



PRESS RELEASE

GREAT EXPECTATIONS

15 March – 03 April 2024

General Assembly presents: Alma Berrow, Matthew Clifton, Anaïs Comer, Frederika Dalwood, Laila Majid & Louis Blue Newby, Nicholas Marschner, Elena Njoabuzia Onwochei-Garcia, Ilê Sartuzi, Victor Seaward, Emma Tod, and Unyimeabasi Udoh; curated by Kollektiv Collective

PV: 14 March 2024, 6:00 PM – Late

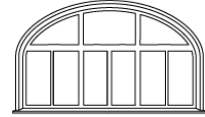
In celebration of the official launch of General Assembly Gallery, *Great Expectations* brings together UK-based emerging artists, curated by curatorial collective Kollektiv Collective. Dedicated to showcasing the work of emerging artists, General Assembly's mission is to nurture collaboration and co-creation, yielding its historical building's elegant backdrop to contemporary art. Invited to curate are Kollektiv Collective, a London-based curatorial duo that specialises in site-specific exhibition-making, who shaped the exhibition in response to the gallery's inauguration. Showing commissioned and existing works by artists Alma Berrow, Matthew Clifton, Anaïs Comer, Frederika Dalwood, Laila Majid & Louis Blue Newby, Nicholas Marschner, Elena Njoabuzia Onwochei-Garcia, Ilê Sartuzi, Victor Seaward, Emma Tod, and Unyimeabasi Udoh, *Great Expectations* collectively contemplates what it is that really makes expectations *great*, invoking the emotive lens of excitement and reflection that new beginnings bring upon.

Borrowing a temporal, narrative-like approach, *Great Expectations* draws on the context of the eponymous novel and its themes of social advancement and wealth on one hand, and morality and human connection on the other. Set against the visual grandeur, formal beauty and eventful history of St George Street, these themes reverberate in the gallery space, and are met with General Assembly's commitment to nurturing a community focused, social space, that fosters connectivity and exchange. Inaugurating the Exhibitions programme, the reference to Dickens' classic coming of age tale turns attention to questions of identity, choices and next steps. It acts as an invitation to contemplate things to come, while at once mirroring past and present – for one's expectations are shaped by that which came before, seen through the lens of the present moment.

Further exploring the connotations of adopting a literary title, *Great Expectations* reimagines the binary thought oftentimes inherent in classical tales in the context of an ever more complex world. Assembling a multitude of voices and narratives, this exhibition attaches to the premises of the canonical novel while setting out to probe new and collective ways of storytelling. At the core of this exercise is the recognition of a social truth that does not

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Exhibition enquiries: info@kollektivcollective.com

First Floor, 12 Saint George St.
London, W1S 2FB
Opening hours: Tue–Sat, 12–6pm



GENERAL ASSEMBLY

necessitate each present artwork to attest to one narrative, but is grounded in pluralities instead. Striving to find new ways of being-together, this exhibition proposes a contemporary and intricate portrayal of virtue in the face of temptation. In line with continuous building and re-building of the gallery's neighbourhood and General Assembly's multifaceted story of becoming, *Great Expectations* explores the generative potential of continuity and revision.

Accordingly, landing in the push-and-pull dynamic of the connections between old and new, past and present, individual and collective, grandeur and modesty, facade and interior, *Great Expectations* foregrounds the underlying patterns at hand – those that connect as well as reject. Amidst the interplay of such contrasts, this exhibition seeks to open room for forging new ties and imagining greater futures.

BIOGRAPHIES

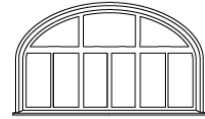
Kollektiv Collective is a curatorial collective co-founded by Pia Zeitzen and Sasha Shevchenko since 2019. Working with and in support of emerging artists, Kollektiv focuses on exploring site- specificity and performativity as curatorial tools to transcribing the abstract into the visual. Thematically, their exhibitions are dedicated to investigating socio-political themes at large by dissecting thoughts and feelings that forge the image of present time. Critically investigating contemporary thought, Kollektiv often reverts to a dissection of binaries in an attempt to promote multiplicity, complexity and the merit of leaning into uncertainty. Recent exhibitions include *things fall apart, the centre cannot hold*, Tabula Rasa Gallery (2023-24); *On the flip side was*, Guts Gallery Project Space (2023); *Interlude*, Kupfer (2023); *Un/Sense*, Christie's (2022), and *In Nihilum*, Swiss Church (2020).

