

L I C H T E N B E R G   D R A W I N G S





The *Lichtenberg Drawings* exist in a state of a transition: a blurring of the lines produces pieces that whilst neither drawings, paintings nor sculptures, manage somehow to be simultaneously all three.

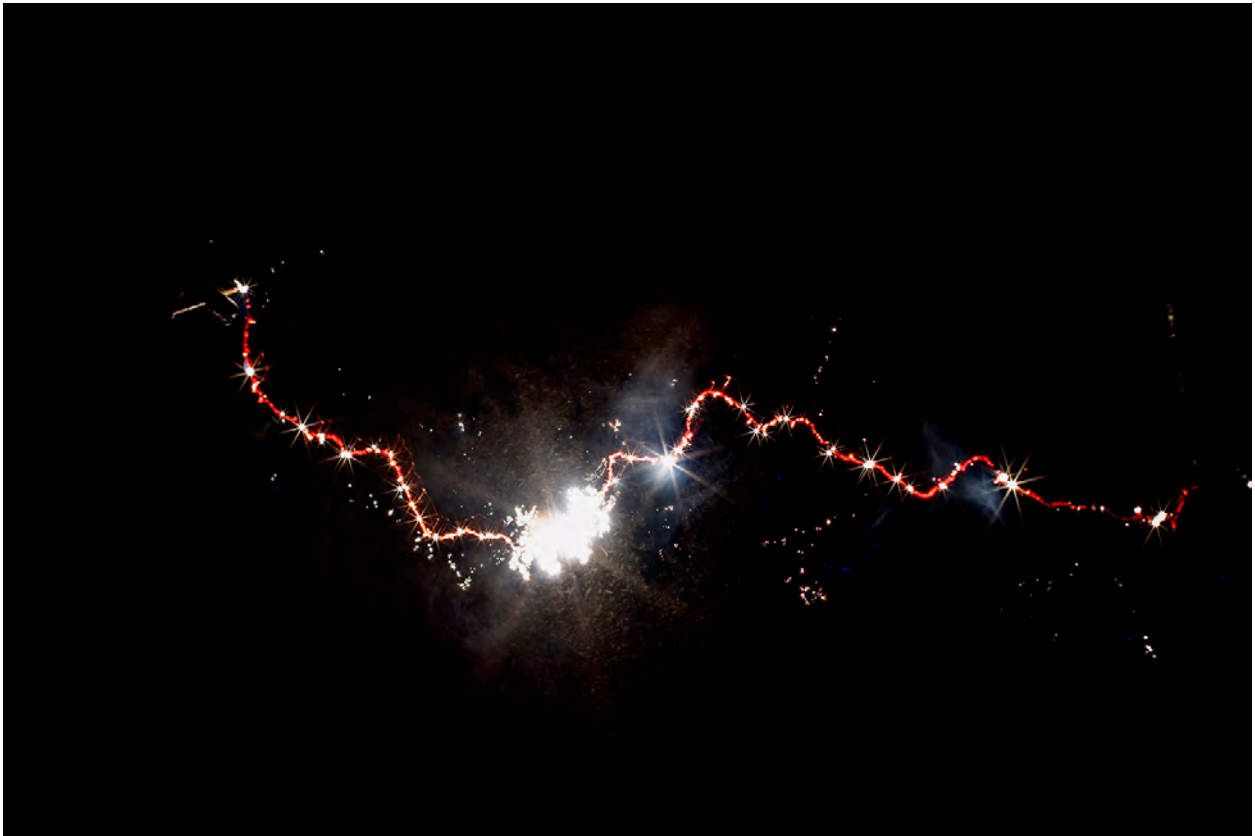
They are nominally and literally "Lichtenberg figures", particular forms generated by the discharge of electricity fracturing into an insulating base - in nature, the effect can be seen at the site of a lightning strike. Indeed the series began after White saw an image of a man who had been struck by lightning, his back displaying capillaries ruptured into a Lichtenberg figure.

Channelling this brutal process onto wood produces a remarkable effect: delicate feathers of branching leaves fan out from scarred, fragile ravines. Blends of charcoal and gold layer into one another exquisitely, like a Chinese shan shui landscape lost on its way back from the Song dynasty. There's the poise of fine drawing, with a sculptural texture, all of which is shrouded in a destructive overtone.

Violence unravels itself further as the process becomes more understood: White uses a neon sign transformer to initiate the discharge of 10,000 volts into its base, setting the parameters of the burning, but then giving up control. The piece is left to complete its own creation by controlled destruction - a smooth two dimensional canvas becomes a scarred and textured hung installation - a thing of brutal beauty.

