London Calling: Tehran
London Calling:
Tehran

لندن كالينگ:
تهران
This portfolio is a response to Tarlan Rafiee and Yashar Samimi Mofakham’s invitation to London print studio to prepare a small exhibition for 7Samar gallery, Tehran. It is frequently said that one picture is worth a thousand words. Yet, in many ways, words and images have no equivalence, and the one can never substitute for the other. Words and images do however share one feature, they both depend on two or more parties sharing a common set of codes and references, and they are therefore both subject to the same dilemma: the presentation of things new, and unknown, is dependent on something already acknowledged and shared. Thus in presenting aspects of London through this portfolio, we hope to draw on the common experience of people in our different cities.

The portfolio’s title: London Calling: Tehran alludes to a song (and album) by the West London Punk Rock band the Clash. The title on the album’s cover is distinctly written in the colours pink and green. These colours were used by Strummer to make the poster, included in the Portfolio, at our studio for the local rock band ‘the 101’s, in which he sang before becoming a superstar, It is, like the portfolio itself, an authentic ‘voice’ from the street.

Each of the images in the portfolio seeks to reveal something particular about our city; its arterial routes; architectural and human breath; the reasons why people seek refuge here; the opulence, power and aspiration; the inequalities and conflicts, the faces of beauty in a population that speaks 300 languages, and our tame ‘wild animals’ that hunt junk food. We hope that collectively these images say more than their ‘seventeen thousand word equivalence’.

John Phillips, Liz O’Sullivan
2012
London Calling Tehran was an answer to an invitation following conversations and discussions with John Phillips and Liz O’Sullivan in April 2012. The featured collection is part of “Calling Project” which is an exchange of two portfolio/collections of artworks. The London Portfolio exhibiting in Tehran is a collection of donated works from British artists and the Tehran portfolio will be a collection of works from Iranian artists as a gift from us to them.

This project formed in a London-based Lebanese cafe, close to london-printstudio with Liz and John, speaking about everything in the world. A key part of the conversation centred on the intrigue and excellence of British and Iranian artists and the recurring focus and regret of how the media -- dependent and independent -- always seem to report two “one-sided views” of how artists approach and develop their work in response to their cultures and lives.

Therefore, “Calling Project” takes a group of artists from each nation, discrete from any orientations, and asks them to talk about their capital city as a representation of dominant culture, politics and other social aspects. The title of this exhibition was offered by John Phillips and borrowed from The Clash’s famous anthem, London Calling. It was the perfect match. We hope this project opens some new windows to the intellectual communication of these two incredibly unique cultures.

With our deepest appreciation to the curators of the first portfolio – London calling: Tehran - John Phillips and Liz O’Sullivan, londonprintstudio and all participant artists who took part in this project.

Tarlan Rafiee, Yashar Samimi Mofakham
July 2012

махузه حاضر که پاسخی بود به دعوت ما، بر اساس صحبت هایی که پیشرفت جان فیلیبس و لیز آ سالیوان داشتیم. مجموعه حاضر به این نام که در اینجا به کیوریتی که پیشرفت، پیشرفت از یک موضوعی، کنارش ها، آشنایی آنها با یکدیگر بیشتر از هر موضوعی، شک و افسوس از آنها چرا این آشنایی، بی‌واستگی رسانه‌ها، مستقل و غیر مستقل و مستقل از زبان، خودشان می‌سوزند به این بخشی و نسلی از این جامعه روشنفکری امکان پذیر یا انتخاب کنند.

این پروژه بر اساس گذشته و گفتی در یک کافه لبنانی در لندن شکل گرفت که در حال آن صبح هایی چند ساعته که پای همه چیز در آن به مایان آمد، صبح هنرمندان دو کشور و آشنایی آنها با یکدیگر بیشتر از هر موضوعی، کنارش ها، افسوس از آنها چرا این آشنایی، بی‌واستگی رسانه‌ها، مستقل و غیر مستقل و مستقل از زبان، خودشان می‌سوزند به این بخشی و نسلی از این جامعه روشنفکری امکان پذیر یا انتخاب کنند.

هنرمندان هر دو کشور، فارغ از هر چیزی، قرار است راجع به یک شرکت خود، پایه نشان آن به نمایندگی فرهنگ، سیاست و جراین های غالب، صحبت کنند. عنوان مجموعه به پیشرفت جان فیلیبس انتخاب شد و طرانه ای که عنوان پروژه از آن واقع گرفته شد، تقریبا هر همکاری با انتخاب ما، یکی از مهم‌ترین عوامل انتخاب شد.

