

OBTUSE (°) , the first exhibition by *Obtuse Archive*, brings together thirteen artists alongside three performers working across painting, sculpture, installation, sound, performance, and food. Taking its title from the angle that sits between 90° and 180°, the exhibition uses this spatial relation as a metaphor for the space amid standing and extending, where a form begins to tilt beyond its own balance.

If a right angle (90°) is articulated, stabilising, and finite (the edge of a frame, the junction of walls, the point where structure finds rest), then an obtuse angle marks another order of relation. It stretches too far to be stable, yet not far enough to be straight. One hundred and eighty degrees is the flat line, the horizon, the absolute opposite, where everything folds into reversal and symmetry. Obtuse sits in the unsettled zone across these two poles: wider than structure, shy of resolution. It is the posture of hesitation, of drift, of leaning without ever arriving.

Within the exhibition, this condition is articulated through material tension, bodily presence, and acts of transformation. Works appear suspended between states: organic and synthetic, intimate and infrastructural, decorative and unsettling. Objects lean, bind, fracture, or accumulate; surfaces are glazed, coated, stitched, or cast; gestures repeat with variation rather than conclusion. Each work proposes its own angle of entry, its own degree of resistance or drift.

Rather than forming a unified statement, the exhibition unfolds as a choreography of partial alignments. Relationships emerge through proximity, and co-presence, rather than thematic consensus. Sound, performance, and food extend this logic into time and encounter, activating the space as something lived and contingent rather than fixed. As the inaugural exhibition of Obtuse Archive, *OBTUSE* (°) reflects the archive's broader interest in practices that linger, misalign, or refuse disappearance. It proposes obliqueness as a way of thinking and sensing: to look, listen, and gather from an angle that unsettles inherited structures of order, allowing meaning to remain productively unresolved.

CAS CAMPBELL

Chlorion Aerarium

2025

Glazed stoneware

28 x 18 x 10 cm

£800

Chlorion Aerarium is a vessel for witnessing - queerness, survival, and ecological fragility. The anthropomorphic insect vessel wears carnations, referencing Oscar Wilde's covert symbolism of the green carnation. The piece draws from Haraway's Chthulucene and "stays with the trouble," exploiting entanglements between human histories and environmental collapse. The Anthropocene is not neutral; its origins lie in colonialism and capitalism, shaping the landscapes we inherit. Like Tsing's call for immersion in multispecies worlds, Chlorion Aerarium seeks to witness queer histories, ecological grief, and the fragile connections that endure.



