

MICHAEL A. BERMAN / ZADOK BEN-DAVID /

RANA BEGUM / DALE BERNING /

SUKI CHAN / TATIAMA E. FERNANDEZ /

ITAMAR GILBOA / LUDOVICA GIOSCIA /

EMILIA LOUVERDO / TESS JARAY /

GARY McDONALD / GIDEON RUBIN /

MICHAEL RUBIN / SILIA KATUNG /

.....  
'A sequence is essentially a whole in  
which nothing is repeated' Roland Barthes  
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## FORWORD

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The Beldam Gallery is administered by Brunel University's Arts Centre. This beautiful and versatile gallery opened in 1997 as a purpose-built addition to the Uxbridge Campus, named in honour of Dr Robert Beldam CBE, a great supporter and benefactor of the University.

The Beldam gallery shows a wide range of modern and contemporary art and craft: from work by students and the local community to national and internationally acclaimed artists. Its programme includes an annual exhibition by those attending courses at the University's Arts Centre, work by British and foreign artists with developing reputations, and artists of international standing such as David Hockney, Matisse and Picasso.

In August 2006, the University opened its new purpose-built Arts Centre, providing weekly classes and specialist weekend courses in a wide range of visual and tactile arts. The full programme is available on [www.brunel.ac.uk/artscentre](http://www.brunel.ac.uk/artscentre).

We are delighted to welcome Silia Ka Tung as guest curator for our current exhibition "Sequence and Repetition".

Jay Wilkinson  
Director, Brunel Arts Centre

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## A BOX OF CANDY

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*Unfairness and violence make me feel melancholic. [EI]*

Being lied to, patronized or manipulated makes me violent. Often the three occur together and that's when I see red. [LG]

*Once upon a time there was no snake, no scorpion, no hyena, no lion, no wild dog or wolf. There was no fear, no terror, Man had no rival. [IG]*

I really do live for the future, because when I'm eating a box of candy, I can't wait to taste the last piece. I would rather either have it now or know I'll never have it so I don't have to think about it. That's why some days I wish I were very old-looking so I wouldn't have to think about getting old-looking. [Andy Warhol]

*Outdoors, I scarcely knew what had happened or remembered any other time. There had never been rain, or frost, or cloud; it had always been like this. The heat from the ground climbed up my legs and smote me under the chin. The garden, dizzy with scent and bees, burned all over with hot white flowers, each one so blinding an incandescence that it hurt my eyes to look at them. [GM]*

When it rains...hmmm, I think back to the past. As a child I used to enjoy listening to rain drops. Rain makes me feel lonely and melancholic. At the moment my favourite toy is a small old doll, a groom with striped pants and a long black coat. I call it the conductor. [GR]

When things don't go my way it leads me to violence. [RB]

*It's all David Lynch's fault. In retrospect the curtains of the Black Lodge were always more seductive than Blue Velvet's breathing diaphragm curtains. Red is speechless underwear, blushing children's cheeks, gums and devils. New Yorkers will understand. In the wintertime, late at night after it snows there are times that the electric light goes red. Scientifically I have no clue why this occurs but I have seen it on several occasions. I have awoken in the middle of the night on the 21st floor of an apartment building with that red just blasting in like it's from 'Close Encounters'. I am trying to paint that red. I work at night, in the studio, teaching or bartending. When I go home it's late, there is no sun. Outside the tones are closer, more acidic. I think I see more at night than I do in the day. Taking it all in. [MA]*

There are doors to the right and doors to the left, but they are too small, too narrow,

and too frequently opened. With each gust of wind, they move slightly to the left, but just before the wind closes the one and then the other the spaces beyond them become momentarily visible. Long narrow strips of patterned paper, of trees in flower and running water disappear as the door clicks shut. Since their exact positions within these darkened walls are never quite established the spaces they conceal remain only partially known. Above each doorway in small receding alcoves are hung one bell and three, on red strings of cotton and wool tied to ornate wooden handles. The bells ring with the wind, the cadence and the volume of their chiming ever changing. [DB]

*From the 21st floor I think of Hong Kong, and I've seen the views from this height and above many many times. At day you can see all the skyscrapers, the mountains, the sea, and the energetic city. If you're looking at the city at night, you have magnificent views of the glittering city, the dazzling lights; traffic... but then there's a big chance that you are looking at another building since there are skyscrapers everywhere, and you see people stuck at their tiny seat in the office day in day out. [SKT]*

Daydreaming is magical and an escape from chaos. [SC]

*When he awoke, the dinosaur was still there. A short story by Augusto Monterroso. [TEF]*

This text is constructed from contributions made by the artists within this exhibition. It is hoped that the notion of sequence offered proposes the possibility of something other than that of definitive meaning or chronological engagement with a subject. Whilst sequence can be seen as demonstrative of the action of making or realising a work of art, the sense in which I have chosen to employ it treats it simply as a strand of conversation.

This is a conversation that neither starts nor finishes, that is placed within another conversation, and ultimately is one that belongs to a different generation of artists. So from the candy box of Warhol (where the text begins) the voices of the artists amalgamate to create a composite narration that takes us from childhood and violence to the twenty-first floor and the conceptual entrapment of a theoretical novel. The text is poetic, sometimes brash and often biographical. Voices within voices, its strands are owed to the diffracted conversations of Warhol, but one thing remains, that like the works themselves the text unfolds at the discretion of the reader.

