

Nici Bungey  
Gill Gregory

26 April - 17 May 2014

# UND

## Nici Bungey

Born Germany  
Lives and works in the UK  
MA Textile Design, Winchester School of Art  
BA (Hons) Graphic Design, LCP London  
Schule für Gestaltung Basel, 2 year Vorkurs

### EXHIBITIONS

#### 2014

UND, GalleryMuse

House on Fire, Embassy Tea Gallery  
London SE1

#### 2013

Suspension, One Paget Street, London  
Three Person Show: Nici Bungey, Claire  
Cunnick, Lucy Phillips

Libero, One Paget Street, London

#### 2012

Transience, Shed, Petersfield, Hampshire  
Sedici, Shed, Petersfield, Hampshire

#### 2011

F9, The Chocolate Factory, London

[www.nicibungey.com](http://www.nicibungey.com)

## Gill Gregory

Born Northumberland  
MA RCA Design, Royal College of Art  
London,  
Dip AD 3D Design, metal/wood/plastics,  
Manchester College of Art & Design  
BA (Hons) Fine Art,  
Buckinghamshire New University,

### EXHIBITIONS

#### 2014

UND, GalleryMuse

House On Fire, Embassy Tea Gallery  
London SE1

Psychogeography, Art Hub Gallery  
Deptford, SE8

Paradiso II, Angelika Studios,  
High Wycombe

#### 2013

Libero, Paget Street, London EC1

#### 2012

Array, Buckinghamshire New University  
Fine Art Degree Exhibition

Shed, Petersfield, Hants

#### 2011

Fetch the Shoebox  
Milton Keynes Gallery Project Space

Beware All Inexperienced Boatmen  
Buckinghamshire New University Gallery,  
High Wycombe

Studio F9

The Chocolate Factory, London N16

[www.gillgregory.com](http://www.gillgregory.com)

## GalleryMuse

16 Chapel Street, Petersfield, GU32 3DS

Tel: 07702 183858 | [info@gallerymuse.co.uk](mailto:info@gallerymuse.co.uk) | [www.gallerymuse.co.uk](http://www.gallerymuse.co.uk)

Nici Bungey



LEITZ, 2013

Gill Gregory



LOCATION 1-1, 2014

# UND BLA

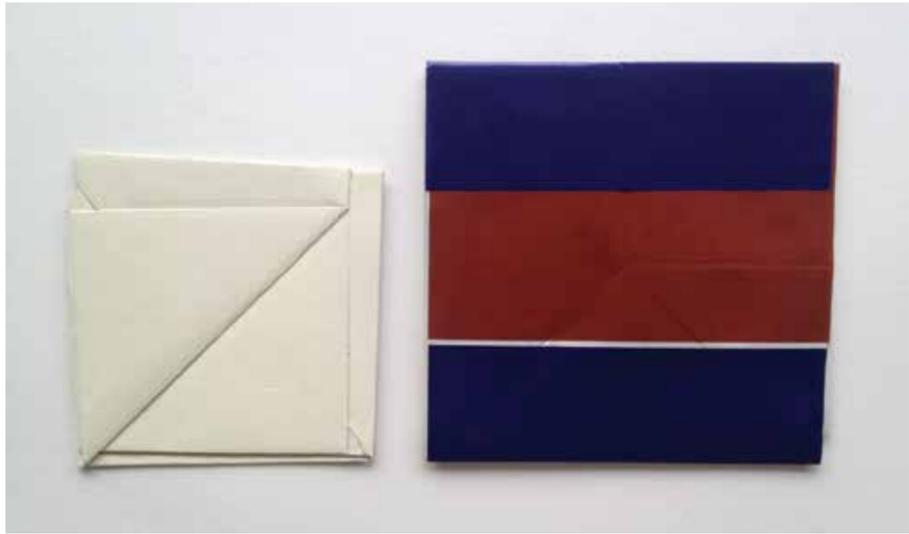
NICI: Yes, let's exchange words, works, etc.

GILL: There is something about the work which touches us

NICI: The most important thing within my practice is that I am determined to experiment... with different media like paints, papers, thick, thin, coloured, textured, gummed. And recycled materials – things lying around in my studio I have been hoarding for years. I always loved the feel of different papers and the colourations within them. I began using large recycled cut off papers from a factory and started 'playing' by applying acrylic 'junks' of paints before folding them, pressing them.

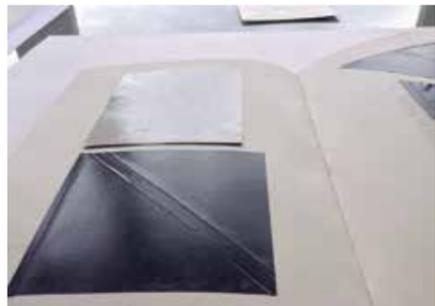


GILL: What is it within the paper that is important to the work?



NICI: When I start I never have a vision of a 'final piece'. The changes take place in their making and this slowly starts a dialogue between spaces, edges, shapes, form and colour. My focus is purely on the rawness of the paper. Choosing my colours comes naturally, without thinking there is a new outcome; it feels liberating. Josef

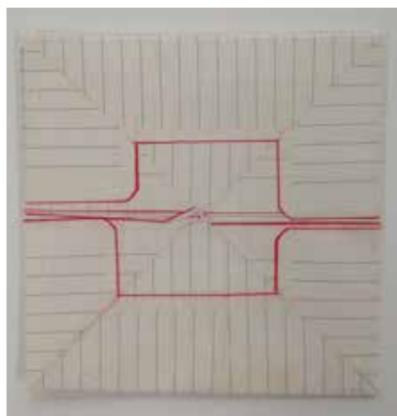
Albers gives many advantages of using color papers; it makes a quick, direct approach possible.<sup>(1)</sup> To stop the process at the right 'moment' can be tricky. I usually stop intuitively but mostly do so when I feel an emotion. These emotions or feelings are very much linked to memories and thoughts I am experiencing. Each work is a very quiet and private piece. The unintentional markings in each of my pieces are very important to me as they bring my work to life. There is movement



but also stillness. Nothing is perfect.

