

## ACCOMPANYING EVENTS

### Marmalade Me

**Wed 30 Jul, 7pm, £5/£3 conc, Clore Studio**

Inspired by the writings of Jill Johnston, this screening brings together film and moving image works, in which the theatre's fourth wall disappears, revealing perspectives that are traditionally concealed from the spectator.

Programmed in collaboration with Julia Crabtree and William Evans and presented in conjunction with the exhibition *Last Seen Entering the Biltmore*.

### Julia Crabtree and William Evans in Conversation with Paul Clinton

**Wed 10 Sep, 7pm, £5/£3 conc, Clore Studio**

On the occasion of their residency and exhibition at the SLG, Julia Crabtree and William Evans discuss their practice with Paul Clinton.

### Exhibition Tours

**Sat, 1pm and Last Fridays, 7pm, Free**

Join the SLG's gallery assistants for informal drop-in tours of the exhibition.

## PUBLICATION

A publication, including texts by Kathy Noble and Tom Morton, accompanies the exhibition and residency. Please ask in the shop for details.

## SLG

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# JULIA CRABTREE AND WILLIAM EVANS: ANTONIO BAY

**7 JUN - 14 SEP 2014  
FIRST FLOOR GALLERIES  
ADMISSION FREE**

**EXHIBITION GUIDE**

**JULIA CRABTREE AND WILLIAM EVANS:  
ANTONIO BAY  
7 JUN-14 SEP 2014**

Following six months as the Nina Stewart Artists-in-Residence in the SLG's Outset Artists' Flat, Julia Crabtree and William Evans present an unfurling installation across the first floor galleries, continuing their examination into the relationship between the body and the screen. At the heart of their practice is an interest in the impact of rapidly changing digital technology on visual culture. More specifically, they explore what happens to objects and images when they are moved between real and virtual spaces, and the degree to which human perceptions and understandings shift as a result. Their work often draws from the high artifice of B-movies and the spatial logic of cartoon physics as part of an ongoing investigation into the imagery of our collective conscious. These references belong to the history of the flattened image included in the discourse of theatre and cinema, and reveal their relationship to the digital revolution.

The title, *Antonio Bay*, makes reference to the setting for John Carpenter's ghost film *The Fog* (1980), which in turn hints at the production process used to custom-make the carpet covering the gallery floors. Working with a form of CGI technology called fluid dynamics, the artists built a virtual model of the galleries to make a simulation of them being flooded with swirling, theatrical smoke. An aerial view was then digitally captured before being printed onto thick pile carpet to create a seductively tactile floor surface. Central to its production was the tension between using cutting edge technology for a real-life simulation and the degradation of the image through the printing process, while trying to create a cinematic and alluring visual. Highlighting texture and domestic materials, the carpet evokes the idea of the backdrop or stage set through the illusion of spatial depth produced by the flattened 3D image.

Poised between the scenic and the sculptural, abstracted horizon lines or geographical paths are given physical presence in a series of sculptures that ripple through the galleries. Their clean lines and structured forms contrast with the intangibility of those they were derived from. Made using expanding foam and car body filler, materials usually associated with prop-making and industrial manufacture, the sculptures were meticulously sanded to reveal the multiple layers of their construction. Contradictorily, the surfaces are suggestive of an undercoat but also of a highly-finished facade. These multi-stage processes echo the layering of references and back-and-forth of conversation which are integral to Crabtree and Evans' collaborative practice. Suspended from the ceiling with ropes and pulleys, the prop-like qualities of the sculptures are brought to the fore, while the subtle ebb and flow of an aural register, softened and distanced to create a soundtrack, heightens the sense of atmosphere.

**Biography**

Collaborators Crabtree and Evans are the third recipients of the Nina Stewart Artist Residency. Julia Crabtree and William Evans have worked collaboratively for nine years and see their practice as an ongoing experiment in shared subjectivity. Their work is rooted in sculpture, used as material across installation, video, print and performance. Crabtree and Evans completed their BAs in Fine Arts at Central Saint Martin's in 2007. In September 2013 Crabtree finished her MA and Evans his MFA at the Slade School of Fine Art. They recently had a solo exhibition, *Hyper Bole*, at Legion TV, London (2014).

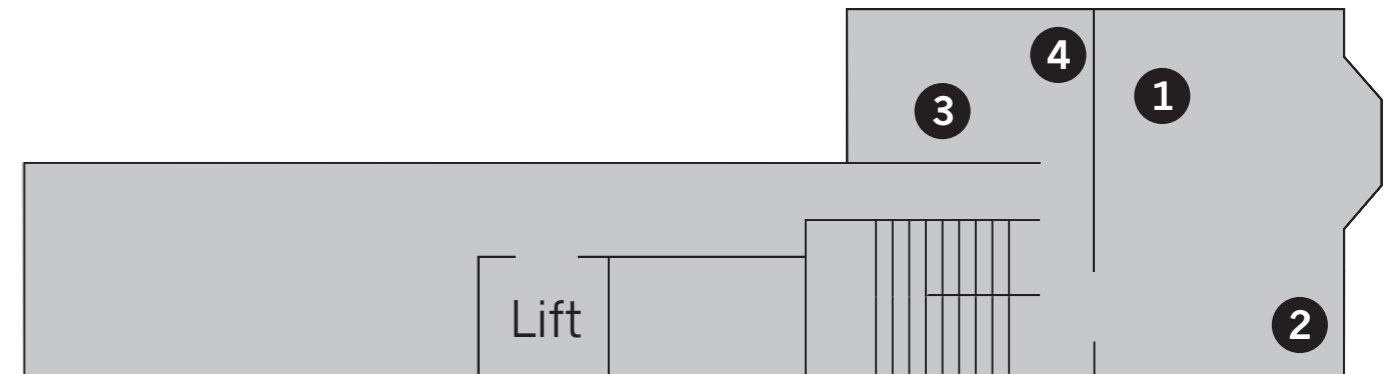
*The Nina Stewart Artist Residency with the South London Gallery is funded by The Nina and Roger Stewart Charitable Trust. The Outset Artists' Flat is supported by Outset.*

The **Nina Stewart Artist Residency 2013-14** was an open submission 6-month residency opportunity available to artists graduating in 2013 with a postgraduate MA, MFA or MRes from a UK institution. The residency enables the production of a new body of work and is a rare opportunity for a recent graduate to exhibit within an internationally renowned institution. Between November 2013 and May 2014, Crabtree and Evans received the following:

- Rent-free accommodation in the SLG's Outset Artists' Flat.
- A rent-free studio.
- A bursary of £5,000 towards living expenses and production costs.
- Mentoring sessions with invited artists, curators and writers, as well as the Director and staff of the SLG.
- An opportunity to exhibit in the SLG's first floor galleries.

Applications for the 2014-15 Nina Stewart Artist Residency opportunity open in July 2014:  
[www.southlondongallery.org/graduateresidency](http://www.southlondongallery.org/graduateresidency)

**LIST OF WORKS  
FIRST FLOOR GALLERIES**



1. *Hang 'Em High*, 2014, polystyrene, expanding foam, jesmonite, acrylic paint, car body filler, rope

*Antonio Bay*, 2014, digitally printed carpet

The soundtrack to *Antonio Bay* is composed by Eliot Crabtree

2. *Spline*, 2014, polystyrene, expanding foam, jesmonite, acrylic paint, car body filler

3. *Guided Muscle*, 2014, polystyrene, expanding foam, jesmonite, acrylic paint, car body filler, rope, sandbags

4. *Rushing Roulette*, 2014, polystyrene, expanding foam, jesmonite, acrylic paint, car body filler