

BRINK

GRAHAM DOLPHIN // JEAN-PAUL KELLY // GIL LEUNG //
PRIIT PÄRN // ERIC PAUWELS // CHRIS SAUNDERS // LUCY SKAER
CURATED BY MATT CARTER

DILSTON GROVE // 24 MARCH - 17 APRIL 2015 // THURSDAY - SUNDAY 11 - 5
PREVIEW 19 MARCH 2 - 5PM

BRINK explores limits, extremes and the unease caused at the point of shifting perception. Exhaustion, perpetuity and frustration feature prominently, resonating with the frenetic landscape of contemporary London.

Many of the works in the exhibition reference other artworks, artists, or cultural artefacts. These references and transformations provide historical points of departure whilst suggesting the artist's role in exploring contemporary conditions.

Jean-Paul Kelly's MOVEMENT IN SQUARES (2014), juxtaposes the optical investigations of Bridget Riley's Op-art paintings developed in the 1960s, with handheld video footage of real estate repossession in 21st Century America, and a voice-over narration from filmmaker David Thompson's 1979 profile of Riley's work. This creates a jarring set of relations, between visual and political abstraction and visceral experience.

Eric Pauwels' film VIOLIN FASE (1986) explores the physical and visual limitations of filmic representation as it becomes intertwined with Anne Teresa De Keersmaeker's somatically intense contemporary dance piece to Steve Reich's 1967 work, VIOLIN FASE. Both Reich and De Keersmaeker were pioneering forces in developing their respective fields of American minimalist music and Belgian contemporary dance, challenging form and convention within their respective art forms.

Chris Saunders' LONG WALK (1994), a seemingly endless movement through the empty office space of mid 90s capitalist speculation in The City, recalls the work of Richard Long, a British artist renowned for his iconic land art and performance work similarly developed during the 1960s.

Lucy Skaer's sculptures *SOLID GROUND - LIQUID TO SOLID IN 85 YEARS* (2006) spin the two dimensional blots of the Rorschach Test into psychologically charged three dimensional objects whilst Graham Dolphin's painstakingly drawn copy of Silvia Plath's suicide note hovers between artistic homage and obsessive melancholy. London and Brussels-based artist Gil Leung's new text work *Proxy* (2015) acts as a preface and endnote to the exhibition.

This referencing of earlier artistic practice creates a physical and psychological tension within the works; drawing into question as we travel across time, the cultural significance of the works but also those to which they refer. This self-referential thread coupled with moments of extreme physical endurance or literal exhaustion, at times makes for an uneasy viewing experience, blurring subjectivities between audience, artist and artwork.

SCREENING EVENT // SATURDAY 16 APRIL // THE GALLERY

A screening of Priit Pärn's 1992 animation *HOTEL E* will accompany the exhibition on the afternoon. Produced in Estonia at the time of independence during the collapse of the USSR, the work sits in an ambivalent position switching between a sterile pastel-coloured vision of the American dream and a grim dystopic vision of Eastern European drones.

BIOGRAPHIES

Graham Dolphin (b. 1972 UK) lives and works in Newcastle. Recent exhibitions include solo presentations at Regina Gallery, Moscow; Vaxjo Konsthall, Sweden; BALTIC Centre for Contemporary Art, Gateshead and David Risley Gallery, Copenhagen. Group shows include Museum of Contemporary Art, Oslo; Kiasma Museum of Contemporary Art, Helsinki; Turner Contemporary, Margate; Schunk, The Netherlands; The New Art Gallery Walsall; Dundee Contemporary Arts, Dundee and *Terrible Beauty: Art, Crisis, Change & The Office of Non-Compliance*, Dublin Contemporary, Dublin. Dolphin is represented by Seventeen, London.

Jean-Paul Kelly (b. 1977 Canada) explores the relationship between materiality and perception. The videos, drawings and photographs that Kelly makes pose questions about the limits of representation by examining complex associations between found photographs, videos, documentaries, photojournalism and online media streams. His work has exhibited at the Wexner Center for the Arts, Columbus; The Power Plant, Toronto; Vox Populi, Philadelphia; Scrap Metal Gallery, Toronto; Mercer Union, Toronto; Gallery TPW, Toronto and Wonder Site, Tokyo. Recent screenings include New York Film Festival; Toronto International Film Festival; SBC Gallery, Montreal; Nightingale Cinema, Chicago; Museum of Art, Seoul and the International Film Festival, Rotterdam. He was a Guest Artist at the 2013 Robert Flaherty Film Seminar and a resident at the Delfina Foundation and the ISCP in New York. Kelly received the 2014 Kazuko Trust Award from the Kazuko Trust and the Film Society of Lincoln Centre and the 2015 Images Festival Award.

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Gil Leung lives and works in London and Brussels. Recent projects include include Re: Re:, NEW WORK, London; VIOLENT INCIDENT, Vleeshal, Middelburg; PROSU(U)MER, EKKM, Tallinn; PERFORMANCE CAPTURE, Stedelijk, Amsterdam; A BRIGHT NIGHT with Serpentine Galleries & LUX, London; EXHANGE, Flat Time House, London and BEDROOM TOUR in collaboration with Am Nuden Da. She is editor of Versuch Press and member of PUBLIKATIONEN + EDITIONEN and will be resident at Hospitalfield in Summer 2016.

Eric Pauwels (b 1953, Belgium) lives and works in Brussels. The roots of this filmmaker, author and director can be traced back to what he refers to as 'cinéma mémoire': the ethnographic documentary and his ongoing fascination surrounding the role of 'the actor'. After an education in theatre direction, Pauwels received a doctorate in cinematography from the Sorbonne (under tuition of ethnographer Jean Rouch). He is a film lecturer at the IHECS (in Mons) and the INSAS (in Brussels). Pauwels' films are distributed by ARGOS Centre for Art and Media, Brussels.

Chris Saunders lives and works in London. He studied film at PCL and Fine Art Media at The Slade. He makes long and short form Moving Image and related art works. Recently his film works have been shown at South London Gallery; MOMA, New York; Daad, Berlin; Kunstverein, Munich; LUX; The Arnolfini, Bristol; Muse National d'art Moderne, Paris; The Whitechapel; ICA; The London Film Festival; MHKA, Antwerp; The Palais Des Beaux Arts, Brussels; Film Anthologies Archive, New York; Tate St.Ives; CCA; Tramway Glasgow; City Racing, London and Centre Pompidou. Saunders' film and video work is distributed by LUX, London.

Lucy Skaer (b 1975 UK) lives and works in Glasgow. She graduated from The Glasgow School of Art in 1997. Her many solo exhibitions include The Fruitmarket Gallery, Edinburgh (2008); THE SIEGE, Chisenhale Gallery, London (2008); A BOAT USED AS A VESSEL, Kunsthalle Basel (2009); EXIT, VOICE & LOYALTY, Tramway, Glasgow (2013); and Murray Guy, New York (2014). She has participated in numerous group shows in Europe and America including ART UNDER ATTACK – HISTORIES OF BRITISH ICONOCLASM, Tate Britain, London (2013). She represented Scotland at the 52nd Venice Biennale in 2007. She was nominated for the Turner Prize in 2009. Skaer is represented by Murray Guy, New York.

Matt Carter (b 1986 UK) is an artist and curator living and working in London. He received an MSc by Research in History of Art and MA Fine Art at Edinburgh University and Edinburgh College of Art. He has worked on curatorial projects for LUX, Art Licks Weekend, The House of St Barnabas, Maria Stenfors Gallery and Pumphouse Gallery and was co-director of Sierra Metro gallery, Edinburgh. He is Head of Distribution at LUX.