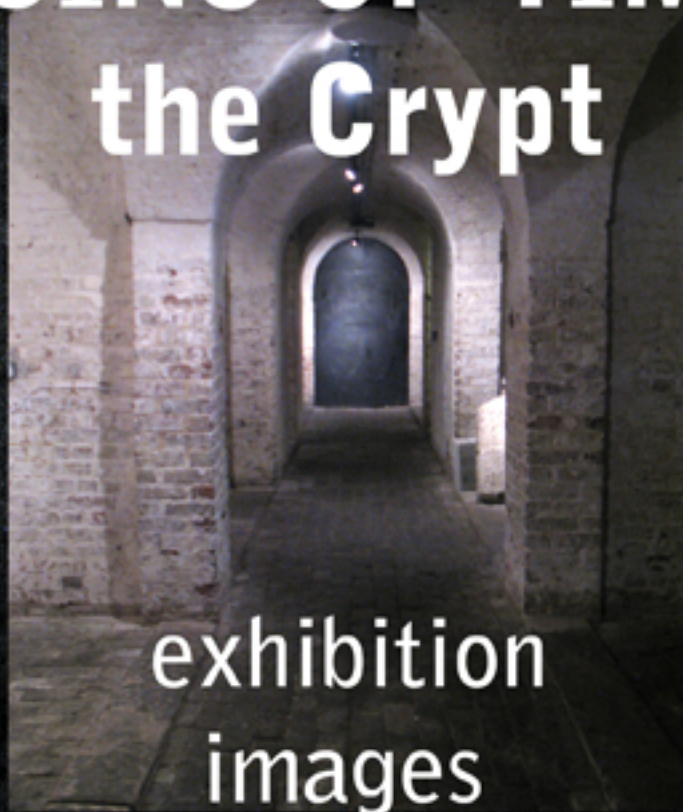


RUINS OF TIME

the Crypt




exhibition
images

RUINS OF TIME

the Crypt

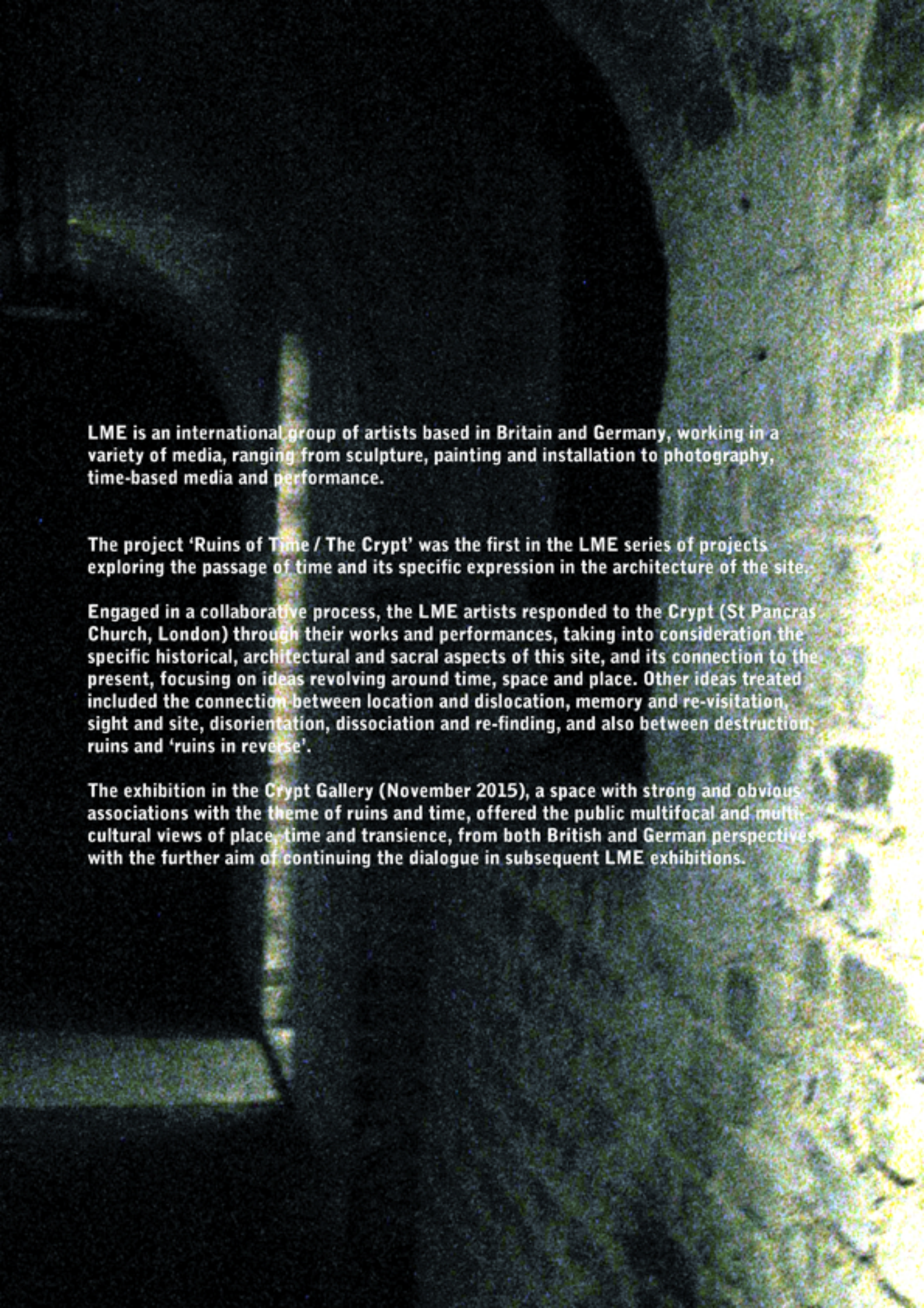






exhibition
images





LME is an international group of artists based in Britain and Germany, working in a variety of media, ranging from sculpture, painting and installation to photography, time-based media and performance.

The project 'Ruins of Time / The Crypt' was the first in the LME series of projects exploring the passage of time and its specific expression in the architecture of the site.

Engaged in a collaborative process, the LME artists responded to the Crypt (St Pancras Church, London) through their works and performances, taking into consideration the specific historical, architectural and sacral aspects of this site, and its connection to the present, focusing on ideas revolving around time, space and place. Other ideas treated included the connection between