

**Colden Drystone*****Ahead of Time*****11 June - 30 July 2016**

Colden Drystone's body of new work proposes a 21st century solution to making painting and sculpture to be experienced through black flatness, as if it were the screen of a phone.

This exhibition is of new works made on glass panels. Medium, subjects and meanings are layered in the privacy of the reverse of the glass, trapping painterly and sculptural gestures in black gloss paint and spray. As with all of Colden's work the pursuit and presentation of the final flat image is a performative act. The blackness of the glass works present infinite moments of experience and memory, a hunt for meaning in and across a black mirror.

Colden Drystone makes performative work. His everyday performances are recorded through the collage of sculpture, painting, printmaking and film. He uses clay, pigment, spray paint, mono prints and oils on wood and glass panels, resulting in finished works that document and describe the process of being made, and record the investigations and decisions that inform the act of creation as much as they present a final image.

The installation includes a group of four works installed on a single wall covered in clay. These works are titled *Grass*, *Sold*, *Sky* and *Heart* and can be read as two sets of linked pairs; *Grass* and *Sky* represent the physical stuff of the earth while *Sold* and *Heart* refer to his experiences in and feelings about the world.

The clay on the wall has been applied by hand, slowly pushed into position by hand with the fingertips. For Colden spreading clay across a surface has become an important way of making abstract planes. They serve as a precise record of activity: mental decision making and physical responses with little delay between thinking, feeling and recording. In this way the clay acts like a musical instrument and the results are similar to improvised music, notes on a piano or the hit of a drum. The clay is painted gold at the end of the process as a celebration of completion, of the recording and of the pockets of time created. Installing the glass works on a golden clay wall creates a contradiction between the sharpness and cool clarity characterising the black works and the textured, sentimental golden clay surface. The gold wall pushes out through the texture of the clay while the blackened glass pulls us back into a void.

It is important to consider that these new works sit as the most recent in a lineage of reflective works by the artist: our early show of Colden's work *Future Primitive* (2008) included *Second Chance* a vast surface in steel and *The Beautiful Game Act 2* (2013) included *Schoolboy Stuff* a solid gold rectangular wall-painting taking its proportions from a football goal mouth. We can also draw threads from his recent paintings including *Crude Future* where a gold and clay painting is presented part-submerged in black oil. It is this work which might be seen as preemptive of the works that we are now presenting in *Ahead of Time*.

Colden Drystone lives and works in St. Leonards. His work will be presented this summer at De La Warr Pavilion, Bexhill on Sea. His work has been shown at Palazzo Collicola Arti Visive, Italy Art Brussels, Belgium, The Victoria and Albert Museum, London and Copeland Book Market, Stroud. Colden was artist in residence for Girton College, Cambridge 2013-2014 and a recipient of The Anna Mahler Award in 2013.