

The Deceleration Project

Stuart Brisley and Adrian Ward
Cleo Broda
Angela De La Cruz
Andrew Dodds
juneau/projects/
Thorsten Knaub
Tania Kovats
Matt O'dell
Martin Newth
Dave Smith
Thomson & Craighead

27 Spital Square
London E1

12 March - 4 April 2004
Friday-Sunday 12 - 6pm

Opening Thursday 11 March 6 - 9pm
juneau/projects/ performance 7.30pm

This exhibition takes its title from the series of experiments conducted in the 1950s by scientist John Stapp on his own body. The experiments involved Stapp sitting in a speeding 'rocket-sled' which was launched along a two-mile stretch of straight track. The rocket was accelerated from 0 - 600mph in five seconds then near-instantaneously halted to test the reaction of the human body to extreme G-force:

"On entry into the waterbrakes, vision became a shimmering salmon, followed by a sensation in the eyes somewhat like the extraction of a molar without an anaesthetic. I was left with two black eyes, which lasted the usual length of time, but vision returned in about eight and a half minutes. There was no fuzziness of vision or sensations of retinal spasms as had been experienced following a run at Edwards in which a retinal haemorrhage occurred. Aside from congestion of the passages and blocking of paranasal sinuses, hoarseness and occasional coughing from congestion of the larynx and the usual burning from strap abrasions, there was only a feeling of relief and elation in completing the run and in knowing that vision was unimpaired."

The exhibition includes new and existing work by internationally renowned and emerging artists:

On loan from the UK Museum of Ordure, the Deceleration Project website plays host to *Dust*, by **Stuart Brisley** and **Adrian Ward**. The digital image of detritus slowly turns to dust, pixel by pixel, each time it is viewed. In the gallery space visitors can contribute to and help preserve the UKMO's collection by adding their own imagery to the computer database.

In *Modifications to the Scheme* **Cleo Broda** has photographically documented personal alterations to modernist architectural spaces. These inconspicuous changes have been made by those who inhabit or use the buildings.

Angela De La Cruz's monochromes are initially created as 'traditional' paintings before being systematically dismantled and reconstituted to form new work. Here she presents *Limp*, a painting that seems to have sprouted an anomalous appendage.

Andrew Dodds continues his wry exploration of landscape in his video series, *New Horizons*. Dodds has removed the skies from 18th century, English, landscape paintings and replaced them with home-video footage of American storms.

On the opening evening **juneau/projects/** give a performance exploiting the video camera's ability to record it's own demise. For the duration of the exhibition the duo display *Ban This – the remix*, an elegiac compilation of recordings, videos and lyrics by aspiring performers.

In *Pollockology No. 4* **Thorsten Knaub** recreates one of Jackson Pollock's action paintings. By methodically layering a silhouette of Pollock in the act of painting, the quick, intuitive gestures of the original are playfully replaced by a slow and deliberate digital process.

Tania Kovats displays *Mountain*, a machine for 'making' sculptures which resemble geological strata. The machine, based on the original by 19th century geologist Bailey Willis, simulates tectonic plate movement by squeezing malleable materials into a variety of forms.

Martin Newth's *Rush Hour* photographs show escalators at London tube stations. The hour-long exposure times reduce the movement of the mechanism and the thousands of passengers moving through the space to a faint blur.

Spread across the centre of the gallery **Matt O'dell's** *Columbia Space Shuttle, Flight STS-107, 16th January, 2003* continues with his series of models depicting accidents and (man-made) disasters.

Dave Smith exhibits several of his detailed and meticulous pencil drawings on paper derived from photographs of objects.

Trooper by **Thomson & Craighead** marks a relentless and imposing tempo upon the exhibition. Video footage of an American policeman assaulting the driver of a car, repeats at ever-increasing speed becoming at once sinister and comic.

Press images are available to download at www.escapevelocities.com/decelerate/press or upon request.

For further information please telephone: 07786265331 / 07986236476 or email: info@escapevelocities.com