location and dislocation, memory and re-visitation, sight and site, disorientation, dissociation and re-finding, and also between destruction, ruins and 'ruins in reverse'.

The exhibition in the Crypt Gallery (November 2015), a space with strong and obvious associations with the theme of ruins and time, offered the public multifocal and multi-cultural views of place, time and transience, from both British and German perspectives with the further aim of continuing the dialogue in subsequent LME exhibitions.

CRYPT SHOW





PASSAGE, installation, mixed media, sand, debris, industrial sound



ABYSS, 240 x 120 x 6 cm, mixed media



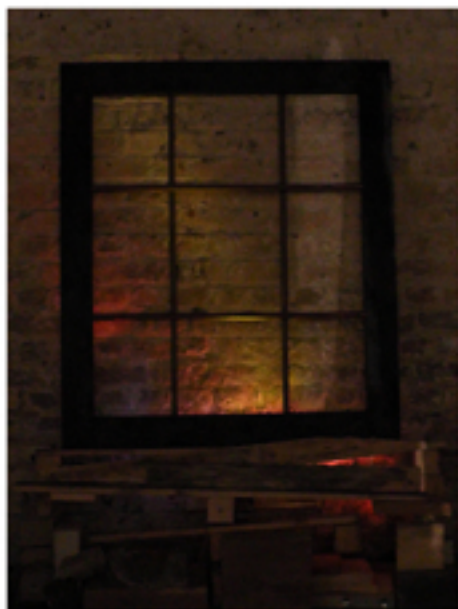
SLEEPING / DYING BEAUTY, video, approx. 3 min., sound

SASHA BOWLES



FLOTSAM, JETSAM, installation, mixed media

MILENA MICHALSKI



LIPA, installation, mixed media, with 'Perspectives'



THROUGH AND BEYOND, installation, mixed media



EMPTY WALL, video, 5 min.



