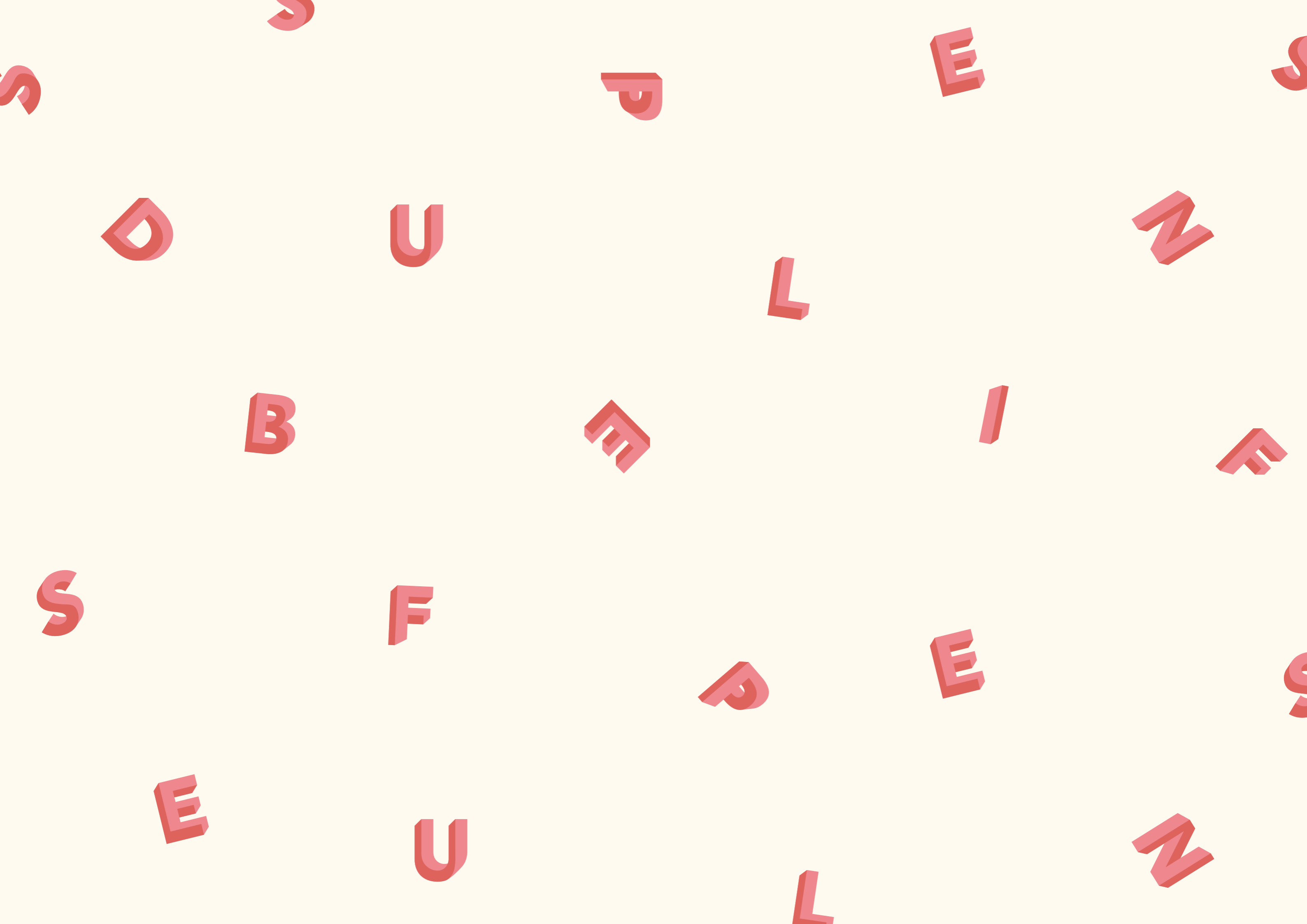


# SUSPEND DISBELIEF

**Stuart Semple**



I'd like to dedicate this exhibition to my son Ari. Without him, I'd have had no reason to make it. Ari, I hope your belief in magic never ends, you never let fear hold you back and you know that the world was loving enough to have gifted you life. You can turn that gift into anything you can imagine.

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# Foreword; I Just Can't Help Believing

by Claire Hazelton

Beneath the hills of the Lake District, with its entrance tucked beneath the flower beds in the back garden of an old, rickety cottage is a peculiar land where a sacred river meanders through the valleys of strange, dark mountains, before spilling into a deep, black sea that has never seen the sun. Haunting voices bounce off the sides of the mountains, lamenting loss and separation and prophesying war. In this bizarre and dark underground landscape, however, a man – Kubla Khan – has built a most stunning construction – a pleasure dome filled with exquisite flowers and trees, with caves of glistening ice: filled with perfection, magic and impossible spots of sunlight. It glows amongst all else.

Xanadu, this underground land with its impeccable pleasure dome, came to the poet, Samuel Taylor Coleridge, in an Opium-fuelled reverie. Kubla Khan, the protagonist, cuts off all contact with the death, grief and violence present in Xanadu and lives, instead, in constructed perfection. In reality, Coleridge, too, cloaked his children, as babies, in similar worlds of wonder – placed them under domes, in a sense, in which he allowed them only to see the best and most beautiful of the world. In 1817, Coleridge coined the phrase “suspension of disbelief,” a term which, ultimately, means to succumb to a lie – to submit and surrender to falsity and fantasy, to pretend to believe in the unbelievable – in return for pleasure, entertainment and, at times, peace.

Suspend Disbelief is artist Stuart Semple's first London exhibition in four years. It is, too, his most ambitious, both

philosophically and technically, to date. The notion of suspending one's disbelief is a prevalent theme throughout – an obsession, perhaps, of the artist's – explored in two forms. First, there is the conscious action of suspending our disbelief, in which we can create and experience truth – build whole lives and imagine them to be real – in order to enjoy films, plays and books etc. and to be entertained, rather than disappointed, by magic tricks and illusions. Second, Semple explores the larger notion that, on a more complex level, aspects of our disbelief are, in fact, in constant suspension; we build pleasure domes around our fragile lives, surround ourselves with entertainment, culture and, ultimately, magic, in order to separate ourselves from the facts of our mortality: in order to untangle life and death and cloak ourselves in happy, care-free denial.

The works in this exhibition share with Coleridge's poetry a common understanding of life's closeness to death. Without sacrificing this perception, both create, within their work, opportunities to actively suspend disbelief and enjoy life, away from death. However, we are always, whether in a poem by Coleridge or a painting by Semple, reminded of death's presence and encouraged to remember it, briefly, before returning back into the dome.

Omega (2013), a sound installation comprising of one hundred strung-up radios swarming around a light-bulb, crackles in the basement of the building and acts as this reminder of the presence of death. Emitting from each speaker is the white noise found between stations, a sound that



contains leftover reverberations from the Big Bang. Omega is intended to not just represent the beginning of time, but also expose it – to play it and present it to the audience. Considering the theory that time is cyclical, Omega also, as a result, plays the sound of the end of the universe too.

The piece simply surmises the togetherness of the beginning and the end: of birth, life and death. This confrontational piece abstractly, yet purely, mirrors the darkness and violence of Coleridge's *Xanadu*, a land that seems to linger on the border between life and death. It draws the audience to the brink of mortality in preparation for the constructed pleasure – the suspense of disbelief – that is evoked in the rest of the exhibition. It acts as a reminder in *Suspend Disbelief* that every life encounters death: a premise that the audience can choose to either leave behind completely or continue to return to.

“Once we accept death – that we are all dying every day – we can really start living. Then, we can suspend our disbelief and enjoy things truly with the knowledge still there, and the acceptance, of death,” explains Semple. The majority of the works in *Suspend Disbelief*, paying exception to Omega, deal with the use of entertainment, pleasure and illusion as means of coping and continuing happily in life; many of the works act, in a way, like pleasure domes dotted about across Semple's *Xanadu*. In *Bloom* (2013) – a piece in which, to experience it, the viewer climbs into a constructed space – projections of over a thousand brightly coloured flowers light up the walls inside, blooming, in time-

lapse, from buds perpetually, never wilting and never dying. Despite the mesmerising beauty of the event, the audience is aware of the fact that the preserved life and growth of these flowers is, quite simply, a lie. Only through momentarily allowing one's disbelief to be suspended can the pleasure of this artwork be fully indulged in. Through omitting death completely, the moment – the experience – loses its sense of truth and honesty; it becomes a form of entertainment. The immortality of the flowers renders them less special and less meaningful, less attached to human life. Considering this, *Bloom* acts to explain the emptiness of life when death is removed.

