

Duty Free

15th – 23rd June 2018

Chelsea College of Arts, 16 John Islip St, Westminster, London, SW1P 4JU

Fabio Lattanzi Antinori // Veronika Krenn & Davide Bevilacqua // Bob Bicknell-Knight // Lydia Blakeley // Toby Christian // Joshua Citarella // Elliot Dodd // Bex Ilesley // IKO // Perce Jerrom // Claire Jervert // Émilie Brout & Maxime Marion // Jillian Mayer // Jonathan Monaghan // Jake Moore // Molly Soda // Rustan Söderling // Puck Verkade // Willem Weismann // Hanae Wilke // Thomas Yeomans // Laura Yuile

Curated and developed by Bob Bicknell-Knight // isthisit?

At this current juncture in history we continue to watch the revolution that is Industry 4.0 transform and contort our everyday lives, encouraging a new era of manufacturing that has taken on the label of 'smart' through the integration of the IoT, AI, cyber-physical systems, and Cloud and cognitive computing. During this autonomous movement we continue to see the corporatisation and co-option of public space, on and offline, transforming how we navigate through cities with the rise of the share economy, or the precarious economy dubbed by its dedicated labourers, alongside social networks becoming unrecognisable and akin to the NSA, developing targeted, algorithmically produced ads and troll farms, harvesting and utilising your data to expand hyper-capitalist conglomerates and increasingly totalitarian agendas.

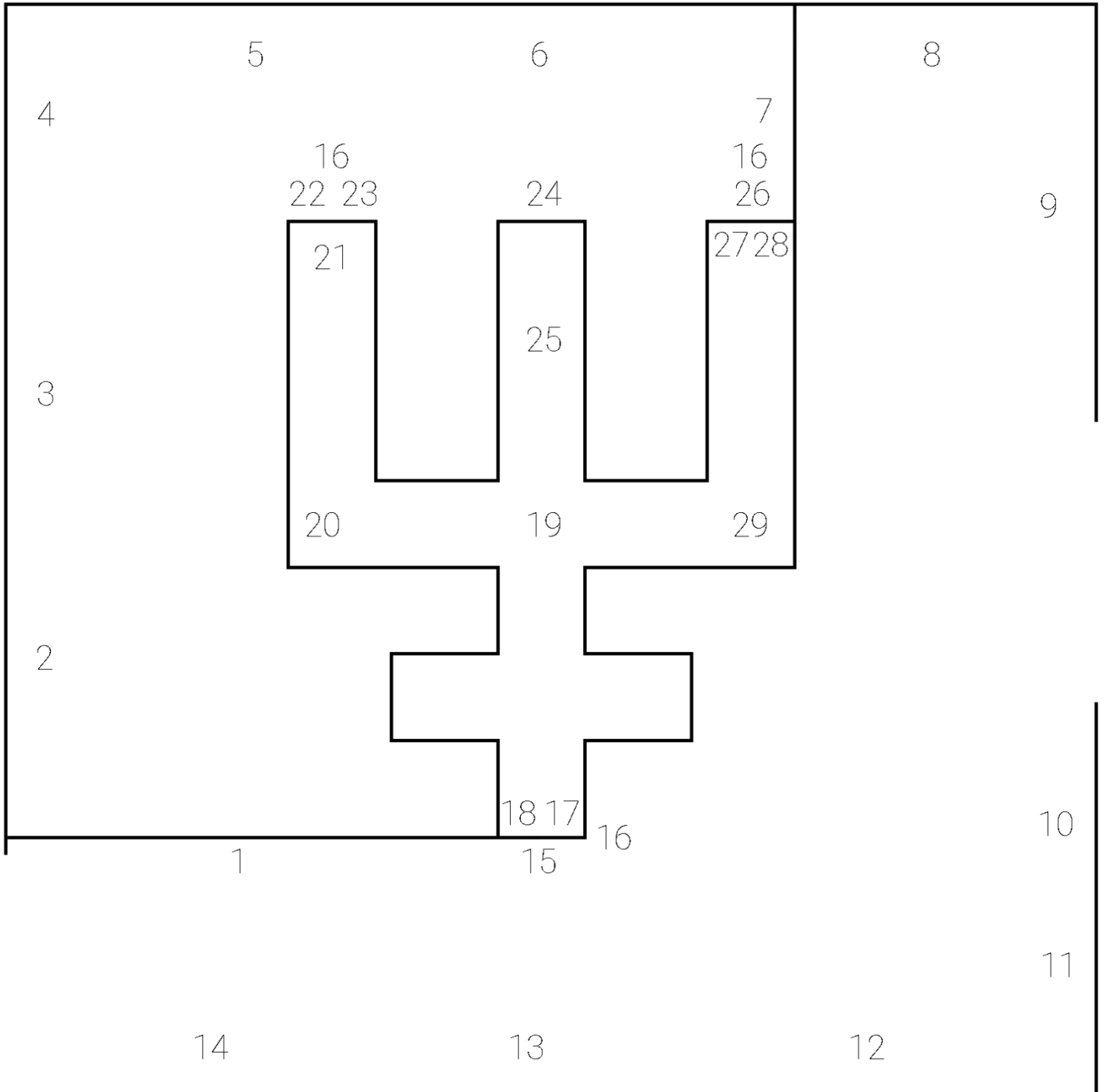
Amidst the rubble of a pre-internet utopian neoliberal ideology, where corporations are supposedly more trustworthy than governments, algorithms have been permitted to run free, evolving and reproducing at an alarming rate. Where is the hole that the human race slots into within this new world? Will we still be needed? Were we ever? How does an artist function when an android has the ability to produce a priceless work of art, or a painting farm in a far-off country can be commissioned over the internet to produce yet another copy of the Mona Lisa? Soon, androids and AI systems will be competing alongside us, as equals and individuals in a new world order, eventually inserting themselves onto every rung of the societal ladder.

