

The background is a complex, layered composition of textures and colors. It features a dark, charcoal grey base with various layers of paint and paper. A prominent horizontal band of bright yellow is visible on the left side. The central area is dominated by a dense, textured layer of dark red and brown, with white and grey speckles and streaks. Below this, there's a large, irregular white area with dark, charcoal grey and black markings, suggesting a heavily used or layered surface. A solid, vertical red bar is positioned on the right side. The overall effect is one of raw, industrial, and artistic materiality.

STUDIO VISIT

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MIKE BALLARD
ARAMINTA BLUE
MONICA PEREZ VEGA
JHONATAN PULIDO
ALEXANDRA SEARLE

06/09 - 31/10/2019

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No 20 Arts

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Front cover:

Mike Ballard, Detail of **Studio Snipe 4** (2019), Oil, spray paint, acrylic, vinyl, grease proof paper and binder on card, 59h x 84w cm.

Back cover:

Jhonatan Pulido, Detail of **Camino** (2019), Oil on canvas, 51h x 41w cm.

Mike Ballard

Araminta Blue

Monica Perez Vega

Jhonatan Pulido

Alexandra Searle

STUDIO VISIT

No 20 Arts is delighted to present STUDIO VISIT, a group show including works by **Mike Ballard, Araminta Blue, Monica Perez Vega, Jhonatan Pulido and Alexandra Searle**. Pieces from recent graduates from The Slade and Royal College of Art mix with the works of a mid-career artist in an exhibition that wishes to present the viewers with an insight into the creative and artistic processes of these artists by showcasing small preparatory works alongside final pieces.

Next page:
Monica Perez Vega, Detail of **Looking For You** (2019), Formed acrylic tube off-cut and spray paint, 65h x 38w cm.



MIKE BALLARD

Fascinated with the concepts of ownership and displacement, Mike Ballard takes inspiration from the visual noise in the urban environment, sourcing his materials from the city itself. Initially a graffiti artist, the studio works of Ballard re-contextualise and appropriate materials and marks that he finds interesting. By photographing residues and inscriptions left by illicit stickers or posters, and then printing these images to transfer them onto the canvas surface, where he finalises the work, Ballard comments on the ever-changing embellishment/defacement process undergone by the city landscape. In a similar fashion, his sculptures are made out of “ghost woods” – deteriorated wooden panels with interesting marks and inscriptions that he collects and replaces with brand new panels.

Next page:
Mike Ballard, **Adapt to the Collapse** (2017), Spray paint, acrylic, oil, toner and UV matt varnish on canvas, 112h x 152.5w cm.



Mike Ballard, **The Sense of An Ending** (2018), Acrylic, toner and UV matt varnish on canvas, 150h x 120w cm.





ARAMINTA BLUE

Having studied anatomy directly from the cadavers at The Ruskin, University of Oxford, recent MA graduate from The Slade, Araminta Blue's works often include human figures or body parts. Interested in dreams and the surreal, multi-layered, her paintings have an unfinished quality to them that allows to see through the subject matters: *Drifting Heroics* presents us with a two-headed human figure, spinal cord, muscles and tendons visible, immersing into a pond to rescue a fish from being caught in a net, not realising that once it is out of the water it is going to die. This work also reflects a constant in her work; a concern with the contradictions of human nature and the fine line between some of its behaviour; rescue can easily turn into destruction, protection into control, etc.

Previous page:
Araminta Blue, **Study I, II, III, IV** (2019), Ink on paper, 42h x 30w cm.

Next page:
Araminta Blue, **Drifting Heroics** (2019), Oil on canvas, 120h x 170w cm.

