



Chlorophyll

of light and the vegetational

of light and the vegetational

an exhibition exploring the substantiation of sunlight

Every day we inhabit the vegetational world. It forms a living interface essential to our existence as biological organisms. In its physical form it represents the substantiation of sunlight through photosynthesis into frondescence, verdure and greenery. Locked within the chemical matrix of every plant are the molecules that give us the perception of 'green'. The chemical formula for this is $C_55H_{72}MgN_4O_5$, or chlorophyll, and it engages in complex reactions to convert the Sun's energy into living organisms.

Paradoxically, magenta light also occupies a function in this process and is an essential component in the health of plants. To artists, such a contradiction elicits curiosity and a pathway to phenomenological exploration. International artists working in various media will be invited to respond to the theme of light and the vegetational. Each will bring their own interpretation of what the chlorophilic world means to them.

For Aristotle, philia excluded a love of inanimate objects. We propose that a love of foliage, and a fascination with the process of its becoming through sunlight, is a basis for artistic investigation in many different media as chlorophilia.

In many ways this project parallels the transformations that are occurring in the plant world. Who can say where a seed will take root or where a tree will fall in a forest. The history of the vegetational on Earth is redolent with false starts and incredible advances, responses to niche environments and global genetic re-interpretations.

Will we ever understand this complexity? It is a field that will literally never stand still long enough for assumptions to become complacent. As the world enters a new epoch of global greening, we are proposing a new revolution in our understanding of Chlorophilia.



An exhibition for the UNESCO
International Year of Plant Health



An exhibition which took place between
the 3rd to the 6th of December 2020 at the
APT Gallery, Deptford, London.

Curated by Paul Malone and Nicola Rae

Sponsored by Kenneth Donaldson and Cathy Dean

Participating Artists

Alexandra Dementieva
Alistair McClymont
Alma Tischlerwood
Chris Marshall
David Bloor
Demelza Woodbridge
Hanna Rut Neidhardt + Joachim Raab
Jheni Arboine
Liz Harrison
Marcia Michael
Marlena Novak + Jay Alan Yim
Nicky Hamlyn
Nicola Rae
Olga Koroleva
Paul Malone
Richard Lawrence
Roei Greenberg
Steven Scott





Chlorophilia by night



Chlorophilia looking in

the artists

about the artwork

For several months I have been watching an amazing animal that caught my attention many years ago and since then has never let me be indifferent to it.

This creature is the Tardigrade - small but extremely resistant to situations that can be lethal to almost all other animals. There are about 1,300 known species and they have populated the Earth for more than 500 million years. Their other name is Moss Piglets, as they dwell mostly in moss.

Mosses form a group of plants that contains 13295 species. This group has been around since the Silurian Period. Mosses are photo-autotrophs and contribute to producing and maintaining the oxygen content of the Earth's atmosphere and can create bio-coenosis.

A common point between tardigrades and mosses is their presence everywhere and, since they have survived all mass extinctions, there is a chance that they will stay here forever. I made a video diptych inspired by their 'eternity' working with microscopes. The first screen is moss in the process of being saturated with water, and the second is a tardigrade looking for a large island of moss among its small parts.

<https://alexddementieva.org>

about the artist

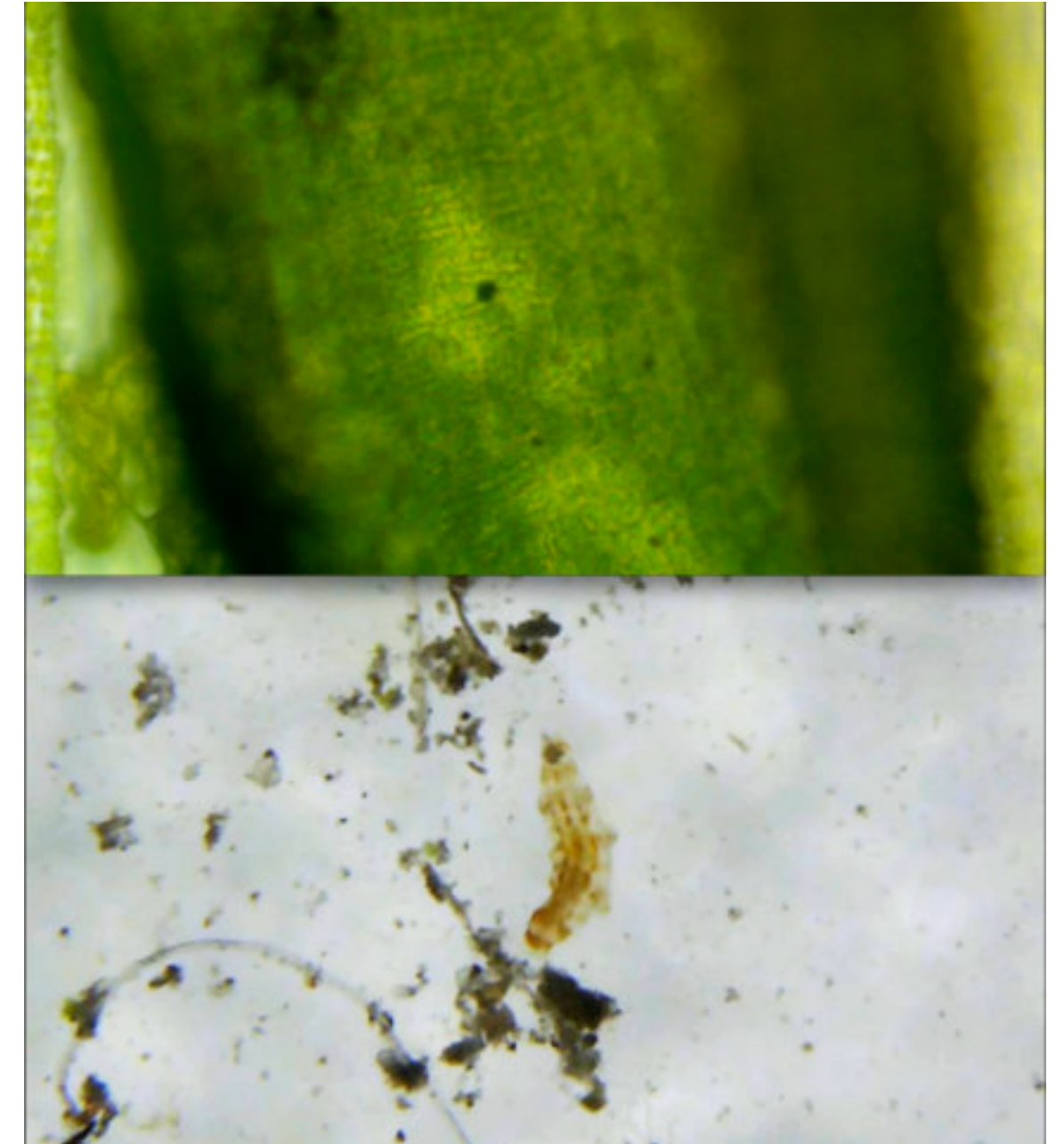
My research process happens here and now, in the increasingly technologized present, it is deeply rooted in cultural and scientific context.

Photography and other digital media always record a trace, which indicates the former presence of something. Attesting to a certain event the trace at the same time enshrines the technology in use, thus acting as a witness to contemporaneous culture.



Moss and its piglet

Video diptych
Soundtrack – live performance
by Carl Michael von Hausswolff



about the artwork

Magenta is colour we see, but one that does not exist in a physical form, it reveals something internal. Our relationship with the 'real' world is through our senses *and* an internal interpretation. Our eyes are sensitive to wavelengths of light at particular wavelengths, each wavelength of the visible spectrum can be called a colour, using a prism reveals all of these available colours, but magenta is missing.

Isaac Newton noticed that combining the light from 2 prisms and overlapping the blue and red ends of each spectrum creates magenta, this artwork recreates Newton's experiment. Magenta is an extra-spectral colour, meaning it is missing from the spectrum because there is no wavelength for magenta, but our eyes see the combination of two wavelengths and magenta is created by our brain interpreting the two colours in this way.

