

**For immediate Release – 20 September 2011**

**COLLYER BRISTOW GALLERY PRESENTS**

***electric sheep - exploring our relationship with technology***

**Private View: Wednesday 28 September 2011, 6 – 8.00pm**

**Collyer Bristow Gallery, Collyer Bristow LLP, 4 Bedford Row, Holborn,  
London WC1R 4TF**

The exhibition continues on weekdays until 30 November 2011

**Cleo Broda - Adam Dix - Martin Fletcher (Systems House) - Stewart Gough  
- Anthony Gross - Emily Hayes - Catherine Hyland - Julie Myers - Zoë  
Papadopoulou. Curated by Day+ Gluckman**

Our daily life is immersed in technology. Awake or asleep it surrounds us, enhancing and reducing our lives. Drawn as we are into the promise of a less cluttered life, of a clean and efficient world, many of the facts and realities of science remain a mystery to most of us. From the beginnings of the science fiction genre we seem to have revelled in this mystery; demonising, prophesising and fantasising about the future, or yearning for a nostalgia-driven past.

The title of the exhibition is taken from the sci-fi novel 'Do Androids Dream of Electric Sheep?' by Philip K. Dick (the inspiration behind the 1982 film, 'Blade Runner'). This exhibition brings together artists who, in one way or another, use, manipulate, rejoice in, reject and reinvent technology. From wonderful dysfunctional sculptures through to delicate data-driven drawings we explore a myriad of appropriations.

As a starting point to the exhibition Adam Dix's painting, *The Advocates*, sets the human amidst technology. Row upon row of uniformed people in 1950s hues and hairstyles stand motionless before the objects of their fascination or veneration: satellite dishes. The objects, ubiquitous within the urban landscape, here become a part of a wider ceremony that eerily references ritualism, religion and technology as a tool of state control.

The fascination of the object as a tool of possible communication is evident in the work of Martin Fletcher (Systems House), which physically reflects Dix's ambitions. These sleek modular sculptures and wall-based works suggest functionality, yet ultimately sit devoid of practical purpose in their own aesthetic space. As technology constantly aims to make 'sense' of our lives Fletcher's works remind us that there is also power, value and elegance in the indefinable object.

In James Cameron's *Terminator* films, as in *Blade Runner*, the central 'non-human' characters are made all the more terrifying by their human attributes. As the androids in *Blade Runner* discover their origins, and the cyborg assassin of *Terminator* comes full circle from villain to hero, our ambivalence with regard to this potential drives this complex narrative. In Stewart Gough's sculpture *Cause I Think We've Seen That Movie Too* a large T-Beam plays plinth to 'gun' parts fabricated from plumbing components. Where Robert Morris's L-Beams (from 1965) sought to expose and examine the relationship of viewer to object, Gough takes this a stage further by combining the sci-fi film genre with the viewers' perception of reality.

Emily Hayes also references film, examining a fascination with cult and stardom. In her

animation, *Manufacturing Monroe*, a factory line worker checks cloned breasts of Marilyn Monroe, ready to be purchased by consumers as 'enhancements'. Amusing and yet believable, the work shows how quickly, through technological developments, social change and scientific advancements, we embrace the absurd. Catherine Hyland sets up narratives within authentic situations, heightening the sense of ambiguity that the large format photographs describe. Hyland searches out workplaces across the world, photographing the extraordinary reality that they represent; defining the fragile connection between human endeavour and end product.

Zoë Papadopoulou's *Nuclear Dialogues* aims to deal with the contentious area of nuclear fission by choosing an open, non-judgmental environment, designed for dialogue rather than dispute: a tea-party. Participation is encouraged through a tasting of 'yellowcake' – a colloquialism for uranium oxide U3O8, an essential ingredient in the preparation of uranium fuel for nuclear reactors. The 'yellow cake' at this tea party is completely edible, created by the artist along with scientists from Nuclear FiRST, using ingredients that contain radioactive isotopes to challenge, in the artist's own words, "entrenched viewpoints and misunderstandings of risk".

Known for her work with video and locative technologies, Julie Myers has begun working with more traditional techniques, producing a series of etchings to accompany her data-driven drawings. Commissioned last year by Wysing Arts Centre, Myers collaborated with computer programming technicians in Berlin using Met Office weather data to produce *Dandelion Seedhead*. Created using live data from a local weather station the drawing sways and bends in response to the wind patterns outside. For Myers the drawing is foreground to the technology.

Myers's new etchings act as a conduit to old and new technologies and Anthony Gross works across similar scenarios. His recent *Burnt Wood Stories* series and his film, *KANE's Revolutions* originate in the comics he found on a recent trip to China where the stories, from spy thriller and gangster takeover to evil scientist domination are all drawn in styles combining traditional Oriental decoration together with approximations of Western motifs. The archiving and editing process undertaken by Gross resulted in the film commission *KANE's Revolutions*, 2011, a near-feature melding comic strip stills, live action and computer game-style rendering. Alongside the film Gross made a series of large works, taken from some of the graphic drawings and fabricated via laser on oak.

As a counterpoint to the immersive daily technological advances Cleo Broda's work produces low-tech solutions for everyday lives. Based on her own day-to-day experiences Broda has fabricated 'costumes' or 'uniforms': sewn, wearable equipment for very specific jobs. "*A costume to allow the quick route to the post office that we all used to use rather than having to go the long way round: a periscope jacket which allows inquisitive children to peer in to spaces that they can't see otherwise*". In a high-tech world the low-tech solution can be very appealing.

#### **For editors:**

For more information on the artists or specific works in this exhibition please contact the curators:

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