

Colour, Order, System

23 June–  
28 July 2017

Sue Kennington  
Fiona Grady  
Roland Hicks  
Richer Culver

sid motion gallery



Private View  
Thursday 22nd June  
6–9pm

142 York Way, N1 0AX



Coty, 2017  
Sue Kennington  
oil and egg tempera on linen  
35 × 35 cm



*Fell*, 2017  
Sue Kennington  
Oil on linen  
33 × 18 cm



*Musk*, 2017  
Sue Kennington  
Oil on linen  
33 × 18 cm



*Angelika*, 2016  
Sue Kennington  
Oil on linen  
25 × 12.5 cm



*Aleppo*, 2017  
Sue Kennington  
Oil on linen  
18 × 15 cm



*Dirt Candy*, 2016  
Sue Kennington  
Oil on linen  
12.5 × 25 cm



*Ice Slip*, 2016  
Sue Kennington  
Oil on linen  
35 × 25 cm



*Little Vespa*, 2015  
Sue Kennington  
Oil on linen  
30 × 25 cm





*Citrus Thighs*, 2017  
Sue Kennington  
Oil on linen  
80 × 86 cm





*Snow White*, 2016  
Sue Kennington  
Oil on linen  
12.5 × 25 cm



*Miss Pinky*, 2017  
Sue Kennington  
Oil and egg tempera on linen  
18 × 15 cm



*Umbrella Slip*, 2017  
Fiona Grady  
Site specific vinyl window drawing  
Dimensions vary



*OSB 30 (Our shoulders brushed)*, 2017  
Roland Hicks  
Gouache, coloured pencil, coloured  
paper, card, plywood, polymer clay  
21 × 13 × 18 cm





*Chipboard 1*, 2015  
Roland Hicks  
Oil on paper mounted on board  
28 × 18 cm



OSB 4, 2015  
Roland Hicks  
Oil on gesso panel  
35 × 25 cm



*OSB 12 (On southern beaches)*, 2017  
Roland Hicks  
Gouache, coloured pencil, coloured  
paper on gesso panel  
23 × 30 cm





*OSB 10 (Our story begins)*, 2017  
 Roland Hicks  
 Gouache, coloured pencil, coloured  
 paper on plywood panel  
 20 × 15 cm



*OSB 18 (Observe some banality)*, 2017  
 Roland Hicks  
 Gouache, coloured pencil, coloured  
 paper on plywood panel  
 20 × 15 cm



*OSB 19 (Obvious, straightforward, blatant)*, 2017  
 Roland Hicks  
 Gouache, coloured pencil, coloured paper on plywood panel  
 20 × 15 cm



*OSB 20 (On seeing blossom)*, 2017  
 Roland Hicks  
 Gouache, coloured pencil, coloured paper on plywood panel  
 20 × 15 cm



OSB 28 (*Overcome some barriers*), 2017  
Roland Hicks  
Gouache, coloured pencil, coloured  
paper on plywood panel  
25 × 25 cm



