

DREAMWORKS 2

DreamWorks 2 is a collaborative project where the works imagined for the show are deemed impossible to produce, perform or exist by the selected artists in the current climate, presented in a way which deems them possible.

Continuing the trajectory of their current practices and research, this exhibition showcases extensions of their ideas and intentions.

Interested in where the work lies, DreamWorks 2 aims to champion ideas over materialism, in a climate which is continuously hampering artists on an economical and spatial scale. Now more than ever should ideas be celebrated, welcomed and put in to practice.

The exhibition will exist on the IKO/piccalilli instagram and website, with the work accompanied by this publication and the idealised material list, activating the works and allowing the audience to visualise the scale and materiality, becoming a participant in the realisations of the work.

The fabric of the space is defined and curated by IKO. In it's vacuous nature, the seemingly infinite exhibition space becomes a vessel for ideas and works to exist which explore the performative body, ownership and archiving.

A suspended artificial light by CoeLux tracks the motion of daytime across the space, grounding the space with some familiarity, however not giving a specific location, date or time. The space exists, within a constant loop.



featuring works by

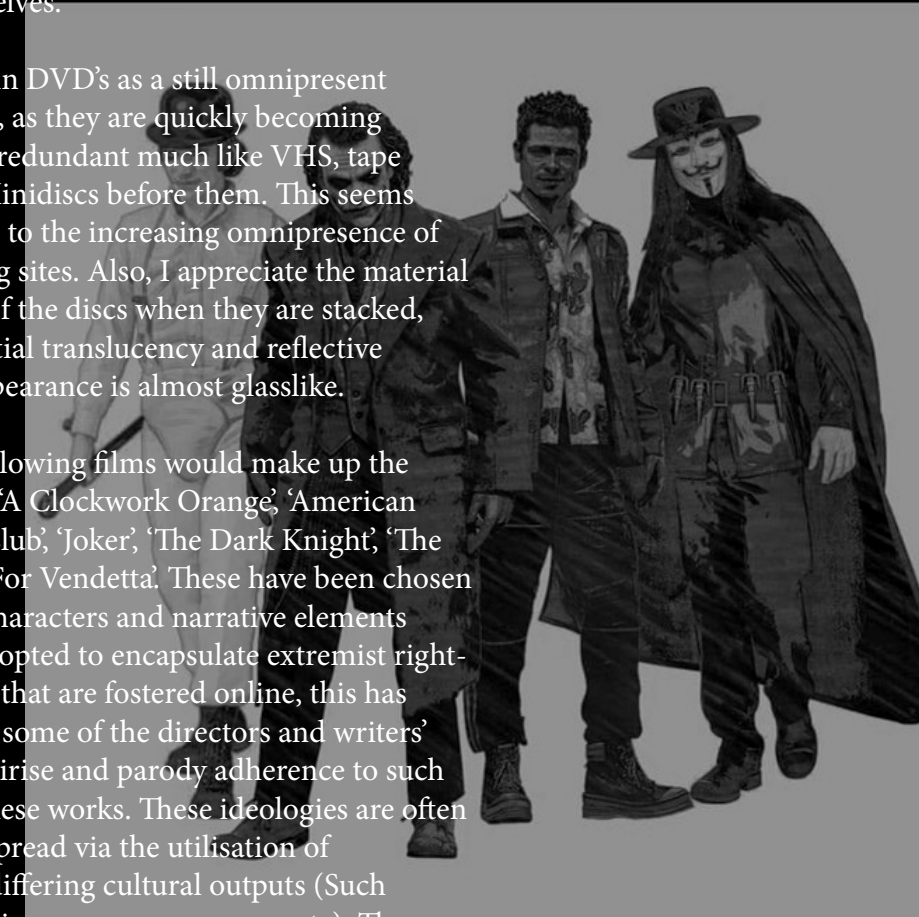
Perce Jerrom
David Lisser
Russell Royer
Trine Struwe
Kit Trowbridge

