

RuptureXIBIT Presents

LAWLESS IMAGINATION

*This multi-disciplinary show runs from
30/11/23 -09/12/23, open 11am - 6pm daily.*

DON'T MISS:

*An evening of performance, poetry and spoken-word:
Saturday 2nd December, 6pm - 9pm.*

Finissage:

Saturday 9th December, 6pm - 9pm.

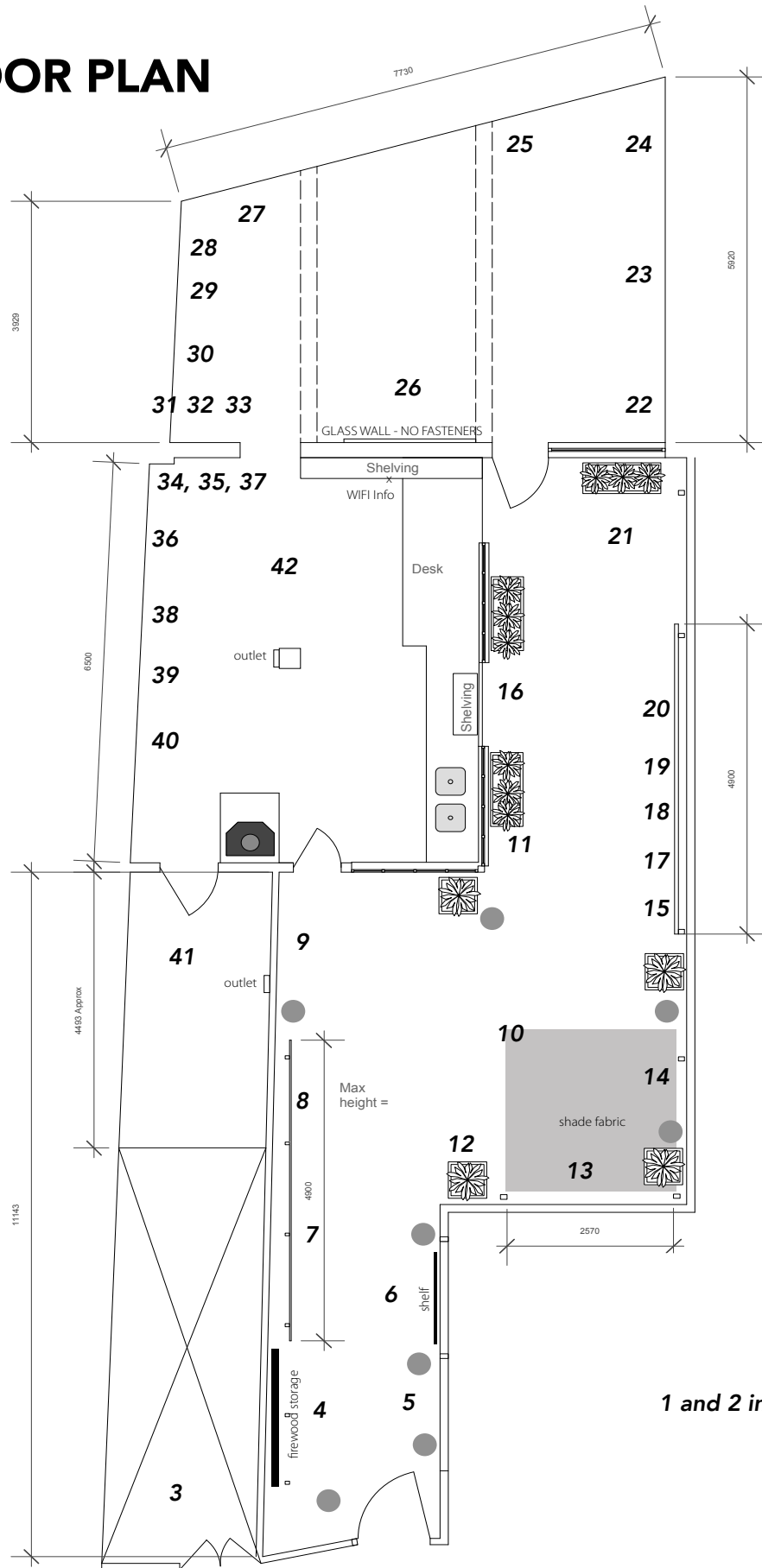
*Come meet the artists and enjoy an evening of live
music, performance, and artwork at this very special
closing event.*

ALEX BRIDGE
ANNA KIPARIS
BOYUAN WANG
CATRIONA GRAY
CHARLIE BETTS
CHARLOTTE BROWN
CHIA LIN
CLARA HSIA
CLAUDI PIRIPIPI
CLAUDIA PONS
DENISA ZAJACOVA
DIANA CHARNLEY
FEIFAN HU
HALLIE MAXWELL
HANNAH CHANEY
HYUNJUN CHO

JASENKA HOFFMANN
JAY YEOMANS
JEEHEE KIM
KATE HOWE
KANO TAO
KITTY FAINGOLD
LAU YEE VANESSA FONG
LIHONG BAI
LILI MURPHY-JOHNSON
MATTHEW THORLEY
MOLLY BUTT
OLIVIA ENGLAND
PEI YI TSAI
QING YANG
RAFAEL PEDROSA DORADO
RITA RAEVA

