

EXHIBITION CURATED BY PAI32
AND ILSA BRITTAIN

WILD UPLOADED PREQUEL

Exhibition *WILD UPLOADED, Prequel*

Curated by PAI32 team and Ilsa Brittain.

OPENING NIGHT: Thursday, May 1, 6 — 9 pm

EXHIBITION DATES: May 1 – 18, 2025

SOUND WAVES PERFORMANCE: May 10th, 2 — 3 pm

ARTIST TALK: May 18th, 2 pm

LOCATION: ASC Gallery, Handbag Factory, Vauxhall, 3 Loughborough St, London SE11 5RB

WILD UPLOADED, Prequel is a multimedia exhibition exploring the convergence of organic life, consciousness, and technological evolution. It challenges the notion of nature and technology as opposing forces, instead presenting them as deeply intertwined systems that shape and redefine each other. As advancements in artificial intelligence, genetic modification, and digital networks accelerate, the exhibition considers how human intervention both disrupts and mirrors natural evolutionary processes.



Inspired by Robin Wall Kimmerer's *Braiding Sweetgrass*, ***WILD UPLOADED, Prequel*** reflects on the idea that intelligence—whether biological or synthetic—emerges through relationships. From the symbiotic networks of fungi to the decentralised logic of machine learning, the exhibition examines how systems evolve through connection, cooperation, and adaptation. It draws on Merlin Sheldrake's research into fungal intelligence, suggesting that mycelial networks and digital infrastructures operate in strikingly similar ways—both as invisible yet powerful forces shaping their environments.

“All flourishing is mutual.” – Robin Wall Kimmerer

Through installations, sculpture, digital media, and interactive works, the exhibition explores themes of mutation, symbiosis, and emergence, questioning the boundaries between the organic and the synthetic. As Kimmerer writes, “All flourishing is mutual.” ***WILD UPLOADED, Prequel*** expands on this idea, asking what it means to exist in an era where biology and technology are no longer distinct but co-evolving.

The exhibition invites viewers to reconsider the role of artificial intelligence, biotechnology, and digital systems as part of a broader ecological narrative—one that extends beyond human agency. Are we uploading intelligence into machines, or are we simply revealing nature's existing patterns in a new form? By weaving together scientific knowledge, indigenous wisdom, and speculative futures, ***WILD UPLOADED, Prequel*** creates a space to reflect on life's shifting landscapes and our place within them.

SOUND WAVES Performance as part of the 'Wild Uploaded, Prequel' art show.

SOUND WAVES a new way to experience Art.

Join us for something new! A contemporary and innovative art show - Wild Uploaded, Prequel - experienced through waves of sound. Allow your senses to converge and open.

Wild Uploaded, Prequel is a multimedia exhibition exploring the convergence of organic life, consciousness, culture, and technological evolution. Curated by PAI32 (www.pai32.com) and Ilsa Brittain (www.ilsabrittain.com) and hosted by ASC gallery (www.ascstudios.co.uk)

SOUND WAVES is a one hour experience led by Jessica Holley of Shed Light London (www.shedlightlondon.co.uk) in the midst of this exciting exhibition. Jessica is an expert in using the unique qualities of crystal bowls to create vibrational environments that open possibilities of connection and new perspectives. Her intuitive approach will create an immersive experience, where tone and vibration amplify the possibilities of each piece and encourage new ways of looking at them.

Participants are invited to stand or sit cross-legged in small groups, moving fluidly through the space during gentle pauses in the performance. These transitions allow for deeper reflection, as each shift aligns with a new artwork and a new frequency. The result is a deeply sensory, one-of-a-kind experience that redefines how we connect with exhibitions—through presence, resonance, and a shared moment of multimedia art.

