

THIS INSTEAD OF THAT

Alexandra Baraitser

Trevor Burgess

Julie Fountain

Olha Pryymak

This Instead of That

Lewisham Art House,
140 Lewisham Way,
London SE14 6PD

28th November - 2nd December 2018

Open 12 - 6pm

Preview Wednesday 28th November 6 - 9pm

Alexandra Baraitser
Trevor Burgess
Julie Fountain
Olha Pryymak

Curated by Alexandra Baraitser

Front image credit: Julie Fountain, *Community Pebbles*, 2018, digital photo, 29.7 x 42cm

This Instead of That is a show about artistic exchange - what happens to both representation and reality when artists get together to re-evaluate their ideas and influences through dialogue with one another. It looks at the processes and practices of artistic exchange, and focuses on the interchanges that are established when similar passions collide.

The mutual sharing of ideas about a portfolio of work that is not your own, is deeply rooted in fine art practice. Essentially this quid pro quo movement of critical exchange has been about for centuries. For example, Matisse immersed himself in the work of others, quoting imagery from his friends and contemporaries, even going into debt to buy work from those painters he admired, thereby sustaining an ongoing dialogue with their work. Discussion about the work of colleagues and contemporaries remains a central strand in fine art training, and is often sustained beyond the confines of art school through informal networks, collaborations, social art practices, shared studios, and other innovative modes of exchange.

For the creation of this exhibition, the artists involved paired up, presenting each other with ideas or questions about the other's work, the response to which was then commissioned for the exhibition at Lewisham Arthouse.

Julie Fountain asked Olha Pryymak to respond in a conceptual way to a specific quotation from Tim Lott's autobiography *The Scent of Dried Roses*, the scent of roses being a traditional treatment for depression. There is already a clear link between the book which is about inherited depression, and Pryymak's herb inspired work about mental health. Lott's use of 'roses' as an aid to relieving symptoms of depression and cognitive dissonance echoes Olha's own series titled *Family Album*, about the medicinal properties of apples and rosehips.

One of the paintings made for *This Instead of That was How Do I work IV (aka Ophelia Remedy)* which is inspired by the story of Ophelia drowning in fragrant herbs – an image of a depressed girl. Throughout 2018 Olha invited the public to participate in tea-making performances as part of her *Make Me a Cup of Tea* project at her East London studio. She writes ‘I was already interpreting various female ancestors and literary and historic figures that I came across, Ophelia seemed like the first ‘English’ female to connect this through. The idea of preserving and canning the experience by coming up with a recipe for coping with it linked back to my herbalist background.’

Julie Fountain lives and works in Hackney close to some herb gardens enjoyed by the local community. ‘Olha asked me why I visited parks or places rich with wildlife, plants, herbs and nature. Are the reasons conscious or unconscious? Could it be connected with childhood experiences? Are there social reasons?’ Julie’s starting point is to take photos which document her daily life in an autobiographical way. The photos distance her from the reality of the original source. She has narrowed down Olha’s question about her visits to communal parks and landscapes by focusing on her fascination with growing and harvesting home grown produce. She examines this closely in her work *The Gardener*.

For Alexandra Baraitser and Trevor Burgess the collaboration was more visual. Trevor’s work deals with contemporary urban spaces and he focuses on painting the vibrancy and energy of markets around the world. In another series *A Place to Live*, he painted over 60 small paintings of London homes. Alexandra also has an interest in contemporary architecture and the city-scape, although a recent obsession has been the designed object. In August 2018 Trevor met Alexandra in her studio to discuss the possibility of responding to each other’s work. There they discovered that there was already a dialogue between their practices and that their work related visually.

Baraitser writes 'As soon as he walked into my studio he could see how ideas could be bounced between us. For the show he asked me to respond to his painting *Wigs and Chips* (depicting shop windows) and he decided to paint a version of my own version of *Wigs and Chips!*'

Trevor's thoughts turned to shop interiors in response to Alexandra's smaller paintings *Artemide*, *Lightpoint*, and *Showroom*, 2013 - small pieces showing scenes from inside modern furniture stores and designer outlets. He writes to her with his responses to these works: 'I like the presence of the figures in these and the patterned compositions. And if you are doing a painting now looking into a shop window from outside, then there is a symmetry in me doing one from the inside of a shop.' For *This Instead of That* Trevor Burgess has made a new painting where the viewer is inside looking out at the street. He plays with three levels: the inside, the outside, and the glass window.

Alexandra has painted a photorealistic oil painting of two women sitting on a platform at Crossharbour station, London, with a strong sense of perspective. It was based on a photo she took from a moving train. This was her response to Burgess' painting *Seen Through The Train Window*, using the same orange and mauve tones with diagonal geometric contours.

It is easy, in a world so dominated by the visual, to customize new ideas to fit what we already know. However, like Matisse, the contemporary artist will make a conversion of an idea that has the transformative effect of changing its core meaning. The artists here have shown how embracing new ideas from other artists about their own work can divert work in a new direction, transforming artistic development and allowing for extended collective discussion and understanding.