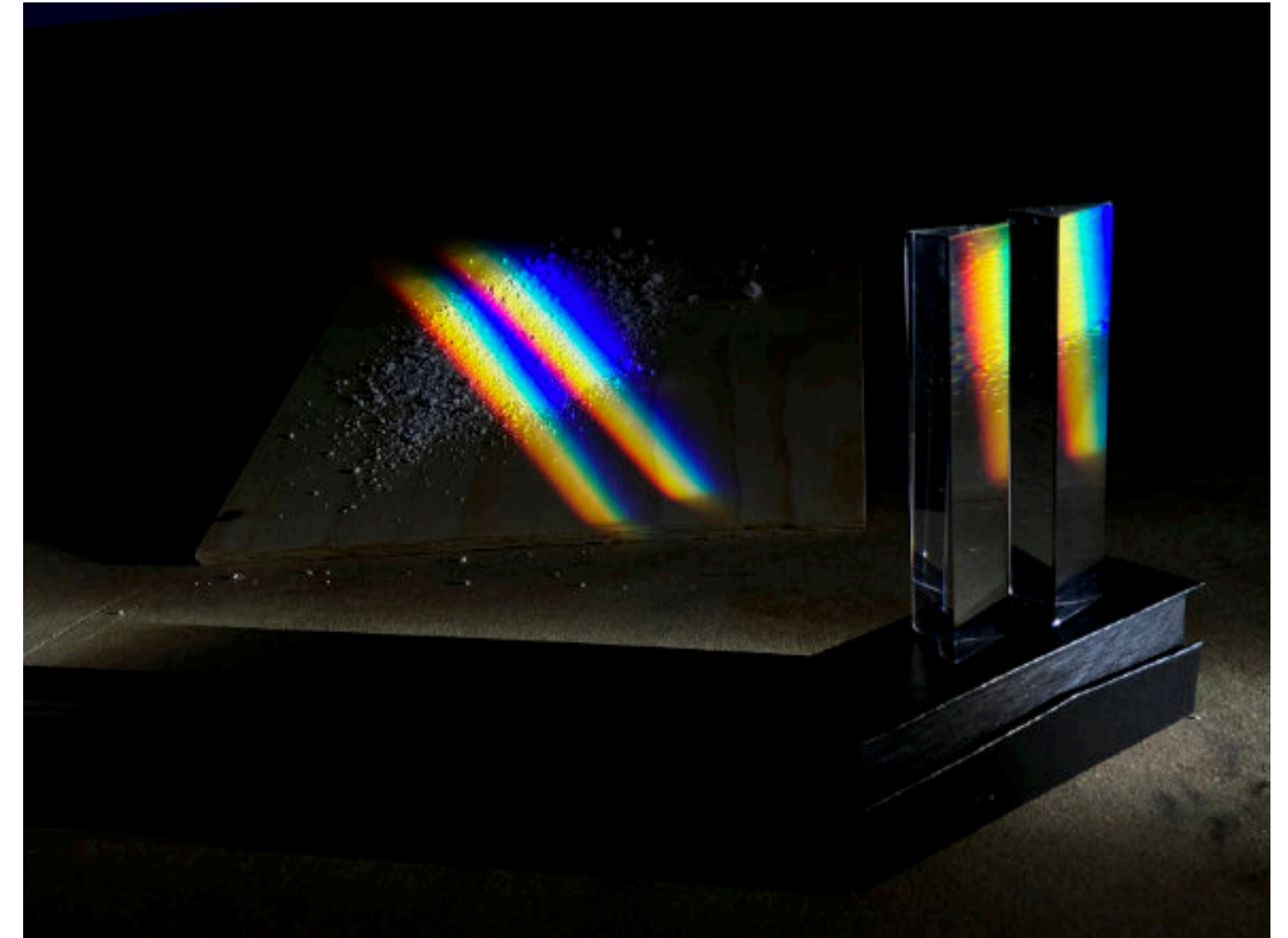
This simple act demonstrates that our interpretation of the world differs in incredible ways from 'reality', we view the world through a narrow band of senses and even then create an internal image that differs again from this given information.

www.alistairmcclymont.com

about the artist

Alistair McClymont's work is a continuing process of discovery and experimentation, ranging across a variety of materials and practices. Each piece follows the last in a continual journey of investigation into cultural and physical phenomena. Recent work is underlined by a search for what it is to be human.

At times artworks take the form of direct demonstration, or experimentation: phenomena are removed from the world and reduced to their essence. At other times the artworks are formed by phenomena: the sculpture, or image is created by a process that is out of his control and the final work points to that process. Underlying all the work is a deep concern for beauty and reason.



'Magenta' Prisms, projected light, titanium oxide

about the artwork

I did not plan to make this short film. It happened when I was working alone in Kearsney Abbey Gardens, in Kent, during the Summer of 2019. I built 'Alice' - a saucer-shaped public art installation made from recently felled trees.

The afternoon was warm and still. I reached into my bag for a peach and was surprised by the nearness of the sound. As surface dwellers, we tend to forget that, under every green tree, shrub or blade of grass, there is a subterranean world of unimaginable horror.

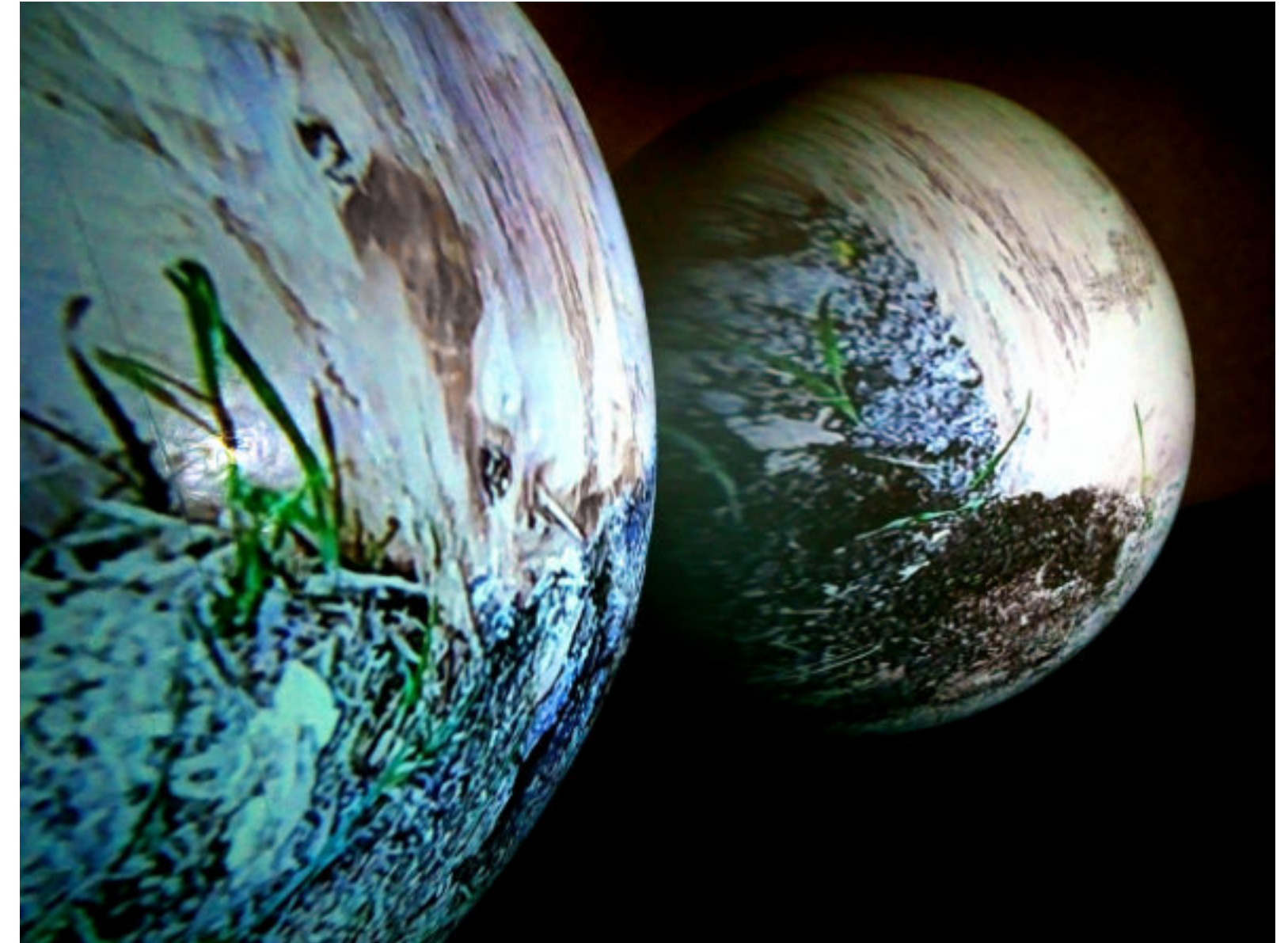
Presumably, the creature was as reluctant to look at me as I was fearful of seeing it. Our brief meeting ended as it began; with an embarrassed shuffling sound. Fresh earth is all that is between us now.

