

# The Shock of the Now - Issue #82



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2



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Afternoon All,

I hope you're all well and welcome to Issue 82 of The Shock of the Now.

Featured Exhibition texts are back (for the next four weeks at least...), thanks to recent writing commissions from galleries in London, Schwandorf, Wong Chuk Hang and firstly, Antwerp. Having hosted the UK release of Lucas Dupuy's latest publication 'Formless Anxiety' at Collective Ending last month, it was a pleasure to contribute an accompanying text to the European launch at TICK TACK, which also includes a solo presentation of new works by Dupuy and a curated cinema programme featuring the moving image work from a selection of the artist's peers.

This week there are eleven weekly Recommended Exhibitions, as well as seven active Artist Opportunities.

I hope you enjoy Issue 82, and if so do forward it along! As always any questions, comments or feedback are welcome, so feel free to get in touch.

All the best, and speak soon, H x

**Featured Exhibition: Lucas Dupuy's 'Formless Anxiety' Solo Exhibition, Book Launch & 'UK Connections' Cinema Programme - TICK TACK, Antwerp**



To accompany the launch of his latest publication, *Formless Anxiety*, [Lucas Dupuy](#) presents his latest suite of paintings, a new series of engraved and printed reliefs, as well as sculptures complete with a complementary audio artwork. The tome itself, produced by the artist's own publishing house [Lichen Books](#) (run in collaboration with [All Purpose Studio](#)), comprises half a decade's worth of artistic expression and investigation. Within, documentation of Dupuy's previous paintings, drawings, sculptures and photographs have entered into an experimental, intuitive and almost automatic alliance with a xerographic copying machine. The result of repeated scanning, editing, amending, adapting and subsequent re-scanning; five years of endeavour are flattened into a non-linear, non-chronological presentation, devoid of rhyme or reason, but replete with rhythm. An essay by writer and curator [Charlie Mills](#) introduces the publication, tackling topics such as landscape, semiotics, surrealist photography, hauntology, electronic music, memory and video games.

Alongside, Dupuy's artworks are imbued with a subtle sentimentality and energetic anxiety, taking cues from architecture, technological advancement, popular culture, language systems and both the often overlooked beauty and time-honoured tension that arise as man attempts to coexist with nature. Fleeting, fizzing forms appear to race across each expanse of canvas, entering and exiting the picture plane in a heady haze. Evidently abstract, yet rooted in an emotional observation of physical space and an empathetic exploration of our immediate surroundings. These transitory silhouettes are

a response to those shadows intercepted by architecture, those reflections altered by over-exposure or those spaces illuminated by a light source ever-slightly refracted. Such ethereal, ephemeral forms recur within the dappled patina of the sculpture's sandy surface, casting shade across their concave constructions that borrow both from brutalism and the now-obsolete acoustic mirrors that stand along the South and North East coasts of England. Just as those aural antecedents to radar detection, here Dupuy's latest sound piece is angled towards the resounding sculpture, reflecting every micro-sample of video game soundtrack or field recording. Visual sampling occurs readily too, as the artist's own drawings and photographs become grooves, gouges and gashes etched into valchromat, forming the grounds for printed collages that further abstract each element from their original intention.



Finally, a supporting cinema programme again exposes Dupuy's wide-ranging influences and interests, as he curates a collection of moving-image artworks from a selection of UK-based peers. [Laila Majid](#) and [Louis Blue Newby](#) dissect the DC Comics staple Swamp Thing through both a reanimation that exposes the character's contemporary contemplation as a symbol for queered disidentification, and the use of embryonic machine learning technology that merges Swamp Thing, swampland and swamp life into a mass of bodily or biological matter. [Andrew Pierre Hart](#)'s hand-held camcorder footage captures the artist in his former music studio, sampling The Matrix's Morpheus on a now oversized and antiquated home computing system, a time-stamped time capsule of the turn of the millennium. Eastham Rake's M53 motorway bridge,

