

Judith Dean Phase 4

11 October – 30 November 2013, Wednesday – Saturday, 11am – 5pm

Phase 4 events are free – no booking necessary:

Friday 25th October 6-8pm: Judith Dean in the context of the Big Draw

Saturday 9th November at 4pm: Judith Dean pitches an informal discussion around her show

Friday 29th November 6-8pm: Mary George shapes up the art world with *The Cult of the Endorphin*

Phase 4 utilises Beaconsfield's entire site to present an installation of 30 new works – all made at the push of a button.

Dean has long been concerned with ideas of value and exchange, territory and claiming. Here she proposes that “everything is already an image”, exploring implications of this for readings of both mediated and unmediated worlds. Remembering Ray Bradbury's 1950's sci-fi classic *The Veldt*, Dean considers the walls of the Upper space to be giant computer screens on which images function as pixels – both enlarged (e.g. to A4), and reduced: small fragments of a much larger image that clearly isn't there. To view the bigger picture is to ignore the singular, the particular; in contrast, to focus on the single image requires blinkers. It's impossible to see both at once. Find your peripheral vision. Google glasses.

Images have been taken from the Internet (copyright free), from Dean's own image bank, and specifically for this exhibition. Content varies widely in individual works: some focus on a narrow range of subjects (1 or 2), others are much broader – maybe 20 different subjects – and so more driven by the idea of an open poetic network of images, simultaneously global and local, self- as well as multi-referential. Some works invade - others drift. Diversity and being ‘all over the place’ (temporally and physically) are recurrent themes, as are the limits of the domestic printer and ink supply. The images read both as flat, virtual spaces and physical things: some are torn, cut into, drawn on, have fallen on the floor. Both connected to and disconnected from the architecture. Pixels with a backside.

In the Arch space (arch no. 134) Dean explores further whilst staying close to home: the neighbours are introduced (spies from no. 132, occupied by MI6, fish from no. 136 – smoked salmon packers). The space seems minimally occupied: it too is an image, and there is violence in the architecture – a recurring sound piece FILLS the space (every 8 minutes). *The Shrunken Head of Sculpture* sits in the far left hand corner, viewing an image of New Scotland Yard, or at least a blue-pool reflection of the street outside.

Previous works have conflated the epic and the everyday in a variety of forms – installations, objects, videos and performances, including the use of A4 digital prints. Dean has exhibited widely, including at the Museum of Modern Art, Sydney, Australia, The Wordsworth Trust, Grasmere, and Mains d'Oeuvres, Paris. In 2005 she won the Jerwood Sculpture Prize. She has been in residence with Beaconsfield since March 2013, revisiting and reconstituting certain earlier works, extracting aspects of others, developing her practice towards this new body of work. Working in the expansive spaces of Beaconsfield has been, in Dean's words, “like being allowed to fly”.

This is the fourth in the Beaconsfield series Phase, which turns the spotlight on mid-career artists with whom the organisation has a significant relationship. Previous Phase exhibitions to date have showcased Bob and Roberta Smith, Mark Dean and Svein Flygari Johansen. Judith Dean has been a contributor to the development of Beaconsfield's Fraternise scheme since 2006.

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