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Ben Sheppee's practice examines language as a visual and cultural system, treating written form as both communicative structure and material record shaped by movement, exchange, and loss. Working across immersive installation, sculpture, print, and generative digital environments, his research explores how meaning shifts as legibility becomes unstable.

Drawing on sustained research into global scripts and typographic structures, the work moves between recognisable alphabets and abstracted, hybrid forms. These investigations address cultural syncretism and a personal inquiry into origin and partial or unknown identity.

The practice is articulated through three exhibition-led research strands:

- • Language as System — generative typographic ecologies in space and time
- • Language as Memory — identity and geography encoded through text
- • Language as Origin — writing as an early visual art form

These strands may be presented independently or configured together as a cohesive exhibition environment. The practice functions as an adaptable research framework rather than a fixed series, allowing institutions to shape curatorial emphasis according to space, context and audience.

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# Language as a System

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This strand of the practice explores language as a generative and spatial structure. Rather than treating letters as fixed carriers of meaning, these works operate as rule-based systems in which typographic elements are released, accumulated and reorganised across time and space.

Drawing from an archive of over 300 global alphabets, the installations generate evolving typographic fields that resist singular interpretation. Scripts from distant linguistic traditions appear together, temporarily equalised within shared visual frameworks. In this context, language becomes choreography – a dynamic ecology rather than a stable code.

These works are adaptable to immersive projection environments, architectural surfaces and large-scale digital displays. They can function as continuous installations or durational performances, responding to site, scale and audience movement.

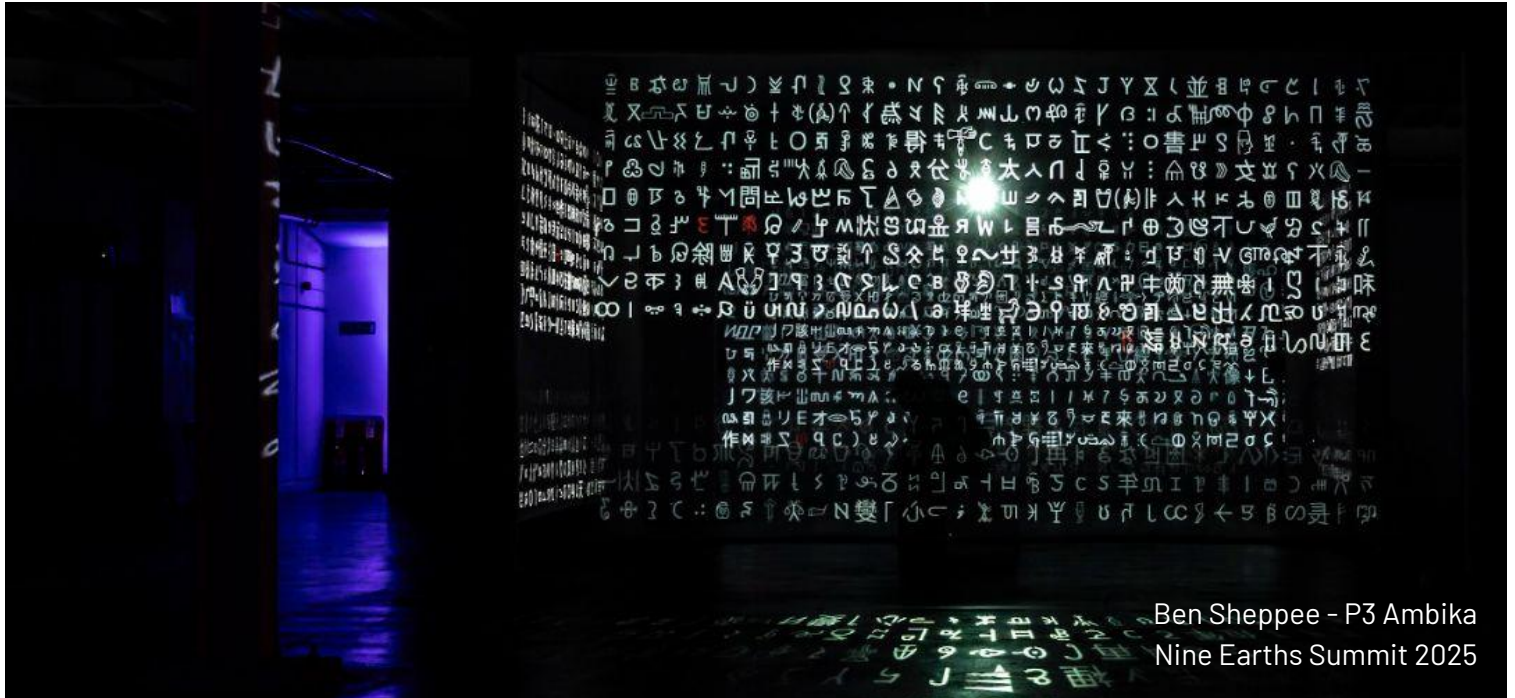
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# Polyglot

