

## Thresholds Exhibition

9th-23rd June 2018, Gonzo Unit Project Space Thessaloniki

**Tatiana Altini** - Greece

Crowded Identities, 2018

Tatiana's paintings aim to highlight the fast rhythms of life and the alienation of people in modern cities. Each image is rendered with a view from above so that the viewer can be placed at a point where she has a broad view of the situation and will, even for a moment, become a judge and assessor of the modern reality. There is no interaction between the people. Each figure is impersonal without facial expression. They are constantly moving in loneliness, and the only thing that differentiates one from another is their external appearance. The space in which they are placed is taken from the urban landscape. These are roads, crossings and escalators that act as synonyms for mobility and fast-paced life.

Tatiana's goal is to create paintings which at first feel pleasant through the colorful and playful surface resulting from the fashions, shades and contrasts of the streets. But with a closer look, the alienation and the individualism prevailing today are evident, concepts that have a very negative content in spite of the joyful palette of the painting and thus it provokes concern about the future of our existence.

**David Bickley** - UK/ Ireland

Gateway, 2018

Anglo Irish artist, filmmaker and musician David Bickley's (b. 1961) audio visual works and installations are abstracted, largely process led adventures mainly on themes of nature/landscape but also with points of reference to mythology and symbolism. They rely heavily on texture and mood and tend to sacrifice the topographical in an attempt to capture the spirit of the places depicted using memory or feeling. Other works are digitally manipulated landscapes designed to evoke a sense of animation and accelerated time-scale. His practice incorporates film, music, video, immersive environments and sound art.

'The entrance, beginning, and opening to a state or action – threshold is a powerful place of communication between the opposing worlds that lie on either side of it - the profane temporal world of history, of human affairs and events, on the one side, and the sacred metaphysical world of soul or psyche on the other' (Eliade, 1987).

**Naomi Bishop** - Australia

Threshold, 2016

The Unexplained and Unexplored are recurring themes in Naomi's work. She is interested in the ways in which natural and celestial phenomena are interpreted and developed into belief systems. Within her practice she explores darkness, silence, mysterious events and peripheral, otherworldly places. Through a shared interest in both science and metaphysics, Naomi's objective is to work on the threshold of the

natural and supernatural, exploring the point at which they might converge and reveal secret knowledge from unseen worlds. Since 2006 she has been working with objects and images connected with ritual, shamanism, and the supernatural.

The painting *Threshold* began during a residency in Finland, after a walk in the forest. In this forest the artist felt that she was on the edge of something magical and primeval, a gateway to another world, the threshold of something sublime and mysterious. Between two rows of silver birch trees was a strange black stream that was dark and impenetrable, and yet reflective of the sky above. This stream reminded her of a mythological crossing between one world and the next.

### **John Blythe - UK**

Transitions, 2016

Situated in the realm of light based image making, John's art practice focuses on the familiar and unfamiliar in the (often repetitive) daily experiences of life, the physical interactions involved in moving from place to place and internally to places of memory, sensation and the ineffable. He interrogates the material, experiential and perceptual nature of these interactions through a practice of attending to the present moment. His work existing as an intermedium between still image, time based media and sound, digital and analogue, process and concept. His interest is as much in the making as in the subject. He explores the conceptual possibilities of the making process in photography, bringing it closer to performance, broadening the potentiality to explore connections between process and meaning. His practice is also informed and supported through the integration of his artist teacher identities.

'Transitions' documents the artist's daily journey and is recorded through one entire day from climbing out of bed to returning to sleep. The work represents an act of attending to the constant change of environment, capturing every change of space or surface under foot, requiring the constant attention of the artist, focusing the mind and the awareness. The chronologically presented clips, captured using a mobile phone, highlight the ever-present eye of digital media and question this often criticised source of distraction and how we perceive our relationship with technology, each other and our surroundings.

