

COLIN BOOTH – OMNIA SOMNIA
30th August – 27th September 2014

By collecting such perfunctory items as a chair or a cupboard – often in a state of disrepair or neglect, the artist begins a transformative process where each object is altered to change the way in which we perceive its function and meaning.

What were once practical and useful objects, become a vehicle for contemplation and a means to re-examine or dwell upon their material form. His working process begins with an intuitive response to materials such as wood, metal, glass and fabric. The concept, or idea for each piece evolves over time, as objects and materials are collected in his studio. A fragment of wood, or an unadorned object might sit gathering dust for a number of months, or even years, before it is picked up and becomes the subject, or more likely the object of his attention. This slow, speculative and essentially accretive process is fundamental to Booth's practice.

He lives and works in St Leonards on Sea where, like a lot of coastal towns, there is a thriving market for the domestic paraphernalia of mid-late twentieth century life. It is a rich hunting ground for the flotsam and jetsam of used, neglected and abandoned objects to which the artist is particularly drawn.

It also offers endless opportunities to explore the fundamental theme which drives all his work: that of connecting the historic, or already existing, with the new and which has also led to him working with ancient Greek and biblical texts, made strange by their construction in neon, or positioning in the public realm.

This interest or passion extends to architecture and in particular the radical Modernism of the early years of the 20th Century. The nearby De La Warr Pavilion is a constant source of interest and reference. It was there he curated Colour White, which looked at the historical incidences of artist and architects using a predominantly white palette. At the time he was working with paintings which had pools of white paint arranged in a linear pattern across the canvas, a theme which he continues to develop, albeit in grid form, in his more recent white paintings.

OMNIA SOMNIA (everything is a dream) is both the title of a major new sculpture in wood and voile, where the translucent material both reveals and veils the rectangular, minimalist form of the wooden supporting structure, and a reference to his interest in text and the ancient Greek and Western epitaphic tradition.

There is also humour and a lightness of touch, an essential ingredient for the artist in his search to elucidate the essential relationship between the historical past and the ongoing present. Colin Booth's practice embraces painting, sculpture and installation. Examining the relationship between the historic or already existing, and the contemporary or new, Colin Booth's work has both a personal narrative and a broader reference to early modernism and the built environment. Using objects and text to research and develop his ideas, Colin collects reclaimed wood and pre-used objects, juxtaposing these with custom-made, pristine additions.

Primarily interested in the relationship between form, function, art and craft and the fragmentary and transient nature of materials, Colin likes to work with found and once-functioning objects and through a transformative process, re-position them for consideration as art.

Born in Gateshead, Colin lives and works in St. Leonards on Sea, East Sussex