2025

Immersive Projection  
Site Specific

Archival Ink on Giclée  
40cm x 30cm

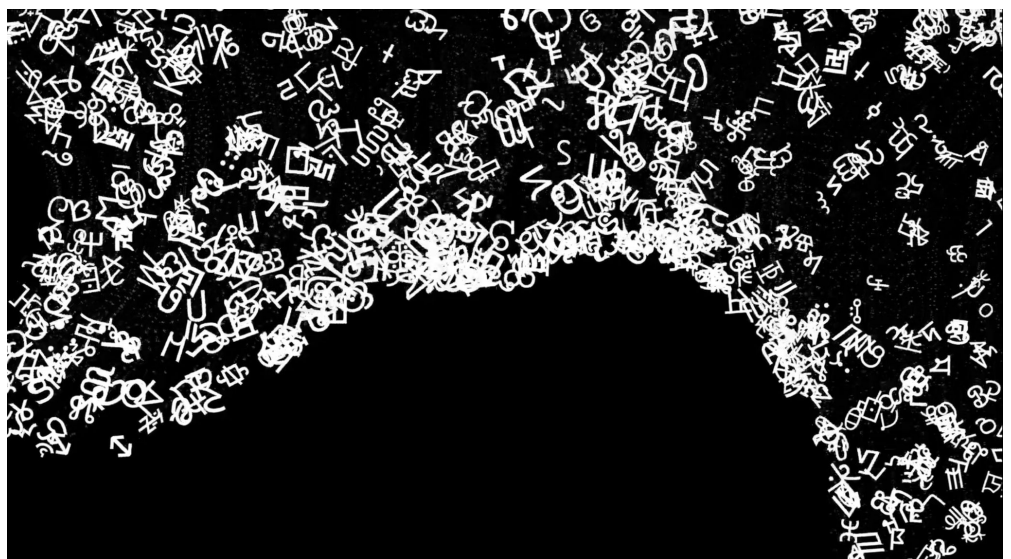
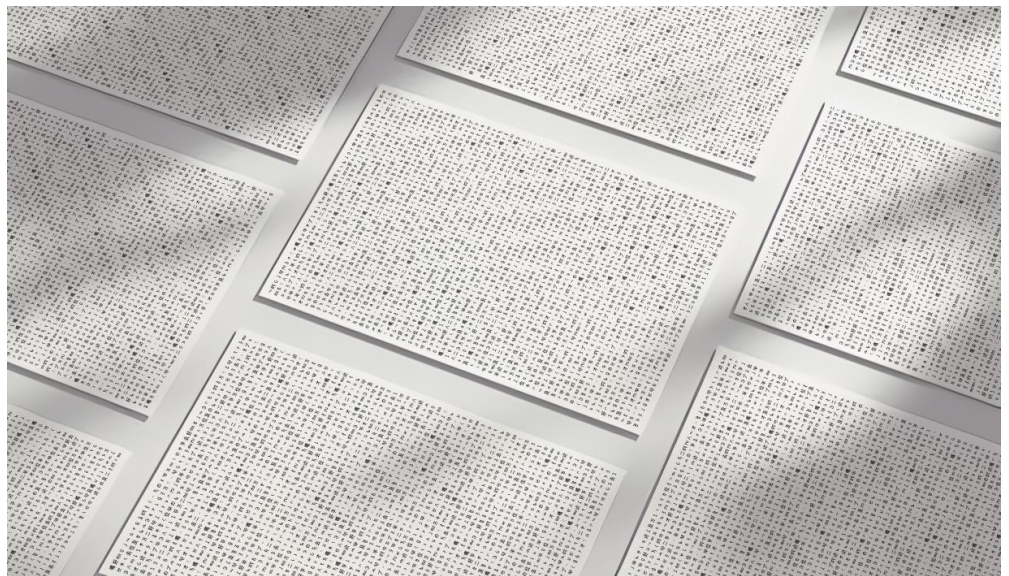


