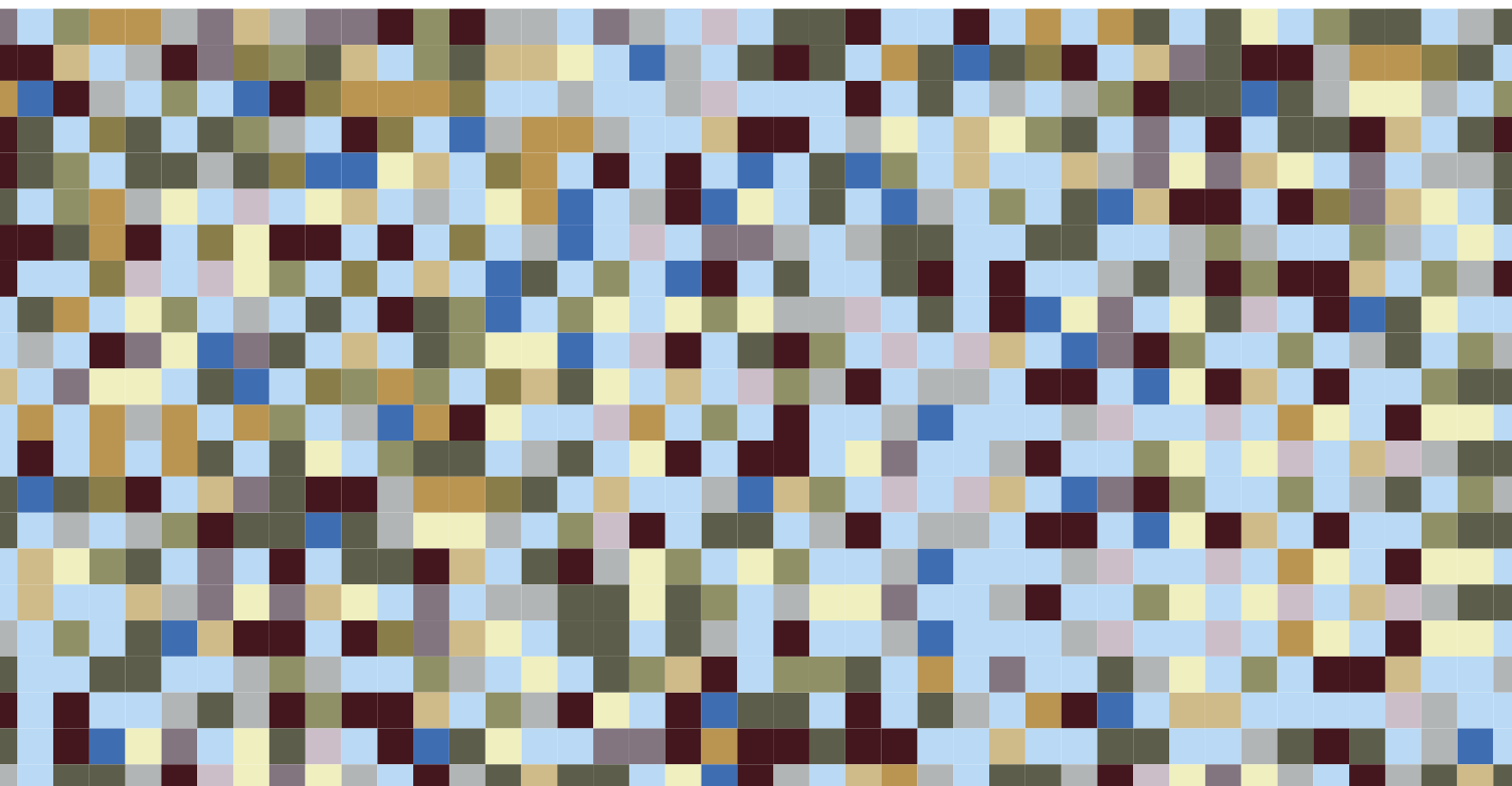


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SHOWHOUSE PRESS





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NEWS Release

Exhibition: **showhouse**
Dates: **25 January - 9 March 2002**
Tues - Sat 11am-6pm
Private View: **Thursday 24 January 6.30pm - 9pm**
Press Launch: **Friday 1 February 1pm - 3pm**

rachel BRACHA peter DUKES nicky HIRST jane LANGLEY
david MABB paula METTLER simon MORLEY kathleen
MULLANIFF kate SCRIVENER gary SIMMONDS finlay
TAYLOR miranda WHALL jennifer WRIGHT

