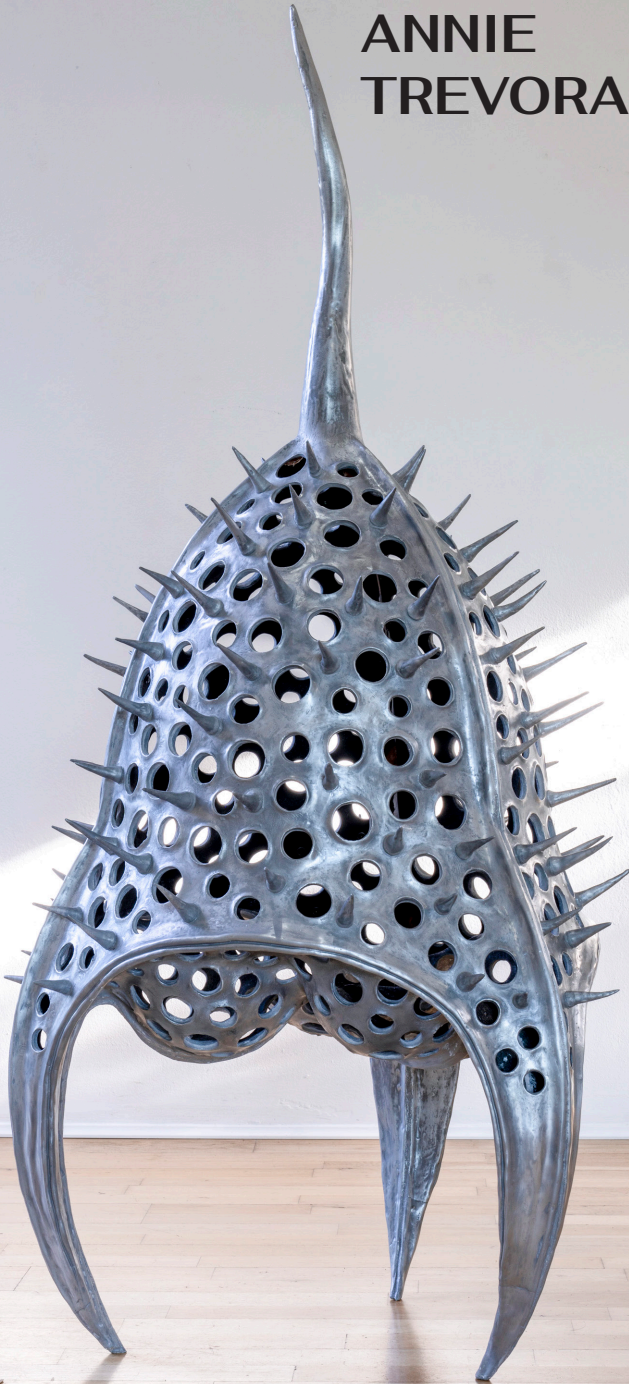


**ANNIE
TREVORAH**



Brochure 24/10/2023

Featuring work from 2 solo shows (2023)

Selection of works from Triffids a solo show as part of Chelsea Physic Garden's 350th anniversary. 22/10/2023

'I saw them now with a disgust that they had never roused in me before. Horrible alien things which some of us had somehow created, and which the rest of us, in our careless greed, had cultured all over the world, one could not even blame nature for them.'

The Day of the Triffids (1951) John Wyndham

TRIFFIDS

Delivered as part of Chelsea Physic Garden's 350th anniversary celebrations, Annie Trevorah's solo exhibition *Triffids* draws on the ecological dimensions of science fiction to imagine a speculative future where the colonising species is not human but plant.

Taking inspiration from John Wyndham's ecocatastrophe narrative *The Day of the Triffids*, in which an ambulatory, carnivorous and vengeful plant species breaks free from the experimental greenhouses in which they were cultivated to run amok across the English countryside, Trevorah reconfigures a mixture of textures and forms found in Chelsea Physic Garden's own greenhouses to imagine this species in its destructive hybridisation and the ways in which it may flourish in a future hostile to human survival.

Spanning Pump House Gallery's four floors and featuring a combination of hanging, floor and wall-based sculptures, *Triffids* treats us to flora with unique sensory structures that breathe, eat, hear and move about, whilst sharing many of the same interactive systems as humans. Numbering among such chimeras, are plants equipped with armour, thorns and noxious defences that threaten the hubris of human exceptionalism in which we are predators but never prey.

