



LAWRIE SHABIBI
OLIVER CLEGG

*EVERYTHING
SHOULD BE OK*





EVERYTHING SHOULD BE OK

Lawrie Shabibi is pleased to announce *"Everything Should Be OK"* a solo exhibition by New York based British artist Oliver Clegg. Clegg works between two and three-dimensional disciplines using a diverse range of materials and method, from glass, wood and steel to neon, resin and concrete. Delving into the complexities of modern life, Clegg wittily presents a narrative that oscillates between the tragic and comic revealing a broad set of interests that touch upon opposing notions of life such birth and death, joy and sorrow, creation and destruction, childhood and aging.

For this exhibition Clegg presents a selection of new and older paintings of discarded childhood toys and other household objects on used table tops, church floorboards and the scratched wooden backs of old small storage boxes. The wood that the artist chooses is always intentional: "The nostalgic nature of both the surfaces and the subjects are mechanisms for inspiring the viewer to consider his position in the present day with fictitious reconstructions of the past," says Clegg. In other paintings within this continuing body of work he has also worked with old church pews and school desks showing his ambivalence towards both institutions. Internet may now dominate the secular sphere, yet old religion has not gone away and in truth is reasserting itself. Not only was the artist brought up with a religious background he also began making work just as the internet began its relentless advance. Old authority and the internet - two binary notions and how they fit together - inform much of Clegg's art making.

In addition to the paintings, Clegg presents two other works highlight both the diversity of his materials and also another major facet in his work - the question of self. References to cinema and music recur throughout his work. In *"Don't You? Don't You?"* (an installation that takes its title from the lyrics of 'You're So Vain' by Carly Simon) Clegg

suspends a disco ball in an oversized shipping crate. As opposed to squares of light being reflected against the interior walls of the crate this time we see the words "me, me, me" spinning around the space in thousands of multiples. The sculpture is accompanied by a tenth speed loop of the chorus from the eponymous title song by Carly Simon - a sardonic exploration of narcissism. As Clegg says "In a culture of too many options where we are forced to look at ourselves more, the only way to deal with this is by becoming more narcissistic."

"I HOPE WE NEVER DIE, SO DO I, DO YOU THINK THERE IS ANY CHANCE OF IT?" takes another look at the question of self in the 21st century. This wall based piece takes eighty-one birth certificates the artist bought over the course of a year using Ebay as the primary resource. Into the paper surface of each certificate the artist has laser cut an actual end title taken from a film from the year of that person's birth. The exercise reinforces Thomas Fuller's melancholic assertion that "birth is the beginning of death."

The materials Clegg often chooses (old wooden panels, found objects and neon) and the recurring subjects of these board paintings (worn out and unused toys) are often things that have been replaced, if not always improved upon. Game play and nostalgia are themes Clegg refers to again and again in both sculptural and performative work but also in his paintings. Old wooden drawing boards, toy figures, building blocks and oil paint all share an air of redundancy as today these are unlikely to be either the toys of choice for children, nor the media of choice for art students. With digital technology so readily available now as a medium for art and play, role-play and freedom of expression that can be found in these older media are progressively lacking in the digital age, which Clegg signals through the repetitions in his subject matter and materials.

With his erudite, surprising and striking repertoire, and his diverse materials and methods (from glass, wood and steel to neon, resin and concrete, weaving and casting to engraving and industrial manufacture), British Artist Oliver Clegg offers the viewer a complex, sometimes playful, other times moving journey into existential and ontological notions of objecthood and matter, images and signs, language and communication, creation and being. From the studio and gallery walls to the streets of London and New York, from Freud's house to the Joshua Tree National Park, from foosball tables to state asylums, Oliver Clegg turns up to do remarkable things with the fabric of space-time.

And yes, it's an emotional rollercoaster of a ride - in fact, the young artists' oeuvre spans a significant proportion of the spectrum of human emotion, his unique trans-Atlantic blend of humour, sarcasm and wit coming face to face with the much more serious matters of memory, psychology, truth, belief, meaning, love, life and death.



