

**BREAD** only becomes fibrous when kneaded and manipulated extensively. A well-baked loaf of **BREAD** is dependent on an accurate measurement of ingredient, yet also on the skills of its maker. Both parties included depend on one another to succeed: negotiation is required. Making **BREAD** and making a painting alike takes patience, precision in some cases, and requires trial and error. It is a pressing ritual that the artists in this show desire not to, and maybe couldn't escape.

Much like the progression of making **BREAD** from the physical knead to the succeeding rise; one could consider the processes revealed in this exhibition empirical pseudo-sciences. We witness here form being reduced to the point of abstraction, where the work takes a metaphysical position, and the material is placed under an exposing microscope. These paintings are generous and uncovering propositions. Investigations confidently evidenced, yet not concluded.

The three artists featured in this exhibition hold a common concern with material and its potential. They each demonstrate an active dialogue with form and dynamically work across both painting and sculpture; adding to the historically persistent discourse that addresses the two mediums. For the Flow Cloud's preliminary pop-up exhibition, the team at Artual gallery have carefully curated a presentation of paintings that resonate through the body and tap into the subconscious. The Flow Cloud offer this exciting platform to explore the contemporary visual languages demonstrated, yet to also revel in the simplistic gestures that one hopes to witness in a painting; a satisfaction craved and immediately fulfilled by **BREAD**.

**Connie Burlton (b. 1997)** begins her process with touch, creative contact being her initial approach to making. Yet, once familiar with the potential of her material, the artist introduces a distance by surrendering authorial control and giving way to chance and spontaneity. Burlton's paintings demonstrate an inter-dependent relationship between artist and form. Her practice is conversational; she holds a dialogue with material by making painterly gestures and awaiting physical response. Further, the paintings hold a vibrational energy, placing them within the framework and rich history of abstract expressionism.

Burlton investigates form by exhaustively repeating lines reminiscent of her primary source materials; bulbous ceramic ware which often take biomorphic shape. Her work resultantly wavers between figuration and abstraction, fluctuating in a transitional state. The paintings you see in **BREAD** are likely not in the form that they initially took. An integral part of Burlton's practice is performing a literal transformation; for example, overturning the painting. She offers then, the stain or bleed of the paint applied on the canvases reverse.

Aligning his practice to one of an abstract painter, **Lee Simmonds (b. 1996)** insistently builds upon the mundanity of growing up in suburbia, in an attempt toward the absurd. This comes about following a reflective rumination on the insistent boredom once known by the artist. Simmonds' approach to constructing narrative is investigative yet mocking. This is evidenced by the significant and emotional brushstrokes.

A nearly abstract stretch of canvas is often pierced by a meticulous description of architectural space in the work of Simmonds. Determined by the abstract wholeness of the painting, the artist places and displaces characters and props in the process of making. The subjects of Simmonds' paintings could be considered floating signifiers.

They point towards something known yet entirely evade our own, and ironically the makers understanding.

Elements are diffused if Simmonds considers them too lucid; apparent therefore is his intention to achieve a measured execution and balance. In this case, the absurd paradoxically remains around the canvas. Simmonds' paintings are at once unsettlingly familiar yet hold a lingering mystery.

**Max Rumbol (b. 1997)** begins with the screen and constructs digital compositions, which are then reinvented as physical objects upon the return of the hand. One can situate his artworks in-between sculptures and paintings. They challenge the physical boundaries of each discipline, and exist as a configuration of laser-cut relief elements and universal household paint.

The artist extensively reproduces the classical and acquainted genres of painting that so often appear in the home, restaurants and businesses. Rumbol's artworks make reference to the mass-produced and imitative quality of wall décor, through replicating clichéd tropes of British culture. A melancholy artifice prevails.

Rumbol mediates on the tension between the virtual and the real in picturing the world in both articulations. He establishes, and utilises familiar recurring motifs that tend to be acknowledged only by the subconscious. These decipherable 'logos' are charged with something less ordinary however. Despite declaration of the mechanical components involved, their effects remain incomprehensible.