

VITRINE

Sounding Off 2.0

VITRINE's 10th Anniversary

VITRINE, Digital

Launch: Saturday 8 August 2020

8 August - 8 November 2020

www.vitrinegallery.digital

VITRINE's 10th Anniversary exhibition 'Sounding Off 2.0' launches our new programme at VITRINE, Digital. We have commissioned each artist to produce and stage new performative and digital work online, including: **Nadim Abbas, Nicole Bachmann, Edwin Burdis, Kara Chin, Anaïs Comer, Tim Etchells, Jamie Fitzpatrick, Ludovica Gioscia, Katrin Hanusch, Candice Jacobs, Sophie Jung, Rene Matić, Campbell McConnell, Paula Nacif, Milly Peck, Sam Porritt, Ralph Pritchard, Natasha Rees, Bioni Samp, James Stopforth, and Charlie Godet Thomas.**

Originally planned as a live 10th Anniversary event on Bermondsey Square in April 2020, postponed and then moved online, 'Sounding Off 2.0' shares its name with our original launch event back in March 2010 and celebrates our 10th Anniversary and continued commitment to creativity through the support of artists and the growth of their ideas.

This new digital exhibition space triangulates our activity; Working between the object, performance, and digital offers the artist and viewer a multifaceted platform with a 24/7 programme, where we can continue to nurture artists and represent the scope of emerging contemporary talent from an international artistic community.

Candice Jacobs has designed the website to consider the site as an artwork in itself. Integrating animations that utilise her voice and mouth, 'Not me, but it is me, is it me?' involves an interactive network of nodal lips that activate when hovered over to speak the artist's name whose work the lips are harbouring. This playful design functions across multiple formats including phone, tablet and computer.

Nadim Abbas has collaborated with artist Erkkka Nissinen to produce the short and strange video 'BANANA 2'. Shot on high-rise roof tops in Hong Kong, the video follows 2 masked individuals teleport, pass a banana to one another and then disappear.

Nicole Bachmann has created a new 40 second single channel audio work titled 'under your skin, I imagine, my temporary, refuge, held by, invisible hands, passing me around'. The work stems from Bachmann's interest in language, which she feels has recently let us down in the face of worldwide misery and injustice. She attempts to break down language and narratives to leave the listener to make sense of their bodies with sound.

Edwin Burdis has collaborated with Thomas Rees and Sam Jordan Richardson to produce 5 short videos. Burdis and his collaborators have musically scored mundane or simply edited scenes resulting in a strangely reassuring series of music videos.

Kara Chin's animation 'Fitbit Worship' is a bizarre video of green figures performing yoga poses to worship fitbit's. This humorous critique of the wellness industry divulges its semi-sinister elements of reliance on health technology and societies unconditional devotion to them.

Anaïs Comer's new series 'we've been listening...we know your secrets', is comprised

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of 5 animated crows which subtly whisper short and ambiguous secrets. The artist has animated the crows to speak the words and therefore allow the secrets origin anonymity.

Tim Etchells' new audio work 'To Slow Down Time To Slow Down' follows the lead of Etchells' ongoing experiments in performance and installation using repetition, transformation and layering of vocal loops. The work explores the phrase 'to slow down time' which, through the appearance of mini pauses in performance delivery soon morphs back and forth into the injunction 'time to slow down'.

Jamie Fitzpatrick's animation 'The Garden of PiggyMale (Sketch)' continues the artist's interest in public sculpture. The video guides the viewer through a scenic garden in which Fitzpatrick has included digital renderings of his proposed public sculptures and narrated the story.

Ludovica Gioscia's 2 short looped GIFs 'FEELINGS' and 'AFFECTION' follow the artist's interest in recycling and reusing to create a collage or material spelling out each words. 'feelings' is spelt with clay, torn paper and leaves, where as 'affection' is spelt with ribbon, fabric and her cat Arturo.

Katrin Hanusch's GIF 'Wiggle (Dusk)' has found the artist casting a mould from 2015, produced on a residency at the Scottish Sculpture Workshop. The aluminium cast derives from google maps images of the Scottish landscape which has then been endowed with fabric.

