

Identify your limitations, acknowledge your periphery

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Melissa Appleton, Robert Cervera, Steven Claydon, Michael D Linares, Jemma Egan, Dustin Ericksen, Jamie Fitzpatrick, Lilah Fowler, Laurent-David Garnier, Katherina Heil, Martijn Hendriks, Vlatka Horvat, Karolina Lebek, Max Leiß, James Lewis, Céline Liebi, Suzanne Mooney, Craig Mulholland, Saskia Noor Van Imhoff and Arnout Meijer, Michael Phelan, Sarah Roberts, PUT PUT, Kato Six, Matthew Smith, Sintia Tantra, Jennifer Tee, Charlie Godet Thomas, Jonathan Trayte.

Boundaries, encasement, and entrapment – how does the vitrine mediate the subject or the object? Available for viewing, yet significantly distanced from its spectator the vitrine is often questioned within museums and institutions. By acknowledging the vitrine's confinements how might one adopt these elements to both activate an artwork and abolish boundaries?

ROUND TWO of the group exhibition 'Identify your limitations, acknowledge your periphery' with site-specific works by 29 selected international artists that look at the notions of limitations, instruction-based practice, and the role of the vitrine within exhibition making that will naturally manifest forms of the wunderkammer.

'Identify your limitations, acknowledge the periphery' began as a conversation and exhibition by co-curators Alys Williams and Chris Bayley in London 2016 with the work of 17 artists that inhabited VITRINE's unconventional gallery space in London; a 16-metre vitrine enclosed behind glass. Concerned with the format of the gallery model and the role of the vitrine, the curators continue this enquiry, inviting and instructing a new selection of artists to devise works specifically for VITRINE's space in Basel.

Architecture plays a fundamental role within this exhibition where artists are able to make works viewable in-the-round from the public square, allowing choreography and the ways in which the viewer moves around the works an integral element to the production of this exhibition; attempting to push the boundaries of the VITRINE's space in unexpected arrangements, commenting on institutional display and ideas of artistic production.

VITRINE's gallery on Vogensplatz in Basel has been designed by Jens Müller and Thomas Wüthrich, who collaborate under the label PANTERAPANTERA. The architectural design creates a unique exhibition space echoing VITRINE's original space on Bermondsey Square in London which encapsulates a hidden inner viewing room and movable exhibition walls; evolving and pushing the possibilities of this unique gallery model and this exhibition further.

Instructions and limitations act as a catalyst for this ambitious exhibition, for which artists have been invited to devise a site-specific artworks that inhabit the restrictions and potentials of the gallery space. Accepting chance in the realisation of an artwork, the exhibition looks at the ties among artists, artworks, the exhibition and its curators.

The exhibition is initiated via a letter inviting and instructing artists to produce a site-specific artwork that inhabits the limitations of the gallery space with one 'rule': Works must be restricted to sit within the vitrine, utilising any elements of the space you wish, be it the floor, the ceiling, the lighting, the walls or the windows... The exhibition explicitly employs notions of chance – its outcomes are determined by a procedure that cannot be predicted; pushing the vitrine to its limits.

Artist Biographies

Melissa Appleton's work often manifests beyond gallery walls, combining constructed environments, live events, sound and other elements into an expanded form of sculpture. Publicly sited projects include Proscenium, Bristol (2016), commissioned by Arnolfini and Bristol City Council, UK; Gunpowder, Drones and Stones, National Museum of Wales, Cardiff, UK (2015) and 2EmmaToc/Wriddle Calling, Essex, UK (2012). In 2016/17 Appleton was a Henry Moore Institute Visiting Research Fellow and received an Arts Council of Wales Creative Wales Award. Melissa is a Visiting Lecturer at the Ruskin School of Art, Oxford, UK and between 2009-12 was co-director of Post Works, a

studio which produced performance environments for theatre, dance and gallery contexts. Melissa has a background in architecture (Cambridge University and UCL) and has worked with practices including Rem Koolhaas/OMA, New York and Superpool, Istanbul.

