

PRICE LIST

Capitalist Cosmologies
Gif, edition of 5 +1 AP, 2021,
Helen Knowles
£1200

All images by Lewis Hines are kindly reproduced through access to the collection held at the Library of Congress, Prints & Photographs Division, National Child Labour Committee Collection. Library of Congress, Washington, D.C.



Love Song to the Blockchain
3 min 42 seconds, MP3. Edition of 5 + 1 AP, 2023.

Made in 2018 with participants, voice specialist Damien Mahoney, Gabriele Lang, Livia Rozsas and others during a workshop at ZKM, Karlsruhe.

Price on application, bitcoin or fiat accepted. 15% distributed back to the participants.

PRICE LIST

Is the soil of the internet sick? If you imagine the internet as a landscape The world wide web forms a topography; a mesh of interconnected virtual travel. Like Earth, its virtual sister has been depleted in the pursuit of resources. Increasingly commodified interactions online exist within strict parameters; whilst sites of vibrant self-sustaining, non-commercial virtual cultures are harder to pinpoint and therefore protect. But there is more at stake than just the internet's health - the fates of the on and offline worlds are entwined: not only does the infrastructure and energy use of the internet have a staggering ecological cost but its increasing corporatisation limits meaningful interaction, the spread of vital anti-capitalist information and grassroots organisation which could mobilise the fight against climate catastrophe. Monocultures have formed in the industrially agricultural spaces of the big internet sites, where interactions have a predefined shape and the outcome is always more data-crop.

Alis' work is about cultivating connection in digital soils. Using craft, machine knitting and basket weaving she learns from the networks that sustain these seemingly obsolete technologies, to imagine or discover a digital landscape beyond commodity that might sustain us.

(Network)Carrier #1 - #5, 2023

The latticed image that makes up the body of the woven pots is a photograph of the plant Cattail, used in traditional basket making.

Ursula LeGuin teaches us that a pot is a carrier bag and a container for a new story (The Carrier Bag Theory of Fiction ,1986). Cultivating metaphorical thinking uncovers and undermines the fictions that we live by; ones that are capitalist and bent on growth and consumption. The patterns that we observe in the world are echoed in the infrastructure we build with the tools we hone. It therefore "...matters what worlds world worlds" (Donna Haraway 2016) what words we choose and what metaphors we (un)wittingly weave with.

PRICE LIST

Rewilding ARP(L)ANET, 2020

The landscape of the internet lies in ruin. Relics of a sterile corporate network are slowly consumed by data-fragment dust. Unable to survive in this industrialised desert, eco-systems dwindled and mono-culture gave way to blight.

Now life finds a way..

500 million years ago, towering pillars of lichen claimed land for the first time. The only living thing on an otherwise impenetrable terrain, the prototaxites dissolved the rocks that hosted them to extract the nutrients within, creating soil in the process and leading the way for complex life. Now virtual prototaxites take hold; mycelial exchange re-wilding the internet.

PRICE LIST

(Network)Carrier#1 (2023)

Brushed Aluminium Dibond

14.5 x 10cm

Editon of 8 + AP

£175



(Network)Carrier#2 (2023)

Brushed Aluminium Dibond

16 x 10cm

Editon of 8 + AP

£175



PRICE LIST

(Network)Carrier#3(2023)

Brushed Aluminium Dibond

11.5 x 10cm

Editon of 8 + AP

£150



(Network)Carrier#4 (2023)

Brushed Aluminium Dibond

19 x 14cm

Editon of 8 + AP

£175



PRICE LIST

(Network)Carrier#5 (2023)

Brushed Aluminium Dibond

14 x 7cm

Editon of 8 + AP

£125



PRICE LIST

Rewilding ARP(L)ANET(2020)

Machine knitted yarn, hollow fibre filling, threaded bar, wooden base

125cm x 20 x 20cm

105 x 20 x 20cm

Price on Application



PRICE LIST

EL Putnam is an artist-philosopher working in performance art, video, sound, and digital media. Her practice focuses on borders and entanglements, particularly the interplay of the corporeal with the machinic. Through her artistic practice, she is interested in exploring hidden histories and emotional experiences, testing the limits of their unrepresentability as she takes the familiar and makes it strange.