Paul Metcalfe















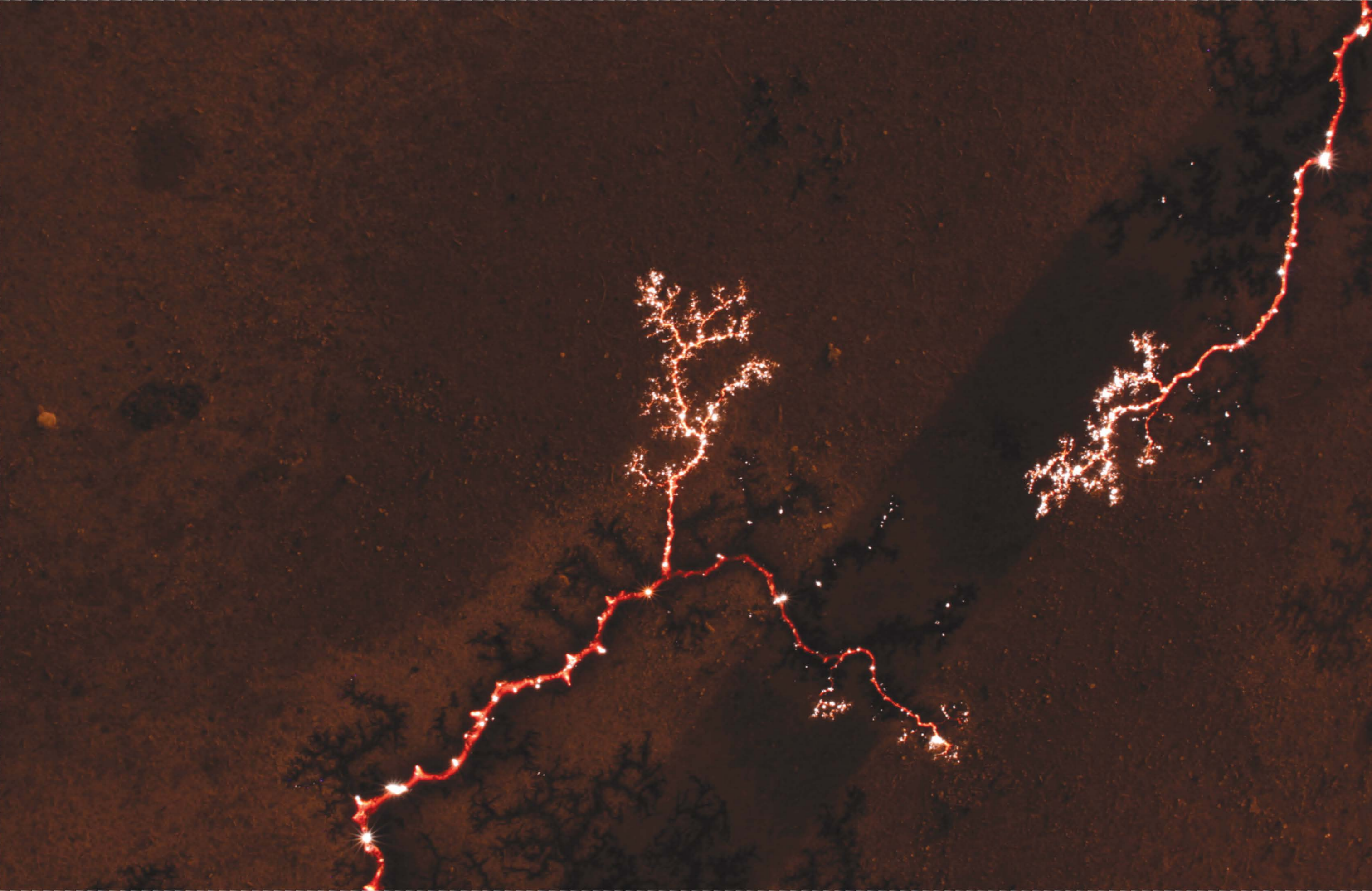


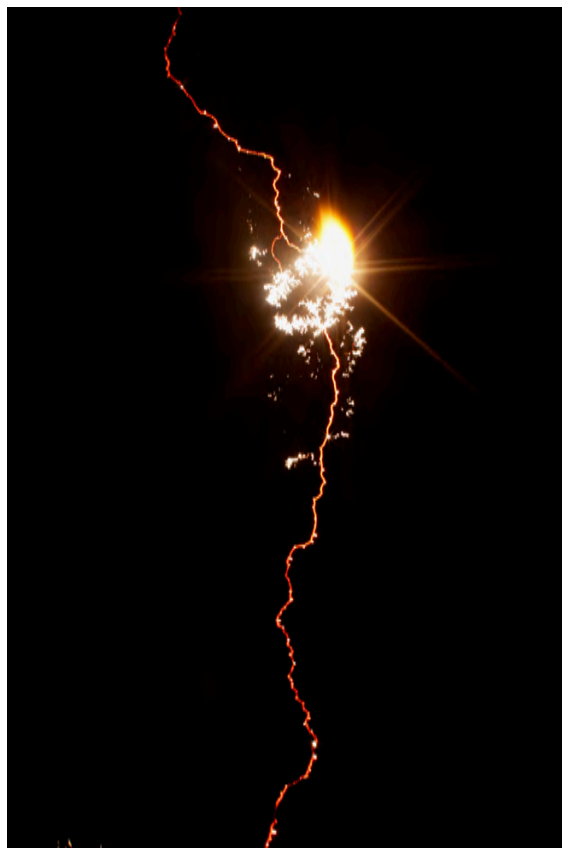
