

Jonathan Trayte: **PAZAR**

21st March – 31st May 2014

Private View: Thursday, 20th March 2014, 6.30 – 8.30pm

at

Istanbul Art Project

Ajans Medya Ltd

Kuruçeşme Caddesi No. 3

Beşiktaş 34345 Istanbul



Marcelle Joseph Projects is thrilled to present and curate **PAZAR**, British sculptor Jonathan Trayte's first exhibition in Turkey. This exhibition will feature a seductive array of sculptures, paintings, and images inspired by the marketplace and specifically the sensuous bazaars of Istanbul. In this exciting new exhibition space, enormous concrete casts of pumpkins and marrows are presented amongst sugary aluminium paintings and exotic, meticulously painted bronze fruits mounted on towering cemented plinths. Trayte's practice is concerned with the mimicry of foodstuffs and inspired by the language of colour used in food display and packaging. The exhibition has been titled *PAZAR*, the Turkish word for both market and bargain.

Excerpts of an interview of Jonathan Trayte by fellow British sculptor and Trayte's former tutor at the Royal Academy Schools, Brian Griffiths:

Brian Griffiths: *PAZAR* for me sounds like a word announced by a magician – a nonsense spell word to supposedly change this into that and with “this” comes a type of showmanship... How are you thinking about *PAZAR* as a title for this wonderfully diverse set of works?

Jonathan Trayte: It came about through thinking of a marketplace as more of a description of culture, as an impression of how we go about things as humans. Sometimes I’m curious about what the world would look like if we all vanished and how humanity would be viewed by the traces left behind. The ordinary and the everyday would probably say the most. I’m kind of making what I see as a portrait of Istanbul, using the common language of food. These pieces are like tricks or balancing acts. It’s really not far from what you can find out on the street, in the grocers or down at the waterfront, and it has been going on for centuries.

BG: *PAZAR* is a word that dazzles and with this suggests light and, importantly, surface. Surface seems to be something you value and explore in these recent works?

JT: Surface has long been of interest to me. These syrupy, sugary veneers are like mirrors, the light just bounces right back at you. It’s a façade for what hides beneath, the hard cold castings and aluminum cutouts are brought to life with skins of painted colours, like alluring outfits. I strive for perfection with the paint and am almost a slave to the finish, as layers are painstakingly built up, cut back and polished.

BG: *PAZAR* is a type of hybrid; you are mixing forms, languages, skins and display strategies? How do you describe this? How do you see this operating?

JT: Yes, I thought that I’d really embrace this as an opportunity to mix things up: materials, forms, motifs etc. With the introduction of concrete I feel it heightens the superficial illusions that the painted layers conjure. The flat dry surfaces seem to make the bronzes dance a little. These towers and stacks of concrete also reflect the construction sites of the city. Concrete has such versatility, which is why it is used so extensively around the world. I’ve heard it said that it’s the second most consumed material by humans on the planet, second after water! The speed with which you can work with it is really liberating and it’s a welcome alternative to casting in bronze. I hope that all of these materials one on top of the other, the polished and pitted, dusty and glossy, candied and bare, present a provocative arrangement.

Jonathan Trayte (born in 1980 in Huddersfield) explores the boundary between food and sculpture. He lives and works in London after graduating with a PG Dip from the Royal Academy Schools, London in 2010 and having worked his way through university in Canterbury in one of the UK’s first daily farmers’ markets with an on-site food hall and restaurant using only local market produce. Among today’s most promising young talent, Trayte draws from his culinary background, creating beautifully made, often colourful casts of food in bronze, ceramic or concrete that comment on contemporary society’s production, marketing and consumption of food. Trayte is particularly fascinated by the global food packaging industry and its attempt to entice us, which results in his own work having a highly glossy finish, recreating the industry’s similar attempts to create a seductive appeal. Trayte’s work is held in important collections around the world. His recent solo exhibitions include those at Identity Gallery, Hong Kong (2011); Simon Oldfield Gallery, London (2010); and Canterbury Cathedral, UK (2011). Group exhibitions include those at *Sculpture Al Fresco III* at Great Fosters, UK (2013); Josh Lilley Gallery, London (2012); *Bloomberg New Contemporaries* (2011 and 2009); Poppy Sebire Gallery, T +44 (0) 1344 622 064 / M +44 (0) 7971 580 572/www.marcellejoseph.com / info@marcellejoseph.com

London (2011); Franks-Suss Collection, Saatchi Gallery, London (2010); and the Summer Exhibition at the Royal Academy of Arts, London. In 2013, Trayte was shortlisted for the Stanley Picker Fellowship, and was awarded the Land Securities Award in 2011, the Dunoyer de Segonzac Prize and Jealous Graduate Print Prize in 2010 and the Landseer Prize in 2009.

Istanbul Art Project is a new exhibition space devoted to showcasing international artists in Turkey in the corporate headquarters of Ajans Medya, the publishing company of such titles as Time Out Istanbul and Travel and Leisure Turkey. Trayte's solo exhibition will be the project space's second exhibition to date and first exhibition showcasing an international artist in Turkey.

Brian Griffiths is a British sculptor based in London. Griffiths' work has recently been showcased in solo exhibitions at Tramway, Glasgow (2013); Norwich Castle, UK (2013); Vilma Gold, London (2012) and Galeria Luisa Strina, Sao Paolo (2012) and important group shows at V22 Collection, London (2013); David Zwirner, NY (2013); British Arts Council, London (2012); British Art Show 7 (2010) and Tate Britain, London (2010). Griffiths is also a tutor at the Royal Academy Schools.

Note to Editors

Marcelle Joseph is an independent curator and author based in London. As the founder and director of Marcelle Joseph Projects, a nomadic curatorial platform, she has produced and curated an impressive oeuvre of exhibitions at a variety of locations from the Gallery Café at the Royal Academy of Arts, London to pop-up galleries in the East End of London. From 2011-2013, Marcelle was the in-house curator at Great Fosters Hotel, the former royal hunting lodge of King Henry VIII in Egham, Surrey. Since 2011, she has curated five shows in the house and grounds of this magnificent, historic Grade II-listed property that dates back to 1550. Marcelle is also the executive editor of *Korean Art: The Power of Now* (TransGlobe Publishing and Thames & Hudson, 2013), a survey of Korean contemporary art showcasing 120 artists, museum and gallery directors, curators and collectors from Korea. For more information, go to www.marcellejoseph.com. Please email Marcelle Joseph for further information or images of available artworks.

Visitor Information

Opening hours: Monday – Friday, 10am – 6pm, Saturday 11am – 6pm.

Image: **Jonathan Trayte**, *Cucurbita (1) and Cucurbita (2)*, 2014, aluminous cement, unique, 30 x 104 x 39 cm and 28 x 97x 36 cm.

MARCELLE JOSEPH PROJECTS

www.marcellejoseph.com

Mobile: (44) 7971 580 572

Email: info@marcellejoseph.com