



pisoiak ontzi: bat

mock of framed graphite drawing



ontzi:

1: vase, pot, urn, 2: boat

ontzian sartu: to bottle, to put in a bottle

ontzigain: bridge

Ontzi is a series of 3D models that connect to two Basque traditions. The first being the collective act of making cider and in particular the PISOIAK; a wooden mallet attached to a long handle used for pressing the apples. The second is the model boat in a bottle, constructed on long journeys by sailors and fishermen for their families. The final artworks are original graphite drawings and a limited edition of black and white giclée prints.

The conceptual framework for the rendered images draws from a language of research, museology and the nature of a collection and collecting. The drawings are based on photo-realistic renders of objects impossible to create in their intended material: it is not possible to make moulds capable of being removed from the interior of an intact solid glass form.

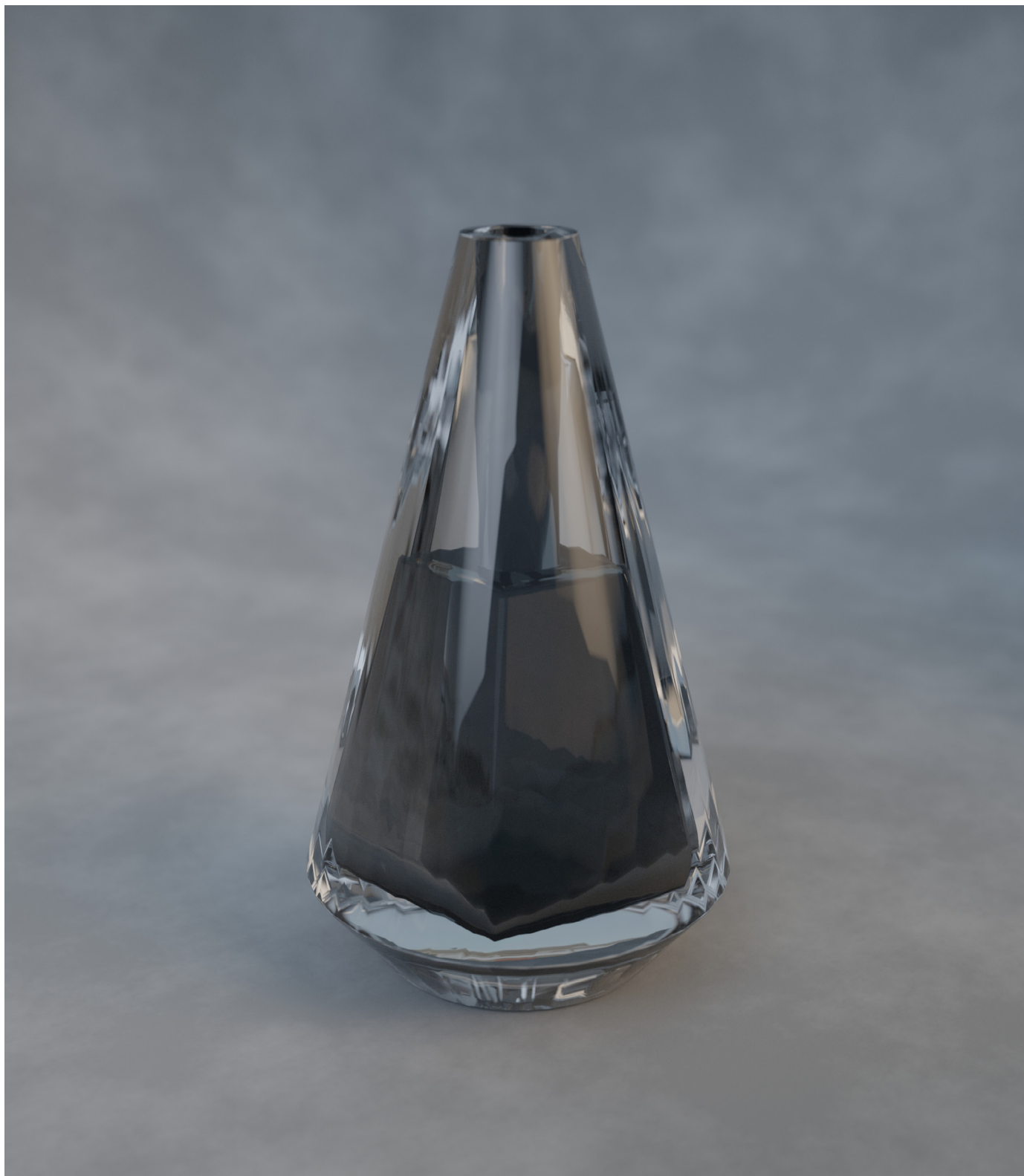
The objects are modelled in 3D, this form is then encased in a convex hull: In geometry, the convex hull, convex envelope or convex closure of a shape is the smallest convex set that contains it. The hull is scaled in order to allow the initial model to be removed from it. The software enables the transfer of a form's material onto the object it is being removed from. The top is cut to reveal the vase's opening. The final form

is placed on an infinity curve (with a material reminiscent of photographic background paper) and lit by two area lights at 90 degrees to each other. The scene is further illuminated by an HDRI environment in the Pays Basque, creating small reflections in the glass.