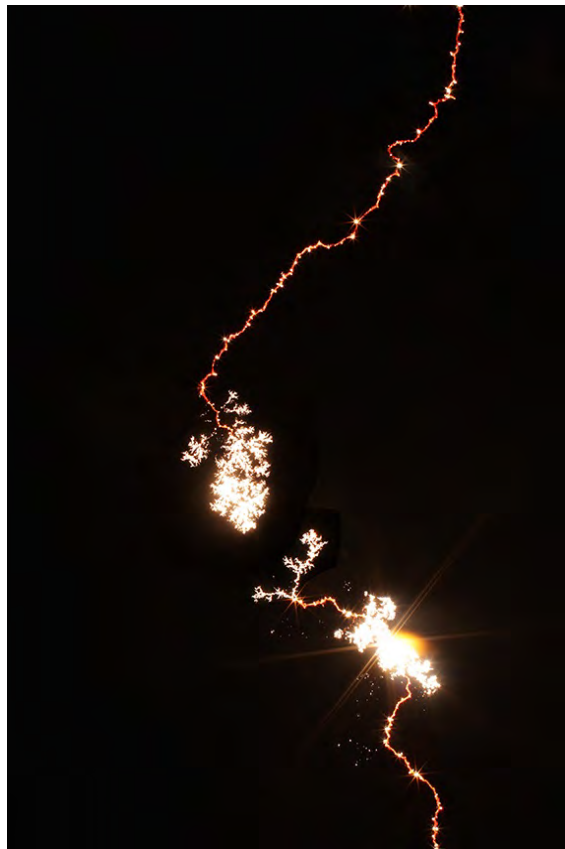
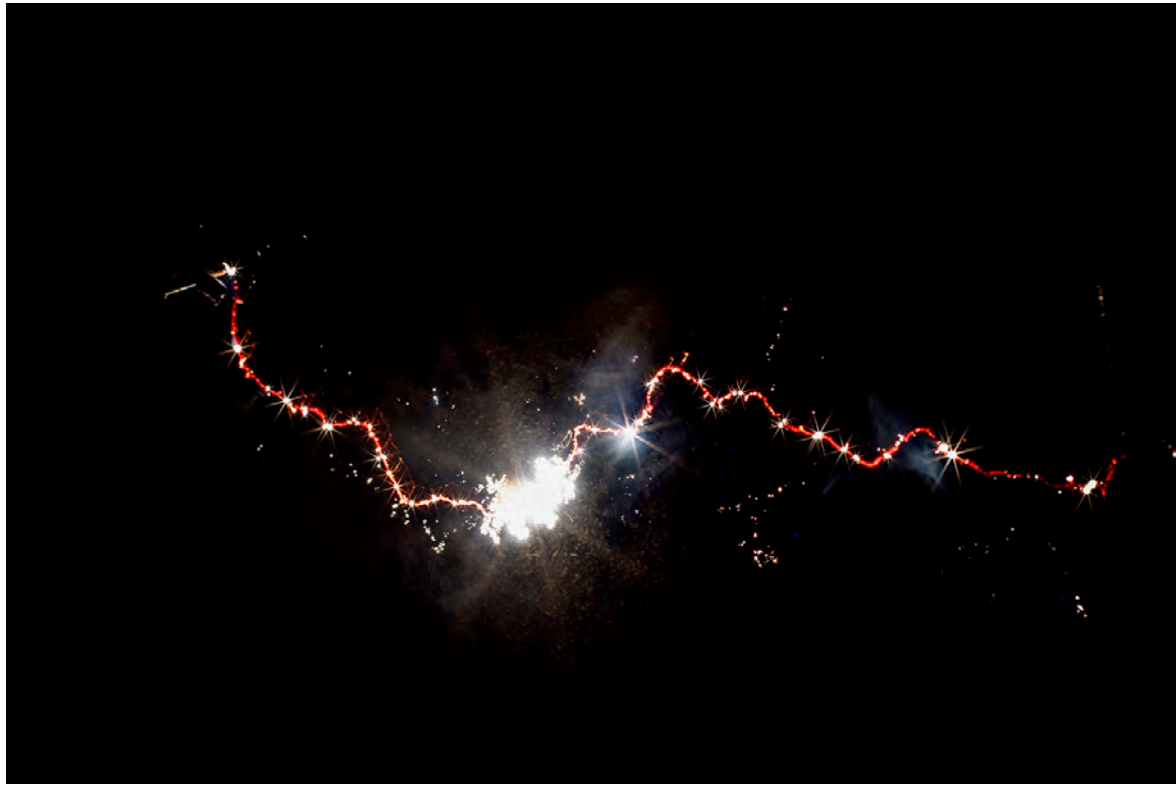








