

Summer Exhibition 2023

Process

August 10 – September 2



Georg Óskar Giannakoudakis, *"The ones we meet, not always what we need"*, 2023, Oil on canvas, 76 3/4 x 133 7/8 in, 195 x 340 cm

JD Malat Gallery is proud to present its Summer Exhibition of 2023 with works by Andy Moses, Ayanfe Olarinde, Andrew Litten, Conrad Jon Godly, Ed Moses, Emily Gillbanks, Erin Holly, Georg Óskar, Georgia Dymock, Hande Şekerciler, Henrik Uldalen, Katrin Fridriks, Kojo Marfo, Luis Olaso, Masayoshi Nojo, Santiago Parra, Sophie-Yen Bretez, Wesley George, and Zümürtoğlu.

Featuring primarily new works, this year's summer exhibition sheds light onto the unique artistic processes of our represented artists. With methods ranging from entering meditative states to utilising technology to negotiate the body, each artist has a unique approach to creating.

By bringing the diversity of creative processes to the forefront of this exhibition, visitors are invited to engage with both the artworks and the artists themselves through tracing an artwork from its inspiration to its conception.

For more information, images, and comment, please contact: press@jdmalat.com

Andy Moses: The mesmerizing swirls of paint that fill Andy Moses' (b. 1962) unconventionally shaped canvases are created through a careful balance of intervention and allowance. Leveraging the intrinsic qualities of paint against the forces of nature, Andy Moses melds colors together on canvas to create abstracted landscapes. Through colors reminiscent of his local scenery and the documentation of the impact of natural forces on his paints, Andy Moses represents nature twofold in abstract form.

Ayanfe Olarinde: Stemming from a love of scribbling, Ayanfe Olarinde (b. 1996) speaks to cultural identity, self-exploration, and societal dynamics of marginalization through the imagery and materiality of her mixed-media artworks. Communicating to and with herself through talking, writing, and painting Olarinde finds harmony in crooked lines and scribbles, seeing the emotion-born marks as part of her path to self-discovery.

Andrew Litten: Fueled by a yearning for connection, authenticity, and empathy, Andrew Litten (b. 1970) left art school in university in search of inspiration from the commonplace. Using found materials such as envelopes, hair, or staples, Litten seeks to challenge art elitism and reinstate its role in human expression. His recent figurative paintings, shown in this exhibition, hold a space for Litten to channel grief, sadness, and fragility – such vulnerabilities captured through gestural painting and impasto.

Conrad Jon Godly: Growing up in the mountainous Switzerland, Conrad Jon Godly's (b. 1962) paintings are borne of an artistic muscle-memory. Working from memory, Godly loads a thick quantity of paint onto his brush and begins to 'sculpt', carving the essence and sublimity of mountains and seascapes into his canvas.

Ed Moses: Playing with atypical materials and tools, Ed Moses (1926 – 2018) held an overarching goal of pushing the boundaries of painterly abstraction. Combining a myriad of painting techniques, materials, and inspirations ranging from using squeegees and mops to removing roofs of buildings to use the California sunlight as an installation, the 'mutator' Ed Moses was undoubtedly driven by curiosity and experimentation.

Emily Gillbanks: Concerned with the 'cyber-gaze' and our perceptions of self and privacy in a digital age, Emily Gillbanks (b. 1999) creates portraits of unknown sitters. Pulling her reference images from public domain hosts and editing them on Photoshop, Gillbanks translates these edits into paint on canvas as an interrogation into the ethics of visuality and the modern-day voyeurism of contemporary society.

Erin Holly: Using paintings as an allegory for trans experience, Erin Holly (b. 1986) connects the process of transitioning to painting, both being constantly 'in transition from start to finish'. Her process begins with vintage home adverts, using their binary construction of domesticity to inform her painted interiors. Holly intentionally leaves elements of these carefully rendered paintings unfinished or 'raw' – drawing back to the collective trans experience of being 'perpetually in progress'.

Georg Óskar: Inspired by the mundane, Georg Óskar (b. 1985) uses his paintings as a visual record of his surroundings and experiences. Using text and easily recognizable icons, such as Mickey Mouse, Óskar opens his otherwise introspective paintings to viewers for connection and mutual speculation into the complexities of contemporary life.

