

SEAN EDWARDS

No dust adheres

OUTPOST

Opening view: Monday 1 February, 6 - 9pm
On view: 2nd to 21st February
12noon to 6pm daily
Open to public – admission free

For *No dust adheres* Sean Edwards presents his new work *Maelfa*.

Sean Edwards' work is heavily rooted in object making. His visually dynamic sculptures are made as independent works in the studio. Often the work develops in strands or from disparate sources with the objects being bound together at the point of exhibition. The exhibition provides a new context, which contains the work as a body. For *No dust adheres*, Edwards has made a marked shift from object-based installations to present a single channel video. This work is the culmination of a year-long research project based around personal, fictitious and social histories, in which he negotiates the space and architecture of a shopping centre in the council estate on which he grew up.

The film leans towards an anthropological documentary, with the camera's lingering shots of the building's interior alluding to film genres such as science fiction or the haunted house. However, it is the decisions of the artist in editing and the precise in choice of shot that really changes the viewing experience. Perhaps *Maelfa* is the transference of an exhibition, from one place to another, or even a fictitious exhibition. Either way, the audience is being directed in a very particular manner. Edwards' work often encourages the viewer to re-examine their own observational principle's, the material and presentation often hints at the line between fact and fiction. In his recent work *Nebraska (CBS 25100)*, Edwards presents a notebook reproducing reviews of Bruce Springsteen's sixth album Nebraska. Speaking about the acoustic shift in Springsteen's music the reviews can be read as a parallel to something taking place in Edwards' practice, rather than presenting a show of formal sculpture steeped in anticipation the artist instead presents a sampling of a reception of a work. This appropriation alters ones perceptions and it is apparent through editing that some of the themes are being opened up for *No dust adheres*

Maelfa is composed of a number of intimate tracking shots through the space. In directing the camera towards the glass windows, the extreme close up allows the viewer to witness three planes simultaneously. The shop window display slowly exchanges focus with the middle distance interior shelved objects, all the while allowing moments of activity in the shopping centre to reflect into view. The artist is transforming objects, which would have represented the character of the building in its 1970s heyday, into slick objects that mirror the graphic sensibility of his own work. There is a nostalgic nature to *Maelfa* that gives an insight into the artist's personal relationship to the space. The use of the artist's father serves, perhaps as an awkward, further reflection to the artists preoccupation with the biography of the space and in turn the biography of the artist.

Sean Edwards was born in Cardiff, UK in 1980. Recent solo shows include; Nebraska (CBS 25100), Limoncello, London, UK, Somewhere Near the Black Mountain Hills, with Dan Rees, Tanya Leighton Gallery, Berlin, DE. (both 2009). Recent Group shows include Lisson Presents: 6, Lisson Gallery, London, UK (2009)

No Dust Adheres is accompanied by an artist limited edition with a text by Tamsin Clark.
An artist book, No dust adheres, published by Bedford Press, London will be released later in the year.

Maelfa has been made with the assistance of The Elephant Trust and Safle with the financial assistance of the Arts Council of Wales.

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