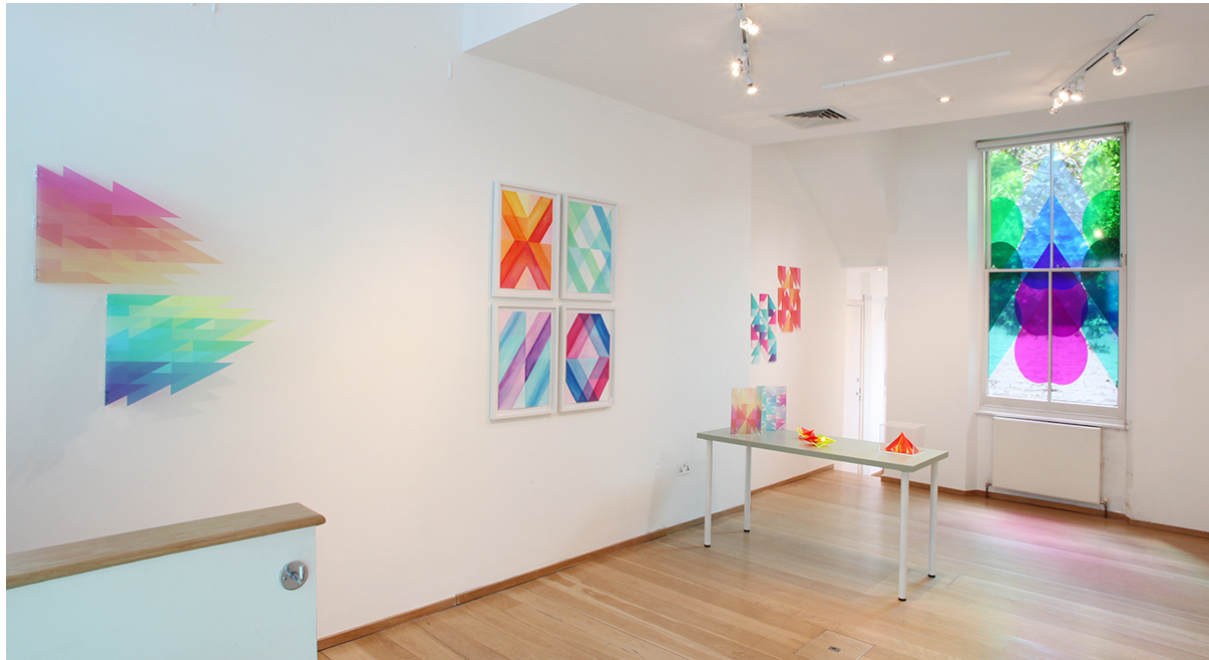


## Press Release for “Capturing Light” a solo exhibition by Fiona Grady

9 June 2022-- 23 July 2022 // PV Thursday 9 June 5-9pm

Open Tuesday - Thursday 11-4pm, on advertised weekends, and by appointment  
An events programme will be announced shortly.



The Foundry Gallery are pleased to announce ‘Capturing Light’ an exhibition of new work by site responsive artist Fiona Grady. Grady’s practice is rooted in minimalism; she explores the expanded field of drawing whilst considering the relationships that can be found between installation art, architecture, graphics, and design within her work. “Playing on the presence of shadows, reflection, colour and light”<sup>1</sup> she is best known for her distinctive site-specific window installations of repeating shapes and colours. Often installed in public spaces, the designs are created in response to their surrounding environment which “interrupt the predictable horizontals and verticals of architecture.”<sup>2</sup>

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<sup>1</sup> Grady, Fiona. “Shadowy Nuance & Colourful Movement” Interview by Jillian Knipe. *Art Fictions* (September 13<sup>th</sup> 2021): <https://www.listennotes.com/podcasts/art-fictions/shadowy-nuance-and-colourful-47pyzRKYB3C/>

<sup>2</sup> Grady, Fiona. “Shadowy Nuance & Colourful Movement” Interview by Jillian Knipe. *Art Fictions* (September 13<sup>th</sup> 2021): <https://www.listennotes.com/podcasts/art-fictions/shadowy-nuance-and-colourful-47pyzRKYB3C/>

