

Dr Dale Christopher Holmes

Residency Title: *Provisional Conditions*

Exhibition Title: *Material Conjectures presents Abandoned Temporary Crisis Facility with Gary Woodley.*

Initial research and agreement of residency with Beaconsfield Gallery, Vauxhall in March 2016 – Residency took place across July, August and September – culminating exhibition 5th October – 27th November 2016.

The project is the latest instalment of the co-authored research strand titled *Material Conjectures* which is the collective practice of Dr Kirsten Cooke (University of Reading, Chelsea College of Arts and Dr Dale Holmes (The University of Huddersfield). *Material Conjectures* has a five year long exhibition and events history including a three year long, three project relationship with Beaconsfield Gallery, Vauxhall (from now on referred to here as BGV). In December 2015 *Material Conjectures* were approached by BGV with an invitation to participate in the residency program titled *Provisional Conditions* an umbrella program for a residency – *Material Conjectures* and Emily Motto were the invited artists - and series of exhibitions looking at the use of provisional and temporary materials in contemporary art production.

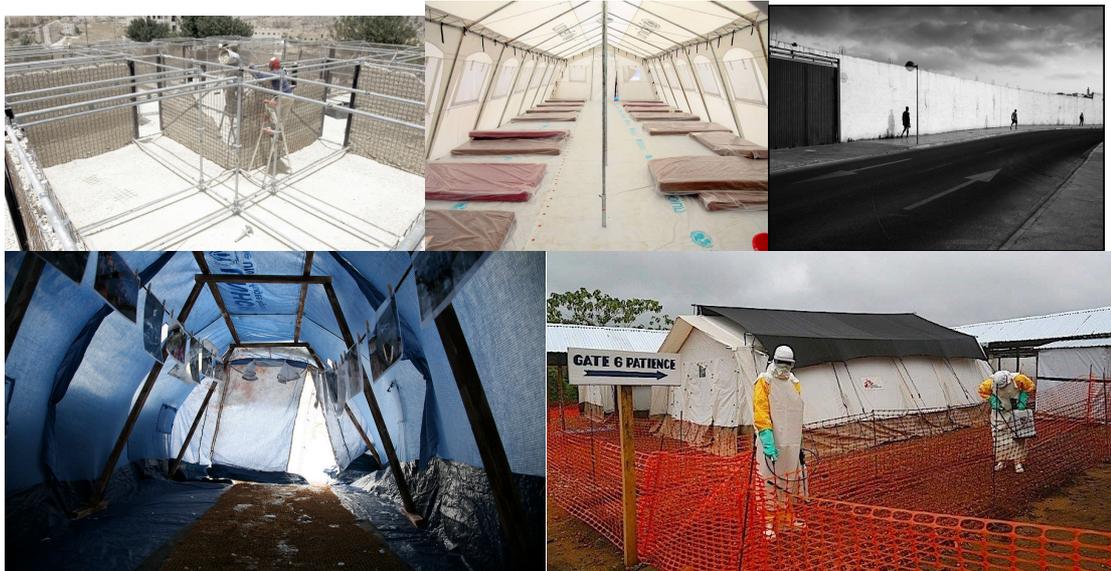
Beaconsfield Gallery, Vauxhall is an artist run space which has developed into an internationally renowned established art venue and gallery in Vauxhall, London with a twenty year history of offering space, time and resources to challenging and diverse art. Residencies at Beaconsfield are prestigious and sought after by practicing artists and previous exhibitors are numerous including Hayley Newman, Sonia Boyce, Bob and Roberta Smith, Keith Arnatt, Fiona Banner, Tamsyn Challenger, Judith Dean and Orphan Drift amongst many others – the history of the space and its events have been well document and most recently in the book *Chronic Epoch* edited by Margaret Garlake and published by Black Dog Publishing.

The project is the most recent iteration of a long term research project and further develops the material, conceptual and philosophical agendas that *Material Conjectures* are concerned with. It is the third instalment of a generative working relationship with Beaconsfield Gallery, Vauxhall that includes the *Material Conjectures* projects *Asymmetrical Cinema with Amanda Beech and Alan Clark* in 2013 (<http://www.asff.co.uk/review-of-asymmetrical-cinema-london/>) and *Kwartz Kapital Konstruktion Kollider with Thomas Yeomans, Mikko Canini and Sinead Bligh* in 2015.