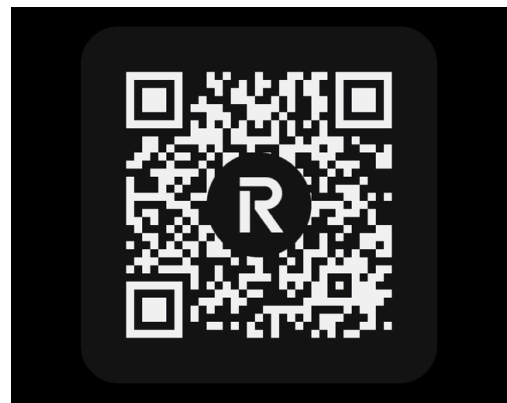
Phase Relation is a series of generative animations that entangle the personal, cultural, and political through flickering layers of memory. Comprised of photographs that the artist and her father took in Cuba in 2007, these animations recall the instability of personal recollection with international relations. When the artist's father passed suddenly in 2019, this personal archive provided solace during the grieving process. They had travelled to Cuba from the United States legally on educational visas, as the US has imposed a travel ban and trade embargo on Cuba since the 1960s. When these photos were originally shot, the artist used the camera to navigate this milieu of power relations that included herself as tourist subject, the forbidden space of Havana, the people she encountered while there, and the dynamic histories of political relations that inform US travel to Cuba. Working with these photographs about 15 years later through generative animations, juxtaposing the artist's perspective with her father's in these shared spaces of experience, these collages present a historical, technological, geographic milieu that illuminates the relations of people with technologies.

The images are stills from generative animations printed on gold brushed aluminium as the size of postcards, referencing the quintessential tourist form of communication as they become gilded precious objects of shared, externalised memory. Three stills are captured from six animations. These may be purchased individually or in a series of three.

PAYMENT DETAILS



elputnam@inaction.ie
paypal.me/emilyputnam1



revolut.me/elputty137

PRICE LIST

Phase Relation: Sedimentary Photos

Generative Animation Stills Printed on Aluminum

10 x 15 cm

One of a kind stills

£100 each or £250 for all three

<https://elputnam.github.io/SedimentaryPhotos/>



PRICE LIST

Phase Relation: Techno Vernacular

Generative Animation Stills Printed on Aluminum

10 x 15 cm

One of a kind stills

£100 each or £250 for all three

<https://elputnam.github.io/TechnoVernacular/>



PRICE LIST

Phase Relation: Corner Milieu

Generative Animation Stills Printed on Aluminum

10 x 15 cm

One of a kind stills

£100 each or £250 for all three

<https://elputnam.github.io/CornerMilieu/>



PRICE LIST

Phase Relation: Tropicana Nights

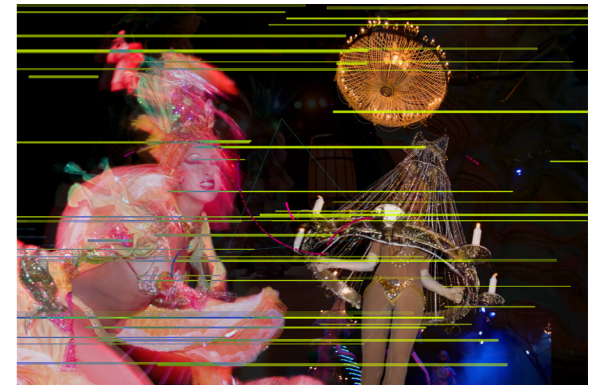
Generative Animation Stills Printed on Aluminum

10 x 15 cm

One of a kind stills

£100 each or £250 for all three

<https://elputnam.github.io/TropicanaNights/>



PRICE LIST

Phase Relation: Flickering Icons

Generative Animation Stills Printed on Aluminum

10 x 15 cm

One of a kind stills

£100 each or £250 for all three

<https://elputnam.github.io/FlickeringIcons/>



PRICE LIST

Phase Relation: Patria O Muerte

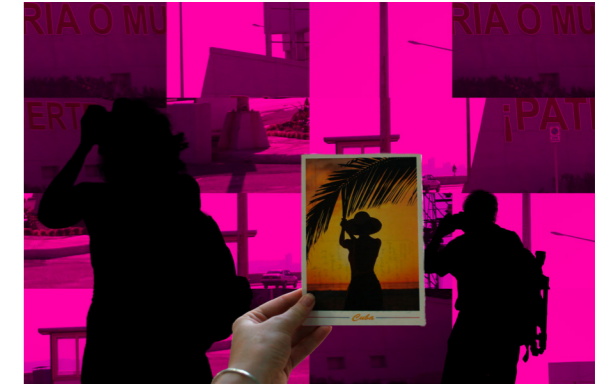
Generative Animation Stills Printed on Aluminum

