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**R R R R**  
**E E E E**

**Judith Burrows**

**Jo Dennis**

**Tom de Freston**

**Simon Kidd**

**Arthur Lanyon**

**Max Maxwell**

**Jhonatan Pulido**

**Keith Roberts**



# AFTER BEFORE

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JUDITH BURROWS

JO DENNIS

TOM DE FRESTON

SIMON KIDD

ARTHUR LANYON

MAX MAXWELL

JHONATAN PULIDO

KEITH ROBERTS

11/01/2023 - 25/03/2023

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## No 20 Arts

20 Cross Street

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no20arts.com

Front cover:

Arthur Lanyon, Detail of **Rink-Rik** (2020), charcoal on linen, 160 x 120 cm

Back cover:

Jhonatan Pulido, **Sapo** (2021), oil on canvas, 188 x 145 cm

**Judith Burrows**

**Jo Dennis**

**Tom de Freston**

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# AFTER BEFORE

*AFTER BEFORE* is a group show featuring artworks by **Judith Burrows, Jo Dennis, Tom de Freston, Simon Kidd, Arthur Lanyon, Max Maxwell, Jhonatan Pulido** and **Keith Roberts**. The exhibition brings together the work of eight artists who, in different ways, embrace risks, uncertainties and organic transformations of materials and forms to create distinctly captivating works of art that investigate themes of change, belonging, violence and hope.

