

South Parade

A separate place between the thought and felt

Peter Brock, Abraham Cruzvillegas, Judith Dean, Tom Hardwick-Allan, Tulani Hlalo, Motoko Ishibashi, Rosa Klerkx, Gillian Lowndes, Dorothy Mead, Terence McCormack, Andrew North & Katie Shannon
10 August–28 September

South Parade presents *A separate place between the thought and felt*, a group exhibition bringing together contemporary and historical works.

The exhibition takes its title from the first line of *The Corridor*, a poem by British, beat poet Thom Gunn (1929–2004), in which a clandestine watcher becomes aware that he himself is sensed whilst looking through a keyhole, though not seen. The corridor becomes a location of existential awareness having moments before been featureless and bland.

This exhibition presents works that evoke a sense of Space and Place and the differing ways to experience the world; whether conceptual, visual, tactile and beyond. Space becomes place when we pause and cease moving in abstraction.

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Peter Brock (b. 1986), lives and works in Brooklyn. Brock expresses how, 'the surface is where all the compelling things live. It imparts the stakes to the forms.' He uses aluminium panels, rather than canvas, as supports. Onto these, he applies thin layers of pigmented plaster that he works with trowels, fingers, and combs. Then he sands and wipes back the plaster, excavating a piebald history of undercoatings. "I want a type of detail, and resolution, and granular quality that would be impossible to make simply with your hand," he explains. Hard, linear lines break these surfaces apart from a final overpainting of quietly colourful, geometric forms. Sometimes, when he sands back the plaster, he uncovers what looks like a spirit of light moving through a dendrite of clouds; other times, a shadowy scumble. Recent selected solo/duo exhibitions include *An Ear at the Edge of a Chasm, Someday* (New York, 2024), *miart*, Diez Gallery (Milan, 2024) and *Material Art Fair, Someday Gallery* (Mexico City, 2022). Recent selected group exhibitions include *Seas, night skies, and deserts, Wschod* (New York, 2024), *To Supplement the Fragment* (curated by Nicole Estilo Kaiser), *Public Gallery* (London, 2024), *Perpetual Screw, International Objects* (Brooklyn, 2023), *The Invention of Nature, Someday Gallery x Nino Mier Gallery* (Los Angeles, 2023) and *Strange Surfaces, Diez Gallery* (Amsterdam, 2023). He received the IAAC award for art criticism in 2021 and regularly publishes reviews and essays with *Frieze Magazine*, *Art-Agenda*, *Texte Zur Kunst*, *Flash Art*, *The Brooklyn Rail*, and *Artillery Magazine*. Brock will have an upcoming group presentation at *Frieze London* with *Someday Gallery* (London, 2024).

Abraham Cruzvillegas (born 1968, Mexico City) lives and works in Mexico. Abraham Cruzvillegas's oeuvre, whether it is performative, sculptural or pictorial, is an expression of human reality: unstable, raw, unpredictable but also powerful, evolving and energetic. A guiding tenet in the work of Abraham Cruzvillegas is the idea of *Autoconstrucción*, inspired by his experiences of living in the Ajusco district of Mexico City where he grew up. Through recycling and adapting materials for unconventional purposes, he creates works which are also metaphorically based on the processes by which we build our identities. Selected recent solo shows include: *Winsing Arts Foundation* (Taipei City, 2023), *Les Tanneries - Centre d'art contemporain* (Amilly, 2022), *The Bass, Miami Beach's Contemporary Art Museum* (Miami, 2020), *Aspen Art Museum*, (Aspen, 2019), *The Kitchen* (New York, 2018), *Kunsthaus Zürich* (Zürich, 2018), *Turbine Hall, Tate Modern* (London, 2015), *Haus der Kunst* (Munich, 2014), *Museo Jumex* (Mexico City, 2014); *Walker Art Center* (Minneapolis, 2013), *Modern Art Oxford*, (Oxford, 2011), *CCA Wattis Institute for Contemporary Arts* (San Francisco, 2009). His work has also been presented in major Biennials and group exhibitions: among others *Kode Museum, Bergen* (Allemagne, 2022), *The Guangzhou Image Triennial 2021, Guangdong Museum of Art* (China, 2021), *Wexner Center of the Arts, Ohio* (U.S.A., 2021), *Boghossian Foundation, Villa Empain* (Brussels, 2020), *Musée d'art Moderne de Paris* (Paris, 2019), *MAXXI Museo* (Rome, 2019), *Museo Tamayo Arte Contemporaneo* (Mexico City, 2018); *LACMA* (Los Angeles, 2017), *Palazzo delle Zattere* (Venice, 2017) and *Jewish Museum* (New York, 2015). His work was acquired by numerous collections including *Kunsthaus Zürich, Zürich*; *Musée National d'Art Moderne, Centre Georges Pompidou, Paris*; *Carré d'art, Nîmes*; *MUZEUUM, Museum of modern Art, Warsaw*; *The Jewish Museum, New York*; *Museum of Modern Art, New York*; *Museum of Contemporary Art Chicago, Chicago*; *Museo Jumex, Mexico City*; *CNAP, Paris*, among others.