Abandoned Temporary Crisis Facility is concerned with the current discourse surrounding expansive approaches to painting and sculpture in contemporary art practices. Taking has its point of departure the proliferation of temporary materials – Polythenes, tarpaulins, plastic barrier sheeting, Mylar and other sheet materials – found in the temporary architectures in crisis situations from the Ebola Clinics of Sierra Leone to the Calais Jungle and the representation of these in news media images and popular culture and the expansion of these provisional materials into contemporary art – with a particular focus on painting and sculpture – practices, the asymmetry of artwork and audience, the staging of material collisions in curation, and a development of the architectural notion of superadjacency in relation to art and site. These are all areas of investigation that sit at the base of the research which *Material Conjectures* has been carrying out over the past five years and builds upon the research agendas and findings developed through my PhD. The project is informed by recent developments in art practice – Thomas Hirschhorn, Iain Kiaer, Phylida Barlow amongst others - and architectural concerns with sustainability and crisis architectures – Venturi's *Complexity and Contradiction in Architecture* (1966), *Learning from Las Vegas* and *Beyond Shelter* (2011). Other important reading includes image searches for crisis

architectures both real and fictional and field manuals for NGO's and military interventions in crisis situations.

The project began with a discussion in December 2015 between BGV and Material Conjectures (Cooke and Holmes) about the potential to take part in a 3 month long residency program and exhibition for the Summer and Autumn of 2016. This discussion was premised on previous work made at BGV by Material Conjectures and my own deep interest in temporary barrier materials in the form of an album of images that I was constructing of crisis architectures.



images: research images from various internet sources.

This led to a conversation that developed these themes throughout the residency period and culminated in the development of a temporary architectural structure which would colonise the Arch space at BGV. At this stage Material Conjectures contacted the artist Gary Woodley – well known for his meticulous architectural drawings and interventions – with a view to an external intervention upon the proposed structure.

The project was developed with Gary Woodley through collaborative drawings and the sourcing of the appropriate materials, through experimentation on site the structure was developed and agreed upon before being built using a modular system of 30 x 2400mm by 2476mm wooden frames. At every point all the decisions that impact upon the project are discussed and agreed first in relation to the artwork its construction and siting between Cooke and Holmes as Material Conjectures and then the intervention is discussed and developed through drawings by Material Conjectures and the invited artist, Gary Woodley. The process of constructing from the ground up opens up the space for decisions in the moment as material contingencies are unavoidable and keep the projects fabrication live.

The structure was built across the month of September and at points in this process Gary Woodley made his drawing onto the structure and onto the existing architecture of the Arch space. The drawing was made using chalk and oil stick depending upon the characteristics of the surface being intervened upon, the finished drawing created a speculative tunnel that collided with the temporary architecture which itself sat in a superadjacent relationship to the existing architecture of the Victorian arch.



