

CURATORS DAISY WANG CELESTE VIVLY

WILD ORGAN

THE

14 TH - 18 TH

APRIL

2023

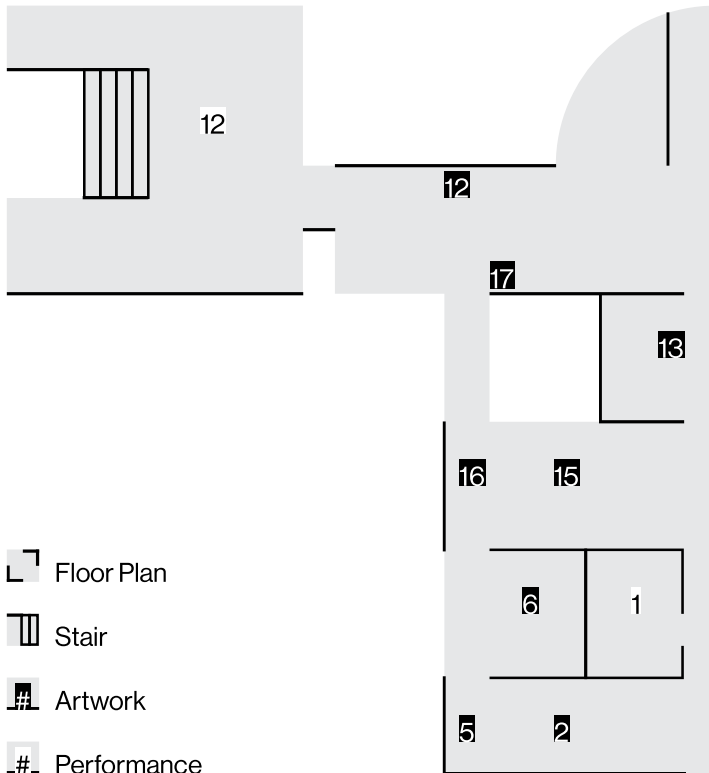
LOCATION

THE CRYPT GALLERY

165 EUSTON ROAD

LONDON

NW1 2BA



NAME

1	BUKET YENIDOGAN
2	CELESTE VIV LY
3	CHANG GAO
4	CHERRY SONG
5	DI CHEN
6	ELEANOR TURNBULL
7	ELENI ZERVOU
8	EMMA PAPWORTH
9	EVANGELIA DIMITRAKOPOULOU
10	FREYA FANG WANG
11	FRIENDRED PENG
12	KATE HOWE
13	LULU WANG
14	LI YILEI
15	MAYA MASUDA
16	NOELLE TURNER
17	SASHA ERCOLE
18	SHADOW COLLECTIVE LED BY XIAOYING LIN

Bio. XIAOYING LIN

Cross-border spatial artist / Spatial narrative designer
 Bachelor's Degree China Academy of Art, First place graduation / Master AA Architectural Union College Spatial Performance Design
 Her works have won 30+ awards including 2021 China Creative Design Gold Award, 2022 China Cotton Tree Concept Award, Lin Fengmian Design Silver Award, etc. She has exhibited as an artist including, "Absent Reference, London", "Go to faster, London", "Echo1.0-fantasic, London", etc.

★ CHANG CAI

Spatial Narrative Artist / Curator
 Master's degree from AAIS and Bachelor's degree from Hubei Academy of Fine Arts.
 Co-director of AAIS March Event & May Event <Fantasia> <Dawn>.

★ JASMINE

Spatial exhibition artist Visual art designer Spatial narrative designer
 Undergraduate Tongji University Environmental Design
 Master AA Architectural Union College Spatial Performance Design
 Participated in Echo1.0-Fantasia, Dawn, etc. as the main manager and artist

★ YUE SUN

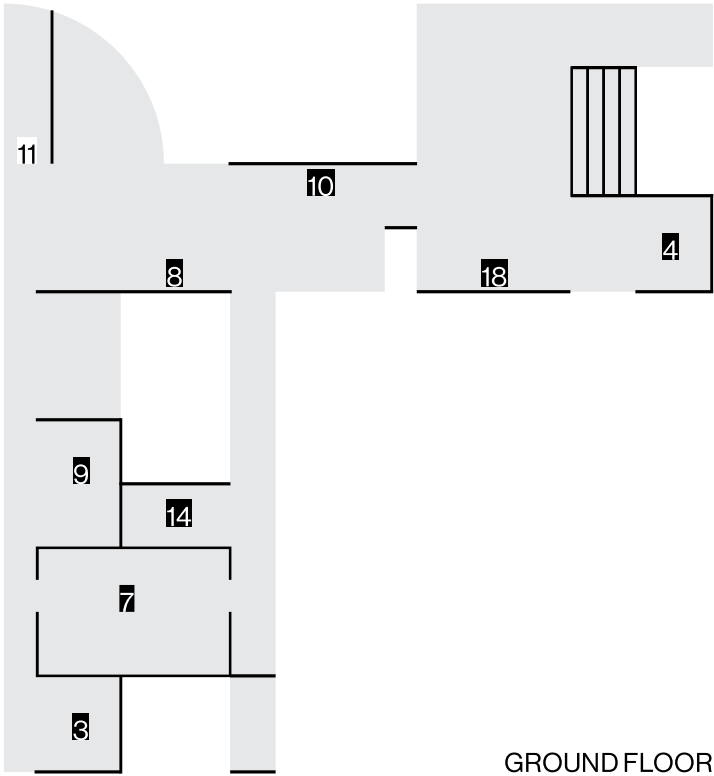
HMI interaction designer, undergraduate in environmental design from Ningbo University, master in AA Architecture Alliance, spatial performance design.
 Good innovation ability, communication and expression ability, original space interaction works Plug-In, Unguided Space, White House, Module Community.

★ JINFAN GUO

Transboundary space artist Traditional philosophy and art research
 M.A. in Spatial Performance Design from AA School of Architecture and Alliance
 Dedicated to research on modernization/internationalization of traditional culture presentation
 In the past year, he has participated in KUCSSA art exhibition "Cognition Identity and Future", London Echo1.0-Fantasia, Echo2.0-Dawn, etc. He has participated in more than ten exhibition halls design and temporary exhibition planning such as Chengdu Nature Museum, Zhengzhou Gymnasium, Inner Mongolia History Museum design, etc.

★ MIAO YANG

Bachelor of Arts degree from University of Creative Arts in Interior Architecture and Design; Master degree from AAIS in the spatial performance and design.
 Participated in the choreography and performance of AAIS March Event "Fantasia"; Co-director and choreographer of May Event "Dawn"



GROUND FLOOR

Fantasia
video and installation

2023

Performing Artists: Xiaoying Lin, Miao Yang, Yue Sun,
Jinfan Guo, Zhiqi Fan , Ri Su , Yi
Zhao, Chufan Chen.

