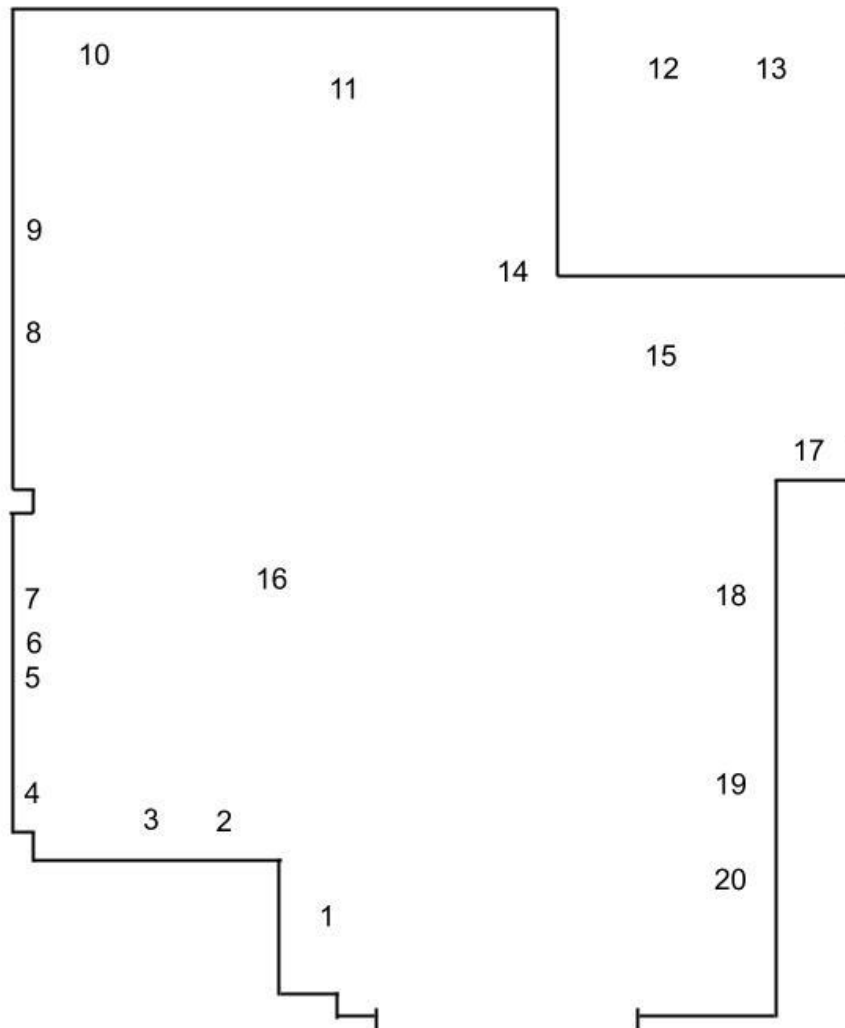


Tomb, like womb. Jonah Alexander's canvas sets the tone with its concurrently heavy and playful title and composition. Under an arch, an ambiguous figure lies down on the swathes of a diffracted landscape. Strolling still, as if caught in a stream of thoughts. We are drawn into a world of dreams and hallucinations of ever-changing shapes. Sebastien Pauwel's work engages us in a search for pareidolia by playing with materials, volumes, cuts and shadows. *Leftover #3* is rooted in the evocative power of neglected forms, whilst his sculpture *Rui-To* seems to defy the laws of balance as we go round the piece. Catie Dillon's graphic artworks also manipulate our perception. The presence of a repetitive almond shape, reminiscent of an eye, invokes the idea of vision and her layering recalls patterns of optical illusions as well as psychedelic apparitions. They evoke some kinds of cryptic oracles worthy of the Pythia in Ancient Greece. Susanne Lund Pangrazo's statue *Portal* daydreams while we get lost in the folds of the marble cloth of her work *Hidden*. Her paintings, based on photographs taken during her wanderings in Lisbon, take us into a world on the edge of fantasy and reality. Her draperies echo Rosanna Lee's metallic curtain. The artist gathered and nursed objects she found around: a barrier became a theatrical curtain floating over marble, a rubber sheet grew into a painting, and a knotted rock now peacefully sits on wheels. This ensemble of relics, titled *Atlas*, evokes both a mapping of the earth and Greek mythology. Here, the world seems calm, balanced, cared for. Atlas and Sisyphus may rest. It is then the figure of Hades that supports Jesús Crespo's *Carcass*, a flaming arcade embodying the idea of metamorphoses. It is on this striking structure found in the streets of Barreiro that he deploys his emotions, transcending the limits of paintings. Vivid bursts of colors can also be witnessed in Clara McSweeney's *Remnants*, reflecting both on painting and photography. To compose this ensemble of three cyanotypes, she took the imprints of circular objects found in Barreiro and created free curved movements around them as if to reveal their aura. She therefore manages to poise the suspense between immobile prints and motion. Anouk Van Zwieten's work too is mediating contrasts – ones of belonging and displacement. After collecting shapes and shadows observed on the city's walls, she obsessively translates them onto the canvas. Her monochrome red painting *Heads* is made of one bold raw layer welcoming imperfections and allowing the viewers to witness one intention and build their own interpretations. Finally, Cecilia Sebastian de Erice's small formats of ground traces and oil paint, scattered in the space, create a form of horizon. Made in response to the close-by abandoned paint factory, they act as windows into the surrounding landscape, as echoes of present works and perhaps as hints of future realizations.