Robert Cervera (b. Barcelona, Spain) lives and works in London. He graduated with an MA in sculpture from the Royal College of Art, London in 2014 having gained a Postgraduate Diploma in Fine Art from Byam Shaw/ Central Saint Martins, London in 2011. Solo and two-person exhibitions include Re:Pro, OK Corral, Copenhagen (with Robin Seir) (2015); Prova, Dyson Gallery, Royal College of Art (with Youngju Oh) (2014); Access, solo installation at St Mary Aldermary, London, UK (2013) and A Few Words In Material Nepali, Patan Museum, Kathmandu, Nepal (2012). Group exhibitions include Concrete + Clay, Roaming Room, London, UK (2017); New Material, APT Gallery, London, UK (2017); Salón ACME, Zona MACO week, Mexico City (2017); OUTPOST OPEN FILM 2016, Selected by Ed Atkins, Outpost, Norwich, UK (2016); Charlottenborg Spring Exhibition, Kunsthall Charlottenborg, Copenhagen (2016) and Exeter Contemporary Open, Exeter Phoenix, Exeter, UK (2014) amongst others. Residencies and awards include; Kenneth Armitage Young Sculptor Prize (2014); Atelier Concorde residency, Lisbon (2014) and Coutts Cowley Manor Arts Award (outdoor sculpture commission) (2013).

Steven Claydon (b.1969, London, UK) lives and works in London. He graduated in 1997 with an MA in Fine Art from Central Saint Martins School of Art and Design, London having gained a BA in Fine Art from Chelsea School of Art and Design, London in 1991. Solo exhibitions include Mount Stuart Castle, Isle of Bute, Scotland (2017); The Archipelago of Contented Peoples: Endurance Groups, The Common Guild, Glasgow, Scotland (2017); Der Überlebensinstinkt, Kimmerich, Berlin (2016); The Gilded Bough, Sadie Coles HQ, London (2016); The Fictional Pixel and The Ancient Set, Bergen Kunsthall (2015); Analogues, Methods, Monsters, Machines, Centre D'Art Contemporain Geneva, Geneva, Switzerland amongst others. Group exhibitions include Drawing Room Biennial 2017, Drawing Room, London (2017); November's Bone, Halsey McKay Gallery, East Hampton, New York, USA (2016); The Science of Imaginary Solutions, Breese Little, London (2016); Solid Liquids, Kunsthalle Münster, Münster, Germany (2016); What People Do for Money: Some Joint Ventures, Manifesta 11, Zurich, Switzerland (2016) and Hepworth Sculpture Prize, Hepworth Wakefield, Wakefield, UK (2016) amongst others. His work is held in many public collections including Henry Art Gallery, University of Washington, Seattle (WA), USA; Haus der Kunst, Munich, Germany and Tate Gallery, London.

Jemma Egan (b. 1982, Liverpool, UK) lives and works in London, UK. She graduated in 2015 with MA in Sculpture at the Royal College of Art having gained her BA (Hons) Fine Art at Liverpool school of Art and Design in 2005. Solo exhibitions include; It means more to me than most people, ZC invites, Zabudowicz Collection, London, UK (2016); The space between here and there, VSVSVS, Toronto, CA (2011), Eh?, Gallery at Plymouth College of Art, Plymouth, UK (2011). Group exhibitions include: Bloomberg New Contemporaries 2016, ICA, London, UK and the Bluecoat, Liverpool, UK (2016), Dip, CBS Gallery, Liverpool, UK (2016), And so it was and so it is, Turf Projects, Croydon, UK (2016), Is it Heavy or Is it Light?, Assembly Point, London, UK (2016); It was a dark and stormy night..., Castlefield Gallery, Manchester, UK and Two Queens, Leicester, UK (2015).

Dustin Ericksen (b. 1970, New York) lives and works in London. He graduated in 2005 from the Royal Academy of Art, London, UK having gained an MA in Fine art from Otis College of Art and Design, Los Angeles, in 1997 and a BA in Fine Art from Stockton State College, Pomona, New Jersey in 1992. Solo exhibitions include A Singular Object, The Secession, Grafic Cabinet, Vienna (2014); Looking good, Rachmaninoff's Smith Arnatt, London (2012); Lazy Dustin, Rachmaninoff's, London (2009) and Perfume Bottles, Feature Inc, New York, Zeugma, Arcade (2002) amongst others. Group exhibitions include Rican/Struction, Galería Agustina Ferreyra, San Juan (2016); SnT, Centre d'art, Neuchâtel, CH (2014); Nothing Is Forever, South London Gallery, London, UK (2010); Read Me!, Armory Center for the Arts, Pasadena, CA (2007); Unit/Structures, Lisboa 20 Arte Contemporânea, Lisbon, Portugal (2006); Eat Art, Vom Essen in der Kunst, Kunstmuseum Stuttgart, Stuttgart (2010) and Sharjah International Biennial 6, Sharjah Art Museum, U.A.E (2003).

