



SOUTH LONDON  
ART MAP

## The Zeitgeist Open Exhibition 2015

**Artists: Sasha Bowles, Simon Brewster, Malina Busch, Tom Down, Frances Kearney, Rachel Fallon, Enzo Marra, Duncan McKellar, Richard Perry, Kasper Pincis, Sista Pratesi and Kelly Sweeney**

**Bond House Projects, ASC Gallery, Goodwood Road, London SE14 6BL**

**Preview: Friday 25 September, 6.00 - 9.00pm**

**Friday 2 October, 6.00 – 9.00pm** Late night opening & ASC Open Studios

**Saturday 10 October, 4.00 - 5.00pm** Curators and artists dialogue event to close the exhibition  
Exhibition open Fridays and Saturdays, 12.00 – 6.00pm (or by appointment)

- Selection panel: Domo Baal, Rebecca Geldard, Rosalind Davis and Annabel Tilley •

[www.ZeitgeistArtsProjects.com](http://www.ZeitgeistArtsProjects.com) / [zeitgeistartsprojects@gmail.com](mailto:zeitgeistartsprojects@gmail.com) / [@ZeitgeistAP](https://twitter.com/ZeitgeistAP) #zapopen2015

*“Ideas of landscape, exploration and transcendentalism seen through the filter of the literary, academic, hobbyist and domestic.”* - Kasper Pincis

Every year the outcome of the Zeitgeist Open produces an intriguing curatorial theme, one that could not be predicted or planned. Selected artist **Kasper Pincis** captures flawlessly, in the quote above, the dystopian essence and Kafkaesque wonderland that emerges in the Zeitgeist Open 2015 Exhibition. Everyday objects such as books and supermarket logos collide with the obscure and the anthropological, the miniature, the absurd and the comic. Nothing is quite what it seems with cardboard castles, carnivalesque sculptures and things that explode, implode and blush in the corner. What emerges palpably, is that these artists are in full possession of their intentions and that the investigations and depictions that emerge - worlds with strange new meanings - never lose sight of the artist's own obsessions.

**Pincis** uses the phrase 'art as an expression of economy' when talking of his economical, exacting and durational drawings, created using the analogue technology of typewriters and photocopiers. This low-tech materiality continues in **Simon Brewster's** 'Argos Circle' of consumption and consumerism, balancing and hybridising contradictory and contrasting themes.

**Rachel Fallon's** practice relates to dissonance and the uncanny in familiar surroundings. Fallon's sculpture 'Spoke' is based on thoughts of protection and defence in domestic and maternal realms. The conflicts and ambivalences prevalent in familiar territories inform the initial choice of materials and technique for each work.

The sheer scale, human size and positioning of the viewer in **Frances Kearney's** enigmatic 'Running Wild' series of large format photographs explores the connection between self and solitude, nature and stillness. The need for belief systems and personal rituals in order to navigate and function within the chaos and emptiness of our modern technological existence. Kearney is interested in the human psyche, in particular - from a female perspective - the journey from girlhood to womanhood.

In 'Taking Liberties with the Masters,' **Sasha Bowles** questions the meaning and ownership of Old Master images. Working with art history bookplates to create intricate and playful painted interventions, Bowles subtly alters and recontextualises the relationship between the image, the viewer and the original artistic intention.

**Tom Down's** small paintings on paperback book covers. 'Distant Lands' and 'End of the Line' have their origins in romanticized clichés sourced from paintings, film, television, illustration and advertising. Approached in a non-

hierarchical manner these common motifs, such as alpine vistas, desert valleys, snowbound landscapes and forest scenes are all re-trodden by the artist. Whilst the work revels in these nostalgic ideals, it does not seek to simply replicate specific places; instead, familiar images are composed to create archetypal scenes, blurring the boundaries between the found and the created. He comments on our own unrealistic expectations of these landscapes and of the artifice of painting itself.

The understanding and responding to the cultural constructs that have been formed around the idea of the 'exotic' and 'other' are investigated in **Sista Pratesi's** series of short films in *'The Waterfall Lectures.'* The images depicted create a false sense of separation between the past and the present, between them and us, through drawn interventions connecting us to our history and our species. Anthropological objects, artefacts from antiquity, ritualistic paraphernalia, natural phenomena and anamorphic forms inform **Kelly Sweeney's** sculpture *'Goon.'* Seduced by the realm of the carnivalesque, and the suspended reality it creates, the artist casts a performance in the landscape between reality and theatricality.

The process of making for **Malina Busch** – *'Blushing Corner'* - is a way of lending physical form to the traces left behind by time; a place where materials are used to reconsider and reinvent specific memories, using her surroundings and her temporal sensations. **Richard Perry** works primarily in sculpture, using the possibility of the object as both a factual and an implied presence. Working in a geometric language, and with sculptural concerns of material, weight and balance in mind, the process is a conflicting one of intuitive adjustment and premeditated decision. This results in forms like *'Halley 6'* that attempt to break free from an underlying rationale, introducing ideas of illusion and the blurring of 2, and 3-dimensional realms.

**Enzo Marra's** droll and absurdist painting *'Observer (Hauser & Wirth)'* shines an insider light on the art world and its particular artifice and commodification. Ideas of worth and value are examined through Marra's analysis of the activities that occur: in the privacy of an artist's studio; the hanging and display of works in the gallery; the invigilators and the visitors and observers; the way that those present can give alternative purpose to works on display. In contrast, **Duncan McKellar** sites his artworks, like *'Cardboard Castle,'* outside of the gallery to enable an unguarded response from the viewer, encouraging interaction and involving the public through participation and encounter.

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**Background:** The Zeitgeist Open Exhibition is our annual open submission competition which is a vibrant and critical showcase for new and established artists. It has become renowned for having a significant impact on artist's careers by raising their art world profile through press, sales and exhibition opportunities as well as creating new networks with collectors, curators and other artists. The Zeitgeist Open is one of the pioneers of making the selection process of the competition anonymous. Previous selected artists include Tom Butler, Ben Coode-Adams, Ben Cove, Annabel Dover, Jonny Green, Debbie Lawson & Ben Woodeson.

The Zeitgeist Open Exhibition 2015 was facilitated and is partnered by the excellent **Point + Line**, an online community for artists and art enthusiasts. [www.pointandline.com](http://www.pointandline.com)

Special thanks also goes to **Carroll / Fletcher** Lucy Cox, Justin Hibbs, John Myers, Michaela Nettell, John Richert, Ana Ruepp and Lex Thomas for supporting the exhibition and ZAP's programme in a number of ways.

**ACCOMPANYING EVENTS: OPEN STUDIOS - Friday 2nd 6.30-9pm & Saturday 3rd October 12-6pm**

Artists include: Estefania Araujo Bianchi, Helen Bermingham, Henry/Bragg, Ellen Christiansen, Rosalind Davis,, Milena Michalski, John Myers, Michaela Nettell, Shelley Rae, Ana Ruepp, Flora Scrymgeour, Annabel Tilley, Julia Russell, TROPE & more.

ASC Open Studios houses a wide range of artists in a range of disciplines. Our Open Studios event is a fantastic and rare opportunity for members of the public, artists, curators and collectors to visit our studios, see the range of work being developed and buy works directly from the artist.

**Part of Deptford X**, a contemporary Arts Festival. See the full programme of exhibitions, talks and events at [www.deptfordx.org](http://www.deptfordx.org)