The design process hovers between the potentiality of procedural and parametric techniques alongside aesthetic decisions towards the final artwork. The research is an equally fluid and transforming process that creates and is informed by visual lines of inquiry as well as literary and language sources; from formal vernacular, composition and proportions of objects to the myths that surround them and the etymology of their names.

Ontzi is part of an ongoing project exploring the history and culture of the Basque country: it explores the language of product and furniture design, its history and processes, as analogous with the anthropological documentation and recording of artefacts. Furthermore, the project looks at the language of myth in its metamorphosis between reality and fiction in the pursuit of examining the relationships and conflicts between art and design.

pisoiak ontzi: bat



pisoiak ontzi: bi



pisoiak ontzi: hiru



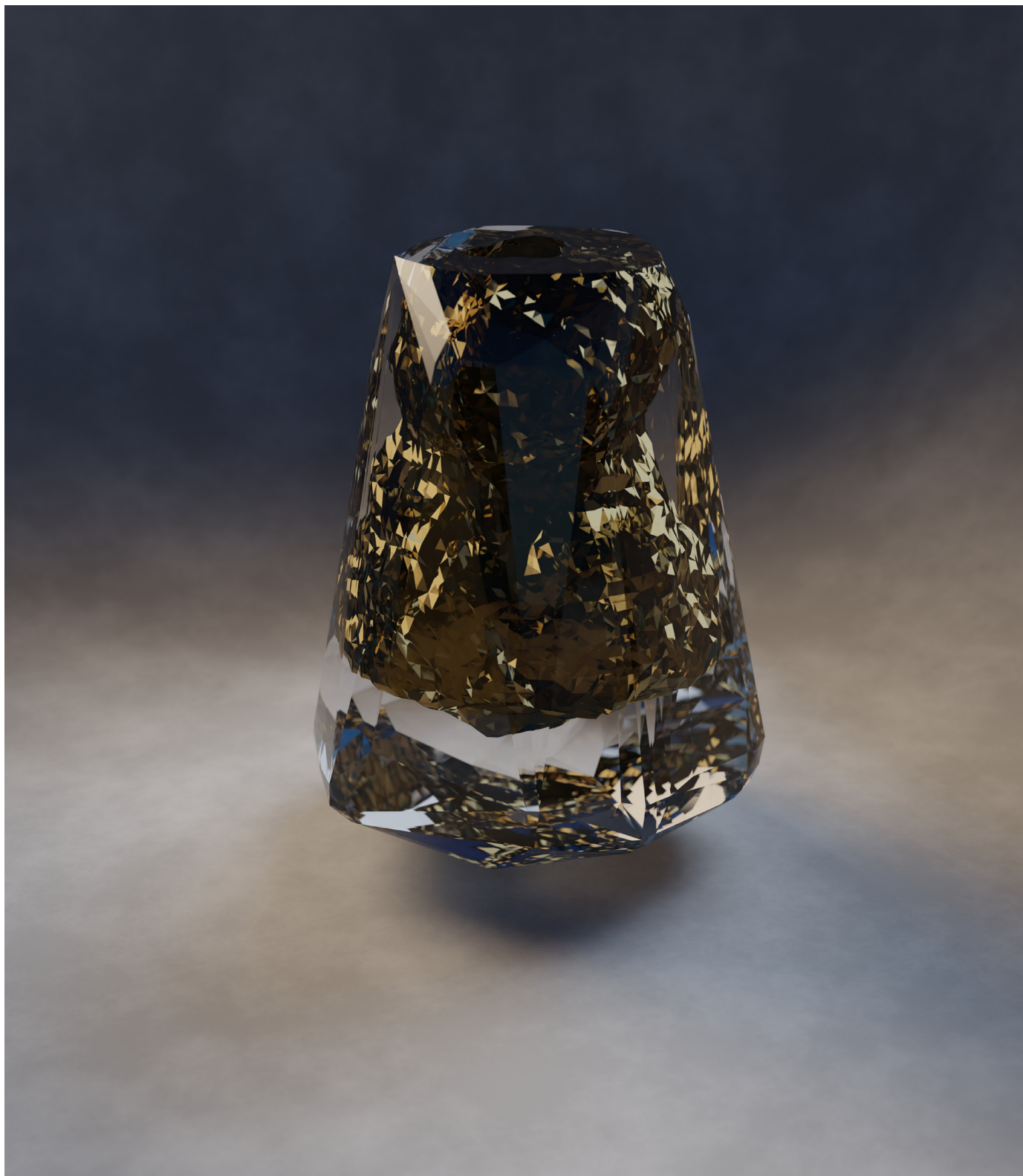
pisoiak ontzi: lau



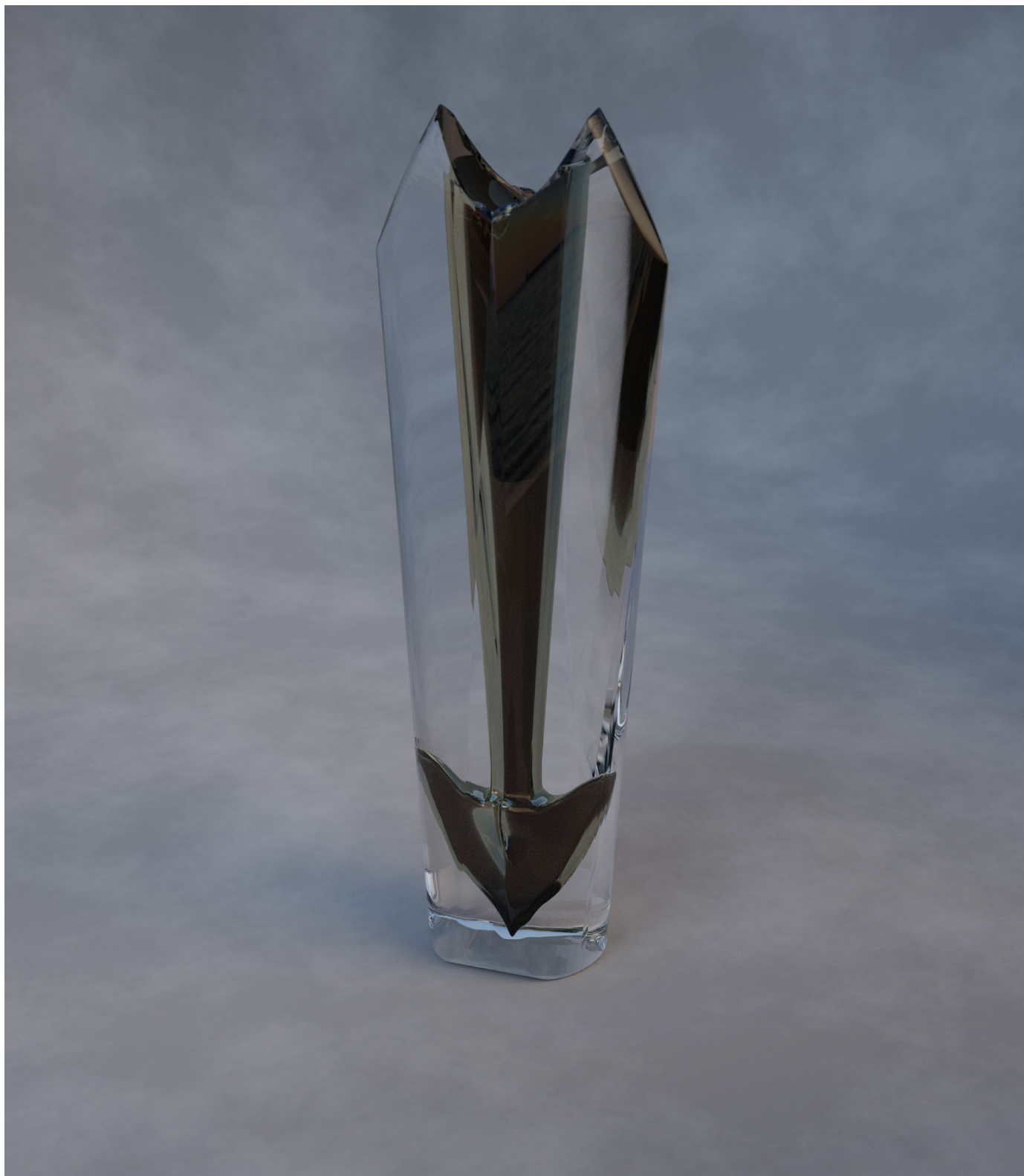
pisoiak ontzi: bost



hilarri ontzi: bat



arpoi ontzi: bat



arpoi ontzi: bi



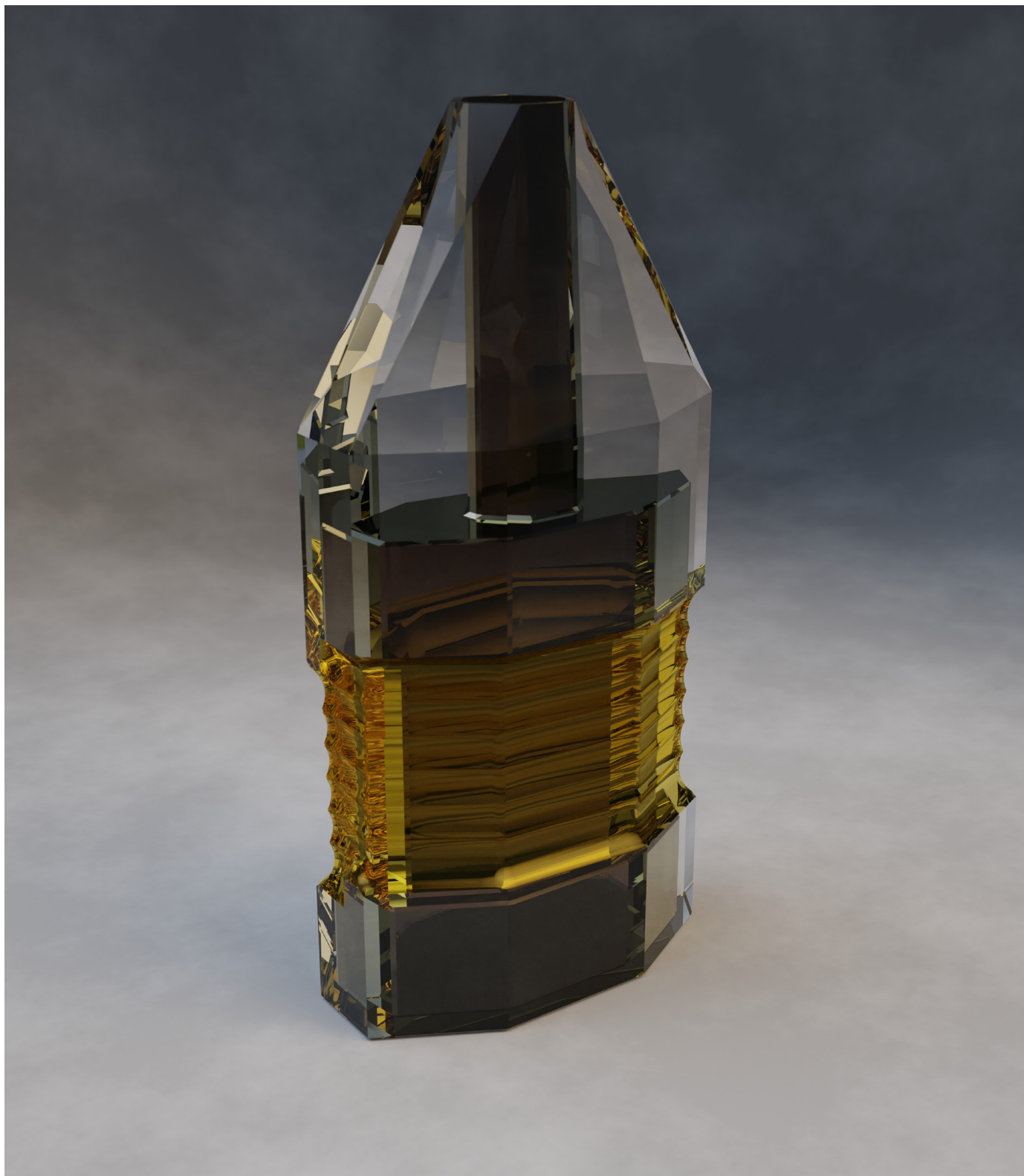
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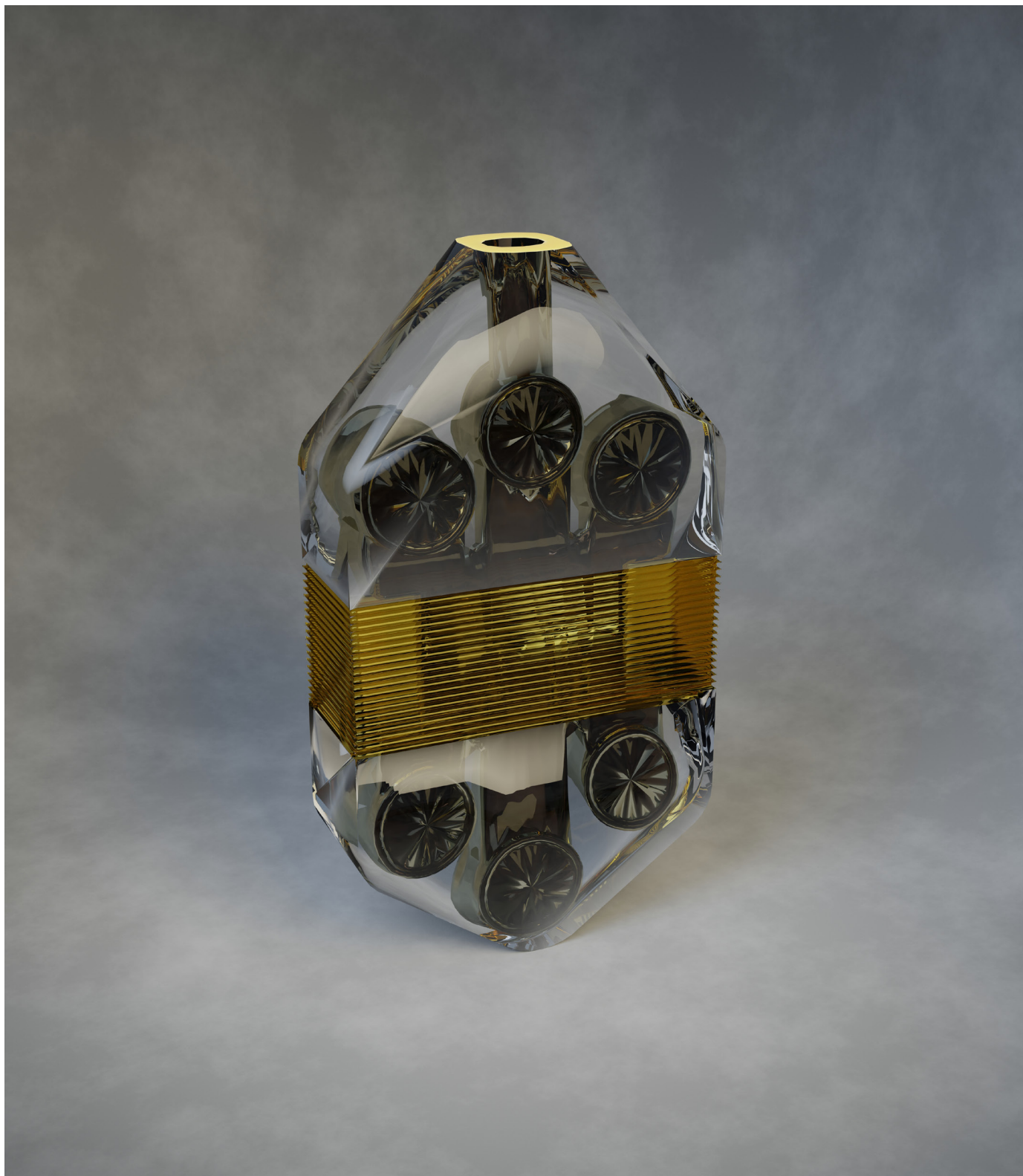
arpoi ontzi: lau



