

About the Exhibition

To the casual observer the world appears in a constant state of perpetual motion organising itself into structures of increasing complexity. In this exhibition, sixteen artists from six countries have been asked to re-interpret this phenomenon in terms of their own creative practice.

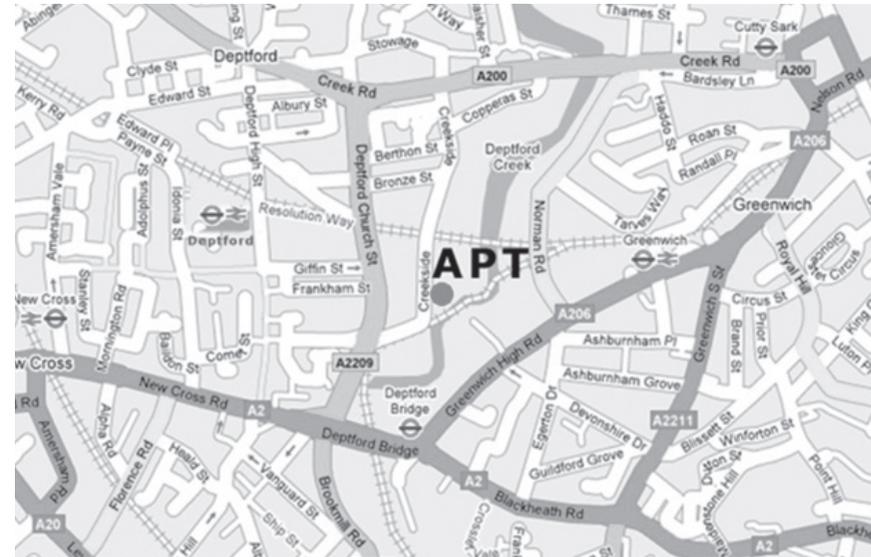
From the philosophical to the humorous and the sublime to the absurd, the artworks present an interpretive response to the issues of cyclicity, entropy and what the ancient Greeks used to call *hyparxis*, or 'ableness to be'.

- What is it that sustains inner creative momentum?
- How do we generate narratives within existential recurrence?
- How does Nature regenerate?
- Need human conflict be an inevitable result of historical precedent?
- Can modelling accurately emulate the real world?

These are just some of the questions that exercise the ingenuity of the participating artists in Perpetuum Mobile.

The Exhibition is part of a 10 year series of international exchange exhibitions by the independent artist group - A2 Arts. Contemporary artists from six countries will be taking part, ranging from recent graduates to those with an extensive exhibiting history, yet little known in the UK.

APT Gallery is a former engineering works on Deptford Creek and for this exhibition will be split between the front area, which will be naturally lit, and a darkened space to the rear for projections and light installations. During the exhibition there will be a series of lectures, seminars and associated education events.



Art in Perpetuity Trust Gallery, 6 Creekside, London SE8 4SA

Private View : **Friday 9th May. 6 - 9 pm**

Finissage : **Saturday 24th May. 6 - 7 pm**

This exhibition is originated and funded by the artists themselves with grateful assistance from :



A2 Arts (UK)
www.a2arts.co.uk



Atelier WG (Netherlands)
www.atelierwg.nl



Exhibition Now (Italy)
www.exhibitionnow.com



Art in Perpetuity Trust (UK)
www.apstudios.org - Charity No. 1045363

Simon Betts (U.K.)

My work as a practicing painter deals with issues of objectness; surface and process, while maintaining a strong interest in light and facture.

These issues are dealt with via an ongoing involvement with materiality and a profound belief in the continuing validity of painting within contemporary art practice.

However, this involvement has been fuelled by a questioning of certain assumptions concerning painting, and how a work may be experienced by the viewer.

This awareness of the experiential possibilities of painting has seen the work develop a strong sense of its objectness, while still questioning the potential of space and light.

The latter is mediated through a strategy of exploring surface.

'Marker'.
Oil and Polyurethane varnish on zinc



Mickey Dell (U.K.)

I return again and again to desert places.
Places where peoples' lives are governed by their landscape
and it in turn is determined by its weather pattern.
There I try to read the alien messages left by movements made
by invisible forces.

Look at the traces of a journey taken by a passing beetle, a disappearing
river bed, a ribbon of tracks left silently over a night-time dune.
Find the piles of stones signposting an imperceptible path.
Walk the flatness that holds illusions of other planets.
Feel the harshness as hard as steel but soft like sand.
A place where shade is luxury and space seems infinite.
I take photographs to try to keep it all.

Returning home with my photographs I make my work.
Taking part in 'Perpetuum Mobile' has given me the opportunity to show
some of the inspiration that has come from my desert travels.

Here my photographic silk screen prints capture the patterns of our tyre
tracks left in the sand as we drive from one way- point to the next.

Now I can leave messages in my language to convey what I have seen.

'Tread'
Screenprint



Fabiola Faidiga (Italy)

‘Circus Meme’ composes, through a metaphorical and visual storyline, the story of Indian elephant Sony, that, in 1972, was the gift from Indian president Indira Ghandi to Josip Broz Tito who was, by that time, president of Republic of Jugoslavia and leader of Non-Aligned Movement.