Compiled and edited  
by Charles Danby

## MICHAEL AJERMAN

Michael Ajerman works around the complexities of reinventing experiences and sensations that he is drawn to and compelled by. This leads him to various explorations of emotion, themes, and opinions. Using all that is available to him: working from direct observation, from memory, invention, and diverse imagery in order to push his ideas forward. He grounds his work in a deep concern for colour and construction in order to portray some taste of the original motif. Ajerman works in a monomaniacal manner in order to achieve a density and an intensity of forms and imagery that simultaneously relate and confront the viewer.

Michael Ajerman was born in New York and grew up in the Tri-State area. He studied at the Corcoran School of Art, New York Studio School, Yale Summer School at Norfolk, and completed his MFA at the Slade School of Art in 2003. Since then he has exhibited in various exhibitions and art fairs in England, China and the USA. He received the British Institute Award from The Royal Academy in 2003 and had his solo exhibition, 'Long Way Round' at London's Bischoff/Weiss in September 2005. Recently his work was included in 'Let there be light' held at Sotheby's in 2006. Michael is represented by Bischoff/Weiss Gallery and lives and works in London.

Greenwich Interior,  
2004 - 2006  
51 x 61 cm  
Oil on Linen



## RANA BEGUM

A fascination with repetition and geometry, which is the vocabulary of Islamic art and architecture, is the starting point for Begum's work. The aim is to fuse elements of contemporary Western ideas, and the symbolic and spiritual dimensions found in Islam and the arts. Hence, the focus of the work is centred on the specific essence of art; colour, form, line, surface and light. Using repetition and symmetry Begum's work embodies balance and harmony that emerges from chaos. The strips of colour act as musical notes, creating a composition of rhythm, it is an abstraction that allows her to look at the work without removing the certain essence that is in Islamic art and architecture; representing unity upon the plane of multiplicity.

Rana Begum was born in Bangladesh in 1977 and brought up in England. She graduated with a BA from Chelsea School of Art. Since completing her MFA at The Slade School of Fine Art in 2002 Begum has exhibited nationally and internationally. Recent group shows include; Purdy Hicks and Rifle-maker in London, Dahl Gallery in Switzerland, Tadu Gallery in Bangkok, Haines Gallery in San Francisco and the Art Museum of Western Virginia. Currently she is working on a commission for Lewisham Hospital and the Coventry Hospital in collaboration with Tess Jaray. Rana lives and works in London.

No.56, 2004  
29 x 15 x 14 cm (x3)  
Resin on lithographic, electrical  
tape, vinyl and perspex.

