

# Thames-Side Studios Gallery



## *Drift*

**Jesse Ash, Bernd Behr, Bernice Donszelmann, Cath Ferguson,  
Mary Maclean, Louisa Minkin, Tim Renshaw, Helen Robertson**

**Exhibition Dates: 12-27 January 2019**

**Preview: Friday 11 January 2019, 6.30-8.30pm**

For an artist to engage with the work of another in the act of drawing from, reworking or copying is to participate in a renegotiation: existing material is repositioned, removed, disturbed, recalibrated, processed .... allowing relations to become fluid and unfixed.

In *One Way Street* Walter Benjamin draws an analogy between the Chinese practice of copying books and its impact on Chinese literary culture and the act of walking and following a road vs the view of the same road from an airplane:

*The airplane passenger sees only how the road pushes through the landscape, how it unfolds according to the same laws as the terrain surrounding it. Only he who walks the road learns of the power it commands, and of how, from the very scenery that for the flier is only the unfurled plain, it calls forth distances, belvederes, clearings, prospects at each of its turns... Only the copied text thus commands the soul of him who is occupied with it, whereas the mere reader never discovers the new aspects of his inner self that are opened up by the text...*

The power of following or submerging oneself in the world of an existing text means that the renegotiation is not just with the material at hand but an internal renegotiation on the part of the copyist/artist. Copying is, thus, not simply a submission to a past canon but a testing of what the encounter itself, the embedding of oneself in the work of another, can do to open up to new prospects in the present moment.

*Drift* concerns itself with artistic acts of repetition, reworking and re-enactment as a mode of encounter that gives new form to what might otherwise be latent, creating relations that are alive and tending to a new situation. The artists in this exhibition share an interest in the material and conceptual potentials of this encounter: how renegotiation of pre-existing works or found material – both historical and contemporary – opens up a potential to think anew through new movements of meshing and reverberation.

The exhibition is organised by Outside Architecture. It was initiated by Mary Maclean and Helen Robertson in response to Maclean's new photographs of casts at the Royal Academy Schools where Maclean taught. The exhibition is dedicated to Mary Maclean who sadly died in February 2018.

[www.outsidearchitecture.org](http://www.outsidearchitecture.org)

Thames-Side Studios Gallery open Thursday-Sunday 12-5pm during exhibitions and by appointment.  
For general Thames-Side Studios Gallery enquiries please email [info@thames-sidestudios.co.uk](mailto:info@thames-sidestudios.co.uk)

Thames-Side Studios Gallery, Thames-Side Studios, Harrington Way, Royal Borough of Greenwich, London SE18 5NR

## About the artists:

**Jesse Ash** is an artist working in London. Previous group and solo exhibitions include Monitor Gallery, Rome; Mendes Wood DM, Sao Paolo; Thadaeus Ropac, Paris; CAC Bretigny, Paris; Index-Centre for Contemporary Art Stockholm; Arnolfini, Bristol; Museo Marino Marini, Florence; Tulips and Roses, Vilnius, Brussels; Tanya Bonakdar, New York; Bonnefantenmuseum, Maastricht; CA2M (Centro de Arte Dos de Mayo), Madrid; Boulder Museum of Contemporary Art, Colorado; Kunstlerhaus, Stuttgart and Kunstverin, Amsterdam. He is a tutor in painting at The Royal College of Art, London.

**Bernd Behr** is a Taiwanese-German artist based in London. His work has been exhibited internationally, including Chisenhale Gallery, London; Para Site, Hong Kong; The Hepworth Wakefield; Bloomberg Space, London; Württembergischer Kunstverein, Stuttgart; High Desert Test Sites, California; ICA, London and the Taiwan Pavilion at the 55th Venice Biennale 2013.

**Bernice Donszelmann** is an artist and writer based in London. Her art practice spans installation, sculpture, performance and text. Recent exhibitions, projects and publications have included participatory performances *Incandescent* (2017/18) and *[these roarers]* at the Whitstable Biennale in 2018 (both organised jointly with Lucy Gunning and Helen Robertson); *DESCRIPTOR* at Five Years Gallery, London (2015); *One and one and one*, CGP, London and K3 Projects, Zurich (2012). Recent writings include 'Touch Screen' in *Journal of Contemporary Painting*, (2014); 'Semper's Wall: Figuring Ground' in *Painting with Architecture in Mind* (2012) and 'Facing Cinecittà' in *Block* (2011). She is a founding member of the group Outside Architecture.

