

# Collyer Bristow

## GALLERY

Collyer Bristow presents **Make\_Shift** Curated by Rosalind Davis

**Private View Wednesday 11 October 6-8pm**

Exhibition continues to 13 February 2018.

Collyer Bristow Gallery, 4 Bedford Row, London WC1R 4TF

**Artists: Jake Clark, Fiona Curran, Gemma Cossey, Rosalind Davis, Otto Ford, Neill Fuller, Fran Gordon, Asger Harbou Gjerdvik, Gunther Herbst, Helen Johannessen, Peter Jones, Alan Magee, Richard McVeitis, Andrea Medjesi-Jones, Peter Jones, Milena Michalski, Michaela Nettell, Laurence Noga, Michael Samuels, Silvina Soria, Charles Stiven, Rachel Wilberforce and Andrea V Wright**

*To fold, to mark, to gather, to collect, to surround, to encircle, to hang, to distribute, to systematize, to simplify, to distill, to remove, to discard, to disarrange, to modulate, to mix, to bond, to stretch, to join, to repair, to expand. to continue...*

Fifty years ago, artist Richard Serra created the artwork *Verb List* that became a road map for his own process of making and an influence on the work of many others since. The abridged verb list above emphasizes a compelling attitude towards creativity (or even curating) epitomized by actions, processes and the ideas underpinning *Make\_Shift*.

The artists in *Make\_Shift*, manipulate and modify different mediums and processes; assembling, layering and collaging both literally and conceptually to disrupt our expectations of objects and images. Many of the works in the exhibition acknowledge the mechanized or inhabit its process, such as Gemma Cossey's repeated gestural marks or Richard McVeitis meticulous stitched work. There is also a distinct desire by many of the artists to steer away from the artificiality of screens and the virtual such as with the work of Fran Gordon and Fiona Curran who disrupt our reading of space. Even when digital tools are used in the process of production for example in Otto Ford's work, his outcomes evidence a strong sense of materiality and a sensual tactility related to the hand made. Many of these artists work across two and three dimensions and back again. Making, shifting and utilizing the provisional or rudimentary materials to construct their work such as Michael Samuels, Laurence Noga, Gunther Herbst and Jake Clark.

Works in the exhibition circulate a range of diverse thematics, such as landscape and architectural projection, maquettes and monuments, still life and portraiture, memory and the imaginary construct, abstraction and the grid. The work here is often formed by its own process of making, which is unfixed at the outset but completed through creative evolution; mark making, decision making and a mature sensitivity towards both material and form.

**Michael Samuels** practice can be characterised as a form of contemporary bricolage, which utilises industrially produced Modernist furniture, 1960's Scandinavian Glass Vases and cast concrete. Elements such as cabinets, tables and sideboards are liberated from their traditional role, cut up, reconfigured and displaced into structures that no longer have a utilitarian purpose. Dislocating and rupturing these everyday objects heightens the tension between the functional role of the objects used and their immaterial value. The works are constructed with immediacy and little or no planning infusing the work with an energy and tension that draws upon contemporary concepts of collapse, ruin, reforming and recycling. Many of the materials used in **Laurence Noga** assemblages are linked to his own history; found items from his father's collection of objects and memorabilia in his garage (for example old packets,

menus, metal shapes, records, tools). Found industrially produced material is combined with the mysterious and forgotten in a poetic construction.

Following on from the *'Factory Floor'* project, **Andrea Medjesi-Jones'** installation *'PinkPaintingMachine'* is created specifically for the exhibition. Through production of material and formal variables Medjesi-Jones assembles a coded machine, whose repetitive and restrictive, laborious and rigid gestures comment on disciplinarian and enclosed strategies of labour. **Alan Magee's** practice is an investigation into the power or powerlessness of the individual in an increasingly controlled and organised world. His work is often about trying to find, and evidence, his place in the world through an existentialism of labour. His drawings often expose impossible relationships to physical objects. In a non-gravitational world, where we can be under things, see through things and inhabit space that is otherwise impossible, normal hierarchies disappear.

