



Ruben

Jhonatan

Keith

BRULAT | PULIDO | ROBERTS



Keith Roberts, **Scintilla Study on Paper** (2021), Paper bag and paint, 30 x 30 cm

RUBEN BRULAT
JHONATAN PULIDO
KEITH ROBERTS

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Front cover:
Jhonatan Pulido, **Saturday Morning** (2021), Oil, spray paint, graphite pencil on canvas, 249 x 194 cm

Back cover:
Jhonatan Pulido, **Papayo en primer plano** (2019), Oil on canvas, 51 x 41 cm

Ruben Jhonatan Keith
BRULAT | PULIDO | ROBERTS

No 20 Arts is delighted to present **BRULAT | PULIDO | ROBERTS**, a group show featuring works by Ruben Brulat, Jhonatan Pulido, and Keith Roberts. From sculpture and painting, to film and works on paper, the exhibition explores how the three artists document changes in nature, culture, and crises.



Ruben Brulat, **Enfouissement #27**(2021), Plaster, flora and fauna scanned, inkjet on paper, earth, 42 x 18 x 12 cm



Ruben Brulat, **Enfouissement #31** (2021), Plaster, flora and fauna scanned, inkjet on paper, earth, 51 x 37 x 8 cm

RUBEN BRULAT

Based south of Paris, Ruben Brulat creates sculptures, photography, and paintings which reflect upon the relationship between humanity and nature. His work absorbs and is absorbed by its natural surroundings, from the initial inspiration to the use of found materials and natural processes in the works' creation.

The sculptural paintings, a new exploration for Brulat, are once again born from a dialogue with the forest. Habitual walks within his local wild spaces encourage a focus on the effects of the changing seasons. These observations seep through the paintings, which become a visual study and a celebration of nature.



Ruben Brulat, **Resonance #7** (2021), Beeswax, leaves, earth, dried gathered organic materials, Inkjet on photographic film, Inkjet on paper, acrylics, wood, linen, 94 x 52 cm



The artistic process becomes a passage through which the artwork emerges. Beginning in the forest, images are created from the surrounding flora and fauna. These images are printed, scanned, and reprinted before returning to the forest as objects to be buried. After a time of absorption, they are unearthed, rinsed, and appear as artefact: as sculpture.

Ruben Brulat, **Enfouissement #29** (2021), Plaster, flora and fauna scanned, inkjet on paper, earth, 43 x 32 x 12 cm



JHONATAN PULIDO

Jhonatan Pulido is a young Colombian artist based in London. He graduated with an BFA in Fine Arts from Universidad Nacional de Colombia in 2014 and was awarded both Distinction and the RCA Innovation Scholarship for his MA in Painting at the Royal College of Art, London. He has received numerous awards and grants. He has exhibited work internationally.

Drawing on his personal experiences and memories from growing up in rural Colombia, Jhonatan Pulido creates artworks as an act of memory. His paintings reflect upon Colombian architecture, the traditions of rural communities, and the relations of these to socio-cultural conflict.

Jhonatan Pulido, **FAX EP** (2021), Oil, oil pastel and charcoal on canvas, 103 x 89 cm

Although his work has social and political roots, the process of the painting itself takes prominence for Pulido. When the volume of the story threatens to exceed the act of painting, he works to create a balance with the materiality of the painting. He is more interested in the 'how', than the 'what'.



Jhonatan Pulido, **NN 075-09** (2020), Oil, spray paint and graphite pencil on canvas, 188 x 145 cm



KEITH ROBERTS

Keith Roberts is a British sculptor and painter based in London. He studied fine art at Newcastle upon Tyne Polytechnic and then at the Royal College of Art in London. He was awarded a place at the Delfina Studio Trust and in 2005 an Abbey Fellowship to study at the British School at Rome, an intensely rewarding experience that continues to inform his work.

Roberts' work is deliberately slow to form in the mind of the viewer. Although his visual language is reductive it is pushed toward the poetic. At the heart of the work are things felt deeply regarding themes of loss, memory and silence.

Keith Roberts, **Split Window** (2020), Plaster and paint, 45 x 25 x 5 cm



Keith Roberts, **Study for Ascension I** (2021), Acrylic, oil, and collage on paper, 83.5 x 59 cm



Keith Roberts, **Study for Ascension II** (2021), Acrylic, oil, and collage on paper, 83.5 x 59 cm

In *Scintilla*, uniquely formed balloons hang suspended from the ceiling. Processional, these objects have become arrested in motion, part ascending, part descending. In this artwork, Roberts reflects upon the notion of airborne passage, of the balloons, and of the virus. Whereas 'scintilla' recalls a tiny atom, a speck, a particle; here the objects come together to form a sculpted mass, yet maintain a lightness through their suspension.

Once again suspended in space, in *My Tongue Now Sleeping*, Roberts returns to ideas of his earlier artwork, focusing on bells. Here the clappers, the tongue of the bell, hang as though collected for safekeeping. Separated and unable to sound out, they have become a memory of distant voices lost.





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