



MK CALLING 2020

Anson Gallery Guide

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15th Feb - 17th May
130 Artists
Free entry

1

COMFORT 7/32/00, 2019
Wallpaper, framed archival
pigment print, privacy film, text

Elisabeth Molin

Elisabeth Molin (b. 1985, Denmark) lives and works in London. Molin investigates the overlap between mental space and physical architecture, as grounds of both construction and destruction.

COMFORT 7/32/00 addresses entropy, the effects of urban environments on the body, and the surreal overlaps between biological and mechanical rhythms in the city. The title of this work refers to a note found by Molin on the street, which she was struck by but could not decipher. To the artist, it seemed to contain a paradox between a state of mind and a particular time, although the time was out of date or 'imagined', caught between past, present and future. *COMFORT 7/32/00* combines photography and short poetic texts, together creating a prism of approaches to the subject. The photographic images present moments of intersection, while the text describes bodily encounters with synthetic materials, screens and data. Printed on privacy film, the texts are only visible from certain angles in the room.

14

Images have legs, 2018
Kinetic sculpture activated by audience
participation. Steel, digital C-type prints
on aluminium dibond, paint, fixings.

Lucy Gregory

Lucy Gregory is an artist based in London and Buckinghamshire. Working in sculpture and photography, she creates immersive, large-scale, kinetic systems of objects and environments.

Fractured sets or props are activated: the inhuman and the human intertwined. Images are lifted from the screen and re-contextualised into surreal, kinetic collages. This theatricality of flatness allows the spectator to feel like they are walking into an animation: a cartoon world from which much inspiration is drawn as bodies and matter become flexible and unstable with an undertone of violent, slapstick humour.

Images have legs has been kindly loaned by The Ingram Collection of Modern British & Contemporary Art

13

Oh Cliff...What a Dream, 2018
Concrete, wax, milliput and acrylic

Under granite skies, we unite, 2019
Cast of resin, fibre glass and Irn-Bru

Rebecca Smart

Rebecca Smart is an artist living in Milton Keynes. Smart's practice explores the unexplained presences hiding within our landscapes: "that overcrowded but empty city, that melancholy small-town mentality and those insignificant childhood memories that define the coming of age." It is these paradoxes that consume the artist, sparking her search to find identity within the physical. In the creation of her own landscapes, Smart creates a reflective space in which objects play with imagination. Smart's work questions utopian desires, finding avenues to explore what can blossom out of shortfalls in community planning. From linear streets of houses to the dreams of L.A., urban motifs become metaphors within Smart's work. The artist explores the intense emotions of trying to find a place within an environment that does not yet scream its own identity.

2

Dashboard Horizons, 2015-1018
Pen and airbrush on Bristol board

I'm getting a TEFL and moving to Thailand / I bought this house and all I got was this stupid baby, 2020
Painted MDF, metal and polymer clay, fabric

Roxy Topia and Paddy Gould

PG: I think sometimes our work is the happy silence between two people. The expunging of excess together, to leave a gentle peace. (Or a smear up the wall lol)

RT: well isn't that sweet. Tbh I liked what Linda wrote about the refried beans show, that the- "multi-media practice they have developed together could be described as 'maximalism', but in an odd way that word seems reductive... Underpinned by drawing; both in the sense that they produce hand-drawn works on paper, but also that their sculptures, animations or even performance combine attention to surface design, with concept, form, texture and humour."

PG: oh aye. I mean I think that's true but a lot of our current work also seems to be pondering on domesticity in one way or another. Like maybe struggling with what it means to not be on the road. Putting things off by making animated storage boxes with feet or impractical furniture works for our home when we only have a tiny flat. Worrying about settling down or getting comfortable

RT: well maybe you ponder domesticity but I'm usually joking. Actually, come to think of it I have seen you pondering, mouth hanging all the way open, your eyes all slack ha ha.

PG: fair. It's another way of sleeping isn't it? Proper relaxing. I mean I'm essentially a fantasist. I think it's how I keep things bearable.

RT: nice and positive that.