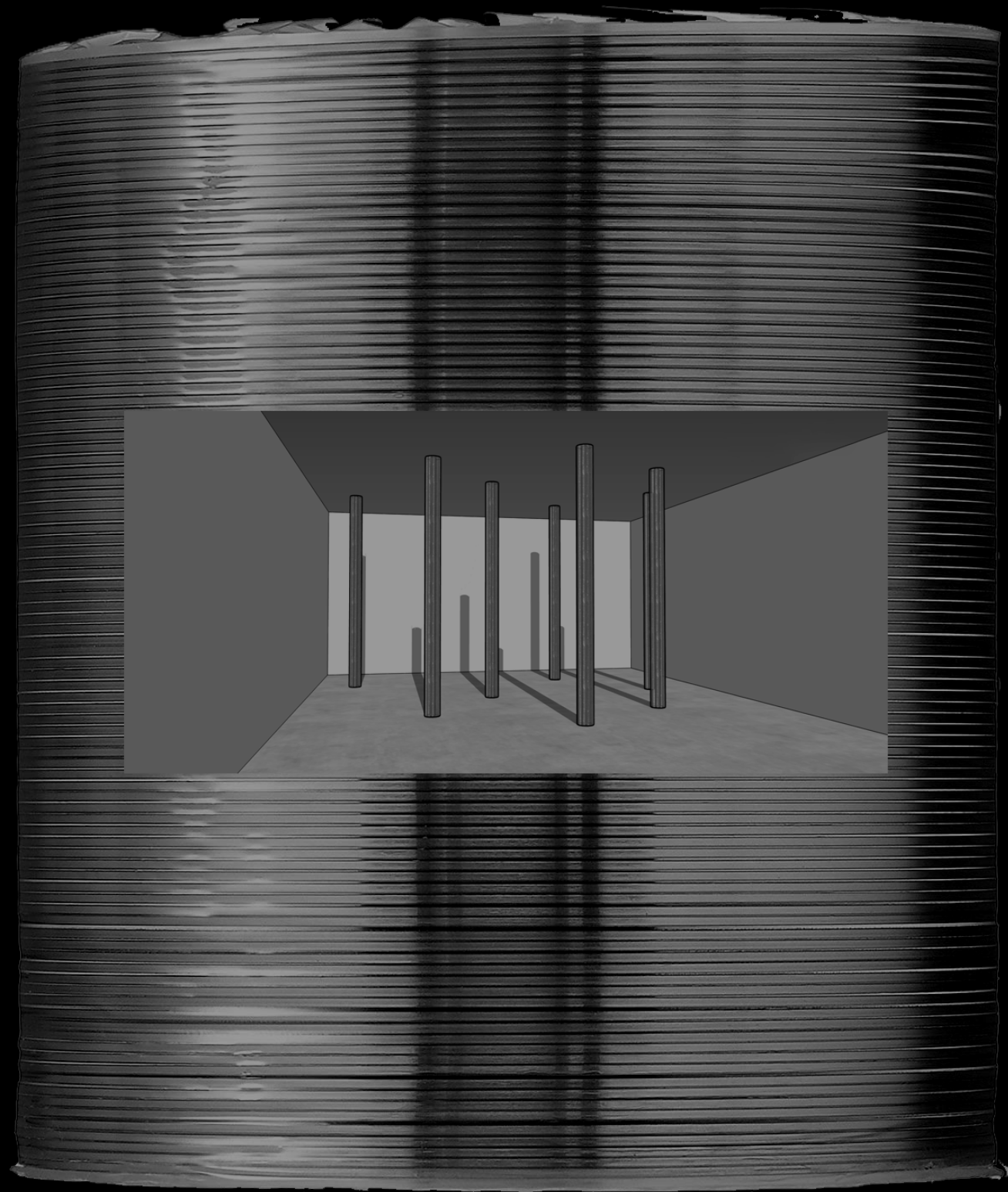
Perce Jerrom

The series of sculptural works Monument (I – VII) would hypothetically consist of seven columns, comprising of thousands of stacked DVD's, each being twenty foot tall. Despite conceiving of this idea many years ago, the sheer cost of fabricating these pieces has been the main restriction to their actual physical construction. This is along with the potential issues of making these free-standing columns structurally stable in an exhibition setting, so they would be safe for the public as well as the artworks themselves.

I am interested in DVD's as a still omnipresent cultural artefact, as they are quickly becoming technologically redundant much like VHS, tape cassettes, and Minidiscs before them. This seems now mainly due to the increasing omnipresence of digital streaming sites. Also, I appreciate the material characteristics of the discs when they are stacked, due to their partial translucency and reflective quality their appearance is almost glasslike.

DVD's of the following films would make up the seven columns, 'A Clockwork Orange', 'American Psycho', 'Fight Club', 'Joker', 'The Dark Knight', 'The Matrix' and 'V For Vendetta'. These have been chosen due to certain characters and narrative elements having been co-opted to encapsulate extremist right-wing ideologies that are fostered online, this has occurred despite some of the directors and writers' intentions to satirise and parody adherence to such beliefs within these works. These ideologies are often facilitated and spread via the utilisation of elements from differing cultural outputs (Such as mainstream cinema, games, memes, etc). The seven differing narratives all in certain ways deal with notions of identity, masculinity, violence, nihilism, personal freedoms and civil liberties. The use of these films as a material component of these monolithic structures, highlights their current and most likely lasting cultural appeal to these particular online communities.