Jamie Fitzpatrick (b.1985) lives and works in London. He graduated in 2015 with an MA in Sculpture from the Royal College of Art, having gained a BA (Hons) in Fine Art, Philosophy and Contemporary Practice in 2009 from Duncan of Jordanstone College of Art, Dundee. Solo exhibitions include: (loudly) chomp, chomp, chomp, VITRINE, London, UK (2016) and Into the Hands of Housewives & Children, Telfer Gallery, Glasgow, UK (2012). Group exhibitions include: New Contemporaries, ICA, London and Bluecoat, Liverpool (2016); XL Catlin Art Prize Exhibition, Londonnewcastle

Project Space, London, UK (2016); UK/RAINE, Saatchi Gallery, London, UK (2015); New Contemporaries, ICA, London and Backlit, Nottingham, UK (2015); Which one of these is the non-smoking lifeboat? and Taking Shape: Sculpture on the Verge, Pangaea Sculptor's Centre, London, UK (2015); Off The Wall, HQS Wellington, London, UK (2015); Cowley Manor Sculpture Garden Show, Cheltenham, UK (2015) and Pause Patina, Camden Arts Centre, London, UK (2015) amongst others. Fitzpatrick is represented by VITRINE and was presented at ARTISSIMA in the Dialogue Section in 2016.

Lilah Fowler (b.1981, London, UK) lives and works in London. Solo exhibitions include Which pixel am I standing on?, Maria Stenfors, London, UK (2015); Passage and pair, Maria Stenfors, London, UK (2013); Circles, props and edges, Siobhan Davies Studios, London, UK (2013) and Band, Space in Between, London, UK (2011) amongst others. Group exhibitions include PURE LIGHT, The Museum of Fine Arts, Budapest (2016); INTRO, Galerie Gisela Clement, Germany (2015); Academy of Visual Arts, Hong Kong, Baptist University (2014) and JTAG, Joshua Tree, California, USA (2013) amongst others. Fowler has also produced Public Art Commissions for New Bridewell, Bristol, UK (2017); One Bedford Avenue, London, UK (2017) and Bristol Magistrates Court, Bristol and Froomsgate, Bristol, UK (2016). She graduated in 2008 with an MA in Sculpture from the Royal College of Art, London having gained a BA (Hons) in Sculpture at Edinburgh College of Art in 2005.

Laurent-David Garnier, born in France, currently lives and works in the Netherlands.

Garnier holds a Master of Fine Arts. His work has previously been exhibited among others at the Kunsthalle Bremerhaven (DE); Ellen de Bruijne Projects, Amsterdam; de Appel arts centre, Amsterdam; Kunstverein Amsterdam; Ausstellungsraum Klingental, Basel (CH). His practice navigates between benign objects and technology through works that often directly appeal olfaction, often overlaid with institutional system codes. His works have no definite meaning and are only achieved by the unique embrace nearness of the "viewer", pushing the limitation and boundaries of perceptual experience in the 'visual' arts through volatility, failure or success.

Katherina Heil (b. 1982 in Hamburg, D), currently lives and works in Rotterdam (NL). She graduated from the MFA program at AKV / St. Joost in 's-Hertogenbosch (NL) in 2015 and was a resident artist at the European Ceramic Work Centre in Oisterwijk (NL) and Stichting Kaus Australis in Rotterdam (NL) during 2016. Her work explores a variety of materials and techniques and has been shown in several group exhibitions in Berlin and The Netherlands including a recent solo exhibition at De Fabriek in Eindhoven (NL). Her artistic process is based on the intuitive approach towards objects and materials and the associations created by those. The objects extend further than their singular appearance, in form, shape and dimension, they are considered as actants, constantly constructing the context among each other.