امیدواریم که این پروژه در چهار ای، ارتباط روشنفکری بین این دو فرهنگ کاملا منتفیات باز کند. با سواد فراوانی از کیوریتی، یکی از پرداخته اول - لندن کالیس: تهران - جان فیلیبس و لیز آ سالیوان، استودیو چارلند و همگی هنرمندانی که آثارشان را به این پروژه اهدا کردند.

طرلاز رفیعی و یاشار صمیمی مفخم
تابستان 1391
Faisal Abd’u’Allah

Faisal Abd’u’Allah’s work evolves from the interface of photography, printmaking and performative installations. A graduate from the Royal College of Art (1993), Abd’u’Allah is the recipient of numerous awards including the Brittingham Fellow Award, Tallinn Print Triennial, Decibel Artist Award. His works have been shown across the globe and he has taught at some of the world's finest art institutions including Stanford University, University of Wisconsin and the University of East London.

A recent PhD recipient from the University of East London, Abd’u’Allah is currently showcasing 'The Art of Dislocation' at the CAAM Gran Canaria, Spain with a new publication 'On the Art of Dislocation' written by Professor Barbaro Martinez-Ruiz with contributions by Octavia Zayo (Atlantic). He is represented by Magnolia Editions, California and Autograph ABP, London.

Stadium is a photograph taken by Daniel Thomas at the View Tube during the June 2011 premiere of Abd’u’Allah’s film Double Pendulum, curated by Invisible Dust which took place at sun-set with the backdrop of the London 2012 Olympic Stadium.

About The Work

Stadium - 2012

فیصل عبدالله

آثار فیصل عبدالله از وجوه اشتراک عکاسی، چاپ، چیدمان و هنر اجرا شکل می‌گیرد. او فارغ التحصیل کالج سلطنتی هنر (1993) و تاکنون جوایز متعددی منجیله جایزه برتینگهام فلو، سالانه چاپ تالین و جایزه دسیبل آرتیست را دریافت نموده است و آثارش در سراسر جهان به نمایش درآمده، اوی عونان استاد در دانشگاه استندارد، دانشگاه ویسکانسین و دانشگاه استندارد است. عبدالله که اخیراً درجه دکتری خود را از دانشگاه لندن دریافت نموده، در حال حاضر اثر نو جدید خود، «هر جایی با» را در اسپانیا، کام گران کاناریا، به همراه معرفی کتاب "در باره هنر جابجایی" نوشته پروفسور باربارو مارتینز- رئیس با مشارکت اوکتاویو زایو به نمایش گذاشته است. عبدالله که اخیراً درجه دکتری خود را از دانشگاه لندن دریافت نموده، در حال حاضر اثر نو جدید خود، «هر جایی با» را در اسپانیا، کام گران کاناریا، به همراه معرفی کتاب "در باره هنر جابجایی" نوشته پروفسور باربارو مارتینز- رئیس با مشارکت اوکتاویو زایو به نمایش گذاشته است. عبدالله که اخیراً درجه دکتری خود را از دانشگاه لندن دریافت نموده، در حال حاضر اثر نو جدید خود، «هر جایی با» را در اسپانیا، کام گران کاناریا، به همراه معرفی کتاب "در باره هنر جابجایی" نوشته پروفسور باربارو مارتینز- رئیس با مشارکت اوکتاویو زایو به نمایش گذاشته است. عبدالله که اخیراً درجه دکتری خود را از دانشگاه لندن دریافت نموده، در حال حاضر اثر نو جدید خود، «هر جایی با» را در اسپانیا، کام گران کاناریا، به همراه معرفی کتاب "در باره هنر جابجایی" نوشته پروفسور باربارو مارتینز- رئیس با مشارکت اوکتاویو زایو به نمایش گذاشته است.
Emma Charles is a London-based artist. She works with both photography and moving image; and her current practice has become largely centred on the implications of global contact within the city. She engages with the temporal complexities of the photographic image and how this can be related to social and political value systems of time. Charles holds an MA Photography from the Royal College of Art and a BA (Hons) in Editorial Photography from the University of Brighton. Charles has exhibited her work in a number of UK galleries and festivals, including the Constance Fairness Foundation Prize at the Royal College of Art, the Reading Experimental Film Festival in Reading and at Matt Roberts Gallery in London amongst others. She is also the recipient of a number of awards including the Royal College of Art Bursary (2011-12), and the Christopherson Foundation Grant. Her work has been published in Dazed and Confused Digital and Pause.

