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# ABJAD

Jane Bustin | Kevin Harman | Paul Keir | Jeff McMillan  
24 January – 21 March 2015

## **Jane Bustin**

(b. 1964. Lives and works in London, UK)

Bustin explores the processes and subject matter of abstract painting combining traditional techniques with a wide variety of materials. She works with aluminium, wood, copper, silk, paper, latex, gesso, ceramics and ready-made objects, and uses an intuitive approach to investigate scale, space and dimension. Her most recent works explore a sense of a natural balance; something she calls a 'significant Geometry'.

## **Kevin Harman**

(b. 1982. Lives and works in Edinburgh, UK)

Kevin Harman an artist who works across media - often employing an element of performance - to make works that intrigue, delight and provoke in equal measure. Exploring the everyday to find the extraordinary, Harman often uses the very objects in which he finds his inspiration as the principle component of his artworks. In this group of paintings, exhibited for the first time, Harman introduces household paint into the central space of double-glazing units and manipulates it, layering new colours over time to create complex and brilliant veils of self-contained colour.

## **Paul Keir**

(b. 1960. Lives and works in Edinburgh, UK)

Paul Keir utilises - simultaneously, or separately - a range of formal strategies including painting, objects, floorworks, and wall drawing. Every work is carefully calibrated and centred on tensions between improvised and formal elements, though any precision achieved is arrived at instinctively. Drawing remains a constant concern to Keir's practice and his works record a passage across a surface or through a space.

## **Jeff McMillan**

(b. 1968. Lives and works in London, UK)

When invited to participate in the 2013 Art Party Conference in Scarborough, Jeff McMillan chose not to make a banner or slogan but instead to create a painting to 'represent abstraction' which he carried on a pole during the event. The canvas is dipped into gloss paint, one colour on each of the four sides - almost literally explaining, or demonstrating, its own means of creation. The exposed linen of reversed and re-stretched found paintings are the basis to McMillan's Offside series, where successive layers of black and white gloss paint retain a rigour with their simple process and binary colour scheme.