

This Is The House We Built

Saturday 8th February 2020

6 – 9pm

By appointment 9th – 13th February

29 Cedars Avenue, E17 7QL

We go searching; in the places we inhabit, in our bodies, stories and memories.

With an absence of religion shaping our collective consciousness, we question how we access a narrative that is greater than ourselves, and how this in turn situates us as individuals.

The process of making is a form of individual questioning, whereby the manipulation of materials allows us to bring a physicality to the unseen. We enquire into the hidden layers of familiar situations, giving expression to things felt and experienced.

The show brings together different visual wanderings, constructing a new space, both physical and conceptual, where we choose to believe. *This Is The House We Built*.

Edrev's work explores the collective experience of being human, through referencing religion as a source of commonly felt emotions. She repurposes religious imagery, of shame, forgiveness, and communion, to question how these behaviours are today experienced within human relationships - ultimately consecrating the human and humanising the holy. Critical to her work is the human body itself, which she regards as the site of all meaning-making. The repeated occurrence of the naked body represents a purity and directness of experience, recalling the naive nakedness of Adam and Eve. She works from her own photographs of live models in poses that are symbolic of both human and spiritual relationships. Paint is applied in thin layers to create a fresco-like effect, referencing medieval paintings in which the naked body is commonplace. Despite each body being based upon a real person their face is never revealed, allowing Edrev to communicate a unique scenario which simultaneously expresses archetypal emotions.

Starting with photographs that he has taken in desolate and forgotten landscapes, **Joe Bucklow** works into the image - scratching, painting, burning. His interventions enter into a dialogue with the supposed archival truth of the photograph, reflecting his tainted recollection and personal experience of being within the landscape. Focusing on areas which have borne the impact of human industrial action and its injury, Bucklow embodies this destructive action in his manipulation of the photographs, whilst also finding solace in these lonely and abandoned spaces. Bucklow's approach to landscape does not aim to frame one single vista in a traditional manner, but hoard small fragments of reality and experiences gathered on site, reassembling them as a series of near forgotten images. In these psychologically charged edgelands he dwells on the poetic and the ruinous.

Kate Dunn 's paintings are an expression of an active engagement with the material of paint. Responding to personal emotional states, her paintings are a gestural expression made in a fast and visceral manner, in which she regards the process of making itself as an "event". Dunn encourages an active engagement with the work, both from herself as creator and from the viewer. She sets up a confrontation between the work and the viewer, through both scale and the shape of the support. Replicating the arch of an altar-piece, she references power dynamics in which the viewer finds themselves over-powered or in awe. However, instead of finding themselves contemplating religious imagery, the viewer is confronted by the visceral impact of the abstract play of paint, which communicates the emotional expression of the maker herself.

Hugo Flores is concerned with the search to uncover and convey "authentic" memories, whilst recognising the ultimate impossibility of the task. Flores puts to work various media in this search - painting, print-making and image appropriation - in which he meditates upon imagery of stories told to him during his childhood, specifically of the place behind his grandmother's house where he was never allowed to go. Having never actually experienced this place, he nevertheless has amassed a series of recollections, based upon the tales told to him. Through the process of making and its repetition Flores attempts to give a physicality to the uncertainty of past events, displaying the ultimate fragility of all memory.

Lucienne O'Mara is concerned with the limitations inherent in how we experience and understand our surroundings. Informed by a desire to highlight the fractured way in which we receive visual information, she constructs objects that are awkwardly pieced together and brushed with thick lashes of oil paint that mingle with each other. As such, she draws attention to the spaces at which things meet, and questions whether it is possible to define where one thing ends and the next begins. Sheets of aluminium are cut up and reassembled into new configurations, it's construction made visible to emulate our fragmented and partial understanding of the world we encounter; we can only ever attempt to piece together a whole.

Based on photographs of her own observations, **Maddie Yuille** paints seemingly inconsequential moments that are noticed and recorded, dwelt upon and animated in the process of painting. Untied to a particular place or narrative, each painting is a moment out of time, held and elongated; the time spent making, witnessed in the layers of the paint, communicates a sense of extended time for the viewer to dwell in. Strange, shifting colours emerge through the layering of translucent colours, and the canvas seems to radiate a light from the white of the surface itself. The illusion of painting is played with - a world beyond the curtain is suggested, and yet each visible brush stroke reminds the viewer of the insistent reality that all there is is paint on the surface of the canvas.

Curated by Edrev and Maddie Yuille.