



Alexandra March, 2011, *Retrofit 1* by Alexandra March.

## Defining Visual Landscapes

FUTURE MAP 11  
ZABLUDOWICZ COLLECTION. 12 JANUARY – 5 FEBRUARY

*Future Map 11*, London's pre-eminent exhibition of the University of the Arts London's best recent graduates, brings together 30 artists and designers destined to define our visual landscape. This year's exhibition, hosted by the Zabłudowicz Collection, includes photography, film and fine art; drawing and design; fashion, footwear and jewellery. Now in its 14<sup>th</sup> year, *Future Map 11* showcases the diversity of contemporary creative disciplines from across the university. All of the exhibiting artists are noteworthy, but of particular interest is the work of Emma Hancock, Jing Jing Cao, Camilo Echeverri, Alexandra March and Nathan Murphy.

Hancock's footwear takes its inspiration from the Bauhaus and its ideas centre on thinking in relationships. This exhibition features work that displays Hancock's strong interest in texture and materials and the challenge of how to apply these effectively to footwear. Staying with design, Jing Jing Cao's collection, inspired by burial plots and commemorative monuments gives memento mori a new definition through inserting elements including spectacle, modernity and death into jewellery.

In photography, Camilo Echeverri's series *SuperWomen* is a pause in life. Taking Slavoj Žižek's concept of "transfunctionalised reality" as an ideological framework, Echeverri's work records an instant with a past and a present where each of the images in the series tells a story of everyday life in a fictional mode. Through a cinematic language, the images represent the paradoxical happiness of consumption and are a stark portrayal of the artist's obsession with nostalgia, fiction, sadness and colour.

Alexandra March's research and studio practice reflect an ongoing investiga-

tion into the everyday portrait and its place in the formation of identity. In each of her pieces the surface of the photographic print is carefully incised and removed, leaving an ambiguous white space. This space is analogous to the gap between the original and its representation. The incising and removing of surface-level portraits pays homage to John Stezaker. The exploration of the family photographic archive elevates the humble yet treasured origins of family history ephemera to the status of artwork. Through their exploration, the audience is able to both identify with the archetype – for everyone has seen, or owns pictures like these – and empathise with the clichéd impulse to relive remembered moments, but also to embrace notions of identity as formed by experience.

Nathan Murphy's work focuses on investigating the viewer's experience and perception of space. Murphy's works employ constructed visual forms and environments that heighten or enhance a visual and physical interaction, bringing into play depth perception, the optical/ocular relationship, and the relationship between space and the environment.

Participants have been drawn from nearly 10,000 graduating students from the university's six colleges by an expert panel of selectors comprising David Roberts, Collector & Founder of the eponymous Arts Foundation, Mark Rappolt, Editor of *Art Review*, internationally renowned designer Lulu Guinness and European Director of Etsy.com, Matt Stinchcomb. The Zabłudowicz Collection Future Map Prize will be awarded to one exhibiting graduate, enabling them to continue to develop their work following their graduation. [www.zabludowiczcollection.com](http://www.zabludowiczcollection.com)