

Preconscious Landscapes

Exposed Arts Projects, 6 Drayson Mews, W8 4LY
3rd Feb – 5th March 2023

Participating Artists:

Lynne Abrahamson

Lynne Abrahamson (b. in Dublin) lives and works in London. She completed an M.A. in Clinical Psychology before going on to study Fine Art in Barcelona and London. Her work is held in numerous private collections. Inspired by Marshall McLuhan's phrase, "The medium is the message", Abrahamson uses a range of materials including textiles, embroidery, ceramics and wire to explore the themes of motherhood, separation and loss, the idea of remaking self in the face of loss, and issues of home and belonging. Psychological themes are a major part of her art practice. She currently teaches textiles and sculpture and is head of SEN at The Art Academy, London.

www.lynneabrahamson.com/

Gabriele Beveridge

Gabriele Beveridge (b. 1985, Hong Kong) is known for her sculptural and conceptual practice that combines materials as diverse as hand-blown glass, photo chemicals and faded advertisements from beauty salon windows. Her assemblages put display on display, spotlighting the modular shelves that populate the innards of high-street shops, often combining them with slumped hand-blown glass forms that harness the material's beauty, strangeness and ubiquity. They mimic the body and the way it's displayed in a vastly expanding search space, where biology evolves with the natural and non-natural, the organic and inorganic. Rather than presenting a critique of commodity goods by way of simulation, Beveridge takes the cosmetic mechanisms that prop up consumer desire and carries them to their logical extreme. These cells, organs and hybrids live and evolve in familiar settings, and suggest the seepage of some parallel reality into the prosaic.

Recent solo exhibitions include Packed Stars Diving, Seventeen Gallery, London (2022), Great Pretender, Kai Art Center, Tallinn (2021), Tender Greed at Bradley Ertaskiran, Montreal, CA (2019), Skin for Either One, Deweer Gallery, Ghent (2019), Eternity Anyways at Chewday's, London (2016), Health and Strength at La Salle de Bains, Lyon (2015). Recent group exhibitions include Pre-Pop to Post-Human: Collage in the Digital Age, Hayward Touring, London, UK; Comrades of Time, Cell Project Space, London, UK; Desire, Yancey Richardson Gallery, New York, US; Physical and Virtual Bodies, Arnhem Museum of Modern Art, NL; La Chose Encadrée, Glasgow International, Scotland, UK.

www.gabrielebeveridge.com/

Matilde Cerruti Quara

Matilde Cerruti Quara (b. 1992) is a multimedia artist, poet, theatre-maker, writer and performer of Italian and South Slavic descent. Rooted in storytelling, her work reflects on language, archetypes and systems of belief, spirituality and rituals, power dynamics. In February 2020, she debuted her first full-length play VERDIGRIS, produced with the support of Arts Council England at Jupiter Woods, London, UK. Her prose writing and poetry are published, amongst others, by Mousse Publishing; MIT List Visual Arts Centre; Towner Art Gallery, the Italian Pavilion at the 58th Venice Biennale and featured in independent publishing projects such as ECOCORE, Site Projects and Montez Press Radio (forthcoming). She held a rubric "In the studio with..." for L'Uomo Vogue and was a regular contributor to i-D Magazine ITALY, intertwining fashion, art and think pieces. Her academic background is in international economics and she spent the first years of her career as a curator and producer.

<https://www.matildecerrutiquara.com/>

Konstantinos Giotis

Konstantinos Giotis (b. 1988, Greece) lives and works in Athens, Greece. He studied at the Slade School of Fine Art, UCL (MFA 2015), at the Department of Fine Arts and Art Sciences, University of Ioannina, GR (BA, 2013) and at the Facultad de Bellas Artes, Universidad Complutense, Madrid. His work revolves around painting with an interest in the potential it has as a medium to encapsulate time and act as a speculative space to explore identity, personal and collective narratives, materiality and representation. In his practice, desires, fantasies or autobiographical deviations function as points of departure from which to explore ideological constructions, ambiguity, and painting tropes as building blocks for the construction of a contemporary imaginary. In 2020 he has been awarded the ARTWORKS SNF Artist Fellowship. Recent exhibitions include: There is nothing inevitable about time, TAVROS (Athens); 21! New Greek Painting, Archaeological Museum of Agios Nikolaos (Crete); Head2Head, KEIV (Athens); Beyond Nostalgia Hijack, CAN Christina Androulidaki Gallery (Athens); Please, please me, The Symptom Projects (Amfissa, GR); Cra(u)sh. Or how you made me kiss the pavement, Grace (Athens).