FEATURING ARTIST:

Abi Freckleton @abifreckleton

Andrita Yuniza @andritaorb

Cristiano Di Martino @cristianodmartino

Ilsa Brittain @ilsabrittain

Isabella Atkinson-Bradbury @izzyatkinsonbradbury

Juliet Ferguson Rose @julietfergusonrose

Masha Ivanova @mashai_art

Eveleigh Evans @eveleigh_evans

Minye Yue @mingyes_project

Phoebe Corker-Marin @miss.corkermarin

Qibai @qibai_700

Wu Yijia @ikeeabug

Yu Pan @yupan2030

*Most of the artworks are available for sale. Contact PAI32 or Ilsa Brittain for art prices.
info@pai32.com or ilsabrittain@gmail.com.*



ABI FRECKLETON in collaboration with JULIET FERGUSON-ROSE

PORTAL II

Ceramic fragments, glaze (collaboration with Juliet Ferguson-Rose) 25 x 25 x 3 cm 2023

Portal explores themes of fragmentation and transformation through ceramic shards fused with glaze. In collaboration with Juliet Ferguson-Rose, the piece reflects the tension between destruction and creation, where broken elements form a new, abstract structure. The work invites contemplation on memory, time, and the beauty found in imperfection.

Abi Freckleton lives & works in Hertfordshire and London. She studied BA Fine Art at Chelsea College of Art, has held residencies at the University of Hertfordshire and Eastcheap Projects and is currently a fellow at Digswell Arts Trust. Her work has been shown in galleries across the UK, including Kingsgate Project Space, Turf Projects, Broadway Gallery, MK Gallery, The NewBridge Project and Exeter Phoenix Gallery. Her solo show curated by Kristian Day at Q&C Gallery in Cambridge ran 9th June - 14th July 2023.



ANDRITA YUNIZA

Collaborator for this work:
Rida Mughal and Miranda
Shou; Supported by LifeFabs
Institute

SIMULACRUM

*Video SEM images,
Microscopy, Computational
design, 5min single-channel
2025*

IN A LANDSCAPE

*Bio-based materials, Lightbox
Variable Dimensions 2024*

Today, we live in a world that is a copy of a copy. Is it questionable whether we live in a reality, a simulation of reality, or within a copy of the simulation? The digital world blurs the physical and digital worlds threshold, creating a hyperreal reality. In a media-

saturated world, simulacra have become so prevalent and sophisticated that it has begun replacing reality. The hyperreality state is where the distinction between the real and the simulation has collapsed. A simulacrum is a copy or representation of something that has no original, or whose original is either lost or irrelevant.

This work attempts to challenge digitally produced work with a copy of microorganisms in multiple scales through microscopy, SEM images, scanned objects, photographs and computational design.

Andrita Yuniza is an interdisciplinary designer who works with multimedia. She studied sculpture under Raimund Kummer at HBK Braunschweig (2016-2017) and pursued postgraduate study from Bio-Integrated Design, The Bartlett School of Architecture (2022-2024). Andrita produced pavilion and macro scale sculpture, exploring the relationship between human and nature, before working in micro scale. In her creative work, she has been exploring a co-creation process of bio-based materials with microorganisms, focusing on interconnectivity across scales.



CRISTIANO DI MARTINO

BORROWED TIME

Glazed Ceramic Steel 36 x 46 x 27cm 2023

A mutation of nature and technology, of past and future. 'Borrowed Time' speaks to the condition of being human in an era where the boundaries between biology and machinery, freedom and restriction, life and decay, are constantly shifting. We are all on borrowed time, caught in the beautiful, terrifying mess of it all, reaching for something beyond our grasp.

Cristiano Di Martino (BA, Accademia di Belle Arti di Firenze, 2009) is a visual artist living and working in London since 2014. Recent exhibitions include *In the Darkness of Bones*, St. Chads Project, London (2024); *The Way of All Flesh*, Saatchi Gallery, London (2024); and *Nova Libertatia*, Forum Studios, Rome (2024). In the same year, he was awarded the DYCP art grant from Arts Council England.



