

Beatrice Gibson



Beatrice Gibson: *F for Fibonacci* (film still, detail), 2014, Courtesy Laura Bartlett Gallery, London

Beatrice Gibson is an experimental film maker whose approach often draws on avant-garde twentieth century practice across the arts. She has a particular interest in musical experiments by the likes of Cornelius Cardew and John Cage which incorporate improvisation, indeterminacy and self-awareness of medium. She explores film's ability to tell and disrupt narrative, and often focuses on the impact of utopian architecture and urban planning.

Her new film *F for Fibonacci* (2014) draws on William Gaddis' 1975 novel *JR*, an experimental satire of the American dream, in which a schoolboy anonymously becomes a financial tycoon aided by his music teacher. The film was also influenced by the British experimental composer John Paynter who took classical musicians into primary schools in a bid to open the eyes of the masses to culture in post-war Britain. With this in mind, she worked with an 11-year-old boy, Clay Barnard Chodzko, who designed a protagonist and setting on the videogame Minecraft. The entire work merges improvisation, noise, abstraction and mathematics, exploring modernism's preoccupation with artistic mediums alongside the immateriality of global capitalist markets.

Born in London in 1978, Gibson gained a PhD in Visual Cultures at Goldsmiths University, London in 2012. She has won awards at the Rotterdam Short Film festival in 2009 and 2013, as well as being shortlisted for the MaxMara Prize for Women Artists 2013-15.

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Roger Palmer



Roger Palmer: *Kuching* (detail),
2003-2014

Roger Palmer (born 1946) is based in Glasgow and works mainly in a black and white analogue format but has recently begun to explore digital photography. A constant theme throughout his career has been the documentation of urban and natural landscape, often focusing on man's impact on nature. His photographs also explore more conceptual and abstract structures such as historical narratives, political ideology and sign systems.

This exhibition includes images made across the world including Egypt, USA, Malaysia, Panama, Scotland and Tanzania. Many of the works come from a major series, *Macao Macau* (2012-14), shot on the oldest site of Western colonialism in Asia. In some images, glistening modern cities emerge in the distance, glimpsed through ramshackle structures and over barriers providing a sharp relief between a bustling metropolis and its abject environs. Other images feature idealised tableaux of utopian cities in stark contrast to their actual surroundings. The way the cities are framed and layered points to significant discrepancies between idealism, fiction and reality as well as wealth, aspiration and poverty or neglect.

Palmer has a range of solo publications and his work has been exhibited in Europe, North America, Africa and New Zealand. He was recently included in the touring UK exhibition *Uncommon Ground: Land Art in Britain 1966-1979* in 2013, and has curated exhibitions such as *Pieces of Eight* at Project Space Leeds in 2012.

Siobhán Hapaska



Siobhán Hapaska: *The recent incarnation of two advanced souls* (detail), 2012

Siobhán Hapaska's combination of wildly disparate elements, from natural forms to industrial materials, at times, appears violent. The ominous, quasi-religious titles of many of her works point beyond the material, natural and man-made world. Her practice also explores space, scale and the body, potentially providing surrogates for humans or landscape while being uncannily close in size to household appliances or furniture.

Light lives in a box (2012), on display here is reminiscent of a portable television attached to a bracket and combines olive oil with polished stainless steel. The extraordinary range of materials in this exhibition, some banal and industrial, others rarefied and exotic, such as granulated white marble, powdered olive wood, vegetable tanned leather or pheasant feathers are powerfully evocative and potentially allegorical. The smooth, cold aluminium of the scaffolding poles in *The recent incarnation of two advanced souls* (2012), for example, contrasts with the rough surfaces of olive trees, traditionally a symbol of peace, to conjure a reclining human body, caught somewhere between support and torture.

Hapaska (born 1963) has exhibited her work at major galleries worldwide since the 1990s, representing Ireland at the 2001 Venice Biennale and winning the Paul Hamlyn Award in 2003, as well as featuring in the collections of Tate and the Hirschhorn Museum and Sculpture Garden.

Jimmy Merris



Jimmy Merris: *Final Piece*
(video still, detail), 2014

Jimmy Merris (born 1983) often combines performance and video to document and embellish his personal experience as an artist living in South London. Using a deliberately low-fi, homespun aesthetic - such as a makeshift steadycam, using a camera sellotaped to a bamboo stick - his work features an artist struggling to make ends meet on a day-to-day basis, let alone to develop a career.

Merris tends to exaggerate the nomadic, debauched or rebellious tropes often associated with artists, playing with well-trodden clichés, empty promises and over-used phrases of 'artspeak' or advertising. Like a contemporary caricature, his work veers between self-deprecation and biting satire.

Final Piece (2014) is a new video shot in the artist's studio that makes a mockery of the earnest and self-conscious nature of many artists' interviews. Merris quotes from a variety of sources to create an excessive, absurd and humorous scene that acts as an antidote to the often slick world of commercial art.

Recent solo exhibitions of his work include Bloomberg Space in London, commissioned by SPACE in 2013, as well as a Frieze Film commission, 2012, and two shows at Seventeen Gallery in 2011 and 2013.

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