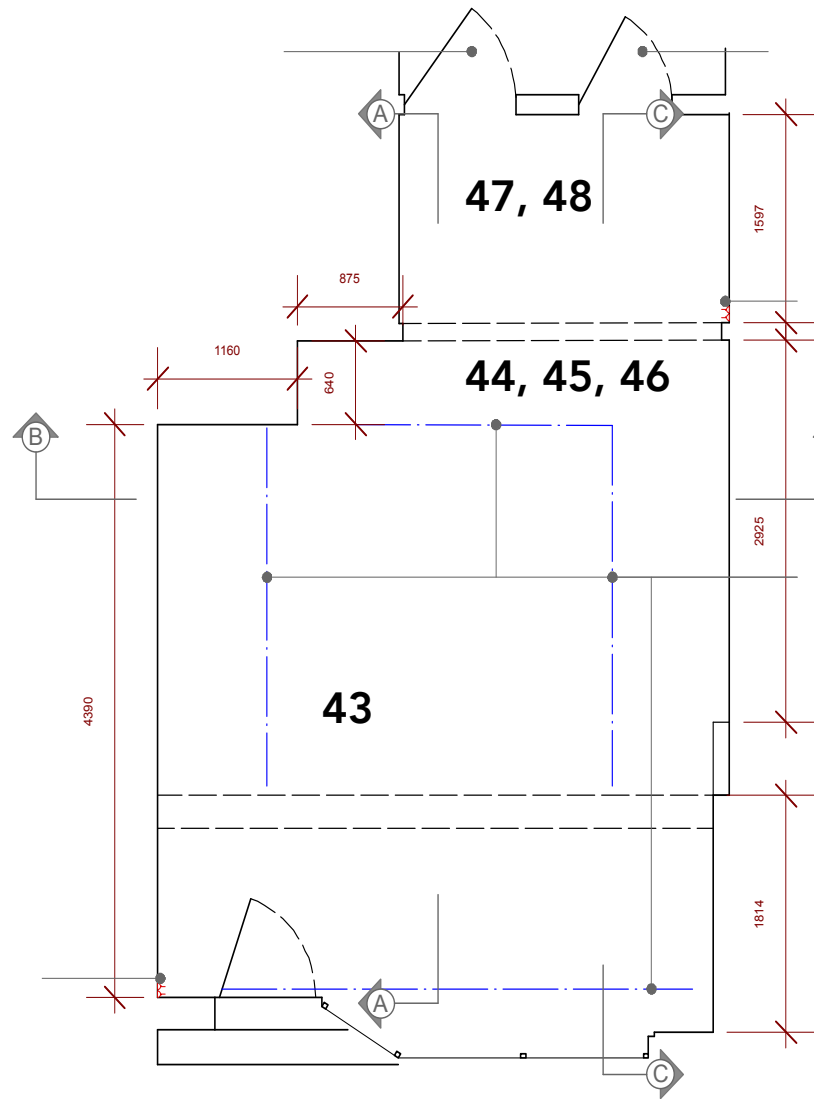
RONNIE HABIB
SALLY MINNS
SHARON WYLDE
SHUANG JIANG
SIAO-CHEN WANG
SORYUN AHN
TAO WEN
VIOLET MARECK
VIRGINIE TAN
VLADIMIR LOGUTOV
YASMINE RASSOULI
YI LIU
YIDAN KIM
YINGFEI LYU
ZHENLIN ZHANG

FLOOR PLAN



1 and 2 in corridor.

FLOOR PLAN (FRONT GALLERY)



PLAN

1. Rafael Pedrosa Dorado

'Estuary movement R79', 2023, Acrylic on Canvas.
100 x 180 x 4cm.

Dorado's work explores movement, displacement and natural forms. He regularly visits two of the country's most important estuaries, the Rivers Taw and Torridge, which are assessed as Sites of Special Scientific Interest (SSSI). Observing these enormous tidal system moving from one side of the Atlantic to the other is the basis of Dorado's series 'Estuary Movements'. Focussing on the movement and currents, the idea of displacement and rise to new landscapes with ever changing shapes, and the anarchic force pushed by changes without limitations.

[@rafaelpedrosadorado](https://www.instagram.com/rafaelpedrosadorado)

<https://rafaelpedrosadorado.com/en/>





2. Shuang Jiang

'BABY', 2023, oil on canvas.

145 x 81 cm.

Jiang's practice is concerned with questions that plagued people about existence, love and death.

"I'm not talking about the issues themselves, but about the human dilemma, the vulnerability, strength and confusion people face through these problems. My work is filled with bruises, wounds, animism and Zhuangzi's philosophy of death. I am concerned with the self-mutilation and the dignity of death. And I believe in the reincarnation and continuation of life in the universe and the multiplicity of states of life."

- Shuang Jiang on their practice.

[@gin.seng5](https://www.instagram.com/gin.seng5)

3. Jasenka Hoffmann

'Readin in our space-PP2', Pencil and Pen, 2023.
21 x 29cm.

'Readin in our space-PP1', Pencil and Pen, 2023.
21 x 29cm.

During the pandemic, Hoffmann moved back to Croatia for almost two years. Then, at the beginning of this year, returned to London. Just before their move Hoffmann's interest in the writing of Philip Pullman. From their old home to their new home, these book page drawings discuss identity and a sense of 'home'."

<https://jasenkahoffmann42.weebly.com/about.html>
[@emma.art.london](#)





4. Hyunjun Cho

**'BPPV-INSPIRATION', 2023, Plastic, Epoxy Resin, Clay, 2K paint.
110 x 90 x 80cm.**

Based on the artist's own disease and organic form idiosyncratic to the human body, the work combines with technology to generate sculpture and installation art that creates the experience of a futuristic dystopia. By weaving the organic/inorganic material and silhouettes, the work aims to create a state in which heterogeneous beings confront and coexist.

[@juncholondon](#)

5. Zhenlin Zhang

'Touch', 2023, Oil on canvas.
80 x60 cm.



Zhang's work critiques the loss of diversity and the pervasive trend of blind conformity in our society. They advocate for the preservation and rediscovery of our society's inherent uniqueness. Through oil painting, Zhang captures the essence of diversity, emphasizing the distinctive qualities in every individual and facet of the world.

[@zhen.lin](#)



6. Tao Wen

'Invisible Exit', 2021, Acrylic paint water-soluble colored lead.
200 x 150cm.

"This project is an inspection of my recurring dreams, in which I reflect on whether the repetitive landscapes in my dreams come from the fetishistic scenes of cultural products in real life. Taking oil painting as the form of creation, this project explores whether there is a homogeneity between the imaginary world of internal spin in dreams and the real world: that is, the reality internally disintegrated by the images. With the images inspired by Italo Calvino's 'The Challenge to the Labyrinth', a disorderly, conflicting, familiar yet unfamiliar, overlapping, and inexplicable complex chaotic space is constructed and created in architectural structural ways, such as labyrinths, mirrors, bridges, etc."

- Tao Wen on this piece.

[@taotao.wen](https://www.taotao.wen.com)

7. Jeehee Kim

**'Metamorphous Narratives', 2023, Wallpaper Paint and Acrylic on Wood.
180 x 110cm.**

"All the members of the ecological community are interconnected in the vast and complex network of relationships called the 'web of life.' The members redefine their own nature through their relationships with others. In other words, the unique nature of an entity is not the unalterable essence of its innate self. It is the alterable essence that is set up according to the spatiotemporal relationship in the entire function of the network. Under this flexible discourse, my artistic vision is to capture the phenomenological trails of transforming the ordinary into the extraordinary through encounters with others. Such encounters consistently transform the individual beings on the multi-layered territory and create overlapping traces on their bodies and spaces. Through the engraved senses, they look again at the 'cognitive landscape' beyond the history they are standing on and continue to make a chronology of incompleteness. Thus, I adopt the methodology of sculptural painting to trace and taxidermize these cycles of transformation and connection through visual language. Ultimately, the chronology of you and me, translated into artworks, will be offered to the audience as an artistic prototype to promote a flexible and horizontal cognitive world beyond the existing dichotomous borders."