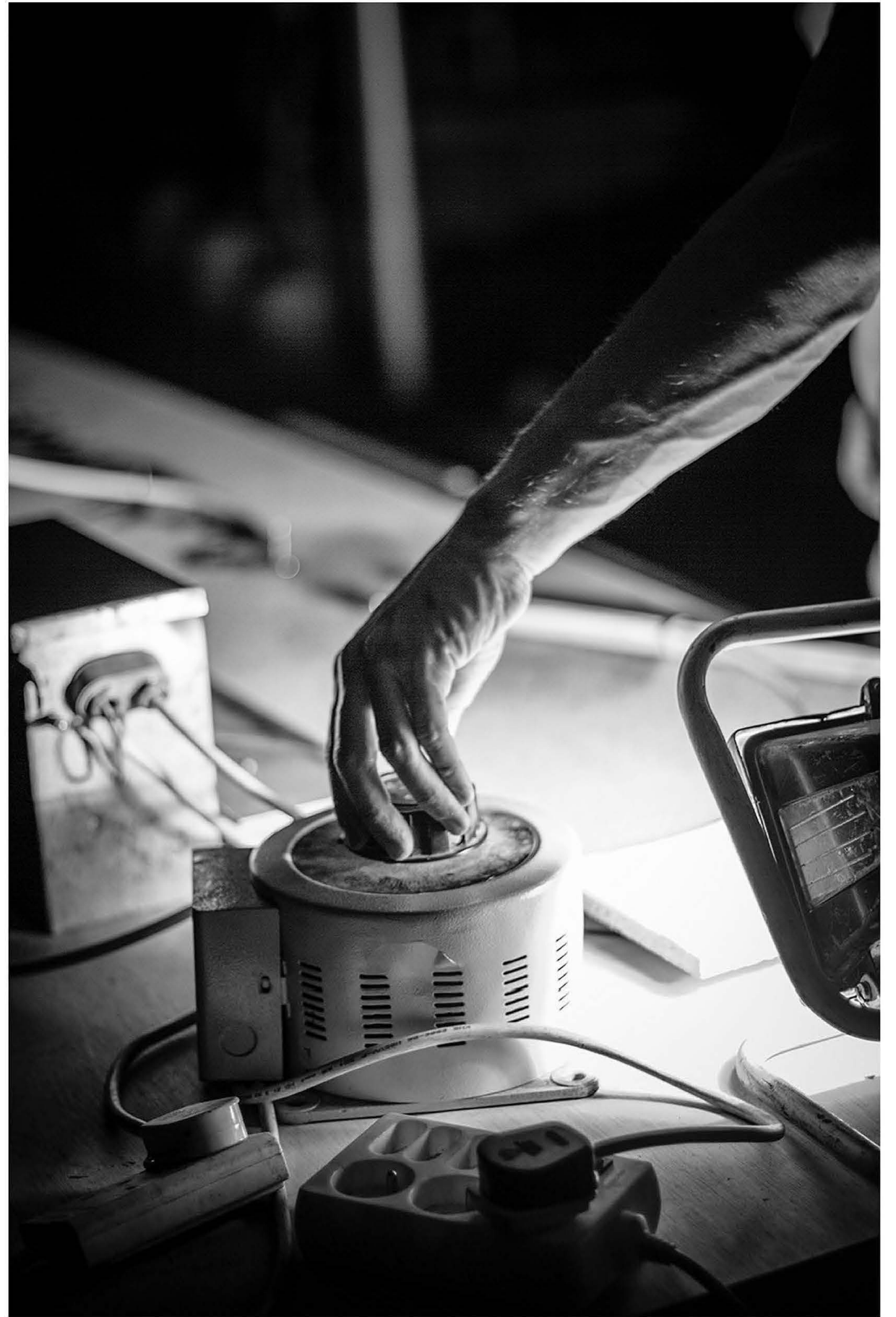


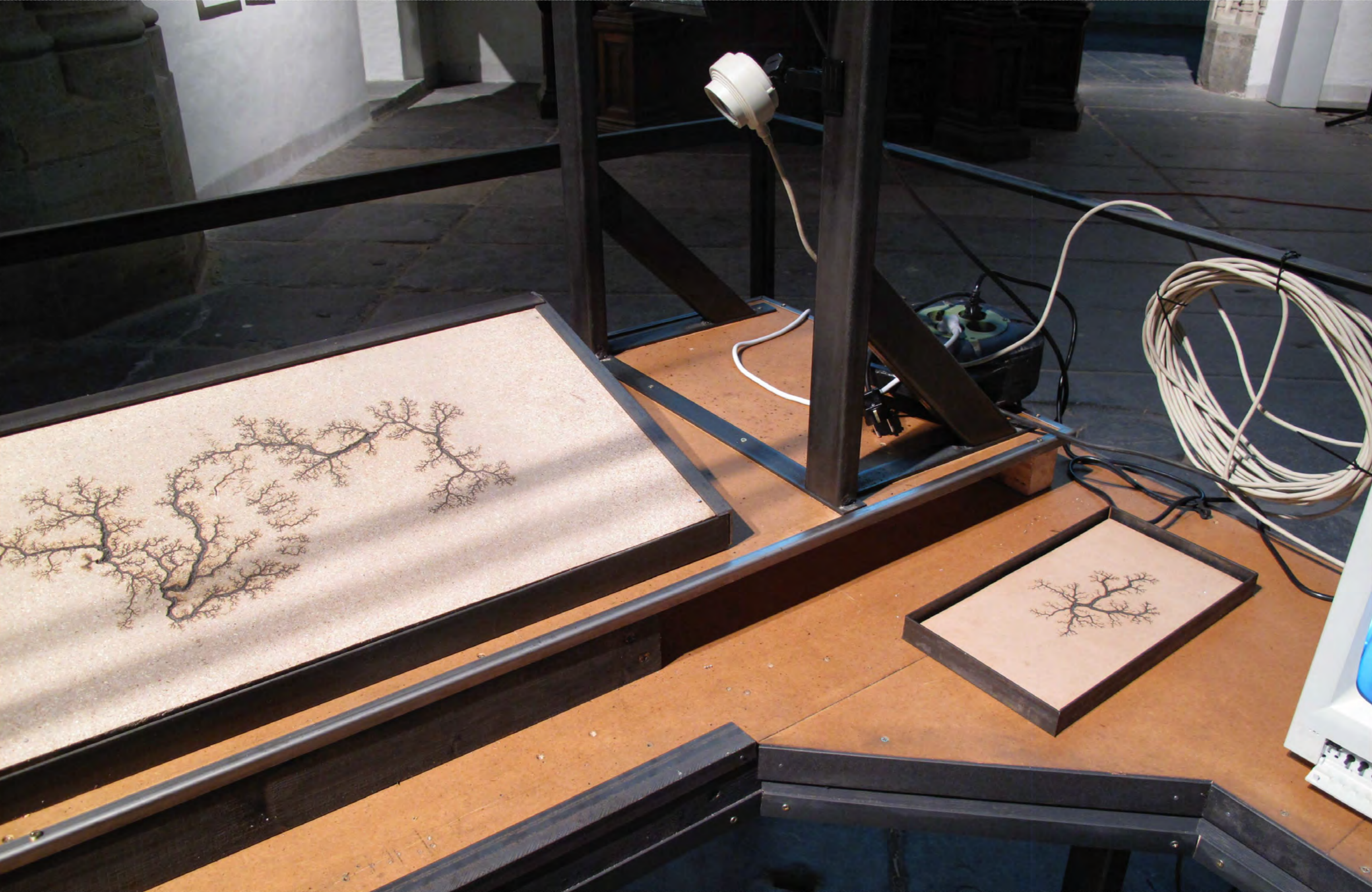














