

**ROB TUFNELL**

AT

**1 SUTTON LANE  
LONDON EC1M 5PU**

**DAVID BURTON, RUTH EWAN, BRIAN MORAN  
27 MARCH 2009 – 8 MAY 2010**

David Burton was a 'screever', or pavement artist, who drew on the York Stone pavements of Rosslyn Hill, Hampstead from the mid 1920s until the early 1940s. Born blind in one eye, Burton learnt to draw from a series of his father's Mezzotints depicting scenes from the Indian Mutiny of 1857. After serving in the trenches during the First World War he worked for the Great Western Railway. After being badly injured in an industrial accident he began working the streets in penury. Lucy Wertheim, the famed gallerist and collector, became his patron, supplying him with paper, paint and a small stipend.

The paintings presented in the exhibition come from the mid 1930s and early 1940s. Each present superficially simple images that document more complex political situations and ideas – the death of regents, colonial conflict, exotic beasts, moonrakers and pirates. Fiercely patriotic, his paintings often appear to belie his troubled life. Burton died in 1945 at the age of 62 in a hostel for the homeless.

Ruth Ewan's work is characterised by her translations of radical ideas. This is often done through the use of populist media such as music, posters and pedagogical publications. *Flags of the World (Villa Emilia)* (2009) consists of a series of thirty-six postcards bearing images of flags, produced in Europe in the early twentieth century. These postcards, featuring the iconography of former colonial powers – Britain, Belgium, France, Germany, Japan and the United States – were détourned by a group of young children living in Villa Emilia, Santa Cruz, Bolivia (where Ewan recently completed an artist's residency). The children were invited by Ewan to deface the flags with white paint as they saw fit. The work acknowledges Bolivia's troubled colonial history and its recent decision to officially recognise the indigenous, multi-coloured Wiphala emblem alongside its European-style tricolour.

Brian Moran's works on paper are collectively titled after the traditional, funerary *Books of the Dead* from Egypt and Tibet (published, as such, in German and English, in 1842 and 1927, respectively). They present revised histories by appropriating a broad array of illustrations and fine art which are reproduced in drawings and paintings – either adapted or presented in such a way as to question received understandings. Moran describes his work in terms of 'interpolation' a mathematical method used in numerical analysis to construct new data points within a range that are already known.

*Studies for the Organic Farm (from the Book of the Dead)* (2005 – ongoing) features images of agrarian ideals taken from sources that include Henry David Thoreau's *Walden* (1854); studies of rural workers by Gustave Courbet and similar generic pastoral views; the conservative; revolutionary *Völkisch* movement of late nineteenth century Germany; Soviet Socialist Realist paintings and mid twentieth century children's cartoons. Moran's installation is dominated by a large, meticulously painted simulation of an 'action painting' reminiscent of the work of Jackson Pollock. Pollock, a sometime Communist and key figure of the Abstract Expressionist movement unwittingly had his career covertly subsidised by the CIA to be pitted against Social Realism in the so-called 'Cultural Cold War'. As the 'country boy from Cody, Wyoming' he famously presented himself, working on the ground, dressed in the denim overalls of the crop-sharer, inside his Long Island barn.

For further information, biographies and pictures please email [mail@robtufnell.com](mailto:mail@robtufnell.com)  
Exhibition open 12 – 6 pm, Wednesday – Friday and by appointment  
Presented with support from Champagne Perrier-Jouët

Forthcoming exhibition Humphrey Spender and Stephen Sutcliffe, 3 July – 7 August 2010