

Dislocations

Rachel Mortlock Harry Grundy

April 24 - June 6, 2026

New Art Projects is delighted to present *Dislocations*, a two-person exhibition that unites new works by Rachel Mortlock and Harry Grundy. Both of these artists are involved in the stories that materials can tell us; however, these narratives are not only imparted by the history of the objects that are used to create these works. New layers of meaning are created by the use and context of the chosen materials and the actions that have taken place around them. Repetition, casting, reduction, mapping, and transformation all produce new readings and rich new veins of enquiry.

Harry Grundy has trained as an artist, a designer, and a clown, graduating from Kingston School of Art in 2016. His work often exists around the idea that an action has taken place; however, this is not simply performance documentation, as the events that have taken place are not performances, rather they are repeated actions of making and the history of making, and it is these histories that are revealed through Grundy's objects as stories and narrative constructions that can be gleaned from a careful, concise, minimalist language.

This is especially relevant in a work made for this show. "A Good Think" (2026) is constructed from historical toolboxes, plywood, pine, and hardware. In 2024, Harry Grundy inherited lots of workshop equipment from a family friend, Steve Wing, who passed away after 50 years of making toys and furniture from his Didsbury shed. He lived down the road from the Stockport Viaduct, which Grundy has reconstructed in plywood and has raised up as a model on top of the toolboxes. Nearly everything he has made since 2024 has used something from one of the five boxes.

The Sandpaper work (2025–2026) also relates to the late Steve Wing. In 2024, his family and friends cleared out his shed, and Grundy inherited lots of great stuff: a lathe, benchtop belt sander, a tiny pocket-sized anvil... The find he found most exciting was a box of hundreds of sandpaper sheets. He remembers that: “I had never thought how various and unusual that stuff could get. Soft blue Japanese sheets made with ceramic particles, Spanish orange paper with lovely lettering that peeks through the translucent grit, and small belts for the machine that curled up like animals. I also took home a big bag of hardwood offcuts, with an equally eclectic charm.”

Many of the drawings he made using the sandpaper take on a sartorial, sewn pattern because the strongest lines are made by going back and forth with the wood over the same stretch of sandpaper. This loom-like motion borrows something from the textile mills in West Yorkshire, near where he sourced some of the additional wood. He then began to explore larger machines to make drawings with, as well as rarer woods. Together, these factors created more unusual combinations that speak of the energy of the machines, with some drawings being made at 3,000 rpm. He made these works while researching the Luddite uprisings in Lancashire and Yorkshire—textile workers who smashed the machines that threatened to replace them—and remarked “how all nuance and radical energy from their story has been lost over time, liking the idea of laughing at the machine rather than smashing it.”

A recent work also created for this show is “Yield” (2026), made from russet potatoes, acrylic ink, and painted board. This wall-based work depicts a constellation of printed stars which form a map of all the McDonald’s restaurants in Kent. The print was made months prior to the show, allowing time for actual potatoes being left to sprout, rot, and calcify beneath. The McDonald’s in Sheppey has closed down since the print was first conceived.

Rachel Mortlock is a sculptor and installation artist drawn to the systems of everyday life, from the quotidian to the surreal. Her work is informed by architecture and infrastructure and explores how space and built environments can inform both memory and the process of social exchange. By addressing the agency of materials and objects in recording events and local histories, she suggests how discarded, obsolete objects can form material languages and inherent memories. By combining cast components with timber, fragments of existing buildings, and memories of situations, she exposes echoes of people and places that take the form of facades,

remnants, and furniture. By this process, the original uses of materials are disrupted and reformulated; metal replaces plaster, wood with concrete, which draws attention to the fragility of experience and time. Domestic scenes are distorted, blurring what's real and what is fabricated. Through this process, the complexity of personal relationships, hidden narratives, fragmented memories, alternate realities, and the process of remembering are explored.

For this exhibition, her recent work was initially conceived during a residency in rural Hungary in 2023. "Bölcske Towers" explores the layers of history that exist within architectural and rural landscapes. The structures encompass various elements and architectural details found within Bölcske, taking the form of bird hides and watchtowers. Their dual purpose, for observation and pest control, highlights the relationship between nature and the man-made, and incorporates recreations of exaggerated guttering systems from local villages where the drainage was historic and poor, as well as a corrugated plastic roof in Hapsburg yellow, a colour that remains on derelict buildings within the countryside, a visual reminder of a complex past.

The cast elements—the corrugated roof and gutters—disrupt ordinary functionality, reconsidering perceptions of the familiar. The concrete and Jesmonite components draw attention to the intrusion of modernity and historical echoes that resonate within the local landscape. The bird hides, typically places of quiet observation, are transformed and disrupted, exposing how we write our own narratives through the space around us and the latent histories that linger within architecture.