



The Space Between

Curated by Fay Stevens

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Salisbury Arts Centre

front cover: Marieke Gelissen

The Space Between

In the space between chaos and shape there was another chance. Jeanette Winterson, *The Word and Other Places*

The Space Between is a concept that offers potential for creating a space/spaces for thought, reflection and change. A dialogue resonant within society today is the desire to find or make space/time between things, action, life. However, while the act of finding the space between is often considered elusive, is it nevertheless seen to be worth fighting for and more often than not, craved for and frequently contested. *The Space Between*, is also a thought that encourages an inquisitive approach to how we look at and engage with objects, space, text and the world around us. The space between words/language on the page or screen or surface, the space between our bodies and the materiality of life, spaces between, over or under other spaces and sound spaces, for example. As such, *The Space Between* is an ethos and invitation that is open to diverse engagement and interpretation. The work in this exhibition creates a context for thinking out space and what lies between. It encourages the viewer to enter into a position, place, idea, space or context about how the space between might exist in our own lives.

www.thespacebetweenalisbury.wordpress.com

Fay Stevens, Curator

With a focus on sensory engagement and the human body as it inhabits space, place and landscape, Fay's practice is in performance writing, performance art, printmaking and drawing. Here, her interest is in perception, sensory experience and the body as it inhabits space, place and landscape, with current attention on 'surfaces', the interplay between text and image, kinetic drawing and cartography.

Fay has recently curated performance writing exhibition *Still Points: Moving World* at Fringe Arts Bath and *Writing and Architecture* at Bath Artists' Studios. She is a contributing artist to art/education project and associated exhibition *Enjoy: Create* based at Bath Artists' Studios funded by Bath and North East Somerset Council. Fay is a trustee and studio holder at Bath Artists' Studios, member of Bath Area Network for Artists, Associate Artist at 44AD Studios and Committee Member and curator of *Disobedient Art* at Fringe Arts Bath 2015.

www.cargocollective.com/FayStevens

Suze Adams

Suze Adams is an independent artist, lecturer and writer. Underpinned by research and critical reflection, her practice focuses on the following themes: notions of home and inhabitation; experiential time and memory; the space between interior and exterior landscapes and embodiment/multi-sensory experience. Via the selection of appropriate media, a corporeal practice is developed in tandem with conceptual understandings and translated into series and sequences of work.

Through works produced, Suze attempts to suggest something of the experiential landscape: emotive as well as more calculated responses – suggestions of the physical and psychological, the seen and the sensed. Her artwork treads a delicate line between documentation and poetry and presents in the form of still and moving imagery, sound, text, performance and installation.

Breath

video (2014)

Breath, a work from the Hebridean Isle of Mull, is made on land that my maternal ancestors worked as tenant farmers in the 1800s. Oral histories abound – tales of picnics and gatherings, of long walks to school, of boats full of cattle, of the moss in the gravestones at Dervaig and the family cairn on the ‘tops’ by the Mishnish Lochs, up the road from Grantie’s stone, just past the ruined cottage. Kengharair, Strongarbh and Antuim: Aunt Flora, Uncle Donald, Uncle Coun the bard and Auntie Katie, Jessie and Catherine ... the names, the places: the traces of past lives, the echoes of voices on the wind.

Breath is a work about the elemental charge of Mull – it is made in memory of the Morisons, my ancestors.

The space between ...

Between darkness and light you will find me ... inhabiting the space that exists between the known and unknown, the tangible and intangible. In the twilight between longing and belonging, there are an abundance of echoes and traces ... the overlooked, the neglected, the lost. It is here that I reside, in the space between the seen and sensed, the physical and the psychological. It is here that my work will be found.

www.suzeadams.co.uk

Sveta Antonova

Sveta Antonova (*1990, Nowosibirsk) lives and works in Germany, currently finishing her studies of 'fine Arts and Installation' at the School of Art and Design Kassel.

