

S P E R L I N G

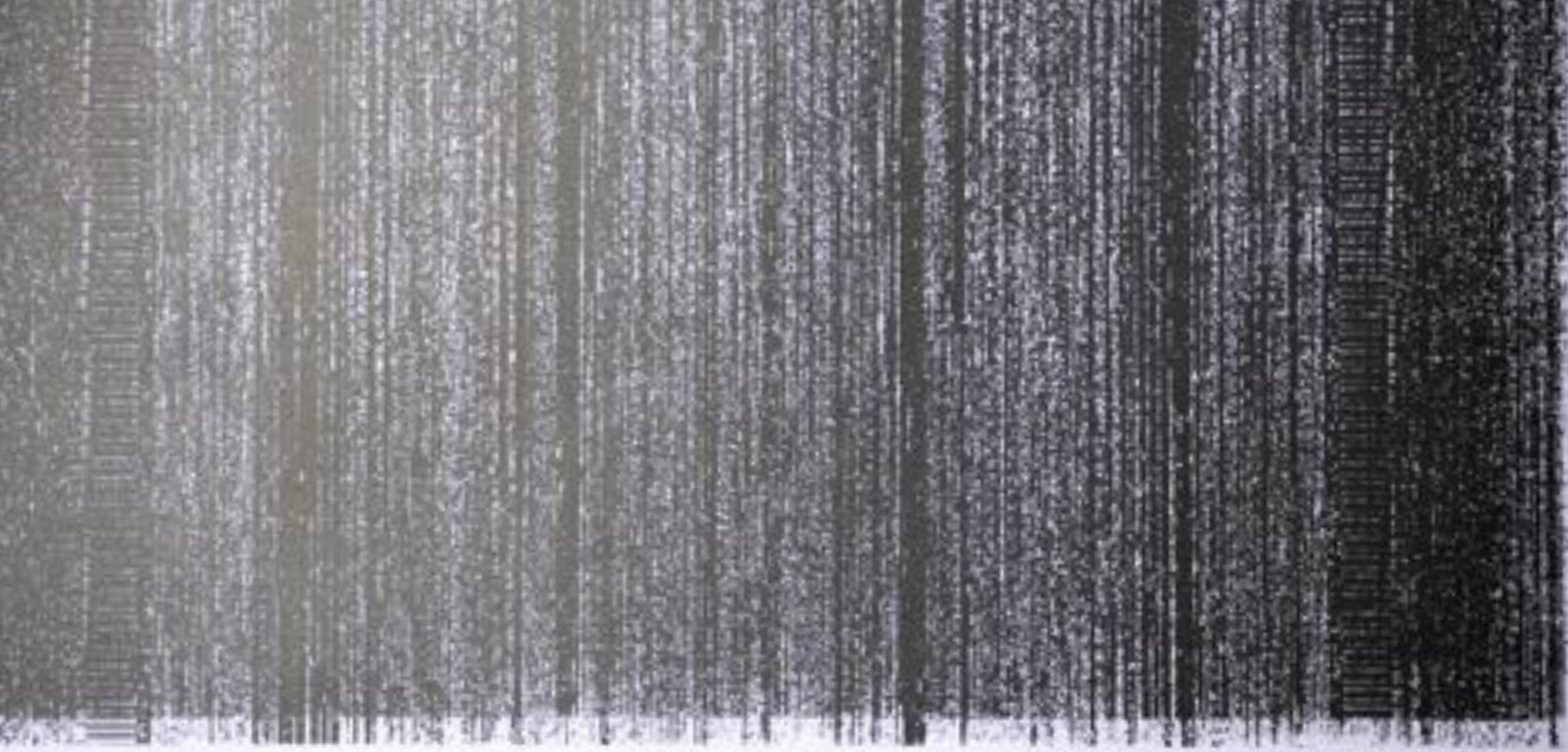
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Oxána Sztrehalet

R O B I N S P E R L I N G

This is my first private view where I present an artist to the world. It is a real honour to be able to show someone who I met recently and whose work I have great admiration for. I am not sure if others are this lucky.

When I first saw Robin's work, I fell in love. To simply say his work is atmospheric, bold and straightforward is to miss the underlying innocence of working with a raw material such as clay or copper. Growing up, I learnt about Ruskin's truth to materials, and in Robin's work I feel, for the first time in a while, a raw affinity, a longing to touch and explore, and I am drawn in by the complicated simplicity of the work in front of me.

In his clay reliefs, Robin creates something fundamental. With his recent work, shown here for the first time in London, Robin seems to contemplate a concept very human – technology. Entrancingly, it shines and glistens, the computer chip interpreted as art, and asking us to see it as a futile object. Again, using base materials, Robin creates a work which is in defiance of its subject matter, the image is of another galaxy, not the everyday essential.