In privileging the nonhuman, *Triffids* prompts us to reconsider the human subject as just one of many organisms within a dynamic ecology of being, each with their own intrinsic vitalisms and potentialities, invariably involved in practices of their own becoming.

ARTIST: Annie Trevorah

CURATOR: Francesca Dobbe

INHUMANA

With seed pods and germination at risk from climate change, *Inhumana* represents the pod as a robust, sentient predator. Disguised in the neutral tones of marble - historically attributed with symbolic manifestations of immortality - it serves as a hauntingly prophetic spectre, reminding us that despite humanity's ravages on the environment the vegetative world will most likely live on without us.

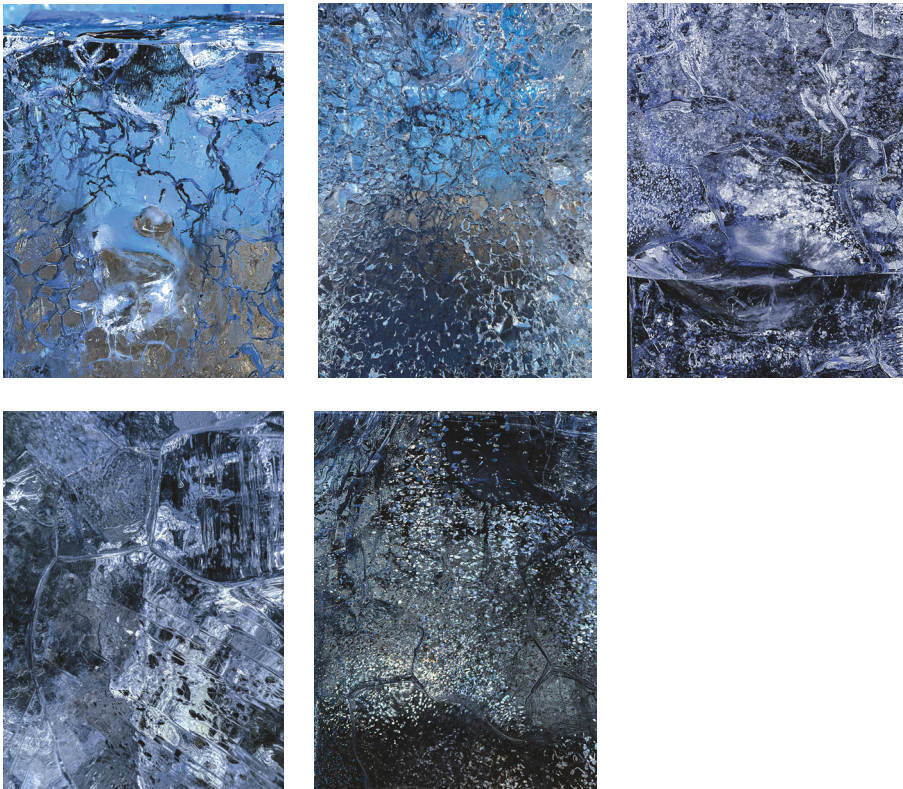
Inhumana (2023). 60 x 182 x 152 x cm. Foam, paint. £7000



ORGANELLE

An organelle is a structure inside a living cell that has a specific role. Although plant, animal and human cells have a wide range of organelles, exclusive to the plant cell chloroplasts contain a green pigment chlorophyll that is responsible for the process of photosynthesis. In addition a large central vacuole is present only in the plant cell and helps in maintaining water balance.

Organelle (Series) – Cells 1-5 (2023). 42 x 30 cm. Ice, paint, steel. £180 (each)



AURICLE

Auricle, named after the visible part of the human ear, explores the concept of plant consciousness. Plants are by no means insensitive to their environment. Although they lack eyes, ears, tongues and noses, they nevertheless see, hear, taste, smell and - like us - show definitive action in response to stimulus. As described in Blackwood's novel *The Man Whom the Trees Loved*, 'though this may be physiological, no one has proved that it is only that, and not - psychological.'

Auricle (2023). 72 x 55 x 55 cm. Resin, silver leaf, fibreoptics. £4200



PREDATOR 1

Out for revenge, Predator 1 has assimilated certain human attributes and adapted armour to deceive and eliminate the human life that tarnished its habitat. Oddly, it's thorns, spines and noxious defences present a view of our own extinction as utopic, providing a peculiar sense of reassurance, in showing us that our actions won't have completely eradicated the planet, just ourselves.

