



**THINGS
THAT
WERE
ABOUT
TO BE
LOST**

THINGS THAT WERE ABOUT TO BE LOST

23 OCTOBER - 1 NOVEMBER

2021

RuptureXIBIT

and

Kate Howe Studios LTD.

55 High St., Hampton Wick, KT1 4DG

katehowe.com

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Front cover:

László von Dohnányi. *A Close-Up of a Red Fish*. Oil on canvas, 75 x 55 cm, 2021.

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THINGS THAT WERE ABOUT TO BE LOST

Hawazin **Alotaibi**

László **von Dohnányi**

Katya **Granova**

Heather **Green**

Kate **Howe**

Graham **Martin**

Hamit **Üçok**

Tweety **Shiwen Wang**

THINGS THAT WERE ABOUT TO BE LOST

Kate Howe Studios, LTD. and RuptureXIBIT are proud to present Hawazin Alotaibi, László von Dohnányi, Katya Granova, Heather Green, Kate Howe, Graham Martin, Hamit Üçok and Tweety Shiwen Wang in “Things That Were About to be Lost,” a show focused on empathy for our naïve former selves.

We can never know what is to come: our understanding of how deeply we have longed or loved, or held precious only comes from its lack – the things that are about to be lost are the things charged with the pain of the future, but to prepare for their loss is not to experience their presence in this moment – the moment of the Real. These things we lose – whether they are rooted in physical items or not take with them a piece of Self when they go: that is how we know we have experienced loss, we sense a lack within. This paradox brings up concepts of temporalities: in retroactively learning our depth, do we simply long nostalgically, wish unproductively, or do we travel to our former selves, those blissfully unaware selves of the past, and notice the beauty of our former position, crystallizing awareness in the process? Is the world only real once we’ve lost it, and therefore gained perspective on what we had?

The artists all approach these concepts through the unique painting practices they employ, searching backwards, forwards, and now for the slippery moments just before and after to find those things which tremble on the edge: the things that were about to be lost.

Text by Kate Howe

That’s why pain is beautiful.

When we are friends with it,
we can hold its hand
and shine our light on it
and be loving toward it
our monster
and ask it

why do you think this is true?

I mean, what do you think is actually going to happen

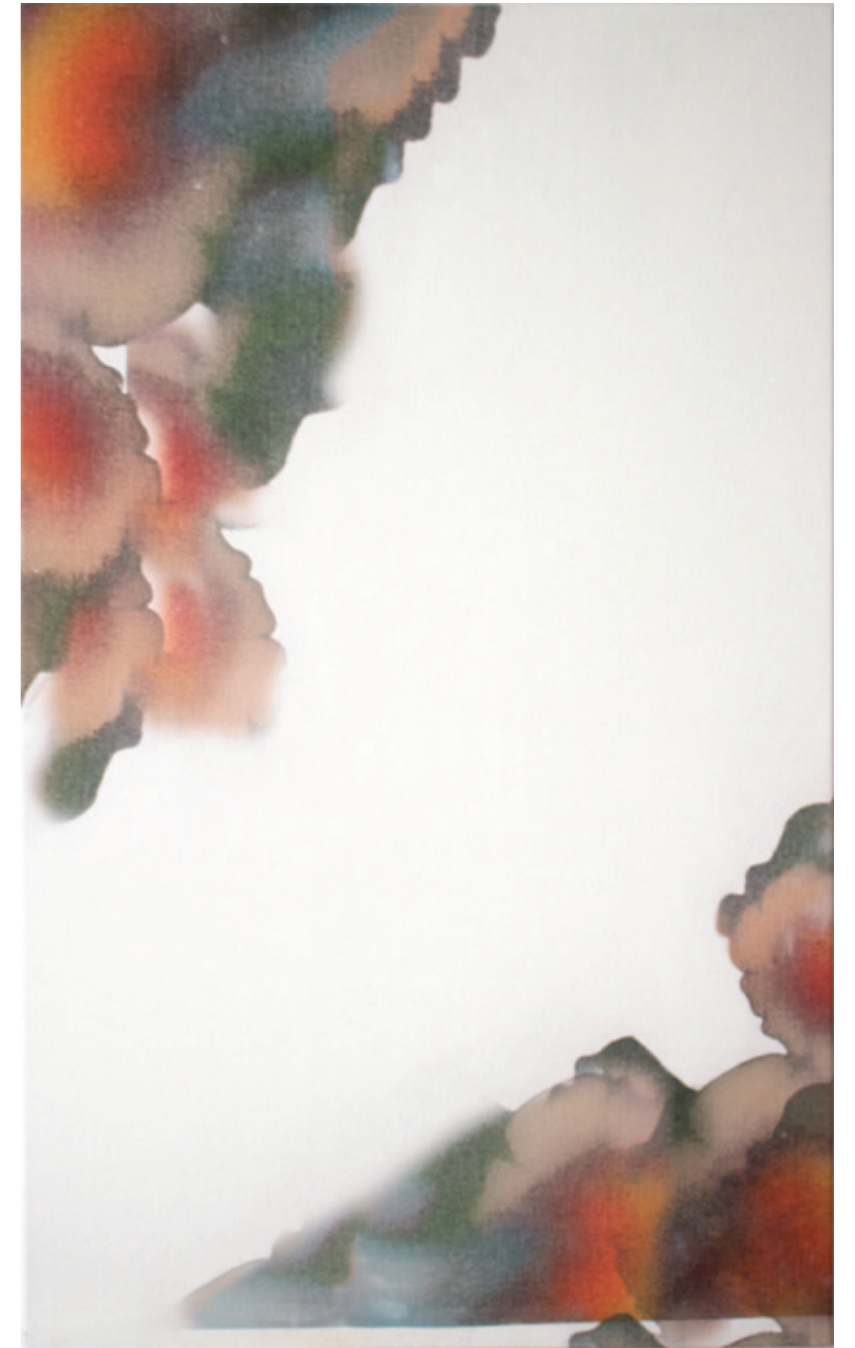
and only when it is clear and revealed
and naked in its shame
do we see
it is an act of love
for the monster itself
 grace for the process
 that made it monstrous
which unlocks the puzzle
 of its **fallacious reign**

