

FIONA GRADY ARTIST

Media Release



Photo credit: Dean Brannagan

VANISHING POINTS 'Being in Architecture' at Passengers, London

We are pleased to share new artworks from Fiona Grady's *Being in Architecture* residency in the iconic Brunswick Centre. During her residency Grady developed her research project *Vanishing Points*. The title is a nod to the compositional technique commonly used to create perspective drawings that allows lines to converge at an endpoint. She looked to blur the reality of the physical space, exploring its ability to channel light and colour, stripping back to the fundamental structure of the building's core design. The resulting work is the large scale window installation *Vanishing Points*, plus a new series of unique screenprints and a short film about the project.

If you would like more information about the project, high resolution images or a link to embed the film please contact Fiona
fiona@fionagrady.co.uk / +44 (0)770 8799 049

VANISHING POINTS



Photo credit: Dean Brannagan



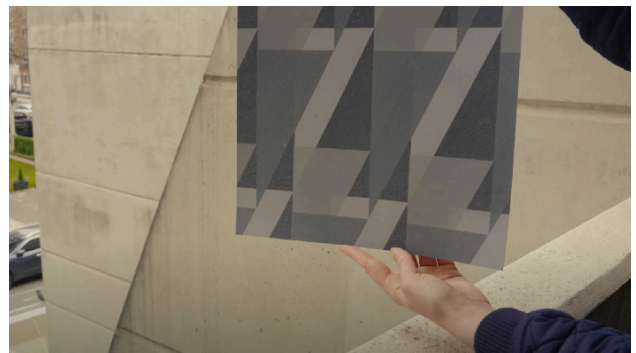
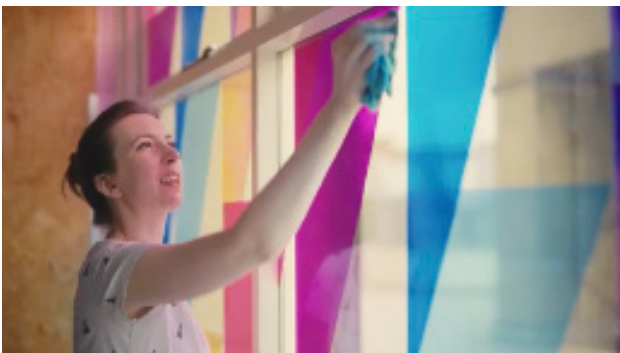
Photo credit: Dean Brannagan

VANISHING POINTS



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VANISHING POINTS



BEING IN ARCHITECTURE FILM

Watch the film [here](https://www.youtube.com/watch?v=SNnUBGs-xQc)
<https://www.youtube.com/watch?v=SNnUBGs-xQc> (4 mins)

Commissioned by Passengers
Director Sam Hailey
Produced by Hiten Media

VANISHING POINTS



SCREENPRINTS

This exclusive screenprint was created as part of Fiona Grady's Artist Residency at Passengers.

The series of unique prints are created using layers of translucent grey triangles with a halftone stencil taken from a photograph of the concrete walls in the Brutalist architecture.

Brutalism I - IV, 2021

Screenprint in six layers on Fabriano 5 300gsm paper, 42.0 x 30.0 cm

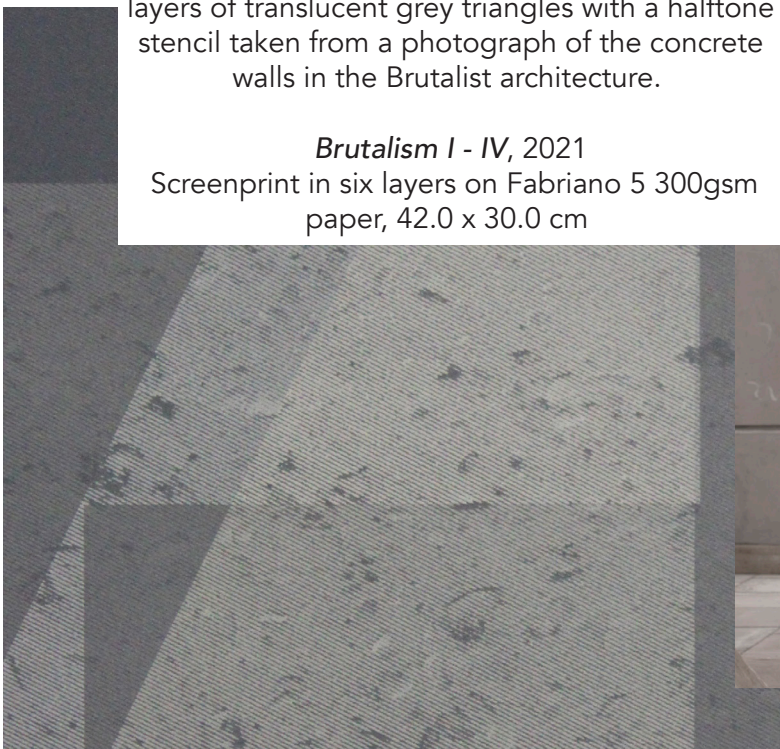
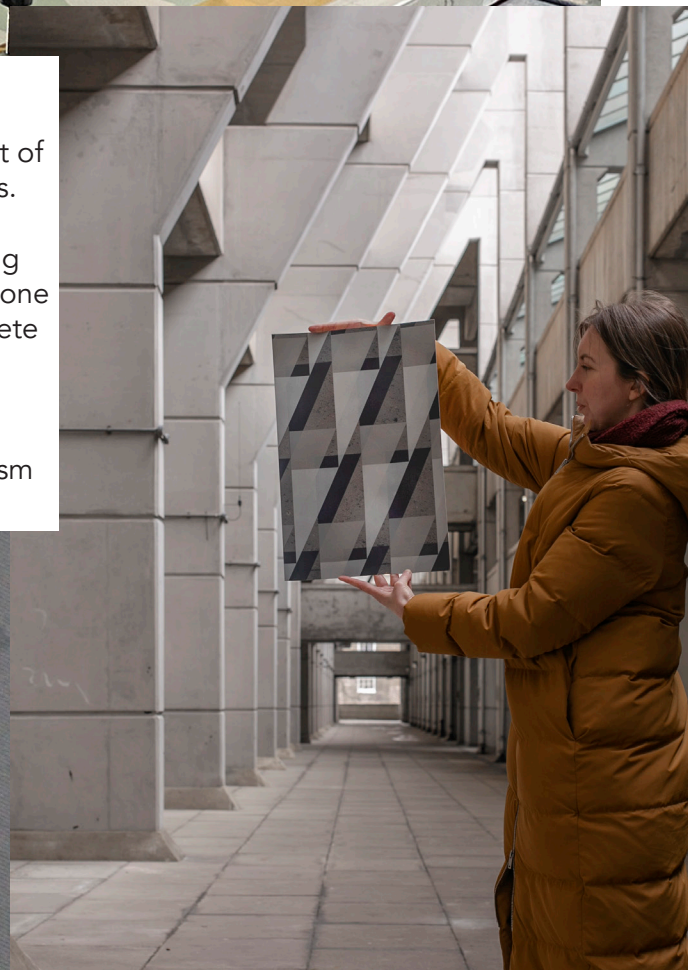






