



***espaciogallery**
31 July-12 August 2014

Urban Angles – Exploring the ever-changing spirit of the city. Images of structure, geometry, reflection, shadow, intrigue and transience provide the essence for the exhibition.



London Eyes

Rosa Cives

This image is one of a series in which Rosa looks at people's interaction and reactions to urban spaces and the environment that they inhabit.

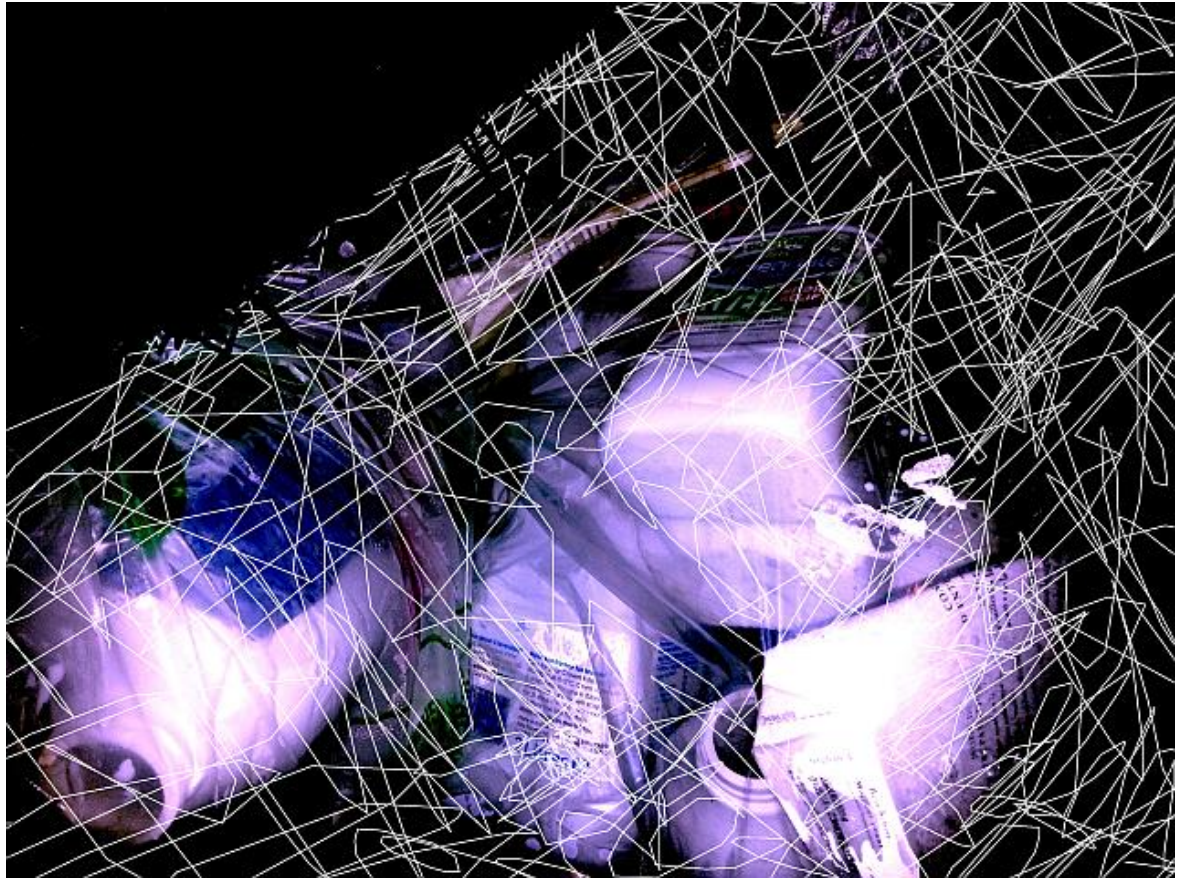
Rosa is particularly interested in Spaces, events, projects that 'add value' to people's lives. She is intrigued by the many 'layers' and Diversity in society; the fact that, upon close examination, every picture tells a story beyond the surface value.

