



## BORDER LINES

Please join us for the private view:  
21 February, 6:30 - 8:30 pm

22 February - 6 April

Featuring works by Arthur Analts, Ekkehard Altenburger, Willard Boepple, Dionisio González, Nicolas K Feldmeyer, Knopp Ferro, Daniel Medina, Bridget Riley, Flor Troconis.

The show focuses on borders as lines on a surface or as means of division.

**Arthur Analts'** sculpture presents the viewer with the duality of what can be seen and the underlying layered narrative. Drawing on notions of borders from within political discourse and popular culture, his work aims to reflect on the ambivalence of borders – both as boundaries of our social or personal relations and as those imposed at the edges of nation states. The wall-mounted sculpture initially resembles chain-link fences, but on closer inspection consist of interconnected shapes of people.

**Ekkehard Altenburger's** work explores the physical balance of the built environment, using architectural references as well as sculptural volumes of physical material. This balance is also represented in the relationship between form and surface of a sculpture. Altenburger often uses texture and colour to manipulate surfaces, adding a further

layer of information to a sculptural form.

**Flor Troconis'** sensitive lines, give us an insight into the Venezuelan vibrant urban landscape. Her abstract paintings give way to an insight into a city's crowded facades. To her, life is a series of repetitive yet incongruent segments.

**Willard Boepple's** work explores "the connection between thing and person" as described by Karen Wilson. His sculpture, from the series Temples, is inspired by all things used, manipulated, or inhabited in some way by human beings, exploring the borders between personal space and the objects.

**Dionisio González** looks at the borders between actual city and its futuristic image. By creating surrealistic photographic manipulations González explores his fascination with architecture — a trademark theme that runs throughout the artists practice — and his concern for the social sphere have led him on a lasting search for physical sites where chaos and beauty coexist.

"Olmstead Eye" shows artists own futuristic vision of how Central Park's landscape architect - Frederick Law Olmsted might have incorporated futuristic cabins in his project.

**Daniel Medina's** wall installation 'Reja--Dispositivo Cinético/Social' is taken from a series of works that see abstract coloured lines painted directly onto the wall, an aesthetic that references both Cruz-Diez and Soto. Leaning against the wall drawing, however, we see a weighty, steel gate-like structure that serves as a poignant reminder of the uncertain security situation in the artist's hometown of Caracas.

**Nicolas K Fledmeyer's** horizon lines are zen boundaries. Using a diverse range of media, Feldmeyer creates spatial compositions of translucent layers with luminous geometries depicting an introspective space.

In his work **Knopp Ferro** creates a gravity defying structures, which aim to activate the space that surrounds them by producing elusive waves of motion. The artist manipulates the minimal and kinetic properties of his metal constructions creating light and shadow, gravity and weightlessness.

**Bridget Riley's** colour lines explore ways to transform a two-dimensional surface in three-dimensional space in order to affect visual perception. In 1970's Riley started to use coloured stripes as a method to get people to really look at an image with intention. The form of a stripe is also fundamentally stable. That stability, she discovered, is vital to the study of colour because colour is fundamentally unstable, since perception of it depends on other factors like light and surrounding colours. Each stripe in her colourful stripe paintings incorporates within it an evolution of different colours melding into each other in precise ways, so that the eye, when looking at each stripe, perceives a hint of the next colour. That evolution creates the sense of motion as the eye travels across the surface.