Monument I - VII, 2020
(A Clockwork Orange) (American Psycho) (Fight Club) (Joker) (The
Dark Knight) (The Matrix) (V for Vendetta)

508 'A Clockwork Orange' DVD's, 508 'American Psycho' DVD's
508 'Fight Club' DVD's, 508 'Joker' DVD's, 508 'The Dark Knight' DVD's
508 'The Matrix' DVD's, 508 'V for Vendetta' DVD's
12 x 609.6cm each

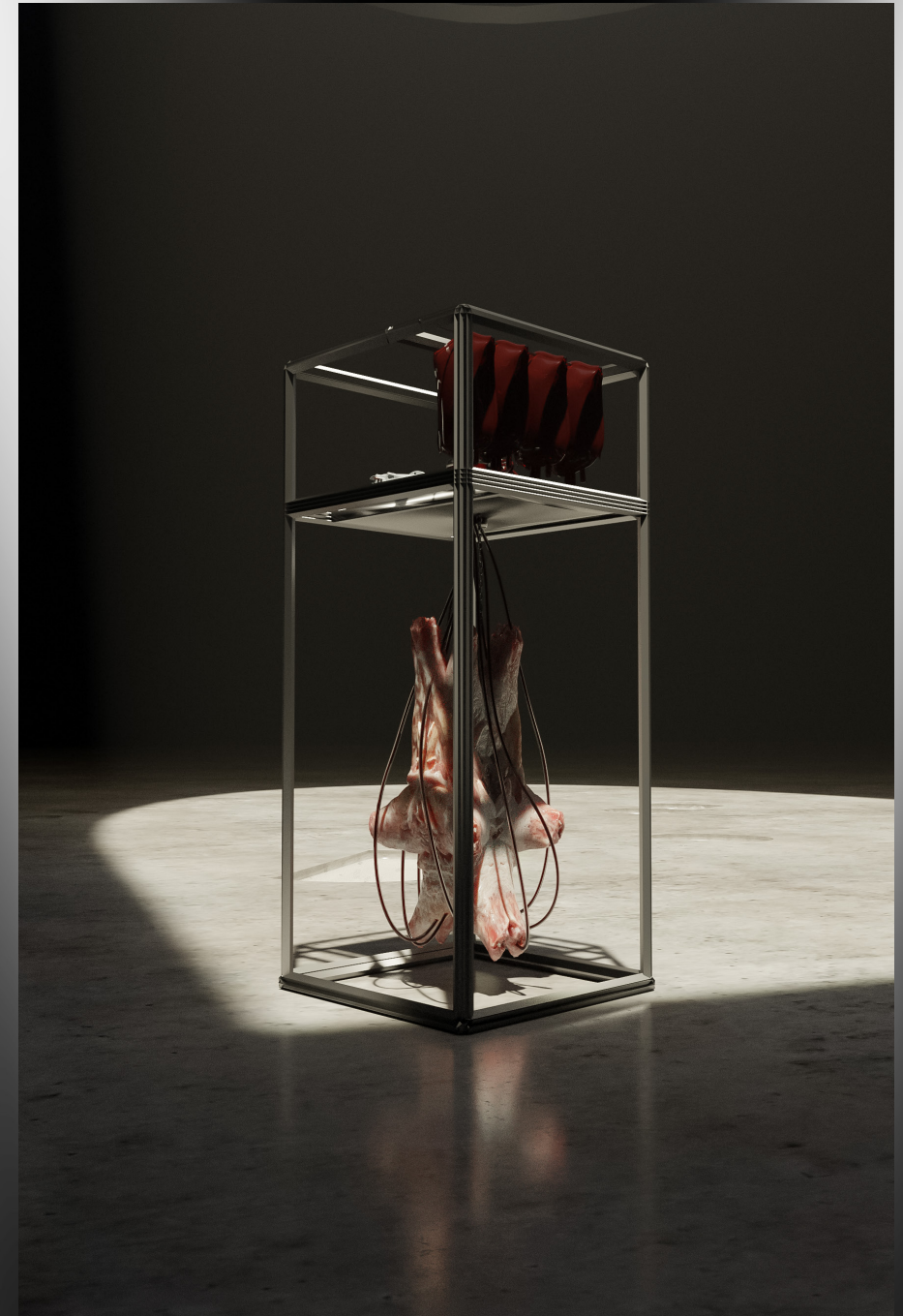
David Lisser

Self sufficient 'til I die is an imagined form of self-harvesting to create foodstuffs for human consumption. Utilising cellular agriculture technology, this apparatus allows a user to take a small biopsy from their own body, reproduce and nurture those cells, and grow a chunk of meat that is – at a cellular level – oneself. Technically this is auto-cannibalism, but performed in such a manner causes no bodily harm and arguably the ultimate in self-sufficiency.