Alma Berrow (b. 1992, UK) is a sculptor known for her signature ceramic still lifes, transforming ordinary objects into art and commenting on contemporary joys and taboos. Berrow held solo exhibitions at LAMB, London (2023 & 2022); Sapling, London (2023); and Galería Hilario Galguera, Mexico City (2022). Selected group exhibitions include Phillips, London; Fundacion Casa de Mexico, Madrid (both 2024); Arusha Gallery, London; Palo Gallery, New York; Badr El Jundi, Madrid; Private and Public, Jersey; LAMB, London & São Paulo; UNIT, London; Dallas Contemporary; Sotheby's, London (all 2023); Tristan Hoare; Timothy Taylor; Soho Revue; and Sotheby's, all London (all 2021).

Matthew Clifton (b. 1992) is an artist based between Leeds and London whose drawing and painting practice combines contemporary imagery and historical motifs. Selected group exhibitions include Soup, London; Changing Room Gallery X House of St Barnabas, London (both 2023); Harts Lane, London; Hannah Barry Gallery, London (both 2022); Collective Ending, London (2020); Camberwell Space, London (2017); and The Door, London (2016).

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Anaïs Comer (b. 1996, UK) is a London-based artist spanning sculpture, installation and painting, thematically situated between nature and culture, public and private, tradition and experiment. Selected group exhibitions include Kupfer Projects, London (2023); Copeland Park; White Conduit Projects, London (both London, 2022); OHS Projects, London; Folkestone Fringe, Daisy Murphy Youth Dance, Folkestone; Mexican Arts Society, London; Youkobo Art Space, Tokyo (all 2021); VITRINE [online]; ASP Studios, London (both 2020); Freehold Projects, Leeds (2019); and The Medicine Gallery, London (2018).

Frederika Dalwood (b. 1996, UK) lives and works in London. With her practice dedicated to video and digital-based media, her works echo tropes of internet culture and evoke 21st century humour and satire. Blending virtual with real, Dalwood plays with the possibilities of manipulating digital images. The artist's work has been included in group exhibitions at The Crypt; Barbican Arts Group Trust; SET Kensington (all London, 2023); WORLDING, London (2022); The Argyle, Edinburgh (2019); and The Fire Station, Edinburgh (2018).

Laila Majid & Louis Blue Newby's (b. 1996, UAE & 1996, UK) collaborative practice is influenced by their mutual interest in subcultural spaces such as science-fiction, cult cinema, fetish and leather subcultures and pornography as well as more scientific jargon such as zoological and marine photography. Solo exhibitions include Xxijra Hii at Sadie Coles HQ, London (2023); Xxijra Hii; San Mei Gallery (both London, 2022); springseason, London (2021); and Transition Two, London (2019). Selected group shows include Kupfer, London (2023); San Mei Gallery; Collective Ending; Paradise Row; SET Woolwich (all London, 2022); Ex-Baldessarre, Bedford; and Nakhon Ratchasima, Thailand (both 2019).

Nicholas Marschner (b. 1995, UK) lives and works in London, painting enigmatic scenes that occupy ethereal space and capture the feelings of lost and found, somewhere between the periphery of collective memories and the uncharted territories of the night. The artist's work was subject to solo exhibitions at Alice Amati at Art Brussels (2024) and Filet Gallery, London (2022); with selected group exhibitions held at Split Gallery, London (2023); Collect Art Fair, London (2022); London Design Festival (2021); Filet Gallery, London (2019); and Ace Hotel, London (2017).

Elena Njoabuzia Onwochei-Garcia (b. 1996, UK) is based in Glasgow and works with installations of oil paintings on paper that explore the dynamic between the real and the fiction. Her recent exhibitions include New Contemporaries 2023, Camden Art Centre, London (2024) and Grundy Art Gallery, Blackpool; New Glasgow Society, Glasgow; Saatchi Gallery, London; No.20 Arts Gallery, London; Saltspace, Glasgow (all 2023); English Heritage, Northumberland; Royal British Society of Artists Rising Stars, London (both 2022); Corbridge Museum and The Africa Centre, London (2021).

