

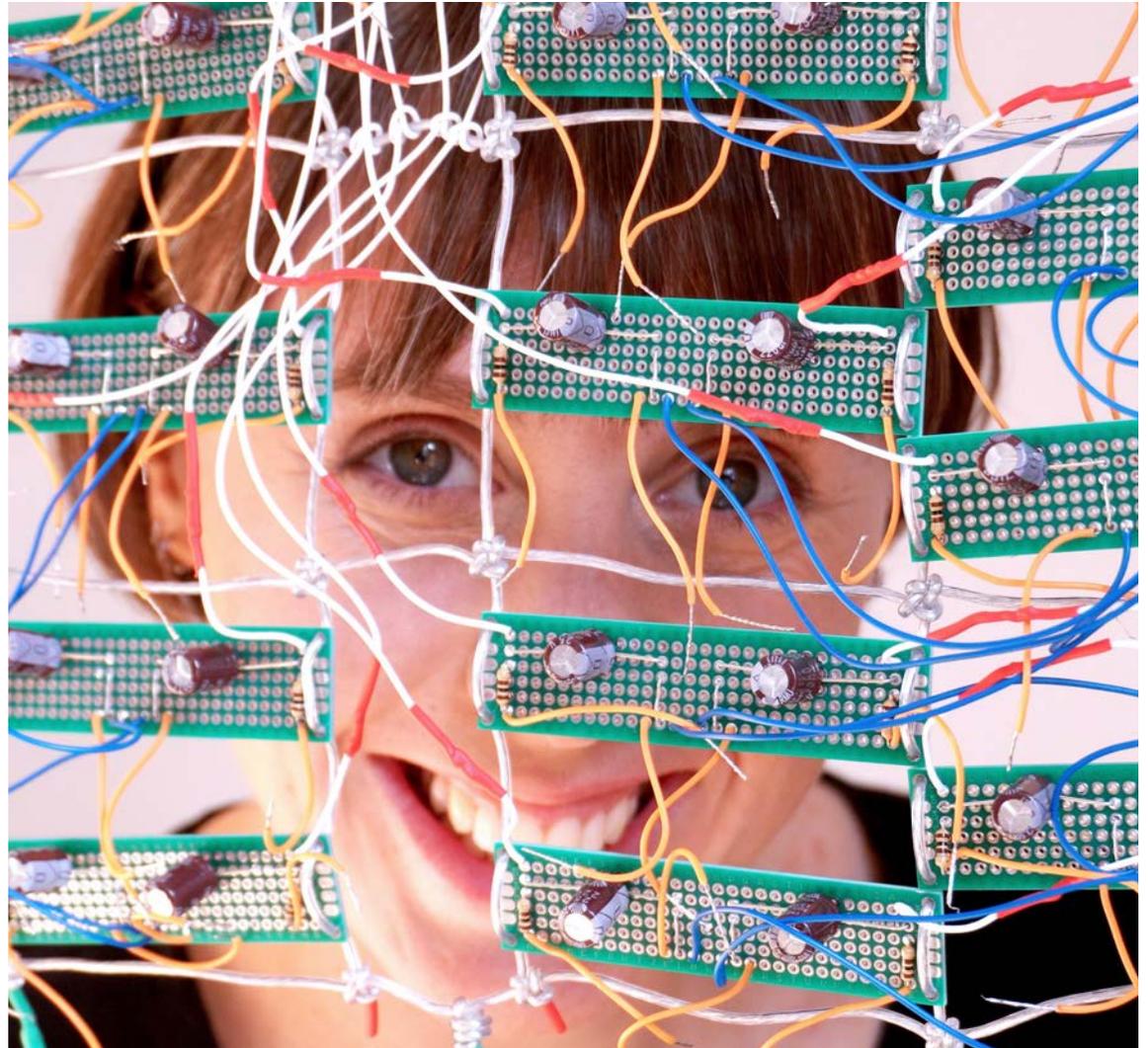
Louise Ward Morris

Louise Ward Morris is a British sculptor specialising in New Media. Her practice combines diverse interests in technology, psychology, and science to create sculptures that examine the parameters of human communication and perception.

As a self-defined media archaeologist, Louise disrupts quotidian technology to critique digital culture and technological development from an LGBTQ+, feminist perspective. She uses everyday digital devices such as mobile phones, computers, and TVs as an expanded repertoire of sculptural materials to challenge common beliefs about technology. At the centre of her practice is a sustained inquiry into how technology makes us human.

Her work has been recognised by the Spanish Ministry of Culture's La Tabacalera Grant 2025, the 2024 Ramon Llull Institute & Fabra i Coats Mentorship Programme, the 2023 Royal Society of Sculptors' Gilbert Bayes Award, Arts Council England DYCP Grant 2023, the 2022 Clifford Chance UAL Award for Sculpture, and the 2019 South Square Trust Scholarship, among others. She holds an MFA from Central Saint Martins, London, and has exhibited internationally at institutions including Saatchi Gallery, Tate Modern, the Royal Society of Sculptors (UK), Manifesta 15+ (ESP), London Short Film Festival, the Royal College of Nursing (UK), LUX Moving Image (UK), Fabra i Coats (ESP), Common Room Shanghai, and Casa RARO (ESP).

Born in London, Louise lives and works in Barcelona. She is currently artist-in-residence at the Interdisciplinary Centre for Chemistry and Biology in A Coruña (ESP) and will be artist-in-residence at the TU Braunschweig Nitride Technology Centre (DE) in 2026.



“Through art, I break down the barriers of digital technology and question its impact on communication and perception...”

In essence, understanding how technology makes us human.”

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Manufacture and Consumption

A hand holding a small electronic device, possibly a smartphone or tablet, against a blurred background of a person's face. The image is slightly out of focus, emphasizing the device and the hand.

By deconstructing everyday consumer electronics, I raise awareness of the people and resources intertwined with the digital devices we quickly discard to engender conversations about sustainability.

Job Lot

Centred on the lifecycle of obsolete mobile phones, *Job Lot* reflects the concepts of purpose beyond obsolescence, material abundance, and the substantial human and environmental resources required for consumer electronics.

