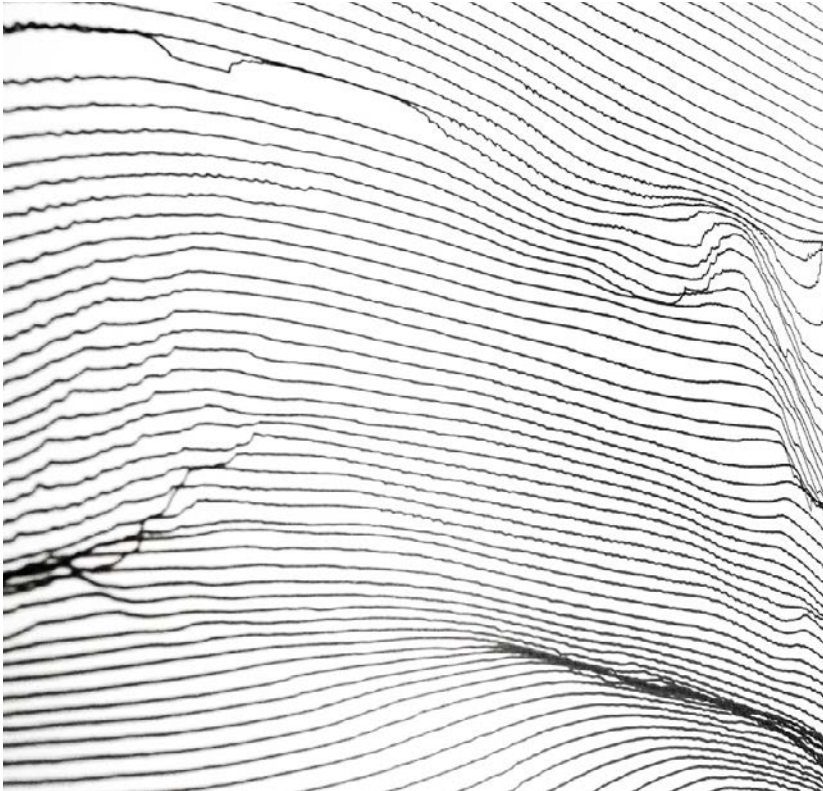


Presseinformation

Basel, 25. April 2017

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filter4
culture
affairs



SEARCHING THE LINE. DRAWING
CONNECTIONS, LONDON: BALINT BOLYGO,
BETHE BRONSON, ELAINE BROWN,
CHRIS CAWKWELL, DARRAGH GALLAGHER,
LUCY VALENTE PEREIRA, PAUL RIDYARD,
NICKI ROLLS, ANGELIKA STEIGER,
DEB WHITNEY, NELL WHITNEY **VERNISSAGE:**
SA. 13. MAI 2017 / 18H BIS 22H FINISSAGE:
SA. 27. MAI 2017 / 18H BIS 22H

Kontakt filter4:
info@filter4.ch / +41 (0)76 395 51

Kontakt Drawing connections:
Angelika Steiger, +41 (0)79 446 53 97, angie.steiger@gmx.net



iwbFilter 4 | Eingang Reservoirstrasse | 4059 Basel
www.iwbfilter4.ch

SUJET Searching the line
Section: Balint Bolygo
Trace II, (drawing)
Pen on Paper
84x43mm
1/1
2014

iwb



STAGECOM²¹
STAGECOM



cms
Christoph Merian Stiftung

SEARCHING THE LINE

DRAWING CONNENCTIONS, LONDON

Balint Bolygo, Bethe Bronson, Elaine Brown, Chris Cawkwell,
Darragh Gallagher, Lucy Valente Pereira, Paul Ridyard, Nicki Rolls,
Angelika Steiger, Deb Whitney, Nell Whitney

Drawing Connections is a group of artists who have chosen to work collaboratively through the medium of drawing as a way to challenge both their individual practices and fixed notions of what we might consider drawing. The ambition is to present a far-reaching study of how artists communicate and collaborate and to offer a new frontier that broadens expectations and understanding of what contemporary drawing can be.

This collaborative approach embodies Mario Mertz's statement "Today cooperation is a pre-eminent element for human possibilities. At the time of Romanticism, a mark was enough to present in the world, but today co-operation is one of the most necessary of human possibilities."

In 'Searching the Line' collaborative work resulting from partnerships and alliances within the Drawing Connections group unfold alongside pieces of work from the artists' individual practices. The hope is that this approach allows a deeper insight into the themes that emerge when distinct individual narratives are brought together with the objective of opening up new possibilities and opportunities.

One of the current concerns of Drawing Connections is whether traditional drawing materials need to be involved at all in the collaboration for it to be considered a 'drawing collaboration'; mark making can be made through placing objects in space or throwing light from a projector. But by broadening definitions of drawing, does the resulting diversity of work produced by the artists in this group not simply reflect the concerns of mixed disciplines rather than those specifically concerning 'drawing'? Should traditional drawing matter?

This exhibition offers a platform for drawing in its expanded forms, encompassing a broad range of experimental and traditional media in an extraordinary space. The disused water reservoir, Filter4, in Bruderholz, Basel, provides fertile ground for dialogue about contemporary drawing, and an ideal setting for this experimental show.

Basel/London March 2017/ag/fh

Vernissage:

Sa. 13. Mai 2017 / 18h bis 22h

Finissage:

Sa. 27. Mai 2017 / Geöffnet ab 16h Finissage ab 18h bis 22h

Öffnungszeiten:

Fr. und Sa. 16h–20h
So. 13h–18h.
Do. 25. Mai 16h–20h

Künstlergespräch:

Sa. 27. Mai 2017 ab 18:30h



ARTISTS

Balint Bolygo

Born 1976 in Pécs (Hungary), lives and works in London

STATEMENT

My studio practice is a process of invention involving science and engineering. The making process is an unfolding sequence without a predetermined conclusion, during which unexpected things emerge. My art examines how both science and art are concerned with an understanding of our Universe, and how an artist is able to freely explore and subvert the laws of science from a personal point of view. Invisible forces - gravity, optical laws, and nano-scale movements control sculptural mechanisms. The relationship between the predictable nature of a system and the unpredictability of the human touch balances notions of universal order and random chaos. With the elimination of the artist's touch, physical forces create the artwork, shifting the emphasis to the "act of creation".

I invent sculptural mechanisms that reveal hidden natural elements, patterns, and structures that exist in the surrounding world. My art often incorporates various movements, developments and changes that take place over time, enabling the extra dimension of time to emerge as an organic component. My works are "time based sculptrs" that capture the passing of time by recording traces of events through the build up of complex patterns, highlighting the connection between space, matter and time.



Trace II, 2013, (wood, aluminium, mechanical parts, motor, paper, pen plaster)

Bethe Bronson

Born 1964 Washington DC, lives and works in London

STATEMENT

The concept of liminality, as it references that edge between what we know and understand, and what we don't know and don't understand; I want to explore what teeters at that edge. I am fascinated with absence and presence and the dichotomy that exists between them.

Embracing media that lends it self conceptually to my work, I find that lens based media with its ability to capture moments in time, yet be altered to suit the context, is ideal for me to explore. My work investigates expectations, explicitly societal expectations and the control or lack of control that these expectations can create.

I examine how this manifests itself specifically through the photographic documentation of families, particularly as it pertains to women and mothers. The question of just who is in control, the gazer or the one that holds your gaze holds much interest for me. Conceptually as well as concretely, I'm concerned with what's not there, what we don't see and how it affects what do see.



Lumen Series (detail)

Medium: Installation of Lumen Prints on Photographic Paper

Size: Variable, approximately (152.4 × 76.2 × 76.2 cm)

Year: 2016

Elaine Brown

Born 1961 in London. Lives and works in London

STATEMENT

My art practice is primarily painting, but encompasses drawing, film and photography and engages with the dialogue between these media, particularly in relation to time in the artwork, and the role that touch, light and memory play.

Underlying ideas are forgotten narratives, absence, presence, disappearance, mortality and stillness, the overlooked and the unseen. In using analogue film and photography to collect source images, reality has already been partially filtered out. By rendering in paint something obscured comes to be revealed, giving presence to the hard to decipher, not always chosen or as expected.



Blue Painting. 2016. Series Nr. 3. Oil on gesso on board. 20 × 15 cm.

Chris Cawkwell

Born 20.12.1985, lives and works in London

STATEMENT

Chris Cawkwell's work explores consumer culture within a capitalist framework; utilising contemporary technologies, performative and interactive elements to critique the social systems and processes which operate around us, and highlight the rate at which products are consumed and commodified.

Cawkwell graduated with a masters in Fine Art from Wimbledon College of Art in 2012. He has exhibited nationally and internationally; in Mumbai, India, as part of cross-collaborative venture Project India (Asia Arts Projects & the 1%-ers art collective, 2011) and Tokyo, Japan, part of Tokyo Wonder Site's creator in residence program (2012).

He has completed residency programs at Space 118, Mumbai, (2011), Tokyo Wonder Site, Aoyama, (2012) and at the Bohunk Institute, Nottingham, in preparation for solo show Sensorama (2013). His work forms part of the permanent collection at Space 118. – he is a founding member and director of artist led space (and collective) ArtLacuna, based in Clapham Junction, South London.



Dawn of the consumer. Video stills. 2016. duration: 16m16s

Darragh Gallagher

Born 1972 in Belfast, Ireland. Lives and works in Basel

STATEMENT

My practice interrogates the complex relationship between people and the natural environment. I investigate the concept of 'nature' in a world that is increasingly the product of human intervention, and explore assumptions and (mis)perceptions that have led to the creation of a hierarchy of life and resources on Earth. I am interested in the irony that the temptation to view nature as existing out there somewhere facilitates its consumption, both by those who wish to preserve it, as well as those actively involved in its exploitation. My practice is grounded in the assertion that we *are* nature and the belief that we cannot exist outside the dynamic totality of our planet. In acknowledging that the natural and human worlds cannot be considered independently from each other, my practice questions if a more empathetic relationship with our environment is desirable and obtainable.

