

STELLA CAPES b.1978 Sheffield, England / Lives and works in London

Failure appears to be the principle concept of engagement in the work of Stella Capes. This leads to the creation of pieces suffused with humour, often with elements of tragedy, yet which never lose sight of the concept of failure to have the emphasis for the poetic and the fleeting. Her works generate a rich melancholy and tangle with concepts of the human condition; namely our attempts to succeed and with that our inevitable encounters with failure. Trick, Untitled and Untitled-Cloak, three works included within the exhibition, are evidently indicative of these aspects whilst also introducing an element of the performative, in such a way, which bestows on viewer the task of unravelling how these pieces were in fact brought into place.

TOMAS CHAFFE b.1980 Nottingham, England / Lives and works in Nottingham

Tomas Chaffe's practice intends to act in response to the social and cultural issues as well as environmental aspects - on both a specific and more pervasive level - that shape, define and work upon a particular context. His works seek to explore the mechanism that bears affect on the reception of art and in addition set out to question what defines spaces of art display and the display of art. The two works included within the exhibition could be mistaken as part of the exhibition display, an assumption that proves to not be incorrect, which is all part of the artist's strategy. Presentation of Resource (2) and Presentation of Konzeptas are in fact part of larger series of works in which Chaffe covertly contributes to exhibitions by means of developing the presentation for other artist's works; in this particular case a seating bench for Gintaras Didziapetris and a display device for the work of Blue Firth. In doing so, Chaffe chooses to disguise his contribution within other works comprised within the show, thus dissolving - and perhaps losing - participation into the apparatus of the exhibition.

GINTARAS DIDZIAPETRIS b.1985 Vilnius, Lithuania / Lives and works in Vilnius

The concept of the verbalisation of thought is where the practice of Didziapetris's resides. Konzeptas, the work included within the exhibition, proves exemplarily in this line of investigation. One day by chance the artist had heard about Konzeptas, a small village located within the central region of Lithuania. Shortly after, the artist journeyed to Konzeptas and began considering how to make his discovery into a work and make the discovery of making the work part of the work itself. The artist decided to contact Benas Rupeika, a broadcaster from a Lithuanian national radio station. Rupeika is best known in the artist's homeland for his radio programme entirely comprised of conversations he conducts with various people in the countryside of Lithuania, centring on their rural lifestyles. Didziapetris invited Rupeika to fulfil part of the work, requesting for him to travel to Konzeptas to carry out a number of interviews with some of its inhabitants. He agreed and conducted the interviews specifically for the purpose of the work, which were also later broadcasted on the same radio programme that brought the artist to Rupeika. In addition to these recordings, three photographs assist with a description of Konzeptas, which in result seem to pose the question of how one can provide a true representation of an idea - an attempt to document the fleetingness of thought - rather than merely stopping short of being just a documented reality of the village. Based entirely from memory, alongside these photographs a map describes the artist's journey from Vilnius to Konzeptas. In addition to audio recordings of Rupeika's interviews, English transcriptions of the recorded conversations have been produced in booklet form and are freely available to take away during the exhibition.

BLUE FIRTH b.1981 Nottingham, England / Lives and works in London

Deriving from a personal interest in the occult, mysticism and the paranormal, Blue Firth's research-based practice readily draws upon these fields of appeal, seeking to translate the particular atmosphere of each to the gallery space. However, her work is not concerned with rejuvenating an investigation into the dematerialisation of art that these partially mythical sources of inspiration might suggest, but is occupied with some of the core ideas synonymous with the resurgence of conceptual art: the framing of viewers experience and a plea to address audiences' imagination as well as the role of participation. As oppose to leaving very little physical presence, her attention is directed towards the staging of visual elements within an exhibition, which is always articulated in close conjunction with her research. For example, a work produced for the occasion of a recent group exhibition mixed together imagery found in ancient alchemical and magical manuscripts - the same combination of imagery that thieves purportedly once used to induce temporary blindness. By drawing upon elements of a medieval spell, another recent work endeavoured to coax change out of people's pockets should they have stepped near its range of occupancy. Furthering this investigation into the unknown, her work located within this exhibition presents a collected anthology that forms a guide to what cannot be seen. As the work is perpetually transforming in accordance to locations in which it is shown, some of the presented material relates specifically to the context of Berlin.