- Jeehee Kim

[@jeehee_kim_studio](#)





8. Pei Yi Tsai

'Ocean', 2023, Oil & acrylic on canvas.
56 x 66cm.

Tsai's work explores the intersection of lesbian themes with everyday life scenarios, reflecting their personal emotions, observations, and cultural sensibilities. The motivation their work arises from their contemplation of complex gender identities and sexual orientations. They draw inspiration from lesbian film narratives and incorporating their own life experiences into their artwork. They seek to contribute to the ongoing dialogue about these important topics, bridging the gap between personal expression and broader social awareness.

9. Anna Kiparis

Quadriptych 'The Passion of the Cows' (4 icons 30x30cm installed in pomegranates): 1/4 Hope for Rebirth, 2/4 Introduction to the Patriarch's Palace, 3/4 Vigilant Eye, 4/4 Nativity Scene.

Kiparis illustrates works of fiction, in a style reminiscent of Orthodox icons. They believe that a person's favourite book is akin to a personal bible, with its images held sacred in our minds. The 'icons' are displayed surrounded by simple biblical foods. This quadriptych of icons features cows in place of traditional saints within various biblical scenes, it also includes an illustration inspired by Gabriel García Márquez's "Autumn of the Patriarch," where the cow symbolizes liberation and freedom.

[@cow_on_balcony](#)





10. Hannah Chaney

'Haptic Borders', 2022, birch plywood, upholstery foam, polystyrene balls, acrylic perspex.
215 x 96 x 50cm.

Chaney's practice explores the capabilities of materials, and questioning the innate correlation between body and object/material.

@ [hcart](#)

<https://www.hannahchaney.com/>



**'Monster Kitty', 2023,
Mixed-media Installation.**

This is a shrine where people make offerings to the power of their own fear. "Monster Kitty" stands in place of your fear, is as ridiculous as your fears and does not dispel them but helps you make friends with them so you can walk boldly in the direction of their teachings. Fear is our best friend and greatest teachers. Feel free to offer your fears and leave them in the worry jar, light incense and make offerings.



13. Shuang Jiang



'The Passage to the Wound', 2023, oil on canvas.

14. Clara Hsia

'Coach potato', 2023, oil and oil pastel on canvas,
110 x 95 cm.



Chiamin Hsia (Clara) is a London-based Taiwanese artist studying MFA at Kingston School of Art. Her practice dwells on the uncertainty and societal 'codes' between human beings, everyday objects, and everyday scenery.

[@chiamin_hsia](https://www.instagram.com/chiamin_hsia)

15. *Catriona Gray*

'What pushes Through'. Mixed-Media Installation. A series of anotype images and rolls of film, dirt, metal case.

Using exclusively alternative photographic processes such as phytogram, Polaroid, film destruction and chemigram, Gray's practice explores creating a surface and destroying a surface.

@catrionagray





16. Sharon Wylde

**'Converational Gambit', 2022/23, concrete, canvas, brass cord, steel rod.
70 x 70 x 170cm.**

A multidisciplinary artist, Sharon works with sculpture, installation and photography. They combine angular, rigid structures with materials that flex and fold to create medium-scale site specific works and smaller, intimate objects that relate to a specific places, people and moments in time.

"I work like an archaeologist in reverse, exploring sites, creating structures and fragments that suggest past narratives and forms whilst offering something fresh that can be viewed through a contemporary lens. Alongside this activity I often focus on the construction and deconstruction process as a way of forging a relationship with the space or location"

-Sharon Wylde.

<https://www.sharonhaward.com/>



17. Jay Yeoman

*'Mia in pool', 2023, acrylic on wood.
16 x 12 in.*

"My painting practise is an exploration of interests and ideas that use a photographic source as a jumping off point to explore where figurative and abstraction painting might meet and how that can be visually exciting proposition . I'm also interested in creating and nurturing a dialogue with other artists past and present through the medium of painting."

- Jay Yeoman

18. Molly Butt

'Study For Arcadia II', 2023, oil on linen.
50 x 40 cm.

Working mostly from imagination and remembered scenes, Butt's paintings reference their surroundings and draw upon the interactions between built and natural environments. The work alludes to real-world spaces that are almost recognisable as landscapes or domestic spaces, but abstracted just beyond recognition through the brushwork and exploration of paint application. Objects from the everyday are adapted and repeated throughout the work to playfully manipulate and depict space, their new forms becoming motifs that stand in as characters recast from the stage of the current world into a new world that is in the process of being rewritten. The decision making is traceable through the apparent editing of the paintings, with shapes and colours visibly reworked and repositioned. The forms depicted in paint hover just above or below the surface, floating in an out of view and creating ambiguous compositions suggestive of a precarious narrative.

<https://www.mostlytrouble.com/>



19. Lau Yee Vanessa Fong

'Wish Tree', 2023, oil on linen.
85 x 150cm.

'Wish Tree' is a painting inspired by the ancient bronze tree relics of the Sanxingdui culture, a prominent Bronze Age civilization in ancient China. This artwork envisions and creates a celestial ladder, a divine tree that spans the gap between heaven and earth. According to ancient beliefs, this mythical tree serves as a conduit, uniting the realms of heaven and earth and facilitating communication between mortals and deities. The piece seeks to fulfil the spiritual aspirations of both ancient and modern people, offering them a moment of sanctity and spiritual harmony in our ever-evolving world.



20. Diana Charnley

'Mother', 2022, oil on canvas.
120 x 90 cm.

"I am interested in human narratives. Lived experience, memory and history are sources. Objects and environments are often used as counterpoints."

-Diana Charnley.

<https://www.dianacharnley.co.uk/>



21. Chia Lin

'Tsu-a', 2023, Mixed media Installation.
70 x 85 x 120cm, 30 x 30cm.

"This is primarily a personal reflection on memories. It draws inspiration from my childhood, where I vividly recall playing a game of marbles at the night market in my hometown. In an attempt to recapture that nostalgic essence, I meticulously reimaged and crafted the pinball table from wood, infusing it with elements reminiscent of the furniture of my childhood. As an interactive touch, the viewer can engage with the piece by pulling the wooden handle to set the marbles in motion. The table is complemented by a set of eight square paintings, each intricately capturing the essence of childhood and evoking the imagery of marbles rolling down. These paintings offer a flexible arrangement, allowing them to be freely combined and reconfigured as desired."

[@jake_laop](#)



22. Violet Mareck

'Shuffle of This Mortal Coil', 2022/3, Mixed-media installation, aluminium rod, clay and fine cotton thread.

Mareck's work is informed by subconscious and conscious reactions to current events and their own life experiences, with an interest in the human condition and the mind.