Sophie Jung's video 'Under the Bed' follows her partner Peter trying patiently and less patiently to help his late father Richard Burleigh adjust his former bedside lamp to a very particular position a few months after Richard left his meticulously arranged sanctum to live in care. This footage is superimposed onto extracts of the 90's afternoon tv show that seeks to characterise people by their home decorating choices 'Through The Keyhole' (1987).

Rene Matic contributes an audio reading and PDF of their 2020 dissertation 'this is england and this is england and this is england'. The dissertation is an exploration of Matic's relationship to Skinhead culture through a "critical examination of Shane Meadows 2006 film 'This is England'".

Originally planned as a live performance on Bermondsey Square, Campbell McConnell's surreal video 'Genetically Modified Aquadvantage Salmon' is recorded in the artist's studio. McConnell performs a number of odd and exaggerated characters telling the story of a stairway with a fishtank at the bottom and a gate at the top that the artist has constructed.

Paula Pinho Martins Nacif's video 'Butterflies, breathless' is a collective breath. A breath for the past and the future; before and after breath. A breath for those who can't breathe. A breath for the times you have lost your breath. Nacif generates exchange, honesty, affinity, interference, interdependence, and strategies of support, affirmation, and infrastructure for all of the above.

Milly Peck's GIF 'From a Great Height' combines multiple of the artist's sketches of bird faeces landing on various surfaces into a flip booked styled animation. The GIF is characteristic of Peck's work which often combines slapstick humour with the mundane or in this case the downright unfortunate.

Sam Porritt has produced 2 new audio works in collaboration with Dustin Ericksen. Both 'Helpline' and 'Interruption' are instrumental tracks made up of guitar, drums, keyboard and other sounds, producing a structured yet illogical piece of music.

Ralph Pritchard has been producing a series of short films on his Instagram page over quarantine in London, UK. He uses a collage of YouTube clips and iPhone footage exploring themes arising from the pandemic; intimacy, productivity, mental health. Pritchard will be sharing some of his films on VITRINE's Instagram IGTV throughout

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Natasha Rees' audio work 'Nation Undressed' condenses the Prime Minister's press conferences in the run-up to the UK coronavirus lockdown in March 2020, into a continuous stream of breath intakes. The piece culminates with Boris Johnson's address to the nation on the eve of March 23, 2020.

bkeepr1 aka Bioni Samp is an artist, musician, inventor and beekeeper. bkeepr1 is Samp's new alias for streaming from home in the pandemic age. Merging multiple video views with a staged streaming of his unique sets, which combine synthesisers with hive sounds, 'ZOO-M-EARTH' engages with what it is to be online when the Earth seems to be offline.

James Stopforth has produced a series of GIF's titled 'LEGWORKS', which are part of a larger body of work under the same title. 6 of the 12 GIF's, which present expressions performed by the artist and filmed, are shown as part of 'Sounding Off 2.0'.

Charlie Godet Thomas has created a downloadable and functioning font of his mother's handwriting taken from a book of shopping lists she had written. Thomas compares the process of mining the font to drawing a portrait from memory, as certain parts are missing such as the letter 'Z'. 'MOLLY.otf' is a tender-hearted and moving display of love.

'Sounding Off 2.0' is generously supported by Arts Council England, Bermondsey Square Community Fund, Swiss Cultural Fund and Team London Bridge. With thanks to Brendan Oliver and Wearegoat.



VITRINE is focused on artistic experimentation and emerging interdisciplinary practices. The gallery was founded in London in 2010, with a second space in Basel opened in 2016 and a third digital space launched in 2020. Over this decade, we have established a reputation as a selector and nurturer of new talent and our continued aim is to support artists' careers and the growth of their ideas.

Our programme is focused on interdisciplinary approaches in a variety of media, concentrating on artists working in installation, sculpture and performance.

Our spaces are transparent, which allows all exhibitions to be viewable 24/7 from the surrounding public squares. Both VITRINE London and Basel are wheelchair accessible. Our office and viewing spaces are hidden inside, allowing for an incredibly flexible contemporary exhibiting and working space.

Our business model is a hybrid. We operate an expanding commercial gallery; representing a core group of artists and advising international clients. Our work in the public realm and commitment to supporting artists with ambitious experimental exhibitions has allowed us access to public funding, which we carefully use for specific large-scale non-profit projects.