However, to those able to suspend disbelief to a great capacity – those able to leave Omega behind and to truly allow notions of illusion, magic and pleasure to completely envelop them – *Bloom* might not resemble an emptiness at all, and inspire only a wonder. Semple, in many of his works, seems to yearn for this state, the ability to truly escape death and to really believe, fully, in the lie. The capacity to believe – to open the mind fully to magic, belief and life away from endings – is one that is mostly only accessible to children. The innocence of a child is the lack of need to suspend disbelief, or, more simply, the lack of disbelief in entirety. The painting *David Copperfield Saws Himself in Half* (2013) and the video projection *Effect* (2013) (the latter in which Semple performs simple magic tricks) explore the different perceptions possible towards magic and illusion: firstly, to believe fully, like a child, secondly, to suspend one's disbelief and enjoy the tricks as entertainment and, thirdly, to do



neither and to not be affected at all, to be just disappointed and to see only the truth (trickery) of the act. In the work *I Was Young, I Was Wrong, It Couldn't Last* (2013), these three possible attitudes (also translatable as belief, the wish and hope for belief and lack of belief) are personified in a young child, a slightly older child and an adult. For children, magic is believable (and hope, sometimes, seems like magic); lies and trickery are much less probable. Perhaps this is because, to them, death, the ultimate truth, often does not exist at all, or if it does exist, it is something that is far, far, away, in the distance.

“There is a moment in life, for everyone I think, where you suddenly see how close death is, or you suddenly are exposed to the darker realities of the world; you're shown, usually through an event of some sort, that you are not immortal. Childhood ends here. Childhood ends where life begins” (Semple). At the age of nineteen, Semple suffered a near-death experience from an allergic reaction. This traumatic event – being made so brutally aware, at a young age, of the fragility of the human body and the unpredictability of mortality – has proven to be significantly influential in both Semple's artwork and the manner in which he has lived life since. Death is a presence and awareness permanently and constantly for him. The truth – Omega, Xanadu – lingers behind each instance of pleasure and entertainment.

In a sense, however, it is unnatural that death is not more closely connected to life in everyone's minds. The lies associated with illusion and trickery, which we submit

to in order to be entertained, are present, too, on a broader and more significant scale in each of our day-to-day lives. It is Semple's belief that popular culture and culture in general – entertainment, consumerism, lifestyle – suspend our disbelief without our realising it, holding us all, frozen, in a state of pure life, separating as much as possible the dark realities of death and mortality from the thrill of existing. Instances where popular culture is referenced in Semple's paintings usually explore this notion.

*Michael Daydreams* (2013) a painting depicting Michael Jackson sitting in his dreaming tree – a tree in which he climbed in order to connect, spiritually, with the world and write his songs – portrays the pop icon as a believer of sorts and, in some ways, a child. The struggles of fame, the definite difficulties Jackson must have fought against during his lifetime, suggest that, like Kubla Khan, in his tree, he built a pleasure dome, of which the outside world could be shut out. “People see the controversy in Michael Jackson – the crazy stories, the effects of fame, the celebrity side of his life – over the fact that he was a true artist. People forget that he was, at the core of it all, an artist,” explains Semple.

Semple appears in *Suspend Disbelief* in a multitude of different forms. Sometimes, we see him yearning towards the hopeful state of childhood, as in *I Was Young, I Was Wrong, It Couldn't Last* and *Michael Daydreams*. Sometimes, he is the creator, the magician or the illusionist. In *Happy Clouds* (2009), for instance, he creates

the object upon which the audience can suspend their disbelief around: soap bubble, smiling faces to cheer people up at the height of the recession. In *Jump* (2013), too, the audience is invited to bounce their troubles away on a soft, inflated floor.

However, at other times, Semple seems to fail to suspend his own disbelief and looks, quite honestly and openly, at hopelessness. In *Oh, dream maker, you heart breaker* (2013) for example, the journey across Moonriver in the song of the same name is illustrated at its close, where the Huckleberry friend has come to the end of the rainbow – a place where hope and treasure are expected – to find just an amusement arcade instead called ‘Rainbow's End.’ “They traveled such a long way,” Semple explains, “and all they get at the end is a vague promise of entertainment for a few quid.” The hope of childhood, here, is obliterated and replaced, instead, with disappointment. Semple's most vivid apparition, however, is not in one specific work, but, rather, in the collective exhibition. As notions of truth – the inevitability of death and destruction – crackle in streams of white noise beneath the rest of the show, Semple tiptoes on the floors above, creating a lifeline in moments of dishonesty and, perhaps, ignorance, to ease the process of living: to conjure humour, happiness and pleasure. “If we opened our eyes to reality, things would appear more frightening than we're letting ourselves believe they are. We'd be too frightened to live. So, to solve that, we suspend our disbelief every day.”



