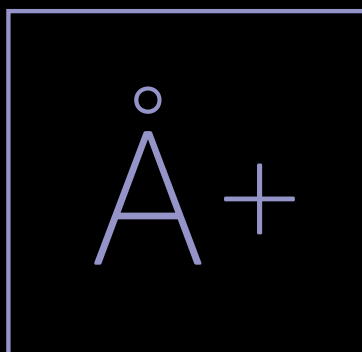


Philip Newcombe
mosquito



Philip Newcombe

mosquito

Today I have been thinking about buying a car.

Since yesterday, when you told me that you are homeless, and that you live in a van, I am too.

As the planks passionately burned, they were no longer my house, no longer my floor, my bed, my chair, now they are the beauty of the elements finding together again, the archaic cry of love as the carbon that once was the walls of my shelter, again penetrate and surrender to the oxygen that surrounds it in a muted explosion of light and heat.

As I woke up to my 07:20 alarm this morning, the summer sun sliding along the parquet flooring in my rental apartment, I am not surprised to see my walls still standing. The songbird only dead. I think we mostly relate to our dreams like this, undoing their impact with a cup of coffee.

Other things are not as easily undone. When microorganisms die for example, they turn into oil; when huge timbers fall, they turn into coal; and from the day you were first called by your name, you also irrevocably changed forever.

I think we have names for almost all things nowadays. Hegel writes in his Theory of Imagination that to enter the world of names is to wake up from the kingdom of images, from the realm of the dreaming Spirit. I think being in your spaces might help us remember that first kingdom, help us remember that a dream is not a stolen pause from the true world, but rather a glimpse into an underlying namelessness.

Be it a negative revival of the dead, or a fresh baptizing of qualities.

Those are the facts, deal with them as you please, so the messenger to the king.

I think it's a good idea to be reminded of the undisclosed past of our lives, and the defining importance of the names we use for the things around us. I think we should thank you for reminding us about that.

Rasmus Kjelsrud

Beach ball filled with air from the lungs of a dying man, 2010-ongoing. Object to expire over time







Flue, 2014. straw



Fluke, 2017. taxidermied songbird 7cm x 5cm x 2.5cm x 21 grams



Stolen at Dusk, 2016

tape, hair from my head, a leaf never to have fallen to the ground Approx 23 cms



Driftwood, 2016.
Found piece of driftwood, crumbled into dust and blown across a floor, to be swept up at the end of the allocated time and collected and blown across another floor. Driftwood, colour photograph
(Dimensions variable)



