

Damien Roach
Helen Marten
S Mark Gubb
Zündkerze
Curated by David Thorp

Matthew Bown Galerie
Berlin

Zündkerze
David Thorp



Despite the global nature of contemporary art, its incidence in the UK has always asserted local characteristics, an evolution in Britain that can be regarded in part as a lineage of idiosyncrasies that impinge upon and have sometimes influenced the broader world of art. Its separateness while being also centre stage internationally makes the notion of 'glocalism' fit the UK better than most. This is not to say that British artists deliberately strive to affirm a parochial isolationism or espouse what was once described as a 'Little Englander' mentality but rather that their practice can contain distinct characteristics that mark it out from its counterparts in continental Europe and America. Quite how these characteristics may be summarised or where their impetus stems from is harder to determine but, historically, a popular antipathy to mainland Europe, a recent but now nearly defunct colonial past, and a highly structured class system, all play a part.

As part of Tate's current investigation into British Art – The Great British Art Debate - the radical UK artist John Russell was asked in an accompanying publication, the GBDA Fanzine, "Is the idea of British art a British fantasy?" He replied, "I don't think British art is a British fantasy. I just think it's shit." [1] He expanded his view discussing the way in which culture in Britain has until very recently been determined by class. Going on to say that

when he was growing up in England it felt as if there were no culture and that everything interesting seemed to be taking place in America or "other places" [2] and how post war class conditions in the UK prevented lower class people from having access to art education until at the earliest the nineteen fifties. British art Russell claims seems to be an elitism tied to public school (in the UK this means private schools) and class "but also a very nostalgic, reactionary and conservative vision of Britain." [3] Until the emphasis started to shift with the arrival of Richard Hamilton in the fifties and a series of exhibitions in which British artists began to use popular culture as a source. At the same time higher education opportunities opened up to a far wider cross section of British people. From that point an engagement with popular culture has been a constant within British art. Zündkerze shows three artists who have all inherited the effects of that development and have absorbed the means and the visual language that started in post war Britain.

S Mark Gubb has described his work as being influenced by "the history and culture I grew up with; rock music, the Cold War, alternative comedy". [4] It is usually shown as installations that combine a variety of objects and images in what the surrealists once described as an incongruous association that nevertheless make up a

ЧТО МОЖЕТ
БЫТЬ
РАЗБИТО,
ДОЛЖНО
БЫТЬ
РАЗБИТО



I-h page
We've Been Waiting Now For Much Too Long, 2010
Printed light-box, 155cm x 93cm
Differences Instead of Sameness, 2010, Mixed media sculpture,
240cm x 360cm x 120cm

r-h page
Differences Instead of Sameness, 2010, Mixed media sculpture,
240cm x 360cm x 120cm

coherent whole. Gubb spent his teenage years in the east Kent seaside town of Herne Bay listening to and playing heavy metal and skateboarding, different subcultures that remain relevant to Gubb after their seminal influences have waned. A part of his practice explores the way in which the formal and graphic iconography of subcultures inform a common public. The roots of Gubb's work are literally sub-urban. Most of his projects have been realised outside London, which still remains the centralised capital of the UK art world, and as such are germane to the discussion that a relevant art practice can occur locally as well as nationally and internationally. It grows from a grounding in youthful energies to become a heavy metal rock star that embodied Gubb's drive to communicate, an aspiration that has led him to try to involve audiences in activating the work by their presence, creating a dialogue through his exhibitions.

Of the works that make up Gubb's installation in Zündkerze the largest, built in the gallery, is a wooden construction of a shack that is reminiscent of a bus shelter lit inside with UV strip lights. (UV lights are installed in station toilets to prevent junkies from finding a vein). It is born from Gubb's interest in places built to pass through rather than as destinations in their own right. As metaphors for passage, whether into other states of consciousness through drug use or spiritual



