

**Ana Kuzmanić Portfolio
Selected Works 2016**

You're small, I'm big!

Artist's book I (big)

Artist's book II (small)

Transdisciplinary research project

Exhibited: 2015 You're small, I'm big!, [Gallery Miroslav Kraljević](#), Zagreb, Croatia

"It is in speaking their word that people, by naming the world, transform it, dialogue imposes itself as the way by which they achieve significance as human beings", then it is crucial that children are included in social dialogue that has been typically reserved for adults (Freire, 2000, p. 69).

Freire, P. (2000). Pedagogy of the Oppressed. London: Bloomsbury Publishing.

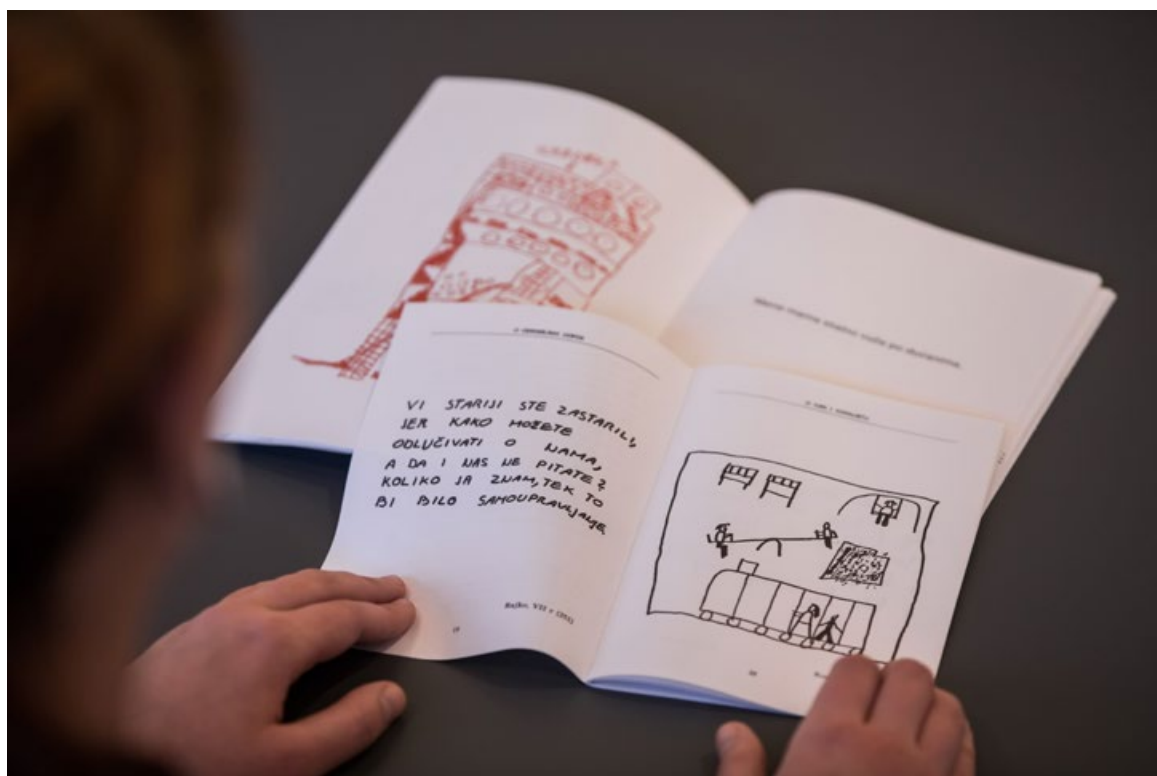
You're small, I'm big! is a transdisciplinary research project focused to ideological constructions of childhood in two different societies: socialist ex-Yugoslavia, and late capitalist Croatia.

Research starts from the book I can hardly wait to grow up: messages of children to adults (1980) edited by Branka Praznik. The book, published in Yugoslavia during the Week of the Young Child and the Universal Children's Day, contains children's messages about important things and events in their lives.

Based on methodology used in I can hardly wait to grow up, in collaboration with a team of children pedagogues I designed a series of interactive workshops for children aged 6 to 8. The workshops, which took place in Zagreb during October and November 2015, had been divided in four sections: Adults, Environment, War and Conflict, and Personal Wishes. The themes had been critically introduced using a selection of picture books and interactive materials which fostered spontaneous and direct approach. Children's thoughts had been documented in various media.

I selected the produced documentation and made an artistic book which confronts two sets of materials. The first part of the book is a direct product of conducted workshops, and contains selected testimonies which reflect ideological constructions of the contemporary society. The second, shorter part of the book contains selected testimonies from I can hardly wait to grow up, which have been produced within a radically different context of space, time and ideology.

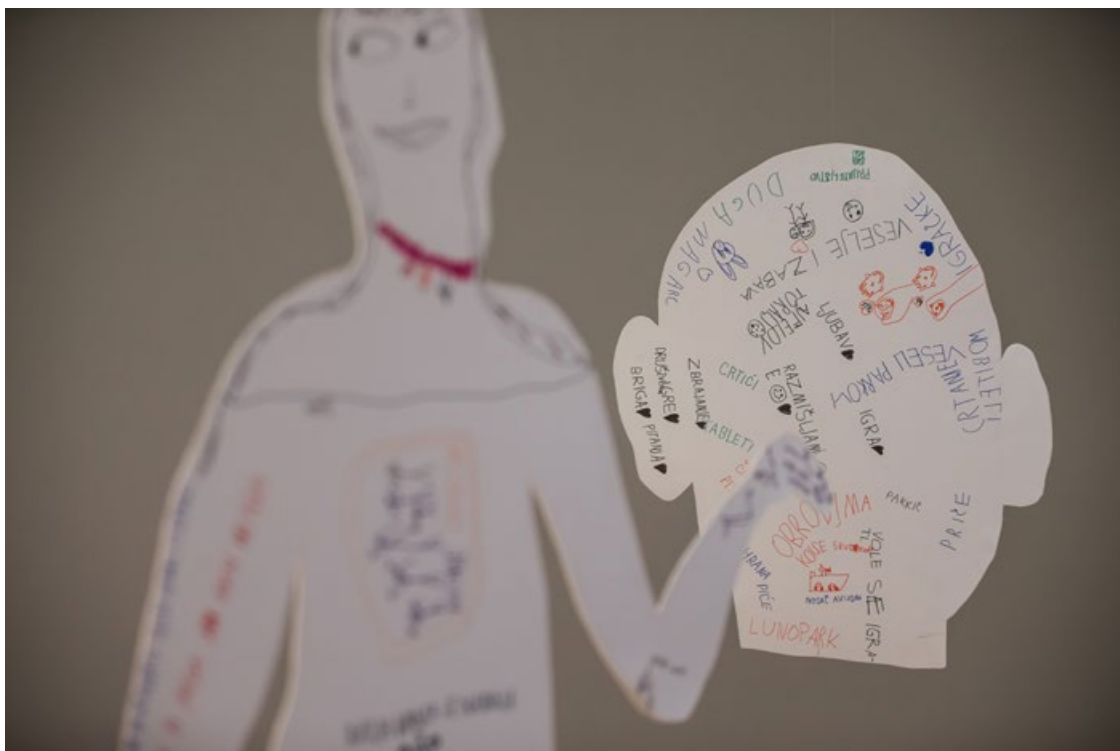
The exhibition consisted of the artist book and selected workshop materials: interactive map of city, propositions for new city monuments, children's letters and collages, human silhouettes annotated by children. The exhibition also included a collection of picture books from various historic periods and in various languages that visitors could read.



