

From New Perspectives



MARCELLE JOSEPH  
PROJECTS

presents

# From New Perspectives

*Curated by Ralph Hunter-Menzies*

5th – 15th September 2012

Private View: Tuesday, 4th September

EB&Flow Gallery, 77 Leonard Street, London EC2A 4QS, Tel: 07971 580 572



Tom Barnett

Clem Crosby

Bobby Dowler

James Ferris

Ralph Hunter-Menzies

Mary Ramsden

Bayly Shelton

## *Linseed VS Cellulose*

Perhaps for quite a while now it has felt like all bets are off and anything can happen within painting and especially abstraction. The remixed emotive attitude to abstraction, say in the 90's, has widened and opened out. This exhibition couldn't have happened at an earlier time where boundaries were less porous and permeable. Unlike in life maybe, permeability, crisis and a lack of boundaries can be productive in making Art. The artists in this group exhibition have all absorbed the thrilling absurdities and logic of conceptual art and the organisational elements of minimalism and put this absorption into the activity of 'making' paintings.

All the works in this show have digested this history and critically use what was in the past incompatible painterly conventions; there is an acceptance here, not to do with ironic quotation but a desire to use these devices as generating springboards. A lot of this work celebrates the action of making, both quick and slow and the works seem to be thinking or asking: can painting be simultaneously sophisticated and grungy? Can it be tightly organised and look like it is falling apart? Can it be aggressively conceptual and tender?

A type of squeezed and constrained pictorialism is present in the paintings in this show, yet it collides with a very direct use of materials. Mary Ramsden's liminal monochromes are made through cancellation yet hint, hold and signify representational figure/ground relationships. James Ferris' colour charts exploit both geometric triangular construction and loose fluid passages directly from the palette-perhaps they are the palette? The ghost of Malevich's black square is present in one of Tom Barnett's works, yet it also holds associations of early learning blackboard use, which in turn brings Twombly and Beuys to mind. Bobby Dowler's painting 'Flowers' precisely sums up the phrase 'pictorialised residue', it is a work that is reconstituted and delicately reframed. This idea makes connections to Ralph Hunter Menzies' layered impasto; it is at once knowing and tender, reflexive and just itself. Bayly Shelton's 'Squeezles' is a more frenzied attempt, he has made a painterly sandwich with throwaway gestural brush marks somehow being positioned in-between dots and circular motifs below and on top.

Clem Crosby's inclusion is interesting here as his paintings have charted and formulated various concerns and debates, at least for me since I left Art School in the Mid 90's, from the rumbling and quietly turbulent monochromes with notes and dates in pencil running down the edge, to the current wiped and beautifully precarious works he is making now.

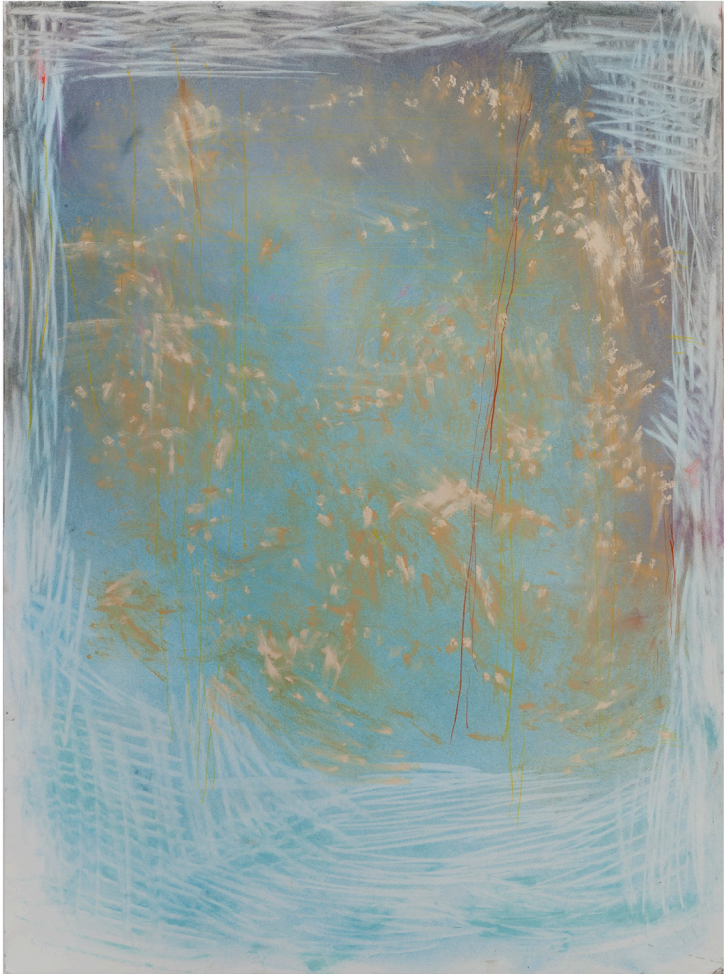
Many of the artists in this show have left art school quite recently and from personal experience I know they have aimed to usurp and extend the geometric entropy inherent in my own work. But much more importantly they have found the beginnings of a way of working and are testing how