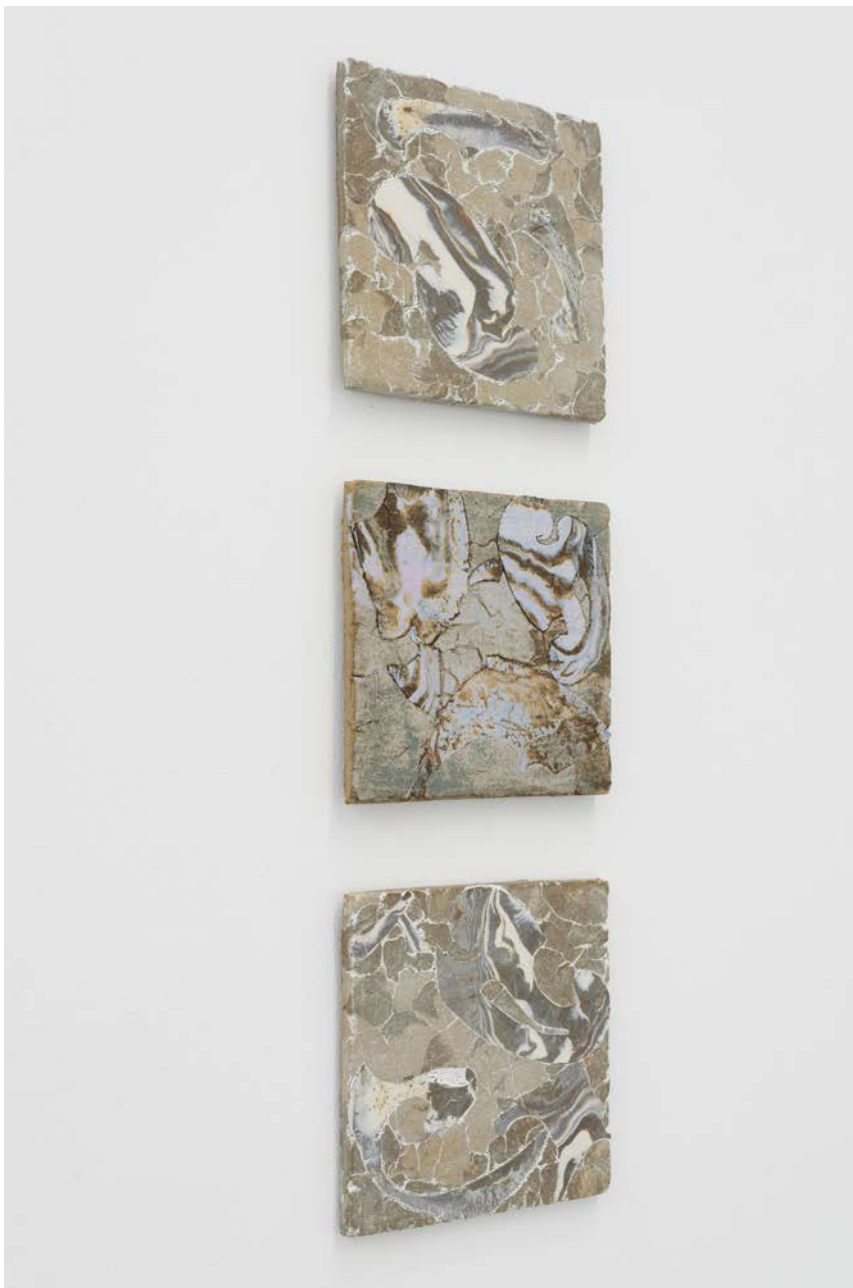
**EVELEIGH_EVANS RATTLE —
(SHAKE, TRANCE, ECHO)**

*Flocked Blood, Hair, Polystyrene,
Carbon 2.4m x 1.4m x 1.4m 2023*

Early percussive objects tell stories of coming together, amplifying rhythmic bonds to place, belief, and our sense of the unknown. Rattles are endowed with an apotropaic function, or protective magic. Sounds made transcend our bodies, beyond ourselves echoing back the call and response of our existence.

David and Melissa Eveleigh-Evans have been partners since 1998, when they met at the RCA. Using a language of Grotesque Minimalism, their practice is a dialogue that looks at sign systems across history, encompassing both modern and ancient archetypes.

Their focus is “things the mind already knows”, forms and matter that have historically held transcendence, the objects of power and charged materials that continue to be an expression of human culture, from the earliest recorded history to present day industrial practice.



JULIET FERGUSON-ROSE

SQUARE COLLAGE I, 11, 1V

*Glazed porcelain, terracotta
and stoneware ceramic, 3
pieces 18 x 18 x 1 cm 2023*

Clay, comprised of compressed fine particles of mineral, flora and fauna, arranged and rearranged, become assemblages of relics preserved in time, present and past. Burial, excavation, memory, creation and metamorphosis are all present at the same time.