2015 / You're small, I'm big / artist's book

2015 exhibition You're small, I'm big, Gallery Miroslav Kraljević, Zagreb, Croatia

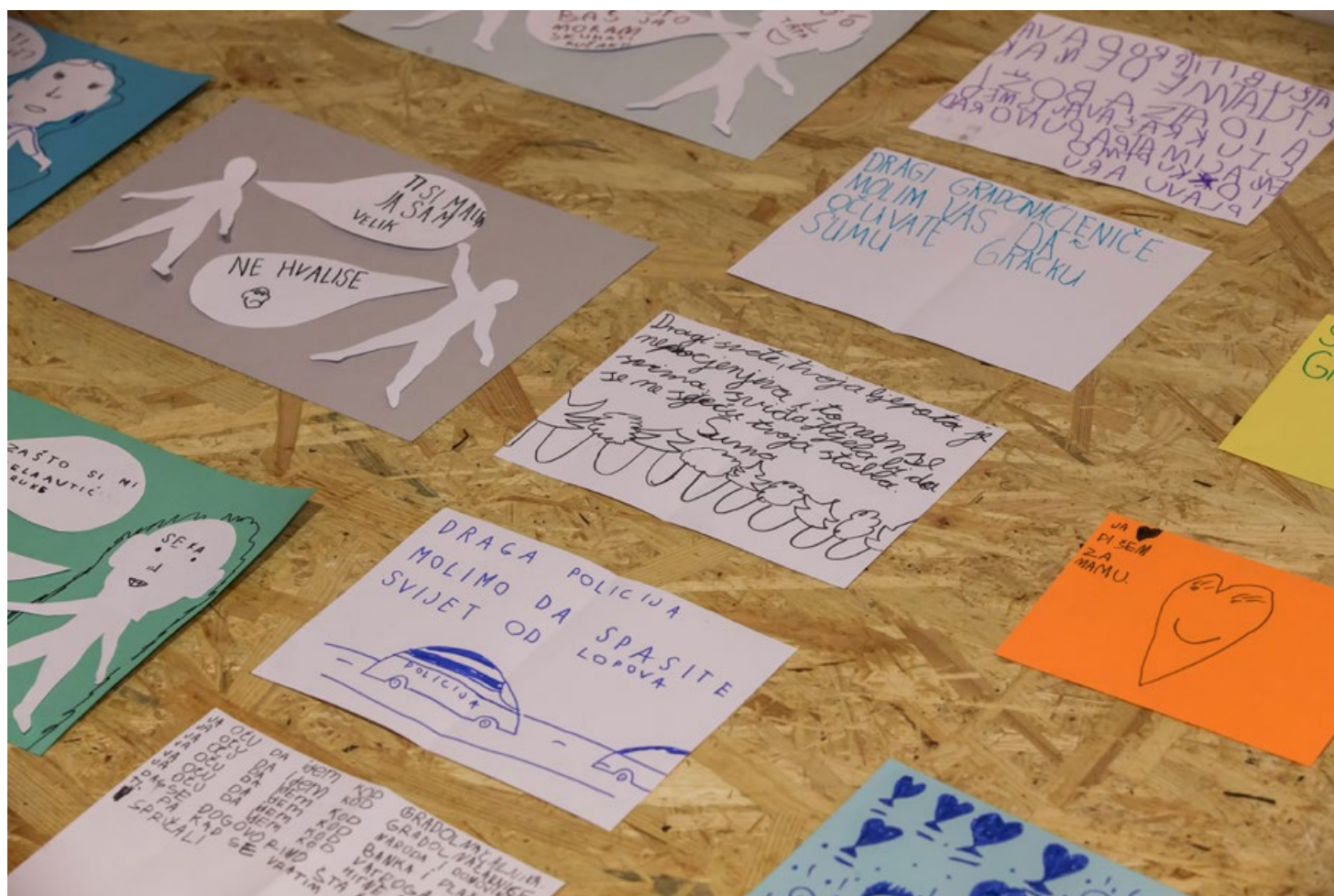




2015 exhibition You're small, I'm big!, Gallery Miroslav Kraljević, Zagreb, Croatia

Above: materials from first workshop, human silhouettes annotated by children

Below: materials from third workshop, children's letters and collages

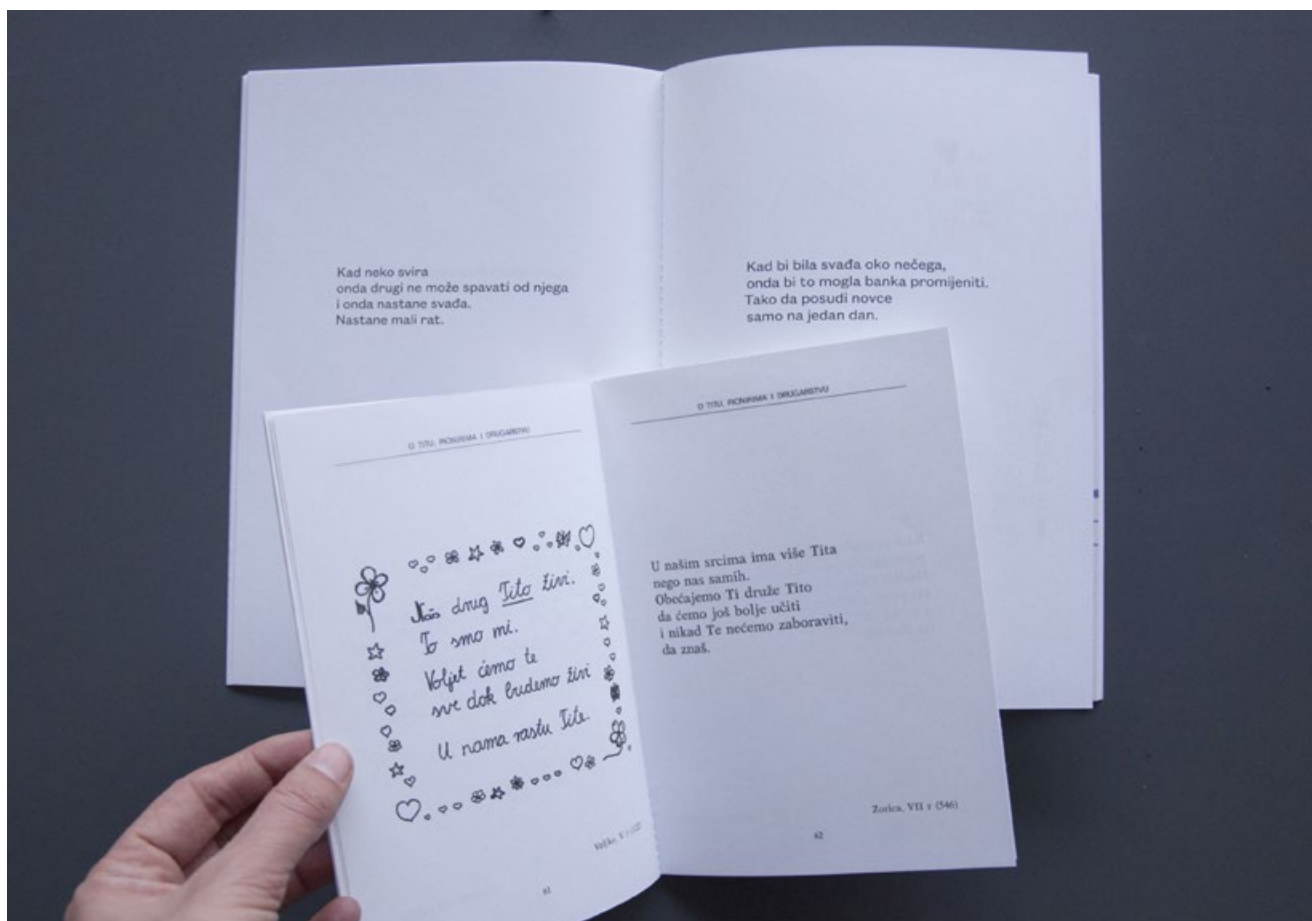




2015 exhibition You're small, I'm big!, Gallery Miroslav Kraljević, Zagreb, Croatia

Collection of picture books from various historic periods and in various languages that visitors could read.





