

# TERRITORIES & BOUNDARIES

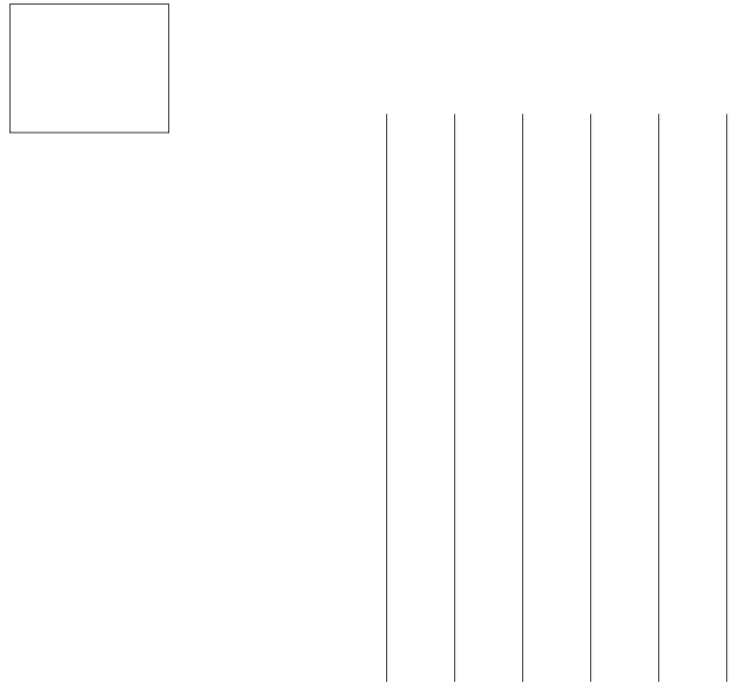
Devised by Paul Tecklenberg and Jane Humphrey, the show surveys the appropriation of maps and charts and also explores notions of territory and boundaries through the translation of the 3D into a scaled down 2D representation. Works by current members of The London Group will be shown, demonstrating their individual approaches to the show's themes.

Exhibition open 24 April - 3 May 2012 Mon-Fri 10.00 am - 5.00pm  
Free entry

**Private View** Thursday 26 April 6.30 - 9.00pm

**Artists' talks** Thursday 3 May 6.30 - 8.00 pm  
An evening seminar when exhibiting artists will discuss their work and respond to questions. No charge, and all welcome.

Kensington & Chelsea College  
Hortensia Road, London SW10 0QS



- Bryan Benge
- Clive Burton
- John Crossley
- Mark Dickens
- James Faure Walker
- Jane Humphrey
- Sam Jarman
- Annie Johns
- C. Morey de Morand
- Ian Parker
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# TERRITORIES & BOUNDARIES

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## Paul Tecklenberg



### Half Life Series

These photograms that look like x-rays or blue prints could be read as brain scans revealing neurotransmitters, synapses and neurons in action. On closer inspection you might make out the location of a sewage works in close proximity to a bird sanctuary or a caravan park and a nuclear power station.

All but one of the UK's nuclear power stations was built on the coast. Many are radioactive relics from the cold war, built on a dream of cheap electricity and the dark desire for radioactive material for nuclear warheads. Neither dream nor the nightmare has been realised. Some have been decommissioned and left like fortresses. If the apocalyptic predictions come true, then the sea level will rise and consume them like sand castles.

## Arthur Wilson



### Stop

While I was a student at Chelsea School of Art I was called up and trained as a radar fitter in the RAF. The combination of mathematics and electronic technologies aroused my interest in wave forms which has fed into my artistic practice.

I choose to work in numbers, draw my ideas on to graph paper and transpose these into 3D relief. However this work is a departure from my practice to date since decisions were made during the assembly process. I am able to improvise within the system.

This work *Stop* is where the border between numbers and art meet.

## David Redfern



### Angeland

In 1448 the monk Fra Mauro was commissioned by the Venetian State to make a map of the world. It was considered to be, 'state of the art'. The bible still continued to supply much of the content, as would be expected from a monk, but Fra Mauro was a questioning mapmaker, bringing together contemporary ideas from the bible, maritime 'factual' information and Ptolemaic thinking. In particular, in his researches, Fra Mauro could find no evidence for the Garden of Eden on Earth and so he placed an image of the Garden outside of his land map in the bottom left hand corner.

