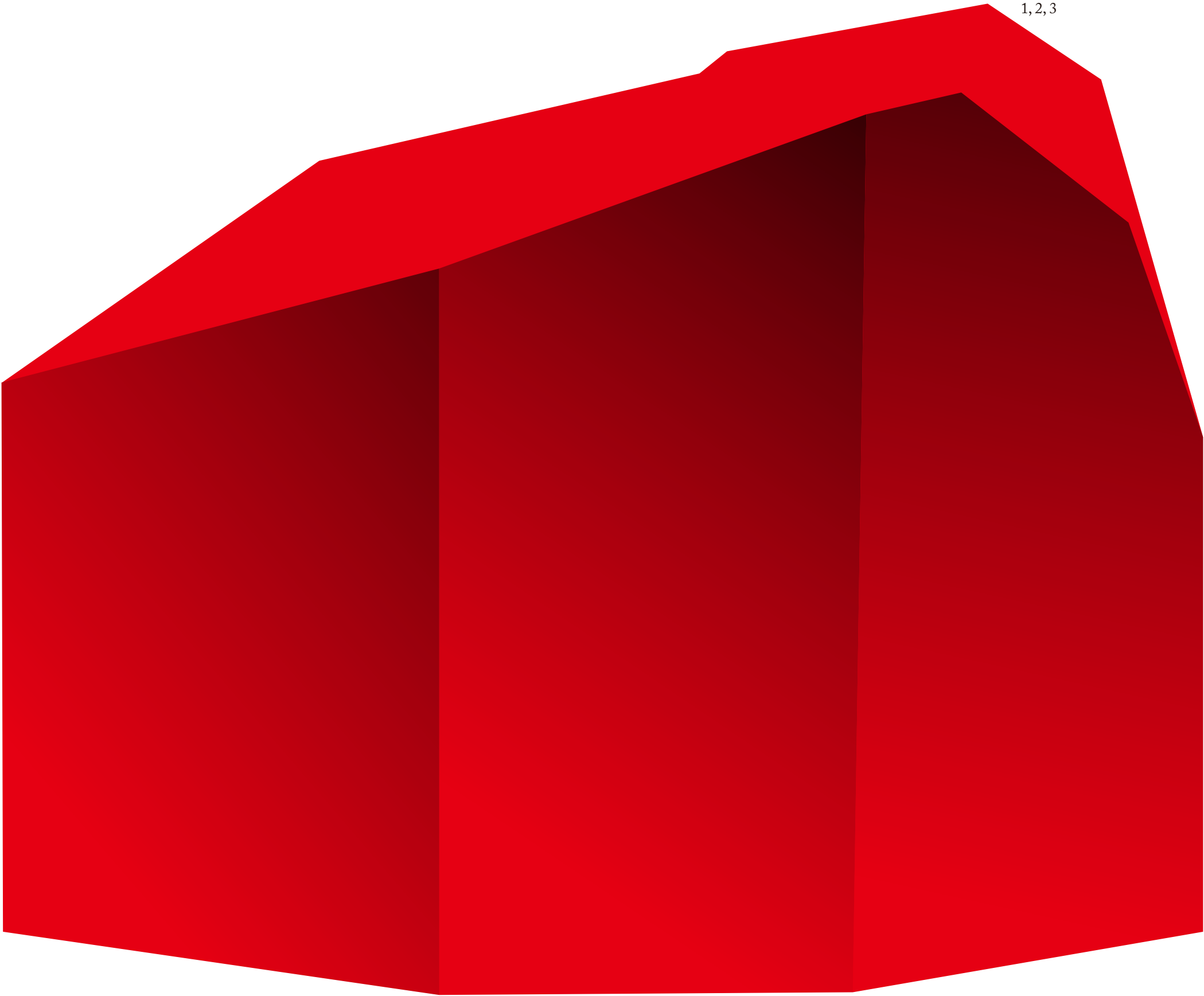
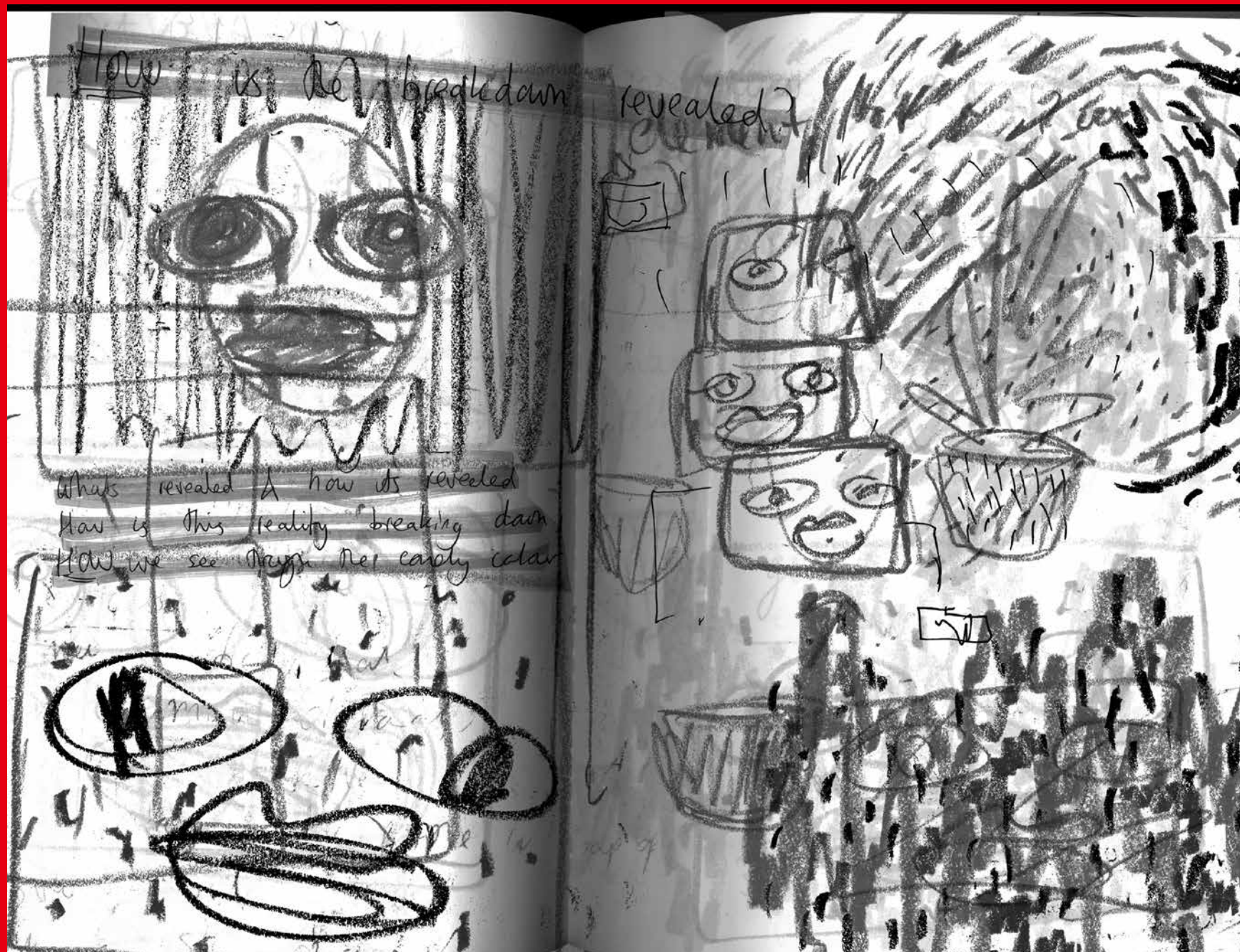