2015 / You're small, I'm big / artist's book

Exhibited: You're small, I'm big, Gallery Miroslav Kraljević, Zagreb, Croatia



Public Dreaming

Technical info: sound installation, loop, duration 15'03"

Exhibited: 2015 Public Dreaming, Sound-Object cycle, MKC Split, Split, Croatia

The sound installation was placed at the Grgur Ninski monument in Split, December 29th, 2015, from 9am to 4pm

Sound used in the installation: <https://vimeo.com/157177658>

In the city of Split, at the location traditionally used for the ritual of wishing – the monument to Grgur Ninski – I placed a sound installation which contains approximately 100 wishes said by anonymous individuals of different ages. Upon reaching the soundscape, random passengers are compelled to interact with the context which does not belong to the public space, thus indicating that the personal and symbolic space of wishes can be shared by many. In this way, the place of intimate rituals has been transformed into a place of sharing visions for the better future. Sometimes barely visible, ideologies and visions of our time and our communities are often imbued in our wishes. However, we anticipate these ideologies and visions in our wishes, by and large failing to understand the collective nature of < our intimacy.

It is often forgotten that human beings have more similarities than differences. By facing the intimate and the collective, my work looks into empathy and the potential to understand of each other. Perhaps, recognizing universality of other people's ideas and sharing own visions with unknown passengers might become a trigger for creating a new future.

2015 / Public Dreaming / Sound
instalation / loop, 15'03"

Exhibited: Public Dreaming, Ob-
ject cycle, MKC Split, Split, Croatia

The sound instalation was placed
at the Grgur Ninski monument in
Split, December 29th, 2015, from
9am to 4pm



Dialogue I, II i III

Documentation: <https://vimeo.com/127374094>

Dialogue I

Technical info: multi-channel video/audio installation / 4'16" x 5, loop / 4 video channels (HD 720p, 16:9, PAL, color, 29.97 fps) / 1 audio channel (PCM 7.1 surround, 48 kHz, 26 bit) / 4 stands for the making of reliefs

Dialogue II

Technical info: installation / 90 x 40 x 40 cm / rotating electric motor, bulb, stand, laser-cut card

Dialogue III

Technical info: audio installation / 28'40", loop / audio channel (PCM, Stereo 48 kHz, 26 bit)

Exhibited: 2015 Dialogue I, II i III, Ivan Meštrović Museums, Split, Croatia, 2014 Dialogue I, II i III, Meštrović Atelier, Zagreb, Croatia

Dijalogue I, II and III is my artistic conversation with Ivan Meštrović's artwork. Comparing the past with the present, I deconstruct the social position of woman and critically comment on construction of motherhood. Both these themes have a strong symbolic presence in Meštrović's work.

Dijalogue I videotapes large frames of Meštrović's sculptures of mothers and blends them with Doppler sound of my (then) unborn child. In this way, I reduce Meštrović's symbols to physical materiality. By revealing material vulnerability of sculptures, I examine physical aspects of motherhood and the lapse of time.

Dijalogue II is focused to formation of identity and social constructions of motherhood and childhood. Children's rotating lamp is engraved with 89th Article of Croatian Family Law. Situated next to Meštrović's sculpture Mother teaches her child how to pray, the lamp projects the text throughout the room. In this way, contemporary State interventions into the relationship between the mother and the child become introduced into the room where Meštrović's family lived over a century ago. In this way, the work shows temporal and cultural relativity of social construction of motherhood and childhood..

Dialogue III audio-records one day in my life in the role of the mother. Situated next to Meštrović's sculpture Olga Meštrović nurses Tvrtko, audio documentation points toward the eternal nature of woman's everyday life as a mother.

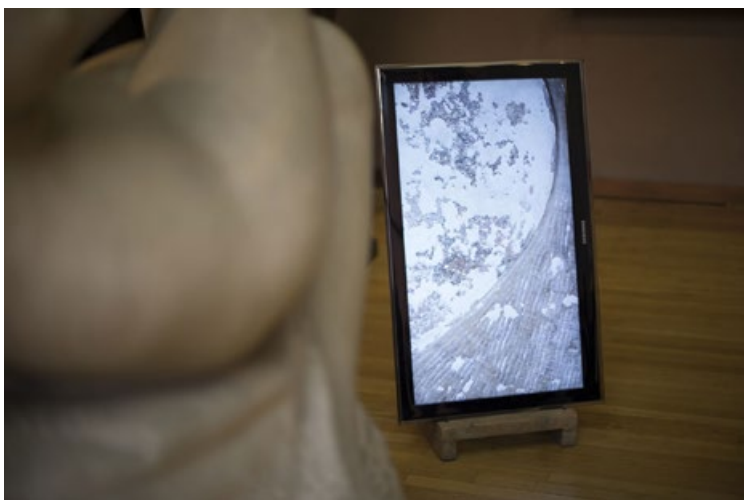


2014 / Dialogue I / multi-channel video installation / audio installation / 4'16" x 4, loop /
 4 video channels (HD 720p, 16:9, PAL, color, 29.97 fps),
 1 audio channel (PCM 7.1 surround, 48 kHz, 26 bit),
 4 stands for the making of reliefs

Exhibited: 2014, Dialogue I, II i II, Meštrović Atelier, Zagreb, Croatia, 2015 Dialogue I, II i II, Ivan Meštrović Museums, Split, Croatia



2014 / Dialogue I / multi-channel video installation /
audio installation / Dialogue I, II i II, Meštrović Atelier,
Zagreb, Croatia





2015 / Dialogue I /
multi-channel video installation
/ audio installation / Dialogue I,
II i II, Ivan Meštrović Museums,
Split, Croatia





2014 / Dialogue II / installation /
90 x 40 x 40 cm / rotating electric
motor, bulb, stand, laser-cut card

Exhibited: 2014 Dialogue I, II i II,
Meštrović Atelier, Zagreb, Croatia,
2015 Dialogue I, II i II, Ivan Meštro-
vić Museums, Split, Croatia





2015 / Dialogue II / Dialogue I, II i II, Ivan Meštrović Museums, Split, Croatia



2014 / Dialogue II / Dialogue I, II i II, Meštrović Atelier, Zagreb, Croatia



2014 / Dialogue III / audio installation / 28'40", loop / audio channel (PCM, Stereo 48 kHz, 26 bit)

Exhibited: 2014 Dialogue I, II i II, Meštrović Atelier, Zagreb, Croatia, (below), 2015 Dialogue I, II i II, Ivan Meštrović Museums, Split, Croatia, (right)

Sound used in installations:
<https://vimeo.com/166092861>



Vox Populi

Technical info: happening-interactive sound installation / duration variable

The work has been performed in 3 different locations:

Vox Populi I, 2009 Voxpopuli, zg-paviljon 09 Njirić+arhitekti, Zagreb, Croatia, 2 h