ROOM WITH THE VIEW, video, 3 min.



STATION AAF-347, hd video, 3'15", sound

RUTH HENTSCH



HEADS, installation of paintings / drawings, ink, watercolour, salt on paper

NICHOLAS CHEESEMAN



UNTITLED, installation, mixed media



REINFORCED, wood, wax



REMNANTS, mixed media



REMNANTS, installation, wood, metal

KELISE FRANCLEMONT



A WALK THROUGH PALASTINE, installation, prints, found items, sound

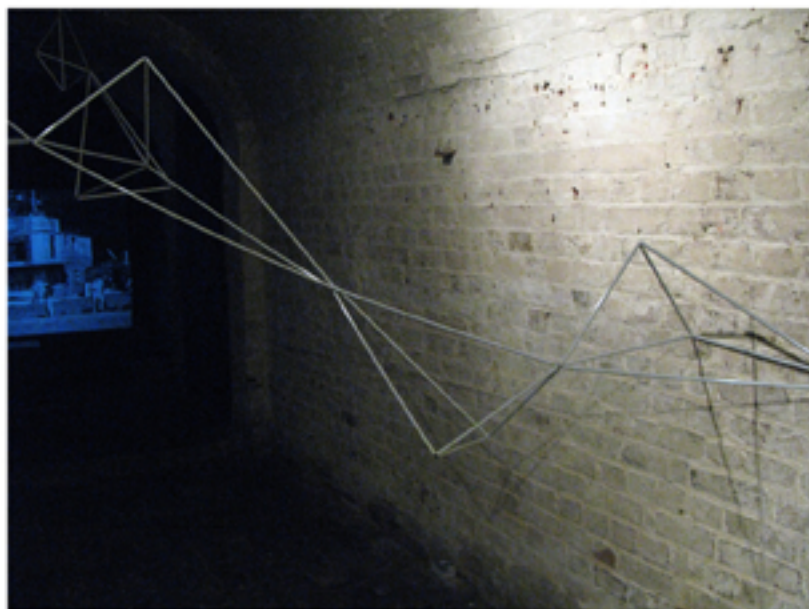
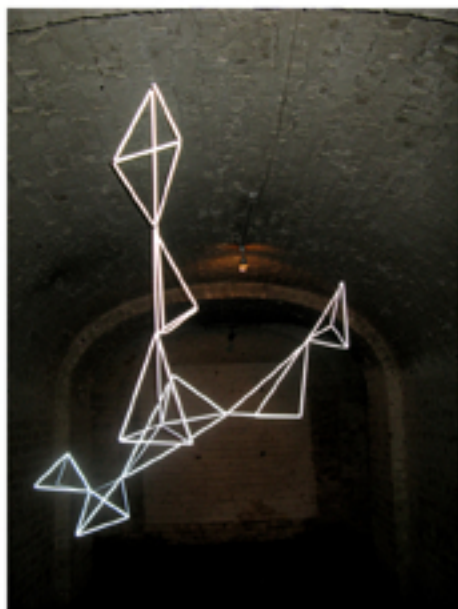
ROSA QUINT



STRATA, installation, paper, graphic material, strings



TRAJECTORIES / TIMELINES, installation, lexan sheets, various graphic materials, strings