10 x 15 cm

One of a kind stills

£100 each or £250 for all three

<https://elputnam.github.io/PatriaOMuerte/>



PRICE LIST

Andy Broadey is an artist whose installations develop a dynamic between photography and architecture to examine the histories of the Capitalocene and destabilise ideologies of globalisation. He has recently exhibited at Open Eye Gallery in Liverpool and The Portico Library in Manchester. He is Senior Lecturer in Contemporary Art, History and Theory, and co-curator of the art space Hanover Project at University of Central Lancashire.

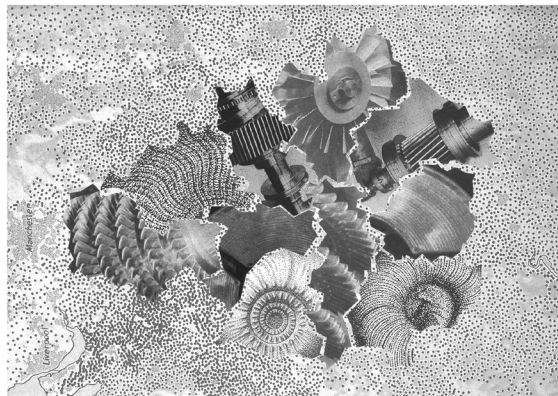
Untitled (Maestra - Greater Manchester) is part of a wider body of work commissioned by Open Eye Gallery for the exhibition Before it Melts into Solid at The World of Glass in St Helens. This exhibition was part of the Open Eye LOOK Photo Biennial 2022. These works began as collages made from fragments of photocopied images collected from regional archives that show the history and pre-history of the North-West of England. The fragments dug out from this process of visual archaeology are cut out in the shapes of the region's postcode areas and arranged together to convey productive connections between historically remote processes. For example, the print on display at Manchester Contemporary pairs the rotating circular forms of pre-historic fossils with similarly shaped industrial machinery powered by burning similar carbon fossil deposits. The final prints are realised by disassembling and scanning the fragments comprising the collages, then digitally reconstructing these, and printing them through a giclée process that sets the fragments into a uniform visual field. The work draws attention to how climate change occurs through complex inter-relations of social, industrial, ecological, and geological activities. The print is accompanied by a newspaper made by Broadey for the exhibition in St. Helens, which he has reprinted for Manchester Contemporary and is making freely available to people at art fair.

PRICE LIST

Andy Broadey, *Untitled (Maestra - Greater Manchester)*

Print on Hahnemuhle Bamboo Paper, 42 x 59.4 cm
(Framed Dimensions 54 x 71.4 cm), edition of 5, 2022
- £ 900

Payment details: Andy Broadey, 43089437
01 04 92



Andy Broadey, *Maestra 2022*

Broadsheet Newspaper, edition of 50, 2022 (reprinted 2023) - Free



ANDY BROADEY MAESTRA 2022

This newspaper was made by the artist Andy Broadey and is part of his installation within the exhibition 'Before it Melts into Solid' at The World of Glass in St. Helens, which is part of the 2022 LOOK Biennial. Curated by Open Eye Gallery. Broadey's installation addresses the theme of living sustainably. This newspaper is a montage of photocopied images sourced from libraries across the North-West of England and cut into the shapes of that area's local counties and metropolitan areas. The images both belong to this region's histories and present opportunities to create new connections between these histories. The montage also makes visible the print processes by which these images were produced. In this sense, we can feel powerless, subject to forces of change operating beyond our grasp. Nonetheless, visibility underpins our capacity to create because it is the pre-condition of experimentation and a catalyst of new ideas, new actions, and different futures. Broadey's installation suggests that we can use visibility and disruption as a transformative force to initiate new ways of living sustainably. This newspaper also shows that we have the power to reconfigure it.

