



INVITATION

We welcome you into three exhibition spaces showcasing what makes modern-world artists, and what artists make in the modern world.

Comprised of works by Indy Noble, Mollie Lambert, and Lily Samuels - this month-long viewing seeks to provide an experience of self-expression, and the individuality of creation.

Invitation acts as a portal into the worlds of three separate artists. Each section of the exhibition acts as a uniquely personal showcase of how each artist uses their creative practice to explore their identity. To view the art presented is to understand the self perception of three individuals.

The location of St Pancras Old Church, being centre of the busy, and densely populated, borough of Camden - means to be in the heart of a neighbourhood with an ever-changing agenda. It may be rare that the average city-dweller gets to properly indulge and immerse themselves in the abundance of art and culture that is on offer to them so locally. Without realising, many people will likely walk past great artistic efforts and achievements on their daily commutes, be it to work or the local shop.

Invitation will intervene in the daily goings-on of local people; quite literally altering which path their day may take as they decisively investigate Indy Noble's *untitled work*, which will sit as an installation piece within St Pancras Gardens.

Further investigation and interest in the works will lead the public on into St Pancras Old Church itself, where, situated in the lobby stands *Perfect Pop-Up Painting Kit*, created by Mollie Lambert. At which point members of the public may feel inclined to look inside the 2.5m by 1m paper booth.

On the other side of the lobby, in the main space of the church, amid the familiar, and traditional decor - will stand three walls, ascending in height toward the alter space. On each of these walls are works from the series *Contexts* by Lily Samuels which reflect on individuals and extensions of their personas.

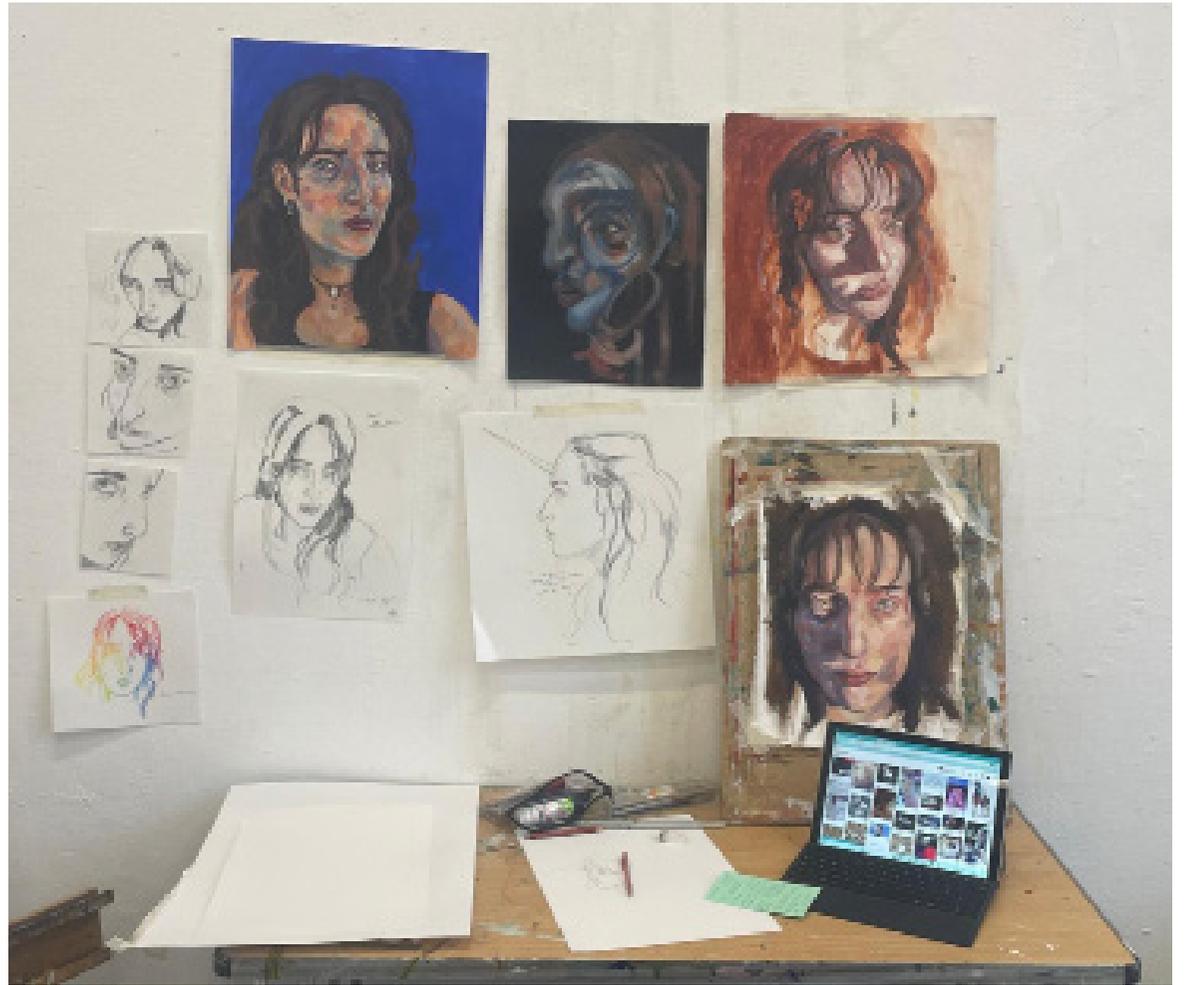
Through this exploration, the issues of the history and utility of the church are raised. Encouraging the viewership to explore themes of identity through a front of art allegorises how the contexts of the church can be understood through its literal facade. The obscurity of the building's original external 12th century features via its 19th century restoration is a fragment of the structure's historicity and resultant variable treatment over time which can be understood by looking. Art in all forms can be used as a connection between its beholder and the societal, temporal and personal contents of the art object. The cultivation of this relationship is much akin to the connection church-goers form with God in order to better understand the self; a persona is explorable through exterior means, figuratively or otherwise.

