

Turner
Contemporary

EDITED BY AND FEATURING
MARK LECKEY

WITH

ANGUSRAZE

LUCY DUNCOMBE

THEO ELLISON

**ASHLEY HOLMES +
SEEKERSINTERNATIONAL**

DARREN HORTON

LOST AT SEA PROJECT

NAKAYA MOSSI

CHARLIE OSBORNE

ALESSANDRO RAHO

**HANNAH ROSE STEWART +
BLACKHAINE**

ICEBOY VIOLET

IN THE OFFING

AUTUMN/WINTER EDITION

7 OCTOBER 2023 – 14 JANUARY 2024





Alessandro Raho, *Curtain*, 2023
Oil on canvas, 24 x 34 cm

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MARK LECKEY

EDITORIAL



■ Dreamland sits at one end of Margate's seafront; its other terminus is Turner Contemporary. I wanted to locate the show in the midst of these two destinations: somewhere between an attraction and an exhibition, looking out towards the horizon to see what's coming. I found the original meaning of the show's title in *The Cloud* as I stood on Margate Main Sands. Phone in hand, my eyes scanning the body of water for where the distant moves ever closer.

The offing is where the sea meets the land and the sky, Margate is where the contemporary meets the nostalgic, and music is where the popular meets the esoteric. Most of the artists in the show are musicians: ANGUSRAZE, Blackhaine, Lucy Duncombe, Ashley Holmes + Seekersinternational, Iceboy Violet; or artists for whom music and sound are central to their practice; Theo Ellison, nakaya mossi, Charlie Osborne and Hannah Rose Stewart. The offing corresponds to the digital space these artists all work in. Both exist somewhere between two realms. And both ask the question: What is coming?

In my work I have always looked towards Walter Pater's quote that "all art constantly aspires to the condition of music". I have been presenting a radio show on NTS for the past seven years, compiling and programming an hour-long mix every month. I wondered how this format would work with video and sound choreographed in the spaces of a gallery. When planning the exhibition's structure I likened it to an amusement park Dark Ride, travelling through a loop of changing videos, sounds and lights, with a start and end point that gets repeated throughout the day. Connected to the Dark Ride is a light space exhibiting paintings by Alessandro Raho, who uses the old technology of oil paint to portray the now. Similarly, airbrush artist Darren Horton's mural captures the seaside legacy of depicting future or hyper-modern fantasies. Tracey Williams' *Lost at Sea Project* documents synthetic creatures brought to shore with the tide. A consequence that will abide for a thousand years.

I'm not a curator, so I thought I'd imagine myself as a magazine editor. A Guest Editor at Turner Contemporary. The offing, but also the horizon, the sea and seaside towns were the editorial themes to which the artists could respond however they liked – the only parameter being a time limit of six minutes. The titles of their works alone suggest how they responded: *Old Town*, *Fata Morgana**, *Miasma*, even *volvic*.

*A *Fata Morgana*, from the Arthurian legend of Morgan the Fairy, is a mirage seen on the horizon that significantly distorts the object on which it is based.



Mark Leckey, *DAZZLEDDARK*, 2023, 5"13'

o Video



A Love So Vast It Crushes Like A Mace, 2023, 6"00'

Script

In a memory as malleable as clay, as shiftable as a slid palette inside my memory.

I fall and I rise into each of them, upwards into the sky.

The sun awash on my face.

I feel trapped between the two.

Between comfort and confrontation.

I reject them both.

In a sort of purgatory I am out of time yet aware of how long I've got.

I hear the waves heavy and duress. A frothing panic, it warns me of a storm.

A three-tiered existence, the first present form and a frail body. I slowly creep into the end of my life, it envelops me.

I reject it.

The second an escape of fantasy, a tear of delusion for cyclical typical life.

A young body, a fresh body, a vine in my loin.

I reject it.

The third, a physical soliloquy a self-imposed exile to the heights of my existence.

Exploding myself to an opposite polarity of the acceptance of mortality.