and that is something that only pain can do
that is the power of pain

and that is why pain
is beautiful.

Hawazin **Alotaibi**

Mellow Whispers
Printmaking and acrylic on canvas
41 x 68 cm
2021



Hawazin Alotaibi

BIO:

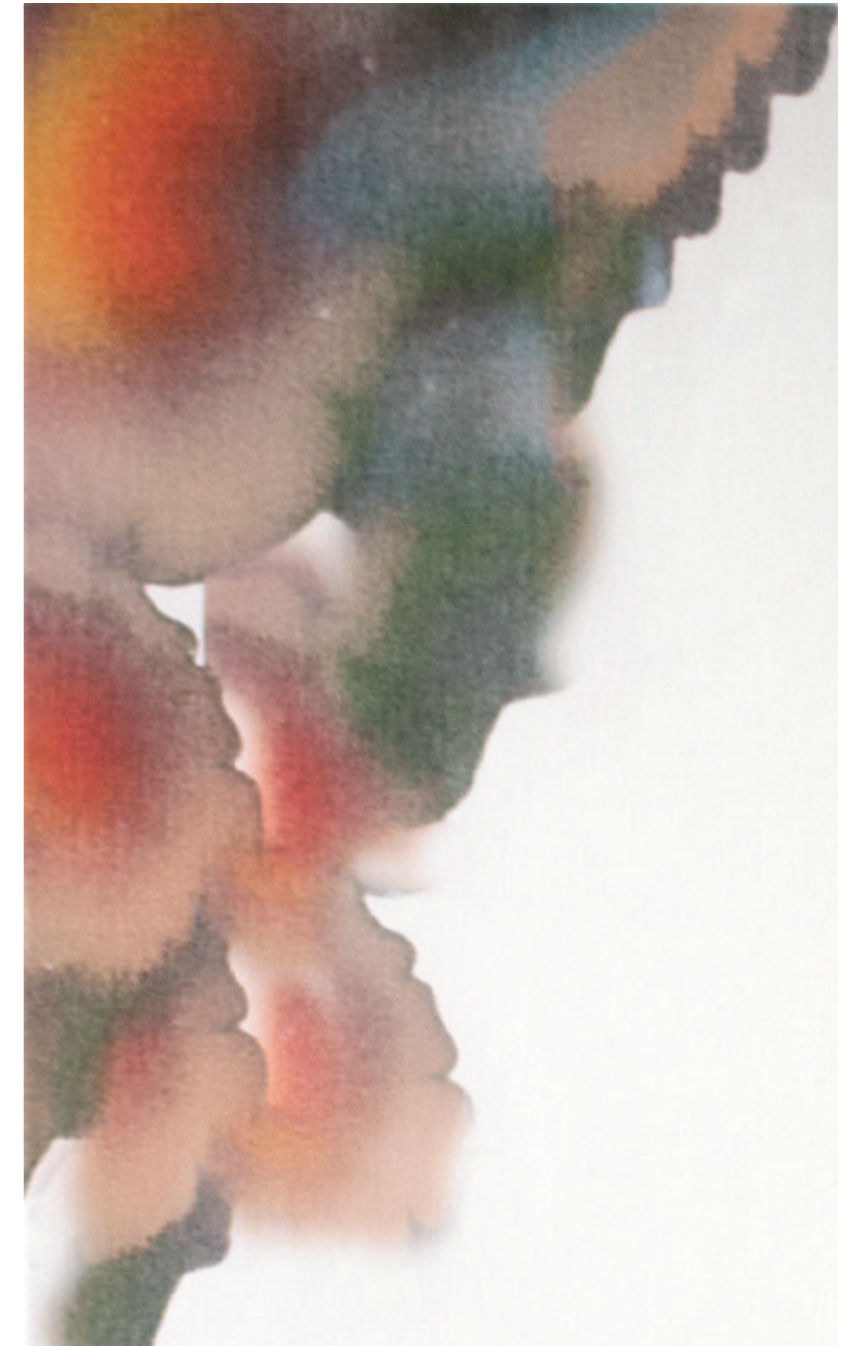
Hawazin Alotaibi (b. 1993) is a London-based Saudi-American interdisciplinary artist, curator, DJ and music producer who earned her BA in Painting at the University of the Arts London and an MA in Painting at the Royal College of Art.

