

Same Same

Remi Ajani
Gabriele Beveridge
Rose Davey
Mary Ramsden

Genevieve Stevens
Tessa Whitehead
Gary Woodley
Rose Wylie



30 September –
22 October 2022



Remi Ajani
Glass, 2022
Oil on canvas
150 × 200 cm



Remi Ajani
Veiled, 2022
Oil on linen
77 × 102 cm



Remi Ajani
Holding On, 2022
Charcoal drawing on paper
25 × 25 cm



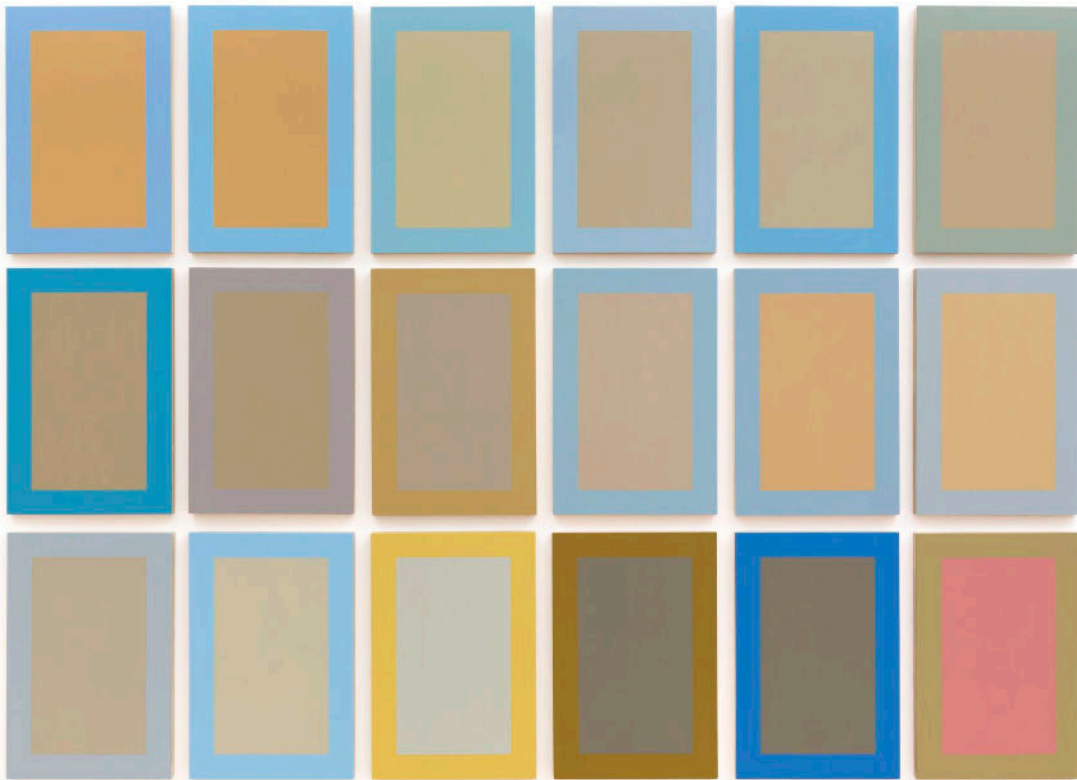
Remi Ajani
Where, 2022
Charcoal drawing on paper
25 × 25 cm



Gabriele Beveridge
Distant Peak, 2022
Hand-blown glass on mirrored plinth
37 × 32 × 28 cm



Gabriele Beveridge
Burning (III), 2022
Freehand glass, acrylic sheet
35 × 25 × 8 cm



Rose Davey

Some Holiday, 2022

Acrylic on birch plywood panels ×18 (grid of 3 × 6)