ANGUSRAZE

I reject. I explode again. I am dispersed in a catharsis so massive and molecular that I do not transcend. I become rooted. My skin melting into cracks of chalk my blood rising up into pillars of salt. My hair, its texture slowly morphing into a pungent mud. A blood sweet as sap. I crash against the waves I leap off every cliff that exists at once and feel the pain of adrenaline so large it crushes like a mace. It slices like a rusted rapier. It thrusts and thrusts like a feral incubus. Father nature, mother ocean I reject it. I pull my lids, I paint my lips, I shriek and scream. I embrace every tear of aesthetic and I tear at them with four acrylic almond-shaped nails and a single French tip glued to the thumb.

In the offing, in that distance I see a speck of myself a pixel of my body raising above the mirage of the endless ocean. I wish to rise upwards too, and to catapult my body towards it to feel that humid air slice my skin and I impact myself in that. And explode like glass. My body a buoy, my soul a sail. My life an abandoned, yet stoic pier.

I reject. I do this because I feel like I would drown. But maybe, the water doesn't come as a tidal wave to break me apart

Maybe it comes as rain.

Maybe it's bliss, it is tender, it is warm.

LUCY DUNCOMBE

○ Sound

[Lyrics](#)



SEAN R 1 YR AGO, 2023, 6"34'
Organ – Ailie Ormston

I remember
I remember

Waking, in the...
the middle of night
And the loop
Goes over in my head
And the loop
Goes over in my head

I remember
I remember
Waking...
in the middle of night,
And it makes me feel,
And it made me feel,
And it makes me feel,
And it makes me feel,
And it makes me feel,
And it makes me feel,

And it makes me feel,
And it makes me feel,
And it makes me feel,
And it makes me feel,
And it makes me feel,
And it makes me feel,
And it makes me feel,
Waking, waking, waking
And it makes me feel,
Waking,
And it makes me feel,
Waking,
Waking,
And it makes me feel,
Waking,
And it makes me feel,
Waking,
[wordless]

THEO ELLISON

o Video

Fata Morgana combines art historical references with emergent technologies to explore an evolving and interconnected relationship between Romanticism and the ocean. The central image in the video is a CGI interpretation of Belgian Surrealist René Magritte's 1959 painting *The Castle of the Pyrenees*, which also evokes the fantastical landscapes of British 19th century painter John Martin. Interested in how Romanticism is mapped onto the digital world, Ellison connects this period with the lure of mysterious, unreachable islands featured in early 3D videogames.

GLOSSARY:

‘storm jib’ is a type of sail designed for use in very strong wind

‘halyard’ is a rope used to hoist a sail

‘frigate’ is a type of warship (though the definition has changed over time)