Martijn Hendriks (b. 1973 in Eindhoven NL), currently lives and works in Amsterdam (NL). Hendriks studied at the Tilburg Academy for Fine Arts and received his MA from Maastricht University's Faculty of Arts and Social Sciences. Since 2015 he is a tutor at the independent artists' institute De Ateliers. His work has previously been exhibited among others at the New Museum, New York City (USA); the Massachusetts Museum of Contemporary Art, North Adams (USA); Museum Boijmans van Beuningen, Rotterdam (NL); De Vleeshal, Middelburg (NL); the Monash University Museum of Art, Melbourne (AU); and De Hallen, Haarlem (NL).

Vlatka Horvat (b. 1974, Croatia) works across a wide range of forms, namely sculpture, installation, drawing, performance and photography, presenting her work in various contexts – from gallery spaces through to theatre and dance festivals to the public realm. Her projects often focus on re-arranging or reconfiguring objects, built space and social relations at play in it. Recent solo exhibitions include Millennium Gallery, Museums Sheffield (with Tim Etchells); Wilfried Lentz (Rotterdam); CAPRI (Dusseldorf); Zak|Branicka (Berlin); Disjecta Contemporary Art Center (Portland); MMC Luka (Pula); Galerija SC (Zagreb); annex14 (Zurich); Boston University Art Gallery; Rachel Uffner (NYC); Bergen Kunsthall and the Kitchen (NYC). Recent commissioned projects include a 3-month-long performative project – part of the Art in the Public Space program of the City of Zurich; a series of spatial interventions in a disused flower shop storefront for VOLT (Bergen) and installations for Bard Center for Curatorial Studies (NYC); Bunkier Sztuki (Krakow); Marta Herford Museum; MGLC Ljubljana; Kunsthalle Osnabrück; the 53rd October Salon (Belgrade); Stroom (the Hague); MoMA PS1 (NYC); Galerija Skuc (Ljubljana) and the 11th Istanbul Biennale. Vlatka's performances have been presented internationally at numerous venues and festivals. Her first full production for the

stage premiered in January 2017 at Hebbel am Ufer in Berlin. She is represented by annex14 (Zurich) and Rachel Uffner Gallery (NYC). After 20 years in the US, she's currently based in London.

Saskia Noor van Imhoff (b. 1982, Mission, CA) currently lives and works in Amsterdam. She studied at the Gerrit Rietveld Academie. Her work has previously been exhibited among others at the Stedelijk Museum, Amsterdam; De Appel, Amsterdam; Centre Pompidou, Paris; Künstlerhaus Bethanien, Berlin; and Thomas Bernards Gallery, Paris. Among others van Imhoff won the Ruisdael-Stipendium, Bad-Bentheim (DE) in 2012 and the Long List, Berlin Art Brice, Berlin in 2015. Van Imhoff's installations combine everyday objects, replicas and artworks, without hierarchy. Methods of conservation, research, classification and presentation also form part of her work.

Karolina Lebek (b.1989, Sroda Slaska, Poland) lives and works in London. She graduated in 2016 with an MA in Photography from the Royal College of Art having gained a BA (Hons) in Photography and Video Art from University of Bedfordshire in 2012. Selected exhibitions include : Orientations – Locate and Reshape, Studio RCA Riverlight, London, (2017), MK Calling, MK Gallery, Milton Keynes, UK (2017), Uncertain States, Four Corners Gallery, London (2015), Sensing Grounds, The Horse Hospital, London (2015), Landscapes of Poland, Project Space, MK Gallery, Milton Keynes (solo show, 2012).

Max Leiß (b. 1982, Bonn, DE) lives and works in Basel, CH; Marseille, FR and Oberammergau, DE. Leiß studied Fine Arts at AdBK Karlsruhe and ENSBA Paris and graduated in 2012. His work has been exhibited among others in Kunsthaus Baselland, Muttentz, CH (2016); Aargauer Kunsthaus, Aarau, CH (2014), Nicolas Krupp Contemporary Art, Basel, CH (2014); V8 Plattform, Karlsruhe, DE (2013); Swiss Art Awards (2017/2013). Max Leiß won the Kalinowski-Preis (2017); Kunstcredit Basel-Stadt Werkbeitrag (2015) and was artist-in-residence, Atelier Mondial, Cité Internationale des Arts Paris (2014).

