

Bitter Reviews.

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Garrett Lockhart, The World Awake, South Parade

Every piece in this show feels considered. Whether intentional or not, the work responds perfectly within the gallery space, and the dialogue between the two is consistent throughout. On view are several “paintings”, a film and a series of sculptures.

The “paintings” feature stars which are actually inkjet prints transferred onto reclaimed bedsheets. These are thinner than typically used canvas or linen, and the inkjet transfers more subtle than paint. The bedsheet is more porous to the watercolour pencil Lockhart choose to apply as a backdrop. These pieces therefore have a moody muted texture that works logically with the inkjet transferred stars.

Overall, both material choices work fittingly together, furthering the utilitarian every-day object invention the artist deploys. Alone, perhaps these works are easy to overlook, but within the space and with the other works displayed in the exhibition, they feel both relevant and worthwhile.

Shifting from the skyline Lockhart has created down to the ground are two neighbourhoods situated on low grey plinths. Konnyaku treated shopping bags are transformed from a by-product of consumer culture into permanent buildings, sustaining the intention of the object, to dwell. Inkjet transfers are utilised once more to depict windows on the buildings, whilst any branding has been removed by the artist in a wash of thick white house paint.

These situated neighbourhoods made of reclaimed paper shopping bags work favourably with readily available materials, whilst retaining their original ontology. The inventive use of medium choices fabricate an unpretentious climate and encourage the conceptualisation at play. These works remind me of early Win McCarthy pieces, both politicised and inventive, with a subtly that is armed and potent.

In a separate part of the exhibition in a cupboard accessed across the skylit corridor which features a short film and sound piece that depicts an architectural model house set ablaze. The model house becomes a fireplace, a reminder of our mental and physical entwining with capitalism.

A delicate yet socio-politically charged exhibition, Lockhart utilises materiality to the benefit of both their ideas and execution. The familiarity of the materials used, alongside the creative invention makes this show especially worthwhile.