### **Ann Carragher - Ireland/UK**

Landscape Liminality and Lament, 2015 to present

Ann's practice explores boundaries, demarcations, and contested and liminal spaces, relative to landscape and the architectural urban environment. She is interested in how these spaces are mediated physically and psychologically - whilst simultaneously exploring the social, environmental and philosophical issues concerning our relationship to such environments. The work alludes to uncertainties and anxieties of our time, evoking a sense of loss and lament, through temporal and ephemeral metamorphic. Her current research aims to conduct an examination of the concept of liminality applicable to debates concerning border studies and identity politics. Her research mediates on a specific area of border territory between the South Armagh/Louth border between the ROI and NI, known as 'The Gap of the North' and aims to theorise the social fabric of the border and border experience (internally and externally) to develop an understanding of identity, memory and place through practice led research. Human experience is mapped into an array of discursive discourses regarding borders, where socio economic and political histories converge.

For the exhibition Ann exhibits one piece from her research title 'Landscape, Liminality and Lament' which presents three separate yet interrelated lines of enquiry. The landscape will become the 'expanded space for observation' engaging in the found cultural context of the site, suspended between past, present and future. Liminality, hauntology and spectrality as concepts and methodology have crucial critical resonance with contemporary concerns, especially with regards to Brexit, the EU's position of dissolving borders and the reconciliation processes.

### **Emma Coop - UK**

Latent, 2017

Emma Coop is a British Artist who lives and works in London. The drawings of Emma Coop are quiet and reflective, they invite the viewer to look and to be immersed in their detail. Repeatedly making drawings of the sea, Coop has a connection with late eighteenth and early nineteenth century Romanticism, whereby a landscape could summon a visual representation of an emotional state. Drawing with graphite, an interplay of emotions is expressed through the relationship between opposing drawing styles, or by the tension created by the materiality of the surfaces she draws onto. Of interest is the competing visibilities of surface composition with the drawn sea surface of her work.

Coop's work examines the nature of 'a moment' or, by contrast, the lengthy unraveling of time. The drawings created depict split second moments, yet take considerable time to make. Her work slowly dwells on the assimilation of detail to the point where by the process of drawing becomes an mesmeric act in itself. The resulting artworks express this labored process along with it's inherent futility and desire.

### **Craig Dow - UK**

Untitled (Female Portrait) and Untitled (Male Portrait) *from the series Panta Rhei*, 2018

Craig engages photography and film as a hybrid subject/object to straddle the divide between culture and nature. The camera acts as a technological medium and vehicle that can broaden an understanding of our experienced environment. Engaging the light sensitive film in actions whereby it physically merges with the object depicted the camera is used as a means to unite, rather than interrupt, with the resulting imagery revealing the possibility of a unity of subject and object, representation and abstraction, humankind and environment. The work becomes as a trace as well as an image, the trace of the physical process.

Untitled (Female Portrait) and Untitled (Male Portrait) are from a new body of work based on the pre-Socratic philosopher Heraclitus' concept Panta Rhei. By silhouetting these naked figures Dow is denying them individuality, and instead drawing attention to the commonality of being human. The window framing the figures is a point of crossover, or threshold, between inside and outside worlds. This is where we now exist as a species, not as a part of the natural world anymore, but surrounded by our technology and in realities of our own creation and imagination. But as much as we may try to renounce it, we are still anchored in nature. The images also make reference to photography's historical roots (the earliest surviving 'photograph from nature' is Nicephore Niepce's View from the Window at Le Gras, 1826, and a photograph of a latticed window in Lacock Abbey, made by William Fox Talbot in 1835, may be the oldest photographic negative made in a camera).

**Ben Fuog** - Australia/Greece  
'Socrates', 2017

Ben Fuog is an Australian artist living in Athens. 'Socrates' is taken from Ben's series 'Faces of Exarcheia/Children of the Night', a collection of paintings that are inspired by people he was drawn to locally whilst residing in the area of Exarcheia in Athens. 'Socrates' is a Bangladeshi immigrant, who walked to Europe. The portrait of him is representative of one of the thousands of displaced people currently calling Greece home.

