

(De)Construction is the first in a series of 'hangs' ROLLO Contemporary Art will be showcasing this spring. Curated by Craig Brown, this group exhibition introduces four new artists to the gallery: Jodie Carey, Ernesto Canovas, Nadine Mahoney and Zara Matthews, alongside two of the gallery's existing artists, Nadine Feinson and Andrew Hollis; and investigates how material, medium and subject can be reconstituted to create new meaning.

Materials and materiality lie at the heart of **Jodie Carey's** practice, which explores the cycles of life and death, and the rituals and commemorations we undertake to mark the passing of time. Working with the idea of a monument, Carey uses fragile and often ephemeral materials to create works that speak of a more private grief, thereby challenging the glory, pride and reverence frequently associated with more public memorials.

Shortlisted for the 2011 Saatchi New Sensations Prize, **Ernesto Canovas** describes his artistic practice as a 'visual harvest' – gathering images from vintage photographs, electronic media and contemporary pop culture; he then applies these to various surfaces, relying on the pattern of the material to suggest rhythms and echoes. Combined with a multi-layered approach, Canovas's paintings often feature bright abstract shapes, which reinforce a sense of dynamic movement, while adding a perceptual depth.

Nadine Feinson's works are deeply engaged in the materiality of paint and the process of making, and plays with the notion of an unstable image. Dragging and smearing paint with various implements, Feinson attempts to mediate a point where marks and gestures are caught within a motion of formation and disintegration. What is sensible or perceptible is pushed to a point where marks and gestures may collapse into a homogenous surface or remain within a process of materialisation.

Andrew Hollis' current body of work investigates the multi-layered nature of images, and how meaning is triggered through the significance of a particular image and the impact that image has on an individual's perception of both reality and identity. Hollis also regards his application of the paint as equally important in representing something of the image-mediated reality of which painting itself is a formative element.

Nadine Mahoney's practice is driven by her fascination with paint and the process of appropriation. Investigating the relationship between line, material and image construction; and shifting between figuration and abstraction, Mahoney looks at how artists re-appropriate marks, colour and composition from an archive of paintings stored in their minds. Her portraits act as both a vehicle to carry painterly gesture and as symbols to be deciphered.

The three paintings included in *(De)Constructions* by **Zara Matthews** are part of an ongoing series of images related to thoughts and reflections she had whilst on short journeys and travels. They start as photographs, some taken whilst looking through windows, on trains, in cars on motorways, moving at speed from one place to another; while some are taken in the quiet stillness of a room. The interplay between the instantly taken photograph and the slowness of the painted image are integral to Matthews' work and act as a metaphor for the contrasts in which time is experienced.