



PLURAL

6 - 23 March 2013

Joe Biel, Suki Chan, Tom Hackney, Rowena Hughes,
NASA (Eugene Cernan & Harrison Schmitt) and Sam Zealey

BREESE LITTLE at WW Gallery

Joe Biel appears courtesy Kuckei + Kuckei, Berlin.

Suki Chan appears courtesy Tintype, London.

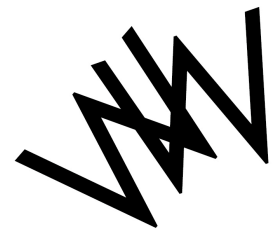
Suki Chan's *Sleep Walk, Sleep Talk* was commissioned by Film and Video Umbrella,
in association with 198 Gallery and A Foundation, as part of 'Free to Air.'

Supported by London Councils and Arts Council England and courtesy Tintype, London.

WW Contemporary Art, 34/35 Hatton Garden, London EC1N 8DX

Open Weds - Fri 11 - 6pm & Sat 11 - 4pm

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6th - 23rd March 2013

Preview 6 - 9 pm, Tuesday 5th March 2013

Open: Weds - Fri 11 am - 6 pm, Sat 11 am - 4 pm or by appointment

WW is pleased to present **PLURAL**, a group show curated by **BREESE LITTLE**.

Human aspiration can be reduced to archetypes, templates or models of enclosed internal logic. The lunar landings, which took place from 1969 - 1972, present a compelling starting point from which to compare and contrast alternate examples of this phenomenon. Ostensibly about space exploration, the Apollo programme represented a meeting of political, technological and ontological paradigms, which created a global media spectacle. Assumed to be the herald of a new age, the motives, and cost, of the Apollo programme have since been questioned. For this exhibition, six vintage **NASA** photographs will establish a context within which to view the works of five international contemporary artists, each of whom present divergent models of human aspiration.

Joe Biel's large-scale pencil on paper work **Compound** (2007) presents a melancholic landscape strewn with seemingly unrelated household ephemera. In the centre of the composition a house stands in ruins, while nearby a large sculpted bust has a broken nose and lies awkwardly on the ground. Comparable to the lunar surface in its grey, monotone appearance, the image betrays the eerie atmosphere of a desolate, abandoned landscape devoid of human life but covered with its artefacts.

Sleep Talk, Sleep Walk (2009), an immersive, hypnotic video installation by **Suki Chan**, posits an understanding of London as a living organism with a beating pulse, addressing its natural rhythms and the urban paradigm. An unforgettable segment at the beginning of the film uses time-lapse recording to capture the momentum of the city. The work continues to record the cold isolation of the City, woven with the human stories behind London's financial district.

Tom Hackney's Chess Paintings (2009 - present) use found data - the records of chess games played by Marcel Duchamp - to create carefully controlled, gridded abstract works. Hackney is particularly interested in the idea of inhabiting and reactivating historical material to produce a painted index of pure thought. The resulting works marry the enclosed, self-regulating structures of chess, reactivated found historical material and a precise, almost clinical application of paint.

The work of **Rowena Hughes** combines the use of chance and process based abstraction with complex mathematical formulae. A typical example of this is her on-going body of work (2010 - present) in which the artist screen prints abstract figures onto found book pages, often with large scale, black and white reproductions of grandiose architecture. In doing so, Hughes creates a slippage between the screen-printed intervention, the depicted space of the photograph and the now activated space of the found book page.

Sam Zealey's practice is characterised by a scientific interest in processes that form the natural world and his sculptures often take a phenomenon rooted in geology or physics as a starting point. The artist uses an approach he calls 'Degenerate Science' and 'Plagiarising Nature'. These terms for his practice have evolved into two core undercurrents of 'The Matriarch' and 'Pangaea'. Zealey uses these concepts to filter the world around him and reflects upon it through his practice.

NOTE TO EDITORS: This exhibition is curated by **BREESE LITTLE** at the invitation of **WW Gallery**.
BREESE LITTLE, 30d Great Sutton Street, London, EC1V 0DU

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List of works

ROOM 1 (clockwise from left)

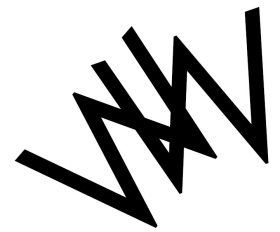
1. **Tom Hackney**
Colour Chart No. 5, 2013, acrylic on printed reproduction, 20 x 20 cm.
2. **NASA (Eugene Cernan)**
Harrison Schmitt by a Huge Split Boulder, Apollo 17, December 1972
1972, vintage chromogenic print on "A Kodak Paper", 18.2 x 18.2 cm.
3. **NASA (Eugene Cernan)**
Harrison Schmitt with the U.S. Flag at the Taurus-Littrow Landing Site, Apollo 17, December 1972, 1972, vintage chromogenic print on "A Kodak Paper", 18.2 x 17.9 cm.
4. **Suki Chan**
Sleep Walk Sleep Talk, 2009
2-channel video installation, high definition video, 25 fps, stereo sound, 21 mins 50secs.
Commissioned by Film and Video Umbrella, in association with 198 Gallery and A Foundation, as part of 'Free to Air.' Supported by London Councils and Arts Council England. Courtesy Tintype, London.
5. **NASA**
A Detailed View of the "Mail Box" which Saved the Astronauts' Lives, Apollo 13, April 1970, 1970, vintage chromogenic print on "A Kodak Paper", 18.3 x 17.7 cm
6. **NASA**
The Astronauts Leave Earth's Orbit Under the Sun, Apollo 11, July 1969,
1969, vintage chromogenic print on "A Kodak Paper", 18.4 x 18 cm
7. **Tom Hackney**
Chess Painting No. 26 (Duchamp vs. Znosko-Borovsky, Nice, 1931), 2012, gesso on linen, oak frame, 42 x 42 cm.
8. **NASA (James Irwin)**
David Scott Takes a Lunar Soil Core Sample, Apollo 15, August 1971, 1971, vintage Chromogenic print on "A Kodak Paper", 18.1 x 18 cm

