

FLORENCE TRUST

Florence Trust Summer Show 2018

Opening: Thursday 28 June, 6-9.30pm
Open: 29 June - 15 July, 1-6pm daily or by appointment

Please join us for a day of talks, live performances, readings and film screenings:
Saturday 7 July, 1-7pm

Press Release

The artworks presented by The Florence Trust residency artists for their 2018 Summer Show comprise a truly diverse range of themes, exploring the dynamics of collaboration and the ethical role of the artist, as well as ecological concerns. The works employ a variety of media including immersive environments, video, and painting. Some respond to the church's architecture, such as the stained-glass panels and decorative patterns, while at times embracing, and at other times playfully profaning, its context as a former house of worship.

The artist duo **Amanda Baum & Rose Leahy's** immersive installation invites visitors to meander through a garden of hairy microbes and furry wax pools filled with jelly eggs in a "sacred ode to the microbial organisms all around us." Employing the legacy of ecological art and collaborating with professional scientists, their work challenges the belief that the world around us can be explained using scientific methods alone.

In "Consent," the culmination of the artist **Marcus Boyle's** collaborative workshops, Boyle presents a series of photographic prints documenting people engaged in various odd scenarios or compromising poses while aided by an assortment of found or store-bought "props," some of which are exhibited or recreated as installations. Boyle's work calls our attention to the ethical role of the artist, raising questions around trust and ownership among fellow collaborators, while exploring the recuperative power of photography.

Working together with dancer Sara Ruddock, the artist **Mayra Martin Ganzinotti** presents a live performance and installation incorporating an array of textural, tempo, and word-based cues investigating the possibility for "movement to transcend language." In the piece, the dancer evocatively transitions between human and stone to reveal the histories stored within an ancient fossil, while positing a world in which hierarchies do not exist between human and non-human.

In "Ripped From Instagram," the artist **Fergus Cooper** has stolen elements from the Instagram feeds of people in the art world whom he believes might visit the show to create portraits of the unwitting subjects. Transferred from the artist's mobile and painted from his computer screen in the weeks leading up to the exhibition, Cooper's paintings have been produced in near "real time", mimicking a digital live feed. Some elements from the paintings will be turned into sculptural objects and situated around the church, evoking parallels to religious reliquary objects.

Tamara Kametani's immersive installation "Total Security.life" presents the crass commercial trade fair stand of Total Security.life, a fictional private company that sells walls of all sorts: from fences for gated residential communities to government-backed border walls. The apparent absurdity of Kametani's fake company is no longer enough for us to dismiss it out of hand, or to deem whether it's real at face value. The transactional nature of the installation also offers a sharp contrast to the sacred space of the church.

For "Imagine," **Lynn Dennison** collaborates with her two daughters to create an immersive installation that comprises of a single projection composed of multiple frames of her daughter's heads while they listen to a nature mindfulness recording, narrated by the artist herself. The angelic heads uncannily mirror the church's historical stained-glass panels. Visitors are also invited to recline in beanbag chairs to listen along to the recording.

"Fortress," the immersive environment created by the artist **Rebecca Byrne**, transports us to the artist's childhood bedroom in Chicago through a scaled re-creation. Its fictional walls are made from hand-painted Arches paper, inviting visitors to imaginatively walk inside one of her labyrinthine paintings. The tessellated patterns of colour adorning the walls are borrowed from the decorations lining the church's Neo-Gothic brickwork.

With the artist **Kristina Chan's** ongoing interest in sites that possess otherwise minor histories, Chan presents "Carriage," a triptych depicting the site of an old freight train crash along the Sunshine Coast in Canada. Screen-printed onto a grid of birch plywood that she has painted and etched, the work explores the site as a cartographic palimpsest of traces and memory, suggesting its haunting absence whilst inviting us to question our own relevance beyond the present moment.

Liz Elton's artistic interest in ecology comes alive in her installation "Fields," suspended in the church's garden outside like a giant banner. The work comprises of a colourful grid of painted degradable recycling food waste sacks made from starch from crops such as corn or potatoes together resembling a birds-eye view of the local farmland before the church was built. The degradable nature of the substrate contrasts with the perceived permanence of the church. Inside is "Harvest," a similar piece hanging beneath one of the church's stained-glass panels. Elton's work touches on the fragility of the systems that we've come to rely on to feed our expanding population, as well as our waste of precious resources, and the compromises we find in our efforts to resolve our precarious position.

The artist **Cherelle Sappleton** uses collage techniques to slice apart and embellish a wide range of materials including old copies of The Face magazine, gaudy market stall vinyls and luxurious pleathers that refer not only to the artist's body as a site of competing identities and racial hybridity, or the fringe histories and excised marginal figures the images represent, but how these ghosts might be reconciled through the formally violent act of cut-and-paste cultural re-appropriation.

The assortment of artworks and live events presented by the artists for The Florence Trust Summer Show share a common desire to re-conceptualise the complex systems that sustain us and our fragile world that is based on a collective, empathetic, and sensible approach. Where difference is understood in positive terms, and permission is given for us to think outside of the world's anxiety-addled present moment.

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