**'YOU SUFFER...
BUT WHY?'**

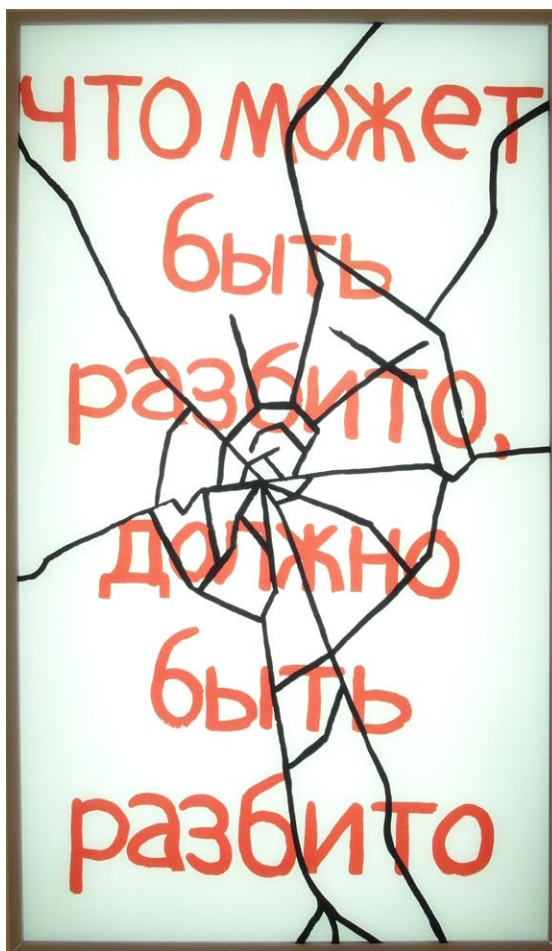
NIK 4:1



transference, or as the site of migration and travel. Adjacent to the shelter (if that is what it is) is a large sign fly posted to the wall, it reads 'You Suffer But Why?' A light box bearing the slogan 'What Can be Smashed Should be Smashed' is hung nearby. This second text is a quotation from the Russian nihilist Dmitri Pisarev suggesting that from the ruins a more equal and fair society can be built. The quotation has been translated back into Russian from English using an internet translator, a tool well known for idiosyncratic results, a combination, as Gubb puts it, of mass-information and mis-information.

On the floor sits a small rock cast in bronze. This rock was picked up clandestinely by Gubb from the launch ramp of Evel Knievel's failed Snake River Canyon jump. It has become in Gubb's hands a small monument to a magnificent failure. There is a sense that something here has been lost in translation too. That Evel Knievel's quasi-heroic status is a result of his failure more than his achievements.

Like S Mark Gubb, Damien Roach builds environments from associated objects and images. Similarly creating live situations with his work in which audiences are active participants in establishing the meaning of the site. Roach described his recent solo exhibition at the David Roberts Art Foundation in London as the gallery



S Mark Gubb

I-h page
Differences Instead of Sameness, 2010, Mixed media sculpture
240cm x 360cm x 120cm
You Suffer..., 2008, Fly-poster, Variable dimensions (edition of 3)

r-h page
Cast, 2010, Bronze cast, 5cm x 5cm x 3cm (approx)
We've Been Waiting Now For Much Too Long, 2010
Printed light-box, 155cm x 93cm
Differences Instead of Sameness, 2010, Mixed media sculpture
240cm x 360cm x 120cm (detail)





becoming 'like a public bench, or bar, the silent invitation is for one to come, sit and take part...' [5] As the Foundation's press information outlines, Roach's exhibition was expanded to include changing works, performances, discussions, screenings, readings, demonstrations and workshops over the seven week duration of the show. The static works consisted of 'art' objects set within an exhibition design that deliberately fused a highly aestheticised but fluid system of coloured transparent screens with found and made objects, some but not all made by Roach.

Roach's intention is to draw the audience's attention to things familiar enough to normally rouse no particular comment in such a way that, when perceived in the space he creates, they allow the audience to reconsider each in fresh detail. Enhancing perception by his new contextualisation, selection and display. The airport lounge or the art gallery, the designer boutique or the hotel reception are cross referenced as places of creative potential in which the boundaries between public and private sites for appreciation and reflection are blurred.

In earlier installations, Roach has employed lighting systems, more familiar in night clubs and music venues, devoid of other usual things that make up a disco like speakers and amplifiers, immersing his audience in an

Damien Roach

- I-h page
- from I to r:
- Untitled (weave series), 2010, collage, 34.5 x 28 cm
- Fig. 15, 2010, animation, DVD projection
- Untitled open structure (IKEA Expedit Bookcase), 2010, IKEA Expedit Bookcase and objects, drawings etc, 149 x 149 x 39 cm
- One mutual exchange, 2010, 3 standard fluorescent tubes, wiring, dimensions variable
- behind:
- Untitled (screen/filter) two-way mirror, 2010, wire-suspended two-way mirror perspex sheet, 125 x 250 cm
- Untitled (light refracting mirror strips), 2010, 9 strips of mirror, each 190 x 5 cm
- r-h page
- One mutual exchange, 2010, 3 standard fluorescent tubes, wiring, dimensions variable
- Concrete symbol, 2010, drawing on paper, 41 x 54 cm
- Peppered moth, 2007, inkjet print cutout, 6 x 13 cm