<https://southlondonmuseum.com>

about the artist

Alma Tischlerwood is a visual artist and founder member of artist collective foreign investments. Her work deals with disturbance on many levels, including the interference between colours and patterns. In which we can sometimes discover a refreshing dash of irony and humour. The work is realised through paint, performance, lines, room installations and film.

Tischlerwood's individual and collective works have been shown at Tate Liverpool, the Bluecoat, the Freud Museum, the 5th Istanbul Biennale (Fringe), the 48th and 51st Venice Biennales and in 2018 during a month-long residency at the Hafnaborg Museum in Iceland.



'Mole: 2020' Video installation. Sound: Ken Nordine

about the artwork

Swamps, quagmires and marshes have been an important source in my practice. They symbolise the beginning, the original landscape facilitating a desire to seek and present elements of the environment stripped and laid bare to its core and essence. To feel the pulse of matter, life and energy.

Duckweed is the smallest flowering plant. By multiplying, growing and knitting together, the leaves form a green seductive surface.

It is contained and confined to a square; a focus that becomes part of the architecture, unsettling in its presence.



www.aptstudios.org/chris-marshall

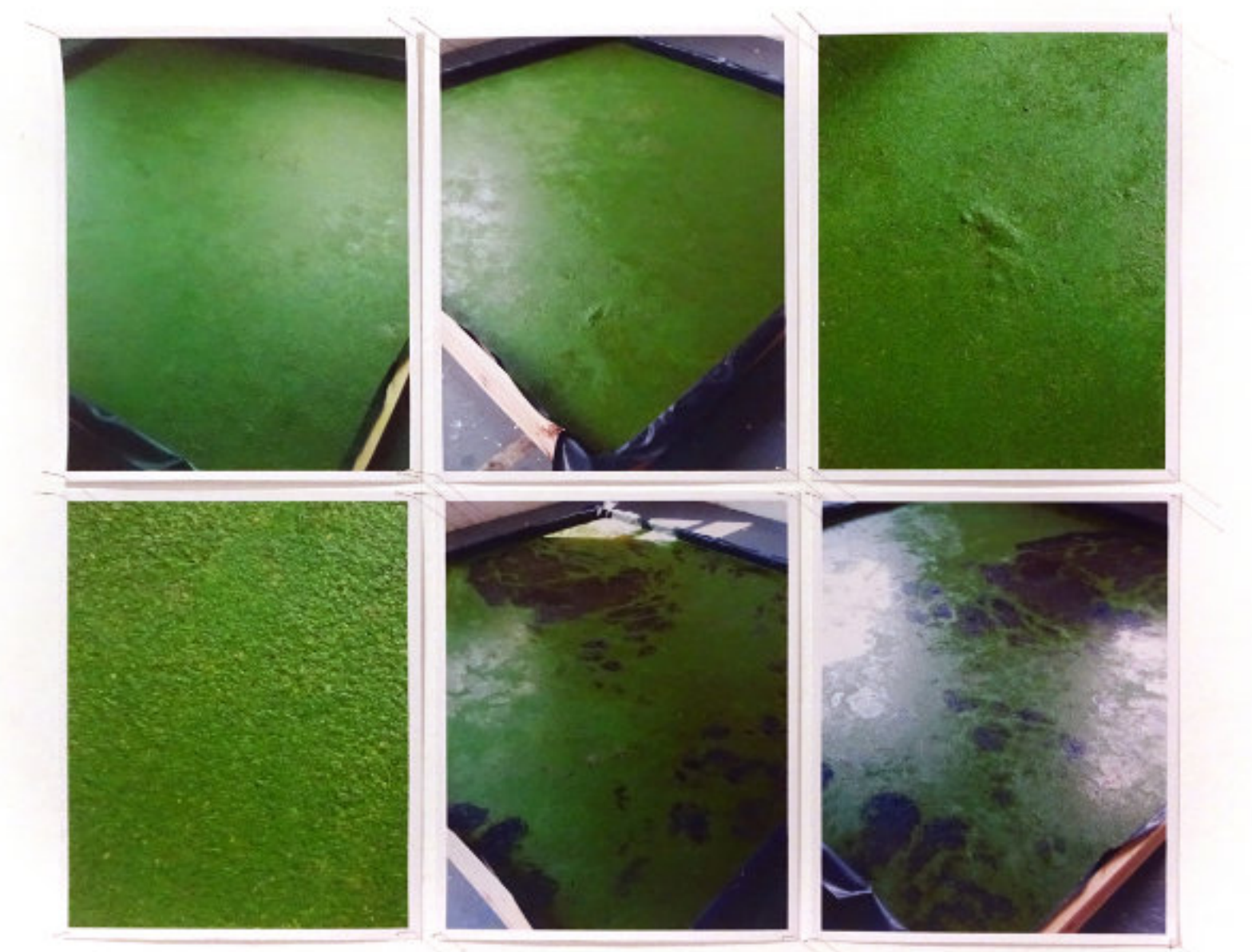
about the artist

Chris Marshall lives and works in London. His Practice is multi disciplinary with a focus on Installation and site specific outcomes.

Much of the work evolves from investigations into material, matter and stuff, challenging the ways we see these by manipulating and exploiting their characteristics and playfully changing their identity to arrive at new forms and formats.

His researches lead him to locate materials that relate to and reflect his deep concern for environmental issues that are prevalent and of urgency today. They are often difficult and uncompromising materials that are seeking to make challenging visual statements.

He has exhibited widely nationally and internationally.



'Green Pool' Duckweed, water, timber, pvc membrane. 3 mtrs x 3 mtrs. Constructed 2011

about the artwork

We unleash rare earth metals and mix them in numerous ways, we've been chopping down trees for years, we look to renewable energy to solve the messes we've created, so what will the planet sound like when we've gone?

A light hearted study into the transformative properties of rare earth elements fused with the natural acoustics of wood and energised by light. .

www.aptstudios.org/davidbloor

about the artist

David Bloor is an artist and musician interested in how people respond to limitations, each other and their environment. His work includes installation, performance and recordings. He works with kinetic sculpture, analogue assemblage, modular synthesisers and self-built systems.



'Sing this when I'm gone'

about the artwork

This installation is composed of an array of electric guitars and their amplifiers. Arranged on turntables are various kinds of house plants which gently strum the strings of the guitars creating an ambient sound environment.



www.demelzatoytoy.com

about the artist

Demelza Woodbridge (AKA Demelza Toy Toy) is a London based artist working across the mediums of performance, sound, image and installation. Her interventions reflect upon systems of knowledge, politics of space, the body and legacies of colonialism.

Woodbridge is the founder member of disORDER Live Art Collective. A collective with research interests in the display and presentation of performance art and it's documentation. She is an associate lecturer at University of the Arts working with the Fine Art programme at Chelsea College of Arts.

Demelza graduated from the Royal College in 2019 with an MA in Contemporary Art Practice (Performance) MA. She is also a Chelsea College of Arts alumna and completed a Graduate Diploma Fine Art in 2017. She has presented work at the ICA (London), SAVVY Contemporary, (Berlin), Scope Art Show (Miami), Fish Island (Bristol), Unsound Festival (Krakow), Revolve Performance Festival (Uppsala) and Die Kommunale Galerie (Berlin).



'It's Time to Relax with Confidence'

demelza woodbridge

about the artwork

Gnadenbrot* is the title of a picture book by Hanna Rut Neidhardt and Joachim Raab.

Fascinated by a series of Joachim's photos of shagged out caravans in the surroundings of Frankfurt am Main, Hanna put these mobile objects' peculiar appeal into words. Rusting away, some of them get their gnadenbrot in exchange for obscure purposes; others seem forgotten between trees as they are overrun by moss, ivy and foliage. All of them radiate an odd aura of mystery; regarded with pity, or struck by the spell of a hermetically sealed capsule.

*Crumbs out of Pity, meaning feed for an aged farm animal that has been put out to pasture



about the artists

Joachim Raab b1948

HfG Offenbach + Städelschule Frankfurt am Main

Picture maker (Paintings / Photos / Texts)

Major themes: Leviathan, Ödipus, Erbkönige, the kings2bodies etc.