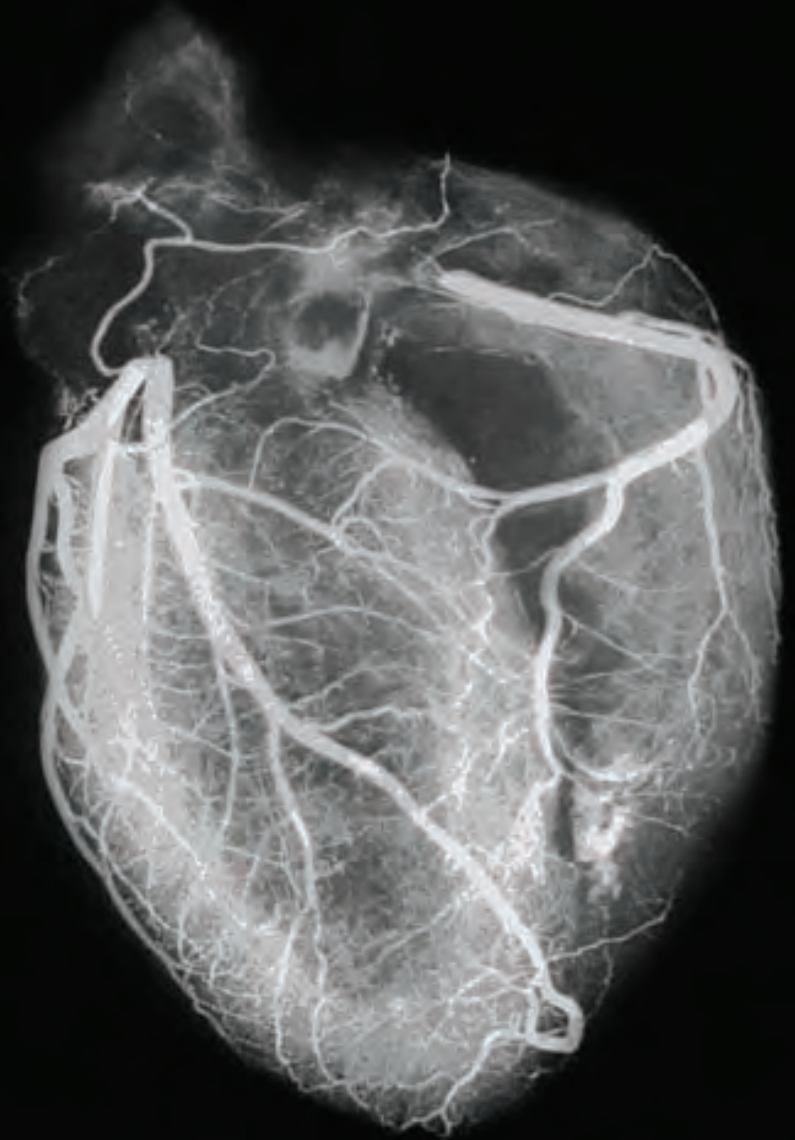
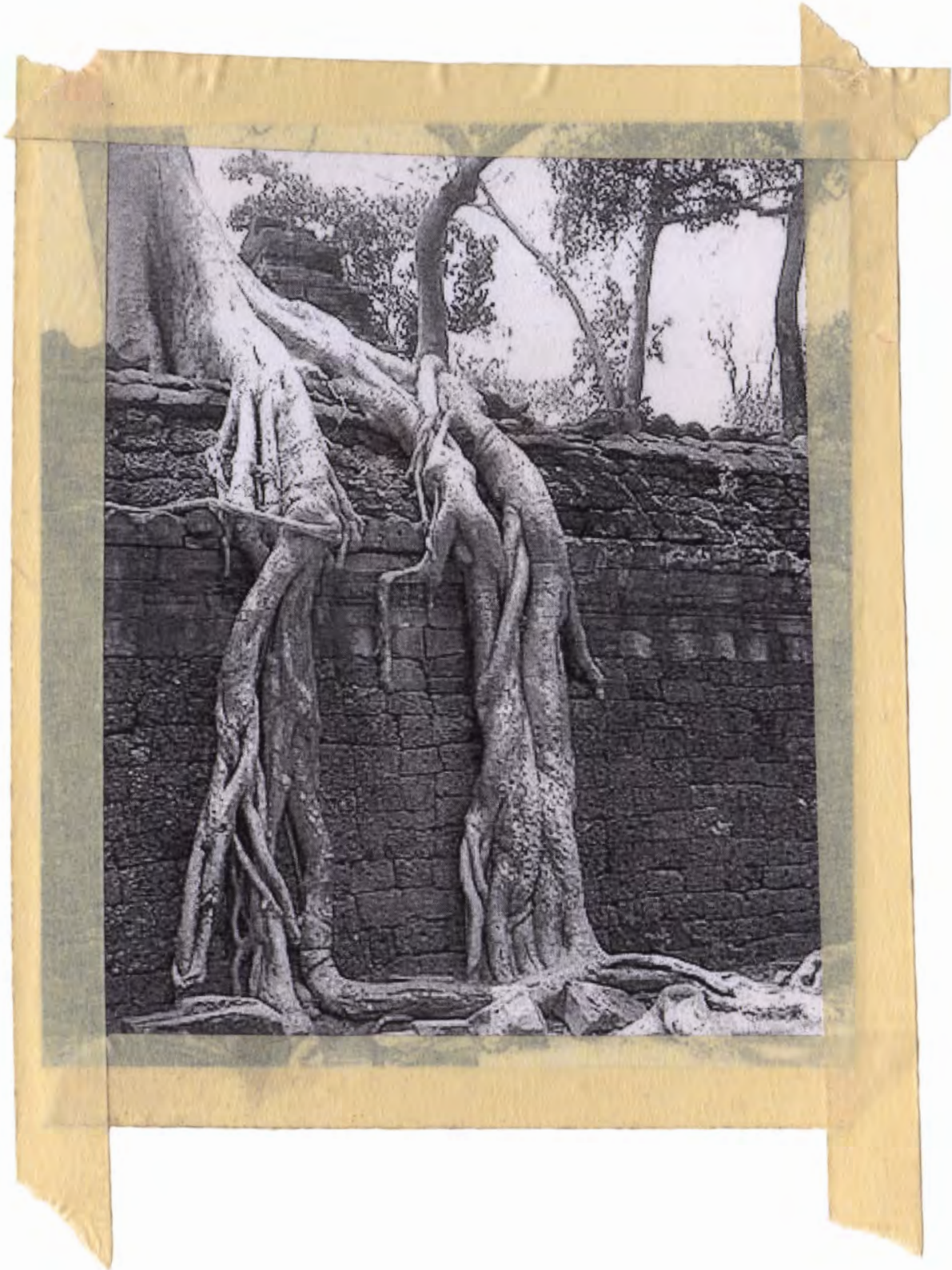


