

Interchange Junctions

5 Howick Place, London

10 May - 21 June 2014



Yinka Shonibare MBE, Wind Sculpture, 2014,
(copyright the artist and photographer Sylvain Deleu)

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HS Projects are delighted to present Interchange Junctions, a group exhibition of internationally established and emerging artists examining ideas of colonialism, post colonialism, slavery, cultural exchange and trade. The exhibition examines contested cultural and political histories which carry special resonance at Howick Place, named after Viscount Howick - later 2nd Earl Grey - one of the main architects of the Reform Act 1832, Catholic emancipation and the abolition of slavery in the British Empire.

Interchange Junctions follows on from Yinka Shonibare's newly commissioned permanent Wind Sculpture, just off Howick Place, which has become an integral part of Victoria's identity as a vibrant new cultural quarter. Wind Sculpture is a site specific response to the history of the area and continues Shonibare's focus on themes of colonialism, trade, and race, employing the artist's signature use of batik Dutch wax fabric designs which have become synonymous with African identity.

The artists in the exhibition have been invited to create a dialogue with Yinka Shonibare's Wind Sculpture, with the multi-cultural aspect of the exhibition paying homage to the enlightened actions carried out in the name of Howick. Through a range of media from film, animation, sculpture, collage, photography, drawing, painting and performance, the artists seek to explore cultural frameworks and issues of identity and how we negotiate these through the historical legacy of our collective past and our ever evolving multi-cultural global world.

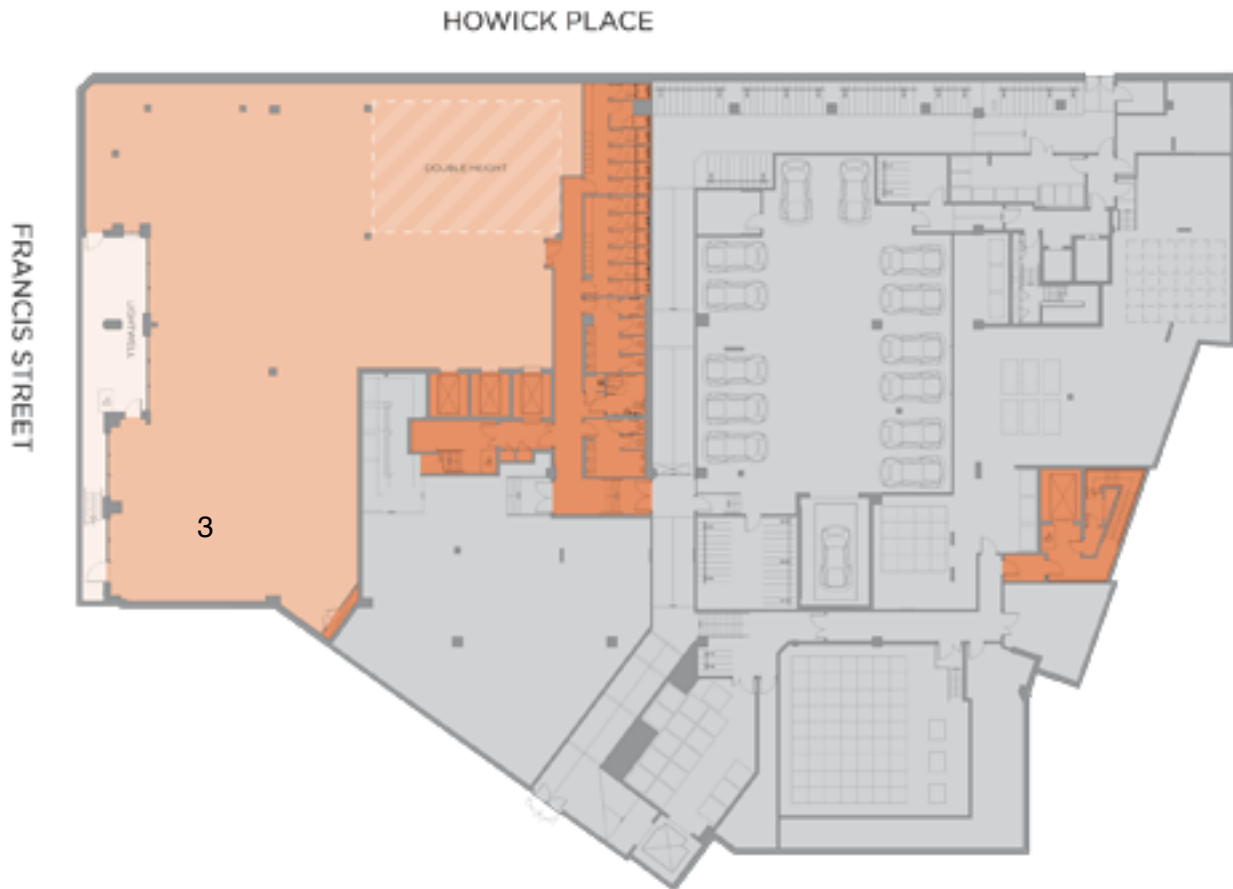
Interchange Junctions offers the opportunity to experience a number of new works and site specific commissions as well as works that have not been shown in London before. Ideas of mobility, memory and transmission, migration, trade and colonial struggle are explored along with notions of social awareness and engagement. Misinterpretation and misplacement of accepted norms from one culture to another are part of a discourse on friction between cultures, identity and cultural belonging. Notions of power, success and failure run through the exhibition challenging long held assumptions.

During the open day of Saturday 17th May, there will also be a rap performance by David Blandy and Larry Achiampong who under the alias 'Biters', will examine the possibility for truthful, authentic experience via the popular cultures that have influenced them. They will investigate what identity might mean in the post-colonial and post-mass media age by crate-digging through history, recycling already-sampled beats and reciting stolen rhymes.

The exhibition has been made possible by Invesco Real Estate (IRE) the global real estate investment manager and new asset manager of 5 Howick Place and Terrace Hill, the joint developer behind the landmark building with Doughty Hanson.

The exhibition is open by appointment only. Please email: info@hsprojects.com to arrange appointment or for any queries.

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LOWER GROUND FLOOR

1: Romuald Hazoumè, Rat Singer: Second Only to God!, 2013, Found objects,
400 x 600 x 600 cm
Courtesy October Gallery, London

2: Larry Achiampong: Mogya, 2014, audio installation, Courtesy the artist

3: Faig Ahmed: Carpet Collection: Restraint, 2011, Woolen handmade carpet 150 x 100 cm
Carpet Collection: Spreading, 2013, Woolen handmade carpet 165 x 145 cm
Carpet Collection: Expansion, 2011, Woolen handmade carpet 150 x 100 cm
Carpet Collection: Changes, 2011, Woolen handmade carpet 150 x 100 cm
Courtesy the artist and Kristin Hjellegjerde Gallery

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LOWER GROUND FLOOR

Romuald Hazoumè's installation *Rat Singer: Second Only to God!* 2013, presents a capsizing canoe teetering at that critical moment of arrest before sinking forever. The entire scene - doomed boat, drowning passengers and water surface - is fabricated from recuperated jerry-cans referencing the black-market petrol-trade in Benin. The white figure straddling suitcases stuffed with money, balanced on a barrel of oil, is the eponymous 'Rat Singer,' an oblique reference to the recently retired Benedict XVIth. Wearing dark glasses indicating both blindness and/or corruption, the mise-en-scène wittily quibbles with the notion of rats abandoning a sinking ship - since this figure seems almost unaffected by the developing disaster. Hazoumè deftly re-interprets recent history, insisting upon his admiration for Ratzinger's brave decision to resign. This diorama actually targets African despots like Robert Mugabe, who, refusing to step down from entrenched positions of power, preside over ever-increasing disorder as their countries sink deeper into impoverishment and anarchy. The yellow-faced bodyguards surrounding Rat Singer embody those white advisors - bankers, mercenaries and other 'foreign interests' - all complicit in the corruption that sucks vital energy and resources from these destabilised societies. Hazoumè's concern is for the desperately drowning African victims forced into these sink-or-swim situations.



Romuald Hazoumè: *Rat Singer: Second Only to God!* 2013,
(copyright the artist and photographer Sylvain Deleu)

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Romuald Hazoumè: Rat Singer: Second Only to God! 2013,
(copyright the artist and photographer Sylvain Deleu)

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Larry Achiampong's Mogya (meaning 'Blood' in the twi language) is a new audio installation that combines two audio-based projects created by Achiampong in 2014, titled 'Meh Mogya' ('My Blood') and 'More Mogya' ('More Blood'). Meh Mogya formed part of Achiampong's existing research that sets out to explore the audible potentials of personal and non-personal expression through sampling and sound recording devices and processes. With his parents' record collection as a basis for exploring perceptions and concepts of self with regard to his Ghanaian and British heritage, Achiampong investigated Highlife, a music genre that predates Jazz originating from Ghana in the 1900s. Groups such as E.T. Mensah and his 12-piece band The Tempos represent the charismatic archetype of the Highlife dance band and travelled on state visits with the 1st President of Ghana, Kwame Nkrumah, who encouraged music as a cultural identifier and saw Ghana's independence from British colonial rule in 1957.

'More Mogya' develops the idea with the use of audio samples taken from recording sessions from the Bokoor African Popular Music Archives Foundation (BAPMAF) in Accra, Ghana's capital. By sampling, chopping and splicing Highlife music and political commentary, both relevant to Ghana's history and future, Achiampong re-presents the legacy as an audible collage.