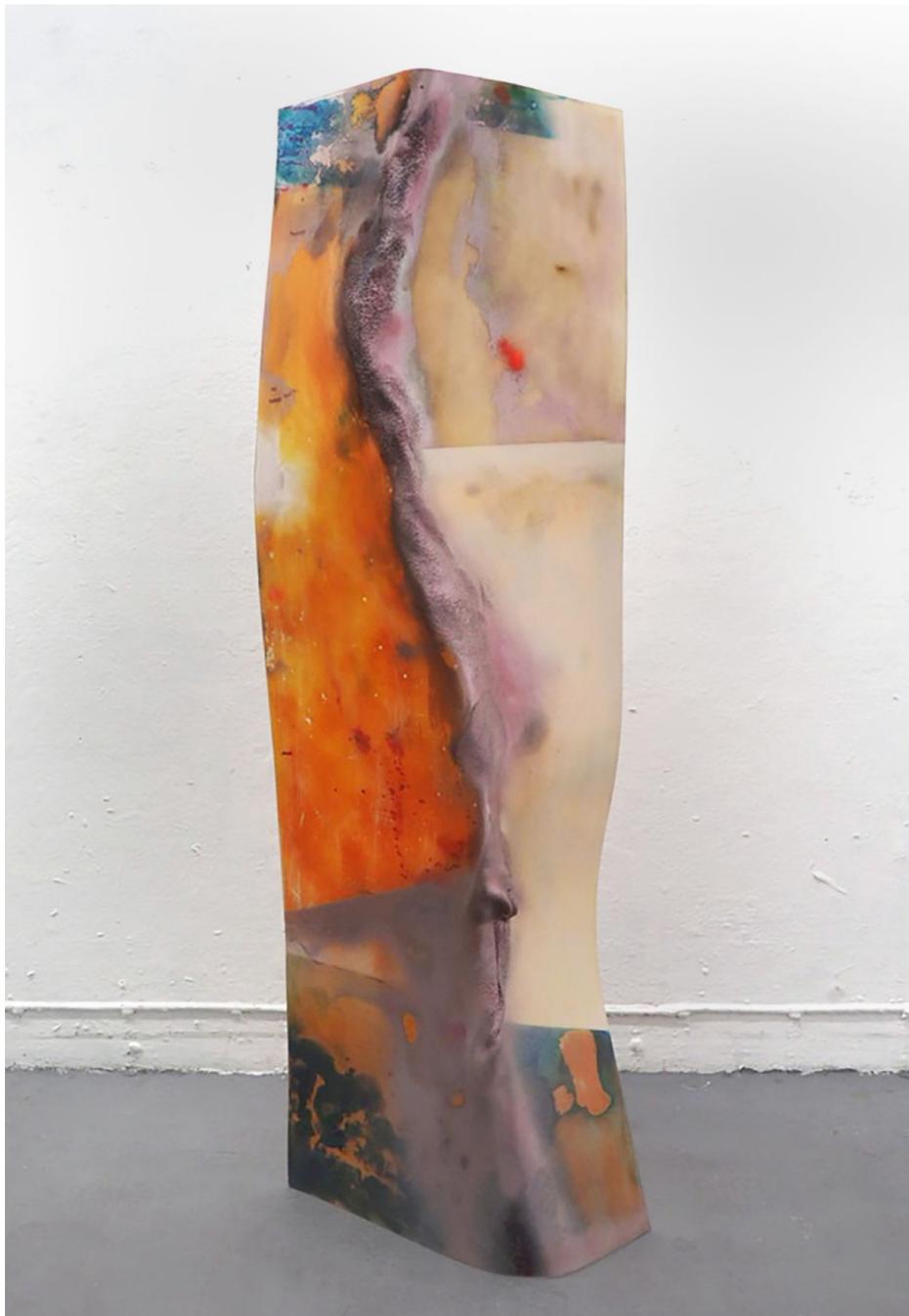


MONICA PEREZ VEGA

A recent MA graduate from The Slade too, California-born Monica Perez Vega's works also embrace the accidental and incidental. Inspired by nature's processes that imply both death and regeneration such as leaves falling or bark peeling, the artist's interest in making 3D paintings that would curl off the wall like bark resulted in acrylic sculptures that are formed over a constructive/destructive process involving fire and spray paint. Having lived in Amsterdam for 10 years, where trees are very much intentionally planted and live in straight lines, Perez Vega struggled with the lack of wilderness. Moving to suburban London allowed the artist to reawaken her relationship with nature, bringing memories of her growing up among the Californian Giant Sequoias which, just like her sculptures, rely on fire and heat to grow and reproduce.

Monica Perez Vega, **Sequoia** (2019), Heat-formed reclaimed acrylic sheet and spray paint, 240h x 50w x 45d cm.





Monica Perez Vega, **Canyon Wall** (2019), Heat-formed reclaimed acrylic sheet and spray paint, 180h x 22w x 30d cm.



Monica Perez Vega, **Bone** (2018), Heat-formed acrylic tube off-cut, spray paint, 132h x 15w x 8d cm.



Monica Perez Vega, **Unfurl** (2019), Heat-formed acrylic sheet off-cut and spray paint, 20h x 12w x 9d cm.

JHONATAN PULIDO

With his birthplace also at the core of his artistic process, Jhonatan Pulido graduated recently from the Royal College of Art, where he was able to develop a unique palette and find the voice to tell stories he did not want to tell before. Originally from Colombia, Jhonatan draws inspiration from the graffiti of the illegal armed groups in the rural territories of the country.



Jhonatan Pulido, **Untitled** (2019), Oil on canvas, 51h x 41w cm.



Jhonatan Pulido, **Diciembre** (2019), Oil on canvas, 51h x 41w cm.