I seek to address a broad audience in raising awareness of current anxieties regarding the Earth's fragility and concerns over the pace of environmental change. I consider the visual arts to be an appropriately public arena in which to interrogate social mores and give voice to new ecological ideas. Frequently I make installations that reconfigure traditional representations of the island Utopia and critique enduring myths surrounding wilderness. I have used ice and water (the most basic inorganic material that links our bodies to those of animals, plants and the natural environment) to reflect on global problems of resource distribution, as well as on popular perceptions of purity. Investigating forms of environmental tourism has led me beyond a study of interspecies interaction to document plant and other non-human forms of communication. I hope to discover if it is possible to imagine an empathetic relationship with the natural environment that might challenge conventional science's definition of life.



Float Glass Line, 2017, slumped glass sculpture, dimensions variable



A Democracy of Trees, 2016, photograph, 60 × 40 cm

Lucy Valente Pereira

Born 1983 in Valencia, lives and works in Portugal

STATEMENT

In my art practice I am concerned about the human body, our anatomies, mutations and fragilities through time. I explore the interdisciplinary dialogues between art, science and medicine and how their languages have changed and shaped the way we look to our bodies. The works are strongly inspired by our eager to learn, the ambition to examine and the need to discover new inner worlds since medieval times. In my installation, illustration and mixed media works I seek the wonder, the fantasy and speculation deeply rooted in vintage anatomical studies. I explore aesthetic ambiguity, how two seemingly contradictory natures can exist simultaneously, like attraction and repulsion, animate and inanimate or decay and growth.

There is a particular period in History where I focus my attention, the time the access to the body worlds was forbidden forcing anatomists to dissect animals like apes or pigs due to their apparent similarity to the human form. This lack of accurately scientific studies opened space for speculation. Acknowledging this particular fallacy I recreate and illustrate unknown and unexpected anatomies. Inspired as well by antique wax modelling and specimens, I recreate and almost animate sui generis natures that emerge from the fascination of abstract and surrealistic biological natures. There are always changes in the way we look to our selves, how our old cultural attitudes that before seemed the best way to instruct, attract to and express anatomical studies can be seen as something bizarre and odd to the contemporary eye? can we use our cultural responses to understand what we might have lost? how we might have changed?



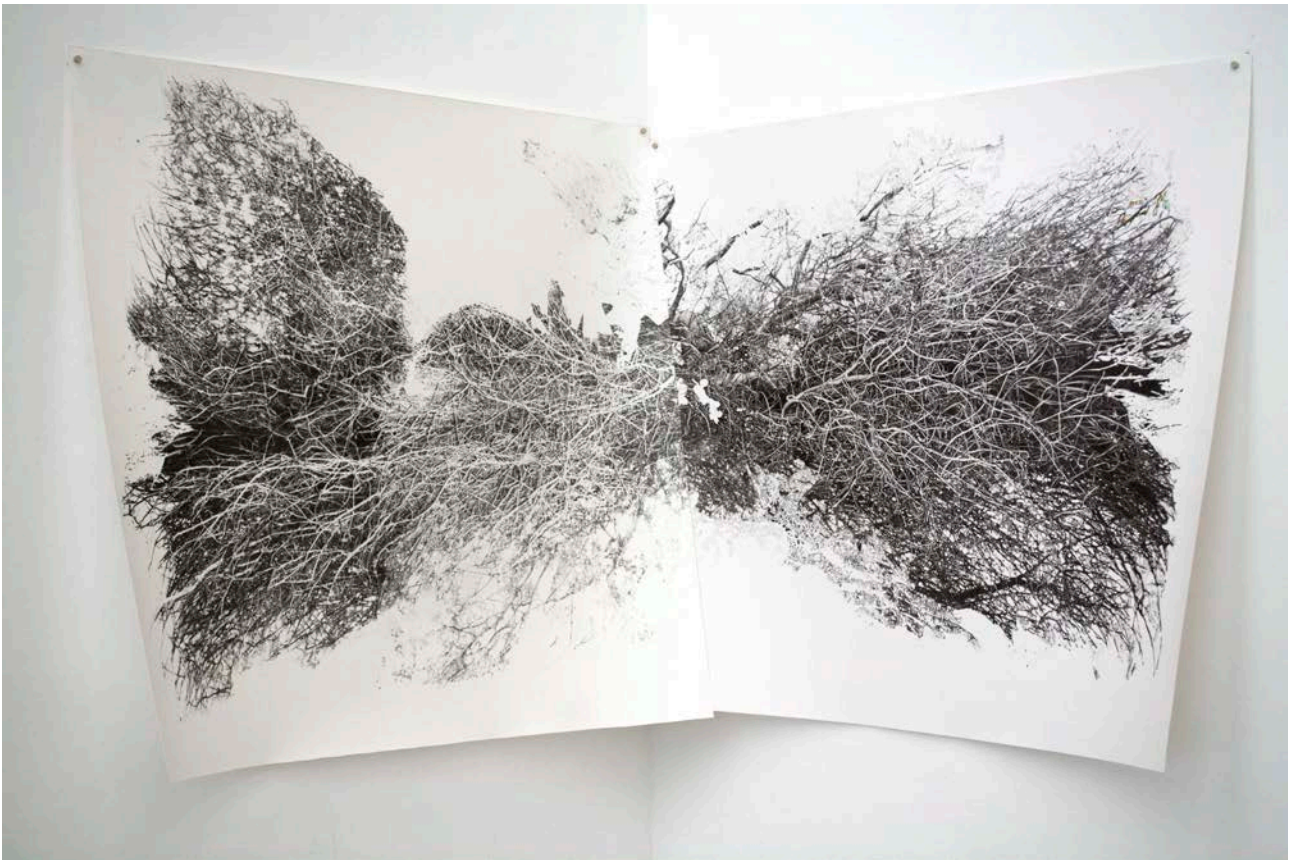
Superficial #boy, Plastinice over print on paper, 23.5 × 20.5 cm, 2015

Paul Ridyard

Born 1969, Sunderland UK. Lives and works in London.

STATEMENT

Paul Ridyard's work explores the confines and interrelationships between nature and the visual conventions of its history and representation in a theme he calls 'The Wildernesque', his interpretation of the mediated landscape. Ruskin's idea of 'pathetic fallacy' is of particular interest to him as it attests to our tendency to project images and ideas onto nature that are the result of underlying cultural constructs. His recent work combines digital prints on architectural planning paper with a photo-real drawing technique. This process exploits the ways in which technology informs, challenges and interacts with landscape's history and representation, whilst exploring the tension between imitation and authenticity. These unique-multiples exist between the abundance, complexity and speed with which we view the world and our own individual attempts reconcile ourselves with it.



Meeting, 2016, pencil on paper, 130 × 300 cm

Nicki Rolls

Born 1959 in England, lives and works in London

STATEMENT

Nicki Rolls works with film, painting, drawing and installation to produce works which explore cinematic and virtual worlds, and the tension which arises between the natural world and its appropriation by technological process. She seeks to interrupt and break down this process, attempting to wrest the image from the grasp of new technology. Often using outdated technology for displaying images and moving image, she attempts to make visible the means of presentation.

Her work often makes interventions with video and still images, exploring the moment at which one becomes the other, where drawing or painting becomes animation and still image becomes moving image, and the point at which technology becomes part of the output. In a time when technological advancement has enabled computer-generated environments to enter most aspects of emotional and social experience, she seeks to interrupt what she sees as a drift towards complete virtual living.



Field, Projection onto oil and masking tape on canvas, 100 × 100cm, 2016.

Angelika Steiger

Born 1959, in Liechtenstein. Works and lives in Arlesheim and London

STATEMENT

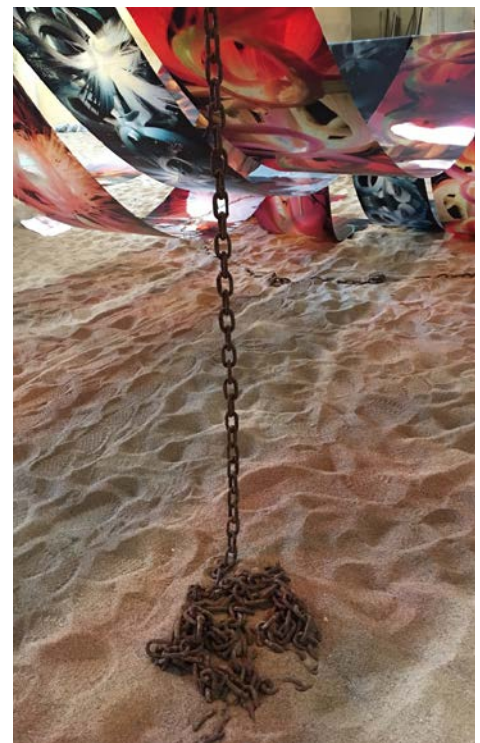
My work involves a diary-like approach towards places-in-between, an exploration of transitional states and the concepts of being simultaneously 'not yet' and 'no longer'. In this powerful zone where one's values and practices intersect, 'the artistic process reveals unexpected mysteries behind the seemingly ordinary'.

Personal experiences and memories play an important role in how we perceive the world around us. They intensify our feelings and emotions, thereby giving our lives meaning and richness. I travel the world with my eyes and soul wide open and love to interact with people of different cultural backgrounds. From each encounter and journey I treasure memories and interweave and transform into something material.

