

AN EXPANDING



FIELD

June 10th - July 3rd 2022

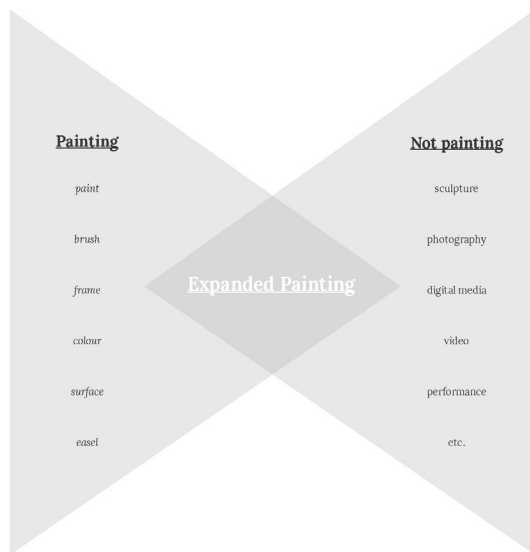


# AN EXPANDING FIELD

Painting today is a boundless practice, only limited by the artist's imagination. Expanded painting requires you to 'think outside the box', or in a lot of cases '...off the canvas'. An Expanding Field celebrates 21 international artists who stretch the boundaries of painting, conceptually and physically dismantling the traditions of painting and reconfiguring, reducing and modifying them to become an existence of process and ideas. The show will be unapologetically colourful, playful and immersive.

Artists from Spain, Turkey, Germany, The Netherlands, Australia, USA, UK, Ireland and Panama were invited to exhibit in this group show, providing a cross section of international expanded painting from across five continents. Stu Burke was invited by Deb Covell and Kieran Brimm to host an exhibition of expanded painting on the back of Border Crossing at Pineapple Black, Middlesbrough (2021) curated by Kieran Brimm and Yellow Archangel: Perceiving Anomalies at General Practice, Lincoln (2021) curated by Paul Bramley and Allyson Keehan. An Expanding Field continues the rigorous examination of expanded painting initiated by its predecessors.

-Stu Burke



Mark Titmarsh, *Diagram of Family Resemblances of Expanded Painting*, 2016



# FOREWORD

Over the last 100 years the position of painting has been questioned and vanquished many times, in particular by photography and new media. Yet somehow it lives on, commanding our respect like an immortal warrior or at least some kind of urban zombie. It has become a hybrid of the living and the dead, something contemporary and something remembered.

In its latest incarnation, 'expanded' painting could be simply defined as painting plus something else. As a result, it is a kind of painting that moves out beyond the easel and the physical limitations of the image to investigate how far painting can go in spatial and temporal dimensions. By expanding off the wall it engages objects and environments while mingling illicitly with sculpture, installation, video and nearly all other media. But, is expanded painting a recent phenomenon or does it have a history? Does it take place in a broader social context? The story begins over a 100 years ago when artists began to challenge the limited presence of painting, gradually shedding flatness and craft-based rules, in favour of spatial and conceptual expansion. A century-long drive to transform the nature of painting has resulted in a paradigm shift as momentous as previous developments from cave wall to portable easel painting. Ultimately, it involves a radical reconfiguring of the presence of the painted image and the object-based nature of painting.

-Mark Titmarsh

# NICOLA BOLTON

Nicola Bolton produces paintings that oscillate between two distinct areas – painting and sculpture. She considers the way in which light falls onto a variety of surfaces and modulates their colour.

Bolton's paintings explore actual space. This is a subject Donald Judd discussed in his pivotal essay *Specific Objects*. Judd stated that, "Actual space is intrinsically more powerful and specific than paint on a flat surface" (Judd, 1965). Bolton's intention is to create artworks that instigate a physical response from their audience. Specifically, this involves the movement of the viewer's body in order to explore all five sides of her paintings, and for the viewer to experience the appearance and presence of reflected light from a variety of materials used on each surface.

The fluorescent paint, which Bolton uses in her works, creates vibrantly coloured reflections alongside the painted areas when hit by light. She rubs back the paint around the edges of her work uncovering the background colour; this creates a glowing effect like bright light filtering through a gap in an open door. The use of coloured Perspex also lets the light through the material and produces effects that could not occur with paint alone, light becomes paint. Using found wood, which is often salvaged from discarded mid-century doors, Bolton de-constructs the door and then works with the geometric lines, adding new materials instigating a new dialogue between the viewer and an overlooked quotidian object.