Juliet Ferguson-Rose is a London-based artist and sculptor. She received a First-Class degree in Fine Art from Newcastle University (2015) and graduated from the Royal College of Art (2023). She is a recipient of Arts Council England Grants (2017 & 2018), the Sir Alistair and Lady Pilkington Award (2022) and the Charlotte Fraser Prize (2023). Ferguson-Rose has undertaken residencies with Collective Matter, London and Joya, Spain. Solo Show Assemblage at Frestonian Gallery June - August 2024



ILSA BRITTAIN

THE CROSSING

Acrylic on canvas over panel 150 x 120cm 2024

Fabric comes from natural life forms that have been human-crafted down a long line of culture throughout history. While it folds uniquely every time it is positioned or dropped, it is also bound, restricted, by the logic of physical laws. It is the uniqueness of a life moment, arrived at via the uncountable interwoven threads of intentional, accidental, and determined actions, that is reflected in the work.



ILSA BRITTAIN

BALANCED RELATIONSHIP

*Acrylic on cube 30 x 30 x 30cm on cube 3 x 3 x 3cm
2025*

The work speaks of relationships, between the illusory and the physical, between potential and actual, between what is seen and what is not, between nature-made and human-made. Life is a balance of relationships.

Ilsa Brittain - ASC member at Grafton Quarter, Croydon, studio GG09. Ilsa received her MFA at the New York Academy of Art 2012-2014 and has since been living and working in London, UK. She has exhibited widely with various groups in galleries in London: Feelium Gallery, Kupfer Gallery, Unit 1 Gallery, CAC gallery, Mall Galleries, CBPP, Lacey Contemporary. And abroad: Flowers Gallery, New York; C24 Gallery, New York; LIA Leipzig.



ISABELLA ATKINSON-BRADBURY

MALOCCLUSION

Galvanised Steel Unistrut with Mounted 43" Monitor, CRT Monitor, Digitally Rendered Video and Images, 3D Printed FDM Teeth. Concrete, Silicone, Silver, Plaster Gilded Aluminium, Foam, and Charcoal Jesmonite Tooth Artefacts. Automated Turntable with Stepper-motor, digitally fabricated tooth 2.5 x 2.75 x 0.5 m 2024

MALOCCLUSION depicts a post-human cyborg lab, where a digital entity has attempted to replicate a human tooth. Due to glitches made where software cannot accurately replicate bodily materiality, the produced scans are distorted and abstract. The 'malfunctioned' teeth have now been disregarded by the entity and archived, acting as artefacts that signify notions of data decay, the glitch, and the limitations of modern digital technologies.

Isabella Atkinson-Bradbury (b. 2001, London, England) is a visual artist exploring the ephemeral nature of virtuality through installation. Her practice revolves around two central themes: the body and the digital. Aiming to investigate the relationship between the blurring boundaries of virtual and reality, she questions how the integration of such technologies in our society have intertwined with our bodily sensory experiences. She is primarily concerned with the glitch, data decay, post-humanism, the cyborg, the digitally intangible, and data archiving.



MASHA IVANOVA

LOST LAMB

Oil on linen canvas 120 x 100cm 2024

This piece explores themes of vulnerability, transition, and digital displacement. The lamb, a symbol of innocence and fragility, appears suspended in an incomplete space—its form both present and dissolving. The checkerboard background, reminiscent of digital transparency, suggests a state of in-betweenness, where identity and belonging feel uncertain.



MASHA IVANOVA

FRAGMENTATION

Marble, graphite 45 x 34 x 5cm 2018

Fragmentation explores the imperfect and fragmented nature of recollection. Memories shape our identity, yet they appear in incomplete pieces rather than as a whole. The more significant a memory, the more vivid and detailed it becomes, but analysis often causes elements to fade or distort. This work reflects the tension between perception and reality, highlighting the inherent incompleteness of memory.

Masha Ivanova - an internationally active artist and curator working at the intersection of new media, internet art, installation, and research. She has lived and worked in Paris and Seoul and is now based in the UK under the Exceptional Talent Visa.