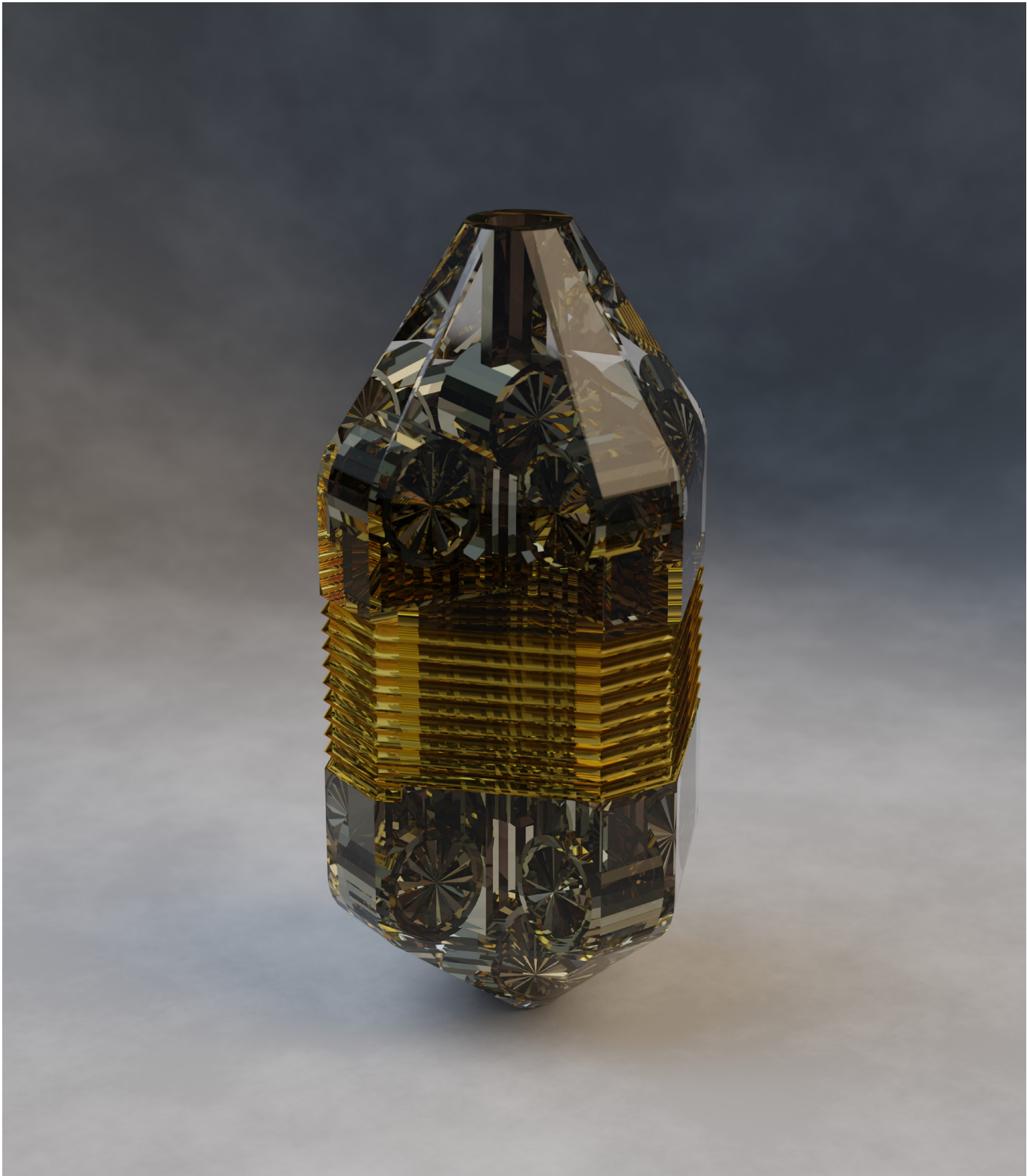
argizaiola ontzi: bat



argizaiola ontzi: bi