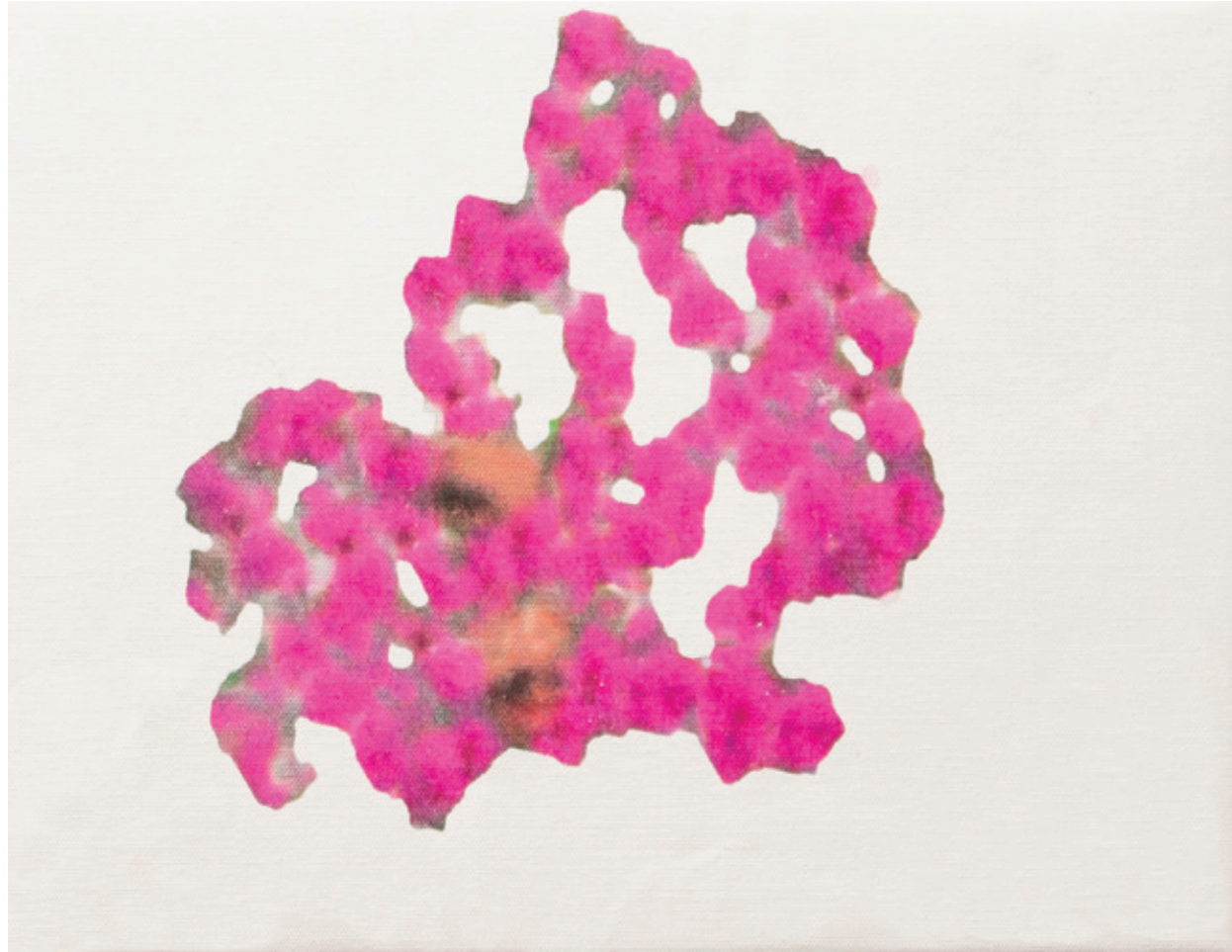
ARTIST STATEMENT:

I work primarily with painting, audio, photo, and video editing. My current work examines the notions of gender, masculinity, and self-representation on social media in the ever-changing cultural and political dynamics in the Arab world, specifically Gulf countries.

