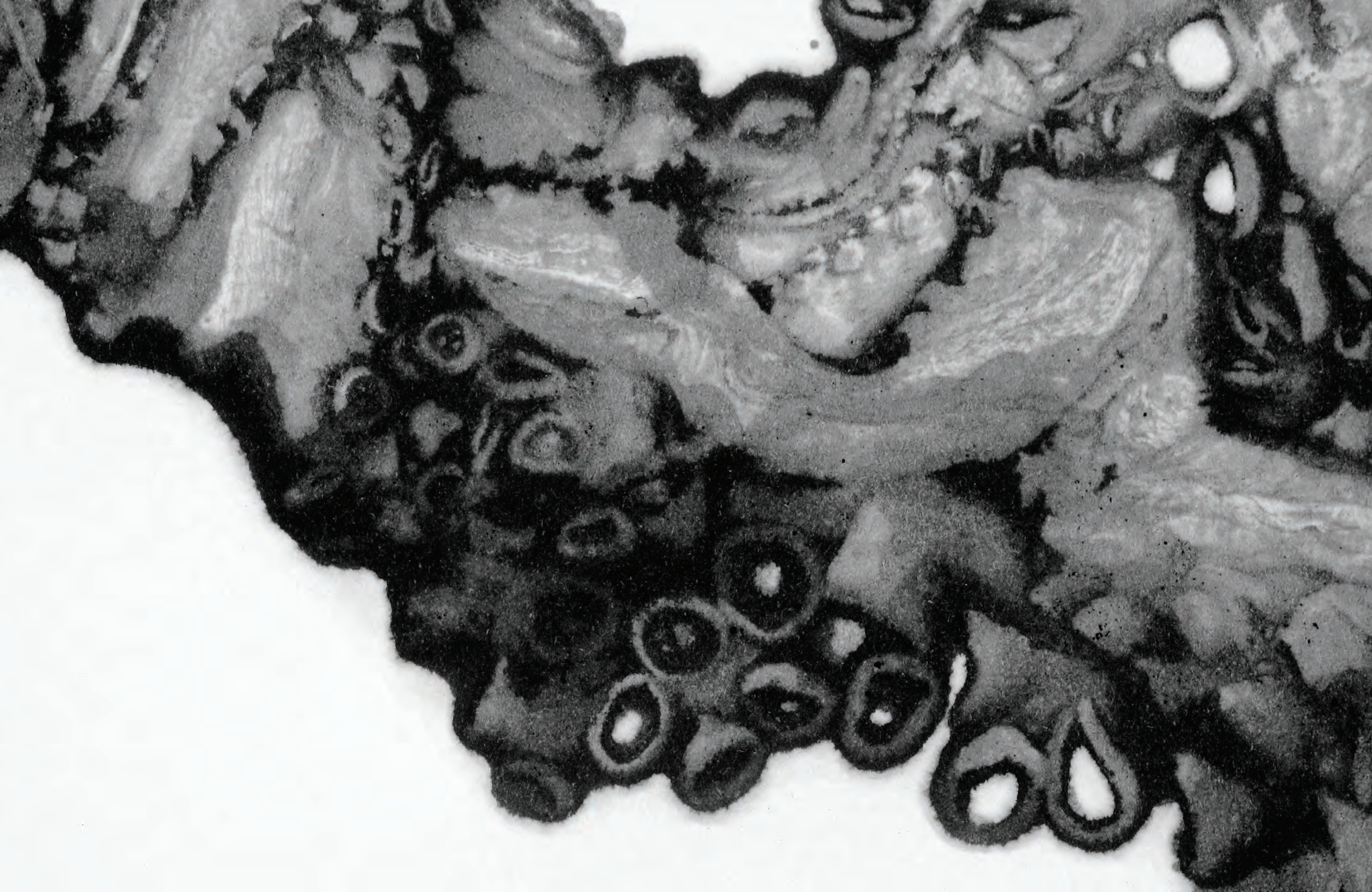
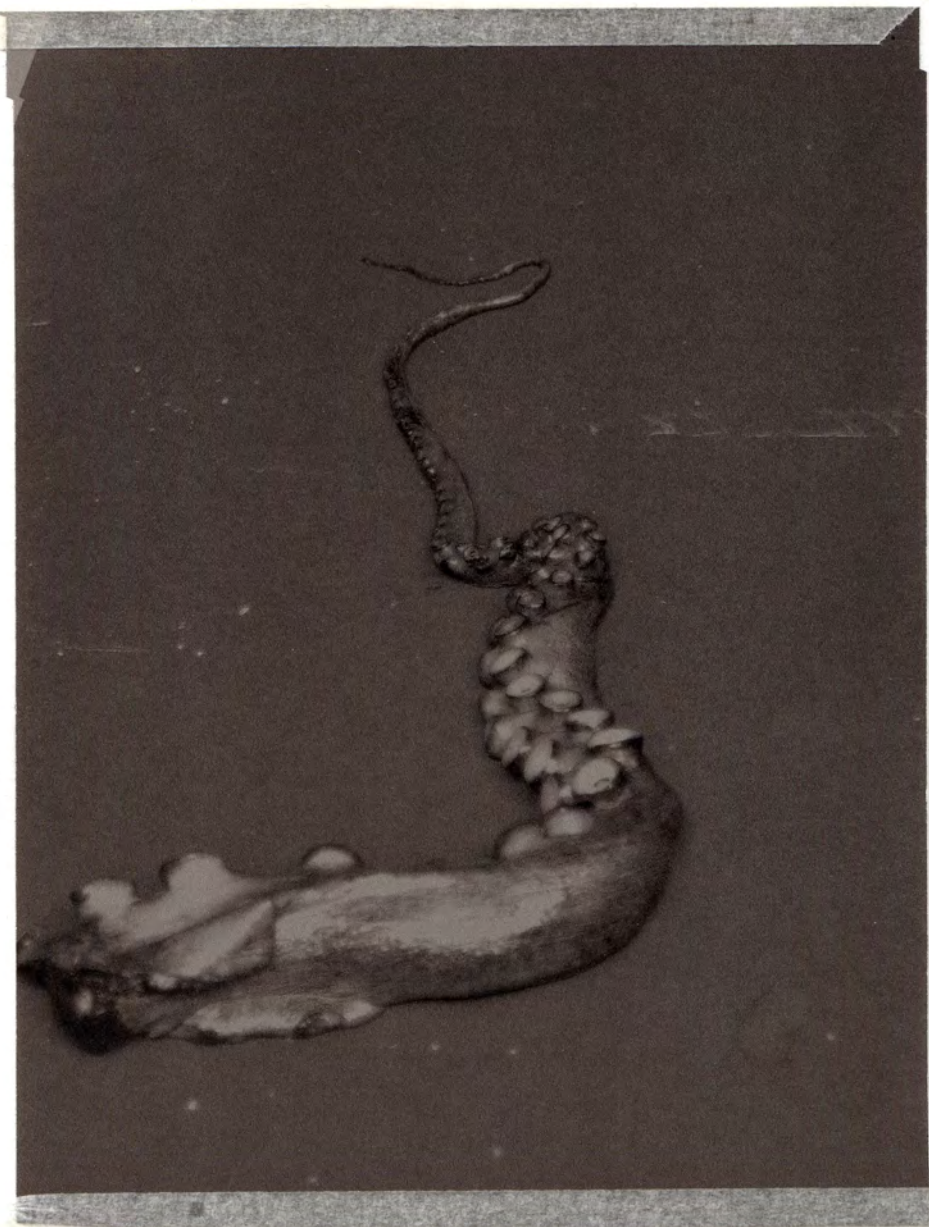


OCTOPUS DRAWINGS





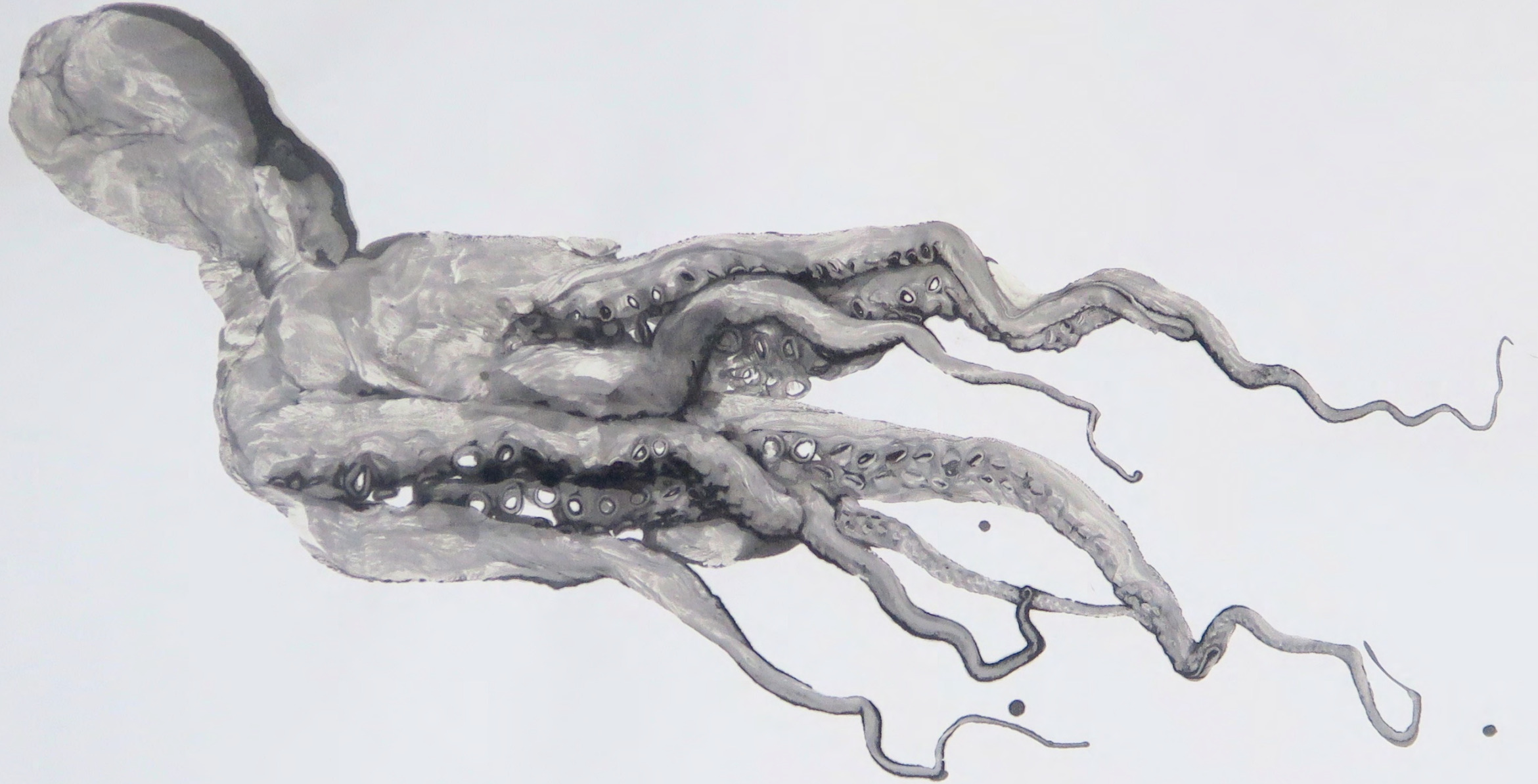


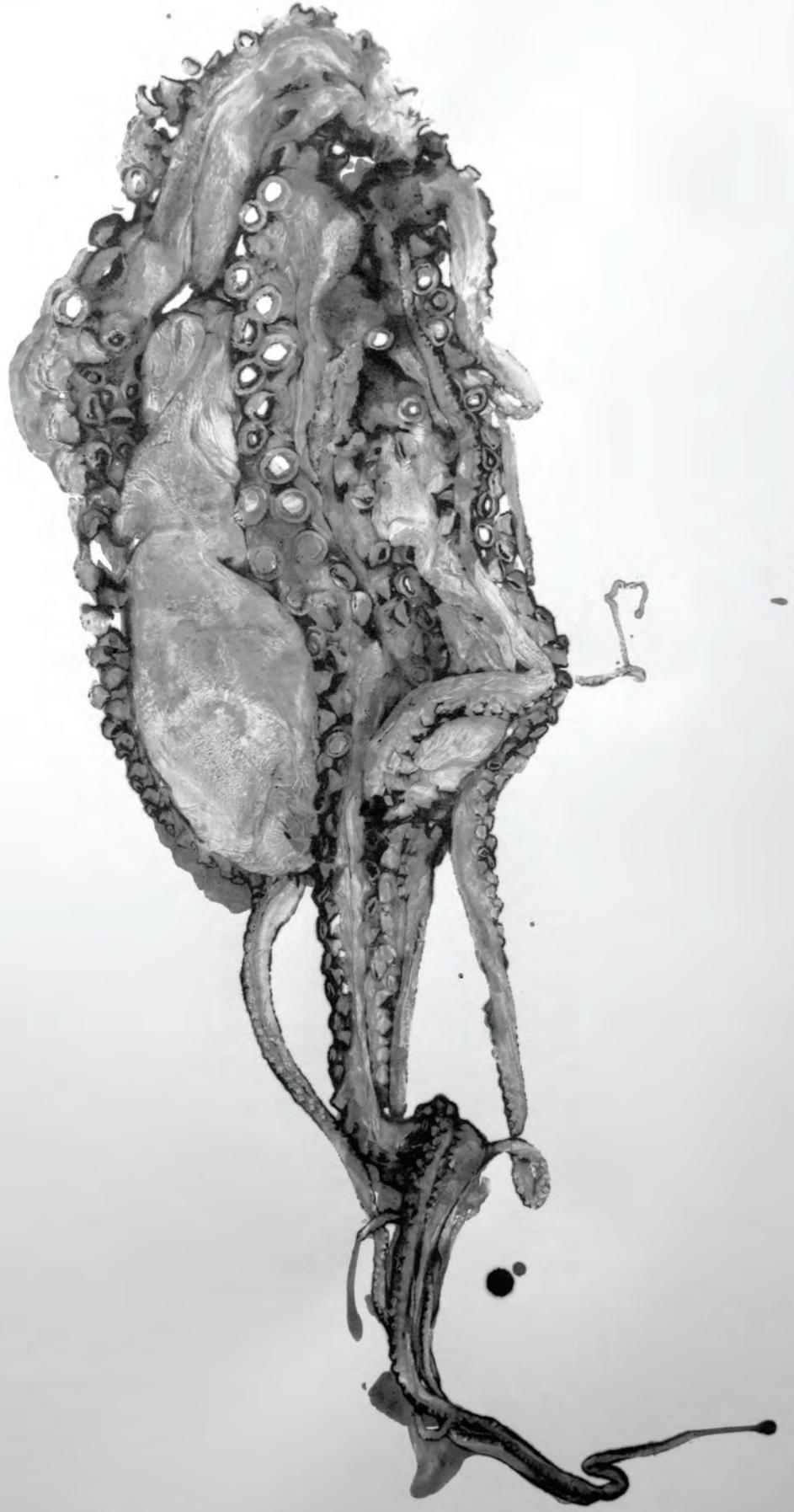
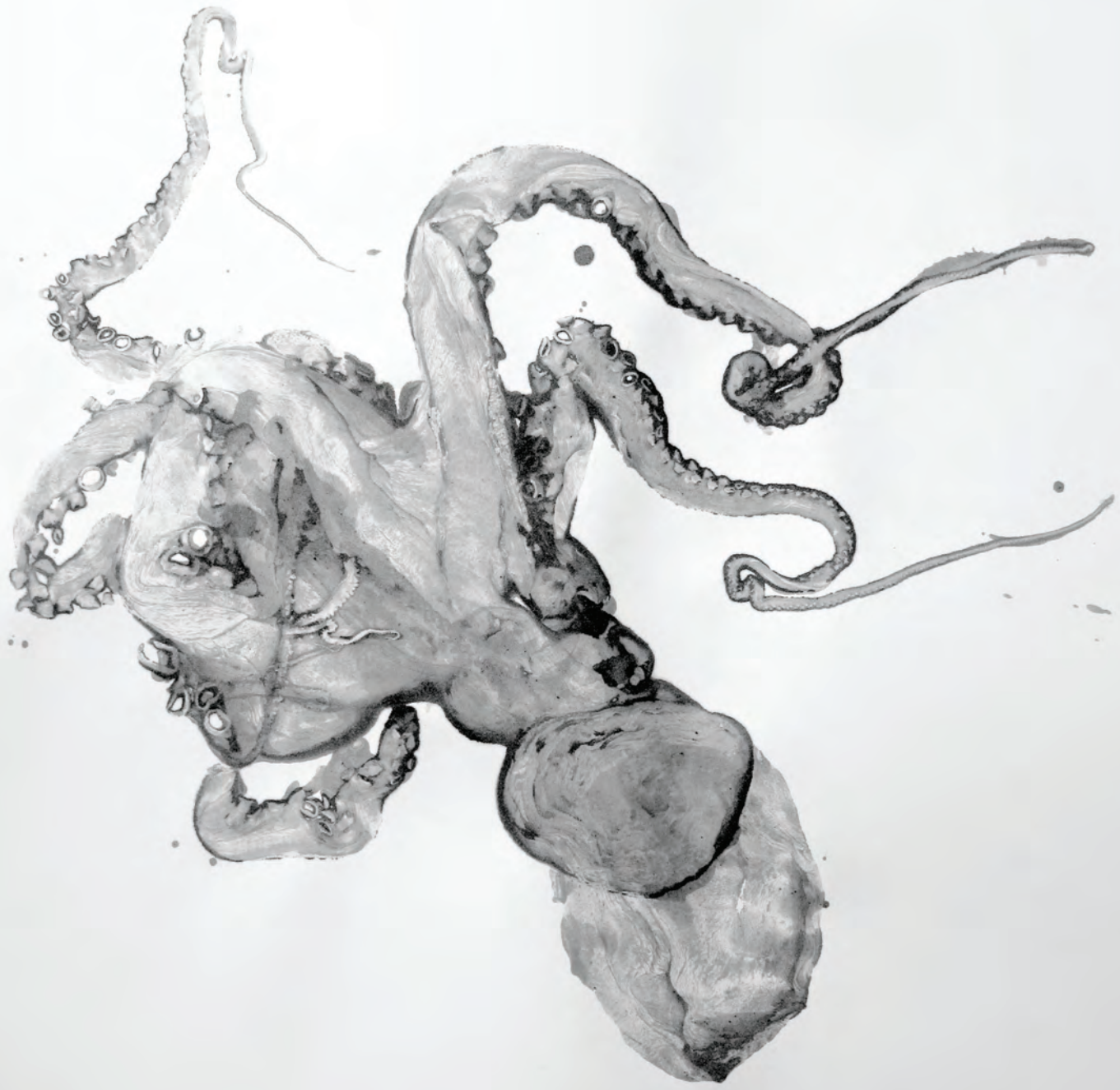
Douglas White's Octopus Drawings are remnants of a strange material process. To produce these works he buys an octopus from a fishmarket and removes the ink-sac. He then dips the octopus in its own ink and prints the inked body directly onto blotting paper. Due to the qualities of the ink and the paper, the process records uncanny levels of detail of the animal's skin, tentacles and suckers, whilst often also generating seemingly abstract visual elements.

Given the contingency of the process, White has little control over the drawing's final form and for each work that is retained and displayed, many are discarded. Accordingly White's Octopus Drawings can be imagined almost as acts of divination, and his method related to various Surrealist traditions of automatic writing or mark making in which forms emerges through chance and the suppression of conscious intentionality.