Larry Achiampong: Mogya (copyright the artist and photographer Sylvain Deleu)

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Larry Achiamong: Mogya (copyright the artist and photographer Sylvain Deleu)

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For Azerbaijan-born **Faig Ahmed**, it is the artistic qualities of Azeri traditional carpets that he explores, disassembling their conventional structure to randomly rearrange the resulting components into sculptural forms. The neat geometry of an Oriental design is thrown into disarray. Colours either become a muddle of static, or appear to bleed off the rug, pushing to shoot out of its edges. “The carpet is an icon of Eastern tradition,” he explains. “It is canonical and has visual boundaries, my art is directed towards transforming these boundaries beyond any recognition. These carpets were more than simply visual patterns; they held a certain language and told stories. This tradition has fallen by the wayside, and in deconstructing and reconstructing them, in a way, I am creating new stories.” Indeed, Ahmed examines the way in which tradition plays an important role within society and creates a self-regulating system. However, with the nature of today’s fast-paced world and the reach of global modern culture, traditions and their ‘non-written rules’ often find themselves adapting rapidly. He destroys traditional stereotypes and creates new modern boundaries. The new, contemporary, sculptural form echoes the ways in which man can adapt to new technologies and influences, yet retain his intrinsic core values and cultural heritage without falling into dogma. “I was in search of something really impregnable,” he says. “These carpets reflect my internal conflicts and my will to be free, to shake tradition and transcend its boundaries.”

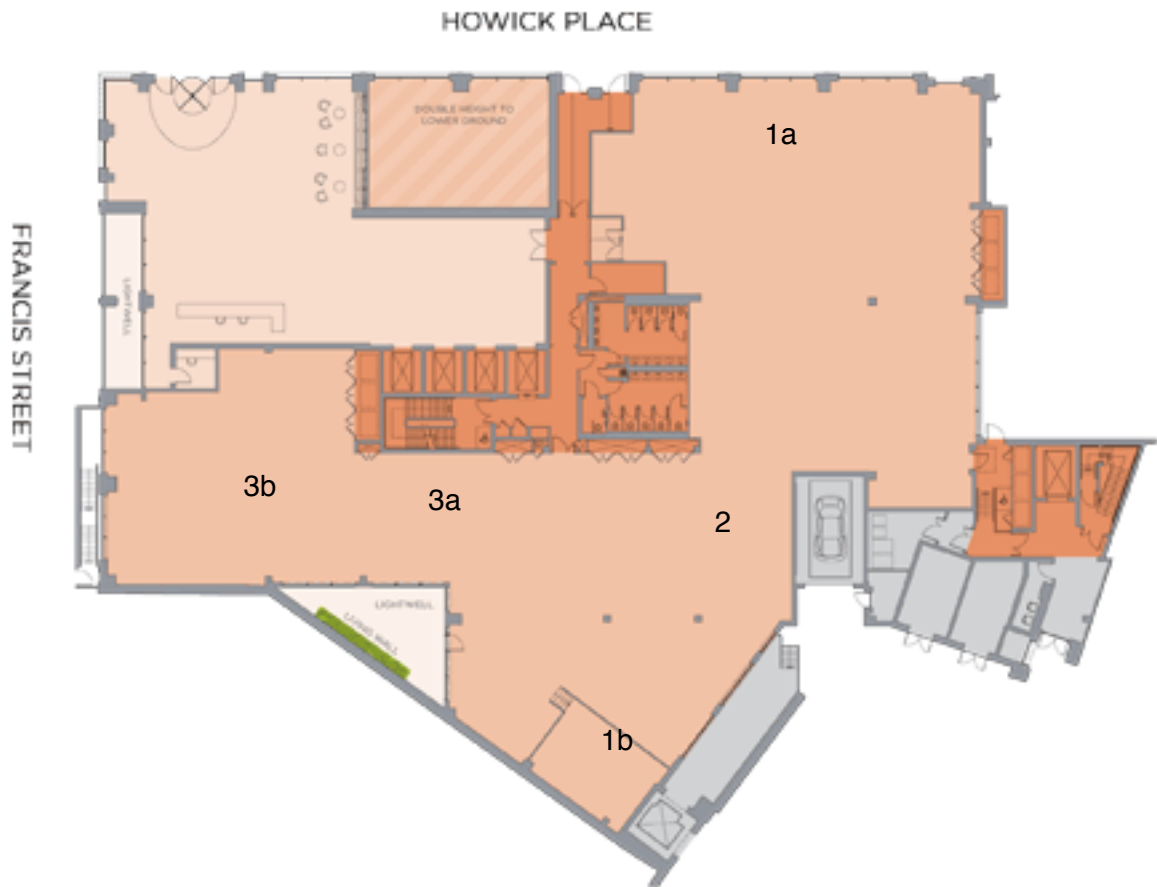


Faig Ahmed: installation (copyright the artist and photographer Sylvain Deleu)



Faig Ahmed: detail of installation (copyright the artist and photographer Sylvain Deleu)

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GROUND FLOOR

1a: David Blandy: Anjin 1600: Edo Wonderpark, 2012 - 2013, Courtesy the artist

1b: David Blandy: Biter, 2013, Courtesy the artist

2: Rob Kessler: Hortus, 2013, Courtesy the artist

3a: Alice Anderson: Shelving Unit, copper wire, 153 x 178 cm, 2013
Shelving Unit in Process, 2013
Sculptures after performance, 2012 - 2014
Courtesy the artist

3b: Alice Anderson: Primary Material, copper mesh, 120 x 40 cm, 2014
Open Shape, copper mesh, dimensions variables, 2014
Branches, sculpture after performance, copper wire, 2014
Courtesy the artist

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GROUND FLOOR

David Blandy's Anjin 1600: Edo Wonderpark, 2012-2013, started as a re-imagining of the story of William Adams (1564-1620), known as the first Englishman to set foot in Japan in 1600. Adams was the first English Samurai, the only westerner to be granted that title (he became known in Japanese as "Anjin-sama", literally translated as "Pilot"). Soon after Adams landed in Japan, he became a key advisor to the Shogun, helping him build Japan's first Western-style ships. Adams' story is of a man finding a foreign culture to be more civilised than his own, alienating himself from his countrymen, yet never able to be truly "Japanese".

Adams' story points to that subtle conflict, the friction between cultures in the global economy, a story that is ancient, but became far more pronounced during the early days of European colonialism. This is a conflict that is constantly in play within our selves, a state now exacerbated by a globalised culture, an intimately interconnected world.



*Anjin 1600: Edo Wonderpark was made with the generous support of Arts Council England.
Illustrated elements: Inko, 3D modelling: John Maskell, Music: James A. Holland*

David Blandy: Anjin 1600: Edo Wonderpark, (copyright the artist and photographer Sylvain Deleu)

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David Blandy: Anjin 1600: Edo Wonderpark, (copyright the artist and photographer Sylvain Deleu)

Biter, 2013 examines how much hip-hop has entered the artist's unconscious mind, how stories from the streets of New York have become a part of a Londoner's consciousness. Shot in Freud's final consulting room, Blandy awkwardly attempts to summon rap lyrics in a space loaded with the history of psychoanalysis.

Biter was an Artsadmin Jerwood Commission with the generous assistance of The Freud Museum.
Camerawork: Claire Barrett



David Blandy: Biter, 2013 (copyright the artist and photographer Sylvain Deleu)

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Reflecting the way in which the natural world migrates into many aspects of our daily lives, **Rob Kessler's** spectacular images reveal a hidden world lying beyond the scope of the human eye. In *Hortus*, 2013, in an unlikely take on Ikebana, a collection of porcelain plates decorated with cellular patterns from wildflowers hangs from the branches of a tree. The ambiguity of the arrangement asks questions of its identity, is this the martyrdom of botanical ornament or some form of designer's folly. Working at the interface between art, design and science, Kessler has collaborated extensively with botanical scientists and molecular biologists in an exploration of the living world at a microscopic level.



Rob Kessler: *Hortus*, 2013 (copyright the artist and photographer Sylvain Deleu)

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Alice Anderson's work questions memory in the digital age through our relationship to objects. Utilising copper wire as her main material, she has developed a process of movement around the objects that suggests another personal and collective way of remembering. She founded an itinerant space in 2012, Alice Anderson's Travelling Studio, which aims to create an 'archaeology of the present'.

Alice Anderson's evocative and participatory sculptural installation, *Primary Material*, 2014, with 25 copper meshes, - a direct response to the architecture of 5 Howick Place - explores the process of remembering in a 'flow of perceptions' in which history and the past are not fixed, rather it is all in flux and re-imagined according to a collective of recollection. Through the loose and open copper wire sculptural installation to the dense and compact *Shelving Unit*, 2013, Anderson makes an analogy to the way memory travels through the brain and how at times the process of recollection is open-ended where the brain leaves gaps while at other times captivates the memory in an attempt to bound it up to eternity. This process of remembering and its re-evaluation and re-positioning have long troubled generations and are constantly being re-evaluated and re-examined. It is an apt and poetic way of re-examining the value of history and how this is a process that is not determined by the view of an individual, rather it's the result of a collective process of remembering in an attempt to form a collective identity. *Shelving Unit* 'mummifies' all the perceived knowledge gathered to date - with the performing body turning rhythmical movements into sculpture (*Shelving Unit in Process*, 2013) - and the open installation *Primary Material*, leaves us free to pass through and experience an openness and a freedom of re-examination. It's a journey in the sanctuary of memory and collective identity.



