

SPACE STATION SIXTY-FIVE PRESENTS

HETEROTOPIA DISJUNCTURE II

Artist and curator Paul Jones continues the exploration of liminal spaces, separate from but parallel with reality.

The first iteration of HETEROTOPIA — DISJUNCTURE took place in 2022 at 19a Parade Mews, London. Presenting the work of 6 international artists, the show was intended as a window into a space within a space, an uncanny familiarity – as if viewing reality through rippled glass.

HETEROTOPIA DISJUNCTURE II takes this moment as the point of departure: an immersion into the incoherence and intensity of a flawed symmetry, the world inside the mirror.

Layered with contradictions, HDII hones in on heterotopic spaces as experience, familiar states and scenarios, their antitheses, merging into one, activating one another. Here, the rupture is a moment, an occurrence, and the reverberations that follow. Shifting temporalities challenge familiar narratives, possibilities growing from the cracks.

HETEROTOPIA DISJUNCTURE II is a machination, an attempt to create spaces where time can exist on different planes, an 'elsewhere' where the rules of society are both replicated, enhanced, dissolved and re-imagined.

**DEC
15-23**

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**JAN 10 -
MAR 23**

OPEN:
Weds-Sat
12:00-18:00
Other days by
appointment


space station

**BUILDING ONE
373 KENNINGTON ROAD
LONDON
SE11 4PT**

Space Art

ARTISTS

Paul Jones works across drawing, animation and sculpture, exploring the nature and potential of materials and form. *No Sound System* is the first joint work by Jones and Hurvin Anderson since meeting at the Royal College of Art in the 90s. Made from the untraditional medium of cardboard, the non-functional speakers celebrate the homemade sound systems of the pair's shared Jamaican culture while posing questions about the voices of first, second and third generation Caribbean British communities, or lack thereof. *Untitled (Cliffhanger Series)* features a black star looming over a desolate landscape drawn on used envelopes—a recurrent medium in Jones' oeuvre suggestive of time, space and travel.

Hurvin Anderson often works from photographs and his own memories to create works that range from delicate paintings on drafting film to large canvases that consume entire walls. Barbershop interiors, densely layered trees, as well as Caribbean and British landscapes have been consistent subjects throughout his career. Less well-known are the cardboard objects he builds as painting aids and which served as the inspiration for *No Sound System*. In *Work in Progress Drawing* we catch a glimpse of the artistic conversation between Anderson's drawings and Jones' sculptural translation.

Lauren Craig is an artist and curator whose work is untethered, sprawling and liberatory, encompassing performance, installation, experimental art writing, moving image, research and photography. *Cultural Geography: Acts of Giving Up: Constellation 3* documents Craig's eight-year geographic and spiritual journey of 'giving up' nail painting, a seemingly innocuous activity that reveals hidden moral complexity—much like cotton production. Made through the process of scanning, the gestural abstractions formed from toxic varnish strokes on cotton wool pads combine to form a constellation or colourful map of cultural and personal significance.

Jens Förster experiments with drawings, photos, videos, stamps, prints and objects to document or transform moments and sequences. The *Before it Broke* series documents the sudden failure of a monitor that Förster borrowed to edit an art documentary. Unable to repair it, he took a photo of the disturbances on screen to show the owner. Becoming fascinated by the patterns, Förster took 36 photographs before—upon the last shot—it finally shut down. In this exhibition, the viewer witnesses both the recreation of the visual disturbances and their transformation into a series of woodcut prints, setting the fragility of the digital world against the permanence of the physical.

Amanda Francis is preoccupied by space/place and its role in the process of individuation. The deeply personal *Letter to My Mother* comprises a laser-cut paper tablecloth—based on an original crocheted for Francis by her late mother—overlaid with short films capturing poignant moments from Francis' recent history. The images float and shift, alternating between clarity and fuzziness, much like Francis' recollection of her mother. *Roadside* also incorporates a series of moving image vignettes, this time observing and capturing common occurrences and incidents in and around Francis' neighbourhood in an act of preserving personal history.

Margaret Prescod works across all mediums, including sculpture, 3D image, silk screen print, performance, media player recording and photography. Comprising mediums including raw sugar cane, tar and everyday items such as spools and tape measures, *Fairer than I* explores Bajan rituals, spirits and folklore, as well as Prescod's own memories and the validity of stories and histories passed down through generations. Through complex narratives featuring the courageous men and women of her past who fearlessly embraced and celebrated their beliefs, Prescod's work invites the viewer to witness her own personal journey and honour the culture of her ancestors.

Sebastian Zarius explores the properties of transparent materials such as plastic bags and packaging in an intuitive search for form and composition. Using photographic processes, Zarius creates highly colourful, abstract images in which the original source is no longer recognizable, but the origin is still perceptible and present. *Goma* is an early series, dating from 2010, that experiments with type as well as shape. Lists of ingredients on plastic packaging are revealed and yet redacted or obscured with colourful bars and digital scratches. In the more recent *Plastic Memory* series Zarius focuses more on shape and pattern, rendering the source material even more removed from the viewer.



Space Station Sixty-Five (SS65) is a project space, gallery, curation and a contemporary art organisation. It is a not-for-profit platform for curation, research, creation and artistic contemplation leading to the development of work, practice and potential participation, collaboration and exchange.

Space Station Sixty-Five started as an artist-run space in 2002 and in 2020 became an ongoing project of Space Art, a contemporary art charity set up for this purpose.

Free, all welcome.

Gallery building and bathrooms all ground floor and accessible to all.

info@spacestationsixtyfive.com

www.spacestationsixtyfive.com/

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<https://www.instagram.com/spacestationsixtyfive/>

Twitter: @SPACESTATION65

How to get to Space Station Sixty-Five:

Building One, 373 Kennington Road, London, SE11 4PT

tube: Oval || rail: Vauxhall || bus: 3, 36, 59, 133, 155, 185, 196, 333,
360, 415, 436

Disabled access and local parking. Free Admission

OPENING HOURS: Wednesday-Saturday 12:00-18.00 and weekdays by
appointment.

Space Art

Contemporary Art Charity (CIO) charity number: 1188167