Damien Roach

I-h page
from I to r:
Untitled (light refracting mirror strips), 2010
9 strips of mirror each 190 x 5 cm
Untitled (screen/filter) two-way mirror, 2010
wire-suspended two-way mirror perspex sheet, 125 x 250 cm
Peppered moth, 2007, inkjet print cutout, 6 x 13 cm

r-h page
from I-r:
Untitled (light refracting mirror strips), 2010
9 strips of mirror each 190 x 5 cm
Untitled (screen/filter) two-way mirror, 2010
wire-suspended two-way mirror perspex sheet, 125 x 250 cm
Untitled open structure (IKEA Expedit Bookcase), 2010, IKEA Expedit
Bookcase and objects, drawings etc, 149 x 149 x 39 cm
Untitled (handstand), 2010
digital print mounted on hardboard, 200 x 135cm

ambience that he has described as the 'architecture of entertainment'. In Zündkerze Roach has pulled together a collection of works some of which have been produced in Berlin by email instruction especially for the exhibition. Part of their conception is that these works should be made remotely, allowing the artist some distance from the final production while orchestrating the process. Because all Roach's work is finally to do with perception, not solely that of the artist whose particular focus allows the rest of us an insight into an otherwise concealed world, but a common perception that makes the familiar unfamiliar and allows the banal to become special, the commonplace unique, the hand of the maker is kept at a distance.

Within each of Roach's highly organised environments are works that assert their own autonomy as well as existing as components within his overall scheme. Found elements co-exist with his own creations, neither are what they first profess to be. A black and white photograph of a woman doing a head stand in the sand is turned upside down so that she is normal; head up, feet down. The image then defies gravity; it doesn't matter, it's only an image. Roach has compiled a vast archive of photographs that he has at his disposal to use in different ways as circumstances dictate. He is acknowledging that there is no distinction between this and that. All





Helen Marten

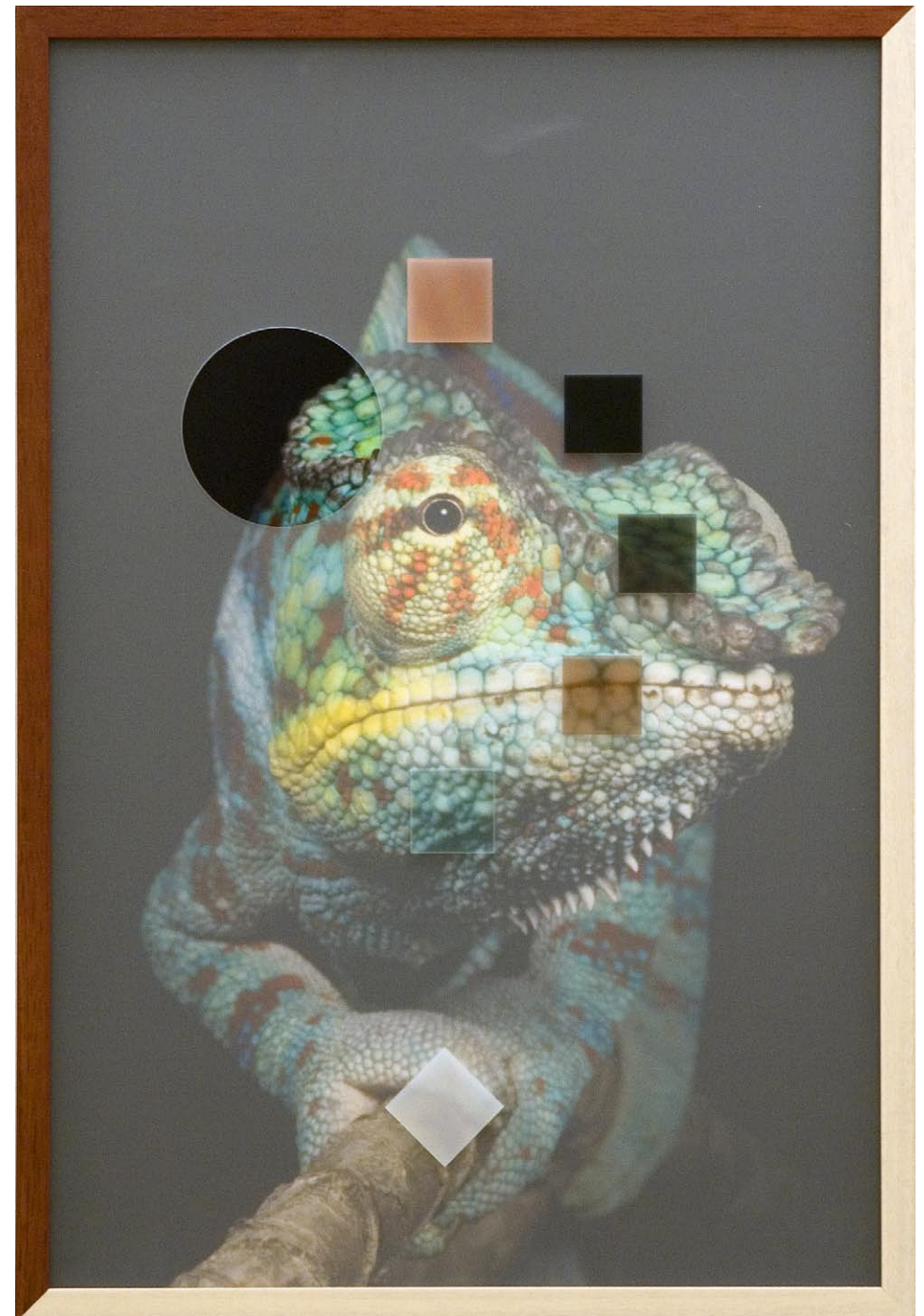
l-h page
7, 2010, digitally printed Habotai silk, 280 x 290 cm

r-h page
So, what did you think?, 2010, CNC' d frosted perspex, c-print
custom two-tone veneer frame, 76 x 51 cm

images are primarily equal existing in a democracy that the artist can disrupt in order to see the world afresh.