Rosa's work emerges initially from observations and/or dialogue; she captures that moment with initial sketches, words and/or photographs that evolve using pens, pencils, oil pastels, collages or oil paintings. This is sometimes not her final port of call, as she then takes the image to design an intricate and vibrant print. The semi-abstract image(s), through repetition and/or distortion and layering of colour, create the result which marks the product of this symbiotic relationship.

The onlooker is left free to create/interpret their own reality based on their experiences.

Rosa has a keen interest in Design and Interiors; her artwork can be printed onto a Canvas, Wallpaper, Fabric and/or Scarves.

www.espaciogallery.com/rosa-cives.html



Contained

Ana Cockerill

Ana Cockerill's exhibits are part of her ongoing project *Sketching Urban Life*, an inventory of fragments of daily life in urban places in which she captures snapshots and videos with her mobile phone and recreates installations, drawings and paintings, or uses photographic enhancement and digital manipulation.

Her work presents a dichotomy - while taking a critical view of social aspects of urban life, its disorder, stress, and the cumulation of materials' waste and dirt, Ana's work also invites the viewer to observe the poetic and the aesthetic appeal that can be found in streets and public spaces.

www.espaciogallery.com/ana-cockerill.html



Brussels

Jo Colvert

Jo is a painter inspired by travels abroad and also from seeing the unexpected within everyday surroundings. For *Urban Angles* she presents a series of three paintings:

Stevenage was painted in memory of Maggie, a friend of hers who died from cancer at the age of 44. It is a scene from nearby where she had lived. According to Jo, Maggie used to say that Stevenage looked so beautiful in summer with all trees in full leaf.

Spain and *Brussels* were inspired from travels abroad. 'I have been to gigs and transported into better worlds of dreams. Then, still on a high I run back home to normality bringing with me several photos as souvenir of that surreal and transformational experience.'



Brother of Illusions

Dauguet

Dauguet set up her studio in Lisbon to seek inspiration and the peace and tranquillity needed to create her work.

In 2013 Dauguet completed her collection entitled *The First Circle*, which is the result of research into the complex nature of human relationships, social interaction and influences that confine us.

The First Circle delivers an optimistic perspective of mankind; the mention of the Circle here is a reference to the universal symbol of unity.

After several exhibitions in Lisbon, and more recently in Paris, Dauguet exhibits for the first time in London at Espacio Gallery, where she presents 3 pieces from this collection.

www.facebook.com/pages/Dauguet/347749098642109



Sky High Axial Plane

Carlos de Lins

In this current series of canvases, entitled *Linescapes*, de Lins explores the relationship between modern city-dwellers and the giant concrete and glass edifices which delimit their horizons. He is particularly intrigued by the contradictory emotions evoked for him by such buildings where a sense of awe at their majestic scale and thrilling geometry often co-exists with feelings of emptiness and desolation.



Untitled

Julie Eccles

Julie Eccles loves the plethora of environments to be found wherever she travels. Each possesses its own beauty and an abundance of creativity and inspiration. Cities are ever-changing; once regions were abound with fields now there are forests of steel, concrete and glass in place of them.

She is drawn to towering structures positioned against fabulous skies, enhancing the power emanating from within them. Alongside this, reflections all around build up layers showing a distorted perspective of our environment; one which adds intrigue and curiosity.



A Bridge too far

Paul Flint

One of a series of images by Paul Flint which attempts to show the amazingly vibrant colours, shapes and design qualities hidden in the most unlikely urban objects which have been created by man, nurtured by nature and aged by the elements. The digitally-created imagery is produced by computer manipulation of his own photographs. The finished art can be reproduced electronically and printed on to different mediums such as fabric, paper, canvas, vinyl and plastic.



Canary Wharf Reflections

Sarah Fosse

Sarah draws inspiration from the iconic skylines of her East London neighbourhood and loves to capture their swirling curling reflections upon the River Thames. She echoes these aesthetic curves through into the edifices themselves cleverly balancing abstraction and realism. The ensuing images focus on the vigour, brightness and shimmering energy of the city. Colour is central to her work and her cityscapes are executed with a bold, vibrant and contrasting palette.



