

FLAT:TWO

SEVERAL POLYMER NEBULAE

BEDSWERVER

NACRÈ FRATERNITÈ

SIN-BIN

COZMETIC REALIZM

CLOSE ENOUGH

CONTACT

FLAT:TWO

SEVERAL POLYMER NEBULAE / Alex Heim

P.V. / Fridy 21st September 6-9pm

OPEN / Saturday 22nd Sept - Sunday 7th Oct, Saturday and Sunday 12-6pm

With the sixth mass extinction event in the geological history of our planet being well under way, scientists and researchers are coming up with new words to describe this transitional era. The Anthropocene is being considered as one, the human era. Or perhaps the Captitalocene, others suggest, would be more appropriate, as it takes into account the driving force behind the perpetrating creature; after all, not every human is a venture capitalist.

Donna Haraway is a Distinguished Professor Emerita in the History of Consciousness Department at the University of California at Santa Cruz. Her work explores the string figures composed by speculative feminism, speculative fabulation, science fiction and science fact. In her 2016 book 'Staying With The Trouble' she conceived in response to the above mentioned Anthropocene/Capitalocene the term Chthulucene, describing an era that includes the past, present and future.

Haraway's concept of the Chthulucene urges for global recuperation by advocating tentacular 'thinking- with', a revolutionary world view that acknowledges and celebrates inter-species dependencies. Or as she calls it, sympoesis, making-with as opposed to autopoiesis, self-making:

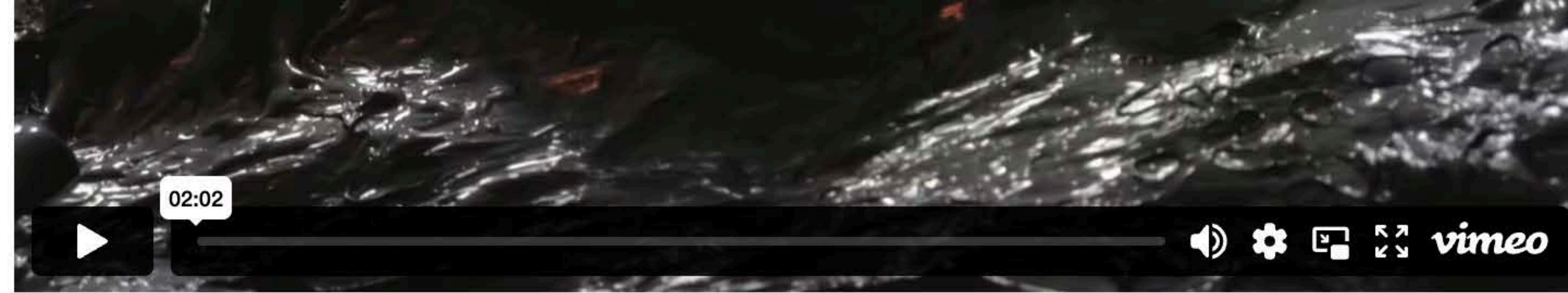
"If it is true that neither biology nor philosophy any longer supports the notion of independent organisms in environments, ... then sympoesis is the name of the game in spades. Bounded (or neoliberal) individualism amended by autopoiesis is not good enough figurally or scientifically; it misleads us down deadly paths."

From this view point, perceiving raw matter – or every-day materials – as something dead or non-living, is not an option. The amorphous, mucoid shapes stretched over the steel grids in this exhibition are made from plastic carrier bags, transformed by heat. We like to think of plastic as something artificial; but objects such as plastic carrier bags are obviously alive and in flux, just as the people carrying them around, or the vegetables wrapped in them, or everything else in the world.

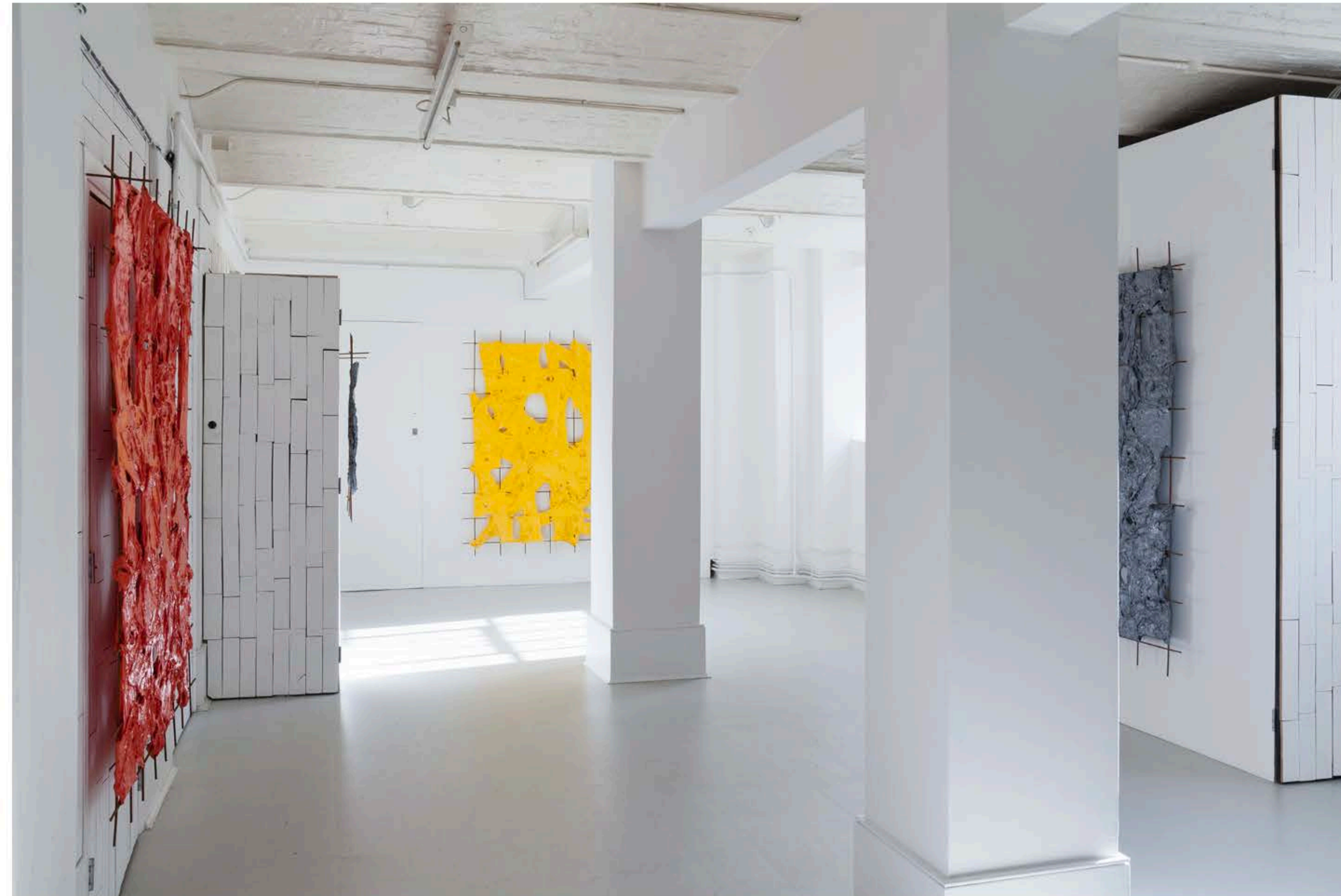
The very creation of the concept Nature as something external, and with it the wish to save the planet, is actually part of the dilemma: Our inability to comprehend or perceive reality unfiltered; to see ourselves as separate individuals and not part of the same organism with all other so-called 'things'.

LINK / Alex Heim <https://alexheimarchive.wordpress.com/>



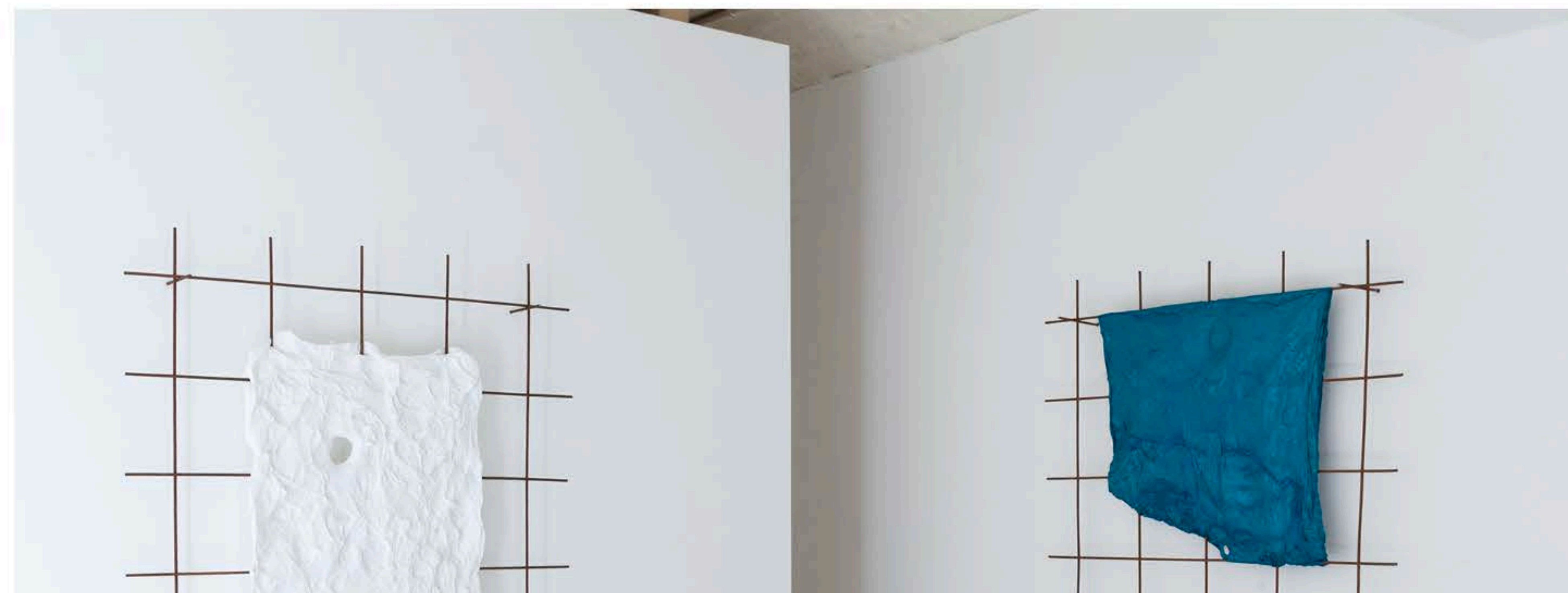


Several Polymer Nebulae video invite



ALEX HEIM

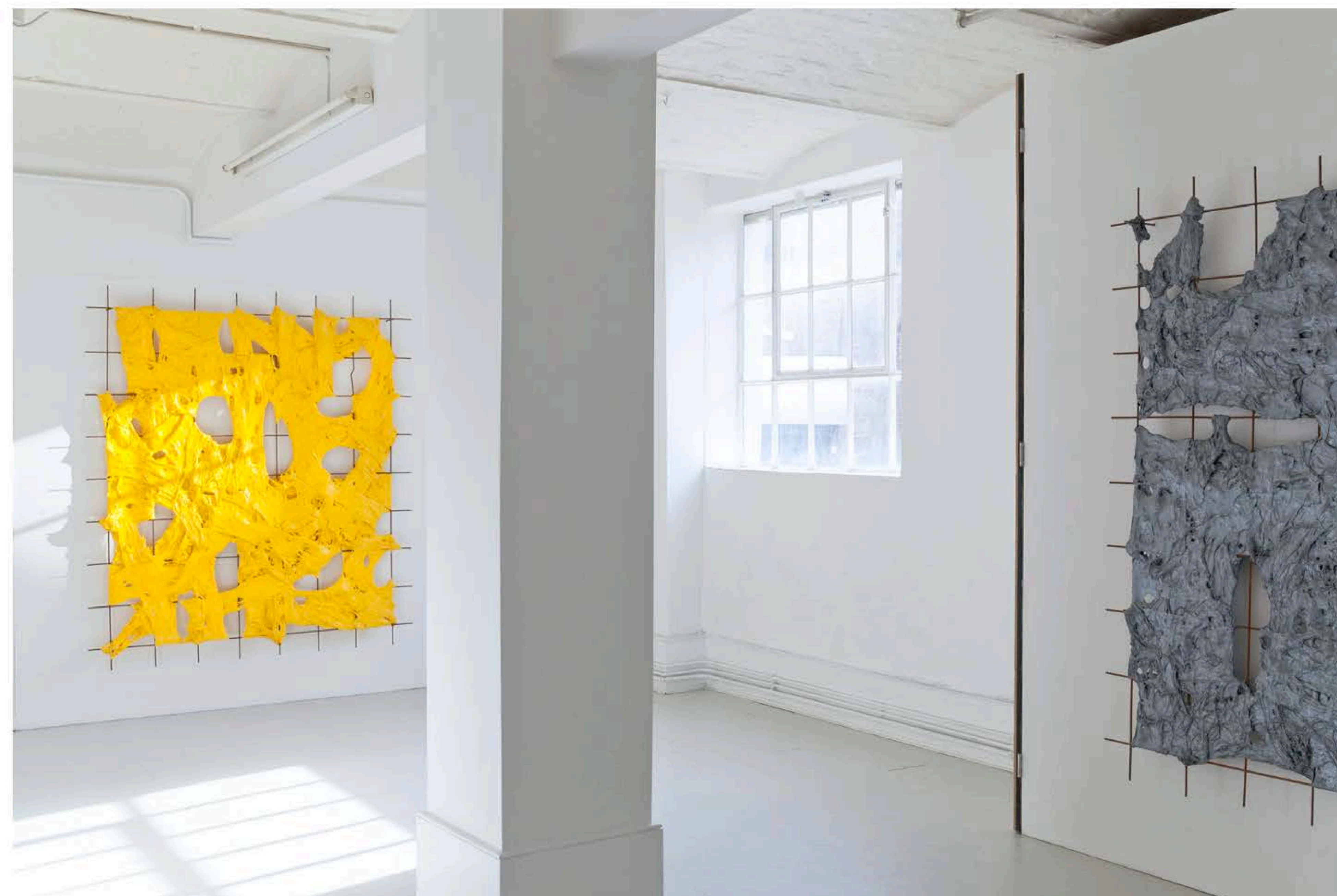
Several Polymer Nebulae installation view





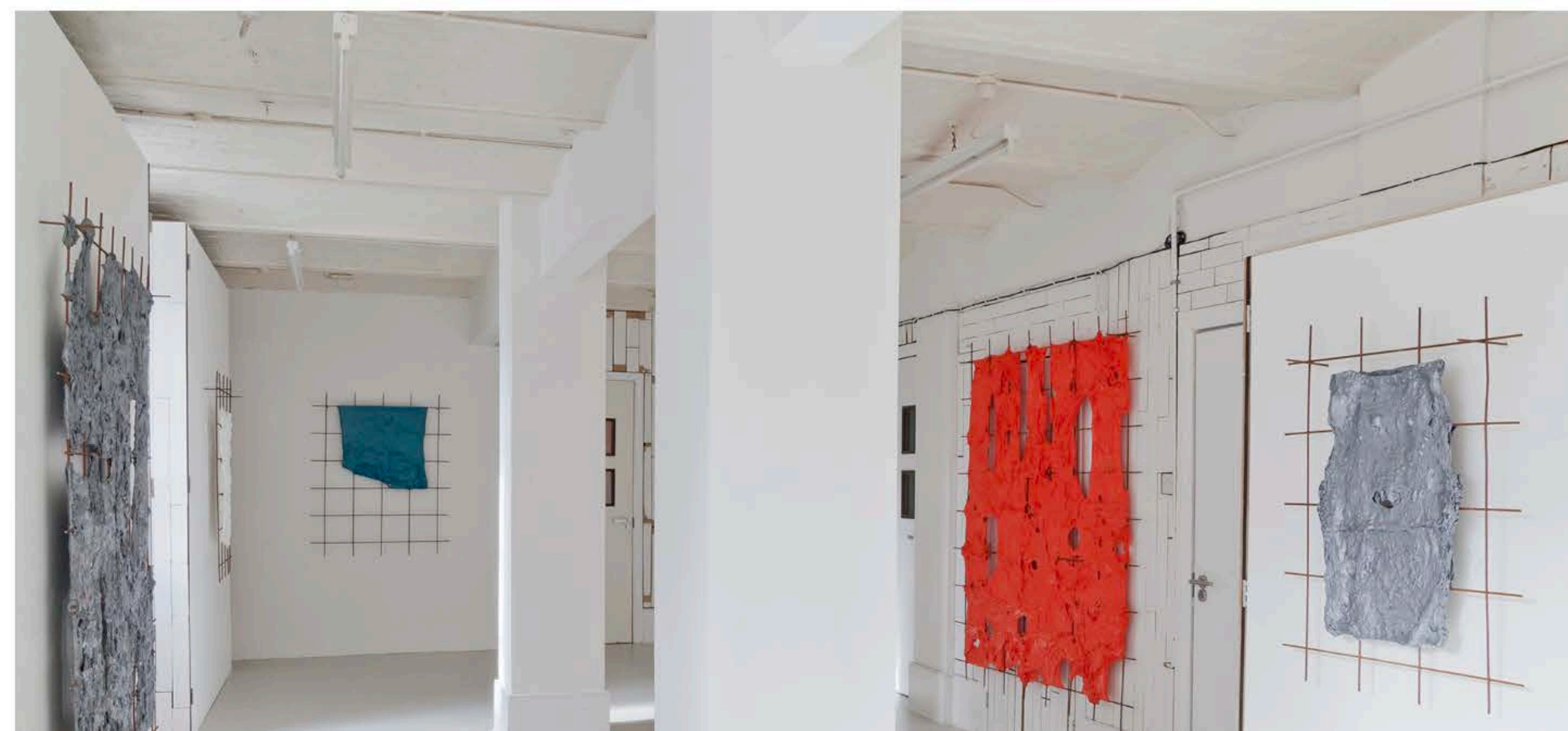
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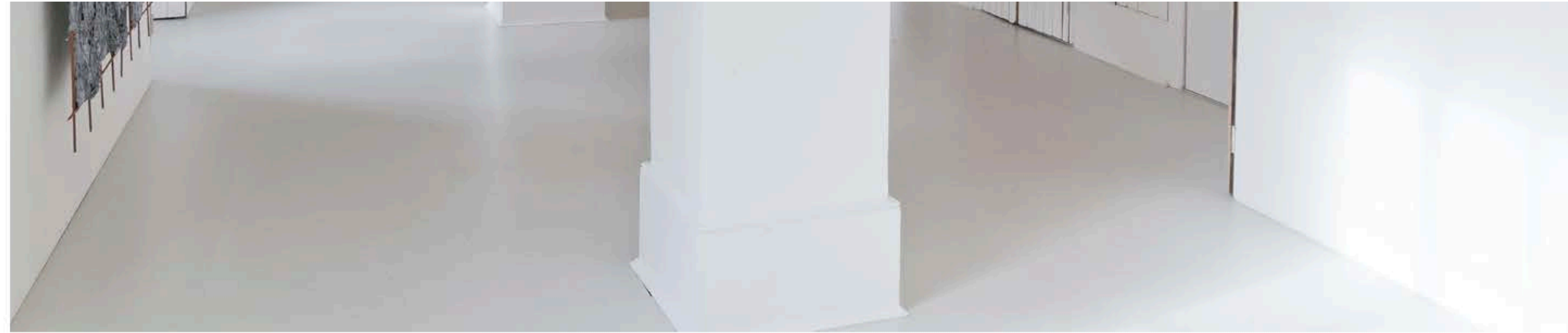
Several Polymer Nebulae installation view



