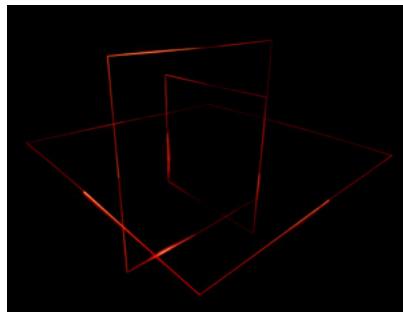
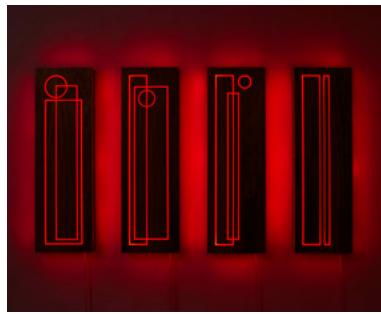


## Illuminating Geometry

### Works List

**6th - 30th April 2017**

Gallery 286, 286 Earls Court Rd, Kensington, London SW5 9AS



Images: Aphra Shemza, Totems I.I-I.V, 2014 & Delfin Ortiz, 3/4=3, 2017.

*Illuminating Geometry* marks a timely coming together of two artist peers, Aphra Shemza and Delfin Ortiz. Having studied Fine Art together some years ago, the artists often shared ideas and collaborated to produce performative pieces. They both share a keen interest in geometry, technology and light and this has resulted in a shared aesthetic. In the last five years both artists have been exhibiting and creating new works in London and globally and this exhibition is the result of these years of exploration. Although each artist has been following their own path, the fundamental elements that make up their work remain unchanged. Therefore the power of their combined visual language is clearly visible.

Both artists use many different mediums to produce their work. The multidisciplinary approaches to their art practice highlight the importance for the flexibility of artists working in this technological age. Their works speak to one another through the use of bold abstract compositions, strong lines and reference to past modernist aesthetics. The use of mirrored material and illusion is key in both artists' work, allowing an added dimension and engaging the viewer's own visual perception. The machine-made fine lines and angles are juxtaposed against natural and organic materials. Both artists having a need to create a harmony between the old and the new, nature and technology, modernism and the contemporary.

The exhibition is curated by the artists themselves and promises to be a real feast for the eyes; think colour, illusion, geometry and light. There is something for everyone!

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**Delfin Ortiz**

*Pattern from (SQR/4) x2 series v01* (2017)

45 x 45 x 8.5cm

Acrylic mirror and light

Edition of 4

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**Delfin Ortiz**

*White Tip* (2015-2017)

53 x 142 x 11cm

Mixed media

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**Delfin Ortiz**

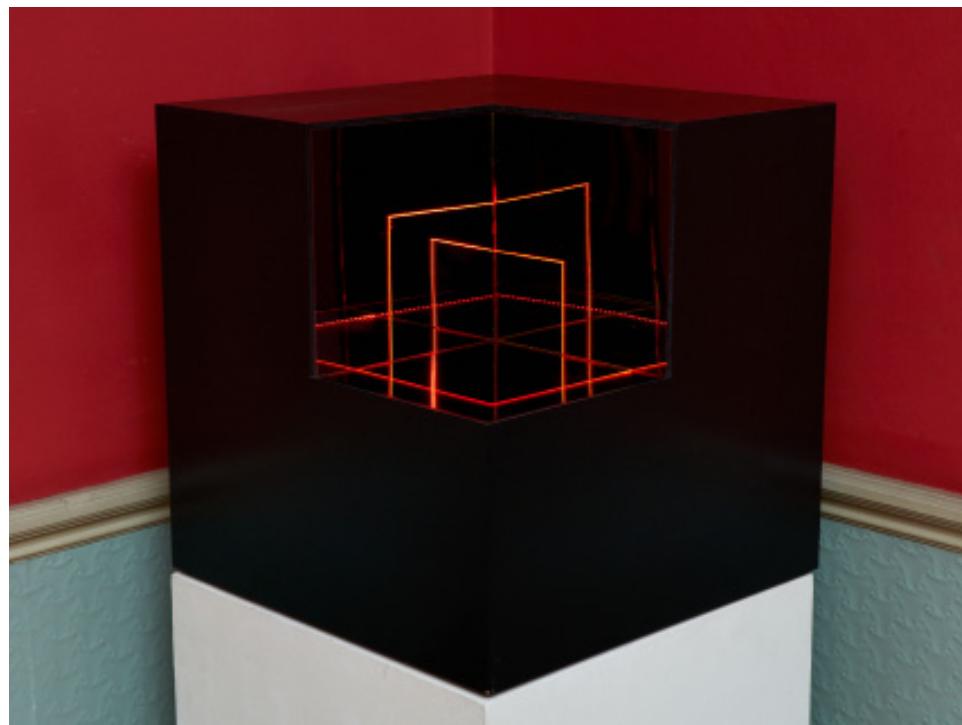
$\frac{3}{4} = 3$  (*Artist proof*) (2010-2017)