where [Mark Leckey](#) once played as a child and which served as the central setting for the artist's recent Tate Britain exhibition, becomes an eerie overpass apparition alongside archaeological sites of comparable importance, each LiDAR scanned for spectral prosperity; while [Marcus Jefferson](#)'s documentation of daily life details the lived-experience of navigating his North-London neighbourhood as a person of colour, as well as exposing the commodification of inner-city culture for outside consumers. Myriad panoptic depictions of Islamic Paradise Gardens - sourced from video games, textile patterns, aerial photography and architectural renders - are distilled into [Alia Hamaoui](#)'s own imagined and idealised three-dimensional garden simulation, flattened as if viewed through the windscreen of a car in part technological, part transcendental journey. Finally, [Elliot Fox](#) composes found footage to stage a hypnotic science fiction meets science fact descent into a copper sulphate-stained mine shaft, featuring immersive first-person perspective, a psychedelic subterranean soundscape and Cornish subtitles that simultaneously allude to, and withhold, meaning.



[Lucas Dupuy's 'Formless Anxiety' Solo Exhibition & Book Launch](#), as well as the accompanying ['Lucas Dupuy Invites UK Connections' Cinema Programme](#), is on display at [TICK TACK](#) in Antwerp, Belgium, until April 29th.

[Lucas Dupuy's 'Formless Anxiety' Publication is now available via Lichen Books.](#)

*Photo Credits: Lucas Dupuy, Formless Anxiety, installation view at TICK TACK Antwerp, 2023.  
Photo by We Document Art*

## Recommended Exhibitions Opening This Week:



**Jimmy Hyde - 'Short Circuit' Solo Exhibition - Waste!, Bethnal Green (19th - 23rd April, opening Wednesday 19th April, 6-9pm)**

[Waste! Space](#) presents [Jimmy Hyde](#)'s debut solo exhibition 'Short Circuit'.



**Scout Zabinski - 'Into The Veil' Solo Exhibition - Carl Kostyál, Mayfair (20th April - 9th May, opening Wednesday 19th April, 6-8pm)**

[Carl Kostyál](#) presents [Scout Zabinski](#)'s latest solo exhibition 'Into The Veil'.

*"Into the Veil is an expedition. It's a skip and a hop into the unknown, a saunter into the very shroud that blinds us. And if the veil is a curtain, the canvas is my mirror. Each painting is my cloak, the marionettes at the end of the puppet master's strings. I would like to invite you to step onto the stage and gaze up, follow the cord and see where it takes you." - Scout Zabinski*



**Johnny Izatt-Lowry - 'and the smoke from a cigarette' Solo Exhibition - Cooke Latham, Battersea (20th April - 19th May, opening Wednesday 19th April, 6-8pm)**

[Cooke Latham](#) presents [Johnny Izatt-Lowry](#)'s latest solo exhibition 'and the smoke from a cigarette', with an accompanying essay by [Elizabeth Fullerton](#).

*"These works are largely still lifes, portraying ordinary objects like shoes, flowers, jeans, pencils, cigarettes and reproductions of artworks. Izatt-Lowry scours the internet for stock photographs of these things, which he downloads, edits in Photoshop, then draws and finally paints from memory. There is an instant recognisability on seeing his generic images, a sense of comfort: "ah yes, I know where I am with this". But do we? The longer one spends with his paintings, the more questions they generate. The artist conceives of his series of works as chapters in an evolving, connected opus..." - Elizabeth Fullerton*



**Georg Wilson - 'What Mad Pursuit' Solo Exhibition - Berntson Bhattacharjee, Fitzrovia (20th April - 20th May, opening Wednesday 19th April, 6-8pm)**

[Berntson Bhattacharjee](#) presents [Georg Wilson](#)'s debut London solo exhibition 'What Mad Pursuit', the exhibition will also mark the opening of the gallery's first permanent location in London, on Berners Street in Fitzrovia.