Today, Sony is almost 40 years old and, together with his mate Lanka, lives again in the Safari Park of Brioni Island (Republic of Croatia).

From my first encounter with Sony, was born the idea to create around ‘that monumental elephant’ a project that, through the use of different media (photo, video, installation) and observation of several natural elements, tackles the subject of Memory and the complicated link among Past, Present and Future.

Sony, with his strong capacity to remember and in his natural unawareness on human history, is a strong symbol - that nature transcends human history and the animal, large and alive, wins in competition with the past, conjugates iconographic elements of memory and oblivion and opens the idea about nature, perpetuity and transformation.

Common symbols move towards the re-creation of life and its relationships.

‘Circus Meme’
Photograph



Gianluca Ferrari (Italy)

'Connexion' analyzes a 'mind-connection' state between different subjects (people), through a visual research, that underlines a 'communication-system'. A communication between people intended as common action, ability to perceive and spread feelings, emotions and concepts potentially decodable by visitors. The ability to interpret and decontextualise all the elements becomes subjective.

The figures projected and the written words are visually and conceptually connected into the space.

The words and concept near the figures are able to renew themselves endlessly. The visual immobility of the words together with imperceptible movements of the video-figures will be compensated by the 'mobility' of concepts. Mobility intended as interpretation, expansion of people personal fruition in time and space, as concepts with multiple levels of understanding and definition in time.

The work erases its own time and space to put itself to a neutral level, it becomes an example of 'flexible-conscience' an intermediate state, able to modify itself through people fruition and to interact with visitors during and subsequent to observation.

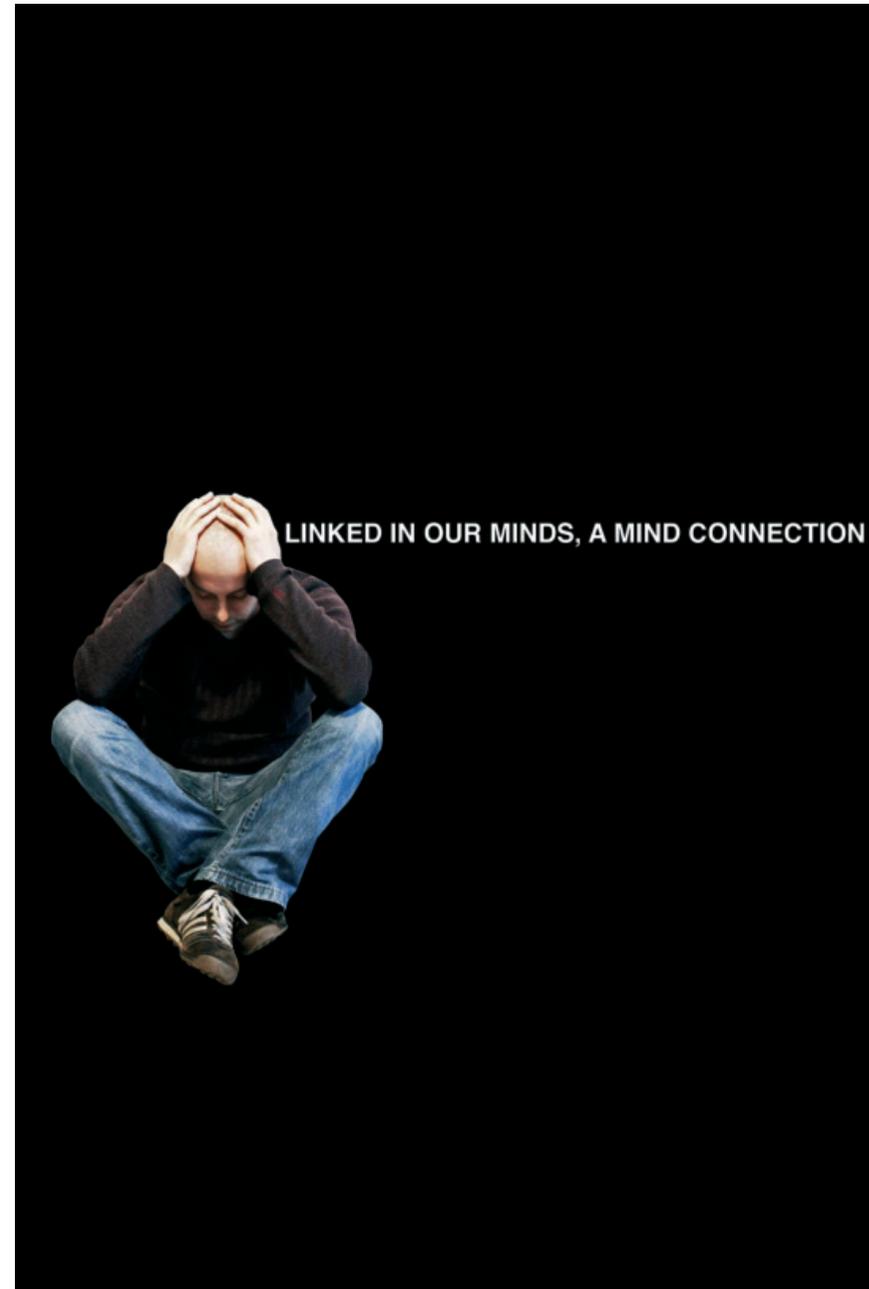
The artist creates a conceptual connection onto the visitors through a visual solution that becomes its metaphor.

