



HUGO LAMI

Life Found On The Moon

12 – 17 OCT 2021

54 – 56 OXFORD STREET, LONDON

NEON GALLERY

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HUGO LAMI

PORTUGAL, B. 1994

Hugo Lami lives and works in London. Hugo Lami has a Masters in Sculpture from the Royal College of Art and a Degree in Painting from the Lisbon Fine Arts Academy. Lami has been exhibiting in galleries and institutional spaces across Europe since 2014. Making his first public sculpture in 2018 in Ermioni, Greece and was awarded the Public's Choice Award at VIA Arts Prize, London, 2019. In 2020 he was an Artist in Residence at the Muse at 269 in London and worked in a commission for the organization Sustainability First. His next exhibition will be 'No Reino da Nuvens' in May at the Museum MU.SA in Sintra and 'Re-connect' in June at Bermondsey Project Space commissioned by UK Power Networks in London.



ARTIST STATEMENT

'I love technology, but I also hate it. Every new device gives me hope that maybe that's the one that is going to change my life. It never is.'

Lami's work looks into the digital and virtual absurdity, evoking our social dependency on our devices and social media. His paintings portray editable environments of 3D construction software, with the purpose of re-embodiment of virtual tools. The sculptures and installations, on the other hand, investigate the hardware of our technological evolution and by fusing concepts and objects and displacing them in time the works try to create narratives of possible Utopian and Dystopian futures that might become a reality. Hugo's work unfolds into painting, sculpture, multimedia installation, performance, and most recently into Digital art through means of an Augmented Reality App that expands the paintings as virtual sculpture.

'I research the impact of technology in our society, firstly to keep myself attached to reality, but with the purpose of hopefully reminding people that the devices we use are tools and that they must be used by us, rather than let ourselves be used by them. I see painting as an expansion of a mind while sculpture expands as a physical body into our world. Reality has become more digital, and what was once seen as the virtual, starts to merge with our physical world validated by a technological dominance in our lives. As people (profiles), replace places (site), online events, meetings, happenings create substance for the virtual reality to be augmented into our own. Is a painting with Augmented Reality still a painting if it can only be fully seen through a device? Is virtual sculpture still sculpture if it doesn't exist in the real world? Where does one begin and end? What is the future of Art? What is our Future?'

LIFE FOUND ON THE MOON

That the strangeness of this opinion is no sufficient reason why it should be rejected, because other certain truths have been formerly esteemed ridiculous, and great absurdities entertained by common consent.

Title: The Discovery of a World in the Moone Or, A Discourse Tending To Prove That 'Tis Probable There May Be Another Habitable World In That Planet.

Author: John Wilkins

Life exists as far as the eye can see light. Every garden is an extension of one's concept of a perfect world.

The space age initiated with the 'space race,' when the Soviet Union launched Sputnik I into orbit on October 4th, 1957. This paradigm-shifting satellite launch ushered in an entirely new political, scientific and technological mindset that would guide and transform the way we live. New technologies – and the materials required to actualise them – evolved faster than ever before, and so did our view of the planet on which we live. Suddenly 'space' didn't exist solely as a far-away virtual concept; it was physically attainable for human beings to consider it our new garden. Space travel, the once unimaginable concept of transporting ourselves to newfound frontiers amongst the stars, allowed us to renegotiate our very

existence and relationship with our home planet.

Sixty-four years after the first living being (a stray dog named Laika) was sent to space, and the ensuing decades of human-led space exploration, we still yearn to discover if there is life beyond that which was born on Planet Earth. Setting aside from the species survival, commercial and other secretive governmental/political purposes we might cite for going to space, the truly essential question we ponder every time we gaze up at the stars is, 'Are we alone in the Universe?'

But does it really matter if we are alone?

Kant has argued that space, as a concept, is merely the form of outer intuition, and not a property of nor a system of relations between independently real things in themselves.

Likewise, time is merely the form of inner intuition.

