

## ARTIST BIOGRAPHIES

### *The Unlimited Dream Company II* 7 October – 16 December 2023

**Aidan Duffy (b. 1995, Glasgow, UK) lives and works in London, UK.** Drawing from his surroundings as he reflects on qualities of the world, Duffy imitates aspects ranging from material culture to intangible emotional and psychological states. Motivated by the desire to create new connections and affiliations, his sculptures embrace intuition and spontaneity to signal a breakdown of the everyday. Inspired by a wide variety of sources – from the essayistic (*Slouching towards the door* nods to Joan Didion's *Slouching Towards Bethlehem*, describing her experiences in California during the 1960s) to the audio visual, (*Spring Fever* is named for the titular 2009 film), through to political questions of rising food and energy prices, the works foreground the perverse fact that the basic right to live bears a price. Encouraging his audience to question their relationship to the value of objects, Duffy uses a broad range of materials to evoke a tension between sculptural language and material dysfunction.

Aidan Duffy graduated with a BA Hons in Fine Art from Chelsea College of Art, London, UK (2016). Recent solo exhibitions include *After the Function*, 243 Luz, Margate, UK (2023); *young coin rite*, South Parade, London, UK (2023). Recent selected group exhibitions include *Raw Nerves*, Hannah Barry Gallery, London, UK (2022); *The Room*, South Parade, London, UK (2022); and *Grotto*, Ridley Road Project Space, London, UK (2022).

**Callum Eaton (b. 1997, Bath, UK) lives and works in London, UK.** Foregrounding absent markers of late capitalism, Eaton's paintings centre on ubiquitous high-street objects, that are fast becoming obsolete in face of new technologies. Painted in crisp photorealism, Eaton's practice speaks to a fascination with urban visual landscapes and a problematising of 21st century society commercialisation. His series of three works, *Desire*, *Disgust* and *Destitution*, depicts (now largely defunct) phone booths, plastered with McDonald's adverts in various states of degradation. True to scale, these *trompe l'oeil* renderings appear as nostalgic relics, a form of social archaeology that laments a diminishing social and technological era. Superseded by an age of online shopping, smartphones and ghost kitchens, the use of phone boxes now conjures associations of nocturnal vice, a home for momentary furtive or illicit causes.

Callum Eaton graduated with a BA in Fine Art from Goldsmiths College, University of London, UK (2019). Solo exhibitions include *Look but don't touch*, Carl Kostyal, London, UK (2023); and *Hole in the Wall*, Long Story Short Gallery, Paris, FR (2023). Selected group exhibitions include *I DON'T NEED IT, BUT I WANT IT*, The Office, Miami, US (2022); *Breaking News*, Another Gallery, Paris, FR (2022); *The Call*, Hackney Down Studios, London, UK (2021); and *Morrison Foerster*, The Scalpel, London (2021).

**Vilte Fuller (b. 1996, Klaipėda, LT) lives and works in London.** Painting glamorous twisted hellscape that draw on her Lithuanian heritage, Fuller subverts Eastern European tropes as envisioned by Western video games; television, newspaper headlines, and popular corporate narratives are destabilised through surreal and apocalyptic compositions. Her new works, taking their reference from J. G. Ballard's iconic dystopian novel *Crash*, borrow from the visual

language of automobile accidents. Foregrounding the existentialism and erotica central to Ballard's work, raw material and lesion-like textures speak to broader social lacerations such as socio-political division and economic disparity. *Mahler: Symphony No. 5 in C-sharp*, makes symbolic reference to the composer's musical representation of Nietzsche's concept of the *amor fati* (love of one's fate'), whilst *Automatic buttons* and *Now we're sucking diesel* focus on her conceptual interest in the "horror" of liminal space.

Vilte Fuller graduated with a BA Hons in Painting and Printmaking from The Glasgow School of Art, Glasgow, UK (2018). In November 2023 Fuller will present the solo exhibition *Corporate Horrors* at Brooke Bennington, London, UK. Additional solo presentations include *Strangers by the side of the road*, Polina Berlin Gallery, New York, US (2022); *Little Kiosk of Bone Juice*, Niru Ratnam, London, UK (2022); and *The shuttle to the moon has crashed and now I'm falling*, Superzoom, Paris, FR (2022). Selected group exhibitions include *To Bodily Go*, Superzoom, Miami, US (2022); *Grand Opening*, Superzoom, Paris, FR (2022); *The Feeling is Mutual*, Galerie Hussenot, Paris, FR (2022); and *The Fisherman's Dream*, Ruttkowski 68, Paris, FR (2021).

