

NO-ONE LIVES IN THE REAL WORLD

Curated by Annabel Tilley and Rosalind Davis, Zeitgeist Arts Projects

Sasha Bowles, Rosalind Davis, Evy Jokhova, David Kefford, Michaela Nettell, Timothy Shepard, Srinivas Surti, Annabel Tilley and Rachel Wilberforce

20 February - 21 March 2015 (Wed-Sat, 12-6pm)

Preview: Thursday 19 February, 6-8.30pm

First Thursdays late-night opening: Thursday 5 March 6-9pm

Gallery Open: Wednesday – Saturday, 12-6pm

Tube: Old Street, Exit 2 (Northern Line – Bank Branch) Buses: 55, 67, 149, 242, 243

'No-one (Freud announced) lives in the real world. We occupy a space of our own creation - a collage compounded of bits and pieces of actuality arranged into a design determined by our internal perceptions, our hopes, our fears, our anticipations.' W. Galin.



Images left to right, Michaela Nettell, Rachel Wilberforce and Evy Jokhova

No-one Lives in the Real World is an exhibition about incongruous spaces, absurd structures and fragile worlds featuring artists who share an affinity for the use of collage in their work – both the literal cutting out and sticking down or the re-assembling of elements from different times & contexts including art history, architecture, literature, nature & technology. Through the mediums of sculpture, drawing, painting, print, photography, video & installation we encounter conversations about imperfection, fragility and otherness.

Michaela Nettell's glass maquette (*A Crystal Geometry*, 2014) and accompanying paper collages are inspired by Cedric Price's visionary design for the Snowdon Aviary at London Zoo. The works deconstruct and reconfigure the aviary's tetrahedral structure, imagining (im)possible variations on its form. **Rosalind Davis'** reclaims the failed ideals of modernist space through a series of paradoxical paintings, which transpose several spaces into one image, creating disorienting, irrational, and subjective structures. Beginning with the rationalised objective geometries of architecture, Davis uses sewing thread to dissect boundaries into shattered geometric planes and shards, puncturing the overtly male domain of architecture with a feminised material process.

David Kefford liberates and subverts found images from the everyday environment and transforms these into scenarios that suggest elusive, emotional and psychological narratives. Kefford's collaged drawings harbor and conceal both a vulnerable and malevolent presence - a quiet violence lies in wait. His work is often temporal, un-monumental and made in connection to and with his body. **Annabel Tilley** depicts bizarre and complex worlds. Symbols, patterns and natural history motifs merge into one another to form unusual rooms or peculiar, fantastical gardens. Tilley works from museum guides and art history manuals of English country houses, their collections and formal gardens, using multiple visual quotes to create unusual taxonomies – plant, hat, head, wig, nose, arm, leg, half-torso, tree. **Sasha Bowles** is showing work from her ongoing series: *Taking Liberties with the Masters*, where through playful interaction with existing bookplates and postcards the miniature works are both interventions but also pay homage to the grand tradition of the Old Master painting.

Rachel Wilberforce's practice explores contemporary subjectivity through the relationship between everyday and other spaces, specifically drawing on Foucault's notion of heterotopia: prison, factory and hospital. Her response to the three spaces' shifting and juxtaposed identities and purposes is further heightened by the physical work itself, where double-floated prints literally shift space and content, depending on one's vantage point.



Evy Jokhova's site-specific installation: *Sketch for a Failure of Budgets* is simultaneously a response to cheap conversion of space, and an investigation into the sacred geometry of architecture. Contrasting the legacy of Vitruvian principles and architecture created out of need, the installation references grandeur and futility, mathematical purity and megalomania, and the politics and aesthetics of stone in architecture and city planning.

Srinivas Surti, utilising tropes of modular construction, presents the idea of the poetic image as an abstraction located between image, object and architectural form. Rather than nostalgia for the picturesque, the viewer is invited to consider Svetlana Boym's idea of Ruinophilia as a material and visceral experience of the irreversibility of time, where resemblances seem to be indiscernible.

Timothy Shepard's landscapes derive from the overlaying of perceptions, memory and impressions of a particular landscape or place. Hundreds of image fragments are reassembled to form a picture, interconnecting the actual and imagined. This plurality is reflective of how the mind perceives the landscape - both over time, and then in the subsequent creative memory.