---

Vents explores the architecture of the City of London in relation to power, history, time and abstraction and introduces the notion of ‘spores’ through a science fiction narrative to question a wider contemporary concern regarding the pervasive nature of the city via ever-expanding global contact.

Filmed on a Sunday, Vents reveals the peculiarity one experiences there, disconnected from its functional time of the working week. The urban forms of air vents and curious sculptures become a tangible material evidence of a type of abstraction of modern life in relation to economic capital and so too the political economy of time in the city is also brought into question. The film considers how notions of temporality and power are interlinked and experienced and aims to draw upon possible tensions and narratives at the fringe of what is considered ‘productive time’.

---

**Title:** Vents - 2012

**Duration:** 7 min

16mm film transferred to DV PAL

Silent

Text by Bella Szyszkowska

**Production Credits:**

- **Production:** Bella Szyszkowska
- **Duration:** 7 min
- **Format:** 16mm film transferred to DV PAL
- **Sound:** Silent
- **Text by Bella Szyszkowska**

---

The difficulty is in recognising the organic structures formed by the spores and those constructed by man on the whim of an architect.
Described by The Art Newspaper as ‘The draughtsman-laureate of the London Art World’ Adam Dant was awarded the Jerwood drawing prize in 2002 and is a recipient of a prestigious Rome scholarship.

His monumental narrative ink drawings have been exhibited in galleries and museums worldwide. His work is in the collections of The V&A London, MOMA, New York, Musee d’art Contemporain, Lyon, HRH the Prince of Wales and various other public, corporate and private collections.

French Substance

A large ink drawing shows Notre Dame De Paris extruding a thick creamy sauce from its famous stained-glass Rose window, in order to drown a May ‘68 style protest below. This image is also seen incorporated by an advertising agency in a mayonnaise advertisement.

Dant says of his work, “I would like to represent in my drawings, through a disarming use of humour, how traditional ideas of social and political struggles are usurped to exalt the presence of mayonnaise ‘cheezewiz’ and other disposable fripperies.

I hope in representing such a bizarre and inappropriate trope, to signal the revelation of more primal social interactions and to re-dress the disproportionate levels of power held by the advertising and marketing culture of today’s society.

Title French Substance - 1989

عنوان عناصر فرانسوی - 1989
Godfried Donkor


The London Mob is a visual commentary on the history and cosmopolitan nature of the City of London from the 18th Century background print by Rowlandson and engravings of stick fighters from the same period from the Caribbean form the basis of the piece and suggests the beginning of London’s standing as a global village and multi-cultural space.
David Ferry RE was born in Blackpool UK, and studied at the Camberwell School of Art and the Slade School of Fine Art in London. He is currently Professor of Printmaking and Book Arts at the Cardiff School of Art, Cardiff Metropolitan University, Wales.

He was Former Associate Professor of Fine Art Media, at Long Island University, New York, USA, and former Head of Printmaking at the Winchester School of Art.

Recent solo exhibitions have been held in Berlin, Brighton, London, New York, Seoul, and Poznan. He has represented the UK in many international printmaking exhibitions including the Krakow, Senefelder and Tallinn Triennials. In 2010 he held a solo exhibition of large format prints at the Woodfinch/Simon Finch Rare Books Gallery in Mayfair, London. Ferry was awarded a Pollock/Krasner Award in New York in 2002 and won the Bronze Medal at the First International Book Arts Competition in Seoul in 2004. His work can be found in the Ashmolean Museum, Oxford, The Art Institute of Chicago, The Art Museum of Estonia and the Museum of Modern Art New York, The Victoria and Albert Museum, as well as many corporate and university collections.

Ferry was awarded a Fellowship of The Royal Society of Arts for his contribution in the foundation of the Curwen Print Study Centre in Cambridge where he became its first Artistic Director in 2003. In 2010 he was made Professor of Printmaking at the Cardiff School of Art and Design, and a full Fellow of the Royal Society of Painter / Printmakers (RE).
Satch Hoyt, born in London to a white British mother and a father of African-Jamaican ancestry, is currently living and working in Berlin. He makes sculptures and installations accompanied with sound as well as paintings and drawings. The sculptural trope in Hoyt’s work addresses the facts on the ground, so to speak, of black experience. Hoyt was an accomplished professional musician/composer before embarking on a career in the visual arts. Drawing deeply on that background, the artist has made musicality and aurality a base chord of his visual practice. Hoyt’s works have been shown at such venerable institutions as the Institute of Contemporary Art in Boston, Brooklyn Museum of Art, The Stenersen Museum in Norway, Württembergischer Kunstverein, Stuttgart, Germany to Tate Liverpool Biennial. Hoyt has recorded with Grace Jones and Louise Bourgeois (in her less well known activities as spoken word poet and rapper) and is currently a member of Greg Tate’s band “Burnt Sugar.” And is currently recording a new Album in Berlin titled Amplitude.