Solitary Souls

Nina Harma

Nina Harma is a mix-media artist who mainly uses block print techniques combined with traditional painting methods. Her urban related work captures moody and atmospheric moments of hectic environment, where the beauty of solitude can be found when given an opportunity. 'Darkness gives the manmade chance to be in harmony with the wondering spirits of nature.'

www.espaciogallery.com/nina-harma.html



Binary Boogie Woogie

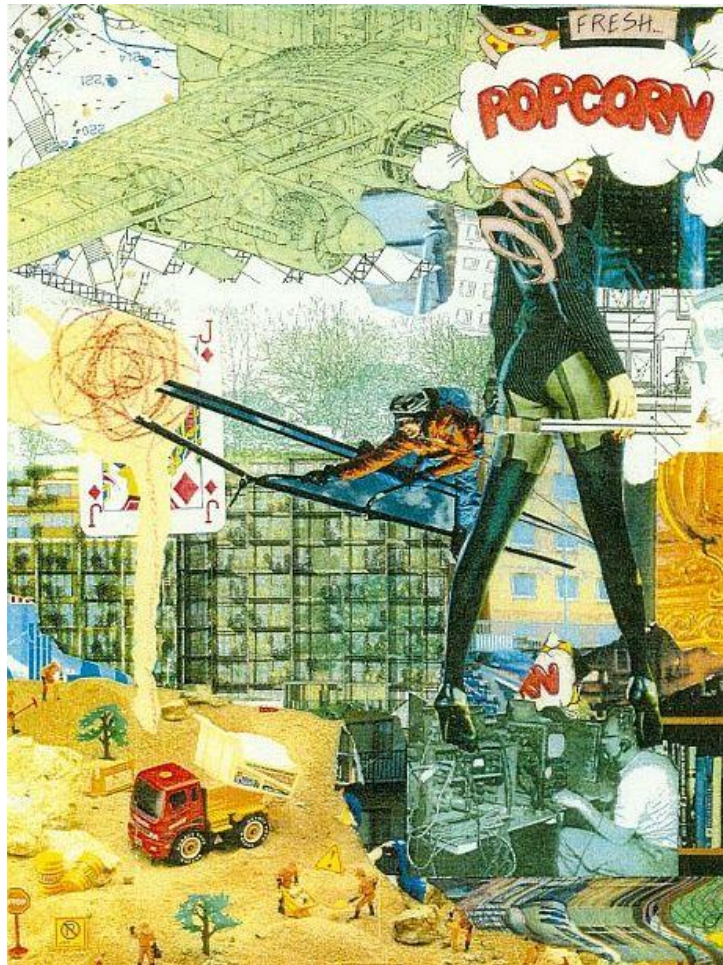
Michael Hutchison

Michael Hutchison is an artist and engineer from Scotland, currently living and working in London. The work exhibited forms part of a continuing series of paintings exploring the human situation in contemporary metropolises.

Binary Boogie Woogie - a homage to Mondrian's penultimate painting - is an updated version of his vision of New York City, with its blinking car lights, parallelograms and music. The blinking lights are now nebulous ones and zeros, binary flows forming organic patterns and broken rhythms to entertain and distract us.

What We Left Behind explores the sense of compromise and loss humans experience in modern society. We are promised the rational, order, stability, permanence and the knowable; but what capacities we no longer require, forfeit and ultimately lose are often harder to define.

www.michaelhutchison.co.uk



Untitled

Raymond Isaac

Urban Angles presents a new collection of collages by Raymond Isaac exploring the urban landscape. For this new series of work Isaac has used flyers, posters and images from magazines. By using different pictorial elements in his collage he is representing an elective way to represent the urban experience.



between city blocks

Juli Jana

Between city blocks is one of a series of works by Juli Jana's which shows how the city relates to its inhabitants and vice versa; it is the images we see, the streets we walk, the block of buildings around us, how we relate to shapes, images and colours of our urban environment. Juli Jana makes us of different mediums and also of text which can be text that we read all around us, or an experience which she translates into a poetic text.