Vox Populi II, 2011 A space is the form of thinking, Croatian Art Society, Barrel Gallery, Zagreb, Croatia, 1 h

Vox Populi III, 2011 No Name, Multimedia culture center, Split, Croatia, 2 h

The work is documented in two videos:

Vox Populi I (Zg-Paviljon 09, Zagreb)

Technical info: 07"40', loop

Exhibited: 2011 37. Split salon, HULU Split, Croatia, 2012, Nakon Medike Medika, AKC Medika, Zagreb, Croatia, 2011, ESSL Award-finale, Museum Of Contemporary Art, Zagreb, Croatia

Vox Populi III (MKC, Split)

Technical info: 20"26', loop

Exhibited: 2011 37. Split salon, HULU Split, Croatia

Documentation: <https://vimeo.com/14034148>

Happening Vox Populi critically deconstructs freedom of speech and its role as the axiom of democracy. It questions the traditional concept of freedom of speech and the common forms of its perception. Inspired by Speaker's Corners of London parks, the happening takes place in public spaces. I place a stage powered by PA, and invite the audience to publicly express their opinions. However, the PA returns only unintelligible noise, information lost in the medium, which results in a neurotic psychological environment and censorship caused by the loss of meaning. This critique democracy is aimed at new internet forms of communication, where everyone can say what they want, but only a chosen few can actually reach an audience. Through various levels of inclusion the audience actively shapes the happening, thus creating large differences between happenings performed in different locations.



2009 / Vox Populi I / happening-interactive sound installation / cca 2 sata
 Exhibited in: Vox populi, Zg-paviljon 09 Njirić+arhitekti, Zagreb, Hrvatska
 video documentation <https://vimeo.com/14034148>





2011 / Vox Populi II / happening-interactive
sound installation / cca. 1 hour

Exhibited: A space is the form of thinking (with
Zoran Pavelić, Nemanja Cvijanović), Croatian Art
Society, Barrel Gallery, Zagreb, Croatia





2011 / Vox Populi III /happening-interactive
sound installation / cca. 2 hours

Exhibited: No Name, Multimedia culture
center, Split, Croatia





2011 / Video documentation Vox Populi III: MKC, Split / 20"26', loop
 Exhibited: 2011 ESSL Award-finale, Museum Of Contemporary Art, Zagreb, Croatia, 2011 37. Split salon, HULU Split, Croatia

Dialogues

Technical info: video, 9'2" loop / colour photos, ink-jet print, 9 × (120 × 80 cm)

Exhibited: 2010 Sea Symposium, The Citadel of Qaitbay, Alexandria, Egipat

Using video and photography, I document beach sand with the words "Mediterranean Sea" written in nine different languages of the Mediterranean circle. In contact with waves and tides, the writings fade and disappear. Linguistic diversity implies cultural diversity, which is simultaneously the biggest treasure of the Mediterranean and the biggest cause of conflict; a dialogue and a multiplicity of various monologues. On the one hand, writings represent human beings and their civilisation. On the other hand, writings represent the sea i.e. forces of nature. In the presented dialogue with nature, human beings and their civilisation are shown as a much more fragile side. Nature inevitably erases languages, borders, and human cultures, thus pointing towards absurdity of human conflict.



2010 / Dijalozi / video, 9'2" / loop

Exhibited: 2010 Sea Symposium, The Citadel of Qaitbay, Alexandria, Egypt

Crickets

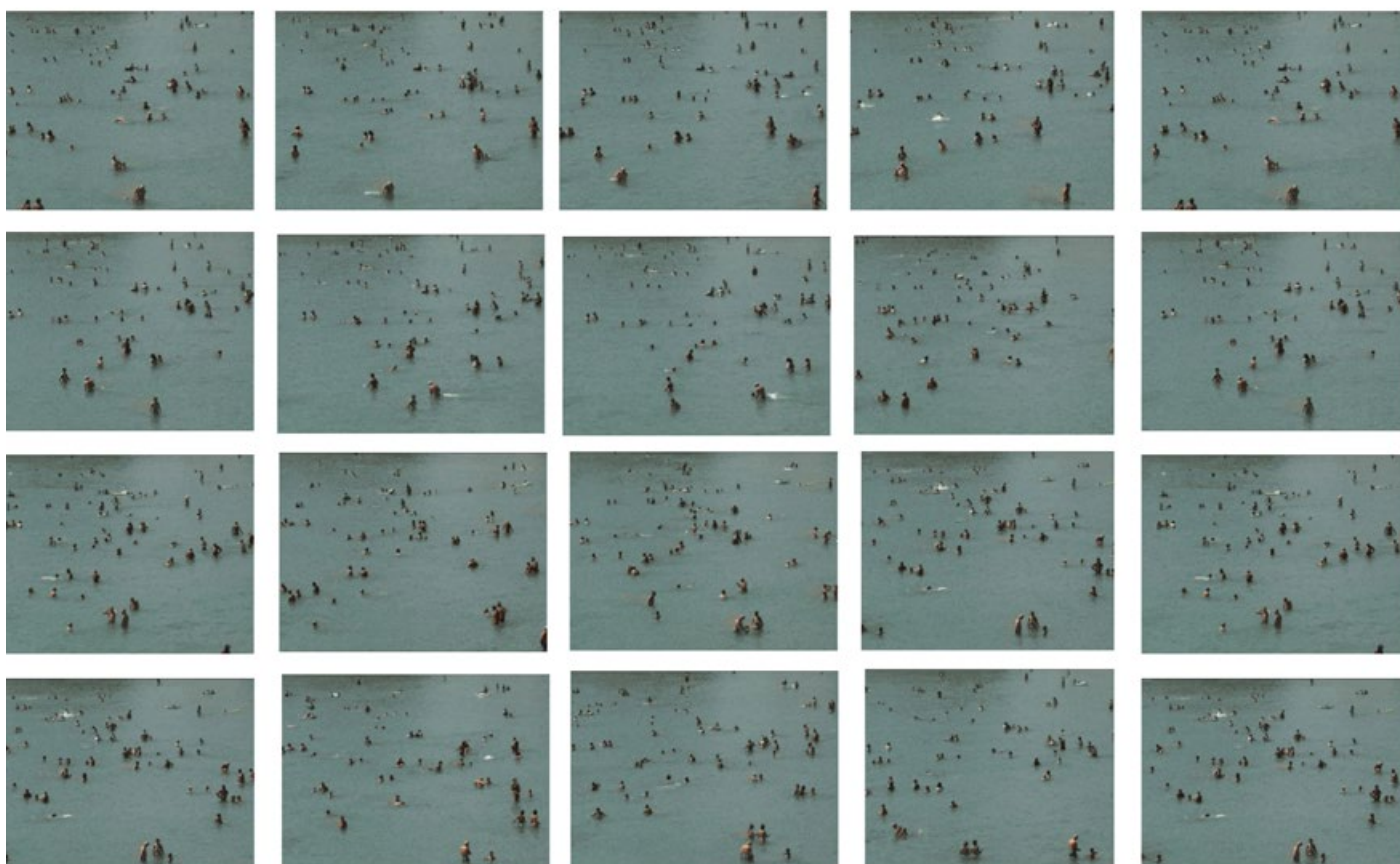
Technical info: video, 2'0", loop

Documentation: <https://vimeo.com/14503717>

Exhibited: 2008 New Edinburgh Work Edinburgh College of Art, Edinburgh, UK, 2009 M.A. and Post Graduate Contemporary Art Exhibition, 2009 Atkinson Gallery, Somerset, UK, 2009 Simultaneous, KultFlux Platform, Vilnius, Lithuania, 2011 ESSL Award – finals, Museum of Contemporary Arts Zagreb, Croatia

I record the beach in Split using still frame. Swimmers and passengers involuntarily become parts of the scene, and create a collective dynamic of typical beach activities: swimming, walking, talking, playing, and diving.