Even as waste, the salvaged mobile phones continue to perform, communicating messages from nobody to no one. Inspired by the workers on mobile phone production lines, the sculpture documents the variety of redundant objects and personal belongings that are part of the manufacturing process but not present in the final product. From blue latex gloves, pink hair nets and polyurethane sacks to commuter train tickets, fake nails and high-vis jackets, these redundant items record the people and places intertwined with the continuous cycle of manufacture and consumption.

2022

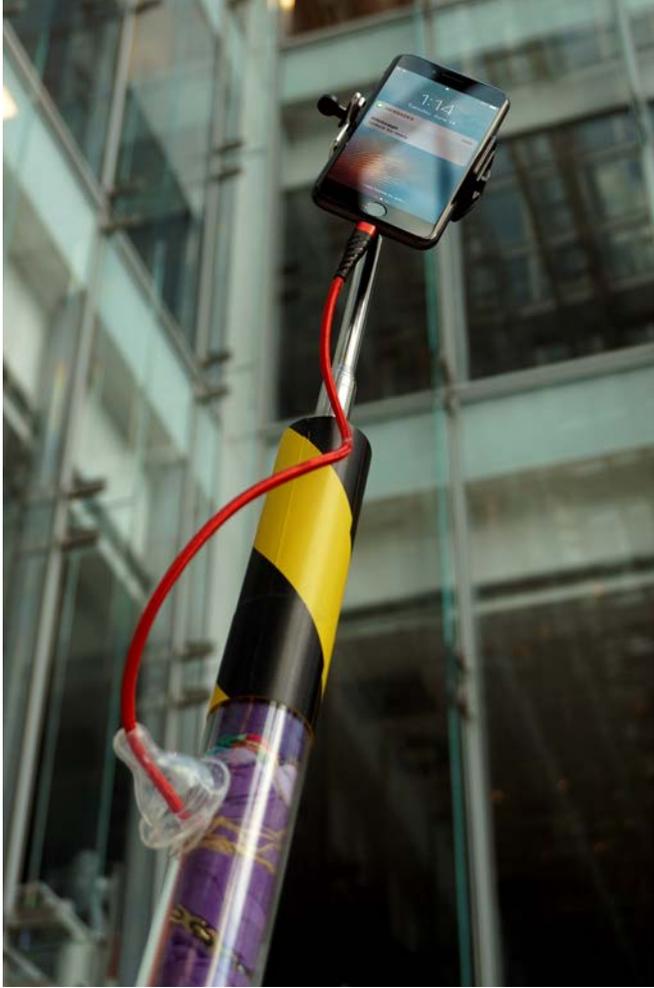
Materials:

IPhones, acrylic, cables, fabric, plastic, metal, rubbish, phone holders, wood

Exhibited:

Clifford Chance, London
Watson Farley Williams, London
Winner of the 2022 Clifford Chance UAL Sculpture Award.





Spares and Repairs

Spares and Repairs interrogates changing notions of value, material resources, manufacturing and the aesthetics of the screen through a sculptural installation and five-channel video.

The five channel video exhibits portraits of two protagonists either producing or watching TV at increasing levels of magnification. Illuminated by the screen, their constant gaze is intertwined with the repetitive gestures of anonymous workers in TV factories. Unceasingly, they produce and consume the screen. The remnants of obsolete LCD TVs are scattered across two utilitarian shelves to reveal the complex, resource-rich components inside these fragile products. The exposed and interconnected cables allude to bodily systems, highlighting the interconnectivity between people and technology.

