

Unfinished Business

58-62 Blenheim Grove, Peckham, London SE15 4QL
21.02.21 — 21.04.21

Participating artists

Mike Abrahams

Lito Apostolakou

Noel Bramley

G. Calvert

Brian Deighton

Josie Deighton

Francesca Giuliano

Fiona Horigan

Hugo Knox

Katie Maynard

Claudia Rampelli

Soul'D

Roger Zogolovitch

This unlikely exhibition, alive and humming behind the facade of a new and not quite yet complete residential terrace in South London, provides one response to the question of how we continue to create meeting points between artworks and audience in the context of social distancing, tier systems and lockdowns. A group of artists unable to show their work under current restrictions have used the structures available to them to make it accessible, turning on its head the neoliberal society that is keeping galleries closed but property viewings trundling along. The estate agent visit becomes a conduit for once again getting visitors into proximity with art.

Much of the vitality of *Unfinished Business* comes from the interaction between the diverse works and the shell space of the Blenheim Grove houses within which they are hung. These bare bones – beams, cladding, boarding and hoarding – await the flesh and blood of their occupants to be completed. In the meantime, the vital-

ity of Josie Deighton's tumbling and rolling bodies, or the sagging but tactile upholstery by Lito Apostolakou for example, animate the space. As visitors we are greeted by an environment that reflects the conviction underpinning the entire exhibition; that an artwork is finished when it meets an audience. In a year rocked by the urgent and necessary critique of art institutions, such an overt symbiosis between the exhibition and its immediate context is to be welcomed.

Most poignantly, this initiative constitutes an invitation to look for new ways to show and share art. Let us hope that the impetus driving the exhibition, and the resources that have made it possible, serve as a springboard for further collaborations and interventions that reach a wider cohort and new audiences.

Dulcie Abrahams Altass Curator of Programmes
RAW Material Company, Dakar

Unfinished

Making homes should always be a creative challenge. Most developments are not.

They set out to make investors and developers as much money as possible by cutting costs and quality and raising prices. The whole industry is set up to reinforce the price-driven status quo. We are addicted to price-driven purchasing rather than sustainable, quality-driven consumption. This is as true in housing as it is in retail. We need change.

With Blenheim Grove, we have built transparent, environmentally friendly bare unfinished shells for people to fit out themselves to give choice: how they want to live and where they want to spend their money. They may be unfinished but that's the point.

Gus Zogolovitch Unboxed Homes, Developer

Business

It's been a tricky business during these lockdowns getting to see art in the flesh. Online hardly works – like many things in life – there's no substitute for the real thing.

I've made it my business since summer 2020 to find ways to connect audiences with work. I set up a travelling exhibition, taking art to homes and offices for (very) private views. And now, thanks to the generosity and vision of Gus Zogolovitch, have curated work by 13 artists across three open-plan/split-level raw houses in Blenheim Grove.

I hope that those visiting these properties – with an eye to buy or not – will welcome the experience of being in the company of these works and engaging with the very serious business of making art.

Mike Abrahams Artist

58 Blenheim Grove

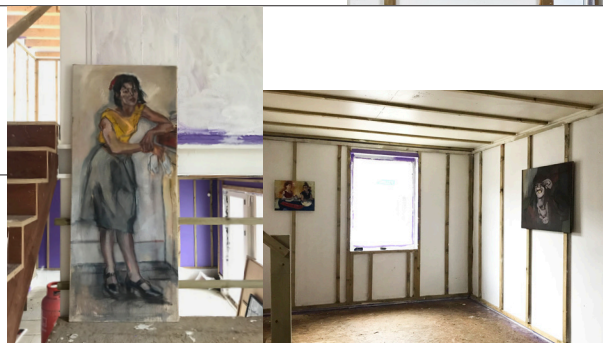
Lito Apostolakou & Claudia Rampelli Floor
+2.0



