

Through expanding-containing perspectives and spaces within spaces - sometimes empty, un-roofed and leaky, or dripping beyond borders - Judith Dean disrupts the cartographic project, of mapping time, history, and distance, with a sense of dis-placement. New-placement. Re-placement. Sensed via stretched frames of imagery, at times one frame isolated, others in potential dialogue with neighbouring ones.

Disorientation, through the sheer vastness of subject matter - jerking across hemispheres and cycles - and the lack of total control in the artist's making, with a use of non-writing hand, freed through

Chinese brushes offering bleeding swathes of colour. Colour as molecular notation, as feeling, as a reckoning between artist, surface and scene. Disorientation, but stabilised through paintings, their persistence of presence, however nomadic-temporary. Fluidity in the functions of these images; dissolved hierarchies insisted in their arrangement; images their own agents.

Judith Dean
New Builds / Bilds 2:
did you mean peace?
1 May—14 June 2025

Text by Lucy Rose
Cunningham

Out of uncertainty,
openness for this logic of
slippages. Making sense of
outlined spaces, I find them

unravelling, and yet somehow resolving
themselves into order of sorts. Lines form
distinct units, but the space between them
resonant. Looking preceding thinking, sensing
shapes before trying to make sense linguistically.

Trying to come closer to what I imagine to be
naturally occurring images; amongst them, a reckoning
with Nature, so steeped in twisting histories of commerce,
industry, culture. Muddled, but then elsewhere preserved and
so alive, familiar - I seek out a single sapling reaching towards
the light. Perception enlivened, but not all-knowing, all-seeing. Still
more meaning to make. Even the man-made doesn't have the
answers I first searched for, scenes instead presented like a mirage, a
ghostly apparition of what I thought I wanted to see. The halo of hot
gaseous storm-fumes - close to home? A spy-hole / worn-out balcony ledge
to peer onto a chateau-ed landscape in which I expect to find serenity. In which
there isn't always. Such vistas once workers' land, time a watercolour across then
and now, levelling with questions and intensity. Across the hills, a goat stands
adjacent to its familial skeleton, bone bridges bringing us to our present tense, shuttling
us into our future. Whether our bones will carry us across these geologies for much longer,
we do not know either.

Moments constructed de-
constructing, re-constructing, before us. I

know there are others seeing what I am seeing though.

Images undulating as though in slow motion. Sunsets and

sunrises, water-flowers like dreams witnessed by every viewer/passenger/
wanderer/wanderer on the other side of the (canvas) screen/window/eye. Maybe our

communal blur could take on the mantle of the Real, a Real we might one day recognise. For

now, liminality - from lumen, illumination - offering constant play between veiling and unveiling. Subject

matters - first gleaned from the world wide webbed commons - as data constantly scrambled by fissures of

understanding. Data as dreams, dreams as electrical discharges. What to prioritise in our assembled inventory, how to negotiate
the gestural excess? Without coordinates, here we limn our own routes.

Paint-strokes and mind
wondering/wandering. The world
unfolded through working at varying speeds;
pigment densities; oscillating levels of figuration to
abstraction, of in-/completion; offering faux illusion of frames,
illusions of illusions. For-a-moment shadows shifting from the edges of
painted planes and the plane I've located myself. Shadows that move mounted canvas
to tangible sculpted object, pictorial presence wrapping a surface and a room. Never quite sure
where to stand, to look; whether to move closer, up and into each warped frame of reference. Knowing I
haven't been to these places - perhaps one day - but then the question arises of when was this taken and from
where. Questioning the limits, the types of human involvement in these spaces. I note Dean's searching in the breath of
attentiveness, through the practice of Hua Gong and untamed marks. Considering the room's energy my own. The multitude of
responses spilling out from web-links, and before that spilling countless photos from international strangers' meandering cameras. Forms
captured, processed and released into the media mire, offered as prompts, unconditionally. Installed into our gallery of witnessing. A girl or seraphim,
X-ray of a dreamt vision or a nightmare? Did you mean a poppy field, or *did you mean peace?*