Everything that each of us perceives is only important – only ‘real’ – within the time frame in which we exist. Before we are born time doesn’t exist; after we die time doesn’t exist. In the same way that before we occupy a space, that iteration of the space doesn’t exist; and after we leave, it no longer exists in the way it did when we were there.

Memory, however, can recreate both time and space. And art represents ideas of memories.

In the exhibition *Life Found on the Moon* at the Koppel Project with Neon Gallery in London, Hugo Lami’s work embarks on a search for life that isn’t dominated by simulacra and simulations, as Jean Baudrillard defines them: Simulacra are copies that depict things that either had no reality to begin with,

or that no longer have an original.

[1] Simulation is the imitation of the operation of a real-world process or system over time.[2]

...The simulacrum is never that which conceals the truth—it is the truth which conceals that there is none. The simulacrum is true.[3]

1. Goldman, Robert; Papson, Stephen (30 August 2003). “Simulacra definition”. *Information technology*. Canton, New York: St. Lawrence University. Retrieved 4 August 2015.

2. ^ Banks, Jerry; Carson, John S. II; Nelson, Barry L.; Nicol, David M. (2001). *Discrete-Event System Simulation*. London, England: Pearson Education. p. 3. ISBN 0-13-088702-1.

3. ^ Poster, Mark; Baudrillard, Jean (1988). *Selected writings*. Cambridge, UK: Polity. ISBN 0-7456-0586-9.

The paintings revisit symbols and signs that compose our technological and cultural evolution and have replaced the actual reality. By going to space

we have the chance to return and cultivate life like the first generations of Homo Sapiens on Earth. Not just using and exploiting the planet in the same ways we have for generations but instead learning to grow and live within it. Maybe we've taken our natural world for granted because we have no memory of how it began, but if we recreate life in a new environment, where it seems hard or even impossible, then maybe we will more fully appreciate our own remarkable existence.

The concept of the exhibition focuses on how traveling to space could refresh the meaning of life by shifting the way we look at nature and the Earth. By distancing ourselves from our planet we might gain a clearer perspective as we become alien to our own way of living. The performance 'Astronauties in the Garden' activates the myths and stories that inspire the paintings and brings to life the paradox of technological evolution: we are sufficiently advanced

that we can propel ourselves into space to cultivate gardens, but at the same time we are bound by rural techniques for growing plants are the same as they were 10.000 years ago, dictated by the ancient rules of soil, water, light and time.

In the installation 'Half Full / Half Empty,' the performers – in slow motion as if in space – dance to a sound piece at the same time as they cultivate the soil, presented as two half-moons populated by objects and real and fake fruits and vegetables.

Throughout the exhibition, Hugo Lami's bold works dwell in a world where old and new, fake and real, artificial and natural meet in a fantastical and surreal melange of myth, science fiction and pop culture, daring us to reimagine the reality of the micro and macro cosmos in which we live.

MISSION REPORT

APOLLO INFINITY AIR-TO-GROUND VOICE TRANSCRIPTION

Spacecraft Launch by Futuroon

Team: CDR - Commander

-----Astronaughty 1

CMP - Command module pilot -----Astronaughty 2

LMP - Lunar module pilot -----Astronaughty 3

LCC - Launch Control Center

CC - Capsule Communicator

F - Flight Director

(GOSS NET 1) Tape 1/1 Page 1
MILA (REV 1)

0 00 02 55 CC

Houston. Thrust is GO, all engines. You're looking good.

00 00 00 01 CDR
Roger. Clock.

00 00 02 59 CDR

Roger. You're loud and clear, Houston.

00 00 00 13 CDR
Roger. We got a roll program.

00 00 03 28 CDR

Houston, be advised the visual is GO today.

00 00 00 44 CDR
One Bravo.

00 00 03 32 CC

This is Houston. Roger. Out.

...

00 00 01 02 CC
Apollo Infinity, Houston. You're good at 1 minute.

109:23:38 LMP

Houston, we have landed. We can see Fauna and Flora. An amazing garden.

00 00 01 06 CDR
Roger.

There's life on the Moon. Roger. Out.

00 00 02 03 CC
Apollo Infinity, this is Houston. You are GO for take-off.