Untitled, Indy Noble



Indy's work will be exhibited on and around the table, which will be placed central on a path through St Pancras Gardens.



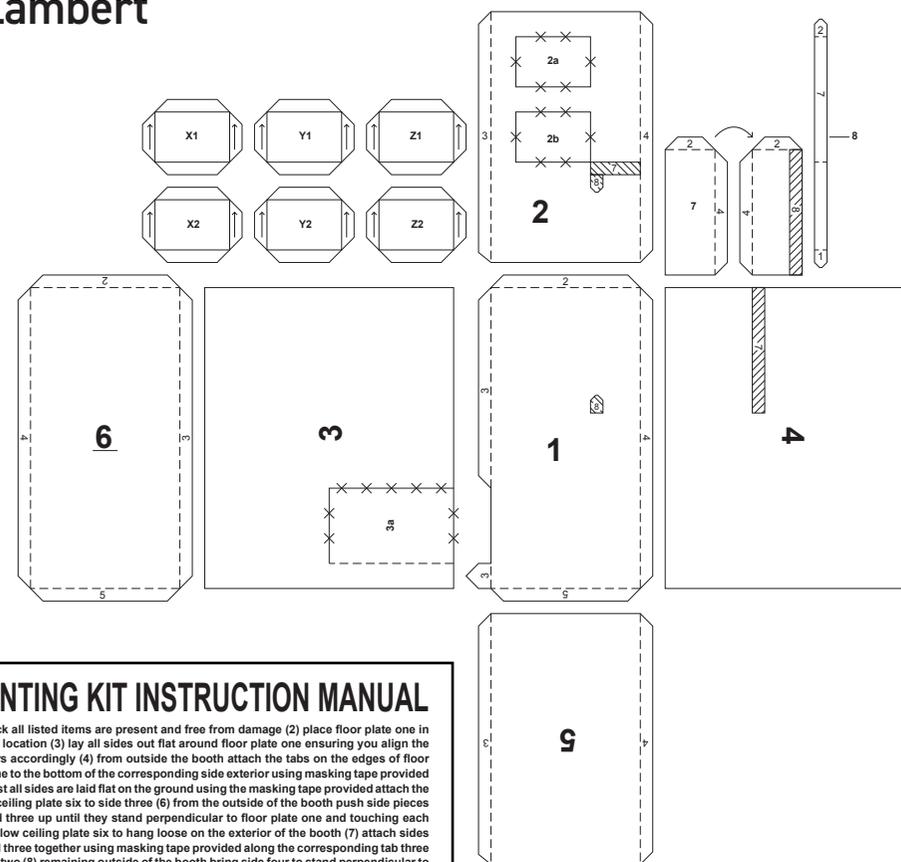


Perfect Pop-Up Painting Kit, Mollie Lambert

With the presentation of the *Perfect Pop-Up Painting Kit* I am