860° # 3

Lisa Kreuziger

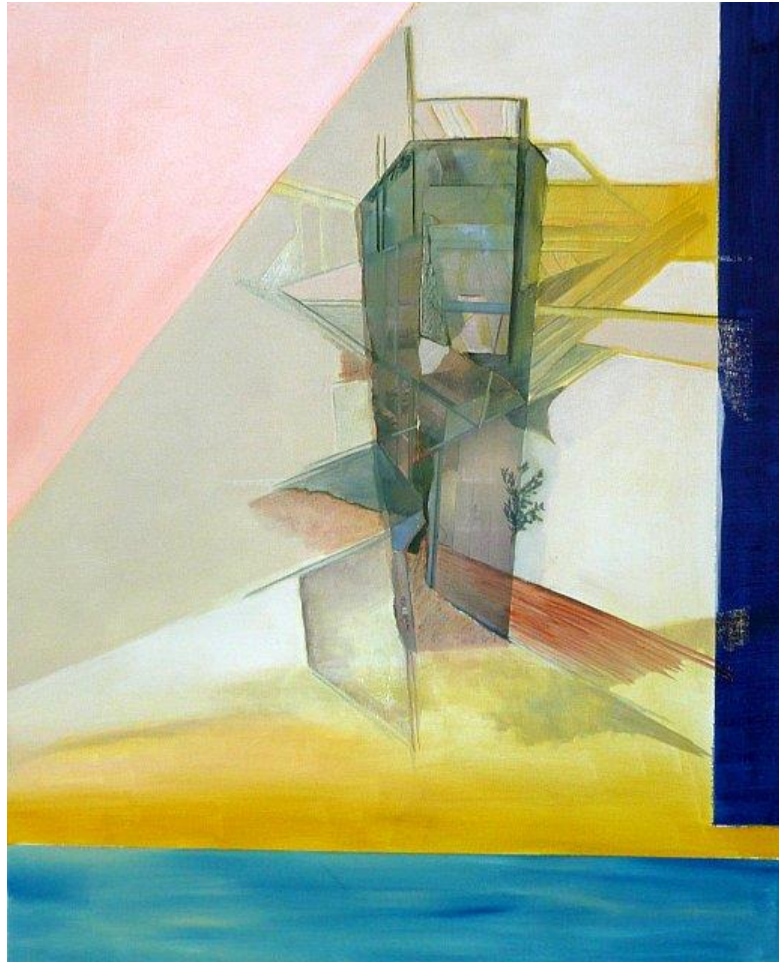
Lisa Kreuziger is a painter who works within the spectrum of abstraction. Her works range from gestural stroke paintings to explorations into the interaction between fields, lines, color, and texture. They are often inspired by architectural forms or biomorphic shapes inherent in her immediate environment.

Her latest city series *860°* (2014) is strictly geometric. The paintings are based on the same composition juxtaposing a rough textured gray half with a bare white rectangle. Kreuziger seeks to capture a fundamental urban micro-structure, namely two adjacent fields.

Deprived of their visual and architectural context, the fields develop a distinctive energy of their own.

Her work has been featured in the USA, Germany, Italy, the UK, and will be included in an exhibition at the Mobpo Art Center, South Korea, this September.

www.lisakreuziger.com



Castles in the Air

Elspeth Penfold

Elspeth's work is concerned with origins, journeys and destinations.

Her professional practice includes painting, knitting, weaving, installations and performance.

Elspeth refers to two works here:

Grime is a mixed media piece which takes as its reference the style of music originating from the East End of London. She has tried to capture the grittiness of both the area and the music with the materials she has used.

Castles in the Air makes reference to *Don Quijote* by Cervantes and is a humorous reference to building elaborate structures without solid foundations to rest them on.



Night Vision

Jane Price

The painting forms part of a collection of work based around public signage that have common features across countries, sometimes to a universal format other times uniquely peculiar to a location. Viewed as glimpses, often subconsciously, they have a leveraged power of recall when played back as a part of a whole story.