I explore those themes through my experimentation with motion glitches and distortions of my paintings, photographs I've taken, or collected photographs from social media platforms and gender portrayal imagery from encountered cultural and religious books..

Mellow Whispers (Detail)
Printmaking and acrylic on canvas
41 x 68 cm
2021





Softboi
Print on canvas and projection
35x 2 8 cm
2021



Softboi (Detail)
Print on canvas and projection
35x 2 8 cm
2021

László von Dohnányi

A Close-Up of a Red Fish
Oil on canvas
75 x 55 cm
2021



László von Dohnányi

BIO:

László von Dohnányi (b. 1990) is an artist from Hamburg, Germany. He graduated with a BFA from the Ruskin School of Art at the University of Oxford in 2012 and also holds a BSc in Architecture from University College London (2015). László has recently finished his MA Painting at the Royal College of Art and currently lives and works in London..

ARTIST STATEMENT:

I think of painting as a technology; I am fascinated by the digital aesthetics of technologically-generated images. In my work, I explore the reciprocal influence between these technological images and painting. My process starts in the digital format; sourcing virtual 3D models from the Internet and using architectural modeling softwares to distill the data down to forms and shapes that resonate with me.

Central to my practice is the notion of remediation; the concept that new media transform and refashion prior media forms. Remediation is a defining characteristic of new digital media because it is constantly remediating its predecessors. When an older media in turn adopts features of a more recent media, it is referred to as retrograde remediation.

I explore retrograde remediation by incorporating characteristics and features of CGI (computer-generated imagery) back into my paintings. I think of the CAD file selection process as a form of 'digital cannibalism' - digesting the virtual world - consuming these digital objects by retrograde remediating VR, with its artificial realism, hypermediated interfaces, ultra-sharp edges and aesthetic over stimulation back into painting.

By mixing references to an older pictorial tradition with those of cutting-edge 3D digital-modelling tools, my paintings

operate at the intersection between digital and analogue image creation. I think of my painting process as a technological mimesis. When painting, I follow rules and algorithms that mimic the idiosyncratic characteristics associated with the technological creation of images. I am interested in how technology can be utilized as a crutch for the mind; informing and assisting the different decision-making processes. This systemization of the painting process aims to inject elements of unpredictability and complexity into the paintings.



*A group of scissors cutting a
piece of paper*
Oil on canvas
75 x 55 cm
2021



*A Purple Flower in a
Pile of Wires*
Oil on canvas
160 x 135 cm
2021



*A Purple Flower in a
Pile of Wires (Detail)*
Oil on canvas
160 x 135 cm
2021

Katya Granova



Village Party
Oil on canvas
200 x 240 cm
2021

Katya Granova

BIO:

Katya Granova is an artist and curator that was born in the USSR (currently Russia) and currently lives in London. Her first degree was obtained in Social Psychology, then she gradually changed her career to art practice. Granova also holds MA Art&Space Degree from Kingston University London, Certificate degree from Paris College of Art and finished ICA Moscow course “New artistic strategies” and currently receives her MA in Painting from the Royal College of Art. Recent exhibitions include New Paintings, Gallery Dutko, Paris(2021), Signature Art Prize Gala, London (2020), Nostalgia 2.0 The zombie stage, RED DOOR Project Space, London (2019). Granova is a current member and a co-founder of the APXIV art collective, which has many exhibitions over the last 4 years in Moscow, St Petersburg, Budapest, and Copenhagen.

She has held residencies with the Dukley Art Residence in Montenegro(2020), Smirnov and Sorokin Fund (2021), Art Residency Normandy(2020), the Kunstarhuset Messen residency in Alvik, Norway(2016). Granova was shortlisted for Bankley prize 2019, Bridgeman Studio Award 2020, John Moores Painting Prize 2020 and has won a Signature Art Prize 2020 in the painting category.

In 2020 she also collaborated with Burberry UK for a commercial project.

