

## Dasha Loyko

Dasha Loyko (b. 1995) is an artist based in London. Building on a background in philosophy of science, Loyko's work engages with the production and circulation of knowledge. Working across text, voice, sculpture, and moving image, the artist looks at the function of mythologies, logics, maps, jokes, error, and speculation as practical tools for navigating the world.

*Broccoli/Mushroom Cloud* is a double-sided photo prop that plays on the similarity between the outline of a broccoli stem and the mushroom cloud produced by a nuclear explosion. It draws on the common use of political satire and humour as a strategy for processing distressing news. The work engages with methods of flattening and condensing information into memes, stand-up comedy, and one-liners that can act interchangeably as either jokes or news headlines, inviting the audience's complicity in their construction and propagation.



## Margaret Powell Gallery Guide

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#MKCalling2020  
@MK\_Gallery

15th Feb - 17th May  
130 Artists  
Free entry

# 1

*all of a sudden this stretch of road appeared*, 2019  
Digital print

## Charlie Barkus

Charlie Barkus was born in Milton Keynes. His artistic practice is concerned with the creation and reproduction of space. Questioning how areas can be cultivated, both spatially and as a part of lived experience, Barkus builds environments through which viewers can physically explore these themes.

*all of a sudden this stretch of road appeared*, created specifically for MK Gallery, developed from research into local histories and stories. Nature is manipulated in order to suggest an 'elsewhere', a motif popular in the history of garden design, through the digital creation of an image pasted directly onto the gallery wall. The textual poster, 'WHAT WAS OUTSIDE WASN'T REAL ANYMORE', plays upon specific anxieties of the commercialisation of public space and the concept of non-place.

"The greatest achievement would be to make it possible to drive through Milton Keynes and never know you've been there" - Milton Keynes Development Corporation, 1972

# 26

11.01.19, 2019  
Mixed medium

XXXY, 2019  
Mixed medium

16.01.19, 2019  
Mixed medium

## Bianca Barandun

Bianca Barandun is a London-based artist. Her practice is rooted in the observance of social clustering, the formation of groups and the cherishing of anxieties within space.

By sketching and arranging numerous components using an almost scientific method, Barandun gives form to emotional discourse within urban environments. In *XXXY*, the artist investigates how social behaviour can be altered through specific factors such as genetic mutations described by the *XXXY* syndrome. This condition, which only affects males, is a type of chromosome abnormality causing cognitive differences and infertility. *XXXY* plays with the notion of an open edge network, which allows users to attach infinite patterns to the existing system, permitting absolute expansion. *XXXY* is constructed with embossed jesmonite patterns, suggesting a bird's-eye view of a city space.

In *11.01.19* and *16.01.19*, materials take on personalities and play roles with and against each other. The materials and visual elements join, penetrate, grow, push, caress, tear apart, hold together and imitate each other to attract the gaze of the viewer.

# 25

Untitled, 2019  
Wood, plaster board

# 2

A Yellow Rose in a Rifle, 2019  
Fashion design

Now You See Me, 2019  
Fashion design

With a Capital G, 2019  
Fashion design

## Sean Michael Pearce

Sean Michael Pearce (b. 1984) is an artist based in Letchworth Garden City.

Using materials in their rawest forms, Pearce creates sculptural compositions. The objects are “finished but unfinished”, offering the potential for change and seeing beauty in the mundane. Having a trade in wall and floor tiling, Pearce takes influences from this work and sees it as a driving force within his practice.

Brought up in Stevenage New Town, Pearce is fascinated by the new town movement which resulted in the creation of Milton Keynes. Pearce is interested in how a community can form from scratch within a number of years, in contrast with the organic growth seen in older cities and villages. In the construction of a new town or city a building site can provide a familiar space that is understood to be in a transitional period, when a place has not yet fully emerged from its surroundings.

## GLRGNYNK

Gloria Ogunyinka (Head Designer at GLRGNYNK) was born and raised in Milton Keynes. The designer lived in the same house for 21 years before moving to Norwich to study Fashion Design. The garments picked for this exhibition include photographs taken in Shenley Brook End, an estate in Milton Keynes that Ogunyinka will always consider home.