*“Wilson’s practice is directed by the cyclical change of the English seasons. Her paintings conjure peculiar stories, woven out of ancient and contemporary folkloric customs from across the calendar year, from equinox to equinox. This body of work was created for this time of year and the arrival of spring. The work draws inspiration from the folklore of matchmaking customs, love songs and literature ranging from pre-Christian culture to 16th century England. Wilson’s paintings evoke her own strange narratives out of this research, striking a delicate tension between intimacy and violence, between something soft and warm, and tooth and claw.” - Berntson Bhattacharjee*



**Julia Kowalska - ‘Milky Blind Eye’ Solo Exhibition - Kravitz Contemporary, Soho (21st April - 13th May, opening Thursday 20th April, 6-9pm)**

[Kravitz Contemporary](#) presents [Julia Kowalska](#)’s debut London solo exhibition ‘Milky Blind Eye’, in collaboration with [Śmierć Człowieka Gallery](#) & curated by [Elaine Tam](#).

*“During the span of her undergraduate study at Warsaw’s Academy of Fine Arts, Julia Kowalska intensely interrogated the importance of figuration, that corporeal consideration currently so prevalent in the field of contemporary painting. Beginning by physically looking inward, she produced a series of sinuous almost biological abstractions that flayed the figure and exposed every gastroenteric, pulmonary or cardiovascular component that underpins our ongoing existence, all amalgamated into a mass of rich sanguine reds and putrid prurient pinks. Now, however, in her latest paintings produced for ‘Milky Blind Eye’ and those displayed at her recent degree presentation, Kowalska applies a more transcendental approach to introspection. A spiritual soul-searching that, rather than using the body as an agent for abstraction, attempts to instead abstract the body from the figure itself.” - Hector Campbell*



**Kimathi Donkor - 'Helix / Idyl' Solo Exhibition - Niru Ratnam, Soho (20th April - 20th May, opening Thursday 20th April, 6-8pm)**

[Niru Ratnam](#) presents [Kimathi Donkor](#)'s solo exhibition 'Helix / Idyl'.

*"The exhibition is called 'Helix/Idyl'" and features two series of paintings by Donkor. 'Idyl' might be approached from the idea of Black Joy, a movement that has grown in prominence in recent years. 'Helix' begins with the shape of natural Black African hair but also references a range of natural phenomena from the shape of DNA to galaxy spirals. Together the two series offer pathways of resistance that develop and build on earlier strategies of picturing the black body in contemporary art."* - Niru Ratnam



**Victoria Cantons - 'Nothing is Absolute' - Flowers, Mayfair (21st April - 20th May, opening Thursday 20th April, 6-8pm)**

[Flowers](#) presents [Victoria Cantons](#)' latest solo exhibition 'Nothing is Absolute' at the gallery's Cork Street location.

*"In her second show with the gallery, Cantons explores a shifting relationship between the self and the perception of the surrounding world, which she describes as a constant revisioning and adjustment of the concepts of truth and understanding. As she says, 'Nothing is fixed. Everything is in flux, and anything can change it.' The works in the exhibition present a contemporary take*

*on the historical genre of Vanitas painting, while also exploring the theme of gender politics in a work capturing the first stages of recovery from facial surgery. Notions of transience are explored in these breath-taking paintings as the shimmering saturation of colour and fluid brushwork appear to allude to moments of ripening at the turning point of decay.” - Flowers*



**Miriam Naeh - ‘Double Forehead’ Solo Exhibition - Chemist, Deptford (21st April - 21st May, opening Thursday 20th April, 6:30-9:30pm)**

[Chemist](#) presents [Miriam Naeh](#)’s solo exhibition ‘Double Forehead’.

*“Double Forehead is a new three-channel video, sound and sculpture installation by artist Miriam Naeh, centred around two ghostly, double foreheaded female jesters. Naeh's practice explores the way stories, characters, and objects alter our collective memory, as they are revisited and retold. Storytelling implies an act of translation of a given event; she emphasises this notion by mixing the imaginary and the surreal within the world of nonfiction, to create a space where the poetic and the ridiculous coexist.” - Chemist*



**Cathie Pilkington - ‘Weird Horses’ Solo Exhibition - Karsten Schubert, Soho (21st April - 27th May, opening Thursday 20th April, 5-8pm)**

[Karsten Schubert](#) presents [Cathie Pilkington](#)'s latest solo exhibition 'Weird Horses', with an accompanying essay by [Hettie Judah](#).

