

73-81 Southwark Bridge Road
London
SE1 ONQ
020 7357 6469

Dream Home

Private view: 4th April 2007
Exhibition: 5th April – 5th May
Open: Mon-Sat
10:00am – 6.00pm
Entry: **FREE ENTRY**

Curated by Paul Jones and Liga Kitchen



“And every step I take
Takes me further from heaven
Is there a heaven?
I'd like to think so”
“In Every Dream Home A Heartache”
Roxy Music

Artist Paul Jones has curated and participates in a show inspired by this haunting song by RoxyMusic. He has chosen artists diverse in their medium and perspectives which echo the essence of the dream home phenomenon. The extrapolated title ‘*Dream Home*’ evokes flurid imagery and false promises. It is the aesthetics of the psyche which struggles with this illusion in an attempt to fix a reality.

The dream home inspires a myriad fantasies. Having roots pervasively spreading from 30's middle America, depression to skyscraper, to 21st century Internet romance to Space Emigration. It is the idea, not the reality which is mesmerising, intoxicating at heart, and a paradoxical source of terror.

Every dream can become a nightmare. A home becomes the *unheimlich* of estrangement. How familiar is the disorientation of returning to a place one has left long ago. Essentially it is this quality of feeling which is explored by this oxymoron, for how can a dream be a home, or a home a dream? How does the smallest object hold the sensation of belonging, when a home can be a place of profound displacement.

Few social problems have had so visible a place on the urban landscape as homelessness and exclusion and novas arts' mantra is dedicated to exposing broad and diverse audiences to its themes. A goal for novas arts is to provide a creative forum for participants to express their feelings and use their experiences to create better understanding of the themes and issues involved. Another goal is to help generate compassion for people who truly need and want help to change their lives and engage with the world around them.

NOTES ON THE ARTISTS

Thorsten Knaub

Thorsten Knaub's practice often concerns itself with ideas around how technology affects society as well as the artist and his processes. Previous projects *The Cinema Machine*, where 100 classic feature films were each retimed to 60-second length include and *GPSdiary* (www.gpsdiary.org), an online archive recording the daily movements of the artist during a yearlong period using the Global Positioning System. Current projects include a film about Chris Burden's *The Flying Steamroller* commissioned by the South London Gallery. Upcoming exhibitions include *Metalandscapes* at the Joan Miró Foundation in Mallorca in autumn 2007.

Kit Wise

Kit Wise' recent work attempts to describe 'invisible cities of the floating world': possible scenes glimpsed during liquid transit through the neoreal, plastic-fantastic cityscapes of contemporary culture. Following a Borgesian 1:1 scale map of desire, these composite scenes of fact and fiction, memory and reverie aim to skim across the infinite but empty surface of the collective urban imaginary.

Sonja Wyndham-West

Sonja approaches her 3D walk-in installations from the point of view of a sculptor. That is her background. 'They are temporary constructions which transform the materials of our present day into strange hallucinatory places, often leaving the viewer isolated in a netherworld of fake memories and imagined nightmares.'

"The woman was surprised to find herself so unexpectedly shifted from one architectural reality to another. From low ceilings and dim lighting to brightly lit, monumental surrounds, To a room, or hallway, she was not sure; stunted in width and depth by the proximity of its walls and the impressive door"

Si Sapsford

Sapsford utilises domestic objects and traditional skills to reference human emotions and fears. In 'Descend', cellar doors resurrect old fears of the unknown, mixed with feelings of repulsion and attraction, of compulsion and childhood horror.

In 'Pressed', flowers are mounted directly on the wall with pins. Here is a domestic variation on the painterly skills of the Dutch painters. How carefully detailed are the insects and grubs, how meticulous the positioning and representation of the flowers. The method of mounting, however clearly refers to those Victorian collectors and the connection with collecting today.

Raimi Gbadamosi

One reason for making and exhibiting a work is to induce a reaction or change in the viewer. The stronger the work, the stronger its impact and the more total (physiological, psychological, intellectual, etc.) the reaction of the viewer. The strength of such a work is a function of the viewer's response to it. The work is a catalytic agent, in that it promotes a change in another entity (the viewer) without undergoing any permanent change itself (Piper, Adrian. *Talking to Myself: The Ongoing Autobiography of an Art Object*. Hossman Hamburg MTL Bruxelles 1974 p. 7)

"I present a world from a point of view that will allow more than myself to appreciate what it means to feel what I feel. For in that moment of abeyance, I intend that the viewers find more of themselves in the 'other'. This is plenty to ask an artefact of culture, but this is what remains to carry unarticulated desires of a disparate multitude. Whether desired/desirable or not, I am defined by the practices/languages/forms of art".