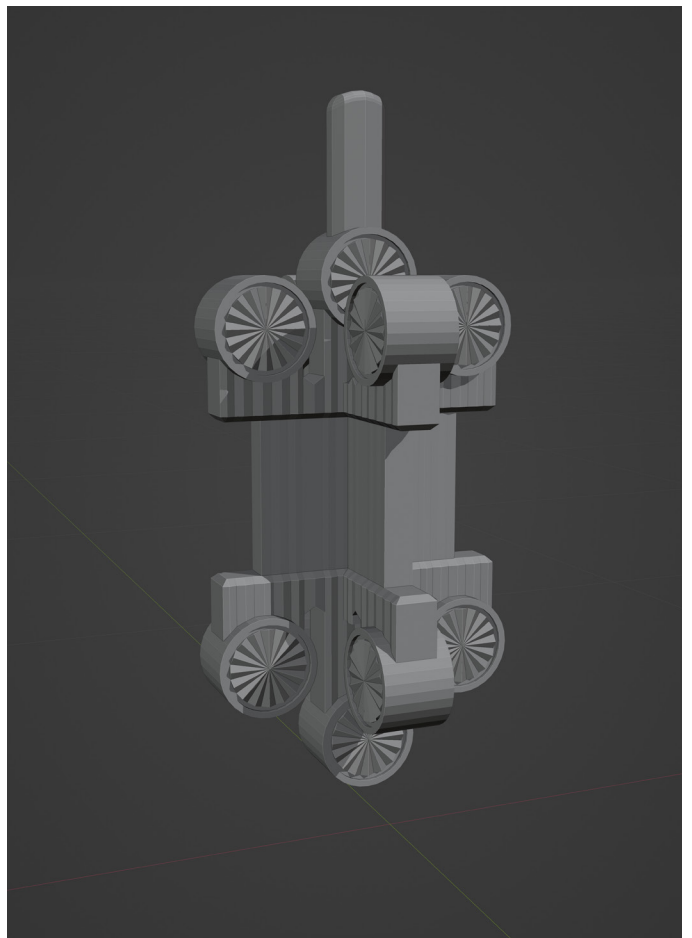
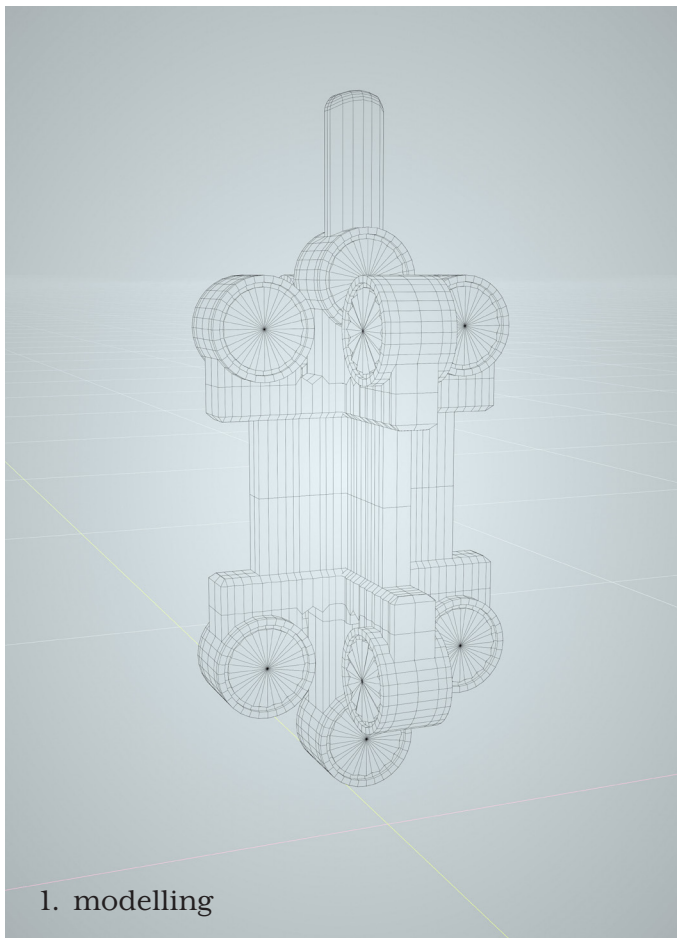