Through technical manipulation, I speed-up the recording to the point where human activities start to resemble animal movements. The effect is amplified by sound, as human voices played in increased speed sounding similar to crickets. The work is an experiment within the medium of video, which uses a simplified narrative to dissect animal nature of human behaviour.



2008 / Crickets / video / 2'0", loop /

Exhibited: 2008. New Edinburgh Work Edinburgh College of Art, Edinburgh, UK, 2009 M.A. and Post Graduate Contemporary Art Exhibition, 2009 Atkinson Gallery, Somerset, UK, 2009. Simultaneous, KultFlux Platforma, Vilnius, Lithuania, 2011 ESSL Award – finale, Museum Of Contemporary Art, Zagreb, Croatia

No name

Technical info: happening / ca. 15 min

Video documentation, 8'45"

Exhibited: 2006 Inter(aktiv), Gallery SC, Zagreb, Croatia

Trapped within space, unaware visitors of the group exhibition become material of my work. I intervene using stroboscopic flashes projected on the devastated facade of the French Pavilion. By attracting visitors' attention, I provoke a situation for creation of artwork. I succeed. In control of stroboscopic rhythm, I manipulate visitors' movement and keep them in a certain frame. Without anticipating the result, I wait and document the situation using video. This work leaves the traditional role of the author, relativizes the traditional role of the spectator, and questions power relationships within the perception of artwork. Visitors become creators of artwork, while author – once the trap has been defined – loses all power and becomes a mere spectator.



2006 / No name / happening, cca. 15 min / Video documentation, 8'45"
 Exhibited: 2006 Inter(aktiv), Gallery SC, Zagreb, Croatia

No name

Technical info: happening, cca. 30 minutes.

Video documentation: 20'36"

*Exhibited: 2005 Dialogue Goran Petercol - Ana Kuzmanić,
in association with Museum of Fine Arts, Split, Croatia*

Trapped in an underground tunnel, visitors of Goran Petercol's exhibition became material of my work. Withdrawal of light brings visitors to the edge of their comfort zones, manipulates impressions, and causes physical movement. Without trying to influence the result, I document the moment using night cameras. The work refers to the safe cultural context of arts exhibitions, as a segment of everyday life that is easy to consume and perceive on the surface. Though intervention into usual practices, and by distorting the common patterns of behaviour, I destroy the safe context of the arts. Surrounded by the unknown, we need to re-introduce ourselves and question own perception of the environment. Layers of this work include social and historical connotations, and the moment of physical insecurity is just one aspect of doubt into the perception of the known.



2005 / No name / happening, cca. 30 min / video documentation 20'36" /

Exhibited: Dialogue Goran Petercol - Ana Kuzmanić, in association with Museum of Fine Arts, Split, Croatia

Eastern Surf

Eastern Surf are a collective of four artists; Ana Kuzmanic, Francesca Nobilucci, Ewan Sinclair and Shona Macnaughton, living in the UK and Croatia. Since 2011 we have organised, produced and participated in a number of projects including exhibitions, performance, video, sculpture, publications and web based work. We have developed a methodology of swapping spaces, where we enter the spaces created by social media networks and user generated software platforms, in a cycle tools that facilitate our collaborative communication across different countries, we position ourselves as both user and observer. Looking at the control mechanisms that affect the way we and others communicate, we test the parameters of how we understand the “public realm” and how people are permitted to interact with such spaces. The work is a proposition towards a reclaiming of space as one might between public and private diminishing.

hyperlinks

More about our work you can find on [Eastern Surf webpage](#)



2012 Kernel Panic Control Printed publication and exhibition catalogue including contributions from Eastern Surf and invited writers. View publication [here](#).

Accept the mystery!

Eastern Surf

Performans, cca 2 hours

Exhibited: 2015 Accept the Mystery!, The Northern Charter, Newcastle, UK

Performance Documentation: <https://vimeo.com/134727561>

This collective work starts from investigation of language algorithms which create results of Instagram image search. Findings from the virtual worlds are reproduced in the physical worlds, thus creating a collective narrative based on images from the browser. Elements and characteristics from the virtual worlds and the physical worlds display what virtual platforms present as available: emotions, objects, words, and ways in which the physical is formed by the virtual. Misplacing things from the context of both worlds creates a choreography i.e. a script, which is then used as a base for a 2-hour long performance which includes audience in an interactive simulation of the collective narrative. We explore how virtual platforms, which should be mere reflections of the real world, shape our reality, narrow our choices, and form our opinions and wishes.



2015 / Accept the Mystery! / performance
 Exhibited: The Northern Charter, Newcastle, UK
 Performance Documentation - Images taken during 2 hour performance on the 4th July, 2015.





2015 / Accept the Mystery! / performance
 Exhibited: The Northern Charter, Newcastle, UK
 Performance Documentation - Images taken during 2 hour performance on the 4th July, 2015.