ALEX HEIM

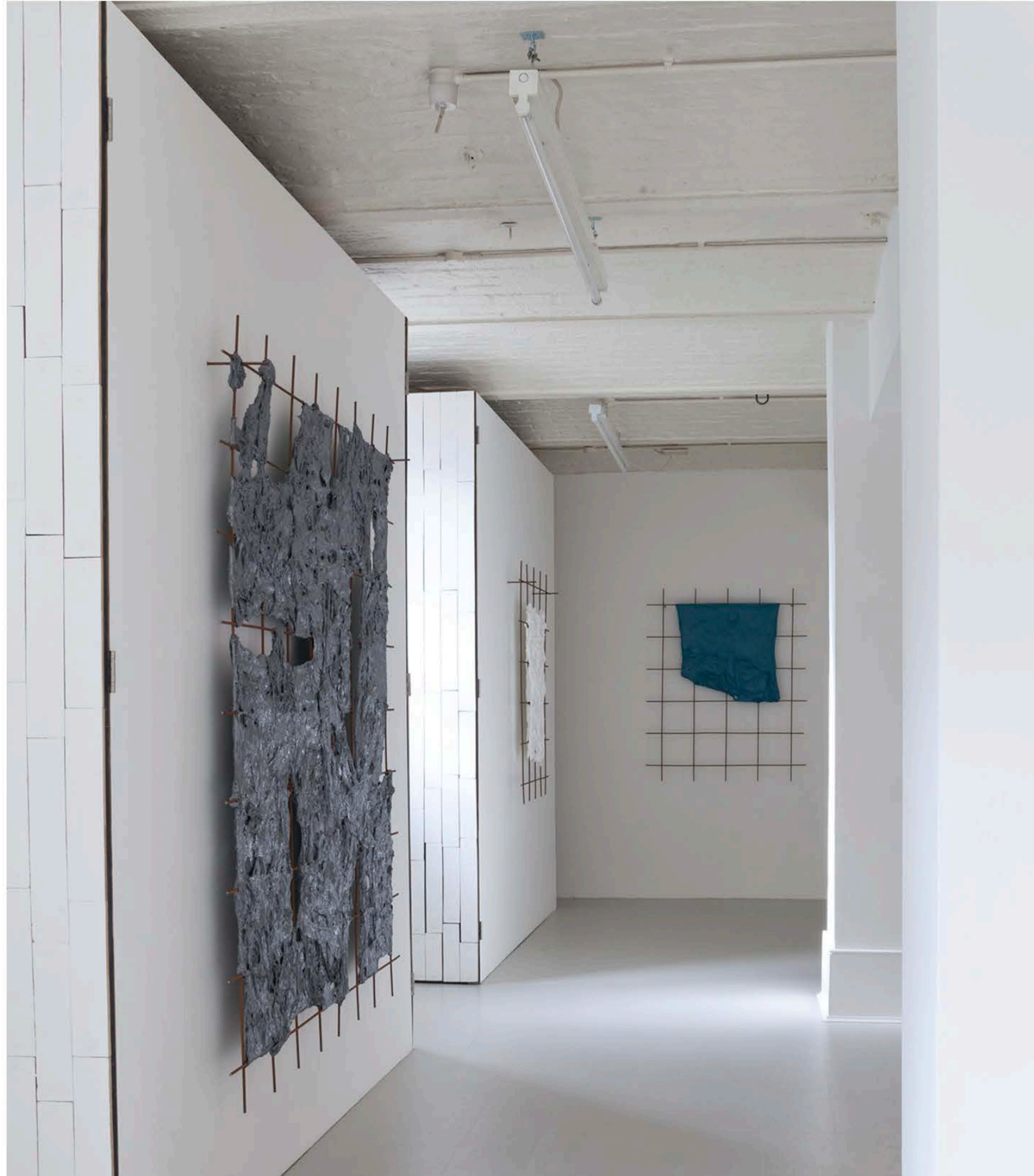
Several Polymer Nebulae installation view





ALEX HEIM

Several Polymer Nebulae installation view





ALEX HEIM

Several Polymer Nebulae installation view





ALEX HEIM

Several Polymer Nebulae installation view



FLAT:TWO



ALEX HEIM
Polymer Nebula One
2018
molten plastic bags, steel mesh
160 x 180 x 15 cm





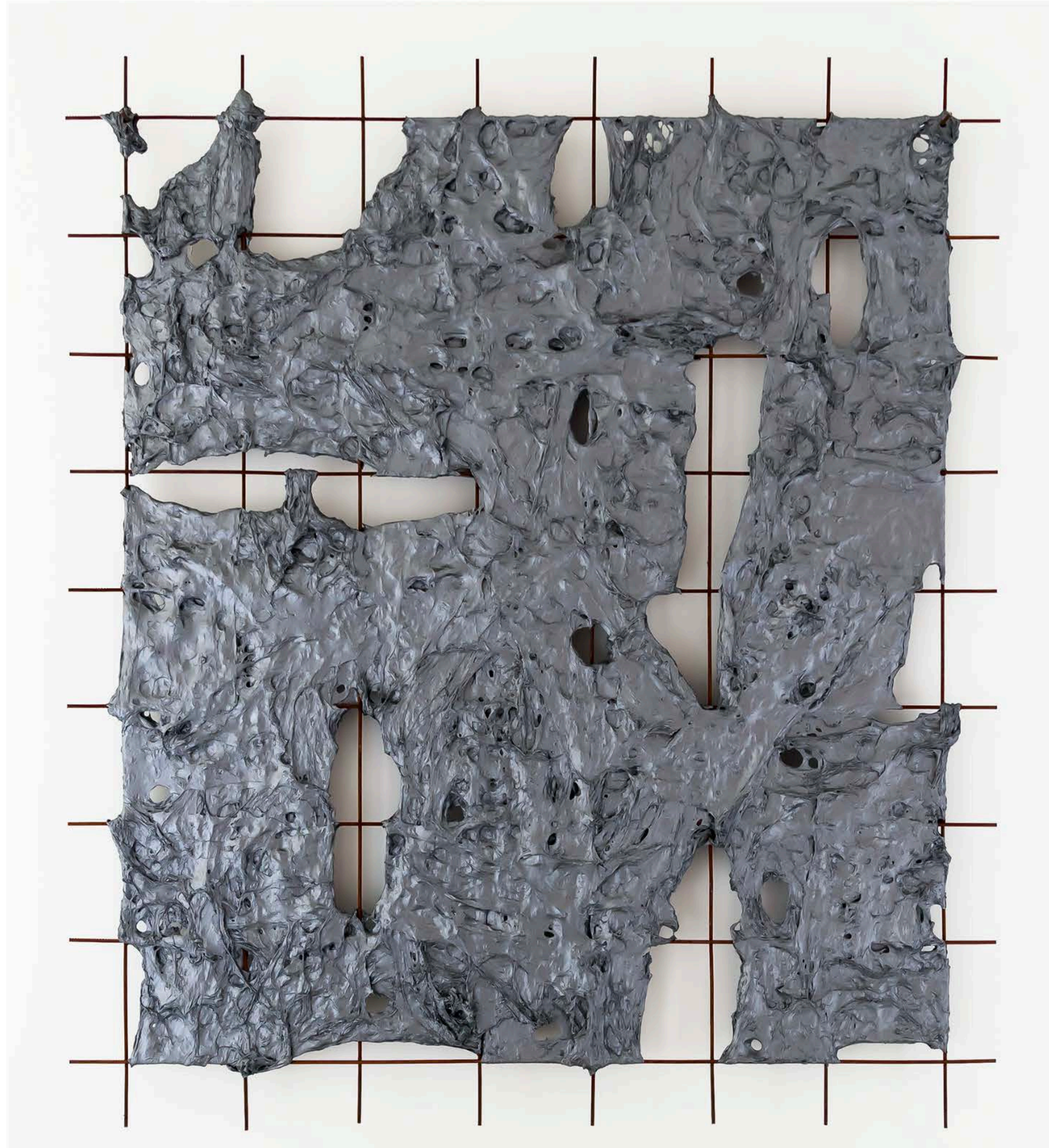
ALEX HEIM

Polymer Nebula One (detail)

2018

molten plastic bags, steel mesh

160 x 180 x 15 cm



ALEX HEIM

Polymer Nebula Two

2018

molten plastic bags, steel mesh

160 x 180 x 15 cm



ALEX HEIM

Polymer Nebula Two (detail)

2018

molten plastic bags, steel mesh

160 x 180 x 15 cm



FLAT:TWO



ALEX HEIM

Polymer Nebula Three

2018

molten plastic bags, steel mesh

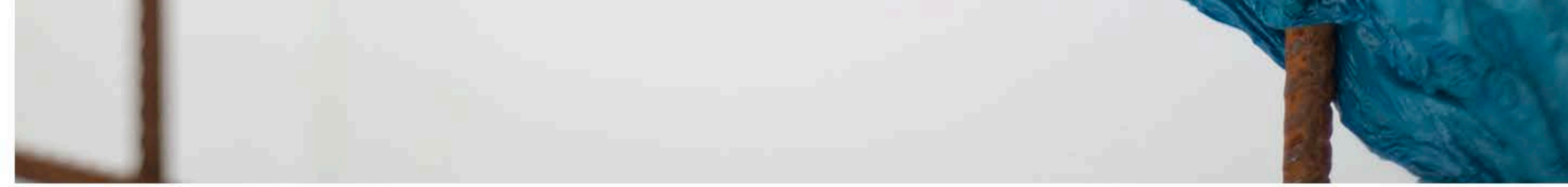
100 x 120 x 15 cm



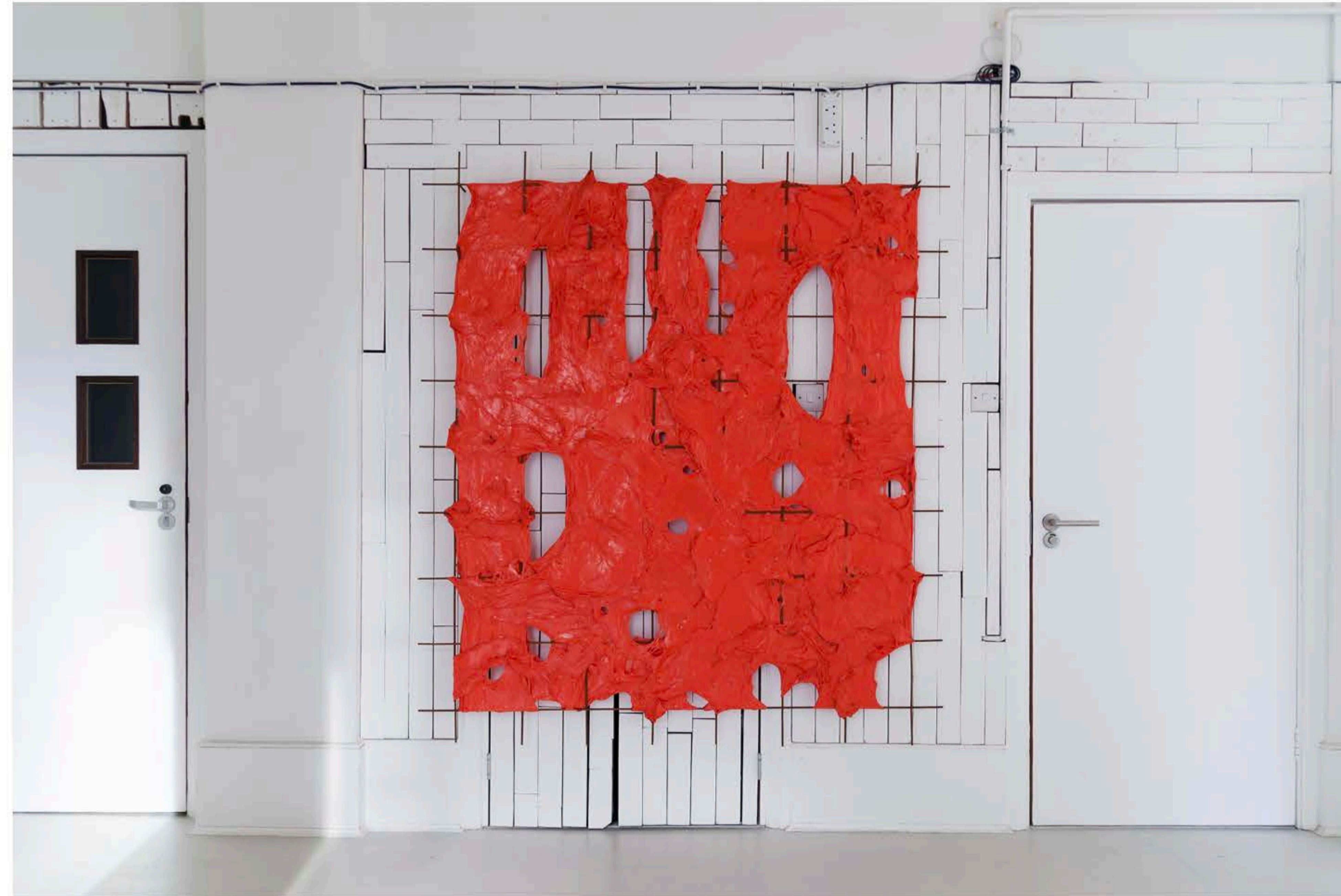
ALEX HEIM
Polymer Nebula Four
2018
molten plastic bags, steel mesh
100 x 120 x 15 cm



FLAT:TWO



ALEX HEIM
Polymer Nebula Four (detail)
2018
molten plastic bags, steel mesh
100 x 120 x 15 cm



ALEX HEIM
Polymer Nebula Five
2018
molten plastic bags, steel mesh
160 x 180 x 15 cm



FLAT:TWO



ALEX HEIM
Polymer Nebula Six
2018
molten plastic bags, steel mesh
160 x 180 x 15 cm

FLAT:TWO

BEDSWERVER / Jonathan Baldock, Brian Dawn Chalkley, Susie Green, Celia Hempton, Alexis Teplin, Julie Verhoeven

OPENING PERFORMANCE / Susie Green life drawing performance. Friday July 20th 6-9pm

CLOSING PARTY / Sunday August 12th 6-9pm

OPEN / Open July 21st - Sunday August 12th, Saturday and Sunday 12-6pm or by appointment

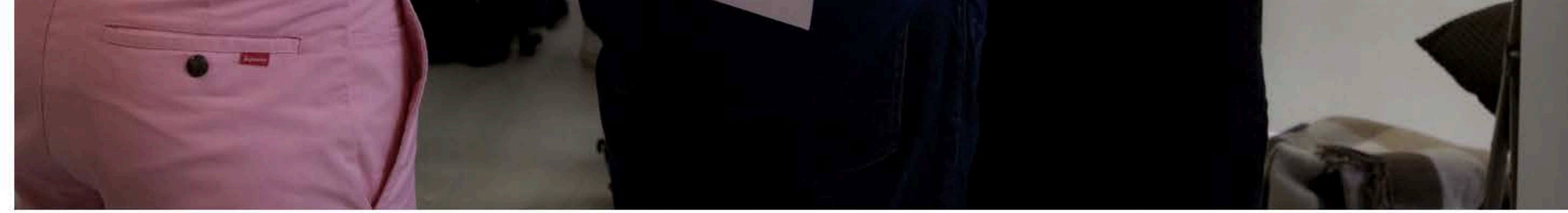
The opening reception starts with no work on the walls. A life drawing class is given, modeled and compared by Susie Green who will instruct the visitors in drawing directly onto the walls and other elements in the space. On the opening day the works are installed on top of and around the drawings. The show is celebrated on the final day with a closing party.

Named after the Shakespearean term for adultery FLAT:TWO brings together 6 artists who explore current, pertinent attitudes to the body. Their varying strategies tackle contemporary ideas relating to the body, gender, eroticism, narrative and performance.

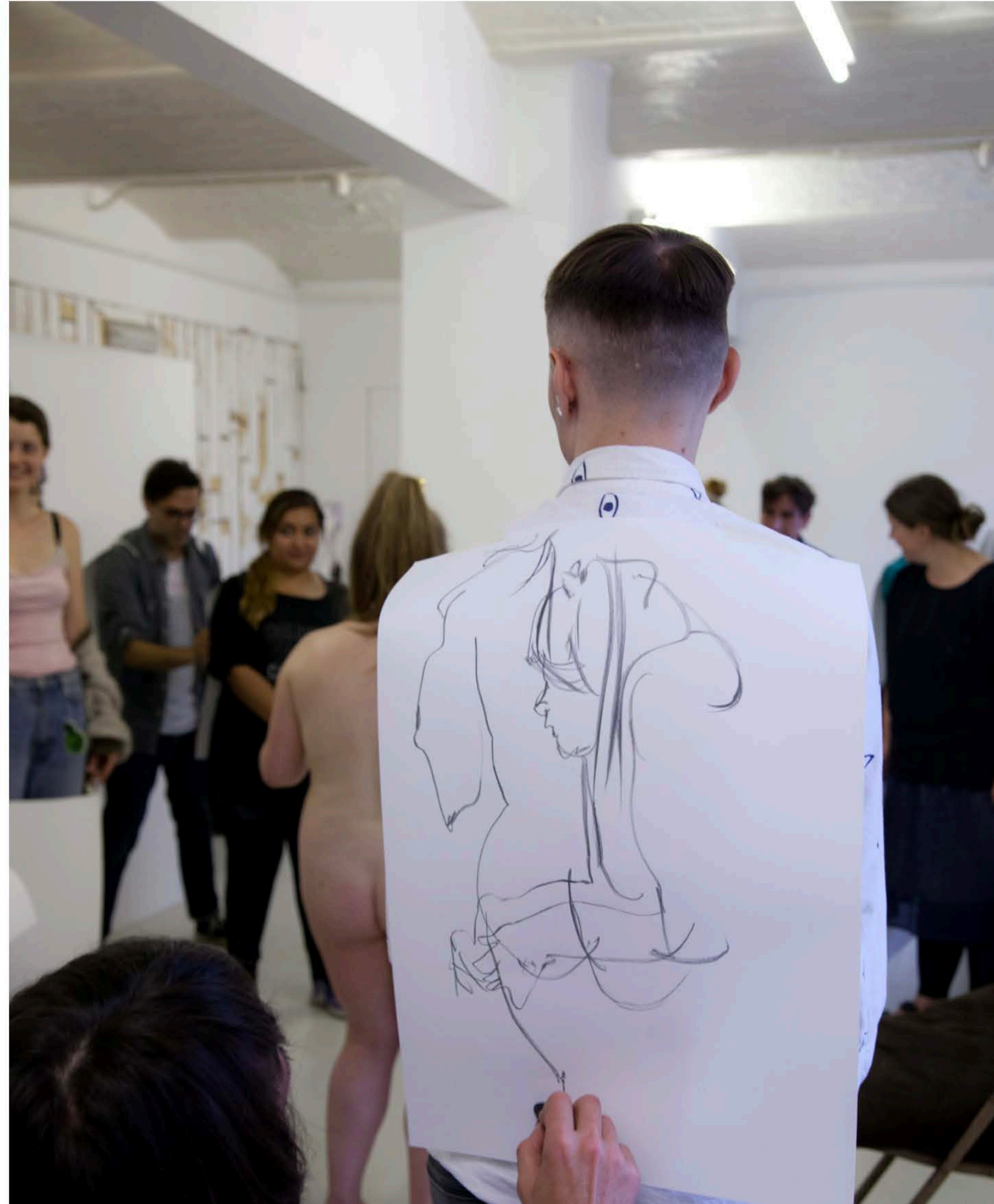
LINKS / Jonathan Baldock <http://jonathan-baldock.com/> / Brian Dawn Chalkley <http://www.briandawnchalkley.com/> / Susie Green <http://susiegreen.co.uk/> / Celia Hempton <http://www.galleriesultana.com/artists/celia-hempton/> / Alexis Teplin <http://alexisteplin.com/> / Julie Verhoeven



FLAT:TWO



BEDSWERVER
Susie Green's Life drawing class.



FLAT:TWO



BEDSWERVER
Susie Green's Life drawing class.



BEDSWERVER
Susie Green's Life drawing class.





BEDSWERVER
Susie Green's Life drawing class.



FLAT:TWO



BEDSWERVER

Susie Green's Life drawing class.