Jhonatan Pulido, **Torea 2** (2018), Oil and graphite on canvas, 51h x 41w cm.

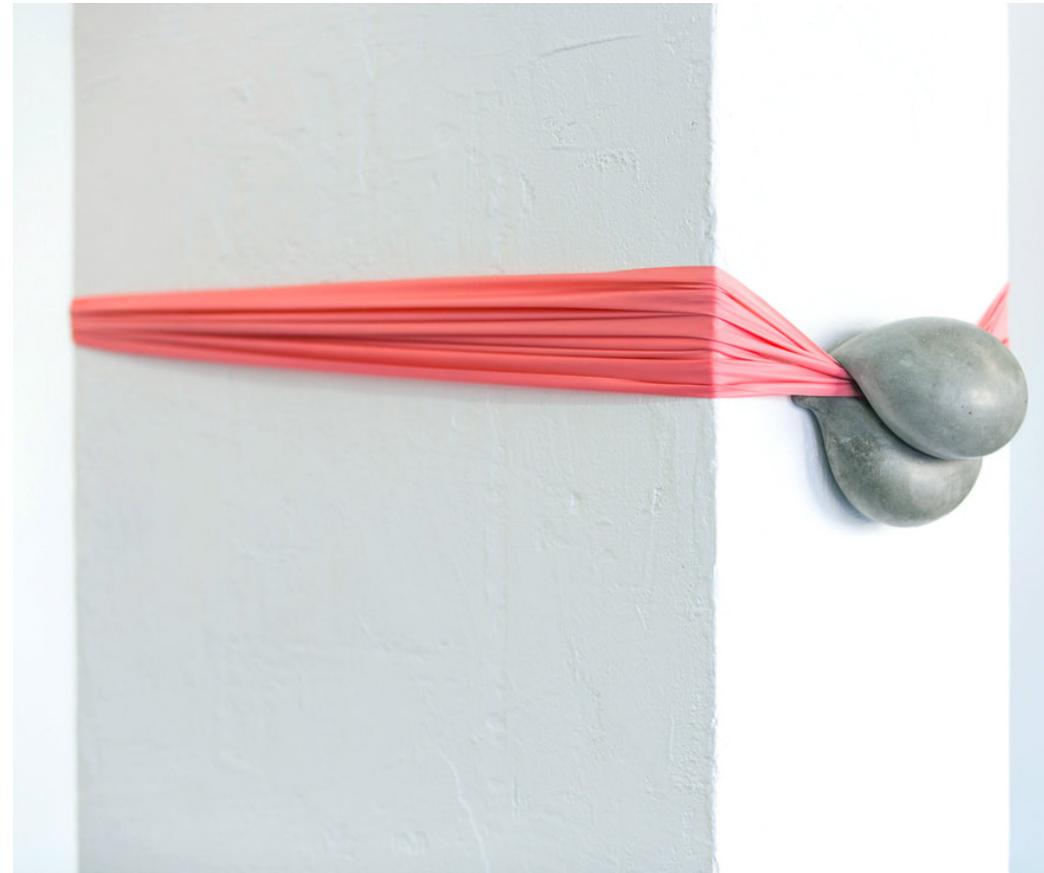


Jhonatan Pulido, **Camino** (2018), Oil on canvas, 51h x 41w cm.

The interference of these inscriptions with the natural marks and aging of the walls of the houses that belonged to the civilian population became Pulido's first experience of pictorial decision-making in terms of colour, surface and composition. Once the conflict came to an end, the inhabitants used bright colours to cover up those messages completely, becoming the painting and covering of those surfaces a symbol of resurgence for many communities. Pulido's works materialise those memories and comment on the relationship between painting, architecture and war.

ALEXANDRA SEARLE

Architecture is also a concern of Alexandra Searle; whose sculptures frequently exist in an intimate relationship with the exhibition space – either hugging and coupling with it, or being restricted by it. Searle's works play with the ideas of context and materiality, some of her sculptures proudly bare the natural colour of their materials while others scream of their shop-bought artificiality. Inducing the viewers to challenge commonly accepted notions relating to materials, the artist presents us with voluptuous and fragile sculptures that tend to escape in bulges of protest.



Alexandra Searle, **Appendage I** (2018), Concrete, carnauba wax, resistance band, dimensions vary.



Alexandra Searle, **Something for the Weekend** (2016), Concrete, carnauba wax, 10h x 9w x 10d cm.



Alexandra Searle, **Well Hung** (2015), Fibreglass, polyester resin, ratchet strap, dimensions vary.



By presenting small preparatory works alongside final pieces, STUDIO VISIT offers a unique opportunity to delve into the creative journeys of five different artists that draw inspiration from their surroundings and formational experiences.



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