

dépendance

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Camilla Wills is an artist and publisher from the UK. She has exhibited artwork at dépendance, Brussels (2021), Manifesta 13, Marseille (2020), Kantine, Brussels (2020), Camden Arts Centre, London (2019), Une une une, Perpignan (2019), Gaudel de Stampa, Paris (2018) and Montague, London (2017).

In 2018 Wills set up Divided Publishing in Brussels with Eleanor Ivory Weber. They have published books by Irish-American poet Fanny Howe, East-German author Anna Zett, and have books forthcoming by Chinese-Australian legal scholar and poet Aurelia Guo, US-American psychoanalyst Jamieson Webster, Italian critic Carla Lonzi, and Greek artist and activist Georgia Sagri among others. They have also worked to distribute texts by Alenka Zupančič, Alexander Kluge, Bini Adamczak, Carolyn Lazard, Denis Ekpo, Feminist Judgments Project, Houria Bouteldja, Huw Lemmey, and Teflon. Divided's impulse is to distribute writing that circulates in the art/theory realm to a broader audience. They work with mainstream distributors in UK, EU and US. <https://divided.online>

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I try to push the codes and programmes that we live by against each other to put them at risk. Raw materials are raw meanings. An optician eye scan, standardised architectural elements, memorial merchandise, booking references, industry inks... are slightly modified to arrest moments from the process as the final outcome. The work remains torn, conflicted (like I am!) and the process of that is open.

The wreaths are made in a factory by veterans and people whose lives have been affected by disability and loss due to British military activity. The red poppy is distributed as a symbol of remembrance by the charity that supports the armed forces and their families. It is associated with 'Flanders Fields', a war poem and a place in Belgium, where it is understood poppies grew between the graves of British soldiers killed and buried there during the First World War. The wreaths arrive in the post in individual boxes, each box bears the name of the person who assembled the flowers into the wreath shape.

The family tree is a construction of normality. The colour pigments in the paintings are from the pharmaceutical industry, normally used to spray-coat or colour different drugs (stimulants and repressants).

Marie Colvin was a journalist and a mediator of conflict zones and civil wars. She lost an eye during her career, and died in Homs, Syria in 2012. A Hollywood biopic has been made about her life starring Rosamund Pike. Colvin's portrait from The Financial Times is framed, with her eye centred, in a large frame that was originally fabricated for British conceptual artist Susan Hiller. Hiller died in 2019 and the frame has sat in storage unused since then. The packing label reads 'Hiller Susan, Empty Frame Homage to Marcel Duchamp: Aura'.

The works present the existence of the collective within the individual, and the individual within the collective.

ASTA LYNGE - CAMILLA WILLS
VOLUNTEER
6 March – 10 April, 2021

Asta Lynge (b. 1988, Copenhagen) works associatively across media, materials and processes. She is interested in the notion of progress and its inherent affiliation with technology. She was part of the CSM Associate Studio Programme (2013 - 16). Recent exhibitions include dépendance, Brussels (2021), Le Bourgeois, London (2019), Vermilion Sands, Copenhagen (2019, 2018) and Musée D'Elysée, Lausanne (2020).

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The stairs are made by assembling and taping together pieces of float glass (what windows are made of) and firing this in a plaster mould. For me, the object presents an impossibility.. The speed of arriving at the shape contrasts the slow process of fusing the pieces. The assembly is relatively quick, but the firing takes a week: within the first two hours temperatures rise to around 850c where the glass is liquid, the steps fuse with the sides and the gaffatape disappears. From then on it cools down around 2c per hour. Despite the controlled temperature-drop, the mould cools down unevenly, the sides get colder first and the centre last. This gradual setting of the material creates cracks in the glass. The heat also brings out the green hue already present and makes the glass opaque — taking away one of the main things we associate with the material: its transparency.

I wanted to work with glass because it takes up more and more space in the world. Architecturally, in the built environment always asking for more light, but also for communication infrastructure. When making a FaceTime call or a Google search, essentially, information travels with light through glass fibres. Ascending, descending.

The videos are a way of thinking about landscape and optics. One features the ad introducing the new electric Hummer. I wanted to work with this gas guzzling vehicle which is being relaunched this year as a 'green' electric vehicle. To resensitise the viewer, I placed it in a passe-partout and muted it. The screen becomes a vignette recalling an aesthetic associated with early family photography.

The plot seems to present us with a world that's (maybe) coming to an end, yet still offers plenty of unspoiled landscape to indulge in. The branding of the car suggests something revolutionary, useful and luxurious, tapping into a prepper mentality. Here the environment is a business incentive and technology is the infrastructure. The car facilitates an escape from the world, whilst simultaneously offering it back to you only to off-road and revel in.

How soft your fields so green, can whisper tales of gore is a line from the Led Zeppelin song used as the soundtrack in the hummer ad. It seemed appropriate as a title for this video which shows myself stealing some garlic from an industry supermarket. I shot it using a 360 camera that has two fish-eye lenses; one facing forwards and the other backwards. This type of camera is used mostly in VR allowing you to navigate a full view of what you are filming when applied correctly. When shown on a screen as here, all that information is packed into a rectangle. This distorts the image, making it look curved, as a map of the globe laid out flat.

I wasn't quite sure what I would film when I hired out the camera, I just knew that I liked how it bent reality. During February in lock-down Denmark there wasn't much going on outside and the only things open were the supermarkets and pharmacies. — So I thought ok, it will be an agricultural landscape of the global food economy, with the sound of the climate controls busy extending the life of fruit and vegetables.