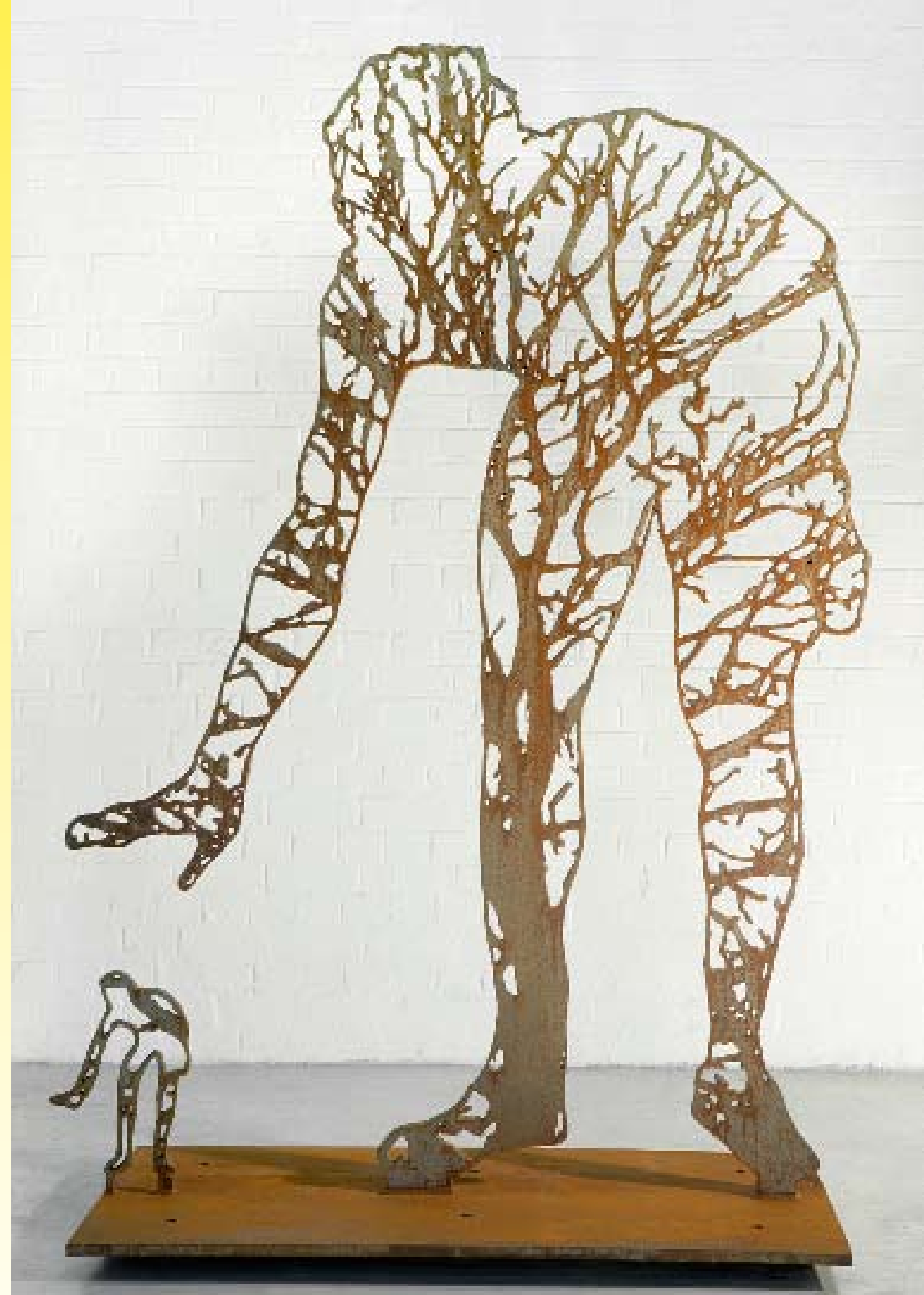


## ZADOK BEN-DAVID

Zadok Ben-David has always had an interest in magic and illusion as part of his pictorial expression. Prevailing ideas and experiences are linked to civilization and technology. Discovery and innovation correspond with the artistic notion of fantasy and magic converting the work into serious propositions concerning the absurdity as well as the hope inherent in the human condition. He works primarily as a sculptor often using machine or laser cut metal to produce figurative sculptures of monumental scale, regardless of format. His power of communication is not only visual, as there is an infinite string of unconscious elements informing our identity and testing our ideas and emotions.

Born 1949 in Yemen Zadok Ben David was brought up in Israel. He studied art in Jerusalem, University of Reading and St Martin School of Art, where he subsequently taught for many years. Zadok has had over forty solo exhibitions since 1980 including representing Israel at the 1988 Venice Biennale. His acclaimed sculpture installation 'Evolution & Theory' was shown at Annandale Galleries in Australia in 1997 and went on to be shown in museums in Israel, Singapore, USA, Germany, the Netherlands, Portugal and China. Zadok had his recent solo show at the 1918 Art Space in Shanghai, 2006. He is currently working on a major retrospective at the Guangdong Art Museum in Guangzhou, China in 2007. His work can be found in numerous public, corporate and private collections around the world. Zadok lives and works in London.

You are Small, 2005  
200 x 155 x 71cm  
Corten Steel



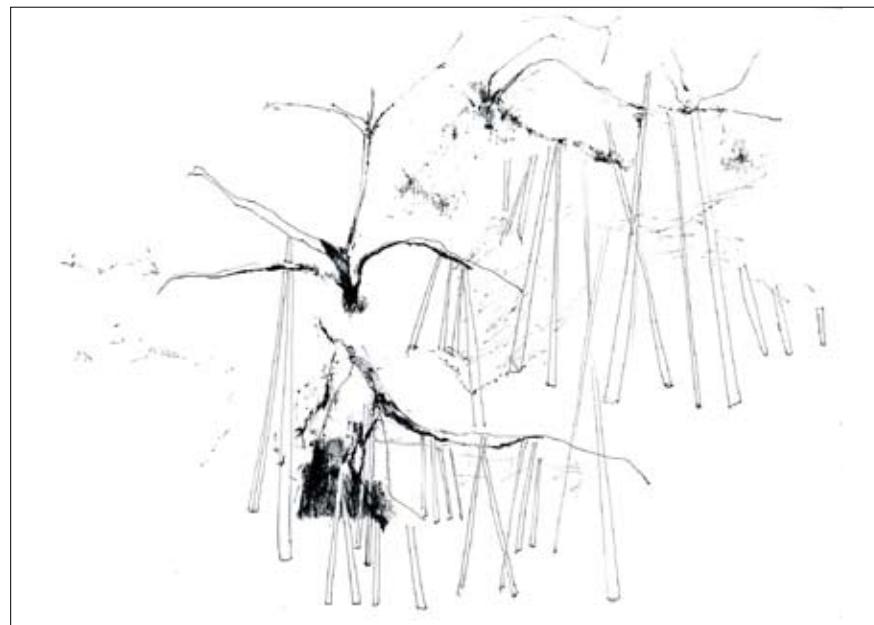
## DALE BERNING

Berning's work investigates the interstices between sound and noise, music and silence. Using the specificities of different recording and editing systems, she creates sound pieces traversed with ideas of space, of tension, of beauty, of disorder, and the way we listen to things. The work explores the spatial qualities of sound, as well as the notion of creating spaces with sound. Layering, splicing, distorting, reassembling, exploring linearity and randomness, repetition and constant change, composition and accidental sound. There is an abiding urge to allow for harmony – the possibility of grace – within or in spite of or through dissonance.

