

## *Aspect*

Tom Milnes, Yana Naidenov, Marcus Orlandi

Kingsgate Gallery, 17<sup>th</sup> May – 1<sup>st</sup> June 2014

Private view 16<sup>th</sup> May 6-9 pm

Finissage on the 31<sup>st</sup> of May 6-9 pm

Open weekends 12-6 pm, otherwise by appointment only\*.



*as•pect* \ˈaspekt\, *noun*

1. *a particular part or feature of something; a specific way in which something can be considered, a particular appearance or quality;*
2. *the positioning, or the side of a building, facing a particular direction;*
3. *a grammatical category that expresses the way time is denoted by the verb.*

The works here exhibited by the artists Tom Milnes, Yana Naidenov and Marcus Orlandi, have been selected from an on-going process which has developed over the course of one year during their residency at Kingsgate Workshops. Their practices are multifaceted, and include drawing, collage, sculpture, photography, 3D film, video and performance. This traversing and clipping together of differing formats has been a constant between the three artists – zooming in and out of various states, frames, or measures, from physical to digital media and back again – allowing them to break, extend, fold into and out of the margins in which these exist.

Tom Milnes manipulates 3D films by manually changing their basic coding and interpolating films of distinct consumer culture content with his own Chroma key footage. The resulting distortions surmount to eerie, funny, quasi-apocalyptic reconstructions that nevertheless retain a painterly, tactile quality. This convergence of multiple dimensions creates a multi-layered depth in the space on screen, whilst reminding one of the intimate, digital realm of the webcam, pixellated, unstable and voyeuristic. The morphing of digital processes and physical elements is further present in his photographic series [*title*] (2014), where obsolete technological devices have been cut and re-assembled with false, hollow façades. The new sculptural objects appear to be from an indistinct time and their utility unclear and obstructed.

The shape and material of film have been recent preoccupations in the work of Yana Naidenov. In her relief-like pieces made of pulped paper and cement, she explores the generic relationship between frame and the filmic composition of sky-earth-horizon, repeating the same landscape image with various aspect ratios of 4:3 and 16:9. Carefully constructed architectural elements appear camouflaged against a remote, desert landscape – the form and body of the image gain prominence against a disappearing content. Where photographic paper has been used as the supporting ground, the exposure continues after the work's completion, allowing it to become a timepiece in its own terms. Her sculptural works further address the notion of heavily constructed entities that become subdued and voided. A split, shifting sculpture seems to have been frozen before collapse, its concrete appearance simulated by rammed paper. Clustered window-like frames camouflage with the supporting wall and floor, creating multiple vacant spaces, and a sense of “looking at nowhere”.

There is a contemplative, existential and tragicomic tone to Marcus Orlandi's performances, in which he manipulates everyday objects in a string of related procedures that seem intermittently choreographed and improvised. Gentle caressing is followed by frustrated aggressions or awkward pauses, and where a pattern emerges it is disrupted; narratives begin to form only to disintegrate, in a manner that is appropriately reminiscent of Samuel Beckett's writings, and the absurdity of Dada. The use of sparse and strict parameters are set out throughout an ongoing collection of drawing, painting and sculptural works referred to collectively as *gestures*. These are often comments on futile actions or banal details. Collage works are assiduously extracted from newspapers and magazines and arranged into compositions that question the understanding of language or original context. *Flours* are a new series endlessly retouched to the point of collapse in search of the perfect surface.

For more information / images about the artists or Kingsgate Workshops residency please contact [adam@kingsgateworkshops.org.uk](mailto:adam@kingsgateworkshops.org.uk) or to make an appointment please call 020 73287878 / 07539 607416