



Adeline de Monseignat

Alan Sastre

Ayuko Sugiura

Iyvone Khoo

José Alcañiz

Miyuki Kasahara

Steven Morgana

KALEIDOSCOPE

Two-week art exhibition showcasing seven international upcoming and established artists that will awaken visitor's perceptions by stimulating sensorial experiences, providing an entertaining ride out of everyday routine. Open daily from 10am until 6pm, Kaleidoscope runs from the 3rd-17th October 2013 in London's East End. Offering insightful events throughout the show, we aim to create a platform where inquisitive minds from all ages and cultures can exchange ideas based on experiences provoked by the artworks. The curators act as catalysts, connecting artists and visitors who can go deeper into the plural dimensions of each art piece and discover new meanings to take on to life.

Manoela Bowles

www.manoelabowles.com

Art writer and reporter, Manoela Bowles is a permanent contributor to DasArtes magazine in Brazil. She constantly updates her website with exhibition reviews, interviews and videos. She was editor and coordinator of The Mark Magazine and worked as Research Assistant to Hans Ulrich Obrist at the Serpentine Gallery. Manoela has curated various independent multimedia art exhibitions, including II II II at Espaço Apis – Rio de Janeiro, where she is Head of Exhibitions and Residencies. Manoela holds a Masters in Art Criticism from the Autonomous University of Barcelona.

Robertta Marques

www.roberttamarques.com

Arts management professional, Robertta Marques produced and curated a series of independent multidisciplinary cultural events while attending Art History BA studies in Brazil. She has a MA Arts Policy and Management from Birkbeck University of London and an Art Business Postgraduate Diploma from Sotheby's Institute of Art. Alongside her studies, she has consciously evolved her professional experience, working at administrative positions in both commercial and non-for-profit art organizations. She currently works as HR Assistant at the Serpentine Gallery.

Kaleidoscope invites you to lose yourself through many dimensions of abstraction where perception acts as the main medium and the viewer as a vital condition for its existence. The artworks are stimulants to open your mind and let imagination run free. Kaleidoscope is more than just the reference and relationship with the optical instrument that generates beautiful symmetrical patterns. The kaleidoscope is equated as a metaphor to many conditions: change, order evolving from chaos, and the process of creation itself.

Here you will discover artworks in continuous creation before your eyes, an investigation on different ways of expanding consciousness through diverse approaches of techniques and materials.

Think of yourself seeing and become conscious of the moment. Leave rationality behind and allow yourself to be inspired, evoking deep emotions and sensations. It's a call for the awakening of a sensibility which ordinary life usually keeps us apart. By provoking the senses, each visitor will have their own subjective experience, where the meaning is as individual

and distinctively different as a fingerprint and iris.

Different laws of vision are used to bring objects into existence. Alan Sastre and José Alcañiz's paintings create virtual spaces, imaginary landscapes based on the principles of perspective and generate powerful optical illusions. Using the abstraction in forms and composition to produce the effect of perceived distortion and alternative reality.

When we look into a kaleidoscope, there is somehow a response of body, mind, and spirit. We see and think about what and how we are seeing, and feel that there is more to the image and experience than meets the eye.

The three dimensional artworks of Adeline de Monseignat, Ayuko Sugiura, Miyuki Kasahara, Yvone Khoo and Steven Morgana bear this deep significance that you feel but is hard to express in words.

The sculptures created by Adeline de Monseignat and Miyuki Kasahara reproduce the sensation of synaesthesia. You can touch and hear with your eyes. The

viewer is placed in the centre of an experience engaged to unfold the interrelatedness of all forms and sensations. Where there was at first oddness and division, apparent chaos, there emerges integration, similarity and an organic unfolding.

Immersive light installations created by Iyone Khoo and Ayuko Sugiura are a feast for the eyes. They transform according to the spectator's point of view. Light dances and reconstructs space as it lies on different materials, familiar objects and even the body becomes a surface for projection.

