



**NEW MATERIALS @ LUVA**  
GALLERY THURSDAY 5TH  
MARCH 6-9PM

**New Materials** aims to expand on the hidden lives of sculptural objects, by shifting the emphasis from the finished cast product to the creative processes and re-processing that accompany its life cycle.

Often obtained from the artist's body, and charged with their individual narrative, the cast independently stars in new visual and textural compositions - from mute appendage to open witness of its own making.

Next to estranged plaster knees, a 6-finger hand nervously raps its plastic digits. A brick smothered in sentient lard joins the conversation. As this collection of shape-shifting misfits comes together in the LUVA garage, a new logic is birthed.

Tinker, tinker...

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*New Materials* was conceived in November 2019 by Zoe Horne, Isabella Furness and Hannah Doucet, as a series of experimental, collaborative workshops by artists for artists. It serves as a platform for sharing the embodied knowledge which comes along with creative making. Frustrated with the 'crit', the traditional peer-to-peer feedback structure prevalent in most art schools, we wanted to expand outwards from the individual artist's finished object as the focal point. By demystifying the creative process, and constantly bringing in fresh, shareable skillsets from other artists, we are reframing sculptural production through new materials.

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Isabella Furness - CSM BA Fine Art 3D, DPS Year - Her work around the body, its boundaries and limitations exposing its inner workings, challenging a normative perception of the body.

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Hannah Doucet - CSM BA Fine Art graduate, Associate Studio Program member. Through performances, prints, and live video mapping, she creates images that re-frame and aesthetically re-package work in progress, to question the actuality of making, and the representation of the artist in her studio.

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Imogen Lee - CSM BA Fine Art, DPS Year - Imogen's practice focuses on the exchange between the body and the home, using discarded materials from both to blur the barriers between them.

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Zoe Horne - CSM BA Fine Art, DPS Year - Working with the body and water through a focused inquiry into the knees in the bath, Zoe's practise is concerned with the hidden systems that exist within everyday life, particularly London's water network.

**F: So Isabella, I'm thinking of your two most recent works, ... both of them to me feel like these estranged body parts. So, were you commenting on the body, what were you exploring there?**

I: Yeah, I was commenting on the body and its boundaries and possible alterations.

Z: We were talking about how you only become aware of your body when it fails you. When something doesn't happen that you expect or take for granted. And then you become aware of the processes feeding into it.

I: So, when you look at something that has been removed from the body you'll start thinking about your own body and your own movements.

**F: Moving on to *New Materials*, again this awareness of what goes on outside, externation, processing and re-processing. So I was wondering where the 'new' in *New Materials* comes from, is it this further processing? What makes it new?**

H: I started thinking at some point that showing the final work wasn't enough, so I tried to introduce some excitement in making an object, or learning to make it. I wanted to create a performance where you could show everything.... It's about getting excited about learning, and the process.

I: It's like a network, a kind of support system. It's not isolated practice. From the start, it was us three, but then we always wanted to invite other people in, with a really random pool of skills. It could be really interesting if the audience brought their own techniques to the show, and sharing them.

Z: And then also bringing Imogen into it. The thing with *New Materials* and LUVA was this vision of us bringing our similar perspectives on object-making together, the materiality of it, the thinking around bodies, and processes like that. And I had this vision of us bringing all this together and making some kind of new, weird body.

**F: So what range of mediums are we gonna see?**

Z: It's about expanding from the cast, so the objects will be there, they will be present, but there will also be some of their support, like their making and their repurposing, it's kind of like fragments of their life-cycle, and how they are.

I: Yeah, like from the start from when your body is being cast, all the way to when the casts are being used, like rescanning them, or making videos with them. And even the way they are scanned reveals the architecture of how they've been made, and it's almost like a map of how to, like the rough side that you wouldn't see in a gallery, they'd plonk it on a wall, like that, and you wouldn't see any of how it's actually made, any of the textures and the roughness, the internal spaces, and I think it's just about exposing how things have actually been made.

H: It's trying to demystify those processes right, and really question what's the place of the maker, of the artist, in an exhibition. And really it's going to be about the nowness of making something, whether it's an object or an image.