

Annex East presents...

ONE ONE ONE

26th July – 23rd August 2012

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ANNEX EAST are delighted to present **One One One**, the first collaborative group exhibition from a selection of young, London-based contemporary art galleries:

Millington | Marriott
ANDOR
COLE
Hannah Barry Gallery
Limoncello Gallery

One One One offers a unique insight into the capital's contemporary art scene by showing a cross-section of galleries from North, South, East and West London. This inimitable development has allowed a diverse variety of works to be displayed, with each of the galleries choosing an artist in response to the space. The novel selection process is a celebration of the individuality of each gallery and their respective artists.

The title of the exhibition is a reflection of the curatorial process; one gallery showing one piece of work from one artist. The title's simplicity echoes the minimal, stripped-back design and approach favoured throughout the space at **ANNEX EAST** and simulates the elemental curatorial method.

ANNEX EAST is located on the doorstep of the Olympic Games, Stratford, London. The Olympic Games comprises nations from all corners of the globe collectively gathering under one roof to celebrate and test the capabilities of the human body. In this sense, **One One One** can be seen as a site upon which to test the values of the inclusive, universal spirit associated with an event like the London Summer Games.

The collaboration between Millington | Marriott, ANDOR, Limoncello Gallery, COLE and Hannah Barry Gallery embodies the

emergence of a diverse and exciting art scene in London. In a time where financial cuts are rife, especially in the arts, collaboration between artists, galleries, curators, critics and institutions become wholly important to the continuation and development of the arts. **ANNEX EAST** hopes to provide an opportunity for positive, collective advancement.

Millington | Marriott –
Neil Rumming.

Rumming's work seeks to examine the value of gesture and process used within painting. The particular motifs used within the image, such as a dismembered finger and shoe print aims to re-contextualise the offensive gesture. The middle finger and the deliberate act of walking over a painting could be taken as an affront or insult towards the viewer and the idea of what is accepted within a painting.

Images of staples, screws and canvas relate to the manufactured and fabricated materials of industrial production and also form the ground upon which the act is situated. When these motifs are repeated, increased in size and passed through the filter of colour and process they become decorative, absurd and sometimes comic. Rumming is interested in balancing ideas concerning decoration, provocation, and utilitarian process and the subsequent problems that are exposed as these dialogues are pushed together.

Neil Rumming was born in 1973 in Somerset and lives and works in London. He has participated in numerous group exhibitions in the Americas, Europe and Far East, as well as solo shows in Berlin, Los Angeles and London. He has recently shown at Studio Voltaire, HD:Projects in New York and has a solo show forthcoming at COLE, London.

ANDOR –
Julian King.

King's practice is based in the research of a broad range of architectural and cinematic influences. The scenario of viewing and the act of looking are continual themes for King, either through various objects such as binoculars or a television, or the framing of the photograph, to create intensity between the viewer and the object. Through placement and environment King contemplates the enigma created when the viewer becomes disconnected from reality.

King graduated from the Royal Academy in 2009 having been awarded the Selina Cheneviere Travel Fellowship for research in Egypt. He has exhibited in many exhibitions across London including Simon Oldfield Gallery (2011).

COLE –
Oliver Michaels

Michaels works across various media including video, photography, installation and sound, often focusing on transformations of everyday objects through surreal and mechanical distortions. Taking museum postcards as a starting point, Michaels questions the manner in which artefacts are experienced. Animating the classical sculptures from the postcards, he simultaneously reveres and defaces the chosen works.

The talking anthropomorphised characters chatter and rant as cacophonous monologues break the solemn air of art historical authority. In 'Something Else Out There', a small figurine gives endless directions that take the viewer on a peripatetic conceptual journey through ideas of contemporary place. The resulting dichotomy between the object and the conjured images traverses the line between figure and landscape.

Oliver Michaels was born in 1972 in London and now works in Brooklyn, New York. Graduating from Central St Martins, Michaels has gone on to exhibit across America and Europe with solo shows at the Shoshana Wayne Gallery, California (2010) and Herzliya Museum of Art, Israel (2005)

Hannah Barry Gallery –
James Balmforth

Balmforth's work exhibited here extends the artist's intervention into the lives and functions of objects and materials. There is a focus on language and text, always a preoccupation of Balmforth but here foregrounded in recognition that the psychology of our relationship with the material world is governed by the concepts we apply to it. They function as an expression of both despair at the friability of objects, life and the structures that govern them, and of the hopeful belief that systemic failure also engenders new life and new meaning.

James Balmforth was born in 1980 in Plymouth. Lives and works in London. Balmforth addresses issues of decline and regeneration in mass urban and industrial civilisation. His sculptures are characterised by a promotion of the techniques and psychologies of repair and restoration, often juxtaposing materials and objects that are physically and culturally antithetical to one another.

Limoncello Gallery –
Yonatan Vinitzky

Vinitzky follows a self-imposed strict process when creating works. By employing a designed search his process ensures that initial found objects can be projected to the status of art objects with an underlying significance of context and raw potential evident throughout. Vinitzky commits himself to what he has termed a "finishedness". Using conventions of museum display he can achieve a precision that echoes throughout his work. It gives his works an ending, something for the chosen object to reach for. However, this "ending" is merely a tool to show the importance of the process.

Yonatan Vinitzky (born 1980, Jerusalem, based in Tel Aviv and London) gained his MA Sculpture at Royal College of Art (2009) and his BA Fine Art at Goldsmiths College (2006). Recent solo shows include Galerie de Expedite, Amsterdam (2012) and Ashdod Museum of Art, Israel (2011)



A N D O R



COLE Limoncello