The newly named PM Gallery & House (formerly Pitshanger Manor Gallery) opens 2002 with **showhouse**. Thirteen visual artists, interested in reinterpreting the concept of applied arts, make site specific work in response to the domestic setting of Pitshanger Manor and the contemporary Gallery space attached.

Curated by artist Jane Langley, **showhouse** marks the beginning of a series of exhibitions running in both spaces, aimed at building a more integrated programme, exploring further the inherent possibilities of the site, which consists of the largest exhibition space in West London and Sir John Soane's Regency villa. In response to this, the artists in **showhouse** will install a range of diverse mixed media work, setting out to make connections between contemporary art and the historical references of the past within both spaces, creating work which is arresting to the eye and permits the visitor to take pleasure in looking. Many artists will work in both the House and Gallery - this juxtaposition will enable artists and audiences to experience how 'settings' influence our response to visual art.

For Your Diary

The Launch on Friday 1 February at 1pm aims to focus attention on the PM GALLERY & HOUSE as West London's major centre for the Visual Arts and allow a private viewing of **showhouse** to invited press and guests. A buffet lunch and drinks will be served.

FOR IMAGES/INTERVIEWS/FURTHER INFORMATION CONTACT HELEN WALKER OR NEENA SOHAL
AT THE PM GALLERY & HOUSE ON 020 8567 1227 OR PITSHANGER@EALING.GOV.UK

details of artist's work follows.....



Brigstock, NN14 3JA. 01536 373469.
www.fermywoods.co.uk. Sun 2-6 or by
appointment.

17 Feb - 24 Mar: 'Art for Circulation
Spaces', Susan Bonvin and Andrew Eden.

Kilmarnock

DICK INSTITUTE

Elmbank Avenue, KA1 3BU. 01563 554340.
Mon, Tues, Thurs, Fri 10-8; Wed & Sat 10-5.
Until 9 Mar: 'Interface', contemporary
work based on art and science collabora-
tions, featuring Clara Ursitti, Michèle
Lazenby, Harriet McDougall, Louise K
Wilson, Hideo Furuta, Liz Douglas, Alistair
Mack, Anna Dumitriu, Elaine Bennet. A
Scottish Touring Consortium exhibition.

Kirkby

KIRKBY GALLERY

Newtown Gardens, L32 8RR.
0151 443 5642. Mon & Fri 9.15-5; Tues &
Thurs 9.15-7; Sat 10-4; Sun 12-4.
Until 17 Mar: Petra McCarthy, uses plastic
as a vessel to float puddles of vibrant
coloured acrylic paint on.

Leamington Spa

ROYAL PUMP ROOMS

Art Gallery and Museum, The Parade,
CV32 4AA. 01926 742700. Tues, Wed, Fri,
Sat 10.30-5; Thurs 1.30-8; Sun 11-4;
closed Mon. 16 Feb - 14 Apr: 'Adelaide
Pountney: Scenes from the Life of a
Victorian lady', exhibition exploring the life
of Adelaide Pountney through her beauti-
fully illustrated diaries.

Leeds

HENRY MOORE INSTITUTE

74 The Headrow, LS1 3AA. 0113 246 7467.
Daily 10-5.30; Wed until 9.
Until 28 Feb: 'Unidentified Museum
Objects: Curiosities from The British
Museum', Throughout 2002: 'New
Generations', sculpture in Britain 1951-
2001. 16 Feb - 12 May: 'Second Skin',
19th century and contemporary life
casting. 'Shine', sculpture in Britain in the
1920s and 30s.

