



AMPLify Participating Artist Biographies



Lauren Clifford-Keane (she/her)

I am 19 years old and from Cardiff. I finished sixth form this year. My main interest is in digital media, particularly Film/TV, with skills in editing, writing, recording (on my Iphone). I enjoy listening to music, casually playing video games. I'm interested in the way I can combine digital media and games in a creative way. I particularly like the idea of using storytelling within the context of digital media and games, as creative writing is something that I'm passionate about.

I'm looking forward to working in a more artistic setting and developing cool ideas alongside other artists.

Kelly Emelle (she/her)

Born in Nigeria and raised between Lagos and London, I understand the power stories have in shaping our view of the world, ourselves, and the future. As a queer black woman, I am focused on bringing underrepresented stories to light. Thus, I continually seek to expand my imagination beyond the constraints that a capitalist cis-heteronormative society place upon it, using storytelling as a means to imagine new futures. While I work mainly in narrative filmmaking, I am interested in gaming, music videos, art installations and interactive/digital art.

Jules Fennell (they/them)

Jules Fennell is a multimedia artist from Norwich. Their work so far has primarily been focussed on performing as their drag alter-ego "Discount Dandy" using masks, make-up and costume to play with the ideas of gender presentation and to create a hyper-stylised and boldly queer persona. Their recent work has focussed around drag in the cinematic medium,

using their background in script-writing to bring more of a narrative feel to their performances. Going forward, they are interested in exploring their experiences with neuro-divergency, trauma and mental illness to create something which is camp and visually inventive, but also touches on deeper themes about what it means to exist as a marginalised identity.

Poppy Jones-Little (she/her)

I work with sculpture, photography & virtual lecture-performances to explore 'lumps' and their 'lumphood'.

A lump tends to be *without* - *without* recognisable form, *without* present purpose, *without* immediate function.

Unlike the consciousness we pay to 'objects' and 'things', we tend to overlook and avoid encountering lumps. The 'lumpenpack', 'lumpensammler' and 'lumpig' within the German language allude to refuge and scraps, that which is wretched or worthless. These thoughts fuel my making as the materials utilised are largely 'waste'. The current climate crisis and ecological emergency reinforced this decision, compelling me to consider how I might produce work without putting further strain on our environment.

My interest in digital media has arisen from the current, isolating circumstances and how online connections have helped provide a means of reaching new audiences and communicating with fellow creatives.

More info can be found at: www.poppyjoneslittle.com

Lucie MacGregor (she/her)

As a multidisciplinary artist, my making stems across installation, sculpture, video and workshop exchange. The sculptural forms and objects I collage together map the lived and the nuanced, with performance providing a receptive outlet for unpredictability and spectator interaction. Workshop based experiments have enabled me to collate collaborative artworks and invoke an integral, collective response to ideas of urbanisation, migration and deteriorating ecologies.

Recently collaborating with vulnerable Lewisham residents through phone calls, conversation has become creative material for me to respond and navigate my collaborative positioning. Distant communications have become productive and personal. I have found clarity in social interaction with art making through this recent curational project and have enjoyed testing the potential of collaboration in light of the removal of physical contact.

More of my work can be seen via my website www.luciemacgregor.com and Instagram: @lucie_macgregor.

Rosemary Moss (she/her)

Rosemary spends her time working between film/moving image, stop motion animation and most recently music production - she loves to combine these processes in her works. An interest in miniatures and dioramas has also plagued her for several years now and frequently crops up in her work and research.

Rosemary has previously been a resident at the School of Speculation and soon will begin as an associate at Open School East.

She also plans to release more music and shoot a short film about washing machines later this year.

Alexis Parinas (he/him)

Alexis is an artist and youth facilitator, working predominantly with moving image, painting, sound, and text. Interested in interrogating linear, binary and capitalistic modes of epistemology, communication and production, Alexis is generally drawn to exploring the multiplicities and expansive possibilities of personal experience. Current areas of research/interest include: intangible cultural heritage of the Philippines, particularly folktale, folk-dance and spirit-based rituals; [archiving] food in domestic spaces; legibility; and folkloric and temporal liminalities.

Johanna Saunderson (she/her)

Seeking to unearth intimacies between time, space and the more than human. Entrenched binaries are rooted in common myths of separatism, which uphold positions of power and the imagined order of things. My practice draws on worlds in flux – to find openings in distortions of the here and now for different kinds of relations to emerge. Processes of excavation are used both on and off-line to gather fragments in response to historical and social contexts which are expanded upon using speculation, a form of reverse archaeology. Through video, text, installation and sound recollections and future versions can be pulled into the technical present. My approach is non-linear, combining multiple perspectives and disparate material within landscapes that hold space for contradiction.

Oliver Warren (they/them)

I am a writer and visual artist currently interested in using digital technologies to glimpse visions of gender justice and create non-linear spaces of open support and anti-essentialist understanding. I've recently been researching trans memoir writing, and the contradictions and casualties of delineating the trans experience for a cisgender audience – for this reason I'm keen to explore the way in which web art can obstruct and derail standard methods and modes of narrative. I'm keen to draw on a wide range of inspiration, including the complicated non-identity of the 'I' in experimental lyric poetry and the misbehaving HTML of early net.art collective JODI. As part of the residency I'm excited to develop a more sustained artistic practice with the digital tools I've been previously trying to learn in a non-arts setting, and I'm also hoping to approach sound art and game-making software for the first time.

Frances Whorrall-Campbell (they/them)

Frances is an artist, writer and archivist. Their writing has appeared in *Art Monthly*, *A Queer Anthology of Wilderness* (Pilot Press, 2020) and *Datableed*. They are the curator of *Conversations Across Place*, a writers' and artists' residency promoting queer and decolonial approaches to landscape, and a specialist with Banner Repeater's *Digital Archive of Artists' Publishing*. Their broadside, *The Book of Babel*, is forthcoming with Manchester-based press Death of Workers Whilst Building Skyscrapers in Autumn 2020.