In recent years I've been working on a body of work focussed on the cultured-meat industry. Current technology enables stem cells from a living animal to be taken, isolated and grown in petri-dishes – multiplying to become meat. There are a handful of laboratories producing such tissue, but it is not widely regulated as 'food' or thought to be economically efficient at present. Through my practice, I envisage and create these processes, scaled, commodified and in a future context, in doing so I explore some of the ethical challenges and societal implications of this embryonic industry.

Currently this work is impossible due to the cellular, technical, legal and ethical challenges, which is why I consider it to be a dreamwork.

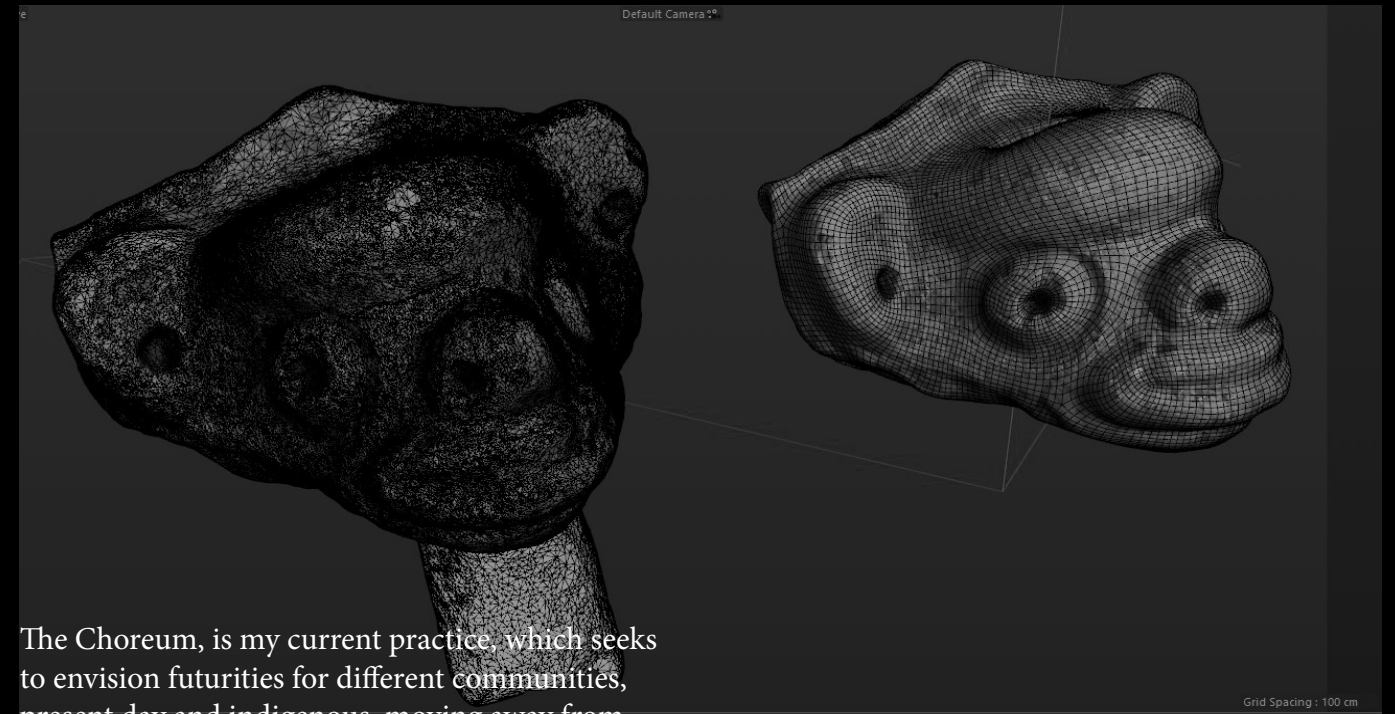




Self-sufficient 'til I die!, 2020

Lab-grown tissue from oneself, growth medium, bio-scaffold, stainless steel,
silicone & pumps
180 x 80 x 80cm

