

For immediate release – September 2010

**COLLYER BRISTOW GALLERY PRESENTS**

***THE (JOLLY) GOOD SHOW : Light and shade in contemporary practice***

**Private View: Wednesday 22 September 2010, between 6 – 8.15pm**

**Collyer Bristow Gallery, Collyer Bristow LLP, 4 Bedford Row, Holborn, London WC1R 4TF**

Exhibition continues on weekdays until 1 December 2010

**Dominic Allan - Sarah Bridgland - Jimmy Conway-Dyer - Kristen Cutlip -  
Alison Gill - Minna Kantonen - Dylan Shipton - Laura White**

The Jolly (Good) Show brings together eight artists who take a playful approach to making artworks. With a nod to the 'make-do' culture and village vernacular that has arisen in our current economic and ecological climate, many of the works shown are assembled using collage or sculptural techniques. Witty and occasionally sinister, the works look at the quirks of human behaviour; obsessive collecting, ritual, story telling and folklore.

**Dylan Shipton** appropriates the symbolism of the 'tree-house' in ways that convey both the political and the innocent. These childlike assemblages represent play alongside the idea of a utopian society, whilst often representing the refuge of the dispossessed or maligned eco-warrior.

**Jimmy Conway-Dyer's** materials are imbued with narrative: hand-sewn elements of costume and objects of the 'village vernacular'. His works are joyful and gently subversive: collars of blue suit-shirts used as bunting; gargoyle portraits in clay - Dyer is interested in the ways in which society reinvents imagery and retells stories to continually make sense of a rapidly changing world.

**Minna Kantonen** is a photographer who also looks at human behaviour within particular communities. In 'Line of Height' she visited various work places in the UK and her native Finland and asked the office workers to arrange themselves in height order. This simple act implodes the hierarchy of the office using a banal and absurd value system. Amusingly we can sometimes pick out instances where people have placed themselves in the wrong order or where a 'boss' has unintentionally removed him/herself slightly from the group. Also shown are images from her series documenting 'guerrilla gardeners' who plant flowers in neglected public spaces by the

cover of night. The gentle way in which Kantonen observes this 'anti social' act is a gesture of solidarity with this diverse community of strangers, and a small cry of triumph of nature over the urban sprawl.

**Alison Gill's** 'Trophy', a quirky shredded paper head sculpture, is a catalyst for several of her other works on show. Other works explore new narratives around this sculpture through collages constructed from the 'blanks' of models in the pages of magazines. The real and surreal also merge in her work 'Stockholm Syndrome / Final Girl' which references the kidnapped Patty Hurst who famously collaborated with her captors and whose story is part of popular folklore; truth obstructed by our thirst for a good yarn.

The technique of collage and appropriation is also employed by **Kristen Cutlip**. Using images from the anodyne Peter and Jane books she imbues them with tales of love, power, sexual desire and dreams. The darker side of storytelling is portrayed, returning tales to their original folkloric beginnings rather than the calming stories with which contemporary children are hushed. Childhood memories, both shared and personal, real and imagined, are highlighted through the work of **Dominic Allan**. Googly-eye covered buckets, spades and carousel horses nestle alongside candy covered bikes. The saccharine draw of the sweet and shiny evokes the clouded romanticism of a rose-tinted childhood, belying the underbelly of seaside seaminess.

**Laura White** and **Sarah Bridgland** also reference nostalgia in their works. Exploring the language of sculpture, Laura White uses a range of materials, morphing everyday objects into glorious artefacts and subtle displays. Her interest lies in our relationship and negotiation with the 'stuff' of the world, bringing together unlikely couplings and posing the singularly impossible question of 'what is good taste?' Bridgland is also interested in the massing of 'stuff' but uses collected textures, shapes and lettering from second-hand ephemera to make delicate, seductive concoctions. She explores, like White, a marriage of forms and, whilst White's works develop into intriguing combinations, Bridgland's tautly hover over paper, meticulous in their construction and enchanting in their miniature scale.

The Jolly (Good) Show is a heady mix of irony, metaphor and idealism. As ever we present a group of artists, both established and emerging who have shown widely in the UK and abroad.

ENDS

**Notes to editors:**

The Collyer Bristow Gallery is a bespoke gallery space with a dynamic exhibition programme. Collyer Bristow LLP is a UK law firm with offices in London and Geneva. The firm provides business and personal legal advice to a wide range of clients both in the UK and internationally. Within the legal world Collyer Bristow has been championing emerging talent in contemporary art for the past fifteen years.

Viewing is by appointment Monday to Friday during office hours

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