# KIERAN BRIMM

Kieran Brimm draws our attention to the physicality of a painterly practice. Through pushing the boundaries of both painting and sculpture the work focuses on the use of sculptural elements and processes, within a painterly practice, to use one medium to refer to the other.

Brimm focuses on the rejection of High Modernist Painting, focusing on notions of real or physical space, embracing sculptural form within a painterly practice, rather than stressing over the flatness of the surface. Using sculptural forms created by painterly materials; paint, canvas and wood to create a kind of sculptural space rather than illusionistic or optical space. His practice focuses on cutting and crumpling painted canvas to create sculptural forms. Focusing on the ornateness of the folds referring to the baroque and rococo, and looking at the use of ornate wallpaper and frames, referring to the salon hung art galleries. However, rather than using frames to separate one painting from another, he is using them to frame the sculptural elements created by the structure of the painting itself and giving the back of the painting a narrative.



# STU BURKE

Through playful enquiry, Stu Burke's practice rigorously explores the limitations of what painting and sculpture can be, often working between the two, to incite a dialogue between colour, space, material and shape. This process is organic and largely experimental, giving way to chance, and unexpected outcomes. The works often possess a temporality and honesty as evident in the marks, rips, holes, lines, cracks, stains and scars.





# DEB COVELL

Deb Covell's practice is concerned with bringing a form into being by exploring the material potential of paint. She omitted the traditional support of a canvas and instead builds up layers of acrylic paint onto plastic sheets which when peeled off create a paint support or 'skin'. She then goes onto fold, crease, cut and collapse these paint supports thinking about gravity, weight, shape and surface until new three dimensional forms emerge.

Deb Covell (b.1966, Stockton on Tees) lives and works in Teesside. She received her BA Fine Art from Liverpool Polytechnic and her MA Fine Art from University of East London (UEL). Her works are held in private and public collections including the Kiev Non- Objective Art (KNO) Collection and the Middlesbrough Institute of Modern Art (MIMA) Collection.





# RONAN DILLON

Ronan Dillon is a Dublin born artist, designer and curator, living on the west coast of Ireland. His work is ideas-led, bold and fun. Coming from an urban upbringing and a design background, Dillon is drawn to the inconspicuous artistry of the rural. Here, he has utilised his outsider's eye to capture the wildness of the land, through a new and daring perspective.

Dillon is particularly inspired by the uninhibitedness of farmer's marks, their unconscious and reasoned actions creating something raw and beautiful. The artist's novel and innovative observations capture the sublime in the common, the everyday, the forgotten about and do so simply, colourfully, and effortlessly.

He is also co-founder and curator of Glovebox gallery, an immersive art gallery and cocktail lounge on level 5 of Trinity St car park in Dublin city centre.



# CHARLIE FRANKLIN

Charlie Franklin considers control, physical experience and memory within landscape. She is interested in the human presence embedded within rural environments, particularly through the use of scale. Weathered monuments, landmarks and standing stones contrast with more ephemeral details; rubbish caught in a tree or forgotten objects submerged in mud.

Physically, Franklin's work challenges the boundaries between painting and sculpture. She uses everyday materials that are formless or hold little structural integrity; cardboard boxes, rolls of tape and sheets of tarpaulin are loosely shaped to function as armatures. The skin surface of these core materials are transformed, becoming masked and misshapen as they are painted, collaged, gilded or wrapped. The resulting work often appears fragile, as if it might collapse or disintegrate.

This sense of uncertainty or impermanence is central to her practice, as Franklin seeks to uncover the ways in which objects can mark their territory and determine our sense of place.



# JACK GINNO

Incorporating found stimuli, chance and by-product into a delicate visual language, Jack Ginno's practice looks to examine the roles and relationships assumed by the artist, artwork and viewer within the creative act.

Graduating from Leeds School of Art in 2013, Ginno soon co-established Depot Art Studios in Manchester where he resided for 6 years producing and exhibiting work around the UK. He currently lives and practices in Sheffield, producing work out of Gloam Studios.





# PHILIPP DONALD GÖBEL

This is not a cushion! It is green with a bit of tape on it! And round! And staples! I made it to keep our puppy Gundi from digging out the roots of our plant! Then I turned it into art! By the way the plant survived and is really stunning!!!!