*No one knows me like Dawn from the job centre, 2017*

Richie Culver

Acrylic, lacquer & polycell on canvas

152 x 122 cm

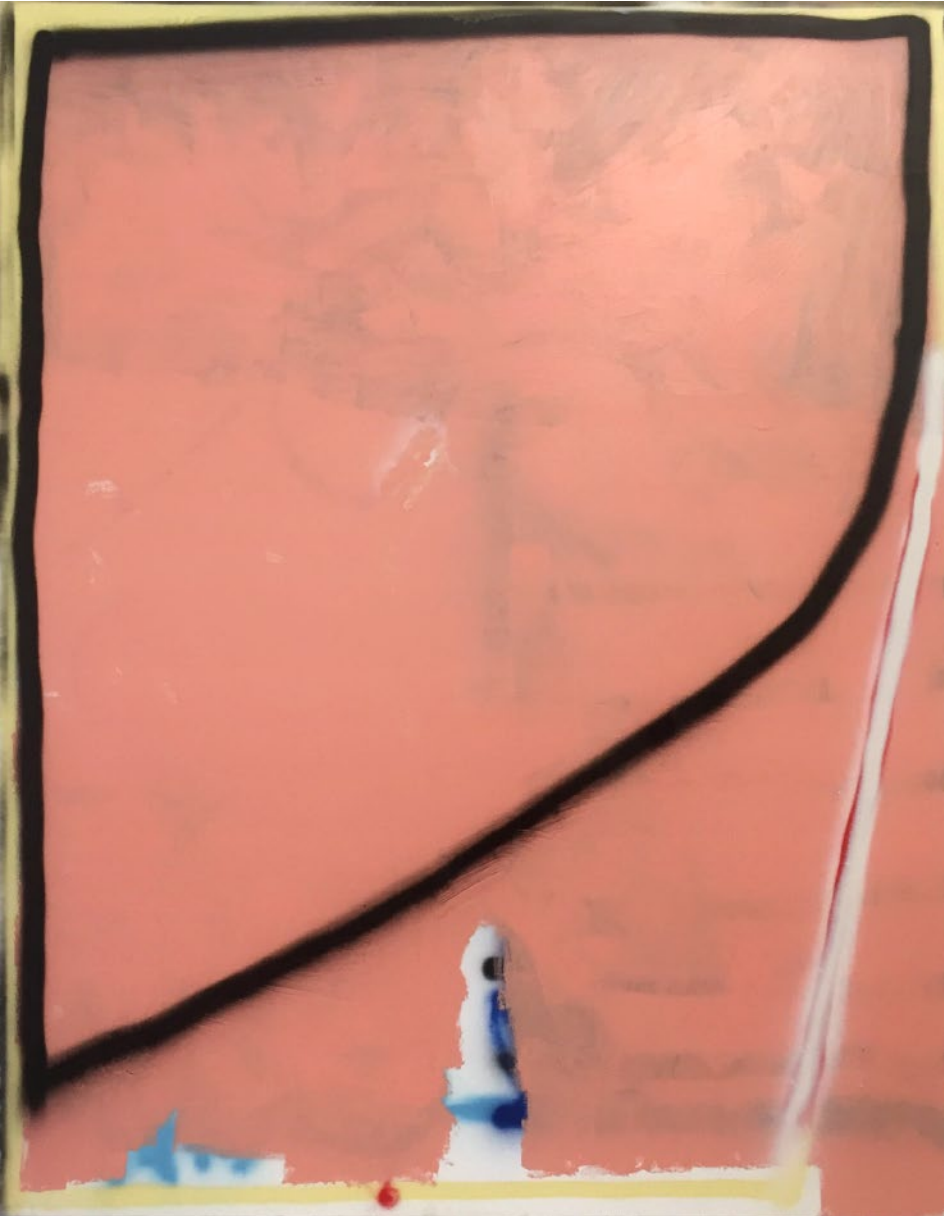


*Beginners luck*, 2017  
Richie Culver  
Acrylic, lacquer & polycell on canvas  
152 x 122 cm





Y. T. S., 2017  
Richie Culver  
Acrylic, lacquer & polycell on canvas  
152 x 122 cm



*Late night fruit van*, 2016  
Richie Culver  
Acrylic & lacquer on canvas  
152 x 122 cm





*Get a trade to fall back on, 2017*  
Richie Culver  
Acrylic, lacquer & polycell on canvas  
152 x 122 cm



*Betterer, 2017*  
 Richie Culver  
 Acrylic and glassbead on canvas  
 30 × 20 cm



*For betterer or worserer, 2017*  
 Richie Culver  
 Acrylic and glassbead on canvas  
 30 × 20 cm



*Strong formation*, 2017  
 Richie Culver  
 Acrylic and glassbead on canvas  
 30 × 20 cm



*No subs*, 2017  
 Richie Culver  
 Acrylic and glassbead on canvas  
 30 × 20 cm

## Press Release

*Colour, Order, System*  
Sue Kennington, Fiona Grady,  
Roland Hicks and Richie Culver

23rd June –  
28th July 2017

*Private View:*  
*Thursday 22nd June, 6–9pm*

Sid Motion Gallery is pleased to present *Colour, Order, System*, a group exhibition which includes the work of four artists: new paintings by *Sue Kennington* and *Richie Culver*, a specially commissioned window piece by *Fiona Grady*, and paintings and sculpture by *Roland Hicks*.

