

contemporary
british
painting

SLUICE Exchange Rates 2016 - Bushwick Brooklyn, NY

Contemporary British Painting ~ Slippery & Amorphous
at Arthelix, 289 Meserole Street Brooklyn, NY 11206

Thursday 20 - Sunday 23 October.

Special Private View evening on Saturday 22 October 6-9pm

Slippery & Amorphous

Contemporary British Painting is pleased to present Slippery & Amorphous, a group painting exhibition hosted by ArtHelix at the 2nd Bushwick International Exposition in Brooklyn, New York. Contemporary British Painting is an artist led platform, established in 2013 to promote current trends in British painting. Featuring the work of 10 painters, this exhibition explores the slippery nature of paint and the elusive language of painting which is central to these painters' practice.

Julian Brown Simon Carter Nadine Feinson Paul Galyer Paula MacArthur
James Petrucci Alison Pilkington Wendy Saunders Ilona Szalay Mimei Thompson

Paula MacArthur and Wendy Saunders of Contemporary British Painting cordially invite you to attend; we will be open daily 12 - 6pm, Thursday 20 - Sunday 23 October 2016, with a special private view evening on Saturday 22 October from 6pm **ArtHelix**, 289 Meserole Street, Brooklyn, NY 11206 <https://arthelix.com>

The Bushwick International Exposition 2016 is the second biennial international collaborative exposition of galleries and projects in and around Bushwick, Brooklyn, NYC and was developed by

Sluice <http://sluice.info/er2016>

Theodore:Art <http://theodoreart.com>

Centotto <http://centotto.com>

Contemporary British Painting <http://www.contemporarybritishpainting.com>

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full exhibition press release -

Slippery and Amorphous, NYC

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Paint is slippery stuff. Fluid and watery or viscous and buttery; it is difficult to handle and challenges the painter to control it, pin it down, fix it.

The painters in this exhibition draw parallels between the slipperiness of their medium and the slipperiness of their mode of expression. They attempt to communicate what is unseen, the things which are in flux, indefinable, even invisible and felt rather than known, learned or copied. Rosa Lee said in her 2003 essay * "...it is clear that the 'language' of painting does not readily lend itself to the making of direct statements. It is arguably an art of pure interpretation. For the painter, the codes and languages of painting, like the paint itself, are, by their very nature, slippery and amorphous. As a form of communication, it is invariably a very imprecise tool, prone to ambiguity and subsequent misreadings, if not downright incomprehension, from viewers... The problem, it seems, lies in the interpretive nature of 'meaning' in painting."

The language of painting, unlike literature, does not easily communicate definite statements; more akin to a musician's - the painter's process is improvised and more intuitive. It is often ambiguous and open to multiple or misinterpretations. These painters both imitate and invent; they do not rely on simply creating an illusion but allow it to collapse and dissolve. By omitting or actively erasing visual information, they allow the imagination to enter.

We are aware of the accretion of marks over time and get a sense of the gestures which created them. We can imagine ourselves moving as the artist moves while they pour, scrub, stroke and splash on the colour. We feel we have a glimpse into the mind of the artist and can share in their painterly investigations. The surfaces invite us to touch, or at least get up close to study the marks and adjustments. This provides an insight into how the surface may have shifted throughout its development.

Whilst the paint creates an illusion it is also unmistakably paint; in this way the painting gives us a window onto an imagined world and determinedly remains a concrete object. Flitting between imagination and the physical object, the viewer plays with the nature of perception. These paintings suggest improvisation both by artist and viewer; the viewer brings their own experience and imagination, translating what they see into their own internal language.

These painters explore the borderland between the real and the imagined; they give us just enough, the essentials we need to get a sense of the ideas they are investigating. However they don't offer us any direct answers, but rather encourage us to question both image and ourselves, making us aware that we only ever see through our own eyes, with our own accumulated history.

*Rosa Lee essay 'Threads' Chapter 6, *Unframed* ed. by Rosemary Betterton pub. I.B.Tauris

Exhibition curated by Paula MacArthur & Wendy Saunders for Contemporary British Painting at Arthelix as part of the Bushwick International Exposition in Brooklyn 2016 #er2016expo

