

JEREMY DICKINSON

Time Out

May 26, 1993

Four Artists

20 DERING STREET

Four artists who work at Anthony d'Offay installing shows have been lent Maureen Paley's former space by Legal & General, landlord for the whole block. It's good to see the gallery in use again. When I visited, Don Brown had not yet arrived with his pieces which relate, in some way, to the space. The other three are painters.

Jonathan Gwinner uses tissue-paper to separate layers of oil paint, so preventing the colour merging into a sludge and allowing his vigorous gestures to remain fresh. Martin Shiel builds up the surface of his canvases with plaster and names the pictures 'Dave' and 'Kev' after archetypal builders. The canvas of 'Dave' is soaked in Quink ink, then assaulted with bleach so that it resembles denim. Showing through the plaster in patches, the pictorial elements create a

narrative strand that distracts from the work's physicality. 'Kev' is much more potent. The blue has all but been obliterated by plaster and masonry paint so that, rather than being distracted by decorative effects, one can focus on a wealth of lush surface incident.

Jeremy Dickinson uses found imagery, basing a series of drawings on symbols borrowed from Ordnance Survey maps. By isolating the signs used to denote gravel pits or tumuli he makes the marks seem marvellous. At a sale of motoring memorabilia he picked up hundreds of photographs taken of buses in Halifax, the town where he was brought up. Translated into little paintings with wide white borders, these bland pictures of single and double-deckers, reconnoitering the roundabouts of a provincial town, take on an inexplicable radiance. Is it nostalgia? The gap between personal experience and its translation into the collective language of images, signs and symbols yawns wide. Fertile territory. *Sarah Kent*