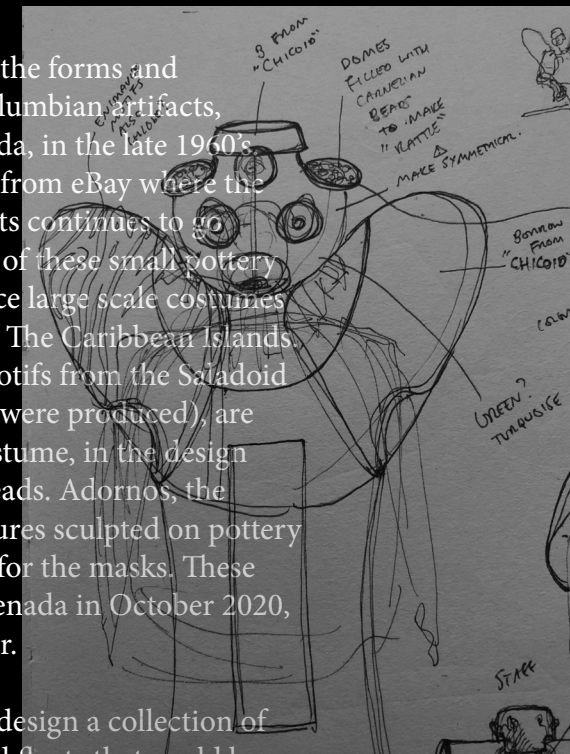




The Choreum, is my current practice, which seeks to envision futurities for different communities, present day and indigenous, moving away from the destructive nature of institutions holding ethnographic collections.

This work envisions utilising the forms and decorative features of pre-Columbian artifacts, originally looted from Grenada, in the late 1960's. The artifacts were purchased from eBay where the trade in Ethnographic artifacts continues to go unchallenged. Purchasing 14 of these small pottery fragments I wanted to produce large scale costumes to be used in carnivals across The Caribbean Islands. Throughout the costumes, motifs from the Saladoid Period, (when these artifacts were produced), are found on the fabric of the costume, in the design of the headdresses and the beads. Adornos, the decorative zoomorphic creatures sculpted on pottery vessels, provided inspiration for the masks. These artifacts were returned to Grenada in October 2020, when I visited my grandfather.

Without constraints I would design a collection of costumes as well as stages and floats that could be used at Carnival for years to come. I would work with current costume designers, and work with them to collect stories of the Caribbeans past to further influence new carnival designs and a renewed connections with the islands' pre-Columbian and pre-colonial past.



Russell Royer



Artefact 1, 2020 (left)

Burgundy Faux Fur, Papier Mache Crown, Ceramic Beads, Brass Chain, Mesh Fabric with Saladoid Pattern, Cotton Waffle Fabric, Cotton Drill, Perspex Domes
Dimensions variable