We do not know exactly by who and which are the directions of propagation of that phrases with their concepts.

They are a contact, by means of which every connection and interpretation is possible.

'Connexion'

Video projection, mixed-media

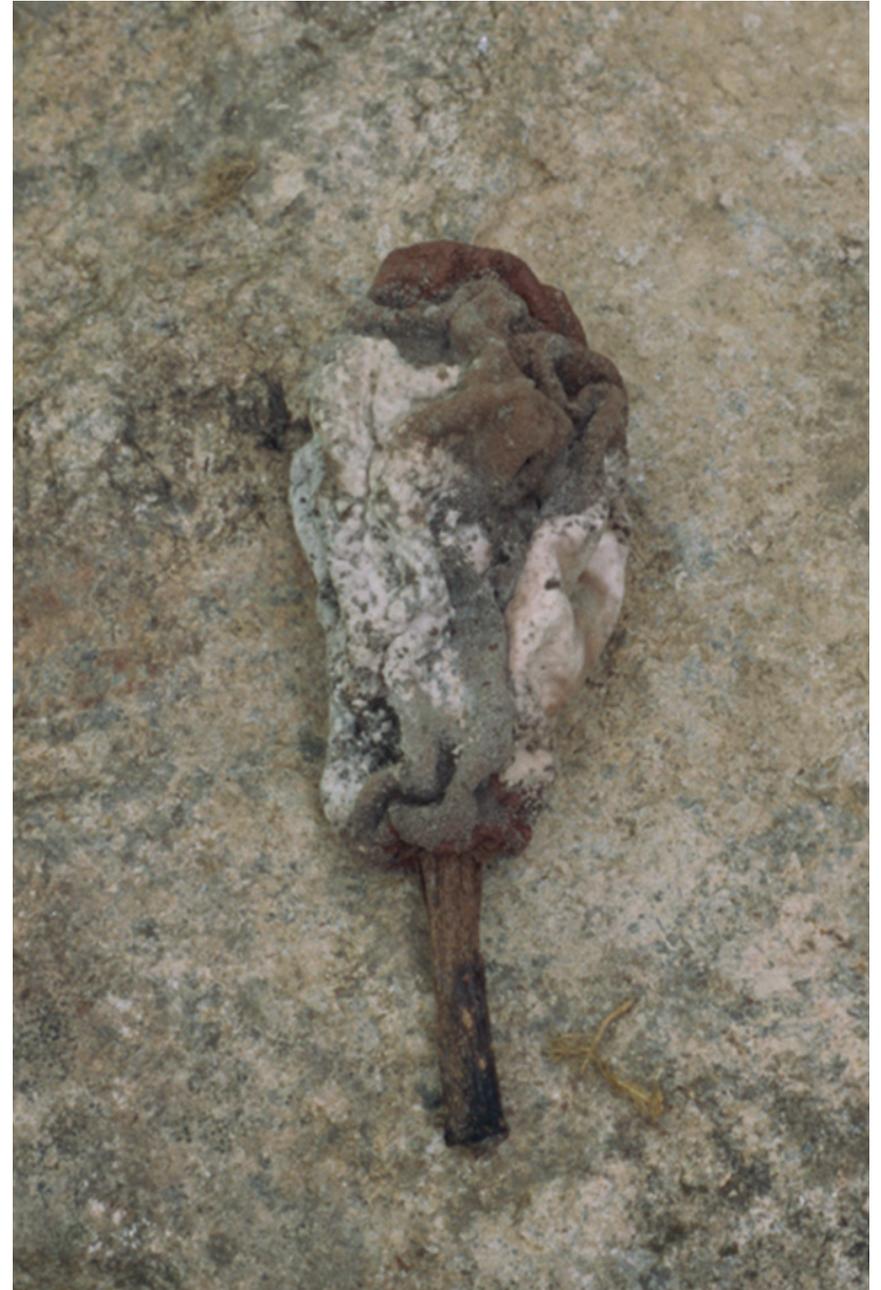


Els van der Graaf (Netherlands)

The starting point for this 7 parts work is a quotation from Chuang Tzu “Things evolve and take their natural course”, which expresses the cruel inevitability of the continuous process of natural transformation of matter, but the works focuses at the same time on the beauty of the ephemeral stages of those transitions.

Each photograph captures a moment of this process when the subject looses some properties of its original and evolves into pure form, texture and colour thereby concentrating abstract, visual values.