'Capturing Light' explores our relationships with natural light and connects to The Foundry Gallery's surrounding environment on Old Church Street in Chelsea. The project has been developed from Grady's research into the window as an architectural device that not only filters light but also a framework that connects the outside world with the inside. Freed from the burden of representation, Grady's artworks have been created through problem solving and reductionist techniques of her own invention. Her designs relate to the architecture in and around the site of her artworks. All the blueprints and decisions are then made before the installation process begins exploring variations of the design through study diagrams. Her exemplary planning and use of precision drawings are a crucial part of her practice, her internal logic echoes that of Sol Le Witt's meticulous geometries. "When an artist uses a conceptual form of art it means that all the planning and decisions are made beforehand...The idea becomes a machine that makes the art."<sup>3</sup> Alongside her interventions Grady is also well known for her printmaking, which also explores composition, colour and pattern but in a smaller more tangible way.



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<sup>3</sup> Artnet, 'Sol LeWitt', Artnet, 2021, [www.artnet.com/artists/sol-lewitt/](http://www.artnet.com/artists/sol-lewitt/)

<sup>4</sup> Junichiro Tanizaki, *In Praise of Shadows*, London, Vintage Classics, 2001, p29/30

'Capturing Light' will appear in the form of two new site-responsive window installations. The first on the gallery's large front window and the second on a large sash window at the rear. The installations are activated by the light pouring into the gallery casting evolving-coloured "heavy shadows against light shadows...the shadows in each room take on a tinge peculiarly their own."<sup>4</sup> These will be shown alongside a series of installations, framed screenprints, drawings and works on glass/perspex. Which will examine how the use of pattern can create movement within the window space.



The gallery has been transformed into an immersive exhibition space. A table in the centre of the space where Grady will arrange a display of works on paper, diagrams,, sketchbooks and perspex models. This display of supporting materials allows us to gain a deeper understanding into her working practice, like Sol LeWitt's extensive writings, instructions and line drawings that underpin his thought process. Grady's prints and drawings are often the starting point for how she develops ideas in a more permanent way whilst also creating her own visual library to reflect on.

Fiona Grady's art practice recognises geometric abstract art as a language to understand the world around us. "Geometric lines (of her work) meet a tangent of utmost simplicity."<sup>5</sup> The ever-changing artworks seek to encourage her audience to

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<sup>5</sup> Artland, 'Art Movement: Minimalism', 2021, <https://magazine.artland.com/minimalism/>

consider the ephemeral quality of light, the experience of viewing 'Capturing Light' varies dependently on the proximity to her work and the time of day/night. The exhibition will be a playful and vibrant exploration into what it means 'to draw', to look at the three-dimensional potential of drawings to move from paper to occupy a space and allow light to become an art medium.

#### ABOUT FIONA GRADY

Fiona Grady's colourful and dynamic geometric artworks include architectural interventions that transform their setting. She utilises light, colour, shape, surface and scale to ensure each unique work is transformational and impactful. Her works metamorphose with the light of day, reflecting the passing of time, memory and experience to create ambient environments.



Born into a family of mathematicians she has always had a keen eye for balance using ratios of numbers, harmonious colours, and systematic approaches to intervene within a space. She refers to her artworks as giant jigsaw puzzles that employ repetition of forms to build a larger image, using each piece to create a whole picture that has an unconscious equilibrium within its surroundings.

Fiona has over 10 years' experience in the arts with solo exhibitions at University of Brighton; Chapter Arts Centre, Cardiff; and The Eye Sees, Arles, France. She has been commissioned worldwide by organisations and institutions including: Pitzhanger Manor & Gallery, Canary Wharf Group, ITV, Heals London, Walthamstow Wetlands Visitor Centre, British Land, Watts Gallery Artists' Village, Kensington + Chelsea Art Week, NHS Nightingale Projects, and Kensington and Chelsea Council. She

was awarded the Mark Rothko Memorial Trust Bursary and has received grants from Arts Council England amongst other organisations.

Her works are held in public and private collections across Europe, North America, and as far as New Zealand. Including Bagri Collection, Linklaters, Paul Smith Ltd, and the Tim Sayer Collection bequeathed to Hepworth, Wakefield.

She lives and works in London.