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PRESS RELEASE

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What does art do for you?

[DB] The best art always jolts me into thinking about something beyond what I'm looking at. I want an adventure from art, not to be told what to think. Also, being an artist has allowed me to attain a relatively high quality of life on a low income. This is an accomplishment that I'm quietly proud of.

[MC] Art gives me a something meaningful to do with my time. I like having ongoing projects to think about and work on. Beyond the art object, art brings me into many conversations, from the practical to the theoretical to the social. It's this aspect of having an art practice that I've come to value the most.

[SK] Art sharpens my attention to what is already there. I think of it less as producing objects but more about opening situations. Even small shifts can make a familiar space feel alive again. For me, art is about relationships—between bodies, materials, architecture, and action. It's a way of thinking through experience that keeps things in motion, allowing meanings to remain open, rather than fixed.

How does your art happen?

[DB] Making art is the process by which I understand reality and myself within human existence. My work is conceived, created and can be understood in the same way that a hermit chants, a musician rehearses, or a pilgrim notices things along the way. My art happens as a ritual nomadic practice based on experiential wisdom. Try explaining that to a tax inspector from HMRC!

[MC] To begin, making or finding a reason to make a new work usually has something to do with a specific context, out of which emerges thoughts, which form into ideas to be worked through using drawings, photographs, and words. The making and material processes is dynamic and open to change, from taking photographs to working with sign makers to ordering bespoke marble slabs.

[SK] My work begins on site. I notice what is present—traces, habits, overlooked details—and work with these conditions instead of imposing a fixed idea. My process is physical and situational. Materials carry their own histories and tendencies. The work grows through negotiating a line between intention and response, often through shared action, where meaning forms gradually in the act itself.

Why make an exhibition of it?

[DB] I'm losing faith in exhibitions. I worked for four months on my last show and didn't sell a thing. At the opening everyone had money. It was obvious. They were lovely people too. Afterwards, I regretted not having presented a totally uncommercial project and charging a fee for all the entertainment I provided. As a payment arrangement this would have been closer to the truth about what actually occurred.

[MC] Because art needs an audience to be complete. Not that I often have much idea what the audiences think about the work I'm involved with making. Crucially, it's the interaction between the art (whatever it may be) and the audience where new thoughts can happen, that's why art needs to be in the world.

[SK] An exhibition is a temporary situation where processes become visible. It activates space and brings work, audience, and architecture into a shared field. I'm less interested in presenting finished objects than in creating encounters.

Processes of making, exhibiting,
and removing art from its
situation of exhibition

2026
30 April
–23 May