The multi layering creates its own texture, visual depth and contrast that obscure hidden images that invite discovery. The combination of hard edged graphics with painterly qualities gives a juxtaposition of order and mess.



Untitled

João Trindade

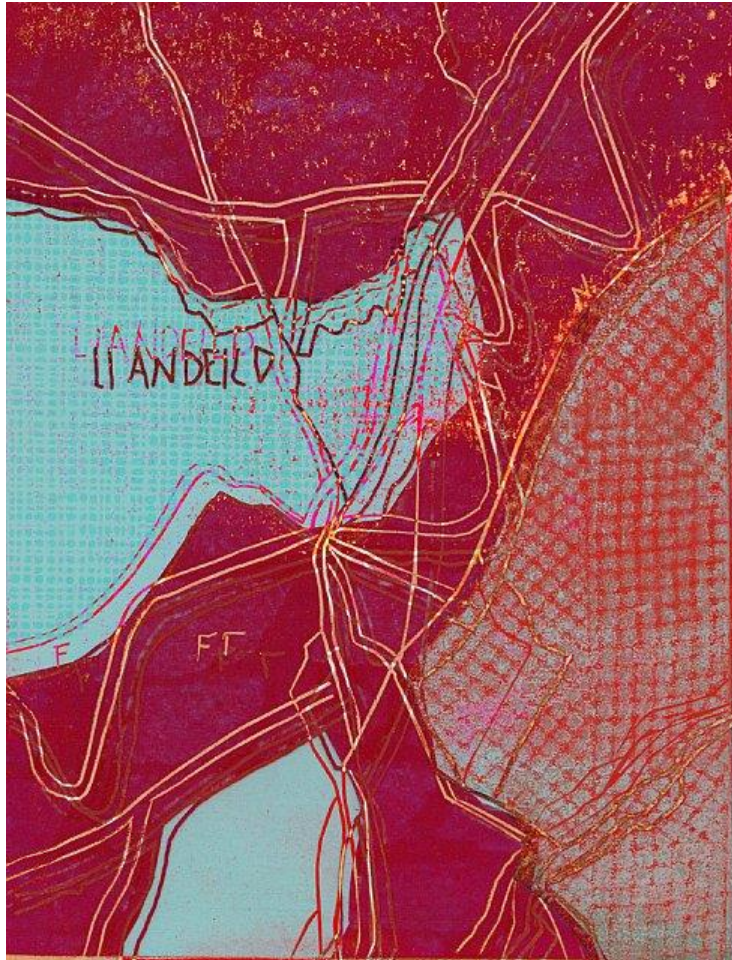
João Trindade's work examines the 'secret structures' embedded in nature and architecture, with his trademark sweeping, bold lines that vanish into multiple perspectives.

Recalling the futurists and vorticists who celebrated modernity almost a century ago, he produces both abstract and figurative works.

His abstracts suggest futuristic cityscapes or industrial scenes; his figurative works are layered with nudes or religious images. Working in acrylic, he sometimes layers in found items and newsprint, giving depth and accenting the play on perspective emanating from the lines that form the fabric of his work. The result is a dynamic swirl of images and commanding streaks of paint that pull the viewer's eye through the work.

"Paint lives loosely from the geometry that underlies everything. Through rigid strokes I allow it to run, liquid, organic, free, randomly building up a meaning. I just keep falling in love with the foundation lines of the city and of the human body, over and over again," he says.