Judith Dean (b. 1965, Billericay, UK) lives and works in London; ; she graduated from Wimbledon School of Art, London (1988) and *Rijksakademie van Beeldende Kunsten, Amsterdam* (1993). Dean's paintings question ways in which we look at images and art. Using her non-writing hand to reflect on control exerted by the conscious mind, Dean makes paintings that explore perspective and the singularity of the mind's eye in framing and authorship. Using the contingency of found pictures on the internet, the compositions are

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framed as receding stages or galleries. Recent solo exhibitions include *One Thing and the Others*, Bodenrader (Chicago, 2024) and *New Builds / Bilds (The Image in Perspective)*, South Parade (London, 2023) and *June Art Fair* (Basel, 2023). Recent selected group exhibitions include *The World Was All Before Them*, TULCA (Ireland, 2022), *The Void*, White Columns Online curated by Daisy Sanchez (New York, 2021), twelve years in the making, Galeria Cadaqués (Spain, 2019) and *1D for Abroad*, Tintype (London, 2019). Since her first solo in 1990, Dean has exhibited extensively internationally including exhibitions/performances at Museum of Contemporary Art, Sydney, Australia (1997) and in Germany, Japan, Czech Republic and France, with solo exhibitions at Hales (London, 1997 & 2000). Dean was the winner of the Jerwood Sculpture Prize (2005).

Tom Hardwick-Allan (b. 1996, Derbyshire, UK) lives and works in London. Hardwick-Allan scratches away at an array of surfaces. He treats image making as a digestive process in which the shapes of ideas are broken down to activate the latent chemical potential they contain. Continual revision is a means of staying in dialogue with the work; which traces metonymic links between falconry, printmaking, digestion and augury. Guided by a principle of negation (or de-creation) in this searching excavation, he attempts to dislodge a framework through which something from another side might arise. Recent solo exhibitions include *NADA*, South Parade (New York, 2023) and *Scrying the Slice*, South Parade (London, 2022). Recent selected group exhibitions include *White Trash*, *The White Ermine* (Düsseldorf, 2024), *TIMESCAPES*, Shtager&Shch (London, 2023) and *Halbe Sachen* with Stanislava Kovalcikova, Galerie Khoshbakht (Cologne, 2023).

Tulani Hlalo (b. 1994, Newcastle upon Tyne) lives and works in Glasgow and works primarily with textiles, sculpture and video. Through costume, performativity and absurdism, her practice examines and examine and explores 'how identities are staged, constructed and performed within social, cultural and racial categories that inform our subjectivities,' using creative competitive dog grooming as a visual language to explore these ideas through rug making. Recent solo exhibitions include *Eyes on the Prize?*, Slugtown (Newcastle, 2024), *Trophy Room*, CCA: Intermedia Gallery (Glasgow, 2023) and *In My Defence*, Gasleak Mountain (Nottingham, 2022). Recent selected group exhibitions include *Baggage Claim*, Staffordshire Street, Curated by Georgia Stephenson & Rosalind Wilson (London, 2023), *The Sound of A Falling Tree*, TUESDAY TO FRIDAY, Curated by Liam Fallon (Valencia, 2022) and *ENDLESS/BELLY*, SALT Project - Art Walk Party, Curated by Natasha Thembisio Ruwona, (Edinburgh, 2022) and *Fertile Ground*, Longsight Art Space, Curated by Nikita Gill, (Manchester, 2022).