50 x 50 x 50cm

Acrylic mirror, light and painted MDF

Edition of 3

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**Aphra Shemza**

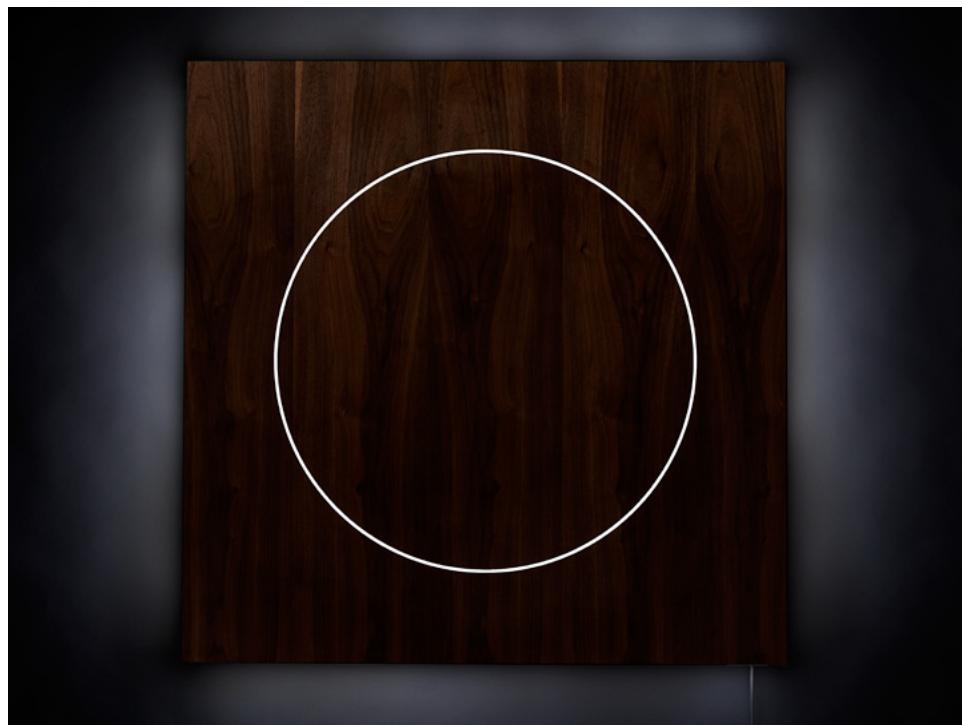
*Totem II* (2015)

100 x 100 x 10cm

Mixed Media

Edition of 6

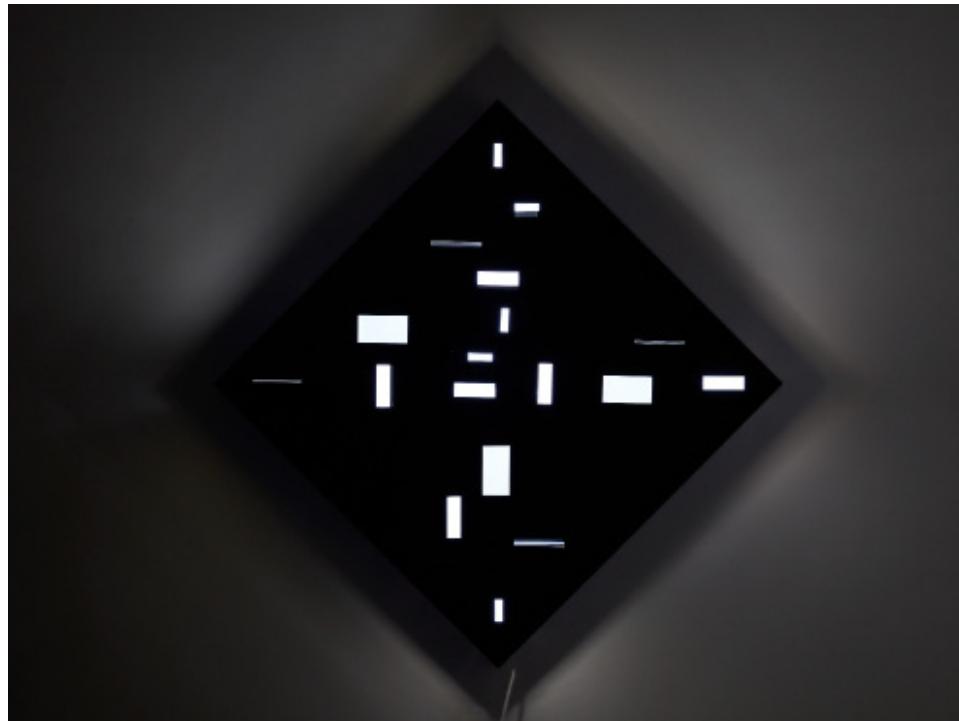
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**Aphra Shemza**  
*The Black Square* (2017)  
98 x 98 x 13cm  
Mixed Media  
Edition of 6

