

I know a place

JANE EDDEN
TESSA FARMER
MARTIN GREENLAND
RACHEL HELLER
DAVID HEPHER
SIMON LIDDIMENT
ANDREW RANVILLE
JAMIE ROUTLEY
TAI-SHAN SCHIERENBERG
GEORGE SHAW
RENNY TAIT
VITHYA TRUONG
LUCIE WINTERSON

FLOWERS

82 Kingsland Road
London E2 8DP
+44 (0)20 7920 7777
www.flowersgalleries.com

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Private View Thursday 26 May 6 - 8pm

This exhibition brings together artists who use landscape as inspiration to explore the human need to possess, commune with and control environments. Works include paintings, mixed media constructions and sculpture that are not intended merely as documentation but question how we recognise 'place' as being significant and not just a space. Our construct of a place is strongly influenced by emotions, nostalgia, imaginations and ecological concerns. These works explore the way 'place' is often a manifold creation of the mind.

George Shaw uses chemically based poster paints, a medium not associated with landscape paintings, to depict mundane scenes from where he grew up, three miles outside of Coventry.

'It provides a very glossy, impermeable surface to the work. Like the place itself it gives each picture a curious identity of its own.'
George Shaw

Jane Edden's adaption of a bird box, *Idyll Home*, invites the notion that we long for places of sanctuary. The piece consists of a small lens mounted in the doorway, which reveals miniature humanised habitats only viewable by a single person.

The tower blocks of Camberwell have inspired many of David Hepher's paintings. He explores the interplay between representation and materiality of urban landscape by physically incorporating concrete -the very fabric of the architecture.

Informed by her residency at the Natural History Museum, Tessa Farmer's work features taxidermy to create alternate worlds where fairies and miniscule warriors exist. These are sculpted from plant roots and desiccated insect remains and are poised in the midst of bizarre battle scenes.

'a biological, entomological, macabre species translating pastoral fable into nightmarish lore'
Patricia Ellis 2007

In *Future Installation*, Andrew Ranville's humanist approach considers the dormant power of nature. Saplings are temporarily housed in reclaimed wooden boxes which also contain a book. The book outlines care and planting guides for the tree and a contract between artist and the patron/buyer- who becomes a key collaborator. The tree is then planted and in '15-20 years' time the artist will travel to the location and build an installation in the mature tree. Andrew Ranville uses ecologically sensitive methods to trigger the recognition of a new path, vantage point or potential movement thus communicating ideas of sustainability.