CAS CAMPBELL

Nymphalis

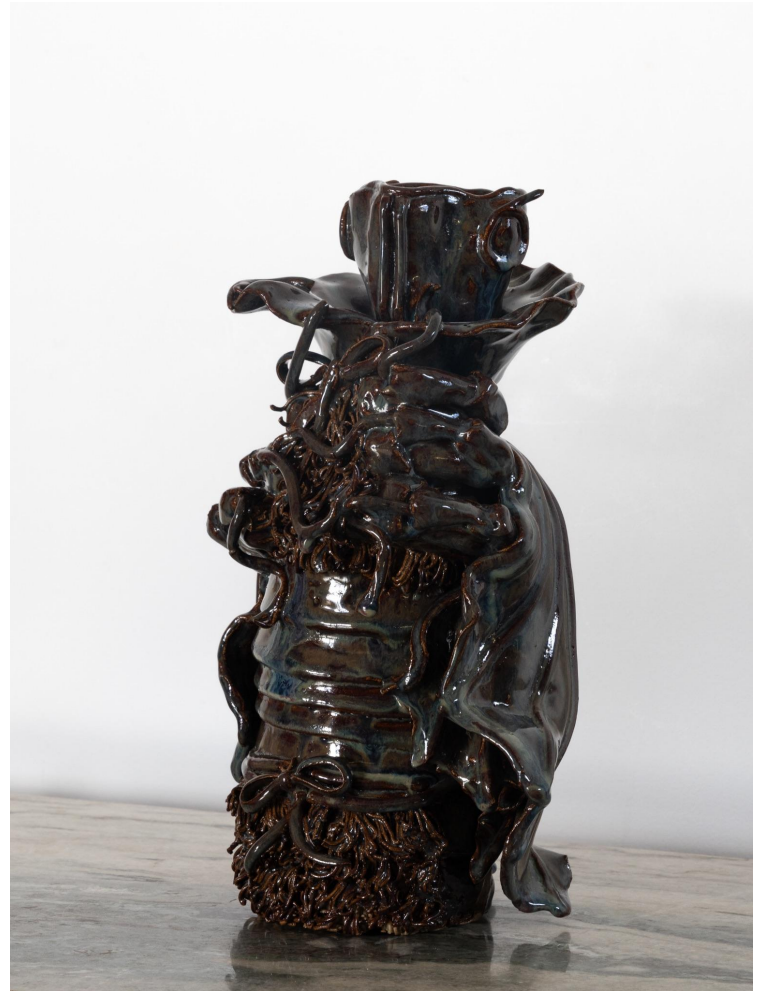
2025

Glazed stoneware

30 x 18 x 10 cm

£800

Nymphalis takes its name from the Camberwell Beauty, or 'Mourning Cloak' moth, a species once common in London and depicted on a large wall-based mosaic near the artist's studio. The work explores the balance between an insect's camouflage and its more showy, flamboyant characteristics, incorporating bows, flowers and wings resembling an evening gown, and speaks to the complexity and duality of queer identity. The piece was created using slab rollers and extruders and is the first example of the artist introducing industrial machinery into a hand-building practice. The introduction of industrial machinery mirrors environmental industry and its impact on the natural world. It also connects to the historical use of the vessel as a mourning device, seen in amphorae, kraters, and kylix cups, which were used in rituals of remembrance.



CAS CAMPBELL

Rubicunda

2025

Glazed stoneware

36 x 20 x 18 cm

£1,000

Rubicunda is named after the Rosy Maple Moth, a species known for its soft pastels and velvetlike wings, shown upside down as if it has flown headfirst into the earth. The piece has endured multiple firings, lost limbs, reglazing, and the volatile alchemy of the kiln, carrying its own history of rupture and repair. This accumulated damage becomes part of its language, echoing the cyclical processes of metamorphosis, resilience, and reinvention that shape both insects and queer embodiment.



