

Time + Place

7 March - 13 April 2024



WALKING SERIES (1999)
OLAFUR ELIASSON

Roger Ackling, Prunella Clough, Olafur Eliasson, Anna Freeman Bentley
Kate Gottgens, Richard Learoyd, Ozioma Onuzulike, Emmanuel Osahor
Rebecca Partridge, Ed Ruscha, Sarah Schlesinger, George Shaw
Graham Silvería Martin, Jem Southam, Rachel Whiteread, Anusheh Zia

Huxley-Parlour are delighted to present *Time + Place*, an exhibition incorporating photography, painting, and sculpture to investigate how sixteen international artists observe and respond to themes of memory, ephemerality, place and materials. Including renowned twentieth-century artists such as Ed Ruscha and Prunella Clough, as well as contemporary artists such as Olafur Eliasson, Rachel Whiteread, Jem Southam and George Shaw, the exhibition reveals a fascination for and engagement with our environment. The exhibition maps an enduring study of place as a source for understanding history, visual culture and landscape.

Erasure plays into the works of acclaimed British artists Prunella Clough and Rachel Whiteread. A landscape in flux is the frequent subject of Clough's paintings; truncated to their most abstract forms, the artist records the transitional nature of post-war Britain. Clough's urban environments bear the scars of bombing, often incorporating detritus directly onto her canvas, while also speaking to a regeneration and a developing landscape.

Whiteread's practice challenges our understanding of space, giving shape to the metaphysical, her sculptural forms exist in a liminal realm between presence and absence. As Whiteread fills the void and makes solid that which is formless in her poured sculptures, so to do other artists use their work as a vessel for memory and place. In his recent series, *Portals*, Graham Silvería Martin explores notions of queerness and the passing of time; incorporating ephemera from cruising sites his work explores how these spaces speak to a sense of vulnerability and isolation. Taking fragments from

these sites, which he then uses as the surface of his print work, the artist questions the nature of objecthood as a site for meaning and remembrance.

British painter George Shaw looks to the recent past in his work. Using photographic source material, he paints suburban England and the terraced streets, faded parks and playgrounds in which he grew up. In a hyperrealist style, Shaw seeks to imbue these often overlooked spaces with the phenomenological impetus of the Sublime. Anna Freeman Bentley's nostalgia laden interiors are emptied of human presence, containing only visual signifiers to the lives lived within them. Investigating the binaries of exterior and interior, both artists draw on the representation and interpretation of space under different historical and social conditions.

While these artists create repositories for memory within a single canvas or object, the works of Ed Ruscha, Jem Southam and Olafur Eliasson are collected in series, each frame informing the next to create a portrait of their location. Presented in grids, their work speaks to the scientific, archival impulse of photography as a means of organizing and cataloging information. Eliasson's *The walk series* captures the Alftavatn glacier as it retracts and reshapes the environment; similarly Jem Southam's contemplative meditation on the cliff faces of France's North coast reveal the entropic nature of the landscape over time. Ed Ruscha's photographic oeuvre likewise reveals a methodical approach to his subject. His richly tonal black and white photographs of vacant lots respond to the banality of modernity, their sparse landscapes underlining an increasing homogeneity within the natural landscape.

The contemplative approach of these photographers highlights the centrality of place as a nucleus for creativity. Their works brim with an urgency that is heightened through repetition. Multiplicity and process connect the work of Ozioma Onuzulike, Anusheh Zia and Roger Ackling. The sculptural works of Onuzulike are rooted in the sites of their making. Using locally sourced clay, pigments and materials - byproducts of well-digging and recycling - the artist constructs his intricate works which draw on traditional African dress, while raising important questions concerning the historical and social roots of the continent's political and socio-economic turmoil.

Roger Ackling's work is created at the site at which his materials are found. Using driftwood and a small handheld magnifying glass, Ackling directs sunlight onto his surface in a process of mark-making, exploring the tension between the organic and the manmade. Removing himself from the work is fundamental, instead he relies on the light itself captured through space, at a specific moment, to enliven the surface. Anusheh Zia's site-specific installations use natural materials in an exploration of ephemerality and wider ecological concerns. Zia's prayer rugs speak to a location beyond their physical presence, pointed in the direction of the Ka'aba and evoking the structural nature of time and Salat.

The works in the exhibition operate across collapsed temporal frameworks, tracing past, present and future. Richard Learoyd's precisely rendered photographs elaborate this tension; using a camera obscura Learoyd imprints the fragile details of his subjects, instantaneously consolidating a past moment into a frozen tableaux for the present and future. This temporal expansion is summarised by Roland Barthes in his book, *Camera Lucida*, as 'what the Photograph reproduces to infinity has occurred only once: the Photograph mechanically repeats what could never be repeated existentially.'

The insinuation of the spectral nature of time runs through the work of Sarah Schlesinger, whose works on panel challenge our perceptions of the landscape genre. Relying on a reduced colour palette Schlesinger's paintings trace the atmospheric potentialities of light and shadow; though appearing to be studies produced in situ, they are instead imaginative responses to traditional panoramic

views. Sourced from found photographs, Kate Gottgens' canvases are frequently populated by 'ghosts', figures veiled by a white sheet - they edge in and out the artist's tableaux - an uneasy symbol of Gottgens' charged suburban locales. Canadian artist, Emmanuel Osahor extends this investigation further in a hauntological exploration of post-colonial landscapes. The artist depicts garden landscapes as sites of sanctuary, in particular for people of colour, offering both respite from and hope for contemporary existence. Both artists evoke a sense of erasure through their approach to paint - building their work up in thin layers which overlap and commune to create a surface that is at once singular and multiple.

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HUXLEY-PARLOUR

45 Maddox Street, London W1S 2PE

Opening Hours Monday to Friday, 10:00am - 5:30pm

Saturdays, 10:00am - 1:00pm

Entry is free

More information can be found online at www.huxleyparlour.com

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