Masha is the curator and founder of PAI_32, an innovative platform for art initiatives. In 2024, she curated two London exhibitions: "This City Was a Forest" at Kupfer Gallery, and "Wind, Sand, and Stars" at Feelium Gallery.



MINYE YUE

STEM SERIES

*Mixed yarn hand woven 15
x 15 x 500cm 2024*

From the Naked Stem Series.
The illusion of new life forms
are created using textiles, the
fibres of which are derived
from living forms, and
reference the bioengineered
plant cells that have been
created to enhance chosen
characteristics.

Minye Yue is multidisciplinary visual artist who expresses her art work through texture, stitching, weaving, pattern making, material development and other various forms of media. Having previously worked with Byredo, Samsung, National Geographic and many more.



PHOEBE CORKER-MARIN

**MAQUETTES FOR
'TOGETHER'**

*Polyurethane rubber and
elastic cord variable: 15 x 15
x 15cm - 5 x 5 x 5cm 2023*

Using a small scale to invite an intimate examination, these fragments speak of skins that have been lived in, processes that have been gone through, evolution that has taken place. Created in response to International Women's Day and a desire to expand the definition of what it means to be a woman. The work is experimental, carefully examining the effects of small changes to single variables.

Phoebe Corker-Marin undertook a bachelor's degree in Experimental Psychology. During her degree she realised that her interest in the emotions and feelings of others was more personal than empirical. She therefore pivoted and began a master's degree in Textiles at the Royal College of Art. At the RCA she established herself as a figurative sculptor. Her first solo exhibition, 'Exploding the Process,' took its name from technical diagrams in which each component of a mechanism is shown separately and yet in relation to one another. Divided into two sections, the exhibition explored process and piece.



QI BAITING (QI BAI)

WINDOW SERIES - SUPERNOVA

Canvas, Frame, Sphere, Strings, Light, Iron Wire 60 x 90cm 2023

Focusing on narrative objects and sculptural installations, Qibai's fascination with stargazing informs the way she perceives her work — as constellations, mapping time and space through a vertical cosmological perspective. Living near forests and mountains has deepened her connection with natural philosophy, influencing her artistic engagement with landscape-based practices and the spiritual dimensions of art. Qibai is committed to bridging the fragmentation of everyday experience with the continuity of subjective consciousness. Through the dialogue between objects and space, she invites viewers to rediscover the flow of time and the hidden rhythms of the world.



TRADEWIND

*Wood, Plastic, Glass, Cloth,
Crystal, Sand, Found Objects*
35 x 20 x 110cm 2025

Qibai holds an MA in Contemporary Art Practice from the Royal College of Art and a BA in Painting from Renmin University of China. In 2023, her work *Secret Sounds* was permanently collected by the Renmin University Art Museum, and she became the youngest artist featured in *Sculpture* magazine's Artist Independent Column (Vol. 28, Issue 4). Her works have been exhibited at Tate Modern (London), Arsenale (Venice), The Fitzwilliam Museum (Cambridge), and Phoenix Center (Beijing).