inviting members of the public into my specific world of creation.

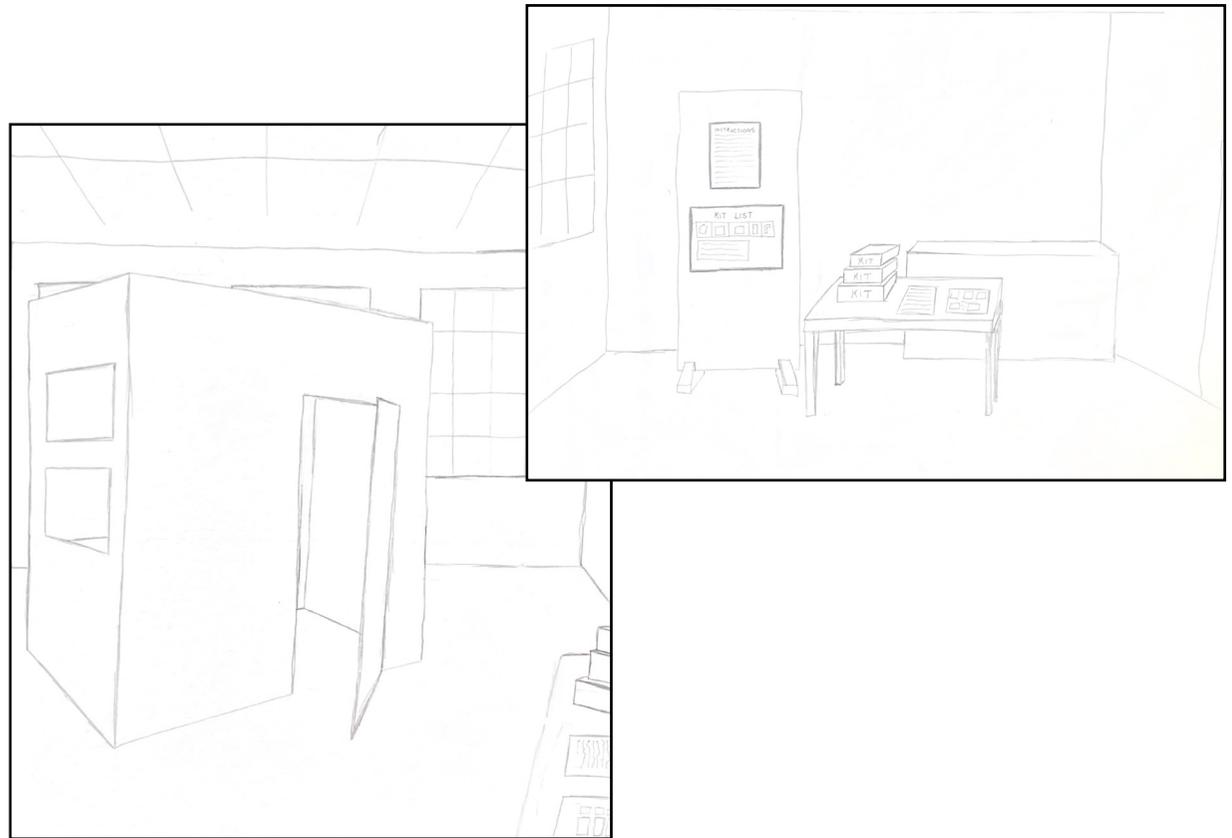
My overall concept being to encourage everyone to engage with, or consider their own artistic practice through my lens, by having created an exact space for persons to explore individually.

