

historical moment. Instead they explore what makes a photograph, creating an image that depicts nothing but itself.

The candy-striped posters, pasted in blocks around the walls of this gallery, are the result of a collaboration between Quinlan and Thompson. Each poster is printed on both sides with coloured stripes. A film title is handwritten and overlaid. Each title advertises a film currently showing at Arnolfini. The posters are changed as the film programme changes each week. These posters subvert the function of print, and play with conventions of traditional film posters in as much as they do not use seductive imagery from the film. The repetition transforms them into elements of a composition. They become units arranged to create other pictures. Unlike most exhibitions, this one changes throughout its time here, a process which reflects Thompson's interest in deconstructing the conventions of the exhibition.

Running at an angle across the gallery is the work, **TABLES DISPLAYING PROPERTIES OF AN IMAGE**. Thompson has selected this style of table because they are used as cheap mobile forms of display - familiar in car boot and street sales. The surfaces of the tables are covered with photographic paper

ARNOLFINI

T: 0117 917 2300 / 01
E: BOXOFFICE@ARNOLFINI.ORG.UK
16 NARROW QUAY, BRISTOL BS1 4QA

WWW.ARNOLFINI.ORG.UK

which has been exposed for increasingly longer intervals of time to give 16 gradations of grey from white to black.

These images are similar to Quinlan's in that they are not photographs of anything but the process of making them. These interventions are works on site that appropriate and colour the space. They question how we perceive and reveal the social characteristics and physical aspects of a space. The striped imagery and repetitive format can also be compared to the work of Daniel Buren, renowned since the mid-1960s. His famous stripes were established from the artist's attempt to reduce painting to a minimum. His work explores the role and function of the artist, and the relationship between art and the contexts that affect it, including the physical environment.

Similarly these on site interventions in Gallery 1 discard conventional assumptions about the formal qualities of artworks, and present visual experiences that alert the viewer to the shape and function of the space. They are critical tools addressing questions of how we look and perceive, and the way space can be used, appropriated, and revealed.

Please ask the Stewards for further information. There is also more information in the Reading Room on the second floor. Open daily, 12pm - 6pm.

Free tours of the exhibitions are at 2pm every Saturday.

Introduction to the exhibition

Eileen Quinlan and Cheyney Thompson TBA

Gallery 1
7 July - 2 September 2007

TBA is the first major show in the UK of the New York artists Eileen Quinlan and Cheyney Thompson. For this exhibition they have collaborated on a series of new works which take Arnolfini's summer film programme as their starting point. The exhibition space containing these new poster works and Quinlan's photographic abstractions is linked architecturally by Thompson's sculptural installation using tables.

Eileen Quinlan is best known for making images which show the process of photography itself. About her **SMOKE AND MIRRORS** series she says: "I am interested in photoworks that resist storytelling and don't pose as illustrations."

Quinlan uses angled mirrors, smoke and colour in a purpose built space. Her background in commercial photography could be seen as a starting point, using the processes and equipment associated with product advertising, setting up a

backdrop then removing the product. The process is entirely analogue, using large and medium format cameras. Understanding this process permits the viewer to observe how selective and transformative the camera can be. The work explores modes of reorganizing the visual environment, with reference to Constructivist influences.

Constructivism was a movement of the early twentieth century concerned with non-representational forms of art. The movement's work was mainly geometric and precisely composed. They favoured the basic shapes of squares, rectangles, circles and triangles. The crisp angles of the mirrors and illusory shapes created by reflections are also reminiscent of the graphic imagery of the 1980s and 1990s, including Peter Saville's covers for bands like Joy Division and New Order and Vaughan Oliver's work for the design company 4AD. In contrast to most uses of photography, these pictures do not document social reality or record a