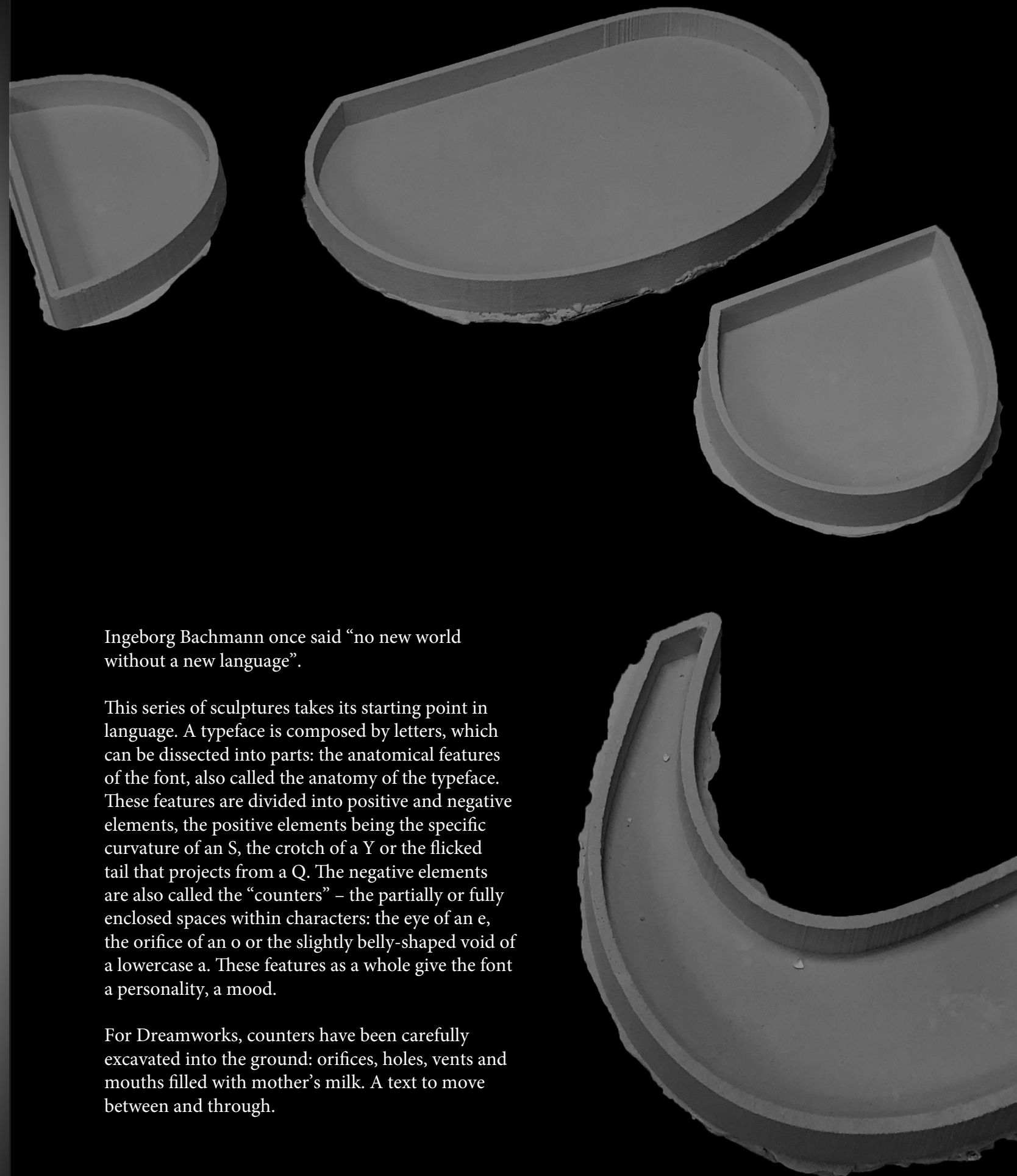
Artefact 3, 2020 (right)

Purple Faux Fur, Ceramic Beads, Brass Chain, Holographic Spandex, Cotton Waffle Fabric, Cotton Drill, Perspex Domes
Dimensions variable



