

Brush it in

Joshua Citarella
Fleur van Dodewaard
Christiane Feser
Darren Harvey-Regan
Antonio Marguet
Anne de Vries

Curated by Lorenzo Durantini

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Private View Thursday 25 October 6 - 8pm

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Anne de Vries
CAVE2CAVE 2010
142 x 97 cm / 56 x 38 in
Photograph on mirror foil.



Brush it in is a colloquial expression for a wide variety of alterations made to digital photographs after their creation. The transition from analogue to digital post-production yielded an incredible expansion of existing techniques. Adobe Photoshop was originally developed as a digital emulation of the physical techniques of the darkroom. It quickly developed its own specific vocabulary and it is precisely this language that **Brush it in** engages with. As digital image making became ubiquitous within popular culture so did the awareness that these digital tools often had more power for deception than the photographic act itself.

An ever secretive and loosely defined field, digital post-production has invariably sharpened the crisis of faith in photographic representation. This loss of faith has levelled the playing field; all strategies are at once simultaneously expected and disavowed. The artists in this exhibition are instigating what could be called the beginnings of a post-Photoshop engagement with photography. The critical knowledge produced by their work is the result of a physical and material rehearsal of the techniques and potentialities offered by the software.

Brush it in also alludes to the digital impossibility of encountering objects within the image saturated landscape of contemporary culture. The inevitable disappointment of mass-produced commodities has created a sort of haptic half-life where the image produces more pleasure than the object itself. Darren Harvey-Regan engages directly with this struggle in *The Halt* (2011), where an axe confronts and attacks its very representation with a violently iconoclastic gesture. *Similarly in Relation* (2011), an image of a saw is bisected by a vertical cut in the print that mimics the tool's physical potential. In *Grounds of Doubt* (2011), a rock obstinately resists the flatness of the photographic print, peeling away from the otherwise flawless surface.

In *Skew Merge Clone Curves* (2012), Joshua Citarella covers mass-produced objects and their background with marbled contact paper, creating a repetitiously false surface that alludes to the clone stamp tool in Photoshop. In his most recent body of work *Combination Games* (2012), he creates complexly fragmented spacial arrangements that incorporate framing devices, physical objects, digitally created objects and incongruently reflecting surfaces. His abstract work *Intersecting Values of Hue and Brightness* (2011) reproduces the spectrum of colour available in the standardised Adobe '98 digital imaging environment.

Antonio Marguet's *Deodorant Games* (2011) playfully unpacks the dynamic of desire in promotional culture. His precariously unstable sculptures-cum-images combine disparate household commodities that subtly reference body parts whilst enticing a sort of profane veneration. Anne de Vries' *CAVE2CAVE* (2010) began with images of ancient cave paintings that the artist sourced from the internet and then placed in a makeshift cave made of cardboard. He then laid a wrinkled piece of mirror foil next to the cave and photographed the distorted cave paintings, printing the final image back on mirror foil.

Christiane Feser's labour intensive process for *Konstrukt* (2011) involves individually photographing strips of paper, printing the image, placing new strips over the print, re-photographing and repeating until the entire frame is filled. This process is akin to the layer based hierarchy of the Photoshop document, albeit in a fixed and permanent state. Fleur van Dodewaard's *Study for a Black Nude* (2012) proposes a speculative figure study into a flat abstract plane, as if all colour values have been reduced to their base chromatic value.

For further information and images please contact Ceri Stock on 020 7920 7777 or email ceri@flowersgallery.com