Jamie

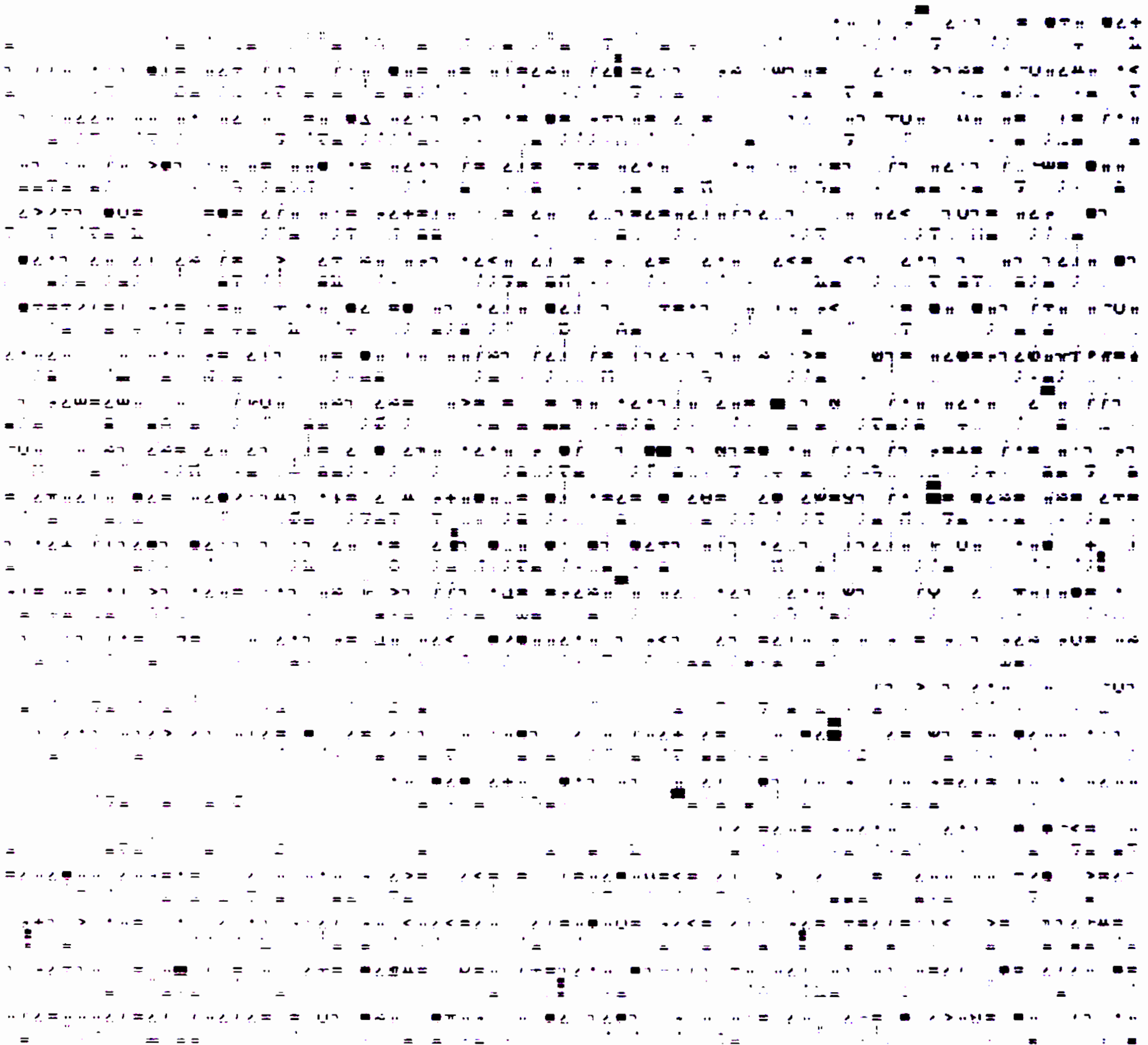


”The initial inspiration was the sense of my upright standing position being a vertical line in relationship with the horizon thus producing a ‘crossing’ or an overlapping effect. This space formed by the dyna-

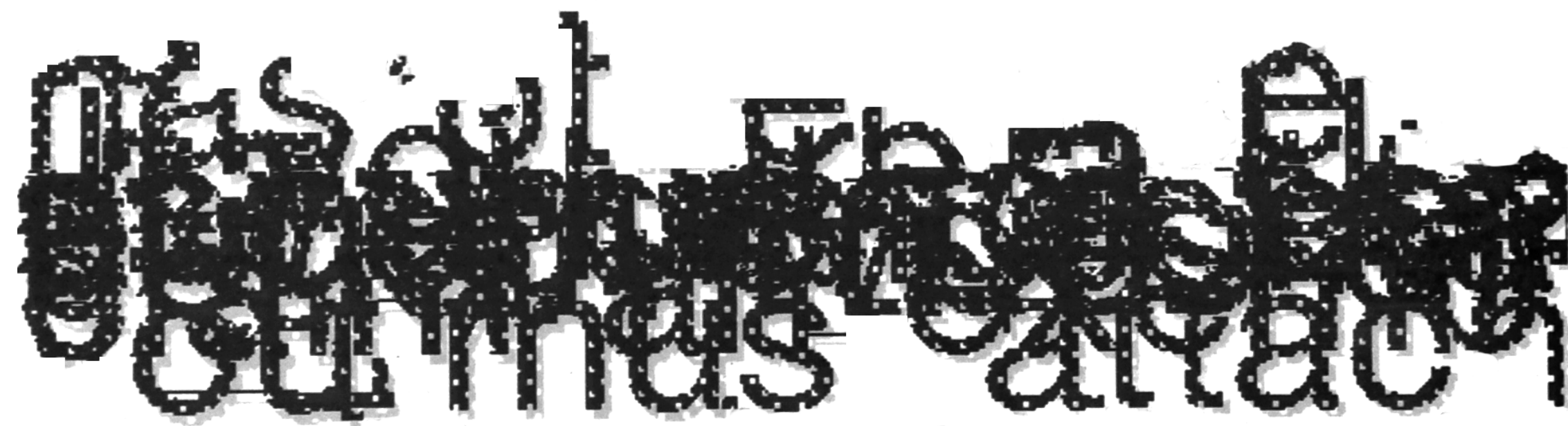
mic in question, became a main force for creativity; as I felt I had unlocked the key to abstract painting and landscape. And thus, have spent the last seven years investigating this Time/Space phenomenon.”