Hanna Rut Neidhardt b1946

Johann Wolfgang Goethe Universität Ffm

Städelschule Frankfurt am Main - Interdisciplinary Art

Cycles - classification systems - drawing - collage - installation - performance - text - books. Likes to work as a team - and/or project-related

'Gnadenbrot', brochure, edited by Hanna Rut Neidhardt Ffm 2020. 21 photos colour + black and white by Joachim Raab.

Text Hanna Rut Neidhardt, translated in English by Nicholas Corvin + Anett Enzmann; 56 pages + cover.



'Gnadenbrot'

about the artwork

I am working on a series of paintings that blend abstract geometric painting and concrete poetry in the context of Covid on the themes of 'Black Lives Matter' and Biophilia, a semiotic encoding of, hope, resilience and optimism.

I have had so many different ideas about how to approach the theme of the exhibition, Chlorophila. After some entrenched and entangled critical reflection, lots of notes, sketches and green tea. I made the decision to see the different aspects as part of the same creative ecology.



about the artist

Jheni Arboine is a graduate of Chelsea College of Arts, including BA Fine Art in 2014 and MA Fine Art in 2015. Her studio practice of abstract geometric painting and concrete poetry is underpinned by ideas around semiotics, or the theory of signs.

She is a Senior Lecturer at the University of the Arts London and is part of a team of UAL Leads in the Academic Enhancement Model (AEM) which supports necessary change to the curriculum and teaching practice. She also works with Fine Art courses at Camberwell, Chelsea and Wimbledon, including teaching on some of the Fine Art undergraduate courses. During lockdown, Jheni's south London home became her studio, office and library.



'BLM Series 2015'

about the artwork

On holiday in France nearing the end of summer, we walked in the searing sun, with the insistent and overbearing sound of the cicada in the background. We advanced along the edges of fields of decaying sunflowers, whose time nearing completion, had almost run their cycle. Tall repetitive forms echoing one another, in unison, loosing their golden presence, the green pigment disappearing from their leaves turning them crispy and brown. Rustling as their forms brushed against each other regretting the shortening days as the sunlight was stolen from their substance. This flower worships the sun, whose rays are like a magnet to the sunflowers foliage and their upturned heads. They reminded me of an army, stiff and tall, echoing one another's movements, their heads bobbing up and down with the weight of their seeds. Their time had come.



www.lizharrison.co.uk

about the artist

Liz Harrison's practice is interdisciplinary and focuses on sculptural and lens based installation. Themes of landscape, architecture and text are recurrent, evolving from experiences of spaces that embrace a history, both personal and generic. A spatial awareness and a sense of place are the means of interrogation in Liz Harrison's work - how we understand and occupy not only our present, lived-in spaces but also those of our past in both collective and personal memory.

Our immediate surroundings act as her primary resource – spaces defined in the city by architecture, by history and carved by urgent and ever-changing need; rural landscapes whose nature is no less a human construct though it may be played out at a different speed. The sculptural object, site-specific installation, lens-based projection and moving image are often employed simultaneously, in response to diverging and seemingly unrelated subject matter.

Liz Harrison has shown extensively in London, the UK and Europe.



Video still from 'Sunflowers' 1 min 58 secs loop

about the artwork

Returning to an area in St Mary's, Jamaica, West Indies that harbours more than just remnants of my mother's ancestry, the landscape living on its terms, allowed me the opportunity to gaze at is history and my own.

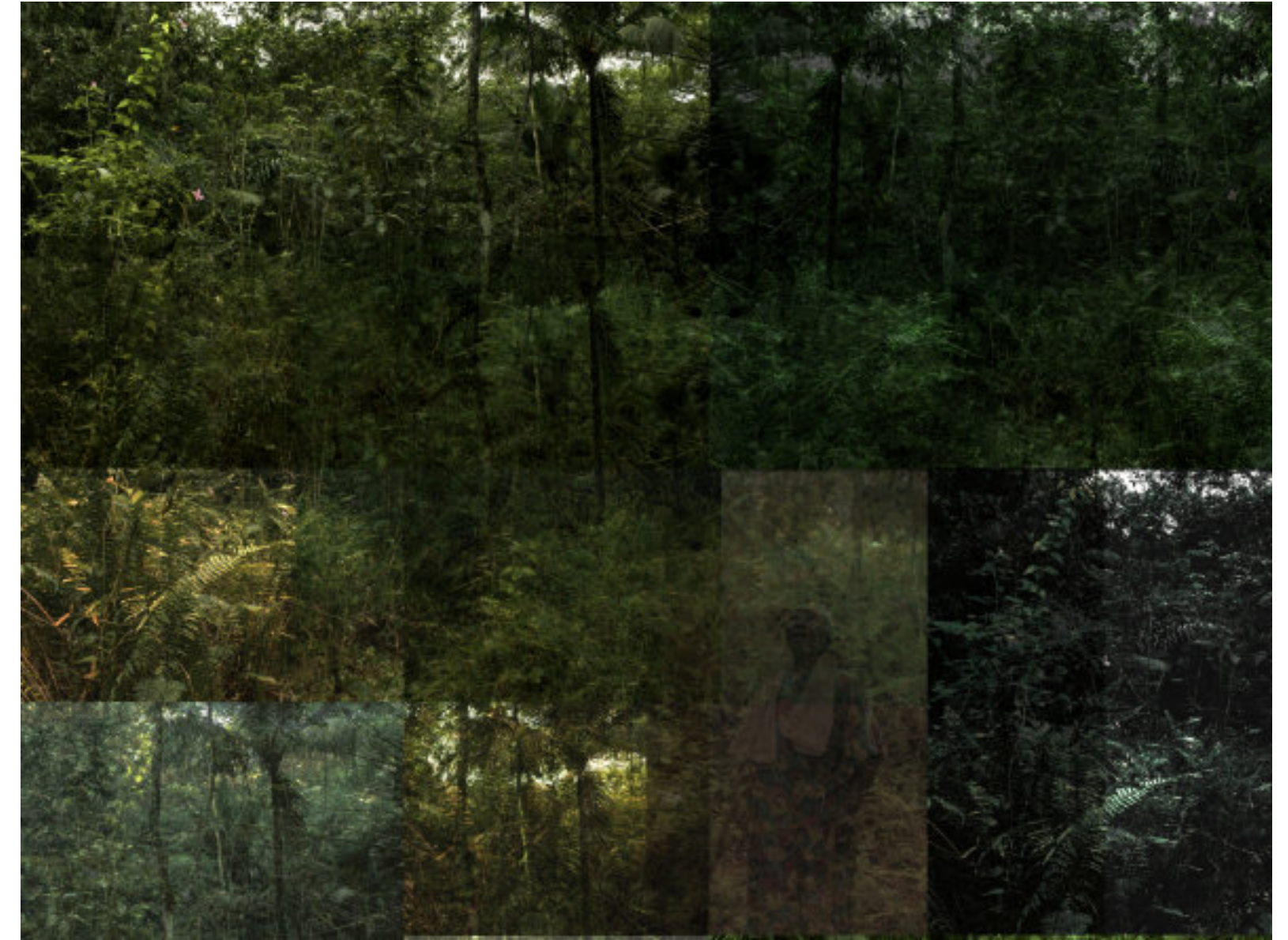
Allowing me to gaze upon journeys which revealed multiple passages of time, it was my presence in the land that my mother once belonged to that reminded me of the power that each leaf, root and trunk contained.

Power in ownership and power from the gaze, who gazes upon who? I found myself asking, do I gaze into a new world which begins after I have left, or, have I shifted the enquiry with my presence through this act, presenting a space that allows the land to gaze upon us.

www.marciamichael.co.uk

about the artist

Marcia Michael's multidisciplinary practice centres on the reconstruction of the Black family archive. Michael injects current discourses that speak about the black presence in Britain with a Black feminist, intergenerational and decolonial visuality that pertain to the diasporic experience of her ancestors.



‘Home’ from the series The Object of My Gaze

about the artwork

‘Timeslips’ creates a poetic frame for considering the state of mind of an interplanetary agronomist — a lens for probing ethical entanglements that include altering the weather to protect vineyards, the Indian Removal Act of 1830, or planetary scale terraforming and biosphere transformation.

Mars has a rotational period slightly longer than that of Earth at 24:39:35. In Kim Stanley Robinson's Mars Trilogy the solution to that difference is a programmed pause between 00:00:00 midnight and 00:01:00, called the Timeslip — a time outside of chronometric time, and a suspension of the relentless hegemony of the clock that becomes an opportunity for reflection, introspection, and mindfulness.

People have intervened with our planet for millennia, with varying degrees of unintended consequences. But faced with the hyperobject of the climate crisis, we find ourselves in the midst of an overdue debate about if, when, and how must we alter Earth's environment, a project of such scope and complexity paralleled only by the steps necessary to colonize Mars.

