

BERMUDA NATIONAL GALLERY EAST



A Sense of Place

*William Collieson, Antoine A.R. Hunt,
Christina Hutchings, Peter Lapsley, Michael Walsh*

Opens December 6, 2013

A Sense of Place

With the notion of place and identity increasingly blurred by global interrelations, an emerging theme explored in the works of many contemporary artists is that of belonging. A Sense of Place is an exhibition that engages in this dialogue on belonging by presenting five artists using sculpture and installations. Situated in historic Bridge House, the works in this exhibition speak to themes that are at once imbedded in the actual site and of a more universal discourse.

The artists selected for this exhibition include William Collieson, Antoine A.R. Hunt, Christina Hutchings, Peter Lapsley, and Michael Walsh. Three have embraced the architectural features and historical elements of Bridge House: Hutchings, for example, covers an existing door to challenge the idea of free access and immigration; Walsh uses the fireplace to question the authenticity of gathering and community; and Collieson uses a room to explore the convergence of historical narratives. More broadly, Hunt addresses themes of belonging and isolation related to island life, while Lapsley explores links between culture and identity.

BNG curator Sophie Cressall contextualizes the exhibition further:

“Our sense of place is our personal compass; it informs how we identify ourselves and impacts how we identify others around us. Formed through the relationships we have with our surrounding landscape, our understanding of our heritage and culture, and our perception of history, our sense of place is what grounds us. Art can remind us of this grounding and can trigger new considerations of who we are.”



William Collieson, British, b. 1946

Timetable, 2013, mixed media installation, dimensions variable.

Collection of the artist.

William Collieson is known for his witty and sardonic assemblages often created with reclaimed objects that are reattributed to his own narrative. Here, he is inspired by the history of the building (Bridge House) and the people who once lived here. Using a variety of objects, he shapes an experience that while wholly fictional feels plausible and authentic.

A graduate of the Wallasey School of Art, Liverpool, Collieson has created several public art pieces, and been featured internationally at National Arts Club, New York and the John Moore's Painting Exhibition at the Walker Art Gallery, Liverpool. His most recent local exhibition was a retrospective at the Bermuda National Gallery.

Cover page: Peter Lapsley, *Virtu/Ozio/Rovina* (detail), 2012, steel, neodymium magnets, 32" x 20" 20". Collection of the artist.



Antoine A.R. Hunt, Bermudian, b.1967

Pila Pistillum, 2002, marble, copper and granite, 89" x 15 ½" x 15 ½".

Collection of the artist.

Antoine A.R. Hunt is a photographer, sculptor and poet. As an artist, his practice is often a response to the physical and emotional limitations or inspirations of living in Bermuda. "Most of my work comes out of having been born on an island and translating the unconscious knowing of remoteness."

In this work, Hunt uses the symbolism of a mortar and pestle, tools used for crushing and grinding, to illustrate the tension of living on an island. The pestle hangs over the mortar like a magnetic compass over the volcanic rock of Bermuda. He says of this work: "This piece speaks to the feeling that one has on occasion: a recognition of the grinding silence of isolation."

Hunt has exhibited extensively both locally and overseas; his work has been featured in Mexico, Greece, Canada, and the USA.

Christina Hutchings, Bermudian, b.1953

Trace, 2013, lacquered veneer ply and accoya wood, pencil, tape, string, vellum, 90" x 33" x 216".

Collection of the artist.

Accoya wood materials, milling, assembling, and spraying generously supplied by Anthony Madeiros from BS&R Group.

Christina Hutchings uses her formal architectural training as a tool in her practice. In this piece, she draws lines on the limestone wall of Bridge House as a physical mark to convey her ideas on transience and impermanence. She says of her work: "This artwork is based on a map with longitude and latitude lines, and routes of travel intention. Here, I considered the question:

Who has a right to occupy a void? The occupant of the empty frame reflects on his/her place or route of travel. We all are 'occupant expatriates' who have settled here."

Hutchings received an MA in Architecture from the Graduate School of Architecture, University of Virginia; she completed a residency from Skowhegan School of Painting and Sculpture; and was a fellow at the MacDowell Colony. Hutchings has exhibited her work at the Grey Art Gallery, New York, and continues to exhibit locally.



Peter Lapsley, Bermudian, b. 1976

Deconstructure IV, 2013, 24K gold leaf on glass
10" x 10" (detail). Collection of the artist.

Peter Lapsley's work is informed by memory, physical structure and history; his sculptures explore the links between cultures, societies and the manner in which we inhabit them. He says of his work: "Virtu/Ozio/Rovina (Italian for Virtue/Sloth/Ruin) is based on a 15th century idea by Machiavelli regarding the nature of cultural decline and rebirth. This piece is part of a Corinthian column composed of 45,000 Neodymium (rare earth) magnets.



Deconstructure IV is part of a series of deconstructed images of architecture found in Bermuda and New York achieved by removing the 'natural' elements. The remaining form is then gilded onto glass panels using 24k gold leaf and assembled into stacks."

New York based, Lapsley graduated with an MFA from Parsons The New School for Design. Recently he exhibited his work at the Tatiana Kourochkina Gallery, Istanbul, Parallel Art Space, New York, and Basel 2013 - Scope - Victori Contemporary.

Michael Walsh, Bermudian, b. 1976

Arriving at Nothing, 2013, mixed media installation of wood, fire and ash, 96" x 180" x 252". Collection of the artist.
Materials sponsored in part by Gorham's Limited.

Michael Walsh's work explores the relationship between the individual and society. Here, he uses the architectural elements of the Bridge House fireplace to question the notion of community and its authenticity. He says of this work: "The physical manifestation of 'gathering around the fire' is becoming a common theme in my work. The venture of meeting around the hearth, or rallying around a beacon, is



the physical manifestation of the choice to create community. *Arriving at Nothing* challenges that choice of community with the notion that destruction, or confrontation, reveals nature or authenticity. Crucibles burn off impurities; courage only appears in the presence of fear."

Walsh graduated with an MFA from Duncan of Jordanstone College of Art and Design, Dundee University. He will be represented at the Bermuda National Gallery in 2014 in a solo exhibition: Michael Walsh: Contemporary Conversation.

BERMUDA NATIONAL GALLERY EAST
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