

OUTSIDE ARCHITECTURE

20 February – 13 March

Stephen Lawrence Gallery

University of Greenwich

Private View: Friday, 20 February 6-8pm

Bernice Donszelmann

Mary Maclean

Tim Renshaw

Outside Architecture is curatorial project involving three artists and three different forms of practice – painting, photography and installation – that in different ways take architecture as its subject matter. The exhibition is conceived of as an ensemble piece. Looked at separately the working methods of the three artists are very disparate, connected only by a concern with what has been referred to as the environment of the non-place. The role of the exhibition, then, is to create a stage where shared perspectives might converge, be fleshed out and developed in situ and in dialogue with the site itself. In the different kind of overlaps and connections, whether physical, visual or conceptual, the exhibition aims to look at how the work of installation itself can constitute a form of architectural construction.

Outside Architecture: Firstly, the title refers to the fact that the work is conceived and made outside of the discipline and protocols of architecture. What does it mean to examine or engage with architecture from a viewpoint outside of the field? Do art practices have a vantage point from which to reflect upon modes of occupation and in its materials and its techniques do they possess means of recovering latent tendencies in what might otherwise be blank, generic or traceless spaces? The title also refers to spaces other than those planned or intended by an architect. The building in which the gallery is housed is part of the historic Greenwich site built by Christopher Wren and one of the interests of this site is in how the original architecture has been transformed by its current institutional context. The architectural historian Robin Evan's observation that from the 17th century onwards the strict distinction between an architecture of *views* and an architecture of contained functional and domestic spaces "...cut an unbridgeable gap dividing commodity from delight, utility from beauty, and function from form" is particularly apt in this context where the tension between aesthetics and institutional function is attenuated across the whole of the site. It also provides a context for one of the other critical questions of the project. While the question of beauty is not a direct concern here, the issue of aesthetics - in the sense of sensory, corporeal experience – is a concern. The exhibition as a whole aims to address the question of how aesthetics within the domain of the functional and the mundane contributes to the practiced experience of space.

The artists will give a talk at the gallery on Friday, 6 March at 2pm

For further information, please contact David Waterworth at slg@gre.ac.uk or 020 8331 8260/9954.

The Stephen Lawrence Gallery
Queen Anne Court, University of Greenwich
Old Royal Naval College, Park Row
Greenwich SE10 9LS

Opening Hours:
Monday-Friday, 10am-5pm
Saturday, 11am-4pm

Tel: 020 8331 8260
Email: slg@gre.ac.uk

Bernice Donszelmann's practice focuses on the negotiation of architectural space through large scale drawings which are developed as an integral element of the space in which they are viewed, proposing a subtle cut against the structure and permanence of the surrounding architectural form. The drawings are evolved through a range of suggestive materials, fablon, plastics or reproduction veneer, operating in precisely calibrated tension with the ambient space, providing a dislocation or disruption to our way of seeing.

Mary Maclean's practice develops approaches to photography that focus on interior architectural space and the suppressed nature of their narratives of use. She approaches photography as a physical as well as a visual construct in our perception of space, place and time. The physicality of the work aims to suggest that the viewer is implied within the space of the work, proposing a shifting transience within the frame of the still image.

Tim Renshaw's working process explores the relation of appropriated architectural form to the potential for a staged visual syntax within the language of painting. Renshaw works from a number of concrete structures such as bunker or stairwell spaces, but rather than evidencing a concern with the reproduction of a reference, the paintings instead propose an interest in the distance from sourced architectural image to a spectacle intent on forming a more oblique narrative of place.

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