ken artspace

Ken artspace : 16 Windmill Row, Kennington, London SE11 5DW e: kenartspace@gmail.com m: 07931541417

Mixed Marvels

25th Nov – 22nd Dec

Thursday/Friday 11 – 5. Sat 11 - 4

Mixed Marvels takes its name from an old photograph of the gallery when it was a grocery and pet food shop in the mid 1960's. Marvels were a brand of colourful dog biscuit, and the name was painted as an advertisement on the front of the shop. The exhibition will feature a collection of small paintings by a group of eight established artists recognised for their exploration of intense articulated colourful surfaces that shift between figuration and abstraction.

Wendy Anderson's recent artworks have been based on her extensive world travel, with notes, photographs, drawings of past journeys, manifesting in a series of mixed media paintings and drawings. City architecture, structures, travel and airports all have infiltrated the work and these structures have become increasingly evident in her recent paintings and drawings. **Vivien Blackett** explores the seen and unseen, macrocosm and microcosm, questioning the nature of appearance and our experience of the world. Her current cast of 'characters' exist in a place between the perimeters of abstraction and figuration, human and animal, landscape and the body. **Cecilia Bortoluzzi-Brocklin** grew up in rural Sweden where she spent a lot of time outdoors in the landscape. It is nature in the broader sense that interest her. The elements, textures, temperature, and the contrasts between darkness and light, warmth and cold that is the basis for her paintings. **Peter Bunting** is fascinated by the appearance of the unnameable. In his *Paintings from the New World*, colourful cellular shapes float and intertwine across the canvass, mapping out a microbial landscape. Early experiences are also influential in the abstract paintings of **Chris Christoforou.** On seeing the Tate Rothko's as a schoolboy, it triggered something which made him experience a resonance in the vaporous shapes floating amid their maroon background. This was the moment he realised that a painting did not have to be a depiction of 'things' from the world but was itself a phenomenon. In his paintings he reaches an understanding of his materials by encouraging them to overstep their own limitations, to draw out imagery and spaces which can only exist through the paint itself. **Jeffrey Dennis** embeds glimpses of contemporary and past life, films and staged events from his studio within a 'bubblescape', in the form of an organic matrix offering the potential for continual mutation and evolution. Drawn from 1970s catalogues of building materials

and interior furnishings, the illustrations were purely functional when published, but with the passage of time have become freighted with an uncanny sense of staged narrative. **Jane Gifford** has been recording her dreams daily, in writing and drawing, for over thirty years, and the majority of her work – drawing, painting, prints and video – has become an exploration of her dream language and content. **James Faure-Walker** has often thought the point of painting is not to reproduce what is seen. For him and for other painters like Paul Klee – the point has been to teach one *how* to see. He has a routine of making at least one watercolour a day keeps things moving. As rehearsals for larger paintings, they sometimes they surprise him. When switching to oil paint he tunes in to the contrast.