The work itself will be presented in various set-ups within the Lobby area of St Pancras Old Church. A life-size, assembled model which people are invited to literally step into, individually, for as long as they wish, will be set up, as an example of the product I have created. The product will also be displayed in packaged flat-pack kits on a standard, folding table-top. Alongside the packaged kits, and the free-standing booth, there will be the displayed Instructions Manual, and Kit List, framed and attached to a separate, plain white, free-standing wall.



PAINTING KIT INSTRUCTION MANUAL

(1) check all listed items are present and free from damage (2) place floor plate one in desired location (3) lay all sides out flat around floor plate one ensuring you align the numbers accordingly (4) from outside the booth attach the tabs on the edges of floor plate one to the bottom of the corresponding side exterior using masking tape provided (5) whilst all sides are laid flat on the ground using the masking tape provided attach the tab on ceiling plate six to side three (6) from the outside of the booth push side pieces two and three up until they stand perpendicular to floor plate one and touching each other allow ceiling plate six to hang loose on the exterior of the booth (7) attach sides two and three together using masking tape provided along the corresponding tab three on side two (8) remaining outside of the booth bring side four to stand perpendicular to floor plate one and touching side two (9) attach side two and four using masking tape provided along the corresponding tab four on side two (10) push through part three a on the three pre cut sides (11) fold part three a backwards out of the booth along the remaining attached edge (12) whilst leaning through the three a doorway push ceiling plate six toward and over side three until it sits perpendicular on top of sides two three and four you may require table piece eight to help you do this (13) push side five into the upright perpendicular position ensuring the top edge sits below ceiling plate six at perpendicular angle floor plate one and ceiling plate six should now sit parallel to each other sides two and five should now stand parallel to each other sides three and four should now stand parallel to each other (14) attach side five to side three using masking tape provided along tab three on side five (15) attach side five to side four using masking tape provided along tab four on side five (16) attach ceiling plate six to each side using masking tape provided along corresponding tabs on ceiling plate six (17) if desired push through pieces two a and two b to reveal the window alternatively select from one of the provided window scenes and attach accordingly to pieces two a and two b using masking tape provided (18) bring table piece seven into the space within the booth (19) attach table piece seven to sides two and four using masking tape provided along the corresponding tabs on table piece seven the indicated strip marked eight should be on the underside of table piece seven (20) attach table piece eight to table piece seven and side two using masking tape provided ensure to align table piece eight within the indicated spaces on the underside of table piece seven and on side two (21) fold table piece eight down to floor piece one and attach using masking tape provided (22) bring the easel into the space inside the booth (23) adjust the height of the easel to suit the artist (24) place the canvas onto the easel (25) fill the water vessel with water from the water pouch (26) align the water vessel onto table piece seven (27) empty each paint pouch onto a space on the palette (28) align the palette onto table piece seven (29) align the brushes onto table piece seven (30) fill the mug with tea from the tea pouch (31) heat the mug and its contents for one minute in a microwave not provided (32) align the mug onto table piece seven (33) adorn the apron (34) scan your chosen audio q r code from the list provided (35) press play on your chosen audio (36) select a paintbrush (37) select or mix a paint (38) paint