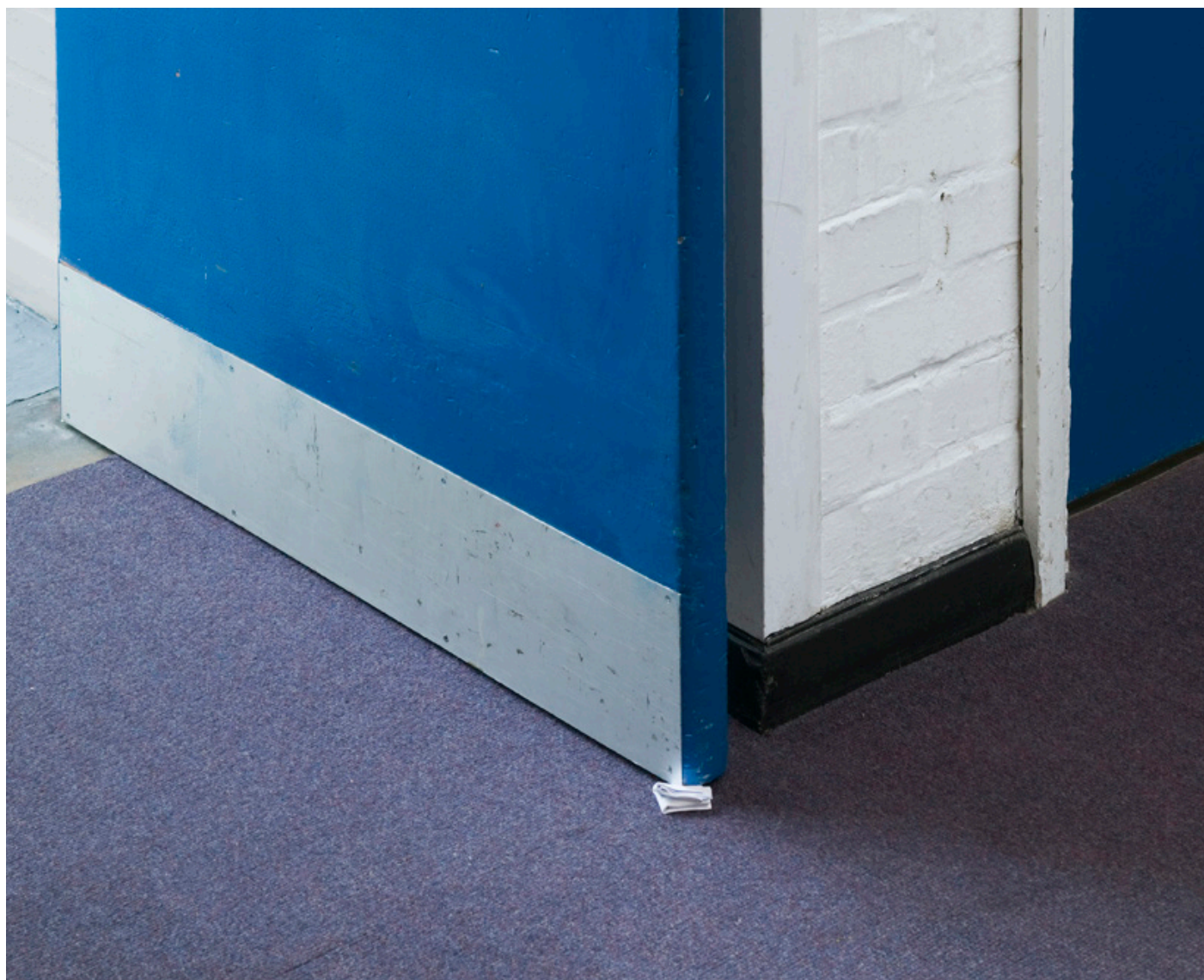
Cloud, 2017. office box placed 2 ft from the top of the ceiling. To be installed first and uninstalled last



Dunce, 2014. Metal kick plates for doors placed in the corner of a room



20 pints of milk dispersed throughout a city, 2014. 20 milk bottles, 20 consumed pints of milk, 20 walks on 20 separate days. London



Eiffel Tower, 2009. A4 photocopy of The Eiffel Tower, folded up and used as a doorstop