60 × 40 × 4 cm each

All prices exclude VAT

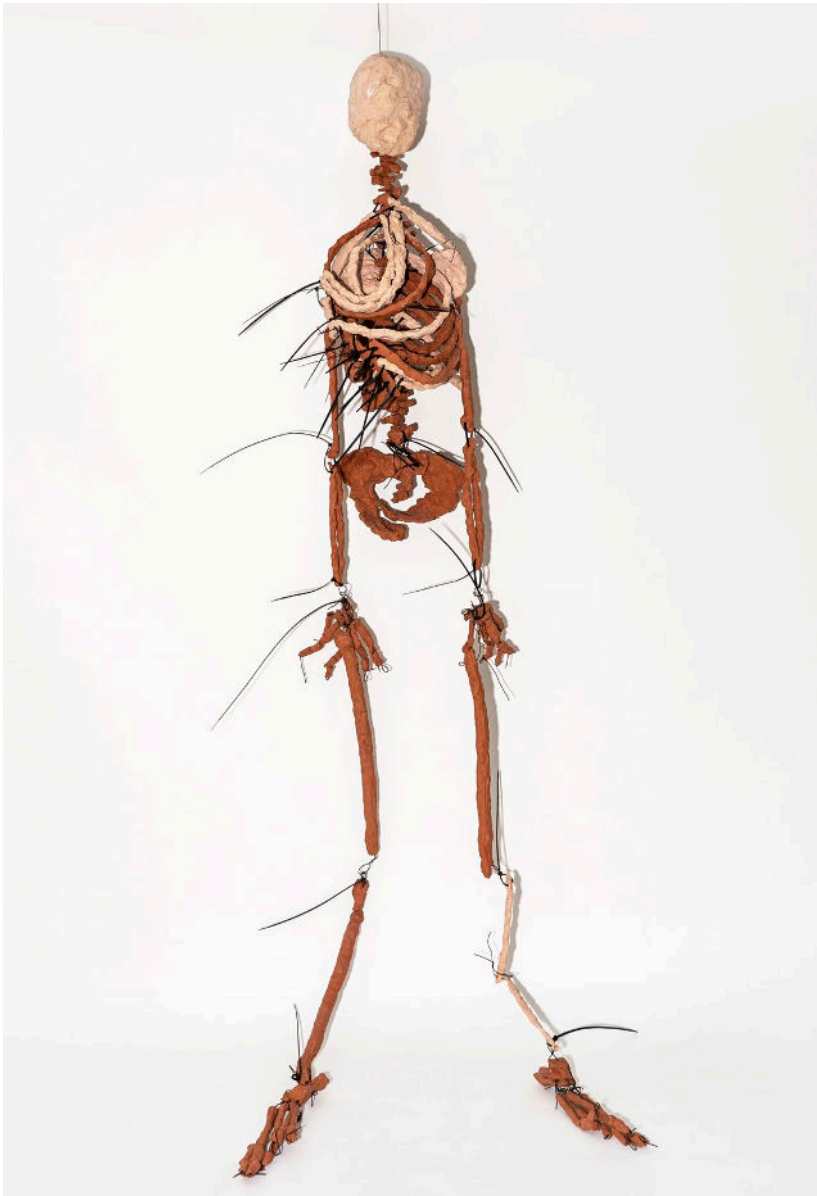


Mary Ramsden

Nothing outside the inside, the inside is also outside, etc., 2022

Oil on canvas

150 × 90 cm



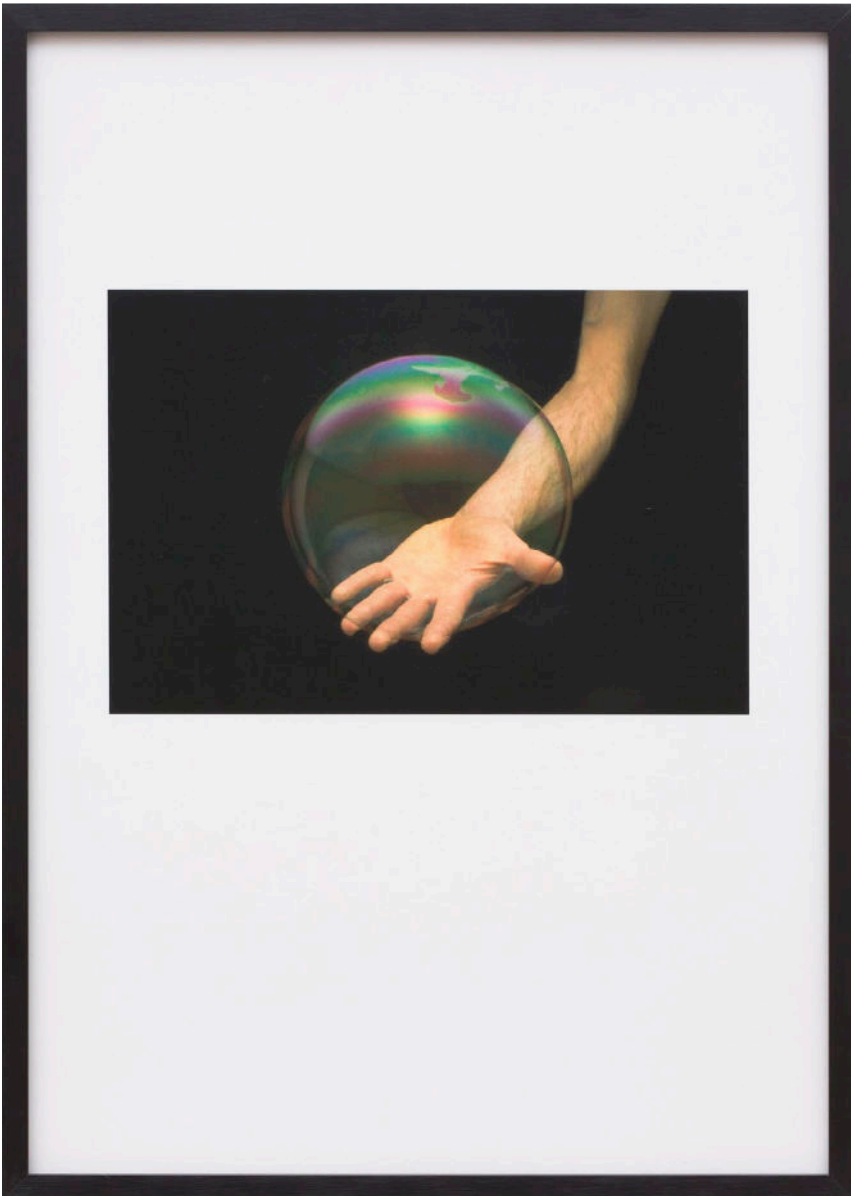
Tessa Whitehead
Mother 3, 2021
Clay and wire
Variable dimensions



