

Site Writing:

Gutter Margin Index

‘Site-Writing explores the position of the critic, not only in relation to art objects, architectural spaces and theoretical ideas, but also through the site of writing itself, investigating the limits of criticism, and asking what it is possible for a critic to say about an artist, a work, the site of a work and the critic herself and for the writing to still ‘count’ as criticism.’¹

Jane Rendell

Ilyas Azouzi / *Stratigraphy of a Life / Reflections*, 2017 / Petrie Museum, London / Film (Duration: 06:38 mins) / 2 x bound books, 148 x 210 mm.

Stratigraphy of a Life / Reflections is a pair of books and a film, which bring autobiography into relation with the biography of another through a photographic exploration of reflection and fragmentation as symbols of memory.

Ilyas Azouzi was born in Switzerland to a Swiss mother and a Tunisian father. He obtained a BA in History and Archaeology, an MA in History from the University of Lausanne and is currently studying on the MA Architectural History course at the Bartlett, UCL.

Joe Crowley / *Brand New Indigestion*, 2016 / New Covent Garden Wholesale Market, Nine Elms, London / Film (Duration: 07:02 mins) / Bound booklet, 148 x 210 mm.

Brand New Indigestion is a film about a city continuously expanding and consuming itself, the interior of New Covent Garden Market and poems that combine the language of EU trading standards regulations and estate agent literature for luxury apartments to be built on the site of the old market.

Joe Crowley holds a BA in Fine Art from Chelsea MA Architectural History at the Bartlett, UCL.

Heather Moore / *Adventure News*, 2017 / Lollard Adventure Playground, Lambeth, London / Bound paper, various dimensions.

Adventure News brings together the creative and insightful responses of 20 children and youths produced during a two-day ‘playshop’ hosted on the site of Lollard Adventure Playground. Informed by Brazilian educationalist Paulo Freire and the ethos of ‘free play’, *Adventure News* is the second edition of a magazine established in 1957.

Heather Moore is a student in the MA Architectural History program at the Bartlett, UCL. Heather completed a BA in Historic Preservation from the Savannah College of Art and Design in 2011 and subsequently worked as an art consultant in the US in healthcare and hospitality design industries from 2012 to 2016.

Martiza Daouti / *Shared Remains*, 2017 / Museums across Europe with Parthenon Fragments / Virtual Reality game, screened on VR headset.

Shared Remains investigates the agency of cultural heritage in the formation of identities. The debated case of the Parthenon sculptures raises issues of identity, ownership, heritage and nationality. *Shared Remains* explores this through a subjective lens, which introduces autobiographical elements and intersects the narration of cultural heritage with the contemporary sociopolitical landscape of the EU.

Martiza Daouti holds a BA and MArch in Architecture from the National Technical University of Athens and is currently a student of the MA Architectural History course at the Bartlett, UCL. Martiza has previously practiced as an architect in Athens and Barcelona.

Isabelle Morgan / *It is Better To See the Bark and Ochre Without Shine and Without Shame*, 2017 / Australia House, London / 210 x 297 mm loose-leaf book, boxed.

It is Better To See the Bark and Ochre Without Shine and Without Shame is about framing: emerging from three Aboriginal bark paintings that are framed and hung in the lobby of Australia House, it explores the implications of the act of framing. The interstitial space of the lobby is explored through questions of belonging and performance of welcome in practices of ‘Welcome to Country’ and ‘Acknowledgement of Country’, drawing attention to the continuing presence of colonising relations and questions of incommensurate cultural difference and conflicted histories.

Isabelle Morgan holds a degree in Art History and Curatorship from the Australian National University and currently studies on the MA Architectural History at the Bartlett, UCL. In 2016, Isabelle took part in the British Council Research Fellowship at the Venice Architecture Biennale, where she explored the large-format exhibition as an ecology in the city.

Lili Zarzycki / *fifteen ways to cross the desert*, 2017 / 15 untitled works in concrete in Marfa, Texas / Book bound with linen, embroidery, 130 x 200 mm.

fifteen ways to cross the desert is a series of texts that have emerged from Donald Judd’s *15 untitled works in concrete* (Marfa, Texas, 1980–4). They follow the pattern of the artwork and can be read in any order. They are creative, autobiographical, and critical responses to the artwork, but they are also grappling with internal points of contestation, fracture, and instability; they ask, how can you write as a split subject?

Lili Zarzycki has a BA in Architecture from Oxford Brookes; she moved back to London to work in a contemporary art gallery and is currently completing an MA in Architectural History at the Bartlett, UCL. Her work shifts between architecture, art, and literature, with an interest in expanding and developing the extent of what is considered ‘architecture’.