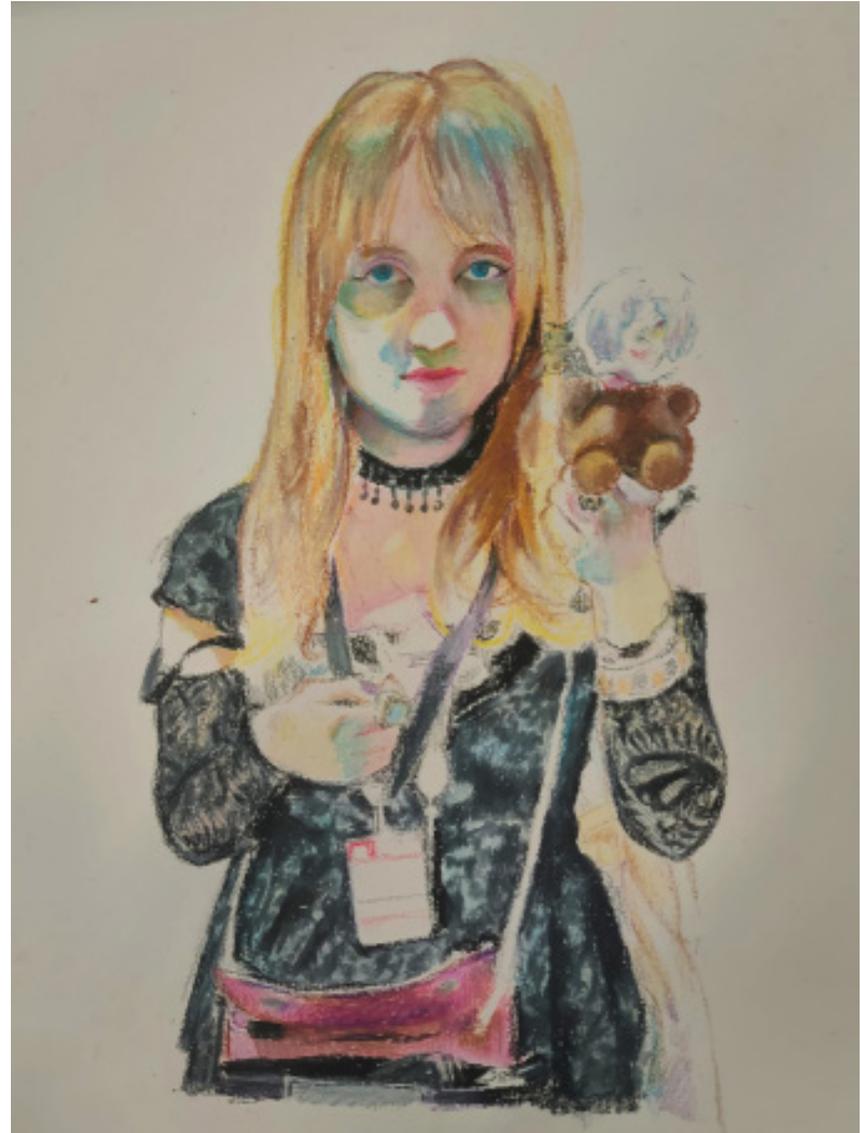


I decided to use the lobby section of the church, partly for logistical reasons - being that there would be less environmental, and preservation considerations to make with the installation of my project. It's also where leaflets and information on the church is displayed at present, for members of the public to take with them. I like the concept that my work would be displayed amongst these, however, with large posters alongside the works, advertising the kit itself, and informing people of how it works.