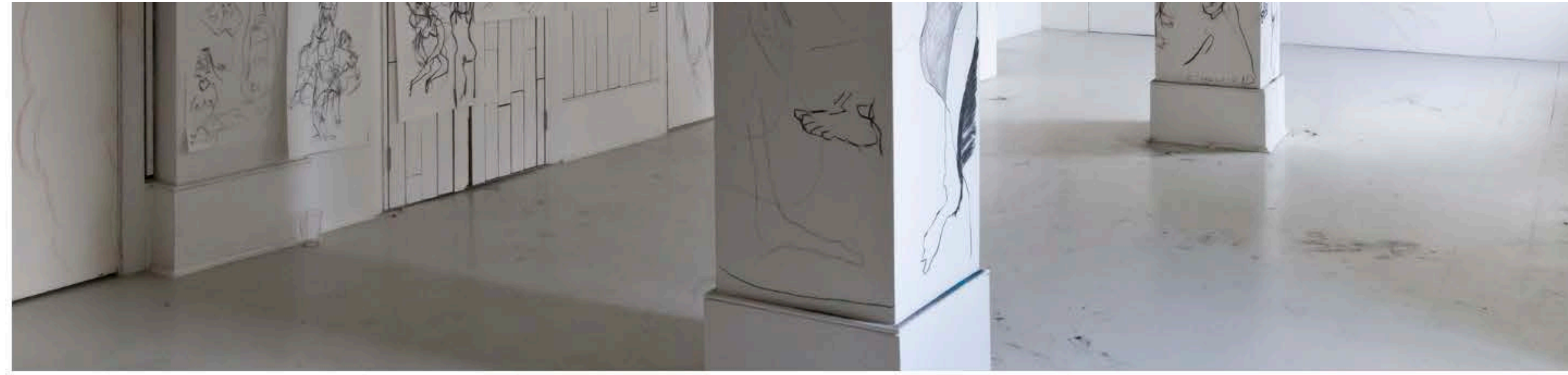
BEDSWERVER
Susie Green's Life drawing class.



BEDSWERVER
Drawings from Susie Green's life drawing class.



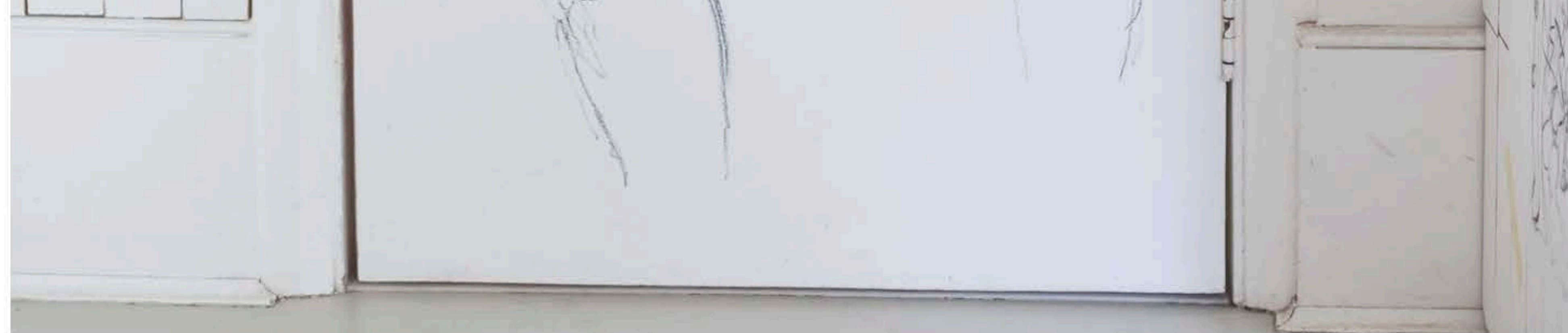
FLAT:TWO



BEDSWERVER

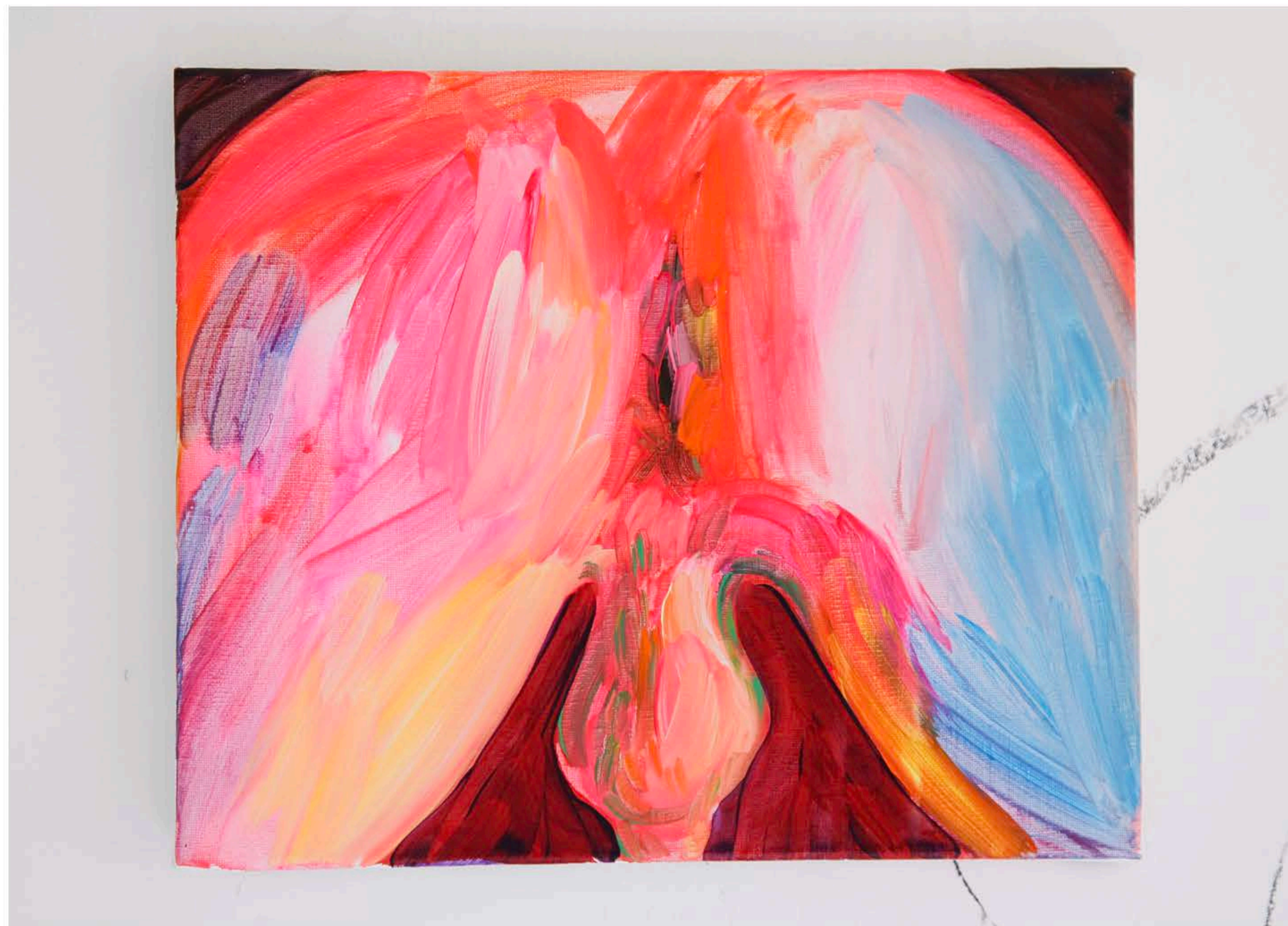
Drawings from Susie Green's life drawing class.





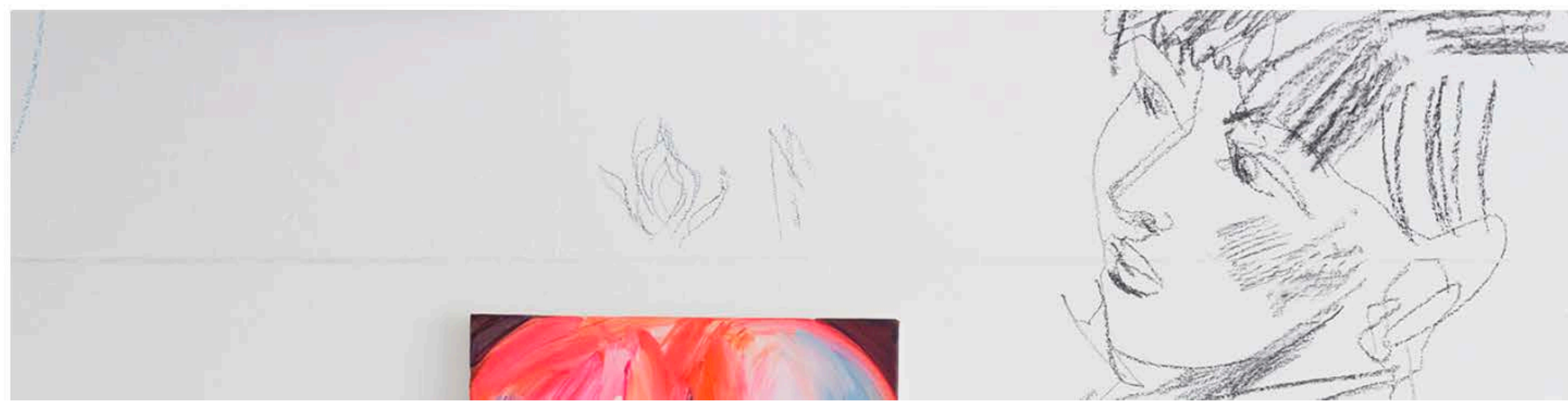
BEDSWERVER

Drawings from Susie Green's life drawing class.



CELIA HEMPTON

Grus
2013
acrylic on canvas
25 x 30 cm





CELIA HEMPTON

Grus
2013
acrylic on canvas
25 x 30 cm



FLAT:TWO

JONATHAN BALDOCK

Marionette II
2017

plaster, wood, embroidered cotton, felt, polystyrene foam, rose quartz
192 x 45 cm





JONATHAN BALDOCK

Marionette I

2017

plaster, wood, embroidered cotton, felt, polystyrene form, rose quartz

195 x 45 cm



JONATHAN BALDOCK

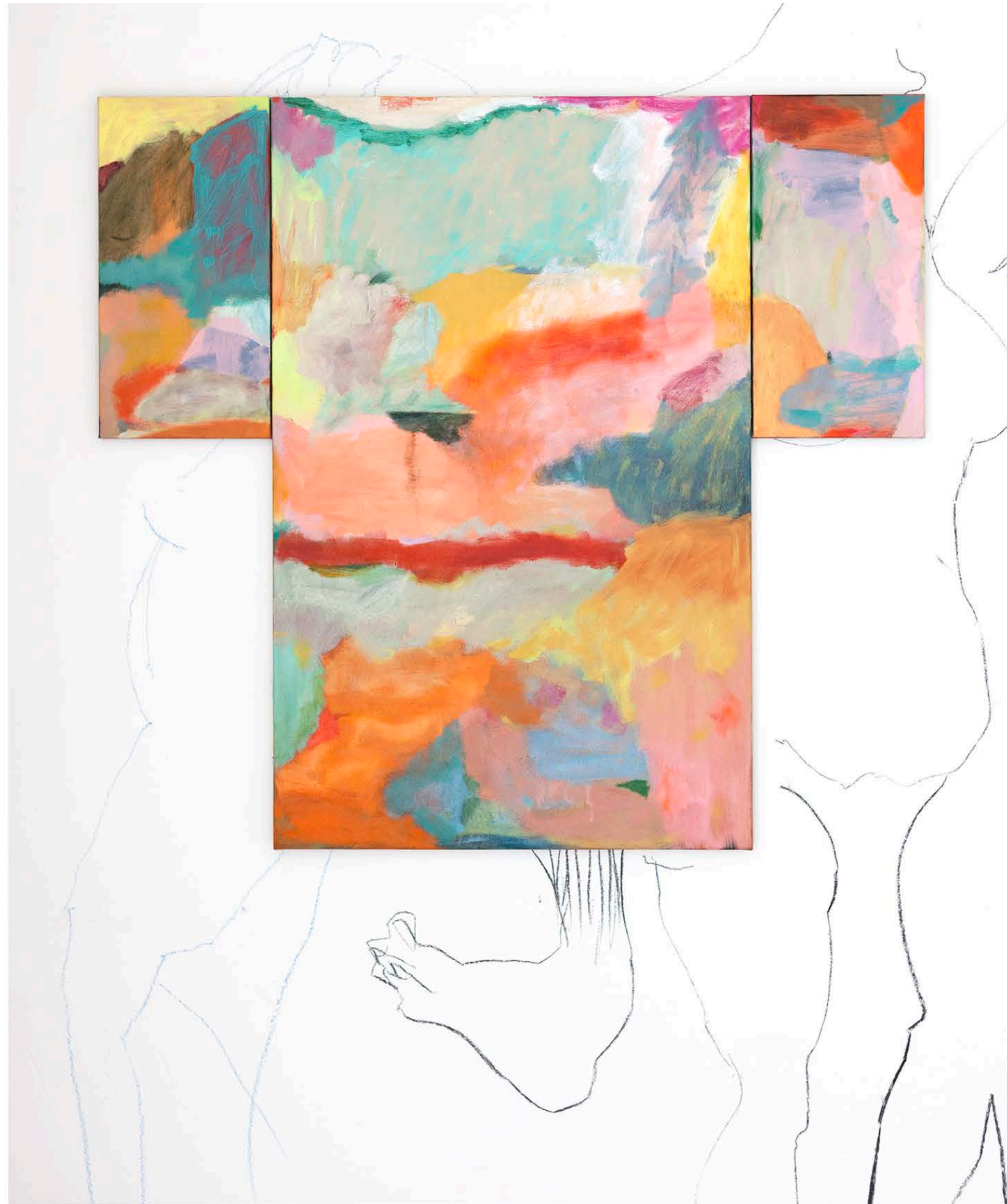
Marionette I

2017

plaster, wood, embroidered cotton, felt, polystyrene form, rose quartz

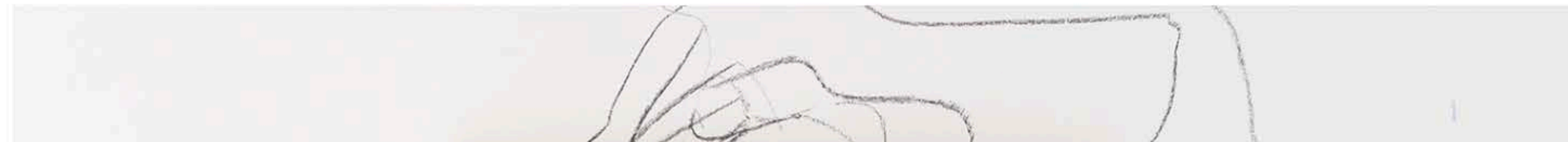
195 x 45 cm





ALEXIS TEPLIN

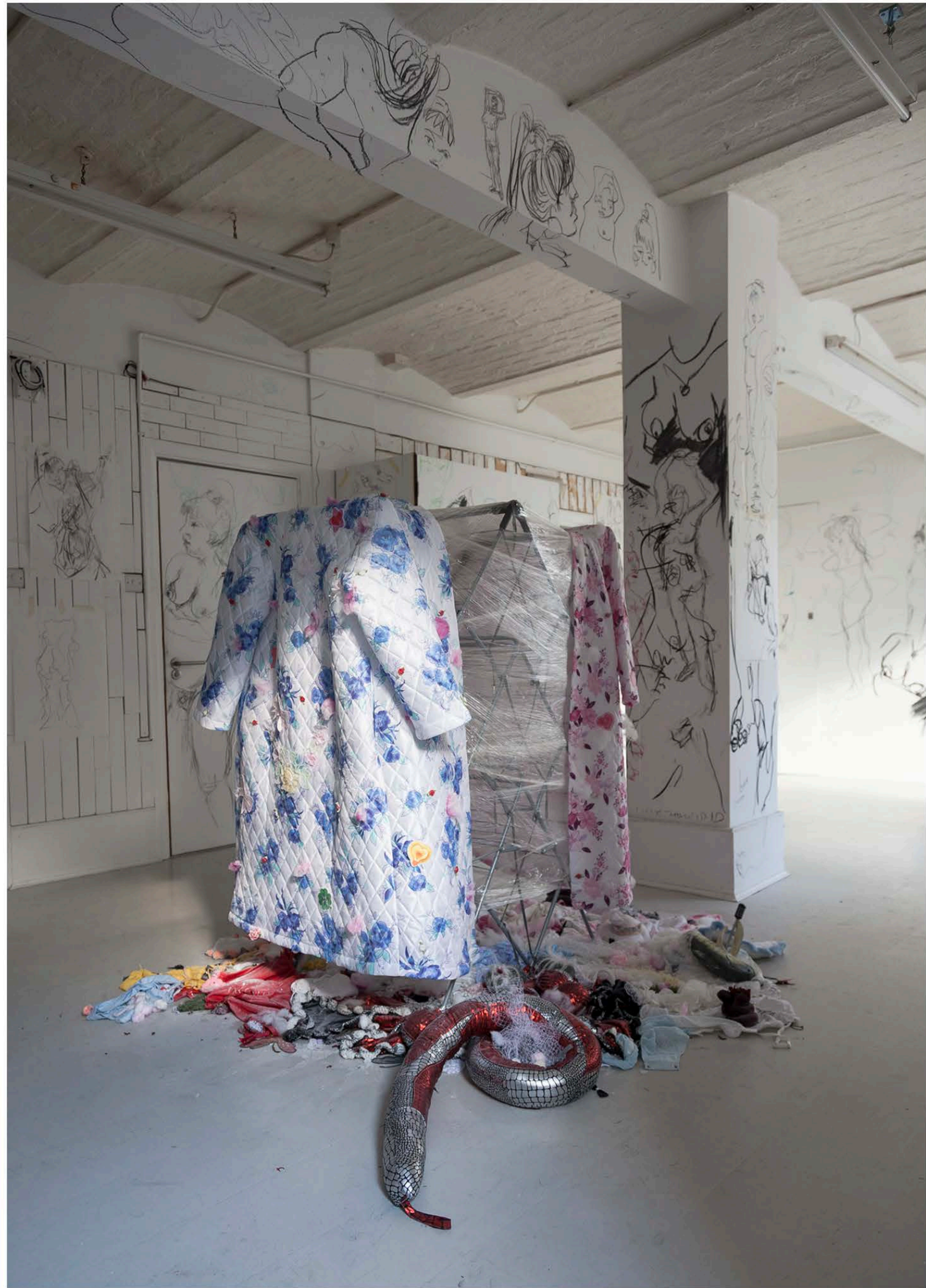
Untitled
2018
oil on linen
135 x 70 cm





ALEXIS TEPLIN

Untitled
2018
oil on linen
110 x 120 cm



JULIE VERHOEVEN

I Will Survive

2018

assorted fabrics, plastics, rose petals, talcum powder, baby oil

145 x 195 x 166 cm



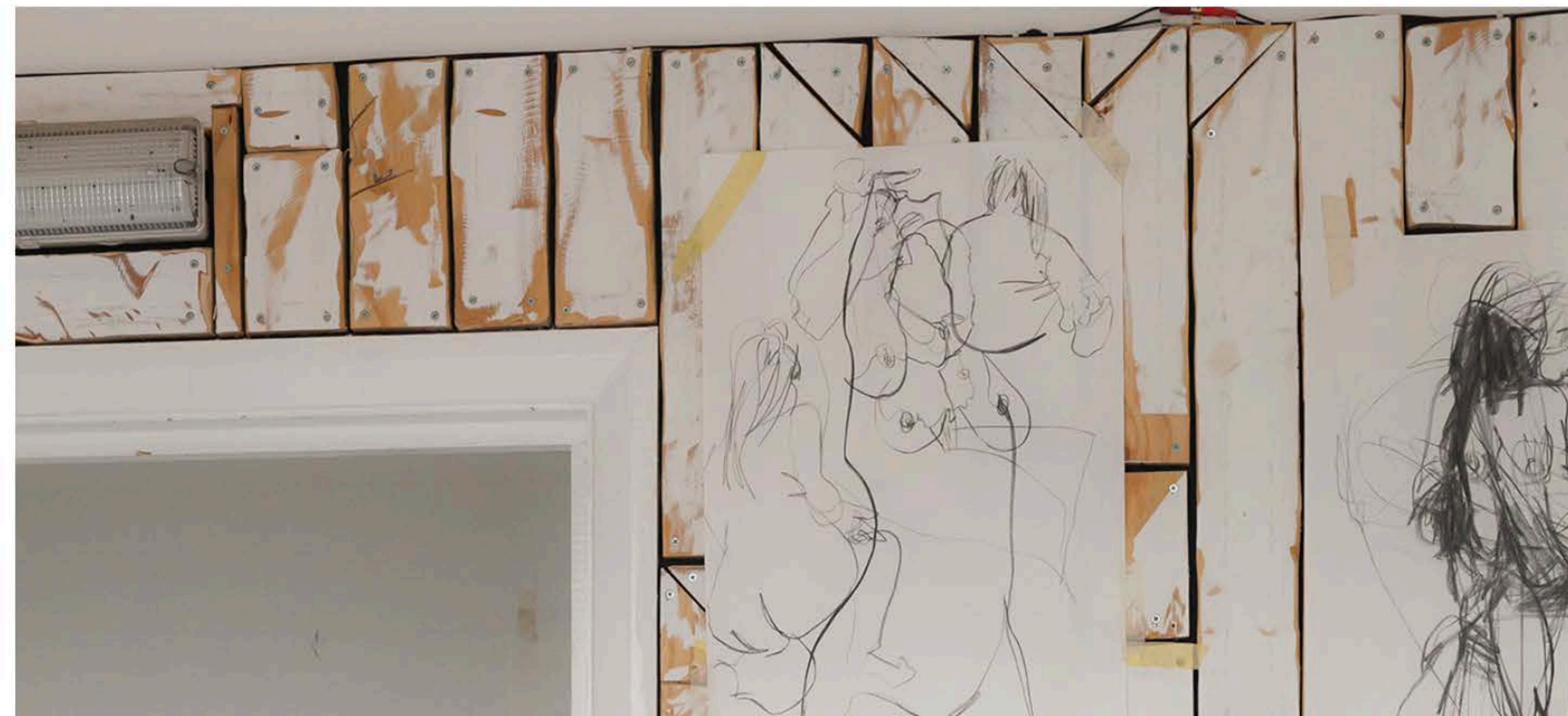
JULIE VERHOEVEN

I Will Survive (detail)