*SPOT THE REAL THUG* is a satirical collection focussing on the designer’s Nigerian and Liverpoolian heritage, taking inspiration from the football hooliganism of the 1980s. Ogunyinka describes the collection’s intention: “to provoke conversation about what it means to be mixed race, growing up in a world where they’re considered half of something, and never quite enough to be considered truly either.”

The collection’s name derives from a newspaper article published in the 1980s on how to ‘spot’ a football hooligan simply by how they dressed. The article inspired Ogunyinka to look at how black men are statistically more likely to be accused of committing a crime on the basis of racial profiling and dress, while white men are frequently given the benefit of the doubt, regardless of the crime. This is a topic which Ogunyinka feels strongly about, especially after the fatal shooting in 2012 of Trayvon Martin, a teenager in Florida, and the way the case was handled.

# 3

*Kinetic Typography Posters*, 2019  
Digital

## Henry Yeomans

Henry Yeomans grew up in Milton Keynes and works in London as an artist, designer and musician.

This series of *Kinetic Typography Posters* is designed to challenge the fine line between distortion and legibility. The posters act as a statement regarding the manipulation of language and communication in the digital world we live in, using typography that is warped in various ways to achieve this. Each poster examines a different form of manipulation using a single word as a springboard that describes either the motion or environment of the piece. The type design is intended to feel textural, mapping the type at varying sizes across the space in ways that create abstract forms contrasting with the linear, sans serif type.

Slow, consistent movement has been used some pieces, creating motion that feels immersive and meditative. In other pieces, more fast-paced movement is used to bring energy and high tempo. RGB (red, green, blue) colour splits have been used to accentuate this movement relative to their speed and give the posters a digital aesthetic. In the absence of sound, this variance in visual rhythm draws the viewer into the world where the typography lives.

# 24

*Paradisal (Black, Yellow I)*, 2019  
Acrylic on Canvas

*Paradisal (Black, Blue I)*, 2019  
Acrylic on Canvas

*Visions of Utopia I*, 2019  
Framed photograph

## Callum Monteith

Callum Monteith lives and works in Glasgow. Monteith's paintings crystallise natural forms, creating flat, abstract patterns of colourful vegetation. These works explore the idea of paradise not as a physical place but as a state of mind, linked to our concepts of self in relation to nature. The presence of abstract patterns connects to notions of perception, particularly how we use such forms to apprehend our everyday experiences of the environments we inhabit and the objects within them.

Monteith's work interweaves notions of nature, philosophy and aesthetics with particular interest in ideas surrounding Utopianism. Working through painting, photography and writing he examines the correlation between imagined and physical places, and how they exist in an autonomous field of perception, whereby their elements are relatable and seek their meaning from one another. The photographic work is an on-going series titled *Visions of Utopia* that examines Utopian inspired architecture, with recent work including photographs of Midsummer Boulevard and MK Gallery in Milton Keynes. For these, Monteith used Richard Shiff's essay *Rasters In Paradise* as a starting point: "All impressions are first impressions.... The minute it ceases to be first, the impression tumbles from paradise into history.... The more acute historical consciousness becomes, the more it tends to stimulate subconscious opposite. Paradise is the historical unconscious."

# 23

*Grand Standing (Paris)*, 2018  
Acrylic and pencil on paper

## Marion Piper

Marion Piper is a Norfolk-based artist and alumna of the Platform Graduate Award (2012), which initiated her connection with MK Gallery.

In 2012, Piper used the MK Gallery Project Space as a studio, making work linked to the 'new city' of Milton Keynes and the artist's interpretation of *A Tale of Two Cities* (1859) by Charles Dickens. Piper's ongoing interest in modernism and the city developed further while working in Paris. While reading *The Kill* by Emile Zola, and walking the streets between Haussmann façades, Piper made numerous drawings with humble materials, considering the ideals incorporated into the planning of the city and its life, rules and repetition, and the experience of urban light and surface. *Grand Standing* was made in Paris, influenced by ideas originating during the artist's time in Milton Keynes.