At a first glance, Steven Morgana's sculpture attracts attention to its movement and aesthetics, but it goes beyond the physical first impression and opens up into a conceptual space where Art History and the viewer meet. 'Sphère-trame' references the 1960's kinetic artists, Groupe de Recherche d'Art Visuel. Steven's sculpture is handcrafted from steel removed from metal fencing used as movable barriers during manifestations, recycled materials that reference and almost touch History itself. It investigates this analogous

relationship and carries over different level of meanings. The kaleidoscopic nature of the artworks presented in the show demonstrates our inner necessity to create and reflect the unfolding growth in our lives and the world. Art, like a kaleidoscope, demonstrates our urge to express the transcendental inner elements that wish to speak a universal language whose motifs and symbols are part of a unifying human heritage. It reminds us of the interdependence and interrelatedness in life, a deep connection that can only be expressed metaphorically since it's incommensurable to rationality.

It is a foundation for a widening of the human perceptual horizon and broadening of thought and understanding. Activating new realms of the mind to see the world with new eyes and bring to life the awareness that there are as many realities as there are points of view.

Manoela Bowles & Robertta Marques



ADELINE DE MONSEIGNAT

www.adelinedemonseignat.com

Adeline de Monseignat
Twins In Womb

Vintage fur, hand-blown
glass, sand in glass and
metal terrarium

21 x 21 x 21cm

Adeline de Monseignat is a Dutch-Monegasque artist who uses fragile and tactile materials in her sculpture and installation pieces to tease the viewer's senses. She often deals with themes around the body. For the artist, it is only when, and if, both the artwork and the viewer have been 'touched' that the work is completed.

She holds MA Fine Art from City & Guilds of London Art School. This year she has been part of numerous group exhibitions including: Dead Inside at Bleecker Street Arts Club (New York), In Dreams at Cob Gallery (London), as well as The Uncanny at Ronchini Gallery (London). She also has a forthcoming solo show at Miau Miau Gallery in Buenos Aires. Adeline was been recently selected for the FACK! West London Art Prize 2013 and has previously won various awards, to name a few: Catlin Art Prize, Arcadia Missa Gallery Prize and Festival des Jeunes Talents. Her work was also selected in 2012 for The Threadneedle Prize at the Mall Galleries (London). In 2013 Adeline was artist-in-residence at PointB (New York) and in 2012 at Down Stairs Gallery (Herefordshire).

How is the viewer important for your work?

I am interested in the sense of presence and life one can feel when in contact with an inanimate object, which I put through experiment by playing with the human being's senses and psyche. It is the viewers who will consciously or unconsciously give my 'creaptures' that 'spark of life'.

What are the questions you intend to bring up?

What does it feel like to interact with the world and objects through our bodies and senses? How can we facilitate/ activate our consciousness through such interactions? How does this absurd artwork of mine contribute to that 'testing of life' of your own physicality? How does my body of work work on your body?

Is there a narrative/story behind "Twins in a Womb"?

'Twins in a Womb' is part of a series called 'Incubators'. It has many readings, one of which is the literary reference to Freud's The Uncanny ("the uncertainty whether something is animate or inanimate") and E.T.A Hoffmann's The Sandman (the story of an evil creature who snatches bad children's eyes at night and keeps them in a box). The incubator could in effect be The Sandman's box with a pair of eyes on a bed of sand, given that those fur and glass spheres are called 'Hairy Eye Balls'. However, these spheres could also refer to eggs. My work often hinting at the notion of the origin (motherhood but also the origin of a material: glass comes from sand), this particular incubator made me think of a womb with twins. On a personal note, my grandmother gave birth to two sets of twins - including my father. They say it skips a generation, so chances for me to have twins myself one day are high and since I feel very maternal towards my work - not just a maker of sculptures but rather a mother of creaptures - these are in a strange way my own twins.

What do you have in mind for the creation of new pieces?

Inspiration varies from piece to piece, project to project. At the moment I get inspired by texts: whether they be found texts (like the text I wrote age 15 which inspired the 'Eclair Project' - shown in New York at Bleecker Street Arts Club) or short stories sent to me by writers (like Nicholas Royle - work in progress) or even children's testimonies of past traumatic events (like for the exhibition ARTiculate organised by charity Dramatic Need). Text seem to be the common denominator of my current inspiration, which isn't surprising given I studied Literature during my BA at UCL.