LOLA DUPRE

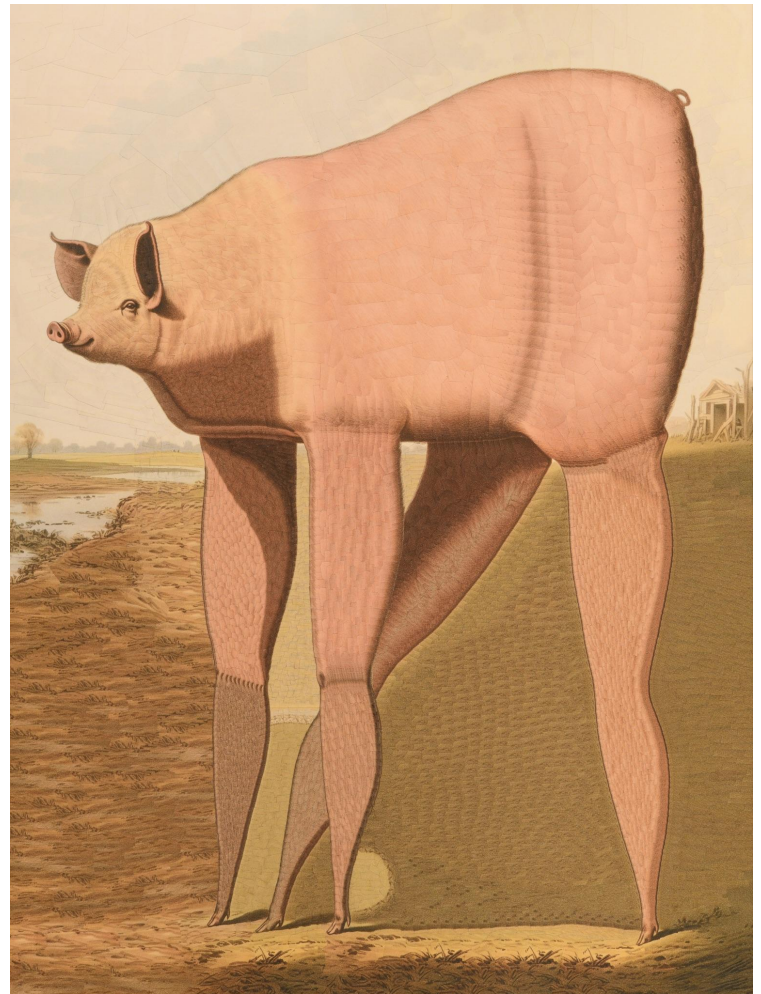
Divine Swine

2025

Paper collage, ampersand panel

30.5 × 40.6 cm

£1,700



JUNTAO GAO

Phantom Limb No.1

2025

Animal traps, carpets, old curtains, metal, casings, locks

220 × 120 × 35 cm

Not for sale



YUTARO INAGAKI

Cheek to Teeth

2025

Oil on canvas

90 x 60cm

£2,500

Part of an ongoing series set in a speculative urban environment inhabited by black, post human figures, this work presents an allegorical confrontation between a two-headed dog and a human.



YUTARO INAGAKI

A Road Rage 2

2024

Oil on canvas

170 × 120 cm

£4,650

One piece from my ongoing series depicting black, post human-like figures in a speculative urban environment, a work that blends the tensions of city life with a meme-like sense of eeriness. It is a painting created from an image originating in a Japanese meme known as 'The Windshield Guy'.



JON KIPPS

Peace Test

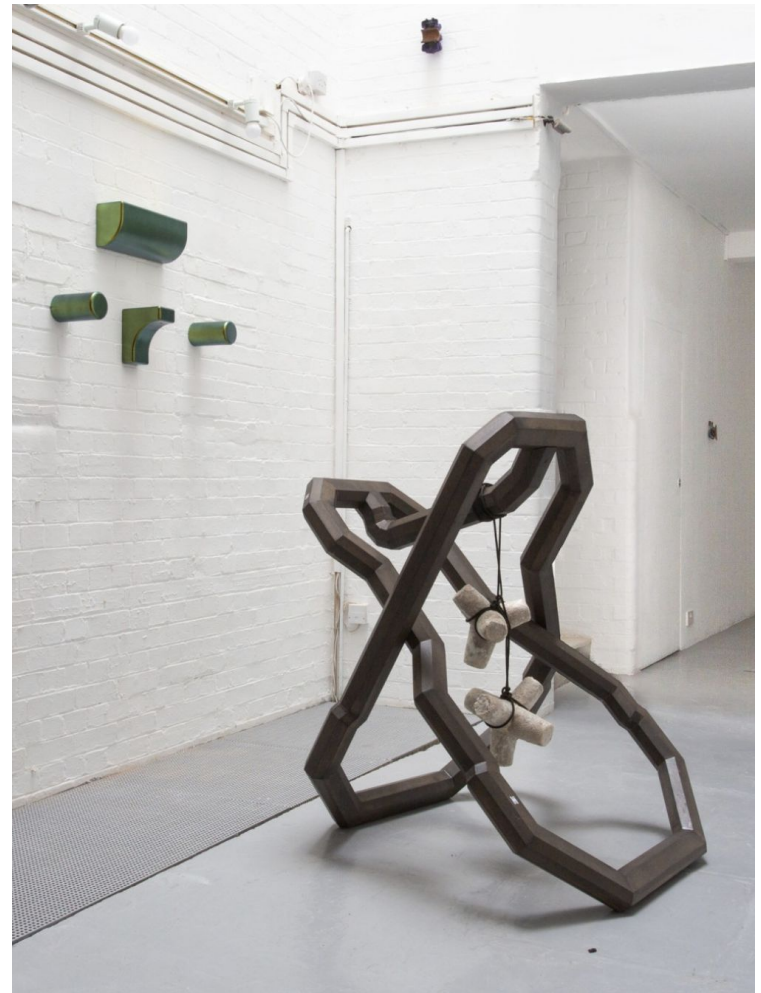
2023

Mycelium, dyed MDF, chameleon paint, rope, vinyl lettering, flexi ply

126 × 105 × 105 cm

£3,500

Peace Test is an obstacle sculpture drawing from Kipps' interests in objects associated with asserting or diffusing power and the way people choose to model and customise their environments. An adaptable flat pack 'kit' with a sculptural outline that follows the shape of the artist's car boot (minus space for his daughter's car seat), the object is ready to be deployed in a variety of contexts and situations whilst being tailored for the user, like an ex-military vehicle reimagined and customised to accommodate the doomsday prepper's needs. The work has an alternative method of display/storage hung on bespoke colour shifting shelf supports. The parts fall in very specific arrangements, ready to easily switch back and become fully 'functional' as freestanding objects once more.