ALFRED JOHANSEN b.1924 Odense, Denmark

I've never met Alfred Johansen; in fact very few have. Albeit born in 1928, death or even his current whereabouts are unknown. During the mid 70s the artist vanished, and due to this act of disappearance the condition of Johansen's current state cannot be confirmed nor denied. Further shrouded in mystery are the works he made during his short artistic career that were only experienced directly by very few. The two works on display serve as the surviving traces of a number of performances conducted by Johansen in darkened gallery spaces, which at the time left audiences entirely bemused and thus operated by rumour rather than concrete fact, much in the same way as his biography. As both photographs were taken without flash to overcompensate for the lack of light, the speculation occupying the minds of those who endured the artist's performances also follows on when confronted with these works, all of which is ultimately part of Johansen's original goal. Also shown within the exhibition is a letter written by Johansen, which may offer insight into the reason behind his decision to stop producing work then later vanishing without a trace.

BENOÎT MAIRE b.1978 Pessac, France / Lives and works in Paris

Benoit Maire's works comprise intertwined, laced histories, and arise from collaborations with other practitioners including artists, key philosophers and various fictional characters. Casting a focus on art's discursive capabilities, his pieces to date have taken on various forms such as lectures, discussions, books, photographs and installations, taking as their starting point a number of philosophical and historical texts - most recently of which resulted in an exploration of the relationship between repetition and lived time. In Forecast Of October 22 serves as an indexical trace of a performance undertaken by the artist in London. This work springs from the artist's desire to fuse together most notably a reference to Jacques Derrida's Mémoires d'Aveugle (memory of the blind people), a personal quest to experience blindness yet with his eyes open - which the artist has had for a number of years prior to its

undertaking - as well as a desire to be the protagonist in performance that set out to make temporal disturbance to the everyday. The work was directed partly in collaboration with ABAKE, a graphic design team based in London, exemplifying the artist's fulfillment of works in close collaboration with others.

DAN REES / CATHERINE GRIFFITHS b.1982 Swansea, Wales / b.1981 Yorkshire, England / Both live and work in Berlin

HOME FOR LOST IDEAS is a project organised by artists Dan Rees and Catherine Griffiths. The project consists of contributions by numerous artists pertaining to an invitation sent out by Rees and Griffiths in which they made a request for lost ideas. This exhibition offers a selected presentation of the project, which is shown over a number of vitrine's.

MANDLA REUTER b.1975, Nqutu, South Africa / Lives and works in Berlin

With the work of Mandla Reuter comes the alteration of space, taking the form of installations and architectural interventions. His works set out primarily to induce an amplification of aspects commonly overlooked, and with that amplification often leads to a dramatic transformation within the viewer's perception of a particular space, focusing on their activity and position. His works to date have designed numerous ambivalently fuelled situations including the shaping of a detour within the viewers path inside an institution by using tropical plants; the transposition of a small Madrid based private apartment into a fully working cinema; the organisation of a mysterious exhibition that purportedly took place in Buenos Aires; obstructing the front entrance to an exhibition using a large stone; and the entire set of keys to an exhibition space placed on view within the exhibition space itself. Reuter's work within the exhibition is intended to cause an equally elusive atmosphere, shifting the mise-en-scène to the fore. Interfering with the artificial lighting of the gallery, Time Has Ceased Space Has Vanished plunges the exhibition space into partial darkness, the direction of which is set by a subjective calculation: 90 percent of the time it takes to view the entire exhibition.

