

The annexe

Jack Lavender *Baggy to Bootcut*

17 November – 17 December 2017

Opening preview: Thursday 16 November

Following from his successful presentation at Paris Internationale, Jack Lavender will be presenting an installation of new works which continues his focus on time as a subject matter. As a whole, Lavender's practice attempts to investigate how his own personal narratives run concurrently with external and universal ones. He uses found materials and images and recontextualises them to make his various installations and sculptural collages. Lavender sources industrial materials (previous series include rebar grids and window panels) to create a physical and metaphorical 'frame' as a space to converge overlapping moments in time through the use of symbolic objects.

The installation in the annexe will be comprised of drawings, printed banners stretched over frames and sculptures. The drawings are bound to memory: Jack takes an object either with personal meaning (a piece of jewellery) or historical significance (a prehistoric bone) as the subject focus and creates a drawing, then a drawing of that drawing from memory, and then another. Eventually one is left with an image resembling something almost recognisable, almost meaningful; an image that sits *in-between*. The prints are yet another copy of a copy of a drawing, stretching the slippery nature of reproduction even further.

The sculptures are made from stacked naturally forming stones and rocks found in and around Margate (where Jack resides). The sculptures resemble cairns and the ritualistic practice of piling stones on top of one another within rural landscapes (for example, found on top of a mountain, or along a country track).

There will also be a plethora of scattered printed flyers which ostensibly look like local taxi-cab business cards, yet they also inhabit a bind to history. The flyers have a 'medieval' font type, a ubiquitous – and unconvincing – attempt by companies to give off a sense of history and, therefore, 'trustworthiness'. Here Jack is illuminating the juxtapositions between the function of time both as an applied concept (as with the fake history of the business cards to create corporate gravitas), and also in and of itself (that, with the real passing of time, a true, authentic history writes itself).

Jack Lavender (b. 1983, Canterbury, UK) lives and works in Margate, Kent. Selected exhibitions include: *When We Look Outwards in Space We Look Backwards in Time*, BALTIC Centre for Contemporary Art, Gateshead, UK; *A Hardcore Stomping Flashback*, The Approach, London, UK; *Stones*, Recent Activity, (2017); *Teen Paranormal Romance*, The Renaissance Society at The University of Chicago, Chicago (2014); *Jack Lavender*, Mihai Nicodim Gallery, Los Angeles (2014); *Dreams Chunky*, The Approach, London, UK (2013); *Paradise Garage*, Eighty One, London (2013); *Chimera Q.T.E.*, Cell Projects, London (2013); *Young London*, V22, London, (2012); *Jack Lavender*, *Oliver Osborne*, *Marco Palmieri*, The Approach, London (2012).

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