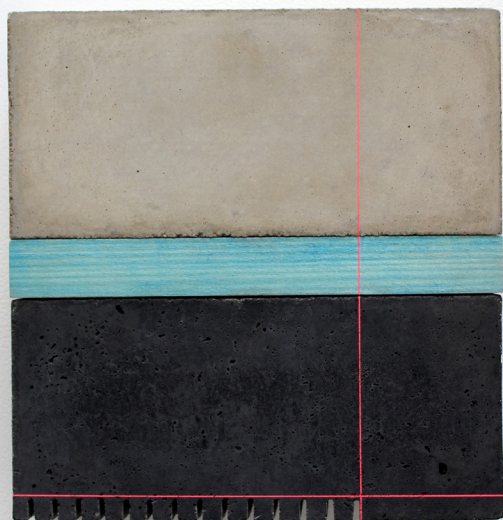


# DAN HAMER

Dan Hamer creates wall-mounted assemblages that focus on the manipulation of industrial and construction materials, primarily concrete, plaster, steel and paint. Gravity and viscosity play a role in the relationship between these materials, which in turn influences the balance of each composition.

Informed by his connection to these materials and the processes that form them, the physical act of casting/pouring/stacking or cutting becomes the focus, and forms the framework for each series of works.

Typically these materials would be used for their physical and practical qualities rather than being considered aesthetically desirable. There is certain irony involved in the elevation of these materials and methods.



# ALYS KUU

Working under the pseudonym Alys Kuu since 2011, although she only started showing my paintings in August 2019, mainly on Instagram. Kuu feels at ease working from anonymity, by making her work public through a new identity.

Beyond the significance that Kuu's production might have in itself, I think that part of its value is the interest it has aroused in many people outside any institutional framework.

All kinds of collectors have acquired some of my paintings thanks to the diffusion of my oeuvre on Instagram, a medium that makes my work accessible to people from many countries.

Kuu holds a degree in Fine Art from the University of Barcelona (1991), where she specialised in painting.





# JANE MORTER

Jane K Morter's work comprises of sculpture and collage. Working primarily in small scale wooden constructions, and textured paper collage, her work hovers between painting and sculpture.

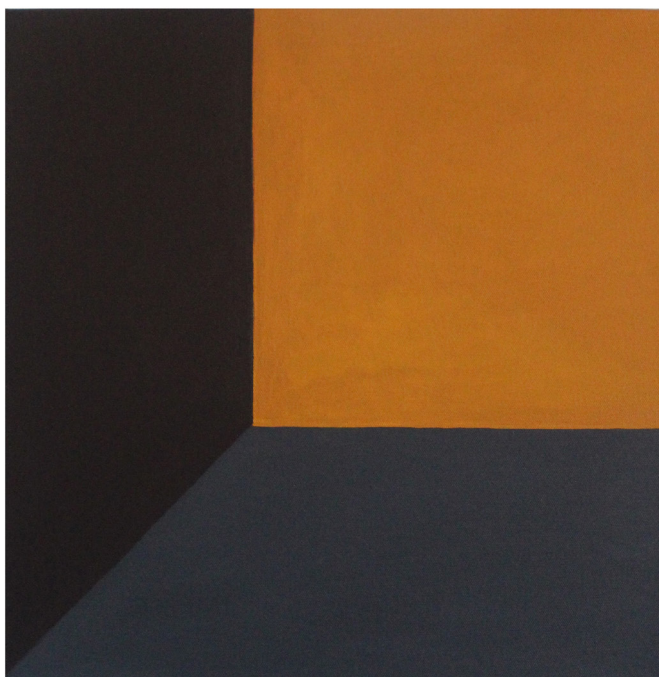
Informed by living in a rural setting, her work is influenced not by nature but by the absence in architecture; the derelict agricultural site, the empty, forgotten notice board, the collapsing wooden outbuilding and the black barn. Morter's work often begins, and comes about, by a rigorous reactionary process of juxtaposition, experiment, accident, layering and assembly, using chosen materials (wood, filler, paint, glue and paper) recycled from previous work, to set a scene of facade, the absent, the hidden and the just out of view.



# ASLIHAN MUMCU

Aslihan Mumcu's works are related to human forms of sight, and through these forms, different perceptions of space are questioned. Her practice opens up experimental possibilities and incorporates the process into productions. It creates areas of tension between two and three dimensions, thanks to colour, texture, and material. The fiction of the space in the work is created as a way to question new spaces. Mumcu questions the connection between human sight and the ability to think through works.





