

ROMAN ROAD

PRESS RELEASE

MESHES OF THE AFTERNOON

Curated by Attilia Fattori Franchini

Private View:

Tuesday 06 June 2017, 6pm - 9pm

Exhibition:

Wednesday 07 June – Sunday 20 August 2017

Opening Hours:

Wednesday – Friday, 10am – 6pm

Saturday, 12pm – 5pm and by appointment

Participating Artists: Nils Alix-Tabeling, Chelsea Culprit, Maria Gorodeckaya, Hanne Lippard, Gina Pane

Opening Night: Performance by Emily Jones, 8pm

Art Night 01 July 2017: Screening of Sophie Cundale's *After Picasso, God*

Symbols not in order of appearance: Shadow, Flower, Key, Mirror, Knife, Phone, Stairs

The networks are in ecstasies.

Roman Road is very pleased to present *Meshes of the Afternoon*, a group exhibition guest curated by Attilia Fattori Franchini.

Meshes of the Afternoon (1943) was the first experiment in film by feminist artist and director Maya Deren. The film was made for about \$275 in the first months of Deren's marriage to filmmaker Alexander Hammid. It was originally silent but Deren decided to later add an immersive soundtrack to it in 1959. The deeply psychological narrative shot at an iconic, modernist house in Los Angeles is cited as one of the most influential works of the noir genre and American avant-garde cinema; it has been reappropriated by various contemporary directors, including David Lynch along with many experimental filmmakers.

The central figure in *Meshes of the Afternoon*, played by Deren, is caught in a web of subconscious actions and events that blend with reality. Symbolic objects and archetypal characters, such as a key, a knife, a flower and a dark shadow, recur throughout the film. Events are open-ended and interrupted, pursuing not linear narratives but repetition, synchronicity and chance; the camera blends with the body of her protagonist, slowing resembling natural movements.

Deren's interest in trance, dance and Haitian voodoo, led her to develop a specific body of work defined as "ethnographic surrealism," aiming at blurring the boundaries between performance, ritual and the real world, and incorporating the primitive and magic worldview within the very film process.

Taking inspiration from Maya Deren's iconic work, the exhibition invites a group of international artists to reinterpret the symbology of the film, celebrating its associative powers to reflect on femininity, the subconscious, dream states, trauma and desire.

The exhibition will include a performance by Emily Jones on the opening night. A screening of the film *After Picasso, God* by Sophie Cundale will also be shown on 01 July 2017 as part of the London Art Night. *Meshes of the Afternoon* opens on 06 June from 6-9pm and will be on display at Roman Road until 20 August 2017.

ROMAN ROAD

ABOUT THE ARTISTS

Nils Alix-Tabeling (b.1991, Paris, France) lives and works in London. Alix-Tabeling's imaginative work reflects on states of the body, looking at the power of rituals and the archetypal. Recent exhibitions include: *Hypokeimenon - En Dessous du Sang*, Brussels (2017); *In Middens*, Gianni Manhattan, Vienna (2017); *Radieuse*, Quai du Commerce 7, Brussels (2016); *Les Septs Périls Spectraux*, Arnaud Deschin Gallery, Paris (2016); *La vie intense*, Rue d'artois 52, Brussels (2016); *Start Point*, National Gallery, Prague (2016); and *I Would've Done Everything For You... / - Gimme More!*, The Plug, London (2015).

The work of Chelsea Culprit (b.1984, Kentucky, USA) entangles representations of the body's capacity for work, play, display, expression, the performed authenticity of identity, and the intractability of freedom and personal bondage. Chelsea Culprit lives and works in Mexico City. Recent solo exhibitions include: *DAWNING* at Capitán Gallo Ayuntamiento 145, Mexico City (2017); *Miss Universe* at Yau-tepec Gallery, Mexico City (2016); and *Blessed With Job* at Queer Thoughts, New York (2016). She has participated in group exhibitions at: Gallery Opdahl, Norway; Foxy Production, New York; X Bienal de Nicaragua, León, Nicaragua; and the Urban Institute for Contemporary Arts, Grand Rapids, Michigan.

