



FRINGE ARTS BATH  
**FB**

# REALLY//REAL

A FRINGE ARTS BATH 2020  
ONLINE EXHIBITION

<https://www.fringeartsbath.co.uk/real>

CURATED BY TOBY RAINBIRD  
PROMOTIONAL MATERIAL BY ANTHONY WELLS

Showcasing twenty-three UK & International artists, REALLY//REAL explores different interpretations of reality and multifaceted nature of truth.

\*CONTAINS NUDITY\*

Ally Mcginn

Caroline Vitzthum

Terry Silvester

Joe Richardson

Matthew Lee

Camilla Brogaard

Svetlana Ochkovskaya

Linnea Langfjord Kristensen

Nicole Wassall

Toby Rainbird

Frances Willoughby

Lavoslava Benčić

Sofia Legarreta

Yizhe Huang

Louise Montgomery

Anna Kushnerova

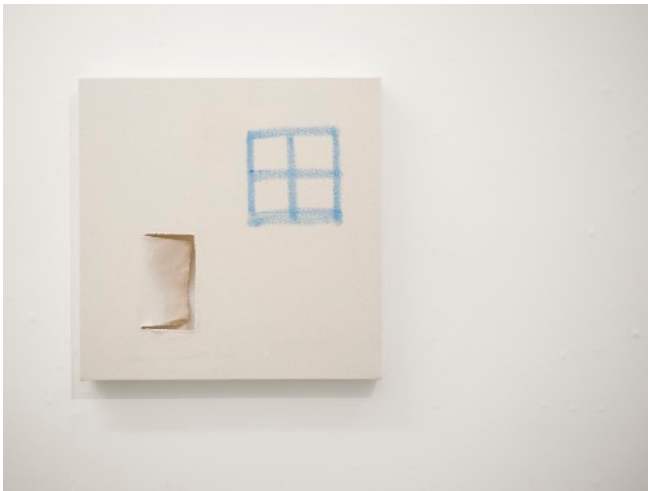
Marco Piccari

Chinar Shah, Leslie Johnson & Smriti Mehra

Mateusz Odrobny

Sam Weldon

Freya Tewelde



Ally Mcginn

'1 + 1 = a window' (aka 'House'). Oil on canvas. 100 x 100 x 4 cm

'I am a conceptually representational painter working within a narrative that explores perceptions of art and the conditions of painting. Combining found

objects, manipulated semiotics and painterly language to create artworks that question our perceptions of the things we are looking at and the ways we are looking at them. My practice explores painting as subject, object, and metaphor, which has the potential to access a connection with painting that goes beyond its use as medium, commodity, and object. When not working at my studio in Bath I am often found preparing for a PhD in a field in Somerset.'



Caroline Vitzthum

io, dio, ha, he yay! super 8 mm film. 2 minutes, 2019.

<https://vimeo.com/386938068>

'Caroline Vitzthum creates installations incorporating media such as sculpture, video, text, and sound. In the process, the artist is influenced by mythologising aspects of time, studying and practising various rituals described by anthropologists familiar with witchcraft, alchemy and ancient mysticism. Vitzthum is drawn to employ elements from them regarding the construction of a fictional 'reality-setting' surrounding her practice, thus resulting in the content of her works often being surreal and fantastic nature, at times even grotesque.'



Terry Silvester

Fertile, 2019. Video with sound 10:35

<https://vimeo.com/338709347/c99d9f9d9b>

‘Terry Silvester is a moving image artist based in Bristol and London. Within his work there is a fascination with creating discomfort, producing an uncertainty around the image and its motive, which may lead to apprehension and unease. The work exists in this borderland between the real and the imaginary, the films are led by real characters, locations and experiences. Erratic narratives move between the deeply personal and the extreme, and are poetically elevated, and beautiful. The sequences are fragmented and do not unfold linearly, but instead jump from one moment to the next. These moments are autobiographical and are drawn from the artist’s own memories and experiences. There is no attempt to hide the artist’s presence and this is integral to the folding and unfolding of the images across time and space.’



Joe Richardson

Falling Rock. Acrylic, Coloured Pencil, Wood. 244x122x110cm.

‘Joe Richardson (b.1993, Cheltenham) is a multidisciplinary artist working between video, collage, audio and sculpture. His works operate as double acts, facades, and stages that deconstruct everyday scenarios through repetition to the point of absurdity

and utilise failure as a tool to provide cathartic liberation from ‘masculine’ norms. Richardson has previously undertaken residencies in New York City, Beijing, China and Stokkøya, Norway. He is a recipient of both the Red Mansion Art Prize and the Cass Art Prize. In 2020 and 2019, Richardson received commissions from Universal Music Group to create a collection of video works which are on permanent display at their London Headquarters. Richardson is a Central Saint Martins, MA Fine Art Graduate (2018).’



