

jotta

FEATURES, BLOGS AND CRITICAL DIALOGUE FROM
AROUND THE JOTTA COMMUNITY

Shadow Lines: Maya Ramsay, Anne Harild and Rose O'Gallivan

09.11.2011

Palimpsests and left-over traces can be glimpsed every day, particularly in a city: pieces of time left hanging. *SHADOW LINES* features the work of three artists who source the material presence of past fragments.

ANNE HARILD | ROSE O'GALLIVAN | MAYA RAMSAY
9 November – 10 December 2011

Anne Harild is a Danish artist who lives and works in London, after graduating from the Royal College of Art, she was awarded a bursary to work for a year at the Florence Trust Studios. Harild's stop frame animation, *Looking Glass*, uses discarded window frames to reflect an entirely different architectural space: the Victorian church in which she was working. The film evokes glimpses of a place and the passage of time. Harild describes it as a performance she has set up in which it is the space that performs. She is currently working on a project responding to space and architecture at the Barbican.

Rose O'Gallivan, who graduated in Printmaking at the RCA in 2011, creates work that pivots on the idea that the mute can be presented. Contradicting the presumption that a work has a message or needs to inform, O'Gallivan is more interested in absence creating a presence. Leftover traces, that can be as minimal as the mark left in a piece of folded material, become part of print/paper/fabric/sculptural installations. She often crops or obstructs images in a way that foregrounds textures and materials.

Maya Ramsay works with buildings due to be demolished or renovated. After completing an MA at Central Saint Martin's she was awarded the Axis Florence Trust Residency 2010 – 2011. Currently working at Bletchley Park in the huts used by the code-breakers, Ramsay has developed a process of lifting pigment, debris and the texture of surfaces to create a kind of epidermis. These are presented, like paintings, on the wall, but they are simultaneously archaeological documents. Their titles, which refer to military conflicts and death tolls, suggest a political undertow in Ramsay's presentation of rejected, left behind strata.