

**JAMES CAPPER**  
*MONITOR*  
with Thomas Pearce and Greg Storrar  
Royal Academy of Arts, London  
27 September 2024 – Spring 2025



This autumn James Capper will present a new solo display at the Royal Academy of Arts, *MONITOR*, showcasing the prototype for a new major sculpture project alongside recent artist's drawings and a specially commissioned documentary short film.

Presented in the *Architecture Window* in The Ronald and Rita McAulay Gallery, *MONITOR* is a nomadic studio commissioned by Ukrainian arts foundation in exile, IZOLYATSIA, to offer a space for artists visiting Kyiv. This ambitious work is a collaboration between artist James Capper with designer Thomas Pearce and architect Greg Storrar, building on Capper's practice of making operational sculptures. The eight-metre-long inhabitable mobile sculpture learns from the physiology of reptiles in walking locomotion, with four hydraulic legs and a pivoting frame that allows it to navigate rough terrain, water and ice fields. Capper's exhibition will display a 1:1 prototype of the wall of the structure, which has been designed and fabricated using cutting edge robotic technology.

Capper came up with the idea for *MONITOR* while in Kyiv for a residency with IZOLYATSIA in 2018. Originally conceived as a place from which to explore terrains around the Dnieper River and industrial docklands of Kyiv, *MONITOR* took on a new meaning when Russia attacked the city in

2022. The concept of a mobile artist's studio emerged from conversations with Ukrainian artists and was shaped by Capper's interest in human-machine relations, biomimicry and sculpture that deploys industrial techniques. He returned to Kyiv with Pearce and Storrar in 2019 to begin translating these ideas into built form.

The *MONITOR* prototype is a section of wall taken from the overall structure of the nomadic studio. It is a full-scale maquette formed of two steel skins that have been made using robotic incremental sheet forming. Like an architectural Swiss Army knife, the thick walls contain not only insulation but also a tight nesting of tools and furniture – everything that is needed for artistic expeditions. The form reflects the shape of the objects it stows as well as the imprints of bodies inhabiting the studio. The orange external skin has a reciprocal relationship with the internal aluminium skin – what happens inside is reflected outside and vice versa.

IZOLYATSIYA, Hannah Barry Gallery and the *MONITOR* team are exploring opportunities to develop and realise the project in full. It aims to provide a satellite studio for resident artists in the regions outside Kyiv in efforts to survey and support and the creative rebuilding of community and culture after the war. *MONITOR* coincides with the Royal Academy's exhibition, *In the Eye of the Storm: Modernism in Ukraine, 1900–1930s*, until 13 Oct 2024 in The Gabrielle Jungels-Winkler Galleries.

*MONITOR* is open to the public Tuesday–Sunday: 10am–6pm. Friday: 10am–9pm. Admission to the display is free, no booking required.

For more details please visit: <https://www.royalacademy.org.uk/exhibition/architecture-window>

**For enquiries, please contact:**

Charlie Mills  
Artist Liaison, Hannah Barry Gallery  
T: +44 (0) 20 7732 5453  
E: [charlie@hannahbarry.com](mailto:charlie@hannahbarry.com)

### About MONITOR

MONITOR is a project by James Capper, Thomas Pearce and Greg Storrar. The research into robotic incremental forming is led by Thomas Pearce at the Bartlett School of Architecture, UCL, assisted by Gary Edwards, Theo Tan and Cristina Garza. The project is made possible thanks to generous support from the Higher Education Innovation Fund, IZOLYATSIYA Foundation, The Bartlett Architectural Project Fund, B-made at UCL, Hannah Barry Gallery and Sysco Productions.



Hannah Barry Gallery

### About the *Architecture Window* at the Royal Academy of Arts

The Architecture Window in the Ronald and Rita McAulay Gallery is a space for new voices in architecture at the heart of the Royal Academy of Arts. The Architecture Window hosts a series of free 'micro-exhibitions', which are each in place for three to four months. The Architecture Window was designed by London-based creative studio Unknown Works. It takes the form of a large scale, adaptable structure, with interchangeable shelves and external shutters which can be reconfigured to display 2D works, 3D models and film, for each micro-exhibition.