www.konstantinosgiotis.com/

Sotiris Gonis

Sotiris Gonis (b. 1990, Greece) is a visual artist working in the fields of photography, sound, video and installations. He sees teaching and creativity as deeply intertwined practices, focusing on non-verbal exchanges and empathetic interactions with the beings and space that surrounds us. His research develops around the concept of silence as a tool of transformation and the emotional significance of the ephemeral trace, which incorporates underlying knowledge and experiences.

www.sotirisgonis.com/

Ramona Güntert

Ramona Güntert (b. 1989, Germany) is a German artist based in London. Her practice looks at forms and shapes within nature which are mimicked by bodies of humans and animals. She then uses the medium of photography, challenging its existence in print and exploring different material conditions. Her work is constantly transforming and adapting to different spaces, just like camouflage, which emphasises a relationship between the body and its environment but also attempts to question what lies in-between these spaces.

www.ramonaguntert.com/

Raksha Patel

Raksha Patel (b.1972, UK) studied MFA Painting at The Slade School of Art (1998). Patel works as an artist, writer, socially engaged practitioner and lecturer. She worked for the Learning Department at Tate Britain (1999-2011); as an Artist in Residence at The Whitechapel Gallery (2005) and at The Pitzhanger Manor (2013). She is currently the Interim Course Leader at Camberwell College of Arts.

Selected exhibitions include: Stellatus Re-Visited, Site Gallery (2019) The Summer Exhibition, Royal Academy of Arts (2019 and 2020) Home and Unhome, Sichuan Fine Arts Institute, Chongqing (2020) Florilegium, The Royal College of Physicians (2018), Painting Now, Studio One Gallery (2017) Lives, Loves and Loss, National Trust, Fenton House, (2016) The Trouble with Painting Today, Pump House Gallery (2015), Forget-Me-Knot, Pitzhanger Manor Gallery (2013), We were Trying to Make Sense, 1 Shantiroad, Bangalore (2013) Jerwood Drawing Prize (2011) The Mausoleum of Lost Objects, inIVA (2008).

www.rakshapatel.co.uk/

Hamish Pearch

Hamish Pearch (b. 1993 UK) holds an MA from Royal Academy Schools, London and BA from Camberwell College of Art. He lives and works in London. Pearch's work reflects on the complex structures humanity occupies, exploring the materials, objects and spaces that make up our worlds. Through sculpture, installation, drawing and sound, his practice gives form to human experiences and systems that are mundane and magical in equal measure.

Recent solo and duo exhibitions include Amygdala lost and found, (Sans Titre (2016), Paris, (2021); Thames mud, front, Brussels (2021); Head Above Water, Belsunce Projects / Manifesta 13 Paralleles du Sud, Marseille (2020); Nights, Soft Opening, London (2019); On a day like this, Sans Titre (2016), Paris (2018); Ana Prata and Hamish Pearch, curated by Kiki Mazzucchelli, Kupfer, London, 2018. Group exhibitions include Phantasmata, Public, London (2022); 5th Edition, Contemporary Sculpture Fulmer, Fulmer (2021); La Psychologie des Serrures, Centre d'art Neuchatel, Switzerland (2021); Super Salon, Paris Internationale with Sans Titre (2016), Paris, (2020); Mushrooms: the art and design of fungi, Somerset House, London

(2020); Schools Show, Royal Academy of Art (2019); Go, Soft Opening, London (2018); Premiums, Royal Academy of Arts, London (2018).

www.hamishpearch.com/

Anna Perach

Anna Perach (b. 1985, Ukraine) is an Israeli artist living and working in London, UK. She holds an MFA in fine art (distinction) from Goldsmiths, University of London (2020). In 2022, Anna presented a solo show with Edel Assanti in London and took part in Artissima with ADA gallery where she won the Carol Rama award. She has exhibited internationally at galleries including: Hales gallery (London, UK), Sommer gallery (Basel, Switzerland) and Herzliya Museum of Contemporary Art (Herzliya, Israel). In 2021 Anna took part in Arco Madrid 2021 with The Ryder gallery and received the Ingram prize award. In 2020, she received a studio award with Sarabande, The Lee Alexander McQueen foundation as well as the Gilbert Bayes award. Recent publications include Artforum and Art Maze Mag.