Biographies

Zeitgeist Arts Projects is an arts organization and curatorial partnership founded and run by artists Rosalind Davis and Annabel. They create support systems to enable artists to realise their creative potential, to continue to learn, exchange dialogue, develop networks and collaborate, framed around their wide ranging activities as well as exhibitions. As curators Tilley and Davis have curated a number of exhibitions of outstanding, new and established artists: Home (2011) Collectible (2012), Discernible (2013), The Zeitgeist Open, an annual open competition and The Distance Between (2014). Among the many artists Tilley and Davis have been privileged to curate are: Rose Wylie, Virginia Verran, David Kefford, Jeff Dennis, Wieland Payer, Annabel Dover, Debbie Lawson, Ben Coode-Adams, Cathy Lomax, Louisa Chambers, Tom Butler, Jake Clark, Harry Pye, Guy Allott, Freya Douglas Morris, Emily Speed, Gordon Shrigley, Iain Andrews and many more.
<http://www.ZeitgeistArtsProjects.com>

Sasha Bowles lives and works in London and completed her MA at Wimbledon College of Art in 2013. In the past few years she has been selected to exhibit in various opens including: The Crash Open & Photo and Print Open (Charlie Dutton), Discernible (Zeitgeist Arts), Barbican Arts Trust, The Lynn Painter Stainers, The Royal Academy Summer Exhibition (invited artist) and The Discerning Eye (winning the Benton Prize). In 2014 she was selected for Oriel Davis, The Open West, Future Map and Discerning Eye. Bowles co-curated and exhibited in 'Bodies That Matter' at ArtLacuna and co-produced The Bodies That Matter 3 publication. She also exhibited in a 4-man show 'A Virtual Topography', at Husk Gallery. In 2015 Sasha is exhibiting in group exhibitions at Standpoint Gallery, Husk Gallery and Collyer Bristow with Day and Gluckman. Her work is in both private and public collections including UAL.
<http://www.sashabowles.co.uk>

Rosalind Davis is a graduate of The Royal College of Art (2005) and Chelsea College of Art (2003) Davis has exhibited nationally and internationally in a wide range of galleries and has had a number of solo shows in London; the Bruce Castle Museum (2013), John Jones Project Space, Julian Hartnoll Gallery (2009) The Residence Gallery (2007) and The Stephen Lawrence Centre. Selected group exhibitions have been at the Courtauld Institute, Transition Gallery, The Usher Gallery, the Lion and Lamb Gallery, CoExist, The Roundhouse, Phoenix Brighton, APT Gallery, The Modern Language Experiment, Art Gene, Artkapsule, Charlie Dutton, Sluice Art Fair, The Salon Art Prize, The ING Discerning Eye, the Lynn Painters Stainers Prize and the UK Young Artists Event. Her work is held in a number of private collections and a public collection.

Davis is also a curator, lecturer at a number of Universities including the RCA & Camden Arts Centre, a writer and creative consultant.

<http://www.rosalinddavis.co.uk>

Evy Jokhova is a multi disciplinary artist and bookmaker currently based in London. She holds an MA in Political Communications from Goldsmiths College, MA in Fine Art from Royal College of Art and a BA Fine Art from Central Saint Martins. Jokhova has been the recipient of Art Council Individual Art Grant and has been nominated for numerous awards including: Griffin Art Prize, Derek Hill Foundation Scholarship - British School at Rome, John Ruskin Prize, WW SOLO Award, Red Mansion Awards and Conrad Foundation Awards; she has undertaken residencies at the Florence Trust (London), WW Gallery (London) and Schaurraum (Vienna). Jokhova has previously exhibited with: Banner Repeater, Day + Gluckman, Pump House Galley, AIR Central Saint Martins, Griffin Gallery, Lubomirov-Easton, Zeitgeist Art Projects, WW

Gallery, James Hockney Gallery - UCA Farnham, Barbican, Millennium Gallery Sheffield, Royal Academy of Arts, White Moose, Devon, Kaleid Editions and Cafe Gallery Projects all in the UK and SALT Gallery (Turkey), Exhibitions and projects in 2015 include QEST/Griffin Collaboration and Catalyst, Husk Gallery, London (UK). Jokhova is the founder of the Allotment project - a series of collaborative dinners and talks on the politics of food; she also works in book preservation and art education.

