

## Press Release

**Exhibition** Manderley  
**Private View** 26<sup>th</sup> November 6 – 9pm  
**Dates** 27<sup>th</sup> November – 16<sup>th</sup> January  
**Open Hours** Thursday – Saturday, 10am – 5pm

**Artists** Matt Brown  
Adam James  
Dick Jewell  
Ryan McClelland  
Edd Pearman  
Tim Phillips  
Akiko Takizawa  
James Unsworth  
Chris Wraith  
Ceal Warnants  
Katsutoshi Yuasa



James Unsworth *Entertainment*

Curated by Edd Pearman, 'Manderley' represents duality - the characteristic of being two-fold: Lightness with Darkness, Life and Death, the tranquil amidst the dreadful. This collection of works presents such dichotomies - each individual artist extracting a sense of beauty from the profane. August yet imposing marquetry, warningly serene photography, and magnetically hypnotic but voyeuristic video work: all initially appear to embody one intention, yet possess in equal measure, opposite qualities. Each of the artists have either studied or taught in the Printmaking Department at the Royal College of Art, London.

'Manderley' is kindly supported by: FORSTER, Mark Jason Gallery, My Life in Art & TAG Fine Arts.

John Jones has a long history of supporting emerging artists and contemporary art. Our passion to generate new opportunities for artists has led to the development of the John Jones Project Space, which provides a series of contemporary exhibitions and facilitates innovative projects.

John Jones is positioned at a point where different sectors of the art world connect to use our services. The Project Space was founded on a philanthropic basis and has now developed a reputation as a resource, which introduces artists and curators to a new audience of gallery owners and collectors creating new opportunities across our creative network.

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## Artist Biographies

**Adam James's** work moves between the live and the restaged. Employing strategies of the fool, James's work attempts to deconstruct his own social standpoint to the 'modern day witch' as a way to decipher his relationship to the 'other'. His Live work often uses the vehicle of collaboration, roping in the public when possible, willing or unwilling. Through unpicking encounters with overlooked characters, James raises questions about the artist's and audience's role as voyeur and spectator.

James has performed at Tate Britain and at GSK - Royal Academy. His films have recently been shown at 700IS in Iceland, LOOP Festival in Barcelona and at BIBLIARTES in the Pergamon Museum in Berlin. His recent shows include: 'The St Unicorn's Trust' at Alma Enterprises, 'Unspeaking Engagements' at Art Center of Chulalongkorn Uni Bangkok and ACTART 6 at the Arches London.

**Dick Jewell** continues his studies of poses and trends within contemporary portrait photography, and exemplifies via photomontage or animation to illustrate the repetition of their occurrence.

Jewell has directed over 50 films and video documentaries. His films have shown extensively, including screenings at 51<sup>st</sup> Venice Biennale, The Tate Liverpool, Raindance Film Festival and this year at the V&A Museum and Barbican in London. In 1979, Jewell's first published book 'Found Photos' and his most recent book *Hysterical Glamour* was published 2001. His art on paper is in public collections including The Hayward Gallery and The Stedelijk Museum.

**Ryan McClelland** presents everyday scenes of *low-culture* in his cool, stark representations of the *Zeitgeist*. McClelland opts for what he describes as a "Zombified" means of production, subverting the language of decorative arts into his own ridiculous, Frankenstein creations.

Ryan McClelland's recent exhibitions include, The Victoria & Albert Museum (2005), *New News From Nowhere*, William Morris Museum (2006), *Pinocchio Related*, Academia de Venice (2006), *Urban Monsters*, Boston USA (2007) & the Oscar Niemeyer Museum Brazil (2009). In 2008 he presented solo shows at both FORSTER gallery and Ferreira projects in London. He currently lives and works in north London.

**Edd Pearman's** recent works utilize uniforms from the UK's national institutions i.e. St Johns Ambulance, Boys Scouts, Salvation Army etc. as reference and through the use of simplified, almost generic images and limited use of colour and shape serve to make each subject iconic. By doing so, each work depicts an emotion in much the same way as standardised signage is used to convey a command.

Pearman has had two solo exhibitions in London; 'Social Studies' at Catto Contemporary (2003) and 'Nude & Bird Studies' (2005). He has been included in a number of group exhibitions in the UK, New York, Berlin and Japan, including Bloomberg 'New Contemporaries' (2002) and the 'New Artist Unit' at the Tokyo Metropolitan Art Museum (2006). Pearman's curatorial projects include: 'Sea Change' (2005) at the Mark Jason Gallery, which was featured by the BBC.