RESTRICTED / KALEIDOSCOPE, light reflective pvc



WASHED OUT, Installation, used soap fragments, glass panels, light bulb



COLLECTION OF THE DAYS GONE BY, Installation, mixed media, hair, containers



UNTITLED, oil on canvas



FAREWELL, performance-installation, mixed media, prints, photos

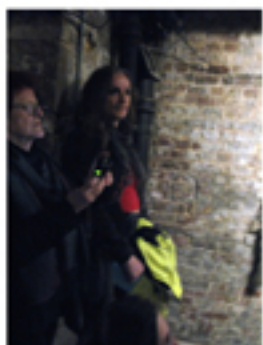
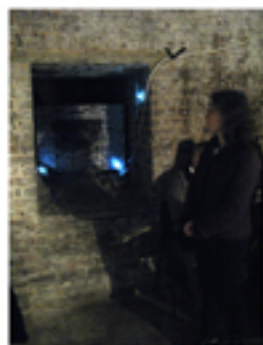
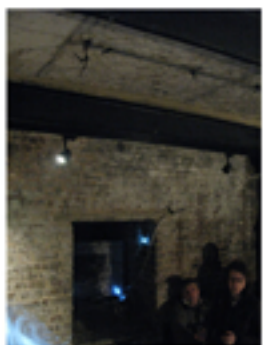
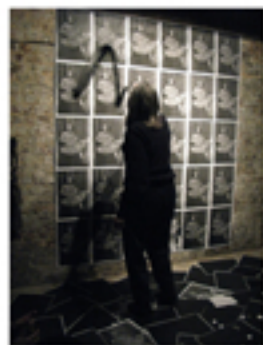
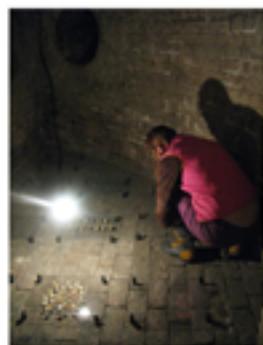


TRANSIENT, installation, textile work

ARTISTS AND GUESTS







Artists:

Eleonora Bourmistrov works in a variety of media ranging from sculpture, painting to site-specific installations and video, exploring issues around transience, instability, time and ruins. Her focus is physical and human worlds at the point, where things break down, collapse and fall apart – the moments that demonstrate most powerfully the finality of all things. By means of simulacrum, illusion, parody of building processes, the mixture of genuine and imitated materials, deconstructive techniques and light effects, the artist creates a work that is dark, dramatic and disorienting. It reveals the power of ruination and inevitability but also the beauty of the flux of time and of transitoriness.

Chelsea College of Arts, University of the Arts London, MA Fine Art, based in London and Munich
www.eleonorabourmistrov.com

Sasha Bowles thinks that the object, as souvenir, can act as a physical relic to authenticate an auto-biographical past by creating a tangible link. By having a physical object to remember an event, the event can be assigned to memory. This memory can then be re-visited in both a visual and a sensorial way. With each re-visiting more and more slippages can occur until the original memory can no longer be found and only traces remain.

London is awash with the ruins of history; along the banks of the Thames the flotsam and jetsam reveals fragments of the past. Sasha Bowles has collected bones and debris from there and reformed them into curious 'artefacts'. They are photographed on a background, into which they have become one, and appear to emerge out of. The image that materializes from the paper is like a painting with light — seductive in material, ambiguous in interpretation.

Wimbledon College of Arts, University of the Arts London, MA Fine Art, based in London
www.sashabowles.co.uk

Nicholas Cheeseman uses materials to investigate process, change and value. Objects and materials are manipulated through cumulative and destructive acts. Layers of paint and wax are formed over extended periods of time through dripping and pouring. Other materials are reduced through more controlled interventions that destroy their original integrity. These contrasting methods of labored and instinctive means of production provide a sense of deterioration. The resulting juxtaposed forms are imperfect, incomplete and impermanent. The sculptures question how we assign value when the outcome has evolved from its original form.

Chelsea College of Arts, University of the Arts London, MA Fine Art, based in London
www.nicholascheeseman.co.uk

Kelise Franclemont's work is focused on identity, memory and conflict, particularly on the immutable line between Other and Self. In a widely multi-disciplinary practice, she often appropriates cultural artefacts of the Other. Using story-telling tactics and subtle humor, Kelise re-makes a situation based on some kernel of truth, while allowing the viewers to create their own narratives from these discrete elements.