Ben Sheppee - P3 Ambika  
Nine Earths Summit 2025

Polyglot is a generative system deploying random characters from one of over 300 global writing systems at timed intervals, constructing an evolving field of typographic presence. Each letter appears independent of linguistic hierarchy, dissolving distinctions between dominant and endangered scripts.

As characters accumulate, the installation forms a shifting visual tapestry that foregrounds the breadth of human written expression. The work exists both as a site-specific immersive projection and as a series of prints derived from distinct temporal states within the system.

In exhibition contexts, Polyglot may be configured as a fully immersive room-scale environment or as a contained projection field within a gallery space.



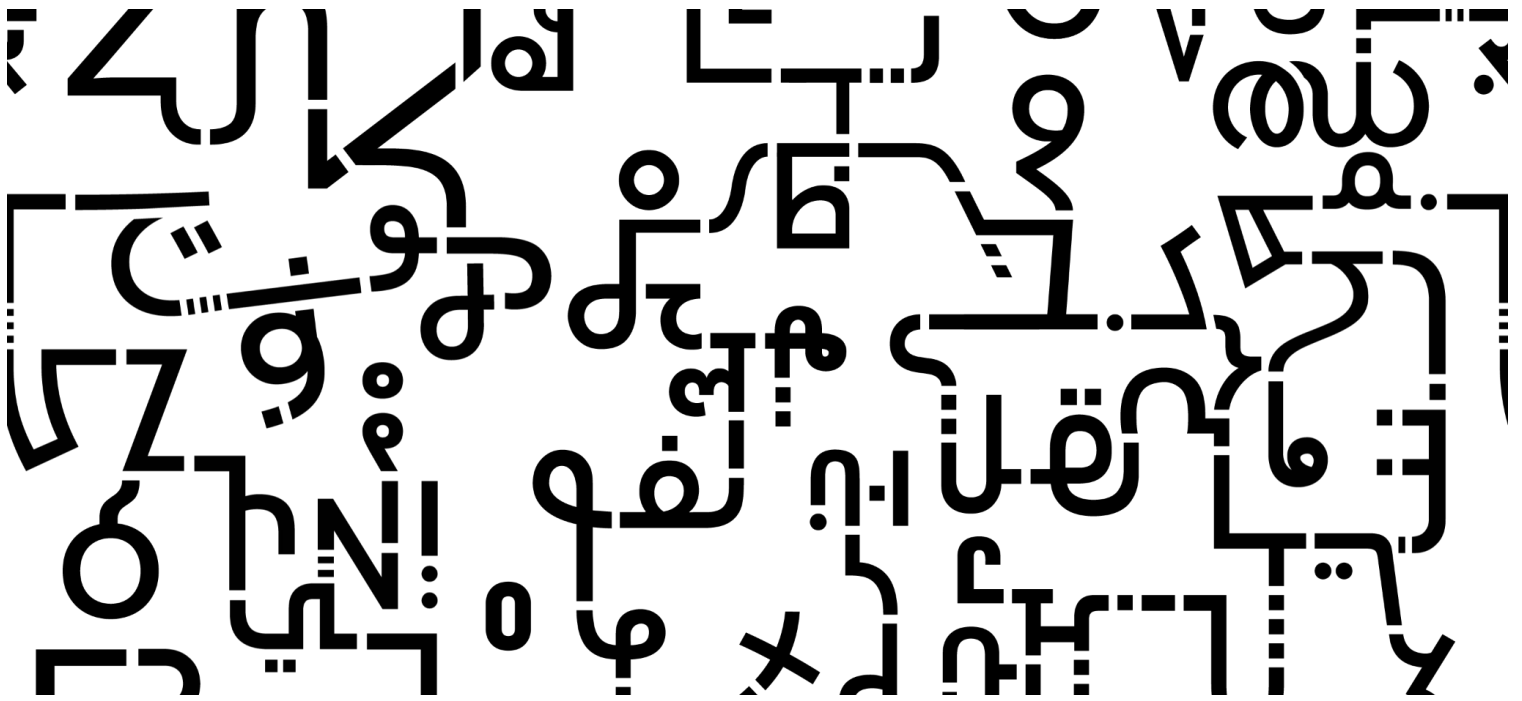
# Archetype

2025

Augmented  
Digital (Projection) Site Specific

Mural

Print

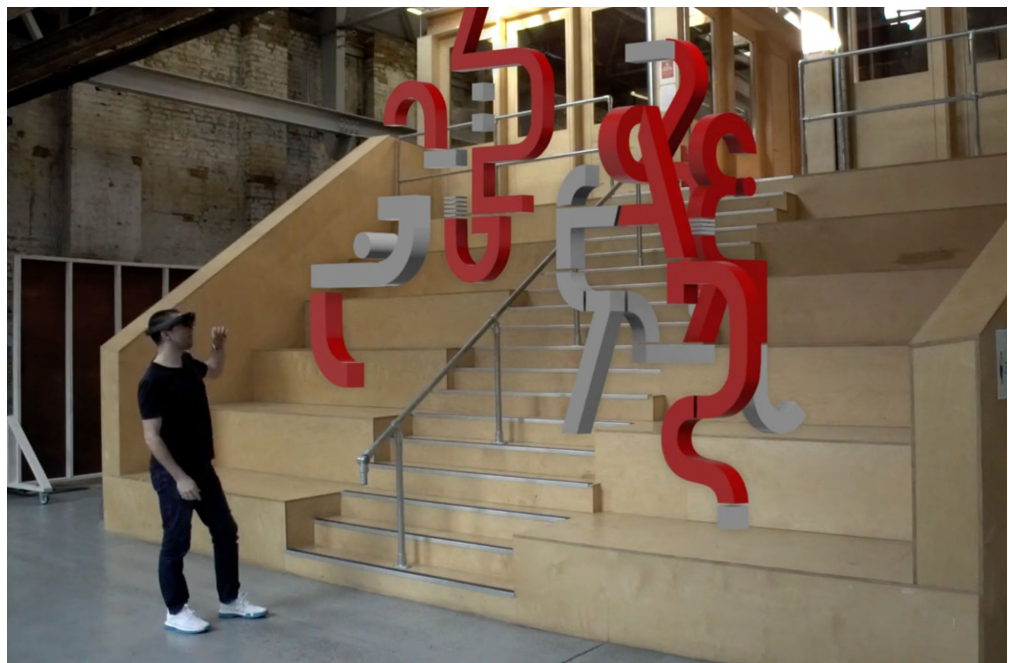


Archetype weaves together characters drawn from obscure and endangered alphabets, connecting their structural components into large-scale linear networks. Installed across architectural surfaces, the work creates the impression of a newly emerging script – one that transcends any single cultural origin.



