

front to back
Eleanor Cherry
Projections 1, 2, 3 2004
Thorsten Knaub
GPS Diary (01.01.03-31.12.03 / London) 2004
Henry Coleman
Palletz 2002-04
John Russell
Purple (Guitarist) 2001



would cause problems for Phil Coy, whose *Loop the Loop* consists of CCTV footage of the artist riding around Hackney on a found bicycle. His route is a repeated figure of eight – the infinity symbol – suggesting London's endless recycling of bicycles.

Infinity is a difficult concept and is not something our brains have evolved to deal with – hence it is usually only grappled with when in a state of philosophical contemplation, as evidenced by Jay Barsby's photograph of a section of graffiti on a toilet wall in a pub in Norwich, the only complete sentence of which reads thus: 'To state that all things can exist alongside each other in an infinite universe you must take up a viewpoint outside of the universe – this is a paradox'. Someone has replied: 'It's like an infinite amount of monkeys,' the final comma being the interesting character, as if the writer had wanted to continue but what could possibly come after an infinite amount of monkeys? Opposite Barsby's photograph there is a large drawing by Rupert Norfolk of soft, smudgy flecks that become sharp specks only within a central, narrow ring of focus. The drawing is the image thrown by a dusty projector with no slide inserted and the lens focused on as short a depth as possible, hence the ring effect. The work at first suggests that it is on a vast scale when actually it has a depth of field measured only in millimetres; the ring is an optical trick, not a Saturn-like ring of dust in deep space.

An artwork that does rely on space is Thorsten Knaub's *GPS Diary (01.01.03-31.12.03/London)*, an inkjet print sandwiched between acrylic and MDF. On a black background, the metre-square sheet is covered with streams of thin lines

describing enigmatic patterns. As the title suggests, Knaub had himself tracked like some member of an endangered species undergoing scientific study, his location triangulated by Global Positioning Satellites for the whole of 2003, and these 365 lines – each of a different colour – represent his movements. Like robotic embroidery, or complex electrical wiring, or the paths of short-lived hadrons traced by accelerated-particle collision experiments, the lines flood between common routes and occasionally shoot off the edge of the paper. But what does the edge represent? There is no scale, so a south-westerly route could be a trip to Richmond or Rio. More likely Rio if the line is straight; the sampling frequency means that curved lines represent slow journeys whereas faster journeys show up as straight lines – making speed an inadvertent component of the diary. (This choice between measuring speed or position neatly reflects the Uncertainty Principle. Artist as quantum particle, anyone?) Jonathan Allen would argue that each day Knaub was tracked by the satellites, freefalling in a curve matching the curvature of the earth, was a day in history. His *31 Days* lists historical world-events by the day of the year – one list for each day the exhibition is open – and the events on the date of your visit are oddly provocative because of this simple chronological coincidence.

Another kind of list can be found in Andrea Mason's text piece, *Walking: Things an Artist Needs*, which interweaves two narratives, each dense with descriptions of every little item the two protagonists come across (from 'a photo of a man on the floor with a woman standing over him and another man looking on' to 'a clear plastic bag'), presenting a literary flood