Leicester

CITY GALLERY

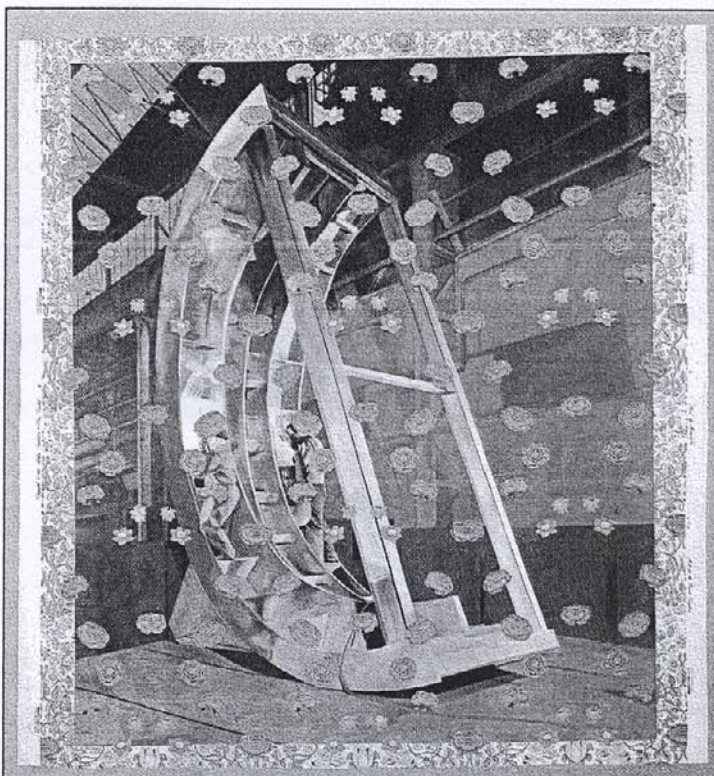
90 Granby Street, LE1 2DJ. 0116 254 0595.
Tues-Fri 11-6; Sat 10-5; closed Sun, Mon
and BH.

Until 16 Mar: 'Contemporary Japanese
Jewellery', premieres the work of 50
Japanese makers in the UK, showcasing
precious and non-precious jewellery
created in the last ten years. Rings
excavated from cigarette lighters, collars
filled with lipstick and necklaces knotted
from antique love letters.

Leigh

TURNPIKE GALLERY

Leigh Library, Civic Square, WN7 1EB.
01942 404469. www.wiganmbc.gov.uk.
Mon, Thurs, Fri 9.30-5.30; Tues 10-5; Wed
9.30-5; Sat 10-3.



David Mabb, Large Engineering object.

showhouse

PM Gallery and House, London
Until 9 March

Pitshanger Manor Gallery in west London re-launches as an acronym with 'showhouse'. This group exhibition of thirteen artists includes site-specific responses to the domestic setting of Pitshanger Manor and to the attached contemporary gallery space, with all of the works making reference to the concept or techniques of the applied arts. Paula Mettler's slightly larger-than-life photographic portraits feature contemporary women dressed in period costume. While these photographs haunt the walls of the regency villa, David Mabb's works have a more jarring effect. Painted onto William Morris fabric and hung against the ornate wallpaper of the upstairs drawing room, the images of industrially engineered objects represent a disparity between subject and support. Some artists have chosen to work in both the house and the gallery space, including Kathleen Mullaniff whose series of large-scale rose paintings investigate the relationship between ornamentation and memory. 'Showhouse' is curated by Jane Langley whose recent projects have included 'Spin' at the V&A. SP

FOR MORE INFORMATION T: 020 8567 1227

Until 2 Feb 02: 'Ambassadors', Kristin Mojsiewicz, new video and photographic work exploring the notion of 'twinning' and mirroring space using the borough of Wigan and its French twin of Angers as a starting point.

Liverpool

HANOVER GALLERIES

11-13 Hanover Street, L1 3DN.
0151 709 3073.
Until 2 Feb: 'Work in Progress',
Staffordshire University graduates.