1. Susanne Lund Pangrazio, **Portal**, 24 x 18 cm, Oil on linen.
2. Anouk Van Zwieten, **Heads**, 183x122x3cm, Textile paint, ink and acrylics on canvas.
3. Cecilia Sebastián De Erice, **Paint factory V**, 24 x 18cm, oil and ink on canvas.
4. Susanne Lund Pangrazio, **Hidden**, 60x50 cm, Oil on linen.
5. Cecilia Sebastián De Erice, **Paint factory VI**, 27x22cm, oil on canvas.
6. Cecilia Sebastián De Erice, **Paint factory VII**, 27x22cm, oil on canvas.
7. Cecilia Sebastián De Erice, **Paint factory VIII**, 27x22cm, oil on canvas.
8. Jonah Alexander, **Tomb, like womb**, 130cmx130cm, Oil paint and acrylic on canvas.
9. Catie Dillon, **The Brightest Star**, 100x100 cm, Acrylic and sand on canvas.
10. Cecilia Sebastián De Erice, **Paint factory IV**, 24 x 18cm, oil on canvas.
11. Rosanna Lee, **Atlas**, Dimensions variable, Found and sourced materials: metal, marble, rubber, wire, suede
12. Cecilia Sebastián De Erice, **Paint factory I**, 27x22cm, dirt on canvas.
13. Cecilia Sebastián De Erice, **Paint factory II**, 27x22cm, oil on canvas.
14. Cecilia Sebastián De Erice, **Paint factory III**, 25x20cm, oil and ink on canvas.
15. Jesús Crespo, **CARCASS**, 200x105x80 cm, Plastic, acrylic, oil, resins and metal hook
16. Sébastien Pauwels, **Rui-To**, 176,5x16,5cm, cardboard, fiberglass, Jesmonite, sand, acrylic.
17. Sébastien Pauwels, **Leftover #3**, 70x49x2cm, Wood, acrylic.
18. Clara Mcsweeney, **Remnants**, 180cm x 80cm, Cyanotype on water colourpaper, fabric dye, perspex.
19. Cecilia Sebastián De Erice, **Paint factory IV**, 27 x 22cm, oil on canvas.
20. Catie Dillon, **Throwing Stones to the Sea**, 70x60 cm, Acrylic and sand on canvas.

Jonah Alexander (b. 1997, UK)

Jonah Alexander is a painter from London, currently on a year out from Slade School of Fine Art. "My work is childlike in colour and theme, my approach to making is playful and materially engaged, this contrasts with heavier subject matter, which is interested in things such as the figure of the artist, narcissism and self-contempt. I use my practice as a place to work through difficult thoughts and experiences, but I try to execute the making playfully, so as to achieve an interesting tension and pathos. I try to push this idea of 'struggle' to a point that it can become ridiculous, self-effacing and sometimes humorous.'