I Was Young, I Was  
Wrong, it Couldn't Last  
2013

Acrylic, charcoal on canvas

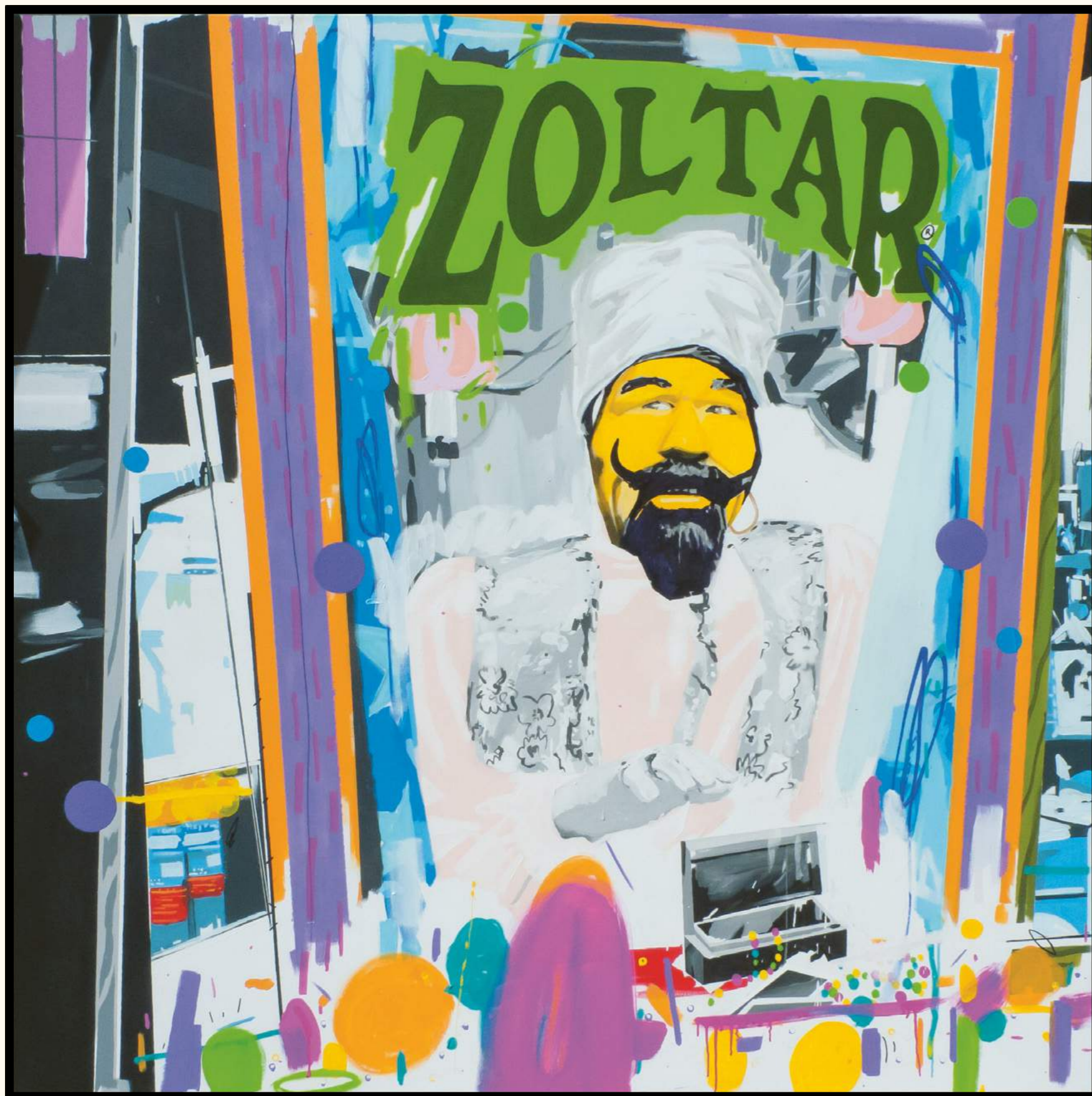
120 x 120 x 7 cm



There Were Ghosts in the  
Eyes of All the Boys  
2013

Acrylic, charcoal on canvas

200 x 200 x 7 cm



Down by the Roller  
Coaster  
2013

Acrylic, vinyl, spraypaint,  
charcoal, paint marker on  
canvas

200 x 200 x 7 cm



Michael Daydreams  
2013

Acrylic on canvas

75 x 75 x 7 cm



Devils in the Details  
2012-2013

Acrylic, paint marker, indian  
ink, spraypaint, charcoal  
on canvas

120 x 120 x 7 cm



And Now My Feet Don't  
Touch the Ground  
2013

Acrylic, charcoal on canvas

200 x 200 x 7 cm



Sing Into My Mouth  
2013

Acrylic, charcoal, spray-paint  
on canvas

120 x 120 x 7 cm

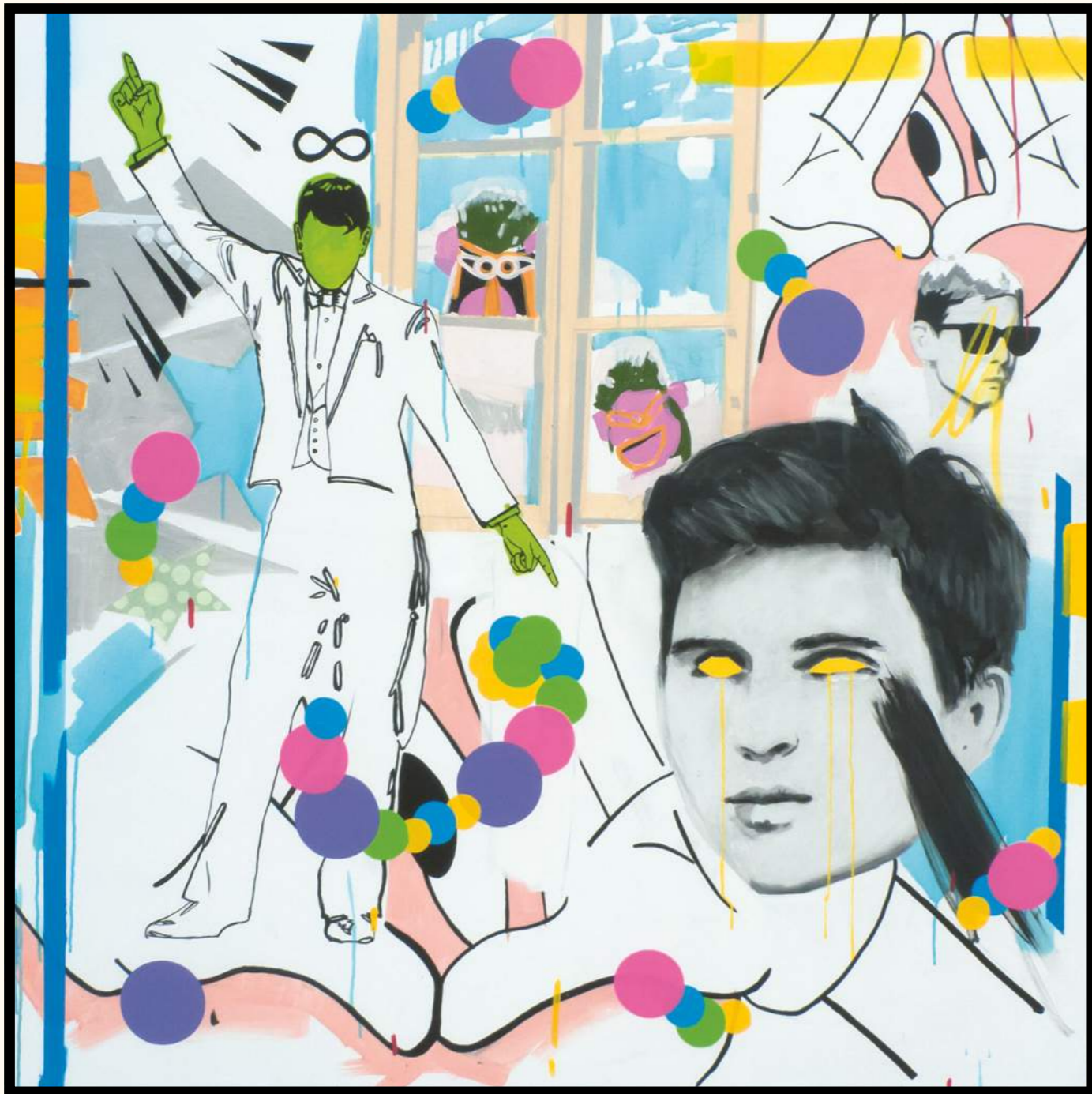


Don't Let me Down  
2013

Acrylic, charcoal on canvas