Capturing the energy and spirit of a place, person, object or an idea involves my playing with the eroticism of the unspoken. To this end I pursue different threads in my art practice. My work aims to to redefine invisible worlds and introduce them into new contexts, into a space between knowledge and aspiration, dreams and reality. I investigate ancient and modern structures, the human body and natural materials with compassion and humour. Uniting colours, light, glass, paper as well as found objects and materials, my works are transforming and transformative.



Posimänte II, work in progress, 5 Banners "Light and Glass" each 9 m long on iron bars on chains, one link 24ct gold plated, ca. 200 × 700 cm, 2017



Posimänte II, detail

Deb Whitney

Born 1958, in Boston MA, lives and works in Maine and New York

STATEMENT

The Sweet Hereafter

Researching past, and engaging the present with themes of memory and observation, I am compiling my experiences in life and repurposing the good and the bad, utilizing the complexity of exposure and involvement.

Referencing film, music, history, and poetry, mixed with observation, judgement, tragedy and joy ... this work reflects fiction and fact.

A bloody path, a lyrical journey ... a statement on a moment of time ... an anthropological narrative ... all of the possibilities of a collection of text and images

An unrelated order, a non-chronological trip, accesses and sub-texts, moral dictators and taciturn observers.



Generation, C-Print, 41 cm × 51 cm, 2017

Nell Whitney

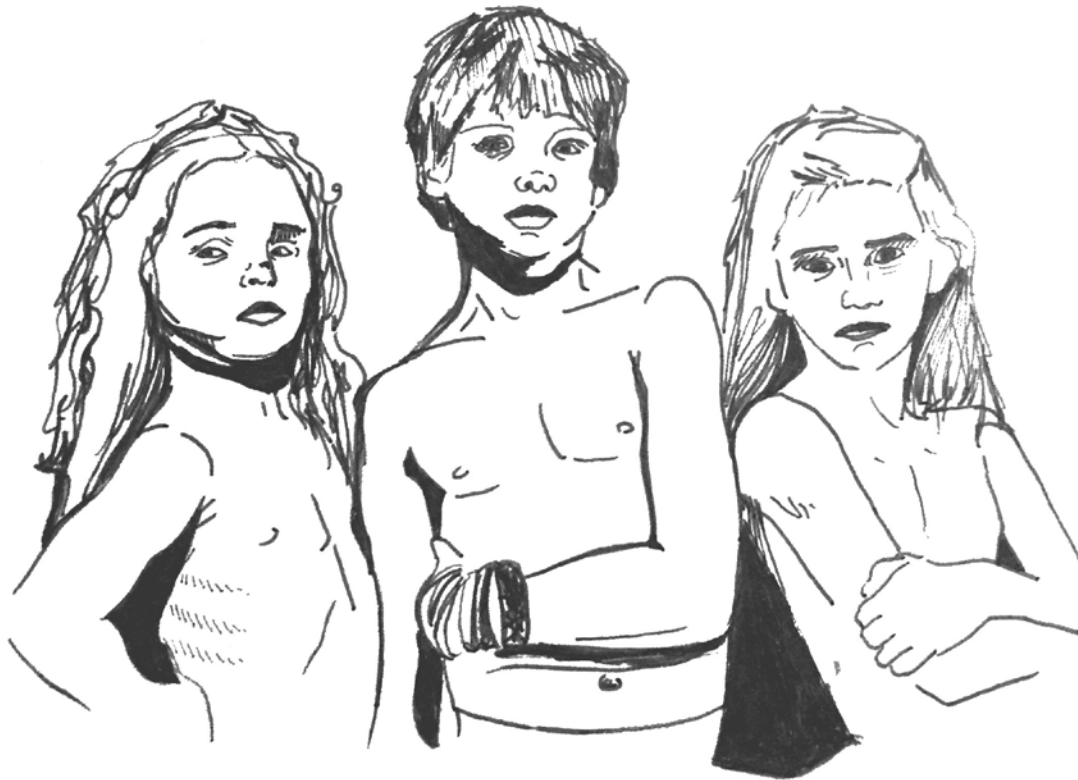
Born 1997, Long Island, New York. Works and lives in London, U.K.

STATEMENT

My work is usually composed of drawing, photography and film, often blurring the lines between what can be categorized as each. Within these mediums I explore issues such as gender, sexuality, and the quiet and often sensationalized realities of everyday life in America. Balancing the thin line between native and outside observer, I find it interesting that there is so much that gets ideologically distorted in images of places I'm so familiar with. Despite the fact that objectivity is near-impossible, it is this urge to consider and examine the ordinary, and introduce these realities to classmates and friends in London who think the US is made of what they see on social media, that inspires my work.

Since the initial photography project I embarked on documenting places I am familiar with in Maine and New York, I have started challenging myself to notice the quiet realities of places I travel. This has led me to observe and photograph up and down the east coast of the US, as well as places in the UK and Europe. I also have begun exploring concepts I come into contact with from some of the places I travel in through film. When visiting Denmark, the concept of 'hygge' was explained to me as a goal for every home, and I made a short film exploring this as it was presented to me. This included the physical representations of comfort, intimacy and warmth in the Danish homestead, and the opposite found outside, all shot in Copenhagen and Nivå.

Much of my photographic and film work does not include people as I find them much more interesting to represent in drawing and illustration. I mostly draw from images - often with women in positions of power - created by others in film that invoke something in myself, with the intent to translate the authority of these existing images into a different medium through my own understanding. People and emotions are extremely subjective, and while photography is where I attempt to allow places to speak for themselves, drawing is where I employ my own interpretations freely to further engage an image.



Untitled (after Sally Mann), ink on vellum, 15 cm × 20 cm, 2017

ARTISTS collaborations

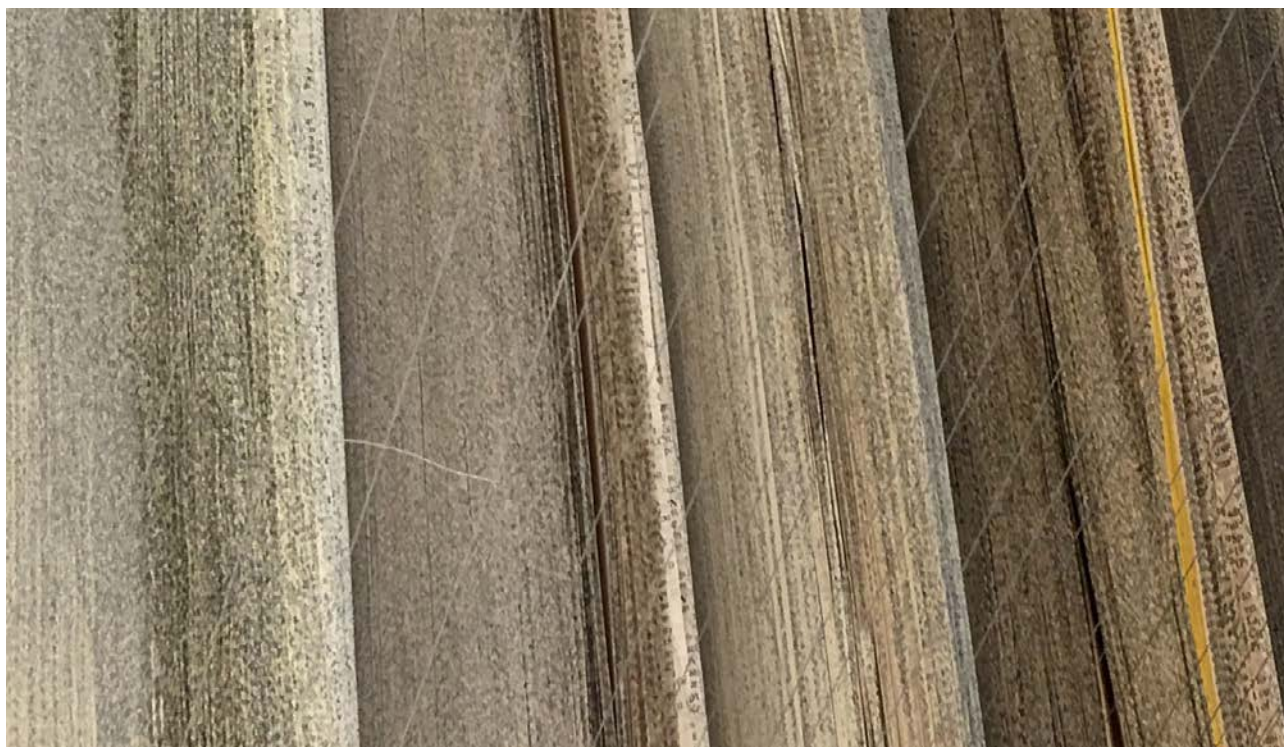
Angelika Steiger & Balint Bolygo

STATEMENT

Bolygo's and Steiger's work intersects on a wavelength that is integral in both artist's individual work – the exploration of the 'every day' found in objects or materials. Their artistic process reveals unexpected mysteries behind the seemingly ordinary.

Their collaborative sculptural works explore the 'book' both as an object and material. Kinetic mechanisms animate surfaces to create tactile objects that are in constant flux. The sculptures tantalize the viewer by inviting a closer investigation, tempting a haptic interaction and never revealing their inner secret completely.

In our digital age where the notions of book and machine have been merged, the two artists' present lyrical objects that examine our affinity to our technology. In our screen-based lives, the analogue machine tends to point to the machine age of the past when things were more tactile. The dialectic between the ephemeral word of the screen and the printed word becomes evident.



work material for kinetic sculptures: book ends

Angelika Steiger & Darragh Gallagher

STATEMENT

Angelika Steiger (Liechtenstein) and Darragh Gallagher (Ireland) have chosen to live and work in Switzerland. In this, their first collaboration, they join forces in reflecting on Filter4's former use as a water reservoir for the city of Basel.