Llandudno

ORIEL MOSTYN

12 Vaughan Street, LL30 1AB.
01492 879201. www.mostyn.org.
Contact gallery for details.

London

198 GALLERY

198 Railton Road, Herne Hill, SE24 0LU.
020 7978 8309. Mon-Fri 11-5; Sat 12-4.
Until 20 Feb: 'Northern Soul', Brian
Hodgson and Ben Long use unusual media

and methods in their work about the
different influences of cultural
background and new ways of making
and presenting art.

ARTISTS' GALLERY

Willesden Green Library Centre,
95 High Road, Willesden,
NW10 2ST.

020 8937 3417.
www2.brent.gov.uk/BrainGal.nsf.
Daily 10-10.

Until 15 Feb: 'Transformations', Mary
Pritchard and Marlene Rolfe. 16 Feb - 16
Mar: 'Between Heaven and Earth',
Constantine Gras.

CAMDEN ARTS CENTRE

Arkwright Road, NW3 6DG.
020 7435 2643.

Tues & Thurs 11-7; Fri-Sun 11-5.30.
Until 3 Feb: Roman Signer's 'sculptural
events' make objects and materials such
as bicycles, balloons, wood and water, do
things they would not normally do. This
first, large solo show in London includes
new and recent installations and video
works. Also Lisa Cheung, artist in
residence.

CANDID GALLERY

3 Torrens Street, EC1V 1NQ.
020 7837 4237. Tues-Sat 12-6; Sun 12-4.
Contact gallery for details.

CENTURY GALLERY

1-15 Cremer Street, E2 8HD.
020 8567 8222.
Thurs-Sat 1-5.

31 Jan - 16 Feb: Rufus Knightwebb, solo
painting show including new seascapes.
His paintings are imagined and are more
about movement and the surface of paint
than about any specific location.

CRAFT MOVEMENT AT CHELSEA

The Chelsea Town Hall, Kings Road, SW3.
01373 813333. 10-5.30.

15-17 Feb: The Craft Movement
commences 2002 celebrating 10 years
organising high quality events with their
first event at The Chelsea Old Town Hall.
Designer crafts of exceptional quality
available from almost 80 exhibitors. Well
worth a visit.

DASH GALLERY

Jack Dash House, 2 Lawn House Close,
Marsh Wall, E14 9YQ. 020 7791 2759.
Mon-Fri 9-5.

22 Feb - 8 Mar: 'Urban Renewal', Noel
Paine. Large and small contemporary
paintings based upon London's East End
and Docklands area. An abstract approach
to figurative imagery made from drawings
and from life.

FOUNDRY

86 Great Eastern Street, EC2 3JL.
020 7739 6900. Mon-Sun 6-10.
Until 10 Feb: 'Groundless', Bill Dwyer, new
works using acrylic paint stripped of its
ground.

UNIVERSITY OF EAST LONDON

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full time one year, part time two years
POSTGRADUATE DIPLOMA
six months full time

Addressing collaborations between disciplines and issues of art, space, environment. Open to
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Campus, 4-6 Dumitriu Way, London E16 2RD. Tel: 020 8223 3250/3400 Fax: 020 8223 3494
Email: j.riches@uel.ac.uk Website: www.uel.ac.uk/art



Reviews

Juliao Sarmento

Lisson West End

With each new frame clicking in the slide projector, the brunette gains another layer of make-up. Her scrubbed, bare skin is coated with foundation, powder, blusher, lipstick, mascara and fake beauty marks. Seen in this way, the transformation is almost sickening. We switch to another, identically painted woman but, this time, the layers of grease are removed one by one. In 'Doppelgänger', a double-screen video projection, the same two women go through parallel experiences as they each break up with a lover. At one point, the women are seen simultaneously in different situations (one is interrupted by the phone during her toilette, the other makes a rendezvous beside the ocean) ending their relationships with exactly the

same words. In subsequent variations they swap locations or are seen one at a time, the dialogue mutating slightly. It's as if Juliao Sarmento were trying to remember an obscure object of desire, but he can neither recall the words correctly nor be sure of the woman's identity.

