

## BIOGRAPHIES

**LUCA BOSANI** is an artist based in London. Solo exhibitions and performances include: 'Too Early to Love You, Too Late to Kiss You', Tate Britain, London, 2019; 'Knives of Radiance (paintings)' Kensington and Chelsea Town Hall, London 2019; 'Knives of Radiance (Bolan edition)', London, 2018; 'Performing the unknown', Hortensia gallery, KCC College, London, 2018. Group exhibitions include: 'Singular Tenzone II', Kunstraum, London, 2019; 'Score!', Beaconsfield Gallery, London, 2019; 'Singular Tenzone', OXO tower, London, 2018; 'Knives of Radiance (Bang Bang)', Gallery 46, London, 2018; 'Knives of Radiance (The Bipotential stage)', Subsidiary Projects, London, 2018; 'Liberté d'action', L'Amour, Paris, 2017.  
[www.lucabosani.com](http://www.lucabosani.com)

**JOCELYN MCGREGOR** is a sculptor based in Cumbria. Recent exhibitions include: Bloomberg New Contemporaries touring South London Gallery and the Liverpool Biennale (2018-19); 'A Field Guide to Getting Lost', The Art Foundation (TAF), Athens, 2018; 'Mei Yahn Yu' Kaitak Centre, Hong Kong, 2018; and 'Risky Attachments', curated by Like A Little Disaster, Polignano a Mare, 2018. Recent awards include the CVAN NW Artist Bursary 2019, finalist for the Mark Tanner Sculpture Award 2019; The Lee Alexander McQueen: Sarabande Foundation Emerging Artist Award 2017.  
[www.jocelynmcgregor.com](http://www.jocelynmcgregor.com)

**SHEILA RENNICK** is an Irish artist based in London. Recent exhibitions include 'Pretty Fleshy Pain Things', with Amanda Doran at Hillsboro Fine Art, Dublin, 2019; 'Paper Cuts', curated by Kris Day; Saatchi Gallery, 2018; 'GIFT', APT Studios Deptford, 2018; 'Mrs Pig and the Ketchup', with Adam Hennessy, Josh Berry, Paul Branca, Pierre Poumet Bordeaux 2018; 'The Marmite Painting Prize, Block 336, Brixton, 2016; 'Sausage Fest', with Jemma Egan, curated by Séamus McCormack, Art Box Dublin, 2016. Awards include: Jerwood Contemporary Painters, Jerwood Space, 2011. Her work is in the collections of Office of Public Works Dublin and Country Bank, NYC.

**SÉAMUS MCCORMACK** is a curator based in London. Curated projects include: 'Scaffold', Bomb Factory; 'Rain Wetting Thirst', Lewisham ArtHouse; 'Jealous Wall', Luan Gallery, Athlone; 'SausageFest', ArtBox, Dublin; 'Traces', IMMA, Dublin; 'Roadkill', IMMA, Dublin. Séamus was co-curator of both 'Mobile Encounters' and 'Primal Architecture', IMMA, Dublin. He currently works with New Contemporaries and was previously at the Whitechapel Gallery, London, and the Irish Museum of Modern Art (IMMA). He has written on the work of a wide range of artists, including Haroon Mirza, Leonora Carrington, Wolfgang Tillmans, Paul Sharits, Jonas Lund, Ulla Wiggen, Christopher Williams, Janine Davidson, Elaine Leader and Jennifer Brady.  
[www.seamusmccormack.com](http://www.seamusmccormack.com)

## EVENTS

**ZINE MAKING WORKSHOP**  
Wednesday 13 November, 6.30–9.30PM  
Graphic designer Ashley Kinnard and artist Jocelyn McGregor will lead a zine making workshop based on themes in the exhibition with an introduction by curator Séamus McCormack. To attend please book at:  
[www.lewishamarthouse.org.uk](http://www.lewishamarthouse.org.uk)

**PRIVATE VIEW**  
Thursday 14 November, 6–9PM  
Join us for a drink to celebrate the opening of 'Rain Wetting Thirst', which will include a new performance *Strip* by Luca Bosani and new works by Sheila Rennick and Jocelyn McGregor.

**ARTISTS' WORKSHOPS**  
Friday 15 November, 2–6PM  
Experimenting with Performance: Rhythms is a participatory workshop led by artist Luca Bosani focusing on performance making and rhythm. Through the introduction to three primary elements – repetition, stillness and inconsistency – the participants are invited to experiment with different performance rhythms, in collaboration and individually.

Curator Séamus McCormack will lead an artist-led peer support workshop on ways of discussing and supporting practice. This participatory session consists of various exercises and will look at self-positioning, reflection and feedback on direction.

Aimed at emerging artists and students, it is advised that artists attend both sessions. To attend please book at:  
[www.lewishamarthouse.org.uk](http://www.lewishamarthouse.org.uk)