Jesús Crespo (b. 1989, Spain)

Jesús Crespo's painting experiments with the relationships between metamorphosis, dissolution and extrapolation of images. His pictorial reasoning develops a work that combines different visions and creates a new meeting space between effect and discovery. Ambiguity is a common place for his creations, in this territory his painting transcends the limits of the painting and it is the viewers who complete the work contributing their own interpretation to the symbolic game of his work.

Catie Dillon (b. 1996, USA)

Catie Dillon is a painter from Pittsburgh, building abstracted realms – layered spaces and places to traverse and discover. "Chance meets intention, opaque color censors translucent stains, real space encounters suggested space, and nuanced marks collide with clumsy gestures. Layers jump back and forth, pushing and pulling, hovering and receding. Using the landscape, floral patterning, and playground structures as tools for abstraction, the work hovers between organic, geometric, non-representational, and slightly familiar. I examine spaces where the built world and that natural environment intersect, morphing the two in a slippery, dream-like amalgamation."

Rosanna Lee (b. 1990, UK)

Rosanna Lee is a London-based artist and researcher investigating the relationship between bodies and objects and their belonging to a particular space. "My practice involves the arrangement and manipulation of objects in order to create compositions that explore the relationship between body, object and space. My work takes the form of sculptural installations, including film or performance, and is site-responsive so that an installation might temporarily 'belong' to the site, visually and conceptually. I experiment with a gestural choreography of body or object to think about the way the work settles in-situ, interrogating which features of the site can be amplified and illuminating where the site resists the work."

Susanne Lund Pangrazio (b. 1983, Sweden)

Susanne Lund Pangrazio is a visual artist from Stockholm, exploring the space between the real and the imaginary and the vague boundaries between memories and fantasies. "My recent points of interests have been humanity's relationship to nature and the loss of it as we know it, grief processes in various forms, and the constant exploration of painting as a material and a means for communication."

Clara McSweeney (b. 1998, Ireland)

Clara McSweeney's current work has been derived from expanding the field of painting. It includes photography, both analogue and digital, video, animation, and sculpture. "I create from the environments I stumble across. I interact with architectural spaces to give the viewers a sensation of the landscapes that I have experienced. During my residency, I want to document the decaying industrial park of Barreiro through film photography and VHS tapes, which I will manipulate with inks before digitising them."

Sébastien Pauwels (b. 1977, Belgium)

Sébastien Pauwels is a Belgian sculptor with a fascination for painting. In his works he questions the dichotomies of form always investigating ones perceptive experience. "I first started with the drawing which led me to the fields of sculpture painting. I always kept a strong interest for the relations between the 2 and the 3 dimensions. A couple of years ago, I started to use cardboard as a core material, which allows me to draw and to cut with a simple pair of scissors in order to built hollow volumes that are closely connected to their primary drawing. These sculptures are then thickened and made to last by several coats of fiberglass and water-based resin. This process does not hide the assembly operation that brought to life the system of volumes but rather transforms it with new associations of colors and textures. The visual decoy of materials creates a strangeness, however, I try to avoid any slip into illusionism."

Cecilia Sebastián De Erice (b. 1996, Spain)

My work tries to explore an infinite intermediate area where external and internal realities amalgamate. An area that Winnicott saw as a transition space, where an individual can assume the identity of a fictional character, intertwined with his own, without fear, consequences, or retaliation. This space, where painting is a product of an ongoing investigation into the medium itself, and where the nature of an uncontrollable automatism of unconscious elements that swarm indecisively in each thought, is what I use as a means of transition to potentially understand the acts of the painter. I believe that it is up to painters to decide what painting is and will be.

Anouk Van Zwieten (b. 1991, Dutch)

Anouk van Zwieten is inspired by cave paintings as much as wall graffiti. With their primary colors, primitive signs and simple titles, her artworks are misleadingly naive evoking the nonsense of absolute erasure.

'My paintings are the material reflections of events that I observe and experience in daily life. In transition, forms appear on canvas and new forms are generated through rapid personal associations and interpretations. Beneath every layer exists another painting, like the unconscious; not immediately visible but present.'