London, 2000





Technique, 30 x 42



IN THE US WE TRUST, 2010

Photographic silk screen and oil, 100 x 70

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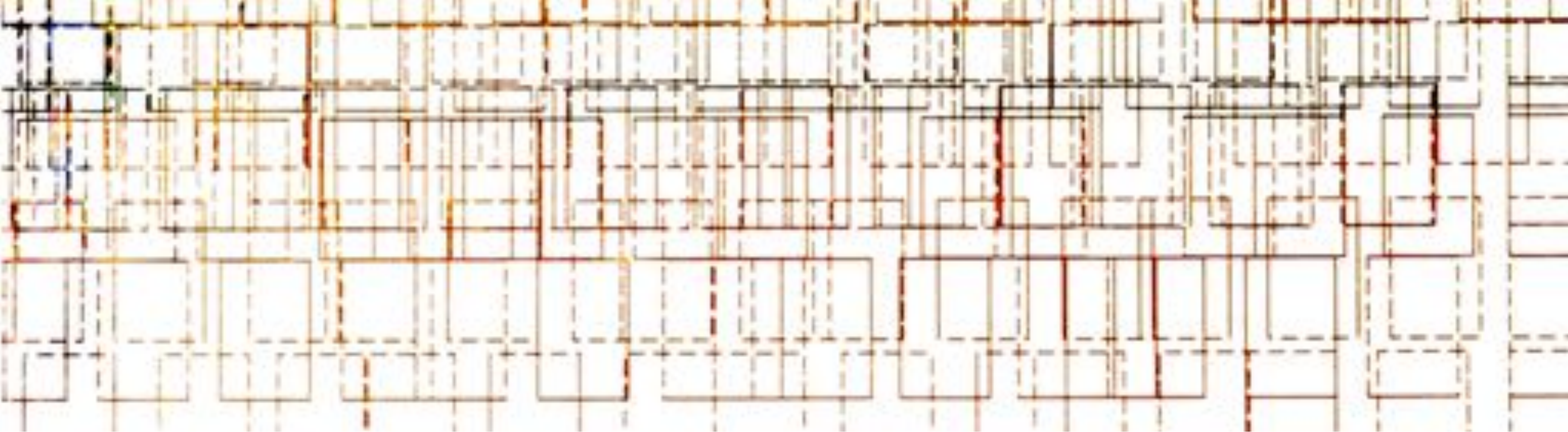