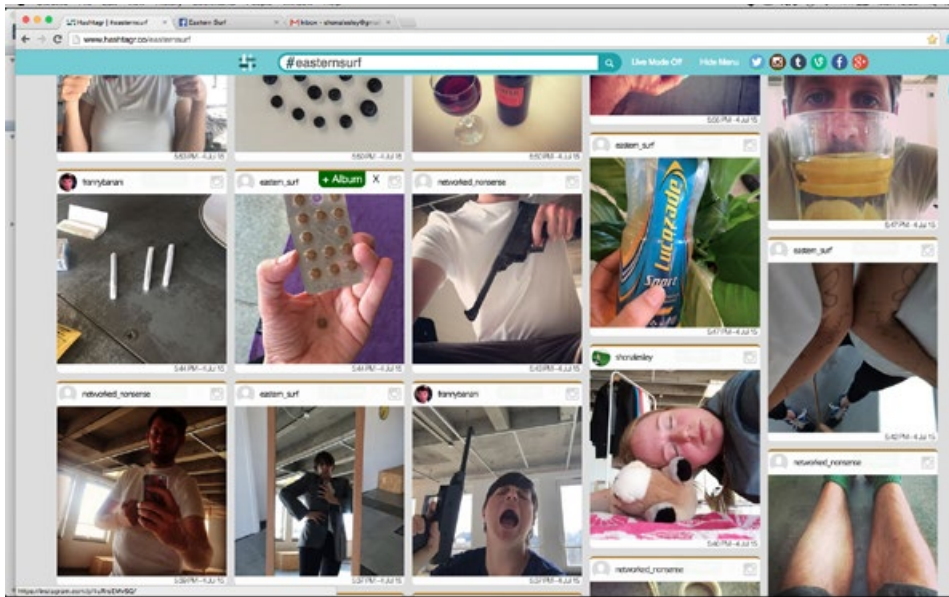
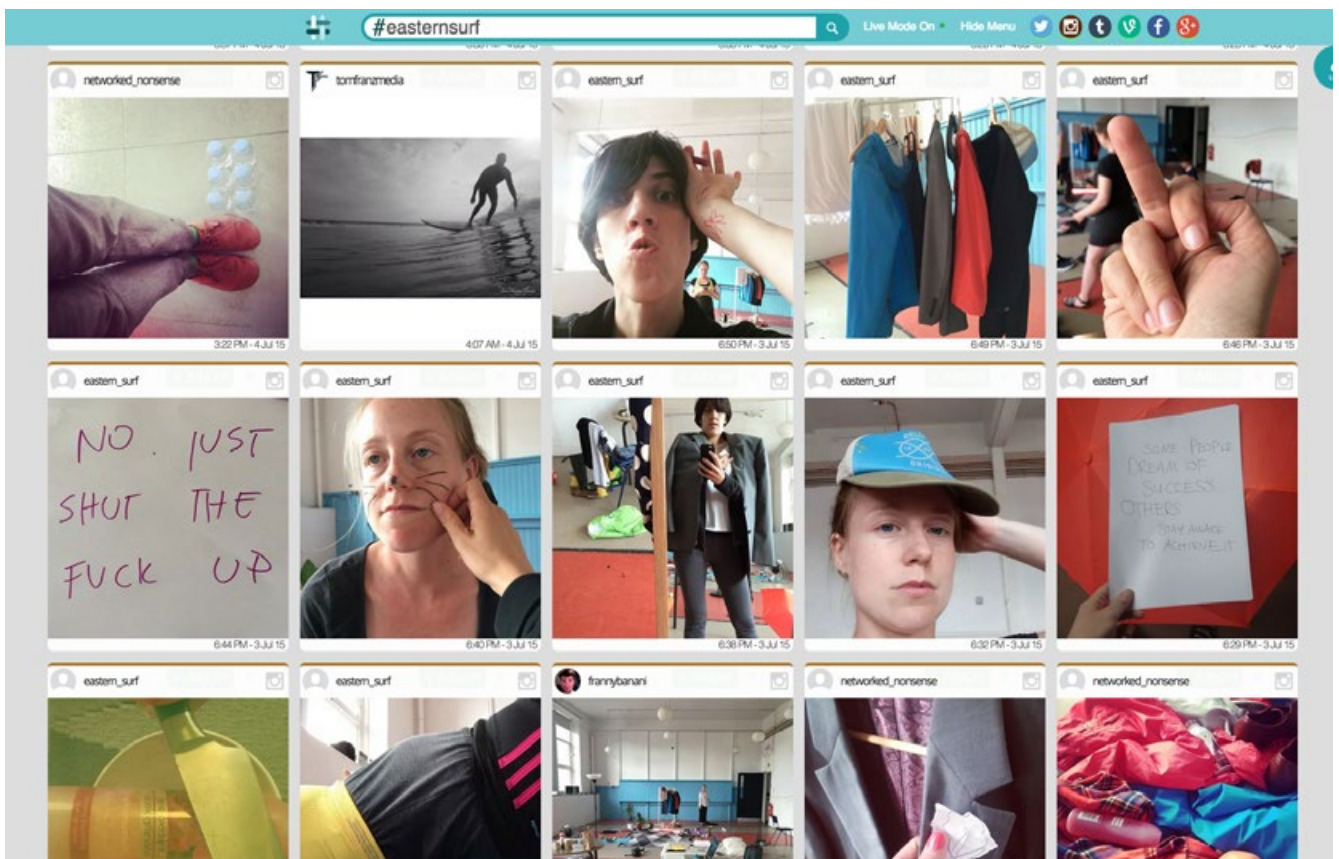


Image walls Accept the Mystery!
The Northern Charter, Newcastle, UK
(2015)
Kinning Park Complex, Glasgow, UK
(2015)

During each performance image walls are created as each image is reenacted creating a comic strip effect which demonstrate linkages between shared posts. A website is built with coding which uploads images directly from our smartphones. We require a white wall in order to project these images or a large flatscreen monitor installed on a wall adjacent to the performance.



Metamodel

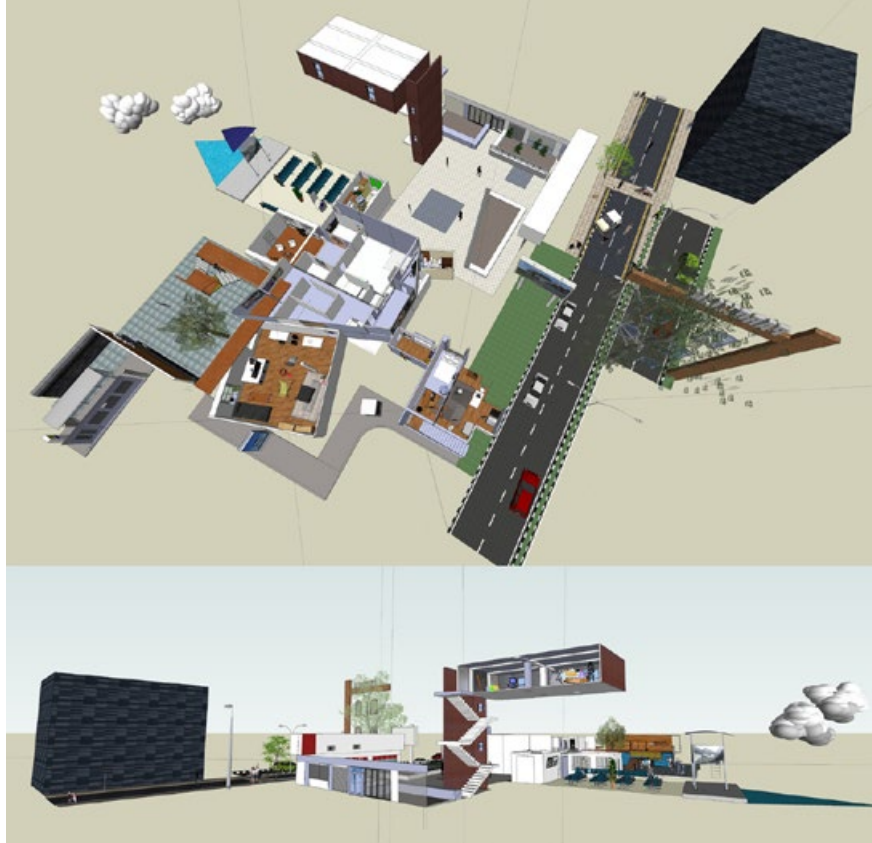
<https://vimeo.com/76500578>

Eastern Surf

Technical info: architectural model Various material, (2 x 2 m) / video HD, 2'33" loop

Exhibited: 2012 Eastern Surf: Kernel Panic Control, Gallery Galženica, Velika Gorica, Croatia, 2012 Towards Enclosure, Embassy Gallery, Edinburgh, UK

