

BELOW
Artist Name, *Artwork Title*, 0000
Description description description
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Width 000 x depth 000 m
(000 ft 000 in x 000 ft 000 in)

KENJI TOKI's work is a quiet and sophisticated rebuke to wasteful consumer consumption. His *Forms that are too fine to waste - Sainsbury's Organic Mango x4 - Lid*, is just that, a protective lid from a supermarket. He has not covered the original polystyrene in lacquer but has copied the form by taking a plaster cast and then used a traditional Japanese method called *Kanshitsu*, which sees layers of hemp strengthened by *Urushi* (lacquer). The result is an object that is

exactly the shape of the original disposable lid, but one that has transformed into a highly polished, reflective and desirable object. Reminiscent of traditional Japanese trays, it is made of completely natural materials unlike the man made lid, which is daily thrown into rubbish heaps.



BELOW
Narcissus, 2013
Black-and-white print
101.6 x 76.2 cm (40 x 30 in)
Edition of 5

SARAH PUCILL is a British filmmaker and photographer. *Narcissus* is from her black-and-white feature film *Magic Mirror* (2013), based on the work of the French Surrealist writer and artist Claude Cahun. Born Lucy Schwob in 1894, she took the name Cahun in 1914, and was gender fluid in her imagery and life. Her androgynous look and challenging works have been made into 'living tableaux' by Pucill, who has focused on Cahun's autobiographical book *Aveux non avenues* (1930; *Confessions*

Denied), which includes the lines: 'Our mirrors are almost perfect. We still suffer from their vertical position.' In Pucill's film, three actresses continually dress up and apply makeup, so that it is difficult to tell their gender or identity, paralleling the fluidity of Cahun's own life and work. Cahun and her artistic collaborator, Marcel Moore, were sentenced to death by the Nazis for acts of resistance in Jersey, but the island was liberated before the sentence could be carried out.