<https://www.violetmareckart.com/>



23. Soryun Ahn

'An angel', 2023, Oil on linen.
70x60cm.

Ahn's work involves reconstructing their personal daily life through drawing and paintings, the scenes captured within their areas of interest, and the scenes of their imagination. Their paintings consist of the seemingly unrepeated, but repeated continuity of time. They're interested in the image of death captured in life, the ironies or mysteries encountered in daily life and showing the journey through an exploration into the internal world that lies behind what appears.

[@soryun_ahn](#)





24. Sally Minns

'Sense of Self', 2023, mixed-media, cardboard, charcoal, mulberry paper, chicken wire, Peruvian wool, hessian, oil stick, wood, clay, found objects and text. Varied dimensions.

Sally is a multidisciplinary artist whose practice is rooted in research and observational drawing. Immersed in memory and personal narrative her experimental installation responds to space; not one space, "a beautiful space, a beautiful space round about, a beautiful space all around us " but "a whole lot of small spaces" (Georges Perec, *Species of Spaces*). Those that we create, with thresholds of knowing and consequently how space affects our sense of self.

[@sallyminns_art](#)



25. Ronnie Habib

'Gods of the ville 6', 2023, oil on paper.
65 x 50 cm.

Habib's work is a reflection on the evolution of the human and animal condition. He searching for images that best match his mental projection and for this reason, he delves deep into social networks and the internet as well as observing humans, animals, and nature, taking photographs that serve as a basis for his work. His frequent visits to Bangladesh, especially his recent trip to Dhaka, have deeply influenced his work. During his Dhaka visit, he meticulously photographed the street dogs, revealing an intricate relationship between the city's population and its canine inhabitants. Through his work, he questions the essence of humanity and the animal, ultimately aiming to create art that captures the dynamic interplay of life's complexities.

[@ronniehabibpainting](#)



26. Claudia Pons

**'The others', 2023, Acrylic and oil pastels on canvas.
120 x 200 cm**

Claudia's practice explores the spiritual self, translated through personal experiences and nature. During her process she lets the paint gain power, having no ultimate plan, letting it drop and forming spontaneous figures that are later hidden inside the scene. This accidental figures usually are a reflection of feelings and thoughts in a symbolic and metaphoric expression. Approaching landscapes as the subject, where nature plays an important roll. Her latest works were inspired by bodies of water, particularly swimming pools. Exploring the reflection in the water, a double life, a fantasy mirror to the unknown. In general her artwork could be described as the juxtaposition of reality and dreams. With themes of magical realism, that reveal moments of personal memories and emotions.

27. Vladimir Logutov

'Meetings', Watercolour on cotton paper.
2 x (56 cm x 76 cm).

'Meetings' delves into the relationship between art and the viewer. At first glance, Logutov's watercolors may appear to be geometric abstractions comprised of color fields. However, with careful observation, one can discern how individual elements come together to form a figurative image, depicting the various forms of existence of an artwork within a given space.



28. Lihong Bai

'Gaze Desire', 2023,
Ink, xuan paper, water color.
35 x 80cm.

Lihong Bai is committed to expanding the boundaries of traditional ink painting with multi-media, focusing on the issues of mass expression of personal language, aboriginal culture and urbanization relationship. Her passion for art began at the age of six, and this passion helped her gain much from her studies in Chinese painting at the Tianjin Academy of Fine Arts. Since high school, she has been engaged in art and is not ready to stop.

[@weeds.bai](https://www.instagram.com/weeds.bai)



29. Siao-Chen Wang

Untitled, 2023, marker pen and colour pencil on paper.
34 x 29.5 cm.

"I have been interested in spiritual knowledge since I was 15 years old. I am deeply influenced by the ideas of Marina Abramović and Hilma af Klint. Especially Marina Abramović's *The Artist is Present* (2010). However, I often see myself as a connection, recording the process through my senses, abstract mental concepts becoming visual images. I try to break through the limitations of reality, explore the deeper reality that exists outside the individual, and transcend contradictions to achieve higher truth and self-realization."

- Siao-Chen Wang

<https://www.flickr.com/photos/197880873@N03/>





30. Yasmine Rassouli

'Luna D'Inverno', oil on canvas.
149 x 120cm.

Rassouli's work is heavily influenced and related to dream-worlds, Surrealism and Symbolism. Depicting the feeling and the memory of dreams and their ephemeral nature, through a feminist lens, they depict figures suspended in a liminal state. In their creative journey, Rassouli delves into the blurred boundaries between inner and outer reality, merging everyday objects and surroundings with the fantastical elements of dreams, infusing them with unspoken melancholy.

[@yasmine_rassouli_art](#)

31. Kitty Faingold

'Bedtime Mirrors', acrylic paint on canvas board.
12.5 x 17.5cm.

Faingold works within and around the boundaries of Postmodern Pop Surrealism. Although their work is figurative and narrative, they believe "art is a sensory experience". Their aspiration is to create pieces of surreal sensuous visual poetry that doesn't take themselves too seriously but are utterly devout. As subject matter, Faingold's paintings and short animated films have an oddball female protagonist inserted into an uncanny oneiric parallel world and there's often a sense of foreboding or silent lurking violence. Like they're wandering through a space caught between dream and nightmare. Featuring an underlying sense of absurdism and pathos, their work has strong elements of camp.

<https://kittyninonanais.com/>





32. Yi Liu

***'World Theater: The Phantasmal Labyrinth of the Heart', 2023,
Acrylic and Oil on Canvas.
50.5 x 61.5cm.***

Liu draws inspiration from the diversity of the natural world and non-living entities, to explore the mysteries of life and its operational logic. Their creations blend colours from marine life, insects, minerals, as well as influences from ancient mythical creatures, Tibetan tangka murals, and the "Classic of Mountains and Seas." Deeply influenced by ancient Chinese folklore, the world of martial heroes, and philosophy, Liu uses art to convey the mysticism of life, diversity, and emotions. They believe that everything possesses vitality and unique energies, leading them to engage in a dialogue with the elements around them. Their 'World Theater' series integrates performance scripts and costume design, constructing a dimension beyond imagination.

[@elva_art](#)

33. Denisa Zajacova

'Rainbow Now!' (New Jersey, USA) 2023, Sculpture. Inject Print, Plastic Food Packaging, Led Light.
11 x 15 x 6 cm.

Using documentary styles of artmaking such as photography, video, rubbings, collection, and sculpture, Zajacova creates mixed-media artworks featuring objects that they find within the streets that are considered as lost, found, misplaced, abandoned, or discarded. Using these findings to create artworks with political and environmental narratives, that are self-reflecting, and which speak of ironies found within today's limitless growth ideology. Throughout history, in religion, arts, and literature, the rainbow has been used as a symbol of hope, happiness, good luck, and wealth. In *Rainbow Now!* the rainbow being man-made symbolises strength in the self.