# 4

*Realism Is A Thing*, 2019  
Digital

## Gareth Horner

Gareth Horner is a Milton Keynes-based visual artist working to develop new iconography by manipulating existing works of music, design, architecture and literature to repurpose their meaning and structure. *Realism Is A Thing* renders echoes of René Magritte, Trevor Keys, Wendy Taylor and Madonna's *Like A Prayer* (1989) via the Milton Keynes Development Corporation: "a utopian ascension, the end of the beginning, an endless suspension, 'Cocoon' (1985), a new town proposal, rockets returning to Earth, an inverted atmosphere, nothing left to fear".

# 5

*Frong*, 2017  
Risograph print

## Jonny Clapham

Jonny Clapham is an artist and illustrator based in Milton Keynes. He searches for squishy and blobby forms within pixel grids. *Frong* is his favourite mistake. Clapham uses pixels as a drawing tool, exploring what forms of expression and character are possible through the medium, and removing it from the stereotypical trappings of entirely screen-based video game contexts. The final works contain an element of nostalgia and naivety which, when combined with word and narrative, pushes the imagery into more humorous contexts.

# 22

*Scattered Memories*, 2020  
Vinyl window installation

## Fiona Grady

Fiona Grady (b. 1984, Leeds) is an artist based in London. Grady creates site-responsive installations recognising the relationship between architecture, art and decoration, referencing traditional mediums in a modern context. Playing with light, surface and scale, Grady's pieces change with the light of day, emphasising the passing of time and the ephemeral nature of the work. The artist is developing a new body of work that examines windows and their architectural surroundings in dialogue with their temporal contexts.

*Scattered Memories* was inspired by a visit to Bletchley Park. Grady states: "My Grandmother worked in Hut 6 in the final years of World War II; it was never something that was discussed with the family and she passed away before it was acceptable to share her experiences. It was important for me to visit the site where she worked to try to imagine what her life would have been like during the war." Grady was drawn to the tape crosses on the windows of the huts that protect them from shattering. Her installation at MK Gallery is inspired by these 'x' shapes, with the crosses evoking a fragile period of time.

# 21

*Render Plexus [a pressurised fabric], 2019*  
Timber sanded with aluminium dust

*Supreme [disaster], 2016*  
Jesomite cast of a 'Supreme' AW16 brick

## Nathan Caldecott

Nathan Caldecott is an artist working in London. Engaging with architecture, finance, and social theory, Caldecott's practice focuses on digital models and their status in physical spaces.

The works presented in MK Calling reference the topography and urban space of Milton Keynes, co-opting the high-modern aesthetics used in local architectural icons and recreating their inflected, stoic stature in the context of MK Gallery's extension by 6a Architects. Caldecott considers how Milton Keynes's urban plan has embraced and complicated the imposed grid, drawing parallels with the cultural re-appraisal of high-modern design.

Through his work, the artist seeks to stimulate conversations between the sense of construction in digital frameworks, and the detachment they have from us in their complexity and scale. Caldecott has a particular interest in the dual functions these models have: the roles they have to play as structural units, and those which they could play as containers of value.

# 6

*Elastic Man in MK, 2019*  
Digital print

## Jonathan Purnell

Jonathan Purnell is an artist living and working in London. Purnell's paintings and prints explore themes including pollution and the human destruction of the natural world.

*Elastic Man* deals with the idea of human redundancy and austerity. "Due to cut backs the super hero Elastic man has had to find alternative employment as a street cleaner!" The artist's practice also takes the form of institutional critique through the medium of performance and video. This includes *Haunted Tate* (2001), which involved six performers dressing up as ghosts haunting the Tate Modern's Rothko room.

# 7

*New Town Composition*, 2016  
Cross-stitch embroidery

*Pink Sunset*, 2016  
Cross-stitch embroidery

*CO OPERATIVE*, 2016  
Cross-stitch embroidery

## Mark Scammell

*New Town Composition*, *CO OPERATIVE* and *Pink Sunset* celebrate the optimism of British post-war architecture. The works pay tribute to the buildings synonymous to that era of public rebuilding: housing, car parking and the civic building. Each piece was created using cross-stitch embroidery, a medium that communicates Scammell's interest in fusing traditional techniques with the contemporary landscape.