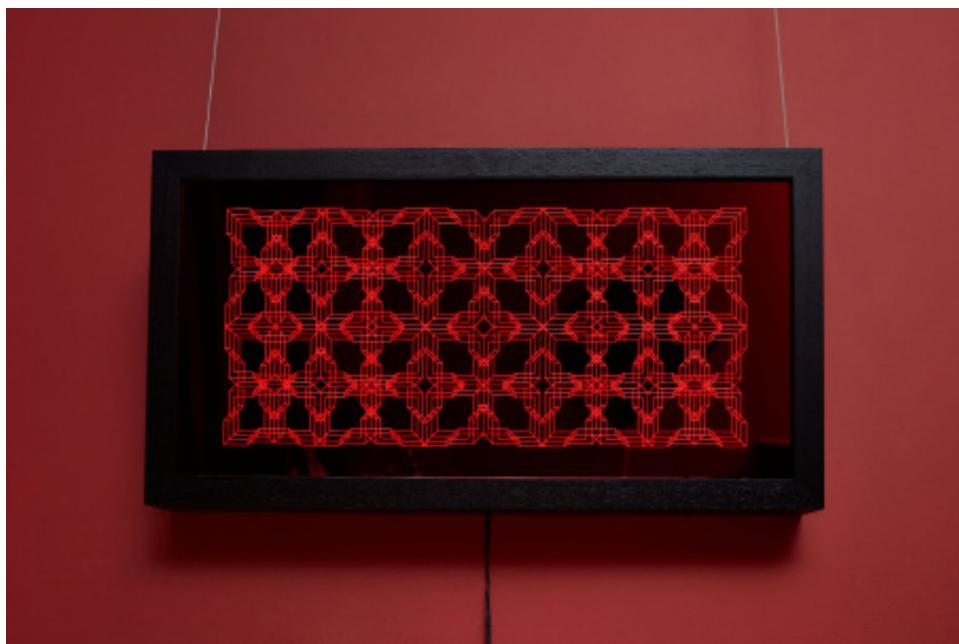
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**Delfin Ortiz**  
*Pattern from (SQR/4) x2 series v01* (2017)  
34 x 64 x 7cm  
Acrylic mirror and light  
Edition of 4.

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**Aphra Shemza**

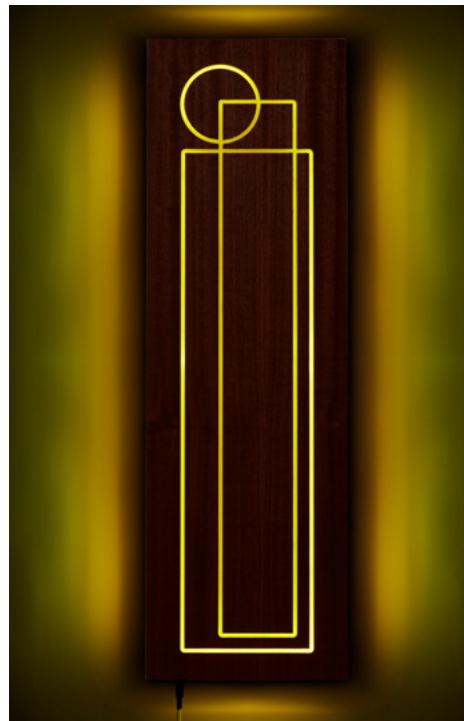
*Totem I.VI* (2017)

80 x 25 x 6cm

Mixed Media

Edition of 6

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**Aphra Shemza**

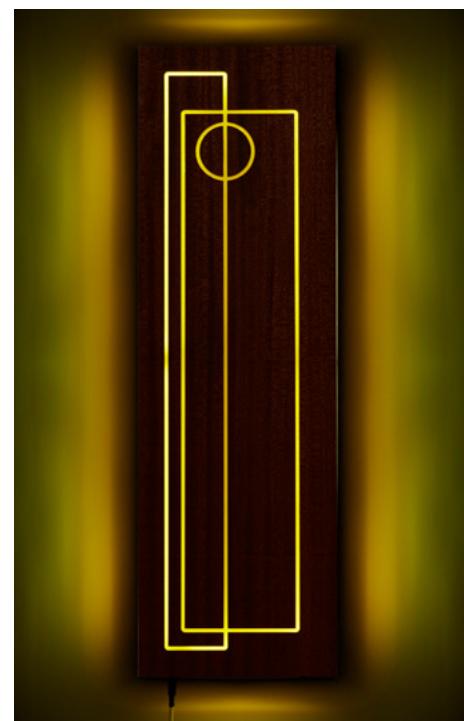
*Totem I.VII* (2017)