‘oyster 885’ is a high-end cruising sailboat





**ASHLEY HOLMES
+ SEEKERSINTERNATIONAL**

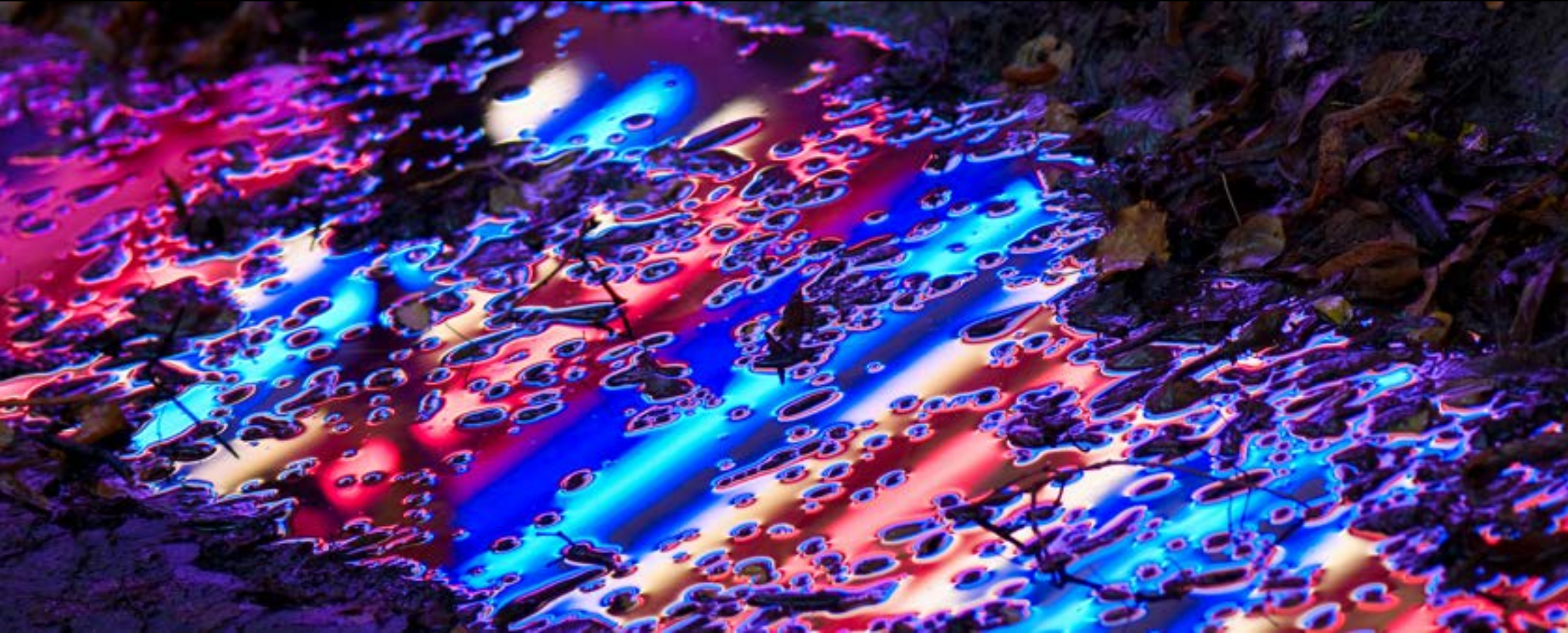
○ Sound

Distend (Version) is a collaboratively produced audio work by Ashley Holmes and Seekersinternational. It expands on a shared interest in sonic fiction and the deconstructive practices of dub music and versioning to explore cultural memory. The work references the earthquake and landslides that struck Port Royal, Jamaica in 1692, reimagining the submerged landscapes and mythologies, connecting Afrodiasporic aural traditions and the natural world. *Distend* considers the embedded soundings that remain encoded in objects, recordings, architectural spaces, technology and memory – a subterranean excavation voicing body and voicing dread, through and from echoing vessels. This collaboration is a new version of a work originally made by Ashley Holmes and commissioned by Yorkshire Sculpture International, presented at Leeds Art Gallery in 2021.



Distend (Version), 2023, 6"13'





UltraMax Extreme against The Dismal Tide, 2023

Darren Horton is a Kent-based airbrush artist who has created custom paintwork and designs on surfaces such as motorcycles, cars, guitars, trucks and even a plane. His work has included commissions for films such as *Fast and Furious*, *Quantum of Solace* and *Jungle*.

He has specialised in airbrush work for almost forty years. For *In The Offing*, Horton has painted a mural 8.5m in length based on design directions from Mark Leckey.

I had to understand why the sea frightened me
 First thing
 Was texas 2012
 I almost
 Well i went to a waterpark
 When through those tunnels thingies that take you into the big pool
 And i just woke up with some lifesaver



volvic, 2023, 6"00'



The Lost at Sea Project, also known as Lego Lost at Sea was founded by writer and beachcomber Tracey Williams after 5 million pieces of Lego were swept off the cargo ship *Tokio Express* during a storm in 1997 and began to wash up along the shores of Devon and Cornwall. Coincidentally, many of the Lego pieces were themed around the sea. What started as beachcombing treasure hunts with her family soon formed an ongoing project drawing attention to the volume of plastic in the world's oceans. Williams has written *Adrift: The Curious Tale of The Lego Lost at Sea* (2022), her finds have been exhibited at the Royal Cornwall Museum (2023) and continue to be documented on social media.



Old Town, 2023, 6"03'

This foam really dollops like marshmallows
This fisherman devils don't leave me alone

Stuck in the swash zone that you took me to
I'm stuck in the swash zone you took me to

What if I go sit in the bottom of this ocean?
Would these walls still leak for me?