Formative years growing up in the suburbs of west London, sited beneath the Heathrow flight paths, left their mark on the artist, resulting in an interest in the everyday, mundane and overlooked spaces that surround us. Alongside an early primary school encounter with cross-stitch embroidery which the artist rediscovered as an adult, these central influences laid the foundations for the work shown here.

# 20

*Rail Slide 1*, 2017  
Two HB2 concrete kerb stones

*Lip Slide 1*, 2020  
Four HB2 concrete kerb stones

## Neil Kilby

Neil Kilby is based in London and creates sculptural installations.

*Rail Slide 1* and *Lip Slide 1* explore the re-appropriation of readymade objects. The kerbstones comprising these works are laid out to mimic how skateboarders would use them. *Rail Slide 1* consists of two HB2 concrete kerbstones arranged back-to-back, supporting one another, creating a composite sculpture.

*Lip Slide 1*, following the same principle, groups four stones together aligned in two rows. The artist's sculptural interventions function as a link between skateboarding culture and minimalism, echoing the works of Walter De Maria (1935-2013) and Carl Andre (b. 1935).

# 19

*The Bombe*, 2019  
Wood, acrylic, copper pipe

## Martyn Simpson

Martyn Simpson is an artist living in Leighton Buzzard. Simpson explores and recreates the mechanical music machines of artists, from the unrealised musical ideas and inventions of Leonardo da Vinci (1452-1519), the lost *intonarumori* of Luigi Russolo (1885-1947) to the music sculptures of the Fluxus artist Joe Jones (1934-1993).

Bletchley Park, Milton Keynes houses Alan Turing's and Gordon Welchman's Bombe machine which helped codebreakers decipher encrypted messages during World War II. After hearing its mechanical rhythms and sonic qualities, and seeing its rainbow colours, Simpson felt that the machine deserved to be celebrated as both a musical instrument and visual sculpture. The fact that it was integral in the defeat of fascism drew the artist to it further.

# 8

*The Death of a Club*, 2017  
Film & installation (500 black balloons)

## Adam Neal

Adam Neal (born 1996) lives and practices in Birmingham. Neal's work is inspired by his surroundings. Having spent his formative years living in the residential area of Northfield, Birmingham, he has witnessed first-hand the changing face of industry and social class categories in Britain.

In 2017, Neal undertook a Live Project with MK Gallery, resulting in *The Death of a Club*. This work explores the relocation of Wimbledon F.C. to Milton Keynes and its rebranding as MK Dons, a unique event in the history of English football. Now two separate entities, MK Dons and AFC Wimbledon are bitter rivals due to their split history. A traditional 'working-class' sport, historically football has appealed to a specific demographic from less affluent socio-economic wards within their wider areas. In Neal's work, the relocation of Wimbledon F.C. to Milton Keynes suggests the fragmentation of the working class under capitalism, and raises issues of class disparity. On the one hand the Wimbledon fans were abandoned, mourning their club and forcing them to rebuild. On the other, Milton Keynes was able to forge a focal point, creating a new sense of community around the new team.

# 9

*Palace*, 2017  
Graphite and carbon on paper

*Whataburger*, 2017  
Graphite and carbon on paper

*Paradise*, 2019  
Graphite and carbon on paper

## Dave Hilliard

Dave Hilliard is an artist working in Milton Keynes. His work is influenced by everyday imagery in advertising, popular culture and the internet.

*Palace*, *Whataburger* and *Paradise* are based on real places Hilliard has visited in South Texas, drawn from the artist's memories, old photographs, journals, Google Images and Google Maps.

The sources of each picture lie in particular places, times and experiences. Rather than simply recording physical locations, Hilliard encourages the viewer's individual feelings or mood in response to the images. As memories, they are unreliable records of experience and are subject to errors, distortions, omissions and additions.

Hilliard is interested in eliciting the feelings experienced while dreaming or recalling memories, and the idea that these are real places that we go to, though they have no physical existence.

# 18

*(Untitled)*, 2016  
Steel

## Thom Rees

Thom Rees grew up in Milton Keynes and lives in Glasgow. Rees's practice explores shape and form through processes and materials appropriated from domestic environments, and their associated phenomena. The investigation of ambiguity in physical experience, and a speculative approach to the observation of lived spaces, create the framework of Rees's practice.

