

4th - 9th December 2019



RAW PERSPECTIVES

ESPACIO GALLERY
159 Bethnal Green Rd, Shoreditch, E2 7DG.

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Curated by Martin Ireland

Opening night private view:
Tuesday 3rd December 6-9pm

Performance night:
Thursday 5th December 7 - 9pm

Raw Perspectives challenges our perceptions of masculine identity today. The work in this exhibition challenge us to experience the male figure with all our senses. Art that we consume from advertising and pornography can produce a connection of tactile fresh eroticism, movement and intimacy. These images elicit powerful responses, yet can also offer a subtler experience. Sometimes it's enough to quietly look, reflect and enjoy.

Art can stir feelings and memories, get under our skin and cut to the bone. We might find a work moving, repulsive or disturbing, but they all share the same focus on masculinity, weather it's from a male or female perspective. This inspired the context of this exhibition Raw Perspectives.

The exhibition presents work by 14 figurative artists working specifically around the male figure. Some work reverses traditional sexual politics of the male nude, viewed by female artists. Other work looks at the fluidity of drag and transgender body politics.

Pit Ca
Jane Clatworthy
Brian Dennis
Phyllis Dupuy
Kennedy Grant
Mark Ho
Stuart Howitt
Martin Ireland
Christopher James Murphy
Sally Shrubsall
Ivor George Sexton
Chrissy Thirlaway
Dante Turner
George Meyer-Wiel



MARTIN IRELAND

Dreams from a Small Boat

My figurative paintings takes us into spaces of personal intimacy. They invite us in as though we have stumbled across a figure or groups of figures in a private space. I explore masculine physicality, intimacy and sensitivity of the male form. The male figure can tell a story more intensely than a portrait and often broadens narrative and can convey more emotion than a portrait.

Art that we consume from advertising and the internet connects eroticism and inti-macy. Our culture is saturated with tears, rage and pumped-up masculine muscle. These images can elicit powerful responses, yet can also offer a subtler experi-ence. Some of my work explores the boundary between pornography and eroti-cism. Not everything has to be felt to the max - sometimes it's enough to quietly look, reflect and enjoy.

Recently, I have focussed my work on the effects that a trauma or disaster imposes on individuals. There is a never-ending trickle of young people fleeing war or prej-udice from all over the world. Media images indelibly etch themselves into visual memory and unravel into the current body of work being produced for this exhibition.

STUART HOWITT

The core theme of my work is the exploration of the Human condition through painting. My works open up a dialogue around how we present ourselves in the age of self curated social media. From superficial through to visceral. Questioning what 'masculinity' means in contemporary times. Are we constantly required to redefine what it is or in the age of gender fluidity is there no longer a need for it?





JANE CLATWORTHY

Nicholas

Jane explores the seductive beauty of the Male Nude through the uninhibited female gaze: finding excitement in sculpted form and bare flesh. These paintings express an artistic desire to wrench control of 'the gaze' back from the hegemony of the patriarchy and to expose male vulnerability alongside strong masculinity. Jane challenges the viewer to confront their implicit bias against the uncensored male body and to re-examine the reasons that the 'nude' in contemporary art is nearly always female.

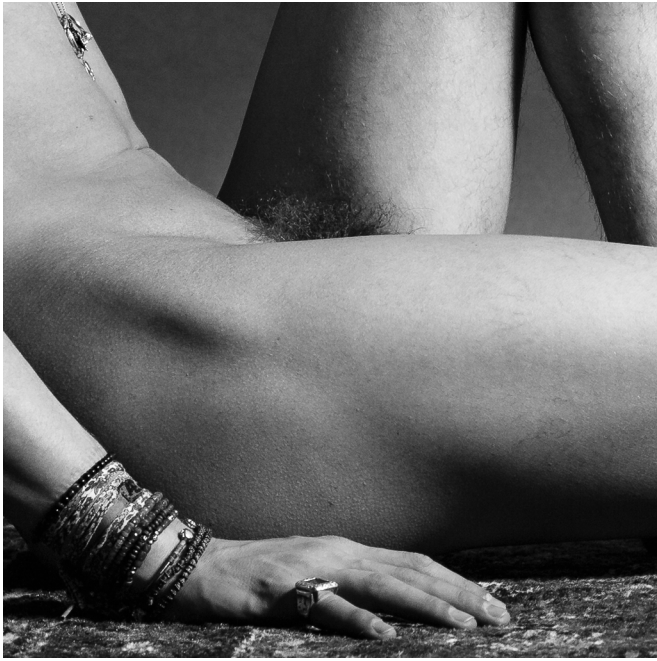
MARK HO

Charlie

Growing up with a traditional chinese background has it's challenges. The male figure, in my mind, was always a symbol of desire but also taboo. As a result my work often explores identity and what it means to conform or rebel.