‘Things evolve and take their natural course’
Digital print



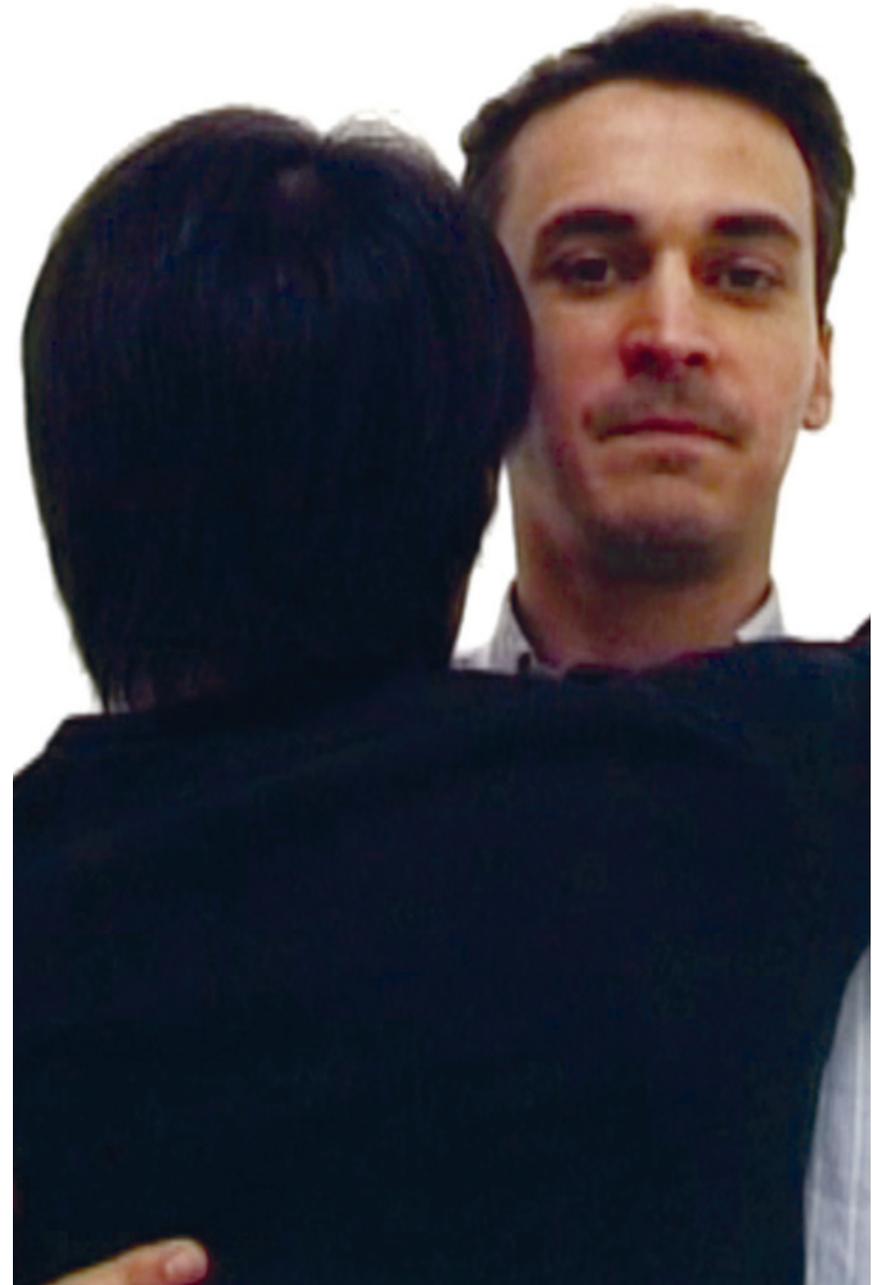
Chia-En Jao (Taiwan)

This video was co-operated with a person who doesn't speak Mandarin, my native language. A story based on my personal encounter during the journey in foreign countries was whispered in Chinese into his ears and the person imitated the sound and spoke out without knowing the meaning. In the end, a Chinese speaker translated what could be understood in English in subtitle.

In this video, I talked about a homosexual encounter in Paris while visiting George Centre Pompidou and the story coped with specific body gesture, which implies but not confirms the relationship between two male bodies. Besides, the person's pronunciation was corrected until the limit of his ability. As a result, there were gaps between original story and viewers' speculation while they reconstruct the missing part of the event.

Through this process the viewers start to act instead of being passive spectators.

'Father's Tongue'
Video projection



Rody Luton (Netherlands)

Nature never stops, it runs in cycles, always transient, always recurring. Nature, earth and boundaries are central themes in my work, which is often inspired by different natural forms and structures.

Time and time again consist of a series of video stills, taking the borders between the sea, the land and human interventions as its starting point.

