

Max Maxwell
Duality

“The Devil is in the detail...”

Duality

15 June - 29 July

No 20 presents DUALITY, a solo exhibition by Max Maxwell featuring a body of work that includes paintings, sculptures and video installations.

Maxwell's artworks result from his interest in the transformation of materials in order to show qualities which are not normally visible. The exhibition space is charged with an aura in which oil paints and metal leaf freely arranged and gilded on to aluminium panels are showed in conjunction with works that explore the ever-fascinating relationship between electricity and water.

Following Maxwell's recent artist residency in Bali in 2017, DUALITY presents an opportunity to lose oneself in the artworks resulting from the exploration of the dichotomies that preoccupy the artist most. Each piece is testimony to the relationship between the positive and negative, construction and destruction, conflict and reconciliation, beauty and decay.



Meridian (1998), Copper impression

Cover front and back:
The Mirror [detail] (2018) Oils and metal leaf on aluminium panel



Elektro I (2018), Electrolysed copper

Max Maxwell

Max Maxwell is a British multidisciplinary artist. He initially started his career as a creative assistant to Brian Eno and later became a set and lighting designer for live events. A series of projects followed with Maxwell creating concepts for music videos, contemporary dance, exhibitions and site specific installations. His works have been exhibited internationally in group and solo shows, as well as selected for the Cannes Film Festival (2011).



Soraya [Triptych] (2018), Oils and metal leaf on aluminium panel

Art Commissions and Exhibitions

SOLO SHOWS

Al Hilo de la Memoria – Museo Pedro Gilabert – Spain
Paradise Lost – John Milton Festival – St. Giles Cripplegate – London
Positive Negative +- St Bartholomew the Great – London
Urban Elements – Arts Depot – London
Firbob & Peacock Gallery – Cheshire

GROUP SHOWS

Open Prize Video Art – Open Gallery – London
Gone with the Wind – Raven Row Gallery – London
Element - Video Showcase – Lux Cinema – London
Seven Seven Gallery – London
Faultline – Bow Arts – London
Unnatural Histories – Bow Arts – London

FILM FESTIVALS

IWM Film Festival, 2017 – London
Sao Paulo Film Festival, 2015 – Brazil
Rio Film Festival, 2014 – Brazil
Murcia Film Festival, 2012 – Spain
The European Independent Film Festival, 2012 – France
Berlin Art Fair, 2011 – Germany
Cannes Film Festival, 2011 – France
Los Angeles Art Fair, 2011 – USA



Elektro II (2018), Electrolysed copper



Front Line I (2017), Oils and metal leaf
on aluminium panel



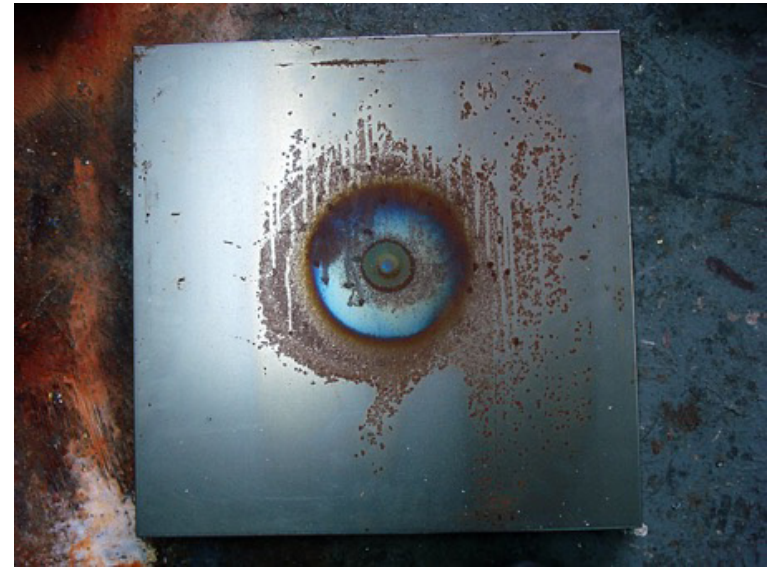
Front Line II (2017), Oils and metal leaf
on aluminium panel



As shown in one of the other main pieces of the exhibition, the use of metals is not coincidental. *Futility of War* (2018), a large triptych on aluminium panels where landscapes from World War I are combined with images of war-torn Syria, also invites one to reflect on history, and the consequences of human-induced destruction. Exuding out of the panels are rusty pieces of metal swarf, which attempt to bring the smells and textures of the scenes depicted closer to the viewer.

Futility of War [Triptych] (2018), Oils, metal swarf, photograph, cement, lead and rust on aluminium panel

At the centre of the exhibition is *Dark Star* (2018). Inspired by the first law of thermodynamics that states that matter can neither be created nor destroyed, but transformed from one state to another, this piece presents a block of ice suspended with chains from the ceiling. Dimming LED lights encased in the block of ice slowly reveal as the ice melts, the droplets falling onto a large metal hot plate below. As the water touches the plate, the liquid sizzles and evaporates revealing intriguing forms and colours until now hidden in the hot plate.



Heat Sync [detail] (2012)



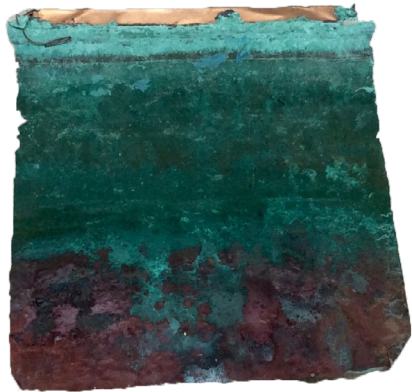
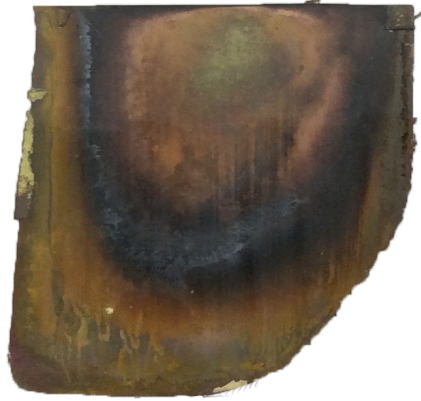
Heat Sync (2012), Heat bloom and rust on steel panels





Vassal (2018), Electrolytic installation

Another key piece in the exhibition is *Vassal* (2018). This sculpture consists of two slave bracelets immersed in water undergoing reverse electroplating. It has been suggested that the origin of the slave bracelets dates back to a time when they were worn by female slaves. The breaking down and traveling of the particles from one bracelet to the other allows Maxwell's work to raise questions about memory, history and freedom, while exploring the principles behind the relationship between electricity and water.



15.06.2018
29.07.2018

Fragment I, II, III (2003), Electrolysed copper, acrylic panel



No 20

20 Cross Street
London N1 2BG
no20arts.com