109:24:12 CC

Roger. Can you confirm we are not alone? Roger. Out.

00 00 02 44 CDR
Staging.

109:24:23 CDR

Houston, we were never alone, life is life, and there's no lack of it on Earth, when we realise that, there will be one giant leap for mankind. Roger. Out.

00 00 02 46 CDR
And ignition.

White Noise...



HUGO LAMI
DOGE FOUND ON THE MOONE, 2021

Oil on linen.
120 x 120
47 1/4 x 47 1/4



HUGO LAMI
EYES WIDE OPEN, 2021

Oil on linen.
120 x 120
47 12/50 x 47 12/50



HUGO LAMI
ROCKET HUMAN, 2021

Oil on linen.
240 x 160
94 49/100 x 62 99/100



HUGO LAMI

I NEED CONNECTION, 2021

Oil on linen.

120 x 120

47 12/50 x 47 12/50



HUGO LAMI

I FALL IN LOVE TOO EASILY, 2021

Oil on linen.

240 x 160

94 49/100 x 62 99/100



HUGO LAMI

GENERATION LOST IN SPACE, 2021

Oil on linen.

120 x 120

47 12/50 x 47 12/50



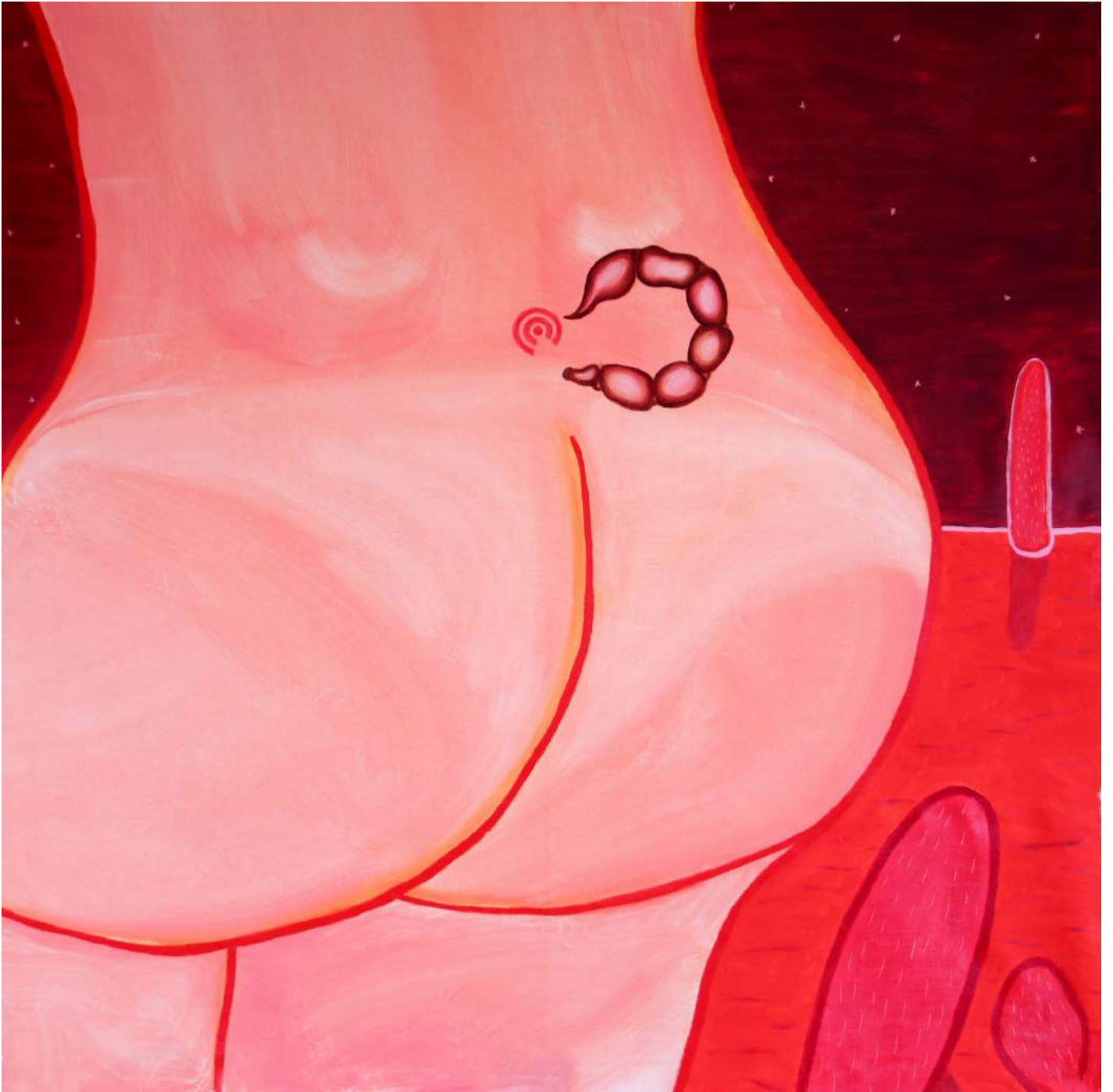
HUGO LAMI

FOREVER ALONE, NEVER ALONE, 2021

Oil on linen.

120 x 120

47 12/50 x 47 12/50



HUGO LAMI
HOTSPOT, 2021

Oil on linen.
120 x 120
47 12/50 x 47 12/50



HUGO LAMI
STAYING ALIVE, 2021

Oil on linen.
120 x 120
47 12/50 x 47 12/50



HUGO LAMI

A TAIL'S TALE, 2021

Oil on linen.

120 x 120

47 12/50 x 47 12/50



HUGO LAMI

THE BIRTH OF A DREAM, 2021

Oil on linen.

120 x 120

47 12/50 x 47 12/50



HUGO LAMI

AN ELEPHANT NEVER FORGETS, 2021

Oil on linen.