80 x 25 x 6cm

Mixed Media

Edition of 6

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**Aphra Shemza**

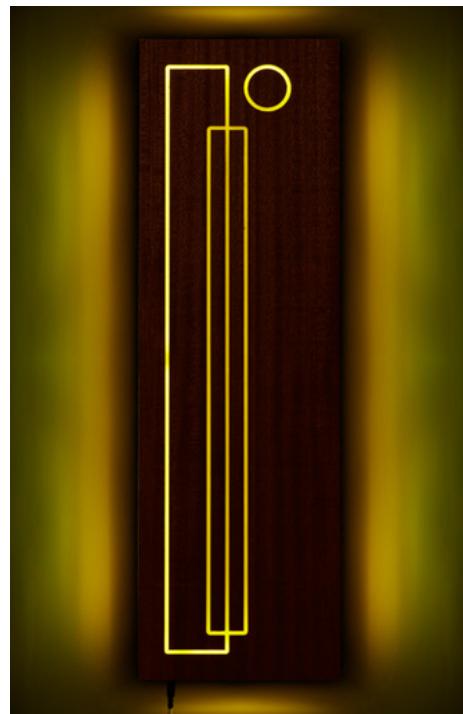
*Totem I.VIII* (2017)

80 x 25 x 6cm

Mixed Media

Edition of 6

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**Delfin Ortiz**

*Pattern from (SQR/4) x4 Twisted series* (2017)

45 x 45 x 8.5cm

Acrylic mirror and light

Edition of 4

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**Aphra Shemza**

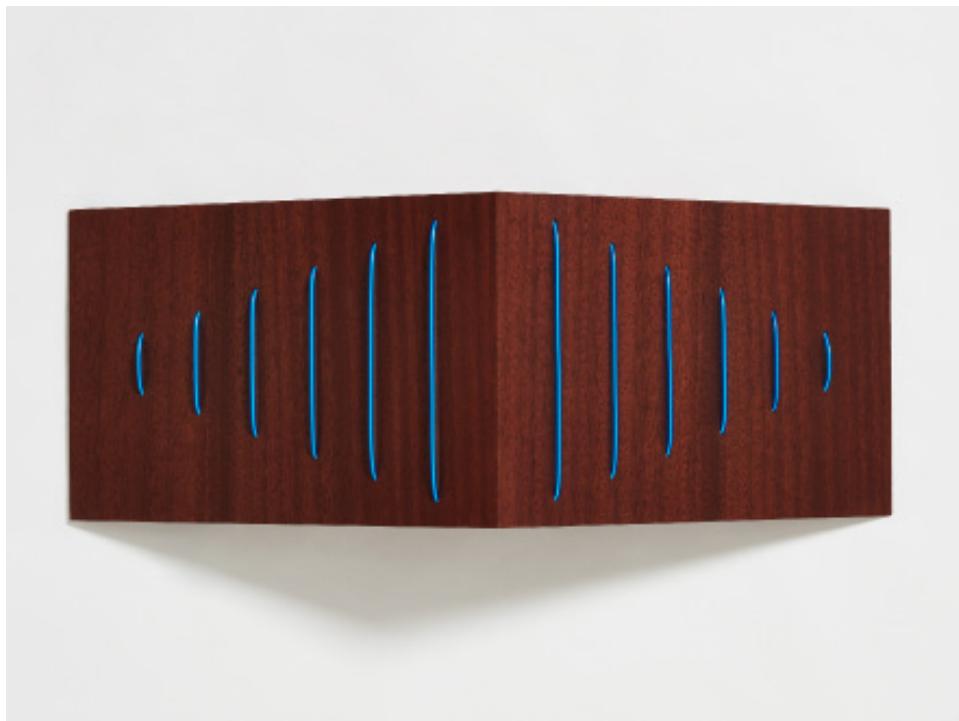
*EL.I* (2017)

80 × 35 × 18cm

Mixed media

Edition of 6

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**Aphra Shemza**

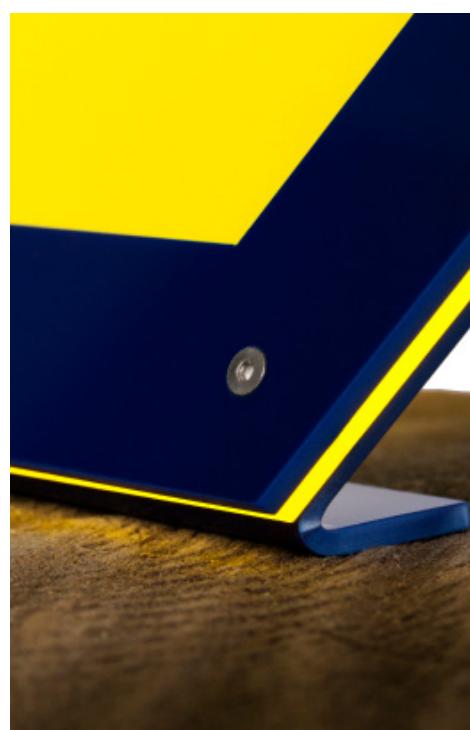
*Polygon I* (2015)

