

PRESS RELEASE

location/locality

on difference and similarity of the self through the idea of location

Seven artists from seven different countries come together in an art exhibition in London to present ideas of self through explorations of location and locality.

Galia Armeland, Yasmeen Al Awadi, Martin Church, Roselina Hung, Parvathi Nayar, Daniel Barclay Panizo and **Yoshihiro Yamase** met in the class of 2003/04 at Central Saint Martins while pursuing a Masters in Fine Art. Emerging from discussions initiated through the year – and beyond, as some artists have returned to their countries of origin – is the idea of location/locality, a group show that provides a joint platform for independent exploration.

The seven artists in the show negotiate location as a complex, subtle interaction with exterior phenomena and the interiorisation of these cause-effect relationships:

Galia Armeland takes on the sense of the location-less in drawings that depict mysterious domestic scenes and a humorous-disturbing sculpture; **Yasmeen Al Awadi's** installations deals with attachment and personal mapping systems within the interiors and exteriors of urban landscapes; **Martin Church** explores the idea of a constructed location through paint; the art of portraiture in **Roselina Hung's** oils is juxtaposed with the locations in and of memories and personal histories; **Parvathi Nayar** explores subjectivity through uneasily unfamiliar fragments of the familiar world, using graphite on gesso blocks; **Daniel Barclay Panizo** examines reality through a series of drawings that represent a multiplicity of impressions of his location; **Yoshihiro Yamase's** paintings create hybrid spaces as the fusion of optics and kinematics.

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Venue: The Diorama Gallery, Diorama Arts Centre, 34 Osnaburgh Street, London, NW1 3ND

Private View: Tuesday, March 29 6pm to 9pm

Exhibition Dates: March 30 to April 9, Monday – Friday 11am to 6pm. Saturday 11am – 5pm.

For press previews on Tuesday March 29 prior to the opening,

Or for interviews with the artists or additional information,

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ARTISTS STATEMENT

On location/locality

Location: point or extent in space.

Locality: the fact or quality to having a position in space.

Our physical existence at any given time is defined by our location, the coordinates in space we occupy; if we occupied no location we would have been deemed to cease to exist in our universe.

On a subtler intellectual/emotional plane we locate ourselves within certain debates, definitions, paradigms.

Everything in our world seeks location; in computing terms “Memory Location” is a byte, word or other small unit of storage space in a computer's main memory that is identified by its starting address and size. In physics the principle of locality states that distant objects cannot have direct influence on one another: an object is influenced directly only by its immediate surroundings – a principle threatened by the quantum world. The Situationists and Guy Debord set out to study Psychogeography, the study of the precise laws and specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals.

The negotiation of location is a complex, subtle interaction with exterior phenomena and its impact on us, the interiorisation of these cause-effect relationships. Location is an amalgamation of fixed points and fluidity; of movement – the passage from one place to another; of ourselves as the agents these changes. As artists situated within a complex socio-political web, how we locate ourselves results in the artwork we produce; it is also linked in a wider sense with the nature of space-time and to identity of the individual selves.

‘Location’ can refer to many different aspects of life and art. It can refer to where we are as emerging artists, trying to work within the London art scene and internationally. It can refer to where we are currently in our lives, at our respective ages, including where we have been and where we are heading. It can also relate to where we locate our individual art practices, within the greater scheme of the art world and in relation to each other's work.

‘Location’ can also be much more specific in our works, yet in different contexts. How we each deal with location on a different level, be it re-location, dis-location, location-less, or location in and of itself. Our works deal with concepts surrounding physical, psychological, and emotional locations; and ideas of temporal and spatial locations.

Everything is located – our home, our imagination, the words we speak, the sun around which our world revolves. Yet nothing is fixed, and location seems to have meaning only when we negotiate and observe and define and change and give meaning to these sets of coordinates.

We use our art to talk of these positions and shifts. As the English abstract painter Patrick Heron once said, art determines the way we see the world.