**Michael Gatzke** - Germany  
At an unattainable distance, 2018

"Silence is fundamental for every individual, for every culture as a whole. A culture that forgets that and sets it on "full droning" is dying, basically dead, even if she keeps herself on her feet for a while. But what keeps her on her feet does not come from the time of the full boil, but from a time before that, a time when silence had not been destroyed. One feeds on the nourishing culture or fruit of earlier decades and centuries, while one pursues its consuming business and pleasures." Günter Seibold in "Silence and Being" of 2014 and there from the essay "Aesthetics of silence":

Michael's current series of paintings attempt to capture the slowness of images, countering the tempo of electronic picture noise. He is interested in silence, which has become somehow stale, outdated, and even strange, in this busy and internet oriented era. Silence does not just happen, you have to make a conscious decision to be quiet. To experience silence, you have to go offline. Michael's paintings are missing everything colorful and loud. Ostensibly nothing or very little happens, yet everything seems possible at anytime. Perhaps the sceneries found there only form the resonance to the artists inner worlds. There are no really real pictures of landscapes to be seen, but open wide horizons, that come from the abstraction. The few people and animals appearing in collage form seem archaic and concentrated, they do not really participate in their activities.

**Theano Giannezi** - Greece  
3,14 2018

Theano is a multidisciplinary artist working in painting, illustration, collage, and sculptural installation. Her works are inspired by natural forms, found objects and urban life. She was born, lives, works in Thessaloniki, where she also studied Fine Arts.

Part of a growing series of paper sculptures, Theano's new work *3,14* explores her personal relationship with, and experience of, her home city Thessaloniki. The paper cut installation acts as a physical threshold, inviting the viewer to interact and move through it revealing a fragile, yet fluid structure, and representing an endlessly complex and unknowable urban sprawl. Using a reoccurring pattern, the artwork forms an archway mimicking the city's position at the gateway to Europe. Mathematically puzzling in structure, for the artist *3,14* is essentially unfinished. The symbol of  $\pi$  as the infinite and 'irrational number', visually depicting an arch, holds special significance to the installation.

**Christos Gkenoudis** - Greece/UK

Illusion – Self Definition, 2018

*“The self-proclaimed Greek Linda Evangelista (or E - Βαγγελίστρα (E - Vagelistra) that is accessing the queer fantasy of a supermodel.” - Christos Gkenoudis, 2018*

The work Christos currently creates involves the perception of his image and body, places where his creativity manifests and taps into an identity that doesn't match the bare ego. With the creation of the video visuals and the use of them through live performance acting as a catalyst, he can access a bizarre dimension of fantasy, a place to blossom and fill the room with freedom of expression and colour.

More specifically, he taps into the realm of an elegant fragility and hyperreal decadence, the presentation of his queer body how he manipulates it to create a different identity through the make-up, the extravagant costumes and the presence of the unearthly starlet that he emits. These physical alterations are the talisman to channel a behaviour that he cannot tap into in day to day life, whilst the audience escapes and is using an idol, for example, the performer as a mirror to reflect upon themselves. This mode of perception is the most seductive and is one that can make someone to push through thresholds and re-examine transparency of their personal identity.

**Gobscure** - UK

Standing in the streets together and holding question marks, 2018

Gobscure is an artist based in the North East of England, UK whose practice spans across multiple art forms including visual arts, poetry, theatre, film, intervention and spoken word.

Standing in the streets together and holding question marks, is an artist book telling a little (backwards) story of our mazer (north-east word for amazing person) whose nearest city was Thessaloniki. The threshold between memory and forgetting is the work's essence. The book explores thresholds of understanding, doorways of languages and of nurture, of opening and closing; and of transitions - love / radicalism / grieving (and even their gender wanting to transition but not given the chance). The book is partial glimpses of memories and the art and ideas cross multiple thresholds. The time for this work is now - against rising intolerances there is the need to find the threads that connect.