Born in South Africa, 1977. Dale grew up in Provence, France. She completed her M.Phil in Philosophy of Art and MA in History of Art at the Universite de Provence, France. Since graduating with an MFA in Media from the Slade School of Fine Art, London, in 2003, she has exhibited and performed in the UK and internationally. Recent exhibitions include: 'Slow Life' at John Hansard Gallery, Southampton; Limehouse Art Foundation, London; 'eek' at the Old Grammar School, Redruth; 'Paranoia2' at Museum of Architecture, Moscow; 'Mutated Zen: The Art of Survival' at the Nunnery Gallery, London. Recent events include 'The Listening Project', Slade Research Centre, London, 2006; 'Kaleidoscope', Whitechapel Art Gallery, London, 2006; 'The Horse Stories', performance with Hiraki Sawa, Ota Fine Arts, Tokyo, 2005; 'Blue Floor Clicking', Osaka, 2005; 'Radio Taxi', Taxi Gallery, Cambridge, 2005. Dale lives and works in London.

Stilts series 5, 2005,  
Pen on paper

Stilts series 4, 2005,  
Pen on paper



## SUKI CHAN

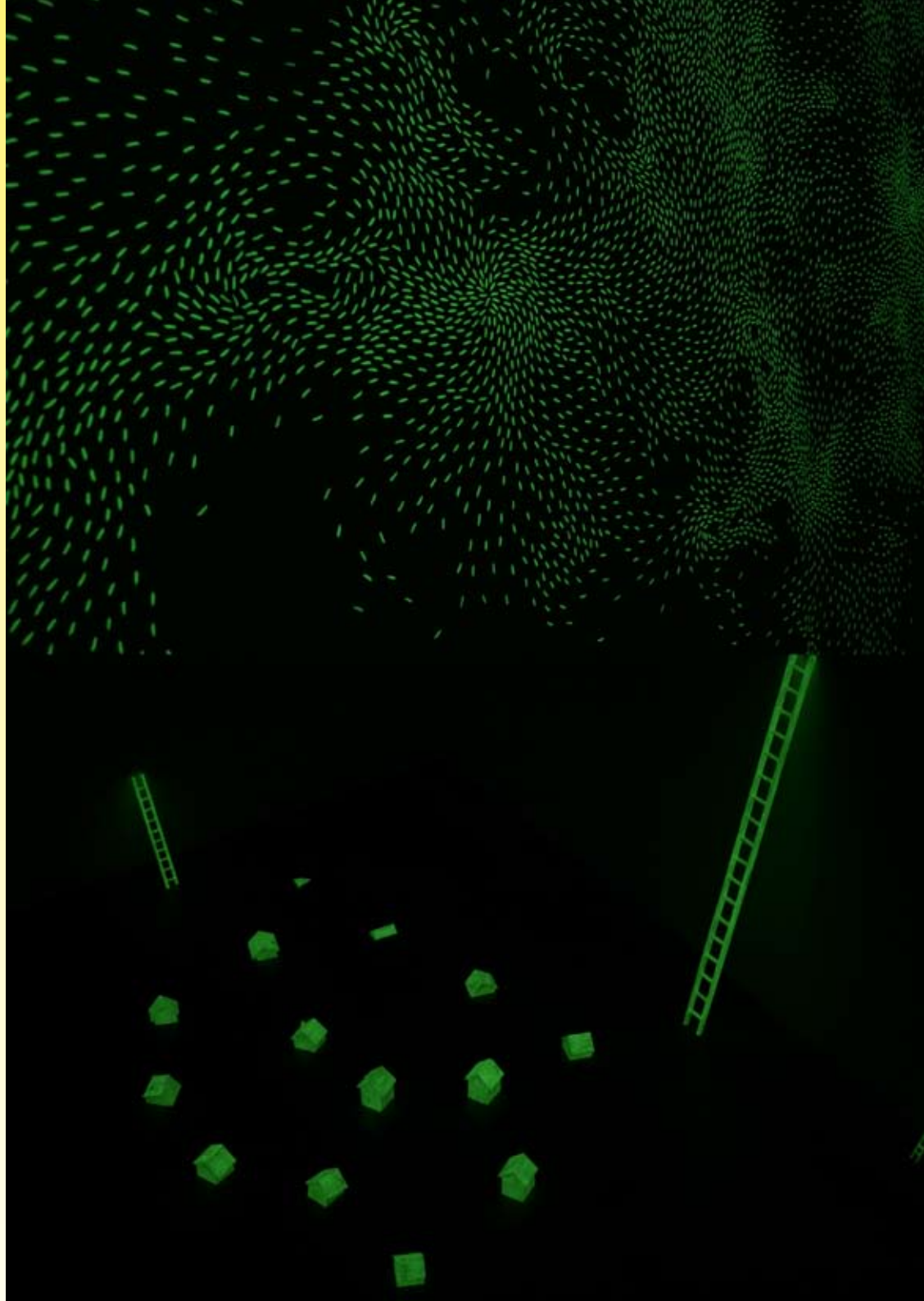
Repetition creates a logic for the most irrational or inexplicable activities. Suki Chan is interested in evocative devices and symbols which speak of histories, traditions and cultural identity. Chan creates spaces filled with a dream-like, spiritual quality. Miniature elements that create landscapes both dreamlike and mystifying.

Suki's large-scale installations are painstakingly intricate and are often the results of incredibly labour-intensive processes. Using everyday materials, light and phosphorescent paint, she sets up familiar scenarios which intimately envelop the viewer, then a sudden change in light transports them to an utopia of dreams, order and beauty.

