

# AFTER GREED BECAME FORM

## Group Exhibition

*White Rectangle Gallery*

Opens 8th July 2020

Live Event 23rd July 2020 - 5:30pm

Closes 8th September 2020

Curated by Amy Jackson

FREYA TEWELDE

ROBERT B. LISEK

PETER BRANDT

MICHELLE RINOW

PETER CHARALAMBIDES

BENNA G. MARIS

CONSTANZA MIRANDA

JAKE FRANCIS

ROGER GREGORY

DUVAL

CRADÉAUX ALEXANDER

SAM VICKERS

POPPY FIELD

LAURA HUDSON

AVISHAY ZAWOZNIK

NICOLE MULLAN

DANIEL ZLOTA

AURELIE CRISSETIG

RHIAN K-MILLAR

KAORU SHIBUTA

ANA MILJKOVAC

MIKE CLEMENTS

STUART JONES

DAVID ANTHONY SANT

ALLY ZLATAR

SUSAN PLOVER

PAUL BLENKHORN

KELLY WU

HELEN GRUNDY

**Hypercapitalism** (*mass noun*)

*Pronunciation* /'hʌɪpəkəpɪt(ə)lɪz(ə)m/

an extreme form of capitalism, which goes beyond the profit generated by private owners through trade and industry in order to sustain efficient allocation of resources, political freedoms and production and into a destructive level of profit which depletes natural resources, destroys natural habitats and widens the gap between the world's richest and poorest

After Greed Became Form seeks to articulate the absurdity we are living through whilst reimagining the world we want to see.

*After Greed Becomes Form* seeks to comment on the strange dystopia we find ourselves in, the inequalities which run deep and the lack of reality of it all. In this eerie elitist abyss where we barter 'likes' and 'shares', in the new attention economy, we forget our humanity and empower the most unscrupulous of machines along the way.

*Since Andy Warhol's infamous celebration of consumerism. Capitalism, now out of control, has left us in a confusing period of hypercapitalism, where in a quest to feed our egos with status and wealth, we find ourselves destroying our natural habitat, disgorging planetary boundaries and creating an ever cavernous schism between the rich and the poor.*

*The exhibition responds to the age we are all living through, full of anger, disappointment and fear for the future. Gone are the days of diamond skulls and bronzed phallacies. To survive this movement, we need to change the way we create and address the ethics we hold. Art, blissfully ignorant in its beauty, has found it's supply chain on display instead.*

*With Hirst's celebrated genocide responsible for one million<sup>1</sup> victims it is no surprise in this hedonistic Hypercapitalist dystopia the most dishonourable dare to win. A calf once worth £15,000,000 becomes increasingly worthless as buyers slowly seek more responsible investments with minimal blood on the hands and emissions in the air.*

*After Greed Became Form* responds to the last three decades of decadence and greed, both in society and in the art world in general. Artists from around the world were asked the question: "do we need more stuff in the world?" And if we do, what should that "stuff" be? This is their answer.

*...after greed became form, we threw our money on the campfire and started again with currencies that rise and fall, not to the power of profit but to the value of people and planet.*

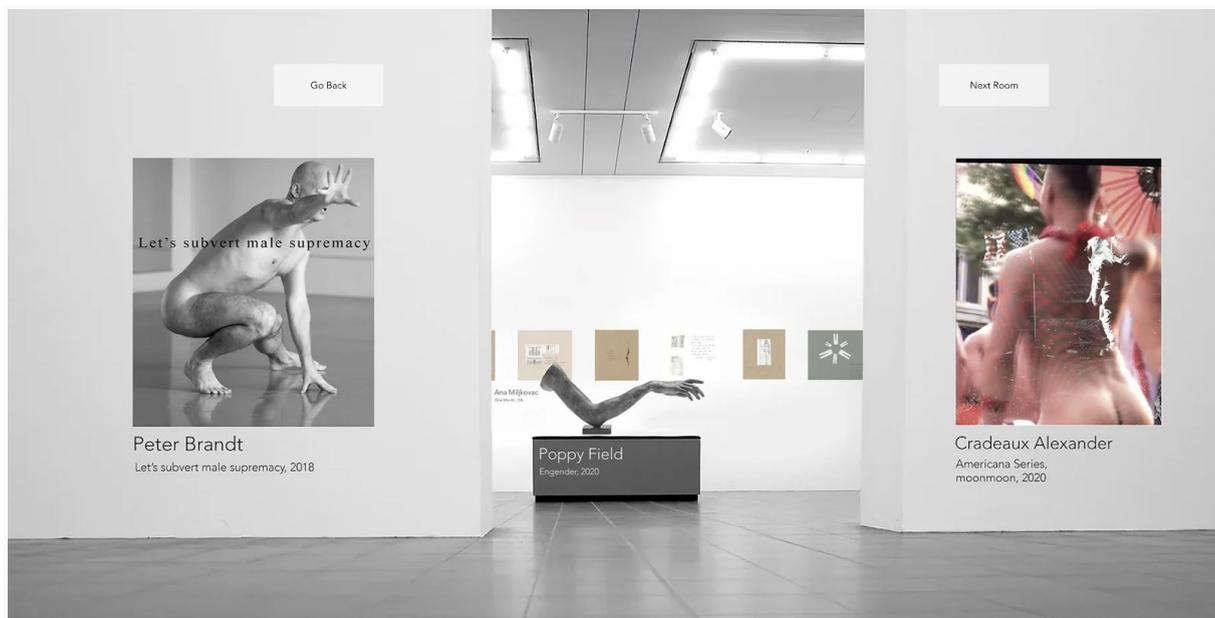
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<sup>1</sup> <https://news.artnet.com/art-world/damien-whats-your-beef-916097>

