



## The Distance Between Curated by Rosalind Davis and Annabel Tilley

**Preview:** Tues 11 March, 6-8.30pm

**Exhibition Dates:** Friday 14 - Sat 29 March 2014. Open Fri & Sat 1-5pm (or by appointment)

**Artists:** Katrina Blannin, Rosalind Davis, Jonny Green, Mandy Hudson, Evy Jokhova, Simon Leahy-Clark, Srinivas Surti & Annabel Tilley

**Artist's and Curator's Dialogues:** Sat 29 March 4-5pm,

**Address:** Bond House Gallery, ASC Studios, Bond House, London SE14 6BL

### Press Release

The Distance Between is an exhibition that investigates the tensions and connections between 8 artists and their works; spanning drawing, installation, painting and collage. Whilst architecture and art history connect many of the works **The Distance Between** explores themes of dysfunctional objects, materiality, unfathomable spaces, the systems used to govern the parameters of constructed geometry and fantastical landscapes. Each artist's considered execution and critical engagement with their subject matter renders this show an intriguing survey of current contemporary practice and artists chosen for their singular vision and the outstanding quality and imagination of their work.

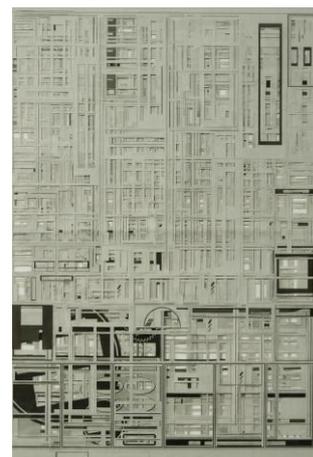
Srinivas Surti, Simon Leahy-Clark and Jonny Green all assemble objects or ubiquitous materials like newspapers, packaging and plasticine in the creation of their works.

**Srinivas Surti** creates elegant, witty sculptures and collages from familiar materials that are machined, fabricated by hand and re-assembled into structures that invite closer contemplation or scrutiny.

Surti says: 'The potential to re-think the motif of the ruin as an abstracted pictorial device is central to my work. The sculptures act as visual metaphors that propose an incomplete reality for the imagination of the viewer'.



Srinivas Surti, Fantasmatic



Simon Leahy Clark, Untitled

**Simon Leahy-Clark** describes his newspaper cut-outs as: 'creation by the act of removal.' Leahy-Clark takes whole newspapers in which all the information has been carefully removed leaving the boundaries and abstract marks to define the composition. For **The Distance Between** the same Japanese newspaper on three consecutive days has had the content edited out so that the news layout on each day dictates the subtle variations in the final forms. Acting as a counterpoint, the collage work 'Piano (E)' – currently in progress and so image not yet available – makes use of the remnants of the former work. The leftover

photos cut-up and re-assembled anew, becoming a collection of imagery as well as a single image. The work fluctuates between it's constituent parts and the overall picture.

**Jonny Green** creates tiny sculptures from cheap materials as a starting point with tape, coat-hanger wire, plasticine and expanding foam which are then painted in a painstaking and 'factual' labour-intensive way, rendering something abstract yet figurative, pictorially robust yet depicting something both poignant and fragile. Green says: 'Each work takes weeks to complete. I stop only when I feel the painting has gone far beyond the photographic source and has started to demand it's status as an object in it's own right.'

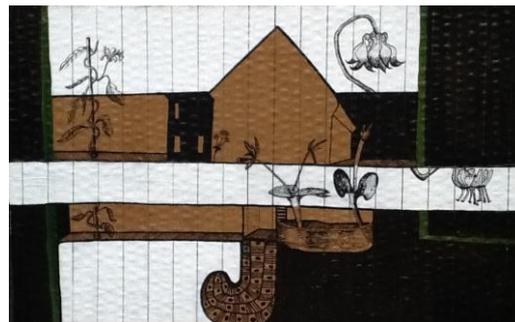


Jonny Green, Grand Mal

**Mandy Hudson** makes paintings that move between figuration and abstraction and which originate from readymade compositions which often derive from accidentally arranged things, like a pile of books or impermanent structures like boarded up buildings soon to be knocked down or wastelands ready to be cleared to create. Hudson says: 'When I see something that I think will be interesting to paint it is usually because it exists in a way that I couldn't invent.'