What references do you take in for your work, what inspires you in life or in the work of other artists?

I am instinctively more drawn to works that feel authentic, ambitious and generous with room for critical response; those that give rather than take; share rather than impose. The same goes for anything else in life.



ALAN SASTRE

www.alansastre.com

ALAN SASTRE
Presence and Corner

Acrylic and oil on canvas

150 x 150 cm

Artist Alan Sastre was born in Barcelona and uses conventions of painting to increase the phenomenological power of forms and bring objects into existence. Breaking the barrier between the flat canvas and the three-dimensional pictorial space. He uses perspective as a tool to create an analytical maze for the viewer sometimes so puzzling that can provoke a physical sensation of vertigo.

Alan holds a BFA in Fine Arts from the University of Barcelona and specialised in Pictorial Procedures and Mural Techniques at The Llotja Advanced School of Art and Design (Spain). He was granted a scholarship in the University of Granada (Spain) and for the Cooper Union School of Art (NY). He participated in diverse exhibitions both in Europe and Unites States and also has a number of artworks in collections such as Das Emschertal Museum (Germany), Fundación Rodríguez Acosta (Spain) and University of Barcelona (Spain) amongst others.

What artists do you take as reference?

Lately I have been interested in the work of a young pianist and composer from Luxembourg called Francesco Tristano. He is capable of interpreting on the same album Baroque music like that of Bach alongside John Cage. Then later be able to create techno music with Carl Craig and maintain listeners from the Deutsche Grammophon label and club-goers satisfied as well.

How do you get inspired to create?

Depending on the series that I am working on, I get inspired by certain rules or forms of behavior from which I can obtain the desire intended for the painting.

How is the process of construction of your pieces?

A conversation between the artwork and myself is what defines my process. A reciprocal outcome to receive a form that is what I am intending to reach on a certain painting. To find what seems to me as being on the tip of my tongue and when it arrives it takes shape.

How is the viewer important for your work?

The triangular relation between painter-object, viewer-object and painter-viewer could be an important field to think about.

What is your ultimate goal as a painter?

To receive the painting that is unknown for me but that I will certainly be able to recognize it in the instant it appears, if it appears.



AYUKO SUGIURA
www.ayukosugiura.com

AYUKO SUGIURA
Duvet-Pattern-Body

Installation and
performance, video
projection on duvet

Japanese artist Ayuko Sugiura uses sculptures and installations to provide a visual kaleidoscopic imagery. She projects the images on to a multitude of surfaces transforming them into hybrid forms, distorting our preconceptions and transforming our sense of space. The use of everyday objects and the body of a performer as surfaces bring the viewer into the piece through a sense of familiarity.

Slade (London) MA graduate in Fine Arts and Sculpture, currently lives and works in Japan. In 2012, she presented *Second Skin*, a solo exhibition at WW Gallery (London). The previous year she participated in *Afternoon Tea*, a group show at The Venice Biennale (Italy). Ayuko was shortlisted for Finalist of UJADF award and for The Adrian Carruthers Memorial Award in 2010 and awarded Andor Scholarship in 2009.

How do you see the connection with the exhibition theme?

My work's theme is quite close to the exhibition's theme, the combination of different cultural identities, thoughts and forms with a kind of inner-sense.

'Kaleidoscope' shows an image which is constructed by the reflected images from different directions of the same view. I think this is very interesting to understand the situation of the world right now.

What came to your mind when you were creating the piece?

I was just excited to imagine how it would look like when the performer came under the pattern which I made with her body and also the sound. This is the first piece where I collaborate with a professional dancer and a sound designer.

How is the viewer important for your work?

This piece is an interactive work between people and objects.

The duvet is very familiar to your body so I thought you can imagine to be a part of my work with an imaginary sense of touch.

My purpose is to merge the outline of your body into the object.

What references did you take to create it?

This is the development of my other installation work. I frequently take references from the area of cultural studies, sociology or mythology.

What are the questions you intend to bring up with your work?

What's is the individual in the group?

How do you take your identity in the world?

What is the object? What is your body?