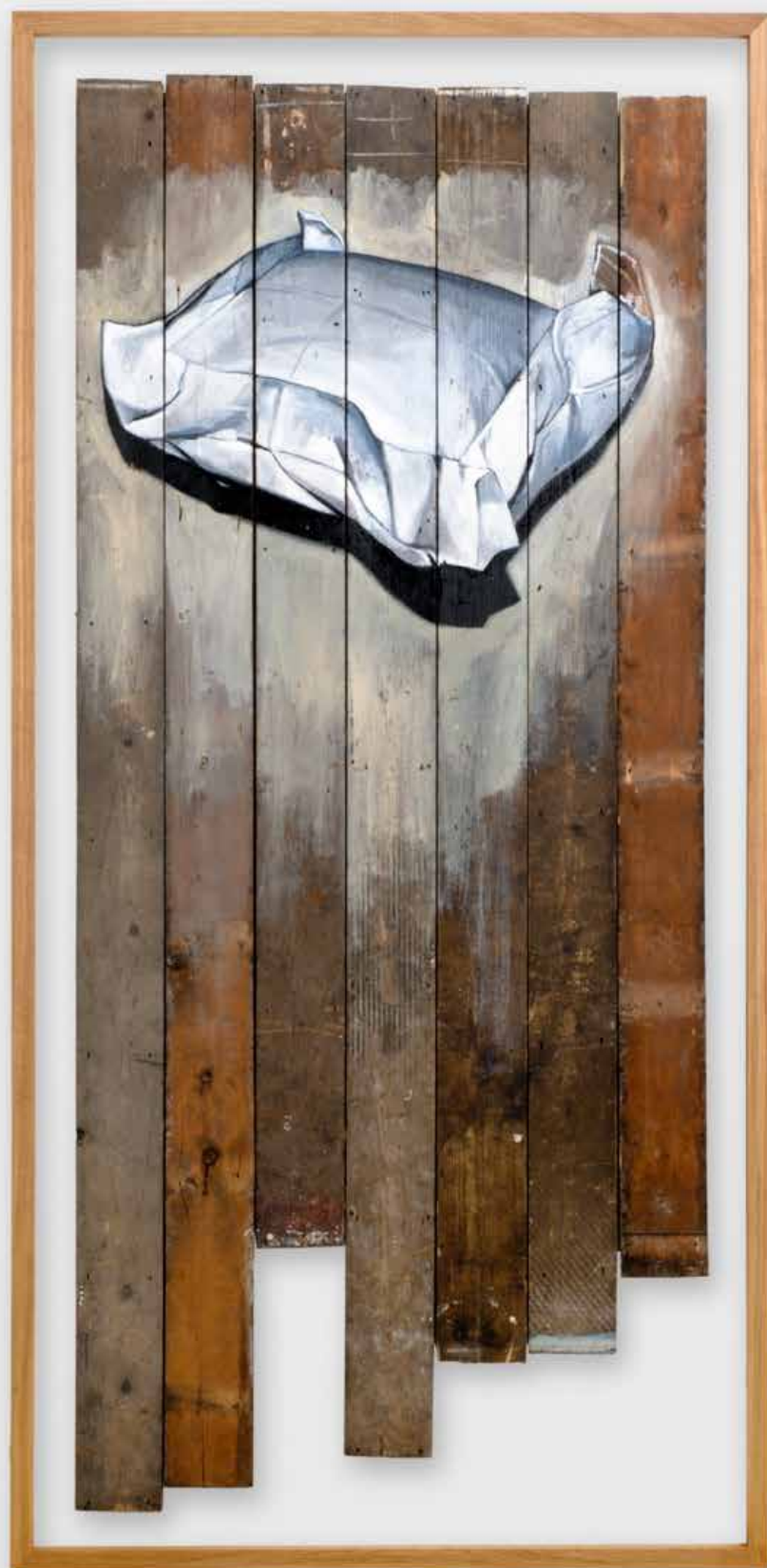
Nostalgia, childhood, games, play and sentimentality career headlong into the realms of kitsch, Pop and the history of the avant-garde, resulting in a delightful yet challenging range of responses from the viewer, whether amusement, camaraderie, joy, bemusement, outrage, disillusionment or a call to arms. Clegg is an artist with great energy, incredible spirit, and one of the most engaging, curious, cryptic and entertaining oeuvres currently making waves in the world of art. In many ways an exploration of the id, ego and superego, Clegg's practice plays out the struggle between our basic desires, our rational minds, and the underlying mores that keep us in check. Not unlike Freudian notions of the psyche, Clegg's practice articulates the battle that takes place inside us all on a daily basis, spilling into the outside world in myriad ways. It is a fight, yes, but it is play too.