## RAIN WETTING THIRST

13–17 November  
Preview 14 November, 6–9pm

Luca Bosani, Jocelyn McGregor & Sheila Rennick, curated by Séamus McCormack

### ACKNOWLEDGEMENTS

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Design: Ashley Kinnard

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RAIN  
WETTING  
THIRST

## *RAIN WETTING THIRST*

In a poem by the Greek playwright and poet Angelos Sikelianos's, titled 'The First Rain', he describes the turbulence of thunder before a shower, and the intoxication the narrator feels by this natural force. The time is spring, a sort of foreplay for summer, when we anticipate and dream of increasingly lighter and warmer months after the darkness of winter. Sikelianos, known for his use of symbolism, is overcome by heady fragrances, his nostrils quivering as scents fill the air, caressing the moisture with opened lips. The title of the exhibition 'Rain Wetting Thirst' is based on the lyrical stanzas from Sikelianos's poem and the inspiration for the artworks included. The three artists in the exhibition, Luca Bosani, Jocelyn McGregor and Sheila Rennick, set up situations in which all of our senses are stimulated and aim to question how our desires, represented by smell, images, words and actions, might be satisfied but also remain unfulfilled, thirsty even. 'Rain Wetting Thirst' explores how taste, identities, aesthetics and class culture are made manifest through absurd images, fragmented forms and complex genders. It considers how disembodied bodies can be (re)presented, and how commodification through popular culture and particular contexts and stimuli can blur our individual sense of self. Caricature and satire are used by these artists to create conflicting identities, asking how sensations of desire and aversion can occupy the margins between intimacy, repulsion, fetish and fantasy. Various moments of awakening – erotic, alarming,

frightening, arousing and liberating – question the fluid nature of identity.

In Jocelyn McGregor's floor-based installation the inside/outside topography of the female form is the focus. The materials that she uses represent a point of transition for the body, the moment it meets the organic or the manufactured world. For this exhibition McGregor presents a new installation, re-interpreting older pieces with new work to create a geography of intertwined natural and artificial elements. Islands are created across the sea of the gallery with synthetic hair sprouting from pastures made from old household carpets. A billowing serpent-like body slinks across some soft boulders and rocks that are filled with lavender release their scent upon the viewer's touch. The form is adorned with acrylic fingernails forming scales across the slumped reptilian shape, which is alluring yet repulsive. The environment created has a quality similar to that found in an illustration from a fantasy or fairy story, but with a nightmarish quality. The various elements seem to breathe and bloom, where the use of soft domestic materials seems to invite the viewer in, but these also have a sinister bite. Beauty products, artificial hair extensions, nail adornments and interior decorating furnishings all aim to enhance attraction, but here also question our taste and how we might identify or disguise ourselves through embellishment, enhancements and dress.

Sheila Rennick's works on canvas are piled heavily with layer upon layer of both paint and references, such as hedonistic excess, counterculture, femininity, animalistic impulses,

sexuality and vulgarity. Her distinctive, loose styling give us a unique snapshot into her personal view of the world, both imagined and real. The peculiar bodies, cartoonish and loud, literally drip from the canvas. Dreams, fantastical and imagined scenarios in which both hybrid animal/human protagonists co-inhabit the lurid and chaotic environments, seem to dribble towards us. Imaginative renderings of a cacophony of sources, from personal experiences to social media and the news, imaginative renderings serve to comment on societal hierarchies and the patriarchy. The pastel colouring generates a dreamlike fantasy world of ludicrous realities in which her creatures and mythical figures jostle with drag queens, boxers and city folk. The female figure is always present, albeit in various guises: as animal, through clothing and adornments, by way of the artist's touch, through decorative pattern and flowers and plants. We are left wondering if the images are various alter egos of the artist, or are mirroring the rhizomatic characters of us, the viewers. Rennick's works are rooted in the context and culture they are referencing, so despite hints of satire and humour there is a knowingness of these worlds.

Luca Bosani's performative practice situates itself in the liminal spaces of gender binaries, a myriad of identities and medium specificity. His painterly aesthetic of lurid and vibrant wearable sculptures and live rhythmic and composed works flirts with the absurd and the erotic. In the gallery, un-worn shoes, read newspapers and a platform all bear traces of an absent figure and the remnants of a live action. The status

of these objects is ambiguous – are we witnesses of a performance that is completed or before it commences? Like in McGregor's work, fragrances fill the air. Scents emanate from newspapers, which are doused in colognes and perfumes each proclaiming they are the most masculine and the most feminine of fragrances. The companies that produce such fragrances play on toxic binary gender stereotypes and the commodification of the body, if only until the scent evaporates into thin air or through our skin. Both scent assemblages create a cloying mixture of aromas and identities. The performance features three figures: a lead protagonist and two counterparts representing duality and intersection of what we might perceive as male/female categories. Like all of Bosani's live works, this performance comprises key features of rhythm, repetition, moments of transition into metamorphosis.

Like all translations, slippages can confound, complicate or enhance intentional meaning. Sikelianos's words have been translated from Greek and became the basis for this exhibition. Like with all exhibitions, slippages can also be found in the associations and subjective readings when artworks are juxtaposed, and the connotations of images blurred. The transient nature of experiences that this exhibition may evoke may be based on instinctual subjectivities, generated by the remainders of a performed action, a scent that wafts through the air, the touch of an object or images that get under the skin of the mind's eye.

Séamus McCormack

*WE LEANED OUT OF THE WINDOW.  
EVERYTHING AROUND US  
WAS ONE WITH OUR SOUL.  
SULPHUR-PALE, THE CLOUDS  
DARKENED THE FIELDS, THE VINES;  
WIND MOANED IN THE TREES  
WITH A SECRET TURBULENCE,  
AND THE QUICK SWALLOW WENT  
BREASTING ACROSS THE GRASS.  
SUDDENLY THE THUNDER BROKE,  
THE WELLHEAD BROKE,  
AND DANCING CAME THE RAIN.  
DUST LEAPED INTO THE AIR.  
WE, OUR NOSTRILS QUIVERING,  
OPENED OUR LIPS TO DRINK  
THE EARTH'S HEAVY SMELL,  
TO LET IT LIKE A SPRING  
WATER US DEEP INSIDE  
(THE RAIN HAD ALREADY WET  
OUR THIRSTING FACES...)*

Extract from 'The First Rain' by Angelos Sikelianos.  
Translation into English by Edmund Keeley and Philip Sherrard.