Rees's work focusses on the visual interpretation of both the material and immaterial world of social and physical space, situated within the boundaries of the conscious and subconscious. Through ambiguous objects and large scale sculpture, Rees invites the audience to approach the work through assimilating it into their own lived experience and embodiment.

Exploring themes of aesthetics, including Lacanian mirror stage theory, eastern philosophy and existentialist theory, Rees draws the viewers' focus to a wider exploration of grounding within their environment, by offering objects and situations as tools for self-reflection.

# 17

*Let Them Eat Cake!*, 2019  
Jesmonite, wood, steel,  
ceramic, gold leaf, faux leather

## Lil Cahill

Lil Cahill is based in Hertfordshire. Cahill explores the latent energy held within food, making visible and palpable an excess that is often silenced or not seen.

*Let Them Eat Cake!* demonstrates the artist's "perverse fascination with foodstuffs and the absurd, grotesque way in which they are advertised and then normalised." Through a vocabulary of pictures and symbols – from hooves akimbo, to macaroni cheese – Cahill explores the formation of taste, value and excess. The idea of carbohydrate as a staple, whether pasta or cake, is suggested as both glamorous and vulgar: an indulgence of late-capitalist excess. Through interrogating the ways in which media and advertising influence and socialise us, the artist achieves a kaleidoscopic effect of blurred euphoria. In Cahill's words: "a pizza advert dripping with cheese can perform as erotically as pornography or as elegantly and elaborately as an *arabesque* in ballet."

# 10

*November Pyramid*, 2017  
Video projection

## Mark Wilsher

Mark Wilsher is an artist living in Norwich.

*November Pyramid* depicts a sculpture located in Toronto, Canada by Bernard Schottlander (1924-1999), who created several public artworks permanently sited in Milton Keynes. *November Pyramid* originated from Wilsher's interest in the photographic representation of three-dimensional works, and its failure to recreate the real experience of encountering a sculpture. Such 'distancing' is further emphasised online – where we can easily see, or think we have seen, images of sculptures from all over the world. By collecting and organising as many images of Schottlander's sculpture as he could find online, Wilsher attempted to recreate a sense of the work's three dimensions

# 11

*Cocktails in The Smoke (Old Queen)*, 2019-2020  
Mixed media assemblage / sculpture

*After The Skyline (Weather Watcher)*, 2019-2020  
Mixed media assemblage / sculpture

## Adam King

Adam King is an artist based in Norwich. His recent sculptural works are constructed and assembled from low-fi and discarded materials including cardboard, tape and emulsion. The ambiguous, stylised forms present organic, architectural and sci-fi references in which “brittle architectural forms evoke high-rise survivors from a post-apocalyptic skyline”.

Processes of disintegration and transformation are explored through fractured areas which can pull apart and open out. Repeated patterns on surfaces appear bleached and weathered. These decoupage prints create visual rhythms and suggest camouflage as they merge and blend. Through the structures, slivers of neon colour recall the glow of city signage or perhaps even fire, while draped fabric lends the forms a performative, camp-y aspect.

Collaged amongst the assemblages are traces of the natural world including sticks. Brightly painted and placed through the structures as if piercing them, they give the works a votive quality. In this work, King is interested in exploring our perception of and relationship to environments through a hand-made, futuristic lens. The artist’s playful approach and use of everyday materials invests potentially alien forms with vulnerable tactility and humanistic aspects.

# 16

*Stream of Consciousness*, 2020  
Aluminium mesh

## Lufeianna Wang

Lufeianna Wang is an artist and designer living in Taiwan.

When creating *Stream of Consciousness* Wang did not begin with a predefined form or structure in mind. Instead the artwork took shape continuously, evolving and morphing during its creation. The work represents a discovery of both self and form.

Within this stream of consciousness, Wang identifies a series of contrasts. The material itself is both rigid and malleable, soft yet sharp. Protrusions vary in size and shape. A complex array of solidity and space, reflection and shadow, the work creates an illusion of movement and translucency.

# 15

*Cowgirl*, 2020  
Dye sublimation print on fabric

## Boyd & Evans

Fionnuala Boyd and Les Evans are artists who have been producing work collaboratively since 1968. They moved to Milton Keynes in 1982 as artists in residence, and remain in the area today.