200 x 200 x 7 cm





Days of Miracle  
& Wonder  
2013

Acrylic, charcoal, vinyl on  
canvas

120 x 120 x 7 cm



Bastian & Flakor  
Save Fantasia  
2013

Acrylic on canvas

75 x 75 x 7 cm



A Tacky Song  
2013

Acrylic, charcoal, spraypaint on  
canvas

200 x 200 x 7 cm



Larusso Wins  
2013  
Acrylic on canvas  
75 x 75 x 7 cm



Bliss Fully Unaware  
2013

Acrylic, spraypaint, paint  
marker, collage, charcoal  
on canvas

120 x 120 x 7 cm

Riders on the Storm  
2013

Acrylic, charcoal, indian ink,  
vinyl, china marker on canvas

200 x 200 x 7 cm

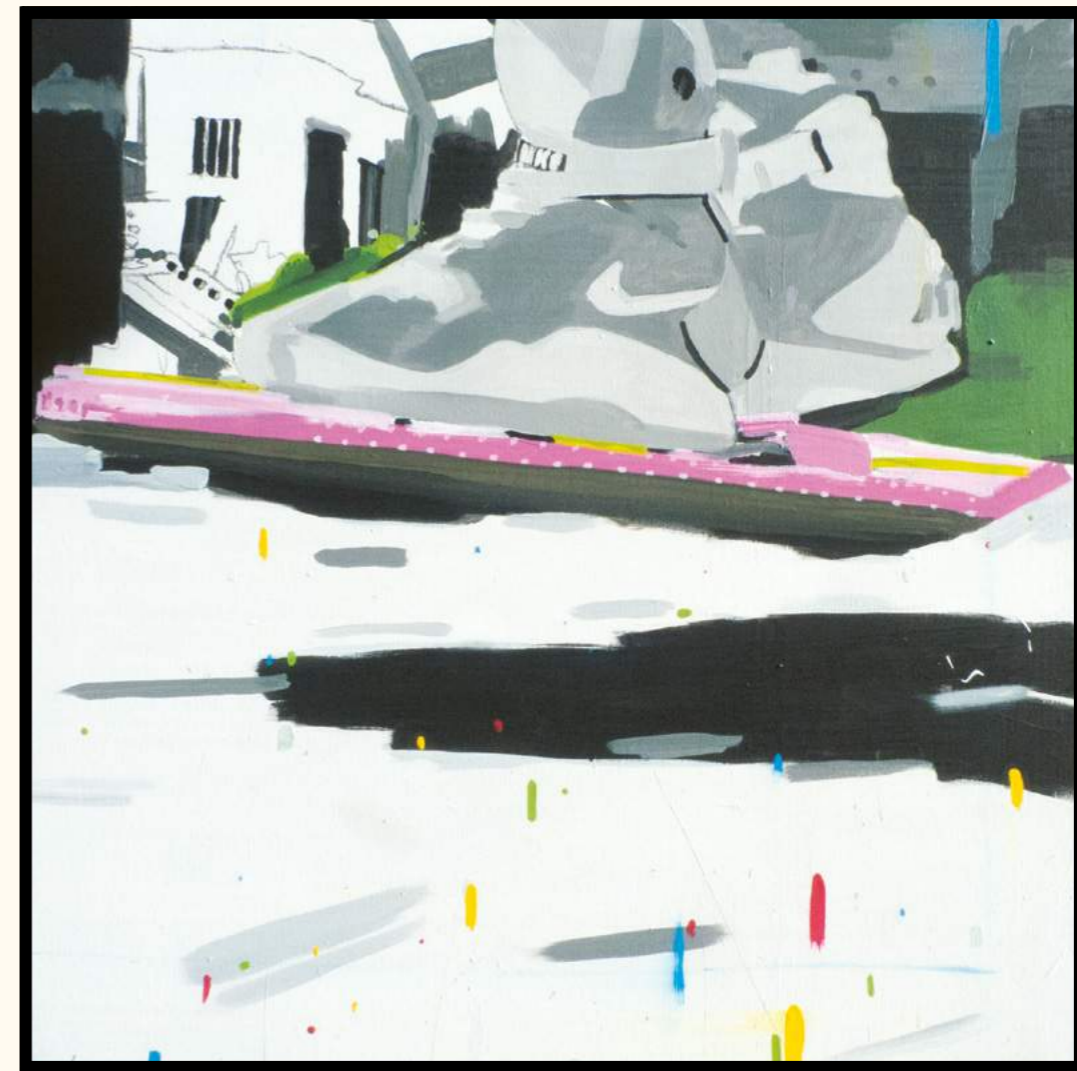




Standing on Air  
2009-2013

Acrylic, spraypaint, charcoal,  
Dr. Martin's Ink on canvas

120 x 120 x 7



Marty Mcfly Hovers  
2013

Ink, acrylic, charcoal on canvas

75 x 75 x 7 cm



The Fall of Crystal City  
