

Because we are small



Betsy Dadd, Jane Edden
Kleio Gizeli, Tim Lewis

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Kleio Gizeli, *Days of Abundance* 2010, Mixed media construction
28.5 x 21.5 x 22.5 cm

An identikit herd of captives, naked and anonymous, march in a flickering floodlight to a wheezing mechanical beat. Tim Lewis' 'Because we are small', a self-perpetuating black box in the wider circuitry of Lewis' sculpture, reduces the behemoth of human angst into the obsessive march of a minute army. 'Running Child' and 'Mechanic', allied progeny of Lewis' first strobic constructions of the late 1990s, offer a window onto the futile plight of two similarly shrunken tribes, engrossed in the never-ending grind of their human hamster wheels.

Lewis' animated cast of tiny apparitions appear re-imagined in Kleio Gizeli's three-dimensional vignettes; domestic scenes populated by familiar-yet-strange characters which Gizeli depicts as blanched and faceless – often even headless – within a sea of dislocated quotidian detail. Evocative narrative titles act like chapter headings to bind the protagonists to the signifiers that surround them, and the dense air of allusion gathers pictorial force in the filmic fragments that hang on the walls of Gizeli's miniature worlds.

Where Gizeli's microcosmic assemblages are mounted in gilded frames that act to ensnare the viewer in their doll's house-like proportions, Betsy Dadd's animations utilise the frame as a means of harnessing a fugitive imagery that dances on the edges of visual fixity. Dadd's moving pictures – aggregate anatomies of drawings, prints and erasures – flirt with transience by highlighting the smudges, tears, folds and shifts that are the joints which constitute the whole.

Considered alongside Dadd's beguilingly evanescent animations, Jane Edden's metallic-and-monochrome 'Pylons' could appear, in stark contrast, to straightforwardly venerate the imposing monument to modernity from which they take their name. Edden pays deference to these colossal structures by bringing together electronics, photographic imagery, motion sensors and audio components in a unique conspiracy of engineering and aesthetics. Her homage to the steel giants that preside over us like apocalyptic overlords is, however, radically reappraised when we realise that the pylons stand at only 2.5 feet, and that their upright framework is built from a model construction set designed for children. For Edden, as for Lewis, Gizeli and Dadd, small gestures amount to ambitious visual insurgency.

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