Image: Concept painting by Dale Holmes for Material Conjecture

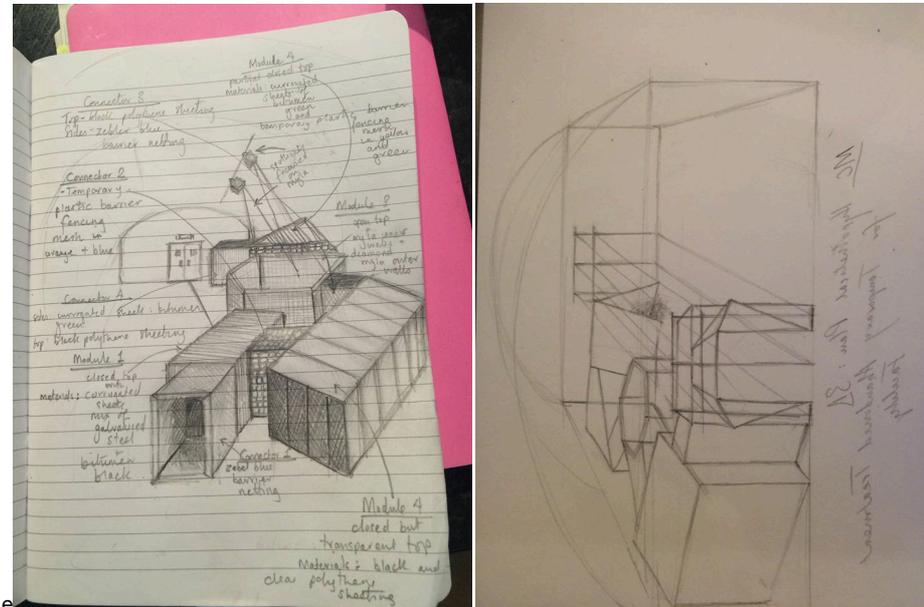


image: concept drawings by Kirsten Cooke for Material Conjectures

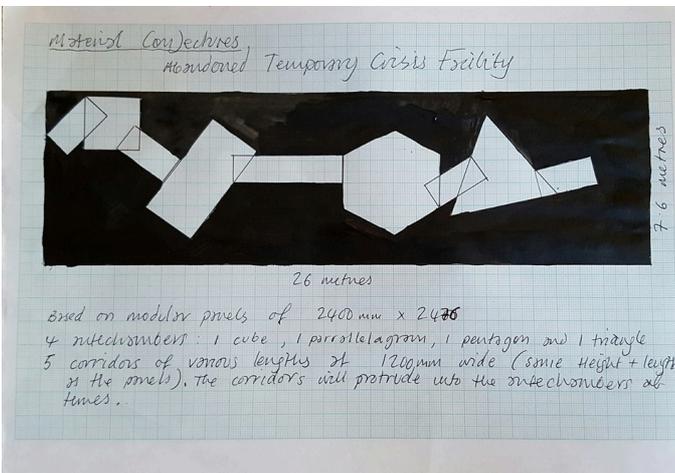


image: to scale plan of the structure in the space by Dale Holmes for Material Conjectures.