Coke can shaken by a clown and wedged into a wall, 2014

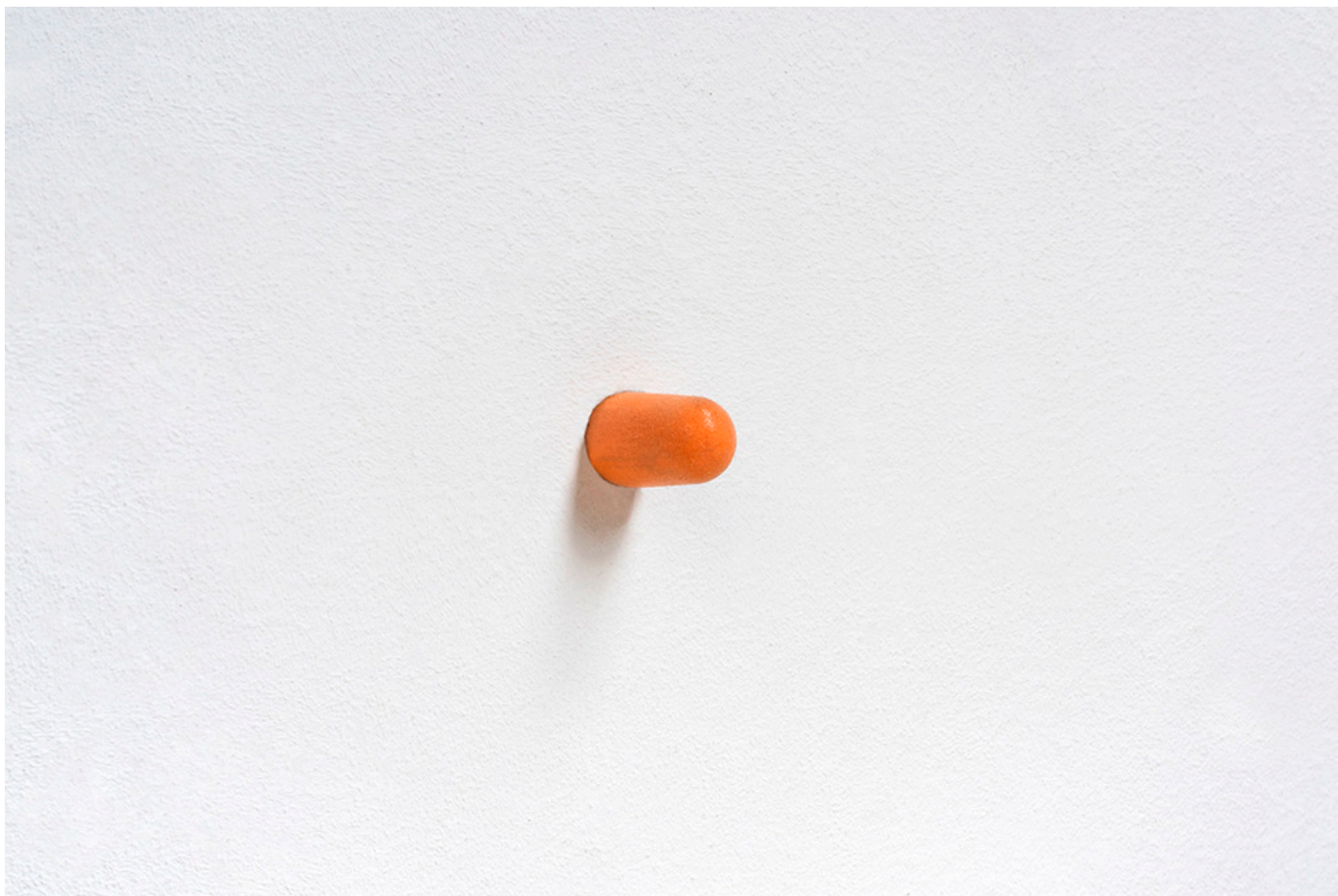


Gobshite! 2007. Chewing gum, tongue piercing

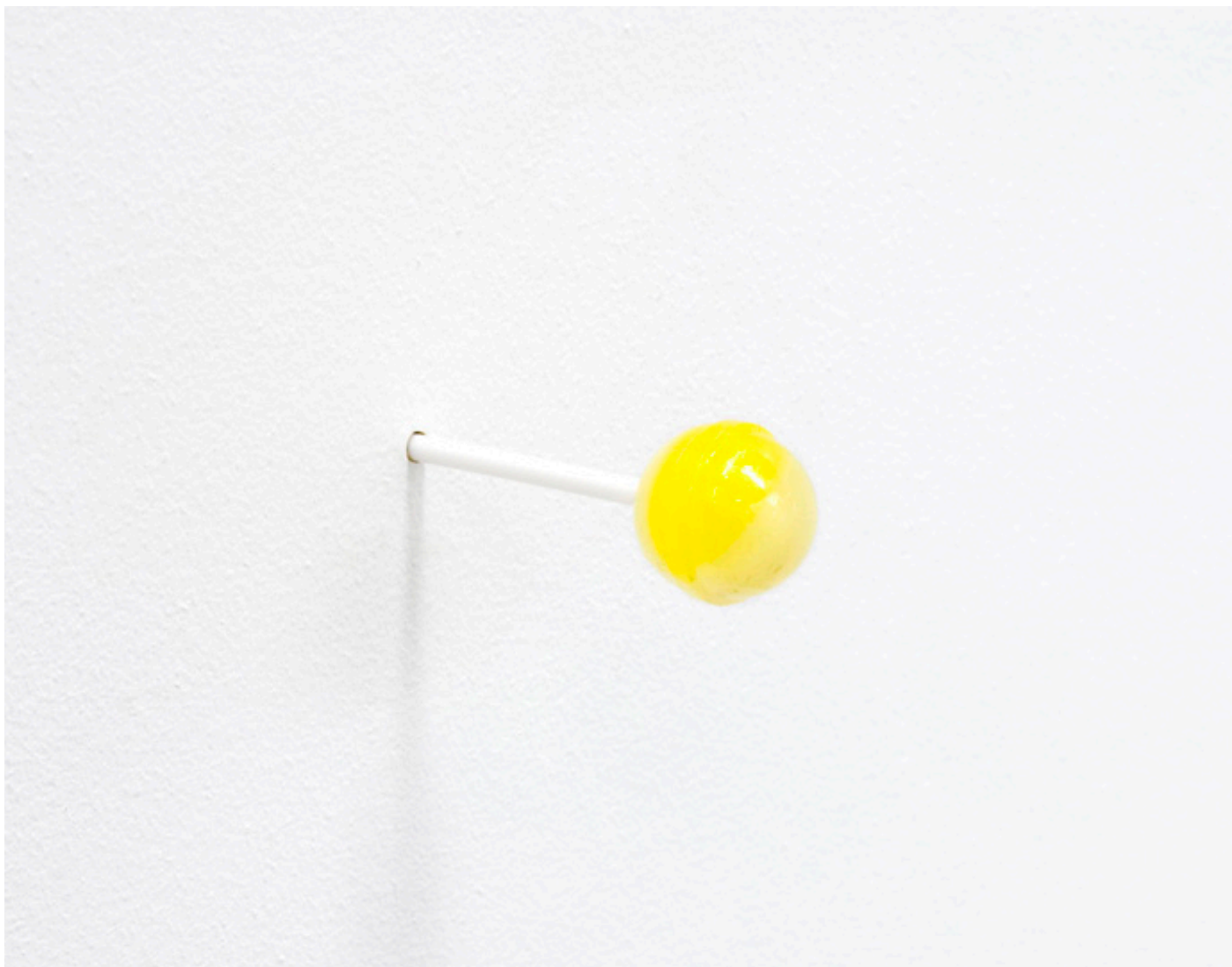


Signal, 2012. Needle, thread from the button that fell from your coat dipped in perfume





Sirens, 2016. Two foam ear plugs



Pop!, 2007. Lollipop, Liquid LSD



6 pink gym balls liberated from a lifetime of physical abuse, 2014. 6 gym balls, 65 cm, diameter
installationview: COMPANY, Maria Stenfors, London. 2014



Tomorrow

Today might not be
your day. Be
careful stepping outside
as you may meet
a sudden and horrific
death.

*1970 Germany

lives and works in a van

2003 MFA Fine Art, University of Reading

1994 BA (Hons) Fine Art, St Martins School of Art, London

exhibitions (selected):

2017

mosquito, Å+, Berlin (solo)

Studio residency: CCA Andratx, Mallorca

2016

12 page supplement for Sluice magazine, launch at Bushwick, Brooklyn, NY

Quiz 2, MUDAM, Musée d'art Moderne, Luxembourg

2015

Kosmografia, Croxhapox. Ghent

'**intolux**', Maria Stenfors, London (solo)

The Whole Wide World, The International 3. Manchester

2014

Quiz, Galeries Poirel, Nancy. France

Dolph Projects, London

