RITUAL AND IDENTITY

Although there may be a suggestion of a futile ritual that pervades in these works, there is an underlying purpose in their desire to encourage a closer look at the world. **Serra Tansel** echoes these ideas through her ritualistically applied dots to standardised paper. Yet it is in her unwaveringly following the route dictated by the gate, that we start to see this relationship between ritual and purpose more clearly applied to life's experiences. In **Elise Comberti**'s work, ritual can almost be synonymous with labour. Time consuming tasks are diligently undertaken and the labour is duly recorded by clocking in. The more unnerving undercurrent here is in the nature of the surveillance of the labour. Who is recording the progress of the work? What are they doing with the information? Surveillance of labour is central to **Sarah Bennett**'s work where the scratched faces trace the movements of workers each time they swipe their access identity cards. With each mark, each recorded action, the identity of the worker becomes more obscure. Constructing and deconstructing identity is also a key feature of **Serra Tansel**'s internet search results from her own likeness and of **Ken Devine**'s film, where individuals express reasons for their chosen colour. In both these works it is unclear if the individuals themselves or the cultural apparatus that surrounds them is forming their identity. Similarly, **Andrea Oke**'s film work questions the veracity of our identities as she reconstructs only the memories of which she is certain. In an attempt to capture others' stories in a systematic, yet humanely observant way, she exposes the fragility of memory. **Laura Aish** is also interested in the preservation and disintegration of memories, questioning the real value of ritualistically storing collected memories as photographs.

SYSTEMS AND DISINTEGRATION

Utilising or questioning systems, whether they are borrowed from others, self invented, or are common cultural currency, is the approach of many artists in this exhibition. The resultant disintegration of order in the application of these systems is also a common outcome. But where this has often been a byproduct of the reinvention of systems or of the application to phenomena of human existence, these two concepts are central in the work of some. **Faye Bowden**'s highly structured wire drawings fall apart when removed from their frames, their ordered origins are only a memory. **James Usill**'s work is a digital manifestation of this idea, where the image collapses when the supporting structure is disturbed. **Emma Brown**'s work is a combination of digital and analogue systems working alongside each other, the results of which is incomprehensible information. Systems of order are never absolute nor infallible; they carry some of the chaos they attempt to control. It is in the celebration of this that wonderful and beguiling things can emerge. It is also in the recognition of the implications cultural systems have on us as individuals, that we can keep ourselves from disintegrating.

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