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### Asphalt World

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# *The Asphalt World*

## Simon Bedwell

**15<sup>th</sup> January – 15<sup>th</sup> February 2008, Thursday – Sunday 12 - 6pm**  
**Preview: Wednesday 14<sup>th</sup> January 2008, 7 – 9pm**

*'What, in the end, makes advertisement so superior to criticism? Not what the moving red neon sign says - but the fiery pool reflecting it in the asphalt.'* Benjamin, *One-Way Street*

*'The parade has nothing to do with women, everything to do with men... Women are simply the scenery onto which men project their narcissistic fantasies.'*

Mulvey, *Visual & Other Pleasures*

With invested irony, Simon Bedwell makes drip paintings from used advertising posters, in a messy conflation of an 'abstract' language deconstructed to the point of bathos, and the full-colour, pouting, *literal* end of corporate seduction. There is a melancholy to these actions, too: imminent replacement by plasma screens makes paper advertising as redundant as the flaccid, glistening gestures they're covered with.

\* \* \* \* \*

*'The Department store is, in a sense, the poor-man's art gallery ... there, people do not feel themselves measured against transcendent norms, that is, the principles of the life-style of a supposedly higher class, but feel free to judge freely, in the name of the legitimate arbitrariness of tastes and colours.'*  
Bourdieu, *Distinction*

How do we value the things we surround ourselves with? Women are supposed to care for such things, whilst men - whose manliness is guaranteed by being outside, busy, working - involve themselves at the risk of revealing a lack of robustness to their heterosexuality. To gender a man's space is to sexualise it; there are only the most simplistic corporate models for the (hetero) male's interior. If to display is unmanly, what are the things men should have around them? Conflating department stores and bachelor pads, lifestyle shops and lofts, sexual consumerism and museums, Simon Bedwell will exhibit a series of new compositions: objects found, made and adjusted, in walk-through, still-life arrangements of banal, desultory precision.

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Simon Bedwell lives and works in London. Recent solo exhibitions and projects include: *The Receivers*, MOT International, London (2007); *The Furnishers*, White Columns, New York (2007); *Gents: A Melodrama with 2 Acts*, Platform, London; *The Adverts*, Ritter/Zamet at Rental Gallery, Los Angeles (both 2005). Recent group shows include: *Bring The War Home*, Elizabeth Dee Gallery, New York (2006); *Post No Bills*, White Columns, New York (2005); *Becks Futures*, ICA, London; *Galleon and other stories*, Saatchi Gallery, London, (both 2004).

Bedwell was a founding member of the collective BANK (1991 - 2003), an important counterpoint to the yBa's scene in '90s London (Cat. *BANK*, 2000, Black Dog Press, London).

**The Asphalt World is supported by the Arts and Humanities Research Council, and Goldsmiths College.**

**Simon Bedwell would like to thank The Elephant Trust for recent support**



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Forthcoming:

***Cathy Wilkes***

April – May 2009 (dates to be confirmed)

A new Studio Voltaire commission, supported by The Henry Moore Foundation

***Nairy Baghramian***

Summer 2009

First solo presentation in the United Kingdom, as a part of The International Residency Programme, in partnership with Berlin Senate, Department of Science, Research and Culture and the Whitechapel Gallery, London.

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