Duty Free seeks to analyse these contemporary consumerist questions and ideological quandaries, with the book featuring documentation from the exhibition and a number of essays grappling with these increasingly pertinent subjects, from the corporatisation of public space and the influx of utopian ideals to the automation of industry and everyday activities accompanied by the capitalisation and utilisation of the internet as a space for corporate ownership within an increasingly gamified culture.

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Map



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1. Perce Jerrom
Agent Pubeit, 2018,
Polyurethane resin, pubic hair, toenail clippings,
rivets, carabena, DSL cable.
215 x 23 x 2cm
Unique
2. Lydia Blakeley
You're Doing Amazing Sweetie (Kim's house),
2018
Oil on canvas
66 x 42 x 3 cm
Unique
3. Elliot Dodd
Denver, 2017
UV printed steel, PU foam
89 x 28 x 44 cm
Unique
4. Perce Jerrom
Cypher, 2018
UV print on perspex, stainless steel stud
partitioning, screws
65 x 49 x 6cm
Unique
5. Fabio Lattanzi Antinori
Interest Rates Fell Further, 2014
Diastic poem on set of five engraved gift pens,
custom supports.
Dimensions variable
Edition of 3, 1 AP
6. Willem Weismann
Ψ, 2018
Oil on canvas
95 x 80 cm
Unique
7. Puck Verkade
Gender Gap (Leftovers), 2018
Laser cut latex
13 x 7 cm
Edition of 3, 1 AP
8. Bob Bicknell-Knight
*The oldest and strongest kind of fear is fear of
the unknown (Drone)*, 2018
C-Type print on MDF, gold plated Donald Trump
inauguration coin, gold plated Bitcoin, acrylic,
screws
Unique
9. Hanae Wilke
Echo, 2016
Steel, house paint
95 x 100 x 4 cm
Unique
10. Claire Jervert
BINA48, 2015
Conte on Ingres paper
17.7 x 15.2 cm
Unique
11. Joshua Citarella
*Genetically Modified Rose with Vacuum Bot
Cleaning Sandy Footprints*, 2017
C-print on MDF
40.6 x 50.8 cm
Unique
12. Jonathan Monaghan
The Sum of All Fears, 2018
Dye sublimation on aluminium
28 x 28 cm
Edition of 3
13. Thomas Yeomans
The United Federation of Planets, 2018
Digital print on light box, cables
67 x 38 cm
Unique
14. Molly Soda
Why She Never Married, 2016
C-Type print on aluminium
17.6 x 17.9 cm
Unique
15. Bob Bicknell-Knight
The News, 2018
HD digital video with sound
3 mins 11 sec
Edition of 3, 1 AP
16. Veronika Krenn & Davide Bevilacqua
In Summer Nights, I looked for Insects, 2017
Various electronic components
Dimensions variable
Unique
17. IKO
byIKO, 2018
Personalized Amazon Dash Button
7 x 3 x 2 cm
Unique
18. Bex IIsley
Custom USB, 2017
Polyamide, USB drive
3.8 x 9.2 x 2.8 cm
Edition of 3
19. Bob Bicknell-Knight
Primecoin, 2018
Extruded aluminium, MDF
550 x 550 x 230 cm
Unique
20. Bob Bicknell-Knight
Relic I, 2018
Universal mount holder, artificial grass,
SIM card
50 x 20 x 20 cm
Unique
21. Jonathan Monaghan
Escape Pod, 2015
Video (colour, sound), screen or projector
20 min loop. Music by Furniteur
22. Elliot Dodd
PewPew, 2017
Polyamide, USB drive
9 x 6.1 x 11.3 cm
Edition of 3
23. Jillian Mayer
Value Indicator, 2018
Brass
3.8 x 3.8 cm
Edition of 100
24. Bob Bicknell-Knight
Islands, 2018
C-Type prints on aluminium dibond,
stainless steel threaded rod, metal nuts
30 x 40 x 30 cm
Unique
25. Laura Yuile
Cloud Control, 2018
Small refrigerator, mobile phone, liquid
mirror paint, soap
14 x 13 x 13 cm
Unique
26. Jake Moore
HARD-DRIVE, 2018
Polyamide, USB drive
3.7 x 13.9 x 13.3 cm
Edition of 3
27. Rustan Söderling
*Tannhäuser Gate (Not Really Now Not
Anymore)*, 2017
HD digital video with sound
17 min 8 sec
Edition of 3. 1 AP
28. Toby Christian
Finger, 2008
Marble, cable tie
7 x 2.5 x 2cm
Unique
29. Émilie Brout & Maxime Marion
Lightning Ride, 2017
UHD Video
7 mins 50 sec
Edition 2/3, 1 AP