Motoko Ishibashi (b. Nagasaki, Japan) lives and works in London. Ishibashi's practice amalgamates Western and Japanese visual languages through painting, performance, installation, video, photography and printmaking. Engaging with mass consumer culture as well as digital cultures, her work considers relations of power, gender, the body and selfhood within technologically mediated society. Recent solo exhibitions include *Tsubomi*, Deli (Mexico City, 2024), *Wicked City*, Sebastian Gladstone (Los Angeles, 2022), *Beginning of the end*, Schwabinggrad (Munich, 2021) and *Assholes*, V.O curations (London, 2021). Recent duo and group exhibitions include *Willowfuck* (with Robin von Einsiedel), Robert's Gallery (Glasgow, 2023), *Absence Makes the Heart*, General information (London, 2023), *On being an angel* (with Urara Tsuchiya), Ritsuki Fujisaki Gallery (Tokyo, 2022), *F *ck Art: The Body & Its Absence*, Museum of Sex (New York, 2022), *COPE*, No Gallery (New York, 2022), *Salon*, Guts Gallery (London, 2022), *Corpse Reviver* (with Grey Wielebinski), Quench gallery (Margate, 2021) and *The Sound of Rhubarb* (with Alison Yip), *Lady Helen* (London, 2019) and *UK with Alison Yip and Rachel Is* (with Agata Ingarden) and *Galerie Pact* (Paris, 2019).

Rosa Klerkx (b. 1996, Amsterdam) lives and works in London and is currently studying for a Postgraduate diploma at Royal Academy Schools (2022–2025). Her practice predominantly spans video, performance, photography and sound. She often uses spaces that have been overlooked or neglected, setting a quiet and contemplative tone that is recurring in her work. Recent exhibitions include *Three Years* (curated by Margarita Gluzberg), *The Royal Academy of Arts* (London, 2024), *Tenfold*, St. James Church Piccadilly (London, 2023) and *Premiums I*, *The Royal Academy of Arts* (London, 2023). Recent projects include *Hit The Curb Festival* at De Nijverheid (Utrecht, 2021); *STOLLEN* at Stadstuin and Ping Pong Club (Utrecht 2021) and *Meat World* at 16 Nicholson Street (Glasgow, 2021). Klerkx is also the recipient of numerous awards including *Het Cultuurfonds* (2023); *Creative Scotland Funding for Meat World* (2021); *Hope Scott Trust Funding for A Billboard Facing A Wall* (2019) and *RSA Friends Award* (2019).

Gillian Lowndes (1936–2010) was an English ceramics sculptor. She studied at the Central School of Arts and Crafts beginning in 1957 and spent a year at L'École des Beaux-Arts in Paris in 1960. Lowndes was one of the ceramic world's most daring, radical and original artists of the post-war generation. Working during a period when the majority of practitioners of the medium were concerned with the functional and decorative, Lowndes' sculptures stand apart through their transgression of the ceramic conventions of the time. Her work was often a result of responding to her immediate environment; in 1970 she moved to Nigeria for eighteen months and this period prompted a major turning point in her career as she witnessed for the first time the combination of different materials in single objects. The *Brick Bag* series, a watershed moment in her career in the early 1980's, was the result of witnessing the overflowing piles of plastic bin liners that

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accumulated in London during the waste collectors' strike between 1978 and 1979. Lowndes operated on the border territory between fine art and craft, and is renowned for her sensitive investigations of material and process, of serendipity and sculptural form. Pigeonholed by the craft establishment of the time, her work predated the expanded ceramics field of the late twentieth and early twenty-first centuries, while her pioneering transformation of clay and found objects places her firmly in the language and discourse of sculpture, a critical context that remained closed to her in her lifetime.

Recent selected solo exhibitions include Gillian Lowndes: Radical Clay, The Holburne Museum (Bath, 2024), Gillian Lowndes, The Sunday Painter (London, 2016) and Gillian Lowndes: Retrospective, Ruthin Craft Center (London, 2013), as well as Contemporary Applied Arts (1994), Crafts Council Gallery (1987), Casado Santapau Gallery (Madrid, 1987), Bristol Guild of Applied Art (1963) and Primavera (London, 1962). Recent selected group exhibitions include A Grain of Sand, The Sunday Painter (London, 2021), The shape left by the body, The Sunday Painter (London, 2018), Daughters of Necessity: Serena Korda and Wakefield's Ceramics, The Hepworth, (Wakefield, 2017), Markers, David Zwirner (London, 2017), Works in Clay: The Anthony Shaw Collection, curated by Matthew Hall, Offer Waterman & Co. (London, 2010). Her work is in numerous international collections, including Bristol Museum Art Gallery, Bristol, British Council, London, Crafts Council, London, Henry Rothschild Collection, Landesmuseum, Stuttgart, Newark Museum, USA, The Anthony Shaw Collection/York Museums Trust, The Fitzwilliam Museum, Cambridge, Victoria and Albert Museum, London