In "Angeland" the situation is somewhat reversed. "Angeland" is still a map, of sorts, but is a fictional world, based on current knowledge. The circular land mass is the far side of our Moon, unseen by human eyes until recently and still never seen from Earth as the Moon permanently presents its nearside to us. As in the Fra Mauro map the Moon is upside down, North at the bottom, South at the top. In space conventional terrestrial directions do not pertain. Images of the Garden of Eden, angels, the blessed also appear on the landmass. Could this be where these biblical events took place? The craters carry their real names and represent current mapping information of the far side of the Moon. Most of the craters are named after scientists who made significant contributions to and advances in rational investigation and discovery. The four corners illustrate our place in the Universe, from Earth's orbit within the Solar System out to the far reaches of the Universe, billions of light years in extent. At the North Pole is an image of our planet, famously recorded by the crew of Apollo 8 as they rounded the Moon at Christmas time, 1968. The pioneering astronauts famously read from Genesis, "And God said, let there be light". An American woman attempted to sue on the grounds of misinformation. At the South Pole is God in all his majesty surrounded by the nine choirs of angels. Science competes with belief in the human mind.

## John Crossley



### Part of Part

John Crossley's affinity for colour has underpinned his continuous practice of painting following in the wake of his early interest in Sculpture. Through his use of colour and form, he has evolved an approach that utilises the exquisite sensitivity of our responses to nuances of change, to communicate with us. There is an inevitable emotional dynamic threaded through the work that cannot be obscured.

Working with abstract images created from layers of colour, his paintings deal with the shifting climate of human relating. Here we find both closeness and distance, inclusion and seclusion, vitality and stasis; the subtle shifts of mood that arise in the context of every emotional life. The images invite inquiry rather than occupying a position, welcoming the subjectivity of the viewer as if to elicit a conversation. Colour and form signal to us from their interchange, harmonious yet stirring in their brilliant tones and bold frontiers.

## James Faure Walker



### Drawing 1, 2012

Occasionally I have used maps as backgrounds. Maps have to be clear, each type of line with its own width, character and purpose. There is a certainty in that visual logic and that appeals to me. If the map has been much used, weathered with stains and folds, all the better. But perhaps vintage maps are best left to themselves.

So I am interested in how they look as much as the information they present - unless it is a familiar part of London showing how it was three hundred years ago. Mapmakers of that time had skills now more associated with graphics software. The cartographers I have spoken with point out that nowadays maps are made digitally, without any need for direct drawing. With GPS we hardly need print a map.

I make drawings each day as a loosening up exercise, both in felt-tip and through a drawing tablet. I don't normally have anything in mind while doing these, yet they help with the paintings I make. Here I have chosen a couple which look as if they describe separate zones, perhaps seen from above, perhaps from the front.

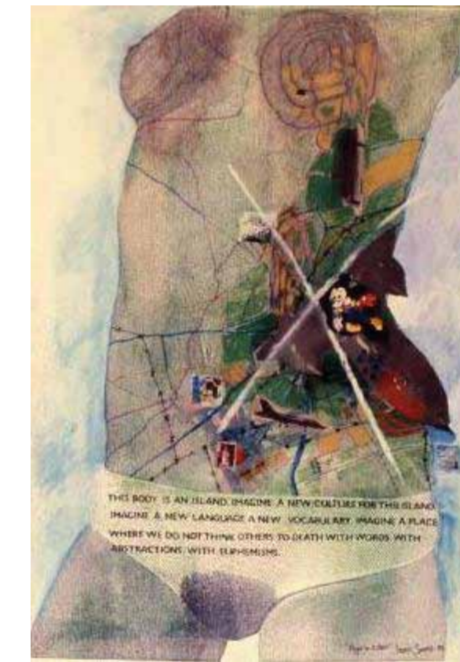
## Simon Read



### Orfordness according to the Suffolk Shoreline Management Plan 2010.

In 2010 the Environment Agency published its Shoreline Management plan for the Suffolk Coast. I have taken on the role of representing community interests in the consultation process, which I carry out as a committee member of a number of public organisations identified by the Environment Agency to contribute to the debate. I have made a number of maps in order to clarify for myself and others the implications of the proposals. Orfordness is a hotspot that I consider merits individual attention, since the potential for the failure of the sea defences, at Slaughten would certainly alter the entire dynamic of the Alde/Ore River. This is a speculative map that is intended to absorb all eventualities and was made as a series of layers in time.