Much influenced by 50's conceptual art, literature and language, Sveta works in the fields of sculpture and installation using materials such as perspex, resin and metal. The opposite of her work would be playfulness and emotion. Everything she produces seems to dissociate itself from the viewer at first; and becomes more personal the more one interacts with the words within the installation.

wire piece 16 - 22

wire, varnish (2015)

The displayed installation consists of seven works, which are part of the wire piece series (2014). More than 3.5 meters of wire-lettering are talking about themselves as text, and accusing the viewer of doing something wrong.

this is an extension of your eye / to fill a particular segment of the air / the invisibility of present / confusion is no cognisance / avoid your goals / hearing was believing / this is a powerful tool

The wall installation of seemingly machine-made metal letters is only readable whilst walking around the space. Trying to depict the writing, the mind does not realise what was just read, tricking the viewer into multiple attempts of reading.

The space between ...

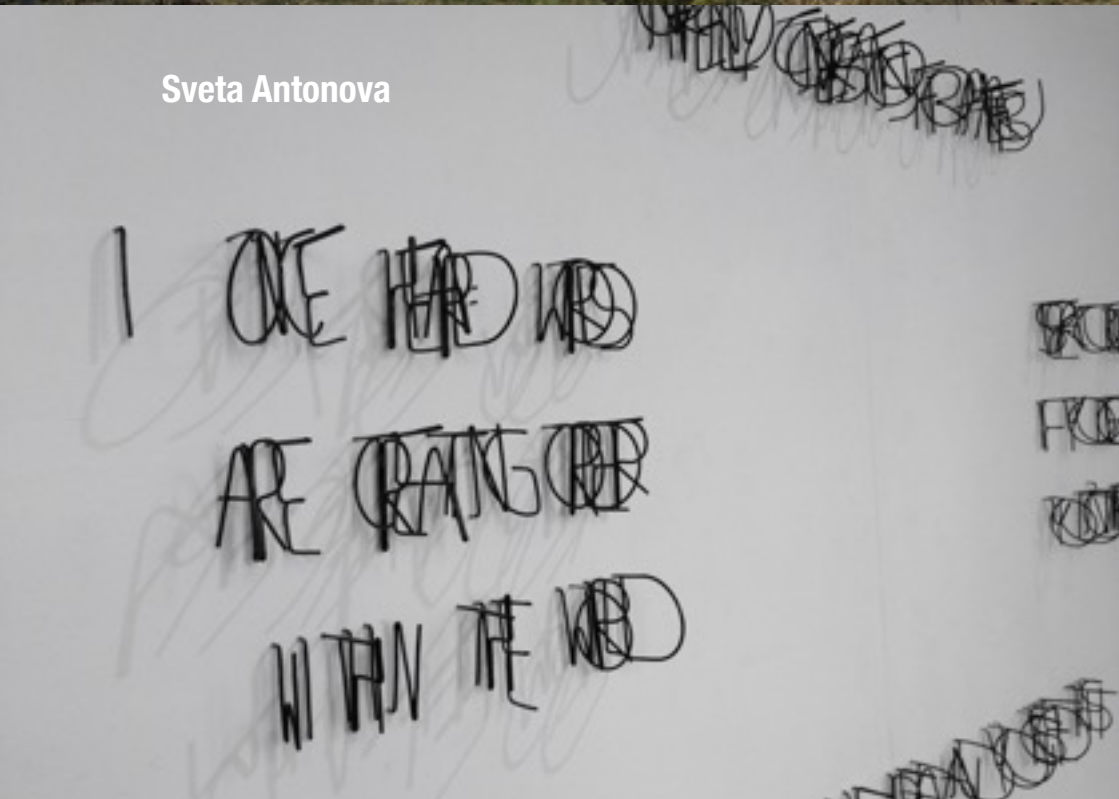
wire piece 16 – 22 is a building up of chaos out of individual shapes and letters. The overall chaos appears to be an organised line at first sight, but becomes a visual maze that constantly challenges the viewer.