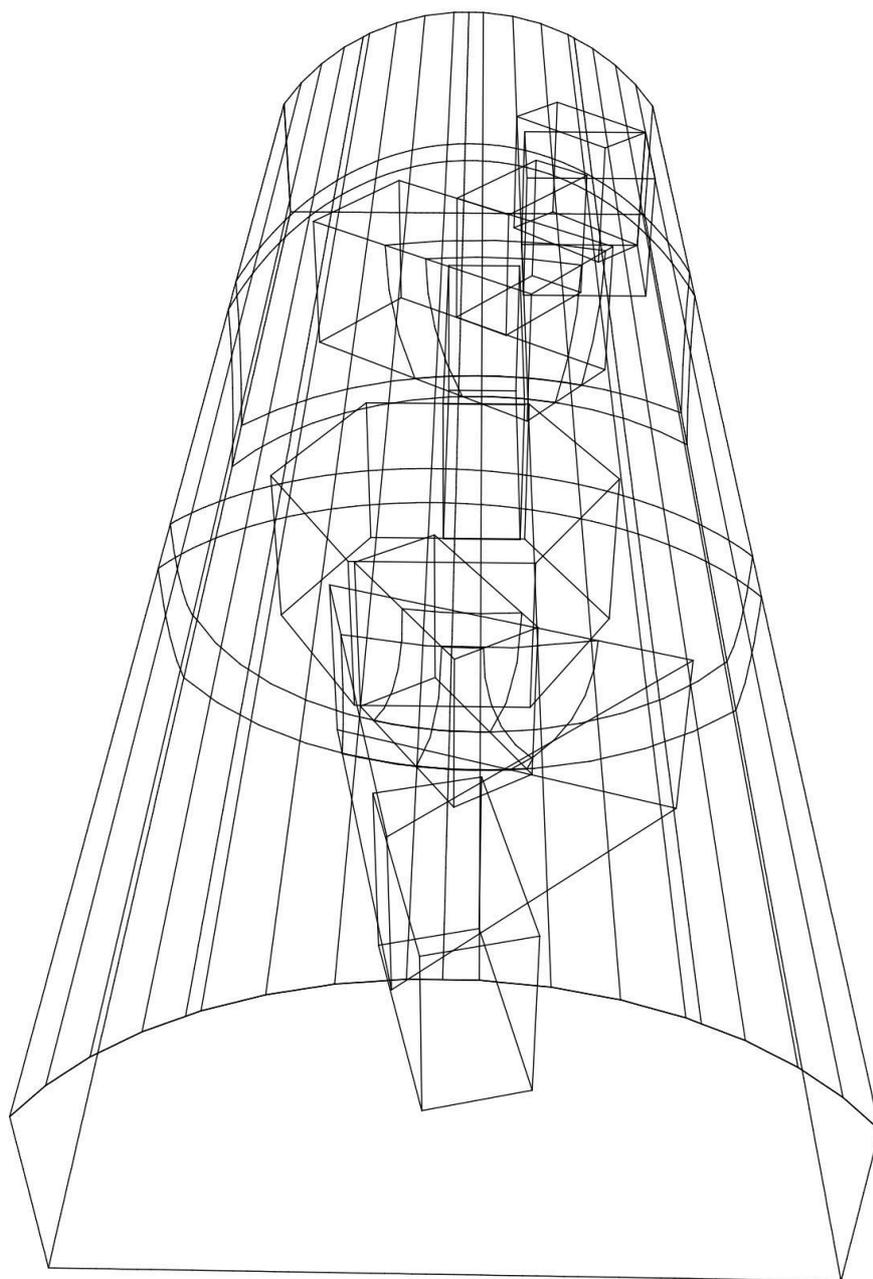


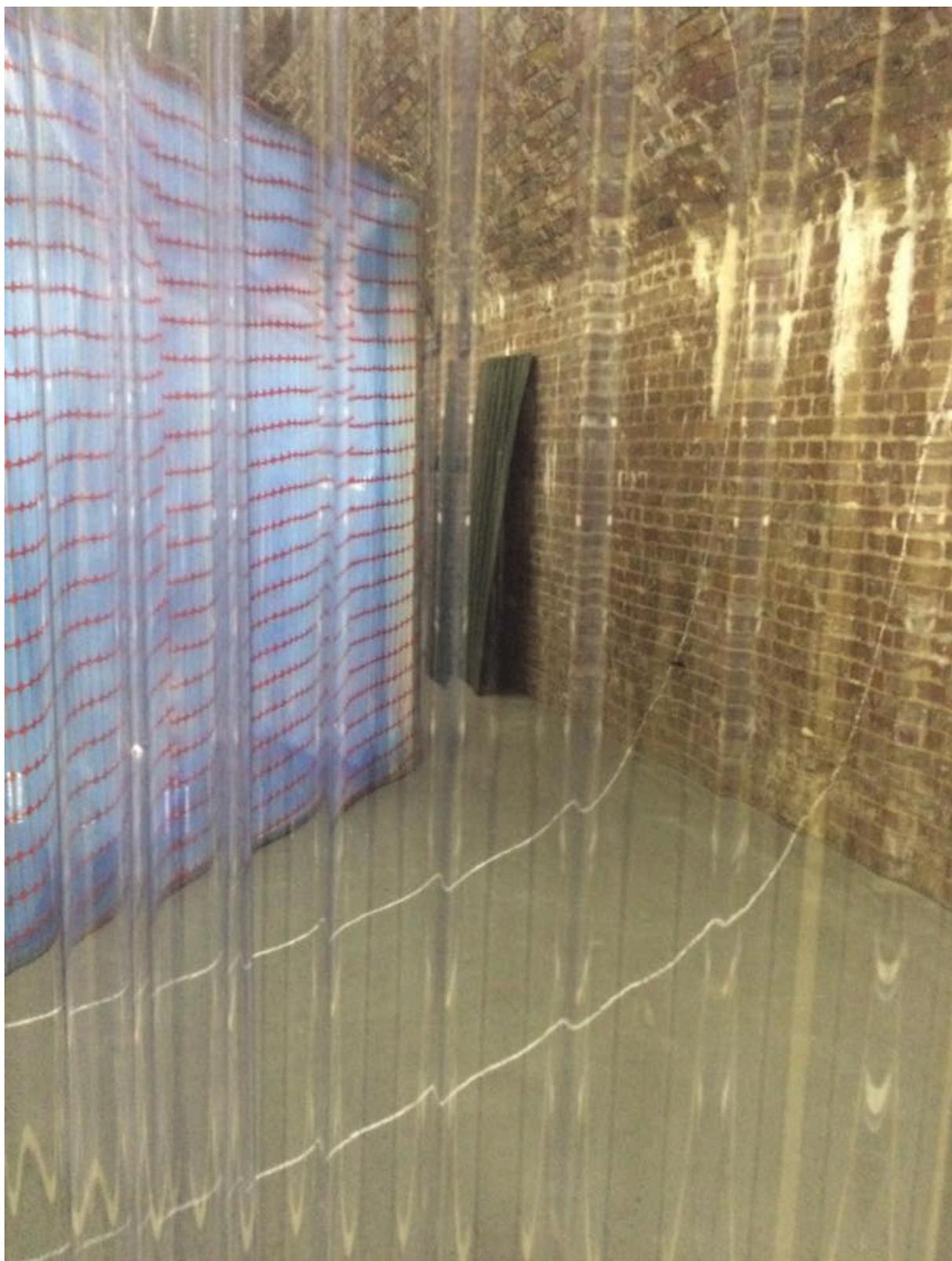
image: CAD drawing by Gary Woodley, building upon drawings for the structure by Material Conjectures showing the proposed structure and the intervention.