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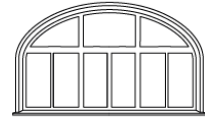
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Ilê Sartuzi (b. 1995, Brazil) lives between London and São Paulo. Working in sculptural objects, mapped video projections, mechatronic installations and theatrical plays, his practice is speculative of post-anthropocenic futures. His solo exhibitions include Pedro Cera, Lisbon (2023); SESC Pompéia, São Paulo (2022); auroras, São Paulo (2021); Dollhouse Gallery (2020); and firma, São Paulo (2019). Selected group exhibitions include Night Café Gallery; Wild Trumpets, (both London, 2024); Pinacoteca do Estado de São Paulo; Hypha Studios, London (both 2023); Museu Oscar Niemeyer, Curitiba; Instituto Inclusartiz, Rio de Janeiro (both 2022); MASSIMO, Milan (2021); and Museu de Arte de Ribeirão Preto, São Paulo (2020), among others.

Victor Seaward's (b. 1988, Kuala Lumpur) oeuvre touches on histories of medicine, trade and industrialisation through digitally rendered objects, weaving narratives through commonplace objects and organic forms. Solo exhibitions were held at Galería Mascota, Mexico City (2024); Workplace (duo), London (2023); Brooke Benington, London; Zabłudowicz Collection, London; Galerie Fabian Lang, Zurich (all 2022); Recent Activity, Birmingham; Rectory Projects, London; and Lily Brooke, London (all 2019). Selected group exhibitions include The Shophouse, Hong Kong (2024); TUBE, Mallorca; GROVE, New York; White Cube, Paris (all 2023); Eve Leibe Gallery, London; The Sunday Painter, London (both 2022); Collective Ending, London; Arusha Gallery, London (both 2021); Saatchi Gallery, London; and Pierre Poumet, Bordeaux (both 2018), among others.

Emma Tod (b. Liverpool, 1966) is a London-based painter and a lecturer at Central St. Martins, London. Her recent exhibitions include OSHS Projects, London; Walker Art Gallery, Liverpool (both 2024); IMT Gallery, London (2023 & 2015), Cultivate Gallery (2022 & 2021); Studio 1.1, London (2021, 2018, 2017, 2016 & 2015); Deptford X, London (2019, 2018 & 2017); Royal Academy Summer Exhibition, London (2016); Bloomberg New Contemporaries at ICA, London (2011); Museum Of Garden History, London; Hiscox Arts Projects, London; Castlefield Gallery, Manchester (all 2004); Film Festival Zagreb, Croatia; New Contemporaries, Manchester & London (all 2003); Spacex Gallery, Exeter (2001); Newlyn Gallery, Penzance; and UFF Gallery, Budapest (1999), among others.

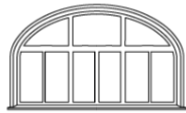
Unyimeabasi Udoh (b. 1996, USA) lives and works in London. Their work across media—print, drawing, sculpture, and installation—centres on legibility, the void, and the construction of meaning. Recent solo exhibitions include Kip, London (2024); Night Café; The Royal Academy of Arts (both London, 2023); LVL3 (duo), Chicago (2022); Tiger Strikes Asteroid, Chicago (2021); Silver Room; Chicago Artists Coalition (duo) (both Chicago, 2020); The Blue Parrot; and SITE Galleries Wabash Window (both Chicago, 2018). Group exhibitions include Alma Pearl, London (2024); Design Museum of Chicago; Scotty, Berlin; Bronx River Art Center, New York (all 2022); Chicago Architecture Biennial; Prizer Arts and Letters, Austin; Driehaus Museum, Chicago (all 2021); Hyde Park Art Center, Chicago (2020); and Porto Design Biennale (2019); among others.