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Artists

Fabio Lattanzi Antinori (b. 1971, Rome, Italy) works across a range of mediums including sculpture, print and interactive installations, Antinori's work examines the language of power and control of corporate systems and its effect on the belief systems of the individual. He graduated from Goldsmiths (2013) with an MFA in Computational studio Arts (distinction). Antinori's work has been exhibited internationally in museums and galleries, among which MMCA Seoul Artist in Residence program (2018), V&A (2018 and 2014), National Museum of Science and Technologies Milan (2017), Holon Design Museum (2017), Galerie Für Gegenwartskunst Freiburg (2017), The RYDER projects (2016), MoCA Shanghai (2016), Hangzhou Triennial of Fiber Art (2016), Pi Artworks (2015), Kaunas Biennial (2015), V&A London (2014), MAK Museum Vienna (2013). His work has been supported by the British Korean Foundation (2018), the A-N Travel Bursary for extraordinary and inspirational research (2016), the British Council's UK-China Connections through Culture (2016) and the Arts Council's Artist International Development Fund (2015). Selected talks and conferences include E.A.T Experiments in Art and Technology (MMCA 2018), The Standard Model (Goldsmiths, 2015), Kaunas Biennial (2015), Ual London (2014), Bucharest Biennial (2014) and the V&A (2013). Antinori lives and works in London.

Veronika Krenn (b. 1987, Austria) is an artist in the field of new media, interactive art and Eat Art with a strong interest in the transmission of information through multi-sensory experiences. She investigates traditional handicrafts and food as a medium to create unconventional communication strategies, using daily habits as a carrier for socio-relevant messages. Veronika studied Interface Cultures at the University of Art and Design in Linz, Austria. Her collaborative projects have been presented at the MNAC, Contemporary Museum of Bucharest, Sonar Festival 2014, Ars Electronica Festival, Goethe Institute Sofia, TEI'13, among others.

Davide Bevilacqua (b. 1989, Udine, Italy) is interested in the relationship between new media and contemporary art, the evolution of contemporary technological positivism, and the rampant rhetoric of cybernetics, robots, and artificial intelligence. Active as both an artist and curator in the fields of art, media, and technology, Davide studied theatre and performance art at IUAV University in Venice, Italy, later focusing on new media art at Interface Cultures, Kunstuniversität Linz, Austria. He graduated with a research curatorial thesis on The Exhibition as Interface. Davide exhibited in venues as Píksel Bergen, roBOT, Sonar Barcelona and All Frontiers Festival, and worked with institutions and festivals as Ars Electronica Festival, Festival der Regionen, Villa Manin di Passariano, Far East Film Festival, Film Forum Festival, and Palimpsesti. Davide is part of the artist collective qujOchÖ, Linz, and bb15, Linz.

