

For immediate release

*espaciogallery

159 Bethnal Green Road,
London E2 7DG

Exhibition Date : 13 - 18 March 2018

Open times: Tue, Wed, Fri, Sat : 1 - 7 pm

Thur: 6 to 9 pm Sunday : 1 - 5 pm

Private View: Thur 15 March 6 - 9 pm

Contact:

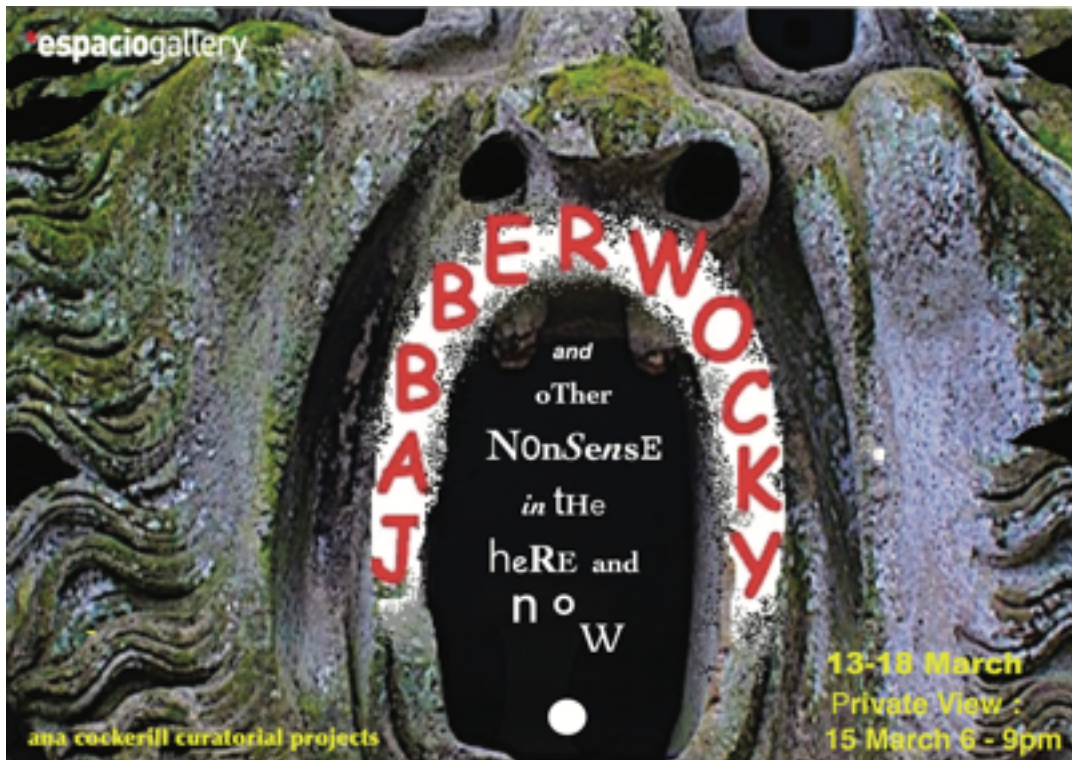
Ana Cockerill (Curator)

anamar.br@hotmail.co.uk

+44 7941 684853

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Jabberwocky and other nonsense in the here and now is an art exhibition inspired by Lewis Carroll's '*Jabberwocky*', one of the greatest examples of nonsense literature. The show includes a myriad of contemporary messages about playing with fantasy in order to comprehend reality and to defeat menace. This encompasses two-dimensional and three-dimensional artworks (painting, photography, print, mixed media, installation), as well as video/film and performance, all of which may be political, personal or as nonsensical as the poem itself. With the poem at focus, artists convey impressions of today's *Jabberwocky* narrative both figuratively and in abstract forms, drawing from playful and serious perspectives.

Featuring:

Denise Wyllie, Ida Ndoni, Kevin Derbyshire, Lawrence Mathias, Les Lismore, Liz Derbyshire, Jonathan Graham, Cristina Cantilena, Lizzy Bending, Ben Mellor, Helen Lack, Elena Rizzardi, Yolanda Pinto Medina, Verena Giavelli, Sonia Stanbury, Adolfo Solarte (FITO), Marcos Buarque de Hollanda, Art Hop Life, Marcia Mar, Andrés González-Meneses, Janet Moses, Naïg Thomé, Meliha Gunenc, Julia Schoklitsch, Edson Costa, Luciana Mariano.