She writes: 'This small stone was once part of pleasing mathematics in tessellated patterns... a fan, a leaf, a flower. It remained in that belonging for nearly 2000 years until one day, it was dislocated from its home. In this instant, this fragment was transformed from artefact into another kind of ruin. A relic, this souvenir now belongs to no more than a memory, a resurrected existence in minutes and megabytes, and thus has become something much easier to destroy and to forget.'

Chelsea College of Arts, University of the Arts London, MA Fine Art, based in London
www.kelise.co.uk

Ruth Hentsch's central concerns are the concepts of time, transience, transformation, natural materials and surface. Ruination of initial forms, distortion, dissolution and reversal of ruination are integral parts of her work. Beginning with a human figure or face, Ruth allows time and materials (such as salt, water or earth) to intervene in her work, gradually erasing the familiar outlines. The outcome is often an alienated, disoriented image that shows signs of finality and

death, though still somehow connected to the past. At the same time, from the ruins of the past new, unpredicted forms arise that bear a mystery within and give hope beyond the image. Ruth's works are to be seen as a metaphor for human existence in its transience and renewal.

Academy of Fine Arts, Bochum, Postgraduate Diploma, Fine Art, based in Munich
www.ruthhentsch.de

Monika Kita's recent art practice is concerned with the subject of loss, with a strong emphasis on space, time and history. Memory as a psychological journey inwards adds an important dimension to her work. The artist explores fractions of past moments, which often elicits a study of the place and a recording of the passing of time. This allows her to 'freeze the present' and to contemplate upon its relationship with the past. This process has its extension in the mind. She is particularly interested in derelict buildings in the context of historical events, such as atomic power stations and disused military objects. Alongside the rather personal nature of such inward contemplations about time and loss, Monika's works could be also viewed as time documents that record, remind and warn of the dangers of global alienation and destruction.

Chelsea College of Arts, University of the Arts London, MA Fine Art, based in London
www.monikakita.com

Anna Levy's work is concerned with the concept of space as psychological construct. She understands space as an entity experienced with the outline of our skin as a borderline to the whole outside of our body.

Scrutinizing the inner workings of the 'conscious' and the 'unconscious' is as important to the artist as exploring the notion of psychological and physical time-spaces. In particular, she interrogates how they relate to each other and influence our perception and conceptualization of the world, especially with regard to time and place. Light, whether changing, deteriorating or increasing, is very important in Anna's videos, and can be viewed as a metaphor for the passing of time.

Chelsea College of Arts, University of the Arts London, MA Fine Art, based in London
www.annalevy.co.uk

Milena Michalski's practice interweaves place and perception, site and sight. Through layering, light, transparency and abstraction, she reflects upon multiple aspects of memory and trace; what is seen, what is unseen, what is preserved and what is destroyed. One of her ongoing projects, 'In/Visible War Crimes Sites', deals with the past and the present and, in many cases, where the two meet in functioning buildings, or preserved ruins. She works in various media, including printmaking, photography, film and video, paint and sculpture. Her work also combines these to create installations, as well as her 'Perspective' series of layered, mixed media pieces (print, plexiglass, paint, found objects).

Chelsea College of Arts, University of the Arts London, MA Fine Art, based in London
www.milenamichalski.com

Despina Olbrich-Marianou works in a variety of media, ranging from performance, textile-work, land art, installation to drawing. Alongside more general, socio-critical reflections, she sees her works as a possibility for getting to know herself. They are part of the artist's personal strategy of coming to terms with the past, of accepting that the present will become the past tomorrow, and the fact that everything is finite. Through her works, the artist gains a purifying strength, which sets her mind and spirit free and eradicates scars left by time in her soul.