**Charlie Stiven's** highly crafted, composite architectural models are derived from the form, function & condition of vernacular European street kiosks. He sees these low tech, small scale, transient structures as being representative of a broad range of social, economic & political points of tension existent today; their design, detailing and concentrated construction intended to evoke an intensity of atmospheric which resonates with contemporary cultural flux. *'Der Gefoulte Traum'* comes from a heading of an item found in the German tabloid newspaper *'Bild'*, concerning the extra marital activities of a certain sports personality. **Günther Herbst** works are a series of 'fictitious monument' sculptures and the subsequent paintings made in response to them. This allows for an intensification of play with symbols, signs, references and styles as a way to address issues around temporality in oscillation, hovering between commemoration and possibility, historic events and possible refolding of our present with other narratives and bring to the fore issues of nationhood, origin and displacement. **Jake Clark** paintings are also a response to rudimentary cardboard models and collages that he has made, influenced by suburbia and games such as crazy golf as well as influences of Brutalist architecture and a backwards look at the space race. **Neill Fuller** assembles, and then paints from, combinations of found or self-made objects gathered into small intimate tableaux. Some are chosen for their ability to imitate or help imitate something from the real world. Many are homeless, detached from their previous lives – now coerced into new relationships and uses as they are within **Peter Jones** paintings of found vintage toys; discarded, rejected or lost playthings that reveal their own inherent uniqueness and potential for portraiture; stepping into the territory of traditional portraiture and out again.

Both **Fiona Curran** and **Fran Gordon** are concerned with digital imagery and technologies. As Gordon explains *'digital images are slippery and constantly shift in meaning and worth.'* Digital technologies can be seen to compress and condense space and to contribute to a general sense of acceleration. Screens expose us to a heightened sense of colour and to flattened surfaces that are seductive in their sleekness. Fiona Curran focuses on the impacts of new technologies on landscape space and the increasing presence of the illuminated screen in our day-to-day lives. Her 'paintings' deploy colour and pattern with a strong material presence that unsettles the relationship between surface and ground. Objects and materials are stacked, draped, hung and folded often using the vertical and the horizontal planes in order to disrupt viewing positions; laboriously hand stitched surfaces become a record of time marked through the body in counterbalance to the invisible movements of the algorithm. **Fran Gordon** collage works investigates the intersections between skin, touch and the material world through a collection of printed matter, materiality and the mediated image. Tensions are delved into by shifts in scale and use of the fixture as an indication that things could fall apart; this relies on a construction of haptic, material, fragments and the push and pull between the physical world and the digital, and the fragility of the image. Use of the hand to layer, reproduce and mimic sees this attempt to move away from the flatness of image we engage with in a digital world - to revert back and negotiate within a physical world - at times temporal and fragile - highlighting an intersection and a struggle of status. **Otto Ford** creates paintings that push the limits of the digital canvas, colour and paper printing processes using vast amounts of dense digital imagery, archival

inks using a digital process to re-animate the physical gesture and authenticity of mark making to create works that are located somewhere between a painting, a print, a digital image, a screen and object.

**Richard McVetis'** meticulously embroidered drawings reflect a preoccupation with the repetitive nature of process, exploring the subtle differences that emerge through ritualistic and habitual making. In addition, the mapping of space and marking time and form are central themes. McVetis investigates the way time and place are felt, experienced and constructed. Ideas are often developed in response to, or created specifically to a moment; visualising and making time a tactile and tangible object. **Helen Johannessen** is a ceramic artist driven by detail, scale and tonal characteristics, utilising texture, print and colour to evoke an abstracted sense of place, atmosphere and transition, motivated by movement, travel and architecture. She creates work that offer visual revelations and distraction; to encourage reverie and the imagination to flourish whilst incorporating an aesthetic that suggests life in the 21st century and the transitory urban environment.