2005-2013

Acrylic, charcoal, gesso, spray  
paint & paint marker on 4  
canvases

220 x 60 cm

It Hurts with  
Every Heartbeat  
2009-2013

Acrylic, spraypaint, charcoal,  
paint marker vinyl on canvas

120 x 120 x 7 cm





Losing My Religion  
2013

Acrylic, charcoal, spraypaint,  
paint marker on canvas

200 x 200 x 7 cm



Mayday Mayday!  
2012-2013

Acrylic, spraypaint, charcoal  
on canvas

120 x 120 x 7 cm



David Saws Himself  
in Half  
2013

Ink, charcoal on canvas  
75 x 75 x 7 cm



Oh, Dream Maker,  
You Heart Breaker  
2013

Acrylic, charcoal on canvas

200 x 200 x 7 cm







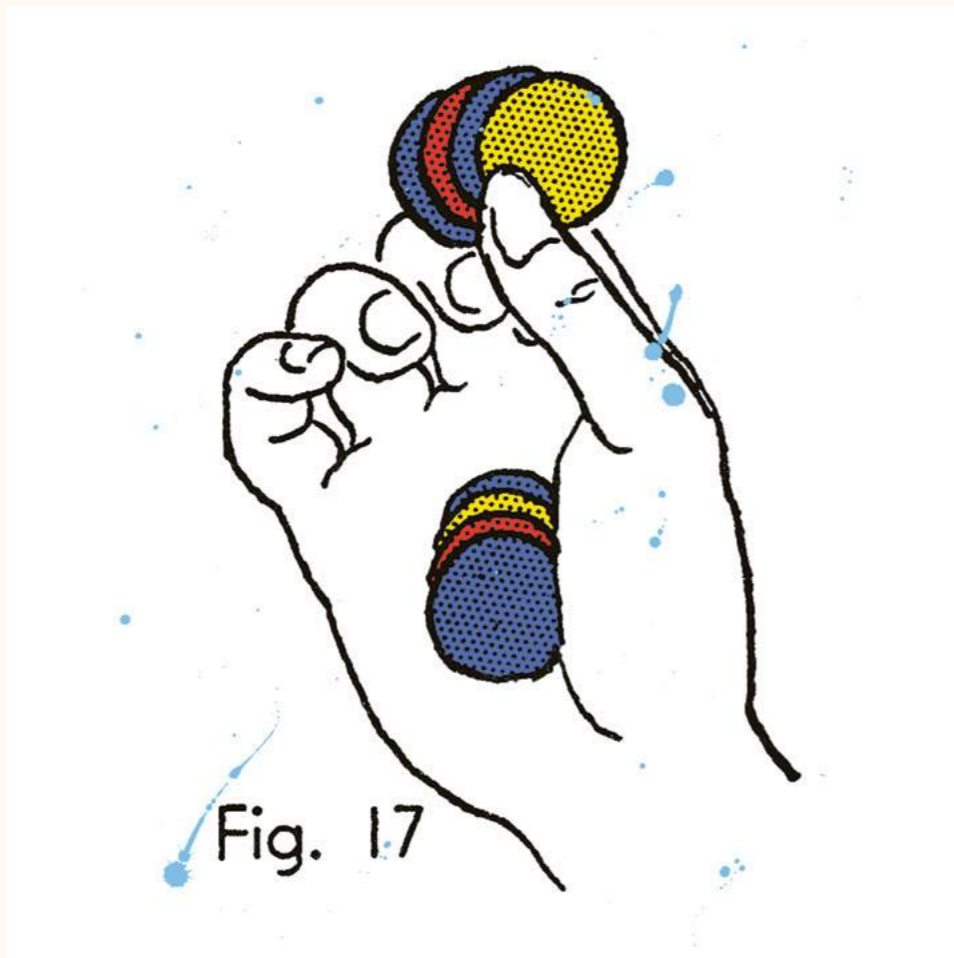


Fig. 17

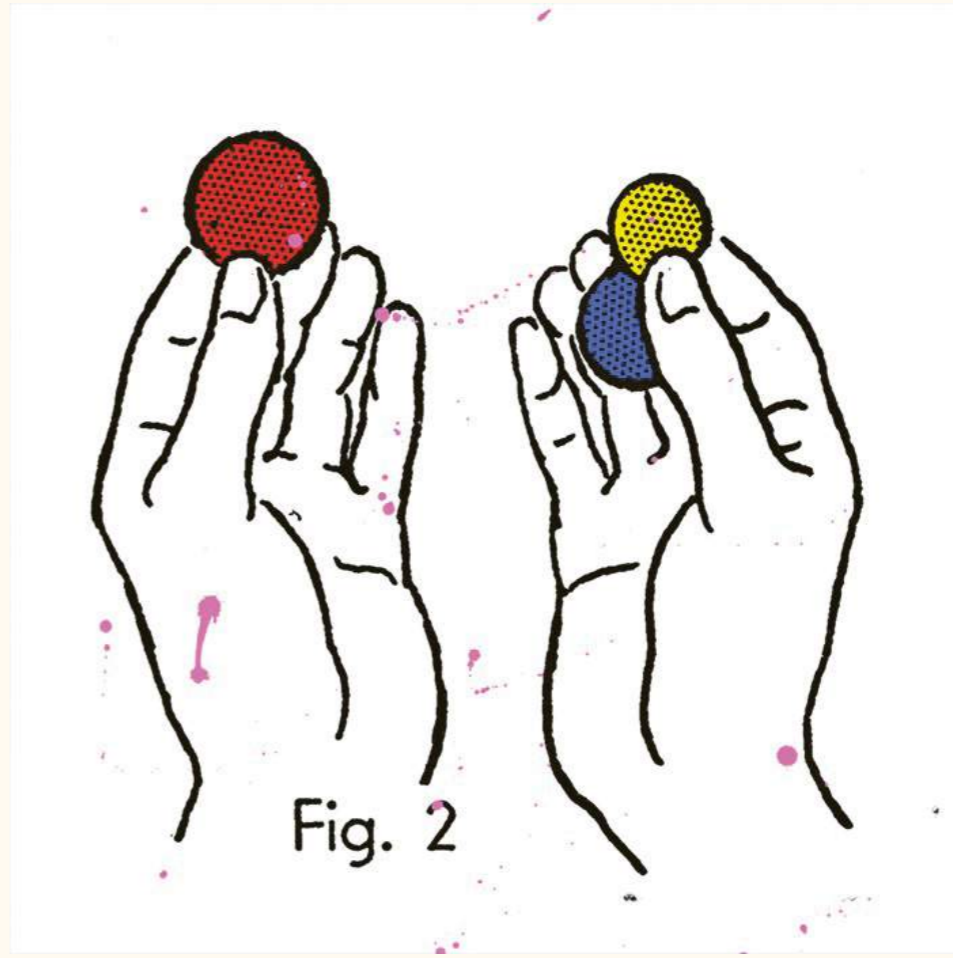


Fig. 2

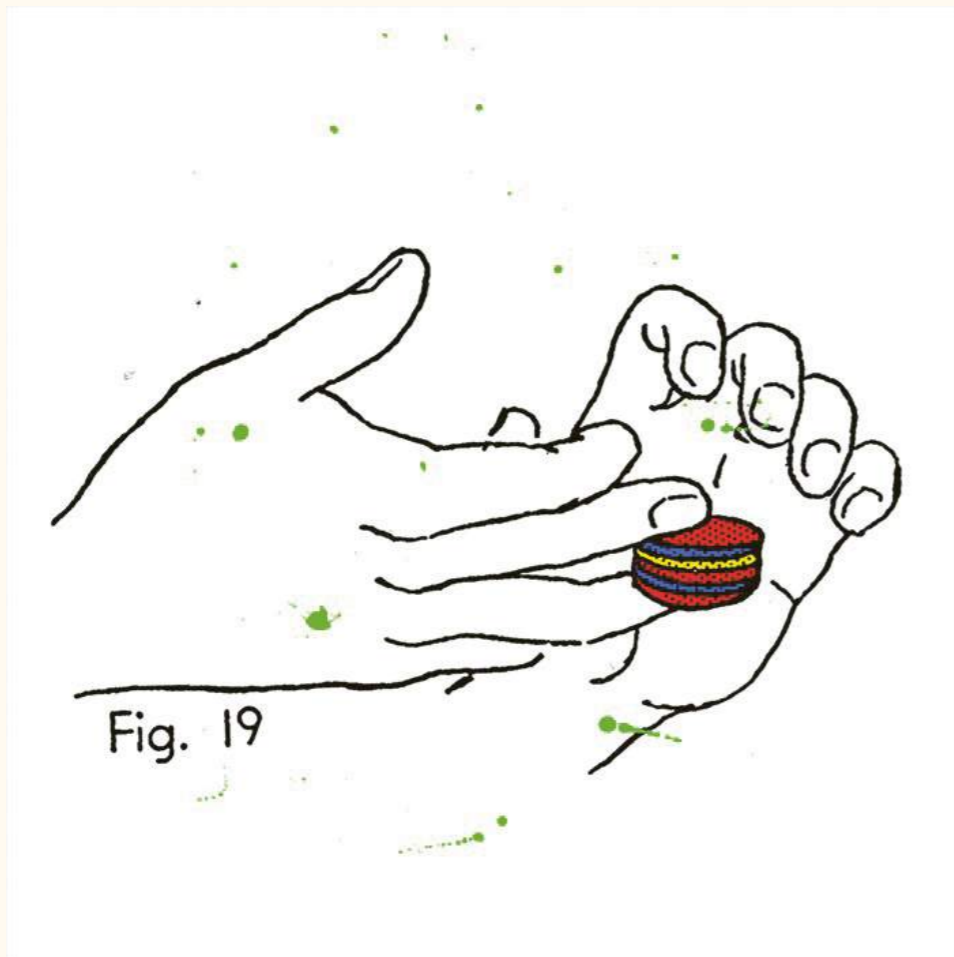
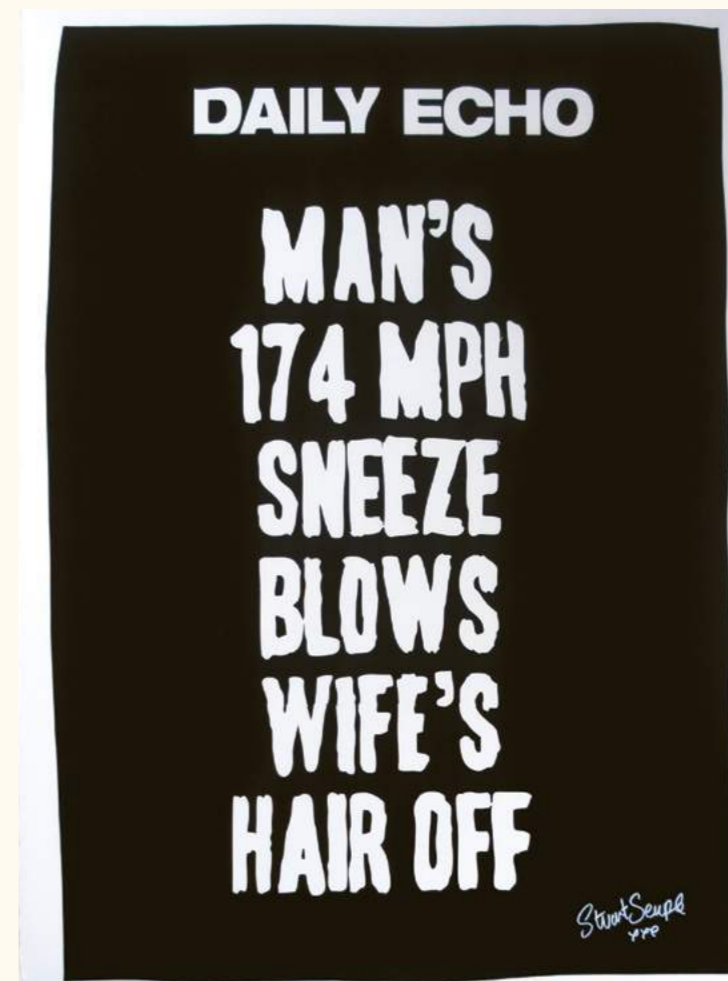
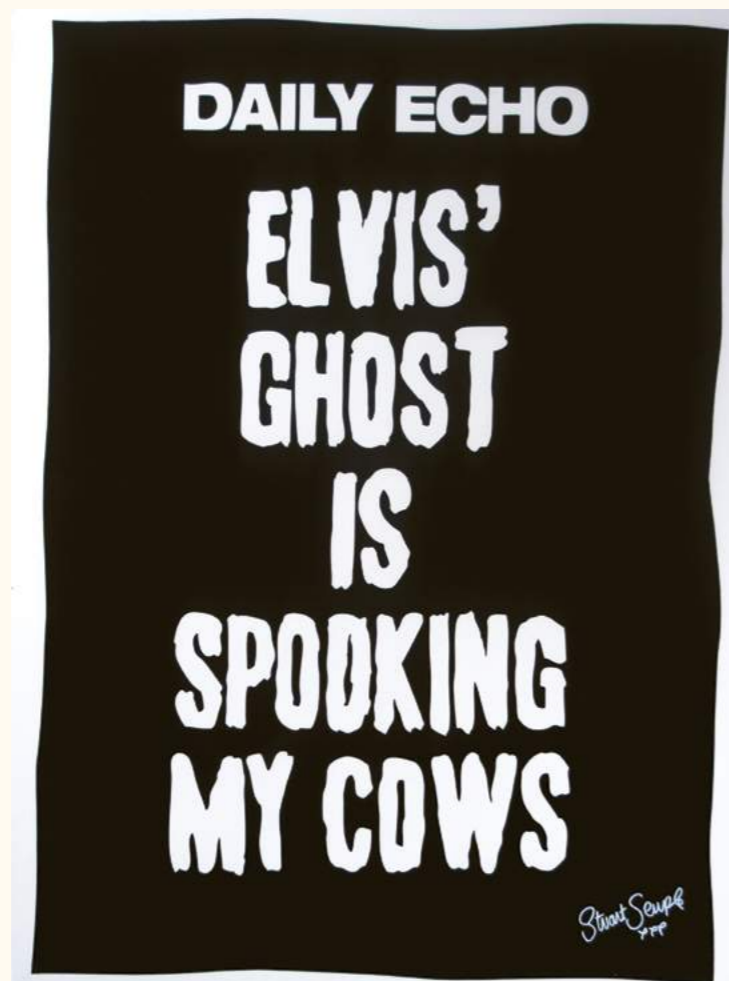