a Similar Page



-
- 1 28 March 2017–30 March 2017
 - 2 Private View | 27 March 2017, 18:00
 - 3 The Horse Hospital, Colonnade,
Bloomsbury, London WC1N 1JD

a Collided Page



Is it possible to represent intangible space as having a physical presence?

The unrelenting narrator highlights the sporadic thought processes we uncontrollably run through everyday.

Is it possible to journey past the facade to an unexpected vantage point?

These are your insecurities: this is your position – for now.

* Rachel Davey, *You*, Multi-channel video installation.

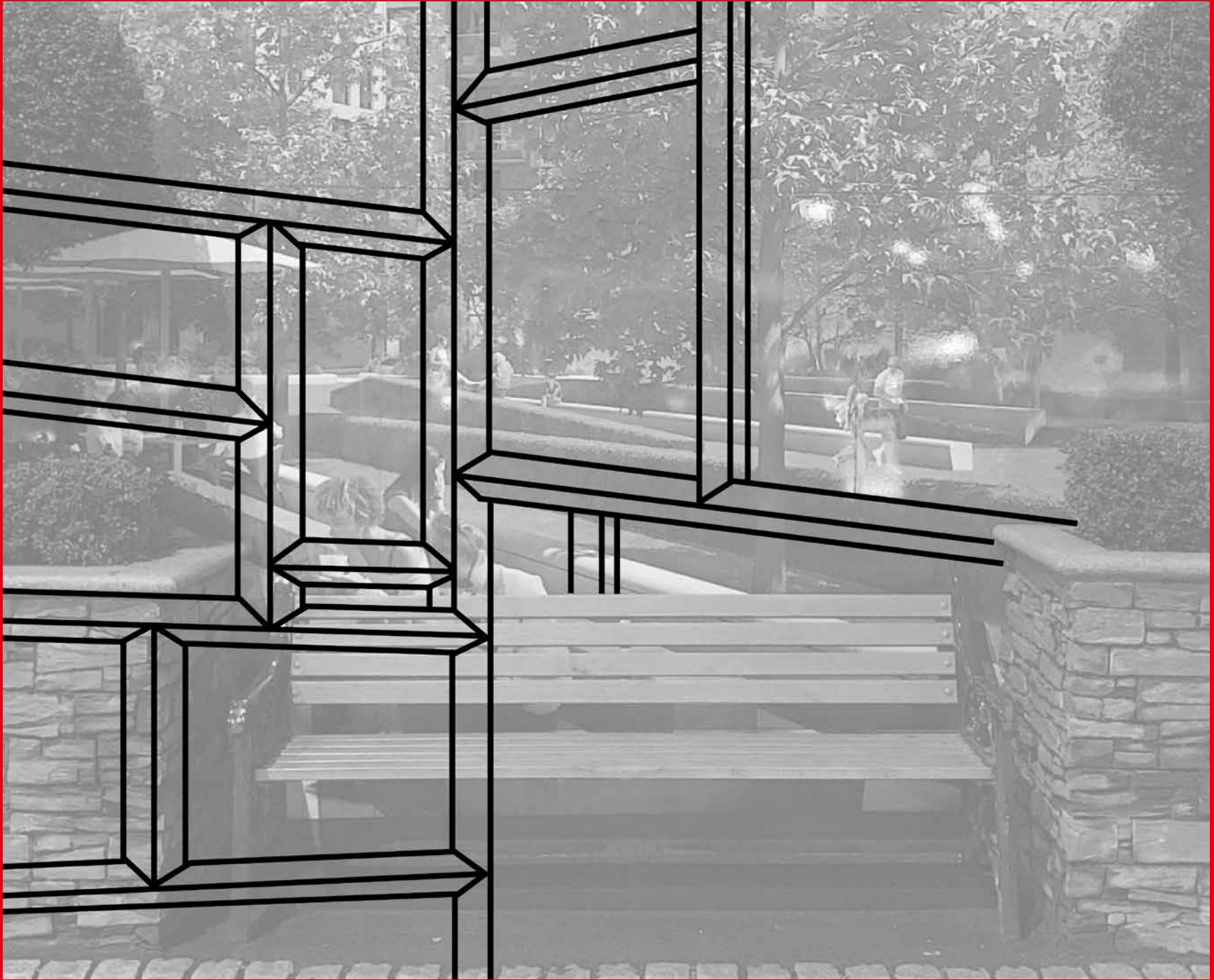
a Death Page



This* is a response to the short story by HG Wells, *The Remarkable Case of Davidson's Eyes*. The work explores an alternative to the universal fear of dying. It describes an imagined afterlife where the human meets the divine. This is presented not as a place but rather as a state of continued relational intimacy.

* Alan Ramsey, *When I Think Of Death*,
Digital print, 400×400mm each (5 pieces).