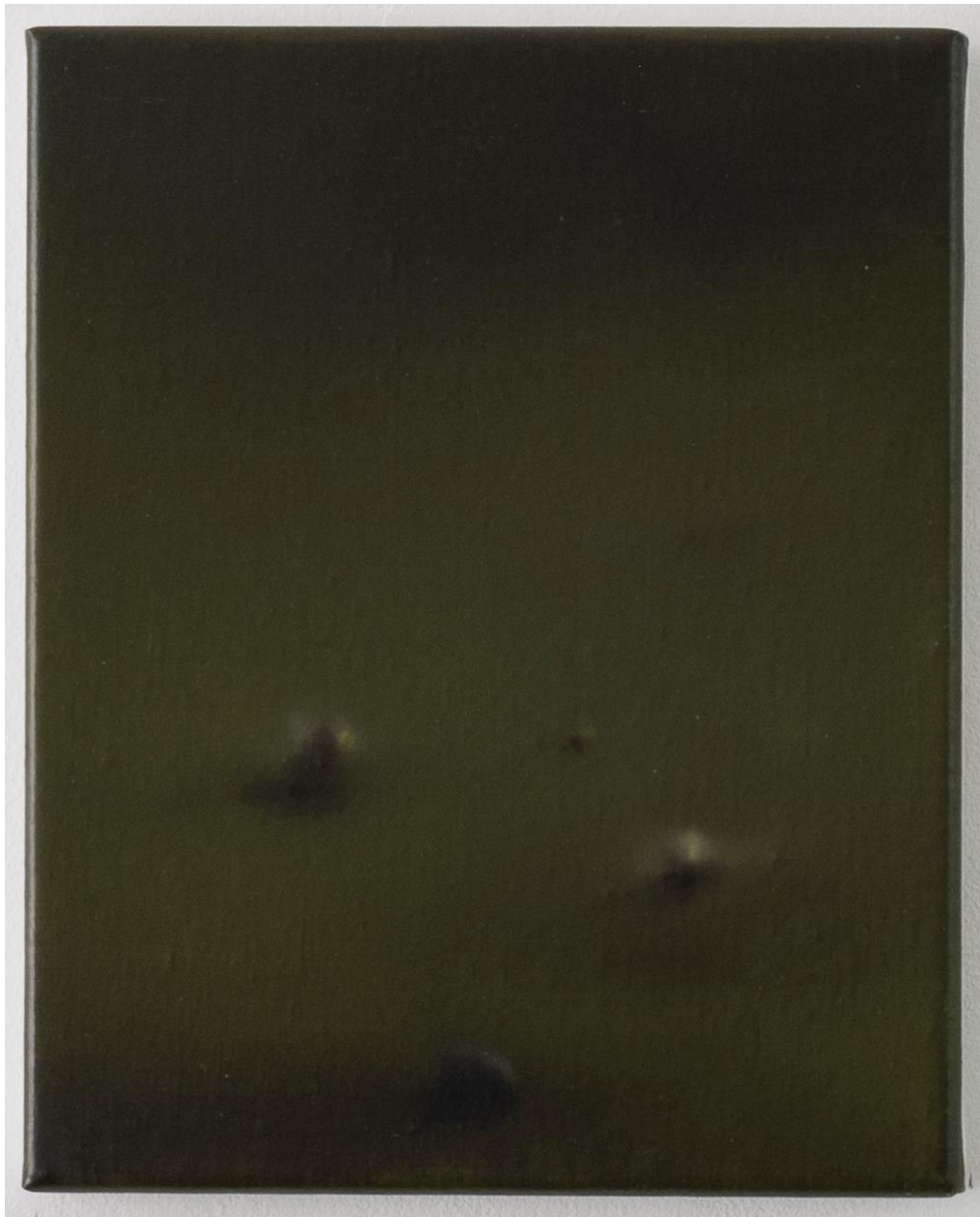
GENERAL ASSEMBLY



Emma Tod
Germinal, 2023
oil on linen
25x20cm
SOLD



GENERAL ASSEMBLY



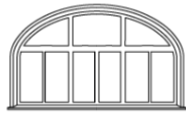
Emma Tod
You play you win you play you lose you play, 2024
oil on linen
25x20cm
SOLD



GENERAL ASSEMBLY



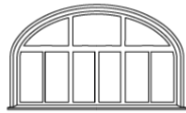
Emma Tod
Spiral, 2023
oil on linen
30x25cm