**Gemma Cossey** paintings also work with scale, repetition and the relationship between parts and the whole. Repeated marks and gestures are gradually constructed and once completed something quite different is revealed or discovered when the work is experienced at close hand. This is an ongoing interest; exploring the relationship and conversation between two processes: one that is intended and planned, and another that is allowed to evolve intuitively or serendipitously. Equally this approach in which elements change in their shape or colour, reoccur and get transfigured, and become something else are present in **Asger Harbou Gjerdevik's** work. Imagery come from history and literature as well as a personal image-trope. The journey is a reoccurring theme, both as a subject and in the process. The traces and decisions made during the process tells a story itself.

**Andrea V Wright** works both intuitively and systematically through the use of natural and manmade materials and found objects. Materials such as steel, wood, fabric are folded and moulded whilst weighing up the juxtapositions these materials describe/allude to when placed together. *Illusion, light and shadow* create 'impossible planes' - geometric lines and forms that interact within and between the architectural space, extracting, flattening and re- extracting form. **Rachel Wilberforce** responds to sites with uncertain borders, on the edge and fleeting or hovering between different histories, uses and meanings. *'Perceptual [Apparatus]'* presents a series of photo collages of physical archetypes: prison, factory and hospital. Wilberforce's response to the three architectural spaces' shifting and juxtaposed identities and purposes is heightened by the physical work itself, where double-floated prints literally shift space and content, depending on one's vantage point. **Rosalind Davis** paintings begin with the objective geometries of architecture. Interior and exterior spaces are collaged together and abstracted to create a multifaceted illusory set of spaces; re-visualizing, constructing and re-configuring architectural elements to create multi-dimensional environments. Threads intervene in her works; their tautness dissecting boundaries and creating shattered geometric planes, the imagery being literally pinned down, sewn up and threaded together

**Silvina Soria** works find reference from subway maps, underground networks and transitory spaces, developing complex structures of steel that emerge from a nuclear centre and expands centrifugally, alluding to roots. Masses of people inhabit these underground landscapes daily without ever belonging to them or even being aware of their transit, absorbed by the daily alienation of large cities. **Michaela Nettel** is interested in the layering of nature and technology in the built environment - the lines and grids imposed upon the natural world in attempts to contain, order or define it. *Model for a crystal geometry* is a structure of variable form that makes reference to Cedric Price's Snowdon Aviary in London, Frei Otto's Grossvoliere in Munich and the utopian architectural visions of Bruno Taut and the Glass Chain group. Four hinged, pyramidal modules unfold into multiple possible configurations. Their alternately clear, printed and mirrored glass panels reveal scenes of the aviaries while reflecting and refracting the sculpture's own surroundings, creating an illusory space in which the distinction between inside and outside is blurred.

**Milena Michaleski** practice engages with place and perception, sight and site. *'Vortextual Composition No.5'* kaleidoscopically fragments and multiplies materials, surfaces and architectural elements. Built up through layers of projection and reflection, these burst out of the abstract interplay of transparency and opacity, plastic, paper, tape and print.

### **General Opening Times**

Monday – Friday 9am-5pm. To visit the exhibition, please call reception at Collyer Bristow in advance:  
Tel: +44 (0) 20 7242 7363

**Editors notes:** For more information on the artists or specific works in this exhibition please contact the curator Rosalind Davis, Tel: 07813 076 251 | [rosalind.davis@network.rca.ac.uk](mailto:rosalind.davis@network.rca.ac.uk)  
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Tel: +44 (0)20 7470 4503 | [Francesca.palmer@collyerbristow.com](mailto:Francesca.palmer@collyerbristow.com)

**Collyer Bristow Gallery** is a bespoke gallery space with a dynamic exhibition programme. Collyer Bristow LLP is a leading UK law firm with offices in London and Geneva. The firm provides business and personal legal advice to a wide range of clients both in the UK and internationally. Collyer Bristow has been championing emerging talent in contemporary art for almost thirty years.

