

Architectural Fictions

4 July - 29 August 2010

South Hill Park

Bracknell Gallery

Architectural Fictions is a curatorial project that brings together the work of eight artists who take a range of approaches to suggest the idea of fiction or narrative in relation to the built environment. The exhibition examines the idea that to give concentrated attention to the spaces of architecture is to move immediately beyond any simple notion of factual perceptual 'presence'; that is, to give attention to the spaces of architecture is also to begin a passage into narrative, however explicit, oblique or barely speakable. In fact the tension between what is perceived and what is represented will, in the context of this show, be treated as a dimension of architecture itself and one that animates the various other qualities present in an individual work. From the generic codes of institutional space to the vertiginous vision of eccentric embodiments of perception, the exhibition draws on the interplay between the representational and the non-representational and asks how materials 'think' about architecture. The artists examine the narrative structures suggested by the ambiguities embedded in the built environment, proposing that architectural space offers points of fracture between a projected vision of articulated design and the uses and redundancies inherent in the processes of habitation. How and what fiction means in the context of art and architecture is the question we will seek to evolve through the forum of an exhibition.

Each of the artists selected for this exhibition has a distinct and different visual and conceptual relationship to constructed spaces and each takes a different approach to the fictioning of space. While seeking to preserve these distinctions the exhibition will use the exhibiting process also to act as a catalyst, to release dialogues between works.

Architectural Fictions is curated by OUTSIDE ARCHITECTURE

Private View Saturday 3 July 1pm - 3pm

Gallery Talk Saturday 10 July 1pm

South Hill Park, Bracknell Gallery
Open: Wednesday 7-9:30pm
Thursday- Saturday 1-9:30pm
Sunday 1-5pm

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Fiona Crisp's work is made over long periods of time spent in particular locations. Recently she has made photographs of Early Christian catacombs in Rome and an underground military hospital in the Channel Islands. *Pump House Lodge* was photographed in the Boulby mine on the North Yorkshire coast which is the UK's deepest working mine and plays host to a laboratory where an international team are looking for Dark Matter. What is at stake here is the palpable sense of opening up or disclosing what was once a previously private space to public scrutiny. The work evokes a passage from light into darkness but suggests that it is light rather than obscurity that provides a motivation to read into a space.

Bernice Donszelmann's site-specific installations re-mould and re-surface the walls and recesses of a gallery or building. The lightness, thinness and mobility of her curtain-like veneers suggest a different ground of architecture – architecture that is conceived as an organization and play of surfaces. Alluding to everyday elements of soft architecture- curtains, rugs, veneers- these temporary stagings refabricate space, destabilizing the ground between structure and appearance, thus altering the terms in which these relations can be articulated.

Andreas Koch plays with forms of spatial illusion allowing the conventions of spatial representation to counteract the experience of real space. His focus on the transformation of two dimensional surfaces into three dimensional sculptures or films invites the view to travel through the image suggesting a kind of demolition of the single viewpoint of the photograph. The video projection *Adalbertstrasse* maps the view into the streetscape of Berlin Kreuzberg, starting with a focus on a window, the zoom take 35 minutes to uncover the full view of the perspective into the street before panning on window from where the film starts again.

Uta Kogelsberger's photographic works from the *Bunker* series expose the shifting status of the modern fortress. Part mausoleum, part minimal object and, in part, a field of moving natural forces, like certain forms of fiction these works hold past, present and future together. As stills the images coincide seamlessly with what they depict but as fictions they disclose both a time of remembrance and anticipation in the form of natural changes.

Mary Maclean's photographs investigate the constructions of public institutional space. Through a forensic gaze that implies there is always more to be seen and understood, she proposes a dislocation of the habitual priorities of looking, bringing into view what might otherwise be disregarded aspects of institutional architecture. For the series *Civic Procedure* she has concentrated on the public lecture hall and meeting room as a site of organized exchange. Close up shots bring attention to objects that primarily occupy the peripheries of our vision where the act of lingering on faceless objects is given weight through the methods deployed to print the image.

Tim Renshaw conceives abstract painting as a construction process that condenses and transfers the design of existing architectural structures from Ledoux to Taut into the site of painting. The problem of the limits of representation within architectural design is recontextualized to the space of painting. Different representational conventions are collided to produce hybrids that construct their own kind of spatiality and a mixed temporality. Image co exists within intricate unfolding of detail that produces its own momentum and rhythm.

Abigail Reynolds proposes a dialogue with the histories of architecture through a series of transformations of sourced imagery from guide books and monographs of cities and buildings. The works combine a process of splitting and joining the images to create a grid-like construction that changes and moves with the viewer's perspective, forming disparate, quasi imaginary spaces that cohere as an imaginative possibility in collapsing time and space. *Visitors* groups unaltered pages displayed on a fabricated structure that recalls the lectern. Here again the viewer is encouraged towards a movement that tracks back and forth between the component parts of the work.