160 × 47 × 47cm

Mixed Media

Edition of 6

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**Delfin Ortiz**  
SQR/4 Twisted (2017)  
45 x 45 x 8.5cm  
Klion and light

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Delfin Ortiz  
Strange Passengers (2015-2017)  
159 x 44 x 11cm  
Mixed media

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**Aphra Shemza**  
*Composition X* 2015  
160 x 50 x 50cm  
Mixed media  
Edition of 3

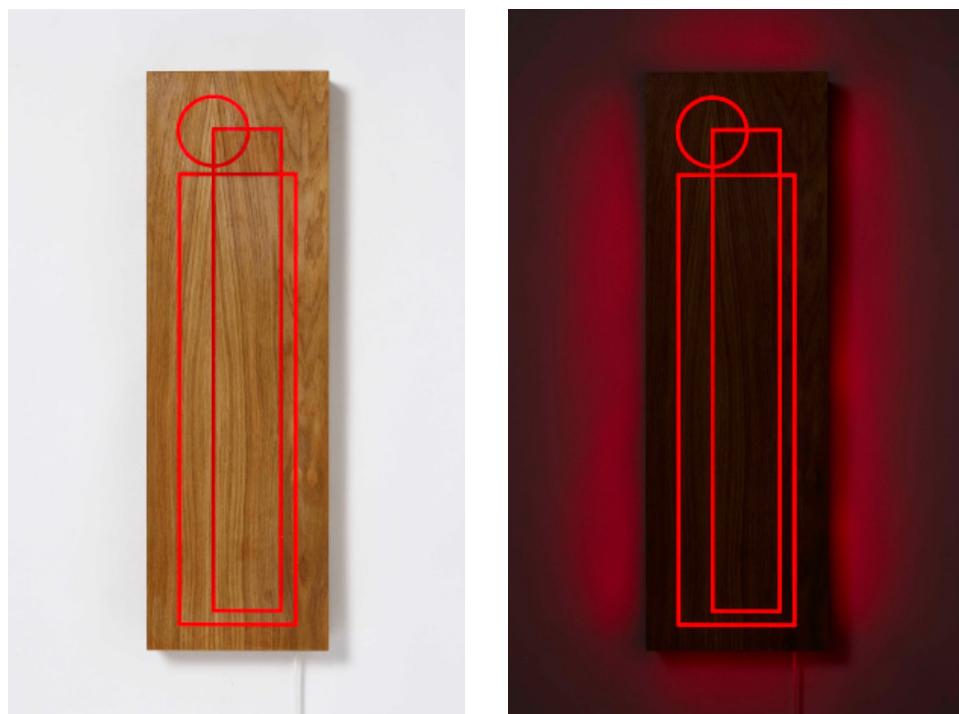
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**Aphra Shemza**  
*Totem I.I* (2014)  
80 x 25 x 6cm  
Mixed Media  
Edition of 6

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**Aphra Shemza**

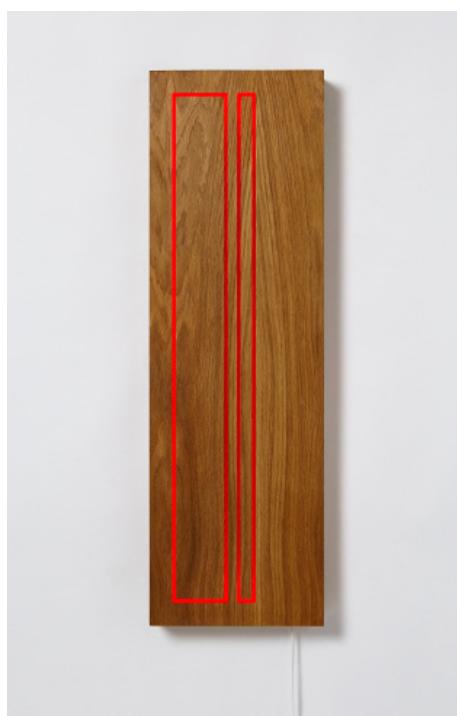
*Totem I.IV* (2014)