James Lewis (b.1986 London, UK) lives and works in London and Vienna and graduated from Royal College of Art in 2012. Recent solo exhibitions include; Can't you hear my voices? w/ Jenine Marsh, Rupert, Vilnius, LT (2017); Mouse cleaning, Futura: Karlin Studios, Prague (2016); Before the hyle, Galerie Hubert Winter, Vienna (2016). The problem I can no longer read, Galerie Joseph Tang, Paris (2016). Recent group exhibitions; opening stable, Futur II, Vienna, Austria (2016); not really really, Collection Frédéric de Goldschmidt, Brussels; Future Days, Le Doc, Paris (2016); DOC, Le Doc, Paris (2016); Tomorrow Today, Galerie Hubert Winter, Vienna (2016); Collecting Artist, Galerie Joseph Tang, Paris (2016); Là où sont mes pieds je suis à ma place (curated by Shanaynay, Paris), Paramount Ranch, California, USA (2016).

Céline Liebi (b. 1994, Bern) lives in Spiez (CH). Liebi graduated with a Bachelor of Arts in Fine Arts, FHNW at HGK Basel, CH. Her works have been exhibited amongst others in 'Every Contact Leaves A Trace', Kunsthalle Basel, CH (2016); 'LISTE Total', Kasko Basel, CH (2016); 'Voyage Voyage', Cantonal Berne Jura, Stadtgalerie Bern, CH (2015); 'Lockerer Denken. Loose Thinking', Kunsthaus Baselland, CH (2015); 'Übermorgenkünstler', Staatliche Kunsthalle Baden-Baden, DE (2015); PrismBreak, OT301 Amsterdam, NL (2015); Installation im öffentlichen Raum, Strand in Scheveningen, Den Haag, NL (2015).

Michael D. Linares (Puerto Rico, 1979) lives and works in San Juan, Puerto Rico. He holds a BFA from Escuela de Artes Plásticas de San Juan Sculpture, and is pursuing his MA in archeology at the Centro de Estudios Avanzados de Puerto Rico y El Caribe. Linares is the founder of La Sonora (2010-present), a free online audiotheque that contains translations of texts relevant to contemporary art discourse and culture, most of which did not previously exist in Spanish. He has been featured in many international exhibitions including the Bienal de Sao Paulo in 2016, An Aleatory History of the Stick at Art in General in New York in 2015, and Useless, curated by Pablo Leon de la Barra, at the PINTA Art Fair in London in 2010, among others. In 2016, Linares was guest teacher at the Art Institute, Basel, and artist in residence in collaboration with Davidoff Art Initiative at Atelier Mondial. In 2017, Linares will be taking part in the group exhibition, A Universal History of Infamy at Los Angeles County Museum of Art (LACMA).

Arnout Meijer (b. 1988 in Rotterdam, NL) currently lives and works in Amsterdam. He studied at the Technical University Delft and the Design Academy Eindhoven. His work has been exhibited in numerous exhibitions including at Musée des Arts Décoratifs, Paris; Moscow Biennale, Moscow; PAD Paris – ToolsGalerie, Paris; Art/Design Miami, Miami (USA); Salone del Mobile Milan, Milano (IT); Villa Noailles, Hyeres (FR); Het Nieuwe Insituut Rotterdam (NL) and Art/Design Basel (CH). Meijer's work explores the physicality and philosophy of perception. By sculpting with light, he manipulates its spatial and sensory properties while illuminating the aesthetics and immateriality.

Suzanne Mooney (1976) is a visual artist, born in Ireland currently based in New York. Since graduating from the RCA London, her work has been exhibited in many solo and group exhibitions internationally, including: The Lewis Glucksman Gallery, Cork; Foxy Production, New York; The Sunday Painter Gallery and Contemporary Art Society, London; Biblioteka Uniwersytecka, Warsaw and Spike Island, Bristol. Mooney has received awards and grants from Arts Council of Ireland & England and have undertaken various residencies, including at Banff Arts Center, Canada. Forthcoming projects include 'Golden Record', a group exhibition at The Galway Arts Centre, in July and a residency at WSW, Rosendale, NY in August.

