



I Haven't Mentioned Orange Yet

Hannah Atherton, Madlena Kaindel, Angela Nolan, Alanna Paxton,
Charles Robert, Chelsea Rosenbrock and Sebastian Zylinski
Main Gallery

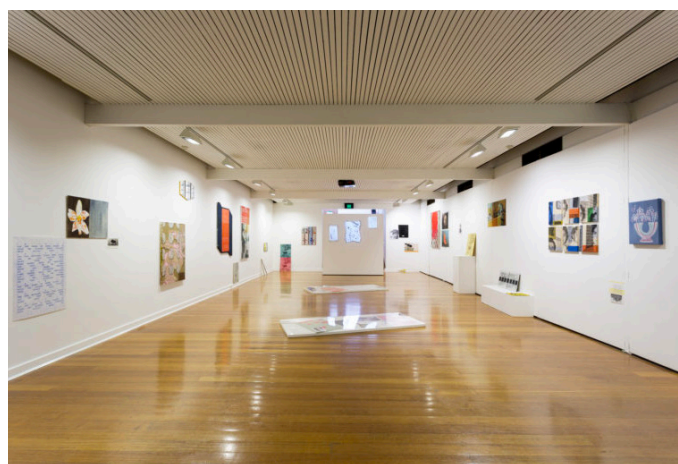
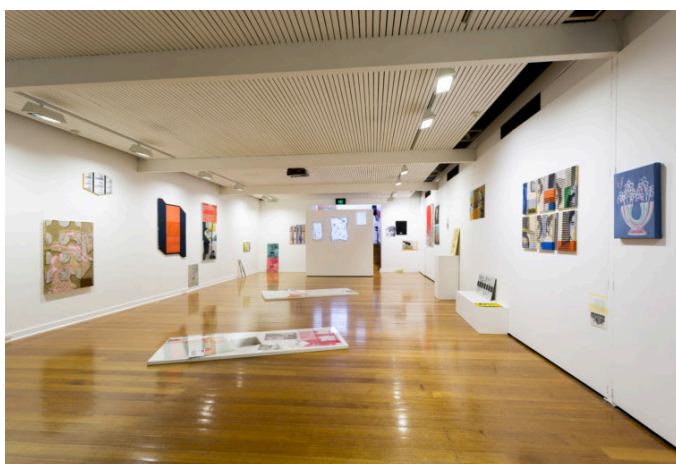
Works in this exhibition draw on a range of influences, each exploring the visual interplay between 'image' and 'abstract' through a process of combining and reworking. The ensuing disruptions of narrative and meaning within these 'collage pictures' trigger emotional responses from the viewer, perhaps relating to the construction of meaning.

'I Haven't Mentioned Orange Yet' is a line from a Frank O'Hara poem titled "Why I Am Not a Painter" in which he writes about being spurred by a particular subject (or a word) to write a poem, and he writes and writes but by the time the poem has finished, he hasn't even mentioned that initial word (e.g orange). I felt this was quite relevant to the process of abstraction and therefore to the works in the exhibition and its curation.

Angela Nolan, 2021.

Within her works, Hannah Atherton creates compositions that blur the lines between honesty, vulnerability and superficiality, and in doing so encourages a self-reflective and contemplative state in the audience. Angela Nolan presents works which can be described as composite paintings, making use of found and constructed images that act as smaller 'windows' within an abstract picture. Madlena Kaindel's works share ideas of memory, comfort and connection to childhood memorabilia, inviting

the audience to connect to their own experiences. Through the use of both familiar and unfamiliar objects and repetitive patterns, her practice allows room for contemplation and immersion in a safe and intimate space. Alanna Paxton's works are inspired by a dialogue and constant exchange of forms between analogue and digital realms to construct abstract ecosystems that inform the readings of each other. Charlie Robert's practice of late has revolved around automatic and geometric painting intertwined with found images. Through this, he has been focusing on the building up of contradictions, tensions and harmonies within the one universe of a painting. Chelsea Rosenbrock creates works that explore how heavily we rely on photographs and stories to support our memories, and how often this causes them to become faded or altered as time goes on. Combining printmaking and painting, Sebastian Zylinski's works question perceptions of the surrounding environment using colour and texture to explore complex relationships and relate the states of flux that occur as constructs in our minds with those of reality.



Documentation credit Lucy Foster