Tessa Whitehead
Mother 4, 2021
Clay and wire
Variable dimensions



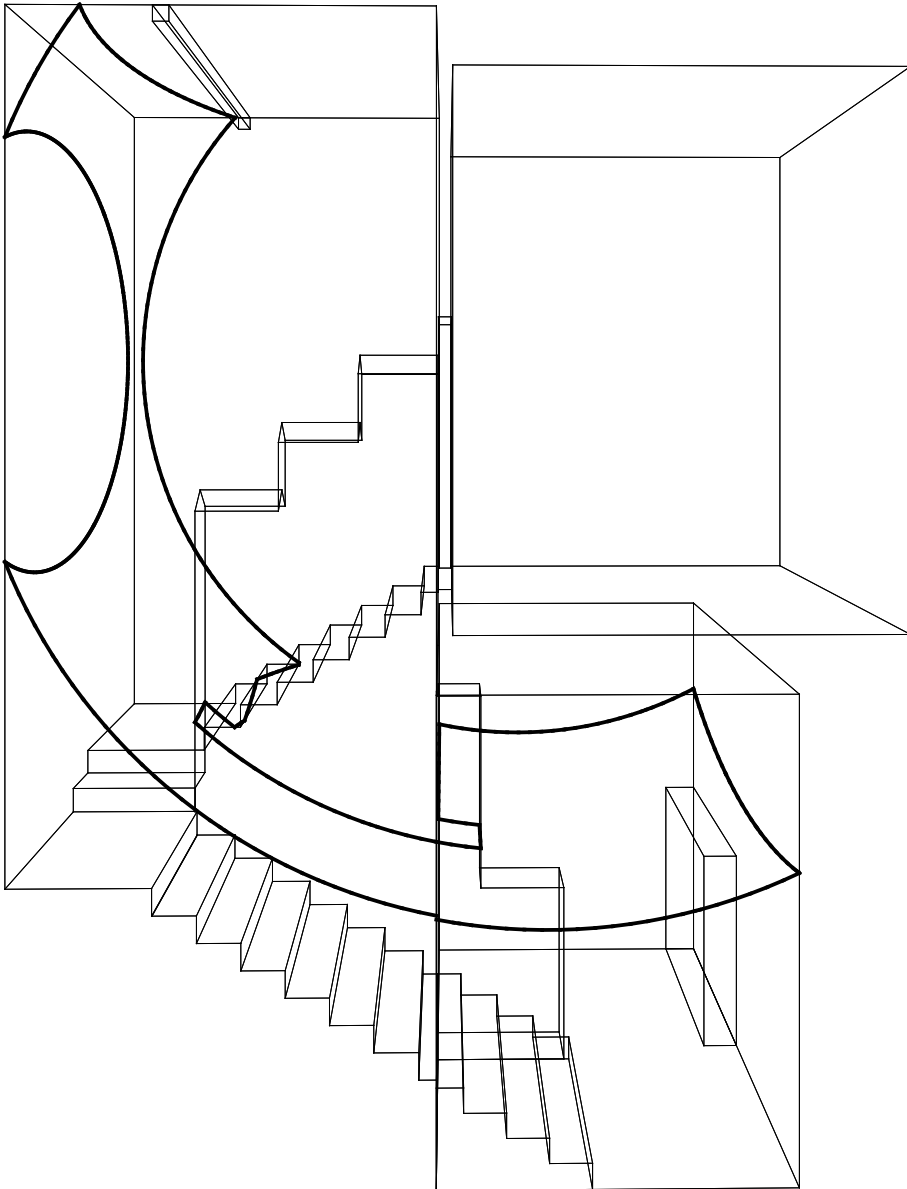
Tessa Whitehead
Mother 5, 2022
Clay and wire
Variable dimensions