Oliver Clegg has shown internationally since graduating in 2007 in Rome, Czech Republic, South Korea, Australia, London, New York, Hungary, Milan and has been included at the Prague, Busan and Venice Biennales. He has also been included in Museum shows at the Reykjavik Museum of Modern art, Dox Centre for the Contemporary Art, The Saatchi gallery and The Busan Modern Art Museum amongst others. In 2013 he showed again at the Venice Biennale in a group show curated by the Hermitage Museum in Russia at the Palazzo Franchetti and in 2014 year was included in a group show curated by uber-collector Susanne Van Hagen at S|2 Gallery London. His first solo show in the US was at the Erin Cluley Gallery in Dallas and Anomie publishing has recently published a 400 page monograph showing a selection of his work from the last 8 years. His work is included in many private and public collections including the Getty family, Anita and Poju Zabłudowicz, David Roberts, Charles Riva, Fatima and Eskandar Maleki and Deutsche Bank.

I, 2010

Oil on floorboard from demolished church
293 x 143 cm

Price: \$ 25,000.00

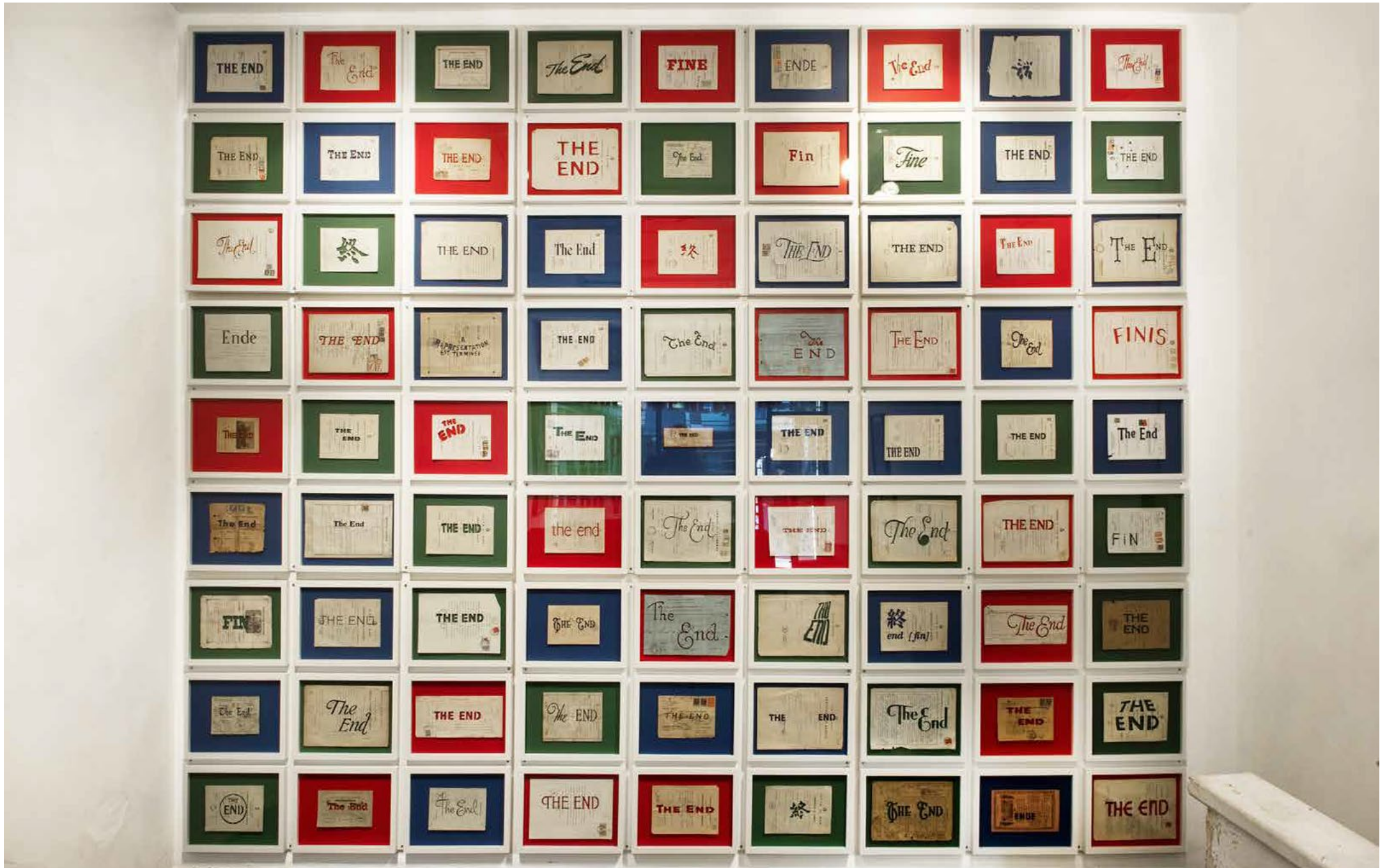


II, 2010

Oil on floorboard from demolished church
