

JACK SPENCER ASHWORTH

Ashurst emerging artist

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Jack was born in Norfolk in 1987 and currently lives and works in London.

Before completing a Masters in Fine Art at City and Guilds of London Art School (2010-11), he graduated with a degree in Architecture from The Bartlett, UCL (2006-09) and went on to work in architecture.

His current work reconciles his love of painting and the human form with his interest in architecture and takes the form of large oil paintings of figures distorted and abstracted within a constructed space.

MY WORK

"These paintings conclude a body of work begun in 2010.

The series explores pictorial space through the use of colour, tone, texture and the manipulation of geometry. Normally a flattening device, the grid is distorted by a 'body' which bulges forward into the viewer's space.

I also examine the boundaries of the body, and the notions of what the body can be when represented in oil paint. Historically, I am a figurative painter and these paintings represent my most advanced ventures into abstraction."

SELECTED EXHIBITIONS

- 2013 'Start 13: The New Industrialists',
The Bermondsey Project, London
- 2012 'Beep, Wales International Contemporary
Painting Prize: Through Tomorrow's Eyes',
Volcano Theatre, Swansea, Wales
- 2012 'And You, What Do You Worship?',
Crypt Gallery, London
- 2012 'MA and other Postgraduates 2012',
Atkinson Gallery, Somerset
- 2012 'Art Grab Launch Exhibition', Arbeit, London
- 2011 'Young Masters @ Sphinx' (curated by the
Cynthia Corbett Gallery), Sphinx Gallery, London
- 2011 MA Fine Art Show, City and Guilds of London
Art School, London
- 2011 'Inside Out' (collaboration with one other artist),
Ellenborough Gallery, Cheltenham
- 2006 'RNLI Exhibition' (Group Exhibition),
Ben Nicholson Gallery, Norfolk

STATEMENT

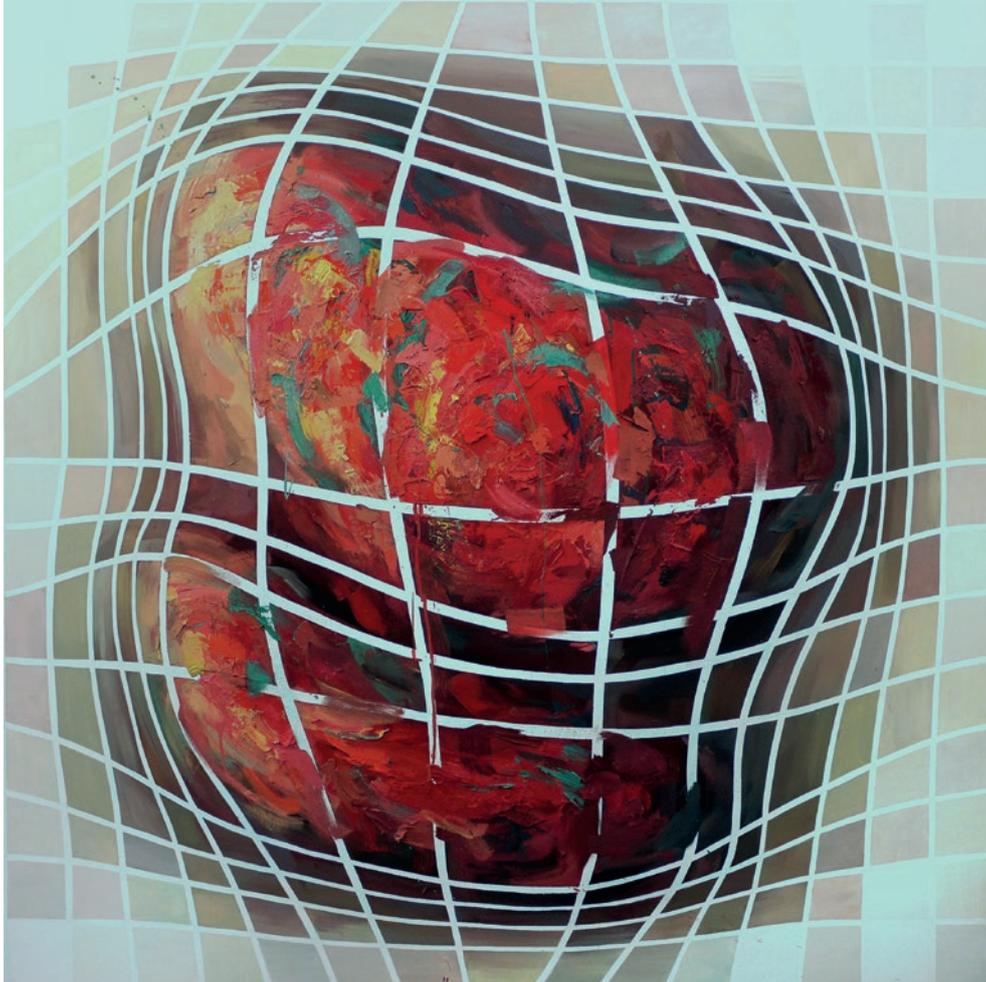
“My practice revolves around a tension between the body and the man-made. The struggle between organic and inorganic; animate and inanimate; natural and synthetic; sentient and inert. My work attempts to embody this discord which exists at every scale of contemporary life: from the spaces of architecture and the built environment to the virtual spaces of an increasingly digitalised world.