Gary Woodley
Transient Structure I, 1984
Archival digital print (made in 2022)
Edition 4/10
42 × 59.4 cm



Gary Woodley
Truncated Octahedral Net Fold, 1998–2020
Plywood and acrylic
72 × 62 × 32 cm



Gary Woodley

Impingement No. 69 'passing sphere' (reconstruction of Impingement No.2 'passing sphere' 1985), 2022

Wall drawing

Variable dimensions



Rose Wylie
Polaroid Camera, Wind Blown Hair, 2022
Oil on canvas
156.3 × 183.5 cm



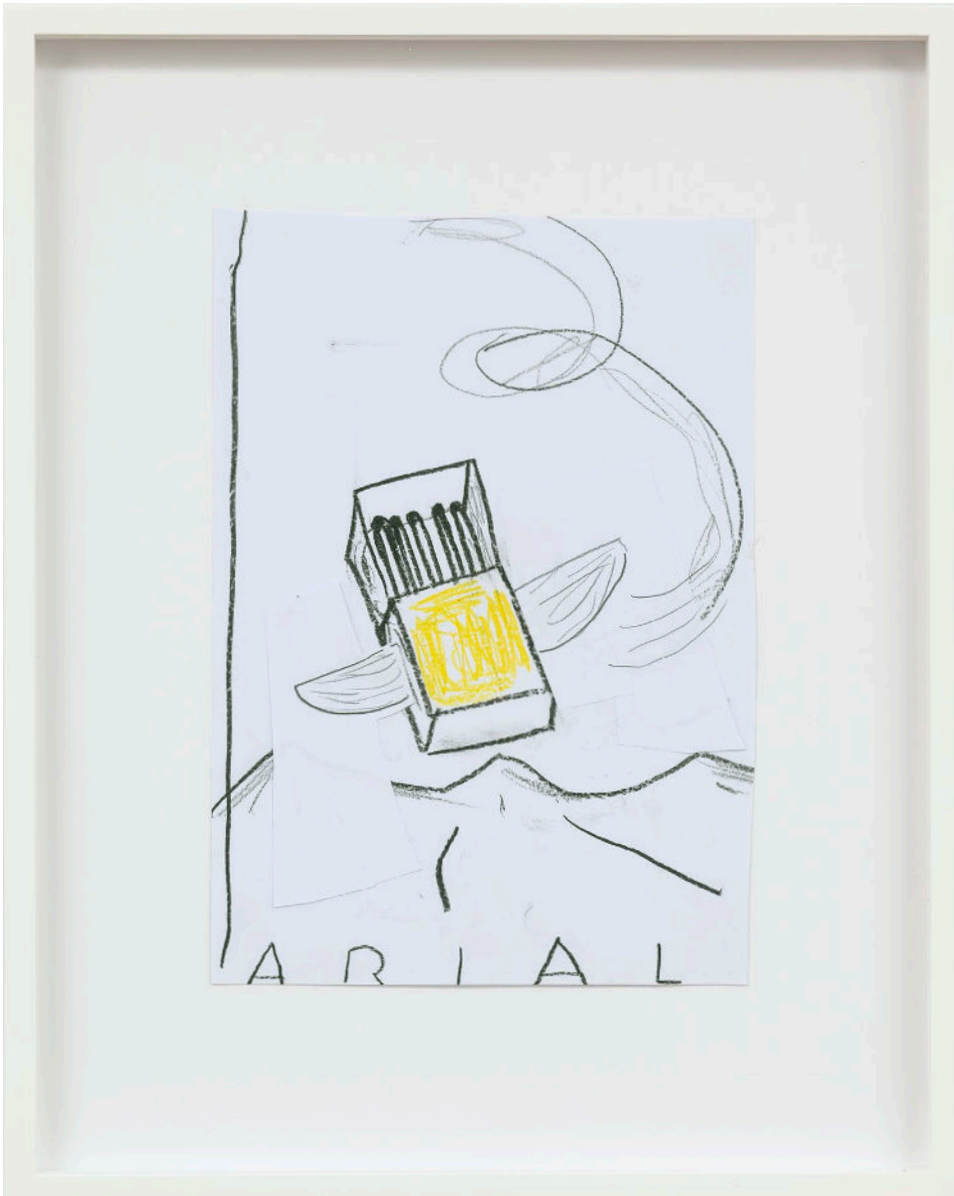
Rose Wylie

Red Doodlebug and Triple Pearls, 2022

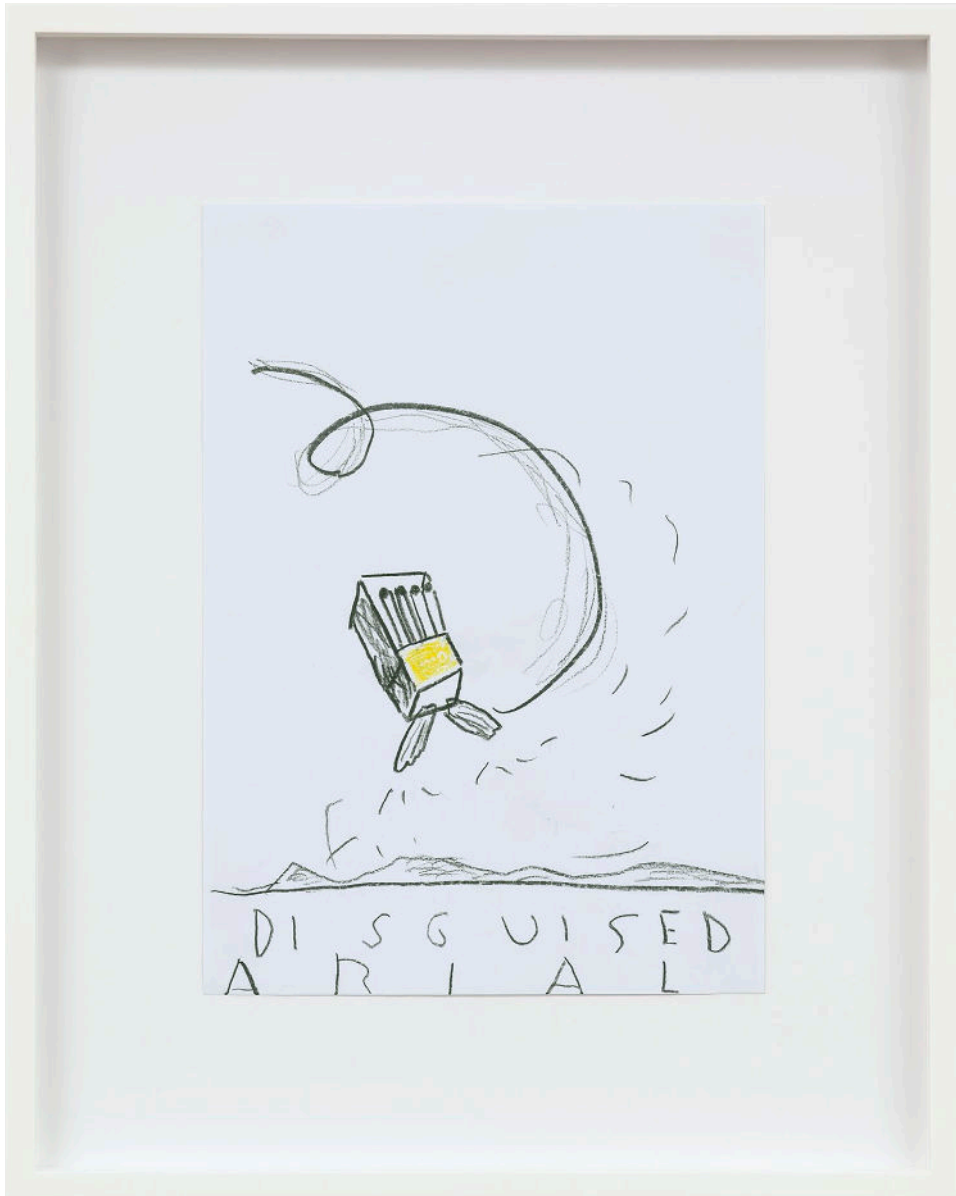
Oil on canvas in two parts

Left: 155 × 183.5 cm, Right: 155.4 × 184 cm

Overall: 155.4 × 367.5 cm



Rose Wylie
Arial & Rough Sea (drawings from the Tempest), 2018
Coloured pencil on paper
29.5 × 20.5 cm
Framed: 44.5 × 35.5 × 3.7 cm



Rose Wylie

Disguised Arial, getting closer (drawings from the Tempest), 2018

Coloured pencil on paper

29.5 × 21 cm

Framed: 44.5 × 35.5 × 3.7 cm

Press Release

Same Same

30 September – 22 October 2022

Remi Ajani, Gabriele Beveridge, Rose Davey,
Mary Ramsden, Genevieve Stevens, Tessa Whitehead,
Gary Woodley, Rose Wylie

Press opening
Thursday 29 September

Sid Motion Gallery presents *Same Same*, a group exhibition evolved from the lesson of repetitive making. Curated by Rose Davey and Sid Motion, the show asks 8 artists to execute the same idea twice. The resulting works will be separated and hung in the adjacent spaces of the gallery to present two versions of the same show.