<https://denisaarts.com/>



34. Alex Bridge

'Shirakawa-Go', 2023, pearl ilford paper.
6.5 x 6.5inch.

Bridge's documentary photography focuses primarily on documentary, landscape and art photography. *'Shirakawa-Go'* is a landscape of an ancient Japanese town of the same name.

@disorganised film



35, 36. Boyuan Wang

'Party in the Wee Hours', 2023, graphite on paper.
23 x 146 cm.

'Brian's Office Hour' (Self-portrait), 2023, graphite on paper.
21 x 29.7 cm.

Drawn to anomalies and absurdities, Wang's works fantasise and alter reality, capturing personal experiences to document memories and express emotions such as fear, doubt, and joy. Influenced by fictional literature and existentialism, Wang engages in reflection and challenges perceptions of reality through various mediums, including drawing, moving image, installation, and writing. Employing humour and metaphor, they interrogate notions of normality, social constraints, gender and sexuality, underlying ideologies, beauty standards, elitism, and more. Wang explore the possibilities of life, its limitations, and the vast unknown.

<https://wzongzz.wixsite.com/wangboyuan/>



37. Lihong Bai

'Gaze Desire', 2023,
Ink, xuan paper, water color.
15 x 75cm.





38. Yingfei Lyu

'Germinating', 2023, Oil, acrylic and hand embroidery of cotton threads on hessian fabric.
188 x 3 x 105cm.

Lyu primarily works at the intersections between painting, textile, and performance. Their practice is highly driven by the materials at hand and making process, which speaks about the ongoing, inseparable, and ever-transforming relationship between their experiences residing in a sentient human body, their unconsciousness, and internalised socio-cultural logicity in a materialised way. Recent artworks experiment with the idea of the material extension of flesh, body, and mind into fantasised transformations as sentient non-humans, such as trees, forests, and other animals. So they have experimented with large scale work that encompasses their body when making, as if inhabiting the painting and its materiality. Lyu explores their unconsciousness under daily unnameable expeditions between the intra-psychic world and social realities.

<https://www.yingfeilyu.com/>

39, 40. Yingfei Lyu

'To a Windy Day in July', 2023, Oil, wool felting, threading, crochet on cotton, muslin and hessian fabric.
27 x 0.3 x 43cm.

'A Diary To Some Day', 2023, mixed media on muslin.
41 x 2 x 64 cm.

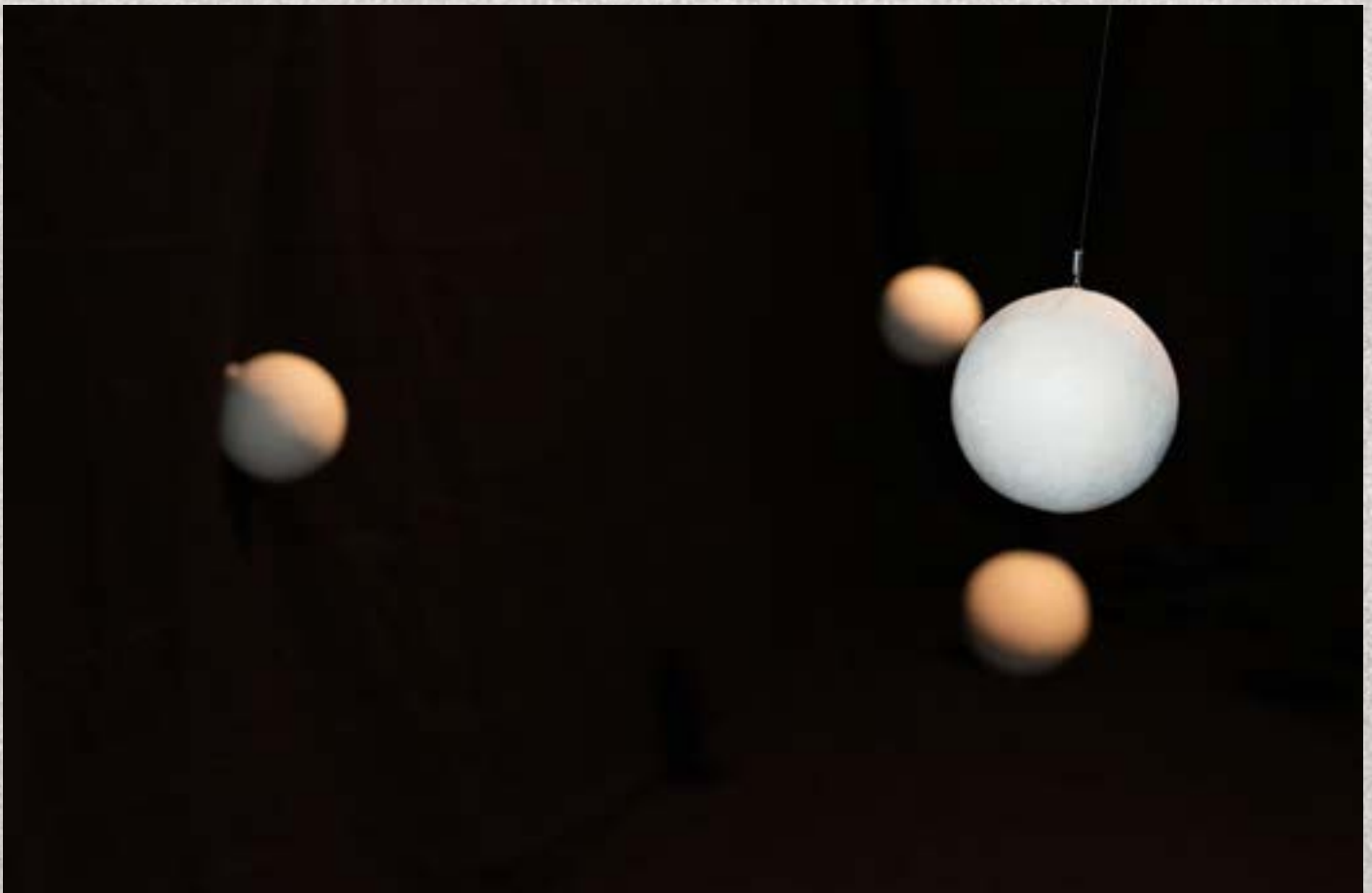


41. Yidan Kim

*'Smell Balls for nose work training', 2023,
Absolute oils, paper clay, mixed media.
Various sizes.*

Yidan Kim is an artist who works with olfactory materials and the sense of smell as a medium to create intangible and tangible sensory images in the forms of sculpture, installation and performance. She/they has studied the techniques of making incense and fragrance oil and 'Hyang-do', the traditional olfactory art form of East Asia, and has researched olfactory culture and olfactory object-mediators from all over the world. Focusing on the sense of smell, which has been undervalued compared to other senses, she/they has proposed the concept of the expansion of the overall senses through the sense of smell, and the expansion of consciousness that it triggers.