The most recently graduated of the three artists in Zündkerze, Helen Marten, employs a do-it-yourself approach coupled with the high finish of industrial manufacture to the fabrication of her work, a combination of techniques that harks back to an earlier age, that of Pop Art in the sixties. Regarding that moment now in an age of advancing digital technology it would be easy to criticise the appropriation of its techniques as nostalgic. Marten's work is anything but. If her images sometimes refer to past icons such as Tintin or the hammer and sickle they contextualise them in an entirely relevant way by couching retro imagery self consciously in the global language and form of contemporary art.

Like Damien Roach's archive of photographs or S Mark Gubb's rock memorabilia, Marten is constantly rifling through tropes of post war culture in order to compile a vocabulary of objects and images that provide an account of today. Her sculpture George Nelson for example refers to the American designer sometimes considered along with Charles and Ray Eames to be one of the fathers of American modernism. It is a construction of coloured powder coated aluminium panels bolted together with a clear Vogue pattern pvc suit







jacket appended. Her chair sculptures La-z-Boy and Do-it-yourself pay homage to or tease those other eminent furniture designers Wegner and Rietveld. And Marten's first solo show this year was titled Wicked Patterns. A title taken from the description of decorative patterns used on furniture designed by Memphis, a Milan-based collective of young furniture and product designers that dominated the early 1980s design scene with its post-modernist style.

But Marten's work is not just about playing clever games with art and design history. A look through her catalogue of works reveals an accumulation of imagery that informs her practice. Taken as a whole each piece whether it is three dimensional, a found graphic image, a photograph she has taken herself or a moving image come together to establish a particular view of visual culture. One that acknowledges and to some extent celebrates not only its diversity and accessibility via the internet, Google and so on but also its randomness and the ability we have to make cohesive sense out of apparently disparate events and images. Life is not a linear logical progression of data but an overwhelming abundance of images, influences and ideas that individuals navigate with ease only once they accept that randomness makes sense. In Marten's own words "... the pointing and pasting in making objects is a symptom

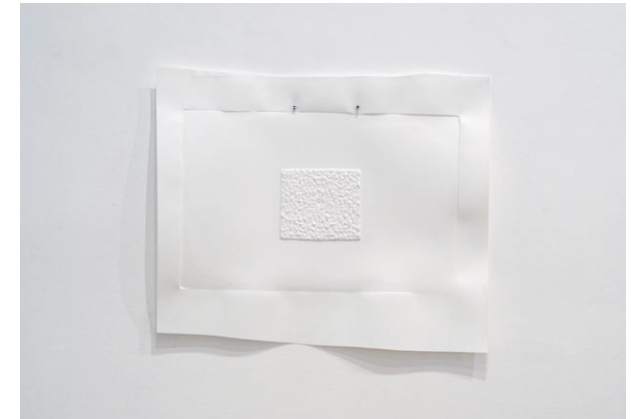


of how we live. In a world where everything blurs and bastardizes itself, references slip uncontrollably all over the place... " [6]

If the era of the YBAs (Young British Artists) was the era of 'me', current socially engaged art practice asserts the moment of 'us'. The three artists in Zündkerze fall into neither category but demonstrate the effect of both. Unconcerned with the self analysis or the self promotion of some of their immediate precursors, they are the inheritors of the new conceptualism that was used as a catchall term for the YBAs. They unpick social norms and cultural inflections through popular culture and the global language of contemporary art.

David Thorp

- [1] John Russell in conversation with Cedar Lewisohn, The Great British Art Debate Fanzine, Tate Britain, P 4.
- [2] *ibid.*
- [3] *ibid.*
- [4] www.contemporaryartsociety.org/artist-member/s-mark-gubb.
- [5] Quoted in David Roberts Art Foundation press release.
- [6] Unpublished interview with Lewis Roland, Director, Am Nuden Da Gallery, London 2010.