239 x 159 cm

Price: \$ 25,000.00

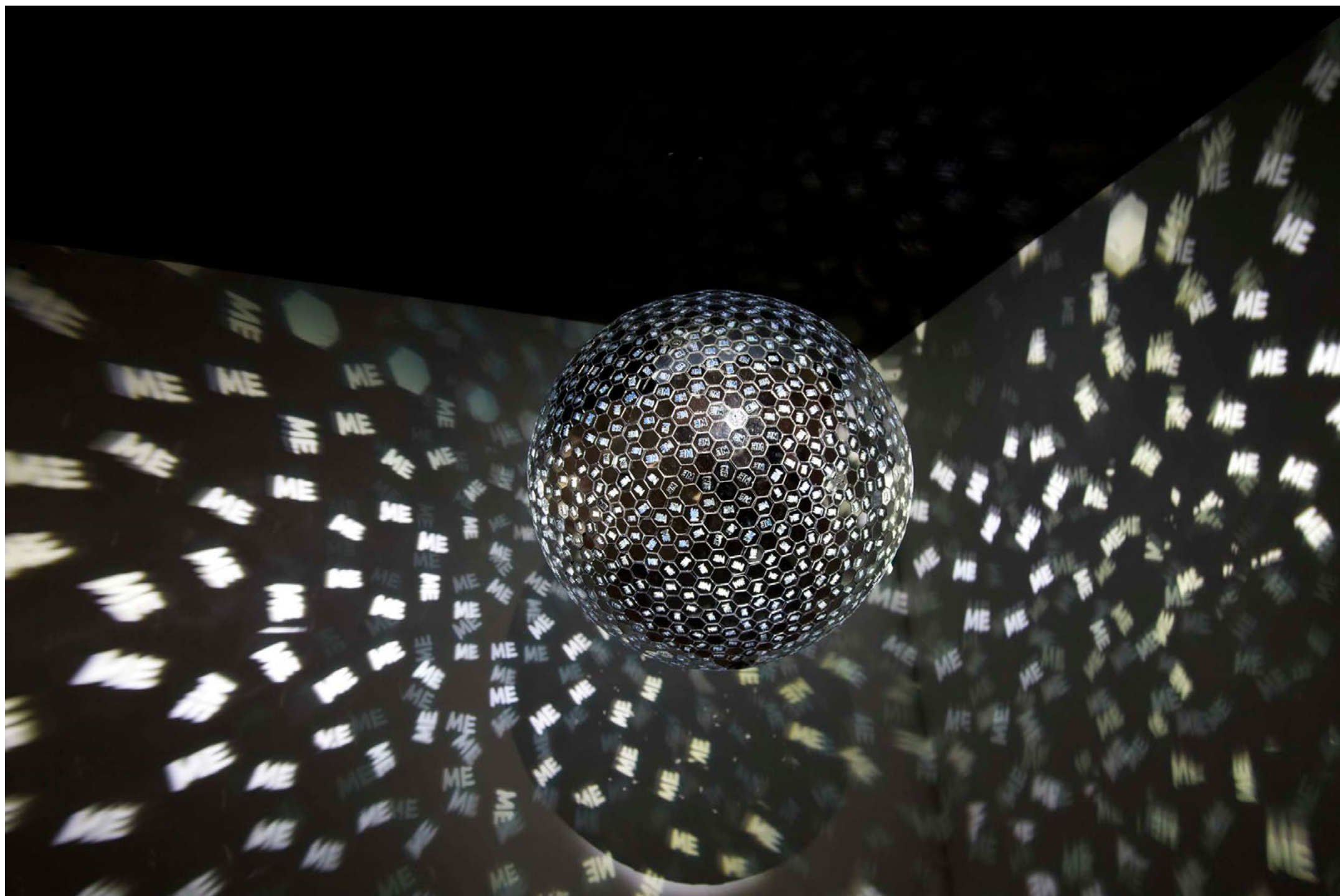




*I Hope We Never Die, So Do I, Do You
Think There Is Any Chance of It?, 2012*

81 Laser-cut birth certificates
22 x 30.5 cm (each)

Price: \$ 50,000.00



Don't You? Don't You?, 2016

Disco-ball
Acrylic, steel, electric motor, pin spots, and wood
77.5 x 45.7 x 45.7 cm

Price: \$ 20,000.00



Puppet, 2012

Oil on dismantled toy-box
88.5 x 133.5 cm

Framed:
152 x 107 x 6.5 cm

Price: \$ 16,000.00

Price plus framing: \$ 16,300.00

*You shouldn't be a prisoner of
your own ideas, 2016*

Oil on tabletops (from Jo Watanabe's studio)
121.75 x 78.5 cm

Framed:
140 x 97 x 6.5 cm

Price: \$ 13,000.00

Price plus framing: \$ 13,250.00





The system is the work of art: the visual work of art is the proof of the system. The visual aspect can't be understood without understanding the system. It isn't what it looks like but what it is that is of basic importance, 2016

Oil on tabletops (from Jo Watanabe's studio)
121.75 x 78.5 cm

Framed:
140 x 97 x 6.5 cm

Price: \$ 13,000.00

Price plus framing: \$ 13,250.00

This kept them simple, 2016

Oil on tabletops (from Jo Watanabe's studio)
121.75 x 78.5 cm

Framed:
140 x 97 x 6.5 cm

