

*Shoehorn* is part of the gallery exchange between Pipeline and Slugtown. The gallery swap seeks to develop a collegiate spirit between the two arts ecologies and foster a more national inclusive art community.

Pipeline are presenting *Renegade*, a solo exhibition by Conor Rogers at Slugtown opening on Thursday 18 July and on show until Saturday 3 August.

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Hilda Kortei (b.1994, London) is a visual artist based in London. She graduated from the Royal College of Art with an MA in Painting in 2023. Recent exhibitions include, *In Praise of Black Errantry*, Palazzo Pisani S. Marina, Venice (2024); *Stellatundra*, Sim Smith, London (2023); *Charlie, Let's Go!*, Harlesden High Street, London (2023); *Plastic Stars*, Tara Downs, New York (2023); *Manifold (Deluxe)*; *Frieze No.9* Cork Street, London (2023); *On The Verge of Its Own Disappearing*, Wilder Gallery, London (2023). Awards and residencies include, Villa Lena residency, Tuscany (2023); Sir Frank Bowling Award (2021); Leverhulme Trust Arts Scholarship (2021); London Creative Network at SPACE (2021).

Rachel Adams (b.1985, Newcastle upon Tyne) is an artist based in Glasgow. She graduated with an MFA from Ruskin School of Art in 2017 and received a PhD from the University of Edinburgh in 2023. Recent exhibitions include, *Storage Tokyo*, Yoshimi Arts offsite project, Tokyo (2023); *Damp*, domobaal, London (2022); *Hothouse*, Hospitalfield, Arbroath (2019); *Noon*, David Dale Gallery & Studios, Glasgow (2018); *Lowlight*, Bloc Projects, Sheffield (2018); *Right Twice a Day*, Jerwood Project Space, Jerwood Visual Arts, London (2017). Awards and residencies include Henry Moore Artist Award (2022); and Sainbury's Scholar in Painting and Sculpture at the British School at Rome (2015-16).

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The logo for Slugtown, featuring the word "SLUGTOWN" in white, uppercase letters inside a black circle.

## Shoehorn

Hilda Kortei | Rachel Adams  
12 – 27 July

Slugtown are pleased to present *Shoehorn*, a two-person exhibition at Pipeline Contemporary featuring new work by London based artist Hilda Kortei and Glasgow based artist Rachel Adams. Within the exhibition, both artists investigate ideas of value, labour and the overlooked, and present works that abstract quotidian objects into narrative-loaded pieces with new readings.

Hilda Kortei's intuitive and research-based practice is concerned with strategies of refusal and modes of care, and how these can be used in response to, and to disrupt, systemic violence. In *Shoehorn*, Kortei presents a body of new sculptural works, including *50/100PCS SELF-LOCKING PLASTIC NYLON CABLE TIE LOOP LOCK SECURITY TIE HANDCUFF HEAVY DUTY ZIP TIE WRAP 13\*300MM 13\*450MM 13\*780MM BLACK (Proof of income)*. The work, installed facing out from the street-facing window, is a pervasive Foxton's To Let/For Sale signage along with the uprooted wrought iron residential fence it was attached to when sourced.

The work's title, taken verbatim from their online listing, brings into forensic focus the almost

imperceptible cable ties used to attach the signage in place. The cheap plastic fasteners are used for a multitude of purposes; from linking cables, to gardening, to affixing rental signs as is the case here, and handcuffs utilised by law enforcement subjecting protestors to violence in mass arrests at demonstrations. The work considers the interrelatedness of the private rental market, gentrification, oppression and structural violence.

Bisecting the corner of the gallery at ankle height is Kortei's *Unit* series. Eight works comprised of polystyrene, concrete and rebar, scaffold boards, diy wooden brackets, and cardboard food containers are sat beneath the plastic food containers synonymous with takeaway restaurants. These materials operate as quiet signifiers and markers of gentrification, and its impact of demonising commonly used and easily accessible functional materials, and dividing communities. This links to the artist's concerns and thinking around settler colonialism, continued oppression, and collective responses to violence and acts of resistance.

These ideas are explored further in *Resting place*, a wooden coffee table laden with opened and unopened envelopes received by the artist over a number of months and years. The stacked letters include government letters, doctor's letters, bills and statements; physical reminders of society's stream of demands, requests, and the perpetual struggle to live, survive and thrive under constant pressure.

Rachel Adams' practice is concerned with lying: material lies, the lies we tell ourselves, and the lies institutions tell us. These lies could equally be described as *trompe l'oeil*, cultural values, or social constructions. By examining and drawing from labour and its histories the premise of dishonesty is examined across sculpture, print, and decorative objects.

For *Shoeborn*, Adams presents several bodies of work that respond to the feminisation of digital labour throughout history. Her series *Eyeballing* is made from slices of agate — a common semi-precious silica — whose blue cataract-like surfaces have been laser etched with circuitry integral to the NASA Apollo Missions. Women's labour was hidden within the scientific innovations of NASA's mathematics and engineering departments, but equally within the manufacturing of microchips for the missions, which women of colour predominantly fabricated. The series title refers to the process of marking errors with

black dots on silicon wafers during integrated circuit production and the milky opaque quality of the semi-precious stones.

Propped against a wall are a pair of sculptural works resembling axes — the blades replaced by polished resin casts of shoe lasts. The work considers the potential for change and revolt, drawing on the false etymology of the word 'sabotage' — where workers purportedly threw their shoes into mechanical looms in the 19th century to disrupt them. While this story is untrue, the potential of the image of a shoe or one's own labour as a weapon is realised in this work, which venerates women who disrupted traditional ideas of labour in various ways. The work's title; *Elizabeth*, references Elizabeth Gurley Flynn and her publication *Sabotage: The Conscious Withdrawal of The Worker's Industrial Efficiency* (1917). Gurley Flynn was an American labour activist and feminist, and this publication presented a compelling argument for Industrial Workers of the World's (IWW) revolutionary tactics in direct action against capitalist and class structures.

*Technical Services 3* is a print produced by Adam's using the DALL-E 2 generative artificial intelligence technology to attempt to replicate the type of image that exists online of women who were involved in working in early days of computing. Through a process of text-prompt experimentation, Adams settled on the final images once the women's bodies became subsumed into the monolithic forms of the computers, rendering them almost unrecognisable and indistinguishable from one another. The choice of utilising lithography in the printing process is a nod to the same technique employed in the production of integrated circuits.

Casually dispersed across both levels is Adam's work *System/360 Principles of Operation (Working from Home)* in which the artist has shredded and dyed with blue ink, the 168 page operational manual for the early IBM computer system of the same name. This system was the first business friendly machine and arguably led the way for personal and home computing.