

*across*



*boundaries*

Boundaries can be represented as an invisible circle around us, which is necessary to provide a safe and comfortable containment. Unfortunately, they can also promote repression and pain, if used as institutionalised elements that divide cultures, classes and races. In that sense they produce prejudices, and even interfere in our mental beliefs, and, as a consequence, they close out freedom.

But how should boundaries be defined and applied within art and creativity? To start our investigation we decided to work playfully proposing 'Across Boundaries', a free-themed contemporary exhibition representing the works of a broad-ranging worldwide group, which includes both emerging and established artists.

The range of works goes from the representational to the abstract and conceptual, in categories that include painting, sculpture, drawing, photography, mix media, installation, film/video and performance. By not being given a theme to follow, the artists are encouraged to feel totally independent through their engagement in the creative process, and free to explore any methods and subjects as they wish.

Will the outcome of this show disclose any resonance, a congregation of views, dissonances?... Whatever the result, creating across boundaries can promise a vibrant and exciting environment; but all may be revealed in the viewers' perceptions.

#### Participating Artists

Ana Bender	Liz Kent
Chic Curran	Leslie Lismore
Kevin Derbyshire	Lawrence Mathias
Liz Derbyshire	Carl Meek
Rachel Ducker	Ben Mellor
Carla Fleck	Mark Nelson
Chris Francis	Beryl Robinson
Asafe Ghalib	Katrina Rose
Niki Hare	Karina Vettorel
HérailJägerJackson	Shizico Yi



*Floor*

## Ana Bender

Bender's experimental work is always associated with images, words and new languages. She is continually questioning what we can do with the resources that surround us. Do we really need more in our lives, or must we look within ourselves in order to generate new prospects? Novelty may be society's current obsession, but what is actually new? She believes that novelty characterizes a change in perspective: it comes from within us, and has a great influence on how we deal with patterns and emotions.

In *Across Boundaries*, Ana Bender presents four works from *FLOOR*, a project that is a reflection on resources and perspective. In this project, she subverts the order of objects in relation to the floor, and her body creates illusions and new prospects. Inspired by her background in fashion and design, the use of textiles and manual techniques are a strong feature of her work. In collaboration with illustrator André Cardoso, her images are transformed into drawings. Following this, she interferes with the work, applying embroidery to the image printed on woven canvas.

Based in Brazil, Ana Bender teaches Fashion and Design at bachelors and masters level courses, at a private University, with a focus in innovation.

<http://pilachona.com/sempalavras/?portfolio=demo-3>



*Religious Bomb*

## Chic Curran

“My work is created from trace elements of the earth such as stone, wood, copper, steel brass, silver, gold, lead, iron etc. In ‘Across Boundaries’ I am exhibiting two works in stone and two in wood. The stone is from Portland on the Jurassic Coast, which was produced by the fossilisation of sea creatures over a period of more than 70 million years.

One of my stone sculptures is a representation of a ‘religious bomb’, where crosses and bombs have been used to create fear, or faith, the consequence of which has led to the creation of boundaries around the world. The other is a bust where one entire fossil has been retained on the head to indicate its’ antiquity.

The works in wood were created from pieces of the ‘Cherokee’ motor launch built in 1916 to defend British waters against German ‘U’ Boats, and which sank on the Thames 20 years ago. To salvage the wood, it was necessary to go onto the riverbed at low tide, find what I needed, then take it to my studio, situated on an island on the Thames, where for the past few years I have been cutting it up to create artwork from history.”

[thameswood1@hotmail.co.uk](mailto:thameswood1@hotmail.co.uk)



*Africa - Dreamer*

## Kevin Derbyshire

Derbyshire graduated in the 1980s in Fine Art from Sunderland Polytechnic, and has lived for many years in Harrow. The painting exhibited in 'Across Boundaries' was recently completed for his son who is living and working in the remote Turkana region of Kenya. To complete the work he has employed a variety of materials including; stained glass paint; silicone sealant; encaustic; varnish; glitter paint, and carrier bags.

"Our son Sam is in Africa researching for his PHD in the Turkana region of Kenya. In the past few years he has spent more time in Kenya than in England and has developed a great love for the country and its people. Until last summer he had not visited the Turkana region and since arriving there, he has found it a demanding place to live and work. The people are very friendly but they are constantly confronted by the harsh environment that exists and where they live on the very edge of the limits of human survival."



*Waterfall*

## **Liz Derbyshire**

“Across boundaries is relevant to most if not all the art created by me.

