

I am engaged in depicting the world around me through painting objects and constructions principally found, sometimes made. The subjects, which include rotting piles of wood, undergrowth, discarded objects, low end consumer goods, areas of urban 'landscape', are inhabitants of the realm I like to imagine as the dark matter of cultural reality, fundamental to the functioning of a culture but invisible in that culture's mirror of itself. The paintings are works that bring this world to light and include as their subject the creative act and temporality of the conscious mind. A love letter to reality...a complicated relationship.

This is characterised by a sustained and intense engagement with looking and the painting process, animated by the cognitive drama that results from engaging a thing through the practice of creative observation to produce an object alive to perception.

Although the subjects are seemingly diverse, they lead to a deeper concern that unites them and an engagement with the world that seeks more than just an image. The dynamic process of seeing, remembering and the act of painting are central. This way of painting resonates with philosophical questions concerning reality and the human mind, transcending the ordinariness to suggest a transfigured world where the temporality of perception and the construction of a language of description is as much the subject as the things of the world.

-- Simon Ling

I was introduced to the photographic collection of Dora and Agnes Bulwer in 2019. The Bulwer sisters travelled around Italy and the Mediterranean with a large format plate camera between 1890 and around 1930. They left 1200 photographic prints and 890 nitrate negatives to the British School at Rome. I made a proposal to study their archive by focussing on water and fountains in their photographs in relation to my sculpture. In 2022 I received a Library and Archive Research Award from the BSR to study their collection in Rome. I wanted to get a sense of their journeys and of discovering these structures. I started searching for the sites of various fountains and visited some of the places in their photographs in April 2022. My photographs at these locations are shot with a low-tech 1980s Lubitel medium format camera. I only processed the films once back in London.

An edit of the 75 photographs taken in two of twelve locations is included in this exhibition.

-- Karin Ruggaber

Locations:

Villa Lante, Bagnaia and Villa D'Este, Tivoli

Credits:

The British School at Rome; Valerie Scott; Dr Martina Caruso; Alessandra Giovenco; Beatrice Gelosia; Barbara Walker; Peter Guest at Artful Dodgers