Georgia Dymock: With a background in anthropology, London-based Georgia Dymock (b. 1998) explores the human form in a post-digital era. In-part inspired by the distortion of self from use of filters and image manipulation, Dymock paints an alternative to the societal beauty ideals exasperated by social media. Dymock's 'sitters' are more akin to characters than humans: fleshy, tubular, and malleable, she creates the subjects of her paintings through Photoshop manipulation and distortion of her initial hand-drawn sketches, before returning them from the screen onto canvas.

Hande Şekerciler: Investigating gender, pleasure, and mind-body duality, Hande Şekerciler's (b. 1982) genderless figures push the boundary of figurative sculpture. Inspired by the aesthetics of neo-classical statues, Şekerciler uses cutting edge technologies and tools, such as using bronze and a custom-made chemical patina, to innovate on the production methods of the classical genre.

Henrik Uldalen: Diving into his paintings with no sketch or preparation, Henrik Uldalen (b. 1986) creates his paintings entirely in oil with only a live model for reference. Aiming to capture human vulnerability through an unbound approach, Henrik Uldalen blends elements of expressionism and action painting into his otherwise realistic ethereal portraits.

Katrin Fridriks: Refining her technique across decades, Katrin Fridriks (b. 1974) sharp movements create a 'controlled spontaneity' of color across her canvas. While sharing elements with abstract expressionism and action painting, Fridriks connects her practice to environmental factors rather than just that of her movement: speed, technology, gravity, chemistry, and the environment.

Kojo Marfo: Through capturing sites of cultural convergence in his paintings, Kojo Marfo (b. 1980) aims to create a symbol of relatability with his *Strangers*. Sketching from imagination, Marfo channels his own biographical experiences into sketches, paintings, and sculptures that speak to the universal human experiences of the 'outsider'.

Luis Olaso: Balancing 'Action' and 'Analysis', Bilbao-based artist Luis Olaso's (b. 1986) two-step approach to creating brought him to still-life paintings that bridge the boundary of abstract and representational. Functioning as a visual diary of his surroundings and experiences, Olaso first allows himself to be overtaken by his primal self, mark-making, scribbling, and washing color on canvas – the moment of "Action". Over the course of hours, he refines the colors, shapes, and representational elements in the composition – the process of 'Analysis'.

Masayoshi Nojo: The abstracted 'photographs' of Masayoshi Nojo's (b.1989) *Mirage* series carefully layer contemporary and traditional techniques to trigger a sense of déjà-vu – a memory both tantalisingly close, yet just out of reach. Classically trained in Japanese Painting at the Kyoto University of Art and Design, Nojo combines traditional aesthetics and materials with a contemporary mixed media approach. Beginning with marbled acrylic paint on canvas, he abstracts colors and form from self-taken photographs and overlays his render via silk screen-printing allowing. With his design finalised, Nojo begins the process of foiling, a technique used in Japan since the Edo period, creating thin layers of luminescent branches and leaves breaking over the marbled skies.

Santiago Parra: Seclusion, meditation, and instinct. Santiago Parra's large scale, single-brush strokes are only created after a multi-step meditative process. Beginning with the mixing of his own paints, Parra adds foreign elements, such as sand and marble dust, into black acrylic. Then, clearing his mind -- much akin to the preparation for Zen paintings -- Parra enters a meditative state during which he creates his paintings with a single, instinct-driven brushstroke – not to be altered or adjusted after his brush leaves the canvas.

Sophie-Yen Bretez: Starting each painting with a poem, Sophie-Yen Bretez leads her artworks by the notion of 'reflection'. Basing the content of her works on biographical events, Bretez uses her contemplative process – starting with the poetry, before transforming key themes into iconography, sketching, and then translating her initial drawing into large-scale paintings – to process her past and create impactful self-portraits that speak to universal womanhood.

Wesley George: The natural, candid feeling of Wesley George's (b. 2000) portraits stems from his primary use of friends as his sitters. Focusing on elevating overlooked narratives of Black subjects across art history, George combines expressive figures, bold eye-catching colors, and contemporary culture to inspire viewers to reflect on the lives and stories of the passerby.

Zümrütoğlu: Masterfully channeling his synesthesia into his art, Zümrütoğlu, who has the ability to hear color and see sound, uses music to guide the tone of his paintings. Allowing himself to be guided by impulse while composing his large-scale abstract figures, Zümrütoğlu creates paintings that viewers react to with 'their gut', as opposed to their eyes or brain.