2022

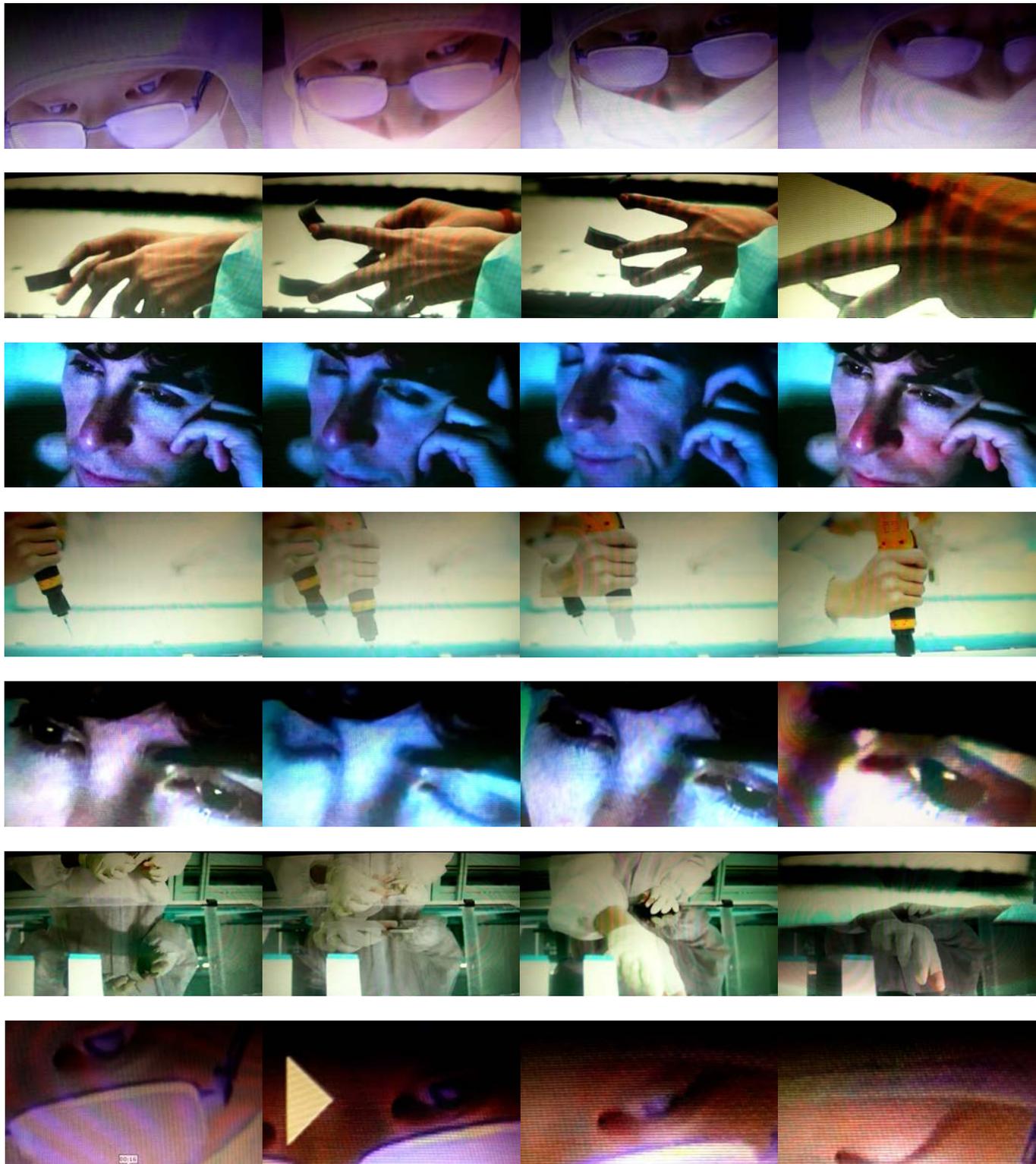
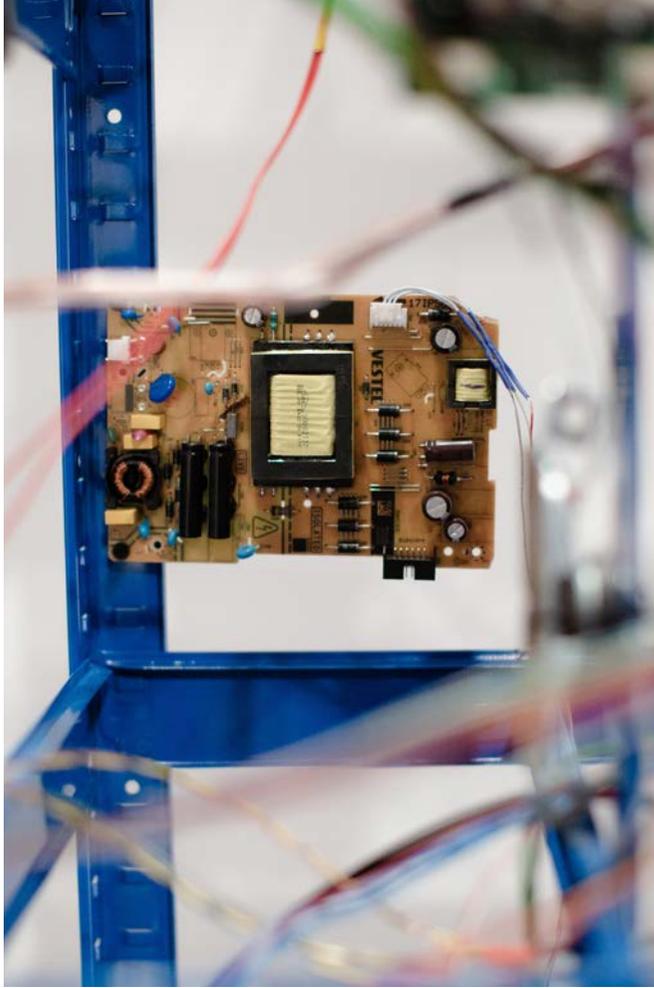
Materials:

Five-channel video and mixed-media sculpture available to watch here:
<https://vimeo.com/758304388>

Exhibited:

Royal Society of Sculptors, London
Clifford Chance, London
The Art House, Wakefield
Casa RARO, Barcelona
Winner of the 2022 Clifford Chance UAL Sculpture Award.





Photomedia: Communicating with light

I believe light is fundamentally connected to human communication. I observe, disrupt and engage with photomedia to explore how communication technologies stem from humanity's desire for light and for the sun.

5CB

With a title derived from the liquid crystals used in common-place screens, *5CB* reduces LCD screen technology to the fundamentals of light, energy and space to create a suspended glass surface animated by flowing visual patterns of electricity.

By hand-making liquid crystal (LCD) pixels to create sculptural screens, the artwork reveals a rare beauty in the fleeting exchange of energy, light and shadow at the foundation of the digital aesthetic. Undertaking a would-be mechanised fabrication process to make hundreds of liquid crystal pixels by hand, the artwork highlights the elaborated manufacturing processes and excessive labour required to produce technological devices that will eventually be discarded.

2024

Materials:

ITO glass, polarizers, 5CB liquid crystal molecules, cables, copper, acrylic, aluminium, circuit board.

Video available to watch here:

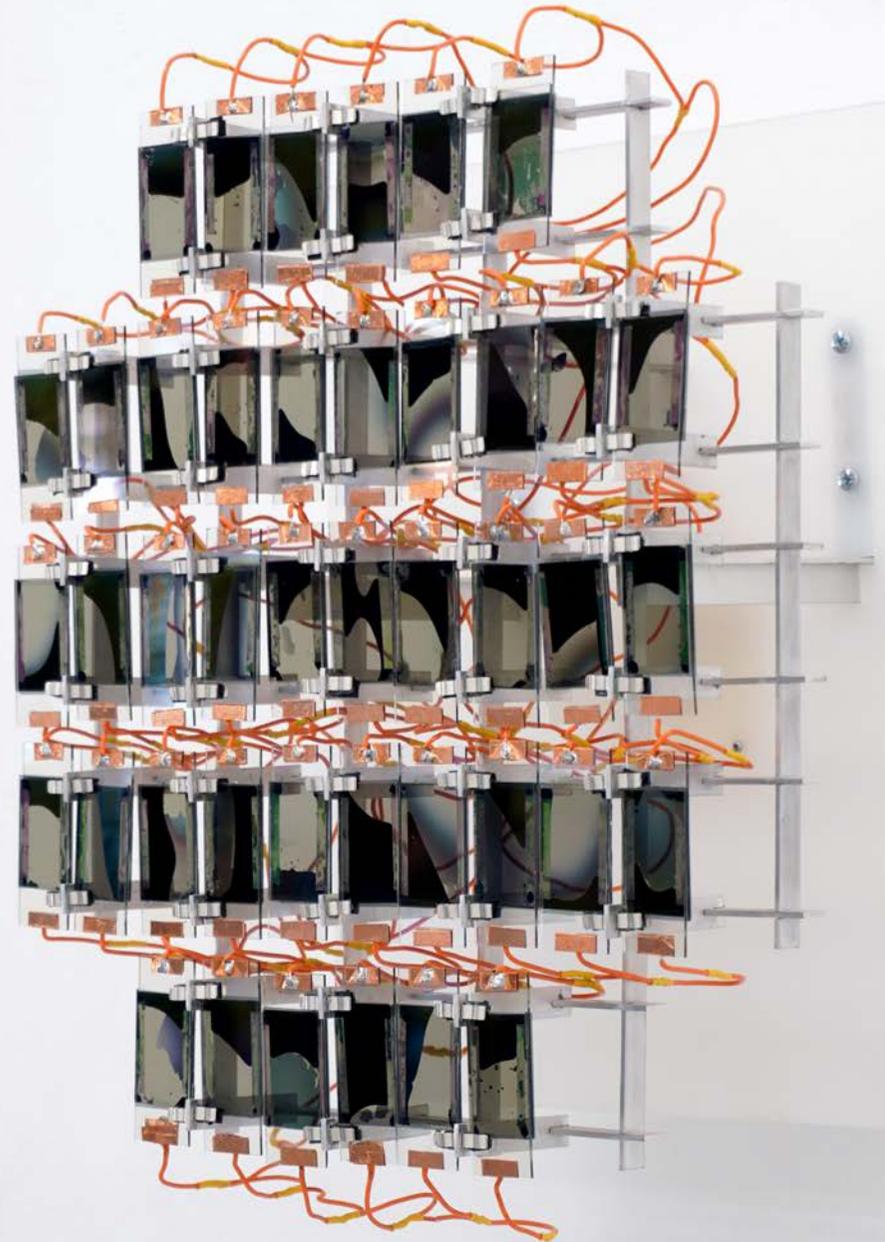
<https://vimeo.com/1033038128>

Exhibited:

Manifesta 15 Focus Week, Badalona
Casa RARO, Barcelona

Funded:

Arts Council England
AN Artists Network UK



Page 11:
5CB pixel transition from
translucent to obscure

Page 12:
5CB photographic detail



Heliophilia

Heliophilia situates the LCD screen in a historical lineage of light-based communication that commenced with humanity's desire for the sun.

Composed of handmade liquid crystal pixels, the suspended glass surfaces transform from translucent to inky black in response to sunlight. Each pixel is unique, and the abstract patterns are created by the touch of velvet sheets that form the conditions necessary for the liquid crystal molecules. The sculpture's aluminium frame extracts the pixel from the rigid frame of the screen and suspends it within three dimensional space where the changing light and shadows contribute to the feeling of fragility, temporality and diurnal rhythms.

2024

Materials:

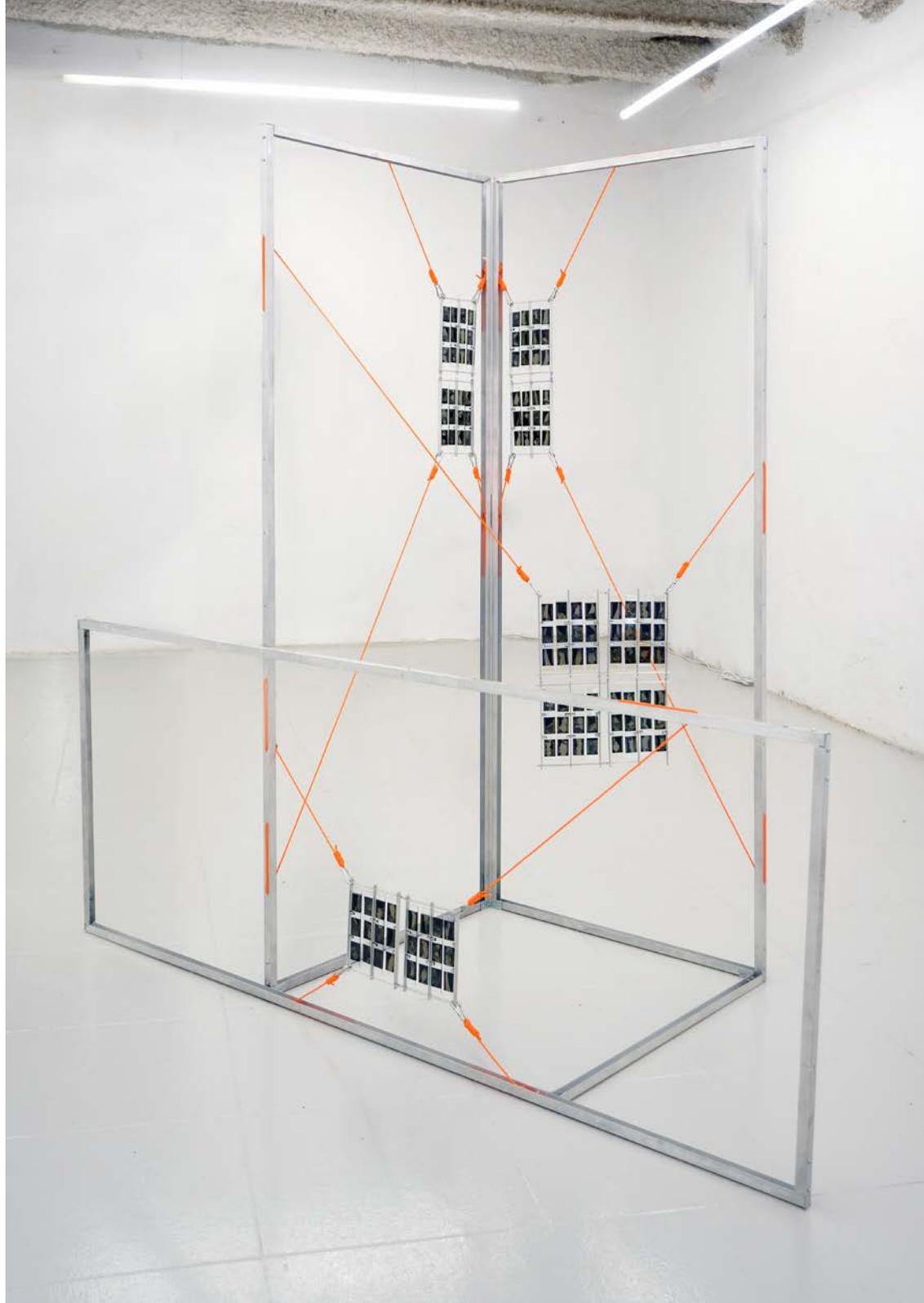
ITO glass, polarizers, 5CB liquid crystal molecules, cables, copper, aluminium.