Price: \$ 13,000.00

Price plus framing: \$ 13,250.00





Pig (Ceramic), 2016

Oil on the lid of a found wooden box
29.5 x 36 cm

Framed:
43.5 x 50 x 4.5 cm

Price: \$ 4,000.00

Price plus framing: \$ 4,100.00



Pig (Gold), 2016

Oil on the lid of a found wooden box
37.5 x 52.5 cm

Framed:
51.7 x 71.5 x 4.5 cm

Price: \$ 6,000.00

Price plus framing: \$ 6,120.00

Born 1980, Guildford, UK
Lives and works in New York

EDUCATION

2003 BA Double Honours Degree, Bristol University, UK
2005 MA Fine Art, City and Guilds of London Art School, UK

SOLO EXHIBITIONS

2016 *Everything Should Be OK*, Lawrie Shabibi, Dubai, UAE
2016 *Life is a gassssss*, Erin Cluley Gallery, Dallas, Texas, USA
2014 *Games Triathlon*, Cabinet, Gowanus, New York City, New York, USA
2013 *In the end it's not the years in your life that count but the life in your years*, Kowal + Odermatt Projects, Miami, Florida, USA
2012 *I hope that we never die ... so do I*, Old Compton Close, London, UK
2011 *Berceuse*, Nolan Judin, Berlin, Germany
2010 *SHIFT*, Unosunove, Rome, Italy
2009 ARCOMadrid solo projects, curated by Alistair Hicks, with Unosunove (Rome), Madrid, Spain
2008 *A Knight's Move*, Freud Museum, London, UK