Director: Yun Tan , Chang Cai.

Consciousness and the physical body, which are interdependent, are able to prove our existence in the world. At the same time, in the real world, we are bound by physical boundaries. A dream is an act of life in another dimension, an extension of human life in an invisible space. In this space, the boundaries between things are blurred, bodies and actions have no limits, and consciousness and the physical body are truly interdependent.

The theme of FANTASIA comes from a Chinese allusion to a dream in which a man sees himself transformed into a butterfly in his own dream. As a result, when he wakes up, he cannot tell whether he has become the butterfly in his dream or whether the butterfly has become him in his dream. With the help of this story, Zhuangzi makes the philosophical point that it is impossible for man to distinguish accurately between the real and the unreal.

He argues that life and death, misfortune and happiness, entities and shadows, dreams and consciousness, are not completely opposed to each other; they are more intimate and can at some point be transformed into each other.

We have therefore retranslated the story,—it is a story about people, dreams and reality, and we use it to explore the relationship between real space and virtual space.

FACIT

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DAISY WANG

@daisydziiii



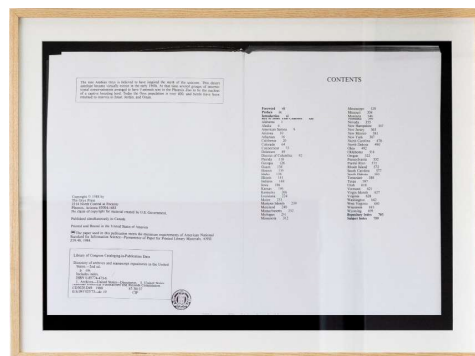
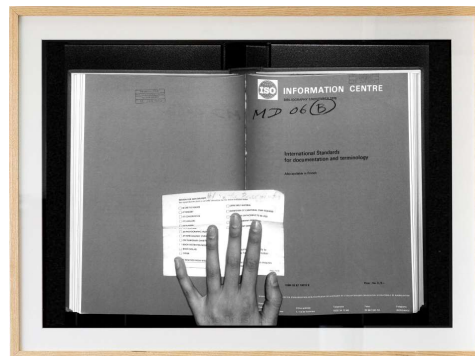
Daisy Wang is a curator and interdisciplinary feminist artist. She is currently studying in MRes Architecture at the Royal College of Art, where her research interests include Posthuman Feminism and Performance Art. She graduated from Kingston University London specialised in Curating in Contemporary Design, she participated in several practical projects within the degree which collaborated with the Royal Academy of Arts, the Design Museum and the Architectural Association. In addition, she also has extensive experience in curating exhibitions nationally and internationally.

CURATORIAL PRACTICE:

"Subterranean Organ", The Crypt Gallery,	2023
"Omitted References", The Art Pavilion	2022
"Lily van der Stokker: Thank You Darling", Camden Art Centre	2022
"Jesse Darling: Enclosures", Camden Art Centre	2022
"Tenant of Culture: Soft Acid", Camden Art Centre	2022
"Christian Dior: Designer of Dreams", Long Museum	2020
"Me&Beuys - Yin Xiuzhen: Barking", HOW Art Museum	2021
"MR. Solo Show: Quotidianist", HOW Art Museum	2021
"Hajime Sorayama: Metropolis", HOW Art Museum	2021
"Useless Class and Homo Deus's Lover", Online Exhibition	2021
"Triennial 1st Edition: How Do We Begin?", X-Museum	2020

PARTICIPATING EXHIBITION:

"Omitted References"	2022
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CURATORIAL ASSISTANT

FIONA CHEN

@fionahchen1811

Haoyue (Fiona) Chen is an MA student at University of the Arts London, where she is pursuing her degree in Curating and Collections. Her current research focus is on the topic of public art in hybrid public spaces. Her skills and interests make her a valuable contributor to the field of curating.

CURATORIAL PRACTICE:

Curatorial Assistant, "SUNIVERSE", Hall of the Sun,	2021
Associate Curator, "Spatial-turn: the Trace of Flow", Hubei Art Museum	2022
Curatorial Team Member, "Home on Me", Hoxton Arches	2023

Foreword

60×85cm

Foreword, International Organization for Standardization (ISO) code books, watermarks and artists hand overlaid (framed)

2022

A series of black and white flatbed scanner images from the British Library.



Stretched Out Like Elastic Bands
Bleeding Back Into the Darkness
23×23cm
acrylic on cotton

2021

CELESTE VIV LY

@virtio.djvu



Celeste Viv Ly is a London-based interdisciplinary artist and writer inquiring into biotechnological processes, futurity, speculative mythscience, and intersubjective relations. Ly graduated in Fine Art from Goldsmiths, University of London and currently experiments with the convergence of art, biotech and material science at Royal College of Art. Ly is the co-founder of the curatorial platform Æon and the Currents artist collective. They have worked with Pace Gallery and arts education programmes as a contributing writer, assistant and educator. Ly graduated with first class honours in Fine Art from Goldsmiths, University of London and currently experiments with the convergence of art, biotech and material science at Royal College of Art. They currently are the artist in residence at Posthuman Art Network.

EXHIBITIONS & PERFORMANCES:

"TATE LATES: Beyond Surface//Tactile Presence", Tate Modern	2023
"Tactile Presence", Tate Modern	2023
"Interassemblages Nodal Relay", ACUD	2022
"Hybrid Realities", Dyson Gallery	2022
"13festivalen", Konstepidemin	2020
"Generate! Festival for Electronic and Performance Art", Shedhalle Tübingen,	2019



HAIRUN LI

@lihairun

Hairun Li is a visual designer and artist studying for the MA Visual Communication programme at the Royal College of Art. He focuses on exploring Cosmic philosophy and explores his subject matter by experimenting with different forms of publications. As a freelance designer, he has extensive experience in editorial design, typography, visual-identity, poster design, packaging design and infographic design.

EXHIBITION EXPERIENCE:

Curator and Artist, "Playground", RCA White City	2022
Artist, "Drawing Studio: Without Boundaries", RCA White City	2022
Identity Team Member, "WIP 2023", RCA White City	2023

EXPERIMENTATION

is a durational, experimental programme and time-based exercise curated by Daisy Wang and Celeste Viv Ly. The exhibition programme inquires into the interiority and exteriority of the more-than-human body in relation to fluidity, contingency, and the architectural and performative spaces within and without.