Predator 1 (2023). 152 x 182 x 182 cm. Foam, pulp, steel. £6000



PREDATOR 2

At once both phallic and dentate, Predator 2 embodies sex and sexuality in all its intricacy to confront the classical thought that has relegated plants to a status devoid of sensation, feeling and emotion. At the same time, Predator 2 draws on the history of herbal aphrodisiacs that insist upon the role that plants can play in eliciting sexual responses in humans to take revenge on those that have long exploited them.

Predator 2 (2023). 132 x 60 x 60 cm. Aluminium, resin. £7000



PAPHIES

Drawing inspiration from the Paphiopedilum orchid, Paphies depicts the species with human-like legs, enabling it to liberate itself from the narrow distributions making them most at risk of extinction due to many threats especially ruthless collection for trade, exploitation for horticultural purposes, mining activities, logging, habitat degradation and human disturbance.

Paphies (2023). 300 x 70 x 70 cm & 260 x 70 x 70 cm. Pulp, steel, wood, thermo-plastic. £4500 (both)



MUTE

Named after the gene in plants that orchestrates the development of stomata (tiny pores on the surface of plants that take in carbon dioxide and release oxygen), Mute counters the fallibility of our religious-based contentions of superiority, granted through the so-called 'breath of life' to remind us that, like humans, plants breathe too.

Mute (2023). 220 x 90 x 90 cm. Steel, pulp. £4000



EVOLUTION

Evolution's anthropomorphic shapes and colour-shifting appearance alludes to preserved remains from a near future or perhaps a distant past, enacting a temporal rewinding of history to reveal alternatives that might have happened, or perhaps could still come to pass. In so doing, Evolution excavates humanities deep rooted value systems such as 'development' and 'progress' to question other species's right to occupy space and move through time.

Evolution (2023). 95 x 50 x 15 cm. Illustrations CNC milled. £2400



ECO-ALIEN FAMILY

Exploring ideas relating to hybridity, interspecies communication and ecological justice Eco-Alien Family blurs species boundaries to present a chimera in the process of developing. By refusing to participate in the classificatory 'order of things', it compels us to confront the limitations of our human-centric perspectives; shining a light on the possibilities that arise from modes of affiliation and connectedness across species lines.

Eco-alien family (2023). 155 x 80 x 30 cm. Resin, pods. £7000



GONE

Approximating fossilised remains of a monstrously shaped species wholly unknown in nature, *Gone* draws inspiration from H.P. Lovecraft's *At the Mountains of Madness* in which the discovery of ancient and alien life-forms leads to dire consequences for the explorers who encounter them. The thawed specimens, once frozen in time now gruesomely come to life, transform from scientific marvels to harbingers of death. Thus challenging the concept of progress and advancement to replace it with the haunting realization that the abyss of the unknown can hold terrors that surpass the limits of imagination.

Gone (2023). 152 x 60 x 30 cm & 112 x 63 x 30 cm. Jesmonite. £4500 (both)



Selection of works from *Symbiosis* a solo show, London, 16/02/2023

Symbiosis is the first solo exhibition in London by artist Annie Trevorah. The installation based work in the exhibition encompasses sculpture, textiles, print, video and organic matter, and takes a panoptic and cinematic approach.

Captivating viewers with an internal landscape reminiscent of a magical forest, Trevorah weaves and merges linked evolutionary, reproductive processes and intra-dependence between the two biospheres, with an abundance of imagination and meticulousness.

Looking at our immersion within a dynamic world, and celebrating human-plant interconnectivity, Trevorah's work brings us on a journey of discovery, sometimes playful other times profound. In the process of revealing the microscopic details of organic formations within nature, the work exposes the erosion of structures and the fragility of the remnants left behind. Simultaneously, it's through the experience of the sculptural entities that we recognise the evolution of the material. From their biological genesis to their artistic potential, *Symbiosis* extracts the hidden meanings embodied within these esoteric objects and delivers us a visual feast.