<https://www.yidankim.com/>



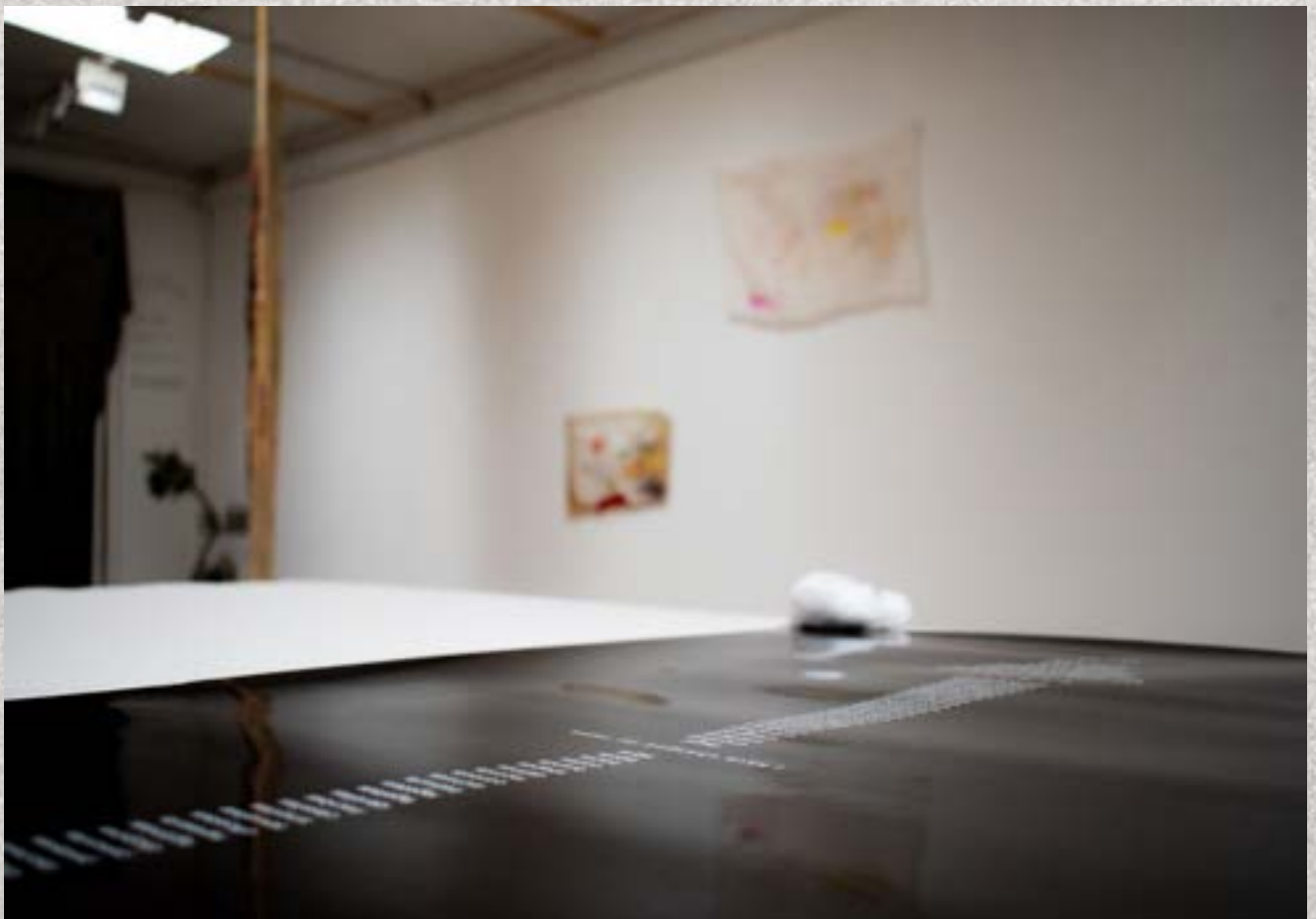
42. **Claudi Piripippi**

'instructions for an interactive poem', 2021, Digital print.
50 x 70cm.

"I want to start a new bio, a new life, a new approach to my work. One that uses my own shit, "capitalizing" on my mess rather than on others'. For problem solving's sake, some sort of conflict is needed — to make art. Since 2000, the environmental crisis has lent itself as topic to my practice. This time I want my own mess to be both the subject and the object of my work; study the landscape inside of me, the inner environment. I want to experiment with personal transformation: can it be a form of social engagement?"

-Claudi Piripippi.

<http://www.claudiaborgna.org/>





43. Kate Howe

'Intensification Machine', Recycled waxed kraft paper and bin bags, aluminum, lights and cables, black surround. Variable dimensions.

Hands: Sylvia Fleteau, Olivia England.

Intensification Machine examines the transformation of space as sense and language, and continues Howe's exploration into the autonomy and agency of object surrogates.

[@katehowestudios](https://www.instagram.com/katehowestudios)
www.katehowe.com

44. Charlotte Brown

'Lithograph Jug', 2023, Cast latex.
10.5 x 8.5 x 6.5cm.

Brown's work utilises printmaking, etching and stone lithography, cast lead sculpture and hand embroidered textiles, to explore the weight and worth of family relationships through objects. She employs traditional techniques to explore themes of familial inheritance and relationships and invested objects and heirlooms. Printmaking and casting function as iterative and reproductive processes to talk about ideas surrounding generational inheritance of physical traits and objects. This series uses an inherited jug to talk about the maternal, matrilineal, and bodily experience through cast latex and stone lithographs.

[@cie_brown](#)





45, 46. Charlotte Brown

'Untitled (Vessel III)', 2023, 50 x 40cm.

'Lithograph Untitled (Vessel IV)', 2023, 50 x 40cm.



47. Feifan Hu

**'Banner', 2022, Machine knitted wool tapestry.
40 x 69cm.**

Hu works across textiles and drawing. Her practice often pivots around issues of culture, family, gender and human-nature relationships. Through personal experiences and memories, Hu uses domestic craft, childlike drawings and performance to explore female Chinese identities culturally and politically. She also questions the perception of domestic textile and craft. She is interested in contradictions, both pleasant and melancholic, cute and uncanny. She narrates a visual language between vulnerability and defiance.