Exhibited:

Manifesta 15 Focus Week, Badalona
Casa RARO, Barcelona

Funded:

Arts Council England
AN Artists Network UK





Automated Transience

A found 35mm projector slide is repeatedly animated using a hand-built kinetic machine. With unceasing momentum, the photograph's content is both reflected into itself and extended beyond the frame, with the image cast upon the surrounding walls of the gallery. The characters within the photograph simultaneously occupy locations within and outside the photograph, suggesting alternative narratives that could have been.

2019

Materials:

Kinetic sculpture with 35mm photographic projection and documentary film, available here: <https://vimeo.com/417258743>

Exhibited:

Old Newington Library, London





Human-Computer Interfaces



The new models of communication and perception generated by human-computer interfaces fascinate me. By misusing and disrupting this technology, I explore how new media is reshaping what it means to be present, embodied, and ourselves.

AppleFig

AppleFig studies the possibility that internet search algorithms are irreversibly altering how humans form meaning and understand concepts.

The ability to hold multiple, conflicting concepts when forming meaning is part of being human. However, to function, internet search engines and their categorisation algorithms only support binary concepts. As we increasingly rely on internet search engines to define our lives, does their binary, deterministic approach to definition manipulate the way we understand concepts?

2020

Materials:

Video, 03min 31 sec

Available to watch here:

<https://vimeo.com/433577140>

Exhibited:

2021 London Short Film Festival

Bury Art Museum & Sculpture

Centre, Manchester

Lux Moving Image, London

The Bomb Factory, London

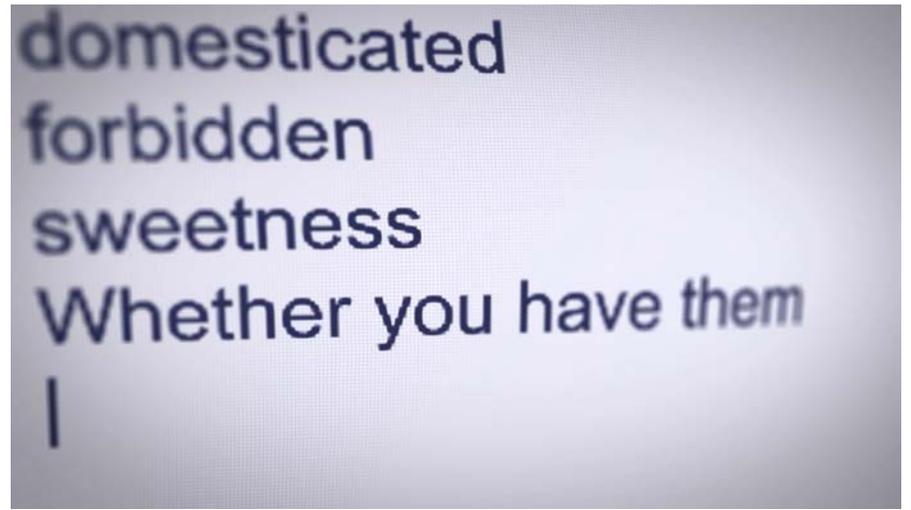
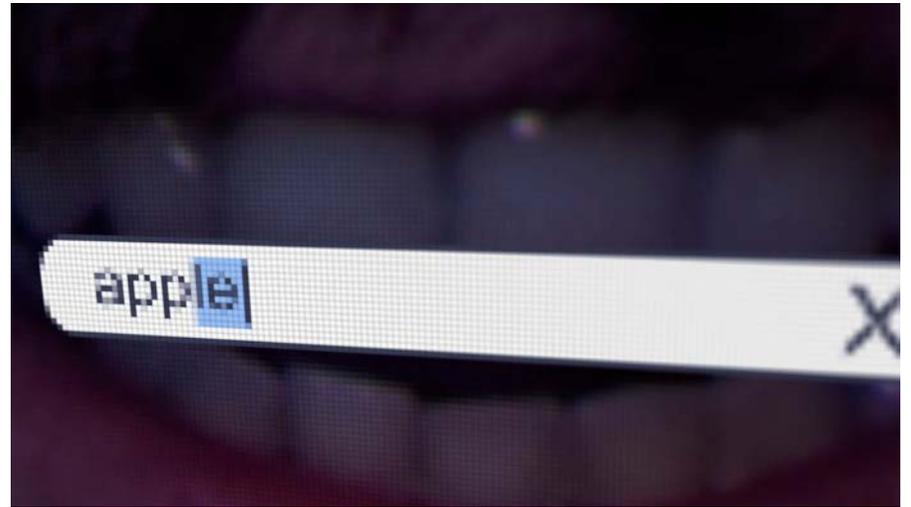
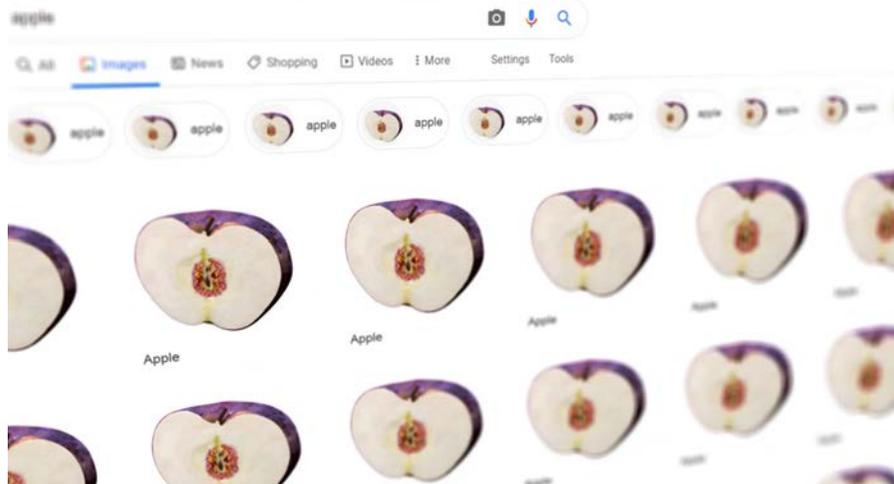
Common Room, Shanghai

Candid Arts, London

Collections:

UAL London





You and I

Technology is our established method for perceiving the world.