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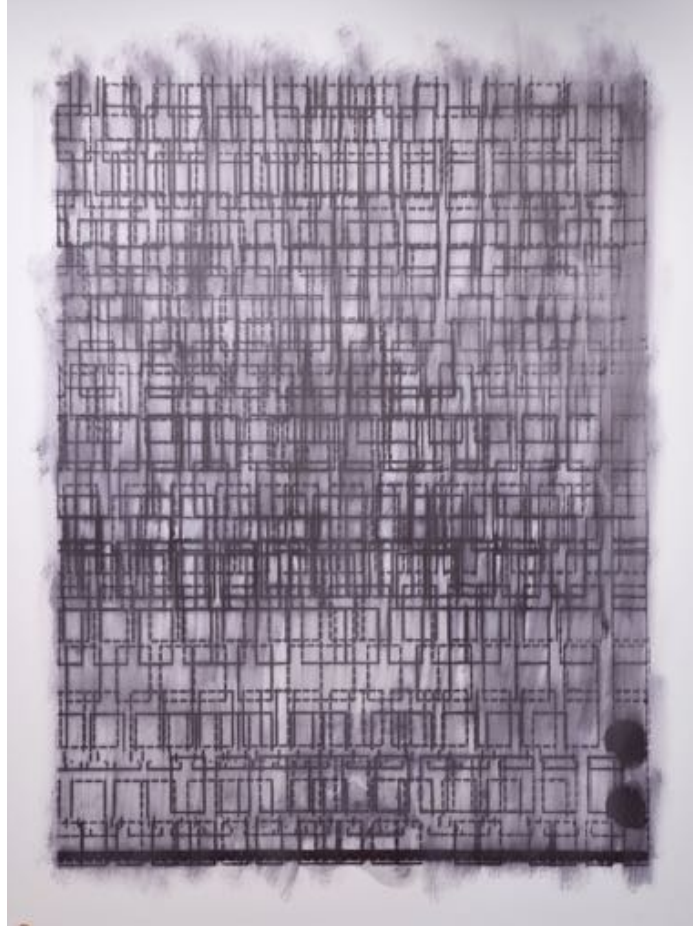
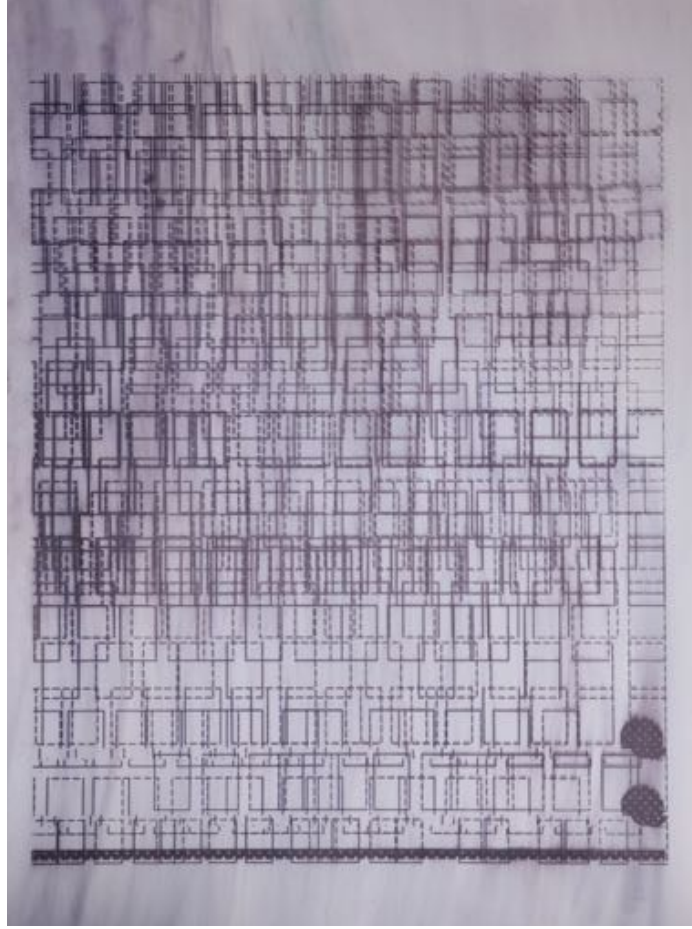
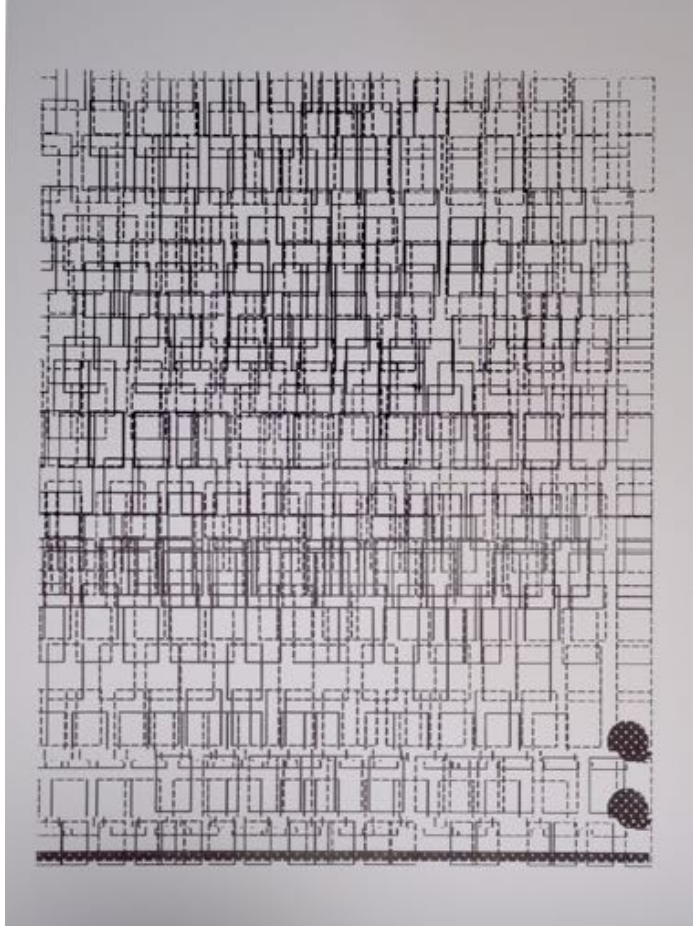
