PRESS RELEASE

Homotopic:
External expressions of the worlds that live within us

Commissioned by Culture&
Curated by PACHEANNE ANDERSON

Tue 28 Nov - Sun 3 Dec

Gallery 3
4 Cromwell Place
London
SW7 2JE
Culture& is delighted to announce *Homotopic: External expressions of the worlds that live within us* at Cromwell Place, an exhibition curated in collaboration with Pacheanne Anderson, Culture&’s associate curator-writer, consultant and gallerist who produces arts and cultural events that prioritise the careers of low-income, Queer, Trans*, Black & POC Artists.

@cultureand
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**PRESS IMAGES**

ALEXANDER IKHIDE, *Ancestral*, 2022, acrylic paint, paper collage and spray paint on paper

**PARTICIPATING ARTISTS**

KV DUONG
ENORÊ
ROMEO ROXMAN GATT
ALEXANDER IKHIDE
GIACOMO LAYET
MEGUMI OHATA
SWEATMOTHER
TERRELL VILLIERS
JOSHUA WOOLFORD
ENORÊ, _UNTITLED (GLITCH #2), 2022 3D printed and glazed ceramic

**Homotopic: External expressions of the worlds that live within us**

Homotopic; two objects are said to be homotopic if one can be continuously deformed into the other, for instance, a torus and a mug. The concept is used in computer science for its flexibility and adaptability. The exhibition proposes to use the connotations of malleability, adaptability, shapeshifting and fluidity of “homotopic” to explore strategies of negotiating ever-changing queer ways of being and belonging today.

Acknowledging the gendered and racialised experiences explored in the artworks, we are using “homotopic” to contest the boundaries of identities prescribed by fixed categories, which are temporal and shaky. Homotopic presents a constellation of narratives around transformation and invites audiences to hold space for envisioning queer ways of identifying solidarity and community outside of the normative languages.

The works in the exhibition aim to present expansive projections of the ever-transforming natural body and mind through changing or altering its physical states between the digital, psychological, and spiritual space. Using interesting and tactile materials, many of the artists are re-evaluating or questioning the temporality of queerness and its relationship with hetero-norms and forms, which have been imposed onto them through physical or emotional trauma(s).

In response to their perceived physical identities, by removing these restricted views of self, understood by external heteronormative experiences, artists are playing with ideas of distortion, transformability, and inconclusive notions of anti-queering the body to present whimsical, refreshing and sometimes grotesque physical embodiments in the works.
The exhibition aims to express abstracted forms which feel as if the artist might be replicating, reflecting, or interpreting their skin, bone structure and cell structures. It challenges external expressions of the nuanced experiences between what is understood as fluid gender and sexuality, whilst putting a magnifying glass to the internal and physical.

The following quotes from José Esteban Muñoz and Sara Ahmed have influenced our thinking when curating this exhibition: “Bodies that fail to conform to a rigid category find hope through disidentification - a strategy that opens up the potential of discovering new ways of being, which renegotiates hegemonic representations of identities, bringing forward how these narratives both erase and exclude difference, and use them to empower marginalised subjectivities.” (Muñoz, 1999, Disidentifications)

“To queer use, to enable some to take up residence in spaces not built for them, often requires a world-dismantling effort.” (Ahmed, 2020, Use is a Life Question)

KV DUONG, Lovers, 2023, acrylic and collage on latex, mild steel rebar

Dr Errol Francis, Culture’s Artistic Director:

“We are honoured to collaborate with independent curator Pacheanne Anderson and Cromwell Place. This show delivers Culture’s mission to open up arts spaces to more diverse practitioners and audiences. The theme of the exhibition references queerness not as a mark of oppression but as a unique viewpoint of the work that gives us insight into our present and our future.”

Pacheanne Anderson, Curator, Writer, and Consultant:

“I am very excited for this opportunity to bring so many queer and trans artists into a contemporary art space such as Cromwell Place. It is the perfect opportunity for collectors to come into contact with these artists, which they might not ordinarily be exposed to.”
ROMEO ROXMAN GATT, Wishing, 2023, video

About Culture&

Culture& is a leading, Black-led arts and education charity and is an Arts Council England National Portfolio Organisation based in London. Its main activities centre around education, research, public programming and consultancy. The charity has been working for over 30 years, in partnership with leading arts and heritage institutions and artists, to develop programmes that open up and promote diversity in the arts and heritage workforce and audiences. Culture&’s flagship programme is the New Museum School Advanced Programme delivered in collaboration with the University of Leicester School of Museum Studies. This programme is providing 30 fully funded studentships from 2021-2024 that will enable young arts professionals to gain postgraduate qualifications from PgDip to MA level, with the aim of supporting their upward progression within their organisations. In 2022 Culture& was the co-author with of the Art Fund Curatorial Diversity Report – which assessed the impact of curatorial diversity programmes over the past decade. Culture& recently launched the Cultural Leaders Programme, a new partnership with Sotheby’s Institute of Art that will offer three fully funded scholarships in Contemporary Art, Fine and Decorative Art and Art Business. Throughout 2023-25, Culture& will be curating major multi-site public programmes in collaboration with arts and heritage organisations in various UK cities.

About Pacheanne Anderson

Pacheanne Anderson Gallery & Advisory operates between the institutional space, commercial market and community sector, encouraging a diverse approach to creating new paid opportunities in non-art-specific and cultural sites. With the goal of putting Queer, Trans*, Black & POC Artists in spaces where they’re more likely to meet collectors, journalists and other artists and curators, Anderson’s central focus is to dispel any restrictions and barriers to entry for artists who have previously been underrepresented in the art world through nurturing their practice and art world knowledge outside of institutional frameworks.