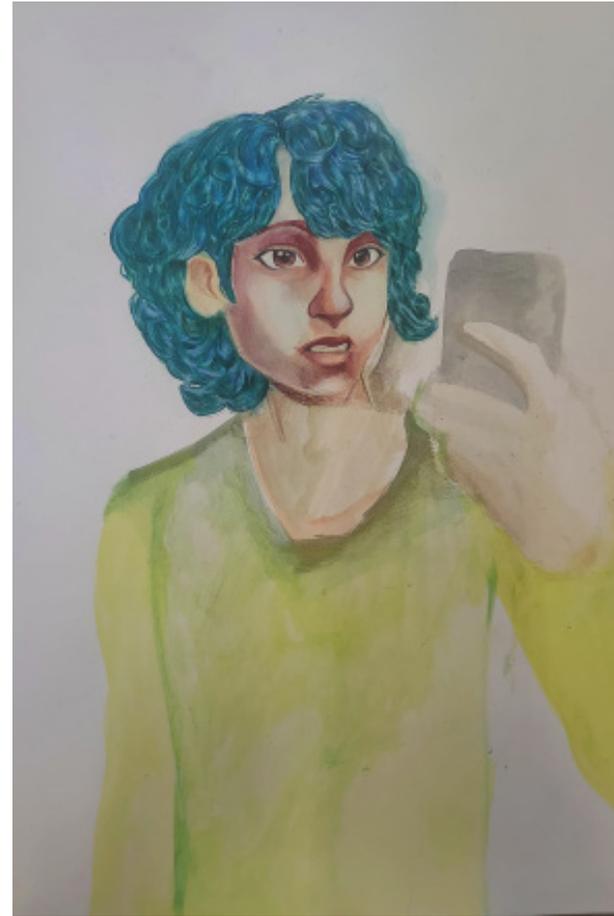
If anyone happens to take a kit - they will not be stopped. As I would like to regularly visit the work to see how it may have been interacted with, I will replenish the table if need be, to ensure there are five packaged kits available on top as often as possible.

Contexts, Lily Samuels

This exhibition space is a reflection of personal identity, and how art can act as an extension of a persona. Focusing on exploring this particular topic within this particular space called into question similar ideas about the histories of the church as a space; how it acts as a microcosm of the city's identity, how its uses and contexts are reflected through the building's architecture and how its changing role has resulted in the atrophy or improvement of the church as a structure. I wanted to allow the exhibition space to permit the consideration of these ideas while also having the layers of personal identity that my art explored to remain at the forefront. Inspired partially by Es Devlin's 'Congregation' and how this exhibition avoided impeding on the walls of the church it was located within, my exhibition features three overlapping walls that increase in the intimacy in the identities depicted as they ascend.







Lily's work will be displayed in individually selected frames, on three, free-standing, plasterboard walls within the main space of St Pancras Old Church.

Budget

Considering some of the necessary factors in creating three individual exhibition spaces, a list of all equipment required by each artist is detailed within the budget. Also included are fees for artists, and technicians who will be required to help install, and later dismantle, the works.