GENERAL ASSEMBLY



Emma Tod
Over Under, 2023
oil on linen
30x25cm



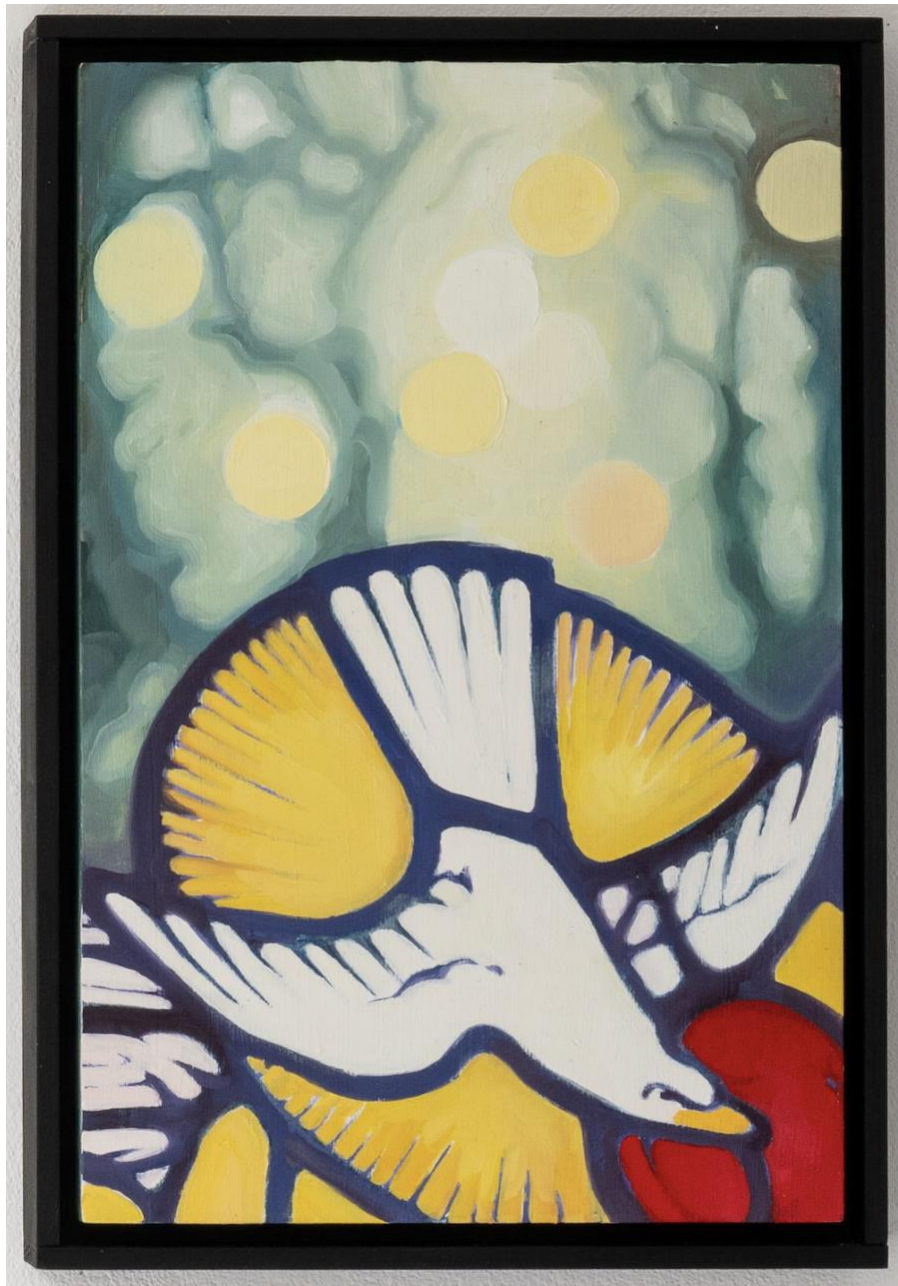
GENERAL ASSEMBLY



Ilê Sartuzi
Ornament and Crime, 2024
red velvet and pins on wooden board
109x143x10cm



GENERAL ASSEMBLY



Matthew Clifton
A Repaired Wing, 2022
20cm x 30cm
oil on board in artist's frame



GENERAL ASSEMBLY



Matthew Clifton
Out of Season, 2022
20cm x 30cm
oil on board in artist's frame



Unyimeabasi Udoh
Untitled (Light and Air), 2024
die-cut gold-flecked paper, cotton thread
Dimensions variable (approx. 52 x 212 cm / 20.5 x 83.5 inches)