Walking around the installation, the body moves in time and space as it responds and relates to the text and the spaces between it. The length of the work evokes a particular understanding for the reader and viewer they move along the line and letters.

www.sveta-antonova.com



Suze Adams



Sveta Antonova



Robert Good



Mary-Jane Evans

Mary-Jane Evans

Mary-Jane was born near Lulworth Cove, Dorset. Pushing materials to extremes and experimentation are essential to her work and she uses the kiln as a time machine to scar and erode her pieces. After graduating from her degree in three dimensional design 10 years ago, she moved to Bath to take up a two year residency.

She now has her studio at Bath Artists' Studios and shares her practice in a variety of different settings, including the local community, the health sector, further and higher education establishments and from her own studio.

Mary-Jane has won a number of awards and prizes in the UK and Japan. Her work has been widely exhibited in galleries throughout the UK, including The Royal Academy and The Royal West of England Academy.

Variations

porcelain (2015)

This work can be seen to bridge the dramatic tension between order and chaos in both the man-made and natural world. A place informed and populated by the fusion and textures of childhood memories and their evolution. To do this Mary-Jane freely uses the industrial processes of ceramic making alongside the special sensibilities of sculpture out of which emerges an unorthodox and unique personal vision.

The space between ...

The apparent fragility of my material is transformed by firing. Though visually light and delicate, it has an inherent strength. The arrhythmic flow of the circles reveals a further dimension. The spaces created between are dark and calm places of contemplation and self-reflection.

www.mjmc ceramics.co.uk

Marieke Gelissen

Video and performance artist Marieke Gelissen (the Netherlands, 1970) graduated from Gerrit Rietveld Academy Amsterdam in 2012, with an installation of videos and photographs investigating the physical relation between the body and the object. In 2013 she received a talent grant from the Mondriaan Fund. Her work was exhibited on different occasions in Germany, Switzerland and the Netherlands; her photographs were published in Ei Magazine and Prism Photo Magazine. In 2014 she realised a site-specific work in public space in Zürich, Switzerland. Her work is part of the Deutsche Bank Art Collection and various private collections in the Netherlands and Belgium. Marieke Gelissens' works include video installations, performances and photographs. She lives and works in Amsterdam.

Sliding

video (2013)

This video work shows two hands – the artists hands - holding both ends of a piece of rolled paper. Pulling on one end, the paper roll transforms into a conical shape. This action of pulling and letting go is repeated over and over again, in a steady rhythm, the sliding of the paper providing a noteworthy soundtrack and a steady pulse.

The space between ...

It is the material that defines the space. Walls define the room. The cardboard sides make the volume of a box. Yet the space between is not material. The volume of a space is not tangible, however, it provides a strong physical experience. This is a primary response, relating to the size of your body, making you aware of the physical presence of your body.

In the video Sliding, the piece of paper takes another form, evolving from a roll to a cone. The paper defines the form and the volume of it, but never freezes into one of the two positions. It is constantly transforming, to the cone, and back again. By repeating the act, the focus shifts from the result of the act (the cone) to the process between the two states (the sliding). The presence of the artists hands in the image, allows the audience to identify with the artist doing the act. Thus providing an almost tangible tactile experience, bridging the distance between the viewer and the work.

www.mariekegelissen.com



Lee Riley



Zeijing Lui

Robert Good

Robert Good works with image, text and installation to investigate the frailties of language and the treachery of knowledge. He uses strategies of both accumulation (collecting, assembling) and simplification (sorting, extracting, tidying) to prod and probe at systems and structures: blending doubt with a desire for certainty that creates a fault line throughout his work. Resisting the too-easy refuge of irony, however, his reluctance to commit is instead shot through with humour, celebration and optimism.

Good is the organiser of Art Language Location, an annual exploration of art, text and place that takes place in Cambridge in October.

How Long?

string, measuring device (2015)

How long is a piece of string? is of course meant to indicate an unknowable state of affairs and a lack of sufficient information. But really, how difficult is it to measure a piece of string? *How Long?* attempts to find out.

