

THE SECOND ACT

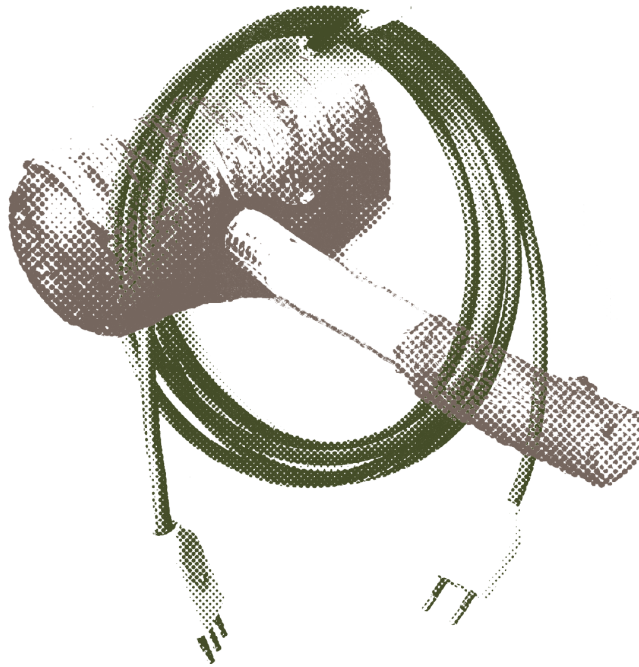
Presents

Bushcrafters : Making / Making do

Curated by Kellie Riggs

PRESS RELEASE

ADAM GRINOVICH | BERNHARD SCHOBINGER | DAVID CLARKE | FABIO GIORGI ALBERTI | GEORGINA TREVIÑO
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MAKING / MAKING DO

BUSHCRAFTERS

THE SECOND ACT

29 SUNBURY WORKSHOPS, SWANFIELD ST, LONDON, E2 7LF.

PRIVATE VIEW:
3RD OF OCTOBER
18:00-20:00

PUBLIC VIEW:
4TH OCTOBER - 19TH OCTOBER
11:00-16:00 THURS - SAT OR BY APPOINTMENT

THE SECOND ACT

Exhibition text:

When exactly did we start destroying the world?

Throughout time, makers have garnered specialised, even niche skill sets in order to problem solve and carry out their creative desires. Beyond certain fundamentals within any given craft or trade, these cultivated dexterities become individualised, only making sense or being useful to that person's particular needs. In the world of art and object making, the components utilised in form-giving may seem arbitrary, superfluous, or even silly to the eye of the observer. Is *everything* at our disposal nowadays? This thought is compounded by the image economy, the erosion of natural materials, and the contemporary forever surplus of waste and destruction. In truth and even so, an object's "necessity"- its right to exist - will forever be validated by the fact that it simply already does.

Borrowing the term from hobbyist survivalism, *Bushcrafters* celebrates the frenzied sets of hands interested in taking whatever it is around them and turning it into something singular (useful or otherwise) through discernible, sincere, and straightforward actions. Just as those who take minimal supplies into the wilderness and forge what it is they need to get through their self-inflicted exile from modern society, this group of makers (six "local" from the UK and seven international) has been gathered for their shared impulse to cope with the world as it is today through seemingly ad-hoc yet deliberate production: each slice, stack, layer or remix to create something inherently familiar but always new, maybe even needed beyond the shadow of contemporary dread. The dividing line between their materials and forms of choice are split by the anthropocenic concept of locality - or what's near; versus universality, what's everywhere - raising questions around who has access to what, and whether creating is about living or merely about surviving.

