

AFTERMATH

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2094

1 - 3 April 2022

Fri 1, Sat 2 April 10am - 6pm

Sun 3 April 11am - 5pm

The Space, Nottingham Contemporary

# AFTERMATH 2094

AFTERMATH 2094 is an interactive exhibition exploring the cost of technology on the environment, stages of climate disaster, ambiguity of memory, performing digital popstars, and immersive sculptures.

This is a collaboration between Nottingham Trent University's first year Fine Art Masters students and Masters students in Graphic Design, Interior Architecture, and Photography. With guidance from the team at Nottingham Contemporary, the group researched and interpreted themes in *Our Silver City, 2094* to create a new exhibition influenced by the hope, humour, and thoughts of past, present and future worlds. Through new art, you are invited to look closely at the world as it is and to consider what the near future will look like.

## Masah Azar and Kiriaki Hajiloizis

Drawing on Liz Jensen's novella *Our Silver City, 2094*, Kiriaki and Masah collaborated to picture a future in which the internet as it is known, has finally collapsed. Commemorating the 'old Web', their new work takes a dive into hyperspace to chronicle humanity's growing (and deteriorating) relationship with the digital realm.

## Hannah Fletcher-Tomlinson

Following a practice exploring emotions and mental health, Hannah's new work examines others' concepts of emotion and colour. Her work is heavily inspired by Liz Jensen's novella *Our Silver City, 2094* and the 'phases' motif throughout the novella. Intrigued by Liz's factitious depiction of human experience in different stages of cataclysmic events, Hannah portrays emotion through colour, inviting the viewer to physically move through her work to reflect on both the self and the wider global climate crises.

## Maria Gerguis

Maria's experiential mixed-media work reflects on personal and collective traumas, using a varied range of materials to reflect the complexities of the subconscious. Combinations of chemicals create colour and pattern, forming abstract large-scale images to be viewed from different positions. Maria hopes the viewer will question what is hidden beyond their memories and the reasons for retaining or losing memories. How much do we create memories, and how much do memories create us?

## Andreea Pislaru

Andreea explores the grotesque and its cultural associations with the flesh and the feminine by deconstructing the body as a means of transgression. Using absurd humour, her work plays with the biological structure of the human form by shifting conventional parameters. Imagining what a body could look like in the future, Andreea sculpts new, reformulated identities.

## Luke Watters

The fictional character Galatea is central to Luke's work: living in a fictional parody of our own world. Galatea began as an artificial intelligence created to be your best friend and with the help of the ancient Greek

goddess Aphrodite, was brought to life. Galatea mimics reality and is influenced by current trends such as Instagram, Netflix, and popular music. Her playground is the internet where she portrays the ideals that modern society projects onto people. Galatea is arguably more 'real' than many social media influencers, pop musicians, and celebrities.

Acknowledgement:

Beth Benton - Voice actress

Rebecca Draper - Singing actress

## Tamara Clarke

Within the placement, Tamara provided photographic documentation of the making of the exhibition and created individual photographic portraits to represent the artists and collaborators' personalities and practices. Tamara studies MA Photography, so her skills and knowledge have enabled her to co-design and capture the portraits of everyone involved, working closely with fellow photographer George Holder.

## George Holder

George collaborated closely with Tamara Clarke, and with the other students to document the process. George also currently studies MA Photography, and this placement pushed him to move beyond comfort zones to create unique bodies of work. In collaboration, George formed the idea to create portraits to reflect aspects of each collaborator's practice and the collective nature of this project.

## Tiegan Paterson

Studying MA Interior Architecture and Design, Tiegan's role was to design an experience for visitors to the exhibition - taking into consideration navigation, lighting, materials, and layout. Her focus was on providing ways to showcase the artwork as a reflection of *Our Silver City, 2094*, collaborating closely with fellow Interior Architect Wiktor Wawrzyniak.

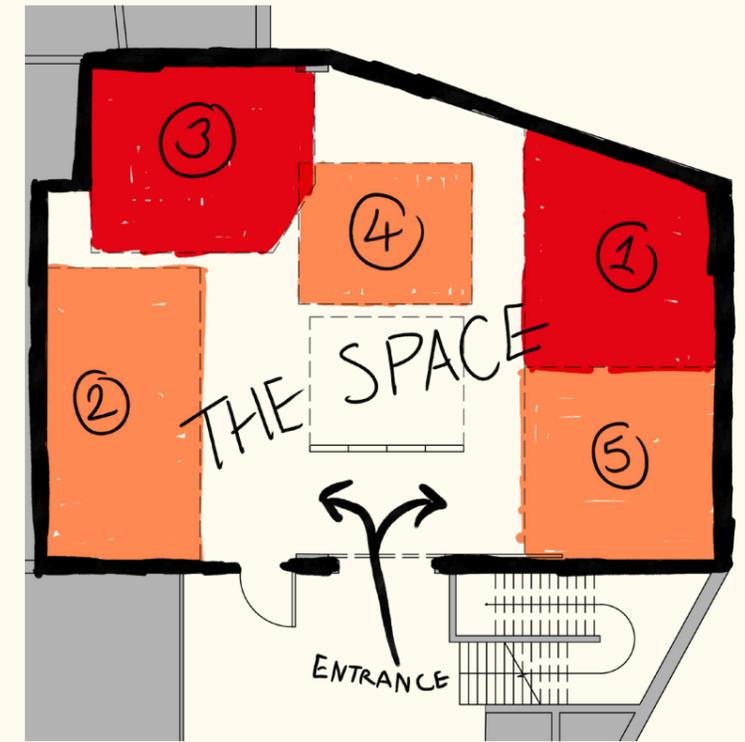
## Wiktor Wawrzyniak

Wiktor also studies MA Interior Architecture and Design. He creates experiences within spaces, taking into consideration the architecture of the space, the lighting and the fabric of the space. Wiktor worked closely with Tiegan to create a layout for the exhibition that enhances the artworks material properties and meanings. Wiktor hopes visitors can form their own narrative throughout the space.

## Victoria Woollett

Victoria's graphic designs explored the artists' interpretations and inspirations to discover overarching themes and emerging messages. Examinations of the past and memory grew to be a key theme. Victoria chose to use Risograph printing as a wonderful way to illustrate the retro elements of this year's Aftermath exhibition. In response to Hannah's exploration of colour, Victoria selected two separate colour palettes, using both cool and warm tones for visitors to enjoy in the exhibition and to take away.

## Nottingham Contemporary



## List of Works

1. Masah Azar, Kiriaki Hajiloizis, *Eulogy4theinternet. mov* (2022), video
2. Hannah Fletcher-Tomlinson, *Phases* (2022), acrylic, ink and oil pastel on crepe fabric
3. Maria Gerguis, *Memoir of Resilience* (2022), mixed media
4. Andreea Pislaru, *Piñata* (2022), silicone, human hair, chains
5. Luke Watters, *Galatea: The Superstar* (2022), video and motion capture



Nottingham Trent University

