

The Zeitgeist Open Catalogue

“When I first saw the Zeitgeist Open Exhibition 2013 I immediately felt an overwhelming sense of curiosity. It's been a pleasure to have been involved with a show of such diverse and fascinating contemporary work.” Selector Graham Crowley

The Zeitgeist Open 2013 - Curated by Annabel Tilley & Rosalind Davis
Selected by Graham Crowley, Susan Collis, Rosalind Davis & Annabel Tilley
Exhibition Open: 27 September – 5 October

Selected Artists

Hermione Allsopp, Jane Archer, Katrina Blannin, Claire Brewster, Jason Brown, Tom Butler, Emma Caton, Martyn Cross, Helen Donnelly, Nathan Eastwood, Gethin Evans, Gordon Flemons, Aldobranti Fosco Fornio, Tina Francis, Neill Fuller, Dominique Goodwin, Jonny Green, Luke Humphries, Mandy Hudson, Catherine Jacobs, Michael James, Evy Jokhova, Simone Kennedy, Simon Leahy- Clark, Charlotte C Mortensson, Olivia Moullaali, Simon Ogden, Rebecca Parkin, Edward Parsons Brown, Ana Ruepp, Julia Russell, Wendy Saunders, Sarah Shaw, Timothy Shepard, Paul Smith, Srinivas Surti, Annie Suganami, Claire Tindale, Jeremy Turner, Dina Varpahovsky, Eleanor Wemyss, Ben Woodeson and Carol Wyss.

Press Release: Zeitgeist Arts Projects are proud to present the second annual **Zeitgeist Open Exhibition**. This year 42 artists were chosen by selectors and fellow- artists **Susan Collis, Graham Crowley, Rosalind Davis & Annabel Tilley** from the 287 entries received. The idea behind an open exhibition is that it is exactly that: open. Open in all senses: open to all artists, open to all mediums. The open for us is about giving exposure to talented artists, to create networks for them and to discover work that positively shines with new ideas, spanning sculpture, collage, print, photography and painting. Within the selected works there exudes a quiet confidence in each piece.

We see this buoyancy and self-assurance in **Neil Fuller's** still life painting: *Goin Down to the Country* with its bright cartoon-like depiction of a comic plastic tree, whose original cheap manufacture and long-lost conception are at odds with the studied painted version which is a playful conflation of two traditional painting genres (landscape and still-life). Similarly, and with this same theme, *Still Life* by Gordon Flemons is reminiscent of consumer products ready for shipping, the objects here are obscured and inaccessible



behind a barrier of black polythene. The black film strips away detail, colour, and identity. Branding has gone. Knowledge and access are denied. Only form remains.

The eye is brought to bear on the taut surface of the wrapping only to raise unanswered questions of what lies beneath.



Gordon Flemons's *Still Life*



Rebecca Parkin's *Meat Pirate*

Again, in Rebecca Parkin's *meat pirate* we have to adjust our vision; look closer but still it is not clear what we are looking at.

Within some of the works there is a feeling of absence, of mourning. This is apparent in the embossed bones of Carol Wyss's *Bodyprint* and the pathos of Jonny Green's *Christmas* with its slumped figure and can also be found in Claire Tindale's exquisite miniature of a wheelchair entitled: *In Those We Trust* and Aldobranti Fosco-Foranti's *Free Shadow* which might remind us of Peter Pan's lost shadow. Tom Butler's *Phic*, a concealed, locked-in portrait resonate with explorations of identity and surrealism. These are themes also present in Martyn Cross's *Primordial Soup* featuring another of his well-known collaged interventions using old seventies children's knitting patterns and Simone Kennedy's *Twenty Six Mothers* which has women with large beautiful butterfly heads pushing prams.

Simon Leahy-Clark's *Staircase* and the labyrinth *Walking Round St George's Church, Bloomsbury* by Timothy Shepard are collage work of meticulous detail. For both of these artists there is a fascination with the mediated images, the recycling of the news, to construct other worlds from the machinations of an everyday world.

Figurative works are fleeting, turned away or locked away from us, in reverie, suspense or hope such as in Nathan Eastwood's *Fiona in the Bathroom*, Wendy Saunders's *Man with Eyes Closed* and Annie Sukanami's Stanley Spencer-esque self-portrait in green stripes painted over an existing painting entitled: *Me Green*.

If several works in **The Zeitgeist Open** make us look again because of their blatant: Look at me attitude then it is fair to say that this year's **Zeitgeist Open Exhibition** is an exhibition in two halves – a snapshot of now, and a snapshot of now influenced by twentieth century art history. So that in among the new new we find the new re-imagined with obvious references to: Hans Arp, Joan Miro, Salvador Dali or mid-twentieth century British painting like in Mandy Hudson's exquisite painting: *Windmills* which references the aesthetic language of the forties and fifties and work by Ivon Hitchens & Winifred Nicholson.



Mandy Hudson, *Windmills* Ana Ruepp, *To Capture*

While in Ana Ruepp's work: *To capture the Unknown Quality of the Instant* we are reminded of Joan Miro.

What does it mean that this next generation of artists, contemporary artists working now, have become so interested with the art of a hundred years ago and what was then termed Modern Art? This is surely more than a passing phase. It is a phenomenon that is becoming more common, and more prevalent in current art practice. Past ideas and painterly languages are re-imagined and evaluated in a genuine way- not just as post-modern sampling and pastiche.

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