# BETH O'GRADY

Beth O'Grady makes simple objects with found materials such as corrugated cardboard boxes. She cuts, paints, knits, and sews, learning through trial and error. O'Grady tapes pieces onto walls and ceilings, balances and props them on floors and tables, swings them from rafters, drapes them over fences, and organises them in boxes. She documents everything with her phone.

O'Grady works in quiet. She works with music playing. She works singing to herself, and dancing. She works alone. She works with two dogs in her studio.

O'Grady sets limitations and parameters, like remaining minimal or non-representational, or using only upcycled materials. Then, she spends the rest of her time pushing against them. While working, she is in a constantly evolving state of discovery, delight, and often, utter dissatisfaction. Just like the rest of her life. The bottom line is that she is searching for joy, and making art saves her from despair.



# ISMAEL ORTIZ

This body of Ismael Ortiz's work is comprised of found objects conceptually combined to express the meaning and relevance of common items. By placing them in a new context where balance, purpose and harmony associate the pieces to one another, Ortiz asks the viewer to rethink their meaning and connect them to current situations and social issues. Some works are meant to have a social voice while others are just meant to accentuate the beauty of the materials, which make reference to the imbalances originating from the creation process.

Ismael Ortiz (Panamá, 1982) lives and works in Panama.



# SEAN PEARCE

Sean Michael Pearce's practice draws upon a minimalist approach that sits between the boundaries of architecture, sculpture and painting and explores themes of human inhabitation. Coming from a background working in the construction industry, Pearce uses the process of the site to inform his sculptural compositions which prompts further questioning of material process' and space.

Pearce, born 1984 lives and works in Letchworth Garden City. He is the founder of Eastcheap Space where he runs a Project and Studio Spaces. Pearce graduated in 2011 and has a BA Hons in Fine Art where he studied at Byamshaw School of Art Central Saint Martins.





# MOLLY THOMSON

Molly Thomson's concern with the painting as object has its roots in her initial training in sculpture. She thinks of paintings as possessing a kind of architecture as well as a relationship to the space in which they exist. They have weight, they cast shadows, they present their facades and sometimes a glimpse of their interiors. Occasionally they abandon their dependency on the wall and descend to the floor or table; in doing so may evoke a kind of agency, function or play. The conversation, however, remains with painting.

Operating between acts of damage and reparation, she looks for a kind of concentration that can be reached through excisions, shifts and accumulations. With their imperfect geometries the painting/objects are newly-ordered, but not without uncertainty. Modest in scale and means, they insist on their material presence; they quietly betray the acts of attention that shaped them.