In turn, our technology becomes ourselves and our world. The handmade VR headset streams the wearer's vision to them in 3D via YouTube, allowing the wearer to only see through the digital image and to experience real life through the glitchy nuances of the internet. *You and I* investigates the alternative forms of perception and embodiment that can evolve from the human-computer relationship.

2022

Materials:

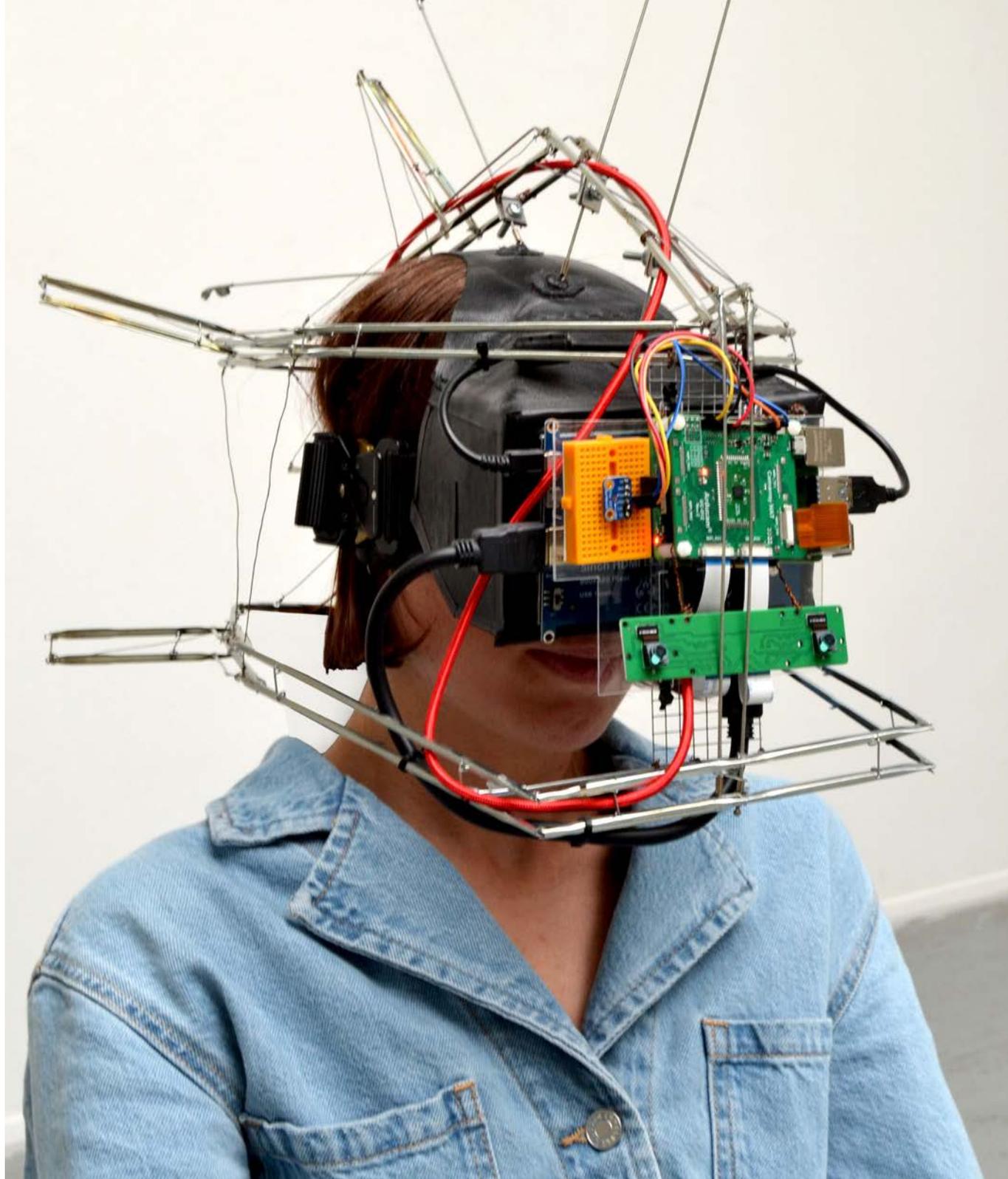
Virtual reality vision apparatus with stereo-vision camera and 3D screen

Exhibited:

Contact Theatre, Manchester

Funded:

CuratorSpace Bursary
ClassRoom Gallery Bursary



Total Parts

Total Parts 0.2 (2021) is a three-channel video installation that documents a series of Blindfolded Camera Walks the artist conducted in the historic natural landscape of Salisbury Plain (UK). The project considers the impact of digital recording technology on visual and non-visual sensing.

By walking and recording without seeing, the artist allowed her other senses to guide her exploration of the landscape. The Camera and the Blindfold became tools to separate her senses, whereby she only "sees" her visual experience after the walk has happened. Her distinct senses - corporal, visual and temporal - are then recompiled in the multi-channel video installation and computer network.

The project explores the meaning of philosopher Merleau-Ponty's description on how human senses are both distinct and the same: "Total parts of the same being". Additionally, the artwork reveals how human perception is a reciprocal process between the body and the environment.

