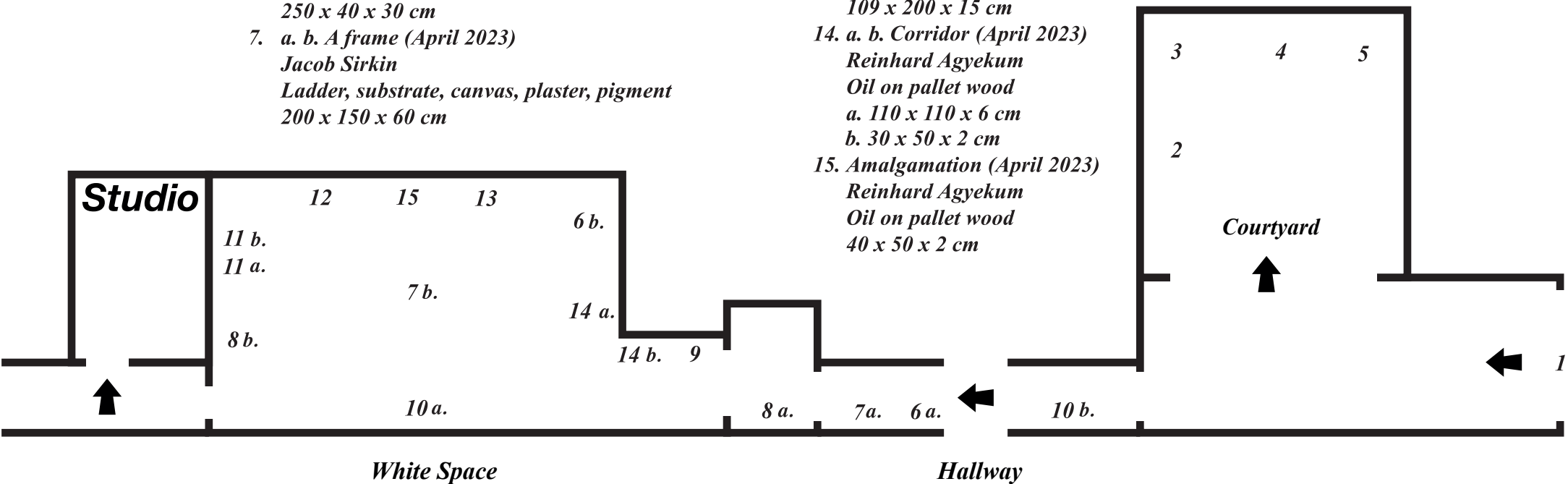


# IN SITU

1. *Outside Looking In (April 2023)*  
Jacob Sirkin  
Blender render printed on A3 pages, wheat paste  
250 x 350 cm
2. *In Memory (April 2023)*  
Daniel Samuel  
A2 Print, wheat paste  
420 x 594 mm
3. *Suki's Garden Bed (April 2023)*  
Daniel Samuel  
Pallet wood, timber, ladders  
300 x 300 x 300 cm
4. *L Bench (April 2023)*  
Daniel Samuel  
Pallet wood, timber  
200 x 150 x 65 cm
5. *Workbench (April 2023)*  
Daniel Samuel  
Pallet wood, timber  
300 x 250 x 200 cm
6. *a. b. Suki's Ladder (February 2023)*  
Jacob Sirkin  
Ladder, wood, wire, modrock, canvas, plaster, pigment  
250 x 40 x 30 cm
7. *a. b. A frame (April 2023)*  
Jacob Sirkin  
Ladder, substrate, canvas, plaster, pigment  
200 x 150 x 60 cm