“My practice is always structured as a dialogue with some pre-existing image, mostly I’m using old photographs. I access painting as a medium for physical interaction with the documentation of the past, so to say, I enlarge the image and paint over it, inserting my body presence into the image and approaching my canvas a portal in a different era.

Since my painting manner is very physical, visceral, it enters me into a speculative experience of the time machine.”

ARTIST STATEMENT:

The wish to penetrate the past, to rebel against the irreversibility of time - this is what fuels my practice. I use vintage photographs as a means of launching my painting. They allow me to have a window into the past, but this window is cut by the person behind the lens, so it is biased and selective. Photographs tease us with a glanced moment but they do not allow the moment to be entered into. So as a time machine, the photograph is rather flawed.

Why do I have this desire to enter the past in the first place? Being born in the USSR just prior to its collapse, I spent my childhood in the ruins of its cultural paradigm. The oral narratives passed down to me by family recounting the Soviet era were rather contradictory, my school history textbooks were being altered and re-written in front of my eyes, so my generation learned early that history cannot be trusted. They say to know the future one must know the past - but what happens if you have no past, what happens when you’re born at the point of a fissure, a crack, a departure?

In my practice I alter, abstract, and fictionalize transferred photographic images, either of my family or found in flea markets, leaving an imprint of my own bodily movement in them through my gestured marks - and this movement driven by the desire to reclaim the past. By translating the sign of “oldness” into a painted image I can control the visual dynam-

ics of the photographic image, start to impose my own subjective position, organize a formal space and think through painting. The large formats of my canvases allow me to feel them not as a window, but rather as a portal to the past, through which I can insert my presence. I seek to disrupt the linear spatial perspective of the photograph, so I deliberately destroy the relationship between the foreground and background, mixing them into a single pictorial mass of slimy paint.

Therefore, my painting is a way to enter into some sensual interaction with the reality from the past, captured in images, driven by my protest against the subjectivity of history.



Maria's Sisters
Oil on canvas
195 x 130 cm
2020



*Mum and Nietzsche
at the Party*
Oil on canvas
46 x 33 cm
2020



*Mum and Nietzsche
at the Party (Detail)*
Oil on canvas
46 x 33 cm
2020

Kate **Howe**



And that Shock of Knowing, It Never Left Her

Oil and oil stick on canvas

244 x 488 cm

2021

Kate Howe

BIO:

Kate Howe (b. 1971 in Palo Alto, USA) is an American artist and writer who lives and works in London. She is currently undertaking an MA in Painting at the Royal College of Art and is expected to graduate in the summer of 2022. She also holds a BA in Art History from Arizona State University and a Technical Theatre degree from Foothill University, California.

Howe had a solo exhibition showing at the Aspen Art Museum in Colorado in 2020. Her most recent group exhibition was at the Aspen Art Museum in Colorado in 2020. Other selected solo and group exhibitions include: Heartthrob, RuptureXIBIT, London (2021); Come Back to Me, RuptureXIBIT, London (2021); Changes, D'art Gallery, USA (2019); Resident Artists Show, Red Brick Center for the Arts, USA (2019); The Figure, Red Brick Center for the Arts, USA (2019).

ARTIST STATEMENT:

Almost always I paint about power and control. I am into the deep machinations and relational politics of my alien creatures—sensual manipulative beasts. They turn and dive, penetrate and flow, stream and wind around each other like eels. Never settling into the organic body or alien autopsy—they want to be beautiful, but just end up uneasy and sometimes trembling. My creatures turn into each other and back into themselves. They are just bad with boundaries. Even a single creature may feel like a struggle for power and control, as if they are trying to both turn and flatten, trying to become one face, or another. They exist in all dimensions, orientations and timelines. My alien creatures exist outside of gender and only in relation of self-to-self and self-to-other. They are expressions of visceral monstrous envy, greed, succulence, desire, ache—our growling ego.

And that Shock of Knowing, It Never Left Her

(Detail)

Oil and oil stick on canvas

244 x 488 cm

2021





A thousand gates and the shadow of your blue eyes (Sy)
Oil and oil stick on canvas
244 x 488 cm
2021



Tuck and roll, yo (Peter)
Oil on canvas
46 x 33 cm
2021

Graham **Martin**



An Encounter i

Acrylic, oil, and image transfer on canvas with brass hardware

250 x 160cm

2021

Graham Martin

BIO:

Graham (b. 1983, Scotland) lives and works in London. He graduated from the Royal College of Art with an MA in Painting in 2021, following studies at Université Paris II Panthéon-Assas (2009-2010), Edinburgh University (2003-2007), and Edinburgh College of Art (2001-2003).