Craig Mulholland (b. Glasgow), lives and works in Glasgow. He studied drawing and painting at Glasgow School of Art. Recent exhibitions include SAY WHAT YOU MEAN WHAT YOU SAY, Koppe Astner, Glasgow (2017); AS YOU WERE, Glasgow International (2016); GYMNASIA, Glasgow International (2014); TEMPORAL DRAG, Kendall Koppe, Glasgow; ILLEGITIMI NON CARBORUNDUM, LGP Gallery, Coventry; DUST NEVER SETTLES, SWG3 Gallery, Glasgow; GRANDES ET PETITES MACHINES, Glasgow School of Art; touring in expanded form to Spike Island, Bristol, (2008); RISING RESISTANCE, Sorcha Dallas, Glasgow; HYPERINFLATION, Tate Britain, London. Mulholland was a recipient of the Glasgow Visual Artists Award and the Creative Scotland Artist Award. He lives and works in Glasgow and is currently a lecturer in Fine Art at The Glasgow School Of Art. He recently founded the artists collective OPERA AUTONOMA and also collaborates with artist Michelle Hannah as PICANA ELECTRICA.

Michael Phelan (b. Beaumont, TX) lives and works in New York City and Marfa, Texas. He is a graduate of the Rhode Island School of Design. His work has been exhibited extensively throughout the US and Europe including Mary Boone, Andrew Kreps, Elizabeth Dee, D'Amelio Terras, Leo Koenig, Eleven Rivington, Horton Gallery John Connelly Presents, Daniel Reich, P.S. 1/MoMA, The Kitchen, and Artist's Space, New York; Sculpture Center, L.I. City, NY; Bard Center for Curatorial Studies, Annandale-on-Hudson, NY; Kantor/ Feuer, QED Gallery, and Champion Fine Art, Los Angeles; Shane Campbell, Chicago, Lora Reynolds Gallery, Austin, TX; Ballroom Marfa, Marfa, TX; Kevin Bruk Gallery, Miami, FL; Nice & Fit Gallery, Berlin; Galerie Edward Mitterrand, Geneva and Mitterrand + Sanz | Contemporary Art, Zurich. Recent exhibitions include 'California Dreamin' curated by Fred Hoffman, Portugal Arte '10, Lisbon; 'The Morning After (aka RU-486)' curated by Benjamin Godsill, 2nd Tbilisi Contemporary Art Exhibition, Capital of Georgia, Tbilisi; 'Abstract America 2: New Paintings from the US', Saatchi Gallery, London; 'Sparking Dialogue', curated by Senior Curator Jen Mergel, Linde Family Wing for the Contemporary Art Collection, Museum of Fine Art, Boston; 'Blind Cut' (catalogue), Marlborough Gallery, NY; 'Watch Your Step', FLAG Art Foundation, NY; and most recently 'More Young Americans: An overview of the American Contemporary Art Scene', curated by Marc-Olivier Wahler, from the collection of Susanne van Hagen, L'Enclos des Bernardins Hôtel de Miramion, Paris. Recent solo exhibitions include JGM Galerie, Paris Horton Gallery, NY. Michael Phelan's work is included in prominent public and private collections throughout the US and Europe. His work has been featured in numerous publications including Artforum, Frieze, Modern Painters, Art in America, Flaunt Magazine, Art Lies | Contemporary Art Journal, Men's Vogue, Vogue Italia, The New York Times, T Magazine, The Boston Globe, and The Huffington Post, among others.

PUTPUT was established in 2011 by Stephan Friedli (CH) and Ulrik Martin Larsen (DK) and is currently based in Copenhagen. PUTPUT is the visual and conceptual meeting of two minds, a collaboration in thought and practice. Neatly placed between input and output, PUTPUT navigates the increasingly busy intersection where photography, sculpture and design meet. A shared and deeply rooted fascination with metaphysical relationships connected to everyday objects guides and perpetuates their work. A humoristic undercurrent runs through the reduced, ambiguous and profoundly superficial visual universe that defines PUTPUT. Since the inception, PUTPUT's work has been exhibited among others at Galerie Esther Woerdehoff, Paris; Fabulous Failures, Bruxelles; Les Rencontres Arles, Arles (FR); The Finnish Museum of Photography, Helsinki and Galleri Nabolos, Copenhagen.

