



Richard Ansett, 'Yawning, Screaming, Singing', 2010

THE BOTTOM LINE

CURATED BY LISA SLOMINSKI

RICHARD ANSETT

PATRICK COYLE

JANG-OH HONG

JL MURTAUGH

IRENE PÉREZ HERNÁNDEZ

PV THURSDAY 13 JANUARY 6-8 PM
FEATURING A PERFORMANCE BY PATRICK COYLE

13 JANUARY - 3 FEBRUARY 2011

The Bottom Line: It's about being to the point, dwindling something down to it's essence. Likewise because of our economic climate and technological connectiveness, our current circumstances emphasize the notion that less is more: Shifting away from the auxiliary to focus on the fundamental. Tenderpixel is pleased to present 'The Bottom Line', investigating physical, conceptual and performative approaches to its meaning in contemporary art practice.

Photographer **Richard Ansett**, questions the notion of documentation being a misconstrued or biased truth. In portraiture is the point-of view that of the subject or of the creator? In 'Yawning, Screaming, Singing', the expression of his subject is ambiguous, yet seems to change its meaning as the viewer stares at it. But it is not changing. Richard Ansett's work has been selected for multiple Taylor Wessing Portrait Prizes, National Portrait Gallery. He has also won numerous awards in 2010 including, DC FOTOWEEK International, Beyond Likeness: contemporary works from the Portrait Gallery Canada, & the Renaissance Photography Prize.

Patrick Coyle will be showing new work from his Spell-Check Stamp series. Interested in returning the digital graphic back into analogue context from whence it came, Coyle created a red ink and rubber stamp of the 'Spellcheck zigzag'. Through spell-checking contemporary ephemera and performance, he challenges what the most essential information is. The attention drawn by this mark is actually designating the unwanted, as opposed to the essential. Patrick Coyle recently completed his MFA in Art Writing at Goldsmiths, University of London (2010) and has recently shown/performed at the Whitechapel Gallery, and the ICA, London.

Jang-Oh Hong is interested in the subject of transparency as an act of 'decolouring'. Transparency becomes a lost value and transforms its indication of a degenerate significance. Hong is completing a site-specific work in Tenderpixel's window focused on the meaning of experience in modern society. 'I WILL SHOW ME' takes the bottom line as a boundary of exposure, concealment and its confusion. Hong is a conceptual Korean artist who completed his MFA at Goldsmiths, University of London (2009). He creates stunning multi-media work that has been shown internationally, including exhibitions throughout the UK and Korea.

Irene Pérez Hernández is concerned with form and in particular with the properties of materials. For the 'Loop Series' she heats and twists steel to make the loops. The final shape of the work is determined only through the process of working directly with this noncompliant material. Through working simultaneously with and against her materials she allows the result to be essential but also unpredictable. Hernández questions the language of sculpture suggesting an expansion of the sculptural object. She has exhibited in Spain, London, Berlin, at ArtMelbourne 09 in Australia and more recently, in at the Modern Art Museum of Santo Domingo in Dominican Republic (2010).

With a background in architectural studies and design, **JL Murtaugh** often proposes formulated situations relative to a site's cultural-administrative potential, in this case a future development plan for Cecil Court. His recent projects concurrently relate to both our distanced experience and mock-responsibility in civic planning via synthesis of societal constructs, historical signifiers, architectonic allusions, and phenomenal relationships. Originally from Chicago, Murtaugh is now based in London, completing his MFA at Goldsmiths, University of London (2011). A practicing artist and designer, he has produced work internationally including United States, England, Italy, Iceland, and the United Arab Emirates.