



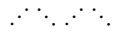
A solo exhibition of new sculptures by the British artist Amy Stephens.

Opening: THURSDAY MAY 2, 17—22

MAY 3—JUNE 1

Gallery opening hours: Thurs—Sat 14—18

Hälsingegatan 33, Vasastan, Stockholm

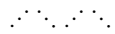


The title of the show presented at /V\inibar in May — 'Catching the Big Fish', is taken from the filmmaker David Lynch's book that describes the experience of 'diving within' in order to catch ideas to be prepared for the audience.

For this exhibition, Amy Stephens has made several sculptural assemblages that explore the relationship between found objects and sculpture, materials and architecture. Using wood, fabric and Perspex, these site-specific works combine material from both nature and the urban landscape that are strongly suggestive of urban living.

As an artist who is predominantly intuitive in the making process, there is a spontaneity about the work in the exhibition that leaves the viewer with indications of a possible earlier performance. In 'Curtains Up', a whale vertebra references the importance of Mother Nature and how we the audience share this theatre. Carefully positioned and minimal in design, the artist presents a mixture of abstraction and geometry referencing the necessity for a perfect equilibrium.

In 'The Circle', a piece of clear Perspex is animated by a burst of intense colour as a flocked blue wooden line cuts through the piece. Using materials appropriated from a previous artwork, the sculpture displays an affinity to both drawing and to the breaching movement of a whale as it rises up from the sea. Strategically balanced and translucent, drawing and sculpture are intertwined as the work offers the viewer to see through from the front to the back creating a clear sense of balance. The definite angles in Stephens' sculptural work add gravity and substance to that which initially appears light. Her work is informed by a concern with the in between space that questions the hierarchies inscribed in space and the mechanisms at work in its construction. The works in the exhibition are both immovable and weighted through sheer determination or in a state of flux, marked by a sense of play leading to possibilities that lie open to reinvention. Within the show there is a desire to escape to a landscape that has been tamed or recreated in reality and representation.



Amy Stephens (b.1981) lives and works in London, UK. She holds an MA from Chelsea College of Art and Design, London, UK. Recent solo exhibitions include 'Collide', Poppy Sebire Gallery, London, UK (2012); 'Restless Nature', Oonagh Young Gallery, Dublin, Ireland (2011); 'This Urban Silence', Irish Museum of Modern Art, Dublin, Ireland (2011); Recent group exhibitions include '009: Magiciens', Emmanuel Herve Gallery, Paris, France (2013); 'Periodical Review 2', Pallas Projects, Dublin, Ireland (2012); 'Dividing Line', High House with Sumarria Lunn Gallery, London, UK (2012); 'No Soul For Sale - A Festival of Independents', Tate Modern, London, UK (2010). In 2011, Stephens completed a four-month Artists' Residency at the Irish Museum of Modern Art, Dublin and in 2010, she was an artist in residence at the Banff Centre, Canada. She has work in several public and private collections, including the Zabłudowicz Collection.