Fig. 19



Fig. 5

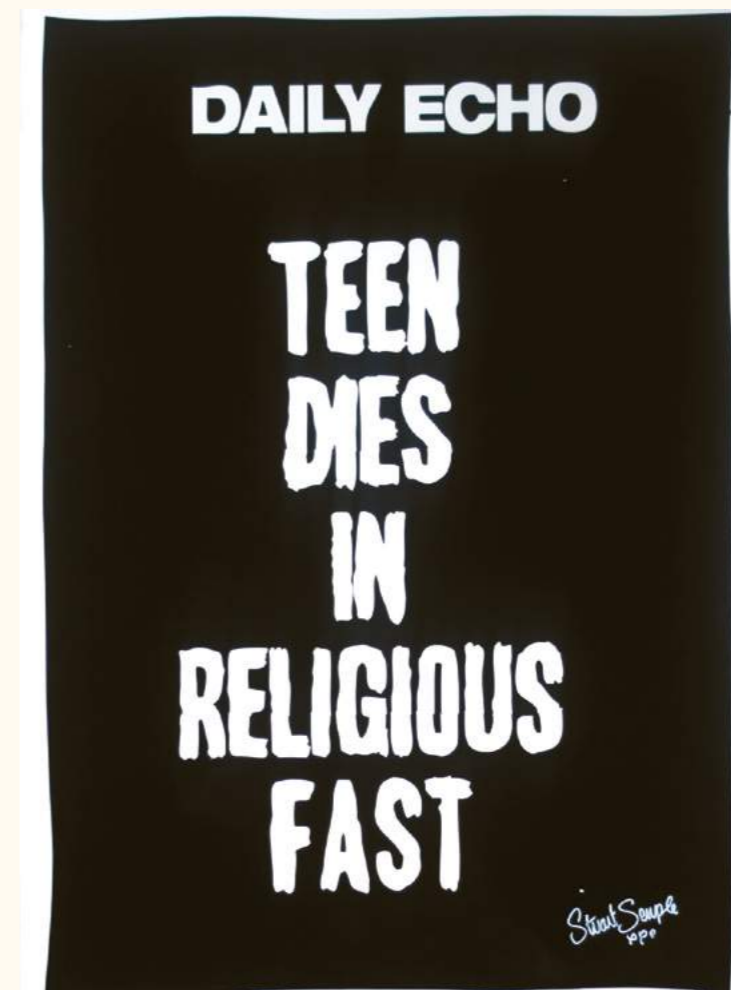
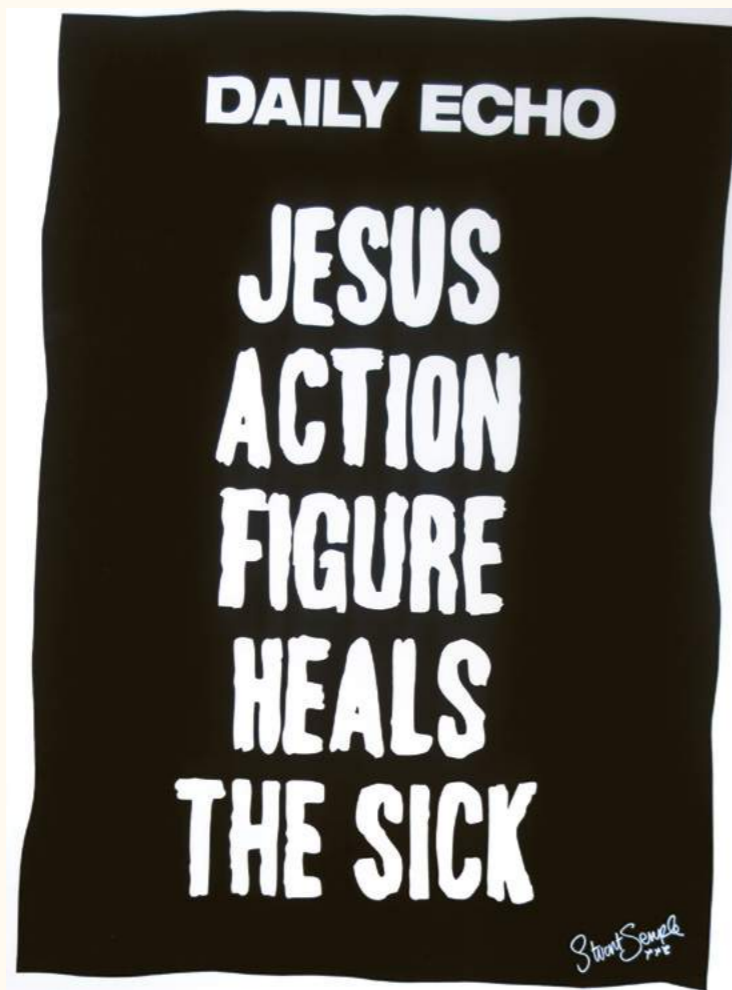
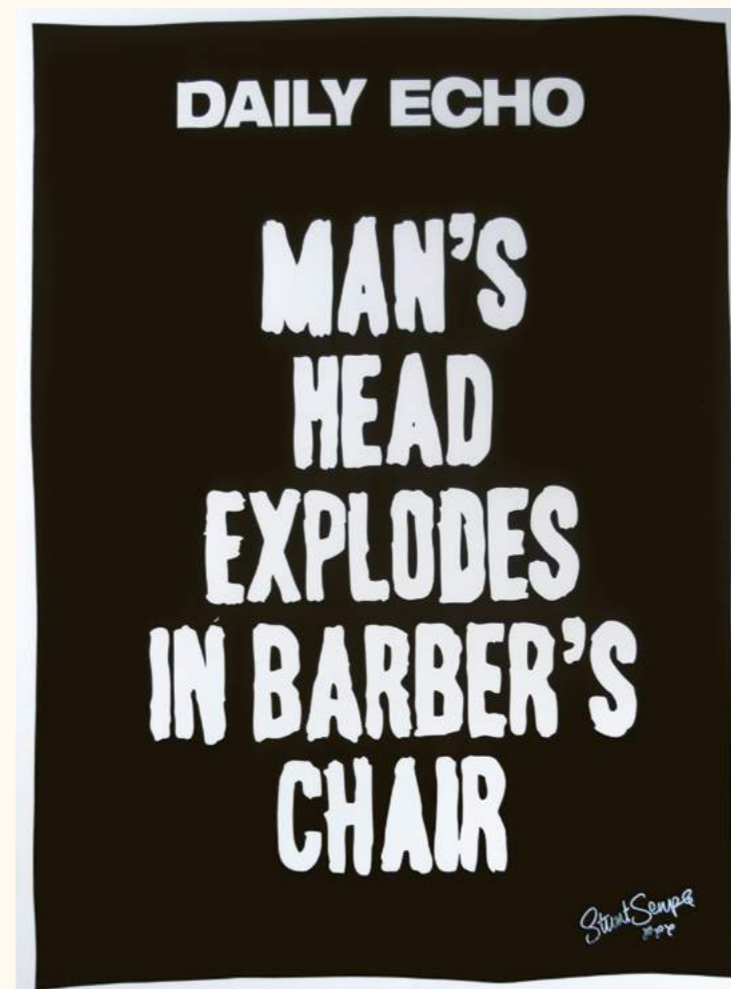
The Method  
2013  
Clockwise:  
Stash, Hide, Dupe, Fool  
Digital prints on perspex  
Framed with live edge acrylic  
Edition 3 (plus 2AP and 1 HC)  
50 x 50 x 5 cm