Gallagher's interest in the politics of environmental degradation, climate change and cultural loss is timely: as glaciers melt in the heart of Switzerland, jeopardising both fragile natural environments and the tourist industry, elsewhere in the world climate change denial has gained strength at the highest political levels. Meanwhile, Steiger's research into memories, materials and the processes that transform them, has led her to explore transitional states and the concept of being simultaneously 'not yet' and 'no longer'. To this end she investigates ancient and modern structures, the human body and natural materials with compassion and humour: her works are transforming and transformative.

Both artists view water and ice as vital natural materials, necessary for human and environmental survival, and they advocate living in empathy, rather than discord, with the world of which we are a part. In 'Spoor' they question what memories, which cultural values and what trace we will leave behind us for future generations from the age of the Anthropocene.



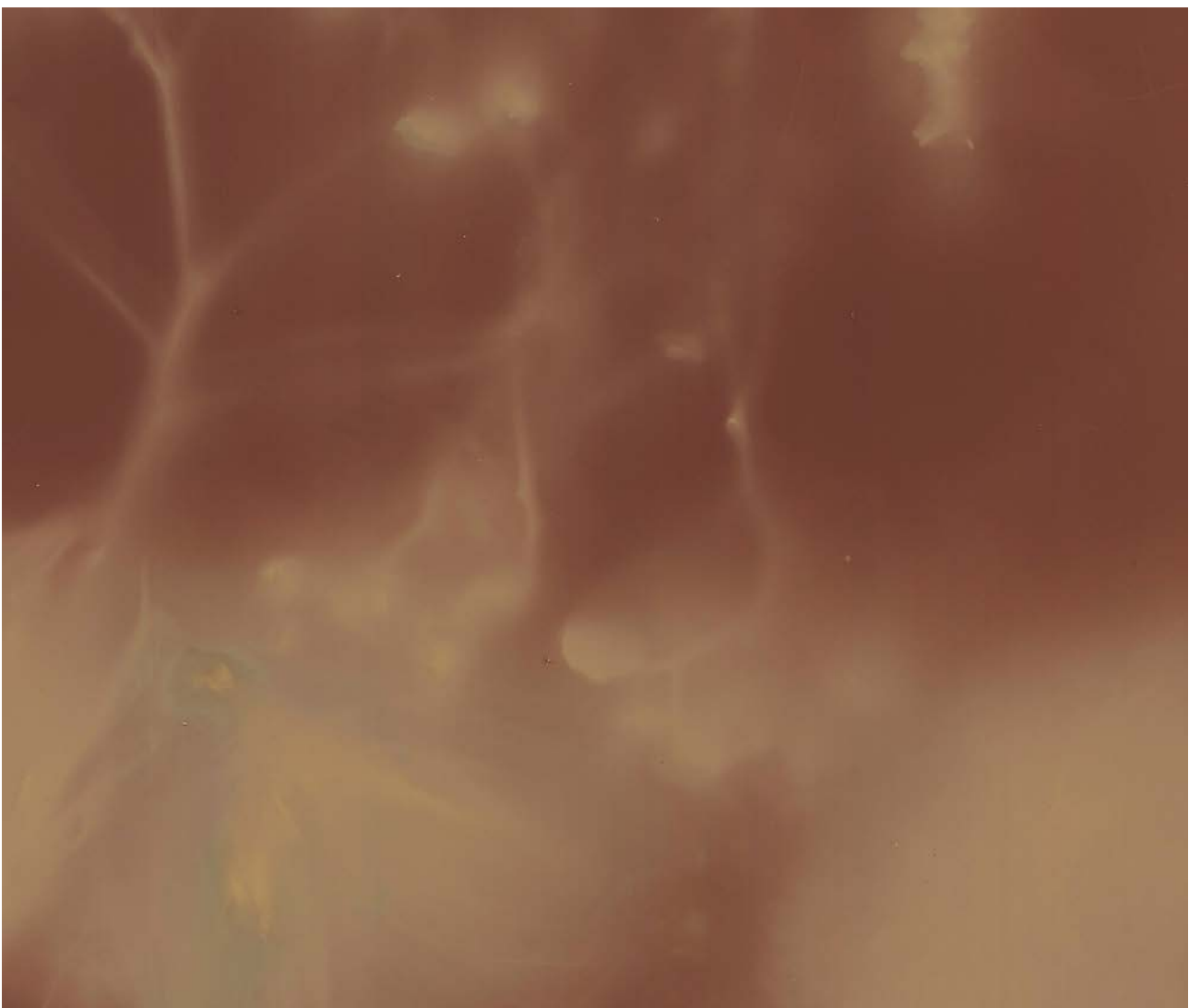
Spoor, work in progress, ice, food colouring and stars, 199 × 104 × 8 cm

Bethe Bronson & Elaine Brown

STATEMENT

For their first collaboration Bronson and Brown create a site responsive installation referencing the architecture and unique atmosphere of the space that is Filter 4. Exploring commonalities between their individual practices both artists felt drawn to the overhead circular wells of natural light and with these in mind make photogenic drawings seeking to expose and temporarily capture from the environment that which is not yet visible.

The result is drawing with light that visually marks the progression of time, gradually revealing an unseen thing that manifests itself to the viewer slowly and quietly.

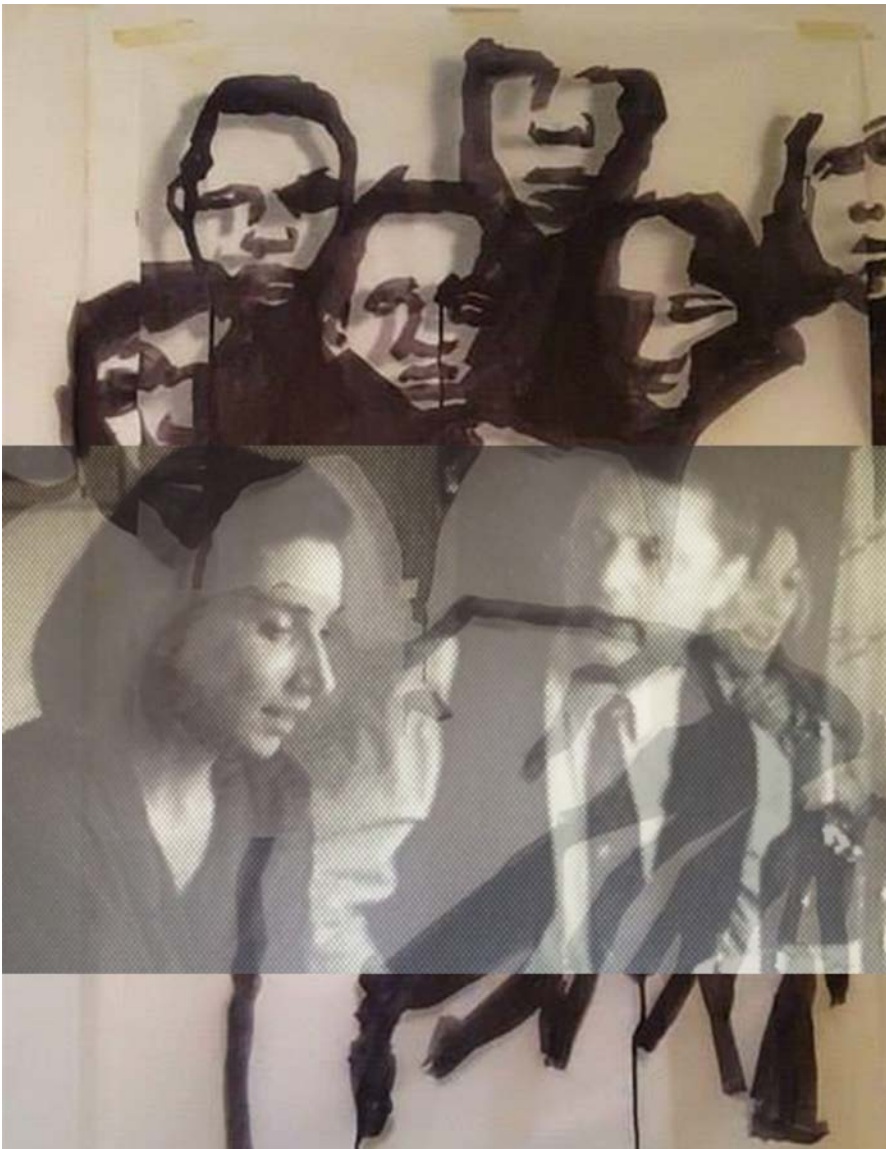


Lumen (detail), Lumen Print on Photographic Paper, 20 × 20 cm, 2017

Deb Whitney & Nell Whitney

STATEMENT

Deb Whitney, living in Maine, and Nell Whitney, living in London, have created work to come together for the first time at Filter4. The distance between them as they live in different countries has created an opportunity to develop a shorthand of art making that is explicitly explored through maintaining a relationship with the aid of social media. Like an updated version of Ray Johnson's mail art from the 1960's, this mother/daughter collaboration results in a monochrome installation composed in a contemporary technological format and pushes the boundaries on what is considered drawing, and what is considered home.



It's Still There, projected film and oil paint
on vellum, approx 6' x 4

Lucy ValentePereira & Chris Cawkwell

STATEMENT

'Reality is constantly under construction and its creation never ends, consequently the consumer starts to question reality and the self'

– R. Elliot & K. Wattanaswan

It is impossible to escape the ubiquitous nature of consumerism. We are sold an ideal. A notion of what our lives could be if only we own the latest, the best. But, much like chewing gum – with it's loss of flavour and value, shape and form – consumerism often leaves us empty. Still we consume. Symbols of status and the body itself.