YIJIA WU

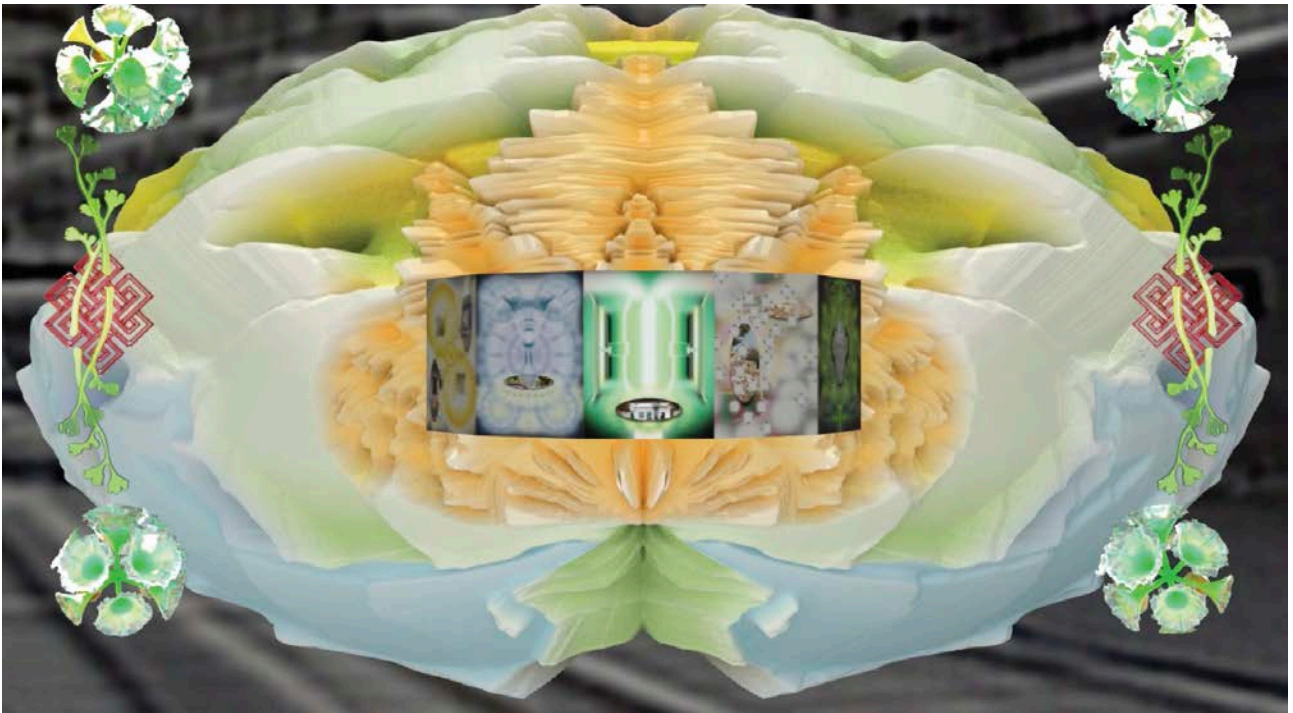
MEMORIES FILLED INTO EVERY GAP OF TIME

Alabaster, soapstone, mild steel, brass, silver, egg slicer, hemp string, silk, grain, wood.

Installation size is variable 2023 - 2025

Rooted in the everyday, this installation draws on mundane objects and materials to explore the overlooked poetics of everydayness. By reexamining the symbolic and cultural meanings carried by each medium, the installation unfolds as a layered narrative that mirrors the artist's experiences of migration, shaping a language that is at once absurd yet familiar, nostalgic yet present.

Yijia Wu (b. 1997, China) is a multidisciplinary artist based in London and currently a resident at the Sarabande Foundation. She holds a BA in Fine Art from Central Saint Martins (2021) and an MA in Contemporary Art Practice from the Royal College of Art (2023). Her work has been shown at Tate Modern, BBC One, and the Ulay Foundation in Slovenia, and featured in group exhibitions including *Enosis* (Apsara Studio, London), *No Man's Land* (A.P.T. Gallery, London), and *The Poetics of Reverie* (Yongfu 70, Shanghai). In 2024, she held her first solo exhibition, *Roots in the Wind*, at Crum Heaven, Stockholm. Wu's works are part of the University of the Arts London Collections.



YU PAN

CONDITIONING AND NOT BEING MENDED, MONG VARANASI

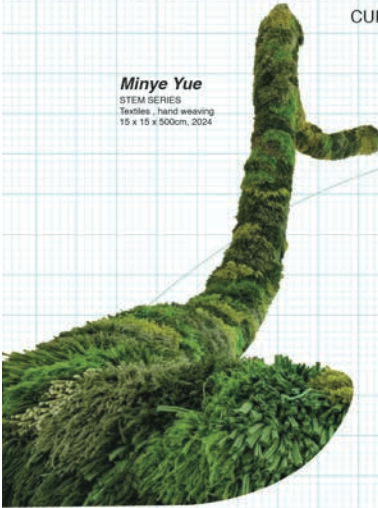
Video, 1080p/4K, 2023

How can one seek peace amid the chaotic status quo and step into our inner Mong Varanasi? Mong Varanasi, from ancient India, means ideal and magical place of bliss. This work takes you through 12 vows of Medicine Buddha, a moment to pause and look beyond the day-to-day material world.