2018

assorted fabrics, plastics, rose petals, talcum powder, baby oil

145 x 195 x 166 cm



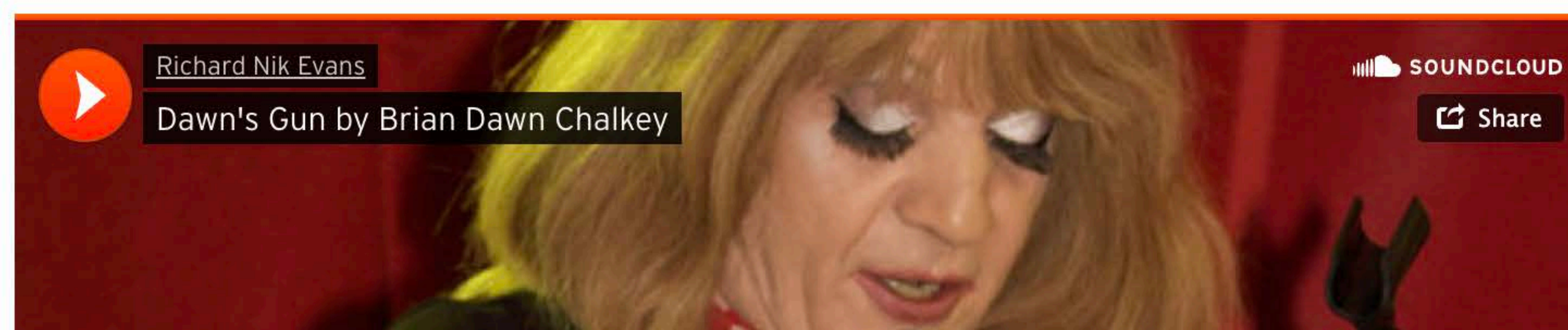


BRIAN DAWN CHALKEY

Dawn's Gun

2018

sound work on Bluetooth headphones



FLAT:TWO



Spoken word soundwork by artist Brian Dawn Chalkey for the show Bedswerver recorded at his home in Walthamstow and exhibited at the project space FLAT:TWO, London in August 2018.

FLAT:TWO

NACRÉ FRATERNITÉ / Salvatore Arancio, Alex Bunn, Richard Evans, Adham Faramawy, Jo Nigoghossain, Eva Rothschild

P.V. / Thursday 15th February 6-9pm

OPEN / everyday Thursday 15th February to Sunday 25th February 10am-5pm.

FLAT:TWO / is pleased to present an exhibition of new work by London and New York based artists. The press release is a commissioned poem by Joseph Harms.

KATAVOTHRON

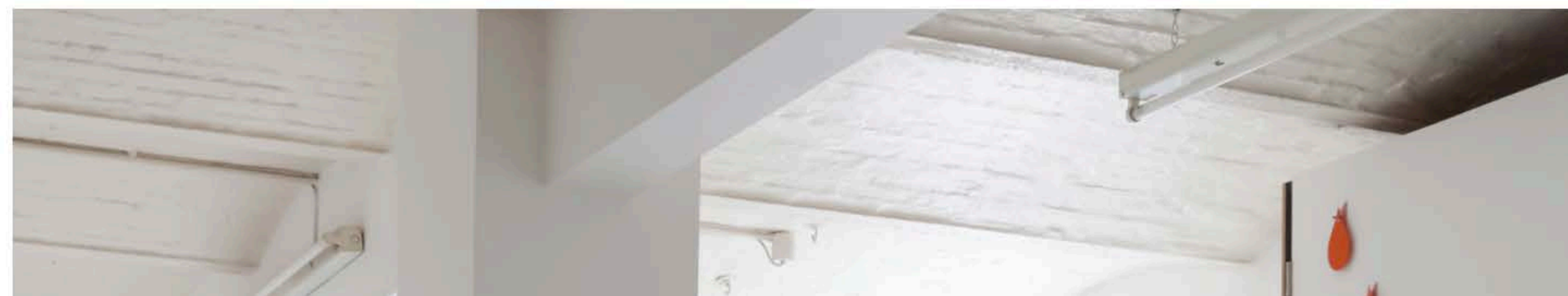
Or

WORLD AS IS

Deadon aslant entrained unfocused dolines maelstrom. Not-
ice (stillicidefont) still horizoned and austere the mare not there
unless peripheried (how stars gain color) haunting past
the snow afloat an arch'. Limboblue. The trees come and go
incurs'd detimed offing'd. The fainting silhouettes. Geese pass
bleating shadows. The Cladd. To be without is to misname
to name. Not risen but ferried gaur to gaur...to gor.
Blizzard over'. The chthonic frames the stars, satanic spokes.
These cart(i)ographing flowstone walls in this plungebasin
brought town to town down tracks through this metaphor called life
are arenot(s). We're touching This at best.

Nacré Fraternité is an invented phrase that means togetherness through surface.

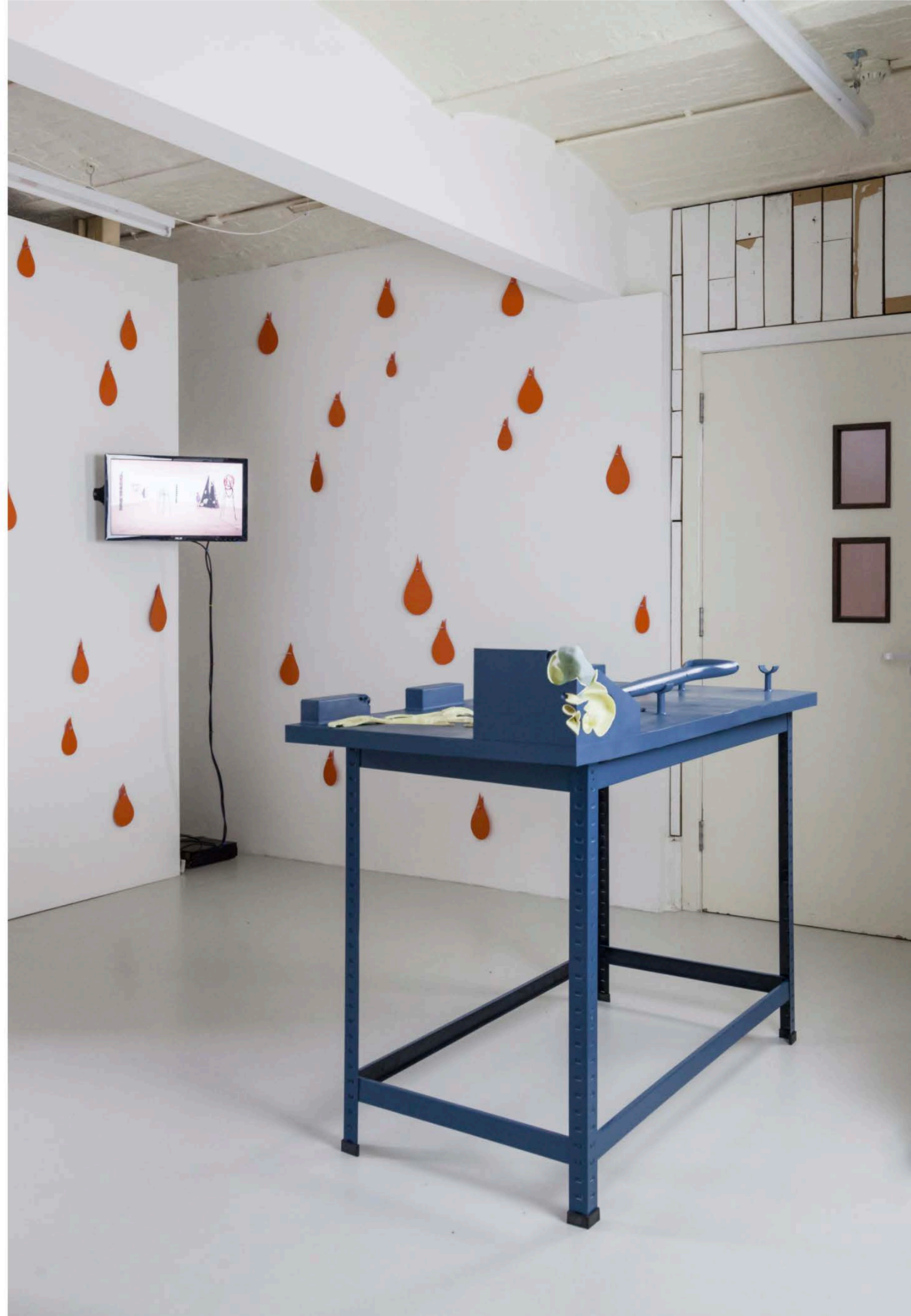
LINKS / Salvatore Arancio <http://www.salvatorearancio.com/> / Alex Bunn <http://alexbunn.com/> / Richard Evans <http://www.richardevans.org/> /
Adham Faramawy <http://www.adhamfaramawy.com/> / Joseph Harms - <http://expatpress.com/product/bel-joseph-harms/> / Jo Nigoghossain
/ http://www.teamgal.com/artists/jo_nigoghossian/exhibitions/364/exotica / Eva Rothschild <http://www.themoderninstitute.com/artists/eva-rothschild/>





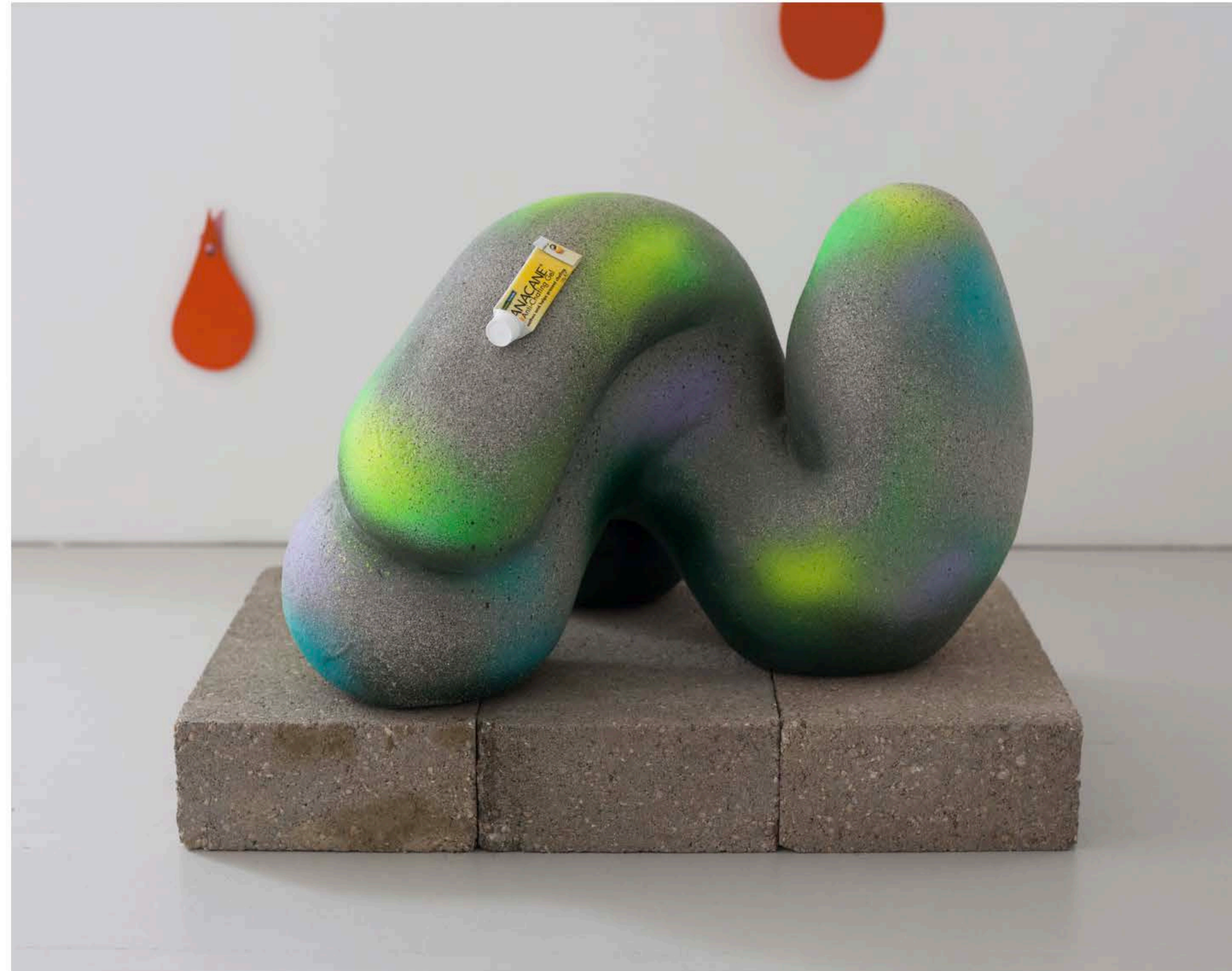
NACRÉ FRATERNITÉ
Installation view





FLAT:TWO

NACRÉ FRATERNITÉ
Installation view



ADHAM FARAMAWY

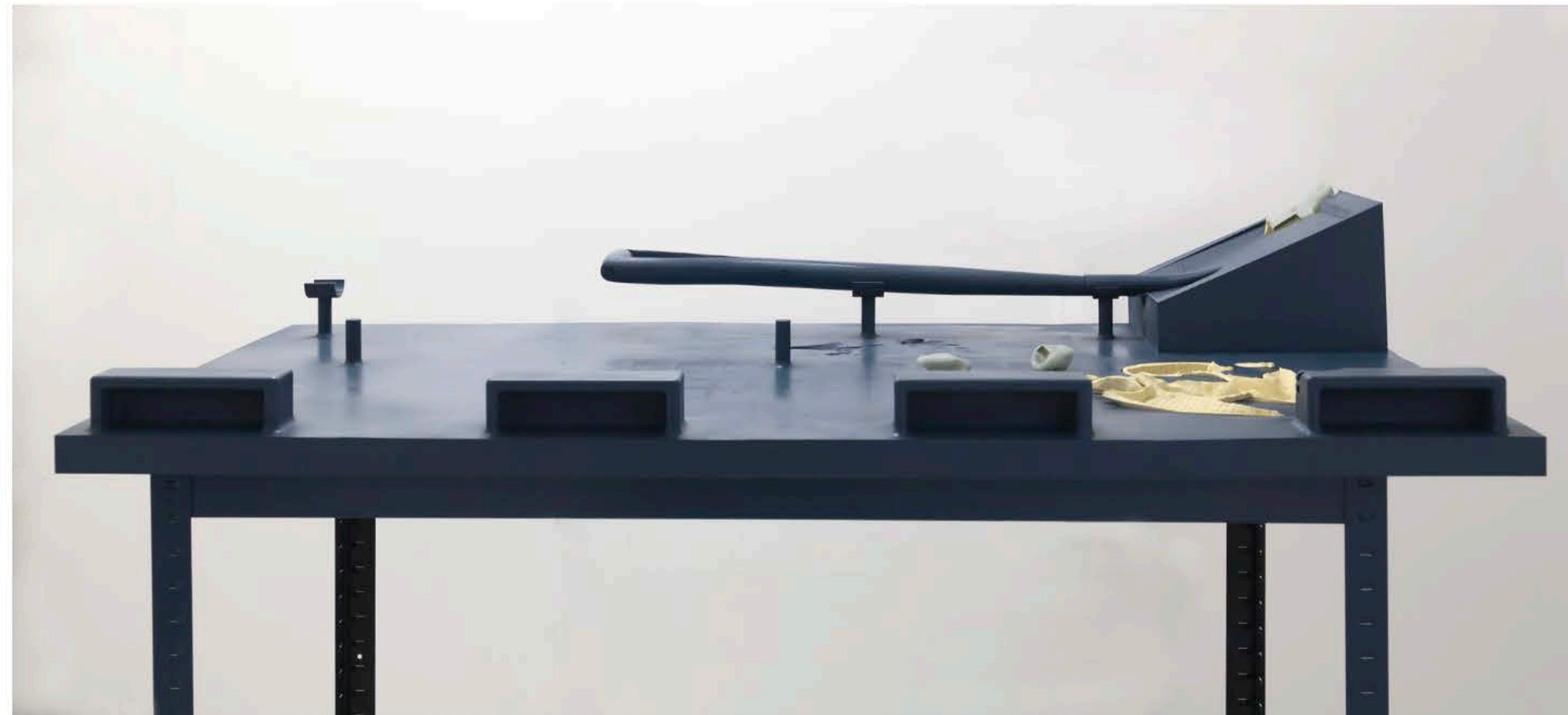
Noxious Crush
polystyrene, plaster, paint, tube of anti-chafing gel
50 x 70 x 50cm
2017





ADHAM FARAMWY

Reclining Nude with Smartphone
polystyrene, plaster, paint, smartphone, HD video
70 x 70 x 50cm
2017



ALEX BUNN

Design Field 1
polyester, silicone, steel, automotive paint, wood
120 x 144 x 71cm
2018