Bob Bicknell-Knight (b. 1996, Suffolk, UK) is a London-based artist and curator working in installation, sculpture, video and digital media. Using found objects and tools made readily available by the Internet, as well as drawing from a unique sensibility influenced by participation in online communities and virtual games, Bicknell-Knight's work explores the divergent methods by which consumer capitalist culture permeates both online and offline society. Utopian, dystopian, automation, surveillance and digitization of the self are some of the themes that arise through Bicknell-Knight's critical examination of contemporary technologies. Selected solo exhibitions include CACOTOPIA 02 at Annka Kultys Gallery, London (2018), Sunrise Prelude at Dollspace, London (2017) and Are we there yet? at 16 John Islip St, London (2017). Selected group shows include The Finder: Ethnography of the Personal Interface, Off Site Project, Online (2018), Millimetre, Kingsgate Gallery, London (2017), Verona Art Fair, Verona, Italy (2017), EnterCity, Like Festival, Kunsthalle, Kosice, Slovakia (2017), The Museum Has Abandoned Us, State of the Art, Berlin (2017).

Lydia Blakeley (b. 1980, Bracknell, Berkshire) received her BA Fine Art from Leeds College of Art in 2016 and is currently on the MFA Fine Art at Goldsmiths, London. Her artistic achievements include Feisure, a solo exhibition at the Vernon Street Gallery at Leeds College of Art in March 2017. Recent selected exhibitions include Fair Exchange, Syracuse University, Syracuse, NY (2017); and Northern Graduates 2016, Curwen Gallery, London (2016).

Toby Christian (b. 1983, Lincolnshire, UK) lives and works in London. Recent solo exhibitions and performances include Railing, at Raising Dust, Whitechapel Gallery (2017), Pedestrian Confetti, Set the Controls for the Heart of the Sun, Leeds (2015) and A Bunch of Keys, Nam Project, Milan (2015). Recent group exhibitions include We Were Having An Argument About Kenneth Koch's 'One Train May Hide Another', Kingsgate Workshops, London, curated by Nadia Hebson, Paul Becker and George Vasey (2017), Quiz 2, Musée d'Art Moderne Grand-Duc Jean, Luxembourg, curated by Alexis Vaillant and Robert Stadler (2016), Renderuin, with Duncan Marquiss, Glasgow International (2016) and Mais é Menos, Baró Galeria, São Paulo (2016). His books, Collar (2017) and Measures (2013) are published by Koenig Books, London.

Joshua Citarella (b. 1987, New York, USA) lives and works in New York City. He has had solo shows at Carroll / Fletcher, London (2016), and Higher Pictures, New York (2013, 2015). Selected group exhibitions include The Feeling, Eduardo Secci Contemporary, Florence, Italy, Rheo Grande, Anonymous Gallery, Mexico City, Mexico (both 2016); Planes, BFI, Miami; Figure 8, Clifton Benevento, New York; Mediated Images, Brand New Gallery, Milan, Italy (all 2015); Under Construction: New Positions in American Photography, Fotografiemuseum, Amsterdam, Netherlands and Pioneer Works, New York (2014-15); and MOCATv Presents: A Jogging Screening at the Museum of Contemporary Art, Los Angeles (2014). He curated Dense Mesh at Carroll / Fletcher, London (2016) and was organiser of Compression Artifacts (2013), thePSDshow.org (2012) and a member of the collaborative artist project Jogging from 2012 to 2014. He currently collaborates with Brad Troemel on Ultraviolet Production House.

Elliot Dodd (b. 1978, Jersey, Channel Islands) lives and works in London. He studied at the Royal Academy Schools, London 2013-16. Previously he completed his BA at The Slade School of Fine Art, UCL London 1998-2002. Recent exhibitions include: Virtually Real, collaboration with HTC, Royal Academy of Arts, London, 2017; Semi Self Reflections, Rockelmann &, Berlin, 2017; SUNDAY Art Fair solo presentation, London, 2016; Event Horizon, Gabriel Rolt Gallery, Amsterdam, 2014; Switch, Baltic, Gateshead, 2012.

