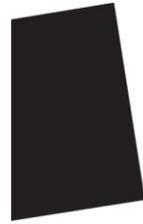


Square Show: 2 August- 20 September 2003

A collaboration with ICA, London



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Opening times

Mon - Sat, 11:00 - 18:00

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50 Finsbury Square
London, EC2A 1HD

gallery@bloomberg.net

Ana Genoves, Siobhan Hapaska, Mark Hosking, Stefan Kern, Toby Paterson, Ben Mayman, Paul Ramirez Jonas, David Shrigley, Tomoaki Suzuki, Gavin Turk, Xavier Veilhan, Franz West, Keith Wilson

Ana Genoves, *Effigy* (2001), Acrylic composite, paint

Effigy, 2001, is a sculpture that shows the wearing effect of time and a familiarity with public sculpture, historic monument and gravestone. Genoves is part of a recent generation of sculptors who make three-dimensional work that sits unquestioned on the floor with solid opaque colour and dense surface. Her interest in the antique and play with the familiar makes a kind of pop antique, an object rendered mute through time.

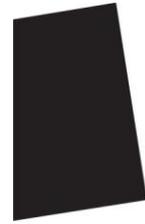
Siobhán Hapaska, *Change* (2002), Fibreglass, acrylic paint, aluminium, ultra bright LED, wood
Siobhan Hapaska's work attempts to embrace the past and the future. This is done through using a great variety of material and many levels of imagery. The hard, smooth surfaces of her sculpted objects bring to mind images of future transport or habitation, their reflective quality adding a sense of the streamlined, aerodynamic vehicle. Paradoxically, alongside this concern with movement and speed Hapaska is also fascinated by stillness and inertia, sometimes her objects remain outside of the slipstream of time and appear frozen or petrified.

Mark Hosking, *Fire Water Fountain Hose* (2003), Fire Hose and water pump

Imagining a world in the days and months after a significant disaster, Mark Hosking's sculptures present prototypes for survival. Concerned with the basics of food preparation, water gathering, individual defense, rest and play they are made from recycled objects and consumer goods. They are fused together to create unexpected but functional constructions. Heath Robinson in form, his structures and machines are designed with the imagination of an enthusiastic amateur. Employing sun-rays or pedal-power his sculptures can often be humorous and improbable in their over elaboration.

Paul Ramirez Jonas, *You Are Here* (2003), 50 canvas deckchairs

Paul Ramirez Jonas' work often plays on the idea of a public event or the manifestation of a public event. He is interested in how such events and the spaces in which they happen overlap into our intimate lives and in the crossover between unimportant incident and important incident. The work may appear like street furniture or humdrum detail at first but it does in fact discuss the viewer's position to it. *You Are Here*, 2003 situates us between the everyday (a mere deckchair) and the



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cosmic all at once. For the work in Finsbury Square he printed the following images onto 50 deckchairs:

- 1: A human heart, in red, where your heart would be when you sit on the chair.
- 2: Aerial black and white picture of Finsbury Square with the red heart in the area where the chairs are located.
- 3: Map of the world with England overlapping the red heart.
- 4: Solar system with earth marked by the red heart.
- 5: Milky Way with the heart, again, marking the placement of the solar system.

Stefan Kern, *Haltestelle* (2001), Aluminium, lack

Recalling utilitarian objects Stefan Kern's sculptures could fit inconspicuously into everyday life. Many works have the appearance of furniture, basically functional they establish a space where several people can pause, sitting or standing, in a place to communicate. Often based on pre-existing designs, Kern subtly re-evaluates and consciously perfects them in painted aluminium giving familiar objects a new individual form and modified function. Neither miniature nor monumental, his works, while proportional to the human body, reveal themselves in time as uncomfortable, drawing attention to their aesthetic perfection.

Ben Mayman, *Tangerine Monkey (Inverted Universe)* (2002), Acrylic resin

Sculpture is traditionally a thing of weight, presence and mass. Mayman's work, however, points out a reciprocal relationship between traditional sculptural practice and the modernist language. Modernist sculpture has more in common with the invisible, internal structures of the historical sculpture, it's armature rather than it's figurative encasement. This brings about a sense of potentiality and openness, as Mayman develops a free, organic way of working, using materials to describe, rather than occupy space. His sculptures are more air than object, like a skeleton waiting to be wrapped in skin.

