



PHIL BARRINGTON

Phil Barrington was born 8 weeks premature on April 6th 1976 in rural East Anglia, and was raised in a largely isolated farming village (the centre of which being a Norman-era church and a crumbling ex-World War II Dad's Army shed near the waterlogged village green). The paranoia and doom-laced life of 1980's England was exaggerated by such a self-reliant rural upbringing, with Barrington turning to art to escape from Thatcher's Cold War misery, door-to-door leaflets on AIDS and nuclear fallout survival guides, and general Nostradamus-esque millennial angst.



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Studio Location; East Anglia,
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Barrington's work is characterised by bold use of mixed media elements splashed onto archival photographic prints, exploring troubled themes such as social fear, street violence, moral degradation, urban paranoia, class, gender, industrialism, loneliness and the archetypal 'Outsider'.

Outside of his large conceptual series of works, Barrington has done commissions and assorted photo-shoots of performers and artists including the legendary Joy Division/New Order founder Peter Hook and international artist Joel-Peter Witkin.

Barrington had his first solo exhibitions in 2009, from West Norfolk to galleries in Cambridge and Norwich, and has exhibited in group shows across the UK, Paris and New York over the past five years.

Phil Barrington's most recent series of photographic works, "Cracktown v2.0; Bitter Stimulus", examines and symbolises feelings of alienation amongst the migrant cultures of contemporary English society, highlighting universal themes of loss, grief, and uncertainty. New photographic works are currently being produced to further abstract feelings of the two-sided coin of Joy and Sorrow, and two forthcoming books will feature Barrington's work in 2013 - one focussing on his recent group show in New York, and one solo hardback book featuring a collection of recent photographic mixed media works entitled "A Collection of Rusted Dreams; Phil Barrington 2007-2012".

Barrington's inspirations often come from the challenging, and often macabre, worlds of experimental industrial art, Surrealism and Modern Abstract art, finding visual power in industrial decay; rust-red puddles on disused factory floors, structural decay, graffiti, coloured sprouts of exposed electrical wiring, odd green patches of weeds poking through holes, evidence of squatting, and raven-black splashes of oil on broken urinals.



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