For their collaborative work, (Ways of Seeing), Lucy Pereira and Chris Cawkwell reflect upon corporeal aesthetics of consumerism through the act of chewing and discarding gum – asking the public to transform, adapt and create the work through the placement of gum. This growing archive of chewed gum acts as a portrait of each participant/performer; imprinted by their teeth, spit and DNA. Questioning: does the body consume its surroundings to a point where we are devouring and excreting our own identities, (albeit identities that are performed)?



Ways of Seeing, chewing gum/table, 2017, dimensions variable

Paul Ridyard & Nicki Rolls

STATEMENT

The artists' collaboration arose through a mutual interest in the potential of technological process to replicate nature and mediate in its representation. The artists have made installations in which filmic projections interact with drawn components, playfully disrupting the boundaries between moving image and still image, animation and drawing.

About the collaboration:

Paul: I work almost exclusively with pencil on paper so initially I was unsure how a collaboration involving film, video and animation was going to work. It has however stretched me to my limits, resulted in the most productive period in my practice in recent years and allowed me to develop my work in ways I couldn't have imagined. Drawing connections as a group committed to asking questions of drawing as a practice through exhibiting together was an essential factor in allowing an expanded sense of drawing to evolve in my own practice.

Nicki: I was already exploring drawing's relationship with moving image but mainly through film, and video – so to collaborate with someone whose practice is 100% drawing was great! The terms of reference for Drawing Connections – our collaborative group – really worked for us as it both enabled us to explore our own practice further but also to make work specifically about the boundaries of where drawing – in the traditional sense – becomes something else – moving image or animation.



Boundary Layer, Pencil on paper and animation projection, 2016, 43 × 72 cm

CURRICULUM VITAE

CV Balint Bolygo

Born in Pécs, in 1976, (Hungary) before moving to the UK at the age of nine. He graduated with an MA in Fine Art at Edinburgh University in 2001. He lives and works in London.

Bolygo's studio practice is a process of artistic invention involving science and engineering. His work embraces each stage of making a work of art--from initial concept and fabrication to the final performative element—as an unfolding sequence, without a predetermined conclusion, during which unexpected things spontaneously emerge. His art examines how both science and art are concerned with an understanding of our Universe, and how an artist is not strictly bound by the rules of science and is able to freely explore and subvert these laws from a personal point of view. Invisible forces--gravity, optical laws, and crystalline movements on a nano-scale control his sculptural mechanisms. The relationship between the predictable nature of a system (a machine, program, algorithm) and the unpredictability of the human touch conjures up both notions of universal order and random chaos. With the elimination of the artist's touch, these physical forces create the artwork, shifting the emphasis from the artist to the natural "act of creation".

Bolygo invents sculptural mechanisms that reveal hidden natural elements, patterns, and structures that exist in the surrounding world. His work often incorporates various movements, developments and changes that take place over time, enabling the fourth dimension of time to emerge as an organic component. His works are "time based sculptures" that capture the passing of time by recording traces of events through the build up of complex patterns, highlighting the connection between space, matter and time.

His sculptures and drawing machines have been shown internationally, venues include: Victoria & Albert Museum, Benaki Museum (Athens), Da Vinci Museum of Science (Milan), Budapest Kunsthalle, Boston Cyberarts (USA), iMAL (Brussels), Vasarely Foundation (France) and 1 Canada Square, Canary Wharf London. Bolygo has undertaken various large-scale permanent commissions as well as temporary site specific installations. He has work in numerous private and public collections around the world.

Solo Exhibitions

- 2015 'Tracing Time' One Canada Sq Lobby, Canary Wharf, London, UK
- 2014 'This is it', Michiko Koshino Studio, London Design Festival, UK
- 2013 'Balint Bolygo' Huret & Spector Gallery, Emerson College, Boston MA, US
- 'Balint Bolygo' Cyberarts Gallery, Boston MA, US
- 'Drawing the Future', exhibition with Andor Merks, 100 years Gallery, London
- 2011 'Filament' – Galleria Delloro, Domaquaree, Berlin, 'Microcosmos' - Canary Wharf, London, 2011
- 2010 'Aurora II Bacchus', Hungarian Cultural Centre, Covent Garden, London,
- 'Aurora II Bacchus', 100% design, Earl's Court, London
- 2009 'Pulsar', International Biennale, Feszek Club, Budapest, Hungary
- 'Viennafair', Rada Gallery, Vienna Art Fair, Austria
- 2008 'Mikrokosmos', Wilton's Music Hall, London
- 2005 'Mappings', Long and Ryle Gallery, London
- 2003 'Soft Machines', Hiscox Art Projects, London
- Etchings and Photographs, Művészek Háza, Szombathely, Hungary

Selected Group Exhibitions

- 2016 'Anachronism' Espace multimédia Gantner, Bourogne, France
- 'Surface and Light' Archive Gallery, London, UK
- 2015 'GAMERZ', Foundation Vasarely, Aix en Provence, France
- 'Gravity' Kinetica residency, Hospital Club, London, UK
- 'LANGAGES of LIGHT- Feny Nyelvek' Kepes Institute, Eger, Hungary
- 'Digital Drop-in / TRACE' Victoria & Albert Museum, London, UK
- 'Anachronism' iMAL, Brussels, Belgium
- 'Here and Now' Budapest Kunsthalle, Hungary
- 'International Light Workshop' Budapest Kunsthalle, Hungary
- 'Winter Lights' Canary Wharf, London, UK

- 2014 'Creative Machine' St James, Hatcham Church Gallery, Goldsmiths Uni., London
'dRraw' Black Swan Arts, Frome, UK
- 2013 'Paper Mimosa' Fist Cut, Southampton art gallery, Southampton, UK
'Level 39' Canary Wharf Tower, Canary Wharf, London
- 2012 'Kinetic Lab' collaboration with Elod Beregszaszi, East London Design Show, London
'Young Kinetic and Light Artists' A22 Gallery, Budapest, Hungary
'Does dark matter?' Trial, Cosmicmegabrain, Shoreditch Studios, London
'Mappings II' Omega House London 2012 Olympics, House of St Barnabas, London
Light/Colour/Movement, Laczkó Dezső Museum, Veszprém, Hungary
'Quadratic Equation' Kepes Institute, Eger, Hungary
'Kinetica Art Fair', P3, University of Westminster, London
'Osas Plusz'
'Mind Over Matter', Phoenix Gallery / Kinetica , Exeter, United Kingdom
Kinetica Art Fair, P3 Exhibition Centre, University of Westminster, London
The International Kepes Society, East Slovak Gallery, Kosice, Slovakia
- 2011 'International Kepes society' NoMade Gallery, Budapest, Hungary
'Face of the Shape', La Scatola Gallery, London, UK
'Theory of Everything', The Core Gallery, London, UK
'Lexus Art Fair', Red October Chocolate Factory, Moscow, Russia
'Il Mondo Capovolto', Galeria Delloro, Rome, Italy
'Kinetica Art Fair', P3 Exhibition Centre, University of Westminster, London
- 2010 'Kineticstep', Step09, da Vinci Museum of Science, Milan, Italy
'Curiouser and Curiouser' The Old Vic Tunnels, London, UK
'Ultra', Colomb Art Gallery, Veracity, London, United Kingdom
'Locus Solus', Benaki Museum, Athens, Greece
'Light-art biennial Linz' International Light-art Biennial, Linz, Austria
'Viennart', Vienna Art Fair, Raday Gallery Budapest, Vienna, Austria
'Mind Over Matter', Phoenix Gallery / Kinetica , Exeter, United Kingdom
Kinetica Art Fair, P3 Exhibition Centre, University of Westminster, London
- 2009 Budapest Art Fair, Faur Zsofi –Raday Gallery, Budapest, Hungary
'In Praise of Shadows', London Design Festival, V&A Museum, London
Kinetica Art Fair, P3 Exhibition Centre, University of Westminster, London 'Lightwave:
Defy the Darkness', Science Gallery, Dublin, Ireland
- 2008 'Creatures Great and Small', A22 Gallery, Budapest, Hungary
'Creatures Great and Small', Kinetica, Rove Gallery, London
'Sculpture Biennale of Piemonte', Academia Albertina, Turin, Italy
'Arte E Potere', San Fedele Art Prize, San Fedele Gallery, Milan, Italy
'Universal Man', Kinetica Museum, Form Art Fair, London
- 2007 Magical Machines, Shire Hall, Stratford-upon-Avon, UK
Finding Shelter, Front Projects, London
International Light Workshop, A22 Gallery, Budapest, Hungary
'Mapping', Bury Art Gallery/Museum, Bury, UK
The International Kepes Society, East Slovak Gallery, Kosice, Slovakia
- 2006 Magnetic Vision, Kinetica Museum, Spitafields London
'The Liminal Phase', Arsenal, London
'Future Palette', Sherborne House, Sherborne, UK
'Does dark matter?' Trial, Cosmicmegabrain, Shoreditch Studios, London
'Mappings II' Omega House London 2012 Olympics, House of St Barnabas, London
Light/Colour/Movement, Laczkó Dezső Museum, Veszprém, Hungary
'Quadratic Equation' Kepes Institute, Eger, Hungary
'Kinetica Art Fair', P3, University of Westminster, London
'Osas Plusz' Vasarely Museum, Budapest, Hungary

CV **Bethe Bronson**

The concept of liminality, as it references that edge between what we know and understand, and what we don't know and don't understand; I want to explore what teeters at that edge. I am fascinated with absence and presence and the dichotomy that exists between them. Embracing media that lends itself conceptually to my work, I find that lens based media with its ability to capture moments in time, yet be altered to suit the context, is ideal for me to explore.