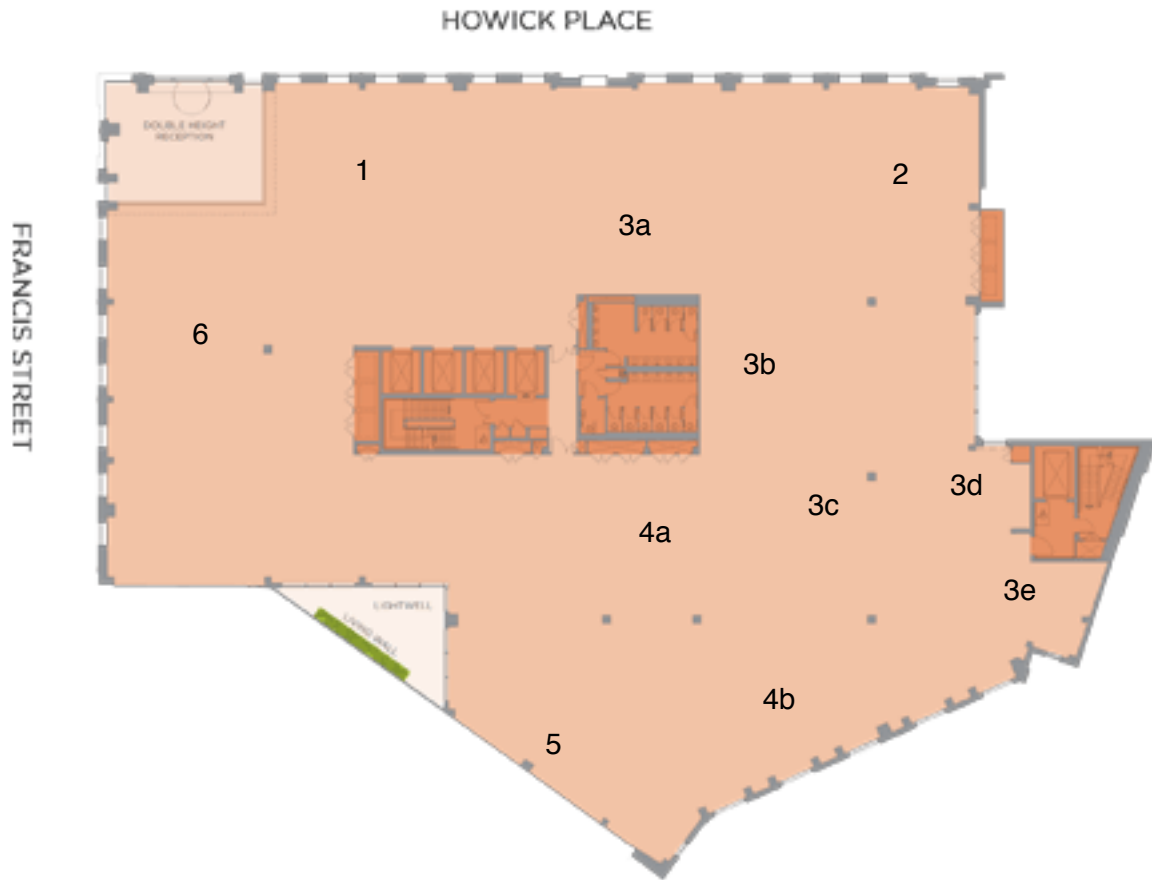
Alice Anderson: installation view, (copyright the artist and photographer Sylvain Deleu)

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Alice Anderson: Primary Material, 2014 (copyright the artist and photographer Sylvain Deleu)

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FIRST FLOOR

1: Romuald Hazoumè, Petrol Cargo, 2012, mixed media, 120 x 450 x 180 cm
Courtesy October Gallery, London

2: Shiraz Bayjoo: Invertay: Two Ships & Port Victoria, Chest of drawers, 77 x 91 x 67 cm
Nous Son Arrivee: Indira Ghandi, Wooden drawers, 35 x 72 x 12 cm
Dieu et Mon Droit, Chest of drawers, 70 x 77 x 55 cm
Independence: It's going to be OK, Coffee table, 46 x 69 x 45 cm
Port view, Light box, 47 x 103 x 16 cm
Pour Dieu et Liberte, Wooden panel, 84 x 48 cm
Islets, Wooden panel, 40 x 75 cm
Ile de France, Wooden drawers, 47 x 44 x 31 cm
Portrait of Dr. Edgar Laurent, 1937, Wooden panel, 25 x 15.5 x 3 cm
Courtesy the artist

3a: Fiona Curran: Pale Horizon, 2012, Lenticular Screen, Plants, Found Carpets with Embroidery, Feathers, Glass, Banana Fibre Seats, Fabric, Acrylic on Linen, Dimensions Variable, Courtesy the artist

3b: Fiona Curran: Waiting for The Perfect View, 2012, Tapestry (1800mm x 1250mm), Oriental Rugs, Cardboard tubes, sand, clay, etched metal, glass and ostrich feathers, Courtesy the artist

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- 3c: Fiona Curran: Those Lights We Call Stars, 2013, embroidery on found carpet, 2000 × 800mm, Courtesy the artist
- 3d: Fiona Curran: Something Has Been Decided, 2013, Embroidery on Found Carpet with Felt Tip, 1050 × 1370mm, Courtesy the artist
- 3e: Fiona Curran: Borrowed Nostalgia, 2012, Metallic photographic print from found image, 1190mm × 900mm, acrylic on linen 1230mm × 920mm, glass, ostrich feathers
Courtesy the artist
- 4a: Zineb Sedira: Transmettre en Abyrne, 2012, 3 screens video installation
Part 1: single screen: 18 minutes - Format 16:9
Part 2: double screens: 15 minutes - Format 16:9
Courtesy the artist and Galerie Kamel Mennour
- 4b: Zineb Sedira: Sugar Routes II, 2013, Digital print, 180x164cm
Sugar Surface I, 2013, Digital print, Courtesy the artist & Galerie Kamel Mennour
Special thanks to Delfina Foundation
- 5: Faisal Abdu'Allah: Madame Levauh, 2008, photo on paper, h60 x w120 in
I am Still Waiting, 2008, photo on paper, h60 x w160 in
Family Ties, 2012, pigmented inkjet print on photo rag paper, h40 x w76 in
Courtesy the artist and Magnolia, USA
- 6: Phoebe Boswell: Transit Terminal, 2014, 12 Sculptural drawings, 7ft x 2ft x 1ft each, charcoal, carbon and emulsion on MDF,
Courtesy the artist and Kristin Hjellegjerde Gallery

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FIRST FLOOR

Romuald Hazoumè's work focuses on the hardships suffered by those engaged in the 'kpayo' trade – the illegal trafficking of black-market petrol between Nigeria and Benin. Hazoumè doesn't shrink from identifying this subject as a modern form of slavery. *Petrol Cargo*, 2012 provides fresh insight into this everyday underworld, broadening the debate to include wider issues of the global trade in oil. The western powers' obsessive exploitation of dwindling petrol reserves, creates harrowing social, political and ecological problems, ranging from the Deepwater disaster to the contamination of sub-surface fresh-water sources in the Nigerian delta. Whilst the first couldn't be hidden from an outraged global audience, the ongoing pollution and environmental destruction in West Africa remains carefully concealed from the world's press.

Hazoumè added the large 'kpayo' bottles essential to the illegal trade at the point of sale as an imaginative visual element, as though representing feathers in the wings of this otherworldly creature. *Petrol Cargo* is a commentary on the real world issues of global petrol distribution, and a wry commentary on that pragmatic African ingenuity, in the face of extreme hardship, to continue living simply from day to day.



Romuald Hazoumè: *Petrol Cargo*, 2012 (copyright the artist and photographer Sylvain Deleu)

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Romuald Hazoumè: Petrol Cargo, 2012 (copyright the artist and photographer Sylvain Deleu)

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Shiraz Bayjoo's works explore the different socio-political and economic forces that shape individual and collective experience. In this series of work we find archival images of Mauritius's colonial past emerging from the crackled paintwork of old desks and the wooden veneer of reclaimed chests. In a set of drawers, archival maps of Indian Ocean territories are exposed as territories to be conquered for resources; elsewhere we find bows of ships looming towards us in their quest for trade. These are images of Britain's colonial past, whilst the portraits of early pioneers of independence in the colonies reveal the lesser-known layers of the creole identity. An identity common across most parts of the Commonwealth today, and born almost exclusively from the colonial period. Mauritius was pivotal to the slave trade in the Indian Ocean and to the Americas, and became a strategic trading port for both the British and the French. Through themes of migration and trade, the works explore the complex colonial history and relationship between the French, British, Africans and Indians that form the Creole identities of today.



Shiraz Bayjoo: installation, 2014 (copyright the artist and photographer Sylvain Deleu)

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Shiraz Bayjoo: installation, 2014 (copyright the artist and photographer Sylvain Deleu)

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Fiona Curran's work explores the relationship between landscape, technology and power. Images and objects are presented for their symbolic significance in relation to the politics of landscape space and shifting environments. Persian rugs are a recurring reference as there's a history that links them to landscape, wealth and power. Curran plays with the idea of constructing landscape views through making them herself, assembling objects, including real and fake plants and painted patterns that reference these plants, encouraging people to spend time with the works - in the case of *Pale Horizon* for example where 'viewers' are invited to sit with the work and watch the water moving beneath a fake mechanical sunset – there is movement but the sun itself never sets.

The found images of landscape spaces have been carefully selected; an aerial view of a palm tree lined road in *Waiting For the Perfect View* has been turned into a tapestry, transforming image into material object. The destination is not revealed but the image gives off a strange sense of foreboding. In *Borrowed Nostalgia* the image is closer to home with a technicolour view of an English country garden in full bloom. The garden is however dominated by *Rhododendron* plants many of which have been classed as "invasive species" since their introduction in the 18th Century.