Mandy Hudson, Untitled



Annabel Tilley, Cardboard Painting

**Annabel Tilley** works with art history, literature and the natural world to bring together unusual collections of objects in architectural garden-like spaces. Fragments are uprooted & disembodied from their original contexts to create a new taxonomy where the relationships between objects become enhanced and emphasised, reordered and reconfigured into an incongruous world

**Evy Jokhova's** work: 'Three Little Pigs' stems from a memory of the open countryside outside Vienna where she grew up and which has since been built upon and over-developed. The preoccupation with this space and it's consequences has become an on-going project. 'Three Little Pigs' focuses on the politics of architecture and the battle between nature and construction. The project considers the influence that often rushed and thoughtless mass-scale development have on societies. Here the fable of the 'Three Little Pigs' is reversed and the wolf becomes synonymous with fear, represented by nature, which continuously threatens to destroy and undermine the developments of the grand architects personified by the pigs.



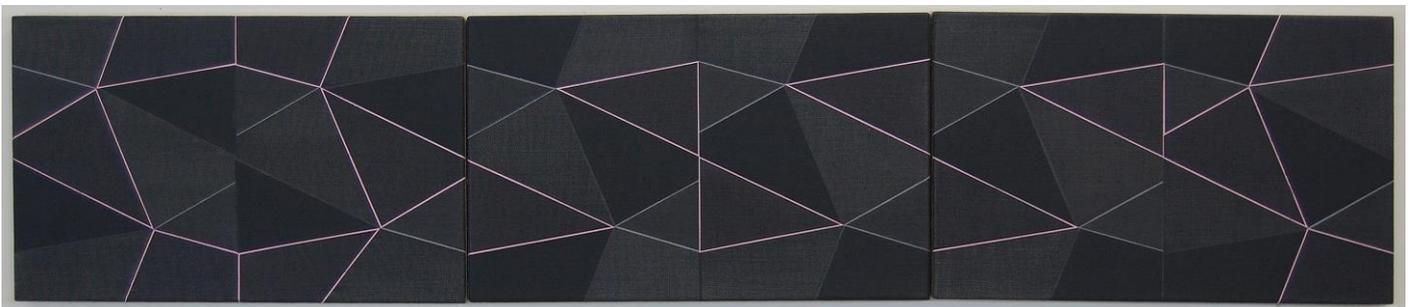
Evy Jokhova, Proposition No 2



Rosalind Davis, Threshold.

**Rosalind Davis's** mixed-media paintings of paradoxical visionary abstracted structures and landscapes portray an unfolding, complex set of possibilities for both physical and psychological space. Interior and exterior space are both suggested and physicalised through a process of emergent materialisation. Using a range of media; paint, photography, installation, drawing, vinyl adhesive and threads the work is at once enigmatic, tense and serene. The threads that quite literally bind these works are ideas about displacement, disassociation, irrational and unfathomable spaces, dislocation and estrangement that take as their starting point modernism, 1950/60's British architecture & social housing all within the context of the urban environment and the exploration and questioning of the ideals of utopia and dystopia.

**Katrina Blannin's** geometric forms are generated from drawings that always start with a grid, which provides the armature for the main structure. Sharply coloured linear edges also suggest a sense of unfolding and folding space. Blannin writes: 'At the moment I am working with a root form or structure that is a conjoining of two clusters of six triangular shapes – hexads. I am building up a set of rules by which to work by – a methodology that is slowly evolving. For instance the invisible continuum of a line never follows another but must veer off. I am looking for a way of working that will produce paintings that have a logical clarity, compositional and material interest, and which ultimately work phenomenologically in some way.'



Katrina Blannin: Hexad Permutations

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**Notes to editors:**

Six months on from The Zeitgeist Open 2013, artists and curators, Rosalind Davis and Annabel Tilley are curating The Distance Between which brings together six artists from the original Zeitgeist 2013 open exhibition who were chosen for their singular vision and the outstanding quality and imagination of their work to be in a second and more intimate group show with ZAP: Katrina Blannin, Jonny Green, Mandy Hudson, Evy Jokhova, Simon Leahy-Clark and Srinivas Surti.

Curators Davis and Tilley will also be showing works in **The Distance Between** as part of a furthering dialogue between the artists and the curators.

**For more information contact:** Rosalind Davis or Annabel Tilley

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Artist Biogs

**Katrina Blannin**

Katrina Blannin is a painter who works and lives in London. She studied at the Royal College of Art 1995-97. In 2012 she was selected for the John Moores, in 2013 for The Future Can Wait and in 2011 and 2010 for the CRASH Open at Charlie Dutton Gallery by Matthew Collings. Other recent shows include 2012 Alter, Vegas Gallery, London, 2013 The Fine Line, Identity Gallery, Hong Kong, 2013 Without an Edge There is no Middle, Pluspace, Coventry and The Discipline of Painting, Harrington Mill, Nottingham. Other projects include writing and teaching for Turps Banana, co-curating Ha Ha What Does this Represent, Standpoint Gallery, London 2011 and contributing as co-director of the Lion & Lamb Gallery.

