

DISTRIBUTED MONUMENTS: Artists & Works

Zara Ramsay – Shop window (right) & shelving

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FITBITS (One), (Alta), (Charge), (Blaze), (Surge), Installation, 2016

Taking up a shop window space Zara Ramsay's work displays a combination and co-ordination of materials, objects and processes that reflect a mapping-out of the materiality in the 21st century. Ramsay's 'FITBITS' are casts of the artist's jumper sleeve and were made in response to the proliferation of fitness tracker bands. She considers fitness tracker bands to be a contemporary artefact calling us to question distinctions between the human and non-human, active and inactive. They adopt numerous material faces, notably copper, wax and a 3d printed resin alternative. Her most recent plastic translation has been achieved through 3d scanning the 'original' sleeve.

Zara Ramsay's practice is a pseudo-scientific investigation of our contemporary landscape, getting beneath the surfaces and offering glimpses of what the results of a material culture might be on our bodies. Beyond the seduction of these materials and processes, is an acknowledgment of the political and environmental implications that these practices of living, and specifically acts of consumption, are creating. Recently graduating from Central Saint Martins with a BA Fine Art, Zara Ramsay will be showing work in *monoCHROMA: Black & White Issue Launch party* at The Crypt Gallery next week.

Jessica Young – deli & shop front space (various locations)

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00.07.16.00, 2016, Sculpture, 2016

Jessica Young's work questions the ideas of physical space and containment, with a focus on presenting materials that have a digital quality to them but are inescapably tangible; saturated pastel foams, marbled plastics and disintegrating rubbers - that suggest the pristine materiality of ever increasing digital art objects with the palpable damage of the physical world. Untethered to physical matter, the art object now has dual dimensional currency; both immaterial and material, and with that, a changing historical legacy. A facet of the art object's archaeology is now seemingly infinite, their content perfectly preserved and as immaculate as when first created. It requires no real maintenance, collects no dust, only its pixel data suggests its age.

Young's practice attempts to create a sculptural vernacular that describes the confluence of the digital and the physical, rather than at the mercy of one another, when considering the space in which both areas typically exist. Recently graduating from Central Saint Martins with BA Fine Art, Young has installed her work at Brainchild Festival 2016 and will be taking part in 12ø Collective's '30/30' Exhibition in August 2016.

Nicola Lorini – counter top (right)

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L'Immibile Comprensione (the still Compassion), Inkjet print on paper, black Milliput, 2014

L'Immibile comprensione exists as a momentary construction. It acts as a vulnerable monument built and rebuilt by means of repetition and material limitation in a moment where geographical memory and digital metaphors collide.

Nicola Lorini's practice studies the notion of exploration in relation to natural and virtual environments. His work acts as a dialogue between sculptural and photographic modes of representation, which aim to further imply discourses surrounding the conflation of online and offline space. He finds his recurrent preoccupation in the empathic potential of images and in their poetic appearance. Working with found imageries, such as archives and ethnographic books as well as within specific natural and cultural contexts, he creates objects, photographs, videos and installations that aim to enact an archaeology of aesthetic and narrative elements. Lorini has recently graduated from Central Saint Martins with MA Fine Art.

Abbi Jones – Shop window (left) & shelving

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non//archaeological, Installation and various prints, 2016
A Whole History of Practice/s, and yours, Mixed media, 2015

Abbi Jones' work uses multi media assemblages bringing to attention the viewer's senses to materials and their qualities, reflecting on the spontaneous narratives that can arrive between works. A usual starting point for Abbi's practice begins in the attraction of materials associated with construction, sometimes ending up with works that are ruined artefacts left behind by deconstruction. Beyond the material, the idea of artefact is presented through images of labour and objects of beauty, expressing emphasis on the creator and her/his tools.

Her practice combines interdisciplinary methods of working such as printmaking (silk screen printing, digital print, letterpress, embossing), sculpture and installation, photography, appropriation of images and language, engraving and filmmaking (16mm). Abbi Jones was awarded the Acme Studios/CSM Associate Studios Programme 2015. She trained as a Field Archaeologist by the Museum of London Archaeology and Studied BA Fine Art at Central Saint Martins on the 4D pathway, graduating in 2015.

Gonçalo Lamas – counter top (left)

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pixelated mouthing sonata on something a bit like a feather but 190 000 000 years younger, Publication (edition of 50), 2016
PACIFIC BLUE, Installation (puffer jacket with publication), made in collaboration with George Bularca 2016

Gonçalo Lamas presents a publication installed into the pockets of a feather down puffer jacket. The publication tells the story of the journey of a particular feather across geological time.