Fiona Curran: *Waiting For The Perfect View*, 2012 (copyright the artist and photographer Sylvain Deleu)

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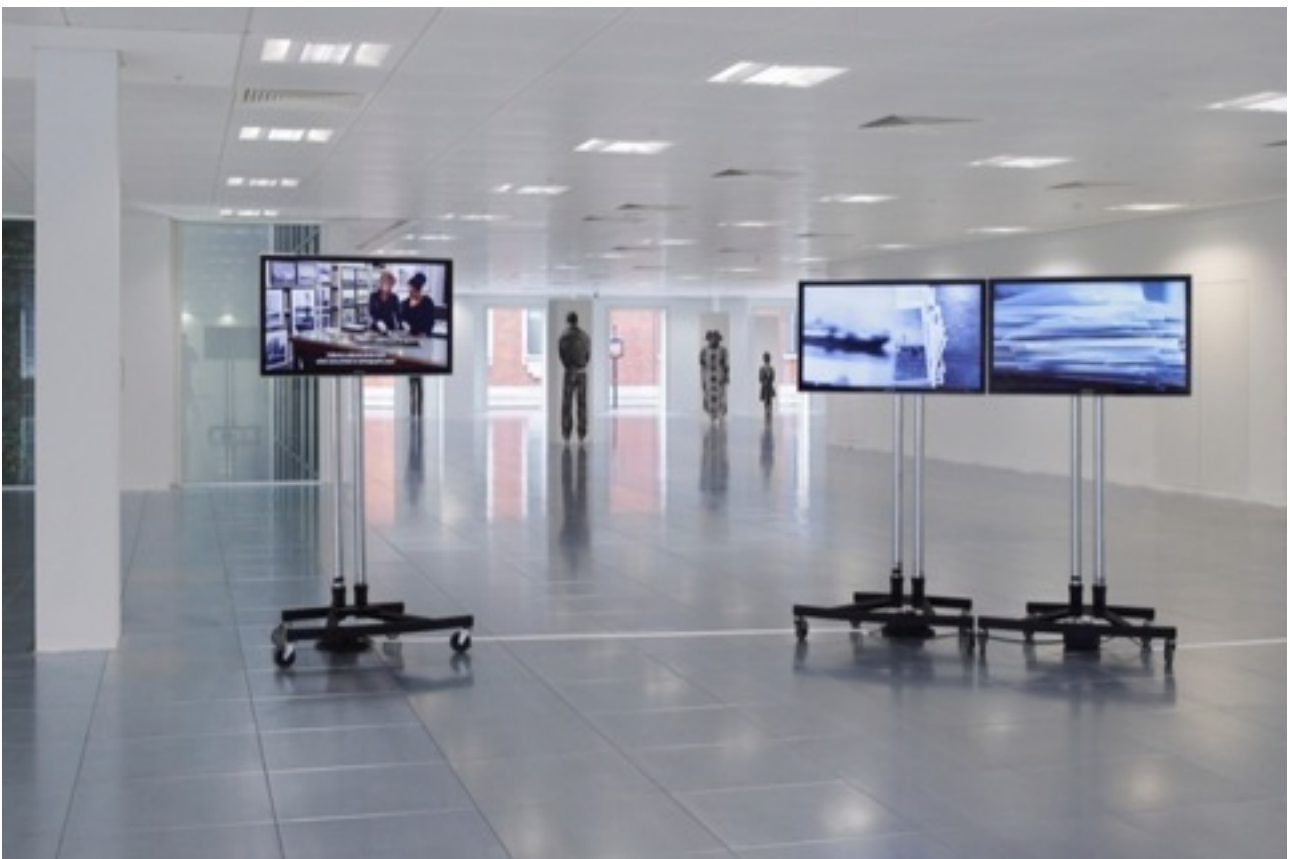
Fiona Curran: Borrowed Nostalgia, 2012 (copyright the artist and photographer Sylvain Deleu)

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In her body of work developed in a sugar silo located in the Port of Marseille, **Zineb Sedira** proposes a possible archaeology and geopolitics of commodified natural resources. The

granulated sugar that is transported in bulk to Marseille to be stored is extracted from sugar cane in tropical and sub-tropical regions of the world, from Africa and Oceania to the Caribbean, the West Indies and the shores of Latin America. The different shades of ochre in these sugars recount the stories of human migrations, the endless journeys through the seas and oceans, and the triangular trade routes of the nineteenth and twentieth centuries. In the photographic series *Sugar Routes*, 2013, the mountains of sugar stocked in warehouses take the form of landscapes, craters and geological and topographical strata. Once the buildings are empty, layers of sugar dust imprint themselves upon the walls, creating abstract murals.

The *Détaille* Collection consists of the work of three generations of photographers from Marseille spanning from 1895 to today. In 1996, the Baudelaire photographic archive was added to the collection. The video *Transmettre en Abyme* focuses on the photographic archive of Marcel Baudelaire, collector of valuable visual testimonies of the port of Marseille. It reveals the unique work of a photographer from Marseille, a fervent 'boat spotter' who photographed boats arriving and departing from the port of Marseille. Baudelaire's passion and obsession lasted all his life (between 1935 - 1985) 'collecting' thousands of black and white images of vessels from a large range of countries while trying obstinately to take them under precise angles.



Zineb Sedira: *Transmettre en Abyme*, 2012 (copyright the artist and photographer Sylvain Deleu)



Zineb Sedira: Sugar Routes II, 2013, Sugar Surface I, 2013
(copyright the artist and photographer Sylvain Deleu)

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The New Orleans photographs were produced during **Faisal Abdu'Allah's** Row House art residency project in 2006 in Texas, Houston, a year after the Hurricane Katrina tragedy that unfurled in New Orleans in 2005. Abdu'Allah's photographs show his commitment to social issues, political consciousness and street photography. In the early middle of the first decade of this millennia Abdu'Allah found himself photographing visual residue and what he calls "deception images". Taking the images surreptitiously walking through the city with a medium format camera allowed the artist to record the unbearable mark of nature as a metaphor for political ineptitude and human resilience.

Family Ties, 2012 were photographed by Abdu'Allah in post-Katrina New Orleans. His work provides a commentary on the manner in which visual images of Afro-British and Muslim communities, the aesthetic of violence, popular culture sensibility and film have played a critical role in the shaping of contemporary British imagination. What Abdu'Allah's art reacts against is the general assumption that Afro-British artistic production cannot successfully reconcile social conscience with aesthetic viability. Perhaps Abdu'Allah's favourite theme has been his utilisation of photographic representations and cinematic narrative to put forth a commentary on a general spectator's relationship with topics including self-reflection, the search for social awareness and the confrontation of long-established assumptions and stereotypes.



Faisal Abdu'Allah: Family Ties, 2012 (copyright the artist and photographer Sylvain Deleu)

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With a lingering concern to determine notions of 'home' in her work, **Phoebe Boswell** responded very directly to the architecture of 5 Howick Place to create *Transit Terminal*, a new installation which explores the transient territory of the migrant experience by articulating the site as an airport terminal, a site of permanent flux, where people have neither arrived nor left. Twelve white totemic plinths - the exact dimensions of adult-sized coffins - stand at random, mimicking the pristine architectural columns of the space. Onto these, powerful charcoal drawings depict the African migrant in his/her various archetypal guises; the kitenge-clad mama holding a rosary, the uniformed schoolgirl exuding hope-filled innocence, the middle-aged Africanised Arab/Indian gentleman, the modern lady with relaxed hair. But we see these figures only from the back, as they gaze out onto London, waiting. The anonymity interrupts empathic interaction, forcing the viewer to construct their own, often poignant, narratives as they stand amongst the figures, narratives undoubtedly articulated by their own position and sense of self/belonging within the city. On the reverse side of each 'coffin', and seen best from the street at night, drawings of birds in migration evoke the figures' migratory journeys. The work, buoyed by the artist's own transient sense of home, refers to the perilous, unsettled nature of the migrant experience and the notion that living in a state of permanent transit is perilous and delicate in itself.



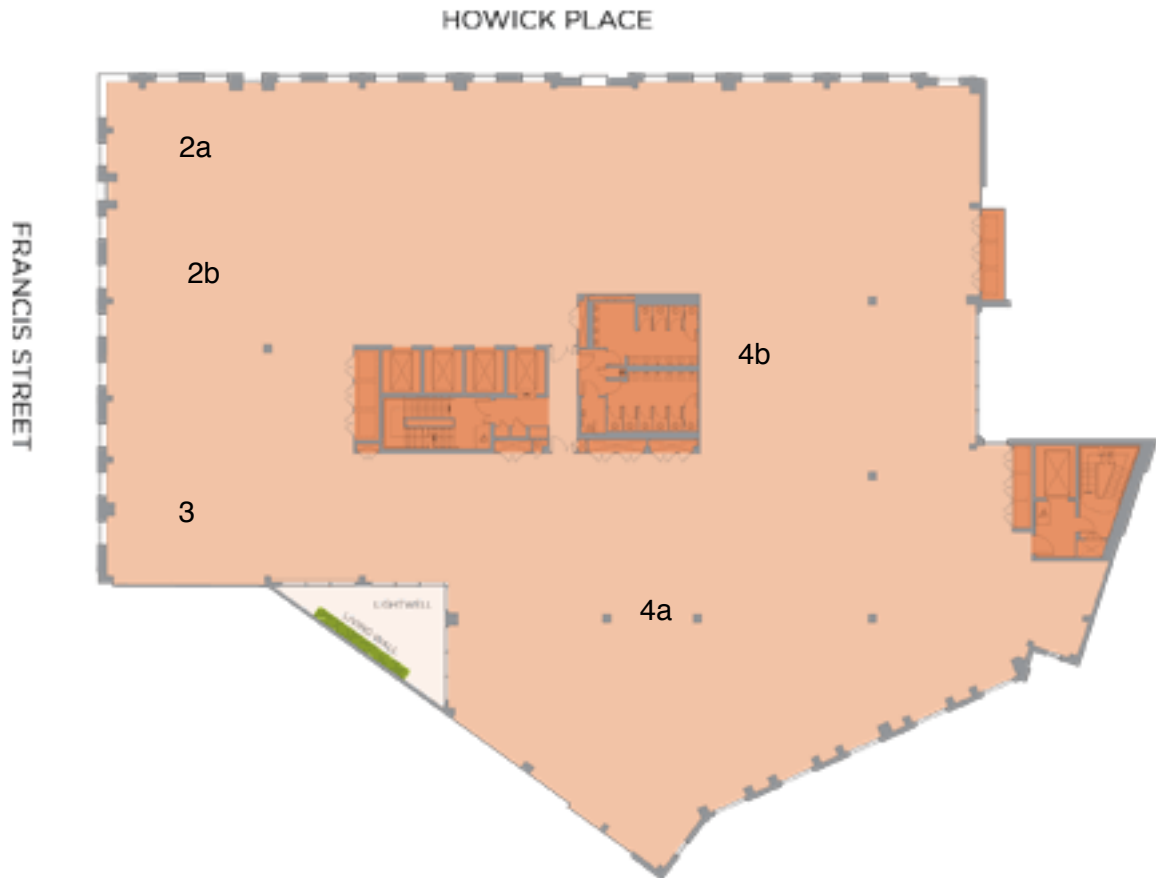
Phoebe Boswell: *Transit Terminal*, 2014 (copyright the artist and photographer Sylvain Deleu)

