

I was invited to the recent CHELSEA Space exhibition "Red White and Blue" where Britishness and reflections on British politics are the vivid themes of the selections at this show.

One might enter the exhibition and experience a state of wonder or fear. The dark cube area at the entrance with screens facing each other creates a web of thoughts on what is to come. Different narratives collide against each other, shouting and screaming. The large moving image by Derek Jarman projected in the center suggests a superficial romantic scene in the urban wasteland.

With works like Anglia by Laibach or N(I)B by Mark Titchner feelings of anxiety or nervousness are introduced right at the door step of the gallery space.

The large TV placed on the floor at the end of the corridor encourages walking into this alley where you come out of the darkness and find yourself surrounded by several artworks including paintings, prints, posters, photographs in various sizes and materials belonging to different artists. It indeed makes you confused and lost in a world of visual communication, tradition and the nostalgia of British modern art. Too much information at once placed on a huge wall, with lots of references to British politics, society, design and music.

Although I found this diversity interesting, including the techniques, the complexity and the sense of traditional British culture at the same time I could not bare it for long, and engage my mind with the pieces. At some point I sensed my self being attacked by the artworks – too much text, too many images and motives related to different social-political issues. One might prefer to pass by and leave all that nostalgia on the wall.

I believe the solution for displaying artworks on the corridor's wall does not necessary help or suggest viewers to engage and discover the artworks. It more pushes you back.

The other side of this wall is more of my interest. Artworks have the space they deserve and they can easily breath. You are comfortable to see the detail of the artwork, search within the structure of the work and walk from one to the other. They are not far to reach, just in front of you. All or Nothing by Daniel Sturgis that occupies a large space perfectly sits beside the relatively small sized Argy-Bharji of Simon Periton.

By and large, I believe this contradiction - the two different sides of the wall, may suggest something very strong. There is a big deal of nostalgia and hedonism, past and present, tradition and contemporary which one can easily intake in this exhibition. There is only one exception and that is the work of Syd Shelton that is a presentation of past and present at the same time.

The position of Shelton's work in between the main display walls suggests a binary presence of not belonging to either side. This might introduce the White.