

'False Friends'

"Do you want to take my  
photograph, too?"

"Do you mind?"

*"I think; therefore I am, therefore I am photographable."*

*"I'm afraid I don't have my camera with me."*

*"Well, for Christ's sake, get it! You're not one of those  
people who trusts his memory, are you?"*

*"I don't think I'll forget that face you're working on very  
Soon."*

*"You'll forget it when you're dead, and so will I. When I'm  
dead, I'm going to forget everything--and I advise you to do the Same."*

*Kurt Vonnegut, 'Cat's Cradle' 1963*

In linguistics, a 'false friend' is a shortened version of the expression 'false friend of the translator', referring to words in different languages that look or sound similar, but differ significantly in meaning. Reaching out for the familiarity of a similar sounding word in most cases can be semantically treacherous, but the brain always reaches for what it knows.

In the same sense, we live in a culture of familiarity - saturated with imagery, and more than ever, as with language, there is a disrupted sense of lineage. Things no longer seem exactly familiar, but ever present. Déjà vu, translated back to English as 'already seen', is a phenomenon that still cannot be fully explained, an overwhelming sense of familiarity with something that shouldn't be familiar at all.

Fredric Jameson writes on Postmodernity as "the total saturation of cultural space by the image", this complete permeation of images logically means that everywhere is an aesthetic experience, removing any autonomy. Everything is now fully translated into the visible and the culturally familiar, "aesthetic attention," he says, "finds itself transferred to the life of perception as such", a "new life of postmodern sensation," in which "the perceptual system of late capitalism" experiences everything from shopping to all forms of leisure, as aesthetic.

We live in a state of becoming, of having been, and therefore changing.

'False Friends' is an exhibition considering the shared languages between contemporary practice, and consumer culture in 2020. Placing image based practices in dialogue with artists considering commodification, retail and idiosyncrasies in contemporary society.

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Exhibiting Artists

Marc Blazel, Hannah Cass-Simpson, Edward Kay, Alan Michael, Sam Plageron, Steven Gee, Klara Vith, Joe Highton, William Leach, Gillies Adamson-Semple

Exhibited works, left to right from the entrance:

'Horse mask', 2019, cast pewter, bells.  
William Leach

'Terry Jones With Stylist in Hamburg', 2011, silkscreen, acrylic and oil on canvas.  
Alan Michael

'Cats and dogs and a rat', 2018, road cat eyes, reservoir dogs dvd.  
Steven Gee

'Harpers', 2020 digital print, 3d printed abs.  
Sam Plageron

'Fast-track Priority and Premium Service', 2020, letterpress, dubai fridge magnet.  
Klara Vith

'Wolf Love Spoon' 2, 2020, cast pewter.  
William Leach

'Shadow Houses (Greta Thunberg)', 2020, digital print.  
Marc Blazel

'On Marginally Greater Intimate Terms with the Prairie', 2020, Ply, cardboard postal box, gesso, Scottish rain water, lightbulb, magazine pages.  
Gillies Adamson-Semple

'Railton 1984', 2011, silkscreen, acrylic and oil on canvas.  
Alan Michael

'Wolf Love Spoon' 1, 2020, cast pewter.  
William Leach

'Shadow Houses (the scraps)', 2020, digital print on paper  
Marc Blazel

'Clock', 2020, perspex, wood, sand, slit, tubing, antifreeze, 5v pump, cabling, LEDs, moss, copper wire.  
Joe Highton

'Bunny', 2018-2020, book (printed and bound paper), artist's table.  
Hannah Cass-Simpson

'Kat i's', 2019, resin cast of kitkat, hi-vis paint.  
Steven gee

'Interview' 2019, C-prints.  
Sam Plageron

'Péng Zhì', 2020, acrylic on jute canvas.  
Edward Kay

'Péng Ji ģ o', 2020, acrylic on jute canvas.  
2020,  
Edward Kay

'Péng Jū', 2020, acrylic on jute canvas.  
2020,  
Edward Kay

