

(March 10 – 22)

2— The Front Room

HAYLEY TOMPKINS and SUE TOMPKINS



English artist Hayley Tompkins' intimate abstractions include painted wood constructions, works on paper, and film. Her twin sister Sue Tompkins relies on the spoken and written word in her performances and text-based works on paper. Hayley's "Metabuilts" are domestic and humble objects, made with leftover materials such as fragments of wood, clay, peel, and torn photographs. As she describes them, they "are somewhere between dream, reconstruction and product." Using scenes from her daily life—edits from magazines, the view from her apartment window, a Glasgow street—she re-enacts these fragmented memories with renewed vitality. On the opposite wall, Sue's suite of sixteen works on paper combines typewritten text fragments and repeated words. Evoking a complex poetry, her installation is mirrored by a recent sound piece. For both Hayley and Sue, this exhibition, titled *Salute to the Dataday*, offers an intersection of their disparate practices, where we are asked to reflect on the intimacy and power of abstracted form.

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Hayley Tompkins was born in 1971 and lives and works in Glasgow. She has exhibited extensively both nationally and internationally, including exhibitions at Andrew Kreps Gallery, NY; Galerie Giti Nourbahksch, Berlin; The Modern Institute, Glasgow; Royal Botanic Garden, Edinburgh; The Drawing Room, London; Spike Island, Bristol; and she was nominated for the Beck's Futures prize in 2004. Sue Tompkins also lives and works in Glasgow. She has exhibited and performed throughout the United Kingdom and Europe, including at The Modern Institute, Glasgow; Spike Island, Bristol (with Hayley Tompkins); Tate Britain, London; the Venice Biennale; Kunsthalle Basel; Tate Modern, London; and Frankfurter Kunstverein, Frankfurt, among others.

Image:

Hayley Tompkins, *Metabuilt I*, 2008

Found object, gouache.

Courtesy of the artist, The Drawing Room, London,  
and The Modern Institute/Toby Webster Ltd, Glasgow.

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