ALEX BUNN

Design Field 1 (detail)

polyester, silicone, steel, automotive paint, wood

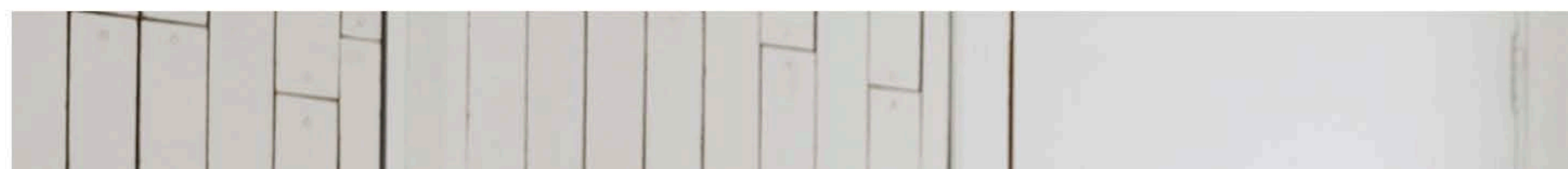
120 x 144 x 71cm

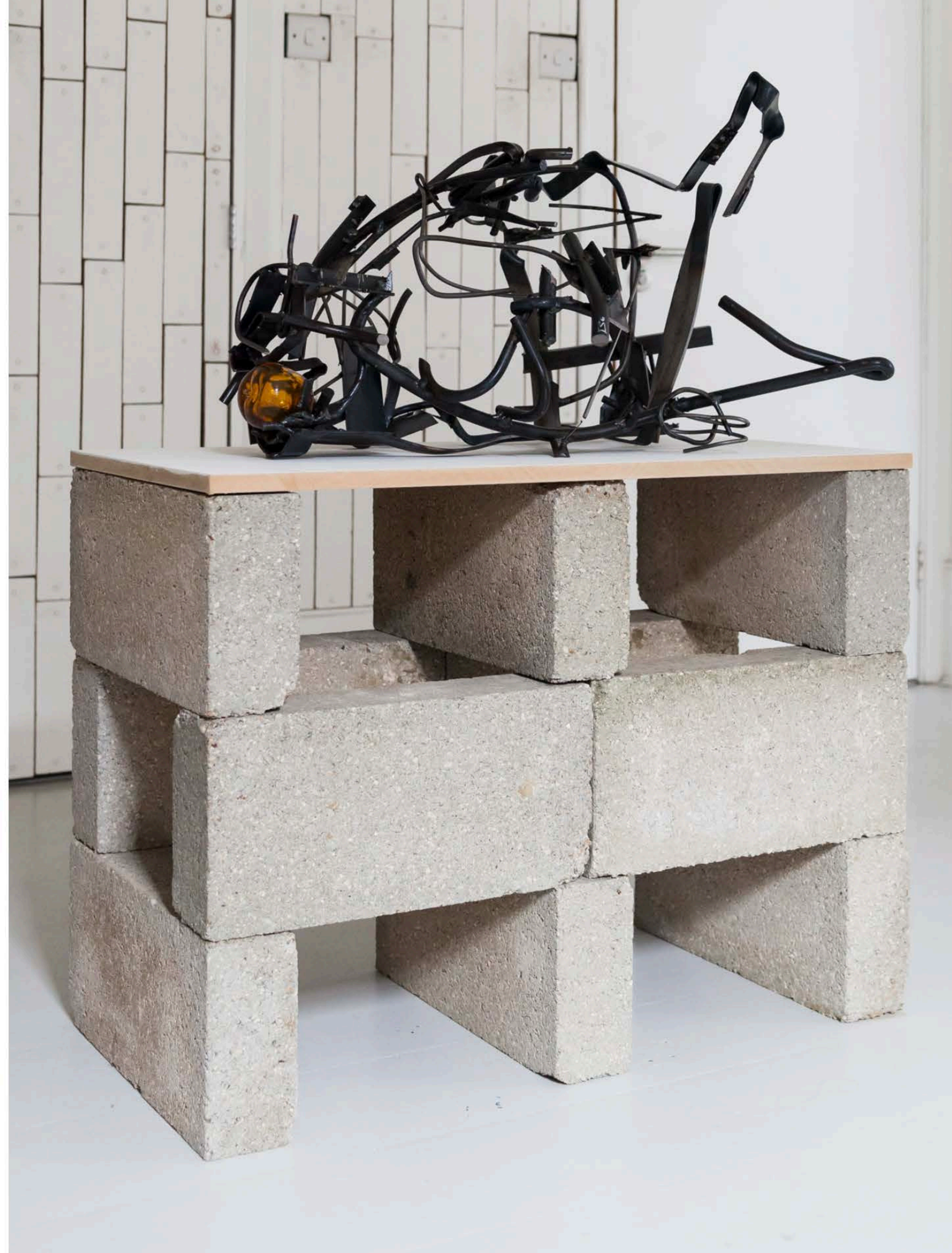
2018





ALEX BUNN
Design Field 1 (detail)
polyester, silicone, steel, automotive paint, wood
120 x 144 x 71cm
2018



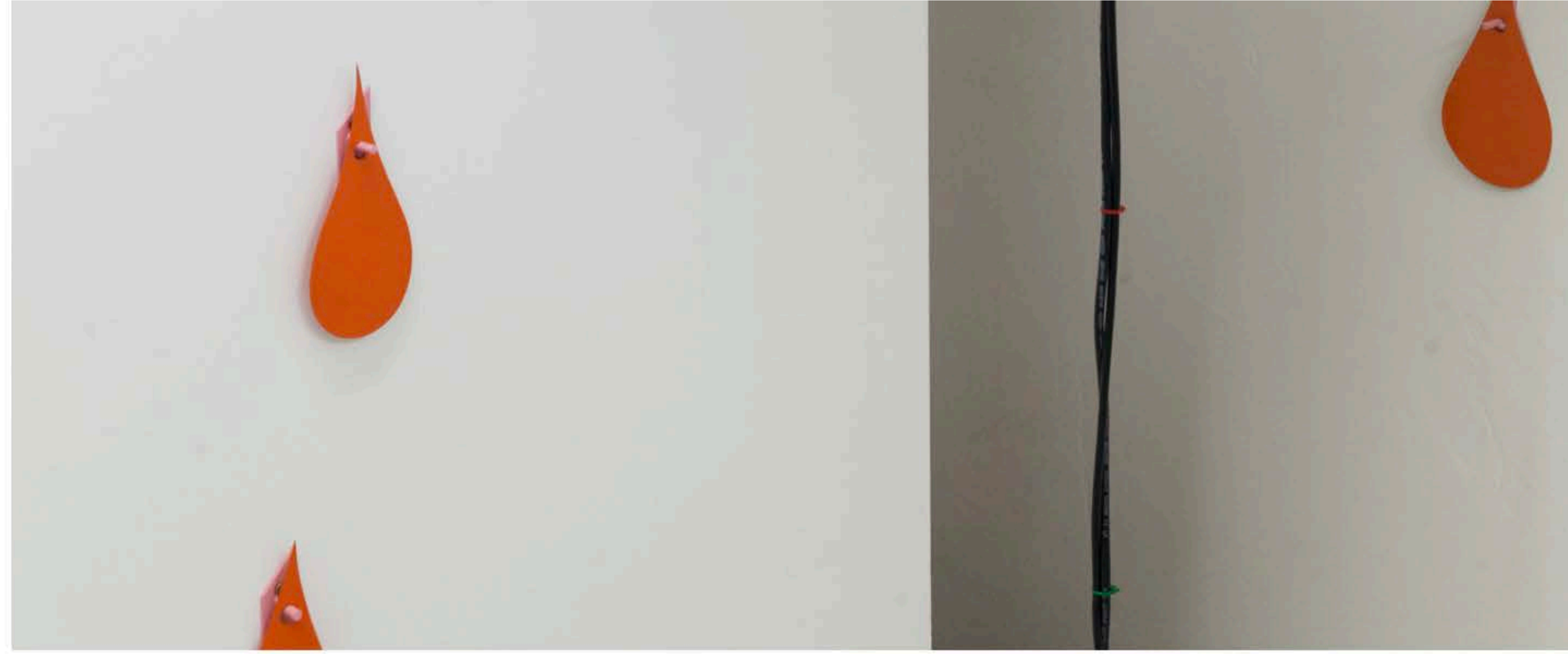


JO NIGOGHOSSIAN

Untitled
steel, glass
50 x 70 x 41cm
2018



FLAT:TWO



EVA ROTHSCHILD
Boys and Sculpture
HD video
2012

FLAT:TWO

SIN-BIN / Colby Bird, Ernesto Burgos, Alex Eagleton, Brock Enright, Jack Lavender, Juliana Cerqueira Leite, George Henry Longly, Thomas McDonell & Michael Dopp

P.V. / Friday 6th October 6-10pm

OPEN / everyday Friday 6th October to Sunday 15th October 10am-5pm

FLAT:TWO is pleased to present an exhibition of new work by New York and London based artists who work in the seductive valley, resting between the grandiose mountain of sculpture and the mountain of objects.

Colby Bird / Bird's animal like sculptures are often animated. Their causes and effects are precarious non-sequiturs. Their meanings obscure, yet familiar. His work in SIN-BIN screams 'come, squeeze my lemon, see what happens....'

Ernesto Burgos / Ernesto Burgos creates modernist monsters. His work could be described as 'Deceptive Expressionism'. Forms that look traditional or slow are formulated through fast-moving performances with contemporary materials. Fiberglass looks like ceramic. A ceramic seems to be a rock. His pseudo-modernism appears Picassoesque but it's attitude is more like a hyper-charged Citroen Picasso.

Alex Eagleton / New York's urban frivolity pulsates through Eagleton's practice. Bongs, carpets, slang and obtuse sculptural cravings find their home in his Bodega influenced installations, wall hangings, paintings and performances. A carnival of the discarded.

Brock Enright / A good performance can last forever in the minds of those who experience it. It only stops evolving once it has been completely forgotten. Enright's work seems to be inspired not from the external world, but from within the minds of this audience. Their thoughts and memories are made real, coagulating with their darkest fears, desires, hopes and nightmares.

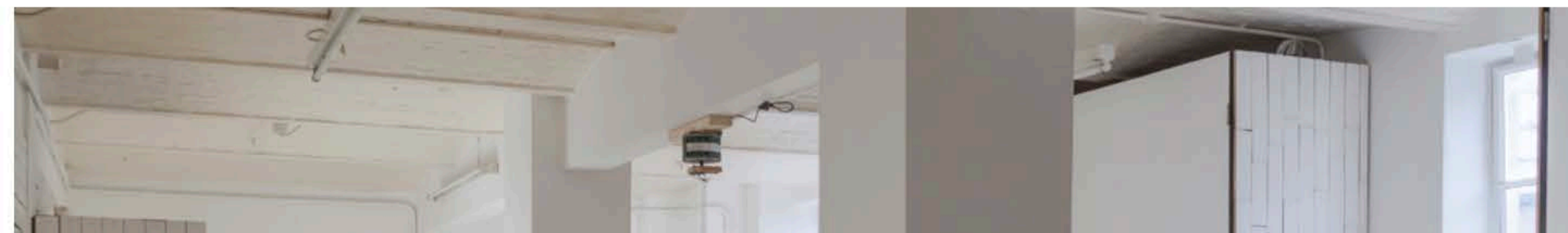
Jack Lavender / Space and time conflate in Jack Lavender's work. Grids are used to displace meanings that lie on the dust of a cats meow. Materials become images, figures become forms and meanings ebb with the tides of oceans made from piles of discarded flyers caught in the whirlwind of psychedelic tobacco box fantasies.

Juliana Cerqueira Leite / Leite builds her own prisons, and like mythological beasts breaking the shell of their immense eggs, she escapes her clay enclaves. By tooth and claw she emerges into the world, leaving the shattered remnants to the sneer of Ozymandias' cold commands.

George Henry Longly / 'Where do ideas come from?' and 'How are they explored?' sings George Henry Longly's work. Abstract sculptures - the works have roots that sink deep into ideas. Technology, performance and sexuality intertwine like expanding dark matter, inflating the parameters of his internal world.

Thomas McDonell & Michael Dopp / If L.A. artists Thomas McDonell & Michael Dopp's work were a drinking song it would probably be to the rhythm of a repetitive underground tremor. A throb emanating from the artist run space Arturo Bandini, and triangulating itself using everyone's kitchens. Their participatory vessels haunt the everyday act of drinking, turning the ritual of a private view beverage into a tequila ceremony to be savored and sipped like a crisp, clean California morning... be transported.

LINKS / Colby Bird <http://www.halseymckay.com/colby-bird-overview> / Ernesto Burgos - <http://www.katewerblegallery.com/index.php?artists/ernesto-burgos/> / Alex Eagleton - [http://safegallery.biz/KZC_AE /Brock Enright](http://safegallery.biz/KZC_AE/Brock%20Enright) - <http://www.katewerblegallery.com/index.php?artists/brock-enright/> / Jack Lavender - <https://theapproach.co.uk/artists/jack-lavender/images/> / Juliana Cerqueira Leite - <http://www.julianacerqueiraleite.com> / George Henry Longly - <http://www.georgehenrylongly.com/page.html> / Thomas McDonnell <http://thomasmcdonell.com/> / Michael Dopp (Arturo Bandini) - <http://arturobandini.pics>





SIN-BIN
Installation view



SIN-BIN
Installation view





SIN-BIN
Installation view





ERNESTO BURGOS

Untitled
ceramic and glaze
12 x 22 x 16cm
2016

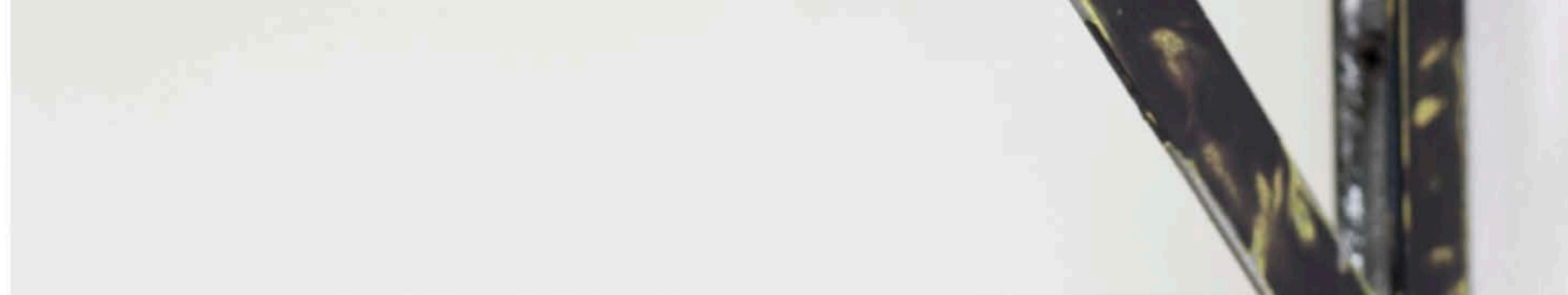


FLAT:TWO

ERNESTO BURGOS

Untitled (detail)
ceramic and glaze
12 x 22 x 16cm
2016





ERNESTO BURGOS

Untitled (detail)
ceramic and glaze
12 x 22 x 16cm
2016





JULIANA CERQUEIRA LEITE

Cinq à Sept 3, 2017

alpha plaster, bar stool, steel, pigment

130 x 90 x 80cm

2017



JULIANA CERQUEIRA LEITE

Cinq à Sept 3, 2017 (detail)

alpha plaster, bar stool, steel, pigment

130 x 90 x 80cm

2017



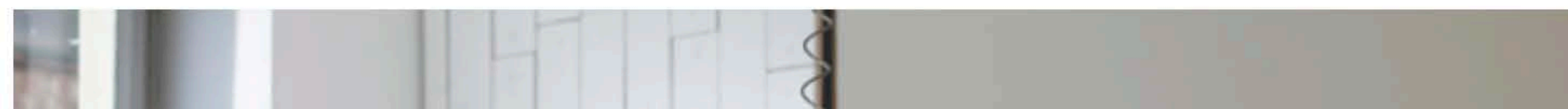
BROCK ENRIGHT
Keep Going
c-print, wire, thread
92 x 76 x 15cm
2017





BROCK ENRIGHT

Keep Going (detail)
c-print, wire, thread
92 x 76 x 15cm
2017



FLAT:TWO



COLBY BIRD
Eternal Return

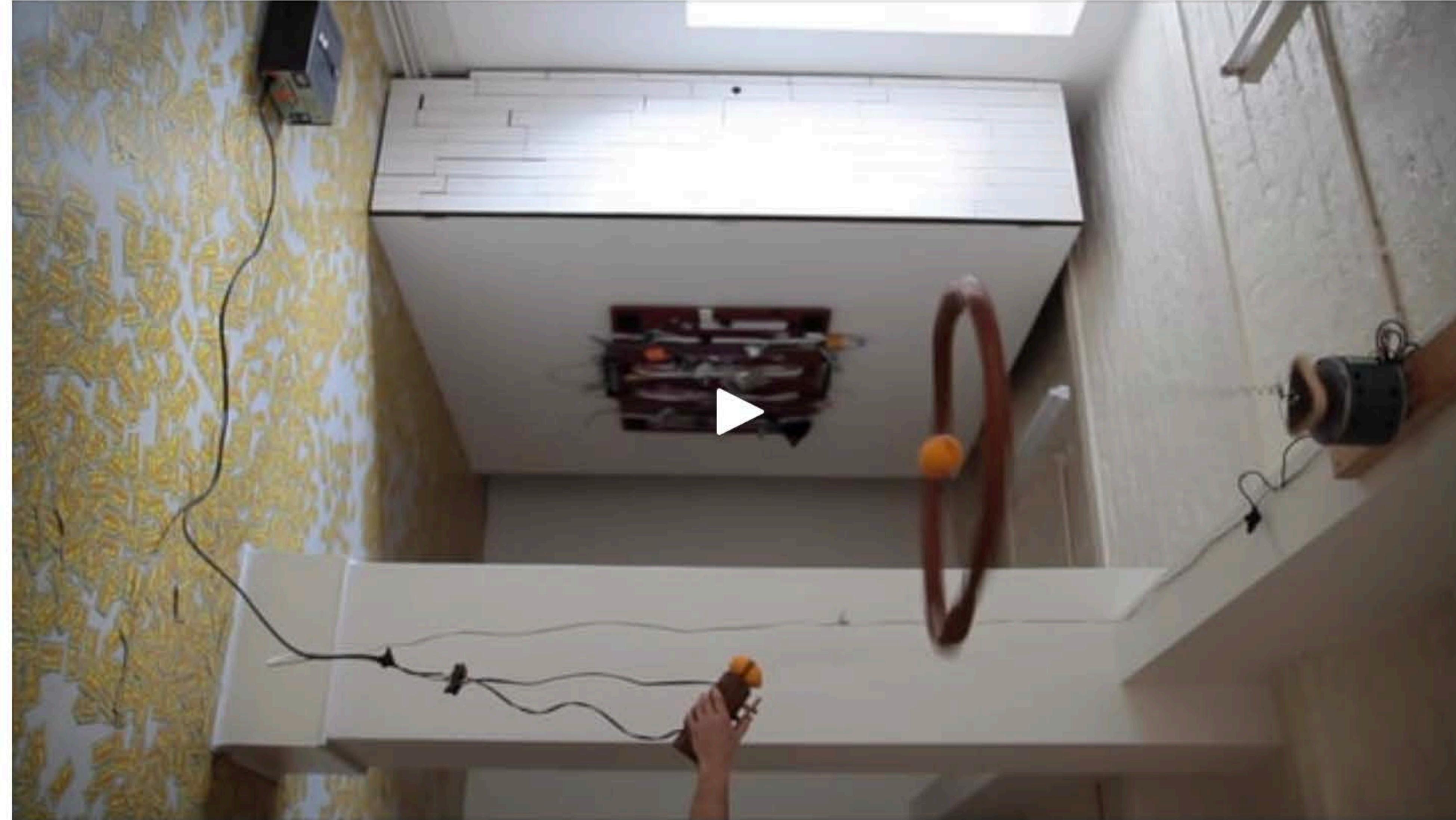
COLBY BIRD

Eternal Return

red oak, poplar, pine, metal wire, lemon, wood stain, linseed oil, leather, normally closed refrigerator light switch, nails, screws, springs, fan motor, electrical wiring, brass finial

Dimensions variable

2017



COLBY BIRD

Eternal Return

red oak, poplar, pine, metal wire, lemon, wood stain, linseed oil, leather, normally closed refrigerator light switch, nails, screws, springs, fan motor, electrical wiring, brass finial