HANNAH RICKARDS b.1979 London, England / Lives and works in London

The work of Hannah Rickards comes as a result of an elaborate process, which is always undertaken with a great degree of complexity and precision. The exact course of these actions, however, are later concealed and disguised by the artist within pieces that confront us with the apparently familiar. She uses the medium of sound yet her works tend not to be about the specificity or the position of this medium within the visual arts. Rather, sound is a medium that enables the artist to platform the idea of combining nature with artifice. Altering noises from the natural world, such as those made by birds or, as demonstrated with the work in this exhibition, the sound of thunder, she dismantles the ordinary and resembles it entirely differently, yet whilst still keeping the nuances and defining factors of those sounds intact. The consequences of these works often leave viewers with a sense of uncertainty, urging one to listen closely in order to reach a partial understanding of what has contributed to the making of her works. Camouflaging an undercurrent of events, Thunder is a recording of a single thunderclap drawn out to seven minutes, transcribed into a musical score and then performed by six musicians using six different instruments. Subsequently, the recording made of this performance was then compressed by the artist to match the same length in time as the original thunderclap, thus formulating a circuit on which, from the basis of the outcome alone, we can never be certain about what we are fully experiencing.

YANN SÉRANDOUR b.1974 Vannes, France / Lives and works in Rennes

The practice of Yann Serandour is occupied with questions of reference, control, value and exchange. Drawing upon paradigms of dissemination and circulation, Serandour shapes works that aim to alter the meaning of a number of historical artworks in such a way that could be described as form of footnoting. Standing in line with this strategy, L'Espace, Lui-même takes as its starting point a newspaper produced and edited by Yves Klein on Sunday 27th November 1960 and which focused on that day in particular. Overlooked by many was a small portion of the front page divested of anything visually recognisable, which Klein described as a representation of the space itself. It is Klein's abstraction that Serandour draws his attention to, vastly increasing its size and thus opening it out to new questions and further equivocal scrutiny and speculation. Pile ou Face, a second work included within the exhibition is also fuelled with mystery, revolving around issues of loss, action and non-event - a relic of a performance already of which has taken place. Serandour recently developed a series of new works for an exhibition in Marseille but decided to command the fate of these pieces - and the exhibition - by a toss of a coin. Tails and heads were assigned with entirely divergent results: tails, the cause to exhibit the works and continue on with the exhibition as formally planned, and heads bringing the opposite effect in which the coin would be the only element on display, remaining in the same position throughout the duration of the show and exhibited in the same way in any exhibitions thereafter.

TRIS VONNA-MICHELL b.1982 Rochford, England / Lives and works in Southend & Frankfurt am Main

Most of Tris Vonna-Michell works are disseminated in person. They leave little material trace yet direct an audience's attention to the old-age essence of storytelling rather than to the concept of dematerialisation. Delivered with great rapidity and poised eloquence, but often divested of any linear structure, Vonna-Michell's stories lead viewers through meandering journeys that oscillate between truth and false, fact and fiction, and which point to vastly different moments in history. Despite often being articulated in a tightly flawless manner - in such a way that suggests the artist is simply relaying stories already told - Vonna-Michell's tales are the result of a personal craft and follow after years worth of personal research. Through the content of his narration, he makes visible the as of yet seen, within which associative links and interconnections seem effortlessly forged between vastly different points of history. Alongside this, his works consist of partial accounts of his own personal experiences, which he turns into as much significance as the points of widespread historical importance that he draws upon. Despite how the particular means of the dissemination of his works might suggest intended references to early performance and conceptual art, they are not concerned with art history in so as much a reference to those movements. Rather than the work being a predominant focus on the tension between audience and performer, Vonna-Michell's works take place more discretely. Viewers are often felt personally drawn in, lost, then regain their position to only lose themselves shortly after, shaping a uniquely compelling experience. The artist has developed a new work specially for the occasion of the exhibition that, among other issue of address, intends to overcome the obstacle of himself not being able to be present within the gallery space for the entire exhibitions run, yet, paradoxically, will still carry the special ingredient that defines his work: that of a delivery by his own narration. This piece sheds a peculiar tale centred upon the surrounding context of the gallery, the activation of which is entirely at the commanded of the individuals who visit the exhibition. For more information, please ask at the galleries reception area.