IYVONE KHOO

www.iyvonekhoo.com

IYVONE KHOO
Future Map

Mixed media and
projection

Singapore visual artist Iyvone Khoo paints with light. She creates installations using lens-based medias as an extension of the eye to provoke visibility in a multiplicity of angles. She aims at catching glimpses, directing the viewer's perception by positioning projectors and lasers and creating different perspectives of the same object.

Iyvone holds MA in Fine Arts from Central Saint Martins (London) and has works in international collections such as the Theresa Roberts Collection (Jamaica). She participated in this year's Venice Biennale with a video and sculpture piece at White Light/White Heat, Glasstress group show. In 2013, she won the Mead Fellowship award for the University of the Arts London and participated in 2012 at the Luminance Festival (Singapore).

How does your work connect to the Kaleidoscope theme?

The piece employs elements of light, reflection and movement to create a space for the viewer to look into. The changing perspectives and optical illusions present in my work reflects the theme of the Kaleidoscope.

What questions do you intend to bring on the viewer?

The question intended for the viewer can only be revealed after they have experienced the installation.

How is the media you use important to achieve this?

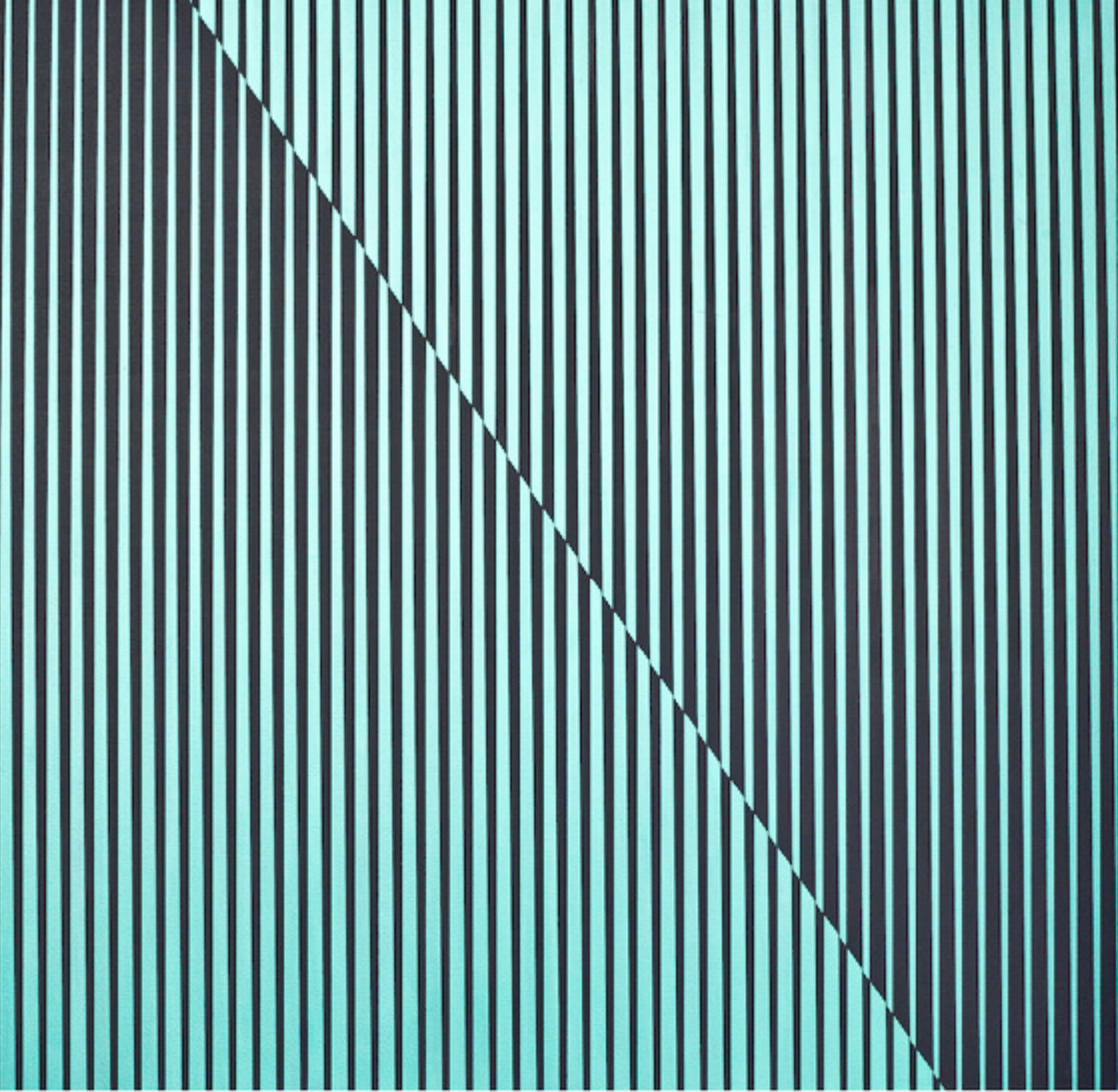
The media that I will be using is Light. I aim to use it to create changing forms and shifting patterns within a space.

