

TINTYPE

MOYRA DERBY | NICKY HAMLYN | CONOR KELLY | JOAN KEY | JOST MÜNSTER

Interval [] still : now

2 – 31 March 2018

"The frame, a simple but very powerful shape and structure can be found everywhere in our visual and virtual world. It holds, builds space - it frames space and time."

Jost Münster

An exhibition and on-going project *Interval [] still : now* is a collaboration between five artists, Moyra Derby, Nicky Hamlyn, Conor Kelly, Joan Key, and Jost Münster. They have developed a model of collective, experimental set up and install; juxtaposing serial, modular and free-standing paintings, wall-works and projections. Their approach is unified by framing as a shared convention between film and painting. By using still and moving images, the potential for cross cuts, edits, overlays and interruptions between works becomes a defining consideration. The architectural and durational containment of work through exhibition is a further form of framing that the Interval project foregrounds.

At Tintype a large window frames the space from the street and provides a dual aspect for work – pictorialized from outside, offering an overview and invitation – fragmented and spatially shifting inside. The cut in time and structured spacing implied by the term *interval* highlights this change of view and perspective between the street and the gallery.

Interval [] still : now reflects on the momentary encounter, caught within or cut by the limit of rectangular support, viewfinder, picture space, window space or film reel.

Working collaboratively since 2016, Moyra Derby, Nicky Hamlyn, Conor Kelly, Joan Key and Jost Münster developed *Interval [] Stop Gap* in 2017 at the Herbert Read Gallery, UCA Canterbury, and *Interval []* in 2016 as part of the Whitstable Biennale.

A publication accompanies the exhibition, with texts by the five artists, and contributions by Matthew de Pulford and Sharon Morris.

Publication launch and sound event, Thursday 22 March at 7pm

MOYRA DERBY is an artist and academic working with painting and pictorial constructions. The work often employs a cut between paired panels, implying discontinuities and connections between edges of a pictorial space. At larger scale these take on the qualities of a screen, offering a physical division of space or a support for other image information.

Recent exhibitions and projects include School of Beginnings at Tate Exchange 2018; Notes on Painting at Koppel Project Hive, London 2017; Abstract Apartment London 2015; Painting Tableau Stage at Urban Arts Space, Ohio 2013. Curated projects include A Sort of Night to the Mind, A Kind of Night for Our Thoughts: Materiality and Illusion in Contemporary Painting co-curated with Bob Matthews at Arch 402 Gallery, London and Artary Galerie, Stuttgart in 2011, and Picture Tableau Screen co-curated with Matthew de Pulford at the Herbert Read Gallery Canterbury in 2012. Articles by Derby have been published in the Journal for Visual Arts Practice 2013 and the Journal of Contemporary Painting 2016.

contd over

NICKY HAMLYN is an experimental filmmaker and writer. His practice reflects the organisational grid of the film reel. Using internal framing devices, frame by frame filming, simulations of film grain, the limiting conditions of a technology input and output activate the work.

Screenings of his work have included include Mono No Aware in New York; Close up Cinema in London; S8 Periferico Festival, A Coruña, Galicia, Spain in 2016. His work has been represented at New York and Toronto International Film Festivals. He has had one-person shows at San Francisco Cinematheque, Pacific Film Archives, Berkeley and Double Negative, Montreal, 2007. His essay Site Specificity in Film and Video Installation was published in 2004, and his book, Film Art Phenomena (2003), is published by the British Film Institute. Hamlyn has co-edited, with A.L.Rees and Simon Payne, Kurt Kren: Structural Films published by Intellect Books in 2016.

CONOR KELLY is an artist working with sound and moving image. His practice reiterates the frame to capture momentary but repeatable incident, private activity caught by the formal context of a space (the passing bus window, the framed opening in a building).

He has had solo shows at CCA Glasgow, Corner House Manchester, Green On Red Gallery Dublin, Temple Bar Gallery Dublin, Project Arts Centre Dublin, Mercer Union Gallery Toronto, Fordham Gallery London, Peer in London, On Gallery Poznan. His work has been presented at the Venice Biennale, ICA London, Toronto Festival Of Moving Image, Tate Britain, NFT London, E59 Theatre NYC, London Film Festival and Kelly has had theatre music commissions at Royal Court Theatre, London, Royal Shakespeare Company Stratford Upon Avon, Traverse Theatre Edinburgh, Abbey Theatre, Dublin.

JOAN KEY is a painter, writer and lecturer who lives and works in London. Joan Key's painting practice is grounded by the durational potential of the mark. Often collaborating with musicians, the work can invite a response in sound and be read as notation, with the compositional strategy of increase and decrease, on and off. Key has published extensively on topics related to contemporary practice, mainly focussing on painting and works by women artists. Key has also collaborated with musicians and composers to create scores and soundtrack for animated films over the last two years.

Recent screenings include performances by Cellist Anton Lukosevieve ('Stratford International' and 'On/Off') Pianist Tania Chen (film collaboration with Jayne Parker), and Soprano Lore Lixenberg ('Piano Words'). Current projects reflect an interest in working with both words and sound as material practices, and the imagination of sound as a dynamic aspect of looking at painting.

JOST MÜNSTER is an artist and curator. Münster's collage based method imports spliced and repeated components as part of a painting space. Works are often resolved as free standing or hanging structures which frame space as well as capture small incidents of process. Working from his urban surroundings, Münster uses shapes from fragments of facades, silhouettes and individual geometric elements.

Münster was a finalist in the John Moores 26 and 24 Painting Prize, Walker Art Gallery, Liverpool (2010, 2006) and has featured in Contemporary Art Society's ARTfutures. Solo exhibitions include; Casual Encounter, Stadtgalerie, Saarbrücken, 2017; New Neighbours at Tintype, London 2016; Together for Now at Tintype, London 2013; Doppelgänger, Victory Gallery, Portland, USA, 2012; Ground Control, Museum52, London 2010; Refuge, Kunstverein Friedrichshafen, Friedrichshafen, 2009. Group exhibitions include unpainting \ / resurfacing, University of Herts Gallery; Bread and Jam II London; Multiplicities, [art seen], Nicosia, 2015. Münster curated Limber: Spatial Painting Practices in 2013 with Cherry Smyth at the Herbert Read Gallery Canterbury and Grandes Galeries de L'Erba Rouen, France.