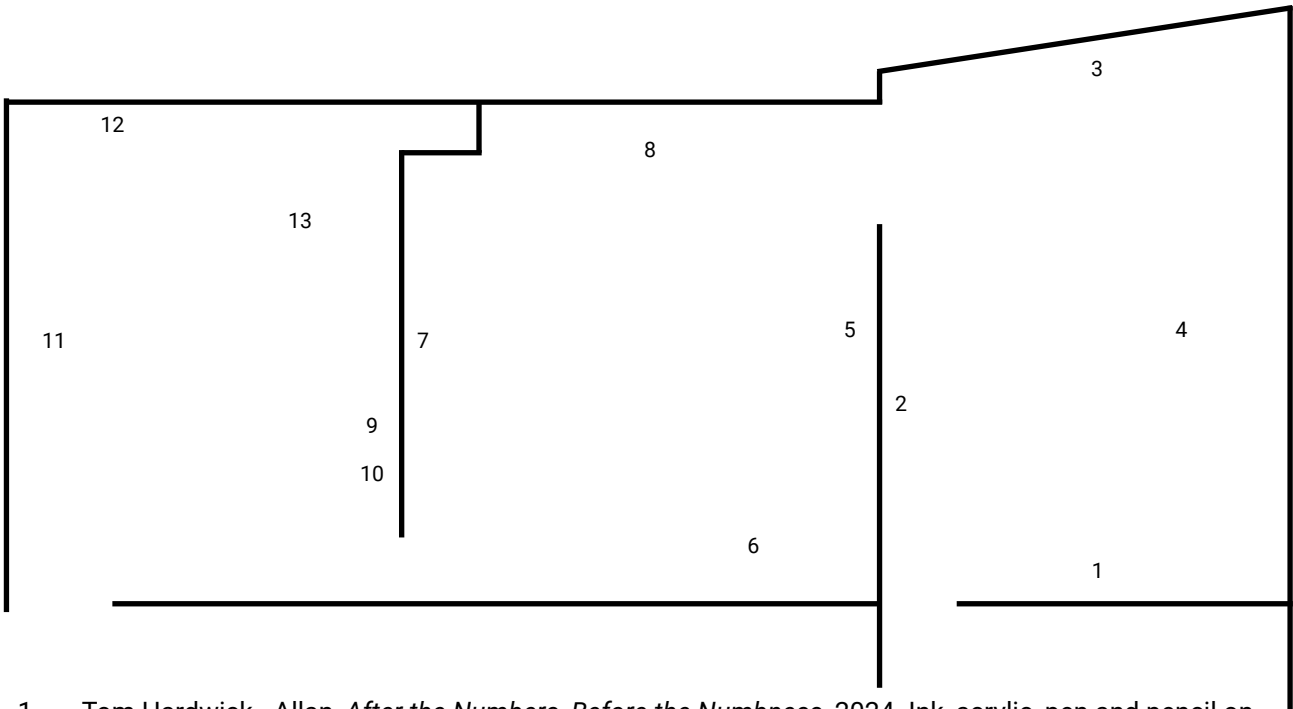
Dorothy Mead (1928–1975) was a British painter, lecturer and member of the London Group of artists. Mead began studying under the tutelage of David Bomberg at the Borough polytechnic and subsequently became a member of the Borough Group which included his contemporaries Cliff Holden, Dennis Creffield, Miles Richmond and others. She attended the Slade School of Art as a mature student and proved to be an influential figure amongst her peers. She also won numerous awards including the Steer Medal, yet left without securing a diploma after she refused to sit an exam on perspective, stating in a letter to Sir William Coldstream that "perspective is completely alien to me in my work as a painter." Recent exhibitions include Dorothy Mead: Figurative Paintings, Waterhouse & Dodd (London, 2021). Mead's work can be found in The Tate Collection.

Terence McCormack (b. Prescott, Merseyside) lives and works in London. McCormack's work explores intersections between identity, sexuality, and the cultural topographies that shape our lives. His practice engages with the spaces where the personal converges with the public, and the visible is intertwined with the obscured. Through the meticulous reconfiguration of everyday objects his work subtly disrupts the conventional narratives that govern our perceptions. His art is not merely a reflection but a deliberate interrogation of how identity is constructed, deconstructed, and reimagined within the fabric of time and memory. Recent exhibitions include Roland Ross (Margate), Malmo Konsthall (Sweden), Kunstlerhaus Stuttgart (Germany), Arebyte, Project Number and Auto Italia in London. His work was recently publicised in Divine Drudgery published by Lenz Press and Bonner Kunstverein (Bonn).

