



BSR Fine Arts March Mostra

15–19 March 2021

11.00–17.00 by appointment only

Owing to the ongoing pandemic and its impact on international travel, Charlie Fegan and Max Fletcher have been the only artists-in-residence at the BSR for the last three months. Both Charlie Fegan and Max Fletcher are Sainsbury Award holders. Fletcher returned to the BSR in September 2020 to complete the remaining six months of his residency which had been cut short by the onset of Covid-19, just as Charlie began his. The March Mostra is not only the first public exhibition to have taken place at the BSR since the Covid-19 lockdown this time last year but also and uniquely for a mostra, it takes the form of two solo shows / a duo show / a duet. Although distinct, both artists have in their own way dealt with what they describe as 'uncoordinated temporality' and 'historical summonings'.

The work on show was made against the backdrop of an eerie absence, empty studios and news of the deferred arrivals of their fellow award-holders. The adaptations Fegan and Fletcher have made to their private and professional lives in response to the new conditions forced by Covid-19 has also proved fruitful for their practice. In fact, limitations and restrictions have provided both artists with new opportunities to imagine and explore their practice. This show seeks to put down a milestone or foothold in a period characterised by changed temporalities.

Charlie Fegan

Charlie Fegan is a multidisciplinary artist from London. His recent project is a design for a memorial. His previous projects have explored the purgatorial ghost of Eric Gill, lilies of the field, Bobby Sands' school football team, defensive/militarised architecture, the *Dying Gaul* and claddagh rings. Fegan graduated from the Royal Academy Schools in 2018 and Goldsmiths (Fine Art & History of Art) in 2013.

Max Fletcher

A popular hard-right politician is spotted in a chain restaurant eating a hamburger. While such an event is in no way remarkable, or even really of note, it is a good opportunity for the press photographers. After all, the best photographs are often of commonplace occurrences. A politician

scoffing a patty of processed meat serves as a metaphor for greed. A newspaper clipping of the published image, tacked to a public notice board, has been given a caption. *Prima Io, Dopo Voi, Forse*. First Me, Then You, Maybe. A painting of this text/image combination greets the viewer upon entering the gallery space, and gives a clue to unlocking Max Fletcher's work, all of which deals with power structures, drawing equivalences between past and present.