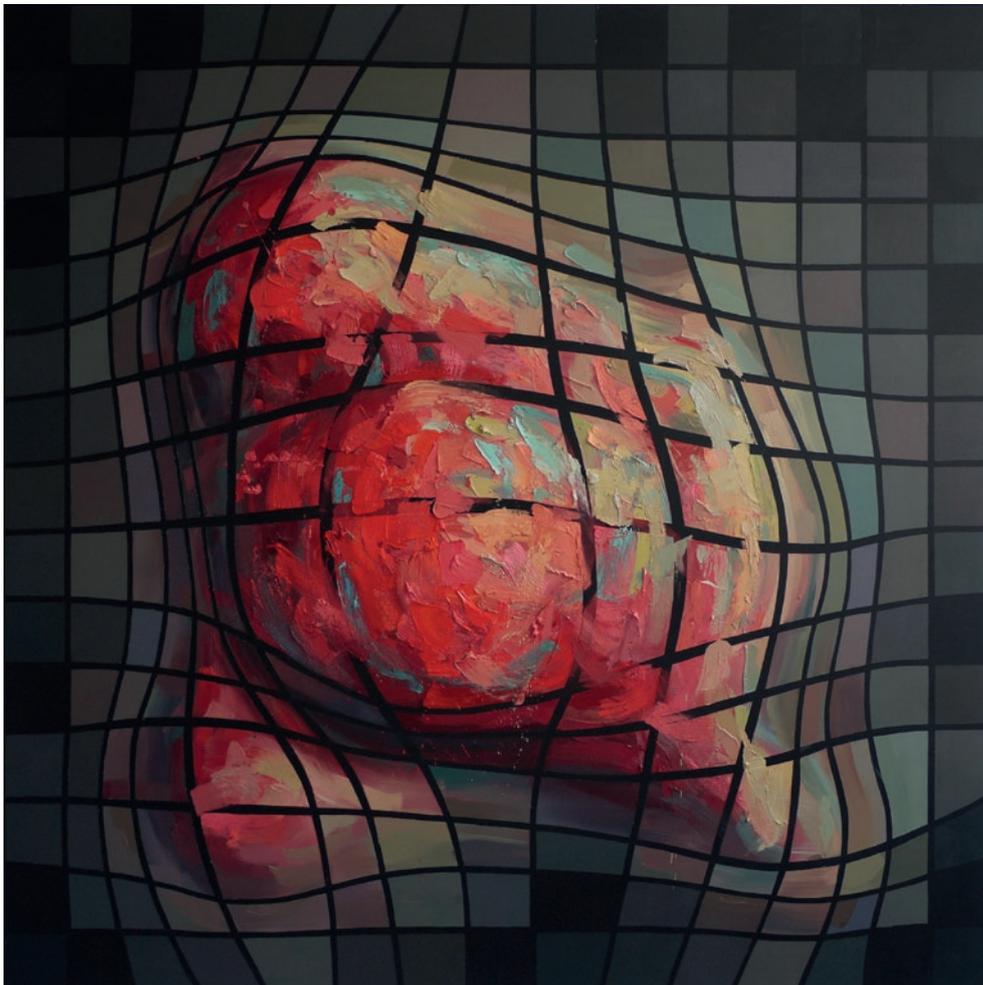
This struggle is synonymous with a dichotomy within myself and my practice – between painterly fluidity and controlled architectural order; between the illusory depth of figurative painting and the flattening of modernist abstraction. My work occupies this charged space between figuration and abstraction.