The work, Charlie, can be interpreted as being overtly sexual or he's just come back from a run. The ambiguity represents the struggle between fully embracing my desires or masking them.





KENNEDY GRANT

When I was in my late twenties, my interest in photography moved from an occasional pastime to something much more serious. More than 30 years later, I now realise that I had turned to photography - especially portrait photography - because it was a ladder to help me climb out of a depression - it obliged me, literally, to focus on other people rather than myself. Working with film and a camera's lens, I began using photography as a way to reveal certain aspects of a subject's persona. I developed a passion for the whole process.

Beyond the traditional portrait of the face, many artists have used shapes and forms and bodily gestures to portray more of "the person" in the painting. I too have tried try to focus on such indicators of persona and use nude males to explore identities. The results have surprised me: the portraits are both delicate and emotional; they raise a certain curiosity and reveal the particular relationship of confidence between the subject and his photographer.



PIT CA

Self portrait

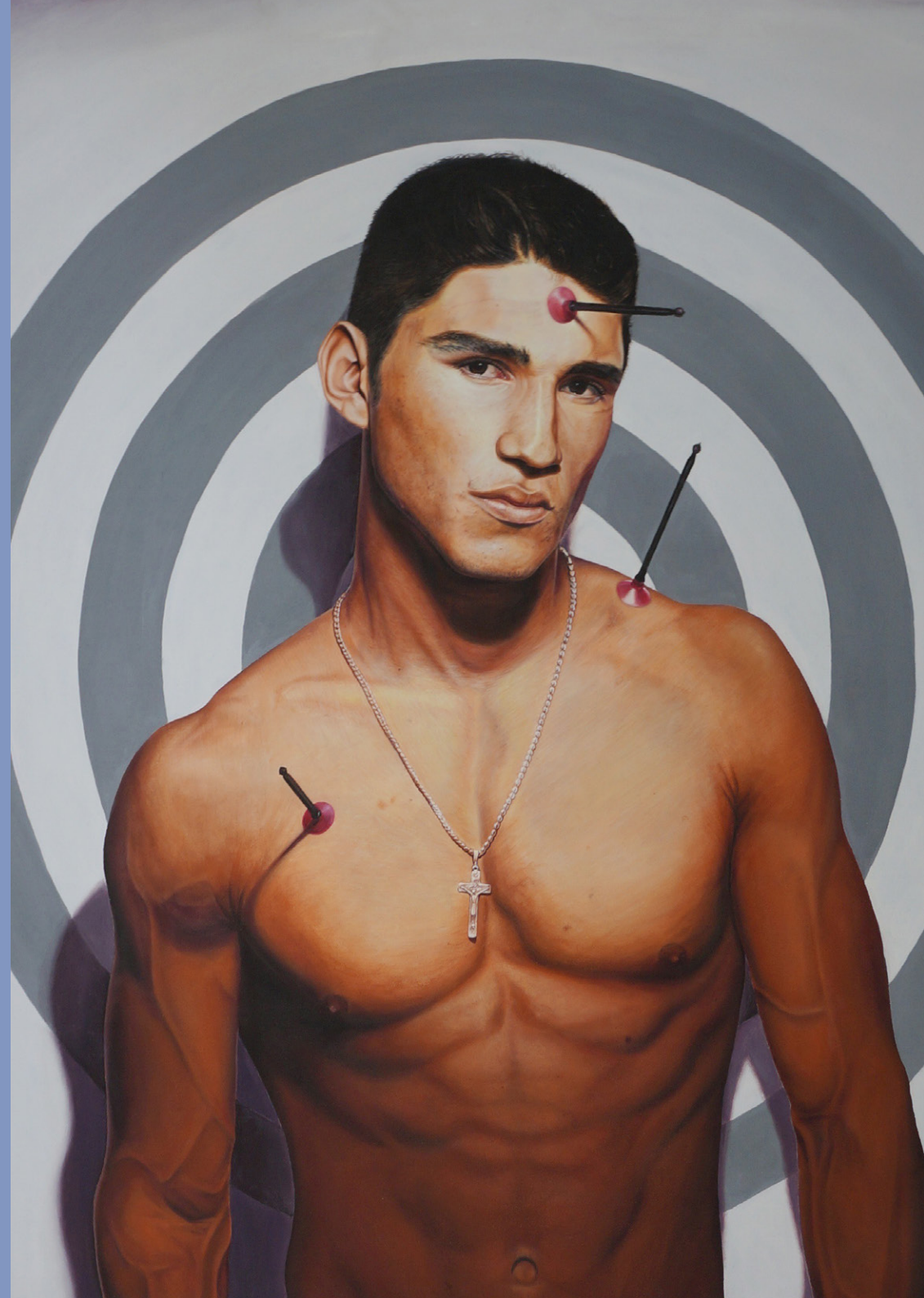
I've been painting since 2013. I started with abstracts but felt that I wanted to explore more personal images and moved to portraiture. When I paint portraits, I want to let the viewer figure out what is behind the face. What is hiding deep inside a person? Most of the time we don't show our deepest character and experience. I want to reveal more than the beauty of the male body, but also what lies beneath and our unique experience of life through living our lives.