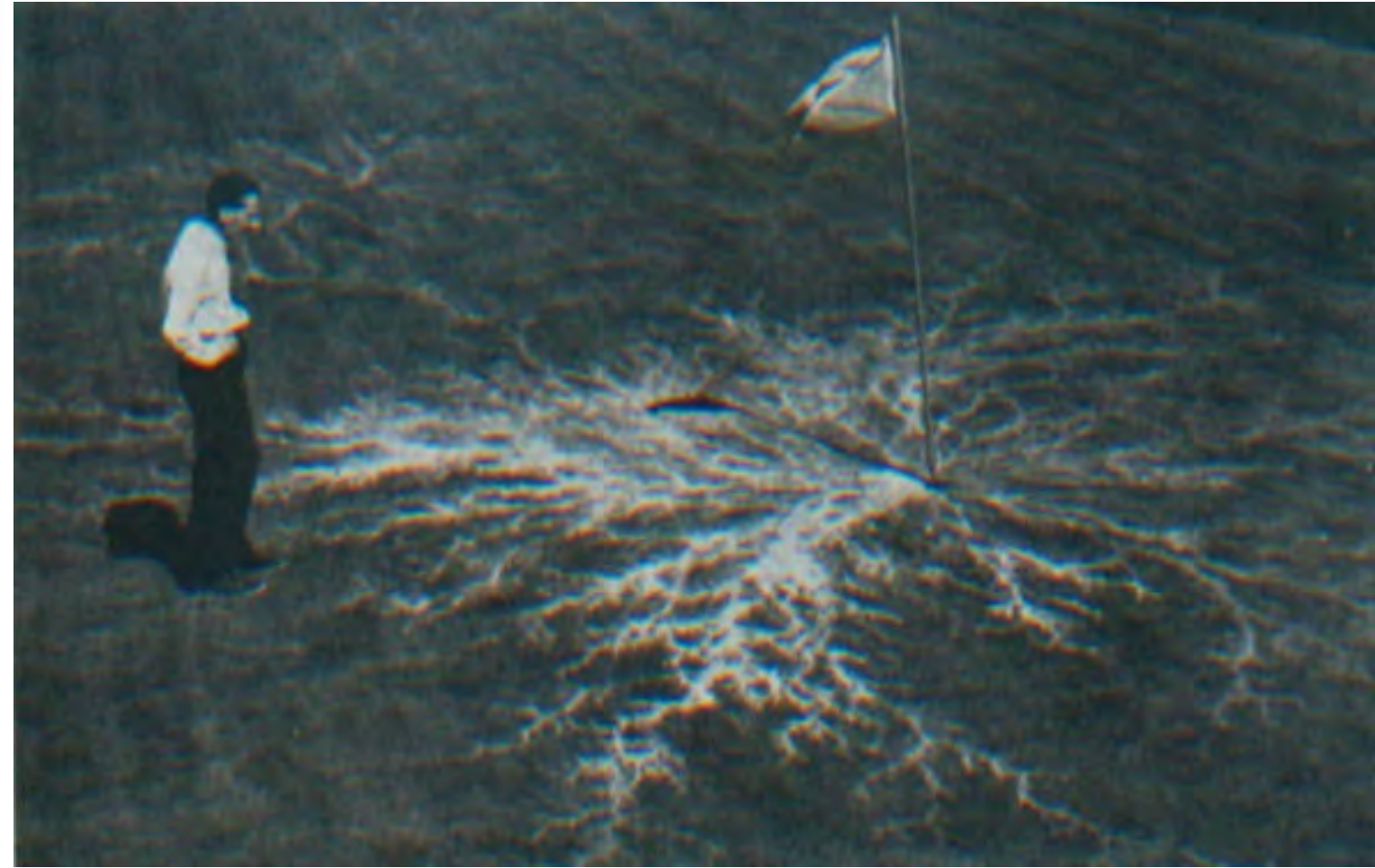
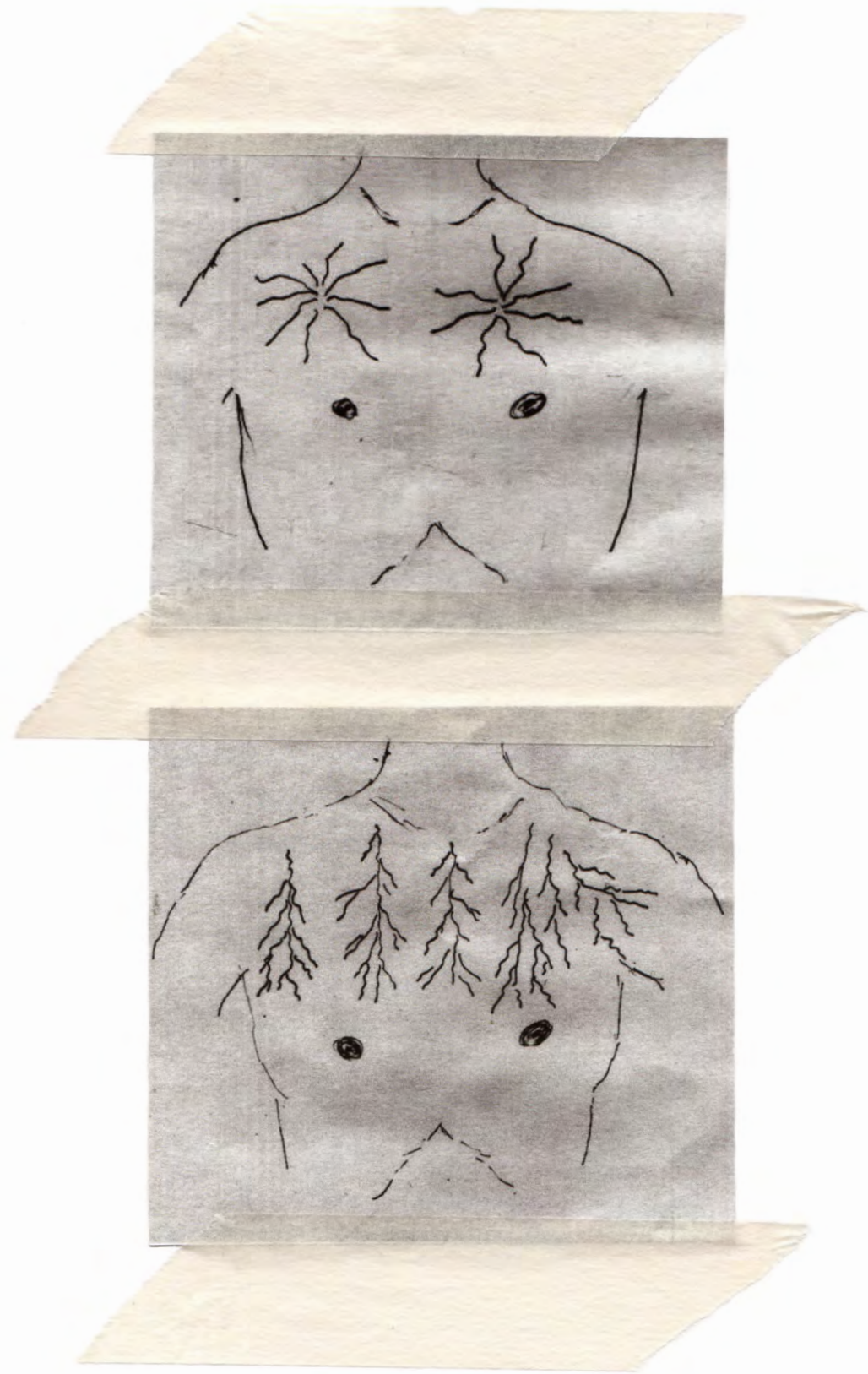