*"Weird Horses is an exhibition that proposes a return to equestrian sculpture. Here as elsewhere, Cathie Pilkington is characteristically drawn to engage with motifs that seem exhausted and overburdened by history, testing out what meanings and relevance they can have today. The image of the horse is a loaded one, rooted deep in the sculptural canon, a relic of past ideas, myths and empires. Pilkington's installations have been referred to as a form of 'art historical fly-tipping', a description apt for the current show. The serial arrangement of the horses is reminiscent of the Parthenon Marbles and perhaps also recalls the classical horses of St Mark's Basilica in Venice."* - Karsten Schubert



**Jamie Fitzpatrick - 'Psycho Home Counties' Solo Exhibition - Vitrine, Fitzrovia (21st April - 10th June, opening Thursday 20th April, 6-9pm)**

[Vitrine](#) presents [Jamie Fitzpatrick](#)'s latest solo exhibition 'Psycho Home Counties' at the gallery's Fitzrovia location.

*"Through a series of large-scale sculptures, animated with animatronics and sound, the works speak of folk tales and sing folk songs which are a subjective analysis of the artist himself and his Englishness, framed against things such as the conservative rhetoric behind countryside preservationists, the ghost histories that lie beneath the soil, landlords and ancient gods, hares, foxes and rabbits, and the current popularity of adopting an idea of pre-Christian Englishness as a form of representing a dominant culture as an underdog or victim. Fitzpatrick canonises both emotion and history in contrast to the historical opinion that men shouldn't show emotion, leading to a reluctance of men to speak about, or deal with, ill mental health."* - Vitrine



**Diane Chappalley - 'Constellation' Solo Exhibition - Lychee One, London Fields (21st April - 27th May, opening Thursday 20th April, 6-9pm)**

[Lychee One](#) presents [Diane Chappalley](#)'s latest solo exhibition 'Constellation'.

*"In Constellation, Diane Chappalley presents a new body of work exploring timeless themes of love and death through a rich palette of fleshly and earthly tones. Across her paintings and ceramics, she uses a visual language of intimacy, interiority, and maternity to delve into the authenticity of emotions such as grief, anxiety, and passion."* - Anna Souter

## Artist Opportunities:

[Open Call, Boundary Encounters: Creatives in Residence. Deadline - Sunday 23rd April.](#)

Modern Art Oxford invites expressions of interest from five artists or creatives to participate in Boundary Encounters (22 July – 29 October), a summer show of residencies, projects, and live events. This paid opportunity is open to artists and creatives with a minimum of two years professional practice, currently living and working within the South East region. The deadline for submissions is Sunday 23rd April. Successful artists and creatives will be given a fee of £1000 and the use of a communal, creative studio with work benches and wall space in the main galleries. In addition to the fee, materials budget of £125 and a travel budget of £175 will be available. The offer also includes regular mentoring throughout the summer period including the formation of a peer group, formed with fellow artists and Creatives in Residence.

[Open Call, Season 3 of The Gallery. Deadline - Sunday 23rd April.](#)

The Gallery are inviting artists aged 18 and over to apply to present a high-impact artwork as part of their third season. The Gallery exhibits contemporary art in public space to stimulate debate about the important questions of our time. Continuing this mission, The Gallery invite artists from around the world to respond to the theme: No But Where Are You Really From? We live in a globalised world of international travel and mass migration. Over the centuries peoples, animals, plants and pathogens have continuously crisscrossed the Earth's oceans and continents. So, what part does place still play in identity? The Gallery's Season 3 theme encourages artists to ask timely questions about origin, inclusivity, belonging, transition and exchange. The theme also invites artists to consider what it feels like to be excluded or denied on the one hand, and accepted and embraced on the other. Selected artists will receive: A £2000 fee; An international platform to exhibit their work; and Ongoing mentoring and support.