He is a 2020 recipient of the Elizabeth Greenshields Foundation Grant and his work has been part of group shows including *Tomorrow 2021* (White Cube, London), the John Moores Painting Prize (Walker Museum, Liverpool), John Ruskin Prize (New Art Gallery, Walsall), RBA Rising Stars (Royal Over-Seas League, London), Columbia Threadneedle Prize (Palazzo Strozzi, Florence), and RSA Open (Royal Scottish Academy, Edinburgh).

He joined the board of trustees of Kingsgate Workshops and Project Space in 2018 and earlier this year launched Trafalgar Avenue with Carlos Silveria, a new artist-led gallery and project space in South East London and Margate.

ARTIST STATEMENT:

My practice explores notions of queer time and space - ideas informed by Jack Halberstam's writing on queer temporality and José Esteban Muñoz' case for stepping outside the linearity of straight time to find utopia in the present.

Recent work also draws from the writing of David Wojnarowicz, responding initially to his depictions of cruising the ruined warehouses on New York's abandoned waterfront in the late 70s and early 80s and within that space, exploring parallels with cruising culture in the UK.

Cruising the Dead River by Fiona Anderson is a key text that I continue to return to. Anderson writes that time itself

was in ruins on the waterfront, and "for Wojnarowicz, the material decay of the piers and their queer erotic appropriations also suggested the possibility of temporal overlap." With time in ruins, I wondered whether through fissures or portals in the temporal and physical fabric of the built environment, we can access the collective experience of a community that was obscured by the onslaught of AIDS.

My practice involves revisiting histories written in the margins and reframing personal experiences in the shadows as a way of deconstructing internalised oppressive narratives that have become so deeply ingrained in our collective unconscious. By collapsing the conventional linear understanding of time, I believe we can feel those distant presences, happenings, and experiences more intimately, through what Muñoz describes as "the performance of queer utopian memory".

Exploring these ideas beyond the confines of the studio, I embrace a phenomenological approach to research and making, tracing connections in my surroundings. Muñoz argues that "queerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world". This recent body of work began as a series of performances that I documented, a thought experiment, drawing on the idea of potentiality.

An Encounter i (Detail)

Acrylic, oil, and image transfer on canvas with brass hardware

250 x 160cm

2021



Graham **Martin**

in collaboration with

Heather **Green**



An Encounter iv A (Collaboration between Heather Green and Graham Martin)

Oil and image transfer on canvas with brass hardware

212 x 177 cm

2020 - 2021

Heather Green

BIO:

Heather Green (b. 1993, Middlesbrough) lives and works in London. She will be returning to the Royal College of Art to finish her MA in Painting, graduating in 2023. Previously she studied at the University of the Arts London, Wimbledon College of Arts (2013-2016) and Cleveland College of Art and Design (2012-2013).

Upon her graduation from UAL in 2016 she was awarded the Landmark PLC painting prize and was a featured artist in the Clyde & Co. Art Awards 2016. She was nominated for her first solo show in 2017, hosted by the Royal Marsden Arts Forum in partnership with UAL. She has gone on to feature in independent group shows across London that she has curated and co-curated. Between 2016-2019 she was also a featured artist with Rossi Asiaghi, a startup aimed at connecting recent graduates in the arts with professional opportunities, and gave artist talks to students within London-based Universities.

Her work features in collections across the UK, Poland and Mexico.

ARTIST STATEMENT:

My practice operates through a variety of painterly conventions pertaining to Modernism and Post-Modernism, including: exploration of materials with emphasis on processes; manipulation of surface; experimentation with form; and a rejection of subject. I am engaged with pushing materials in an intuitive and process-focused way, however, there are conceptual layers within the work which seem to contradict this instinctive method of production. One of which is the concept of labour and subjectivity, that is: the

contrast between the discernible evidence of the labour of the artist and the hidden labour, which is disguised by seemingly unintentional or incidental mark making.

In addition, my practice involves examining the value of my personal artistic labour within the production of my work; the value that is placed upon my labour as an artist within the ceremony of painting; and the value that is placed upon my artwork as the resulting product of my artistic labour. My research has been exploring the social-historical development of “The Artist” as a supposed figure of intellectual authority and unique labour-specific autonomy within our society. These ideas have caused me to examine, and attempt to surrender, my own authority and therefore the unique product of my labour, to be re-assigned and reformed through the labour and expression of another artist.