## Suzan Swale



### Psycho Killer

I have used mapping both in performance and painting, particularly the use of my own body as a map or an imaginary territory. This is shown in my Bodymap works of 1983 which includes the work *Psycho Killer*. This collage drawing is a Bodymap marking nuclear sites in the UK on which I have written the following statement:

This body is an island. Imagine a new culture for this island.  
Imagine a new language, a new vocabulary.  
Imagine a place where we don't think others to death.  
With words, with abstractions, with euphemisms.

In the 1983 performance *Radius* my body is marked out with red, white and blue ribbons indicating all the nuclear missile sites, arms manufacturers and sites of recent urban riots.

The 2011 painting *Mogadishu* echoes these earlier works.

## Bill Watson

**THE GENERAL SYNOPSIS**  
**AT 0600 03 MARCH 2012-03-05**  
**LOW ROCKALL LOSING ITS**  
**IDENTITY BY 0600 TOMORROW**  
**NEW LOW EXPECTED BISCAY**  
**1012 BY SAME TIME**

### The Shipping Forecast

Looking back it seems probable that early clues to my understanding of mapping and boundaries came via the radio.

The Radio, BBC Home and Light Service made, in my 5 year old imagination, a coherent if entirely false picture of where I and, for instance, the map of Great Britain overlapped; the Weather Forecast; 6 o'clock News (from London); The Shipping Forecast; Forces Favourites, (RAF Wuppertal); Sports Report; Workers Playtime etc. All helped assemble a great geographical illusion.

Nowhere was this more evident than the Shipping Forecast. It's only through working on this project that I've discovered exactly where **SOUTH UTSIRE** is; that the Irish Sea that I swam in for two weeks every August was the same **IRISH SEA** that experienced "Occasional rain. Moderate or good!"; that **VIKING** has a real geographical relationship with Norsemen and their horned helmets.

My own sculptural practice has often used words/statements as a starting, and at times, a finishing point. Concrete poetry, Ian Hamilton Finlay, Robert Indiana, and Magritte have all, in their different ways, influenced this practice.

## Tommy Seaward



### Selva del Mar

See how each of the three separate parts of the work as a whole possesses criss-crossing surface layers. Each creates its own particular boundary. The boundaries deny access, obstructing clear visual passage to explore the enclosed. But what is on the inside? What exactly is this thing made of? Is the object hidden beneath the layers, or are the layers part of the object?

Much care has been taken to build these layers to maintain the separation between the interior of the piece and you, the spectator. The boundaries are a deliberate bar to any progress inwards. The boundaries act as gatekeepers to the territories within. Does the work feel unwelcoming? Do you care? Probably not, so move on to the next exhibit. But as you do so, is it the case that the further away you are from this particular boundary, the more inviolable becomes the territory?

## Ian Parker



### Untitled

Source images for this series of drawings and related paintings are RAF aerial photographs taken at night to access the effects of bombing during the strategic allied bombing offensive of the Second World War, referred to at the time as de-housing.

The process used to make the drawings involves the replication and transformation of elements from the photographic source using a computer that are then reassembled through the manual act of drawing.

The errors and accidents resulting from transcribing this stripped out content are central to the process, which removes most topographical information. The resulting fracture between the source of the images and the drawings constitute the formal locus of the works.

## Sam Jarman



### Internallines

A line can be considered a limit.

I am in search of chance that defies limit.

Chance is a natural descendant of thresholds.

It operates within the boundary we throw around it.

An edge is very rich territory.

It creates opportunity.

A boundary creates immediacy.

And the chance to move beyond what is immediately apparent.