The structure is the most ambitious undertaking of the material Conjectures project yet and measured 27 metres long x 7metres wide x 2.5 metres high, building a structure of this scale presented many problems, engineering and material from which I had to find solutions and answers, this is valuable new knowledge which will be revisited in future large scale projects. The final presentation of the results of the residency were open to the public as an exhibition *Abandoned Temporary Crisis Facility with Gary Woodley* as part of the umbrella presentation *Provisional Conditions* which featured work made during the residency by Emily Motto in the upper gallery at Beaconsfield Gallery Vauxhall between 05/10/16 and 27/11/16. The gallery traditionally attracts a wide range of audiences including the general public, specialist art audiences and academic audiences. The gallery reported that the exhibition attracted historically high numbers of visitors.

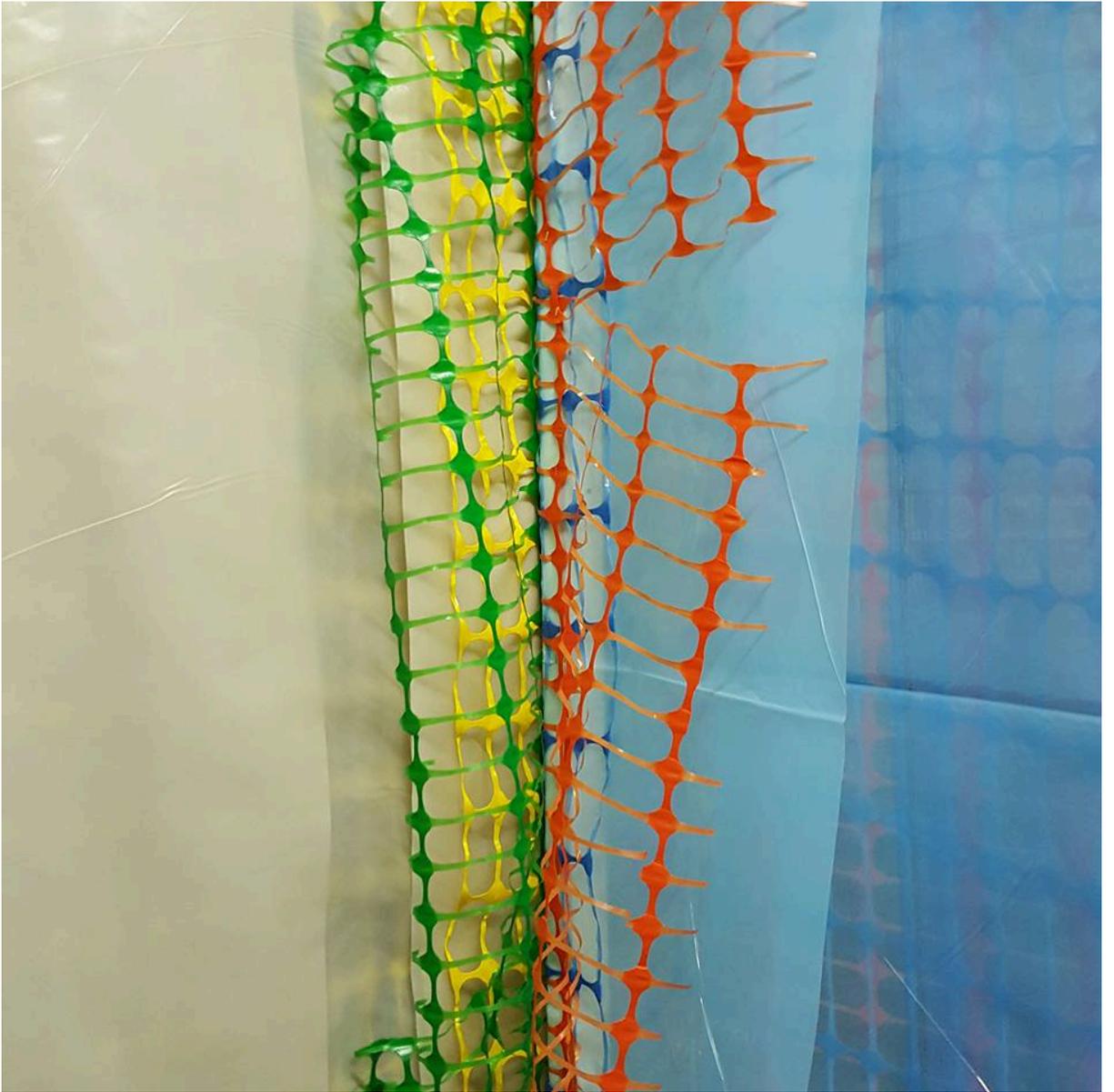
Images of *Abandoned Temporary Crisis Facility* in situ at Beaconsfield Gallery, Vauxhall
05/10/16 – 27/11/16.

