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Phoebe Boswell: Transit Terminal, 2014 (copyright the artist and photographer Sylvain Deleu)

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SECOND FLOOR

- 1: Yinka Shonibare MBE: *Un Ballo in Maschera (A Masked Ball)*, 2004, High Definition Digital Video, 32 minute loop, Courtesy the artist, Stephen Friedman Gallery and James Cohan Gallery
- 2a: Rob Kessler: *Willow Pattern*, 2009, Bone china with printed enamel decals
15 individual ceramic plates on wooden base, 122 x 244 cm
- 2b: Rob Kessler: *Bouquet*, 2006-12, Aluminium frame with a collection of bone china vases printed with enamel and gold decals, H 200 x D 35 x W 175 cm
Courtesy the artist
- 3: Jade Montserrat & Webb-Ellis: *Josephine and The Leopard*, Prints, 2014, Courtesy the artist
- 4a: Larry Achiampong: *Battalion*, 2014, 90 x skateboards, Courtesy the artist
- 4b: Larry Achiampong: *Holy Cloud 1-3*, 2014, Courtesy the artist

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SECOND FLOOR

Un Ballo in Maschera (a Masked Ball), 2004 is **Yinka Shonibare's** first film. It draws on Verdi's opera of the same title which is concerned with the assassination of King Gustav III of Sweden in 1792, but radically the story here is told through the medium of dance.

Employing the medium of dance, the film explores a number of conceptual and choreographical ambiguities, not least the indeterminacies of identity and gender implicit in the use of costumes and masks. On a formal level Shonibare's use of repetition and the lack of dialogue forgo the conventions of mainstream film and those associated with so-called realist narrative. The events represented in the film, despite their apparent historical remoteness, also resonate within contemporary political debates on the nature of power and the excess associated with authoritarian regimes.



Yinka Shonibare MBE: Un Ballo in Maschera (a Masked Ball), 2004
(copyright the artist and photographer Sylvain Deleu)

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Working at the interface between art, design and science, **Rob Kessler** has collaborated extensively with botanical scientists and molecular biologists in an exploration of the living world at a microscopic level. Willow Pattern was originally created for the solo exhibition Beyond the Blue at the City Museum & Art Gallery Stoke on Trent and extends the tradition of the original Spode Willow Pattern design through the use of highly enlarged microscopic images of willow leaf architecture. The print becomes a collage that spreads across the plates to create an ornamental hybrid leaf pattern.

Bouquet is a reminder of the eighteenth and nineteenth century tradition for floral decoration in fine porcelain and china which drew upon contemporary botanical discoveries and a passion for flowers. On each vase is a coloured silhouette of a British wildflower accompanied on the reverse side by a gold and enamel print taken from microscopic photographs of seeds or pollen collected from that flower.



Rob Kessler: Willow Pattern, 2009 (copyright the artist and photographer Sylvain Deleu)

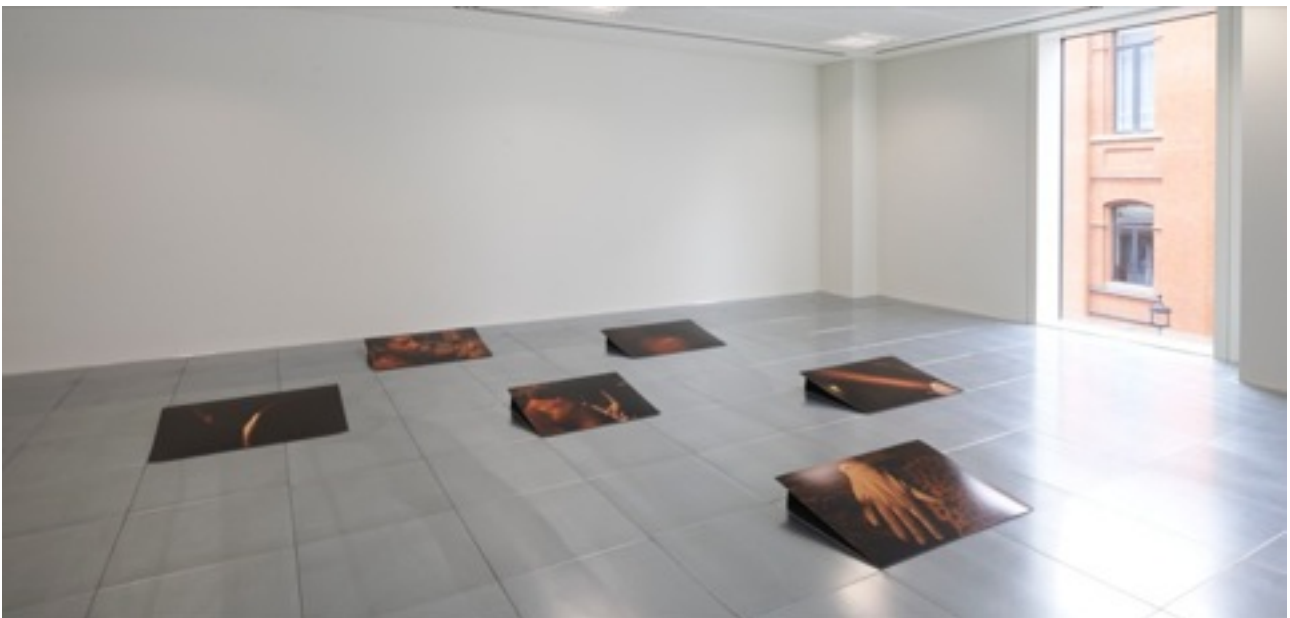
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Rob Kessler: Bouquet, 2006 - 2012 (copyright the artist and photographer Sylvain Deleu)

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Jade Montserrat is researching into how Josephine Baker paved her own way, ensuring that she remained true to her individuality, sensuality, sexual frankness and cause for activism from a contemporary perspective through text, film, photography, print and performance. 'Perhaps Josephine Baker unexpectedly found the colonialist fantasies less damaging, more easily turned back on themselves, more amenable to being used as a springboard for her finding of her own verb; a verb in which she could speak her own singularity and experience that growth that comes from trying different things and having the space and freedom to decide who to become through work, through art, through love, through politics in which being black was found beautiful, interesting, in ways that did not compromise her fundamental humanity as a person.' Jade Montserrat's images reflect the ambiguity of what the audience might be looking at. Within the context of the space, the images' sculptural nature is emphasised.



Jade Montserrat & Webb-Ellis: Josephine and The Leopard, 2014
(copyright the artists and photographer Sylvain Deleu)

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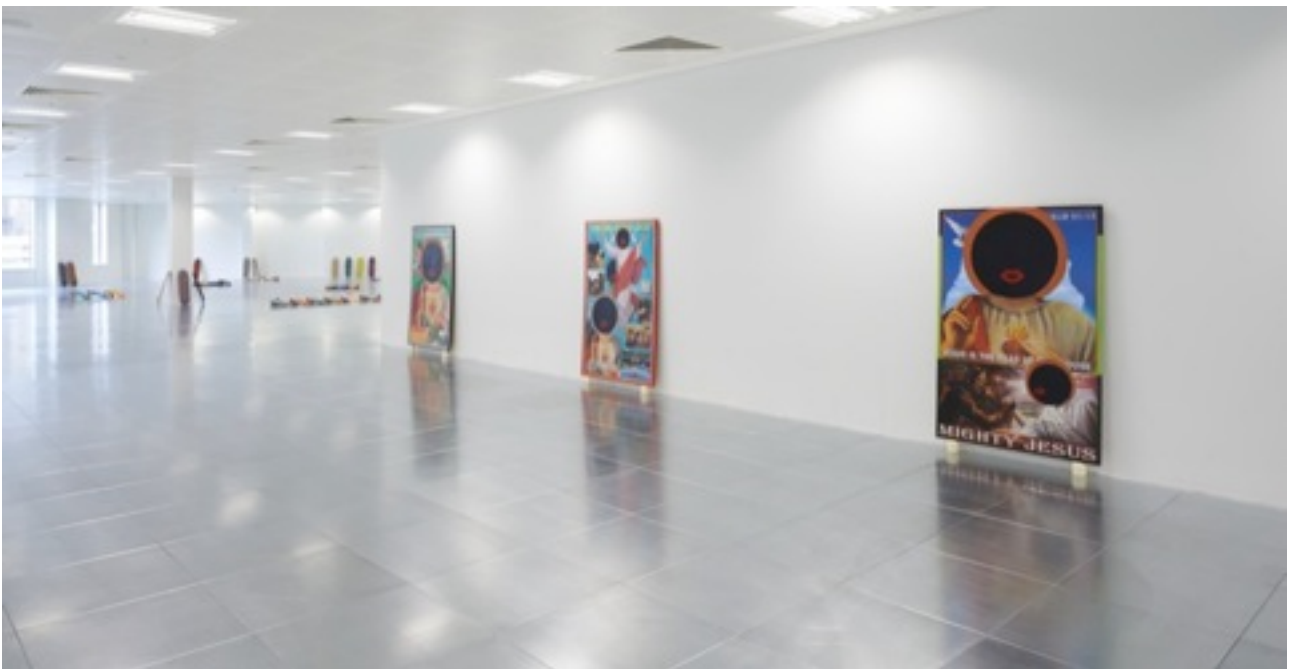
Skateboards have increasingly represented a strong sense of personality and character since the 1940s – the deck in particular operates as a visual, sculptural window into the story of the owner as the ability to customise the deck into something that represents them. Battalion marks a new moment in which **Larry Achiampong** harnesses a plethora of skateboards, some of which he rescued from bins in and around London. Instead of taking inspiration from the basic materials in previous works, the Battalion series uses the visually stunning, vibrant and symmetrical shapes and colours found in Kente cloth of the Ashanti tribe (of which he is a descendant). The number of boards in the installation greatly dwarfs the amount created in previous years; with a group of 90, each board is hugely colourful, bold and individually crafted. As a group, they represent what the artist refers to as ‘an army of objects’ that uncannily challenge the edifice of the white cube.