Container (a, e, g, o, p, A, B, D), 2022

Mother's milk
Dimensions variable

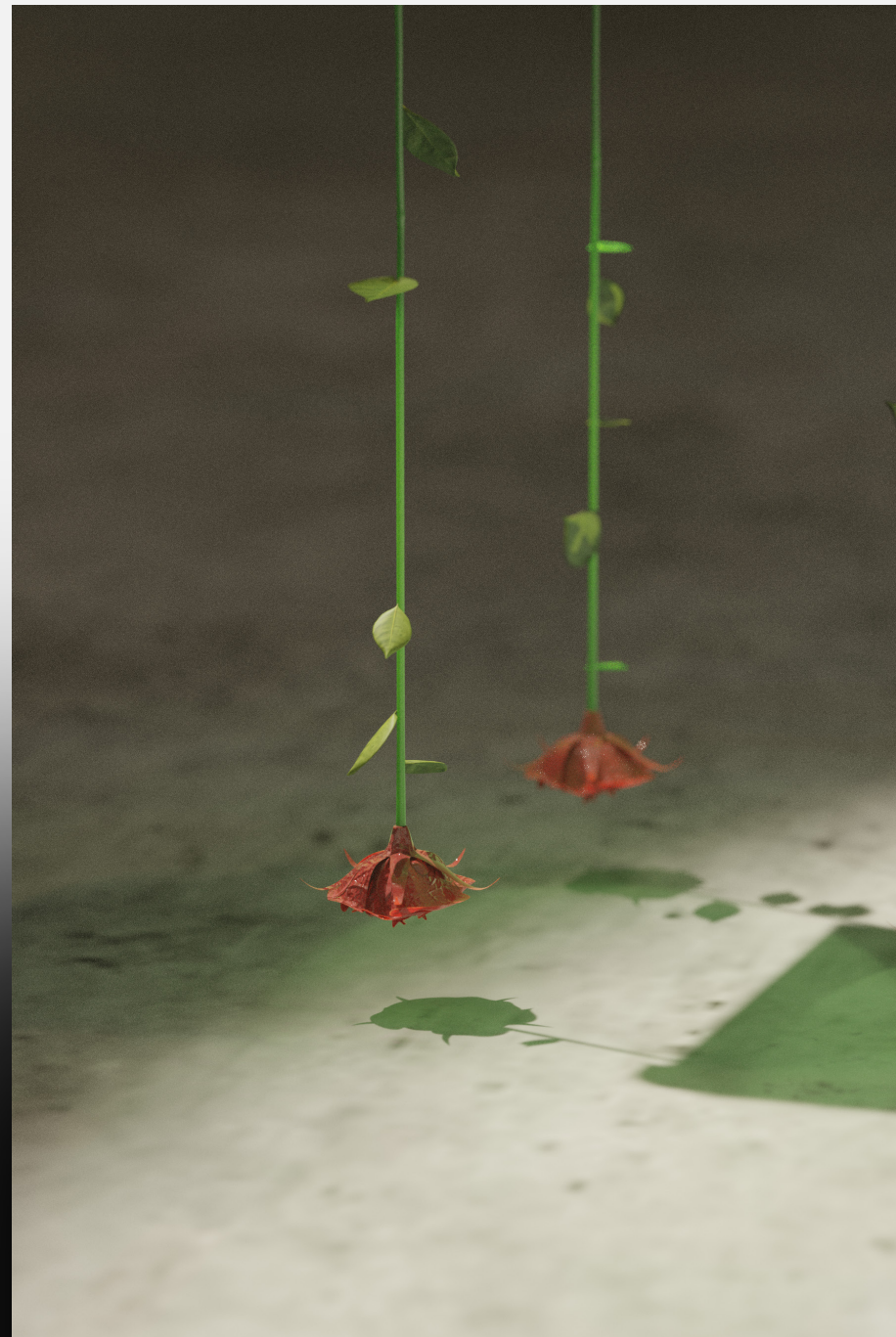


Ingeborg Bachmann once said “no new world without a new language”.

This series of sculptures takes its starting point in language. A typeface is composed by letters, which can be dissected into parts: the anatomical features of the font, also called the anatomy of the typeface. These features are divided into positive and negative elements, the positive elements being the specific curvature of an S, the crotch of a Y or the flicked tail that projects from a Q. The negative elements are also called the “counters” – the partially or fully enclosed spaces within characters: the eye of an e, the orifice of an o or the slightly belly-shaped void of a lowercase a. These features as a whole give the font a personality, a mood.

For Dreamworks, counters have been carefully excavated into the ground: orifices, holes, vents and mouths filled with mother's milk. A text to move between and through.

Trine Struwe



Chair for a 'Wuthering Heights' Lap Dance, 2020

Carved sandstone, roses, Heathcliff's ghost
100 x 60 x 40cm

Infatuation with the intangible can feel like sexual frustration. Excessive passion needs a release. But how do you make love to a concept?



The lap dance is the embodiment of sexual frustration – that which is tantalisingly close is also untouchable.

It's an apt outlet for my Wuthering Heights horniness (both for the novel and the Kate Bush song).

The tension of desiring something so intensely but not being able to have it also echoes Cathy and Heathcliff's relationship.



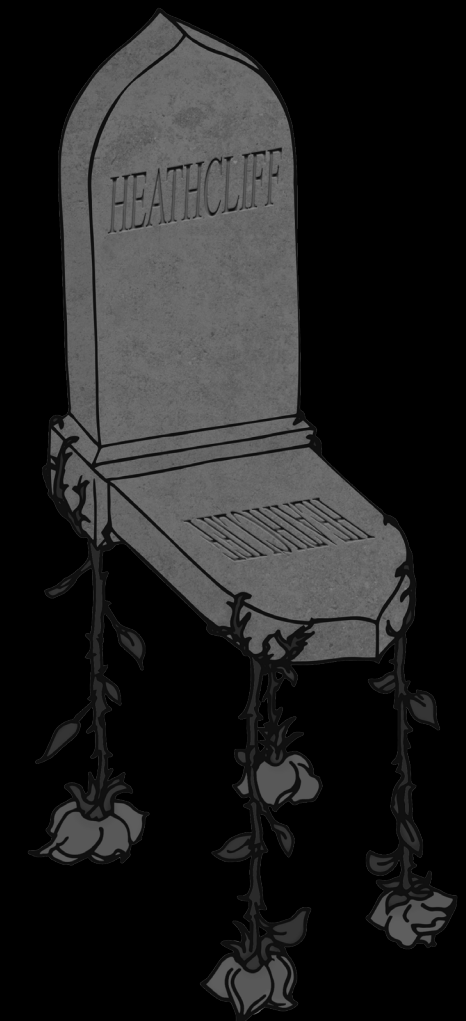
As a closet exhibitionist, I've dreamt of performing a lap dance to 'Wuthering Heights' in front of an audience.