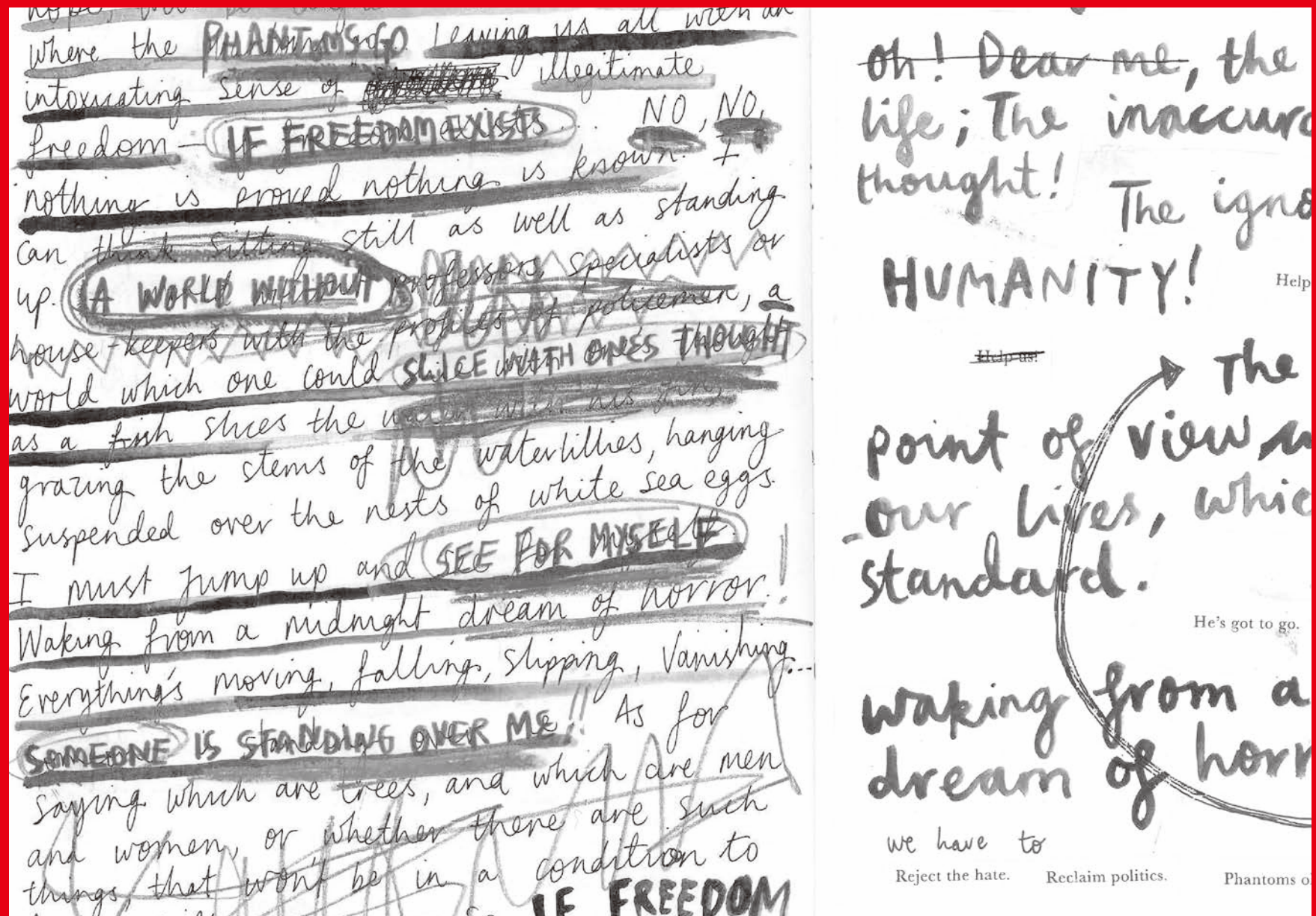
a Façade Page



The enormous radio is not just a radio that can bring a peaceful life and happiness to the couple in John Cheever's short story. It reflects human conditions. I am intrigued by the façade that people build up around themselves – my installation* forces the viewer to examine their own relationships and question whether they have chosen their real selves.

* Wanyi Lu, *Self-deception Jokes*,
Site specific video, 8 mins.