**Aksel Haagensen** - Estonia

Grandmother in a boat II (Bloody Foreigner), 2017

Aksel is an Estonian artist working mainly with photography, documentary and installation. He is interested in the parallel world created by photography and documentary narratives. While any still or moving image puts forth a truth, his work considers the ways in which we interact with them and bend the truth to conform to our preconceived ideas. Aksel's video works are interested in the way we remember the past and how our methods for remembering affect that very past. Up to now he has utilised photographs and spoken accounts, which both refer back and forth between the past and the present – creating connections between the events and the method of their depiction, which we utilise to understand the events.

Grandmother in a Boat is an ongoing series of videos, which consists of Vella Pihlak telling the story of how she escaped from Estonia with her family just before the Soviet invasion in 1942. In the video in this exhibition, subtitled Bloody Foreigner, Vella speaks about how she was accepted as a refugee in Sweden and later in Australia. The project draws a mirror to the current refugee crisis in Europe.

**Vera Hadzhiyska** - Bulgaria/UK

Vera 2017 (ongoing)

Vera is a Bulgarian artist and photographer based between Bulgaria and the United Kingdom. Her art practice is rooted in personal and collective memory, migration and diaspora, as well as history, cultural and national identity. Apart from photography, Vera utilises mixed media in her art practice, such as sculpture, performance, audio and visual pieces, mapping, drawing, painting and printmaking, paper- and bookmaking.

The photographic series “Vera” is an ongoing project. It is an artistic interpretation of the forceful name changes (from Muslim to Slavic), forced Christening, and change of traditions, clothing and language of a significant part of the Bulgarian population before (1912 - 1940s) and during the Revival Process in Bulgaria (1950s - 1990s). The project investigates the Revival Process in connection to the 500 years long Ottoman Rule over Bulgaria (1396-1878), during which many Bulgarians were converted from Christianity to Islam. There is an invisible doorway between these two religions, between the Turkish and Bulgarian sense of national and cultural belonging of these people. Bulgarian citizens have been forced to cross this threshold back and forth numerous times through the years. The self-portraits Vera creates are a response to the stories of her grandparents experience with the forced name changes. In several of the self-portraits Vera wears a traditional dress that belonged to her paternal grandmother, of whom she was named after. Yet her grandmother had another name before Vera was born, a name which she was forced to forsake and never use again.

Alongside her photographs Vera also presents an audio piece which refers to Bulgarian migration . The Bulgarian Folk song “Ela se vie, previva (Fir-tree Is Winding)” tells the story of a newlywed girl, who is leaving her mother and father’s home to go and live with her new husband’s family. Metaphorically it can be interpreted as the parting of one person with their home when migrating to another country or place. It expresses the emotions and feelings many migrants experience when crossing that perilous threshold between the known and the unknown.

**Natasha Hall** - UK

Walter Benjamin, 2017

Natasha Hall is a British International artist who has recently completed a Doctorate in Contemporary Landscape Painting at the University of the Balearic Islands. Working between mediums Natasha is constantly exploring the limits between the arts and the sciences, from documenting the reality of being a patient, the layering of landscape, and the interaction of climate change with historical accounts.

*Walter Benjamin* depicts a moment caught between the artist and the memorial to the aforementioned German Philosopher, which marks the place of his death in Portbou, a town situated at the Spanish-French border. In 1940, Benjamin had walked to Spain from Paris to escape the Nazis but was stopped in Spain by the Fascists, where he subsequently died, taking his own life ahead of being

captured. Natasha writes 'I was astonished to find a metal walkway cut into the coastline, leading down and stopped by a glass, which caught my own reflection layered with the a view to the sea. The sun was setting as I contemplated the cycle of history, mortality and surprises and was inspired to take this photograph as a memory of a memorable journey.'

