

# NON STANDARD



8 giugno - 23 luglio  
OPENING 8 GIUGNO 2017

## **Non Standard**

Curated by Mattia Giussani

Lea Collet & Marios Stamatis, Anne De Boer, Joey Holder, Anna Mikkola and Eva Papamargariti

**Opening reception 8 June 2017 6 - 9 pm**

8 June - 23 July 2017

t-space

***Non Standard** is a show exploring the relations between human, nature and technology within 21st century networked capitalism.*

*The exhibition will present new and recent mixed media works by 6 emerging UK based artists, some of them showing for the first time in Italy: **Lea Collet & Marios Stamatis, Anne De Boer, Joey Holder, Anna Mikkola, Eva Papamargariti.***

*The artists in this show will investigate, challenge and come up with new ways of addressing the large and complex technological structure that it's disrupting the links between human affections and the surrounding environments.*



We can call this a slow (media) technological violence of war [..] It relates to the extended environmental impact of the link between contemporary multitempor(e)alities and the media technological materials as part of supply routes and the processes of fabrication involving rare earths and other earth materials that need to be refined for their usefulness as part of production of electronic objects.

Parikka, J. (2016) *A Slow, Contemporary Violence: Damaged Environments of Technological Culture*, p.18, Berlin: Sternberg Press.

Because what can be gained from notions of time conflates in the moment of verbalization. Tongues suspend temporality, wrap it up like a bouquet of nettles. If it burns, it spits. Language plays the sad protagonist. In absence of a grammatical loop of constant repetition, an arrow is installed to simulate alibi. A human hand picks it up, tightens and bends it, points it in the direction of a gathering point. Behind the back of all woodpecker-like dialogues, some have gathered to breath in choirs, to attest major chords with minor adjustments. Inviting oxygen in their bodies to formulate human weight on earth.

Author is non and needs everything. Authorship is contested when multiple mouths are synchronously left open. One mouth opens, another mouth delivers the fire. Eating it like fuel, the burning flames lubricate the spitting out of vowels. When sun rises, and tides reside, their intestines are engraved: amorphous circuits finding their way between bodies and soil. Transformation occurs by the slit of each one's tongue.

Eradication of sentences, cut up at first. Fabrications now arrive from other scales permeable. With the inevitably radical form of communication, instructions are up for question. To avoid analogy, bend your tongue and start anew. Speaking in tongues by rubbing their tips to the palate. Amalgamations like networks slide down their throats. Swallowing soil, feeding it with fibers.

Waves are matter that breaks, bends, overlaps, and spreads. It enforces ink to trickle down the canals. Zeros and ones elide abundance. Or, what are their reasons to escape the omnipresence of word objects, when nothing can be reversed and everything can be re-engineered? Permeating a rhythm to aid memory with memorizable formulas. Enveloped and stored in the bodies of the circuit nurtured by fire. Diagnosed as temporal phenomena it breaks the code to write anew. It invokes patterns from signs passed over without semiotic ornament.

Once I'd engaged in the ritual, affective capitalism traversed my mind and asked for chronological location. It had long since carved out a space as an embryo waiting for more to come. Touching the fabric of my mind pattern. The sensation of the flames witnessed how soil had always been the narrator.

For further informations and press materials :

t-space press

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**Lea Collet & Marios Stamatis** are a duo of love based in London. Their collaboration evolves through a range of media such as video, performance, text, and sculpture. They like to use theatre as a method in which they stage the implications of publicly performed affect and embodiment within an emotional capitalism framework. Recent work includes *Fair Booth Trial* at Carousel; *Pills and Potions* at Enclave Lab; *When Love takes over* at AM (London, UK) 2017; *We are having a great time :)* at Rockelmann & (Berlin, DE); Key Performance Interludes at Green Ray (London, UK); *USE/USER/USED* at Zabludowicz Collection (London, UK); *I Think I'm Experiencing Pure Bliss at Enterprise Project* (Athens, GR), 2016; *Faith Dollars, Taxfree Imagination & Uptown Bliss and Chorus for Three at Assembly Point* (London, UK); *Ambiguity Symposium* at The Showroom (London, UK), 2015; and online commissions for Cosmos Carl, 2017 and Matchbox TV, 2016. [leacollet.com/](http://leacollet.com/); [mariostamatis.com/](http://mariostamatis.com/)