3

Torque 1, 2019-2020
Acrylic on canvas and telescopic prop

Torque 2, 2019-2020
Acrylic on canvas and telescopic prop

Go on say it (twice), 2019-2020
Acrylic on canvas and hemlock plank

Foil, 2019-2020
Acrylic on canvas and telescopic prop

Miraj Ahmed

Miraj Ahmed is an artist working in London. Ahmed is interested in the tension between creative impulses of making and physical forces that seem to undermine them. Ahmed explores this through making installations that play with this precariousness and entropy. Paintings are compressed into place using construction acrow-props and telescopic poles. A painting takes support from the weight of a wooden plank leaning against it.

These paintings enter a three-dimensional dialogue between their pictorial content - the layering and build-up of colour pigment - and specific locations in space, through absurd methods of support. Processes embedded within the works allude to natural or human-made forces and resistances to them.

12

Les Bourgeois de Calais 156300, 2020
Dye sublimation on metal

Les Bourgeois de Calais, 2020
Giclée print

Raymond O'Daly

Raymond O'Daly is a conceptual artist based in London. Exploring thought and transformation, O'Daly's work centres on the plans and calculations that go into producing a work of art. For this exhibition, O'Daly made new works based on the sculpture *Les Bourgeois de Calais* (1884-9) by Auguste Rodin. O'Daly used a three-dimensional computer model of the sculpture and took sections of code to create blocks of colour. Each colour is derived from a line of 16 '1's and '0's, which are taken from the millions of bits that make up the model. O'Daly compares computer code to the human neural network that process images and thoughts.

Les Bourgeois de Calais is a work of art that expresses pain and suffering. It tells the story of the surrender of Calais to the English in the fourteenth century. Under the terms of the surrender, six town burghers were compelled to give themselves over with ropes around their necks to be executed. However, according to the tale they were shown clemency.

All of these experiences and stories are pieces of information that form our consciousness. We transform this into reason and then action, which in turn may be to our benefit or detriment: "it is what we are. Only art can set you free."

11

Minimal Probabilities, 2005
Computer code running on MacMini
with custom built Arduino controller

Pietro Bardini

Pietro Bardini is an artist working in London.

Minimal Probabilities is a computer-generated composition inspired by the uncertainty principle. This states that on a subatomic level we cannot measure the position and momentum of a particle with absolute precision. The more accurately we know either one of these values, the less accurately we can know the other. The only way to study such a system is through probabilities.

This composition is a result of an approximated system. Probabilities are the only windows to its inner workings. You are invited to disturb the system, alter its probabilities and observe its changes.

4

Milking the Creature, 2020
Silicone, resin, fiberglass, plants,
tube, pool, branches

Arianne Wilson

Arianne Wilson is an artist based in Buckingham. Wilson's 'water features' explore the creation of a hypothetical planet. They form the fragments of an alien terrain, the absurd creatures that inhabit it, and their ways of navigating existence.

On planet earth, plant life came to exist after the emergence of water. In *Milking the Creature*, this history is mirrored through the artist's use of liquid materials alongside plant matter. Using the logic of life on earth, Wilson's make-believe world exists somewhere between fiction and reality. 'Birthing' this invented creature, Wilson was influenced by fragile insect bodies, amplifying them to create an anthropomorphic mutation. Drawing on peculiarly human practices, such as extracting cows' milk for human consumption, Wilson removes them from the context of Earth, highlighting their oddness. *Milking the Creature* invites bizarre interactions between the artwork and audience, where they begin to project a consciousness to the life-form.

5

Embodiment Chronicles, 2018
Video art

Penthouss

Penthouss is a multidisciplinary art hub established by Anna Lann and Jonathan Trichter.

Embodiment Chronicles is a series of works dealing with human consciousness and its outward manifestation using imaginary characters and unfamiliar landscapes. Penthouss work collaboratively with contemporary dancers, filmed in different locations throughout the landscapes of Israel. In cognitive science and philosophy of mind, the concept of 'embodiment' emphasizes the essential role the body plays as part of the design of the mind and vice versa. The classic dichotomy of body and mind has long been disintegrated by modern thought. *Embodiment Chronicles* focuses on the possibility of inner change, shedding light on the relationship of mind and body using visual and narrative estrangement.

10

Star Wars Set, 2017
Mixed media (collage using scratch cards)

Once Rejected, Now Restored, 2019
Mixed media (collage using scratch cards)

James Owen Thomas

James Owen Thomas (also known by his initials, J.O.T.) was born in Eastbourne and as a small child enjoyed visiting art galleries. Pictures have always played an important part in his life.