Matthew Lee

All You Can Eat. Archival digital print on Hahnemühle FineArt Pearl, 29.7 x 42.0cm

‘This series of three captures, in a non-literal way, my initial experiences and emotional responses to Indian street food markets. I reflected on the

sensorial overload I felt when I first moved to Bangalore, over a decade ago, as I tried to make sense of the scenes, iconography, smells, curious snacks and strange vegetables around me. These images depict street market scenes that are surreal but incorporate recognisable and familiar elements.’



Camilla Brogaard

Unimagined Sensitivities. Video of a Performance. 24min

<https://vimeo.com/420022286/b1050feada>

‘Camilla is a Danish dancer and dance-maker based in Berlin. She is a writer, dedicated to poetic work, and whilst engaged in a multiplicity of projects, she is also earning her degree in philosophy. Concerned with the notions, meditation and communication, Camilla honors her romantic belief in the body’s innate need to understand and refine its linguistic depth, not only in her commitments as an artist, but also as a yoga teacher and Reiki practitioner. Thus, her practice is essentially an expression of care and a critical comment on excessive, aesthetic labor. Camilla’s most recent performance commitments and collaborations include the work of Punchdrunk, Ursina Tossi, Rachel Monosov, Theo Clinkard, Simone Forti and Johannes Wieland.’

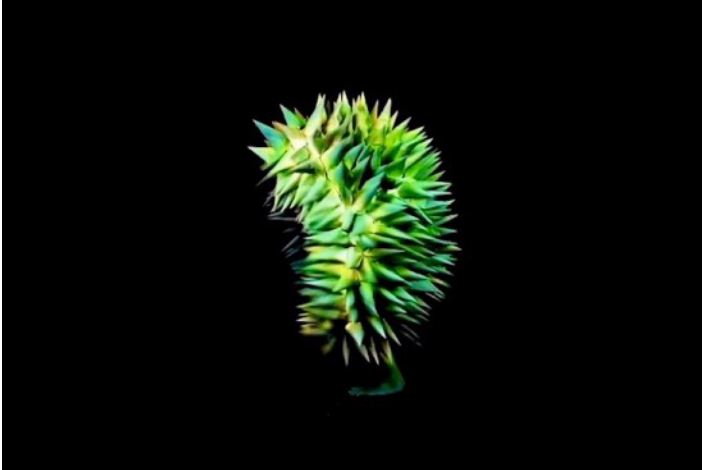


Linnea Langfjord Kristensen

Is it really ever really really really real? Or is real reality really just a representation? Really. Video, 6:22 minutes.

<https://vimeo.com/398537312>

‘Linnea Langfjord Kristensen is an artist, theatre-maker, poet and researcher who lives in London, graduating with an MFA from The Royal College of Art this June. Her projects take the form of kaleidoscopic performances and theatre, encounters, books and workshops. In different ways they investigate the production and distribution of meaning and realities, with special attention to the ways in which narratives around “the meaningful” are embodied in everyday life. Her current body of work explores a contemporary obsession with "being real" and what that means when reality itself is a representation.’



Svetlana Ochkovskaya

The Seen. Video, duration 00:03:15

<https://youtu.be/VBoLMK3VvRQ>

‘Through the visual transformation of the human body and creating a disorientated environment in Svetlana's work, she is curious about things that are deemed weird or different. Explore the idea of fantastic, strange and 'other' she produces her wondrous world of curiosities. Inhabited by a creature, neither human nor alien, real or imaginary, these constructed environments bend the fragile boundaries of our perceived reality. Through performance in the full-body sculptural suit, Svetlana attractive in reversion of the identities, extending the boundaries of the imaging.’



Nicole Wassall

Songs of the River. Video. 16:58

<https://www.youtube.com/watch?v=LurMCeghlok>

‘By searching for emotional honesty I investigate how perceptions shape our reality. This means using artistic practices in less conventional ways and combining a study of neuroscience informed by intuition and psychology. The resulting work looks nothing like science, but is underpinned by insights into how the brain processes information for the purpose of opening up ideas. ‘Songs of the River’ is a simple fable about a man and horse. Using a dream like audio and visual aesthetic, the unique structure creates a deeper level of understanding. It takes us from what we think is real to a new level of real.’