The Artists

Galia Armeland



In my work I take simple materials that are used daily and find in them a new visual aspect. I like to discover a new characteristic I was not aware of before, or to make a visual illusion. I believe power lies within simplicity, through a simple action, a simple image or a simple statement. My work deals with the image and with the symbol it carries, and yet the objects I am making are not entirely a "Representation of" but also aspire to be "The thing itself".

For location/locality I deal with the sense of Location-less, the painted images depict scenes that take place in different rooms in a house. They create a feeling of distance and intimacy at the same time. Location less- as an object, a scene, a narrative that has no specific location, no place. Not necessarily in the meaning of utopia but in the meaning of the inability to grasp the existence of location in relation to the certain object, scene or narrative. The same location-less feeling applies also to the sculpture and is being emphasized by the covered face of the figure that is "compelled" to use a guide dog in order to gain an awareness of location, of placement.

Yasmeen Al Awadi

Signposts, flagpoles, bollards, and bike stands line, demarcate, divide and subdivide the landscape we inhabit. Is their positioning purely functional or is their abundance partly to provide a visual reassurance of our ownership of the space? These methods of territorializing, mapping and encoding our spatial environments have become an integral part of the formalistic language I implement to explore the idea of a spatial location of sentiment and identity. Questioning this kind of attachment in contemporary urban societies with increasingly transient populations has developed into part of the process of constructing my work.



I overlap, co-join and extend personal navigational maps of numerous global locations, with which I am very attached or familiar, to form plans for the placement of the elements within installations. Aesthetic and formalistic references to minimalism and modernist architecture are implemented to create a kind of display of dystopian landscapes whose rudimentary elements hint at potential futures.

Martin Church

The basic starting point of my abstract and also figurative oil paintings is the positioning of an object/s (things) within a location. The location for these “things” is the picture plain, the gallery setting, and/or onto the world at large, (and small). I try to create a sense of this haptic situation through the building of perspective/s in the work, giving the elements a situated, volumed and spatial quality. Added to this, through the way the forms and lines are carefully worked with each colour, is a temporal nature; with all the forms I try to give an analysable, fresh and ‘open’ sense.



I feel my works have both an anthropomorphic and non-anthropomorphic sense to them. I want to give a human aspect to the “things” and locations present. Looking at forms from different sources, such as microscopic images, electrical schematics, symbols and codes, from language, a geography textbook, or a drinks can, inspires this. I try to construct an image that this reaches beyond this also, to a non-human level. With both senses, I want to create atmospheres in my work such as beauty, intensity,

perplexity, solidity, lightness and carefulness.

In this current work I mainly developed a new element that has gone into my painting. I have given the work a greater scene of a constructed or construction location; something that I feel can continue into new work again and develop the ways it can be seen.

Roselina Hung

My painting practice makes use of the portrait genre because of my interest in people and their faces, especially of those who are in my immediate environment, such as friends and family, and those of popular culture found in the media. I am interested in people’s relationships with each other and how identity and memory are affected by these relationships, looking at the fluidity and performance of identity within the context of others and attempting to explore this theme through my paintings. Not only am I focusing on the relationships between the subjects found within the canvas, but I am also examining the relationships between the subjects in the painting with both myself and the observer.

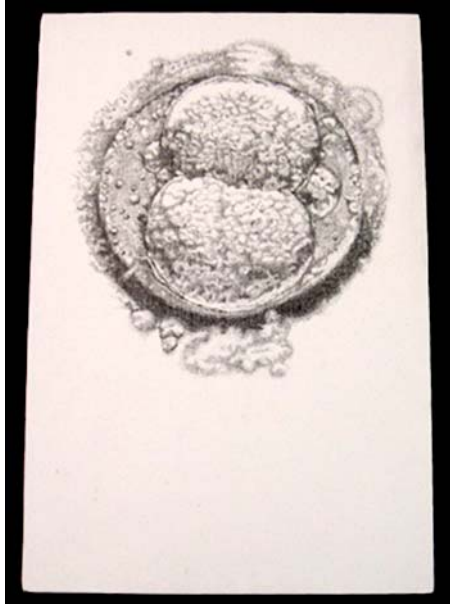
In location/locality, I present oil paintings of myself on white backgrounds. These works relate to my on-going ‘Art History’ and ‘Portrait’ series, in which I question the validity of history and memory and the freedom taken in (re)creating histories and memories. This reinforces the idea that they cannot be taken for true facts and are always biased and questionable as ultimate truths. The paintings on exhibit represent events of the past, memories even, but in locating these memories, their recollection is questioned. The subject and viewer are both



locatable yet location-less at the same time, within the painting, raising questions around identity, memory and time all in relation to physical and psychological location of the self.