IRENE POULIASSI

AU

2025

Found objects and clothes, bones and teeth, plaster, metal, cement,
glass wax, faux hair

220 × 130 × 90 cm

£15,000

Au (Gold) occupies a position of mythic defiance. The figure operates as a threshold entity: neither wholly human nor creature, neither fallen nor ascended. Assembling identities from remnants—garments, bodily traces, symbolic debris—to construct beings that carry the weight of trauma while exceeding it.



IRENE POULIASSI

Pink Lotus

2022

Faux hair, found shoes and garments, bones and human teeth

39 × 27 × 20 cm

£2,000

The work is part of the *Skulls of My Enemies* series, a sculptural body that channels defiance, confrontation, and dark humor through a set of ritualistic, trophy-like objects. Constructed from found materials—bones, synthetic hair, worn garments, and household remnants—the works echo both ancient war relics and improvisational street armour. Each piece feels handmade with urgency, like an artifact produced in the aftermath of conflict, where survival becomes an act of creativity.



IRENE POULIASSI

Abysscat

2022

Found shoes, garments, faux hair and teeth

40 × 20 × 17 cm

£2,000

The work is part of the Skulls of My Enemies series, a sculptural body that channels defiance, confrontation, and dark humor through a set of ritualistic, trophy-like objects. Constructed from found materials—bones, synthetic hair, worn garments, and household remnants—the works echo both ancient war relics and improvisational street armour. Each piece feels handmade with urgency, like an artifact produced in the aftermath of conflict, where survival becomes an act of creativity.



MEITAO QU

Île flottante

2023

Acrylic sashimi boat, plastic architectural models, expanded foam, foam clay, silicone and resin

30 × 29 × 82 cm

Price on request

Attending to the construction of a megastructure and a megayacht, Île flottante explores the rise of urban utopias through the context of Canary Wharf. Taking inspiration from the architectural qualities of European sugar art and wedding cakes, the sculpture borrows its form from the French dessert floating island, comprising of a soft meringue on crème anglaise, topped with sugar paintings of canaries drawn from Chinese folk traditions.



ALFRED FRANCIS PIETRONI

Parked Car

2025

Digital painting (framed)

70 × 70 cm

Art print: £500 / £600 framed

This moment of mutual resonance can take many forms and the silhouette of connection appears with varied semblance from individual to individual. The pattern of emerging eroticism and love is ever changing.



ALFRED FRANCIS PIETRONI

Intimacy

2025

Digital painting (framed)

70 × 70 cm

Art print: £500 / £600 framed

There are certain intimate connections which exist within a realm between spaces, between aspects, a moment happens and those individuals begin to share a separate plane of activity, enveloped in each other in emotional and psychical poetry.



ALFRED FRANCIS PIETRONI

Not Sleeping 3

2025

Digital painting (framed)

70 × 70 cm

Art print: £500 / £600 framed

The harmony that is contained within a cyclical motion, a purely mutual understanding from one individual to another is likened to writing a letter of love. The pen and the paper co-exist and thus both require shared amity to formulate words of romance and notions of the unknown. Just before the pen touches paper this unknown is just that, it is nothing, and as it is nothing it is also simultaneously everything.