Roster:

Adam Grinovich (US)

Bernhard Schobinger (CH)

David Clarke (UK)

Fabio Giorgi Alberti (IT)

Georgina Treviño (MX/US)

James Ackerley (UK)

James Tailor (UK)

Kieran Leach (UK)

Kostas Lambridis (GR)

Lucia Massari (IT)

Maisie Pritchard (UK)

Niki Colclough (UK)

Tamara Johnson (US)

Trey Burns (US)



Kellie Riggs is an independent curator and writer with a background in art jewellery and craft-based processes. She views curating as generative creative practice and is currently most interested in notions of making as being, the absurdity of reference culture and “sleeper cell trends,” and the intersections of commodity and art. Selected critically acclaimed projects include co-curating the design triennial *Objects: USA 2024* at R & Company, New York featuring more than 100 works by 55 artists, designers, and studios from across the United States; designer Misha Kahn’s first solo museum show *Under the Wobble Moon, Objects from the Capricious Age*, at Villa Stuck in Munich, Germany (2022); and *Non-Stick Nostalgia: Y2K Retrofuturism in Contemporary Jewelry* at the Museum of Arts and Design, New York (2019). Riggs is also the creator of the reoccurring artist-run exhibition *FOTOCOPY*, which since 2018 has had editions in Munich, New York, Venice, and Amsterdam.

As a writer and editor, Riggs has contributed to an array of national and international publications over the past ten years. From 2015-2018, she was the Editor for the Dutch magazine and platform *Current Obsession*, with more recent essays included in *Casually Sauntering the Perimeter of Now, Misha Kahn* and exhibition catalogue *FontanaArte - Vivere nel Vetro, House of Glass*. She has also been a visiting lecturer at St. Lucas Antwerpen and SUNY New Paltz, and served as part-time faculty at Rhode Island School of Design. She was awarded a Fulbright Grant to Italy in 2011, where she is still primarily based. She received her BFA in Jewelry + Metalsmithing from the Rhode Island School of Design in 2011, and an MA in Visual Art Administration from New York University in 2020.

Dates

Preview 3rd Oct 18.00 - 20.00

Open 4th - 19th Oct 11.00 - 16.00

Every Thursday - Saturday OR by Appointment made via 07584825281

The Second Act, 29 Sunbury Workshops, Swanfield St, London, E2 7LF

Press Enquiries

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About the gallery

THE SECOND ACT is a young contemporary gallery with roots in the North of England born out of a frustration in the lack of opportunities for Northern and working class artists, and for artists living outside major cities.

The gallery is now opening a London space, just three years since the launch of 'The Second Act' in the middle of a national lockdown in Blackburn, Lancashire, a town noted by Arts Council England metrics in 2019 to be the number one least engaged in the arts in country...

"Across England, the lowest rate of engagement was in Blackburn with Darwen, where 44% had attended an arts event, museum or gallery or participated in an arts activity in the past year. This is despite the North West, with average engagement of 67%, being statistically more engaged than four other regions." Arts Professional. Launched at a time that a huge disparity in employment of working class individuals in the arts existed (and still does)...

"Analysis of Office for National Statistics data found that 16.4% of creative workers born between 1953 and 1962 had a working-class background, but that had fallen to just 7.9% for those born four decades later." (The Guardian, Dec 2022)

Despite the odds, The Second Act has flourished in its small Northern home, placing artists work into the homes of private collectors and into private collections such as The Government Art Collection and Manchester Art Gallery. This makes it an incredibly exciting time to both announce the opening of their first permanent space in London, a space that acts as a conduit for Northern artists work to be placed on front of collectors.

Initiating The Second Act was a retaliation against the preconception that artists have to wait to be discovered by London galleries to achieve commercial success. This was an opportunity to take back the reigns and nurture the amazing talent found in small towns across the North, and support working class artists through some the challenges that are unique to these individuals with plans to collaborate - with Working Class Creatives Database in the pipeline.



Location and Transport

The Gallery is located:

- An 8 minute walk away from Shoreditch High Street Tube Station.
- A 15 minute walk away from Old Street Tube Station.

Or you can use your SatNav to get to this address:

29 Sunbury Workshops, Swanfield St, London, E2 7LF

