

# ED SANDERS

## *Grobo Mesa*

### OUTPOST

2 March to 21 March 2012

12 noon to 6pm daily

**Opening View: Thursday 1 March, 6 - 9pm**

Open to public - admission free

OUTPOST is proud to present Ed Sanders' *Grobo Mesa*. Working in Norwich, Sanders has produced a new body of paintings for his first solo show.

Sanders' paintings elude one singular style, moving between abstraction and representation; his visual approach changes with the specific content and subject of each work. The act of painting is used as a direct and physical means to manipulate, enhance and deconstruct images. Frequently Sanders will paint patterns or gestures over a seemingly completed painting, giving a sense of each image being in flux and continually evolving. Layers of the painting will compete, and distort what preceded.

Pattern is a recurring and important device within the work. Where it encompasses the whole of the picture plane, it gives an impression of a snap shot or a moment within a greater field. Pattern inherently suggests the methodical, as well as the decorative; Sander's practice occupies both. His spotted paintings appear like enlarged segments of an impressionist pointillist painting, while retaining a sense of overall pattern and order. Whilst camouflage is employed by Sanders as a ready-made image and transformed from its traditional, functional role into a generic, recognizable pattern.

Sanders simultaneously presents us with a variety of more representational and figurative works. In one of his largest paintings, a portrait of a figure, there is a sense of something uncanny and foreign, yet also familiar. The face is without context, we may be viewing a manipulated image of a real figure, or an entirely imagined and fabricated character. Elements from the abstract works are repeated, a pattern from a abstract painting forms the fabric of the figure's clothing. Here as in many of Sanders paintings, colour remains muted, with a recurring use of cold greens and blues. The repetition of these colours draws the works together, however when one painting may be produced from a different pallet the contrast becomes heightened. Sanders choices with colour are symptomatic of his practice, when it may appear to the viewer there is a consistency, there will be an exception.

In one of Sander's looser and more expressionistic paintings we are presented with forms that oscillate between existing as objects and abstract shapes. The origins and relationships between these forms are unclear. The different elements float within the painting. There is a sense of depth within the work, yet the forms appear flat. They are painted with a vividness and implication of potential movement that belies the static image. In Sanders practice, there is a frequently a suggestion towards something recognisable and tangible, but eluding a simple interpretation or pinning down. With Sander's choice of images we are given few reference points or guidance, the viewer is forced to look towards their own experiences in an attempt to fathom what they are presented with.

There is a continuity and coherence through the different works, but also a wrong footing of the viewer through contradictions and contrasts. In this new body of paintings Sanders has consistently sought to bring new elements to his work, refusing to settle in either style or content. He is an artist engaged with the act of painting, what it can achieve, and how we read and attempt to grasp the images around us.

Ed Sanders lives and works in Norwich. Sanders graduated from Norwich University College of the Arts with a Masters in Fine Art in 2011, and from BA (Hons) Fine Art in 2009. Previous group exhibitions include Eastern Pavilions, Norwich (2011), O Painters! My Painters, Ipswich (2011), MA Degree Show, NUCA (2011), BA Degree Show, NUCA (2009) and Hans Brinker, Amsterdam, Netherlands (2007).

For more information please contact [questions@norwichoutpost.org](mailto:questions@norwichoutpost.org)

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Charity Number 1109254