Rimology explores the opulence of “bling” rooted in automobile culture from an Afro Caribbean soundsystem sensibility.

Hoyt says of his work, “This sonic trajectory universally vibrates throughout the African diaspora. Firmly rooted in the history of Jamaican music such as Mento, Blue Beat, Ska, Reggae and Dub. In the 1970’s the BMW became the most desired car amongst Jamaicans and was fondly referred to as Bob Marley and the Wailers after Marley purchased a BMW for each of the Wailers. It was also known in the UK as Black Man Wagon.” Rimology investigates simultaneously the automobile as social signifier alongside contemporary Dancehall and hip hop, asserting that these two defining music genres are major music signifiers in present-day popular culture.

Title Rimology - 2009
عنوان Rimology - 2009
Fraser James is a Londoner with African/ Caribbean heritage. Often recognized for his voice, he has been acting for years and has had many memorable roles. Fraser trained at London’s Guildhall School of Music and Drama. Since leaving drama school, when not working in Theatre, Television or Film, he mentors young actors: Advising on all issues related to acting, working through and suggesting audition speeches for drama school applications, and on occasions successfully assisting his protégés in gaining a place.

Since 2005 Fraser has been the driving force behind 4 The Record Initiative (4TR). He developed 4TR, as a personal response to the national media debate which suggests that the absence of black role models for young people in the Black British community was one reason for the rise in violence, gang culture and low achievement amongst young black adults.

My image of contemporary London is really very important to me and encapsulates all I love about London. Diversity in technicolour. It is my record of Underexposed -- Thirty portraits of Black British Actors photographed by Franklyn Rodgers and curated by me with the purpose of introducing Black British Artists to the London community.

I had the idea for Underexposed after listening to a talk radio phone-in where it was said again and again, that in the United Kingdom, Black role models do not exist. Underexposed was my response. Under each portrait is the name of the artist and a ‘gem of knowledge’ which they use in their everyday life. My gem of knowledge was “There is no deodorant for desperation”. It launched in London in the boroughs of Southwark and Brent, at The National Portrait Gallery and London Underground in April 2008 and is still on display in Peckham where it remains graffiti free.

Fraser James
Tam Joseph

Tam جوزف

Joseph says of his work, “Work in my studio is often woven into the time available when I am not teaching. I enjoy the creative process and the physical and mental activity that it engenders. My own experience has proven to me that the studio environment is an essential part of creative activity that allows me time to turn over an idea like a jewellery designer working out the best way of cutting a diamond, to build a mental physical concept which can be deconstructed and rebuilt for as long as it takes before the nucleus of the idea is manifested.

A typical day in my studio may involve priming a canvas, preparing a stretcher, stretching paper, selecting wood for a plinth, bending a wire armature, sanding down a piece of wood or sharpening my chisels and tools. Paper, hand-made by myself or purchased from a supplier has always been my favourite surface and the pencil my preferred medium.”

**About The Work**

"Point one on a life of travel: transience is seen throughout my body of work. The subject of the works are drawn from many sources, books that I have read or bought with the intention of reading, films that I have seen, conversations overhead a generous dash of a life-long interest in science fiction, all whirling around like a maelstrom at the centre of which lies a social and political, religious, and mystical core."

Tam Joseph.

**Title** Spirit of the Carnival - 1989

روح کارناوال - 1989

روح کارناوال در موزه هنرهای مدرن کوئینز در نیویورک از ژوئن 2012 – ژانویه 2013 به نمایش گذاشته شد.
Roshini Kempadoo


ECU: European Currency Unfolds was originally commissioned for the exhibition Shifting Borders at the Laing Gallery, Newcastle by curator Richard Hylton. The artwork is concerned with black (African, Asian, Caribbean and Arabic) minority communities living across Europe who have long been contributing to the social, economic and cultural fabric of the larger significant European states. It addresses how such communities are bound by the economic value and financial configuration of Europe as the predominant cheap work force. The work explores racial formation, tension and racism as it persists. This goes hand in hand with each country's history as it does with the present status of black European citizens – exploring the notion of citizenship, rights and justice.

