

DE / FAULT VOLUME II

1st – 3rd December 2011

(Private View 1st December from 7 pm)

Ground Floor Left, Enterprise House, Tudor Grove, London E9 7QL

De / Fault Volume II at Ground Floor Left Gallery in Hackney marks the second group exhibition by DE / FAULT SPACE, an interdisciplinary, collaborative and nomadic art project established in early 2011. Curated by Lucy Armah, Tarini Malik and Emmeline Rodman, the show features work by five artists: **Hannah Devereux**, **Sam Llewellyn-Jones**, **Jonathan Montague**, **Sean Michael Pearce** and **James Seow**. The works displayed aim to investigate how the *line*, conceptually as well as in its physicality, constitutes and reconstitutes our understanding of a tangible artistic space. Through a range of mediums from prints, installation and photography, each artist is driven by a unique process of creation and brings forward a perspective that stands both individually and pertinently to one another, divulging our sensory projection of the materiality of an object and examining how linear compositions can determine as well as destabilise spatial consciousness.

James Seow who originally trained as an engineer before completing his studies in Fine Art, explores the linear relationship between materials, artistic techniques and the act of installation that leads to a final visual experience. The architectural beauty and exceptional spatial qualities of certain sites are the starting point for his pieces. Making precise print material with minimal interventions into the existing space in order to capture their unique formal qualities and quiet grandeur, it is James' intention to invite the viewer to embark on the psychological and spiritual experience that the space evokes, which often closely links to its historical past.

This is explored in **Sam Llewellyn Jones'** photographs that document industrialised spaces and investigate the notion of *what is there* and *what was once there*. Sam's practice is anchored in technicalities of the photographic process; he uses various methods of developing film and is currently working with gelatine silver paper. These striking landscapes consist of an emptiness, a melancholic imprint of a space and functionality that once was and now exists through a sense of absence. Human trace is present but ghost-like and the edifices are familiar but not recognisable. The photographs project elements of the sublime in their bareness and starkness that are countered and supported by the skeleton of strong linear compositional aspects of the buildings and urban landscape.

Using the viewer's phenomenological experience as a template **Jonathan Montague's** work questions the sensory perception of how we can inhabit and exist in certain spaces. Jonathan is interested in looking at how the effects of gravity influence the path of light and the projection of an image as it travels in straight lines and then bends in relation to the manipulation of scale and due to the materiality of the surface of the object. His work is primarily multi-disciplinary in terms of medium as he works with sculpture, photography, sound and installation to investigate the process of creating his own spatial vocabulary within a wider visual language. This vocabulary is derived from simple two-dimensional shapes that explain three-dimensional surfaces taken from photographs. This approach is underpinned through Jonathan's architectural background, which gives an insight into ways in which boundaries and intersections of spatial territory can be manipulated then occupied.

The work of **Sean Michael Pearce** is a playful exploration of linear objects and materials that exist in public spaces and are then channelled in the privatised viewpoint of the gallery space. Piping made of foam, painted and tied in knots echo the tense materiality

of metal pipes used in construction or on building sites and the square pieces the equipment found in gymnasiums. By subverting the functionality of objects that normally exist with certain social and industrial realms through the guise of surprising materials a passive glance could now be viewed as a voyeuristic gaze. Sean's work therefore allows us to not only question the honesty of the materials displayed in front of us but also the identity of the artistic medium as sculpture, installation or as a performance piece. The stage-like arrangement of these objects is particular to the site of the gallery space and therefore flirtatiously engages with the viewer as we are confronted with a choice of where we can look and whether we can enter the space that surrounds these objects. Where the space seems empty there is an invitation to consider the narrative of past action and the leftover traces of what was once there. Reality and illusion thus coincide together in abstraction.

Hannah Devereux's practice is an investigation into the abstraction of landscape and the artistic space. An interest in the extraction of reality from photographic images drives the work she makes. Divisions are a prime element within her work, holding a central role in the abstraction of an image. Her work values boundaries; edges which have the ability to considerably minimise an image, eliminating detail and complications, consequently forming something new which may be so pared down that any reference to its source is lost.

De / Fault Volume II also features a collaborative projective installation project, *Inside Out... Outside In*, by **Sung-Kwon Jung** and **Kasang Kajang** in the backyard space of the gallery. The piece playfully explores the dynamics in our perception of an immediate physical space as well as on a more conceptually universal one. The artists who have a background in architectural studies invite the spectator to contemplate the very same world they currently live in; but also expose to them to the possibilities of a newly emerging world through a 'macro-scale', one that has previously been unseen to the naked eye because of the narrowed perspective or 'micro-scale' that dominates our daily lives and ultimately hinders us from being conscious of ourselves and thus our actions.

Prices of works are available on application. For sales enquiries please contact Tarini Malik.
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For exhibition, artist and press enquiries or proposals related to DE/FAULT SPACE please contact Lucy Armah, Tarini Malik and Emmeline Rodman.
Tel: 07799018218 (Emmeline Rodman) or Email: info@defaultspace.com

www.defaultspace.com
Twitter: @WEAREDEFAULT
Facebook: www.facebook.com/defaultspace or search 'Default Space'

Alternatively for gallery enquiries please contact Ground Floor Left Gallery.
Tel: 0208 986 8906 or Email: info@groundfloorleft.co.uk

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