



PRESS RELEASE

Brooklyn vs. London

12th – 27th June 2015

Carousel, 1st Floor, 71 Blandford Street, London, W1U 8AB

Brooklyn Artists: Mike DeSutter, Lizzie Gill, Daniel Greer, Morgan Lappin, Kieran Madden, Jay Riggio and Sajjad

London Artists: Anthony Gerace, Adam Hale, Gareth Halliday, Flynn Cameron Jones, Anna Bu Kliewer, Claire Pestaille and Michelle Thompson

This group exhibition presented by Something in the Attic explores the themes of perception and identity through 44 original works created by 14 artists: 7 Brooklyn-based and 7 London-based alongside a commissioned soundtrack. The show aims to unite an existing community: the Brooklyn Collage Collective with a group of carefully selected London artists who range from a daytime postman to RCA graduates. Using the medium of collage, the artists create diverse works, yet share the desire to create something new and different from the existing.

Drawn together by an intent to challenge modes of perception and re-think identity, the works in *Brooklyn vs. London* are at times deliberately confusing, unexpected, satirical and other times coherent, even obvious.

Series such as Claire Pestaille's *Femme Maison* (2015) rely on imagery from the past in order to explore the absurdity of perception in the present day. By contrast, Adam Hale's series *The Daily Splice* (2015) aims to regain ownership over free media publications handed to us each day as we enter the Tube. Exploring contemporary life further, Lizzie Gill's *Slam Dunk, She Messaged First* (2015) references dating in the digital age, drawing parallels between the sensation of texting and a successful tactical move in a sports game. Although today's digital age enables these artists to generate ideas, communicate and publish work – they have all returned to traditional modes of sourcing and working with imagery. Through many discussions, it is clear how far and wide these artists search to find the right material to work with, trawling through flea markets, garage sales and abandoned bookshops amongst other places. The search can take months or even years, yet the process of assembly can be nothing more than a happy accident occurring in minutes. A development of using only found material is exemplified in Anthony Gerace's series *The Ruined Map* (2015) which combines historic material with his recent self-processed photographs, in these works he deliberately mixes pieces from different eras to create his own style, the result is an assemblage, covering enough of the subject to mask their identity and affect the viewer.

A soundtrack created by British music producer Ruf Dug accompanies the exhibition, providing a parallel to collage in the form of sampling cuts of both popular and obscure music from New York and London's rich history of cultural cross-pollination: outtakes from the genesis of hip-hop are woven together with newer forms of sample-based music via spoken work excerpts.

Developing the notion of collage beyond visual art, a series of events will take place during the 2-week exhibition: *Collage & Music*, in which music collective ReviveHER invite guest DJs to create a sound collage based on New York and London records played through a TPI audiophile sound system. *Collage & Dining*, in which Michelin star chef, Omar Romero creates a 6 course meal inspired by New York and London.

About Something in the Attic

Something in the Attic is a London-based arts initiative combining visual art with sound. Founded in 2012 by Cedric Bardawil, it provides an alternative to traditional exhibitions by inviting visitors to experience work in an immersive environment. His partner, Nick Hadfield is a music director, he also programs sound for a wide range of clients in the art, film and fashion industries.

About Brooklyn Collage Collective

The BCC is a collective of collage artists from Brooklyn and the surrounding area. Founded in 2013 by Morgan Lappin and Lizzie Gill, its mission is to push the broadening definition of collage through collaborative exhibitions, live collaging events, education and dialogues.

Exhibition facts

Private View: Thursday 11th June, 6.30 – 9pm

Collage & Music: Sunday 21st June, 3 – 9pm

Collage & Dining: Monday 22nd June, 7 – 11pm, Advance Booking, £40

Opening Hours: Fri 12th June – Sat 27th June, Mon – Sat, 10am – 7pm

Location: Carousel, 1st Floor, 71 Blandford Street, London, W1U 8AB

By appointment only: cedric@somethingintheattic.co.uk

About the artists

Mike DeSutter (Brooklyn) was born on a farm in Indiana, the early 2000s he moved to Brooklyn where he currently focuses his artistic practice on collage. Driven by a desire to explore another time and place, much of his work is inspired by material handed down by earlier generations of his family.