Suki Chan was born in Hong Kong and brought up in England. Suki graduated with BA (Hons) from Goldsmiths College in 1999 has been involved in numerous solo and group exhibitions, residencies and collaborative projects in the UK and abroad, including Liverpool Biennale in 2002.

Her recent solo exhibition "The Story of Rice" at Leicester New Walk Museum is touring internationally. Her latest group shows include 'Utopias at Eigse', Carlow, Ireland; 'Fantasy Landscapes' at Asia House, London and 'Close Distance' at Plymouth Arts Centre. She recently finished a public commission for Chinatown in London; GMPTE and Withington Hospital. Her work is included in a number of public collections. Suki lives and works in London.

Decoy detail: installation  
with sensor timer, 2006  
Mixed media and  
phosphorescent paint



## TATIANA E. FERNANDEZ

Made from repeated forms of mirror off-cuts. By drawing attention to the negative spaces left from the mirror cutting process, we are drawn to the object and the material together. When confronted by these off-cuts enmasse, we are aware of a given quantity of material and how it functions as a reflected space of interaction. But, with the centre taken away from the mirrors, this vision is one that is fragmented and multilied. It is a faceted meeting of two spaces, one of function and one of the individual, of subjectivity. The piece is never seen in the same way twice, this is due not only to the fact that the reflected space is never the same, but that the piece itself is set up differently each time. It is a shifting constellation, one that responds to the architecture- a mutable arrangement that can react to, and create a particular mood.

Born 1974 in Costa Rica, Tatiana Echeverri Fernandez studied at The Kunstakademie Duesseldorf and did her MA at The Royal College Of Art in London. She has been exhibiting her work across Europe since 1998 and was awarded the Travel grant by Kunstverein für die Rheinlande und Westfalen, Duesseldorf in 2001; she was short - listed for VG BildKunst Award of experimental film and received the runner up award for Beck's Futures student Film and Video Award, ICA London in 2005. Her recent exhibitions include a solo show at Counter Gallery London; group exhibitions: 'KunstFilm Biennale Koeln' at Museum Ludwig, Cologne; 'Beck's Futures' at ICA London and CCA Glasgow; 'Syncopations: British Art Now' at Wetterling Gallery, Stockholm. Tatiana lives and works in London.

Orient liquer , 2005 - 2007  
Dimensions variable,  
Mirror off-cuts, spray paint



## ITAMAR GILBOA

“Do I really long to assimilate? Do I really want to be Green?” Gilboa raises the question on immigration, alienation and self-alienation by multi-media installation. He creates an enclosed dark blue space where each visitor is drawn into confronting his own deep feelings, faced by images and voices that initially generate curiosity, followed by an intense attention to the meaning of the spoken words. The voices originating from projections of expressionless faces of two local actors suggest a dialog. But soon the viewer realizes that the actors speak with different voices, and speak for all. The content of the spoken words seem to elude to a certain alienation from the local community. The encounters of an emotional struggle of separation from the country of birth, his cultural isolation, and the realization that there is no escape from being different and a stranger in his adopted country.

Born 1973 in Tel Aviv, Israel. After studied at Yoram Levinstien Drama School and Avni Institution of Art in Tel Aviv, Itamar received his BFA from the Gerrit Rietveld Academy, Amsterdam in 2005. His has been awarded grants from the Rabinowits Fund for art Tel-Aviv and Centre for Research on Dutch Jewry at the Hebrew University of Jerusalem on his art project on immigrants and identities in 2006. Recent group show includes: C-sides Festival, Jerusalem; Transitofestival, Amsterdam; ‘Veilig’ in CUR, Gouda; ‘Rietveld’ in the oudKerk, Amsterdam and screening at bART, Hertogenbosch. Itamar lives and works in Amsterdam.