**Tim Phillips** meticulously constructs ethereal symbols of veneration, both real and virtual from materials allied to status and mercenary empowerment. Crafted from many finishes including corporate veneers, neon under-glow lighting through to artificial plant arrangements Phillips manufactures an ambivalent union between worlds of culture and belief, commercialism and the archaic forms of religious authority.

Phillips has just completed a residency at the Florence Trust, London and was nominated for the Catlin Art Prize this year.

## **Continues.**

**Akiko Takizawa's** recent works are photographs of waterfalls from her visit to Japan, she explains: 'the disorientating effect of the huge torrents of water pouring onto the rock was like the laws of gravity being reversed. I felt I was being sucked into each fall and pulled in the direction of its source. It felt as if the waterfall had more physicality than the human body, which became a phantom in comparison. The human body itself could be viewed as like an electrical plug, something that might channel nature's energy in a controlled way, or trigger a huge explosion, either way unlocking the vast chaos of the unconsciousness.'

In 2006 Takizawa's work was selected for the Bloomberg New Contemporaries Exhibition. In the same year she reached the final 10 in the Tokyo Hitotsubo-Ten, one of Japan's most prestigious photography competitions. She has exhibited in numerous group shows in the UK and abroad.

**James Unsworth** grew up in Liverpool with two older brothers who fed him on a diet of Trash Metal, Clive Barker, Stephen King and Video Nasties. This culture stirred in the artist a curiosity about the extremes of the human condition and eventually drew him to London to study fine art. In London Unsworth encountered at first hand many masterpieces of western art including Durer's woodcuts, the Chapman Brothers, 'Hell' and Francis Bacon's expressionism, as well as London's seamier side of nightclubs, pornographers, transgressives and hot-dog sellers, influences that added to his own wide range of interests, from Japanese Ero-Guro to Suicide Cults, and from Graphic Novels to the Carnavalesque. In the past his artworks have paid homage to the vision of Hieronymus Bosch and the history of popular print.

**Ceal Warnants** prints, and the books from which they come, are a response to childhood, as it seems to exist today. One reminisces about childhood as a Blyton-esque story: romanticised and idyllic. Quickly one glosses over the angst and growing pains. Today's children are not allowed such innocence. Juxtaposing old and new, sweet and unsavory, these prints are sugarcoated in a classic style to make this, only slightly exaggerated reality, easier to swallow. In 2006, the body of work and book entitled 'Stories for Bedtime' were seized at a show by Hampshire's Criminal Investigations Department as it was alleged that they had broken up to seven points of the law, including the Obscene Publications Act 1964 and The Indecent Displays Act 1959. However, the work was later released by the Crown Prosecution Service, without charge.

Warnants has won several prizes including the Tim Mara Prize, the Printmaking Council Award and the South Square Trust Scholarship. She was also shortlisted for the Stanley Picker Tutorship, the Adobe Design Achievement Award and the Conran Foundation Prize.

**Chris Wraith's** current works are small scale collages made from 'dumb' art materials often found in craft clearance bins. They are abstract in appearance, and were originally influenced formally by such artists as Joseph Albers, Ellsworth Kelly, Frank Stella and Peter Halley. He describes the collages to have a digital origin, under such topics as digital perspective and virtual senses of reality and is heavily drawn from the concepts of such devices as the 'camera obscura'. He lists his influences at the moment to include sci-fi illustration and noir rock album art specifically duo-chromatic images that try to hide or inform perspective through colour.

Wraith has exhibited nationally and internationally. Noted shows are 2003 Selected for East International, Norwich Art Gallery, 2004 Marriage as Menace, Keith Talent Gallery, London, 2005 This Show is Ribbed For Her Pleasure, Cynthia Broan Gallery, NY City, 2006 Contemporary British Printmaking, Brownson Gallery, NY City, 2008 'Repetition & Difference' Georgetown University, Washington, USA, 2009 'Suicide Romance' Group Show, Vupes Gallery, London.

**Katsutoshi Yuasa** makes woodcut prints, which are based on his photographs of land and cityscapes. His works are momentary snapshots of how the artist sees the world captured in a traditional native art form - the woodcut. The act of trying to grasp a transient moment holds more meaning to Yuasa than the act of observation, as he believes there is a difference between the scientific fact and the empirical truth.

Yuasa has undertaken international residencies including Rijksakademie van beeldende kunsten in Amsterdam, Baer Art Center in Iceland and Cite Internationale des Arts in Paris. His recent solo exhibitions include 'Echoes through nature' at Daiwa Foundation Japan House in London, 'Shots of immanence' at ASPN Galerie in Leipzig and 'Depth of monochrome' at INAX Gallery in Tokyo.

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