This very literal interpretation of an open question suggests perhaps a failure of communication - a failure on the part of the measurer to understand what is being asked. But perhaps it may instead be a refusal by the measurer to accept the terms of the question: a rejection of the implied shrug of the shoulders and the accompanying resignation to the presumed unknowability. Maybe in the end the question does prove to be unanswerable, but should that stop us from trying? Let's get that tape measure out and give it a go.

How Long? inhabits the space between understanding and misinterpretation, between complexity and simplicity, and between optimism and pessimism.

The space between ...

The space between is where things start to get interesting, a place where the unexpected can happen. At either end lies the safety and comfort of routine, apparent certainty, and familiarity. But, in between the trig points of our lives, the space between gives us is the opportunity to explore, to get lost and to find new ground.

www.robertgood.co.uk

Lee Riley

Lee Riley is a sound artist based in Oxford. His work explores ways of not just hearing sound but seeing it from unique perspectives formed in installation, performance and improvisation.

He has recently installed works and performed at Fringe Arts Bath Festival (FaB14) and at OCM Open 2013 (Oxford Contemporary Music) at the Pegasus Theatre. He has played in various venues across the UK - venues including pubs, clubs, empty shops, a basement, living rooms, a chapel, an office complex, a warehouse, a library, theatres and gallery spaces. He enjoys making sounds and things that make sound, some noisy and others not so noisy.

Piece for bowed metal container and 16 pints of water

audio recording and performance (2013)

This work explores materials and their acoustics both within an object and a given space. What can be seen as a ritual or as an intimate performance, this series of sound events fit to a framework that is best experienced by standing or sitting around the performer in a circle.

The space between ...

The Space Between is important to how I work in more ways than one; it not only reflects how I use space to show work, it also has an effect on how I use space between the audience and myself and the sounds which I create performing.

The space is always effected through the atmosphere or experience created and sometimes more noticeably than others. The visual is always important to me and how the audience becomes part of the work.

Photos credited to Pier Corona and audio recording to Bruno Guastalla

leeriley1.blogspot.co.uk

Zejing Liu

Zejing Liu grew up in Beijing, China and moved to the UK in 2008. She received her Bachelor of Arts at Chelsea College of Art and Design, University of the Arts London in 2013 and is currently studying for her postgraduate degree in Fine Art at the Royal College of Art. The subjects of individual identity in relation with culture and political context have always had a connection with her practice. The concerns of cultural differences and personal feelings are reflected in the conceptual ideas represented by the forms of video and performance. Her works frequently express narratives in silence where simplicity of a process and repetition of an action are often used. There is an abstract and childish appearance to her works in contrast with the serious and complex nature of the subject.

The Girl in the Hague / Painting the Painting No.1

video (2014 / 2011)

The video *The Girl in The Hague* documents a process where I transfer myself into Vermeer's painting in an empty gallery space in The Hague, Netherlands, where the original painting has been displayed. In the performance video, I am standing on the chair, making Vermeer's painting taller. The performance video reflects a reticent dialogue between China and western countries, the contemporary and the historical culture. For my performance, I never intend to change my identity into another, the identity as a female Chinese has been enhanced and imbued with meaning wrapped up inside of an appearance of the girl with a pearl earring.

The space between ...

Space is not an objective material in existence, but closer to subjective abstract concepts; it depends on human action and movement. In Michel de Certeau 's words, 'space is a practiced place'. The way people act and their practices, transform the definition of a context. As such, the tactic of creating space operates actions within other people's space/s. *The Girl in the Hague* shows a performance taking place in a gallery space. The relaxed context - the chair, textiles, cloth, earrings are used to define the space and align myself with another planet. By transforming a 'blank canvas' to a 'planet', I offer another possibility to the general concept of the white cube. I put myself, in the space, as a part of the work, combine one object with another, highlight the objects' materiality and how the meaning will be transformed in the process of representation.

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