8. *a. b. Iron (April 2023)*  
Jacob Sirkin  
Ironing board, substrate, wood, wire, canvas, plaster, pigment  
150 x 150 x 70 cm
9. *Invigilators Chair (April 2023)*  
Daniel Samuel  
Timber, pallet wood, scrap wood, scrap metal chair base  
55 x 65 x 110 cm
10. *a. Terraforming the Gallery Space no.2, In Situ. b. poems (April 2023)*  
Thomas Brewin  
Plasterboard, wood, oil on canvas, poems on paper  
800 x 300 x 150 cm
11. *a. b. White Space (April 2023)*  
Reinhard Agyekum  
Oil on pallet wood  
a. 110 x 110 x 6 cm b. 30 x 50 x 2 cm
12. *Mosque (April 2023)*  
Reinhard Agyekum  
Oil on pallet wood  
109 x 200 x 15 cm
13. *Driveway (April 2023)*  
Reinhard Agyekum  
Oil on pallet wood  
109 x 200 x 15 cm
14. *a. b. Corridor (April 2023)*  
Reinhard Agyekum  
Oil on pallet wood  
a. 110 x 110 x 6 cm  
b. 30 x 50 x 2 cm
15. *Amalgamation (April 2023)*  
Reinhard Agyekum  
Oil on pallet wood  
40 x 50 x 2 cm



# IN SITU

If one googles In Situ, the definition which is given is 'in the original place'. The term is used in a variety of fields when referencing something in relation to its location. In the case of art, the term is often used when referencing work which has been made in the place where it is being shown, such as a fresco or mural. In the case of contemporary art, it is mostly used in relation to site specific art. For the debut of the Tellus Triannual, Jacob Sirkin has curated a show which has inspired the participating artists to produce non-commercial work made almost entirely on-site.

Greatorex Street as a site exists in the margins of the contemporary art viewing context. This predicament of artist run studios existing deep inside a post-industrial site in the Whitechapel area can be seen as emblematic of the London art scene today; a fractured, sprawling system of interconnected people and places, all operating at different scales and pursuing different ends.

The site has many quirks: It is separated from the street by a driveway and courtyard which has been left to rot and is primarily used as a dumping ground for the local businesses and vagabonds in the area. If one were to visit Greatorex Street 10 years ago, a dirty, cluttered, and unsafe alley would have greeted you. Today, much of this has been transformed.

Daniel Gerdica Samuel, an artist and designer, has taken this exterior area as the focus of his work. The monumental task of transforming a mountain of pallets has been undertaken to create a permanent addition of a functional space. Each component of Daniel's work serves to highlight a different use of the yard, from a retreat to nature, to an outdoor workplace.

A long hallway separates the yard from the white space. Along this path, various objects have been stored. A grouping of ladders is encountered, once used as material for an art installation, now stored in anticipation of future life. Two of these, as well as an old ironing board have been highlighted as examples of the eclectic history of the space.

Upon entering the sanctity of the white space, the viewer is confronted with a transformed path. Thomas Brewin has terraformed and reconstructed the left wall of the gallery using the geometry of the space, upon which loose canvas has been cut, painted, and framed. This deconstruction of the space and the form of figurative painting pushes the medium and the viewer into a physical dialogue with the process and personalities involved in organising and planning a show.

Opposite this work, Reinhard Agyekum has taken detritus from the site as support for a series of site-specific painting which morph views of the surrounding area and space into abstract compositions heavily influenced by colour theory. A playful and inquisitive series of works invites the viewer to consider the site of a composition as a tool to activate the viewers' recognition of the space.

Spread throughout the gallery are three sculptures by Jacob Sirkin, which upon closer inspection are revealed to depict covered versions of the objects previously highlighted in the hallway. These objects have been suspended in time and space. Bordering on abstractions, they serve as both a reflection on more formal sculpture as well as hinting at the lives and relationships which the objects have encountered over their life.

Finally, the viewer encounters an annex space, typically hidden from view. The site of the artists' studio is explored as a space of production, and as a conceptual ground to explore artistic process. Physically isolated from the street outside, a universe of creation and enquiry overwhelms the viewer, welcoming discussion and a revitalisation of the relationship which connects the viewer and the artists; that of a curious and open conversation about making art today.

Jacob Sirkin (Curator), 2023

tellus  
TRIENNIAL

GREATOREX STREET E1

10 Greatorex Street E1 5NF  
28th April - 7th May

Artists: Reinhard Agyekum  
Thomas Brewin  
Daniel Samuel  
Jacob Sirkin