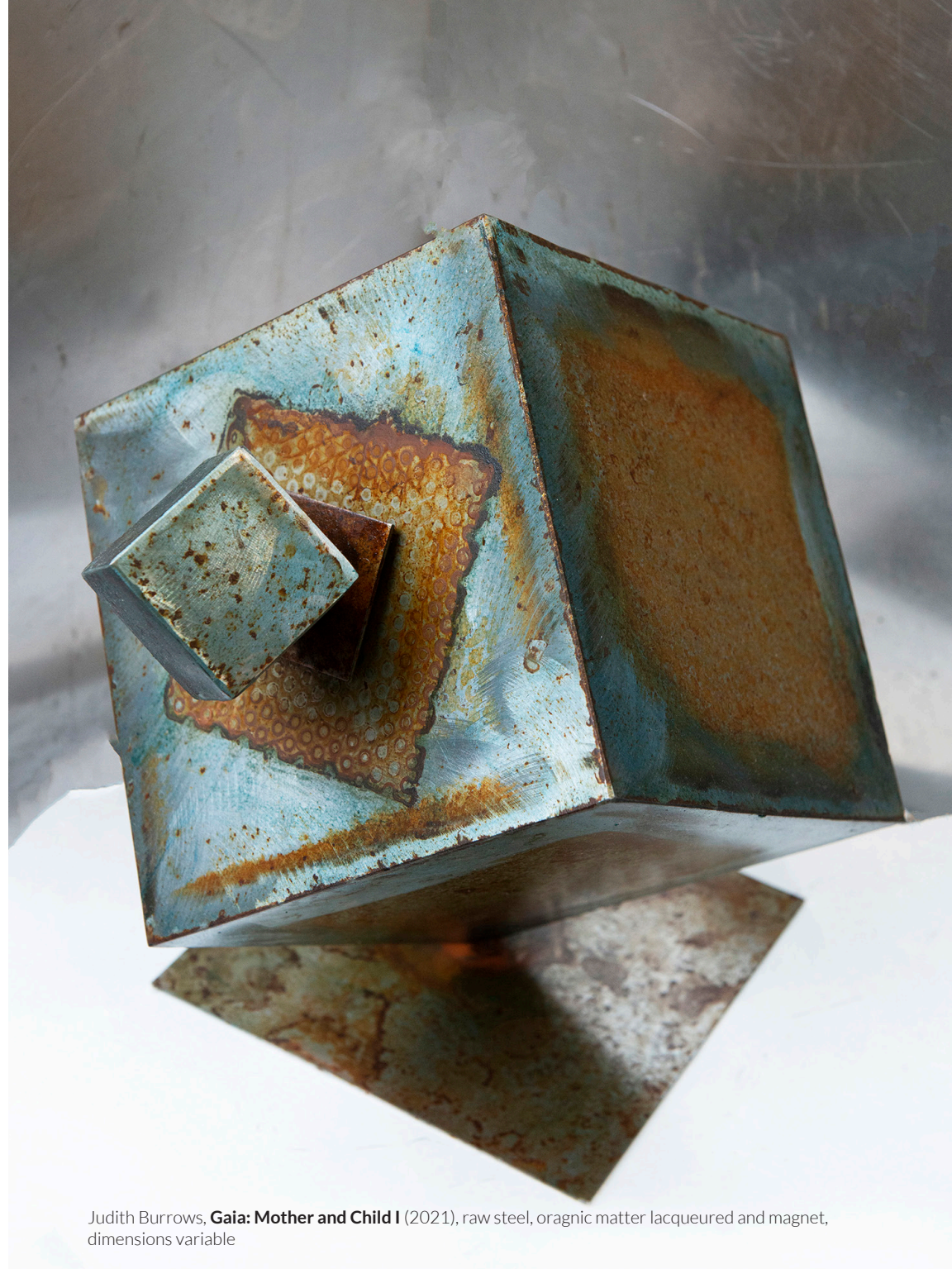
# JUDITH BURROWS



Judith Burrows is a multi-disciplinary artist living and working in London. She obtained a BA in Film and Photography before undertaking an MA in Fine Art at the Royal College of Art (2021). She won the Augustus Martin Print prize and inclusion in the Travers Smith collection. Her films have been screened at the London, Edinburgh and Los Angeles film festivals. Her sculptures and paintings have been the feature of many exhibitions, including the Bargehouse, OXO tower (2022), Crypt Gallery (2022) and The Koppel Project (2022), with solo shows at Gallery 40 (2021), and Broomhill Arts Hotel.

Burrow's metal sculptures search for symbiosis and connectivity with the natural world in the uncertainty of that relationship. In *Alchemy IV-VI, Spring Equinox* (2021) a triptych from a series of twelve panels created in twelve months over the four seasons, she presents an interaction between vegetation, the elements and raw steel, observing the effects of organic matter on metal panels.

The *Schade* sculptures were made in response to desolate wastelands: homage to landscapes made barren by human detritus. Steel totems, heavy and rigid, artefacts of antiquity with lines and marks on their surface. These are created from the interaction with each other in the elements, in antibiosis. Scars on the surface. Solid and sharp yet holding a delicacy and vulnerability.



Judith Burrows, **Gaia: Mother and Child I** (2021), raw steel, organic matter lacquered and magnet, dimensions variable



Jo Dennis, **Memories are killing** (2021), acrylic, oil, household and spray paint on found object, glass and wood, 84 x 107 cm (framed)

Jo Dennis is a graduate of the 2022 MA Painting program at the Royal College of Art, London. She is co-founder of the South East London artist-run spaces – Asylum and Maverick Projects, co-curator of the annual Pigeon Park exhibition in Walworth, and director of Peckham 24 photography festival. Recent exhibitions include her solo shows 'Absent without Leave' and 'Autonomous Zone' at Sid Motion Gallery, as well as group shows at No 20 Arts and Oneroom Gallery in London.

Dennis first began her series **Solid Liquid** in 2017, with the title referencing the molecular structure of glass. Combining acrylic, oil, and spray paint, Dennis allows for chemical incompatibilities to imitate the arbitrary patterns of a reflective surface. The works exhibited in *After Before*, *Memories Are Killing* (2021), and *Warmer 02* (2022) incorporate repurposed window frames which allude to her themes of shelter, memory and mortality. Dennis embodies processes of weathering and decay through her mark-making, amplifying entropic sensibilities within remnants and residual materials.

# TOM DE FRESTON



Tom de Freston's work has been exhibited widely, receiving significant critical acclaim. He has held various prestigious residencies and fellowships, including the inaugural Creative Fellowship at Birmingham University, the Levy Plumb Artist in Residence at Cambridge University, and a Leverhulme Artistic Residency. In 2022, his exhibition *From Darkness* at No 20 Arts coincided with the release of his memoir *Wreck*, published by Granta.

In 2018, de Freston began working on a new series of paintings with Professor Ali Souleman, who had previously lost his sight as a result of war in Syria. Ali's inner world was attempted to be translated into a series of paintings and sculptures through de Freston's body of work. The tragedy of a fire at de Freston's studio in 2020, which destroyed twelve years of work, became an impromptu opportunity for this project's new beginnings. *Darkness Visible* (2021) is one example of de Freston's use of materials from the wreckage of the fire, reclaiming destruction as a moment of transformation. Through this painting, de Freston explores the potential for beauty and renewal in moments of melancholy. Connected to the painting's themes, its title originates from John Milton's *Paradise Lost*.