Bex Ilsley (b. 1988, Gravesend, UK) lives and works in Coventry. Ilsley graduated from Manchester School of Art in 2016 and was one of the 2016 Woon Prize winners. Ilsley's practice explores the constructs of body and personality in virtual, physical, and psychological spaces. Previous exhibitions include: INTERFACE, neo:gallery23, Bolton (2018); Rendered Personas, Holzmarkt25, Berlin; Emotional Processing (solo), Warrington Museum and Art Gallery (2017) and GIF FEST 3000, 220 Prior St, Vancouver. Ilsley's work has reached an international audience and has been acquired into the collections of Miley Cyrus, and Wayne Coyne (Flaming Lips). Her second solo show 'boom+bust' will be presented at Goldtapped, Newcastle in July 2018.

Its Kind of Hard to Explain (IKO) is an artist and curatorial collective based in London that has been operating since 2017, formed of Corey Bartle Sanderson (b. 1992, Liverpool, UK), Oliver Durcan (b. 1991, Stevenage, UK) and Steven Gee (b. 1990, Reading, UK). They collaborate with and commission early career artists and writers in the UK on curated group exhibitions, online projects and printed media content, interested in the language of branding, new ways of consuming artworks and a rejection of the stereotypical gallery setting. Recent exhibitions include By/IKO, Subsidiary Project, London (2018), If a tree falls in a forest and no one is there to Instagram it, does it really happen?, isthisit?, Online (2018), The Worst Seats In The House, SET, London (2017), Ultra Sunrise, SET, London (2017) and Blue Sky Thinking, SET, London (2017).

Perce Jerrom (b. 1985, Bristol, UK) graduated from his BA at Oxford Brookes University in 2009, and subsequently attended an unaccredited MA at School Of The Damned in 2015. He is currently studying at the MFA Programme at Goldsmiths University which he will complete in 2019. His practice draws from a variety of sources to discuss wider social and cultural issues, utilizing user-generated websites, films, music and TV. These are used to examine what it means to be male in the 21st century, technology's effect on language and the rise of knowledge sharing. He assimilates elements from both high and popular culture, often referencing contexts and theories devised by various Art movements throughout history. Pieces are created digitally and physically in a similar fashion to the remix and editing customs found online, formed by a perpetual restructuring and manipulation of existing objects, imagery and information. Which in itself unknowingly mimics the history of appropriation in conceptual art.

Claire Jervert (b. 1959, Newark, NJ) is a painter, digital artist and sculptor who creates portraits (often combining mediums) which signify technology and communication's intersection with contemporary and future culture. In the New York Times, William Zimmer described her Sky series, which incorporates digital processes, as related to surrealism, edifying banality, and that 'the resultant paintings are beautiful.' Jervert's Android Portraits, developed through ongoing research and interaction with humanoid robots and their creators, subvert portraiture's traditional mission

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of ennobling the human, while stirring contemplation of a possible future of humanity. In the Branding series, hundreds of hand-painted logos float blizzard-like in a black void and function as pictographic portraits of persons whose lives tap into the culture of social media, where identities cross into the realm of personal branded advertising. Jervert graduated from Rutgers University and has exhibited in the United States and internationally, including the Flag Art Foundation NY, Newark Museum, Chelsea Art Museum NY, White Columns NY, Steffany Martz Gallery NY, La Paternal, Argentina, and on urban screens in Melbourne, Milan and Dubai. Her work is included in private collections in the US and Europe.

Émilie Brout & Maxime Marion (b. 1984 & 1982, France) live and work in Paris. Brout and Marion began their collaboration when they joined the ENSAD Lab in Paris. Their work has been the recipient of the Arte Laguna Prize and the Contemporary Talent Prize of the François Schneider foundation. It was included in the 5th Moscow International Biennale for Young Art, the 5th ADIAF triennale and numerous group exhibitions and screenings including at Untitled Miami Beach, OCAT Shenzhen; Daegu Art Museum; Seongnam Arts Center; AramNuri Arts Center, Goyang; London Art Fair; Museum of Modern and Contemporary Art of Rijeka; Loop Barcelona; Centre pour l'Image Contemporaine, Geneva; The Solo Project, Basel; Telecom Italia Future Centre, Venice; Art Brussels; Palais de Tokyo, MAIF Social Club and Centquatre, Paris; Pavillon Vendôme, Clichy; Cité de la céramique, Sèvres; Villa Arson, Nice; Vasarely foundation, Aix-en-Provence. Recent and upcoming solo shows include at 22,48 m² (Paris), LINK Cabinet (online), Steve Turner (Los Angeles) and Villa du Parc (Annemasse).