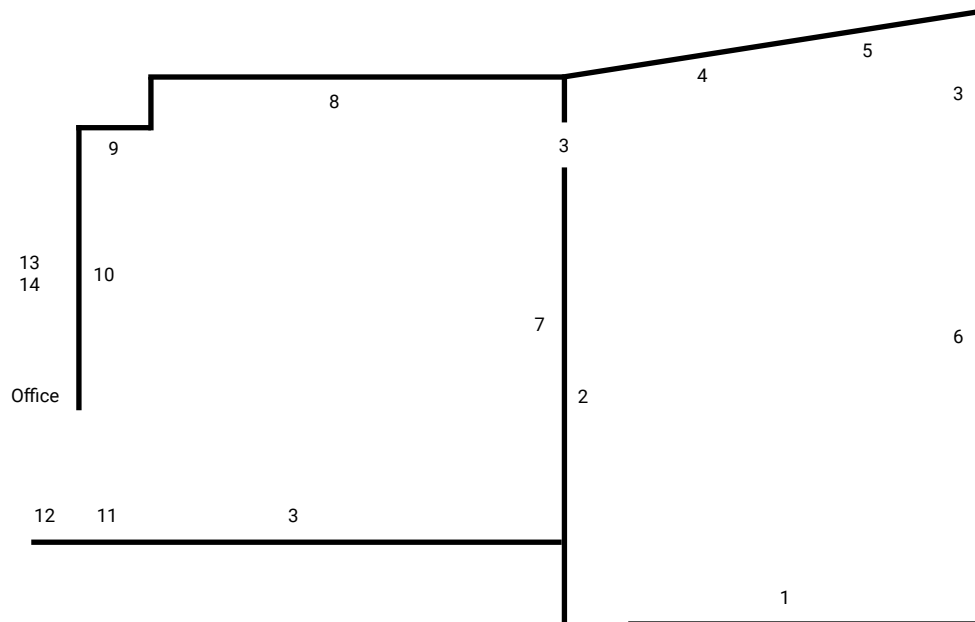
South Parade

Judith Dean (b.1965, Billericay, UK) lives and works in London and graduated from Wimbledon School of Art, London (1988) and Rijksakademie van Beeldende Kunsten, Amsterdam (1993).

Recent solo exhibitions include *One Thing and the Others*, Bodenrader (Chicago, USA, 2024), *New Builds / Bilds (The Image in Perspective)*, South Parade (London, UK, 2023) and *June Art Fair, South Parade* (Basel, CH, 2023). Recent two person exhibitions include *Of Strangers*, Shahin Zarinbal (Berlin, DE, 2024) and *Stolen Hours*, 12.26 (Dallas, USA, 2024).

Recent group exhibitions include *A separate place between the thought and felt*, South Parade (London, UK, 2024), *the no plan plan*, JVDW Gallery (Düsseldorf, DE, 2024), *Inaugural Group Exhibition*, Bodenrader (Chicago, USA, 2023), *The World Was All Before Them*, TULCA (Galway, IE, 2022), *A gathering*, Project 78 Gallery (St. Leonards-on-Sea, UK, 2022) & *The Void*, White Columns Online (New York, USA, 2021).

Since her first solo exhibition in 1990, Dean has exhibited extensively internationally including at the Museum of Contemporary Art Sydney (Sydney, AU, 1997) and in Germany, Japan, Czech Republic and France, including solo exhibitions at Hales (London, UK, 1997 & 2000). Dean was the winner of the Jerwood Sculpture Prize (2005) and a Senior Lecturer in Fine Arts at UWE, Bristol (2008-24).



1. *Did You Mean Clock*, 2024–2025. Acrylic and egg-oil emulsion on canvas, 122 x 53 cm
2. *Muddy Water Start Up*, 2024–2025. Watercolour on linen and paper, 83.5 x 218 cm
3. *Some Selections*, 2025. Blackboard paint, dimensions variable
4. *Herd*, 2025. Watercolour on found polyester, 80 x 80 cm
5. *Schism*, 2024–25. Acrylic and watercolour on linen and paper, 71.5 x 57 cm
6. *Did you mean Spartan?*, 2024. Acrylic on Belgian linen, 50 x 53 cm
7. *(L)edge*, 2025. Watercolour on linen, 50.5 x 81cm
8. *In my eye*, 2024. Acrylic on found polyester, 60 x 67.5 cm
9. *Forest Hypnosis*, 2024–25. Watercolour on linen, 79 x 82.5 cm
10. *Did you mean peace?*, 2025. Watercolour on found polyester, 81 x 40.5 cm
11. *Dash 1*, 2025. Blackboard paint, dimensions variable
12. *Dash 2*, 2025. Blackboard paint, dimensions variable
13. *Lighthearted Painting Inspired by Others*, 2025. Watercolour on linen, 40.5 x 81 cm
14. *The Bells! The Bells!*, 2024. Acrylic on found polyester, 81 x 84 cm