Boyd & Evans have travelled extensively to find images for their work, including periods in the Malaysian Peninsula and Borneo. Since the turn of the century their most enduring obsession though is with the landscape of the United States (particularly the South West). This research has formed the majority of their artistic output whether painting or photography.

“After the recent months of George Stubbs in MK Gallery showing an eighteenth-century aristocratic view of horses, we were minded to replace *Whistlejacket* (c. 1762) with an image showing a different approach to life with horses. What would a modern working horse look like at this scale? This cowgirl was a winner in a ‘Big Loop’ rodeo in Oregon, against a field mostly of men. We were amazed at the consummate skill of these riders who hardly needed to move a finger to control their horses at great speed, like dressage at 40 mph.”

# 12

*Over The Hills and Far Away*, 2019  
Pen ink, acrylic on canvas

*Somewhere Over The Rainbow*, 2018  
Pen ink, acrylic on canvas

*The Wheels on the Bus Go Round and Round*, 2018  
Pen ink, acrylic on canvas

## Artist I.Relevant

Artist I.Relevant’s work considers the process of growing up in the context of the world we live in. As seen through the eyes of a little boy, the artist highlights a variety of problems including inequality, poverty and war.

*Over The Hills And Far Away* draws attention to the arms industry and its role in fuelling conflicts, shedding light on the situations of refugees as victims of war. The image of the little boy lying on the beach refers to Alan Kurdi and his tragic death while attempting to flee with his family. During the European refugee crisis, the image went viral on social media, forcing mainstream press to report it and western governments to open up their borders.

*Somewhere Over The Rainbow* explores purpose in life and ‘success’, and is the first piece where the artist began using colour. Like *The Wheels on the Bus Go Round And Round*, it borrows its title from a popular song. Lyrics provide a playful means of inviting audiences to think about serious issues, and inspire many of Artist I.Relevant’s pieces. References familiar from childhood, which resonate with audiences, are manipulated to draw attention to the contradictions between the principles we teach children and life in the real world.

# 13

*English Disco Lovers (EDL)*, 2019  
Installation

## Chris Alton

Growing up, Chris Alton had close ties to Milton Keynes, and regularly skated at the Buszy Building. He now lives and works in Croydon. Alton's work addresses the interconnected nature of prevailing social, political, economic and environmental conditions, whether deploying disco music in opposition to fascism, recording a rhythm 'n' blues album about tax avoidance, or proposing art schools be built over golf courses. In 2012, Chris Alton founded English Disco Lovers (EDL), a multifaceted protest movement, which aimed to reclaim the EDL acronym of the English Defence League. Drawing upon the history and etymology of disco as a site of musical resistance, Alton redeployed the genre in opposition to a contemporary expression of fascism. English Disco Lovers (EDL) found form in online occupations (for example Googlebombing the 'EDL' acronym), street-level protests, club nights, talks and exhibitions.

"Ever heard of the English Disco Lovers? A fantastic online project trying to outgun (or rather outlove) their acronym twin - the racist English Defence League" - Hito Steyerl (filmmaker and artist)

# 14

*Limen I*, 2019  
Oil on aluminium panel

*Limen II*, 2019  
Oil on aluminium panel

*Limen III*, 2019  
Oil on aluminium panel

## Cecilia Sjöholm

Cecilia Sjöholm is a London-based artist. She uses mass-produced materials in her three-dimensional work, including sheet metal, MDF and Perspex. Her educational background is in art, interior design and architecture.

Central to Sjöholm's work is the relationship between volume and flatness; the liminal space that exists between these categories and how one might attempt to blur or distort the distinction between the two. In *Limen I*, *Limen II* and *Limen III*, she investigates these ideas with an emphasis on surface; the layering of what might exist in front, on and behind a particular volume. This interest stems from the notion that an object can contextualise itself by reflecting, and framing, its surroundings. Sjöholm's objects oscillate between their tangible attributes and the immateriality of their reflected environment, and the ephemeral qualities of the captured neon light behind. They seem to expand beyond their physical and spatial boundaries.