<http://www.evyjokhova.com>

David Kefford is an artist, lecturer and co-founder of artist-run project, Aid & Abet in Cambridge. He graduated from the MA Fine Art course at the University of Brighton in 1999 and is alumni of Wysing Arts Centre. Kefford's work has been exhibited and commissioned in various contexts throughout the UK and more recently in North America and Europe; including artist run project spaces, Art Fairs, Commercial Galleries, Public Art Galleries/Museums and the Public Realm. He has been the recipient of several prizes, grants and awards and selected for open submission competitions, including Kettle's Yard Open, Mostyn Open and the Jerwood Drawing Prize. His work is held in a number of private and public collections.

<http://www.davidkefford.com>

Michaela Nettell studied Animation at Norwich School of Art & Design and the Royal College of Art. She works across moving image, photography and installation exploring the potential of projection and collage techniques to affect relations of space, optics and memory. The framing of landscape by/within man-made geometries, relationships between photographic (2D) and physical (3D) space; and visual and poetic associations between Modernist architectures and their surroundings are ongoing concerns in her practice.

<http://www.michaela-nettell.com>

Timothy Shepard is a collage artist working with paper, photo montage, cine film and music. He considers collage a metaphor for memory, perception and consciousness.

Solo shows have been at Grosvenor Street Art Space, London (2013) and the National Centre For Atmospheric Research in Boulder Colorado (2012-13). He had a five month solo show at Group shows include: Zeitgeist Arts Projects, Charlie Dutton Gallery, Caroline Wiseman Modern & Contemporary, London Art Fair and 20/21 British Art Fair. His works are in private collections in the USA, UK, Japan and France.

Shepard has also created a number of album covers, including Paul Weller 22 Dreams, and Kevin Ayers, The Unfairground, which Shepard also produced and ran and curated the experimental music label, underground sounds (1993- 2007).

<http://www.timshepard.co.uk>

Srinivas Surti was born in India and now lives and works in the UK. He graduated with an MA in Fine Art from Central Saint Martins in 2002 and was a recipient of the Rootstein Hopkins Postgraduate Award in 2001. Recent Solo projects are Cracks On Modern Transparencies - ASC Window Space, London, December & Bounding Line, Blyth Gallery, Imperial College, London (2014). Recent group shows include The Distance Between, curated by Zeitgeist Arts Projects which he was shortlisted for from The Zeitgeist Open 2013, Bond House Gallery, London; The London Group Centenary Show, Cello Factory, London (2013); Ground Control, Elements Art Space, Bath (2012); Exeter Contemporary Open, Exeter Phoenix (2011); Space Cadets, Blyth Gallery, London (2011); Jerwood Drawing Prize (2010) and Little and Often, 242 space, London (2010). His work is in private collections in the UK, US and India. He is also currently a part-time lecturer on the BA and MA Fine Art courses at UCA, Farnham.

<http://www.srinivassurti.net>

Annabel Tilley makes drawings currently inspired by the history of English painting and museum collections. Shortlisted for The Jerwood Drawing Prize, she has exhibited widely including at fruehsorge contemporary

drawing in Berlin; Transition Gallery, WW Gallery and C4RD in London; Oriol Davis in Wales; Towner, Eastbourne; Usher Museum, Lincoln; and Nottingham Castle. Her work has appeared in numerous publications including Drawing Paper 7. Tilley co-founded Talk About The Work, an artists' support programme run in Hastings 2006-09 and featuring artists like: Rose Wylie, Delaine Le Bas and Susan Collis.

Tilley had a career in the city before retraining in Fine Art Painting at The University of Brighton, graduating in 2003. She has an MA in Literature, lives in Hastings and works from a studio in New Cross, South London. Her work is held in several private collections in the UK and USA. She lectures on professional practice for artists at universities and arts organisations across the UK, has written for a-n Magazine, Garageland, Arty, and has contributed to the Guardian.

<http://www.annabeltilley.com>

Rachel Wilberforce was awarded a Distinction in MA Fine Art from Chelsea College of Arts. She has exhibited extensively both nationally and internationally including Tate Modern, Freud Museum, Open Eye Gallery, Courtauld Institute of Art, Leeds Art Gallery, Institute of Contemporary Arts (ICA), Limbo Substation Project Space, BFI Southbank, Stanley Picker Gallery, Van Abbemuseum and Ron Mandos Gallery. She was awarded the Rector's Scholarship MA Fine Art, Chelsea College of Arts (2014), shortlisted for WW Solo Award (2013) and The Salon Photography Prize (2011). Her work is part of Museum of Contemporary Art Belgrade, Chaos Gallery and National Museums Liverpool collections.

<http://www.rachelwilberforce.com>