



# MASHUPS :

post pop fragments and detournements

Nicky Carvell  
Piers Secunda  
Nathan James  
Stuart Semple  
Adham Faramawy  
Subliminal Girls

Curated by Stuart Semple  
Kowalsky Gallery at DACS  
16<sup>th</sup> July- 19<sup>th</sup> September  
Private View : 15<sup>th</sup> July

This summer British artist Stuart Semple tackles the concept of the visual 'Mash-Up' in his first curated group show in London.

Already acclaimed by critics internationally for his challenging curated projects, this time Semple will take the concept of appropriation, and the re-articulation of mass culture to the heart of the system.

Featuring 5 of the UK's most fascinating young artists, this show promises more than just a bright and glossy homage to pop, but an interesting insight into how a new generation make sense of the complexities of mass culture. The private view will also feature a live performance and interactive music video shoot by top 20 band Subliminal Girls.

"Any elements, no matter where they are taken from, can be used to make new combinations"

-Guy Debord, Gil J Wolman  
(A users guide to Detournement)

This generation is unique in as much as it's the last generation that will remember life before the home computer, mobile phone, music video, mass marketing and instant archive that is the Internet. The last generation that could recall such dramatic changes was that of their great grandparents who remembered life before the airplane, telephone and space travel.

'Mash-Ups' will be held at the Design and Artists Copyright Society's Kowalsky Gallery. Each year DACS collects and pays millions of pounds worth of royalties to artists. They represent over 52,000 UK and international artists including some of the biggest names in contemporary visual arts.



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[www.kowalskygallery.co.uk](http://www.kowalskygallery.co.uk)  
[www.dacs.org.uk](http://www.dacs.org.uk)

The Kowalsky Gallery at DACS

Monday - Friday, 10am - 5pm by appointment

33 Great Sutton St, London EC1V 0DX  
020 7336 8811

## From Stuart Semple:

In a way we are a generation of mutants, the flower power world of our parents with a new technology tacked on for a new world. The first wave of lab rats scavenging a landfill of cultural detritus. Far from feel-good nostalgia I believe the artists in this show are creating Mash-ups from these found elements that result in works that tell us where we are in art, community and society.

They show us that far from being victim to the process we can use it to make our own narratives. This is increasingly important when global warming, terrorism and war proliferate the media, when we are lost between the graphic perfection of popular culture, fashion and fin de siecle anxieties.

Culturally I believe our ties have become electronic and the individual everything. Our experience can be personalized under a cloud of false choice. Community is replaced with MySpace, Facebook and what we watched last on youtube.com. Even the results of the football game or catchphrase from the latest comedy sketch show, which used to create a bond, are decaying faster and faster.

We are so bombarded and atomized that we no longer have the ability to navigate. When cultural product becomes waste almost at conception do we remember how to decode popular culture?



The brands, logos, pop songs, celebrities and popular imagery that engulf us are corporately owned memes that can be changed within minutes of a boardroom finger snap.

“The most beautiful thing in Tokyo is McDonald's  
The most beautiful thing in Stockholm is McDonald's. The most beautiful thing in Florence is McDonald's. Peking and Moscow don't have anything beautiful yet.”  
- Andy Warhol, (The Philosophy of Andy Warhol)

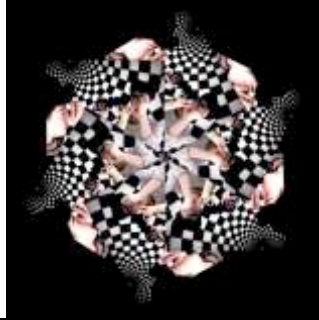
After the Second World War 'Pop artists' celebrated the blissful promise of the neon supermarket, shiny metal toasters, fast food and automobiles of the future. Since then the pace of consumer culture has gone into overdrive. Fluent with its elements, the artists in this exhibition understand how to re-mix them to create new meanings, navigate their atomized environments and define themselves.

“OUT OF THE RUINS  
OUT FROM THE WRECKAGE  
CAN'T MAKE THE SAME MISTAKE THIS TIME  
WE ARE THE CHILDREN  
THE LAST GENERATION  
WE ARE THE ONES THEY LEFT BEHIND  
AND I WONDER WHEN WE ARE EVER GONNA CHANGE  
LIVING UNDER THE FEAR, TILL NOTHING ELSE REMAINS  
WE DON'T NEED ANOTHER HERO  
WE DON'T NEED TO KNOW THE WAY HOME”  
- Tina Turner (We don't need another hero)