Larry Achiampong: Battalion, 2014 (copyright the artist and photographer Sylvain Deleu)

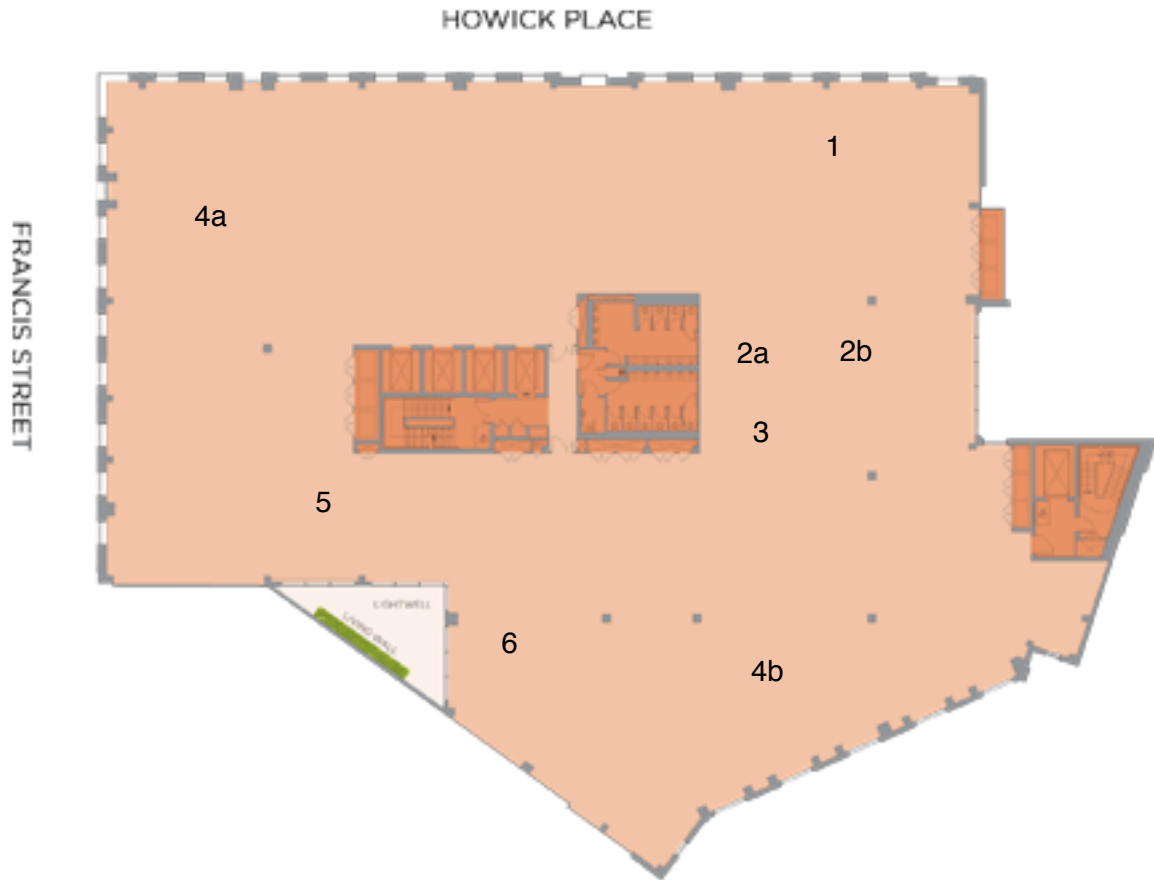
HS PROJECTS

The Holy Cloud series represents a new and ongoing body of work by **Larry Achiampong**. The basis of the works lies in appropriated “Jesus Propaganda Posters”, as described by the artist. These incredibly colourful and kitsch posters, which were obtained from Ghana, are very popular in countries throughout the world that have been affected by colonisation. The work challenges the perception, appropriation and application of the meme; in this case the Europeanised benchmark of Christ’s visage, by obscuring the faces of every figure within these objects and rebranding them using the artist’s ‘Cloudface motif’.



Larry Achiampong: Holy Cloud 1-3, 2014 (copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



THIRD FLOOR

- 1: Rose Finn-Kelcey: Sad And Lonely, (set meal for one), 2006
Wood, paint, aluminium, fairground lights, sequencer, scaffolding,
740 x 370 x 150 m Courtesy the Estate of Rose Finn-Kelcey
- 2a: Shahzia Sikander: The Last Post, 2010, HD-Video (Blu-Ray)
ratio:1920 x 1080 24p 5.1 surround sound, duration10 minutes
- 2b: Shahzia Sikander: Confrontation, 2011, ink, gouache on hand prepared paper,
152.4 x 228.6 cm, Courtesy the artist and Pillar Corrias Gallery
- 3: Alex Lawler: Untitled Metaphysical Dialogue, 2014, plaster, wood with bulldog track &
stud system room installation, 6 x 8 x 2.4 m, Courtesy the artist
- 4a: Corinne Felgate: Totem: Trajectories in Tragedy & Triumph, 2013, variable dimensions
- 4b: Corinne Felgate: Sanksara, 2013, 8m x 4m x 4m, Slip-cast ceramic earthenware
Courtesy the artist
- 5: Alida Rodrigues, Myosotis (Forget-me-not), 2014, Collage, Variable dimensions,
Courtesy the artist
- 6: Ceramic Design Students from Central Saint Martins, Metamorphs, 2014,
each object approx 50 cms dia, Courtesy the artists

HS PROJECTS

THIRD FLOOR

In her magnificent sculpture, Sad and Lonely, **Rose Finn-Kelcey** brings together the vernacular of English funfair art with the everyday language of a Chinese takeaway menu. As is often the case, the artist's fascination with the visual world around us has unearthed a gem of misinterpretation and misconnotation. Chancing upon a Chinese restaurant takeaway menu, Finn-Kelcey was amused by a menu item that read: 'Sad and Lonely, set meal for one', its inference replete with an unknowing bittersweet humour. Functioning as a part-readymade, part-found text, Finn-Kelcey has designed her own font from which the words have been fashioned, one which stylistically and with a certain irony mimics the shop signage of the ubiquitous Chinese British takeaway. The glow of the fairground lights, each word formed through a sequencing of individual coloured bulbs, creates heightened nostalgia; a fairground melancholy and an empathetic smile on behalf of the viewer. Not that this work reveals a problem of translation, but more a misplacement of accepted norms from one culture to the next. It was Walter Benjamin who so aptly conveyed such perils of translation in his seminal collection of texts, *Illuminations*¹: 'It is plausible', he writes, 'that no translation, however good it may be, can have any significance as regards the original.' For Finn-Kelcey this lack of 'significance' is not necessarily a problem of dilemma, but free licence and fertile ground for exploration.



Rose Finn-Kelcey: Sad And Lonely (Set Meal For One), 2006
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Shahzia Sikander's *The Last Post*, 2010 and *Confrontation*, 2011 explore the British colonialism of the subcontinent, the British opium trade with China, military rhetoric, news media, identity and other contemporary issues through an aesthetics that draws primarily from Indo-Persian miniature paintings.

The Company style, which Sikander references in her most recent work, was a body of art made by South Asians based on traditional miniature painting but retooled for the colonial elite, the British men who laid the groundwork for the expropriation of resources in what was then called “the subcontinent.” This hybrid style both obscured and revealed the uneven power relations in the colonial world, in which native artists repurposed their skills to produce decorative painting to suit new rulers. On one hand, these self-consciously quaint pictures, featuring colonial governors and businessmen in their domestic and professional domains, suppress the modern forms of dominance that emerged in the eighteenth century. On the other hand, various aspects of domination and its repudiation by artists are encoded in such apparently direct, or naïve, works. Sikander seizes upon this double-edged condition of subaltern artistic production, and *The Last Post* draws its significance from this historic confrontation. The animation delivers a quasi-cosmic resolution between those who commission and those who create works of art. Watching the figure of the company man dissolve into his pictorial elements and literally explode into the cosmic soup seems like the fulfillment of a wish, a long-awaited demolition of an inherently destructive paradigm that the term colonialism can only begin to describe.



