

Contemporary Dialogue: 1 / Marlborough Fine Art



Daniela Gullotta *Interior*, 2001

Marlborough is a long established gallery with an impressive list of artists, including such luminaries as R.B. Kitaj, Paula Rego and Therese Oulton. This exhibition offers a showcase for seven new, though not necessarily young, artists who work in a traditional way but often with innovative media. Most of them have very recently attended London art schools which risks a "degree show" feeling, but the quality of the work soon dismisses any reservations.

Gordon Cheung uses the photocopier like a brush, his large digitally crammed collages are a hymn to (or malediction of) the information

age. Frank Banfield works with industrial silicon polymers poured and dripped onto the canvas; the colour, swirling lines and glazed surface of his *Untitled 2001*, are very reminiscent of Art Nouveau ceramics. Denise Kum also uses industrial materials to create her dripped and layered sculpture, most successfully with the alien landscape *Noma Probe*. I didn't warm to Donna Fleming's spidery, convoluted sculpture as much as some of her earlier more ethereal work but it's not without appeal. Stand out for me

was Daniela Gullotta (see picture), whose monochromatic photographic images of industrial and domestic spaces are printed on liquid emulsion using a variety of supports, then further delineated and toned by the artist. These pictures have a haunting, nostalgic feel evoking sensations of an intimate, once peopled, half-forgotten history. Sure, there are a couple of weak offerings in David Carson's uninspiring prints, and most notably Gregory Hertault's vapid canvases (not helped by his dodgy "Artist's Statement"), but this lively and engaging show is a brave venture by Marlborough. *Ends Jul 27*

Jim Healy