

Serena Morton

BRUCE FRENCH

24 September – 16 October 2021

DEEP FAKE

Price List

All prices are excluding VAT
Artworks will be framed in Brider & Bull black oak, float mount with Artglass 70

SCULPTURES



Falling Boy, 2020
Steel, Jesmonite, Styro-
foam, Wood, Enamel paint,
Concrete
H 112 x W 30 x D 30 cm
£5,500



#nofilter, 2020
Steel, Crystal R, Styro-
foam, Concrete, Wood
H 108 x W 30 x D 30 cm
£5,500



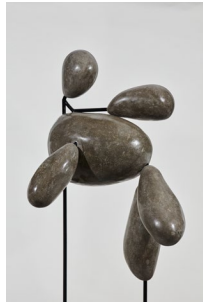
Surrender, 2020
Steel, Jesmonite, Styro-
foam, Wood, Charcoal
H 90 x W 30 x D 30 cm
£4,000



Terminal Figure I, 2020
Steel, Styrofoam, Jes-
monite, Concrete, Oil stick
H 80 x W 20 x D 20 cm
£4,000



Holocene, 2020
Steel, Jesmonite, Styro-
foam, Concrete
H 190 x W 70 x D 70 cm
£8,000



Influencer, 2020
Steel, Styrofoam, Ardex,
Wax, Paint
H 182 x W 80 x D 80 cm
£8,000



Doom Scrolling, 2020
Steel, Crystal R, Styro-
foam, Concrete, Wood
H 132 x W 30 x D 30 cm
£6,000



The Big I Am, 2020
Steel, Crystal R, Styro-
foam, Concrete, Wood
H 120 x W 30 x D 30 cm
£5,000



Here for You, 2020
Steel, Crystal R, Styro-
foam, Wood
H 112 x W 30 x D 30 cm
£5,500



Somnambulist, 2020
Steel, Crystal R, Styro-
foam, Concrete, Wood
H 97 x W 30 x D 30 cm
£5,000



Terminal Figure II, 2020
Steel, Styrofoam, Jes-
monite, Concrete, Oil stick
H 80 x W 20 x D 20 cm
£4,000



Terminal Figure III, 2020
Steel, Styrofoam, Jes-
monite, Concrete, Oil stick
H 80 x W 20 x D 20 cm
£4,000



White Rabbit, 2020
Wood, Concrete, Paper,
Crystal R
H 140 x W 30 x D 30 cm
£7,000



*Shameful Case Exposes
a Murky World*, 2020
Wood, Steel, Jesmonite,
Charcoal, Oil Paint
H 125 x W 40 x D 40 cm
£7,000



Reliquary, 2020
Steel, Crystal R, Styro-
foam, Concrete, Wood
H 123 x W 30 x D 30 cm
£6,000



Crash and Carry, 2020
Steel, Crystal R, Styro-
foam, Concrete, Wood
H 100 x W 30 x D 30 cm
£5,500



*Figure In Frame
Floating*, 2020
Steel, Styrofoam, Clay,
Concrete, Black 3.0
H 57 x W 8 x D 8 cm
£3,000



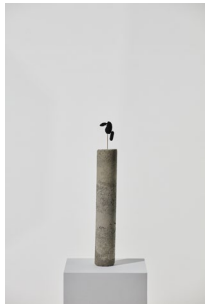
*Figure In Frame
Projecting*, 2020
Steel, Styrofoam, Clay,
Concrete, Black 3.0
H 57 x W 8 x D 8 cm
£3,000



Objectified, 2020
Styrofoam, Jesmonite,
Wood, Steel
H 74 x W 30 x D 34 cm
£3,000



Movement No Movement,
2020
Pigment, Ardex,
Styrofoam
H 22 x W 50 x D 22 cm
£2,500



*Figure In Frame
Distorted*, 2020
Steel, Styrofoam, Clay,
Concrete, Black 3.0
H 57 x W 8 x D 8 cm
£3,000



*Figure In Frame
Misguided*, 2020
Steel, Styrofoam, Clay,
Concrete, Black 3.0
H 57 x W 8 x D 8 cm
£3,000



Shit Heads (group), 2020
Wood, Brass, Polyfoam,
Crystal R
H 50 x W 60 x D 60 cm
POA



Still - Here, 2020
Styrofoam, Ardex, Wood,
Concrete, Pigment
H 40 x W 14 x D 14 cm
£5,000



#study II, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study III, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study IV, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study V, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



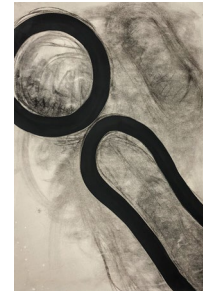
Out Of Body, 2020
Aluminium, Wood,
Jesmonite, Styrofoam,
Pigment
H 30 x W 30 x D 30 cm
£3,000



Silence, 2020
Aluminium, Styrofoam,
Jesmonite, Paint
H 30 x W 30 x D 20 cm
£3,000



Transition, 2020
Styrofoam, Aluminium,
Concrete
H 30 x W 30 x D 10 cm
£3,000



#study VI, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study VII, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study VIII, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study IX, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800

WORKS ON PAPER



*Do You Like This?
What Happens Next?*, 2021
Oil, Charcoal on canvas
H 160 x W 90 cm
Framed
£4,500



#study, 2021
Oil, Charcoal on canvas
H 100 x W 70 cm
£3,000



Absence Study, 2021
Oil, Charcoal on canvas
H 100 x W 70 cm
£3,000



#study I, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study X, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study XI, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study XII, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



