

NEARCH**Imagining : Artists in residence – Maastricht
Joey Bryniarska and Martin Westwood****Joey Bryniarska and
Martin Westwood
(Visual artists)**

Live and work in London

Joey Bryniarska and Martin Westwood are two visual artists whose independent practices have formed around shared themes of mediation, technology and their temporal relationships.

Their chosen mediums range widely; from darkroom photography, text-work and video, to large-scale ceramics and sculpture. Bryniarska's artwork explores the space of contingency between machine function and production, and how technological innovation has changed our perception of the visual.

Recent work has combined digital, mechanical and alchemic photographic processes to create large-scale chemically toned darkroom prints. These processes co-opt the contingencies of machine malfunction in order to elucidate the parasitical dependencies between forms of imagery and reproduction. Westwood's approach, on the other hand, whilst also similarly engaging in a cross-wiring of processes and techniques, manipulates the quotidian and vernacular objects of commercial and bureaucratic activity. From commercial transaction windows, charity donation boxes, large-scale extrusions of farfalle pasta shapes, office suspension ceilings to computer mouse-mats, his work allegorises the assembly of materials that construct value within exchange economies through sculpture, installation and pictorial works.

Bryniarska and Westwood's collaborative research stems from a mutual fascination in the properties of historical value; how cultural or historical artefacts are extracted, mediated and administrated, either as raw material or as a virtual construction of heritage. Conceptions of technology and time are considered alongside notions of reuse and the ruin. Previous research has focussed on the Etruscan Necropolis and the heritage ruins that form stratigraphically alongside and over that of these classical archaeological sites. As mutually independent infrastructures of representation, the archaeological site and the heritage network present a complex dialogue of removal, re-production and re-presentation that parallels Robert Smithson's polarity of site and non-site. The dialogue

explored here is one between technology and rhetoric, in which archaeology is seen as the meeting point of two technical moments; that of a technical past and its contemporary production, performed through the application of technology, necessarily leading to anamorphism and simulacrum. An unseen artefact is distorted into view, squinted at in front of an unfolding technical horizon.

Their current concern with heritage divide its contents into three sites, situations or economies; the geographic site, the technological site and the regulatory site. This scheme aims to understand a network of relations and processes in which archaeology exists - in order to consider the alignment of technology and its rhetoric, understanding how archaeology produces objects and considering the insight this has for artistic practice.

Joey Bryniarska (b.1981) lives and works in London. She completed her undergraduate degree at University College Falmouth in 2004 and received a postgraduate diploma from the Royal Academy Schools in 2009. She was the recipient of a Spike Island Graduate Fellowship in 2005 and was awarded the Sainsbury Scholarship in Painting and Sculpture at the British School at Rome from 2009 - 2011. Recent exhibitions include '*A Union of Voices*', Horatio Junior Gallery, London (2014), '*On Reflection*', Postbox Gallery, London (2014), '*Stopped Clocks in Places of Busyness*', Fold Gallery, London (2013), and '*Mind Rhymes*', Hidde van Seggelen Gallery, London (2013). She is currently an Associate Lecturer in Fine Art at Central Saint Martins, London.

Martin Westwood (b.1969) lives and works in London, currently holding the post of Frank Martin Research Fellow in Sculpture at Central Saint Martins. He completed his undergraduate degree at Chelsea College of Art and his postgraduate degree at the Royal College of Art, he is currently a PhD researcher in Fine Art Practice at Kingston University. In 2009 he was Stanley Picker Fellow in Fine Art at Kingston University and Abbey Fellow at the British School Rome. Notable solo exhibitions include 'fade held' at Art Now space, Tate Britain (2005); '*Hysteresis*' at Bloomberg Space, London (2009); '*These Hands Are Models*' at Stanley Picker Gallery, Kingston, London (2011); '*Supermen Made You But Only Superfluity Will Release You*', Galerie Fons Welters, Amsterdam and '*Boneus*' at The Approach (both 2012). His most recent showing of work was in '*The Noing Uv It*' at Bergen Kunsthalle (2015).

"What does it mean for you as an artist to work with universities and research institutes as the NEARCH project offers?"

"Artists who work within and gain support from universities and research institutes, through funding and collaboration, are in the fortunate position to encounter other professionals working at the highest levels within their field of specialism. These encounters are born both from common ground or an idiosyncratic approach to an unfamiliar subject, deploying the autonomies of a discipline, whilst also making that autonomy itself vulnerable. Such a vulnerable autonomy is a rich place to situate artistic practice, engaging it in questions of knowledge, mediation and method.

To interface within research is often a complex balancing act; on the one hand to consider existing data and its deployment via metadata - as use, value and interpretation - whilst on the other applying discrete, unconventional or cross-wired means in order to re-perform that very same data. This can only really be achieved via institutions that

predicate research and the pursuit of knowledge over commercial intent and immediate reward; those institutions prepared to negotiate given boundaries and construct new ones by challenging the historical arrangement of knowledge and questioning the established formal fields. Perhaps most importantly, the success of these types of trans-disciplinary collaborations rests entirely on generosity and curiosity, the aim being to allow choreography of 'chance' encounters to enter the methodological space of disciplinary practice.”