

The Zeitgeist Open 2014

Guest curated by Juan Bolivar

Selected by: Andrew Bick, Juan Bolivar, Rosalind Davis & Annabel Tilley

Exhibition Previews: 14 November 6-8.30pm (all welcome)

Exhibition Open: 15 November – 29 November

SLAM late night opening: Friday 28 November 6 - 8.30pm.

Artists and curators in dialogue: Saturday 29 November 4 - 5pm.

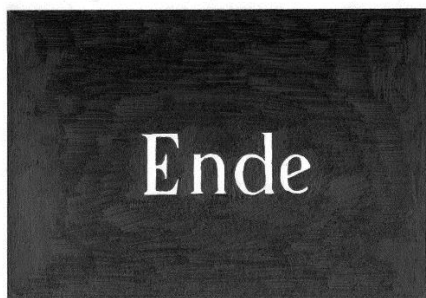
Selected Artists

Christian Anstice, Guy Bigland, Benjamin Deakin, Tinsel Edwards, Neill Fuller, Alistair Gordon, Luey Graves, Matthew Hill, Sofia Natalie Kynigopoulou, Paula MacArthur, Enzo Marra, Jane Morter, James Null, Will Reid, John Richert, Greg Rook, Mark Sadler, Pina Santoro (Ellwood), Paul Smith, Kelly Sweeney, Rob Welch, Joella Wheatley and Neil Zakiewicz

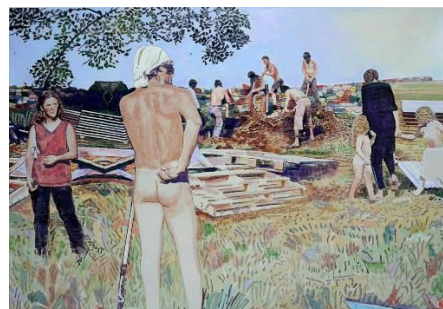
Zeitgeist Arts Projects are proud to present the third annual **Zeitgeist Open Exhibition**. This year 23 artists were chosen by selectors and fellow artists **Juan Bolivar, Andrew Bick, Rosalind Davis and Annabel Tilley** from the 547 artworks submitted

In the third Zeitgeist Open Exhibition it is the theatrical that dominates and to demonstrate this - even before we start - the artist, Mark Sadler, is announcing: *The Ende*.

There is something deliciously audacious and irreverent in this year's selection made by Andrew Bick, Juan Bolivar, Rosalind Davis & Annabel Tilley.



Mark Sadler, 'In The End... #4 [Vampyr]'



Greg Rook, Michael

We could be viewers seated in an auditorium watching a series of rapid scene changes as each work exudes an atmosphere of extreme drama, from Greg Rook's painting *Michael* where the naked figure of a male dominates a scene of frozen 'survivor' figures building an encampment on a hot summer's day to Tinsel Edwards's grimmest fairytale miniature *Modern Studio Apartment* that could easily be a depiction of a stage set featuring a single bed, wash basin, and bare glaring light bulb. Sofia Natalie Kynigopoulou's clearly unthrowable giant dice demand our attention through their ironic title: *Throw me would you*.

In Benjamin Deakin's *The Escapist* the theatre is an indoor garden. Deakin writes: '*Bringing together the aesthetics of the wasteland with those of 18th and 19th century landscape*

painting my paintings become uneasy spaces which fall somewhere between landscapes and stages. An epic mountainscape could just as easily be a theatrical backdrop.'

In Kelley Sweeney's *Hoodlums* theatre turns rapidly to farce or is it horror as Sweeney's sculptural figures - a brown paper owl next to a klu klux klan-look-a-like rag doll in a scene from *The Owl and the Pussy Cat* meets Stephen King. Kelley Sweeney writes: *"I have always been fascinated by the other-worldly and the idea that we can exist as something other than what we are. It is the realm of orchid beings, voodoo dolls, and fetishes"*.



Benjamin Deakin, *Escapist*



Kelly Sweeney. *Hoodlums*

Christian Anstice's *Vampire 1* diptych reveals portraits of two very different vampires – a de Havilland Vampire plane in the left canvas and a portrait of a female vampire on the righthand canvas. The former, no doubt, got its name from qualities and an appearance that were akin to a vampires. The latter is a depiction of a vampire – a perverse simulacra of a human being – a falsehood. This combination plays on language and consensuses of meaning.

In Neil Fuller's *The Greatest show on earth'* the theatrical phenomenon is, at last, acknowledged and in the open. Fuller's still life paintings depict objects that attempt to represent or ape something from the real world, either mass-produced or handmade, from the seemingly unsophisticated to the seemingly faithful replica. In Paul Smith's *Love Hex* the viewer is at once seduced by a world of rich colour: blues and turquoises. Smith explores an interest in what is lost from memory and how that loss is *"synthesized as trace in the landscape"*.

This exciting new show features a rich array of painting and sculpture that take pride in cocking-a-'tongue-and-cheek' snoop-at the viewer.

One artist will be chosen from the 23 artists to have their work shown in a group show intended to be showcased at the 2016 London Art Fair.

Press release by Annabel Tilley

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