I seek to portray a sense of a body that speaks to a viewer of their own condition. Each brushstroke attempts to find haptic equivalents with the body’s vitality and physical presence: creating an ambiguous human form that is universal but simultaneously imperfect, specific to neither individual nor gender, in doing so allowing the viewer to empathise with the body. The bodies are dissipated and abstracted within a geometric space and it is a resulting tension that I hope provokes the viewer to reflect upon their own experience of being in the world.

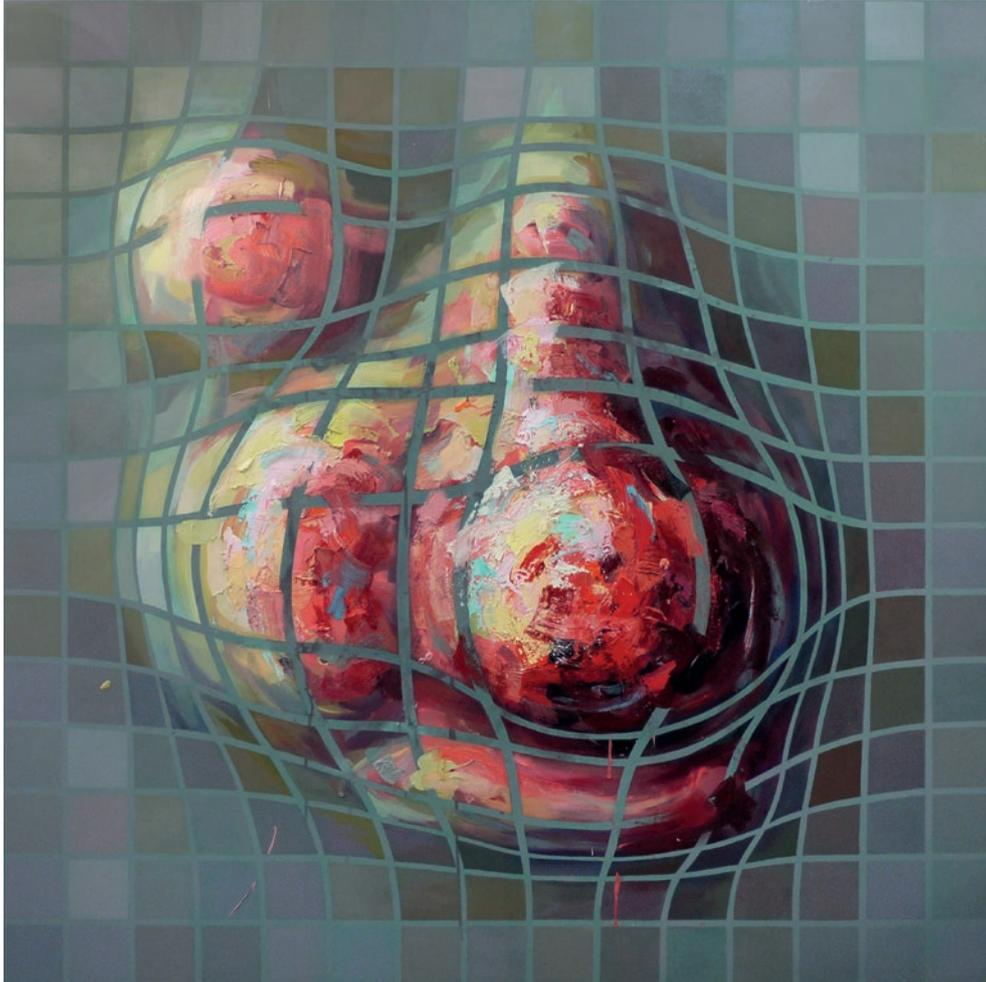
Recurrent motifs in my paintings such as perspective, a man-made construct, and the grid, synonymous with standardisation and geometrisation, describe this imposition of a geometrical scheme on reality. The ambiguity of the pictorial spaces they create allows the spatial restriction of the human form to be read as a metaphor for emotional and cultural confinement. Kenneth Boulding asserted that it would be a ‘challenge indeed to try to think of a metaphor that is not in some sense spatial’. In this way the work simultaneously speaks of the physical and non-physical spatial constraints imposed on the body by contemporary life.”