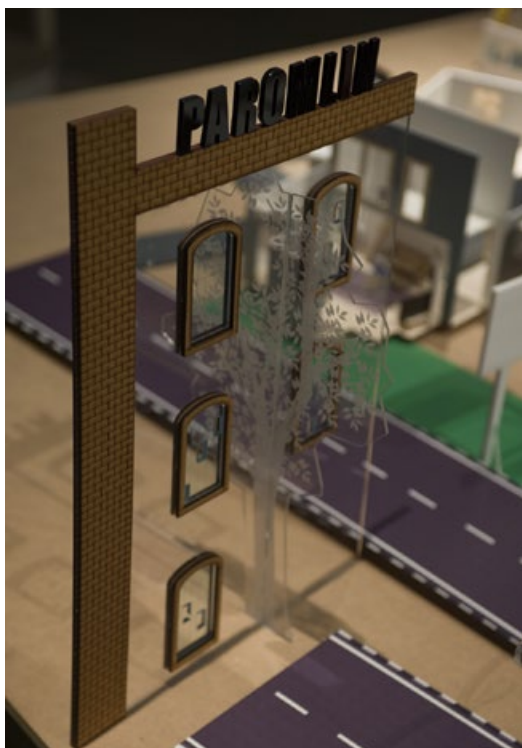
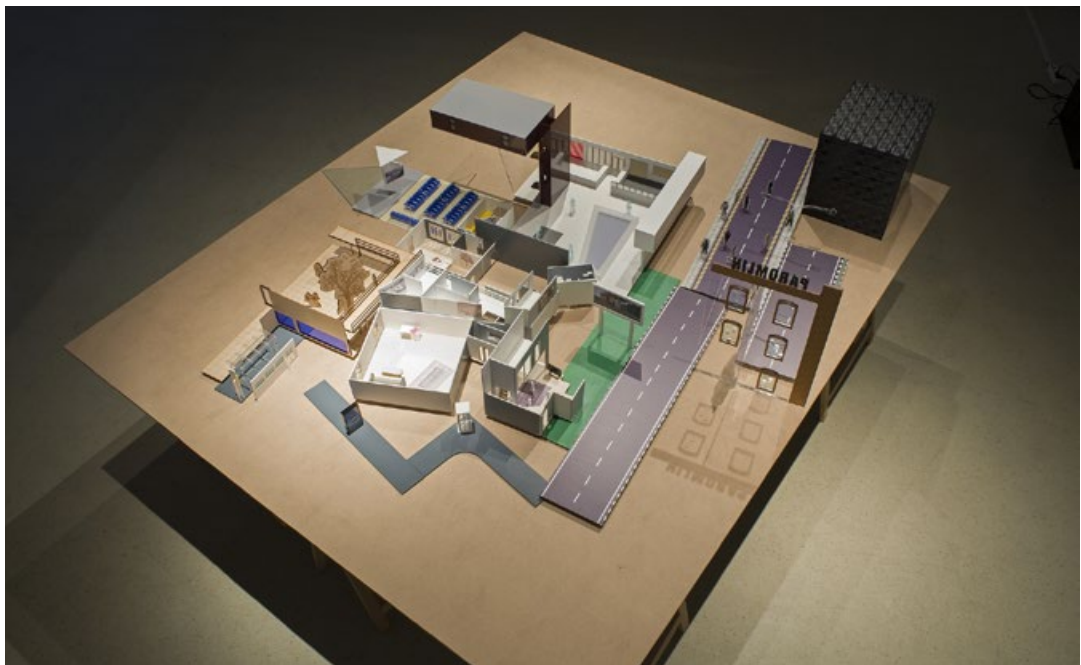
Metamodel is an interactive virtual space where members of the collective simultaneously act digitally and implement digital actions into physical spaces. The metamodel is a fragmented document of all activities of the Eastern Surf collective in the physical world. It was developed during four years, while the collective has been performing various actions and interventions in private spaces of artists and public spaces in various cities. 3D models of physical spaces are expanded virtually and chronologically, thus creating a unique collage of spaces which are impossible either exclusively in physical worlds or exclusively in virtual worlds. Materialised in the form of an architectural model and 3D animation, the metamodel is a meeting point between these spaces. Metaspace has been developed as a scenography for collective's art research and also as a result of the process. It uses the tactical method, which consists of permanent adjustment to unexpected results of experiments in which authors control only input parameters. The unpredictable process resembles the ways people use virtual spaces, constantly fluctuating between one page to another, piling material on walls of own and other people's Facebook profiles, fragmenting and recombining own identities.



Metamodel / Video HD / 2'33" loop
Exhibited: 2012 Eastern Surf: Kernel
Panic Control, Gallery Galženica,
Velika Gorica, Croatia, 2012 Towards
Enclosure, Embassy Gallery, Edin-
burgh, UK, 2012 TORINOver 2012

Metamodel / Architectural model
Various material, (2 x 2 m)
Exhibited: 2012 Eastern Surf: Kernel
Panic Control, Gallery Galženica,
Velika Gorica, Croatia







CGI endtimes (Zagreb), CGI endtimes (Edinburgh)

Eastern Surf

Series of performances in Edinburgh and Zagreb

Installation, prints 4 × (180 × 220 cm), wood panels, spotlights

Exhibited: 2012 Eastern Surf: Kernel Panic Control, Gallery Galženica, Velika Gorica, Croatia, 2012 Towards Enclosure, Embassy Gallery, Edinburgh, UK

Quartermile Render Ghosts

Eastern Surf

Public performance intervention

Wallpaper print on vinyl, (12 × 3.1 m)

Exhibited: 2012 Eastern Surf: Kernel Panic Control, Gallery Galženica, Velika Gorica, Croatia

Photo documentation is [here](#)

CGI endtimes (Zagreb) CGI endtimes (Edinburgh) and Quartermile Render Ghosts critically inquire the idea of public space and its commercialisation through analysis of vanishing borders between the physical and the virtual, the private and the public. In gentrified public spaces of Zagreb and Edinburgh we conducted three performances. During these interventions, models, photographers, camera-people and random passengers had replicated presentations of architectural simulations of certain spaces. In this way, what used to be a future vision of Laissez faire lifestyle becomes the 'artificial' reality which, through intervention of the security service, becomes expelled from the real public space. Photo documentation of the intervention is displayed in the form of the advertisement (poster, wall-sticker). The work critically explores the idea of public space and analyses its commercialisation in everyday discourse. Analysis observes results of expulsion of clear borders between the real and the virtual, the private and the public.



2012 / CGI endtimes (Zagreb) CGI
endtimes (Edinburgh) / Series of
performances in Edinburgh and
Zagreb

Exhibited: 2012 Eastern Surf:
Kernel Panic Control, Gallery
Galženica, Velika Gorica, Croatia,
2012 Towards Enclosure, Embassy
Gallery, Edinburgh, UK

Documentation of a performance
photoshoot in a new estate de-
velopment in Zagreb with young
art students posing as wealthy
professionals.



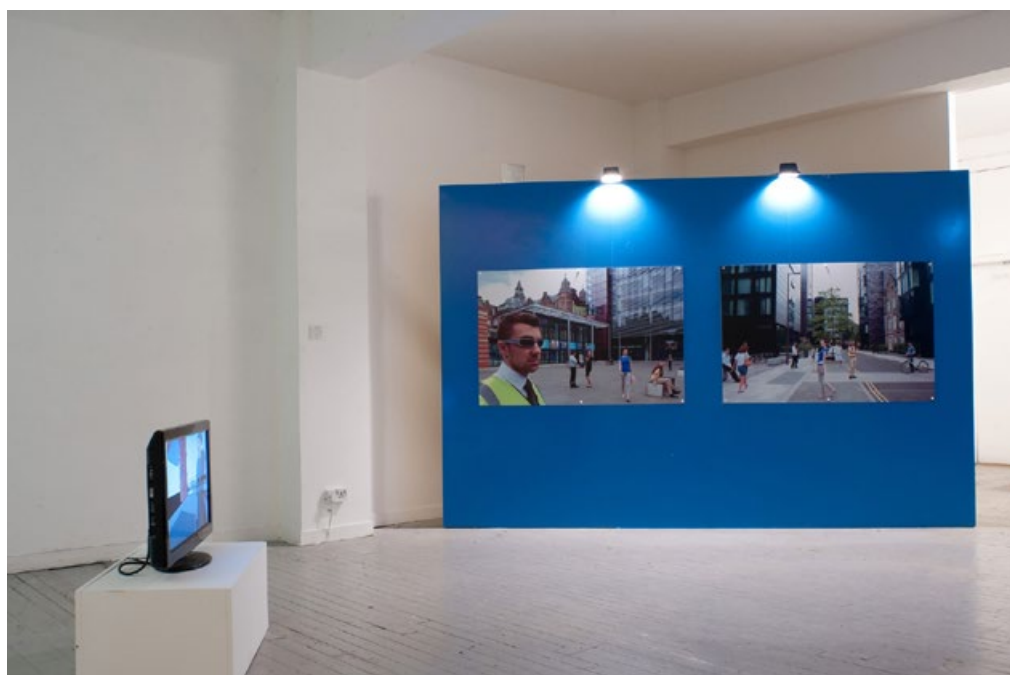


2012 / Quatermile Render
Ghosts Wallpaper print on
vinyl, (12 x 3.1 m)

Exhibited: 2012 Eastern Surf:
Kernel Panic Control, Gallery
Galženica, Velika Gorica,
Croatia

2012 / Quatermile Render
Ghosts
Public performance inter-
vention including models,
photographer, volunteer
participants, ourselves, and
accidental passerbys.