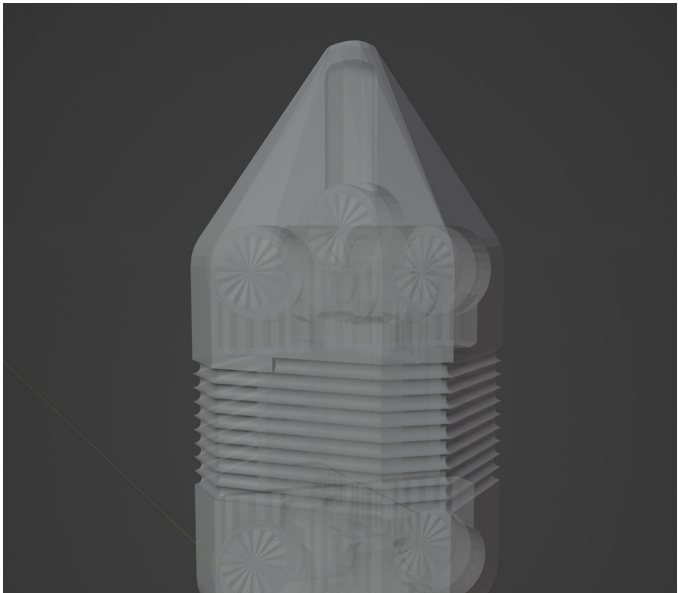
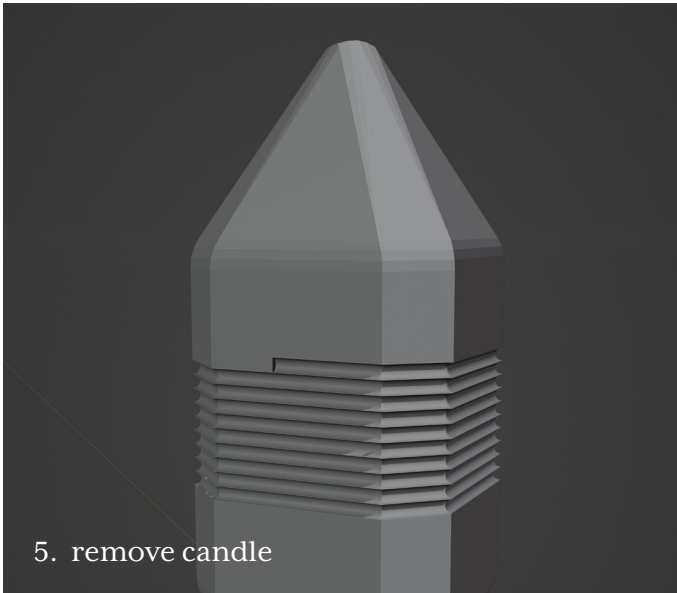
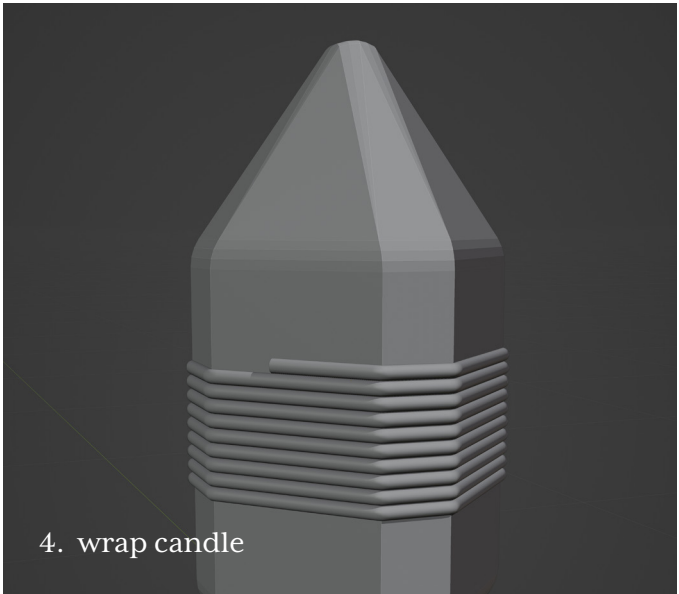
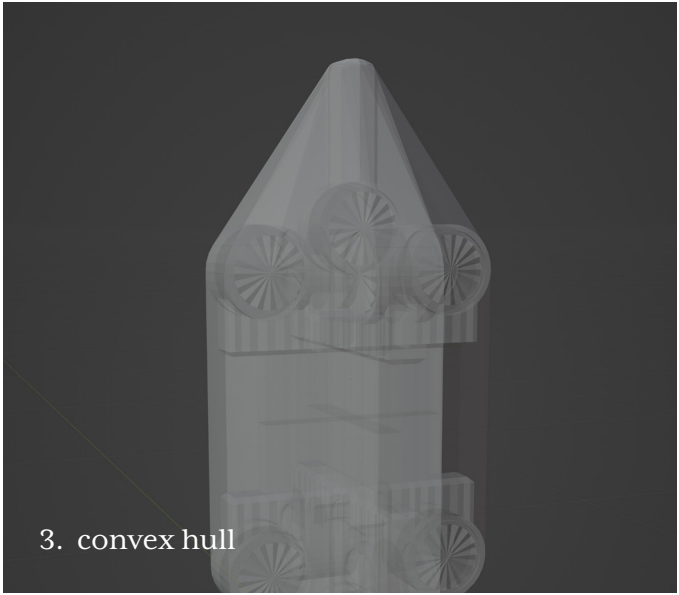
argizaiola ontzi: hiru





process:





6. rendering and desaturated

argizaiola ontzi: hiru





a tree is best measured when down, 2015,
London. Graphite on paper, papier-peint
installation.



bio:

Tom Gallant appropriates images and motifs that connect to man's inhumanity and its influence on visual culture. His background in illustration and printmaking has influenced his fascination with the didactic image and the dissemination of ideas through the various industrial revolutions, from the industry of organised religion to the printing press and the loom. Gallant has constantly placed research and the analysis of literature at the core of his practice and the psychological, social and cultural influences on the narrator and the reader.

Alongside personal work Gallant has consistently collaborated with other artists, designers and clients on a wide variety of site-specific installations and print based projects. These have often utilised the language of pattern and surface design whilst exploring a layered approach to meaning and medium.

In 2001 Tom Gallant held a fellowship at the Royal Academy Schools, followed by a residency at Stichting B.a.d, Rotterdam in 2003 and his first solo show at Museum 52 in 2004, Collector I. Gallant's work is included in many major international collections and his recent exhibitions include 10yrs, Charlie Smith Gallery, London and Art Strikes Back, Museum Jorn, Silkeborg, Denmark. He recently completed a major permanent public art installation in Soho, London. He currently lives in Pays Basque, France.



Persian Rug, after Morris, 2006.
Cut magazine paper, glass and powder-coated
aluminium frame.



CV:

Thomas Gallant, 1975 England

www.tom-gallant.com

Berwick St commission, completed 2020,
London. Laser cut and perforated powder-
coated aluminium and steel.



