

Presented by Contemporary Art Society Projects, The Economist's exhibition programme gives artists an opportunity to show work in distinguished architectural spaces designed by Alison and Peter Smithson in 1962-64

The Economist Group

Andrew Dodds
*What can be imagined,
can be created*

Kevin Osmond
Disposable

17 July – 8 September 2002
Private View Tuesday 16 July 6.30-8.30pm

Andrew Dodds

In the foyer of The Economist Tower Andrew Dodds will present *What can be imagined, can be created*. Following the award of the Dolby Travel Prize 2001, which funded a recent study trip to Las Vegas and the Galapagos Islands, Dodds will present three new video works. The visual element of each piece contains slow-motion footage of revolving animated decorative "Jackpot" sculptures that adorn casino gaming rooms. Digitally edited over each of these is the hypnotic pseudo-futuristic musical backing track and commentary from three self-help motivation tapes, specifically designed for business executives to help reduce stress and improve productivity. The soundtracks and moving images have been subtly altered by Dodds to generate an unexpected experience that is both playful and potentially subversive.

Three "video-relaxation-stations" will be positioned around the exhibition space, each mimicking the style and configuration of the familiar 'foyer waiting areas', and will lure members of the audience to sit, don headphones and become immersed in the mesmerising and seductive audio-visual experience.

Dodds, originally from Northern Ireland, currently lives and works in London. He gained a Masters in Fine Art from the Slade School of Art, UCL, in 2000, and has exhibited nationally since 1998. Exhibitions include *BlackboxRecorder FM*, Belfast (2002), *City Space*, Birmingham (2002), *East of Eden* at Spacex Gallery, Exeter (2001), *New Horizons* at The Lux, London (2000) and *Puppylove* at the Barbican Centre, London and Ikon Gallery touring, Birmingham (1999). Dodds is currently developing *Dark Days*, a major site-specific experiment, in conjunction with Grizedale Arts, Cumbria.

Kevin Osmond

Specially created for The Economist Plaza, Kevin Osmond's *Disposable* is a sculpture that incorporates about 7,000 white disposable plastic cups—the same quantity that workers in an average UK office use and dispose of each month. The disposable cups are slotted together, as if stacked, to create a large-scale structure that twists and turns in one continuous flowing movement. The line that is produced is a three-dimensional scribble that sets out to redefine the famous recycling "arrow" symbol that is found on many product packages and other consumable containers such as fast-food wrappers.

Osmond's sculptures often involve manipulating familiar everyday objects and materials, mostly plastics and resins, to create works that appear organic and futuristic whose surfaces and forms are seductive yet strange.

Following on from the themes in this exhibition at The Plaza, Osmond is also currently organising a site-specific installation that involves the disposal of 'white goods' into the natural environment later this year.

Osmond lives and works in London. He graduated from the MA Sculpture course at The Royal College of Art in 2000, following graduation from the BA Fine Art course at Chelsea College of Art in 1998. He has exhibited nationally including *Ida Branson 2001 Show* at the Atkinson Gallery, Somerset (2001) and *Together Again* at Pumphouse Gallery, London (2000). Osmond has also completed major sculpture commissions including the *Credit Suisse/First Boston Award* (2000) and *Astrolix* at Penguin Books, South Kensington, London (2000).

With generous support from SHARP UK Ltd and Hoegaarden

Open Mon-Fri 9am-12pm at 25 St. James's Street London SW1

For further information contact Matthew Poole on 07960 811 390

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**Contemporary
Art
Society
Projects**

17 Bloomsbury Square
London WC1A 2NG
Telephone 0207 831 7311
Fax 0207 831 7345

Web
www.contempart.org.uk
Email
cas@contempart.org.uk

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You are invited to the opening reception on Tuesday 16 July 6.30pm - 8.30pm
at The Economist Plaza 25 St James's Street London SW1