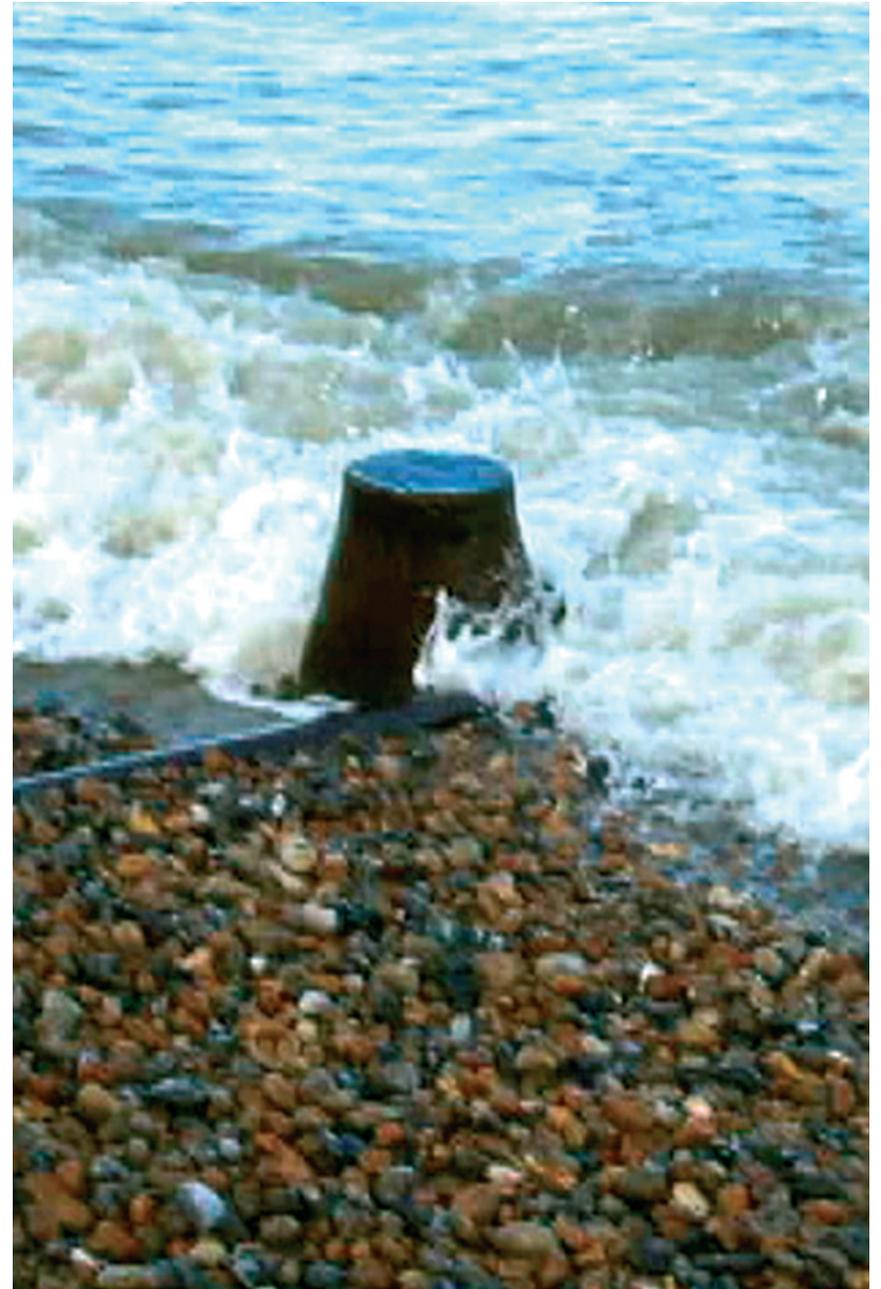
It is a work in progress for an on-going project on Nature/Culture. The sequence of images freezes the never-ceasing movement of the sea, as a photographic memory of the natural cycle of time.

Rody Luton is a British/New Zealand visual artist, based in Amsterdam, where her studio has been located since 1985.

Her work — abstract paintings, mixed media, paper and still image — has been exhibited in England, New Zealand, Poland, France, Italy, Hungary, Sweden and The Netherlands.

She has been trained at Bath Academy of Art and L'Ecole National d'Art Decoratif, Aubusson, France, and has a degree in Anthropology from the University of Sussex.

'Time and Time again'
Video projection



Paul Malone (U.K.)

The works in this exhibition continue the occasional series of 'Cosmological Conceits' that Paul has engaged in over the past few years.

Using forgotten or unfashionable scientific theories and everyday materials, these are attempts to recreate novel worlds of intrigue and speculation.

The work 'Climate Model No2' seeks to recreate the cyclical properties of a complete planetary atmosphere according to current conventional models. Never one to be intimidated by lack of computing power, he turns to the railway modelling community for an electro-mechanical solution. This work fully embraces the implications of modelling in terms of its regressive elements.

At the end of the exhibition (Saturday 24th May 5.15 – 6pm)
Paul will be presenting an antithesis to his work in the form of a Powerpoint - "Non-entropic Meta-narratives : The role of electricity in the morphology of the Universe". All are welcome.

'Climate Model No2'
Electro-mechanical installation



Laurence Noga (U.K.)

Recent works push colour into luminous states of spatialisation and ambiguity. They exploit the visual problem of focusing simultaneously on converging layers of tonally dazzling colour which elongate and compress the image.

This emphasises the tactile qualities of the paint, and introduces psychological and retinal stimuli for the spectator.

Each painting is layered with oil, acrylic, enamel, and powder pigment. Paint is applied with a different brush, roller, or poured to allow chance.

The poured enamel often touches more gestural or flat areas of the work making the edge, and edges fragile and fluid.

The physical and plastic qualities of the painting highlight the inbetween and object quality of the work; the colour and detail drawing you into the surface facture.