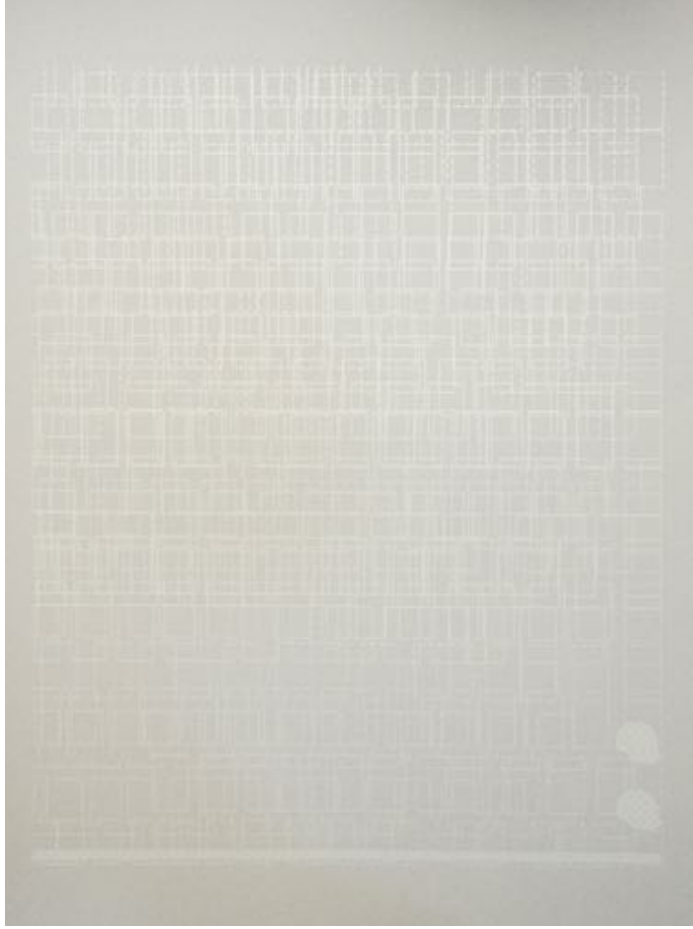
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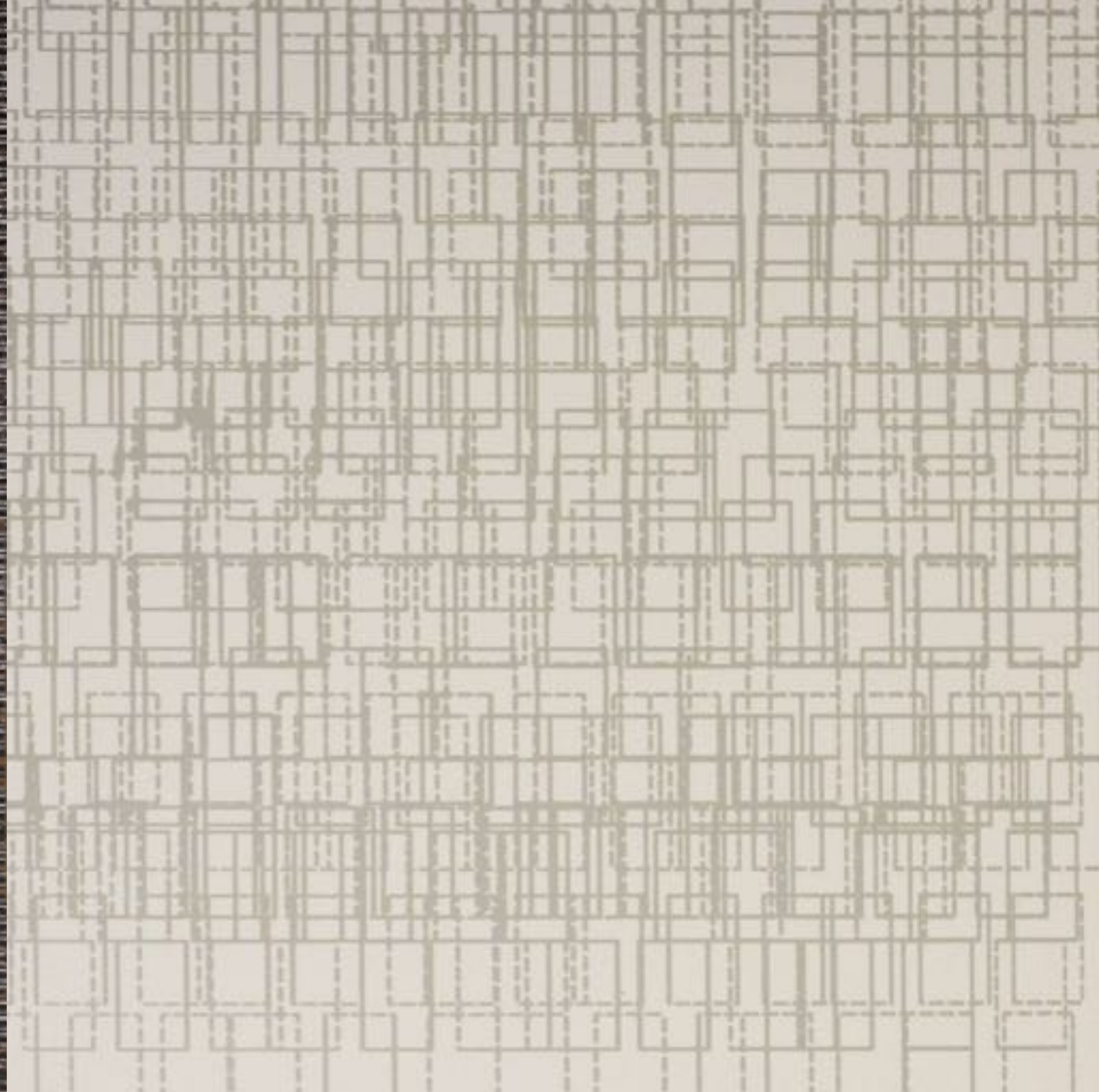
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UNTITLED, 2010