2021

Materials:

Three-channel video installation

08min 22sec

Available to watch here:

<https://vimeo.com/669943834>

Exhibited:

Saatchi Gallery, London

Brighton Festival 2022, Brighton

The Bomb Factory, London

Shortlisted:

Global Design Graduate Award 2020





1979-11-30



2021-04-15



232552

691472

751892

571682



Documentation of the artist's Blindfolded Camera
Walks across Salisbury Plane, UK

Fresh Skin's First Sight

Fresh Skin's First Sight combines videos and computer hardware nestled within reclaimed LCD TV chassis and enveloped by a latex skin that is corporal, sensual and grotesque.

Cast from television components, the latex skin includes impressions from the manufacturing process, creating a cell-like aesthetic that melds body and technology, engaging themes of corporeality, contemporary media and renewal.

2023

Materials:

Reclaimed LCD TV, latex, powerboard, computers, cables, screens, photos and two-channel video.

Exhibited:

Phoenix, Brighton
Casa RARO, Barcelona





Motherboard

Created from a salvaged LCD TV, *Motherboard* visually examines the relationship between communication technology and bodily systems.

A new latex skin cast from the TV's interior envelopes the artwork, displaying the TV's internal texture externally and making the marks of its manufacturing process evident. The single channel video situated centrally provides only a digital impression of the necessary physical hardware. Recorded on a mobile phone, every movement, zoom or pause is created by the artist's hand. In this way, the relationship between touch and the digital image is a fundamental driver of the aesthetic.

2023

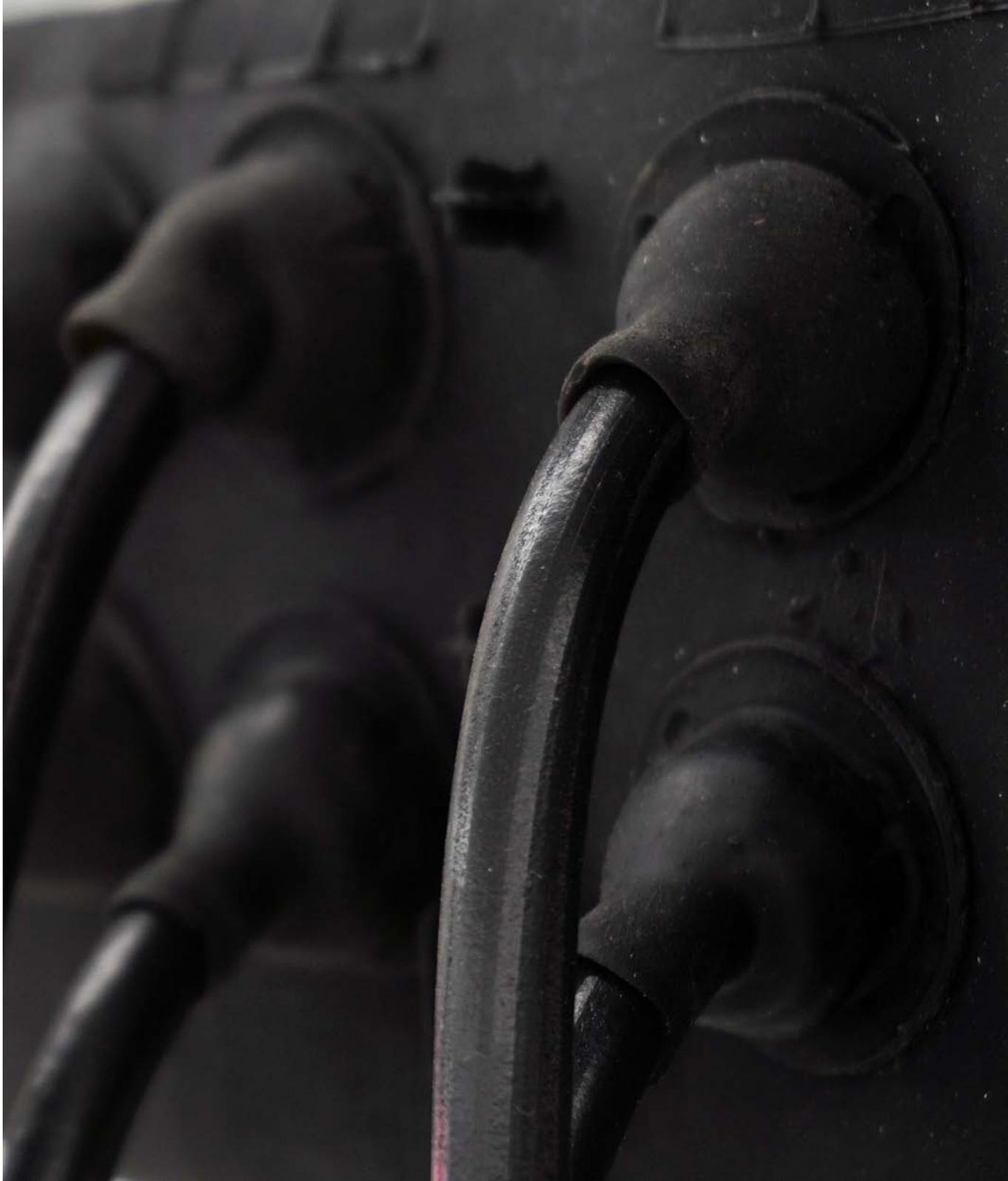
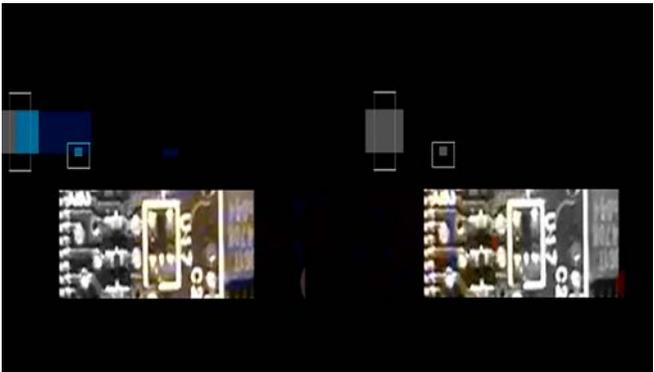
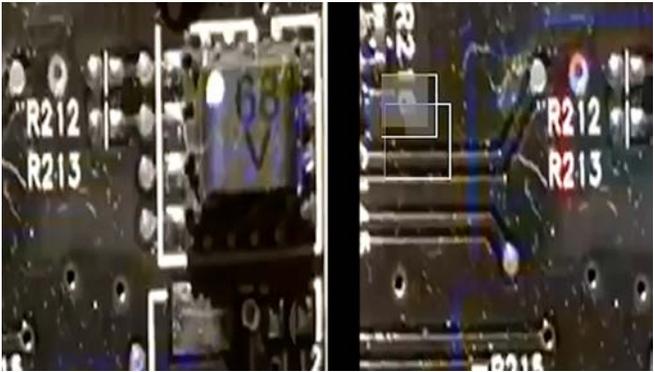
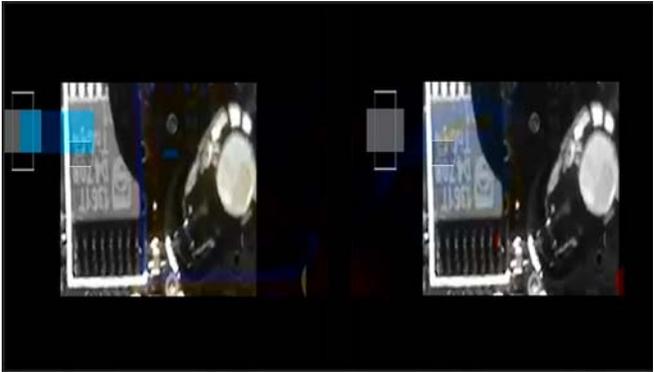
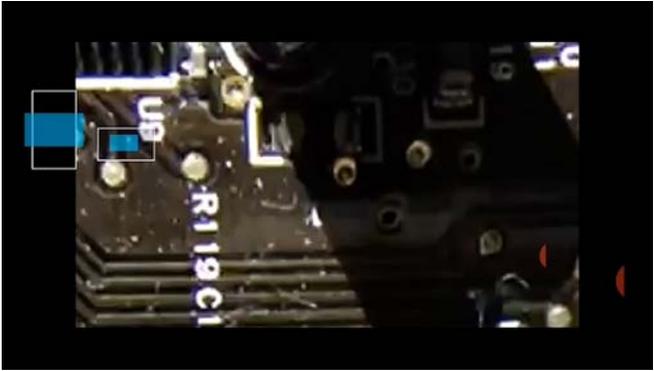
Materials:

Reclaimed LCD TV, latex, micro computer, cables, LCD screen, single-channel video available to watch here: <https://vimeo.com/475100787>

Exhibited:

Phoenix, Brighton
Casa RARO, Barcelona





CV and Contact





Solo Exhibitions

Casa R.A.R.O, Barcelona

Heliophilia. 09-2024 - 10-2024

Clifford Chance, London

Spares and Repairs. 10-2022 - 04-2023

Selected Exhibitions

La Tabacalera de Madrid

TBC 2026

Centro Cívico Matas i Ramis, Barcelona

Blau Pankhurst: Cossos Elèctrics. 03-2026 - 05-2026

Casa RARO x SWAB Art Fair, Barcelona

Afterwork. 10-2025

Royal College of Nursing, London

You Mean the World. 11-2024 - 04-2025

Fabra i Coats: Fabrica de Creacio, Barcelona

Pa i Fotocòpies. 01-2025

MANIFESTA15+, Barcelona

Imaginando el Futuro, Badalona Focus. 10-2024

The Art House, Wakefield

Gilbert Bayes Award. 05-2024 - 06-2024

Royal Society of Sculptors, London

Gilbert Bayes Award. 02-2024 - 04-2024

Watson Farley & Williams, London

Climate Change. 11-2023 - 05-2024

Phoenix Arts Centre, Brighton

Metamorphoses. 11-2023

Contact Theatre, Manchester

Emergency 23. 09-2023

Bury Art & Sculpture Centre, Manchester

The Next Thing. 11-2022 - 01-2023

Brighton Festival at Regency Townhouse

Towards the Light. 05-2022

Saatchi Gallery, London

London Grads Now. 11-2021 - 01-2022

The Bomb Factory, London

La Grand Reverie. 10-2021

Candid Arts, London

Away With Words. 07-2021

Common Room, Shanghai

Prologue. 06-2021 - 07-2021

The Bomb Factory, London

Film Festival, Official Selection. 06-2021

London Short Film Festival

Official Selection. 01-2021

Lux Moving Image, London

Do Not With 'Er. 07-2020

APT Gallery, London

Becomings. 03-2020

Apiary Studios, London

I Promise. 03-2020

Tate Modern, London

SALE. 01-2020

Walworth Library, London

Automated Transience. 06-2019

Contact

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+34 603548988

Awards & Residencies

Collegium, Arévalo (Spain)

Artist in Residence. 09-2026

Technical University Braunschweig Science & Art Lab with the Nitride Technology Center (Germany)

Artist in Residence. 05-2026 to 07-2026

Spanish Ministry of Culture Public Grant "La Tabacalera" (Spain)

Artist in Residence at the Interdisciplinary Centre for Chemistry and Biology, A Coruña. 2025

Ramon Llull Institute & Fabra i Coats Mentorship

Recipient. 2024

Fabra i Coats, Barcelona (Spain)

Artist in Residence. 2024

Royal Society of Sculptors Gilbert Bayes Award

Winner. 2023

Arts Council England DYPC Grant (UK)

Recipient. 2023

Artists' Information Network Bursary (UK)

Recipient. 2023

Clifford Chance UAL Sculpture Award (UK)

Winner. 2022

CuratorSpace Artists Bursary (UK)

Recipient. 2022

Global Design Graduate Show (UK)

Shortlisted Artist. 2021

ClassRoom Gallery Bursary (UK)

Recipient. 2021

South Square Trust UAL Bursary (UK)

Recipient. 2019

Education

Master of Fine Art - Distinction

Central Saint Martins, London. Sep 2019 - July 2021

Art Foundation - Distinction

The Art Academy, London. 2018 - 2019

PGDip Architecture - Distinction

Greenwich University, London. 2015 - 2016

Master of Architecture - Commendation

Cardiff University, Wales. 2010 - 2011

BSc (Hons) Architecture - 2:1

Cardiff University, Wales. 2006 - 2009

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2026