[@ionff](#)
www.hufeifan.com

48. Feifan Hu

'To sleep, perchance to dream', 2021, taxidermy and porcelain.
15 x 14 x 13.5cm.



FILM

Rita Raeva.

'(Introduction to the Field of) Shapable Matter', 2021.

'Skinless Body of Dreams', 2021.

Raeva is a multimedia artist who works with the focus on moving image, cgi, experimental video and sound. in her works she interacts with the topics of body (including the human body) as an object of investigation; queerness, the boundaries of private and public; the unrealised desires and traumas born on this ground, and which find their expression in the corporeal, the digitalisation of the physical and the blurred boundaries between human, non human organic and virtual.

[@raevm](#)





Lili Murphy-Johnson.

'Acting like a chair on the DLR (with Sean Murray)', 2023.

'After Acting Like a Doormat for Many Years I will Become a Doormat', 2022.

'High Street Jewellery Intervention', 2023.

"I am an artist who works between jewellery and performance. I am interested in power that exists within objectification, in particular the dominance that can result from excessive submissiveness. My practice is also driven by the value of labour, how it is measured and changeable. I find the way the meaning or value of an object can disappear or alter depending on who is viewing it compelling, and use my practice to experiment with this. In my work I aim to poke at and test the meaning of being 'correct' in our behaviour and interactions. I tend to use humour and subversion to work through my ideas, and am drawn to where humour can become awkward and tension can be felt."

-Lili Murphy-Johnson.

<https://www.lili-mj.com/>

Catriona Gray

'Phytogram' (1 & 2).



Hallie Maxwell and Matthew Thorley

'Energy Transfer', 2023.

Hallie Maxwell and Matthew Thorley have collaborated to develop a language of tension between the body and the 3-dimensional space they occupy. Mapping The Field works outside of conventional mark-making techniques and embraces contemporary performance as a powerful tool for communication. The space activated and revealed over time by the performance. The overlay of video weaves together two performances in the same space. The unpredictable nature of the physical relationship between the two artists leads to the development of varied mark making. While the layering results in further points of connection between the artists. They are connected in the present via the tension apparatus whilst simultaneously connected to past and future versions of themselves.

[@halliemaxwellart](#)

[@matthewthorleystudio](#)





Kano Tao

'How to be Seen', 2023.

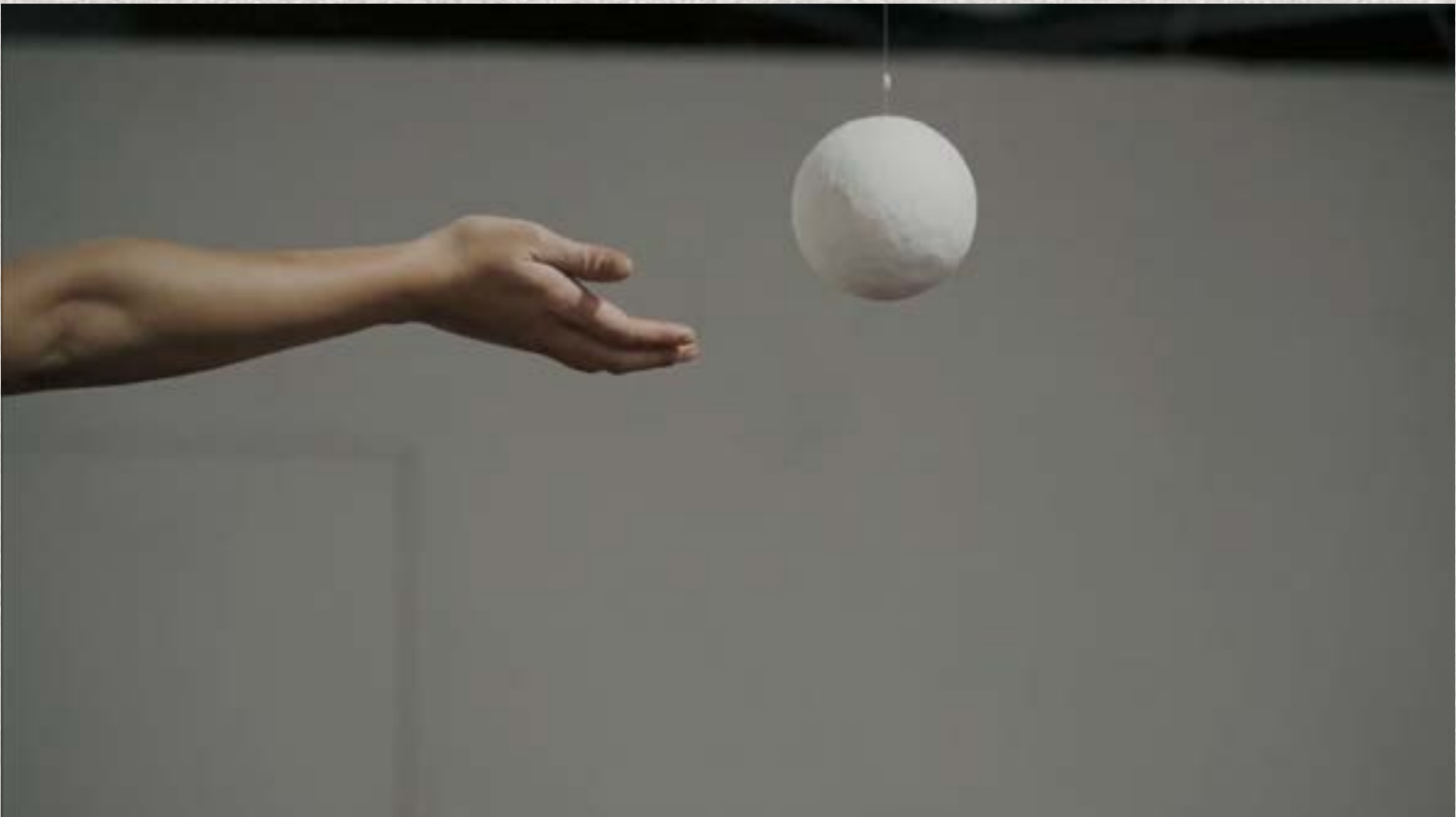
"While all of my artwork alludes to the concept of gender and observes the relationship between technology and humanity, it also encompasses themes such as surveillance and self-absorption of society in media. It becomes a code translated by the viewer based on their experiences and views born from different perspectives in time, culture, and ethnicities. In my work, gender, power, and society are intertwined through the most rational technology, analyzing sensual human topics by data. Art and technology, virtual and accurate, the boundaries begin to blur and combine to form a new utopia."

-Kano Tao

<https://www.kanotao.com/>

Yidan Kim

'Human Nosework Training', 2023.