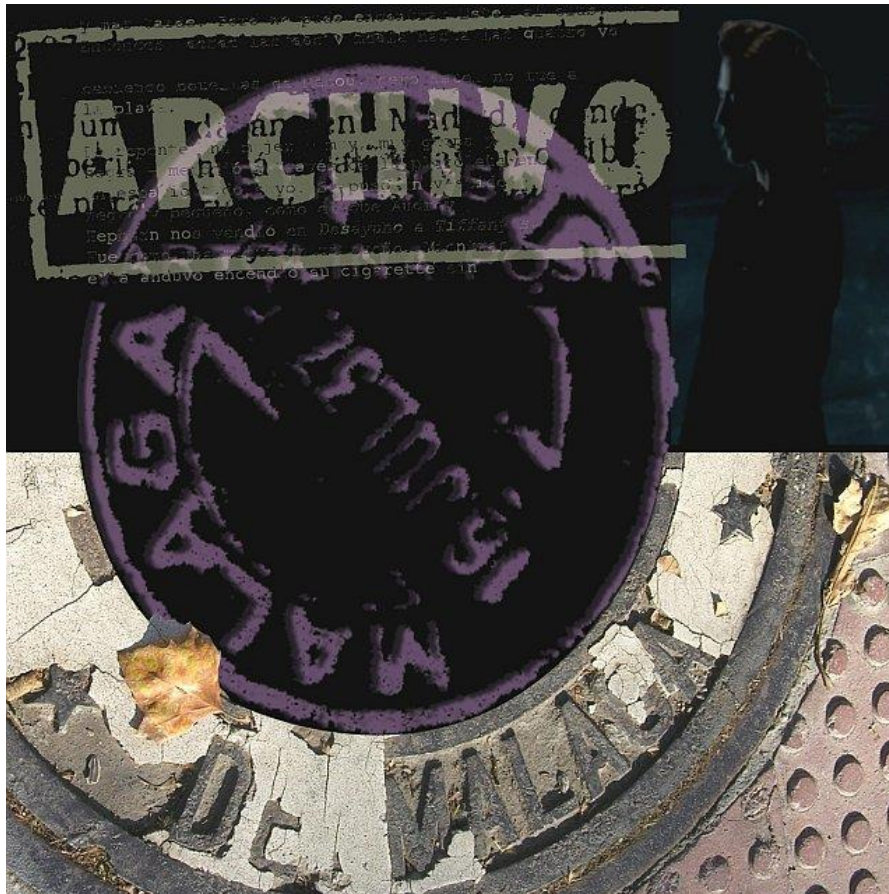
João was born in Porto, Portugal, in 1975 and studied at the Porto's School of Art & Design. He has been living and exhibiting in London since 2007.



Map 202

Erika Wengenroth

Erika's latest work consists of hybrid prints made with digitally enhanced relief printmaking techniques. Originally started for *project202* based in Northampton she draws on her interest in combining line, colour and texture on the theme of maps. This somewhat utilitarian subject is transformed into something artful by drawing out details of contour lines and text components that are usually overlooked. Initially drawing and taking photographs, Erika then photocopies chosen images which are incorporated or translated into digitally altered layered mono and lino prints and hand drawings. Artwork is produced electronically in a limited print run.



Our Lady of the Sewers

Edward Winters

Edward Winters has a great fear and a deep ignorance of the countryside. (He cannot see its beauty.) He grew up in cities and enjoys their rhythm. The artificial light in cities theatricality illuminates the narrative structure of the myriad lives that there unfold. He wants to celebrate the rejection of authority that we encounter in cities – the way that road paint clogs up the municipal authorities' cast ironwork on some man-hole cover; or the way that a franking machine smudges the date and place of posting correspondence. Cities respond to and exploit our deep longing – anguish submerged beneath the city's din. Little smoky enclosures behind curtains in nightclubs accommodate our dreadful attempts to consolidate friendship or to pursue the brief encounter, to hold an extraordinarily intoxicated conversation – all under the buzzing neon signs that advertise liquor and promise luck. The city, above all, has charm.



Fence 2

Ann Witters

Ann's work is called *mending fences*. It is loosely based on the poem *mending wall* by Robert Frost and consists of a combination of sculpture, painting, collage and photography.

Ann's work relates to *Urban Angles* (the theme of this exhibition) in that, in urban spaces there is a constant battle present, relating to space.

People live very close to one another and are longing for some privacy and they build fences, which nature then destroys; fences are mended but inevitably get destroyed again. People like to set up boundaries but you don't get to know another person unless you put down your wall or barrier.

The poem concludes with the sentence 'good fences make good neighbours.'

You inevitably have to put up your barrier again in order to protect yourself. It is an ongoing battle.



www.firstthursdays.co.uk

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