GILL: I have been reading about Agnes Martin: 'Paintings, Writings, Remembrances'. She talks about the response to art:

*'The cause of the response is not traceable in the work. An artist cannot and does not prepare for a certain response. He does not consider the response but simply follows his inspiration. Works of art are not purposely conceived. The response depends upon the condition of the observer.'*



NICI: It makes me very emotional when I read what she writes:

*'I want to talk to you about the work art work. I will speak of inspiration, the studio, friends of art and the artistic temperament but I would like you to know that I am speaking all the time about the work. Art work is very important in the way that I will try to show when speaking of inspiration. It is much more important than we are.'*<sup>(2)</sup>

GILL: I think excitement about the work is mirrored in our contact. It is a great idea that we exhibit together. By chance today I discovered some letters that made up the word 'UND'. I made a piece based on this word 'UND', working quite quickly, using metal, and tape in shades of yellow and grey. I like the word 'UND'.

NICI: I love the word 'und' as well... in your piece putting these three Buchstaben together – not even knowing the meaning of 'und' it feels like 'added' and 'and'.

GILL: Thanks so much for sharing the 'Bla' as you call it. It is a very exploratory piece of writing, both the list of words, which sets up a rhythm, and the narrative of your experiences, and opportunities you've taken. . . the last section is full of the excitement of current explorations and discovery.



NICI: For me the process and the practice is what it's all about. Josef Albers says in the introduction to the book on colour:

*'This book... does not follow an academic conception of "theory and practice". It reverses this order and places practice before theory, which, after all, is the conclusion of practice.'*

*What counts here – first and last – is not so-called knowledge of so-called facts, but vision – seeing. Seeing here implies Schauen (as in Weltanschauung) and is coupled with fantasy, with imagination.'*

GILL: I am trying to 'feel' what it is about the process that really matters to me. I have always had this urge to probe a surface and get

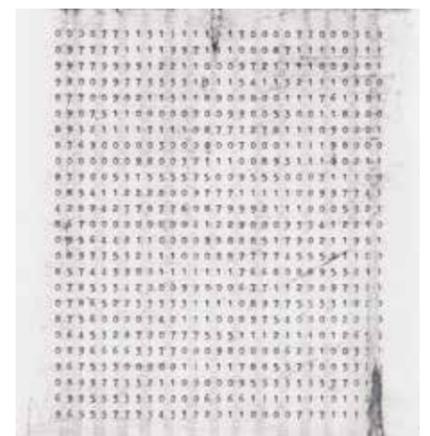
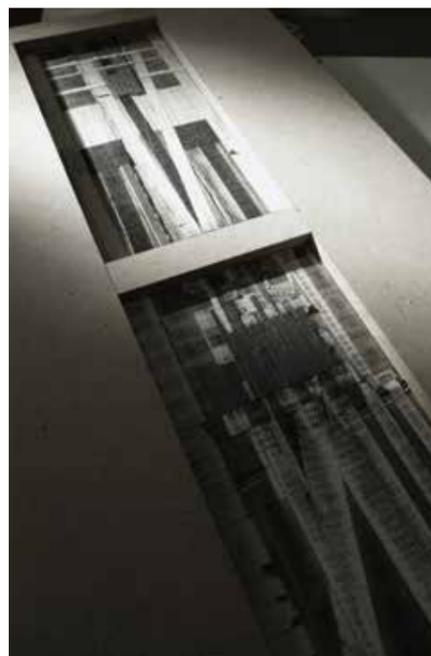
'inside', as if through a miniscule hole, believing I will find a cavernous space. I think something is emerging in these drawings from looking at industrial buildings and areas. I'm intrigued by the process of revealing that occurs when a building fades



and the process of construction reverses. I had some old Architecture Magazines from the 1970s sent from Odessa, Ukraine, showing designs and models, a strange period of freedom in building, many brutalist and monumental forms that gradually became derelict or disappeared.

I've been doing some carving into wood (boards that I found in a recycling centre - parts of polling booths) which seems like an archaeological dig. The revealing of what is within. Also similar to what you were saying about the unknowing at the beginning of a piece of work. I'm sometimes embedding things as I go down through the layers, by carving channels and 'hiding' thin electric cable, blades, parts of tools.

In previous works I have been intrigued by marks that are revealed, for example when I was using wax crayon and shoe polish and scraping into it. I picked up the 'swarf' with pieces of sellotape and stuck them down in the work and this looked almost like some secret coded language.



love the idea that we are not sure whether there is something hidden within your folded papers. I have been working on coded drawings, first creating rows and columns of numbers or letters on a manual typewriter and then obliterating some in various ways. I met someone who used to work at encrypting and deciphering codes and discovered from him that I had approached the hiding and revealing of codes from a different perspective, with a different form of language to his scientific understanding.

<sup>1</sup> Josef Albers: Interaction of Colour, Yale University Press, 1963

<sup>2</sup> Agnes Martin: Paintings, Writings, Remembrances Arne Glimcher, Phaidon Press, 2012