What are your future projects?

I am working on the Mead fellowship. My project investigates the phenomenon of bioluminescence to re-imagine ways of experiencing light and communication.

What is your ultimate goal as an artist?

To stay curious, to keep dreaming and to keep playing



JOSÉ ALCAÑIZ

www.021c.org

JOSÉ ALCAÑIZ
Thus

Acrylic on canvas

100cm x 100cm

Barcelona-born painter José Alcañiz's artworks range from canvas and wall paintings to digital media and involve a carefully calculated process to create an intimate dialogue with the infinite possibilities offered by geometry. He masters the technique of creating optical illusions that bring movement to light in his paintings, creating a vibration that seem physical to the eye. His technique is meticulous and follows an objective formula that expresses the transformation from the digital media to the efforts of the hand. José creates absolute patterns that will imprint differently in each viewer's mind. Specialised in Applied Arts and Mural Painting at the Escola Massana (Spain) he was part of L'Ignor D'Un Mateix at Sala Walter Benjamin, Portbou. His paintings and murals are spread out in collections and establishments around Spain and London.

How is your work process?

A big part of my painting originates on the computer. From there I work to find an image from which I will be able to start manipulating on canvas. In terms of the execution, it is very similar to what I do with the computer because I use the same procedure, that is, I build it layer by layer. That's why a small part of my painting originates directly on the canvas, with no digital image as starting point, and from there I work the canvas as if on a computer.

What do you intend to provoke on the viewer?

I intend to provoke a sensation, a resonance, a vibration, an insight, a confusion, an illusion...

What are your references?

My references are my own methods of working and doing things, those are the references that trace my path as an artist.

What inspires you in life or in the work of other artists?

What inspires me are the countless despicable realities that are part of this world. That is the reason why I choose not to represent them, to avoid thinking about them. I seek not to represent any of these realities on my work, I try to escape them and that's not easy at all.

What is your ultimate goal as a painter?

To create an image which is impossible to contemplate, like looking directly into the sun, something that we could not do because we would then lose our vision.



MIYUKI KASAHARA

His/Her personal sky

Installation and performance

MIYUKI KASAHARA

www.miyukikasahara.com

The concerns of Japanese visual artist Miyuki include mapping, migration, collecting memories, cross-cultural myths, hidden histories and political issues. Miyuki often involves the public in forming the final work. 'His/her personal sky' is an installation/performance composed of many floating white spheres. As you approach each sphere you notice that there is an organic familiar anatomic shape – an embedded ear. The visitor is encouraged to see a stranger's personal memory or secret inside each ear as well as having their own ear cast to add to the installation. The outcome of her research is a combination of sculpture, installation and performance. Miyuki completed a residency in Marseille-Provence in May organized by DeCentreDerSpace, in relation to Marseille European Capital of the Culture 2013. She has been invited to participate in a

contemporary Japanese art exhibition at Bury Art Museum, responding to the Tohoku earthquake and tsunami disaster on 11 March 2011, as part of the Asia Triennial Manchester September – November 2014. Her ongoing project "His/her personal sky" was commissioned for "Emergency 2012", Manchester, 2012. Other commissions include, "Linking the Paper Chain", by Hackney Museum (London) in 2010 and "Message to me 2012" by Shoreditch Trust (London) in 2012. Miyuki had her first solo show in 2007 entitled, Trigger at Art Gallery X, sponsored by Tokyo Takashimaya Co. Ltd (Tokyo).