In my work as an art therapist there are many emotional boundaries to cross and the image produced in sessions can be used to help understand them. In nature the boundaries of land, water and sky can blend together in the form of stunning sunrises or sunsets and the forest becomes a labyrinth of tree roots and shades of green. We, with our self-imposed emotional boundaries seem to mirror the various forms of nature that go on around us and painting for me is a way to express and capture them. The image then holds a different meaning for each viewer and all of them are true.”

[www.lizderbyshire.co.uk](http://www.lizderbyshire.co.uk)



*Untitled*

## Rachel Ducker

Well-practiced in life drawing and with an appreciation of the human form and the emotional dynamics of human nature - combined with being originally trained as a jeweller - lead Rachel to experiment with wire as a medium for sculpting the human form, capturing something ephemeral, either emotive or active. Her pieces are untitled due to her belief that everyone sees something different in them, and her lack of suggestion leads the viewers to live that moment she portrays in their own particular way. She is very focused on people-watching and body language, and how people express themselves physically; that goes alongside her keen interest in psychology. Her sculptures being featureless, leaves the posture to say all, expressing the feeling. Her inspiration may come from the human form, but she is also greatly inspired by different materials, found objects and new techniques and is keen to combine mediums. The wire work keeps her more than busy, supplying over twenty galleries in the UK alone, various exhibitions and numerous private commissions globally.

However, Rachel tries to keep her active mind diverse in its creativity. She still makes her silver cast jewellery to commission and enjoys experimenting with painting, life drawing monoprinting, photography and is keen to try animation with the wire figures, as well as constantly moving forward with the sculpture.

[www.rachel-ducker.co.uk](http://www.rachel-ducker.co.uk)



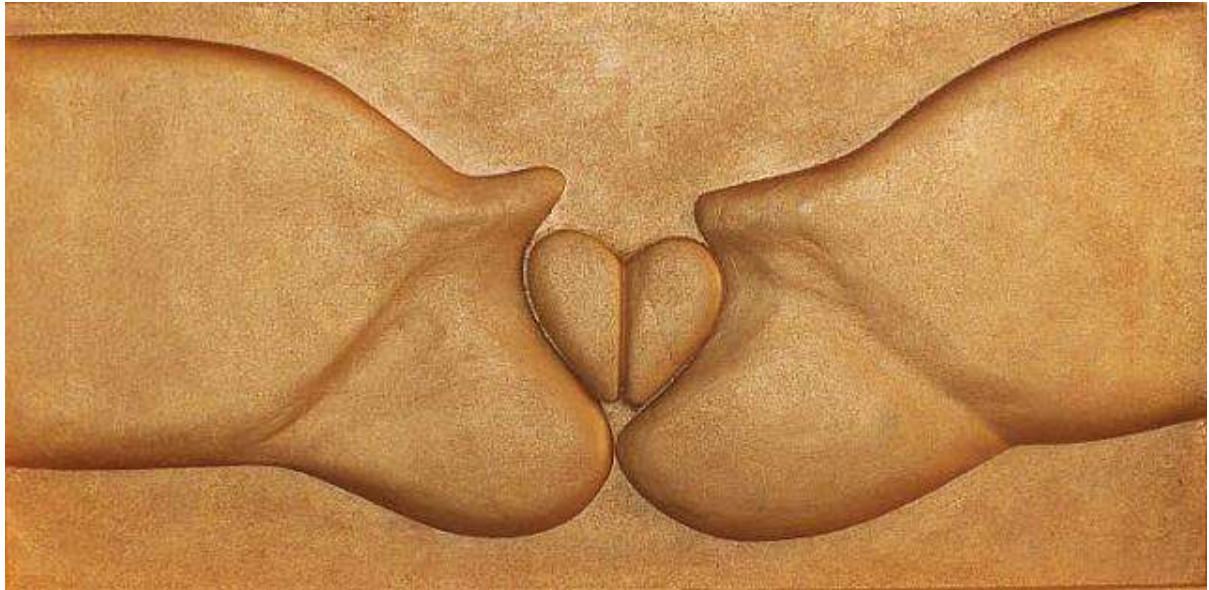
*Untitled, Through Streets series*

## **Carla Fleck**

Carla Mylius Fleck is a Brazilian photographer from Porto Alegre. She has been particularly interested in taking snap shots since 1981.

“Street photography has always fascinated me - it has a richness, rawness and above all honesty. ‘Flowing Through Streets’ and ‘Living On Streets’ are two series of images. One of them shows the expressions of people as they flow through the streets engaged in their day-to-day lives. The other series is one of portraits of the very people who make the streets their home as they hang on to their lives. These two sequences, with their disparities and also similarities, are brought together to share the same space in a unique way. The result shows the subjects going through their independent motions and emotions common to us all, yet still remaining worlds apart - all humans being so different, so distant, all interconnected on our separate paths.”