**Rachel Hobkirk (b. 1995, Aberdeen, UK) lives and works in London, UK.** Creating uncanny, arresting works that express the precarity of our relationship to ourselves, Hobkirk's work speaks to and subverts tropes of masculine surrealism, challenging notions of the male gaze by reappropriating historically fetishized subjects. *Little Red Shoes* and *Kisses, Baby* form part of Hobkirk's ongoing 'Doll' series, exploring her own childhood and broader symbols of feminine domesticity as a means of questioning contemporary female autonomy. Zoomed compositions of dolls and baby paraphernalia showcase the artifice of both the painted and the literal object, exploring dichotomies between attraction and repulsion, cuteness and crudeness, confronting eerie paradoxes of the uncanny. *Juicy* brings to play a politicism of form, challenging assumed designations of "sexiness" to critique increasingly fetishised notions of youth, innocence, and glamour in contemporary consumerism.

Rachel Hobkirk graduated with a BA Hons in Fine Art Painting and Printmaking from The Glasgow School of Art, Glasgow, UK (2017); and completed her Postgraduate Diploma in Fine Art at the Royal Academy Schools, London, UK (2023). Recent selected exhibitions include the solo exhibition *Baby Talk*, L.U.P.O - Lorenzelli Projects, Milan, IT (2023); and the group shows *GLOSS*, TICK TACK, Antwerp, BE (2022); *There Goes the Neighbourhood*, Castor Gallery, London, UK (2022); and *Brick Games*, L21 Gallery, Mallorca, ES (2022). Hobkirk is the recipient of awards including the Annabel Paradise Award for Painting (2023) and The Peter Rippon Travel Award (2022).

**Sandra Poulson (b. 1995, Angolan) lives and works between Luanda, AO, and London, UK.** Poulson's work takes the cultural, political, and socio-economic landscape of her home country Angola as a case study, for the analysis of the relationship between history, oral tradition and global political structures. Poulson's installation, *Válido em todo o território nacional*, is inspired by a former Portuguese brewery in the heart of Luanda – a once-marker of colonial exploitation and extraction, now the domain of local women; taken 'by assault' and transformed into an informal canteen. Constructed through highly detailed, hand-crafted fabric patterns, together the sculptures *Extracto da Cervejaria Biker*, *Mesas de 12 Horas* and *Extracto de Teto I* represent

the essence of the space – a social hub, and place of transaction and gathering, in which everyone is welcome. The centrepiece, *Mesas*, conveys the importance and multiplicity of the table as a site of enclosing and encoding: a political arena, a vehicle for mutual nourishment, and a formative space in the family.

Sandra Poulson graduated with a BA in Fashion Print from Central Saint Martins, London, UK (2020), and with an MA in Fashion from the Royal College of Art, London, UK (2023). Poulson has completed large-scale commissions for various institutions including Bold Tendencies, London, UK (2023); and the British Pavilion at the 18<sup>th</sup> International Architecture Exhibition – La Biennale di Venezia, IT (2023). Upcoming commissions the group presentation, “The Beauty of Impermanence: An Architecture of Adaptability,” The Sharjah Architecture Triennial 2023, Sharjah, UAE (2023). Solo presentations include *Economy of the Dust*, V.O Curations, London, UK (2022); and *Hope as a praxis*, ARCO Madrid, ES (2021). Selected group presentations include *Bloomberg New Contemporaries*, South London Gallery, London, UK (2021); and *How to Build a Lagoon With Just A Bottle of Wine*, Lagos Biennial, Lagos, NG (2019). Poulson was the recipient of the MullenLowe NOVA Award and the Central Saint Martins Dean’s Award (2020).

**Scott Young (b. Seattle, US) lives and works in London, UK.** Re-envisioning the space between domesticity and industrialism, Young creates works that allude to both 19th-century vanitas paintings, and our post-digital condition. Particularly interested in the display and valorisation of objects, Young is fascinated by the transition of traditional galleries and arcades to shopping malls, and the aesthetics of this societal transformation. The language of display is enfolded through his works: in *Orange Julius*, named for the shop franchise and popular drink of the same name; *Mirror Regression Unit*, which juxtaposes the vocabulary of the shop façade with contemporary visual devices; and *Comfort of Strangers*, influenced by a Pompeian wall fresco of a similar size and shape. The notion of “still life” is further subverted in *Visibility Hack*, presenting an image screen-grabbed from Madonna’s *Frozen* video, overlaid on a sequence of *trompe l’oeil* panels of Vert de Mer marble.

Scott Young received a BA in Philosophy & Aesthetics from The Evergreen State College, Washington, US (2010), and an MFA from Goldsmiths College, University of London, UK (2022). During his masters in 2020, Young took a six-month hiatus to study traditional decorative wood and marble painting techniques, at Van der Kelen Logelain, Brussels, BE. Scott has presented the solo exhibitions *Storage Solutions*, V.O Curations, London, UK (2023); and *Home Wrecker (Citrus of Sadness)*, Des Bains, London, UK (2022). Selected group exhibitions include *The World is Wholly Inside, and I am Wholly Outside Myself*, Galerie Mitterand, Paris, FR (2023); *Inside/Outside*, The Artist Room, London, UK (2022); and *Smokey Merle & Friends*, 310 New Cross, London, UK (2021).