

rAndom International

The Behaviour of Objects

7 October – 13 November 2010

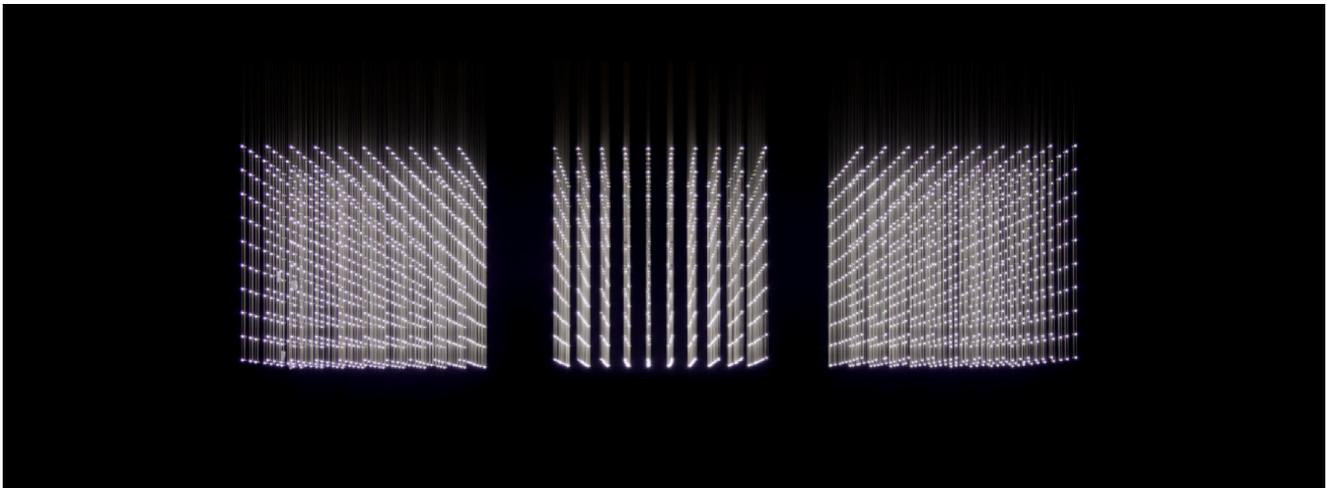
Private View / Thursday 14 October / 6 - 8pm

Carpenters Workshop Gallery is proud to present a solo show by rAndom International. Following the success of rAndom International's inclusion in Decode: Digital Design Sensations at the Victoria & Albert Museum, this much anticipated show presents their three latest works: SWARM, Self-Portrait and Triptych.

Deemed as the pioneers of a performative new media who were awarded the accolade of Designer of the Future at Design Miami/ Basel 2010, this London/Berlin based trio continue to focus their work around behaviour, performance, participation and interactivity, furthering the discourse and melting the boundaries between contemporary performance art and installation.

rAndom International's works challenge convention through shifting the role of the controller to that of performer. The pieces play with the viewer, shifting from animate to inanimate, while employing elements of tension and surprise. These acts are crucial to understanding the dialogue present in rAndom International's works. More than just signifiers of the new innovations in digital technology, these works continue to illuminate within our perceptions and experiences of light, our own behavioural responses and interactive spatial environments thus fulfilling the very basic human need for self expression.

SWARM



SWARM is a pioneering sound-reactive sculpture that comprises hanging LED's which react instinctively to noise and movement. The viewer is made aware of his own presence in close proximity to the work because of the dynamic reaction that is provoked from it. This swarm of lights moves, teasing the viewer, either by shying away or moving close in a dynamic fluid movement reminiscent of the behavioural conditions of complex insect groups. It is the viewer who unknowingly drives the work, his auditory presence is expressed through light and confronted with a swarm of lights that dart haphazardly from column to column; thus the viewer's stillness is ironically articulated by the fluid movement of the chandelier's lights. The movement of lights inspires a sense of awe, magic and wonder as it questions our former notions of illumination and conceptual art practice. All at once the viewer is made conscious of three spaces; the physical immediate, the surrounding environ and the dreamscape which the work alludes to.

SELF PORTRAIT



SELF PORTRAIT cleverly references photography by proponents of the German school, namely Gerhard Richter and Thomas Ruff. The piece builds upon the techniques and content of Richter and Ruff through capturing subjects and reinterpreting them, rather than reflecting a mirror image. The grainy quality of the image beckons the viewer to question the materiality of the surface, a ploy of Richter's where canvas and film are almost interchangeable.