An Encounter iv B (Collaboration between Heather Green and Graham Martin)

Oil and image transfer on canvas with brass hardware

212 x 177 cm

2020 - 2021



An Encounter iv (Detail)
Oil and image transfer on canvas
with brass hardware
212 x 177 cm
2020 - 2021



An Encounter iv (Detail)
Oil and image transfer on canvas with brass
hardware
212 x 177 cm
2020 - 2021

Hamit **Üçok**



Eternal House: An Old Friend

Oil on linen

100 x 130 cm

2021

Hamit Üçok

BIO:

Hamit Üçok (b. 1995) is a Cypriot artist currently living and working in London. He earned his MA in Painting from the Royal College of Art, and a BA degree in Fine Art from the University of Hertfordshire.

He has exhibited internationally and his work has been featured in a number of group exhibitions including: 'RCA Painting Satellite Degree Show', Cromwell Place, London (2021), 'Ctrl Alt Delete', Hockney Gallery, London (2020), 'RCA WiP Show', Royal College of Art, London (2020), Cyprus Modern Art Museum, Near East University, Nicosia (2018), 'UH Degree Show', University of Hertfordshire: Art & Design Gallery, Hatfield (2018), 'A Grey Area', Courtyard Arts Centre, Hertford (2018), 'Reposition/Collision', University of Hertfordshire: Art & Design Gallery, Hatfield (2017).

ARTIST STATEMENT:

As an artist, I strive to create work that employs visual traps to show how the mind is quick to assume what is being created in a given image. In my allegorical paintings, I abstract the contexts or situations behind my subjects so that the meaning of a work is dormant, suspended or even lost. The viewer must bring their own assumptions to its interpretation. I make frequent use of pre-existing and personal photographic material, film stills, cuttings from newspapers and the internet. The images are tested, reconsidered and collaged by using computer programmes to alter them digitally. My predominant concerns are the social and political issues facing our contemporary global society. To digest and approach these problems I constantly feel the need

to transform my ideas and images into paintings. Through my practice, I aim to explore the tension between the photographic documentation of reality and the assemblance of the imaginary. The purpose of my work is to play with the viewer's imagination by forming an intimate relationship.

My most recent work has derived from personal experiences and memories of growing up in Cyprus, an ethnically divided island. Both my parents are victims of war; my father was born during the 1964 civil war in Cyprus and lived in a refugee camp for eleven years. In the 1974 war he lost members of his family. The war left many people stranded, who as a result have led estranged lives. My mother escaped from Iran during the height of the oppression of the Islamic state. Her first-hand experience of death and destruction have haunted her ever since. Although I have not been directly involved in any active conflict, I have been greatly affected by the aftermath of war. Segregation is an impossible subject but equally, what kind of artist could choose to ignore it? I paint my fears by intertwining narratives drawn from both Turkish and Greek Cypriot vantage points, which allows me to explore the impact of repressive narratives from the perspective of each region. I reimagine the canvas as my island and overlay the cultural commonalities and differences. In doing so, I introduce another layer of complexity, distort time and facilitate dialogue between isolated stories from both communities.



I Can't Breathe
Oil on canvas
40 x 50 cm
2020



Eternal House: The Last Supper
Oil on canvas
100 x 130 cm
2021



Eternal House: The Last Supper (Detail)
Oil on canvas
100 x 130 cm
2021

Tweety **Shiwen Wang**

Untitled
Oil on linen
180 x 130 cm
2019



Tweety Shuwen Wang

BIO:

Tweety was born in Shanghai, China in 1995 and lives and works in London. Prior to the RCA he received his BA at School of Art Institute of Chicago in 2018.

Master of Art in Painting. Royal College of Art, London, 2021
Bachelor of Fine Art. School of the Art Institute of Chicago. Chicago, IL, 2019
SAIC Distinguished Scholar Scholarship, 2018
Bachelor in Art and Technology, Set Design. Shanghai Institute of Visual Art, 2017

Exhibitions

ArtSect Gallery. *Art for Artists*. London, 2021
Arthill Gallery. *When Snowdrops Rise*. London, 2021
Cormwell Place. *Degree Show*. London, 2021
Unit 1 Gallery/Workshop. *Final, not Over - again*. London, 2021
Issuing Gallery. *The Intermission*. Shenzhen, China, 2020
New Century Global Center. *After Intermission: Where Are We Heading?* Sichuan, China, 2020
Hongik Museum of Art. *ASYAAF: Hidden Artists Festival*. Seoul, Korea, 2020
Millennium Gallery. *On the White Wall: 20 Litres Interior and Exterior Stable Wall Paint*. London, UK, 2020
Courtyard Gallery 2. *Counter Point*. London, UK, 2020
404 Art Fair -Shanghai, 2018

ARTIST STATEMENT:

My work is inspired by the limit of a representation-based language system and the space of vagueness

within verbal expression. I turn to abstraction to provoke one's intuitive response to the visual material, which I carefully design in regard to color choice and the positioning of particular forms.

