

Peter von Kant

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Adrianna Palazzolo and Ella McCartney

11 – 26 April 2013

Wednesday to Saturday 12–6 pm and by appointment

Private view 10 April 6–8pm

Peter von Kant is very pleased to present an exhibition of new works by London-based artists Adrianna Palazzolo and Ella McCartney to inaugurate his new space in Deptford, London.

These works explore a shared interest in the relationship between material and subject, referring to specific sites, while transforming the original image or footage through a variety of digital and analogue techniques. As structure folds back upon the content, these images reveal or transform our objective knowledge of the original.

In the case of McCartney, *London Metal Exchange* (2013) depicts the last 'open outcry' trading floor in Europe, where buyers and sellers determine the prices for around eighty percent of the world's non-ferrous metals. The artist has worked through a series of processes, translating back and forth between analogue and digital media. The circular benches become unusually charged, palpably emptied of the frenzied haggling of international business. Here is the aura of tremendous wealth gained and lost, as well as the pathos of the earth's natural resources being plundered and traded, and the arbitrariness of monetary exchange. The image seems ready to fluctuate between colours or states: a physical marker of impermanence and material instability.

In Palazzolo's projection works, *IATA: NHT – ICAO: EGWU* (2013) and *ICAO: EGLW* (2013), presented in sequence, we see video footage of helicopters landing during a night photo shoot at the RAF base in Northolt (north of Heathrow) and during the day at the Battersea heliport. Under the cover of darkness, only small intimate impressions are possible, while against the grey daylight sky they become defamiliarised shapes, blades chopping incessantly. There is a sense of visceral power evoked by these machines, which by the end of the second video becomes transformed, through extensive editing and manipulation of the footage, into an almost abstract and textural play of light, colour and sound. In *Caprice* (2012), the camera is fixed on the white shape of a radio telescope, a foreign, highly scientific object that seems at odds with the bucolic English countryside, and soft white blossoms.

A unifying factor between the works of McCartney and Palazzolo, beyond their depiction of unusual spaces associated with exchange, is their interest in seeing the work presented as part of a larger body of research. These are not final, unchangeable, or singular works, but instead a moment of exposure in the process of material transformation, whether it be physical, aesthetic or sonic. This is work that asks us to consider the visual world from a material perspective, in equal measure complicating and revealing what we once knew.

Jessica Blackwood, 2013

Ella McCartney (b. 1985 in the UK, lives and works in London) graduated from the Royal Academy Schools in 2011. Recent projects on *The London Metal Exchange* have been included in *Twins*, *SisterMag*, Issue 3, January 2013 and *On Language*, ICA, London. Recent group exhibitions include *Original/Copy*, Peles Empire, London, *I'll explain you everythingggg*, Chert-Berlin, Berlin

Adrianna Palazzolo (b. 1982 in Canada, lives and works in London) graduated with a Master's in Fine Art from Goldsmiths College in 2012. Recent group exhibition projects include *Pavilion*, *Open File* at Grand Union Gallery Birmingham; *Perspectivism*, Slakthusateljéernas, Stockholm, Sweden and *.gif*, online exhibition, MMOCA (Main Museum of Canadian Contemporary Art).