



**Lauren Gault** is a Glasgow-based artist born in Belfast. She graduated from Duncan of Jordanstone College of Art and Design in Dundee in 2008. Recent solo exhibitions include: *C I T H R A*, Gasworks, London (2020); *The Workbench*, Milan; *Grand Union*, Birmingham (2019); *CCA Derry~Londonderry* (2018); *Prairie Underground*, Seattle (2017); *Rinomina*, Paris (2016); *Jupiter Artland*, Edinburgh; *CCA Glasgow* (2015). Lauren will hold a solo exhibition curated by Katherine Murphy at Temple Bar Gallery + Studios, Dublin in 2022, selected through an Open Call for Curators.

The artist would like to thank The Tetley team, Melissa Burntown, Siobhan McKenna, Stephen Graham, Lauren Printy Currie, Joe Morton, Mark McQueen, Mike Mason, Hayley Gault, Gasworks, Bianca Winberg, Richy Carey and Rob Hurdley.

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# Lauren Gault

## *Cithra*

17 September 2021 – 3 January 2022

In this solo exhibition, Glasgow-based artist Lauren Gault reflects on the thresholds and close interdependencies between wildness and domestication. Featuring overflowing room installations, an ambient soundscape and eroded dog-like sculptures, each part of the exhibition forms a single artwork, titled *Cithra*.

Bringing together materials as diverse as stained glass, stretched fabric, straw bales, refracted light and horn fossil, the exhibition invites us to consider our complex and often polarised relationships with what we call the 'rural' or 'wild': such as our continuing reliance on animals and the use of technology to sustain this; the current drive to 're-wild' areas across the country; and even the evolving development of wolves to our domestic dogs.

Exhibition text continues overleaf →

Gault's research and process-led practice is informed by her time in rural Northern Ireland and engages with a range of fields such as contemporary agricultural practice, rewilding policies, biomaterials and archaeology.

*Cithra* developed from Gault's research residency and subsequent exhibition at Gasworks London in 2019 and 2020 respectively, during which Gault researched the writings of Irish-born female explorer, inventor and self-educated scientist Martha Craig (1866-1950).

Craig, who is in fact a relative of the artist, published a forgotten science-fiction novel, *The Men of Mars*, in 1907, under a mysterious pen name, 'Mithra'. Mithras, meaning 'guardian of cattle' or of 'in between spaces', was an ancient Roman god most often depicted in the 'Tauroctony' – a symbolic, sacrificial scene with a wild bull and domesticated dog, in which each element represents a different part of the cosmos. The title for the exhibition, *Cithra* alludes to both Craig's pseudonym 'Mithra' and is an early term for 'seed' or 'livestock'.

This research, alongside notions of liminal materials and human-nonhuman relations, was a point of departure for Gault, but delayed by a year due to Covid, the exhibition at The Tetley has changed and expanded as considerations of the complex relationship between human, animal and a supposedly distant 'wild' have become only more pertinent.

Considering the political and ethical implications of our interactions with physical matter and the environment, Gault's work evokes a sense of uncanny materiality and radical interconnectivity.

Exploring transitional states of in-between and against the contemporary backdrop of our increasing reliance on technology and the agricultural shifts between animal and machine, *Cithra* creates a space for objects to communicate and resonate with one another – inviting us to contemplate questions around current and future ecological interdependencies, and how we might situate ourselves within a perceived threatening 'wild'.

Inside this guide you'll find two mind maps designed by Bianca Winberg: Lauren Gault, '*Cithra (research)*', and Richy Carey, '*Compositions*'.



## Materials list

Each part of the exhibition forms a single artwork, *Cithra*. Here, room by room, discover what each of these component works is made of.

### Gallery 1

Hand twisted metal, glass, eaten strawberries, fossilised horn coral, found sign  
Cast 3D printed footprint of an auroch, an extinct species of large wild cattle

### Gallery 2

Twisted metal, stained glass, blown glass, acid etched white marble jesmonite, magnesium mineral boluses, lunge line clips

### Gallery 3 and Atrium

Powder coated mesh, steel square section, eaten strawberries, stitched lycra, straw bales (from Yorkshire), welded metal and drip trays, 3D printed auroch footprint, STELLA plaques

### Atrium

Richy Carey, *Cithra Compositions*, 2021. Sound work responding to Gault's 2020 exhibition at Gasworks, reworked for the Atrium

### Gallery 4

Acid etched white marble jesmonite, ground mussel shells, stained glass, cast objects, flame-worked glass, metal, lunge line clips, grey marle jersey, dried reeds

### Gallery 5

Bent and welded metal, welded drip trays, electrical clips, reeds, metal plaques, eaten strawberries, silica, faded lantern section – lantern exposed to 10 years light exposure  
Lantern light lens – an archaic term for lantern, lantern was a portable lighting device made from animal horn

### Gallery 6

Metal, lycra, bolus gun (a tool for administering livestock a 'bolus', a type of slow-release tablet that provides nutrients and prevents magnesium mineral deficiency), part-dissolved magnesium bolus, plastic veterinary dog skeleton, 3D printed wolf skull, etched white jesmonite, kiln drooped glass, cast hand with eaten dog chew

### Gallery 7

Powder coated mesh, steel square section, eaten strawberries

### Gallery 8

Marle cotton, water, acrylic, dissolved chlorine, gel wax, welded wrought iron components, drip trays, electrical clips, stained glass, kiln slumped glass