

The Perimeter is pleased to present *Ensemble*, a group exhibition that brings together 11 artists exploring staging as a methodology for examining history through its incompleteness. Throughout this exhibition each artist takes part in a process of archival excavation, reimagining the ways in which we record and assign value to history - and in turn, determine what stories are told and remembered.

Ensemble unfolds in many acts. Borrowing its title from the etymological root *insimul* meaning “together, at the same time”, the term describes a group of performers who engage in the collective act of storytelling. By considering history as a composition, an image to be reconstructed and arranged, the theatre as metaphor opens up a speculative framework within the art historical canon. The stage becomes a site where both time and disbelief are momentarily suspended, a place to challenge dominant narrative structures and propose alternative futures.

Presenting newly commissioned and recent works, *Ensemble* draws on the motifs of drama to explore the study of historiography as a collective discipline. These motifs include staging as a device to construct narrative through choreography, oral history, performance, and collage.

Historiography & Archival Formats
Addressing the study of historiography, painters such as **Bendt Eyckermans** and **Tristan Pigott** consider the framing of gesture through an appropriation of the Western canon of art history, questioning the implications of an objective truth within an archive. Through the use of spatial intervention and installation, **Nikita Gale**, **JJ Guest**, and **Coumba Samba** expose the order and unseen structures which condition lived environments today.

Costuming & Choreography
Drawing from iconographic and popular content, costuming functions as a tool to transform and orchestrate the body. Through an arrangement of both physical and digital imagery, **Issy Wood** indexes cultural vernacular within the genre of classical painting. Wood's compositions consider the screen as a site of staging

identity. Using ultracontemporary references including found images and clothing, she applies the language of still life to deconstruct how props and costuming assign meaning through their positioning.

Artists **Adam Farah-Saad** and **Louise Giovanelli** employ techniques of sampling, or sequencing, that implement choreography as both a visual and temporal practice. Compositions are overlaid, interrupted, and spatially flattened, often rendering images suspended. This use of repositioning inside the frame acts as a relational strategy that complicates traditional narrative structure.

Storytelling & Staging

Rene Matić utilises dance and photography as a mode of resistance to challenge notions of origin and empire. In thematic parallel, the allegorical paintings of **Mohammed Sami** shift the perspective around autobiographical work by engaging a subjective voice through a quietness underlaid within the composition. Landscapes are both embodied and dislocated, where cropped images and framing materialise through the absence of a figure.

Anthea Hamilton's practice encompasses costuming, staging, and sculpture to blur the lines between public and private liminal space. In the absence of her collaborative performances, the audience is left with a site seemingly set to be re-activated. Fragments of Hamilton's score remain as an installation, where the poetic entanglement of costumes, props, found objects, sound and the hybridity of language act as a container in response to the existing architecture of a building.

With special thanks to Alice Black, Arcadia Missa, Carlos/Ishikawa, Emalin, Modern Art, Public Gallery, OOF Gallery, Thomas Dane and White Cube.

Curation and exhibition text written by Sasha Ercole.

Bookings via our website: theperimeter.co.uk/pages/visit

For press enquiries or images, please contact: info@theperimeter.co.uk

THE PERIMETER

EXHIBITION GUIDE

Ensemble
18 January – 4 April 2025



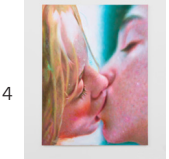
1 Anthea Hamilton, *Extensions*, 2021/2025
DIGITAL PRINT ON DIGIMURA-
COURTESY R. CRUMB© ANTHEA
HAMILTON. COURTESY THE
ARTIST AND THOMAS DANE
GALLERY.



2 Coumba Samba, *Plastic*,
2024
C-TYPE PRINT, 107 × 153 CM
COURTESY THE ARTIST AND
ARCADIA MISSA, LONDON.



3 Rene Matic, *we give a
lead to britain*, 2020
DIMENSIONS VARIABLE
VIDEO WITH SOUND, 12 MINUTES
2 SECONDS
COURTESY THE ARTIST AND
ARCADIA MISSA, LONDON.



4 Louise Giovanelli,
Harmony, 2024
OIL ON LINEN, 200 × 150 CM
COURTESY THE ARTIST.



5 Adam Farah-Saad, *They Want
Us Artists to Die*, 2025
BANKERS BOXES, METAL INSERTS,
GREEN FIRE GLASS, FUEL
BURNERS, OFFICE DESK
COURTESY THE ARTIST AND
PUBLIC GALLERY, LONDON.
© ADAM FARAH-SAAD



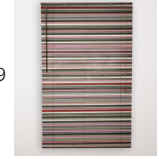
6 JJ Guest, *Marco and Robert*,
2024
14 PRINTS ON ALUMINIUM CUT
OUTS, POLES AND BASES,
320 × 160 × 225 CM
COURTESY THE ARTIST AND OOF
GALLERY.