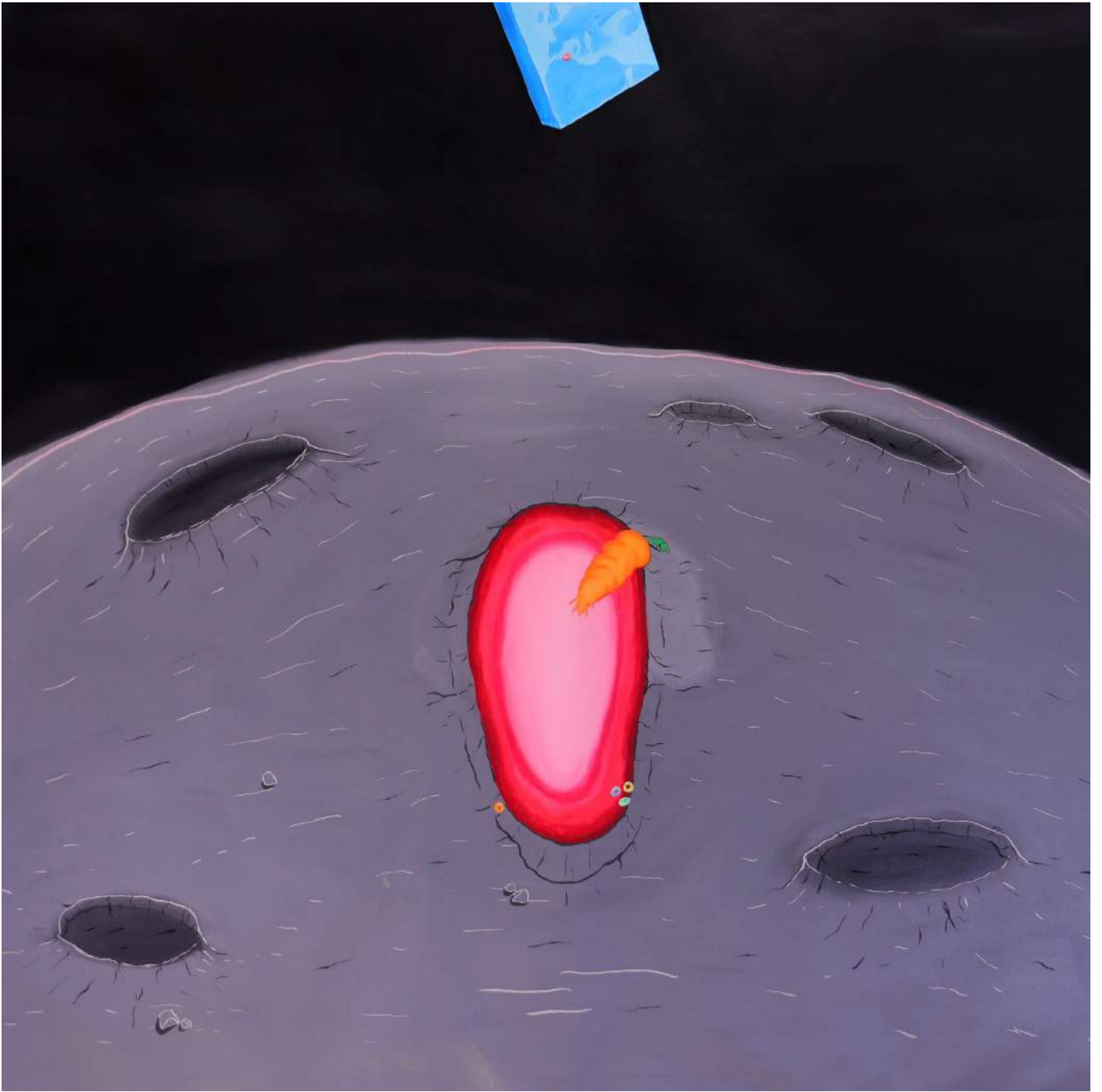
120 x 120

47 12/50 x 47 12/50



HUGO LAMI
FLOATING IN SPACE, 2021

Oil on linen.
120 x 120
47 12/50 x 47 12/50



HUGO LAMI
THAT'S ALL FOLKS, 2021

Oil on linen.
120 x 120
47 12/50 x 47 12/50



HUGO LAMI
BETWEEN HERE AND THERE, 2021

Oil on linen.
120 x 120
47 12/50 x 47 12/50



HUGO LAMI

GRAB ME BY MY HAIR, AND BRING ME TO THE MOON, 2021

Oil on linen.