Helen Marten

- l-h page
from l to r:
logos like candy, type like bread, 2010
welded powder-coated steel, white concrete, denim, printed fabric
suede strapping, padlocks, shoes
170 x 125 x 20 cm
- So, what did you think?, 2010, CNC' d frosted perspex, c-print,
custom two-tone veneer frame, 76 x 51 cm
- ..., 2010, digitally printed Habotai silk, 280 x 290 cm
- r-h page
logos like candy, type like bread, 2010
welded powder-coated steel, white concrete, denim, printed fabric
suede strapping, padlocks, shoes
170 x 125 x 20 cm (detail)
- logos like candy, type like bread, 2010
welded powder-coated steel, white concrete, denim, printed fabric
suede strapping, padlocks, shoes
170 x 125 x 20 cm (detail)
- (Untitled), 2010, vacuum formed matzoh cracker, ABS plastic, stainless
steel socket bolts, 52 x 65 cm





Damien Roach

Born 1980 Bromley. Lives and works in London.

Education

2001-2003 MA (RCA) Painting; Royal College of Art, London
1998-2001 Ba Hons Fine Art; Middlesex University, London
1997-1998 BTEC National Diploma in Art and Design
Foundation Studies; Ravensbourne
College of Design and Communication, Kent

Selected exhibitions

Solo
2010

Thought forms, Meessen De Clercq, Brussels
Shiin, Jet Stream, White earphones, David Roberts Art
Foundation, London

2008

When the sun goes down, Le Vestibule, Maison Rouge, Paris
Lemuria, Sies + Höke, Düsseldorf

2007

Transmissions, IBID Projects, London
Alexandre da Cunha / Damien Roach, Neuer Aachener
Kunstverein, Aachen [ex. cat]

2006

Quanta (Frieze 005), Neue Kunst Halle St. Gallen, Switzerland
Departures, T293, Naples

2005

Damien Roach, Sies + Höke, Düsseldorf
The other day, yesterday, today, tomorrow, Schnittraum, Cologne

Group (from 2004)

2010

Zündkerze, Matthew Bown Galerie, Berlin

Untitled group show, Seventeen, London
The Library of Babel/In and Out of Place, 176/Zabludowicz Col-
lection, London

2009

We're Moving, Royal College of Art, Painting, London
Hollywood Wonderland, curated by Claire Louise Staunton,
Seventeen Gallery, London
Can Birds Fly?, curated by Matthias Ulrich, Galerie Parisa Kind,
Frankfurt

Conflicting Tales: Subjectivity (Quadrilogy, Part 1), curated by
Daniel Kurjakovic, Burger
Collection, Berlin

Skulpturenprojekte, Open Space, Art Cologne, Köln
Drawing 2009, The Drawing Room, London

2008

Art on the Underground, 100 years, 100 artists, 100 works of art,
A Foundation Gallery,
Rochelle School, London

Lure, Galerie Frank Elbaz, Paris

BEHIND, curated by Ilaria Gianni, Monitor Gallery, Rome

Aug 2008 The Eternal Flame, curated by Burkhard Meltzer &
Sabine Schaschl, Kunsthhaus Baselland,
Switzerland

In unsren Herzen brennt eine Sehnsucht, curated by Katharina
Fichtner, Galerie Susanne

Vielmetter Berlin Projects, Berlin

Book-ish, Lewis Glucksman Gallery, Cork

The Other Way Around, Cosmic Galerie, Paris

Past-Forward, curated by Vincent Honoré, 176 Gallery, London
Nowhere is Here, Aspex, Portsmouth, then The Drawing Room,
London & fruehsorge

contemporary drawings, Berlin (group) [ex. cat]

All-Inclusive. Die Welt des Tourismus, Schirn Kunsthalle, Frank-
furt [ex. cat]

Squaring the Circle, Suite 405, Brooklyn
2007

Invisible, Max Wigram Gallery, London

Learn to Read, curated by Maeve Polkinhorn & Vincent Honoré,
Tate Modern, London [ex.
cat]

Borderline Moving Images, Platform China Contemporary Arts
Institute, Beijing

Plan S, Galleria Pianissimo, Milan

Citadel 1: Front Room/Killing Room, David Risley Gallery, London

In Concert II, Schirn Kunsthalle, Frankfurt

Drawing 2007, The Drawing Room, London

Jerwood Contemporary Painters, Jerwood Space (then touring
to BayArt, Cardiff & The
Lowry, Salford) [ex. cat]

2006

HOUSEWARMING, curated by Gianni Jetzer, Swiss Institute, New
York

The Square Root of Drawing, Temple Bar Gallery, Dublin, Ireland
You' ll Never Know: Drawing and Random Interference, Hay-
ward Gallery Touring

Show (Harris Museum, Glynn Vivian Gallery, The Lowry, Tullie
House Museum) [ex. cat.]