Photographic silk screen and oil, 100 x 70

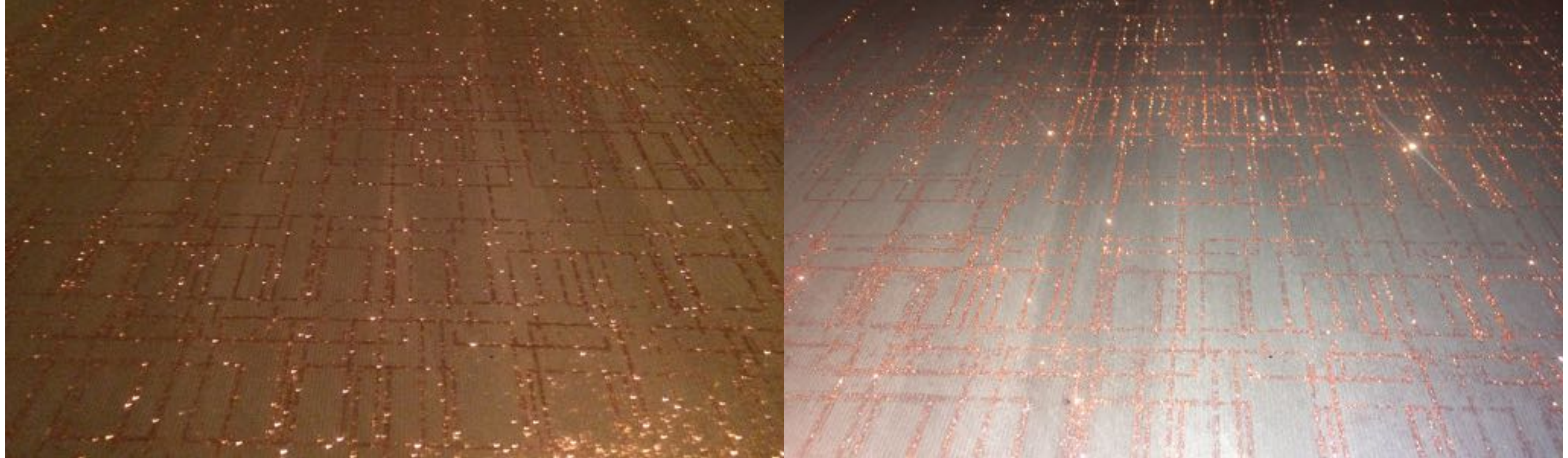






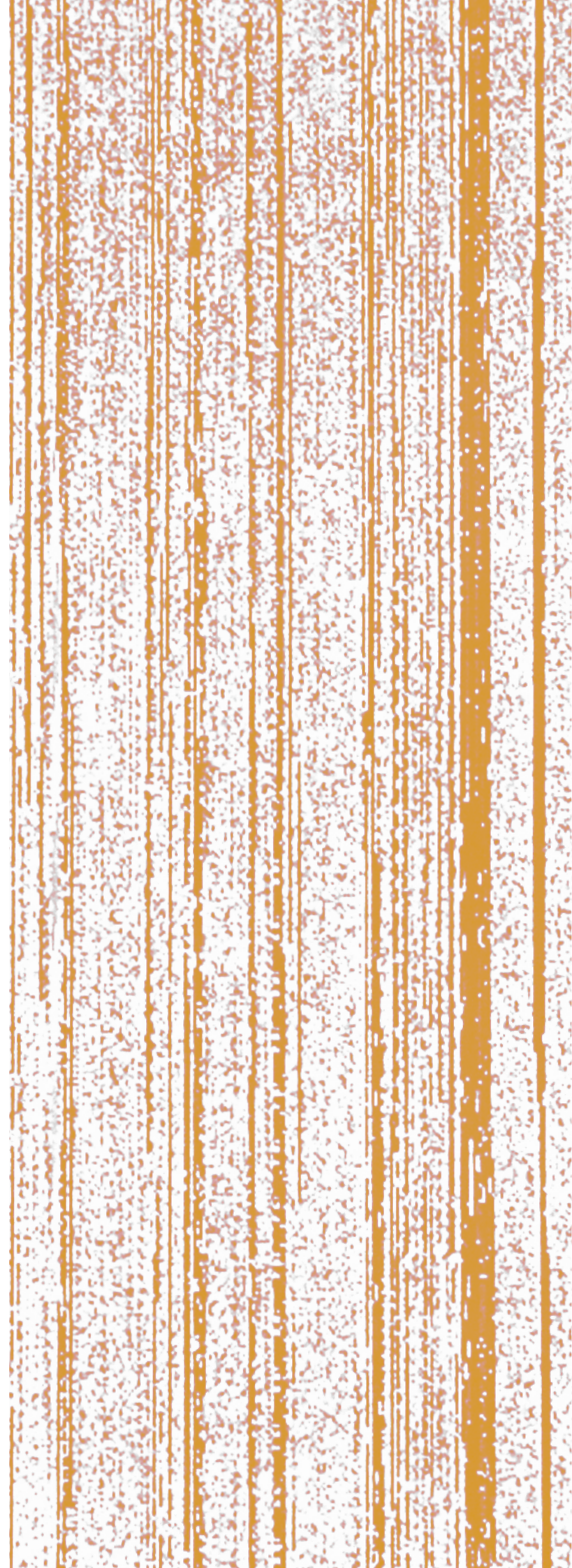


‘He uses the concepts of the simulacra—the copy without an original—and simulation. These terms are