Self Portrait reassesses portrait photography in allowing the sitter the liberty of turning his back to the camera, which is fundamental in refreshing our traditionally held norms of portraits. The focus is on the physical presence and not the gaze. The desire to see the identity of the sitter is heightened when one confronts the image. In the same way, Self-Portrait leaves us hungry for a permanent connection with the image. The sitter is only made self-aware when his likeness is replicated by the printing screen; all at once we are confronted with the truth. In Thomas Ruff's work, the photographer desensitises the explicitness of sexual acts by the fuzzy quality of his print. The figures take on an almost ethereal ghostly effect that allows us to comfortably sit in the role of the voyeur. In Self-Portrait, we become our own voyeur and exhibitionist all at once.

Self Portrait has been developed in collaboration with Incubator, an alternative platform established to initiate and develop new work.

TRIPTYCH is a tribute to Francis Bacon's Study for Self-Portrait even in its exactness of canvas size. Triptych is a development from the core idea that Self-Portrait is based on but this time reassessing the belief that self-portraiture is replicated in one image. Here the cult of the viewer is worshipped through the multiplication of his own image. We are taken from being human to being raised to a pantheon platform of a demi-god. Francis Bacon's haunting faces that morph in the round in his portraits, allude to images created by slow-shutter speed technique of photography. Here Triptych mimics the same visual outcome but through a different technique.

In Triptych, as in Self-Portrait, the viewer is the subject of his own gaze. The notion of narcissism is brought to the forefront of this dialogue even against the intentions of the viewer. Traditionally, self-portraits enabled the sitter to create an eternal memory of one's image; where time will never ravage the face. In these works, the viewer is shown immediately his own reflection but only for long enough that it elicits the human desire for permanence. It challenges our fear of change. Within a few minutes the viewer is allowed a glimpse onto his own self before the image is erased forever.

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About rAndom International /

rAndom International is a London-based art and design collective that was founded in 2002 by Stuart Wood, Flo Ortkrass and Hannes Koch with a vision to create engaging and experimental projects. The collective has produced a series of increasingly innovative performative based installations that aim to reinterpret the 'cold' nature of digital-based work by providing the viewer the opportunity to have a more hands-on experience with technology. Their work emphasises a strong focus on the ephemeral quality of information, harbours an intense curiosity towards experimental processes and includes a body of diverse installations, commissioned works and performance projects. More recently, their work has investigated the potential of adding behavioural qualities to usually inanimate objects and environments. Previous projects include their Audience Installation of 2009 at the Victoria and Albert Museum and also Mirrors, their first permanent installation in London.

rAndom's work has won several awards including two IF Design Awards in 2005 and 2006, the Creative Futures Award in 2005 and the Wallpaper* Design Award 2006. In November 2007, The Observer placed rAndom within the top ten of creative talent in UK Art and Design. rAndom were participants in the Design and the Elastic Mind exhibition at the Museum of Modern Art in New York along with the 'Telling Tales' exhibition at the V&A in London in July 2009 and have subsequently had their work accepted into the MoMA's permanent collection.

Most recently, rAndom was awarded with the 'Design Miami/ Basel Designer of the Future Award', as one of four emerging studios shifting the boundaries of art, design and architecture. rAndom showcased two new works, 'Swarm' and 'Self Portrait' at Design Miami/ Basel 2010 in June. Their corporate clients include Nokia, BMW, Fiat, Coca Cola Spain, Oracle and Sony Playstation. rAndom's work has been commissioned by Christopher Henry Gallery in New York, Carpenters Workshop Gallery and Home House in London.

About Carpenters Workshop Gallery /

One of very few destinations in London that showcases pioneering design-art, Carpenters Workshop Gallery extends the boundaries of design by uniting and transcending the contested categories of conceptual/functional and design/art in thought-provoking exhibitions.

The gallery presents the work of established artists including Atelier Van Lieshout, Studio Job, Pablo Reinoso, Marc Quinn, Wendell Castle and Ingrid Donat, as well as encouraging the talent of the up-and-coming generation: Sebastian Brajkovic, Robert Stadler, Demakersvan, Mathieu Lehanneur and Vincent Dubourg.

Based in Mayfair at 3 Albemarle Street, Carpenters Workshop Gallery is the destination for cutting-edge contemporary design-art.

Press Enquiries / High resolution images available upon request.

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