TERRITORIES & BOUNDARIES
Kensington & Chelsea College
Private View
3D into a scaled down 2D representation. Works by current Bryan Benge
TERRITORIES
Thursday 26 April 6.30 - 9.00pm
Annie JohnsC. Morey de Morand
&
Victoria RanceSimon ReadDavid Redfern
Tommy Seaward
GROUP
Susan Wilson

Half Life Series
These photographs that look like x-rays or blue pints could be read as brain scans revealing neurotransmitters, synapases 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 coast designed by the Navajo, but re-designed for a new coastline by the Sears Roebuck Corporation.

In 1448 the monk Fra Mauro was commissioned by the Venetian Republic to produce an accurate map of the world. During the Middle Ages, maps were produced to convey moral and spiritual knowledge. In particular, in his researches, Fra Mauro could make a distinction between the inhabited and the uninhabited world. This work has been realised. Some have been decommissioned and left to rust, like fingerprints, if the apocalyptic predictions come true, then the sea level will rise and consume them like sand castles.

Arthur Wilson

Part of Past
John Crossley’s affinity for colour has underpinned his continuous practice of painting following in the wake of his interest in the history of colour and colour in art. His next major project, Sculpture, through his use of colour and form, has evolved on an approach that utilises the exquisitely sensitive skin of the human body to the nuance of change, to communicate with us. There is an invisible emotional emotional thread through the work that can not be disclosed.

Workings on abstract images created from layers of colour. His paintings deal with the shifting climate of human weathering. Here we find both distance and inclusion, inclusion and exclusion, vitality and slate; the subtle shifts of mood that arise in the context of every emotional feeling. The images incline slightly rather than occupying a position, welcoming the subjectivity of the viewer as its sole condition. Colour and form signal to us from their interface, harmonious yet shifting in its brilliant tones and bold factions.

James Faure Walker

Drawing 1, 2012
Occasionally I’ve 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 approach to time. 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. Maps appear to me as very old, complex and confusing. At the same time they have been stripped down to their essentials. Maps are about the world. They have survived through the ages as a way of making sense of the vastness of the world. They are a way to capture the world. They are a way to understand the world.

Drawing 2, 2012

Paco Ribalta

Stop
While I was a student at Chelsea School of Art I was called up and trained as a Royal Marine. The combination of mathematics and electronics technologies aroused my interest in image forms which has fed into my cellular practice. I chose to work in numbers, draw my ideas on a graph paper and transpose these into 3D relief. However this work is a departure from my practice to date as since decisions were made during the assembly process, I am unable to improve within the system.

The idea is to play with the border between numbers and art

David Redfern

Angeland
In “Angeland” the situation is somewhat reversed. “Angeland” is a map of, sort of, but is a fictional world, based on current knowledge. The circular land mass is the far side of our universe, unseen by human eyes until recently and still never seen from Earth as the Moon presently remains invisible to us. As in the Far Maui the map of the Moon is upside down. North at the bottom, South at the top. In space conventional territorial directions do not exist. Images of the Garden of Eden, angels, the blessed also appear on the landscape. Could this be where these biblical events took place about the Garden of Eden? These names and represent current mapping information of the far side of the Moon. Most of the cities 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, the heart of the universe. The far reaches of the universe, billions of light years in extent. At the heart lies a map of our planet. Famous map discovered 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 misrepresentation. At the South Pole a God in all his majesty surrounded by the nine choirs of angels. Science compares with belief in the human mind.

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Using collage, found materials, in paint, photography, print and text the artist presents maps in which only the outlines of the continents are familiar. Within oceans and land masses, images rise from the ground that are obscured by near-transparent paint, vein or cloth. The process and potential obliteration of images and texts suggest transience and the loss and lingering implied underneath the elegiac mood of the show. Dickens gives us fleeting glimpses of moments of extraordinary visual beauty. Some images recur across several works - a weathered iron mounted street lamp, for example - and the repetition provides visual echoes and unifying rhythm.