[kmyliusfleck@gmail.com](mailto:kmyliusfleck@gmail.com)



*Heart of Desire*

## Chris Francis

“My work, exhibited in *Across Boundaries*, is a satire on men’s focus on a specific area of the female anatomy. It has become an important step for me in moving from the figurative to a more simplistic use of line and design.

Abstraction, influenced loosely on Art Deco and Art Nouveau, distances the works from the explicit, sometimes contrasting the stylised with the random textures and forms of the subject by use of natural and synthetic materials. Although, the result may outwardly appear pornographic and offensive, its ethos is not to objectify but to work towards a more stylistic form of expression.”



*Back Home, Nightmare Exhibition series*

## Asafe Ghalib

“The work I am exhibiting in *Across Boundaries* is part of my ‘Nightmare Exhibition’ series. It offers an intimate view of the fears, places and private moments that mark my life, which regularly appear to me in dreams. ‘Welcome to my subconscious’.

This series plays upon the fears that I have recently been subjected to, such as: finding my true self ‘consumed’ within a strict, religious Brazilian family; ‘blind’ until I travelled and found myself in a new, strange city; alone and far from the comfort zone that I had created, yet all the time carrying with me the same all-surrounding apprehensions.

However, by creating ‘distance’, I began to tap into the openness of local people which has enabled me see my country (so often depicted in crises) in a new light. I am now able to look on my homeland both intimately and subjectively. ‘Nightmare Exhibition’ is, therefore, not an attempt to deliver a pure ‘truth’, but a reconstruction of my own reality through the understanding of the realities of others.”

<http://asafeghalib.tumblr.com>



*Momo*

## Niki Hare

Niki Hare is a mixed media artist based in the UK. For this exhibition, she has created a series of small oil abstracts onto which she has printed a series of lines. The idea with the lines is to take the painting from one thing to another; it seems like we are looking through a blind, catching a glimpse, crossing a boundary.

These paintings are experiments to explore how we perceive. They start with a simple colour field, flat and obvious; then the shutter of lines is printed over creating another point of reference, which can be seen either as another layer or as a transparency that we can look through.

“Perhaps these works are confirming what inspires me. The ideas that stick in my mind are the half seen snapshots, the world around me as I hurtle through peering out of the train window, a flicker or a blur of colour. My inspiration is always absorbed from my periphery view and then my imagination plays with it, the glances are my starting point.”

<http://nikihare.com>



*Barred X*

## HérailJägerJackson

Aude Hérail Jäger and Kevin Jackson are two artists who work together in collaboration.

The artists had a tea-break in one of their studios and whilst chatting, one scribbled away. When he stopped, the other suggested that she continue the drawing. Six years later, HÉRAILJÄGERJACKSON look back on a substantial body of work.

Working separately, each piece develops in a series of irregular exchanges between the pair. There are rules, but then there aren't. There is a finishing point, but they haven't reached it yet.

[www.kevinjackson.net/ahJkJ/index.html](http://www.kevinjackson.net/ahJkJ/index.html)

[www.audeherailjager.com](http://www.audeherailjager.com)

[www.kevinjackson.net](http://www.kevinjackson.net)





*You can hear them scream*

## Leslie Lismore

Born in Belfast and now living in Surrey, Lismore is a painter, sculptor and printmaker. Since 2012 he has been exhibiting consistently in Europe and the U.S. His recent works, explore the space that exists between people; how unspoken communication can become charged with emotion, from warmly encircling and drawing the individuals closer, to creating a chasm that is almost physical in its presence.

She smiled demurely.

"I can't say that." She hesitated. "Besides, no-one would believe me."

"Does it matter?"

"To some people, yes. Unquestionably"

"Unquestionably?"

"Yes. Unquestionably"

"That people believe you, or that the race was fixed?"

From Page 39 of 'Why I like oranges'  
Leslie Lismore

[www.leslielismore.com](http://www.leslielismore.com)



*Offshore*

## **Lawrence Mathias**

Lawrence Mathias is an artist based in North West London. He likes to work in a variety of different media with content often having a political and social theme. Music, spoken word/song, and video often come together sometimes in collaborative projects with other artists. He also works in sculpture employing recycled materials, wood and ceramics.

“For me, figurative art has become the most accessible way to clearly present sometimes complex ideas. The use of satire often deliberately blunts a subject for humorous or exaggerated effect. The recent tragedies in France, where brilliant satirical cartoonists were among the victims, underline the power of satirical art in going where other art forms don’t go, or choose not to go.