Taking the manifold structure of an organ and biological osmosis as a method for charting the space, the programme reflects on how a body/space could be potentialised as a totality and the constituents of the totality in its fluidity and multifarious exchange. As the biological organ takes on abstract forms that are self-contained and yet infinitely interlinked within the bodily system and the ambient system outside the body, this programme maps the inner connection between the human and the more-than-human. It uses the body as a framework for bio-cosmic nourishment, building a 'cosmology' of life, where the form is fluidly mutable, dissolving and shaping itself anew. It is able to create a diverse instinct environment that expands our understanding of the body and its possibilities of inviting and engaging with alternate systems.

The artists in the show work across a range of mediums including sound, image, text, spatial works and live art, exploring how a work could be living, fluid, in becoming as singular entities and part of a larger collective entity through mobilising the in-between spaces, the process of interchange and transgression of boundaries. In blurring the lines between the inside and outside, self and other, and the human and more-than-human, the still and time-based works turn the exhibiting architectural space into a living, fluid, and disobedient collective body. Through this approach, we also aim to provide certain capacities of a nexus – to traverse, adapt, transcribe, and connect the subjectivities among its inhabitants, and most importantly, a continual process of feeling and thinking through the self and other in an intersubjective web of becoming.

The exhibition showcases the works of 19 emerging and established artists from around the world, including Buket Yenidoğan, Celeste Viv Ly, Chang Gao, Cherry Song, Di Chen, Eleanor Turnbull, Eleni Zervou, Emma Papworth, Evangelia Dimitrakopoulou, Freya Fang Wang, Friendred Peng, Kate Howe, Li Yilei, Lulu Wang, Maya Masuda, Noëlle Turner, Pierre Engelhard, Sasha Ercole, Shadow (Collective Led by Xiaoying Lin).



does not exist to divide but to coexist with their environments, humans and more-than-humans counterparts. Technological creations and machines can too uphold the concepts of locality, sustainability and care.

The installation was shown together with a speculative video. The short video showed machines created in the kitchen from organic food and ephemeral materials. It also included a conversation between the artist and her mother, who was cooking breakfast for the family next to her. The work questions the traditionally male-dominated industry of making machines, and draws attention to the process of women's labour, its relationships with privacy and intimacy between humans and other-than-human agencies.

Bio. MAYA MASUDA (b. Tokyo, JP, she/her), is a Tokyo/London-based, queer interdisciplinary artist. Maya brings her unique speculative post-human realism to life through storytelling via film, performance, writing and time-based installation. Throughout her work, she elaborately re-examines current environmental concerns such as the emergence of geotrauma or nuclear energy, from the borderlands where technology and animal, human and material converge. As an artist who has a background in machine engineering, Maya proposes affective, sensual, spatiotemporal narrative which reimagines 'otherness' as a perfect totality set within the abjected state, which interweaves non-human, marginalised and symbolic. Developing a kinship with the imperfect and political nature of technology, her work reveals and interrogates constructed images of idealised futurity while suggesting an alternative methodology that negates anthropocentrism.

★ Graduating from Tama Art University in Tokyo, she currently studies and researches new media archaeology at the Royal College of Art. Her practice encompasses a wide range of fields such as curation, publishing and activism. She is the co-founder of the feminist-queer journal "i+med(i/e)a", and was recently shortlisted for Bloomberg New Contemporaries(2022, UK), Sustainability First Art Prize (2021, UK). Her recent exhibitions include 눈보라 먼 바다 The Snow Storm and the Faraway Sea(2023, Seoul), Interassemblages - Nodal Relay(2022, Berlin), "ESC" - YYYYMMDD + VVOVVA (2022, online/Vienna), Transx-Formation(2022, AnBTokyo), Aichi Triennale U27 program Exhibition (2019, Art Lab Aichi) etc.

WORK PRACTICES

CLEO WANG DABIN KIM PIN WANG
WENXUAN CHEN YANRAN WANG YIXUN HUANG



Nyoronyoro-bara-pichapicha Machines

Electronic components, tapioka Powder, agar, water, steel, glycerol, wood branches, gelatine

2021

Nyoro-bara-pichapicha machines is a site-specific work, which explores the idea of “machines with care” formed between the environment, local community and human hands. After the advent of capitalism, the “machines” which were once unstable, improvised, and often transitory turned into stable, perfected, isolated entities. Their circuits and hard exterior became more closed so that the users wouldn’t touch, and uniform plastic covers were adopted suitable for mass production. Stability, eternity, closedness—considering those patriarchic autistic features expected in machines overlaps with the desire of human beings that created them, the artist aims to open a small crack to both by finding the alternative in the representation of machines.

During the process of making Nyoro-bara-pichapicha machines, the artist collected various materials (branches, soil, city waste such as a broken piece of wall) while walking around the city. By adopting city ruins and local organic material inside the machines, she attempts to embrace the practice of “repair” into the world-making. In addition, as the work has organic substances inside the circuit, the work adopts the process of oxidation and corrosion. Unlike the machines we have in our society where functionality, endurance and stability are the priority, the machines here are fluid, unstable and constantly responding to the outside climate. Parts of the circuit will be submerged in water, causing organic substances to dissolve over time. In this process, the moisture will also soak into the wall, obscuring the contour of the machine itself.

Through exploring the creation of a temporal machine that corresponds with the environment, the work proposes a speculative future from the eco-feminist point of view, in which technology



1 The Ones Who Became The Ocean

*Multimedia Installation
Video, Latex, Sand, Acrylic*

2022

2 Breathmagik

*Interactive Installation
Arduino, Silicon, Custom Code
for generative sound art*

2022

Bio. BUKET YENIDOGAN is a London-based multimedia artist and researcher. She describes her practice as crafting posthuman experiences to create heartfelt, intrinsic transformation towards a new existential mode of posthumanism. Exploring a nature-culture-technology continuum, she combines transdisciplinary research methods with speculative design and world-building. Her outcomes vary in media from sonic performances to interactive art installations and moving image. Her current artistic research project *The Ones Who Became The Ocean* weaves the wet worlds of hydro-feminism, environmental policy making and maternal psychology in a speculative mythology where humans do not identify separate from the ocean, where selves are bodies of water awater is our new posthuman body. The ongoing worldbuilding project has gave birth to multiple artwork including a short film, a performance series and video art and installations.



