

Emanuel Almborg
Paul Eastwood
Nooshin Farhid
James Moore
Paula Morison
Jessica Warboys



Rumblestrip

Rumblestrip brings together works by six artists that carry a sense that something is not going right, that there are signs we should be heeding. They find the differences between subsequence and consequence, a link made between things happened or happening and things yet to come. They pull together precedent and prediction, the unreachable past and an uncertain future, pointing to the signs and signals that things are about to change, there are other paths than the ones we are currently treading.

A rumble-strip is the line of ridged road paint on the side of motorways, there to alert drivers to danger, to wake the sleep-deprived and to prevent accidents. It is a warning, a noise, a difference that signals a deviation, a change in direction.

All of the artists in the show and in the associated programme make works that exist in this unsettling moment of change. Emanuel Almborg has made a parallel between two different points in history and location – documenting a youth theatre project that deals with the Rebecca Riots in Wales and the London riots of 2011 to trace patterns in repression and revolt. Nooshin Farhid, working with Paul Eachus, has produced a film propped up on a structure of another film tracking a bullet sailing through a street, searching for its own point of impact somewhere between being fired and finding its target. This scene is neither the past or the present. It's a layer of both, an unsettling present, a simulation. James Moore describes his paintings as being “like levels from a non-existent game” they seek to picture something tangible, conjured up from our culture's obsession with these simulations and fiction.

The fear of being forgotten has given Paula Morison's work an edginess. An archived catalogue of natural disasters and a countdown that is also counting up. Rather than a march toward the end this is a focus toward a mid-point where days still to come outnumber the days that have passed. Paul Eastwood uses video, writing and drawing as a way of conjuring things into existence. He views and frames art as a social production and cultural storytelling. He performs with and amongst the objects to act out their potential narrative meanings and functions. He is concerned with displaced fragments – of language, of artefacts and of culture - and how they take on new meanings. In her film *Hill of Dreams* 2016, Jessica Warboys draws from Welsh fantasy writer Arthur Machen's book of the same name that relives his memories of rural Gwent, where Warboys was born a century later. An edited cut between ancient landscapes and contemporary objects that appear and vanish offers us a set of patterns to decipher, or a conjuring trick to contemplate.

Omens and portents rely on patterns, on our assumption of cause and effect, a desire to find order and make predictions. This forward projection is part of survival – a way of making sense of future uncertainties. We habitually look for the connections between things, or forge them into cause and effect even when the evidence points elsewhere.

Launch: Friday 3rd May 2019, 6-9pm
Open: 4th May – 13th July 2019

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Emanuel Almborg's process often results in moving image artworks, but includes research driven collaborations and situations. Research often probes complex social and political questions and makes relationships between historical and contemporary events. Almborg (b. 1981, Sweden, lives and works in London, England) completed the Whitney Independent Study program in New York, 2015 and is currently a PhD candidate at The Royal Institute of Art, Stockholm. His work has recently been shown at Moderna Museet, Stockholm, Whitechapel Gallery, London and Cell Project Space, London.

Paul Eastwood is a Wrexham-based artist with a practice that explores art as a form of social production and cultural storytelling. He creates narrated histories and futures to investigate how place and objects can communicate cultural identities. Eastwood (b. 1985, Wrexham, Wales, lives and works in London, England and Wrexham, Wales) studied at the Royal Academy and Wimbledon School of art and was the winner of the inaugural NOVA Art Prize, Wales in 2018. Recent exhibitions include: Dyfodiaith, solo project, Chapter, Cardiff; NOVA, Royal Cambrian Academy, Conwy, Aberystwyth Arts Centre and Arcade, Cardiff, 2018; Segrgrair, Oriol Wrecsam, Litmus Residency and Exhibition, Oriol Davies, Newtown; Unit(e) Summer school, g39, Cardiff, all 2017; Editions commission, Paul Eastwood and Lucy Woodhouse, Focal Point Gallery; Feast of Fools, TAP, Southend, both 2016, and Severed, returning your love, Focal Point Gallery, 2015.

Nooshin Farhid's (b. 1957, Tehran, Iran, lives and works in London, England) work is primarily concerned with the moving image, which takes the form of single screen works, installations, interventions and animation, still photography and the production of texts. Nooshin Farhid has exhibited nationally and internationally. Recent projects include UN-SPEAK, The Centre for Contemporary Art Lagos, Nigeria, This Fanciful Digression, Black Maria - Richard Wentworth, Granary Building, London, Rencontres Internationales Paris/Berlin/Madrid, video library, La Gaîté Lyrique, Paris, Cones, Banner Repeater, London, Salon for a Speculative Future, Chisenhale Studios curated by Monika Oechsler. She was a long time collaborator with her partner Paul Eachus with whom she created many works. Sadly, Paul passed away in 2015.

James Moore (b. 1979, Cardiff, lives and works in Cardiff, Wales) is a painter. His paintings, humorously sit in an awkward space between fact and fiction, referring to simulated worlds such as computer games and museum dioramas. In 2002 James Completed an MA at Chelsea College of Art and Design. He's had recent solo shows at Elysium, Swansea; Oriol Mwldan, Cardigan; and many group shows including Saatchi Gallery, London; National Eisteddfod of Wales, Cardiff; and Paper Gallery Manchester.

Paula Morison's work uses archives, data, and records as a starting point for conceptual works. Paula re-contextualises information, and uses the language of systems to find humour, absurdity, and poetry in data and our attempts to find order. Paula (b. 1985, Swindon, lives and works in London, England) studied in Cardiff from 2005-2008 and will graduate from the MFA at Slade in 2019. In 2018 Morison was selected for Bloomberg New Contemporaries. The same year she was also the recipient of the Red Mansion Art Prize which enabled her to develop new work around language, for exhibition at the Royal Academy in May 2019.

Jessica Warboys (b. 1977, Newport, Wales, lives and works in Suffolk, England and Berlin, Germany) works with film, painting, sculpture and stained glass. But her main medium may be the organizing powers of resemblance and our capacity and willingness to engage in its detection. Jessica studied at Falmouth College of Arts and Slade School of Art, London. She was selected for Artists Film International, Whitechapel Art Gallery, London in 2013, and participated in DOCUMENTA 13, 2012. Further afield she participated in 9th Bienal do Mercosul Porto Alegre, Brazil, 2013. More recently she has exhibited at Gaudel de Stampa, Paris; State of Concept, Athens; 1857, Oslo, 2015 and Kunstverein Amsterdam, 2016. During 2016-2017 Warboys participated in the British Art Show 8 and in 2017 she had a solo show at Tate St Ives.

g39 is an artist-run gallery based in Cardiff and is committed to the uncompromising presentation of contemporary art. Since 1998 it has established itself as a leading centre for artist activity in Wales, producing a programme of exhibitions, events, offsite projects and publications. G39 works with artists from Wales and further afield, established artists alongside new artists. G39 operates Warp, the Wales Artist Resource Programme. Warp users can get involved in seminars, workshops, talks, trips and social events, and can take advantage of various artists opportunities. Warp provides a critical network for a community inside and beyond Wales, who in turn create a diverse, informed, and engaged gallery audience.