Gbadamosi sees it as delinquency, when the art piece becomes a mere slave to the socio/political leanings of the maker or method. The artist, with their role of a visual philosopher, attempts to make sense of their world (as shared and defined by others), giving meaning, a voice, and expression, to the concerns of the artist's eventual audience.

Gordon Cheung

Machine Dreams

In Machine Dreams Gordon Cheung depicts Le Corbusier's Unite d'habitation in a barren hallucinogenic landscape. His paintings capture the hallucinations between the virtual and actual realities of a globalised world oscillating between Utopia and Dystopia to form epic techno-sublime vistas.

Guy Harvey

Produces work governed by the internal structure and paraphernalia of the home. The works, both 2 and 3 dimensions utilise an array of domestic mediums, ranging from anaglypta and flock wallpaper to velvet and resin.

A bag of child's sweets seamlessly merges with a cast coloured fireplace. Whilst a trompe l'oeil of a soiled resin mattress elevated to the vertical, confronts the viewer with both forgotten childhood memories, and paradoxically, painted abstraction.

It is as though Harvey is attempting to isolate a 'memory', or 'feeling', that a certain smell or texture can suddenly reawaken. But the truth of that memory is called into question. Whilst these isolated segments lend authenticity to a 'retrieved past', it is not the rendering of that historical context that is desired, but the questioning of the authenticity of the memory itself

Kevin Osmond

VAPOURSCAPE

Vapourscape represents a skyline on a clear day intersected by aviation vapour trails that appear to be just at the point of dissipation back into the atmosphere. The ephemeral qualities of both subject and material are frozen within a sculptural time capsule. Constructed from household white goods packaging Vapourscape highlights man's intervention on nature.

Osmond's latest series of sculptural compositions are inspired by 'scapes' - landscapes, cloudscapes, dreamscapes or starscapes - made from everyday components and throwaway items that in actuality imperil these environments. They provide escape routes from everyday consumer culture into a utopian universe where nothing is wasted – everything is recycled, reworked or reused.

His practice references a plethora of earthly and celestial elements, including clouds, water droplets, wind and topographical configurations. He also draws on current scientific ideas about the microcosm and macrocosm of space – from molecular structure and chaos theory to wormholes. While alluding to techniques used in traditional landscape painting and exploratory space imagery, Osmond utilises contemporary sculptural forms and materials to re-invent our view.

Building molecular configurations from chopsticks or wind farms out of coffee stirrers, Osmond builds up complexity and interrelation from the repetition and adaptation of simple forms. Obsessive and experimental, he transforms the mundane into the mesmeric.

Paul Jones

Paul Jones has been concerned with the intense nature of materials- how they behave, their surface qualities, potential form and the 'right' way to use them. This has been reflected in his work in his various exhibitions around the world. Jones, poses the question 'What If'? Thus the work grows intuitively where the making process is inseparable from the finished product. Jones wants the work to have an 'uncertainty'. To question whether it is what you perceive it to be, and how you verify what you think it is - What its origins are?

Jones's practice is evidently sculptural; however, the methods he uses rely very much on drawing. This has led him to drawing exercises such as drawing a line on paper and repeating the process creating as he says 'a kind of Richter scale of the mind'. This process has been used directly on the wall large sheets of paper, envelopes and on card.

In later years he has worked closely with computers plotting the coordinates of found shapes, marks stains, and images to develop 3D topographical descriptions of imagined places. These have often been made site specific or contained within box diorama.

Jones's interest in materials has led him to experiment with various materials, he even has an on going project of space stations made of popcorn. In fact he will use any material that will help him create that 'thing' that will help as he says 'relate to our physical world, at the same time reveal an unknown world where all materials become polymorphic and where time, space, distance, scale stretch and shrink out of shape.

Andrew Dodds

Andrew Dodds is a Belfast-born artist currently based in London. His practice embraces a broad range of production and distribution methods including publication, video, audio, the internet and talking birds. He has exhibited in many major public galleries across the UK including the Barbican Centre, London, Ikon Gallery, Birmingham, and Spacex Gallery, Exeter; and independent, artist-run spaces such as Jeffrey Charles Gallery and Transition Gallery, London. He has a Masters in Fine Art from The Slade School of Fine Art, University College London.

Dodds' recent and forthcoming commissions include 'Lost in Space', published by Book Works, London (2006), which details the objects left behind on the surface of the moon after the first lunar landing; 'untitled (horror)', a collaboration with a youth orchestra to compose and perform the soundtrack to an imagined film in the shadows of Grain Power Station, Kent (2007); and 'Galapagos', a project that follows a party of island-hopping, English tourists during a nine-day excursion to the remote Islands (2007).