120 x 120

47 12/50 x 47 12/50



HUGO LAMI
NUMBER 1, 2021

Oil on linen.
120 x 120
47 12/50 x 47 12/50



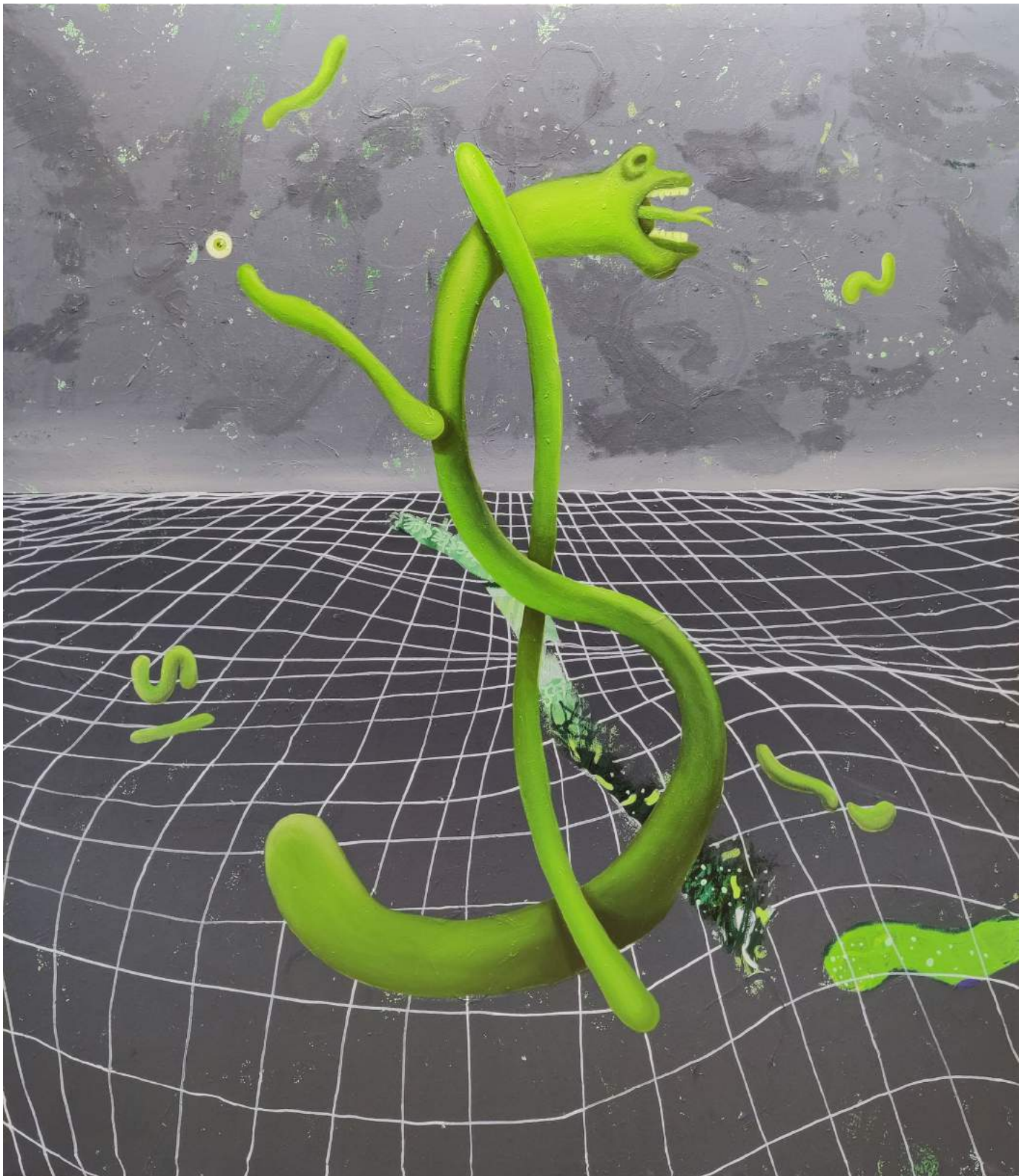
HUGO LAMI

SEND ME YOUR LOCATION, 2021

Oil on linen.

