

Sorry you missed me – A Curatorial Chat

Rafael Barber Cortell (RBC) What do you think is missing here?

Léa Herbeth (LH) Something that hasn't happened yet

Inês Gerales Cardoso (IGC) Or something yet to be revealed

Nepheriti Oboshie Schandorf (NOS) Maybe it is something that you have to look for?

Tanya Karina Pragnell Lopez (TKPL) But how to engage with something you've never experienced?

LH You either have to be there in the moment, or accept that you only witness the traces of something that passed

NOS The Fear Of Missing Out

IGC Maybe to miss something is to somehow become involved with it

TKPL Yeah, but you need to know you're missing out on something

NOS So, you're a visitor to the show – what do you see?

TKPL How would you know that Hanne performed? That there's a new rule in the exhibition space? That Marco's piece evolved from the Reading Group?

NOS And that the title of the show comes from Navine's work?

Or that Larry's jam is a one-time thing?

IGC The show's title indicates a sense of missing but not necessarily of loss. You might not be present at the time the works took place, but you can access them through the project's many entry points

LH It's not necessary for the audience to fully grasp everything that occurred. The traces left in the space can function as indices

RBC By the way, dear visitor, we hope you are enjoying the gloves...

LH Something we haven't touched upon yet is space. In missing, there is a disjointed temporality but also porosity in space

IGC The audience will have to navigate the works in the show alongside the other three projects

NOS And negotiate the tensions between them, which presents questions and creates multiple answers

RBC The multiple questions and answers affecting each other evokes the concept of contagion that we started with, which has brought up ideas of communication and transmission

TKPL We see the works in the show as encapsulating transmission in some form.

But apart from having these works spread throughout the gallery space, how to identify our own curatorial position without merging it with the identity of the artworks in the show?

IGC Perhaps there doesn't have to be such a clear-cut division – the works created by the artists we are working with are linked very closely to our curatorial position

NOS Our position of lightness and resistance?

LH We had certain urgencies at the beginning, rethinking the core components of an exhibition.

And 'Sorry you missed me,' in a time where presence is of the essence, is a bit of a provocation

TKPL You experience the works and you have an instinctive reaction

RBC Talking, drifting, speculating... As John Cage said, it's less like an object, more like the weather

TKPL But you need to know you missed it! It's like when the postman brings you a parcel – he'll always leave a note saying 'Sorry, I missed you, but please pick your parcel up here'

LH So this is our note, our index

RBC The audience has the agency to create their own narrative

IGC Absence or 'missing' creates space for the imagination – it jogs creativity and stirs connections

RBC Disrupting the assumed codes of transmission within the contemporary moment

NOS To be continued

TKPL In the space

IGC In your hands

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Sorry you missed me links six artists negotiating codes of transmission. The original performances, sound-based sculpture, temporary wall painting and online commissions exist in between the other projects, inviting audiences to navigate moments of contamination and come into contact with traces of missed connections.

Marco Godoy's *If I were in your shoes (bread, education, freedom)* responds to discussions held in a series of reading groups as part of the curatorial research for the show. Addressing the dynamics of empathy heard, felt and handed down in political protest, the artwork unfolds in three parts: a short film online, performances outside the galleries and a projection within the space.

In *The Public is Touching (The Iron Fist in the Rubber Glove)* by Amy Spiers and Catherine Ryan, security guards request that visitors wear gloves as a condition of entering the exhibition space. This seemingly innocuous gesture reflects on the protocols of security and hygiene that govern the public domain, creating an absurd spectacle of protection against contamination or direct contact.

In *Phallucinations*, a character created by Hanne Lippard has sent a "spam email" ahead of the artist's live reading on the show's opening night. Impotent man-made monuments and phallic cacti live on in an installation after the performance, as the remainders of frustrated communication.

Navine G. Khan-Dossos' large-scale diptych uses the form of Morse code, and its colours reference the RGB digital palette. "Sorry you missed me" (the name of the work and the title of the show) and "Sorry I missed you" are two encrypted messages that face each other in dialogue, considering the failed encounters that often arise in the transfer of information.

On Saturday 19 March, Courtyard Gallery 2 hosts Larry Achiampong's *Jam in the Dark*, a sound-sculpture experiment that is ever-changing and improvised in pitch-black space. The artwork is an act of rebellion against the traditional indicators of status and hierarchy, using darkness as a unifying presence between audience and musicians.



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