A boundary attracts as well as reflects.

A boundary entices defiance.

A boundary is there to be permeated.

A boundary is there to test.

## Annie Johns



### Displacement

'The Moving Finger writes; and, having writ, Moves on:' \*

Moving creates a desire to hold on, making it necessary to define what is lost; to contain it in a transportable form both internally (memory) and physically (object).

I have early memories of drawing maps and being transported by those enclosed shapes that held so many possibilities. The idea of containment is a constant presence in my work; the boundary, perimeter, edge, represented by an ongoing interpretation of an enclosed physical space: box, book, plaque, suitcase....These small spaces/territories hold ideas of interest: language, botany, geography....

The surface of the suitcase shown is a screen to be projected on; no erasure here but enduring drawn layers of personal habitation. The journeys are embedded in the line – I am geography.

\*Rubaiyat - Omar Khayyam

## Mark Dickens



### Beautiful World (detail)

These poetic, magical works present a Utopian global order, unified by a common aesthetic of culture and harmony.

Using collage, found materials, in paint, photography, print and text the artist has created maps in which only the outlines of the continents are familiar. Within oceans and land masses, images rise to the surface or are obscured by near-transparent veils of paint, resin or cloth.

The erasure and partial obliteration of images and texts suggests transience and the loss and longing implied underlines the elegiac mood of the show.

Dickens gives us fleeting glimpses of moments of extraordinary visual beauty. Some images recur across several works - a wrought iron mounted street lamp, for example - and the repetition provides visual echoes and unifying rhythm.

The juxtaposition of found materials, (like costume jewellery or Indian embroidery) with photographs and texts, provides the spectator with a rich source from which to create diverse personal interpretations.

The loss of cross cultural exchange, through the artificial imposition of national boundaries, is used as a metaphor by Dickens for the destruction of the natural world. Images of threatened species of butterflies, as well as the skeletons of leaves and paintings of plants, are scattered across the surface of the maps.

Dickens' gentle and romantic vision is a timely reminder that divisions of race, class and belief can be transcended. Gill Davies

## Jane Humphrey



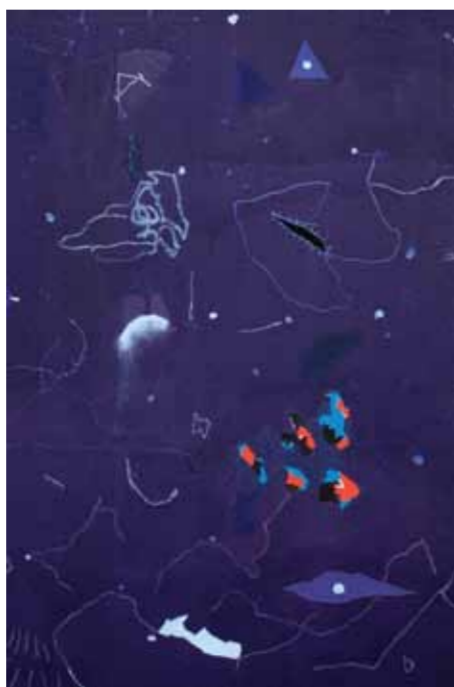
### Below White Sheet Down (4)

My fascination with maps began as a chance encounter on finding a large military aerial photograph of Salisbury Plain. Comparing the tank tracks obvious in the photograph, with both 19 and 20 Century maps, showed just how much the landscape has changed over the past hundred years.

The Wiltshire landscape with large rolling hills, allows me to see evidence of early inhabitation, hill forts and medieval villages, as if from the air (although my feet are firmly on the ground). The way a field is ploughed or the corn cut exaggerates the contours of the ground. Making the comparison of what I see with the diagrammatic record on a map forms the basis for my work; the map provides clues of lost villages, droves, Roman roads and redirected footpaths.

Whilst my work is primarily about a visual expression of what I see, I integrate references to maps to provide more information about the changes that have taken place.

## Alex Ramsey



### Spiderman and the Black Orchid (detail)

My paintings are like stories or journeys that don't get anywhere. They construct an open-ended narrative space, a slippery sort of state where transitory connections are made through a mixture of accident and dubious intentions. Things turn into something else or into nothing at all. Journeys that start somewhere, try to get somewhere else, but keep getting diverted, ending up in unexpected places.

