



Superbloom: Olivia Bax, Emma Cousin & Ross Taylor

14 - 19 September

Opening Tuesday 14 September, 6-10 pm

BeAdvisors Via Fatebenefratelli 5, 20121, Milano

Brooke Benington is pleased to present *Superbloom* as part of the Preview series of exhibitions in collaboration with BeAdvisors Art Department. Featuring the work of three British artists Olivia Bax, Emma Cousin, and Ross Taylor.

California's Death Valley is one of the hottest and driest places on earth, its extreme and inhospitable landscape remains largely unchanged mile after mile, month after month, year after year. And yet in this most unlikely environment there lies dormant the potential for one of nature's most remarkable phenomena. A Superbloom is a rare botanical occurrence whereby an abundance of wildflower seed that has lain dormant, accumulating over a decade or more, waiting for the perfect set of circumstances, finally receives some much-needed rainfall and bursts into life. Exploding into a riot of colour and life that sweeps across the desert and transforms the landscape. Each of the three artists exhibited in *Superbloom* has a building potential within the work that is ultimately made manifest.

Ross Taylor's painting practice has a near alchemical sense of mystery about it, he works methodically and instinctively adding and removing layers of paint, pastel, coloured pencil, and any studio detritus that might find its way onto the surface of the work. There is a sense of him trying to find the painting within the process, applying and excavating, biding his time until the painting is ready to

emerge. Indeed leaving the studio is no guarantee that these paintings have reached their final form if they return to the studio they may be consumed reused reworked build upon until they emerge once more.

In Emma Cousin's paintings and drawings, she sets up a scenario potent with explosive energy. Her figures writhe and grab and poke in a sequence of unmediated primal interactions. There is often a sense of ecstatic abandon and submission. Their cyclical interactions suggest perhaps a certain natural rhythm to their activity. As they literally act out an idea, their bodies become the conduit between fantasy and reality.

Olivia Bax's practice can be seen as one continuous line of investigation, a material, and process lead development. Underpinning this is a philosophy of using undervalued, overlooked, or discarded materials that undergo a process of transmutation from the base to the sublime. Onto an initial rigid constructed structure - often a skeleton of bent steel or in this instance, a framework or discarded cardboard - she applies layers of manipulated material to create body as the final form slowly emerges. In these

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most recent works, she has taken a similar approach to her application of colour, applying series' of thin, watery washes of different pigments, allowing each to soak into, and find its resting place within the form of the sculpture before adding the next. With each translucent layer, the colours merge and increase in intensity, building one wash at a time until the finished artwork emerges.