

Rebecca Kay
B: 1991



I create sculptural forms and documents that trace emotional responses to our lived experience. The work engages sculpture, photography, written word and curatorial practice. In previous works formal qualities reference the body, invoking a certain psychological state through dichotomous elements existing in harmony and conflict, binaries become fluid and interchangeable, objects attempt to embody feeling. My practice is influenced by the idea of non-linear time, existing at the centre of circles rather than points on a line, conversations across generations and messages from the universe hope to become tangible.

Previous work 'Field Studies of Touch' explores associations between land and body. Appropriating the visual languages of archaeology and geology, the work questions ideas of naturalness, truth and history. Concrete masquerades as marble, and the body acts upon fluid, malleable material that solidifies into false landscapes, we are asked to consider the slippage between inherited knowledge, predictions and interpretation.

Current work contemplates objects that require a certain belief or leap of faith to transform their meaning into something more. The shapes of Hagstone's become battered metal shells levitating and portal-like and the leftovers of a fertility ritual are documented on silver gelatin on aluminium in the 'blue ritual' photographs.'

FIUMANO CLASE

Education

- 2018-2022 Royal Academy Schools, Post graduate course
2017-2018 School of The Damned
2016 Feminism and Contemporary Art Short Course, Middlesex University
2013-2016 BA Fine Art (1st Class Hons) Manchester Metropolitan University

Group Exhibitions

- 2022 One by One, Fiumano Clase, Pall Mall, London
2020 Premiums: Interim 2nd year show, Royal Academy of Arts, London
2019 Everything Must Go! Assembly Point, London
Sensitive Matter, Bridget Riley Studios, London
LANDGRAB, The Shop, Sadie Coles HQ, London
State of The Arts, Selfridges, Manchester
2018 i.o.u.a.e. x Shelf, Spanish City, Whitley Bay
Vision & Signs: School of The Damned Grad Show, Sluice Gallery, London
2017 Les Boites, Suede Gallery x Slugtown, Edinburgh
Cut Cloth, Portico Library, Manchester
In Dark Times..., Castlefield Gallery, Manchester
Slowing into Form, Vane, Newcastle
2016 Paint by Number, Studio 24, Leeds
Fools and Follies, Tatton Park, Knutsford
Woon Foundation Painting and Sculpture Prize, BALTIC39, Newcastle
Fine Art Degree Show, Manchester School of Art, Manchester
Heaven is a Place Where Nothing Ever Happens, Grosvenor Gallery, Manchester
Illegible Rage, Wonder Inn, Manchester
Oh! Tell... - Room554, Britannia Hotel, Manchester

Solo Exhibitions

- 2018 Floating on the surface of knowledge, duo show with Mollie Milton, Islington Mill, Salford
Earth works, L22 Press, Crosby Library, Waterloo
2017 Field Studies of Touch, Gallery North, Newcastle
Relics of what could be, what could have been, Slugtown, Newcastle
Texts from the universe, STCFTHOTS, Leeds

Group Residencies

- 2017 Merz Barn residency, Cumbria, School of The Damned
Common Room, Guest projects London, School of The Damned
2015 Joya: arte + ecología, Andalucía, Spain

Online Residencies

- 2017 Rooster in Residence, Instagram Takeover, @schoolofthedamned

Curating

FIUMANOCCLASE

2017/18 Beacon Programme; Pharos, Flare & Signs, Caustic Coastal, Salford
2017 Something Coquettish, Juliet Fleming solo, House of Bah Blah, Middlesbrough
Shared Space, Baltic39, Newcastle
2015 SoftMatter, Wonder Inn, Manchester

Prizes, Awards, Shortlists

2016 Woon Foundation Painting and Sculpture 1st Prize:
Fellowship with Baltic Centre for Contemporary Art & Northumbria University
Leonard Little Prize
Studentship Award, Manchester School of Art
New Creative Talents Shortlist by 5plus Architects, Manchester