

# VITRINE



Milly Peck, *The Unforgiving Hour*, 2020.

## Press Release

# A Matter of Routine

## Milly Peck

18 September 2020 - 17 January 2021

Extended Previews: Thursday 17 September, 3 - 8pm; Friday 18 September, 3 - 8pm.

VITRINE, Basel. Daily 24/7.

VITRINE is delighted to announce British artist Milly Peck's solo show 'A Matter of Routine' which is Peck's first solo exhibition with the gallery and in Switzerland.

Working at the slip between two and three-dimensions, Peck uses a modest colour palette creating cartoonish imagery to depict slapstick yet mundane scenes, drawn from the everyday and domestic environment. For 'A Matter of Routine', she draws from VITRINE Basel's location next to an old train depot, train tracks and a busy tram stop to create a new body of site-responsive work and installation.

Peck creates hybridised life-size renderings by combining various influences and representations of rail travel in both London and Basel. Manipulating and simplifying familiar features of this form of transport such as seats, handles and windows, combined with their additional, more subtle characteristics of spilled coffee cups and urban road bicycles, the sculptures and wall based works will create a scene in motion. Following Peck's signature style, the works incorporate elements of marquetry, drawing and lighting, extending the exhibitions vitality.

As in much of Peck's recent work, this exhibition continues to explore the language of artificial environments such as theatrical sets or museological dioramas. The imagery suggesting traces of past and future passengers on their everyday commute aboard a fictional vehicle awaiting motion. What seems a mundane, everyday activity is animated and given hidden agencies that create a sense of staged liveness similar to a theatre set.

Peck has drawn on Scott McCloud's writing into the polyptych which, in its traditional artistic meaning, is a painting which is divided into sections, or panels. McCloud describes it as a device used in comics as a series of separate consecutive image cells, where the background remains the same, but which allows figures to pass freely from one to another.

The exhibition title is taken from an exchange of dialogue in Agatha Christie's detective novel 'Murder On The Orient Express' (1934), which follows Hercule Poirot's attempt to find the perpetrator of a murder on-board a train which is halted during a snow storm. Peck is interested in the canon of trains and rail travel within film, literature and theatre, which has long stood as a familiar setting within multiple genres and a versatile structural device for containing and compartmentalising diverse narratives. Whilst also physically containing characters in one location, Peck believes that a train made up of multiple carriages could be seen to replicate chapters, frames or image cells from a storyboard or a comic book.

Even from the advent of cinema in the Lumière brother's short 'Arrival Of A Train At La Ciotat' (1895), where a locomotive rolls into a station towards the camera famously (though speculatively) terrifying its original audience, the train has remained both a ubiquitous symbol of urban daily life and a setting loaded with fictional potential for violence, adventure, romance or comedy. At VITRINE, the viewer will encounter Peck's show in-the-round from the public square and as the local tram wraps around this square, interior and exterior spaces interchange and through the act of replication, our position simultaneously as both viewer and passenger comes into question.

**Milly Peck (b. 1990, London, UK)** lives and works in London, UK. She holds a BFA in Fine art from The Ruskin School of Art, University of Oxford, UK (2012) and an MA in Sculpture from The Royal College of Art (2016). Awards include: Jerwood Visual Arts Artist Bursary (2018); David Troostwyk/Matt's Gallery Studio Award (2016); Gilbert Bayes Charitable Trust Grant (2016); Villiers David Travel Award (2015); Peel Award (2011).

Peck has been exhibited internationally at galleries and institutions including: East Bristol Contemporary, Bristol, UK; Tintype Gallery, London, UK; Assembly Point, London, UK; Matt's Gallery, London, UK; Jerwood Space, London, UK; g36, Glasgow, UK; Bluecoat, Liverpool, UK; BALTIC, Newcastle, UK; Thame-Side Studios Gallery, London, UK; Annarumma Gallery, Naples, IT; Castlefield Gallery, Manchester, UK; The Royal Standard, Liverpool, UK; The Greenroom, Krakow, PL; and Bloc Projects, Sheffield, UK.

Residencies include: AA2A Artist in Residence, Wimbledon College of Art, London, UK (2013-2014) and Artist in Residence, Surbiton High School, London, UK (2013)

**For press enquiries, image requests, and private view accreditation please contact:**

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#### Notes to Editor

1. Installation views of the show will be released on Wednesday 16 September 2020.
2. VITRINE is focused on artistic experimentation and emerging interdisciplinary practices. The gallery was founded in London in 2010, with a second space in Basel opened in 2016 and a third digital space launched in 2020. Over this decade, we have established a reputation as a selector and nurturer of new talent and our continued aim is to support artists' careers and the growth of their ideas.

**Our programme** is focused on interdisciplinary approaches in a variety of media, concentrating on artists working in installation, sculpture and performance. We are committed to support experimental practices that flourish site-responsively, in alternative environments to the traditional white cube, and are often underrepresented in the art market.

**Our spaces** are transparent: In London, glass windows cover the entire 16-metre-long, panoramic space; In Basel, our space – custom designed by Swiss architects PanteraPantera - offers a 360 degree 'in-the-round' viewing experience. This transparent architecture allows all exhibitions to be viewable 24/7 from the surrounding public squares. Both VITRINE London and Basel are wheelchair accessible. Our office and viewing spaces are hidden inside, allowing for an incredibly flexible contemporary exhibiting and working space.

**Our business model** is a hybrid. We operate an expanding commercial gallery; representing a core group of artists and advising international clients. Our work in the public realm and commitment to supporting artists with ambitious experimental exhibitions has allowed us access to public funding, which we have carefully used over our 10-year history for specific large-scale non-profit projects.