



Project V
Repeat After Me
Patricia Camet, Corinne Felgate and Annie Morris
Curated by Roya Sachs

Private View: April 1st 2015, 6pm
10 White Horse Street, London, W1J 7LJ

LAMB Arts presents “Repeat After Me”, a sculpture and installation show curated by Roya Sachs, including works by Patricia Camet (b.1967), Corinne Felgate (b.1984), and Annie Morris (b.1978). The show explores the significance of repetition, as an artistic process, an emotional confrontation, and in industry production. In all the works, the process of molding is playfully re-appropriated to recycling, reproduction and repetition. By taking these three spheres into consideration, this exhibition represents not only the relationship between process and form, but also between the individual and object. The strenuous continuity in each artist’s creative endeavour is both emphasized and deconstructed.

Peruvian artist Patricia Camet’s Emoticons are residues of cheap and fragile plastic industry packaging (“rubbish”), which are then cast through plaster moulds and recycled into ceramic sculptures. These packages symbolize the footprints of civilization, but a majority do not reveal what they once held or what they protected; our association remains uncertain. Camet assigns common emotional and facial expressions to each individual work, personifying a product that previously had no other purpose. Each sequence of works represent “portraits of a technological world”, in which she uses humour and subtle irony to critique the industrial world and its excessive waste. The works are also strongly linked to Camet’s Peruvian heritage, including traditional Inca walls.

Multi-disciplinary artist Corinne Felgate’s powerful and fragile works are both an omen to the meticulous repetition of industry production processes, as well as a socio-political deconstruction of it. *Slab – wedge – pub - throwfire* are ceramic objects made on residency at Steelite international ceramics factory, in which the artist collaborated with employees at different stages of the production line. By forcing molding “mistakes” at different stages of the line, Felgate created a quasi-shrine to industry and the process of production, by re-establishing its basic principles and encouraging the viewer to rediscover it. Totem is an installation made up of hundreds of discarded biscuit-ware she salvaged from a former Spode factory site, Stoke on Trent. The installation personifies the unfinished objects that were essentially left behind to be lost in eternal purgatory. The totems act as a monument to Spode, and also to the possibility of a new industry and new identity.

British artist Annie Morris creates monumental stack sculptures shaped from plaster, sand, and painted with raw pigment, held in place by steel poles and concrete bases. Originally inspired by Tapies’s 1988 painting *Bed with Colour*, the towering works manifest a simple,

engaging sculptural idea: the “impossible” stacking of balls as a metaphor for pure joy. The works egg-shaped forms also relate closely the artist’s experience with fragility and childbirth. The surreal-like balancing of the works pushes the viewer to scrupulously explore both form and colour, amplified by the repetition of the same circular shape. Their enveloping presence also echo an air of hopefulness and of possibility, which Morris employs as a way of dealing with difficult realities of personal loss.