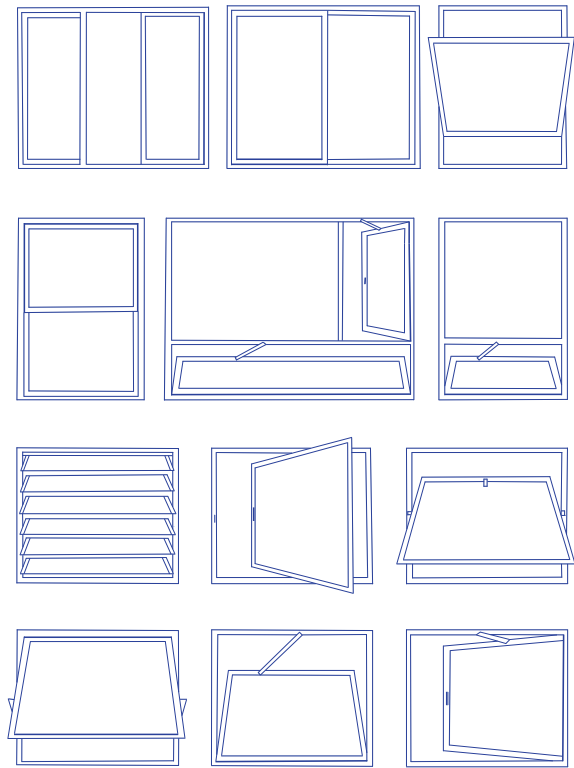


07.80.03 - 07.80.07



public notice : an exhibition

Mama Nasha | Connie Burlton *Untitled Works*

Burlton manipulates the age-old material of oil paint, looking closely at the medium in this digital age. Applied by hand, she wavers between control and spontaneity to create work that occupies the liminal spaces in which we find ourselves, caught between physical and virtual, bodily and abstract.

Hackney Cycles | Harriet Abbott *The Tower of the winds of Athens, Near Permanence, Removed (Giotto's Joy), The Ma(r)king of a Metaphysical Interlude, The Distinguished Thing.*

Abbott's practice is concerned with the object-language dichotomy. Her work aims to visually distill the object in order to question the reliability of language, which is loaded, inaccurate and arbitrary by nature.

Watermans | Peter Spanjer *Eros*

Consisting of abstracted details taken from gay and black adult movies, the series *Eros* challenges how we might aesthetically identify sex within gay culture not through overt sexualisation but rather as complex strokes of vibrant colours. Obstructing prescribed stereotypes, particularly those on blackness and masculinity, Spanjer's work resists fixed meaning.

The Common E2 | Euphrosyne Andrews *Advertisement II, Advertisement III*

Referencing retail advertisements, Andrew's work draws links between the history of decorative arts and its permeating effect on our politics, architecture and social behaviour. Through the reproducible medium of print and the poster form, the work highlights public spaces as central in stimulating, cultivating and integrating communities.

Girls Nail Den | Andrea V Wright *Vessels 6-12*

Attempting to preserve the process of making, Wright's work seeks to document the transitory nature of her materials as they soften, crack, bend and harden. The construction of each work becomes performative, every action leaving a trace. The 'vessels' shown here are remnants of creating past works. Made from latex, changes are revealed in the scarring mark left by a liquid, material or pigment, the memory of its making.

Four Store | Sofie Keller Munro *Wandering, Stillness that Arises from Movement, Recording of a Journey*

A selection of works from her project, *In Search of Getting Lost*, these pieces by Keller understand exploration as both a physical and mental experience. Inspired by maps, Keller plays upon the searching, looking and finding processes they provoke.

Flashback Records | Jonathan McCree *Observatory*

Beginning with a journey, somewhere to go and to look, McCree's works represent the reciprocal relationship he feels as part of a location. Through his selection of uncontrollable and unpredictable materials, each work aims to depict the instinctive, explorative sensations involved in the process of looking.

Nordic Poetry | Alex Simpson *From One to Another, I've lost that feeling*

Simpson is fascinated by our organs and their ability to work, hidden-away under the surface, as if not belonging to us. Inspired by the cartoon-like nature of ancient medical and anatomical illustrations, these ceramics draw upon this alienating notion. Nonetheless, Simpson's sculptures seem to embody something very real, as they rest on their sides, like a feeling in the pit of your stomach.