**Jack Hughes - UK**

Through the Threshold, 2018

Jack is a British based artist born in North Wales. Working in oil paint, he creates paintings from digital collages, using imagery appropriated from historical and popular cultural sources and of interior and exterior sites. His curiosity lies within the ideas of existentialism and human isolation, the act of being and the consequence of existing. In painting from photographs in this style Jack attempts to remove the narrative of human existence which is deeply involved in the original medium. Commenting on 21st Century living and the isolation felt experiencing life through a screen depicting someone else's lifestyle, his images act as a gateway to an alternate reality that is either out of reach, or beyond control.

Through a use of digital collage and a range of marks made with oil paint *Through the Threshold* is inspired by several novels by authors linked with existentialism. At the tree lined gateway of the colourful sensationalised landscape with a strange ambiguity the figure lingers, curious yet filled with youthful optimism.

**Benjamin Jones - UK**

S/2016 B 5, 2016

Benjamin's practice deals with photography's transformative, abstracting capacities. He is interested in how a photograph can become an object in its own right, detaching a viewer from the subject and instigating a dialogue about more fundamental relationships between time, memory, place and perception. His work is grounded by a fascination with the space we inhabit. Domestic and geographic landscapes, the blurring of truth and fiction, physical and psychological tropes of memory have all been the subject of, and continue to inform his practice.

For this exhibition Benjamin exhibits a new version of his artwork S/2016 B 5. S/2016 B 5 is a photographic work seemingly depicting an ambiguous inhospitable terrain as seen from the vantage point of 'God's eye' view, or satellite. Created in Benjamin's studio and darkroom from painterly materials and silver gelatine prints, the high resolution document detaches the viewer from it's reality instead allowing the artwork to take on the guise of a geographical space. With no real relationship to a specific place, the artwork is left open to projection and possibility, allowing a subjective and fictional rendering to take place determined by the artwork's coordinates and dialogue within the exhibition space.

**Virginia Karypidou - Greece**

Doors, 2018

Virginia's artwork includes paintings that depict passages, doorways, thresholds and interior places. She works from photographs of places she has taken, drawing them on canvas in order to decompose them. The objects of the scene are gradually lost and as a result a foggy interior scene occurs, irrational and

lonely. The interior space acts as both a physiological space and a site of memory, with doorways allowing you to make up your mind whether to go to the next level. The viewer is placed in a non-defined space, even when open what is behind the doorway has a limited view. Big walls prevent decisions and increase hesitation. The doorway is a place you have to go alone, a step in the mind. Dilemma: stay at nowhere or move on to the unknown. Enter or not.

**Kishwar Kiani** - Pakistan  
"Made in China", 2018

What is a memory? How to recall it? And what are the parameters to recreate such forgotten moments. Through her drawings Kishwar explores moments of stillness and sanctuary. Digging through the crevasses of her past and resurfacing with old and forgotten stories. She recreate tales of laughter, marks of companionship and relive the nostalgia. She is interested in the banality and triviality of life, of lived moments, which one brushes off or locks away in dusty photo albums. Her practice explores the world of memories and its prevalent efficacies; moments that mark the progression of the self.

**Tony Linde** - Australia/UK  
Face VII, 2018

Tony is a printmaker working from a studio at Leicester Print Workshop in the UK. Primarily he works from photographs using digital manipulation, drawing and finally printmaking to create an image that is estranged from its original form and context. Through this process the viewer is given the space to construct a story based on their own experiences and with their own meanings.

Face VII is taken from a series of etchings which explore the idea of personal identity. The faces in his series hover on the threshold between representation and abstraction. Through his technical process from photograph to etching, the etching plate begins to develop its own identity, reflecting the way past experiences inform personal identity. Given his experimental process, the final print is always a surprise.