Toby Paterson, *Pavilion for Public Transport (Warsaw version 3)* (2003), Acrylic on Wall

Toby Paterson takes existing architectural details, isolates them and represents them. In this work *Pavilion for Public Transport (Warsaw version 3)*, 2003, the reference is to a shelter on the central railway line in Warsaw. Paterson sees in these structures a 'cross pollination of style and form across political and geographic boundaries'. This then is a public structure made into an image which then re-appears in a public space, to become an image of contemplation. The viewer is kept at a distance as the work is situated inside a covered fire exit, which leads from an underground car park. The installation considers the various ways in which we might inhabit or move around inside these spaces.



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David Shrigley, *Flag for Scotland* (1997), Canvas

David Shrigley's drawings, sculptures and photographs use humour and the absurd to comment on the nonsensical aspects of the human condition. In his work daily life often appears as a sequence of tragic events punctuated by comic insights into our fear and aspirations. His *Flag for Scotland*, 1997, made to commemorate the 700th Anniversary of the Battle of Stirling Bridge, is a positive and inoffensive image that remains naïve, surreal, but somewhat ironic - the jolly pink hand waving "hello" to all who gaze at it.

Tomoaki Suzuki, *Andy* (2002), Painted lime wood

Andy, 2002, dressed in clothes more suited to a skate park or a stage, feels like an alien presence in the City. His appearance and youthfulness make him stand out amongst the crowds of office workers rushing by. It is normally rude to stare; holding another person fully in one's gaze and examining them in detail is the privilege of children and lovers. Suzuki allows us to stare, to take in the details that make up the appearance of an individual: how his jeans sit on his shoes, the way his shirt hangs on his shoulders. The change in scale allows us to consider the choices made both by the model and the artist. Tiny details become magnified by virtue of their reduction and the size of the sculpture places *Andy* outside time and space.

Gavin Turk, *Her* (2003), Marble dust and white cement

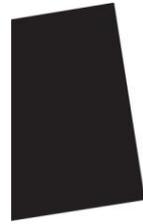
The sculpture of Ariadne can be found in the elongated, extended sunlit piazza in a painting by De Chirico. From two-dimensional memories, Turk gives three-dimensional form to the generic sculpture of the reclining nude on a plinth. Brought forth through so many languages and layers, Turk has even painted the shadows in across her surface maintaining her role as a sculpture of a sculpture.

Xavier Veilhan, *Untitled (Rucksack)*, Polyurethane foam and resin polyester paint

Situated somewhere between statues and objects Xavier Veilhan's works often feel strange and dislocated. They can first appear like signs of whatever it is that they picture - a car, a mounted guardsman or a simple rucksack - yet they also slip away from this iconographic state towards the unrecognisable. It is this balance between a hyper-real state and an un-real state that marks Veilhan's practice. With *Untitled (Rucksack)* this sense of a double life is arrived at by using a unifying colour across the cast object, playing on our perception of material, weight and scale.

Franz West, *Sitzwus* (2000), Aluminium, painted neon-orange

Franz West's incongruous sculpture sits in Finsbury Square, somewhere between a piece of street furniture and an abandoned public sculpture which has lost its plinth. Since his early influence by the Viennese Actionists, West has sought to place his work on the borderline of art and function, encouraging the viewer to participate and interact with his objects. Roughly manufactured from a patchwork of aluminium panels and painted in fluorescent orange, *Sitzwust*, 2000, is from a series of works of similar shape and form. The work can function as a stage on which to watch others, a sculpture in its own right or a place for rest and contemplation.



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Keith Wilson, *Vertical Hopscotch* (2003), Galvanised steel framed cubes

Keith Wilson's sculpture is something so familiar that it is almost invisible. A minimal structure, an exercise in dimension which is part of a simple system of forms and repetition. The material and unit size of this piece is taken from a series the artist has been working on based on the idea of introducing rural farm architecture to the disciplines of minimalism, or vice versa. It is also a vertical hopscotch layout and a climbing apparatus, something to be used and something to be admired. Quoting minimalist sculpture from the 60s and 70s, *Vertical Hopscotch*, 2003, has an invisible quality to it, at odds with its surroundings yet completely at home.