The concept of the exhibition was inspired by *The Cholmondeley Ladies*, a 17th century double portrait of two elaborately clothed women, each holding a baby. At first glance the figures appear identical, but when the viewer looks again, the variations are many. The two women appear to be different people painted the same, or the same person painted differently.

Same Same develops the intricate game of 'spot the difference' one plays when in front of *The Cholmondeley Ladies*, but this time, the viewer is assigned a more challenging task. They are not asked to spot a difference in detail, they are asked to spot a shift in thought. What adjustment has been made by the artist, and for what gain?

The artists tasked for this exhibition range from emerging talent and recent graduates such as Remi Ajani to internationally renowned painter Rose Wylie. All artists are working across a variety of mediums, from the intricate blown glass of Gabriele Beveridge to the hanging moulded clay of Tessa Whitehead. Each place their materials under pressure, and it is the strain of the idea upon the material, which *Same Same* hopes to amplify through the repeat action of an idea.

The instruction to make again insists artists collaborate with their past selves by returning to a previous concept. They go again, this time equipped with knowledge earned from the earlier attempt.

How each artist transcribes an idea for a second time, depends entirely on their individual practices. Some artists have chosen to repeat a work through the assistance of another person, environment or past experience. Mary Ramsden will work with writer Genevieve Stevens to produce a text form of her painting, translating the same idea into a different artform. Gary Woodley will create a drawing from the measurements of the gallery staircase, repeating the information recorded from the architecture upon the architecture. Rose Davey recalls a memory in colour multiple times; the abstraction of recollection laid bare in grid formation to mirror the wall of gallery windows.

The duplicate install of the show will invite the viewer to observe a single idea recurring across two works, prompting a search for an alteration or evolution of thought and process that exists between two iterations of the same idea.

On the concept for the exhibition, co-curators Rose Davey and Sid Motion state: "To understand what something is, it is often necessary to do it again. *Same Same* invites each artist to find a second solution to a single idea, personifying the power of repetition. Arguably, all artists attempt the same thing again and again; a continuous quest for visual solutions born from restless curiosity. *Same Same* aims to highlight the productivity of process, since it is the artist's failure to reach an enduring conclusion that keeps them making."

Same Same
A text by Rose Davey

Same Same invites artists to make something again; to revisit an idea or action.

Experience assumes a second attempt will apply knowledge acquired from the earlier effort, but does the instruction to make again excel or stagnate creativity?

Art schools instruct students to “make it bigger, make it outside, make it on a piece of toast and eat it.” The message is to interrogate through the research of repetition if one hopes to produce something of quality and vision.

The artist needs to make a lot of stuff before they know what to keep, and it's knowing what to keep that reveals the talent of the artist.

Agnes Martin confirms that *an artist is a person who can recognise failure*. But how the artist recognises failure, is unlikely to be described in words. The personal logic or criteria applied by the artist, which declares the work a success, remains beyond comprehension. Yet this state of not knowing, often secures achievement. Philip Guston describes how being completely baffled by one of his paintings is a highly desired state. Art is a method of acquiring knowledge without being exactly sure what knowledge one is attempting to acquire.

Klaas Hoek, a tutor at the Slade, once explained how he was creatively paralysed after making a ‘successful’ artwork. He described how the work of art embodied all that he wanted to say, and the achievement rendered him void. How did he reverse out of the cul-de-sac of success? He did it again. The same work was not the same work. It was a route back out into the not knowing, a happily obscure place from which artists can begin.

The action of again is not only a method to escape creative stagnation, or a rigorous research tool. To reference Bridget Riley, it is an action that amplifies visible events which singly would go unnoticed.

The amplification of again, is brilliantly demonstrated in *The Cholmondeley Ladies*, a work which inspired the concept of *Same Same*. Painted in England in 1600, it shows two women dressed the same, sat side by side in bed, holding identical babes in arms. It is an immediately arresting image that illustrates how repetition can warrant a work iconic. The women's visibility is magnified by the presence of the other. We are forced into an elaborate game of spot the difference as our eye is propelled back and forth across the reflection, recording with relish the many subtle differences in dress, decoration, eye colour, and masked emotion.

The strategy of again is not always considered a positive move. Making something multiple times can be viewed as capitalising on one's success. John Berger explains how the artist simultaneously desires and fears success. An artist labelled as ‘successful’ can often be accused of cultivating a production line to meet demand. Yet if one sells little and is not deemed to be a ‘successful’ artist,

Same Same
A text by Rose Davey

but repeats the same idea or action, their integrity remains intact. An obscure hero of lone creative ritual.