What inspires you in life and in the work of other artists?

Many social and political issues inspire me. Currently, our attitudes to Nuclear Power. I am

also particularly interested in cross-cultural myths and folklore, and the memories and stories of people I encounter. Literature, other artists' work, or someone's history discovered through research keeps me alive to possibilities.

What questions do you intend to bring up on the viewer?

It depends on the project. In the "His/her personal sky" installation, to see a stranger's personal memory or secret through the tiny ear hole is almost like you are looking through someone's brain! Do the images inside evoke your own memories and create new stories?

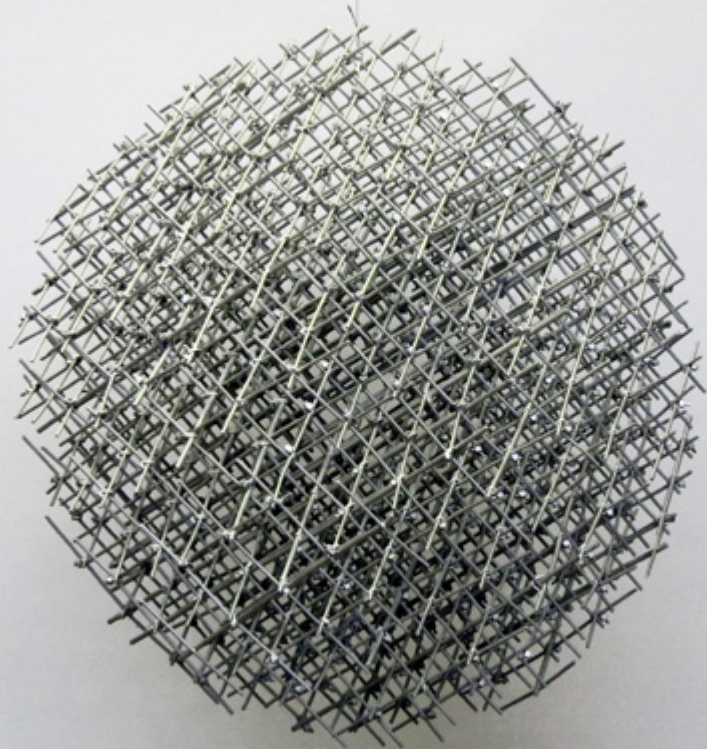
How is the process of creation of your work?

In "His/her personal sky" project, I invite the public to have their ear cast during the performance and at a later date embed the cast into the spherical sculptures. After their casting the participant emails to me a personal memory as an image or text that I place within the sculpture. The completed sculptures then become part of a growing installation.

Is there a story/narrative behind "His/Her Personal Sky"?

The full installation consists of 45 spherical sculptures each one containing a different story from the participants who had their ear cast. I cannot reveal the stories because they are secret! **What are your future projects?**

I am part of a publication launch on 13th October 2013 at Café Gallery Projects London, it relates to a mini-residency in May in Marseille-Provence and is in collaboration with Calum F. Kerr. The residency was organised by DeCentreDerSpace for artists to examine the regions status as European Capital of the Culture 2013. Our project "Rhone Nuclear Routes & the Folklore of Cultural Capital" will also include film and installation works inspired by the residency. In response to the Tohoku earthquake and tsunami disaster on 11 March 2011, I will be showing "Shitsurakuen 1 (Paradise Lost 1)" and possibly a participatory work in an exhibition of contemporary Japanese art at Bury Art Museum. This is part of the Asia Triennial Manchester, September – November 2014. as if on a computer.