'Offshore' is a poem and video exploring the burgeoning tax-efficiency/avoidance industry/scam - depending on which side of the fence you stand. It’s a national scandal that gets scant attention in the media, not least because the worst tax avoiders are among some of the most powerful people and institutions in UK society."

<http://lawrencemathias.com>



*Old Man: E1*

## **Carl Meek**

Carl Meek lives and works in London having graduated from the Byam Shaw School in the 1990s. He is a conceptual artist who works employing various media to produce series of self-contained, un-related pieces. The works in this show are based on a series of photographs, taken by the artist, depicting unemployed men taken in Brick Lane, London during the 1980s.

“Between 2011 and 2015 I have primarily worked on a collection of paintings and graphics titled ‘Profile Pictures’ that deals with the arbitrary and solipsistic attitude that exists in contemporary internet-based forms of self-actualisation. Also, since 2009, I have been working on an on-going series called ‘Proof Of Purchase’ which creates a surface painting using discarded till receipts as its source; the work being a 'photographic' record of a single moment. The paintings in this exhibition - ‘Old Man: E1’ - are a re-investigation of past photographs employing contemporary attitudes.”



*A week in St Ives No 1*

## **Ben Mellor**

Originally a street artist with the familiar tag 'elvis', Ben uses a combination of spray paints, stencils, collage and traditional oil painting to create works that highlight his growing impatience with the world's political and religious elites.

"By nature I use art as political commentary and craft my ideas around judicial injustices and political ineptitude. Recently, my time has been spent making collages from the leading lights of the Fourth Estate. However, behind the colourful facade of the final result lies the relentless chattering of misery and greed which has left me somewhat disheartened and certainly bewildered.

As a result, for this exhibition I decided to focus on happiness and colour. Art for just art. A time which started with gloom and brightened to a heart warming degree. During a wet holiday in St Ives and after a week abstract painting at the St Ives school of painting I was forced to languish in my sparse lodgings where the window became the source of hoped for creative influence. Positioned in front, I came to document the comings and goings of native and tourist through the summer rain. Back in the studio, I attempted to record my time in terms of calm, colour and setting and was delighted to see a week of confinement transformed into an eventful history."



*The Lumens Series II, No. 1*

## Mark Nelson

Mark Nelson's work reveals a concern with light and dark and the nature of place, home, identity and character, literally and metaphorically.

Most recently Nelson has been working on a series of images called 'Lumens'. Some of the images have as one of their constituent parts forms based on a simple house gable-end-shape.

The images in this exhibition develop the artist's ongoing concern with our experience of the interface between the phenomenal and the numinal. That is, the materials used and the alchemical process which they undergo combining to make manifest the dense encapsulations of the ineffable.

[marknelson656@btinternet](mailto:marknelson656@btinternet)



*Ordinary Rendition* (detail)

## **Beryl Robinson**

Time is concentrated in painting. Collected marks slowly build on each other until the image becomes saturated. The subtle interaction of light and colour is turned down to a low hum. Painting represents the subject through stillness, a distillation of more than one perspective.

Ordinance enables us to see our situation from above as well as from the ground when we can simultaneously feel both vulnerable and powerful. From above, the city appears as a digital circuit, the figures of children like small targets on the ground. This panorama is vast and boundless. The smallness of children is in contrast to its all-consuming nature, shadowing those who cross it.