Landscape, pl. -s, Witte Zaal, Ghent

2005

Ordering the Ordinary, curated by David Thorp, Timothy Taylor
Gallery, London

Threshold, Max Wigram Gallery, London

Centre of Attention/Swansong, Always a Little Further, Arsenale,
51st Venice Biennale [ex.
cat]

The Mind is a Horse Part 2, Bloomberg SPACE, London

Art Now: Lightbox, Tate Britain, London [ex. cat]

Between Courage and Coincidence, Ibid Projects, Vilnius, Lithu-
ania

Interference, The Great Unsigned at Waugh Thistleton, London
2004

Spin Cycle, Spike Island, Bristol [ex. cat]

Something is Already Happening, Rosy Wilde, London
Baroque Povera, Centre of Attention, London

Research papers/publications

2010

Für Immer limited edition publication, [pub] Für Immer, Zurich
AGMA Quarterly, [pub] AGMA Vienna, ed. Dr Anne Katrin Rossberg
Shaping Sculpture 2010, [pub] Chelsea College of Art and
Design, ed. George Unsworth

2009

Younger Than Jesus: Artist Directory, [pub] Phaidon, London,
ed. Lauren Cornell, Massimiliano Gioni, Laura Hoptman

2008

Past-Forward, [pub] 176, London

Nowhere is Here, [pub] The Drawing Room, London

All-Inclusive. Die Welt des Tourismus, [pub] Schirn Kunsthalle,
Frankfurt

2007

Keep on Onnin' : Contemporary Art at Tate Britain, [pub] Tate
Publishing, ed. Rachel Tant,

Katherine Stout, Lizzie Carey-Thomas

Damien Roach - Neuer Aachener Kunstverein, [pub] NAK, Sies
+ Höke

Jerwood Contemporary Painters, [pub] Jerwood Foundation
2006

You' ll Never Know, Drawing and Random Interference, [pub]
Hayward Gallery

Lacuna, [pub] Gasworks, DOTDOTDOT, 3" audio CD

The deepness of puddles, [pub] Gasworks, Ampersand
2005

51st Venice Biennale, Always a Little Further [pub] Fondazione
La Biennale di Venezia

2004

Valerian root/Geist, [pub] Spike Island, DOTDOTDOT, 7" vinyl
record

Spin Cycle, [pub] Spike Island, Systemiche

Selected press

2010

"Thought Forms" de Damien Roach' , by Roger Pierre Turine, La

Libre Belgique

Damien Roach: Shiiin Jet Stream, White earphones, Reviews
marathon, by Laura

Maclean-Ferris, ArtReview

Damien Roach, by Magaret Gray, thisistomorrow

Previews, Guardian newspaper, UK

2008

Future Greats: Damien Roach, by Skye Sherwin, ArtReview

Damien's Departures, by Francesco Pedraglio & Caterina Riva,
Mousse magazine

2007

M&N Commissions: Damien Roach, by Martin Holman, Miser &
Now

2006

Damien Roach, by Melissa Gronlund, Frieze

Damien Roach: The Deepness of Puddles, by John Beagles, a-n
magazine

Damien Roach: Das Kleine Etwas, by Renate Puvogel, Kunstfo-
rum International

2005

Threshold, by Martin Herbert, Time Out (London)

2005AD: Biennale Venice 2005, by Maeve Connolly, Afterimage
Ordering the Ordinary, by Fisun Güner, Metro (London)

Taccuino di visita 1, by Flavia De Sanctis Mangelli and Giovanni
Visione, l' Unita

2004

Frieze takes over London, by Samson Spanier, International

Herald Tribune

Spin Cycle, Metro (Bristol)

Damien Roach, by Irene Rukerebuka, Rant magazine

Helen Marten

Born 1985 Macclesfield, UK. Lives and works in London and
Macclesfield.

Education

2005-2008 Ruskin School of Fine Art, University of Oxford

2004-2005 Central Saint Martins, University of the Arts, London

Selected exhibitions

Solo

2010

Art Nova (with Simon Denny + T293), Art Basel Miami, Miami,
USA (forthcoming)

I like my heroes marble chested, with Carl Kostyal, London
(forthcoming)

wicked patterns, T293, Naples

Group

2010

Zündkerze, Matthew Bown Galerie, Berlin

WUFF, COCO Kunstverein, Vienna

Mexican Blanket (with Jost Munster + Mariah Robertson),
Museum 52, London

Fake Modern, Camden Arts Centre, London

Tatton Park Biennial, Knutsford, UK

FACETORCH 2 Facetorch Projects, London

2009

Boule to Braid, Lisson Gallery, London

Session_7_WORDS, Am Nuden Da, London

Lapdogs of the Bourgeoisie, (panel invitation from
Annika Eriksson) Arnolfini Gallery, Bristol

2008

Grotto, Museum 52, London

BOX LADDER, Modern Art Oxford

Cosmic Rays, The Project Space, Oxford
2007

I'll break your face because you broke my heart, The empty
space, Corpus Christi, Oxford
2006

Almost Hawaii, Oxford

Projects + Publications
2010

Materials Logjam – photo-illustrated materials handbook, with
collaborative input from 73 artists, 30 architects, 26 designers
Am Nuden Da – conversation SESSIONS, interview with Lewis
Ronald

Atari Home Studio – ongoing poster-print publications

2009-present

YESCO, I will – research of industrial and contemporary art fab-
rication and production processes – video collaboration with
Fran Edgerley – Los Angeles; New York; Las Vegas, USA