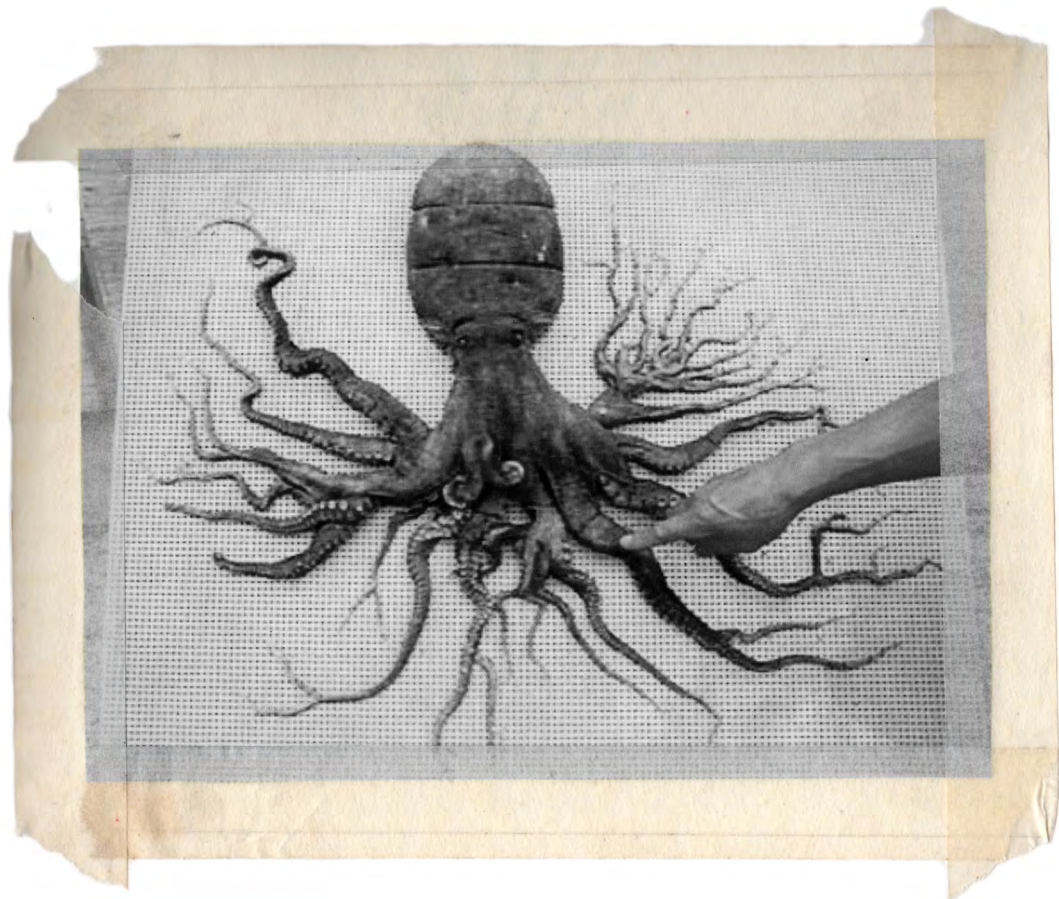
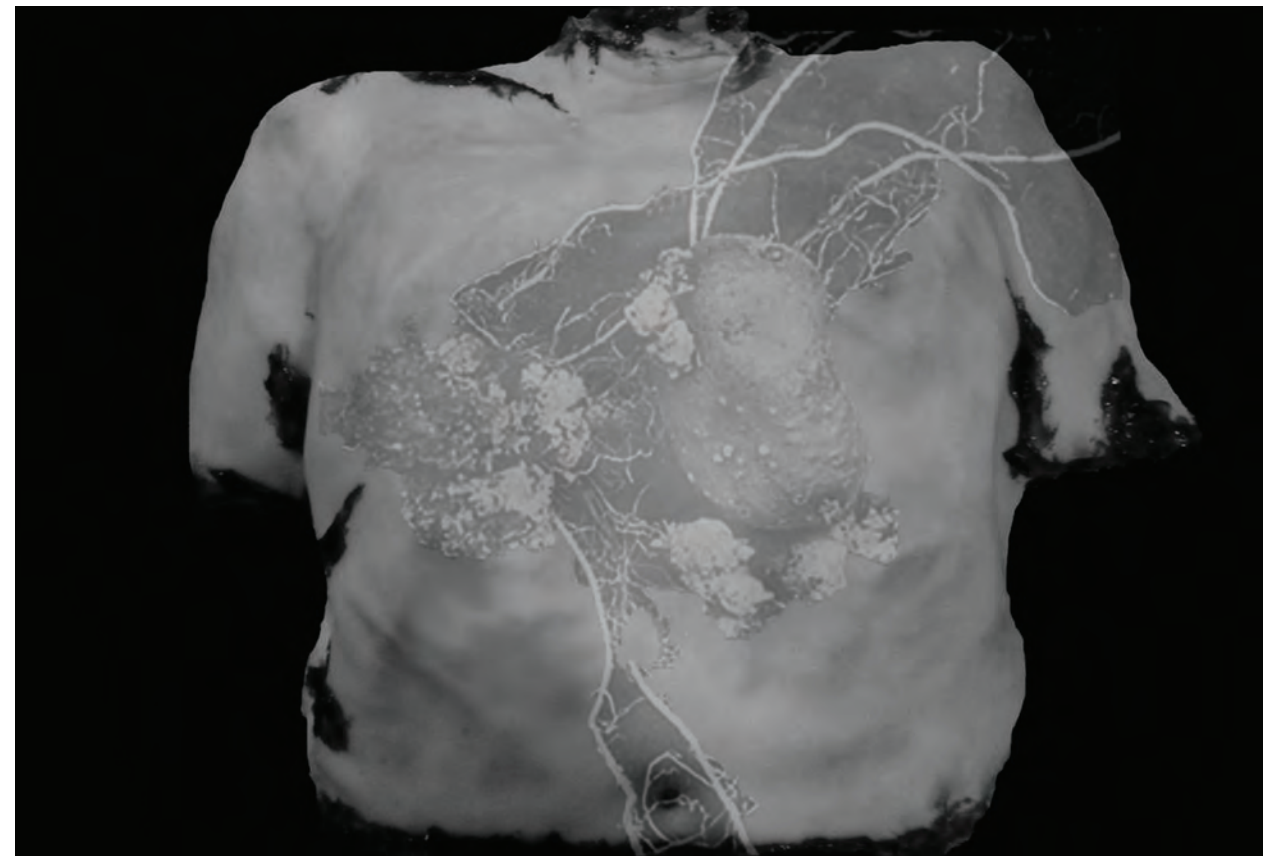
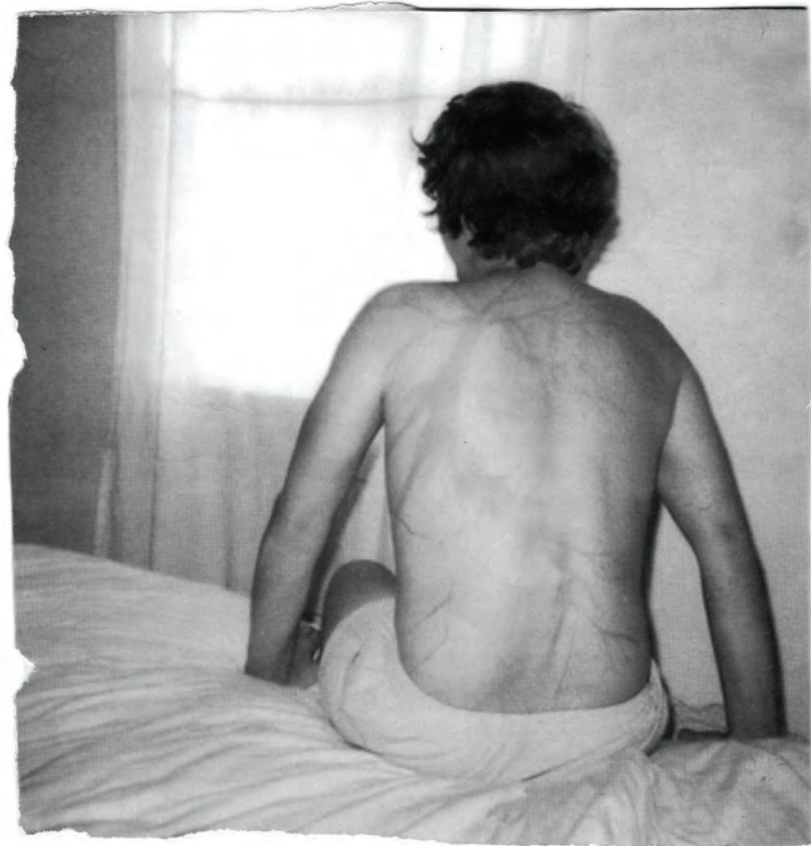