One might see the work as an objectification of the opposite sex and the artist as the Julio Iglesias of conceptual art. But the piece suggests that desire transcends its object to become a value in itself, though inextricably linked to the failings of memory. A diptych features two women, sketched in graphite on a white ground swirling with pentimenti. Standing over buckets in slightly different poses, they fade to nothingness at their necks and feet. Here, at least, Sarmento's lovesick amnesia is lightly worn; the main question being, was she wearing a scoop-neck dress? *Martin Herbert*



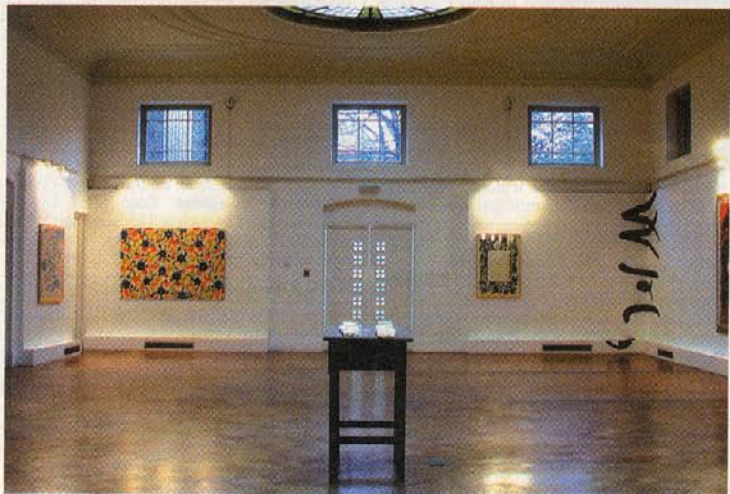
'Showhouse'

PM Gallery & House Elsewhere

When he bought Pitshanger Manor in 1800, Sir John Soane reworked the Regency villa into a glamorous house for entertaining, but a string of family disappointments and tragedies followed. Now all that remain of the plush antiquity of his country pile are the bizarre layerings of history, which many of the artists in 'Showhouse' deal with directly. While Victorian social discrepancies elicit a didactic response from some, others avoid moral comment and concentrate on subtle formal allusions.

In the bedroom, Jennifer Wright's luminous, computer-generated counterpane is only slightly more garish than the reproduction William Morris wallpaper. Using Morris's upholstery fabric instead of can-

vas, David Mabb paints scenes of nineteenth-century industry which obliterate the pattern all but the fruit – a comment on the ironic fact that a man so opposed to mass production designed a range of decorative arts that are still widely reproduced today. Many – unnecessarily – take up the 'Is it art or craft?' debate. Derived from embroidery, Jane Langley's oval landscapes and Miranda Whall's erotic rug should defiantly be proclaimed as good decorative art; so should Gary Simmonds' images of the cosmos and Kathleen Mullaniff's solemn paintings of roses and lace. Nicky Hirst's uncompromising work is obstructive to the point of bullishness. Placed over the grand mirrors, Formica boards interrupt Soane's visual devices and introduce twentieth-century minimalism to the decorative realm. *Sally O'Reilly*