Publications

2009

van gogh journal (I-VI)

Untitled (ARMORTEX)

2008

The concrete block, toy-town and gold in the desert

Black and White is cheaper

WAY RELATIONAL

No socks, no problem

Outer space, black holes

Press

Spike Art Quarterly (forthcoming, October 2010) – Rachel Har-
rison selects “artist favourites”

Catalogue Magazine, ‘Selected Pieces’, September Issue, 2009
(<http://www.cataloguemagazine.com>)

Exibart.onpaper, ‘as solo show’ (curated by Marianna Agliot-
tone, February Issue, 2010)

S Mark Gubb

Born 1974 Romsey. Lives and works in Cardiff.

Education

2001-03 MA Fine Art, UCE, Birmingham

1995-98 BA (Hons) Fine Art, The University of Derby

Selected exhibitions/projects

2010

How Should I Live? (Maybe That's Not the Question), Chapter
Arts Centre, Cardiff

Zünderkerze, Matthew Bown Gallery, Berlin

Union, Usher Gallery, Lincoln (Commissioned by The Lincoln Art
Programme)

...and if I listen in I hear my own heart beating..., Cake Contem-
porary Arts, Ireland

The Bewildered Herd, Concrete Hermit, London

They Do Things Differently There, Talbot Rice Gallery, Edinburgh

Late at Tate – Grizedale Arts, London

We Have The Mirrors, We Have The Plans, Mostyn, Llandudno,
Wales

A Stranger's Window, Contemporary Art Society/Moot at Not-
tingham Castle

Art Rotterdam, Ceri Hand Gallery Stand, Rotterdam

Bad Translation: History of a Time to Come, CRATE, Margate

Spasticus Artisticus, Ceri Hand Gallery, Liverpool

2009

Pura Vida, Commissioned by Hinterland, Nottingham

Last Days of Magic, ScalaMata Gallery, Venice

Les Rencontres Internationales, Centro de Arte Dos de Mayo,
Madrid

My Empire of Dirt, Ceri Hand Gallery, Liverpool

2008

Les Rencontres Internationales, Centre Pompidou, Paris

future50, axis at Project Space Leeds

Awopbopalooobop, Transition Gallery, London

Zoo Art Fair (with Moot Gallery), London

Out of Bounds: The 5 Codes Tours, Cornerhouse, Manchester
Becks Fusions, Manchester

Golden Record, Collective Gallery, Edinburgh

ARTfutures, Bloomberg SPACE, London

Here Today, Gone Tomorrow, The City Gallery, Leicester
2007

Everyone Knows This Is Nowhere, Castlefield Gallery, Manches-
ter

Screening of The Death of Peter Fechter, ICA, London

Zoo Art Fair (with Moot Gallery), London

The Death of Peter Fechter, ICA, London

Among the Living, ICA (London), Milton Keynes Art Gallery, City
Gallery (Leicester), Chapter (Cardiff), Middlesbrough Institute of
Modern Art: Curator of, live, touring project.

Stuff Happens, Angel Row Gallery, Nottingham

In Their Own Words, End Gallery, Sheffield

Things We Lost in the Fire, City Gallery, Leicester

Terra Incognita, Angel Row Gallery, Nottingham

2006

Things We Lost in the Fire, Transition Gallery, London

Come With Me, Don't Ask Me Where 'Cos I Don't Know, VIVID,
Birmingham

In Conversation, Nottingham Boat Club, Nottingham: Part of
Sideshow festival

Black: Implication Flooding, Colony Gallery, Birmingham

A Stranger Walks in to Town, mac, Birmingham

His Life is Full of Miracles, Site Gallery, Sheffield

2005

Black as midnight on late evening moonless, Bunkier Sztuki,
Krakow, Poland

The Battle of Forest Hills, MOOT Gallery, Nottingham

Radio, Radio, National Museum of Wales

Radio, Radio, Starr Radio, Cardiff

A Stranger Walks in to Town, City Gallery, Leicester

Welcome to Hell, UCE, Birmingham: Wheatley Fellowship show
You Don't Love Me Yet, Milton Keynes Gallery: Performance
2004
Romantic Detachment, Q Arts/Metro
Cinema (Derby), Chapter (Cardiff), Folly (Lancaster), Lake District
Village Hall Network
Romantic Detachment, PS1 (MoMA), NYC
Haunted Media, Site Gallery, Sheffield
WINDOW 04, Angel Row, Nottingham
S1/salon: miniplex, S1 Artspace, Sheffield: Video screening
2003
Let's Get Married, Grizedale Arts, Cumbria
Vacant, Reg Vardy Gallery, Sunderland
Roadshow, Grizedale Arts
2002
Flatlands, Pumphouse Gallery, London