Jabberwocky

and other nonsense in the here and now

... and in Espacio Gallery, in Ana Cockerill's new curated show, 13 - 18 March 2018

Review by Jonathan Graham

Ana Cockerill Curatorial Projects presents the Jabberwocky exhibition, Lewis Carroll's hole-dwelling monster creeps to zany life amongst us, through the diverse works of an international artist assembly. Nonsense's surrealism teases us, playfully, seriously and darkly, to a deeper reality.

The images span colours which trip between joy and fear, as shafts of toyshop sunlight host residual shadows, whose weight still lingers nearby.

Sonya Stanbury's *Jubjub Bird* laments the pathos of evil. In *Trans-form-ando*, Marcia Mar's arbo-real-primitivist spirit winds blow through the dark branches shading a grey face: a seeing soul, in the stark company of foreground ocular satellites. *Under the light of blues and reds*, **Adolfo Solarte's** spring fire blazes the joy after the storm. **Lizy Bending's** *Untitled with boots*, sees a floral wall's spring trip drawn into mourning human loss.

An *urban angel* pokes prods a *dangerous city gent* with gleeful misery, the papyrus brightness behind it twisted from dawn to garish blaze by **Denise Wyllie's** victim's grimace. The liberating fabric of adventure careers along **Jonathan Graham's** *Rollercoaster*, as chain links forge our bondage in folds of the unknown. Sun and wind spin the seasons of a dream, as **Julia Schokklitsch's** *Unfolding Reality* glows through a Victorian window, to brighten night with spring. Winds rustle from the Jabberwocky's lair, blowing forth **Liz Derbyshire's** sense of the mind's shapeshifting colour. **Naïg Thomé's** skin of holes cast multiple sightless eyes from the *entrails of the Jabberwocky*.

Meliha Gunenc's *Frabjous Day* turns raining shadows into slate-cut cliffs, towering to a stormy nirvana. **Janet Moses** pours silence into the mind – with her sensibility to the peace of metamorphic oneness, in the sunlit jungle of her native Malaysia, as in Carroll's deep nonsense-philosophy. **Art Hop Life's** *Process* pulls a small hours bar through sleep to an ocean, as the wraiths of the party hang in the dark. Red comes alive through texture, undiluted by distracting dynamics, in **Ida Ndoni's** groundless, boundless *Primavera*, the faintest shadows suspending white, petal velvet in scarlet freedom. Darkly expressionist zombies are woken from their war chest, as **Lawrence Mathias** political monsters spread designer chaos by *Opening the Box*. Skeletal origami stretches foam-blazing waves into mountains, as **Elena Rizzardi's** *Balance of Non-sense in Colour* ushers us into aeons of deep ochre sunset, beyond a white, linen ceiling.

Verena Giavelli conducts deep daylight through glass cotton, whose tangled figures struggle to claim their free identity in *Upside Down*. **Kevin Derbyshire** tickles Carroll's characters, letting them, too, flicker between distinctness and telling extensions of the author himself. Wasted humani-

ty breathes its last, drowning in the jarring political delusions of the now, as **Cristina Cantilena** bids us *Beware the Jabberwock, my son*. **Andrés Gonzáles Meneses** *Persaie* sculpts the sinister sorrow of multiple, deformed heads, stone-bound in their conjoined prison – of petrified group-think? Masculinity leers with two tone confidence, impervious to the cascading chaos of its mount: is **Ben Mellor**'s *Patriocky* invincible or in denial? In *Come into my arms, my beamish boy*, an embrace spirals upwards to **Les Lismore**'s female gaze, which hovers between comic irony and anxiety – an ambiguity heightened by the subtle choking effect of the limb coil's wrapping formality.

Resting elbows chase window panes round framing right angles, which concentrate cognitive solitude into a tunnel's bright depths: escaping the viewer, unseen, behind a blocking wall, as **Marcos Buarque de Hollanda** teases our curiosity into his sea of dreams: and, *as in uffish thought, he stood*. Rounded segments grow natural beings from the Hansel and Gretel gnarls of **Yolanda Pinto Medina**'s *Tree Tumtum*, making the woods wild in captivating closeup. **Helen Lack** sprinkles waltzing, handwritten streamers, catching a plane of chill, foreground light, before the snow smoked midnight of the deep beyond: *he stood awhile in thought*, as colour's fullness made fantasy bliss. We slide *Through the Looking Glass*, into **Edson Costa**'s shimmering video. Childhood re-dawns in **Luciana Mariano**'s *Face the truth, fight your battles*, as the morphing monsters of carpet tiling patterns take on real dragon form – behind the looking glass where, even now, only the self can be seen.