By interlinking typographic fragments, the installation proposes language as an evolving organism shaped by contact and exchange. The spatial deployment of the work emphasises scale and immersion, surrounding viewers within a constructed linguistic environment.

Archetype is adaptable to curved walls, facades and multi-surface projection spaces.



# Language as Memory

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This strand explores language as a repository of personal and collective memory. Rather than functioning as a stable system, text here behaves as unstable recall – fragmenting, distorting and reforming in response to psychological and geographic experience.

Drawing from sleep diaries, personal archives and landscapes of significance, these works examine how identity is assembled through partial remembrance. Legibility fluctuates; letters blur into atmosphere. Meaning becomes provisional.

In this context, writing operates as an index of consciousness – revealing the fragility of perception and the constructed nature of selfhood.

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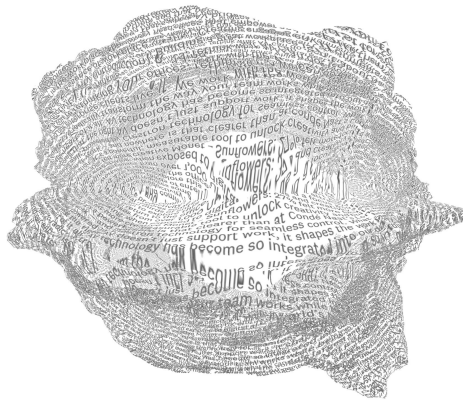
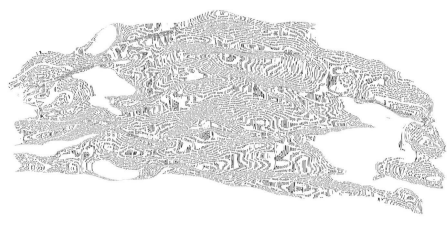
# Lucid

2018  
Digital  
Multiple Resolutions

Lucid originates from a sustained sleep diary recorded over several months. Extracts of text are embedded within fluid simulations, where language stretches, ripples and dissolves across a shifting surface.

Legibility is deliberately unstable, mirroring the difficulty of retaining dream imagery upon waking. The work positions text as a permeable membrane between conscious and unconscious states.

Flow may be exhibited as a projection-based installation or as a continuous looped digital environment.



Ben Sheppee 2025 - London Stock Exchange - "Inspire" Artist Takeover

# Mosaics

2021

Archival ink on Diabond  
1m x 1m / 40cm x 40cm

Mosaics translates topographic data from locations of personal significance into abstract typographic landscapes. Terrain is encoded using characters drawn from texts written about each site, merging geography with language.

The result is a layered cartography of memory – where place and narrative interweave into a unified visual field. The series functions effectively as a wall-based installation or as part of a larger immersive environment.



## Language as Origin

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This strand examines writing as one of humanity's earliest visual inventions. Before alphabets stabilised into systems of communication, marks functioned as images – symbolic gestures etched into cave walls, stone and clay. Over centuries, these pictorial forms abstracted into letters, gradually losing visible traces of their origins.

The works in this section return attention to that lineage. By isolating and reconfiguring characters drawn from diverse writing systems, they reposition letters as sculptural and iconographic entities rather than transparent vessels for meaning. The familiar becomes strange; the functional becomes aesthetic.

In this context, typography is approached as visual archaeology – an excavation of form across cultures and time.

