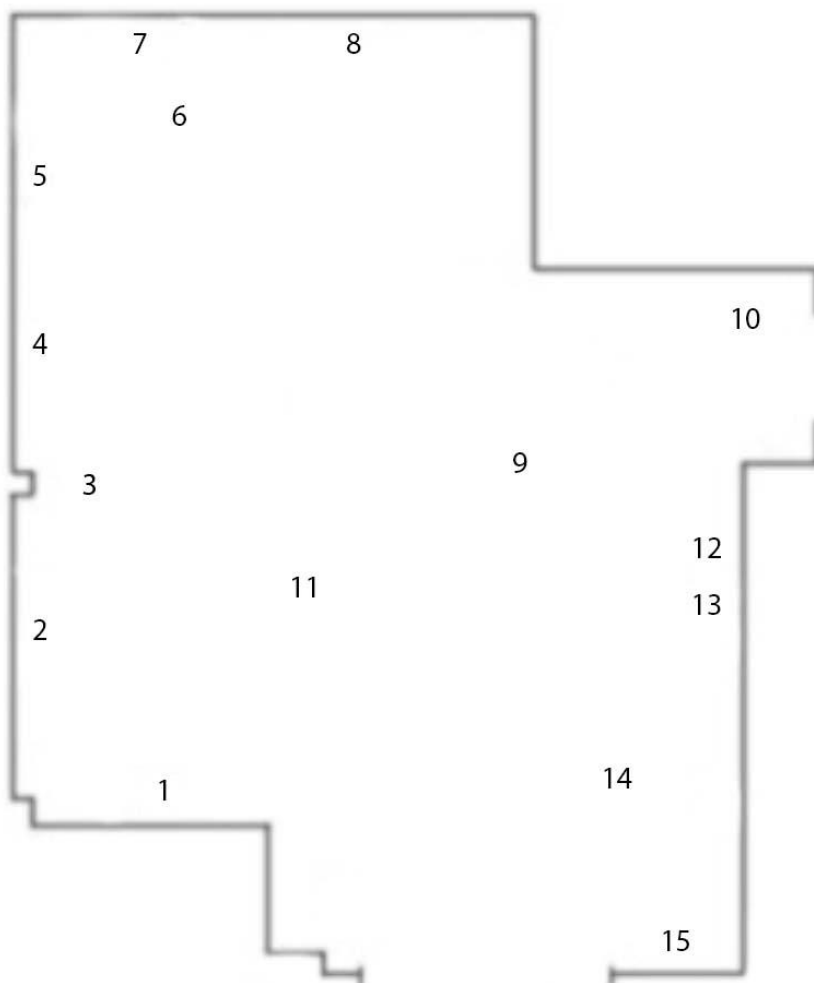


Vibrant Matter

Curated by Tim Ralston and Manon Klein



1. Na Liu, **Face Up, from the Series Imagined Kitchen**, Oil on canvas, resin, pigment 126x98cm.
2. Serra Behar, **WHAT IF...** Resin cast, 28x15x15cm.
3. Sophie Mackfall, **Taliāre, "to cut through"**, oil on aluminium, 56x39x12cm.
4. Joe Horner, **Fake Rock Collection**, Found objects (styrofoam, plastic, resin, oil, paint chips, wax, rubber, etc.) on panel. 40x40cm
5. Elise Carlton, **Tuned**, Acrylic on wood-based panel, 51x72x10cm.
6. Sophie Mackfall, **Find Enclosed (no.1)**, aluminium, 45x29x17.5cm.
7. Sophie Mackfall, **It ain't no good til it hurts a little bit**, oil on aluminium, 34x42x15.5cm
8. Lauren Pirie, **Skins Crawl**, Acrylic on canvas, hand-dyed fabric, stuffing, thread, leds, 112x147 cm
9. Erika Trotzig, **Keeping it together**, found wood, gaffer tape, angora wool, poster paint, 280x60x20cm
10. Erika Trotzig, **Its futile...** found wood, castor wheel, sand, angora wool, nylon rope, poster paint, 11x30x10cm
11. Poppy Whatmore, **Tropic of Cancer**, Found desk, concrete, metal bar, 170x90x100cm.
12. Linn Henrichson, **Fishermans Bend**, Textile collage on canvas, 70x100cm.
13. Linn Henrichson, **Jug Sling Hitch**, Textile collage on canvas, 70x100 cm.
14. Andrea V. Wright, **A Smile for a Veil**, Latex, Pigment, Synthetic Rope, Wood, Rubber, 310x157x62cm
15. Andrea V. Wright, **Push. Pull.** Digital print on paper, Tape, 58x40x12cm

Na Liu is a Chinese visual artist, who lives and works in Paris. Her practice moves across mixed media painting, sculpture, installation and video.