‘Burnt orange filtered silver’

Oil, enamel, acrylic, powder pigment on canvas



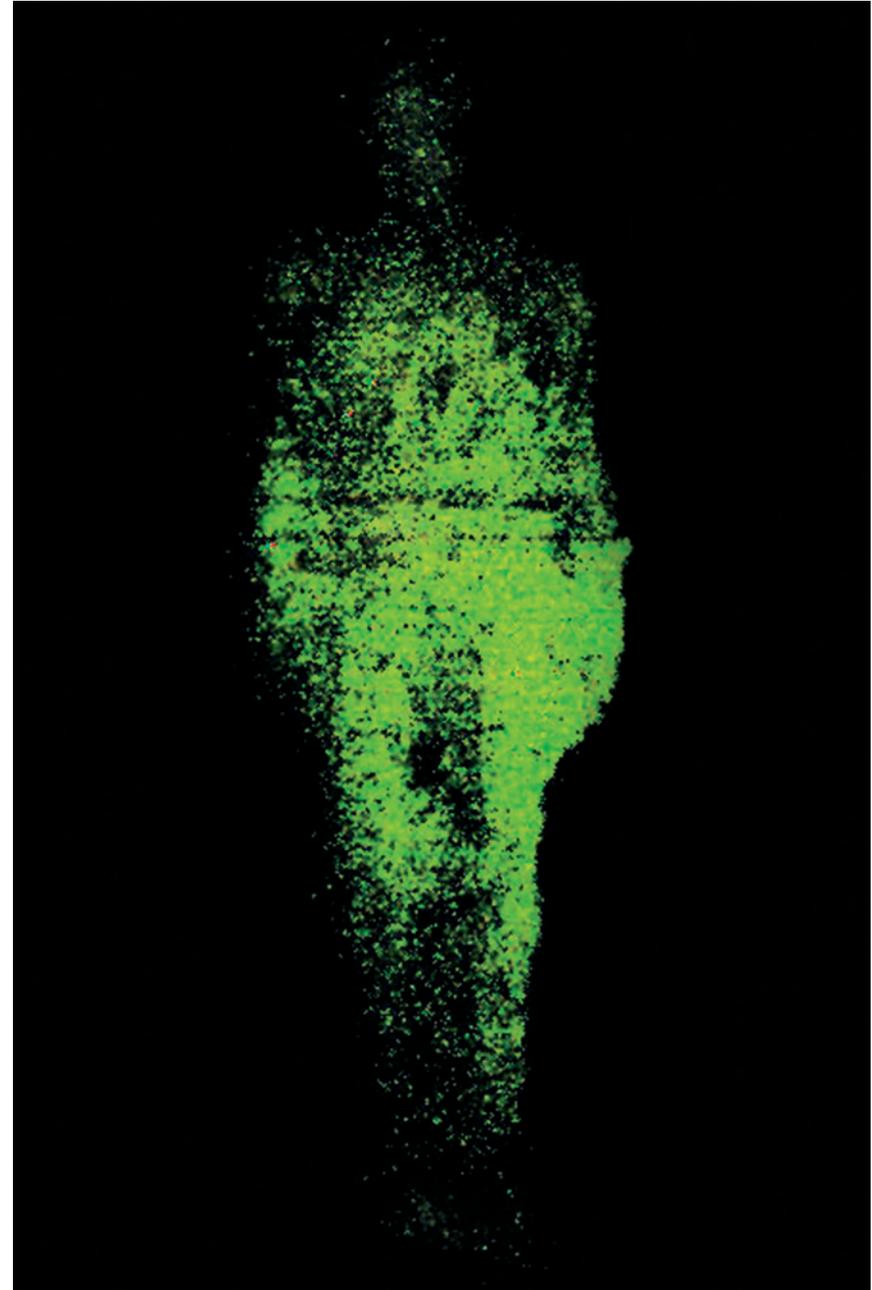
Damiano Paroni (Italy)

Even if his art was delivered by several different media, Damiano Paroni has always maintained a peculiar style driven by a strict sense of space and a maniacal use of the same (black) colour.

His works often consist of a few elements whose interplay can be described as a silent dialogue. In spite of the complete lack of images and the frequent use of rigid shapes, the work is never experienced as static.

As soon as our sight is taken over by our feelings we perceive implosions, distances and depths, all connected by an intimate breath of infinity.

‘Senza Titolo’
Mixed-media



Andy Parsons (Republic of Ireland)