1 Torque MMXXIII

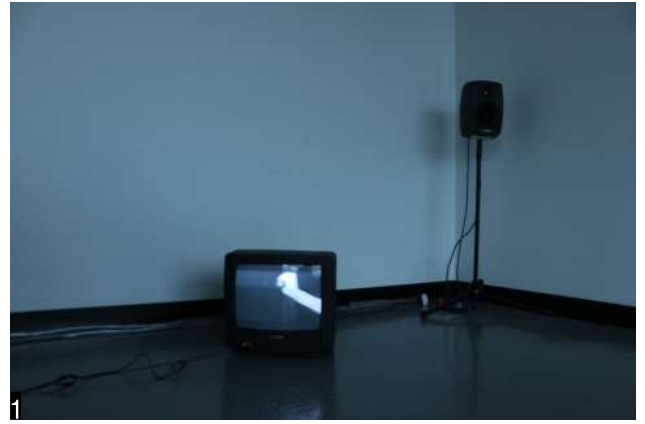
600×400×30cm

Mixed-media sculpture

2023

The sculpture Torque MMXXIII evolves from chemical transformations of material cycles of water/ice and wax, its instrumentation and 'weaponisation'. Developed from the artist's ongoing research on cryo-preservation, freezing as an archival and empirical method, transnational logistics, the Essex refrigerator lorry incident and private cryonics organisations, the work expands to the Sisyphean cycle of labour, transportation, violence, mobility and displacement on a larger socio-cultural scale. Composed of the crystallised remains of ceromancy and mirroring inland territorial waters, the piece becomes the nexus of interwoven time and potential futures. Reflecting on the notion that the sea has been in some way a gigantic collective sarcophagus in light of recent cases of humanitarian crises at sea, the spiritual syntaxes of augury and obsequies embodied in the materiality of white translucent wax, and the process of transporting seawater — which parallels the movement and displacement of bodies carried across continents and waters — converge in the middle, as a tribute, a resting place beyond time.

Traversing the interspace between life and beyond, biotechnological processes, necropolitics, abjection, otherness, and collective diasporic experiences linked with the artist's own peripatetic family history, the work reflects on the trajectories and struggle of bodies victimised by ideologies, in transgression, across systems of governance and bodies of water; aided, prostheticised, sabotaged, and/or eternalised by technologies and the technoscientific imaginary. It is dedicated to all the bodies that have been found and lost in the sea and beyond, the diasporic, and 'us'.



1 D String Manipulation

Video and installation

2023

2 Sonata II

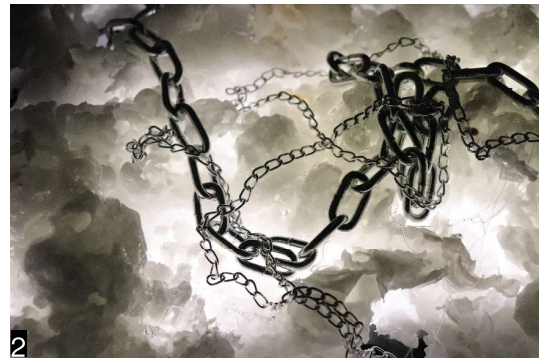
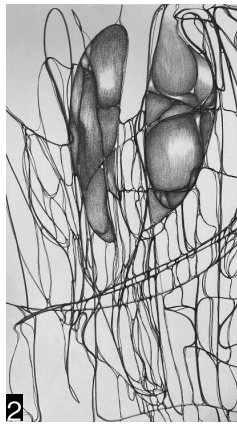
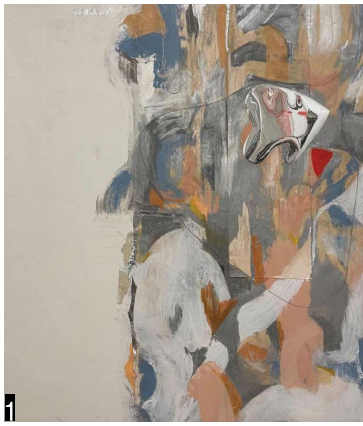
Brass, Cotton threads, concrete and metal paint

2023

Bio. LI YILEI is a Chinese artist and composer working and living in London. With a background in fine art and sound art, Li's body of work sought to investigate alternative modes of listening, reflecting upon the tacitness and transience of existential occurrences.

★ Li's work exemplifies serendipitous encounters between beings and their environment, the muted state, the unheard, the disabled bodies and untrained voices. Their work often incorporates with sound, performance, found materials, text, events, daily objects and broken/damaged instruments.

★ Li's work has been showcased and performed internationally, more recently at the Barbican centre, ESEA Contemporary, UCCA Beijing, MAO Turino, Cafe OTO, Hundred Years Gallery, the Crypt Gallery.



2 Torque-MMXXIII.mp4

20 min 41 sec

Performance, documentation of an action,
Single-channel video

2023

The documentation of an action spanning 6 hours during which the seawater at 133° 79.515 N 012° 90.797 E (undisclosed location) was extracted using a submersible pump and filled into a 1000-litre IBC tank (Intermediate bulk container), subsequently transported to London, and became part of 1 133° 79.515 N 012° 90.797 E and other works in the body of work -321°F | in sarcophago vivum aeri.

The action of transporting water echoes the movement and displacement of bodies carried across continents. Reflecting on the notion that the sea has been in some way a gigantic collective sarcophagus at the same time explored in the interconnected piece in sarcophago vivum aeri, the process parallels transporting something from the realm of the afterlife into that of the living and the in-between; while the performers become both the courier and the witness of souls having a last respite before going into the eternal rest.

Bio. CELESTE VIVLY (b. 1999, Seattle) is a London-based interdisciplinary artist and writer inquiring into biotechnological processes, futurity, speculative mythscience, and intersubjective relations. Ly's practice encompasses time-based, sculptural, and multimedia installations, performance, software, curation, and text. Interweaving worldbuilding, language, organic-synthetic processes, and functioning in dialogue with diasporic lifeworld and the technoscientific imaginary, their research and practice question and examine the artefacts of spatiotemporal interspaces, non-places, and the entanglement of human and more-than-human agencies in continual processes of becoming. Tracing the registers of harm and synergy on the body, and its Sisyphean cycles that entwine the nonhuman, symbolic, and sacrificial, their work renders how the in-between in peripatetic contexts and the exigent, political nature of risk could be potentialised to destabilise and transform intricate structures of the socio-cultural macrocosms we exist in.

★ Ly graduated with first class honours in Fine Art from Goldsmiths, University of London and currently experiments with the convergence of art, biotech and material science at Royal College of Art. They currently are the appointed artist in residence at Posthuman Research Sound Laboratory Residency with Foreign Objekt. They have exhibited and performed internationally at TATE LATES: Beyond Surface // Tactile Presence (Tate Modern, London, UK, 2023), Interassemblages ∞ Nodal Relay (ACUD Galerie, Berlin, DE, 2022), Hybrid Realities (Dyson Gallery, London, UK, 2022), 13festivalen (Konstepidemin, Gothenburg, SE, 2020), Generate! Festival for Electronic and Performance Art (Shedhalle Tübingen, Tübingen, DE, 2019) and soon. Their writings have been previously published in publications such as Pressing Matters and Lungs Project poetry anthology New Landscapes.