GENERAL ASSEMBLY



Unyimeabasi Udoh

05, 2018

mirror mylar on acrylic

10 inch (25 cm) diameter, 1/4 inch (5 mm) thickness



GENERAL ASSEMBLY



Unyimeabasi Udoh

02, 2018

mirror mylar on acrylic

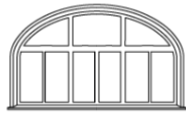
10 inch (25 cm) diameter, 1/4 inch (5 mm) thickness



GENERAL ASSEMBLY



Victor Seaward
Object Painting (German Shepards), 2022
enamel on 3D Printed SLA applied to powder coated aluminium panel
55 x 40 cm



GENERAL ASSEMBLY



Alma Berrow
Loose Lemon 4, 2023
white earthenware
10 x 7 x 5 cm



GENERAL ASSEMBLY



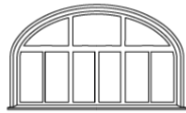
Alma Berrow
One For One, 2023
white earthenware
9 x 6 cm



GENERAL ASSEMBLY



Alma Berrow
Don't Mind The Gap, 2023
white earthenware
31 x 32 x 10 cm
SOLD



GENERAL ASSEMBLY



Nicholas Marschner
(Untitled), 2023
35 x 30 cm
tempra & oil on canvas with fabric frame



GENERAL ASSEMBLY



Nicholas Marschner
(Yet to be titled), 2022
20.6 x 30.6 cm framed
oil on Linen
SOLD