**Camilla Lundquist** - Sweden/Vietnam/Japan  
Portraits of you; for you, for me, 2016-17

The crossing and comprehension of thresholds is a central theme in Camilla's work. Being born between two cultures, the living world and its parallel underworld were originally metaphors for her struggle to cross freely between her different identities. Currently she is interested in the separation and connection between this world and the afterlife. Taking the shape of ritual or ritual-like process, her paintings and sculptures are repetitive and time consuming, becoming a personal ritual she enters into both frustrating and therapeutic. Camilla often uses lacquer in her practice, Vietnamese lacquer being a natural and traditional material unique to the region. She finds comfort in its qualities, using a layering process to add and erase, the act adequately reflects her personal and artistic searching of sense.

The making of Camilla's abstract lacquer portrait paintings series 'Portraits of you; for you, for me' involved a therapeutic process of finding and enshrining her grandmother's essence. As an attempt to surround herself within her Grandmother's watchful eyes, and therefore build a bond of communication

between their two worlds. The smoke from the incense representing the threshold between this world and the ethereal.

**Nour Malas** - Syria/UK  
Pomegranate II, 2016-17

Nour is a London based Syrian artist recently graduated from Goldsmiths University of London. Her work is informed by her identity as an Arabic woman raised in the Middle East, and concerns the taboo of intimacy, sex and family relations within her cultural social structure, and its affects. She creates minimalist sculptures using materials such as plaster, latex, fabric and metal, to portray the sensuality of a woman's body, whether in relation to another or as a being itself. Inspired by Lucy Lippard's notion of 'materialising anxieties', and the psychology of Melanie Klein and Sigmund Freud, Nour delves into realms of sexual repression and the physical interaction of bodies through her material process.

In the Pomegranates series, female internality is studied through material, re-appropriating bodily experiences in an attempt to represent the taboo of a woman's sexual constraints with the other. The series also considers the mythology behind a pomegranate, which is believed to be a symbol of fertility within Middle Eastern culture.

**Enzo Marra** - Italy/UK  
Cradling Artwork, 2018

Enzo Marra's creative practice is concerned with the exploration and pictorial analysis of the art world. He is occupied with how the art world can be seen from the insiders and the outsiders point of view, the valuing of artworks hand their auctioning for astronomic figures, the processes and activities that occur behind the privacy of studio doors, the hanging and display of works animated by the commodified space of the gallery, the milling of observers in gallery spaces, the way that their presence then gives life and purpose to the works on display.

Cradling Artwork is a painted image that deals with the artists relationship with their own artworks. The line between family and object blurred by the creative moment.

**Ryoko Minamitani** - Japan/UK  
Conversation lines and colours, 2018

Ryoko is a Japanese born artist, living in the UK. Her art practice is influenced by abstract expressionism, psychology and spiritualism such as Shintoism, Buddhism, non-dualism, and healing therapies. Within her practice she explores the relationship between spirituality and artistic expression through meditative states. Through her artistic method and belief of transferring inner unconscious feeling onto the artwork, she wishes to express an invisible existence or energy such as the spirit of the nature as visible artwork.

Conversations lines and colours explores the threshold space of opposing states, such as line and colour, feeling and reason, masculine and feminine, material and spiritual. Bleeding into one another a sense of balance and harmonious communication is achieved.

**Janet Morrow - USA**

Border Work, 2018

Wind Maps, 2012

Janet Morrow creates art that is conceptual in nature. She employs a wide variety of media, selecting the materials that are most appropriate to express a particular idea. Much of the work examines issues of otherness, deafness and disability, frequently taking the form of installations composed of abstract sculptural forms. For the exhibition Janet presents two works which explore the concept of thresholds.