Maria Gorodeckaya (b. 1988, Moscow, Russia) is an artist living and working between Moscow and London. Gorodeckaya's research focuses on investigating the power structures which establish the normative imaginary of female identity, desire and pleasure, and she explores the dynamics of representation within processes of political subjectivation. Recent solo shows include: *You forgot numbers in my notes Travelled seas through my veins through my spine Run through my blood at the pace of a good runner*, Almanac, London (2016); and *Pulling Flesh from the Shell with an Index* at Kevin Space, Vienna (2016). Recent group exhibitions include: *Planned Obsolescence* at Miltronic Club, Moscow; *Accessing Economies: Engagement & Withdrawal* at Club Pro, Los Angeles; and *A Vanitas Painting* at Serf, Leeds, amongst others.

Emily Jones (b.1987, lives and works in London) climate relics, genetic events, glacier tongue. For *Meshes of the Afternoon* (Roman Road, 2017) a new performance *THE FUNDAMENTAL UNIT OF BIOLOGY IS LIFE NOT THE SELF* (2017), with text taken from *Conjuring Hope: Healing and Magic in Contemporary Russia*, *The Global Risks Report 2017*, and other sources. Recent exhibitions include: *Half Earth*, VEDA, Florence (2017); *News From Nowhere*, Cordova, Vienna (2016); *Echolocation*, Almanac Inn, Turin (2016); *We Are The People We Have Been Waiting For*, Arcadia Missa, London (2015); and *First Water to Tripoli*, Jupiter Woods, London (2014). <http://www.emilyjones.info>

Norwegian artist Hanne Lippard (b.1984, Milton Keynes, England), has focused over the past years on the production of language solely through the usage of the voice. Her practice stems from design by which she utilises the voice as a way to convey the discrepancies between content and form. Recent shows include: *Pocket* at The Printed Room, curated by Harry Burke, SALTS, Birsfelden (2017); *Flesh*, KW Berlin (2017); and *FOAM*, LambdaLambdaLambda, Prishtina (2016). Lippard has an upcoming show at FUTURA, Prague (2017) and is part of the group show *Die Kunst ist Öffentlich* at Hamburger Kunsthalle (2017). <http://hannelippard.com>

Gina Pane (Biarritz, May 24, 1939 – Paris, March 6, 1990) was a French artist of Italian origins. She studied at the École des Beaux-Arts in Paris from 1960 to 1965 and became a prominent member of the French Movement 'Art corporel', focusing her research on the body performed in public as a main vessel for experimentation. Pane considered specific space and time to be the material for these works, highly sensitive to the conditions they were responding. Photographic documentation of carefully chosen moments and the performative object are left as traces of these actions, seeking to transform the individual through catharsis.

ROMAN ROAD

ABOUT THE CURATOR

Attilia Fattori Franchini is an independent curator and writer based in London. She is co-founder of the online platforms bubblebyte.org and [Opening Times](http://OpeningTimes.com) and contributes critical essays and reviews to publication such as [Kaleidoscope](http://Kaleidoscope.com) and [Flash Art International](http://FlashArt.com). Attilia is currently working on the first edition of *Curva Blu*, Favignana, Sicily, and is co-curator of ARS17+ the online extension of the exhibition ARS17 currently at Kiasma, Museum of Contemporary Art, Helsinki. Recent projects include: *Céu Torto*, Boatos Fine Arts, São Paulo, BR, February 2017; *Dawning*, Capitán Gallo, Mexico City, MX, February 2017; *Morning uber, evening oscillators*, Seventeen, London, November 2016; *Lonesome Wife*, Seventeen, London, October 2016; *Europa and the Bull* at LambdaLambdaLambda, Pristina, Kosovo, 2016. <http://www.attiliaff.com>

ABOUT ROMAN ROAD

Roman Road was founded in 2013 by Marisa Bellani and initially began as a project space. The peculiarity of the premises has had a direct impact on the gallery's programme since its beginning. Tall and with a small footprint, the space led the director to challenge artists to employ the architectural elements in order to develop or restructure a body of work. Artists have frequently been asked to use the exhibition as a medium and have managed to transform the gallery room into a unique work of art. In 2014, the building underwent refurbishment to instate an additional private viewing space that gathers varied works by the gallery's represented artists, which are viewable by appointment. Since completing this renovation in 2015, Roman Road has established a qualitative programme, including participations at art fairs, and has seen its represented artists, especially Antony Cairns, become internationally recognised both by institutions and collectors.

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Gina Pane, detail of *Action Psyche (Essay)*, 1974. Set of 24 black and white photographs, 20 x 30 cm each, edition of 80. Courtesy of Richard Saltoun and the artist. © Gina Pane