But the dragon appears later, in **Nonsensability**: a performance evening at Espacio Gallery on 17 March, part of the Jabberwocky week, featuring an amazing group of artists, including **Lawrence, Mathias, Jones Tensini, Lizzy Bending, Marcia Mar, Giulia Vitiello** and **Jonathan Graham**, whose visions of nonsense re-invent reason, to trip through comedy, politics, music and choreographed poetry – in the Jabberwocky's spooky celebration of tripping, subconscious enlightenment!

Jonathan Graham (artist, poet, editor)

<https://beatingdreams.com> seagull120@hotmail.com

Jabberwocky: 13 -18 March 2018. **Private View:** Thu 15 March , 6-9pm

Visiting times: Tue, Wed, Fri, Sat: 1-7pm Thur: 6 - 9 pm / Sun: 1-5pm

Nonsensability : Evening of Performance Art - Sat 17 March 2018.

Curated by Ana Cockerill & Jonathan Graham. Free admission

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Contact: anamar.br@hotmail.co.uk +44 7941 684853

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Please see here some images mentioned by Jonathan Graham in his review:



Sonia Stanbury



Ben Mellor



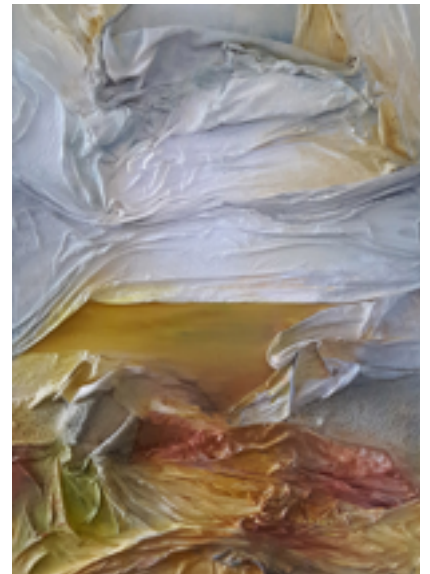
Yolanda Pinto Medina



Verena Giavelli



Ida Ndoni



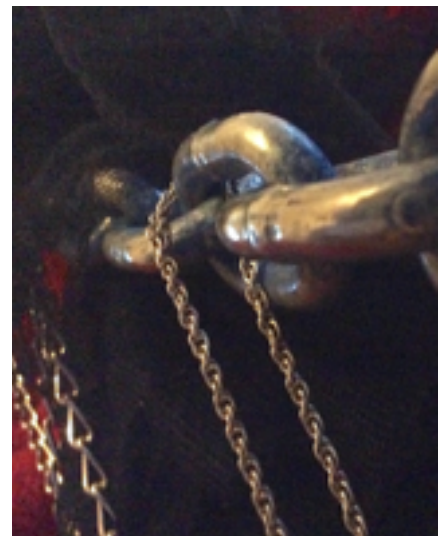
Elena Rizzardi



Denise Wyllie



Marcos Buarque de Hollanda



Jonathan Graham



Marcia Mar



Naïg Thomé



Les Lismore



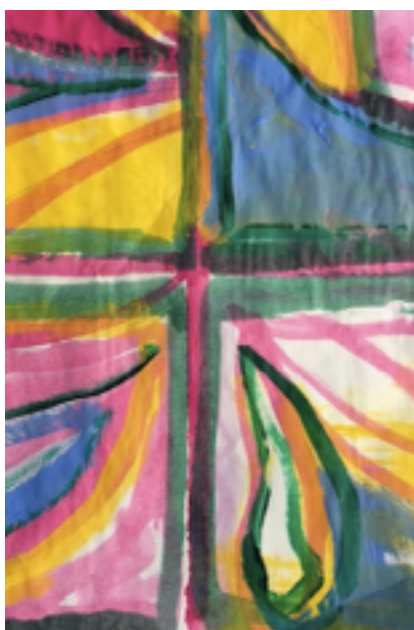
Helen Lack



Andrés González-Meneses



Adolfo Sol (FITO)



Julia Schoklitsch



Lawrence Mathias



Art Hop Life



Luciana Mariano



Lizy Feel Free Bending



Meliha Gunenc