Lito Apostolakou +1.5



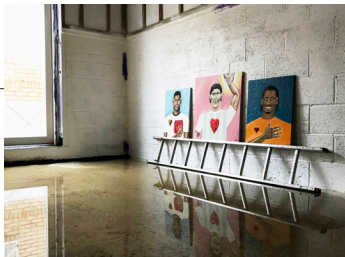
Mike Abrahams +1.0



G. Calvert +0.5



Francesca Giuliano Ground



Hugo Knox -0.5

60 Blenheim Grove



Fiona Horigan Floor
+2.0



Josie Deighton +1.5
Josie Deighton & Mike Abrahams +1.0



Katie Maynard & Roger Zogolovitch +0.5

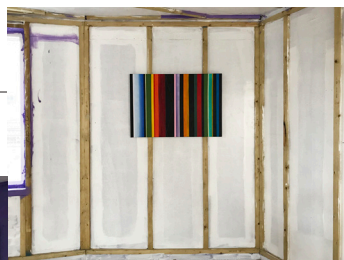


Lito Apostolakou Ground

62 Blenheim Grove



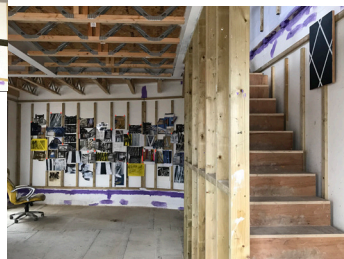
Floor
Francesca Giuliano +2.0



G. Calvert +1.5



Brian Deighton & G. Calvert +1.0



Soul'D +0.5

Noel Bramley Ground

Unfinished Business:
in the artists' own words

I often ponder, when is work finished?

BoxTapeBox is an installation of 23 works made from a large well-travelled cardboard box. I took it apart, re-assembled and re-combined the elements which can be arranged and presented in thousands of permutations. Today they are in the order that they were made, but tomorrow they may hang on a wall from large to small or dark to light...

Elsewhere in the show, from my work exploring chance, six pairs of drawings from the incomplete series *Longitude and Latitude* which comprises 59 works depicting locations generated by 'lucky' numbers (selected by Claudia Rampelli) and the actual winning numbers in the National Lottery.

Mike Abrahams



BoxTapeBox Nos. 1-23

If the Clothes evoke a bodily presence, they also underline an absence. If they look like witnesses to a past event, they are unreliable ones. Something familiar is recorded here, but its memory is incomplete. Something is summoned but its reconstruction is unfinished. The Clothes oscillate between a state of flatness – like illustrations in a picture book – and a tortured three-dimensionality. They bear witness to the presence of the forgotten.

Lito Apostolakou



Clothes You'll Never Wear (Above: Untitled by Claudia Rampelli)

A love affair with architecture has always been the focus for all of my work. The spark for this was six months of travelling across America when I was a student. I suppose I am always trying to reconfigure space, create a sense of place. The work I have put up in this exhibition is a direct reconstruction of my studio wall. The drawings should always be seen together, never alone. They need to talk to each other. The drawings take the viewer along spaces through leaps and jumps, crawling and stooping and gazing, then stopping to discover again... Where better to show work than a space which has all the structural elements exposed with so much possibility. An unfinished work is always full of promise. Play is a vital part of the process of creative work. That sense of play is as present in my studio space as it is in my role as a lecturer. This wall is one of endless playful possibilities.

Noel Bramley



Studio Wall

Young women yearning, bold and inhibited. Some I worked with, others I encountered, adopted, sporadically mentored, in exchange for the opportunity to study them.

Looking back at my younger self painting them. Where were their lives going to take them?

Why does a painting look best in its earlier stages? I take much more off than I ever put on. I collect many things but above all fleeting images.

G. Calvert



Trapeze

I'm offering up three paintings.

Orion's Bride, a painting from 1984 includes a diamond trellis motif. The diamond shape is something I still work with today: it is 'unfinished' or 'ongoing' business.

In the 2017 work the diamond is a portal into space. Likewise in the 2020 work - but also a revolving gate between the foreground and the background (from the Greek, Rhombos - something that spins).

One of our first technologies, alongside the making of strings and twines, would have been the making of nets, fencing and weaving. The diamond - a shape as old as civilisation itself.

Brian Deighton



Singing in the Dark Times

The works I'm sending you are all unfinished in various similar ways. The animation is only the beginning of my foray into the medium and I ended up accidentally overwriting the file before I could 'finish' it.

Drawings from life are always a slightly unfinished business, the time running out if often the thing that dictates the end of a drawing. Although I sometimes continue working on them, or from them. You may recognise particular models reoccurring, in this way too the drawing is only one encounter of potentially many with the same person.

Josie Deighton



Selected drawings

What did you want to say with these pieces? I like to make without thinking so to me they are very meditative. And I use all my dry recycling and old art papers, so they are also self-portraits.

They're unfinished business because they trail off as if unfinished. They also reuse old papers and recycling that many would throw away, their potential being unfinished.

Francesca Giuliano



Pink

On the 56th day of the first national lockdown I tore down tranches of a billboard advert. My garden became an outdoor studio as I filmed the paper blowing in the wind. This inspired an experimental film, '*Dreaming in May*' made in response to feeling off balance and suspended in a surreal world with a heightened sensitivity to nature. Without the possibility of a live audience and confined to being online the experience of creating the film has felt an incomplete project. With the restrictions of a second lockdown, screening the film again has been impractical. Constraints have resulted in the creation of a large scale collage of '*55 Still Images*'.

For me the creative process is also inevitably 'unfinished business' - an ongoing journey of infinite, changing and evolving possibilities, memories thoughts and ideas unresolved, hanging in the air both in the mind of the artist and the gaze of the viewer.

