



## **PRESS RELEASE FOR IMMEDIATE RELEASE**

### **JUNEAU PROJECTS: *THE INFOCALYPSE STACK***

**22 February - 23 March 2013**

Preview Thursday 21 February 6.30pm, Performance at 7pm

Ceri Hand Gallery is delighted to announce its new gallery at 6 Copperfield Street, London, just five minutes walk from Tate Modern.

The gallery's new permanent space will launch on 21 February with *The Infocalypse Stack*, Juneau Projects' second show with the gallery.

*The Infocalypse Stack* presents new works by Juneau Projects that contemplate what might be produced as cultural artefacts within a world altered irrevocably by disaster. The works reflect scenarios, characters and priorities that might exist, and together offer a narrative rooted within the question of how existing methods of artistic production might adapt or devolve in post-apocalyptic society. 'Infocalypse' is a term borrowed from Science Fiction writer Neal Stephenson's novel 'Snow Crash' and is a contraction of the words information and apocalypse.

The growth and decline of small bird populations is often indicative of shifts in environmental conditions and provides a starting point for a series of hand-painted animations depicting small British birds engaged in communication with geometric objects, which appear to be sharing information with them for an inscrutable purpose. Each painted frame of these animations features alongside the looped animations, which are projected on bespoke sculptural supports.

*Survivor Instruments* are a series of unique sculptural hand-painted instruments that borrow and mutate forms and fixtures from existing musical instruments.

*Warning Signs* are a series of three-frame animated paintings made up of three colours (cyan, magenta and yellow). An LED lighting system composed of red, green and blue lights activates the animation with each light colour cancelling out two of the painted colours. The signs and symbols depicted are intended as potential warning signs, within the tradition of hobo signs first used by itinerant workers in depression-era USA, for a future society.

The role and use of technology within a post-disaster situation is reflected in a number of works in the exhibition, but particularly within a series of Perspex laser cut sculptures. The works envisage a new society in which industrial production methods are repurposed for the creation of bespoke objects. The sculptures are intended as shrine-like devices, hopes and desires reflected in fluorescent plastic.



Juneau Projects have also developed a robotic drawing arm in partnership with Ad Spiers, robotics specialist and with generous support from Pervasive Media Studio based at Watershed, Bristol. The robotic arm translates drawings given to it and renders them as hand-drawn images, which the artists have then painted. The arm has been programmed to have an emergent drawing style, using functions of the motors that control movement to create a certain weight and quality of line. A number of paintings produced in collaboration with the robotic arm will be displayed, alongside images the arm will produce live on a daily basis within the gallery.

A number of sculptural costumed figures also feature in the exhibition. These figures are potential inhabitants of the world Juneau Projects envisage, their livery reflecting their modes of survival.

All of the works in the exhibition have evolved from the artists' interest in fictional depictions of post-apocalyptic societies. In these and other recent works, most notably *Gleaners of the Infocalypse* for Tatton Park Biennial, 2012 (in which the artists converted the rear half of a passenger jet plane into a feral wildlife artist's studio), Juneau Projects have attempted to consider their own value as artists and how the output of their occupation might be used as a commodity to trade in order to survive.

### Notes to Editors

Juneau Projects was formed in 2001 by Philip Duckworth and Ben Sadler. Selected solo exhibitions include 'The Colour Bright', Site Gallery, Sheffield, 2012; 'I am the Warrior', Pumphouse Gallery, London, 2011; '3 Megabytes of Hot RAM', Ceri Hand Gallery, Liverpool, 2011; 'The Wooden Way', Satellite Gallery, Newcastle, 2010; 'Don't Stop Believing', Quad, Derby, 2009; 'Wellcome Midsummer Picnic' (project), Wellcome Trust & General Public Agency, London, 2009; 'The Principalities', Stanley Picker Gallery, Kingston University, Kingston, 2008; 'Trappenkamp', Tate Britain, 2008 and 'I Went to Woods', New Art Gallery Walsall, 2008. Selected group exhibitions include Tatton Park Biennial, Cheshire, 2012; 'Satellite Project', Space, London, 2011, 'Small is Beautiful', Flowers Gallery, London, 2010; 'The Witching Hour', Birmingham Art Gallery, 2010, 'Experimenta Folklore', Frankfurter Kunstverein, Frankfurt, Germany, 2008 and the British Art Show 6, Hayward Touring: Baltic, Gateshead, International 3, Manchester, Bonnington, Nottingham, BCMA, Bristol, 2005.

The last exhibition at Ceri Hand Gallery's current temporary space 71 Monmouth Street, Covent Garden, London WC2H 9DG is **Matthew Houlding: *The Oceanic*** which runs 11 January – 9 February 2013.

For further information about the artists, exhibition or gallery please contact Ceri Hand [ceri@cerihand.co.uk](mailto:ceri@cerihand.co.uk) 07891 594140 or visit [www.cerihand.co.uk](http://www.cerihand.co.uk)

With special thanks to Ad Spiers, robotics specialist and



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