1 Diamond Heart 0024

130×150cm

Pastel, acrylic paint with hand touch,
film, tape and wire on canvas

2023

2 Prototype Drawing 02

21×29.7cm

Mark pen and pencil on paper

2023

3 Prototype Drawing 03

21×29.7cm

Mark pen, pencil, film on paper

2023

4 Prototype Drawing 04

21×29.7cm

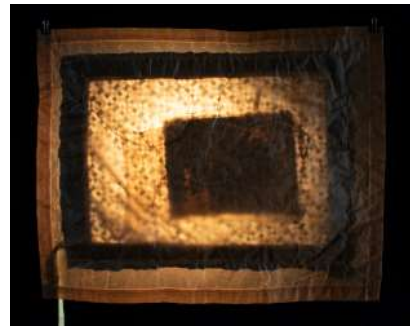
Mark pen and pencil on paper

2023

Bio. LULU WANG is a London-based Chinese multidisciplinary artist and performance maker.

★ Through mixed media visual creation and performances, her practice explores the body and its spontaneous movements as a shifting space that shapes the imperfect beauty of emotions. Wang's work always starts from creating visual lines that expands and takes on its own form, with the body acting as a vessel for these complex states of feeling. The point at which we make these internal states known to others through the physicality of movement, touch or speech is a crucial space that her work occupies.

★ Wang graduated from Contemporary Art Practice at the Royal College of Art in London.



4

Erotic Proximity

14 mins & 1 min each for 10 augmented
reality interfaces

Film & augmented reality interface

2022

My film *Erotic Proximity* is inspired by my PhD research in interrogating the relations between power and sexuality. The subject of the film includes food and liquid, as a shared extension of human body in another metaphoric existence, it questions the relationship between the evolutionary psychology theory Supernormal Stimuli and eroticism. The difference between its original sound of food and artificial sound generated from ASMR sound effect, challenge our conditioned perception which is shaped by the commercial and film industry. The interaction between the hands and the fruits creates an encounter of more-than human mutation, fluidity, contingency, dissolving and shaping its bodily system, which aims to expand our engagement of the body from the biological level. The work will be presented in both screen and Augmented Reality Interface, which invite the audiences to not only enjoy the film in front of the space, but also engage the audience to interact inside and outside of the gallery space.

As the description of the work says: "Sensuousness is like the energy of honey, the touch of the finger, flowing and flourishing my skin, warming my heart, and remaining in my dream. An erotic dream where reality is repressed and fails to be represented, detached in this hegemonic and increasingly closed system of our world. However, I believe that art, especially sensuous art, is able to escape, and create an opportunity to breathe, to dream, to imagine, to fantasize, to play and display. An erotic world with the sensational, caring, love, fragility, sensitivity to feelings, the sharing between differences, creates encounter and emergence, a fold and force, which

Bio. KATE HOWE (she/they) (b. 1971) is an American artist and writer living and working in London. Howe holds an MA in Painting (Distinction) from the Royal College of Art, a BA (summa cum laude) in Art History from Arizona State University, and an AA in Technical Theatre (highest honours) from Foothill College. She is the founder and current artist-in-residence at RuptureXIBIT (+Studio), an affordable residency and experimental exhibition space for artists in Hampton Wick, London.

★ Howe was honoured to show at the Aspen Art Museum in 2020, and continues to show regularly in London as well as internationally. Howe was invited to participate in the group show *Omitted References*, curated by Daisy Wang at the Mile End Art Pavilion, London, August, 2022. Howe's work was featured in the London Sunday Times *Forget the Summer Exhibition — meet the 5 art stars of tomorrow* by Waldemar Januszczak on Sunday, June 26 2022.

★ Howe's work resists complicity with historical precedent. They respond to the canonical record by viewing historical works through forensic anthropology's lens, engaging with these works as cold-case crime scenes from which they gather evidence, re-contextualize these works, and resurrect their ghosts.



2



3



- 2 Dr. Papillary Mucinous, M.D., PH. D. (1789-1821)
"The Visionary"

54×60cm

oil on Belgian linen with stitching
on kraft paper with light

2023

- 3 Vision One (A Poor Translation for
Ethromycemiatic Transmission) Returning
With the News. (Cir. 1791)

68×75cm

oil on Belgian linen with Japanese antique kimono
silk and stitching on kraft paper with light

2023

- 4 Flight Suit Disguised as Collage

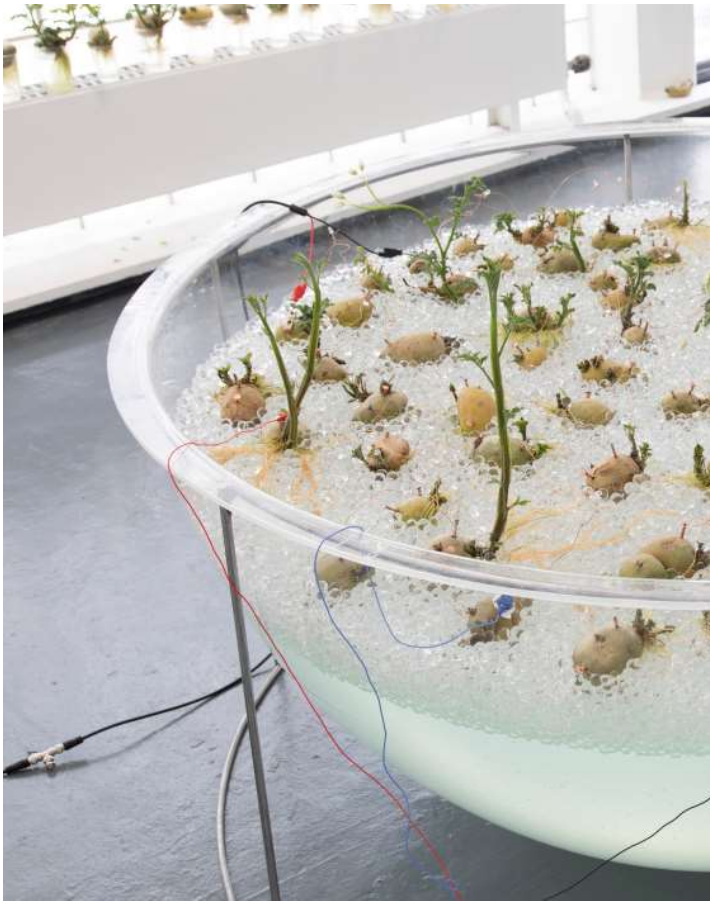
60×74cm

Oil on kraft paper with stitching, a hospital
gown from the radiation center in Avon, Co.
and antique Japanese kimono silk

2023

drives energy to make a change. Therefore, I believe art can make the world a better place to live, a place where allows the existence of differences, different voices and opinions, different color and different ethnicities, different positions and identities to coexist." The work is presented in both screen and Augmented Reality Interface, which invite the audiences to not only enjoy the film in front of the space, but also engage the audience to interact inside and outside of the gallery space.