Despina's performances, such as 'Tales', 'Farewell' and 'Transient' refer directly to the theme 'Ruins of Time', emphasizing the passage of time, ruination and healing through redemption, and renewal. The artist invites the viewer to be involved in her performances by taking part in the destructive and rebuilding processes aimed at liberation from time and pain ultimately.

Academy of Fine Arts, Munich, Postgraduate Diploma in Painting and Graphics, Academy of Fine Arts, Athens, Postgraduate Diploma in Painting and Mosaics, based in Munich
www.myway.de/despina

Brigitte C. Reichl responds to the fact that in nature everything follows a specific, recurring rhythm. The changing seasons, the heartbeat, birth, decay, re-birth. Her work is inspired by nature, the human experience, and its connected recurring cycles.

In her sight-specific installations she transforms a space from pure location to an atmospheric environment. This is achieved by making lighting, smell, temperature and/or sound an integral part of the installation. She aims to bring the viewer into another world. A world, of inner possibilities (and realities), which the viewer may not always be conscious of, yet which exists beneath the surface. Thus the viewer is not faced with something completely foreign; he/she encounters the more or less familiar, however, from a different or unexpected viewpoint.

Chicago Art Institute, USA, MA Fine Arts, based in Munich

www.karton.art.de

Rosa Quint's work refers to certain and uncertain locations in space and time. Rather than emphasising realistic imagery, she uses diverse media to explore her subject, focusing on the recording and articulation of subjective impressions and personal experience. She creates images that in their layered stratification allude to a multitude of aspects and features of a geographic location and have the purpose of a personal cartography which goes beyond physical space and time. Her approach corresponds to the concept that describes heterotopic properties of space, a concept which Foucault uses to explore the complexity of spatial relations. Moreover, the artist's mapping strategy encompasses different disciplines and interfaces art and science.

Ludwig-Maximilian's University Munich, PhD Art and Science, based in Munich

www.rosaquint.de

Jonathan Slaughter's site-specific work seeks to explore ideas of boundary and transgression. Relationships with a bodily interior space and physical exterior space are further explored through the viewers engagement with the work as they navigate the exhibition space. The work seeks to develop the idea of making as a way of thinking. Poesies, the synthesis of the act of making and the conceptual space of making is established within the work, and becomes integral as the space of thought manifested within the piece, whilst also extending further into the exhibition space. The relationships between site, place and space are explored through the appropriation of architectural methodology; the spatial drawing or sketch model for the piece is used as a representational device and sculptural inquiry into critical spatial practice.

Chelsea College of Arts, University of the Arts London, MA Fine Art, based in London

www.JonathanSlaughter.co.uk

Carin E. Stoller's medium is painting. On vividly colored and loosely painted backgrounds, she develops spatial structures meshed with abstract, sometimes flat, elements in such a way that the lengthy painterly process and the occasion of painting become a thrilling unity. Time and space, transience and memory represent themselves in multi-layered compositions. However, color, composition, brush stroke and contrasts play a greater role than the representation of the 'occasion of the painting' and that of the process. The paintings have no titles, and this is on purpose, as the artist doesn't want to tell stories or stimulate imagination. Rather, the audience is invited to enter the interwoven work of free painting and memories of familiar situations and associations, which, for example, could be the interior of a neglected country house attic, whose boards have long since remained untrampled.

Academy of Fine Arts, Munich, Postgraduate Diploma Painting, based in Munich

www.carinestoller.de

Curatorial Team:

Eleonora Bourmistrov - Director LME and Curator of 'Ruins of Time'

Milena Michalski - Curator London Group

Rosa Quint - Curator Munich Group

RUINS OF TIME
the Crypt
exhibition images

Exhibition 25 - 30 November 2015
The Crypt Gallery
St Pancras Church, Euston Road, London NW1 2BA

Designed by
Eleonora Bourmistrov

Images courtesy LME
except
Kelise Franclemont: 1, 6
Monika Kita: 1
Milena Michalski: 2, 3
(from left to right in the artists' pages)

Cover image Eleonora Bourmistrov
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