**Rosalind Davis** is an artist-curator and a graduate of The Royal College of Art (2005) and Chelsea College of Art (2003). She was appointed permanent Curator at Collyer Bristow Gallery in July 2016 and all her exhibitions have been reviewed or covered by Art Top 10; *'Cracking Show. Superb Artists. Brilliantly curated.'* Davis has co-directed and developed two innovative artists arts organizations; Zeitgeist Arts Projects (ZAP 2012-15) and Core Gallery (2009-11,) based in South East London. Previous co-curatorial projects have been at Standpoint Gallery, Arthouse1, Geddes Gallery and with ZAP at Bond House Gallery (ASC). Davis is co-author of *'What they didn't teach you at art school'* commissioned by Octopus Books which is internationally distributed across the world and has written a number of articles for a-n and other arts publications. She lectures at universities, galleries and organisations across the country including the RCA, ICA, Camden Arts Centre. University of the Arts and for Artquest. She was also an Ambassador and curatorial mentor for UK Young Artists. (2016) [www.Rosalinddavis.co.uk](http://www.Rosalinddavis.co.uk)

[www.collyerbristow.com](http://www.collyerbristow.com). Twitter: @CBGallery1 Instagram: @collyer\_bristow\_gallery

### **Artist Biographies**

**Jake Clark** graduated from the RCA painting in 1993. Solo shows include *Dog Days*, Gasworks Gallery, London, 1996 and more recently *Cul de Sac*, Arthouse1, London, 2016. He was shortlisted for the John Moores Painting Prize 18, 22 and 25. He has been shortlisted for this year's Contemporary British Painting Prize 2017. Recent exhibitions include *Shuffle*, Herrick Gallery, London, 2016, *Terra Tremula*, Angus Hughes Gallery, London, 2016, *Borderline*, C&C Gallery, London, 2015. He will be exhibiting recent paintings in a group exhibition, *Nacht Und Traume*, Turps Gallery, London, 2017. He teaches on Foundation at Camberwell College of Art, London. He lives and works in London.

<http://www.jake-clark.co.uk/>

Instagram: @jakeclark\_artist

Since being awarded an MA in European Arts & Cultures: Fine Art from De Montfort University, Granada University in Spain and Fontys Academy in the Netherlands, **Gemma Cossey** has exhibited in the UK and internationally. Recent exhibitions include *Painting [Now]* at Studio One Gallery, John Moores Painting Prize 2016, *Lines for Agnes* at The Crypt, London Group Open 2015 and Griffin Gallery Open 2015, *Autocatalytic Future Games* curated by playpaint at no format, Drawn 2015 in Bristol and Creekside Open 2013 (selected by Paul Noble) at A.P.T. Gallery. In 2013 Gemma took part in *Pistols & Pollinators II*, a 3-month collaborative project between artists and poets, organized by Accident & Emergence and in 2014

she undertook a residency at Can Serrat in Catalunya. She has lived and worked in London since 2006, and is also exhibiting work in a 2-person show at Arthouse1 in Bermondsey in November 2017.

[www.gemmacossey.com](http://www.gemmacossey.com)

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**Fiona Curran** is an artist based in London whose work explores the poetics and the politics of landscape space across the making of objects and site-related public commissions. She holds a PhD from the Slade School of Fine Art and is a Senior Tutor at the Royal College of Art. Fiona's work has been exhibited nationally and internationally. Her public commissions include works for Kielder Art & Architecture, Northumberland; Art Across the City, Swansea; The Royal London Hospital; Danson House, Bexleyheath Park and Tatton Park, Cheshire for which she was awarded a RIBA small projects award. Fiona is currently working on a project that will open in 2018 at Gibside, a National Trust site in Northumberland.

[www.fionacurran.co.uk](http://www.fionacurran.co.uk)

**Rosalind Davis** is an artist, curator and writer who graduated from The Royal College of Art (2005) and Chelsea College of Art (2003). Davis has exhibited nationally and internationally. Solo shows have been at no format Gallery (2017) Bruce Castle Museum (2013); John Jones Project Space; Julian Hartnoll Gallery (2009); The Residence Gallery (2007) and The Stephen Lawrence Centre. Selected group exhibitions have been at the Courtauld Institute; Arthouse1; Standpoint Gallery; Transition Gallery; The Roundhouse; Phoenix Brighton; APT Gallery; the Lion and Lamb Gallery; The ING Discerning Eye; the Lynn Painters Stainers Prize. Her work is held in a number of private collections and a public collection. Davis is the permanent Curator at Collyer Bristow Gallery as well as exhibiting in The Fabricators.