The exhibition brings together artists who favour colour, form, light and composition in their practice. Beyond their exploration of colour, each artist presents works within the conceptual knowledge of the “real” or a grid or system – yet it is the introduction of chaos to those structures that allows each to achieve their vision.

*Sue Kennington*’s small, powerful paintings reach for the limits and possibilities of how colour can be used as an emotive visual. Using esoteric systems, repetitions and asymmetries, she emphasises colour juxtaposition as an agent of light – as well as encounters between rational and intuitive thinking, acknowledging the connectedness between artist and environment, rural and urban, system and chaos.

*Richie Culver* has an exploratory and improvisational approach to tensions between cultural and social opposites: provincial vs. cosmopolitan; cash-strapped vs. affluent; art museum highs vs. street-cultural lows. His primitively executed paintings delve into surfaces and textures, using everyday materials. While new paintings are on show here, his work can range from gritty documentary photography to text-based works and sculpture.

*Fiona Grady* creates large site-responsive drawings in space, most often on walls, windows and floors, using sequences of geometric shapes and grids. These spatial systems are composed from repetitions that expand in proportion and direction, recognizing the relationship between architecture, installation art and decoration. Works on paper compliment her site-specific drawings.

*Roland Hicks*’ hyperreal works are an amalgamation of paintings, collage, sculpture and trompe l’oeil reliefs. Concerned with both the beautiful and banal, his works infuse dualities; sincere yet playful, abstract yet figurative/photographic, simulated and genuine. While referencing masters of art history, he introduces an element of absurdity, yet his resolutions are simple, vibrant studies of colour, material and surface.

*Sue Kennington* (b.1955) studied at Goldsmiths' College (MFA, 2002) and Chelsea College of Art (BA, 1994). She lives and works in San Giovanni d'Asso and Rome, Italy, and exhibits regularly in both Italy and the UK. In 1996 her work featured in *New Contemporaries* at the Tate Liverpool and the Camden Arts Centre, London. Recent exhibitions include; *Sue Kennington*, Magazine dell'Arte Contemporanea, Sicily, *Frame Structure* Galleria La Veronica, Modica, Sicily, *Glimpse*, Golborne Gallery, London and *Imperfect Reverse*, Camberwell Space, London. She recently completed a Visiting Artist Residency at the American Academy in Rome.

*Richie Culver* (b.1979) has exhibited extensively internationally. Recent solo shows include *Things that never really worked out – Most things*, Protein Gallery, London (2016), *An untitled do*, 86 Torstrasse, Berlin (2014), *The Four Letter Word*, Skur 2, Stavanger, Norway (2013) and *Too Dark One Light*, LN-CC, London, (2012). He has featured in group shows in Lebanon, Kazakhstan, New York, Sydney, Munich and at the *Museum of Everything* at Tate Modern.

*Fiona Grady* (b.1984) studied BA Fine Art at the University of Wales Institute in Cardiff (2004–2007) and MA Fine Art at Wimbledon School of Art (2010–2011). Her public commissions include Deptford Rail Station and Leeds Town Hall. Highlights of 2016 include Arts Council funded commissions by Gerald Moore Gallery, the Prison Drawing Project in Scarborough Old Town Prison and a solo residency at The Art House, Wakefield. Later this year she will have a solo exhibition at Ad Hoc in Germany plus participation in a drawing exhibition at Wimbledon Space and a solo exhibition for Coventry Biennial.

*Roland Hicks* (b.1967) studied at Winchester School of Art and Slade School of Fine Art. Recent shows include *OSB – Of Spaces Between*, Mrs Rick's Cupboard, Nottingham (solo, 2017), *Desktop*, ArtKapsule, London (2017), *RA Summer Exhibition*, Royal Academy, London (2016), *The Garden of Forking Paths*, Lewisham ArtHouse, London (2016), Jerwood Drawing Prize, London (2015/16) and *The Gathering Things*, Eleven Fine Art, London (solo 2013). Later this year he will curate a group show at the Kurt Schwitters Merzbarn in Elterwater, followed by a residency and solo show. At the same time as *Colour, Order, System*, Hicks will exhibit work at dalla Rosa Gallery, London, in the group show *CROSS SECTION/04*.