

This text is a courier, it includes descriptions of artworks from my exhibition, in the order they appear (going clockwise around the right hand side of the Weston Studio).

Barrier, 2019 is composed of twelve Bolero cast iron rectangular table bases that I purchased from the catering company Nisbets UK. If artwork is unsold these items will be returned to the company immediately after the exhibition closes. The table bases are stacked one on top of another and cable tied together in line with the pathway through the Weston Studio. This sculpture is based on an arrangement of furniture I saw at a closed cafe (*Muffin Break*) inside Lewisham Shopping Centre.

L.U.X.U.R.Y Time (Dior), 2019 belongs to the series **L.U.X.U.R.Y Time, 2019**. These works consist of faux luxury brand shoebox lids and clock mechanisms. I found some of these lids at Chaowai Market in Beijing and bought others from several eBay sellers. The clocks are not prescribed specific times. **L.U.X.U.R.Y Time (Dior), 2019** is hung in the same place where **L.U.X.U.R.Y Time (Gucci), 2019** was displayed in a previous exhibition at the Weston Studio.

Loan, 21. 05. – 1.06.2019 is a piece which only exists for the duration of the exhibition. The work includes three suits from fashion designer Sir Paul CBE RDI personal collection that will remain inside their bags until returned to the Paul Smith's offices on July 1st, 2019. The suit bags are hung on a wall mounted rail purchased from the retail display company Shopfitting Warehouse. These bags are locked with three combination padlocks bought from the gym (*Everyone Active*) in Soho.

Guarded View, 2019 comprises three security corner mirrors I purchased from the company Safe Options Ltd. Two of these mirrors are placed in corners inside the exhibition space. The third is located in the corridor connecting the Weston Studio to the Royal Academy offices and studios. This series has been titled after the artwork **Guarded View, 1991** by American conceptual artist Fred Wilson. This work belongs to the Collection of the Whitney Museum of American Art and its website describes the piece as following:

"Fred Wilson's Guarded View aggressively confronts viewers with four black headless mannequins dressed as museum guards. Each figure wears a uniform, dating to the early 1990s, from one of four New York City cultural institutions: the Metropolitan Museum of Art, the Jewish Museum, the Museum of Modern Art, and the Whitney Museum of American Art. Despite this specificity, the faceless mannequins underscore the anonymity expected of security personnel, who are tasked with protecting art and the public while remaining inconspicuous and out of view. Wilson himself worked as a museum guard in college, and explained: "[There's] something funny about being a guard in a museum. You're on display but you're also invisible." He challenges this dynamic by placing these ordinarily unnoticed figures at the center of our attention, pointing to the hidden power relations and social codes that structure our experience of museums. Wilson's inanimate guards themselves become sculpture—figures that we are meant to observe but are incapable of observing us."

Commercial Space, I, II, III, IV, V is composed of five Red Herring - Navy twill tailored fit 2 button suit jackets, which I purchased from Debenhams online shop. Their inner linings have been replaced with custom printed fabrics. The linings display images of shop interiors and exteriors that I photographed in different cities, including London, Milan, Venice, and

Beijing. After receiving the fabric prints from www.contrado.uk a seamstress hand sewed the printed fabrics into the jackets. I found her using the Facebook Group "Set Swap Cycle" described as: "*A place to share materials, props and useful information - To our pool resources. A forum for Assistants, prop makers, set builders, painters, van drivers, etc... To share work.*"

Four of the five jackets are hung inside out and displayed on steel wall fixings that I ordered on eBay. During the exhibition the suit jackets will be hung in various ways and only four out of the five will ever be exhibited at the same time.

LOG ON LOG OFF 10.03.2019

14:43:13, 2019 is a painting based on a photograph of the sales desk screen at my job in the Royal Academy Shop. This is the homescreen which employees view before logging in to use the tills.

Exclusive Providers (Barcode Scanners, Marble I), 2019

This series of works are composed of three barcode scanners that I purchased from ZHONGSHAN LUOGU TECHNOLOGY CO LTD on eBay. The scanner's plastic cases have been hydro dipped with the pattern "Marble 1" by the company Rai Color S.R-L. based in Bologna, Italy. Each scanner is plugged into a single gang extension, which draws power from the only available wall plug in the exhibition space.

Field Recording (from Burlington Gardens to Regent Street), 2019

This audio piece is a sound recording of a walk I took from the Royal Academy of Arts to Regent Street shopping area. The recording lasted until I purchased an item. The sound has been modified by applying two sound cancellation filters and an ambience / reverb filter. The recording is unedited aside from an encounter with a member of the Royal

Academy Schools staff, which has been removed.