

AURORA

NexusProjects

GENERATORprojects

Limousine Bull

19 June – 10 July 2005

Opening Night & BBQ, Saturday 18 June

Nexus is a collaboration between Aberdeen's Limousine Bull Artist's Collective and the Edinburgh artist-led initiative Aurora. Twelve artists have been matched into pairs on the basis of their past practice and interests and challenged to make collaborative artwork for an exhibition at Generator in Dundee. Before coming together in Dundee - the geographical 'half way point' – each pair has been working together for three months: meeting, exchanging ideas and communicating by email and telephone.

NexusProjects was conceived to forge stronger links between artist practitioners and artists' collectives, and aims to encourage artists to form and access nation-wide networks of contacts. Selection and pairings were made by Lindsay Brown and Ruth Beale.

Duncan Hart & Kate Temple

Kate Temple and Duncan Hart's photographs have been made by creating light drawings within the gallery space at Generator. They bring together respective interests in performance, repetition, theatricality and the spectacular. Through defining a set of processes by which to articulate a relationship both to the space and each other, the resulting images show both the frustration and clarity of the processes and parameters.

Hart makes wall drawings and light drawings in graphite, chalk and torchlight. Images are created by recording in photography the repetition of a movement or process. The resulting images provide an altered appreciation of familiar space and an unexpected transformation of otherwise mundane scenes.

Temple experiments with the configuration, arrangement and display of found objects and images combined with made objects and structures. Installations and environments suggest and trigger narratives, and her personal relationship with each found component gives the work a specificity that combines chance and randomness through the process of making.

Lois Carson & Alberta Whittle

Lois Carson and Alberta Whittle have chosen to manipulate traditional Scottish food to create a hybrid under the heading ULTRASCOTCH. They have attempted to pair the deterioration of Scotland's National identity within a post-colonial ideology.

Carson has used material and form; Irn Bru bars cast in the form of Michelangelo's David in an extension of recent work. They express a reaction to the notion of the deterioration within renaissance iconography, now diluted by the socio-economic climate in Florence.

Whittle has used the image of a pineapple, a fruit grown in tropical climates though adopted by colonialists as a symbol of welcome. Within this post-colonial climate she considers the depiction of indigenous and appropriated people and customs from the bygone Britons Empire still a relevant and important theme.

Jo Ball & Justin Orde

Jo Ball and Justin Orde are asking the public of Dundee to engage in the region's reputation as a 'City of Discovery'. By using the motif of the scuba-diver as a calling card, of which stickers have been placed across the city, they aim to guide the public towards their installation at Generator. The diver is symbolic of the spirit of exploration and adventure that is innate within artistic practice in general and in this collaboration. However, it is

hoped that some sense of foreboding might be found within the see-through watery cave systems of their invention – beast lurking, Blofeldt's sub-aquatic henchmen plotting, and the bends a careless minute away...

Ball and Orde's collaborative process started by exchanging information by email in an attempt to find fertile common ground. From these early discussions, a series of cards were sent back and forth with drawings of ideas. The result has produced a marked departure for both artists from their regular practice.

For Orde, issues such as sustainability, value / worth and the relationship between visual art and its different audiences have been driving factors behind passed work. Ball's practice is influenced by instability of man's relationship with the natural world, and concepts of flight, environment and energy explored through drawing, sculpture and installation.

Matt Ayling & Jenny Stephens

A series of repeated forms could be seen to represent architectural patterns of city construction, demolition and renewal. The scale of the work resembles that of architectural models, but the "real" size is left ambiguous - massive or miniscule, macro or micro?

A shared interest in geometry and the use of repeated shape and pattern led to the idea of using shapes as elements in cardboard structures. Designated shapes were used as starting points for the creation of structural building blocks and as a way to connect these together when installing them in the space.

Matt Ayling's work combines organic and geometric structures in varying stages and cycles of growth and decline. Jenny Stephens' work focuses on the urban environment, looking to create a modern interpretation of landscape through geometric use of pattern.

Having previously lived in Scotland, Ayling and Stephens are now both based in London, and so were able to meet regularly to explore connections between their work. They were also initially working with sound artist Caroline Ross. Ross was unfortunately unable to continue but contributed to early discussions and her sound pieces influenced the direction of the collaboration.

Anne Bulmer & Richard Wheeler

'Running with light to the source' was Richard Wheeler's suggestion for a performance in which a group of people would run with twenty-first century beacons, down from the wilderness to civilization. The beacons or weapons would descend on the lights of the city below – the generator, the magnet, the hub. His idea was realised as a performance by a group of invited artists and volunteers in May in Edinburgh. Anne Bulmer documented the event and interpreted the idea through her particular interest in multiple-exposure and time lapse photography.

Bulmer employs traditional photographic techniques to suggest a fragmentation of the mind that can convey a darker, more melancholy interpretation. The use of people within her practice builds upon imagined identities that provoke emotion and distinct personal responses. Visually compelling and emotionally diverse images explore the conflicts caused by both identity and intimacy.

Wheeler works directly with glass and neon but uses performance or 'actions' as a way to involve people and explore the power of experience. The finished images are often predetermined, but to the participants, the narrative doesn't fully present itself until after the action has taken place. An attraction to structure and construction has shaped an interest in the idea of life functioning within and around an 'urban wall'.