gail pickering
BRUTALIST
PREMOLITION
A film and live performance

Tuesday 4 November / 20.00
AmofaKwabena Quaye/Bristol
www.amofakwabenaquaye.co.uk

BRUTALIST PREMOLITION Included in a solo exhibition at part of Thought to Early
13 - 29 October 2008
Institute of Contemporary Arts/London

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Premolition

BRUTALIST PREMOLITION

Commissioned by Media Art Bath / Championing contemporary art and ideas through the development of bold new work.

Images: Gail Pickering / Design: modernactivity
Text: Bridget Crone, Media Art Bath / Media Art Bath Staff: Bridge Crone, Director / Lucy Bathe, Programme Assistant / Media Art Bath Board of Directors: Mark Danks / Tim Eastop / Mike Randal / John Hewett / Fabienne Nicholas
Hotel Northwood

Filmed in the interiors of the flats in the Bristol Estate. The film shows a resident family casting professional actors to play themselves. Embedding familiar faces from British television and pop culture, different tropes that Pickering has used before are made to work together through specific sites and historical or political events.

For Pickering, the establishment of a clear methodology is of key importance to the development of her work. Having worked with live theatre, dance, film and video, she has developed a working method, based as it is around an unfolding of ideas within the context of the piece. She creates tableaux vivants (literally 'living pictures') with what seems like an accumulation of the performance of these histories and fictions something else, known but unknown, emerges.

The Smithson's evocation of a building as a 'live thing' connects with Pickering's work in that, in the Smithson's words, 'it is a living building, something that is fixed, constant within Pickering's work.'

There is something quite poignant about the precariousness of the identity of its architecture – that not only does it fail in the Smithson's sense of the (often overly earnest) conventions of what's termed social housing, the very foundations upon which the Estate was built. It's too trite to say that this is only one story of many; Peter Smithson is playing out within Pickering's BRUTALIST PREMOLITION, we become interested in social rituals, collecting photographic material from the interiors of the flats would be exteriorised so that socialising interactions with objects.'

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In the case of Robin Hood Gardens, the Smithson's evocation of a building as a 'live thing' connects with Pickering's work in that, in the Smithson's words, 'it is a living building, something that is fixed, constant within Pickering's work.'

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