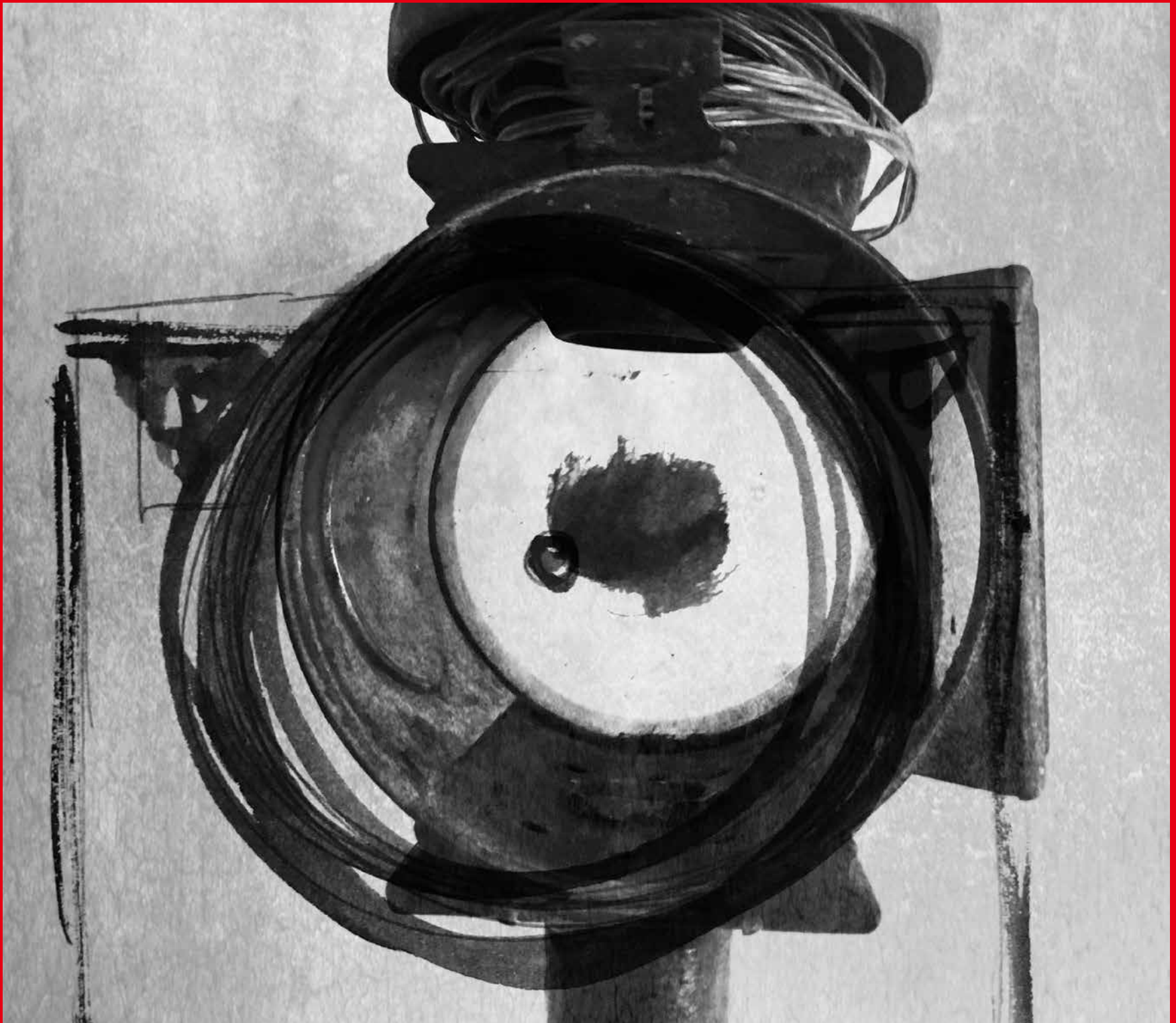
a Female Page



This piece* concerns gender politics using quotes from Virginia Woolf's 1919 short story *The Mark on the Wall*. They're combined with text inspired by chants, banners and recordings from the Women's March against Trump, 2017. It creates a new statement, linking feminist frustrations of today with similar issues addressed by Woolf nearly 100 years ago.

