

[Un] Seen

A LIQUID STATE BETWEEN ONE MOMENT OF SEEING TO THE NEXT

If seeing is believing then is unseeing a state of disbelief? How can we trust what we see when the speed of light determines that whatever we are looking at is always in the past? In a gallery setting, this slip of time might be merely nanoseconds of delay but there remains a factual difference between our looking and the object or image being looked at. Add to that the intangibility of perception and the complexity of seeing intensifies.

We bring our memories, experiences and bodies into the room which inform our seeing as well. The work is slowly revealed as we dart between internal and external processes. Nothing is ever fixed and our perception of the work is only ever fleeting. Talking about the work changes it. Reading about the work changes it. Recalling the work at a later date changes it. The work is continually reconfigured over and over again. So unseeing becomes a liquid state between one moment of seeing to the next.

Three artists demonstrate the elasticity of seeing in [Un] Seen at Arthouse1

Hanna ten Doornkaat is concerned with the repetitive processes of mark-making. Visually her work applies a kind of precision of imprecision as the works bear marks of the unfinished as well as significant reductions in line with her current conceptual exploration of the notion of the palimpsest.

The fleeting grey of **Annamarie Dzendrowskyj's** paintings that both emerge and dissolve are a reminder of the constant flux in the fast paced digital world. Her work captures glimpses of non-spaces and their unseen details, allowing the viewer to enter into a zone of indiscernibility.

Sinta Werner's work is site specific - playing with the relationship between two- and three-dimensionality, reality and reproduction, physical presence and projection, and the interconnection of virtual and real space. By mirroring, doubling or adding architectural elements, the attention is drawn to the viewer's own perception of space.

EXHIBITING ARTISTS

PRIVATE VIEW: Thursday 11 July, 6.30 - 8.30pm

EXHIBITION OPEN: 12 July - 3 August 2019

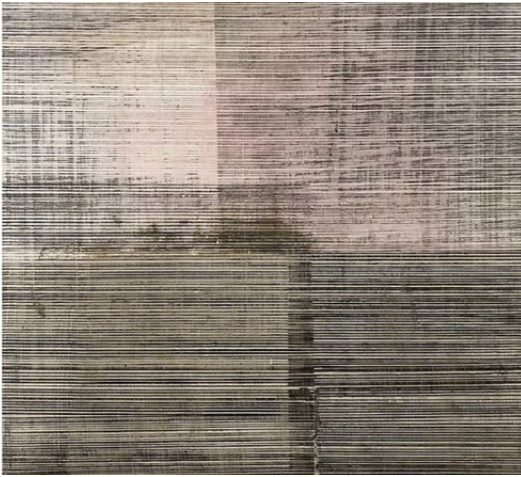
IN CONVERSATION: 3 August 4 - 6pm

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

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

TUBES: Borough, London Bridge, Bermondsey

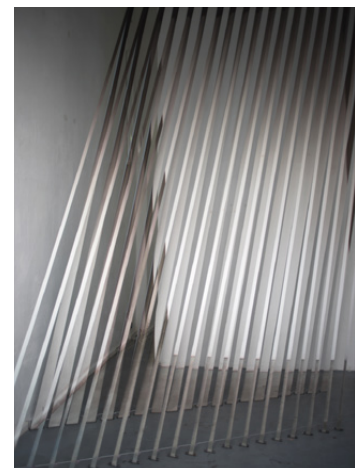
CONTACT: info@arthouse1.co.uk - M: 077131 89249



HANNA TEN DOORNKAAT *[Un]Seen I (detail)* and *[Un]Seen II*. 2019. graphite pencil, gesso, acrylic, colouring pencil, board



ANNAMARIE DZENDROWSKYJ *Between the Space 4 (detail)* digital print on silk organza. *Dissolve-Venice-XI.I* Oil and inkjet print on synthetic vellum



SINTA WERNER *Dialectic of Frames II*. 2019. folded archival pigment print, threads. *Schwingungen eines Kontinuums*. installation view: Berlin Weekly

ABOUT THE ARTISTS

HANNA TEN DOORNKAAT studied BA (sculpture) at Kingston University and MA (sculpture) at Wimbledon School of Art (UAL). In 2015 her work was shortlisted for the Jerrwood Drawing prize, London, the Royal Academy Summer Exhibition and Derwent Art Prize. In 2017 she was shortlisted again for the Royal Academy Summer Exhibition and the ING Discerning Eye. In 2018 she had a solo exhibition '*In the zero of form*' at One Paved Court Gallery, Richmond. She has exhibited in the UK, Germany, Australia, Canada, Belgium and has curated major exhibitions such as 'Selfies - Revisited' at The Stables Gallery, Twickenham and more recently 'WhiteNoise' at The Crypt Gallery, London, St.Pancras. UpComing '*Personal Structures*', a collaboration between GAAF, a Dutch non profit organisation and ECC (European Cultural Center) as part of the 2019 Venice Biennale.

ANNAMARIE DZENDROWSKYJ seeks to investigate the indeterminate nature of 'ways of seeing' and 'being', exploring fleeting moments of a world in constant flux. Moments in time she sees as suggesting rather than defining a space, existing between what is seen and unseen, a zone of indiscernibility. Employing a process of creation and erasure, concealing and revealing, her works explore the tension between figuration and abstraction, inviting the viewer to challenge their perception of time, place and space. Dzendrowskyj holds a BA (Hons) in Philosophy- speciality in Existentialism and Aesthetics, Lancaster University, UK and a BA in Fine Art and BFA Honours in Painting, National Art School, Sydney, Australia. Solo Exhibitions - in the Southern Hemisphere - 'Dissolve' at Arterial Gallery Sydney and the 'Betwixt & Between' Queensland Centre of Photography - in Brisbane 2011. In the Northern Hemisphere - 'Twilight' - Ripley Arts Centre, 2015 and 'The Space Between' at the BBK Galerie, Oldenburg, Germany - 7th March - 5th May 2019.

SINTA WERNER (b. Germany) lives and works in Berlin. She studied at the University of the Arts Berlin and made her Master of Fine Arts at Goldsmiths College in London, 2007. Her installations and collages toy with spatial perception by forming unstable architectonic realms, teetering between pictorial representation and sculpture. The creation of architectonic works notably contributes to her exploration of virtual and physical boundaries, the notion of intervals and "in-betweens" alongside other such aspects linking the two- and the three-dimensional. Previous exhibitions include '*Reverse Cut – A Matter of Degree*' at alexander levy, Berlin, '*Eruption from the Surface*' at Marta Herford Museum, Herford, 'Public Art Festival' at Berlinische Galerie, 'Das Scheitern der Oberfläche' at Christinger de Mayo, Zurich, '*Setting the Setting*' at Nettie Horn, London and 'Higher Atlas' at Marrakech Biennale.

ABOUT ARTHOUSE1 Founded in 2014 by artist and gallery director Rebecca Fairman, Arthouse1 is an independent, artist-led project space which offers curators and artists the opportunity to showcase new work. The focus is on emerging and mid-career artists. Housed on the top floor of Rebecca's Georgian town-house in Bermondsey, it's a contemporary space blending period features with a minimalist decor which provides a white cube aesthetic with the potential to respond and engage with the character of the interior.

Exhibitions are primarily group shows; successful applications to exhibit are selected on the strength of their curatorial skill and conceptual ambition. There is a nominal commission on artworks sold, otherwise marketing, PR, invigilation and maintenance is provided pro bono, with artists covering external costs such as invitations, catalogues and special events, for more information visit www.arthouse1.co.uk