

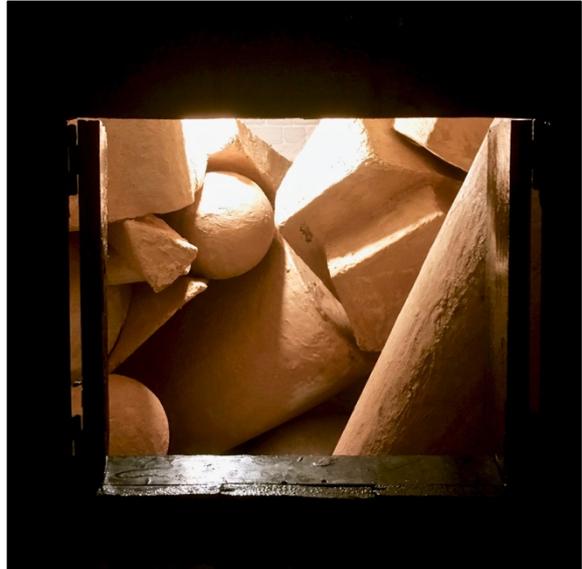
# LUNGLEY

## Jack Killick: Collapse (2016-18)

*Plaster, cardboard and scrim.  
Dimensions variable.*

Ahead of his first solo exhibition at LUNGLEY opening in February 2019, Jack Killick presents **Collapse** (2016) currently resides in the coal bunker turned project space at the gallery.

Killick takes inspiration from his surroundings to create imposing installations that can be at once menacing and playful. He builds anti-monumental sculptures from inexpensive, low-grade materials such as cardboard, fabric, plywood, polystyrene, scrim and plaster, the seams of their construction left at times visible, revealing the means of their making.



Killick's restless invented forms stretch the limits of mass, volume and height as they block, straddle and balance precariously. The audience is challenged into a new relationship with the sculptural object, the gallery environment and the world beyond.

**Collapse** is made up of large-scale sculptural objects that are arranged in complex installations in which mass and volume seem to be determined by the space within which they find themselves, ultimately dictating and challenging the experience of viewing the art work projecting a dual, even contradictory identity: monumental on the one hand and precarious on the other.

Closely linked to the architectural context in which the work is exhibited. Physically intrusive, the works impede the way, almost overfilling the coal bunker in the cellar of the Haggerston and Made of lightweight materials such as polystyrene, scrim, plaster and paint, the work offers an antagonistic counterpart to the austere space housing it, abounding in formal irony to excess, chaos, disproportion, dissonance, malleability and ephemerality.

**Collapse** springs from an interrogation of some of the most fundamental aspects of sculpture: its physical attributes and its presence in space. The ambivalence about the purpose of sculpture is reflected in the formal tensions that characterise his work and are visible in the processes of making that permeate its surfaces, its exaggeration and awkwardness, and the contradictions that stem from combining softness and hardness, the painterly and the sculptural.

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