Hoodwink  
2013

Vinyl on Saunders Waterford  
paper

76 x 56 cm





Omega  
2013

Radios, fishing tackle, lightbulb

Dimensions Variable



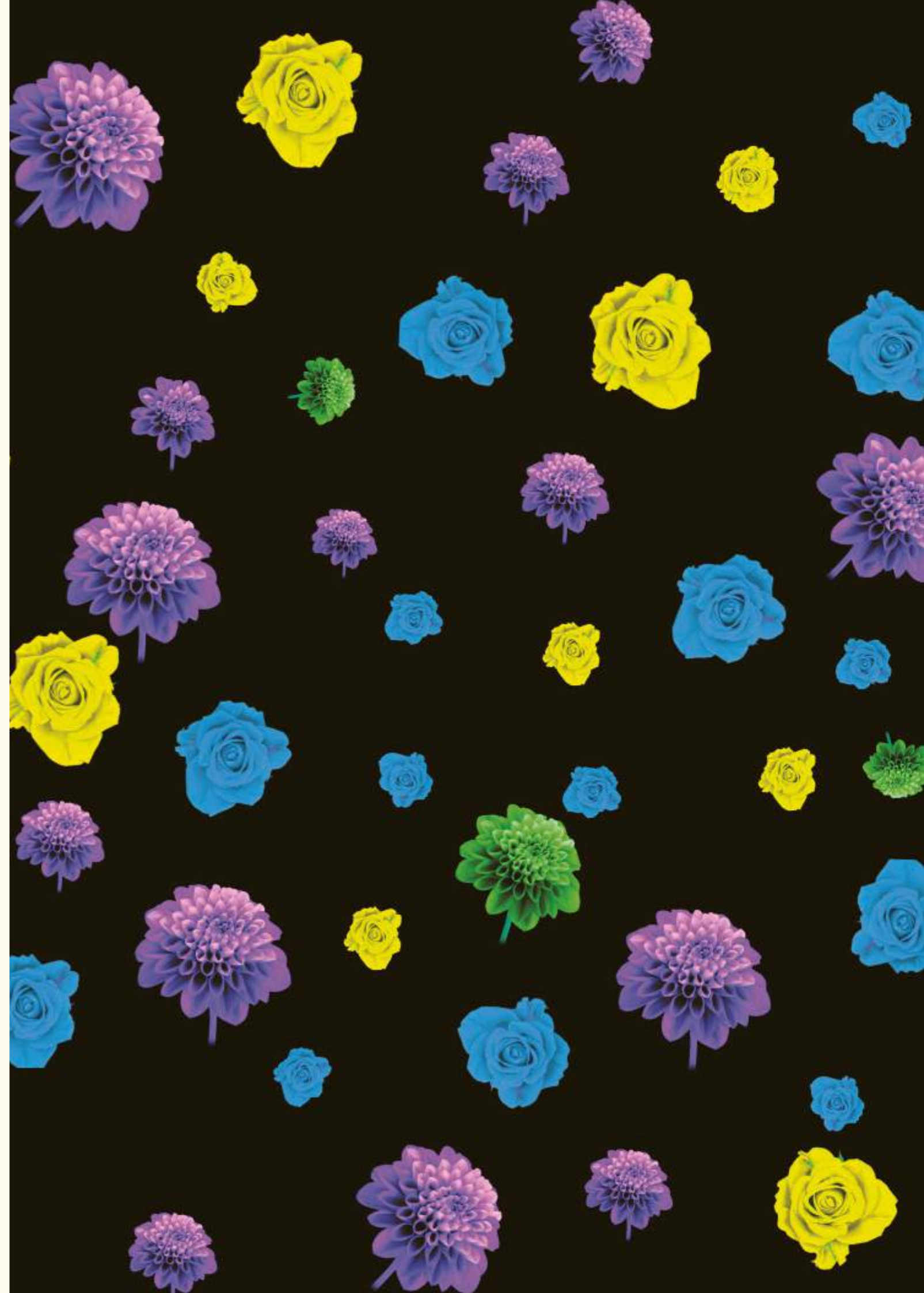
HappyCloud  
2009 onwards

Helium, soap and  
vegetable dye

Dimensions Variable



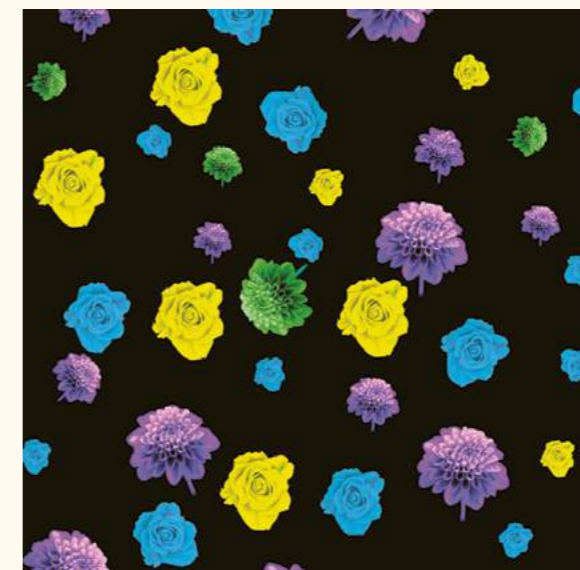
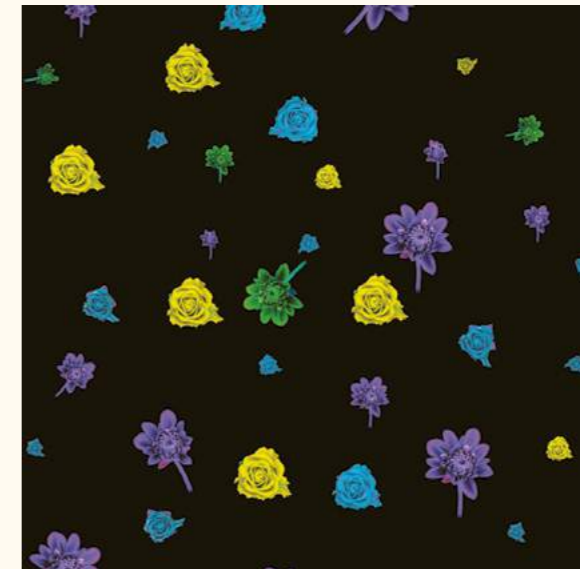
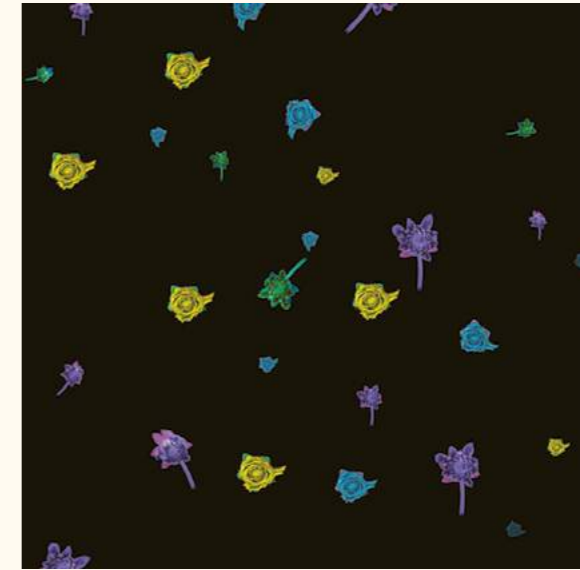
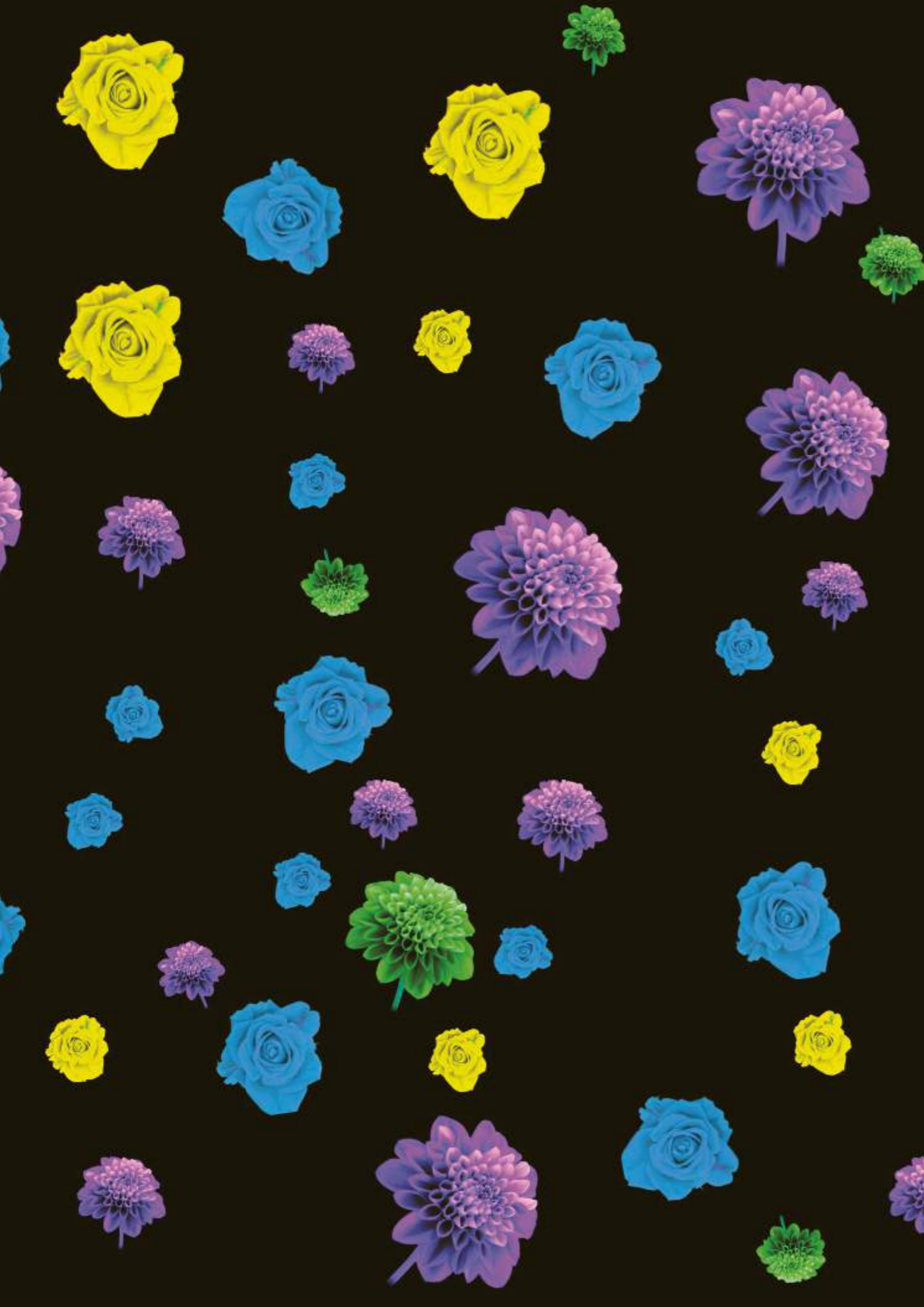




Bloom  
2013

360 degree HD video  
projection, duration 3 mins  
(loop)

Dimensions Variable



Bloom [stills]