80 x 25 x 6cm

Mixed Media

Edition of 6

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**Aphra Shemza**

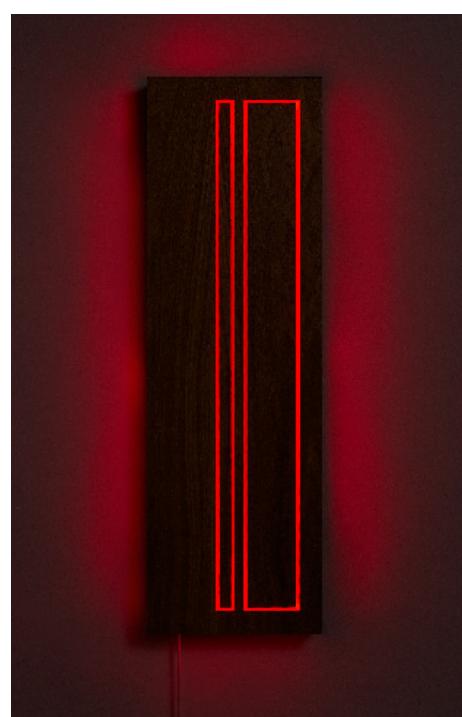
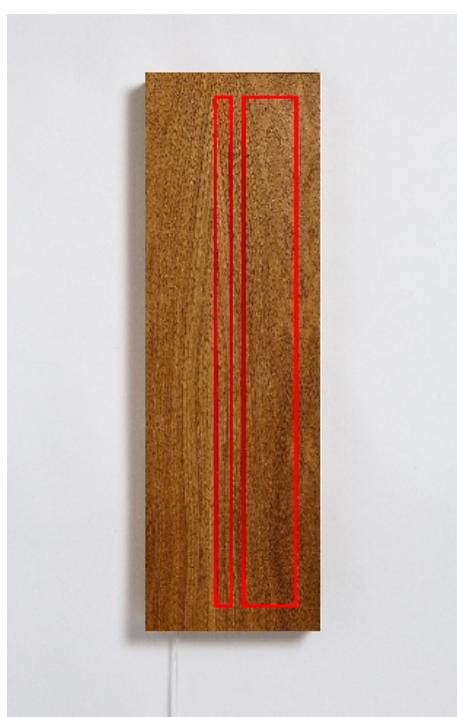
*Totem I.V* (2014)

80 x 25 x 6cm

Mixed Media

Edition of 6

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**Delfin Ortiz**

*Mutation I and II* (2012)

160 x 50 x 53 (each)

Mixed media

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**Aphra Shemza**

*Composition μX* (2016)

25 x 20 x 20cm

Mixed Media

Edition of 6

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**Delfin Ortiz**

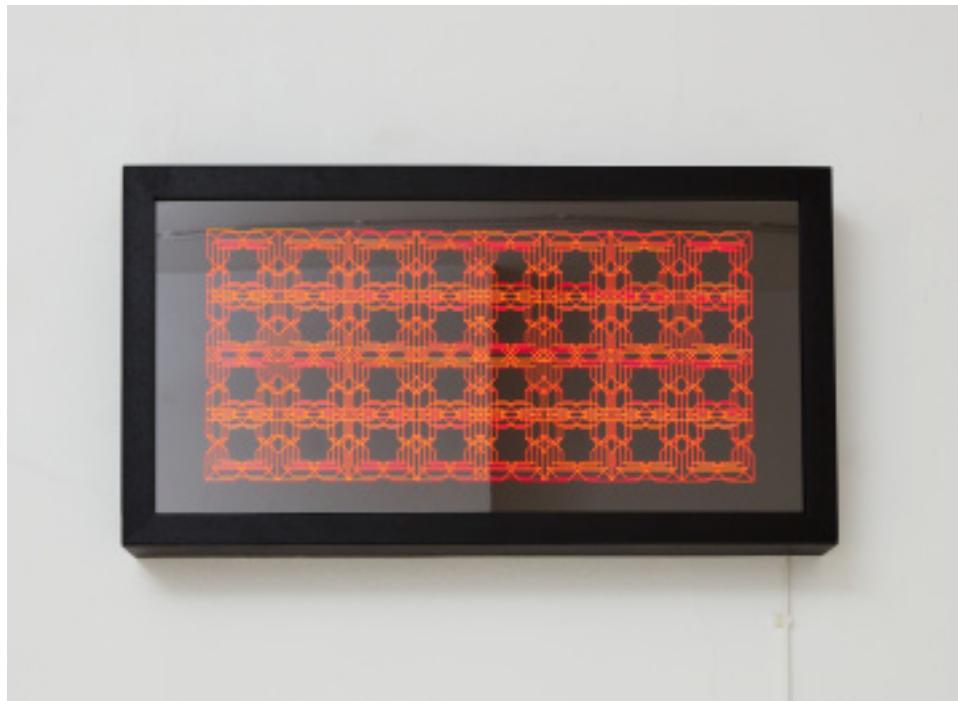
*Pattern from (SQR/4) x2 series v02 (2017)*

34 x 64 x 7cm

Acrylic mirror and light

Edition of 4

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*Delfin Ortiz*

*(SQR/4) x2 v01 (2017)*

45 x 45 x 8.5cm

Acrylic mirror and light

Edition of 4

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*Delfin Ortiz*  
(SQR/4) x2 v02 (2017)  
45 x 45 x 8.5cm  
Acrylic mirror and light  
Edition of 4