* Lily Jones, *Does Freedom Exist?*,
Sound and image.

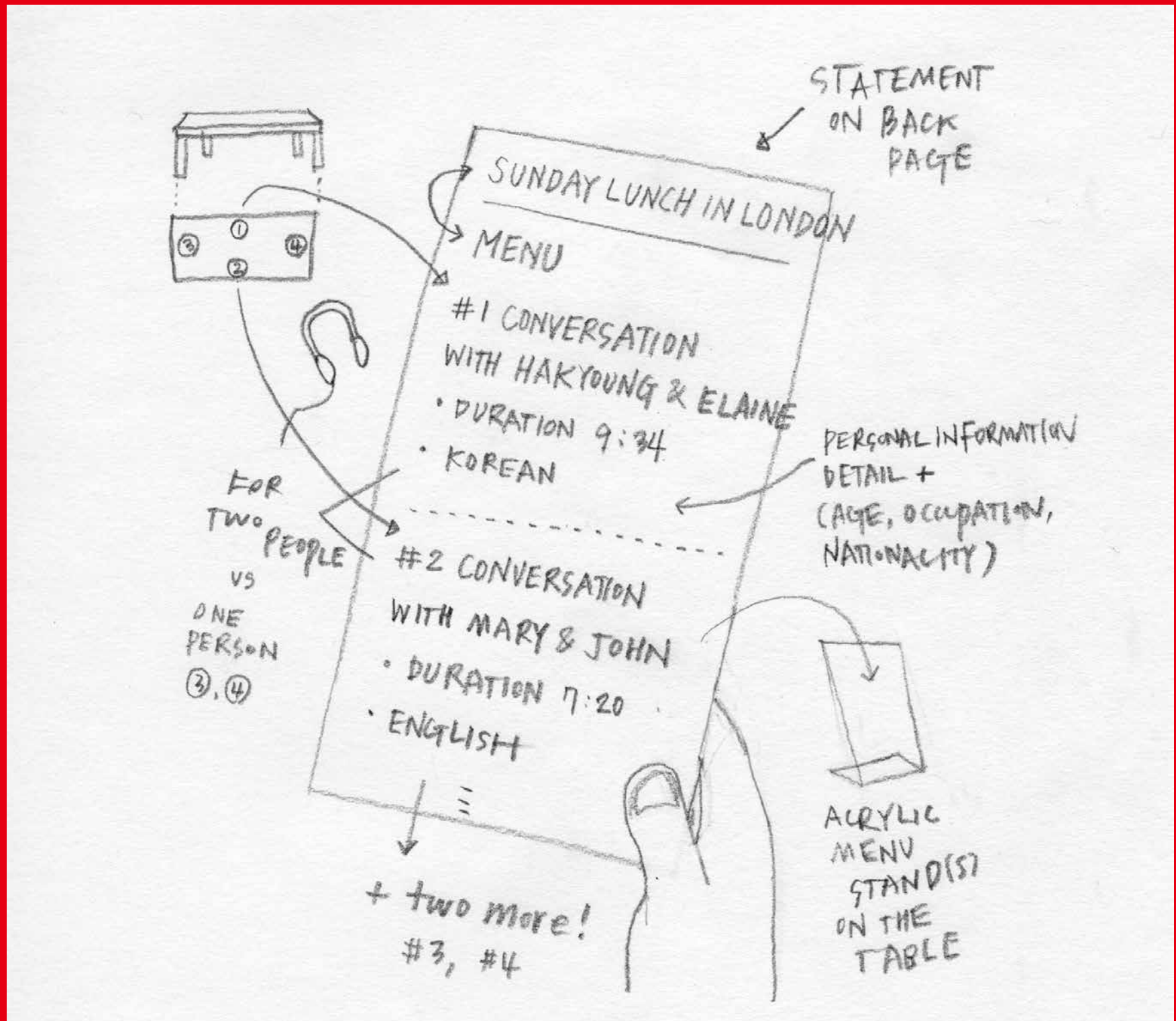
a Hole Page



*The mark** is not a mark, not a snail; it is an idea, a medium. It is about time and space, life and freedom, fiction and reality. It is everything in one's life, one's memory or future. I want to go into the mark, go into the black. Watch it, read it through the dark and let the transparent ideas flow.