There are lots of reference points along the road to nowhere special. Some make sense; edge of town landscapes, night skies and star maps, motoring mishaps and nocturnal encounters. Others are more difficult to understand in the dark, they could be one thing but they might be something else.

Drawing is a way of making a journey. These paintings are primarily drawing. A chalk line meanders slowly across and all over a blank ground, like a blackboard or an enlarged page from a notebook. The subsequent choice of materials is to do with ephemerality and transience. Chalk dust, ground charcoal and traces of plastic glitter are floated on, and adhere to the surface. An elaborated doodle, that inscribes small flights of libido across an empty space, wandering off into the realm of imaginary and projection, but continually returning home to the reality of facture, surface and material process.

I also make small scale sculptures and text based paintings that share the same concerns.

## Clive Burton



### Habitat Occasional - Inhibited Twins

Themes for work can be responded to directly and specifically or they may be found inherent in a piece of work within an existing practice either as intended or incidental content.

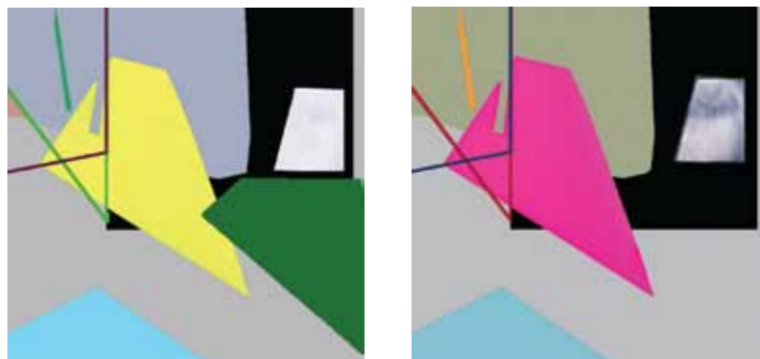
My piece of work is the latter when applying the theme with a broad yet specific focus.

The conceptual content within my work is usually complex and layered often paradoxical and always open to serial interpretation.

By their physical nature all designed material objects are subject to territories and boundaries in space in order to exist as form with intended practical function or/and aesthetic or narrative content.

With this in mind 'habitat occasional - inhibited twins' paradoxically reflects the perimeters and security of an inferred environment and structure of contained and open space with elevated horizontal surface while simultaneously portraying the personal vulnerability and physical, emotional loneliness of likeness divided by their own boundaries and enforced territory.

## C. Morey de Morand



### Elsewhere (Shambala)

Wars, Revolutions, Crusades and Battles alongside Famines, Droughts, Earthquakes and Tsunamis, manipulated with Greed, Lust, Politics, and Money. All those call for lines to be changed or added to maps and boundaries with inconceivable consequences on families, countries, and personal lives over time. Dynasties evolve from vast riches and estates to bare austerity and the other way; from humble beginnings to great wealth.

With a background of unknown forces and the mysterious chaos of the universe, the world in which we exist imposes rules to define our society. We ourselves then impose our own boundaries, rules, and moralities, guidelines by which we live, to make us safe. However solid these impositions appear, they shift and change. Meanwhile, always present is the void, death, into which we disappear. The ultimatum. These abstract paintings demonstrate visually the fragility of existence, and the endurance of beauty. The technique is intensive, considered, and very slow.

But What Gives Way May Still Be There: Life and its opposite, Death, the spirit of mankind continues to thrust forward be what may. Behind the surface of politics and headlines, I strive to see beyond that chaotic matter, transforming it into something serene but still alive to itself. Floating in the universe to another realm beyond.

I want the viewer to feel that the language of the painting itself authenticates the link with experience. Colour, lines and shapes are used to create harmony and emotion, revealing a hidden order, in search of freedom.

## Susan Wilson



### Toledo

The Spanish paintings I make have always represented the most powerful wish to have lived in Spain and to know more of the terrain, language and culture than I do. In making them I return to walk, in this case, the winding narrow sheltered streets of Toledo which I first walked in August heat having arrived from Cordoba by hitchhiking when I was 24 years old.