Shahzia Sikander: *The Last Post*, 2010 (copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



Shahzia Sikander: Confrontation, 2011 (copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Alex Lawler's sculpture is a site specific response to Shahzia Sikander's work. Lawler's artistic practice involves making supports for other artists, upon or within which their work is shown. 'What is really important for me is the play between the intentions and gestures of the different artists involved and how they impinge on each other and change each other's meaning'. 'This overlapping of artist's agency characterises these projects, where new contexts are formed through the interlocking of gestures and styles. It is with this understanding of how the relational exchange of social agency might operate that I wish to deal with the processes of perception and reception of artworks'.



Alex Lawler: Untitled Metaphysical Dialogue, 2014
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



Alex Lawler: Untitled Metaphysical Dialogue, 2014
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Corinne Felgate's Totem, 2013 explores notions of power, success and failure embodied in the rise and fall and ultimate resurrection of the British ceramic industry. The installation comprises thousands of pieces of discarded biscuit-ware that the artist salvaged from the former Spode factory site. These bowls, plates, lampshades and lids were never glazed, never finished because they were mid-production the day the administrators marched out staff and closed the factory in 2009. Felgate assembled the discarded pieces alongside new pieces, which she hand slip-cast using discarded moulds found on the same site to construct a mass of defiant but fragile totemic structures.

In Sanskara, 2013 Felgate created 1000 perfect failures in collaboration with Steelite International employees over a 3 month residency period at the company. Focusing on the humanity of a global reaching company, through the exploration of the individuals that drive its production, the artist invited her collaborators to invert years, often decades of training and create pieces that would outrageously fail the meticulous Steelite quality control systems. Together they produced 1000 resulting objects, acting as the documentation of these exchanges. Stripped of any function the objects serve as portraits of the human side of industry.



Corinne Felgate: Totem: Trajectories in Tragedy & Triumph, 2013,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



Corinne Felgate: Sanksara, 2013, (copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Alida Rodrigues' *Myosotis (Forget-me-not)*, 2014 consists of a collection of postcards featuring women, children and couples dating back from the 1880s. The images are then combined with botanical illustrations to become anonymous plant like creatures, taking away the charm and delicacy of each image. 'I am particularly interested in exploring the hand-made aspect of my practice by examining the relationships between the face, collage, botanical illustration, photography, and print. I believe the combination of these practices allows them to be an obscurity without overtly that intention'. The main source of inspiration has been rooted in identity, associating a portrait with the need for perfection, seeing behind the mask and differentiating between genders. Furthermore looking at the historical implications of the postcards and although these images are now from a post colonial Britain, the face behind the plants is hidden and therefore could potentially change the sitter.



Alida Rodrigues: *Myosotis (Forget-me-not)*, 2014,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



Alida Rodrigues: Myosotis (Forget-me-not), 2014,
(copyright the artist and photographer Sylvain Deleu)

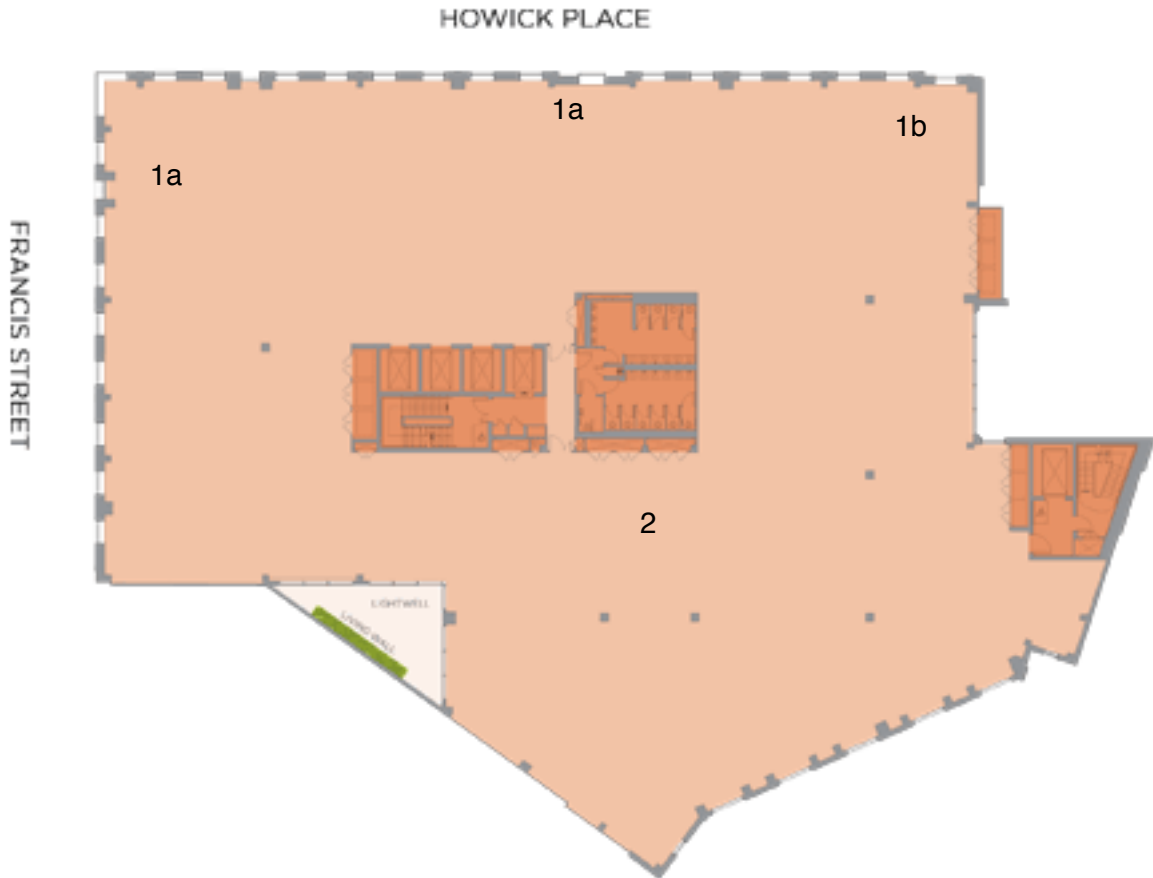
HS PROJECTS

A group of **Ceramic Design students from Central Saint Martins** present a collection of 12 ceramic forms inspired by photographs by Rob Kessler of highly magnified pollen grains and seeds. As one of the first projects the students undertake on the course, each student is challenged to interpret the mysterious two dimensional images and translate them into three dimensional sculptural forms. Botanists often describe the surfaces of pollen and seeds as having sculptural and ornamental qualities and the works are rooted in the tradition of botanical reference in sculpture and architecture.



Ceramic Design Students from Central Saint Martins, *Metamorphs*, 2014,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



FOURTH FLOOR

1a: Faisal Abdu'Allah & Kofi Allen: Revelations, 1996, Inkjet Print on Paper, h60 x w40 in
Courtesy the artist and Magnolia, USA

1b: Faisal Abdu'Allah & Kofi Allen: Last Supper I, 1996-2011, Inkjet Print on Paper, h59 x w72.5 in
Courtesy the artist and Magnolia, USA

2: Yinka Shonibare MBE: Addio del Passato, 2011, Digital video, 16 minutes 52 seconds
Courtesy the artist, Stephen Friedman Gallery and James Cohan Gallery

HS PROJECTS

FOURTH FLOOR

The Revelations series, 1996 is a continuation of the creative partnership between **Faisal Abdu'Allah and Kofi Allen** that begun with Last Supper. Shot from close, oblique angles, Revelations foreground those final moments of Christ's ultimate suffering during the Crucifixion using high definition, monochrome photography to capture the intricate texture of skin, the viscosity of bodily fluid and the radiance of divine light. The series manifests an interest in the power of ritual gestures: the specific position of hands and arms to protect the body, to confess the faith and invoke divine presence. The deployment of the camera in Revelations reflects Abdu'Allah's wider interest in the physical relationship of the viewer's gaze to his work. The sharp, ascending angle of the lens contradicts the flatness of the photographic surface and conveys a dizzying sense of perspective in which the viewer experiences physical diminution. Both in Revelations and Last Supper, Abdu'Allah plays with the accepted iconography of Western Christianity and the canon of religious art, but contests the authority of a solely blonde haired blue-eyed Christ. For Abdu'Allah, divinity can transcend skin or hair colour, and thereby, preconceived notions of being authorised by one race only.



Faisal Abdu'Allah & Kofi Allen: Revelations, 1996,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



Faisal Abdu' Allah & Kofi Allen: Revelations, 1996,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Last Supper I, 1996 depicts the last moments before the ultimate betrayal of Christ. This was the feast at which Jesus broke bread, poured wine and prepared his Disciples; in full knowledge of his fate and that his suffering was the only path to salvation for humanity. He knew that his betrayer sat at his table. The image of the Last Supper remains one of the most iconic in the annals of art within the Christian world. It is the final moment of both unease and repose; an event charged with trepidation and treachery giving way to both fear and faith. Compositional familiarity works to disarm the viewer. In The Last Supper I, a central figure appears to assume the position of Jesus, his right hand invoking the Old Believer gesture for the sign of the cross. To his left, other men in white appear to reason with and question him whilst to his right and to his rear, veiled women look on, bereft.