The Beehive Cafe | Jonathan McCree *Red Swing*

Referencing *The Happy Accidents of the Swing* an 18th century painting by Jean-Honoré Fragonard, this work by McCree re-evaluates its lightness, movement and momentum. Highlighting paintings as unstable in their gesture and meaning, through active looking, *Red Swing* begins to reveal itself, as the arc cuts and divides, opens and hides.

Newmans Stationery | Jessica Jane Charleston *The Fertility Series 1-8*

Made at a time when considering pregnancy, Charleston's works engage with the poignance of the printing process. The ink is pressed and the image is made. As a monoprint, the image can only be printed once. A form of self-portrait, each is a small musing that seems to ripple outward with warmth, and potential life.

Grace & Thorn | Kath Lovett *Fluid Garlands*

Through her meditative and laborious craft, Lovett converts wet wipes, a common pollutant and single-use textile, into something considered worth the value of our time. Dyed using unwanted plant matter, creating marks often disregarded as stains, Lovett asks us to re-evaluate the currency of waste.

Bridges & Brows | Januario Jano *Senho I*

Jano's research driven practice delves into historical and contemporary narratives, reflecting the struggles we face when constructing identities under the confines of the material world. Interested in the opposition and balance of fiction and reality, each image unpacks the loaded narratives we perpetuate, those told to us and those we tell ourselves.

Hereafter | Alexandra Searle *Some Things Can't Be Helped (Peach), On Tenterhooks*

Drawing upon the visceral potential of her materials, of bandages, hot paraffin wax, latex and steel, Searle's sculptures manifest our fragile relationship to modern medicine. By transforming medical materials into bodily forms, the works highlight the tensions, anxieties and failures involved in our attempts to remain in delicate equilibrium, both in body and mind.

Frame Land | Seungwon Jung *Digital Strata #06*

In this work, Jung attempts to grapple with the incomprehensible chasm between personal and geological time. *Strata*, with their many layers, act as a key, a vertical history of Earth. Starting from a digital image of strata, Jung plays with scale and distortion, shifting our perception and understanding of time.

Raj Mahal Sweets | Alex Simpson *Fragments of Thoughts*

Traditionally considered a by-product of the sculpting process, Simpson asks us to look at these fragments and off-cuts as individual gestures, thoughts and works in their own right. Their intimate scale draws us in to look a little closer and wonder what they could be; a wave, an island, a rock or mountain.

Epra Fabrics | Sophie Nathan-King *Interchangeable Elements*

Nathan-King creates architectural 'skins' using precisely cut and arranged linen. The form and meaning of each work is shaped by the structural bones of its location. When situated in *Epra Fabrics*, the last Jewish owned business on Brick Lane, the work recalls the centrality of Jewish immigrants and their rag trade to the history and identity of East London. As a Jewish artist, it seemed apt to place Nathan-King here.

Underleaf | Nicole Coson *Exoskeleton*

Coson utilises the simple and commonplace Venetian blind to epitomise a global moment. Made in anticipation, whilst watching her family in Asia withdraw into isolation, the blinds become an *Exoskeleton*, reflecting inside and outside, public and private. Placed in *Underleaf*, the surrounding jungle of foliage works to emphasise this division.

PEER Gallery | Alice Hartley *When Cold could be Felt*

Made in collaboration with PEER, Hartley created this large-scale, site-specific mural for *public notice*. This work explores the separation between inside and outside, a division so prevalent at this moment in time, by bringing a fictitious interior space to the exterior wall. Hartley's work visualises our tactile relationships to place and the way they inform our intangible memories. The piece references texture, domestic space and architecture as the conceptual building blocks of memory.

Kent & London | Isobel Napier *Laser Cut Paper Series*

Through Napier's carefully honed processes, newsprint plotting paper is laser cut to resemble fabric. Transformed into an altogether different medium, the paper becomes intricate, fragile and flowing. Recalling domestic craft, these paper sculptures materialise the ephemeral whilst withholding longevity in the hours of their making.

