

CROSS SECTION/01:

Caroline Kha

Kasper Pincis

Francesca Ricci

Jeremy Evans

Christina Mitrentse

dalla Rosa Gallery

29 June - 26 July 2012





Cross Section/01

dalla Rosa Gallery is pleased to present Cross Section/01, a group exhibition of new work by Caroline Kha, Kasper Pincis, Francesca Ricci, Jeremy Evans, and Christina Mitrentse (29 June - 26 July 2012)

Cross Section/01 inaugurates a series of exhibitions highlighting recent work by dalla Rosa's artists, a snapshot of their ongoing practice. The show aims to emphasise the unifying characteristics of the artists, either stylistic or conceptual.

Caroline Kha was born and studied Fine Art and Science in Australia before moving to London and starting a one-year residency at the Florence Trust in 2009. Her work was exhibited in Sydney, Tokyo, and London - her paintings and collages explore archetypal imagery, place and identity.

Kasper Pincis studied at Camberwell College of Art, Goldsmiths, and Royal Academy Schools, he took part in exhibitions and projects in Turin, Berlin, Kraków, London. Although his practice ultimately manifests itself in the abstract, it primarily borrows formal aspects and materials from literature, academic theory and bureaucracy by using media such as newsprint, typewriters, carbon paper, pencil, and letaset.

After studying Stage Design in Florence, **Francesca Ricci** moved to London and immersed herself in fringe theatre and art world. She showed in Italy and United Kingdom and has been active for years in the independent publishing scene. Francesca is part of Bozhinov/Ricci, a writer/artist duo sharing a communal field of interests, aesthetics and a cross-disciplinary approach to their research and work.

Jeremy Evans is a multidisciplinary artist who works with video, audio, paper, and performance. After studying at the Sir John Cass School of Art and Chelsea College of Art Jeremy was part of the New Contemporaries (2008) and was selected for the exhibition Lines of Desire at the Oriel Davies Gallery (Newtown).

Greek Artist and curator **Christina Mitrentse** studied at Chelsea College of Art and University of Greenwich. She has exhibited extensively in galleries, museums and public spaces including Liverpool Biennial, XV Biennale de Mediterranean Thess/niki-Rome, ICA (London), NDSM-werf Amsterdam, Macedonian Museum of Contemporary Art, Departure Foundation (London). Christina's drawing practice is highly descriptive and meticulous, it serves as a tool for critical enquiry - mapping time, philosophy and ultimately the construction of discrete worlds.

Caroline Kha

Education

2002 Bachelor of Fine Arts, National Art School, Sydney

1999 Bachelor of Science, University of New South Wales, Sydney

Artist Residencies

2010 Florence Trust Residency, St Saviours, London

2003 Artist in Residence Studio, Meriden School, Sydney

Solo Shows

2010 A Spot of Time, dalla Rosa Gallery, London

2008 Untied Project, Michael Gray Fine Art, Sydney

2005 Waiting, James Harvey Gallery, Sydney

2003 Transitions, Meriden School, Sydney

Selected Group Exhibitions

2012 London Art Fair with dalla Rosa Gallery

2011 From Morning Till Night, Katerina Seda Commission, Tate Modern, London

2011 London Art Fair with Florence Trust

2010 Summer Exhibition, Florence Trust, St Saviours, London

2010 Winter Open Studios, Florence Trust, St Saviours, London

2009 Oxfam Footprints, Museum of Contemporary Art, Sydney

2009 Bushwhacked! 3rd Annual Google Exhibition, Hardware Gallery, Sydney

2009 Stargazing, Vanishing Point Gallery and Hardware Gallery, Sydney

2008 Insite, Vaucluse House, Sydney

2007 Untitled, Milk Factory Gallery, Bowral, Sydney

2006 Red Magic, Love Original Project, Gallery LELE, Tokyo

2005 Sirens: 12 Women Artists, Global Gallery, Sydney

2005 ABC Archibald, Art Gallery of New South Wales, Sydney

2004 Field of Vision: New York, Live art event, Lab Gallery, New York

2004 Spectrum, Old Parliament House, Spectrum2004, Sydney

2002 On the Edge, Stairwell Gallery, NAS, Sydney

2001 One Week in the City, Government House, Sydney

Statement

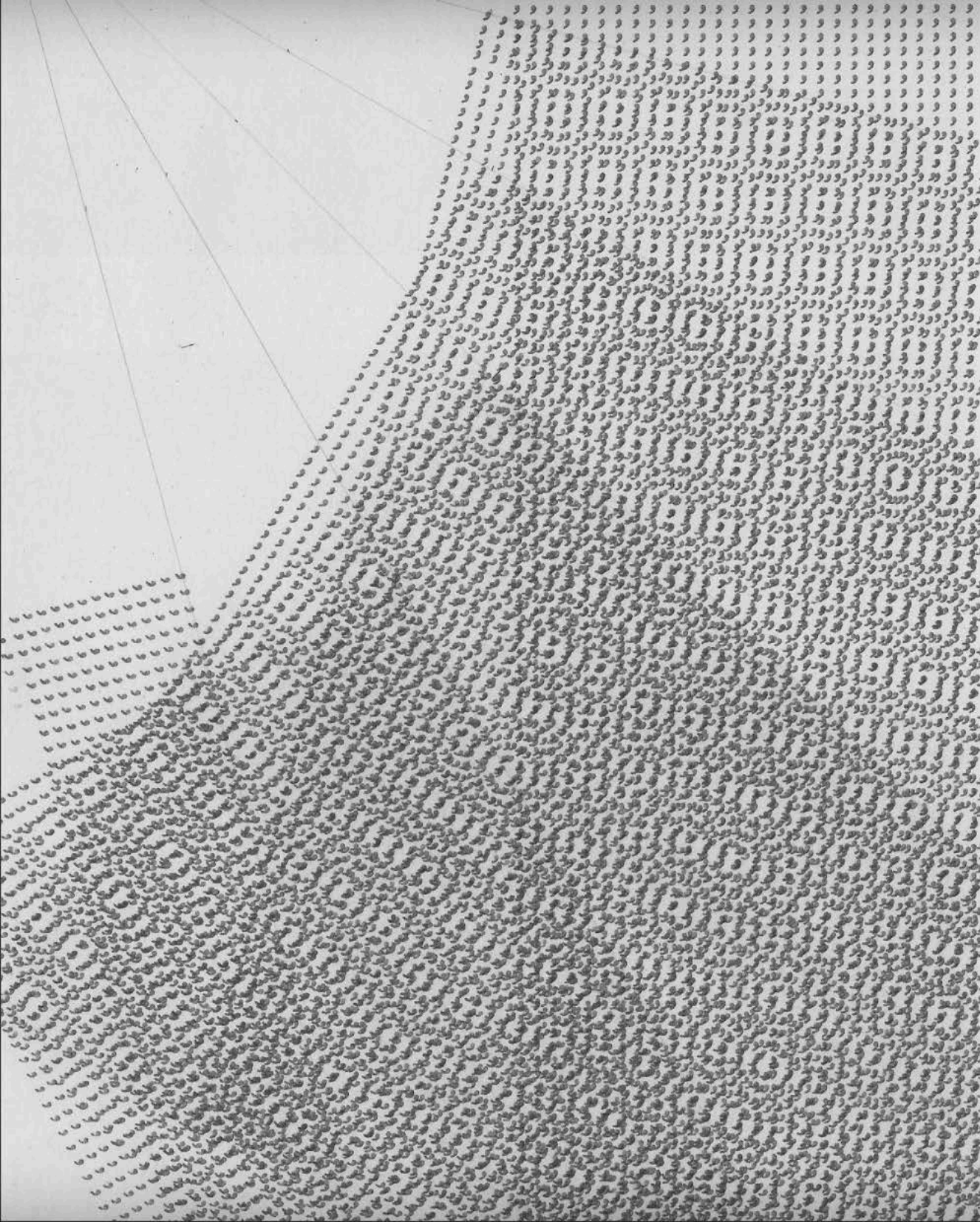
I am an Asian-Australian artist residing in London. My work conveys a response to living in London and how we engage with places we travel to and inhabit.

I became interested in why people travelled and how they engaged and experienced places they visited through photography.

Part of my art practice explores imagery related to travel such as adverts, postcards and pictures people take on their trips. Photography can create powerful archetypes of locations, which can eclipse, distort or filter our memories and experiences of place.



opposite: Caroline Kha, *Proserpina* (2012), collage on paper



Kasper Pincis

Education

2001 Camberwell College of Art, BTec Foundation Art with merit
2004 Goldsmiths College, Joint Honours BA Fine Art and History of Art 2:1 Degree
2007 Royal Academy Schools, PGdip Fine Art, Gold medal winner

Exhibitions

Feb 2006, Premiums- Royal Academy Schools interim show
Aug - Nov 2006, ASP.KRK.RAS.LDN Wi nicz Castle, Kraków, Poland, group show
Dec 2006, Everything to Lose- Brixton, London, group show
June 2007 Royal Academy Schools Diploma Show- London
Sep - Nov 2007, Identity- Martinart Gallery, Turin, Italy, group show
May - Jun 2008, Illustrations of the Passes of the Alps- Parlour Project Space, London
Nov 2008 - Jan 2009 Zero- Aanant & Zoo, Berlin, Germany, group Show
25 - 27 Sep 2009, Open Studio, Deptford X, London
13 - 17 Jan 2010, PRINT NOW- BEARSPACE Gallery at London Art Fair
Sep - Oct 2010, By Any Means, dalla Rosa Gallery, London (solo show)
5 & 6 Nov 2011, Typee, Utrophia Project Space, Deptford High St, London
Feb - Mar 2012, Perek, Aanant & Zoo Gallery, Berlin (solo show)

Statement

I have always felt that my work is more driven by a literary impulse rather than a purely visual one. Although my practice ultimately manifests itself in the abstract, it primarily borrows formal aspects and materials from literature, academic theory and bureaucracy by using media such as newsprint, typewriters, carbon paper, pencil, and lettraset.

A key influence in my work are books on twentieth century exploration, such as the Kon-Tiki expedition and the conquest of Everest. What fascinates me most about these stories is not the actual achievement, but the particular sensibility portrayed. The explorers and scientists depicted in these books are almost exclusively the 'archetypal bearded men', yet by necessity they adopt very domestic arrangements.

The other central tenet of my practice is the idea of art as something achieved through an economy of expression. To this end I generally use what might be termed low-fi or old fashioned technology that I am able to understand and manipulate directly to try and create maximum effect through minimum input (i.e. the typewriter). This aspect of my work has been strongly inspired by Henry David Thoreau's book *Walden*, underground art, and publishing by the Solidarnosc movement in Poland.

Francesca Ricci

Education

1994-98 Accademia di Belle Arti, Florence (Italy) BA (hons) in Stage Design and Art History
1998 Exchange programme Southampton Institute / Accademia di Belle Arti Florence
2003-04 Raindance Film School (London) Director's Foundation Certificate

Exhibitions

2011 I Beg You to Hear Me! (with Kiril Bozhinov), dalla Rosa Gallery, London
2010 20x20 magazine: Collected Visions (group show), Madame Lillie's, London
2010 agency@theAgency, feat.norn, The Pigeon Wing and microPerformance (group show) The Agency Gallery, London
2009 Art/Value/Currency (group show), The Pigeon Wing, London and Eastern District, New York
1999 Design Works, BBC Vision (group show), London
1998 Xmix, Diorama Arts Centre (group show), London
1998 Metamorfosi della tradizione, (group show) Centro Culturale Polivalente, Cattolica
1995 Scrittori alla Pergola, Teatro della Pergola (group show), Florence. First Prize for the set design of If this is a man by Primo Levi

Projects

2009 Auris Mediocris, illustration for The Otologist in Eclipses: series of disappearances and reappearances by Kiril Bozhinov
2008 Co-founder and editor of 20x20 magazine
2007 My First Fetish (short story), The High Horse Magazine issue 10
2004-07 Co-founder and editor of Interlude Magazine



Statement on Tabula Impressa

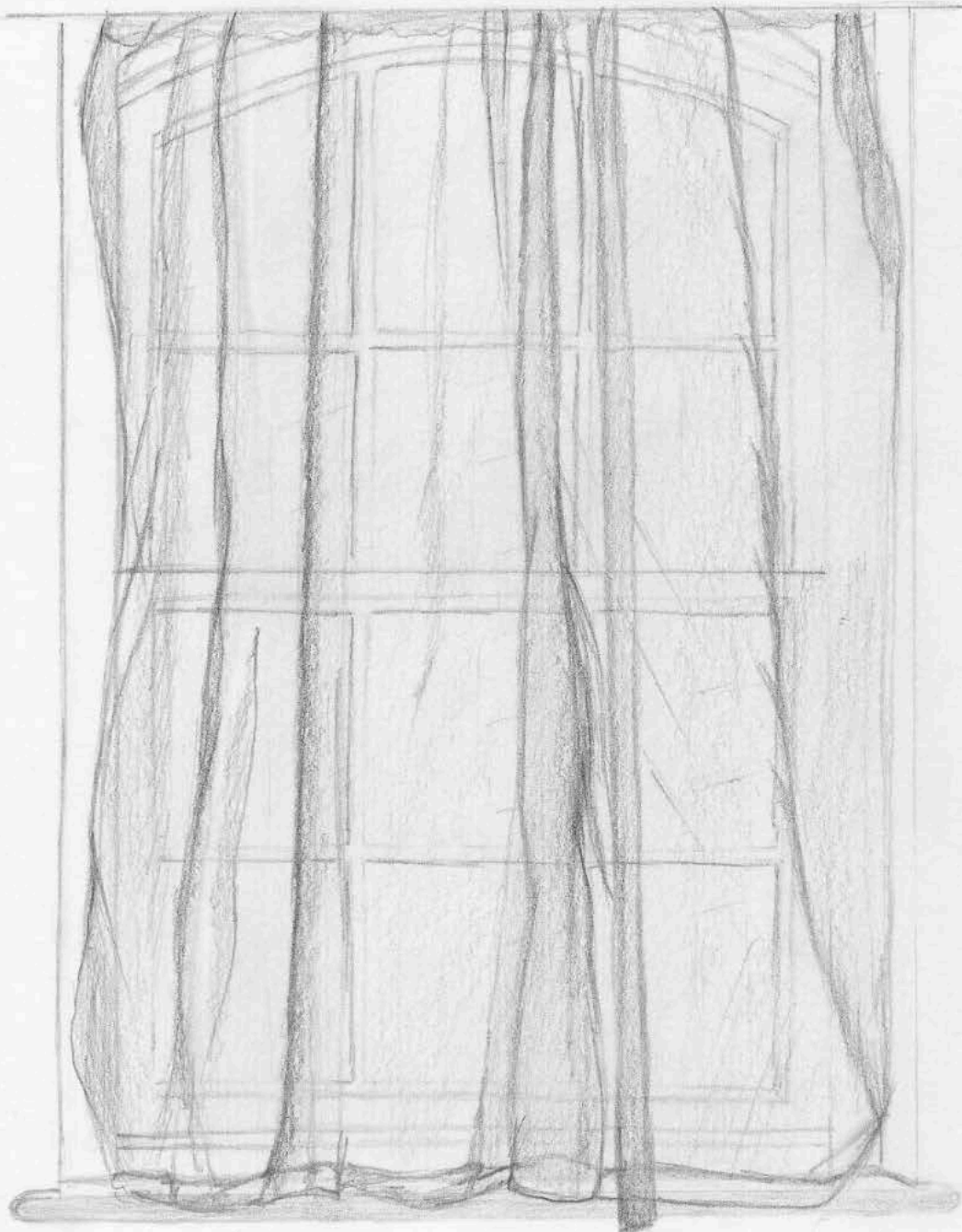
Man is not born as a blank canvas but already carries elements from a communal, ancestral background. While researching these Jungian topics, I was shown a whole series of snapshots of signs collected on London's pavements, marking impending engineering works. This colourful alphabet, besides its functionality of giving precise instructions to those trained to decode it, contained other qualities. The signs recalled or matched signs and symbols common to different fields of representation and systems of classification or description used by mankind across cultures and times. They also carried a contemplative quality to which one could respond individually according to its sensitivity, experience, knowledge. Moreover, the surrounding circumstances – the pattern of the pavement, the climatic conditions, the presence of other elements in the shot – helped creating impromptu compositions.

The first part of the project, showcased in this exhibition, includes works from the series The present is enclosed within the ribcage* and Things shouldn't be useful, they should just be* and is purely a highlight of those visual and symbolic qualities of the signs.

The second part of the project, which I am developing with Kiril Bozhinov - who has taken the original snapshots of the signs - involves recreating or interpreting systems of representation from other disciplines through this given vocabulary.

* Those titles are quotes respectively from thinker Elémire Zolla and poetess Maria Luisa Spaziani, whose works I have appreciated in different moments of my life. I recently learned the two were married for a period.

opposite: Francesca Ricci, *Tabula Impressa* 7/12 (*Things shouldn't be useful, they should just be*)
above: *Tabula Impressa* 8/12 (*Things shouldn't be useful, they should just be*), 2012, ink and pastels on paper



Jeremy Evans

Education

BA Fine Art; Chelsea College of Art Graduated 2007 First Class with Honours

Solo Shows

Gooden Gallery One night Stand First Thursday 2010

Transition Gallery (shop space) 2009

Open selections

Lines of Desire Oriel Davies Gallery Newtown Wales 2010

Visions in the Nunnery Bow Arts Trust London 2010

new contemporaries Liverpool A Foundation; and London La Rochelle 2008

Material Intelligence Trinity Buoy Wharf & Keith Talent Gallery 2007

Future Film Camden Arts Centre 2005 Showcase of new films from most promising undergraduates

Screenings

Insolvent Fates Dickens Museum London 2010

Lexi Cinema Screening London 2009

Willesden Gallery London 2008

Group shows

The Two Paths, Art Projects - London Art Fair 2012

ING Discerning Eye 2011 (invited by Ossian Ward)

Common Distrust National School for the Arts Mexico City 2011

Pulp Fictions, Transition Gallery, London 2011

Minimum: after minimalism Intervention Gallery London 2011

Textures of Time Frederick Parker Gallery London 2011

4 x 6 Galerie Lorenz Frankfurt 2010

Beyond the Dustheaps Charles Dickens Museum London 2010

Preambles and Perambulations Charles Dickens Museum London 2010

Reflection Curzon Cinema London 2005

Publications

Lines of Desire catalogue 2010

new contemporaries catalogue 2008

Statement

Having once been told by a drawing tutor that if you only draw the outside you only get the outside, I decided to investigate this further. Using the idea that the more you are given the less you get I strip back the visual to its essential elements before inviting the viewer in to flesh out the work again. Working with lines, loops, layers, palindromes and the friction of contradiction I aim to create spaces to draw attention to how the viewer traffics with the world by filling, editing and narrating.

Christina Mitrentse

Education

MA Fine Art and P.G dip. from Chelsea College of Art & Design, London
PGCE, University of Greenwich London

Solo Exhibitions

2012 Reading between the Lines, Lola Nikolaou Gallery, Greece.
2012 Meta-Library, Library of Philosophy University of Barcelona
2011 Add to My Library Vo.II, The Hemple- Art Work Space London
2011 Emblem Deconstructed & Destroyed: A Homage to John Latham, Trinity, London
2011 Building My Library- vol. I , Lola Nikolaou Gallery Thessaloniki, Greece
2009 Domestic Gods and Mushroom Heroes, Hackney Empire Theater, London
2009 Building My Library, NO:ID gallery, London
2008 The Secret School, curated by Foolish People, NDSM werf, Amsterdam
2006 Under playing with familiar dead things, Meskalito gallery, London.
2006 The cabinet of Curiosity, Visions Kappatos Gallery Athens, Greece
2005 The Secret School, bomb shelter Islington, curated by RAT, London

Selected Publications

AN magazine, Interface: Solo show in progress, by Peter Suchin
InteRartive magazine: Add To My Library Vo.II issue August –September
Art List: feature, Peace Flag,
Book Art magazine University of East England, solo show feature, May-July issue
InteRartive: Art & Crisis, Flag /Emblem feature & artwork analysis
Velvet Magazine: collectable issue, interview

Statement

In the 'Wounded Super-Selene', series I & II (drawing and collage on paper) the beautiful spherical graphite forms resemble natural satellites, where personification of book-like forms envelope their surfaces as representatives of the external spectators' accumulated knowledge. The 'Black-hole-scapes', are deliberately rendered quasi-epistemological where the visual metaphor appears to reorganize the singular archaeology of visual memory as a form of receptive interpretation.

In the 'Anomalous God is not Great', series (drawing on paper), the simplicity of form structure emphasizes the complexity of the phenomenal world, while the immensity of natural occurrences, is enlarged or reduced to an unfamiliar scale, suggesting the formulation of the banal to the macrocosmic. That way monumentality is micromanaged.

The artist's relationship with the physical properties of the medium is what Mitrentse calls "shifting touch" facilitated through smashing graphite and silvery pastel into powder, smudginess itself becoming a symbolic overlay of the new multi-time, multi-space. Similarly, the Realistic technique is counter-balanced with the allegory of the imagery in which the fragmentary narratives function as reconstructions of the primary 'narrations' of the 'Multiverses'.





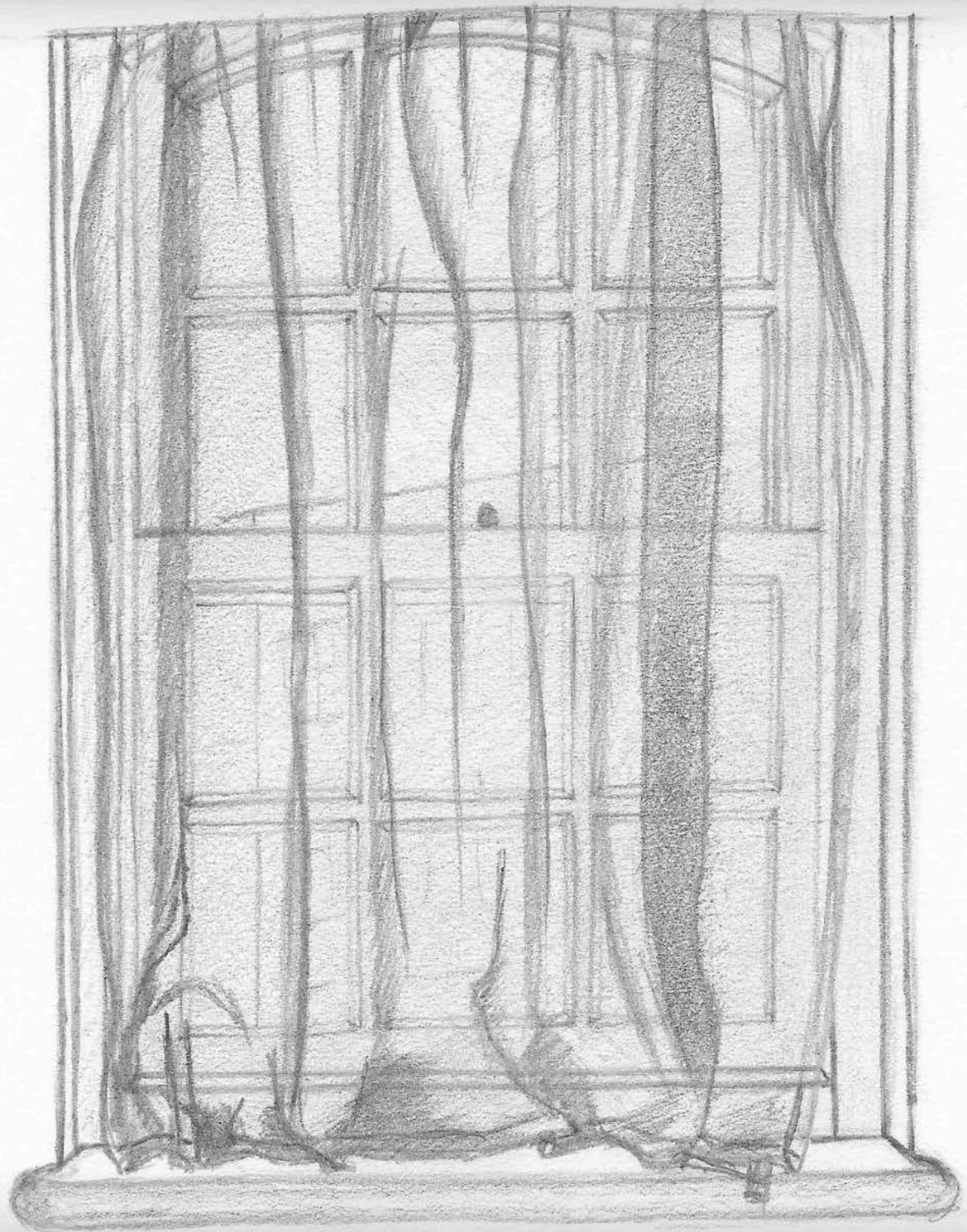
Caroline Kha, *Stereoscope I* (2012), collage on paper