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# Syncretic Forms

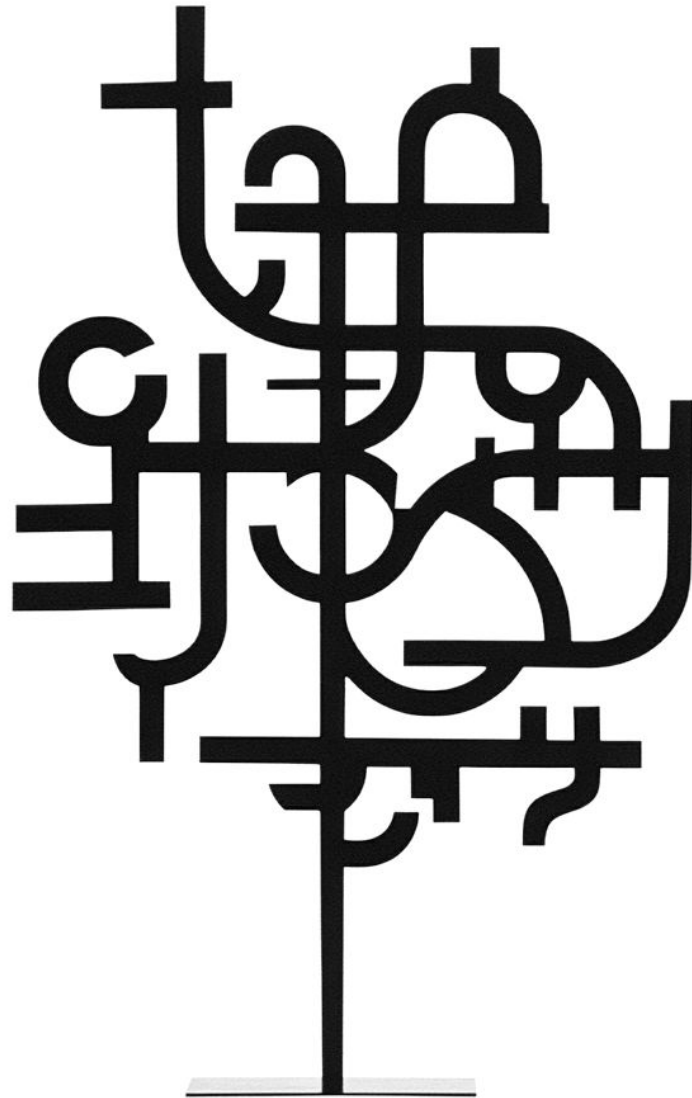
2022

Archival Ink on Giclée  
40cm x 30cm

Syncretic Forms assemble characters derived from endangered and lesser-known writing systems into compact iconographic structures. Removed from their linguistic function, these forms are reorganised into composite glyphs that appear simultaneously ancient and unfamiliar.

The work reflects on cultural syncretism – the way symbols travel, merge and adapt within cosmopolitan environments. By collapsing distinct scripts into unified visual entities, Esperanto proposes identity as something constructed through convergence rather than singular origin.

The series may be exhibited as an installation of grouped works or as a distributed arrangement across a gallery wall.



# Letragrafika

Letragrafika employs transfer lettering to dislocate typographic fragments from their structural roles. Characters are stripped of semantic purpose and rearranged into sparse rhythmic compositions that suggest a notational system without decipherable code.

Precision of placement contrasts with the dissolution of meaning, foregrounding the tension between clarity and abstraction inherent within written language. The series emphasises the material history of typography while questioning its authority as a stable communicative device.

2023

Letraset on Bristol Hahnemühle  
40cm x 30cm



# Ben Sheppee

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## Biography

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Ben Sheppee (born 1978) is a British visual artist, director, and motion designer based in London, UK. His practice sits at the intersection of abstract typography, moving image, and large-scale public presentation, exploring language as visual form rather than written text.

Working across generative video, immersive installations, and public artworks, Sheppee draws on research into historical and endangered writing systems, treating alphabets as cultural artefacts that evolve, fragment, and recombine over time. His work often reflects themes of identity, cultural hybridity, and communication beyond spoken language.

Alongside his studio practice, he directs large-scale visual works for music, cultural, and public-facing contexts internationally. His fine art practice focuses on creating accessible visual experiences that invite broad audiences to engage intuitively, without reliance on narration or explanation.

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# Further Info

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