*Wind Maps* considers the way in which a threshold can mark a major change— a line drawn that divides what was before from what is now, that impacts us in a way that leaves us reeling and forces us to redefine the way we view our world and ourselves. Janet created *Wind Maps* in wake of losing her hearing, although the process took place over a period of 15 years, there was a point when she crossed a threshold from being a normal “hearing person” to becoming something else. The piece is constructed of 49 vellum panels, 7 x 7 because that is a number associated with the idea of completeness. Wind maps are graphic representations that attempt to show the direction and speed of the wind in a particular area. The thousands of little holes and piercings in the panels depict prevailing wind patterns in places that are of significance in the artists own life. She created the wind map designs by repeatedly piercing the vellum, committing an act of violence against it, representative of the sometimes painful and involuntary nature of change.

*Border Work* is a new artwork which considers the threshold as a boundary and dividing line. For this piece, Janet used semi-transparent plastic and crocheted it in an openwork design. The sculpture is permeable, allowing us to have glimpses of what’s on the other side, as we do in the myriad thresholds we cross in our lives. Through the process of making Janet was reminded of Clotho, the Fate who spins the thread of life. To live is to experience change after change after change – we cross thresholds every day, some more significant than others, but the essence of our existence is change and adaptation. She considers the thought of a permeable membrane woven of the thread of life draping the threshold between “now” and “next.” The title of this piece “Border Work” draws upon two references she hears often. Living in Texas, conflict over control of the Mexican border rages on – should it be controlled, how should it be controlled, what place should compassion have in this dialog? The other makes reference to the relationship between online/virtual communities and real life. When there is “slippage” between the two – influence from one impacting the other --it is sometimes referred to as Border Work. In both these instances, despite efforts to maintain solid boundaries, we see persistent evidence that thresholds are permeable and there is always a flow back and forth.

**Simon Raven - UK**

Performance Hero, 2018

Simon Raven is a UK based artist working in performance and film. He is currently undertaking PhD research (Northumbria University) into radical implications of Disability Art, with a particular interest in the cultural effects of a disease and drug-centred approach to 'mental health'. For this exhibition Simon Raven has made two new site specific performances, one which takes place during the exhibition preview and the other off-site in Afytos.

In Greek mythology, Hero lit a lamp in her tower at night to guide her lover Leander as he swam across the sea to meet her. One stormy night the wind blew out Hero's lamp, Leander became lost and drowned. Seeing his body washed up on the shore, Hero was beset by grief and leapt to her death. This tragic love story might be applied to contemporary Thessaloniki, which offers a threshold for migrants seeking a new life, often after having made a dangerous sea-crossing. Although postmodernity has exposed and abandoned the singular notion of the 'hero', our cultural investment in mock-heroic figures - from footballers to performance artists - persists nevertheless. Performance art is a medium through which psychological thresholds can be crossed in safety. Combining these ideas, in 'Performance Hero' Simon will make a new interpretation of the Hero and Leander myth, by mock-heroically treading an imagined threshold between mind and body, night and day, sea and land, belonging and estrangement, human and inhuman, hero and fan.

### **Valentino Russo** - Italy/Netherlands

*The Sweet Escape*, 2018

In Valentino's videos, installations, drawings and paintings he employs a poor, amateur, "homemade" look which refers to that of the user-generated content of social networks and online platforms, in which users produce and share cultural objects flattening any aesthetic or historical hierarchy. Technical skills and craftsmanship are no longer relevant in this regards. What matters is velocity, multiplicity, smartness. Found footage and found materials are fundamental in Valentino's practice since they represent the idea of the endless recycle of culture that takes place in our "social-media based" society. Nevertheless, his focus is not limited to the "world wide web", from which he is inspired in terms of "form". The content of Valentino's works refers to a contemporary human condition of addiction, for example from to drugs and entertainment, passivity, apathy, nihilism. People, especially from the artist's generation, born between the late 80s and the early 2000s, seem to have abandoned any interest in politics and are disillusioned about the possibility for a real positive change in the forthcoming future. Despite the apparent freedom of today's ultra-connected world, in which we can be everywhere at the same moment, do what we want, be as we like, it seems to be always more complicated to form a solid opinion about one's own identity and role in society. Through Valentino's practice he acts as that of a storyteller, presenting metaphors, allegories, fictions.