"If High Definition has fully rendered the world at our fingertips' image, then the digital has become the medium of full plasticity where geological temporality can be grasped from the cracks of the human index. To see the digital as a potential moment of intimacy through its frail offline interstice is key to my practise."

Language (and a feeling for it's failure) is the central medium to Gonçalo Lamas' practise. He channels this through writing, sound and HD video with some slippage to drawing and performance. Lamas is originally from Porto, Portugal and is currently residing Berlin. He will be beginning his final year of his BA Fine Art at Central Saint Martins in autumn 2016.

Juan Covelli – storage room

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I am given, Installation with 3D prints and screens, 2016

Taking the body as a "monument" that has been hollowed and transformed through technologies, *I am given* explores what happens when we become digital. Using photogrammetry to create 3D models of the artist's body, the retrieved data is then manipulated and 3D printed. The 3D print inherits glitches and imperfections from the data. When printed, it becomes a souvenir, or reproduction: a replica with no value.

Concerned with where digital life ends and physical life begins, Covelli's work embodies the network. He sees the grey area between technology and the body as a space where differentiation and connection join to become trans-materiality. Juan Covelli's practise employs a wide array of media, spanning photography, video, 3D printing, coding and data streaming, where self-portrait and data manipulation of the image are used to produce installation based works. Covelli has recently graduated from MA Photography at Central Saint Martins. This year, he was awarded the Daniel Ford International prize for Innovation and his work was purchased by the Central Saint Martins Museum and Archive Collection. Presently, he is showcasing his work at the Moscow International Biennale for Young Art, until the 10th August.

Anusheh Siddiqui – back room

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Adhaan 360, Sound installation (wireless bluetooth speaker & tripod), 2015

Adhaan 360 emanates infinite digital layerings of the Islamic call to prayer. The timings of prayer are determined by the Sun's changing positions in the sky, and so, as the Earth rotates on its axis in revolution around the Sun, this celestial arrangement theoretically unravels a succession of Salah (the Islamic prayer) distributed across the globe, essentially creating a continual and endless orbit of the call to prayer.

Anusheh Siddiqui's practice explores and studies Islamic concepts. She is particularly interested in the systems and structures related to spirituality in Islam where Salah, the Islamic prayer, is central to her work. Recently graduating with a BA Fine Art from Central Saint Martins previous exhibitions include at School of Oriental and African Studies (SOAS) and "Islamophobia Awareness" by SUARTS and LSESU.

Naomi Ellis – back room

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Nimrud Reshaped, Digital print and lightbox, 2016
Left to crumble (part 1), Moving Image, 2016

Sand sifts through fingertips and a synthetic glow illuminates remnants of something of historical significance. The light box image depicts a digitally reconstructed Assyrian Artefact that has been further ruptured through its projection onto a clay surface. The artefacts portrayed are currently destroyed in physical form but have been reproduced using photogrammetric techniques from crowd-sourced photos and Youtube videos (one of these is featured in the moving image work *Left to Crumble*). Addressing the afterlife of objects and their images in a digital age, the works provide an interrogation into what is left behind, whilst questioning the value of sharing information online. What does it mean for an object or space to carry a global, shared human heritage?

Utilizing sites and objects that are both embodied and virtual, Naomi Ellis engages with the connective threads between materiality and the digital experience. Investigating how interfaces of screen-based technologies are reshaping our perceptions of Place, her work explores the morphing (and collapse of) technological and geographical proximities within the Internet age. Ellis has previously shown work in Japan and has recently graduated from the BA Fine Art at Central Saint Martins.

Jack West – first floor living room

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Extraction of the stone of madness, cgi video on loop, 2016
E.O.P., lasercut metal, 2016
rake, oak, slate and painted steel, 2016
kerf, oak, slate and painted steel, 2016

Jack West's work provides an exploration of future-tech in relation to past objects. His laser-cut metal works highlight a vague sense of primitivism signifying the ritual of the machine. His work inhabits both physical and virtual spaces both in their production and final outcomes. Digital drawings translate into physical sculptures and CGI rendered videos plainly reference the very mechanisation of their fabrication. These concepts entail extended investigations into objects and materiality, wherein virtual perfection juxtaposes the inherent flaws in a material that allow us to understand the object as one of metal, wood or stone.

Jack West studied at Slade School of Art where he received MA Fine Art (Sculpture). West will be included in the Bloomberg New Contemporaries 2016 at the ICA later this year and will be also be exhibiting work in *Disappearance is a trick @ Fotopub* in Slovenia, August 2016.