Photo: Artist installing at Passengers credit: Julie Hill / Passengers

ABOUT FIONA GRADY

www.fiongrady.co.uk

Fiona Grady creates site-responsive drawings on walls, windows and floors using sequences of dispersing geometric shapes. Her practice recognizes the relationship between architecture, installation art and decoration. She plays with light, surface and scale; each piece changes with the light of day emphasizing the passing of time and the ephemeral nature of the work. However she does not seek to literally map light but instead create rhythms; the blocks of colour act as a vessel that pinpoints the viewers' presence within their setting and allows them to contemplate their surroundings.

Solo exhibitions include *Spectra Waves* University of Brighton (2019); *LUX*, The Eye Sees, Arles (2019); and *Shadow Play* Art in the Bar, Chapter Cardiff (2018). Selected group exhibitions include *Drawing Biennial*, Drawing Room, London (2021 + 2019); *Cure3 Exhibition* ArtWise Curators, Bonhams, London (2020); *MERRY-GO-ROUND*, JGM Gallery, London (2020); *Dialogues* Flowers Gallery, London (2018); *Colour, Order, System* Sid Motion Gallery, London (2017 and *A5xn* Dalla Rosa Gallery, London (2017).

She has created public commissions for Natural Triangulations, Walthamstow Wetlands Visitor Centre, London (2017); Kaleidoscope, commissioned by Rosie Glenn + British Land, Broadgate, London (2018), A Glimpse of the East, Watts Gallery Artists' Village, nr Guildford (2019) and Art Deco Paradise, Commissioned by K+CAW and Kensington and Chelsea Council, Kensington High Street, London (2020-21). She was selected by the Mark Rothko Memorial Trust to receive a bursary and residency at the Mark Rothko Foundation in Daugavpils, Latvia (2019).

Her works are held in public collections including Paul Smith Ltd, Tim Sayer Collection (bequeathed to Hepworth, Wakefield); and various private collections across Europe, North America and New Zealand.

She lives and works in London.



ABOUT PASSENGERS

www.passen-gers.co.uk // info@passen-gers.co.uk

Passengers is a site-specific exhibition / residency series conceived and curated by Julie F Hill that explores the historical, social and material contexts of various sites and architecture. For its inaugural series artists presented work that explored the real and imaginative associations of The Brunswick Centre – a Modernist, mixed residential and commercial development in Bloomsbury, London – which is also our headquarters. The series has since expanded to include off-site exhibitions, residencies and publications.

The title Passengers references the 1975 film *The Passenger* by Michelangelo Antonioni that features the Brunswick Centre as a location and exploits it as a powerful mise-en-scene. The plot follows a journalist who assumes the identity of a dead businessman while working on a documentary in Chad, unaware that he is impersonating an arms dealer with connections to the rebels in the current civil war. This notion of a 'passenger' as someone who inhabits transient identities and spaces, relates to how each artist is rendered a passenger within the larger exhibition structure. This structure is generative and multi-directional, allowing different ideas, themes and narratives to emerge, overlap and intersect, creating dialogue with each other over time.

The Brunswick Centre is a grade II listed residential and shopping centre designed by Patrick Hodgkinson in the mid-1960s and has an interesting history. It's often misinterpreted as a Brutalist megastructure and likened to a bunker or space-ship from sci-fi movie set – in contrast to the architect's vision: '...it was to be a village, not a megastructure, and never 'Brutalist', but would rather create a poetic construct of feel and not look...'. Inspired by Existentialist philosophy, features such as the cascading glass facades of the 'winter gardens' were to give contemplative views of open skies '...allow[ing] an engagement with an existential awareness of self in the world.'

In 2006 the Brunswick reopened after extensive renovation works that fulfilled some of Hodgkinson's original specifications. However, 14 years later, the 'spruced-up' shopping courtyard appears threatened once again through the changes to shopping patterns, accelerated by the global pandemic.

The programme is run in collaboration with Gauld Architecture.