It's so different when you're painting or photographing someone as a figurative artist instead of being the model. I have been a model for a number of years. Now I have reversed the gaze as a figurative artist with using self portraits and other people. I analyse myself from a different point of view and reflect this with what I felt at the time of being photographed with my present experience.

DANTE TURNER (ORZOCO)

Renzo as San Sebastian

Dante is a portrait and hyperrealist artist. He paints portraits and urban landscapes from detailed photographs in oils and watercolours. He works with his own subjects and to commission. Dante's work places the human subject in its own everyday social setting, analysing its presences and course in the world, and demonstrates how the human gaze reveals the human character.





IVOR SEXTON

A Storm Approaches

The work I am creating for the "RAW PERSPECTIVES" show is very autobiographical. It is inspired and centred round the sexual abuse I experienced as a child and how it shaped my adolescence.

The work does not come from pain... some of what I experienced had a positive effect on my artistic life.

My abuser really encouraged me to draw and paint...my parents only destroyed what I had created. It was he who introduced me to Renaissance Art. I know what happened was abuse...but the abuse did shape my creative journey.

My paintings depict the shame, fear and longings of my sexuality while growing up. I try to create a narrative of longing, eroticism and desire alongside the fear of being "found out"

The paintings are purposely small...it makes them more intimate. They become more voyeuristic as they lead you into the story.



CHRISSY THIRLAWAY

Unrequited Love

A product of the 1960s 'Art Revolution', CHRISSY THIRLAWAY works in 2 and 3 dimensions using oil and acrylic paints, coloured pencils, textiles, metals and found objects.

Her interests in the sciences, philosophy and culture support her fascination with what IS and her work as a figurative artist. Her subject focuses on the human body – sensual, ubiquitous, mundane, exceptional. It questions social mores of shame, confusion and ignorance and exposes the emotional charge we carry in relation to human nakedness, opening the mind to acceptance of nudity. To be unhidden by clothes is to be honest and strong.

The narratives address the tensions between the transient nature of human bodies and the lives experienced/imagined in the head.

