

# Private Practice

## Part One

Curated by Caterina Lewis

30 September-17<sup>th</sup> October, 2008.

Chinese Characters Contemporary Art Space, Budapest.

### Participating artists

From London: Euginia Emets, Joana Filipe, Caterina Lewis, Asana Lloyd, Erin O'Connor, Hyungji Park, Hannes Ribarits, Marianne Shorten, Sam Stabler, Thibaut De Wolf.

From Budapest: Dávid Adamkó, Renato Csabai, Rita Süveges, Eszter Szabó, Gáspár Szőke, Levente Szűcs, Hajnalka Tarr, Dominika Trapp.

### Exhibition

It seems that we are united by a global culture, which has begun to produce a global aesthetic; however, the personal positioning of the artist has never been as important. Global culture has become a reality through economical and political evolutions of the last decade. Today artists from very different cultures share a common visual language and their work can thus appear very similar. References and influences have through new media become accessible to anyone, although, we believe that even if works from artists possess similar features, the intentions that set off the creative process are very diverse. The importance of the individual in today's 'flat culture' has never been as fundamental and *Private Practice* intends to create a platform to explore this phenomenon.

*Private Practice* is an exhibition of works produced by emerging artists based in Budapest and London. This two part exhibition is an opportunity for an exchange of works and ideas from artists living in these cities. What brings these particular artists together is their production of small and rather intimate works that not only explore the personal dialogue the artists have with their chosen mediums but also their individual dialogue with the viewer. On show are drawings, books, paintings and objects demonstrating the curious delight taken in the production of art.

In *Part One* of the exhibition, wistful drawings and collages by Hyungji Park sit alongside the minimal drawings of Marianne Shorten, at the same time those drawings are in a direct conversation with her strange and rather curious objects on the floor. Asana Lloyd playfully takes on board the traditionally female craft based activities of knitting and sewing to make her intimate bodily sculptures. In the same space, Joana Filipe offers up a homely table of cakes, but on closer inspection the viewer is in actual fact offered a cold hard sculpture, certainly inedible perhaps even poisonous. By their nature, the books of drawings made by Samuel Stabler offer the viewer the chance to mentally step out of the gallery space. The viewer is presented an

alternative mental space, that of the artist, as the drawings in these books act like the words on a diary page. The biro pen is rarely considered a fine and beautiful thing but what happens when it's used to render a 17<sup>th</sup> Century masterpiece? Thibaut de Wolf's drawings are immediately funny but after the initial laugh, the scene becomes surreal and grotesque. Beside the fine biro drawings anarchy is brewing as Hannes Ribarits' painted works explore the fantasy scenario of apocalypse. Here, disaster and chaos are dealt with a tongue in cheek. Though they are small, Euginia Emets photographic images explore a visual concept of a vast infinity, and ask the question, how can vital questions regarding time and space be dealt with pictorially? Caterina Lewis's paintings are visual amalgamations of the images that seep into our unconscious mind; superfluous low culture images become painterly abstractions though they stay faithful to their source. Dealing with a similar type of appropriated images, Erin O'Connor directly addresses her personal relationship to these mass images. Her miniature paintings have a level of sensitivity and sympathy for the subject that was fundamentally absent from the original image.

In *Part Two*, the works of the Hungarian artists will be shown alongside the works of the London based artists. It is immediately noticeable that despite the differences in the education that these artists received and despite the historical and cultural East/West divide, the artistic concerns are strikingly similar. The coming together of these artists and their work will create an opportunity to consider the private practice of the artist in the era of global aesthetics. Part two will be from 5-17<sup>th</sup> of February 2009 at Degree Art Gallery, London.