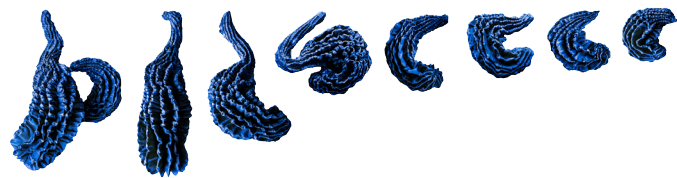
An emphasis on connectivity, entanglement and mutation leads Trevorah to play with the notion of metamorphosis, choosing a palette of bright colours and an array of materials including clay, resin, glass, vegetation, fabric, metal and stone in a surprising juxtaposition of materials, to highlight discord and sometimes harmony in the most unexpected places.

With strong references to the body, connections between various manifestations of freedom and containment, control, tension and incongruity, *Symbiosis* often reveals fluidity within structure. As we progress through the show, we move from imposing and majestic 'Totems' set into granite boulders to 'Planet Zero' a photographic display of sculptural still life where Trevorah uses a fusion of materials such as melted Fresnel lens and Yupo, inviting us to delve into a more futuristic interpretation of the world we live in and planets beyond.

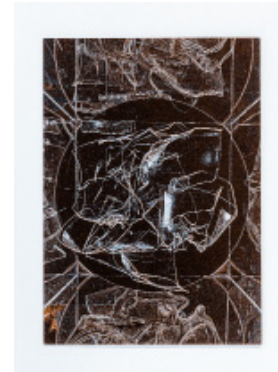
Symbiosis not only leaves us reflecting upon our present choices and its impact on our future existence, but it negotiates between two paradigms – potentiality and actuality. In that sense, this exhibition is both a challenge and experiment, a hypothesis attempting to determine how we can re-imagine a world where humans and plants can coevolve.



(Left to right). Totems (series). 1. Jesmonite, paint, 17 x 84 cm, granite boulder 30 x 51 cm, 09/22. 2. Bronze resin, paint, 15 x 191cm, granite boulder 53 x 83 cm, 10/22. 3. Bronze resin, paint, curled branch, 16 x 64 cm, granite boulder 28 x 60cm, 12/22. 4. Bronze resin, paint, clear resin top cast from Casava, 20 x 76 cm, granite boulder 42 x 61 cm,11/22.



(Left to right, clockwise) 1. Amoeba. Bronze resin, paint, steel, glass pupil, 40 x 50 x 16 cm, 10/22. 2. Ovarium. Bronze resin, paint, wool, 62 x 42 x 12 cm (exc wool), 12/22. 3. Splayed. Bronze resin, paint, silk fabric, 79 x 38 x 18 cm, 11/22. 4. Clades. Bronze resin, paint, 30 x 120 cm, 09/22.



(Left to right and below). Planet Zero (series of 5 photographic prints on stainless steel of melted fresnel lens, yupo, wood, resin, wax and paper figures, glass, perspex. 1. & 2. 59.4 x 84.1 cm, 09/21. 3. 42 x 59.4 cm, 09/21. 4 & 5. 29.7 x 42 cm, 09/21. 22. Self Portrait 2 Black Tears. Video featuring artist, 07/22.

Special project with Saatchi Gallery, London, 10/06/2022



Tombs (Series of 4) Layered photographs printed onto acrylic blocks, 42 x 59.4 x 4 cm, 07/22.

Tomb with reflection printed on concrete blocks.

STATEMENT

Annie Trevorah's multi-disciplinary practice takes a panoptic and cinematic approach; is highly narrative and often installation based embracing sculpture, textiles, print, photography, video and sound.

Trevorah's particular area of interest is human-plant interconnectivity. Looking at our immersion within a dynamic world, she places eco-feminism (drawing on the concept of gender to analyse the relationships between humans and nature), linked evolutionary/reproductive processes, mutation, shape-shifting and intra-dependence at the heart of her work.

In repositioning our thinking from the human perspective – the anthropocentric mode – to that of the vegetative, Trevorah interrogates the human/nature boundary and questions assumptions about human superiority over the environment, asking us to reconsider the human subject as just one of many participants within a lively ecology of meaning and value - each with its own agentive desires and possibilities, ceaselessly engaged in processes of their own becoming. As Trevorah reflects upon our future existence, she poses the question of a biological invasion of an adaptive alien species equipped to survive in the world we have created.

An emphasis on the notion of metamorphosis, leads Trevorah to play with a palette of bright colours and an array of materials including clay, resin, glass, vegetation, fabric, foam, metal and stone often using a surprising juxtaposition of materials to highlight discord and sometimes harmony.