### About James Capper

James Capper (b. 1987, London) lives and works in London. Capper's ambitious and innovative sculptural practice has since been acknowledged internationally, receiving commissions from and presenting work at leading institutions, museums and non-profit organisations around the world. These have included *MONITOR*, The Royal Academy of Arts, London (2024); *CAMELLIA*, a permanent public sculpture commissioned by Gallery Town, Rotherham (2022); *PROTOTYPES OF SPECULATIVE ENGINEERING*, MONA - Museum of Old and New Art, Tasmania (2022); *MUDSKIPPER*, a major public sculpture project co-commissioned by Battersea Power Station, Nine Elms on the South Bank and The Royal Docks, London (2021); *AREOCAB*, 3-D Foundation, Verbier (2019); *TREADPADS*, Frieze Sculpture Park, London (2019); *MARK MAKER*, Bathurst Art Gallery, New South Wales (2017); *MOUNTAINEER PROTOTYPE*, Collins Public Sculpture Park, Miami (2015); *RIPPER*, CASS Sculpture Foundation, Chichester (2015); *DIVISIONS*, Yorkshire Sculpture Park, Wakefield (2013); and *Ripper Teeth in Action*, commissioned by Modern Art Oxford (2011).

James Capper holds a Master in Sculpture from the Royal College of Art, London (2010) and a Bachelors in Fine Art from Chelsea School of Art and Design (2008). In 2009 Capper was awarded the prestigious Jack Goldhill Prize for Sculpture from the Royal Academy of Arts – the prize's youngest recipient – and nominated for the Jerwood Sculpture Prize. In 2015 he was nominated for the Paul Hamlyn Visual Arts Award. In 2016 he completed a residency at Wassai Artist Residency, New York; in 2017, at Casa Wabi Artist Residency, Oaxaca, and Bathurst Art Gallery, New South Wales; in 2018 he was artist-in-residency at IZOLYATSIA Foundation, Kyiv. In 2023, Capper was the only artist presented at the Science Museum, London, in an exhibition on globally leading engineers. His work is held in the permanent collection of the Science Museum, London.

### About Thomas Pearce

Dr. Thomas Pearce is Junior Professor for Emerging Technologies and Design at the Bauhaus University in Weimar, Germany. Pearce was previously Lecturer at the Bartlett School of Architecture (2014-2019), where he also coordinated the Design for Manufacture MArch programme, and at the Architectural Association in London (2013-2017). He has been guest critic at, amongst others, the University of Greenwich, Syracuse University, the University of California San Diego, the UdK Berlin and the University of Toronto. Thomas holds a B.A. and M.A. (KU Leuven, Belgium) in Cultural History and a B.Sc. (TU Berlin, Germany), M.Arch. and PhD (Bartlett, University College London, EPSRC funded) in Architectural Design.

### About Greg Storrar

Greg Storrar is a London-based architect engaging in cultural projects with complex sites, briefs and museological ambitions. Working across and between the disciplines of architecture and exhibition design, research and curation, projects include the new London Museum at West Smithfield and Liverpool's Canning Dock for the International Slavery and Maritime Museums. Greg

received the Stephen Lawrence Prize (2018) awarded to the UK's best building design led by an early career Project Architect and was named a 'Rising Star' by the Architects' Journal (2019). Alongside practice Greg has held various academic appointments, including as a Lecturer at the Bartlett School of Architecture where he taught as an undergraduate unit tutor (UG8, 2017-2023). He holds a BA in Architecture from the University of Cambridge, a Masters in Architecture from University College London and a Postgraduate Diploma in Architectural Professional Practice from the University of Westminster.

### **About IZOLYATSIA Foundation**

IZOLYATSIA is a non-profit, non-governmental platform for cultural initiatives founded in 2010 on the site of a former insulation factory based in Donetsk. The foundation takes its name from the original manufacturer. In June 2014 the territory was seized by armed representatives of Russian Federation and turned into a Russian prison. The foundation was forced to move to Kyiv, where it continued to run an artistic programme until the Russian attack on Ukraine in February 2022. It has since focused its efforts on providing humanitarian assistance to Ukrainians affected by the invasion. To this day, IZOLYATSIA remains focused on the Donbas.

IZOLYATSIA aims to effect systemic change in Ukrainian society through the agency of cultural projects. The foundation is developing an institutional environment, which promotes networking between cultural agents and creates the necessary conditions for the emergence of new players. IZOLYATSIA orientates its activity toward the new Ukrainian generation that is involved in the creative and cultural sectors. IZOLYATSIA is a platform for research, discussion, and the presentation of substantiated socio-political problems at differing scales of the local and global context. IZOLYATSIA realises projects that lie on the boundary between modern art and civil society, and works in the following areas: research, site-specific projects, exhibitions, and residencies.