How much is too much?

about the artists

Marlena Novak is a multidisciplinary artist and a professor at the School of the Art Institute of Chicago who has extensively exhibited her work internationally, received several grants and was an Artist-in-Residence at the Creativity and Cognition Research Studios in Loughborough in 2000, siva)(zona in Korcula in 2015, and in Krems in 2018.

Jay Alan Yim is a composer and professor at Northwestern University whose music has been featured at international festivals and performed by the New York Philharmonic, Chicago Symphony Orchestra, San Francisco Symphony, Royal Stockholm Philharmonic, and the Orchestre National de Lyon.

They founded localStyle to address issues of climate change and extractivism, expanding to focus on non-human others via themes such as electric fish, and the crisis facing coral reefs, whom they consider the voice of the Anthropocene. They invited Joslyn Willauer — who works through a range of media technologies exploring the intersection of feminism and technology through dis/embodied relationships of capital, environment and virtual interaction — to collaborate on Timeslips.



www.vtopia.space



‘Timeslips’ (2019) still [Section Two] from single channel HD video installation with stereo sound. 00:39:35

marlena novak + jay alan yim

about the artwork

Kerfissien-Amlodipine is generated from a short clip shot with a phone on a beach near Kerfissien, a town on the Channel coast of Finisterre, Brittany. Like a number of my video works, it explores optical effects, ruptures and incongruities in the visual field generated by looping very short sections of footage shot at 25fps. The smallest number of frames to make a loop is three, but here some of the loops are composed from four consecutive frames.

Chlorophyll is the pigment in green plants that absorbs light in the process of Photosynthesis, whereby light is converted into energy that sustains the plant's life. In this short video that process is reversed: energy generates light, which is the subject of the work. Two kinds of energy generators are visible, the reflecting waves of sea water running over rippled sand as the tide goes out on a beach in Finisterre, and kinetic-optical energy, generated by the animation of single frames of image in rapid succession. In both cases, scintillation is figured in the flashes and bursts of points and lines of light.

www.nickyhamlyn.com

about the artist

Nicky Hamlyn is a filmmaker who has made over seventy single 16mm films, videos, multi-projector performances and installation works since 1974. He is Professor of Experimental Film at University for the Creative Arts, Canterbury and a tutor at the RCA, London. He has published a book, *Film Art Phenomena* (BFI, 2003) and many essays on experimental and artists' film and co-edited books on the Austrian filmmaker Kurt Kren (Intellect, 2016) and: *Experimental and Expanded Animation* (Palgrave, 2019).



'Kerfissien-Amlodipine' (2020). photo: Nicky Hamlyn

nicky hamlyn

about the artwork

The substantiation of sunlight into responsive frondescence through photosynthesis is explored in this installation made for Chlorophilia. Recent video footage of the green filtered X-Ray solar flare region of the Sun at 6,000,000 Kelvin is projected onto a reclaimed aluminium porthole. This near-live footage was recorded by the Solar Dynamics Observatory's Atmospheric Imaging Assembly during a coincidentally active time for solar flares that included an M4.4 solar eruption on 30th Nov 2020. SDO aims to understand solar variability and its impacts on Earth.

Pickups have been attached to the stems of Buddleia plants and when interacted with the branches sound, referencing John Cage's 'Child of Tree'. These plants become interactive instruments that are improvised on sonically through the careful plucking of their branches by participants. The visualisations of these amplified plant frequencies are projected onto a second porthole. Plants respond to human contact, sound waves and magnetic fields.

www.nicolarae.co.uk

about the artist

Nicola Rae's art practice engages with scientific processes explored in installations that include digital technologies, analogue equipment and physical computing. Since 2008, a series of installations visualising the sonic have responded interactively to a variety of acoustic sources and microphones picking up co-produced sound as well as site responsive experimentation. Other sound frequency installations have responded to online recordings of electro-acoustic phenomena as well as interdisciplinary collaborations with scientists and their research data.

Collectively initiating and co-curating exhibitions with others has become another important aspect of her working process as an artist. Encouraging longer set up times that allow for on-site experimentation and collaboration is of continuing interest.



'Chlorophilia Frequencies' 2020

about the artwork

Tears on my leaves is a tiny video portrait of the medicinal plant *Callisia Fragrans*, endemic to Mexico, whose leaves I use for their anaesthetic properties to help with fibromyalgia.

It marks a new trajectory in my practice that explores vegetal narratives concurrent in humans and plants. While *Callisia*'s 'tears' are a result of guttation whereby droplets of sap form along the edges of leaves of some vascular plants, this first person narrative from the point of view of the plant suggest symbiotic human-plant entanglements.

Music by Samuel Holloway.



Photo credit:Rosalind Hobley

about the artist

I am a Russian-born, London-based artist-researcher-curator-forager-lecturer of Tatar and Slavic descent. I work with recorded and live media, photography, and writing. I am the founder of the international peer-group The Political Animal. Since 2016 I have been working within the field of animal theory.

Currently, there are four distinct environments in my practice: a speculative multispecies storytelling project themed around the notion and practice of healing, a supernatural love story performance and video project with a scent narrative based on the poem *Le Gars*, a collaborative oceanic research project focused on recognition of more-than-human personhood and cetacean rehabilitation efforts and an exploration of vegetal worlds and how plants can help us visualise hidden disability, via a decolonial detour mapping trajectories of plant propagation.

www.olgakoroleva.com



Still from 'Tears on my leaves' (2020), 1min 42secs, single screen HD video, sound

about the artwork

There are many mysteries about how the Earth and the Sun interact and how the radiance which shines down creates the mechanism for life here. This artwork explores that relationship.

Intrinsic to that process is the presence of a universal charge field. By that, what is meant is the 'ether' of base level photons that support the manifestations of the electro-magnetic field and other phenomena. These photons are what we experience as heat. They are constantly recycled at all scales and with increasing complexity, from the sub-atomic to the galactic. Midway in this recycling are the processes that we understand as life.

Two model railway orreries are supported by this structure the top one represents a model of the Sun's photosphere and its golden light. The lower one orbits within the realm of the Earth and models the transformation of the light above into the vegetative world. Scattered through the piece are fragments of gold leaf, as if dropped from the orbiting photosphere.

The wagons on the trains carry equations of transmutation, the above of the nuclear processes taking place in the Photosphere of the Sun and the lower of the molecular exchanges in photosynthesis.

www.paulmalone.co.uk

about the artist

I have always been interested in how the physical world comes to be here; how it originated, how it maintains itself and what is its relationship to consciousness.

In my latest series of artworks I have been exploring a commentary on the methodology of contemporary scientific model-making.

In contemporary instances we see the inadequacies of this process multiplied by the use of supercomputers. However, in these works the substitution of noise for signal is overcome by the use of the mechanics of the 00 scale model railway environment.

I studied at Reading University B.A. Degree in 1976 and for an MFA in Sculpture at the Royal College of Art in 1980. Since then I have been based in studios in the London districts of Waterloo, Greenwich and, most recently, Art in Perpetuity in Deptford.



‘Photosynthetic Orrery’ 2020

about the artwork

My sculpture in this exhibition is a wood carving of trees on fire. My work for some years has been about the destruction of the natural environment. This year I have made a series of woodcut prints based on the Australian Bush fires. This carving is the first sculpture I have made on the subject.

I only use found or managed wood for my sculptures and woodblock prints.

about the artist

I am a Sculptor, now mainly working with wood, carving and constructing sculptures and making woodcut prints.

I have had a studio in SE London since 1982. I am presently at APT in Deptford, I am a founder member since 1995.



www.apstudios.org/richard-lawrence



'Forest Fire' 2020

richard lawrence

about the artwork

The rural walk is a well-known English cultural practice. Though it may be civil, the act of walking itself is rooted in an ideology from my own cultural background; to walk the land is to know the land, and therefore suggests belonging, entitlement and ownership. I begin to survey the English countryside, becoming familiar with the island's geography, an act of mapping that refers to imperial and colonial histories.

Pertaining to Romanticism, I appropriate the visual rules of the picturesque; traditionally used to create an illusion of social and natural harmony. The dramatic light and weather conditions combined with forensic attention to details and on-site interventions intend to provoke the ambiguous feelings of seduction and alienation.

Poetic and alluring yet tinged with irony, the images seek to disrupt traditional modes of representation in a place where land ownership and social hierarchy have shaped the form and perception of the landscape for centuries.