GENERAL ASSEMBLY



Anaís Comer
Miss, 2024
120 x 80 x 2 cm
wood, filler, paint and varnish



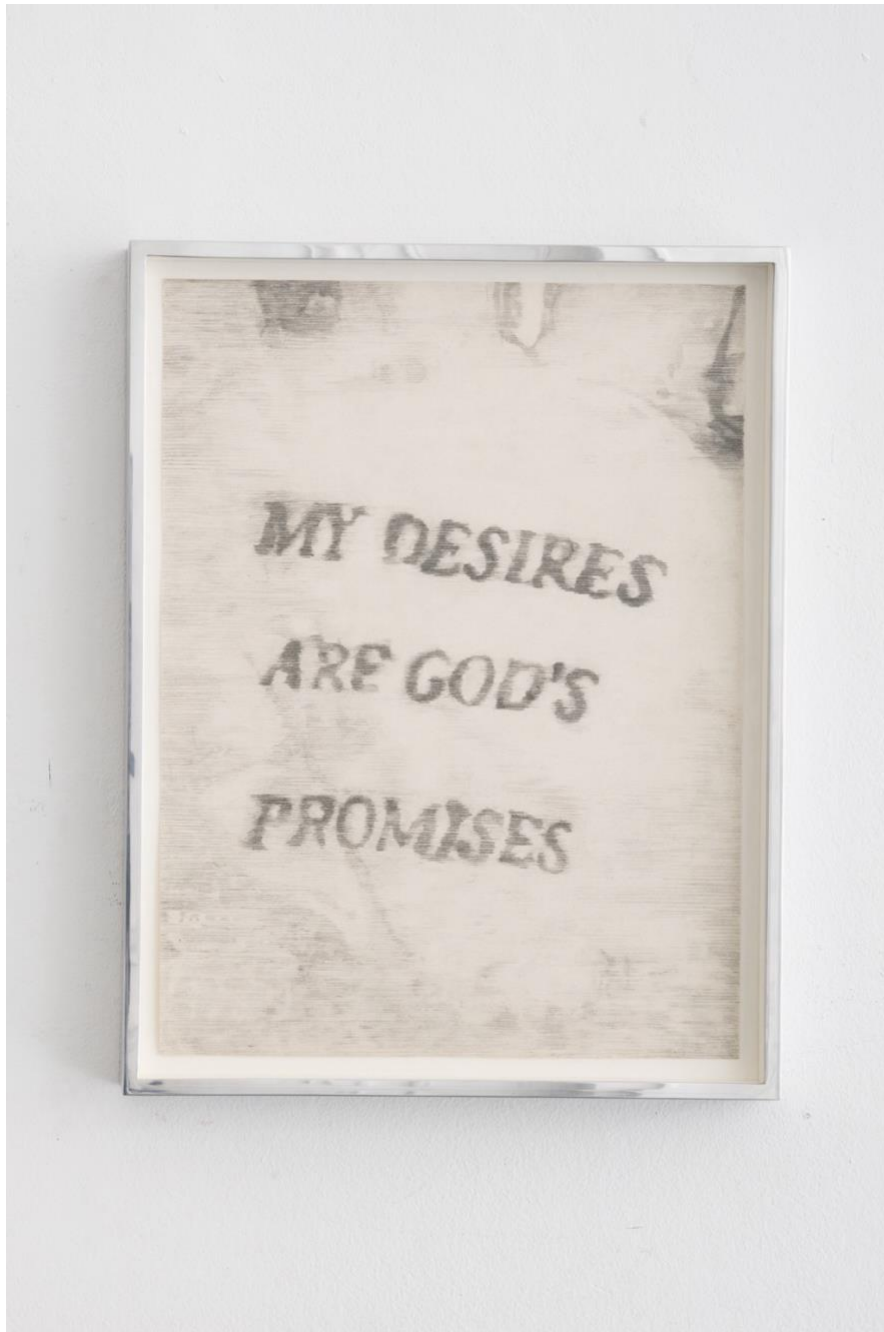
GENERAL ASSEMBLY



Anais Comer
Fishnet, 2023
120 x 80 x 1.5 cm
wood, filler, paint and varnish



GENERAL ASSEMBLY



Laila Majid + Louis Blue Newby
Contact (Desires), 2023
Graphite on Takeo Satogami 198gsm
34 x 43.5 x 4 cm (framed)



GENERAL ASSEMBLY



Laila Majid + Louis Blue Newby
Contact (The Kiss), 2023
Graphite on Takeo Satogami 198gsm
46.5 x 83.5 x 4 cm (framed)



GENERAL ASSEMBLY



Laila Majid + Louis Blue Newby

Spread (Rituals of Love), 2022

Inkjet print on Canson Photo Lustre, aluminium, glassine, Crisco, graphite, epoxy resin, obeche and maple tray frame

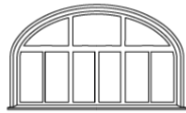
36 x 28 cm



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Elena Njoabuzia Onwochei-Garcia
The Battle Tapestry, 2023
tempera and chalk on washi paper
131 x 172 cm



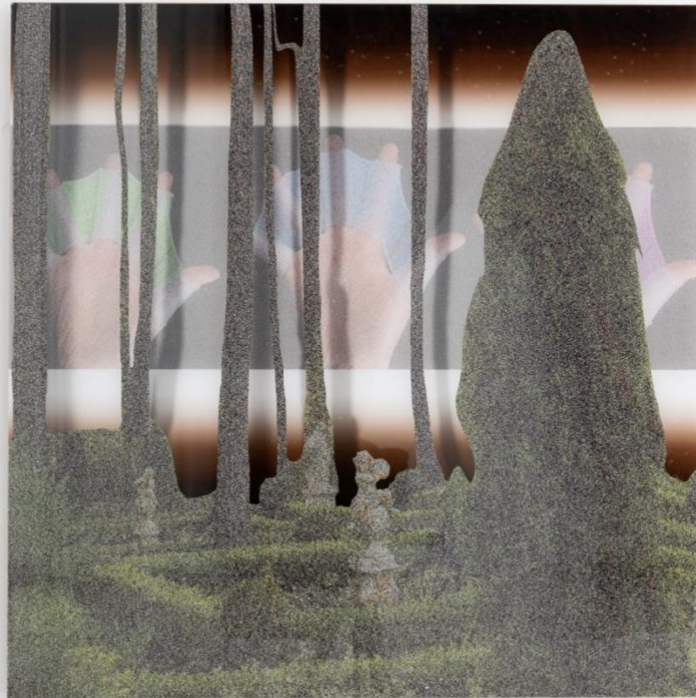
GENERAL ASSEMBLY



Elena Njoabuzia Onwochei-Garcia
Mary, 2023
oil on tempera and washi paper
105 x 129 cm



GENERAL ASSEMBLY



Frederika Dalwood
The Gaps, 2023
Digital image face mounted behind acrylic glass
60 x 60cm



Installation Images



GENERAL ASSEMBLY





GENERAL ASSEMBLY





GENERAL ASSEMBLY





GENERAL ASSEMBLY





GENERAL ASSEMBLY