9. **NASA (Harrison Schmitt)**

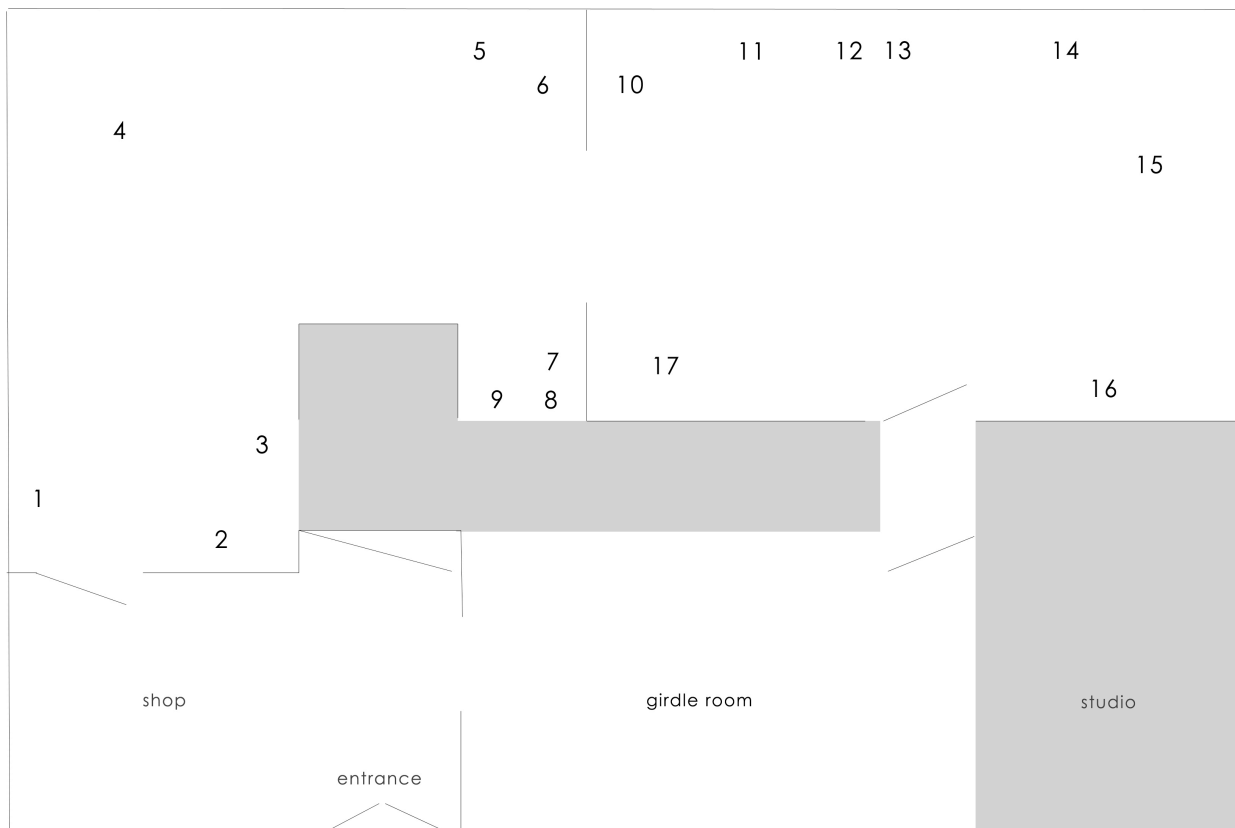
Eugene Cernan Parks the Rover by the LM at Taurus-Littrow, the South Massif beyond, Apollo 17, December 1972, 1972, vintage chromogenic print on "A Kodak Paper", 19 x 24.2 cm

ROOM 2 (clockwise from left)

10. **Rowena Hughes**
Between Grid and Filament, 2013
screen print on digital photographic print on Hahnemuhle archival paper, 54 x 68cm.
11. **Rowena Hughes**
Freshly Broken Surfaces, 2012, acrylic & digital print on found book page 33x48cm
12. **Rowena Hughes**
Glass (selection of pages from book), 2012
digital print on found book, rebound, text extracted from underlying page, 18x23cm.
13. **Rowena Hughes**
Fine Structure in Line Spectra (selection of pages from book), 2012, digital print on found book, rebound, text extracted from underlying page, 18 x 23 cm.
14. **Tom Hackney**
Chess Painting No. 14 (Maas vs. Duchamp, Nice, 1930), 2011, oil on linen, oak frame, 124 x 94 cm.
15. **Sam Zealey,**
Cross of Lorraine, 2011, mild steel, French oak, halogen lamp, 215 x 180 x 20 cm
16. **Joe Biel**
Compound, 2007, watercolour, coloured pencil and graphite on paper, 203 x 208 cm. Courtesy Kuckei + Kuckei, Berlin.
17. **Sam Zealey**
Captured Wind, 2011
bell jar, ostrich feather, mild steel armature, reinforced piping, vacuum pump, 170 x 35 x 35 cm



Exhibition plan



ROOM 1

1. Tom Hackney
2. NASA (Eugene Cernan)
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4. Suki Chan
5. NASA
6. NASA
7. Tom Hackney
8. NASA (James Irwin)
9. NASA (Harrison Schmitt)

ROOM 2

10. Rowena Hughes
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