

SHIFTING GROUND

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LAYLA CURTIS

LEO FITZMAURICE

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LAURA NANNI

RICHARD WENTWORTH

JONATHAN PARSONS

Curated by Helen Jones

Angel Row Gallery
28 July - 22 September 2007



Juliana Capes, *Firestorm Astronomer*, 2006

SHIFTING GROUND

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Nottingham
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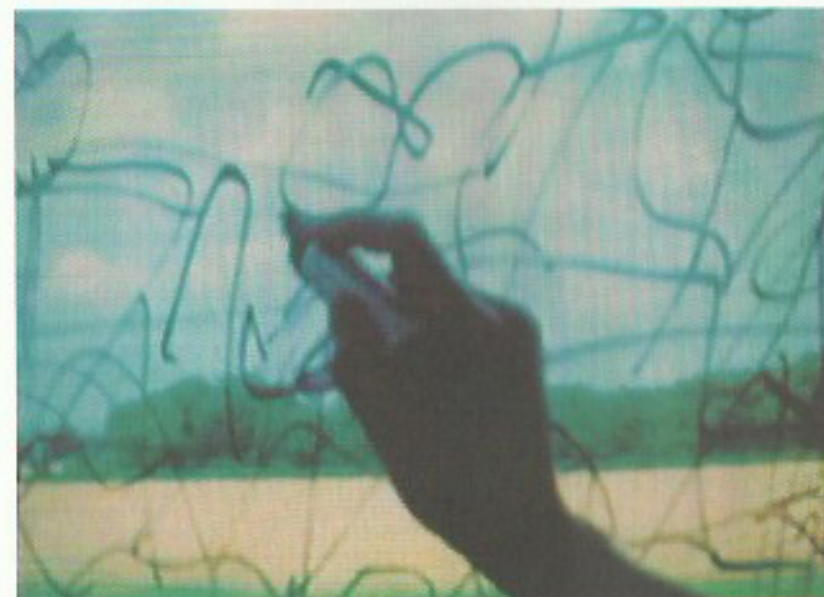
Angel Row Gallery



SHIFTING GROUND

Urban environments may be built by man but the way in which they grow, evolve and adapt to change emerges in a more organic way. Like the people who inhabit them, cities are continually on the move: shifting in pace, size and purpose in order to respond to the needs of society. Our lives are knitted in to the fabric of a city and so the artists in this exhibition unpick these threads and sew new points of reference, mapping and marking out the moments when a city takes on a life of its own.

Within *SHIFTING GROUND*, existing maps have been obscured, emphasised or obliterated to the point of incomprehension; instead, our spatial awareness is quantified through our memories of a place, rather than its true physical nature. Some artists re-trace their steps through familiar territory, whilst others remain on the periphery, observing a city with fresh eyes as they travel from place to place.



Rachel Lowe, *A Letter to an Unknown Person, No. 5*, 1993
super 8 film transferred to video
Art Council Collection, Southbank Centre, London

The homogenous nature of urban centres provides inspiration to some, whereas the random chance of fleeting encounters provides the starting point for others. Our city streets are lined with tales of our past and the artists in the exhibition embrace this rich history as they contemplate the future.

SHIFTING GROUND is an exhibition taking place in several locations: in the gallery itself and also on sites across Nottingham. The gallery exhibition presents a viewing experience based on a journey between two reference points: the here and now, the lost and found, the real and the remembered, and for *RACHEL LOWE*, the transient nature of travel and the gulf between departure and arrival. In *A Letter to an Unknown Person, No. 5* (1993), Lowe attempts to draw the passing landscape on the window of the car in which she is travelling. The resulting drawing consists of a series of knotted lines and a map we can no longer follow; the fleeting landscape is absorbed back into its all too familiar but anonymous backdrop. The immediacy of

the marks made on the window alludes to the romantic notion of an artist making a 'sketch' and spontaneously capturing the world around them with whatever materials are to hand.

During *KATIE HOLTEN*'s recent travels around Ireland, her native homeland, she created a series of drawings on 'the spot' and filled a sketchbook with studies of cloud formations as they fleetingly filled the sky. The pace of these drawings reflects these stolen moments but also emphasises the tempo with which our world is turning – a speed setting we can't control. Presented on paper, these clouds could easily be taken for land matter of fragmented continents: a world map which despite its internal conflicts, shares the same sky.



Katie Holten, *From the series Irish Clouds*, 2003
pen on paper, 24 x 32cm

The iconic London Underground tube map, designed by Harry Beck in 1931, distorts the actual relative positions of stations but accurately represents their sequential and connective relations. Perhaps the term 'map' isn't necessarily appropriate here as the series of lines, points and zones appear more diagrammatic, illustrating the true and hidden workings of a particular city: the point at which our lives seamlessly intersect. *JONATHAN PARSONS* has painstakingly dissected 'diagrams' of the London Underground, Paris Metro system and British Rail network, to leave behind only a skeletal frame held together by the lines of travel. Displayed in a museum-

like vitrine, these remnants mirror an anatomical study of a human organ, revealing a circulation system central to its survival.



Jonathan Parsons, *Zoned Out (detail)*, 2004
dissected map

CAMILLA BRUETON's hand-drawn *Mexico City Metro Map* is distinctively recognisable but here, both text and symbols seem to be intact. However, on closer inspection, the station stops are replaced with a description of the items being sold and exchanged by street sellers who trade from these particular points. The resulting drawing depicts a flow of currency and the operational workings of this city, but also maps out the distances between the various people who use the subway system as a way of life to various degrees.



Camilla Brueton, *Paseo 967*, 2007
gouache and pencil on paper

SHIFTING GROUND OFF-SITE PROGRAMME

CLARE ILES

Artist in Residence

15–29 August

Various city centre locations

For a two week period, Clare Iles will be resident in Nottingham. Her ambiguous presence will be revealed through a series of sculptural installations on inner-city residential streets, animating the redundant objects which line our pavements in anticipation of 'bin day'. Throughout her residency, Clare will share her observations and sculptures in a blog on the gallery website: www.angelrowgallery.com



Clare Bin, *Objects collected from the village, Chateau de Saizy, France, 2004*

LEO FITZMAURICE

Detourist - Nottingham

6 August – 22 September

Various city centre locations

Leo Fitzmaurice subtly alters urban environments by adapting detritus already present through the placing of handcrafted structures that started life as commercial packaging. Ephemeral in nature and delinquent in spirit, these works may only last for hours or minutes before being absorbed back into the street. Leo's interventions will be located along the route between Angel Row Gallery and the site of the new Centre for Contemporary Art Nottingham, at Weekday Cross.



Leo Fitzmaurice, *Detourist - Nottingham, 2007*

TIM MACHIN

To the driver who gave satisfaction

The title of Tim Machin's specially commissioned 'map' (which can be found on the reverse side of this leaflet), is taken from the tribute found on the opening page of Nikolaus Pevsner's guide to Nottinghamshire. *The Pevsner Architectural Guides*, were begun in 1951 by the architectural historian Sir Nikolaus Pevsner (1902–83) with the aim of providing an up-to-date portable guide to the most significant buildings in every part of the country. With the Nottinghamshire edition in hand, Tim followed Pevsner's route around the city; a journey which was described in the past but observed in the present. Tim has reworked the traditional guide book format to create a journey which embraces both his and Pevsner's experiences whilst also pointing towards the locations of the off-site commissions. This unconventional 'map' could also be mistaken for pages from a novel as an unnamed fictional character leads the trail and invites us to question how a city is best described – is it through words, pictures or direct observation? www.tmachin.co.uk

Layout design: Fraser Mugeridge studio