

## artist's statement

I am a multidisciplinary conceptual artist. The premise of my practice is play. Underpinning my oeuvre, I am the central organic pin.

Detritus is my prop. I actively curate collected street debris, wooden and metal structures from pallets to bicycle wheels; building materials; objects; and wood blocks. Extending their use, I weave with autoethnographic writing; audio snippets; lights; tape; and camera footage to create installations. Energies and patinas connect underneath the surface of the perceived insignificant, which is then revealed; our united webbed stories are invisible to the naked eye. Here, I see beauty beneath our daily, surreal, or abstract psychological, and sociological, portraiture.

Elements of my performance strive to find a microscopic platform within this kaleidoscopic chaos. As with Jessica Stockholder and Robert Rauschenberg, I strive to find my own visual language. For commissions, I manipulate 2D and 3D portraits or installations to my specific vision through painting and monoprints. Writing anchors and dissects the strands, documenting my practical work on location.

I will be engaging in *Live Play*, participating in my work over the exhibition period. Using the extremes of active resting on the floor and playing with the silent disco format.

Each project feeds into the next, igniting chance, flow, and change, creating a circus of thought and flux on the move. My intention this year is to look for public spaces and to continue my experiments on location in Brighton and abroad.

## artist's statement

Liz Schwarz is a multidisciplinary conceptual artist. The premise of her practice is play. Underpinning her oeuvre, she is the central organic pin.

Detritus is her prop. Schwarz actively curates collected street debris, wooden and metal structures from pallets to bicycle wheels; building materials; objects; and wood blocks. Extending their use, to weave with autoethnographic writing; audio snippets; lights; tape; and camera footage to create installations. Energies and patinas connect underneath the surface of the perceived insignificant, which is then revealed; our united webbed stories are invisible to the naked eye. Here, she sees beauty beneath our daily, surreal, or abstract psychological, and sociological, portraiture.

Elements of her performance strive to find a microscopic platform within this kaleidoscopic chaos. As with Jessica Stockholder and Robert Rauschenberg, Schwarz strives to find her own visual language. For commissions, Liz manipulates 2D and 3D portraits or installations to her specific vision through painting and monoprints. Writing anchors and dissects the strands, documenting her practical work on location.

Liz will be engaging in *Live Play*, participating in her work over the exhibition period. Using the extremes of active resting on the floor and playing with the silent disco format.

Each project feeds into the next, igniting chance, flow, and change, creating a circus of thought and flux on the move. The artists' intention this year is to look for public spaces and to continue experiments on location in Brighton and abroad.