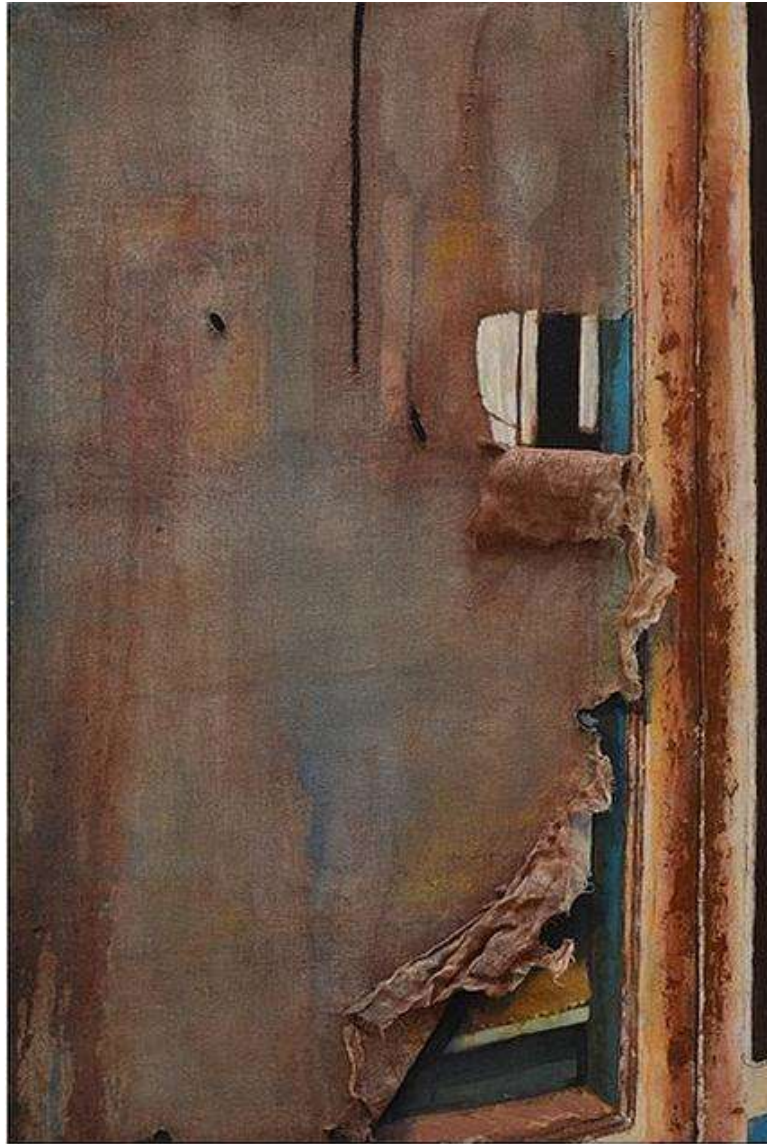
*Storm Approaching*

## **Katrina Rose**

Katrina attained a degree in History of Art from the University of Kingston and then pursued a professional business career for over thirty years. She has now resumed her creative journey with a special passion for painting. Having recently returned to the U.K. from Portugal she has begun to experiment with different media and textures.

“I have a love of water and the way the sky’s moods reflect upon its surface. For me, the colour blue encapsulates both the drama and tranquillity of its ever-changing spirit. Colour is my chief motivation!

I find myself repeatedly drawn to water both artistically and geographically, which I interpret in a loose, impressionistic style. Previously, in the Algarve, I had been working in acrylic on canvas, influenced by the region's wonderful light but I am now learning to adapt to the different and less bright London skies.”



*Painting 1*

## Karina Vettorel

Karina Vettorel captures the beauty of old, devalued or discarded objects and also of places with no apparent significance. She is interested in realism - the actual surface of objects - and tries to simulate the look of materials that excite the sense of touch.

"*The Closed Hearts* are part of a series of two paintings created in the beginning of 2014. The paintings come from a moment of my own life seeped in emotion and feeling. They are a reproduction of an old, scraped cabinet, the closed doors of which are a representation of my own closed and wounded heart."

[www.karinavettorel.com](http://www.karinavettorel.com)



*The Doors*

## Shizico Yi

Shizico Yi is a London-based multi-media artist. She has an MA in Fine Art from UEL, London and is currently undertaking a Fine Art Professional Doctorate also at UEL. For this exhibition she shows 'The Doors/Chariots' - an Installation with toilet seat, and a film of 100 pictures shot over a period of 13 months from July 2013 - August 2014.

'The Doors' is a series of private/interior pictures placed within outdoor settings taken over a defined period. It is less 'about' the artist as a individual but more the 'escape' from contemporary life, a recurring theme in Shizico's work.

The enclosed public toilet space offers a moment of comfort from the inescapable public social life. It is a commentary on the private times that one often seeks to achieve in over-crowded public spaces. The 'seat' represents contemplation and an aesthetic unity. However, the co-title, 'Chariots' is also a reference to an ancient Asian belief in that the chariot which was buried within one's tomb allowed the individual to have a safe passage into the afterlife.

<http://uelmafineart2014.weebly.com/gloria-shizico-yi.html>

# Across Boundaries

Exhibition curated by

**Ana Cockerill**

[www.facebook.com/accuratorialprojects](http://www.facebook.com/accuratorialprojects)

[anamar.br@hotmail.co.uk](mailto:anamar.br@hotmail.co.uk)

Copy-editing

**Carl Meek**

[www.carlmeekart.com](http://www.carlmeekart.com)

General Support

**Carlos de Lins**

[www.carlosdelins.com](http://www.carlosdelins.com)

**\*espaciogallery**

**159 Bethnal Green Road**

**London – E2 7DG**

[www.espaciogallery.com](http://www.espaciogallery.com)

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