

Full Circle

Curated by Drawing Room in collaboration with UBM plc

April 2014 – January 2015

Christopher Bond, Ben Deakin, Haruka Hashiguchi, Inês Rebelo, Keith Roberts, Belén Uriel, Ross Walker

Full Circle brings together a selection of artists featured in previous **See Think Different** exhibitions as well as artists new to the project. Focussing on ideas of continuity and change, the exhibition will alter throughout the course of the year. Works will be re-arranged and replaced by new elements, the list of participating artists growing as the exhibition progresses. Bringing together a diverse range of artists and works, *Full Circle* explores both the continuation and evolution of ideas within individual artistic practice. The exhibition will also include a number of site specific works which have been specially commissioned for the project.

The works of **Christopher Bond** often appropriate from popular culture and the real world. In his light-box works, previously shown at UBM in *Signs of the City*, Bond used re-claimed shop signs to create witty, phonetic statements that utilised the iconic typefaces of the city. His most recent works on paper demonstrate a continued interest in appropriation and text, but also a move towards the exploration of psychological states and the complex interplay between the unconscious and conscious. His colourful and gestural grounds exist as a consequence of testing brush strokes and using the paper like a palette, whilst the precise typographic layouts drawn on top faithfully reproduce actual book covers from popular culture, philosophy and psychology.

The paintings and drawings of **Ben Deakin** explore ideas of wilderness, focussing in particular on how our nostalgia for nature has been inherited from the 19th Century Romantics. Many of Deakin's paintings incorporate the iconography of this period such as mountains, forests and glaciers. Whilst previous paintings referenced real life landscapes, his most recent works are amalgams of places real and imagined – fantastical spaces more akin to stage sets, where a mountain-scape could just as easily be a theatrical backdrop.

Observation of nature and the elements are linked inextricably within the work of **Haruka Hashiguchi**. Whilst previous works documented the movements of sunlight and shadow at a particular time and place, her most recent *Meristem* series is concerned with light's constant change over the surface. Working to self-imposed rules and parameters, Hashiguchi embroiders rings of stitches which are layered from the centre to the outer, each ring reproducing the previous like a tree's growth rings. The delicate variations of colour within the works are created through experimental dying processes using natural materials such as leaves, bark and flowers.

The works of **Inês Rebelo** look to outer space and cosmology. Her paintings often combine images of distant galaxies with texts from scientific publications used to map and study distant events. Rebelo's re-contextualised and re-presented facts often carry a humorous tone by confronting us with the absurdity and ultimate futility of mapping and creating diagrams as a means of understanding our place in space. The site specific installation *Attempt to Find the Snark #5*, which has been specially commissioned for *Full Circle*, maps the northern hemisphere night time sky on the exhibition's opening night – 31 March 2014. The holes, drilled directly into the wall, represent stars which are scaled by the intensity of their brightness when viewed from earth.

The works of **Keith Roberts** often combine raw, industrial materials (clay, plaster, sheets of metal) in addition to found objects (tin cans, wall boards). Whilst previous works looked at how materials change and deteriorate over time, Robert's most recent sculptures and paintings explore the manipulation of both object and function. A kite, cast in plaster becomes like metal when painted with enamel paint. A painted surface bears the distinctive markings of lead. These transmutations are not literal ones, but act as challenges to the way we understand materiality – where something weightless can appear heavy and the fragile seem solid and unbreakable.

The works of **Belén Uriel** are largely concerned with the ways in which Modernism has shaped our aesthetics and social habits. Her drawn series *The largest selection of dreams 1*, depict interiors appropriated from home décor catalogues (often replete with price tags). Copied onto carbon paper, Uriel's idealised interiors become dreamlike spaces which, due to the nature of the paper, will fade over time. Her works draw attention to the ubiquitous of designed goods within daily life and the power that design has to alter collective habits and the way that we function within the home.

In his latest paintings, **Ross Walker** explores ideas related to functional spaces and the objects, colours and surfaces that they are filled with. Incorporating objects and materials commonly associated with corporate spaces and rental properties such as carpet tiles, message boards, mass produced fabric and decorative kitchen vinyl, Walker highlights the blandness and neutrality of modern-day design. The painted marks within his works - often in tones of magnolia and pastel - are less like painterly gestures and more akin to marks associated with trade and function.