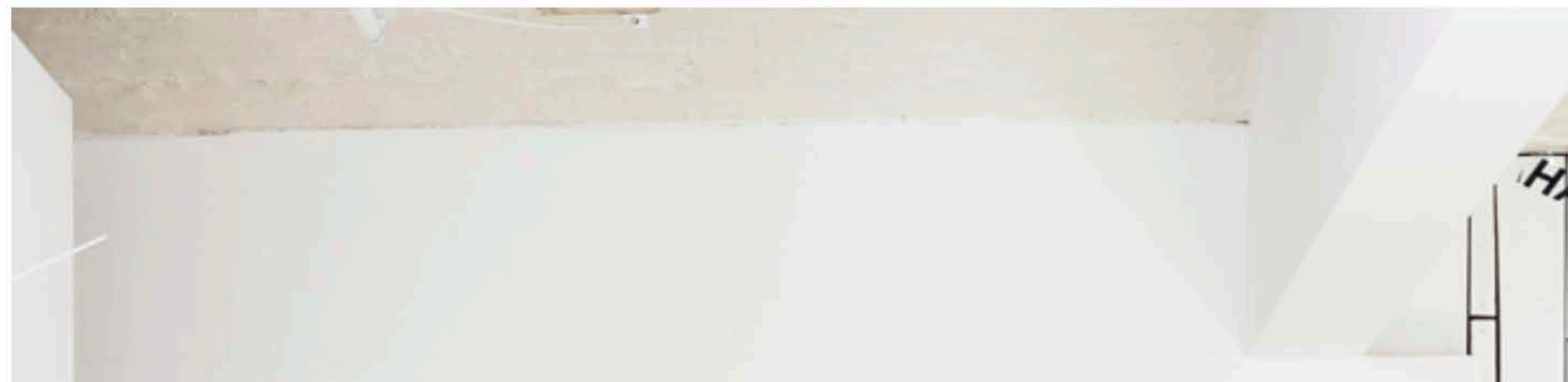
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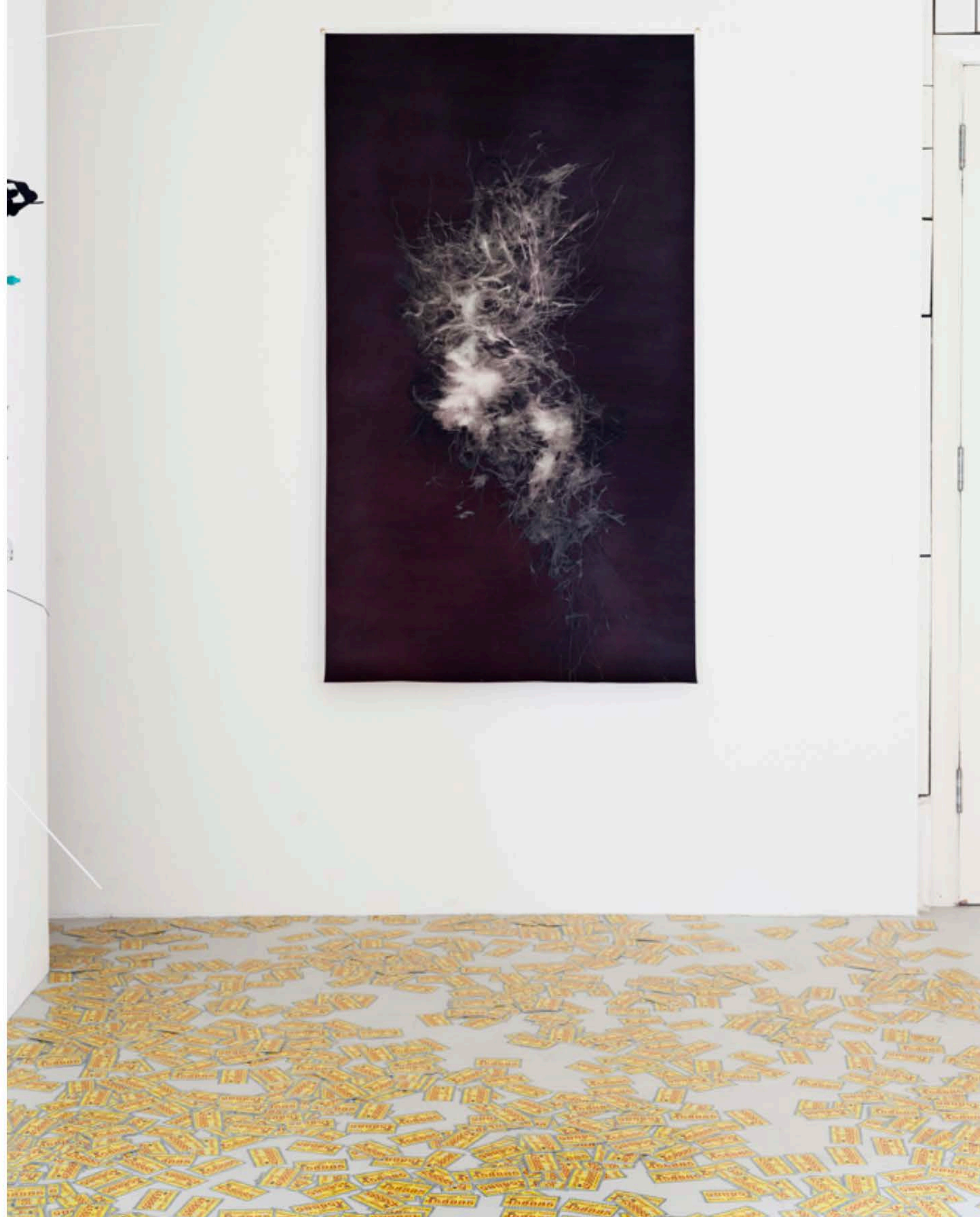
2017





ALEX EAGLETON
American Werewolf in London
blown glass
25 x 14 x 14cm
2017





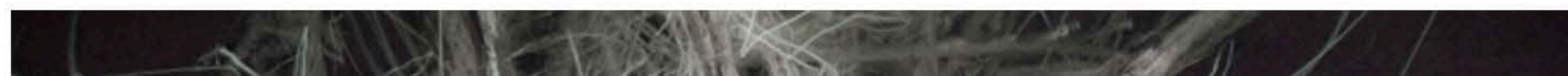
BROCK ENRIGHT

Untitled

ink and graphite on acetate

164 x 93cm

2016

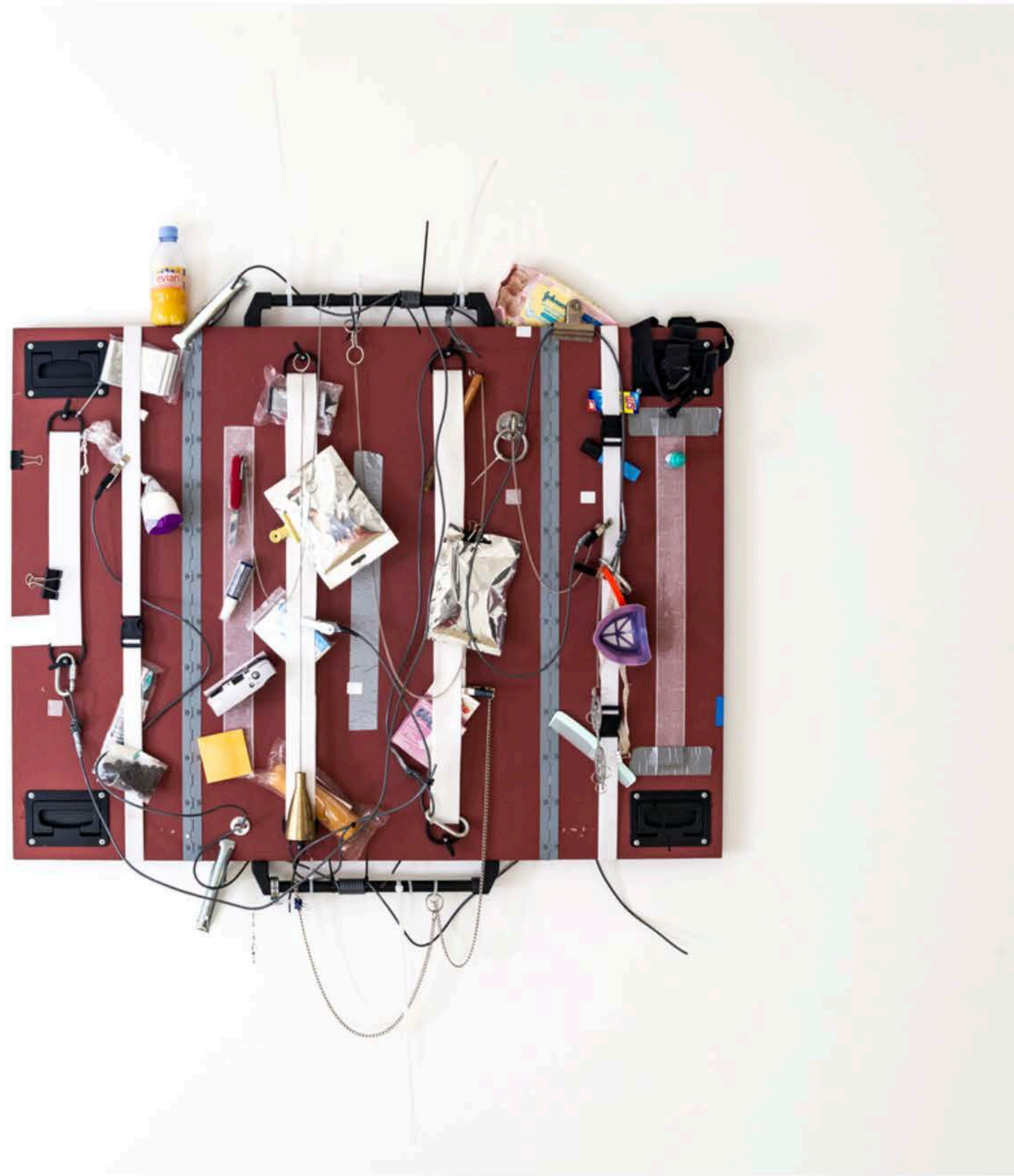


FLAT:TWO



BROCK ENRIGHT
Untitled (detail)
ink and graphite on acetate

164 x 93cm
2016



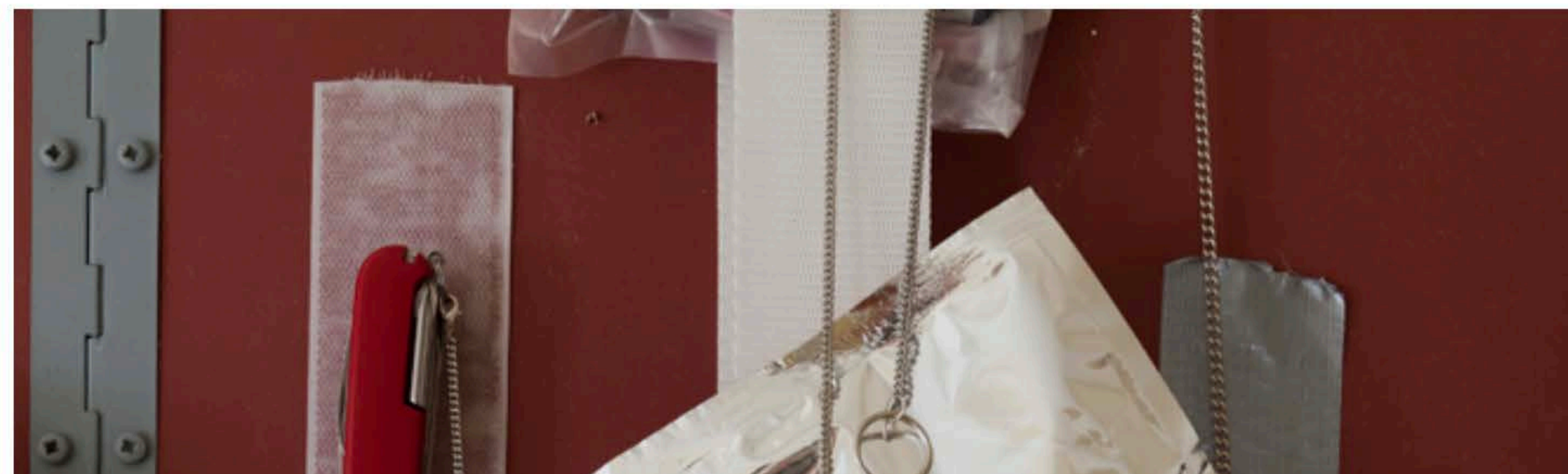
GEORGE HENRY LONGLY

Untitled

objects, plastic, wire, chain, formica, wood

182 x 120 x 45cm

2017



FLAT:TWO



GEORGE HENRY LONGLY

Untitled (detail)

objects, plastic, wire, chain, formica, wood

182 x 120 x 45cm

2017





JACK LAVENDER

Untitled (detail)

paper

size variable

2017



THOMAS MCDONELL AND MICHAEL DOPP

La Cucaracha (#2, Sin-Bin)

ceramic cups, printed bubble, packing peanuts, haha tape, icebox-crate with fragile patches, ice and tequila.

Dimensions variable

2017



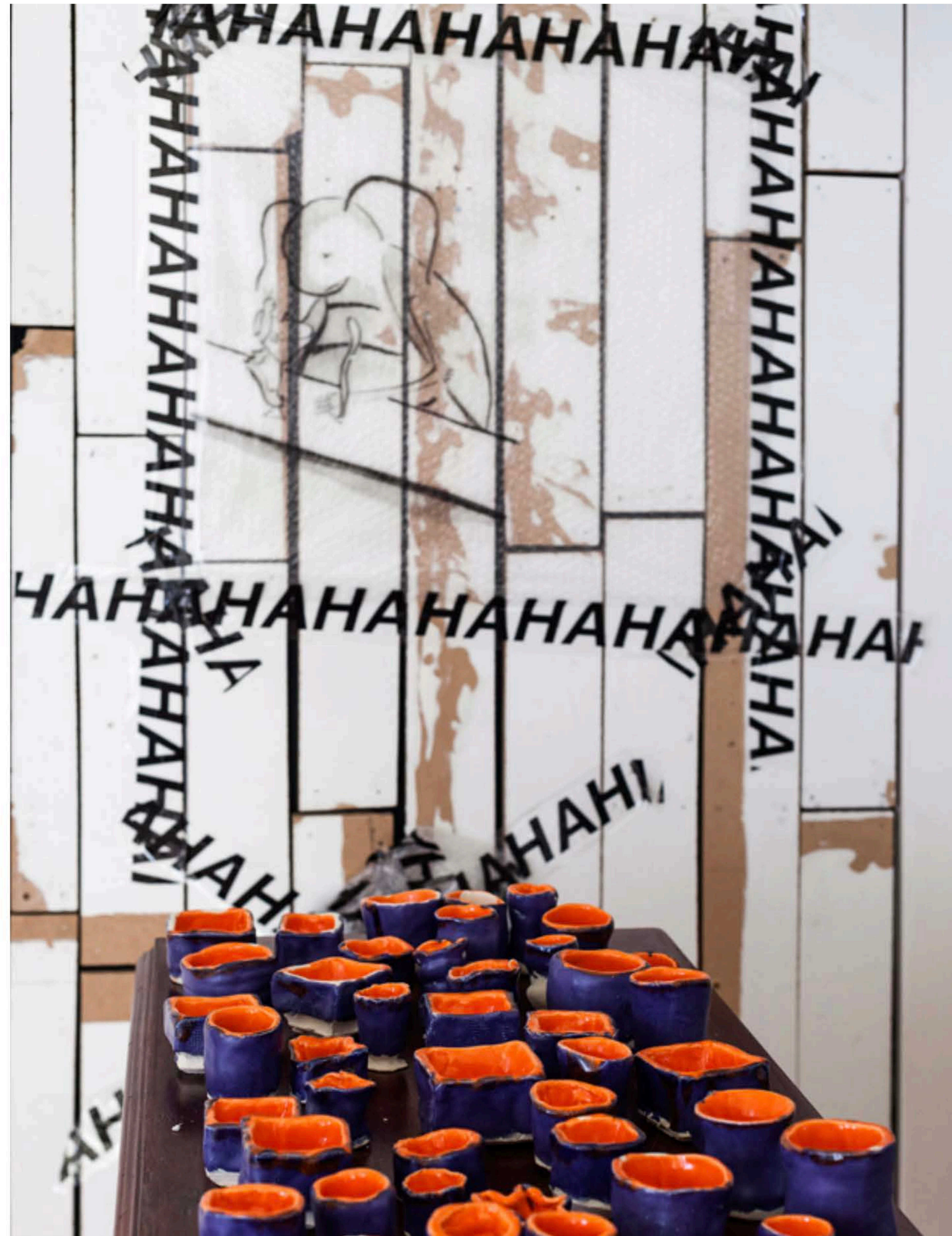
THOMAS MCDONELL AND MICHAEL DOPP

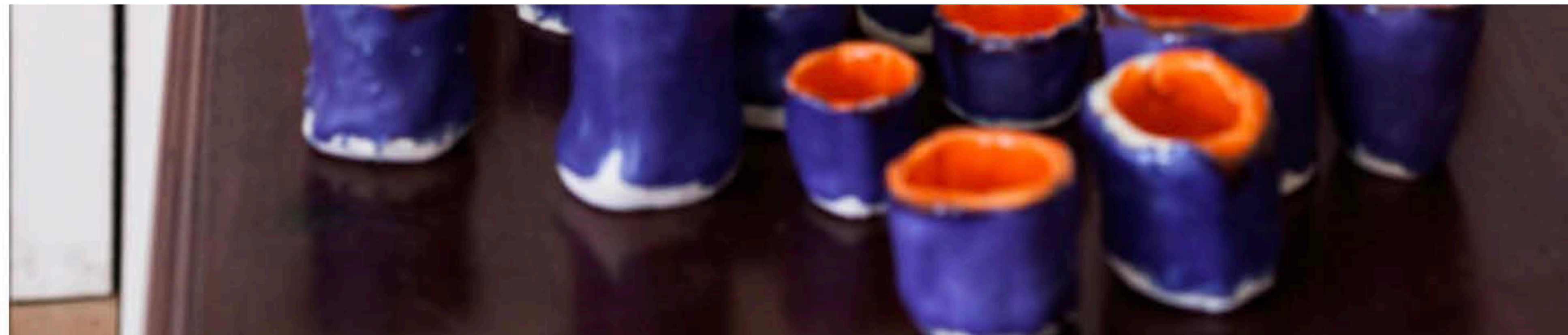
La Cucaracha (#2, Sin-Bin)

ceramic cups, printed bubble, packing peanuts, haha tape, icebox-crate with fragile patches, ice and tequila.

Dimensions variable

2017





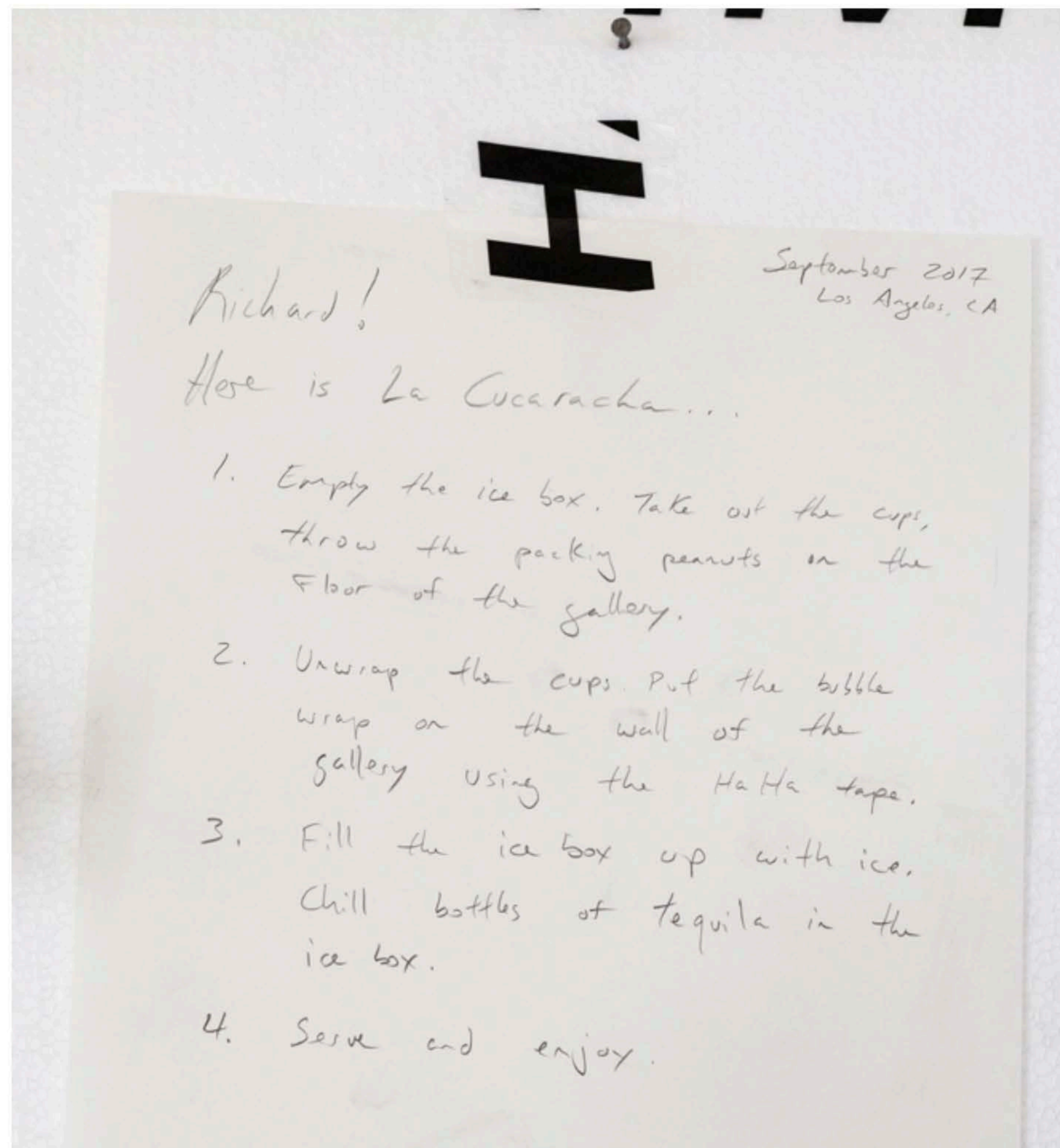
THOMAS MCDONELL AND MICHAEL DOPP

La Cucaracha (#2, Sin-Bin) (detail)