Photo credit: Tom Medwell

www.roeigreenbergphotography.com

about the artist

I am a London based, Israeli artist. I have recently completed an MA Photography (distinction) from The Royal College of Art. In 2013 I completed a BA Photography at Minshar Art College, Tel Aviv.

My long-term projects are concerned with landscape as a complex intersection between culture, geography and autobiography, and the effects of human activity on land, political borders and ecology.

My practice is rooted in the history of the medium, through the use of large format camera and film that create a multi-layered photographic perspective and seeking to disrupt traditional modes of landscape representation; I have dedicated years to investigating the Israeli landscape, its geography, & historical narratives in relation to my own biography; leading to my award winning series entitled *Along the Break*.

In 2018 I left Israel to attend the Royal College of Art, and in my search for a new subject matter, found myself once again drawn to questions of land and power, belonging and legitimacy.



'Spectre' 2019 (from English Encounters)

about the artwork

A dual screen video projection of a thunderstorm at night: Brief glimpses of an electricity pylon and cables are revealed out of darkness by the storm's lightning flashes, appearing as a disjointed sequence of silhouettes and afterimages. These frozen image sequences seem to exist between the stasis of the photograph and the illusion of filmic movement.

The two videos are identical but for a single frame difference that causes them to shift in relation each other as they repeat over time. Adjacent images slowly slip in and out of synchronisation, delaying and destabilising the illusion of a recorded real-time event.

www.steven-scott.co.uk

about the artist

Steven Scott is a London based artist working with moving image, light, photography, text and print. He utilises processes of mirroring, repetition, phasing and extended duration so that the perception of movement and stasis may become indistinguishable and the image and its subject begin to separate.

He has recently completed a PhD in Fine Art at the Royal College of Art, London. Some recent exhibitions include: Galerie Ruimte Morguen, Antwerp, Belgium; Casa Contemporanea, Sao Paulo, Brazil; Focal Point Gallery, Southend; Dyson Gallery, RCA, London and Contemporary Art Platform, Kuwait City, Kuwait.