GROUP EXHIBITIONS

2016 *Animal Farm*, S | 2 Gallery, London, UK
2016 *Whats up*, Soho, London, UK
2015 *WHISPERS*, Ronchini, London, UK
2015 *Gotika*, Palazzo Franchetti, 56th Venice Biennale, Italy
2015 *Drawings / Fridges*, Greene Exhibitions, Los Angeles, California, USA
2015 *Hashtag Abstract*, Ronchini, London, UK
2015 *Re:Define*, Goss-Michael Foundation, Dallas, Texas, USA
2014 *What Marcel Duchamp Taught Me*, Fine Art Society, London, UK
2014 *The Future Can Wait*, Victoria House, London, UK
2013 *British Cut*, Cat Street Gallery, Hong Kong
2013 *White Light/White Heat*, 55th Venice Biennale, Italy
2012 *Nightfall*, Modem Museum, Hungary
2012 *Art of Chess*, Saatchi Gallery, London, UK
2012 *Summer Exhibition*, Honorary submission, The Royal Academy, London, UK
2012 *The British Cut*, Presented by the British Council for Art HK, Cat Street Gallery, Hong Kong
2012 *Point of Entry*, Ana Cristea Gallery, New York, USA
2012 *(re) packaged*, curated by Yasmine Datnow, Tel Aviv, Israel
2011 *The Future Can Wait*, Truman Brewery, London, UK
2011 *Some Domestic Incidents*, curated by Matt Price, The MAC Midlands Art Centre, Birmingham, UK
2011 *Some Domestic Incidents*, curated by Matt Price and Charlie Levine, Prague Biennale 5, Czech Republic
2011 *Polemically Small*, The Torrance Art Museum, Los Angeles, California, USA
2011 Art Brussels, with Nolan Judin (Berlin), Brussels, Belgium
2010 *Vanitas: The Transience of Earthly Pleasure*, with All Visual Arts (London), Frieze Art Fair, London, UK
2010 *The Art of Chess*, Bendigo Art Gallery, Bendigo VIC, Melbourne, Australia

2010 *The Art of Chess*, University of Queensland Art Museum, St Lucia Queensland, Australia
2010 *Contemporary Art Exhibition*, curated by Takashi Azumaya, The Busan Biennale, South Korea
2010 *WONDERLAND. New Art from London*, curated by James Putnam, Assab One, Milan, Italy
2010 *The Art of Chess*, Dox Centre for Contemporary Art, Prague, Czech Republic
2010 *Peeping Tom*, curated by Keith Coventry, VEGAS Gallery, London, UK
2010 *The Library of Babel / In and Out of Place*, curated by Anna-Catharina Gebbers, Project 176, Zabłudowicz Collection, London, UK
2010 *The House of Fairytales*, curated by Gavin Turk and Deborah Curtis, Millennium Gallery, St Ives, Cornwall, UK
2010 *EXHIBITIONISM: The Art of Display*, The Courtauld Institute of Art, London, UK
2009 *House of Fairytales presents The Horn of Plenty*, Viktor Wynd Fine Art, London, UK
2009 *Distortion*, curated by James Putnam, presented by the Arts Council England, 53rd Venice Biennale, Italy
2009 *PAPERVIEW*, curated by Danny Rolph, selected works from the The Zabłudowicz Collection, The Lodeveans Collection and the John Jones Collection, John Jones Project Space, London, UK
2009 *On the Line*, curated by Pascaline Monier, Crimes Town Gallery, London, UK
2009 *The Art of Chess*, curated by Mark Sanders, Julia Royse and Larry List, Reykjavik Art Museum, Iceland
2008 *In Drawing*, Purdy Hicks Gallery, London, UK
2008 *Artissima*, with Unosunove (Rome), Turin, Italy
2008 *Don't Stop Me Now – The Body Beyond Death*, Trolley Gallery, London, UK
2008 *Something More, Something Less*, selected works from the David Roberts Collection, Gallery 111, London, UK
2008 *Art Brussels*, with Unosunove (Rome), Brussels, Belgium
2007 *Zoo Art Fair*, with T1 + 2, London, UK
2007 *Art 38*, Art Basel, with Galerie Michael Janssen (Berlin), Basel, Switzerland
2007 *Waste & The Lost World: Memento Mori*, The Gallery at Adventure Ecology, Soho, London, UK
2007 *New British Painting and Works on Paper*, curated by Flora Fairbairn and Sotiris Kyriacou, Salon 2007, London, UK
2007 *Augury: New Works by Alastair Mackie and Oliver Clegg*, Tara Bryan Gallery, London, UK

PRIVATE & PUBLIC COLLECTIONS

Pia Getty, New York, USA
Charles Riva collection, Brussels, Belgium
Isabelle Kowal, New York, USA
Jenny and Richard Mullen, Dallas, Texas, USA
David Roberts Collection, London, UK
Deutsche Bank, London, UK
Fatima and Eskandar Maleki, London, UK
Zabłudowicz Collection, London, UK

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