

**Pitch Black, a smooth echo / A scoop with a shelter,**  
2015

“This large-scale installation uses a scoop of blue carpet to form a field: a surface that the work, and you, are contained in. The shape of this structure is determined by offcuts of hardboard I had lying around the studio: as with a previous work, *Two Joined Fields*, I wanted to take a found shape to build from, which was not a typical or familiar architectural form, that could exist as a free-floating architectural object. Precariously propped up on cast concrete shapes, it is visible as a complete object.

The audio you hear inside the structure, *Pitch Black, a smooth echo*, collages together text I wrote, a series of ‘memories of atmospheres’, with recordings of ‘lost’ sounds from making processes in my studio over the last twelve months. Metal banging on the road as I carry it back from the builders yard at the end of my street, concrete pouring from a trowel into a wooden mould, splitting wood as a wall is adjusted. Having begun recording these sounds I became intrigued by their ability to be both highly suggestive and quite particular at the same time. This allowed me to build an image in sound that is meant to be a parallel version of the sculptural space.”

Sculptural installation with audio - Process blue carpet, audio 7mins 10 secs looped, timber, plywood, cast concrete objects, light, Flare audio speakers. Approximate dimensions 10m x 10m x 4m

**Process Photographs,**  
# 1, 2, 3, 4, 6, 10, 13 & 15,  
2015

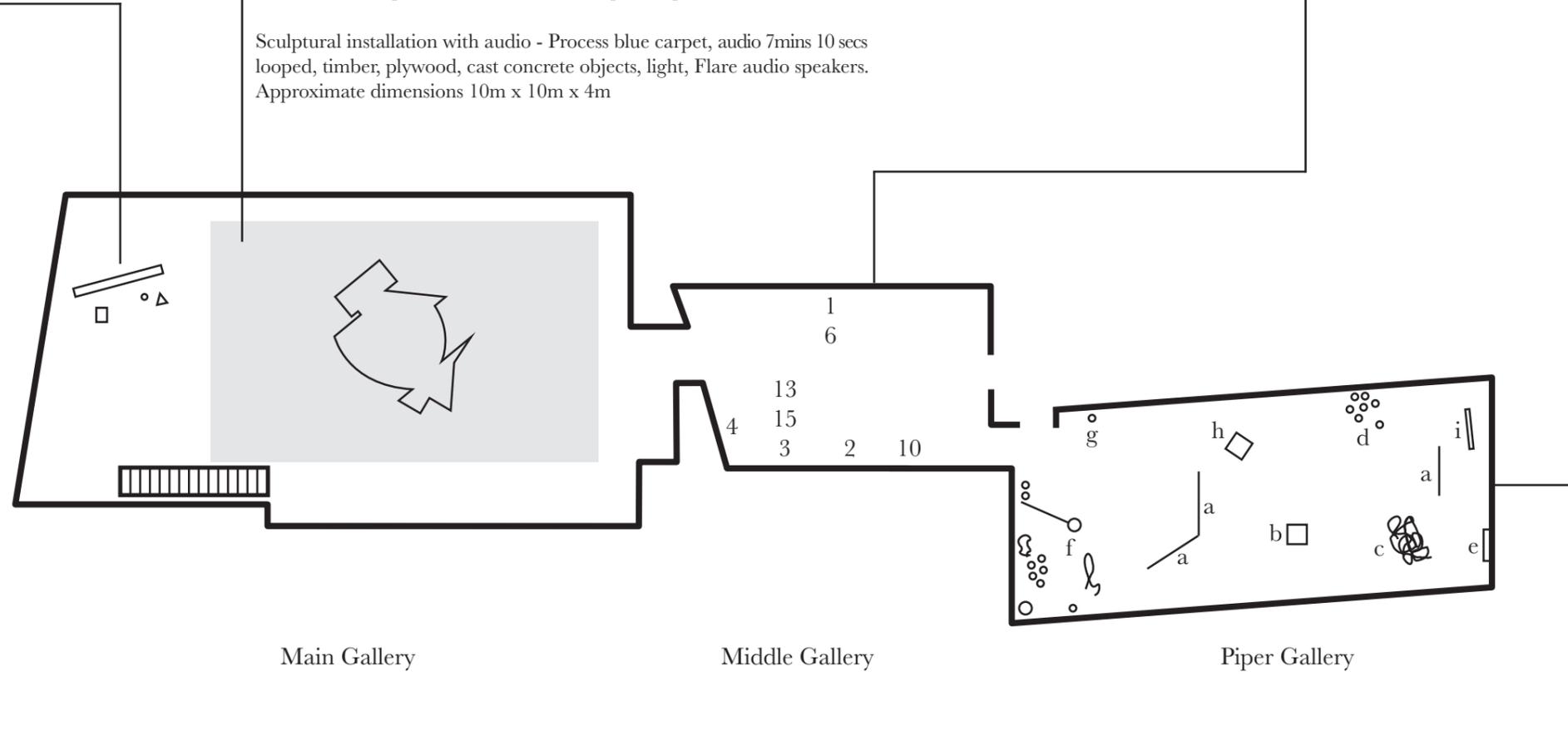
“Debris swept from my studio floor and tools each day during the production of *FIELD* was collected and taken to the darkroom to make a series of photograms. These continue my interest in using found and lost materials from which to begin a process to construct a work.”