Simon Kidd graduated with a BA in Ceramic Design at London's UAL Central Saint Martins (2018). His work has been exhibited at Lethaby Gallery (2018), Somerset House (2020), No 20 Arts (2021), and the Ceramics Ireland Triennial (2022). Kidd's practice often responds to the histories of different locations in Ireland. The places he explores are chosen not only for their physical presence and beauty, but also for their cultural, political, and symbolic importance.

Kidd's **Dug** series explores historical processes, death and memorial in his homeland. His slip cast porcelain sculptures are an homage to the sleán, an ancient Irish tool used for cutting fuel from the Dregish Bog. This bog, located in County Tyrone in Northern Ireland, has preserved the histories of the region's civilisations for centuries, and was once used as a sacred burial ground. In more recent history, casualties of The Troubles have been uncovered. The cutting of the plaster model with a tool replicating the sleán preserves its harvesting action, alluding to the bog's encapsulation of civilisations local to the area.

Simon Kidd, **Dug no. 16** (2019), slip cast porcelain, 45 x 12 cm, edition of 5

# ARTHUR LANYON



Arthur Lanyon is a British artist born in Leicester, England, in 1985. He gained a first-class degree in Fine Art from Cardiff University in 2008. Upon graduating, he was featured in Saatchi's 'New Sensations' exhibition. In 2014, his work was on the Aesthetica Art Prize list and was included in the award's published anthology. He lives and works from a studio near Penzance, Cornwall.

Tethered to the ancient Greek legend, *Gordian Knot* (2022) throws a balanced hand round some bold action. Within this web of intrigue stands a compositional problem tightly tied in thick, swooping laces of monochrome. Reverberating from the ground up, and now, up through our feet, we are reminded, that to cut such an entangled knot might well lead to one last kiss. Among animated points of abstraction, this painting identifies as a collaborative act of collage, unfolding intuitively out of figurative motifs.



Arthur Lanyon, **Gordian Knot** (2022), oil, acrylic, gesso, spray paint, charcoal, ink, collage on linen, 109 x 189 cm







# MAX MAXWELL

Max Maxwell's multidisciplinary artistic career began as a creative assistant to Brian Eno, overseeing lighting and set designs for a series of live musical performances, during which Maxwell developed an interest in light projections and sculptural forms. Subsequently, he began experimenting with the transformation of metals, favouring the process of electrolysis to manipulate and alter the materiality of his subject matter.

Maxwell's **Futility of War** series consists of aluminium panels, upon which landscape graphics from World War I are combined with images of war-torn Syria and then fused with rust-laden metal swarf. Although decades apart, Maxwell creates a harrowing landscape vision of these catastrophic events, inviting the viewer to reflect on past and current happenings while presenting the consequences of human-induced destruction.



# JHONATAN PULIDO



Jhonatan Pulido is a Colombian artist based in London. He completed his BFA from Universidad Nacional de Colombia and was awarded a distinction and the Innovation Scholarship for his MA in Painting at the Royal College of Art, London. He has exhibited internationally and was shortlisted for the Chadwell Award in 2019.

Pulido's colourful, vibrant paintings allude to the socio-political tensions of his birthplace. Illegal groups vandalise the domestic walls of civilians to mark their conflict. Once the rivalry comes to an end, inhabitants use bright paints to mask the messages — a symbol of resurgence for many communities. In *After Before*, Pulido's paintings deal with the tension between violence and the desire to overcome malice.



Jhonatan Pulido, **Presente** (2018), oil and graphite pencil on canvas, 51 x 41 cm

# KEITH ROBERTS



Keith Roberts studied fine art at Newcastle upon Tyne Polytechnic and then at the Royal College of Art in London. He was awarded a place at the Delfina Studio Trust and, in 2005, an Abbey Fellowship to study at the British School in Rome. In 2018 Roberts presented Tallyman at No 20 Arts, a large-scale exhibition that responded to the chaos and upheaval that ensues when fearful populations are pushed from their own lands. More recently, 2022 saw the large sculptural work Caporetto shown in Hexham Abbey, Northumberland.

Although Roberts' visual language is reductive, it is pushed toward the poetic. At the heart of his work are things felt deeply regarding themes of loss, memory and silence. In *Event Horizon 6* (2018), paint runs and chases across the surface, embracing accident and chance in its resolution. The upper and lower areas were each treated independently, the intention simply to see what two paint-laden planes butted up against each would look like. What appeared was a horizon. The work's title touches on our understanding of light in the universe, which says there is a horizon beyond which we can never see. Looking towards where two planes meet, we gaze and puzzle on that which is just beyond our reach. Out of sight is the creation of the universe and also its end.



Keith Roberts, **Event Horizon 6** (2018), acrylic on canvas, 200 x 145 cm



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