wide and flexible this can be; can it open up into a richer practise and go on to break apart it's early beginnings? It is also clear that other artists' work is referenced. From the controlled casualness and freedom of a Mary Heilmann, the intelligence and craziness of a Polke, to the representational readymade quality of a Merlin James and also the in-between status and worn flamboyance of a Phill Allen, through to the bodily aggression of an Angela de La Cruz. Also a younger generation of Artists such as Oli Perkins, Stuart Eliot, Ellie Stanford and Matt Musgrave share parallel concerns.

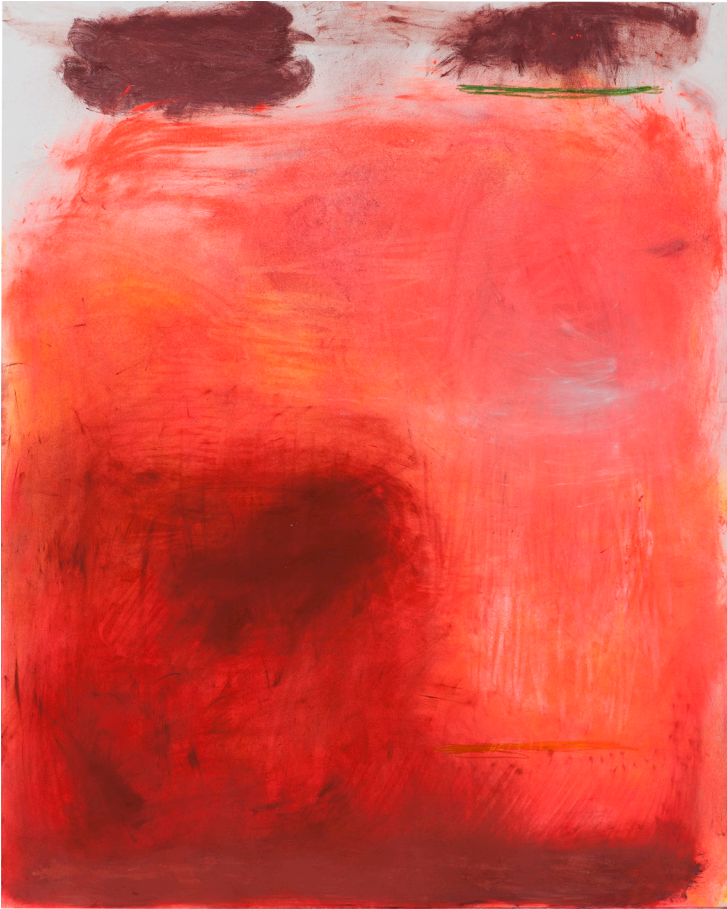
There is a pull in all of the works in this exhibition to treat pictorialism as shattered and productive, the paintings' values are omnidirectional and open.

