



Unobservables

Patrick Hough

23rd February – 2nd April 2016
Private view 23rd February 6 – 8pm

narrative projects is pleased to announce a solo exhibition by London based Irish artist Patrick Hough. Working with moving image, photography and installation Hough's recent work explores the relationship between cinema, technology and museology through an archive of historical film props. Questioning the relationship between humans and objects (both virtual and physical) the exhibition reflects upon the way in which cinematic images are indelibly embedded in our perception of history.

Excavations is a new work exploring the convergence between cinema, technology and museology. With major museums now responding to technological shifts and undertaking the process of digitising large volumes of their collections through 3D scanning, never before has human history been more accessible and yet more detached and distanced. Parallel to this, cinema, the dominant medium for the dissemination of historical representations is shifting from using physical film props towards embracing digital 3D CGI artefacts, often composites of these readily available museum 3D models.

Taking an expanded polystyrene film prop based on the Naxian Sphinx, the work presents a subversion on a traditional museum vitrine whereby the viewer's experience of the object is interrupted and mediated by an animation, overlaid using a transparent LCD screen. Incorporating a range of 3D photogrammetric scans of multiple versions of

the sample film prop found in a London prop archive along with models appropriated from Museum websites and online databases, the borders between virtual and physical objects of representation are expounded. Digital artefacts, the product of machine vision, and film props, the product of mechanical reproduction, are imbued with the potential to act as both tools of cultural/historical conservation and as actors that shape and remould the data flows of history.

Funerary Relief is a new sculptural work that focuses on the reconstruction of an artefact from the ancient ruins of Palmyra that was destroyed by the so-called Islamic State militants in 2015. Departing from a jpeg published online by the IS as part of their repertoire of iconoclastic propaganda, the artefact was first reconstructed digitally through 3D modelling. The object was then made physical again at a major film prop production workshop in South West London where the 3D model was CNC milled in polystyrene and hand finished by an expert team of prop makers. This opens up a new critical avenue in the work, questioning the thin line that lies between the preservation and forgery of history.

Also included in the exhibition is *Object Interviews*, a series of three films in which specialists from various fields interpret and discuss a range of film props. Part I features a keeper of Egyptian Artefacts from the British Museum deconstructing their historical significance while Part II features a cultural theorist uncovering the unconscious impact of a prop on the viewer through the framework of psychoanalysis. Part III, the most recent in the series, considers the perspective of two prop makers, discussing the objects in relation craft, construction and the continuous overlap between the objects represented history and its own history as an object, used and reused in multiple productions. Within these films the prop takes center stage as an object in some ways more powerful and significant than the "original" historical artifact, carrying a richer layer of meaning that gives us insight into not only the history it was designed to signify, into popular culture, but also into ourselves and our relationship to the world of objects.

About the Artist:

Patrick Hough (b.1989, Galway, Ireland) received his BA in Fine Art Media from the National College of Art and Design, Dublin in 2011 and his MA in Fine Art Photography from the Royal College of Art, London in 2013.

Recent solo exhibitions include: *An Archaeology of Cinema*, Dagestan Museum of Fine Art, Makhachkala, RU (2015); *Object Interviews*, Swiss Cottage Gallery, London, UK (2015); *Once More, With Feeling!* MOT International project space, London, UK (2014); *Those Who Dissolve Into the Future*, narrative gallery, London, UK (2014). Recent group exhibitions include: *Levitate*, Museums Quartier21 INTERNATIONAL, Vienna, AU (2015); *Verto*, Gallerie Fatiha Selam, Paris, FR (2015); *Control / Shift / Escape*, Black Box 2.0, Seattle, USA (2015) *Sound Fossils*, Binyamin Gallery, Tel Aviv, IL (2015); *Crab Walk*, Northern Gallery of Contemporary Art, Sunderland, UK (2015) and previously: *Karst*, Plymouth, UK, (2014); *Wild Things*, The Green Parrot, Barcelona, ESP (2014); *Chronovisor: Archive*, South Kisok, London, UK (2014); *...all silent but for the buzzing...*, Royal College of Art, London, UK (2014); *Bloody English*, OHWOW gallery Los Angeles, USA (2014); *When the Sleeper Wakes*, Aperto Gallery, St Petersburg, RU (2013); *Unearth*, Roscommon Arts Centre, Roscommon, IRL (2013); *21st century Art and Design*, Christies, London, UK (2013).