[Open Call, 2023 Artist-in-Residence, Swiss Church London. Deadline - Monday 24th April.](#)

Swiss Church London have announced their 2023 Artist-in-Residence Open Call. Artists, art collectives, arts organisations or curators from all disciplines based in the UK are encouraged to apply. The Residency runs from August to October 2023. If you are interested in visiting the Swiss Church in London before making your application, they are hosting site visits on: Wednesday 5 & Thursday 6 April 2023, 10am-6pm.

[The Future Generation Art Prize 2023. Deadline - Sunday 30th April.](#)

The Future Generation Art Prize is a biannual global contemporary art prize to discover, recognize and give long-term support to a future generation of artists. Established by the Victor Pinchuk Foundation in 2009, the Prize supported the artistic development and production of new works of over 100 artists in exhibitions at the PinchukArtCentre in Kyiv and as official collateral events at the Venice Biennale in 2011, 2013, 2017 and 2019. All artists aged 35 or younger from anywhere in the world, working in any medium are invited to apply for the Prize. An outstanding selection committee, appointed by a distinguished international jury, reviews every application and nominates 20 artists for the shortlist. These artists will be commissioned to create new works that go on display at the PinchukArtCentre in Kyiv. Subsequently, all of them will present their works in the Future Generation Art Prize exhibition at the Venice Biennale. The main prize

winner receives \$100,000 split between a \$60,000 cash prize and a \$40,000 investment in their practice. Up to 5 special prizes are awarded at the discretion of the jury. A total amount of \$20,000 will be awarded to special prize winners for supporting projects that develop their artistic practice.

### [LOEWE FOUNDATION / Studio Voltaire Award. Deadline - Wednesday 10th May.](#)

Applications are now open for the second edition of the LOEWE FOUNDATION / Studio Voltaire Award, a programme to increase opportunities for underrepresented artists. Established in 2021, the LOEWE FOUNDATION / Studio Voltaire Award is a programme benefitting seven artists with two years of support through rent-free studio space, professional development opportunities and a bursary. The LOEWE FOUNDATION / Studio Voltaire Award aims to cultivate spaces where artists can connect in a supportive studio environment that facilitates creative possibilities, risk-taking, experimentation and exchange. The two-year programme provides a range of support, including: A rent-free workspace; A bursary of £5,000 for each artist; An individualised programme of mentoring and professional development; Curatorial and pastoral support; and Access to local and international audiences via public events programming.

### [Open Call, San Mei Gallery. Deadline - Wednesday 17th May.](#)

San Mei are looking for exhibition proposals from artists, creatives, designers, architects and makers (solo or groups) with research-based practices to stage an exhibition in their Brixton-based gallery in 2024. San Mei Gallery is a not-for-profit independent space for contemporary art in South London, committed to research-led, educational and collaborative exchanges. Operating with an artist-led approach, they support artists and curators to experiment with new ideas. The gallery promotes and facilitates emerging artistic practice, through exhibitions, residencies, studios and events. Selected proposals will have access to up to £500 of exhibition production budget, programming and funding application support, marketing and press support, installation support, and more.

### [The Hari Art Prize 2023, A Space For Art. Deadline - Friday 30th June.](#)

Applications are now open for The Hari Art Prize 2023, in collaboration with A Space For Art, celebrating the global roster of artistic talents attracted to London. The award will be open to all applicants who are self-taught or have graduated in the last two years (2021-2023) from UK art colleges from 3rd April until 30 June 2023 via A Space For Art's website. A shortlist of artists will then be chosen by the judging panel, and once shortlisted, artists will have their individual pieces exhibited throughout the hotel from 1 September 2023 until January 2024. The three finalists will then be announced at a VIP award event at The Hari in November 2023. The winner will be presented with a £10,000 cash prize, kindly donated by The Hari's CEO and Chairman, Dr. Aron Harliela, and the two runners-up will become The Hari's Artists in Residence for 2024, taking over a room each for the month of January, followed by an exhibition of their work in The Hari's public spaces.

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## Discussion about this post

Comments

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