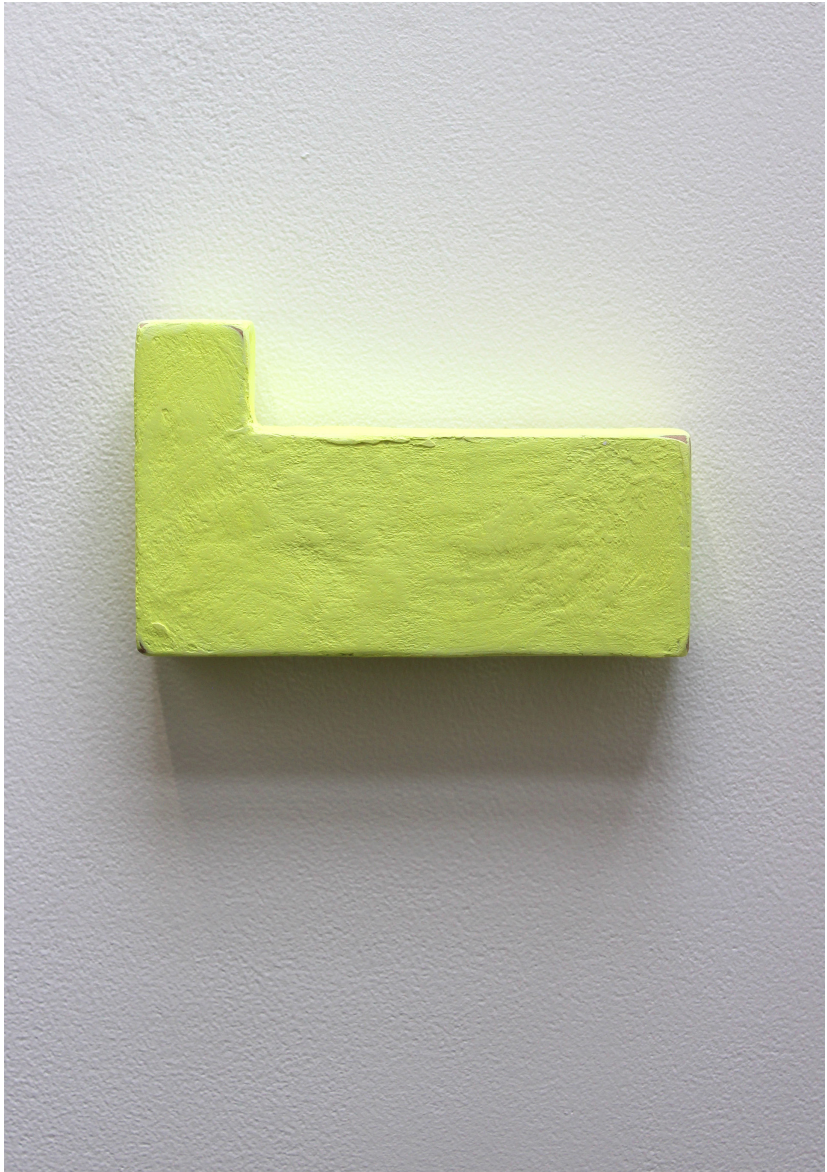




# ALISON TIRRELL

Alison Tirrell's approach to creating work is largely intuitive. Generally, she does not sketch beforehand nor does she have a colour palette selected in advance. Instead, she chooses which series she is going to work on and lays out the materials she has on hand. The materials are basic: Wood panels, wooden blocks, other wooden shapes, paint, nails, cardboard and rope. The result is the tangible outcome of a dialog between Tirrell and the materials with which she is working.

The abstract, minimal objects that comprise her work draw upon Tirrell's deep affinity for the experiences and feelings of childhood. At first glance, the pieces can feel quite whimsical but, gradually, a poignancy begins to emerge. Themes of alienation, otherness, and a longing for a past that possibly never existed, are present throughout the work. Each intimately scaled piece stands firmly in its autonomy while awaiting interaction from the viewer.



# MARK TITMARSH

When did painting become a thought experiment? When did it shift from being a craft based discipline of hard material things and become theoretical, something immaterial, approaching the process of thinking, as light as thought and ideas? When did it become a flux-like quantum rather than a stable measurable quantity? When did painting grow into a practice where impossible laboratories of conceptual imaginings rushed ahead of what could be done feasibly in the historical moment? In this process, if painting has become theoretical, can it still be called a practice? While theoretically painting might only exist in the mind, it does generate material outcomes, which sit in the tension between aesthetic objects that are impossible to call paintings, and the backdraft of events created by the withdrawal of painting. These quantum events, objects and ideas, seem to demand a new name for the discipline, a name that formally indicates painting, points in that general direction, but suggest that the old name no longer says enough. It points towards painting and also a distance some way beyond it.