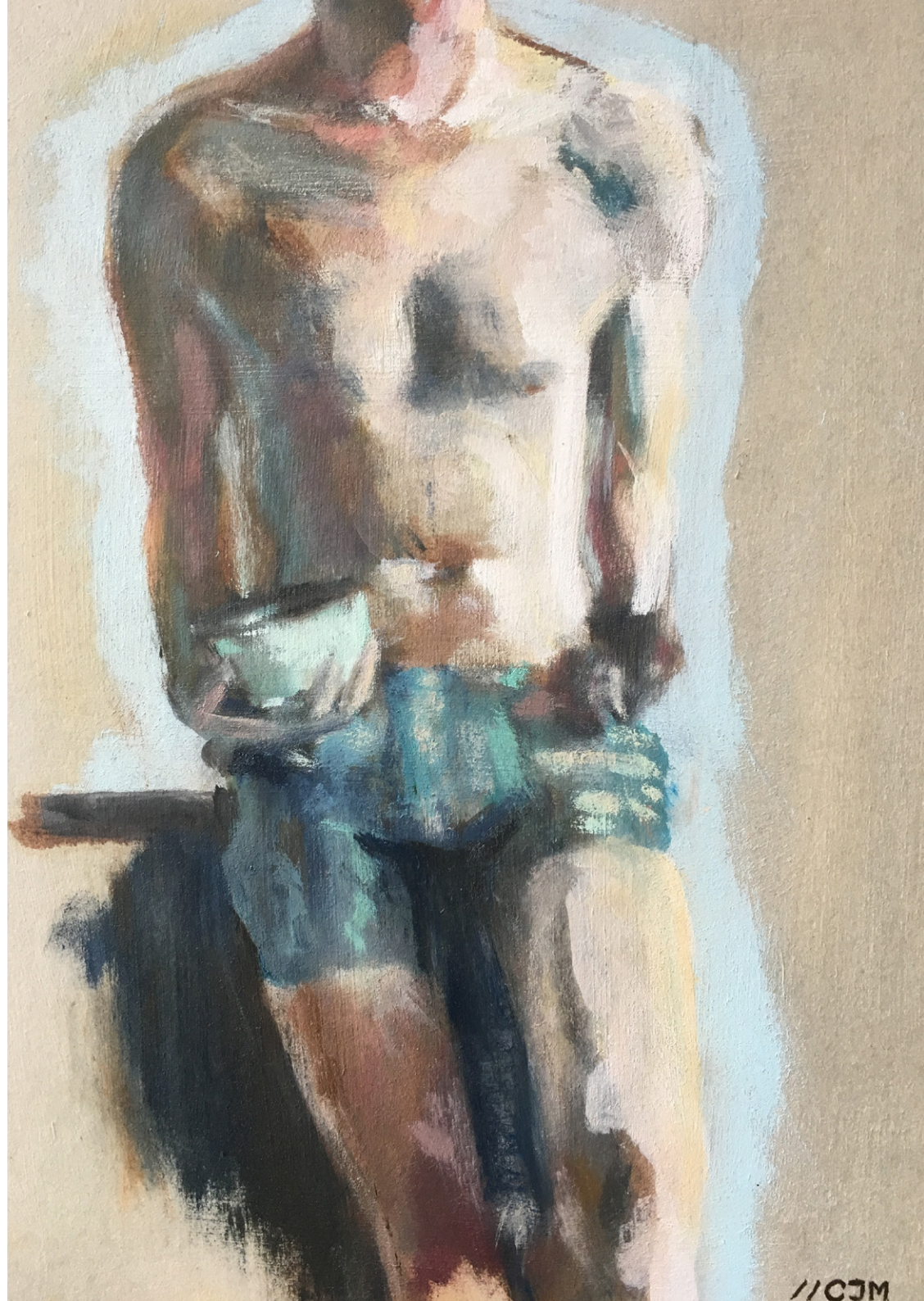
As well as working in isolation in studios in London and Los Angeles, CHRISSY has shared her skills with local and international organisations to support social change is involved in collaborative works with artists' groups. Works are represented in private collections both in the UK and internationally.

CHRISTOPHER MURPHY

Daily Devotional

The appeal of making art to me is in the function of processing the feelings and thoughts I experience through time. As I'm making a painting and solving the problems of getting an image right; in another, separate part of my mind I am working on how I feel about a past relationship, a struggle at my job or a fresh passion for someone new to my life. These inevitably make their way into the painting for me and potentially for the viewer, as a landmark and a memory. So images can be a celebration, a warning; or simply a diary entry.

I have been making pictures of men's bodies since my first inkling that I was attracted to them, so I've always used the naked male as the primary subject for my art. The paintings can carry my thoughts in abstract or more and more often, as featuring the men I must consider.





SALLY SHRUBSHALL

As a London based artist, I am attracted to the world of drag cabaret and as part of my Chelsea MA in fine art, I created my own drag alter-ego, 'The Countess of Corsetshire'. I find that drag queens embody a dreamlike quality and articulate the archaic meaning of the word, 'glamour', which was 'magic'. I attempt to explore these qualities through the glamour and magic of paint. The 1920's female impersonator and acrobat, 'Barbette' whom the poet Jean Cocteau describes as 'faraway, unreachable, dream like, unavailable to consciousness' is of particular interest. The distance of time adds another dimension to the sense of mystery and otherworldliness that surrounds him. My paintings and video installations engage with this 'Through the Looking Glass' quality, alluding to Lewis Carroll's dream inspired and playful use of scale in the Alice stories. Making a painting or installation is a way of escaping ordinary life and entering a made up, imaginary world. In much the same way a drag queen creates an extravagant fantasy when he puts on his make up and becomes his alter-ego.

BRIAN DENNIS

Pavel in Boots II.