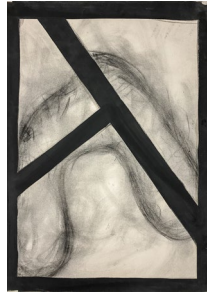
Movement Study III, 2021
Oil stick, Charcoal on
paper
Framed £2,200
Unframed £1,800



Terminal Study I, 2021
Oil stick, Charcoal on paper
Framed £2,200
Unframed £1,800



#study XIII, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



#study XIV, 2021
Oil, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



Absence I, 2021
Oil stick on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



Figure In Space (Study) XII, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) XIII, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) V, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) VI, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Absence II, 2021
Oil stick on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



Movement Study I, 2021
Oil stick on paper
84 x 60 cm
Framed £2,200
Unframed £1,800



Movement Study II, 2021
Oil stick, Charcoal on paper
84 x 60 cm
Framed £2,200
Unframed £1,800

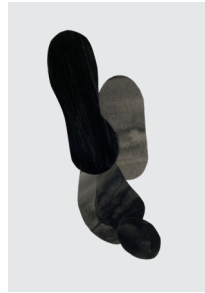


Figure In Space (Study) I, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) VII, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200

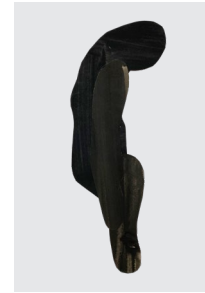


Figure In Space (Study) VIII, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) IX, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200

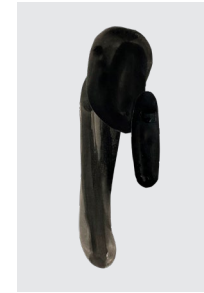


Figure In Space (Study) X, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) II, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200

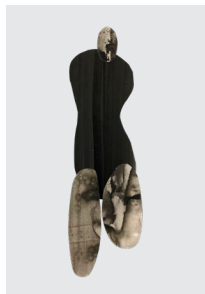


Figure In Space (Study) III, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200

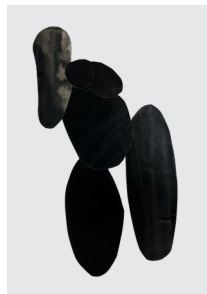


Figure In Space (Study) IV, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) XI, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) XIV, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) XV, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200



Figure In Space (Study) XVI, 2020
Oil, Ink, Black 3.0 on paper
59 x 42 cm
Framed £1,600
Unframed £1,200

Additional works available
upon enquiry

Untitled
Wood, Polyfoam, Jes-
monite, Pigment
£3,000

Untitled
Steel, Styrofoam,
Jesmonite, Concrete,
Oil stick
£3,000

Artists come to us from many different quarters; rising through other creative fields of practice, bringing alternative aesthetics and different ways of seeing, of making and of meaning. Bruce French has arrived through an understanding of scene-setting and context-creating via his set designs and installations.

However, in his art, he abandons the production of an environment made exclusively to showcase the 'star' and instead provides himself as the single point of focus, the main character that takes centre stage. The vulnerability in standing alone in that exposed space is palpable in his sculptures as they twist and turn, extruding and diminishing in awkward rhythms that vaguely echo a fragmented human form.

In French's drawings the obsession is also with rhythm and flow, but on this occasion more harmonious and seductive in

its aesthetic. Created in a semi-automatic manner they reveal in the richness of the materials that he works with, the repetition of form and movement becoming almost semi-meditative for the viewer as much as the artist. It is hard not to see these works as part of a cycle, much as French produced his True Love Swipes drawings in 2016.

French's approach to his art, his fascination with materials, and their supports, as well as the confidence with which he allows his interests and obsessions to lead him, has resulted in a fascinating series of works that deserve their time in the spotlight.

Kathleen Soriano

August 2021

Following a solo exhibition of paintings in 2015 I experienced a deep feeling of disillusionment. I felt a need to focus on simpler forms and knew inside that I had to return to a more intuitive way of working but found it hard to find a vehicle for this expression. This desire for change led to a long creative block until, during a mentoring session with Kathleen Soriano, she suggested that perhaps a way to break the block could be by moving away from painting and to create sculpture. A visual simplification had to take place, I began working only in simple materials and monochrome tones.

In 2016 I created an installation for a group exhibition Face Value. The installation True Love Swipes, which consisted of 75 ink portraits of randomly selected profiles from the dating app Tinder, was a reflection of modern portraiture. Each portrait was created in 3 seconds which is the average time it takes for one to decide whether to swipe left or right on a profile. During this process I became interested in the way in which we preset and project ourselves on dating profiles while also looking at how we see ourselves through the prism that is social media, and the way distortions of truth, even within significant political events, had become an unchallenged everyday occurrence which had ushered in a post truth era.

Social media allows us to project an image of ourselves that masks reality. Fake is a widespread presence silently permeating into every aspect of our lives. What was once fake news has become fake lives, fake food, fake lips, fake loves.

With social media even now determining our aspirations, our inspirations and our dreams, the speed with which we are becoming fractured, broken and divided is increasing. We become under pressure from the weight of our own expectations and increasing struggle to keep pace with our distorted sense of reality in a kind of digitised dismorphia.

On a trip to Athens I was drawn to the remnants of classical sculptures where all that remains of so many once sophisticated sculptures could be just a random piece of arm or just a time worn broken rock that once was a foot or head. However, these broken pieces still seemed to resonate, it was these biomorphic remnants that seemed to open up a new way of expressing myself.

I felt that I had found a link between these ancient sculptures and today's social media. Past tense connected to the present.

These broken fractured pieces are the remains of a how a culture had also projected and defined itself, statues of gods and myths that explain and prophesied almost every element of the human condition to its contemporary viewers.

I wanted to see to see if I could respond to our digital influencer led world in an emotional, physical and analogue way.

Bruce French