<http://www.rosalinddavis.co.uk>

Twitter: @rosalinddavis

Instagram: rosalindndavis

**Otto Ford** studied Sculpture MA Royal College of Art (2017) and Master of Fine Art at Goldsmiths College, London. Otto has exhibited in Edinburgh, London, San Francisco, Los Angeles and Miami. He currently works in studios in Brighton and London.

Instagram: ottoford

**Neill Fuller** (b.1970) studied at Bath College of Art (1990-93). Recent exhibitions have included 'You'll See Glimpses', Pound Arts, Corsham, 'Small Worlds', PS Mirabel, Manchester, 'Painting Worlds' The Maltings, Farnham (2017), 'Line/Body/Light', Barbican Arts Trust, London, 'Painting as Thinking', Salisbury Arts Centre (2016), 'Seven Paintings' Tobacco Factory, Bristol (2015), The Zeitgeist Open, London (2013 & 2014), The Open West, The Wilson, Cheltenham, The Tribe Prize, Edgar Modern, Bath (2014), Now Wakes The Sea, County Cork, Ireland (2013). He was awarded the 2013 Blackswan Arts Prize.

[neillfullerpaintings.com](http://neillfullerpaintings.com)

Twitter: @Neill\_Fuller

Instagram: neillfuller

**Asger Harbou Gjerdevik** (b. 1986 DK) is a Danish born artist living and working in London. Asger recently graduated from Royal College of Art in MA Painting and has previously studied at Central Saint Martins BA fine art, 2014, The European Film College, 2008 and Krabbesholm Højskole Art and Photography, 2006. Recent exhibitions and projects include: 'Painting made me do it' The Dot Project, London; 'Group 15' Tom Christoffersen Gallery, Copenhagen; 'Back Matters' Teksas Project Space, Græsted Denmark; 'Omni' and exhibition at Blackhorse Lane studios together with Karl 'Robin' Monies, London. In 2013 Asger won the Embassy Art Prize, from the cultural department of the Danish Embassy.

[www.asgerharbougjerdevik.tumblr.com](http://www.asgerharbougjerdevik.tumblr.com)

Instagram: asger\_harbou\_gjerdevik

**Fran Gordon** (b. 1992 Scotland) graduated from the Glasgow School of Art in 2014 with a BA (Hons) in Communication Design (specialising in illustration). Fran worked on her practice through a graduate residency at Hospitalfield in 2014 followed by a graduate residency at MANY Studios in Glasgow which led up to her first solo show. Completing an MA in Print at the Royal College of Art in 2017, Fran was selected for the Mara/Laing exchange to Calgary University, Canada and was part of the Scottish Sculpture Studios summer artist in residence programme in 2016. Fran has been supported by the Print Futures Award, The

Printing Charity and has exhibited in Little Gallery Calgary, Pier Arts Centre Orkney and CGP London. She lives and works in London and has a studio with Arebyte in Camberwell.

<http://www.frangordon.co.uk>

instagram: @frangordon\_

**Günther Herbst** was born in South Africa where he obtained his first degree at the Johannesburg University in 1991. He moved to Germany in 1992 and worked as a matte painter and commercial artist for several film and animation studios in Berlin and Cologne. In 1995 he came to London to continue his practice and study at Goldsmiths University of London where he obtained his Masters Degree in 2002. In 2016 he was awarded a Scholarship to commence his PhD at the University for the Creative Arts Canterbury. Herbst exhibits internationally and his work is represented in all major public collections in South Africa as well as UK public collections and international private collections. He was nominated for the Jerwood Contemporary Painters Award in 2008 and was selected for the John Moores 24 Exhibition of Contemporary Painting. Günther Herbst lives and works in London.

