

Press Release



GERALD MOORE
GALLERY

at Eltham College

Next:Previous

Curated by **Steven Scott**

2 – 30 September 2023

Private View: Friday 1 September 2023

5pm-8pm

Open to public Saturday 10am-4pm or by appointment
Gerald Moore Gallery, Mottingham Ln, London, SE9 4RW



Binary Tapestry & Binary Tapestry (Reversal)

by Susan Morris

The **Gerald Moore Gallery** is pleased to present **Next:Previous**, a group exhibition curated by **Steven Scott** that brings together works from eight artists with practices established in diverse fields to offer correlations between form and reference, concurrency and possibility. The exhibition will run from **2nd to 30th September 2023** and includes pieces by **Andy Bannister, Frederick Bell, Andrew Bick, Peter Downsborough, Susan Morris, Nicola Rae, Steven Scott**, and **Clare Strand**.

The private view will be on **Friday 1st September 5 - 8pm**.

The selection of works for this exhibition began from structural concerns around dual and multiple images and interrelationships between the temporal sequence and the spatial array. It is hoped that alignments perceived as a result of bringing these different works together will allow for new relationships and perceived concurrencies to be revealed.

The exhibited works include a dual painting by Andrew Bick titled *OGVGGT [double echo]*, and a double tapestry by Susan Morris, *Binary Tapestry & Binary Tapestry (Reversal)*. These pieces have been described in relation to notions of ventriloquism and the channeling of one aspect of the work through its other in asymmetrical circuits. Viewed this way these works incorporate doubling modes of translation that play out in alternating shifts between concurrent states and references to spatialised time and the marking of lived events.

Clare Strand's *Spaceland/Flatland* consists of darkroom generated images and sculptural objects that form spatial sequences and shape-shifting arrays. The work references Edwin Abbot's 1884 novella *Flatland* with its satirical use of hierarchies of form and dimension,

alongside Eastman's patenting of photographic film and the subsequent increase in viewing the world as 2D images. Notions of translation between dimensions also inform the dual projection piece by Nicolas Rae, *Remote Sensing Sonification: Jupiter Aurorae*, in which she transposes digital recordings of Jupiter's auroral data between image and sound.

Fredrick Bell's paintings of sequenced forms in *The Conversation*, *Diagram Painting Number One* describe both directional flows and mapped positions as overlapping events across four panels, and the print *Delay/Delay* by Peter Downsbrough reminds us how repetition and mirroring can slow the immediacy of language, here rendering it concrete in the collapsing of form and content.

Andy Bannister adopts pictorial and schematic forms in a dual drawing titled *Container/Contained/Sellafield '16* to allude to nuclear half-life, extended duration and an unknowable future, and the light and photogram works from the series *Sequence and Stereograph* by Steven Scott attempt to frame perceptions of phasing and parallax shifts as a visual experience that maintains a potential for future concurrencies.

The exhibition is open every **Saturday 10am to 4pm until 30th September 2023** or by appointment for other days.

Andy Bannister lives and works in London. Since graduating from Chelsea College of Art in 1992 he has made and exhibited works which employ a range of media including sculpture, drawing, video and sound. Most recently, his work was included in the 2018 and 2022 Trinity Buoy Wharf Drawing Prize exhibitions. His current practice investigates the impact of science and technology on culture and society from the mid-twentieth century to the present. Since 2017 he has created a number of drawings which involve the meticulous transcription of archival photographs and documents that relate to the history of the atomic age; in doing this he aims to reveal the latent meanings that these images hold and to explore the connections between them.

Frederick Bell worked for several years as a medical lab technician in the NHS before going on to Art College. This had some influence on his conceptual approach, using mainly painting and photography in a symbiotic relationship. He first exhibited in *The Young Contemporaries* at The Whitworth, Manchester and shortly after graduating moved to Brussels. He has exhibited widely across Europe including at Fotogalerie Vienna, Royal Museum of Fine Arts and FOMU Antwerp, J&J Donguy Paris.

Whilst exhibiting regularly at Galerie Ruimte Morguen in Antwerp his work began a dialogue with the exhibition space itself. His work became about 'the work of art' and its varied relationships to place, context and audience.

Andrew Bick's works consist of combinations of oil paint, marker pen, wax, acrylic paint and Perspex. He utilises elements of flat colour, depth and surface, revealing the process of painting as a series of strategies or components that call into question false opposites, and contrast hard geometric or graphic forms with uncertain or dashed-out strokes. His work is based on the belief that disruption within a system helps us relearn the process of paying attention.