Can something be made too many times? The answer is surely down to the individual. If an artist's understanding of what they make becomes too comprehensive and the lesson complete, then surely it is time to seek a more obscure process that works to a creative curiosity and avoids art as product. But perhaps this is too rigid a statement – to dictate or question any artists process is to misunderstand the nature of art. To quote Gary Woodley, *Art is what the artist chooses to take responsibility for, it is not for anyone else to decide.*

¹ Agnes Martin, "Beauty is the Mystery of Life", 1989 in *Agnes Martin*, ed. Francis Morris and Tiffany Bell (Tate Publishing, London, 2015) p.159

² Philip Guston, talk at "Art/Not Art" conference, University of Minnesota, 1978, in *Philip Guston: Collected Writings, Lectures and Conversations*, ed. Clark Coolridge (University of California Press, Los Angeles, 2011) p.280

³ *Bridget Riley – Painting the Line*, BBC Studios – Documentary Unit, 2021

⁴ John Berger, 1965 "The Success and Failure of Picasso" in *Failure, Documents of Contemporary Art*, ed. by Lisa Le Feuvre (Whitechapel Gallery, London, 2010) p.28

Remi Ajani (b.1984, London) lives and works in London. She graduated with a distinction from the Slade School of Fine Art, UCL (July 2022) where she was awarded the Almacantar Studio award for her degree show. Her recent shows include; *Why Don't You Dance?*, ASC Gallery, London, 2022 and (*What now?*), PM/ AM, London, 2022.

Gabriele Beveridge (b.1985, Hong Kong) lives and works in London. Recent solo exhibitions include *Great Pretender*, Kai Art Center, Tallinn (2021), *Tender Greed* at Bradley Ertaskiran, Montreal, CA (2019), *Live Dead World* at Seventeen, London (2018), *Eternity Anyways* at Chewday's, London (2016), *Mainland* at MOT, Brussels (2015), *Health and Strength* at La Salle de Bains, Lyon (2014). Group shows include *Pre-Pop to Post-Human: Collage in the Digital Age*, Hayward Touring, London, UK; *Comrades of Time*, Cell Project Space, London, UK; *Desire*, Yancey Richardson Gallery, New York, US; *Physical and Virtual Bodies*, Arnhem Museum of Modern Art, NL.

Beveridge's work has been presented in institutional exhibitions at Kai Art Center (Tallinn), La Salle de Bains (Lyon), and Arnhem Museum of Modern Art (Netherlands). Other solo and group exhibitions include Seventeen (London), Hayward Touring (UK), Yancey Richardson Gallery (New York), Klemm's (Berlin), Freehouse (London), Emalin (London), and Glasgow International (Glasgow).

Rose Davey (b.1984, London) is an artist and writer living in London. Her recent shows include; *Red, Blue & You*, with Gabriele Beveridge, London, 2022; *The Shape of Colour* curated by Canopy Collections, The Room -Turnbull & Asser, London, 2021; *Until the World became the Walls all Around*, Canopy Collections, Van Gogh House, London, 2021; *Rose Davey Drawings*, (online solo show), Cooke Latham Gallery, London, 2020; *Conversations on Colour*, with Erin O'Keefe and Leah Guadagnoli, Cooke Latham Gallery, London, 2020.

Since completing her MFA in Painting at the Slade School of Fine Art, UCL in 2010, Rose has returned each year to deliver art history lectures to Graduate Painting students.

Mary Ramsden (b.1984) lives and works in London and North Yorkshire. She studied at Edinburgh College of Art, Edinburgh Leith School of Art, Edinburgh and Royal Academy, London.

Her recent solo exhibitions include; *For Newness of the Night*, Wentrup Gallery, Berlin, Germany, 2022; *The Bag of Stars*, Pilar Corrias, London, 2022; *Blunt Instrument*, Wentrup Gallery, Berlin, Germany, 2021; *ZORRO*, Pilar Corrias, London, 2019; *Couples Therapy*, Pilar Corrias, London, 2017 and (*In / It*), The Aspen Art Museum, Aspen, US, 2016.

Ramsden's group exhibitions include; *BLOB*, TJ Boulting, London, 2022; *Sixty Years*, Tate Britain, London, 2021; Wentrup Gallery, Berlin, Germany, 2021; *Blason*, Sid Motion Gallery, London, 2019; *Drawing Biennial 2019*, Drawing Room, London, 2019; *EDDYSROOM@GALLERITHOMASSEN*, Galleri Thomassen, Göteborg, Sweden, 2018; *Surface Work*, Victoria Miro, London, 2018; *6C 7N 1H 8O 16S*, The Island Club, Limassol, Cyprus, 2018; Curfew Gallery, Edinburgh, UK, 2018 and *You see me like a UFO*, Marcelle Joseph Projects, The Grange, Ascot, 2017.

