



A new centre for
contemporary arts at
the University of Brighton

PRESS RELEASE:
ANGLETWICH
FLO BROOKS EXHIBITION AT BRIGHTON CCA

www.brightoncca.art

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FLO BROOKS EXHIBITION REOPENS BRIGHTON CCA WITH A
NEW BODY OF WORK TOURING TO THE EDGE, BATH AND
TRAMWAY, GLASGOW.

Dates

Flo Brooks: Angletwich

17 October – 12 December 2020

A new commission for Brighton CCA, for this exhibition Brooks has expanded his practice to site this suit of paintings within a sculptural installation for the first time.

Weaving a semi autobiographical narrative of queer and trans experience in this new body of work, Brooks has turned to the rural South West England where he grew up, and in particular its marginalised spaces and communities. These new works centre on a series of rural archetypes; from the livestock fair and the post office, to a lonely bus stop, generating a simultaneous sense of familiarity and isolation. Each work in the exhibition is part of a wider whole; depicting a series of characters, scenes and places which together develop a critical narrative of place and queer experience in Britain. The installation mirrors the environments found within the work, creating a dramatic context to more closely connect the world of Brooks' painting with the experience of encountering them.

Brooks says

It feels fundamental to think critically about the ways we connect with each other, and what this might look like in our own lives. I make sense of things through lived experience, through intimate relationships and the communities I'm a part of, whether that's the rural community I grew up in, queer and trans communities, art networks or my blood family



University of Brighton

Individually and as a group, the works articulate a powerful dichotomy between frenetic bouts of activity and a kind of stasis. Farmers, market stall sellers, drivers and council workers are layered up, surrounded by a chaotic jumble of vernacular rural materiality, waste and architecture; swirls of rubber tyres, broken chairs, fires, blocked sewers and falling telegraph poles. These images, filled with such latent dramatic narrative, are also shot through with a sense of slow time, of waiting as life stalls or perhaps continues elsewhere. As Brooks comments of this series 'I mostly painted people looking exhausted and hypervigilant, always searching for something'.

How it might be possible to feel so acutely a sense of belonging and dislocation? The presence and absence of community and concepts of care, informed by Brooks' experience as a queer and trans person who grew up in the countryside is at the heart of this narrative; questioning perceptions based on assumption and received understanding over direct experience. Thinking this through within the work, Brooks makes a distinction between what is familiar and what is understood, between the idea of a life and a lived experience. In this way the works give us both an unsentimental view of contemporary rural life and the case for more careful approach to the people and places that surround us.

PUBLIC PROGRAMME: THE DAILY WINDS TOURIST OFFICE

Over the summer, Flo Brooks invited a group of six participants, to share thoughts and experiences of the rural, through Daily Winds, a bi monthly community newsletter. These conversations and contributions come together within a fictionalized tourist office installed in the North Gallery at Brighton CCA, presenting artworks and ephemera, distributing information, and hosting socially distanced events.

The space and public programme offer visitors the opportunity to both explore their own perception of the rural and the locality of Brighton, as well as encounter alternative understandings of rural life via talks, workshops, texts, films and performance. A large map and window display will face the street, inviting passers-by to engage with the dialogue, leaflet racks will hold take away ephemera and the noticeboard will signpost visitors to affiliate projects across the UK.

Free and open to all, the programme will be hosted in the galleries with limited spaces following COVID-19 guidelines and online at brightoncca.art.

This exhibition builds on solo presentations at Cubitt (2017) and Project Native Informant (2018) and will travel to The Edge, Bath (2020) and Tramway, Glasgow (2021)

Angletwich is Devonshire dialect term for a worm used in fishing bait, but has evolved to describe a fast moving creature or child. It speaks to the frenetic layering of people and activity within the works as well as recurrent motifs of migration and the makeshift.

Flo Brooks is an artist based in Brighton. His practice is primarily focused on painting but includes print design, collage, publishing and social engagement often working in archives as a starting point for developing new work. He has shown across the UK and internationally including Cubitt Gallery (solo) (2017), Glasgow International (2018), Hayward Gallery (Kiss My Genders) (2019). Forthcoming exhibitions include a new offsite commission for Studio Voltaire London. Brooks is represented by Project Native Informant.

Brighton CCA is an inter disciplinary arts organisation located in the heart of Brighton – the first such addition to the city for over 20 years - comprising two 1600sq ft gallery spaces and the 270 seat Sallis Benney Theatre at Grand Parade as well as a research and project space at Dorset Place. Free and open to all, Brighton CCA presents an annual programme of exhibitions, alongside film, talks, events and research projects. Brighton CCA is led by its artistic director Ben Roberts, it is part of the University of Brighton and is supported by Arts Council England.

www.brightoncca.art

The Edge is an arts and creativity hub offering a gallery, theatres, music and art studios, plus a lively café/bar – a destination that promotes the art in science and the science in art at the University of Bath. We encourage and nurture arts/research collaborations, providing a place where artists, audiences, researchers and academics can find new perspectives and fertile ground to showcase new thinking and ideas. Our year-round programme of exhibitions, performing arts presentations, talks, art classes, family and community events, provide experiences of educational, emotional and intellectual stimulus, all based around our ethos of bringing together arts, research and adventure. The Edge is a space for both the University and the local community.

www.edgearts.org

Tramway is an international art-space which commissions, produces and presents contemporary arts projects. Tramway's vision is to inspire and add to our understanding of today's world by connecting audiences and artists. Tramway is programmed and managed by Glasgow Life (the trading name of Culture & Sport Glasgow Ltd) and supported by Creative Scotland as a foundation-funded organisation.

www.tramway.org