Solo Exhibitions

- 2015
the wreck of hope, House of St Barnabas, London
a tree is best measured when it's down, Darbyshire, London
- 2011
Two Arcs that Curve in Opposite Senses, Four All Saints, London
Knockers, Issue 2, Book Launch, Four All Saints, London
- 2009
two arcs that curve in opposite senses, DCKT Contemporary, New York
- 2008
The Collector V: And it came to pass... Museum 52, London
- 2007
The Collector IV, Changing Role-Move Over Gallery, Naples, Italy
- 2005
The Collector II, Museum 52, London
Film Screening, Museum 52, London
- 2004
The Collector, Museum 52, London

Selected Group Exhibitions

- 2022
Once Upon a Time... Flora Fairburn
- 2020
Greenness is a Kind of Grief , Y.A.R.D Projects (virtual)
- 2019
10 Yrs, Charlie Smith, London
ART STRIKES BACK, Museum Jorn, Denmark
- 2018
Criminal Ornamentation, Royal Albert Memorial Museum, Exeter
- 2017
Turkish Tulips, Museum van Loon, Amsterdam
House of Fairy Tales, Bowes Museum, County Durham
Audacious, Denver Art Museum, Denver, USA
- 2016
Manus x Machina, Met Museum, New York City, USA
Culturelines Sans Frontieres, TAF, Athens GR
- 2015
Wendy & Peter Pan, RSC, Stratford-Upon-Avon
Sex Shop, Transition Gallery, London
The Real Face of Burns, Robert Burns Birthplace, Ayr
- 2014
Selected Cuts and Alterations, Foley Gallery, New York
Sex Shop, Folkestone Triennial
House of St Barnabus, London
- 2013
Victoriana: The Art of Revival, Guildhall Art Gallery, London
Ambiguous Portrait of a Cunning Linguist, Ikkan Art Gallery, Singapore
Obskur, Villa Renata, Basel
Memento Mori, Pertwee Anderson & Gold, London
- 2012
Metamorphosis, AVA, London
The First Cut, Manchester City Gallery, Manchester
London Twelve, Prague City Gallery, Prague
The Yellow Wallpaper, Danson House, London
Kalliphilia, Vegas Gallery, London
- 2011
Craft, Pertwee Anderson & Gold, London
Change Happens, Mimmo Scognamiglio, Milan
The House of Beasts, Meadow Arts, Shropshire
- 2010
Dirty Kunst, Seventeen Gallery, London
Media in Transition II, Hamish Morrison Galerie, Berlin
- 2009
Slash; Paper under the Knife, Museum of Art & Design, New York, October
Young / Old Masters, Robilant + Voena and Stair Saintry, London/ Milan, October
- 2008
Culture Clash, Working Rooms, London
- 2007
10 Curators, Colette, Paris

Projects

2022
Maketa64, Quartier moderne, Anglet
dysTopia, winner of best virtual
gallery design, Renova award.

2020
www.time2act.today, Sustainability
platform

2019
Berwick Street, Public Art
commission, London

2017
Print Collection, Morpho + Luna,
SS,18, AW18
Glasswerk, Public art commission,
Pendrecht, Netherlands

2016
Print Collection, Morpho + Luna,
AW17
Glasswerk, Public art commission,
Rotterdam, Netherlands

2015
Glasswerk, Public art commission,
Rotterdam, Netherlands

2011
The Yellow Wallpaper, curated
online exhibition for Crafts Council,
London
Secret Cinema, Cardinal Pole School,
London

2009
Silhouette Theatre, House of Fairy
Tales at the Tate
Print Collection, Marios Schwab, S/S
& A/W 2009

2008
Print Collection, Marios Schwab,
A/W 2008

2004-5
Co-curated, Poetry & Art
International Festival, Rotterdam

Education

2003-2004
Artist Residency, Stichting, B.a.d.,
Rotterdam

2000-2001
Fellowship in Fine Art Print, Royal
Academy Schools

1998-2000
MA Fine Art Print, Camberwell
College of Art & Design

1994-1997
BA (Hons) Graphic Design,
Southampton Institute of HE

Selected Bibliography

2016
Webb, Casey, jungkatz.com

2015
Thompson, Benny, emptykingdom.
com

2014
Roncken, Shaun, mijlo.com

2013
Victoriana: The Art of Revival,
Guildhall Art Gallery
Thompson, Benny, Artist's Round
Table, emptykingdom.com

2012
Krumniki, Kevin,
tenwordsandoneshot.com
Corridan, Fiona & Howes, Natasha,
The First Cut, Manchester Art Gallery
Olga Mala & Toby Clarke, London
Twelve, June 2012
Rubin, James, comieco.org, May 2012

2011
Knockers, Issue 2, July 2011
Schnitt, #64, Apr 2011
Crafts Council UK, The Yellow
Wallpaper, June 2011

2010
Putman, James, Identity Theft
Catalogue, Dec 2010
All Visual Arts, Vanitas Catalogue,
Oct 2010
Chiu, Rowena, glassmagazine.com,
Feb 2010

2009
Mira Dimitrova & Mercier Kinney,
Back to the Future
Macfadden, David, Slash Paper
Under the Knife

2008
Newsome, Rachel, Objects of Desire,
Ponystep.com, April 2008

2006
Lock, Hannah, Peep Show, Another
Man, Spring/Summer
Dean, Deborah, Excess, Angel Row
Gallery, 2006

Selected Videography

VICE, GHMP London Twelve, July
2012
Exhibart.TV, Wonderland, ASSAB
ONE, April 2010
Brau, Seth, Tom Gallant,
Coolhunting.com, October 2007