PRESS RELEASE**PROVISIONAL CONDITIONS**

5 October - 27 November 2016

Material Conjectures with **Gary Woodley** (Arch Gallery)

Emily Motto (Upper Gallery)

Press Preview Friday 7 October 6-7pm followed by opening celebration

Material Conjectures and Emily Motto are innovative, early career artists working from different philosophical perspectives and linked here through the shared modernist working practice of subverting everyday materials to a new purpose, creating fresh sculptural entities. Whilst Motto works in an intuitive, sensual tradition with texture and colour as guiding principles, for this exhibition Material Conjectures work with a pre-determined concept rooted in political concerns – the ‘superadjacency’¹ of crisis architectures.

Showing in the same venue, in two vast galleries with diverse architectural features, two distinct environments emerge within these built spaces. For this project Material Conjectures have invited Gary Woodley to respond to their construction *Abandoned Temporary Crisis Facility* with his distinctive approach to articulating architectural space.

Special Events

28 October at 6pm

The Big Draw Workshop with Gary Woodley and Emily Motto

Woodley is known for his redrawing of architectural spaces in a gallery context. He works in many three-dimensional media including architectural interventions using various lighting technologies. Motto’s installations are magical spaces through which the viewer travels and becomes absorbed in exotic surfaces and the play of interlinked forms.

19 November all day

Symposium: Heritage, Immigration and Temporary Fabrications: Abandoned Facilities & Housing Immigration with Material Conjectures, Andrea Delaplace and invited speakers.

The Beaconsfield Commission is part of a wider research project reflected in a symposium planned during the exhibition in conjunction with the Centre for Sculptural Thinking at University of Huddersfield, the University of Reading and Université Paris 1 Panthéon-Sorbonne.

Symposiums in London and Paris will bring into focus the parallels between temporary structures of refugee camps and changing policies of museums regarding the representation of immigrant communities, drawing attention to expedient and shifting national policies around immigration. A variety of different speakers will be invited to present papers and discuss these strands during a series of Symposia in London at Beaconsfield Gallery Vauxhall and later in Paris at the Université Paris 1 Panthéon-Sorbonne.

PRESS ENQUIRIES & RSVP:

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¹ ‘Superadjacency is the outcome of contradictory forces and violent pressures acting upon and against each other within the rigid framework of architectonic structures... “Superadjacency is inclusive rather than exclusive... Superadjacency can exist between distant elements.” Material Conjectures, 2015.