Sarah Roberts lives and works in London and Mid Wales. Solo exhibitions include Torremolinos Tableaux Tongue Twister (Aftersun), Block 336, London, UK. Group exhibitions include The High Low Show, Laure Genillard, London (2017); I'M Feeling So Virtual I'm Violent [BAS8 Associates], HaHa Gallery, Southampton, UK (2016); P A N D I C U L A T E [The Joy of Stretching], The Koppel Project, London, UK (2016); The London Open, Whitechapel Gallery, London, UK (2015) and Treat Yo Self, (it's all) Tropical, Bloc Projects, Sheffield (2015) amongst others. Since graduating from Chelsea College of art in 2014, she has since been selected for the 2015/16 Into The Wild

Residency Programme, Chisenhale, London, UK; ACAVA /ArtQuest Lifeboat residency (2014/15); The Parasol Unit Exposure Award (2014), and Saatchi New Sensations, London, UK (2014).

Kato Six (b. 1986 in Bruges, BE) lives and works in Brussels. She obtained a MA in 3D-multimedia in 2010 and a MA graphic design in 2008 from School of Arts / KASK, Ghent, BE. Her work has been exhibited in CHANGE-CHANGE Budapest; c-o-m-p-o-s-i-t-e Brussels; KIOSK Ghent, BE and P/////AKT, Amsterdam. She was an artist in residency at Wiels in Brussels and RU in New York. In her installation work Six makes minimal but incisive spatial interventions that act as sculptural marginalia – annotations that are often literally placed in the margins of the space they occupy. With elements, forms, and materials that recall former interior designs as a starting point, Six employs familiar material culture at times reactivating haunting collective embodied memory. By abstracting mental, affective and physical resources from their original function, setting or occurrence, Six aims at reconfiguring our experience of the ways we make ourselves at home in the world. Formally, she does this in a rather radical way, for abstraction is pushed to the limits of its own artificiality — whether it concerns the works' comprehension, matter or shape.

Mathew Smith (b.1976, Burton-on-Trent, UK) lives and works in London. He graduated from Central Saint Martins College of Art and Design in 2005 having gained BA at the University of Sheffield and a BFA at Hallam University Sheffield. Solo exhibitions include Pussycat, Koppe Astner, Glasgow, UK (2016); Fat Tulip, Troy Town, London, UK (2015); OFF, Limoncello, London (2012); PLUMING, Lüttgenmeijer, Berlin (2012) and Typical Works, Rivington Arms, New York (2008) amongst others. Group exhibitions include English Summer, Elizabeth Dee, New York (2015); You Will Find Me in The Garden, Valentin, Paris (2015); Emotional Resources, Northern Gallery For Contemporary Art, Sunderland, UK (2014); Open Heart Surgery, The Moving Museum, London, UK (2013) and SALTS, Basel, Switzerland (2010) amongst others.

A British artist of Balinese descent, **Sinta Tantra (b. New York, 1979)** studied at the Slade School of Fine Art, University College London 1999–2003 and at the Royal Academy Schools London 2004–06. Highly regarded for her site-specific murals and installations in the public realm, commissions include; Newnham College, Cambridge University (2016); Songdo South Korea (2015); Royal British Society of Sculptors (2013); Liverpool Biennial (2012); Southbank Centre (2007) and Transport for London (2006). Tantra's most notable work includes a 300-metre long painted bridge commissioned for the 2012 Olympics in Canary Wharf, London. Solo exhibitions include A Romance of Many Dimensions at Pearl Lam Gallery in SOHO Hong Kong (2016) and Fantastic Chromatic at Kristin Hjellegjerde Gallery (2015). Group exhibitions include Quotidian, Pearl Lam Gallery, Shanghai (2017); I Lost my Heart to a Spaceship Trooper at Griffin Gallery London (2017); Lost and Found: Place, Space and Identity opening at The World Trade Centre in Jakarta (2016); Nick Hornby & Sinta Tantra: Collaborative Works, Choi and Lager Gallery, Cologne (2015); Bend Sinister, i-CAN, Yogyakarta (2014); Gatekeeper, William Holman Gallery, New York (2014); Indonesian Contemporary Art and Design, Grand Kemang Hotel, Jakarta (2013); The Fine Line, Identity Gallery, Hong Kong (2013); and Confined, NEST Gallery, The Hague (2012). She is the recipient of many awards including the British Council's International Development Award (2014) and Deutsche Bank Award (2006) Tantra's work is in the UK's Government Art Collection as well as private international collections. She is currently the Bridget Riley Drawing Fellow at The British School at Rome and will be taking part in this year's Folkestone Triennial 2017.