Leyla Williams / *In the Park*, 2017 / Walpole Park in Ealing, London / Bound book, cloth cover, 148 x 210 mm.

In the Park is a situated excavation of memories with women from Leyla’s childhood, adolescence, and adult life in a local London park. Through prose and poetry the work reveals how public parks allow for the development of relationships between women by enabling private and public life to intertwine.

Leyla Williams is an MSc Urban Studies student at UCL. Leyla holds a BSc in Psychology from the University of Birmingham and has worked in open access publishing in London and New York.

Rachel Siobhan Tyler / *Heaton Hall: A Palimpsest*, 2017 / Heaton Hall, Greater Manchester / Hardback, screw-post bound book, 89 pages, hand-printed cover and pages, 200 x 225 mm.

Heaton Hall: A Palimpsest is a dynamic index of Heaton Hall, an ex-stately home in Greater Manchester. Original prints, photographs, and secondary source quotations act as pointers to the physicality of the site. The work seeks to reveal hidden narratives, and expose patriarchal modes of production in academic and conservation practices in this, now inaccessible, public site.

Rachel Siobhan Tyler is completing an MA in Architectural History at the Bartlett, UCL and holds a BA in Fashion from Middlesex University. As a part of New Power Studio, Rachel’s work has been exhibited at London Fashion Week, and at venues including Somerset House and Open Eye Gallery. Collaboration with other practitioners is integral to Rachel’s practice.

Joanne Preston / *Talking Quilts*, 2017 / Red House Museum in Birstall, West Yorkshire / Zine, riso printed, 148 x 210 mm / Quilt, West Yorkshire textile remnants, hand sewn, 200 x 200 mm.

Talking Quilts began with the 2016 closure of Red House, a 17th-century clothier’s house turned museum, that stands in the Spen Valley, West Yorkshire.

Set in the tumultuous wake of the EU referendum result; *Talking Quilts* explores the important role that now-threatened histories and cultural spaces play in forming collective meaning in post-industrial, working class communities, who feel left behind and marginalised.

Joanne Preston practices architecture at Sarah Wigglesworth Architects while completing an MA in Architectural History, at the Bartlett, UCL. In her previous role at Peter Barber Architects, Joanne contributed to award-winning social housing projects and developed a new housing model for the controversial Mount Pleasant site in London, which won the Grand Award for Architecture in the 2015 Royal Academy Summer Exhibition.

Martina Fernanda Amato / *What Remains*, 2017 / Unlocatable / Film, (Duration: 6:36 minutes) / bound booklet, 148 x 210 mm.

What Remains is a live performance reading, juxtaposed with an audio-visual projection. Prose and evocative imagery are paired to provoke feelings of nostalgia, longing and universal loss.

Martina Fernanda Amato has a background in architecture and worked with the Canadian Centre for Architecture, Montréal, before moving to London to pursue her studies at the Bartlett, UCL.

¹ Jane Rendell, *Site Writing: The Architecture of Art Criticism*, London: I.B.Tauris, 2011, p2.

07.10.17

Here East, Stratford

Gutter

The gutter can be a lonely and precarious place to be situated. Whether in-between the public and the domestic, or in-between class, racial or gender binaries, to occupy this space is to be out of place and to not quite belong.

In this moment of increased polarisation, the in-between can also be understood as a place that holds optimism and promise. It is from here that we can understand multiple points of view, making it an important space from which to mediate, form new connections and build empathy.

Joanne Preston

26.10.17 - 02.11.17

The Bartlett, UCL

Index

Colour, texture, language, and the photograph act as signs in these 'site-writings', which point to physical and sensory features of sites—whether these be architectural, artistic, emotional or philosophical concepts. The use of the 'index' questions what it is to 'write' site by critiquing its materiality.

Reading these works re-situated in various edge positions, the indexes rupture and become dynamic—no longer indexes only of their named sites and points of origin, but embedded in the textual site of the writing, and of the reader.

Rachel Siobhan Tyler

04.11.17

The Urban Room, Folkestone

Margin

Whether interdisciplinary, creative-critical, autobiographical, or otherwise eccentric to the academy, these works were developed in the relational space of the site-writing seminar/workshop—a space that foregrounds such practices. Despite the dynamics of care that we share in such a space, writing at the edge nevertheless constitutes a vulnerability.

This exhibition brings the work to bear with exposure as a wilful vulnerability, as it opens to the eyes of the public and to criticism, as well as the weathering sea.

Lili Zarzycki

Exhibition curators: Joanne Preston, Rachel Siobhan Tyler and Lili Zarzycki

Curatorial advice and supervision: Polly Gould and Jane Rendell

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