ALFRED FRANCIS PIETRONI

Not Sleeping

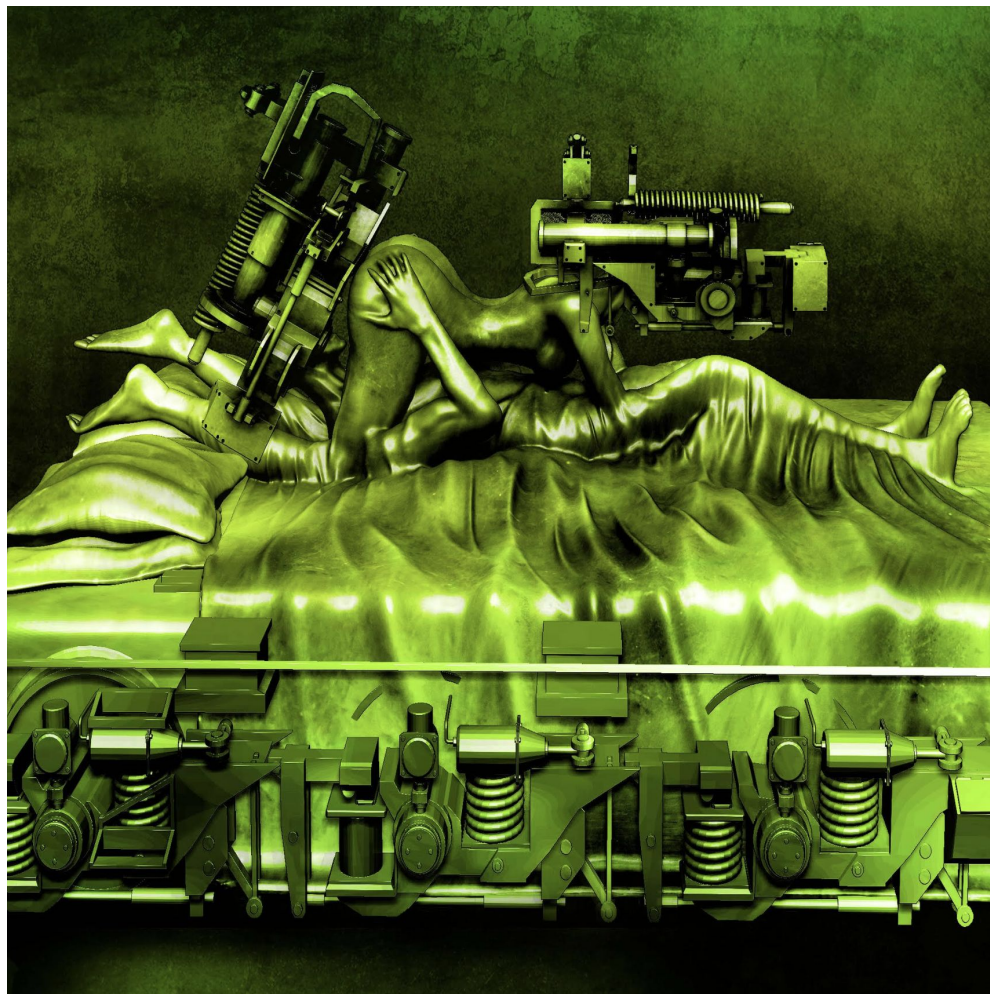
2025

Digital painting (framed)

70 × 70 cm

Art print: £500 / £600 framed

As we further our exploration of this new plane of life that floats like a thin layer between us all, we begin to understand our needs, our desires and our dreams. Across the aether a conversation transcended from words has become touchable vulnerability, it has become desire driven compulsion which will find its moment of complete peace.



BO SUN

A Clockwork Delirium

2025

Resin, aluminium, silicone, metal fixtures

40 × 40 × 10 cm

£1,600



YUMA RADNE

Oath, To My Dear Friend

2025

Oil and glitter on canvas

62 × 63 cm

£2,400



ZEUS LI

Your Hands Full of Hours

2025

Tree roots, magnets, plaster

64 × 44 cm

£1,100



ABIGAIL NORRIS

Ode to a Cello (Knot Make Sense)

2025

Bio polymer, masking tape, wire, hemp string,
conduit, nylon tights

230 × 65 × 45 cm

£12,400

An ode to Claes Oldenburg's Soft Viola 2002



ABIGAIL NORRIS

Symbiont

2024

Yak hair, bio polymer, vintage handkerchief

30 × 38 × 15 cm

£3,500

Symbiont is a general term for an organism in a symbiotic relationship that is neutral, beneficial, or harmful. This is from a group of works known as 'Utensils' which form part of a metaphorical room referred to as The Parlour. This imaginary space is where wildness and social respectability commune.



ABIGAIL NORRIS

Epibiont

2025

Bio polymer, wheatgrass, string, latex

30 × 38 × 15 cm

£2,550

Epibiont is one of many terms used to describe different animals or organisms that live with a host. Epibionts refer to organisms living on the surface of another living organism, usually harmless or beneficial. This is from a group of works known as 'Utensils' which form part of a metaphorical room referred to as The Parlour. This imaginary space is where wildness and social respectability commune.



ABIGAIL NORRIS

Commensal (The Quiet House Guest)

2025

Bio polymer, vintage human hair (c.1890)

40 × 40 × 25 cm

£2,950

Commensal is one of many terms used to describe different animals or organisms that live with a host. Commensalism particularly refers to situations where one creature benefits while the other remains unharmed, much like quiet houseguests. This is from a group of works known as 'Utensils' which form part of a metaphorical room referred to as The Parlour. This imaginary space is where wildness and social respectability commune.