At the heart of White's practice lies an engagement with the transformative and the poetically redemptive possibilities of art. He often scavenges discarded, overlooked and forgotten objects and materials, natural and man-made that, through sculptural interventions, both minimal and profound, he imbues with new life and new meanings.



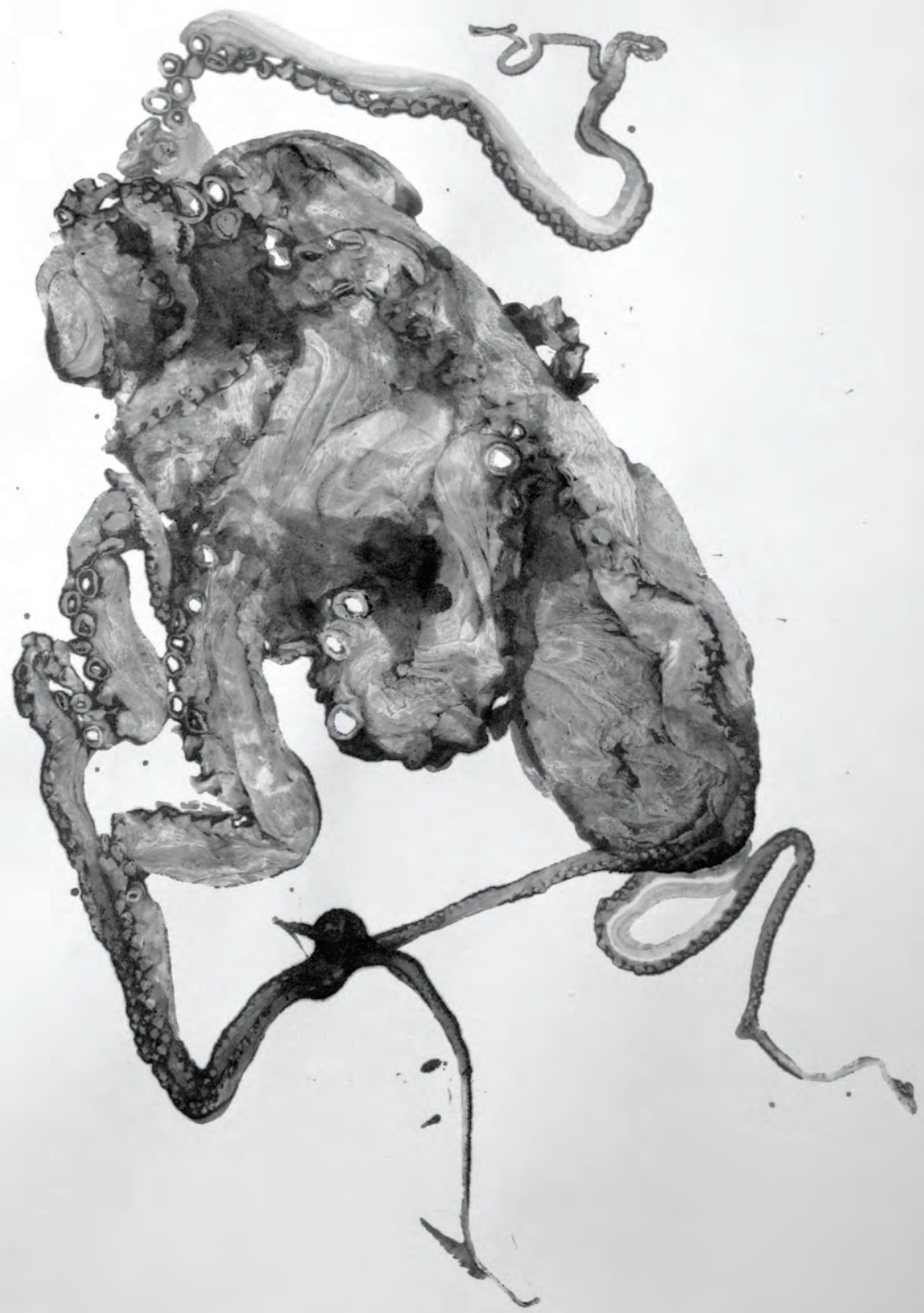


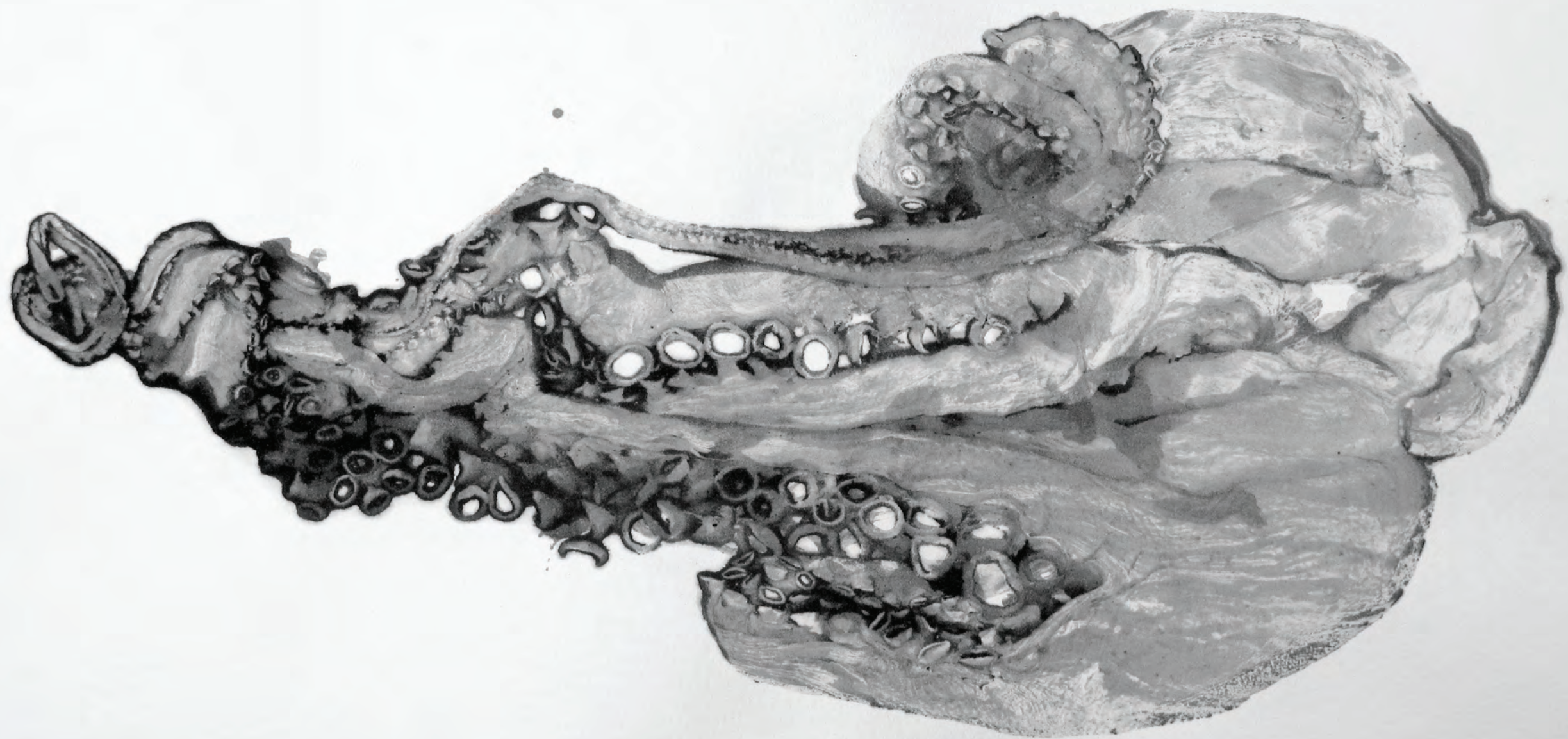








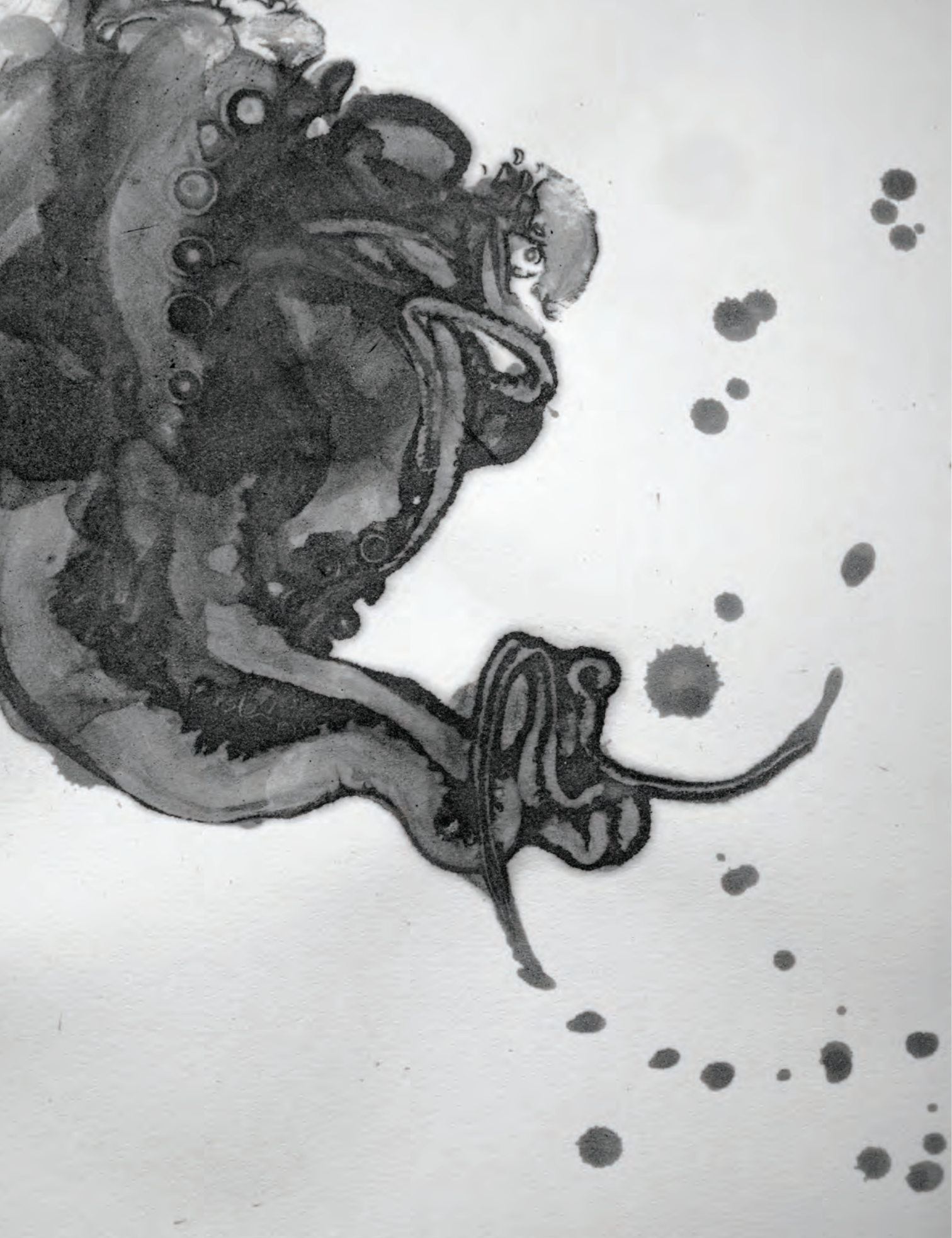


























Douglas White's art is a strange, spectral world of symbols and materials which are rooted in an intensely personal mythology. His practice incorporates wooden boards scarred by high-voltage electricity, an octopus printed in its own ink, a monumental palm created from blown out tyres and the head of 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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