Linking Bush's idyllic vision to the performance allows me to fuse escapist and sexual fantasy, forming an ultrafantasy.

Bringing this dreamwork into existence, and honouring the cringe-factor of my personal fantasy, required creating a campily referential chair.

The solitary moniker on Heathcliff's tombstone in Wuthering Heights stuck with me for its final assertion of the character's idiosyncrasy.

I designed the chair to have this tombstone as both the back and the seat so that Heathcliff's name will be obscenely, tenuously close to my body.



Kit Trowbridge



Perce Jerrom (b. 1985, UK) graduated from his BA in Fine Art at Oxford Brookes University in 2009, and subsequently attended an unaccredited MA at School Of The Damned in 2015. In 2019 he completed and was awarded a Distinction on the Fine Art MFA Programme at Goldsmiths University.

Working between video, installation, sculpture and print he has recently been investigating online cultures and their real world implications. He has exhibited work at Peak (London), Korai Project Space (Cyprus), Gossamer Fog (London), Art-O-Rama (Marseille), Kreuzberg Pavilion (Berlin), Bikini Wax (Mexico City), CBS (Liverpool) and Art Exchange Gallery (Colchester). He has attended residencies at Korai Project Space (Cyprus) Spare Room Residency (Liverpool), Casa Maauad (Mexico City), Lac Esarq (Guadalajara, Mexico) and STCFTHOTS (Denmark). Awards include the John Brookes Memorial Prize, a free studio with Departure Gallery, The Goldsmiths Student Scholarship and the Gilbert Bayes Scholarship.

David Lisser (b. 1987, UK) graduated from his BA in Fine Art at Newcastle University in 2009, followed by participation in Syllabus IV alternative Learning Programme.

Working across digital and physical media, since 2017 he has focused on cultured-meat artworks, which examine the relationship between technology, nature and consumption – and utilise the digital simulation of life to unpick our understanding of ‘the real’. His work has been shown across the UK and Internationally, including at BALTIC Centre for Contemporary Art (Newcastle), MIMA (Middlesbrough), MAC Trust (Sunderland), Guest Projects (London), Calgary Contemporary (Canada) and the Centre for the Study of Existential Risk (Cambridge).

Russell Royer (b. 1994, UK) is an architect and multi-disciplinary artist, living and working in London. He graduated in 2020 from the prestigious Architectural Association, receiving honours for his Practice, The Choreum. Over the past 10 + years, Russell has worked as both a performer and designer for a variety of prestigious companies that have kept him in high regard. He started with Zonation dance company, Boy Blue Entertainment, and Avant-Garde dance whilst studying and carried on in academia, being accepted into the Architectural Association in 2013. Since then, Russell has continued to balance his passions, working as an architect whilst also producing artistic work inspired by his Caribbean ancestry. His 3 costumes form part of a larger body of work which explores masquerade and forgotten heritage, including his upcoming jewellery collections under the name Ru-Ro. Russell hopes to inspire other creatives, utilising art and bringing awareness to the creativity of the Caribbean’s past and present inhabitants.

Trine Struwe (b. 1988, DK) graduated with a BFA from Malmö Art Academy (SE) and The Cooper Union in New York (US) in 2016, followed by an MA in Painting from Royal College of Art in London in 2020.

Trine, is an interdisciplinary artist currently based in Copenhagen (DK) and London (UK). Through working with material as imbued carriers of histories, her practice explores the tensions between language and material and the potential it holds. Previously her work has been exhibited internationally, including Fold Gallery (London), Kunsthall Charlottenborg (Copenhagen), Lunds Konsthall (Lund), the Center of Photography (Stockholm), Kunsthall Kongegaarden (Korsør), PADA (Lisbon) and Saatchi Gallery (London).

Kit Trowbridge (b. 1993, US) graduated with a BFA from the University of Michigan (US) in 2015 followed by an MA in Painting from the Royal College of Art in London in 2018. Kit is a painter based in London. She explores coveting and an obsession with beauty through her filmic portraits. Previously her work has been exhibited at the Metropolitan Center for the Visual Arts (Maryland, US), the Haywood Gallery, Sluice HQ Curated by IKO, PUPs Gallery, and the Function Suite (all London). Her work will be exhibited at Tatjana Pieters Gallery (Gent, BE) and Coleman Projects (London) in 2023.

Thank you to the following people in helping DreamWorks 2 happen.

Jack Nelson (Nelson Ops) and David Lisser in helping to digitally realise this project, and to all the artists who submitted to the open call.

And a thank you to the selected artists in their collaboration.

Perce Jerrom
David Lisser
Russell Royer
Trine Struwe
Kit Trowbridge