My work investigates expectations, explicitly societal expectations and the control or lack of control that these expectations can create. I examine how this manifests itself specifically through the photographic documentation of families, particularly as it pertains to women and mothers. The question of just who is in control, the gazer or the one that holds your gaze holds much interest for me. Conceptually as well as concretely, I'm concerned with what's not there, what we don't see and how it affects what do see.

Bethe Bronson born 1964 Washington DC, lives and works in London

Qualifications

- 2013 MA; Wimbledon College of Art – University of the Arts London
- 1997 M.F.A.; Maryland Institute College of Art – Baltimore, Maryland, US
- 1990 B.S.; Art Education K-12, University of Maryland – College Park, Maryland, US
- 1988 B.F.A.; Corcoran School of Art – Washington, D.C., US

Select Exhibitions

- 2017 "Equine Idyll – The Stables Gallery, Orleans House – London
- 2016 "Create Space" – The Gallery at Willesden Green Library – London (Curator)
- "A Many Sided Thing" – A-Side B-Side Gallery - London
- "Public Space/Private Women" – The Edwardian Cloakroom – Bristol
- 2015 "Making Space" – The Gallery at Willesden Green Library – London
- "Threads on Tour" – UCA Project Space – Folkestone
- "Opposite Fields" – BAR Gallery, Brent Artist's Resource – London
- "To Bathe" – Fringe Arts Bath – Bath, UK
- 2014 "RCA Secret" – Art Dubai - Dubai
- "Something About Bodies" – Red Gallery - London
- "The Dissenters" – Dissenter's Crypt – Kensal Green Cemetery, London
- "Bodies That Matter 2", Art Lacuna – London
- "A Day of Hysteria", Mornington Leisure Centre, Camden
- "Future Map", SPACE – London
- "Crash Open", Charlie Dutton Gallery – London
- 2013 "Bodies That Matter", Space Station 65 – London
- "The Inaugural Art Lacuna Film Festival", Art Lacuna – London
- 2012 "Moving Image South", HMV Curzon – Wimbledon
- "Show Your Face", Cultivate, Vyner Street – London
- "Orchestrated", Studio One Gallery Cato Hall – Wandsworth
- "Femininity & Constraint", E17 Arts Trail – Walthamstow
- 2011 "73 Women", Stoke Newington Gallery – London
- "iWitness", University of Manchester – Manchester
- 2010 "Women Whose Canvas", The Rag Factory – London
- 2009 "What Haunts You?", Photographer's Gallery – London

Solo Exhibitions

- 2009 "Reflect", Angles Theatre – Wisbech, Cambridge
2007 "Angel", March Town Hall, March, Cambridge
2006 "What Time is it For You?", Angles Theatre – Wisbech, Cambridge
2005 "Angel", Michaelhouse – Cambridge
2002 "Virgins, Martyrs and Other Tough Women", Zwemmers White Chapel – London
2001 "Virgins, Martyrs and Other Tough Women", Metro – Soho, London
2000 "Corporeal", Curzon Soho – Soho, London
1998 "Small Bodies of Work", Arlington Schools Department of Education – Virginia

Performance

- 2005 "Layers", The Spitz – London
2004 "Layers", The Foundry – London
1998 "Modern Manicure", Allentown Museum of Art – Allentown, Pennsylvania
1997 "Swing Set", Washington Project for the Arts/Corcoran – Washington, D.C.
1996 "Mop Dress Dance", The Corcoran Gallery of Art – Washington, D.C.
"Corporeus: A Devotional to Lust", Peabody Conservatory of Music – Baltimore, MD
"The Making of Steam", Philadelphia Museum of Art – Philadelphia, PA.
1994 "Evreinov", District of Columbia Art Center – Washington, D.C.

Reviews/Articles

- 2013 Helen Carnac, MAstars 2013 – Axisweb, <http://www.axisweb.org>
2007 Mike Harris, Art and the Pinhole Camera – Art & Soul Magazine, Issue 6, September`07pp.24–25
2006 Brian Asplin, Time for a Solo Show – Cambs Times, October 13, 2006, p. 71

Awards/Honors

- MAstars 2013
- Maryland Senatorial Scholarship

CV Elaine Brown

My art practice is primarily painting, but encompasses drawing, film and photography and engages with the dialogue between these media, particularly in relation to time in the artwork, and the role that touch, light and memory play. Underlying ideas are forgotten narratives, absence, presence, disappearance, mortality and stillness, the overlooked and the unseen. In using analogue film and photography to collect source images, reality has already been partially filtered out. By rendering in paint something obscured comes to be revealed, giving presence to the hard to decipher, not always chosen or as expected.

SOLO SHOWS

- 2016 The Chapel – Part Two Upper Mall London W6
- 2015 The Chapel Upper Mall London W6
- 2014 Finlay Brewer London W12
- 2008 Elizabeth Hoare Gallery – Liverpool Cathedral
(Independents' Liverpool Biennial 08)
- 2003 Wolfson College Oxford
- 2001 Five Princelet Street London E1
- 1995 Harriet Green Gallery London W!
- 1990 Anglo – Turkish Cultural Centre Ankara Turkey

SELECTED GROUP SHOWS

- 2016 Gothic Pleasures Eagle Gallery Farringdon Road London EC1
- 2015 FODO 8 WAC Gallery London SE1
- 2014 The Crisis Commission
 - Bermondsey Space SE1
 - Strand Gallery London W1
 - Christies London SW1
- FODO 7 WAC Gallery London SE1
- 2013 Futuremap Lethaby Gallery London N!
- AAH West London Open House
- 2012 Threadneedle Prize (runner up)
 - Mall Galleries London W1
- FODO 6 WAC Gallery London SE1
- The Perfect Nude (curated Dan Coombs/Phil Allen)
 - Wimbledon Space London SW14 Phoenix Gallery
 - Exeter Charlie Smith Gallery London EC1
- Wunderkammer Nunnery Gallery London E4
- 2011 Futura Oblique Nunnery Gallery London E4
- FODO 1 and 3 WAC Gallery London SE!
- 2010 FringeMK Painting Prize
 - Milton Keynes
- 2007 Nocturne Myerscough Gallery London W1
- 2006 John Moores 24 Walker Gallery Liverpool

EDUCATION

- 2010 – 2012 Wimbledon College of Art MA Fine Art
- 1985 - 1986 Cyprus College of Art Postgraduate Diploma
- 1980 - 1984 University of Reading BA honours Fine Art

CV Chris Cawkwell

Born in Leicester 1985, lives in London. Chris Cawkwell's work explores consumer culture within a capitalist framework; utilising contemporary technologies, performative and interactive elements to critique the social systems and processes which operate around us, and highlight the rate at which products are consumed and commodified. Cawkwell graduated with a masters in Fine Art from Wimbledon College of Art in 2012. He has exhibited nationally and internationally; in Mumbai, India, as part of cross-collaborative venture Project India (Asia Arts Projects & the 1%-ers art collective, 2011) and Tokyo, Japan, part of Tokyo Wonder Site's creator in residence program (2012). He has completed residency programs at Space 118, Mumbai, (2011), Tokyo Wonder Site, Aoyama, (2012) and at the Bohunk Institute, Nottingham, in preparation for solo show Sensorama (2013). His work forms part of the permanent collection at Space 118. – he is a founding member and director of artist led space (and collective) ArtLacuna, based in Clapham Junction, South London.

Education:

2012 Wimbledon College of Art, London, MA Fine Art
2008 Loughborough University, Loughborough, BA Fine Art: Printmaking
2005 Loughborough University, Loughborough, Art Foundation

Projects:

ArtLacuna (2012–Present)
1%-ers (2010–2016)
Vanilla Galleries (2008–2011)

Residencies:

Zk/u (Zentrum Für Kunst Und Urbanistik), Berlin, Germany, 1 August–1 September 2014
Bohunk Institute, Nottingham, 25 February–15 March 2013
Tokyo Wonder Site Aoyama, Tokyo, 1–30 March 2012
Space 118, Mumbai, 16 November–15 December 2011

Solo Shows:

Desert Of The Real, ArtLacuna, London, 1–4 December 2016
You Are What You Eat, Bohunk Institute, Nottingham, 28 February–11 March 2016
Sensorama, Bohunk Institute, Nottingham, 15 March–5 April 2013

Selected Group Shows:

Constructed Realities, ArtLacuna | SPACE, London, 3 November–11 December 2016
 Concrete Plastic, Lam Gallery, Los Angeles, 15–30 October 2016
 Ntwrk, the Exhibit, London, 22 January–20 March 2016
 Openhouse, ArtLacuna | SPACE, London, 3–4 October 2015
 Swoosh., Bow Arts, London, 3–15 September 2015
 Ventura Lambrate 2015, Milan, 14–19 April 2015
 ArtLacuna Book Fair, ArtLacuna | SPACE, London, 6–8 December 2014
 Springboard, Cookhouse Gallery, London, 11–17 November 2014
 Wandsworth Open House, ArtLacuna | SPACE, London, 4–12 October 2014
 Communist Party!, ArtLacuna | SPACE, London, 26 September 2014
 Fragment, Moabit, Berlin, 4–28 September 2014
 Openhaus, Zk/u, Berlin, 21 August 2014
 Bodies That Matter 2, ArtLacuna | SPACE, London, 22–25 May 2014
 Pop-up Print Shop, ArtLacuna | SPACE, London, 5–8 December 2013
 Bodies That Matter, ArtLacuna, Space Station Sixty-five, London, 27 September 2013
 Bohunk Institute Open 2013, Bohunk Institute, Nottingham, 12 June–26 July 2013
 The Revolution Will Not Be Televised, ArtLacuna | SPACE, London, 3–11 May 2013
 Banality & Big Questions III, 1%-ers, Electric Picture House, Congleton, 12–24 August 2012
 Wondersite, Embassy of Japan, London, 24 May–12 June 2012
 Tokyo Story 2011, Tokyo Wonder Site Aoyama, Tokyo, 10 March–28 April 2012
 Memoria Technica, the Nunnery, Bow Arts, London, 1–4 March 2012
 Cross Exposures, 1%-ers, Project India, Kala Ghoda Cafe, Mumbai, 26 November–10 December 2011
 This Is Now, 1%-ers, Project India, Studio X, Mumbai, 25 November–10 December 2011
 Banality & Big Questions II, 1%-ers, NotLost Festival, Nottingham, 1 July–15 July 2011
 Banality & Big Questions, 1%-ers, Surface Gallery, Nottingham, 18 February–3 March 2011
 Spitklapp, Vanilla Galleries, Pedestrian Arts, Leicester, 1–14 February 2011
 The Midlands Open Show, Tarpey Gallery, Castle Donnington, 11 December 2010–29 January 2011
 Spitklapp, Vanilla Galleries, Lusad, Loughborough, 1–5 November 2010
 Zineview: a Popup Reading Room, London College of the Arts, London, 20 September 2010
 Birmingham Zine Festival, Birmingham, 11 September 2010
 Bang/tidy, Vanilla Galleries, Leicester, 13 March–10 April 2010
 Number 26, Vanilla Galleries, Loughborough, 6 November–21 December 2008
 Extract, Vanilla Galleries, Loughborough, 6 November–21 December 2008

Publications:

Armseye, Issue II, Winter 2016
 Bodies That Matter 3, ArtLacuna Publications, 2014

Collections:

Space 118, Mumbai

CV Darragh Gallagher

Born 1972 in Belfast, Ireland. Lives and works in Basel. Since 2000 Darragh Gallagher has worked as a lecturer, teacher and university counsellor. His doctoral thesis, 'Stern Colour and Delicate Line' is a study of the close relationship between visual and verbal representations of the west of Ireland from the Irish Literary Revival to the end of the twentieth century. He has lived in Switzerland since 2013 and is currently Lecturer in English at the Basel School of Business. He is a long-distance hiker who has walked across Switzerland, the UK, Ireland and Spain.

Education

- 2011 MA Fine Art, Wimbledon College of Art, London
- 2010 Foundation Art and Design, City & Guilds of London Art School
- 1999 PhD Irish Writing and Visual Arts, Queen's University, Belfast
- 1995 MPhil Medieval Literature, University of Cambridge
- 1994 BA English and Byzantine Studies, Queen's University, Belfast

Research and Awards

- 2012 Prime Minister's artist residency award, Institute of Contemporary Art and International Cultural Exchange, Tokyo Wonder Site, Japan
- 2012 Shortlisted for Jealous Print Prize, Wimbledon College
- 2000 Robert W. Woodruff Research Fellowship, Emory University, Atlanta
- 1996 Development of Research Studentship, Queen's University, Belfast
- 1994 Henry Hutchinson-Stewart Literary Scholarship, Queen's University, Belfast

Works Exhibited

- 2012 Postgraduate Summer Show, Wimbledon College of Art, London
- 2012 Wondersite, Japanese Embassy, London
- 2012 Tokyo Wonder Site, Institute of Contemporary Art, Tokyo
- 2012 Wunderkammer, The Nunnery Gallery, London
- 2012 Without Boats Dreams Dry Up, Chelsea College of Art, London
- 2011 Summer Show, City & Guilds of London Art School

CV Lucy Valente Pereira

Lucy Valente Pereira 1983 was born in Valencia, Venezuela and moved to Portugal in 1991.

In 2010 moved to London and in 2012 graduated from Wimbledon College of Art with a Master in Fine Arts. In 2013 moved to Portugal where she lives and works.

Since 2005 her work is exhibited in Portugal, Spain, Italy, Belgium and England.

She has been granted with a residency in Spain for a Master at C.I.E.C , was selected for the project Bloom in Belgium, by ELIA. She worked at the Saatchi Gallery where she was assistant and guided tours. She is present in Banco Bic collection and in private collections.

CV Paul Ridyard

Education

2009–2011 Wimbledon School of Art, MA Fine Art (distinction)
 2003–2004 Chelsea School of Art, Diploma, Experimental Painting
 1989–1992 De Montfort University, BA Fine Art (Hons)
 1987–1989 Chesterfield College, Diploma in Art & Design

Group Exhibitions

2016 'A Many Sided Thing' A-side B-side gallery, London,
 'On Our Way to Where?' hARTslane, London,
 Deptford X and Art Licks festivals
 'Colliderscape' APT Gallery, Londo
 2014 'UNROOTED' Redlees Gallery, London
 2013 'Exposed', Himalayan Gardens, Riverhill House, Kent
 RHS Chelsea Flower Show, Project Garden, Marshall Murray
 2012 'Form vs. Form' Bearspace, London
 2011 MA Show, Wimbledon School of Art
 2011 'New Landscape' St George's Art Gallery
 2011 'Futura Bold' Wimbledon School of Art Interim Show
 2010 'Salad' Wimbledon School of Art MA student show, London
 2010 'Monster' 242 Gallery, London
 2008 'Moribundience', WAS, Wimbledon, London
 2007 'Stranded', Curbar Edge, Derbyshire
 2006 'Axonometry', W.A.S, Wimbledon, London

CV Nicki Rolls

Education

MA Fine Art at Wimbledon College of Art, London, 2011
BA (Hons) Fine Art: Central Saint Martins College of Art & Design, London, 2005

Awards

Winner of the Jerwood Drawing Prize, Student Award, 2011
Shortlisted for the Jerwood Moving Images Award, 2008

Solo Exhibitions

ArtLacuna, London, Animation Flatlands, 2015
Hayward Gallery Concrete Café, On and On, 2012

Selected Group Shows and Screenings

- 2017 .Box, Milan, 23 march–2 April 2017
Palazzo Flangini, Venice, 16 December 2016–15 January 2017, Contemporary Venice
- 2016 A-side B-side gallery, London, 2–8 November, A Many Sided Thing
hARTslane, London, On Our Way to Where? Deptford X and Art Licks festivals
Kardomah94, Hull, 23–30 July, Amy Johnson Festival
CGP London, 8–24 July, Annual Open Exhibition
Fábrica Braço de Prata's "Sala Visconti", Lisbon, 5/10 May British Programme Screening
A.P.T Gallery, London, 17 March–4 April, Colliderscape
- 2015 Bargehouse, Southbank, 5–8 November, We All Draw @ UAL
The Museum of Club Culture, Hull, One Minute Hull, Artists Moving Image Festival
Directors Lounge contemporary Art and Media (Berlin), 1 Minute Volume 7
Redlees Gallery, London, 4–5 April, Unrooted
- 2014 Furtherfield Gallery, London, 1–23 November, One Minute Remix
Espacio Gallery, Bethnal Green Rd, 23 May–3 June, Second Nature
Tate Britain, 7 February, Late at Tate Britain, 1840s GIF Party
- 2013 Art Lacuna, London, 18/19 May, Art Lacuna Film Festival
Screening of one-minute shorts at national/international venues,
One Minute Version 4, 5, 6 and 7, curated by Kerry Baldry
- 2012 Jotta at Kopparberg Un-Establishment, London, 21–25 Oct, Refraction
360 Degree Cinema Dome, Weymouth, 10–11 Aug, Treasuredome
National touring of Jerwood Drawing Prize
- 2011 Jerwood Space, London, 13 September, Jerwood Drawing Prize
HMV Curzon Wimbledon, 20 June, Moving Image South
The Horse Hospital, London, 6 April, London Underground Film Festival
- 2010 The Woodmill, Bermondsey, London, CCW MA Salon,
242 Gallery, Cambridge Heath Rd, London, Monster
- 2009 Auto Italia Gallery, London, CCW MA Salon
- 2008 Jerwood Gallery, London, Shortlist for Jerwood Moving Image Award

- 2007 St Pancras Church Crypt, London, Life cycles
The Nunnery Gallery, London, Disposable Fetish
- 2006 Café Gallery Projects, London, Projektor
- 2005 South Presentation Convent, Cork, Incantations, Cork Art Trail 2005
Tate Modern, London, Shrinking Childhoods (Kids Company Residency)

Collections

Limited Edition Artist's Book, Teeny Weeny Gran, 2002, editions held at:
National Arts Library Special Collection, Victoria & Albert Museum, London.
Artist's Book Collection, Central Saint Martins College of Art, London

CV Angelika Steiger

Born in Liechtenstein. Works and lives in Arlesheim and London

Angelika Steiger's work involves a diary-like approach towards places-in-between, an exploration of transitional states and the concepts of being simultaneously 'not yet' and 'no longer'. In this powerful zone where one's values and practices intersect, 'the artistic process reveals unexpected mysteries behind the seemingly ordinary'. Her work aims to redefine invisible worlds and introduce them into new contexts, into a space between knowledge and aspiration, dreams and reality. She investigates ancient and modern structures, the human body and natural materials with compassion and humour. To this end she pursues different threads in her art practice, e.g. painting, print-making and installation. Uniting colours, light, glass, paper as well as found objects and materials, her works are transforming and transformative.

