

23 February – 30 March, 2013

Moyna Flannigan 'The Body Stretches to the Edge'

Attachment space: **Zbigniew Rogalski** 'Eye Tracking'



Goodbye If You Call That Gone,
65x70cm, oil on linen, 2013



untitled--tbc-100x200,oil,2013

In her new paintings and drawings Moyna Flannigan tears up previous notions of representation of the self and builds a new model, making reference to an underlying conflict between individualism and conformity. In *The Body Stretches to the Edge* women are grouped in formation, seemingly led by a protagonist who initiates the movement in a familiar space in which the normal order of things is absent. They appear to be locked in an endless search neither knowing what they are looking for or if they are going in the right direction. The notion of time and memory is introduced through the use of fracturing of the body and jarring of forms, and colours across the painting from edge to edge: like a film being cut, rewound, frozen, or edited. The jarring of bodies and modernist forms draws attention to the artifice of the medium and allows for moments of comedy in their bizarre appearance and pointlessness of their actions. When the action stops a new quality of stillness emerges which demands a special intensity of attention.

Moyna Flannigan (1963, Kirkcaldy, Scotland, lives and works in Edinburgh). She had her MFA at the Yale University School of Art in the USA and her BA at the Edinburgh College of Art, UK. Flannigan had many international shows in galleries and museums. Recent shows are: Women Artists of the Pizzuti Collection, USA (2012), Scottish National Gallery of Modern Art, Edinburgh (solo 2010), Mackintosh Museum, Glasgow (2012), City Art Centre, Edinburgh (2012), Van Abbe Museum, Eindhoven (NL, 2011), Andy Warhol Museum (USA, 2010), Scottish National Gallery of Modern Art, Edinburgh (solo 2010), Stephen Friedman Gallery, London (2009) etc.

Zbigniew Rogalski, who debuted around 2000, belongs to the most interesting representatives of a young Polish art generation. With the exemplification of visual illusion, such as reflection and obliteration, Rogalski is questioning reality and its mode of representation.

Zbigniew Rogalski has often been called 'a director of paintings', as he moves with great ease both in the regions of painting, photography and film, mixing them and taking advantage of several disciplines. Through the exercise of painting itself, questions are raised, encouraging the viewers' interpretation of what is seen while simultaneously forming a critical position. This position is repeatedly obscured and hinted at through painterly solutions as well as the inclusion of photographic material and/or the allusion there of. In the series 'Eye Tracking' Rogalski includes the aspect of time as he refers to photographs found as a child in his father's drawer, which he as an adult turned into thrilling images which hide what the eye cannot let lose. In our show we will present paintings Rogalski specially made for our presentation in which he questions the relativity of all things which are no more permanent than a drawing on a steamed-up glass.

Born in 1974, Zbigniew Rogalski graduated from the Poznan Academy of Fine Arts, Painting Department (1999). Together with Hubert Czerepok formed Magisters group (2000-2002). Lives and works in Warsaw. Rogalski had many international shows, a.o. at the Polnische Institut, Düsseldorf (2009), Centre of Cont. Art, Warsaw (2009), Zak-Branicka, Berlin (2009), Jack Hanley Gallery, Los Angeles (2008), Galerie Almine Rech, Paris (2009), Galerie Sprüth Magers Projekte, Munich (2006), Kunsthalle Mannheim (2006) etc. He is represented by Raster, Warsaw, Poland.