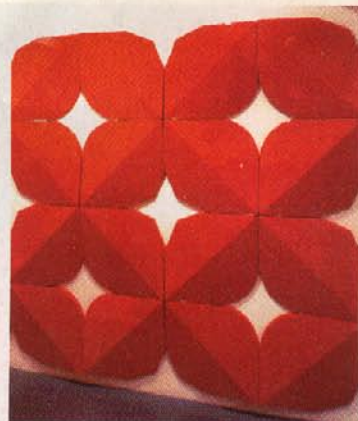


Jim Isermann

Corvi-Mora West End

In the past, Jim Isermann had fun mixing haughty minimalism with more home-spun pursuits such as weaving and rug-making to create camp hybrids that confuse form and function, high art and kitsch. In doing so, he's produced some belters (cubes covered with plaid, a carpet based on Josef Albers' 'Homage to the Square' paintings) and some stinkers (entire environments that resemble the worst excesses of Memphis design). This latest series of reliefs reins in his underlying purist tendencies. The basic element is a square of orange, vacuum-formed ABS (whatever that is) with one corner rounded and another truncated. A ridge diagonally bisects each form so that, when put together, the tiles form hollow star shapes where they meet. Caught by the gallery lights, certain areas shine while others recede into shadow. A square of 16 panels therefore produces a pleasing Op-ish effect, and spanning a corner of the gallery, 48 panels explore the potential of installation.

As ever, this is a clever take on the artist's dual concerns – reminiscent of 1970s departure-lounge décor, the work has a satisfying



conceptual rigour. But it raises questions as to where he can go next. Like most iconoclasts, increasingly he seems to be making the very thing he began by commenting on. These latest pieces wouldn't look out of place next to Robert Morris's mirrored cubes or Donald Judd's aluminium and Plexiglas constructions. Perhaps it's time for someone to reinterpret an Isermann. *Martin Coomer*

Rivane Neuenschwander

Stephen Friedman West End

Trapped in a maze made out of the insides of empty matchboxes are dozens of dead, very black beetles. Stuck in the back of each bug is a tiny flag, a blank label implying that the insect awaits classification. The lack of organisation suggests that Brazilian artist Rivane Neuenschwander was experiencing a moment of reckless abandon. Elsewhere she organises objects and images with a rigour that borders on the neurotic. Occupying one wall is a series of kitsch still life paintings found in a local market. These have been partly obliterated with a layer of paint and black pepper so that, isolated in a thick crust, the fruit and vegetables become abstracted against a dark ground. Eventually you realise that this is a calendar – the series begins with an apple and ends with thirty one cherries. The

enthusiastic outpourings of an amateur are subjected to the cold logic of a system.

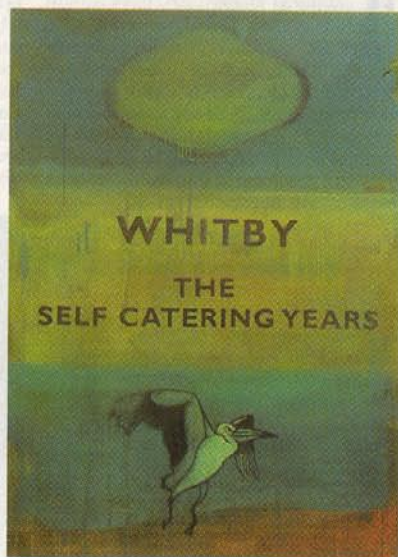
For 'Deadline Calendars' she collected sell-by and use-by stickers from food-stuffs, then sorted them into frames to establish the days of the month – collectively they represent a year from August 2001 to July 2002. The meeting of items well past their 'deadline' with those whose expiry date is fast approaching inevitably becomes a kind of memento mori. If this piece suggests that Neuenschwander is an obsessive along the lines of Sophie Calle, simple arrangements of found objects reveal more poetic roots. Two found paper boats have been set before thrift-store-type paintings of seascapes. By the desk, paper aeroplanes dangle by their noses from matchboxes attached to the wall. Amid work that makes you acutely aware of each passing second, these small excursions come as moments of relief and release. *Martin Coomer*

Harland Miller

White Cube West End

The smell of turpentine and oil suggest that Harland Miller's paintings were finished only a few hours before the opening, yet they look half a century old. Fifty years ago, Pelican books would have been on every bookshelf while, in the States, Abstract Expressionism was in full swing. Those twin cultural moments inform the paintings. Each mimics the cover of a paperback divided into three horizontal bands on which appear the Pelican Books logo, the cover title and the eponymous bird in awkward take-off mode.