Qing Yang

'Bamboo Basket Dips, Emptiness and Fulfillment.'

Qing Yang is a digital artist deeply immersed in the vast realm of poetic art concepts, continuously exploring the intersection where art and multimedia visuals harmoniously coalesce. Her current body of work is an artistic response to the observation of everyday objects, pushing the boundaries of their form and the narratives encapsulated within. Her creative journey delves into the fusion of contemporary digital media with the organic shapes of the objects that surround us, celebrating their inherent beauty and intricate nature. She meticulously crafts many pieces through a fusion of digital tools, such as Adobe After Effects, and painstaking frame-by-frame hand-drawn animations. In her perspective, digital art possesses the remarkable ability to transcend temporal and spatial constraints, giving birth to new realms and experiences for the beholder. As an artist, she aspires to harness this medium as a wellspring of inspiration, a catalyst for introspection and emotion, and a bridge connecting the realms of technology and the natural world.

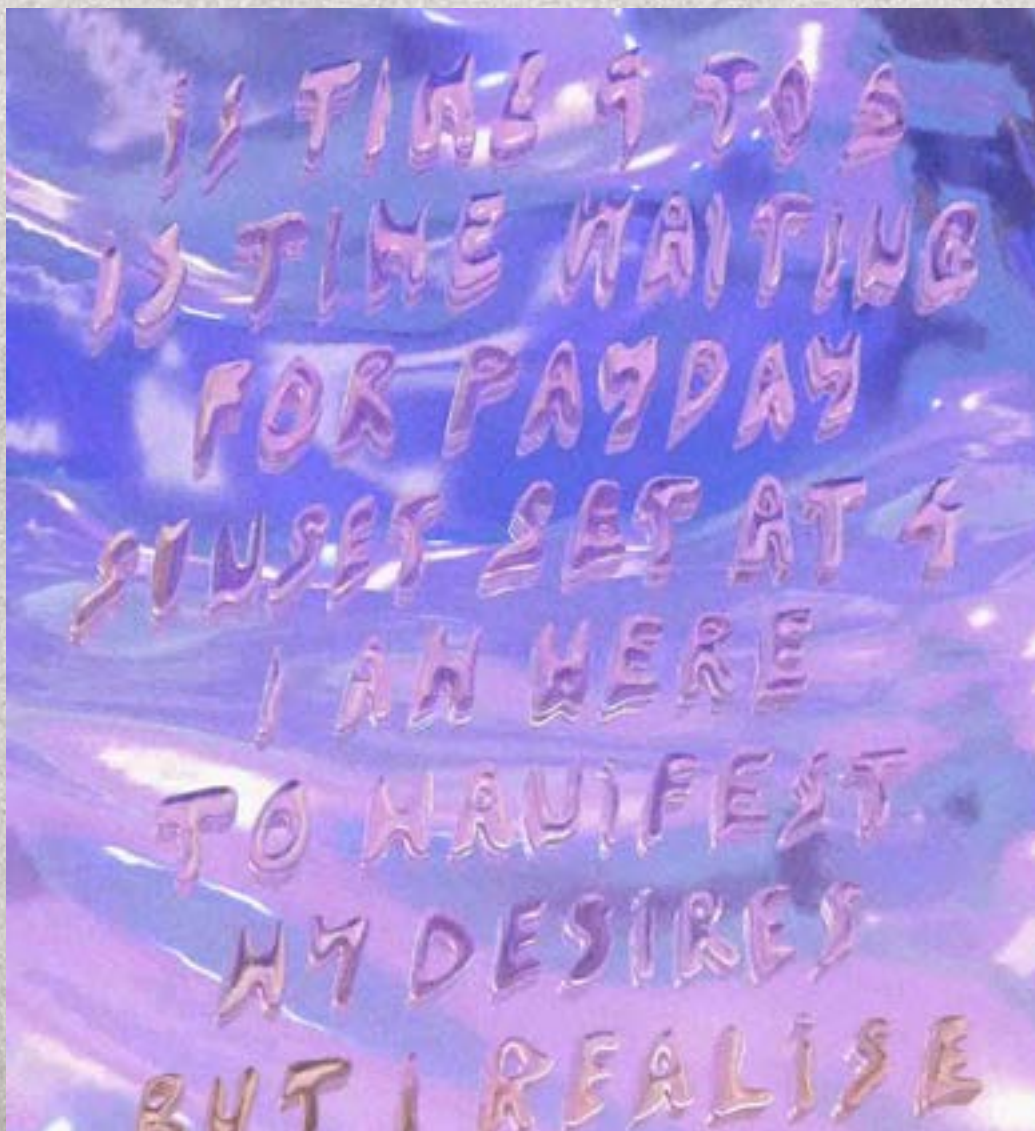
Virginie Tan

'Mali', 2022.

'Time', 2022.

Virginie Tan works across the physical and the virtual, with elements of interactivity, video, sound and poetry. Her practice is anchored within the dynamics of technology and society, between the technological sublime and the daze it puts us through. But, interfaces aren't void of any social matters – social and racial issues, are topics she treats throughout the technological prism, which amplify our biases rather than deconstruct them. Ultimately, her aim is to create a time-space deconstructing our digital currencies, almost as to heal us from it, whilst still questioning the ways we live in. In that line, her series SCREENPOETRY is an invitation to revisit screensavers, intersecting poetry and digital art, encouraging the audience to let the screen be a still place again – a break from the constant feed and streaming.

[@oyvirginie](#)





Lau Yee Vanessa Fong

'Sukhavati', 2022.

PERFORMANCE

Aleksandra Durman
'My Painted Poems Poetry'
[@aleksandra.durman.art](mailto:aleksandra.durman.art)

Charlie Betts
'Draw'
[@charlie.ella](mailto:charlie.ella)

Hongji Li
'Reading poems to objects'

Kate Howe
'Intensification Machine'
[@katehowestudios](mailto:katehowestudios)

Lili Murphy-Johnson
'Welcome Mat'
[@lilimurphyjohnson](mailto:lilimurphyjohnson)

Natasha Fontenelle
'The Fever'
[@ms_fontenelle](mailto:ms_fontenelle)

Olivia England
'Recent Writing'
[@liv.frances.art](mailto:liv.frances.art)

Robin Vaughan-Williams
'How to Fix a Human'
[@robinrvw](mailto:robinrvw)

Soo Hyun Lee
'10 Questions to be asked'
[@todayisoo Hyun](mailto:todayisoo Hyun)

Stephanie Barbeta
'Hame of flowering shame'
[@substancebrute](mailto:substancebrute)

Yidan Kim
'Smell Ball performance'
[@yidansaurus](mailto:yidansaurus)