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# Illuminating Geometry

Press Release

**6th - 30th April 2017**

Gallery 286, 286 Earls Court Rd, Kensington, London SW5 9AS

## Private Views

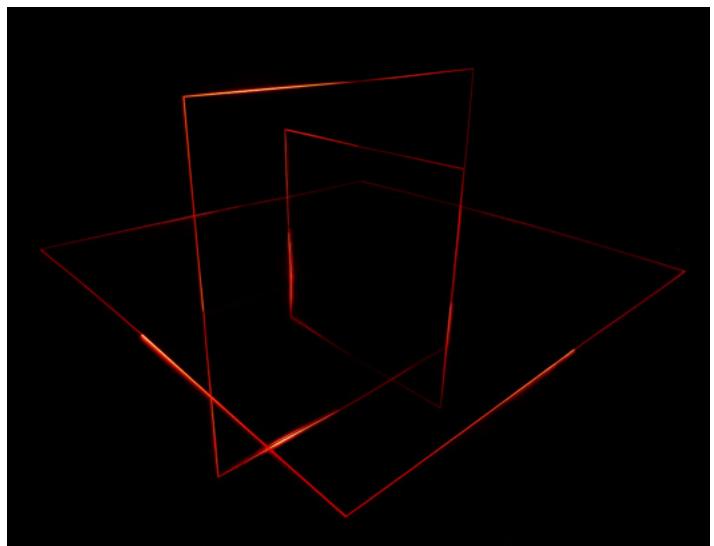
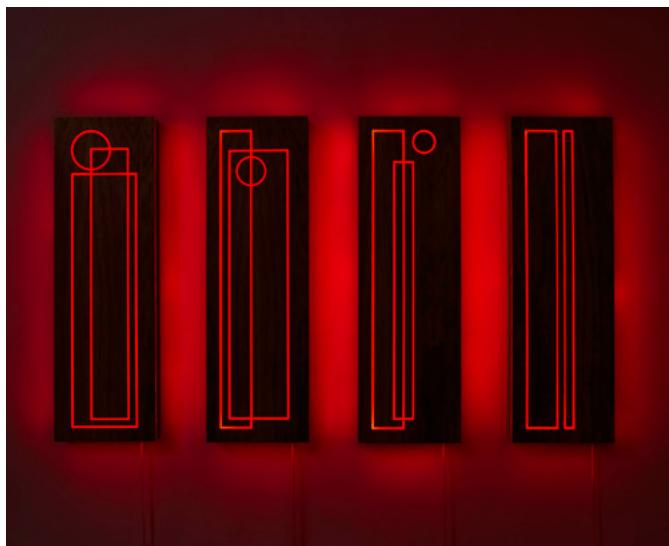
Thursday April 6th 6.30 – 8.30pm  
Sunday April 9th 12.00 – 3.00pm  
Tuesday April 11th 6.30 – 8.30pm

## Open Days

Wednesday 12.00 – 6.00pm  
Viewing by appointment at other times

## For more information please contact:

Gallery Director: Jonathan Ross  
Phone: 07747 807576  
Email: [jross@gallery286.com](mailto:jross@gallery286.com)



Images: Aphra Shemza, Totems I.I-I.V, 2014 & Delfin Ortiz, 3/4=3, 2017.

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The exhibition is curated by the artists themselves and promises to be a real feast for the eyes; think colour, illusion, geometry and light. There is something for everyone!

## Aphra Shemza

Aphra Shemza is a London based media artist. Since graduating in 2012, Shemza has exhibited widely in and around the capital, often showing work with Lights of Soho and Kinetica Museum. Her work has been featured in a number of publications and press, most notably, GQ Magazine, Tate Etc and Time Out. In 2016 she completed two public commissions: one for the Canary Wharf Group in One Canada Square, Canary Wharf and another for Champagne Louis Roederer, which was exhibited in the Shangri'La Hotel, in the Shard, London until January 2017.

[www.aphrashemza.com](http://www.aphrashemza.com)

## Delfin Ortiz

Delfin Ortiz is a Spanish born artist and designer based in London. He is the co-founder of Create Space London, a creative charity set up North West London. His work has been shown in exhibitions and festivals in London, Budapest, La Rioja, Porto and Zaragoza. He had his first solo exhibition in 2014 and has shown on multiple occasions with Kinetica Museum.

[www.delfinortiz.com](http://www.delfinortiz.com)

# Illuminating Geometry

Further information

## About Aphra Shemza

Aphra Shemza is a London based media artist working with abstraction, interactivity and light. Seeking to express herself through radical new technologies, Shemza's work explores the way in which we might use these tools to imagine what the role of art could be in the future.

The way in which the viewer responds to the work is key to how it is produced and it is through their presence that the works come to life creating active participation. In using these interactive devices Shemza's work is accessible to everyone, no matter what their age, education or background.

Since graduating in 2012, Shemza has exhibited widely in and around the capital, often showing work with Lights of Soho and Kinetica Museum. Her work has been featured in a number of publications and press, most notably Tate Etc and Time Out. In 2016 she completed two public commissions: one for the Canary Wharf Group in One Canada Square, Canary Wharf and another Champagne Louis Roederer, which was exhibited in the Shangri'La Hotel, in the Shard, London until January 2017.

## Totem series

The Totem series the piece uses traditional sculpting techniques, organic materials and technology; creating a balance between these conflicting entities. By using the word Totem, the artist creates a spiritual reference fusing the idea of a natural emblem with geometry and creating these monuments for our times. They serve to highlight our connection to one another, technology and the digital world that we find ourselves in today. Looking towards the future and what the possibilities of this hybrid nature could be.

## The Black Square

The Black Square refers to Kazimir Malevich's iconic and revolutionary Black Square painting of 1915. As is often the case in Shemza's work, the artist uses the abstract visual language of the past, in this case directly from Malevich, and fuses these concepts with the latest technology to try and build a bridge between the concept and the contemporary audience. Here the artist uses constructivist compositional devices to create her work and fuses them with LED technology to create a dynamic Black Square of the future.

## EL Series

*ELI* is the first in the EL series. After having taught her students about how to use EL wire at her recent kinetic sculpture course the artist decided to create a piece herself. This is her latest work, taking inspiration from the Totem series, the piece uses traditional sculpting techniques, organic materials and technology; creating a balance between these conflicting entities.

## Polygon Series

*Polygon I* is an exploration into pure form, geometry and materials. Here the artist uses a live-edge acrylic that acts as a lens and glows in natural light. The complex polygonal structure creates a balance and allows the viewer to become a part of the piece by walking around the sculpture to understand it fully. Again the artist chooses to fuse this man-made material with a wooden cedar base further serving to highlight the connection between nature and technology and creating a juxtaposition between the two materials.

## Composition X

Composition X is part of the Composition series. It demonstrates a sphere within a pyramid within a cube, alluding to Kepler's Platonic Universe, a Platonic solid model of the solar-centred system, found in his *Mysterium Cosmographicum* (1596).

The ultrasonic sensors of Composition X, measure the visitors' distance from the work. According to their location in the space, the LEDs change colour. When collaborating with one another the viewers are able to mix the colours of the LEDs by moving around the piece, this is to instill a community feeling between the participants. As a result of this movement, the viewer is drawn into the centre of the work, which provides a doorway into a three-dimensional infinite illusion seen through mirrored reflection. The viewers' physical interactivity turns them into active, connected participants and this not only further develops the work but creates it: the closer they get, the more they see. Composition X embraces notions of performativity, dialogue and interchange.

## Composition $\mu$ X

Composition  $\mu$ X is part of the Composition series. Taking inspiration from Composition X, it alludes to Kepler's Platonic Universe, a Platonic solid model of the solar-centered system. The LEDs within the piece, are controlled with a remote allowing the viewer to have control over their colours and fade patterns.

## **Delfin Ortiz Artist Statement**

Delfin Ortiz is a Spanish born artist and designer based in London. He is the co-founder of Create Space London, a creative charity set up North West London. His work has been shown in exhibitions and festival in London, Budapest, La Rioja, Porto and Zaragoza.

His main interest is installation and sculpture, focusing on the qualities of light, space, reflection and repetition. His geometric work investigates and experiments, through an extensive process, with the viewers visual perception. He creates, through construction and deconstruction of geometric shapes, the illusion of a three-dimensional figure inside a limited spatial construction. Highly influenced by minimal and kinetic art, his work triggers the visual perception, dragging the viewer from the real to its corresponding echoes in the field of the unreal.

He also produces painting and printing, exploring the sensuality and obscurity of geometry through patterns and textures. His geometric patterns are influenced by Mudéjar art, which constitutes an authentic testament to the peaceful co-existence in medieval Spain of Christianity and Islam with contributions from Jewish culture, the fruit of which was a new form of artistic expression. This series,  $(\text{sqr}/4) \times 2$  and  $(\text{sqr}/4) \times 4$ , are the result of the deconstruction of axonometric drawings of the square, allowing him to create multiple designs through the repetition of the same pattern. They are what he likes to call "Contemporary Mudéjar" patterns.

His paintings, influenced by abstract expressionism, are a conversation based on previous facts that he has witnessed, actively participated or experienced. He looks for those moments of remembrance and develops a subject matter through these found moments. The gestural element creates a certain dynamic that goes beyond the perceptual concerns, generating a kind of saturated body that finds its presence in a place that never stands still. Each work is the evolution of the previous one. Each of them allows the space, movement and shape as a singular form. Perhaps this dialectic of his visions, between tension and relaxation, concentration and expansion, is one of the reasons why these images can be read as portraits or landscapes, as natural and human figures, as emotional waves, as contours of an internalised reality. When he works, his emotional landscape gets the freedom to exorcise visceral and irrational consciousness in himself. Night and day, in the world of dreams or awake, his inner life is full of landscapes, figures and shadows.