www.annaperach.com/

Paloma Proudfoot

Paloma Proudfoot (b. 1992, UK) is an English artist living and working in London. Proudfoot studied her BA (Sculpture) at Edinburgh College of Art graduating in 2014 before completing her MA (Sculpture) at Royal College of Art in 2017. Recent and forthcoming solo exhibitions include Title TBC, Soy Capitan, Berlin (2019); 'The Detachable Head Serves as a Cup', Cob Gallery, London (2018); 'The Bin Room', Stryx Gallery, Birmingham (2017); 'There is One Missing From Your Bunch', May Projects, London (2016); and 'The Jockey', Edinburgh Sculpture Workshop (2015). Recent and forthcoming group exhibitions include 'Becoming Plant', Tenderpixel, London; 'La Louisiana', Sans Titre, Paris; 'The Clean Carcass of the Host', Marso Galeria, Mexico City (with Galerie Sultana and Sans Titre for Condo Mexico) (all 2017).

www.palomaproudfoot.com/

Chantal Powell

Chantal Powell's work is made in response to her personal journey into understanding the symbolic language of the unconscious, a PhD in social psychology and an ongoing study of Jungian theory and inner alchemy inform her practice.

Over recent years she has been researching first hand the imagery in alchemical manuscripts and alchemists' notebooks from the 15th and 16th century. Combining symbols from these sources alongside those from mythology and personal inner work she makes sculptures, prints and collages that point to the alchemical process as a

metaphor for the transformation of Self. Drawing upon archetypal motifs such as "the vessel", and "the night sea journey" she brings awareness to the importance of energy filled symbols to connect us to a world beyond the rational, that of the mysterious collective unconscious.

A 3 year-project, *NightShaking*, explored the symbolic and mythological language of the unconscious in relation to personal trauma. The project culminated in a three month collaborative exhibition with the Ingram Collection of British Modern Art at the Lightbox Museum in Woking.

Chantal is also the founder of the residency program Hogchester Arts in West Dorset and hosts the Jungian online book club and speaker program "The Red Book Club". She presents illustrated talks and workshops on psychological alchemy from an artist's perspective and hosts courses with key educators in the field of Jungian psychology. She has co-curated exhibitions at Arusha Gallery in Bruton, The LightBox Museum in Woking, and Hogchester Arts in West Dorset.

www.chantalpowell.com/

Candida Powell – Williams

Candida Powell-Williams (b. 1984, London) lives and works in London. She makes sculptures and performances to explore humankind's propensity to animate the inanimate through storytelling, ritual, symbols and materials. Powell-Williams weaves together narratives from different eras examining their shifting meanings and the connection between objects, action and belief through a feminist lens. Her recent work reflects an interest in myth, mysticism and metaphors and bodily encounters with the environment, spirituality and consciousness. Recent exhibitions include 'The London Open', Whitechapel Gallery (2022); 'Tilt Shift: Shadows of the Seasoned Sun', Southwark Park Galleries (2022); 'Orbit within the Echoes', Whitechapel Gallery's Nocturnal Creatures (2021); 'The Gates of Apophenia', Bosse & Baum London (2019); 'Command Lines', Void Gallery Northern Ireland (2019); 'Lessness, still quorum', performance, Serpentine Galleries, London (2018). Powell-Williams' has been awarded: Mother Art Prize (2018); Artist in Residence at The Warburg Institute (2018-19); Sainsbury Scholarship at the British School at Rome (2012-13); Eric and Jean Cass Sculpture Award (2010-11); and Paris Residency at Cite Internationale des Arts (2010). In 2019 her tarot deck Unreasonable Silence was published by common-editions. As well as being reviewed widely her work was discussed by Edwin Coomasaru in *British Art and the Environment*, published by Routledge in 2021. She has an MA in Sculpture from the Royal College of Art, London (2011) and a BA in Fine Art from the Slade School of Fine Art London (2009).

[/www.candidapowell-williams.com/](http://www.candidapowell-williams.com/)

Aziza Shadenova

Aziza Shadenova (b. 1989, Uzbekistan) is a Kazakh artist raised in Uzbekistan and Kyrgyzstan. Graduating from Central Saint Martins College of Art and Design in 2011, she now lives and works in Hastings and London, UK. Shadenova's work is multidisciplinary, exploring painting, photography, moving image and installation. Similarly, the artist tackles a breadth of pertinent themes and issues in her work, reflecting on her cultural upbringing throughout the turbulence of the post-Soviet period, whilst examining global issues such as crises in ecology and identity. Yet within the array of media and breadth of themes, her works are ultimately rooted in identity and the crossroads between Central Asian traditions and westernisation.