STEVEN MORGANA

www.stevenmorgana.com

Australian-born artist Steven Morgana's art pieces bare multiple dimensions of meanings. His inspiration works in the synchronicities, associations and linkages forming between reused materials, Art History, History and contemporary society. Morgana graduated at the École Nationale Supérieure des Beaux-Arts in 2009 (Paris) and completed a MFA at Goldsmiths College in 2012 (London). Current and forthcoming exhibitions include

British New Contemporaries at ICA, Institute of Contemporary Art (London) & Spike Island (Bristol), along with Vanguard, Action Field Kodra, parallel program of the 4th Thessaloniki Biennale at the Jewish Museum (Thessaloniki, GR). This year Steven has been shortlisted for the Mark Tanner Sculpture Award at the Standpoint Gallery (London) and for the Nina Stewart Residency at South London Gallery (London).

STEVEN MORGANA

Sphère-frames V.2.0 (B)

Heavy-duty anti-climb galvanised steel cut from temporary security fences, cable ties, silver spray paint

45 x 45 cm

How is the process of creation of your work?

In my practice I'm always formally experimenting with some material or object. This extends also into my everyday life as I'm always reclaiming, recycling – in a word – cannibalizing and re-processing material I find in my surroundings. The way I select material is either by vague intuition or opportunistic pragmatism – some material will appear to me necessary to take without me having any idea why I have to take it at the time, whilst another material will simply appear as a sufficient and more interesting substitute for something more expensive or unavailable at the time.

The work Sphère-frames V.2.0 that I will be exhibiting in Kaleidoscope has its genesis in my participation as a student in the 2010 student demonstrations in London. During my experience of the demonstration, I had a vague but very intense feeling of instinctively knowing it was necessary to re-create a particular sculpture using a very specific material from an object at the demonstration.

Ever since the demonstration, I have either been stealing temporary security fences or, if unable to do so, cutting away from such fences panels of their heavy-duty anti-climb steel mesh. With this steel mesh I then re-created – and continue to create – new, redeemed versions of the work Sphère-frames, created in the 60s by a group I'm a big fan of despite their contradictions and failure, the Groupe de Recherche d'Art Visuel, whose fateful breakup was precipitated by the events of the May 68 student demonstrations in Paris. When making these 'redeemed' versions, I was helped by instructions that were provided to me by the author of the original sculpture, François Morellet, whom I travelled to visit in France in 2011.

What questions do you intend to bring up on the viewer?

If there's anything I hope the work will communicate to a viewer it would be a question: what does it mean to exercise one's creative agency and to create new forms in times of accelerated waste, ascending violence and ambient insecurity?

What inspires you in life or in the work of other artists?

Many things as well as many artists inspire me but what most constantly figures as inspiration for me and my way of working are my parents: hard-working and financially precarious immigrant parents.

We have this colloquialism in Australia, the 'Aussie battler', which is used to describe people like my parents – working class Australians - who persevere despite economic, social, and environmental adversity. Whilst I no longer live in Australia, I still carry with me the lived-experience of being the son of 'Aussie battlers' as well as myself now an Aussie Battler living abroad. This experience has had an immense influence on the way I now work.

I'm always pressuring myself to work as hard as I can, and often pushing myself to the limit – physically, lawfully - when making my work. For me it's a matter of persevering with my individual impulse for creativity and love for formal experimentation in the face of environmental, social, economic and political adversity.

How does your work connect to the Kaleidoscope theme?

Metaphorically, the notion of the kaleidoscope may refer to many different things.

A kaleidoscope can be interpreted as constant creation evolving from chaos, creating unity from diverse and disparate realities and conditions. This is perhaps one way of thinking the connection of my work to the exhibition's theme: the re-composition of the histories, forms and ideas surrounding the GRAV, the student protests in Paris in May 68 and London in 2010 into a contingent, partially failed yet a resolutely beautiful assemblage.

What are your future projects and ultimate goal as an artist?

I've got several projects underway right now, all at various stages of completion. More concretely, I have been selected for this year's Bloomberg's British New Contemporaries which will tour first at Spike Island in Bristol and afterwards at the ICA here in London. For New Contemporaries I'll be showing a sculptural excerpt from a project I made in 2012. Parallel to this I will be exhibiting in Greece as part of the 4th Thessaloniki Biennale with another sculpture from the series Sphère-frames V.2.0.

www.kaleidoscopeweb.info

DESIGN:

