

LUBOMIROV / ANGUS-HUGHES
26 Lower Clapton Rd
London, E5 0PD
www.lubomirov-angus-hughes.com

Filtered

2nd to 22nd December 2017

Opening reception: Friday 1st December, 6-9pm

Gallery hours: Friday-Sunday 12-6pm or by appointment

Lubomirov-Angus Hughes proposes a captivating photography, etching and collage exhibition in our Cellar Gallery.

Three artists; Lee Maelzer, Jaykoe and Peter Rich are presenting the world that surrounds us through their filter. The way we see the world is subjective to a lot of factors. Our emotions, our experiences and our interests are a few of them.

Lee's collages transpire a lot of tension, a mixture of strength and uncertainty. We can feel turmoil and trepidation. Through starry skies, clouds in motion or a luminous sun, Maelzer has managed to make nature speak.

Jaykoe is an artist who has lived in different countries around the world. He has developed his observation of society through the way we transform the landscapes. Through human construction can be questioned how we function. His filter exposes us to his analysis.

Peter Rich is a photographer based in Devon. His latest challenge is to reveal how beautiful fungi can be. Through Rich's filter nature is seen in a new light as he manages translate his misty landscapes.

Each artist is presenting new works and together they create a perfect exhibition full of energy and thoughts to go through the darkest month of the year.

"Since we cannot change reality, let us change the eyes which see reality" Nikos Kazantzakis.

The Private View will be held Friday 1st December between 6-9pm and the exhibition will continue until the 22nd December, Friday-Sunday between 12-6pm or by appointment.
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Lee Maelzer

Lee Maelzer is best known for her paintings. Oil on canvas. Severely credible and somehow familiar social — and magic — or fantastical — realism. Mainly, latterday, overlookable and — dismissed or written off as unsightly — built-up and urban features and environments — teamed up and joining forces with the dark and unknown — nonetheless powerful and amazing.

Each situation shares indistinct storytelling about secret history, hidden memory, strange dream and ominous enigma. Ambiguous and unclear if benign, benevolent, harmful or

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actually dangerous. However, there is at least one other important facet or depth in Lee Maelzer's output. Partly dissimilar to and unlike the paintings, whilst never by any means separate, secondary, residual or lesser. Namely, more experimental, small scale and intimate works; made using found, readymade and anonymous personal (pre-digital age) snapshots from bygone eras since past — and also increasingly Lee Maelzer's own sometimes especially self-taken photography; subjected to all manner of reworking, treatment, collage — as well as contamination and attacks. Unlike most of the paintings, quite a few of these pictures are inhabited, albeit due to circumstance of the material, not choice or control. Imagery and ambience have gotten deformed, sickly, sinister, ghostlike, hallucinogenic and supernatural.

Healthy or passable physical substance became stricken and blighted by infection, disease, injury, wounding and growths. Distinct claustrophobia took hold, whereby even wide open outdoor spaces came back from the laundry shrunk-in-the-wash, brought down and reduced to limiting and restrictive hermetically sealed-off enclosure confines. Such sensed or true results could be forever existing and always dormant qualities exhumed — or awaiting to manifest themselves of their very own accord. ©, Copyright, Douglas Park

Jaykoe

Jaykoe's work explores globalisation through its accelerated impact on city space. Operating at the intersection of urbanisation, postcolonialism and interculturalism, urban-spatial movements are sampled and traced within densely populated and expanding cities. Areas of research are mapped out across the metropolis, shifting contours that fluctuate over the gridlines of the city like the movements of Parkour, probing the structures of the centres we build up, the forms they take and questioning what they reveal about us.

Drawing is the foundation of the work, overlaid with an approach to each project that actively combines and assimilates new materials and techniques in experimental forms. This interdisciplinary approach ranges through drawing, painting, printmaking, sculpture, installation, neon, performance, books and other works on paper.

Enquiries into movements of cultural resistance are layered with a background as a sound-system DJ. This resonates throughout the work, formally with the application of the techniques used in audio sampling to visual material and conceptually with pirate radio as a metaphor for the notion of networked performances across global cities, all with the potential to construct spaces of positive interaction between different groups and cultures.

Peter Rich

Peter Rich is a photographer who has recently moved back to Devon after spending many years in London. Rich spends his days walking around to capture everything that intrigues him as well as what moves him. His latest project is to photograph different species of fungi found in and around the woodlands of Dartmoor and show them in the best light (aesthetically).