# KEES VAN DE WAL

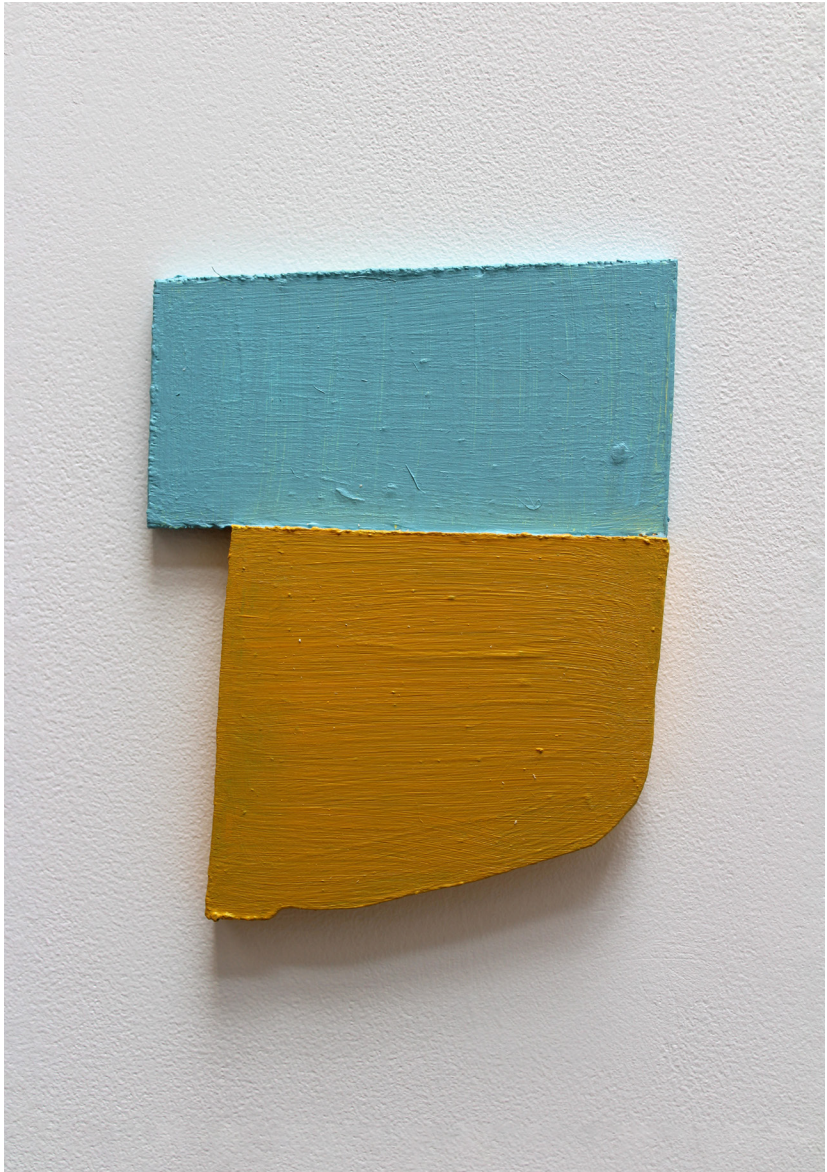
In Kees van de Wal's work we see shapes, residual shapes and composite shapes, almost always in a certain tranquillity and stillness. Previously often on canvas, in recent years as a wall object.

The work has evolved from abstract still landscapes. After the disappearance of the horizon, suggestions of clouds and vegetation were further abstracted into independent forms. When he was no longer limited by the edges of the canvas, the first wall objects were a fact.

The shapes arise during work: composing, adding, removing, slightly larger, slightly smaller, this line slightly more oblique, looking for the right tension. Searching for the ultimate shape - a shape that represents nothing, but everything says - the shapes acquire a right to exist.

Last year the work has become more spontaneous and colourful, influenced by the directness and freedom in drawing and pasting that Van de Wal made in kindergarten around the age of six.





# WILMA VISSERS

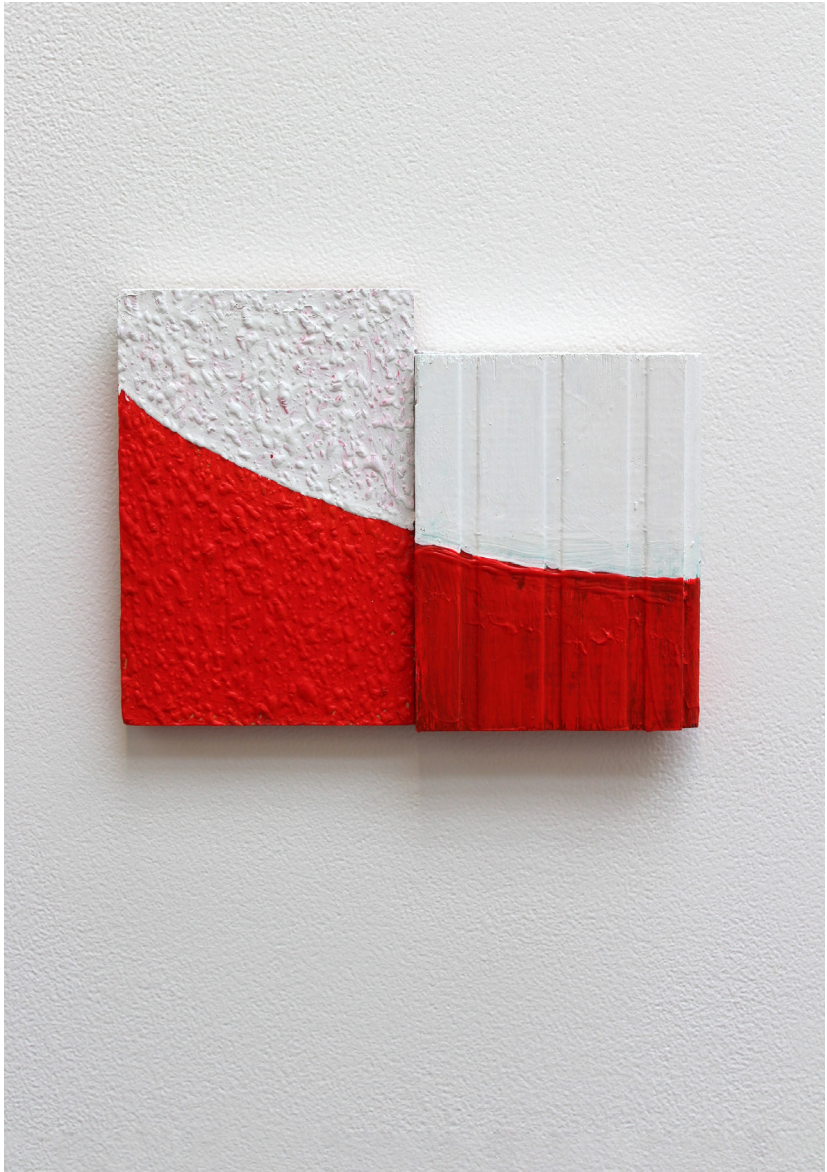
What do we call a painting? Often this is a linen or cotton canvas on a frame, Wilma Vissers' likes to practice painting without using these classical means creating something more experimental.