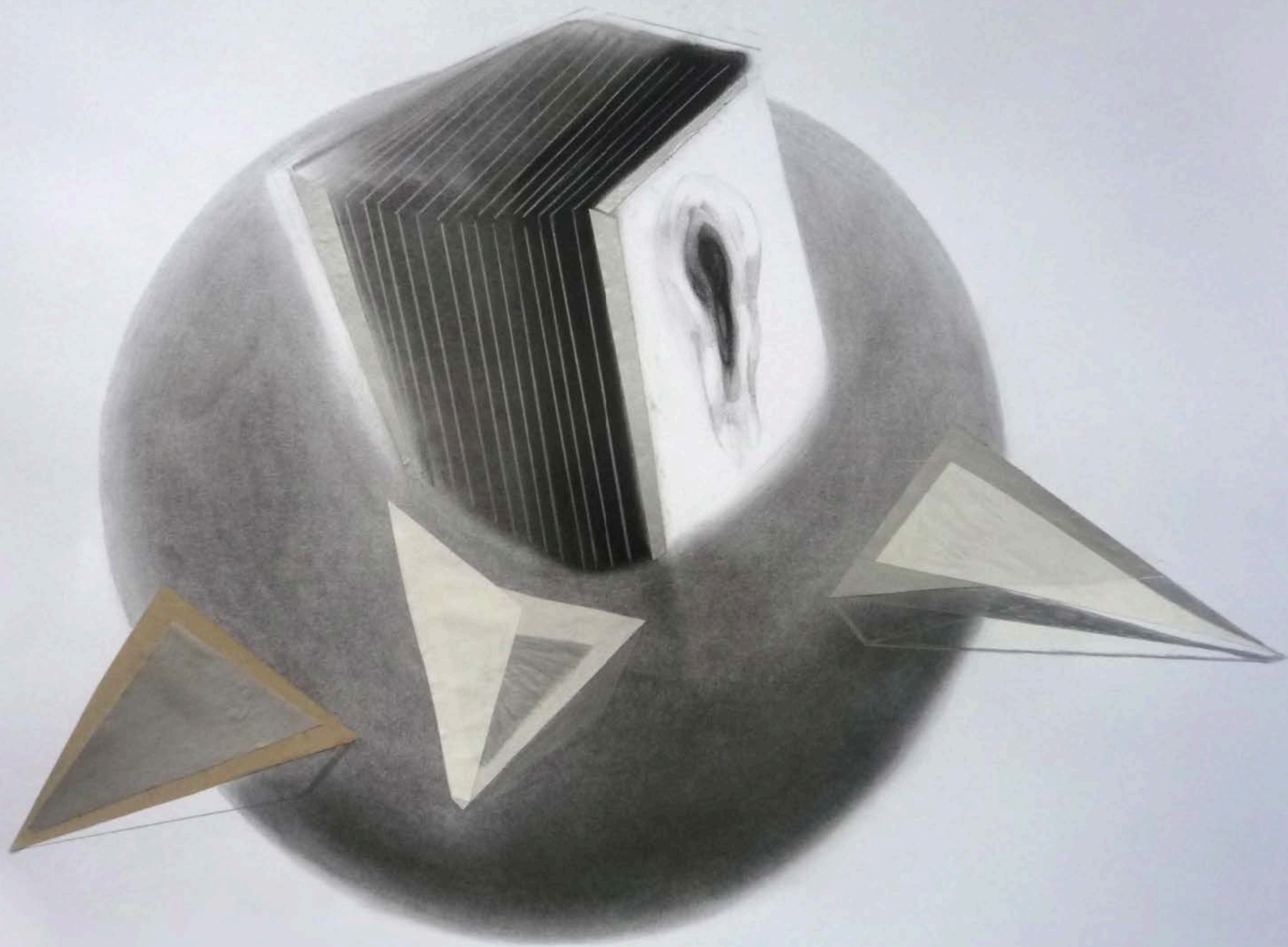
Kasper Pincis, *Six Sharp Objects* (2012), balsa wood, gesso and graphite



Francesca Ricci, *Tabula Impressa 13/12* (Things shouldn't be useful, they should just be) 2012, ink and pastels on paper



Jeremy Evans, *Unspecified 1* (2011), graphite on paper



Christina Mitrentse, *The Wounded Super-Selene I* (2012), graphite, silver pastel and collage on paper