***Alexis Harding***

***August 2012***



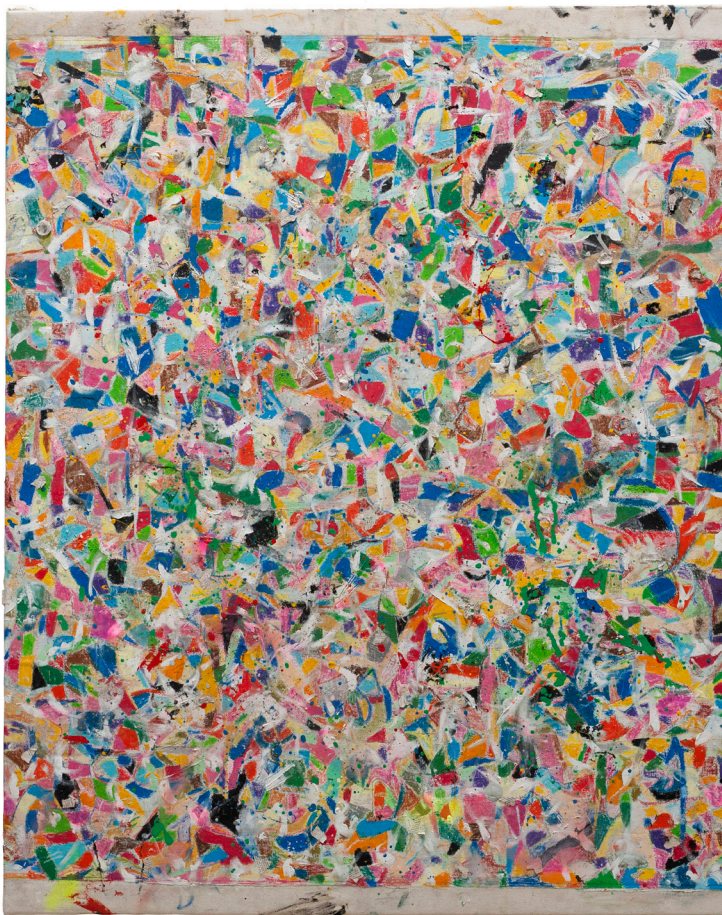






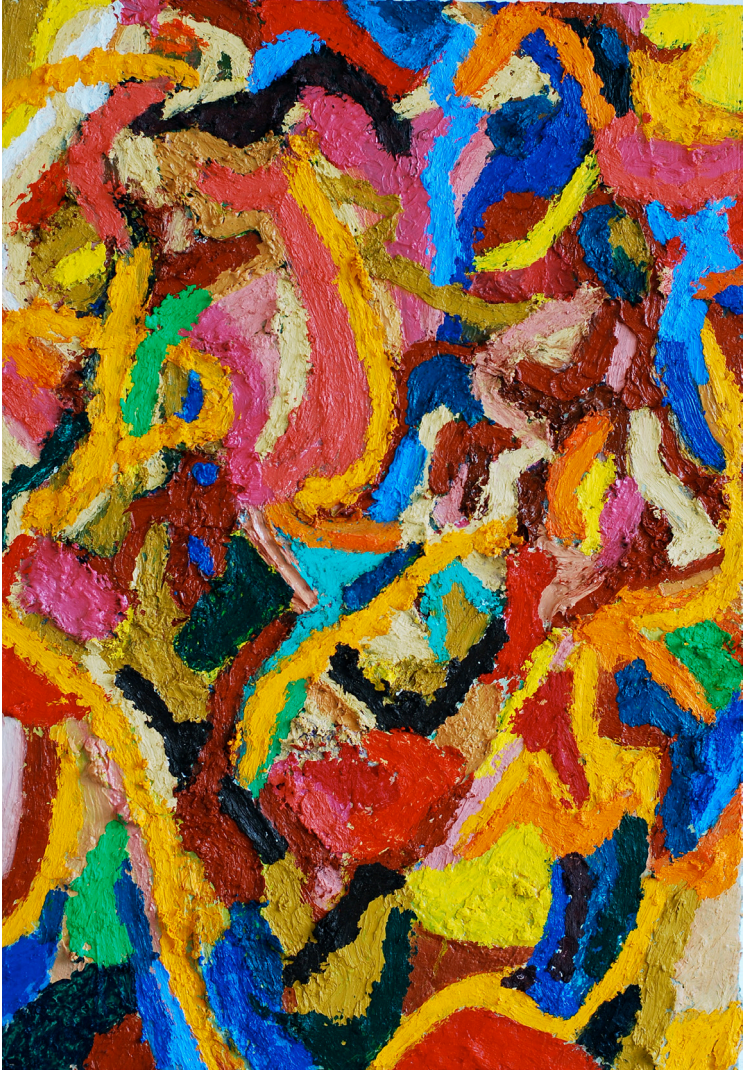


























**Tom Barnett**

p. 1

*Untitled (Sky)*, 2012

Pigment on paper on board

122 x 94 cm

Courtesy of Hannah Barry Gallery

p. 2

*Untitled (Puja)*, 2012

Pigment on paper on board

152 x 122 cm

Courtesy of Hannah Barry Gallery

**Clem Crosby**

p. 3

*Libertine*, 2011

Oil on formica mounted on aluminium

76 x 61 cm

Courtesy of Pippy Houldsworth Gallery

p. 4

*Distortion for Link Wray*, 2007

Oil on formica on aluminium

248.9 x 124.5 cm

Courtesy of Pippy Houldsworth Gallery

**Bobby Dowler**

p. 5

*Flowers*, 2011

Oil paint on canvas on pre-existing mdf  
stretcher frame

60.9 x 45.9 cm

Courtesy of Hannah Barry Gallery

p.6

*Odd Painting I*, 2010

Reclaimed wood frame and canvas with  
pre-existing image on reverse, oil pastel,  
oil paint, emulsion, varnish, found book  
paper, glue, chewing gum, garden leaves  
and soil