What if I go sit in old town
Would these buskers still sing for me?

Stuck in a rut I'm chasing what you think I do,
Stuck to the corners of this pool party you think is cool

I'd rather be at home with Marty than at this party!
I'd rather be at home with Marty than at this party!

These floorboards have splintered
These pipes have burst
This fridge won't stop leaking
and it's getting worse
And it's getting worse

CHARLIE OSBORNE

I'll be looking for my angel
Do you think I'll find her in Old town?

I'll be forever stuck in this swash zone
Do you think she'll dance for me?

Cos I'm stuck in a rut I'm chasing what you think I do,
I'm stuck to the corners of this pool party you think is cool.

I'd rather be at home with Marty than at this party,

I watch them sit and drink their cappuccinos
I watch them dance down in old town

Stood in a sea of blue
I'm stood this sea of you

I'm blue
Stood in a sea of you

Banging their drums I'm keeping my eyes on her

Keeping my eyes on you

Stop calling for Charlie, I'm stood right here

Down in Oceana
Down in Oceana

What if I go sit in the bottom of this ocean?
Would these walls still leak for me!!!

I can't exist on my own.
I can't exist on my own.
Are you part of the 'new-wave?'
Take me with you.

We move like a pack of dogs kicking up sand on the
east coast of America
And yet, I'm stood hiding in this shopping Centre

Churn me up, Oh this washing machine sensation
Churn me up, I won't stop this dancing syndrome
I want this.

Their skin beaten by that sea breeze, cooking on
a plugged in heater he was on his knees, was he
destined for this?
Dirt bike kids lie on the lumps of crazy golf, holding
hands in the plunge pool, watching their shoulders flash
between colours of red and blue. Just like the people
they'd seen before banging their drums and dancing
and blue.

I'll be forever dancing.

Down in Oceana.

ALESSANDRO RAHO

▣ Painting



Tent, 2023



Big Sur, 2021





Ivor, 2022



Magic Box & Mickey Mouse, 2020





Marine Snow, 2023, 3"17'



Keep my waters still
Still ride the waves they come tho
Pull the ink from the veins it flows
That drip drip
That blackgold
Put my life on the line it shows
Midas touch, Midas glow
Up from the depths, out of the hole
Arms marked up
Stick & poke
I found new ways to cope
Know the code like inside joke

I got faith
I'm sure
It'll all fall right like marine snow

Maybe we coulda took a couple more blows
Lightest touch hits the heaviest tho
These four walls were a heaven we owned
Tryna make them feel like home

Fire & Smoke

Still ride the waves when they come tho

On my ones when the sun fold
On my ones with the untold
Singing as the ship sunk slow
I was sure I was done for
Now
I
throw
those
glass bottles off the coast
Hope you find them when you need em most

I got faith
I'm sure
It'll all fall right like marine snow



*MIASMA/Hotel 2022/23 and
MIASMA/Beach, 2022/23, 6"16'*

Only reason that I stay here cause I can't give you pain
Only reason that I stay here cause I can't give you pain
She don't even know my name
Cracked glass on a tray
Palms bleeding on my train
Salford city getting maimed

Only reason that I stay here cause I can't give you pain
She don't even know my name
Cracked glass on a tray
Palms bleeding on my train
Salford city getting maimed
She don't even know my name
She don't even know my

Pulling cotton down my head till the bally get frayed
Gotta surrogate this place
In this hotel room
Screaming out when my body twist in pain

BLACKHAINE

And it's back from the dead
To be with me in this strange place
And it's back from the dead
To be with me in this strange place

Back from the dead

Shots bleeding in my head
Back from the dead
Shots bleeding in my head
Back from the dead

Rigamortis in my cradle while you
rocking me to sleep

Moonlight there keep me blinded see
reflections in the jeep

If you walking through the ends just let
me know you got the heat

If you walking through the ends just let
me know you got the heat

CONTRIBUTORS



MARK LECKEY is a contemporary artist working with a variety of media including film, sound, sculpture and performance. His work explores the relationship between popular culture and technology, and the subjects of anxiety, class and nostalgia. In 2008 he won the Turner Prize for his exhibition *Industrial Light and Magic*. He has had numerous solo exhibitions including: Tate Britain, London (2019); MOMA PS1, New York (2016-17); Haus der Kunst, Munich (2015); the Hammer Museum, Los Angeles (2013); and the Serpentine Gallery, London (2011). He has participated in the Carnegie International (2013), the 55th Venice Biennale (2013), and the 8th Gwangju Biennial (2010). Leckey lives and works in London.