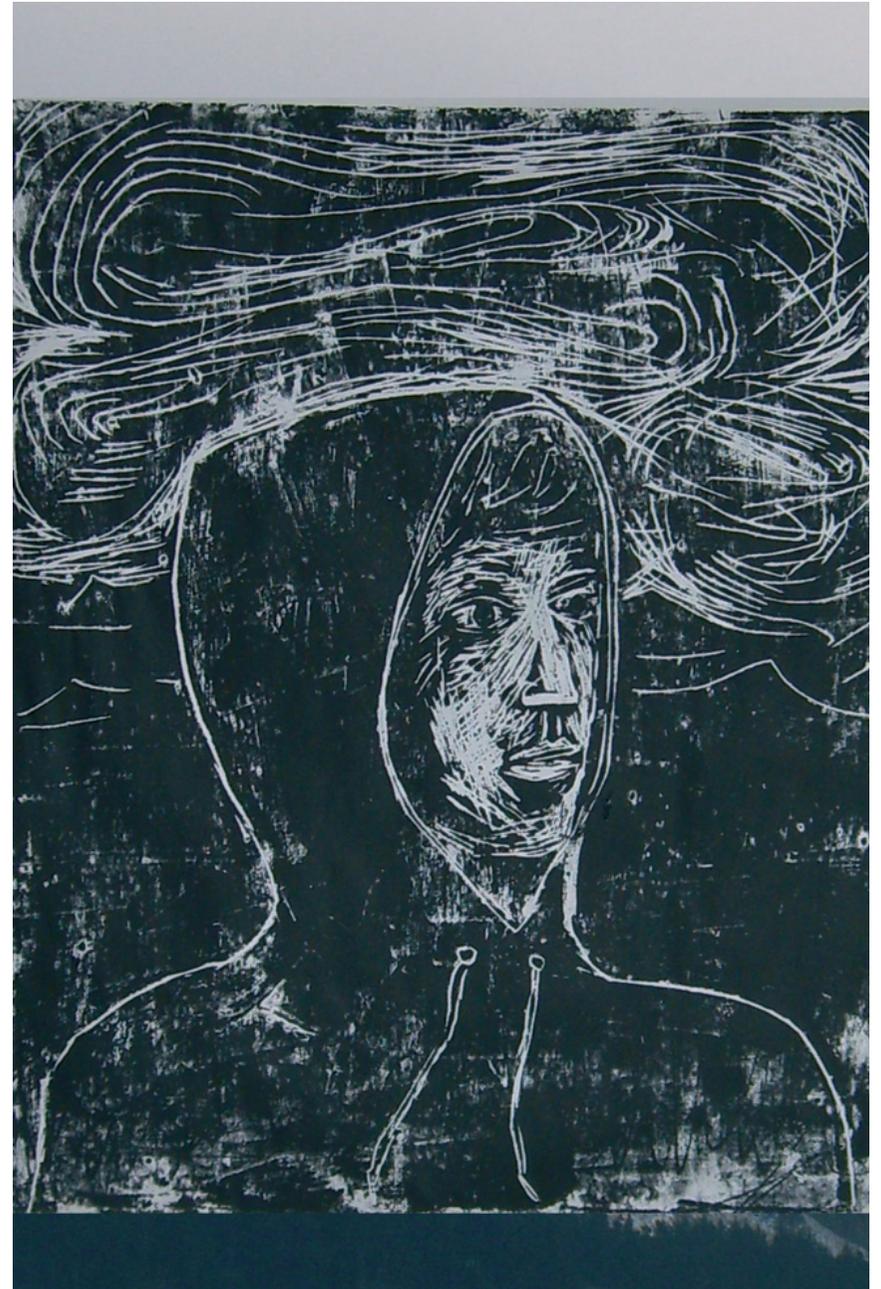
Trajans Column is based on the Roman edifice, which celebrates the success of the Emperor Trajan in overcoming the Dacians. It recasts the Roman soldiers as modern day youngsters complete with hoodies and trainers.

On one level it will be quite humorous.

On another it will reference art history, the history of public sculpture and on another it will be a meditation on the relentlessness of war in different eras and contexts; and the characteristics of those asked or coerced into waging it.

Primarily it will be an exploration of Imperialism, which made such a spectacular reappearance 5 years ago.

'Trajans Column'
Photomontage



Joachim Raab (Germany)

At first I am a painter. I perhaps painted since my second year, sitting on the knees of my grandfather, who was a painter too. I watched him painting his water-colour paintings.

I started to work with salt beneath my paintings from 1975 on, I don't know why ! (we had enough salt at home, as you can see)

It was and is fascinating to see how that mineral works in combination with water and the atmosphere. How it changes its surface, builds up crystallisations and returns into salt brain.

Salt is in permanent motion, outside us and also in our brain and our blood. We could not think without salt !

For the Perpetuum Mobile Exhibition in APT I will show a salt installation and little salt pictures who also can change their surface.

Joachim Raab, Frankfurt - Germany

'Verknüpfung mit CD'
Photograph



Nicola Rae (U.K.)

My art practice is engaged with site-oriented analysis, often within specific parameters of inquiry. In the series 'Neville & Merlin: 02-12/04/08' two guinea pigs are filmed interacting within different environments in Greenwich, London and Birdham, Sussex.

In 'Dejeuner sur l'herbe: 03-10/04/08' the camera is placed inside the guinea pigs' environment under a heap of grasses, allowing them to interact naturally for an hour at a time. While eating more or less continuously, Merlin often looks at the camera - allowing the viewer's perspective to oscillate between seeing him as an active viewing subject or passive viewed object.

In 'Primping Neville 08/04/08' Neville is filmed in sunlight looking at the viewer, while playfully being groomed with a variety of static-electric quiffs. 'Scanned 06/04/08' parodies a more scientific mode of inquiry into the guinea pigs' lesser observed, anatomical details.

In 'Adrift 09/04/08' Neville and Merlin are placed in a washing up bucket in water, in a 1960s 'Tales of the Riverbank' -like scenario. The resulting ambivalence of the viewer about the ethics of such practices, recall alternative childhood memories of the apparent delight of small rodents at being on water during various episodes of 'Tales of the Riverbank'.

In the series 'Neville & Merlin: 02-12/04/08', scientific inquiry jostles questionably with the ethical issues of pet care in the 21st century.