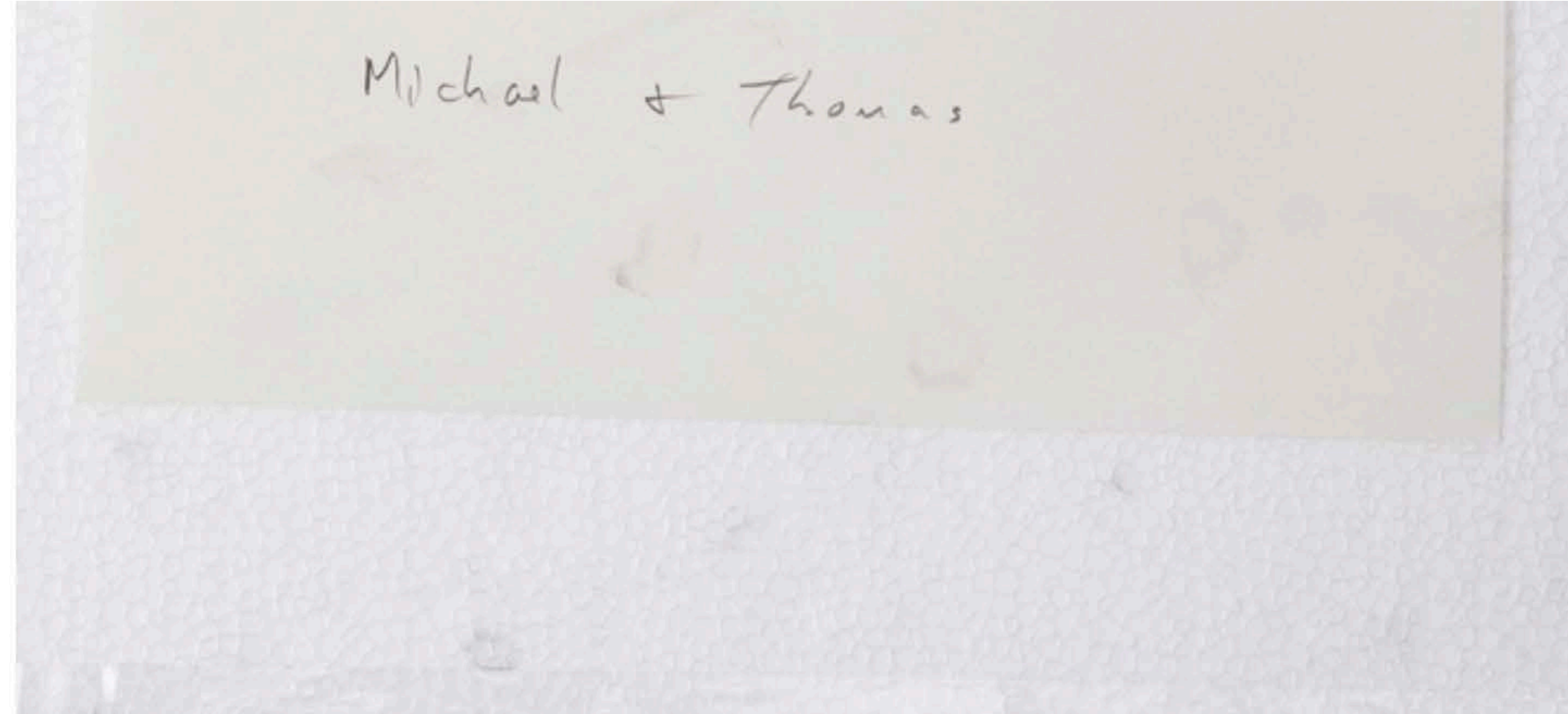
ceramic cups, printed bubble, packing peanuts, haha tape, icebox-crate with fragile patches, ice and tequila.

Dimensions variable

2017



FLAT:TWO



THOMAS MCDONELL AND MICHAEL DOPP

La Cucaracha (#2, Sin-Bin) (detail)

ceramic cups, printed bubble, packing peanuts, haha tape, icebox-crate with fragile patches, ice and tequila.

Dimensions variable

2017

FLAT:TWO

COZMETIC REALISM / Cameron Irving

ONE NIGHT ONLY / Sat 27th May 6-10pm, readings at 7pm and 9pm

New Sun, *Sun Dreams*, *Sunny Maxx* and *Giga Sun* are some of the names of pay-by-the hour tanning salons that can be found around Berlin - mostly within the city's suburban districts. With photographic and text-based work, *Cosmetic Realism* documents the signage, language, and environment of these solariums, their relationship to the city and their potential obsolescence.

Using starkly reduced language, the names of these sunning studios almost always make use of the word 'Sun' in their name or logo. 'Sun' here and 'Sun' there, becomes a kind of homogenized galaxy of sorts, a way to navigate the city's outer limits. The signage is often comprised of simple vinyl banners, rendered in basic fonts and primary colours. This gives the feeling that they are makeshift and urgent, liable to change premises at short notice and that they might not be sticking around for long.

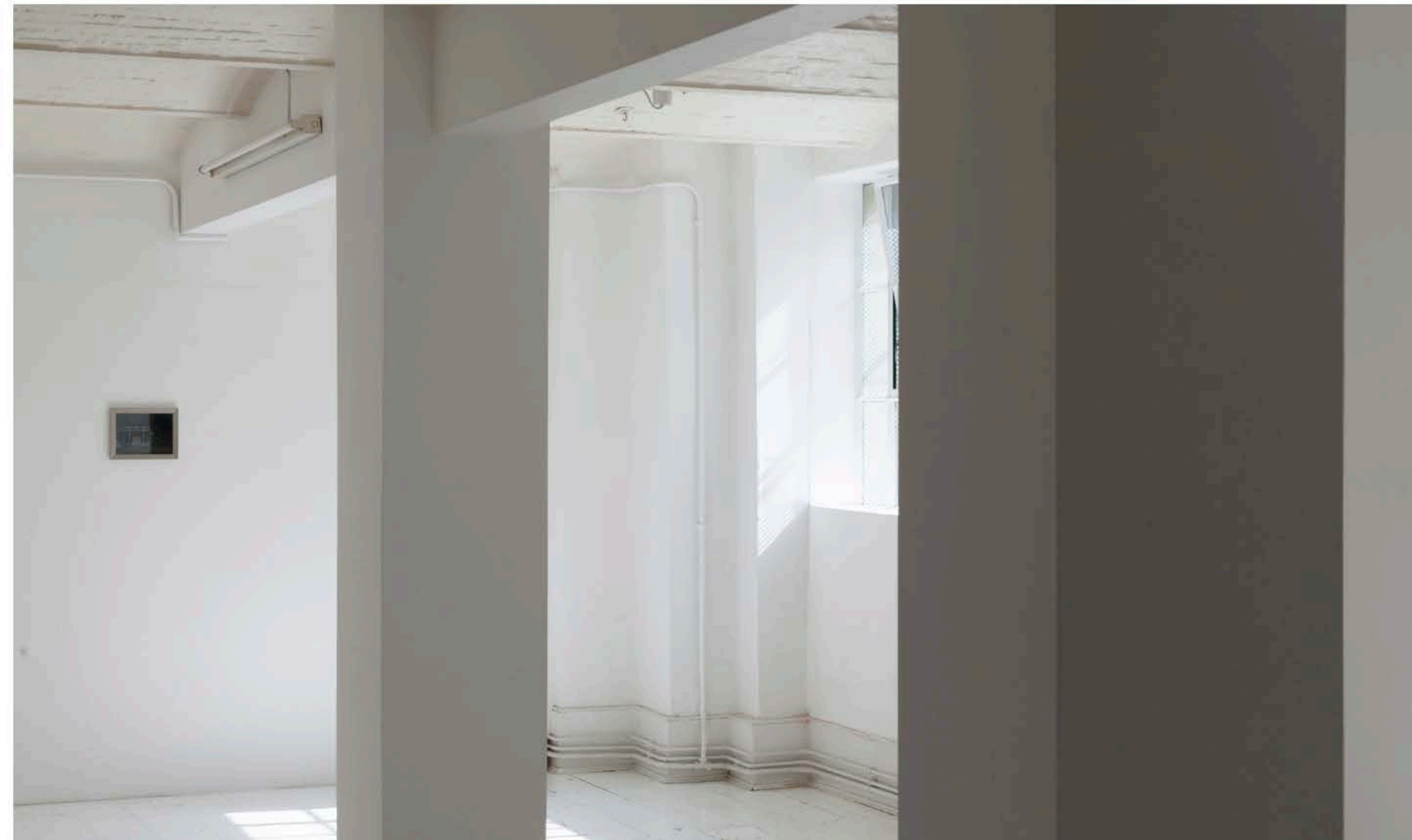
The solariums also inhabit similar zones to the city's 24-hour *Spielhallen* - dubious, windowless casinos, where one rarely sees people entering or leaving. Buzzing with concealed energy, the solariums promise glamorous tans for as little as 1 euro for a 5 min top-up in contrast to the backdrop of cold, grey days.

Giga Sun (its name suggesting a unit of immense solar energy) in the very eastern borough of Hellersdorf burned down recently - a fate that seems apt for its name.

The fate of all these solariums is probably obsolescence. Health regulations in cities such as Sydney or London have caused many of them to cease business, causing a new unregulated black market of home solariums that (over)charge their clients. Like all major cities, Berlin is experiencing the insidious spread of gentrification and it will probably be only a matter of time until these solariums disappear from the cityscape altogether.

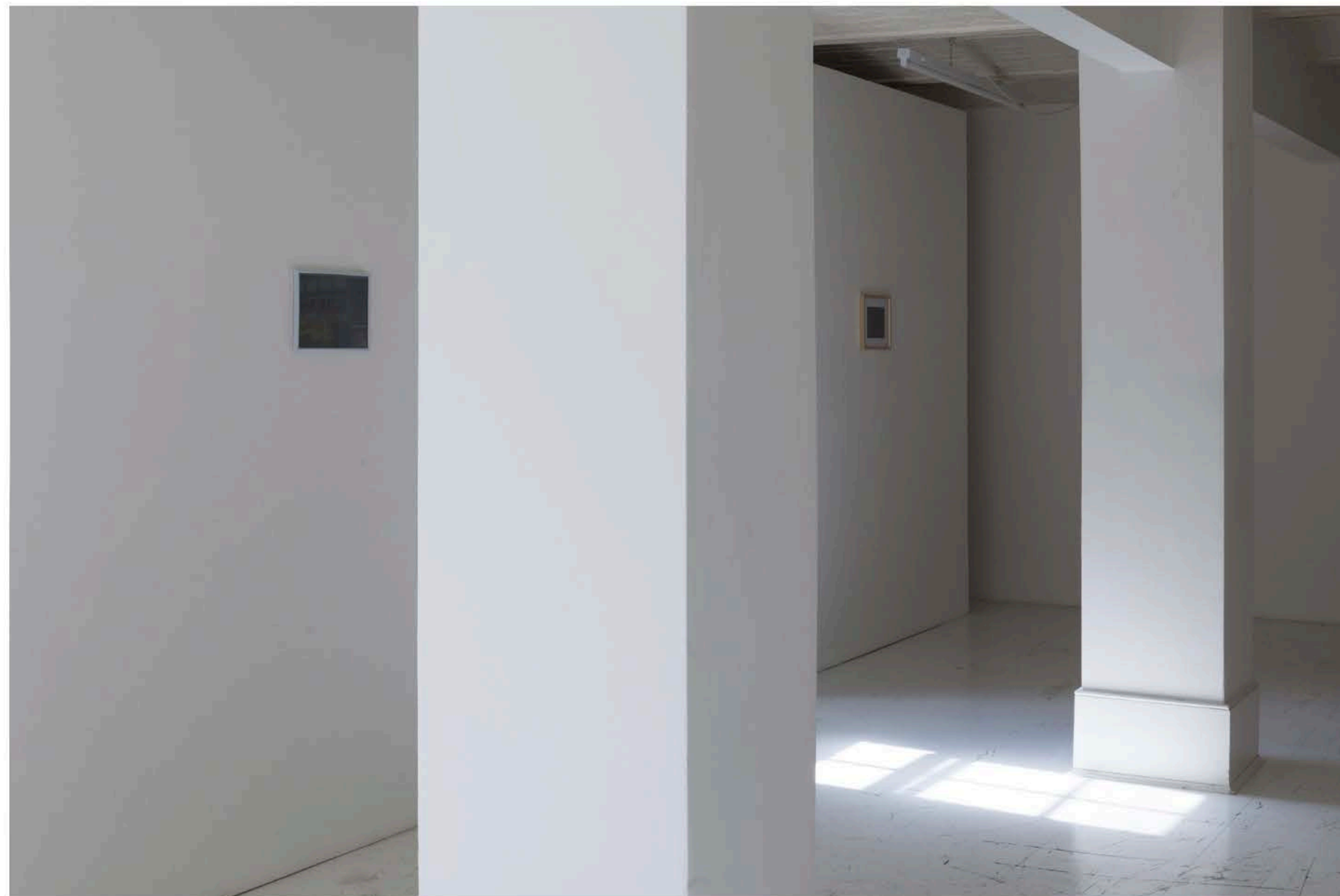
Cameron Irving, Berlin, 2017

LINK / Cameron Irving / <https://cameronirving.wordpress.com/>

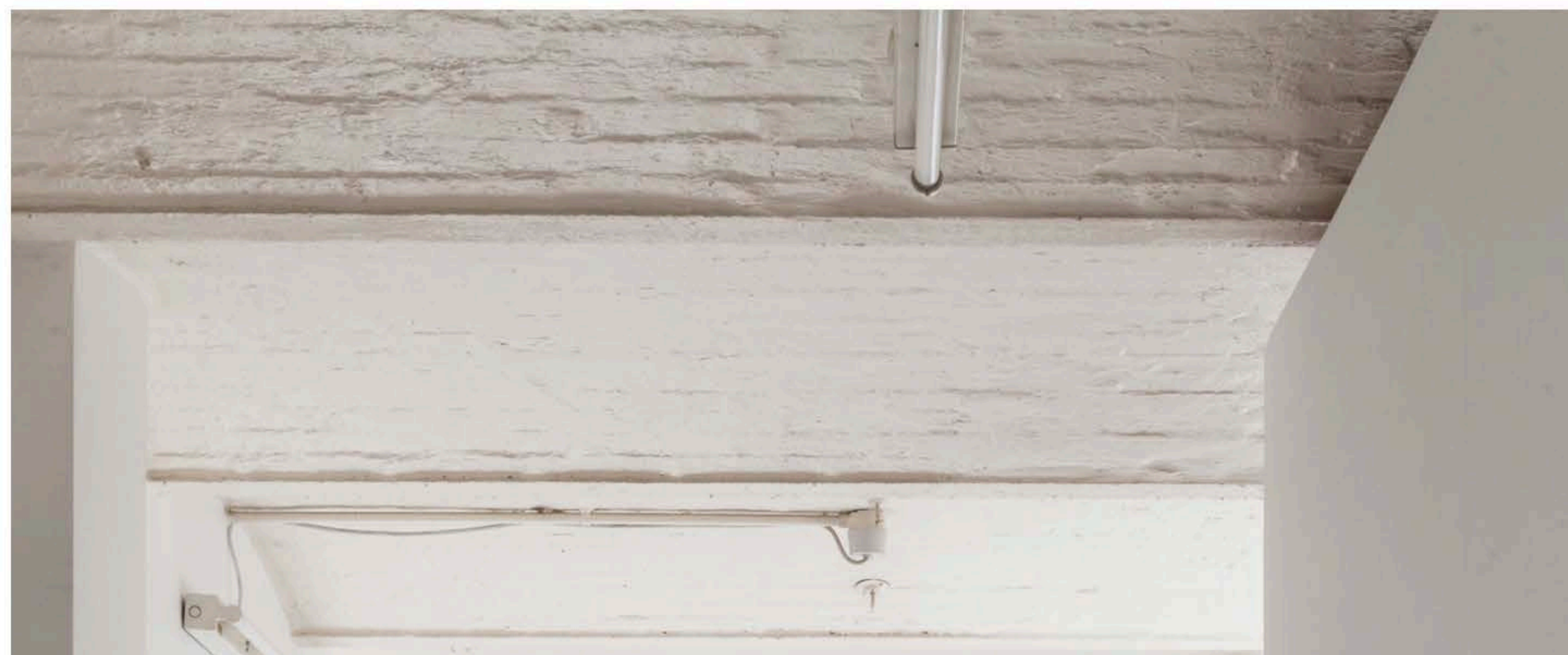




CAMERON IRVING
Cozmetic Realizm
Installation view
2017



CAMERON IRVING
Cozmetic Realizm
Installation view
2017





CAMERON IRVING
Cosmetic Realizm
Installation view
2017





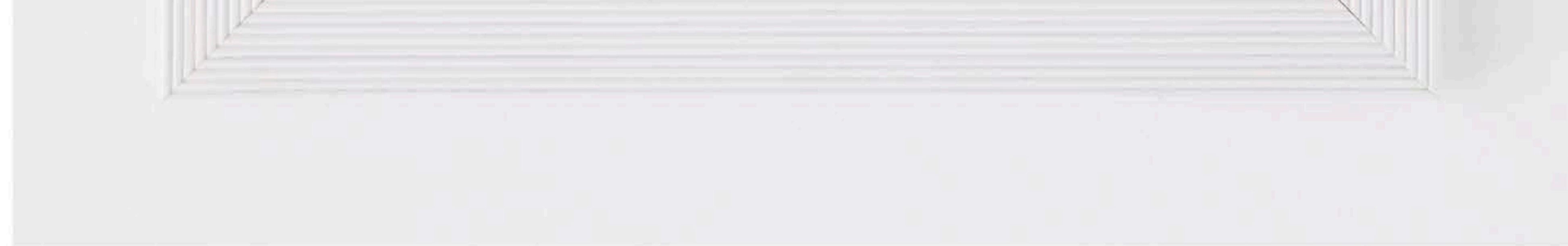
CAMERON IRVING

Cozmetic Realizm

Installation view

2017





CAMERON IRVING
Cozmetic Realizm
Installation view
2017



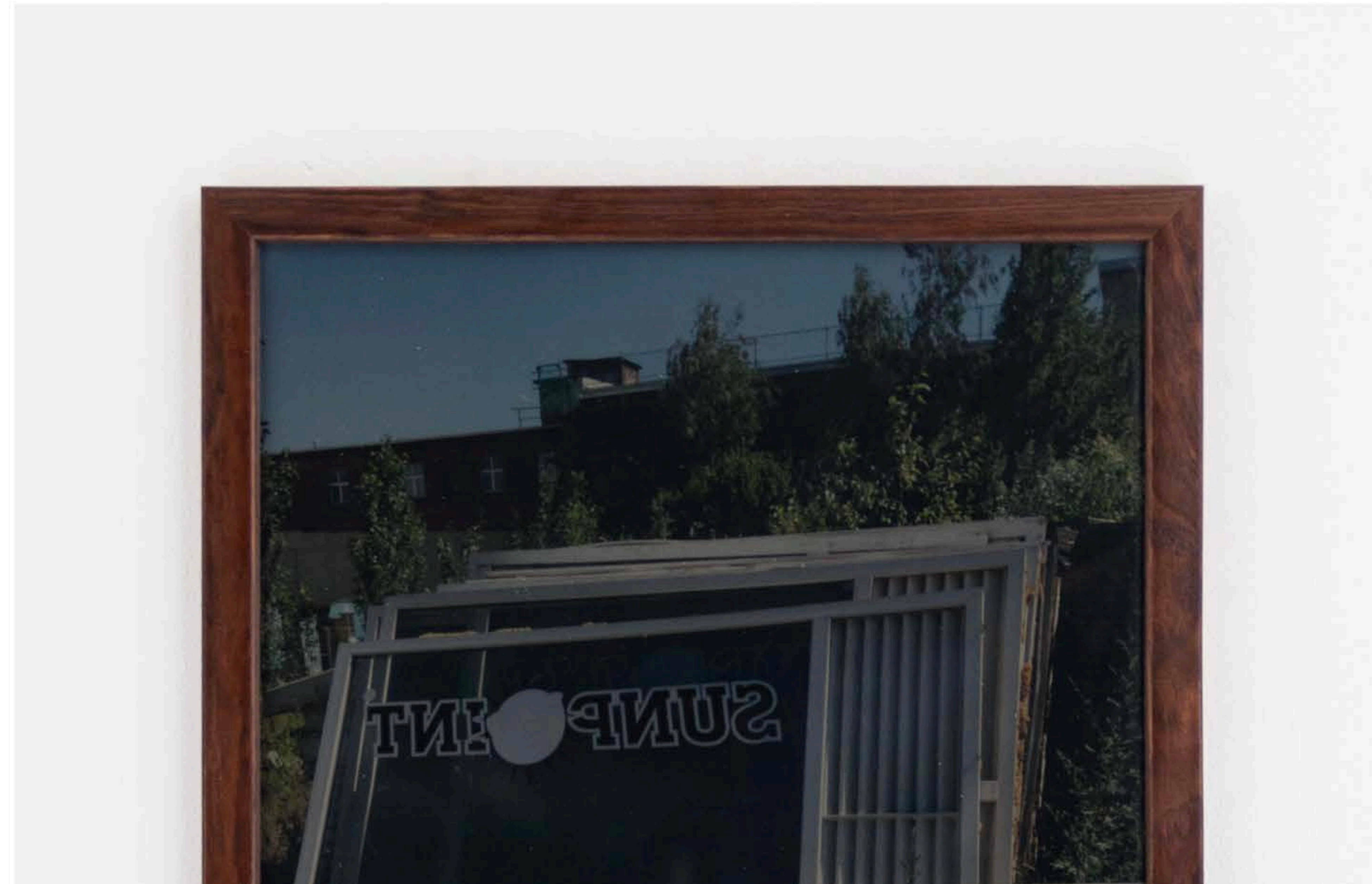
CAMERON IRVING
Cozmetic Realizm
Installation view
2017