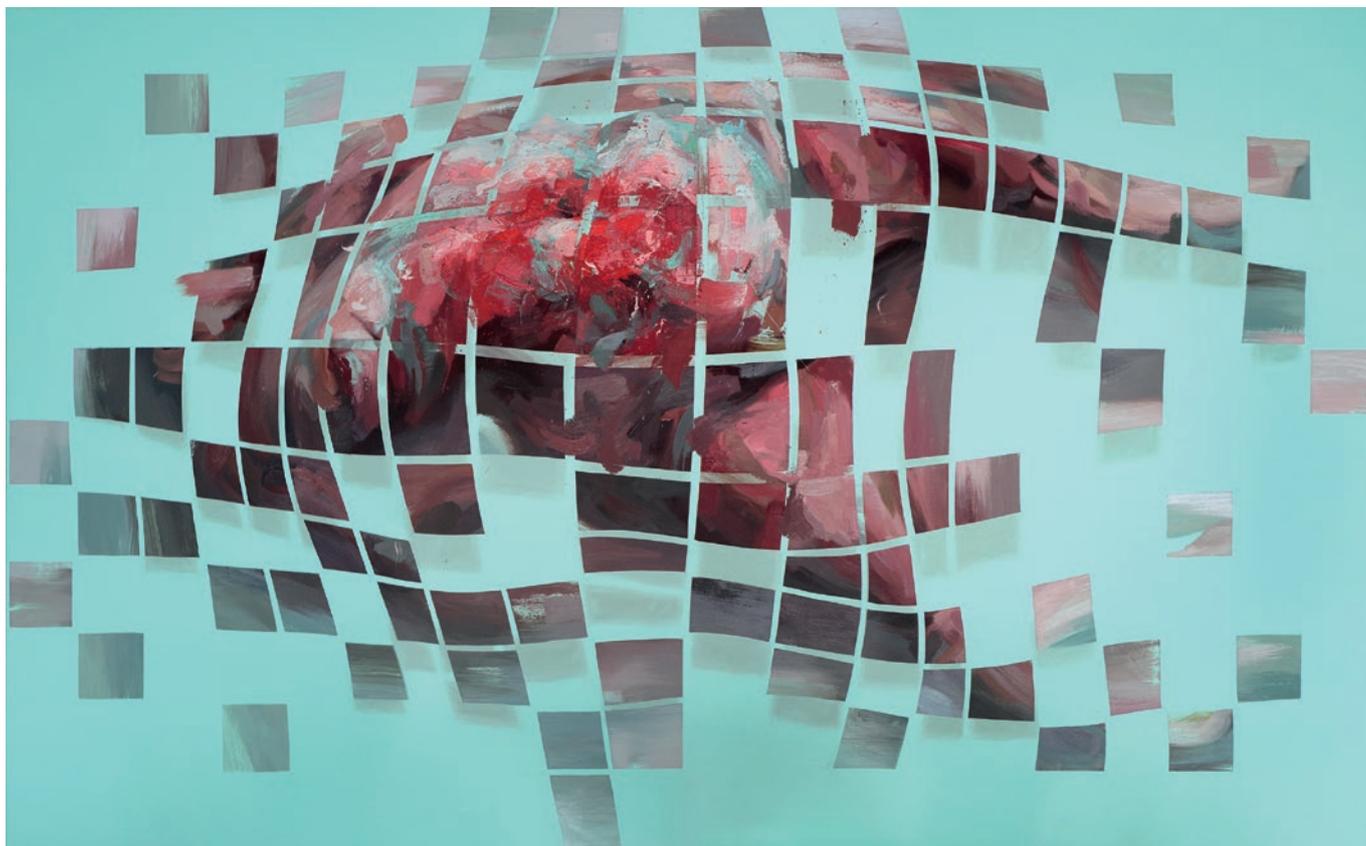
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