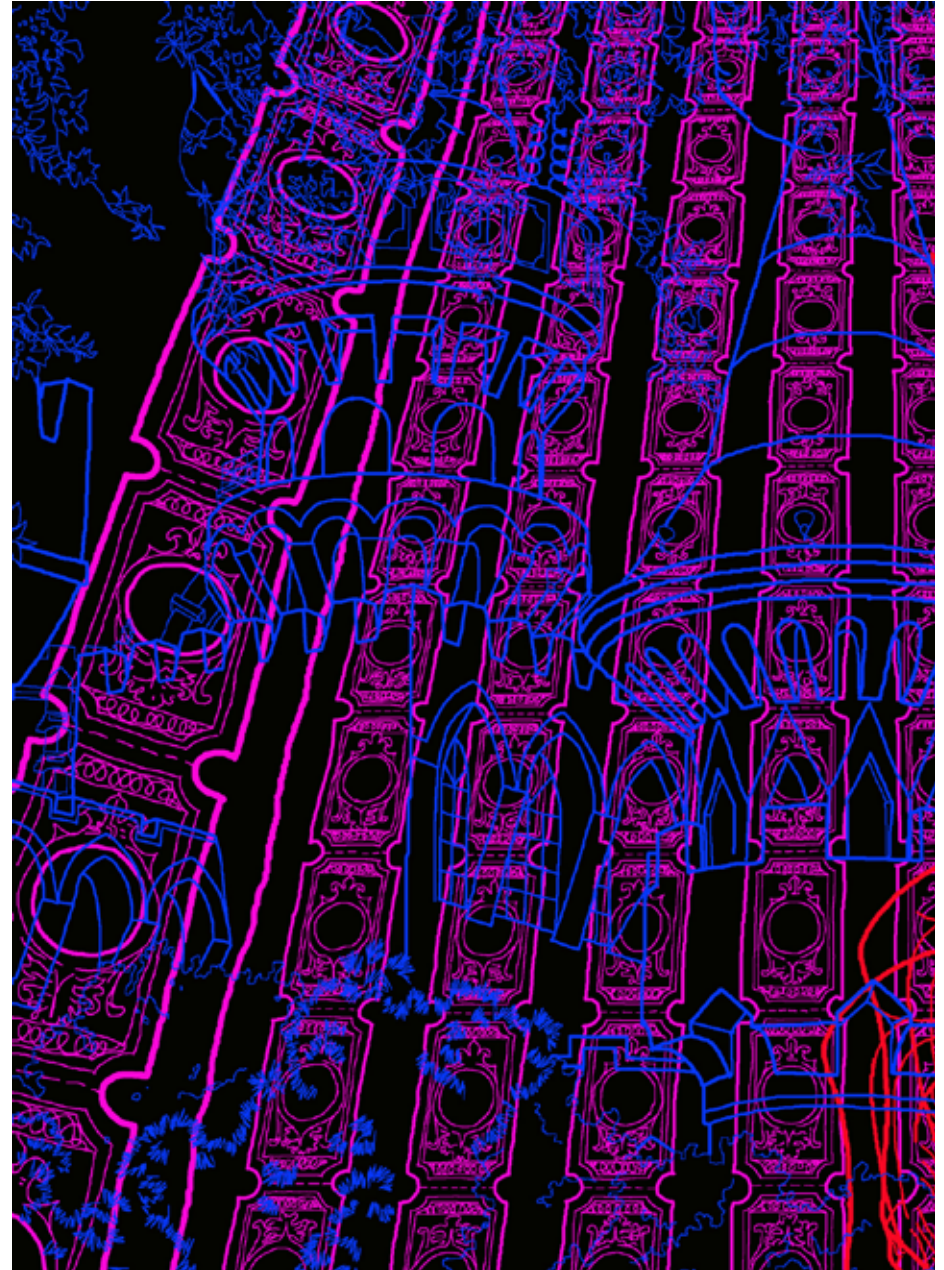
Video stills and installion view of  
“I want to be Green”, 2005

## LUDOVICA GIOSCIA

Ludovica's practice mainly revolves around a fascination with the idealisms, personal utopias and daydreams of teenage culture. Inspired by doodles on school benches her biro animations promise to fulfil romantic fantasies by turning them into everlasting encounters. This feeling of emotional fulfilment though is soon overthrown by the downfalls of repetition: two people kissing tenderly, seem, after a while, to engage in a cannibalistic act and two hands holding each other soon cannot escape the feeling of erosion on each others' skin. Her latest work investigates Vegas's promise of the ultimate extravagant fantasy: escapism is a Disney psychedelic nightmare in her screenprints and screensaver. Shimmering and luscious drawings of casinos resonate with tacky glamour experienced on a hangover; much too much candy in an incessant loop doesn't leave us with fabulous memories of a good night out but with nauseate, feeling sick.

Born 1977 in Milan, Ludovica Gioscia studied at The Accademia delle Belle Arti di Roma followed by a BA in media at Chelsea College of Art and an MFA in media at Slade School of Art, London. She has been in numerous group shows since her first show at the Silicon Pulp Gallery, Sydney in 2001. Recent solo show 'Blue Sky' at Wagdas, 2005. Recent group shows include 'There's been something I've been meaning to tell you', Space station 65; an ongoing screening at TAD, Milan; 'Your Balance is £12.43', Fortescue Avenue, London; 'Here We Are.Where?' at Galerie Stowdonia, Poznan; 'Our Present Knowledge of the Universe', Hinterconti, Hamburg; 'Mutiny Bounty' touring show at Flu Gallery, Belgrade and The Agency, London; 'Club' at the Galerie Confort Moderne, Poitiers. Ludovica lives and works in London.

Caeser Palace detail, 2006  
Silk screen on paper



## EMILIA IZQUIERDO

Izquierdo's work evolves around the idea of transformation, transition and potentiality. The moment something is on the way to become another. These she presents through repetition and association. Things lose their meaning by being repeated over and over again and, by the same process, they acquire meaning. She works with everyday imagery/objects that have significances that are disregarded. With these apparently mundane imagery/objects she creates the space for the audience to question and find its own way to engage with the piece by a series of analogies. The repetitive falling in the piece 'eggs' mirrors our constant yet irreversible point of departure, the incessant failure in our attempts to override our natural condition.

Born 1974 in Spain. She spent her childhood in England and her teens in Chile. She studied in the US at Carnegie Mellon University where she received a degree in art and literature. After completing her certificate at the New York Studio School in New York, she graduated with her MFA at the Slade School of Fine Art in 2003. Since 1997 she has been in numerous group shows and won many awards among them the Duveen Drawing prize in 2002 and the Anderson Ranch Residency in Aspen, 2000. Emilia works with installations, paintings and video and had her first solo show in 2005 titled 'Blanqueo' in Santiago, Chile. Emilia lives and works in London.