ANGUSRAZE is a Kent-based musician who expresses raw and emotional polarities through songs, performances and visual work which includes directing and producing his own music videos. He has released two albums *Rozey Cheekx* (2017) and *Foxmask* (2020), and recent performances in 2023 include Cafe OTO, London and *Where Else?*, Margate. He is currently working on his third album.

CONTRIBUTORS



LUCY DUNCOMBE is a Glasgow-based musician and artist exploring the legacy of voice-based technologies, drawing on vocal processing, voice cloning, transcriptions and her own writing. In 2021, she self-released *The Rapture of Cellular Accretion* following a commission from Market Gallery, Glasgow. In 2024, she releases *assembling.air* with frequent collaborator, Feronia Wennborg.



THEO ELLISON is a London-based artist working with video-based installations and text, using Romanticism as a lens through which to explore tensions between nature and artifice and the interplay between pathos and humour. Exhibitions include; Saatchi Gallery, London (2018); Arebyte Gallery, London (2018); Conditions, London (2022) and Giant Gallery, Bournemouth (2023). He was selected for the CIRCA x Dazed Class of 2022.



CHARLIE OSBORNE, born in Cardiff, is a London-based artist who works across video, performance, sculpture and sound. She exhibited as part of *Mattflix*, Matt's Gallery, London (2021) and her films have been screened at the London Short Film Festival, the British Film Institute and The White Hotel, Salford. She is currently on the Conditions Studio Programme, London.



HANNAH ROSE STEWART is an artist and 3D designer living and working in Berlin, Germany. Her upbringing during the 1990s and 2000s in the north of England is formative to her practice, filtered in her films and sculptures through references to architecture, ephemera and history. Stewart is a collaborator for Christelle Oyiri's Park Night in the Serpentine Pavilion 2023. Recent exhibitions have been held at Number 1 Main Road, Berlin (2023); Sandy Brown, Berlin (group, 2023); Trauma Bar und Kino, Berlin (2022) with Blackhaine and Coulisserie Gallery, Stockholm (group, 2022).

TOM HEYES, professionally known as Blackhaine, is a British experimental musician, producer, rapper and choreographer.

CONTRIBUTORS



ALESSANDRO RAHO lives and works in Hastings/ London. He is known for painting portraits of friends and family, seascapes, landscapes and still lifes. He has had recent solo and two-person exhibitions at Charles Asprey – Tyers Street, London (2023); Alison Jacques, London (2021); Kingsgate Project Space, London with Ima-Abasi Okon; and Secession, Vienna (2015) with Mark Leckey. Notable group exhibitions include: The Flag Art Foundation, New York (2023 forthcoming); Flatland Projects, Bexhill (2022); Everyday Heroes, Southbank Centre, London (2020); Painting on the Move, Kunsthalle Basel (2002) and Brilliant! New Art from London, Walker Art Centre, Minneapolis (1995). His work is held in international collections including Tate (London); The Museum of Modern Art (New York) and Seattle Museum of Art (Seattle). His portrait of Dame Judi Dench is on display in the collection re-hang at the National Portrait Gallery (London).



NAKAYA MOSSI is an engineer and artist.



ASHLEY HOLMES is an interdisciplinary artist, DJ and broadcaster based in Sheffield. His practice is centred around ongoing research into radical interdependence and sonic processes, to examine notions of storytelling, ownership and alternative forms of knowledge production. Recent projects and performances include: FACT Liverpool; Horst Music Festival, Brussels; Frieze Live, London and Leeds Art Gallery. He has hosted *Tough Matter*, a monthly show on NTS Radio since 2017 and is a lecturer in Fine Art at Liverpool John Moores University.



