pretensions of ‘art-speak’. Emma Sheehy uses medieval imagery as a means of storytelling. She takes the

traditional two-dimensional mediums of illustration and text and reimagines them as sculpture. Through her use of text, her work insists that rather than merely glance, the viewer actively engages with a piece and the narratives it conveys. In so doing they experience a way of looking at art much closer to the Western pre-modern. She has drawn on the relief sculptures that already inhabit the space, playing with them whilst simultaneously calling into question the visual history of the room, as well as the collective visual histories of contemporary art.

Louise Hildreth has created site-specific work, using materials that challenge the industrialism and anthropocentrism of the architecture. She creates visually exquisite and delicious work that are organic in form and often out of natural materials such as cob and branches. They are devotional offerings that venerate humble materials in direct response to the immutable robustness of the materials used to create the practically religious space.

Finally, Emilie Coste continues her ‘Whimsical Bottoms’ series by creating a set of candelabras entitled “Cheeky Girls”. They, again speak to the reverential and devotional atmosphere created by the space but tease out of amorphous forms a sexiness that taunts the ecclesiastical tones of the building.

Together all of the works resist the narrative initially offered by the Round Room, and instead insert fun and playfulness into the viewer’s experience of the space.