Bio. CHANG GAO is a London & Berlin based multi-media artist, scholar of postcolonialism, Associated Lecturer at London College of Communication, public art researcher as well as the establisher and director of the International Social Innovation Research Lab at Central Academy of Fine Art in China. Her multimedia art practice has been widely exhibited in and outside of the UK, Europe and China. She recently obtained her PhD degree in arts and humanities from the Royal College of Art, with a particular interest in the embodied affect induced from sexuality and eroticism in addressing and combating political repression (censorship) and postcolonialism in Chinese public space. By interrogating a deeper sense of "organism-world relationship" between the individual and the socio-political system, the unique contribution of her research is interrogating how art transforms and connects the biological level of bodily reactivity interrogating a larger socio-political and postcolonial system. She has a proven tracking record of exhibitions, publications, seminars, symposiums and lectures. She gave a Ted Talk on May 23rd, 2016 and presented her PhD topic at Collision doctoral conference at Royal Central School of Speech and Drama twice in 2019 and 2020 and IEEE Sentimental Robotics and Automation Conference, Sharing Biological Practice Symposium RCA. She has shown her works internationally, in Utrecht Netherlands, London galleries like London Art Biennale, Beaconsfield Gallery, Royal Central School of Speech and Drama, Dyson Gallery at the Royal College of Art, London Southwark Park Gallery, in London, Korean College of Fine Arts at Hongik University in Seoul, together with Japan Tama University and Alto University, Helsinki and many museums and galleries in China. She also held a Double Solo exhibition: Public Intimacy in March 2020 at Dyson Gallery, Royal College of Art.



Potatoes, orbeez, water, acrylic dome, mild steel, copper wires, zinc nails, copper nails, adapters, synthesiser, biodata sonification system, arduino, speakers, golden disk, magnetic levitation stand, oscilloscope

2022

Space collective potato entity grown in orbeez dome, sound produced by the potatoes, picked up with bio sensors, with magnetic levitating golden record and an audience of potatoes.

to the "other" mouth, this space, I decide, is a vital organ, one perhaps that we all poses, but are unsure of how to activate its long-forgotten purpose. It is an appendix. It may not be vestigial after all.

I think of my recent scans of my hepatic system: the liver, I learn, is the only organ capable of truly healing to the point of actual regeneration. In Traditional Chinese Medicine, the Liver is associated with anger. Anger and Regeneration.

A white-hot flame erupts in me. Lokadhi says white hot anger is the anger of obliteration, its reach is remorseless and total in its oblitative capacity. I recognize it as white anger because the pillar of my spine is built of this substance.

I am not alone in this, I have yet to meet a woman +NBX without the lick of flame propelling her forward.

The sound of the roofers using a blow torch on the roof of my studio for the last week and the crackle of the fire in the last crisp days of April enforce this: a furnace. Producing energy, obliterating, transforming, destroying, and from that chaos: something new? A space left cleansed, cauterized, no longer white hot and howling, but able to breathe once more? Kali? Are you there with Eiko, bringing all the Susannas together, plotting a path to healing all together?

An organ then. A dormant organ, an organ we all need, an organ we all poses: an organ of healing, with its mouth sucking in the air of the corporeal world and bathing the loss below with possibility.

I think of Tampaksiring in Bali, of emergency trips to the Tirta Empul temple for rites of purification, to shake off the night terrors, of offerings made and left, of reaching, reaching, so close to love and falling, again, so humanly short of it.

A bath, then, like my pancreas needs: bathed in clean saline, injected straight into the vein, bypassing the trouble, dunked under the water, hands passing over the head, flowers and cigarettes and candy wrapped in plastic offered up in woven grass boats laden with incense.

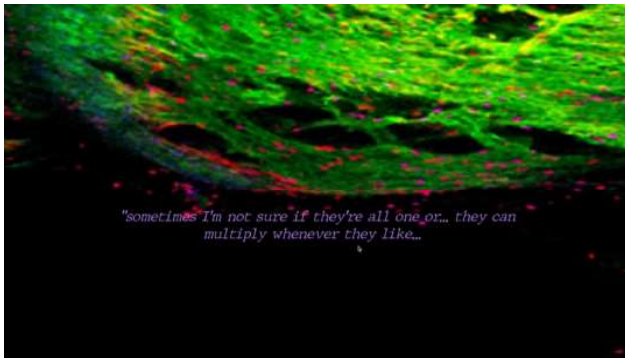
Stand within the consecrated organ, Eiko will be there with you. She will hold the polarities of possibility and despair, you can leave them with your shoes at the temple stairs. Enter, and for just a moment, allow a seeing, a being: a space inside a functional organ of healing. In this space, there is no intensity around the right to power, there is no prize for subjugating another to take your entitled share, there is no fear that in allowing another to exit otherness and enter visibility, you will lose your importance. This organ bathes you of your need to be more than, allows you to be all of, allows everyone to be all of, displays the possibility that that climb into the rarefied air of social currency and control is not, after all, the inevitable path of ambition. Maybe, instead, ambition looks like many people, all bathing in the breath of regeneration together, none needing to subjugate another in order to feel safe, whole, or in control.



i Susanna's Howling Liver,
Delivered Unto the Organ of Healing
Multimedia Installation 2023

The Crypt under St. Pancras Church has two mouths: deep red metal double doors, pierced with patterned holes, allowing the Crypt to draw and expel breath. While the church stands, silent and full of ascendancy above, the secret life of the below breathes like a bellows.

A body, then, built, like mine, of essentially interconnected parts. It has organs of function like mine does. Organs of storage, of transformation, of process, of restoration, of production and of dormancy. I try not to connect my own dysfunctional pancreas, struggling to heal itself, to the name of the church above: it is impossible. In the deep recesses of the Crypt lies a room with stairs



1 Moving Photon 2022 by Friendred, performed by Seirian Griffiths, Ugly Duck, London

2 Skin-Awareness 2021 by Friendred, performed by Dulce Escobar, Ri Lindegren, Faith Markovetz, Arizona, USA

3 The Light 2019 by Friendred, Tate Britain, London

4 Synchronicity Live 2022, by Pierre Engelhard, performed by Phoebe Higgins & Nadine Muncey, Rich Mix London (OOTFest 2022)

Bio. FRIENDRED PENG

He is a Chinese-born installation and computational artist working in London. He is currently a Course Leader and Senior Lecturer at University of the Arts London. Over the course of his career, Friendred has become focused on the intertwined relationship between technology, installation and performance art in the field of HCI.