Morphisation, APT Gallery, London

démocratie, Tripode, Rezé, Nantes. France

COMPANY, Maria Stenfors, London (solo)

El Hotel Eléctrico, M HKA, Museum of Contemporary Art, Antwerp

Truly Flabby Preludes (for a dog) 1/3 : Pink noise, La Maison Populaire centre d'art contemporain, Montreuil, France

Art Rotterdam (with Maria Stenfors)

2013

Pollen, CAPC, Musée d'art contemporain, Bordeaux (solo) Curated by Alexis Vaillant

The 5th Dimension, Ricou Gallery, Brussels

Drunk vs Stoned III, Neon Parc, Melbourne. Aus

Biopic, Maria Stenfors. London

Butterfly, Artangel 100. London

Spilt Milk, FORT. London (solo)

Mostyn 18, MOSTYN. North Wales

Recent Selected:

The One Show, FORT Gallery, London; BigMinis: Fetishes of Crisis, CAPC, Musée d'art contemporain, Bordeaux; You've got a face like a sack of spuds falling to the floor, Performance at the International Rotterdam Film Festival (De Player); Sphinx, Stuart Shave / Modern Art, London; New York Art Book Fair, with Jessica Silverman Gallery. San Francisco; Legend, Centre d'art Contemporain, Chamarande. France; Pilot 3, Venice (nominated by Marc Camille Chaimowicz)



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