Toby Rainbird

Reservoir Revisited. Video.  
5:19 mins

‘Toby Rainbird is a Jersey-born, London-based Artist. His practice is an exploration into personal observation, doubt and intimacy. Looking to evoke some essence of likeness and desired understanding of his subjects -Rainbird avoids any sense of true objectivity within his practice; instead, relying on doubt and revision in the construction and reading of his work.’



Lavoslava Benčić

MUSEGAN2. Animated GIF

<https://vimeo.com/409855585>

‘In the experimental art work MUSEGAN2, I engage critically with machine learning and AI technologies. Actually, I examine how the word "muse" (and the textual descriptions that are

close to the basic concept) is translated into the sequence of synthesized images. With the tool, AttnGAN I synthesized the details on different sub-regions of the images. I paid special attention to the description and selection of relevant words in natural language (English). We may admit that the results are unpredictable and synthesized images are unexpected if we compare generated images to the perception of the real "muses" in today's society.’



Frances Willoughby

We Fight Amongst Ourselves. Mixed Media. 100 x 80 x 35 cm

‘My practice is often autobiographical I create work through various mediums including sculpture, installation and collage.

Using a psychoanalytic framework, I draw on themes such as memory, nostalgia and the Uncanny. My sculptures and installations often contain an abundance of everyday found objects, I displace these familiar objects and create an alternative narrative which I intend to depict relationships, anxiety and conflict. In my most recent series of work, I have created life-sized textile sculptures which explore the fragmented body. These enlarged, distorted dolls act as puppets each playing their part in re-enacting a combination of memories and dreams.’





Sofia Legarreta

Tituba. Video triptych, 00:08:25

<https://vimeo.com/383074973>

‘Sofia Legarreta (b.1993, Chihuahua, Mexico) lives and

works between Paris and Mexico City. Language is the basis of Legarreta’s work. The texts and poems she creates are transformed into videos, photographs, performances and books in order to explore the link between inner states and external events. Dealing in memory, rituals and dreams, her creations are perceptual events that both arise from and deliver rich internal experiences.’



Yizhe Huang

Red Corner. Oil on cardboard 75 x 6 inches. 2019

‘To see takes time. New York City’s numerous blocks repeat themselves and thus form patterns; the city’s lights, shadows, and architecture also create ambiguous geometries together. Chaotic and isolated patterns of the cityscape guided my painting compositions while I analyze phenomena shaped by

the natural and artificial lights of the cityscape. Investigating confined and infinite spaces by using two-dimensional surfaces is a crucial part of my practice. I depict new mapping of forms from buildings and their textures by processing elementary geometric shapes and structures to remain ambiguous.’

Louise Montgomery



Man looking. Monoprint, collage, acrylic paint and crayon drawing. 84x59 cm

‘The artwork often walks the line between the calm and the chaotic, questioning how we can view the world, creating a consensus reality that in fact isn’t a consensus at all. Many in the world having ideas that move in countless ways. I use the subconscious brain as a tool in my art, at first glance the brain is

dealing with very basic information and I like to use the

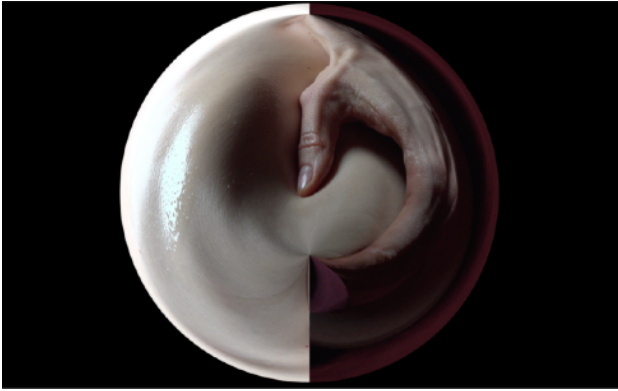
idea of the first glance in my work, often choosing to alter our first sight through disruption and chaos I can create further understanding of human viewpoint thought and feeling.’



Marco Piccari

Butterflies. Oil on canvas, 80x35x5 cm

‘In my art research I focus on the loss of conditions that, before this age of informatic neoliberal capitalism we live in, made human connections and encounters possible and auspicious. Conditions that went lost due to a general process of urban, social and mental gentrification that started in the 1990s. In my practice I focus on ephemeral phenomena such as lights and shadows as symbols of our ambivalent nature (material and immaterial, Eros and Thanatos, inside and outside) and also as ghostly representations of absence, or absent presence, like in the switch from bodily presence to a society of avatars.’