[www.guntherherbst.com](http://www.guntherherbst.com)

Twitter: @gunther\_herbst Instagram: guntherdh63

**Helen Johannessen** (b.1971 UK) Ceramics & Glass MA Royal College of Art 2017, Ceramics & Jewellery BA Hons Middlesex University 1995. Erasmus exchange programme Statens Håndverks og Kunstindustriskole, Oslo, Norway 1994. Helen previously set up award winning studio Yoyo Ceramics in 2000 and exhibited widely in the UK and abroad in galleries such as Yorkshire Sculpture Park, The Lighthouse in Glasgow, Royal Birmingham Society of Artists Gallery and the Crafts Council. She sold her work in places such as the Victoria & Albert Museum, The Design Museum, Heals and Liberty's. The Anglo Swedish Society has recently awarded her a residency scholarship in Konstfack Art School, Stockholm which will take place in Spring 2018. She currently lives in London and works in her studio at Cockpit Arts, Holborn.

[www.helenjohannessen.co.uk](http://www.helenjohannessen.co.uk)

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**Peter Jones** (b 1968 Birmingham) lives and works in London; Studied at The University of Reading 1988-92. In 1996 Jones' work was selected for the Whitechapel Open and since then has showed in various group exhibitions including Non-Human, David Risley Gallery, London 2004; Small Muschiefs, Pump House Gallery, London 2006; Pretty Baa-Lambs, MADDER139, London 2009; Psychometry, Core Gallery, London 2010; Models and Materialities, Bay Arts, Cardiff 2016. Solo exhibitions include Monkey Paintings, FRED, London and Leipzig 2006; The Small Things Matter, Clifford Chance, London (Pride Exhibition) 2016. Jones was included in Michael Petry's 2013 Thames & Hudson publication Nature Morte and the accompanying touring exhibition at Ha Gamle Prestegard, Norway 2014; Konsthallen-Bohuslans Museum, Sweden 2015; National Museum Wroclaw, Poland 2016; and Guildhall Art Gallery, London 2017.

[www.peterjonesart.org](http://www.peterjonesart.org)

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**Alan Magee** (b. 1979 Ireland) holds an MA from Central Saint Martin's, London, and a BA from the Dublin Institute of Technology, Ireland. Awards include Florence Trust Studio Residency; Arts Council Ireland Funding and CRC Award. He has recently exhibited at Castor Projects, White Cube and Maria Stenfors, London; Cross Gallery, Highlanes Museum and Ormston House, Ireland; Xi'an Academy, China.

Magee's practice crosses many disciplines from sculpture, installation and drawing, to a variety of lens-based media. Magee is currently a lecturer at Central Saint Martin's and Wimbledon College of Art and Design in London.

[www.alan-magee.com](http://www.alan-magee.com)

Twitter: @AlanMagee Instagram: alan\_magee

**Richard McVetis** (b.1983 South Africa) studied MA Constructed Textiles at The Royal College of Art (2006-08). Selected group exhibitions include: British Pavillion, Cheongju Craft Biennale, South, Korea (2017); Real to Real: The Craft Film Festival, Picture House Central, Crafts Council, London (2017); Collect Open, Saatchi Gallery, London (2017); The Jerwood Drawing Prize, Jerwood Space, London (2016); Making Space, Silk Museum, Macclesfield (2016); Craft Forms, Wayne, USA (2016); Cheongju International Craft Biennial, South Korea (2015). Recent awards include: Grants for the Arts, Arts Council England funding for Collect Open (2017); Craft Forms, Jurors Award (2016). He lives and works in London.