They are strikingly similar in conception to a series by Simon Morley in which he used the covers of George Orwell's novels as models for paintings. Morley's small-scale, white-on-white images resembled Robert Ryman's minimalist canvases and the painting/literature dialogue was further enhanced by a catalogue in the style of an Orwell paperback. By contrast, Miller enlarges the Pelican Book covers to a scale typical of US painting of the '50s and makes further connections with Mark Rothko et al by muddying the edges of the horizontal strips. Gestural brushstrokes and muted colour combinations suggest that, if he based his paintings on



actual publications, the copies were grubby and dog-eared. Titles such as 'Bridlington – Ninety Three Million Miles from the Sun' suggest an ironic relationship to the subject matter; yet the overwhelming feeling is of nostalgia – perhaps for a time when inexpensive paperbacks were democratising the written word and painting was a more innocent occupation. *Mark Currah*



Gloves off. Kate Scrivener, *Stranger* (detail), 2001-2002, egg tempera on snake skin

showhouse

PM Gallery & House, London W5 (020 8567 1227) to 9 March
Reviewed by Charlotte Edwards

Sir John Soane's wife didn't like the country. Although the eminent architect used to walk from Lincoln's Inn to his rural retreat in a few hours, Pitshanger Manor was too far from civilization for his missus's liking, and Soane was forced to sell up. These days, Ealing may not be the picture of pastoral bliss, but nor is it any closer to the heart of London's art scene.

In an attempt to rekindle interest in the rather dingy mansion and its adjoining gallery, Pitshanger Manor has been renamed and relaunched with an exhibition of largely site-specific contemporary work. Curator Jane Langley has selected 13 artists with a broad interest in applied art, decoration and the repeated image. Her most obvious achievement is to question how a historically loaded setting influences the perception of the art within it. Tellingly, while most of the artists show work in both spaces, it's the pieces made in direct response to the part-furnished house that are most convincing. Only Paula Mettler's larger-than-life black and white portrait photographs have much impact in the glare of the gallery. Showing modern-day women in the poses found in a late 19th-century school photograph, they play with the notion of history as a game of staging or dressing-up, while somehow insisting on their own authenticity.

It's a pity these looming figures don't haunt the house, too, but the

building's Grade II listing forbids work being mounted on the walls, which causes a few problems. Gary Simmonds's riotous, 1970s lino-style painting creates a contrast with the stuccoed interior, but the intervention would be more subtly achieved if it fit exactly into, rather than leant up against, its recessed archway. David Mabb paints on William Morris fabric, allowing roses to bloom and birds of paradise to fly out from behind his images of industrial machinery. Looking at one painting in particular – which is propped on its side against unbearably florid wallpaper – is a physical challenge.

The best work here sets up a quiet but complex relationship with the surroundings. Simon Morley slips volumes of Romantic poetry emblazoned with a word from the final line of Wordsworth's *Prelude* onto the piano, into an alcove, under a bed, nodding to the gallery's previous incarnation as a library. Rachel Bracha's illuminated photographic installations show the sinister underbelly of propriety and domestic ritual, while Jane Langley's painted oval panels evoke the intricacy and diligence of sewn samplers. Kate Scrivener's elbow-length snakeskin gloves, lined with painstakingly painted text, are apparently casually cast aside on a side-table.

These are new works within an old tradition, in which repeating, reshaping or redecorating the things that surround you is the only way to really 'see' them. Soane – with his endless collecting, rearranging and rebuilding – would surely have appreciated that. ■



and presented with all the pretension that goes with the territory.

In a relatively 'establishment' context such as this, it is striking how hostile the artists are to photography. Most of them use it as a medium, but they fall over themselves to shun it as a culture. It's almost as though they were trying to pretend to be less literate in photography than they are. (In some cases that is quite specifically what is going on.) It's time we stopped pretending that literacy in

photography grew up by accident, in a corrupt world full of nasty advertisements. We're literate in photography because it has been by far and away the dominant medium of the last 50 years.

This is not a show about artists becoming interested in narrative. It is, perhaps by mistake, a very revealing one about artists becoming averse to any photography but their own. It's not exactly snobbery; more like a triumph of the middle-brow. ■