crucial to an understanding of the post-



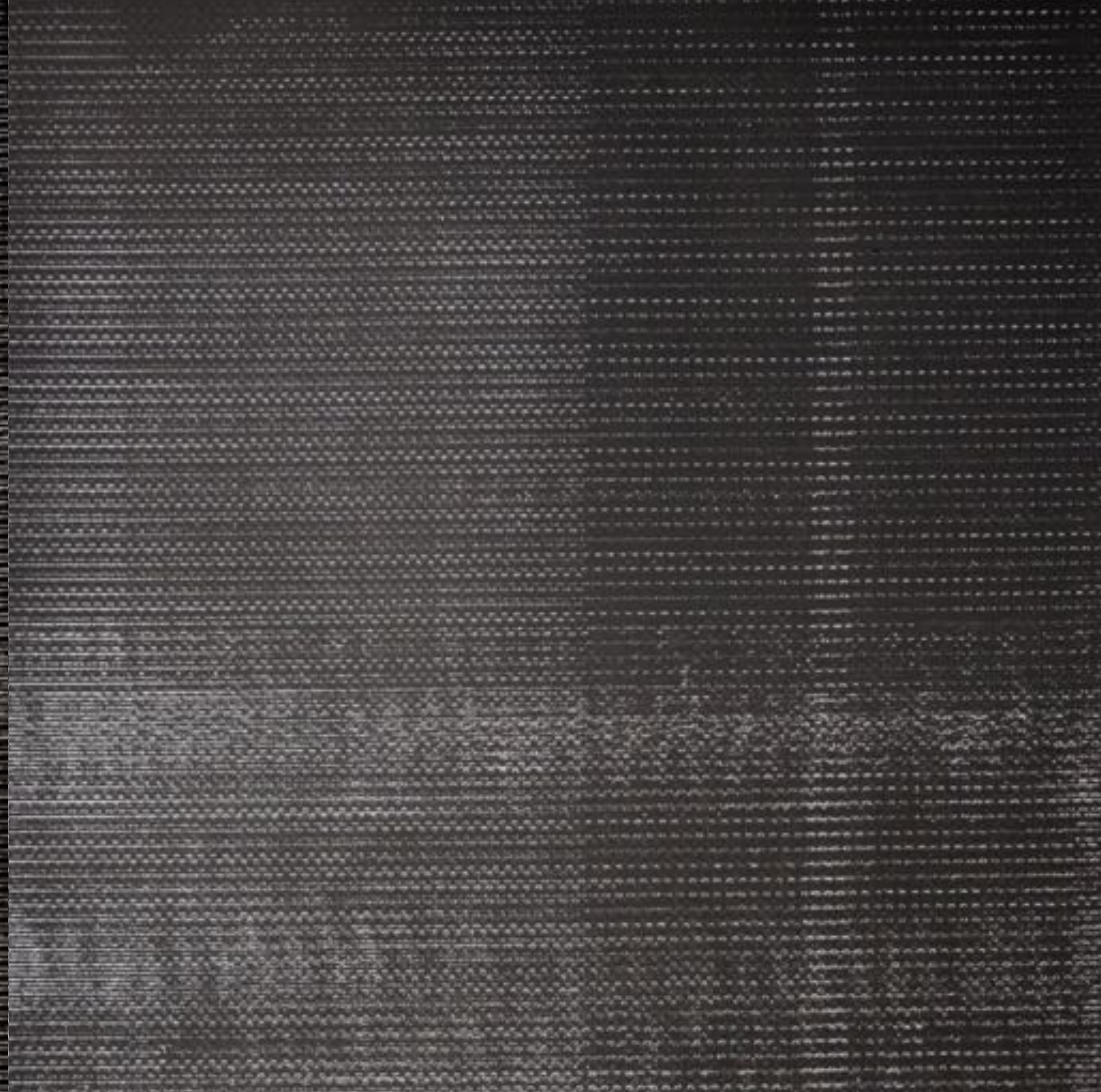
-modern, to the extent that they address the concept of mass reproduction and reproduceability that characterizes our electronic media culture.’