Tessa Whitehead (b.1985, The Bahamas) is both Bahamian (father) and Jamaican (mother). She received her BA in Fine Arts from Central Saint Martins College of Art and Design (2007) and her MFA from the Slade School of Fine Art, UCL, London (2009). Whitehead's most recent solo exhibition was at The National Art Gallery of The Bahamas in 2019. She has participated in group exhibitions including *Beginning*, The Brighton Storeroom, Barbados (2019); *Ubersee*, Halle 14, Spinnerei in Leipzig, Germany (2017); *Show - Off*, Cooke Latham Gallery (2020); *Nassau Calling* (collaborative with Heino Schmid), at HilgerBROTKunsthalle, Vienna, Austria (2015); and *Show - Off* (with Heino Schmid), curated by LeandaKateLouise, London, UK (2014).

Gary Woodley (b.1953, London) studied at Berkshire College of Art, Camberwell School of Art and graduated from Chelsea School of Art in 1978. He taught at the Slade School of Fine Art, UCL from 1988- 2018. Recent solo exhibitions include *Impingement No. 67*, 1961 gallery, Singapore, 2017, *Impingement No. 63 'Tetrahedron, Octahedron, Icosahedron'*, Laure Genillard Gallery, London, 2015, *Impingement No. 58, 'Loxodrome'*, 2012, Cairn Gallery, Pittenweem, Scotland, Project Francise, 2007, *R C de Ruimte*, Ijmuiden and Beverwijk, Netherlands, *Impingement No. 47*, ChelseaSpace, London, 2005, and specially commissioned works for Folkestone Triennial 2017, *nothing is forever*, 2010, South London Gallery, London, *Kettles Yard at Tate Britain*, 2009, Tate Britain, London. Recent group exhibitions include *Yoko Terauchi and Gary Woodley*, Edition and Galerie Hoffmann, Germany, 2022 (September), *Utopia/Dystopia Revisited*, curated by Yuko Shiraishi, Annely Juda Gallery, London 2019, *Antonio Scaccabarozzi and Gary Woodley* at Edition and Galerie Hoffmann, Germany, 2016, *Making it: Sculpture in Britain 1977-1986*, Arts Council touring show, 2015, *Drop me a Line*, Laure Genillard Gallery, 2012, *A Wall is a Surface*, Leandakatelouise, Shoreditch, 2012, *Exchanges Around construction 1 - The Slade and Construction*, Derwent London Gallery, 2012, *Aftermath: Objects from Projects*, Chelsea Space, London, 2011, *Maquettes*, Furnished Space, London, 2011, 26, Leandakatelouise, Islington, London, 2011, *Construction and its Shadow*, Leeds City Art Gallery, 2011, *Parallel Remix*, Leonard Hutton Gallery, New York USA, 2010, *Dopplereffekt: Bilder in Kunst und Wissenschaft*, Kunsthalle zu Keil, Germany, 2010.

Rose Wylie (b.1934, Kent) studied at Folkestone and Dover School of Art, Kent, and the Royal College of Art, London, from which she graduated in 1981.

The artist's first solo exhibition took place in 1985 at the Trinity Arts Centre, in Kent. In recent years, she has had solo presentations at venues including the Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia (2012); Jerwood Gallery, Hastings, England (2012); Tate Britain, London (2013); Haugar Vestfold Kunstmuseum, Tønsberg, Norway (2013); Städtische Galerie Wolfsburg, Germany (2014); Douglas Hyde Gallery, Dublin (2015); Space K, Seoul (2016); Chapter, Cardiff (2016); Turner Contemporary, Margate (2016); Serpentine Sackler Gallery, London (2017); Plymouth Arts Centre and The Gallery at Plymouth College of Art, England (an exhibition that traveled to Newlyn Art Gallery & The Exchange in Cornwall, England); Centro de Arte Contemporáneo de Málaga (2018); and The Gallery at Windsor, Vero Beach, Florida (2020).

In 2020, *Rose Wylie: where i am and was*, the artist's first solo museum presentation in the United States, was on view at the Aspen Art Museum in Colorado. Also in 2020, the solo exhibition *Hullo Hullo Following-on* was on view at the Hangaram Art Museum in Seoul, South Korea before traveling to the Aram Nuri Arts Center, Goyang, South Korea in 2021. A solo exhibition of the artist's work was on view at the Museum Langmatt, Baden, Switzerland in 2021. Forthcoming in November 2022, a solo exhibition *picky people notice...*, will be held at S.M.A.K., Ghent, Belgium.