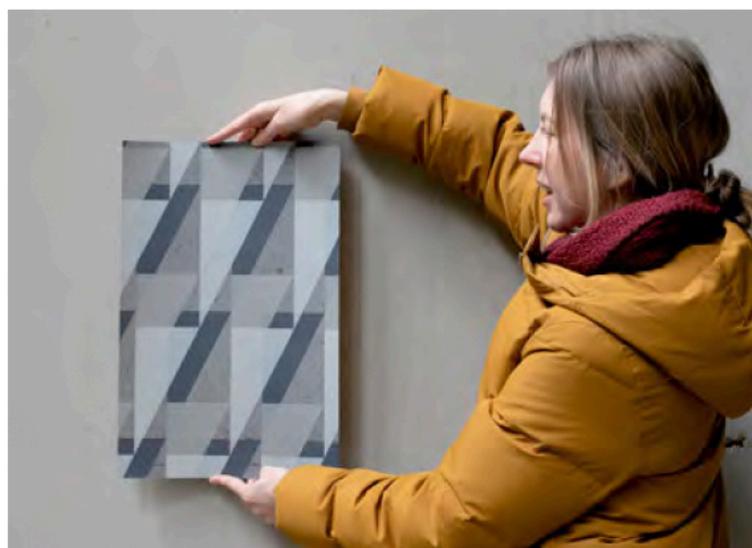


“I photographed the walls and translated these into half tone stencils which I printed and overlaid with intersecting triangles inspired by the stepped architecture of the building.”

FIONA
GRADY

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A New Angle

“I’m still trying to put my finger on why we are so drawn to Brutalism,” muses London-based artist Fiona Grady. “I think there’s something about the cool minimalism and hard edges that makes the buildings very dramatic and exciting.” If concrete sets your heart aflutter, Fiona’s series of *Vanishing Points* screenprints will be right up your street. The product of a month-long residency at the iconic Brunswick Centre in Bloomsbury earlier this year, the prints accompany a colourful window display as part of the *Passengers* project, run by Julie F Hill in partnership with Gauld Architecture.

Named after the 1975 film *The Passenger*, which used The Brunswick Centre as a backdrop, *Passengers* is a site-specific exhibition series based in the building. “I’ve been familiar with them for a few years,” says Fiona. “I read about the project online and was intrigued so I went to visit one of the exhibitions. The programme included a walking tour led by artist Paula Smolarska where we explored the history of the building and the intentions behind the design. The building itself is a strange place to be as it feels quite dystopian – there is so much idealism in the design but the compromise of social housing and budget costs left it feeling somewhat cold and neglected. However, the relatively recent refurbishment has really changed the feel of the site and it is a much more uplifting place to be.”

As people worked from home and many of the offices stood empty, Fiona had access to the building for the whole of March. She roamed the corridors using specially laser cut mirrored perspex to capture the movement of light and hidden details in the architecture. “I photographed the walls and translated these into half tone stencils which I printed and overlaid with intersecting triangles inspired by the stepped architecture of the building,” she explains. “In the images you can see the textures of the walls – one stencil has a drip, another has lumps of stone in it – lifting the shapes, giving them meaning and context.”

Best known for her large, colourful window installations and wall drawings, Fiona uses screenprinting as a way of working through ideas and experimenting with compositions. “Being a member of a print studio is about so much more than just producing work. Creative communities help to support learning through co-working. We share ideas, techniques and it’s really fun for the solitary studio artist,” she says. Fiona has a solo show slated for 2022, and some of the *Vanishing Points* prints will be part of a collaboration with artist Charley Peters. Referencing the ubiquity of graffiti in our urban landscapes, they will be getting a splash of neon spray paint to contrast the concrete-grey. “I’m excited to see where they will be taken next,” says Fiona.

www.fionagrady.co.uk