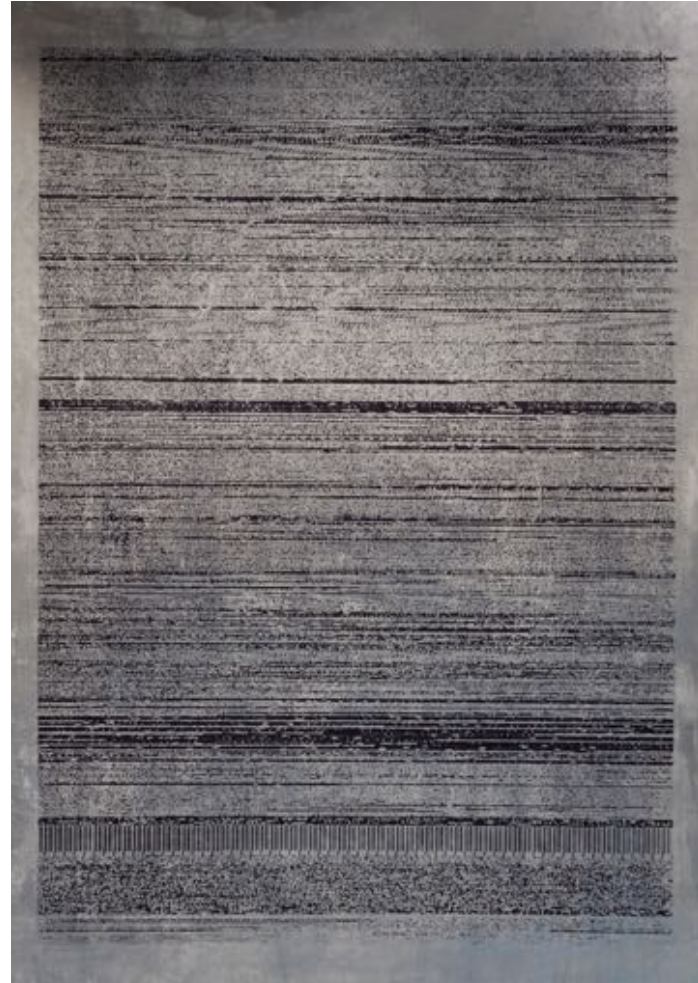
*Critique from the book Simulacra and Simulation
by Baudrillard*



UNTITLED, 2010

Photographic silk screen and oil, 100 x 70









Piera Constantini di Scala

Born London, UK, 12.09.1963. Lived in UK, Germany, France.
Moves to Hungary in 2000. Lives between in his farm on the Freat Plain and Budapest.

Education:
1977-1981 Fettes College, Edinburg

1981-1985 St Martin’s School of Art, London. First Class Honours BA

Major exhibitions:

1985 ”Number Six” (oil, assemblage on canvas), Platon Gallery, London
with Mark Francis and Dexter Dallwood.

1986 ”Blue Line” (installation, site specific objects), Eis fabrik, Hannover, Germany
with Christian Wontroba, Michael Rhodes and Barry Hyman (cat).

1987 ”Grill Serie” (installation of car seat sculptures), Schloss Fesch, Krefeld, Germany
with Paul Hart, Ingrid Kerma and Monori (cat).

1988 ”Geistlinie” (installations), Galerie Springfeld, Berlin with Barry Hyman.
1989 Invited artist, CNAC, Villa Arson, Nice, France.

1989 ”Pour avancer je tourne sur moi-meme, Cyclone par ’immobile habitat’
(installation, wax, aluminium, velvet, telescope), CNAC, Villa Arson, Nice, France.

1993 ”Hortobágy Series” (tissue paper, glass and wood), Wittgenstein House, Vienna
with Barry Hyman, Gerhard Baldasti and Birgit Baldasti (cat).

1995 ”Sparrows whisper in the ears of Kings” (works on paper, wood and velvet),
Century Gallery, London.

1997 ”Axis mundi” (sycamore seeds, velvet, thread and box), permanent exhibit,
Museum of Installation, London.

1998 ”Apocatharsis” (pigment, wax, wood and paper), Space 8, London.

2000 ”Longitudinal Lines of Chaos” (charcoal, wax, intaglio, tissues, glass and wood),
Hungarian Cultural Centre, London.

2006 ”Six paintings” (oil, varnish on wood), Sahleg, New York.

2007 ”Honvágý” (oil and photographic silkscreen on wood), Budapest Gallery
with Kicsiny Balázs, Sugár János, Siflis András.

2010 ”Earth, Wind and Fire”, G13 Art Gallery, curated by Vito Vojnits-Purcsar, Budapest.

2011 ”Order of Return” and photography by Piera Constantini di Scala, Amadeo Clavarino Space, London.

2016 ”In God we trust”, ”Machine Life” (photographic silk screen), Art Venice, Palazzina Grecale, Italy.

2017 ”Baghdad I.” (installation, mineral oil, film canisters, chains, graph paper), PUCCS Contemporary Art, Budapest.

2018 „Digital Matrix” (print on paper and copper filings) S.G.L. 11, Hoxton Square, London N16NU



Designed by Rapkay Teréz
2017