Jennifer Tee (b. 1973) lives and works in Amsterdam. She was a resident artist at the Rijksakademie in Amsterdam, and ISCP, New York. Tee was awarded the 2015 Cobra Art Prize. Forthcoming solo exhibitions include: Bonner Kunstverein, Bonn, (DE); Camden Arts Centre, London (UK). Recent solo exhibitions include: 'Tulip Palepai, navigating the River of the World', Rijksmuseum, Amsterdam (NL), 'The Soul in Limbo', 6th Cobra Art Prize, Cobra Museum, Amstelveen (NL); 'Occult Geometry', Signal at Kunsthall Charlottenborg, Copenhagen (DK); 'Heart Ferment', Galerie Fons Welters, Amsterdam (NL); 'Practical Magic', Project Art Centre Gallery Dublin (UK); 'Local Myths', Eastside Projects, Birmingham (UK); 'Nameless Swirls, an Unfolding in Presence', Van Abbemuseum, Eindhoven (NL). Selection of group shows: 'Retour sur Mulholland Drive', La Panacée, Montpellier (FR); Manifesta 11, Zurich (CH); 'The Peacock', Grazer Kunstverein (AT); 'Six Possibilities for a Sculpture', La Loge, Brussels (BE); 'Beyond Imagination', Stedelijk Museum Amsterdam (NL); 'Secret Societies', Schirn Kunsthalle, Frankfurt (DE); Nether Land, Dutch Culture Center, Shanghai World Expo (CN); Sao Paulo Biennial (BR).

Charlie Godet Thomas (b.1985, London, UK) lives and works in London, UK. Having studied a BA in Fine Art (Sculpture) at Manchester School of Art in 2009, he graduated with an MA in Fine Art (Sculpture) from the Royal

College of Art, London in 2014 where he was awarded the Bermuda Arts Council Scholarship and the Peter Leitner Scholarship. His work has previously been exhibited, among others, at the Carillon Gallery, Forth Worth Texas, USA (2017); Castlefield Gallery, Manchester, UK (2017); Set The Controls For The Heart Of The Sun, Leeds (2016); Bermuda Biennial, The Bermuda National Gallery, Bermuda (2012, 2014 and 2016); VITRINE, London (2015); Telfer Gallery, Glasgow (2015); Cactus, Liverpool (2015); BALTIC Center for Contemporary Art, Newcastle, UK (2014). Charlie Godet Thomas is concerned with the connections between visual art and literature, the act of writing, the autobiographical, the tragic and the humorous. His work is summoned from unlikely places; be it street signage, American drain cleaning products, documentaries about motorcycle stuntmen, or an extensive archive of personal photographs.

Jonathan Trayte (b.1980) lives and works in London. He graduated in 2010 with a postgraduate diploma in Fine Art from the Royal Academy schools in 2010 having gained a BA (Hons) in Fine Art from Kent Institute of Art in 2004. Solo exhibitions include Polyculture, The Tetley, Leeds, UK (2016); Experiments in Consuming, The King's School, Canterbury, UK (2016); Pazar, Marcelle Joseph Projects and Istanbul Art Project, Istanbul, Turkey (2014) and Nude, Identity Gallery, Hong Kong (2011) amongst others. Group exhibitions include Art Ikon, Whitechapel Gallery, London, UK (2017); Last Chance to Paradise, Collar, Manchester, UK (2017); Milk, Christies, London, UK (2016); Table, Tannery Projects, London, UK (2016); Shoppers Guide Converse X Dazed Artist Award, Royal Academy of Arts, London, UK (2015) and Alignment, Backlit Gallery, Nottingham, UK (2013) amongst others. He has been the recipient of numerous awards and residencies including Fibre Artist Residency, Bogota, Columbia (2018); Fashion Arts Foundation Award (2016) and Converse X Dazed Emerging Artist Award (2015).