

APALAZZOGALLERY

OLYMPIA SCARRY

Parallel Lines Meet At The Point Of Infinity

From my perspective I don't really see things are they are. But then again nor do I not. It's as if Heisenberg's uncertainty principle were applied not to sub-atomic matter but the particulates of thought. The question, whether of the experiment or the picture, is how can I be in it and see it at the same time? How can art bypass the observer effect and where do parallel trains of thought meet?

Eileen Gray's windows for the French villa E-1027 facade might suggest an answer. What she created there was in effect an impossible room divider - dividers being Grey's first line of work and one that she continued throughout her career. Impossible because while they proposed division they they didn't effect it, they simple created an invisible line between one side and the other, between me and you. Here the skeletal structure is fleshed out in reflective museum grade glass. Three panels. Three graces. No divisions.

Metal is pulverized into powder, voided of its architectural potential, transformed into the delicacy of something that could bend and disappear under the exhalation of a breath. Perhaps all architectural castles are made of such sand?

Borosilicate glass, the same stuff used for laboratory experiments and optics, lies on the floor bound in bundles like a fibre optic cable connecting one bit of empty space to another. Light works its wave and particle magic, transforming through a spectrum of champagne, rose and honey. The rods themselves are parallel conductors of light. Where they or what they communicate meet is perhaps anyones guess. Parallel lines, parallel universes. We are what we are not.

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Opening 5 May 2019

5 March – 14 September