**Rosalind Davis** is a graduate from the Royal College of Art (2005) and Chelsea College of Art (2003). Davis has exhibited nationally and internationally in a number of commercial, public and artist led spaces including CoExist, Phoenix Brighton, Art Gene. She recently had a solo show at Bruce Castle Museum, a public museum in London and her work was recently on display in the exhibition Material Matters at the Courtauld Institute 2012- 2013 and Other Solo shows have been at The Residence Gallery (2007), John Jones Project Space & Julian Hartnoll (2009) and The Stephen Lawrence Centre (2008). Recently she has been curated in group exhibitions by a number of artist/ curators; Harry Pye, Jake Clark at the Lion and Lamb Gallery, Juan Bolivar for ArtKapsule and Ben Coode-Adams and Freddie Robins for Blackwater Polytechnic. She has been selected for open submission competitions; The Crash Open Salon, The Salon Art Prize, The ING Discerning Eye, the Lynn Painters Stainers Prize, The Ludlow Open & UK Young Artists Event. In 2014 she will be exhibiting in group shows in Bangkok, Australia and London. Rosalind Davis founded the London-based arts organisation, Zeitgeist Arts Projects, with Annabel Tilley in 2012.

**Jonny Green** is a painter who lives and works in London. He graduated from Norwich school of art and the Royal College of Art. His work has been shown nationally and internationally, recent shows include 'Beastly Hall' in Hall place museum in Kent, 'in bloom' in Brussels, Belgium. Last year he had a solo show at Carter Presents in London. Prizes include the FIAR international art prize, a Delphina studios residency and the Richard Ford Travel Award. His work is in several public and private collections including Deutsche Bank, and the Hull City Art Gallery.

**Mandy Hudson** lives and works in London. She graduated from Maidstone College of Art in 1989 and has exhibited in several group exhibitions in the UK and internationally. These include MK Calling at the Milton Keynes Gallery 2013; New Foragers, Collyer Bristow, London 2012; Creekside Open 2011; Souvenirs, Fieldgate at Angus Hughes; ArtSway Open, Hampshire; Crash Open, Charlie Dutton Gallery, London 2010; Art Futures, Contemporary Art Society 2007; One Love, The Lowry, Salford, 2006; Ancoats Hospital Outpatients Hall, Nunnery Gallery, London 2004; One Day, Gallery Corridor, Reykjavik and Closer, Standpoint Gallery, London 2002.

**Evy Jokhova**

Of Russian heritage, Evy Jokhova was born in Switzerland and raised in Austria before settling to live and work in London, UK. Evy has a BA in Fine Art from Central Saint Martins, an MA in Fine Art from the Royal College of Art and an MA in Political Communications from Goldsmiths College. She has been awarded Arts

Council Funding for her film project *Kilburn Grand Tour* and residencies at the Florence Trust in London and Schauraum in Vienna. She has previously exhibited at the Barbican, Collyer Bristow Gallery, Kalied Editions, Pump House Gallery, Royal Academy, WW Gallery and the Zeitgeist Open. She is currently working on Allotment - a programme of dinner-debates that runs throughout 2104.

**Simon Leahy-Clark** (b. 1973, Cardiff) studied Fine Art at Middlesex University (1996-1999). Selected exhibition include ArtWorks Open, Barbican Art Trust (2013, 2011, 2010); NeoArt Prize, Bolton (2013); Photo/Print Open, Charlie Dutton Gallery (2013); Creekside Open (2013, 2007); Collectible, ZAP, London (2012); Jerwood Drawing Prize (2011, 2008); RA Summer Exhibition (2011); Crash, Charlie Dutton Gallery (2010); Core Open, London (2010); So What's Different Today, Globe Gallery, Newcastle (2010); The National Open Art Competition, Chichester (2009); 40 Artist 40 Drawing, The Drawing Gallery, Shropshire (2009); Re:Drawing, Oriel Davies Gallery, Newtown (2008); 13th Yoshihara Memorial Exhibition, Osaka Contemporary Arts Centre, winner Gutai Group Prize (2005), Aftershock, 1a Space, Hong Kong (2004); Faith, Transition Gallery, London (2004); Oriel Mostyn 12, Llandudno (2002). Solo exhibitions include Library, Westminster Reference Library (2012); From the Lagado Academy, CAS Gallery, Osaka, (2005), supported by the British Council. He lives and works in London.