[www.richardmcvetis.co.uk](http://www.richardmcvetis.co.uk)

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**Andrea Medjesi-Jones** is a practicing artist based in London, working in painting. She studied fine art at Goldsmiths College and has completed her practice-based PhD in contemporary painting at the Cambridge School of Art. She has shown her work extensively in the UK, Europe and the USA and has recently completed the Abbey Fellowship in Painting at the British School in Rome. Her work was selected for the Bloomberg New Contemporaries in 2014. She is featured in major art collections including Simmons Contemporary and David Roberts collection. She is an MAFA Course Leader at Bath School of Art and Design and a Senior Lectures in Fine Art at CASS, London Metropolitan University.

[www.andreamedjesi-jones.com](http://www.andreamedjesi-jones.com)

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**Milena Michalski** is currently AHRC Artist-in-Residence at King's College London with an inter-disciplinary, collaborative project, 'Art and Reconciliation: Conflict, Culture and Community', funded by the Arts and Humanities Research Council, involving King's College London, the LSE and the University of the Arts London. She is a member of Bainbridge Print Studios, London and Bank Street Arts, Sheffield, as well as other arts organizations. Milena was awarded a PhD from UCL (2000), and an MA in Fine Art from Chelsea College of Arts, UAL (2014). She has exhibited nationally and internationally, and has been the recipient of multiple residencies and awards. Her work is held in both public and private collections.

[www.milenamichalski.com](http://www.milenamichalski.com)

Twitter: [@MilenaMichalski](#)

**Michaela Nettell** studied Animation at Norwich School of Art & Design and the Royal College of Art. She has exhibited in galleries throughout Europe and the US including: The Tank, New York; Kunstzentrum Z33, Hasselt, Belgium; Gimpel Fils, London; and MyOwnGallery, Milan. Moving image screenings include: AIEFF, Melbourne; Tulca Festival of Visual Arts, Galway; and Artists Television Access, San Francisco. In 2012 she was commissioned by Artsadmin to make a permanent installation for the Town Hall Hotel in Bethnal Green. Recent exhibitions include: 'The path that runs across' at Bond House Gallery and Chelsea College of Arts, London; and 'The Starry Messenger' at VOID, Derry and the Irish Film Institute, Dublin.

[www.michaela-nettell.com](http://www.michaela-nettell.com)

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**Laurence Noga** graduated from (Byam Shaw) Central St Martins, University of The Arts London in 1991, receiving the Post Graduate Award of Merit for Fine Art. He is an Artist, Curator, Writer. Recent exhibitions include Merge Visible Curated by Charley Peters : Contemporary British Painters 2017, Undead Painters 2017, Extended Process – Saturation Point Projects, Saturation Point Space 2016, Summer Mix, Turps Gallery, Turps Space 2016, From Centre : Slate Projects and Saturation Point Projects 2015, Colour and Otherness – Grace Teshima Gallery, Paris 2014, GB/Switch/ NL – APT at Pulchri Studio, Den Haag, The Netherlands 2014. Recent curatorial projects include 'Imperfect Reverse' with Saturation Point Projects at Camberwell Project Space, touring to Anglia Ruskin University (2016). 'Borderline (beyond a rational aesthetic)' C&C Gallery, London 2015 and 'Intuition anti Intuition', Lion and Lamb gallery, London (2012). Noga writes for Saturation Point projects, and currently lectures at the University of the Arts London

[www.laurencenoga.co.uk](http://www.laurencenoga.co.uk)

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**Michael Samuels** graduated from the Royal College of Art in 2000, I have exhibited in both public and private gallery spaces. Solo exhibitions include The Architectural Association London, Rokeby, London, Klara Wallner, Berlin, Tache- Levy Brussels. Spacex, Exeter. International group shows including Idyllio at the Domus Artium Salamanca, Spain, the Falkenburg collection, Hamburg.. Sueño y Materia, LABoral Centro de Arte y Creación Industrial, Spain, Ville du Parc Centre d'art Contemporain Geneva, Poldi Pezzoli Museum, Milan Kunsthall KAdE, Amersfoort, The Netherlands BIENNALE FÜR Internationale Lichtkunst, Germany . Selected collections include Claudine et Jean-Marc Salomon, France, David Roberts, London ,The Zabłudowicz Collection, London.

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