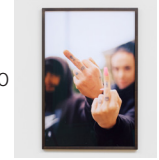
7 Adam Farah-Saad, *the face
of you, my substitute for love*,
2024
C-TYPE PRINT, JEWEL CD CASES,
WHITE POWDER COATED STEEL CD
SHELVES, 60 × 60 × 15 CM
COURTESY THE ARTIST AND
PUBLIC GALLERY, LONDON.
© ADAM FARAH-SAAD



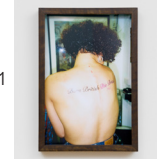
8 Adam Farah-Saad, *Will the
Sensitive Child Survive?*, 2024
DECONSTRUCTED TUNNEL SLIDE,
RESIN, 60 × 300 × 250 CM
COURTESY THE ARTIST AND
PUBLIC GALLERY, LONDON.
© ADAM FARAH-SAAD



9 Coumba Samba, *Stripe
Blinds*, 2024
WINDOW BLIND, ACRYLIC AND OIL
PAINT, 194 × 120 × 6 CM
COURTESY THE ARTIST AND
ARCADIA MISSA, LONDON.



10 Rene Matic, *My Brother
and Sister-in-Law, King and
Queen of Peterborough I*,
2021
INKJET PRINT, 72 × 48.8 × 3.5 CM
COURTESY THE ARTIST AND
ARCADIA MISSA, LONDON.



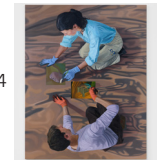
11 Rene Matic, *Rene at New
Wave Tattoo*, 2020
INKJET PRINT, 26.4 × 18.3 × 3.5 CM
COURTESY THE ARTIST AND
ARCADIA MISSA, LONDON.



12 Nikita Gale, *FIXED LOOPS III
& IV*, 2019
CONCRETE, POLYURETHANE
FOAM, TERRY CLOTH, STEEL,
III - 141 × 55.2 × 33 CM
IV - 134.6 × 45.7 × 33 CM
COURTESY THE ARTIST;
COMMONWEALTH AND COUNCIL,
LOS ANGELES; AND EMALIN,
LONDON.

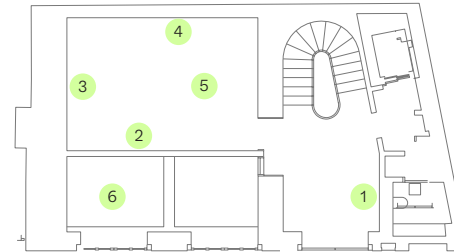


13 Mohammed Sami, *My Son's
Clothes*, 2018
ACRYLIC ON LINEN, 200 × 230 CM
COURTESY THE ARTIST AND
STUART SHAVE/MODERN ART.



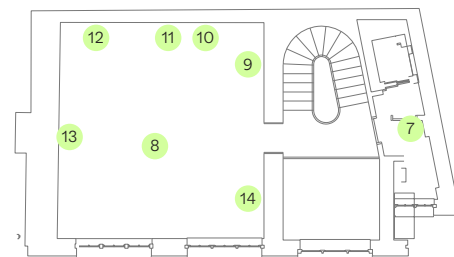
14 Tristan Pigott, *Two Orders*,
2024
OIL ON CANVAS, 160 × 120 CM
COURTESY THE ARTIST.

Ground Floor

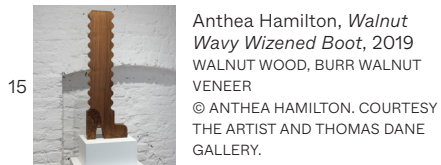


- 1 Anthea Hamilton, *Extensions*, 2021/2025
- 2 Coumba Samba, *Plastic*, 2024
- 3 Rene Matic, *we give a lead to britain*, 2020
- 4 Louise Giovanelli, *Harmony*, 2024
- 5 Adam Farah-Saad, *They Want Us Artists to Die*, 2025
- 6 JJ Guest, *Marco and Robert*, 2024

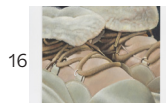
First Floor



- 7 Adam Farah-Saad, *the face of you, my substitute for love*, 2024
- 8 Adam Farah-Saad, *Will the Sensitive Child Survive?*, 2025
- 9 Coumba Samba, *Stripe Blinds*, 2024
- 10 Rene Matic, *My Brother and Sister-in-Law, King and Queen of Peterborough I*, 2021
- 11 Rene Matic, *Rene at New Wave Tattoo*, 2020
- 12 Nikita Gale, *FIXED LOOPS III & VI*, 2019
- 13 Mohammed Sami, *My Son's Clothes*, 2018
- 14 Tristan Pigott, *Two Orders*, 2024



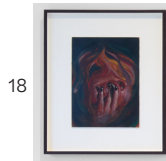
15 Anthea Hamilton, *Walnut Wavy Wized Boot*, 2019
WALNUT WOOD, BURR WALNUT VENEER
© ANTHEA HAMILTON. COURTESY THE ARTIST AND THOMAS DANE GALLERY.