Gallery 46 | Sophie Nathan-King *Trimming Passages*

Exploring the boundaries of object and space, this site-specific intervention, created for *public notice*, engages with the domesticity of its setting. Lengths of linen move throughout the rooms of the gallery, located across two Georgian townhouses, where Nathan-King plays with the idea of doorways and window frames as both portal and barrier. Though seeming to identify a route to navigate the space, these directionless fabric paths escape and re-enter the building, creating infinite loops disappearing into unknown sources.

Itab Ali Park (Bus Stop K) & Warner Place (Bus Stop HD) | Lydia Hamblet *Is the weather going to stay the same?*

As guerilla art, this work may have been removed. These two separate locations are part of a project in which Hamblet installs original abstract monoprints in London bus stops. These public bus stops - places of transience, of 'non-place', where we remain anonymous - engage with the banal yet universal topic of the weather to reflect on shared encounters, spectatorship and visual hierarchies.

public notice has been curated by Emerging Fields, a curatorial partnership between Kira Wainstein and Holly Pollard.

Sponsored by Artmasters Design Solutions.

Printing by Newmans Stationery.

Map designed by Saskia Wood.

public notice is a free, exciting and unconventional art project that places artworks in the windows of independent businesses across East London.

As society begins returning to what is considered 'normal', *public notice* encourages everyone to reconnect with the community through the discovery of art. Viewed from the streets, *public notice* provides an innovative and safe way to engage with art, responding to requirements of social distancing and months of solely online exhibitions.

'In recent times, experiencing less hectic lives, we gave ourselves permission to begin observing the world as one would normally only observe art. *public notice* encourages us to extend this way of seeing. By punctuating our daily routines with art, we are reminded to slow down and observe. To stop and notice.' - Kira Wainstein & Holly Pollard, exhibition curators.

Championing emerging artists and independent businesses, at a critical time for both, *public notice* celebrates the history and diversity of East London and the importance of art to everyday life.

@publicnoticeexhibition.com

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276 Cambridge Heath Road E2 9DA
-  **Hackney Cycles** Mon-Fri 9-19 Sat-Sun 11-18
507 Hackney Road E2 9ED
-  **Watermans** Mon-Sun 24hrs
477 Hackney Road E2 9ED
-  **The Common E2** Mon-Sun 8-17
53 Old Bethnal Green Road E2 6QA
-  **The Beehive** Mon-Sun 24hrs
305 Cambridge Heath Road E2 9LH
-  **Newmans Stationery** Mon-Sun 8-19
324 Bethnal Green Road E2 0AG
-  **Grace & Thorn** Mon-Sun 24hrs
312 Hackney Road E2 7SJ
-  **Bridges & Brows** Mon-Sun 24hrs
112 Columbia Road E2 7DJ
-  **Underleaf** Mon-Sun 24hrs
94 Columbia Road E2 7QB
-  **PEER Gallery** Mon-Sun 24hrs
97-99 Hoxton Street N1 6QL
-  **Kent & London** Mon-Sun 24hrs
5 Hackney Road E2 7NX
-  **Girls Nail Den** Mon-Sun 24hrs
11 Calvert Avenue E2 7JP
-  **Four Store** Mon-Sat 11-19 Sun 10-17
123 Bethnal Green Road E2 7DG
-  **Flashback Records** Mon-Sun 10-19
131 Bethnal Green Road E2 7DG
-  **Nordic Poetry** Mon-Sat 11-19 Sun 11-18
141 Bethnal Green Road E2 7DG
-  **Here After** Mon-Sat 11-20 Sun 10-19
151 Brick Lane E1 6SA
-  **Frame Land** Mon-Fri 11-18 Sat-Sun 11-17
160a Brick Lane E1 6RU
-  **Raj Mahal Sweets** Mon-Sun 11-23
57 Brick Lane E1 6PU
-  **Epra Fabrics** Mon-Thurs 9-16 Fri & Sun 9-12
52-56 Brick Lane E1 6RH
-  **Gallery 46** Tues-Fri 12-18
46 Ashfield Street E1 2AJ
-  **Altab Ali Park (Stop K)** Mon-Sun 24hrs
Adler Street E1 1EG
-  **Warner Place (Stop HD)** Mon-Sun 24hrs
Hackney road E2 7AS