* Yuan-chen Chiu, *The Mark*, Mixed media, Dimensions variable.

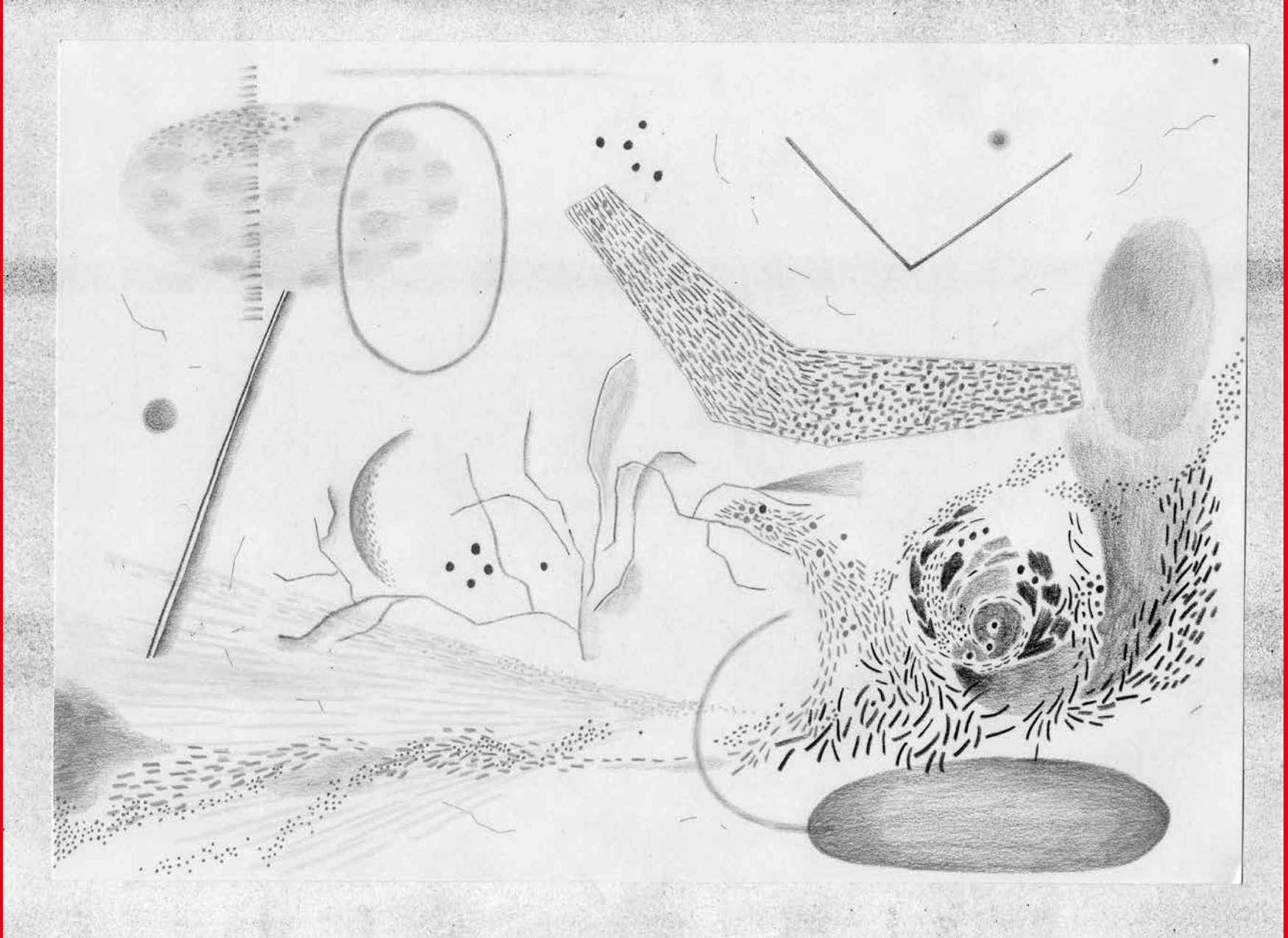
a Lunch Page



This piece* argues that respecting diversity is the new social norm in London, where all types of people live. It explores different stories on the same topic via a variety of interviews I have undertaken. There are several headphones on a table. Each headphone lets the audience hear an individual story of *Sunday lunch in London*. The table presents London as a platform that respects different voices.

* Jeram Yunghun Kang, *Sunday Lunch In London*, Mixed media, Various duration.

a Map Page



A shrunken, coded, flattened world becomes a map.

An extended, decoded, unflattened map becomes a world in our perception.