Faisal Abdu'Allah

Faisal Abdu'Allah's work primarily evolves around photography, screen print and installations. After having graduated in Fine Arts at the Royal College of Art in London, the artist chose to work and live in the capital, and has since taken part in several solo and group exhibitions across the country, constantly challenging ideas of identity and stereotypes.

Felix Friedmann

Felix Friedmann, produces work compelled by themes of memory and transience, Friedmann has traveled throughout Europe, documenting sites of dereliction. Old factories, villages, etc. In some of the images there is definitely a feeling of ghost town and all the emotions that can evoke. and in others a film in which everything seems to be false or not quite what should.

Victor Greetham

Victor Greetham makes work from the landscape of the memory. From the places and faces that have left a impression that is fading. He resolves to make a reflection that might superimpose the importance of process, time or personality on to the dynamics of the image, testing his idea in a range of media from drawing to digital film, oil painting and photography. He is forty three years, comes from the north east of England now lives in south London having returned to this country from Brazil where he lived for seven years and was a student at Camberwell College of Art.

Hurvin Anderson

Born in Birmingham in 1965 to West Indian parents, Hurvin Anderson studied at Wimbledon College of Art, later attending the Royal College of Art. His first solo show, The Lime, was held at David Risley Gallery, London in 2003. In 2004 he was selected by the celebrated German painter Neo Rauch for inclusion in East International, at the Norwich Gallery, and was recently included in Back to Paint at C&M Arts, New York. Shortly, he will take up his position as artist in residence at the Dulwich Picture Gallery. His images are developed from photographs. Through layers of paint a pictorial space is built up that evoke a memory or a perceived memory of a place and time.

Saron Hughes

Saron Hughes is interested in the distance needed from things in order to interpret them, or rather what happens when that distance changes - whether for example the viewer can be too close or be looking from the wrong angle. In an attempt to view things afresh and perhaps catch reality unawares, sometimes she collapses these distances such as in the 'A1 Still Life' series, where a sheet of A1 literally comes up against an object, creasing around the point of contact - a physical or 'indexical' imprint - and squeezing out any room for an explanation to emerge. Or Hughes takes a familiar structure that is so mundane it's almost abstract and removes one of its defining characteristics to see what is left, such as 'Baggy Corner'. Hughes says: ***“Once the definition has been bent out of shape, we begin to lose our grip on it and that's when things start to shift and live”.***

Glynes X Jacques

Glynes X Jacques studied for an MA in Sequential Design in Brighton.

GXjacques explores the space between vision language and sound, to take the viewer into internal spaces and unthought-of dreams.

DREAM HOME

PREVIEW 4th APRIL 2007

5th April - 6th May 2007

FREE ENTRY

"In Every Dream Home a Heartache"

AN EXHIBITION OF
ARTISTS
WHO CONSIDER
THE IMAGERY AND FALSE PROMISES
OF THE DREAM HOME.

Faisal Abdu'Allah
Hurvin Anderson
Gordon Chong
Andrew Dodds
Felix Friedman
Raimi Gbadamosi
Victor Greetham
Guy Harvey
Saron Hughes
Glynis X Jacques
Paul Jones
Thorsten Knaub
Kevin Osmond
Si Sapsford
Kit Wise
Sonja Wyndham-West

Novas Contemporary Urban Centre London Bridge
73-81 Southwark Bridge Road, London, SE1 0NQ

DREAM HOME

"In Every Dream Home a Heartache"

Faisal Abdu'Allah
Hurvin Anderson
Gordon Chong
Andrew Dodds
Felix Friedman
Raimi Gbadamosi
Victor Greetham
Guy Harvey
Saron Hughes
Glynis X Jacques
Paul Jones
Thorsten Knaub
Kevin Osmond
Si Sapsford
Kit Wise
Sonja Wyndham-West

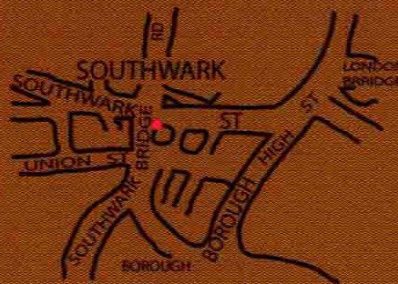
Curated by Paul Jones & Liga Kitchen

Private View: Wednesday 4th April 6pm

Dates: 05.04.07 - 05.05.07

Hours: Monday - Saturday 10:00am-6:00pm

Closest tube London Bridge



Novas Contemporary Urban Centre London Bridge
73-81 Southwark Bridge Road, London, SE1 0NQ