

THEY COME.
THEY SIT.
THEY GO.

GOING BLIND

17.07
27.08

DAVID FRYER

The image fragments into many meanings, which in turn lend meaning to the individual. Meaning is no-longer found in what it says but how the image is reinterpreted. The image now functions as a form of nostalgia in the mind of the viewer as it was initiated by a memory of the past, each time mutating as the memory is reconfigured.

This image is of a view from the window on the 20th floor of a tower block overlooking what was the Haygate estate in South London. A Blakian sunburst rises over an inner-city landscape that no-longer exists, only now existing as representation in reference to a social cleansing.

The image, rendered in embroidery on muslin mounted on a light box, asks the viewer to look through the net curtains into a memory of the past and turn a blind eye. This image is shown along side a more condensed embroidery entitled "Domestic" that utilises negative space to interpret washing on a rotary washing line as we do our dirty washing in public.

TIM MITCHELL

Influenced by numerous trips to high mountain environments, works look to landscape as rites of passage. The work shown here focuses on how our lived experience moves away into representation, that the commodification of experience is susceptible to new truths and poetic shifts.

The photograph as souvenir collapses distance into proximity, therefore contracting the world to expand the personal. Here, the re-presentation of the photograph through drawing questions the reliability of the personal and looks for further readings of what is material and what is imagined.

Everything that has ever happened plays with the notion that everything that has ever happened and is going to happen is already happening.