Fiona Horigan



55 Still Images "Dreaming in May 2020"

London evolving and changing. While it is built up of the past traces around us – it is unfinished. Our world is constantly moving and I reflect that in my process with loose brushstrokes and merging different views and scenes. I have been reconsidering Blake and his views about the history of our world and the changes we experience today and how he looks forward with hope for a better future. As I draw and paint London and considering place and our own journeys through locations – I evoke the changing world around us and reflect that our own lives are also unfinished.

Katie Maynard



Veiled Time - London at Night

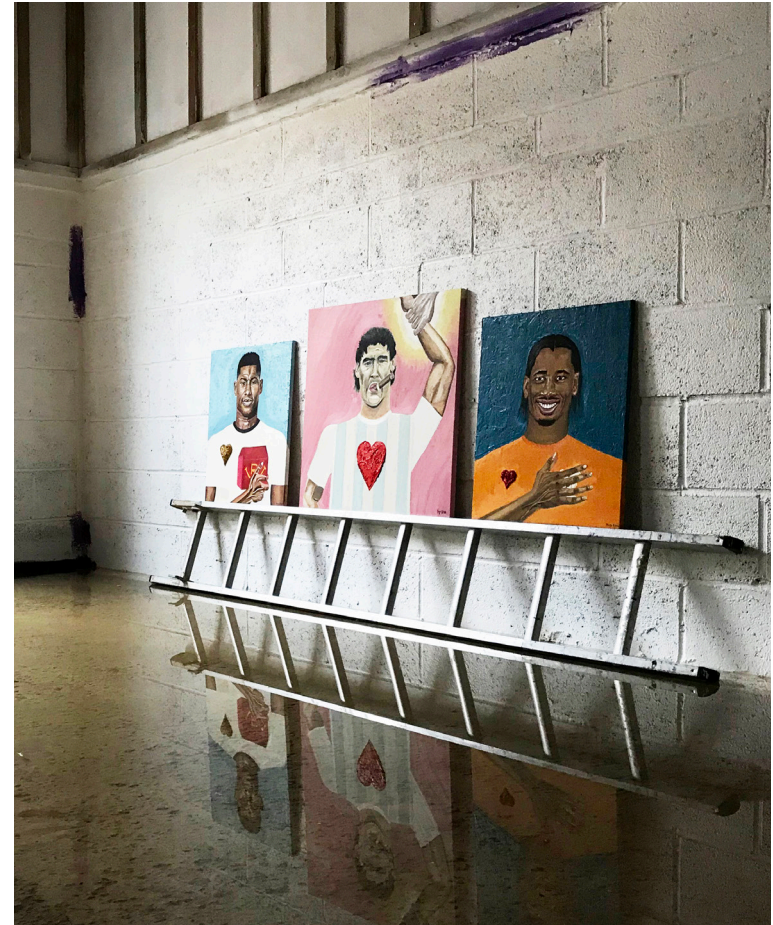
I'm a self taught artist having only recently taken up painting during the first lockdown when I experienced coronavirus really severely. During my recovery I couldn't do much so I thought I'd give drawing a go.

It's been a very strange 10 months for me but I've found huge satisfaction and fulfilment in art. It's made me do a U-turn on my whole career as I am now a full time painter!

I studied sports management at university then worked in the industry. I've loved football as a player and coach, that's why my first collection is footballers – which includes players viewed positively and negatively by the public.

I'm working through a number of commissions at the moment. I'm very much at the start of my career which is why unfinished business is very relevant!

Hugo Knox



Rashford meal / Hand of God / King Didi

What is art if not unfinished business? As humans and artists, where do we position ourselves in relation to the concept of completeness? I can see the inherent tension and potential conversations arising from placing our offerings within this space. I also think of the pressure we are all submitted to from multiple sources and, at the same time, of the freedom that art gives us. It allows us to be 'incomplete', to keep asking questions of ourselves and of society at large.

Claudia Rampelli



Untitled (I was there)

What does it mean to have unfinished business? Something that needs to be dealt with or worked on, something that has not yet been done or completed. We have much to do. While Earth Day's founders couldn't have predicted it, acting on climate change has become the great unfinished business of our time. These founders launched the modern environmental movement by harnessing a growing frustration with a polluted world and turning that sentiment into constructive action. Forty years on, these challenges remain. But there is hope. My pieces tell the story of people – Rainbow Warriors – who are helping to heal our planet.