Effect [stills]  
2013

HD video projection on gauze,  
duration 4 mins

Dimensions Variable



|                                 |  |                                 |  |   |  |   |  |  |  |  |
|---------------------------------|--|---------------------------------|--|---|--|---|--|--|--|--|
| <b>SOLO EXHIBITIONS</b>         |  | Desire, Portman Gallery, London | 2009   | 'London Loves the way things fall apart', Galleria Aus18, Milan (curated by Stuart Semple & Cecilia Antolini) | 2010   | 'Lady Gaga x Stuart Semple : Pop Hybrid', WestEast Magazine                           | 'Io Che Mixo Gli Ottanta' D Magazine, Le Repubblica, Leonora Sartori | <b>OTHER</b>   |  |  |
| 2012                            | 'Everlasting Nothing Less' Galleria UNO+UNO, Milan   | 2010                            | The Metal Ball, Museum of Arts and Design, New York  | 2008  | 'Mash-Ups – post pop fragments and detournements' Kowalsky Gallery, London                       | 'Semple collection inspired by mental Britain', BBC News, Jane Witherspoon            | 'Fake Plastic Love' Financial Times, Peter Aspden                    | 2011 -   | Mind Ambassador  |  |
|                                 | 'It's Hard to be a Saint in this City', The Space, Hong Kong                                       |                                 | Art HK10, Hong Kong  |   |  | 'I'm Afraid to Swallow', The Evening Standard, Liz Hoggard                            | 'Stuart Semple' Art of England, Pam Bates                            |  | Presenter, BBC Bitesize  |  |
| 2010                            | 'The Happy House', Morton Metropolis, London   |                                 | Kate Brandt Pink, University of Wisconsin – Milwaukee  | 2007  | 'The Black Market' Anna Kustera Gallery, NYC (curated by Stuart Semple & Ju\$t Another Rich Kid) | 'Stuart Semple, Morton Metropolis', The Arts Desk, Josh Spero                         | 'The Black Market' Saachi Online, Doug McClemon                      | 2010   | Director, The Aubin Gallery  |  |
| 2009                            | 'Lipstick Vogue', The Cat Street Gallery, Hong Kong in association with Roberta Moore Contemporary | 2009                            | Nobody gets to see the Wizard. Not No One Not No How, Anna Kustera, NYC                              | 2001  | 'Non Compos Mentis' Adlib Gallery, Wakefield   | 'Popular Culture and the Aesthetic Discourse', Aesthetica, Cherie Federico            | 'East End Boy' Attitude, Caroline Smith                              | 2009   | Presenter, JackTV  |  |
|                                 | 'Everlasting Nothing Less', Anna Kustera, New York   |                                 | Gold Rush, Roberta Moore Contemporary, London  | <b>SPECIAL PROJECTS</b>   |  | 'Commenti al moto contemporaneo', Italian Vogue, Leonardo Clausi                      | 'Generation Now' WGSN.com, Milly Glaister                            | 2007   | Columnist for Art of England magazine                                  |  |
|                                 | 'Born To Run', Terminal Crociere, Bari   |                                 | Pavilion of Art & Design, London   | 2013  | 'Jump', Federation Square, Melbourne   | 'Semple Pleasures', Live City & Islington, Mark Kebble                                |  | 2006   | Member of DACS creators council (Design and Artists Copyright Society) |  |
| 2008                            | 'Cult of Denim' Selfridges, London   | 2008                            | Art HK09, Hong Kong  | 2013  | First Fortnight, Amnesty, Dublin   | 'Stuart Semple' The New Order, Yasmin Bryce   | 'Let The Show Begin' Tatler, Clare Milford Haven                     |  | 2003 - 04  | Editor and art director of Still Magazine (online journal for contemporary arts & culture) |
|                                 | 'Pop Disciple' AUS18 Gallery, Milan  |                                 | Ruby Green Foundation, Nashville   | 2012  | EXIT, iTunes Art LP  | 'Pop Matters' Filler, Jennifer Lee  | 'Bright Young Thing' Harpers Bazaar, Francesca Martin                | 2005   |  |  |
| 2007                            | 'Fake Plastic Love part I' Truman Brewery, London  |                                 | Signal 8, The Cat Street Gallery, Hong Kong  | 2011  | Art for Amnesty, (WOZA + Write for Rights), BOXPARK, London                                      | 'The New Face of Brit Art' Kee Magazine, Rachel Duffell                               | 'Burn Paradiso Burn' Pig, Giovanni Cervi                             | 2004   |  |  |
|                                 | 'Fake Plastic Love part II' Martin Summers Fine Art, London  |                                 | Art Kessarais, Mykonos, Greece   |   | Moncler Austria, Tokyo, New York   | 'Semple Pleasures' Esquire  | 'New Art Rises' Sunday Telegraph, Charlotte Edwardes                 |  |  |  |
| 2006                            | 'Epiphany' Martin Summers Fine Art, London   | 2006                            | Next Art Fair, Chicago   | 2010  | 'FORM' Ambassadors of Design, Hong Kong  | 'London Calling' Prim, Kristin Ferrandino   | 'RIP YBA' The Art Newspaper, Louisa Buck                             |  |  |  |
|                                 | 'Post Pop Paradise' SKIT, London   |                                 | Art HK08, Hong Kong  | 2009  | 'Happy Cloud' performance, Piazza della Scala, Milan   | 'An Exhibition on the Implosion of Popular Culture' Aesthetica, Cherie Federico       | <b>CATALOGUES</b>  |  |  |  |
| 2002                            | 'Stolen Language' The Art of Nancyboy A&D Gallery, London  |                                 | Romance, Kowalsky Gallery, London  | 2008  | 'Happy Cloud' performance, Tate Modern Bankside, London  | 'Painting Through A Complex Lens' L'UOMO Vogue, Alan Prada                            | 2012   | 'Jahresringe Schloss Wiesen', Friedrich Gräfling   |  |  |
| 2000                            | 'Nancyboy Paintings' Pause, London   |                                 | Bergamo Arte Fiera, Bergamo  | 2008  | 'TOY' Stuart Semple + Moncler, Art Basel- Miami, Aspen, St. Moritz, Milan                        | 'Storm Clouds Give Way to Smileys over London' The Times, Kaya Burges                 | 2011   | Mindful, Old Vic Tunnels   |  |  |
|                                 | 'Nancyboy Paintings' BLU, Bournemouth  | 2007                            | Urbanity on Paper, Anna Kustera Gallery, NYC   | <b>COLLABORATIONS</b>   |  | 'Oltre Il Pop' Urban, Giovanni Cervi  | 2010   | Re:Define, Goss-Michael Foundation   |  |  |
|                                 |  |                                 | Do You Nomi, AUS18 Gallery, Milan  | 2012  | Aubin & Wills   BT & Harvey Nichols   Gary Numan   Blag  | 'Playing With Art and it's Symbols' L'UOMO Vogue, Alan Prada                          | 2009   | 'The Happy House', Morton Metropolis   |  |  |
|                                 |  | 2006                            | Art Miami, Miami   | 2011  | Smeg   Aubin & Wills   Amnesty International   | 'Stuart Semple: Keeping the Brit Art Flag Flying' Palladium, Catherine Wheatley       | 2008   | 'Born To Run', Bari Terminal Crociere  |  |  |
|                                 |  |                                 | Multiples 1, Architecture + Design Museum, Los Angeles   | 2010  | The Futureheads   West East Magazine   Lady Gaga   | 'Duck Toy' La Repubblica, Alessandro Retico   | 2008   | 'Pop Disciple', Aus18 Gallery, VanillaEdizioni   |  |  |
| <b>SELECT GROUP EXHIBITIONS</b> |  |                                 | Xiclet Gallery, Sao Paulo Biennial, Sao Paulo  | 2009  | Moncler   The Prodigy   Muse   Umbro   | '20 Best up-and-coming Artists' Independent, Alice Jones                              | 2007   | 'Bergamo Arte Fiera', VanillaEdizioni  |  |  |
| 2013                            | The Cloud, De Meerse, Netherlands  |                                 | I'll Be Your Mirror, Independents Biennial, Liverpool  | 2008  | Selfridges   Levis   Diesel   7 for all Mankind   Evisu   Subliminal Girls                       | 'Does my art look big in this?' The Independent on Sunday, Rachel Shields             | 2006   | 'Fake Plastic Love', Martin Summers Fine Art   |  |  |
| 2012                            | Jahresringe, Schloss Wiesen, Germany   |                                 | Irresistible Paint, A&D Gallery, London  | 2007  | NoiWear   Stimuli Magazine (with Ju\$t Another Rich Kid)   | 'Stuart Semple and the Limitless Language of Art' Zoot, Andrea Probosch               |  |  |  |  |
|                                 | „ein weißes Feld“ sammlung FIEDE Collection, Germany   | 2005                            | Art of Love 2005, Oxo Gallery, London  | 2005  | Ju\$t Another Rich Kid   |   | <b>PUBLICATIONS</b>  |  |  |  |
|                                 | AKA Peace, ICA, London   | 2004                            | International ArtExpo, Mexico  | <b>SELECTED BIBLIOGRAPHY</b>  |  | 'Stuart Semple' Blag, Sarah J. Edwards  | 2012   | Pop Psychedelic, BigBros Workshop, Last Gasp   |  |  |
|                                 | Echoes, Fine Art Society Contemporary, London  | 2003                            | 'Pop Culture' Beatrice Royal, Hampshire  | 2012  | 'draw with words, paint with frames, be a poet of art', Veronica Renato, Muse Magazine           | 'Pop Art & Mass Culture' Aesthetica, Niamh Coghlan                                    | 2011   | 'Psychonauts, Sailors Of The Psyche', Beautiful/Decay Book, USA                            |  |  |
|                                 | London Art Fair, Fine Art Society  | <b>CURATORIAL PROJECTS</b>      |  | 2011  | 'Art of Darkness', Paul Croughton, The Sunday Times Magazine                                     | 'Stuart Semple' Exhibart, Marta Silvi   |  | The Joyce Handbook, first edition, HK  |  |  |
| 2011                            | Polemically Small, Charlie Smith, London   | 2011                            | Mindful, Old Vic Tunnels, London   | 2010  | 'This Is England', Galleria Uno+Uno, Milan   | 'Giovane Inglese, Pittore New Wave' Arte, Cristina Campanini                          | 2009   | Creative Space: Urban Homes of Artists and Innovators', Francesca Gavin, Lawrence King, UK |  |  |
|                                 | Mindful, Old Vic Tunnels, London   |                                 | 'Uber Collision: Epic Fail', Idea Generation Gallery, London (curated by Stuart Semple & Harry Malt) |   | 'Stuart Semple' Ysabelle Cheung, Time Out  | 'Golden Pop' Elle Italia, Pia Capelli   | 2007   | Playground 1, Zach Gold & Julie Ragolia, NYC   |  |  |
|                                 | Re:Define, Goss-Michael Foundation, Dallas   |                                 | 'Bazooka- Kiki & Loulou Picasso' Aubin Gallery, London   |   | 'Stuart Semple on how it's Hard to be a Saint in this City,' Mary Agnew, ARTINFO China           | 'Paint It Bleak' ARTnews, Eric Bryant   | 2006   | 300% Cotton, Lawrence King Publishing, UK  |  |  |
|                                 | Art HK11, Hong Kong  |                                 | 'This Is England', Aubin Gallery, London   | 2011  | 'Write On!' Stephanie Hirschmiller, HarpersBazar.com   | 'Stuart Semple' Zoot, Matt Hussey   |  |  |  |  |
|                                 | Polemically Small, Torrance Art Museum, California   |                                 |  |   | 'Future Girl' Roxane Mesquida x Stuart Semple, Filler  | 'Stuart Semple; 80s influences & popular youth culture' Aesthetica, Shona Fairweather |  |  |  |  |
|                                 | MOMAC, Gloucestershire, Roberta Moore Contemporary   |                                 |  |   |  | 'Neopop' Arte, Pia Capelli  |  |  |  |  |

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