Douglas White's art is a strange, spectral world of symbols and materials which are rooted in an intensely personal mythology. His practice incorporates wooden boards scarred by high-voltage electricity, an octopus printed in its own ink, a monumental palm created from blown out tyres and the head of an ape lovingly formed from a dead cactus tree found by the roadside. A highly personal insight into the artist's inspirations and working processes are instrumental to discerning White's vision; material transformation lies at the crux. In his sculptures and drawings, he takes items that would otherwise be forgotten and turns them into art, exploring the aesthetic and narrative qualities that each discarded object holds.

The materials Douglas reclaims have often undergone a violent or destructive change prior to coming under his transformative wing. Through some intense force their forms have been distorted, but in the most absorbing, organic way. Charred wood and decaying plants reveal a touching delicacy that could be easily overlooked by the disenchanted eye. As their original matter takes on a new shape, we are acutely aware of both the original substance and its reworked form.

As such, each of his pieces is at once recognisable and strange; in a somewhat unsettling distortion of form Douglas takes that which we know and renders it unfamiliar, prompting us to question what exactly entails the essence of any given object. In each of his sculptural endeavours he acts as a medium, translating the unseen possibility of the object and showing us its true potential.

Douglas White was born in UK in 1977 and currently lives and works in London. He has participated in numerous solo and group shows internationally, recently showing in locations as diverse as London, Amsterdam, Sao Paolo, Paris, and Moscow.

KATE RICHMOND

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SPLENDOR SOLIS  
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