

ALTERED STATES

Tabatha Andrews | Heywood & Condie

09.06 – 26.08.2016 (Galleries) | 09.06 – 30.09.2016 (Forecourt)

ROYAL
BRITISH
SOCIETY
OF
SCULPTORS



Heywood & Condie, *The Greenhouse*, 2015



Tabatha Andrews, *Listening Objects*, 2014

The Royal British Society of Sculptors is delighted to announce *Altered States*, an exhibition exploring perception and sensory interpretation through immersive installation, sculptural and sonic form and the profoundly different sculptural approaches of Tabatha Andrews and Heywood & Condie MRBS.

Tabatha Andrews' work unsettles the hierarchy of the senses, bypassing sight to give precedence to touch and hearing. Her work visualises energy, yet its minimal aesthetic allows the viewer to transfer focus to other underrated or underused senses. In stark contrast, Heywood & Condie bombard the eye with a carnival of colours and strange forms in their horticultural installations which provide a means of processing our dysfunctional relationship with nature.

Heywood and Condie's *The Greenhouse* (2015) has travelled directly from Jerwood Gallery in Hastings and is constructed from salvaged 18th and 19th Century stained glass. The artists reconfigured the original Christian imagery to create part animal/part plant/part insect beings inhabiting a primitive world of chimeras, mythical creatures and folkloric hybrids. Once inside, the greenhouse's function as a sanctuary and space for introspection is magnified, the world of stained glass chimeras reflected endlessly in its infinity floor. It is a place to contemplate the symbols and patterns that humans have used to celebrate the cycle of life, and to transcend the everyday.

Andrews' work, in the Salon gallery, invites participation: her *Listening Objects* (2014-16) are wearable micro-installations which alter perceptions of sound, space and time both inside and outside the body, acting as both a place of escape and a place of intense reflection. *Oracle* (2000-16), meanwhile, utters the sound of an engine starting and stopping like a voice stuttering into speech. Its vibrations make the words cut out of newspapers jump 'like the casting of oracle bones', as devoid of punctuation, they writhe, settle and resettle into meaningful/meaningless arrangements. The words inhabit an endless present powered by sound itself. Across the gallery, *Disturbance* (2016) forms a sound and light absorbing, tactile wall of recycled felt that powerfully alters the way we perceive through our eyes and ears.

Oracle's mechanical spluttering carries into the Studio gallery as if to power Heywood & Condie's anti-hero, a hybrid of man/machine/mineral and plant as he drags an apocalyptic assemblage through their overwhelming anti-garden installation: *The Postnatural Garden of Unearthly Delights*. It is a darkly theatrical, melodramatic and all-encompassing vision that caricatures our increasingly 'de-natured' relationship with the natural world. Far from the safety and peace of the traditional Arcadian landscape, the artists draw on Bakhtin's idea of the carnivalesque, manipulating humour and chaos to create a dystopic rendition of the airbrushed marketing of nature consumed digitally on a daily basis. The grossly hybridised living and the artificial is disturbingly indistinguishable: from a forest of distorted pines emerge psychedelic versions of Gong Shi, Chinese scholars' rocks, while malevolent industrial anti-nymphs stumble through the vegetation. The artists successfully destabilise our visual perception forcing us to contemplate this total altered state.

EXHIBITION

The Royal British Society of Sculptors, 108 Old Brompton Road, London SW7 3RA

PRIVATE VIEW: Wed 8 June 2016 | 6.30 – 8.30 pm

ARTISTS' TALK: Wed 6 July 2016 | Talk starts promptly at 7.00 pm

OPEN: Thur 9 June – Fri 26 August 2016 (Galleries) and 30 September 2016 (Forecourt)

HOURS: Wed – Fri 12.30 – 5.30 pm (or by appointment)

Free Admission, groups of all ages welcome. Please check our website to book activities around the exhibition

About [Tabatha Andrews](#)

Tabatha Andrews studied at Glasgow School of Art, Slade School of Art and the Skowhegan School of Art, Maine, USA. She was Artist in Residence at Gloucester Cathedral (2002-3), and has shown widely, making work for ROOM artspace London (2015), KARST Plymouth (2015), STATION in Bristol, the Forest of Dean Sculpture Trust, Plymouth Art Centre, and the Centre for Contemporary Art in the Natural World, Exeter. She is currently the RBS First@108 Public Art award winner, making sculpture for the dementia wards of Chelsea and Westminster Hospital.



Fugue, 2009



Disturbance I, 2014



Forbidden Words, 2000

About [Heywood & Condie](#)

Heywood & Condie describe their work as 'horticultural installation art'. Their area of interest principally concerns new ways of engaging with and representing landscape and nature. They have exhibited in the UK and internationally, including *The Pastoral Noir*, Wood Street Galleries, Pittsburgh (2016); *The Gardener*, Jerwood Gallery, Hastings (2015); *The Majesty*, Old Vic Tunnels, London (2012); *Glamourland*, Berkeley Square, London (2011) and *Hostaland*, Vienna Botanic Garden, Austria (2011)



Glamourland, 2011 Berkeley Square



Shimmer, 2007, Lord's Cricket Ground



The Majesty, 2012 Old Vic Tunnels

ABOUT THE ROYAL BRITISH SOCIETY OF SCULPTORS



The Royal British Society of Sculptors is an independent artist led organisation which is the oldest and largest organisation dedicated to sculpture in the UK. It is committed to engaging, inspiring and informing all about contemporary three dimensional art through its exciting and varied programme of awards, residencies, exhibitions and its educational programme. Established in 1905 as a not-for-profit company (83239), we are a membership society of 600 + professional sculptors and are a registered charity (212513), with our HQ at 108 Old Brompton Road, London.

For more information images or to interview the artists, please contact exhibition@rbs.org.uk or visit rbs.org.uk or telephone Michelle Butler on 020 7373 8615.