

PRESS RELEASE MATTHEW DARBYSHIRE  
EXHIBITION AT JOUSSE ENTREPRISE GALLERY  
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**jousse**entreprise

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The London-based artist Matthew Darbyshire was born in 1977 in Cambridge, UK and studied under acclaimed sculptor Phyllida Barlow at the Slade School of Art before completing his training at London's Royal Academy Schools in 2005.

Likened to a more devilish Pierre Bourdieu, in Darbyshire's works taste is the bait and class the snare. Referring to the everyday objects that surround us as "evidence", his forensic examinations of what appear to be harmless, optimistic and patriotic design-lifestyle products expose a dismal reality of cultural prejudice, insatiable aspiration, misguided ideology, outmoded bigotry and pick n'mix faith tendencies. By adding no more material to the world other than a call for observation, Darbyshire's works turn shop-bought domestic comfort into fertile seeds of doubt and discontent, suggesting dissensus might in fact be a more productive register than consensus.

Blades House, his installation at London's Gasworks in 2008, brought his research into focus and he has since then exhibited at London's Tate Britain, Hayward and ICA galleries; Glasgow's Tramway gallery; Barcelona's Fundacion Miro and Bangkok's BACC. This year Darbyshire will present solo exhibitions at the Zabudowicz Collection (London, UK), Kettles Yard (Cambridge, UK), and Frac Nord pas de Calais (France), and next year at Bloomberg Space (London, UK).

By reflecting upon old, new, national and international movements in art, architecture and design, Darbyshire hopes to identify some of the forces which affect our tastes, and influence the look and feel of where we live.

## CAPTCHA - Jousse Entreprise and Ecole des Beaux-Arts, Paris

CAPTCHA (def. a distorted image of letters and numbers used to prevent automated use of the web) furthers my inquiry in to the relationship between the mediated image and the thoughts and feelings it . This research began with my recent exhibition Ideal Standards at Turin's GAM Museum in 2013 where I took the four key works from their permanent collection that best lent themselves to classical sculptural clichés and then had them reinterpreted by 4 different designers each using different digital means (ie. DAZ 3D, Rhino, Grasshopper and Turbosquid). These virtual renditions were then given form in polystyrene, arguably the cheapest and most debased man-made material available today, using advanced prototyping methods from the automobile industry, and aiming to reflect on our changing physical and psychological relationship to sign, substance and material via digital technology.



This research was then furthered in my recent exhibition Bureau at Herald St earlier this year where stock forms and images were broken down and processed not by machine but by hand. Employing the same principles of both inkjet and 3D printers I was able to separate data in to colours and layers before adding the industrial inks or plastics in successive layers to create a kind of mechanical human rendition. These crude and slightly pixelated interpretations, set against their seamless industrially produced counterparts, investigated various forms of realism and their respective abilities to convey emotional and affect the most heightened bodily response.



This third stage of my research, CAPTCHA, will operate across two different Paris sites - The Beaux Arts and Jousse Entreprise - and will comprise a body of new sculptures each sharing the same horizontally-layered polycarbonate material; the same cubic-volume equivalent to that of an average human; the same colour-fade using the 8 colours of a Photoshop Hue/Saturation Scale and the same digital media supply source, Turbosquid. Again rather than being produced digitally, each of these forms will be cut and assembled by hand, and as a result hopefully prompt a new relationship between the virtual, the real and the human encounterer.



An example of polycarbonates transformation from the visible to the invisible alongside a render of the proposed colour-fade

A continuation of my earlier shelf works, particularly those using found perfume bottles from Seventies America, CAPTCHA wants to push beyond the constraints of the shop-bought readymade and bring in to the conversation their contemporary digital equivalents. The rationale underlying the subject selections loosely plays on the lexicon of sculptural faux pas I first discovered in these perfume bottles and with these in mind I set about trying to imagine modern-day ultimate symbols that similarly scrambled the corporate and the domestic, the classical and the contemporary, the local and the international etcetera and to fuel my trademark mix of registers from the high to the low, the profound to the profane, the past to the present, the singular to the stock, the sublime to the silly, and the substantial to the superficial.



Examples of the Seventies Avon perfume range of bottles

This leveling-out of everything to the same constituents not only rids any tired notions of hierarchy but paradoxically atomises all 12 entities to insinuate an almost negative declaration that nothing matters. CAPTCHA asks what's the matter? It diffuses distinctions between the substantive and the fictive and examines through sculpture not only the constitution of an object today but where their emotional triggers might lie.



Examples of the digital models used to be interpreted