Jillian Mayer (b. 1986, Miami, Florida, USA) is an artist and filmmaker living in South Florida. Mayer's work explores how technology and the internet affects our identities, lives and experiences. Through videos, online experiences, photography, telephone numbers, performance, sculpture and installation, her work investigates the tension between physical and digital iterations of identity and existence. Her video works and performances have been premiered at galleries and museums internationally such as MoMA PS1 MoCA:NoMi, BAM, Bass Museum, the Contemporary Museum of Montreal with the Montreal Biennial, and film festivals such as Sundance, SXSW, the New York Film Festival and over fifty others. She was recently featured in Art Papers, ArtNews.

Jonathan Monaghan (b.1986, Rockaway Beach, NY) lives and works in Washington, D.C. Monaghan works across print, sculpture, and video installation. His work challenges the boundaries between the real, the imagined, and virtual. Drawing on a wide range of sources, from science fiction to Baroque architecture, he creates bizarre, yet compelling narratives and imagery with the same high-end technology used in Hollywood or by video game designers. His work has been exhibited internationally, including solo exhibitions at bitforms gallery in New York, Spazio Ridotto in Venice, and Market Gallery in Glasgow. Group exhibitions include New Frontiers at the Sundance Film Festival, The Minneapolis Institute of Art, and Postmasters Gallery. His work has been featured in The Washington Post, VICE, The Wall Street Journal, The Huffington Post, and The Village Voice.

Jake Moore (b. 1992, High Wycombe) is a digital artist who employs computer animation, video and sound to consider the inadequacy of the human form in the face of our increasingly ubiquitous technological climate. Within recent research, he uses digital world-building as a tool to construct speculative utopias — assembled sanctuaries that explore queer identity. Recent exhibitions include Future Body, The Collection, Lincoln (solo), Notes on Queerness, The Royal Standard, Liverpool (group), Performing Gender, BACKLIT, Nottingham (group). In 2018, Jake was awarded the Zealous 'Emerge: Digital Art Prize'.

Molly Soda (b. 1989, San Juan, Puerto Rico) is a Brooklyn-based artist and internet celebrity. Soda works across a variety of digital platforms, producing videos, GIFs, zines, and web-based performance art, which are presented both online and in gallery installations in a variety of forms. Selected solo exhibitions include Me And My Gurls, Annka Kultys Gallery, London (2018), I'm Just Happy To Be Here, 315 Gallery, New York (2017), Thanks for the Add!, Leiminspace, Los Angeles (2017), Comfort Zone, Annka Kultys Gallery, London (2016). Recent group exhibitions include Virtual Normality: Women Net Artists 2.0, Museum der bildenden Künste, Leipzig, Germany (2018), NADA, 315 Gallery, New York, NY, USA (2018), digital_self, IMMA, Dublin, Ireland (2017), Poster Project, Practice Gallery, New York, USA (2017), The Museum Has Abandoned Us, State Of The Art, Berlin, Germany (2017), Watermark, Nous Tous, Los Angeles, CA, USA (2017).

Rustan Söderling (b. 1984, Gothenburg, Sweden) lives and works in Amsterdam. He studied at the Gerrit Rietveld Academie and is currently a resident at de Ateliers, Amsterdam (NL). He works primarily with video and animation. Selected exhibitions and screenings include Some People Are Worth Melting For, Ginny Projects, Llanwrtyd Wells, (WAL) and Risky Attachments, Foothold, Polignano A Mare; Tannhäuser Gate, Crynssenstraat 33, Amsterdam in 2018. Over Hang, W139, Amsterdam in 2017 and the fifth Moscow International Biennale for Young Art, Moscow (RU) Hidden Depths, Cosmos Carl (online platform) and Feeling in the Eyes, Tender Pixel, London (UK) in 2016. Tenderflix, international film and video competition, Tenderpixel and ICA London (UK) and Man in the Anthropocene, Harbinger, Réykjavik (IS) in 2015.