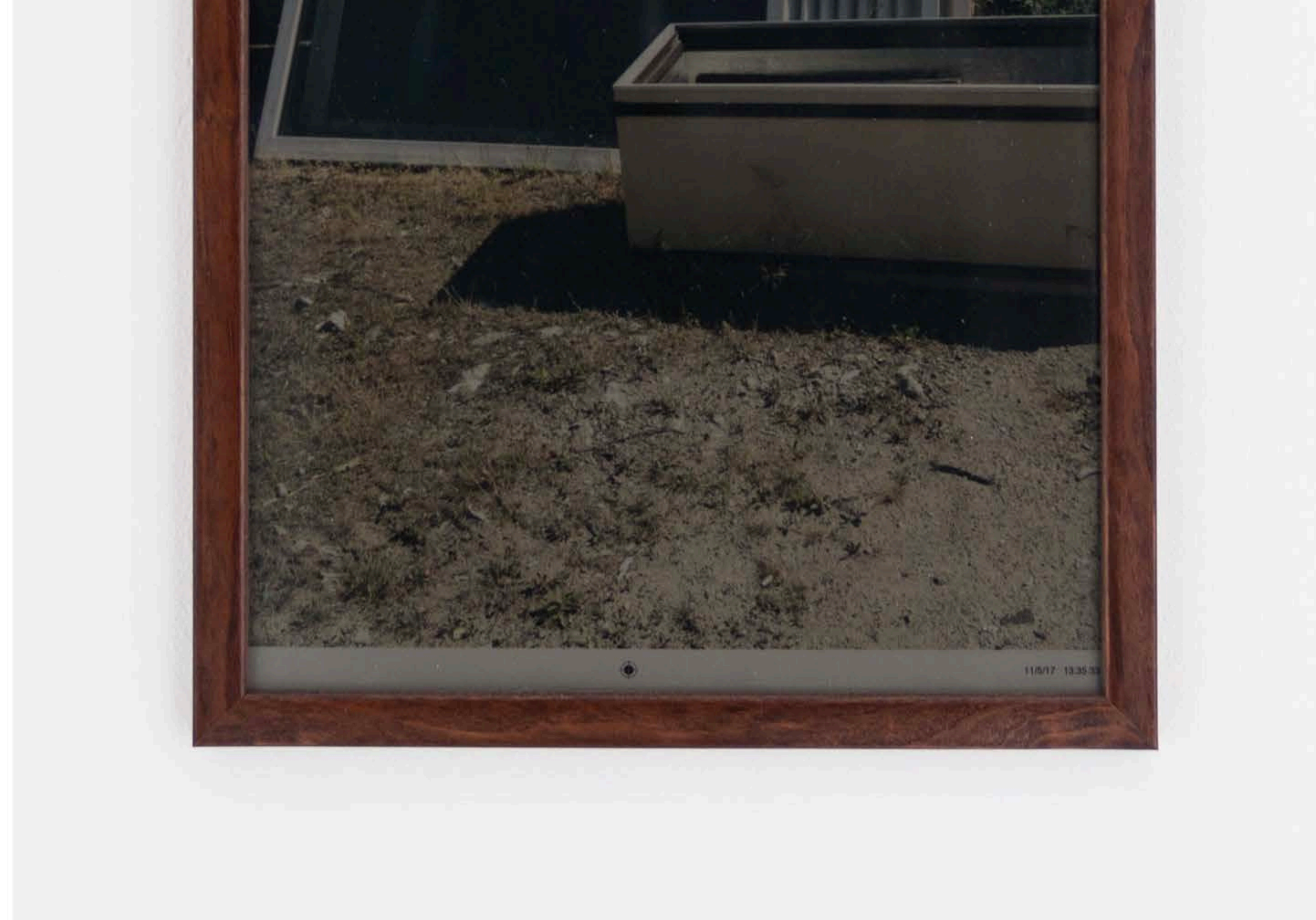
FLAT:TWO



CAMERON IRVING
Cosmetic Realizm
Installation view
2017

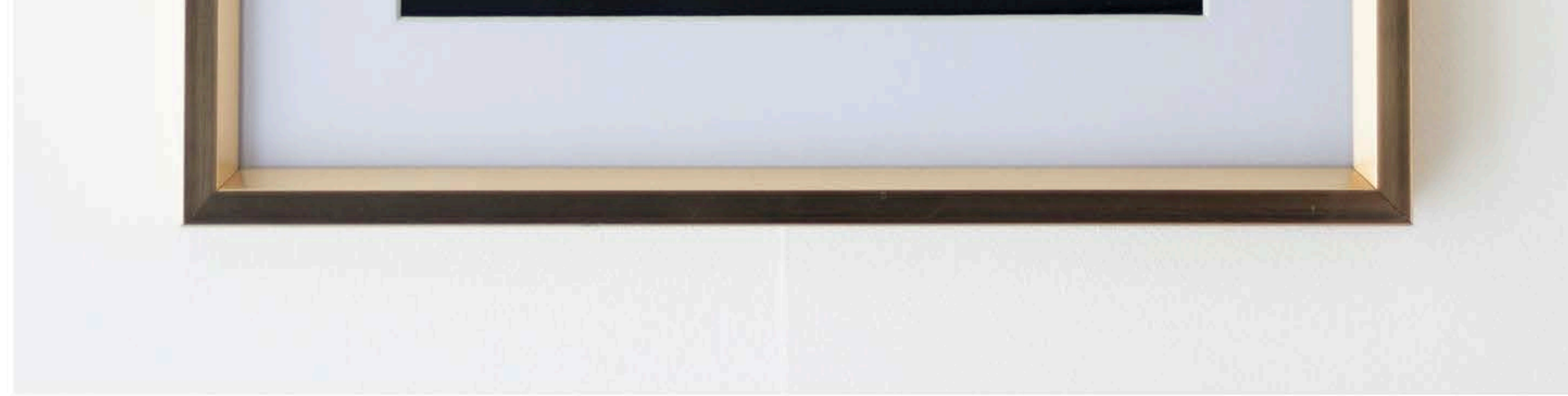


FLAT:TWO



CAMERON IRVING
Cosmetic Realizm
Installation view
2017





CAMERON IRVING
Cosmetic Realizm
Installation view
2017



FLAT:TWO

CLOSE ENOUGH / Rachel Pimm & Matt Calderwood

ONE NIGHT ONLY / Sat 29th April 6-10pm

FLAT:TWO is pleased to present a one night show with work by Rachel Pimm and Matt Calderwood.

"Now I will tell you about Panopia, a city of pillars built on the shores of a vast industrial desert. This is a city of cardboard houses, corrugated huts, bubble wrapped terraces and polystyrene mansions. These fantastic dwellings are ornately decorated with trellises, cornices, patios and doors of all shapes and sizes. All the houses exist on one plane supported by a network of communication tunnels. These tunnels connect the thousands of glass pillars that join the ground to the heavens.

Imprisoned in these pillars are all the government officials necessary to running the city: accountants, dignitaries, clerks, copywriters, bankers, ministers, policy makers and lawyers. They live, breath and die in the pillars. Their children take over their jobs when they die. The tubes connecting the pillars supply their food and take away their waste. The citizens are free to move around the city consulting these 'pillars of the city' at any time and place.

Instead of looking outward to their world, stuck in institutions and swamped by layers of bureaucracy the people look past and through the government pillars, towards each other. They are kindly to their neighbours, they share and talk, educate and create. They have no laws and there is no crime except for the existence of the city itself and the miserable lives of the imprisoned drones sacrificed for the sake of Panopia's happiness. The citizens consider this a price worth paying."

For the first show in FLAT:TWO Matt Calderwood and Rachel Pimm have been asked to present work on the two square columns in the centre of the space. The work looks out from the centre rather than the more conventional perspective of looking into the space from the gallery walls. Their constrained exhibition space draws focus away from the gallery and into a dialogue with the architecture and between each other. The space around the works will be given to the audience. The visitors stand facing the work, facing each other.

Both Matt Calderwood and Rachel Pimm are known for engaging with social, political and architectural structures in their different practices. Calderwood's work predominantly focuses on the body and interdependent materials and Pimm's on the social and political impact of materials in ecology and ecosystems. Both employ a system based practice where the outcome of the work is defined by following ideas created by a close investigation of materials inherent properties and it's relationship to the physical world they exist in.

LINKS / Rachel Pimm <http://rachelpimmwork.tumblr.com/> / Matt Calderwood <http://www.mattcalderwood.com/>





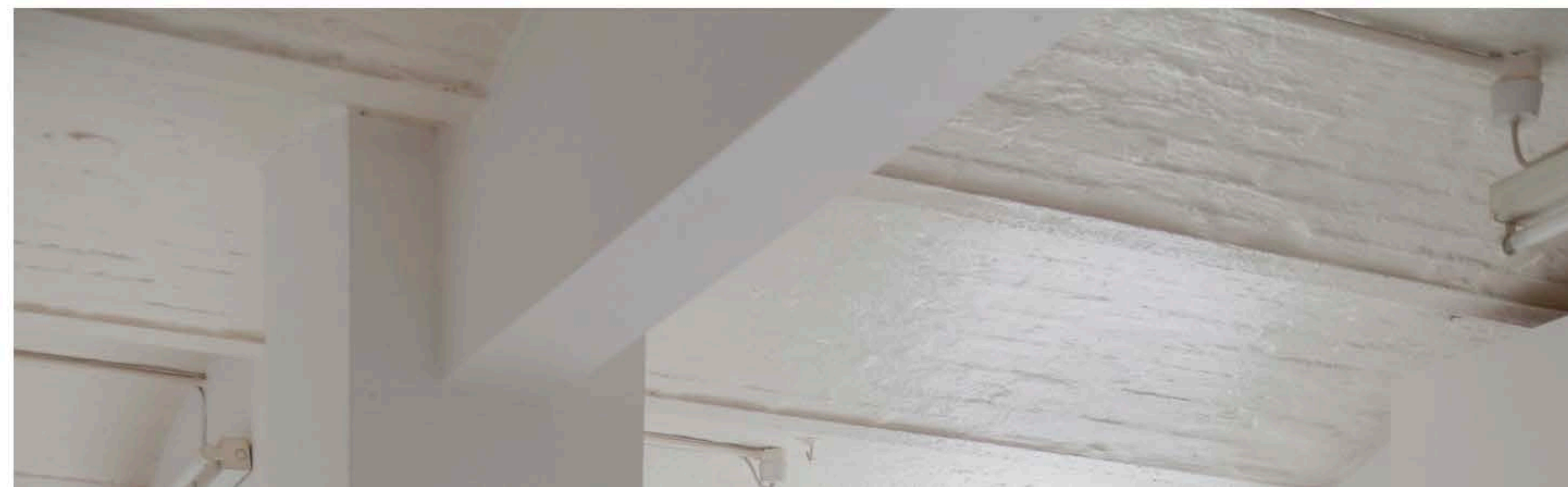
MATT CALDERWOOD

Close Enough
Installation view
2017

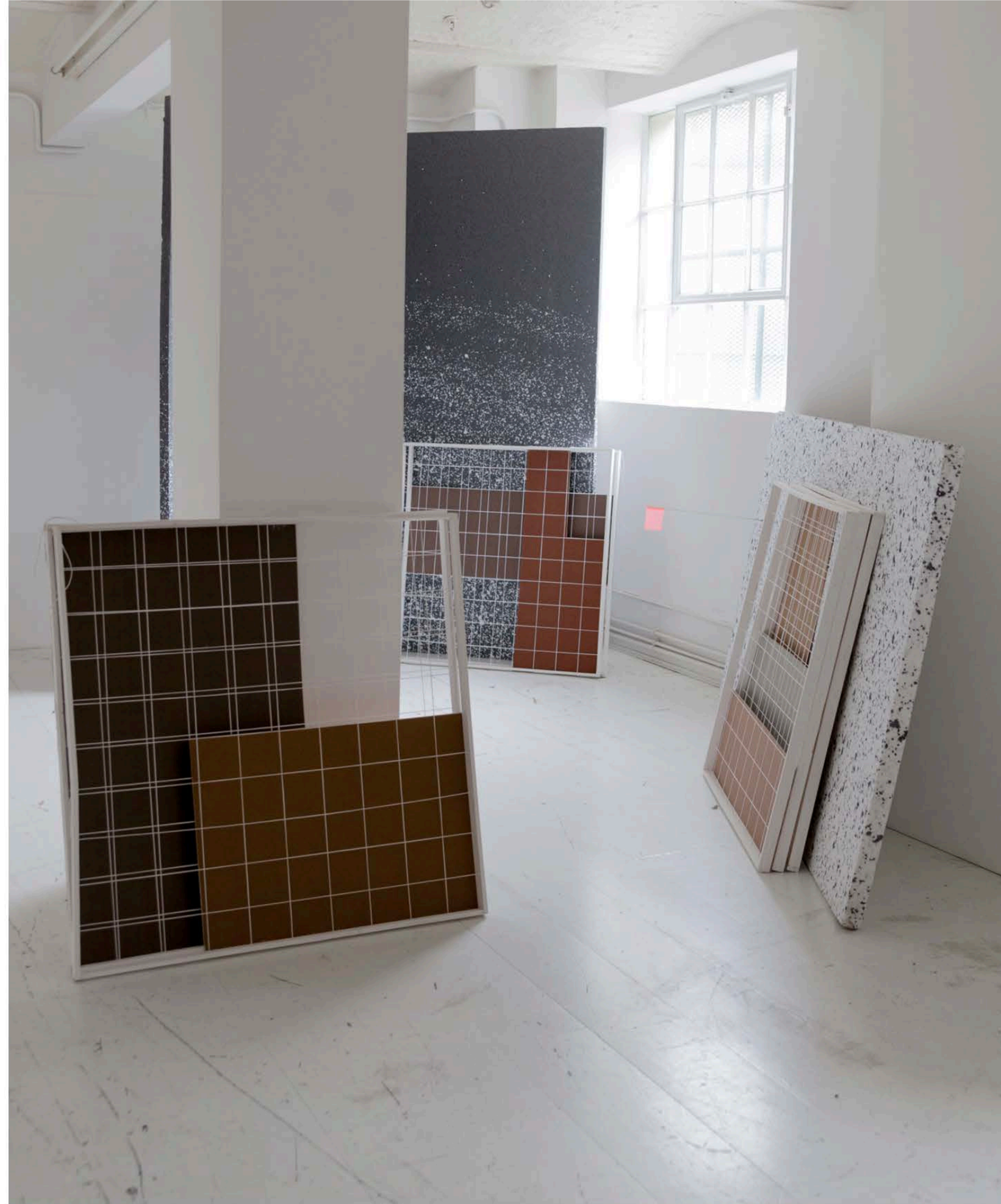


RACHEL PIMM

Close Enough
Installation view
2017



FLAT:TWO



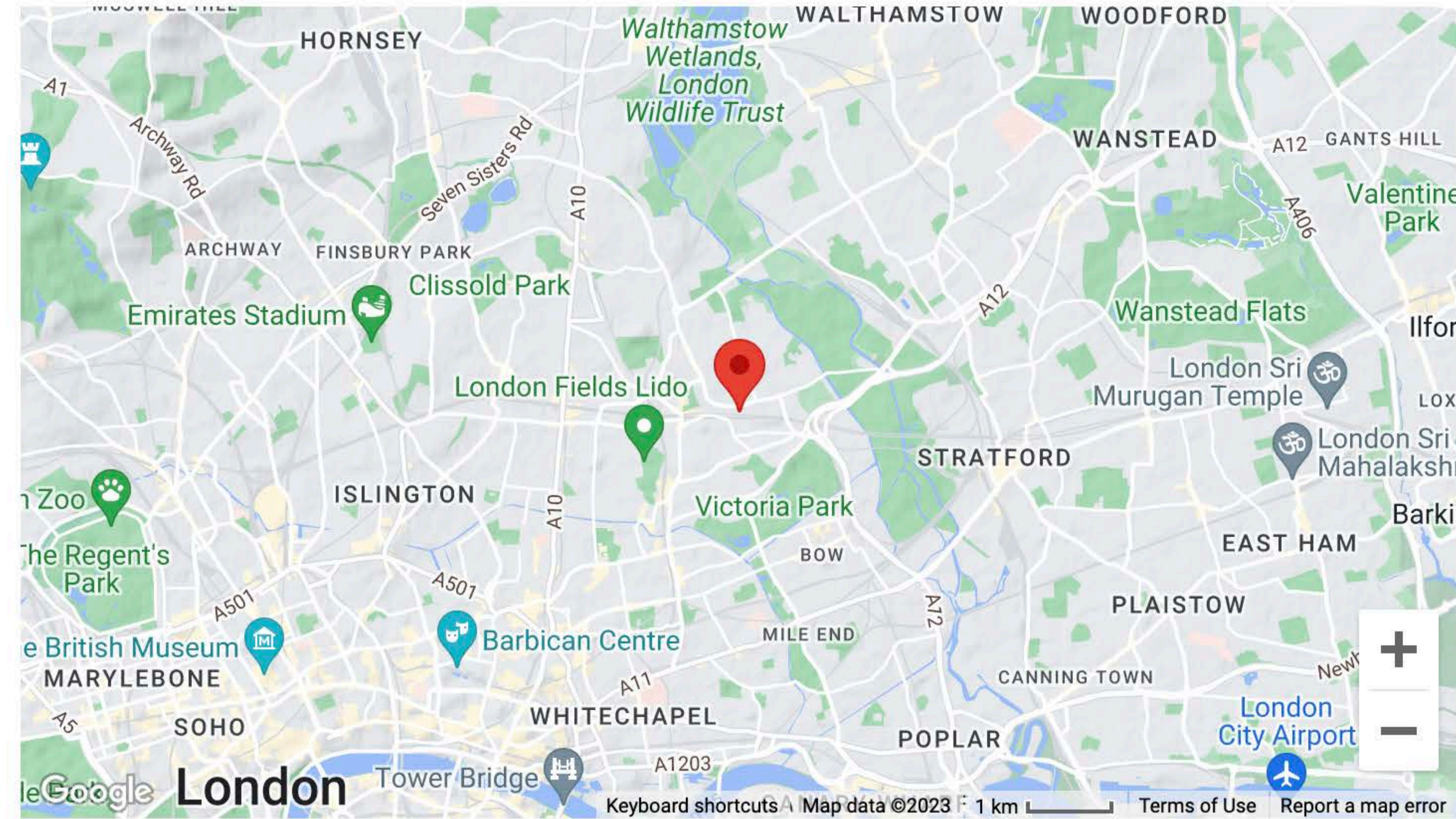
RACHEL PIMM
Close Enough
Installation view
2017





RACHEL PIMM
Close Enough
Installation view
2017

FLAT:TWO



To subscribe to our mailing list please follow this [link](#).

FLAT:TWO

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FLAT:TWO is a project space by Richard Nik Evans.



Supported using public funding by
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