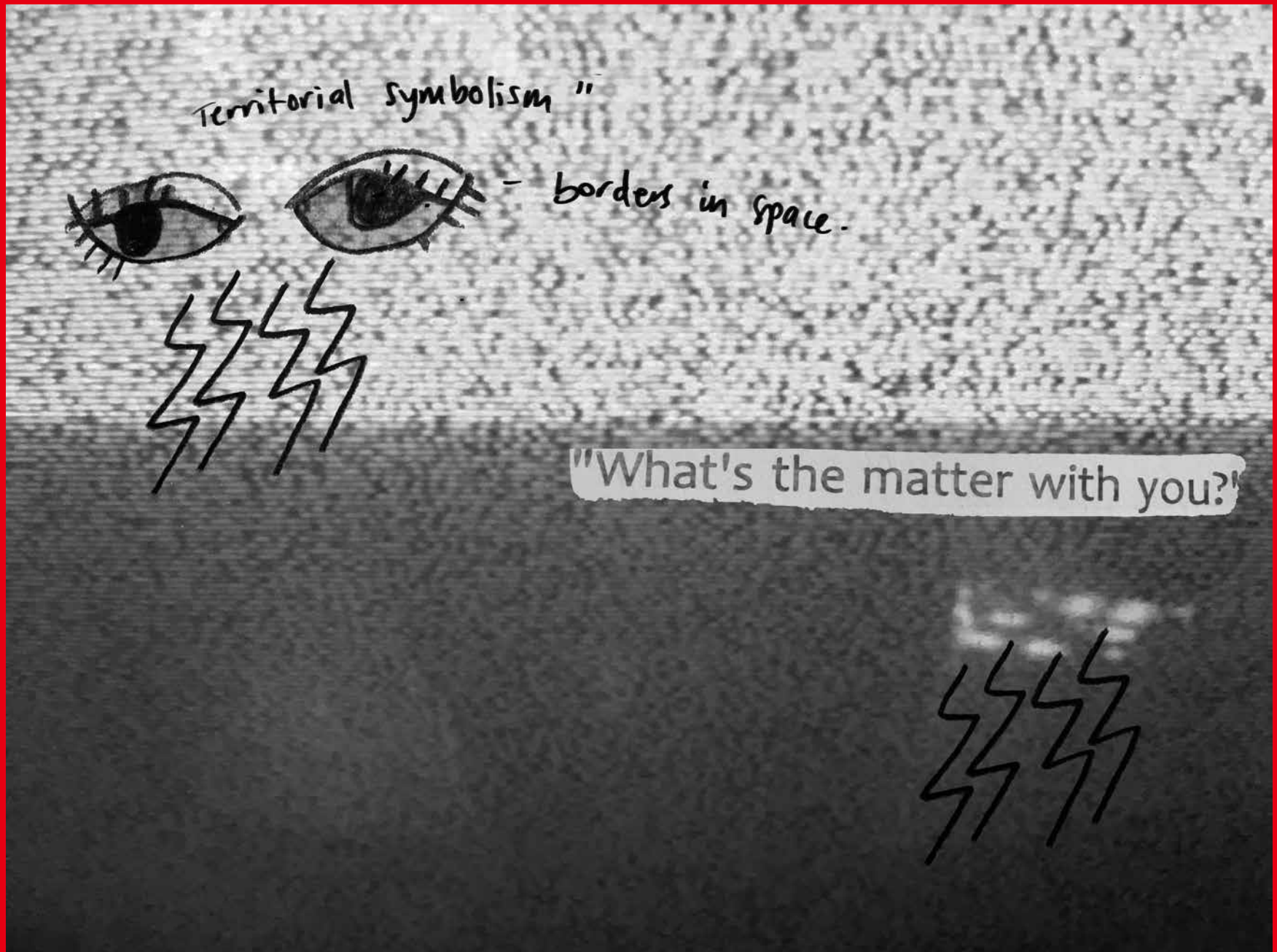
On the metamorphosed landscape, a story is unfolded.

A map is a plot of our world.

*

* Nakkyeng Hwang, *Tlön, Uqbar, Orbis Tertius*, Coloured pencil on paper, 1000×700mm.

a Psychic Page



Using *The Remarkable Case of Davidson's Eyes* by HG Wells story as a starting point, *Antipode** explores the parapsychological practice of remote viewing. By referencing a specific location (or target) on the opposite side of the world, the work intends to disorientate and guide the viewer on a dislocated journey of images and sounds, drifting between coordinates.

* Laura Copsey, *Antipode*, Video installation, Dimensions variable.