Faisal Abdu' Allah & Kofi Allen: Last Supper I, 1996-2011,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Addio del Passato, 2011 is the title of an aria about betrayal, love and loss from Verdi's opera La Traviata, sung by the dying heroine Violetta. In this film **Yinka Shonibare** alters the characters so the aria is performed by a black singer in the guise of Frances Nisbet, the wife who Nelson betrayed and abandoned during a lengthy affair with Lady Hamilton. Here Nisbet agonises over her own life and Nelson's absence, even envisaging his death in a series of tableaux (the Fake Death Pictures) that occur outside the immediate action of the film, as though giving form to her tortured thoughts and daydreams. Addio del Passato is Shonibare's first investigation of Nelson's wider human story; more typically he views Nelson in a purely metaphorical sense, as a cipher for empire. As an artist he works with aesthetics, metaphor, politics; indeed his headless and faceless figures are purposefully not 'individuals' with whom we could identify as people. As such, despite its obvious artifice, the level of emotional intensity and engagement offered by Addio del Passato is unexpected, breathtaking.



Yinka Shonibare MBE: Addio del Passato, 2011,
(copyright the artist and photographer Sylvain Deleu)

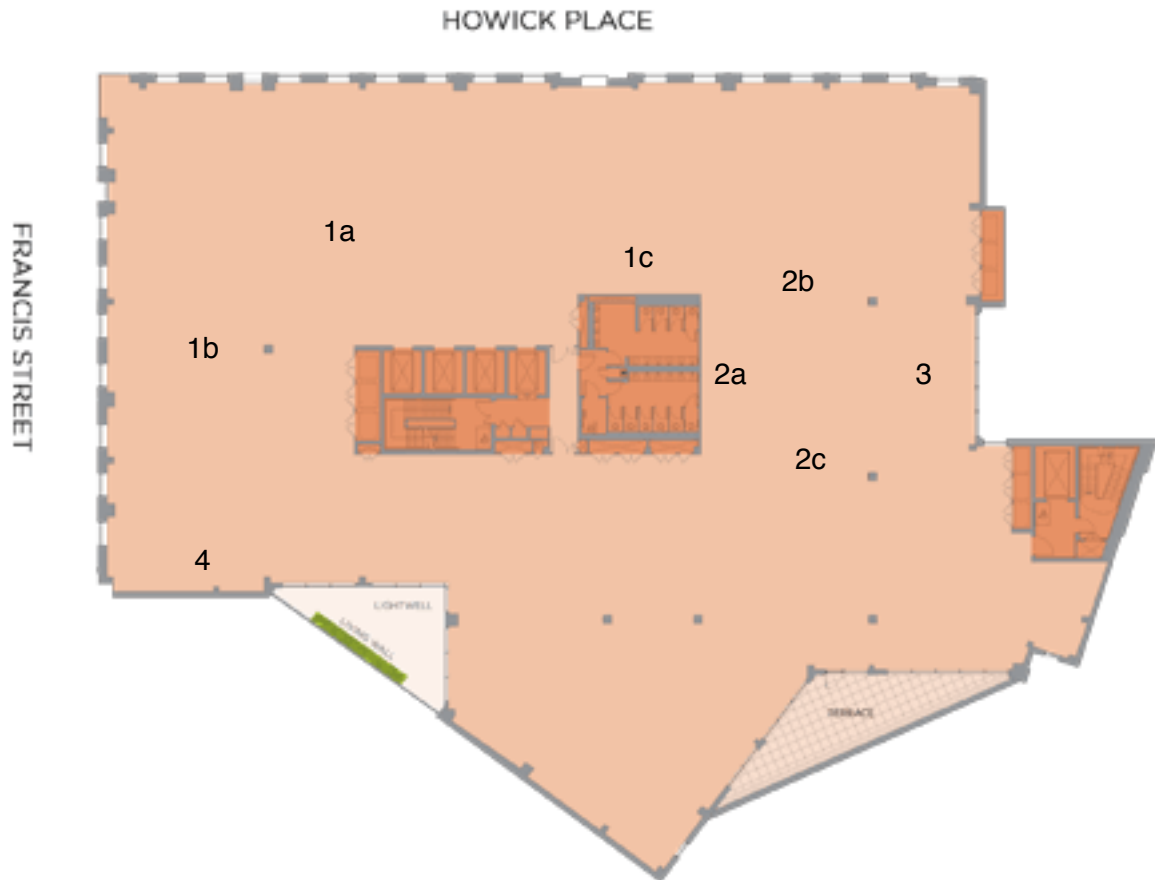
HS PROJECTS

Like *Un Ballo in Maschera*, this work features what at first seems to be the looping of the film. However this is not a loop, but an actual live replaying, the singer beginning her song and her walk through the house and landscape again. In this case the repeated action implies an endless cycle of sadness and despair that amplifies the potency of feeling and sense of hopelessness. The film was shot in the magnificent surroundings of Syon Park, just outside London, which is the ancestral home of the Duke of Northumberland. Originally built in the sixteenth century, it was extensively remodelled in the eighteenth century by two of the most renowned designers of the period to reflect contemporary fashions – Robert Adam working on the house and Capability Brown on the landscape. This location extends Shonibare's reference to the aristocracy and the trappings of wealth.



Yinka Shonibare MBE: *Addio del Passato*, 2011,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



FIFTH FLOOR

1a: Alan Magee: SORRY, 2013, MDF and timber, Courtesy the artist

1b: Alan Magee: Chair with knees and Coat-stand with neck, 2012, Chair, Coat-stand & hinges, Courtesy the artist

1c: Alan Magee: Over and over again, 2013, Table, chair, glue, aluminium, projector, DVD player & carbon fibre, Courtesy the artist

2a: Michelle Usher: Untitled, 2014, Oil on linen, Courtesy the artist

2b: Michelle Usher: Geyron 1, 2014, Porcelain, epoxy putty and steel, Courtesy the artist

2c: Michelle Usher: Geyron 2, 2014, Porcelain, epoxy putty and steel, Courtesy the artist

3: Jessie Brennan: The Cut, 2011, Pencil on Paper, 29.7 x 504 cm
Courtesy the artist and François Schneider Foundation

4: Andy Wicks: Forged Histories, 2013, C-Type print, 122 x 82cm each, Courtesy the artist

HS PROJECTS

FIFTH FLOOR

In **Alan Magee's** *Over and over again*, 2013 we see an old repaired table and chair, with a projector on top. The image in the projection shows the same table and chair moving in a loop of alternatively collapsing and standing. It is immediately recognisable as giant makeshift 'Press-base toy', but with old furniture. The title draws parallels to a Sisyphean struggle, and the potential within the objects' materiality.



Alan Magee: *Over And Over Again*, 2013, (copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

As part of an on-going series, Chair with knees and Coat-stand with neck, 2012, these two domestic objects have been cruelly anthropomorphised. A kitchen chair kneels in the gallery; with the addition of hinges it becomes apologetic and loses its previous function. Similarly the coat-stand, with slumped top section, also stands in the gallery. Its posture too seems apologetic as it bows towards the increasingly authorised audience.



Alan Magee: Chair with knees and Coat-stand with neck, 2012,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Five giant letters spelling the word SORRY, 2013 confront the audience on entering the gallery space. Acting as both a barrier, and a threshold, the audience must navigate the word to continue through the exhibition. By passing through these letters the audience becomes implicated with the apology, despite not knowing to whom its from or directed at.



Alan Magee: SORRY, 2013, (copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Through painting, drawing and ceramics, **Michelle Ussher** considers how images and forms narrate the personal and social space in which they exist via their anachronistic survival. 'My work frequently alludes to a state of vulnerability and fallibility, which stems from thinking about the inherent psychological weathering connected to the social environment – how the constructs that shape our social environs, shape us personally. My painting materially manifests through a process that undergoes many changes – in sanding, rubbing back and painting over. In a similar process for the ceramics, they are made to slump and crack during firing and then reworked with epoxy putty. This progression in materiality stems from a consideration of the way final choices, economic, political and personal, are settled upon through revealing and disguising, in trial and error attempts. The visual residue of this wayfaring results in these surfaces having a particular aesthetic and patina that develops naturally, which considers the effects and value of time.



Michelle Ussher: Untitled, Geyron 1 & 2, 2014,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS



Michelle Ussher: Untitled, Geyron 1 & 2, 2014,
(copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Jessie Brennan's *The Cut*, 2011 is a 5m pencil drawing developed from oral history interviews gathered from people living and working along the Lea Rival Navigation Canal during the development of the London Olympics. The work is inspired by the industrial history of the waterways and won Contemporary Talents 2012 (Drawing Category), François Schneider Foundation, France, and Second Prize Jerwood Drawing Prize, UK, 2011.



Jessie Brennan: *The Cut*, 2011, (copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Brennan's practice explores the representation of existing and imagined places through drawing and dialogue, informed by their social histories and changing contexts. Central to her work is the exchange of local knowledge and personal experiences, memories, folklore and myths between herself and the people within a particular place, situation or context. The information gathered from these exchanges and the process of exchange itself is playfully articulated in meticulously detailed pencil drawings which unravel imaginary landscapes assembled from personal information shared between individuals and the artist. The changing scales interwoven into the fabric of the drawings create a fictionalized space in which incongruous perceptions of time and place coexist.



Jessie Brennan: The Cut, 2011, (copyright the artist and photographer Sylvain Deleu)

HS PROJECTS

Andy Wicks' practice is engaged with the psychology of spaces and the city as sculpture. *Forged Histories*, 2013 presents us with heavily desaturated photographs of hand forged shipping nails found on the Thames foreshore. The worn and rusted nails viewed in this format begin to take on an anthropological reading. Wood Wharf site housed shipbuilders, barge repairs and sail-makers for over 200 years, while Deptford Docks dates back to 1513; the nails are one of the few remaining memories of the labourers' livelihoods amongst a newly regenerated riverfront. Produced as part of *The Doldrums*, it is the result of a residency in Deptford exploring the area's links to the working River Thames.



Andy Wicks: *Forged Histories*, 2013, (copyright the artist and photographer Sylvain Deleu)