His recent work has explored complex interactions between body movement and algorithmic machines, examining the sensory apparatus and interactive systems at the interface of art and technology. Through the exploration of technologized elements and societal influences, his work aims to explore the agency of the technologized body.

Friendred's work has been widely exhibited, including "Moving Photon" at Ugly Duck, "The Light" and "The Wind" at Tate Britain, and work at other galleries nationally and internationally including the Design Museum. His work has also been showcased at festivals such as the London Design Festival and Dutch Design Week.

★ PIERRE ENGELHARD

Pierre Engelhard is a multimedia artist who uses emerging technologies in creative ways to accommodate alternative perceptions. Embracing the integration of traditional mediums and storytelling to create sensorial and familiar experiences, digital technologies serve as a transformative tool, creating a sense of enchantment that allows viewers to suspend their disbelief and immerse themselves fully in Pierre's work.

★ SNEHESH SHRESTHA

Snehesh Shrestha is a Ph.D. candidate at the University of Maryland (UMD) College Park. His research is at the intersection of machine perception, artificial intelligence, human technology interaction, social psychology, and AI-empowered education. His latest research focuses on creating technology that empower teachers and students in music education. In this work, he is interested in empowering artists and human-AI interaction practitioners create new forms of experience through haptic feedback.

★ ISHAN TAMRAKAR

Ishan Tamrakar is a research assistant at the Perception and Robotics Group Lab, working on research projects in the domain of Human AI Interaction using Haptics and Multi Modal Feedback. He is currently pursuing a Master's degree in Robotics at the University of Maryland College Park.

★ KIRKE RAMILDA

Kirke Ramilda is a cellist and improviser focusing on experimental music. She is currently pursuing a Master's degree in Cello Performance at Goldsmiths, University of London.

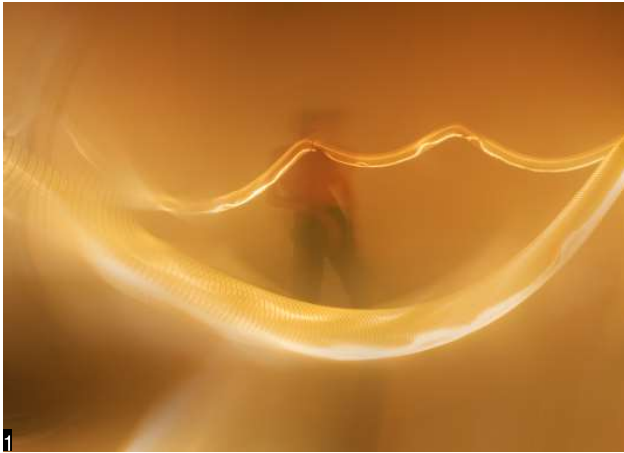
★ GEO AGHINE

Geo Aghine is a Romanian born, London-based composer and vocalist who creates emotive and immersive soundscapes within their performances with their ethereal vocals whilst seeking to build a sonic world that they can call their own, to reflect how they perceive sound through a synthetic mechanism - hearing aids.

The Group Digital game

2022

Video documentation of The Group, an interactive fiction or visual novel host on the indie game platform itch.io. In this game, by clicking or touching the screen, players are introduced to various audio-visual fragments, sinking into a mysterious journey through broken signals towards a collective, fluid, and oscillating network of living systems.



The Triad Entanglement

Interactive installation and performance

2023

Performance Time: 14th & 15th, April
7:00-7:15pm, 8:00-8:15pm

Director: Friendred
Visual Artist: Pierre Engelhard
Haptic Researchers: Snehesh Shrestha, Ishan Tamrakar
Performers: Ramilda, Geo Aghinea, the Audience
Photographer: Jaime Junior Carranza Valdez

Special thanks to University of the Arts London and University of Maryland

The Triad Entanglement explores an improvisatory composition amongst a trio consisting of a cellist, a vocalist, and an audience, in a live interactive performance. This piece delves into an intricate interplay between live physiological data gathered from audience members, haptic on-body feedback, improvisatory music, and projected visuals.

During the performance it becomes apparent that the audience and the musician each wield the power to exert a profound influence on the live performance. This dynamic interaction between the two parties can shape the very fabric of the musical experience, rendering it a captivating and rich sensory journey of sights and sounds.

This work explores how the bodies of audience and performer can become interconnected and intertwined. By imbuing the performance with a shared experience, it transcends the boundaries between musicians and audiences.

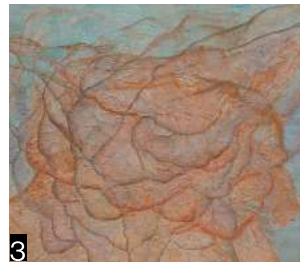
With the aid of sensors, variations in the audience's physiological data are monitored, such as EEG, heart rate, and blood oxygen levels. Variations in the rhythms of these data serve as a catalyst to alter patterns produced by tactile input devices worn by the performers. The intensity of fluctuations in the audience's physiological data will have a potent impact, driving the musician towards variations of more profound musical expression.



Empty Rockpool
Moving image installation
Projection onto slipcast mould

2019

The artist repeatedly visits the same rockpool carrying a spoon to empty its cavity each time the tide fills it. Here, the rockpool exists as a bone dry replica in the form of a slip cast mould, alluding to its capability of producing a multitude of vessels. Humour seems to pull us out of the frustration of a never ending task, and we're left wondering about the initial desire to perform it and the resulting ritual-like behaviour, an ode to the infinitely replenishing body of water.



3



4



5

3 Metamorphosis: Your body builds what you see
140×120×4.5cm
Acrylic, plaster, ricepaper on canvas 2022

4 Metamorphosis: Bonding with Each Other
50×60×4.5cm
Acrylic, ricepaper on canvas 2022

5 Metamorphosis: Silver Magical Beast
50×60×4.5cm
Acrylic, ricepaper on canvas 2022

"Your Body builds what you see", "Bonding into Each Other", "Silver Magical Beast" are all from the series "Metamorphosis".

Through the term of "Metamorphosis", Freya is concerned with the discussion of interconnectedness in the Tao. Through an engagement with cosmology seen through the prism of Taoism, Freya transforms this rich philosophy to speak to contemporary philosophical and social concerns around the universal co-existence of interdependence in the universe ecologically and spiritually.

Freya has a passion for exploring the possibility of combining Eastern and Western approaches to materiality. She is developing a unique textured surface to her ethereal paintings. The paintings span time and space reaching from the ancient to the modern world.

