

PRESS RELEASE
21 February 2013

Melanie Jackson:
The Urpflanze (Part 2)

EXHIBITION DATES:

Thursday 28 March – 12 May 2013
(closed 29 – 31 March)

OPENING TIMES:

Thursday – Sunday 12 – 6pm

PRIVATE VIEW:

Wednesday 27 March 2013 6 – 8pm

FTHo

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Melanie Jackson's *The Urpflanze (Part 2)*, commissioned by the Arts Catalyst, will be presented at Flat Time House from 28 March 2013. In a series of moving image works and ceramic sculptures, Jackson continues her ongoing investigation into mutability and transformation, which takes its lead from Goethe's concept of an imaginary primal plant, the Urpflanze, that contained coiled up within it the potential to unfurl all possible future forms.

Contemporary science likewise imagines the potential to grow or print any form we can envisage, by recasting physical, chemical and biological function as an engineering substrate that can be programmed into being. These emerging technologies present new possibilities for the instrumentalisation of life on a previously unimagined scale.

Jackson's multifaceted work will be installed throughout the ground floor of Flat Time House, the former home and studio of artist John Latham (1921-2006). Her exploration into the Urpflanze is closely aligned with Latham's preoccupation with 'the event'. Within his Flat Time Theory, Latham insisted on 'the event' as the smallest unit of existence. Therefore, all phenomena can be considered as 'event-structures' comprised of a continuous compound manifold of unrelenting change. Common to Latham's works and Jackson's *The Urpflanze (Part 2)* there is an opening of the boundaries through and between objects, bodies, non-human and human events, sentient and inert material.

In the eighteenth century, the development of sophisticated techniques of ceramic production signified a victory of chemistry, culture and capital over formlessness. It pushed the capacity of the material to accommodate highly detailed representations, to radiate colour and sheen, to perform. Like clay, liquid crystals also have a visceral biological and mineral morphology that can collapse into formlessness, whilst harbouring the potential to assume (or emit the image of) any form. The mastery of the material is played out in a desire for the real in high definition, and a longing for the appearance of unknown and fantastical forms.

Jackson's exhibition extends fairytale themes of absurd disruptions in vegetal scale, from Zola's 'revolutionary' carrot to the fantasies of remediation that science may have in store for us. The work begins in the botanical garden and

leads us to the laboratory, from the clay pits to the factory floor, from its own animated voxels to the interior of the screen, and the forms and processes of its own production.

Melanie Jackson has collaborated with writer Esther Leslie on the production of a text that has informed the work and a publication that will be distributed as part of the exhibition.

EVENTS

Private view Wednesday 27 March 6 – 8pm

South London Art Map (SLAM) Last Friday: 26 April FTHo is open until 8pm including kitchen salon with Melanie Jackson and Esther Leslie in conversation

BIOGRAPHICAL INFORMATION

Melanie Jackson inhabits different tropes of art making to interrogate possibilities of representation against the engaged practices of the world. She is interested in ways in which thought and affect is conducted through the material, and much of her work has explored this against the context of work, production and the flow of international capital. She is currently investigating the relationships between nature and technology through a series of experiments with fauna and flora, and the technologies available to her. Melanie is a lecturer at Slade School of Fine Art, her solo exhibitions include *The Urpflanze (Part 1)*, The Drawing Room, London (2010), *Road Angel*, Arnolfini, Bristol (2007), *Made In China*, Matt's Gallery, London (2005). She won the Jerwood Drawing Prize in 2007.

Melanie Jackson's commission has been supported by a Wellcome Trust Arts Award and the Slade School of Fine Art. The exhibition is supported by Arts Council England.

For further information about the exhibition, Flat Time House and the John Latham Archive please contact: Claire Louise Staunton, Director/Curator Flat Time House at claire@flattimeho.org.uk, +44 (0)20 7207 4845. For more information about Arts Catalyst, please contact: Jo Fells, Head of Marketing at jo.fells@artscatalyst.org or please visit www.artscatalyst.org.



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