'Neville & Merlin: 02-12/04/08'



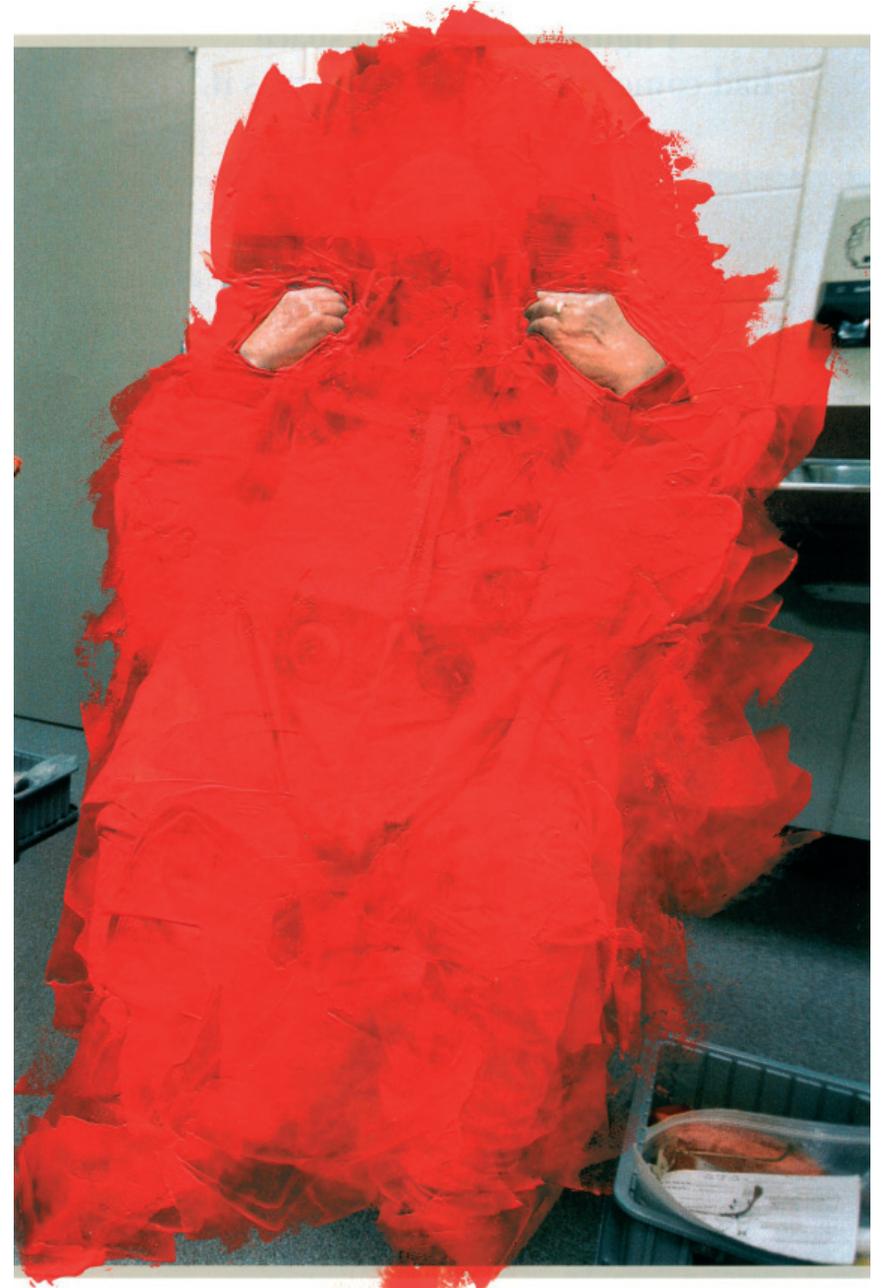
Xulia Duran-Rodriguez (U.K.)

My work seeks out a playfulness within the space between rationality and the irrational, stretching repetitive actions to the point of sheer absurdity, and holding mundane routine in a singular moment.

Whether formed in painting, photography, sculpture or video, there is a preoccupation throughout the work with process and potential; employed in an effort to challenge and exaggerate the banality of everyday life and explore the entrenched habits and conventional activities that exist to add meaning to our lives.

Through the implementation of accepted reasoning and the perpetual, my work attempts to ridicule the irrationality of our existence, and the need for rationality where there is none.

'Five Objects and a Man'
Watercolour on magazine



Giorgio Tentolini (Italy)

My works are made by lapse of time, when my concentration is kept by something that directs my attention to a detail.
They are instances of silence surrounded by noise, they are an escape valve or the beginning of a running away...

I am researching the cause-and-effect and on my works there is nothing of the private or emotional. There is nothing of narrative as well.

Starting from these images, by working on piled up or excavated layers of pictures, I am going to give a different fruition of photography.

'Querce'
Photographic installation



Nikolaus Urban (Netherlands)

In some of my works I am following movement phases which are deforming the incidental and ephemeral properties of a moment, determined by the shape of a chosen physical substance and its inherent sculptural qualities.

The moving substance or object is getting a new signification by the fixation of its image in the photographic process– its relation to static elements becomes emblematic in the form of a visual statement.

‘Untitled’
no description