About The Work

ECU: European Currency Unfolds (British banknote) - 1992

عنوان ECU: ظهور وجه رایج اروپا (اسکناس انگلیسی - ECU)
Julia McKenzie

Julia McKenzie is a London-based artist and printmaker who holds a BA Fine Art from Camberwell School of Art. Julia's work is primarily drawing-based layered with paper cuts and collage. Interested in drawing and recording what she can find in her immediate environment, McKenzie says “I look for the evidence of nature I can hold in my hand from my suburban garden to what I can find on my travels to the sea or the countryside. I look for the overlooked, the fragile and the broken.”

Title Circus - 2012 - Giclee print on paper

About The Work

Julia McKenzie
Eileen Perrier

A graduate of The Royal College of Art, Eileen Perrier’s work has been widely exhibited since 1999, including The Photographers Gallery, (London) and Tate Britain (London, UK), the touring exhibition Africa Remix, which included the Hayward Gallery (London) and The Centre Pompidou (Paris). Perrier recently took part in Playing The City, Kunsthalle Schirn. (Frankfurt, Germany)

Between 1998 and 2003, Perrier visited the Afro Hair and Beauty Show, which took place annually in London at Alexander Palace. She would find a different location at the venue each year and set up a temporary studio in which visitors were invited to pose for their portrait. These images of individuals showcase the changing trends in African-Caribbean hair styling and fashion.

Title Afro Hair and Beauty Show - 2003

عنوان نمایش زیبایی و آرایش موی سیاهان 2003
John Phillips, (b.1951), studied Fine Art at Sheffield School of Art and Design 1968–72 and in 2005 completed a PhD, which explores the social dimension of printmaking. In 1974 he was co-founder of Paddington Printshop, which became a model for community-based printworkshops in the UK. John has led this organisation (now London Print Studio) for the past thirty years. He has been instrumental in developing numerous community-based projects in London and abroad. His art practice includes drawing, photography, design, curating and writing. His work is in private and public collections including Victoria and Albert Museum and the Institute of Social History in Amsterdam.

About The Work

1 Winner, typographically satirises the competitive ethos in which one individual’s pole position is attained by squashing many others. Legislation effective in London during the summer of 2012 criminalizes the non-officially sanctioned display of words, images and colours association with the Olympic Games. The work is double printed to facilitate presentation in different contexts.
Although Reid is known primarily for the deployment of Situationist strategies in his iconic work for the Sex Pistols and Suburban Press, the manifold strands of his art continue that work whilst showing us other ways in which we can mobilise our energy and spirituality. Considered one of the great English iconoclasts Reid's unique vision articulates and gives form to some of the key issues of our times. He responds to the ever-increasing attacks on our civil liberties and shared common spaces with passionate anger and savage humour, and shows us ways in which we might re-organise our political and spiritual resources. John Marchant says of Reid's practice, “This is the role of the shaman and Reid's art acts like a lightning rod, returning us to the earth so that we might share the work of healing.”

“Damn Them All” was produced as a commission for the Guardian in 1993, this image contains much of the charge that Reid is so well known for, only here incorporating not just a broader historical swipe against privilege than that of the Sex Pistols campaigns but also with the forceful gestures of thrown paint, creases and torn edges.

Title Damn Them All - 1993 - Newsprint collage and gouache on paper, 610mm x 520mm
Susan Stockwell's work takes many forms from small intricate studies to large-scale installations and sculpture. She is concerned with issues of ecology, geo-politics, mapping, trade and global commerce. She draws on the everyday domestic and industrial, disposable products that pervade our lives. These materials are manipulated and transformed into works of art that are extraordinary. Attaining her MA from the Royal College of Art in 1993, she exhibits in galleries and museums all over the world, including the Victoria and Albert Museum, London, The Katonah Museum, New York and The National Museum of China, Beijing. She has been awarded scholarships, grants and commissions such as a Visiting Arts Taiwan-England Artists Fellowship, an Arts and Humanities Research Council Grant. She has taught extensively and taken part in residencies and projects in Europe, America, Australia and Asia.

About The Work

"Red Road Arteries is based on an old bus map of South London where I live and work, relating to my daily journeys and personal memories – it’s my history, yet also universal and recognisable. The road arteries refer to the inside of the human body, our veins and arteries as well as road maps, so are both private and public.”

