

# RANA BEGUM *Dappled Light*

**Mead Gallery, 13 January - 13 March**

This new exhibition by Rana Begum (b. 1977) comprises paintings, sculptures and installations, and includes several works commissioned specifically for the exhibition which respond to the architecture of the newly renovated Mead Gallery.

Rana Begum is best known for investigating the interplay of form, light and colour, and for blurring the boundaries between sculpture, painting and architecture. In her early works, Begum took inspiration from repeating geometric patterns found in Islamic art, the simple shapes of minimalism, and the contemplative and refined work of artists Agnes Martin, Donald Judd, Mary Martin and former tutor, Tess Jaray.

*Dappled Light* marks a shift in the artist's approach to the perception and experience of light. Through paintings, sculptures, installations, as well as a new video installation, Begum transitions from geometric planes of colour to more blended and layered approaches.

On approaching the gallery, visitors are greeted by *No. 1105 Wall Drawing* (2021), a monochromatic composition made in situ with support from students at the University of Warwick, and featuring a dense pattern of thumbprints that disperse from the work's centre. Once inside the gallery, this notion of mark-making is dramatically expanded via the colourful *No. 1079 Painting* (2021). The complex visual field of this canvas is created through several layers of spray paint, providing a sense of dynamism across the painting's monumental width.

Alongside, Begum's reflector towers pay homage to the architecture of urban cityscapes that have also informed the artist's practice. Their hard-edged geometry overlaps with *No. 1064 Painting* (2021) and *No. 1065 Painting* (2021), two paintings that use linear forms to

explore colour interaction and adjacency. This regularity transforms into a more organic and flowing form in *No. 1084 Net* (2021), another work made using an everyday object, this time a spray-painted fishing net. The net's scale and bright neon colours connect it to the painting in the first room and the mesh forms in the room beyond, while adding a spontaneous and fluid sense of movement as it zig-zags across the walls, floor, and ceiling.

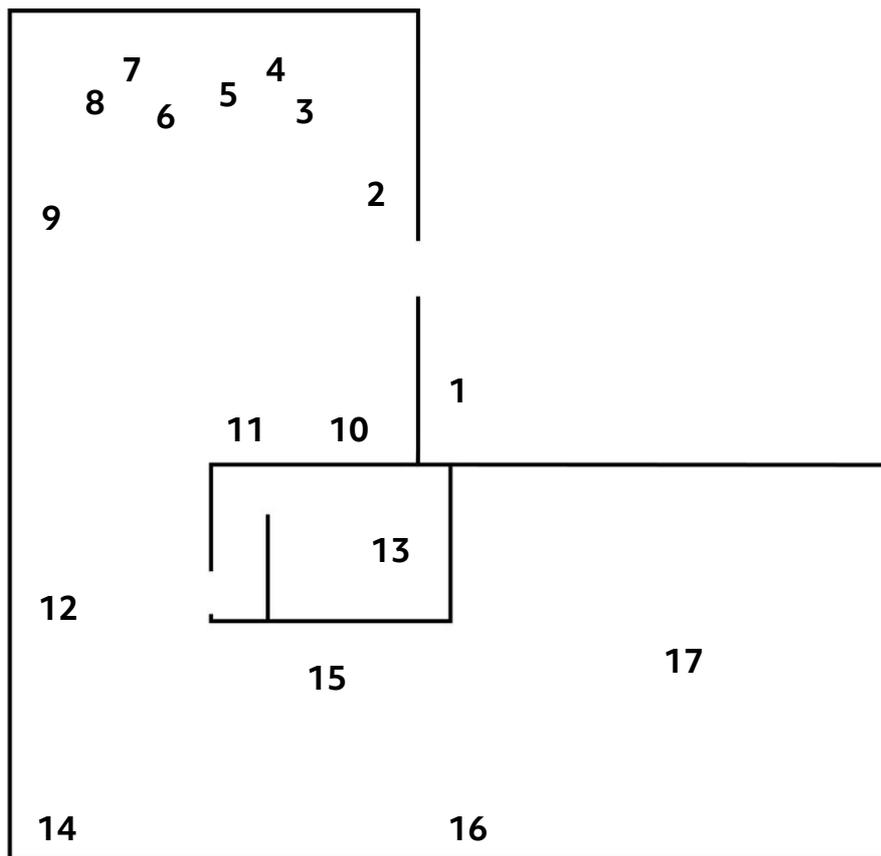
Begum's exploration of diffused light can also be found in her first moving image work, *No. 1080 Forest* (2021), a time-lapse video created over the course of a year during the pandemic lockdowns. The video depicts a woodland cemetery, examining the shifts in the intensity and quality of dappled light, while the vegetation evidences time as it moves through seasonal growth cycles.

In the final space, two works lead onto Begum's expansive sculptural commission. *No. 975* (2019–20) is a constellation of lamp bases originating from Istanbul, covering a wall with protrusions that emphasise form and shape, while opposite, the pearlescent mirrored finish of *No. 1086 Tiles* (2021), reflects and fragments its surroundings.

A more organic and subtle approach to light reemerges with the final installation *No. 1081 Mesh* (2021), a billowing mass of multi-coloured forms that appears to float like an indoor cloud. Here, light scatters through the coloured mesh forms, recalling in some way the dappled light of the forest floor. This work draws together Begum's subtle approach to colour and light that is developed throughout the exhibition, and in particular, articulated through the site-specific commissions that respond to the Mead Gallery's soaring spaces.

*Cliff Lauson*, curator of this exhibition

# Gallery Floor Plan



- |   |  |
|---|--|
| <p><b>1</b> <i>No. 1105 Wall Drawing</i> (2021)<br/>Ink Thumb Prints</p> <p><b>2</b> <i>No. 969 L Reflector</i> (2019)<br/>Reflectors on aluminium</p> <p><b>3</b> <i>No. 1094 T Reflector</i> (2019 -21)<br/>Reflectors on aluminium</p> <p><b>4</b> <i>No. 871 T Reflector</i> (2019)<br/>Reflectors on aluminium</p> <p><b>5</b> <i>No. 873 T Reflector</i> (2019)<br/>Reflectors on aluminium</p> <p><b>6</b> <i>No. 876 T Reflector</i> (2019)<br/>Reflectors on aluminium</p> <p><b>7</b> <i>No. 1093 T Reflector</i> (2019)<br/>Reflectors on aluminium</p> <p><b>8</b> <i>No. 870 Bench Reflector</i> (2019)<br/>Reflectors on aluminium</p> <p><b>9</b> <i>No. 1079 Painting Large</i> (2021) *<br/>Acrylic and spray-paint on canvas</p> <p><b>10</b> <i>No.1064 Painting</i> (2021)<br/>Acrylic paint on aluminium</p> | <p><b>11</b> <i>No.1065</i> (2021)<br/>Acrylic paint on aluminium</p> <p><b>12</b> <i>No. 1082 Folded Grid</i> (2021)<br/>Spray paint on Jesmonite</p> <p><b>13</b> <i>No. 1080 Forest</i> (2021)<br/>Video, 38 minutes</p> <p><b>14</b> <i>No. 1084 Net</i> (2021)<br/>Spray painted fishing net</p> <p><b>15</b> <i>No. 975</i> (2019-2020)<br/>Paint on mild steel</p> <p><b>16</b> <i>No. 1086 Tiles</i> (2021),<br/>Paint on mirror finish stainless steel</p> <p><b>17</b> <i>No. 1081 Mesh</i> (2021) *<br/>Powder coated galvanised mild steel</p> |
|---|--|

**\*commissioned for the Mead Gallery with the generous support of the Henry Moore Foundation.**