Bick has an MA in painting from the Chelsea School of Art (1988) and has since shown extensively in Europe and the U.S. He is represented by Hales Gallery, London and Von Bartha, Basel. He lives and works in London.

Peter Downsbrough was born in the USA and lives and works in Brussels. Associated with Conceptual and Minimalist art since the 1960s his practice includes sculpture, installation, photography, film and artists' books. His various works bring together text as both a visual and semantic signifier, composing this within geometric forms,

graphic lines and structures that delineate space and the subjective encounter. He uses these elements as a basis to examine place and the urban landscape, spatial relationships, reflexivity and concrete poetry in a complex array of interrelated works.

Downsbrough publishes and exhibits internationally and is represented by Galerie Thomas Zander, Cologne; Krakow Witkin Gallery, Boston; Angels Barcelona; Michèle Didier, Brussels, Gilles Drouault, Paris and Loom, Milan.

Susan Morris is an artist who also writes. Her work engages with periodicity and the involuntary mark, either through a form of diaristic writing or by diagrammatic works generated from data recorded by devices worn on the body. More recently she has worked with ambient light and sound recordings.

Morris has both exhibited and curated internationally. Her most recent publication was 'On Boredom', UCL Press, 2021, co-edited with Rye Dag Holmboe. Her PhD, 'On the Blank: Photography, Writing, Drawing' was completed at the University of the Arts London in 2007. She lives in London and is represented by Bartha Contemporary.

Nicola Rae's interdisciplinary practice engages with scientific processes and phenomena, and collectively initiating and co-curating exhibitions is an important part of her working process. She studied BA Fine Art at Canterbury, MA Art & Design in Education, Institute of Education and an MA in Contemporary Art Theory at Goldsmiths, and has exhibited internationally including during Venice Biennales 2013 and 2017, *Cyberfest: Patterns of the Mind* at the State Hermitage Museum, St Petersburg, 2015 and at *Partial Presence: Testing Ground*, Zabłudowicz Collection, London 2015. She is based at the APT Studios & Gallery in SE London.

Steven Scott is a London based artist and curator working with installation, photographic processes, moving image and print. He utilises methods of mirroring, extended duration and the presentation of interference patterns formed from the interplay of repeating parts.

His recent work frames alternations and phasing between points in time and positions in space, intending that this simple matrix frames a liminal threshold at which visual perception gives way to protention. He has recently completed a PhD in Fine Art at the Royal College of Art, London.

Some recent exhibitions include: Galerie Ruimte Morguen, Antwerp; APT Gallery, London; Focal Point Gallery, Southend, and the Dyson Gallery, RCA, London. He has co-curated shows at Centro Cultural CEEE, Porto Alegre, Brazil and Contemporary Art Platform, Kuwait City.

Clare Strand is a British artist working both with and against the photographic medium. For over 25 years she has produced work with found imagery, kinetic machinery, web programmes, fairground attractions and more recently, large-scale paintings and chamber music. She often rejects the default settings of photography and instead, and without apology, welcomes a subtle, slow-burn approach. Her practice is situated somewhere between control and a wilful acceptance of chance.

She exhibits internationally, including at The Museum Folkwang; The Center Pompidou; Tate Britain; Salzburg Museum of Modern Art and the Victoria and Albert Museum.

She is based in Brighton, UK, and is represented by Parrotta Contemporary, Cologne/Bonn.

The **Gerald Moore Gallery** is a young centre for modern and contemporary art with learning at its heart. Opened in April 2012, in Mottingham, the gallery is uniquely set within the grounds of Eltham College and is a valuable resource for the students and the local community. The gallery has gained momentum hosting some exciting exhibitions including works by Matisse, Louise Bourgeois and Cornelia Parker, whilst supporting emerging local artists. In unison with the exhibitions, the gallery's outreach programme works with local community groups, teachers and schools, creating lasting relationships with our locality. Gerald Moore Gallery was made possible with the foresight and generosity of Old Elthamian, Dr Gerald Moore, many of whose works are archived at the gallery and who has a permanent exhibition on display.

For more information, images, and interview requests, or to attend the Private View
please contact: Haf Anuar at info@geraldmooregallery.org

Geraldmooregallery.org

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Spaceland/Flatland by Clare Strand

Image: Clare Strand



OGVGGT [double echo] by Andrew Bick

Image: Andrew Bick