

PRESS RELEASE MARCH 2019

# doubletime

Miranda Boulton and Jane Pryor have been visiting each other's studios for several years.

This exhibition is a result of their conversations about their processes, inspirations and motivations in the studio. They now share a studio space, and not only is this shared space situated within their visual dialogue, but so are the other spaces each artist passes through; whether this is home/studio, sleep/waking or yesterday/today.

Miranda and Jane make studio paintings that are concerned with the act of painting and the record of that time in the studio – as curator Ulrich Look says, the 'traces of passing circumstances.'

The notion of 'double time' is explored as the space in between. The space between studio sessions. The space between layers. The space between gestures and marks. And most significantly, the space between looking, thinking and remembering.

Time folds in and around itself and back out again as the artist-friends create the visual reminder of this process.

Jane works with abstraction in terms of mark, colour, and form. Her interest is in the recursion of motifs, and their shifting out of frame. Edges are important to her as a trace of the unseen space between locations; but these locations are not necessarily identifiable. Jane also engages with the idea of the opportune moment, as a fragment that interrupts the flow of time.

Miranda's work explores the distance between her source material, which is usually computer based and found at night, and her day-time work in the studio. Her desire to recover the found night-time image as a memory, is eventually abandoned as the work writes its own narrative in the layers of paint and marks. Miranda shows the viewer the archaeology of her paintings' histories. Her work questions the premise that paintings are static objects, she thinks of them of bundles of speed and energy.

**PRIVATE VIEW:** Thursday 6 June, 6.30 - 8.30pm

**EXHIBITION OPEN:** 7 - 29 June 2019

**IN CONVERSATION:** Saturday 29 June, 2 - 4pm

**VENUE:** Arthouse1. 45 Grange Rd. London SE1 3BH

**OPEN HOURS:** Thursday - Sunday 3 - 7pm or by appt.

**TUBES:** Borough, London Bridge, Bermondsey

**CONTACT:** [info@arthouse1.co.uk](mailto:info@arthouse1.co.uk) - M: 077131 89249



MIRANDA BOULTON

*Before and After*, 2018  
Oil on canvas  
120 x 100cm

*TimeLines*, 2018  
Oil on canvas, 120 x 100cm



JANE PRYOR

*Freestyle 2*, 2018  
Acrylic with collaged canvas  
40 x 33 cms

*Untitled*, 2019  
Acrylic on canvas  
102 x 120 cms



## ABOUT THE ARTISTS

**MIRANDA BOULTON** lives in Cambridge. She had a two-person exhibition 'Off Line On Line' at Studio 1.1, London (2015). Solo exhibitions include New Hall Art Collection, Cambridge University (2012), Madame Lillie's Gallery, London (2011). Selected group exhibitions: Storyboard, (co-curated) Luborimov/Angus Hughes (2017), Painting Now, Studio One Gallery, London (2017), Royal Academy Summer Exhibition (2016), Fulcrum, ARB, Cambridge (2016), The Overview Effect, Lewisham Art House, London (2016), Cloud Chambers, Mayors Parlour Gallery, London (2014), Salon Art Prize (2011) and the Artworks Open (2010 & 2011). She studied History of Art at Sheffield Hallam University, graduating in 1994 and completed three years on the post-graduate Painting Correspondence Course with Turps Art School, London in 2015.

**JANE PRYOR** is London born, now working from a studio in Cambridgeshire. She studied Fine Art at Central St Martins, graduating in 2002. She has recently completed three years on the post-graduate Painting Correspondence Course with Turps Art School, London. Jane has exhibited nationwide in group shows at the University of Cambridge, Redchurch Street Gallery, London and the Ruskin Gallery, Anglia Ruskin University, and participated in the Correspond touring exhibition of contemporary painting in Halifax and Edinburgh.

## ABOUT THE CURATOR & POET

**JANE BOYER** is a doctoral candidate at Cambridge School of Art, Anglia Ruskin University. Her research is engaged in explaining the ways repetition, autobiographical trace, and fragmentation can be used to facilitate the communication of artwork and the exhibition of it through artist-curator practice. This interest stems from a desire to understand how the simulacrum, indexicality and synecdoche make the relationship between artist, audience, and institution mean. Her article, "Simulacrum and the structure of the work of art" will be published in the upcoming issue of *Journal of Arts Writing by Students (JAWS)*. Jane recently completed, *The Conjugated Museum*, a year-long practice-based research residency with The Fitzwilliam Museum. She is a researcher and artist-curator currently based in Cambridge.

**KADDY BENYON** was born in Cambridge and grew up in Suffolk. In 2010 she was shortlisted for the inaugural Picador Poetry Prize. In 2012 she won the Crashaw Prize with her debut collection of poetry, *Milk Fever* (Salt Publishing). Her second collection, *The Tidal Wife* (Salt) was published in 2018. Kaddy is also a Granta New Poet. Previously, she worked as a television scriptwriter and wrote over seventy episodes of *Hollyoaks* and *Grange Hill*. Kaddy currently works as a mentor to students with disabilities at the University of Cambridge.

**ABOUT ARTHOUSE1** The gallery is an independent, artist led project space, launched in June 2014 by artist; Rebecca Fairman. It is housed on the top floor of her Georgian Town-house in Bermondsey, London. A contemporary open plan space which succinctly merges domestic period features with a minimalist approach.

She offers artists the opportunity to create and participate in ambitious programmes, exhibitions and events. Successful exhibitors get in based on the strength and originality of their curatorial skills, project ideas and quality of works. A nominal commission fee is charged on artworks sold. The gallery space, marketing, PR, invigilating and maintenance is all pro bono. Rebecca simply asks the artists to cover external costs for any printed literature, opening nights and special events.