Lizzie Gill (Brooklyn) is a co-founder of the Brooklyn Collage Collective, her collage work explores Americana in a contemporary context. At times disingenuous, her latest body of work pertains to one's ability to mislead through dress, speech or manner, having grown up in the digital age, the deception referenced is often conducted behind computer screens.

Daniel Greer (Brooklyn) uses collage to explore power structures which shape modern society. Often satirical, his work intends to develop aspects of community by prompting conversations about complex and controversial topics in a light yet engaging manner.

Morgan Lappin (Brooklyn) launched the Brooklyn Collage Collective in 2013 as a means of connecting with other local collage artists. A self-described obsessive, he admits that 90% of the time taken to produce a work is spent collecting, cutting and cataloguing images. His source material is diverse, yet a sense of playfulness and humour is ever-present in his work.

Kieran Madden (Brooklyn) moved to Brooklyn in 2008, his work often intervenes with sentimental imagery to provoke the unexpected, creating new narratives for otherwise disregarded material. In the series presented for this exhibition, ideals of the American Dream are subtly distorted and broken down.

Jay Riggio (Brooklyn) draws on his background in writing and film cinematography to create imagery that explores his interpretations of life, love, humanity, humor and dreams. His latest series of work explores paganism and the sense of hedonism represented by those uninterested in sophisticated religion.

Sajjad (Brooklyn) uses a variety of techniques to create work illustrating inner city cultural motifs. The works presented in this exhibition are created using discarded MetroCards, which were once used to travel on New York's subways and buses, this series signifies displacement through imagery which resembles fragmented dreams.

Anthony Gerace (London) dropped out of English Literature at university to find himself designing posters for local parties. Once he returned to study Graphic Design, he developed a fascination with found paper and the conceptual weight of this material which speaks to a dead history. The title of his series *There Must Be More to Life Than This* expresses his feelings towards an affinity for cutting out hundreds of thousands of squares to create a new image.

Adam Hale (London) started *The Daily Splice* earlier in 2015 as a platform to share his collage work which is created using free weekly London magazines. There's an immediacy to his work in which current topics, trends and affairs are given new context, turning something disposable into something of permanence.

Gareth Halliday (London) works by day as a London postman, in early 2014 his collage work was included in the Groucho Club's charity auction alongside Peter Blake, the Chapman Brothers and Tracey Emin, soon after he was offered a solo exhibition by Lazarides, since then his career has shown no signs of slowing. His series presented in this exhibition plays with the idea of scale, power and perception, exploring an exaggeration we often conjure up in our minds.

Flynn Cameron Jones (London) is particularly interested in structures within nature, he explains "If you look close enough, these systems are formulaic, even mathematical". Between his fascination with David Attenborough and interest in minimalism, his *Trials of Life* series alter our perception of nature through form and geometry.

Anna Bu Kliewer (London) created *Paper On Toast* in 2013 to publish her work digitally, ironically she prefers working by hand than using digital applications to assist production. Her work is inspired by an unusual combination of surrealism and contemporary fashion, often working to distort identity and make the unconscious visible.

Claire Pastaille (London) studied under John Stezaker at the Royal Collage of Art in London. Her work explores historical and contemporary iconography, examining the construction of femininity through the disruption of photographic imagery. Much of her material is sourced from the Golden Age of Hollywood, these images fulfill a sense of nostalgia, identity and authorship which are transformed and re-imagined through the act of collage.

Michelle Thompson (London) uses her background in illustration to assist her collage work. Combining found materials with painted, drawn and printed elements, her work alludes to shared memory, re-assembling images from recent history to reflect popular culture. She has collaborated with British designer Vaughan Oliver as well as illustrated books including Cherie Blair's *The Goldfish Bowl* and the 20th anniversary edition of *The Wasp Factory* by Iain Banks.

About the soundtrack

British producer, Ruf Dug runs the record label Ruf Kuts releasing limited vinyl pressings of music which merge samples of the past: funk, disco, house with new electronic production. Since 2014 he has been running the project Ruf Tapes, recording bi-weekly mixes on TDK FE-90 cassettes which encompass a wide variety of sounds, past themes include *At The Movies* and *Peckham Strong*. For this exhibition he will produce a 60 minute soundtrack based purely on the sounds of New York and London.