

CATH FERGUSON

Cath Ferguson studied for her BA at Manchester and her MA at Chelsea. She completed a Fine Art PhD at Manchester Metropolitan University in 2007 with a thesis titled *'Painting, Deleuze and the Art of Surface Effects'*.

The philosophy of Gilles Deleuze has played a significant role in the development of Ferguson's work, particularly in exploring the possibility that the distinction between abstract and figurative painting is outmoded and limiting (in so far as these familiar terms belong to discourse and have the power to over-determine the conception of painting)

In 2008 she presented conference papers on the work of Thomas Scheibitz *'Paintings' "Surface": Thomas Scheibitz meets Deleuze'* at The First International Deleuze Studies Conference, Cardiff University and *'Lines of Flight: The Deleuzian Text'* at the English Research Institute, Manchester Metropolitan University. As well as published texts and curatorial projects, solo shows include: *Galeria Trama*, Madrid; *The John Holden Gallery*, Manchester and *VINEspace*, London.

'Rhythmanalysis' at APT Gallery London in May 2010, is a solo show of Ferguson's latest paintings which will be complemented by the symposium *'Space Time and the Image'*, sponsored by Leeds University, where participants will include John Chilver, Stuart Cumberland, Bernice Donszelmann, Patricia Farrell, Cath Ferguson, Andrea Medjesi-Jones, Dan Sturgis and Phoebe Unwin.

The title *'Rhythmanalysis'* is borrowed from the title of a collection of essays by the Marxist sociologist and philosopher Henri Lefebvre. It alludes to his non-linear conception of time and history and is an attempt to say something about how Ferguson's paintings are made in relation to paintings' past; a relation that puts into play repetition and difference rather than chronological time.

This play of repetition invokes different spatial 'models' at work at various times in paintings' history. With reference to the likes of Vermeer, Matisse and Noland as well as more contemporary artists such as Juan Usle, spatial fragments or sensations become refigured to form, in each painting, a new composition of heterogeneous spaces. Through an ad hoc process, these spaces emerge, not as a combination of individual designs that pre-exist their context, but as different operations which relate to one another through the creation of a singular visual sensation.

Despite engaging with traditions in painting that include figuration, the notion of 'abstract relations', rather than perceptual representation, is fundamental. Although the paintings do not replicate things we know or can remember, cognition and memory are put in play through visual sensation which brings together the internal space of the painting and the world that lives outside of the frame.

Cath Ferguson lives and works in London. She is a Lecturer at Leeds University.

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