Anna Kushnerova

MONOMANIACAL. ABOUT YOUR OWN MOMENT OF BEING. Video. 6min

<https://vimeo.com/340618072>

‘Visual Artist, Performer, Curator (video, sound, movement and sculpture). Born in 1984, Siberia. Russian/Belgian. Currently lives and works South Devon (UK) . Anna K. presented and curated at numerous international shows, including a performance at the Art Basel (Switzerland) & Arnhem Mode and Art Biennale (The Netherlands). Anna brings together movement, spoken word, sculpture and moving image. Works and processes reside between choreography and visual art. In live performances and videos she often seeks to initiate and explore forms of collaborative engagement and practice. VIDEO WORKS often resolve around the study of self-perpetuating complexity of experiential synthesis through perspective, image, sound and movement.’



Mateusz Odrobny

LSD25. Enamel on Board, 64cm x 50cm

‘Currently Odrobny is painting new work under the moniker LSD25. These works aim to explore the psychedelic condition and act as conduits to altered contemplation. Technically the work is drawing heavily on sign techniques for the execution. This initial project under the LSD25 moniker is tentatively entitled "Ecstatic Objects for the Psychedelic Practitioner".’



Chinar Shah, Leslie Johnson & Smriti Mehra

More Joy, More Love, More Mortgage. Video, 4min 20 sec

<https://vimeo.com/263128039>

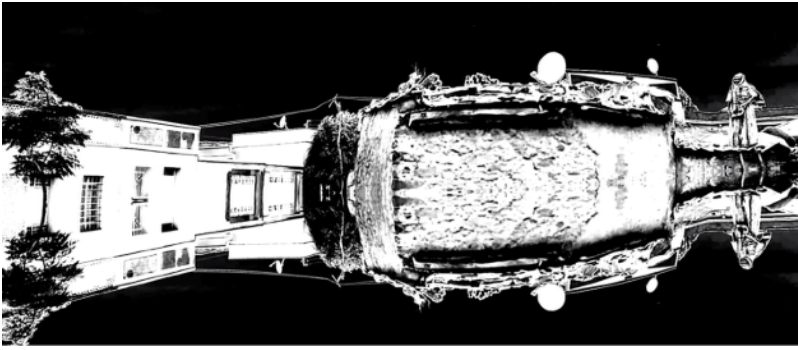
‘The work focuses on reality through its artifice, home versus status. Opening a space for contemplation through “speaking twice”: the work has points of departure and then another complexity in representation of the gap between what we know and what we do not know. We break into the fantasies of real estate to lay it bare in its own bizarre syntax. This work is a result of collaboration between three different individuals living in three different countries and two separate continents. Our concerns align and our practices intersect as we reckon our distance through Skype calls and time zones.’



Sam Weldon

Dreams Make Sense. Acrylic, Gloss, Spraypaint, and Collage on Canvas. 180cm x 120cm

‘Memories, experience, dreams and contemporary culture all influence my work. Themes, such as the fast-paced growth of technology and our role and interaction with it, is a source of fascination for me. It is both autobiographical and external cultural factors combined; the reading of fiction and non-fiction, and painters such as, Baselitz, Basquiat, and Dubuffet, that help inform my visual language. My work is elegiac yet combine this with a bold style and humorous undertone.’



Freya Tewelde

Lost for Territory. Video. 0:48 mins

<https://vimeo.com/387426231>

'I am a multidisciplinary artist. The concept of social or Political art is the main essence of enquiry. I use absurdity, humour and distortion to highlight this exploration. I am touching and revealing on the notions of difference and ambiguity through moving images and or print installation that reorientate post-identity construction. The performative aspects of my practice explore the overlooked and plain-site of public reception. These images crawl, roll, mask and flip gestures toward a visual break from the associated conventions of the marginalised self whilst equally suggesting joy and ambivalence.'

Really//Real Artists: Sofia Legarreta | Lavoslava Benčić | Terry Silvester | Camilla Brogaard | Chinar Shah, Leslie Johnson & Smriti Mehra | Marco Piccari | Svetlana Ochkovskaya | Joe Richardson | Anna Kushnerova | Toby Rainbird | Linnea Langfjord Kristensen | Louise Montgomery | Nicole Wassall | Freya Tewelde | Sam Weldon | Frances Willoughby | Caroline Vitzthum | Matthew Lee | Ally McGinn | Yizhe Huang | Mateusz Odrobny | Curated by Toby Rainbird