**Anne de Boer** (1987, Enschede NL) works in London and is currently finishing a MFA at the Goldsmiths University. De Boer co-founded both the Mycological Twist (2014) and HARD-CORE (2011). HARD-CORE is currently teaching their module 'Documentation and Online Presence' to the BA of the Rietveld Academy, Amsterdam. Recent projects include: *Fair Booth Trial*, Carousel, London; *Mientras desaparezca*, LADRÓN galería, Mexico City; *Beyond Telepathy*, Somerset House, London; *Splintered Binary*, Gossamer Fog, London; *Respawn*, Temporary Gallery, Cologne; *5 AMAZING TRICKS TO GET RID OF*, the Mycological Twist, Friche / Diaspore, London; *Something in the Distance*, Pando.EnclaveLab, London; *Planned Obsolescence*, Prolog.Vision, Moscow; *KOSMO*, Kevin Space, Vienna. [annedeboer.net](http://annedeboer.net); [ecksenis.net](http://ecksenis.net); [themycologicaltwist.info](http://themycologicaltwist.info); [the-hard-core.eu](http://the-hard-core.eu).

**Joey Holder** graduated from Kingston University in 2001 and completed an MFA at Goldsmiths, University of London in 2010. Working with scientific and technical experts she makes immersive, multi-media installations that explore the limits of the human and how we experience non-human, natural and technological forms. Mixing elements of biology, nanotechnology and natural history against computer programme interfaces, screen savers and measuring devices, she suggests the impermanence and inter-changeability of these apparently contrasting and oppositional worlds: 'everything is a mutant and a hybrid'. Recent solo/group exhibitions include *SELACHIMORPHA*, The Photographers Gallery, London (2017); *Alien Matter part of Daniel Rourke and Morehshin Allahyari's project The 3D Additivist Cookbook*, Transmediale, Berlin (2017); *The Noise OF Being*, Sonic Acts Festival, Amsterdam (2017); *Ophiux*, Wysing Arts Centre, Cambridge (2016). [joeyholder.com](http://joeyholder.com).

**Anna Mikkola's** visual and written work engages with the boundaries of the human and with the enmeshed reality where the human, nature and technology coexist. Her research moves between interfaces and infrastructures. She drafts narratives where different entities and points in time are woven together. Anna's work has been shown at ICA and Jupiter Woods in London, Lighthouse in Brighton, Sonic Acts in Amsterdam, INDEX 19 and Minibar at Stockholm, among others, and featured in publications such as Kaleidoscope, Rhizome and DIS Magazine. She has given talks at Goldsmiths University in London, at ECAL in Lausanne and at the New Museum in NYC.

**Eva Papamargariti** is an artist based in London and holds a Masters Degree in Visual Communication Design from Royal College of Art, London. Papamargariti's practice focuses on time-based media (video, animations) but also printed material and installations that explore the relationship between digital space and (im)material reality. She is interested in the creation of 2D/3D rendered spaces, forms and geometries that provoke narrations based on the obscure simultaneous situations on the verge of digital and physical. Recent collaborations and commissions include Diesel, Kenzo and MTV and she has exhibited her work in institutions, museums and festivals such as the New Museum (New York), Whitney Museum (New York), Tate Britain (London), Museum of Moving Image (New York), MoMA PS1 (New York), Museum of Contemporary Art, Montreal and Transmediale Festival, Berlin. Online presentations include *Panther Modern*, *Parallelograms*, ANIGIF, *15Folds*, *Channel Normal*, The Wrong-Digital Art Biennale, *Eternal Internet Brotherhood*, and [Cloaque.org](http://Cloaque.org). [evapapamargariti.tumblr.com/](http://evapapamargariti.tumblr.com/).

**Mattia Giussani** is an artist and curator based in London. After graduating in BA Photography at Camberwell College of Arts in 2015, he will graduate in MFA Curating at Goldsmiths, University of London later on this summer. His research has strong interest in the relationship between digital technologies, social changes and the response of art to these challenges. Recently he's researching within the Posthuman field, and using it as a navigation tool within different theories, especially in relation between art, computational culture, technology and new media. Recent artistic and curatorial projects include *We are having a great time :)* at Rockelmann & (Berlin, 2016, DE); *9 Evenings: Theatre and Engineering Revisited 1966/2016* at Arts Catalyst (London, UK, 2016); *Into The Fold* at Camberwell College of Arts (London, UK, 2016); *USE/USER/USED* at Zabludowicz Collection (London, 2016, UK); *ICA Student Forum* (London, 2015-2016, UK). Upcoming Projects: *Non Standard* at T-Space (Milan, June 2017, IT); TBC at Assembly Point (London, Sep 2017, UK) [www.mattiagiussani.com](http://www.mattiagiussani.com)