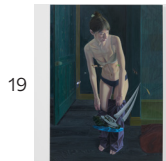
16 Issy Wood, *SSSSSRI*, 2024
OIL ON LINEN, 175 × 215 × 5 CM
COURTESY THE ARTIST AND CARLOS/ISHIKAWA.



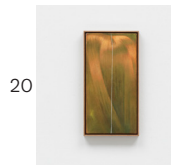
17 JJ GUEST, *FOR LOVE NOR MONEY (1)*, 2024
PRINTS ON ALUMINIUM,
256 × 60 × 1.5 CM
COURTESY THE ARTIST AND OOF GALLERY.



18 Bendt Eyckermans, *Bound*, 2024
OIL ON PAPER, 49.3 × 41.3 × 2.5 CM
COURTESY THE ARTIST AND CARLOS/ISHIKAWA.



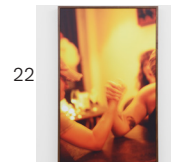
19 Tristan Pigott, *God in the Machine*, 2024
OIL ON CANVAS, 140 × 100 CM
COURTESY THE ARTIST.



20 Louise Giovannelli, *Equator*, 2024
OIL ON LINEN, 40.75 × 20.6 CM
COURTESY THE ARTIST AND WHITE CUBE.



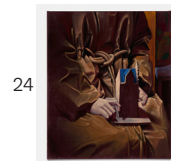
21 Tristan Pigott, *Hylozoism*, 2024 - 2025
OIL ON CANVAS, 30 × 35 CM
COURTESY THE ARTIST.



22 Rene Matic, *Amelia and Amy, La Camionera, London*, 2024, 2024
ARCHIVAL PRINT ON PERSPEX,
WOOD AND ELECTRICAL CABLE,
154 × 107 × 15 CM
COURTESY THE ARTIST AND ARCADIA MISSA, LONDON.

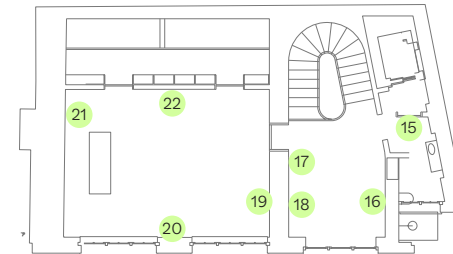


23 Nikita Gale, *LOCKED LUNGS*, 2021
CLEAR ACRYLIC 4" LOCKED GROOVE RECORD, RECORD PLAYER, SPEAKERS, AMP, ACRYLIC SHELF, 25 × 31 × 20 CM
COURTESY THE ARTIST; COMMONWEALTH AND COUNCIL, LOS ANGELES; AND EMALIN, LONDON.

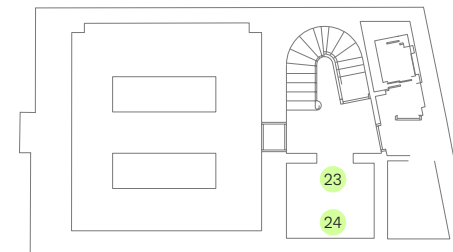


24 Bendt Eyckermans, *Rain-drenched autumn palace*, 2022
OIL AND INK ON LINEN, 59 × 50 CM
COURTESY THE ARTIST AND CARLOS/ISHIKAWA.

Second Floor



Archive



- 15 Anthea Hamilton, *Walnut Wavy Wized Boot*, 2019
- 16 Issy Wood, *SSSSSRI*, 2024
- 17 JJ Guest, *For love nor money (1)*, 2024
- 18 Bendt Eyckermans, *Bound*, 2024
- 19 Tristan Pigott, *God in the Machine*, 2024
- 20 Louise Giovannelli, *Equator*, 2024
- 21 Tristan Pigott, *Hylozoism*, 2024 - 2025
- 22 Rene Matic, *Amelia and Amy, La Camionera, London*, 2024, 2024

- 23 Nikita Gale, *LOCKED LUNGS*, 2021
- 24 Bendt Eyckermans, *Rain-drenched autumn palace*, 2022