Video stills "Eggs",  
2005 - 2006



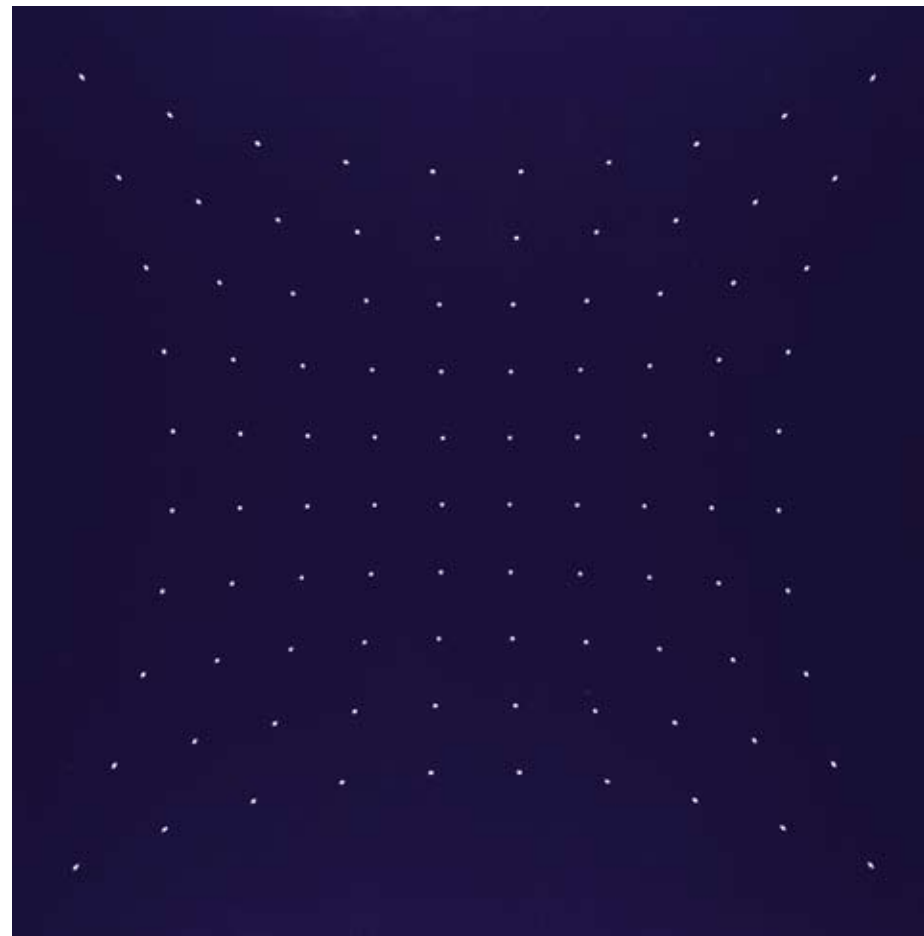
## TESS JARAY

At what point in sequence, as in one to ten, does change occur? At what point in the repetition of a shape does it change its nature? It has been observed that a repetition of seven of the same shapes was needed before each element loses its identity and becomes a field. The magic that is in mathematics and geometry will only be expressed when the artist is also a magician. But the most interesting question is not to do with the nature of the formalistic but rather to ask 'What happens if...?' Then sequence and repetition may be transformed, become a journey, a search, and sometimes a discovery. Mathematics turns into nature. A daisy has a number of petals. All alike, all different. They grow in sequence. This doesn't make daisies art, it makes them daisies. But of course sequence and repetition do not make art. Artists make art.

Born 1937 in Vienna. Tess Jaray studied at the Slade School of Art where she subsequently taught for many years. She was awarded the Abbey Minor Travelling Scholarship to Italy in 1960 and in 1963 and had her first individual exhibition of paintings at the Grabowski Gallery, London. Since then she has exhibited regularly in Britain and abroad.

Public solo exhibitions include the Whitechapel Gallery, 1973; the Ashmolean Museum, Oxford, 1984; the Whitworth Art Gallery, Manchester, 1984 and the Serpentine Gallery, London, 1988. Collections include the British Museum; the Arts Council; the V&A Museum and Tate Gallery London. Her public commissions including Birmingham Centenary Square; Wakefield Cathedral Precinct and Leeds Jubilee Square. Tess lives and works in London.

100 Moments dark, 2005  
112 x 112 cm  
Oil on canvas



## GARY MCDONALD

McDonald uses still life as a metaphor to describe overlooked facets of our environment in which memories are contained. His paintings concern themselves with everyday experience and its associated ephemera - the delicate interpretation of a trinket that seems to have a fictional constructs, that each carries some kind of authenticity.

Through the open process of painted and repainted layers, he transforms insignificant subjects into subtle compositions. These images suggest multiple histories, which McDonald interweaves to the point where suggestion is more important than representation. Working from one painting to the next, McDonald uses particular aspects of each painting in a sequence creates motifs and lets radically different paintings receive meaning from each other.