Often I have put maps, railway tickets and ephemera into images. I have constantly travelled around the country since then, to see obscure altarpieces in remote churches, to visit monasteries, Royal Palaces at Yuste (Carlos V) El Escorial (Philip II) places such as Montserrat and Guadeloupe, names used again in the Caribbean for islands, places which can move the most agnostic amongst us by their landscape and placement of architecture

I cannot convey the incredible kindness and generosity of all the Spanish people. My friend Yael and I met as we travelled across the plains and deserts of the south to the wooded valleys of the north in Seat 500's, trucks and saloons. When I left in the autumn warmth of Balaguer, I felt a terrible sadness and reluctance to return to London and my then job as a nurse in St Thomas Intensive Care Unit.

Spain will always remain a constant inspiration for me in all I make.

## Chris Poulton



### The Way Out

This, the first of a series of works that appropriates film noir as its source, sets out to explore the frailties of human existence, its territories and boundaries, and takes its inspiration from the film the Blue Dahlia directed by George Marshall. This work is essentially about one of the main characters, the femme fatale, Mrs. Morrison whose exploits of sexual intrigue lead her to be murdered early in the film.

The work is made of wood, glass and fabric and consists of a small window, drapery and devices.

The window forms a territorial divide between the internal space of the living room in the film and the external space of the garden. The window becomes a voyeuristic device. The fabric cascades out through an industrial metal rimmed hole cut through the window glass and out onto the floor. The fabric explores the boundaries of seduction, intrigue and death.

## Bryan Bengé



### General Boy Jumbo

All war is deception. Sun Tzu

Territories, boundaries, and maps are the initial casualties and instruments of war. The military crossing of borders is an invasion; that is the aggressive act of entering territory controlled by another Country. Forcing the partition of a country and altering the established government of that country or gaining concessions from that countries government. The objective is to conquer, liberate or re-establish control over another countries territory.

The UK and its Military industrial complex has since 1945 been involved in the following invasions; India, Palestine, Malaya, Europe, Korea, Egypt (Suez), Kenya, Cyprus, Aden, Radfan, Borneo, Vietnam, Northern Ireland, Oman Dhofor, Falklands, Gulf War, Bosnia, Kosovo, Sierra Leone, Afghanistan, Iraq, Libya

An 'I' for an 'I', Iraq and now Iran? The industrial military complex is continually at war:

*For the corporation executives, the military metaphysic often coincides with their interest in a stable and planned flow of profit; it enables them to have their risk underwritten by public money; it enables them reasonably to expect that they can exploit for private profit now and later, the risky research developments paid for by public money. It is, in brief, a mask of the subsidized capitalism from which they extract profit and upon which their power is based. - C. Wright Mills Causes of World War 3, 1960.*

It is from my concerns about the UK involvements in military invasions that the exhibited work 'General Boy Jumbo' has been created.

## Victoria Rance



### The Cloak of Invisibility

My work explores the individual's experience of space and the sometimes difficult relationship between the self and the pressures of society. I am interested in the richness of the inner world and how to protect it from external pressures; and also how this relationship is negotiated, the 'skin' between ourselves and others.

*The Cloak of Invisibility* is part of my 'sculpture to wear' series which create a sheltering skin that protects or alters the sense of self in a hostile world. The sculptures have elements of architecture and costume, and test the effect of the tension between protective constraint and freedom of movement. What I explore is how much we control those boundaries which are sometimes self generated and sometimes enforced by the wider culture, to protect those seen as vulnerable. After making a sculpture I invite people to wear and interact with them while I photograph. These are not performances, but private responses. I am looking for sensitivity, and finding ways to retain that. These are works about the imagination and not to be worn 'out there'. This photograph is a result of collaboration with dancer and choreographer Clare Whistler.

Boundaries form an important part in psychic health; the need for intimacy but also the sense of separation from another, and an understanding of how close is too close. I am supposing that these personal and intimate feelings about mapping out one's own space play out on the larger scale between communities, governments and countries.