Based in Richmond, British Columbia, Canada, and emerging from the '90s Filipino mobile DJ crew scene, **SEEKERSINTERNATIONAL** released their debut album *The Call From Below* (2012). They have gone on to produce numerous albums, most recently *Presents Ragga Preservation Society – No Parasites EP* (2023).



ICEBOY VIOLET is a Manchester-based rapper, performer and producer. Performing and DJing often in club spaces across Europe, Iceboy Violet has also created performances for SIREN collective at Somerset House Studios, London (2018), 3rd Festival, Trauma bar und Kino, Berlin (2022), Tate Liverpool (2022) and ICA, London (2023). They are The Arts Foundation Fellow in 2023 for Electronic Music and recently released their album *Not A Dream But A Controlled Explosion* (2023).

CLORE LEARNING STUDIO: OH! DREAMLAND & CHILDREN'S ART LIBRARY

To coincide with In *The Offing*, the Clore Learning Studio has been re-imagined as a space for all ages to relax and reflect. The space has been designed by Turner Contemporary's Emerging Producers, a group of eight local young people working at the gallery to gain experience in the creative industries. Presenting work by Margate-based creatives, Oh! Dreamland is a Creative Estuary Co-commission.

The Emerging Producers programme is part of a three-year project of which Freelands Foundation is Principal Supporter. Creative Estuary's Re:Generation 2031 is also Supporter of the Emerging Producers programme. The Emerging Producers are: Oliver Castle, Layla Crick, Oliver Fisher, Danniella Jasper, Miroslava Karaskova, Eridanus Kyren, Philippa Raye and Stuart Rayner, led by Jennifer Scott, Learning & Engagement Manager at Turner Contemporary.

MARK LECKEY'S MUSIC AND VIDEO LAB: TURNER CONTEMPORARY X ARTS EDUCATION EXCHANGE

Running alongside this project, there will be a public programme of talks and masterclasses from music and video industry professionals, specifically for young adults to access.

To see all upcoming learning events, workshops and performances, visit: turnercontemporary.org/whats-on/

We want everyone to feel included in all that Turner Contemporary has to offer. Please speak to a member of staff or see our website for information about accessible tours, events and different ways to access the exhibition.



CREDITS

Video and sound works commissioned by Turner Contemporary, Margate UK, 2023

All video stills courtesy and © the artists

All artworks © the artists

Cover image, P6, P8. Mark Leckey, DAZZLEDDARK, 2023

P2. Alessandro Raho, *Curtain*. Photo: Todd-White Photography

P4, P37. Mark Leckey. Photo: Constantine//Spence for Plaster Magazine - Issue 8

P19. Ashley Holmes, *Distend*, 2021. Digitally rendered image: courtesy the artist

P20. *Neon lights from a fun fair reflected in a puddle*.

Photo: Loop Images Ltd / Alamy Stock Photo

P23. *Lost at Sea Project*.

Lego dragon, one of 514 green dragons from the cargo spill, courtesy Tracey Williams

P28. Alessandro Raho

Curtain, 2023, *Cactus*, 2020, *Tent*, 2023, *Ivor*, 2020, *Magic Box & Mickey Mouse*, 2020

All oil on canvas and collection of the artist. Photos: Todd-White Photography

P33, P41. © IceBoy Violet. Photo: Oliver KGH

P37. ANGUSRAZE. Photo: Courtesy the artist

P38. Lucy Duncombe. Photo: Al White

P38. Theo Ellison. Photo: Courtesy the artist

P39. Charlie Osborne. Photo: Alessia Gunawan.

P39. Hannah Rose Stewart. Photo: Courtesy the artist

P40. Alessandro Raho. Photo: Catherine Wood

P41. Ashley Holmes. Photo: James Clarkson

P41. Skrsintl. Photo: Donnel Garcia

THANKS

IN THE OFFING PRODUCTION TEAM

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Exhibition Logo Design.....Matthew Tremaine

Exhibition Magazine Design.....Tom Plumstead

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In The Offing

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