Process Photographs – process materials, light, RA4 paper, chemistry, perspex box.  
Dimensions 52cm x 62.2cm x 7.5cm (each)

**Pacific Palisades faded into remote vision,**  
2014/15

“This work was made by constructing a place in my studio in order to photograph it, literally building an illusion. It came out of my fascination with a small section of blue wall in another image I had made. Could I construct a whole place or ‘world’ from something as simple as a wall, some staples, paper and light? I wanted to make something that was about the illusion of image making. An image that could hover between something definite - a wall - and something more abstract. The image here is realised at almost life scale, as a free standing photo structure, to give it a similar architectural presence as the photographed space.”

Photo structure - Constructed image printed to vinyl, strip lights and objects. Approximate dimensions 335cm x 240cm x 200cm



**Punctuated Remains,**  
2015

- a - huaooogh phhhhhhhhhhh phossshhhhh
- b - mmmn hmn
- c - wuahgrrrrhmmhhhh
- d - hin lang pi cl ilynk
- e - aaahhhmmnnt lllllm
- f - pl clmphhh bl bl bl pyunngk bllup phlmmf
- g - ha m
- h - crrrhhhhzzz hm fl kkkhhhhhi
- i - An Abandonment was accountable for the Accumulation of Acid After Dark

**An Abandonment was accountable for the Accumulation of Acid After Dark / Punctuated Remains,**  
2015

“Dark yellow carpet covers the floor and walls to make a space within which you encounter the work. I think of it as an image field similar to when I build a structure in order to photograph it. This is a structure which you enter, its atmosphere, space, light and objects form the work.

There is a series of marks and objects - *Punctuated Remains* - and an audio component- *An Abandonment was accountable for the Accumulation of Acid After Dark*.

*An Abandonment was accountable for the Accumulation of Acid After Dark*, 2015  
This audio work collages together ‘lost’ words and sounds that would usually have been discarded as part of my working process. Together they create an audio ‘image’ to be experienced in parallel with the physical experience of being within the sculptural environment in the gallery. The ‘lost’ words come from lists that I made over years when searching for titles for my work. I would gather words by following routes through

a dictionary and thesaurus around a particular thought or feeling I had about the work I was trying to title. I was looking for words that whilst precise, also had the ability to open up multiple readings. Found again on pieces of A4 paper, these ‘lost’ words took on a similar character to the physical ‘lost’ objects I have often used to begin a work’s evolution from. Like the physical objects the words also seem somehow disconnected from their origins and purpose and so are free to be used in a new order, which whilst nonsensical has its own logic.

The ‘lost’ sounds are those of the making processes in my studio as with the sounds in *Pitch Black, a smooth echo*.”

Sculptural installation with audio - Gold carpet, audio 6 mins 40 Seconds (looped), glass, 2x holosonic speakers, steel, concrete, light filter, strip lights, string, plastic and foam.

Please ask our Visitor Assistants if you have any questions.

This exhibition guide is available in a large print format. Please ask for a copy at the Information Desk located in the café.

Modern Art Oxford is grateful to the many individuals, companies and organisations that have helped to realise this exhibition.

With special thanks to:

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