## *About the gallery*

*The White Rectangle is a virtual gallery founded in 2020. Its vision is to provide new opportunities to self-representing and under-represented artists whilst generating a net positive impact on environmental and socioeconomic capital. Exhibitions rotate every four months with three shows each year.*

*The gallery tackles themes relating to climate change, natural resource constraints and socioeconomic inequalities. The White Rectangle also arranges panel discussions, workshops and events to engage the wider community on critical issues.*



## *About the curator*

*Amy Jackson studied at The Ruskin School of Drawing and Fine Art at The University of Oxford in 2008. She is a conceptual artist with 15 years' experience blending concept, philosophy, nature and science to create meticulous immersive experiences in traditional galleries and unconventional spaces.*

*Jackson's experience spans public speaking on the environment, climate change and group and solo exhibitions. She has exhibited at Modern Art Oxford, Kensington + Chelsea Art Week and Whitechapel Gallery. Her work includes, video, public art, print and street art.*

# Hypercapitalism, Art and Societal Impacts - *In Conversation*

23rd July: 5:30pm - 6:30pm  
Via. Zoom Webinar

*To complement the Group Exhibition - After Greed Became Form, this conversation brings together business and finance professionals, artists, curators and environmental economists discuss Hypercapitalism and art.*

## About The Speakers

David C. Terry is an artist, independent curator and cultural producer and is currently the Director and Curator for [C24 Gallery](#) in New York City. Terry is widely regarded for his curatorial, artistic and academic contributions with experience at Bard College, Berlin, the New York Foundation for the Arts (NYFA) and the Pelham Art Center. Terry is responsible for over 100 exhibitions globally. Also a panellist and juror for a range of councils and awards including the [New York State Council on the Arts, NYC Department of Cultural Affairs](#), Bronx Council on the Arts, Westchester Biennale and the Westchester Arts Council's '50 for 50' Festival, (to name only a few). Terry has many awards including Artists in the Marketplace Program, The Bronx Museum of the Arts; BRIO, Bronx Council on the Arts; The Puffin Foundation; New York Foundation for the Arts Fellowship in Sculpture, the Arts and Business Council's Arts Leadership Institute Award and the Elizabeth Foundation's Residency Grant and the [Node Center for Curatorial Studies' Innovators Grant](#).

Amy Jackson is a conceptual artist with 15 years experience blending concept, philosophy, science and tools to create immersive experiences in traditional galleries and unconventional spaces. Jackson explores issues such as climate change, conflict, capitalism, consumerism, social media, mental health and critically how these themes are inextricably linked. Experience spans public and private art commissions including Kensington + Chelsea Art Week, [public speaking](#) and [podcasts](#) on climate change and responsible investment, [environmental publications](#), art criticism, curation and group and solo exhibitions. Her work has been featured in the Times and Art World Emerging Artist Review. Jackson is currently leading and implementing a Responsible Investment policy covering over £18 billion in assets under management, she sits on the Board of Waterlow Residents, is a proud member of ClimateAction100+, Pensions For Purpose and is committed to supporting the investment industry's opportunity to help create a world worth living in.

Beth Burks is an Associate Director in S&P Global Ratings' Sustainable Finance team. Beth is heavily involved in the rating agency's environmental, social, and governance (ESG) work – most notably, the ESG Risk Atlas and the ESG Evaluation products. Beth is also the primary author of a report entitled "[Too Late For Net-Zero Emissions By 2050? The Potential Of Forests And Soils](#)", which analyses whether the commitment of many countries to achieve net-zero emissions by 2050 is still feasible. Beth has also conducted extensive research into changing patterns of water risk due to acute and chronic climatic events, such as "[Water Conflicts Are Heightening Geopolitical And Social Tensions Globally](#)" and [The Credit Impact of Water Risk](#). The session will be chaired by Jan P. Conijn a Business Economics professional and Category Manager at GrandVision in Holland. Conijn currently sits on the Board of LYC London.