“My work evolves themes between human behavior in everyday life and subconscious psychological motivations, and the interaction with objects. With a profound interest in literature and fiction, I use theatrical narratives and metaphors to structure a series of visual works. I am particularly interested in how to break the linear structure, leaving hints, and lead the audience “walking through” different chapters within a series. Although I set the intention around human behavior, my work does not involve direct depictions of people. My main concern is how to provide scenes and environments for experience and reflection. The crossed-media works can be interpreted as ‘props’ in the chapters. In each fictional series, there is usually a character behind the scenes as the protagonist.”

Serra Behar is a multidisciplinary Turkish artist living and working between Portugal and Turkey. She works in the field of sculpture and installation. Behar's artistic practice is predominantly based on conceptuality and material, describing artists as individuals who “embody stories” she communicates with the viewer the concretized output of her interest in esoteric matters. Across her practice she also used different techniques of animation to energize the materials such as leather, radiogram/x-rays, real bones, polyester and found objects.

Sophie Mackfall is a British visual artist living and working in Nottingham.

“Working with painting in the expanded field, my practice focuses on the interaction between the painting process, surface and environment. Working across materials that have included glass, canvas, aluminium, paper, newsprint willow and twine; paintings are often approached as unfixed objects that might be folded, cut up or remade. Bodies of water and expansive horizons are a recurring influence and in recent years bodies of work have developed outside, allowing the climatic conditions to play a role in the form of the work and its display.”

Joe Horner is an artist and curator living and working in Oregon.

He engages with issues related to our perception of time and our connection to past cultures. He explores these themes through analogies of evolution and the geology of the American landscape. Employing diverse aesthetic strategies and mediums—including mural, sculpture, collage, painting, and video—he examines the tensions between transience and stasis, imperfection and Minimalism.

Elise Carlton works across mixed-media and fiction to construct and populate indigenous futurist narratives. Born in Texas, her visual language is influenced by popular visual culture of and depicting the region—cartoons, (x)ploitation western films, commercial imagery, abandoned objects—exploring themes of identity, objectification/personification, historical amnesia and extinction. Her work has been exhibited in England, Finland, Mexico, Portugal and the US, and printed in Roundtable Journal and Poet Lore, among other publications. She is based in Lisbon, Portugal.

Lauren Pirie is a Toronto-based artist working in a range of media and scale, from intricate ink drawings to large-scale murals and sculptural installations. Her practice explores environments in relation to interconnection, desire, and healing; both as themes in her own artwork and through collaborating with other artists. “My drawings, paintings and sculptures illuminate inherent interconnectedness—between human and human and to our shared environment—and at the same time, a yearning for connection. I’m interested in the common threads in our personal and global mythologies, in queer ecologies, our fears and our fantasies, and how our willingness to confront our shadows—individually and collectively—can lead to growth and healing. These themes, while timeless, feel especially relevant in our climate of heightened anxieties, rising temperatures, and, currently, physical distance.”

Erika Trotzig is a Swedish artist based in London. Her practice is mainly sculptural; the works are humorous, un-heroic, un-monumental and absurd. She uses instability and collapse as working methods in an attempt to access an aesthetic of failure; through improbable meetings of material and construction methods she investigates structures of power and perceived gender roles. Pieces are often provisional and reworked, assembled from a mixture of mostly found materials, materials without memory but full of metaphorical resonances.

Poppy Whatmore is a visual artist living and working in London.

“By subverting and deconstructing the conventional uses of chosen objects, I transform everyday objects into animated anthropomorphic or zoomorphic forms. My methodological approach includes assemblage, a technique I employ to re-configure conventional forms into surprising and playful arrangements, portraying the flaws and failures of the human condition. I appropriate DIY methods with an alternative slant using absurd mechanisms for fixings and means of assemblage, juxtaposing a constructive process against the means of taking things apart, namely the constructive antithesis, deconstruction.”

Linn Henrichson is a visual artist and graphic designer from Helsinki who currently lives and works in Copenhagen.

“My artistic practice resides at the intersection between the digital and the analogue, both concerning choice of methodology and creative expression. My process is based on the combination of playfulness and precision, of coincidence and intuition. The technical way of thinking when working with different printing techniques is something I try to benefit from when I take on a new technique or medium. I’m always interested in finding a tension between systematic and organic expressions in the work that I do”

Andrea V. Wright is a visual artist living and working in London

“Transformation and illusion have always been an important component of my practice, whether through materials or methodology. Utilising geometric and organic structural references, my work employs a hybrid of controlled elements alongside unruly, unpredictable and gestural elements that relate directly back to the contradictions I perceive within myself. Contrasting materials (leather, latex, fabric, rubber), are paired or arranged with substrates that are often a record of surfaces, of moments in time where works are developed within the specific site context, pointing to the ways that we drape our own bodies in an attempt to disguise and reveal what lies within. The seen and the unseen, the experienced and the intangible are my building blocks, presenting a vertical stage onto which crafted or industrially manufactured materials are wrapped, pinned and draped. The formal language inherent in my work contrasts with the handmade that brings a human, haptic quality to it, reflecting the relationship between the fragmented self and the physical & emotional spaces we inhabit.”