Yu Pan (b.1994) is a visual communicator and multidisciplinary artist who works with a range of design instruments and media. He holds a Master's Degree in Visual Communication from the Royal College of Art. He delves into the study of Buddhism, exploring its integration with the social sciences and philosophy through a contemporary approach.

EXHIBITION **WILD UPLOADED, PREQUEL**
CURATED BY PAI32 TEAM AND ILSA BRITTAIN LOCATION ASC Gallery

Minye Yue
STEM SERIES
Textiles, hand weaving
15 x 15 x 500cm, 2024



Juliet Ferguson-Rose
SQUARE COLLAGE II
Glazed porcelain, terracotta,
stoneware ceramic
15 x 15 x 1 cm, 2023



Masha Ivanova
LOST LAMB
Oil on linen canvas,
120x100cm, 2024



Phoebe Corker-Marin
MAQUETTES FOR 'TOGETHER'
Polyurethane rubber & elastic cord,
Variable, 20 pieces, each measuring
between 15x15x15 cm to 5x5x5 cm
2023



Qi Bai
TRADEWIND
Installation, wood, mixed
media, 35x20x110cm



Abi Freckleton and Juliet Ferguson-Rose
PORTAL
Ceramic fragments, glaze,
23 x 23 x 3 cm, 2023



Ilsa Brittain
THE CROSSING
Acrylic on canvas over panel,
150 x 120cm, 2023



Masha Ivanova
FRAGMENTATION
Marble, graphite,
45x34x5cm, 2018



MOST OF THE ARTWORKS ARE AVAILABLE FOR SALE.
PLEASE CONTACT PAI32 OR ILSA BRITTAIN FOR ART PRICES.
INFO@PAI32.COM

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pai32.com



ilsabrittain.com

WILD UPLOADED, PREQUEL

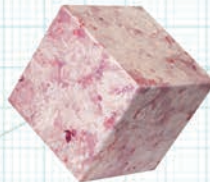
Curated by PAI32 TEAM and ILSA BRITTAIN | LOCATION: ASC Gallery



ascstudios.co.uk



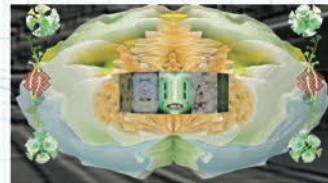
Eveleigh Evans
RATTLE — (SHAKE, TRANCE, ECHO)
Flocked Blood, Hair, Polystyrene,
Carbon, 2.4m x 1.4m x 1.4m, 2023



Ilsa Brittain
BALANCED RELATIONSHIP
Acrylic on cubes,
30 x 30cm on cube 3 x 3cm, 2025



Cristiano Di Martino
BORROWED TIME
Glazed Ceramic, Steel,
36x46x27cm, 2023



Isabella Atkinson-Bradbury
MALOCCLUSION
Installation: Galvanized Steel Unistrut
with Mounted 43" Monitor, CRT Monitor,
Digitally Rendered Video and Images, 3D
Printed FDM Teeth, Concrete, Silicone,
Silver, Plaster, Glazed Aluminium, Foam,
and Charcoal Jesmonite, Tooth Artefacts
2.5 x 2.75 x 0.5 m (Main Structure)
35 x 35 x 37 cm (Turntable) 29 x 21 x 22
cm (Tooth Sculptures), 2024

Yu Pan
CONDITIONING AND NOT
BEING MENDED, MONG
VAFANASI
Medium and dimensions:
Video, 1080p/4K, 2023



Qi Bai
WINDOW SERIES -
SUPERNOVA
Canvas, metal, fabric,
60x80cm
2024



Andrita Yuniza
in collaboration with Rida Mughal &
Miranda Shaw, Supported by Lifefab
Institute.
VIDEO: SIMULACRUM
Media: SEM images, microscopy,
computational design
Dimension: 5-minutes single-channel
video
Year: 2025
SCULPTURE - IN A LANDSCAPE
Media: Bio-based materials, light box
Dimension: variable dimensions
Year produced: 2024

Yijia Wu
MEMORIES FILLED INTO EVERY GAP OF TIME
Installation, size variable, alabaster, grain, bed
frame, mild steel, brass, silver, soapstone, salad
silver, hemp string, 2023

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