

(IN)VISIBLE SYSTEMS : ALEX EVANS

15 SEPTEMBER – 26 OCTOBER 2017

For millennia, we have been in awe of the fundamental laws of nature, seeking out patterns and symmetries from microscopic particles to the greater universe. Geometry and symmetry appear to govern the world around us with an underlying mathematical order resulting in the formation of simple and complex shapes and patterns. There is a long aesthetic tradition of nature inspiring and being represented in human civilisation, the ancient Greeks studied natural forms abstracting them as simple geometrical shapes in which to construct their temples and shrines.

In the mid 1800's Joseph Paxton's design for the Victorian mega-structure 'The Crystal Palace' pioneering modular steel frame originated from the vein structures of the giant lily pad 'Victoria Amazonica.' A century later the architect Buckminster- Fuller's radical futuristic geodesic domes were derived from honeycomb with interlocking triangular pieces. Modular in construction the flexible frames could be replicated and built quickly; enlarged or reduced in scale to suit countless prerequisites.

Through researching these realised and theoretical propositions in architecture, urban planning and biosciences ALEX EVANS has created an evolving series of obsessively hand-drawn original works and prints composed of geometric shapes and complex patterns where the shapes appear to replicate themselves and transform in scale. His complex mathematical drawings depict imagined cities like hybrid architectural forms and delicate emergent bio-organisms.

In Evans' original large scale drawing 'Cracks / Shadows' we see layered observations of hexagonal paving slabs found on the sidewalks of New York City. The moss found growing in-between their cracks at the same time interrupt and create new geometric patterns of urban detail. 'Cracks / Shadows' suggest Evans' imagined cities appearing and disappearing in patterns of emergent growth, like tangled shadows obscuring otherwise rigid geometrical patterns and systems. The notions of mathematical traditions have been subverted, playfully taken apart and re-made as complex examinations of municipal space and scale.

'Mourning Palmyra' a series of intricately drawn circular forms which adopts the pattern of the 'Flower of Life' as a leading compositional principle. This ancient expression of geometric beauty and mathematics presents a series of interlocking circles which Evans has rendered in pen and graphite with which he has created spaces, layers and dimensions through his repeated acts of drawing and erasure. The minuscule drawn marks resemble cuneiform - a system of writing first developed by the ancient Sumerians of Mesopotamia, now in danger of eradication owing to current conflicts in the region. Evans' depicts these languages of architecture, geometry and nature as both growing and being destroyed; in a state of unsettling flux and transformation.

Within (IN)VISIBLE SYSTEMS Alex Evans seeks to explore the constant need for cultures to assemble and reassemble the built environment around us. Through a playful examination of scale, pattern and narrative he creates systems of drawings only to then disrupt, erase and take them apart in a constant dialogue between organic and formal structures. *"The cities I imagine through drawing exist neither in the past or the future. They are not solutions to urban problems but a pen and paper utopia where the excess of the city pushes against mathematics of nature."* - Alex Evans

ABOUT ALEX EVANS:

Alex Evans originally trained for a BA (Hons) in Drama at The University of Hull and and an MA in Visual Language of Performance at Wimbledon School of Art. His work has been exhibited nationally in galleries including MK Gallery, London Art Fair and the Anise Gallery. His award-winning international projects include multi-disciplinary collaborations and residencies in Australia, Japan, the Maldives and across Europe. He lives and works in London.

ABOUT THE FOUNDRY GALLERY:

The Foundry Gallery exhibit contemporary art that explores relationships between art and architecture. Established as part of Le Lay Architects in London's 'Chelsea Design Quarter.' The gallery forms the foundation of their research into how architectural ideas are conceived and how people engage with buildings and structures. Each year we choose four artists to exhibit new artwork in the gallery, each artist has put forward a proposal for either a new body of work or a continuation of current work which fits the galleries remit of art work that explores the relationships between art and architecture. We work together with an artist over a year in putting together an exhibition giving them a supportive framework to explore their working practice. Above all, we support the making of new art.

THE FOUNDRY GALLERY

Elizabeth Goode, Director

39 Old Church Street, Chelsea, London, SW3 5BS, UK | +44(0) 20 7351 5456

elizabeth@thefoundrygallery.org | www.thefoundrygallery.org | @the_foundrygallery