## Editors Notes

Design and Artists Copyright Society	DACs is the UK's copyright and collecting society for artists and visual creators. Every year, DACs pays millions of pounds of royalties to artists and visual creators through its three services: Payback, Artist's Resale Right and Copyright Licensing. They represent over 52,000 UK and international artists including some of the biggest names in contemporary visual arts.
	The Kowalsky Gallery opened in autumn 2006 with an exhibition to celebrate the life and work of Elaine Kowalsky, the gallery's namesake and one of DACs' founding artists. It has continued an exciting and diverse exhibition programme that provides a platform for showcasing work by artists who use its services. For more information visit <a href="http://www.dacs.org.uk">www.dacs.org.uk</a> or <a href="http://www.kowalskygallery.co.uk">www.kowalskygallery.co.uk</a>
Nicky Carvell	After graduating from Goldsmiths College in 2006, Nicky Carvell is currently studying at the Royal Academy of Arts Schools in London.
	Extracting imagery from found 90's posters which are of personal significance to her and processing these to the point of formal excess, her work may appear at first to be celebratory; however a darker side exists behind the vivid layers of colour. With the figure of the tragic hero at the forefront, issues of disenchantment, trauma and death are confronted. Consequently, morbid fascinations such as disembowelment and decay instigate works which crucify the idols she once invested in, whilst simultaneously immortalising them. For more information visit <a href="http://www.nicolacarvell.co.uk">www.nicolacarvell.co.uk</a>

Adham Faramawy	<p>Since graduating from The Slade School of Fine Art in 2004, Adham has exhibited, organised and performed in a multitude of warehouse and gallery shows both in London and internationally. These include a recent screening at Tate Modern, London, the new URA! space in Istanbul, and was included in 'The Black Market' group exhibition at Anna Kustera Gallery, New York.</p> <p>Using the medium of film, Adham express ideas concerning transmissions of knowledge, demonstrating fluid or floating identities. He creates his realities within physical sets and also the manipulation of postproduction.</p> <p>For more information visit <a href="http://www.myspace.com/adhamfaramawy">http://www.myspace.com/adhamfaramawy</a></p>
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Nathan James	<p>James was born in Kirkland Lake, Ontario, Canada in 1979 and currently lives and works in London. He studied at The Ontario College of Art and Design and McMaster University and has had exhibitions throughout North America and Europe, being recently featured in Scope London.</p> <p>James presents a day-glow matrix that is the antithesis to the modern world envisioned in 1956 by Richard Hamilton, with his principal Pop work "Just What Is It That Makes Today's Homes So Different, So Appealing?". With these paintings James is inferring mass media materialism can indeed fulfill some of their promises of leisure and enjoyment, but at the cost of forfeiting some of the subjects' humanity. James uses a combination of techniques, including traditional painting, silk- screen printing, and stenciling to achieve his distinctive works. He finds inspiration from many sources, including trash TV, graphic design, vintage photography, popular magazines and his own passion for youth culture.</p> <p>For more information visit <a href="http://www.ndjames.com">www.ndjames.com</a></p>
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Piers Secunda	<p>(b. 1976) Studied painting at the Chelsea College Of Art, London and the Surrey Institute Of Art, Farnham UK. Secunda has exhibited widely and is represented in various international and private collections, including the collection of Rachel Whiteread.</p> <p>Piers Secunda's work has developed out of a desire to remove paint from its traditional support, in his words, to "as far as possible to separate the material from the restraints of the applied 2D surface."</p> <p>Because this angle is under explored, this work has a look entirely of it's own. It carries suggestions of assemblage, and can occasionally evoke the patina of empty billboards, their accumulations of torn posters. The paint Secunda uses is poured into sheets cans with moulds and often operates in the form of industrial fixtures with their own structural integrity.</p>
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Subliminal Girls	<p>Subliminal Girls are an indie top 20 chart act who address topics of popular culture with personal narratives and up to the second social observations. With the wry social commentary of Pulp and the dejected, baffled-wisdom charm of Art Brut, they aim to produce the perfect pop record with content more honest and darker whilst portraying their romanticised view of the world.</p> <p>The Subliminal Girls contain ex and current members of The Art Goblins, Rhesus, Ciccone, Video Club, The Welsh Elephant, Guarana, Future and the Boy and Dizzy Moth, Low Fat Custard, Bridport Dagggers, Crissi Cromer All Stars and have recently supported acts including The Bravery, Jamie T, The Rumblestrips, Art Brut and Babyshambles.</p> <p>For more information visit <a href="http://www.myspace.com/subliminalgirls">www.myspace.com/subliminalgirls</a></p>
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Stuart Semple	<p>1980 born Bournemouth. Currently lives and works in London and Dorset.</p> <p>Stuart Semple's drawing, painting and printmaking re-articulates pop cultural elements into a personal universe of fear, isolation and nostalgia. His works balance a fabricated, mechanized perfection with an emotive painterly surface where symbols collide ambiguously. This deliberate ambiguous nature within the work neither celebrates nor criticizes popular culture, remaining autonomous in the recording of visual contemporary reality. Stuart Semple has exhibited worldwide in both solo and group exhibitions, has featured in biennale's in Mexico, Liverpool and Sao Paulo. He has also curated group exhibitions internationally. Semple's sincerity and willingness for sublimation within his work has placed him as one of the leading exponents in a new generation of pop artists.</p> <p>For more information visit <a href="http://www.stuartsemple.com">www.stuartsemple.com</a></p>
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