

Moving Still

Curated by Jonathan C. M. McLeod

02 September – 14 September (Preview: Wednesday 1st September, 6 – 9 pm)

Exhibition Hours: Tuesday – Sunday, 11-6 pm

Unit 34, Putney Exchange, Putney High Street, SW15 1TW

Darren Coffield | Oona Grimes | Alex Hamilton | Thomas Kilpper | Lee Maelzer | Nick Mead

Moving Still brings together works on paper by six artists of international repute. The collective mood here is that of psychological dislocation, the slipping of reality towards a hallucinatory or unreal state.

Darren Coffield - "For many years I have been preoccupied with the war that rages on across the world, the war of images. In response I decided to search for an imperial image that would dominate all others, but this only led to a false notion of individuality and freedom. Painters, like Insurgents, are solitary and obscure agents, occupying unwanted spaces, preparing symbolic provocations to be unleashed on the public. I find myself surrounded by inescapable ideologies, a necessary part of the human condition or a superfluous and life threatening madness: *The Society of the Spectacle*."

Oona Grimes - is a compulsive drawer, scribbler and storyteller. Working with books, multiples, etching and mixed media, she embraces redundant print processes; salvaging and recycling discarded materials. Narratives taken from such diverse lives as William Bligh and John Dee provide cocktail-shaken distillations of individual and collective memory. *H.t.r-r-e* is one of a series of prints and drawings made in response to writings by Iain Sinclair for a documentary *Hackney, That Rose-Red Empire* published by Hamish Hamilton 2009.

Alex Hamilton - Alex's drawing is influenced by northern renaissance artists such as Wolf Huber. Working with the fluid nature of writing, drawing, reading, sampled text, newspaper formats and his own photographs, he produces visual work and text pieces which deliberately interfere with legibility. These either obscure the boundaries between 'reproduction' and 'original' or create syntheses of both. Two detailed drawings in this exhibition reveal the fascinating nature of Hamilton's imagination on architecture and the North Sea.

Thomas Kilpper - Sun Tsu described 'disguise' as an essential method of war conduct, creating false traces or concealing them completely. Spray bandage used by leftwing activists in Germany to avoid leaving fingerprints; the Columbian Army in breach of the Geneva convention by disguising as Red Cross members to liberate Ingrid Betancourt. Kilpper's work suggests a preoccupation with disguise. Scribbling on press releases of galleries he has visited, he tracks his movements, partially revealing his own profile. But are the traces he creates the relevant ones? As he states "in disguise there is little truth." For *Moving Still*, Kilpper has produced *60s Krauts*, photographic portraits of German politicians by Paul Swiridoff, altered with pencil and ink.

Lee Maelzer - exhibits here 35 mm photographs that have been processed, are then altered chemically and digitally reprinted. The resulting images combine the minutiae of daily existence with the mundane and the monumental. In 'Flag' a banal scene of an American suburban street, with gardens and figures in the foreground is somehow coaxed into the exotic, like a bonsai throwing reality and scale into question. These works shift uneasily between clarity and a hazy, painterly beauty which is as viral as it is poetic.

Nick Mead - untitled Triptych 2010 painted especially for this exhibition is characteristic of Mead's recent work. Working onto a white ground, dark lines are lyrically and seemingly freely applied in even tone and width. Constrained at times by the parameters of the surface, the lines are interrupted by beads of white paint, piped onto the ground in clusters or more solitary positions. Once in place these beads are given 'eyes'; their oil content is allowed to seep into the ground/paper forming clouds. Suggestive but not resolving into any pattern, the viewer cannot tell what is the whole and what are the parts, nor whether the visual effects produced are those of the microscopically small in nature or the excessively large.