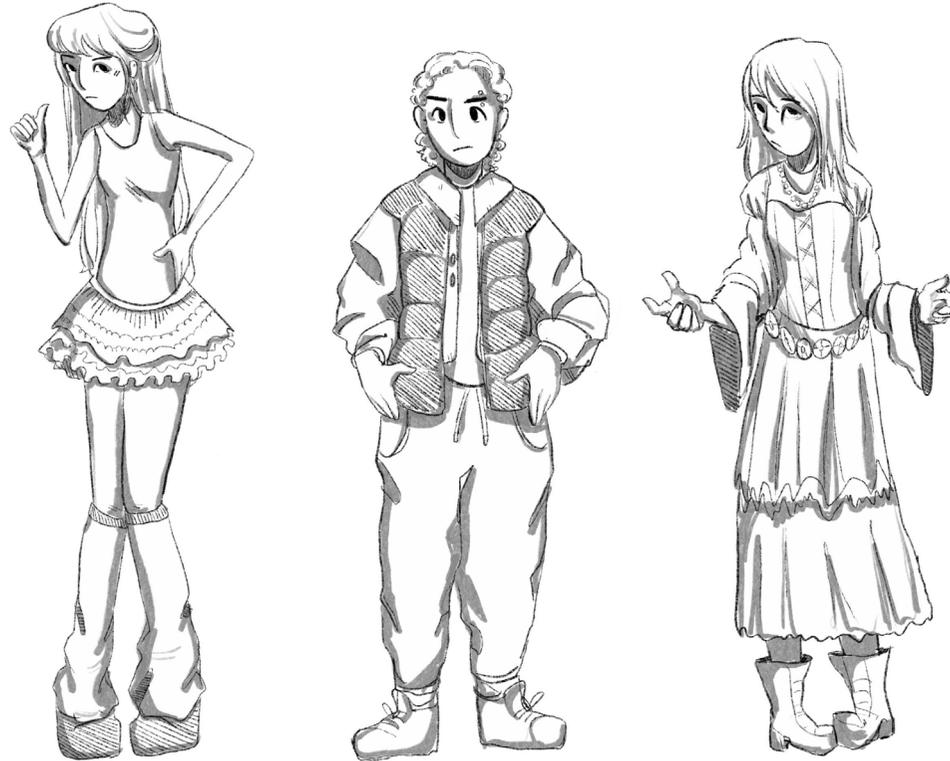
Item	Quantity	Cost	Intended Piece
Assorted picture frames	2	200	Perfect Pop-Up Painting Kit
Assorted picture frames	5	700	Lily
Mount-board	A1 x1	5	Perfect Pop-Up Painting Kit
Folding Table	2	40	Indy, Perfect Pop-Up Painting Kit
Plasterboard 1.23m x 2m	1	30	Perfect Pop-Up Painting Kit
Plasterboard 2.44m x 1.9m	1	40	Indy
Plasterboard 0.8m x 3.69m	1	30	Lily
Plasterboard 1.4m x 3.69m	1	50	Lily
Plasterboard 2m x 3.69m	1	80	Lily
Mirror 51cm x 71cm	1	50	Indy
Wooden support posts (for plasterboard)	14	100	Indy (3), Perfect Pop-Up Painting Kit (2), Lily (9)

Budget cont.

Red Oil Paint Empty Tube	1	5	Indy
Yellow Oil Paint Empty Tube	1	5	Indy
Blue Oil Paint Empty Tube	1	5	Indy
White Oil Paint Empty Tube	1	5	Indy
Wooden Paint Pallet	1	20	Indy
Paint brushes (assorted)	20	50	Indy
Wood & vinyl information panel A6	3	60	Lily
Wood & vinyl information panel A3	1	80	Perfect Pop-Up Painting Kit
Transport & Installation Costs	1	2000	all works
Marketing Items & Production	1	500	all works
Artist Fees (£120 pp/day)	3	7,200	for 20 total days
Contingency (10%)		1138.50	
Total		12,523.50	

Risk Assessment & Logistics

- Whilst we would like to invite visitors to engage with aspects of the work, there will be signs in place within St Pancras Old Church, politely requesting visitors not to touch artworks, specifically by artist Lily Samuels.
- Outside of the space, in St Pancras Gardens where Indy Noble's work will be exhibited, items will be stuck down to ensure they cannot be taken from the site, however, the artist wishes the work to be engaged with physically, and so there will be no signs around the work. The work itself will be safely preserved by the artist prior to the exhibition opening.
- The works will be created in studio in Camden and then transported to the site by the artists and professional technicians.
- Each piece will be set up on site by the artists, with the help of technicians, for this we would require access to St Pancras Old Church and the surrounding St Pancras Gardens for one day prior to exhibition opening.
- To ensure safe installation of the exhibitions, particularly when elements such as plasterboard display walls need to be placed - professional technicians will be required to assist. Other aspects of installation will be completed by the artists themselves.
- As one of the artists, Mollie, would like to monitor the site intermittently (returning every couple of days), in order to see how the work/s may have been interacted with in that time, it will be possible for any damage, or new potential risks to be reported.



we hope to welcome you