

Being Lost

Adele Vallance / Brendan Lyons / Catherine Bertola / Kevin Hunt / Susan Collis

Rogue Project Space, Manchester

28th May - 4th June 2011

Private view Friday 27th May 6-8pm

Open 12-4pm Saturday 28th and Sunday 29th May and by appointment until 4th June.

www.rogueartistsstudios.co.uk/projectspace.asp

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Curated by Andrew Bracey & Adele Vallance

"If the archive can serve no more than a tomb of remnants and traces, where is the place for that which does not survive or which, by virtue of the archive is forgotten"

Charles Merewether.

Being Lost brings together 5 artists whose work explores different notions of being lost; working with discarded/found objects and injecting life into them or working with the everyday, which we take for granted (and therefore can be argued that it is lost to us). The show is curated by artists Adele Vallance and Andrew Bracey.

The work in the exhibition presents a place that has been lost or forgotten; to give it a home or a function once more. To house that which the traditional archive would reject due to its requirement to be selective in order to keep more. The viewer can question their perception of traditional archives through the artist's use of display and interpretation. There is re-wiring and expansion of visual understanding of a particular or discarded object or mark.

For more details please contact Andrew Bracey abracey@lincoln.ac.uk or 07533 627 558

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Adele Vallance reveals the hidden histories of lost surfaces, through fragile glue casts; using the glues unique properties to create a record of the movements and involvements with the surface, adding a brittle trace to the process. She is a collector of what is infinitely collectable, our imprint in time.

Brendan Lyons uses paint to give an illusion of something other than itself. What may appear to be bricks, polythene sheets, builder's orange safety netting or sheets of corrugated metal are, in fact, unsupported paint. A type of hunt is created, for the viewer to differentiate between the work and the real objects.

Catherine Bertola re-ignites the lost practice of hand lace making in her Anatomy drawing. Pricked marks from the patterns of mass produced lace lingerie items become portraits, in the hands of Bertola, of real and imagined woman long deceased.

Kevin Hunt reconfigures and irreversibly alters found furniture into something approaching formal sculpture. The act of making, although premeditated, regularly turns out to be more casual, allowing for serendipitous and chance happenings.

Susan Collis creates subtle depictions of mundane and accidental marks, revealing beauty in something usually overlooked by all but the most attentive observer. Through meticulous processes of the works manufacture, something initially passed off as insignificant gains a currency of awe in the viewer.

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Adele Vallance, Surplus, 2010, Glue and paint, photo credit: Adele Vallance



Catherine Bertola, *Anatomy #6*, 2006, pin-pricked paper, 59.4 x 84cm,
Courtesy the artist Workplace Gallery and Galerie M+R Fricke
Photo credit: Douglas Atfield