

## UK based Artists' Proposals

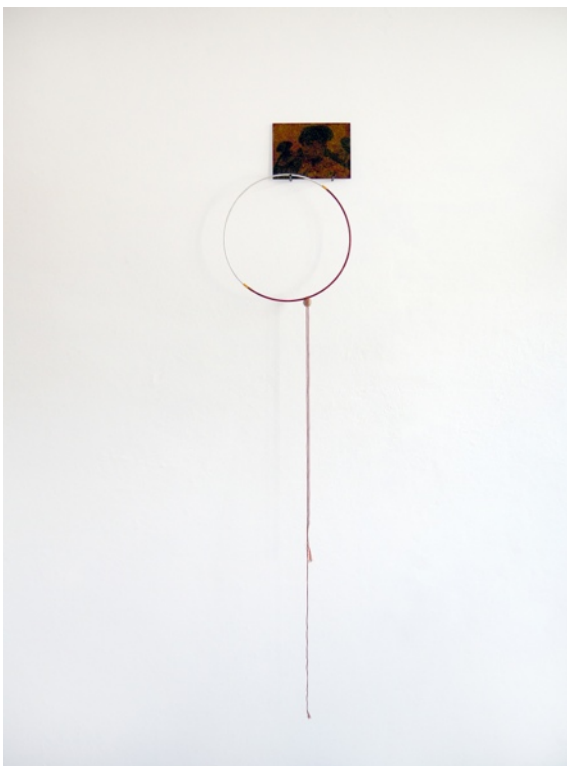


### Charles Quick: Responding to the work of Arūnas Gudaitis (LT)

Title – Iconic buildings that should not be built in Preston.

Arūnas Gudaitis images leave me wondering about the significance of the architecture of the places shown. Are these real places or constructed ones, and If real what are the buildings used for? The sense of the utopian is present even though I have not seen Mindaugas Navakas works. I will respond by creating 21<sup>st</sup> century utopian architectural urban proposals. These too will not indicate their function but will allude to generic iconic buildings.

I will create images of architectural sketch models. They will be created, by combining small pocket sized objects that I have collected from hardware, kitchen shops and Preston Market over the last few years. The completed models will then be photographed from a low viewpoint. I am still experimenting with backgrounds and intend to use either photographic urban landscapes of Preston or drawn generic urban landscapes.



### Simon Le Ruez: Responding to the work of Milda Zabarauskaitė (LT)

Title – Torero

Taking the bracelet aspect of Milda Zabarauskaitė's photographic work as a formal starting point, my proposed work draws more directly on the stance of the hand held against the hip. For me, this alludes to a form of performance, the stance of a Flamingo dancer or Matador. Through an assemblage of mixed media, where refined and colour coded structures collide with pictorial imagery, I am interested in the evocation of balance, movement, ceremony and celebration.



### **Michael Day: Responding to the work of Laura Stasiulytė (LT)**

Title - Untitled

The piece consists of a looped digital capture of paused analogue video footage of a military helicopter. The flickering artefacts from the pausing of the video are visible on the digital capture, even though the action is at a halt. Apart from the literal sense of something being suspended in the air – the helicopter – the piece also plays with the suspension of time and of meaning. The flickering still unfolds even though the image is not moving, setting up a strange kind of non-motion, a permanent wait for narrative resolution. The image of a military helicopter is also quite threatening and in the context of military secrecy begs the question of what happened before or after this particular frame, or what can and cannot be shown.

### **David Mackintosh: Responding to the work of Robert Narkus (LT)**

Title - Sadness and its friends

In response to Robertas Narkus's Canned Laughter piece for the Dead Pan exchange project I propose to make 'Sadness and its friends' a silent stop frame animation made from drawings produced while listening to sad music. The work is inspired by Henryk Goreki's Symphony of Sorrowful songs, and considers the decisions and issues associated with the a brief to make/write a work of art that seeks to engage with a specific human emotion, in this case sadness. I will make the work while listening to Goreki's music. In the way that a large proportion of the characterisation and writing of early English situation Comedy was always tinged with tragedy; Hancock's Half Hour, The Likely Lads, Rising Damp, I want the sad drawings of my animation to contain a level of humour so that the viewer can be at times balanced between the two emotions.

## Mat Gregory and Karin Bergström: Responding to the work of Line Lapelyte (LT)

Title - Understand [Suvokti]

Understand [Suvokti] is a collaborative audio-visual installation by Mat Gregory and Karin Bergström. It responds to the work of Lina Lapelyte, addressing notions of 'aesthetics and reality,' and the central issues of 'displacement, otherness and beauty' that permeate her practice. Gregory and Bergström's work takes as its point of departure the appropriation of popular song lyrics in Lapelyte's Candy Store, and the extent to which their recontextualisation within an alternative cultural, socio-political context highlights the ambiguity and mutability of language and meaning, message and medium. Understand [Suvokti] similarly explores the subjectivity and fluidity of language and its contexts, addressing the frustration inherent in attempting to consolidate lived experience with linguistic expression, and reconcile cultural and dialectical lines of demarcation. Through adoption of the deadpan aesthetic this installation interrogates mechanisms of communication, where the subversion of expected codes, signifiers and behaviours (a blank expression, a monotone voice, an absence of body language, etc.) creates a framework for multifarious readings and experiences on the part of the viewer/spectator. This, as outlined by Deadpan Exchange, 'puts the burden of interpretation on the viewer,' and 'actively challenges the viewer to interpret the work for him or herself.'



## Lesley Guy: Responding to the work of Akvilė Anglickaitė (LT)

Title - Woman's Own

I was really taken by Akvile's work Soviet Women, in particular her use of found material and the distancing effect produced by her reconstruction of the article. It resonated with my own use of found images and objects and they way the interventions can be objective or coolly aesthetic and also humorous or subtly critical. I am currently experimenting with

paper mache, using it to bind found objects such as packaging together to create new forms. For this project I am keen to continue in this ad hoc fashion while incorporating certain elements of Akvilė Anglickaitė's piece into my ideas and process. I have started playing with what I consider to be our own contemporary version of Soviet Women, Women's Own, itself a popular publication aimed at pushing a certain set of ideas, more capitalist than soviet, towards women. I find no article as eloquently propagandist as The Letter but many images of happy, photoshopped women, or women overcoming modern adversities such as loose skin or difficult divorce – all ideal, promising and not quite real. My current working title is Women's Own – Happy women.



**Victoria Lucas: Responding to the Work of Aistė Valiūtė and Daumantas Plechavičius (LT)**

Title - After You're Gone

The relentless irritation of advertising explored in Aistė Valiūtė and Daumantas Plechavičius' piece is the point of departure for this work. Responding to the conceptual elements of *Ultra Vires*, I intend to create a video that explores condemned brutalist architecture, as a trope to the failures of contemporary consumer culture under capitalism. An empty modernist shell that was once Sheffield's vibrant market hall will be the subject of failed utopia.

The camera will move slowly and silently through the isles, up to the mezzanine and through the large lifeless halls. The split levels and functional elements of this unique building will be archived, in addition to the quirky stalls and wood paneled rooms that haven't changed since this post war era building was erected. The work will be a deadpan comment on time, culture, and capitalism, through this sad architectural tour de force soon to be demolished.