Andrew North (b. 1989, Cheshire) lives and works in Leicestershire. North paints on a variety of surfaces encompassing themes of memory, time and place. Rural and urban landscapes, architecture, nature and sometimes figures are motifs that reoccur. His work shifts between moments of representation and abstraction in a painting practice that involves the entirety of picture making from stretcher construction to framing. Often overpainted, cropped, punctured or texturised, the pictures probe the foundations of easel painting. Fading and transitory, the works arise from a recorded experience of the world we inhabit, conjuring up new formations on the canvas through a combination of the observed and the act of painting. Recent solo exhibitions include Surfacing, South Parade (London, 2023). Recent selected group exhibitions include The Room, South Parade (London, 2022), Kill or Cure, Wolfson College (Cambridge, 2022) and Between Shan Shui, 1974 Club (London, 2022). Since 2021, North has been a Visiting Lecturer at Nottingham Trent University.

Katie Shannon (b. Glasgow, UK) is a London/Glasgow based artist currently working across drawing, costume, performance and programming. Her work presents filmic framings and deferred time-coding which foreground friendship alliances, music cultures and often positions other voices within new rooms; works evoke states of energetic melancholia, seeking to counter ennui with collaboration, shared intimacy and unrest. Recent solo exhibitions include Vacancy, Celine Gallery (Glasgow, 2024) and Kunsthalle.Ost (Leipzig, 2022). Recent group exhibitions and projects include Scene, Neven (London, 2024), TLC23PEDESTRIANFETISHAGM, a collaborative performance at ASP Fair 8, Conway Hall (London, 2023), The Artist Bar, research seminar and performance at the Horse Hospital (London, 2023); Sicko fan-art for Finlay Clark (2023); TLC23 collective action FET MIASMA MIS at Le Bourgeois (London, 2023), Rebi programmed events at Cafe Oto (ongoing) and soundtracking and performance for Liquid Currency at Kunstverein Dortmund (Dortmund, 2022). She co-runs record labels and gig series Domestic Exile, So Low and Rebi, performs with band Kübler-Ross, and has a radio residency on NTS radio. Shannon is graduating with an MFA Fine Art from Goldsmiths, University of London in 2024.

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1. Tom Hardwick—Allan, *After the Numbers, Before the Numbness*, 2024. Ink, acrylic, pen and pencil on carved birch plywood, 112 (H) x 102 (W) x 2.4 (D) cm
2. Dorothy Mead, *Still life with flowers*, 1957. Gouache on paper, 56 x 76 cm / 63.5 x 84 cm (framed)
3. Motoko Ishibashi, *BBT_3*, 2022. Acrylic on canvas, 150 x 150 cm
4. Abraham Cruzvillegas, *autodestrucción4: demolición The Sound of Sinners*, 2014. Breeze blocs, paint, cement, wood, tripes, salt, cloth, 122 x 70 x 55 cm / 48 1/8 x 27 1/2 x 21 5/8 in
5. Peter Brock, *An Ear at the Edge of a Chasm*, 2024. Oil, graphite and coloured pencil on aqua-resin, aluminium panel, 61 x 76 cm
6. Katie Shannon, *performancesuits24*, 2022–2024. From Left to Right:
 1. *Lady Drinkers coat*, 2022. Screen printed black-out material, silk lining, wine bottle tops, made in collaboration with Celia Philips, dimensions variable
 2. *FETMIASMAMIS*, 2023. Textile, found paper bag, vinyl, dimensions variable
 3. *Sicko Suit*, 2023. Embroidered and embellished textile, found plastic bag, silver, wool, dimensions variable
 4. *A Thames body*, 2022. Screen/mono printed latex, size varies, made in collaboration with Monique Fei, dimensions variable
 5. *BIZNIZFET*, 2024. Screen/mono printed latex, zip, cord, buttons, made in collaboration with Monique Fei, dimensions variable
7. Judith Dean, *No Fly Zone*, 2024. Acrylic on polyester, 122 x 61 cm
8. Terence McCormack, *(Untitled) Family Zone*, 2024. 2 x hand printed silver gelatin prints using 35 mm positive transparency from *Family Zone 2023* (50.8 x 40.6 cm), oklahoma yellow acetate, birch plywood, AR coated glass (60.8 x 50.6 cm), plinth (65 x 60 x 100 cm).
9. Andrew North, *Untitled*, 2024. Oil on black coated polypropylene, 35 x 25.5 cm
10. Andrew North, *Untitled*, 2024. Oil on blue coated polypropylene, 35 x 25.5 cm
11. Tulani Hlalo, *3rd Place 2022*, 2021. Acrylic wool, nylon yarn, cotton aran yarn, felt, 130 x 98 cm
12. Rosa Klerkx, *The Green Room I*, 2023. Pigment print, 60 x 40 cm / 79 x 59 cm (framed), Edition of 5
13. Gillian Lowndes, *Another Cup of Tea*, 2005. Fired mixed media, ceramic, 4 x 16 x 6 cm