In daily life, I sometimes comes across the scenario where I have a lot to say but ends up saying something I doesn't mean to say. I capture such delicate sorrow in my work, in which the visual material seeks the viewer's attention yet at the same time resists revealing such seeking blatantly, which echoes the pattern I notice in life. My work hence invites the viewer to participate in a game of hide-and-seek. In this process, what matters is not so much some hidden meaning as the tension between hiding and revealing.



An Over Thinker

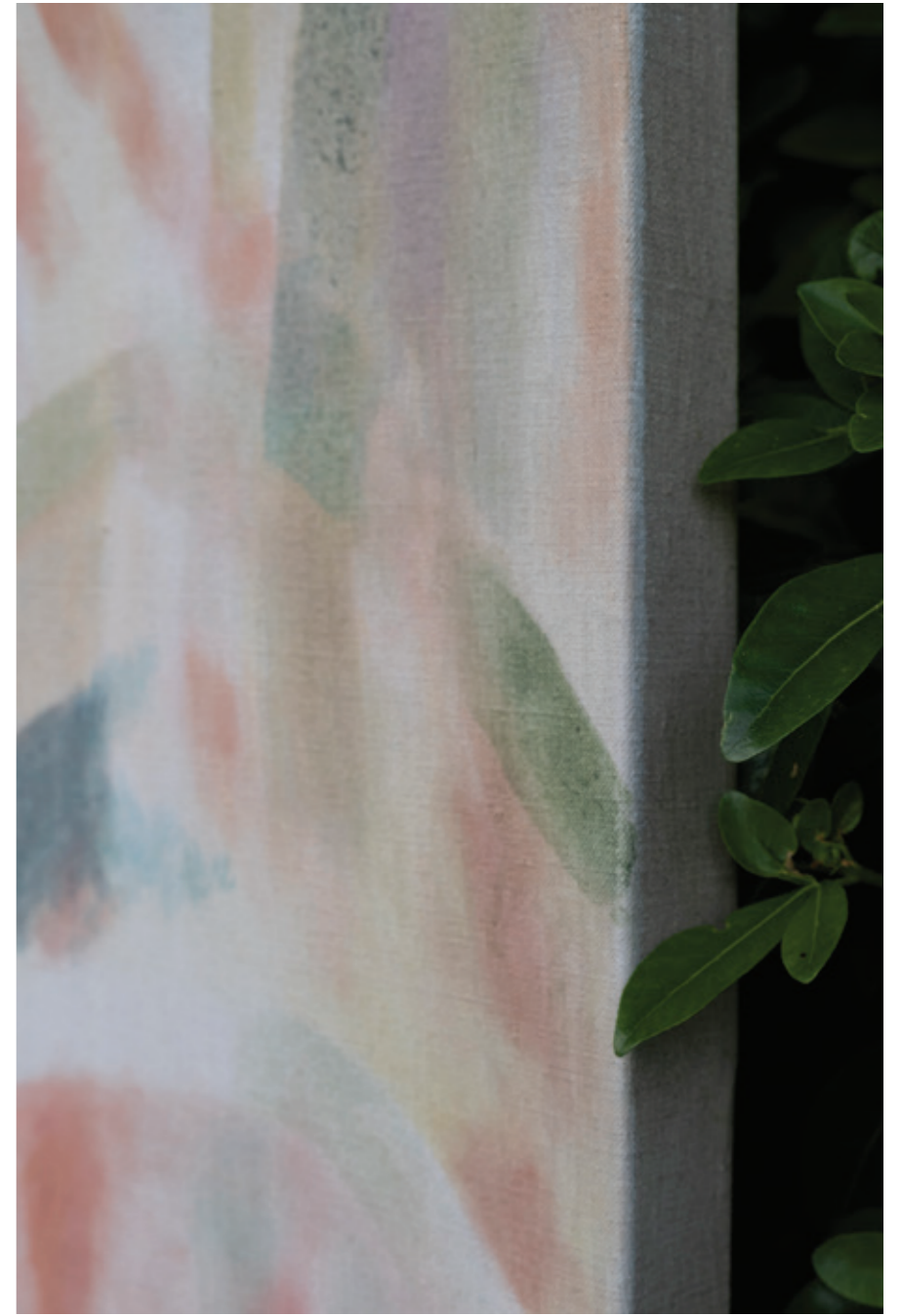
Oil on canvas

100 x 80 cm

2021



An Over Thinker (Detail)
Oil on canvas
100 x 80 cm
2021



Untitled (Detail)
Oil on linen
180 x 130 cm
2019

RuptureXIBIT

at

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