Working from the human form is a large part of my regular practice. The greatest intrigue lies in finding beauty in the unexpected. In the pieces created for this exhibition, it lies in the maps of tanned, lined faces like shrunken apples; in the subtleties between facial expressions of pain and orgasm; in the confident body language of a man who knows he can rock a pair of stilettos. Observation of the individual is key, and for me individuality is the source of raw beauty.



GEORG MEYER-WIEL

Confined

Throughout my life I have travelled with sketchbooks. I draw when I am surrounded by traffic, music, steam, anatomy. My sketchbooks are my diaries and each drawing is an atmospheric snapshot of what inspires me. The immediacy of drawing allows me to illustrate the intimate energy of a situation - its intensity, passion, lust and movement. It is my aim to capture the fleeting quality of a passing moment.





PHYLLIS DUPUY

Beauty: "A combination of qualities pleasure to the senses or pleasurable exalts the mind or spirit."

The search for these seductive qualities has always been a driving force in my work.

I've recently been drawn to painting the idealised, muscular nude male portrayed in Classical sculpture. A hint of opalescent flesh tones creates an ambiguity between man and marble.

As a portrait painter, it is easy to be seduced by a look in the eye, a wild head of hair or a simple hand gesture. A colourfully dressed man can be a joy to paint, for the artist and viewer alike.

PERFORMANCE ARTISTS

This exhibition includes a series of Thursday evening performance works developed to coincide with Raw Perspectives on 5th December between 7-9pm.

7.00pm

Burning Pricks by Antonio Branco and Riccardo T.

8.00pm

A Little Caterpillar Movement' by Thiru Seelan.

8.30pm

Pygmalion' by dancer Giacomo Pini with tenor Daniel Thomson, performer Livia Massarelli and lutenist & guitarist Toby Carr.





Holly Revell Photography

BURNING PRICKS

In an iconoclastic performance two individuals interact from image to image in a flow of pain, truth, and hypocrisy. While enacting violent and sexual acts they read statements of political and philosophical nature shaping the surreal performance into a radical lecture on virility, femininity, contemporary sexuality, porn consumption, cybersex, polyamory and gender norms. Both performers are naked and holding candles moulded from their own erect penises. They burn slowly and melt over their bodies.

The performance functions through a conceptual script, it's never rehearsed and it's allowed to change constantly, with different spaces and contexts, and to respond to the site in which is set.



GIACOMO PINI

Giacomo Pini is a London-based dancer and movement artist, working across the fields of performance art, contemporary dance and yoga.

Looking at life from a queer perspective, his pieces transform the human body into a poetic vehicle, a place for reflection where the audience is encouraged to question established norms of gender and sexuality and conventional definitions of beauty.

PYGMALION

(Giacomo Pini in collaboration with Daniel Thomson, Livia Massarelli & Toby Carr)

Inspired by ancient Greek mythology, Ovid's *Metamorphoses* and lute song, *Pygmalion* is a queer physical and musical reinterpretation of the story of a sculptor who falls in love with the fruits of his labour. It explores the themes of gender, sexuality, love and loss.

When his statue is blessed, or cursed from the Gods with a beating heart, *Pygmalion* thinks he can finally fulfil his love for it.

But how will the two find a way to communicate? Has *Pygmalion's* creation turned out how he imagined?

Pygmalion is a short live installation, a dialogue between two worlds: dance and music, a statue and its creator, the body, exposed in its nakedness, and the raw emotion of the singing voice. This piece combines live performance, dance and music into a unique and captivating experience; a sensory feast that will keep eyes and ears peeled and hearts open.

This piece is a collaboration between Giacomo Pini (original concept, choreographer and performer), tenor Daniel Thomson, performer Livia Massarelli and lutenist and guitarist Toby Carr.



THIRU SEELAN

Thiru Seelan, refugee from Sri Lanka, is a trained Indian classical dancer, choreographer, performer and authentic movement trainer, currently living in the UK and studying at Goldsmiths University (MA in Dance Movement Psychotherapy).

"My mother taught me how to move and my sister taught me how hold the hand gestures (mudras) and body movements, my dad never stopped my thoughts. I knew that there was something growing inside me that was vulnerable and afraid of the outside world. I let it grow freely, I loved it so much. I never let down that divine feeling until it was snatched under the military boots. I saw it outside of me, naked. I kissed it with my bleeding lips and here I am - the person that I am".

SPECIAL THANKS

This exhibition has been generously supported by
the following sponsors:



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This exhibition is supporting Entelechy Arts, a charity that works alongside people who have often been invisible and un-regarded members of their communities, either because of disability, underlying health conditions or the ageing process.

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