PRICE LIST

Simon Blackmore makes performative sculptures and installations using sound and custom-made technology. In 2006 he was nominated for the Becks Futures Prize, he was artist in residence in Universidad de Los Andes, Bogota, Colombia in 2007, and in 2008 he was awarded the Berwick Gymnasium Fellowship. In September 2013 his work was presented in a solo show at Aldrich Contemporary Art Museum, Ridgefield, USA. He is also a founding member of the art group Owl Project. Known for their distinctive range of wooden musical and sculptural instruments. Owl Project won the Urbis Best of Manchester award in 2009. In 2012 their project ~Flow was launched in Newcastle and attracted over 50,000 visitors. Owl project have performed and exhibited internationally, including performances at Les Urbaines Festival (Lausanne, Switzerland), SARC, (Belfast, Ireland) 2009, and a solo show at Lydgalleriet, (Bergen, Norway) 2008. Their recent work was presented in a solo show at Bildmuseet, Umeå, Sweden in August 2013. In 2020 Blackmore received a practice-led PhD for his project 'Playing Code' from Oxford Brookes University. As part of this project Blackmore presented the collaborative performance Parallel Voices at the Lowry. In 2022 he performed Drawing Wave Forms at the Capstone Theatre in Liverpool as part of the centenary celebrations of Iannis Xenakis.

Xenakis' UPIC (Unité Polyagogique Informatique CEMAMu) was developed in the late 1970s to enable composers to create musical elements such as pitch, dynamics, and timbre and contours from shapes drawn on a tablet. This graphical approach to music composition was a groundbreaking innovation in early computer music.

With the evolution of touchscreen phones, tablets and laptops the idea of using a screen to create music has become widespread and informed much of contemporary music making software. However, in doing so some of the magical playful qualities of the original dedicated computer music instrument have been lost. This project aims to reclaim the playful and accessible nature of the original UPIC that used pencils and paper for contemporary audiences.

PRICE LIST

Simon Blackmore, L'UPIC Ludique, 2023, wood, electronics and pencils

Prototype sound drawing instrument, after Xenakis, POA

Please add your email address to the list below to be the first to hear about the first limited edition of this work.

L'UPIC Ludique reimagines Iannis Xenakis' sound drawing instrument as a toy portable music instrument.



PRICE LIST

Dolan's work explores the hidden sites of hyper-capitalism, with the aim of challenging immaterial notions of digital technologies.

Photographs of data centres, radar bases and satellite launch pads document spaces that are rarely seen by the public, but house power and resources-hungry infrastructures upon which our digital lives depend.

In line with the Cosmotechnics project, these works begin to unpick how technology may be re-constituted in harmony with local needs and resources rather than a globalized hegemony of big tech firms.

Two photographs taken during fieldwork in Iceland document a geo-thermal power station in Nesjavellir that powered cryptocurrency mining and CGI rendering amongst other digital processes.

Two photographs from the Outer Hebrides document radar bases near a planned satellite launch site on North Uist. The privatisation of space is a new frontier for big tech firms to colonise the cosmos, driven by longtermism ideologies.

An infrared photograph and customised circuit board explore sustainable energy projects in South Tyneside, UK, that use water from the River Tyne and a flooded coal mine to provide hot water to nearby properties. The image shows the footing of an early 20th century crane used to load coal onto ships bound for Battersea. The circuit board uses heat map data, engineers diagrams and satellite imagery to create a visual network of heat and terrain.

The Colocation photobook is comprised of images taken during fieldwork to data centers in Iceland and the UK, researching the environmental cost of computer processing.

PRICE LIST

Radar Base I, North Uist (2023)

Giclee print on Hannemuhle Photo Pearl Paper 310gms

size A2

Unframed

Edition of 5 + 5 AP

£400 inc vat



Radar Base II, North Uist (2023)

Giclee print on Hannemuhle Photo Pearl Paper 310gms

size A2

Unframed

Edition of 5 + 5 AP

£400 inc vat



PRICE LIST

Nesjavellir I

Giclee print on Hannemuhle Photo Pearl Paper 310gms

size A2

Unframed

Edition of 5 + 5 AP

£400 inc vat



Nesjavellir II

Giclee print on Hannemuhle Photo Pearl Paper 310gms

size A2

Unframed

Edition of 5 + 5 AP

£400 inc vat



PRICE LIST

Crane Footing

Giclee print on Hannemuhle Pearl 310gms

A2

Unframed

Edition of 10

£400 inc vat



PRICE LIST

Thermal Properties

Fabricated circuit board

size 100mm x 150mm

Unframed

Edition of 22 +1 AP

£225 inc vat



size 70mm x 100mm

Unframed

Edition of 3 + 1AP

£450 inc vat