Shadenova was one of the few young artists featured in the Central Asian Pavilion at the 55th Venice Biennale (2013). She has participated in group shows at Sotheby's; Moscow Biennale 2014; EMMA Espoo Museum of Fine Arts (Finland, 2016), HOME gallery Manchester, Kyrgyz National Museum of Fine Arts; EXPO 2015, as well as exhibitions in Russia, France, Switzerland, Finland, Germany, Luxembourg, Kazakhstan, Argentina and the United Kingdom. Her works are a part of many collections internationally, such as LACMA (Los Angeles, USA), IADA (Kazakhstan/France), Moving Image (London, UK) and National Museum of Kazakhstan (Nur-Sultan, Kazakhstan). In June 2020, Shadenova collaborated with Ainalaiyn Space to create *Aziza Shadenova: My Cocoon Tightens - Colours Tease* – a solo exhibition at Exposed Arts Projects, London. In 2023, Shadenova will also be taking part in the Sharjah Biennial 15, 'Thinking Historically in the Present', in Sharjah, United Arab Emirates, and an exhibition at the Centre for Heritage, Arts and Textile in Hong Kong, curated by Slavs and Tatars.

www.shadenova.myportfolio.com/

Holly Stevenson

Holly Stevenson makes fluid ceramic forms that explore Sigmund Freud's favourite ashtray and last cigar as an analytical metaphor. Her vessels diligently embody the ashtray and cigar as though they were two gendered male and female forms, the yonic ovular dish and the cylindrical phallic cigar, as she reconfigures them into a material language of her own. Holly graduated from Chelsea College of Art and Design Fine Art MA in 2011 with the generous help of the Stanley Picker Foundation and was awarded the MFI Flat Time House Graduate Award, supported by the John Latham Foundation. Recently she was selected for the Mother Art Prize 2020, had her first solo show at Sid Motion Gallery and been awarded her first public art commission by The CoLAB Temple for The Artist's Garden.

www.holly-stevenson.co.uk/

Maro Theodorou

Maro Theodorou (b. in Greece) is a Greek artist living and working in Meteora, Greece. She graduated from Athens' School of Fine Arts as a sculptor, and she is also a ceramist. Her work as a sculptor is inspired by human and natural forms. She creates work for her own flourishing ceramics gallery in Kastraki, where what she makes is mainly functional. While she works mainly with clay, she also employs wood, stone, metal and recyclable materials.

Her sculptures have been exhibited and published in Greece, Italy, Slovenia, Russia, France and New York. In recent years Maro has also started to work as a curator. She has curated three exhibitions; two in Trikala and one at Kastraki, Meteora.

www.maro-theodorou.gr/index.php/en/

Adia Wahid

Adia Wahid (b. in Pakistan) lives and works in London, UK. She holds numerous qualifications from the London School of Economics and Political Science, Chelsea College of Arts and Design and the Royal College of Art. Her drawings and paintings can be described as diagrams doubled over other diagrams, in search of yet another level of diagram that never quite knows which time it is in. Time and cultural syntax are spliced together, but spliced in ways that leaves gaps or striations. The brain is strange in the way it is able to process and create reality. Something is not there and then it is there: a drawing might mediate such a passage between absence and presence. This corresponds to the process of recording and erasing.

Wahid is absorbed within discrete histories such as carpet and textile weaving, cuneiform writing tablets, mathematical syntax, computing, and painting. On the level of self-reflection, it appears that she is fascinated by the proximity of the technological and the aesthetic whilst struggling to find forms capable of extending the limited experience of what lies in-between.

<https://adiawahid.com/>

Meng Zhou

Meng Zhou (b. 1992, China) currently lives and works in London, UK. He holds a BA in painting from Camberwell College of Arts (London) and an MA in Moving Image from the Royal College of Arts (London.) Zhou's work addresses issues of ecology, cultural heritage, notions of transition and transformation. Working across installation, moving image, painting, and sculpture, his work examines my reflection on human responsibilities to the cultural and ecological environment, and our shared heritage.

Working with found materials, natural curiosities, traditional and more modern media, and drawing on mythologies and folklore Zhou addresses the impacts of ecology, cultural heritage and tradition on modern subjectivities. Engaged in practices of borrowing, bricolage and pastiche, he is interested in drawing out moments of conversation and of conflict between tradition and modernity to illuminate where we are now. The works that Zhou creates are composites drawn

from a combination of dreamscapes, material culture, and myth, always oscillating between figuration and abstraction.

www.meng-zhou.com/site/artist