Bio. FREYA FANG WANG (B.1986, Beijing) lives and works in London, she is graduating from Painting MA in Royal College of Art. Deeply rooted in the interconnection between Taoist philosophy and her immersive experience of the natural world, Freya transforms this rich philosophy to speak to contemporary philosophical and social concerns around the climate and spirituality. Through a meditative painting process engaging her bodily awareness and consciousness, Freya taps into vibrations of the cosmic energy field, and creates her special visual language of the blurry and entangled organic circular shapes which mirrors the interconnection between creatures. Freya is developing a unique textured surface to her ethereal paintings, combining Eastern and Western in materiality



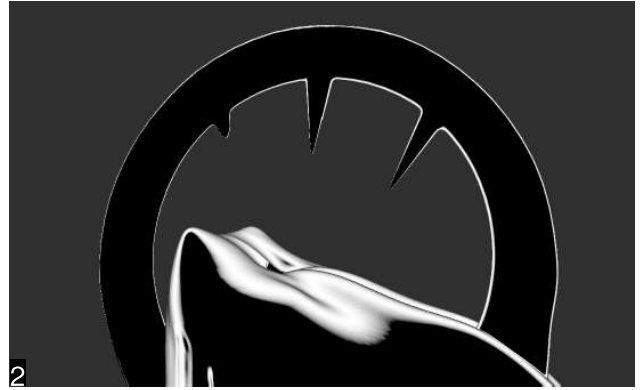
1 Only if You Heard the Earth was Awakening
 84×100×4.5cm
 Acrylic, Plaster, Ricepaper, Mud, Clay, Salt,
 Chinese Ink on Canvas 2023

The sweet and sour fruits shed refreshing juices, they were percolating into the reefs by the stream; The green apple-scented air flowed in the spring vibe; The breath of life was gathering. Only if You Heard the Earth was Awakening.

2 Tapiola
 140×120×4.5cm
 Acrylic, plaster, Chinese ink on canvas 2022

In Tapiola, Freya developed the understanding of the interconnection of energy based on Taoism through a symbolic representation of the unification and interconnection and wholeness in the relationship of every elements in the universe. She visualized this conception of Symbiosis through an entangled group of bodies which is extending and growing and flowing. About the title "Tapiola", it came from the work of the Finnish musician Sibelius based on Finnish mythology, in which Tapiola was the forest kingdom where the spirits of all the creatures would gather.

Bio. ELEANOR TURNBULL (born 1992, Co. Durham, UK) is a sculptor based in Cornwall. Inspired by the lonely rural landscapes she grew up around, Eleanor creates installations that collapse landscapes and bodies together via mould-making, moving image, spoken-word and ritual, in an attempt to make sense of emotions and societal behaviours. ★ Eleanor recently graduated with an MFA in Fine Art from The Slade School of Fine Art, London (2022) and won the Sarabande Emerging Artist Fund (2022). She has exhibited and undertaken residencies nationally and internationally. Most recently, Eleanor was awarded the 20th Solo Residency at Unit 1 Gallery | Workshop, London, culminating in her first Solo show in the UK (2022).



Dirty Waters

Site-specific, multimedia installation

2023

My grandmother used to say that dreaming of unclear water meant bad news and unresolved emotions. A few months after she passed, there was a massive flood that brought subterranean streams into the surface, drifting soil, animals, crops, the dead, cars, bikes, shit, refrigerators, all across town, pouring into the sea and creating a muddy expanse of despair. When drained, it revealed a new kind of life. Packs of hybrid, transcendent, disobedient beings who care deeply for each other now roam the mud-covered surface; the embodiment of everything we hid, grieved and longed for. Whether they have been forever living underneath us, leading their own parallel reality and waiting for the right moment to emerge, or they were miraculous children of the flood, they are here to stay. This will not pass, and maybe that's good news.



Untitled

PLA, UV resin, automotive car paint, mdf, automatic perfume dispenser, ISO E super Ambroxan

2023

Bio. EVANGELIA DIMITRAKOPOULOU (b. Athens, Greece) is a sculptor and multimedia artist based in London. Her practice comprises installations with various elements, such as olfactory and edible ingredients, that reach towards the idea of Otherness, disassociation, and care.
★ Her work has been showcased in various shows in Europe.



Flaming tongue

Plywood, soundscape, speakers, scaffolding

2020

"Maximize sound, maximize space. Hyper-stimulated to the point where the body's integrity is threatened, infected. At the time when the global pandemic made us weary in experiencing different forms of connectivity, Flaming tongue is a blend of monstrous, loud frequencies and subterranean sounds that commingle flesh; they summon the transformation of one to many."

Bio. ELENi ZERVOU (b.1994, Athens) is a visual artist currently based in London. After completing her BA in Sculpture at the Athens School of Fine Arts, she studied at Goldsmiths MFA Fine Art supported by the I.Latsis Postgraduate Scholarship. Since July 2022, she is undertaking a one-year residency at APT Studios as a recipient of the APT and Fenton Arts Trust Studio Mentorship Award.

★ Using world-making and storytelling methods via staged immersive installations, sculpture, comics, film, and performance, Eleni unpacks the not-so-subtle dissonances of white, middle-class, family life in its Greek/Southern European iterations. Drawing and unlearning from her own upbringing within a nuclear, heteronormative, Athenian household, she intersects fictional and autobiographical stories, characters and objects to create 'scenarios' of disobedience, gender transcendence and accountability.

★ Eleni has participated in exhibitions and performances in Greece, Italy, Turkey, Germany and the UK in various venues including: Saatchi Gallery -London, UK, Benaki Museum -Athens, B. & M. Theodorakis Foundation -Athens, Athens Conservatoire (Documenta14), Fabbrica del Vapore in Milan (BCJEM17), Santral Istanbul, Studio-X Istanbul and Documenta Halle in Kassel(Documenta14).



Projected routes of energy

66×9cm

Jesmonite

2023

Drawing influence from elements of twentieth century architecture, modern cityscape, Emma Papworth makes sculptures and installations that look curiously at urban environments we inhabit.

She is interested in how architecture is deeply engaged with the metaphysical question of the self and the world, interiority and exteriority, time duration, and represents the changing values of the times.

The use of concrete and artificial building materials in her work seems to express contemporary culture at large that drifts towards a distancing and de-sensualisation of the human relation to reality and natural environments. She would like her work to be able to offer speculative futures as well as contemplations on nature, built environments, community and long timescales.

Bio. Emma Papworth lives and works in London. She received her BFA from The Ruskin School of Art and is currently doing her Masters at Goldsmiths. Her work has been shown in the UK, Germany, Italy and Sweden; recent exhibitions include, 'Modern Relics' at Fold Gallery as well as One can Play more that One at Norrbyskär Konsthall in Sweden, the Academy of Fine Arts Leipzig, Schimmel Projects in Dresden. She was nominated for The Woon Foundation Painting and Sculpture Art Prize at Baltic 39.