'Sequence and Stasis' (2015) Dual video projection. 26 min loop. Colour. Sound

steven scott

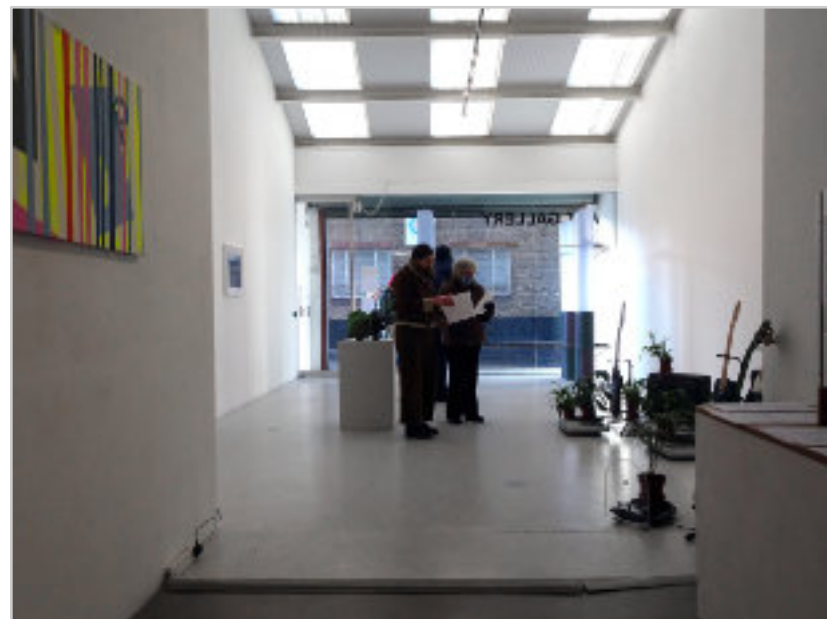
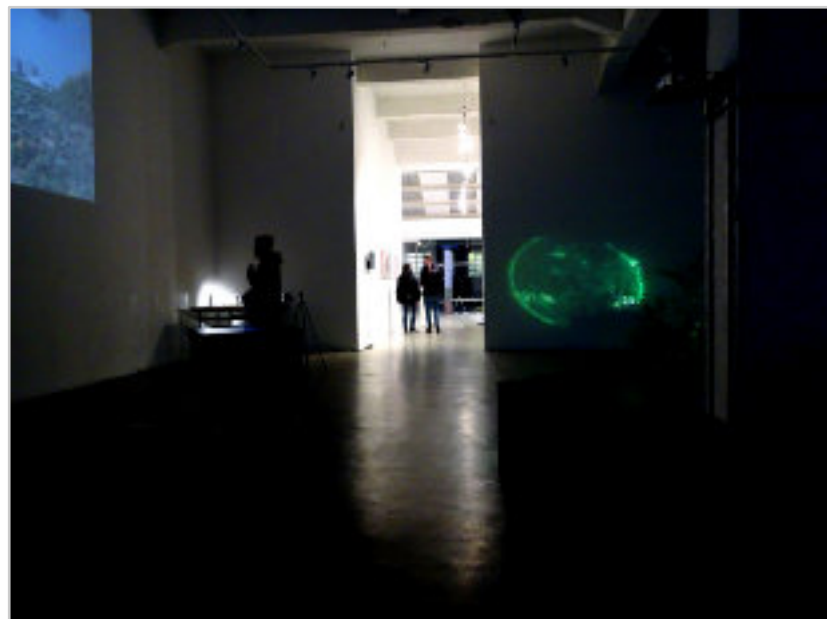
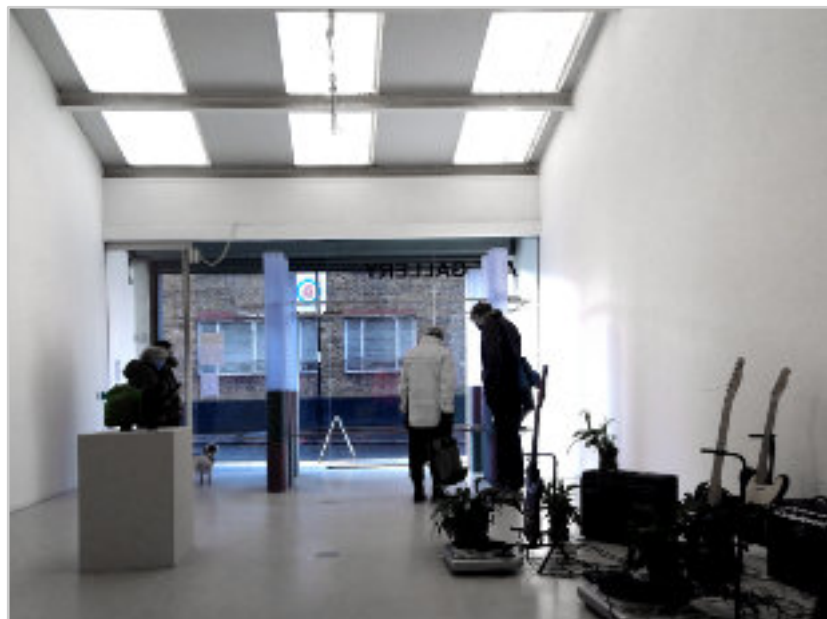
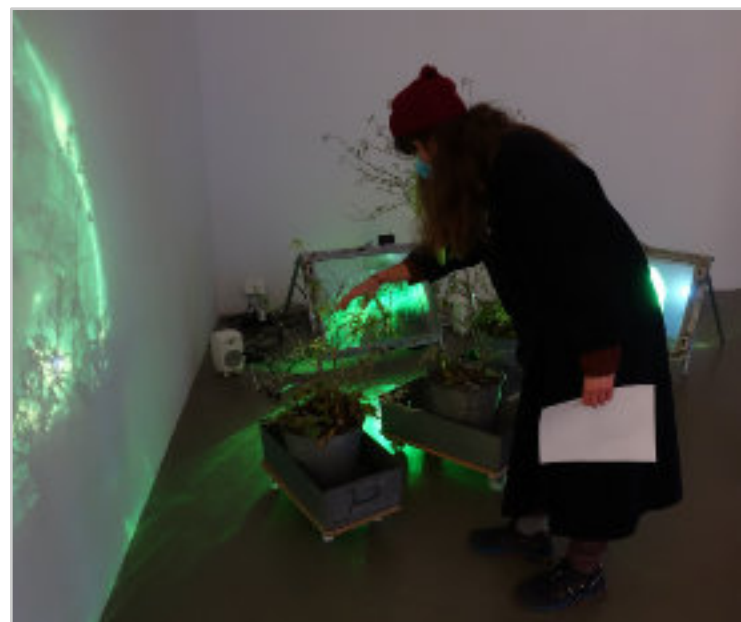
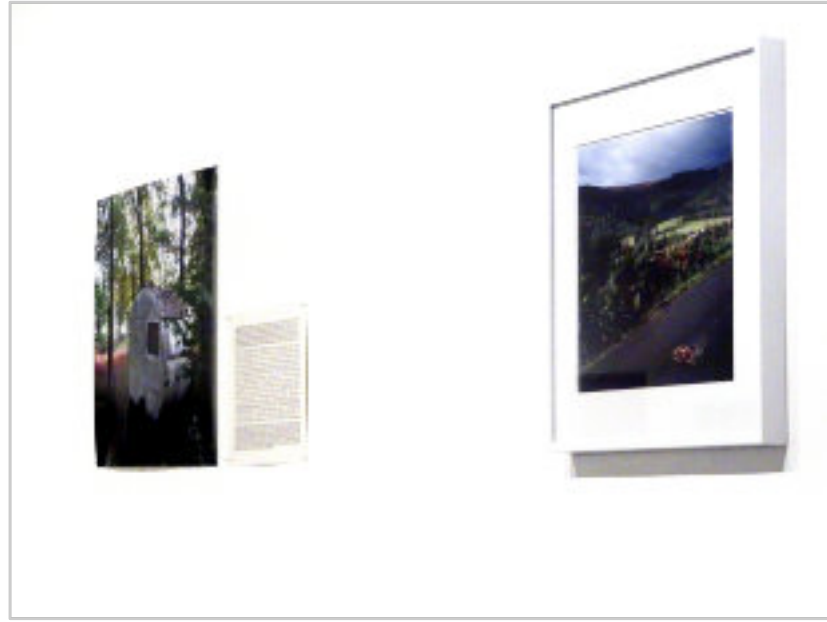
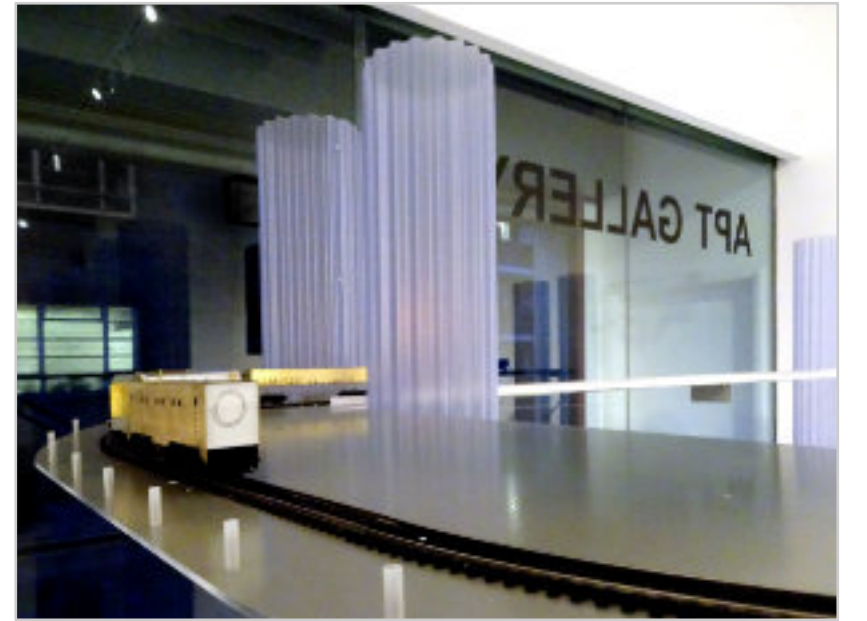
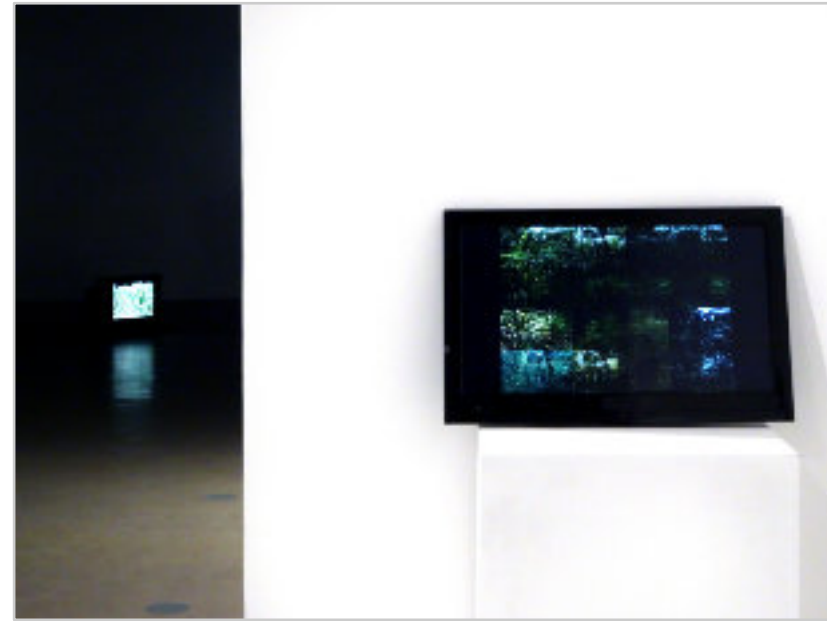
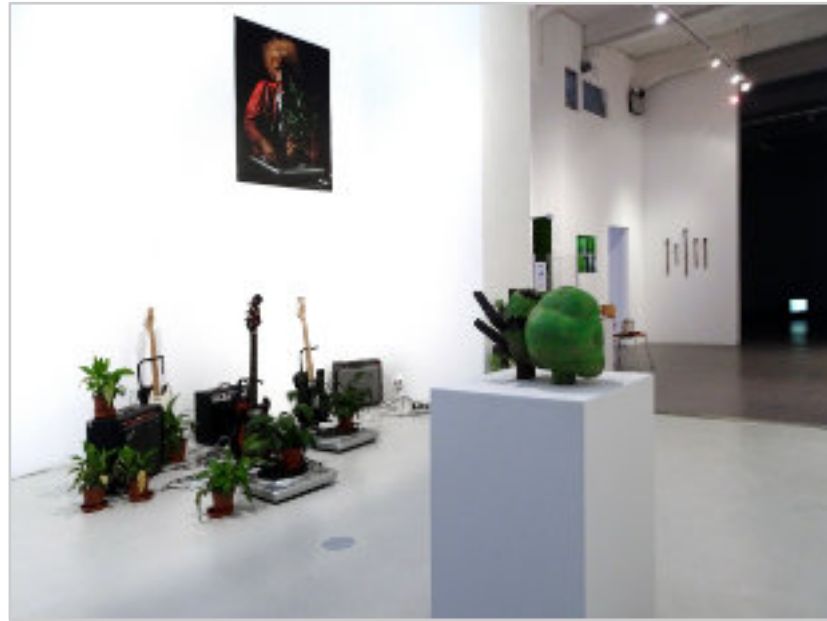


