

Planetarium at

APT Gallery

6-26 March 2008

APT Gallery
Harold Works
6 Creekside
Deptford
London SE8 4SA

Private view Thursday, March 6, 6-9pm

Gallery opening times: Thursday- Sunday: 1pm –6pm

Otherwise by appointment:07887780274

Anthony Faroux

Robert Rush

David Ben White

Planetaria: Theatres for envisioning the otherwise ungraspable hugeness of space and the wonders of it's contents are redolent with association; they indicate an ambitious sense of humanity grasping beyond it's reach – a world of scientific and social optimism; they remind us of the saturated pleasure of childhood wonder; in this sense they belong to our past, but also insofar as this sense of the grand reach of mankind is now, or at least seems to be, broadly lapsed. These topical qualities of planetaria are certainly a part of the constellation of ideas around the show Planetarium.

The artworks in Planetarium employ motifs familiar to the world of planetaria: globes, orbits, geometries, trajectories, spaces held in tension, schematics relating the abstractions of what cannot be seen to what can be known, vastness compressed: but it isn't a show merely formed of these motifs. It is a show of ideas and themes held apart but in relation; possibilities that orbit one another; bodies that hold their distinction whilst acting on and reacting to those around: in this way Planetarium is not a conclusive show about stylistic traits, thematic trends, attitudes or aspirations, rather these aspects of the show are held open as questions of varying gravity, displacement, proximity or momentum.

Anthony Faroux makes artworks using decomposing geometric motifs, sometimes including loaded found images, painted behind glass, collaged, or filmed. Faroux's artworks often carry a sense of ideas and events, obliquely trapped in the visuality of Modernist forms, collectively they infer an accrual of worldly meaning held at bay, but also perhaps held open to be recuperated later on.

Robert Rush's paintings reference the stylistic tropes of mid-century modern abstraction; pastel colours, cartoon lines and arabesques operate in a mix of stylistic motifs and spacial shifts that effect a happy, spiritedly playful quality. Rush employs a rather warm hearted and generous brand of bombast that manifests in the artwork as an assuring sense of purposefulness. Rush's artwork celebrates the affirmative sensibility of a certain lineage of modernity as well as Modernism.

David Ben White makes paintings that combine a dry, melancholy, absurdist wit with a seriousness of purpose; White paints artificial, dislocated worlds set-apart, filled with uncertain, slippery meaning: a sensibility redolent of the novels of Haruki Murukami. The paintings are filled with more or less disturbed spacial depth, with imagery that varies and slips from the broadly abstract - often modernist abstraction, to cartoon figuration to imagery derived from black and white television. Elements of meaning, scale, form and reference modulate open-endedly across White's paintings, reflecting a sense of the open-ended, if disorienting, quality of painterly and lived experience.

Alasdair Duncan 2008