151.2 x 121 cm

Courtesy of Hannah Barry Gallery

**James Ferris**

p. 7

*Ja*, 2012

Acrylic on board

122 x 129 cm

p. 8

*Ea*, 2012

Acrylic on board

122 x 122 cm

**Ralph Hunter-Menzies**

p. 9

*Abstract Composition II*, 2012

Oil stick and oil paint on board

60 x 42 cm

p. 10

*Abstract Composition I*, 2012

Oil stick and oil paint on board

30 x 21 cm

**Mary Ramsden**

p.11

*Untitled*, 2012

Oil on canvas

66.5 x 46 cm

Courtesy of Pilar Corrias Gallery

p. 12

*Untitled*, 2012

Oil on canvas

66.5 x 46 cm

Courtesy of Pilar Corrias Gallery

**Bayly Shelton**

p. 13

*Squeezles*, 2011

Acrylic and masking tape on board

59 x 39 cm

### ***Tom Barnett***

b.1984, Lives and works in London.

Tom Barnett makes images that celebrate the action of making and the sensation of experiencing new things, physically and intellectually. In recent works this is expressed through interpretations of landscapes ranging from West Yorkshire to more recent experiences in Rajasthan and Uttarakhand, India. His works have been exhibited at Auto Italia, London; Bold Tendencies Sculpture Project, London; and Hannah Barry Gallery, London.

### ***Clem Crosby***

Lives and works in London.

Clem Crosby's painted gesture brings together line and form in a way that imposes control and at the same time locates a kind of freedom for the resulting image. The process of drawing within the work pushes the paint into an unknown and ultimately impossible place. His works have been exhibited at George Lawson Gallery, San Francisco; Pippy Houldsworth, London; and Tate Britain, London.

### ***Bobby Dowler***

b.1983. Lives and works in London.

Bobby Dowler's experiential art-making process involves the sculptural and painterly transformation of found or bought-in-the-market art-materials (sometimes the original paintings of strangers) into what the artist describes as "complete and independent things that masquerade on the wall like paintings." His works have been exhibited at New Art Centre, Roche Court, Wiltshire; Bold Tendencies Sculpture Project, London; and Hannah Barry Gallery, London.

### ***James Ferris***

b. 1980, Lives and works in London.

James Ferris makes work using acrylic paint on board, with areas looking gestural and others appearing geometric. Ferris's works shift between the paradigms of philosophy and art. His works have been exhibited at Limoncello Gallery, London; DIENSTGEBAEUDE, Zurich (curated by Ryan Gander and Christina von Rotenhan); and Kerstin Engholm Galerie, Vienna.



### ***Ralph Hunter-Menzies***

b. 1988, Lives and works in London.

Ralph Hunter-Menzies's painting process involves applying different coloured paint in various shapes and lines in a laboured manner. Constructed slowly, the colours and lines expose and conceal specific areas. His works have been exhibited at Michael Richardson Gallery, London (curated by Jo Melvin); Redchurch St Gallery, London (curated by Shaun McDowell); and Chelsea College, University of the Arts London.

### ***Mary Ramsden***

b.1984, Lives and works in London.

Mary Ramsden's practice is meditative and unapologetically painterly, created predominately through the reversal or cancelling of previous marks. Ramsden's work has a preoccupation with the edge, a concern that is realised formally and pursued methodologically. Her works have been exhibited at Pilar Corrias Gallery, London; Temple Bar Gallery, Dublin; and The Royal Scottish Academy, Edinburgh.

### ***Bayly Shelton***

b.1987, Lives and works in London.

Bayly Shelton unifies and contrasts opposing languages of abstraction, namely the geometric and the expressive. In true postmodern style, his paintings show that the aesthetic approaches, once thought to be at odds with each other, can function together as one. His works have been exhibited at Camberwell College of Art, London; NewGallery, London; and Bold Tendencies Sculpture Project, London.

## ***Acknowledgements***

### ***Design:***

Ralph Hunter-Menzies and Hana Gilbert

### ***Photography credits:***

***p. 1 & 2:*** Damian Griffiths and Hannah Barry Gallery

***p. 3 & 4:*** Pippy Houldsworth Gallery

***p. 5 & 6:*** Damian Griffiths and Hannah Barry Gallery

***p. 7 & 8:*** The artist

***p. 9 & 10:*** The artist

***p. 11 & 12:*** The artist and Pilar Corrias Gallery

***p. 13:*** The artist

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