*The Sweet Escape* is a story about flattening, stuckness and the need to find a way out of the daily banality through drugs and passive consumption of silly entertainment. The characters in the video are looking for a moment of change, for new possibilities to open, for a step out of the routine.

### **Lucy May Schofield** - UK

*Awake*, 2017

Lucy's practice explores the space between the notion of home and the unfamiliar. The increasing separation we can experience from our connection to the daily rhythms of the sun and moon has elevated Lucy's interest in work that turns our gaze to the patterns of life and the nature of the everyday. Within her practice Lucy aims to develop conversations around isolation and intimacy, impermanence and loneliness through a magnification of intangible elements such as light and time. Migration and dislocation, vulnerability and a state of belonging continue to be recurrent themes she returns to. Working directly in collaboration with the landscape and being open to the way in which time behaves in remote places has

resonated in ritualistic and repetitive acts of paper making, performance, printmaking, stitch and photography.

Awake is a daylight sleep performance marking the Vernal equinox on March 21st 2017. A time-lapse video documents the days' sunrise to sunset on the remote Northumberland moors, in one of Europe's darkest skies. The silk sheet lining the mattress on which the artist lays creates a UV-sensitive cyanotype print of the day. This performance is part of a larger body of work exploring threshold states of transition and temporality. Acts of time-based printmaking mark the passage of light and time in relation to experiencing the environment through a human filter.

**Aleschija Seibt** - Germany  
Untitled (divide), 2018

Buttermilk on window glasses, exposed to the elements. Panels of fabric, changing the perception of a room. Ropes that wander through the exhibition space. Aleschija's work follows a rhythm and it determines a rhythm; moving and changing. Overarching themes are processes, choreographies and the points between works of art and their temporality. Often, architectural situations are the basis for the works. Be it that she uses shapes and sizes taken from urban spaces or that she analyzes everyday motion sequences.

For the exhibition Alschija has created a site specific installation where the function of the barrier often used in museums and galleries to protect artwork, or to draw a dividing line between artwork and visitor, is called into question. The barrier system is put into a new context as an artwork itself within the exhibition space. It's function becomes fuzzy, and architecturally it develops dialogues with the other artworks and a new trajectory influencing the movement of the spectator as they too become part of the installation.

**Chris Webb** - UK  
In Moments Like These, 2018

Chris Webb is an abstraction painter, primarily inspired by his photography and memories walking along the harbour shoreline in Hampshire UK. Following a diagnosis of a chronic eye condition, with permanent sight loss by 2016, Chris was determined to adapt his painting to his vision. Today his visual impairment informs his artwork in very profound ways. Bringing together his abstraction scrape techniques and the use of a limited palette with thick acrylic paint Chris refined his painting style. He is able to create a sense of depth to the seascapes and landscapes he paints, providing a tactile as well as visual experience for the viewer. His work has also become more emotionally driven, shifting focus from a direct representation of a scene.

*In Moments Like These* sits within Chris's usual subject matter of seascape and shoreline paintings but takes his practice in a new direction bringing his abstract style and technique into contact with refugee stories and mediated news. The painting is inspired both by the images shared worldwide of refugees crossing the sea in boats in orange life jackets, and a particularly affecting story of a Syrian mother and child's journey. Chris's work captures a moment of physical crossing and uncertainty, at the same time crossing creative and conceptual thresholds, and putting into perspective global and individual challenge and struggle.

**Luke White** - UK

Untitled, 2018

Luke White is an interdisciplinary artist based in London. His work as part of a duo has been exhibited in The Guggenheim and he has directed films for The National Gallery and ShowStudio.

This piece is the result of a series of experiments around tension and limitation. In seeking to define the moment when a material is forced to buckle, the collapsed flesh-like folds are intended to arouse a familiarity yet not hold any recognisable form.