Philip Williams – first floor living room

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Statue: Red, oil on canvas, 2016
Statue: Yellow, oil on canvas, 2016
Statue: Blue, oil on canvas, 2016

Philip Williams' choice to represent digital imagery using the traditional medium of physical paint encourages a slower, considered engagement with this material and the visual domain it is derived from. The expressive nature of painting, including its slippages and imperfections, evidences a manual presence in the work's construction; materialising a relationship between the human and the technological. The relationship between a hand-crafted physical product and the digitally-derived character of its conception is integral to his work.

Philip Williams is concerned with how contemporary engagement with art is staggered and intermediated by technology. He works mostly as a painter, although also employs drawing, print-making, video installation and sculptural objects in my work. He recently graduated from Central Saint Martins with a BA Fine Art.

YETI – first floor kitchen

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Perpetuality
#duplicity #vicarious #dualism #replication #realise #loss #sustain #share #amorphous #desire #seduce #creamed
Sculpture and mixed media installation, 2016

In May of this year, the BBC announced that it would delete 11,000 online recipes following a review that promised to save £15m a year by cutting back on magazine-style content. The recipes were deemed to disappear from the internet after the food site would close. Public outrage and a 100,000 strong petition saved these recipes allowing continued sharing amongst site visitors.

Working as a collaborative duo, YETI operates between the thematic boundaries of painting, sculpture and social media. By refashioning elements of archived BBC recipes, *Perpetuality* presents an assemblage of printed documents, implied foodstuffs and appropriated digital imagery. Examining duplicity and the role of the vicarious, the work probes the relationship between the envisioned ideals and the outcomes of shared information, whilst paying satirical homage to food trends conveyed online.

Kerry O'Connor – Performances taking place in the third floor large bedroom @ 7:30pm and in second floor living room @ 8:30pm opening night

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The Disembodied Monologue, performance and sound, 2016

Reflecting upon the hierarchical importance and narcissistic indulgence evident in our current digital-age. The Disembodied Monologue sets out to deconstruct the God-like persona, rekindling oneself back to the honouring of biological importance; exposing its detrimental upkeep.

Kerry O'Connor's practise encompasses performance art, poetry and photography to explore how to translate an internal language. While reflecting upon the control patriarchy has upon words expressed. Questions towards its effects upon perception and location of body within our external world are presented. O'Connor is currently studying for a BA Fine Art at Central Saint Martins. Previous exhibitions include *Performing the Unconscious* at Freud Museum (2015) and *ILLUMINATIONS* at the Crypt Gallery (2014).

Nisha Desai – third floor small bedroom

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Fruta Bomba (Papaya), Digital Print on silk, 2016

Fruta Bomba (Papaya) looks at the history of food in art, exploring symbolic associations that have led to the sexualisation of food in modern culture.

Nisha Desai has just completed my 2nd year of BA Fine Art at Central Saint Martins. Previous exhibitions include *Project: Walking Backwards* (2016) at Camden Arts Centre and *Bad Art 2: 2 Bad* (2016) at Stour Space.

Katriona Beales – third floor small bedroom

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Things that once were, as they are now, Moving image, 2015

A peculiar china doll inherited from the artist's grandmother and embedded with family memories and myth is given a new existence through 3d visualization software, becoming more than jheirlooms or keepsake.

Katriona Beales is a sculptor who also makes moving image, performance and installation. Her work responds to the experience of slipping between offline and online worlds, information overload, internet addiction, experiences of the technological sublime and notions of a Digital Baroque. Katriona stresses the continuing role of the object post-internet. Beales received an MA in Fine Art from Chelsea College of Art & Design and has previously shown work at FACT Liverpool with screenings at Tate Modern and Arcadia Missa.

Yuyu Wang – third floor large bedroom and performing throughout the gallery on the opening night

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Black Tube No.5, Installation, 2016
Untitled, Performance, 2016

Wang's work is an exploration of the world through the sensorium. Originating from a pink mattress in the large bedroom, Wang's performance will disperse throughout the gallery space. Using her body as a structural medium to facilitate audience interaction, the artist will invite the viewers to engage with various inanimate physical products; to be touched or listened to.

With a practise that includes performance, sculpture, installation, drawing, moving image and creating artist books, Wang's work explores relationships between body and object in every-day life. Her soft feminine aesthetic, coupled with hybrid-devices, present futuristic scenarios that explore self-perceptions and the somatic experiences within a synthetic world. Yuyu Wang studied at Slade School of Art where she received an MA Fine Art (Sculpture).