"When the earth is ravaged and the animals are dying, a new tribe of people shall come unto the earth from many colours, classes, creeds and who by their actions and deeds shall make the earth green again. They will be known as the warriors of the rainbow"

– Old Native American Prophecy

Soul'D



The warrior I am

My art pieces are immediate – I squeeze the time making them from other pressing activities. My work is for myself in the tradition of the amateur. I simply make, experiment, sample and stretch. I work in water colour, oils and print. In all mediums the constraint is the defined period of time in which the work has to be conceived and completed. They are 'unfinished' as they are not subject to the contemplation, consideration and refinement that would allow the work to be finished. In my other world of architecture and development I work to make and deliver buildings which is a time scale of years rather than hours. This work is made in collaboration with many minds and areas of expertise. The projects that result strive for excellence. The timetable constraint that I impose with print making is spontaneous, experimental and a delight for me to create which results in every piece being 'unfinished business'.

Roger Zogolovitch



From the Sea to SE15

Blogs

Mike Abrahams is a multimedia artist and a designer who began making artist's books in 2000 which are in collections including Tate and the V&A. His work explores the creative process itself as an opportunity to deconstruct the world around us and the way that we behave within it.

Web mikeabrahamsartist.com
Instagram [@mikeabrahamsartist](https://www.instagram.com/mikeabrahamsartist)

Dulcie Abrahams Altass is an art historian and Curator of Programs at RAW Material Company, a centre for art, knowledge and society in Dakar, Senegal.

Web rawmaterialcompany.org

Lito Apostolakou is a London-based installation and mixed-media artist. She works with found materials, moving image, sound, text and drawing to explore themes of place, memory and identity. Lito has turned her home studio in north London into an immersive installation of domestic dreamscapes.

Web litoapostolakou.com
Instagram [@inklinks](https://www.instagram.com/inklinks)

Noel Bramley is an educator and maker who works in London teaching at the University of the Arts.

Web noelbramley.com
Instagram [@noelbramley](https://www.instagram.com/noelbramley)

G. Calvert
I watched and to avoid participating, I drew, I worked, and during work I watched, capturing images, people over people, walking, talking on the street, on film, I produced, exhibited, reviewing and re-assembling.

Instagram [@g.calvert.images](https://www.instagram.com/g.calvert.images)

Brian Deighton is a painter living and working in West London. As well as London and the UK he has exhibited in Russia, Holland and Spain. Deighton has been a tutor, lecturer and course director in the community, adult education, further and higher education as well as in museums and galleries.

Web briandeighton.co.uk
Instagram [@briandeighton.art](https://www.instagram.com/briandeighton.art)

Josie Deighton is a figurative artist, working and making in London.

Web josiedeighton.com
Instagram [@Josie.Deighton](https://www.instagram.com/Josie.Deighton)

Francesca Giuliano is a contemporary artist based in London. She works in a variety of traditional media (mainly paint and drawing) as well as in digital, moving image and sound.

Web francesca-giuliano.com
Instagram @francesca.giuliano.here

Fiona Horigan is a mixed-media artist living in London. Her practice is evolving and largely experimental.

Instagram @fiona_horigan

Hugo Knox is a self taught artist working in London. He studied Sports' Management at Edinburgh University and then worked in the football industry before starting to paint in 2020 as he recovered from Covid-19. His first collection of footballers has resulted in a number of private commissions allowing him to become a full time painter.

Instagram @hugo.knox

Katie Maynard is an artist using a range of media including painting, photography, film, writing, sound and drawing. Her sketchbooks combine observational and exploratory approaches. She evokes a sense of place in her work and recently she used family history research to explore London to reflect on the relationship between time, places, people and events. Maynard is also a trained teacher and art history tutor.

Instagram @katiemaynard.art

Claudia Rampelli is a visual artist fascinated by the idea of frailty: the quality of being easily broken or damaged, at the same time suggesting inherent beauty within such state of impermanence. Her work is of a multidisciplinary nature. In addition to intervening on an ever-growing collection of objects and images, she works with analogue and digital photography, collage, writing, drawing, painting and assemblages, some of a transient nature, others out fragile materials. Throughout her life, she has always been fully committed to her own creativity, trying to satisfy a compelling desire to 'make' while posing and navigating open ended questions. Her practice is sustained by an intellectual curiosity spanning many fields, by an innate visual awareness, and by her direct and indirect encounter with psychoanalysis.

Instagram @miss_a.way

Soul'D is a London based stencil artist, who is passionate about healing our planet. Her art raises awareness of what can be done and what different choices can be made to have a more positive impact on our earth.

Web sould-art.com
Instagram @sould_art

Gus Zogolovitch started life in the city and quickly realised it wasn't for him when he got told off for wearing red socks. He's passionate about the environment and hates most new builds. He started property development himself to try and make a tangible difference to the way we build and occupy our homes.

Web unboxedhomes.com
Instagram @unboxedhomes

Roger Zogolovitch is an architect and developer with a fascination with exploring and making analogue representation in mediums of print, watercolour, collage and oils – provided all can be made directly. He works in a waterside studio overlooking the harbour at Poole.

Web solidspace.co.uk
Instagram @rogerzogolovitch



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