Part of **See Think Different** - a collaboration between Drawing Room and UBM.

Full Circle is the fifth exhibition curated by Drawing Room in collaboration with UBM plc for the top floor of UBM's London headquarters building. Now in its third year, See Think Different aims to promote and support emerging artists within a local – and global – company environment. During the exhibitions, Drawing Room curators and participating artists give lunch time talks, enabling UBM staff to gain further insight into the exhibition and find out more about the artists involved. This collaboration also trains a curator, providing them with the opportunity to support the professional development of emerging artists within Southwark and to gain invaluable practical experience of working collaboratively with both Drawing Room and UBM.

Full Circle is curated by Mairia Evripidou (UBM Curatorial Intern) & Jacqui McIntosh (Project Leader, Drawing Room)

Previous exhibitions:

Connecting Worlds - 9 September 2013 - 28 March 2014

Michael Armitage, Marisol Malatesta, Liz Murray, Frank Pudney, paula roush, Lucia Vera

Signs of the City - 8 April 2013 – 6 September 2013

Olivia Bax, Christopher Bond, Jack Brindley, Rob Chavasse, Marcus Cope, Freya Douglas-Morris, Benjamin Jenner

Material Matters - 2 October 2012 - 6 March 2013

Rebecca Ackroyd, Mauro Bonacino, Sarah Bridgland, Will Jarvis, Ben Long, Ben Newton, Keith Roberts, Lizi Sanchez

Parallels of Latitude - 19 March 2012 – 21 September 2012

Jessie Bond, Ben Deakin, Pippa Gatty, Haruka Hashiguchi, Andy Jackson, Sam Messenger, Inês Rebelo

DRAWING ROOM

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Christopher Bond

An Unquiet Mind, 2013

Watercolour, acrylic & graphite on paper
27 x 35 cm

Christopher Bond

Wallpaper, 2013

Oil & graphite on paper
42 x 58.4 cm

Christopher Bond

Salads, 2013

Oil, pen, graphite & tape on paper
21 x 29.7 cm

Christopher Bond

Man and Society, 2013

Oil & graphite on paper
21 x 29.7 cm

Christopher Bond

The Saturated Self, 2013

Oil & graphite on paper
21 x 29.7 cm

Inês Rebelo

1 Attempt to Find the Snark #5, 2014

Perforated MDF and existing wall
233 x 190 cm

Ben Deakin

Hybrid, 2014

Ink, watercolour, gouache on paper
30 x 40 cm

9. Belén Uriel

Good Companions (old

and new side by side), 2011
Inkjet photograph printed on cotton paper. Ed. of 1/3 + A/P
Steel handmade frame
45 x 40 cm each

Ben Deakin

Prospector, 2014

Ink, watercolour, gouache on paper
28 x 36 cm

Ben Deakin

Coaster, 2014

Ink on Paper
20 x 26 cm

Keith Roberts

Red Kite, 2013

Cast plaster and oil based paint
94 x 62.5 x 13.5cm

Inês Rebelo

Proxima Centauri, 2011

Medium Enamel on aluminium
160 x 190 cm

Ross Walker

Untitled, 2013

Oil on fabric, board and metal
72 x 38 cm

17. Ben Deakin

Drift, 2013

Oil on linen
35 x 45 cm

21. Ross Walker

Untitled, 2014

Oil paint, household paint and vinyl on notice board
45.4cm x 60.2 cm

22. Ross Walker

Untitled, 2014

Oil and household paint on canvas and wood
42 x 76 cm

Andy Jackson

Datum RM1, 2014

Acrylic on MDF
22.5 x 15.5 cm

Andy Jackson

DG, 2014

Acrylic on canvas
67 x 31 cm

Lizi Sánchez

IIIII, 2014

Acrylic on aluminium foil
270 x 215 cm (5 panels of 78 x 115 cm overlapped)

Ross Walker

Untitled, 2014

Oil and household paint on canvas and wood
42 x 76 cm

Marcus Cope

from the *Made in Lemba series*, 2014

Ink and oil on paper
21 x 297 cm