Susan Stockwell

Title Red Road Arteries - 2012

عنوان مسیر های قرمز - ۲۰۱۲
Joe Strummer

John Graham Mellor was born in Ankara, Turkey, in 1952, while his father was there working as a diplomat. However, it wasn't until his boarding school days in London that he discovered a love for music. He began busking on the streets, under his newly adopted stage name - Woody. In 1977, his band, The 101's, released 'The Clash in London', which was considered the definitive punk album. Their songs tackled social decay, unemployment, and racism. Strummer himself was involved with the Anti-Nazi league and Rock Against Racism campaigns. 'London Calling', which was released in the UK in 1979 and in the US in 1980, is remembered as one of the band's best albums, with Rolling Stone magazine naming it the best album of the 1980s.

About The Work

The 101's Rave On was made as a screen print poster by Joe at Paddington Printshop (later Londonprintstudio) in 1975 to promote the Rock and Roll Band The 101's. The Song from which this portfolio draws its title: London Calling, written by Joe Strummer and Mike Jones, is emblematic of the enduring Punk spirit of rebellious DIY that attained a global following, and the use of green and pink was subsequently echoed in the graphics of the London Calling album cover.
Mythili Thevendrampillai has freelanced as an artist and consultant since gaining a MA Fine Art in 2002 from The University of East London. She has facilitated creative projects with the Asian Foundation of Philanthropy on the Millennium development goals and delivered art therapy workshops to schools in India. In 2010 Thevendrampillai was an Elephant Parade artist and in the same year had her first solo exhibition at the London Print Studio. She participated in the Big Egg Hunt in 2012 where her painted fibreglass egg was exhibited in Covent Garden before going to auction.

“CCTV is a screenprint I produced while working on “projects” which focused on gang culture and rehabilitating young offenders. During this time it was interesting that some teenagers did not find surveillance cameras a deterrent when participating in crimes but considered themselves notorious to be captured on film. Others were extremely paranoid that they were constantly being watched. CCTV aims to question whether “big brother’s” eyes enabled protection or encouraged unease and aggravation.”

Mythili Thevendrampillai

About The Work

“CCTV - 2008 - Silk screen print on paper

Title CCTV - 2008 - Silk screen print on paper
عنوان CCTV - 2008 - سیریگرافی روی کاغذ
Stella Whalley's art practice is dedicated to the exploration of drawing, printmaking, digital embroidery and photography and more recently sound /video /animation. She has built up a practice which is floating somewhere in a space between feminist and queer theory – the understanding of ‘self’ and the notions of ‘the other’, and is particularly preoccupied with ‘liminality’ both in terms of ‘place’ and ‘beings’. Taking references from history of art and contemporary culture she reformulates them by using herself as the protagonist. The works investigate how gender is culturally constructed and uncovers a rich source of insights into the self and our relationship to the world. Her work has developed and refined an individual approach over the course of numerous exhibitions and residencies.

“For my recent embroideries I was using a wide range of fragmented imagery from photos, newspaper-cuttings, drawings and distorted text, of disconnected ways of personal stories mixed with historical and contemporary events of brutal human behaviour and disaster. The work’s execution and composition, from the process of scanning and digitalizing, cropping and framing, to the drawing and embroidering, also reflects this myriad of disconnected stories and events. The series of the London Riot drawings, made in the summer of 2011, are part of this process, referencing the current political climate at the time in London where I live and work. These images may end up as embroidered pieces, playing with the contrast of subject matter to the beautifully crafted process of embroidery with an array of coloured silks.”

Stella Whalley

Title Sizing-Up - 2011

About The Work

درباره اثر

او می‌گوید، "برای سوزندوزی‌های اخیرم، استفاده گسترده‌ای از تکه‌های عکس، روزنامه، طراحی و چرکنویس‌های راجع به روایت زندگی افراد و تاریخ و حوادث تخاوشایند و رفتارهای ددمشته معاصر انسان داشت. اثر این‌ها شکل گیری تا نام‌های آن‌ها از امتکان‌کننده کار و اصلاح آن‌ها را جلو نمی‌گذارد و سوزندوزی - هم بازگویی همین داستان‌ها و اتفاقات آن‌ها را جلو بود.

مجموعه بلبوشی لندن که در تابستان 2011 آغاز شد و اولین بار به عنوان سالن چیپ سیاسی لندن نمایش داده شد، جایی که این دسته‌گری تا زندگی میکس، پیش‌آمده از همین رویداد بود. این تکنیک میکس با دستکاری کنترل انتها و تصویر رنگ، در تابستان سوزندوزی شدند.

عنوان افتتاحیه کردن 2010

نیوکاسل سوسا
Supported by
با حمایت