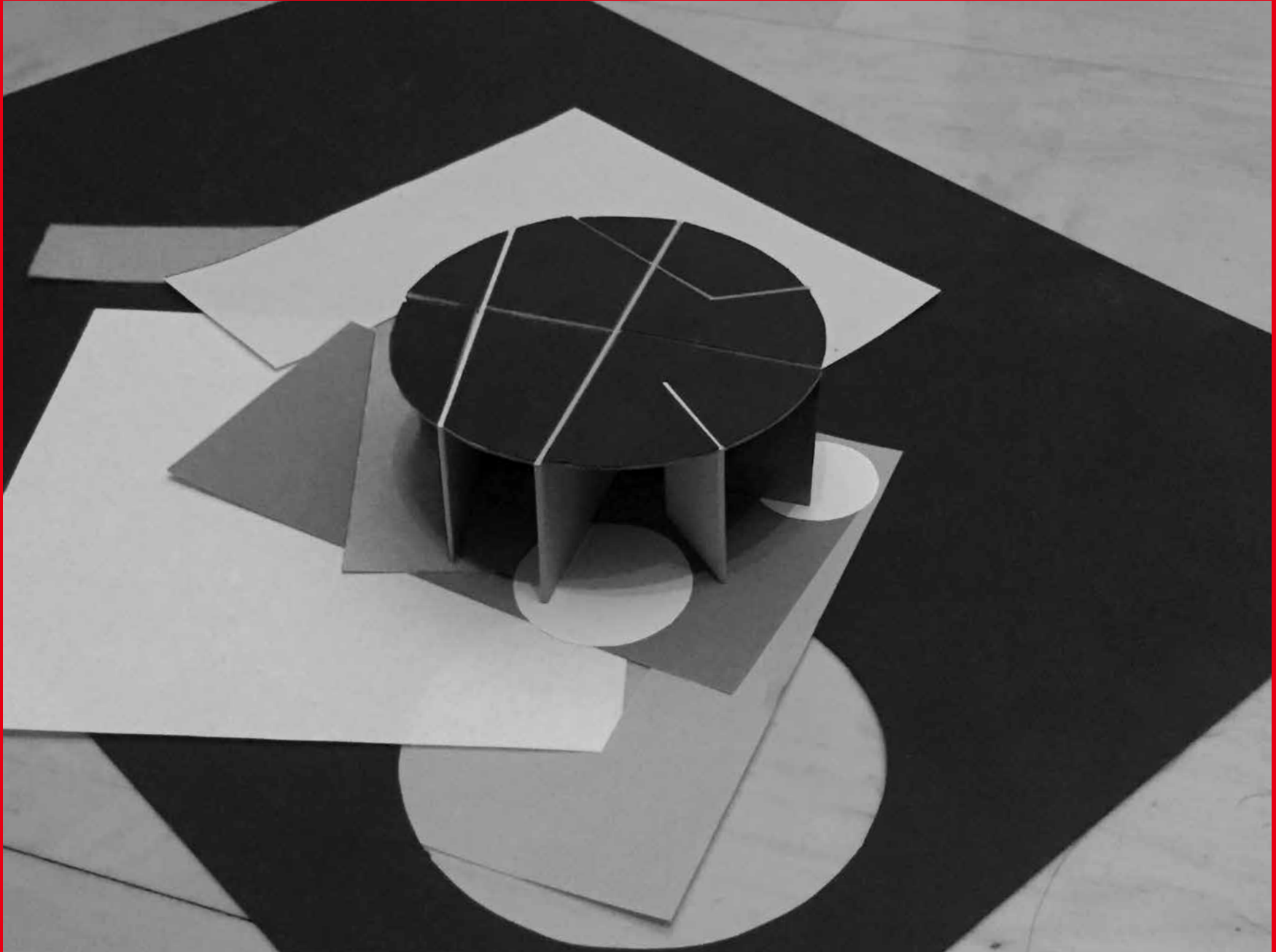
a Trail Page



The mark in Virginia Woolf's story is like a trail, which records memories, feelings and auras. The process is like looking back on the past as these fragments of living. I have created a tunnel-like model as a medium connecting the past with the present, to create a journey of self-discovery for the viewer.

* Ying-chen Juan, *Trace The Trails*,
Mixed media.

a Table Page



This is a space that will allow the public to play out conflicts concerned with the act of sharing in everyday life. There are some objects and tools on the table. Use them in any way you like. You don't need to worry if it looks rude to make a big wall between you and the others. Because that is also a way of sharing this table.

* Chan Shin Park, *Here Is A Table*,
Mixed media, Dimensions variable.

a Curatorial Text Page

With six short stories¹ as a starting point, *A Similar Page* is a group show at the Horse Hospital², featuring ten visual communicators³ from the Reader Elective⁴ at the Royal College of Art. United by an interest in the written word and the power of stories to connect us, each artist has applied their own voice to their chosen text using the pages as a springboard for exploration and research. A dissection of sorts, each artist has undertaken a process of un-raveling and re-raveling the texts, to reveal and visualize an interpretation that converses with the story.

- 1 *Tlön, Uqbar, Orbis Tertius, The Enormous Radio, Black and White, The Remarkable Case of Davidson's Eyes, The Mark on the Wall, The Shared Patio.*
- 2 
- 3 Alan Ramsey, Chan Shin Park, Laura Copsey, Lily Jones, Nakyeong Hwang, Rachel Davey, Yuan-chen Chiu, Ying-chen Juan, Jeram Yunghun Kang, Wanyi Lu
- 4 Led by Debbie Cook, Ken Hollings, Richard Bevan with Guest tutors Jennifer Nightingale, Joe Pochodzaj, Mariana Sameiro and guest speakers Vicki Bennett, Cathi Unsworth.