Photo: Nicola Rae



the exhibition: visitors



Marcia Michael
Demelza Woodbridge

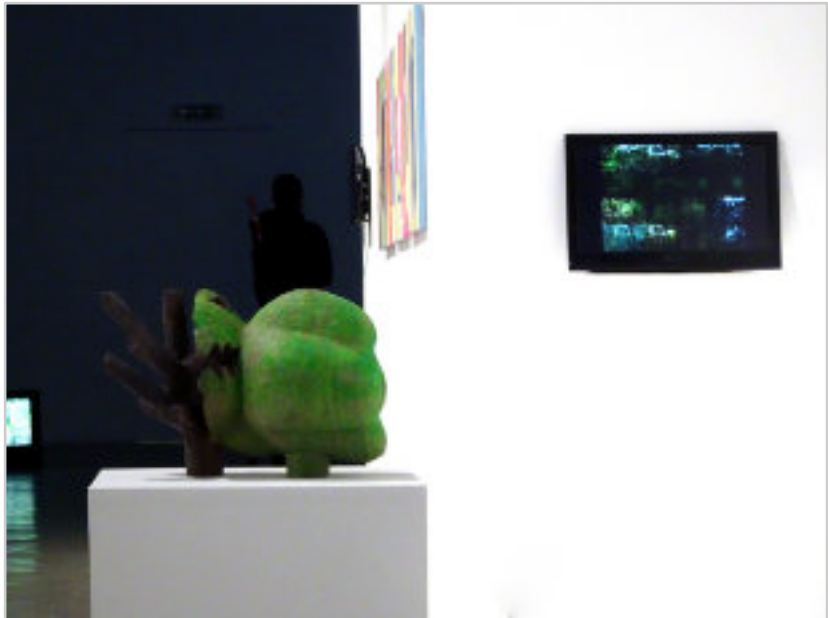
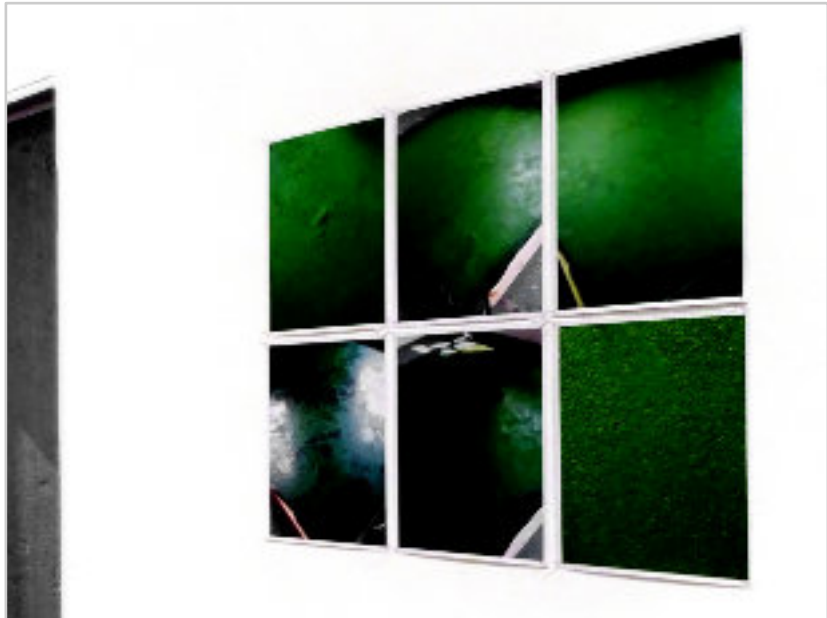
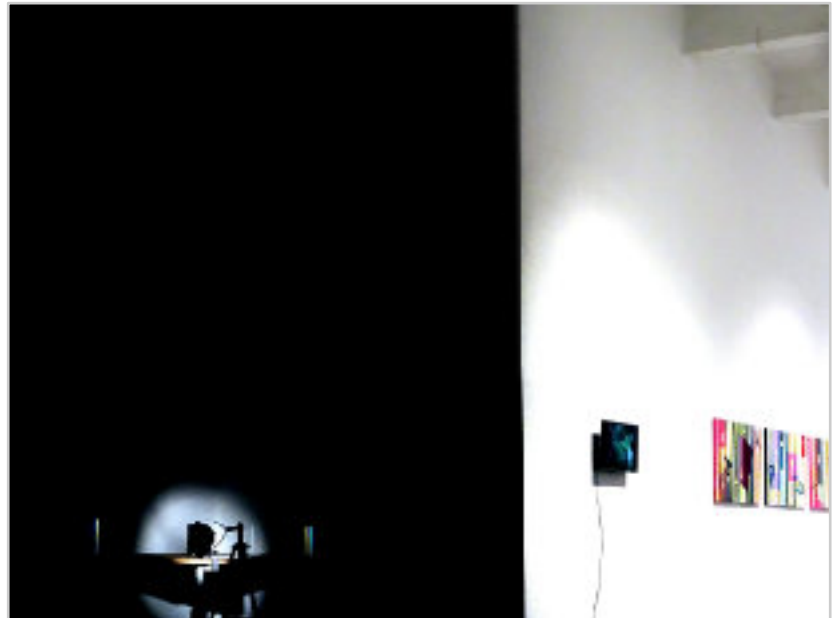
Hanna Rut Neidhardt
and Joachim Raab

Richard Lawrence

Roei Greenberg

Paul Malone

the exhibition: front



David Bloor	Olga Koroleva	Jheni Arpoine
Chris Marshall		

the exhibition: link

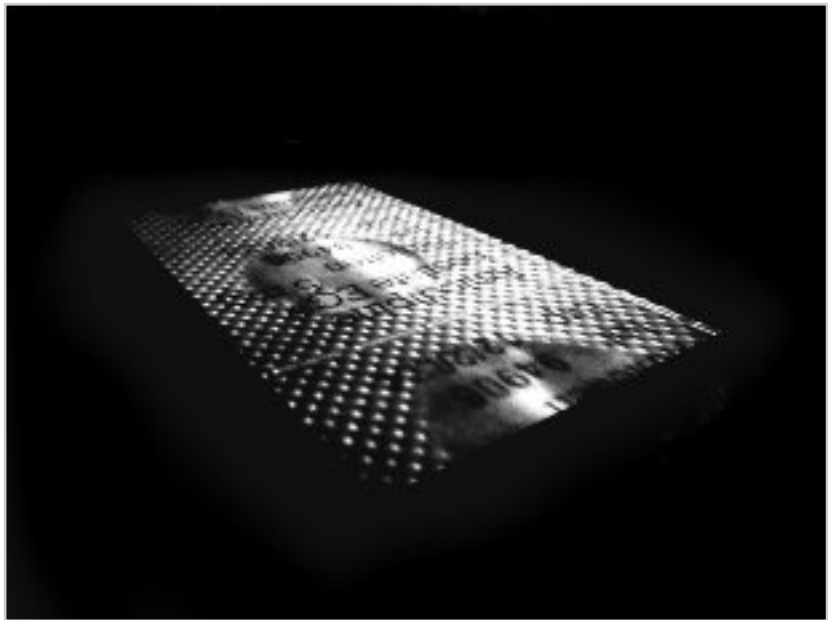
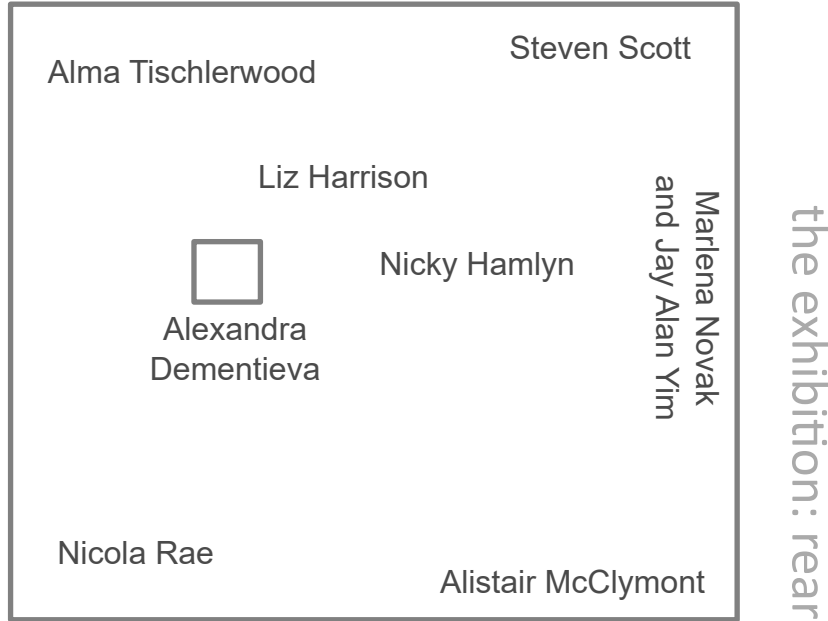


Photo: Nicola Rae



the exhibition: rear



UVC

Chlorophilia was the first event in the UK to prototype medical grade ultra-violet light to sterilise the ambient air.

Here you can see one of the forced air devices operating on the invigilator's desk. It is suitably clad in astroturf to fit in with the theme of the exhibition.



Thanks to

The Curators would like to thank all those who took part in the Chlorophilia exhibition especially the artists who supplied their work at short notice. Due to government restrictions the show was only cleared to proceed two weeks before the opening date. It took place in a brief interlude between lock-downs in early December 2020.

Thanks to Art in Perpetuity Trust for allowing us the exhibition slot, equipment and administration assistance.

Thanks to our kind sponsors Kenneth Donaldson and Cathy Dean

Info

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Website of the exhibition at: www.cipango.co.uk/chlorophilia

Cipango.co.uk is the project website of Paul Malone.

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