Born 1978 in Derby, England. Gary McDonald studied his BA at Chelsea College of Art & Design and postgraduate at The Royal Academy Schools. His paintings have been exhibited in numerous group exhibitions in Europe. His work was included in the 'New Contemporaries' and 'Lexmark European Painting Prize' in 2004. He had solo exhibitions at The Gone Tomorrow Gallery, London and The Wyer Gallery in 2006. Recent group shows include 'Think and Wonder' at Bethnal Green Museum of Childhood, London and 'Gastrophoria' at the Pumphouse Gallery, London in 2006. Collections include the Saatchi Collection, Ernst & Young and The Cyril Taylor Collection. Gary lives and works in London.



Yellow Figurine, 2005  
57 x 57cm  
Oil on board

## MICHAL RUBIN

Michal photographs moments where she can feel she can truly relate to someone. Her work has a candid feel but also a suggested narrative. She routinely photographs at the same time of the day - the dying rays of the sun at dusk, the luminosity of the sky as a reflection of a state of mind. The ultimate result is as much about the individual and the present emotion as it is about nature and its diverse moods. By observing the subtle dynamics between people she often turns her lens to her closest friends, capturing them in different states of fragility, absorbed in intimate situations or reflective moments. Usually spontaneous, images convey varied states of being - at times outbursts of wild, exhilarated behaviour and at other times, moments of quiet contemplation which allude to a sense of alienation.

Born 1977 in Tel Aviv, Israel. Michal received her BFA in photography from the School of Visual Arts in New York in 2002. Recent shows include Sotheby's, Saatchi & Saatchi building in London and the National Arts Club, School of Visual Arts Gallery, Gallery Duggal and Zero in New York, Rubin Museum in Tel Aviv and Zero and Galerie Bergstub'l in Berlin. She has recently been commissioned by the Dan Hotels Israel and for the new Ben Gurion airport. Publications include: The Independent Magazine, W magazine, V magazine and Visionaire, New York magazine, Blackbook magazine, O magazine and Mixmag. Michal lives and works in New York.

Sinai, 2004  
51 x 61cm  
C print edition of 12

Floating, 2004  
51 x 61cm  
C print edition of 12

Evia, 2004  
51 x 61cm  
C print edition of 12



## GIDEON RUBIN

Images bleached by the passage of time – this is the emotional and visual impact of Gideon's paintings. As though fading from memory, his figures float in a pale, indistinct atmosphere, backs turned as though walking away, faces lacking identifiable features that could rescue the individual from the decay of memory and history. Faded images which trap the markings of time, revived in broad, thick strokes of paint, destroyed and revived again with repeated scraping and repainting. The subjects are reduced to simple forms. An image observed or imagined, applied on small or large canvas, characteristics are recognizable, but defining qualities are missing. Only the essential remains: patterns on fabric, a red ribbon, a doll's missing eyes.

Born 1973 in Tel Aviv, Israel. Gideon received his BFA from the School of Visual Arts in New York in 1999 and his MFA in 2002 from the Slade School of Fine Art. Since graduation his work has been exhibited in numerous group exhibitions in Europe, New York, and Tel Aviv. His work was included in the 'BP Portrait Award' in 2002 and 2004. His recent solo exhibitions include 'Tender' in Alon Segev gallery Tel Aviv and 'Red Ribbon' Hosfelt Gallery San Francisco both in 2006. He is represented by Alon Segev gallery Tel Aviv and Hosfelt Gallery San Francisco /New York. Gideon lives and works in London.

White Flowers, 2006  
76 x 71 cm  
Oil on Linen



## SILIA KA TUNG

Colourful and luminous shapes dance on white canvases. Shapes are suggestive of the subconscious forms, it is imaginary micro-graphics and doodling scenes of unknown worlds. Silia's paintings combine positive energy with humor, a celebration of living organisms. Silia use multipart work to exercise her desire of being positive and flexible, also being parts of something. It's a personal typography that demands a positive reaction from the viewer and it offers multiple versions of reality simultaneously. The sequence creates a context, which affects the meaning of each individual piece. Change the arrangement of the pieces, alter the selection of pieces and the meaning of the individual image is changed, the borderline between individual part dissolves into the whole.

Born 1974 in China Silia grew up in Hong Kong. She studied at Chelsea College of Art and Design and completed her MFA at the Slade School of Fine Art in 2002. Since her first solo show at Dahl Gallery of Contemporary Art in Switzerland 2003, her work has been exhibited nationally and internationally. She was final – listed of the BOC Emerging Artist Award in 2003. Her recent solo shows include 'Placebo' at Centre Design Marseille and 'Follow Me' at the Jerwood Space, London. Recent group shows include 'Let there be light' at Sotheby's, London; 'When in Rome' national touring show; 'Summer Exhibition' at Hanart TZ Gallery, Hong Kong; '2x2' at Dahl Gallery of Contemporary Art, Switzerland and the 'Salon Europeen des Jeune Createurs' European touring show. Silia lives and works in London.

Mambo Mixed, 2004  
91 x 81 cm  
Acrylic on canvas

Mambo Mixed, 2004 - 2006  
91 x 81 cm  
Acrylic on canvas





Participating Artists:

Michael Ajerman, Rana Begum,  
Zadok Ben-David, Dale Berning, Suki Chan,  
Tatiana Echeverri Fernandez, Itamar Gilboa,  
Ludovica Gioscia, Emilia Izquierdo,  
Tess Jaray, Gary McDonald, Michal Rubin,  
Gideon Rubin, Silia Ka Tung

Curated by  
Silia Ka Tung

Design by  
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