**Catherine Ferguson** is an artist and writer based in London. Her recent curatorial project *The Secret Life of Stuff* (inc. catalogue essay) took place at ArtHouse1 Gallery, Bermondsey, London (September 2018). Recent exhibitions include *Painting/Diagram, Diagram/Painting* (solo) at Studio1 Gallery, London (2018); *A Road Not Taken*, Marylebone Crypt Gallery, London (2018); *Paint North*, Ladybeck Space, Leeds (2018); *Diagramming Caravaggio and Other Baroque Facades* (solo) at APT Gallery, London (2017); *Creekside 11* curated by Mali Morris RA at Zillah Bell Gallery, Thirsk (2017). Publications include 'The Façade and the Picture Plane' in the *Journal of Contemporary Painting* (2017) and catalogue essay 'Hidden (Cache)' in *Pages* (Wild Pansy Press, 2014). She is a Senior Lecturer in Painting at University of Brighton and a visiting tutor at Chelsea College of Arts. She completed a Fine Art PhD, *Deleuze and the Art of 'Surface Effects'*, in 2007. [catherineferguson.co.uk](http://catherineferguson.co.uk)

**Mary Maclean** 1962 – 2018 was a London based artist and a Senior Lecturer at The Royal Academy Schools. In her practice Mary used a broad range of photographic processes including early photographic techniques, silver gelatin directly applied to surfaces, b&w silver gelatin prints, c-type colour prints and photographic etching. Recent exhibitions include *Mary Maclean: What is Seen, What is Shown*, Weston Studio, Royal Academy of Arts (2018); *Plan Unplan*, Stephen Lawrence Gallery, Greenwich (2017); *RAUMX* London (2017); *ways from here to there*, Coleman Projects, London (2015); *Of and For*, The Bank, Central House, London (2014); *One and one and one*, CGP, London and K3 Projects, Zurich (2012); *Left of Place*, Five Years, London (2012) Recent writings/reviews include 'Kerry James Marshal: Mastry, The Met Breuer, New York', in *Journal of Contemporary Painting*, (2018); 'Rudolf Stingel' at the Palazzo Grassi, Venice, in *Journal of Contemporary Painting* (2015). Mary Maclean was a founding member of the collaborative curatorial group Outside Architecture.

**Louisa Minkin** studied Fine Art at the Ruskin School of Drawing and Fine Art, University of Oxford and Painting at the Royal College of Art. After graduating from the RCA she was awarded an Arts Foundation Fellowship in Painting. She works with archaeologists Andy Jones and Marta Diaz Guardamino and artist Ian Dawson to bring archaeological visualisation techniques and 3D imaging technologies into creative practice. The most recent manifestation of this research was Annihilation Event in 2017. She is Course Leader for MA Fine Art at Central Saint Martins.

**Tim Renshaw** lives and works in London and has exhibited at home and internationally. Recent exhibitions include *Cosmic Laziness*, Coleman Projects, London 2018; *Imagining Architecture isdaT*, Toulouse, France, 2018; *Fully Awake*, Royal College of Art, London, 2018; *Plan/Unplan*, Stephen Lawrence Gallery, London, 2017; *Notebook Architecture*, Kunstgriff, Zurich, Switzerland, 2017; *John Moores Painting Prize*, Walker Art Gallery, Liverpool, 2016; *Shed*, Naming Rights, London, 2016; *Distressed Geometry*, Kunstraum, Baden, Switzerland, 2015; John Moores Painting Prize, Walker Art Gallery, Liverpool, 2014; *One and One and One Part 2*, K3 Projects, Zurich, Switzerland, 2012; *One and One and One Part 1*, CGP, London. Renshaw organises exhibitions with the group Outside Architecture.

**Helen Robertson's** practice foregrounds the liveness of experience through an articulation of situations/configurations in which our encounter as viewers, participants, bystanders . . . is pivotal. The pieces evolve through processual involvement with materials, process, space, bodies, site, context, history . . . works by other artists, writers, choreographers and architects. She is an Associate Lecturer in Fine Art at Central Saint Martins and Camberwell College of Arts and is part of the curatorial group Outside Architecture. Recent site-responsive works include Concrete Café, Hayward Gallery; The Granary Building, Central Saint Martins; Coleman Project Space; Architectural Association, Hooke Park and Whitstable Biennale. Group exhibitions include Hayward Gallery; Stadthaus Ulm; Arnolfini, Bristol and Manchester City Art Gallery. [www.helenrobertson.net](http://www.helenrobertson.net)