Alexandra Baraitser (Curator of *This Instead of That*, 2018)

Alexandra Baraitser

Alexandra Baraitser is a curator and artist. Her solo exhibitions include *Design Delicious*, Nord Gallery, Cambridge (2014), *The Future Past*, Mark Jason Gallery (2007), *The Usefulness of Chairs*, Design Centre, Tasmania, Australia (2006), *Mobilia*, Hirschl Contemporary Art, London, touring to The Mission Gallery, Swansea (2002), and *Alexandra Baraitser New Paintings*, Graham Paton Gallery, London, (2000). She has been invited to work with many major galleries as both a curator and artist including *This Instead of That*, at Lewisham Arthouse, London (2018), *Silent Painting*, at Tripp Gallery, London (2018), *Desktop*, which she curated in partnership with ArtKapsule (The Office Space), London (2017), *Scandinavia: A Celebration of the Nordic Province*, The Library at Willesden Green, London (2016), *Human Traces on the Urban Environment*, Cambridge University (2015) and *The Places We Go*, APT Gallery, London (2015). Her work has also shown at Stour Space, London (2013), Ashmore Gallery, Miami, USA (2005), Oriel Mostyn, Llandudno (2004), Kettles Yard Gallery, Cambridge (1999&2002), and Barbican Centre, London (1996). She has received many prizes and awards including *The NatWest Art Prize* (1998), *The John Moores 19*, Liverpool (1996) and *The Abbey Scholarship in Painting* at the British School at Rome (1997).



Alexandra Baraitser, *Artemide*, 2013, oil on canvas, 38 x 42 cm



Alexandra Baraitser, *Ingo Maurer's Subway Station*, 2018, oil on canvas, 110 x 95 cm



Alexandra Baraitser, *Snog*, 2018, oil on canvas, 80 x 80 cm

Trevor Burgess

Trevor Burgess is a painter and curator who lives and works in London. He studied literature, then trained and worked as Assistant Curator at the Norwich Gallery, Norwich School of Art. He founded Warehouse Artists Studios in Norwich. Having completed the MA European Fine Art at Winchester School of Art, he held solo exhibitions at Galerie Groc, Barcelona and Galerie Wahrenberger, Zurich in 1999. His paintings of urban life in London were exhibited in a solo exhibition touring to three venues in Spain in 2007. In 2016 his solo exhibition, *The Market Paintings* at Menier Gallery, London, included paintings of markets around the world in London, Paris, Mumbai and cities in Latin America. His most recent solo show was *In Deptford* at Deptford Does Art in 2018. A painting from the series *A Place to Live* depicting homes in London, derived from estate agents' adverts, was a prizewinner at the 2011 *Discerning Eye* exhibition at the Mall Galleries, London. In 2015 he completed a private commission from Townshend Landscape Architects for a triptych painting of *Granary Square*, King's Cross, which was designed by Townshends. He curated *IN THE CITY* at Lion and Lamb Gallery, London (2014), bringing together nine painters whose work reflects aspects of the contemporary city. An expanded edition of the show toured to the East Gallery, Norwich University of the Arts and Greenwich University Galleries (2018). He also co-curated, with Marguerite Horner *Inner and the Outer Worlds* at Bermondsey Project Space (2018).



Trevor Burgess, *Wigs and Chips*, 2006, oil on canvas, 60 x 72 cm (x3)



Trevor Burgess, *Seen Through The Train Window*, 2010, oil on board, 62 x 92 cm



Trevor Burgess, *Bakery*, 2008, oil on board, 100 x 122 cm

Julie Fountain

Julie Fountain lives and works in London. Recent exhibitions include *This instead of That*, Lewisham Art Gallery, London (2018), *Silent Painting*, Tripp Gallery, London (2018), *The Places We Go*, APT Gallery, London (2015) and *Human Traces on the Urban Environment*, Stour Space, London (2013). As an art educator she has taken part in *Common Projects*, Tate Gallery, London (2016-17), *Take One Picture*, The National Gallery, London (2003) and education workshops at The Chisenhale Gallery, London (1997). Julie has been curating shows since 2013. She co-curated *The Places We Go*, APT Gallery, London (2015), *Human Traces on the Urban Environment*, Clare Hall Gallery, Cambridge (2015) and *Human Traces on the Urban Environment*, Stour Space, London (2013). Julie currently teaches in Tower Hamlets, London.



Julie Fountain, *The Gardener*, 2018, watercolour and gouache on paper, 29.7 x 42 cm



Julie Fountain, *The Young Gardener*, 2018, watercolour and gouache on paper, 29.7 x 42 cm



Julie Fountain, *In Between*, 2018, digital film still, dimensions variable

Olha Pryymak

Olha Pryymak is a Ukrainian born, London based artist. Olha's interest is sparked as much by the ritualistic processes of growing, drying and consuming herbs as by their actual medicinal properties related to her cultural heritage. She recreates the elements of tea drinking rituals in the form of participatory performances. This practice was initiated during The Florence Trust residency (2015), developed and tested in collaboration with SPACE London Creative Network and Phytology (2018), and at Bethnal Green Nature Reserve (2017-18). Her paintings, informed by these performances, have been exhibited at Tripp Gallery, London (2018), The Royal Academy of Arts, London (2017) and Alice Herrick Gallery (2016) . She has held residencies at The Florence Trust, SERDE and Dumfries House and was shown among the finalists of *The BP Portrait Award* (2011) and *The Lynne Painter Stainers Prize* (2010). Her work will also be on show at the Old Sessions House until the end of December 2018.



Olha Pryymak, *How Do I Work III*, 2017, oil on canvas, 101.6 x 76.2 cm



Olha Pryymak, *Herbs III*, 2016, oil on multiple canvases, 180 x 20 cm each



Olha Pryymak, *How Do I Work IV (Ophelia)*, 2017, oil on canvas, 101.6 x 76.2 cm

Thanks:

Joanna Billingham (catalogue design)

Charlie Hull

About the curator:

Alexandra Baraitser has been curating exhibitions since 2013 and has worked with establishments such as Cambridge University, ArtKapsule, APT Gallery, Stour Space, Lewisham Arthouse and Tripp Gallery.

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