120 x 120

47 12/50 x 47 12/50



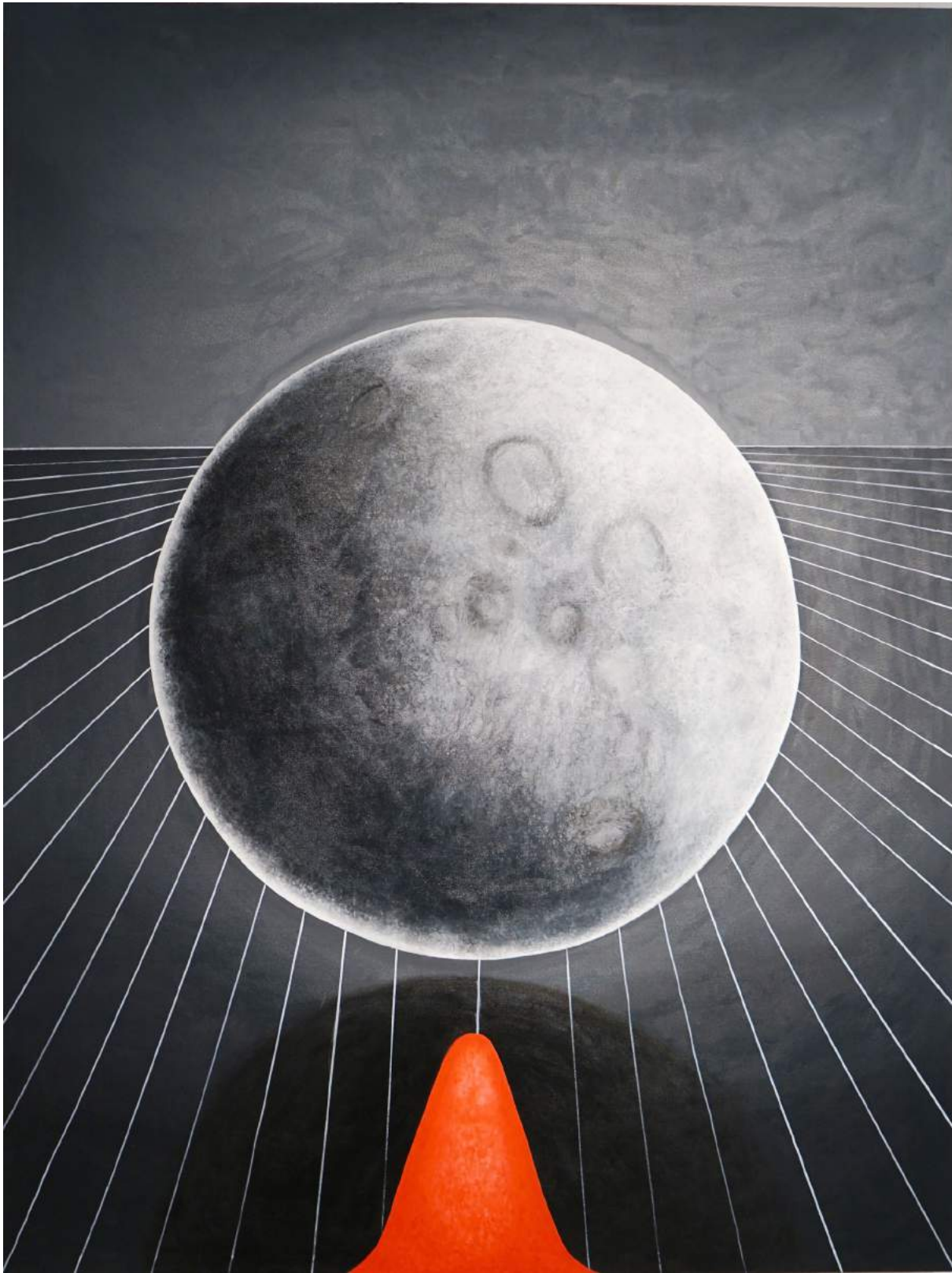
HUGO LAMI
SSSINFUL MONEY, 2021

Oil on canvas.
170 x 150
66 7/8 x 59 1/8



HUGO LAMI
HALF TRUTHS, 2021

Oil, acrylic and oil pastel on canvas.
167 x 127
65 3/4 x 50



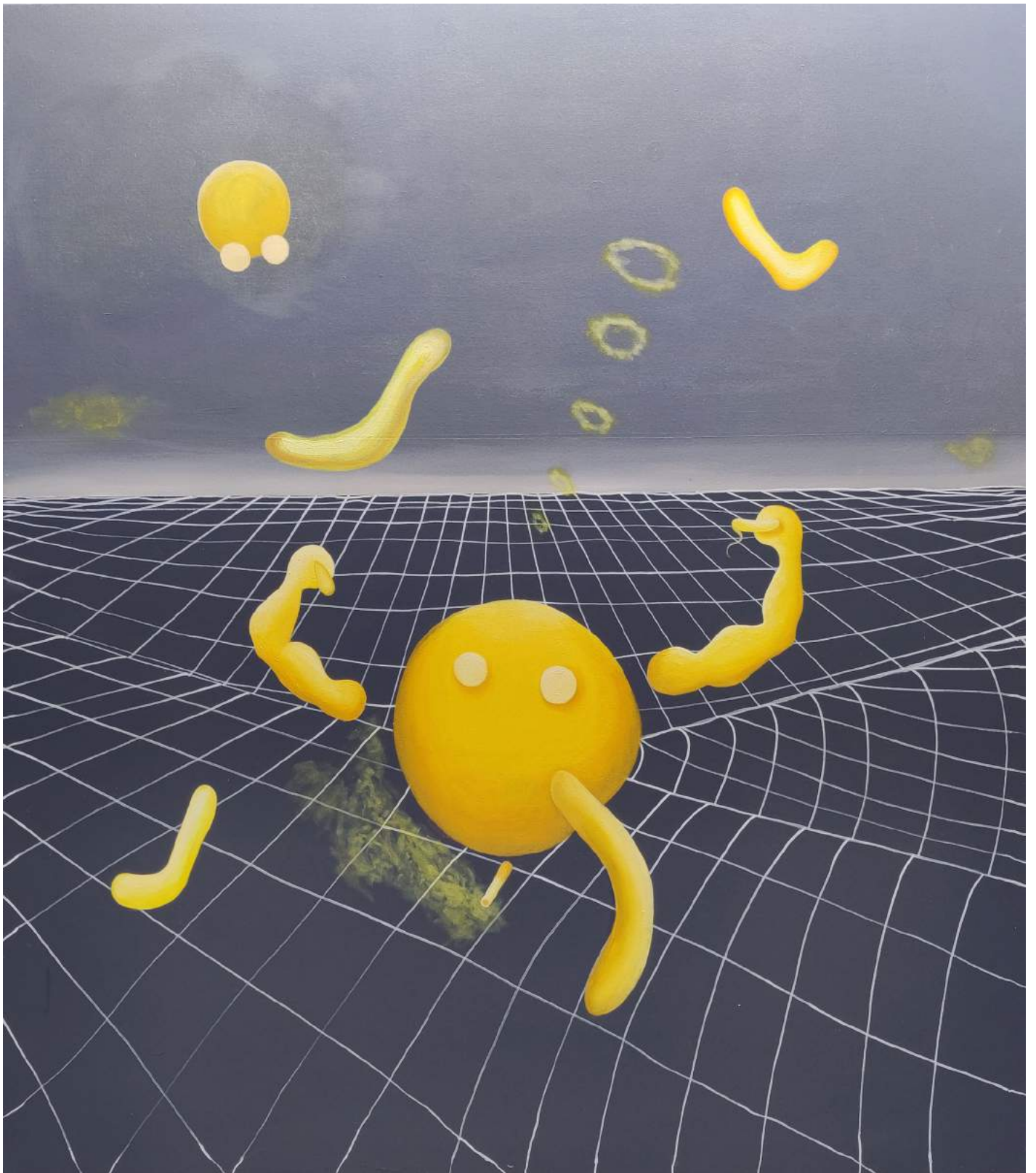
HUGO LAMI

LÈCHE-MOI SOUS LA LUNE, 2021

Oil on linen.

79 x 60

200 x 150



HUGO LAMI
FLOATING EMOJIONLESS, 2021

Oil on canvas.
170 x 150
66 7/8 x 59 1/8



HUGO LAMI
LIMITLESS, 2021

Oil and acrylic on canvas
170 x 150
66 7/8 x 59 1/8



HUGO LAMI

SOMETIMES YOU EAT, OTHER TIMES YOU GET EATEN, 2021

Oil on linen.

120 x 120

47 12/50 x 47 12/50



HUGO LAMI
ME, ME, ME!, 2021

Oil on linen.
120 x 120
47 12/50 x 47 12/50

NEON GALLERY



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Neon Gallery is a modern and contemporary art gallery with offices in New York and London. It was established in early 2020 with a mission to create transparent, egalitarian, and engaging art experiences.

The gallery is led by Christopher Shake and Dr Dimitrios Tsivrikos, two accomplished art advisors who combine their experience from the worlds of Wall Street investment banking and record sales art auctions to create a gallery that is innovating outdated art-world models to leverage the global art market and support artists, collectors and art world leaders.

Neon Gallery understands and fully supports the personal journey of education, inspiration, and discovery that is part of art appreciation. It is also strongly committed to equality and diversity in the art world.

NEON GALLERY