Education

2011–2012 MA Fine Art at University of the Arts London (Wimbledon College of Art)
 2003–2005 MAS Arts Management at Zurich University of Applied Sciences Winterthur
 1999–2003 CAS, 'Kunst + Beruf', University of Berne
 1991– ongoing CPD

Bursaries/Awards

2017 Bursary Gemeinde Arlesheim
 2011–2014 Shortlisted for Royal West Academy, Bristol, Clifford Chance Sculpture Award 2013, London
 Jealous Print Price 2012, London, 3rd Guanlan International Print Biennial, China
 1997–2011 Bursaries Kulturstiftung Liechtenstein

Collections

Synthes/Johnson & Johnson, Solothurn; Schattenburg Museum, Feldkirch; UBS, Zurich; Ciba, Basel; Karl Meyer Foundation, Vaduz/Liechtenstein; Universitätsspital Basel; Gemeinde Arlesheim; Gemeinde Betten; TZW Consulting, Witterswil; Praxis Nelly Batliner, Muttenz; Walpart Trust, Vaduz; Guanlan Print Industry Base, China; etc as well as in private Collections in Europe and abroad

Selected Solo Exhibitions

2015 "Spielraum", Galerie Werkstatt und Galerie Gemeindehaus, Reinach
 2013 "Shaken", Debut Contemporary, Nottinghill, London,
 2012 "In Between" Gallery@49, Contemporary Art Space, Bracknell/U.K. ,
 2011 "Be-longing", Bank Gallery, Chobham/U.K.
 "A Secret Garden", Gallery@49, Bracknell/UK with Tonia Maddison
 2010 "Live your dream, let your dreams dance", Bank Gallery, Chobham/U.K.,
 2007-08 Schloss Liebenfels, Lanzenneunforn/Switzerland with Friederike Oeser
 2002 Hauptsitzgalerie St.Galler Kantonalbank, St.Gallen/Switzerland
 1997 Kulturzentrum Leimental, Witterswil/Switzerland
 Ortsmuseum Trotte, Arlesheim/Switzerland with Paul Flury
 1994 Kulturzentrum Leimental, Witterswil/Switzerland
 1993 Galerie Altesse, Nendeln/Liechtenstein

Selected Group Shows

- 2017 Biennale Pratteln
„Zwischen Grenzen Zwischengrenzen“, Galerie La NEF, Le Noirmont, SGBK (coming soon)
- 2016 „Spleen“, Maison 44, Basel
„On Our Way to Where?“ Drawing Connection, hARTslane Gallery, London
„A Many Sided Thing“, Drawing Connection, A-Side B-Side Gallery, London
„AchtArt“, Trotte, Arlesheim
- 2016 „Desires and Dreams“, Menier Gallery, London
„LöWe Kulturnacht“, Kesselhaus, Weil am Rhein, guest artist of Maritta Winter’s
- 2015 „Below the Surface“, The Lightbox, Woking/UK
„12“, Menier Gallery, London
- 2014 „Kunst in Reinach“, regionale Kunstmesse, Gemeindehaus Reinach
„AchtArt“, Trotte Arlesheim
- 2013 „Connections“, The Lightbox, Woking/Surrey,
- 2012 MA Degree Show, Wimbledon College of Art/University of the Arts London
- 2012 „Memoria Technica“, The Nunnery, Bow Arts, London
„Boundaries and Beyond“, ReOrsa Project No. 6 Gallery@49, Bracknell/U.K
- 2011 „All That Remains“, ReOrsa, Project No. 5 More Arts Space, Wokingham/U.K.,
- 2010 Runnymede Gallery, Runnymede/U.K., curated by Gary Rogers
- 2009 „Crystal Wishes“, ReOrsa, Project No 4, Bracknell/U.K
- 2008 ReOrsa, Project No 2, Bracknell/U.K. Exhibition and Art Walk
ReOrsa, Project No 3, More Arts Gallery, Wokingham/U.K,
- 2007 „BlickWinkel“, Ortsmuseum Trotte, Arlesheim/Switzerland
ReOrsa, Project No 1, Bracknell/UK
- 2002 ESTAMP’A 2002, Mauren/Liechtenstein, Künstler aus 3 Nationen präsentieren ihre Prints
- 1999 „FamilienArt“, DoMus Galerie und Ortsmuseum, Schaan/Liechtenstein mit Elmar (father),
Markus, Kornelia und Thomas Wanger (brothers and sister)
Jahresausstellung Kunstcredit Basel, Kunsthaus Baselland, Muttenz/Switzerland
- 1993 Gallery 9, Los Altos/California/USA, www.gallery9losaltos.com
Pioneer Arts Gallery, Grass Valley/California/USA

CV Deb Whitney

Deb Whitney has been a practicing artist for many years. She draws, paints – makes prints and jewelry, and designs and curates exhibitions.

Deb's solo exhibitions have included shows at the University of Southern Maine, and Baruch College in Long Island, NY. Highlights of group exhibitions include the Whitechapel Open, London, and the Berkshire Museum in Massachusetts. She is a fellow of the MacDowell Colony, the oldest artist colony in the US.

As co-director of a family business, Whitney Art Works, Deb has worked with dozens of artists presenting monthly shows for over ten years, and she works as an art technician in the transport division—work that includes transport of art and museum installation.

In 2013, Deb received her MA from Wimbledon College of Art. She currently lives and works in New York and Maine in the US.

CV Nell Whitney

Nell Whitney is an international student who has travelled her entire life. Born in NY, she has been part of the family business, transporting art along the east coast of the US.

Since moving to the UK, she has attended the Brit School, where she received high honors in Fine Art. While at the Brit School she was an active member of the Print Club, and the Interactive Community Mural Project in Croydon, South London.

Currently she attends Goldsmiths University in the Anthropology and Visual Practice program, where she is making films and photographs, zines, drawings and collages. Her travel has continued throughout Europe, which has influenced her wide view of the world; and as a young documentarian, it has informed her art.

Nell's interest in film and music has influenced her bold approach and spirit of design in her artwork.

WERKLISTE

#	ARTIST	WORK TITLE	MEDIA	DIMENSION	YEAR	PRICE CHF
1	Angelika Steiger	schattenbunt 1–4	mixed media in aluminium light-boxes, batterie operated	15 × 15	2017	450 each
2	Angelika Steiger	Posimänte II	4 floating PVC prints on chains	variable	2017	12000
3	Balint Bolygo	Trace	Mixed Media / Sculpture	1.2 × 1.2 × 1.6 m	2012/13	34500
4	Balint Bolygo	Trace II	pen on paper	51 × 92cm	2012/13	575 each
5	Balint Bolygo / Angelika Steiger	Page Turner	Mixed	30 × 40	2017	2800
6	Balint Bolygo / Angelika Steiger	Wells	Mixed	80 × 30	2017	4000
7	Balint Bolygo / Angelika Steiger	Khor (Prayer Wheel)	Mixed	36 × 30	2017	2000
8	Balint Bolygo / Angelika Steiger	Hörbuch	Mixed	40 × 50	2017	2800
9	Bethe Bronson	Attempted Portrayal 1–5	Lumen Drawings	20 × 20cm	2017	250 each
10	Bethe Bronson / Elaine Brown	As Above so Below	lumen print installation	variable	2017	3000 / 75 individual print
11	Chris Cawkwell	The Thing	single channel video projection	variable	2016	535 if edition I-VII
12	Chris Cawkwell / Lucy Pereira	Ways of Seeing	Table, paint, sheet, chewing gum	variable	2017	N/A
13	Darragh Gallagher	Forest Trump	Origami on printed paper with projection	variable	2017	origami trees 20/30/50 each
14	Darragh Gallagher	Float Glass Line	Slumped float glass trips and fragments	variable	2017	complete pieces 800 / 1000 each
15	Darragh Gallagher	Green Glass Line	16 slumped coloured glass strips	variable	2017	150 / 300 each
16	Darragh Gallagher / Angelika Steiger	Spoor	ice installation + documentation	variable	2017	5000
17	Deb Whitney / Nell Whitney	hygge / unhygge	video projection	variable	2017	5000
18	Deb Whitney	Winter of the Lonely Ghosts	oil paint and encaustic on birch panel	ca. 122 cm	2016/17	300 each
19	Elaine Brown	Shadow Pool / triptych	oil on gesso on board	20 × 15 each	2016	1900
20	Elaine Brown	Mirror (2) – Filter 4	oil on gesso on board	56 × 42	2017	2500
21	Elaine Brown	Mirror (1) – Filter 4	oil on gesso on board	40 × 30	2017	1500
22	Lucy Pereira	Specimen III	Plasticine and glass jars, 60x	variable	2016	1000
23	Lucy Pereira	Petri unknown Specimen	Plasticine over Petri dishes	variable	2017	200 each
24	Lucy Pereira	Anatomes of falaces, I–III	Acrlic, watercolour, pen and pencil over fabric	45 × 35 each	2017	1500 for 2
25	Lucy Pereira	Superciliales (skin afflictions), serie of 2	Pencil and plasticine over print on paper	37 × 33 each	2017	1500 for 2
26	Lucy Pereira	Ailment series (the sick jars)	plasticine over old medicine bottles	variable	2017	200 each
27	Nicki Rolls	Time based drawing	Installation: drawing, 16 mm film, video, light boxes	variable	2017	4000
28	Nicki Rolls	Time based drawing	6 light boxes (mains operated)	35 × 45 each	2017	650 / 3000
29	Paul Ridyard	Meeting	2 × Pencil on Paper / perspex / wooden cradle support	100 × 116cm	2016	6000
30	Paul Ridyard	Wildernesque Fall	Pencil on paper / inkjet	150 × 138	2017	1275
31	Paul Ridyard / Nicki Rolls	Interstice	pencil on paper and projection	17 × 30	2016	1500
32	Paul Ridyard / Nicki Rolls	Boundary Layer	2 pencil on paper and 2 projection	43 × 72 each	2016	2000



Kontakt filter4:
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Kontakt Drawing connections:
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