Puck Verkade (b. 1987, The Hague, Netherlands) received her BFA from the Royal Academy of Art in The Netherlands and recently completed an MFA Fine Art with distinction at Goldsmiths University, London. Her work has been shown internationally at various venues such as If So What?/Palace of Fine Arts (San Francisco, 2018), Sunday Art Fair (London, 2017), Berlin Feminist Film Festival (Berlin, 2016), LOOP (Barcelona, 2015) and Art Rotterdam (The Netherlands, 2014). Forthcoming shows include a duo presentation at Liste Art Fair (Basel, 2018), a solo presentation during Art Night London 2018 and an artist commission for Daata Editions. Verkade's videos and installations question biological and cultural definitions of gender, sexuality and cultural identity, to playfully explore how these phenomena of the human condition are generated, mediated and manipulated through mass media and pop culture. She uses humour and absurdity to draw the viewer into a vortex of multiple considerations and cross references between fiction and fact, by mixing past, present and future perspectives.

Willem Weismann (b. 1977, Eindhoven, Netherlands) has been living in London (UK) since 2003. He studied at ArtEZ Institute for the Arts, Arnhem (NL) from 1997 to 2002 and Goldsmiths College, London (UK) from 2003 to 2004. He was awarded with the East London Painting Prize in 2015. He is represented by Grimm gallery and has had solo exhibitions at the Zabłudowicz Collection, London (UK); Cabin Gallery, London (UK); The Nunnery gallery, London (UK); Galeria Quadrado Azul, Lisbon (PT); and Museum voor Moderne Kunst, Arnhem (NL). Recent group exhibitions include Summer Show, Turps Gallery, London (UK) and Secret European Studio at ArthouSE1, London (UK). In 2018 Weismann will participate in a group exhibition at the Dordrechts Museum (NL).

Hanae Wilke (b. 1985, Tokyo) lives and works in London and The Hague. She graduated with an MA from the Royal College of Art, London in 2015 having gained a BA in Fine Art in 2009 at Royal Academy of Art in The Hague, NL. Exhibitions include: Close Quarters, VITRINE, London; Deep Hug, Ornis A. Amsterdam (2016); Conduit Slur, Kinman, London (2016); Patina Pause, Camden Art Centre, London (2015); /eje of Art, Udstillingsstedet Q, Copenhagen (2015); and Stranger, Stranger (I swallowed part of you), EXO, The Hague (2014).

Thomas Yeomans (b. 1986, Coventry, UK) works with appropriated video images and sounds. In his fast-paced video montages he collects and cuts filmographic conventions of generating mass emotional responses in audiences. He graduated from the Painting department at the Royal College of Art, London in 2012. Recent projects include: Coronation, Horse and Pony Fine Arts, Berlin (2017), Future Ritual, SPACE Art + Technology, London (2017); this is about you, Project Native Informant, London (2017); Belief in the Power of Gesture, Projektraum LS43, Berlin (2017); Off to Mahagonny, curated by Canan Batur, London (2016); Artist's Moving Image Screening, Exeter Contemporary, Exeter (2016); Open Process #5, SPACE Art + Technology, London (2016); On the Wire, The Foundry, London (2015); Mono, curated by Rafal Zajko, London, (2015); Screening Mathis Gasser, Lychee One, London (2015); Futurologics #1, Confort Moderne, Poitiers (2015); Art Herring, galleri KANT, Herring (2015); Atomic Pictures II, Jeune Création, Paris (2015); 30 Years of the Future, Castlefield Gallery, Manchester (2014); A Long Time Ago, But Somehow in the Future, Kiasma Museum of Contemporary Art, Helsinki (2014).

Laura Yuile (b. 1986, Glasgow, Scotland) creates installations of object and video based works that explore the contemporary domestic and urban landscape through matters of personal care, wellness, and the effects of globalization upon living space and everyday life. Laura has exhibited and screened internationally at venues including the Apexart (New York); Blackwood Gallery (Toronto); Tate Britain (London); Mauve (Vienna); t-space (Milan); Arebyte (London); Collective (Edinburgh) and Vulpes Vulpes (London); and undertaken residencies with Temporary Art Platform (Beirut), IOAM (Beijing) and The White Building (London). She has an MFA from Goldsmiths University (2017), a BFA from The Glasgow School of Art (2008), and in 2015 was an Associate Artist with Open School East. Future exhibitions include a solo show at Recent Activity in Birmingham and a commission for Deptford X Festival in London.

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