From the age of five, J.O.T. took part in courses run by Project Art Works, an organisation in Hastings. J.O.T. has kept in touch with Project Art Works over the years. When he volunteered with the organisation in 2018, he met Bethany Mitchell, MK Gallery's Curator of Inclusion, establishing ongoing links with the gallery.

Moving from East Sussex to North Yorkshire, J.O.T. was inspired by the Dales, with their drystone walls, and which he noticed were quite different to the gentle rolling South Downs. J.O.T. considers his art as highlighting issues of the environment and single use products, as he turns things discarded by others into a medium for expression. Currently the artist is working with used scratch cards, but will consider any recycled items for the effect he wants to achieve.

9

*Nine Inch Triangle Studies
in Pursuit of Happiness, 2020*
Plywood and household emulsion

Garth Gratrix

Garth Gratrix is an artist based in Blackpool. Gratrix creates work that makes associations between colour, shape, space and queer culture.

Nine inch triangle studies in pursuit of happiness re-appropriates a collection of household emulsion paint colours. Their names, such as Flamboyant Flamingo, Cheeky Felicia, Cottage Door, and Snake Charmer all have hidden innuendo and playfulness around desire. Gratrix harnesses their suggestive connotations to explore sexuality within the context of queer abstraction and queering minimalism.

6

How Far, 2019
Acrylic, pencil and spray paint on canvas

Drifting, 2019
Acrylic and oil on canvas

James Tebbutt

James Tebbutt lives and works in Northampton. Tebbutt's work forms an ongoing exploration of the medium of paint. Tebbutt uses a variety of paint application styles: the drip, the splatter, the expressionistically painted, the flat, the cartoon like, the smooth and the rough mark the canvas. Each technique jostles for position on the finished canvas or 'final cut'. Areas of paint, objects and various marks are laid down and sometimes painted out as the composition develops. The imagery and motifs used are drawn from a wide variety of sources from popular and high culture. This reflects Tebbutt's own wide-ranging interests and the huge range of visual stimulus in the surrounding world. It is these images, their relationship with one another and with the expressionistic paint marks that interests the artist.

Tebbutt's paintings are not planned through to completion before they are begun, but instead evolve with a stream of consciousness which links the eclectic component images together. As a result, the paintings can have many narratives and are open to a multitude of possible interpretations.

7

Untitled, Spill Series, Tangerine and Black, 2019
Untitled, Spill Series, Pink and Green, 2014
Untitled, Transition Series, Pale Pink and Black, 2016
Untitled, Fold Series, Green and Black, 2018
Untitled, Spill series, green and green, 2019
All ceramic with earthenware glaze and acrylic

Jane King

Jane King lives in Brighton. King makes small ceramic sculptures which combine opposites of form, texture and colour. These act as metaphors for perfection versus imperfection, and control versus chaos, in relation to personal identity.

King's sculptures are intended to be unsettling in their form and how they are displayed, sometimes spilling over the plinth. Small in scale, the pieces imply an obscure function. King is interested in how this appearance enhances the works' disquieting nature, with some elements appearing 'designed' and others almost formless. The sculptures are hand-built from earthenware clay. King works quickly and loosely with the clay, "pushing and slopping" it, while carefully constructing slabs and smoothing surfaces within the same piece. Muted earthenware glazes, stained with oxides and sometimes including additions such as sand, are offset by vivid acrylic colours. King's work explores the containment of emotional mess and disorder in a world which encourages the belief that control in all aspects of our lives is desirable. King is interested in the contemporary tendency, aided by the tools of social media, to mask the messiness and chaos of real life through the creation of curated and constructed personal identities.

8

Concrete Fever Dream Install, 2020
Digital print, custom arcade cabinet
and custom software

Will Hurt

Will Hurt (b. 1984, lives and works in Norfolk) is best known for his brightly coloured, playful, digital interactives.

His work invites people of all ages and abilities and respond to the geometry of the physical sites where the interactives are installed, abstracting and re-presenting local architecture and landscape. These site-specific works bring people together, forging connections and affording them a moment to play, leaving them with lasting memories of novel experiences and new understandings of their locality. Hurt's recent work focuses on contemporary modes of drawing, writing software in which complex geometric worlds can be drawn, animated and explored.