The juxtaposition of found materials, (like costume jewelry or Indian embroidery), with photographs and texts, provides the spectator with a rich source from which to create diverse, personal interpretations. The generation of cultural exchange, through the artificial imposition of national boundaries, is used as a metaphor by Dickens for the division of the natural world. Images of threatened species of butterflies, as well as the skeletons of leaves and petals of plants, are scattered across the surface of the maps. Dickens’ gentle and romantic visions is a timely reminder that division of race, class and belief can be transcended.

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 Trent tomb on the photograph, with both 19th and 20th 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 occupation. Villas, forts and settlements, as if the air (although my feet are firmly on the ground), the way a field is cultivated or the path exaggertes the contours of the ground. Making the comparison of what I see with the diagrams and maps forms the basis for my work. The map provides clues of lost villages, droves, Roman roads and diagrammatic record on a map forms the basis for my work; the landscape, evidence and feelings of the ground. Making the comparison of what I see with the 19 and 20 Century maps, showed just how much the landscape has changed over the past hundred years. Finding a large military aerial photograph of Salisbury Plain.

I have early memories of drawing maps and being transported by those enclosed shapes held that so many possibilities. The idea of contours, shape, form and space, a visible recognition of all that I see.

The boundary, perimeter, edge, represented by an ongoing interpretation of an enclosed physical space: box, box, small box, SU case, these small spaces/territories hold ideas of interest: language, botany, geography.

The surface of the SU case shown is a screen to be projected on; no aureen here but enduring drawn layers of personal habitatis. The journeys are embroidered in the line – I am geographically predominant.

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Alex Ramsey

Habitat Occasioned - Inhibited Twins

There are lots of reference points along the road to nowhere specific. Some make sense of edge of landscapes, night skies and star maps, mixing ripples and nocturnal encounters. Often as 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 a drawing. A chalk the meanders slowly, across and over all a blocky ground. As a blackboard or an enlarged page from a notebook, the subsequent choice of materials to do with ephemeral and transient. Chalk dust, ground chalk and traces of paint after it have been found, on and adhere to the surface in a random way. The text is constructed out of empty space, wandering off into the realm of imagery and projection, but remains a return home to the reality of factura, surface and material processes. I also make small scale sculptures and felt based paintings that share some of the concerns.

Clive Burton

The Moving Finger writes; and, having writ, Moves on: ‘The Moving Finger writes; and, having writ, Moves on:’ Displacement

Moving creates a desire to hold on, making it necessary to define what is lost, to contain it in a portable form both internally (memory) and physically (object). I have early memories of drawing maps and being transported by those enclosed shapes held that so many possibilities. The idea of contours, shape, form and space, a visible recognition of all that I see.

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C.Morey de Morand

Ebeware (Shamba) Beyond

 Wars, Revolutions, Crusades and Battles alongside Farming, Droughts, Earthquakes and Tsunamis, manipulated with Gospel, Lust, Politics, and Money. All these call for lines to be changed or added to maps and boundaries with incommensurable consequence. Symbols and maps are added to and erase over time. Dynasties evolve from vast riches and estates to bare austerity with 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 and forces us to define our society. We ourselves then impose our own boundaries, tales, and morals, to give purpose to which we live to make it safer. However cold these impositions appear, they shift and change. Meanwhile, always present is the void, into which we disappear. The ultimate. These abstract paintings demonstrate visually the legacy of existence, and the endurance of beauty. The technique is intensive, considered, and very slow.

But What Olives We Will Be There: like an oasis in the desert. Death, the spirit of man continues to thrust forward what may, behind the lines of politics and headlines. I live to beyond that chaotic matter, transforming into something newer but alike to floor. 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 existence. Colour, lines and shapes are used to create harmony and emotion, revealing a hidden order in search of freedom.

Susan Wilson

Tehran

The Spanish painting I make have always represented the most powerful wish to have lived in Spain and to know more of the human, language and culture than I do. In making I want to work with memory of the place, the sites that I visit, the contrasts between the English school of thought, the place of which I visited. I have early memories of drawing maps and being transported by those enclosed spaces, held that so many possibilities. The idea of contours, shape, form and space, a visible recognition of all that I see.

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