She uses light, colour and space on pieces of wood, paper and paper maché, and other materials like utensils. Vissers plays around with how much of a painting she can reduce and leave out, and then combines certain pieces together, you could call this a constellation. A certain lightness and humour is essential to me.

Vissers' tries to create work that isn't about herself. It is abstract and minimalistic and the use of material is very important. It can be a piece of wood with a special colour or a piece of coffee bean sack on which she adds colour. You could call this an intuitive, explorative practice.

Vissers' often presents her artworks as a total structure on the wall. The combination of the artworks together is important. The white spaces in between matter and you step from one work to another with your eyes. There is a total view in which every separate art piece plays a role.

The painting is also an object in the space, which makes you experience the wall and the space around much more.



# JUST YVETTE

The restless pursuit of personal identity is what best describes Just Yvette's abstract expressionist art. Her personal quest results in constant experimentation with the act of creating itself - the greatest good according to the artist.

By using conventional materials in unconventional ways, Yvette has established her own unique visual language; no means are off-limits.

'My work is about human behaviour, about how we try to connect, how we interact, how we love, how we long, how we desire, how we distract, how we look back at our personal history, how we deal with pain, how we hope for better things, how we protect ourselves behind masks. "It is a cry, it is a laugh. In a weird way it displays social issues".'





# THANKS

I would like to thank the following for their generous support throughout the project:

Kiff Bamford, Jean Paul Beumer, Nicola Bolton, Andrew Bracey, Kieran Brimm, Peter Burke, Lister Cawood, Deb Covell, Fiona Curran, Ronan Dillon, Karen Foss, Charlie Franklin, Jack Ginn, Philipp Donald Göbel, Dan Hamer, Rose Hedy Squires, Will Hughes, Alys Kuu, Julia McKinlay, Dave McLeavy, Jane Morter, Aslıhan Mumcu, Beth O'Grady, Ismael Ortiz, Jared Pappas-Kelley, Sean Pearce, Etta Perkins, Sam Read, Liz Sharples, Victoria Sharples, Nick Simpson, Molly Thomson, Alison Tirrell, Mark Titmarsh, Kees Van De Wal, Yvette van den Boogaard, Wilma Vissers

I would also like to thank GLOAM and its directors for hosting the exhibition.

GLOAM LTD is a collectively-run exhibition and studio space located in Sheffield City Centre. It was originally set up by Mark Riddington at 95b Mary Street in 2017. In 2020, GLOAM became a co-operative (with co-directors: Stu Burke, Thomas Lee Griffiths, Sam Francis Read, Mark Riddington, Victoria Sharples & Rose Hedy Squires), gained LTD status, and moved to 160 Arundel Street; the former location of the DIY music venue, The Lughole.