2012 / Quatermile Render
Ghosts Installation / prints 4 ×
(180 × 220 cm), wood panels,
spotlights

Exhibited: 2012 Towards Enclo-
sure, Embassy Gallery, Edinburgh,
UK

UK Security Fences installed in-
side the gallery space at Embassy
Gallery with photographs from
the above photoshoot.



Inbuilt render ghosts

<https://vimeo.com/49456178>

Eastern Surf
video, 3'00", loop,

Exhibited in: 2012 Eastern Surf: Kernel Panic Control, Gallery Galženica, Velika Gorica, Croatia, 2012 TORINOver 2012, Museo d'Arte Orientale, Turin, Italy; Monitor Metro Station of Torino, Turin, Italy; Stills - Scotland's Centre for Photography, Edinburgh, UK; Centralna Postaja, Maribor, Slovenia; WOLFART PROJECT SPACE, NAC Foundation, Rotterdam, The Netherlands; Librairie Mollat, Bordeaux, France; The Office contemporary art space affair, Castello di Ali Pashe Tepelena, Tirana, Albania; Patricia Fleming Projects, Glasgow, UK

Each artist records an advertising panel in own environment. During the process of video editing, each panel gets inserted with the video from another panel. With this intervention, the space normally used for propaganda loses its original content and becomes a window into the next scene - i.e. the space of meeting between various realities. The work critically analyses the fact that advertising panels, used for private interest, take up significant amounts of public space. The work hacks into the space of advertising, and returns it into the domain of public space.



2012 / Inbuilt render ghosts / Video / 3'00",
loop

Exhibited: Eastern Surf: Kernel Panic Control
Gallery Galženica, Velika Gorica, Croatia, 2012
TORINOVer 2012, Museo d'Arte Orientale, Turin,
Italy; Monitor Metro Station of Torino, Turin,
Italy; Stills - Scotland's Centre for Photography,
Edinburgh, UK; Centralna Postaja, Maribor,
Slovenia; WOLFART PROJECT SPACE, NAC Foun-
dation, Rotterdam, The Netherlands; Librairie
Mollat, Bor-deaux, France; The Office con-
temporary art space affair, Castello di Ali Pashe
Tepelena, Tirana, Albania; Patricia Fleming
Projects, Glasgow, UK



Eastern Surf Presents: Launch Live Stream Event

Eastern Surf

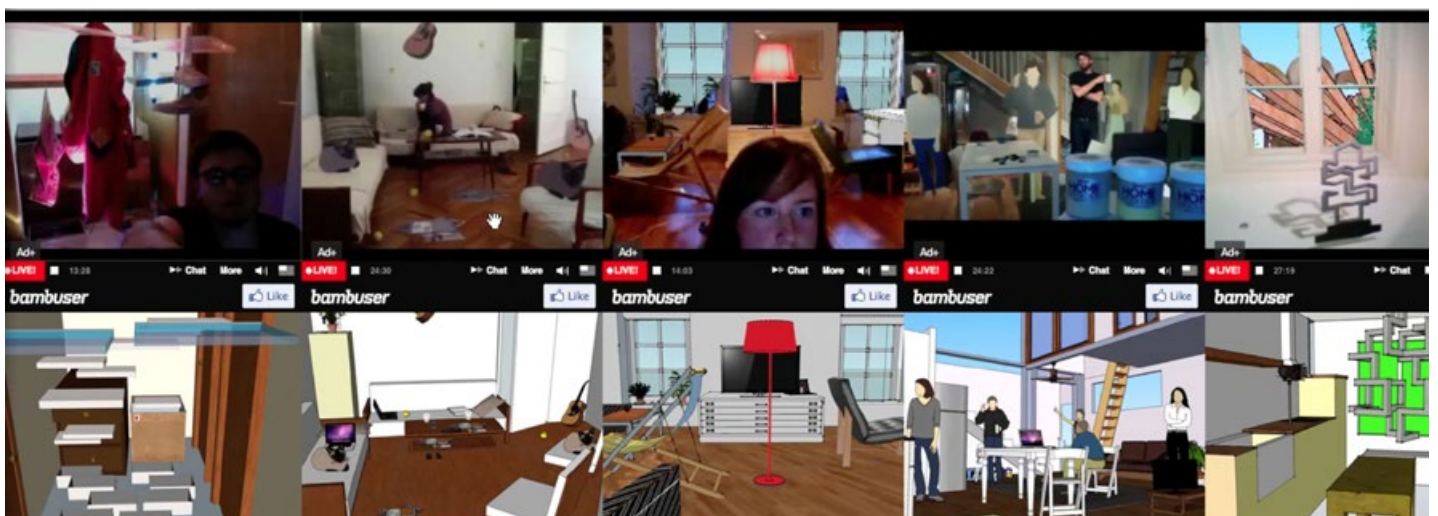
Online live event, streamed from London, Zagreb and Edinburgh, cca 2 hours

'Eastern Surf Presents: Launch Live Stream Event' is the second phase of development of the metamodel focused to private spaces. After intervening in each other's' virtual spaces, members of Eastern Surf implement digital interventions into real spaces using installation and performance. The event is documented in the form of parallel direct video streaming from locations of all interventions. In this experiment, members of Eastern Surf question possible methods of common action at a distance and analyse effects and consequences of work within virtual environments.



2011 / Eastern Surf Presents: Launch Live Stream Event / Live Stream Event

Each participant swapped virtual models of their own homes and made a virtual intervention in another participant's home. These were then given back to the original owner who then had to realise the intervention in real space. The results were broadcast live.



Real World Models know where they are

Eastern Surf

Installation, dimensions variable

Exhibited: 2011 EasternSurf presents Real World Models know where they are, Rhubaba Studios, Edinburgh, UK

'Real World Models know where they are' is the first phase of development of the metamodel. In this, experimental phase, members of the arts collective use online dialogue to try and find own method of work within virtuality. Artists internalize the common virtual space as own workspace, and analyse its characteristics. They question formation of dialogue by tools of communication. Segments of virtual dialogues and spaces are materialized in physical spaces.



2011 / Real World Models that know where they are /
Installation / dimensions variable
Exhibited: EasternSurf presents Real World Models know
where they are, Rhubaba Studios, Edinburgh, UK





2012 / Whiskey Bond/ Video and radio show /video 2'39"
Exhibited: 2012 The MutualCharter, Glasgow International
Festival, Glasgow, UK

Video and photographs from performance at The Whiskey
Bond, Glasgow.
<https://vimeo.com/43412030>