**Srinivas Surti** graduated with an MA in Fine Art from Central Saint Martins in 2002. He was a recipient of the Rootstein Hopkins Postgraduate Award in 2001 and also studied at Birkbeck College 2005, Bretton Hall College 1995 and Canterbury Christ Church University (1989-92). Recent group shows include: *The Zeitgeist Open 2013*, Bond House Gallery, London; *The London Group Centenary Show*, Cello Factory, London (2013); *Ground Control*, Elements Art Space, Bath (2012); *Exeter Contemporary Open*, Exeter Phoenix (2011); *Space Cadets*, Blyth Gallery, London (2011); *Jerwood Drawing Prize* (2010) and *Little and Often*, 242 space (2010). He was also selected for the *Time Networks Project*, Brighton (2008/09) and *Labculture* PVA media Lab residency at ArtSway (2004). Previous solo shows: *Temporal Luminosity*, OHOS, Reading (2003); *Unashamedly Conspicuous*, New Greenham Arts, Newbury (2003). Selected previous group shows: *Reduced*, Century Gallery, London (2003); *Stick em up!*, Century Gallery, London (2003); *Chosen*, Rootstein Hopkins Space at London College of Fashion, (2002); *Common Cultures*, Wrexham Arts Centre, (2002); *Martin*, Spitz Gallery, London (2001).

Srinivas Surti is also a part-time lecturer on the BA and MA Fine Art courses at University for the Creative Arts, Farnham. His current research project is titled: *The poetic image as an architectural motif of visual consumption*. The work made for this project will be exhibited at his forthcoming solo show at The Blyth Gallery, London in June and July 2014.

**Annabel Tilley** makes work inspired by art history and Englishness and particularly found in English painting and literature, architecture and needlework. Shortlisted for The Jerwood Drawing Prize Annabel Tilley has exhibited widely including: Transition Gallery, WW Gallery, C4RD, Charlie Dutton's Crash Open Salon, Oriel Davis, Towner Art Gallery and Fruehsorge Contemporary Drawing in Berlin. Annabel Tilley trained in Fine Art Painting at The University of Brighton, has an MA in literature, lives in Hastings and works from a studio in South London. Her work is held in several private collections in the UK and USA. She has written for a-n Magazine, Garageland and Arty. Annabel Tilley founded the London-based arts organisation, Zeitgeist Arts Projects, with Rosalind Davis in 2012.

### About Zeitgeist Arts Projects

Zeitgeist Arts Projects was founded in 2012 by Rosalind Davis and Annabel Tilley to support ambitious artists with practical ways to sustain their practice, through a series of events including talks, seminars, art tours and exhibitions that encourage artists to develop networks, learn from other artists, engage, thrive and raise their profiles. Guest artists for their programme have included [Mark Titchner](#), [Susan Collis](#), [Phoebe Unwin](#), [Virginia Verran](#) and [Transition Gallery](#).

Zeitgeist Arts Projects has emerged as a practical, vibrant, unpretentious yet critically engaged arts organisation: *"Putting diversity and practice at its centre Zeitgeist Arts Projects answers a real and growing need for artists to gain valuable support and guidance, an affordable education, to be a part of an active professional, artist-led group, the opportunity to exhibit and a sense that they belong to a 'community of practice'."* Graham Crowley, artist and former Professor of Painting at the RCA.

As curators Tilley and Davis organise exhibitions of outstanding, new, promising, mid career and established artists: **Collectible (2012)**, **Discernible (2013)** and **The Zeitgeist Open**, an annual open competition. These large group shows are significant because they provide a snapshot of what critically engaged artists across the country are doing in their studios now. Exhibiting artists are selected to bring attention and exposure to deserving talent and the shows result in an exciting cross-fertilisation of ideas and networks, gaining critical attention from wider public and art world audiences.

*"All the artists Tilley and Davis have curated share a vocabulary based on hard won expertise rather than bravura skill. Their work is true to itself, not dictated by fashion - leading rather than following. Their work is thoughtful even when it is explosive. It is emotional. It is not macho posturing."*

- Ben Coode-Adams

*"Flair, inspiring, can-do attitudes, elegantly curated exhibitions and an infectious will to support."*

- Timothy Shepard

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