Selected press

S Mark Gubb – Ceri Hand Gallery 2009, ISBN 9780956130006
Grizedale Arts- Adding Complexity to Confusion, Grizedale
Books 2009, ISBN 9780954257798
How Soon is Now – 60 Years of the Institute of Contemporary
Arts, ICA 2008, ISBN 9781900300544
Parade – Angel Row Gallery 2007, ISBN 0905634853
Haunted Media – Site Gallery 2004
2010
Art Monthly: Review We Have the Mirrors, We Have the Plans
Guardian Guide: Preview We Have the Mirrors, We Have the
Plans
a-n Magazine: Review History of a Time to Come
Guardian Guide: Preview Spasticus Artisticus
2009
Guardian Guide: Preview My Empire of Dirt
2008
Guardian Guide: Preview Here Today, Gone Tomorrow
Guardian Guide: Preview Everyone Knows This Is Nowhere

2007
BBC World Service: Feature about The Death of Peter Fechter
Art Monthly: Piece about The Death of Peter Fechter
The Sunday Times: News article about The Death of Peter
Fechter
The Independent on Sunday: News article about The Death of
Peter Fechter
Guardian Guide: Preview The Death of Peter Fechter
Guardian Guide: Preview Among the Living: Aggressive Local-
ism
Front Row, Radio 4: Feature about The Death of Peter Fechter
The Independent on Sunday: Close up profile in The New
Review
Guardian Guide. Preview Things We Lost in the Fire
2006
BBC Radio Nottingham. Interviewed about 'In Conversation'
event
a-n Magazine. 'News' section
Guardian Guide. Preview Sideshow
Guardian Guide. Preview of His Life is Full of Miracles...
Frieze, issue 96, Looking Back feature
2005
Guardian Guide. Preview of The Battle of Forest Hills
Artist's Story, a-n Magazine
2004
Art Monthly. Review of Haunted Media exhibition
'Front Row', Radio 4. Feature on Haunted Media exhibition
Guardian Guide. Preview of Haunted Media exhibition
2003
Contemporary Magazine. Grizedale feature
Guardian Guide. Preview of Vacant exhibition
2002
Guardian Guide. Preview of Flatlands exhibition

David Thorp

David Thorp is one of the UK's best-known independent curators. He has always worked with living artists at the forefront of experimental visual culture. He is currently head of visual arts at the Institute of Contemporary Arts, London. He is also curator of the annual Frieze sculpture show. He was formerly Curator of GSK Contemporary at the Royal Academy, Curator of Contemporary Projects at the Henry Moore Foundation, and Director of the South London Gallery. He was a member of the Turner Prize jury in 2004. Zündkerze is the first show he has curated in Berlin.

Damien Roach

- [1] Untitled (handstand), 2010, digital print mounted on hardboard, 200 x 135cm
- [2] One mutual exchange, 2010, 3 standard fluorescent tubes, wiring, dimensions variable.
- [3] Untitled (weave series), 2010, collage, 34.5 x 28 cm
- [4] Fig. 15, 2010, animation, DVD
- [5] Untitled open structure (IKEA Expedit Bookcase), 2010, IKEA Expedit Bookcase and objects, drawings etc, 149 x 149 x 39 cm
- [6] In the air (Words: part 1), 2010, audio CD
- [7] Concrete symbol, 2010, drawing on paper, 41 x 54 cm
- [8] Untitled (light refracting mirror strips), 2010, 9 strips of mirror, each 190 x 5 cm
- [9] Untitled (screen/filter) two-way mirror, 2010, wire-suspended two-way mirror perspex sheet, 125 x 250 cm
- [10] Peppered moth, 2007, inkjet print cutout, 6 x 13 cm

Helen Marten

- [1] ~, 2010, digitally printed Habotai silk, 280 x 290 cm (unique piece)
- [2] (Untitled), 2010, vacuum formed matzoh cracker, ABS plastic, stainless steel socket bolts, 52 x 65 cm (unique piece)
- [3] logos like candy, type like bread, 2010, welded powder-coated steel, white concrete, denim, printed fabric suede strapping, padlocks, shoes, 170 x 125 x 20 cm (unique piece)
- [4] So, what did you think?, 2010, CNC' d frosted perspex, c-print, custom two-tone veneer frame, 76 x 51 cm (unique piece)

S Mark Gubb

- [1] Differences Instead of Sameness, 2010, Mixed media sculpture, 240cm x 360cm x 120cm
- [2] We've Been Waiting Now For Much Too Long, 2010, Printed light-box, 155cm x 93cm (edition of 3)
- [3] You Suffer..., 2008, Fly-poster, Variable dimensions (edition of 3)
- [4] Cast, 2010, Bronze cast, 5cm x 5cm x 3cm (approx) (edition of 3)

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Napalm Death
[S Mark Gubb] flawed ideologies, falafel, my beautiful
wife - Sally, and Tiggy
Laura Marten
W.M Kenyon
Anastasia Stein
Annette Rieger
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