BIO

Annie Trevorah is a British artist living in London. She completed her MA in Sculpture at the Royal College of Art. Trevorah's first solo show, Symbiosis, took place in Feb 2023, London. She has exhibited internationally with recent shows at Centro Culturale di Milano, Las Laquna Gallery, USA, 67 York Street and Fold, London. She received the Gold Award by Gallery Nat for her work in Rush to the Wilderness and exhibited in the Chaiya Awards show, and the Aesthetica Art Prize show. In 2022, Trevorah was commissioned by Wandsworth Council to produce a public sculpture in Battersea Park, replacing Barbara Hepworth's Single Form whilst on loan. She was also awarded the Chianciano Biennale 2022 Prize for Photography and Digital Art; is a recipient of ICAC Art Critics Award, and is a Visual Art Open UK & International Emerging Artists 2023 finalist.

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CV

Annie Trevorah. Multi-Disciplinary Artist.

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Recent Shows 2022– 2023

Pump House, London, Triffids with Chelsea Physic Garden - October 23
Truman Brewery, London, Other Art Fair. Winners of the VAO23 ,
International Emerging Artist
Fold, London, Proximity - July 23
Spitalfields Studios, London, New Wave - July 23
Hypha, London, Corpus - June 23
Hangar, London, Brink, 2030 Collective - May 23
The London Lighthouse Summer Show - May 23
Chaiya Awards Show, Awe and Wonder, London - April 23
Standpoint Gallery, Hung, Drawn & Quartered, London - March 23
Gallery Nat, Rush to the Wilderness, London - March 23 - Gold Award
Aesthetica Art Prize show (longlist) - March 23
Semana de Arte CDMX, Mexico - March 23
Solo show, London: Symbiosis - Feb 23
Royal Cambrian Arts Academy Exhibition, Wales - Jan 23
Malamegi LAB MILAN'22 prize winning exhibition - Jan 23
Cista Art, London: Memory & Identity - Dec 22
RCA, London: 2030 exhibition - Dec 22
Las Laguna Art Gallery, USA: Political Storm - Nov - 22
PRPG, Mexico: Ephemeral | Life, Death, Art - Oct 22
67 York Street, London: Stack - Sep 22
Chianciano Biennale, Italy - August 22
Public sculpture, Battersea Pk, commissioned by Wandsworth Council to
replace Hepworth's Single Form, temporarily - August 22
Heatherley Art Gallery, London: 'Account-ability' Installation - July 22

Awards 2021-23

CuratorSpace Bursary
Chianciano Biennale 2022 Prize winner for photography and digital art ICAC
Art Critics Award
Society of Women Artists
Refresh Art Award

Presenting/Teaching 2021-23

Presenter Materials 2030 workshop alongside Studio Swine and Fernando
Laposse Presenter for The Urgency of the Arts Assembly
Visiting tutor UCA

Publications 2023

Anthology Magazine, Flux Review, Haus-a-Rest

Studies/Art

2021-2023 Royal College of Art Sculpture MA
2021 Royal College of Art Contemporary Art Practice
2020 Heatherley Fine Art College Post Graduate Diploma
1999 Heatherley Fine Art College part time Sculpture

Work History

2016 - 2019 Garden Design: Residential/commercial
2013 - 2016 Brand Revision: Working as a consultant
2010 – 2013 The Prior Group: CEO, experiential agency founded with James
Caan
2008 - 2010 St James's House: Editorial and Creative Director
2006 - 2008 Houndog Ltd: PR for Pallant House Gallery; Publishing
2004 -
2006 South Coast Magazine & The Blue Guide: Editor-in-Chief and Publisher
2002 - 2004 Freelance PR and Copy-writing
1991 - 2002 Annes Nannies: Founder and MD of Recruitment Consultancy
1987 - 1991 The Counsel Group: PR Account Manager
1981 - 1987 Flautist: London Symphony Orchestra. Solo debut South Bank
(1984)

Additional Studies/ Other Achievements

U.S.A. sponsored to study with eminent flautist Geoffrey Gilbert (1 year)
Royal Academy of Music (ARAM)
Purcell School of Music (Scholarship)
Downe House School (5 'O' levels, 2 'A' levels - taken at 15yrs)
2003 Silver medallist World Indoor Rowing Championships, Gold medal for
Ireland.