Parvathi Nayar

I play in different ways with the idea of human narrative, the projects we engage in, as body-subjects inhering the world. We are at heart storytellers. My interest lies in exploring narrative in subtle ways, as experience, through human presence and absence, through traces of



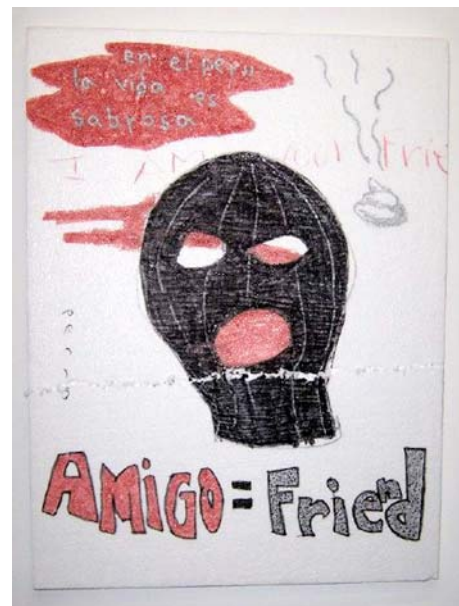
human activity. The process is a dialectical relationship between texts I have written, photographs I have taken, and found imagery. The attempts to piece together the elements that form a narrative is inevitably fragmentary, always incomplete and an ongoing process – but precisely as a result of these problematics become a way to deal with the fragmentary nature of our times.

For location/locality, I present a series of graphite on gesso drawings that examine issues of trace, presence and sight in establishing location; the use of mechanical devices like microscopes, telescopes and cameras to see and record the everyday – but in ways that are disquietingly unfamiliar. What are the links between the act of looking, and locating? The drawings are obsessive renderings that play with ambiguity and familiarity – so that their resulting installation as isolated fragments tease out a new narrative.

Daniel Barclay Panizo

My work navigates between different subjects and disciplines in a multidisciplinary level. The concept of hybrid cultures sustained by Nestor Garcia Canclini is point of departure to my fragmented narratives, that describe a performative social landscape from a developing country like Perú. A political and social map turned around into non-linear patterns. Humour and analysis, rawness and concealed meaning become part of this structure. Overall my position as an artist is to explore forms of representation that have to do with my culture and subjects (political/ cultural/ psychological/ personal) that I feel identified or engaged with.

In the location/locality piece I use myself as a receptor to register reality through the filter of my personal subjectivity, my intimate memories, my organic response to events. The work takes the form of a series of drawings, that as small impulses, register my context, a locality that offers familiarity by describing a place, a social map, distance and singularity in the image and its representation. Scattered drawings work as a conglomerate of images, many different bits of a context that gives viewers the possibility of creating their own order of connections between them. The location in the piece confronts the understanding of space, the differences that separate individuals or puts them together. The locality of it displaces context to create a process of negotiation, a transition between representation of oneself and the other.



AMIGO = Fried

Yoshihiro Yamase

I have been interested in specifying what happens to sensory information, and how the information will eventually affect the experience and behaviour of the perceiver. Because art



has always been concerned with conscious experience, and with matters of sensation, perception, and cognition. My concern has been to create the hybrid space as the fusion of optics and kinematics (the notion of space, time and its light relative to the position of observer).

I produce paintings using different kind of paints, such as acrylic paints with medium, enamel paints and gloss household paints, in order to get the dynamic space of optical illusion. As a human, as part of nature, I am interested in the relationship between

personalized perceptions and absolute reality. In other words, the limiting relationship between our own consciousness and nature.